

Terje Bb Lerstad

Op.191

Egypterne og andre folkeslag

(utenfor Kardemommeby)
for 4 alter og piccolofløyte

Nr.1 Lewis Carroll:"Jabberwocky"

Nr.2 Matsuo Bashoo:Haiku

Nr.3 Francois Villon:Ballade

Nr.4 Andre Bjerke:"Pyramiden"

Bestillingsverk til Quartetto Altro
med støtte fra Norsk Kulturråd

Durata: ca.9'+3'30"+4'+3'30"=20'

Tekstene

1."Jabberwocki" fra "Through the looking-glass" av Lewis Carroll (1932–98).

I tilfelle noen skulle ha problemer med å forstå originalteksten, bringer jeg her en nynorsk oversettelse, som også kan brukes, siden den stavelse for stavelse passer med den engelske originalen:

Skrablefjokki

Ein trakdag, i dei sleige straug
 Var gyr og gimbnad i vabi:
 Dei mimsa som ein brågaflaug,
 Og momen råt attbi.

"Pass deg for Skrablefjokki, son!
 Tenner som bir og klør som grip!
 Pass de for Jubjub-fuglen, og sjån
 Den raksute Røfseklip!"

Han tok sitt fålsle sverd i hand:
 Lenge bland svarpnokj' han leitte –
 Så kvilte han ved Tumtum-treet,
 Og stod eit bel, fleitte.

Da han i ufse tankar stod,
 Skrablefjokki, med aug' av eld,
 Kom prustande gjennom tulg-skogen
 Og grugla i si veld' !

1B

Ei, to! Ein, to! Igjen, igjen
Det fålsle blad gjekk sneite–breim!
Han drepte ho, og med hauet
Han gallomferte heim.

“Og har du drept Skrablefjokki?
Omfamne meg, min strolne gut!
Skvurbsæle dag! Kallo! Kallei!”
Han skrokla i si svut.

Ein trakdag, i dei sleige straug
Var gyr og gimbnad i vabi:
Dei mimsa som ein brågaflaug,
Og momen råt attbi.



2. En haiku av den japanse dikteren Matsuo Bashoo (1643–94):

Kimi hi take
Yoki mono miseru
Yukimaro!

Du tenner bålet
Jeg skal vise deg noe
En stor, fin snøball

1C

3. "Ballade de la grosse Margot"
av François Villon (1431–64).

Denne middelalderballaden bør kanskje ikke forstås, men jeg bringer likevel en oversettelse (ikke gjendikting):

Ballade om den lubne Margot

Jeg elsker hanne og tjener henne med godt humør,

Kan man da kalle meg tosk eller gal?

Hun har hos seg de med gode ønsker.

For hennes kjærlighet griper jeg skjold og spyd,

Kommer det kunder, løper jeg og henter en krukke.

Så drikker jeg vinen, uten å lage for mye bråk,

Jeg bringer dem vann, ost, brød og frukt.

Hvis de betaler godt, sier jeg: "Ha det bra,

Kom snart igjen, når du har lyst,

I dette bordellet som er vår bolig!"
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Men når det er misnøye,

Når man går til sengs med Margot uten penger,

Jeg henter ikke vann, mitt humør er morderisk.

Jeg tar hennes kjole, korsett og kappe,

Og sier at det holder jeg som pant.

Hun roper "Det er Antikrist"

Og spotter selv Jesu død.

Så slår jeg henne,

Under nesen får jeg også en innskrift,

I dette bordellet som er vår bolig.

1D

Så holder vi fred, og jeg
slipper en kraftig vind,
Mer stinkende enn en gjødselklump.
Hun legger leende sin hånd på mitt toppunkt,
Kaller meg gal og klyper meg i baken.
Begge to fulle, sover vi som en stein.
Og når vi våkner, og forretningen kaller.
Oppå meg hviler hennes frukter.
Under henne stønner jeg og blir flat,
I utukt hun ødelegger meg helt,
I dette bordellet som er vår bolig,
Vind, hagl, frost, jeg steker mitt brød.
Jeg er utuktig, utukt passer meg.
Hvem vil bedre? Enhver er forskjellig.
Det ene vil det andre, det er en rotte til hver katt.
Svineri liker vi, svineri tilfredsstiller oss,
Vi forakter ære, den forakter oss,
I dette bordellet som er vår bolig.



4. "Egypterne" av André Bjerke.

Flauto piccolo in C

Capriccioso $\text{♩} = 60$

I

(8)

f

1.

2.

3.

4.

Fl.

NB poster
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1.

2.

3.

4.

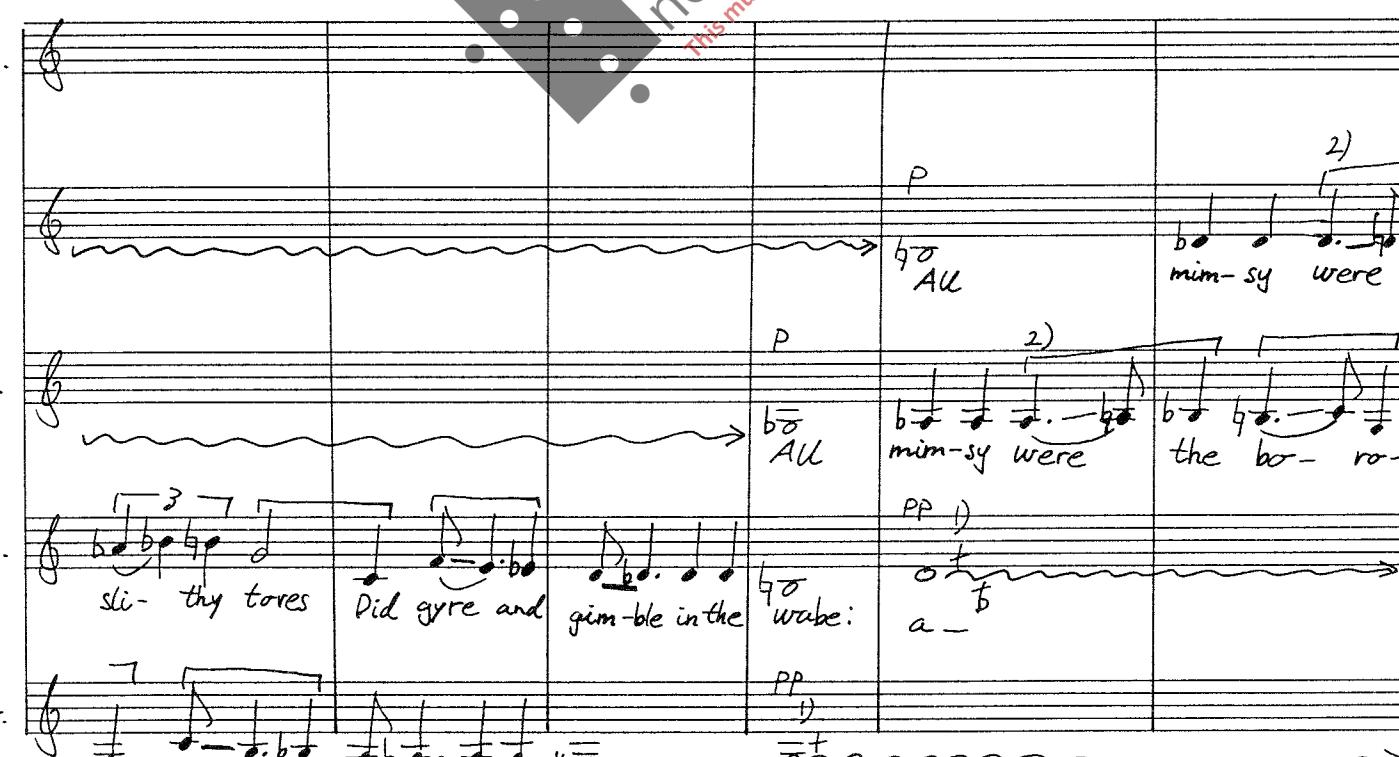
[1] **Misterioso**

F1. 2/4 5 
1 2/4 4
2 2/4 4
3 2/4 4
4 2/4 4

'Twas brillig, and the slit-thy tores

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NB noter

F1. 2/4 
1 2/4 4
2 2/4 4
3 2/4 4
4 2/4 4

mim-sy were
the bor-ro-

sli-thy tores Did gyre and gimble in the wabe:
Did gyre and gimble in the wabe:

1) Langsom vibrato 1/4-tone over og under. 2) Langsom portamento

Capriccioso

(3)

Fl.

