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Kgl. dänischer Kammer­sänger
gewidmet.

5 Gedichte von Otto Benzon
für eine Mittelstimme und Piano
Komponiert von
Evard Sney
op. 70

H. Kgl. Kammer­sänger
N. J. Simonson
begleitet.

28529

5 Digte af Otto Benzon
for en Mellemstemme med Piano
Komp. af

Evard Sney
op. 70.

1. Eros
2. Jeg lever et Liv.
3. Lys Nat
4. Se dig for } af Skuespillet "Anna Bryde"
5. Digtervise.

Dette Manuskript findes opus 70
opført 11. l. af den Dr. Bekkensen senior
juni 70. Gæstespil i alt for første gang

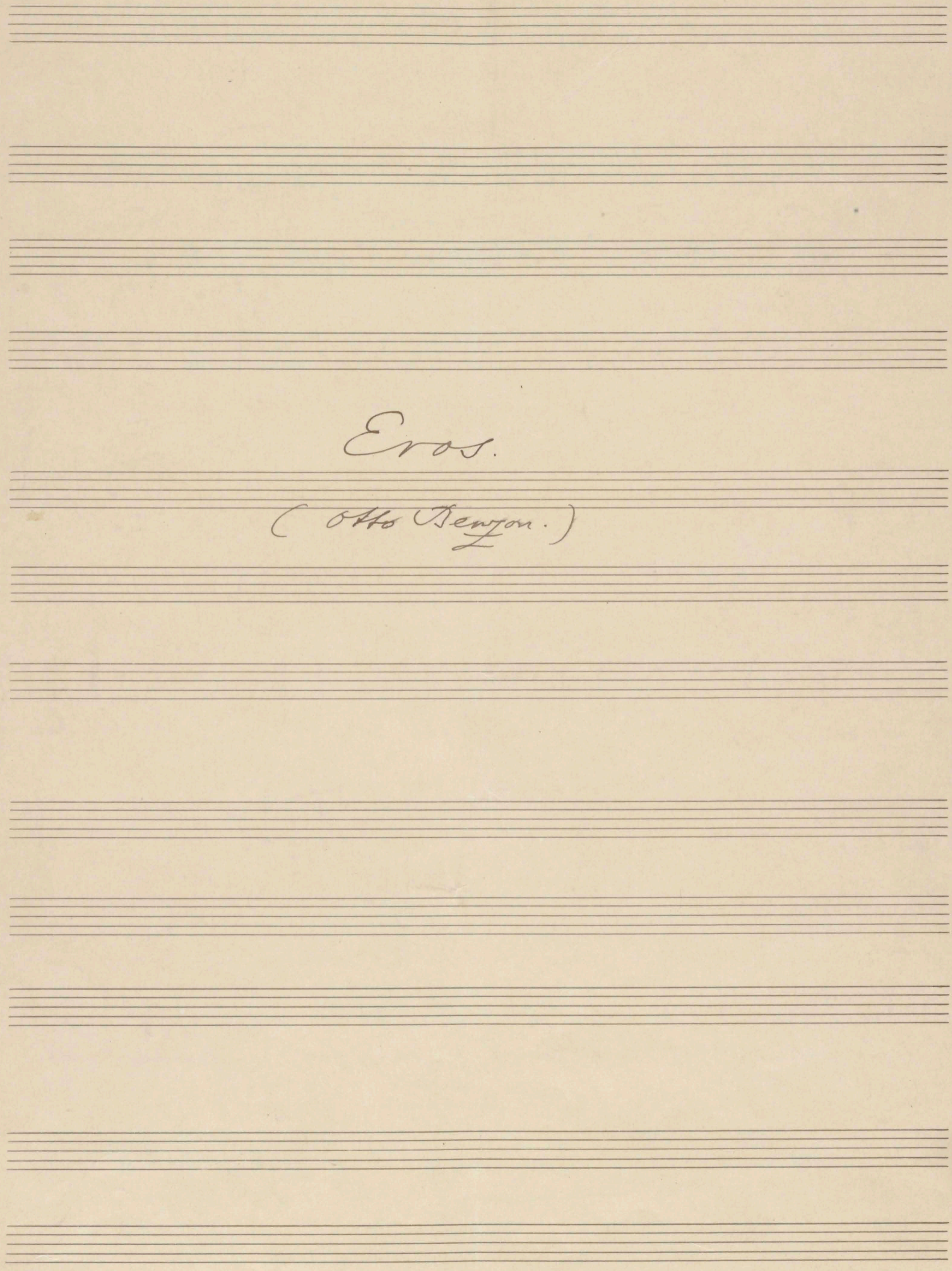
Det er udgivet af Henri Heinrichsen.

København, 1. Maj 1936.



This image shows a page of blank musical manuscript paper. The page is oriented vertically and contains ten systems of musical staves. Each system consists of five horizontal lines. The systems are connected to each other by a brace on the left side. The paper is aged and yellowed. There is no musical notation or text on the page.





Eros.

(Otto Reizen.)



Eros.

Allegro con passione M. M. ♩ = 144.

Andante ♩ = 69

Hör mig, I Gölige Hjertter i Nord,

I, som vil tryd i Forsa-gelsen funde,

I går iblinde,

I går iblinde, vil plukke Roser, hvor Roser ej grov.

Arme runde,

Krafterne svinde, hvor er vel Sneen, om faldt i Gjor?

Ej I det Table tilba — ge vride, Læg Der på Sin —

— de da mine Ord: Favne hende, som

helt gav sig hen, hende, hvem helt du dig gav igjen,



Stretto e cresc. poco a poco

f Favne kendte med el den Ild, et den Livets lueende Længsel,

atempo som i dit bankende Hjerter bor, Det er det Største - nej mere end det!

pp det er den eneste virkelig store Lyk - ke på

Jord.

