

AKT / ACT II

4

Bruderovet. Ingrids klage

(Forspill til Akt II)

Der Brautraub. Ingrids Klage - The Abduction of the Bride. Ingrid's Lament

(Vorspiel zu Akt II)

(Prelude to Act II)

Allegro furioso. ♩ = 160 **Andante. ♩ = 60**

Flauto piccolo

2 Flauti grandi

2 Oboi

2 Clarinetti in B

I
2 Fagotti
II

I, II
4 Corni in F
III, IV

2 Trombe in F

Timpani in G, D

Piatti

Allegro furioso **Andante**

I
Violini
II

Viole

Violoncelli

Bassi

The musical score is arranged in a standard orchestral format. It begins with a tempo change from **Allegro furioso** (♩ = 160) to **Andante** (♩ = 60). The score includes parts for woodwinds (flutes, oboes, clarinets, bassoons), brass (cornets, trumpets), percussion (timpani, cymbals), and strings (violins, violas, violoncellos, basses). Dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo) are used throughout. The score is written in a key signature of two flats and a 2/4 time signature.

8

Allegro furioso

Andante doloroso

Musical score for the first system, measures 1-5. It features five staves with complex rhythmic patterns and dynamic markings like *ff*.

ff

Musical score for the second system, measures 6-10. It includes dynamic markings like *ff*, *pp*, and *tr*, along with a triplet of notes.

ff

ff

pp

tr

ff

Allegro furioso

Andante doloroso

cantabile

Musical score for the third system, measures 11-15. It includes dynamic markings like *ff*, *p*, and *arco*, and performance instructions like *pizz.* and *non divisi*.

arco

ff

pizz.

pizz.

p

non divisi

divisi

arco

arco

16 Viol. I sul G

Musical score for Violin I, measures 16-21. The score is in G minor (one flat) and 4/4 time. It features a melodic line with triplets and dynamic markings: *cresc.*, *f*, and *dim.* The instrument is playing sul G.

22

Musical score for Violin I, measures 22-27. The score is in G minor (one flat) and 4/4 time. It features a melodic line with triplets and dynamic markings: *p*, *fp*, and *f*. The instrument is playing sul G.

28

Musical score for Violin I, measures 28-33. The score is in G minor (one flat) and 4/4 time. It features a melodic line with dynamic markings: *fp*, *cresc. molto*, *f*, and *ff*. The instrument is playing sul G.

35

A

Musical score system 1, measures 1-6. It features five staves. The top staff is a treble clef with a melodic line. The second and third staves are treble clefs with accompaniment. The fourth and fifth staves are bass clefs with accompaniment. Dynamics include *p* (piano) and *f* (forte). The key signature has one flat.

Musical score system 2, measures 7-12. It features five staves. The top staff continues the melodic line with chords. The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. Dynamics include *p* and *f*.

Musical score system 3, measures 13-18. It features five staves. The top staff has a melodic line with triplets. The second and third staves are treble clefs with accompaniment. The fourth staff is a guitar-style accompaniment with the instruction "divisi" and a *p* dynamic. The fifth staff is a bass clef with accompaniment. Dynamics include *p* and *f*.

This page of a musical score, numbered 43, features a piano accompaniment and a vocal line. The piano part is written in a grand staff with treble and bass clefs, while the vocal line is in a single treble clef. The score is organized into two systems, each containing four measures. The piano accompaniment consists of several parts: a right-hand melody with slurs and dynamic markings, a left-hand bass line, and a complex rhythmic accompaniment in the lower register. The vocal line is a single melodic line with slurs and dynamic markings. The dynamic markings for the piano part are *mf* and *p*, alternating between measures. The key signature has one flat, and the time signature is not explicitly shown but appears to be 4/4. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

51

B

This system contains measures 51 through 54. The first staff begins with a piano (*p*) dynamic and a *cresc. molto* marking. At measure 52, the dynamic shifts to fortissimo (*ff*). The second and third staves also feature *cresc. molto* markings. The fourth and fifth staves follow the same dynamic progression. The music includes various melodic lines and chordal textures.

This system contains measures 55 through 60. Measures 55 and 56 feature a *cresc. molto* marking. At measure 57, the dynamic changes to *ff*. The music includes complex rhythmic patterns, such as sixteenth-note runs in the second and third staves. The fourth staff has a *p* dynamic marking at the end of the system. The fifth and sixth staves show dynamic changes from *ff* to *dim.* and then *mf*.

B

This system contains measures 61 through 66. It begins with a *cresc. molto* marking. At measure 62, the dynamic changes to *ff*. The music includes a triplet marking (*a 3*) in the fourth staff. The fifth staff has a *30* marking. The sixth staff includes a *unis.* instruction. The system concludes with various dynamic markings including *ff* and *ffv*.

75

Allegro furioso

Andante

Musical score for the first system, measures 75-80. It features five staves with complex rhythmic patterns and dynamic markings like *ff*.

Musical score for the second system, measures 81-86. It includes a triplet in measure 85 and dynamic markings like *ff*, *p*, and *pp*.

Allegro furioso

Andante

pizz.

Musical score for the third system, measures 87-92. It features six staves with "arco" and "pizz." markings and dynamic markings like *ff* and *pp*.

Peer Gynt og seterjentene

(3. scene)

Etter Peer Gynts replikk: "Til Helved
med alle de vasne Løgne!"

Peer Gynt und die Säterinnen - Peer Gynt and the Herd Girls

(3. Szene)

Nach Peer Gynts Erwiderung: "Zum Teufel
mit all den wässrigen Lügen!"

(3rd scene)

After Peer Gynt's speech: "To hell with
all those sickly lies!"Allegro marcato. $\text{♩} = 112$

Flauto piccolo

2 Flauti grandi

2 Oboi

2 Clarinetti in A

2 Fagotti

I, II

4 Corni in E

III, IV

2 Trombe in E

Tromboni I, II

Trombone III
e Tuba

Timpani in A, E

Piatti e
Gran Cassa

Triangolo

Drei Sæterinnen

Tre Sæterjenter

Allegro marcato

Tremolo ♩ sul ponticello

I

Violini

II

Viole

Violoncelli

Bassi

(Laufen über *) 1ste Sæterin 2te Sæterin 3te Sæterin 1ste
die Berghänge

schreiend und Trond im Wal-gebirg! Trond im Wal-gebirg! Trond im Wal-gebirg! Bård und
singend.) *) 1ste Jente 2den Jente 3die Jente 1ste

(Lüber over) Bjerghjyderne, Trond i Val - fjel - det, Trond i Val - fjel - det, Trond i Val - fjel - det! Bård og
skriger og synger)

*) Mit ganz freiem Vortrag.

| *) Med frit Foredrag.

5

The first system of the musical score consists of four staves. The top two staves are vocal staves with treble clefs, and the bottom two are piano accompaniment staves with treble and bass clefs. The music is in 3/4 time. The vocal lines have long horizontal lines above them, indicating sustained notes or rests. The piano accompaniment is mostly rests.

The second system continues the musical score with four staves. Similar to the first system, it features two vocal staves and two piano accompaniment staves. The vocal lines continue with sustained notes, and the piano accompaniment remains mostly at rest.

The third system includes lyrics in Norwegian and German. The vocal line is written on a single staff with lyrics underneath. The lyrics are:

2^{te} Kå-re! Bård und Kå-re! Bård und Kå-re!... 3^{te} Kå-re!... 1^{ste} Trollpack! wollt ihr schlafen in unseren Ar-men? 2^{te} Troll - pack! wollt ihr schlafen in un-seren

2^{den} Kå-re! Bård og Kå-re! Bård og Kå-re!... 3^{die} Kå-re!... 1^{ste} Troldpak! vil I so - ve i Ar-me-ne 2^{den} Trold - pak, vil I so - ve i Ar-me-ne vo-re?

The fourth system shows the piano accompaniment for the third system. It consists of four staves (treble and bass clefs). The piano part features rhythmic patterns with dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The music is primarily composed of vertical strokes and rests.

Molto meno Allegro

9

ff p

Armen?
3^{te} Trollpack! wollt ihr schlafen in unseren Armen?
vo-re?

Peer Gynt (spricht.)
Nach wem schreit ihr da?

Alle drei
Nachden Trol - len! Nachden Trol - len!

Peer Gynt. (taler.) Alle Tre
Hvem skriger I efter?

Ef-ter Trol-! Ef-ter Trol-!

Molto meno Allegro

pizz. p pizz. p pizz. p pizz. div. pizz. div. p

14 Poco più Allegro. ♩ = 116

*) 1ste 2te 3te 1ste 2te

Trond! Komm mir schmachkend! Bård, komm mir toll! Im Saeter, die Kammern werden euch frommen! Toll ist schmachkend! Und schmachkend ist toll!

*) 1ste 2den 3die 1ste 2den

Trond! far med Lem - pe! Bård! far med Vold! I Sælet står al - le Ko - ver - ne tomme. Vold er Lem - pe! Og Lem - pe er Vold!

Poco più Allegro. ♩ = 116

*) Von hier an streng im Takt.
 *) Herfra i streng Takt.

18 poco rit. *più rit.*

cresc. e più rit. **3te** Alle drei *fz* Peer Gynt
 Fehlt es an Burschen, so liebt man 'nen Troll. Fehlt es an Burschen, so liebt man 'nen Troll. Wo sind denn die Burschen?

