

Lasse Thoresen (2017/2018):

# LAND OF YOUR LOVE

Op. 57





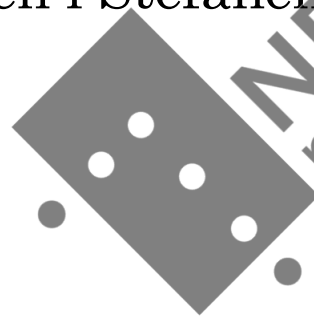
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# LAND OF YOUR LOVE

Op. 57

The Impatient Bride (Táhirih)  
Riddle of the Twin Revelation (Táhirih)  
Stenen i Stefanens Pande (Wergeland)



Commissioned by Oslo International Church Music Festival,  
director Bente Johnsrud, with the support of Det norske komponistfond

## Explanation of signs

### Sound production:



Sharp, folk-music like timbre (high larynx)



Normal timbre



Fluffy sound (extremely low larynx)



Falsetto



Produce a distinct harmonic

ã, õ, ă

Vowels pronounced with a lowered palate to produce vague harmonics



Sub-harmonic song, grainy sound.



Breathy sound



Air-sound with pitch



Air sound without pitch (whisper)

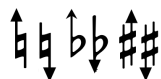


Inhale while singing



Exhale while singing

## Pitch:



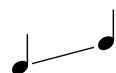
Note lowered/raised by appr. 30 ct



Note lowered/raised by appr. 50 ct



Start the note with a short glissando, like portamento



Glissando filling the full duration of the note



Glissando molto vibrato

## Duration:



Grace note whose duration is subtracted from the preceding note



Grace note whose duration is subtracted from the succeeding note



Grace note inserted in the duration of the main note:



## Phonetics:

The Iranian text is transcribed by matching it to Norwegian phonetics:

æ	like a in (English) <b>hat</b>
a	like German or Italian <b>a</b>
å	like aw in (English) <b>law</b>
j	like j in (English) <b>jaw</b>
y	like y in (English) <b>yawn</b>
sj	like sh in (English) <b>show</b>
z	like z in (English) <b>zebra</b>
o	like oo in (English) <b>moose</b>
kh	like ch in (German) <b>Bach</b>
ch	like ch in (English) <b>charm</b>
gh	close to a vaguely pronounced guttural r as in French/Parisian pronunciation.
q	deeply guttural g sound as in Arabic
ʔ	guttural stop or attack
ŋ, m	sing with the consonant

The music is generally sung non-vibrato, except when otherwise indicated with signs for vibrato or trill

# THE IMPATIENT BRIDE

Text: Táhirih Qurratu'l-'Ayn

Translation: John S. Hatcher and Amrollah Hemmat

The Impatient Bride is based on a poem by the Iranian poetess entitled *Táhirih* (1814 or 1817 to 1852), also called *Qurratu'l-'Ayn* ("Consolation of the eyes"), originally named *Fatimah Baraghani*. She was an influential poet and theologian of the *Bábi Faith* in Iran. Her life, influence and execution made her a key figure of the religion, and a pioneer of women's emancipation.

The full poem is found in *The Poetry of Táhirih* (John S. Hatcher and Amrollah Hemmat; George Ronald Oxford 2002. The poems are used with the kind permission of the publisher. Five verses are included.

The source of the melody must remain anonymous for reasons of security, as the performance of Táhirih's poems is still dangerous in present day Iran.

1.  
Bediyare esjge tá mande'æm/  
Ze kæsi nædideh enayæti  
Be ghæribiyæm næzæri fekæn/  
tå ke padesjahe velayæti  
I have been abandoned in the land of your love  
Nor do I find kindness from a single soul.  
Regard my solitude,  
O you who rule this realm.
2.  
Sjådeh rahe taghætå sæbr tey/  
Bekesjæm feraghe tå ta be key  
Hæme bænd bænde mæra chå ney/  
Båvæd æz ghæme tå hekayæti  
At long last my patience and resilience are gone.  
How long must I yet abide this separation from you?  
Like a reed flute, every joint in my being  
Intones this song of my longing for you:
3.  
"Æjæzæ-l-âqol le dærk-e-hi  
Hælækan næfos le væhme-hi  
Be kæmale tå ke bææd ræhi  
Næbavæd bejæz tå næhayæti"  
"The mind is incapable of comprehending Him;  
the people have lost hope of grasping His perfection.  
Can anyone find a path to your divinity?  
And yet all paths lead but to you alone."
4.  
Chå sæba bæææt gâzær avææd/  
Ze bala kesjan khæbær avææd  
Råkhe zærdå chæsjme tær avææd  
Che sjævæd kâni tå enayæti  
When Sabá the breeze reaches you,  
brings to you tidings of your suffering lovers,  
Images of dejected faces with tear-filled eyes,  
What harm would it do to show a little mercy?
5.  
Be ræhaniæm chå æz in mækan  
bekesjaniæm soye lamækan  
Gâzæræm ze jan å jæhanian  
Ke tå jan å jandehe khelghati  
When you release me from this nether world  
And draw me into the realm of the placeless,  
I will happily cast away this life and all that is therein,  
Since you are life itself and the life-giver to all creation.

