

# CONRAD BADEN

## ÅTTE SANGER TIL TEKST AV TRYGVE BJERKRHEIM, OP. 127

  
Så er du fri  
Takk for Den Heilage Ande  
Herrens bønn  
Vidunderlig er det  
Tilbeding  
God jol og Guds fred!  
Endå ein dag til ende  
So syng me med englar



Så er du fri!

♩ = 88

*p* min tun-ge syn-de



byr-de har du, min. Frel ser, bår-et. Det ble

*f* *mf*



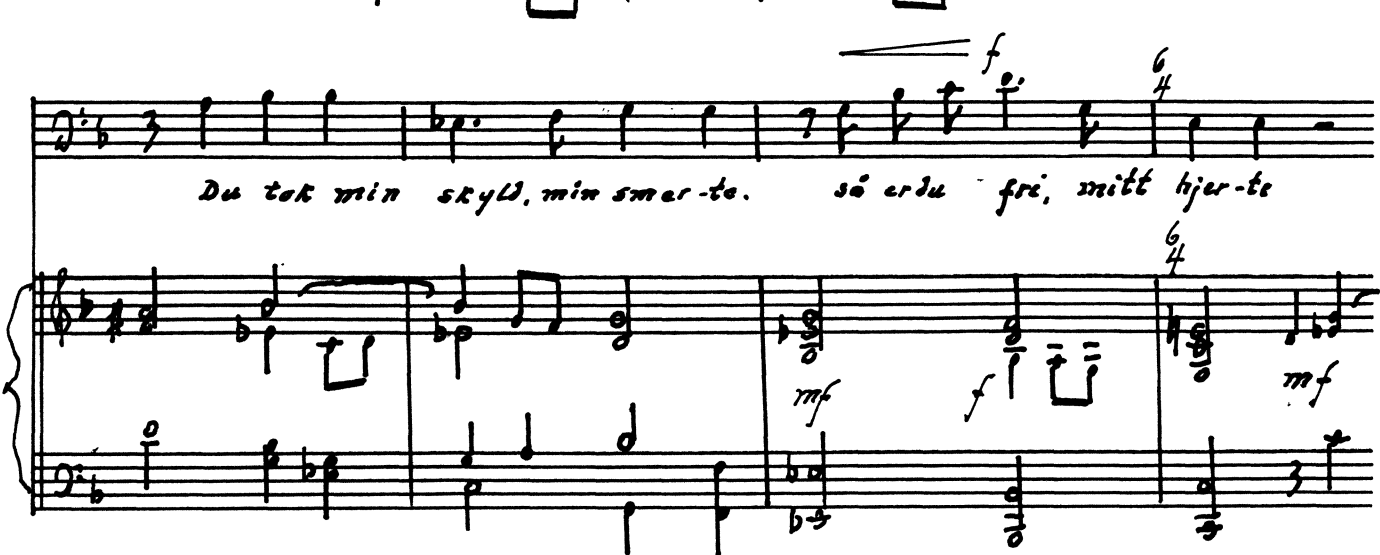
du, go-de byr-de, så hårdt til dø-den så-ret

*dim.* *p*



Du tok min skyld, min smær-te. så er du fri, mitt hjer-te

*f* *mf* *f* *mf*



*p*

Så sår du måt-te stri - de på kor-set's här-de stamat,

*f* *ff*

Så svart du måt-te Li - de i vre-dans ke - te flam-me.

*mf*

Nå e - vig lov-sang

*mf*

to - - ner mot deg. — mot deg, vår syn-de - so - - ner.

# Takk for den Heilage Ande!

♩ = 72

Her-re, ha takk for Den Hei-la-ge

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics 'Her-re, ha takk for Den Hei-la-ge' are written below the vocal line. The piano part includes a forte (f) dynamic marking.

