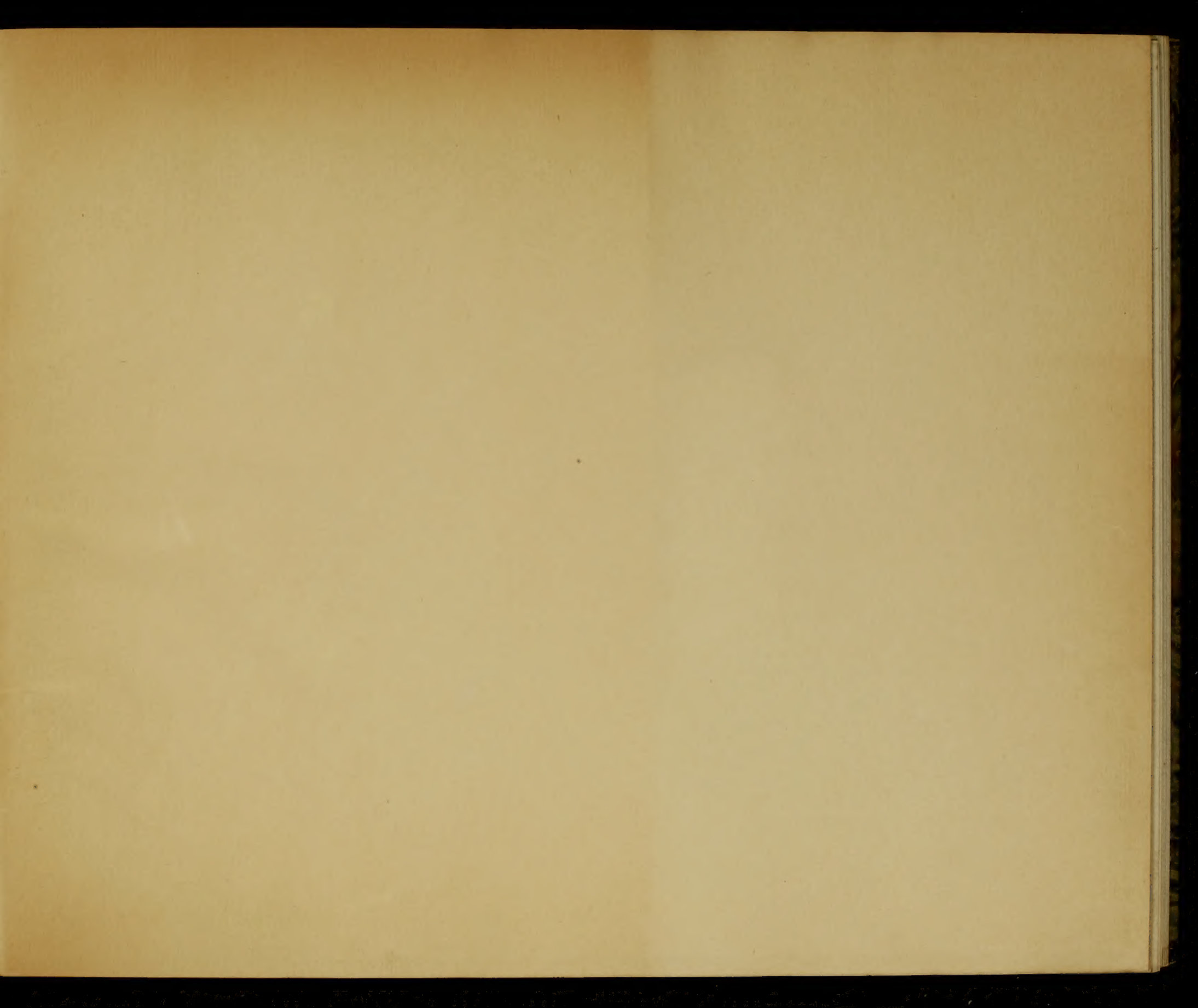
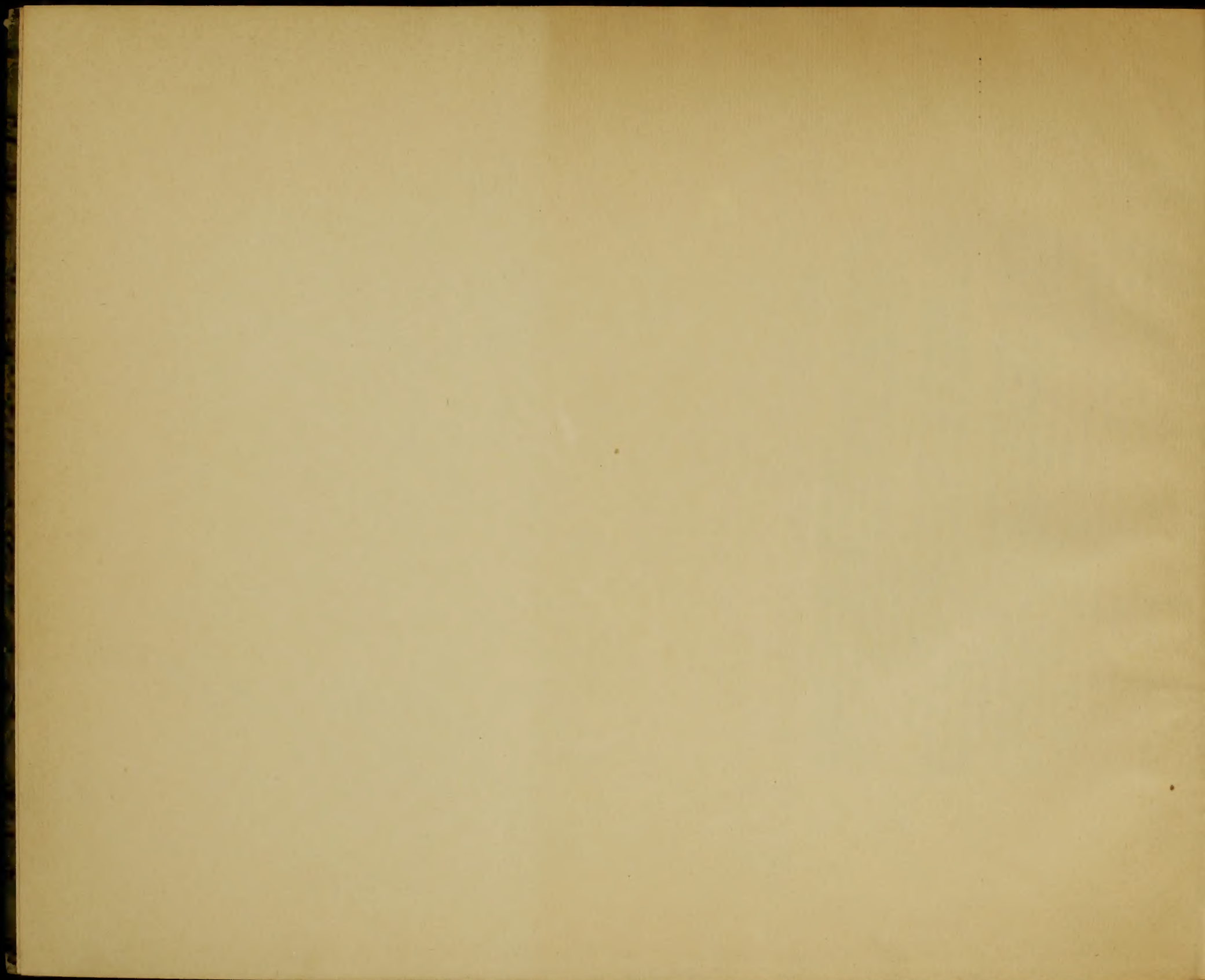
The image shows the front cover of an antique book. The cover is decorated with a complex marbled paper pattern. The colors are primarily dark green, olive, and brown, with intricate, swirling, and cell-like designs. In the upper left corner, there is a small, rectangular label with a decorative, scalloped gold border. Inside this label, the title is written in a gold, Gothic-style script. The text is arranged in two lines: the first line reads 'J. C. Kunzen' and the second line reads 'Hemmeligheden'.