1. *the bo- ro- gaves, And the momeraths out-* (p sempre) 2
2. *-gaves, And the momeraths out-* grabe. (p sempre) 2
3. *morendo* 2
4. *morendo* 2

N.B. This music is copyright protected by Noter

Fl.

1. 4 3
2. 4 3
3. 4 3
4. 4 3

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F1.

1.

2.

3.

4.

Mysterious

$d=80$ $d=96$

4

F1.

PP

1. "Be-ware the Jab-ber-wock, my son! The jaws that bite, the claws that catch!" Be-

2. "Be-ware the Jab-ber-wock, my son! The jaws that bite, the claws that catch!" Be-

3. "Be-ware the Jab-ber-wock, my son! The jaws that bite, the claws that catch!" Be-

4. "Be-ware the Jab-ber-wock, my son! The jaws that bite, the claws that catch!" Be-

F1.

1. ware the Jub-jub bird, and shun The fru-mi-ous Ban-der-snatch!" morendo --

2. ware the Jub-jub bird, and shun The fru-mi-ous Ban-der-snatch!" morendo --

3. ware the Jub-jub bird, and shun The fru-mi-ous Ban-der-snatch!" morendo ---

4. ware the Jub-jub bird, and shun The fru-mi-ous Ban-der-snatch!" morendo ---

5. **Espressivo**
=48
6. *mf*

F1.

7:4 --ff

dim. --

--P

1.

2.

3.

4.

Agitato

Fl.

P

molto

fff

f

He took his vor-pal

He took his vor-pal sword

He took his vor-pal

He took his vor-pal-sword

F1.

1. *sword in hand:* *Long time he,* *long time he,* *long time he, the*

2. *in hand:* *Long time,* *long time,* *long time, the*

3. *sword in hand:* *Long time he sought,* *long time he sought,* *long time he, the*

4. *in hand:* *Long time he,* *long time he,* *long time he, the*

NB
Noter
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F1.

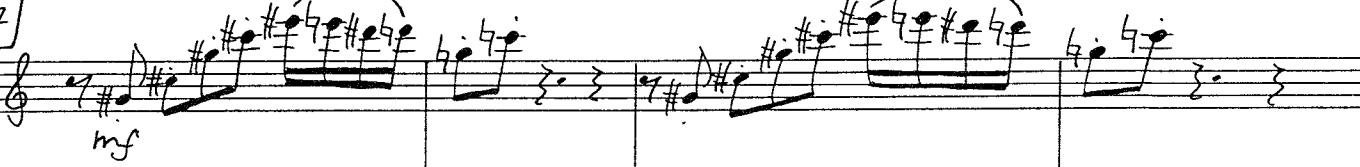
1. *man-xome foe, the* *man-xome foe, the* *man-xome foe, the* *man-xome foe he*

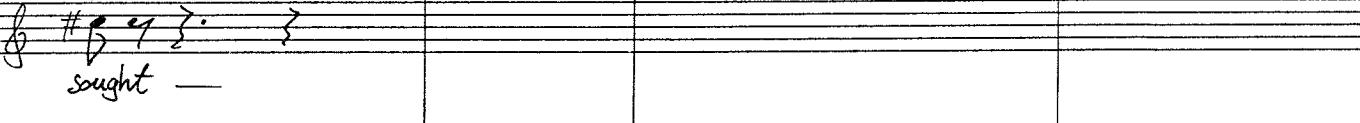
2. *man-xome foe, the* *man-xome foe, the* *man-xome foe, the* *man-xome foe he*

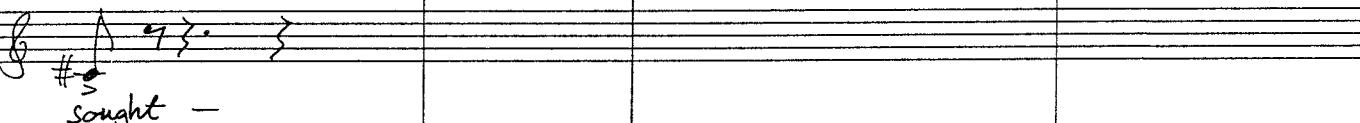
3. *man-xome foe, the* *man-xome foe, the* *man-xome foe, the* *man-xome foe he*

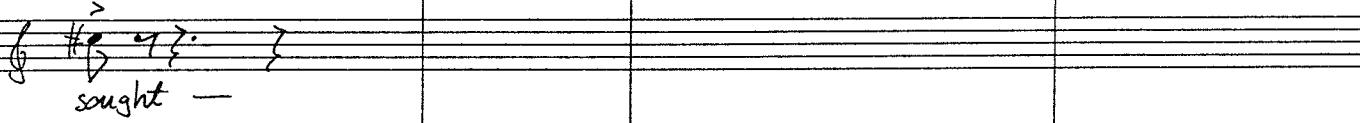
4. *man-xome foe, the* *man-xome foe, the* *man-xome foe, the* *man-xome foe he*

[7]

F1. 
mf

1. 
sought —

2. 
sought —

3. 
sought —

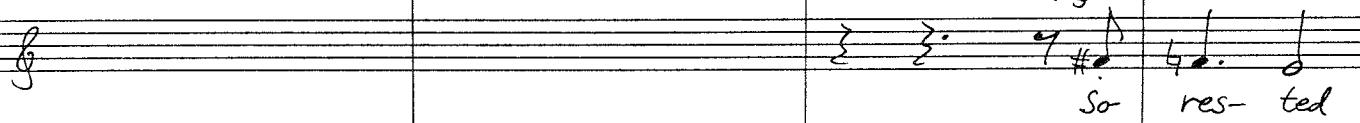
4. 
sought —

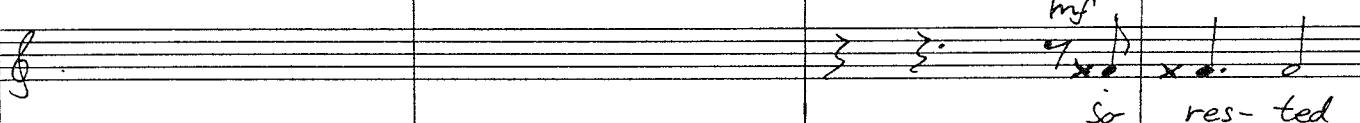
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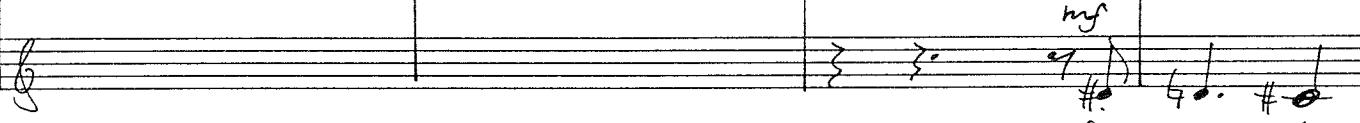
[8]

F1. 
p

1. 
pp!

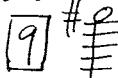
2. 
So res-ted

3. 
So res-ted

4. 
So res-ted

(d..≈31)

Drammatico
D) (d=108)



Fl.

