

# FENNIMORE AND GERDA

Two episodes from the life of Niels Lyhne  
in eleven pictures after the novel

by

J. P. JACOBSEN

Set to music by

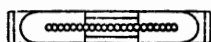
FREDERICK DELIUS

Vocal score by

OTTO LINDEMANN

The English version by

PHILIP HESELTINE



Broude Bros.

Music

115 W. 57th St., N. Y. C.

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# CAST

Consul Claudi  
His wife  
Fennimore, their daughter  
Niels Lyhne } cousins; Claudi's nephews  
Erik Refstrup }  
A Sportsman }  
A Town Councillor } five boon-companions  
A Tutor }  
A Distiller }  
A Doctor }  
Councillor Skinnerup  
Gerda }  
Ingrid } his daughters  
Lila }  
Marit }

Maid-servant, Girls and Farm-hands

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1<sup>st</sup> and 2<sup>nd</sup> pictures at Consul Claudi's house at Fjordby  
Three years elapse between 2<sup>nd</sup> and 3<sup>rd</sup> picture

3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup> pictures at Mariagerfjord where Erik and Fennimore live after their marriage  
Three years elapse between 9<sup>th</sup> and 10<sup>th</sup> picture

10<sup>th</sup> picture at Niels Lyhne's estate at Lönborggaard

11<sup>th</sup> picture in Councillor Skinnerup's garden, almost a year later

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## Abbreviations of the orchestration-indications:

Ob. = oboe	Ps. = trombone	Quart. = quartette
Aob. = cor anglais	Sr. = Strings	get. = divided
Bob. = Bass oboe	Hfe. = harp	gest. = con sord
Bcl. = Bass clarinet	Trgl. = triangle	l. H. = left hand
Fg. = bassoon	Gl. = set of bells	Bch. = Brass
Cr. = horns	Quint. = quintette	Hlz. = woodwind

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# FENNIMORE AND GERDA

in eleven pictures

by

## Frederick Delius.

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### First picture.

A spacious room in Consul Claudi's house, furnished in old-fashioned Danish style. The room is rather low and has several windows with white curtains.

Fennimore is sitting by a window with her embroidery; Niels Lyhne on a low stool at her feet.

Vocal score by Otto Lindemann.

**Piano.** *Very quietly.* *p* Quint. **Curtain.** Fl.

**Niels Lyhne.** How peace - ful, how still! I

**N.** wish I could al-ways sit be - side you and watch you. (Fennimore smiles)

**N.** I was so wild, —

**N.** Was it here you used to sit and sew when you were quite a child?

**Rather faster.** **Fennimore.** **Rather faster.**

*Aob. tt. espress. mf* *Hf. Cl. p* *Hlz. Cr. p dolce pp* *Ob. Qu. p* *f* *e Cr.*

F. Fl. Cl. so wild! I never could en - dure to stay at home with mother.

Quieter again.

Niels. Oh, why did I not know you! All those years of hap - pi - ness I've

2 a little faster.

Quieter again.

hesitating.

N. missed! Do tell me a - bout your child - hood! I so love to hear you.

Fennimore.

a little faster.

I feel I've ne - ver lived: I long for life, oh how I long!

3

Quieter again.

F. Quint. Your child - hood was hap - py too, al - ways to - ge - ther with

F. E - rik as though you were bro thers; then in Co - pen - ha - gen! Niels.

Co - pen - ha - gen? I'd

Ob. Cl. Aob. Quint. e Cr. 1. Tmp.

*mf* *p* *f* *mp*

N. al - most for - got - ten; it seems as though I had been here for e - ver,

poco ritenuto a tempo

Quart. Fl. Ob. Cl.

N. 4 as though I'd al - ways stay here! Your flow - er win - dow where you

Cl. Fl. Aob. Bob. Tmp.

*mf* *mf* *p* *pp*

N. Fennimore. It is so dull here, so life - less!

sit and sew, I want no wi - der world than that.

Fl. Cl. Fl. Ob. Cl. Tmp.

*f* *p*

5 Rather more lively.

(with enthusiasm)

F. You must know e - very thing: Co - pen - ha - gen, ar - tists, -

Quint. Hf. f. p. Hlz. Cr.

Quieter again.

F. I - - ta - ly! Niels. Oh, Fen - ni - more in the world one longs for one's

Quieter again.

ff. p. mp. Cl. Bob. Bel. Ob. Aob. p. pp.

VI. Vla. e Vla. (VI.1. dim. VI.2.)

(Hlz. Cr.) (Vcl. Cb. Tmp.)

Rather faster.

Poco rit.

N. home - land: per - haps it is long - ing for a kind - red soul one loves.

mf espress.

Ob. Aob. VI.1. Ob. Cl. p. Quint. Cr. 4 Cr. p.

(He grasps her hand and is about to press it to his lips, when Erik goes past the window outside.) (Fennimore, who has been listening dreamily to Niels, starts up quickly at the sight of Erik, frees her hand and then sits down and continues her work with unconcern.)

6

a tempo

N. Ah how I love you, I cant tell you how much!

f dolce f. p. f. f. Ob. Cl. Aob. Cl. Cr. espress. Quart. Hf.

(Enter Erik)

Erik.

Quart. *espress.*  
 Aob. Cr. *f*  
 {Ob. Aob. (Bob.) *f*  
 Cl. *espress.*  
 e Cb.

There'll

Slow and very quiet.

E. soon be a down-pour. How tire - some. Shall we have a song?  
 Quart. pizz. *pp*  
 Vel. 2. *pp*

Fennimore (throws her sewing away and goes out to fetch her lute).

E. Glad - ly!  
 Will you, Fen-ni-more? Your voice is quite en-chant - ing.  
 7

Consul Claudi (entering)

trem. sul pont. *p*  
 It's grown quite dark now. What tor-rents of rain!  
 Cb. *mp*

Mrs. Claudi (entering by another door).

Thats good for my poor gar - den, the plants were nearly

8

(She sits down on the sofa with her sewing.) (Claudi with his pipe sits on the other end of the sofa. A maidservant brings in light-ed lamps.)

Mrs. Cl. dy - ing.

VI. Vla. trem. pont.  
Fl. Cl. Bcl. Fg.  
mp  
Vlc. Cb. p

Claudi.

I am glad to have you here to - ge - ther, Niels and E - rik! Now

pp  
Htz. Qu. Aob.  
p

(♩ = ♩) Very quiet.

(Fennimore comes back with her lute.)

Erik.

Ma - ny thanks, un - cle Clau - di; you make me feel  
make yourselves at home here!

(♩ = ♩) Very quiet.

Aob. mp  
Fl. Cl. e Cl.  
f p



(Niels nods assent absent-mindedly. He has settled down on the stool by the window and is gazing thoughtfully out.)

9.

E. quite at home in your house! Sing now, Fen - ni - more!

Ob. *Ob. dolce*  
Quart.  
Cb.

Fennimore (accompanying herself on the lute)

Young Svan-hild sat a - lone and sighed, of free - dom and joy de -

Hf.  
Quint.

F. spair - ing. "O - ver yon - der's the land of my dreams" she cried, "And thi - ther I would be

Quart.

10

F. far - ing. I feel like a cap - tive bird con - fined, while the

3

F. sun in the hea - ven is shi - ning! Oh I'm lon - ging to soar on the wings of wind, for the

11 Quicker.

Slower.

joy of life I'm pi - ning. The

Aob. *espress.* *p* Aob.

Quart.

Quicker.

Much slower.

ri-vers flow down to the o - cean wide, and a - way to the o - cean they draw me, with

Hf. *ff energetic* *p*

Quart.

Slow.

12

dreams and with lon - ging a - lone I bide while year af - ter year pas - ses o'er me."

*p* *pp*

Curtain.

Very slow.

Quint.

*mf* *p* Cr. Vla. Hf.

Cb.

4 Cr. Cr. Cl. *espress.*

*pp* *p* Qu.

*pp* Tmp.

13

Aob. *p* Fl. *p* Vl. Fl. *p* Ob. *mp* Hf. *p*

Qu. Cr. 1. *mf* Fl. Ob. Cl. *f* 3 Cl. Bcl. *f* Tmp. e Hf. *f*

14

Vl. 1. L. *ff* Hf. Fl. Ob. Cl. Aob. Vl. 1. Vl. 2. *p* Hh. Qu. e Cr. 1. *mf* 3 Cl. Bcl.

e Ob. *f* Fl. Ob. Cl. Aob. *mf* Cl. Vl. 2. *p dolce* Vl. 1. Vl. 2. *mf* Hf. *f* 3 Cl. Bcl.

15

Fl. Cl. *p* Fl. *p* Aob. *mf dolce* 3 Cl. Bcl. *pp* Cr. *mf* 3 Cl. Bcl.

# Second picture.

The lower end of the Claudi's garden which reaches down to the Fjord. At the extreme end there is a small landing-stage surrounded by large old trees. In the distance can be seen the harbour, the masts of ships and the towers in the town. At the landing stage lies a boat in which Erik and Fennimore are sitting. It is dark and the sea sparkles with phosphorescence. On the right hand side of the stage the lighted windows of the Claudi's house glimmer through the trees. From the Fjord comes the sound of singing, though no boat is visible.