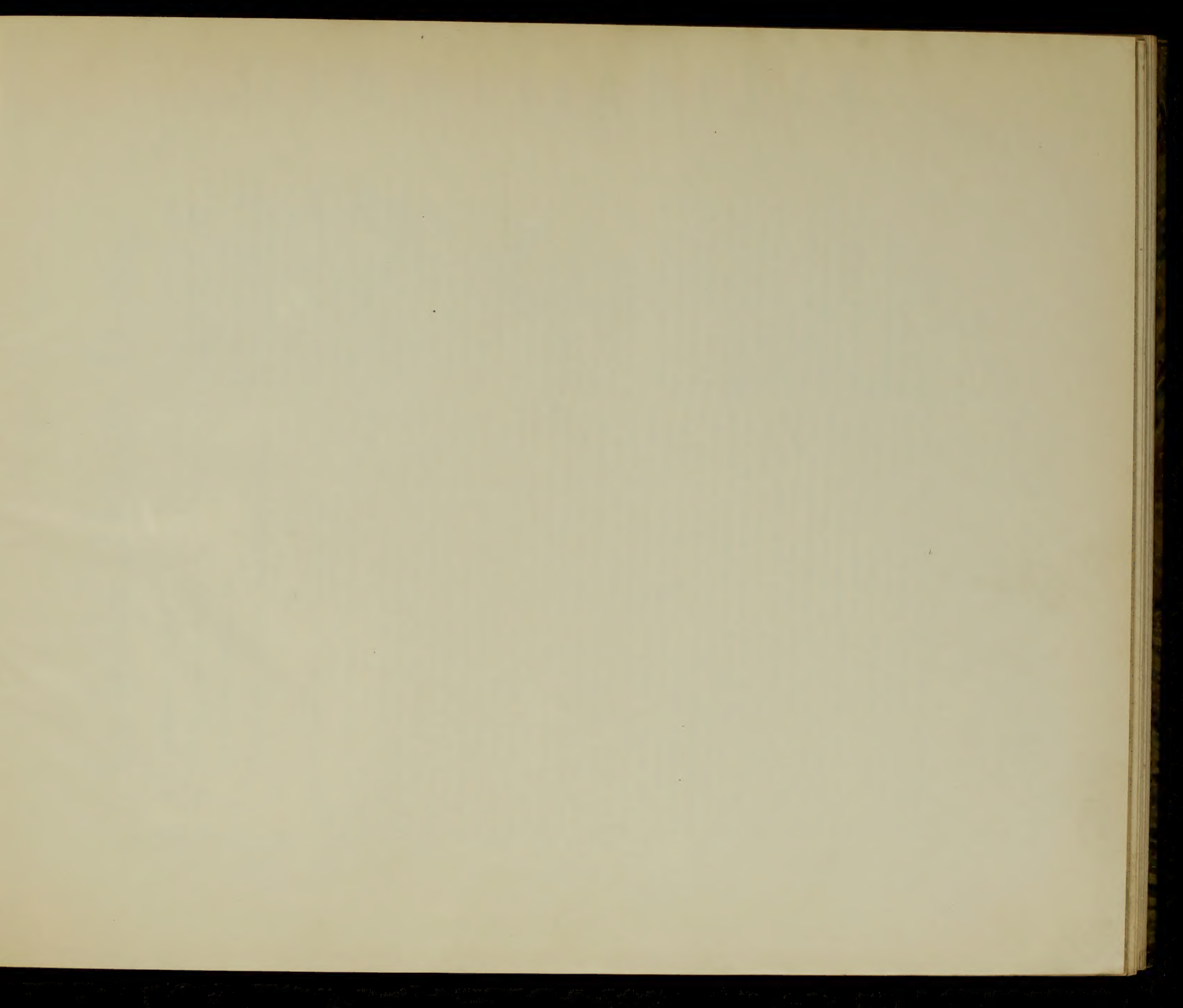
J. C. Kunzen
Hemmeligheden

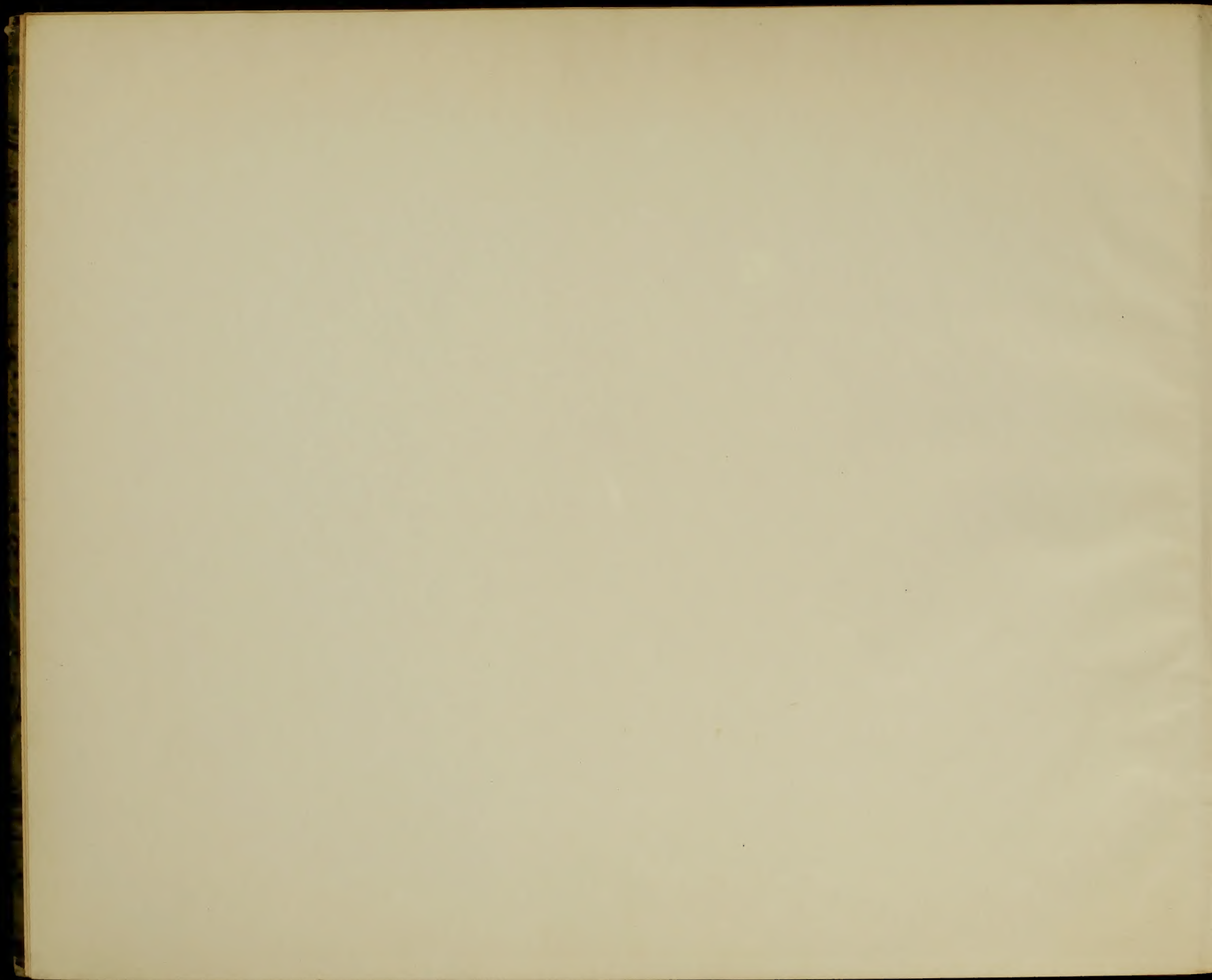
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H e m m e l i g h e d e n .

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

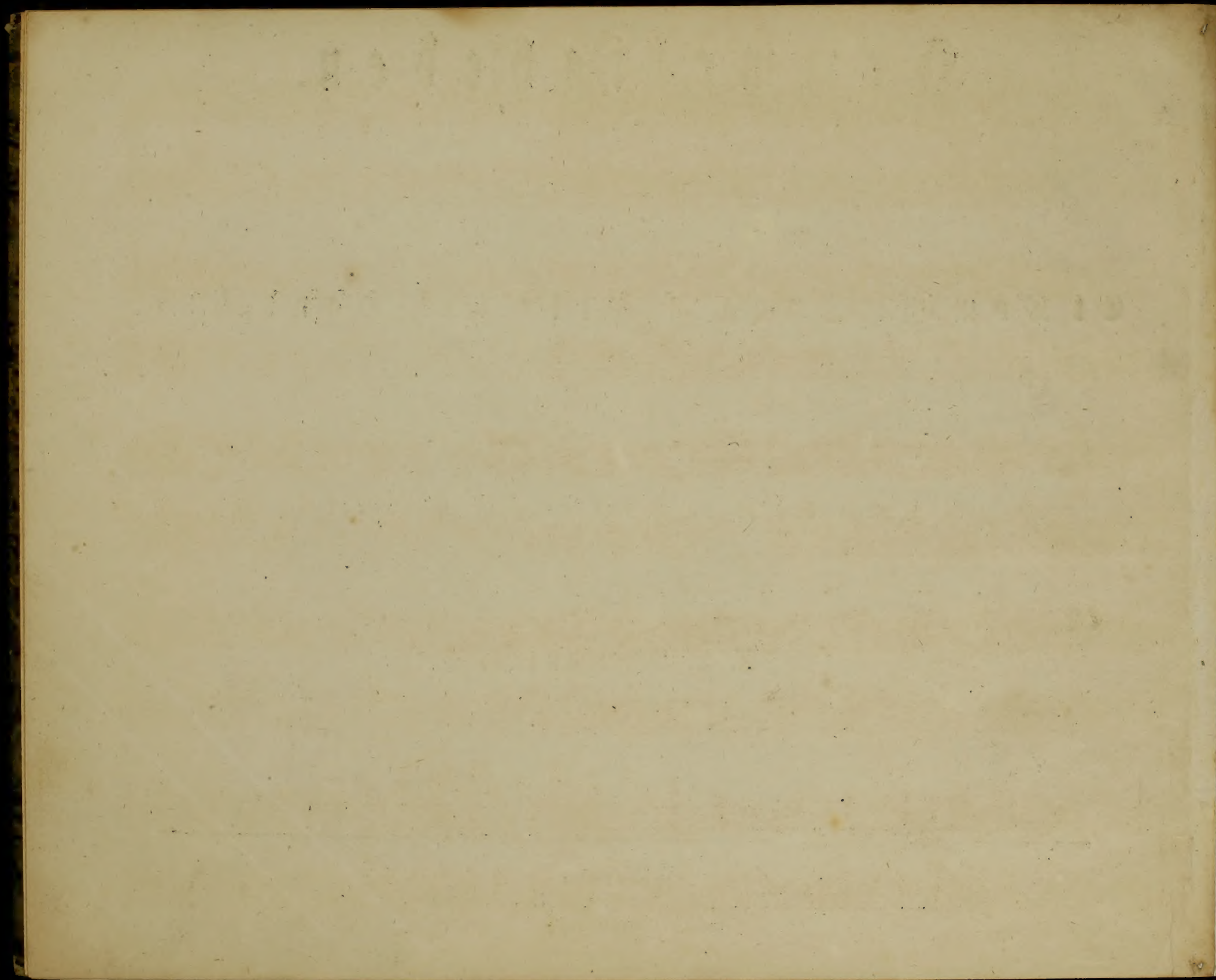
a f

J. L. W. Kunzen,

Kongl. Kapelmester.

K i e b e n h a v n .

Trykt og forlagt af E. Sønnichsen,
Kongl. privil. Nødes 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 C major (no sharps or flats), with a common time signature. It begins with a forte (*f*) dynamic and features a trill (*tr*) over a note in the second measure. The lower staff is in G major and C major, with a common time signature, and begins with a mezzo-forte (*mf*) dynamic. The system concludes with a trill (*tr*) over a note in the final measure.

The second system of musical notation consists of two staves. The upper staff is in G major and C major, with a common time signature, and features a trill (*tr*) over a note in the second measure. The lower staff is in G major and C major, with a common time signature. The system concludes with a trill (*tr*) over a note in the final measure.

The third system of musical notation consists of two staves. The upper staff is in G major and C major, with a common time signature, and begins with a mezzo-forte (*mf*) dynamic. The lower staff is in G major and C major, with a common time signature. The system concludes with a forte (*f*) dynamic.

