

Bendt Astrup

# Tre sange for blandet kor

Med tekst af  
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Tre sange for blandet kor  
© Bendt Astrup  
Tekst: Rabindranath Tagore  
Forlagsredaktion: Michael Erbs  
Trykt i Ekspres-Trykkeriet  
Printed in Denmark 2008  
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♫strofe 0708 B

# The Birds

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Soprano

The tame bird was in a cage, — the free — bird was in a fo-rest.

Alto

*p*

Tenor

The tame bird was in a cage, — the free — bird was in a fo-rest.

Bass

This system contains the first four staves of the musical score. The Soprano and Tenor parts have lyrics. The Alto part has a piano (*p*) dynamic marking and a hairpin crescendo. The Bass part provides the harmonic accompaniment. The time signature changes from 2/4 to 3/4, then 7/8, and finally 3/4.

6

S

They met when the time came, it was a de-cree of fate. The

A

*mf*

T

8

They met when the time came, it was a de-cree of fate. — The

B

This system contains the next four staves. The Soprano and Tenor parts have lyrics. The Alto part has a mezzo-forte (*mf*) dynamic marking and a hairpin crescendo. The Bass part continues the accompaniment. The time signature changes from 3/4 to 7/8, then 2/4, and finally 3/4.

10

S

free bird cries: — "O my love O my love let us fly — to — wood"

A

fly to

T

8

free bird cries: — "O my love let us fly to wood fly to

B

This system contains the final four staves. The Soprano and Tenor parts have lyrics. The Alto part has a hairpin crescendo and the word 'fly to'. The Bass part continues the accompaniment. The time signature changes from 3/4 to 7/8, then 2/4, and finally 3/4.

13

S The cage bird whispers: "Let us both live in the cage,

A wood." *p* "Come hi-ther come hi-ther come hi-ther come hi-ther

T wood." The cage bird whis-pers: "Let us both live in the cage

B

17

S in the cage" Says the free bird: "A - mong bars where is there

A come hither come hi-ther *mf* "Among bars where is there room -

T in the cage." Says the free bird: "A - mong bars where is there

B

21

S room to spread one's wings, to spread one's wings?" "A-

A to spread \_\_\_\_\_ one's \_\_\_\_\_ wings,

T room to spread one's wings to spread one's wings?" "A-

B

25

S las, a-las" — cries the cage bird: "I should not know where to sit perched in the

A

T las a-las" — cries the cage bird: "I should know where to sit perched in the

B

29

S sky?" — The free bird cries: — "My dar - ling sing —

A in the sky?" *mf* The free bird cries: "My dar-ling

T sky, in the sky?" The free bird cries: — "My dar - ling sing —

B The free bird cries: "My dar-ling

33

S — the song of the wood-lands?" *p* The cage bird says: "I'll

A sing the song, sing the song." "Sit by my side

T — the song sing the song." *p* The cage bird says: "I'll

B sing

36

S teach you the speech of the lear - - - ned." *mf* The fo-rest bird

A I'll teach you I'll teach you I'll teach you, I'll teach you

T teach you the speech of the lear - - - ned". *mf* The fo-rest bird

B

39

S cries: "No, ah no, songs\_ can ne-ver be taught, \_ be\_ taught no

A *mf* No ah no, no ah no ah no\_ ah no, no

T cries: "No ah no songs\_ can ne-ver be taught, be\_ taught no

B

42

S \_ ah no." The cage bird says: "A - las\_ for me, \_ I

A *p* ah no".

T \_ ah no". The cage bird says: "A - las for me, \_ I

B

46 *rit.* *meno mosso*

S know — not the songs of the wood-lands." Their

A the — songs. *mf*

T know — not the songs — of the wood - lands". Their

B

50

S love is in-tense with long-ing, but they ne-ver can fly wing to

A

T love is in-tense with lon - ing, but they ne-ver can fly — wing to

B

54

S wing. Through the bars of the cage they look, and vain is their wish to

A

T wing. — Through the bars of the cage they look, and vain is their wish to

B

58 molto rit.

S know eacho - - ther. They flut-ter their wings in year - ning and

A *mf*

T know eacho - - - ther. They flut-ter their wings in year - ning and

B

62 dolcissimo a tempo

S sing: "Come closer my love closer my love." The *f*

A "Come clo - ser my love closer my love".

T sing: "Come clo - ser my love, closer my love". The *f*

B love, my love".