3die Alle Tre *fz* Peer Gynt
 Fat-tes der Gut-ter, en le - ger med Troid! Fat-tes der Gut-ter, en le - ger med Troid! Hoor er Gutterne da?

poco rit. *cresc. e più rit.* *f*

21 a tempo, vivo

poco rit.

The first system of the score shows a piano accompaniment for a piece in 3/4 time. It consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is characterized by dense, rhythmic chordal patterns. The first two measures are marked with a forte dynamic (*ff*). The tempo is indicated as 'a tempo, vivo' and the ending is marked 'poco rit.'.

(Sich vor Lachen schüttelnd.)

1^{ste} (macht ihm lange Nase.) 2^{te} (ebenso)

3^{te} (ebenso)

Ha! ha, ha, ha, ha, ha, ha, ha, ha! Die kön-nen nicht kom-men! Die kön-nen nicht kommen! Die kön-nen nicht kommen!

(De ryster af Latter.)

1^{ste} (Peger Fingre ad ham.) 2^{den} (ligeså)

3^{die} (ligeså)

Ha, ha, ha, ha, ha, ha, ha, ha, De kan ik-ke kom-me, de kan ik-ke kom-me, de kan ik-ke kom-me!

A a tempo, vivo

poco rit.

The second system of the score continues the piano accompaniment. It features 'arco' markings above the staves, indicating that the strings should be played with the bow. The dynamics vary, starting with *ff* and *fz*, then moving to *p* (piano) in the second measure, and finally to *molto* in the third measure. The tempo is marked 'a tempo, vivo' and the ending is 'poco rit.'.

poco rit.

Alle drei:

1ste

2te

3te

Ha, ha, ha, ha, ha, ha, ha, ha! Die kön-nen nicht kommen! Die können nicht kommen! Die kön-nen nicht kom-men!

Alle Tre:

1ste

2den

3die

Ha, ha, ha, ha, ha, ha, ha, ha! De kan ik-ke kom-me, de kan ik-ke kom-me, de kan ik-ke kom-me!

poco rit.

27 **B** a tempo

pp

p

a 2

a tempo

1ste *p* Mein Bursche, der nannt mich Verlobt' und Ver-wand-te. *f* Da wurd er der Mann von'ner ält-li-chen

1ste *p* Min kald-te mig bå - de forKjærest og Fræn-ke. *f* Nu er hangift med en halv gammel

B a tempo

div. pizz.

p

div. pizz.

p

div. pizz.

p

pizz.

p

pizz.

p

30 *stacc.*

f *2^{te}* *p* *f*

Tan-te. _____ Mein Bursche, der traf 'ne Zigeunrin im Nor-den, _____ da sind alle beide Landstreicher

f *2^{den}* *p* *f*

En-ke. _____ Min mödte en Ta-tertös nord i Li-en. _____ Nu traverde To på Fan-te -

34

cresc.
cresc.
cresc.
cresc.
cresc.
più cresc.
più cresc.
più cresc.

f wor-den. *p*^{3te} Mein Bursche vergab's unserm kleinen Din-ge, *f* jetzt grient sein Schädel wo aus einer
f sti-en. *p*^{3die} Min tog Lö-sungen vor af-da-ge, *f* Nu står hans Hoved og griner på en

cresc.
cresc.
cresc.
cresc.
cresc.

38

più cresc.
f Schlin-ge. _____
 (Sie wenden sich gegen die Bergspitzen.)
ff 1^{ste} Trondim Wal-ge-birg! 2^{te} Trondim Walgebirg! 3^{te} Trondim Walge-birg! 1^{ste} Bård und

f Sta - ge. _____
 (De vender sig mod Bjergnutterne.)
ff 1^{ste} Trond i Val - fjeldet! 2^{den} Trond i Val - fjeldet! 3^{die} Trond i Val - fjel-det! 1^{ste} Bård og

43

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Kå-re! Bård und Kå-re! Bård und Kå-re! — Trollpack! wollt ihr schlafen in un-se-ren Armen?"

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Kå-re! Bård og Kå-re! Bård og Kå-re! — Trold-pak! vil I so-ve i Ar-me-ne vo-re?"

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Kå-re! Bård und Kå-re! Bård und Kå-re! — Trollpack! wollt ihr schlafen in un-se-ren Armen?"

Allegro vivace. ♩ = 112

The piano accompaniment for the first system consists of multiple staves. The upper staves feature complex rhythmic patterns with dynamic markings such as *ff* and *f*. The lower staves provide a steady bass line with some melodic movement. The tempo is marked *Allegro vivace* with a quarter note equal to 112 beats per minute.

Armen?

Peer Gynt

(Peer Gynt steht mit einem Sprung mitten unter ihnen.)

1ste

The vocal line for the first system includes the lyrics: "3^{te} Trollpack! wollt ihr schlafen in unseren Armen? Ich bin ein Troll und habe drei Köpfe! Bist du so ein". The music is in a high register with a *f* dynamic marking.

vo-re?

Peer Gynt

(Peer Gynt står med et Spring midt imellem dem.)

1ste

The vocal line for the second system includes the lyrics: "3^{die} Trolld-pak! vil I so-ve i Ar-me-ne vo-re? Jeg er tre Hoders Trolld og tre Jenters Gut! Er du slig Kar". The music continues with a *f* dynamic marking.

Allegro vivace. ♩ = 112

The piano accompaniment for the second system features complex rhythmic patterns. Dynamic markings include *ff*, *fp*, *p*, *non div.*, *div.*, and *unis.*. The tempo remains *Allegro vivace* at 112 beats per minute.

55

First system of musical notation. It includes a piano part with chords and a violin part with sixteenth-note patterns. Dynamics include *p*, *cresc.*, and *fz*.

Second system of musical notation. It continues the piano and violin parts. Dynamics include *fp*, *p*, *cresc.*, and *fz*.

Vocal lines with German lyrics. The first line is for the 2^{te} voice, the second for the 3^{te} voice, and the third for Peer Gynt. Dynamics include *p*, *fp*, and *fz*.

2^{te} Kerl? Bist du so ein Kerl? Bist du so ein Kerl? Känn mehr als eure Tröpfe! Zum
 3^{te} du? Er du slig Kar du? Er du slig Kar du? I får dömmе tilslut! Til

Peer Gynt Peer Gynt

Third system of musical notation. It includes a piano part with chords and a violin part with sixteenth-note patterns. Dynamics include *fp*, *cresc.*, and *fz*.

62

2te Peer Gynt Alle drei
 Sae - ter! Zum Sae - ter! da ist Met! Ei, laßt ihn fließen! Die - se Nacht wir

2den Peer Gynt Alle Tre
 Sæ - let! Til Sæ - let! Vi har Mjød! Lad den flomme! Den - ne Lør-dagsnat

72

D

Piano accompaniment for the first system, featuring multiple staves with complex chordal textures and melodic lines.

Piano accompaniment for the second system, including dynamic markings like 'pp' and 'p'.

wol-len das Le-ben ge - nie - Ben!

Wie glüh - hei - Bes Ei - sen er fun - kelt und

skal in - gen Ko - ver stå tom - me! -

Han gni - - strer og sprut - ter som glo - ke - de

unis.

D

Piano accompaniment for the third system, including dynamic markings like 'pizz.' and 'p'.

82

sprü-het! (küßt ihn.) 3te *p.* Wie Kinds - - aug in schwärze-sten Flu - ten er glü-het! *ff*

Jer-net! (kysser ham.) 3die *p.* Som Bar - - - ne - ö - je fra Svar - tes-te Tjer-net! *ff*

91 **E**

(gleichfalls) (Peer Gynt tanzt mit allen dreien.)

(ligeså) (Peer Gynt danser i Flokken.)

E

99

The musical score is written in G major (one sharp) and 2/4 time. It begins at measure 99. The score is organized into two systems of staves. The first system consists of five staves: a single treble clef staff with a melody of eighth notes, a grand staff (treble and bass clefs) with piano accompaniment, and two additional treble clef staves. The second system also consists of five staves: a grand staff with piano accompaniment, two empty treble clef staves, and a single treble clef staff with a melody of eighth notes. The piano accompaniment features chords with slurs and accents, and some sixteenth-note patterns in the right hand. The melody is characterized by eighth-note patterns with slurs and accents.

108

Tempo I

(Die Saeterinnen lassen Peer Gynt los, machen den Bergspitzen lange Nasen, schreien und singen. Peer Gynt bleibt einen Augenblick im Vordergrund, wie mit sich selber ringend.)

1ste 2te 3te
Trond im Walgebirg! Trond im Walgebirg! Trond im

(Jenteme slipper Peer Gynt, gjør lange Næser mod Bergnuterne, skriger og synger, mens han blir et Øjeblik i Forgrunden, kjæmpende med sig selv.)

1ste 2den 3die
Trond i Val-fjeldet! Trond i Val-fjeldet! Trond i

Tempo I

116

Wal-ge-birg! Bård und Kå-re! Bård und Kå-re! Bård und Kå-re! Trolld-pak! wollt ihr schlafen in un-se-ren

1^{ste} 2^{te} 3^{te} 1^{ste}

Val - fjel - det! Bård og Kå-re! Bård og Kå-re! Bård og Kå-re! Trolld-pak! fik I so-ve i Ar-me-ne

1^{ste} 2^{den} 3^{die} 1^{ste}

121

2^{te} Trollpack! wollt ihr schlafen in un-se-ren Armen? *) Peer Gynt
(ganz gegen den Vorder-
grund.)

