

# Kor

# Mary Mardon

Digt af William Heinesen

*Ak, ensomt, ensomt lyste den Lue,  
der tændtes i Marys unge Hjerter  
af Eros og Døden.\*)*

Musik: Jens Bjerg

Allegretto  $\text{♩} = 100$  *mf*

Sopran  
Ma ry Mar - don hed en-gang et Skib, en Skon - nert, hvid med rø-de

Alt  
Ma ry Mar - don hed en-gang et Skib, en Skon - nert, hvid med rø-de

Tenor  
Ma ry Mar - don hed en-gang et Skib, en Skon - nert, hvid med rø-de

Bas  
Ma ry Mar - don hed en-gang et Skib, en Skon - nert, hvid med rø-de

\*) Det er en god idé at lade et af kormedlemmerne recitere denne tekst umiddelbart inden opførelsen.

8 *f*

S  
Sejl og let \_\_\_\_\_ som en Maa - ge. \_\_\_\_\_ Ma ry Mar - den hed en-gang en

A  
Sejl og let \_\_\_\_\_ som en Maa - ge. \_\_\_\_\_ Ma ry Mar - den hed en-gang en

T  
Sejl og let \_\_\_\_\_ som en Maa - ge. \_\_\_\_\_ Ma ry Mar - den hed en-gang en

B  
Sejl og let \_\_\_\_\_ som en Maa - ge. \_\_\_\_\_ Ma ry Mar - den hed en-gang en

14 *ff*

S  
Pi-ge, bleg og fin, med rød - ligt \_\_\_\_\_ Haar og jern graa Øj - ne. \_\_\_\_\_ Ma ry

A  
Pi-ge, bleg og fin, med rød - ligt \_\_\_\_\_ Haar og jern graa Øj - ne. \_\_\_\_\_ Ma ry

T  
Pi - ge bleg og fin, med rød - ligt \_\_\_\_\_ Haar og jern graa Øj - ne. \_\_\_\_\_ Ma ry

B  
Pi - ge bleg og fin, med rød - ligt \_\_\_\_\_ Haar og jern graa Øj - ne. \_\_\_\_\_ Ma ry

23 *Molto rit.* *kort* *sempre f* *Andante, quasi rec.* ♩ = 72 *Rit.*

S Mar - don er et Sagn om en Skip - per - dat - ter fra Os - sar - fjor - den, der

A Mar - don er et Sagn om en Skip - per - dat - ter fra Os - sar - fjor - den, der

T Mar - don er et Sagn om en Skip - per - dat - ter fra Os - sar - fjor - den, der

B Mar - don er et Sagn om en Skip - per - dat - ter fra Os - sar - fjor - den, der

25 *Largo* *Andante, quasi rec., rit.* *mp* *kort*

S dø - de af Sorg. Det er Men - ne - ske ald - re si - den. Kun de æld ste gam le i Fi - sker by - en kan

A dø - de af Sorg. Det er Men - ne - ske - ald - re si - den mm. kan

T dø - de af Sorg. Det er Men - ne - ske - ald - re si - den mm. kan

B dø - de af Sorg. Det er Men - ne - ske ald - re si - den mm. kan

28 *Poco più lento, sost.* *dolce espr.* *f*

S hu - ske Ma - ry, — den ly - se Pi - ge, der næg ted at le - ve, — at spi se og so - ve, og

A hu - ske Ma - ry, — den ly - se Pi - ge, der næg ted at le - ve, — at spi se og so - ve, og

T hu - ske Ma - ry, — den ly - se Pi - ge der næg - ted at le - ve, — at spi - se og so - ve og

B hu - ske Ma - ry, — den ly - se Pi - ge, der næg - ted at le - ve, — at spi - se og so - ve og

33 Allarg. *mf*

S kun vil - de sør - ge\_\_\_ sin druk - ne - de El - sker. \_\_\_ Som

A kun vil - de sør - ge\_\_\_ sin druk - ne - de El - sker. \_\_\_ Som

T kun vil - de sør - ge\_\_\_ sin druk - ne - de El - sker. \_\_\_

B kun vil - de sør - ge\_\_\_ sin druk - ne - de El - sker. \_\_\_

37 Tempo I

S Børn, naar\_\_\_ vi var på Som mer be-søg\_\_\_ ved Os-sar fjor - den, sov vi i Ma rys Ung pi - ge - kam mer.

A Børn, naar\_\_\_ vi var på Som mer be-søg\_\_\_ ved Os-sar fjor - den, sov vi i Ma rys Ung pi - ge - kam mer.