*piu f*  
An-de! Han er vår trøy-ster i Liv og i død, Løy-ser oss ut i-frå

The second system continues the piece. The vocal line includes the lyrics 'An-de! Han er vår trøy-ster i Liv og i død, Løy-ser oss ut i-frå'. The piano accompaniment features a *piu f* (pianissimo forte) dynamic marking.

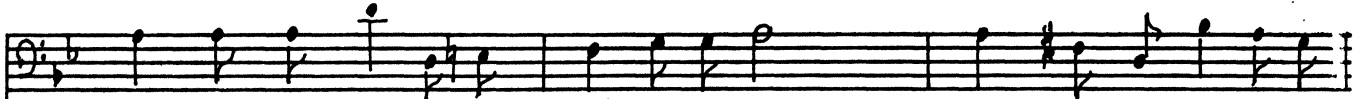
vå-de og væn-de, Legg på vår tun-ga den hei-la-ge glød

The third system contains the lyrics 'vå-de og væn-de, Legg på vår tun-ga den hei-la-ge glød'. The piano accompaniment includes a mezzo-forte (mf) dynamic marking.

*mf*  
Her-re, ha takk for den him-mel-ske gå-- - - va,

The final system on the page has the lyrics 'Her-re, ha takk for den him-mel-ske gå-- - - va,'. The piano accompaniment includes a mezzo-forte (mf) dynamic marking.

