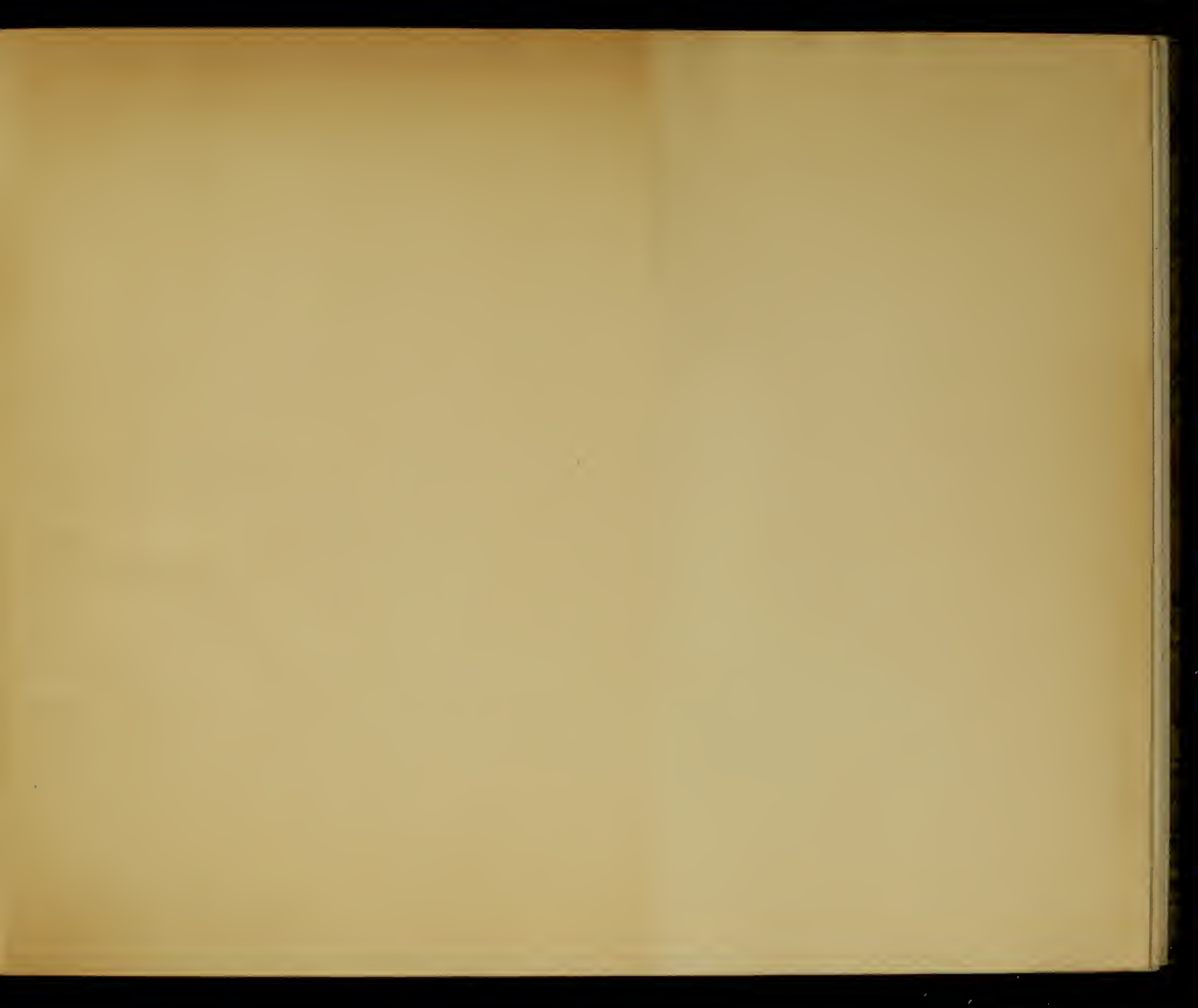
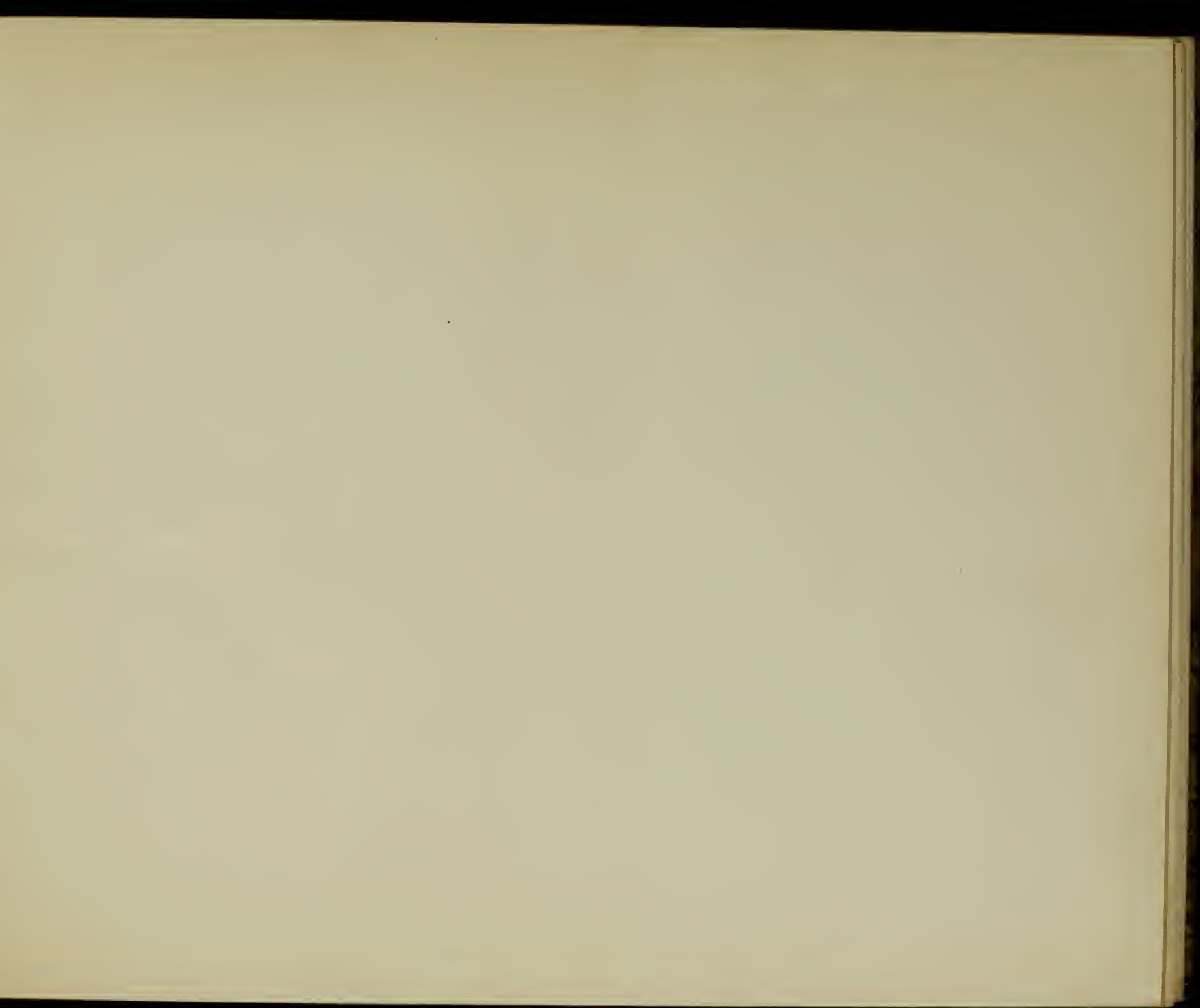