Curtain.

Very slow.

Tenor voice (on the water).

The musical score is arranged in five systems. The first system includes a Tenor voice line with the word "Ah!" and a piano accompaniment for Horns (Hf.), 2 Flutes (Fl.), and Clarinets (Cl.). The second system continues the piano accompaniment, adding Violins (Vla.), Violas (Vcl.), 3 Clarinets (Cl.), and Bassoons (Bcl.). The third system features a Flute (Fl.) and Clarinet (Cl.) line, a Quintet (Quint.) line, and a Horn (Hf.) line. The fourth system includes a Flute (Fl.) and Clarinet (Cl.) line, a Quintet (Quint.) line, and a Horn (Hf.) line. The fifth system features 3 Clarinets (Cl.) and Bassoons (Bcl.), a Quintet (Quint.) line, and a Flute (Fl.) line. The score is marked with dynamics such as *pp*, *p*, and *mp*, and includes a rehearsal mark "16". The piece concludes with the instruction "etc. simii".

Fennimore.

How beau - ti - ful it

*mf* Aob.

{2 Fl. Ob.  
{2 Cl. Fg.

*mf* *dim.* *mp*

Cr.

17

sounds on the wa - ter!

Erik.

Now all is quite

*espress.*

VI.1

*pp* Quint.

Ob.

Cr.

Fl.

17

The o - ther boat is co - ming.

still.

Fl.

Cl.

Fl. Ob. Cl.

He. VI.1

*pp*

*p* Quint.

Yes, I hear it al -

O yes!

rea - dy, Come, before the o - thers land, in - to the gar - den.

*mp* Fl.

Cr.

*pp* Cl.

Vcl. Cb.

(They leave the boat and go off left through the dark garden.)

Hold back.

(The other boat, rowed by Niels, approaches the landing stage.)

*i a tempo.*

(Consul Claudi and his wife and

VI.1  
3 Cl.  
Hf.  
3 Fl.  
Vcl.1  
Vcl.2  
Cr.

(some other guests disembark, while Niels pulls in the oars.)

**Eine Dame.**

(helping his wife)

**Claudi.**

How

2 Fl. 1 Cl.  
Hf.  
Cr.

Mind how you go!

A.L.

lo - vely it was on the wa - ter!

**Mrs. Claudi.**

And the beau - ti - ful song!

(Claudi goes to moor the boat, while his wife and the others return towards the house.)

VI.1  
2 Fl.  
Hf.  
Qu.

**Niels.**

Ne-ver you mind, un - cle, I'll see the boat is moored all-right.

(Niels fastens the boat with a chain and Claudi goes after the others towards the house.)

2 Fl. 2 Cl.  
Hf.  
Cr.

(Fennimore and Erik return. Niels, catching sight of them, hides in the shadow of the landing stage.) cke.)

(Erik seizes Fennimore's hand, draws her slowly and hesitatingly towards him and kisses her.)

**Almost twice as quick, but not hurried.**

Hf.  
Quint.  
Cr.

(She surrenders herself to his embrace.) **Fennimore.**

**Erik** (passionately) E - rik! 'Oh, how  
 Fen - ni - more! Is it

Quart.

20

love you! Thine on - ly, thine!

**Erik** (very warmly) And you are mine!

(3.Fl. (3.Cl. HE. e Cr. Bcl. Cb. Ps. Tb.

(They embrace again and remain clasped in one another's arms.)

(intensely)

For e - ver!

Mine! What bound - less joy! (For

Vi. Vla. Hf. HE. VI. e Cr. Ps. Bcl. Fg. Ps. e Aob. e Cr. Hz.

*mf* *cresc.*

21

You knew it long a - go.

(He bends her head back and gazes into her eyes.)

e - ver!

Quint. 4 Cr. e Bcl.

Becoming slower and slower.

(Erik puts his arm round Fennimore's waist and they walk slowly towards the house.)

F. Yet 'tis no dream? Wondrous fulfillment!

E. ne-ver could be-lieve it. Yet 'tis no dream? Wondrous fulfillment!

**Becoming slower and slower.**

Aob. Cr. Bob. Fg. Bcl. Cr. Qu. 3.Cr. Vel. Cb.

*pp* *p* *pp*

22

Still slower.

(Exeunt)

(Niels comes forward.) Niels (despairingly).

Fen-ni-more! Fen-ni-more! 'tis him you love, — for

Fl. Quint. e Fl.

2.Cl. *f* *p* *mf*

e Aob. Bob.

Still slower.

23

him you sang! — How can I bear it. E-rik, my on-ly friend!

Aob. Quint. pizz. Quint. Fl.

Bob. e Cr. sord. *ff* *f*

2.Fg. e Cr.

Fen-ni-more!

4 Cr. sord. Vl. 1. Vlc. (Slow curtain.) Quint. Fl.

*pp* *pp* *pppp* *pppp*

Temp. *pp* *pppp* *pppp* *pppp*

Vel. Aob. Vl. 2. Fg. 1. Vcl. Temp.

Interval. (5 minutes.)



# Third picture.

Three years later.

The verandah of a house on the Mariagerfjord, built close down to the water so that one has the sea for the background. Towards evening in summer: a blue-grey atmosphere with fleeting clouds. Erik, who now has a beard and looks rather unkempt, stands and gazes at the sea. Fennimore, now his wife, sits and stares in front of her. She too has altered; she has grown more voluptuously beautiful, but there is something disillusioned and weary in her expression.

Slow. Fennimore.

You're not

pp Vln. Vlc. Cb.

e Vl. 2

Aob. >

24

F. work - ing to - day? The sea tempts you no more? Erik.

Ah, the

e Vl. 1

24

F. Yes; would that Niels were here now. I'm

E. sea! I need a new im - pulse.

Ob. Bob. Aob. Bob. Ob.

cresc. poco mf

25

F. so glad that you wrote to him! Why has no an - swer arrived yet? (taking a telegram from his pocket)

E. Oh, I'd for - got - ten the ans - we.

25

Ob. Aob.

mf

Rather more lively.

E. he says he'll be here this eve-ning How glad I shall be to see - him! My

Becoming quieter.

Fennimore (with unconcern)

26 I have made all arrange - ments

26 dear old faith - ful friend.

Becoming quieter.

Becoming still quieter.

F. for him. I am quite in - dif - fe-rent.

E. Wont you too beglad to see him?

Becoming still quieter.

Ob. Fl. Cl. Ob. Aob.

27 Tempo primo.

F. You are not as you once were, E - rik! I dont know why it is.

p Aob. Bob. Aob.

F. You are quite ti-red of me. Erik.  
 O no, but e-verything is al-ways the

Aob.

28 Who knows who is to blame for it!  
 same. You too are not as you were.

28

Aob.

Rather more lively.

(Niels, followed by a porter is seen below in the garden.)

Erik (hurrying forward to meet him).

29

There he is! er! Niels, dear old friend, you're

Fl. Cl. e Ob.

Quieter.

Fennimore (sheerfully).

How are you!  
 wel-come! Niels (embracing him).  
 How are you, E-rik, how are you, Fennimore!

Quieter.

Cl. marc. Sl. Ob. e Fl.

Niels.

How is it with you? This place is quite enchant - ing. So near the

1 Fl. *p* 2 Cl. 1 Ob. 1 Cr. *Qu.* *Ob. = Aob.*

Fennimore.

I fear you will find it bleak and lo-nely. (They sit down) I'm

(Erik goes out with the porter.) sea. *pp* *Ob.* *Aob.* *Not II!* *Ob.* *Aob.*

glad that you have come at last; you must help poor Erik. He paints no-thing now.

*mf* *Cl.* *f* *Aob.*

Lingering.

Day af-ter day he broods his time a way, and when the day is done his

*Cr. srd.* *Aob.* *Bob. Fg.* *cresc.*

hor - ri - ble friends keep him drin - king all night long.

Niels.

But su-rely you can---

*f* *Bcl.* *e Cl.* *mp* *Cr.* *Hz.* *Vi. Vla.*

Vcl. Bcl. Fg. Ob. Sr.

32

Oh no, I can do no-thing. Life is not all one dreamed it would be, Re -

*mf* *Ob.* *cresc.* *e Aob.*

Quint.

a - li - ty is grey and pi - ti - less. Niels (pensively). I thought you were hap - py.

*p espress.* *Cl.* *espress.* *Aob. espr.* *Ob. Cl. espress.*

*p* *mf* *f*

(Erik comes hurrying back, followed by a maid carrying bottles and glasses.)  
(Fennimore has risen and goes slowly into the house.)

Quick. (♩ = ♩♩)

Erik.

Well, you are

*f* *e Ob. Fl.* *Cl.* *e Cr.* *e Cr. >* *e Fig. Sr.*

33

Rather quieter, but not dragging.

wel - come, dear old friend! It's grand that you're here now! Make yourself at home.

*f* *mf* *Ob. Cl.* *e Fl.* *Ob. ex.*

[Hr]

(Erik eagerly prepares a Whiskey and Soda and lights a cigar.)

Erik. Have a ci - gar, old man!

Niels (heartily). My dear old friend!

Fl. Cl. VI.

dim. p

Niels (taking a cigar). (He lights it.)

Ma-ny thanks!

