Kalevi Matus

for S,A,T,B chorus

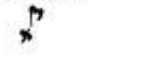
Kalevi Matus (2000, #58)
Semi-finalist
Netherlands Radio Choir, Composition Competition, 2007

Michael Edward Edgerton

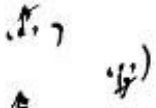
Dedicated to Marika Blossfeldt,
Artistic Director of Polli Talu Arts Center,
an International Residential Center
in Rame Küla, Estonia where
Kalevi Matus was
conceived and composed in
September to October 2000

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

Symbols:



Unvoiced



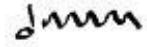
Register flip, any high (or low) pitch

As low (or high) as possible

Ingressive, egressive airflow

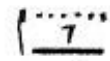
Complex filter, the top vowel refers to lip position, the bottom refers to tongue position
In this case, a slight reinforcement of harmonics will occur

Refers to glissandi, non-uniform movement between pitches

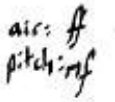


Wide vibrato

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

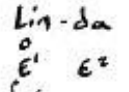
These symbols refer to the enclosed mapping of the vocal tract at the end of this description

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

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

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 formuli to sing with and against the other parts. Finally, this movement ends with a bass solo singing another traditional folk tune "Ma Annan Oma Südame" 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, the 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

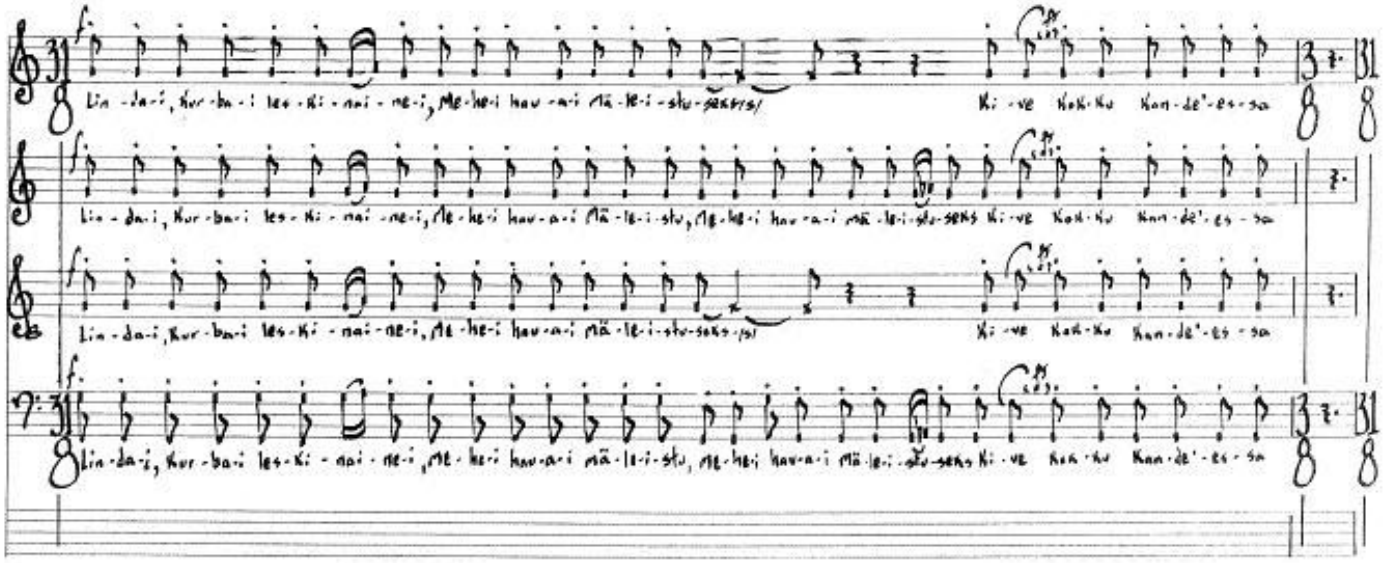
Kalevi Matus
Text with translation

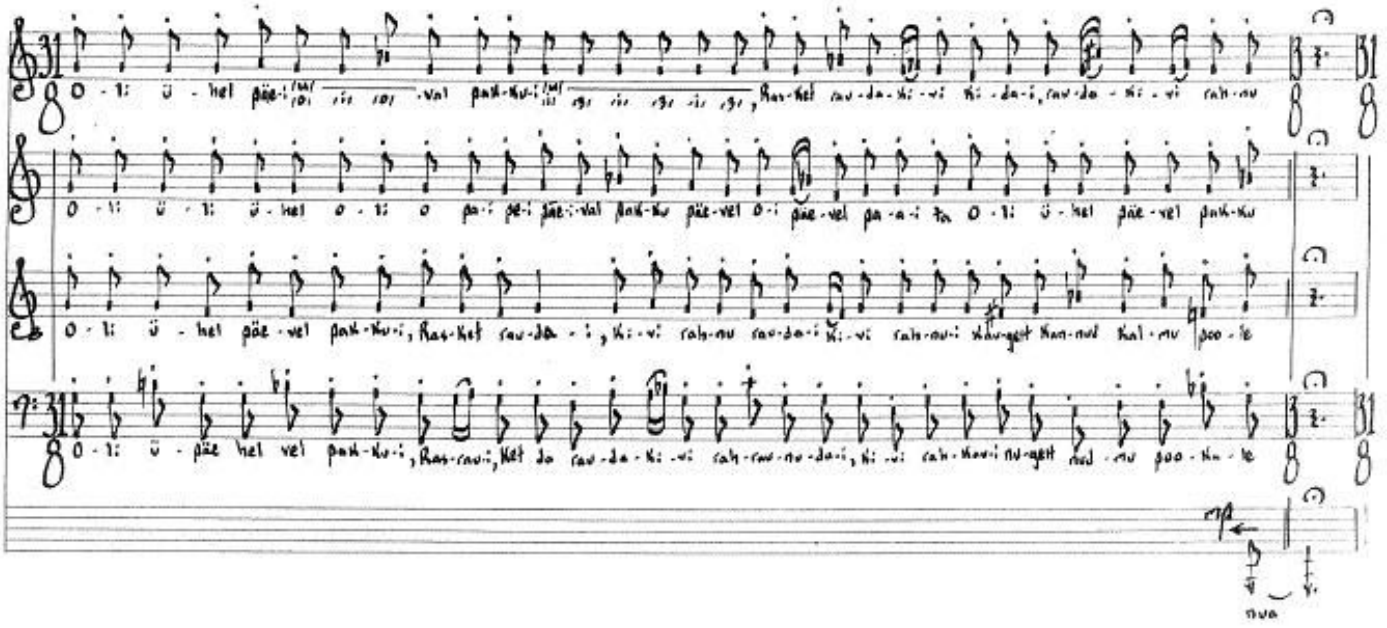
I.	I.
Linda, kurba leskinaine, *Mehe haua mälestuseks* *Kive kokku kande'essa* *Oli ühel päeval pakku,* *Rasket raudakivi rahnu* *Kaugelt kannud kalmu poole.* *Kivi raske piinas pihta;* *Lesel jõudu lõppemisel,* *Rammu juba raugemisel,* *Veel oli kaunis tükki teeda,* *Tükki teeda, marka maada,* *Enne kui jõudis kalmule.*	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
II.	**II.**
Komistades künka vastu *Väsind Jalga viirastelli;* *Kivi kippus libisema,* *Põrkas hiuksepaeladesta,* *Sõlmil seotud silmuksesta* *Prantsti! Jalge ette maha.* *Võind ei väsind lese võimu,* *Leinakurnal lõppend jõudu* *Ootuspäevil raskejalgsel* *Kivi maasta kergitada,* *Teista korda sülle tõsta.*	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
III.	**III.**
Leski istus kivi otsa *Väsimusta puhkamaie;* *Hakkas nutma haledasti,* *Leinakurbust kustutama:* *"Oh, mis vilets vaene leski,* *Mahajäänud marjukene,* *Kes kui tuba toeta,* *Hoone seinad katukseta,* *Kui üks väli varjuta* *Iga tuule tuigutusel,* *Vete lainte veeretaval* *Üksi ilmas peab elama,* *Üksi kurbust kannatama!*	The widow sat own on the stone To rest from her tiredness She started to cry To extinguish her mourning sadness: "Oh 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!
IV.	**IV.**
Lepasta lehed lähevad, *Toomingast tuulil tuiskavad,* *Õunapuusta õitmekesed,* *Kasesta urvad kaovad,* *Alanevad haabadesta,* *Taganevad tammedesta,* *Varisevad vahterasta,* *Käbi kukub kuuskedesta,* *Pihlaka Kobarad kaovad. -* *Ei minu pidu parane,* *Ei minu elu ülene,* *Vähene ei vaevapaevad,* *Pisarrohked piinapäevad!"*	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"
V.	**V.**
Linda Nuttis, Vaene leski, *Leinapõlve pisaraida,* *Viletsuse silmavetta,* *Nuttis kaua kivi otsas,* *Kaljupakul kaevatessa.*	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
VI.	**VI.**
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 mäe peal lainetamas,* *Vetevooge veeretamas.* *Kivi seisab järve kaldal,* *Kus peal leski leina nutnud,* *Pisaraida pillutanud.*	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

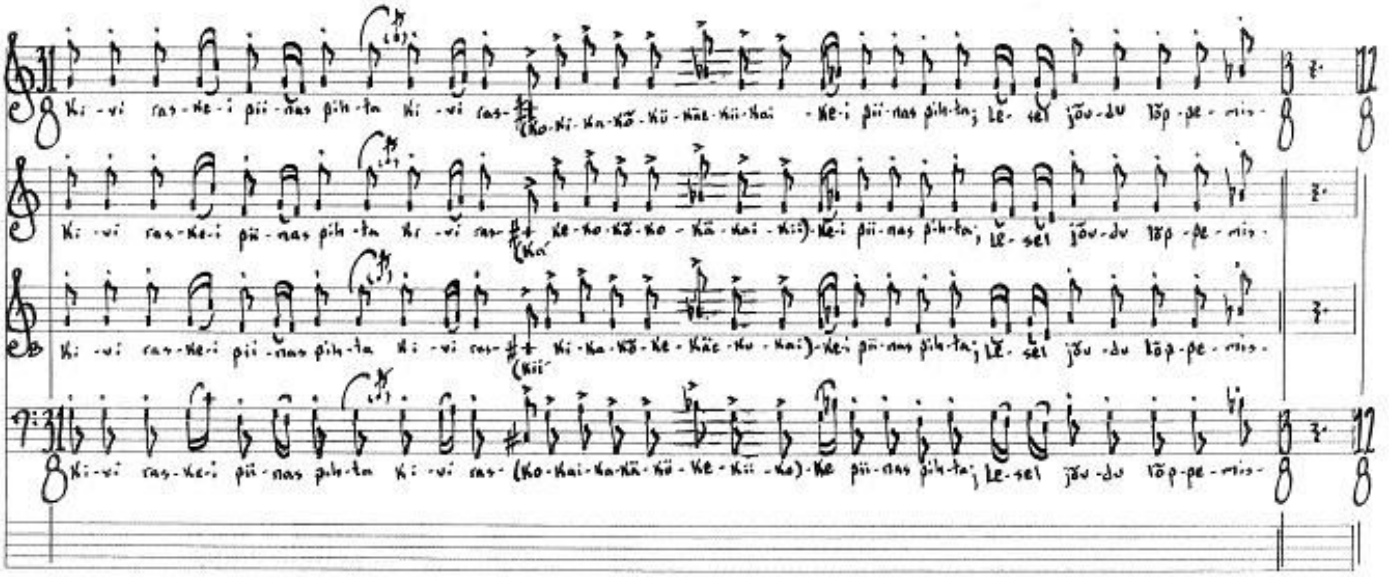
aggressive!
extremely bright, nasal, forward, brassy
no vibrato