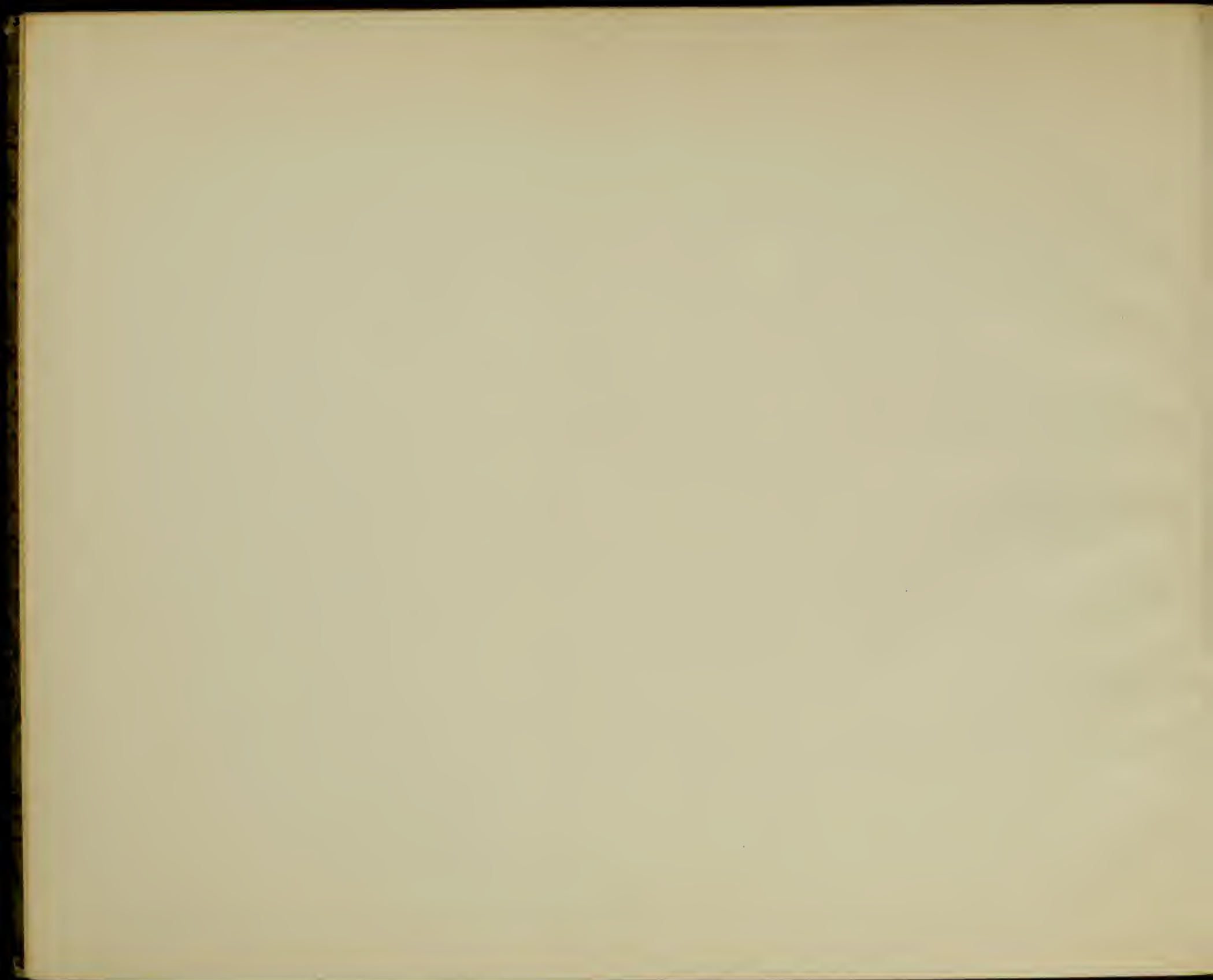