*f*



An - dex som lei - der til liv og til fred, stem - mer vårt sinn til å



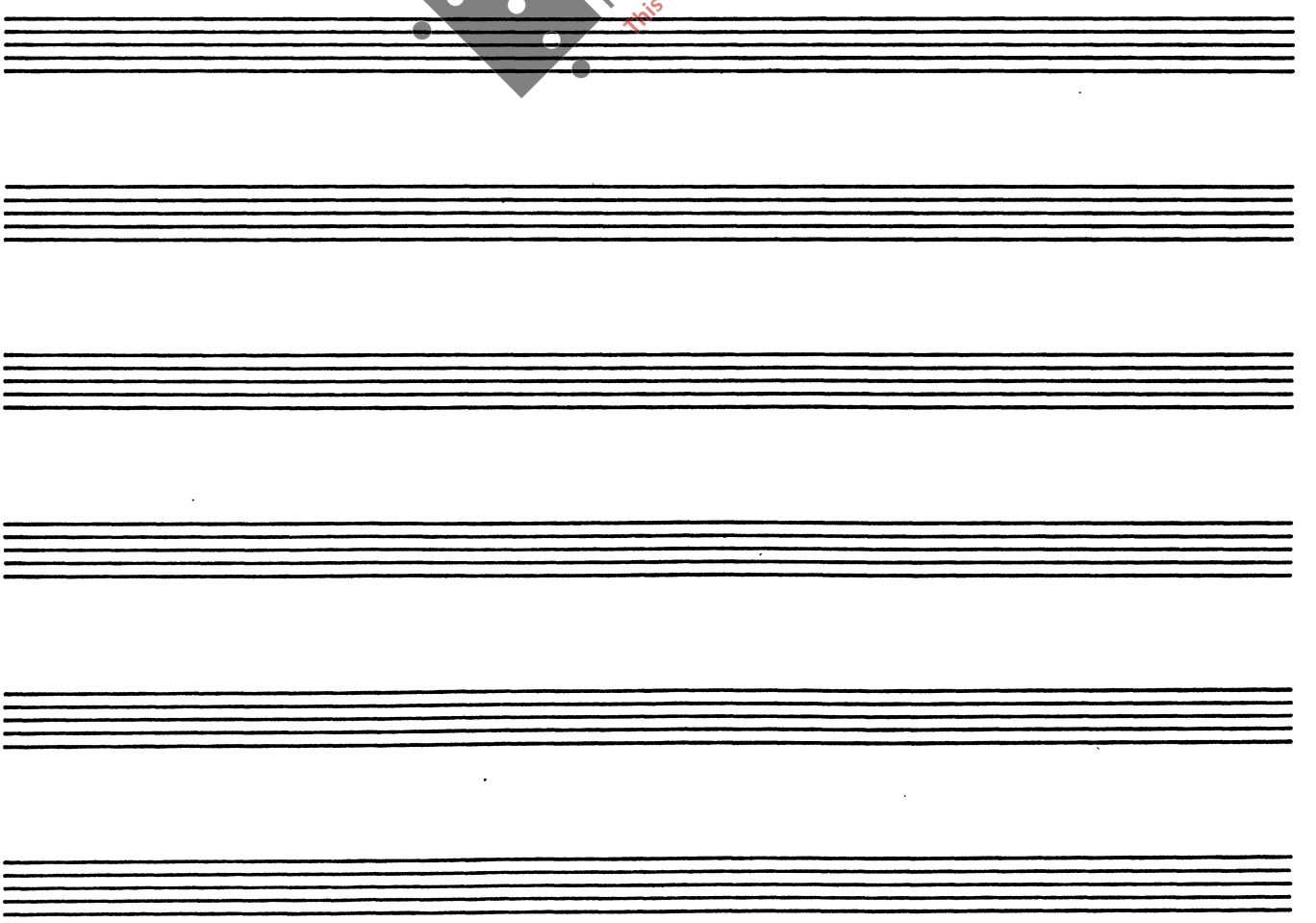
*f*



tak - ke og lo - va gjer at i va - ri vårt hjar - - ta seg gled.



*ff*



-5-  
Herrens bønn

1879 011

♩ = 74

*mf*

Her - re, vår him-mel-ske Fa - der,

hel - li - get vor - de ditt navn til al - le æt - ter på

jor - den kjær - lig det tar i sin favn! Her - re, vår

him-mel-ske Fa - der, ri - ket ditt kom - me til jord!

*piu f*

Si at alt fle - re og fle - re el - sker ditt hel - li - ge

ord!

*mf*

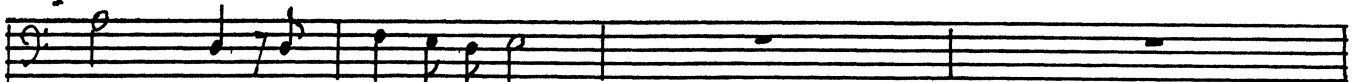
*mf*

Her - re, vår him - mel - ste Fa - der, gi at din

vil - je må skje her på vår jord som i him - me - len!



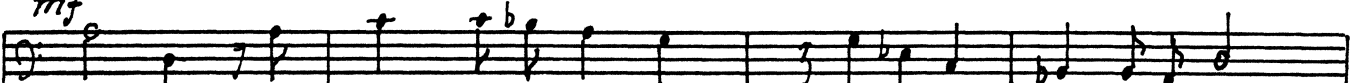
*p*



Her - re, om det vil vi be.



*mf*



Her - re, vår him-mel-ske Fa - - der, gi oss vårt dag - li - ge brød!



Gi du oss alt vi tren - ger, sist - på den sa - lo - ge



*p sempre*



*ppp!* Her - re, vår him - mel - ske Fa - der,



*f* til - - gi vår skyld og vår skam! *mf* Takk at du vil-lig for -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. It begins with a forte (*f*) dynamic and contains the lyrics "til - - gi vår skyld og vår skam!". The piano accompaniment is written in two staves (treble and bass clefs) with a common time signature. It starts with a forte (*f*) dynamic and features a series of chords and moving lines. A mezzo-forte (*mf*) dynamic is indicated above the piano part towards the end of the system.

*f* la - ter, *f* fø - rer til li-ved oss frem!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and contains the lyrics "la - ter, fø - rer til li-ved oss frem!". The piano accompaniment continues with a forte (*f*) dynamic, featuring a mix of chords and melodic fragments. A piano (*p*) dynamic is indicated above the piano part towards the end of the system.

*p* Her - re, vår him-mel-ske Fa-der, du oss fra

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and contains the lyrics "Her - re, vår him-mel-ske Fa-der, du oss fra". The piano accompaniment continues with a piano (*p*) dynamic, featuring a mix of chords and melodic fragments.