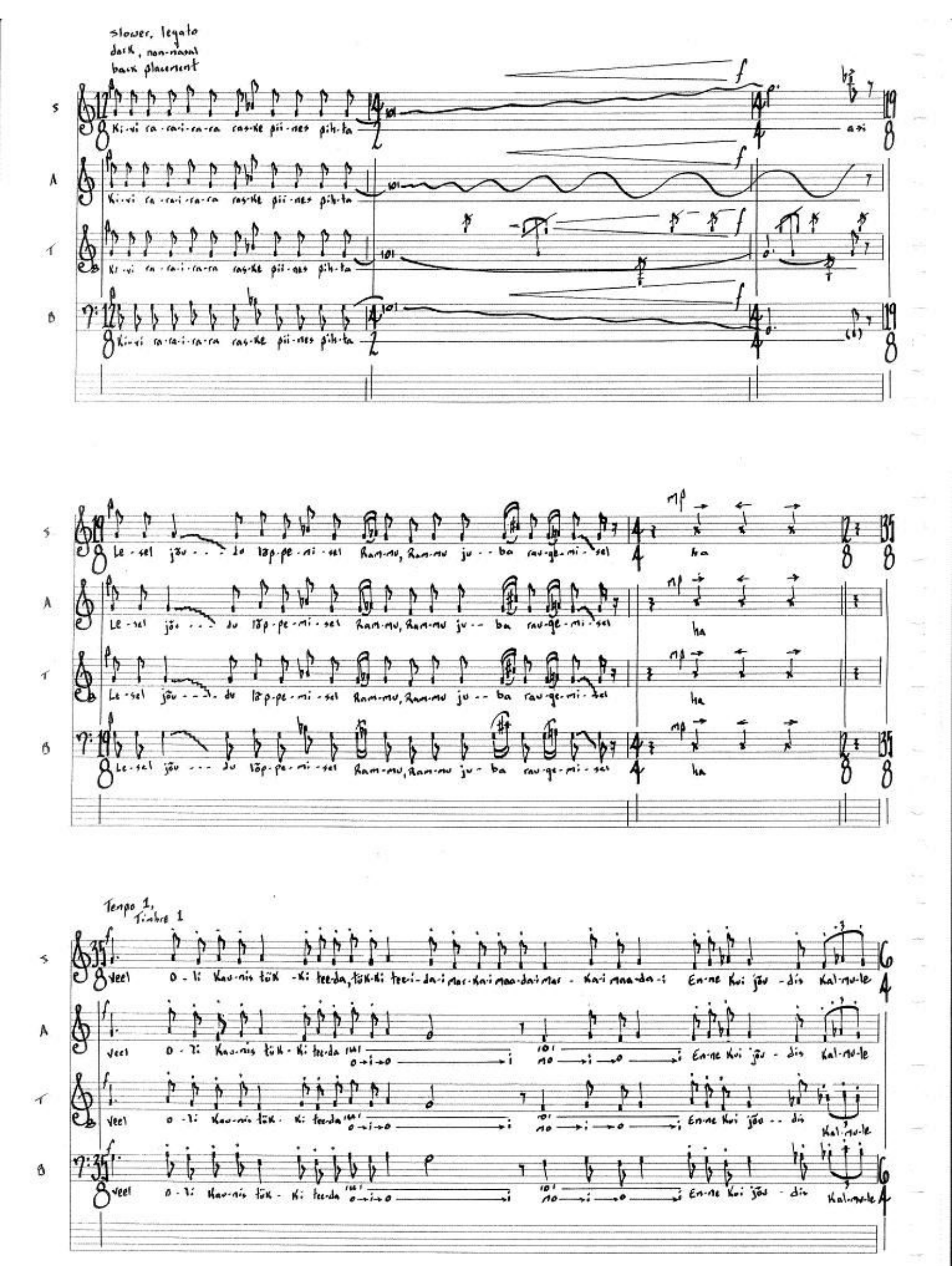
Kalevi Matus

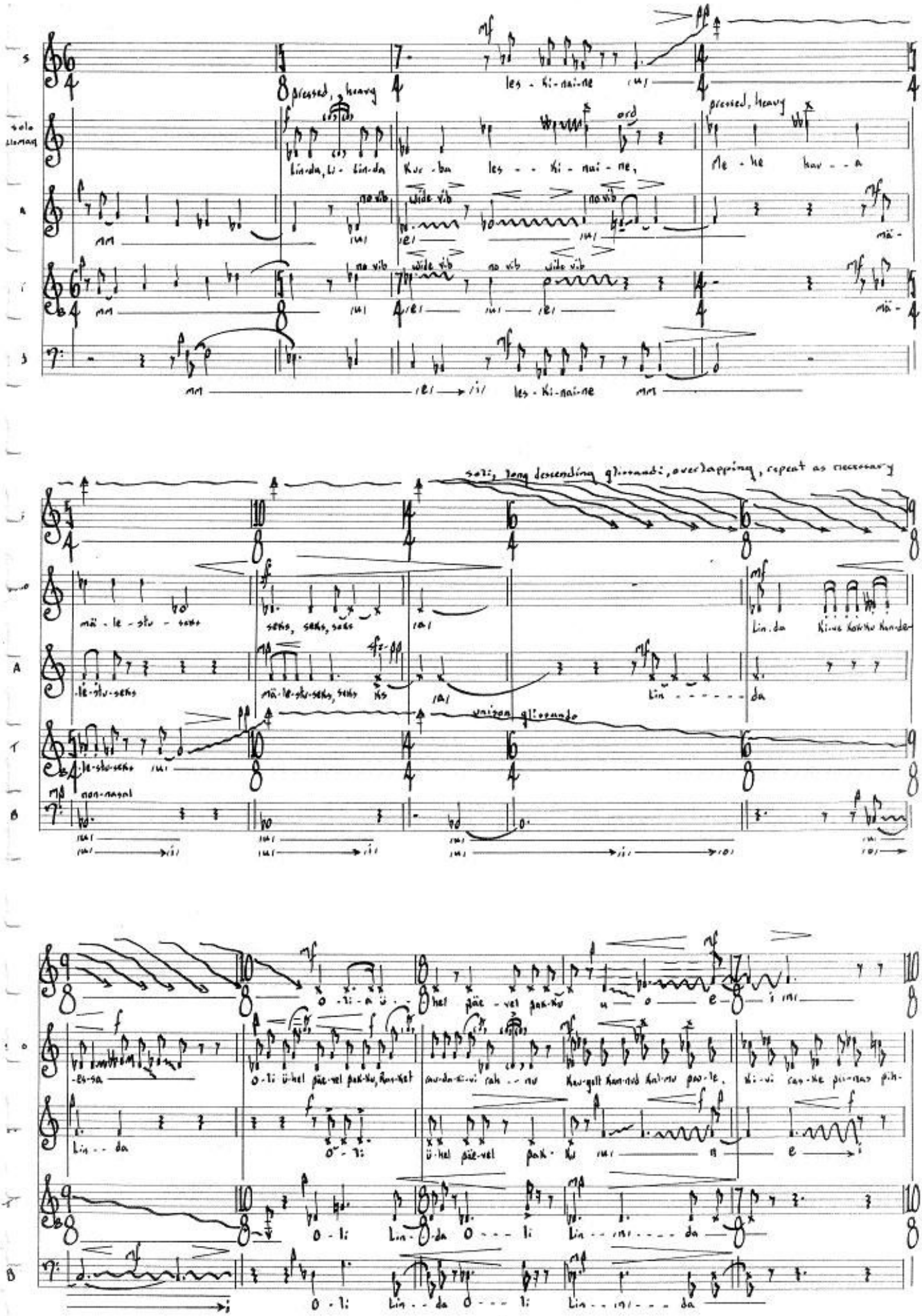
I

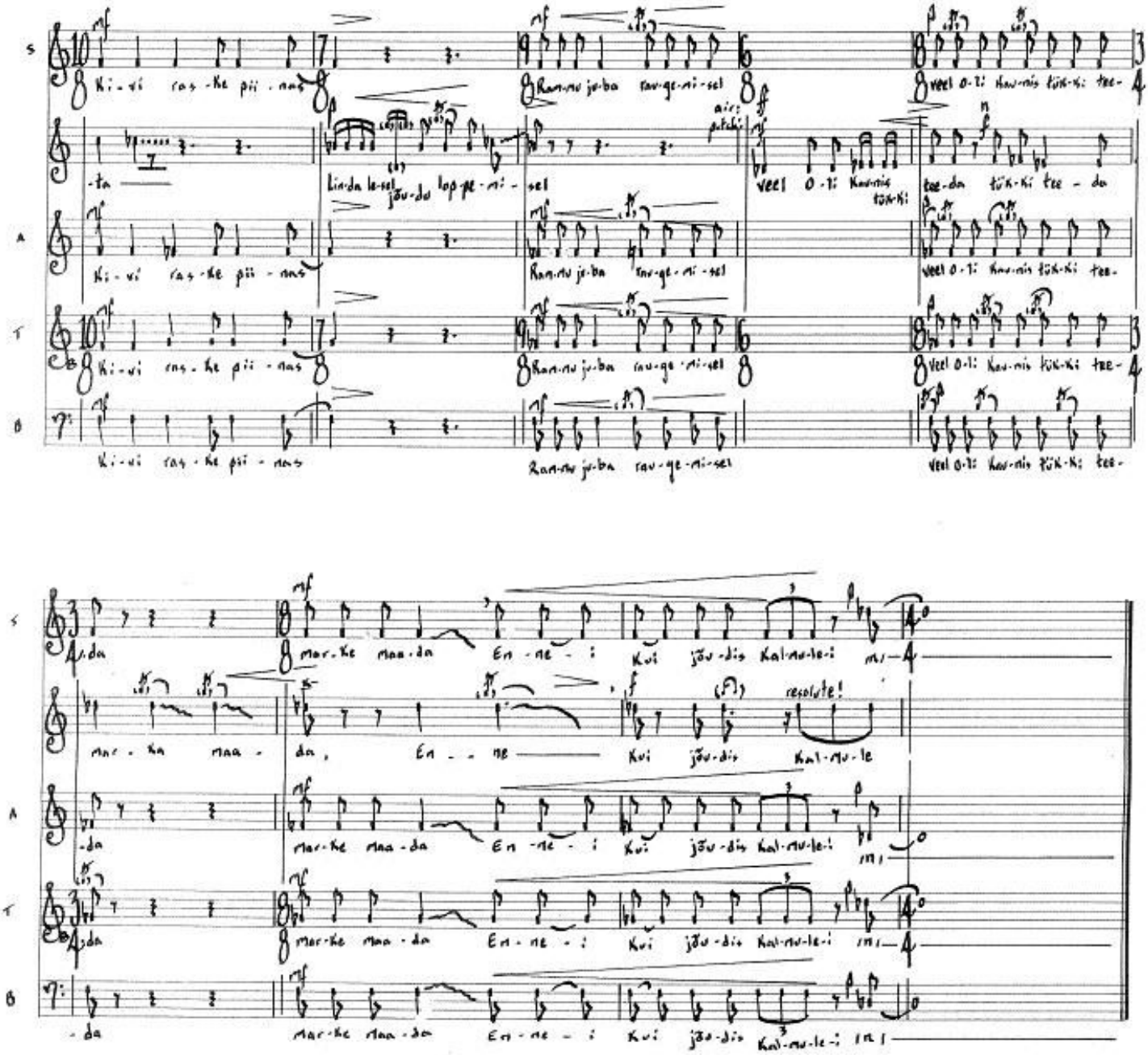







slower, legato
dark, non-nasal
back placement
S
A
T
B
Ki-vi ra-ra-i-ra-ra ras-ke pii-nes pih-ta
Le-sel jõu - - - du lõp-pe-mi-sel Ram-mu, Ram-mu ju - - ba rau-ge-mi-sel
ha
Tempo 1,
Timbre 1
veel o-li kau-nis tük-ki tee-da, tük-ki tee-i-da-i mar-kai maa-dai mar-kai maa-da-i En-ne kui jõu-dis kal-mu-le


S
solo
A
T
B
pressed, heavy
les - ki-nai-ne
Lin-da, Li - Lin-da Kur - ba les - - ki - nai - ne,
Me - he hav - - a
no vib
wide vib
mä -
mm
les - ki-nai-ne
soli, long descending glissandi, overlapping, repeat as necessary
mä - le - stu - seks
seks, seks, seks
Lin-da
le-stu-seks
mä-le-stu-seks, seks
Lin - - - - - - da
unison glissando
non-nasal
O - li - a ü - - hel päe - vel pak-ku u - o - e - i
es-sa
O - li ü-hel päe-vel pak-ku, kan-ket
Lin - - da
O - li
ü-hel päe-vel pak - ku
O - li Lin - da O - - - li Lin - - - da
O - li Lin - - da O - - - li Lin - - - da



S: Ki-vi ras-ke pii-nas Ram-mu ju-ba rau-ge-mi-sel veel O-ti kau-nis tük-ki tee-

-ta Lin-da le-sel jõu-du lop-pe-mi-sel veel O-ti kau-nis tük-ki tee-da tük-ki tee-da

