

KALLASTU

NAHAKAUPLEJA PONTUS

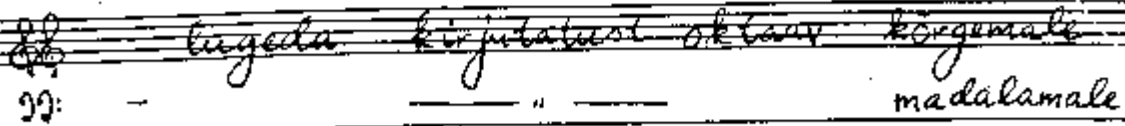
MARIE UNDER

BALLAAD

HAALELE JA KLAVERILE

1989

Mõningate ballaadis kasutatud leidnud noodimärkide
seletusi:

 lügeda kirjutatust oktaav kõrgemale
2/4: — " ————— madalamale

[- cluster (antud piires kromaatiliselts kõi-
ti helinid kolmas helikõrgus)

o - helitult alla vajutatav klavv

♯, † - suhteline helikõrgus

I - suhteliste helikõrguste riba laius

↓ - suhteliselt madalaim heli

o - laulda peahäälega (falsett'ga)

||: ||— - korrata ilma helide pikkusi muutmata

||: ||~ - korrata, muutes suvaliselt helide pikkusi

—o— - diminuendo heli täieliku kustumiseni

o— — - crescendo täielikust helitusest

/ - tsesuur

S. 20.

Allegro non troppo $\text{♩} = 132$

Handwritten musical notation for the first system, featuring a treble and bass staff with notes and rests.

Handwritten musical notation for the second system, featuring a treble and bass staff with notes and rests.

Handwritten musical notation for the third system, featuring a treble and bass staff with notes and rests.

Empty handwritten musical staves.

Sö - da - la - sel Pon - tu - sel käis kum - ma - li - ne

Handwritten musical notation for the fourth system, featuring a treble and bass staff with notes and rests.

li - he :

lan - ge - nu - te na - had näl - gis, jät - tes pal - jaks li -

he. Nah - ku - reil neid par - ki - da ja

peh-mi-ta-da la - si : i - nim-na-hast

te - ha i - ga na-hast teh-tar a - si.

Musical notation for the first system, including a vocal line and a piano accompaniment with a 2/2 time signature.

A - ga na - gu tih - ti juh - tub, just kesk

õits - vat e - lu - tööd tu - li surm, ja

mei - e par - kal ko - hen - da - gu vüm - set

vööd. A - ga na - gu tih - ti juh - tub.

Handwritten musical score for piano accompaniment. The system consists of two staves. The upper staff contains the right hand part, and the lower staff contains the left hand part. The music is in 2/2 time. The first measure is marked with a forte dynamic (**ff**) and the word "brillante". The second measure has a fingering of 5 3 4 above the notes. The third measure is marked with a decrescendo dynamic (*dim.*). There are various accidentals and articulation marks throughout the system.

Handwritten musical score for the second system. The upper staff is a vocal line with the lyrics "Kuid sääl tei - se,". The lower staff is the piano accompaniment. The music is in 2/2 time. The piano part includes a fingering of 5 4 in the first measure, and 2 2 in the second measure. The third measure has a fingering of 3 4. There are various accidentals and articulation marks throughout the system.

Handwritten musical score for the third system. The upper staff is a vocal line with the lyrics "tei - se il - ma uk - sel, kus ta". The lower staff is the piano accompaniment. The music is in 2/2 time. The piano part includes a fingering of 2 2 in the first measure, 5 4 in the second measure, and 2 2 in the third measure. There are various accidentals and articulation marks throughout the system.

hää - gi pi - ka rea sis - se

a - stu - vat ju toi - si, val - vur

tör - jus kää - ga : " Pea!

