

Sange af Operaen Sara

for

PIANOFORTE

af

H. L. ÖVENSKIÖLD

N<sup>o</sup> 1

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N<sup>o</sup> 1. Romance. — "Skal fra det kjære Land"

N<sup>o</sup> 2. Canzonette. "Hvi flyer Du Hjemmets Bøge"

N<sup>o</sup> 3. Cavatina. — "Sov, o sov, min Broder!"

N<sup>o</sup> 4. Ariette. — — "Plukker Blomster unge Piger"

N<sup>o</sup> 5. Ballade. — — "En Vinternat i Slud og Blæst,"

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KIÖBENHAVN HOS C. C. LOSE & OLSEN

Andante con molto espressione.

Evan.

Skal fra det kjæ- - re Land jeg vandre hvor mi- ne  
Skal - al - drig meer mit Hjem jeg sku\_e, ei Fæ-dre-

Barndoms minder groe, Skal jeg i Kampen of- fre An- dre den Kraft jeg vandt i Fæ- - dre- boe, Dit  
- hyt - ten me - re naae, Skal fjemt i Kampens vil- de Lu- e den Ar- me Skottes Dødsstund slaee, mit

Sværd, o Skotte kjækt Du dra - - ge, Din Æ- - re har Du dog til- ba - - - ge, den vil paa frem - - - med  
Sværd, o Fremme - de Du tà- - - ge, bring det til Hjemmets Kyst til- ba - - - ge, tolk den mit Suk fra

sempre legato.

con anima e con ardore.

Kyst Dig föl - - - ge troe. Far-vel mit el - - ske - de Fö - - de - land! mod -  
 Dö - - - dens Læ - - - ber blaae! Far-vel mit el - - ske - de Fö - - de - land, jeg

- tag holdt min Troskabs Eed, far - vel min Hyt - te, mit Fjeld og min Strand, far -  
 min Troskabs Eed, far - vel min Hyt - te, mit Fjeld og min Strand, far -

- - vel! far - vel min Kjærlig - hed!  
 - - vel! far - vel min Kjærlig - hed!



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KIÖBENHAVN HOS C. C. LOSE & OLSEN

## Canzonette af: Sara.

H: Lövenskiöld.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a half note G4, and ends with a quarter note G#4. The middle staff is the right-hand piano accompaniment, starting with a quarter rest, followed by a series of eighth and sixteenth notes, and ending with a trill on G#4. The bottom staff is the left-hand piano accompaniment, starting with a quarter rest, followed by a half note G2, and ending with a whole note G2. There are various musical markings such as accents, slurs, and trills throughout the system.

V: 1. Hvi  
V: 2. Hvi

## Allegro commodo.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics: "flyer Du Hjemmets Bö - - ge Du bolde Jægers mand, vil Du din Lykke sø - - ge paa frem - med Strand? hvi flyer Du Hjemmets flyer Du Hjemmets Bö - - ge Du bolde Jægersmand, vil Kjærlighed Du sø - - ge paa frem - med Strand! hvi flyer Du Hjemmets". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

flyer Du Hjemmets Bö - - ge Du bolde Jægers mand, vil Du din Lykke sø - - ge paa frem - med Strand? hvi flyer Du Hjemmets  
flyer Du Hjemmets Bö - - ge Du bolde Jægersmand, vil Kjærlighed Du sø - - ge paa frem - med Strand! hvi flyer Du Hjemmets

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics: "Bö - ge, Du bolde Jægersmand, vil Du din Lykke sø - ge paa frem - med Strand? Bö - ge, Du bolde Jægersmand, vil Kjærlighed Du sø - ge paa frem - med Strand!". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano accompaniment continues with the rhythmic pattern of eighth and sixteenth notes.

Bö - ge, Du bolde Jægersmand, vil Du din Lykke sø - ge paa frem - med Strand?  
Bö - ge, Du bolde Jægersmand, vil Kjærlighed Du sø - ge paa frem - med Strand!

o bliv! o bliv, Du nærme\_re den fin\_de kan!  
o bliv! o bliv, Du nærme\_re den fin\_de kan!

o bliv! Du nær\_me\_re den finde kan! kom, o kom, see Dig om, Lykken her  
o bliv! Du nær\_me\_re den finde kan! kom, o kom, see Dig om, Venner her

rit:

er Dig nær! Lykken her er Dig nær! kom, o kom, see Dig om, Lykken her er Dig nær! ja Lykken her er Dig ganske  
er Dig nær! Venner her er Dig nær! kom, o kom, see Dig om, Venner her er Dig nær! ja Venner her er Dig al-tid

un poco più Lento.

nær! men vøgt Dig, Lyk-ken flyg-tig er, den fly-ver som Morgenrö-dens Skjær, som  
nær! men Kjar-lig--he-den flyg-tig er, kun gjen--gjældt bli-ver den Dig nær! hvis

Ei skov brat for--svin-der den, o vøgt Dig vel min Ven!  
ei som Lyk-ken svin-der den, o vøgt Dig vel min Ven!

dolce.

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KIÖBENHAVN HOS C. C. LOSE & OLSEN



Andantino.

Cavatina af: Sara.  
con molto espressione.