Armen? 3^{te} Trollpack! wollt ihr schlafen in un-se-ren Ar-men? Trübe der Sinn

2^{den} Trolld-pak! fik I so-ve i Ar-me-ne vo-re? *) Peer Gynt
(helt mod Forgrunden.)

vo-re? 3^{die} Trolld-pak! fik I so-ve i Ar-me-ne vo-re? Hugen sturen

*) Diese Repliken müssen sich der Musik möglichst schnell anschließen und in wilder Ekstase hinausgeschleudert werden.

*) Disse Replikker maa hurtigst mulig slutte sig til Musikken og slynges ud i vild Ekstase.

Quasi Presto. $\text{♩} = 120$

125

Musical score for the first system, measures 1-12. The piano accompaniment consists of multiple staves. The music is in 2/4 time and D major. The piano part includes triplets and accents. Dynamics include *ff* and *pesante*. The vocal line is mostly rests.

(Peer Gynt wirft sich zwischen die Saeterinnen und alle tanzen unter dem Folgenden mit immer wilderem Ungestüm über die Höhe, noch eine Weile für den Zuschauer sichtbar.)

und lüstern im Auge Lachen, im Halse Tränen.
das Sehnen,

(Peer Gynt kaster sig ind imellem Jenterne og danser under det Følgende, geberdende sig vildere og vildere bort over Høiderne med dem, endnu en Stund synligt for Tilskuerne)

og Tanken kåd, i Øjet Latter, i Halsen Gråd!

Quasi Presto. $\text{♩} = 120$

Musical score for the second system, measures 13-24. The piano accompaniment consists of multiple staves. The music is in 2/4 time and D major. The piano part includes triplets and accents. Dynamics include *ff* and *molto pesante*. The vocal line is mostly rests.

141

stacc. poco a poco stretto al Fine

The first system of the score consists of four staves. The top two staves are for woodwinds (flute and oboe), and the bottom two are for strings. The woodwinds play a melodic line with staccato markings and accents. The strings provide a rhythmic accompaniment with a steady eighth-note pattern. The key signature has one flat (B-flat), and the time signature is 4/4.

ter in die Höhe bis zum Schluß.
kerne opad lige til Slutningen.

ter in die Höhe bis zum Schluß.
kerne opad lige til Slutningen.

Die Schalltrichter in die Höhe bis zum Schluß.
Schallstykkekerne opad lige til Slutningen.

The second system continues the musical piece. It features woodwinds and strings. The woodwinds play a melodic line with staccato markings and accents. The strings provide a rhythmic accompaniment with a steady eighth-note pattern. The key signature has one flat (B-flat), and the time signature is 4/4. There are dynamic markings such as *ff* and *fff* throughout the system.

poco a poco stretto al Fine

The third system of the score consists of four staves. The top two staves are for woodwinds (flute and oboe), and the bottom two are for strings. The woodwinds play a melodic line with staccato markings and accents. The strings provide a rhythmic accompaniment with a steady eighth-note pattern. The key signature has one flat (B-flat), and the time signature is 4/4.

151

Musical score system 1, measures 1-8. It features a complex texture with multiple staves. The top staff has a melodic line with accents. The middle staves contain dense chordal textures with various accidentals (flats and naturals). The bottom staff has a bass line with eighth notes and rests.

Musical score system 2, measures 9-16. This system includes dynamic markings such as *ff* and *fff*. It features a melodic line with a fermata in measure 10 and a second ending marked *a 2*. The texture continues with complex chordal patterns.

Musical score system 3, measures 17-24. This system features a prominent bass line with repeated notes and rests, marked with *ff*. The upper staves continue with complex chordal textures and melodic fragments.

Musical score system 4, measures 25-32. This system features a dense texture of chords and arpeggiated figures across multiple staves, with various accidentals and dynamic markings.

160

Musical score for the first system, measures 160-167. It includes staves for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The piano part includes parts for Piatti and Gr. Cassa. Dynamics include ff and fff.

(Hier verschwindet Peer Gynt mit den Saeterinnen hinter der Höhe. Man hört wildes Gelächter hinter der Bühne.)
 (Her forsvinder Peer Gynt og Senterne bag Høderne. Vild Latter bag Scenen.)

Der Vorhang fällt schnell.
 Tæppet falder hurtigt.

Musical score for the second system, measures 168-175. It includes staves for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. Dynamics include fff.

6 Peer Gynt og Den grønklede

(Innledning til 5. scene)

Peer Gynt und die Grüngekleidete - Peer Gynt and the Woman in Green

(Einleitung zur 5. Szene)

(Introduction to the 5th scene)

Andante. $\text{♩} = 100$

3 Flauti grandi

1 Oboe

2 Clarinetti in A

2 Fagotti

2 Corni in E

Violini

Viole

Violoncelli

Bassi

Andante. $\text{♩} = 100$

pizz.

pizz. p

pizz. p

pizz. p

pizz. p

p

Fl. gr.

Cl. in A

Fg.

Cor. in E

VI.

Vle

Vlc.

Cb.

The musical score is arranged in systems. The first system includes woodwinds: 3 Flauti grandi, 1 Oboe, 2 Clarinetti in A, 2 Fagotti, and 2 Corni in E. The second system includes strings: Violini I & II, Viole, Violoncelli, and Bassi. The third system includes brass: Fl. gr., Cl. in A, Fg., and Cor. in E. The fourth system includes more strings: VI. I & II, Vle, Vlc., and Cb. The score is in 6/8 time with a key signature of two sharps (D major). It features various dynamics such as p, pp, and ppp, and includes performance instructions like 'pizz.' and 'tr.' (trills). A rehearsal mark '7' is present at the beginning of the third system.

13

Fl.gr.

Cl.in A

Fg.

Cor.in E

I.

VI.

II.

Vle

Vlc.

Cb.

16

Fl.gr.

Cl.in A

Fg.

Cor.in E

I.

VI.

II.

Vle

Vlc.

Cb.

cre - - scen - - - - - do

cre - - scen - - - - - do

cre - - scen - - - - - do

cre - - scen - - - - - do

cre - - scen - - - - - do

cre - - scen - - - - - do

cre - - scen - - - - - do

cre - - scen - - - - - do

I Dovregubbens hall

(6. scene)

Musikken starter som innledning til 6. scene og slutter med Dovregubbens replikk: "Isvand i blodet!"

In der Halle des Bergkönigs - In the Hall of the Mountain King

(6. Szene)

Die Musik beginnt als Einleitung zur 6. Szene und hört auf nach der Erwidrerung des Bergkönigs: "Eis euch ins Blut!"

(6th scene)

The music begins as an introduction to the 6th scene and ends with the Mountain King's words: "Cool your Blood!"

Alla marcia e molto marcato. ♩ = 128

Flauto piccolo

2 Flauti grandi

2 Oboi

2 Clarinetti in A

2 Fagotti

I, II

4 Corni in E

III, IV

2 Trombe in E

Tromboni I, II

Trombone III

Tuba

Timpani in H, Fis

Gran Cassa

Piatti

Chor der Trolle

Kor af Trolde

Detailed description: This block contains the orchestral score for the introduction of 'In der Halle des Bergkönigs'. It features 18 staves for various instruments and a choir. The woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, basses) play a rhythmic pattern of eighth notes. The brass section (cornets, trumpets, trombones, tuba) and timpani provide harmonic support. The choir parts are currently silent. Dynamics include *pp* (pianissimo) and *fp* (fortissimo).

Alla marcia e molto marcato. ♩ = 128

I

Violini

II

Viole

Violoncelli

Bassi

Detailed description: This block contains the string section of the musical score. It includes staves for Violini I, Violini II, Viole, Violoncelli, and Bassi. The strings play a rhythmic pattern of eighth notes, with some parts marked *pizz.* (pizzicato). Dynamics include *p* (piano) and *pp* (pianissimo).

8

This musical score page contains measures 8 through 13. It is divided into three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 8-10) features a piano part with eighth-note patterns and accents, and a string part with a single note in the bass line. The second system (measures 11-12) includes dynamic markings *fp* and *v+* in the piano part. The third system (measures 13) features dynamic markings *p* and *pp* in the piano part.

15

This musical score page contains measures 15 through 20. It is written for piano and orchestra. The piano part is in the upper system, and the orchestra part is in the lower system. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a more active bass line in the left hand. The orchestra part includes woodwinds, strings, and percussion. The woodwinds have some melodic fragments, and the strings provide harmonic support. The percussion part shows a rhythmic pattern. Dynamics include *fp* (fortissimo piano) and *p* (piano). The score is divided into two systems, with measures 15-18 in the first system and measures 19-20 in the second system.

22

A

Musical score for the first system, measures 1-4. The score is in G major (one sharp) and 3/4 time. It features a piano (p) accompaniment with a rhythmic pattern of eighth notes in the right hand and a more complex eighth-note pattern in the left hand. The piano part includes dynamic markings such as *p* and *pp*. The first system ends with a double bar line.

Musical score for the second system, measures 5-8. This system continues the piano accompaniment from the first system. It features a piano (p) accompaniment with a rhythmic pattern of eighth notes in the right hand and a more complex eighth-note pattern in the left hand. The piano part includes dynamic markings such as *p* and *pp*. The second system ends with a double bar line.