34

Erik (raising his glass). Now wel - come on - ce again!

Niels. Your health, E - rik!

Aob.

(Curtain.)

Slower. (They clink glasses and drink.)

Slow again.

35

Ob. Ob. Aob. Cl. Aob. morendo

pp mp pp

# Fourth picture.

The same scene, only late in the evening. It is almost dark. Black clouds with pale rifts of light. Erik and Niels in their armchairs, their cigars aglow and bottles and glasses in front of them.

Moderato.

**Erik.**

These re - col - lec - tions! What unboun - ded hopes one cherishes when one is

**Quart.**

twen - ty! How gol - den e - very-thing seemed then!

**E.**

Life has not much to of - fer, eh? **Niels.**

My life is wrapped in

**N.**

dreams of my own, Re - a - li - ty for me is I - ma - gin - a - tion.

Instrumentation: Quart. (e Vl.1, e [Cb]), Aob., Quint., e Fg., e Cr., Fl., Cl., Ob., Bb.

Rehearsal marks: 36

N. All my life is po - e - try. One day I shall real - ly write it.

Ob. *dolce* 3 Quart. Ob.

2. Cl. *p* 3 *pp*

Qua. Cr.

Erik. *Poco vivo.* Write it? Have you writ - ten a book yet? Niels. *poco rall.*

*Poco vivo.* At present I am writ - ing a - *poco rall.*

Ob. *dolce* 3 Cl. 3 Fl. Cl. 3

Aob. 3 e. Cb. Bob.

E. *più rall.* I Slow. n. (confidentially) Tell me Niels, have you

N. no - vel, but I work ve - ry slow - ly. i.

*più rall.* I Slow. Aob Bob. Fg. Vl. 2. Vla. *p*

Cr. srd. Bob. 3 2. Cr. Tmp. *pp* Qu. {Vel. # Cl. #}

E. thought of death at all? By death I mean - not sick - ness and dy - ing.

N. O yes!

4 Cr. srd. *Slower.* (short)

*Slower.* (short)

Hlz.



Rather faster.

E. At times a sense of des - pair comes o - ver me. I sit and work and

Quint. e Cr.

*mf cresc.* *ff* Cr. srd.

Rather agitated.

E. no - thing comes of it: and time is spee - ding on, weeks and months go

Aob. VI.

*mf tr* Aob. Cl. *tr* Aob. Cl. *mf*

39

quieter

E. by bar - ren of re - sult for me. Yet when - e - ver I

Ob. Aob. Cl. e 3. Cr. Bob. Ch. e Cr. Bob. Quart. 4. Cr.

*mf* *p* *pp* *pp*

Qu. Tmp. e Qu.

E. paint a pic - ture the time it has ta - ken is mine for e - ver, al - though it's past and gone. It

Quint. 4 Cr. Quint. Cl. *mf* *f*

40

E. makes me ill when I think of all the years I've lived and yet have cre - a - ted no - thing.

Hlz. *f* *mf cresc.*

E. Now here am I in per-fect health with a mind that's clear. I

(Fl. Ob. Cl.)

{Vel. Cb. pizz. Tmp. e Tr. Ps. {Vel. Cb.

E. want to work so much and yet naught can I do. So run my days and

e Quint. pizz. Cr. Quint.

3. Fg.

41 (despairingly, suppressed) (despairingly)

E. years a-way with re - lent - less haste, with re - lent - less haste!

Aob. Quint. Bob. Bel. Fg.

E. Niels, what shall I do? Niels (quietly) What makes you say that?

Tra-vel!

e Quint. e Fl. 3. Fl. Aob. Hz. Cr.

f Cr. ff Tmp.

42

E. Dont tell me I am done for yet. I have known

N. No, I on - ly thought that new sur - roun - dings - - -

42 Quint. Aob. Quint. 4 Cr. gest.

f mp p p Tmp.

Bob. Cr. Bel.

E. ma - ny who tra - velled thus, and in e - very case it was use - less.

N.

With

*mp*

*f* Quint.

Ob. Aob.

Cr. { Vcl. } Fg. { Cb. }

E. There were ma - ny such men in I - ta - ly.

N. pain - ters I ne - ver heard of that be - fore.

Quint.

e Bob.

4 Cr. srd.

Quart. Bob. Cr.

e Tmp.

*p*

43

E. Is there some vi - tal nerve in me that's snapped a - sun - der? Tra - vel? I

Quart. Cr. Fl.

*p* *pp* *p* *mf* *cresc.*

Quint. Cr.

Cr.

*pp* *mf*

{ Vcl. } { Cb. }

*pp*

3

Rather more lively.

E. long to leave and go ab - road, you don't know how much.

N. Niels

Quint.

*f*

Quint.

3

Quieter again.

Then why don't you go?

Quart.

*Peresc.*

e Ob.

e Cr.

e Fg.

Hfe.

E. *cresc.* I would, glad - ly, but sup - pos - ing all it brought me was -

Ob. *f* *3* e Cl. *f* *3* Ob.

Cr. *f* Quint. *p*

E. proof that I had come to the end of my ca - reer as an ar - tist! E: The

*f espress.*

E. soul of a man can be bruised and broken, and no one knows how

Ob. Aob. Bob. *cresc.*

Cr. *f* Tmp.

E. deep down in a man his soul ex - tends!

Fl. 4. Cr. Bcl. Aob. 4 Cor.

*f* *ff* *f* *f* Quint. 3 Cr. Quint.

Tmp. Tmp. Tmp. Tmp.

(Slow Curtain.)

Aob. Quart. Quint. Aob. Quint.

Quint. *pp* *pp* Bob. 2. Fg.



With unequal Tempo.

J. com - ing out? We're go - ing to Aal - borg, there's a fair on, and a

Hlz. Fl. Vl. (paying attention to the singer following the singer) Quart. Ob. Aob.

f Cr get. p mf f

Tr. Tb. Tmp. Trgl.

Tutor. (confidentially)

And wo - men.

Town Councillor. A whole troupe of ac - tors.

Sp. play as well.

Fl. Ob. Cl.

Erik.

(confidentially) Ah,

The litt - le dark one, whom you liked so much a year a - go.

Cr get. Aob. Cr. VI. Vla. VI. Vla. Cr. get. p

{VI. Tmp. Cl. Hz.}

49

E. wo - men! I don't care! Tutor. Hark at him! The Sportsman. We'll have

Detailed description: This system contains the first vocal line (E. Tenor) and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'wo - men! I don't care!' followed by a rest and then 'Tutor. Hark at him! The Sportsman. We'll have'. The piano accompaniment features a complex texture with triplets and various dynamics like *mf* and *f*. Instrumentation includes Flute (Fl.), Clarinet (Cl.), Violin (Vcl.), and Cello (Cb.).

49

Cr. srd.

{Vcl. 3} {Cb. 3}

*mf* *f* *p*

Detailed description: This system shows the piano accompaniment for the first system. It includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vcl.), and Cello (Cb.). The music is characterized by frequent triplets and dynamic markings of *mf*, *f*, and *p*. The tempo and meter are consistent with the first system.

Tutor (coming nearer).

Sp sup - per with them all af - ter the show.

Detailed description: This system contains the second vocal line (Sp. Soprano) and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'sup - per with them all af - ter the show.' followed by a rest and then 'I'. The piano accompaniment continues with complex textures and dynamic markings like *f* and *fu*. Instrumentation includes Flute (Fl.), Clarinet (Cl.), Violin (Vcl.), and Cello (Cb.).

*f* e. Hlz. *fu* *f* Hlz. Cr.

Quart. *f* *f* Trgl.

Detailed description: This system shows the piano accompaniment for the second system. It includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vcl.), and Cello (Cb.). The music features dynamic markings of *f* and *fu*, and includes a quartet section and a trill (Trgl.).

see you are much too bu - sy with your im - mor - tal cre - a - tions.

Detailed description: This system contains the third vocal line (T. Tenor) and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'see you are much too bu - sy with your im - mor - tal cre - a - tions.' followed by a rest and then 'I'. The piano accompaniment continues with complex textures and dynamic markings like *mf* and *p*. Instrumentation includes Flute (Fl.), Clarinet (Cl.), Violin (Vcl.), and Cello (Cb.).

Quint. *mf* *p* *mf* *p*

Tmp. *p*

e Cr. srd. *fu*

Detailed description: This system shows the piano accompaniment for the third system. It includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vcl.), and Cello (Cb.). The music features dynamic markings of *mf*, *p*, and *fu*, and includes a quintet section and a trill (Trgl.).

50 The Distiller (looking at the picture).

Stu - pen - dous! We'll drink a toast to the great pain - ter.

Detailed description: This system contains the fourth vocal line (The Distiller) and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'Stu - pen - dous! We'll drink a toast to the great pain - ter.' followed by a rest and then 'I'. The piano accompaniment continues with complex textures and dynamic markings like *f* and *mf*. Instrumentation includes Flute (Fl.), Clarinet (Cl.), Violin (Vcl.), and Cello (Cb.).