J. S. Kunzen
Hemmeligheden









H e m m e l i g h e d e n .

E t C o m i s k S y n g e s t y k k e i e n H a n d l i n g .

S a t i M u s i k o g i n d r e t t e t f o r K l a v e r e t

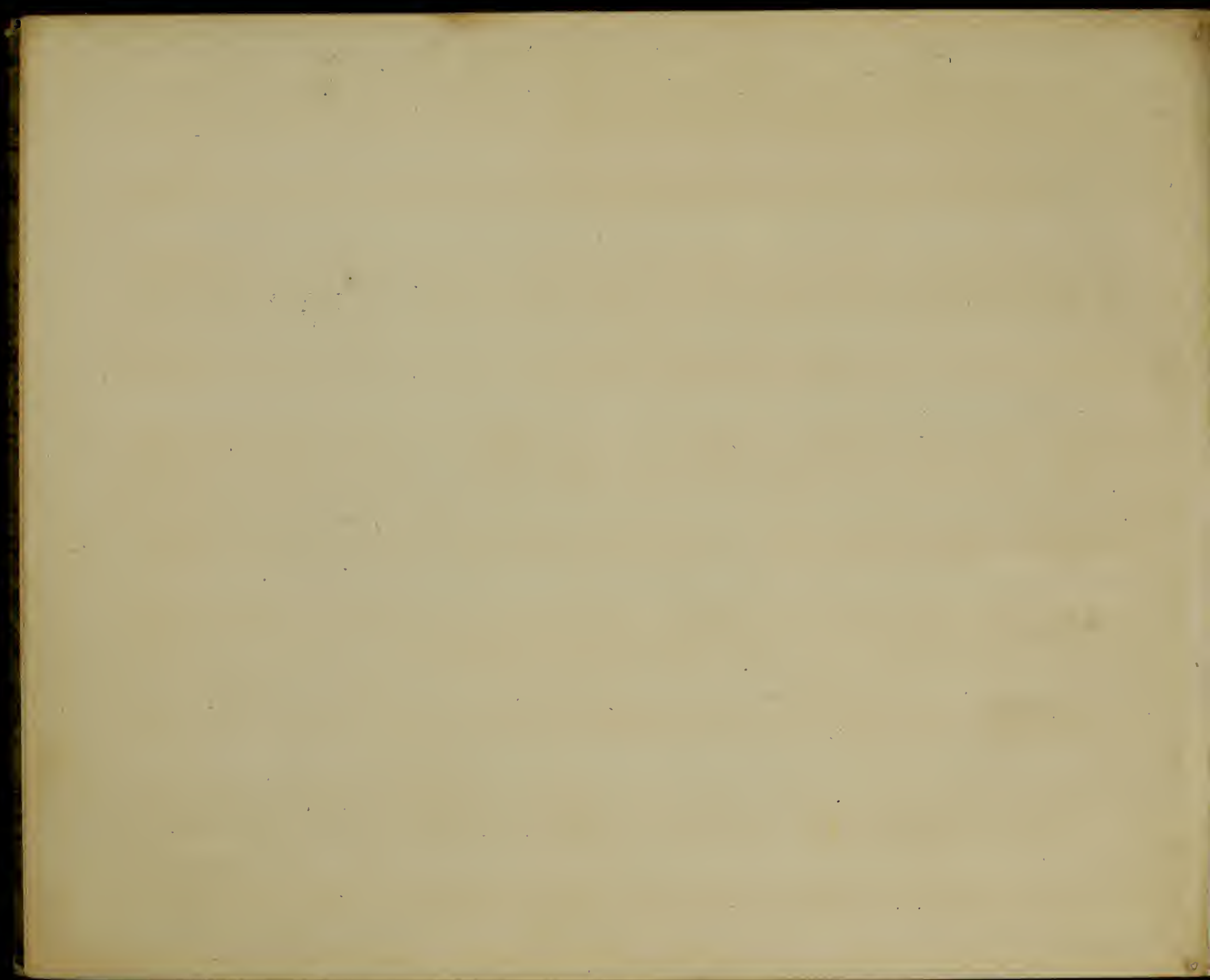
a f

J. L. W. Kunzen,

Kongl. Kapelmester.

K i s b e n h a v n .

Trykt og forlagte af E. Sannichsen,
Kongl. privil. Nedes og Bogtrykker.



Overture.

Allegro molto.

The first system of musical notation consists of two staves. The upper staff is in G major (one sharp) and common time, starting with a forte (*f*) dynamic. It features a melodic line with several trills (*tr*) and a dynamic shift to mezzo-forte (*mf*) later in the system. The lower staff is in D minor (two flats) and common time, providing a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the musical piece. The upper staff shows more melodic development with trills (*tr*) and dynamic markings. The lower staff maintains its accompaniment role, with some rests and sustained notes.

The third system features a dynamic shift to mezzo-forte (*mf*) in the upper staff. The melodic line becomes more active with slurs and accents. The lower staff continues with its accompaniment.

The fourth system shows further melodic elaboration in the upper staff, including slurs and dynamic markings. The lower staff accompaniment remains consistent.

The fifth system concludes the musical piece on this page. The upper staff features a final melodic flourish with slurs and dynamic markings. The lower staff accompaniment ends with sustained notes.

Hemmeligheden.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a piano (*p*) dynamic marking and contains several measures of eighth-note and sixteenth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with mostly quarter and eighth notes. A forte (*f*) dynamic marking appears in the middle of the system.

The second system continues the musical piece. The upper staff features more intricate sixteenth-note passages. The lower staff continues with a steady accompaniment. A forte (*f*) dynamic marking is present at the end of the system.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a series of ascending and descending sixteenth-note runs. The lower staff maintains a consistent rhythmic pattern.

The fourth system introduces some rests in the upper staff, while the lower staff continues with a melodic line. The notation includes various note values and rests.

The fifth system concludes the page with a final melodic flourish in the upper staff and a corresponding accompaniment in the lower staff. The notation includes various note values and rests.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment of quarter and half notes.

The second system continues the musical piece. The upper staff maintains the intricate melodic texture with various ornaments and slurs. The lower staff provides a steady accompaniment with some rests and longer note values.

The third system includes the dynamic marking *poco f* (poco forte) written above the upper staff. The melodic line in the upper staff shows some changes in articulation and dynamics. The bass staff continues with its accompaniment.

The fourth system shows further development of the melodic theme in the upper staff. The bass staff accompaniment remains consistent in style, supporting the main melody.