T Børn, naar\_\_\_ vi var på Som mer be-søg\_\_\_ ved Os-sar fjor - den, sov vi i Ma rys Ung pi - ge - kam mer.

B Børn, naar\_\_\_ vi var på Som mer be-søg\_\_\_ ved Os-sar fjor - den, sov vi i Ma rys Ung pi - ge - kam mer.

42 *f*

S Det ly - se Ta - pet hav de Skjol der af Fugt, alt var saa klamt - var det

A Det ly - se Ta - pet hav de Skjol der af Fugt, alt var saa klamt var det

T Det ly - se Ta - pet hav de Skjol der af Fugt, alt var saa klamt var det

B Det ly - se Ta - pet hav de Skjol der af Fugt, alt var saa klamt var det

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S Ma - rys Taa - rer, der al - drig vil - le tør - re?.\_

A Ma - rys Taa - rer, der al - drig vil - le tør - re?.\_

T Ma - rys Taa - rer, der al - drig vil - le tør - re?.\_ I

B Ma - rys Taa - rer, der al - drig vil - le tør - re?.\_

Andante, quasi rec. ♩ = 76

53

S oh \_\_\_\_\_ til Vin - den, der sag - te og kum - mer - fuldt suk - ked om

A oh \_\_\_\_\_ til Vin - den, der sag - te og kum - mer - fuldt suk - ked om

T halv - ly - se Næt - ter laa vi og lyt - ted \_\_\_\_\_ til Vin - den, der sag - te og kum - mer - fuldt suk - ked om

B oh \_\_\_\_\_

57

S Skip per hus gav len, oh \_\_\_\_\_ af Ma ry og hen des John \_\_\_\_\_ be gynd te at

A Skip per hus gav len, oh \_\_\_\_\_ at

T Skip per hus gav len, og syn tes, Da guer reo ty pi - et paa Væg gen af Ma ry og hen des John \_\_\_\_\_ be gynd te

B oh \_\_\_\_\_

Molto rit.

62 *Largo* ♩ = *kort* *mp*

S le - ve og hvi - ske. — Vi tænk - te; Der - u - de — i Nat - ten svæ - ver — de  
 le - ve og hvi - ske. — *kort* *mp*

A Vi tænk - te; Der - u - de — i Nat - ten svæ - ver — de

T oh — Vi tænk - te; Der - u - de — i Nat - ten svæ - ver — de  
*kort*

B Vi tænk - te; Der - u - de — i Nat - ten svæ - ver — de

65 *poco a poco cresc.* *Sost.* *f* **3**

S beg - ge som skum - graa — og sorg - ful - de Taa - ger, tæt om - slyn - get. **3**

A *poco a poco cresc.* beg - ge som skum - graa — og sorg - ful - de Taa - ger, tæt om - slyn - get. **3**

T *poco a poco cresc.* beg - ge som skum - graa — og sorg - ful - de Taa - ger, tæt om - slyn - get. **3**

B *poco a poco cresc.* beg - ge som skum - graa — og sorg - ful - de Taa - ger, tæt om - slyn - get. **3**

71 *Larghetto, rec.* ♩ = 76 *mf* *kort* **3**

S Den gang var Ma - ry, syn - tes vi, vok sen - en Da - me med fin og ord - net Fri - su - re og i  
*mf* *kort*

A mm. **3**

T *mf* *kort* mm. **3**

B mm. **3**

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S gam-mel-dags Kjo - le. mm da

A Man - ge Aar ef - ter gen-saa jeg det fal me-de Bil-led da

T mm da

B mm da

78

S var hun en ung og fri - mo digt smi len de Pi - ge mm med

A var hun en ung og fri - mo digt smi len de Pi - ge mm

T var hun en ung og fri - mo digt smi len de Pi - ge og hen des Kæ re ste nær mest en Dreng,

B var hun en ung og fri - mo digt smi len de Pi - ge

81

S aab-ne, u-fær di-ge Træk og med Øj-ne som Maa - ge un - gers. Den *mf*

A mm

T mm Den *mf*

B mm

85 *Andante, rec.* ♩ = 69

S Nat laa \_\_\_ jeg at - ter \_\_\_ og lyt ted til Vin - den, der suk - ked saa e - vigt om Fi - sker - by - ens \_\_\_

A *mf* oh \_\_\_ der suk - ked saa e - vigt om Fi - sker - by - ens \_\_\_

T Nat laa \_\_\_ jeg at - ter \_\_\_ og lyt ted til Vin - den, der suk - ked saa e - vigt om Fi - sker - by - ens \_\_\_

B oh \_\_\_

89

S vejr bid te Gav - le, \_\_\_ oh \_\_\_ og mær - ked den gam - le taa - re sal te ar -