# The Impatient Bride

Lasse Thoresen (2017)

Op. 57 no. 1

Text: Táhirih, Qurratu 'l-'Ayn

[illegible]

<sup>1)</sup> Never breathe in synchrony with the other singers

[3]  $\text{♩} \approx 72$  *pp* 3 *ppp* 1

→ ě - - - - → ã ě → ã

$\text{♩} \approx 72$  *pp* *ppp*

$\text{♩} \approx 72$  *p*

Be - i - ya - - - re esj - qe tã man - de -

(o)

(o)

(o)

NB noter

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5

*p* *p* *pp*

ẽ æm ẽ æm n

*p* *pp*

ẽ æ n

- æm Ze kæ - si næ - di - - de e - na - - yæ - ti Be - ghæ-

(2)

(2)

(2)

*n*

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9

The musical score is written for a vocal soloist and piano accompaniment. It consists of six staves. The vocal part is on the top three staves, and the piano accompaniment is on the bottom three staves. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical dashed lines. The lyrics are written below the vocal staves. The piano part includes triplets and sustained notes. A large watermark 'NB noter' is visible across the center of the page, and a red diagonal watermark 'This music is copyright protected' is also present.

Lyrics:

- ri - - - bi - - - yæ - m̄

næ - zæ ri fe - kæn

i - - æ - - - n̄

i - - æ - - - n̄

[12]

The musical score is written for a voice and piano ensemble. It consists of six staves. The first three staves are for the voice, and the last three are for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the voice staves. The piano part includes various musical notations such as notes, rests, and dynamic markings like *pp* and *p*. A large watermark 'NB noter' is visible across the center of the page, and a red diagonal line with the text 'This music is copyright protected' is also present.

tå ke pa - - de - sja - - he ve - la - - - yæ - ti

a \_\_\_\_\_ a \_\_\_\_\_ a \_\_\_\_\_

a \_\_\_\_\_

e æ \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_ e æ \_\_\_\_\_ i

*pp* *p* *p*

[15]

*mp*

sjá - deh ra - - - he ta - - - - ghæ - tå sæbr

*p*

||: ð → ǣ → ě → ||

*(p)*

||: ð → ě → æ → ||

*p*

||: ð → æ → ǣ → ||

*(p)*

||: ð → ǣ → æ → ě → ||

*dim.*

*dim.*

e æ

ǣ

ǣ →

18

*mf*

te - - - y

Be - ke - sjæm fe - ra - - - - ghe tå ta

æ e → ð

*pp*

e → ð

*pp*

e i → ð

*p* sempre

a

(o)

(o)

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21 **4**

be key Hæ - me bænd bæn - - - de mæ -

e æ


e æ

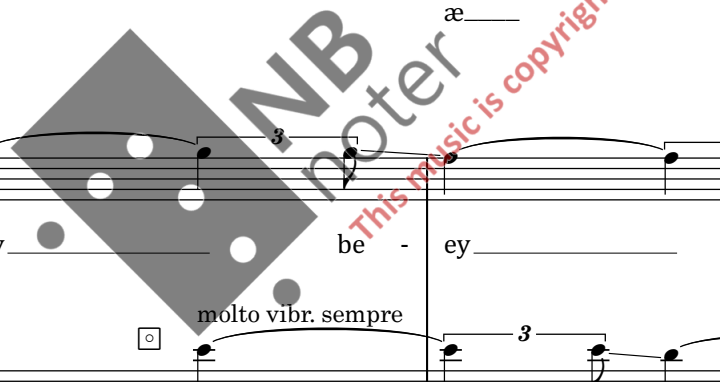
**4**

be - ey be - ey be - y be -

molto vibr. sempre

a be - ey be - ey

()



23

- ra chå ney bå - væd æz ghæm - me\_\_

bå - væd æz ghæm - me\_\_ tå he -

- ey be - ey å → æ

be - ey be - ey å → æ

å → æ i å → æ\_\_

<sup>1)</sup> Glissando molto vib.

26

*mp* *mf* **4**

*senza vibr.*  
**p** *sempre legato*

tå he - ka - - - - - yæ - ti: || õă → õ

*senza vibr.*  
**p** *sempre legato* *sim.*

|| õă → õ → ă → õ → ă ||

*senza vibr.*  
**p** *sempre legato*

- ka - - - - - yæ - ti: || oa → õ → ă → ă → o ||

*senza vibr.* **4** *vibr.* *mf*

i å → æ a

*senza vibr.* *vibr.* *mf*

å → æ

*senza vibr.* *vibr.* *mf*

→ i → a

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31

3

→ ã → õ → ã o a ↯

*mf* *f*

Æj - æz - æl o - qol le - dærk - e - hi; ha - la -

*mf* *f*

Æj - æz - æl o - qol le dærk - e - hi; ha - la -

*mf* *f*

Æj - æz - æl o - qol le dærk - e - hi; ha - la -

The musical score is for a piece titled 'The Impatient Bride'. It features three vocal parts (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The score is written in 3/4 time and includes lyrics in Latin. The lyrics are: 'Æj - æz - æl o - qol le - dærk - e - hi; ha - la -'. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). There are also triplets and a fermata. A large watermark reading 'This music is copyright protected' is overlaid on the score.

