

ELISABETH FUßEDER

Sofðu unga ástin mín

Choir (SSAATTBB)

Award winning at chor.com
Composer's Competition „Nocturne“

Vorwort

Zwei Freund*innen aus Island haben mir kurz vor dem Wettbewerb „Nocturne“ das isländische Lied *Sofðu unga ástin mín* gezeigt. Dort ist es eines der beliebtesten Wiegenlieder. Die Musik basiert auf einem isländischen Volkslied, der Text stammt von Jóhann Sigurjónsson (1880–1919) und zwar aus seinem Theaterstück *Bjærg-Eyvind og hans hustru* von 1911, das die wahre Geschichte zweier Geächteter erzählt. Sie waren auf der Flucht, lebten in den Bergen und hatten ein Baby. Die Behörden fanden heraus, wo sie sich versteckt hielten und die Mutter stellte sich vor, wie die Behörden auch das Baby mitnehmen würden. Dieser Gedanke verstörte sie so sehr, dass sie beschloss, ihr Kind draußen zu lassen, wo es sterben sollte. *Sofðu unga ástin mín* ist das letzte Wiegenlied, das sie für ihr Baby singt.

Als ich diese Geschichte erzählt bekam, gingen die Gedanken in meinem Kopf beinahe umgehend zur Not all jener, die verfolgt oder geächtet werden. Meine Komposition verstehe ich wie einen Gedanken oder einen Kommentar zu diesem Wiegenlied. Sie enthält immer wieder Anlehnungen an die originale Melodie, entfernt sich aber ebenso oft vom Original, verzerrt dieses teilweise und entwickelt eine eigene Welt, in der die Erinnerungen an das Wiegenlied jedoch immer wieder auftauchen.

In meiner Komposition habe ich einzelne Worte und Sätze aus dem Wiegenlied herausgegriffen, die ich als besonders ausdrucksstark empfand um sie auf diese Weise noch weiter zu unterstreichen. Der Satz „[...] mennirnir elska, missa, gráta og sakna“ („Menschen lieben, verlieren, weinen und trauern“) beispielsweise findet sich in der Komposition an mehreren Stellen wieder, ganz besonders das Wort „elska“ („lieben“), das ich als Grundlage für „missa“ („weinen“) und vor allem auch „sakna“ („trauern“) empfinde. Auch die Zeile „Mamma geymir gullin þín“ („Mama wacht über deinen Schatz“), das die Liebe der Mutter zu ihrem Kind so einfühlsam zum Ausdruck bringt, findet sich in der Komposition wieder, ebenso der Satz „minn er hugur þungur“ („mein Geist ist schwer“).

Freiburg, März 2025

Elisabeth Fußeder

Eine vereinfachte Version für Coro (SATB), Sprechchor und solo Sprecher*in ist erhältlich unter www.carus-verlag.com/931050

↓ Digitale Ausgaben sind erhältlich:
www.carus-verlag.com/931000

Foreword

Two friends from Iceland showed me the Icelandic song *Sofðu unga ástin mín* shortly before the “Nocturne” competition. It is one of the most popular lullabies there. The music is based on an Icelandic folk song, the lyrics are by Jóhann Sigurjónsson (1880-1919) from his 1911 theatre play *Bjærg-Eyvind og hans hustru*, which tells the true story of two outlaws. They were on the run, living in the mountains and had a baby. The authorities found out where they were hiding and the mother imagined how the authorities would also take the baby. This thought disturbed her so much that she decided to leave her child outside to die. *Sofðu unga ástin mín* is the last lullaby she sings to her baby.

When I was told this story, the thoughts in my head almost immediately went to the plight of all those who are persecuted or ostracised. I see my composition as a thought or a commentary on this lullaby. It repeatedly contains echoes of the original melody, but just as often moves away from the original, partially distorting it and developing a world of its own, in which the memories of the lullaby keep reappearing.

In my composition, I have picked out individual words and phrases from the lullaby that I felt were particularly expressive in order to emphasise them even further in this way. The phrase “[...] mennirnir elska, missa, gráta og sakna” (“people love, lose, cry and mourn”), for example, can be found in several places in the composition, especially the word “elska” (“to love”), which I find to be the basis for “missa” (“to cry”) and especially “sakna” (“to mourn”). The line “Mamma geymir gullin þín” (“Mum watches over your treasure”), which so sensitively expresses the mother’s love for her child, is also found in the composition, as is the phrase “minn er hugur þungur” (“my spirit is heavy”).