Tempo I

Jeg lever et Liv i Længsel.
(Otto Benzon.)



Jeg lever et liv i Sangsel -

Allegro molto agitato M.M. ♩ = 144

havde betalt, hvad jeg skyldte, dækket

glæde med sorg, blodige

Reuter havde søg svaret at, hvad jeg

tag på Dorg.

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics "tag på Dorg." are written below the notes. The piano accompaniment is in the right hand, with a treble clef and a key signature of one sharp. It features a series of chords and melodic fragments.

p. meno allegro

Jeg havde lidt så meget og lodme ikke mer, mit Hjerte

duin p. *tranz.*

The second system continues the piece. The tempo is marked "p. meno allegro". The vocal line has the lyrics "Jeg havde lidt så meget og lodme ikke mer, mit Hjerte". The piano accompaniment includes dynamic markings like "p" and "tranz.".

The third system shows the piano accompaniment. It features complex chordal textures and melodic lines in both hands. Dynamic markings like "p" and "tranz." are present.

nod den samme sted som den Døde i Gravens Ler, som den Døde i

duin m.

The fourth system continues the vocal and piano parts. The lyrics "nod den samme sted som den Døde i Gravens Ler, som den Døde i" are written. The piano accompaniment includes dynamic markings like "pp" and "m.".

The fifth system shows the piano accompaniment. It features complex chordal textures and melodic lines in both hands. Dynamic markings like "pp" and "m." are present.

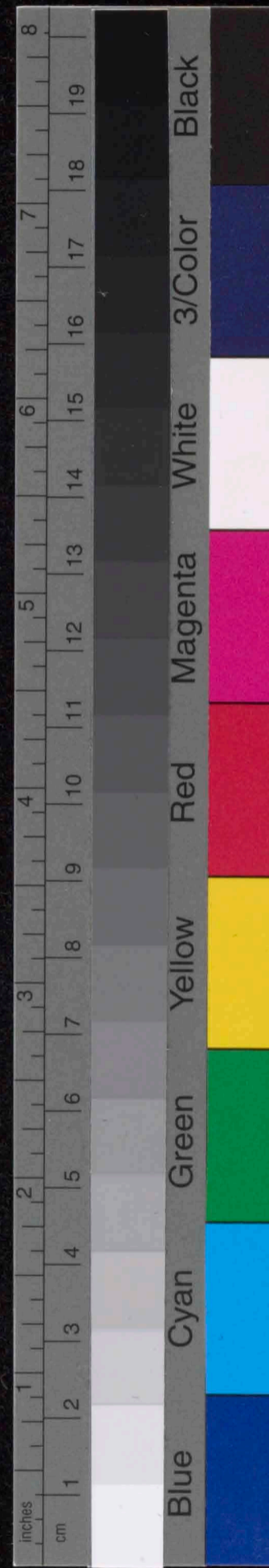
Tempo I

Gravens Ler. Hoi

The sixth system includes the tempo change "Tempo I". The vocal line has the lyrics "Gravens Ler. Hoi". The piano accompaniment includes dynamic markings like "p" and "cres. molto".

cres. molto

The seventh system shows the piano accompaniment. It features complex chordal textures and melodic lines in both hands. Dynamic markings like "p" and "cres. molto" are present.



blev jeg ikke rædd? *Adri* Kaldte

du mig et Grav? *Tusindfold*

Om jeg prøved for hver en Glæde du

gav. *Syge så*



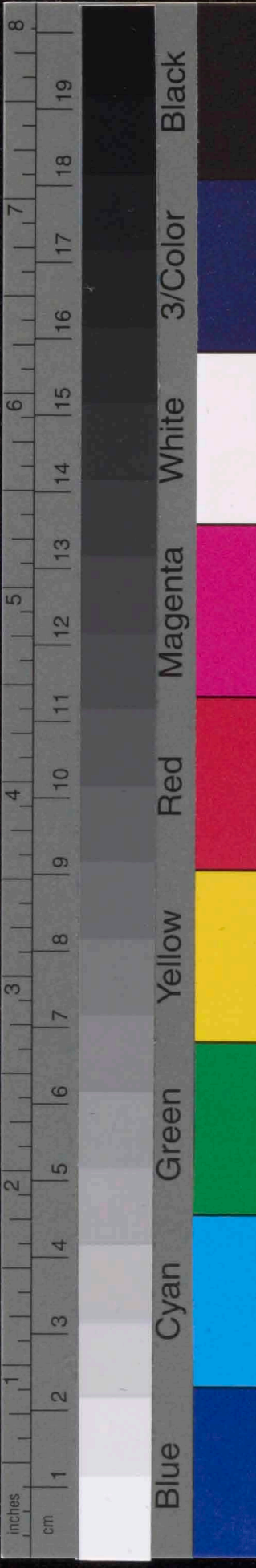
f *traug.*
 er mine Tanker, bedløse huet et Sted, Hvad

skulde jeg med Li-uet, når Lykken ej fulgte med? når

ntand
 Lykken ej fulgte med? Jeg

Tempo 2
ntand. *p* *rec. molto*

lever et Liv i Længsel, i Længsel og Sugende



Savn, Lykke, Lykke

The first system of music features a vocal line with notes and rests, and a piano accompaniment with chords and melodic lines. The lyrics 'Savn, Lykke, Lykke' are written below the vocal line.

langes ig efter, Lykke og Fred i din Savn.