The fifth and final system on the page concludes the piece. The upper staff features a final melodic flourish. The lower staff ends with a double bar line and some final chords or notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a continuous melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some melodic fragments.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line, while the lower staff provides accompaniment with chords and rhythmic patterns.

The third system of musical notation features two staves. The upper staff includes some rests and trills, indicated by the 'tr' symbol. The lower staff continues the accompaniment.

The fourth system of musical notation includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The upper staff has trills marked with 'tr'. The lower staff continues the accompaniment.

The fifth system of musical notation is the final system on the page, consisting of two staves. It concludes the piece with a final melodic phrase in the upper staff and a final chord in the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (one flat) and 3/4 time. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some decorative flourishes and slurs in the upper staff.

The second system of musical notation continues the piece. The upper staff features several trills, indicated by the 'tr' symbol above the notes. The lower staff continues with a steady accompaniment of quarter notes.

The third system of musical notation shows more complex melodic lines in the upper staff, with many beamed eighth and sixteenth notes. The lower staff continues with a consistent accompaniment.

The fourth system of musical notation features a more active upper staff with frequent sixteenth-note patterns. The lower staff maintains its accompaniment.

The fifth system of musical notation concludes the piece. The upper staff ends with a fermata over a note, while the lower staff continues with a few final notes.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a complex melodic line with many beamed eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed between the staves.

Second system of musical notation. The upper staff continues the melodic line with similar rhythmic complexity. The lower staff features a more rhythmic accompaniment with groups of beamed eighth notes. A dynamic marking of *f* (forte) is present.

Third system of musical notation. The upper staff continues with a melodic line of eighth and sixteenth notes. The lower staff has a steady accompaniment of quarter notes.

Fourth system of musical notation. The upper staff continues with a melodic line of eighth and sixteenth notes. The lower staff has a steady accompaniment of quarter notes.

Fifth system of musical notation. The upper staff continues with a melodic line of eighth and sixteenth notes. The lower staff has a steady accompaniment of quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed between the staves.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in G major and 6/8 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with some sixteenth-note runs. The lower staff continues the accompaniment, showing some dynamic markings like 'f' and 'p'.

Third system of musical notation, consisting of two staves. The upper staff has a more active melodic line with many sixteenth notes. The lower staff continues the accompaniment with chords and moving lines.

Fourth system of musical notation, consisting of two staves. The upper staff continues the sixteenth-note melodic pattern. The lower staff continues the accompaniment, ending with a double bar line.

Fifth system of musical notation, consisting of two staves. The upper staff concludes the melodic line with a final cadence. The lower staff concludes the accompaniment with a final cadence and a double bar line.

Johan.

Poco vivace.

Naar fra Kro-en jeg kom, mer til ba-ge, er jeg

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in G major, 6/8 time, and the piano accompaniment is in G major, 6/8 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

mun-ter og her, lig til-pas; hvad saa noe-ren-de for vo-re Da-ge, end med Glæ-den at tom-me sit Glas? end med Glæ-den, end med

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern from the first system.

Glæ-den, end med Glæ-den at tom-me sit Glas, end med Glæ-den at tom-me sit Glas?

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *mf* dynamic marking.

Jeg, naar stundom vor Mo-der vil muk-te, si-ger

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *p* dynamic marking.

ven • li • gen tie du, min Duf • fe! Sørg kun ik • ke det har in • gen Nød, hver Dag gier os vort dag • si • ge Brød, hver Dag, hver Dag gier

- os vort dag • si • ge Brød, hver Dag, hver Dag gier - os vort dag • si • ge Brød.

Naar fra Kroen jeg kommer tilbage
 Er jeg munter og herlig tilpas;
 Hvad saa moerende for vore Dage
 End med Glæden at tømme sit Glas?
 Jeg, naar stunden vor Moder vil mætte
 Siger ventligen tie du, min Dulke!
 Sørg kun ikke det har ingen Nød,
 Hver Dag gier os vort daglige Brød.

Naar den vældige Herremand ledser
 Sig som Spurven med rindende Vand;
 Mon af saadanne kraftløse Vedster
 (Lyst og Helbred) han skaffe sig kan;
 Det kan siges, jeg troer det ikke:
 Glæden følger de stærkere Drikke;
 Kun ved Glasfen forglemmes al Nød,
 Hver Dag gier os vort daglige Brød.

*Allegro
moderato.*

mf

Dirkedommeren.

Saa re, re end Ha, ren væ re, Træk hed Næ ven selv at

la re, og med Kneb en Tingstuds snæ re, det tre Lyf-kens Jer-tegn er; og med Kneb en Tingstuds snæ re, det tre Lyf-kens Jer-tegn

p sf

er. Nu huer Dog med Duun paa

Ha • lgen, troer sig vit • tig og for •

The first system of music consists of three staves. The top staff is a vocal line in G major with a common time signature. The lyrics are "Ha • lgen, troer sig vit • tig og for •". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and a more melodic line in the right hand.

fla • gen, og al Ver • den o • ver • seer; og al

The second system of music consists of three staves. The top staff is a vocal line with lyrics "fla • gen, og al Ver • den o • ver • seer; og al". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady eighth-note accompaniment in the left hand.

Ver • den o • ver • seer; vil man

The third system of music consists of three staves. The top staff is a vocal line with lyrics "Ver • den o • ver • seer; vil man". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady eighth-note accompaniment in the left hand.

de • red Raad • hed tem • me, det er Etor • mens

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics "de • red Raad • hed tem • me, det er Etor • mens". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady eighth-note accompaniment in the left hand.

f at hem • me; al Ad • var • sel de be • leer, al Ad • var • sel de be • leer

mf

Men om • si • der skal det giel • de, faer man Tos • sen i sin

Sel • de; skint han troer sig nok saa suu; ja! skint han troer sig nok saa suu. Du kan til den Lær • dom

sf *sf* *poco*

ad libit.

træn • ge, du • fan til den Lar • dom træn • ge: Krukken gaer til Vands saa læn • ge, at den gaer til •

sidst i • tu! Krukken gaer til Vands saa læn • ge, at den gaer til • sidst i • tu! at den

poco f

gaer til • sidst i • tu! at den gaer til • sidst i • tu!

mf

Hemmeligheden.