36

*f* *dim.*

ha - la - kal\_\_\_\_ nå - fos\_\_\_\_ le væh - me - hi, ha - a - kal nå - fos le væh -

*f* *dim.*

ha - la - kal - nå - fos,\_\_\_\_ ha - la - kal\_\_\_\_ nå - fos le

*f* *dim.*

ha - la - kal\_\_\_\_ nå - fos\_\_\_\_ væh - - - -

- kal\_\_\_\_ nå - fos le væh - me - hi\_\_\_\_

- kal\_\_\_\_ nå - fos le væh - me - hi\_\_\_\_

- kal\_\_\_\_ nå - fos le væh - me - hi\_\_\_\_

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noter  
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40

liberamente 6

væh - - - - - m - - - - - e - hi

e - - - - - m - - - - - e - hi

liberamente 6

e - - - - -

8<sup>va</sup> poco *f* 8. 12. 12. 12. 8. 9. 10. 8. 8.

*mf*

|| ŷ → ï ||→

44

**4**

*f*

Be kæ - ma - le tå ke bæ - ræd ræ - hi?

*f*

Be kæ - ma - - - - le tå ke bæ - ræd ræ - hi?

*f*

Be kæ - ma - le Be ka - ma - le tå ke bæ - red ræ - hi?

**4**

*f*

Be kæ - ma - le tå ke bæ -

*f*

Be kæ - ma - le tå ke bæ -

*f*

Be kæ - ma - le tå ke bæ -

8. 8. 8. 8.

(8)

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48

Næ - bǎ - væd be - joz tǎ næ - ha - - ya - ti

Næ - bǎ - væd be - joz tǎ næ - ha - ya - ti a

Næ bǎ - væd be - joz tǎ næ - ha - ya - ti a

- rædræ - hi? Næ - bǎ - væd be-jǎz tǎ næ - ha - - ya -

- ræd ræ - hi? *mf* Næ - bǎ - væd be-jǎz tǎ næ - ha - - ya -

- ræd ræ - hi? Næ - bǎ - væd be-jǎz tǎ næ - ha - - ya -

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6.

53 *mf*

tå næ - ha - - yæ - ti

ha - yæ - ti

*p*

*poco f*

*mf* *p*

- ti

- ti

tå næ - ha - - - - yæ - ti

- ti

||: ÿ → ã → ÿ → ã ||

||: ã → ÿ → ã → ÿ ||

||: ÿ → ã → ÿ → ã ||

4. 6. 6. 6. 8. 8. 8. 4. 6. 8. 8. 6. 8.

||: ÿ → ï → ||

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[illegible]

62 4

The musical score is written for a voice and piano ensemble. It consists of two systems of staves. The first system has three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (treble clef). The second system also has three staves: a vocal line (treble clef), a piano line (bass clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The lyrics are in Danish and are placed below the corresponding staves.

**Vocal Line (Treble Clef):**

- Measure 1: Chå sæ - ba
- Measure 2: bæ - ræt
- Measure 3: - ba bæ - ræt
- Measure 4: gå - sær a - væ - ræd
- Measure 5: æ
- Measure 6: a æ

**Piano Line (Treble Clef):**

- Measure 1: *mp*
- Measure 2: *mp*
- Measure 3: *mp*
- Measure 4: *mp*
- Measure 5: *p*
- Measure 6: *p*

**Bass Line (Treble Clef):**

- Measure 1: *p*
- Measure 2: *p*
- Measure 3: *p*
- Measure 4: *p*
- Measure 5: *p*
- Measure 6: *p*

**Piano Line (Bass Clef):**

- Measure 1: *p*
- Measure 2: *p*
- Measure 3: *p*
- Measure 4: *p*
- Measure 5: *p*
- Measure 6: *p*

**Lyrics:**

Chå sæ - ba bæ - ræt

- ba bæ - ræt

gå - sær a - væ - ræd

æ

a æ

a

å æ

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67

5.

gâ - sær a - - - - væ - ræd ze bæ - la - - - - ke - sja - n

*portamento, leggiero*  
*pp*

æ ã - - æ - - e - - a - æ - - e - a n ã æ

*mf*

ze bæ

*portamento, leggiero*  
*pp*

æ - - - - - ã - - - - - i ã - (i) - (i) - (a) - - - - ã n - - - - - e - - - - -

*tr* *(tr)*

5 3

70

kha - bar a - - - - væ - - - - ræd      rå - khe zær - - - - då

ã e a - ñ a - ñ a

- la ke - sja - ñ khæ - bæ r a - væ - - - - ræd

æ → ě → ã ě ñ a a ñ a væ a - ñ a - ñ æ å æ å o

*pp* 5 *tr* *tr* *ad lib*

repeat with variations *ad lib.*

ñ ã ñ ã ã

[72]

chæs - - - me tær a - - - - væ - ræd

- æ - - ã - - ã - æ

ter a - - - - væ - ræd che sjæ - væd kå - ni tå e-

å o æ

æ ã æ → å (e) — (e) — (i)