Freiburg, March 2025

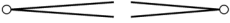
Elisabeth Fußeder

Translation: Carus-Verlag

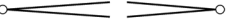
A simplified version for Coro (SATB), Narrator and Speaking Choir is available at www.carus-verlag.com/931050

↓ Digital editions for this work are listed at
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Aufführungshinweise

- Die Passagen mit Luft-/Zischgeräuschen sollen stets ohne Unterbrechung sein. Demnach muss chorisch geatmet und sich ggf. abgestimmt werden.
- ch[a]/[e]/[i]: Vokale in eckigen Klammern bezeichnen die Zungenstellung.
- T. 24ff.: Dynamikangaben / Gabeln, die sehr groß über einem System angegeben sind gelten für das ganze Ensemble und dienen einer übersichtlicheren Darstellung großer crescendo / decrescendo-Vorgänge.
- cresc./decresc. al niente: 
- einatmen: △ oder ▲
- ausatmen: ▼ oder ▽
- flüstern: ✕
- pfeiffen: ◇ oder ◆
- sprechen / rufen: ✕

Performance Notes

- The passages with air/hissing noises should always be uninterrupted. Accordingly, breathing must be done chorally and coordinated if necessary.
- ch[a]/[e]/[i]: Vowels in square brackets indicate the tongue position.
- mm. 24ff: Dynamic indications / forks that are indicated very large above a system apply to the whole ensemble and serve to make large crescendo / decrescendo processes clearer.
- cresc./decresc. al niente: 
- inhale: △ or ▲
- exhale: ▼ or ▽
- whispering: ✕
- whistled: ◇ oder ◆
- speaking / shouting: ✕

Sofðu unga ástin mín

Melody: From Iceland
Text: Jóhann Sigurjónsson (1880–1919)



1. Sof - ðu un - ga ás - tin mín. Ú - ti re-gnið græ - tur. Mam - ma gey - mir gul - lin þín,
2. Það er margt sem myr - krið veit, minn er hu - gur þun - gur. Oft ég svar - ta san - dinn leit
3. Sof - ðu len - gi, sof - ðu rótt, seint mun best að vak - na. Mæ - ðan ken - na mun. Þér fljótt,



gam - la leg - gi og vö - lu - skrin. Við sku - lum ek - ki va - ka um dim - mar næ - tur.
sví - ða græ - nan en - gi - reit. Í jö - kli - num hljó - ða dau - ða - djú - par sprun - gur
me - ðan hal - lar de - gi skjótt, að men - nir - nir els - ka, mis - sa, grá - ta og sak - na

Sofðu unga ástin mín.
Úti regnið grætur.
Mamma geymir gullin þín,
gamla leggi og völuskrín.
Við skulum ekki vaka um dimmar nætur.

Það er margt sem myrkrið veit,
minn er hugur þungur.
Oft ég svartu sandin
sviða grænan en
Í jöklinum heyrir úpar sprungur.

Sofðu unga ástin mín,
seint mun best að vakna.
Mæðan kenna mun þér fljótt,
hvar degi skilur þú gráta og sakna.

Sleep my little love.
Outside the rain is falling.
Mommy keeps watching for your treasure
old leg box and a little treasure chest.
Let's not stay awake through dark nights.

There is much that the sea knows,
my mind is heavy.
Often I've seen black sand
scorching green meadows.
In the winter rumbles deadly-deep cracks.

Sleep long, sleep tight,
it's best to wake up late.
Sorrow will teach you soon,
while the day becomes night,
that the people love, lose, cry and mourn.

Das originale Volkslied ist nicht Teil der Komposition, kann aber in einer Aufführung der Komposition vorangestellt werden oder an anderer Stelle ins Konzertprogramm integriert werden, sodass das Publikum mit der Melodie des Volkslieds vertraut ist.

The original folk song is not part of the composition, but can precede the composition in a performance or be integrated elsewhere in the concert program so that the audience is familiar with the melody of the folk song.

Aussprachehilfe:



Sofðu unga ástin mín

Music: Elisabeth Fußeder (*2000) 2024
Text: Jóhann Sigurjónsson (1880–1919)

Senza misura ca. 20 sec. $\text{♩} = 80$

Soprano I
 ×3 hh ... *pp* ca. 4 sec. (each repetition)
 repeat until the next break
 ch[a] ca. 4 sec. (each repetition) $\frac{3}{4}$ *mf*

Soprano II
narrate slowly (optional)
 The authorities found out where they were hiding ... and the mother imagined the baby being taken by them. $\frac{3}{4}$

Alto I
 ×2 hh ... *pp* ca. 4 sec. (each repetition)
 repeat until the next break
 ch[a] ca. 5 sec. (each repetition) $\frac{3}{4}$ *pp* Mmh

Alto II
 ×2 hh ... *pp* ca. 4 sec. (each repetition)
 repeat until the next break
 ch[a] ca. 5 sec. (each repetition) $\frac{3}{4}$ *pp*

Tenore I
 hh ... *pp* ca. 4 sec. (each repetition)
 repeat until the next break
 ch[a] ca. 4 sec. (each repetition) $\frac{3}{4}$ *mf*

Tenore II
 hh ... *pp* ca. 4 sec. (each repetition)
 repeat until the next break
 ch[a] ca. 4 sec. (each repetition) $\frac{3}{4}$ *pp* Mmh

Basso I
 hh ... *pp* ca. 4 sec. (each repetition)
 repeat until the next break
 ch[a] ca. 4 sec. (each repetition) $\frac{3}{4}$ *pp* Mmh mmh

Basso II
 ×2 hh ... *pp* ca. 4 sec. (each repetition)
 repeat until the next break
 ch[a] ca. 5 sec. (each repetition) $\frac{3}{4}$ *pp*

Aufführungsdauer / Duration: ca. 6 min.