A

Musical score for the third system, measures 9-12. This system continues the piano accompaniment from the second system. It features a piano (p) accompaniment with a rhythmic pattern of eighth notes in the right hand and a more complex eighth-note pattern in the left hand. The piano part includes dynamic markings such as *p*, *pp*, and *pizz.* (pizzicato). The third system ends with a double bar line.

29

The musical score is arranged in systems. The first system (measures 29-33) includes a vocal line and piano accompaniment. The piano part features a complex texture of chords and arpeggios. The vocal line includes various ornaments and dynamics. The second system (measures 34-38) continues the piano accompaniment with a focus on chordal textures. The third system (measures 39-43) features a vocal line with a 'divisi' instruction and a piano part with a 'pp' dynamic and 'divisi' instruction. The fourth system (measures 44-48) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The fifth system (measures 49-53) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The sixth system (measures 54-58) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The seventh system (measures 59-63) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The eighth system (measures 64-68) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The ninth system (measures 69-73) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The tenth system (measures 74-78) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The eleventh system (measures 79-83) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The twelfth system (measures 84-88) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The thirteenth system (measures 89-93) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction. The fourteenth system (measures 94-98) features a piano part with a 'pp' dynamic and a vocal line with a 'divisi' instruction.

34

cresc. e stretto poco a poco

cresc. poco a poco

cresc. e stretto poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc.

cresc.

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc. e stretto poco a poco

p

p

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc. e stretto poco a poco

cresc. e stretto poco a poco

39

The musical score is divided into two systems. The first system (measures 1-5) features vocal lines in the upper staves and piano accompaniment in the lower staves. The vocal lines include lyrics and are marked with *piu cresc.* in the second measure. The piano accompaniment consists of chords and moving lines. The second system (measures 6-10) features a solo instrument, likely a violin, in the upper staves and piano accompaniment in the lower staves. The solo instrument part is marked with *f* and *arco*. The piano accompaniment includes chords and moving lines. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Dov-re - Al-ten won-nig-ste Maid! Schlachtet ihn ab! Be-tört hat der Christ des Dov-re - Al-ten

Dov-re - gub-bens ve-ne-ste Mö! Slagt ham, Kristenmands Søn har daa-ret Dov-re - gub-bens

segue

Piano introduction consisting of multiple staves of chords and arpeggios. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *ff* and *v*.

Piano accompaniment for the vocal entry, consisting of multiple staves. It includes a bass line with eighth notes and chords, and a treble line with chords and arpeggios. Dynamic markings include *v* and *ff*.

won-nig-ste Maid! Schlachtet ihn! Schlachtet ihn!

ve-ne-ste Mö! Slagt ham! Slagt ham!

Vocal entry with lyrics in German. The first line includes the lyrics "won-nig-ste Maid! Schlachtet ihn! Schlachtet ihn!" and the second line includes "ve-ne-ste Mö! Slagt ham! Slagt ham!". The music is in a key with two sharps and a 3/4 time signature. Dynamic markings include *ff*.

Piano accompaniment for the vocal entry, consisting of multiple staves. It includes a bass line with eighth notes and chords, and a treble line with chords and arpeggios. Dynamic markings include *v* and *ff*.

62

C stringendo al fine

fz Schlachtet ihn!
fz Schlachtet ihn!
fz Schlachtet ihn ab! Be -

fz Slagt ham!
fz Slagt ham!
fz Slagt ham, Kristenmands

C stringendo al fine

tört hat der Christ des Dov-re - Al-ten won-nig-ste Maid! Schlachtet ihn ab! Be - tört hat der Christ des
 Sön har daa-ret Dov-re - gub-bens ve-ne-ste Mö! Slagt ham, Kristenmands Sön har daa-ret

This musical score is for page 67 of a document. It features a piano accompaniment at the top and a vocal line at the bottom. The piano part consists of two staves (treble and bass clef) with complex chordal textures. The vocal line is in a single staff with lyrics in German. The lyrics are: "tört hat der Christ des Dov-re - Al-ten won-nig-ste Maid! Schlachtet ihn ab! Be - tört hat der Christ des Sön har daa-ret Dov-re - gub-bens ve-ne-ste Mö! Slagt ham, Kristenmands Sön har daa-ret". The score is written in a key signature of one sharp (F#) and a common time signature (C).

D

The first system of music consists of six staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#). The remaining five staves are grouped as a grand staff (treble and bass clefs). The music is primarily chordal, with many chords marked with accents (>) and dynamic markings like *ff* (fortissimo) and *a 2* (second ending).

The second system of music continues the piano accompaniment with six staves. It features similar chordal textures with accents and dynamic markings such as *mf* (mezzo-forte). The notation includes various chord voicings and melodic fragments.

(Alle die folgenden Repliken werden von Bewegungen gesteigerter Wut begleitet.)
 (Alle de følgende Replikker ledsages af Bevægelser der udtrykker stigende Raseri.)

Dov - re - Al - ten won - nig - ste Maid! Schlachtet ihn! Schlachtet ihn!
 Dov - re - gub - bens ve - ne - ste Mø! Slagt ham! Slagt ham!

The vocal line is written on a single treble clef staff. The lyrics are in German and Danish. The music is marked with *ff* (fortissimo) and includes accents (>) over the notes.

D

The third system of music consists of six staves. The top staff is a single treble clef staff, and the remaining five are a grand staff. The piano accompaniment is more active here, with a prominent melodic line in the right hand and a steady bass line. It includes dynamic markings like *ff* and *mf*.

77

(Nach und nach rücken die Trolle Peer Gynt immer mehr zu Leibe und ihre Haltung wird immer bedrohlicher; bei den Worten *Dovre*.
Alten: „Eis euch ins Blut“ ziehen sie sich sogleich zurück.)

(*Lidt efter lidt kommer Troltene i en truende Nærhed af Peer Gynt, og vil tilslut gaa ham ind paa Livet, men viger pludselig tilbage for Dovregubbens Ord: „Isvand i Blodet.“*)

Schlachtet ihn! Schlachtet ihn! Schlachtet ihn!

Slagt ham! Slagt ham! Slagt ham!

Musical score for the first system, consisting of vocal lines and piano accompaniment. The score is written in G major and 2/4 time. It includes a key signature of one sharp (F#) and a common time signature. The piano part features a steady accompaniment with chords and eighth notes. The vocal lines are marked with fermatas.

Ein junger Troll:

Ob ich ihn
in den Finger
schneid?

Schlachtet ihn!

En Trolldunge:

Maa jeg
skjæ-re ham
i Fingeren?

Slagt ham!

Ein anderer:

Darf ich ihn
an den Haaren
reißen?

Schlachtet ihn!

En anden:

Maa jeg rive
ham i Haaret?

Slagt ham!

Eine Trolljungfer:

Laßt mich ihn
in den Schen-
kel beißen!

Schlachtet ihn!

En Trolldjomfru:

Hu hei, lad
mig bide ham
i Laaret?

Slagt ham!

Trollhexe: (mit ei-

nem Kochlöffel)
Dafern er in
Salzlaug zu
pökeln ist-?

En Trolldheks:

(med en Slev.)
Skal han
lages til Sodd
og Sö?

Musical score for the second system, continuing the vocal lines and piano accompaniment. It follows the same notation and structure as the first system, with vocal lines and piano accompaniment.

*) (Die Fermaten so kurz wie möglich halten.)

9

Dans av Dovregubbens datter

(6. scene)

Etter Dovregubbens replikk: "Dansemø,
frem! Træd Dovrehallens Fjæl!"

Tanz der Bergkönigstochter - Dance of the Mountain King's Daughter

(6. Szene)

Nach der Erwidrerung des Bergkönigs:
"Spring, Tanzmaid, uns den Dovretanz vor!"

(6th scene)

After the Mountain King's words:
"Dancer, let the floor echo your tread!"

Allegretto alla burla. ♩ = 96

Flauto piccolo

Flauto grande
(con Piccolo)

2 Oboi

2 Clarinetti in A

2 Fagotti

I, II
4 Corni in F

III, IV

Pianoforte
(ad libitum)

Arpa *)

Xylophon *)

Timpani in D, A

Triangolo

Tamburo piccolo

Allegretto alla burla. ♩ = 96

I
Violini

II

col legno
Viola

Violoncelli

pizz.
Bassi

*) In Ermangelung der Harfe ist die Stimme am Pianoforte (Spieler links) auszuführen. Das Xylophon kann nötigenfalls fortbleiben.

*) I Mangel af Harpe kan Piano benyttes (Spilleren tilvenstre). Xylofonen kan hvis nødvendig undværes.

8

System 1: Treble clef, key signature of two sharps (F# and C#). The first staff contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff contains a more active melodic line with similar rhythmic values. The third and fourth staves are mostly empty, indicating rests for the bass and tenor parts.

System 2: Treble clef, key signature of two sharps. The first staff features a series of chords, each with a 'v' (accents) above it, connected by a long slur. The second staff is empty.

System 3: Treble clef, key signature of two sharps. The first staff has a melodic line with eighth notes. The second staff has a more active melodic line with eighth and sixteenth notes. The third and fourth staves are empty.

System 4: Bass clef, key signature of two sharps. The first staff contains a series of chords with eighth notes. The second staff contains a series of eighth notes.