che sjæ - væd kå - ni

*n*

75

**3** **5**

*tr* *ppp*

*tr* *mp* **3**

*tr* **5** *non vibr.* **3**

*sim.* **5** **3** *mp* **3** **3**

- na - - - yæ - - ti chesjæ - væd\_\_ kå - ni\_\_

ã ě æ ĩ → ã tå en -

tå e - na - - yæ - - ti chesjæ - væd\_\_ kå - ni\_\_ tå en -

chesjæ - væd\_\_ kå - ni\_\_ tå en -

78

3 4 2

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

ã → ä → ï → ü → ä → ö ö ä → iä

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

ã → ä → ï → ü → ä → ö ö ä → iä

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

ä → ï → ü → ä → ö ö ä → iä

3 4 2

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

- a - - - - - yæ - - - - - ti

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

- a - - - - - yæ - - - - - ti

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

- a - - - - - yæ - - - - - ti

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

ñ → i → ä ñ → i → ä

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

ñ → i → ä ñ → i → ä

*p* *mp* *tr* 3 *tr* 3 *tr* 3 *tr*

ñ → i → ä ñ → i → ä

84

**3** *mf* improvize, using only 6., 8., 12. partials

**2** *mp* *f* improvize with partials 6, 8, 12

**3** *mp* *f* improvize with partials 4, 3, 6

**3** *mf*

**2** *mf*

**3** *mf*

Be \_\_\_\_\_ ræ ha - - - ni - æ - m

chå æz \_\_\_\_\_ in mæ-

Be \_\_\_\_\_ ræ - ha - - - ni - æ - m

chå æz \_\_\_\_\_ in mæ-

Be \_\_\_\_\_ ræ - ha - - - ni - æ - m

chå æz \_\_\_\_\_ in mæ-

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91

improvize 4

æ → ia

æ → ia

æ → ia

å →

å →

å →

ka - n

Be - ke - sja - ni - æm so - ye la - - mæ - ka - - - n

ka - n

Be - ke - sja - ni - æm so - ye la - - mæ - ka - - - n

ka - n

Be - ke - sja - ni - æm so - ye la - - mæ - ka - - - n

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96

**3** **4** **3** **4**

*improvize* *mf* *f*

ze\_ jan å jæ - ha - ni -

**2. 3.** **3. 4.** **4.** **6.**

*improvize* *mf* *f*

ze\_ jan å jæ -

ze\_ jan å jæ -

**3** **4** **3** **4**

Gå - zæ ræm ze jan å jæ - ha - ni - a - m̄

Gå - zæ ræm ze jan å jæ - ha - ni - a - m̄

Gå - zæ - ræm ze jan å jæ - ha - ni - a - m̄

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$\leftarrow \text{♩} = \text{♩} \rightarrow$ 
 $2: \text{♩} \approx 72 \text{ } \text{♩} \approx 108$ 

101

*tr* *mp* *cresc...*

- an ke tã jan vå jan - de - he ke - tã jan va

- ha - ni - an ke tã jan ke å jan va jan - de - he ja - ñ va

- ha - ni - an ke - tã - jan vå jan - de - he ke - tã ja - ñ va

*f* *p*  $\leftarrow \text{♩} = \text{♩} \rightarrow$   $2: \text{♩} \approx 72 \text{ } \text{♩} \approx 108$

ke tã jan vå jan - de - he khel - - gha - - ti ja - ñ va

ke tã jan vå jan - de - he khel - - gha - - ti ja - ñ va

ke tã jan vå jan - de - he khel - - gha - - ti ke - tã ja - ñ va



111

**2:** *più f* **3:**

khel - - - gha - ti Ke tā jan ā jan - de - he khel - - -

khel - - - gha - ti Ke tā jan ā jan - de - he khel - - -

khel - gha - ti ti Ke tā jan ā jan - de - he khel - - -

**2:** *f* **3:**

khel - - - gha - ti Ke tā jan ā jan - de - he khel - - -

khel - - - gha - ti i Ke tā jan ā jan - de - he khel - - -

khel - gha - ti Ke tā jan ā jan - de - he khel - - -

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[illegible]



**NB**  
noter

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# RIDDLE OF THE TWIN REVELATION

Text: Táhirih Qurratu'l-'Ayn

Translation: John S. Hatcher and Amrollah Hemmat

The Riddle of the Twin Revelation is based on a poem by the Iranian poetess entitled Táhirih (1814 or 1817 to 1852), also called Qurratu'l-'Ayn ("Consolation of the eyes"), originally named Fatimah Baraghani. She was an influential poet and theologian of the Bábi Faith in Iran. Her life, influence and execution made her a key figure of the religion, and a pioneer of women's emancipation.

The full poem is found in *The Poetry of Táhirih* (John S. Hatcher and Amrollah Hemmat; George Ronald Oxford 2002). The poems are used with the kind permission of the publisher. Only five verses are included in the composition.

The source of the melody must remain anonymous for reasons of security, as the performance of Táhirih's poems is still dangerous in present day Iran.

1.

Khal bekânje læb yeki /  
Târreyeh mâsjk fam dâ  
Vay behaleh mârqe dell /  
daneh yeki â dam dâ

But one beauty spot at the corner of the mouth/  
surrounded by two musk-coloured tresses.  
Woe be unto that bird of the heart /  
– there is one seed but two snares.

2.

Mâhtaseb æst â sjeikh â mæn/  
sâhbæte esjq dær miyan  
æz che kânæm mājābesjan/  
pâkhte yeki yâ kham dâ

I converse with two – an officer and a Shaykh:/  
Between us is a discussion about love  
Why should I bother to refute them /  
– but one of us is cooked the other two are raw.

