

SM 3830

2 TONIGHT DEATH RIDES IN THE VALLY.

Hvorfor hylar de sorte hunde.

(Vilhelm Krag.)

Alf Hurum

**Allegro.**

Sang.

Piano.

The first system of music features a vocal line (Sang.) and piano accompaniment (Piano.). The tempo is marked 'Allegro.' The key signature has one flat (B-flat). The vocal line begins with a whole rest. The piano accompaniment starts with a piano (*p*) dynamic and consists of a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A piano (*p*) dynamic marking is present.

The third system continues the piano accompaniment. It includes dynamic markings for *cresc. molto* and *ff*. The system concludes with a *rit.* (ritardando) marking and a final chord.

**Allegro.**

Hvor - for hy - ler de sor - te hun - de paa lan - de - vei - e - ne?  
WHY ARE THE BLACK DOGS HOWLING ON THE LONELY COUNTRY ROADS?

The fourth system features a vocal line (Sang.) and piano accompaniment (Piano.). The tempo is marked 'Allegro.' The key signature has one flat. The vocal line includes the lyrics: 'Hvor - for hy - ler de sor - te hun - de paa lan - de - vei - e - ne?' and 'WHY ARE THE BLACK DOGS HOWLING ON THE LONELY COUNTRY ROADS?'. The piano accompaniment starts with a piano (*p*) dynamic and continues with a rhythmic pattern.

Hvor - for lus - ker ul - ve - ne il - somt ind - o - ver hei - e - ne?  
 WHY ARE THE WOLFS HUR - RIEDLY RUNNING UP TOARDS THE DI - STANT HILLS?

Hvor - for sæn - ker sig kvæl - den saa kvæ - len - de sort og stor?  
 WHY IS THE EVENING SIN - KING SO STIFLING BLACK AND VAST?

Hvor - for blir det så un - der - lig stil - le paa  
 WHY DOES IT SEEM SO STRANGE - LY QUI - - EIT ON

jord?  
 EARTH?

*mf*

**Andante.** *p tranquillo*

Klok - ker - ne klem - ter mod af - tens - tid,  
 THE BELLS ARE RINGING TOWARD EVE-NING-TIME

*p*

*Ped.*

REST.?

ki - mer da - gen till dö - de. Det ly - der så sæl - samt i kvæl - dens fred ud -  
 TOL-LING-THE DAY TO SLUM-BER, IT SOUNDS SO STRANGE IN THE PEACE OF THE NIGHT

*Ped.*

*pp*

o - ver en - ge - nes ö - - - - LI - - - - de.  
 O - VER THE MEADOWS LONE - - - - LI - - - - NESS.

*pp*

*Ped.*

*dim. e rit.*

Moderato.

*mf*

Lang - somt åb - ner sig kir - kens port, der  
 THE DOOR OF THE CHURCH SLOWLY O - - - PENS IT

*pp*

*mf*

*p dolce e espressivo*

er så dys - tert der in - - de. Da bleg - ner lö - vet på  
 IS SO GLOO - MY. IN - - SIDE THEN FA - - DETH THE LEAVES ON

*p dolce e espressivo*

*mf*

al - le træer og el - ven så taus mon rin - de. Da  
 ALL THE TREES AND THE RI - - YER SO SI - - LENT IS FLOW - ING THEN

*agitato*

bleg - - ner lö - - vet på al - - le træer, og  
 FA - - - DETH THE LEAVES ON ALL THE TREES AND THE

*mf agitato e marcato*

## Tempo I.

el - ven så taus mon rin  
 RI - - VER SO SI - - LENT IS FLOW -

*p* *f*

de.  
 ING.

*cresc. molto*

*mf* Tempo I.

Der drar sig et lang - ligt,  
 THERE SOUNDS A LONG AND

*rit.* *p*

kla - gen - de hyl ind gjen - nem sko - gens  
 MORN - - FULL HOWL IN THROUGH THE TRAILS OF THE

sa - - - le. Da bæ - - ver he - - le den  
 FO - - - - REST THEN TREM - - BELS ALL OF THE

lyt - - ten - de jord: i - nat ri - der dö - - den i  
 LIS - - TE - NING EARTH! TO - - NIGHT RIDES DEATH IN THE

da - - - - le. i nat rider dö - den i  
 VAL - - - - LY. TO NIGHTRIDES DEATH IN THE

*molto riten.*

*cresc.*

*ff riten.*

Allegro molto.

da - - - le.  
 VAL - - - LY.

*poco rit.*