Hlz. Cr. *f* *mf* *f* *mf* *f* *mf*

{Vcl. 3} {Cb. 3}

Vla. *f* *mf* *f* *mf* *f* *mf*

Tmp. *f* *mf* *f* *mf* *f* *mf*

{Vcl. 3} {Cb. 3}

Detailed description: This system shows the piano accompaniment for the fourth system. It includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vcl.), and Cello (Cb.). The music features dynamic markings of *f*, *mf*, and *f*, and includes a violin section and a trill (Trgl.).

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The Tutor.

Splen - - did!

The Sportsman.

Will you come then? For-ward! What's up with you?

Hlz. e Cr. Fl. Cl. Fg. f

f

{ Vcl. } { Cb. }

Rather quicker.

Erik.

Oh yes, I'm com - ing!

The Tutor.

Hur - rah! Hur - rah! Hur - rah!

The Town-Councillor.

Hur - rah! Hur - rah! Hur - rah!

The Distiller.

Hur - rah! Hur - rah! Hur - rah!

Hur - rah! Hur - rah! Hur - rah!

Rather quicker.

Quart.

f

{ Fl. } { Ob. Aob. }

e Cr. Cl. Fg. ff

e Sr. cresc. ff

{ Vcl. Fg. } { Cb. Sr. }

Tmp. f cresc. ff



(They go out noisily to the verandah.)  
(Fennimore comes in and looks sadly at Erik's boon-companions.)

Getting slower.

Ob. Aob. expressive  
Fg. Sr. p  
Vi. p  
Cr. Vla. p

Hla. senza Fl. mf  
Cr. zart mf

51 Very quiet.

Fennimore.

E - rik, don't go with them!

Erik (lingering).  
I must go!

51 Very quiet.

e Vel. p mf

Vel. e Cr. srd.

E. But you have Niels. —

E. I need com - pan - ions. Niels? He's no ear - thly

Aob. fg. Quart. mf Vel.

Cb. mp

E. You will ne - ver find a friend tru - er than he.

E. good to me!

Quart. cresc. espress. f Aob. Bob. 3 e Cr.



Fennimore.

I have a head-ache, and E - rik has gone. — They've taken him off to

(Fennimore dries her eyes)

drink with them. You've ne-ver told me what E - rik was like as a

54

Rather quicker, with warmth.

boy. — How was he then? Niels (enthusiastic).

54

All that was good and Rather quicker, with warmth.

nob - le, Fen - ni - more. He was the i - de - al type of boy — one dreams a - bout:

N. *poco rit.*

come - ly, bold, dar - ing.

Tr. Ps.

Quart. Tmp. {Vil. Cb. 3} Ps. Tb.

*a tempo*  
Fennimore.

Were you ve - ry great friends?

Niels.

I loved him with pass - io - nate de - vo - tion and

*a tempo*  
Quint.

*espress.*

*mf* *f* *sfz*

Fig. Hz.

N. *Quieter and a little slower.*

he let him-self be wor - shipped. I was a

*p* *mf* *p* *dolce*

Cl. V.L. p

*Energetic again.*

N. drea - mer. He was a - lert and ac - tive,

Qu.

Quart. *p* *f*

{Vil. Cb. e Cr. Vel. Cb.}

N.

a lad of im - pulse, given to wild - est ad - ven - tures, mad - dest pranks.

Fl. *ff*

Ob. Aob. Cl.

Hlz. Tr. Cr. *ff*

Quart. *f*

Tutti *ff*

{Timp. Cb.}

{Tr. Ps.}

Ch. Ps. Fg. Tb. Sr.

Tb. Ps. Trgl. Tb. *f*

{Vcl. Cb.}

Blech. Fg. Sr.

Getting quieter.

Fennimore.

57

Don't you think it strange that he should have wanted to be

Quint. *f*

Cl. *f*

Fl. *mf*

VI. *p*

Cl. *p*

*f*

e Fg. Sr.

*mp* Quint.

*p*

e Cr.

Timp. *f*

F.

come an art - ist? Niels.

Oh no, for you see sometimes a man of

VI. *mf*

Tr.

Quint. *mf*

Ob. *p*

Fl. Cl. *mf*

VI. *p*

Ob.

N. ac - tion feels a strange long - ing for some - thing in - fini - te - ly - ten - der.

Fennimore (rather astonished).

But E - rik's not like that.

Slow.

Niels.

Think of him as he was at the time you first loved him, when glad - ly

lingering

Fennimore.

Per - haps I have too of - ten sat and

you would have given your life for his sake.

lingering



# Sixth picture.

The same room. Fennimore is asleep on an easy chair in the window. Grey morning twilight.

Not dragging.

62

3 Cl.  
pp  
Vel.  
Aob.

2 Fl.  
Vla. trem. mp  
Vel. Cb.  
2 Cl.  
e Vl. 2

1 Fl.  
1 Ob.  
2 Fl.  
2 Cl.

63  
p  
3  
3  
3  
3  
cresc. poco a poco  
Cl. 2 = Aob. Cl. 1 = Ob.  
1 Fl. 1 Cl.  
1 Ob. 1 tob.  
VI. 2  
Vla.  
VI. 1  
VI. 1 etc. 8va VI. 2, Vla.



(Fennimore awakes and looks round in astonishment.)

**Fennimore.**

I have been sleep - ing, 'tis getting light.

Fl. Cl. Fl. Cl. Fl. Cl. e Ob. Aob.

Ob. Aob.

4 horns on the stage

(she looks out of the window.)

Where can E - rik be? Oh E - rik, could we but re -

3 Fl. 3 Cl.

*f dim.* *p*

64

gain the time when you and I were first in love to - ge - ther! Per - haps I am my -

*pp* Hlz.

F. self to blame that our love has grown cold so quick-ly. Would that I could make it

Vi. b  
Vla.  
[Hf.]  
2 Fl.  
p.  
2 Cl.

(she gazes pensively out of the window.)

65

F. right a-gain!

Hz.  
VI. 1  
VI. 2  
Vel.  
Cb.

Not hurried.  
Erik comes in. He is drunk. Fennimore jumps up to meet him, but seeing his condition, recoils, horrified.

f  
Cr. Fg.  
dim.  
Cr. Hz.  
VI. 1  
Vla.  
VI. 2.  
Vel. Fg.  
Cb. Sr.  
Tnp.  
mp

Erik (muttering).

Why on earth are you not in bed?

mf  
3 Fg.  
Cr. gest.  
pp  
mf

Fennimore (lingering).

66

I wait - ed up for you, dear. (Erik throws himself on the sofa and falls asleep.)

Stu - pid.

Quint. Cr. gest. 3 Fg. Cr. Sr.

*cresc.* *f* *pp*

(Fennimore looks at him and goes out slowly.)

*espress.* Quint. Ob. Aob. Bob. Cr. 3 Fg. Sr.

Passionately.

67

Quint. Ob. Cl. Aob. Bob. Cr. Trp. e Sr.

*f* *f* *f* *f*

[Cr.] e Cr. Tmp.

Curtain.

Hlz. Tmp. dim. mp pp Interval. (3 minutes)

e Sr. e Fg. Tmp.

With sentiment.

68

Ob. *p* *mf*  
Cr. *p*  
Vl. 2  
Vla.  
e Vl. 1.

*mf*  
*mf*  
HF.  
Cl. *mp*

*p*  
*dim.*  
*espress.*  
VI. 1  
*pp*  
HF.  
Cl. *mf*  
e Fl.  
e Cb.

69

*espress.*  
Fl.  
e Bcl.

e Bcl.  
Cl. *p*  
Fl.  
Fl. Cl. *pp*



F. *But the ferns are love - ly still. Oh, I see some litt - le blue*

*mp* Fg. Cr.

F. *ber - ries, and here are red ones. Niels (bending over a bush). Look, Fennimore, a*

71

*f* 3 Cl. Aob. Cr. Quart.

N. *(Fennimore bends over the nest close to Niels.) (Niels suddenly clasps Fennimore's hand.)*

*bird's nest, it is de - ser - ted.*

Hz. Cr. Quart. e Bcl.

Fennimore. *(He kisses her passionately.) (she hides her face.)*

72

*Oh yes, Niels!*

Quint. e Aob. *espress.* *espress.* Tmp.

F. God, what are we to do? We could have been so hap-py to-ge-ther,

Aob. Cl. Ob. *mf* *p* *cresc. poco*

Fg. Bcl. Hz. = Quart. e Cl. [Tmp.]

(Fennimore sinks down upon a fallen tree-trunk and buries her face in her hands.) **Getting quieter.**  
(Niels bends over her.)

F. so hap-py.

*f* *dim.* *p*

Vl. Ob. Ob. Cl. Vl. Hz. Fl. Ob. Cl. Cr. Hz. Cr.

e Cr. Tmp. Qu. Hz. Cr.

73

Niels. Don't be so des-pair-ing, Fenni-more, Should I have kept it from you?

*pp cresc.* *f* *p* *pp*

Quart. Aob. Tmp.

Bel. Fg. Cb. e Cb. e Tmp.

N. Would it have been bet-ter not to tell you?

*pp* (Vl. trem.)

e Tmp. Bcl. e Vla. Tmp. Bel.

Fennimore.

I wish I could know it and be dead.

Cl. Ob. 3

2. Cl. Aob.

Ob. Cl. 3

Cr.

Fg. Cb. pizz.  
Sr. Tmp. tr

that would be good, so good.

Niels.