System 5: Treble clef, key signature of two sharps. The first staff is empty. The second staff contains a series of chords with eighth notes. The third and fourth staves are empty.

System 6: Treble clef, key signature of two sharps. The first staff is empty. The second staff contains a series of chords with eighth notes, each with a 'v' above it. The third staff contains a series of chords with eighth notes. The fourth staff contains a series of eighth notes.

17

A

Musical score for system 1, measures 17-24. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff is a treble clef with a whole rest. The second and third staves are treble clefs with complex melodic lines, including triplets and slurs. The fourth staff is a bass clef with a melodic line. The fifth staff is a bass clef with a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *mp*.

A

Musical score for system 2, measures 25-32. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff is a treble clef with a whole rest. The second staff is a treble clef with a melodic line. The third staff is a bass clef with a melodic line. The fourth staff is a bass clef with a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *div.*.

25

System 1: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many beamed notes and slurs. The word "cresc." appears in the second, third, and fourth staves.

System 2: Two staves of music. The top staff is treble clef and the bottom is bass clef. The music consists of a series of half notes with slurs, creating a steady, rhythmic accompaniment. The word "cresc." is written in the second staff.

System 3: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music continues with complex rhythmic patterns and slurs. The word "cresc." appears in the second, third, and fourth staves.

System 4: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music is simpler, featuring mostly quarter notes and rests. The word "cresc." appears in the second and third staves. A double bar line is present at the end of the system.

System 5: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. The word "cresc." appears in the second, third, and fourth staves.

33

B

(muta in Piccolo)

Die mit ○ bezeichneten Noten sind auf dem Reifen zu schlagen.

De med ○ betegnede Noter skal slæes på kanten af Trommen.

molto

B

col legno

non div.

arco

41

This page of a musical score, numbered 41, contains ten systems of music. Each system consists of multiple staves, likely for different instruments or voices. The notation is highly detailed, featuring complex chordal structures, arpeggiated figures, and various rhythmic patterns. The key signature is one sharp (F#), and the time signature is common time (C). The score includes numerous slurs, ties, and dynamic markings, indicating a technically demanding piece. The layout is organized into four groups of two systems each, with a double bar line separating the second and third groups. The notation is dense and fills most of the page, with some rests and simpler notes interspersed among the more complex passages.

49

This page of a musical score, numbered 49, contains ten systems of music. The notation is complex, featuring multiple staves per system. The first system consists of five staves: two treble clefs at the top, two bass clefs in the middle, and one bass clef at the bottom. The second system has two treble clefs and two bass clefs. The third system has one treble and one bass clef. The fourth system has two treble clefs and two bass clefs. The fifth system has one treble and one bass clef. The sixth system has two treble clefs and two bass clefs. The seventh system has one treble and one bass clef. The eighth system has two treble clefs and two bass clefs. The ninth system has one treble and one bass clef. The tenth system has two treble clefs and two bass clefs. The music includes various note values, rests, and dynamic markings such as 'v' (accents) and 'p' (piano). The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

Presto (Doppio movimento)

56

The first system of the musical score consists of six staves. The top two staves are for the right hand, featuring a rapid sixteenth-note scale with slurs and accents. The bottom two staves are for the left hand, playing a rhythmic accompaniment of eighth notes with slurs and accents. The middle two staves are for the woodwinds, with the upper staff playing a melodic line and the lower staff playing a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Presto (Doppio movimento)

The second system of the musical score consists of six staves. The top two staves are for the right hand, continuing the rapid sixteenth-note scale with slurs and accents. The bottom two staves are for the left hand, playing a rhythmic accompaniment of eighth notes with slurs and accents. The middle two staves are for the woodwinds, with the upper staff playing a melodic line and the lower staff playing a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. A fingerings chart is present in the first measure of the top staff: 1 2 4 3 1 2. The word "col legno" is written in the bottom left corner of the system.

65

D

stretto

Violin I: *pp*, *cresc.*

Violin II: *fp*, *cresc.*

Viola: *pp*, *p cresc.*

Cello/Double Bass: *p cresc.*

Violin I: *fp*, *cresc.*

Violin II: *p*, *cresc.*

Viola: *pp*, *cresc.*

Cello/Double Bass: *p cresc.*

Violin I: *pp*, *cresc.*

Violin II: *pp*, *cresc.*

Viola: *pp*, *cresc.*

Cello/Double Bass: *p cresc.*

D *div.* *fp* *div.* *pizz.* *p* *pizz.* *p* *arco non div.* *cresc.* *arco non div.* *cresc.* *arco* *p*

73

a tempo

I. Solo

lunga

dim.

Sie macht einen grotesken Sprung und bleibt bis zum Schlußakkord in burlesker Stellung.

Hun gjør et uskjönt Kast og bliver staaende i en burlesk Stilling indtil Slutningsakkorden.
gliss.



molto

molto

a tempo

non div.

cresc.

ff

ff

10

Peer Gynt jages av troll

(6. scene)

Etter Dovregubbens replikk: "Ja, men
fort. Jeg er arrig og søvning. Godnat!"

Peer Gynt von Trollen gejagt - Peer Gynt hunted by the Trolls

(6. Szene)

(6th scene)

Nach des Bergkönigs Worten:
"Aber schnell! Ich schnarch' mein Gift derweil aus!"

After the speech of the Mountain King:
"Yes, quickly. I'm vexed and sleepy. Good night!"

Presto. $\text{♩} = 120$

Flauto piccolo

2 Flauti grandi

2 Oboi

2 Clarinetti in A

2 Fagotti

4 Corni in E

2 Trombe in E

2 Tromboni tenori

Trombone basso e Tuba

Timpani in H, Fis, B

Gran Cassa e Piatti

Tiefe Glocke in D

Tamtam

Chor von den jungen Trollen

Presto. $\text{♩} = 120$

Violini

Viole

Violoncelli

Bassi

*) In Ermangelung einer Glocke ist das Tamtam zu benutzen.
I Mangel af Klokke benyttes Tamtam.

8

Fl. picc. *fz*

Fl. gr. *fz*

Ob. *fz*

Cl. in A *fz*

Fg. *fz* *a2* *p*

Cor. in A *fz* *p*

Tr. in E *fz*

Timp. *p*

Ptti *fz*

Chor

Vl. I *fz*

Vl. II *fz*

Vle *fz* *pizz.* *arco*

Vlc. *fz* *pizz.* *pp* *arco* *cresc.*

Cb. *fz* *pizz.* *pp* *arco* *cresc.*

*) Peer Gynt: (von den jungen Trollen gejagt,) Laßt mich, Teufelspack!
Peer Gynt: (jaget af Trolldungerne) Slip mig, Djævletöi!

(Will durch den Schornstein hinauf.)
(vil op gjennem Skorstenspiben)

p

Ko - bol - de!
Tom - te - gub - ber!

Wichte!
Nis - ser!

*) Die Fermaten müssen möglichst kurz gehalten und die Repliken schnell gesprochen werden.
Alle Fermaterne må være muligst korte og Replikerne falde hurtig.

15

Ob.

Cl.in A

Fg.

Cor.in E
1 2
3 4

Timp.

Ptti

Peer Gynt: (Will hinab durch die Kellerluke.)
 Au!
 Peer Gynt: (vil ned gjennem Kjælderlemmen.)
 (skriger)
 - Au! -

Chor

Beisst ihn von hin - ten!
 Bid - ham bag!

Macht al - les dich - te, Macht al - les
 Stæng al - le Rid - ser, Stæng al - le

Vl. I

Vl. II

Vle

Vlc.

Cb.

A pizz.

fz pizz.

fz

fz

fz

pp

pp

pp

cresc.

cresc.

cresc.

22

B

Ob.

Cl.in A

Fg.

1
2
Cor.in E

3
4

Timp.

Ptti

Chor

dich - te!
Rid - ser!

Macht zu!
Stæng!

fz
Der Hof troll:
Wie die Klei -
nen sich
freun!
Hof trol det!
Hvor de mo -
rer sig de Små

I
VI.

II

Vle

Vlc.

Cb.

fz
pizz.

fz
pp

fz
pp

fz
pp

29

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E
1 2
3 4

Timp.

Ptti

Peer Gynt: (zu einem kleinen Trolljungen, der sich in sein Ohr festgebissen hat.) Laß los, Höllenbrut! (Sie kämpfen.)
Peer Gynt: (til en Trolldunge, der har bidt sig fast i hans ene Öre) „Vil du slippe dit Skarn!“
pizz. (De kjøempe.)

VI.
I
II

Vle

Vlc.

Cb.

36

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Timp.

Ptti

VI.

Vle

Vlc.

Cb.

Der Hof troll:
 (schlägt den Jungen auf die Finger)
 Willst du wohl,
 Schlingel! Das ist
 königlich Blut!
 Hof trol det:
 (slår ham over fingrene.)
 Tag varsomt
 Slyn gel på et
 kongeligt Barn!

43

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

1
2
Cor. in E

3
4

Tr. in E

Timp.

I
Vl.

II

Vle

Vlc.

Cb.

f

fp

arco

Peer Gynt:
 Ein Ratten-
 loch (Läuft
 hin.)
 Peer Gynt:
 Et Rottehul!
 (Löber derhen.)

50

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Timp.

Chor

VI.

Vle

Vlc.

Cb.

