

AN DIE NACHGEBORENEN

HENRIK COLDING-JØRGENSEN

GEDICHTE: BERTOLT BRECHT

TILEGNET BIRGIT BASTIAN
OG DEN DANSKE BLÆSERKVIINTET

I

serioso = ca. 1"

FLAUTO GRANDE

p

OBOE

p

SOPRANO

7"

CLARINETTO IN B^b

p

CORNO IN F

mp

FAGOTTO

p

GRAVE ♩ = ca. 54

Fl.

Ob.

Sop.

Cl.
B^b

Cor.
F

Fag.

Wirk - - lich, ich Le - be - in fin - -

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Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Sop. *p* *mp* *p*
--- ste-ren Zei --- ten!

Cl. B♭ *p* *mp* *p*

Cor F *p* *espr.* *mf* *f* *mf*

Fag. *p* *mp* *p*

Fl. *p* *mp* *p*

Ob. *pp* *p* *mf* *mp* *p*

Sop. *mp* *f* *mf*
Das arg - lo - se Wort ist tö - richt. Ei - ne

Cl. B♭ *p*

Cor F *mp* *mf*

Fag. *p* *mp* *p*

Fl. *mp* *mf* *mp* *mf* *mp*

Ob. *mp* *mf*

Sop. (12) *f* *mp* *mf* *mp* *mf*
glat-te Stirn deu-tet auf Un-emp-find-Lich-keit-hin.

Cl. Bb *mp* *mf*

Cor F *mp* *mf* *ppof*

Fag. *p*

Fl. *f* *mf*

Ob. *mf*

Sop. (16) *ff* *f* *ff* *f* *mf*
Der La-chen-de hat die furcht-ba-re Nach-richt

Cl. Bb *mp* *f* *mf*

Cor F *f* *mf* *f* *mf*

Fag. *f* *mf* *mf*

serioso ca. 1 SEK.

Fl. *p*

Ob.

Sop. ²⁰ *mp* nur noch nicht emp-fan - - - gen. ²³ *pp* ca. 3"

Cl. B \flat *p*

Cor. F *mp*

Fag. *p*

CON MOTO $\text{♩} = \text{ca. } 80$

Fl.

Ob. *pp*

Sop. 7 SEK. ²⁹ *mf* Was sind das für Zei - -

Cl. B \flat *p*

Cor. F

Fag.

Fl.

Ob. (25) *mf* *p* *pp* *pp*

Sop. *sempre legato*
- ten, wo - ein Ge - spräch ü - ber Bäu - me fast ein Ver - bre - chen ist, weil es ein Schwei -

Cl. B♭ *mf* *pp*

Cor F

Fag. *mp* *mf* *mp* *mf* *mp*

Fl.

Ob. (29) *mp* *pp* *p* *pp* *mp* *pp* *mp*

Sop. --- gen ü - ber so - vie - le Un - ta - --- ten ein - - schliesst!

Cl. B♭ *mp*

Cor F

Fag. *p*

PIU LENTO (♩ = ca. 66)

FL. *p*

Ob. *p* *mp*

Sop. *mp* *mf*
Der dort ru - hig ü - ber die Stras - se

Cl. B♭ *p* *mp*

Cor F *mp*

Fag. *p* *mp*

GRAVE (♩ = ca. 54)

FL.

Ob. *mf* *f* *mf* *fp*

Sop. *f* *mf*
geht ist wohl nicht mehr er - reich - - - bar für sei - ne

Cl. B♭ *mf*

Cor F *mp*

Fag. *mf* *f* *mf*

Fl.

Ob. (41) *mf* *fp* *mf*

Sop. *f* *p*
Freun- - - de, die in Not sind?

Cl. B \flat

Cor F *p*

Fag. *mp* *p*

SERIOSO \approx ca. 1"

Fl. *p*

Ob. *p* \rightarrow *pp* ca. 9"

Sop. (45) ca. 10"

Cl. B \flat *p*

Cor F *mp*

Fag. *p*

5/4 5/4 5/4 5/4

VIVACE (♩ = ca. 120) (♩ = ♩)