How bit-ter 'tis that our first

Quart.

Fl. 3

Cl. 3

Ob. Vl. Aob. Bob. Vla.

Vl. V

Cr.

Tmp.

mo-ment of love should bring us naught but tears and suf-fer-ing.

Quint. *espress.*

e Bob.

f e Bcl.

mp

p

pp

75 Fennimore.

Don't be ang-ry with me, Niels, I can-not help it.

Cl. 3

Fl. Ob. 3

Aob.

Vl. 3

e Fl.

Cr.

A little faster.

Quiet, a tempo

Would that I could still res-ist you, for I'm bound to a-no-ther.

Quart.

Cl. 3

f

dim.



F. My love had then been bu-ried deep with-in my hearts' in - ner-most re-

Cr. Aob. Quint. e Cr. FL. Ob. Cl. e Aob. Cr.

*pp* Bob. *cresc.* Tmp. *f*

Ps. Tb. [Timp] Hf.

More lively.

Still more agitated.

F. ces - ses. Oh but I could not, I could not, and I

Hlz. Hf. Quart. Ob. Cl. e Aob. Cr.

*mf* *cresc. poco a poco* *f*

Tmp.

(She springs up and throws herself with the utmost passion into Niels' arms.)

F. can - not live with - out you. O be - lov - ed.

e Cl. Quart. e Ob. e Cr. e Cl. e Fig. Cr. e Cb. e Fig.

Hlz. *cresc.*

F. Here am I. I'll leave you no more! I

Cr. (Vla. Vcl.) Aob. Bob. Fag. e Sr. Tmp. e Bcl. e Ob.

VI.

F. ne - ver will leave you. I can not, I can not, Niels. Mine art thou,

Hlz. Qu. VI. Ob. Cl. e Aob. Cr. Tmp. e Tr. Cl. Ps. Tb.

*ff*

50

cresc. poco a poco

F. Be - lo - ved!

N. mine, — my on - ly love! I hold thee fast, be -

(Niels holds Fennimore fast in his arms)

mf cresc. f

Trp. Pos. e Hlz. Blch. [e Cb.] Tmp.

78

Quieter again.

F. Be - lov - ed! Oh

N. lov - ed!

Quieter again.

mf dim. p

e Hlz. e Fl. edl. Vl. Vla. Hb. Blch. Aob. Cr. Bob. Vlc. Cb. Tmp. e Tb. Sr.

F. Niels, why must I be - long to a - noth - er still? (very intensely)

N. I loved you from the

mf cresc. p

Ob. Cl. Quart. e Cr. e Aob. Cr. Fg.

79 Faster.

F. And I chose E - rik! I was blind.

N. day I saw you first. You follo - wed him!

Faster. cresc. f

Fl. Ob. Quint. e Cr. Fg. e Cb. e Aob.

Slower. Agitated.

F. Oh but I have paid for it dear - ly!

N. Be -

Now you are mine!

Agitated.

Fl. Ob. *mf*

Cr. *mf*

e. Ob. Ce. *f*

Qu. *f*

e Aob. Bob. *mf*

ff Cr.

f Vel. Cl.

e {Fig. Temp. Sr.}

F. lov - ed!

N. Thine on - ly,

Be - lov - ed!

Quint. *ff*

Quart. trem. *f*

Fl. Ob. Cl. *f*

e HF.

80 More and more agitated.

F. e - ver, e - ver thine, e - ver!

N. - ver thine, e - ver thine!

80 More and more agitated.

Cr.

Hf. gliss. Tr. Ps.

Ps. Tb.

e Temp. Cb. Sr.

(They sink down upon the mossy ground in a passionate embrace.)

Very quick. Curtain. Broad.

Cl. Tr. Cr.

Ps. Cr.

Temp.

Hf. gliss.

Quint. Temp.

81

Hf. Fl. Cl. *dim. poco a poco*

Quint. Blch. Fg. Timp.

Very slow.

Aob. Cl. *pp* *3 with expression*

Quint. *pp*

Hf.

Interval. (3 minutes)

### Eighth picture.

Same scene as in sixth picture, but it is now winter. Twilight. The verandah door is shut and through the glass can be seen the frozen surface of the fjord and the ground thickly covered with snow. The stove is burning. On the window-sill are hyacinths in bloom. The lamp stands between the flower pots on the window-sill. Fennimore stands at the verandah door and peers out, then goes and looks at the old grandfather clock.

Passionately.

82

Quart. Fl. Ob. *calm.*

Hlz. Blch. *ff*

Tmp. e Cb. Tb. Tmp. Cb.

Fast again.

Quart. Fl. Ob. *ff*

Hlz. Blch. e Cb. Tb. Tmp. Vel. Cb.

83

Fl. Ob. Aob. Cl. Tr. Bob. Cl. Fg. Cl. Aob.

Timp. Cb. Fg. Sr.

Curtain.  
With slow movement.

Hf. Vl. 1.  
*p*  
Qu. 4 Oktaven.

84 Fennimore.  
Oh, when will you come, my lo - ver!

Hf. Vl. Vla.  
Vcl. Cb.

(She goes to the piano and sets a thick book of music before her, but does not play, only listens intently. Suddenly she runs to the window again.) 85

Hf. Cr.  
*p*  
Vla. Vcl. Cb.  
Cb.

F. Fennimore. (she listens)  
I think he is com-ing.

Bob.

*dim.*

86

F. It was the wind. May-be it is too cold. It is free - zing

VI. Hf. *pp*

Vla. *p*

Qu. *pp*

*l. H.*

(she listens)

F. out on the fjord. Su-rely I heard him ap - proach - ing.

*l. H.*

Fl. *mp*

Vl. 2. *pp*

87

F. No, he won't come. Oh Niels, my be - lov - ed.

*mf*

*pp*

Cl. Vla. *pp*

*l. H.*

Ob. VI. *mp*

Aob. VI. *pp*

(she listens)

88

F. You must come! No!

*l. H.*

e Cr.

Hf. VI. *mp*

Aob. *mf*

(She settles down in the easy chair with her sewing, but after a few stitches puts it away again.)

F. nothing! How hap - py I

*cantabile*

*mf mp* Cr. Fg.

e Cl. (Vl. trem.)

*p* Vel. Cb.

89 am! It is so good, so good to be loved. Oh Niels, how I a -

*p espress.* Aob. Bob.

Quart.

dore you! Your voice, your eyes!

90 Quiet. Faster.

If on - ly he'd come! I can - not live with -

*Qu.* *cresc. f* *p* *cresc. f*

*with much expression dolciss.*

e Cb.

a tempo

out him, no, not an - o - ther day!

*f* Aob. Cr. Quart.

e Cb.

Fast.

91

(Enter a maidservant with a telegram.)

Fennimore.

Getting faster.

A maidservant. What can it be? From?

Here is a te - le - gram!

Fast.

91

Getting faster.

Hf. VI. f {Aob. Bob.} {Ob. Aob.} Qu.

(Fennimore rises quietly and signs for the telegram.)

(The maid goes out with the receipt.)

F. Niels?

mp cresc. Hlz. mf cresc. Tmp.

(Fennimore tears the wire open, reads it and totters backwards, clutching the chair for support.)

92

ff e Cr. Tmp.

With feverish, unequal Tempo.

Fennimore.

E - rik dead! Thrown out of the

Tr. sord. Cr. gest. Aob. Bob. Fg. Hlz. p pp

{Vcl. Cb.} pp {Vcl. Cb.} pp {Vcl. Cb.} pp



*rit.*

F. *cart.* His head is shat - tered! Dead!

*e Fg. cresc.* *e Aob.* *e. ou. Bel.*

*f* *f cresc.* *ff* *rit.*

*Tmp.*

93

F. Dead! They're bring - ing him back here! No, no, that's

*tempo* *Tr. sord. Cr. gest. Hlz.* *{vl.*

*p* *Pos. Tb.* *tempo* *f* *Tr. f*

*sempre* *{Vcl. Cb.}*

F. more than I - could bear. No, not in here, how dread - ful!

*Cr. Ob. Fg.* *VI.* *2 Ob. Aob. 3 Cl.* *Pos. Tb.* *f*

*ff* *f* *p*

(She hurries distractedly on to the verandah,

F. I can - not see him, I can - not!

*e Cr. Fg.* *Hlz.* *Fl.* *e Ob. Cl.*

*f* *cresc.* *Tr.* *Cl. Tr. f* *Cr.* *p* *f*

*Bleh. Fg.* *Tmp.* *ff* *p* *f*

peers out into the darkness and then rushes in again and slams the door.)

VI. Vla. Tr. Cr. *ff* *Hlz.* VI. Vla. trem. *e Tr. Hz.*

94 *mf* *Hlz.* *ff* VI. Vla. trem. *Hlz.* *f cresc.* *Ps. Tb. e Tr. Hz.*

**Fennimore.** What shall I do? *VI.* *Blech.* *Blech.*

*Quart.* *Fl.* *Ob. Cl.* *Tr.* *Ps.* *Cb. Sr. Tb.* (She falls)

Getting quieter.

on her knees and clasps her hands as though she would pray.) **Fennimore.** My god, *VI. Vla.* *Hlz. Cr.* *e Tr. Hz.* *trem.* *Vel.* *Cb. Sr.* *Sr.*

95

F. my god, — what shall I do? —

non trem.

