

# Foran Sydens kloster

(Björnsterne Björnson)

Vor der Klosterpforte - Before a Southern Convent

Opus 20

Andante M. M.  $\text{♩} = 52$

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flauti, Oboi, Clarinetti in B, Fagotti), brass (Corni in F 1 u. 2, Corni in F 3 u. 4, Trombe in F 1 u. 2), and percussion (Timpani in F C). Below these are the vocal parts (Soli, Soprani 1 u. 2, Alti 1 u. 2), and then the keyboard instruments (Organo, Arpa). The string section (Violini 1, Violini 2, Viole, Violoncelli, Bassi) and Pianoforte are at the bottom. The score begins with a key signature of three flats and a common time signature. The woodwinds and brass parts are mostly rests. The strings and piano play a rhythmic accompaniment. The strings are marked 'con sordino' and 'pp'. The piano is marked 'pp' and 'Andante'. Dynamics include 'pp', 'cresc.', and 'mf cresc. molto'. The score is divided into measures by vertical bar lines.

Musical score for a piano piece, measures 7-11. The score consists of 11 staves. The first six staves are mostly empty, with some notes in the first measure. The last five staves (7-11) contain the main musical material. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Dynamics include *f*, *dim.*, *p*, and *pp*. The bottom of the page features three "Red. \*" markings.





23

The musical score consists of multiple staves. The piano part is written in treble and bass clefs. The orchestral part includes staves for strings, woodwinds, and brass. Key markings include:

- Measures 23-27:** Piano part features a melodic line with a *dim.* marking. The bass line has a *pp* marking. The orchestra has a *pp* marking.
- Measure 24:** A *rilen.* marking appears in the lower staves.
- Measures 25-27:** The piano part has a *pp div.* marking. The bass line has a *pp* marking. The orchestra has a *pp* marking.
- Measures 28-31:** The piano part has a *pp* marking. The bass line has a *pp* marking. The orchestra has a *pp* marking.

23

The image displays a page of a musical score, numbered 6 at the top left. The score is arranged in two systems of staves. The upper system consists of ten staves, with the first two containing melodic lines and the remaining eight containing accompaniment. The lower system consists of two grand staff staves (treble and bass clef). The score is marked with a box containing the number '28' at the beginning of the first staff in both systems. A section labeled 'B' is indicated at the start of the first staff in the upper system and at the end of the second staff in the lower system. Dynamic markings include *pp* (pianissimo), *f* (forte), and *pp* (pianissimo) throughout. Performance instructions such as *molto* and *tranquillo* are present. The score features various musical notations including notes, rests, slurs, and articulation marks.

Poco Allegro e con moto (Doppio movimento)

34

**ALTO SOLO**  
*tranquillo*

„Wer klopft an der Pforte zu spä-ter Zeit?“ „Ar-mes Mägdelein aus fremdem Land!“ „Was  
„Hoem ban-ker så sil-de på klostretsport?“ „Fattig mø i - fra fremmed land!“ „Hvad  
„Who knocks so late at the cloister.door?“ „Homelessmaiden from far a-way!“

**SOPRANO SOLO**

**ALTO**

**Piano Accompaniment**  
p p p fp pp p p fp pp

**Poco Allegro e con moto (Doppio movimento)**  
34

mf pp

Red. \*

40

C

**SOPRANO**

hast du ge-tan? Was traf dich für Leid? „Leid, wie's nim-mer ein Herz em-pfand! Doch  
 li-der så du, og hvad har du gjort? „Alt, et hjer-te det li-de kan. Men  
 „What have you suffered and what have you done? „All I've suf-fered, a poor heart may! But

*mf*  
*p div.*  
*mf*  
*mf*  
*mf*  
*p*  
*p div.*  
*p*  
*mf*  
*p*

C Red.





45

Nichts hab' ich ge-tan, die Knie fühl' ich wan-ken, doch nim-mer gönnt Ruh' der  
 In-tet har jeggjørt, jeg træt-ner, jeg træn-ger, jeg kan ik-ke stort, og  
 no-thing have I done, I'm wea-ry, in want, my heart is like a stone, for

pizz.

45

Ped. \*

48

Musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a minor key, marked with a dynamic of *p*. The piano accompaniment consists of chords and arpeggiated figures.

Sturm der Ge - dan - ken. Mach auf, mach auf, o fänd' ich die Stätt, wo Frie - den ich hätt' "  
 dog må jeg læn - ger. Luk op, luk op, jeg har ik - ke sted, jeg har ik - ke fred. "  
 love I pant. Un - lock, un - lock, I'm weighed down with care, and dying with des - pair. "

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics, marked with *p* and *cresc.*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics, marked with *pp*, *molto*, *p*, and *fz*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with *arco* markings.