♩ = ca. 60

FL. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{8}$
Ob. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{8}$
Sop. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{8}$
Cl. B♭ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{8}$
Cor. F $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{8}$
Fag. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{8}$

mp
Es ist wahr:
mf
f
fp

FL. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{6}{8}$
Ob. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{6}{8}$
Sop. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{6}{8}$
Cl. Bb $\frac{5}{8}$ $\frac{4}{8}$ $\frac{6}{8}$
Cor. F $\frac{5}{8}$ $\frac{4}{8}$ $\frac{6}{8}$
Fag. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{6}{8}$

mf
f
fp
mf
f
Libre
sempre p
Libre
sempre p

FL. $\frac{6}{8}$ 3 *molto rit.*
 Ob. $\frac{6}{8}$ 3 *mf f*
 Sop. $\frac{6}{8}$ 3
 Cl. BB $\frac{6}{8}$ 3 *f mf f*
 Cor. F $\frac{6}{8}$ 3
 Fag. $\frac{6}{8}$ 3

serioso ♩ = ca. 60 ♩ = ca. 66
 FL. $\frac{4}{4}$ *p pp*
 Ob. $\frac{4}{4}$ *p sempre*
 Sop. $\frac{4}{4}$ 2 *p mf legato*
 Cl. BB $\frac{4}{4}$ 2 *p sempre*
 Cor. F $\frac{4}{4}$ 2 *mp sempre mp*
 Fag. $\frac{4}{4}$ 2 *mp sempre mp*

Es ist wahr: ich ver--die--ne noch

molto rit... ♩ = ca. 60

Fl. *sempre p*

Ob. *p*

Sop. *mp*
mei -- nen Un -- ter -- halt
A-ber glaubt mir:

Cl. Bb *p*

Cor F

Fag. *p*

♩ = ca. 66

Fl. *mp* *f* *mf* *p* *mf*

Ob. *mf* *sempre mf*

Sop. *polo f* *polo f e espress.*
glaubt mir: dass ist nur ein Zu-fall. nur ein

Cl. Bb *mf* *sempre mf*

Cor F *mp*

Fag. *mf*

Molto rit a tempo

Fl.

Ob.

Sop. (61)

C. Bb

Cor. F

Fag.

Zu-fall. b. Nichts Von dem, was ich tue, be-rech-tigt mich da-

P *PP* *P*

mf

P *P*

Fl.

Ob.

Sop. (61)

C. Bb

Cor. F

Fag.

zu, mich satt-zu-es-sen. Zu--fäl-lig Zu-fäl-lig bin ich

poco f e espress *f legato*

mf *mf*

Fl. *sempre mf*

Ob.

Sop. *mp* *p* *mp* *pp* *ppf*
sempre mp

Cl. B \flat

Cor F *ppp*

Fag. *ppp* *ppp*

ver - schont. (Wenn mein Glück aus-setzt, bin ich ver-lo-ren.)

serioso = CA. 1 SEK.

Fl. *p*

Ob. *p*

Sop. *p* CA. 9 1/2"

Cl. B \flat *p*

Cor F *mp*

Fag. CA. 11"

$\text{♩} = \text{ca. } 60$

Fl.

Ob.

Sop. *ca. 3''* *mf* Man sagt mir: mir:

Cl. B \flat

Cor F. *p* *mf* *mp*

Fag. *ca. 3''*

71

CON MOTO $\text{♩} = \text{ca. } 80$

Fl.

Ob. *mf* *piu f*

Sop.

Cl. B \flat *mf* *p* *mf* *p* *f* *p*

Cor F. *mf* *piu f*

Fag. *mf* *piu f*

73

74

14

Fl. f mp mf

Ob. f $mp > p$

Sop. f Iss und

Cl. Bb f p f mf

Cor F mf

Fag. f $mp > p$

80

Fl. mp mf mp mf f mf

Ob. f mf

Sop. trink du! Sei froh, dass du hast! A-ber f

Cl. Bb mp mf mp mf f mf

Cor F mp p mp p mp mf mp

Fag.

FL. *f* *mf* *pp* *pp*

Ob. *f* *mf* *espressivo* *pp*

Sop. *f* *mf* *mf* *f*

Cl. B♭ *f* *mf* *pp*

Cor F *mf* *mp*

Fag. *espr.* *p*

84 A-ber wie kann ich es-sen und trin-ken, wenn-

FL. *pp* *pp*

Ob. *pp*

Sop. *mf* *f* *mf*

Cl. B♭ *pp*

Cor F *pp*

Fag. *pp* *pp*

88 Ich dem Hungern den entreisse, was Ich esse, und Mein glas Wasser einem Verdursten-

espr. p sempre p poco riten

Fl. p sempre p

Ob.

Sop. 92 den fehlt? Und doch Und doch es-se und trin-ke ich.

Cl. Bb

Cor F

Fag. espr. p

serioso CA. 1 SEK.

ca. 12"

Fl.