A vejr bid te Gav - le, \_\_\_ oh \_\_\_ ar -

T vejr bid te Gav - le, \_\_\_ og saa på de sam - me skjol - de de Væg ge og mær - ked den gam - le taa - re sal te ar -

B ar -

94 *Molto sost.* *Allarg.*

S *f* mo - di - ge Klam - hed. \_\_\_ oh *p* Ma ry

A *f* mo - di - ge Klam - hed. \_\_\_ oh *p* Ma ry

T *f* mo - di - ge Klam - hed. \_\_\_ oh *p* Ma ry

B *f* mo - di - ge Klam - hed. \_\_\_ oh *p* Ma ry

101 Quasi Tempo I, ma molto sost. poco a poco ----- Tempo I

S  
Mar - don hed et Skib, en Skon - nert, hvid med rø - de Sejl og en Maa - ges

A  
Mar - don hed et Skib, en Skon - nert, hvid med rø - de Sejl og en Maa - ges

T  
Mar - don hed et Skib, en Skon - nert, hvid med rø - de Sejl og en Maa - ges

B  
Mar - don hed et Skib, en Skon - nert, hvid med rø - de Sejl og en Maa - ges

106 *f*

S  
Rejs - ning. — Ma ry Mar - don hed en pur - ung lat - ter mild Pi - ge med

A  
Rejs - ning. — Ma ry Mar - don hed en pur - ung lat - ter mild Pi - ge med

T  
Rejs - ning. — Ma ry Mar - don hed en pur - ung lat - ter mild Pi - ge med

B  
Rejs - ning. — Ma ry Mar - don hed en pur - ung lat - ter mild Pi - ge med

112 *ff*

S  
rød - ligt Haar og stand haf - ti - ge Øj - ne. Ma ry

A  
rød - ligt Haar og stand haf - ti - ge Øj - ne. Ma ry

T  
rød - ligt Haar og stand haf - ti - ge Øj - ne. Ma ry

B  
rød - ligt Haar og stand haf - ti - ge Øj - ne. Ma ry

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120 *Molto rit.* *Larghetto* ♩ = 52

S  
Mar-don er et Sagn om Ung - dom og Sorg og om Os - sar-fjor - dens

A  
Mar-don er et Sagn om Ung - dom og Sorg og om Os - sar-fjor - dens

T  
Mar-don er et Sagn om Ung - dom og Sorg og om Os - sar-fjor - dens

B  
Mar-don er et Sagn om Ung - dom og Sorg og om Os - sar-fjor - dens

123 *Rit.* *Largo* ♩ = 40 *sempre f*

S  
Som-mer - nats-taa - ge, der kom-mer du-ven - de u - de fra Ha - vet og staar ind o - ver

A  
Som-mer - nats-taa - ge, der kom-mer du-ven - de u - de fra Ha - vet og staar ind o - ver

T  
Som-mer - nats-taa - ge, der kom-mer du-ven - de u - de fra Ha - vet og staar ind o - ver

B  
Som-mer - nats-taa - ge, der kom-mer du-ven - de u - de fra Ha - vet og staar ind o - ver

126 *Poco sost.* ---

S  
Ky - sten paa træt - te, men sto - re og e - vi - ge Vin - ger.

A  
Ky - sten paa træt - te, men sto - re og e - vi - ge Vin - ger.

T  
Ky - sten paa træt - te, men sto - re og e - vi - ge Vin - ger.

B  
Ky - sten paa træt - te, men sto - re og e - vi - ge Vin - ger.

# Klaver

# Mary Mardon

Digt af William Heinesen

Musik: Jens Bjerg

Allegretto ♩ = 100

*f*

*rit.* ----- *a tempo*

*mf*

♩. \* ♩. \*

6

♩. \* *simile (ad lib.)*

12

*f*

18

*f*

23

Molto rit. *kort* Andante, quasi rec. ♩ = 72 Rit. Largo

*ff* *sempre f* *mp*

Andante, quasi rec.

Poco più lento, sost.

26 *rit.* *kort* *a tempo* *dolce espr.*

30 *f*

34 *Allarg.* *Tempo I* *sempre f* *mf*

38

43 *f*

48 *f* *rit.* *a tempo*

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Andante, quasi rec. ♩ = 76

Musical score for measures 53-58. The piece is in G major and 2/4 time. Measure 53 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante, quasi rec.' with a quarter note equal to 76 beats per minute. Performance instructions include '8va' (octave) markings and 'kort' (short) breath marks.