A: Ki-vi ras-ke pii-nas Ram-mu ju-ba rau-ge-mi-sel veel O-ti kau-nis tük-ki tee-

T: Ki-vi ras-ke pii-nas Ram-mu ju-ba rau-ge-mi-sel veel O-ti kau-nis tük-ki tee-

B: Ki-vi ras-ke pii-nas Ram-mu ju-ba rau-ge-mi-sel veel O-ti kau-nis tük-ki tee-

S: -da mar-ke maa-da En-ne-i kui jõu-dis kal-mu-le-i mi-

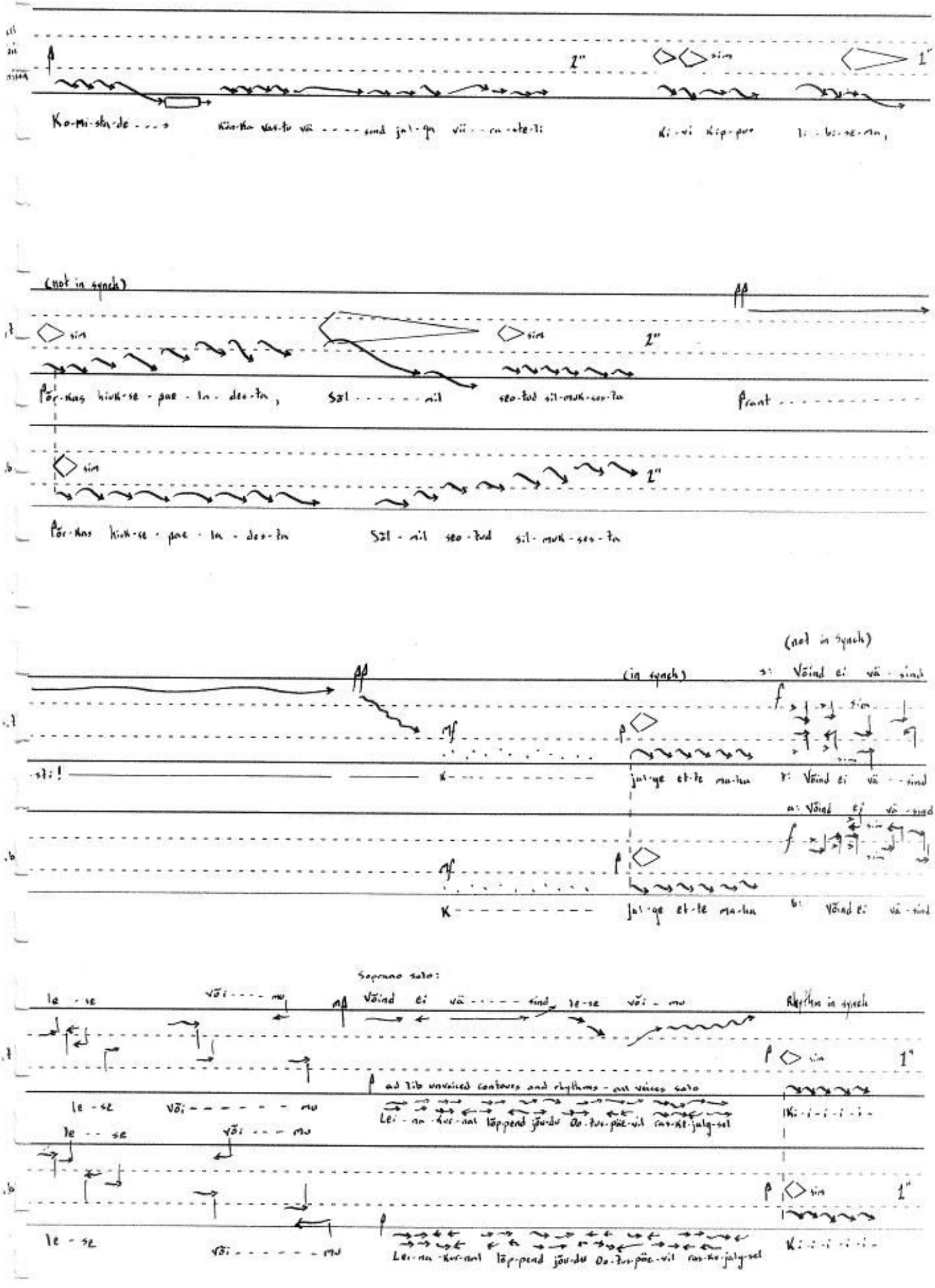
mar-ka maa-da, En-ne kui jõu-dis kal-mu-le

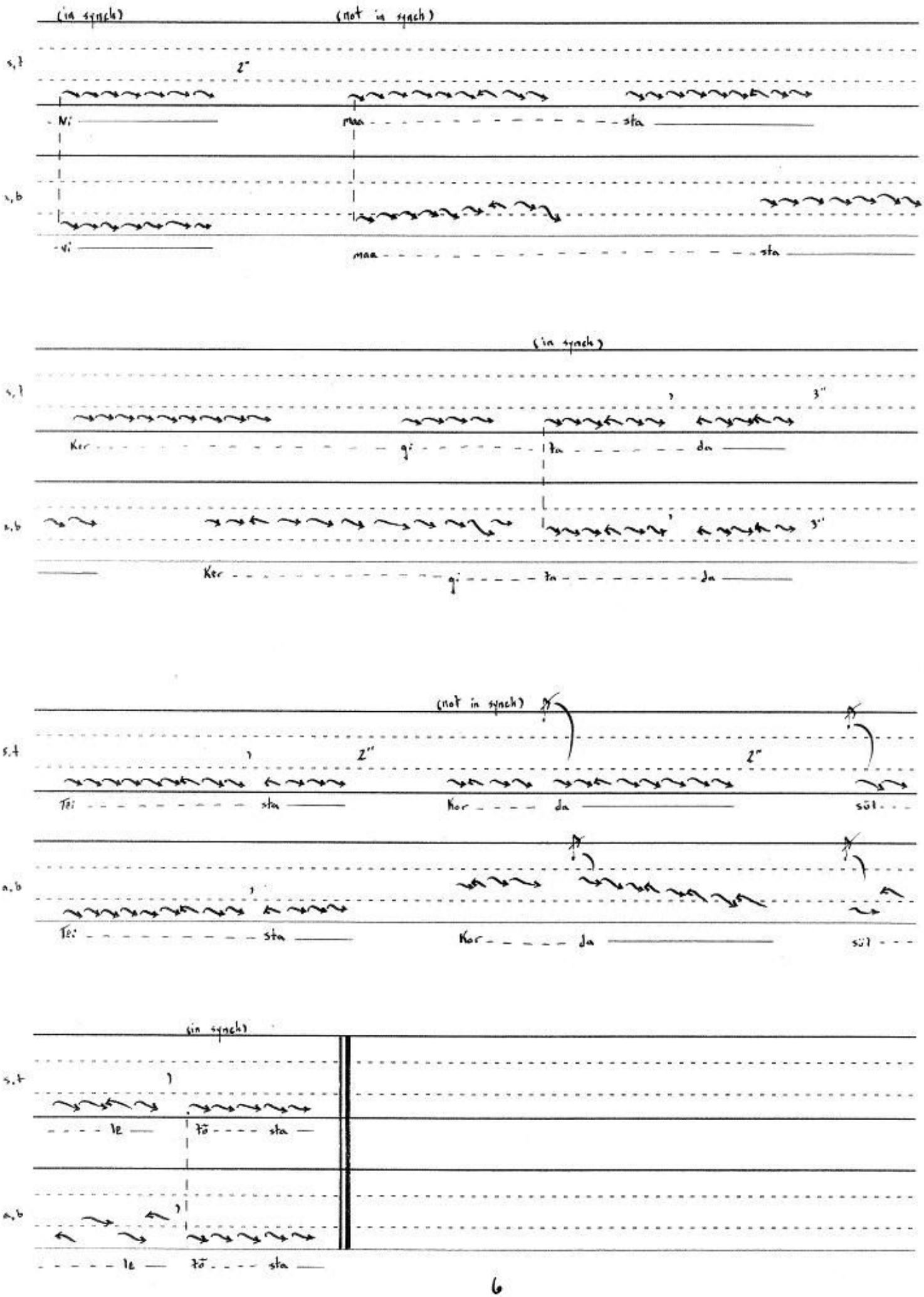
resolute!

A: -da mar-ke maa-da En-ne-i kui jõu-dis kal-mu-le-i mi-

T: -da mar-ke maa-da En-ne-i kui jõu-dis kal-mu-le-i mi-

B: -da mar-ke maa-da En-ne-i kui jõu-dis kal-mu-le-i mi-


Ko-mi-sta-de - - - s
Kün-ka vas-tu vä - - - - sind jal-ga vii - - ra-ste-li
Ki-vi kip-pus
li - bi-se-ma,
(not in synch)
Pör-kas hiuk-se - pae - la - des-ta,
Söl - - - - - - mil
seo-tud sil-muk-ses-ta
Prant - - - - - - - - - - - -
Pör-kas hiuk-se - pae - la - des-ta
Söl - mil seo-tud sil-muk-ses-ta
(not in synch)
(in synch)
s: Võind ei vä - sind
sti!
jal-ge et-te ma-ha
t: Võind ei vä - - sind
a: Võind ei vä - sind
jal-ge et-te ma-ha
b: Võind ei vä - sind
Soprano solo:
le - se
Või - - - - mu
Võind ei vä - - - - - sind le-se Või - mu
Rhythm in synch
ad lib unvoiced contours and rhythms - all voices solo
le - se
Või - - - - - - - mu
Lei - na - kur-nal lõp-pend jõu-du Oo-tus-päe-vil ras-ke-jalg-sel
Ki - i - i - i - i -
le - - se
Või - - - mu
le - se
Või - - - - - - mu
Lei-na-kur-nal lõp-pend jõu-du Oo-tus-päe-vil ras-ke-jalg-sel
Ki - i - i - i - i -


(in synch)
(not in synch)
s,t
2"
Ni
maa
sta
a,b
ni
maa
sta
(in synch)
s,t
3"
Ker
gi
ta
da
a,b
3"
Ker
gi
ta
da
(not in synch)
s,t
2"
2"
Tei
sta
Ker
da
sül
a,b
Tei
sta
Ker
da
sül
(in synch)
s,t
le
tō
sta
a,b
le
tō
sta

sober, not too dramatic

Narrator: Leski istus kiui otsa Väsimusta pulkkamaie; Hakkas nutma haledasti, Leinakurbust kustutama:

Narrator: „Oh, mis vilets vaene leski, Mahajäänud marjukene, Kes kui tuba toeta, Hoone seinad katukseta,

III sizes: x^5 x^4 x^3 x^2 x^1 fric — f^4 fric

N: Kui üks väli varjuta I -- ga tuule tuigutusel, Vete lainte veeretaval, Üksi ilmas peab

V: f^1 fric — f^2 fric — f^3 — f^2

I: elama, Üksi kurbust kan - na - ta - ma!"

— f^3 — f^2 — E^1 — fric — E^1 E^2 E^3 E^4 E^5 stops

stops — E^1 E^2 E^3 E^4 E^5 — E^1 E^2 E^3 E^4 E^5 E^6 — S,A: mf E^1 E^2 E^3 E^4 E^5 — look at each other

T,B: mf E^1 E^3 E^2 E^5 E^4

mf — whistle - vary aperture — E^1 E^2 E^3 E^4 E^5 E^5 filter — E^3 E^1 E^2 E^4 — f C^1 C^2 C^4 C^6 C^8

E^1 E^2 E^3 E^4 E^5 E^5 filter — E^1 E^3 E^4 E^2 — C^1 C^2 C^4 C^6 C^8

E^1 E^3 E^2 E^5 E^4 E^4 filter — E^5 E^3 E^2 E^1 — C^1 C^3 C^5 C^7 C^9

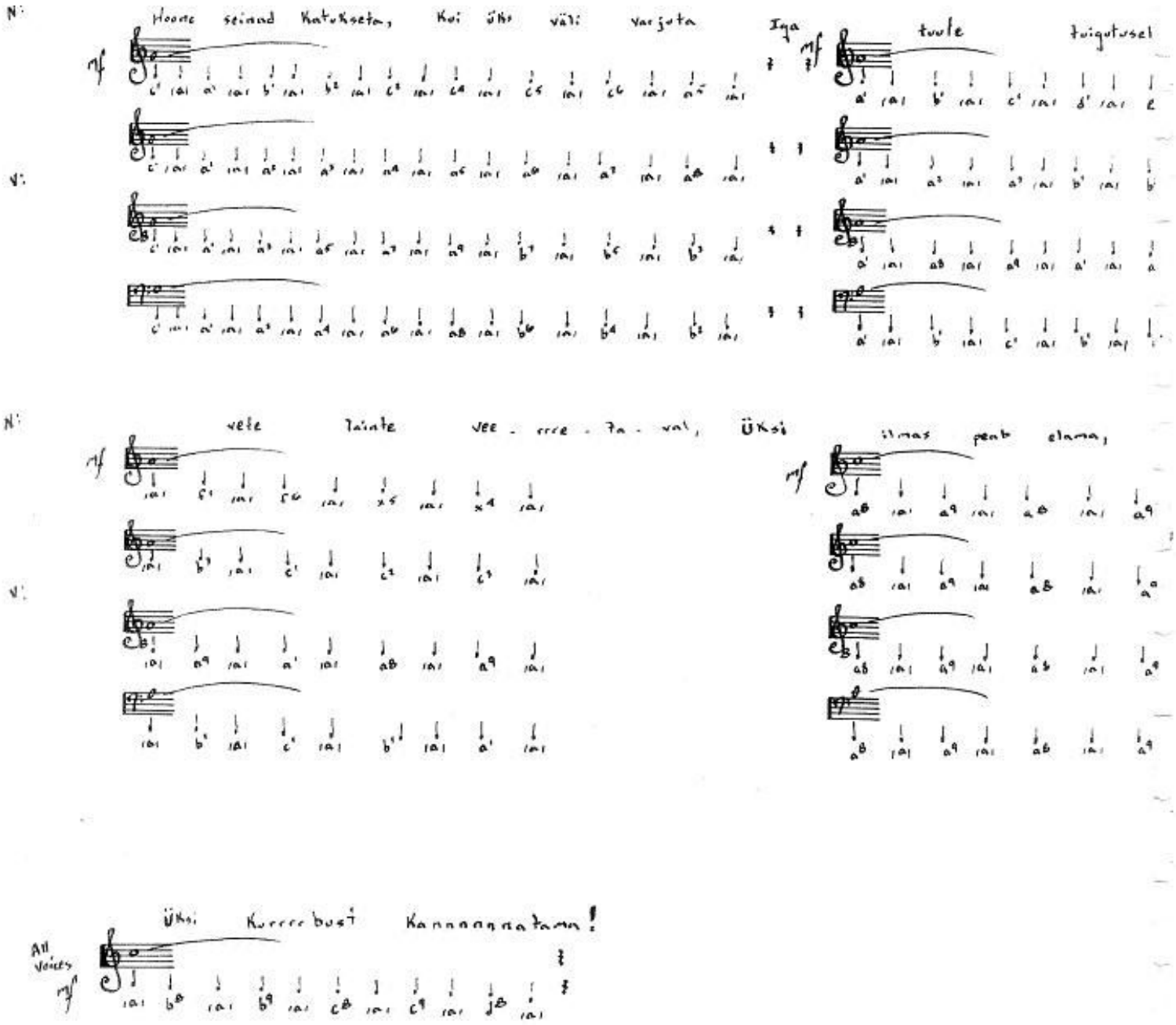
E^1 E^3 E^2 E^5 E^4 E^4 filter — E^2 E^1 E^3 E^5 — C^1 C^3 C^5 C^7 C^9