The fourth system of musical notation consists of two staves. The upper staff is in G major and C major, with a common time signature. The lower staff is in G major and C major, with a common time signature. The system concludes with a forte (*f*) dynamic.

The fifth system of musical notation consists of two staves. The upper staff is in G major and C major, with a common time signature, and begins with a forte (*f*) dynamic. The lower staff is in G major and C major, with a common time signature. The system concludes with a forte (*f*) dynamic.

Himmelfahden.

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 a melodic line with eighth and sixteenth notes, followed by a section of chords marked with a forte (*f*) dynamic. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff features a melodic line with various rhythmic values and a forte (*f*) dynamic marking. The lower staff continues the accompaniment with a steady rhythmic pattern.

The third system shows the continuation of the melodic and harmonic lines. The upper staff has a more active melodic line with slurs and ties, while the lower staff maintains the accompaniment.

The fourth system features a melodic line in the upper staff that includes some chromatic movement and slurs. The lower staff accompaniment includes some rests and sustained notes.

The fifth system concludes the page. The upper staff has a melodic line with slurs and ties. The lower staff accompaniment features a series of chords and rests, some with fermatas.

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 with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment of quarter and eighth notes.

The second system continues the musical piece. The upper staff maintains the intricate melodic texture with various rhythmic patterns and slurs. The lower staff provides a steady accompaniment with occasional rests and dynamic markings.

The third system includes the dynamic marking *poco f* (poco forte) in the middle of the upper staff. The melodic line continues with its characteristic rhythmic complexity. The bass staff accompaniment remains consistent with the previous systems.

The fourth system shows further development of the melodic theme in the upper staff, with some notes marked with slurs. The bass staff accompaniment continues to support the melody with rhythmic patterns.

The fifth and final system on the page concludes the musical passage. The upper staff ends with a double bar line and a repeat sign. The bass staff also concludes with a double bar line and a repeat sign, indicating the end of the system.

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 series of eighth-note chords and single notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth notes and some triplet markings.

The second system of musical notation continues the piece with two staves. The upper staff maintains the treble clef, one flat key signature, and common time, with similar rhythmic patterns. The lower staff continues the bass line with eighth notes and triplet markings.

The third system of musical notation features two staves. The upper staff includes a trill (tr) marking over a note in the final measure. The lower staff continues the bass line with eighth notes and triplet markings.

The fourth system of musical notation includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). It features trill (tr) markings over notes in the upper staff. The lower staff continues the bass line with eighth notes and triplet markings.

The fifth system of musical notation includes trill (tr) markings and slurs over notes in the upper staff. The lower staff continues the bass line with eighth notes and triplet markings.

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 a key signature of one flat (B-flat). 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. It includes two staves. The upper staff features several trills, indicated by the 'tr' symbol above the notes. The music is characterized by rhythmic patterns and melodic lines in both staves.

The third system of musical notation shows a continuation of the melodic and accompanimental lines. The upper staff has more complex melodic passages with slurs, while the lower staff provides a steady accompaniment.

The fourth system of musical notation features more intricate melodic figures in the upper staff, with many sixteenth and thirty-second notes. The lower staff continues with a consistent accompaniment.

The fifth system of musical notation concludes the page. It features a variety of note values and rests, with some melodic flourishes in the upper staff. The lower staff provides a final accompanimental line.

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 with mostly quarter and eighth notes. 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 active accompaniment with many beamed eighth notes. A dynamic marking of *f* (forte) is placed above the lower staff.

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

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

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

Musical staff 1: Treble clef, 6/8 time signature, melodic line with eighth notes and a half note.

Musical staff 2: Bass clef, 6/8 time signature, accompaniment with quarter notes and half notes.

Musical staff 3: Treble clef, 6/8 time signature, melodic line with eighth notes and a half note.

Musical staff 4: Bass clef, 6/8 time signature, accompaniment with quarter notes and half notes.

Musical staff 5: Treble clef, 6/8 time signature, melodic line with eighth notes and a half note.

Musical staff 6: Bass clef, 6/8 time signature, accompaniment with quarter notes and half notes.

Musical staff 7: Treble clef, 6/8 time signature, melodic line with eighth notes and a half note.

Musical staff 8: Bass clef, 6/8 time signature, accompaniment with quarter notes and half notes.

Musical staff 9: Treble clef, 6/8 time signature, melodic line with eighth notes and a half note.

Musical staff 10: Bass clef, 6/8 time signature, accompaniment with quarter notes and half notes.

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 begins with a rest followed by the lyrics 'Naar fra Kro-en jeg kom, mer til ba-ge, er jeg'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

mun-ter og her-lig til-pas; Grad som noe-ren-de for vo-re Da-ge, end med Glæ-den at tam-me se Glæ? 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 'mun-ter og her-lig til-pas; Grad som noe-ren-de for vo-re Da-ge, end med Glæ-den at tam-me se Glæ? end med Glæ-den, end med'. The piano accompaniment continues with a similar rhythmic pattern.

Glæ-den, end med Glæ-den at tam-me se Glæ, end med Glæ-den at tam-me se Glæ?

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics 'Glæ-den, end med Glæ-den at tam-me se Glæ, end med Glæ-den at tam-me se Glæ?'. The piano accompaniment features dynamic markings such as *mf* and *f*.

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

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line begins with the lyrics 'Jeg, naar sundum vor Mo-der vil muk-te, si-ger'. The piano accompaniment features a more complex rhythmic pattern with dynamic markings such as *p*.

ven · li · gen tie du, min Duf · fe! Sørg kun ik · ke det har in · gen Nød, hver Dag gier os vore 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 fea Kroen jeg kommer tilbage
 Er jeg munter og herlig tilpaa;
 Hvad saa moerende for vore Dage
 End med Glæden at tømme sit Glas?
 Jeg, naar stundom vor Moder vil muffle
 Siger venligen tie du, min Duffe!
 Sørg kun ikke det har ingen Nød,
 Hver Dag gier os vort daglige Brød.

Naar den vædige Herremand ledsker
 Sig som Spurven med rindende Vand;
 Mon af saadanne kraftløse Vedsker
 (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

Birkebommeren.

Saa re-re end Ha-ren va-re, Tradte-hed Na-ven selv at

la-re, og med Kneben Ting-stud sna-re, det tre Lyf-kens Jer-tegn er; og med Kneben Tingstud sna-re, det tre Lyf-kens Jer-tegn

er. Nu hver Dag med Duun paa

Ha • gen, 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 • gen, 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 steady eighth-note pattern in the left hand and a more active melody in the right hand.

fla • gen, og al Ver • der 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 • der o • ver • seer; og al". The middle and bottom staves are piano accompaniment. The piano part continues with the eighth-note pattern in the left hand and a complex, ascending melodic line in the right 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 and bottom staves are piano accompaniment. The piano part features a more active right-hand melody with some chromaticism and dynamic markings like *mf* and *sf*.

de • red Raad • heb tem • me, det er Stor • mens

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics "de • red Raad • heb tem • me, det er Stor • mens". The middle and bottom staves are piano accompaniment. The piano part continues with the eighth-note pattern in the left hand and a melodic line in the right hand, including dynamic markings like *sf*.