Lucas.

Maar jeg tænker paa min Le - ne strax be - ru - ser Glæ - den mig, kun ved hen - de, hen - de e - ue, er og

Andante con moto.

blier jeg tryk - ke - sig! Le - nes Haand og Hjer - te faae er al Sor - dens Held at naae.

Jeg mig hen - rykt so - re - stil - ler, den at tryk - ke til min Darm, i hvis skjelm - ske Di - e spik - ler Glæ - de

u - den Spor af Harm. Her, saa si - ger jeg ved mig: har du hvad man so - ved' dig.

So • ver hun end, dog jeg fin • der, at for • tryl • sen • de hun er: No • ser • ne paa hen • des Kin • der blom • stre

The first system of music consists of three staves. The top staff is the vocal line in G major, 6/8 time, with lyrics: "So • ver hun end, dog jeg fin • der, at for • tryl • sen • de hun er: No • ser • ne paa hen • des Kin • der blom • stre". The middle and bottom staves are piano accompaniment, with dynamics markings *f* and *p*.

mel • tem Li • ti • er. Her saa si • ger jeg ved mig: har du hvad man so • ved' dig.

The second system of music consists of three staves. The top staff is the vocal line in G major, 6/8 time, with lyrics: "mel • tem Li • ti • er. Her saa si • ger jeg ved mig: har du hvad man so • ved' dig.". The middle and bottom staves are piano accompaniment.

Nabnes hen • des suav • re Troi • e, hvil • ke Du • der paa et Sted! Jeg sta dem, jeg har for Di • e til de Rind • te,

The third system of music consists of three staves. The top staff is the vocal line in G major, 6/8 time, with lyrics: "Nabnes hen • des suav • re Troi • e, hvil • ke Du • der paa et Sted! Jeg sta dem, jeg har for Di • e til de Rind • te,". The middle and bottom staves are piano accompaniment, with dynamics markings *f* and *p*.

slut • te veed. Her, saa si • ger jeg ved mig: har du hvad man si • ger dig.

The fourth system of music consists of three staves. The top staff is the vocal line in G major, 6/8 time, with lyrics: "slut • te veed. Her, saa si • ger jeg ved mig: har du hvad man si • ger dig.". The middle and bottom staves are piano accompaniment.

Sophie.

*Andante
grazioso.*

De Glædens Da ge er ei meer, da un der

So gens hval te Gvee ne du kær lig svor, at jeg al le ne dig gjor de Ver den stæn og kær; du Nat ten der bort suak fe gad og sorg frie

Ti mer ne ei tal te, din Fryd kun Mor gen rø de qual te, for di den hød os stil les ad, for di den hød os stil les

Allegro, ma non troppo.

ad. Nu gaer du fra mig ud paa Jagt for Da gens Lys paa Him len kom mer;

ei frygt for *Sky* • ten, for vor *Dom* • mer har til dig at af • *Af* • rak • ke *Magt*. *Ma*ae det da ik • ke smer • te mig, naar for en

Tempo primo.
*W*ild • and el • ler *Ha* • re, jeg dig skal sted • se see i *Ha* • re, og hee • le *Da* • ge sav • ne dig! *Al* ja! *So* • han, du selv det

see, jeg el • ker dig, du mig be • den • ver og grum die *Sel* • skab mig be • rø • ver! de *Glæ* • dens *Da* • ge er ei meer! de *Glæ* • dens *Da* • ge er ei

meer! de *Glæ* • dens *Da* • ge er ei meer!

sf *cresc.* *sf* *sf* *sf*

Sophie.

Poco Larghetto.

Naar sig en Pi . ge gif , ter sig Go . de hun om .

Stif , ter med Sor . gens tun . ge Nag — — , med Sor . gens tun . ge Nag ; og Dyr . lups . da . gen bli . ver for den , sin Haand bort .

gi . ver den sid . ste gla . de Dag , den sid . ste gla . de Dag . Jeg gav , som har be . gier . te , So . han min Haand og

Hier . te , han al min Om . hed fik ; jeg veed ham in . gen Brø . de , dog Sor . ger mig af .

ms • de det Ord hoert Di • e • blif: Naar sig en Di • ge gif • ter fit Go • de hun om •

The first system of music features a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "ms • de det Ord hoert Di • e • blif: Naar sig en Di • ge gif • ter fit Go • de hun om •". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a steady eighth-note bass line. A dynamic marking of *mf* is present in the piano part.

fit • ter med Sor • gens tun • ge Nag — — , med Sor • gens tun • ge Nag — — — — , med

The second system continues the vocal line with the lyrics: "fit • ter med Sor • gens tun • ge Nag — — , med Sor • gens tun • ge Nag — — — — , med". The piano accompaniment features a more active right-hand part with sixteenth-note patterns. The bass line remains consistent with the first system.

Sor • gens tun • ge Nag — — — — , med Sor • gens tun • ge Nag.

The third system continues with the lyrics: "Sor • gens tun • ge Nag — — — — , med Sor • gens tun • ge Nag." The piano accompaniment shows a variety of textures, including chords and moving lines. Dynamic markings of *mf* and *p* are used in the piano part.

p *mf* *p* *mf* *smorz*

The fourth system concludes the piece with dynamic markings of *p*, *mf*, *p*, *mf*, and *smorz* (ritardando). The vocal line ends with a final note, and the piano accompaniment features a series of chords and a final cadence. The bass line also concludes with a final note.

Cresc.