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pp *narrate slowly (optional) (continuing S II)* *mp*

Mmh _ ... to die. ng sof - ðu,

narrate slowly (optional) *pp* *mp*

So she decided ... ng sof -

mmh _ ng sof - ðu...

repeat until the next break

ch[a]

repeat until the next break *pp* *mp*

ch[a] ng sof - ðu ...

narrate slowly (optional) (continuing S II) *mp*

... to leave it outside... ng sof - ðu ...

ng sof -

repeat until the next break *mp*

ch[a] sof -

♩ = 55

narrate slowly (optional)

... she sings her last lullaby.

15 *p* ————— *f*

sof - du ...

p ————— *f*

du ...

p ————— *f*

mf whistling

p ————— *f*

p ————— *f*

p ————— *f*

du ...

p ————— *f*

du ...

repeat until the next break

p

d d d d d d d d

∞

*constantly accelerating and slowing down the tempo;
the sixteenth notes do not have to be exact*

P spoken

mf whispered

Sa - kna,
mourn

el - ska,
love

P spoken

Sa - kna,
mourn

P spoken

Grá - ta, sak-,
cry

P spoken

Grá - ta, sak-,
cry

P spoken

a, grá

P spoken

Mi - a, grá-,

mp spoken

El - ska, mis-,
love

mf whispered

el - ska,

x	x	x	x	x	x	x	x
d	d	d	d	d	d	d	d

f

22

SI
S II
AI, II
TI, II
BI
B II

mp *whispered*

el - ska, _____ el - ska,

sa - kna, _____ el - ska, _____

mp *whispered*

grá - ta, _____ el - ska, _____

mp *whispered*

mis - sa, _____ el - ska, _____

el - ska,

d d d d d d d d

pp

25

-ch[a] _____

-ch[a] _____

-ch[a] _____ -ch[e] _____

-ch[e] _____

-ch[e] _____

-ch[a] _____ -ch[e] _____

el - ska _____ -ch[a] _____ -ch[e] _____

d d d d d d d d

f

smooth transitions between the vowels

28

S I

-ch[e] -ch[i] -ch[e]

S II

-ch[e] -ch[i] -ch[e] -ch[a]

A I

-ch[i] -ch[e] -ch[a]

A II

[i] -ch[e] -ch[a]

T I

-ch[e] -ch[a] -ch[e]

T II

-ch[i] -ch[e] -ch[a] -ch[e]

B I

-ch[i] -ch[e] -ch[a] -ch[e]

B II

-ch[i] -ch[e] -ch[a] -ch[e]

pp

31

-ch[a] — -ch[e] — -ch[i] — *p* Mam - ma, —

— -ch[e] — -ch[i] —

-ch[e] — -ch[i] — *p* Mam - ma, — Mam - ma, —

-ch[e] — -ch[i] — *p* Mam - ma, —

— *p* Mam - ma, — Mam - ma, —

— -ch[e] — *p* Mam - ma, —

-ch[i] *p* Mam - ma, — Mam - ma, —

-ch[i] *p* Mam - ma, — Mam - ma, —

Mam - ma, _____ Mam - ma, _____ bin, _____ Ma-, _____ aaa, _____

Mam - ma, _____ Mam - ma, gul - lin bin, _____ Ma-, _____ aaa, _____

_____ Mam - ma, _____ bin, _____ Ma-, _____

_____ Mam - ma gey - mir gul - lin bin, _____ Ma-, _____ aaa, _____
 Mommy keeps watch over your treasure.

_____ Mam - ma gey - mir gul - lin bin, _____ Ma-, _____ aaa, _____
 Mommy keeps watch over your treasure.

_____ Mam - ma gey - mir gul - lin bin, _____ Ma-, _____ aaa, _____

_____ Mam - ma gey - mir gul - lin bin, _____ Ma-, _____ aaa, _____

mf *ff*

40

whispered

(p)

or - phaned ... nnn, _____ ng, _____ minn er hu - gur þun - gur.

My mind is heavy.

whispered

(p)

or - phaned ... nnn, _____ ng, _____ minn er hu - gur þun - gur.