Musical score for measures 59-62. The key signature changes to G minor. The tempo is marked 'Molto rit.' (Very slow) and 'Largo' (Slow). The right hand has a melodic line with a 'kort' breath mark. The left hand has a steady accompaniment. The tempo is marked with a quarter note equal to 76 beats per minute.

Musical score for measures 63-66. The key signature changes to E-flat major. The tempo is marked 'mp' (mezzo-piano). The right hand has a melodic line with a 'poco a poco cresc.' (poco a poco crescendo) instruction. The left hand has a steady accompaniment. The time signature changes to 3/4.

Musical score for measures 67-72. The key signature changes to E-flat major. The tempo is marked 'Sost.' (Sostenuto), 'Rit.' (Ritardando), and 'Larghetto, rec.' (Larghetto, quasi recitativo). The right hand has a melodic line with a 'f' (forte) dynamic and 'sost.' instruction. The left hand has a steady accompaniment. The tempo is marked with a quarter note equal to 76 beats per minute. The time signature changes to 3/4.

Musical score for measures 73-77. The key signature changes to G major. The right hand has a melodic line with a '3' (triple) marking. The left hand has a steady accompaniment. The time signature changes to 3/4.

Musical score for measures 78-82. The key signature changes to G major. The right hand has a melodic line with a '3' (triple) marking. The left hand has a steady accompaniment. The time signature changes to 3/4.

Andante, rec. ♩ = 69

82

*f* *sost.* *mf*

Measures 82-85: Treble and bass staves. Measure 82 has a treble staff with chords and a bass staff with chords. Measure 83 has a treble staff with a melodic line and a bass staff with chords. Measure 84 has a treble staff with a melodic line and a bass staff with chords. Measure 85 has a treble staff with a melodic line and a bass staff with chords.

86

*8va* *3* *3* *8va* *3*

*Loco* \* *Loco* \* *Loco* \* *Loco* \*

Measures 86-89: Treble and bass staves. Measure 86 has a treble staff with a melodic line and a bass staff with chords. Measure 87 has a treble staff with a melodic line and a bass staff with chords. Measure 88 has a treble staff with a melodic line and a bass staff with chords. Measure 89 has a treble staff with a melodic line and a bass staff with chords.

90

*loco* *Molto sost.*

*f*

Measures 90-96: Treble and bass staves. Measure 90 has a treble staff with a melodic line and a bass staff with chords. Measure 91 has a treble staff with a melodic line and a bass staff with chords. Measure 92 has a treble staff with a melodic line and a bass staff with chords. Measure 93 has a treble staff with a melodic line and a bass staff with chords. Measure 94 has a treble staff with a melodic line and a bass staff with chords. Measure 95 has a treble staff with a melodic line and a bass staff with chords. Measure 96 has a treble staff with a melodic line and a bass staff with chords.

97

*Allarg.* *tranquillo, marcato*

*p*

Measures 97-100: Treble and bass staves. Measure 97 has a treble staff with a melodic line and a bass staff with chords. Measure 98 has a treble staff with a melodic line and a bass staff with chords. Measure 99 has a treble staff with a melodic line and a bass staff with chords. Measure 100 has a treble staff with a melodic line and a bass staff with chords.

101

*Quasi Tempo I, ma molto sost.* *poco a poco* ..... *Tempo I*

Measures 101-105: Treble and bass staves. Measure 101 has a treble staff with a melodic line and a bass staff with chords. Measure 102 has a treble staff with a melodic line and a bass staff with chords. Measure 103 has a treble staff with a melodic line and a bass staff with chords. Measure 104 has a treble staff with a melodic line and a bass staff with chords. Measure 105 has a treble staff with a melodic line and a bass staff with chords.

106

*molto cresc.* *f*

Measures 106-110: Treble and bass staves. Measure 106 has a treble staff with a melodic line and a bass staff with chords. Measure 107 has a treble staff with a melodic line and a bass staff with chords. Measure 108 has a treble staff with a melodic line and a bass staff with chords. Measure 109 has a treble staff with a melodic line and a bass staff with chords. Measure 110 has a treble staff with a melodic line and a bass staff with chords.

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112

Musical score for measures 112-116. The piece is in G major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

117

Molto rit.

*ff*

Musical score for measures 117-120. The tempo is marked 'Molto rit.' and the dynamics are 'ff'. The right hand has a melodic line with some slurs, and the left hand has a more active accompaniment with slurs and accents.

121

Larghetto ♩ = 52

Rit.

Largo ♩ = 40

*sempre f*

Musical score for measures 121-124. The tempo changes from 'Larghetto' (♩ = 52) to 'Largo' (♩ = 40) with a 'Rit.' marking. The dynamics are 'sempre f'. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

125

Poco sost.

