

CONRAD BADEN

FIRE BIBELSKE SANGER

FOR DYP STEMME OG ORGEL (KLAVER), OP. 141 <1983-85>



1. Salige er de. (Salme 119, 1-3)
2. Jeg elsker Herren. (Salme 116)
3. Jeg løfter mine øyne. (Salme 21)
4. Kom, la oss juble for Herren. (Salme 95)



Conrad Baden

1985

Salme 119 1-3

Sang og orgel/klaver

Dyp stemme



Andante  $\text{♩} = 72$

*mp*

*mf*

Sa - li - ge, sa - li - ge er de hvis vei er u -

*mp*

*mf*

la - ste - lig.

som vand - rer, som vand - rer i Her - rens lov.

*mp*

Sa - li - ge er de som tar va - re på hans

*mp*

*f*

vit - nes-byrd, som sø - ker ham, som sø - ker ham av lee - le sitt

*p*

hjer - te og ik - ke gjør u - rett,

*mp* *p*

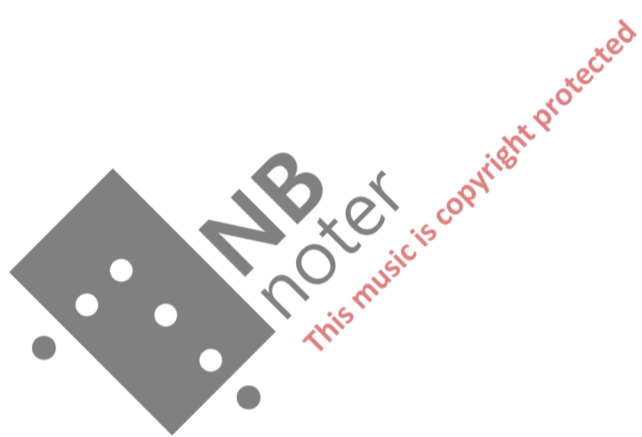
*mf*

ik - ke gjør u - rett, men

*mf* *p*

vand - rer på hans vei - - er.

12-6-85



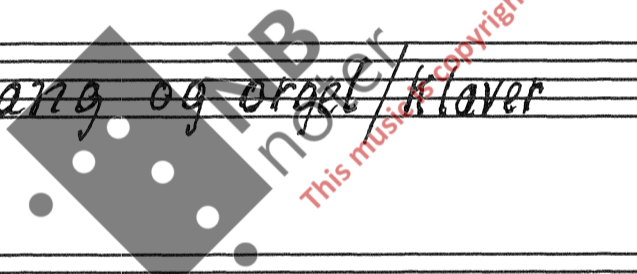
Conrad Baden

1985

Salme 116 1-5

Sang og orgel/klover

Dyp stemme



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Andante ♩ = 80

*mf*

Jeg

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a 3/4 time signature and a key signature of one flat (Bb). It begins with a 3-measure rest, followed by a series of chords and eighth notes.

el - skor Her - ren for han lød - - rer min

The second system continues the vocal line with the lyrics "el - skor Her - ren for han lød - - rer min". The vocal line has a 3-measure rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and eighth notes.

roste, mi - ne in der - li - ge bøn - ner for han har

The third system continues the vocal line with the lyrics "roste, mi - ne in der - li - ge bøn - ner for han har". The vocal line has a 3-measure rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and eighth notes.

bø - et sitt ø - re til mig, og

The fourth system continues the vocal line with the lyrics "bø - et sitt ø - re til mig, og". The vocal line has a 3-measure rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and eighth notes.

6



- 2 -  
püuf

al-le mi-ne da-ger, og al-le mi-ne da-ger vil jeg på-ka-le

h a m.

Dø - dens rep had-de om-spont meg og døds-ri-kets angst er hadde

fun-net meg. nød og sorg fant jeg.

*Piu animato*

*f*

3

Men jeg på- kal- te

*piu f*

*Tempo 1*

Her-rens navn. Akk, Her-re, frels min sjel!

*mf*

Her - ren.

Her - - ren er nå - - dig og barm- hjer - tig,

~ 4-

*Sempre p*

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a 3/2 time signature change. The lyrics are "og vår Gud er barm-". The piano accompaniment features a 3/2 time signature and includes a 7-finger fingering for the right hand.

Handwritten musical score for the second system. The vocal line continues with the lyrics "hjer - - tig.". The piano accompaniment includes dynamic markings *pp* and *pp*, and a date "14-6-85".

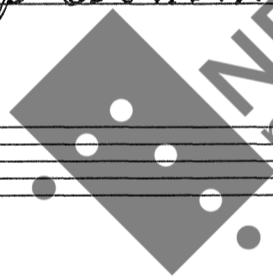




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Salme 21

Dyp stemme og orgel



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2.75'

*mf*

Jeg løf-ter mi-ne øy-ne

opp til fjel-le-ne. Hvor-fra skal min hjelp kom-me?

*mf*

*f*

Min hjelp kom-mer fra Her-ren, him-me-lens og jor-dens ska-per.