Extremely dramatic w/ wide pitch movement

Mahajäänud marjukene, Kes kui tuba toeta

C^1 C^2 C^4 C^6 C^8 — All Pitches — nasal — mf C^1 C^2 C^3 C^4 C^5 C^6 C^7 C^8 C^9 — filter

C^1 C^3 C^5 C^7 C^9



N: Hoome seinad katukseta, kui üks väli varjuta Iga tuule tuigutusel

V:

N: vete lainte vee - rrre - ta - val, Üksi ilmas peab elama,

V:

All voices Üksi kurrrrbust kannnnnnatama!

largo

S Mu Ju-mal nii kui öö--sel mind hoi-dis Si--nu kä-si, nii päe-vel ka mind kan-na mul

A Mu Ju-mal nii kui öö--sel mind hoi-dis Si--nu kä-si, nii päe-vel ka mind kan-na

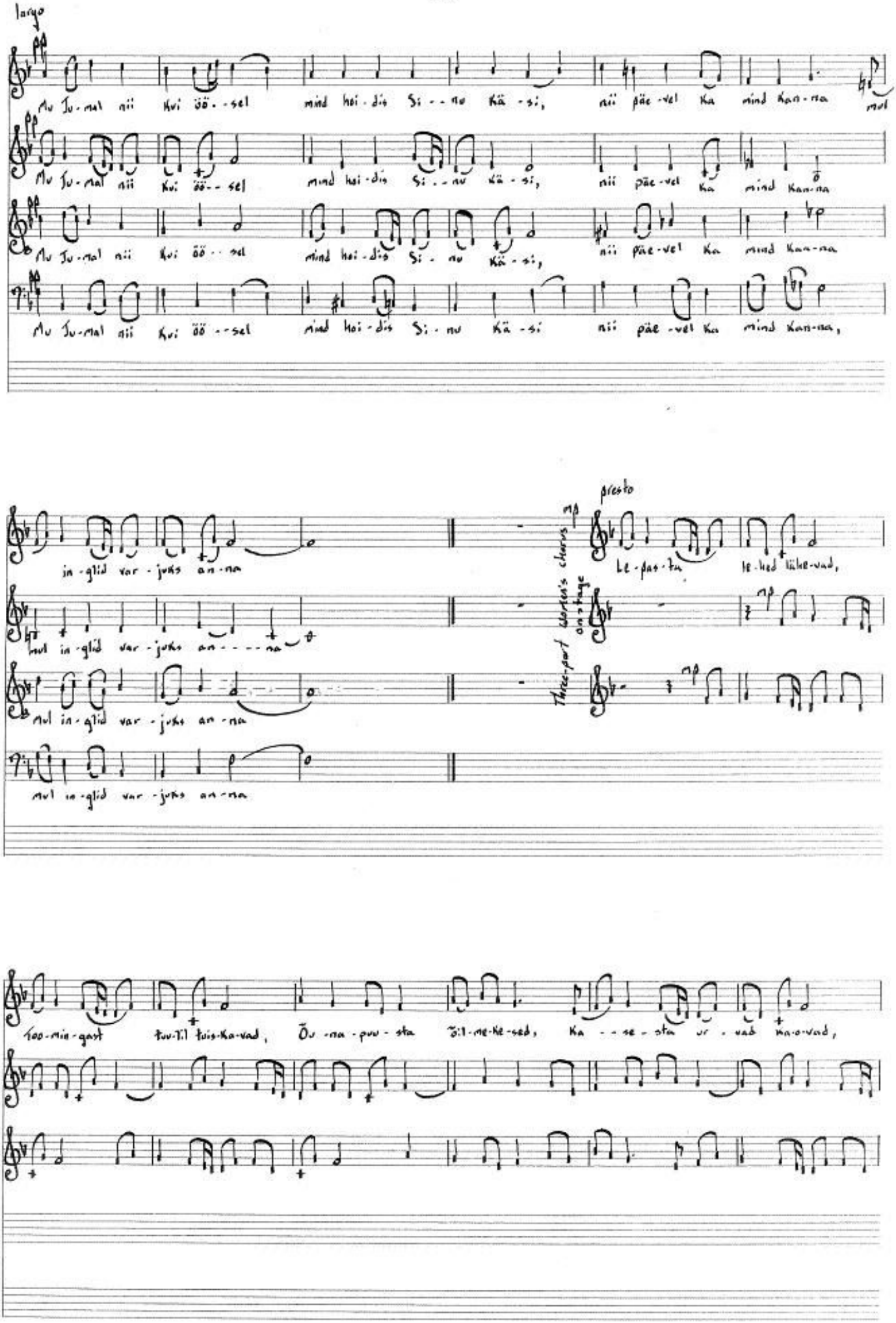
T Mu Ju-mal nii kui öö--sel mind hoi-dis Si-nu kä-si, nii päe-vel ka mind kan-na

B Mu Ju-mal nii kui öö--sel mind hoi-dis Si-nu kä-si nii päe-vel ka mind kan-na,

in-glid var-juks an-na

A mul in-glid var-juks an----na

T mul in-glid var-juks an-na



B mul in-glid var-juks an-na

presto

mp

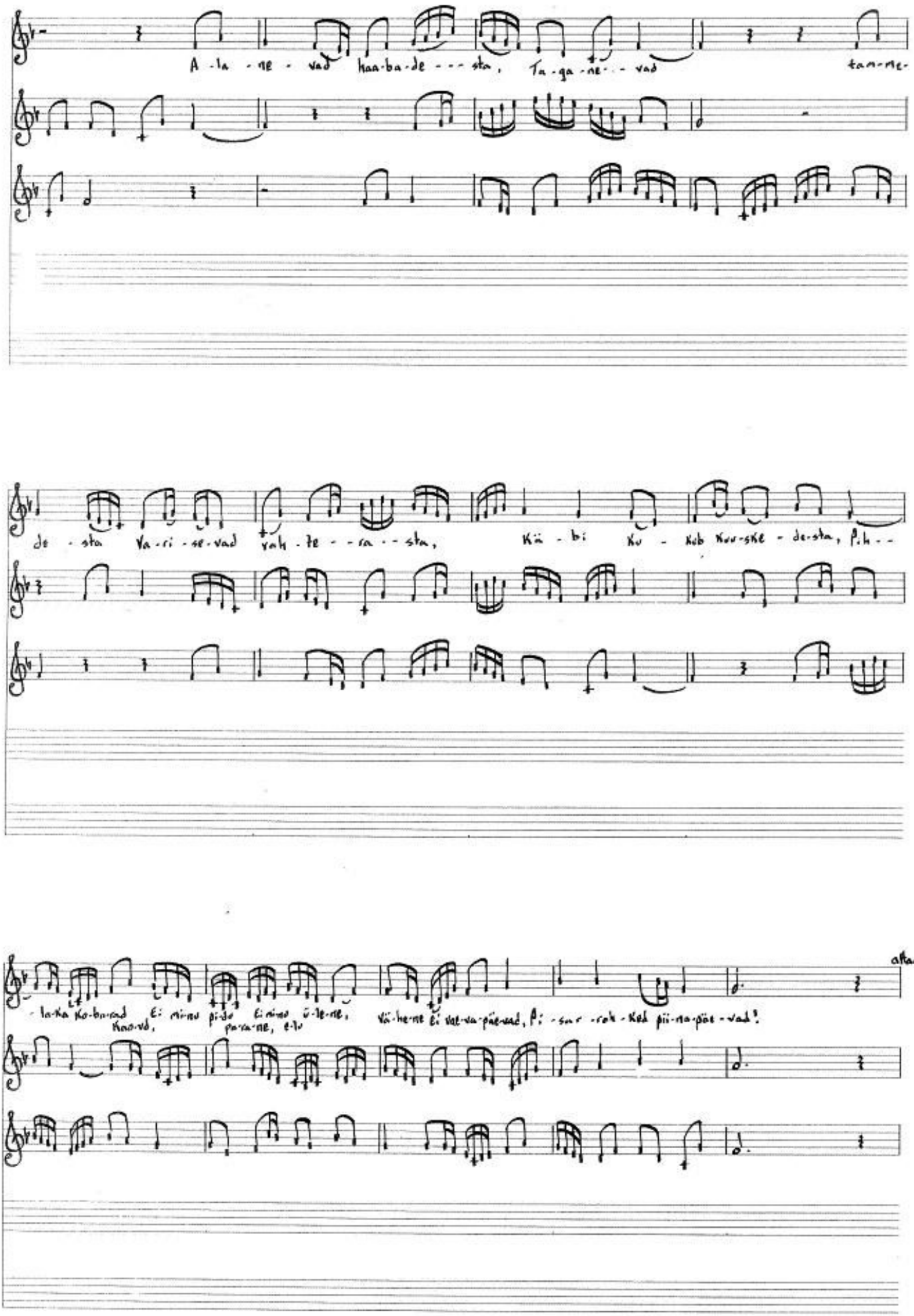
Three-part Women's chorus on stage

Le-pas-ta le-hed lähe-vad,

mp

mp

Too-min-gast tuu-til tuis-ka-vad, Õu-na-puu-sta õil-me-ke-sed, ka--se-sta ur-vad ka-o-vad,



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

de - sta Va-ri-se-vad vah-te - - ra - - sta, Kä - bi Ku - Kub Kuu-ske - de-sta, Pih - -

- la-ka Ko-ba-rad Ei mi-nu pi-du Ei mi-nu ü-le-ne, Vä-he-ne Ei vae-va-päe-vad, Pi - sar - roh - ked pii-na-päe - vad!

Kao-vd, pa-ra-ne, e-lu

attacca

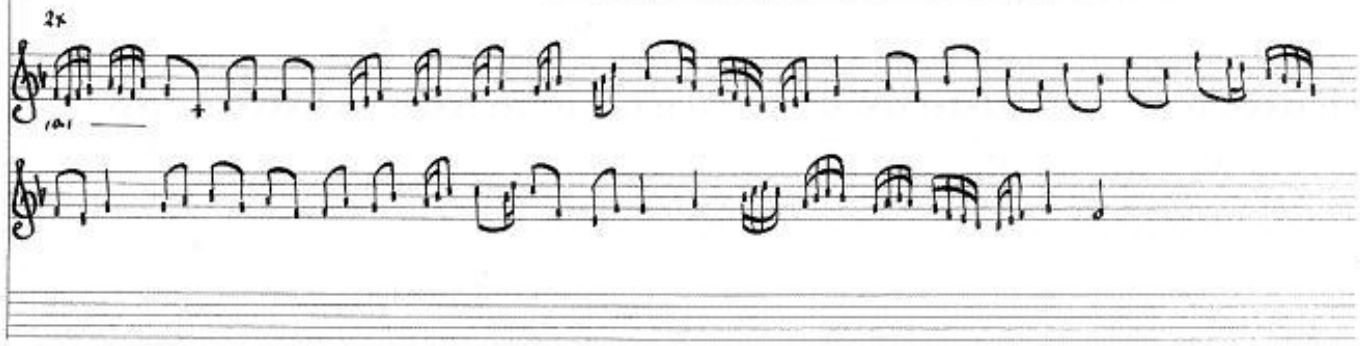
Women's voices (1,2,3) are in 2x different tempi: {v1, ♩ = 90; v2, ♩ = 100; v3, ♩ = 120}

All voices are solo.