3
4
fff

1. *p* he by the Tum-tum tree, And stood a- while in thought. *And as in*

2. *p* he by the Tum-tum tree, And stood a- while in thought. *And as in*

3. *p* he by the Tum-tum tree, And stood a- while in thought. *And as in*

4. *p* he by the Tum-tum tree, And stood a- while in thought. *And as in*

Fl.

1. *uf-fish thought he stood,* The Jab-ber-wock with eyes of flame, Came whif-fling through the

2. *uf-fish thought he stood,* The Jab-ber-wock with eyes of flame, Came whif-fling through the

3. *uf-fish thought he stood,* The Jab-ber-wock with eyes of flame, Came whif-fling through the

4. *uf-fish thought he stood,* The Jab-ber-wock with eyes of flame, Came whif-fling through the

F1.

10

1. tul-gey wood, And bur-bled as it came. One, two! One, two, And through and through The

2. tul-gey wood, And bur-bled as it came. One, two! One, two, And through and through The

3. tul-gey wood, And bur-bled as it came. One, two! One, two, And through and through The

4. tul-gey wood, And bur-bled as it came. One, two! One, two, And through and through The

N.B. All music is copyright protected

II.

vor-pal blade went snick-er-snack! mf morendo

F1.

f

mf

ff >

1. *f*

2. *f*

3. *f*

4. *f*

He

ff >

He

ff >

He

ff >

He

12

NB
noter
This music is copyright protected

F1.

1. *left it dead, dead, dead, dead, he left it dead, he left it dead,* and with its head,
p

2. *left it dead, dead, dead, dead, he left it dead, he left it dead,* with its head,
p

3. *left it dead, dead, dead, dead, he left it dead, he left it dead,* and with
p

4. *left it dead, dead, dead, dead, he left it dead, he left it dead,* with its head,
p

F1.

1. *f* and with its head He went, went ga-lum-phing back, back.

2. *f* with its head He went, He went ga-lum-phing back.

3. *f* its head He, he went ga-lum-phing back, back.

4. *f* with its head He, he went ga-lum-phing back, back.

[13] *Espressivo* $\text{A} = \text{A}$ $\text{d} = 48$

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F1. *f* *sf* dim. --- *ff*

1. *f* $\frac{3}{4}$

2. *f* $\frac{3}{4}$

3. *f* $\frac{3}{4}$

4. *f* $\frac{3}{4}$

F1.

1.

2.

3.

4.

NB
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F1.

1.

2.

3.

4.

14
d=96
Chorale

(pp) f sub.

f

f

f

f

And hast thou slain the

F1.

1. *Jab-ber-wock?* Come to my arms my beam-ish boy!

2. *Jab-ber-wock?* Come to my arms my beam-ish boy!

3. *Jab-ber-wock? Come* to my arms my beam-ish boy!

4. *Jab-ber-wock? Come* to my arms my beam-ish boy!

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F1.

cresc... *frab-jous day! Cal-*

1. *look! Cal-lay!" He chor-tled in his joy.*

2. *look! Cal-lay!" He chor-tled in his joy.*

3. *look! Cal-lay!" He chor-tled in his joy.*

4. *frab-jous day! Cal- look! Cal-lay!" He chor-tled in his joy.*

[15] Capriccioso $\text{d}=60$

F1. 1. 2. 3. 4.

5 6

NB
noter
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F1. 1. 2. 3. 4.

2 3 5

[16] Misterioso

(16) Misterioso

F. 2/4 5

1 2/4 4 p, morendo

2 2/4 4 p b a PP

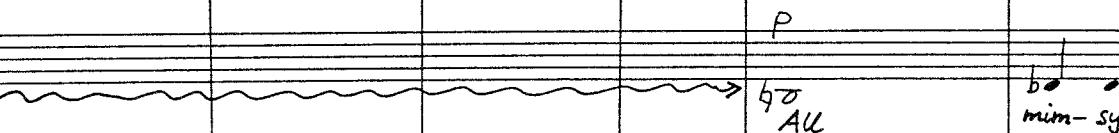
3 2/4 4 p a - P

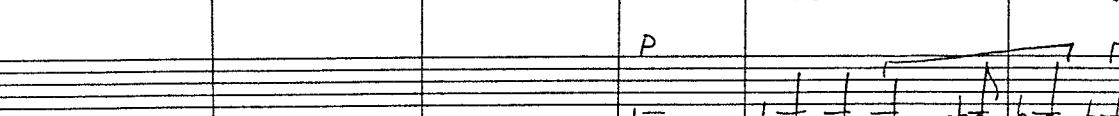
4 2/4 4 P

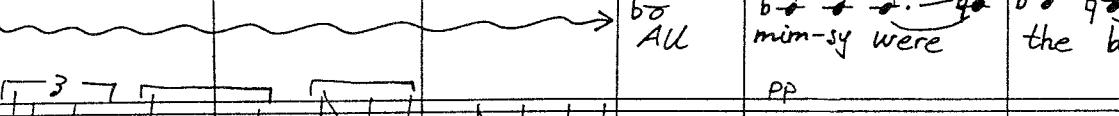
'Twas brillig, and the slit-thy tores

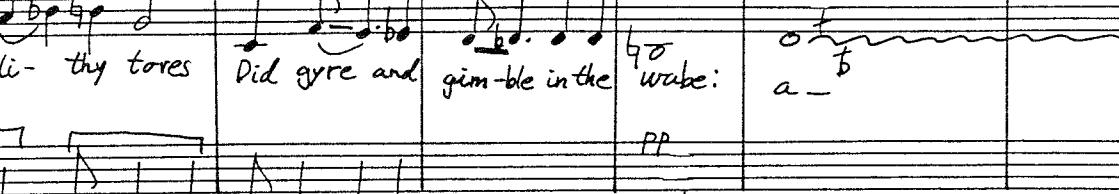
A logo featuring a grey diamond shape containing four white dots arranged in a cross pattern. The word "NB" is written vertically in large black letters, with "noter" in smaller black letters below it, and "This music" in red cursive letters at the bottom right.

F1.

1. 

2. 

3. 

4. 

17 Capriccioso

F1.

1. *the bo-ro-goves, And the mome raths out-grabe.* (p sempre) 2 4
2. *-goves, And the mome raths out-* 2 4
3. *morendo* 2 4
4. *morendo* 2 4

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F1.

1. 3 4

2. 3 4

3. 3 4

4. 3 4

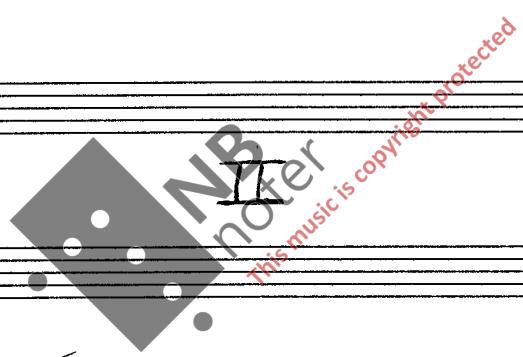
F1.

1.

2.

3.

4.



T.B.L. Op. 191
Nr. 2

Jo
Rubato, Lento

Fl.

mf

P

Ki -

mi

P

Ki -

mi -

P

Ki -

mi

P

Ki -

mi

F1.

1. hi ta-

2. -i hi ta -

3. hi ta-

4. hi ta

Flute part (top staff) with a large red watermark reading "This music is copyright protected".

1. ke a''

2. ke a''

3. -a- ke a''

4. ke a''

Ha

d=60

(18)

Accel. p.a.p.---

F1.

$\begin{array}{c} f \\ \text{f} \end{array}$

1. $\begin{array}{c} \text{mf} \\ - - \end{array}$ Yo- ki

2. $\begin{array}{c} \text{mf} \\ - - \end{array}$ Yo- ki

3. $\begin{array}{c} \text{mf} \\ - - \end{array}$ Yo- ki

4. $\begin{array}{c} \text{mf} \\ - - \end{array}$ Yo- ki

Accel. p.a.p.---

1. 2. 3. 4.