*Allegro,
Vivace.*

Mun·den jeg ei lø·be la·der; men som De·sten Glad·der ha·der, hel·ser til min Død jeg gaar, end et Ord man af mig

faer; skönt, som kundbart er, jeg veed om hver mindste Ting De·skæd; skönt, som kundbart er, jeg veed om hver mindste Ting De·skæd. Emedens Tri·ne lod mig

vl·de, at hun kan Jens Vagter li·de; det var i For·tro·sig·hed, der·for ti·er jeg der·med. Jeg kan ti·e, skönt jeg veed om hver mindste Ting De·skæd, om hver

cresc.

mindste Ting De·skæd. Jeg saa tit jo seer den pe·ne Ka·ren med sin Claus al·le·ne. Stak·fel! hun er nok for·fulgt, der·for hol·der jeg det

dulgt. Jeg kan ei e, Kient jeg veed om hver mindste Ting Be . steed. Der er Præ . stens Vi . ge Sei . ne, hen . de med den tyd . ske Wi . ne, dog hun ind . des med Jens

Rudst ved Jens Ol . jens Tior . ne . bukt. Ja sik Præ . sten Nys der . om, hun vist nok paa Dor . ten kom, hun vist nok paa Dor . ten kom, hun vist nok paa Dor . ten

cresc. **f**

kom. Hør en . gang: den tyd . ske Chri . sten mod . taer Ros . ser . en . ken Ki . sten, hver Dag

sf

i vor Na . høes Loe, naar de nu er e . ne to, mon han tør . ster skal jeg troe? si . ger ei en . hver: jo! jo! Jeg er ei til Sind, som

sf **sf** **f**

som • me, der blant Folk laer sligt ud • kom • me; som som • me, der blant Folk laer sligt ud • kom • me; u • den Jens og Peer og Hans, Mor • ten,

poco f

Et • se Spil • le • mande, Claus og Je • sper, in • gen veed, fra min Mund der • om De • skeed. De, som jeg, kan al • le ti • e; nu du seer jo Moer So •

sf

phi • e, det kan al • drig ang • re dig, om du sæt • ter Lid til mig. Jeg kan ti • e, skönt jeg veed om hver mind • ste Ting De • skeed, om hver mind • ste Ting De •

mf

skeed, om hver mind • ste Ting De • skeed.

Lucas.

Jeg kun i de Di • e • blif • le, naar jeg nu holdt op at drif • fe, døm • me

Andante
con moto.

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Dynamics include *f* and *pp*.

Johan.

kan om Vi • nens Smag, døm • me kan om Vi • nens Smag. At ei u • ret Dom skal fal • des, lad paa unge i

The second system of music consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Dynamics include *sf* and *f*.

Ren • set hal • des, thi Hu • kom • mel • sen er svag, thi Hu • kom • mel • sen er svag.

The third system of music consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Dynamics include *sf*.

The fourth system of music consists of two staves, both for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with various rhythmic patterns and dynamics.

Lucas.

Vi • nen sød og her • lig sma • ger, den os læd • sker, Sorg for • ja • ger, hvad kan man sig øn • ske

Johan.

Vi • nen sød og her • lig sma • ger, den os læd • sker, Sorg for • ja • ger, hvad kan man sig øn • ske

mf sf sf sf sf

meer, hvad kan man sig øn • ske meer.

meer, hvad kan man sig øn • ske meer. Den, som eg • ne Kan • ker gi • ver, sted • se kie • rest os dog

p

Af vor Sved den Frug • ten er, af vor Sved den Frug • ten er. Held den! Siels og Le • gems Styr • ke bru • ger

bli • ver. Held den! Siels og Le • gems Styr • ke bru • ger

mf

til sin Jord at dyr • ke; han for • frem • mer Lan • det's Tær • v. Frugt • bar Høst hans Ar • beid løn • ner, og hans Væ, de ra • ste Søn • ner Fæ • dre

til sin Jord at dyr • ke; han for • frem • mer Lan • det's Tær • v. Frugt • bar Høst hans Ar • beid løn • ner, og hans Væ, de ra • ste Søn • ner Fæ • dre

Kræf • ter faae til Arv, Fæ • dre Kræf • ter faae til Arv, Fæ • dre Kræf • ter faae til Arv.

Kræf • ter faae til Arv, Fæ • dre Kræf • ter faae til Arv, Fæ • dre Kræf • ter faae til Arv.

Hemmeligheden.

*Andantino
grazioso.*

5

Madonne Hier • tet, Ioh • sa • va • re; men for • le • gen, paa • min • De • re! man fan bli • ve naar de gi • ve een saa •

10 15

dant at ti • e med, een saa • dant at ti • e med. Mod • min • Ven jeg er op • rig • tig; Sa • gen i sig selv er vig • tig; men man

20

pla • ges naar man ta • ges saa paa • Dr • det un • der • Eed —, saa paa • Dr • det in • der • Eed. Maar man sig skal ta • ge

25 30

va · re, Hjul · te Ting at aa · ben · ba · re, da først e · re de os svø · re, stør · re Dyr · de jeg ei veed, stør · re Dyr · de jeg ei

30

veed, stør · re Dyr · de jeg ei veed. Al · le frit · te hvad man dø · ger, tu · sind Spørgsmaal en for ·

40 45

føl · ger, man snart bel · ster... Jan · den fri · ster selv til Na · ben · hier · tig · hed, selv til Na · ben · hier · tig · hed.

mf 50 f

55

Poco Larghetto. *p dolce* *Lucas*

Lucas gien-tær al-le Da-ge: at kun jeg ham kan ind-ta-ge,
 at kun mig han kan at-træe, at kun mig han kan at-træe; dis-se Ord af en Til-
 be-der Hver Dag meer og meer mig glæ-der; det vil sted-se bli-ve saa, det vil sted-se bli-ve saa, *1 Vers.* *3 Vers.*
 he-der Hver Dag meer og meer mig glæ-der; det vil sted-se bli-ve saa, det vil sted-se bli-ve saa, *mf*
 vil det sted-se bli-ve saa, vil det sted-se bli-ve saa! *mf*
sf sf

Lucas gientær alle Dage:
 At kun jeg ham kan indtage,
 At kun mig han kan attraae;
 Disse Ord af en Tilbeder
 Hver Dag meer og meer mig glæder;
 At det vil stedse blive saa! ;:

Ved de Blomster Lucas bragte
 Første Gang, hvad de mig smagte!
 Hvor jeg henrykt dem besaae!
 Men de fra i Dag mig ere
 Skiont ei smukke lige fiere;
 At det vil stedse blive saa! ;:

I de Lanker, os skal binde
 Vi Lyksalighed vil finde,
 Hvert vort Drikkes Maal vi naae. ;:
 Glæden blid os skal omsvæve;
 Om til hundred' Aar vi leve
 At vil det stedse blive saa! ;:

Larghetto.