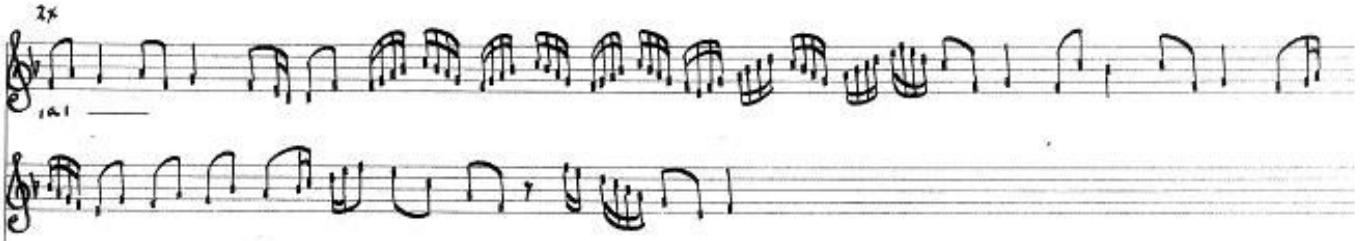
Each voice must arrange the following melodies, in any order, ensuring that each melody is performed the specified number of times, arrange in any order except in a linear manner (ie. Not A, B, C, D, E, F)

(A)

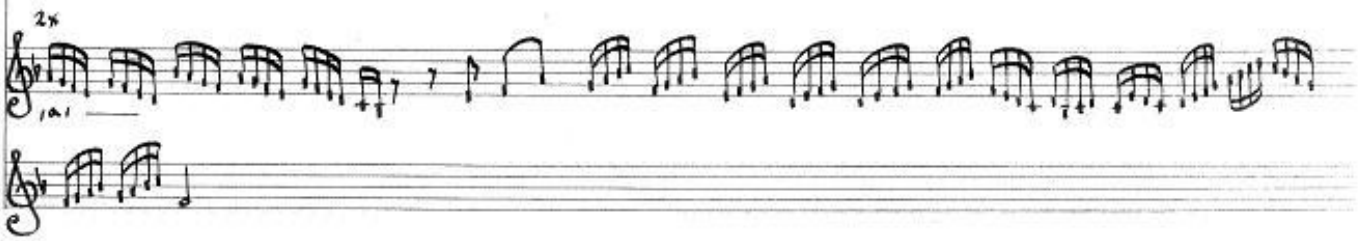
(B)



(C)

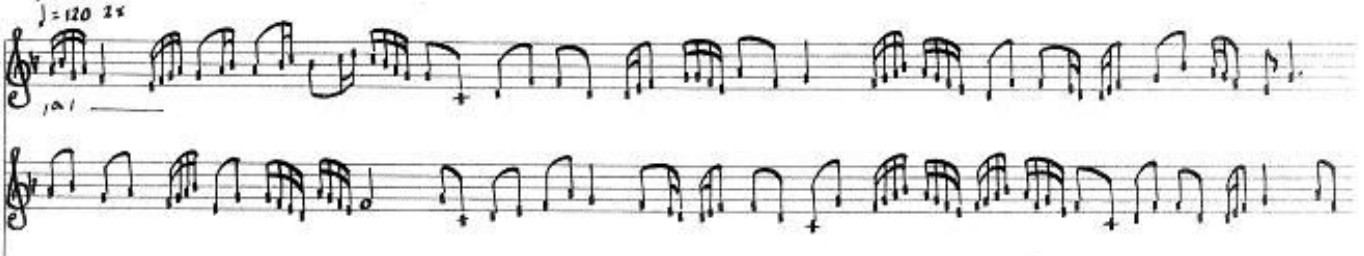


(D)



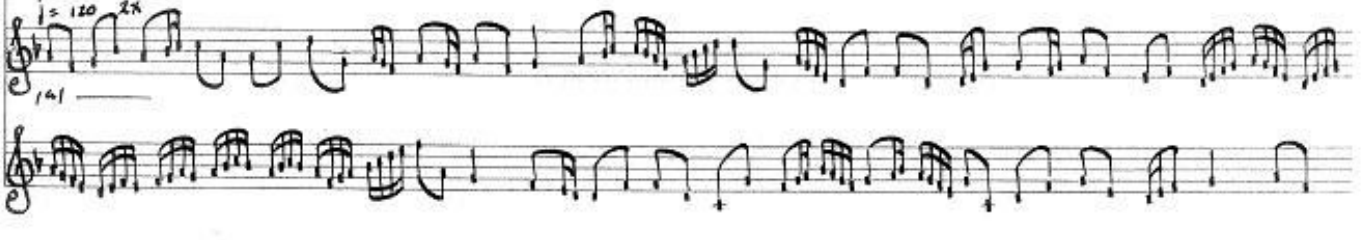
(E)

♩ = 90 1x
♩ = 180 2x
♩ = 120 2x



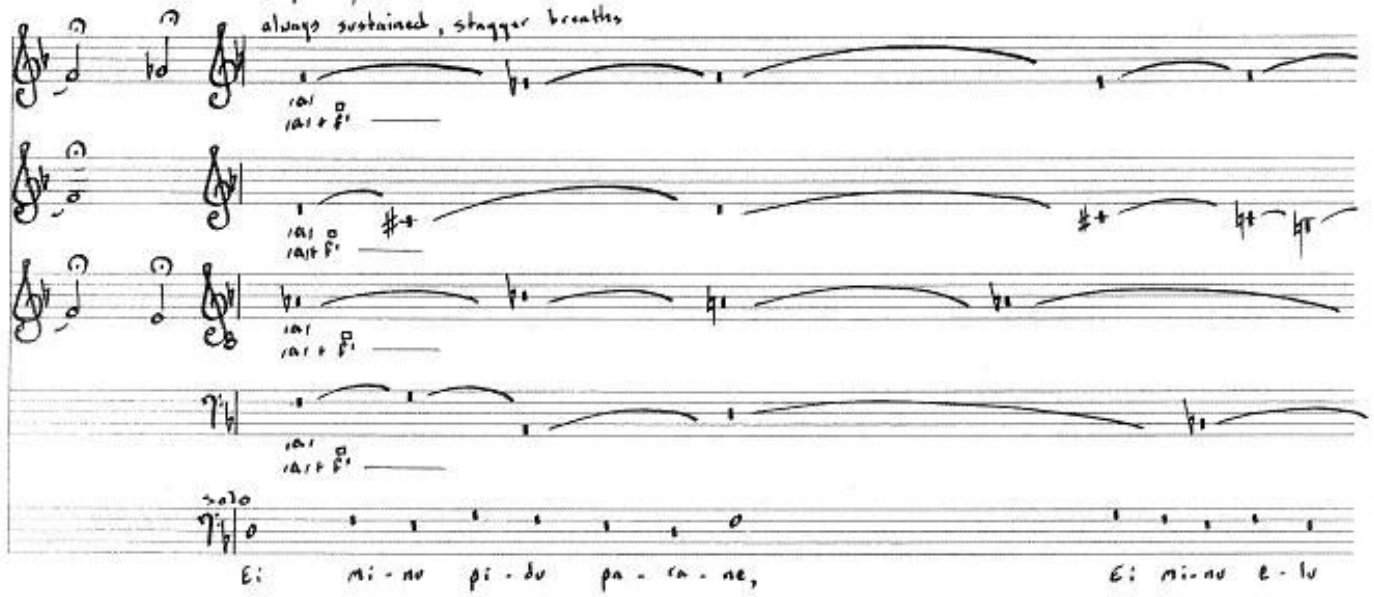
(F)

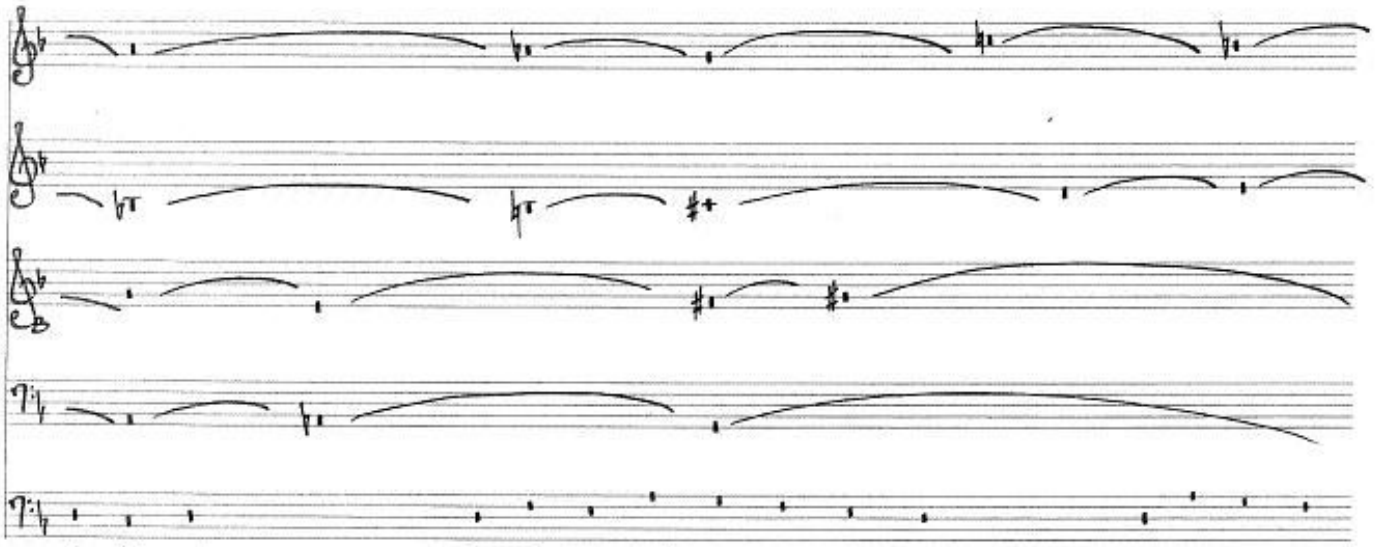
♩ = 90 1x
♩ = 100 1x
♩ = 120 2x

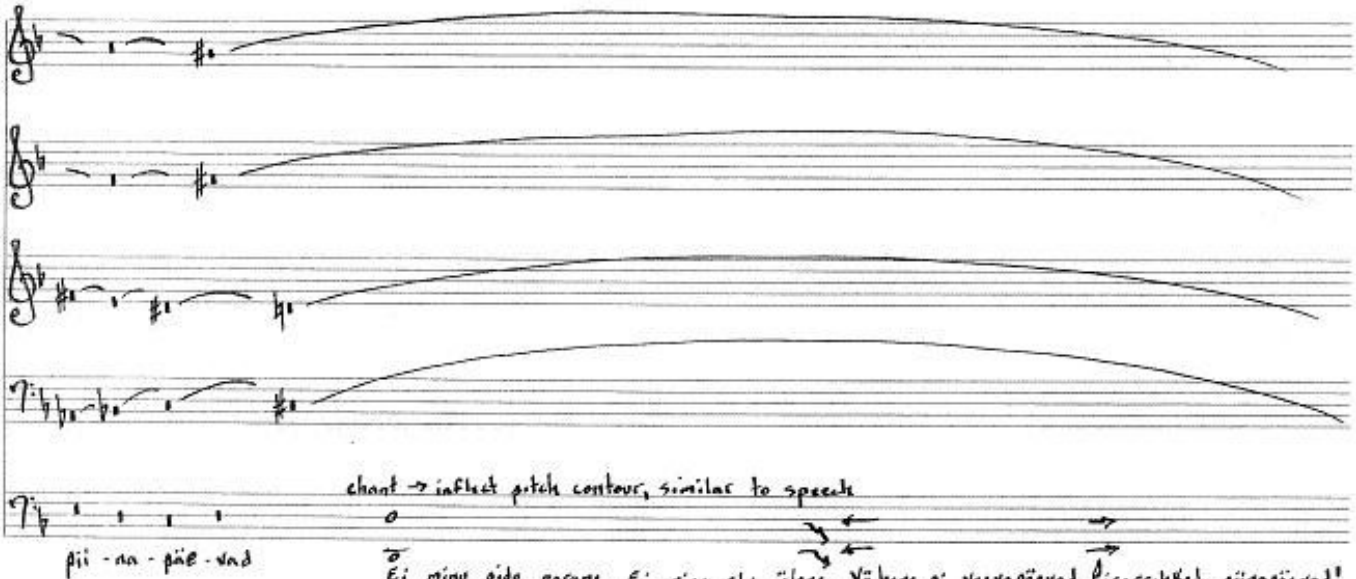


unison when segment is complete

Tempo, rhythm ad lib
always sustained, stagger breaths







S Lin — ri — si vae — Lei — pi-

A da — ri — si ne — na — pi - sa -

T nut ri — si les — põl

B tis — si Ki — ve — pi - sa - rai-

Li - - - - - - - - - - - - - - - n - - da nut-tis, vae-ne le-s - - Ki Lei - na - põl - ve pi - - - sa -

S - sa - - rai - da — vi - - let - - (t) - su - se sil-ma-vet-ta — Nut - - - - - tis

A - rai - da — vi - - - - let - - - - su - - se sil-ma-vet-ta — Nut - - - - - tis

T pi - - sa - - rai - - da vi - - let - - (t) - su - se sil-ma-vet-ta — Nut - - - - - tis