48

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics, marked with *p* and *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with *cresc.* markings.

53

*p* *mf* *pp*

*p* *mf* *pp*

*p* *mf* *pp*

**ALTO** *p* **SOPRANO** *mf*

„Wie heißt denn das Land, das du Heimat genannt?“ „Nordland heißt es, der Weg wie lang!“  
 „Hvad hedder det land, som du har forladt?“ „Nor-den-lan-de-ne, langt her-fra!“  
 „Where is the land, you have left behind?“ „Far to north, in storm and cloud!“

*p* *p* *p* *p*

53

*f* *p* *p* *p*

60 **D** *p* *pp*

**ALTO**

„Was trieb dich zu rasten all hier bei Nacht?“ „Halle-lu-jah-ge-sang er-klang! Der  
 „Hvad voldte, du standsed just her i-nat?“ „Kvinne-rø-sters Ha-le-lu-ja! Det  
 „Why did you stop at our door to-night?“ „Women's voi ces, they sang a-loud! Me

**SOPRANO**

*tranquillo mf*

*pp* *tranquillo*

*pp* *tranquillo*

*pp* *tranquillo*

*pp* *tranquillo*

*pp* *tranquillo*

*pp* *tranquillo*

60 **D** *pp*

67

*Poco tenuto*

senk-te sich ins Herz wie Frieden so milde, da konnt ich vergessen mein Lei-den, das wil-de. Mach auf, mach auf, habt  
 sken, det sang af fred, på sin. net det sænktes, og all, hoad jeg led, sig løf. ted og længtes. Luk op, luk op, for  
 thought, they sang of peace, it soothed my soul; I felt my sorrow cease, my sick heart grew whole; un-lock un-lock, for

*agitato*

*ppp* *ppp* *ppp* *ppp* *pp*

*agitato* *agitato* *agitato* *agitato* *agitato*

*Tutti* *pp agitato* *agitato*

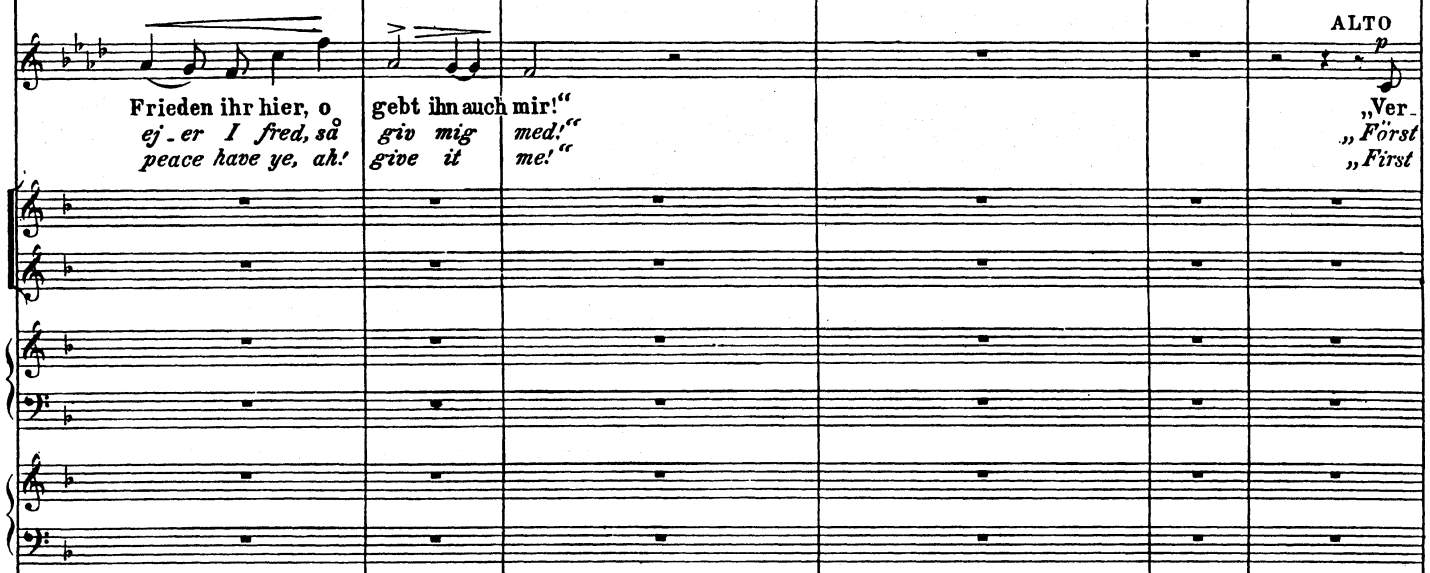
*cresc. e agitato*

72

*p*  *f* *pp* 



Musical score for strings and woodwinds, measures 72-75. Includes dynamic markings *p*, *f*, and *pp*.