Ob. poco f

Sop. 96 ca. 9" Ich

Cl. Bb mf

Cor F mp

Fag. mf

SOLO $\text{♩} = \text{ca. } 92$

97 *Libero*

Sop. $\text{♩} = \text{ca. } 92$
 wä - re ger - - ne auch *meno f* auch *mf* wei - - se.

serioso

CA. 1 SEK.

Fl. *mf*
 Ob. *poco f*
 Sop. CA. 8 1/2"
 Cl. Bb. *mf*
 Cor. F CA. 10"
 Fag. *mf*

$\text{♩} = \text{ca. } 60$

Fl. $\text{♩} = \text{ca. } 60$
 Ob. $\text{♩} = \text{ca. } 60$
 Sop. 99 In den al - ten Büchern steht, was wei - se ist:
 Cl. Bb. $\text{♩} = \text{ca. } 60$
 Cor. F $\text{♩} = \text{ca. } 60$
 Fag. $\text{♩} = \text{ca. } 60$

con moto (♩ = ca. 80)

Musical score for measures 102-104. The score is in 4/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor Anglais (Cor F), and Bassoon (Fag.). The Flute and Oboe parts feature complex, rapid sixteenth-note passages. The Soprano part is silent. The Clarinet and Bassoon parts have more melodic lines with some rests. Dynamics include *fp*, *mf*, *f*, and *poco f*. A circled measure number '102' is present at the beginning of the Oboe staff.

Musical score for measures 105-107. The score is in 4/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor Anglais (Cor F), and Bassoon (Fag.). The Soprano part has the lyrics: "Sich aus-dem Streit der Welt-hal-ten und". The Flute and Oboe parts have melodic lines. The Clarinet and Bassoon parts have accompaniment. Dynamics include *p*, *mp*, *mp Legato*, *poco f*, *fp*, and *fp p*. A circled measure number '105' is present at the beginning of the Oboe staff.

Musical score for measures 109-112. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor F, and Bassoon (Fag.). The Soprano part has the lyrics: "die kurze Zeit Ohne Furcht verbringen Auch ohne Ge-walt-". Dynamics include *mf*, *mp*, *meno f*, and *p*. Measure 109 is circled.

Musical score for measures 113-116. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor F, and Bassoon (Fag.). The Soprano part has the lyrics: "auskommen Bö-ses mit Gutem ver-gel-ten Sei - - - ne". Dynamics include *pp*, *p*, *mf*, and *mp*. Measure 113 is circled.

riten... SERIOSO $\text{♩} = \text{ca. } 60$

Fl. pp p mp p pp

Ob. pp

Sop. (114) Wünsche nicht erfüllen, sondern vergessen, Gilt für wei-se. pp

Cl. Bb. pp

Cor. F. pp

Fag. p pp p pp

Con moto $\text{♩} = \text{ca. } 80$

rit.

Fl. pp f mf f mf

Ob. pp f mf $\text{ff esp.$ mf

Sop. (121) Al-les das kann ich f mf

Cl. Bb. f mf f mf

Cor. F. pp f mf mf mp

Fag. pp f mf f mf

serioso ca. 1"

Fl. *mf*

Ob. *mf*

Sop. *mp* *mf* 125 126 *ca. 8"*
 — nicht: —

Cl. Bb *mp* *p* *ppof*

Cor F *mp*

Fag. *mp* *p* *mf*

GRAVE (♩ = ca. 54)

Fl. *p*

Ob. *p*

Sop. *ca. 5"* 124 *mf* *p* *f* *mf*
 Wirk - - - lich, ich le - - be in

Cl. Bb *p*

Cor F *p*

Fag. *p*

SERIOSO

Handwritten musical score for the first system, featuring six staves: Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor Anglais (Cor F), and Bassoon (Fag.).

The score includes dynamic markings such as *mp*, *poco f*, *f*, and *ff*. Performance instructions include *espr.* (espressivo) and *ca. 1 SEK.* (approximately 1 second). The Soprano part includes the lyrics "fin - - - ste - - ren Zei - - - ten!" with a fermata over the word "Zei".

Measure numbers 129 and 132 are circled in the Soprano and Oboe parts respectively. The Bassoon part has a *p* marking and a *mp* marking.

Handwritten musical score for the second system, featuring six staves: Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor Anglais (Cor F), and Bassoon (Fag.).

This system shows sustained notes for all instruments, with a *CA. 10"* marking above the Soprano staff. The word "LUNGA" (long) is written above each staff with a fermata symbol.