B - da — vi - - - - - let - - - - - su - - se sil - ma-vet-ta — Nut - - - - tis

S - - rai - da — vi - let - su - se sil - ma - vet - ta —

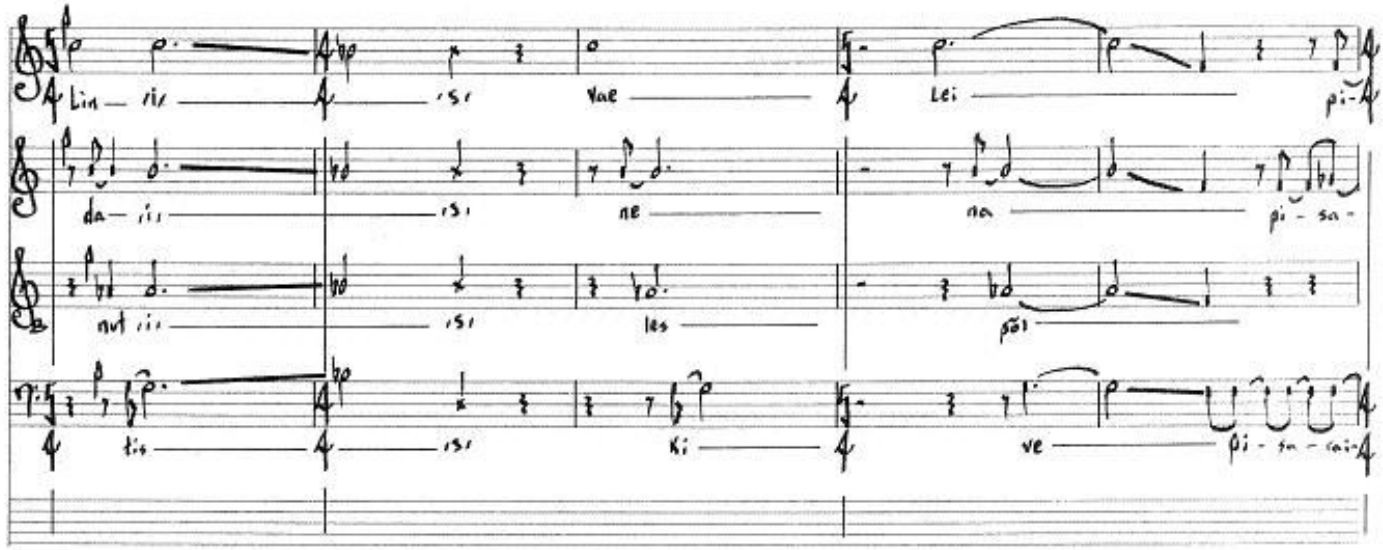
Kau - a Ki - - - - - vi ot - - - - - sas - s s - sas - to — i - vi - - - - - Ka

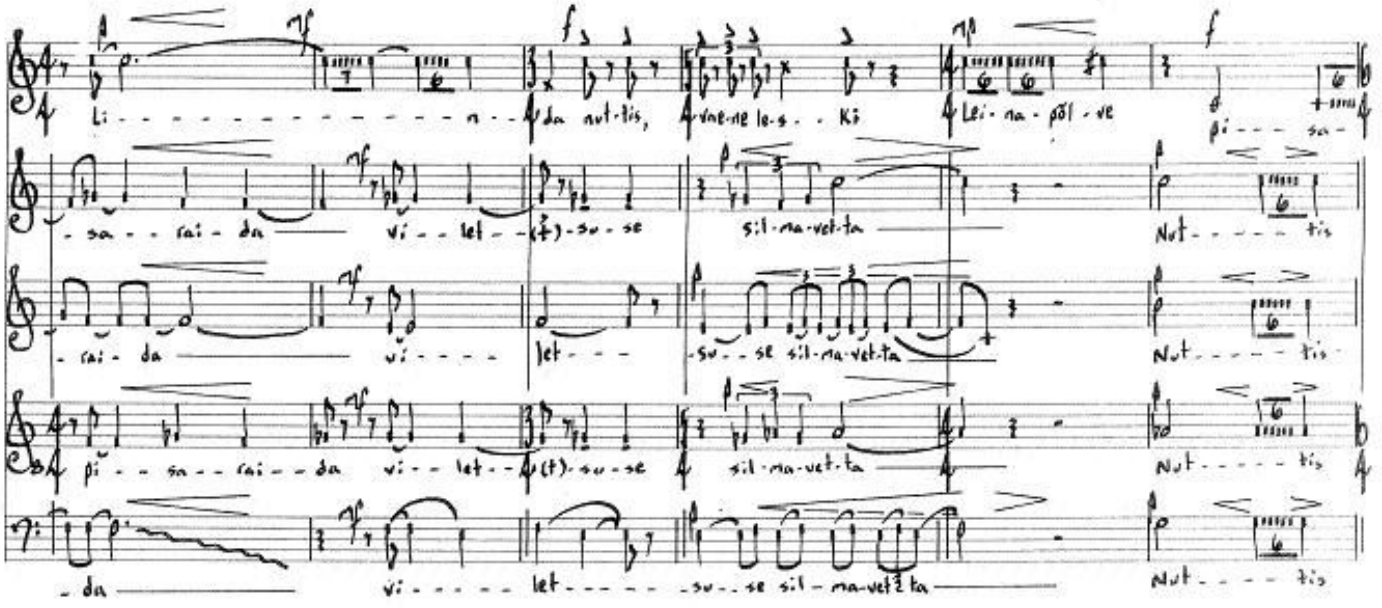
(ua) (i) (u)

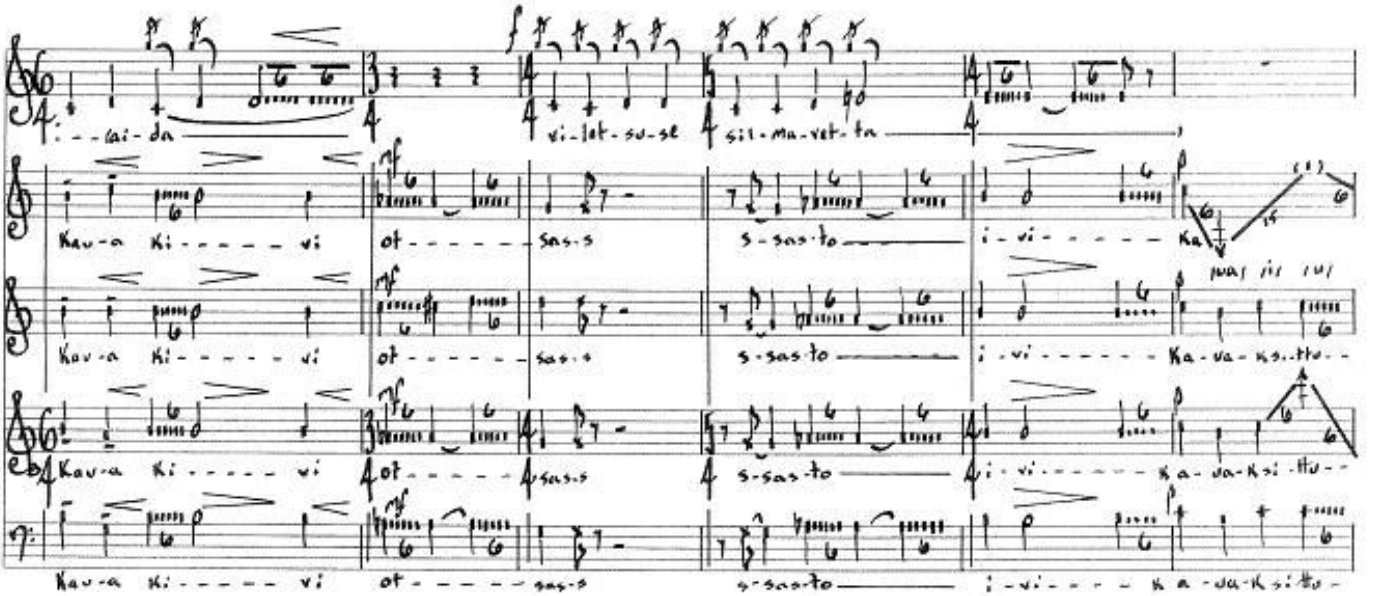
Kau - a Ki - - - - - vi ot - - - - - sas - s s - sas - to — i - vi - - - - - Ka - ua - ksi - ttu - -

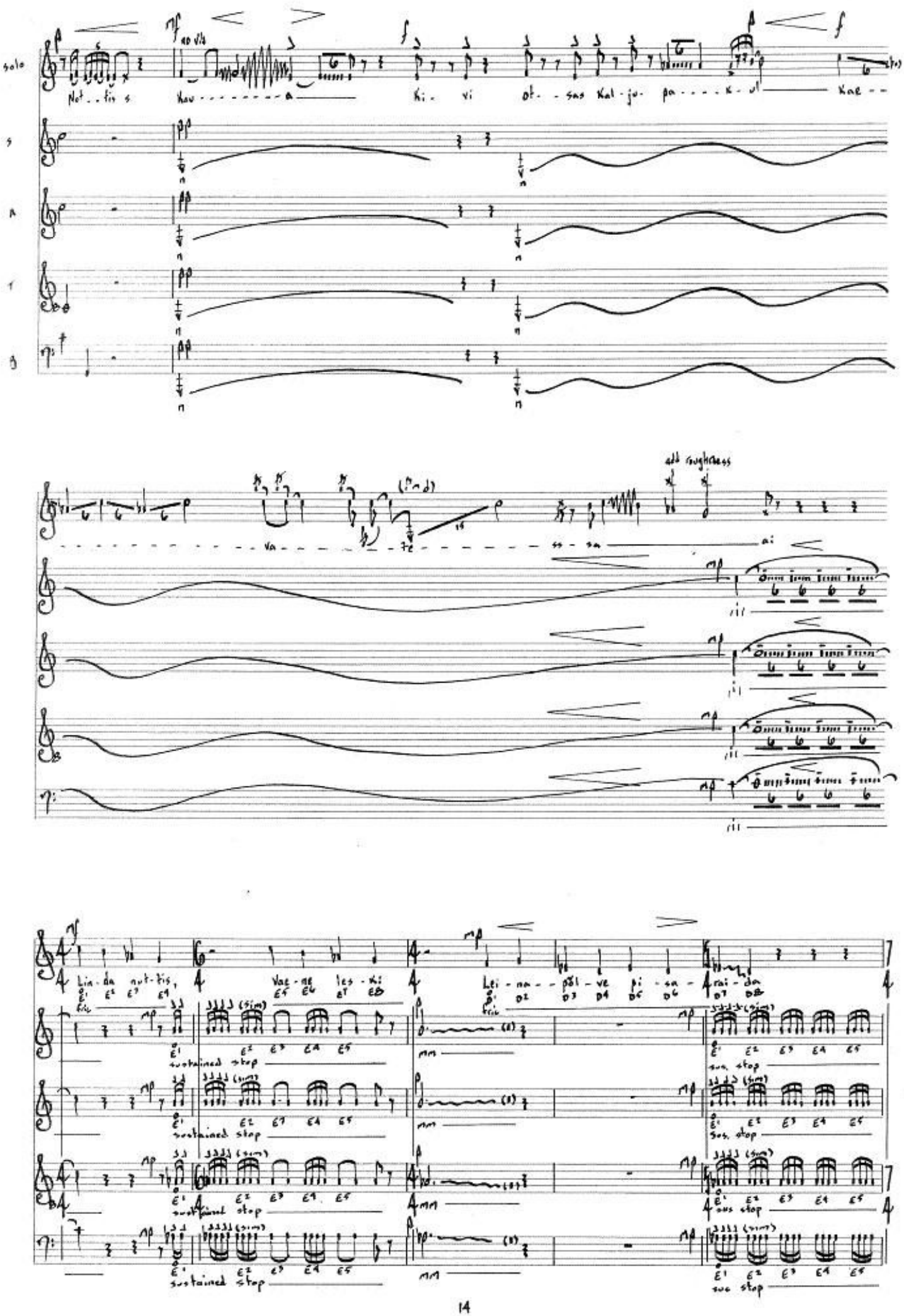
Kau - a Ki - - - - - vi ot - - - - - sas - s s - sas - to — i - vi - - - - - Ka - ua - ksi - ttu - -