8va

Musical score for measures 125-128. The tempo is marked 'Poco sost.'. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The piece ends with a final chord marked '8va'.

# Horn i F

# Mary Mardon

Digt af William Heinesen

Musik: Jens Bjerg

Allegretto ♩ = 100

4

11

19

Molto rit. *kort* Andante, quasi rec. ♩ = 72 Rit.

4

25

Largo Andante, quasi rec., rit. Poco più lento, sost. dolce espr.

mf sf mp

30

Allarg.

f sfz

37

Tempo I 16 Andante, quasi rec. ♩ = 76 *kort*

mf sfz

62

Largo ♩ = ♩ *kort*

mf mp poco a poco cresc.

66

Sost. Rit.

f

71

Larghetto, rec. ♩ = 76

3 3 2

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85 Andante, rec. ♩ = 69

Musical staff 85-92: Treble clef, key signature of two sharps (F# and C#), common time. The staff contains a melodic line with a long slur. The dynamic marking *mf* is placed below the first few notes.

Musical staff 93-100: Treble clef, key signature of two sharps. The staff contains a melodic line with a long slur. The dynamic marking *f* is placed below the first few notes, and *sfz* is placed below the last few notes. The tempo marking *Allarg.* is placed above the staff.

Musical staff 101-105: Treble clef, key signature of two sharps. The staff contains a melodic line with a long slur. The tempo marking *Quasi Tempo I, ma molto sost. poco a poco ----- Tempo I* is placed above the staff. The dynamic marking *p* is placed below the first few notes.

Musical staff 106-111: Treble clef, key signature of two sharps. The staff contains a melodic line with a long slur. The dynamic marking *f* is placed below the first few notes.

Musical staff 112-119: Treble clef, key signature of two sharps. The staff contains a melodic line with a long slur. The dynamic marking *f* is placed below the first few notes.

Musical staff 120-124: Treble clef, key signature of two sharps. The staff contains a melodic line with a long slur. The tempo markings *Molto rit.*, *Larghetto ♩ = 52*, *Rit.*, and *Largo ♩ = 40* are placed above the staff. The dynamic markings *f*, *sfz*, *f*, and *sempre f* are placed below the staff.

Musical staff 125-132: Treble clef, key signature of two sharps. The staff contains a melodic line with a long slur. The tempo marking *Poco sost.* is placed above the staff.

# Kontrabas

# Mary Mardon

Digt af William Heinesen

Musik: Jens Bjerg

Allegretto  $\text{♩} = 100$   
4 pizz.

*mf*

9

14

*f*

20

*ff*

Molto rit.

arco *kort*

24

*sempre f*

Andante, quasi rec.  $\text{♩} = 72$  Rit.

Largo

Andante, quasi rec., rit.

pizz.

*kort*

*mp*

27

*f*

Poco più lento, sost.

arco

34

*sempre f*

Allarg.

Tempo I

pizz.

*mf*

41

*f*

48

*f*

Andante, quasi rec.  $\text{♩} = 76$

arco

*kort*

53

*f*

2

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59

Molto rit. Largo  $\text{♩} = \text{♩}_{\text{kort}}$

Musical staff 59: Bass clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *mp* is placed at the end of the staff.

64

Sost. Rit.

Musical staff 64: Bass clef, key signature of one flat, 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *poco a poco cresc.* is placed below the first few measures, and *f* and *f sost.* are placed below later measures.

71

Larghetto, rec.  $\text{♩} = 76$

Musical staff 71: Bass clef, key signature of one flat, 3/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *mp* is placed at the end of the staff.

82

Andante, rec.  $\text{♩} = 69$

Musical staff 82: Bass clef, key signature of one flat, 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *f* is placed below the first few measures, and *arco* is placed above the staff.

91

Molto sost. Allarg.

Musical staff 91: Bass clef, key signature of one flat, 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *mf < f* is placed below the first few measures.

101

Quasi Tempo I, ma molto sost. poco a poco ----- Tempo I

Musical staff 101: Bass clef, key signature of one flat, 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *pizz.* and *p* are placed below the first few measures.

106

Musical staff 106: Bass clef, key signature of one flat, 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *molto cresc.* and *f* are placed below the first few measures.

114

Musical staff 114: Bass clef, key signature of one flat, 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata.

120

Molto rit. arco Larghetto  $\text{♩} = 52$  Rit.

Musical staff 120: Bass clef, key signature of one flat, 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *ff* is placed below the first few measures.

124

Largo  $\text{♩} = 40$  Poco sost.

Musical staff 124: Bass clef, key signature of one flat, 4/4 time signature. The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. The dynamic marking *sempre f* is placed below the first few measures.