F1.

1. 2. 3. 4.

mo- no

mo- no

mo- no

mo- no

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F1.

1. *mi-se-*

2. *mi-se-*

3. *mi-se-*

4. *mi-se-*

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The musical score consists of five staves, each representing a different voice or instrument. The first staff is labeled 'F1.' and contains a single melodic line. The subsequent four staves are labeled '1.', '2.', '3.', and '4.' respectively. Each staff has lyrics written below it: 'mi-se-' for staves 1, 2, and 3, and 'mi-se-' for staff 4. Staff 4 also features a different set of lyrics: '-ru, yo- ki-'. The music is written in a simple staff system with no key signatures or time signatures indicated. The notes are represented by vertical stems with small circles at the top, and some notes have horizontal dashes extending from them. The score is dated '19' in a box at the top right.

F1.

1. *-ru, yo- ki-*

2. *-ru, yo- ki-*

3. *-ru, yo- ki-*

4. *-ru, yo- ki-*

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This section of the musical score continues the four-voice format established in the previous page. The voices are labeled F1., 1., 2., 3., and 4. from top to bottom. The lyrics for all voices are identical: '-ru, yo- ki-'. The musical style remains consistent with the first section, featuring vertical stems and small circles for note heads. A large red diamond-shaped stamp with the text 'N.B. This music is copyright protected' is overlaid across the middle of the page, covering parts of the staves.

F1.

20

1. mo- no mi-

2. mo- no mi-

3. mo- no mi-

4. mo- no mi-

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--- $\delta=120$

F1.

1. -i- se- ru-

2. -i- se-

3. -i- se-

4. -i- se- ru-

Kyo

$\text{d} = 180$, $\text{d} = \text{J}$ sempre

$d=120$

Rit. --- [21]

Fl.

1.

2.

3.

4.

mf
1)

p
Yo-
1)

p
Yo-
1)

p
Yo-
1)

p
Yo-
1)

ru-
-u

ru-
-u

ru-
-u

ru-
-u

Yo-
1)

Yo-
1)

Yo-
1)

Yo-
1)

NB
Doter
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Fl.

1.

2.

3.

4.

(g)

(g)

(g)

(g)

ki-

ki-

ki-

ki-

ki-

1) Sæ rask som mulig gjentakelse uten at det blir "stor vibrato"

F1.

1. 

2. 

3. 

4. 

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F1. 

1. 

2. 

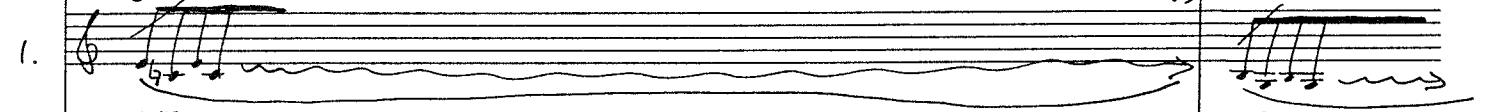
3. 

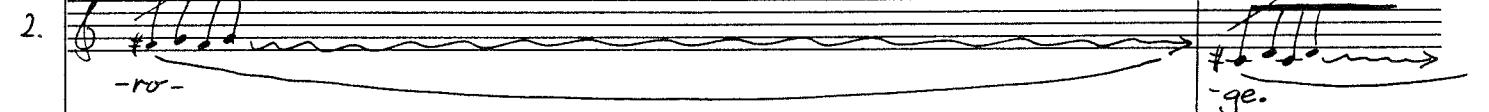
4. 

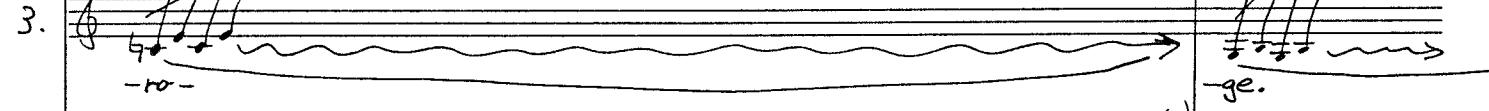
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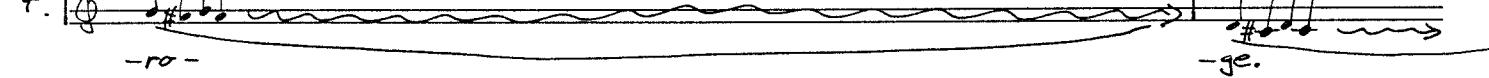
23

F1. 

1. 

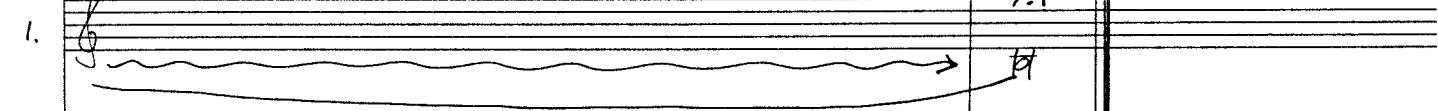
2. 

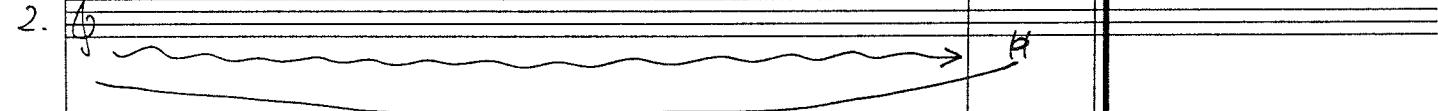
3. 

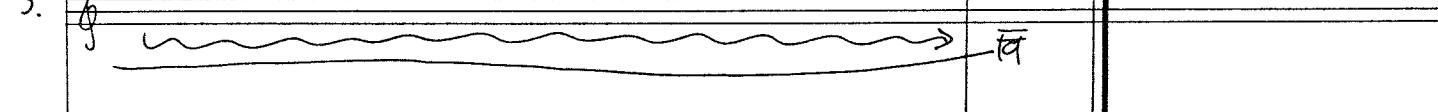
4. 

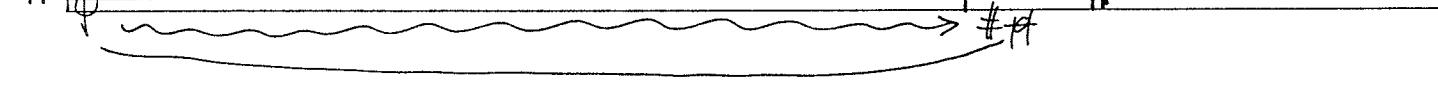
N.B. *This music is copyright protected*

F1. 

1. 

2. 

3. 

4. 

III

T.B.L.Op.191 Nr.3

"Jazz waltz" (♩=60) 1)

1.-4.

a4 2)

Piano

NB
noter
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1) $\text{♪} = \text{ca. } \overline{\text{F}}^3 \text{ D}^7$

2) Alle synger unisont. Melodien kan evt. dobbles gva i fløyte (ikke piccolo)
 Evt. andre fremføringsmåter: Pianostemmen spilles av fløyttisten eller
 en av sangerne, spilles av på synthesizer med sequencer eller på hånd.

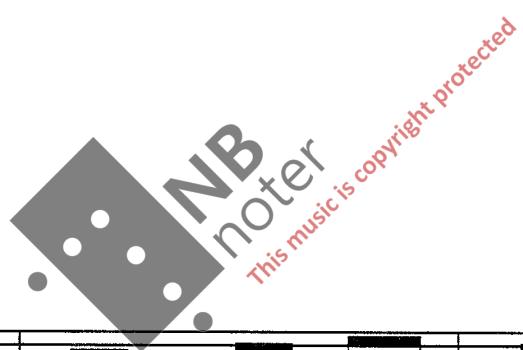
Musical score page 28, measures 23-24. The score consists of three staves: soprano, alto, and bass. Measure 23 ends with a fermata over the bass staff. Measure 24 begins with a dynamic 'f' and a grace note. The vocal line continues with "Se j'ay-me et sers la".