The second system continues the musical piece with a vocal line and piano accompaniment. The lyrics 'langes ig efter, Lykke og Fred i din Savn.' are written below the vocal line.

men aldrig ender min Trængsel,

The third system of music includes a vocal line and piano accompaniment. The lyrics 'men aldrig ender min Trængsel,' are written below the vocal line. Performance markings like 'un poco ten.' are visible.

aldrig bli du min Doud - Jig lever et

The fourth system of music features a vocal line and piano accompaniment. The lyrics 'aldrig bli du min Doud - Jig lever et' are written below the vocal line. Performance markings like 'sempre agitato' are present.

sempre agitato

The fifth system consists of piano accompaniment with chords and melodic lines. The marking 'sempre agitato' is written above the system.



Lin i Lang sel, jeg holder det ikke ud! Jeg

The first system of the manuscript features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics "Lin i Lang sel, jeg holder det ikke ud! Jeg" are written below the notes. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

ritard
holder det ikke ud!

The second system is primarily a vocal line on a single staff. It begins with the tempo marking *ritard* (ritardando). The lyrics "holder det ikke ud!" are written below the notes. The notation includes a long note followed by a rest.

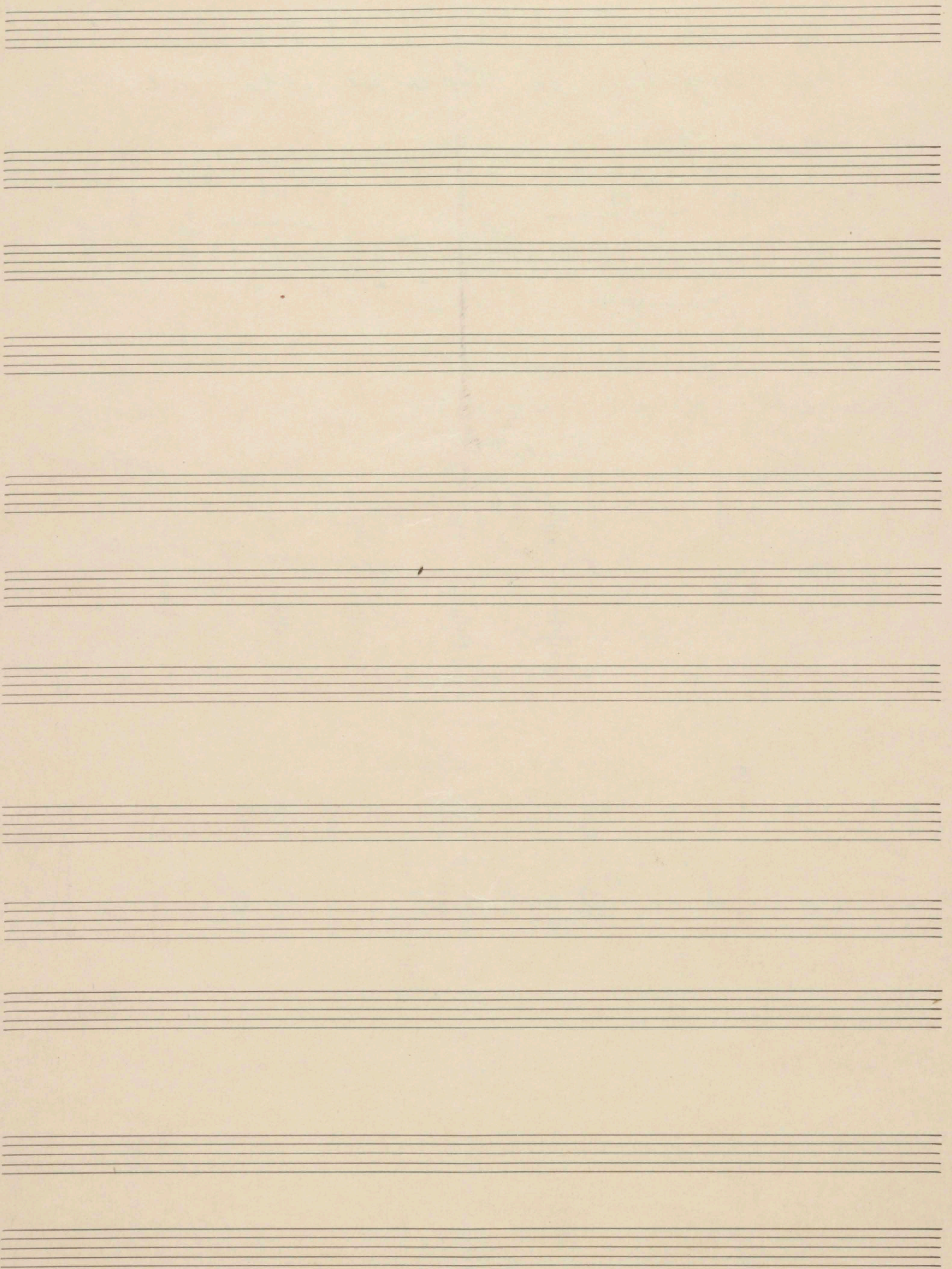
Tempo I
p *cresc. molto* *f* *stretto*

The third system features a piano accompaniment on two staves. It starts with a piano (*p*) dynamic and includes the markings *Tempo I*, *cresc. molto*, and *f* (forte). The notation is dense with sixteenth and thirty-second notes, and ends with the marking *stretto*.

