

# *Kalevi Matus*

*for S,A,T,B chorus*



Kalevi Matus (2000, #58)

*Semi-finalist*





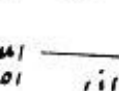










Netherlands Radio Choir, Composition Competition, 2007

*Michael Edward Edgerton*

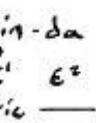


*Dedicated to Marika Blossfeldt,  
Artistic Director of Polli Talu Arts Center,  
an International Residential Center  
in Rame Küla, Estonia where  
Kalevi Matus was  
conceived and composed in  
September to October 2000*

*Pencil drawing on cover by Kristjan Raud (1865-1943), "Linda kive kandmas" (ca. 1935)*

Symbols:

-  Unvoiced
-  Register flip, any high (or low) pitch
-  As low (or high) as possible
-  Ingressive, egressive airflow
-  Complex filter, the top vowel refers to lip position, the bottom refers to tongue position  
In this case, a slight reinforcement of harmonics will occur
-  Refers to glissandi, non-uniform movement between pitches
-  Wide vibrato
-  A voiced-voiced multiphonic produced by the vocal folds, begin by adding roughness to the tone
-  Rapid glottal stops, as seen in classical music traditions from India
-  Air to pitch ratio designation, both will have dynamic markings and the performer should try to balance the perception of the specified ratio in the output
-  contour notation, follow the contours accordingly from high to low
-  These symbols refer to the enclosed mapping of the vocal tract at the end of this description
-  Whistle, vary aperture and tongue positions during the duration of the gesture
-  Diaphragm pulsation, the effect is to disrupt the airstream as an articulation
-  Multiple glottal stops within the glissando between two pitches

"s-sasto..." p. 13, Backwards speech (song) the original text is "Nuttis kava kivi otsas"

-  p. 14, combining text with frications produced at locations specified
-  p. 14, a sustained stop at the location specified that is articulated by diaphragm pulses
-  sustained stop

## Performance Notes

**Kalevi Matus** is a series of six short choral movements with optional interludes. The text "Kalevi Matus" is an episode of the Estonian national epic **Kalevipoeg** (Meaning son of Kalev). In this story, Linda, Kalev's widow is mourning her husband's death and is carrying large stones to build a monument on his grave. At the time, Linda is pregnant with Kalevipoeg, the heroic figure of the epic. Weak from her condition, she drops a large stone. Unable to pick it up, she sits down on the stone and begins to cry. Her tears form a little puddle, which turn into a pond, and then into a lake. Today, you can still see Linda's large stone in the middle of her tear lake (Ülemiste lake) in Tallinn.

**Kalevi Matus** was designed for an amateur group, and continue a personal exploration of heightened developments of sound production and organization. As might be expected, certain compromises had to be accommodated in the rhythmic and pitch axes for an amateur group, but did allow for explorations of airflow, source, resonance, articulation and multiphonic production. Specifically, each movement looks towards differing aspects:

### *Movement one:*

The opening texture examines timbre as produced by the vocal fold source, the timbre is aggressive, bright, forward, nasal, brassy. This timbre is crucial to telling the story and to what follows. As a by-product of this sound, certain words are followed by a formant glide from /a/ or /e/ towards and /i/. This results in the dominant formant (specifically F2) raising in frequency and which will slightly reinforce the underlying harmonics, when combined with this special vocal timbre. Page two features a contrast of production by offering a deep, dark and backward placement, before a return to the opening timbre and tempo. The next section features a solo influenced by music of the Settu communities of southern Estonia that intermingles with material of the opening to end the movement.

### *Movement two:*

This entire movement is characterized by a rapid amplitude and pitch gain with a relatively lengthy decay. The voices will both synchronize and non-synchronize their movements

### *Movement three:*

Beginning with a sober narration, this movement features an increasingly dramatic rendition of Linda's plight. The narration is done by a solo bass voice, with the chorus providing a sound environment of frications produced according to the palatal mapping. Gradually the chorus becomes prominent and explores filtering of the palatal space, through unvoiced pitch productions. This is followed by the narrator reentering in a dramatic fashion and accompanied by the chorus who are producing complex and changing, voiced nasal filters.

