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18. Påskdagsmorgonen.

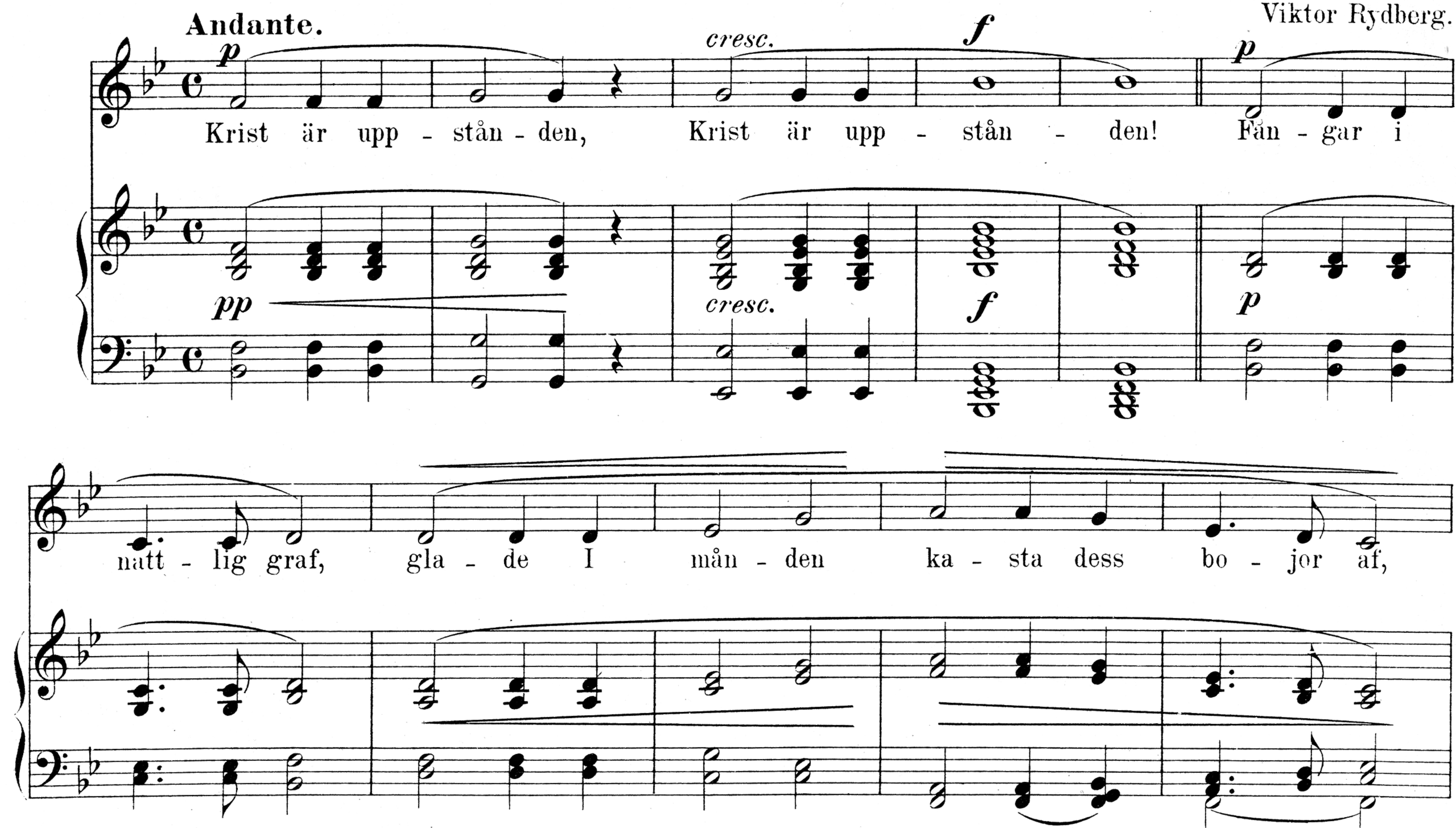
Viktor Rydberg.

Andante. *p* *cresc.* *f* *p*

Krist är upp - stån - den, Krist är upp - stån - den! Fån - gar i

pp *cresc.* *f* *p*

natt - lig graf, gla - de I mån - den ka - sta dess bo - jor af,



fat - - ta er van - drings-staf, fräls - ning vi - san - de,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G minor (one flat) and 4/4 time. It features a long melisma over the words 'fat - - ta er van - drings-staf, fräls - ning vi - san - de,'. The piano accompaniment is in the same key and time, with a similar melisma. The piano part is written for both treble and bass staves, with the right hand playing chords and the left hand playing a simple harmonic accompaniment.

fräls - ning vi - san - de fol - ken från haf till haf,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a long melisma over the words 'fräls - ning vi - san - de fol - ken från haf till haf,'. The piano accompaniment is in the same key and time, with a similar melisma. The piano part is written for both treble and bass staves, with the right hand playing chords and the left hand playing a simple harmonic accompaniment. The system ends with a double bar line and a 'Led.' (Lied) marking.

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f Mä - sta - ren pri - san - de, *dim.* brö - der - na spi - san - de,

kär - lek be - - vi - san - de, *p* hug - nan - de, li - san - de,

cresc. *f*

e - der är Mä - sta - ren när, ja, Han är här.

cresc. *f*

pp *cresc.* *f*

Krist är upp - stån - den, Krist är upp - - stån - - den.

pp *cresc.* *f*