*f* fri - stel-sor fri! *piuf* Frels oss fra vond-ska-pens velde! *f* Styrk oss i

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and contains the lyrics "fri - stel-sor fri! Frels oss fra vond-ska-pens velde! Styrk oss i". The piano accompaniment continues with a forte (*f*) dynamic, featuring a mix of chords and melodic fragments. A piano (*piuf*) dynamic is indicated above the piano part towards the end of the system.

storm og i strid!

*f* *mf*

*f* *piu f*

Her - re, vår him-mel-ske Fa - der, mak - ten og d - ren er din.

*piu f*

*dim.*

Ri - ket deg a - vig til - hør - rer. Fast til ditt hjer - te oss

*dim.*

*p*

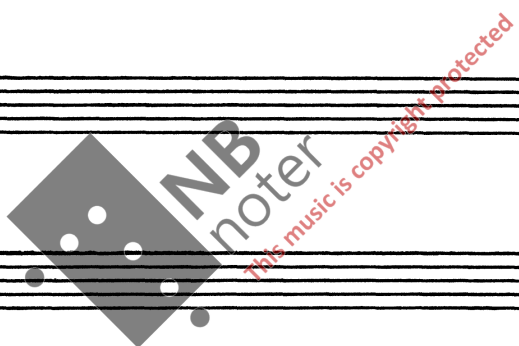
bind, til ditt

*mf* *p*

hjer- - te oss bind!

*f*

The image shows a handwritten musical score for a voice and piano piece. The top staff is a vocal line in bass clef with the lyrics "hjer- - te oss bind!". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in the right hand. The score is written in a simple, hand-drawn style.



*f*

Vid - un - der - lig er det! Få væ - re trygg for

*f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef, starting with a rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is placed above the first measure of the vocal line and below the first measure of the piano accompaniment.

det som i frem - ti - den kom - mer! Jeg er i

Detailed description: This system contains the next two staves of music. The vocal line continues with quarter and eighth notes. The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *f* is present at the beginning of the piano part.

Guds hånd, Han sty - rer min fot hver dag mot sin

Detailed description: This system contains the third and fourth staves of music. The vocal line has a few rests. The piano accompaniment continues with a consistent bass line and chords. A dynamic marking of *f* is present at the beginning of the piano part.

sa - - lig - hets som - mer.

*mf*

Detailed description: This system contains the final two staves of music. The vocal line concludes with a few notes and rests. The piano accompaniment ends with a final chord. A dynamic marking of *mf* (mezzo-forte) is placed below the piano part in the final measure.

*mf* 3 3 4

Vær ik-ke be-kym-ret: vår Frel-ser sa. La mis-mo-det ik-ke deg

*f* 3 4

ty-n-ge. men stol på min Fa-der, og stol på meg!

*C* *f*

Jeg vil om hans tro-fast-het byn-ge Hvor

*f*

stort å få ei-e en sik-ker grunn, vårt Livs-håp på Frel-se-ren byg-ge!

*mf*

*mf* *f*

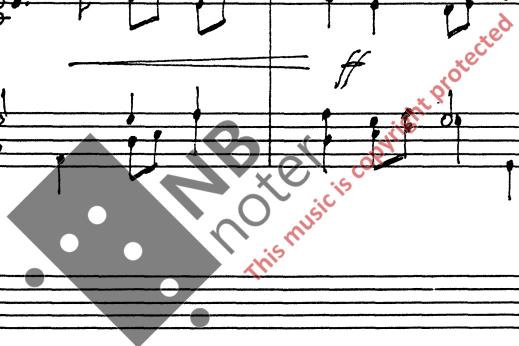
Ham ord-ner vårt regn-skap. Ham selv er vår fred. Så

Detailed description: This system contains the first two measures of the piece. The vocal line is in G-clef, 4/4 time, with lyrics 'Ham ord-ner vårt regn-skap. Ham selv er vår fred. Så'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamics are marked *mf* at the beginning and *f* at the end of the system.

