

# Landkjenning

(Björnsterne Björnson)

## Landerkennung - Land-sighting

Opus 31

*Allegro energico* *Allegro moderato*

Flauti

Oboi

Clarineti in A

Fagotti

4 Corni in E

2 Trombe in E

Timpani in E H

Trombone tenore I II

Trombone tenore III  
e Tuba

ORGANO  
ad libitum

Tenori

Bassi

Violino I

Violino II

Viola

Violoncello

Basso

Og det var O-lav Trygva-son,  
Und das war O-lav Trygva-son,  
And it was O-lav Trygva-son,

8

A

Musical score for the first system. It features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes dynamic markings such as *p* and *cresc.*. The piano part includes a trill in the bass line. The system concludes with a section marked 'A'.

A

Musical score for the second system, including lyrics. The key signature remains three sharps and the time signature is 4/4. The lyrics are:

stævned o-ver Nordsjø fram — op mod sit un-ge Kon-ge-ri-ge, som ik-ke ventet ham. — Fik han så første  
 steu-ert über's Nordmeer hin — fern nach dem jungen Kö-nig-reiche, kei-ner er-wartet' ihn. — Bald er's er-blicken  
 sailing o'er the North Sea wide, — bear-ing the hope to found a king-dom far on the o-ther side. — Yon-der the cliffs ap-

The piano accompaniment includes dynamic markings such as *cresc.* and *p*. The system concludes with a section marked 'A' and a final *cresc.* marking.

A<sup>p</sup>

15

B

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*sf*, *ff*, *mf*, *p*), articulation (accents), and performance instructions (*a2*).

B

Sy - net:, Hvad er det-le for Mur i Hav - - - brynet? " Og det var O-lav  
 kunn-te., Was steigt dunkel empor am Ho - - - ri - zonte? " Und das war O-lav  
 pear - ing like a battlement loom their dark crest rearing. And it was O-lav

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

Musical score for the third system, featuring piano accompaniment with dynamics (*p*, *cresc.*, *f*, *mf*) and performance instructions (*arco*, *pizz.*).

B

23

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**I SOLO**

*p*

*p*

*p*

Trygva-son, Landet syntes gan-ske stængt, — al-le hans un-ge Kon - gelaeng-sler föl - tes mod Klip-pen  
 Trygva-son, oh-ne Zugang schien das Land, — al-le die jungen Kö - nigswin - sche schei-ter-ten an dem  
 Trygva-son, found he ne'er a spot to land, — e'en like the waves the royal de - si - re shat-tered up on the

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

29

C

This system contains the first five staves of music. The top two staves are for the piano, with dynamics *p* and *dim.* indicated. The third staff is for the violin, with dynamics *f* and *sp*. The fourth and fifth staves are for the cello, with dynamics *mf* and *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A 'C' time signature is present at the end of the system.

I SOLO

*p*                    *f*                    *f*                    *sp*                    C  
 sprængt.    indtil en Skald op - da -    ged hvi - de    Kupler og Spir    i    Sky -    -    la - get.  
 Strand, -    his ei - ner aus dem Vol -    ke weisse    Spitzzen entdeckt' in    blau -    -    er Wölke.  
 strand. -    "See," cried the bard up - leap -    ing, "yonder snowcovered peaks o'er    cloud - banks peep - ing."

This system contains the sixth to tenth staves of music. The sixth and seventh staves are for the vocal line, with dynamics *p*, *f*, and *sp*. The eighth, ninth, and tenth staves are for the piano accompaniment, with dynamics *p* and *dim.* indicated. The key signature and time signature remain the same as in the first system. A 'C' time signature is present at the end of the system.

C

36

The musical score is arranged in systems. The top system consists of five staves: two for strings (violin and viola), two for woodwinds (flute and oboe), and one for brass (trumpet). The piano part is shown in a grand staff (treble and bass clefs). The score is in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. A section labeled "III SOLO" begins in the piano part, marked with a piano (*p*) dynamic. The solo features a melodic line with slurs and accents. A section labeled "IV" begins in the brass part, marked with a fortissimo (*pp*) dynamic. The bottom system contains the piano accompaniment, featuring a rhythmic pattern of eighth notes in both hands.