Hvad lig · ner min U · lyk · ke? mig Sorg og Qvæl ned ·

tryk · ke: Jeg skal til Him · len see kun for at kla · · · ge, jeg skal til Him · len see kun for at

kla · · · ge. Fra Lyk · kens bli · de Slum · mer jeg vaag · nes op til Rum · mer; Fryd Skieb · nen

lo · ve · de, men gav kun Pla · ge, Fryd Skieb · nen lo · ve · de, men gav kun Pla · ge!

Allegro, ma non troppo.

Dien al • le • ne jeg skal ei frem • dra • ge i De • des • vel • se • qual • ful • de

Da • ge, fleer mit U • held skal ram • me end mig, fleer mit U • held skal ram • me end mig: jeg vil gaae den For •

bry • der at nav • ne, min For • nær • mel • se Her • ten skal hav • ne! jeg vil gaae den For • bry • der at nav • ne, min For •

cresc.

nar • mel • se Her • ten skal hav • ne! Her • ten skal hav • ne... He, So • phi • el — jeg yn • ker fan dig!

Al, So - phi - e! jeg yn - der kun dig!

This system contains a vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "Al, So - phi - e! jeg yn - der kun dig!". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *pp* and *mf*.

Pene.
Al, hør mig Herr Dommer! jeg græ - den - de kom - mer at kla - ge min

Allegro.

This system begins with the tempo marking "Allegro." and the dynamic "p". The vocal line continues with lyrics: "Al, hør mig Herr Dommer! jeg græ - den - de kom - mer at kla - ge min". The piano accompaniment continues with a steady rhythmic pattern.

Nød, at kla - ge min Nød. O nei! o

Birkedommeren.
Sørg ei min Ven - in - de, det vil sig nok fin - de.

This system contains the vocal line and piano accompaniment for the section "Birkedommeren.". The vocal line has lyrics: "Nød, at kla - ge min Nød. O nei! o" and "Sørg ei min Ven - in - de, det vil sig nok fin - de.". The piano accompaniment continues with a steady rhythmic pattern.

nei! han er død, han er død, han mig rø . ves...

Hvem da? hvem da? hvem da? hvem da? For hvad hun be . drø . ves end .

Jeg Lu . cas be . kla . ger, Jo . han jeg an . kla . ger, som Da . ne . mand
nu jeg ei seer.

er. Han slog i . hiel; jeg for haard en Skab . ne fri . ster, Da . geu for mit Bryl . lyp mi . ster jeg
Hvad Jo . han? hvad Jo . han?

sf *sf* *mf* *mf* *mf* *mf* *sf* *p*

den som ud · gjør mit Held. Jeg for

Glut! nu Sa · gen jeg for · staer,

cresc. *f*

Hav · nen at ud · sø · re, for den Sam · le smig · re saer. Al min

og min Plig · t skal fyl · dest · gis · re. Sa · gen

mf

lie · re · ste Herr Dom · mer! naar den Dag til Lin · ge kom · mer havn det Vord om De for · maer, havn det

strar i Ret · te kom · mer, der jeg gis · re skal som Dom · mer alt hvad stræn · gek! Det for · maer, alt hvad

sf sf sf sf *poco f*

Hemmeligheden.

Mord om De for • maer! havn det Mord! havn det Mord! havn det Mord! havn det

stran • gest' Det for • maer! Sa • gen strax i Det • te kom • mer, der jeg gis • re skal som Dom • mer alt hvad stran • gest' Det for • maer! alt hvad

sf sf sf

Mord om De for • maer, havn det Mord om De for • maer! Al min tie • re • ste Herr Dom • mer!

stran • gest' Det for • maer, alt hvad stran • gest' Det for • maer! Sa • gen strax i Det • te kom • mer

mf sf sf

naar den Sag til Lin • ge kom • mer havn det Mord om De for • maer, havn det Mord om De for •

der jeg gis • re skal som Dom • mer alt hvad stran • gest' Det for • maer, alt hvad stran • gest' Det for •

sf sf poco

maer! havn det Mord! havn det Mord! havn det Mord! havn det Mord om De for • maer!

maer! Sa-gen straf i Det-te kom-mer, der jeg gid-re skal som Dommer alt hvad straf-geft' Det for • maer! alt hvad straf-geft' Det for • maer!

poco f

sf sf sf

havn det Mord om De for • maer! havn det Mord, havn det Mord om De for • maer!

alt hvad straf-geft' Det for • maer! alt hvad straf-geft', hvad straf-geft' Det for • maer!

ff *poco f* *ff*

havn det Mord, havn det Mord om De for • maer!

alt hvad straf-geft', hvad straf-geft' Det for • maer!

Birkedommeren.