Slower and quieter.

(Fennimore rises slowly and solemnly.)  
*espress.*

*dolce*

Quieter still.

*espress.*

*mf*

*mf*

trem. {Vcl. #2. #6. #7. #8. #9. #10. #11. #12. #13. #14. #15. #16. #17. #18. #19. #20. #21. #22. #23. #24. #25. #26. #27. #28. #29. #30. #31. #32. #33. #34. #35. #36. #37. #38. #39. #40. #41. #42. #43. #44. #45. #46. #47. #48. #49. #50. #51. #52. #53. #54. #55. #56. #57. #58. #59. #60. #61. #62. #63. #64. #65. #66. #67. #68. #69. #70. #71. #72. #73. #74. #75. #76. #77. #78. #79. #80. #81. #82. #83. #84. #85. #86. #87. #88. #89. #90. #91. #92. #93. #94. #95. #96. #97. #98. #99. #100. #101. #102. #103. #104. #105. #106. #107. #108. #109. #110. #111. #112. #113. #114. #115. #116. #117. #118. #119. #120. #121. #122. #123. #124. #125. #126. #127. #128. #129. #130. #131. #132. #133. #134. #135. #136. #137. #138. #139. #140. #141. #142. #143. #144. #145. #146. #147. #148. #149. #150. #151. #152. #153. #154. #155. #156. #157. #158. #159. #160. #161. #162. #163. #164. #165. #166. #167. #168. #169. #170. #171. #172. #173. #174. #175. #176. #177. #178. #179. #180. #181. #182. #183. #184. #185. 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Fennimore (very solemnly).

Das This — I swear: all is now at an end

*mf*

*p*

96

F. 'twixt Niels and me, for e - ver! Oh, why did he lead me

*f*

Qu. trem.

e Tmp.

F. on? Faith - less! And now we can ne-ver a - tone for it.

Quint. Hz. Cr. srd. Quart. *p* *f*

Tr. Ps. Tb. Tmp. *mf*

Quicker again.

(She rushes in a frenzy and looks through the verandah door on to the fjord.)

F. By god, that man shall ne'er

Ob. Cl. {e Fl. {Aob. {Vi. Vla. Bich. {Vel. Cel. Fg. {Cb. Sr.

*f cresc.* *ff* *mp cresc.* *f*

Ps. Tb. e Fg. e Hz. Tmp.

97

(She runs out to the verandah to meet Niels.)

F. en - ter this house a - gain! I must go and meet him.

Curain.

Vi. Vla. Fg. Sr. Ps. Tb. trem. {Vel. Cb. Tmp. Ps. Cr.

e Tmp.

Qu. Cr. Vi. trem. marc. *rall. e dim. poco a poco*

*dim.* *ppresc.* *ff* *ff marc.*

Fg. Sr. Tb. Vel. Cb. e Ps.

Cr. Ps. Tb. (Qu. solo) *pp*

attacca ninth picture.

# Ninth picture.

Deep snow. The frozen surface of the fjord. Right: a part of the verandah, the steps covered with snow. Light from within the house.

**Fast.**

(Fennimore runs down the verandah steps, wild and

Musical score for the first system. It includes staves for Violins (VI.), Horns (Hf.), Flutes (Fl.), Clarinets (Cl.), Bassoons (Aob.), and Trombones (Tb.). The music is in a major key with a 2/4 time signature. Dynamics include *ff* and *f*. A section of the score is marked with a circled number 98.

distraught. Niels comes from behind with his skates and looks at Fennimore in alarm.)

Musical score for the second system. It includes staves for Violins (VI.), Horns (Hf.), Flutes (Fl.), Clarinets (Cl.), Bassoons (Aob.), Trombones (Tb.), and Percussion (Timp.). The music continues with various dynamics and articulations. A section of the score is marked with a circled number 98.

Musical score for the third system, featuring vocal lines and piano accompaniment. The vocal line is for Niels, with lyrics: "Fen - ni - more, trem. what is it? Fen - ni - more?". The piano accompaniment includes staves for Violins (VI.), Horns (Hf.), Flutes (Fl.), Clarinets (Cl.), Bassoons (Aob.), Trombones (Tb.), and Percussion (Timp.). Dynamics include *f* and *ff*.

**Slower and quieter.**

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The vocal line is for Fennimore, with lyrics: "E-rik is dead! Niels (in a whisper). Dead! What!". The piano accompaniment includes staves for Violins (VI.), Horns (Hf.), Flutes (Fl.), Clarinets (Cl.), Bassoons (Aob.), Trombones (Tb.), and Percussion (Timp.). Dynamics include *pp* and *f*. The tempo is marked *Slower and quieter.*

99

(stiffly)

Slow.

F. That is what I said. He is dead. In

N. E - rik dead? What, tell me!

99

Slow.

Ps. Tb. srd. (Hlz.)

VI. e Bob. e Aob.

Quint. e Cr. Aob. Fg.

F. Aal - borg, thrown out of the cart. his head was shat - tered. while

N. Hlz. Cr. gest. Tr. srd. mf ff Qu. pizz. Hlz. Blch. srd.

{Vcl. {Cb. Tmp. f ff p ff 3

100

z retarding

F. we, sitting in his home here, bet - rayed him. Niels (in despair). How ap - pall - ing!

N. 4 Cr., Ob. Aob. Fg. Ob. Cl. espress. VI. Vla. Tr. Bich. Aob. Fg. retarding

f f f f

Cr. gest. Tmp. {Vcl. {Cb. Tmp.

Quieter and very slow.

A little faster.

N. Poor old E - rik! (he sobs aloud.) Oh I wish with all my heart we had been

VI. Aob. VI. Vla. trem. Aob. Bob. 2 Fg.

mf cresc. ed agitato poco a poco

Quint. {Vcl. {Cb.

Getting quieter

101 (he is bowed with grief.)

N. faith - ful to him! Would that I had died in - stead of him!

ff. *mf* *p*

[Flz. Cr.] [Vl. I.] [Flz. Cr.] [3] [3 Cr. Aob.] [Cr.] [Vcl. Cb.]

[Trp.] [Trp.] [Fg. Sr.]

Fennimore. (stern, speaking slowly and deliberately)

Niels Lyh-ne, you're to blame for it, with all your Po - et-ry, with all your beau - ti-ful

Tr. sord. Flz. *pp*

*sehr ausdrucksvoll*

*mf*

Quart.

102

F. spee - ches, leading me a - stray. De - tes - ted you shall

Tr. srd. Cr. gest. *fp* Ob. Aob. Bob.

Vl. Vla trem. Cr. *pp*

Quint. *f* *ff* Bcl. Fg.

Vcl. Cb. *p* *f*

F. be un-til my dy - ing day. Ig - no - ble man, how I

Ob. Cl. *fp*

Aob. Bob. *cresc.*

Cr. Flz. *fp* (Fg. Sr.) (Trp.) (Vcl. Cb.)

Temp. *ff* Flz. Tr. Cr.

F. hate you now. Niels. (He lays his hand lightly on her shoulder.)

Fen-ni-more! You don't know what you're say - ing Come in now and

*fp* *ff* *f*

Blch.Fg. 3 VI.Vla.trem. sempre Cr. Aob.

(Vel. Cb.) *fp* *mp* *f*

e Fl. *mp* *f*

Bob. Bcl. Fg. Vel. Cb. Fg. Sr.

103 (freeing herself violently from him.)

F. Leave me a - lone! Can't you see how much I hate you?

N. your-self.

102 calm Cl. Tr. Fl. Ob. 3 e Cl. 3

*f* *ff* *cresc.* *ff* *f*

Tr. Hz. Blch. Qu. e Cr.

(Vel. Fg. Cb. Sr.) *mp* *cresc.* *ff* *f*

Temp. >

(Vel. Bcl. singend Cb. Fg.)

F. (Niels stretches his arms out towards Fennimore.) Go, go!

V. Have you gone mad then, Fen-ni-more? Fen-ni-more! Am I dream-ing

(Fennimore stands unmoved.)

*mf* *f* *p*

Aob. Tr. sord. Aob. Quint. Cr. Cl. pizz. f

Fg. Sr. (Fg. Sr.) *mp* *f*

Temp.

104 (Niels turns slowly and departs, with bowed head, towards the fjord. Fennimore looks at him for a moment in astonishment.)

With much expression.

Aob. Cr. Quart. 3 Ob. Aob. Cl. Cr. e Fl. Cl. f 3

*mp* *f* *f* *f*

VI. Vla. trem. Fg. Cr. Vel. Bcl. Cb.

(Fg. Sr.) *mp* *f*



(Dann verbirgt sie ihr Gesicht in den Händen.)

Fl. Ob.  
Aob. Bob.  
Quint. Cr.  
Vl. Vla.  
Vcl. Bcl. Fg.  
Vcl.  
Cl.  
Tmp.

*mf*

105

(From the fjord four dark figures approach bearing the body of Erik.)

Quietly not dragging.

pp well measured

e Vl. 2, Vla.

e Vl. 2.

e Vla. 1.

*p* *cresc. poco a poco*

(Fennimore hears them and starts up in alarm, as though beside herself.)