### *Movement four:*

This movement begins with a children's chorus offstage, singing the traditional Estonian folk tune "Mu Süda, Ärka Üles" in a four-part chorale harmonization at *largo*. Then in *presto*, a three-part women's divisi elaborates upon the tune, beginning as a canon and then a canon out-of-control, as in the next section on page 11, the three parts are in different tempi with six different melodic formulae to sing with and against the other parts. Finally, this movement ends with a bass solo singing another traditional folk tune "Ma Annan Oma Südamet" in d minor, over which the chorus are softly holding extremely complicated, non-tonal harmonies, utilizing three-part complex filters.

### *Movement five:*

A motive c, b a-flat and g runs throughout this movement - harmonically and melodically. A solo woman's voice sings powerful expressions characterized by rapid glottal stops, diaphragm pulsations, registral flips and featuring a strong, brassy timbre. The choir both supports and interrupts the soloist. On page 14, the chorus uses a complex filter and source mechanism when applying a sustained stop with location indicated by palatal mapping that are articulated on a pitch by the diaphragm pulses. Over this the soloist combines her melody and text with frications indicated again by the mapping system. This produces voiced and unvoiced multiphonics.

### *Movement six:*

This last movement is reminiscent of the first movement with the addition of a more complicated rhythmic framework. Additionally, florid vocalization passages are included as a wink to the sickening practice of tone painting. Within this texture are found elements of the first movement embedded. Gradually the movement becomes intensified and closes with a nod to the opening of the entire collection of **Kalevi Matus**.

### *Interludes:*

*Cranes*, this references the bird. Three levels of cranes are found, low, mid and high. This interlude suggests an evening in a field as the birds approach from a distance and pass near overhead to land on a nearby shore.

*Cement Mixer and Table Saw*, this references the interesting sounds made by the construction workers at Polli Talu during the composition of **Kalevi Matus**.

*Tuning*, for two voices, allowing them to tune and detune to increase awareness and sensitivity to pitch

*Tuning, detuning, murmurs, bandwidth, glottal flips, glissandi*, this allows an entire chorus to tune, detune, produce murmurs around a central pitch, to explore the notion of bandwidth of a single pitch, to joyfully throw around registral flips and end with glissandi in the head of a flower.

*Folk tune "Ma Süda, Ärka Üles"*, sung in different tempi by any number of responsible groups or soloists