*Andante
con troppo.*

Den sa . lig Herr Peer Epp har sagt: at Lyf . ten kom . mer al . drig

ne. Nu har jeg i Er . sa . ring bragt, at Man . den Med . hold kan for .

tie . ne. Hvad mig er hendt i Dag, hvad mig er hendt i Dag be .

vi . ser, be . vi . ser klart den Sag; hvad

The musical score is written for voice and piano. It consists of four systems of music. Each system has three staves: a vocal line in G major (one sharp) and common time, a piano accompaniment line in G major, and a bass line in G major. The tempo is marked 'Andante con troppo'. The lyrics are in Danish. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The vocal line is simple and follows the lyrics. The score ends with a double bar line.

mig er hendt i Dag be · vi · ser, be · vi · ser klart den Dag. Først: i Mor · ges faer jeg

vi · de, Lu · cas har en Ha · re skudt; jeg maae til For · ret · ning frei · de, thi al Jagt er strengt for · budt. Der · paa faer jeg at er · fa · re, at So ·

han med · sthl · dig var: hvor · for skul · de jeg dem spa · re? de jo beg · ge Ven · ge har. Jeg just ik · ke vil dem il · de, Sa · gen set kan dys · ses

neod; men det bli · ve kan for sil · de, hvis ei ret · te Vei de veed, hvis ei ret · te Vei de veed. Pro se - cun-do: op · staer Træt · te mel · sem

Lu· cas og Jo· han. Mandstet føl· ger, saa be· ret· te· de som Fac· tum vi· de, kan. Gier· niags· man· den at sag· gi· ve ex of· fi· ci· o jeg

bør, her kan Da· der ven· et bli· ve, som et Lands· tings Lyk· ke gjør, som et Lands· tings Lyk· ke gjør. Nu, pro· ter· ti· o: en

poco f *p*

Di· ge, som mig in· der· sig er tier kom· mer græ· den· de at si· ge, hen· des El· ster om· bragt er, hun for· ma· li· ter an· fla· ger min Med·

sf *sf*

bei· lers Da· ne mand: jeg den Drabtes Plads ind· ta· ger; støv· re Held mon tæn· kes kan? Kry· be· slyt· te· rie, og Træt· te, som til Mand· drab· gi· ve

sf *cresc.* *fz* *sf*

Adagio.

Sted; Kry • be • styk • te • rie og Træt • te, som til Mand • drab gi • ver Sted; læg nu Pi • gens Graad til det • te, som for mig har Rier • lig • hed.

sf

Vivace.

U den Lyk • fe mig for • vir • rer, snævt mig Sand • sen vil for • gaae, al • le mi • ne Lem • mer dir • rer, jeg af Glæ • de hop • pe maae! dal • de • ral

mf

da! dal • de • ral da! jeg af Glæ • de hop • pe maae! dal • de • ral da! dal • de • ral da! jeg af Glæ • de hop • pe maae!

Poco Larghetto.

mf sf p

Lene.

Her, hvor El · skov ser til Et · de fal · det mig, jeg maae be ·

Lucas. *Lene.* *Lucas.*

gra · de min for e · vig tab · te Ven. Lu · cas kom · mer vist, i · gien. Hvem kan det · te svar mig gi · ve? Den, som

pp p

Lene. *Lucas.* *Lene.* *Lucas.* *Lene.*

e · vig din fal · bli · ve! Kun · de jeg den Trøst kun troe! Jo, jo, jo, jo! Kun · de jeg den Trøst kun troe! Jo, jo! Men man

sf sf

Lucas. *Lene.*

spot · ter med min Emer · te! Lu · cas Af · gud for mit Hier · te gaet er al Rid · det's Wei. Nei, nei, nei, nei! An · ge · ster mit Hier te

Lucas.

Gene. Allegro.

stem • me end jeg hør den sam • me stem • me. Giv din Lu • cas dig da råd? Nei, nei, men nep • pe kan jeg aan • de, kan jeg

aan • de af for • un • bring — in min Vaan • de gier for Gie • • • dens fyl • de Etid.

Ris • re Lu • cas! Et • stovs Daand os skal for • ee • • ne. In • gen

Ette • te Le • ne! Et • stovs Daand os skal for • ee • • ne.

Hemmeligheden.

Q

Sorg mig na . ger meer! Dob . belt her . lig Med . gang sma . ger, naar man ef . ter Qual og Pla . ger tryg i

Dob . belt her . lig Med . gang sma . ger, naar man ef . ter Qual og Pla . ger tryg i

Lof . kens Havn sig seer tryg i Lof . kens

Lof . kens Havn sig seer; dob . belt her . lig Med . gang sma . ger, naar man ef . ter Qual og Pla . ger tryg i Lof . kens

Havn sig seer. Rie . re Lu . sad! El . skovs

Havn sig seer. El . skovs Le . ne! El . skovs

Daand os skal for . ee . . . ne. In . gen Sorg mig na . ger meer. Dob . belt her . sig Med . gang

Daand os skal for . ee . . . ne. Dob . belt her . sig Med . gang

små . ger, naar man ef . ter Qual og Pla . ger tryg i Lyf . kens Havn sig seer; dob . belt her . sig Med . gang

små . ger, naar man ef . ter Qual og Pla . ger tryg i Lyf . kens Havn sig seer

små . ger, naar man ef . ter Qual og Pla . ger tryg i Lyf . kens Havn sig seer, tryg i

tryg i Lyf . kens Havn sig seer, tryg i

Lyt . fens Havn sig seer, tryg i Lyt . fens Havn sig seer.

Lyt . fens Havn sig seer, tryg i Lyt . fens Havn sig seer.

sf *sf* *f*

sf *sf* *sf* *sf*

Tutti.

El . kov og Ven . skab de her . si . ge Ga . ver Him . len be . stemt for de

Finale.

Jor . di . ste ha . ver; hiin for vor Ung . dom at eil . dee . le Lyft, det . te at skian . se vor Al . der . doms

mf

2 Stemmer.

Trist. Ti-en-de, Hyn-ter paa Van-den at dra-ge, er det en Dyd, den dog moer-som et er; at man ved

Snaf-som-hed tie kan be-ha-ge, der-paa vel in-gen De-lvi-ser be-gier. Den, som sig

Tutti.

fo-ler be-tyn-get af Dvs-de: pøn-sen-de, taus led ham se-ge sin Krog: men naar os Et-sov og

cresc.

Slas-der op-gla-de, bort da med Taus-heds be-svær-li-ge Nag

El . stov og Ven . skab de her . li . ge Ga . ver Him . len be . stemt for de Tor . di . ste ha . ver; hiin for vor

mf

Ung . dom at til . de . se Lyst, det . te at skian . se vor Al . der . doms Trøst, vor

mf

Al . der . doms Trøst, vor Al . der . doms Trøst.

ff