H: Lövenskiöld. 43

Sov, o sov min Bro - - der! sov saa trygt hos mig, ja

*dolce con espressione.*

*ritard:*

*pp* e sempre *ligato.*

sov, o sov, min Bro - - - der! sov saa trygt hos mig! som en kjær - lig Mo - - - der vaa - ger jeg for

Dig! sov o sov, min Bro - - der! sov saa trygt hos mig, ja som en kjær - lig Mo - - der vaa - - ger jeg for

Dig! som en kjær - - lig Mo - der vaa - - - ger jeg for Dig!



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KIÖBENHAVN HOS C. C. LOSE & OLSEN

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Plukker Blomster un-ge Pi-ger mens I ned ad Fjel-det sti-ger, rö-de Val-mu-bloomster s.maae,

The piano accompaniment for the first vocal line. It continues with two staves. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment. The dynamic is marked *dolce*.

at i Sövn en brat for-gaae e--ders bit tre Kummer maae! man o-veralt i

The piano accompaniment for the second vocal line. It features a treble and bass clef staff. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment. There are triplets marked with a '3' in the right hand.

Eg--nen si-ger at min Forstand mig svi--ger, men troer dem ei, men troer dem

The piano accompaniment for the third vocal line. It features a treble and bass clef staff. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment. There are triplets marked with a '3' in the right hand.

ei! i Drömme kun man fin - der, man fin - der Lykkens Vei, i

Dröm - me bedst man kun fin - - - der Lykkens Vei, den stakkels Sa - ra seer tra la

*ritenut poco a poco.*

la la la la la la la hun synger og hun leer tra la la la la la la

*ritenuto poco a poco.*

den stakkels Sa - - - - ra seer!



Andante con gravita.

i vil\_de Storm sin Faders Stemme den ar\_me Dat \_\_ter kan fer - nem - me,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment features a steady bass line and chords in the right hand.

Religioso e con molto espressione.

han stiger fra sin Himmel ned

The second system continues the piece with a vocal line and piano accompaniment. The tempo and mood are indicated as 'Religioso e con molto espressione'. The piano accompaniment is more active, with frequent chords and melodic lines in both hands.

og signer mig og skjænker Hjertet Fred!

Tempo primo.

Man o - ver - alt i

riten: p

The third system concludes the piece with a vocal line and piano accompaniment. The tempo is marked 'Tempo primo'. The piano accompaniment includes a 'riten:' (ritardando) section and a 'p' (piano) section. The system ends with a double bar line.

Eg - - - - - nen si - ger at min For - stan mig svi - - ger, men troer dem ei, men troer dem

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are two triplet markings over the piano accompaniment in the second and third measures.

ei! i Drömme bedst man fin - - der, man fin - der Lykkens Vei i Dröm - - me

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and sustained chords in the left hand. The overall texture is light and airy.

bedst, ja, man fin - - der Lykkens Vei, den stakkels Sa - ra seer tra la la la la la la

dolce.

The third system concludes the musical score. The vocal line ends with a series of eighth notes. The piano accompaniment features a final chord progression. The word "dolce." is written above the piano accompaniment in the fourth measure, indicating a change in dynamics and mood. The score ends with a final chord in the piano part.

la hun syn-ger og hun leer tra la la la la la la la

*ritenuto poco a poco.* *p*

den stakkels Sa - - - - ra seer!

*pp* *dolce.* *tr*

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KIÖBENHAVN HOS C. C. LOSE & OLSEN

1915-16, Nr. 1536.



Dougal.

En Vinternat i Slud og

8va loco.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment is marked with a forte dynamic (*ff*) and includes various articulations such as accents and slurs. The tempo is indicated as *Allegro maestoso*.

Blæst, hun nedtil os mon - ne sti - ge, hun kom paa Stormens vinge - de Hest, fra Luftens u - bekjend - te

The second system continues the vocal and piano parts. The vocal line has a more active melodic line. The piano accompaniment features a complex texture with many chords and moving lines. Dynamics include *ff* and *p*. There are also accents and slurs used for phrasing.

Ri - - ge, med Mör - kets Magt hun staaer i Pagt. Med

The third system concludes the page. The vocal line ends with a final note. The piano accompaniment continues with a similar texture to the previous systems, ending with a final chord. Dynamics include *tr*, *p*, *ff*, *fz*, and *p*.

Mörkets Magt hun staaer i Pagt. Os Him-len friefra det On - - - de, os

Himlen friefra det On - - - de. Vel er hun smuk, vel er hun god, men sær er Öi-ne - nes Lu - - e, og

Fjeldets Sön brat taber sit Mod hvergang han hende mon sku - e, med Mörkets Magt hun staaer i Pagt,



med Mörkets Magt hun staaer. i Pagt.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "med Mörkets Magt hun staaer. i Pagt." The piano accompaniment is written on two staves (treble and bass clefs) and includes dynamic markings *fz*, *p*, and *ff*. The music features complex textures with many beamed notes and chords.

Os Him\_len frie fra det On \_ \_ \_ \_ de, os Him\_len frie fra det On \_ \_ \_ \_ de.

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "Os Him\_len frie fra det On \_ \_ \_ \_ de, os Him\_len frie fra det On \_ \_ \_ \_ de." The piano accompaniment is written on two staves (treble and bass clefs) and includes dynamic markings *p* and *ff*. The music features complex textures with many beamed notes and chords.

*gva* ~~~~~ *loco.*

The third system of the musical score consists of a piano accompaniment written on two staves (treble and bass clefs). It includes dynamic markings *p* and *fz*. The music features complex textures with many beamed notes and chords. The system concludes with a double bar line.