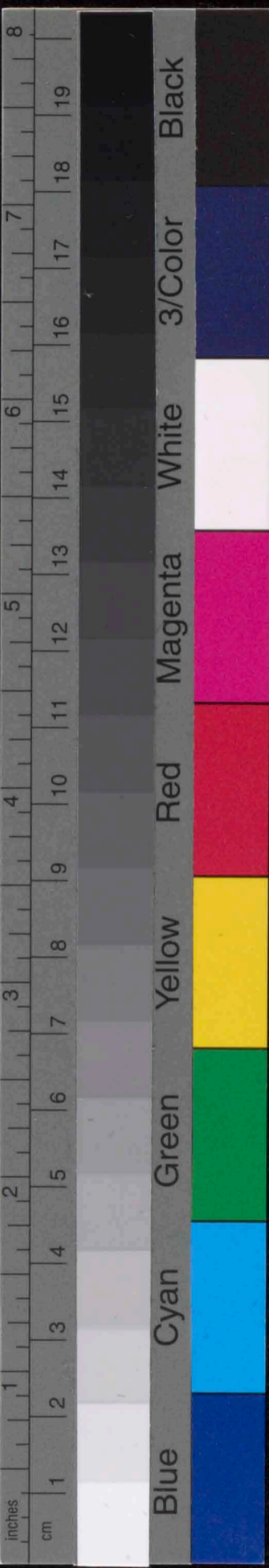
poco ritard.

The fourth system continues the piano accompaniment on two staves. It begins with the marking *poco ritard.* (poco ritardando). The notation includes various dynamics such as *f* and *p*, and features complex rhythmic patterns with many beamed notes.





Lys Nat.
af "Anna Bryde"
(Otto Benzon.)



Andantino molto M.M. ♩ = 112. *Lys Nat.*

p *>*

Vardet ej mylig Solen sank ned bag

cresc.

Skovene i det fjerne, mylig først et den blege Stjerne

dim. *pp* *proco tuu mosso*

Så sit Dilled: Døgen blank? | Er det alt

pp *proco tuu mosso*

Dagens Jule som gror? | glider ned Solens Lavestrømme



over de bjergbølgede Skyr? Er det for =

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "over de bjergbølgede Skyr? Er det for =". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in a key with one sharp (F#) and a 3/4 time signature. There are various musical notations such as notes, rests, and dynamic markings.

bi med Nattens Dromme?

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "bi med Nattens Dromme?". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues with various notes and rests. There are dynamic markings like "pp" and "ppp" and a tempo marking "Tempo I".

Neppa kommen drager du bort!

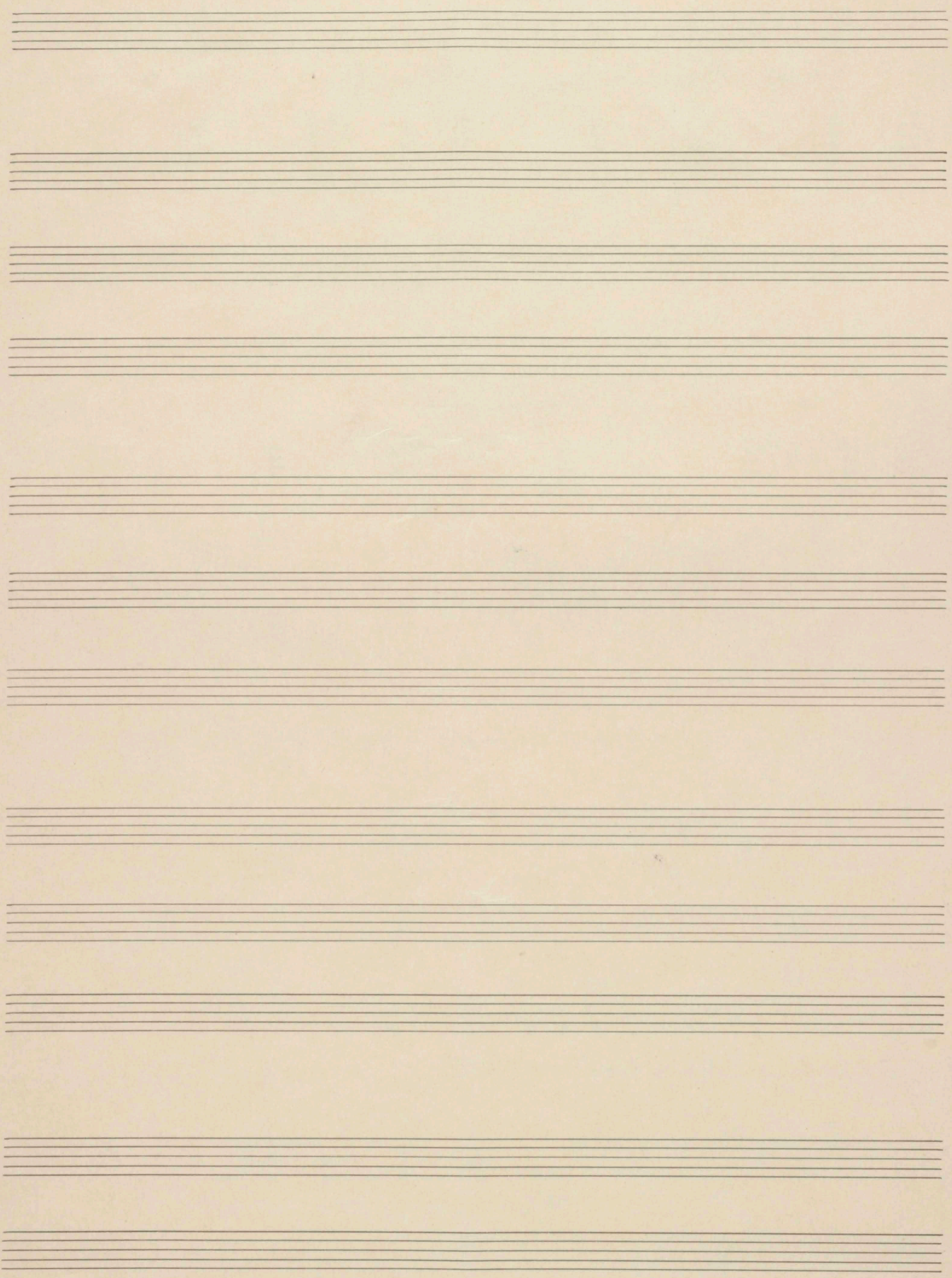
The third system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "Neppa kommen drager du bort!". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music features a tempo marking "Tempo I" and dynamic markings like "p".

dolce e lang. Lyse Nat, hvi er du så kort?