3.

Hameleh khâm ze dâkhte ræz/  
badekesjan begerde o  
Tefle hæramzadeh bin /  
bab yeki yâ mam dâ

Wine drinkers surround the cask/  
made pregnant by the maiden of the vineyard;  
Behold this foundling child/  
It has one father but two mothers.

4.

Mæste dâ chæsjme delrâba/  
hæmchâ ghærabe pâr ze mey  
Dærkæfe târke mæst bin/  
bade yeki yâ jam dâ

Those two heart-rending eyes are drunk/  
Like a goblet brimming with wine;  
Observe in the palm of that drunken Tartar/  
A single vintage but two vessels.

5.

Væ'deyeh væsl midæhi/  
lik væfa nemikâni  
Mæn bejahan nædideæm/  
mærd yeki kælam dâ.

You promise union/  
But you do not kept [sic] your word.  
Never have I observed in this world/  
An honourable man with two opposing words.

## Riddle of the Twin Revelations

Lasse Thoresen (2017)

Op. 57 no. 2

Text: Táhirih, Qurratu 'l-'Ayn

**3.**  $\text{♩} \approx 72$

SOPRANO  
MEZZO-SOPRANO  
ALTO  
TENOR  
BARITONE  
BASS

*p senza vibr. sempre*  
*pp senza vibr. sempre*  
*mp senza vibr. sempre*  
*pp senza vibr. sempre*  
*pp senza vibr. sempre*  
*pp senza vibr. sempre*

*tr<sup>1)</sup>*  
*tr<sup>1)</sup>*  
*tr<sup>1)</sup>*  
*tr<sup>1)</sup>*  
*tr<sup>1)</sup>*  
*tr<sup>1)</sup>*

*<> pp*  
*<> pp*  
*<> pp*  
*<> mp*  
*<> mp*  
*<> mp*

*a*  
*a*  
*a*  
*n*  
*n*  
*n*

*→ă →ă →l*  
*→ă →ă →l*  
*→ă →ă →l*

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1) Molto vibrato

[illegible]



16

**3** **4**

Tår - re - yeh måsjk fam fa - - m då

må fa - m då

Tår - re - yeh måsjk fa - - m då

**3** **4** *mf*

Tå måsjk fa - - m då ye-

Tår - re - yeh måsjk fa - - m då læb ye - ki

Tå fa - m då

*p* Tår - re - yeh måsjk

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22

The musical score is written for three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 22. The vocal parts enter with the word 'Vay' in measure 23. The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes. The lyrics are: 'ki - fa - m - da Vay Vay'. The score includes various performance markings such as *poco f*, *p*, *mf*, *mp*, *vibr.*, and *f*. A large watermark 'NB Moter' is visible across the center of the page, and a red diagonal line with the text 'This music is copyright protected' is also present.

*poco f* *poco f* *poco f*

Vay Vay Vay

*p* *mf* *mp* *poco f*

*vibr.* *vibr.* *vibr.*

6 - ki - fa - m - da Vay Vay

*p* *mf* *mp* *poco f*

fa - m fa - m - da Vay Vay

*poco f* *poco f* *poco f*

fa - m da Vay Vay

27 *poco f* 3 4 3 3 *f* 3

Vay Vay Va - - ay Va - - - - - ay Vay be - ha - leh mâr - qe dell

Vay Vay Vay Va - - - - - ay

Vay Vay Va - - - - - ay Vay - - - - - ay Vay be - ha - leh mâr - qe dell

8 3 4 3 3 *f* 3 *tr* (sim.)

— Vay ay Va - - - - - ay

— Vay Vay Vay Vay Va - - ay Vay be - ha - leh mâr - qe dell

— Vay Vay Vay Vay Va - - ay



[illegible]

41

mi - yan

ya - n

å

e - shqe dær mi - yan

ya - n

å

æz che kâ næ - m mǎ - ja - be - shan

pǎkh te ye - ki yǎ

kha -

4

3

4

3

4

mf

pp

f

pp

f

pp

f

n

yǎ

kham kham dǎ kham

kham dǎ kham dǎ

kham kham kham kham

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46

3

2

*f*

4

Ha - me - leh khâm\_\_\_\_ ze dăkh - te ræz\_\_\_\_ ba - de - ke - sja - n

4.

*p*

*f*

m dă dă\_\_\_\_ Ha - me - leh khâm\_\_\_\_ ze dăkh - te ræz\_\_\_\_ ba - de - ke - sja - n

dă

Ha - me - leh khâm\_\_\_\_ ze dăkh - te ræz\_\_\_\_ ba - de - ke - sja - n

dă

(ord.)

dă

Ha - me - leh khâm\_\_\_\_ ze dăkh - te ræz\_\_\_\_ ba - de - ke - sja - n

(al loco)

8.

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51

*p* *ff* **3** **4** **6**

be - ger - de o Tef - le hær - a - - m - za - deh bi - - - - - n

*p* *ff*

be - ger - de o Tef - le hær - a - - m - za - deh bi - - - - - n

*p* *ff* **3** **4**

be - ger - de o Tef - le hær - a - - m - za - deh bi - - - - - n

*p* *ff*

be - ger - de o Tef - le hær - a - - m - za - deh bi - - - - - n

8. 8.