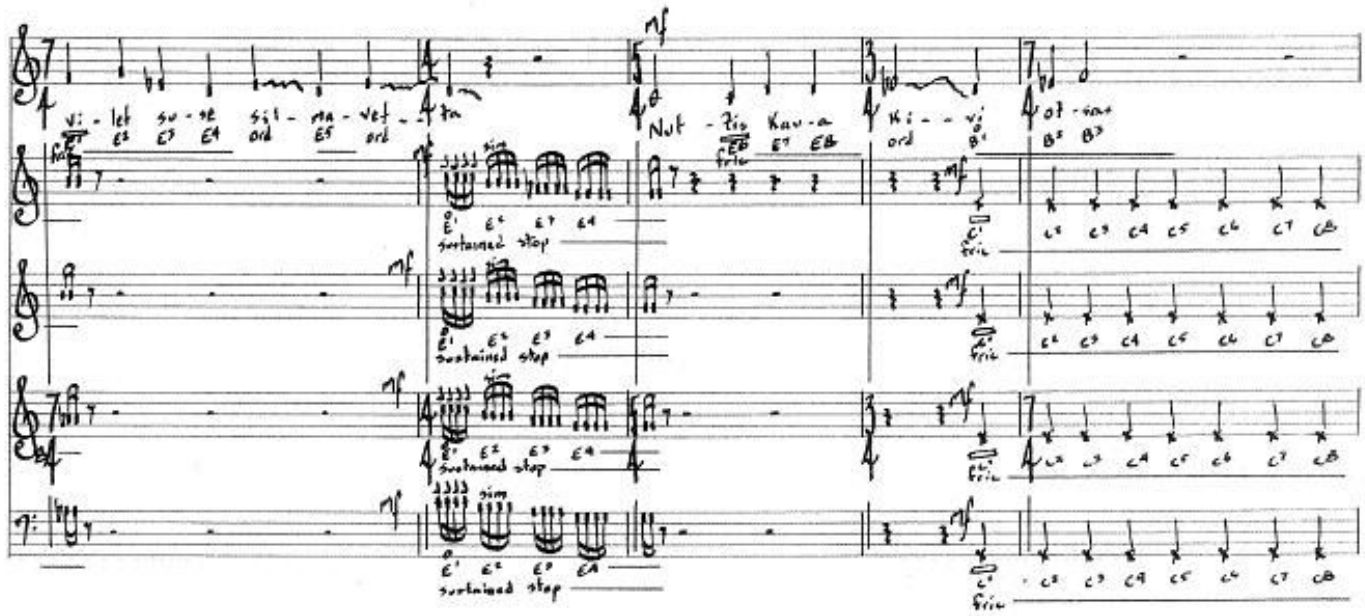
Kau - a Ki - - - - - vi ot - - - - - sas - s s - sas - to — i - vi - - - - - Ka - ua - ksi - ttu -

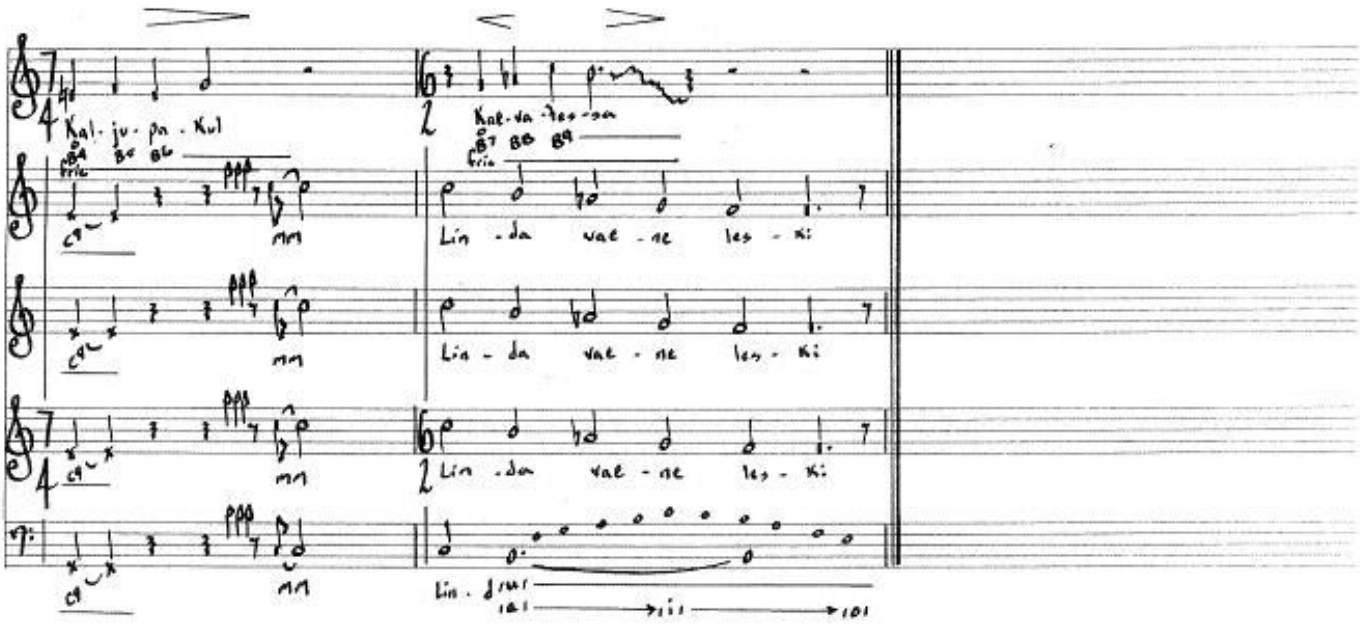




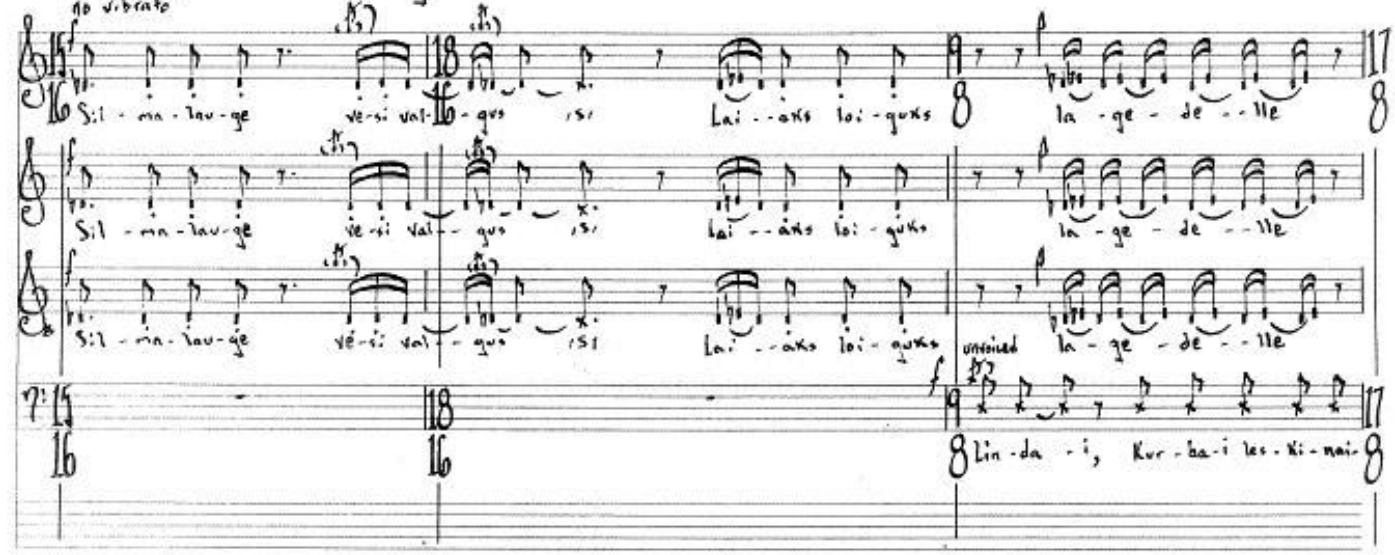


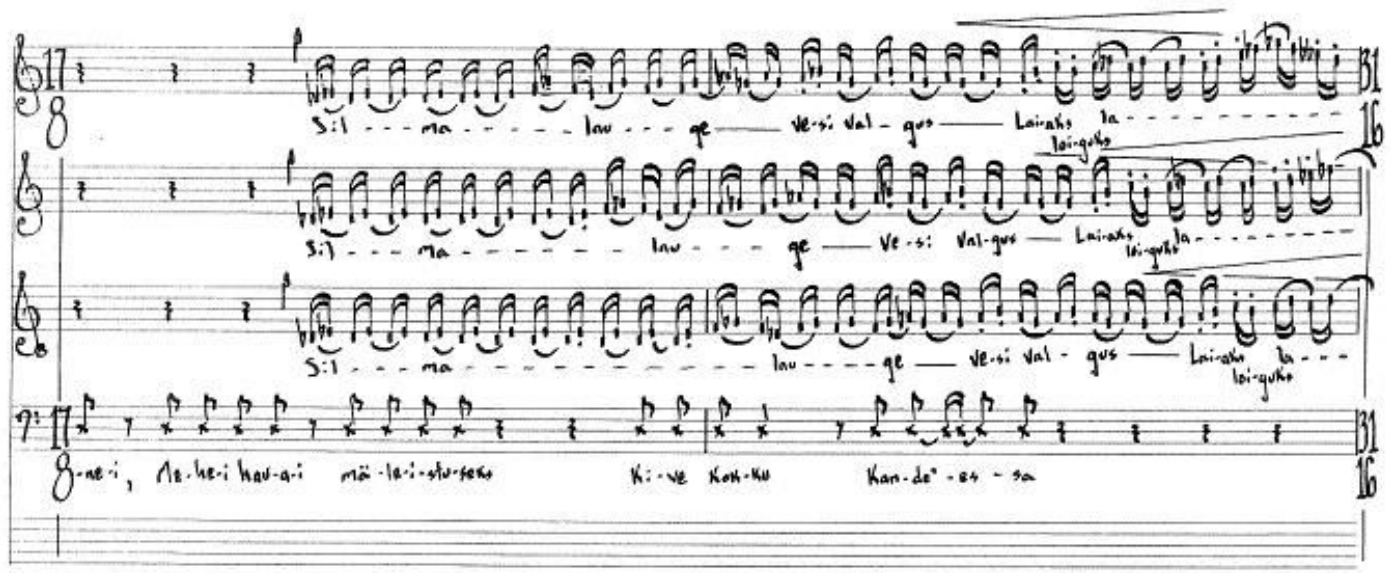

solo
Not - tis s
Kau - - - - - - - - a
Ki - vi ot - - sas Kal - ju - pa - - - - k - ul
Kae - -
add roughness
va - - - - - - te - - - - - - - - ss - sa
ai
Lin - da nut - tis,
Vae - ne les - ki
Lei - na - - pol - ve pi - sa - rai - da
sustained stop
sus. stop

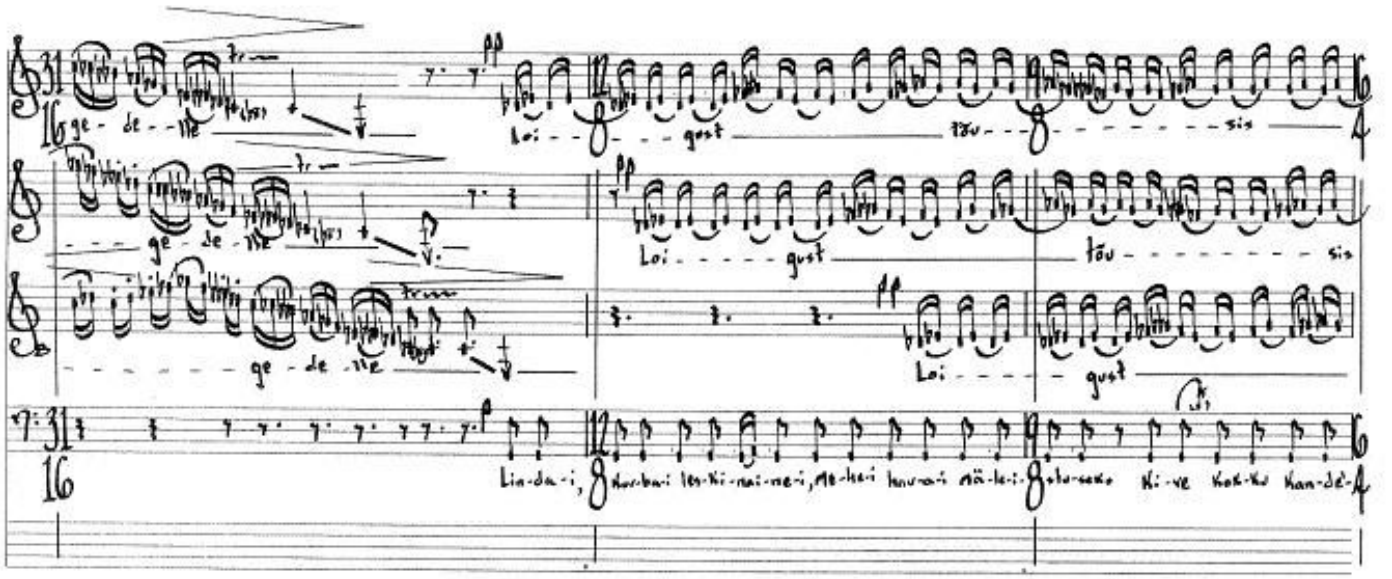

vi - let su - se sil - ma - vet - ta
Nut - tis Kau - a
Ki - - vi
ot - sas
sustained stop
sustained stop
sustained stop
sustained stop