Cadenza *rit.*

- 11 -

Tempo primo

Sul jääd ko - dus ter - ved tõe - red i - nim nah - ku

lik - ku, en - ne mil - gi kom - bel sa ei

nää - se i - ga - vik - ku, kui sa

ma - ha müü - nud po - le kõik need

kal - lid na - had, müü - gi - tin - gi -

mu - sed a - ga, need on vei - di

ku - ke - lääl. "

23 31
poco a poco diminuendo

Poco rall. poco accel. A tempo
pp p

Möt - les mees , et no - le vi - ga

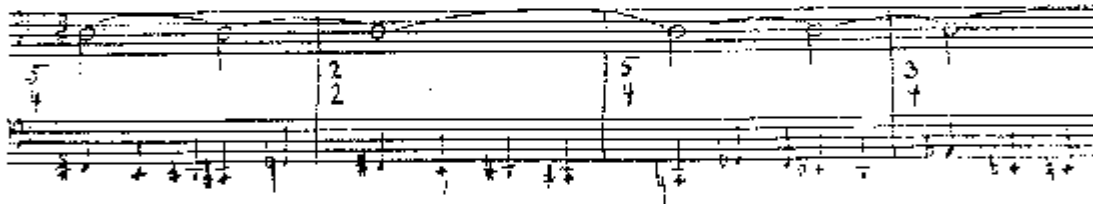
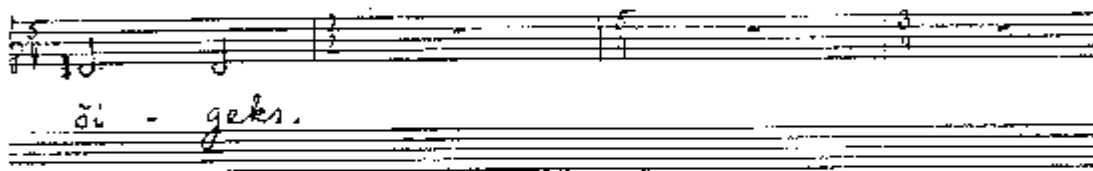
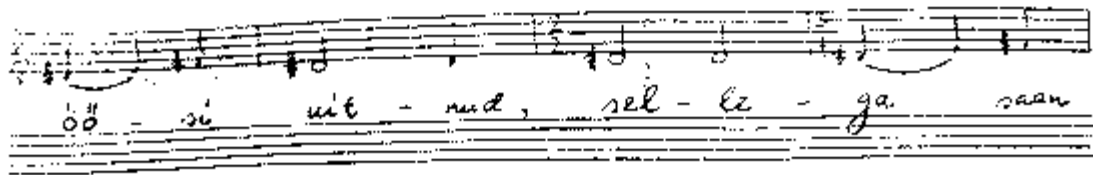
ku - lub paar ööd köi - gekes , o - len

en - ne öö - si uit - ned ,

sel - le - ga saan õi - - geks. Mõt - les

mees, et ko - le vi - ga, ku - lub

paar ööd kõi - geks. O - len en - ne



Järgneva aleatoonilise tööga osas soovitus lauljale:
Antud soovitusel on vaid üks variant pal-
just võimalikest. Soovi korral võib kasutada
ka mingeid teisemasid rütmilisi ning he-
lide kõrgusmärkeid. Tämbrite valik on seda
õnnestumum, mida ebatavalisem, kummalis-
sem, absurdsem ta on.

Senza metra

Uit is öö ja uitis teise, uitis kolmandama, aga

* A p poco cresc.

B p cresc. f

C f

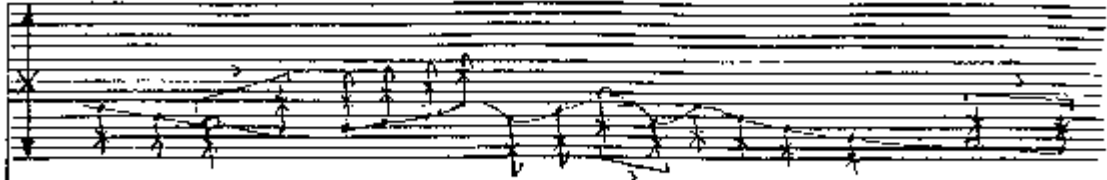
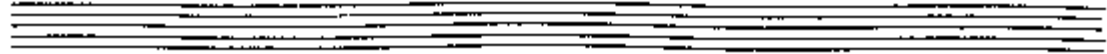
D f