Fl. picc. *f*
 Fl. gr. *f*
 Ob. *f*
 Cl. in A *f*
 Fg. *a2* *fp* *f*
 Cor. in E *f*
 Tr. in E *pp*
 Timp. *pp* *fp*
 Chor
 Wich-tel-volk Werg in die Ker-be!
 Nis-se-bror det må du spoer-re!
 Peer Gynt: Die Rangen ver-steh ihr ver-ruhtes Gewer-be!
 Peer Gynt: Den Gamle var fæl men de Unge er værre!
 VI. *f*
 Vle *p* *f*
 Vlc. *p* *f*
 Cb. *p* *fp*

59

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Timp.

Chor

VI. I

VI. II

Vle

Vlc.

Cb.

Peer Gynt:
 Ach, wär man
 klein wie'ne
 Maus.
 Peer Gynt:
 Ak! den der
 var liden
 som en Mus!

Zer - fetzt ihn!
 Floeng ham!

68

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Timp.

Chor

VI.

Vle

Vlc.

Cb.

Fl. picc. *f*
 Fl. gr. *f*
 Ob. *f*
 Cl. in A *f*
 Fg. *a2* *fp* *f*
 Cor. in E 1 *f*
 Cor. in E 2 *f*
 Tr. in E 3 *f*
 Tr. in E 4 *pp*
 Timp. *pp* *fp*
 Chor
 Schliesst den Ring!
 Stoeng Gjoer - det!
 VI. *f*
 Vle *p* *f*
 Vlc. *p* *f*
 Cb. *p* *fp*

Peer Gynt:
 (jammernd)
 Ach, wär ich
 eine Laus!
 Peer Gynt:
 Ak! var jeg
 en Lus!

77 **D**

Cor.in E
1 2
3 4

Timp.

Die jungen Trolen umwimmeln ihn.
Almindelig Jagt på Peer Gynt rundt
hele Scenen.

VI. I

VI. II

Vle

Vlc.

Cb.

85

Cor.in E
1 2
3 4

Timp.

VI. I

VI. II

Vle

Vlc.

Cb.

93 E

Cor. in E

1 2

3 4

Timp.

VI.

I

II

Vle

Vlc.

Cb.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

101

Cor. in E

1 2

3 4

Timp.

VI.

I

II

Vle

Vlc.

Cb.

109

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E

Timp.

Chor

Vl. I

Vl. II

Vle

Vlc.

Cb.

The musical score for page 109 includes the following parts and markings:

- Woodwinds:** Fl. picc., Fl. gr., Ob., Cl. in A, Fg. All parts start with a dynamic marking of *f* and feature complex melodic lines with many accidentals.
- Brass:** Cor. in E (parts 1, 2, 3, 4) and Timp. The horns play a rhythmic pattern of eighth notes, while the timpani play a series of chords.
- Chor:** The vocal part has lyrics: "Schliesst den Ring! Stoeng Gjoer - det!"
- Strings:** Vl. I, Vl. II, Vle, Vlc., and Cb. All string parts are marked *f* and include the instruction *sempre cresc.* (sempre crescendo).
- Other:** A *8va* marking is present in the woodwind section.

117

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Timp.

Chor

Schliesst den Ring! Stoeng Gjoer - det!

Zer - fetzt ihn! Floeng ham!

VI.

Vle

Vlc.

Cb.

126 **F**

Fl. picc. *fz*

Fl. gr. *8va* *ff*

Ob. *ff*

Cl. in A *ff*

Fg. *ff*

Cor. in E *ff*

Timp. Solo *f*

Ptti Piatti solo *fz*

Chor Zer-

Vl. I *f*

Vl. II

Vle div. *fz*

Vlc. *fz*

Cb. *fz*

133

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Timp.

Ptti

Chor

Vl.

Vle

Vlc.

Cb.

The musical score consists of the following parts and markings:

- Fl. picc.**: Rests for measures 133-136, then a triplet of eighth notes in measure 137 with an *8va* marking.
- Fl. gr.**: Rests for measures 133-134, then a sixteenth-note pattern in measure 135, followed by eighth-note patterns in measures 136-137 with *8va* markings.
- Ob.**: Rests for measures 133-134, then a sixteenth-note pattern in measure 135, followed by eighth-note patterns in measures 136-137.
- Cl. in A**: Rests for measures 133-134, then a sixteenth-note pattern in measure 135, followed by eighth-note patterns in measures 136-137.
- Fg.**: Rests for measures 133-134, then a sixteenth-note pattern in measure 135, followed by eighth-note patterns in measures 136-137.
- Cor. in E**: Rests for measures 133-134, then eighth-note patterns in measures 135-137.
- Tr. in E**: Rests for measures 133-134, then eighth-note patterns in measures 135-137.
- Timp.**: Rests for measures 133-134, then eighth-note patterns in measures 135-137.
- Ptti**: Rests for measures 133-134, then eighth-note patterns in measures 135-137.
- Chor**: Lyrics "fetzt ihn!" and "Floeng ham!" in measure 135, followed by rests for measures 136-137.
- Vl.**: Rests for measures 133-134, then eighth-note patterns in measures 135-137 with *fz* markings.
- Vle**: Rests for measures 133-134, then eighth-note patterns in measures 135-137 with *fz* markings.
- Vlc.**: Rests for measures 133-134, then eighth-note patterns in measures 135-137 with *fz* markings.
- Cb.**: Rests for measures 133-134, then eighth-note patterns in measures 135-137 with *fz* markings.

140

Fl. picc. *fz*

Fl. gr. *8va*

Ob.

Cl. in A

Fg.

Cor. in E 1 2 3 4

Tr. in E *fz*

Timp. *fz*

Ptti *f*

Chor
 Zer - fetzt ihn!
 Floeng ham!

I VI. *fz*

II VI. *fz*

Vle *fz*

Vlc. *fz*

Cb. *fz*

161

Fl. picc. *fz*

Fl. *fz* *a2*

Ob. *fz* *a2*

Cl. in A. *fz* *a2*

Fg. *fz* *a2*

Cor. in E 1 *fz*

2 *fz*

3 *fz*

4 *fz*

Tr. in E *fz*

Timp. *fz*

Ptti *f*

Chor

fetzt ihn!
Floeng ham!

Zer - fetzt ihn!
Floeng ham!

Peer Gynt fällt um. Die Trol-
len werfen sich über ihn.
Peer Gynt faller om. Trol-
dun-
gerne kaster sig over ham.

VI. I *fz* *ff*

II *fz* *ff*

Vle *fz* *ff*

Vlc. *fz* *ff*

Cb. *fz* *ff*

167

Fl. picc.

Fl.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Trb. basso
Tuba

Timp.

VI.

Vle

Vlc.

Cb.

This musical score page contains measures 167 through 171. The woodwind section includes Piccolo Flute (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), and Bassoon (Fg.). The brass section includes Cor. in E (1 and 2), Tr. in E (3 and 4), Trb. basso (Tuba), and Timp. The string section includes Violins I and II (VI.), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The dynamic marking *mf* (mezzo-forte) is used for the brass and strings. The Piccolo Flute part has a final measure with a fermata and a dynamic marking of *a2*.

G

173

Fl. picc. *fff*

Fl. gr. *fff*

Ob. *fff*

Cl. in A *fff*

Fg. *fff*

Cor. in E 1 *fff*

2 *fff*

3 *fff*

4 *fff*

Tr. in E *fff*

Trb. 1 *fff*

2 *fff*

Trb. Tuba 3 *ff*

Timp. *ff*

Ptti Gr. C. *ff*

Chor

Auf die Au - gen ihm jetzt! Zer -
 Nu i Sy - net på ham!

VI. I *ff*

II *ff*

Vle *ff*

Vlc. *ff*

Cb. *ff*

179

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Trb.

Trb. Tuba

Timp.

Ptti Gr. C.

Chor

fetzt ihn!
Floeng ham!

Auf die
Nu i

Au -
sy -

gen ihm
net

jetzt!
pã ham!

VI.

Vle

Vlc.

Cb.

The musical score for page 115, measures 179-184, features a variety of instruments and a vocal ensemble. The woodwind section includes Flute piccolo, Flute grande, Oboe, Clarinet in A, and Bassoon. The brass section consists of Cor Anglais (1/2 and 3/4), Trumpet in E (1/2), Trombone/Tuba (3), and Timpani. The percussion part includes Percussion (Gr. C.). The Chorus part includes German lyrics: 'fetzt ihn! Floeng ham! Auf die Nu i Au - sy - gen ihm net jetzt! pã ham!'. The string section includes Violin I and II, Viola, Violoncello, and Contrabass.

185

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E
1 2
3 4

Tr. in E

Trb.
1 2

Trb. Tuba
3

Timp.

Ptti Gr.C.

Chor

Zer - fetzt ihn!
Floeng ham!

Zer - fetzt ihn!
Floeng ham!

Zer -

Vl. I

Vl. II

Vle

Vlc.

Cb.

Detailed description: This is a page of a musical score, page 116, starting at measure 185. The score is for a full orchestra and a choir. The instruments listed on the left are: Fl. picc., Fl. gr., Ob., Cl. in A, Fg., Cor. in E (1 and 2, 3 and 4), Tr. in E, Trb. (1 and 2), Trb. Tuba (3), Timp., Ptti Gr.C., Chor, Vl. I, Vl. II, Vle, Vlc., and Cb. The music is in 2/4 time and the key signature has one sharp (F#). The woodwinds and strings play rhythmic patterns, often with accents. The choir has a vocal line with lyrics: 'Zer - fetzt ihn! Floeng ham!' repeated three times. The brass instruments play block chords and rhythmic patterns. The strings play a steady accompaniment.