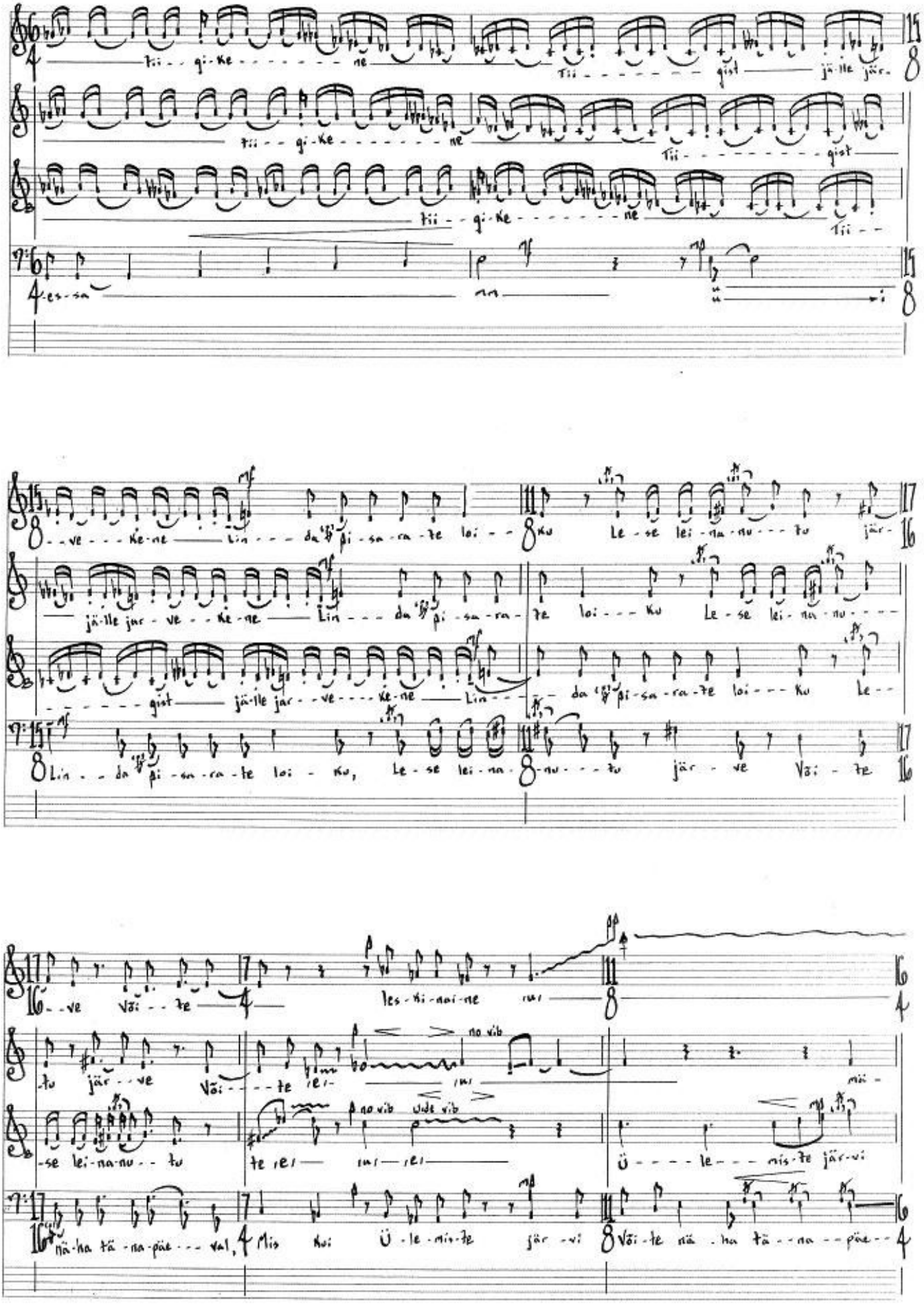

Kal - ju - pa - Kul
Kal - va - tes - sa
Lin - da vae - ne les - ki
Lin - da vae - ne les - ki
Lin - da vae - ne les - ki

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









S

tii - gi - ke - - - - - - - - ne Tii - - - - - - - gist jä - lle jär -

A

tii - - gi - ke - - - - - - - - ne Tii - - - - - - - - - gist

T

tii - - gi - ke - - - - - - - - ne Tii - -

B

es - sa mm ü - - - i

- - ve - - - ke - ne Lin - - - da pi - sa - ra - te loi - - ku Le - se lei - na - nu - - - tu jär -

jä - lle jar - ve - - ke - ne Lin - - - da pi - sa - ra - te loi - - - ku Le - se lei - na - nu - - - -

- - - - - - gist jä - lle jar - - ve - - - ke - ne Lin - - - da pi - sa - ra - te loi - - - ku Le - -

Lin - - da pi - sa - ra - te loi - ku, Le - se lei - na - nu - - - tu jär - ve Või - te

- - ve Või - - te les - ki - nai - ne ru

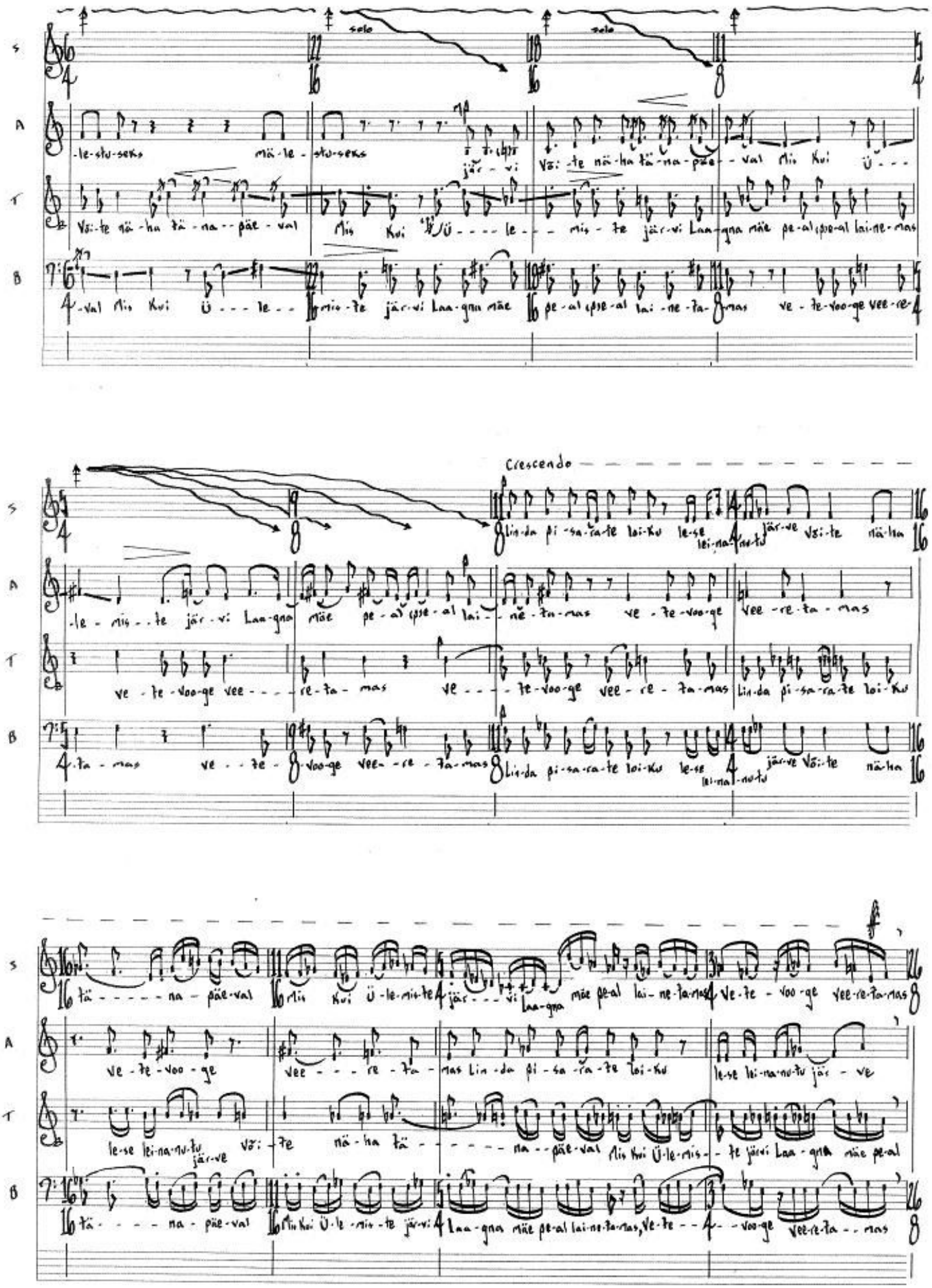
no vib

- tu jär - - ve Või - - - te re - ru mä -

no vib Ude vib

- se lei - na - nu - - tu te re - ru re Ü - - - - le - - - mis - te jär - vi

nä - ha tä - na - päe - - - val, Mis kui Ü - le - mis - te jär - vi Või - te nä - ha tä - - na - - päe - -



S
A
T
B

solo

-le-stu-seks mä-le-stu-seks jär-vi Või-te nä-ha tä-na-päe-val Mis Kui Ü---

Või-te nä-ha tä-na--päe-val Mis Kui Ü----le---mis-te jär-vi Laa-gna mäe pe-al (pse-al lai-ne-mas

-val Mis Kui Ü---le--mis-te jär-vi Laa-gna mäe pe-al (pse-al lai-ne-ta-mas ve-te-voo-ge vee-re-

Crescendo

Lin-da pi-sa-ra-te loi-ku le-se lei-na-nu-tu jär-ve Või-te nä-ha

-le-mis--te jär-vi Laa-gna mäe pe-al (pse-al lai--ne-ta-mas ve-te-voo-ge vee-re-ta-mas

ve-te-voo-ge vee----re-ta-mas ve----te-voo-ge vee-re-ta-mas Lin-da pi-sa-ra-te loi-ku

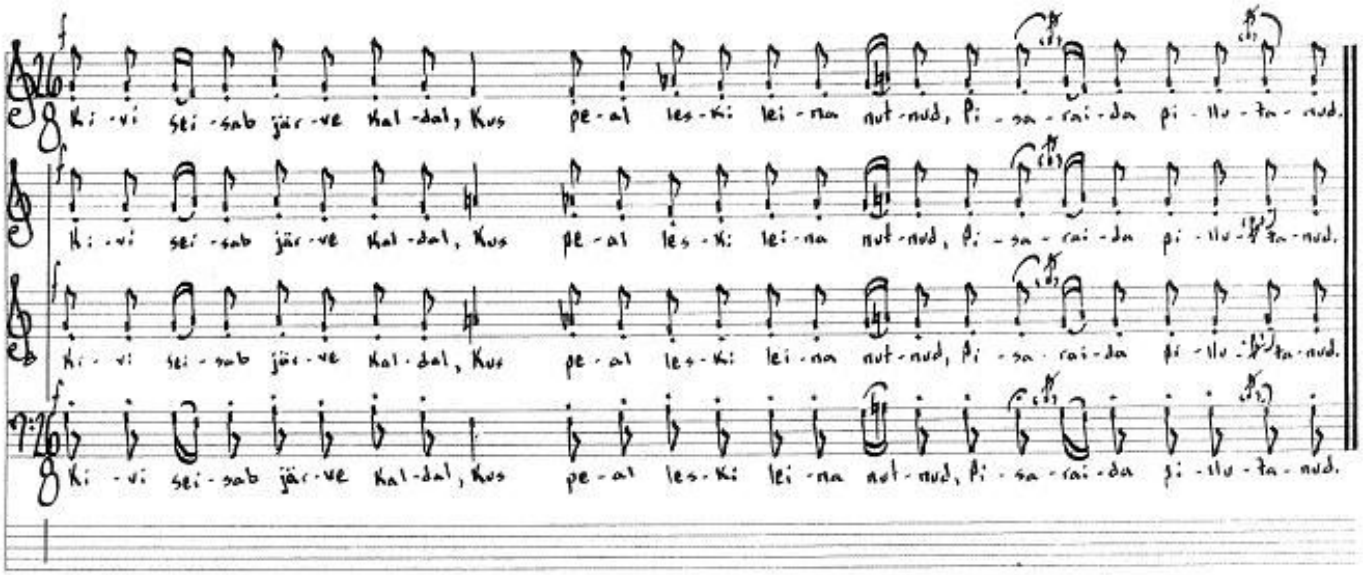
-ta-mas ve--te-voo-ge vee--re-ta-mas Lin-da pi-sa-ra-te loi-ku le-se lei-na-nu-tu jär-ve Või-te nä-ha

tä-----na-päe-val Mis Kui Ü-le-mis-te jär---vi Laa-gna mäe pe-al lai-ne-ta-mas ve-te-voo-ge vee-re-ta-mas

ve-te-voo-ge vee---re-ta-mas Lin-da pi-sa-ra-te loi-ku le-se lei-na-nu-tu jär-ve

le-se lei-na-nu-tu jär-ve Või-te nä-ha tä------na--päe-val Mis Kui Ü-le-mis--te jär-vi Laa-gna mäe pe-al

tä----na-päe-val Mis Kui Ü-le-mis-te jär-vi Laa-gna mäe pe-al lai-ne-ta-mas, ve-te--voo-ge vee-re-ta--mas



5 October 2000
Polli Talu Arts Center
Rame Küla, Estonia