Senza metra

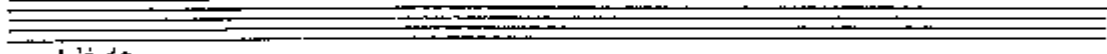
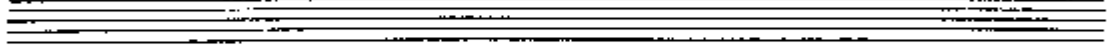
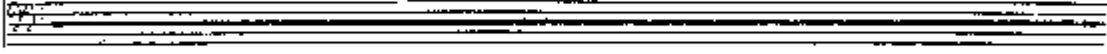
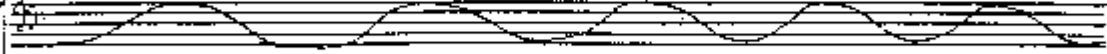
con metra

iga, iga ööni ikka luge sama: harva mõni üksik lüks, harvem

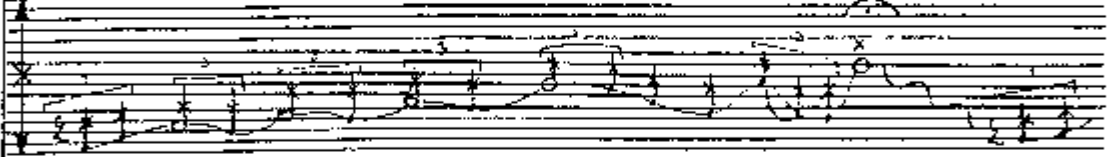
* segmente A, B, C, D ka-
 sulada akordiliselt (su-
 valises järjekorras) lai-
 -20-



hulgakaupa, läheneski mõni ostja, aga ei saanud kaupa.

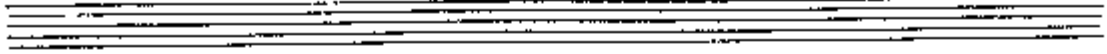
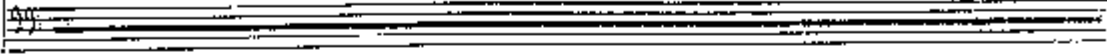
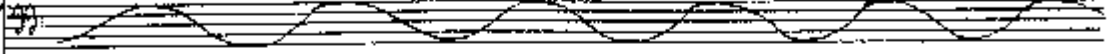


Agitato



Otse ostja näkku viskus hingematvalt ilge pais: tõusis

2.



con metro $\text{♩} = 132$
leggiero

rahapunttrast vänge inimliha, - vere lais. Põgenes see

peetumata, kuidas kandsid jalad. - järves laisu

GENJA metra

lähenedes kutsusidki kalad. Uitis aasta, uitis teise.

The first system of music features a vocal line with lyrics and a piano accompaniment line with a wavy pattern. The lyrics are written in a cursive hand.

uitis kolmandama, harva mõni läheneski, ikka lugu sama

The second system of music continues the vocal line and piano accompaniment. The lyrics are written in a cursive hand.

oli tündind nõnda väga, oli tülpind sootuks. Hobunegi

ristkivist lohus, luiseks muutund, hootuks. Nõnda

matkas aastakümneid, kolmat inimpölvete teips.

con metro ad lib.

ppp Sääli süs ühel ööl - kas tõesti! -

rit. ... A tempo

con vibrato

oh mis vil-gas samme-keps,

Allegro vivace $\text{♩} = 160$
senza vibr.

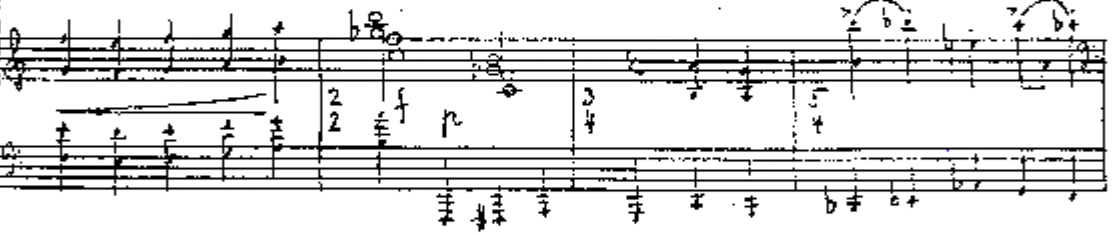
mis vil-gas sam-me-keps! Va - na

rats - ki turt-se-tas, lōi pe - riks, a - jas piis - ti :

ak - ki na - gu maa alt mees neil' tee - le et - te



ris - ti. Koo - nu - kas ja ka - be it - si,



kä - si - var - tes ra - - tas - kaar,



mus - tad sil -

- mad si - a - sin - na hii - le - sid kui kir - bu - paar.