Fart 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; Kiont han troer sig nok saa suu; ja! Kiont han troer sig nok saa suu. Du kan til den Ler • dom

sf *sf* *poco*

ad libit.

tran · ge, du fan til den Lar · dom tran · ge: Kruffen gaer til Vands saa len · ge, at den gaer til ·

sidst i · tu! Kruffen gaer til Vands saa len · 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.

D

Lucas.

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

Andante con moto.

blier jeg lyk - ke - lig! Le - nes Haand og Hjer - te faae er al For - dens Held at naae.

Jeg mig hen - ryk - te so - re - stil - ler, den øt tryk - te til min Dærm, i hvis Skelm - se Di - e - spik - ler Glæ - de

u - den Spor af Hærm. 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·len·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·len·de hun er: No·ser·ne paa hen·des Kin·der blom·stre". The middle and bottom staves are the piano accompaniment, with dynamics markings *f* and *p*.

mel·lem Li·li·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·lem Li·li·er. Her saa si·ger jeg ved mig: har du hvad man so·ved' dig.". The middle and bottom staves are the piano accompaniment, with dynamics markings *f* and *p*.

Kabnes hen·des snov·re Troi·e, hvil·ke In·der paa et Sted! Jeg fra dem, jeg har for Di·e til de flul·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: "Kabnes hen·des snov·re Troi·e, hvil·ke In·der paa et Sted! Jeg fra dem, jeg har for Di·e til de flul·te,". The middle and bottom staves are the piano accompaniment, with dynamics markings *f* and *p*.

flul·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: "flul·te veed. Her, saa si·ger jeg ved mig: har du hvad man si·ger dig.". The middle and bottom staves are the piano accompaniment, with dynamics markings *f* and *p*.

Soprie.

*Andante
grazioso.*

De Glædens Da·ge er ei meer, da un·der

Es· gens hval·te Gve·ne du tier·lig svor, at jeg al·le·ne dig gior·de Ver·den stign og tier; du Nat·ten der bort·svak·te gød og sorg frie

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

Allegro, ma non troppo.

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

ei frygt for Skyten, for vor Dommer har til dig at af - Kraf - te Magt. Vane det da ik - ke smer - re mig, naar for en

Tempo primo.

Vild - 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 - ster dig, du mig be - den - ver og gram dit Sel - skab mig be - ro - ver! de Glædens Da - ge er ei meer! de Glæ - dens Da - ge er ei

meer! de Glæ - dens Da - ge er ei meer!

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

Hemmeligheden.

Sophie.

Poco Larghetto.

Naar sig en Pi . ge gif . ter sig So . de hun om .

mf *mf*

stif . ter med Sor . gens tun . ge Dag — — , med Sor . gens tun . ge Dag; og Dyr . lups . da . gels bli . ver for den, sin Haand bort .

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

mf *f* *f*

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

na . de des Ord hoert Di . e . blij: Daar sig en Pi . ge gif . ter sit So . de hun om .

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'na . de des Ord hoert Di . e . blij: Daar sig en Pi . ge gif . ter sit So . de hun om .'. The piano accompaniment consists of a treble and bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part includes dynamic markings such as *mf* and *f*.

stif . ter med Sor . gens tun . ge Nag — — , med Sor . gens tun . ge Nag — — — — , med

The second system continues the musical piece. The vocal line has the lyrics 'stif . ter med Sor . gens tun . ge Nag — — , med Sor . gens tun . ge Nag — — — — , med'. The piano accompaniment continues with similar rhythmic patterns and dynamics.

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

The third system shows the vocal line with the lyrics 'Sor . gens tun . ge Nag — — — — , med Sor . gens tun . ge Nag.'. The piano accompaniment features more complex rhythmic figures and dynamic markings like *mf* and *f*.

f *mf* *f* *mf* *smorz*

The fourth system concludes the page. The vocal line has dynamic markings *f*, *mf*, *f*, *mf*, and *smorz*. The piano accompaniment also includes these markings and ends with a final chord.

Cresc.

*Allegro,
Vivace.*

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

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

vi·de, at han kan Jend Vagter li·de; det var i For·tro·lig·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. Skak·kel! hun er nok for·fulgt, der·for hol·der jeg det

dulgt. Jeg kan ei e, Kjent jeg veed om hver mind·se Ting Be·steed. Der er Præ·stens Vi·ge Sti·ne, hen·de med den Eyd·ke Wi·ne, dog hun mæ·des med Jens

Rudst ved Jens Ol·sens Tor·ne·bust. Ja sit Præ·sten Nys der om, hun vist nok paa Vor·ten kom, hun vist nok paa Vor·ten kom, hun vist nok paa Vor·ten

cresc. **f**

kom. Hør en·gang: den Eyd·ke Chri·sten mod·taer Nal·ser·en·ten Ki·sten, hver Dag

sf

i vor Na·boes Loe, naar de nu er e·ne to, mon han tør·ster skal jeg troe? si·ger ei en·hver: jol jol Jeg er ei til Guds, som

sf **sf**

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 ber • 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, skønt jeg veed om hver mind • ste Ting De • skeed, om hver mind • ste Ting De •

mf

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

f

Lucas.

*Andante
con moto.*

Jeg fun i de Di • e • blif • fe, naar jeg nys holde op at drif • fe, døm • me

Johan.

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

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

Lucas.

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

Johan.

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

mf sf sf sf sf

meer, hvad kan man sig øn • se meer.

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

p

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

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

mf

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

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

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

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

*Andantino
grazioso.*

Handwritten measure numbers: 5

Ab:ne Hier: tet, Iad faa va: re; men for: le: gen, paa min O: rel man fan bli: ve naar de gi: ve een faa:

Handwritten measure numbers: 10

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

Handwritten measure numbers: 20

pla: ges naar man ta: ges faa paa Or: det un: der Eed —, faa paa Or: det un: der Eed. Naar man sig skal ta: ge

Handwritten measure numbers: 25

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

35

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

40 45

sol · ger, man snart bri · 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. *dolce* *Lucas*

Lucas gien-tær al-le Da-ge: at kun jeg ham kan ind-tæ-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, saa,
 vil det sted-se bli-ve saa, vil det sted-se bli-ve saa! *mf* *sf* *sf*

1 Vers. *3 Vers.*

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;
 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 tiere;
 Det vil stedse blive saa! ::

I de Løfter, os skal binde
 Vi Lyfsalighed vil finde,
 Hvert vort Ønskes Maal vi naae. ::
 Glæden blid os skal omsvæve;
 Om til hundred' Aar vi leve
 Vil det stedse blive saa! ::

Larghetto.