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55

3

*f* *p*

4

*f* 3

mam\_\_\_\_ då

Mæs - te då

*f* 3

bab ye-ki yå\_\_\_\_

Mæs - te - då, mæs - te - då, mæs-te - då,

*f* 3

mam\_\_\_\_ då

Mæs - te - då mæs - te då

*f* 3

bab ye-ki yå\_\_\_\_

Mæs - te - då

*f* 3

bab ye-ki yå\_\_\_\_

Mæs - te - då mæs - te då Mæs - te - då

*f* 3

bab ye-ki yå\_\_\_\_

Mæs - te - då

*f* 3

bab ye-ki yå\_\_\_\_

Mæs - te - då

60

chæsja - me del - ra - ba \_\_\_\_\_ hæm - chafra - ra - - be þar \_\_\_\_\_ ze - mey \_\_\_\_\_

chæsja - me del - ra - ba \_\_\_\_\_ hæm - chafra - ra - be fra - ra - - be þar \_\_\_\_\_ ze - mey \_\_\_\_\_

chæsja - me del - ra - ba \_\_\_\_\_ hæm - chafra - ra - - be hæm - chafra - ra - - be þar \_\_\_\_\_ ze - mey \_\_\_\_\_

chæsja - me del - ra - ba \_\_\_\_\_ hæm - chafra - ra - - be hæm - chafra - ra - - be þar \_\_\_\_\_ ze - mey \_\_\_\_\_

chæsja - me del - ra - ba \_\_\_\_\_ hæm - chafra - ra - - be hæm - chafra - ra - - be þar \_\_\_\_\_ ze - mey \_\_\_\_\_

chæsja - me del - ra - ba \_\_\_\_\_ hæm - chafra - ra - - be hæm - chafra - ra - - be þar \_\_\_\_\_ ze - mey \_\_\_\_\_

65 **4**

ja - - - - -

ja - - - - -

ja - - - - -

**4**

ja ja - - - - -

ja - - - - -

ja - - - - - m

69

The musical score consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal lines. The score includes triplets and a large watermark that reads 'NB noter This music is copyright protected'.

Lyrics for the first system:

- - - - - n dær - kæ - fe tår - ke mæst\_\_ bi - - - - - n

Lyrics for the second system:

- - - - - n dær - kæ - fe tår - ke mæst bin

Lyrics for the third system:

- - - - - m dær - kæ - fe tår - ke mæst bin

Lyrics for the fourth system:

- - - - - n dær - kæ - fe tår - ke mæst\_\_ bi - - - - - n

Lyrics for the fifth system:

n dær - kæ - fe tår - ke mæst\_\_ bi - - - - - n

73 **4**

ja - - m då

ja - - m då

ja - - m då

ba - de ye - ki yå

ja - - m då

ba - de ye - ki yå

ba - de ye - ki yå

då

då

77

*mf* 3

da - neh ye - ki

6

*mf* 3

ba - de ye-

6

*mf* 3

pakh - te ye - ki

*mf* 3

bab ye - ki

*mf*

yā kham dā

*mf*

ā dam do

yā mam dā

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81

5 Poco meno mosso  $\text{mp}$   $\text{♩} \approx 63$

*mp*

Væ' - de - yeh va - sl mi - da hi l - ik\_\_ væ - fa ne\_\_ mi - ko-

*p*

- ki ã æ ã õ\_\_ æ ã\_\_ æ

*mp*

å dam då l - ik\_\_ væ - fa ne - mi - ko

*p*

mærd ye - ki li\_\_ æ

yå jam då

yå jam då

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85 **3** **4** *mp*

- ni mæn\_ be - ja - han\_ næ - di - de' æm mærd ye - ki kæ la\_

ã õ\_ æ ã æ ã õ\_ æ ã æ ã õ\_ æ ã

ni mæn\_ be - ja - han nær di - de' æm mærd ye - ki kæ - la\_

**3** **4**

ã õ\_ æ ã æ ã õ\_ æ ã æ ã õ\_ æ ã æ ã õ\_ æ ã æ ã õ\_ æ ã

æ ã õ\_ æ ã æ ã õ\_ æ ã æ ã õ\_ æ ã æ ã õ\_ æ ã

æ ã õ\_ æ ã æ ã õ\_ æ ã æ ã õ\_ æ ã

*p* *p*

æ ã õ\_ æ ã æ ã õ\_ æ ã æ ã õ\_ æ ã



[illegible]

94 **rit. poco a poco** *tutti dim poco à poco*

di - de - 'æm mærd ye ki kæ - la dā mæ - n mæ - n mæ

ye - ki kæ - lam dā kæ - lam dā

ye - ki kæ - lam dā mæ n mæ - n mæ

ā ō æ ā æ ā ō æ ā æ ā ō æ ā æ ā ō æ ā

ā ō æ ā æ ā ō æ ā

[illegible]

# STENEN I STEFANENS PANDE

Text: Henrik Wergeland

## EFTER TIDENS LEILIGHED<sup>1</sup>

Stenen i Stefanens Pande --  
Den er Løgnen mod det Sande.  
Taabelige, grumme Haand,  
som vil sigte paa en Aand!  
Ha, hvad Sejersglands, der bryder  
af det Saar, hvis Blodstrøm flyder!