Musical score for vocal parts, measures 72-75. Includes lyrics and dynamic markings *fz*, *p*, and *pp*.

Frieden ihr hier, o  
ej - er I fred, så  
peace have ye, ah!

gebt ihn auch mir!  
giv mig med!  
give it me!

ALTO  
*p*  
„Ver-  
„Först  
„First



Musical score for piano and bass, measures 72-75. Includes dynamic markings *molto*, *p*, *fz*, *f*, *pizz.*, and *arco*.



Musical score for piano and bass, measures 76-79. Includes dynamic markings *fz*, *p*, *f*, and *p*.

72

78

**E**

**SOPRANO**

**ALTO**

trau dei-nen Schmerz mir, sprich ohne Scheu! „Ru-he feh-let mir ar-menMaid!“ „Ver-  
 nævn mig din smærte, hvad hed-der den?“ „Al-drig me-re jeg kan få to.“ „Så  
 teil me your grief, that your grief may end?“ „Never shall rest come back to me.“ „You

78

**E Red. \***

*p tranquillo*

**SOPRANO** *poco tenuto*  
*mf*

lorst du den Va . ter, ver	lorst du den Freund?"	„Ach, ich hab' sie ver	lo - ren	beid!	Da -
tab - te du No - gen, din	far, din ven?"	„Ja, jeg tab - te dem	beg - ge	to!	Og
lost so . me treasure, a	fa - ther, a friend?"	„Yes! they both are	lost to	me!	And

*p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *mf* *p*



89

*pp tranquillo*

*pp tranquillo*

*pp tranquillo*

*pp*

hin ist was an Lieb' im  
alt, jeg hav-de kjær, selv  
all that I held dear, e'en

Her-zen ich heg-te! Da  
tan-ken i hjær-te, ja  
peace of the mind, and

hin, was ich geträumt, seit  
hver jeg hav-de nært, fra  
hemmed around with fear, no

Sehnsuchtsich reg-te! Mach  
læn-ges jeg lær-te. Luk  
rest I can find; un-

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

89

*pp*

F

auf, mach auf, o Leiden so schwer, ich kann nicht mehr!  
 op, luk op, jeg synker, jeg ser, jeg kan ik. ke mer!  
 lock, un lock, I faint at your door! I bear no more!

Performance markings include: *rit.*, *a tempo*, *molto*, *p*, *agitato*, *ten.*, *pizz.*, *cresc.*, *poco a poco cresc.*, and dynamic markings like *f* and *Red. \**.

99

This musical score page contains measures 99 through 104. It features a full string section and a piano accompaniment. The string parts (Violins I, Violins II, Violas, Cellos, and Double Basses) are marked with *cresc.* and *cresc. molto* in measures 99-101, and *molto cresc. e string.* in measures 102-104. The piano part is marked with *cresc.* and *cresc. molto* in measures 99-101, and *molto cresc. e string.* in measures 102-104. In measure 102, the strings are marked *arco* and *divisi.*. The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom of the page, there are six instances of the instruction "Red. \*" with a star symbol.

Più Allegro

105

Musical score for the first system, measures 105-108. It features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include 'fz' and 'più f'. The tempo is 'Più Allegro'.

Musical score for the second system, measures 109-112. This system continues the complex rhythmic patterns from the first system. Dynamic markings include 'fz' and 'più f'.

Più Allegro

105

Musical score for the third system, measures 113-116. It features complex rhythmic patterns with dynamic markings 'ff', 'fz', and 'più f'. There are also 'Red.' markings with asterisks at the bottom of the page.

110

*poco a poco rit.* - - *a tempo*

*poco a poco rit.*

*fz* *pp* *a tempo*

*fz* *pp* *a tempo*

*fz* *pp* *a tempo*

*fz* *pp* *a tempo*

*fz* *pp*

*fz* *pp* *a tempo*

*fz* *pp* *a tempo*

*pp* *a tempo*

ALTO

„Den Va. ter, wie kam's, daß du  
 „Din far, hvordan var det, du  
 „How was it, your fa - ther you

*poco a poco rit.*

*fz* *pp* *a tempo*

*fz* *pp* *a tempo*

*fz* *pp* *a tempo*

*fz* *pp* *a tempo*

*fz* *pp*

*fz* *pp* *a tempo*

*fz* *pp* *a tempo*

*fz* *pp*

110

*s fz* *riten. sempre*

*pp* *a tempo*

*Red.* \* *Red.* \*



SOLO pp

G

121

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in G major and features a solo passage marked *SOLO pp*. The piano accompaniment includes a *rit.* (ritardando) and *a tempo* (return to tempo) marking.