66

S free bird cries "It cannot be, I fear the

A The free bird cries: "It cannot be, it cannot be, it

T free bird cries: "It cannot be. I fear the

B The free bird cries "It



69

S closed \_\_\_\_\_ doors of the cage." \_\_\_\_\_ The cage bird whis-pers "A -

A cannot be, it cannot be. *p*

T closed \_\_\_\_\_ doors of the cage." \_\_\_\_\_ The cage bird whis-pers: "A -

B

72

S las, \_\_\_\_\_ my wings \_\_\_\_\_ are po-wer-less and dead." \_\_\_\_\_

A \_\_\_\_\_ po-wer-less and dead and dead."

T las, \_\_\_\_\_ my wings \_\_\_\_\_ are po-wer-less and dead"

B \_\_\_\_\_ and dead."

# The Mad

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Soprano

O mad su - perb - ly drunk

Alto

*f* O mad su - perb - ly drunk

Tenor

O mad su - perb - ly drunk

Bass

su - perb - ly drunk

5 **Allegro**

S

If you kick o - pen your doors and play the fool in pub - lic,

A

*mf*

T

If you kick o - pen your doors and play thr fool in pub - lic,

B

7

S

if you emp - ty your back in a night and snap your fin - gers at pru - dence,

A

T

if you emp - ty your back in a night and snap your fin - gers a pru - dence,

B

9

S if you walk in cu-rious paths and play with use-less things, reck not rhyme or

A

T if you walk in cu-rious paths and play with use-less things, reck not rhyme or

B

*f*

12

S rea-son, if un-fur-ling your sails be-fore the storm, you snap\_\_\_\_\_ the

A rit. a tempo you snap the

T 8 rea-son if un-fur-ling your sails be-fore the storm you snap the

B

16 rit. a tempo

S rud-der in two.\_\_\_\_\_ Then I will fol-low you com - rade, and be

A rud-der into.\_\_\_\_\_ *f*

T 8 rud-der on two.\_\_\_\_\_ Then I will for-low you com - rade,

B snap the rud-der in two.

20

S *rit.* drun - - - ken and go to the dogs. to the dogs *a tempo* I have

A be drun - ken and go to the dogs to the dogs. *mf*

T 8 I have

B and go\_\_ to the dogs.

25

S wa-sted my days and nights in the com-pa-ny of stea-dy wise neigh-bours. Much

A wa-sted my days and nights in the com-pa-ny of stea-dy wise neigh-bours. Much

T 8 wa-sted my days and nights in the com-pa-ny of stea-dy wise neigh-bours. Much

B

28

S know-ing has tur-ned my hair grey and much watch ing has made my sight dim, for

A know-ing has tur-ned my hair grey and much watch-ing has made my sight dim for

T 8 know-ing has tur-ned my hair grey and much watch-ing has made my sight dim for

B

30

S years I have ga - thered and hea - ped up scraps and frag - ments of things,

A

T years I have ga - thered and hea - ped up scraps and frag - ments of things,

B

32

S crush them and dance u - pon them, and scat-ter \_\_\_\_\_ them

A *f* and scat-ter \_\_\_\_\_ them

T crush them and dance u - pon them and scat-ter them

B

35 rit.

S all to the winds. \_\_\_\_\_ For I know 'tis the height of \_\_\_\_\_

A all to the winds. \_\_\_\_\_ *f*

T all to the winds. \_\_\_\_\_ For I know 'tis the height of \_\_\_\_\_

B scat-ter them all to the winds.

39

S wis - dom to be drun - - - ken and go to the dogs. to the dogs.

A be drun - ken and go to the dogs to the dogs.

T wisdom

B and go to the dogs

44 **meno mosso**

S Let all croo - ked scrup - les va - nish, let me hope-less - ly lose my way.

A *mf*

T Let all croo - ked scrup - les va - nish, let me hope-less - ly lose my way.

B

46

S Let a gust of wild gid-di-ness come and sweep me a-way from my an-chors. The

A

T Let a gust of wild gid-di-ness come and sweep me a-way from my an-chors. The

B

48 **Tempo I**

S world is peo-pled with wor-thies and wor - kers use - ful and cle-ver there are

A *p*

T world i peo-pled with wor-thies and wor - kers use - ful and cle-ver there are

B

50

S men who are ea-si-ly first and men who are de-cent-ly af-ter. Let them be

A *f*

T men who are ea-si-ly first and men who are de-cent-ly af-ter. Let them be

B

53 *rit.*

S hap-py and pros-per and let me \_\_\_\_\_ be foo-lish-ly fu - tile. \_\_\_\_\_

A and let me be foo-lish-ly fu - tile \_\_\_\_\_

T hap-py and pros-per and let me be foo-lish-ly fu - tile \_\_\_\_\_

B foo-lish-ly

56 **a tempo**

S For I know 'tis the end of all works to be drun - -

A *f* be drun -

T For I know 'tis the end of all works

B fu - tile.