Musical score page 28, measures 24-25. The score consists of three staves: soprano, alto, and bass. Measure 24 continues with "Se j'ay-me et sers la". Measure 25 begins with a dynamic 'mf' and a grace note.

1) Quasi "pop-sound". Del evt. på stemmene pga. det store omfanget.

Musical score for piano and voice. The vocal line begins with "bel-", followed by a piano dynamic (mezzo-forte) and a melodic line with grace notes. The vocal line continues with "le", "de", and "bon". The piano accompaniment consists of eighth-note chords.



Musical score for piano and voice. The vocal line continues with "hait," followed by "M'en de vez vous te- nir". The piano accompaniment consists of eighth-note chords.

de vil de sot?

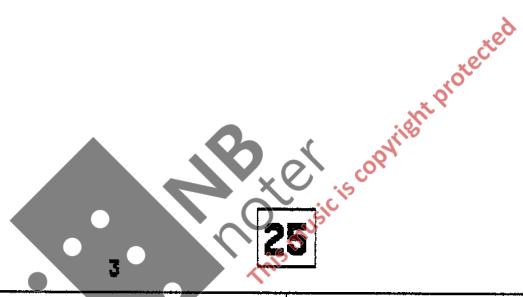
A musical score for piano and voice. The top staff shows a treble clef, and the bottom staff shows a bass clef. The piano part consists of two staves, with a brace connecting them. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment includes eighth-note chords and some grace notes.



Ei- le la en soy des biens a

A continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment features more complex chords and rhythmic patterns, including sixteenth-note figures.

fin cou-hait. Pour son a-mour sains bou-clier et pas-sot;



Quant vien- gent

je cours et hap-pe ung, hap-pe ung



pot. Au vin m'en fuis,

sans de- me- ner grant bruit;

ff Je leur tens eau, from- ma- ge,

26

mf

pain et fruit. S'ilz paient bien, je leur dis: "Be-ne stat; Re-tc

ff

p sub.

nez cy, quant vous se-

rez

mf

en ruit,

27 *f*

En ce bor-

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3

deau ou te- nons

mf

NB noter
This music is copyright protected

nos- tre es- tat."

p

28

Musical score page 28, measures 1-4. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 1 starts with a long note followed by a short note. Measure 2 begins with a dynamic *pp*. Measures 3 and 4 begin with dynamics *mf*. The music features various note heads and stems, with some notes tied across measure lines.

Musical score page 28, measures 5-8. The score continues with two staves. The top staff shows a dynamic *f* over several notes. The bottom staff shows a dynamic *mf* over several notes. The music includes various note heads and stems, with some notes tied across measure lines. A large watermark "NB noter" is overlaid on the left side of the page, and a red diagonal watermark "The music is copyright protected" runs across the center.

don- ques ii a

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grant des- hait, Quant sans argent

s'en vient cou- chi- er

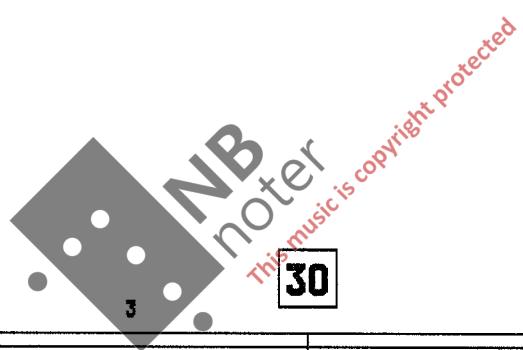
29

Mar- got; Voir ne la puis,

mon cuer a mort la hait. Sa ro- be prens,de-

3
my saint et sur-cot si luy ju- re

Musical score page 41, measures 1-5. The vocal line consists of five measures of music with lyrics: "qu'il ten-dra pour l'es-". The piano accompaniment provides harmonic support. Measure 5 concludes with a fermata over the vocal line.



Musical score page 41, measures 6-10. The vocal line continues with lyrics: "cot. Par les cos- tes se". The piano accompaniment maintains the harmonic structure. Measures 9 and 10 show more complex piano textures and sustained notes.

Sheet music for voice and piano, page 42. The vocal line includes lyrics: "prend," "C'est," "An-", "te-", "crist". The piano accompaniment features a dynamic marking *p*. The music is in common time, with a key signature of one sharp.



Sheet music for voice and piano, page 42. The vocal line includes lyrics: "Crie, et", followed by a dynamic marking *ff*, then "ju- re", "par", "par", "mort". The piano accompaniment features a dynamic marking *f*. The music is in common time, with a key signature of one sharp.

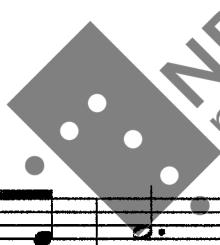
31

mf

Jhe- su- crist Que non fe- ra. Lors j'en-poig- ne ung es- clat;

*ff**p sub.*

des- sus son nez luy en fais ung



NB
noter

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mf

es- cript,

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32 *f*

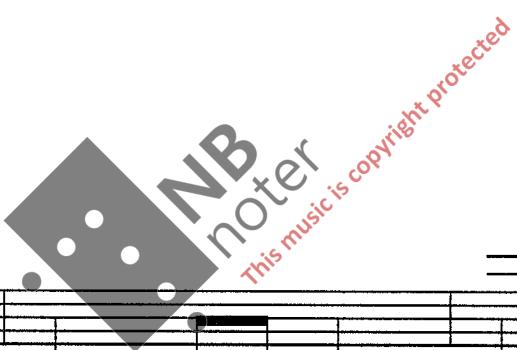
En ce bor-

f

3

deau ou te- nons

mf



nos- tre es- tat.

33

pp

mf

pp

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f

Puis paix se

mf

Musical score for voice and piano. The vocal line consists of two staves. The top staff begins with a whole note followed by eighth notes. The lyrics "fait, et me fait" are written below the notes. The piano accompaniment is in the bottom staff, featuring eighth-note chords and bass notes.

Musical score for voice and piano. The vocal line continues with eighth-note patterns. The lyrics "ung gros pet, Plus en- flee qu'un" are written below the notes. The piano accompaniment is in the bottom staff, with eighth-note chords and bass notes. A large watermark is present in the center of the page, reading "NB noter" and "This music is copyright protected".

vli- meux es- char



34

bot. Ri- ant, m'as- siet son

poing sur mon sommet,
Go-go me dit, et

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me fier le jam- bot. Tous deuz y- vres

3

dor- mons com-me ung sa-bot.



35

3
Et, au res- veil,

quant le ven-
tre luy
bruit,



Mon-te sur moy, que ne ga-

36

mf

ste son fruit.Soubz el- le gains, plus qu'un aiz me fait plat; De

*ff**p sub.*

pail- lar- der tout el- le me

mf

Musical score for piano and voice. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The piano accompaniment is on the left staff. The vocal part begins with "des-", followed by a fermata over "truit,". The piano part features eighth-note patterns and sixteenth-note chords.



Musical score for piano and voice. The vocal line continues from the previous page. Measure 37 starts with "En", followed by "ce", and ends with "bor-", marked with a fermata. Measure 38 begins with a forte dynamic "f". The piano accompaniment consists of eighth-note chords.

3

deau ou te- nons

mf



nos- tre es- tat.