Allegro non troppo $\text{♩} = 132$

Pon - tus a - ga loo - tu - sed kõik ko - he

non ritenuto!

lan-ge-tas ja möt - les, pet - tu - mus - test

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 2/4 time, with lyrics "lan-ge-tas ja möt - les, pet - tu - mus - test". The middle staff is the piano accompaniment, featuring chords and a bass line with a triplet of eighth notes in the second measure. The bottom staff is a grand staff with a treble clef and a bass clef, showing the piano accompaniment in more detail.

küps, et e - gas sest - ki as -

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, 2/4 time, with lyrics "küps, et e - gas sest - ki as -". The middle staff is the piano accompaniment, featuring chords and a bass line with a triplet of eighth notes in the second measure. The bottom staff is a grand staff with a treble clef and a bass clef, showing the piano accompaniment in more detail.

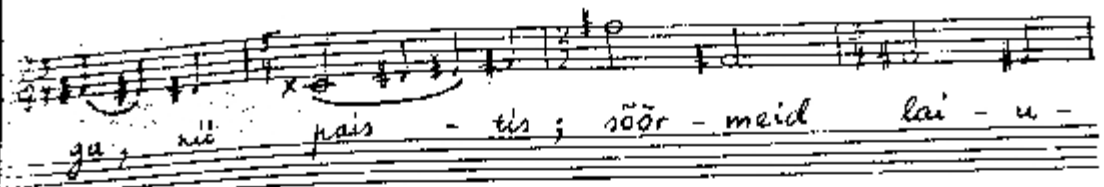
ja. kuid oh i - -

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, 2/4 time, with lyrics "ja. kuid oh i - -". The middle staff is the piano accompaniment, featuring chords and a bass line with a triplet of eighth notes in the second measure. The bottom staff is a grand staff with a treble clef and a bass clef, showing the piano accompaniment in more detail.

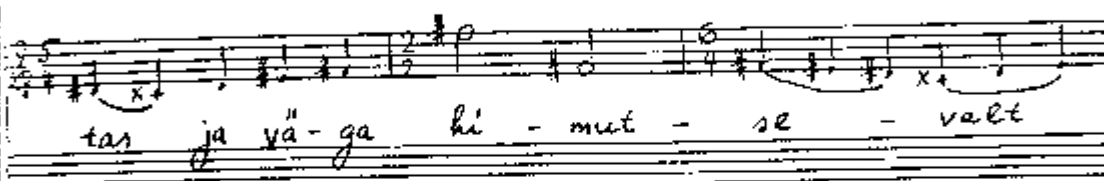
- me! see ei pa-gend, pa-mi kau-ba kül-ge kae, tõs-tis

üs-na sil-me li-gi na-gu see, kes küll ei näe.

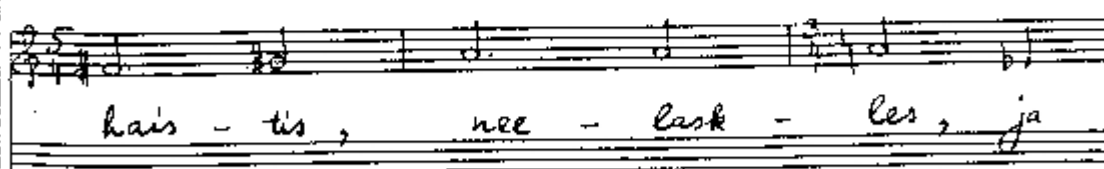
Höö - rus nah - ku sõr - mi va - hel, mõ - ne -



ga, nü pais - tis ; sõi - meid lai - u -



tas ja vä - ga hi - mut - se - velt



hais - tis , nee - lask - les , ja



mat - su - tas, ja võt - tis ma - ka kin - da

ja nüüd kat - sus pal - ja - kä - si, vii - maks kü - sis

kin - da. Pon - tus vas - tas:

É - ga ma neist suu - re - mat ei nõu - a₂

saak - sin ai - nult muh - la al - la -

kau - em ma ei jõe - a."

poco rall.

Kui see nii, siis loo - me

A tempo

käed," nii üt - les ost - ja - här - ra,

"võ - ta na - ra - kimp ja tu - le,

kön - ni mi - na per - ra, " Nä nad

läk - sid, ku - ni jönd - sid - - ot - se -

ko - he för - gu : lä - vel

Handwritten musical notation for the first system. The vocal line is on a single staff with lyrics: "näi - tas ost - ja ju - ba sa - ba -". The piano accompaniment is on a grand staff (treble and bass clefs) with various chords and rhythmic patterns.