*poco string.*

SOPRANO

*rit.*

*a tempo*

*mf*

Freund, wie kams, daß du ihn verlorst? „Er schlug Va - ter, ich sel - ber sah's. Dann  
 ven, hvordan var det, du tab - te ham?“ „Handrap far, og jeg så der - på. Han  
 was it, your lo - ver you lost, my child.“ „He slew him, and I saw it done! He

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a *poco string.* marking and a *rit.* marking.

*poco string.*

*molto*

*fz*

*rit.*

*a tempo*

*poco string.*

*molto*

*fz*

*rit.*

*pp a tempo*

*poco string.*

*molto*

*fz*

*rit.*

*pp a tempo*

*poco string.  
poco string.*

*molto*

*fz*

*rit.*

*pp a tempo*

*rit.*

*pp a tempo*

121

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a *molto* marking and a *f* (forte) dynamic marking.

*rit.*

*a tempo*

G Red.





126

faß - te er mich wild, nicht scho - nend mein We - he, dann ließ er mich frei, ich  
 tog mig, men jeg græd, og bad ke - le Ti - den. så slap han mig ned, så  
 took me, but I cried, and prayed, let me be; so bit - ter - ly I sighed, at

*div.*

*pizz.*

126

*Red.* \* *Red.* \* *Red.* \*



129

*poco cresc.*

*pp*

*poco cresc.*

*poco cresc.*

*p*

floh sei - ne Nä - he. Mach auf, mach auf, ich lieb ihn, o derSchmach, bis auf den heut'gen  
 flyg - ted jeg si - den. Luk op, luk op, jeg el - sker, det er Gru, jeg el - sker ham end  
 last I got free; un - lock, un - lock, I love him, wretched I, must love him till I

*pp*

*pp*

*pp*

*pp*

*pp*

*arco*

*pp*

129

*p*

*Ped.*

*\**

*cresc. molto*

*pp*

*ffz* *p* *pp* *cresc. molto* *ff* *largamente*

Tag! Mach auf, mach auf, ich lieb' ihn - o der Schmach, bis auf den heut' - gen  
 nu! Luk op, luk op, jeg el - sker, det er Gru, jeg el - sker ham end -  
 die! Un - lock, un - lock, I love him, wretched I, must lone him till I

*ffz* *pp* *cresc. molto* *fp largamente*

*ffz* *pp* *cresc. molto* *fp largamente*

*ffz* *pp* *cresc. molto* *fp largamente*

*ffz* *pp* *cresc. molto* *fp*

*ffz* *pp* *cresc. molto* *fp*

133

*fz* *p* *cresc. e stretto* *p ritard. sempre*

Tag  
nu.  
die.

CHOR DER NONNEN aus der erleuchteten Kirche  
 KOR AF NONNERNE fra den oplyste Kirke  
 CHOIR OF NUNS from the lighted church

Komm	Kind, komm	Braut, sei	Gott ver-	traut,	komm	Sünd, komm	Harm in	Je - su
Kom	barn, kom	brud, kom	ind til	Gud,	kom	synd, kom	savn. i	Je - su
From	grief, from	sin, to	God come	in;	and,	bridelike,	rest on	Je - sus'

(Vollés Werk)  
(Grand Jeu)

(senza sordino)

(senza sordino)

(senza sordino)

(senza sordino)

Red. \*

147

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pizz.*

*pizz.*

*p*

147

*p*

*Ad.*

\*

Arm. Steigt, flie - hen - de Sor - gen, zu Ho - reb's Höhn, schwing  
 fawn. Hoil syn - ken - de sor - gen på Ho - reb's Ho - reb's top, med  
 breast; thy sor - row all bring - ing to Ho - reb's hill, be

H

154

pp

nach dich am Mor - gen mit Ler - chenge tön. Das Weh ist be - zwungen, die  
 lark - like in mor - gen sa kvid - drer du op. Her at - trä du byt - ter, her  
 lark - like in sing - ing at day - break still. Here grief is a - ba - ted, de -

*mf dim.*  
*div.*  
*mp*  
*p dim.*  
*pp*

154

H

*p*  
*Red. 3*  
*Red. \**  
*Red. \**

161

Sehnsucht verklungen, von Erden beschwerden erlöset sollst du  
 längs ler du flytter, her frygten den faller, hoor Frelseren  
 sire sa-ti-a-ted, here, new-ly be-got-ten, old things are for-

*div.* *arco* *p* *cresc. poco a poco* *Red.*

161