Hvad lig - ner min U - lyk - ke? mig Sorg og Qual ned -

tryk - ke: Jeg skal til Him - len see kun for at fla - ge, jeg skal til Him - len see kun for at

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

so - ve - de, men gav kun Pla - ge, Fryd Skieb - nen so - ve - de, men gav kun Pla - ge!

Allegro, ma non troppo.

Wen at · se · ne jeg skal ei frem · dra · ge i Be · drø · 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 Det · ten skal hav · ne! jeg vil gaae den For · bry · der at nav · ne, min For ·

cresc.

nar · mel · se Det · ten skal hav · ne! Det · ten skal hav · ne... *Al,* So · phi · el — jeg yn · ker kan dig!

Alf, So phi e! jeg yn fer fun dig!

Fene.

Alf, hør mig Herr Dommer! jeg græ den de kommer at fla ge min

Allegro.

Nød, at fla ge min Nød. O nei!

Birkedommeren.

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

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 .

sf sf sf

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

mf f mf f mf

er. Han slog i . hiel; jeg for haard en Skab . ne fri . ster, Da . gen for mit Døyl . sup mi . ster jeg

Hvad Jo . han? hvad Jo . han?

sf p

den som ud · gjør mit Held. Jeg for

Glut! nu Sa · gen jeg for · staer,

cresc.

f

Hav · nen at ud · fø · re, for den Sam · le smig · re · faer. Af min

og min Plig · skal fyl · best · gis · re. Sa · gen

mf

tie · re · se Herr Dom · mer! naar den Sag til Lin · ge kom · mer havn det Wærd om De for · maer, havn det

stræ i Det · te kom · mer, der jeg gis · re skal som Dom · mer. alt hvad stræ · gest Det for · maer, alt hvad

sf sf sf sf poco f

Hemmeligheden.

Word om De for • maer! havn det Word! havn det Word! havn det Word! havn det
 stran • gest' Det for • maer! Sa • gen strax i Det • te kom • mer, der jeg gi • ve skal som Dom • mer alt hvad stran • gest' Det for • maer! alt hvad

sf sf sf

Word om De for • maer, havn det Word 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 Tin • ge kom • mer havn det Word om De for • maer, havn det Word om De for •
 der jeg gi • ve 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 strax i Det, te kom-mer, der jeg gis-re skal som Dommer alt hvad stran-geft' Det for . maer! alt hvad stran-geft' Det for . maer!

sf sf sf

poco f

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

alt hvad stran-geft' Det for . maer! alt hvad stran-geft', hvad stran-geft' Det for . maer!

ff poco f ff

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

alt hvad stran-geft', hvad stran-geft' Det for . maer!

Birkedommeren.

*Andante
son troppo.*

Den sa . lig Herr Peer Eys 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 flart den Eng; hvad

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 maer til For · ret · ning fri · de, thi al Jagt er strengt for · budt. Der · paa faer jeg at er · fa · re, at Jo ·

han med · skyl · 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 dyb · ses

need; men det bli · ve kan for si · de, hvis ei ret · te Vei de veed, hvis ei ret · te Vei de veed. Pro se · cun · do: op · faer Træt · te mel · sem

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

hør, her kan Dø-der ven-ner bli-ve, som et Lands-tings Lyf-fe gjør, som et Lands-tings Lyf-fe gjør. Nu, pro-ter-ti-o: en

tr *poco f* *p*

Di-ge, som mig in-der-lig er kjer-rom-mer grø-den-de at si-ge, hen-des El-ster om-bragt er, hun for-ma-li-ter an-klå-ger min Med-

sf *sf*

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

sf *cresc.* *p* *sf*

Adagio.

Sted; Kry - be - slyt - 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.

The first system of music features a vocal line in G major and 4/4 time. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. A dynamic marking of *sf* is present at the beginning of the piano part.

Vivace.

Al den Lyk - te mig for - vir - rer, snart mig Sand - sen vil for - gaae, al - le mi - ue Lem - mer dir - rer, jeg af Glæ - de hop - pe maae! dal - de - ral

The second system of music is in G major and 6/8 time. The tempo is marked *Vivace*. The vocal line is more rhythmic, and the piano accompaniment features a busy right-hand part with chords and eighth notes, and a left-hand part with a steady eighth-note bass line. A dynamic marking of *mf* is present.

dal - dal - de - ral dal - jeg af Glæ - de hop - pe maae! dal - de - ral dal - dal - de - ral dal - jeg af Glæ - de hop - pe maae!

The third system of music continues the *Vivace* section. It features a vocal line with repeated phrases and a piano accompaniment with a consistent rhythmic pattern. The piano part ends with a fermata.

The fourth system of music shows the final part of the piano accompaniment. The right-hand part has a melodic line with some grace notes, and the left-hand part has a simple bass line. The system concludes with a double bar line.

Poco Larghetto.

mf sf p

Vene.

Her, hvor El · skov ser til Glæ · de kal · det mig, jeg maae be ·

Lucas. Vene. Lucas.

græ · 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

Vene. Lucas. Vene. Lucas. Vene.

e · vig din Kal 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. Vene.

spot · ter med min Smer · tel Lu · cas Af · gud for mit Hier · te gaet er al Ris · det's Vei. Nei, nei, nei, nei! An · ge · ster mit Hier te

Lucas.

2. vers. Allegro.

flem • me end jeg hør den sam • me Stem • me. Gjør din Lu • cas dig da rød? Nei, nei, men nep • pe kan jeg aan • de, kan jeg

aan • de af Gor • un • dring — nu min Vaan • de gier for Gje • • • dens fyl • de Sted.

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

Elst • re Le • ne! El • stovs Daand os skal for • ee • • ne.

Hemmeligheden.

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

Haavn sig seer. Ris . se Lu . sad! El . stovs
 Haavn sig seer. Eff . te Le . ne! El . stovs

Daand os skal for . ee . ne. Ja . gen Sorg mig na . ger meer. Dob . belte her . lig Med . gang

Daand os skal for . ee . ne. Dob . belte her . lig Med . gang

sma . ger, naar man ef . ter Qual og Pla . ger tryg i Lyf . fens Havn sig seer; dob . belte her . lig Med . gang

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

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

tryg i Lyf . fens Havn sig seer, tryg i

mf *sf* *sf*

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

sf sf

sf sf sf sf

Tutti.

El . kov og Ven . skab ke her . li . ge Ga . ver Him . sen be . stemt for de
 For . di . ste ha . ver; hiin for vor Ung . dom at til . de . se Lyst, det . te at staa . fe vor Al . ber . doms

Finale.

For . di . ste ha . ver; hiin for vor Ung . dom at til . de . se Lyst, det . te at staa . fe vor Al . ber . doms

mf

2 Stemmer.

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

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

fo-ler be-tyu-ger af Dns-be: pøn-sen-de, taus lad ham se-ge sin Krog: men naar os El-fov og

cresc.