Handwritten musical notation for the second system, primarily piano accompaniment. It features complex rhythmic patterns, including triplets and sixteenth notes, across the grand staff.

Handwritten musical notation for the third system. The vocal line has lyrics: "gi ja sör - gu. Pon - tu - se poolt". The piano accompaniment continues with complex rhythmic patterns.

Handwritten musical notation for the fourth system, primarily piano accompaniment. It features complex rhythmic patterns, including triplets and sixteenth notes, across the grand staff.

Handwritten musical notation for the fifth system. The vocal line has lyrics: "nü - lit poi - sid, tul - ge kor - raks sü - a !". The piano accompaniment continues with complex rhythmic patterns.

Handwritten musical notation for the sixth system, primarily piano accompaniment. It features complex rhythmic patterns, including triplets and sixteenth notes, across the grand staff.

Hää - dis ja neid tu - li , tu - li kas vöi ü - le -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

lii - a . Ju - li si - ne - pu - ne - ta - vas

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are written below the vocal staff.

neid siis ve - ri - li - has : kuuin - te - krii - mud ,

The third system concludes the musical score on this page. The vocal line and piano accompaniment continue. The lyrics are written below the vocal staff.

vait-se-täk-keä rei-tel, kram-mid pi - has.

Va - na ai - na äs - si - tas, et

kes teist na - last la - ge, tul - ge,

Pon - tust nül-gi-ge ja nah - ka ve - ni -

ta - ge ! " oi - eh ! oi -

poco a poco accelerando al Allegro vivace

eh ! hak - ka - sid säs ve - ni - ta - ma,

poco a poco accelerando al Allegro vivace

poco a poco cresc

nii et põ- sed pun - nis : vi - sa o - li

jä - rel' and - ma : vast paar vak - sa tun - nis.

Vints - ke o - li : i - ga - mees nii si - ku - ras ja

kat - kus , ku - ni ,

ku - ni , ku - ni , mil - lal ,

ju - mal teab, neil' kõi - gil' ka - tet jat - kus.

Allagro vivace $\text{♩} = 160$

senza ritenuto

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Oii tulinud võnna võga, oii tühjend sootaks.
Kõhuneigi raietud linnu, tuisaks muutunud, lootust.

Wõnna maikas kaslatumised, kolmal hantpõlve tepe.
Sõal sile õhul õhul — kas võetud — oh nile vilgus
saamusekepeal

Vana raietud turvatas, lül peeniks, ajas plüsti:
õkai nagu maa all mees nelil' leele sile risti.

Koonakas ja habe tsiil, kahtvatuses jalakaar,
mõnald silmad sila-sinua hilpaald kol kirbupaar.

Pontus aga lootused kõik kobe laugetas ja
mõttes, peitumustesi: kope, ei ega's seetidi asja.

Kuld, oh lenei see ei peegeld, panti kamba külge ääe.
kõstis õnna silmu liigi nagu see, kes kõõl ei näe.

Etteõnna nätku sõrmi võhel, nõuõnna, nii palstis:
sõõrimeid laulukas ja võga hantluse-vall' halskis,

meelakõites, ja maitsuket, ja võttis mõõta kindra
ja nildid katsus palja käsi, vilmaiks käsits kindra.

Pontus vartas: „Iiga ma neiet suuremat ei nõua,
saakstu etantit muils alla — karmim maa ei jõua.“

„Kul see oli, aha lõõne kileed,“ oli ütles ostja-kõrta.
„võra nabakõng ja tula, kõnol mulla peera.“

Nii nad ilkeid, kuni jõudsid — — oisakone pööras:
ilvel usutas ostja juba sabotsi ja sõrgu.

„Pontus poedit nullit joistid, tulge korraga siia!“
Händis — ja neld tui, tui kas vää süelilla.

Tuli silme-puutikas neld sils veillikas:
kõnolektritud, väitselikud reitid, saamuid pihua.

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Vana elua Eestlas, ei „äes kabet rahast laaga,
tulga, Pontusil nõidpõlge ja näkka veallilge!“

O-ohi hakkasid sils veillikas, põõsõd pumali:
vina oli jareil' andmas: veat paar valkva tundi.

Vinuke oli: krammees oli silukas ja kalikus,
kuni, nullil, jomali teah, veit' kõõgyl' kated folkum.

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