The fourth system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "Lyse Nat, hvi er du så kort?". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is marked "dolce e lang." and "pp".

The fifth system of the handwritten musical score consists of three staves. The top staff is the piano accompaniment, and the bottom staff is the bass line. The music continues with various notes and rests, including dynamic markings like "pp" and "ppp".





Handwritten musical notation on a page with ten staves. The notation is mostly blank, with some faint pencil lines and markings. The text is written in the center of the page.

Se dig for -

(af Skuespillet "Anna Dreyde")

(Otto Newton.)



Se dig for
Allegretto espressivo M.M. $\text{♩} = 84$.

Se dig for, når du vælger din Vej, lidt går thi over
 gyngende Grunde, Vor dig længer fra Bredde og end hoor du ved, du kan
 bunde. End i alvor er mangen Læg, se dig for, når du
 vælger din Vej.

The score consists of a vocal line and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C). The tempo is marked 'Allegretto espressivo' with a metronome marking of 84 quarter notes per minute. The piece is in 4/4 time. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are written in Danish. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano) and 'pp' (pianissimo).



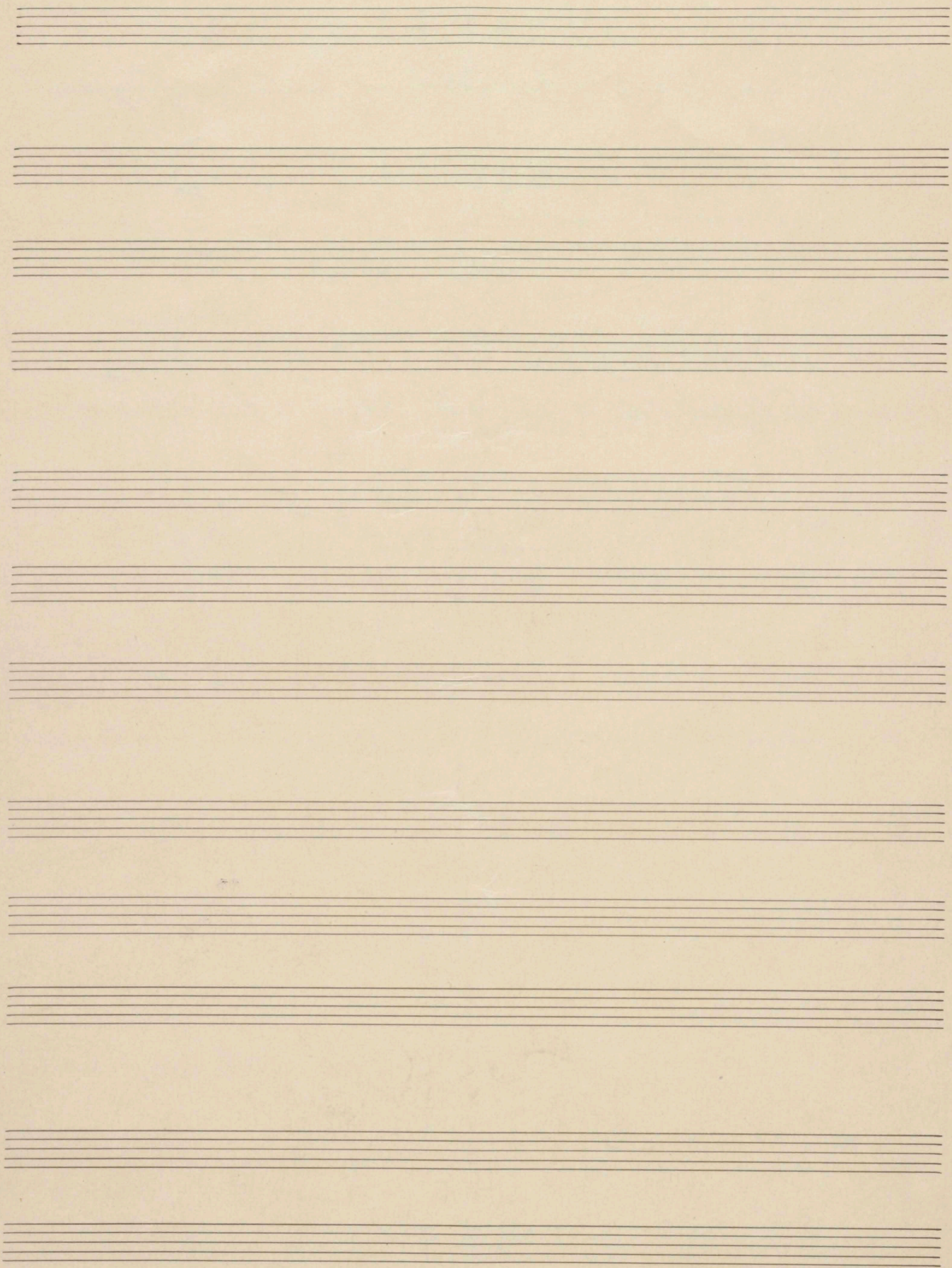
Se dig for, hvor du sætter din fod, var dig uel for Smedet og Dyndet,