Slæ-der op-gla-de, bort da med Taus-heds be-svar-li-ge Nag

El - lov og Ven - skab de her - li - ge Ga - ver Him - len be - stemt for de For - di - ste ha - ver; hiin for vor

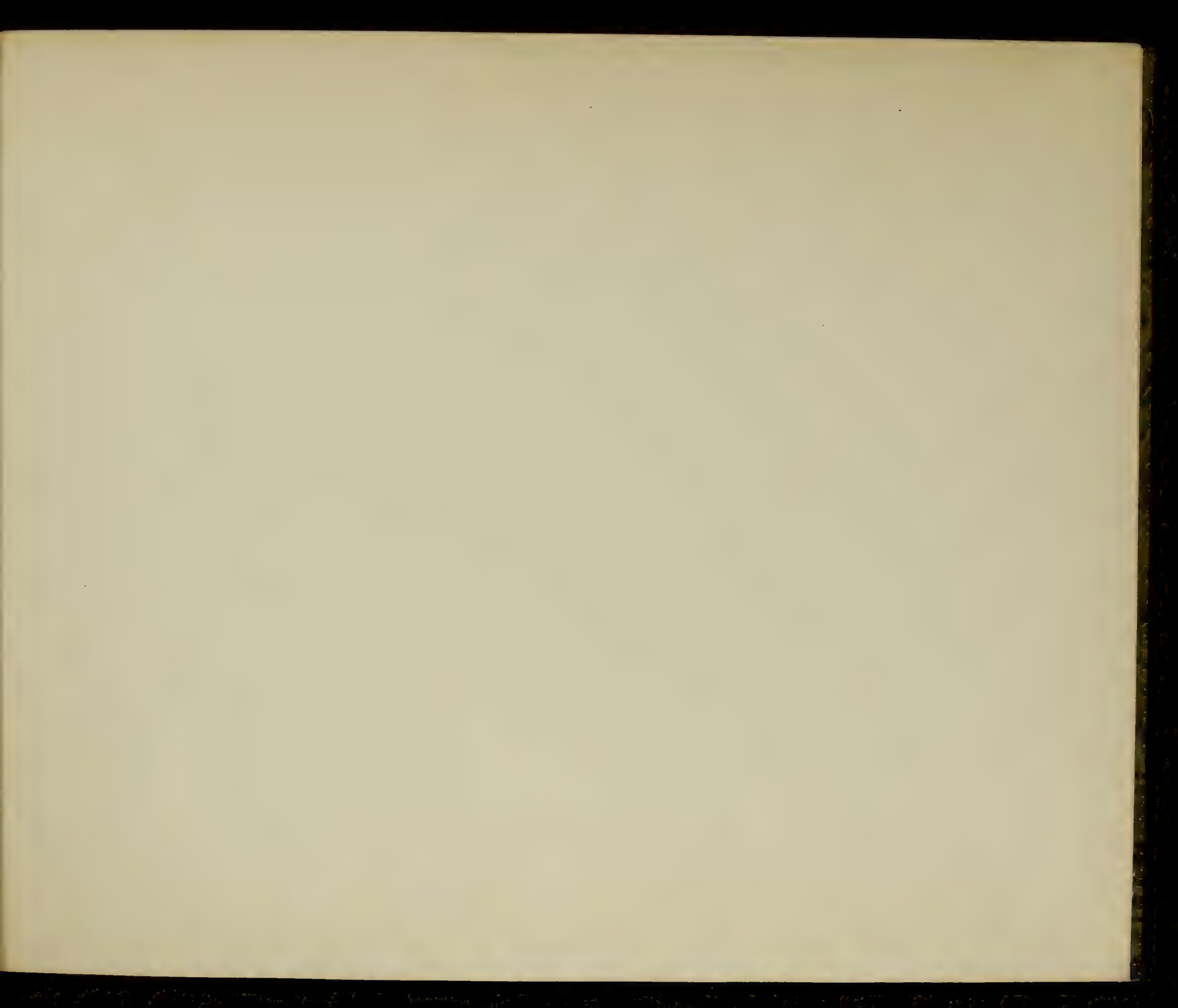
mf

Ung - dom at til - bee - le Lyst, det - te at skæn - ke vor Al - der - doms Trøst, vor

mf

Al - der - dom Trøst, vor Al - der - doms Trøst.

