

ELISABETH FUßEDER

Sofðu unga ástin mín

Choir (SATB)
Narrator, Speaking Choir

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

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: \triangle oder \blacktriangle

• ausatmen: \blacktriangledown oder \triangledown

• flüstern: \times

• pfeiffen: \diamond oder \blacklozenge

• sprechen / rufen: \times

Eine Version für Coro (SSAATTBB) ist erhältlich unter www.carus-verlag.com/931000

↓ Digitale Ausgaben sind erhältlich: www.carus-verlag.com/931050

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: \triangle or \blacktriangle

• exhale: \blacktriangledown or \triangledown

• whispering: \times

• whistled: \diamond oder \blacklozenge

• speaking / shouting: \times

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↓ Digital editions for this work are listed at www.carus-verlag.com/931050

Sofðu unga ástin mín

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

Aussprachehilfe:



f-ðu un - ga tin mín. Ú - ti re-gnið græ- tur. Mam-ma gey-mir gul - lin þín,
margt sem myrkríð veit, minn er hu- gur þun- gur. Oft ég svar - ta san - dinn leit
- gi, þú rótt, seint mun best að vak - na. Mæ-ðan ken - na mun, þér fljótt,
gar - gi og vö - lu-skrín. Við sku-lum ek - ki va-ka um dim-mar næ - tur.____
æ - nan en - gi - reit. Í jö - kli-num hljó - ða dau - ða - djú - par sprun - gur.____
al - 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 völskrín.
Við skulum ekki vaka um dimmar nætur.

Það er margt sem myrkríð veit,
minn er hugur þungur.
Oft ég svartá sandinn leit
sviða grænan engireit.
Í jöklinum hljóða dauðadjúpar sprungur.

Sofðu lengi, sofðu rótt,
seint mun best að vakna.
Mæðan kenna mun þér fljótt,
meðan hallar degi skjótt,
að mennimir elska, missa, gráta og sakna.

*Sleep my little love.
Outside the rain is weeping.
Mommy keeps watch over your treasure,
old leg bones and a little treasure chest.
Let's not stay awake through dark nights.*

*There is much that darkness knows,
my mind is heavy.
Often I've seen the black sand
scorching green meadows.
In the glacier 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.

Sofðu unga ástin mín

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

Senza misura

$\text{♩} = 80$

ca. 20 sec.

Soprano

x3

pp ca. 4 sec. (each repetition)

repeat until the next break

ch[a] ca. 4 sec. (each repetition)

$\frac{3}{4}$ no bar line

Alto

x2

pp ca. 4 sec. (each repetition)

repeat until the next break

ch[a] ca. 5 sec. (each repetition)

pp mh, _____

$\frac{3}{4}$ no bar line

Tenore

x3

pp ca. 4 sec. (each repetition)

repeat until the next break

ch[a] ca. 4 sec. (each repetition)

Mmh, _____

$\frac{3}{4}$ no bar line

Basso

pp Mmh, _____ mmh, _____

$\frac{3}{4}$ no bar line

Speaking Choir
(individual voices
from all groups)

x2

pp ca. 4 sec. (each repetition)

repeat until the next break

ch[a] ca. 5 sec. (each repetition)

$\frac{3}{4}$ no bar line

Narrator
(optional)

narrate slowly

$\frac{3}{4}$ no bar line

Aufführungsdauer / Duration: ca. 6 min.

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S *pp* Mmh, *pp* ng, sof-đu, *mp*

A mmh, ng, sof-đu ... sof - *mp*

T mmh, sof đu ... sof - *pp* *mp*

B ng, sof - *mp*

SpCh *until next break*
 ch[a]

N So she decided to leave it outside to die.

22

mp *spoken* *whispered* *f*

S sa - kna, el - ska, el - ska,

A grá - ta, el - ska,

T mis - sa, el - ska,

B ska, ska,

SpCh

d d d d d d d d

25

pp

S -ch[a]

A -ch[a] -ch[e]

T -ch[a] -ch[e]

B -ch[a] -ch[e]

SpCh

d d d d d d d d

f

smooth transitions between the vowels

28

S

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

smooth transitions between the vowels

A

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

smooth transitions between the vowels

T

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

smooth transitions between the vowels

B

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

Carus

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S

-ch[e] Mam - ma, _____

A

-ch[e] -ch[i] Mam - ma, _____ Mam - ma, _____

T

-ch[i] Mam - ma, _____ Mam - ma, _____

B

-ch[i] Mam - ma, _____ Mam - ma, _____

35

S I, II Mam - ma, Mam - ma, pin, Ma-, aaa,

Mam - ma, Mam - ma, gul - lin pin, Ma-, aaa,

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

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

B Mam - - Mam - ma gul - lin pin, aaa,

mp f fp

40

S I or - phane, minn er hu - gur þun - gur.
My mind is heavy.

S II or phane, minn er hu - gur þun - gur.
My mind is heavy.

A nnn, nnn, nnn, ng, minn er hu - gur þun - gur.
My mind is heavy.

T nnn, nnn, nnn, ng, minn er hu - gur þun - gur.
My mind is heavy.

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

p whispered

SpCh *narrate (optional)*

| | |
|--|-------------------|
| Mommy keeps watch over your treasure ... | my mind is heavy. |
|--|-------------------|

46 *mf*

S I *mf* spoken
Mis - sa, grá-, mis - sa, grá-,
lose

S II *mp*, *mf* spoken
Grá - ta, sak-, grá - ta, sak-,
cry

A *mp*
Mis - sa, grá - ta,

T *mp*
Minn. er hu - gur bun gur.

B *mp*
Mis - sa, grá - ta... Minn. er hu - gur bun - gur,

SpCh *mf*
sa - kna, mis-, sak - na,

49

S *whispered p*, *f shouting*
sak - na - ch[a] - ch[e] - ch[i] OUT, OUT -

A *whispered p*, *f shouting*
sak - na - ch[a] - ch[e] - ch[i] OUT, OUT -

T *whispered p*, *f shouting*
El - ska... Sak - na - ch[a] - ch[e] - ch[i] OUT -

B *whispered p*, *f shouting*
El - ska... Sak - na - ch[a] - ch[e] - ch[i] OUT

SpCh *f shouting*
sak - na,

54

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

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

T
- LAWERS! — *mf* whispered Dis- en- fran- chised.

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

S
How man-y

A
How man-y

T
mf inhale exhale How man-y

B
mf inhale exhale How man-y

accel. . . .

f

66

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

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

T men or - phaned? OUT! OUT! OUT!

B men or - phaned? OUT! OUT! OUT!

a tempo

mf

mp

as low as possible

whispered

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

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

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

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

♩.=45

75

fp Sof-, _____ -ga _____

fp -du, _____ -ga _____

fp un - ga _____

fp -ga _____

repeat until the next break

h[o]

repeat until the next break

h[o]

mp whis

Solo

Senza misur

ca. 30 sec.

80

whistle (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

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

Solo