47

D

Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including dynamics like *sp* and *pp*, and performance instructions such as *(gestopft)* and *tr*.

D

Og det var Olav Trygvason, syntes han med engang  
 Und das war Olav Trygvason, plötzlich glaubt er klar zu  
 And it was Olav Trygvason, sudden-ly he seem'd to

Piano accompaniment for the second system, featuring complex rhythmic patterns and dynamics like *pp*. The score includes various musical notations such as *div.* and *tr*.

D<sup>pp</sup>

56

a 2  
 p  
 p  
 tr  
 a  
 a  
 a  
 a  
 a  
 a

*cresc.*  
 så gråsprængte gamle Tem-pel-mu-re, sne-bvl - de Hvælv der - på. Længtes han da så så - re med sin  
 schau'n hoch-ra-gend grau Trm-pelmauern, schneeweisse Kuppeln traun. Fuss' ihn die Sehnsucht müchlig, mit den  
 sight - tower - ing temples, domes and spires glist' ning in vir - gin white. - Then vow'd the King un - daunt-ed, with his  
*cresc.*



63

E

*p* *cresc. molto* *ff*  
*p* *cresc. molto* *ff*  
*p* *cresc. molto* *ff*  
*sp* *cresc. molto* *ff marcato*  
*sp* *p* *cresc. molto* *ff marcato*  
*p* *cresc. molto* *f marcato*  
*p* *cresc. molto* *f*  
*f marcato*

un - geTro stä in - den fo - re. Lan - det sig äb - ned,  
 Seinen zustehn in Land so prüchlig. Auf (at sich's Land in  
 followersto tread that land en - chant-ed. On - ward he went; the

E

*sp* *cresc. molto* *ff*  
*sp* *cresc. molto* *ff*  
*cresc. molto* *ff*  
*cresc. molto* *ff*  
*cresc. molto* *ff*  
*cresc. molto* *ff*  
*cresc. molto* *ff*

E

70

Vår dervar, du reude af Fos - se - brus. Stormveir og Hav - dön rundt omkring dem  
 Früh - lingspracht, Wässerfalle braus - ten rings, ü - ber das Meer die Stür - me fuh - ren,  
 rush - ing streams heralded the com - ing spring, - swayed in the storm-y wind, the for - est

75 *molto più lento*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *p* *dim.*

*poco rit.* *molto più lento* *p*

sæl - som var Sko - - gens Sas. Org - ler og Klok - ker hör - tes. Kon - gen så sig om.  
 still durch die Wäl - - der ging's. Or - geln und Glo - cken klangen. Und der Kö - nig sprach,  
 strangely was mur - mur - ing, - sounds as of church bells chiming, and then spake the King,

*poco rit.* *p*

*trem. sul ponticello* *div.* *pp*

*poco rit.* *pp* *trem. sul ponticello*

*div.* *trem. sul ponticello*

*poco rit.* *pp* *trem. sul ponticello*

*div.* *trem. sul ponticello*

*poco rit.* *pp* *pizz.*

*poco rit.* *p* *pizz.*

*poco rit.* *p*

80

pp ppp ppp ppp ppp ppp ppp ppp ppp ppp

gestopft  
longa

>SOLI  
molto

Kon-gen hen - für - tes, Kon-gen hen - für - tes:  
 für - - tes,  
 zaubrisch um - fun - gen. zaubrisch um - fun - gen:  
 spake as tho' - dream - ing, - spake as tho' dream - ing:

pp pp

non trem. trem. non trem. trem.

pp pp

90

Andante molto e religioso

Corno I

Baritono Solo

„Her er Grunden funden, funden, Tempelhvælvet trod-ser Hel-ved!      Ån-den brøber. Hjer-let fyl-des, her den Stør-ste kun kan  
 „Hier ge-funden sind die Gründe, Tempelwölbung trotz der Hül-le!      Gei-ster be-hen, Her-zensschlagen, hier des Höchsten Lob zu  
 "Here the spot to found our Kingdom. Hell! these temple walls de - fy thee!      Hearts are swelling, souls are yearning. God to Thee a-lone be