Løgnen kun Sekunden vinder,  
Intet Sandhedsord forsvinder.  
Som et Hvift af lette Lin  
løser stjørtende Lavin,  
er Det nok til at begrave  
Verden, naar den er aflave.

Men Det maa ei hviskes stille.  
Sandheds Ven ei blot maa ville.  
Vær i Et og Alt dig Selv!  
Det er Sejrens Kunst, min Sjel!  
Som Stefanen mellem Stene  
maa du staae, om selv alene.

---

<sup>1</sup> Henrik Wergeland. Samlede Skrifter  
I. Dikt 2. Bind 1833-1841

# Stenen i Stefanens Pande

Lasse Thoresen

Op. 57 no. 3

Text: Henrik Wergeland

SOPRANO

*f*  $\text{♩} \approx 54$  *p* (b.c.) *f*

Sten - en i Ste - fa - nens pa - n - de n Den er Løg - nen

[1] *p* *f*

mod det Sa - - - n - de n Taa - be - li - ge, grum - me Haand, som vil sig - te\_paa en Aand!

[1] *p* *f*

n Ha, hvad Se - jers - glands, der bry - der af det Saar, hvis Blod - strøm fly - - der!

[1] *p* *pp* *dim.* *ppp* *pp*

o ø m y n m m

[1]

*ppp*

u(f)

u(f)

(exh.) (inh.)

[1]

G. P.

h(a) → (o)



**3:** ♩. ♩. ♩. ♩. = 54

**SOPRANO**

*pp* < *p* > sim. *p*

**MEZZO-SOPRANO**

*pp* < *p* > sim. *p*

u(v) u(v) u(v) u(v) Ste - nen i Ste - fa - n - ens

**ALTO**

*pp* < *p* > sim. *p*

u(v) u(v) u(v) u(v) Ste - nen i Ste - fa - n - ens

**TENOR**

*pp* < *p* > sim. *p*

u(v) u(v) u(v) u(v) Ste - nen i Ste - fa - n - ens

**BARITONE**

*pp* < *p* > *p*

u(v) u(v) u(v) u(v) Ste - nen i Ste - fa - n - ens

**BASS**

*pp* < *p* > *p*

u(v) u(v) u(v) n Ste - nen i Ste - fa - n - ens

9

*p* (b.c.) **3** *mf-p* **3** *p* (b.c.) **3**

n

Pa - n - de den er Løg - nen mot det Sa - n - de

Pa - n - de den er Løg - nen mot det San - de

Pa - - n - de den er Løg - nen mot det San - de

Pa - n - de den er Løg - nen mot det San - de

Pa - n - de den er Løg - nen mot det San - de

Pa - n - de den er Løg - nen mot det San - de

Pa - n - de den er Løg - nen mot det San - de



16

3: . . . . . 2: . . . . . 2: . . . . . 2: . . . . .

*mp* murmurando

3 3 3 3 3 3

Taa - be - li - ge gr - u - m - me, grum-me taa - be - li - ge gru - m - me haand som vil sig - te paa en

*mf-p* *mf-p* *mf-p* *cresc.*

Taa - - be - li - - ge grum - - me Haand Som vil sig - te paa en

3: . . . . . 2: . . . . . 2: . . . . . 2: . . . . .

*mf-p* *mf-p* *mf-p*

Taa - - be - li - - ge grum - - me Haand Som vil sig - te paa en

*mf-p* *mf-p* *mf-p*

Taa - be - li - ge grum - - me Haand Som vil sig - te paa en

*mf-p* *mf-p* *mf-p*

Taa - be - li - ge grum - - me Haand Som vil sig - te paa en

2: . . .

23

*mf* *cresc.* *f* *sfz* *f*

Ha, \_\_\_\_\_ hvad Sej - - ers glands, der bry - - -

å \_\_\_\_\_ Ha \_\_\_\_\_ Sej - - ers glands, der bry - - -

*mp* *f*

Aand! \_\_\_\_\_ a \_\_\_\_\_ Ha, \_\_\_\_\_ hvad Sej - - ers glands, der bry - - -

2: . . . 3: . . . 3: . . .

*mf* *f* *mf* *f*

Aand! \_\_\_\_\_ a \_\_\_\_\_ Ha, → ð → ã → ě → ĭ → (etc.)

Aand! \_\_\_\_\_ a \_\_\_\_\_ Ha, \_\_\_\_\_ hvad Sej - - ers glands der bry - - -

*f*

Aand! \_\_\_\_\_ Ha, \_\_\_\_\_ hvad Sej - - ers glands der bry - - -

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31

2: . . 3: . . 4: . . . .

*dim.* *p*

- der af det Saar\_\_\_\_\_ hvis Blod - strøm fly - - - - - der!\_\_\_\_\_

*dim.* *p*

- der af det Saar\_\_\_\_\_ hvis Blod - strøm fly - - - - - der!\_\_\_\_\_

*dim.* *p*

- der af det Saar\_\_\_\_\_ hvis Blod - strøm fly - - - - - der!\_\_\_\_\_

2: . . 3: . . 4: . . . .