DUR.: 9-10 MIN.

TOLSTRUP DEN 18. APRIL 1980

AN DIE NACHGEBORENEN

ADAGIO (♩ = ca. 66)

II

HENRIK COLDING-JØRGENSEN

GEDICHTE: BERTOLT BRECHT

Musical score for the first system, measures 133-136. The score is for a full orchestra and a soprano. The instruments are Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor in F (Cor. F), and Bassoon (Fag.). The time signature is 4/4. The key signature has one flat (B-flat). The tempo is Adagio (♩ = ca. 66). The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics for the Soprano part are: "In die Städte kam ich zu- der Zeit- der Unordnung Als da".

Musical score for the second system, measures 137-140. The instruments are Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor in F (Cor. F), and Bassoon (Fag.). The time signature is 4/4. The key signature has one flat (B-flat). The tempo is Adagio (♩ = ca. 66). The dynamics are marked *mp* (mezzo-piano), *mf* (mezzo-forte), and *poco* (poco). The lyrics for the Soprano part are: "Hunger herrschte. Unter die Menschen kam ich zu- der Zeit- des".

Fl. *mf* \Rightarrow *mp*

Ob. *mf* \Rightarrow *mp* *mp* *P*

Sop. *f* *mf* *mp*
Auf-ruhrs Und ich em-pör- - - - -te mich mit ih-nen.

Cl. Bb. *mf* \Rightarrow *mp* *mp* *P*

Cor F. *mp* *P* *P*

Fag. *P*

POCO MENO MOSSO ($\text{♩} = \text{ca. } 60$)

Fl. *mp* *P*

Ob. *mp*

Sop. *mf* *f* *mf*
So ver-ging mei- - - ne Zeit Die auf Er- - - den- mir ge-geben war.

Cl. Bb. *P* *mp*

Cor F. *mp*

Fag. *espr.* *mp* *mf* *mp*

ANDANTE (♩=ca.80)

Fl. *mp* *p* *mf*

Ob. (149) *p* *mp* *mf*

Sop.

Cl. Bb *mp* *mf*

Cor F *p* *mp*

Fg. *p* *mp* *mf*

ADAGIO II (♩=ca.72)

Fl. *mf* *poco* *mf*

Ob. (153) *f* *mf* *poco*

Sop. Mein Es-sen ass ich zwischen den *mf*

Cl. Bb *f* *mf* *mf* *poco* *mf* *mp*

Cor F *mf* *mp* *mp*

Fg. *f* *mf* *mf*

Musical score for measures 157-160. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in Bb (Cl. Bb), Cor in F (Cor F), and Fagott (Fg.). The Soprano part has the lyrics: "Schlachten Schlafen leg - - - te ich mich un-ter die". Dynamics include *mp*, *poco f*, and *mf*. Measure 157 is circled with the number 157.

Musical score for measures 161-164. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in Bb (Cl. Bb), Cor in F (Cor F), and Fagott (Fg.). The Soprano part has the lyrics: "Mör-der Der Lie - - be pflegte ich acht-los Und die Na-tür-". Dynamics include *mp*, *f*, *mf*, and *poco*. Measure 161 is circled with the number 161.

POLO MENO MOSSO (♩ = ca. 66)

Fl. *f* *mf* *f*

Ob. *mf* *f* *ff con forza*

Sop. *f* *mf* *ff con forza*
 sah ich ohne Geduld. — So ver-ging

Cl. B♭ *mf* *f espr.*

Cor. F *mf* *mf*

Fg. *mf* *f*

Fl. *mf*

Ob. *mf*

Sop. *f* *mf* *polo*
 mei - ne Zeit Die auf Er-den mir ge-ge-ben war. —

Cl. B♭ *mf*

Cor. F *mf*

Fg. *mf*

con moto (♩ = ca. 88)

Musical score for measures 172-175. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor Anglais (Cor. F), and Bassoon (Fg.). Measure 172 is marked with a circled number (172) and a forte (f) dynamic. The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Bassoon parts play sustained chords. The Cor Anglais part has a mezzo-forte (mf) dynamic. The Bassoon part has a forte (f) dynamic.

Musical score for measures 176-179. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor Anglais (Cor. F), and Bassoon (Fg.). Measure 176 is marked with a circled number (176) and a forte (f) dynamic. The Flute and Oboe parts continue with melodic lines. The Clarinet and Bassoon parts play sustained chords. The Cor Anglais part has a mezzo-forte (mf) dynamic. The Bassoon part has a forte (f) dynamic and includes a triplet of eighth notes marked 'piu f'.