# Kalevi Matus

## Text with translation

<p>I.  <i>Linda, kurba leskinaine,  Mehe haua mälestuseks  Kive kokku kande'essa  Oli ühel päeval pakku,  Rasket raudakivi rahnu  Kaugelt kannud kalmu poole.  Kivi raske piinas pihta;  Lesel jõudu lõppemisel,  Rammu juba raugemisel,  Veel oli kaunis tükki teeda,  Tükki teeda, marka maada,  Enne kui jõudis kalmule.</i></p>	<p>I.  Linda, sad widow  For her husband's memory  Bringing together stones.  One day  A heavy iron stone  Carried from afar to the grave  The heavy stone gave her pain  The widows strength was  coming to an end (repeat)  Still there was a long way to  go  A long way to go  Before she reached the grave</p>	<p>IV.  <i>Lepasta lehed lähevad,  Toomingast tuulil tuiskevad,  Õunapuusta õilmekesed,  Kasesta urvad kaovad,  Alanevad haabadesta,  Taganevad tammedesta,  Varisevad vahterasta,  Kabi kukub kuuskedesta,  Pihlaka Kobarad kaovad. -  Ei minu pidu parane,  Ei minu elu ülene,  Vähene ei vaevapaevad,  Pisarrohked piinapäevad!"</i></p>	<p>IV.  Leaves of the Alder leave  The Birch cherry tree is  blowing in the wind  The apple tree is blowing in  the wind  The fruit of the birch tree will  disappear  The Aspens recede  The Oaks recede  The Maple trees are crumbling  The spruce cones fall to the  earth  And the Rowan Berry clusters  disappear  My life will not improve  My life will not improve  My difficulties will not  diminish  Neither my tear-filled painful  days"</p>
<p>II.  <i>Komistades künka vastu  Vasind Jalga viirastelli;  Kivi kippus libisema,  Põrkas hiiusepaaladesta,  Sõlmil seotud silmukesta  Prantsti! Jalge ette maha.  Võind ei vasind lese võimu,  Leinakurnal lõppend jõudu  Ootuspäevil raskejalgsel  Kivi maasta kergitada,  Teista korda sulle tõsta.</i></p>	<p>II.  Tripping over a little hill  With her tired feet  The stone slid away  Bouncing from the headband  Out of the knot in which it lay  Kaboom! It fell down in front  of her feet  And the tired widow couldn't  (her strength fading from her  mourning,  since she is pregnant, she is  already heavy),  pick up the stone the second  time</p>	<p>V.  <i>Linda Nuttis, Vaene leski,  Leinapõlve pisaraida,  Viletsuse silmavetta,  Nuttis kaua kivi otsas,  Kaljupakul kaevatessa.</i></p>	<p>V.  Linda cried, poor widow  Mourning tears  Mourning tears  She cried a long time on top of  her stone  She cried a long time on top of  her stone</p>
<p>III.  <i>Leski istus kivi otsa  Vasimusta puhkamaie;  Hakkas nutma haledasti,  Leinakurbust kustutama;  "O, mis vilets vaene leski,  Mahajäänud marjukene,  Kes kui tuba toeta,  Hoone seined katukseta,  Kui üks väli varjuta  Iga tuule tuigutusel,  Vete lainte veeretaval  Oksi ilmas peab elama,  Oksi kurbust kannatama!</i></p>	<p>III.  The widow sat own on the  stone  To rest from her tiredness  She started to cry  To extinguish her mourning  sadness:  "O! what a poor widow  leftover berry  like a room without support  like a building without a roof  like a plain without shelter  at the wind's mercy  at the waves mercy  alone in this world  alone to endure my sadness!</p>	<p>VI.  <i>Silmalauge vesi valgus  Laiaks loiguks lagedalle;  Loigust tõusis tiigikene,  Tiigist jälle järvekene.  Linda pisarate loiku,  Lese leinanutu järve  Võite näha tänapäeval,  Mis kui ülemiste järvi  Laagna mde peal lainetamas,  Vetevooge veeretamas.  Kivi seisab järve kaldal,  Kus peal leski leina nutnud,  Pisaraida pillutamud.</i></p>	<p>VI.  The water from her eyes  trickled  Down making a little puddle  The puddle became a pond  The pond became a lake  Linda's tear puddle  The widows mourning cry lake  You can see today  As Ülemiste lake  Like on top of the Laagna  mountain waving  Like on top of the Laagna  mountain waving  The stone stands by the shore  On which the widow cried her  mourning tears  On which the widow cried her  mourning tears</p>

Extremely bright, nasal, forward, brassy  
no vibrato

## I

[illegible]

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on four staves. The first three staves are for voices (Soprano, Alto, Tenor) and the fourth is for piano. The lyrics are in Latin: "Ki - vi ras - He - i pii - nas pih - ta Ki - vi ras - He - i pii - nas pih - ta; Le - sel jōu - du tōp - pe - mis -".



slower, legato  
dark, non-rasant  
back placement

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 8/8 time. The lyrics are: Ki-vi ra-rai-ra-ra ras-ke pii-nos pih-ta. The score includes dynamic markings (f) and phrasing slurs. The Soprano and Alto parts have a wavy line indicating a melisma or breath mark. The Tenor and Bass parts have a wavy line indicating a melisma or breath mark.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 8/8 time. The lyrics are: Le-sel jōu... du lōp-pe-mi-sel Ram-mu, Ram-mu ju--ba rau-ge-mi-sel. The score includes dynamic markings (mp) and phrasing slurs. The Soprano and Alto parts have a wavy line indicating a melisma or breath mark. The Tenor and Bass parts have a wavy line indicating a melisma or breath mark.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 8/8 time. The tempo is marked "Tempo 1, Finché 1". The lyrics are: Veel O - li Kau-nis tük - ki tee-da, tük-ki tee-i-dai mar-kai maa-dai mar - kai maa-dai - En-ne kui jōu - dis Kal-mu-le. The score includes dynamic markings (f) and phrasing slurs. The Soprano and Alto parts have a wavy line indicating a melisma or breath mark. The Tenor and Bass parts have a wavy line indicating a melisma or breath mark.





Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Finnish. The score is written on five staves. The lyrics are:

*Soprano:* Ki-vi ras-ke pii-nas. Rant-nu juba rau-ge-ni-sel. Veel o-ti hau-nis tük-ki tee-  
*Alto:* -ta. Liida le-sel jöu-du lop-pe-ni-sel. Veel o-ti hau-nis tük-ki tee-da  
*Tenor:* Ki-vi ras-ke pii-nas. Rant-nu juba rau-ge-ni-sel. Veel o-ti hau-nis tük-ki tee-  
*Bass:* Ki-vi ras-ke pii-nas. Rant-nu juba rau-ge-ni-sel. Veel o-ti hau-nis tük-ki tee-




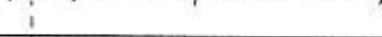


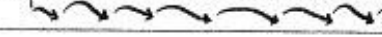








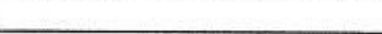




















Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Finnish. The score is written on five staves. The lyrics are:

*Soprano:* mar-ke maa-da En-ne-i kui jöu-dis kal-mu-le-i mi-  
*Alto:* -da mar-ke maa-da En-ne-i kui jöu-dis kal-mu-le  
*Tenor:* mar-ke maa-da En-ne-i kui jöu-dis kal-mu-le-i mi-  
*Bass:* -da mar-ke maa-da En-ne-i kui jöu-dis kal-mu-le-i mi-

Empty musical staves for additional notation.

Handwritten musical notation on a staff with a treble clef. The notation includes wavy lines and arrows. Below the staff, there are four groups of text: "Ko-mi-shi-de", "Kio-ka nas-tu vii", "sond ja-l-qn", and "vii - ra - te-ri". To the right, there are two groups of text: "Ki-vi kip-pur" and "li - bi - se - m,". Above the staff, there are some handwritten notes and symbols, including "1''" and "oim".

(not in sync)

a.                                       

Handwritten musical notation on three staves, labeled 'a', 'b', and 'c' on the left margin. The notation includes notes, rests, and dynamic markings like 'pp' and 'f'. The text 'Võind ei väärind' is written below the notes. The word 'K' is written below the first staff. The word 'K' is also written below the second staff. The word 'K' is also written below the third staff. The word 'K' is also written below the fourth staff.

**Soprano solo:**

le - se      või - - - mu      na      võind ei vä - - - sind      se - se      või - mu      Rhythm in speech

ad lib unvoiced contours and rhythms - all voices solo

le - se      või - - - mu      lei - na - kur - nat      lõppend jõu - du      do - tur - pae - vil      ras - ki - jal - gul - sel

le - se      või - - - mu      lei - na - kur - nat      lõppend jõu - du      do - tur - pae - vil      ras - ki - jal - gul - sel

(in synch) (not in synch)

s, t 2"

Ni maa sta

s, b

vi maa sta

(in synch)

s, t

Ker gi ta da

s, b

Ker gi ta da

(not in synch)

s, t 1" 2" 2"

Tai sta Kor da sül

s, b

Tai sta Kor da sül

(in synch)

s, t 1"

le tö sta

s, b

le tö sta

### III

sober, not too dramatic

discretor: Leski istus kivi otsa Väsi musta polkumäie; Hakkas nutra haledasti, Leinakurbust kuskutuma;

Narrator: ११ Oh, mit vilets vaene lesxi, Mahajānqud marjuxene, Kes Koi tuba toeta, Hoone seinad kutuktoeta,  
 Ill. piece:  $x^5$   $x^4$   $x^3$   $x^2$   $x^1$   $\binom{0}{2}$   
 fric \_\_\_\_\_  
 FA \_\_\_\_\_  
 fric \_\_\_\_\_