38

pp

mf

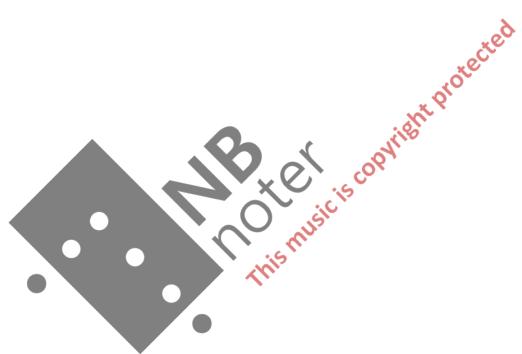


f

Ven- te, gres-le

mf

gel- le, j'ay mon pain cuit.



je suis pail- lart, la pail- lar- de me suit. Le quel vaut mieulx? Chas-

cun bien s'en- tre- suit. L'ung vault

l'au- tre; c'est au mau

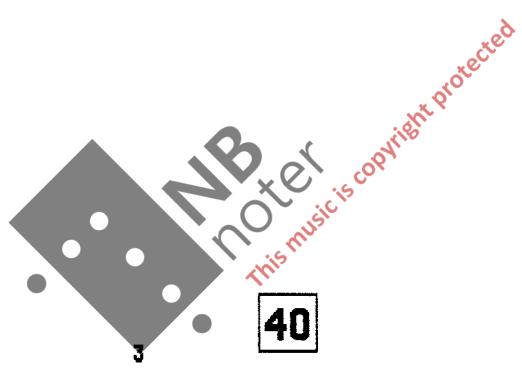
39

rat mau chat. Or- du- re a- mons, or-



3
du-re nous as-suit; Nous def- fuy-ons

A musical score page featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of six measures. The lyrics are: "on- neur, il nous def-fuy- it;". The score includes various note heads, stems, and rests. Measure 59 ends with a brace grouping the two staves. Measure 60 begins with a bass note.



A continuation of the musical score from page 59. It shows two staves of music for treble and bass clefs. The lyrics for measure 61 are: "En ce bor-". Measure 62 begins with a bass note. The score includes various note heads, stems, and rests.

Musical score page 60, measures 1-2. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The vocal parts have lyrics: "ou te- nons", "nos-", "tre", and "es-". The piano part has a dynamic marking *p*. Measure 2 begins with a forte dynamic.



Musical score page 60, measures 3-4. The score continues with three staves. The vocal parts have lyrics: "tat.". The piano part ends with a forte dynamic.

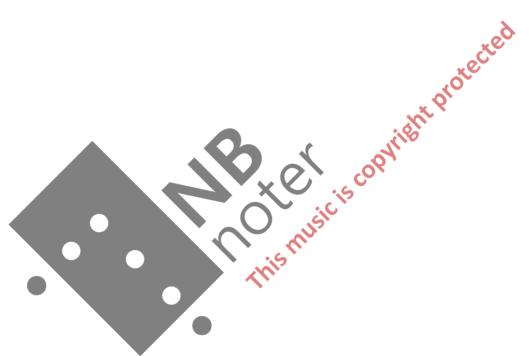
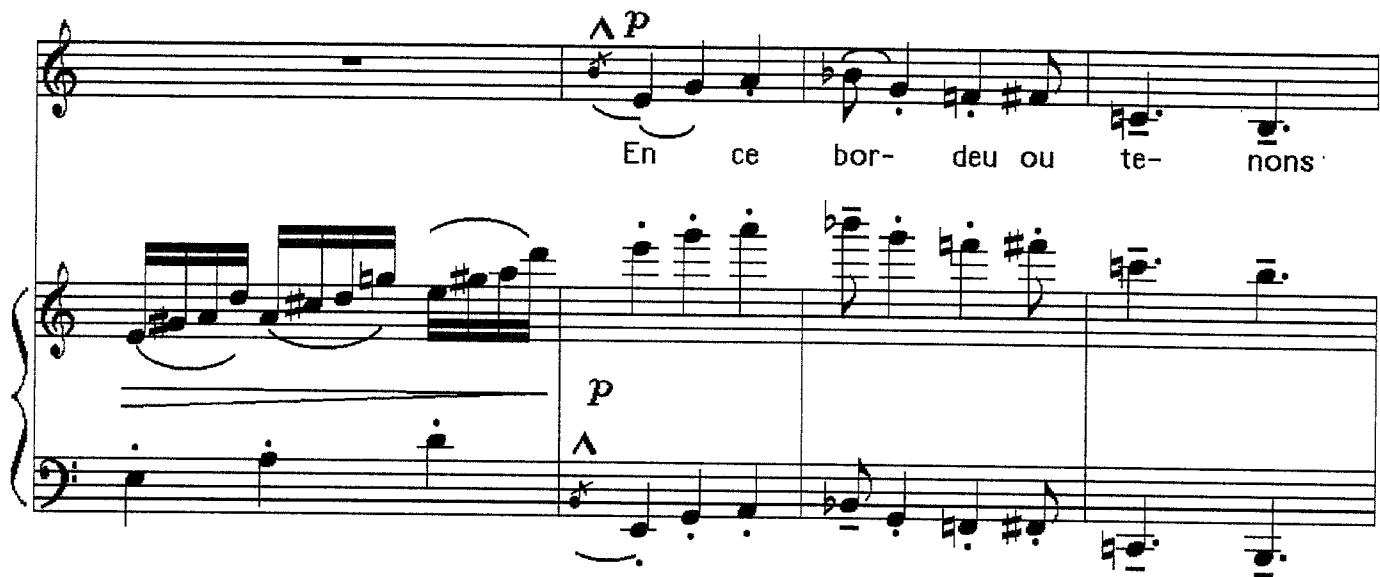
Musical score page 61, measures 1-4. The score consists of two staves. The top staff has a treble clef and four measures of rest. The bottom staff has a bass clef and four measures of music. Measure 1 starts with a forte dynamic. Measure 2 features eighth-note patterns. Measure 3 includes a bass line with eighth notes. Measure 4 concludes with a dynamic marking of *ff*.



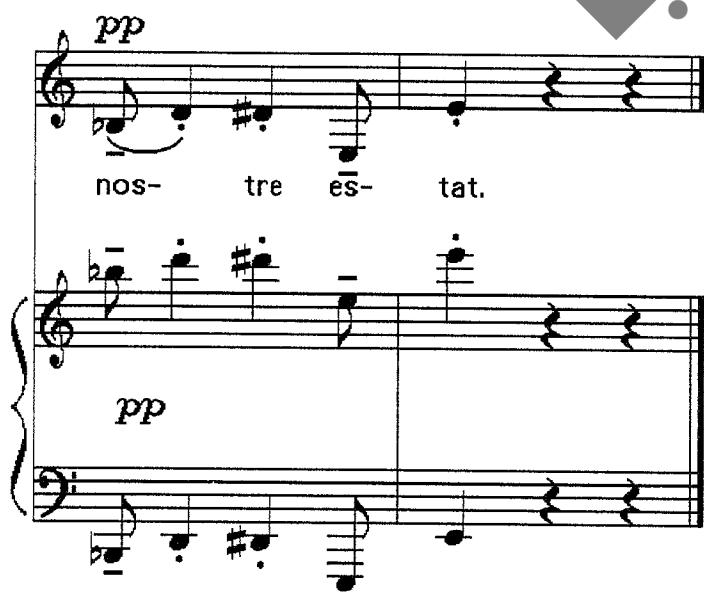
41

Musical score page 61, measures 5-8. The score consists of two staves. The top staff has a treble clef and four measures of rest. The bottom staff has a bass clef and four measures of music. Measures 5-8 show eighth-note patterns in the bass line.

*En ce bor- deu ou te-
nons.*



nos- tre es- tat.



d.=60

III

Fl.