*meno f*

Han skal in-gen-lun-de la din fot vek-le, din vak-ter skal

*mp*

in-gen-lun-de slum-re. Se, han so-ver ik-ke og slum-rer ik-ke

*f*

Is-ra-els vok-ter. Her-ren er din vok-ter

*mf*

Her-ren er din skyg-ge ved din høy-re hånd. so-len skal ik-ke stik-ke deg om...

*p*

da-gen, ai hel-ler må-nen om nat-ten

*mf dolce*

*mf*

Her-ren skal be - va - re deg fra alt ondt

*f*

Han skal be - va - re din sjel. Her-ren skal be - - va - re din ut-gang og din

*p*

inn - gang fra nu av og inn-til e - - vig tid

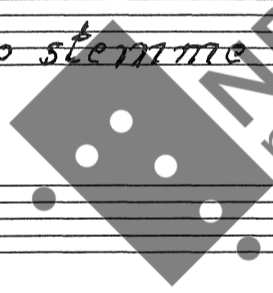
5/4 - 83



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Salme 95

For dyb stemme og orgel / klaver.



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Andante

*f*

kom, la oss jub-le for Her-ren jub - le for

*ff* *meno f*

Her-ren, la oss ro - - pe med fryd for vår frel-ses klip-pe!

*mf*

La oss tre - de frem for hans å - syn med pris, La oss

*ff* *mf*

- jub - le, jub - le for ham med sal-mer For

Her - ren er en stor Gud og en stor kon - ge o - ver



al - le gu - der, kan som har

*mf (mp)*

*poco dim.*



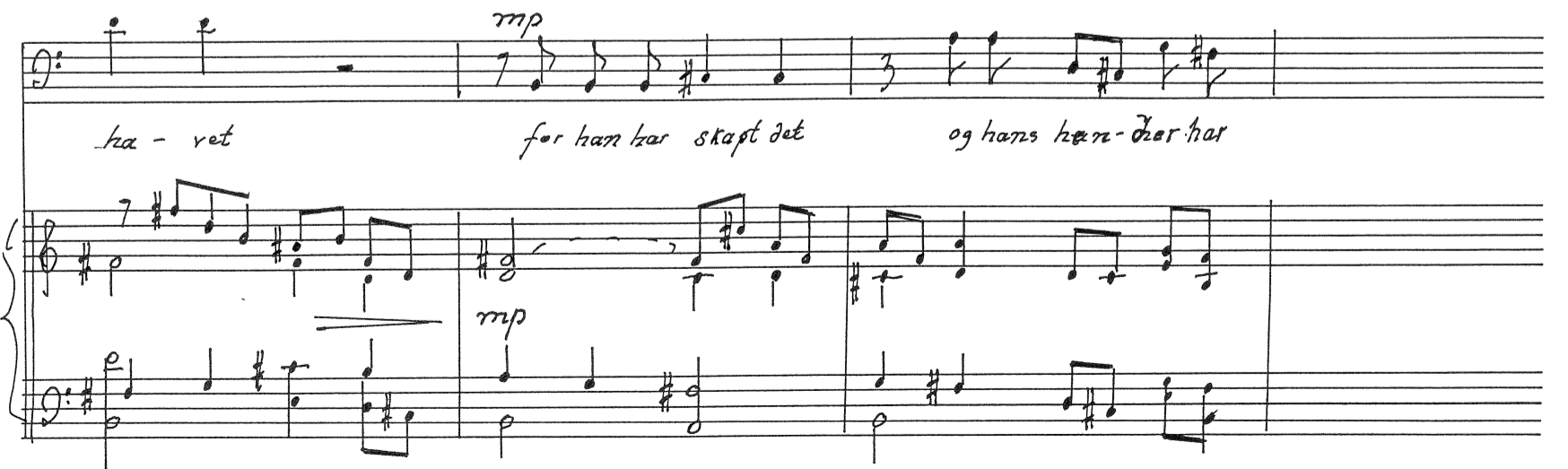
for - dens dyp i sin hånd og fjel - les høy - der i ei - er kan som ei - er

*f*



ka - ret for han har skapt det og hans hæn - der har

*mp*



gjord det tår-re land Kom, La oss

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a treble clef and contains the lyrics "gjord det tår-re land" followed by a three-measure rest, and then "Kom, La oss". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a three-measure rest in the first measure, followed by chords and melodic lines. Dynamics include a forte (f) marking.

ka - ste oss nå og bøy-e kne for Her - rens, vår ska - pers å - syn,

The second system continues the musical score. The vocal line has the lyrics "ka - ste oss nå og bøy-e kne for Her - rens, vår ska - pers å - syn,". The piano accompaniment continues with chords and melodic lines, including a forte (f) marking.

vår ska - pers å - syn.

26-4-83

The third system concludes the musical score. The vocal line has the lyrics "vår ska - pers å - syn.". The piano accompaniment ends with a double bar line. The date "26-4-83" is written in the bottom right corner of the system. A watermark "NB noter" and "This music is copyright protected" is visible across the system.

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, are provided at the bottom of the page.