N: Kõ: üks väli: varjutan I -- ga tuule tuiutusel, Vete laine veeretaval, Üks: ilmas peab

elana,  $\bigcirc$   $\hat{u}k$ : Kurbust Kan-na-ta-na! <sup>66</sup>

$\hat{f}^3$  —  $\hat{f}^2 - \hat{e}^1$  — — — — —

$\hat{f}^{10}$  — — — — —

$\hat{e}^1$   $\hat{e}^2$   $\hat{e}^3$   $\hat{e}^4$   $\hat{e}^5$

stapa

[illegible][illegible]

Extremely dramatic w/ wide pitch movement

Matajānūd marjū Kene, Koo Kvi tuba toetm

All Nasal

Filter

*(Handwritten musical notation with notes and pitch contour line)*

N: Hooned seavad katukseta, Koi ühe väli varjuda

Iga tuule tuiutusel

Handwritten musical notation for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) with notes and lyrics in Estonian.

Handwritten musical notation for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) with notes and lyrics in Estonian.

N: vete tainte vee - rre - ta - val, Üks

ilmas peab elama,

Handwritten musical notation for the second system, featuring four staves (Soprano, Alto, Tenor, Bass) with notes and lyrics in Estonian.

Handwritten musical notation for the second system, featuring four staves (Soprano, Alto, Tenor, Bass) with notes and lyrics in Estonian.

All Voices: Üks! Kurrubust kannan natama!

Handwritten musical notation for the third system, featuring a single staff for all voices with notes and lyrics in Estonian.



*largo*

mul mu ju-mal nii kui öö-sel mind hai-dis Si-nu kü-si, nii pää-vel ka mind kan-na

mul mu ju-mal nii kui öö-sel mind hai-dis Si-nu kü-si, nii pää-vel ka mind kan-na

mul mu ju-mal nii kui öö-sel mind hai-dis Si-nu kü-si, nii pää-vel ka mind kan-na

mul mu ju-mal nii kui öö-sel mind hai-dis Si-nu kü-si nii pää-vel ka mind kan-na,

*presto*

in-glid var-juks an-na le-pas-tu le-hed lüh-e-vad,

mul in-glid var-juks an-na

mul in-glid var-juks an-na

mul in-glid var-juks an-na

*Three-part women's chorus on stage*

too-mis-gast tuu-ti lüh-e-vad, õu-na-puu-sta õil-me-ke-sed, ka-se-sta ur-vad ma-ri-vad,

A - la - ne - vad haa - ba - de - - - sta, Ta - ga - ne - - vad tam - ne -

de - sta Va - ri - se - vad yah - te - - ra - - sta, Kü - bi Ku - keb Kuu - ske - de - sta, Pi - h - -

la - ka ko - bu - rad Ei mi - nu pi - de Ei mi - nu ü - le - ne, Vä - he - me Ei vat - va - pä - vad, Pi - sur - rok - keh pii - na - pä - vad?  
 Koo - vo, pa - ra - ne, e - lu

allan

All values  
are 50%.

Each voice must arrange the following melodies, in any order, ensuring that each melody is performed the specified number of times → arrange in any order except in a linear manner (i.e. Not A, B, C, D, E, F)

(A) 

Handwritten musical notation for '2x' on two staves. The notation includes various rhythmic values, accidentals, and dynamic markings like 'f' and 'p'.

$\frac{1}{2}$  = 90 1x  
 $\frac{1}{4}$  = 180 2x  
 $\frac{1}{8}$  = 360 4x

Handwritten musical notation for a piece in 4/4 time, marked with a circled 'F' and a tempo of 120. The notation is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is indicated as 120, with a note that it is 2x the tempo of the first two measures. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff continues the melody, also in treble clef and one flat key signature.

unison when sequence  
is complete

Tempo, rhythm ad lib  
always sustained, stagger breathes

Handwritten musical score for the first system, featuring four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef. The lyrics are written below the staves.