*ff*

er vi i e - - vig-het trygg - - - ge. 9/2 - 82

Detailed description: This system contains the next two measures. The vocal line continues with 'er vi i e - - vig-het trygg - - - ge.' and ends with a fermata. The piano accompaniment continues with chords and moving lines. Dynamics are marked *ff*. The system concludes with a double bar line and the number '9/2 - 82' written to the right.



Detailed description: This section contains five sets of empty musical staves. Each set consists of a grand staff (treble and bass clefs) and a single bass clef staff. These staves are completely blank, providing space for further musical notation.

# Tilbeding

Trygve Bjerkraim

Carus Adm.

1. Ver - dens sto - re syn - de - so - ner, du som i Guds him - mel tro - ner,

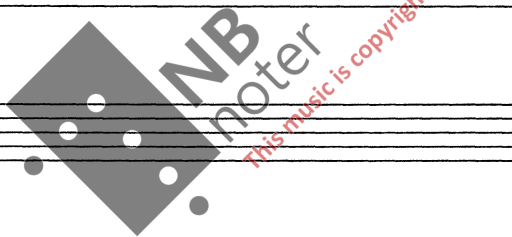
4/2. Du Guds lam, vår Frel - ser kja - re, du som ver - dens synd / ikt bæ - re,

3. Du som jord og him - mel fyl - ler, du som vi vår frel - se skyl - der,  
1. deg nå kyl - ler mil - li - o - ner, og - så eng - lers le - gi - o - - ner,

2. tok vår skyl - den tun - ge, svæ - re, deg seje lov og e - vig æ - re

3 du som kveld og mor - gen gyl - ler, - deg med e - vig sang vi kyl - - ler.

14/10-82



6/4

26/10-82

dyp utgave 127/8



God jol og Guds fred!

Trygve Bjerkedal

Larsen Radm

1. So hel-sar me at-ter: God  
 2. So hel-sar me at-teri: Guds

1. jol og Guds fred! Eit ar er a ny-e til om - me, men  
 2. fred og god jol! Hans hug-mad og fryd med bykk ve - re!

1. me i Guds ga-va oss in-der-leg gled, i det som i Bet-le-hem  
 2. ver-di si natt skinn ei strå-lan-de sol. Vår Frel-sar skje de-re-leg

1. hem - de. Guds fred, al-le kjæ-re og kjær - de!  
 2. re - re! Guds fred, al-le kjem-de og kjæ - re!

15/10-82

127/6

Til Takk med lidelig julehilsen  
fra far

# Julesalme

Trygve Bjerkreim

Comrad Pedersen

1. So hel-sar me at-ter: God jol og Guds fred! Eit år er å ny-te til  
2. So hel-sar me at-ter: Guds fred og god jol! Hans kug-ned og fryd meo dykt

om - me, men me i Guds gå-va oss in-der - leg gled i  
ve - - re! / ver-di si natt skineit strå-lan - de sol. Vår

det som i Bet-le - hem her - de, Guds fred, al-le  
Frel-sar skje a - ve - log æ - - re! Guds fred, al-le

kjæ-re og kjen - hør se!  
kjær-de og kjæ - - re!

15-10-82

Verk 127 nr. 6

Endå ein dag til ende  
Trygve Bjørnström

1-2. En, då ein dag er til en - ðe

1. so - li nett no gjeng ned — . O-ver eit  
2 So er det at - ter matt. Gud gar meg

1. Land i skum - ring an - dar den dju - pe fred.  
2. man - ge da - gar. Mange hev mari - ge att?

10/11  
-82

So syng me med englar  
Tilgve Bjerkreim

6  
4 Det strå-la ei øjfer-na so skit og stor dem

nat-ti da Frel-sa-ren kom til jord. Da vart det i ver-di so

sæl ei jol og bar-net var sjølv al-le ti-ders sol.

127/8