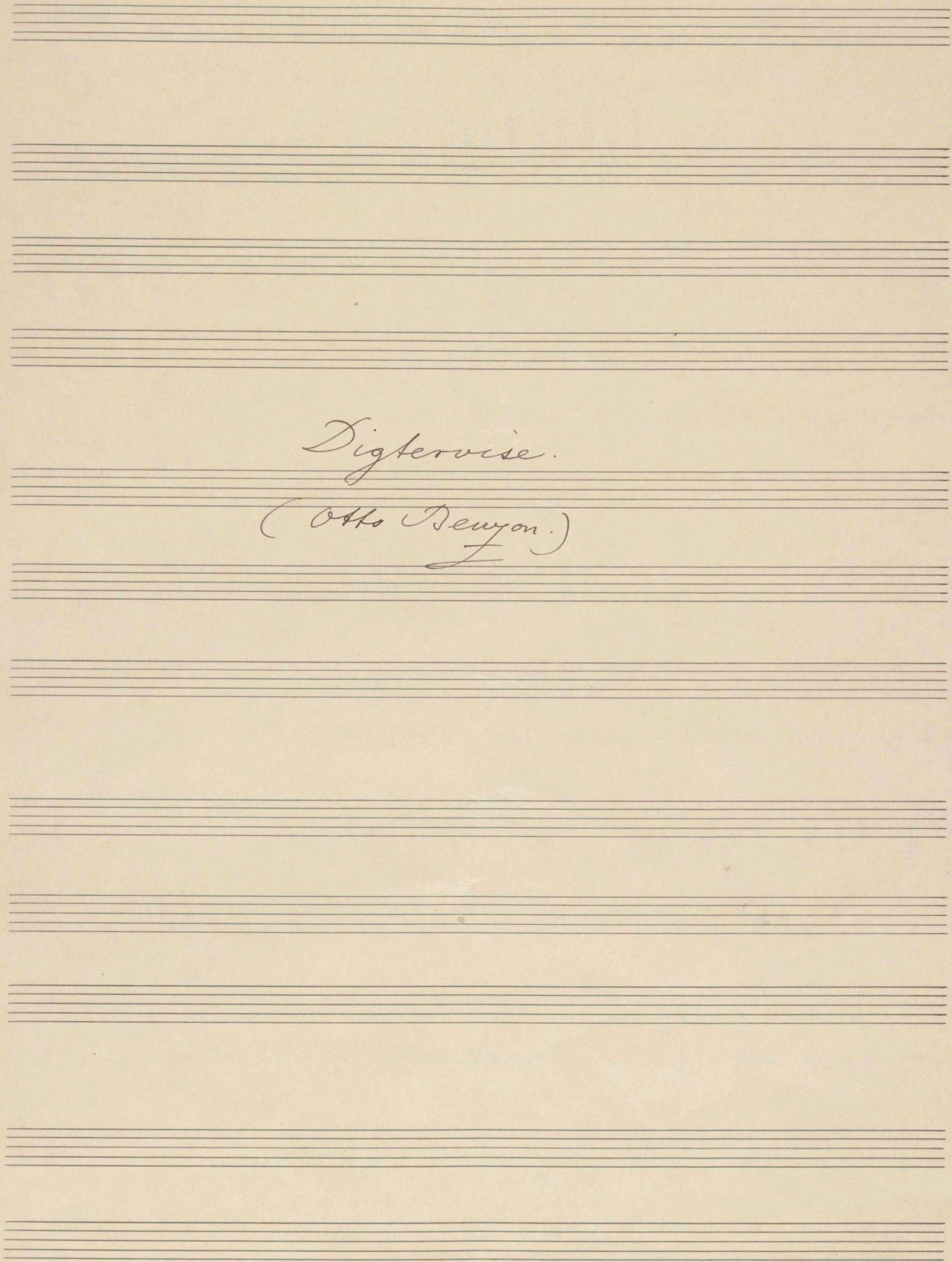
Skibnen blir dig kun lidet god, når mod dig selv du har syndet.

Faldet følger så bitter en Død - se dig for, hvor du sætter din

Fod.







Digterweise.
(Otto Neuyon.)



Digtense.
allegro con spirito M.M. ♩ = 120.

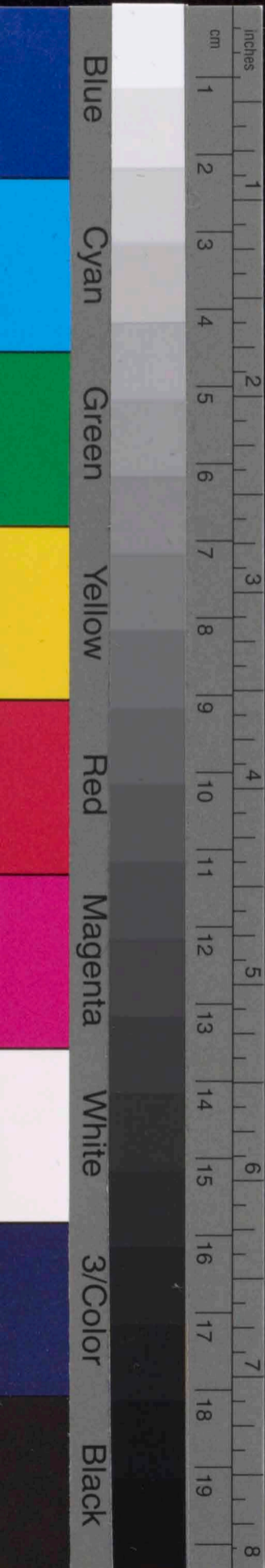
Handwritten musical notation for the first system, including treble and bass staves with notes and dynamic markings like *tr* and *pp*.

Handwritten musical notation for the second system, including a vocal line with lyrics and piano accompaniment.

Handwritten musical notation for the third system, including a vocal line with lyrics and piano accompaniment.