Ei mi-nu pi-du pa-ra-ne, Ei mi-nu e-lu

Handwritten musical score for the second system, featuring four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef. The lyrics are written below the staves.

ü-le-ne, Vä-he-ne ei vae-va-päe-vad, pi-sar-rah-ked

Handwritten musical score for the third system, featuring four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef. The lyrics are written below the staves.

pii-na-päe-vad  
Ei minu pido parame, Ei minu elu ülene, Vähe-ne ei vaevapäevad, Pisarrahked piinapäevad!



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Portuguese.

**Soprano:** Lin - ri - sue Lei - pi -

**Alto:** da - ri - ne na pi - sa -

**Tenor:** not - ri - les poi

**Bass:** tis - ki - ve pi - tu - ra -

Handwritten musical score for four voices and piano accompaniment. The lyrics are in Portuguese.

**Soprano:** Li - - - - - n - da aut - tis, A - vne - ne lo - s - Ki Lei - na - pol - ve pi - - - - - sa -

**Alto:** - sa - - - - rai - da vi - - - - let - - - - (f) - su - se sil - ma - vet - ta Not - - - - - tis

**Tenor:** - rai - da vi - - - - let - - - - su - se sil - ma - vet - ta Not - - - - - tis

**Bass:** pi - - - - - sa - rai - da vi - - - - let - - - - (f) - su - se sil - ma - vet - ta Not - - - - - tis

Handwritten musical score for four voices and piano accompaniment. The lyrics are in Portuguese.

**Soprano:** i - - - - - rai - da vi - let - su - se sil - ma - vet - ta

**Alto:** Kau - a Ki - - - - - vi ot - - - - - sas - s s - sas - to i - vi - - - - - Ka -

**Tenor:** Kau - a Ki - - - - - vi ot - - - - - sas - s s - sas - to i - vi - - - - - Ka - va - ka - si - tu -

**Bass:** Kau - a Ki - - - - - vi ot - - - - - sas - s s - sas - to i - vi - - - - - Ka - va - ka - si - tu -



Handwritten musical score for a piece titled "Kalevala". The score is written on five staves. The top staff is for the solo voice, with lyrics in Finnish: "Nä - ti - s", "Kau - - - - a", "Ki - vi", "ot - - - - sa", "Käl - ju - pa - - - - k - ul", "Kae - -". The lyrics are written below the notes. The other four staves are for instruments, likely strings, and contain various musical notations including notes, rests, and dynamic markings like "pp" and "f". The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for "The Rose Tree". The score is written on five staves. The first staff is for the vocal line, and the subsequent four staves are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The vocal line begins with a treble clef and a key signature change from one flat to two flats. The piano accompaniment starts with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for "L'Espresso" by Umberto Bignardi. The score is for a 4-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Italian: "Linda not-tis, Vag-ge les-Ki Lei-na--pál-ve pi-su-Arai-da". The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The vocal parts have lyrics written below the notes. The score is handwritten on a single page with a large margin at the bottom.

Handwritten musical score for the song "Nuttin' But a String" by The Roots. The score is written on five staves. The top four staves represent a 4-part vocal harmony, and the bottom staff represents the piano accompaniment. The lyrics are written above the vocal staves: "vi - let su - re si - ra - vel - ta Nut - tin' But a Kau - a Ki - vi of - ten". The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like "mf".

Handwritten musical score for "Kul-ju-pa-Kul" in 4/4 time. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: Kul-ju-pa-Kul, Lin-da val-ne les-ki. The score includes various musical notations such as notes, rests, and dynamic markings like "ppp" and "mf".