61 **rit.** **poco a poco accel.**

S ken and go to the dogs to the dogs. I

A ken and go to the dogs. to the dogs. *p*

T ken and go to the dogs. I

B and go to the dogs.

65

S swear to sur - ren - der this mo - ment all claim to the ranks of the de - cent, I let

A swear to sur - ren - der this mo - ment all claim to the ranks of the de - cent, I let

T swear to sur - ren - der this mo - ment all claim to the ranks of the de - cent, I let

B



67

S go my pride of lear-ning and judg-ment of right and of wrong, — I'll

A

T go my pride of lear-ning ans judg-ment of right and of wrong, — I'll

B

69

S shat - ter me-mo-ry's ves - sel scat - te-ring the last drop of tears — with the

A

T shat - ter me-mo-ry's ves - sel scat - te-ring the last drop of tears — with the

B

72

S foam of the ber - ry - red wine I will bathe and brigh-ten my laugh-ter. The

A

T foam of the ber - ry - red wine I will bathe and brigh-ten my laugh-ter The

B

74

S badge of the ci-vil and staid I'll tear \_\_\_\_\_ in-to shreds for the nonce. —

A *f* I'll tear \_\_\_\_\_ in-to shreds for the nonce. —

T badge \_\_\_\_\_ of the ci-vil and staid I'll tear in-to shreds for the nonce. —

B \_\_\_\_\_ in - to

78 *senza rit.* *marcato*

S \_\_\_\_\_ I'll take the ho-ly vow to be worth-less, to be

A \_\_\_\_\_ I'll take the ho-ly vow to be worth-less to be

T \_\_\_\_\_ I'll take the ho-ly vow to be worth-less to be

B \_\_\_\_\_ shreds for the nonce.

81 and go \_\_\_\_\_

S drun - ken and go to the dogs to the \_\_\_\_\_ dogs

A \_\_\_\_\_

T drun - ken and got to the dogs to the dogs.

B \_\_\_\_\_ and go \_\_\_\_\_ to the dogs.

# Who are you?

♩ = 60

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*rit.*

Soprano  
Who are you rea-der, rea-ding my po-ems an hun-dred years

Alto  
*p*

Tenor  
Who are you rea-der, rea-ding my po-ems an hun-dred years

Bass

7 *a tempo*

S  
hence? I \_\_\_ can not send \_\_\_ you one sing - le flo-wer from this

A  
*mf*

T  
hence? I can not send you one sing - le flo-wer from this

B

12 *rit.*

S  
wealth of the spring, one sing-le streak of gold from yon-der

A

T  
wealth of the spring, one sing-le streak of gold from yon-der

B

16 *a tempo*

S clouds. O-pen your doors and look a-broad. From your blos - so-ming

A *mf*

T clouds. O-pen<sup>3</sup> your doors and look a-broad. From your blos - so-ming

B

Detailed description: This system contains measures 16, 17, and 18. The Soprano part starts with a half note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The Alto part starts with a half note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The Tenor part starts with a half note rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The Bass part starts with a half note rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. There are triplets of eighth notes in measures 17 and 18. The key signature has one sharp (F#) and the time signature is 3/4.

19

S gar-den ga-ther fra - gant me-mo-ries of the va-nished flo - wers of an

A

T gar-den ga-ther fra - gant me-mo-ries of the va-nished flo - wers of an

B

Detailed description: This system contains measures 19, 20, and 21. The Soprano part starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3. The Alto part starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3. The Tenor part starts with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2. The Bass part starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1. There are changes in time signature from 3/4 to 2/4 and back to 3/4. The key signature has one sharp (F#).

22 *rit.* *a tempo*

S hun-dred years be - fore. In the joy of your heart

A *p* *mf*

T hun - dred fore. In the joy of your heart

B

Detailed description: This system contains measures 22, 23, and 24. The Soprano part starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3. The Alto part starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3. The Tenor part starts with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2. The Bass part starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1. There are changes in time signature from 3/4 to 2/4 and back to 3/4. The key signature has one sharp (F#).

26

S  
 may you feel the li-ving joy that sang one spring mor-ning

A  
*f*

T  
 8  
 may you feel the li-ving joy that sang one spring mor-ning

B

30

S  
 sen - ding its glad voice a - cross an hun-dred years.

A

T  
 8  
 sen - ding its glad voice a - cross an hun-dred years.

B