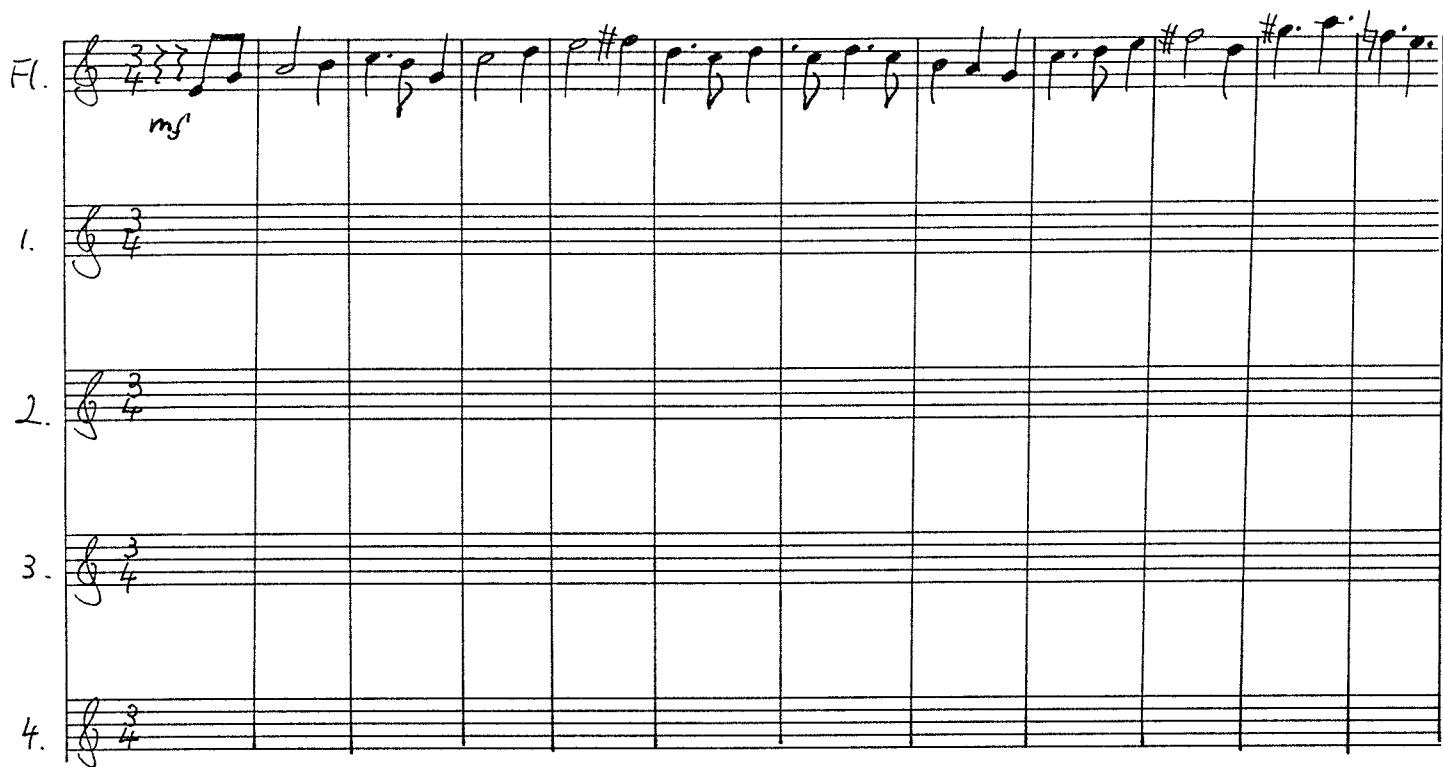
mf

1.

2.

3.

4.



Fl.

5:6

1.

2.

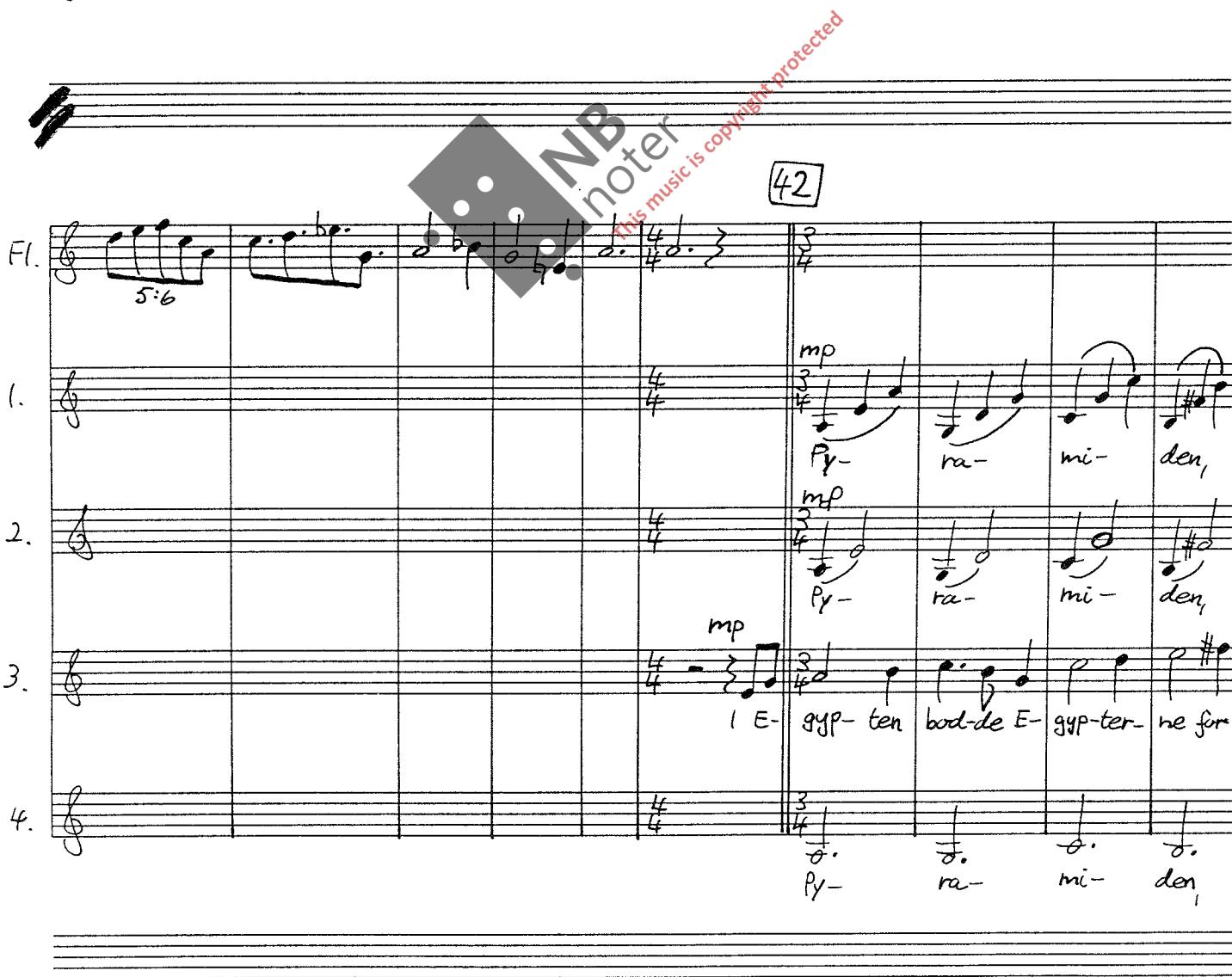
3.

4.

NB
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42

Py-
ra- mi- den,
Py- ra- mi- den,
I E- gyp- ten bord-de E- gyp-ter- ne for
Py- ra- mi- den,



Fl.

1. (6) De byg-get så højt, E- gyp-ter- ne, og ret du hvor-dan E- gyp-ter- ne fikk
py- ra- mi- den, py- ra- mi-den, py- ra- mi- den,

2. De byg-get så højt, E- gyp-ter- ne, og ret du hvor-dan E- gyp-ter- ne fikk
py- ra- mi- den, py- ra- mi-den, py- ra- mi- den,

3. De byg-get så højt, E- gyp-ter- ne, og ret du hvor-dan E- gyp-ter- ne fikk
len-ge, len-ge, len-ge si-den. den, py- ra- mi-den, py- ra- mi- den,

4. De byg-get så højt, E- gyp-ter- ne, og ret du hvor-dan E- gyp-ter- ne fikk
py- ra- mi- den, py- ra- mi-den, py- ra- mi- den,

5:6

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43

Fl.