106

(She rushes up

f

Cr.

e Cr.

Faster.

and collapses in the snow.)  
Very fast.

the steps of the verandah,

e Ob. Aob  
Bob. Bcl.

Quart.  
{Hlz.}

fff

Blch. Sr.

e Fg.

Tmp.

Tmp. Cb.

Curtain.

Tr. Ps.

Cr. Ps.

e Cl. Fg.

f

# GERDA.

Three years later.

Very quietly, not dragging.

## Tenth picture.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

- System 1:** Features Flute 1 (Fl.), Oboe (Ob.), and Violin 1 (Vl.1). Dynamics include *p* and *mp*. A *Vel. pizz.* instruction is present for the Viola (Vla.).
- System 2:** Includes Oboe (Ob.), Violin 1 (Vl.1) divided (Vl.1 div.), Violin 2 (Vl.2) divided (Vl.2 div.), and Violin (Vcl.). Measure numbers 107 and 108 are indicated. A *3/2* time signature change is shown.
- System 3:** Features Flute (Fl.) with trills (*tr*), Oboe (Ob.), Flute (Fl.), Oboe/Alto Oboe (Ob.-Aob.), and Cello (Cb.). Dynamics include *p* and *pp*. A *Cr.* (Crescendo) instruction is present.
- System 4:** Includes Flute (Fl.), Violin 1 (Vl.1), Violin 3 (Vl.3), and Violin (Vcl.). Dynamics include *p* and *pp*. A *Cr.* instruction is present.
- System 5:** Features Oboe/Clarinets (Ob.-Cl.), Flute/Clarinets (Fl.-Cl.), Quintet (Quint.), and Cello (Cb.). Dynamics include *f*, *pp*, and *dim.*. A *rall.* (rallentando) instruction is present. Measure number 109 is indicated.

The farm yard at Lönborggard with stables, barns and out-houses. Harvest-time, towards evening. A loaded corn-waggon stands before the barn in the background. Niels, dressed in simple farmer's clothes, is sitting on a low wall, left. Behind him the garden is seen and beyond the garden the fjord. Niels has just returned from the fields. He looks somewhat older and has a beard. Farm-lads and girls in the background busy with the harvest.

Labourers in the Fields.

**CHORUS.**

Sopran. *pp* Lively.

Alt. *pp* La la

Tenor: *pp*

Bass. *pp* La la

Hrz. Blech. Lively.

Quint.

*pp*

110

Very quiet, Tempo I.

Niels Lyhne.

Dear old home!

*ppp*

la la la la!

*ppp*

la la la la!

*ppp*

110

Very quiet, Tempo I.

Fl. *p*

Aob. *p*

Quart. *p*

Cr.

6x.

A little faster.

111

N. Peace - ful ha - ven, 'twas here I played when I was a child.

2 Cl. *mf*

Hrz. Quart. *mp*

2 Fg. *mf*

e Fg. 3. *mf*

Vel. pizz.

N. Earth, o Earth, our old and trusty mother, thine be my life now.

Instrumentation: e2 Cr., Cl., Quint., Cr., e Cb., Fg., Fg.

N. The o-ther things? The busy world without? My poetry? Gone! Vanished for ever

112

Instrumentation: e Ob., Quint., Tr., Cr., Fg. 2, Bel.

N. with my beloved. Gone, vanished, friend and my

Instrumentation: e Fl., Fl., Ob. Cl., e Ob. 2., Cl. 1., e2 Cr., Cr., e Cb. Sr., Sr., Cb. mf

Slower. A little faster.

N. loved one. Ah! 'tis over. I'm healed now

113

Instrumentation: Cl., Cr., Vl. 1., 3 Fl., 2 Ob., Cr. 3, 4., 3 Cl., e Tr. Fg.

(he looks with gladness at the fields.)

Instrumentation: Fl. Ob. Cb., Aob. Tr., Cr. Aob. Tr., Vl. Cl., Cb. Fg., Cr., Quart., Cr. Fg.

(Some farm-lads and girls pass over the stage with rakes and pitchforks and greet him respectfully.)

Niels Lyhne.

114

I'm healed now.

Labourers in the Fields.

Lively.

CHORUS.

Musical score for the chorus of "Labourers in the Fields". It features four vocal parts: Alto (Alt.), Tenor, Bass (Baß.), and a Bassoon (Cb.). The lyrics are "La la la la la la la la la la la la la la la la la la la la". The tempo is marked "Lively". The score includes a piano introduction with dynamics *dim.*, *p*, and *ppp*.

Piano accompaniment for the chorus. It includes a Bassoon (Cb.) part and a section for 3 Figures (3 Fg. Br.). The tempo is marked "Lively". Dynamics include *dim.*, *p*, and *ppp*.

114

(perdendosi)

Very quiet and slow.

Musical score for the "perdendosi" section. It features four vocal parts with lyrics "la la la la la la!". The tempo is marked "Very quiet and slow".

115

Very quiet and slow.

Piano accompaniment for the "perdendosi" section. It includes a Quartet (Quart.) and a Bassoon (Cb.) part. The tempo is marked "Very quiet and slow". Dynamics include *p*.

115

Curtain.

2 Fl.  
2 Cl.

Hr.

Aob.  
3 Fg.

Musical score for the "Curtain" section. It features a Quartet (Quart.) and a Bassoon (Cb.) part. The tempo is marked "Curtain.". Dynamics include *mp* and *pp*.

# Eleventh picture.

Very slow.

Concillor Skinnerup's garden in spring. An old-fashioned garden with old apple-trees in blossom on the lawn. Through the trees the low, snug-looking house is visible. In front of the house are beds where tulips, turks hats and yellow narcissi are growing in wild profusion. Niels Lyhne crosses the lawn, and goes towards the house. A maidservant comes out to him.

Very quiet.

Maid servant.

Niels Lyhne. He will be back soon. Wont you come

Good day! Is Mi-ster Skinnerup at home?

Very quiet.

Fl. p

Quint.

Tmp.

Cb. pp

118

M. in, sir, and wait for the master?

N. (he goes in and is seen standing at the window)

I will.

118

Fl. p

Ob. 3

Cl. 3

Fg. p

mp Quart. Cr.

mf e Aob. e Fg.

Ob.

Fast, not hurried.

(Ingrid, Lila and Marit come rushing wildly out.)

Ingrid. ff Hur-rah! Hur - rah! Now we can play! Hur-rah! Hur-rah!

Lila. ff Hur-rah! Hur - rah! Now we can play! Hur-rah! Hur-rah!

Marit. ff Hur-rah! Hur - rah! Now we can play! Hur-rah! Hur-rah!

Fast, not hurried.

Hlz. Cr. Tr.

Fl. Cl. VI.

VI. 1. VI. 2.

ff

Cb. Qu. Trgl.

Fg. Cr.

e Tr.

Cb. Fg. Vla. Vcl.

(Gerda comes in from the other side with a bunch of violets in her hand.)

A little quieter.

119

I. Yes, let's have a game now.

L. Let's have a game now!

M.

A little quieter.

119

O yes, o yes!

ff Tutti. pizz. e Ps. Tb. f mp (Tr. Cr.) mf Fl. e Ob. Cl. Cr. Hfe. (Ob. Aob. Fg.) Quint. Trgl. Tr. Ob. Quint. pizz. Cb. pizz.

Calm, in fluctuating motion.

I. Have you the hoops there? Who'll be-gin? (They play)

L. Let's be-gin!

M. (Lila distributes the hoops.) Come, Ger-da!

Calm, in fluctuating motion.

Quint. sempre pizz. Cl. Fg. Sr. Cr. e Ob. (Fl. Ob. Cl.)

mf e Hf. {3 Tr. 4 Cr.} {3 Tr. 4 Cr.} Quint. e Fg. e Cr.

Ingrid.

(she throws the hoop to Gerda.)

Ger - da, mind yourself! She's a-sleep.

{Fl. Cl.} Fl. Cl. {Vl. 1. arco} Vl. 1. 2. Quint. Bcl. Fg. {Ob. Aob. Tr. Cr. Trgl.} Quint.



120 Gerda.  
Such a sil - ly game.

Lila.  
Higher, higher.

Marit.  
Ger - da, you!

What are you thinking of?  
No, it's lovely.

Trgl.  
Tr. Ps.  
Tb. Quint.  
VI.1.  
VI.2.

Ingrid.  
Ger - da's think - ing of some - one.

L.  
Ger - da is in love.

M.  
Always dream - ing.

Niels Lyh - ne

(Fl. Cl.)  
Qu. pizz.  
e 3 Fg. e Hf. e Cr.  
e Tb.

121 Gerda.  
Dont talk such non - sense!

(Gerda, embarrassed.)  
Now that is un - kind!

Ingrid, Lila.  
Ha - ha - ha!

Marit.  
Ha - ha - ha! (pointing at Gerda)

(Fl. Ob.)  
See her blush!

Fl. Ob. Cl.  
e Aob.  
Qu. Bcl. Fg.  
e 4 Cr. Vcl. Cb. e Sr.

(They all laugh aloud and dance round Gerda, teasing her. Gerda looks embarrassed and tries to slip away.)