191

Fl.picc.

Fl.gr.

Ob.

Cl.in A

Fg.

Cor.in E

Tr.in E

Trb.

Trb. Tuba

Timp.

Ptti Gr.C.

Chor

VI.

Vle

Vlc.

Cb.

fetzt ihn!
Floeng ham!

Zer - fetzt ihn!
Floeng ham!

Zer - fetzt ihn!
Floeng ham!

Zer -

197

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E
1 2
3 4

Tr. in E

Trb.
1 2

Trb. Tuba
3

Timp.

Ptti Gr.C.

Chor

fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn! Zer -
Floeng ham! Floeng ham! Floeng ham! Floeng ham! Floeng ham! Floeng ham!

VI.
I II

Vle

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 118, covers measures 197 through 202. The score is arranged in a standard orchestral format. At the top, a box contains the measure number '197'. The instruments are listed on the left side of the page. The woodwind section includes Piccolo Flute (Fl. picc.), Grand Flute (Fl. gr.), Oboe (Ob.), Clarinet in A (Cl. in A), and Bassoon (Fg.). The brass section includes Cor in E (1 and 2 parts), Trumpet in E (Tr. in E), Trombone (Trb., 1 and 2 parts), and Tuba (Trb. Tuba, 3 parts). The percussion section includes Timpani (Timp.) and Percussion/Grande Cymbal (Ptti Gr.C.). The vocal part (Chor) has lyrics in German. The string section includes Violin I and II (VI. I II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score features various musical notations such as notes, rests, slurs, and dynamic markings like accents (>).

203

Fl. picc.

Fl. gr.

Ob.

Cl. in A

Fg.

Cor. in E
1
2
3
4

Tr. in E

Trb.
1
2

Trb. Tuba
3

Timp.

Ptti Gr.C.

Chor

I
VI.

II
Vle

Vlc.

Cb.

fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn! Zer - fetzt ihn!
 Floeng ham! Floeng ham! Floeng ham! Floeng ham! Floeng ham! Floeng ham!

Peer Gynt:
 Hilf, Mutter,
 ich sterbe!
 Peer Gynt:
 „Hjælp Mor,
 jeg dør!“

pp

210

Fl.picc. **H**

Fl. **ff** gva - - -

Ob. **ff**

Cl.in A **ff**

Fg. **ff**

Cor.in E **pp** *molto* **ff**

Tr.in E **ff**

Trb. **ff**

Trb. Tuba **ff**

Timp. **ff**

Gr.C.e Glocke in D **ff**

Tam-t. **ff** *cresc. molto*

Glocke in D. (in der Ferne.)
Klokke in D (loengere borte.)

(Die Trolen lassen von ihm ab;
Peer Gynt lauscht sprachlos vor
Angst.)
(Trolene slipper. Peer Gynt
lytter mällös af Forførdelse.)

(Das **ff** muß unmittelbar nach
den Worten „Schellen im Ge-
birg! Der Schwarzrock fährt
aus“ einsetzen.)
(Dirigenten må her sørge for
at **ff** Stedet falder umiddel-
bart efter Replikken: „Bjoelder
i Fjeldet, det er Svarte-kjolens
Kjør!“)

VI. I **ff** gva *divisi*

VI. II **ff** gva *divisi*

Vle **ff** *divisi*

Vlc. **ff** *divisi*

Cb. **pp** *molto* **ff**

227

Fl. picc.

Fl.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Trb.

Trb. Tuba

Timp.

Gr.C. e Ptti

(Die Trolen flüchten unter Geheul und Getöse.)
(Troltene flygter under Bulder og hylende Skrig.)

VI.

Vle

Vlc.

Cb.

The musical score for measures 227-231 is written for a full orchestra. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system includes Fl. picc., Fl., Ob., Cl. in A, Fg., Cor. in E (1/2 and 3/4), Tr. in E, Trb. (1/2 and 3), Tuba, Timp., and Gr.C. e Ptti. The second system includes VI. (I and II), Vle, Vlc., and Cb. The music features a rhythmic pattern of eighth notes with accents and dynamic markings like 'fz' (forzando). The woodwinds and strings play a rhythmic accompaniment, while the brass instruments play a melodic line. The percussion instruments provide a steady beat.

233

Fl.picc.

Fl.

Ob.

Cl.in A

Fg.

Cor. in E

Tr. in E.

Trb.

Trb. Tuba

Timp.

Gr.C.e Ptti

Vl. I

Vl. II

Vle

Vlc.

Cb.

This page of a musical score, numbered 122, contains measures 233 through 238. The score is for a full orchestra and includes parts for woodwinds, brass, percussion, and strings. The woodwind section consists of Piccolo Flute, Flute, Oboe, Clarinet in A, and Bassoon. The brass section includes two parts of Cor Anglais (E), Trumpet in E, Trombone, and Tuba. The percussion section features Timpani and Grand Cymbals/Small Percussion. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score begins with a key signature of one sharp (F#) and a common time signature (C). The first two measures (233-234) are marked with a dynamic of *fz* (forzando) and feature a melodic line in the woodwinds and brass, with a rhythmic accompaniment in the strings and percussion. From measure 235 onwards, the woodwinds and strings play a complex, rhythmic pattern of sixteenth notes, while the brass and percussion provide a steady accompaniment. The score concludes with a final *fz* dynamic marking in the last measure (238).

239

Fl.picc.

Fl.

Ob.

Cl.in A

Fg.

Cor.in E

Tr.in E

Trb.

Trb.
Tuba

Timp.

Gr.C. e
Ptti

Tam-t.

VI.

Vle

Vlc.

Cb.

Die Halle stürzt zusammen; alles verschwindet.
Hallen styrter sammen. Alt forsvinder.

245

Fl. picc.

Fl.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Trb.

Trb. Tuba

Timp.

Gr. C. e Ptti

Tam-t.

VI.

Vle

Vlc.

Cb.

This musical score page, numbered 124 and starting at measure 245, features a variety of instruments. The woodwind section includes Piccolo Flute, Flute, Oboe, Clarinet in A, Bassoon, and Cor Anglais. The brass section consists of Trumpets in E, Trombones, and Tubas. Percussion includes Timpani, Grand Cymbals and Plovers, and Tam-tam. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key with one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *p*, and *dim.* (diminuendo). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic accents.

253

Cl.in A

Fg.

Cor.in E

Tuba

Timp.

VI.

Vle

Vlc.

Cb.

The musical score for measures 253-258 is arranged in a standard orchestral format. The woodwind section includes Clarinet in A (Cl.in A), Flute (Fg.), and Cor Anglais in E (Cor.in E), with parts for 1st and 3rd/4th players. The brass section includes Tuba and Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score begins with a dynamic marking of *p* (piano) and a first ending bracket labeled 'I.' spanning measures 253-255. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score concludes with a *p* dynamic marking in measure 258.

I

262

Fl. picc.

Fl.

Ob.

Cl. in A

Fg.

Cor. in E

Tr. in E

Trb.

Trb. Tuba

Timp.

Gr. C. e Ptti

I

VI.

Vle

Vlc.

Cb.

This page of a musical score, numbered 126, contains measures 262 through 265. It is marked with a first ending bracket 'I' at the top. The instruments are arranged in the following order from top to bottom: Flute piccolo, Flute, Oboe, Clarinet in A, Bassoon, Cor Anglais (1 and 2), Trumpet in E (1 and 2), Trombone and Tuba (3), Timpani, Grand Cymbals and Percussion, Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff* (fortissimo), *p* (piano), and *ffp* (fortissimissimo), along with accents and slurs. The woodwinds and brass sections play rhythmic patterns, while the strings provide harmonic support. The percussion includes cymbals and timpani. The string section consists of Violin I and II, Viola, Violoncello, and Contrabass.

280

Fl. picc.

Fl.

Ob.

Cl. in A

Fg.

Cor. in E 1 2

3 4

Tr. in E

Trb. 1 2

Trb. Tuba 3

Timp.

Gr. C. e Ptti

VI. I

II

Vle.

Vlc.

Cb.

290 rit. molto

Cl. in A

Fg.

Cor. in E 1 2 3

Tr. in E

Trb. 1 2

Trb. Tuba 3 4

Timp.

Gr. C. e Ptti

Tam-t.

Ptti

Gr.C.

rit. molto

VI. I II

Vle

Vlc.

Cb.

attacca

Peer Gynt og Bøygen

(7. scene)

Peer Gynt und der Krumme - Peer Gynt and the Bøyg

(7. Szene)

(7th scene)

Andante. $\text{♩} = 76$

Flauto piccolo

2 Flauti grandi

2 Oboi

2 Clarinetti in B

2 Fagotti

I, II

4 Corni in F

III, IV

2 Trombe in F

Tromboni I, II

Trombone III
e Tuba

Timpani in E, H

Piatti

Orgel

Unsichtbarer Chor
(hinter der Bühne)

Usynligt Kor
(bag Scenen)

(Stockfinsternis. Man hört Peer Gynt mit einem großen Ast um sich hauen und schlagen.)