Handwritten musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment.

Handwritten musical notation for the fifth system, including piano accompaniment with dynamic markings like *pp* and *ppp*.



ten *pui f* ten. ten *no mt.*

Drøst, og det kan rumme al Verdens kval men også Verdenslyst.

pui f *no mt.*

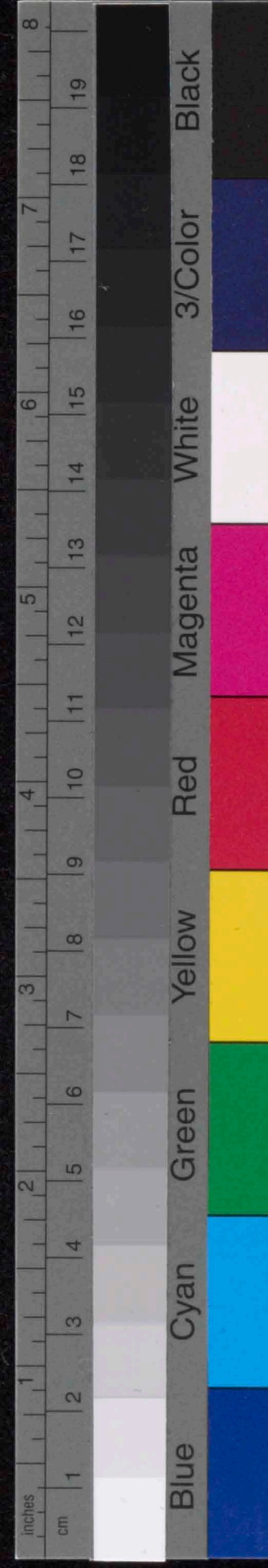
pui vivo *Heisa, I godfolk derude, I er nu*

a Tempo

de, som I er, I ser slet ikke de Vinger som bærer mig

op over Jer, I ser slet ikke de Vinger, som bærer mig op over

poco mt.



Tempo 1^u

Jer.

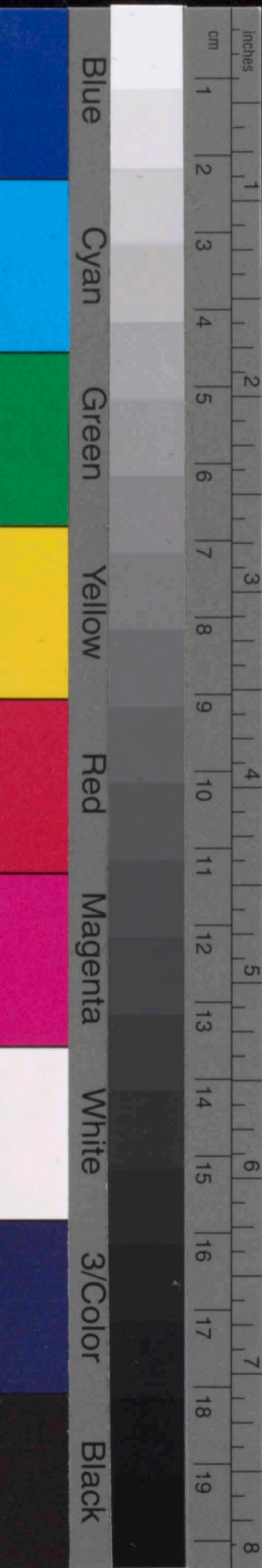
Tempo 2^u

Der er jo de for hvem Hærens Dom er et med Højeste Ret

Jeg gratulerer de gode fælt, de vandt deres Seg så let.

sempre p

Men jeg blev nu stott i et andet Metal,



p in f

Ly haveð þejðis min Rost og bleend Hoken kunn sende gød, det

p in f

poco rit

ogede kun min lyst. heuten

a tempo

poco rit.

8va

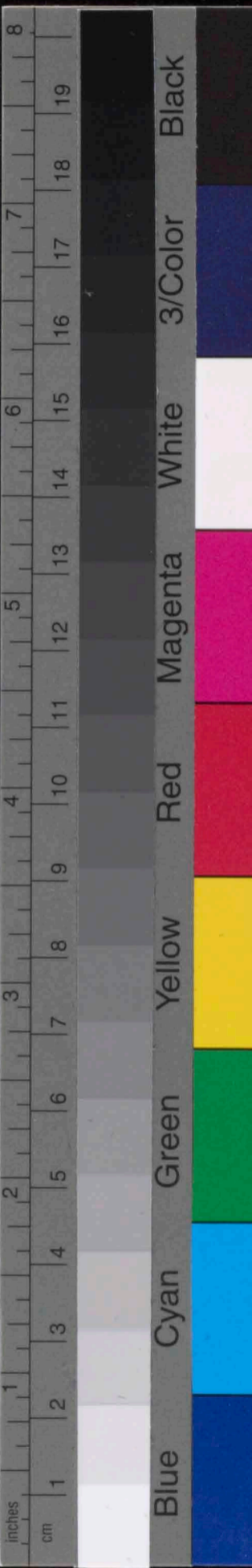
rit vivo

Hejsa, I godfolk demere. I blev me de, som I blev, for mig kan I

f2

mene, hvad fanden I vil, Jeg skrev nu det, som jeg skrev.

rit



ten.

pacorn L.

for mig kan I mene hvad fanden I vil, jeg skrev nu det, som jeg

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. It features several slurs and accents. The piano accompaniment is written for the right and left hands, with a 7/8 time signature and a key signature of two flats. The right hand has a 2/2 time signature indicated. The piano part includes chords and some melodic lines.

Tempo I skrev.