Violino I

Violino II

Viola

arco

Violoncelli  
divisi a 4

arco

p

Basso

pp

98

F

hyl - des!      Gid min Tro stå stærk som Grunden, sti - ge ren som      Jü - kel-run-den,      Ån-den nå Na - tu-rens Høj-de,  
 sa - gen.      Dass mein Glaube fest sich gründe wie des Gletschers rei - ne Rundung, steh' er - ha - ben, licht und rei-ne,  
 glo - ry!      Be my faith, as yon - der mountains, root as deep-ly, shine as purely, and as these my faith strive upward

div.

div.

div.

I. II.

III. IV.

F

105

Flauti **G a<sup>2</sup>**

Oboi

Clar

Fag

Corni

Trombe

Timp.

Tromboni

Organo ad libitum<sup>\*)</sup> *(Tutti)* *(con Pedale)*

fyldt af Hamsom sammen-føj - de."  
 nur von Gott er-füllt al - lei - ne."  
 on to Him the All-Cre - a - tor!

**CORO** **G f**

O - lavs Bön vi Al - le dage, nu som da og al - le Da - ge: An - den bæver.  
 O - lavleich wir al - le be - ten, nu wir vor den Höchsten tre - ten: Gei - ster he - ben,  
 Olav's prayer be ours to ut - ter, as we near the Throne of Mer - cy. Hearts are swelling,

*f sempre* *div.*

*f sempre* *div.*

*f sempre* *div.*

*f sempre*

*f sempre arco*

**G f sempre**

\*) Nur no grosse Pfeifenorgel und bedeutende Chormassen zur Verfügung stehen, anzuwenden. Also nicht durch Harmonium zu ersetzen.

112

H

The first system of the musical score consists of six staves. The top two staves are for the piano, with dynamic markings of *pp* and *cresc.*. The bottom four staves are for the organ, with dynamic markings of *pp* and *cresc.*. The music is in a key with three sharps (F#, C#, G#) and a 4/2 time signature. The organ part features a prominent bass line with a triplet of eighth notes.

Hjer. tet fyl. des, her den Stør. ste kun kan hyl. des! Gid min Tro stå stærk som Grunden, sti. ge ren som Jü. kel. runden,  
 Her. zen schla gen, hür des Hür. chsten Lob zu sa. gen. Dass mein Glaube fest sich gründe wie des Gletschers rei. ne Runden,  
 souls are yearning, God to Thee a. lone be glo. ry! Be, my faith, as yonder mountains, root as deep. ly, shine as pure. ly,

H<sub>p</sub>

The second system of the musical score includes vocal lines and piano/organ accompaniment. The vocal lines are on the top two staves, with dynamic markings of *p* and *cresc.*. The piano and organ parts are on the bottom four staves, with dynamic markings of *p* and *cresc.*. The organ part continues with a similar bass line pattern.

H<sub>p</sub>

The third system of the musical score consists of six staves. The top two staves are for the piano, with dynamic markings of *p* and *cresc.*. The bottom four staves are for the organ, with dynamic markings of *p* and *cresc.*. The music continues with the same key signature and time signature.

Lento

119

The first system of the musical score consists of ten staves. The top staff is a vocal line with lyrics. Below it are several piano accompaniment staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff sempre* and *a2*. The tempo marking *Lento* is positioned at the top right of the system.

Ånden nå Na - tu - rens Høj - de, fyldt af Ham, som sammen - føj - de! Fyldt af Ham! Fyldt af Ham!  
 steh er - ha - hen, licht und rei - ne, nur von Gott er - füllt al - lei - ne. Nur von Gott! Nur von Gott!  
 and as these my soul shine upward, on to Him the All - Cre - a - tor! On to God! On to God!

The second system of the musical score continues the composition. It features vocal lines and piano accompaniment. The notation includes dynamic markings such as *ff sempre* and *div.* (divisi). The tempo marking *Lento* is repeated at the top right of this system.