aggressive!  
extremely bright, nasal, forward, brassy  
no vibrato

VI

Sil - ma - lau - ge ve - si val - gus Lai - aks loi - gus la - ge - de - ne

Sil - ma - lau - ge ve - si val - gus Lai - aks loi - gus la - ge - de - ne

Sil - ma - lau - ge ve - si val - gus Lai - aks loi - gus la - ge - de - ne

Lin - da - i, Kur - ba - i tes - Xi - nai -

Sil - ma - lau - ge ve - si val - gus Lai - aks loi - gus

Sil - ma - lau - ge ve - si val - gus Lai - aks loi - gus

Sil - ma - lau - ge ve - si val - gus Lai - aks loi - gus

8-ne-i, Ma-he-i hau-a-i mui-le-i-slu-fen Ki-ve Koth-Ku Kan-de-sa-sa

ge - de - ne Loi - gus tau - sis

ge - de - ne Loi - gus tau - sis

ge - de - ne Loi - gus tau - sis

Lin - da - i, Kur - ba - i tes - Xi - nai - nei, Ma - he - i hau - a - i mui - le - i - slu - fen Ki - ve Koth - Ku Kan - de - sa





Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 4/4 time and features lyrics in Finnish. The piano part includes markings for "solo" and "sele".

**Soprano (S):** le-stu-seks mä-le-stu-seks jär-vi Vsi-te nä-ha tä-na-päe - val Mis Kui ü - - -

**Alto (A):** Vsi-te nä-ha tä-na-päe - val Mis Kui ü - - - le - - mis - te jär-vi Laa-gna mie pe-al-pe-al lai-ne-mas

**Tenor (T):** Vsi-te nä-ha tä-na-päe - val Mis Kui ü - - - le - - mis - te jär-vi Laa-gna mie pe-al-pe-al lai-ne-mas

**Bass (B):** Vsi-te nä-ha tä-na-päe - val Mis Kui ü - - - le - - mis - te jär-vi Laa-gna mie pe-al-pe-al lai-ne-mas ve - te-voo-ge vee-re-ta - mas

Handwritten musical score for four voices and piano accompaniment. The score is in 4/4 time and features lyrics in Finnish. The piano part includes a "Crescendo" marking.

**Soprano (S):** le-mis - te jär-vi Laa-gna mie pe-al-pe-al lai-ne-ta-mas ve - te-voo-ge vee-re-ta - mas

**Alto (A):** le-mis - te jär-vi Laa-gna mie pe-al-pe-al lai-ne-ta-mas ve - te-voo-ge vee-re-ta - mas

**Tenor (T):** ve - te-voo-ge vee - - - re-ta - mas ve - - - te-voo-ge vee - re - ta - mas Lin-da pi-sa-ra-te loi-Ku

**Bass (B):** ve - te - voo-ge vee - re - ta - mas Lin-da pi-sa-ra-te loi-Ku le-se lei-na-nu-tu jär-ve Vsi-te nä-ha

Handwritten musical score for four voices and piano accompaniment. The score is in 4/4 time and features lyrics in Finnish. The piano part includes a "Crescendo" marking.

**Soprano (S):** tä - - - na - päe-val Mis Kui ü-le-mis-te jär-vi Laa-gna mie pe-al lai-ne-ta-mas ve - te - voo-ge vee-re-ta - mas

**Alto (A):** ve - te - voo-ge vee - - - re - ta - mas Lin-da pi-sa-ra-te loi-Ku le-se lei-na-nu-tu jär-ve

**Tenor (T):** le-se lei-na-nu-tu jär-ve Vsi - te nä-ha tä - - - na - päe-val Mis Kui ü-le-mis - te jär-vi Laa-gna mie pe-al

**Bass (B):** tä - - - na - päe-val Mis Kui ü-le-mis-te jär-vi Laa-gna mie pe-al lai-ne-ta-mas, ve - te - - - voo-ge vee-re-ta - mas



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written in 7/8 time and features Estonian lyrics. The lyrics are: "Ki-vi sei-sab jär-ve kal-dal, Kus pe-al les-ki lei-na nut-nud, Pi-sa-rai-da pi-lu-ta-nud." The piano part is written in the bass clef with a key signature of one flat (B-flat).

S  
A  
T  
B

Handwritten musical notation for Soprano, Alto, Tenor, and Bass staves, with lyrics in Estonian: "Ki-vi sei-sab jär-ve kal-dal, Kus pe-al les-ki lei-na nut-nud, Pi-sa-rai-da pi-lu-ta-nud."

9 October 2000  
 Põlvi Talu Arts Center  
 Rame Küla, Estonia