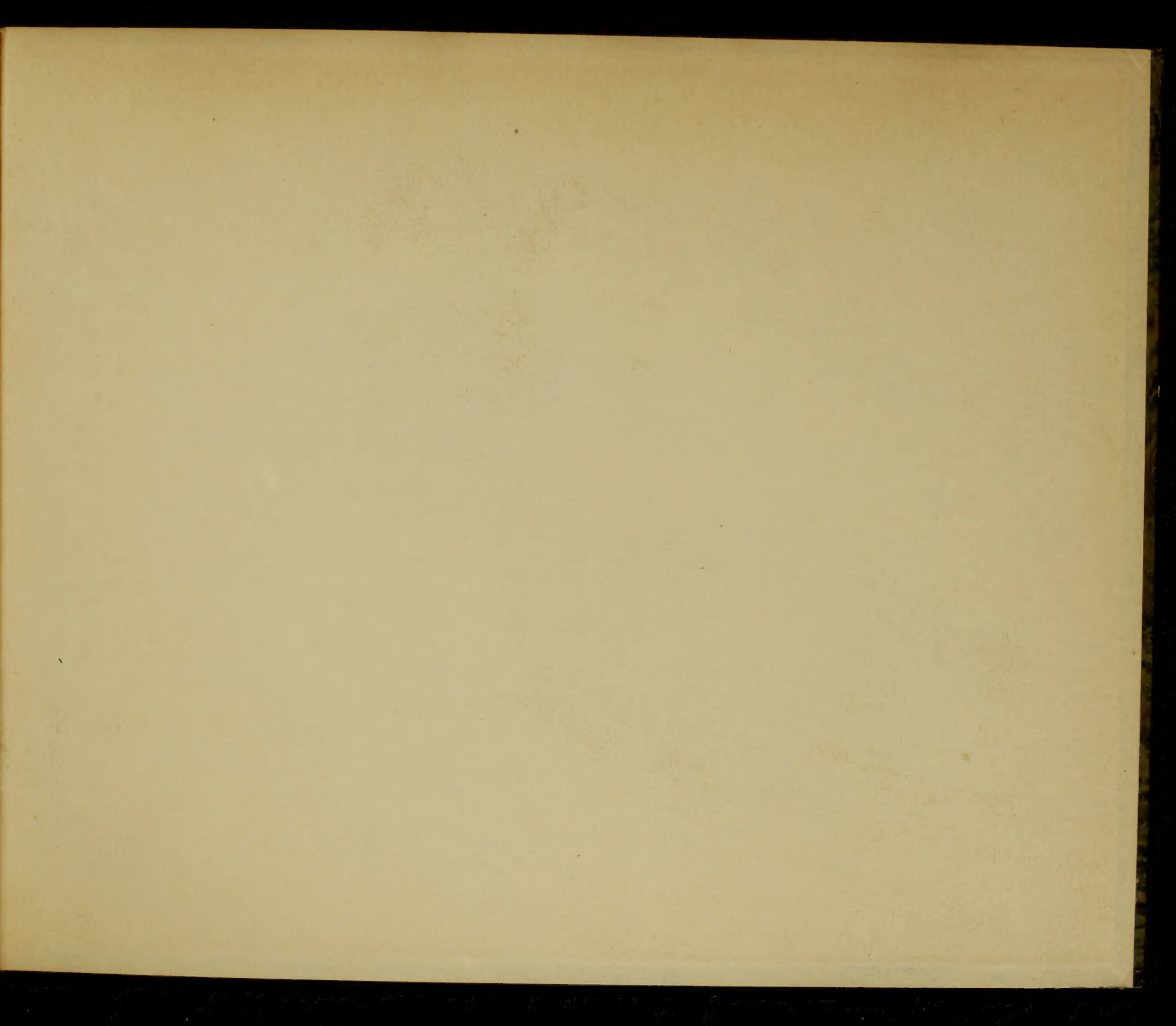
ff

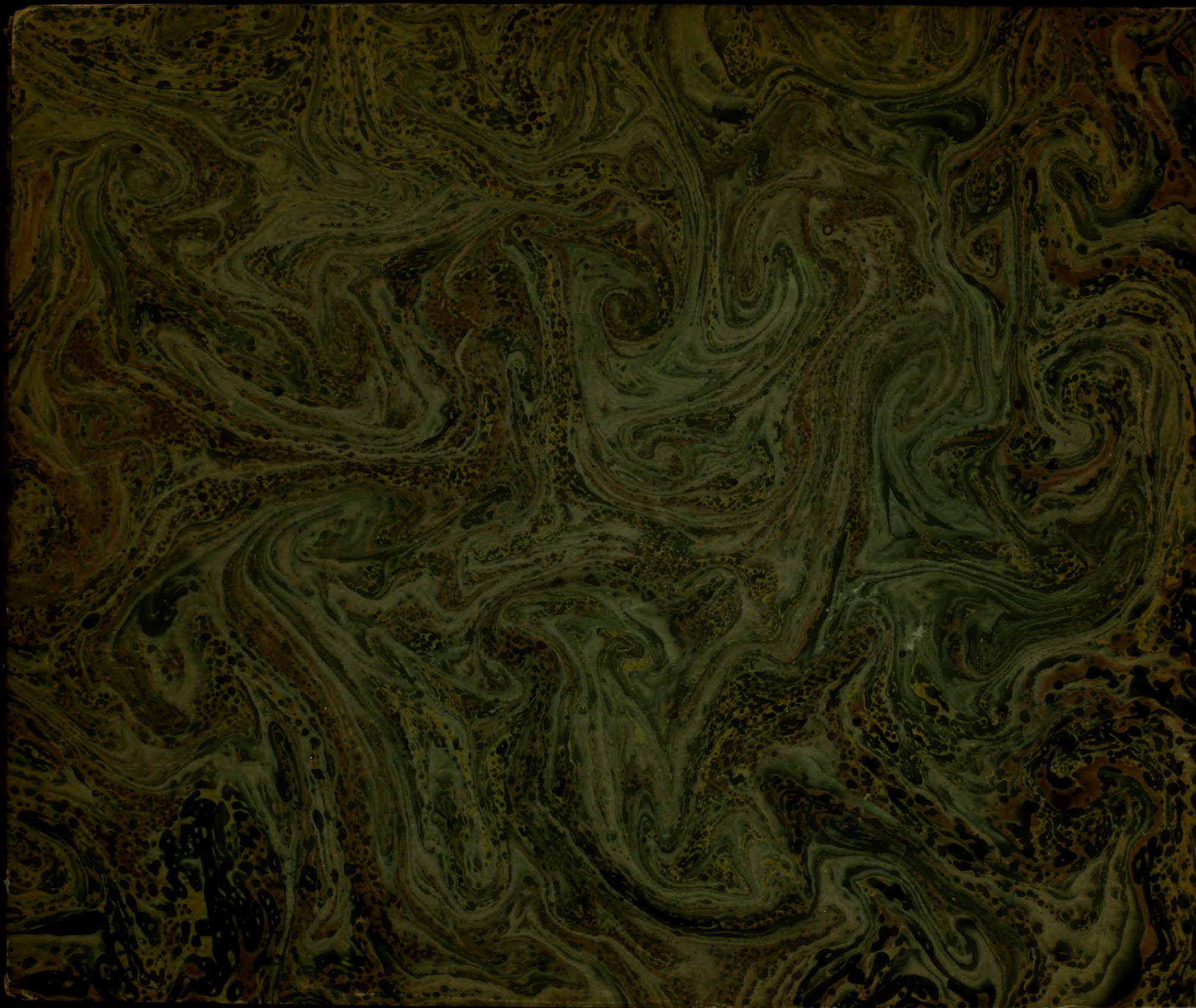


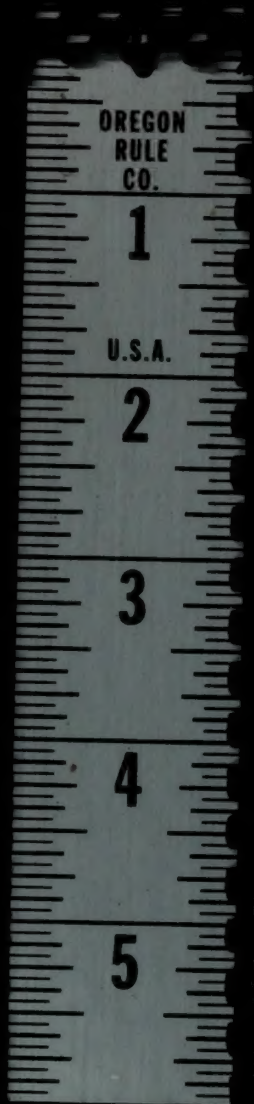






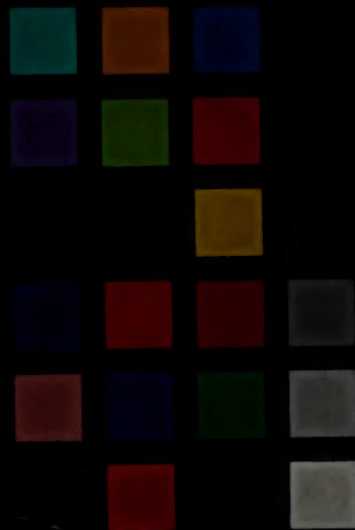






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