**Ingrid.**  
La la

**Lila.**  
La la

**Marit.**  
La la

Tr. Ps. Fg. Quart. Quint. pizz. Hz. sza Fl. e Cr. e Tr. e Fl. FL.

Trgl. Tmp. Cb. e Tmp.

**Gerda.** 122 (throws the hoop to Marit) (♩ = ♩)

Let me alone! Now let's play again. Ma-rit, your turn! Marit. (They arrange themselves for the game again.)  
Wait a mo - ment.

122 e Ps mf (r.l. Ob. Aob. Cl.) e VI. 1, 2. mf Quint.

Ps. Tmp. Trgl. Tr. Cr. Bcl. Fg. Trgl. Tr. Cr. Bcl. Fg.

**Ingrid.**  
Oh, how jol-ly!

**Lila.**  
High - er, high - er.

Hz. (VI. 1. coll' 8va) (VI. 2. 3)

Cr. Fg. Tr. Ps. Cr. Fg. e Bcl. Cr. e Tba. Tmp.

Vla. Vcl. Fg. Sr. Bcl. Sr. Quart. Cb. Tmp.

Vcl. Cb. Tmp.

(They continue playing and singing at the same time, growing more and more excited.)

123

I. *f* La Hur - rah! Hur - rah!

L. *f* La Hur - rah! Hur - rah!

Marit. *f* La Hur - rah! Hur - rah!

Quint. pizz. (Cl. Bcl. Cr. Fg. Sr.) e Tr. Ps. e Ob. Aob. e Hf. (Fl. Ob. Cl.)

*ff* Cr. Quint. Hf. Gl. e Tba. Cb. Sr. Tba. Ps. Fg. Bcl. Tr. Tb. Sr. Trgl. tr

Gerda (she turns away from the game and does not catch the hoop that is thrown to her, whereupon the children throw the stick at

Dont get so ex - ci - ted!

(Fl. Ob. Cl.) Ob. = Fl.

e Cr. Hf. Qu. Trgl.

Bcl. Aob. Ps. Tb. (Via. Bcl. Vcl. Fg. Cb. Sr.)

Tempo I.

her as well and dance wildly round her.

Ingrid.

La

Lila. La

Marit. La

Tempo I.

VI. Fl. Cl. coll' sra e Ob. Aob. e Gl.

Bcl. Fg. Blich. 3 3

Fg. Ps. Sr. Tb. (Cb. Vcl. Vla. pizz.) e Cr. Bcl.



G. Pa-pa won't be long now.

N. I've brought you the book I spoke ab-out when last I

e Cb. Cb. e Cr. 1. Cr.

(She takes the book and sits down on a little seat turning over the pages.)

G. Oh thank you.

N. saw you. *espress.* The fa-ded i-vy leaf I

Ob. Cl. Cr. Quart. e Cr. 1. Cr. Bel. e Aob.

126

G. Did you? You went to the grave yourself!

N. plucked in Ve-ro - na on Ro-me-o and Ju-liet's grave.

Hf. Fl. 2 Cl. 2 Cr. Ob. = Aob. Ob. Quart. Cb. Cb. pizz.

126

G. But would you not miss it?

N. Would you like to keep it for re - mem - brance of those lo-vers? Oh no, if it would

Cl. Ob. Aob. 2 Cl. 1 Cr. 3 Fg. Cl. 3 Fg. Quint. Quart. Cb. pizz. Fg.

127

(stretches out her hand to him)

A little faster.

G.   
 N.

How kind of you.

You're always so good to me.

give you plea - sure.

127

A little faster.

Ob.   
 Ob. Aob.   
 Fl.   
 Fl. Cl.   
 Quint.   
 VI.

Niels.

O Ger - da!

Litt - le, dar-ling Ger - da,

oh if you knew how

(Ob. Aob. Cl.)

VI. 1.   
 VI. 2.   
 Tr.   
 Vla. Vcl.   
 Cr.   
 e Bcl.   
 Ch.   
 Cl.   
 Ps.   
 Cr.   
 Fg.   
 Sr.   
 Tba.   
 Ps. Fg.   
 Tba.

Gerda.

Do you

sweet and good and dear you are and how, with all my heart I love you

VI. 1.   
 VI. 2.   
 Tutti sza. Fl.   
 e Tr.   
 Blch.   
 [Hf]   
 [Hf]   
 [e Tmp.]   
 Tba.

G. mean that? Niels. Can you then truly care for me? Truly?

Ob.Cl.

128

*dim.* *p dim. molto* *pp* *rall. molto*

[e Tmp.] Tr. Ps. [e Tmp.]

Slow and very quiet.  
(very intensely)

More lively again.

N. Will you be my little wife, Gerda? Oh how happy I should be!

VI.1. Aob. VI.

Fl. VI.2. Vla.

[HF.] VI.2. Vla. *p* Vcl. *mf* e Tr.

Ch. Vcl. Fg. Fg.-Cr.

N. A companion in my loneliness!

Fl. VI. VI.1. coll' 8va *poco rit.*

e Ob. Cl. *f* Quart. HF. Cr. Cl. Bel. Fg. *dim.*

(Cl. Ob. Tr.) (Cr. Fg.) e Sr. e Ch. Tmp.

129 More lively.  
(he takes both her hands)

Getting quieter

Gerda. How good it sounds!

VI.1. HF. {Fl. Ob.}

Quart. *f* e Ch. e Cl. *p* Quart. *pp*

Cr. e Bcl. Ch. {Fg. Sr. [HF]}

Very intensely.

(he takes her in

G. *rall. molto* I feel so hap - py, Niels, oh so joy - - ful! You are my

Fl. (Aob. Cl.) e Ob. Ob. Cl.

VI.1. *rall. molto* in tempo

Bel. e Cr. (Ob. Cl.)

Quart. [Hf.] [e Cr.]

Quint. Fg. Sr.

G. his arms) all! What would my life have been with - out you, Niels, oh Niels, I've

Niels.

Ger - da, rest your clear and trust - ing eyes deep with -

130

Fl. (Ob. Cl.) Tr. e Fl.

e Ob.

[e Cr.] mf f e Cl. Hz.

[Hf.] e Fg. e Cb. e Tb.

G. *poco rit.* *a tempo* dreamed of you so long, loved you, longed for you, for you I've wait - ed,

N. in my soul; let me hear you say those words of love that are so

130

Fl. *p* Hz. Ob. Aob. Ob.

*poco rit.* *a tempo*

dim. p mf dim. e Cr.

Hf.



131

G. Now I am yours! Oh how pas - sing sweet our life will

N. dear to me. That you can love me in - spires - me and gives me new life, for

Ob. Cl. Fl. Ob.

e. Cb. e. Hf. Tmp. Tmp.

Quiet.

(The Councillor is seen coming through the garden door.)

G. be - to - ge - - ther!

N. you I will live, be - lov - ed! Quiet. Here comes your fa - ther, shall we ask his

Cl. Ob. Cl. Vl. 1. Vla. Hf. Vl. 2. Vcl. Cb. e. Cb. e. Bcl. Fg. Cb.

132

(They approach him hand in hand and he comes towards them)

G. Oh yes! Oh yes!

N. bless - ing

Councillor. My dear - est children, I knew it long a -

Ob. Cl. Fl. e. Hf. e. Tr. e. Cr. e. Sr. Hz. Hf. e. Bcl. Fg. Sr. Vla. Vcl. Cb. Bcl. Fg.

f cresc. ff

(The three little girls, who have overheard the last words, now rush in and surround the couple.)  
(He folds them both in his arms.)

K.

go. God bless you both!

e Ps.

e Cr.

Tmp. Tb.

Ingrid. What, en-gaged? Real-ly?

Lila. En-gaged? To Niels!

Marit. En-gaged? To Niels!

(Fl. Ob. Cl.)  
{Hf. (Fl. Cl.) Tr.

Ob. Aob. Cl.

VI. 1. VI. 2. VI. Ob.

e Tr. e Vcl.

Bcl. Fg.

e Vla. Vcl. Cb. Cb. Tmp. Trgl.

133 *dim.*

I. Ger-da, who e-ver would have thought it? Con-grat-u-

L. Oh how love-ly, how love-ly! Con-grat-u-

M. When is the wed-ding? Con-grat-u-

133

Tr.

VI.

*dim.*

Cr. e Tr.

e Sr. e Ps. Tb. Bch.

(They dance about for joy and all embrace one another.)

I. la - tions! Hur-rah! Hur - rah!

L. la - tions! Hur-rah! Hur - rah!

M. la - tions! Hur-rah! Hur - rah!

Sr. Vla. = VI. 2.

Tb. e.Ps.

Blch.

(Skinnerup and the Girls walking slowly into house.)

134

Quart. Hz. sza Aob.

Gl. Hz. Quart.

Blch. Bel. Fg.

Tr. Fg. Ps. Blch.

Cb. Cb. Sr. Tmp. Cr. Tmp.

(Niels and Gerda remaining behind.)

Getting slower and softer till the end.

Ob. Cl. Fl. (Niels kisses Gerda.)

VI. Quint. VI. Vla.

Hz. Cr. Vel. mf p [Cr.]

Aob. Cb. Fg. Sr.

Curtain.

Cl. Fl. Ob. Tr. Ps. Tb. Quint.

pp Quart. Cl. ff

Aob. Tmp.