The second system continues the musical piece. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a 12/8 time signature. The piano accompaniment is written for the right and left hands, with a 12/8 time signature. The right hand has a 12/8 time signature indicated. The piano part includes chords and some melodic lines.

Der er jo de, som lidt Gærlighed kan

The third system continues the musical piece. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a 12/8 time signature. The piano accompaniment is written for the right and left hands, with a 12/8 time signature. The right hand has a 12/8 time signature indicated. The piano part includes chords and some melodic lines.

nitte så hest, så her, Ij gratulerer de gæde folk, de

The fourth system continues the musical piece. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a 12/8 time signature. The piano accompaniment is written for the right and left hands, with a 12/8 time signature. The right hand has a 12/8 time signature indicated. The piano part includes chords and some melodic lines.

f *>*

får jult, hvad de er værd. Men jeg blev stået i et

andet metal, jeg spiller et højere spil,

p *mf* *>* *acc. mt.*

et spil, hvad det gjælder knald eller lyd, hvor det eller intet jeg

p *mf* *>* *acc. mt.*

rit. *mf* *>* *rit. rivo* *Heje,*

a tempo *f* *ff* *rit.*

ff *rit.*



godfolk dermed! Der volder Verken ei' Mew, for I, I kan

nöjes med Mauge, hvor sig kun kan nöjes med en, for I, I kan nöjes med

Mauge, hvor sig kun kan nöjes med en.

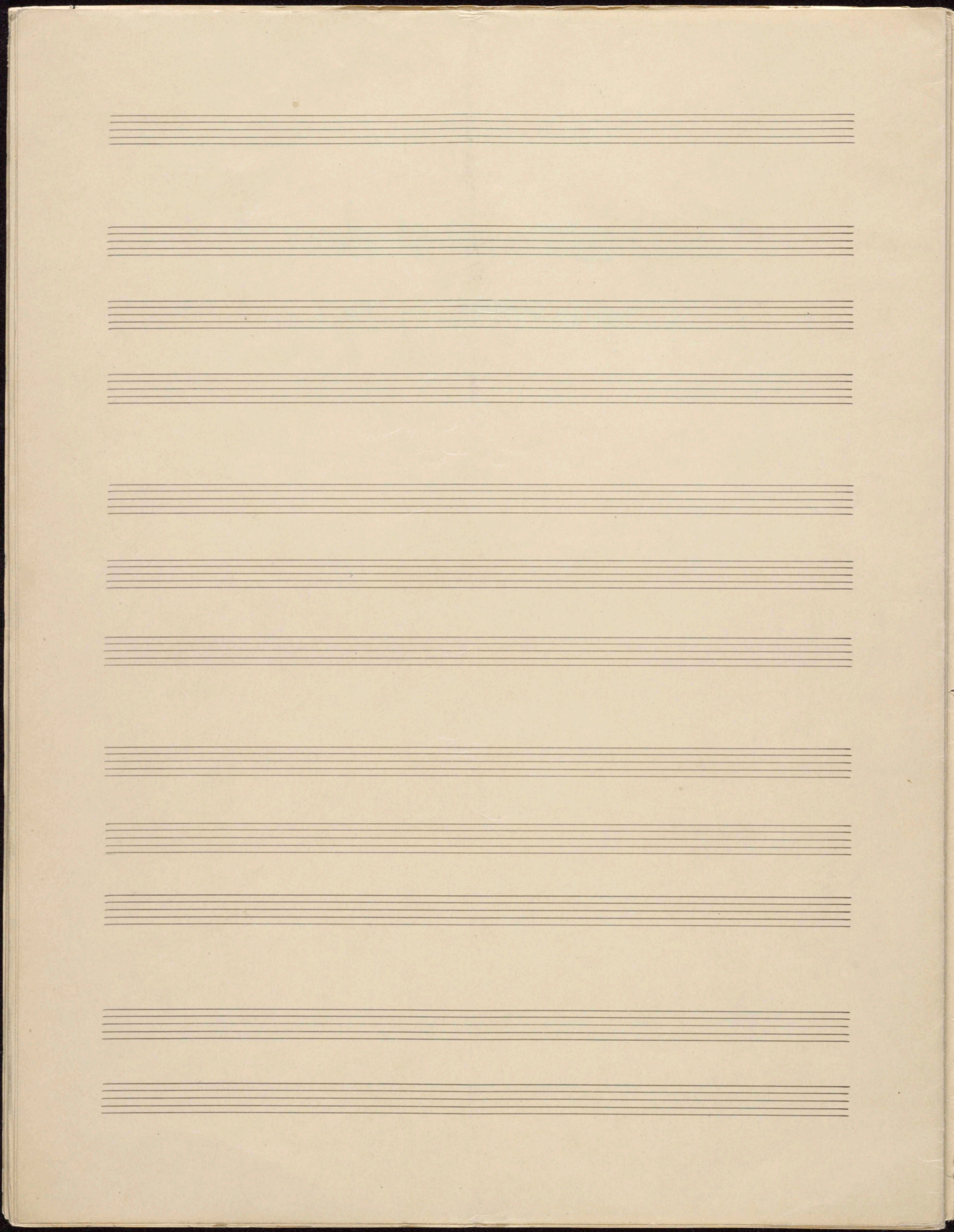
poco rit. *Tempo*

Tempo



Handwritten musical score on aged paper. The score consists of ten staves. The top two staves contain a piano accompaniment with chords and notes, including the word "ten ten." written below. The remaining eight staves are mostly empty, with some faint markings and a large scribble on the third staff.





This image shows a page of blank musical manuscript paper. The page is divided into four systems of staves. Each system consists of a grand staff (treble and bass clefs) and two additional staves. The paper is aged and yellowed. There are some faint markings and a small tear on the left edge.