1. byg- get py- ra- mi- den? De ten-kte som så, E- gyp-ter- ne: Ar ste- ner byg- ger vi den.

2. py- ra- mi- den. De ten-kte som så, E- gyp-ter- ne: Ar ste- ner byg- ger vi den.

3. py- ra- mi- den. De ten-kte som så, E- gyp-ter- ne: Ar ste- ner byg- ger vi den.

4. py- ra- mi- den. De ten-kte som så, E- gyp-ter- ne: Ar ste- ner byg- ger vi den.

Fl.

1. *mp, cresc. --*
Vi sam-ler sten, først én, så én, og en-da fle-re si-den, og

2. *p, cresc. --*
Vi sam-ler sten, først én, så én, og en-da fle-re si-den,

3. *mp, cresc. --*
Vi sam-ler sten, først én, så én, og en-da fle-re si-den,

4. *p, cresc. --*
Vi sam-ler sten, først én, så én, og en-da fle-re si-den,

F.

1. *cresc. --*
leg-ger sten på sten, på sten,
-ff

2. *cresc. --*
og leg-ger sten på sten, på sten,
ff

3. *cresc. --*
og leg-ger sten på sten, på sten,
ff

4. *cresc. --*
og leg-ger sten på sten, på sten,

1) *p sub., sotlo voce*
sá har vi py-ra-mi
p sub.

2) *(+) (0) (0)*
sa har vi

3) *(+) (0) (0)*
sa ha vi

4) *(+) (0)*
p sub.

1) Ossia: Alle synger notene i parentes.

Rit. poco a poco -

p. **44** **mf**

1. den. E- gyp ter- ne, e- gyp- ter- ne, e- gyp- ter-

2. den. Men der tok de feil, E-gyp-ter-ne, ja skam-me- lig feil, E- gyp-ter-ne; for ste-

3. den. Men der tok de feil, E-gyp-ter-ne, ja skam-me- lig feil, E- gyp-ter-ne; for ste-

4. den. E- gyp- ter- ne, e- gyp- ter- ne, e- gyp-

Fl.

f

NB
Noter
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Fl.

1. ne, e- gyp- ter- ne; at in-gen kun-ne få lagt den der, nei, ik-ke en- gang E-

2. hen var så tung og sver, e- gyp- ter- ne, e- gyp- ter- ne, e- gyp-

3. hen var så tung og sver, e- gyp- ter- ne, e- gyp- ter- ne, e-

4. ter- ne, e- gyp- ter- ne; at in-gen kun-ne få lagt den der, nei, ik-ke en- gang E-

- 67 -

(d=d)
Subito Tempo I (d.=60)

--d=60

45

F1.

1. 2. 3. 4.

f

gyp-ter- ne. Da var det at en av E-gyp- ter-ne, den klo-kes-te mann av E- gyp-

ter- ne. Da var det at en av E-gyp- ter-ne, den klo-kes-te mann av E- gyp-

gyp-ter- ne. Da var det at en av E-gyp- ter-ne, den klo-kes-te mann av E- gyp-

gyp-ter- ne. Da var det at en av E-gyp- ter-ne, de klo-kes-te mann av E- gyp-

gyp-ter- ne.

NB
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F1.

1. 2. 3. 4.

mf

ter-ne, fikken i- dé han sa: Han sa: "Floy-te-spill."

ter-ne, fikken i- dé han sa: Han sa: "Floy-te-spill."

ter-ne, fikken i- dé han sa: "Vi vil forsøke det med floy-te-spill."

ter-ne, fikken i- dé han sa: Han sa: "Floy-te-spill."

Rubato

$\text{♩} = \text{ca. } 50$

F1.

4

P

"Så far vi py-ra-mi-den til." *f* Quasi "Sprechgesang")

1. *p* Det *f* sa han til E-gyp-ter-ne.

2. *p* Med fløy-te- spill. Det *f* sa han til E-gyp-ter-ne.

3. *p* Med fløy-te- spill. Det *f* sa han til E-gyp-ter-ne.

4. *p* Med fløy-te- spill. Det sa han til E-gyp-ter-ne.

3 mp sempre

46

F1. 3 3 9:6 3 3 (1:12)

1.

2.

3.

4.

F1.

1.

2.

3.

4.

1.2.

Fl. (mp!) 3 Rep. 2x

Tempo I (d.=60) 47

NE
notes
notefont.com
music
rights
protected

1.

2.

3.

4.

F1.

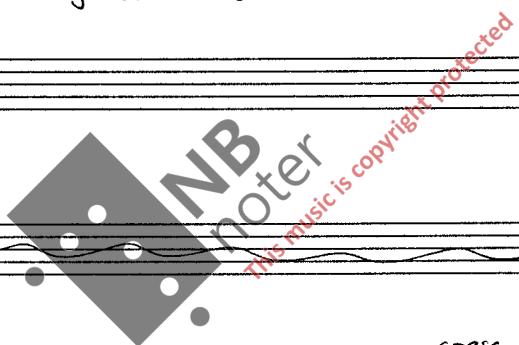
1. *p, cresc. --*
tu-sen fly-ter E-gyp-ter-ne,
p, cresc. --

2. *p, cresc. --*
tu-sen fly-ter E-gyp-ter-ne,
p, cresc. --

3. *p, cresc. --*
tu-sen fly-ter E-gyp-ter-ne,
p, cresc. --

4. *p, cresc. --*
tu-se fly-ter E-gyp-ter-ne,

og ste-ne-ne gikk for full mu-sikk til værs, først én, så én,
og ste-ne-he gikk for full mu-sikk til værs, først én, så én,
og ste-ne-ne gikk for full mu-sikk til værs, først én, så én,
og ste-ne-ne gikk for full mu-sikk til værs, først én, så én,



F1.

1. *mf*
så én, og en-da fle-re si-den, og la seg fly-ven-de sten på sten,
f, cresc. --

2. *mf*
så én, og en-da fle-re si-den,
f, cresc. --

3. *d.*
én, og en-da fle-re si-den,
f, cresc. --

4. *mf*
så én, og en-da fle-re si-den, og la seg fly-ven-de sten på

F1.

p sub., sotter voce

1. *og ble til py-ra-mi-den.*

2. *fly-ven-de sten på sten,* *og ble til den.*

3. *sten på sten,* *og ble til den.*

4. *sten,* *og ble til den.*

3. Fl.: Tempo I (subito)

X:4 *mf* [48]

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F1.

1. *Py-ra-mi-den,* *Py-ra-mi-en gang i E-*

2. *Py-ra-mi-den,* *Py-ra-mi-den, PY-*

3. *De fikk det til E-gyp-ter-ne med fløy-te spill, E-gyp-ter-ne,* *den, PY-*

4. *Py-ra-mi-den, PY-*

Poco rit. ---

Fl.

1.

gyp-ter- ti- de. Nå vet du hvor-dan E- gyp-ter-ne fikk byg-ge- py-ra- mi-

5:6

2.

ra- mi- den, py- ra- mi- den,

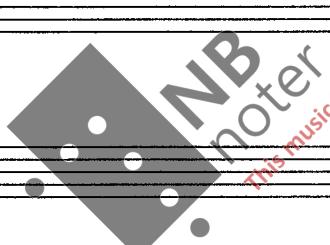
3.

ra- mi- den, py- ra- mi- den,

4.

ra- mi- den, py- ra- mi- den,

py- ra- mi-



Fl.

1.

2.

3.

4.

Skriftet 9/7-89