(p)

_____ nnn, nnn, ng, _____ minn er hu - gur þun - gur.

My mind is heavy.

(p)

_____ nnn, nnn, nnn, ng, _____ minn er hu - gur þun - gur.

contemplating (optional)

Mommy keeps w
over your tre

(optional)

... my mind
is heavy.

_____ minn er hu - gur þun - gur.

My mind is heavy.

_____ nnn, _____ nnn, ng, _____ minn er hu - gur þun - gur.

(p)

_____ nnn, nnn, nnn, ng, _____ minn er hu - gur þun - gur.

My mind is heavy.

(p)

_____ nnn, nnn, nnn, ng, _____ minn er hu - gur þun - gur.

mf

mf spoken

46

Mis - sa, grá-,
lose mis - sa, grá-,

mp

mf spoken

Grá - ta, sak-,
cry grá - ta, sak-,

mp

mf spoken

Sa - kna, mis-,
mourn a,

mp

Mis - sa, grá - ta,

mp

Mis - sa, grá - ta,

mp

Minn - er hu - gur þun - gur.

mp

Minn - er hu - gur þun - gur,

mp

Mis - sa, grá - ta ...

whispered p *smooth transitions between the vowels* *f shouting*

sak - na - -ch[a] - -ch[e] - -ch[i] - - OUT -

whispered p *smooth transitions between the vowels* *f shouting*

sak - na - -ch[a] - -ch[e] - -ch[i] - - OUT -

whispered p *smooth transitions between the vowels* *f shouting*

sak - na, sak - na - -ch[a] - -ch[e] - -ch[i] - - OUT -

whispered p *smooth transitions between the vowels* *f shouting*

El - ska ... sak - na - -ch[a] - -ch[e] - -ch[i] - - OUT - -

whispered p *smooth transitions between the vowels* *f shouting*

El - ska ... Sak - na - -ch[a] - -ch[e] - -ch[i] - - OUT -

whispered p *smooth transitions between the vowels* *f shouting*

El - Sak - na - -ch[a] - -ch[e] - -ch[i] - - OUT -

whispered p *smooth transitions between the vowels* *f shouting*

El - ska ... Sak-na-ch[a] - -ch[e] - -ch[i] - - OUT -

whispered p *smooth transitions between the vowels* *f shouting*

El - ska ... Sak-na-ch[a] - -ch[e] - -ch[i] - - OUT -

S I - LAWERS! — *p* whistled (tiny variation in the pitch is expected and desired)

S II - LAWERS! — *p* whistled (tiny variation in the pitch is expected and desired)

AI, II - LAWERS! — *p* whistled (tiny variation in the pitch is expected and desired)

TI - LAWERS! — *mf* whispered Rest- less.

TII - LAWERS! — *mf* whispered en- fran- cised.

BI - LAWERS! — *mp* as low as possible Mmh ...

BII - LAWERS! — *mp* as low as possible Mmh ...

S I, II *mf* inhale exhale How man-y

AI, II *mf* inhale exhale How man-y

TI, II *mf* inhale exhale How man-y

BI, II *mf* inhale exhale How man-y

accel.

f

66

chil - dren or - phaned, rest - less? OUT! OUT! OUT!

wo - men or - phaned, rest - less? OUT! OUT!

men or - phaned? OUT! OUT! OUT!

men or - phaned? OUT! OUT!

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70

a *o*
f *mp*
as low as possible *whispered*

OUT! OUT! OUT! OUT-LAWED. How man-y more?

as low as possible *whispered*

OUT! OUT! OUT! OUT! OUT-LAWED. How man-y more?

as low as possible *whispered*

OUT! OUT! OUT! OUT! OUT-LAWED. How man-y more?

as low as possible *whispered*

OUT! OUT! OUT! OUT! OUT-LAWED. How man-y more?

♩. = ca. 45

75

S I *fp* Sof-, _____ -ga _____

S II *fp* -ðu, _____ -ga _____

A I *fp* un - ga _____

A II *fp*

T I *repeat until the next break* h[o]

T *repeat until the next break*

B I *repeat until the next break* h[o] *mp* whistled

B II *repeat until the next break* h[o]

Senza misura

80

ca. 30 sec.

whistled (tiny variation in the pitch is expected and desired)



repeat until the end, finish the note with a very small glissando

whistled (tiny variation in the pitch is expected and desired)



repeat until the end, finish the note with a very small glissando

p *whistled (tiny variation in the pitch is expected and desired)*



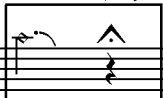
repeat until the end, finish the note with a very small glissando

whistled (tiny variation in the pitch is expected and desired)



repeat until the end, finish the note with a very small glissando

p *whistled (tiny variation in the pitch is expected and desired)*



repeat until the end, finish the note with a very small glissando

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