(Bælmørke. Peer Gynt høres at hugge og slå omkring sig med en stor Gren.)

Peer Gynt:
Gib Antwort!
Wer bist du?

Peer Gynt:
Giv Svar!
Hvem er du?

Eine Stimme in der Finsternis:
Ich selbst.
Peer Gynt: Freie Bahn!
Die Stimme: Einen Umweg gemacht! Groß genug ist der Plan.
Peer Gynt: (will an einer andern Stelle hindurch, stößt aber auf Widerstand.) Wer bist du?

En Stemme i Mørket:
Mig selv!
Peer Gynt: Af Veien!
Stemmen: Gå udenom, Peer! den er stor nok, Heien.
Peer Gynt: (vil igjennem på et andet Sted, men støder imod) Hvem er du?

Die Stimme: Ich selbst. Kannst du eben das sagen?
Peer Gynt: Ich kann sagen, was ich will; und mein Schwert kann dich erschlagen! Sieh dich vor! Hui, hei, da fällt's auch schon sausend! König Saul erschlug hundert; Peer Gynt erschlug tausend! (schlägt und haut) Wer bist du?

Stemmen: Mig selv! Kan du sige det Samme?
Peer Gynt: Jeg kan sige hvad jeg vil, og mit Sværd kan ramme! Agt dig, hu, het, nu falder det Knusende! Kong Saul slog hundred, Peer Gynt slog tusinde! (slår og hugger) Hvem er du?

Andante. $\text{♩} = 76$

Violini

I

II

Viola

Violoncelli

Bassi

*) Die mit + bezeichneten Töne werden gestopft und mit

*) De med + betegnede Noder blæses stopnet og ansæt-

8

Die Stimme: Ich selbst.
Peer Gynt: Das dumme Gered kannst du dir sparen, das keiner versteht. Was bist du?

Stemmen: Mig selv.
Peer Gynt: Det dumme Svar kan du gjemme, det gjør ikke Sagen klar. Hvad er du?

Die Stimme: Der große Krumme.
Peer Gynt: Schau, schau! Erst war das Rätsel schwarz, jetzt scheint es grau. Bahn frei, Krummer!
Die Stimme: Herum um mich, Peer!
Peer Gynt: Durch! (Schlägt und haut) Da fiel er! (Will vorwärts, stößt aber auf Widerstand) Hoho! Sind hier mehr?

Stemmen: Den store Bøigen.
Peer Gynt: Nå, så! För var Gåden svart, nu lykkes den grå. Af Veien Bøig!
Stemmen: Gå udenom, Peer!
Peer Gynt: Igjennem! (slår og hugger) Han faldt! (vil frem, men støder imod) Hå, hå! Er her fler!

Die Stimme: Nur einer, Peer Gynt, der sich immer wieder erhebt! Der Krumme, der tot ist und niedergebroschen. Der Krumme, der tot ist, und der Krumme, der lebt.
Peer Gynt: (wirft den Ast weg) Die Wehr ist verhext; muß die Faust denn ans Werk! (Schlägt sich durch).
Die Stimme: Ja, trau du nur auf deine Faust, deine Knochen! Hihi, Peer Gynt, so gewinnst du den Berg.
Peer Gynt: (kommt zurück) Hin und zurück, 'sist der gleiche Weg. — Hinaus und hinein 's ist der gleiche Steg! *Da ist der! Dort!* Rings, wo ich mich weise! Wahn ich mich draußen, steh ich mitten im Kreise. Nenn dich! Laß sehn dich! Was bist du, Verkapptes?

Stemmen: Bøigen, Peer Gynt! En eneste en! Det er Bøigen som er sørløs, og Bøigen, som fik Men. Det er Bøigen som er død! og Bøigen, som lever.
Peer Gynt: (kaster grenen) Værget er troløsmurt; men jeg har Næver! (slår sig igjennem)
Stemmen: Ja, lid på Næverne, lid på Kroppen. Hi, hi, Peer Gynt, så rækker du Toppen.
Peer Gynt: (kommer igjen) Atter og fram, det er lige langt, — ud og ind, det er lige trangt! Der er han. Og der! Og rundt om Svingen! Ret som jeg er ude, så står jeg midt i Ringen. — Nævn dig! Lad mig se dig! — Hvad er du for Noget?

Allegro ♩. = 100

15

Die Stimme: Der Krumme.
 Peer Gynt: (tastet umher) Nicht tot. Nicht lebendig. Ein Gären. Ein Brodeln. Gestaltlos. Und brummend tappt es um einen her wie halbwache Bären! (Schreit.) Schlag um dich!
 Die Stimme: Der Krumme ist nicht so toll.
 Peer Gynt: Schlag zu!
 Die Stimme: Der Krumme schlägt nicht.
 Peer Gynt: Er soll!
 Die Stimme: Der große Krumme gewinnt ohne Streit.
 Peer Gynt: Wär hier bloß ein Zwerg, der mich zwicken möchte! Wär hier bloß ein Troll, nur zehn Monate alt! Bloß daß man nicht so in der Luft herum föchte. Jetzt schnarcht er gar! Krummer!

Stemmen: Böigen.
 Peer Gynt: (samler omkring) Ikke dødt, ikke levende. Slimet, tåget. Ingen Skikkelse heller! Det er som at tørne i en Dynge af knurrende, halvåvne Bjørne! (skriger) Slå fra dig!
 Stemmen: Böigen er ikke gal!
 Peer Gynt: Slå!
 Stemmen: Böigen slår ikke!
 Peer Gynt: Kjæmp! Du skal!
 Stemmen: Den store Böigen vinder uden at kjæmpe.
 Peer Gynt: Var her bare en Nisse, som kunde mig prikke. Var her bare så meget som et årsgammelt Trolde! Bare noget at slås med. Men det er her ikke. Nu snorker han! — Böig!

Die Stimme: Was gibts?
 Peer Gynt: Brauch Gewalt!
 Die Stimme: Der große Krumme gewinnt alles mit der Zeit.
 Peer Gynt: (beißt sich in Arme und Hände) Krallen ins Fleisch und ritzende Zahn! Ich muß mein eigen Blut rinnen sehen. (man hört etwas wie den Flügelschlag großer Vögel.)

Stemmen: Hvad godt!
 Peer Gynt: Brug Vold!
 Stemmen: Den store Böigen vinder alting med Lempe.
 Peer Gynt: (bidersig i Arme og Hænder) Klør og flængende Tænder i Kjødets! Jeg må kjende Dryppet af mit eget Blod! (Der høres som Vingelag af store Fugle.)

Chor (Vogelschrei) Kommt er, Krummer?
 Kor (Fugleskrig) Kom-mer han Böig? —

Allegro ♩. = 100

21

Piano accompaniment for the first system, featuring four staves with various musical notations including dynamics (*p*, *f*), articulation (accents), and fingering (*I.*, *a2*).

Die Stimme: Ja! Schuh um Schuh. All ihr Schwestern von nah und fern! Stellt euch ein!

Stimmen: Ja; Fod for Fod! Al-le Sy-stre langt bor-te! Flyv frem til mødet!

Piano accompaniment for the second system, featuring four staves with musical notations including dynamics (*f*, *trem.*), articulation (accents), and fingering (*V*).

A

stretto sempre

Peer Gynt: Willst du mich retten, Dirn, vor dem Drang, schau nicht so bitter und kummervoll drein! Dein Gesangbuch! Wirbel's ihm mitten ins Aug!

Peer Gynt: Skal du berge mig Jente, så gjør det snart! Gian ikke nedfor dig, lud og böiet! - Spændebogen! Kyl ham den bent i Øiet!

Er taumelt.
Han vimrer!

Die Stimme:
Wir haben ihn.

Stemmen:
Vi har ham!

Schwestern! her - zu!
Sy-stre! Skyd. fart!

Schwestern! her -
Sy-stre! Skyd

A

stretto sempre

37

Peer Gynt: Zu teuer erkauft sich ein Menschensein mit solch einer Stunde voll zehrender Pein. (Sinkt zusammen)

zu! *fart!*

Da stürzt er! Nun, Krummer, an Böig der stüip-te han!

pp cresc. molto

Timp.

Piatti

ff

Peer Gynt: For dyrt, at kjöbe sig Livet til for slig en Times tærende Spil. (Synker sammen.)

ff

ff

fp

cresc. molto

non div.

ff

ff

ff

ff

ff

ff

43

Andante $\text{♩} = 100$

dim. molto
pp

Orgel*) (hinter der Bühne)
Orgel*) (bag Scenen)

legato

Leib und Le-ben ihm!
Tag ham! Tag ham!

(Glockengeläute hinter der Bühne wie von ferne, bis zum Schlußtakt.)
(Klokkeringning langt borte bag Scenen indtil sidste Takt.)

Der Krumme: (schwindet zu nichts zusammen und ruft mit erlöschender Stimme)
Er war zu stark.
Weiber standen neben ihm.

Böigen: (svinder ind til Intet og siger i et Gisp)
Han var for stærk.
Der stod Kvinder bag ham.

Vorhang fällt langsam.
Tæppet falder langsomt..

Andante $\text{♩} = 100$

dim. molto
pp

*) Die Orgel mit vollem Werk besetzt (4' 8" u 16") muß so aufgestellt | *) Orglet smilles med fuldt Værk (4. 8 og 16 fod.) men så