Fl. *f*

Ob. *f* (180)

Sop.

Cl. B \flat

Cor. F *mf*

Fg. *f*

Fl. *f*

Ob. (184)

Sop.

Cl. B \flat *f*

Cor. F

Fg.

ADAGIO I (♩ = ————— = ca. 66)

Fl.

Ob.

Sop.

Cl. B♭

Cor F

Fg.

Fl.

Ob.

Sop.

Cl. B♭

Cor F

Fg.

Fl. *mf* *f* *p*

Ob. *f* *ppof* *ppof* *mf* *f* *f* *p*

Sop. *f* *ppof* *ppof* *mf* *f* *f* *p*

U. B♭ *mf* *mf* *f*

Cor. F *mp* *p* *mp* *p*

Fg. *mf* *mp* *f* *p*

Die-Spra - - che ver-riet mich dem Schlächter.

(193) (194) (195)

Fl. *mp* *mf*

Ob. *mf* *f* *mp*

Sop. *mf* *f* *mp*

U. B♭ *mp* *p* *mf*

Cor. F *mp* *p*

Fg. *mp*

Ich ver-moch-te nur we-nig. A - ber die Herr-schen-den, Sas-sen oh- - - ne-

(196) (197) (198)

Fl. *mp* *mf* *p* *mp*

Ob. *mp* *mp*

Sop. ⁽¹⁹⁹⁾ *mf* *pplo* ⁽²⁰⁰⁾ *mf sempre* ⁽²⁰¹⁾
 mich si-che-ter, dass hoff-te ich.

Cl. Bb *mp* *mp* *mf* *sub.* *mp*

Cor F *mp*

Fg *mp*

POLO MENO MOSSO
 (♩ = 130 ca. 60)

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Sop. ⁽²⁰²⁾ ⁽²⁰³⁾ ⁽²⁰⁴⁾ *mf*
 So ver-ging

Cl. Bb *mp* *mf* *p*

Cor F *p* *mp* *p*

Fg *mp* *mf* *p*

esph

Fl. *mf* (207)

Ob. *poco* (205) *mf* (206) *f* (208)

Sop. *mf* *piu f* *ff* *f*
mei - - ne Zeit Die - auf Erden mir - gegeben war.

Cl. Bb *mf*

Cor. F. *mp*

Fg. *mp* *mf*

Fl. *f* *mf* *mp*

Ob. (209) (210) *mf* (212)

Sop.

Cl. Bb *f* *mf* *mp*

Cor. F. *poco* *mf* *mp*

Fg. *f* *mf* *mp*

ADAGIO III (♩ = $\frac{1}{4}$ = ca. 56)

RITARD...

Fl. *p* *pp*

Ob.

Sop. *p* *mp* *p* *mf*
Die Kräfte waren ge-

Cl. Bb *p* *pp* *ppp* *mp*

Cor F *p* *pp*

Fg. *p* *pp* *mp*

213 215

Fl. *mp* *p*

Ob. *mp* *p*

Sop. *mp* *f* *mf pesante*
ring. Das Ziel lag in gros-ser Fer-ne.

Cl. Bb *mp* *p*

Cor F *p*

Fg. *p*

217 218 219

Fl. *mp* *mf* *f* *mf* *p* *mp*

Ob. *mf* *f* *mf*

Sop. *mf* *piu f* *mf*
Es war deutlich sichtbar, wenn auch für mich kaum zu erreichen.

Cl. Bb *mf*

Cor. F *mf*

Fg. *mf* *mf*

Measures 220, 221, and 222 are circled in the original score.

LENTO (♩ = ca. 48)

Fl. *f* *p* *mf*

Ob. *mf* *mf* *mf*

Sop. *mf* *espr. mf* *mf*
So ver-ging mei- - ne Zeit

Cl. Bb *mf* *mp*

Cor. F *mp* *espr.*

Fg. *mp*

Measures 223, 224, and 225 are circled in the original score.

Handwritten musical score for Soprano and various instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Soprano (Sop.), Clarinet in B-flat (Cl. Bb), Cor Anglais (Cor F), and Bassoon (Fa.). The Soprano part has lyrics: "Die auf Er-den mir ge-ge-ben war." with measure numbers 226, 227, and 228 circled. Dynamics include *f*, *mf*, *poco f*, and *ff*. The instruments have long, sustained notes with slurs and dynamic markings.

DUR: CA. 6 MIN.

TOLSTRUP D. 24. FEBRUAR 1984