*dim.* *p*

af det Saar\_\_\_\_\_ hvis Blod - strøm fly - - - - - der!\_\_\_\_\_

*dim.* *p*

- der af det Saar\_\_\_\_\_ hvis Blod - strøm fly - - - - - der!\_\_\_\_\_

*dim.* *p*

- der af det Saar\_\_\_\_\_ hvis Blod - strøm fly - - - - - der!\_\_\_\_\_

- der af det Saar\_\_\_\_\_ hvis Blod - strøm fly - - - - - der!\_\_\_\_\_

- der af det Saar\_\_\_\_\_ hvis Blod - strøm fly - - - - - der!\_\_\_\_\_

[illegible]

44 **A**  $\text{♩} \approx 72$  ( $\text{♩} \approx 54$ ) *mp* 1

*n* *ppp*  $\text{♩} \approx 81$  ( $\text{♩} \approx 324$ ;  $\text{♩} \approx 54$ )

Løg - nen kun Se - kun - en vin - der

$\text{♩} \approx 54$  ( $\text{♩} \approx 432$ ) *ppp* *cresc.*

Lø - gen lø - gen lø - gen lø - gen

$\text{♩} \approx 54$  *ppp cresc.* *p*

$\frac{5:4}{\underline{n}} - \text{ø} - \underline{n} - \text{ũ} - \underline{n} - \text{ẽ} - \text{ĩ} - \text{õ}$

2 3

*mp* *ord.* *mp*

Løg - nen kun e - kun - en vin - der

*pp*  $\text{♩} \approx 108$  ( $\text{♩} \approx 216$ ;  $\text{♩} \approx 54$ ) *mp* *pp*

Løg - nen kun Se - kun - den vin - der

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4 5  $\approx \bullet \sim \bullet$  [ $\approx 54$ ] B

*mf*  $\approx 72$  ( $\approx 144$ ;  $\approx 54$ ) *mf*

Løg - nen kun Se - kun - den vin - der Kun Se - kun - en vin - der

*p* *p* ad lib.

*p* *mf* *p* ad lib.

ord. *p* *mf* *p* ad lib.

Løg - nen kun Se - kun - den vin - der

*n*

The musical score is written for a voice and piano. It consists of two systems. The first system contains measures 4 and 5, and the second system contains measure 6. The vocal line is written in a soprano clef, and the piano accompaniment is written in a bass clef. The tempo is marked as  $\approx 54$ . The dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The lyrics are 'Løg - nen kun Se - kun - den vin - der' and 'Kun Se - kun - en vin - der'. A watermark 'NB noter' and 'This music is copyright protected' are visible across the score.

70

1

2

## Stenen i Stefanens Pande

♩. = 81

51

*mf*

&lt;

Løg - nen kun Se - kun - den

*mp*

Kun Se - kun - den

*p*

Se - kun - den Se - kun - den Se - kun - den Se - kunden Sekun - den Se - kun - den Se - kun - den se - ku - se - ku

*n*

Se - kun - den Se - kun - den Se - kun - den Se - kun - den Se - kun - den Se - kun - den



53

3

Vihh\_\_\_\_\_

*p* *pp* *mp* *mf*

Se - kun - den Se - kund Se - kun - den Sek - und ss - ekk

h(e)\_\_\_\_\_

*mf*<sub>sub.</sub> *dim.* *ppp*

Se - ku Sjo - kå

*dim.* *ppp* *mp*

Se - ku Se - ku S(i)\_\_\_\_\_ Sj(o)\_\_\_\_\_

4

71

NB noter  
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5

$\approx \bullet \times$

$n$

C

$mf$

[54]

h(å) \_\_\_\_\_


In - - tet Sand - heds - ord \_\_\_\_\_ for - svin - - - der \_\_\_\_\_

h(å) \_\_\_\_\_

$n$

h(å) \_\_\_\_\_

h(å) \_\_\_\_\_



1

57

2

$\approx 81$  ( $\approx 324$ ;  $\approx 54$ )  
*pp*

In - tet Sand - heds - ord for - svin - der

$\approx 72$  ( $\approx 144$ ;  $\approx 54$ )  
*pp*

In - tet Sand - heds-

$\approx 54$   
*ppp cresc.*

*p*

$\approx 72$  ( $\approx 54$ )  
*mp*

$\underline{n} - \underline{i} - \underline{n} - \underline{e} - \underline{n} - \underline{a} - \underline{o} - \underline{a}$

[58]  $\text{♩} \approx 108 (\text{♩} \approx 216; \text{♩} \approx 54)$  *pp* *cresc.* *ord.* *mf* 59  $\text{f} \text{sim.} \text{p}$

In - tet Sand - heds - ord for - svin - der In - tet Sand - heds - ord for - svin - der

$\text{♩} \approx 162 (\text{♩} \approx 324; \text{♩} \approx 54)$  *pp* *cresc.* *ord.* *mf*  $\text{f} \text{sim.} \text{p}$

In - tet Sand - heds - ord for - svin - der In - tet Sand - heds - ord for - svin - der

*cresc.*  $\text{f} \text{sim.} \text{p}$

*cresc.* *ord.* *mf*  $\text{f} \text{sim.} \text{p}$

- ord for - svin - der In - tet Sand - heds - ord for - svin - der

*n*

*n*

[59]

*mp* *dim.* *p* *dim.*

for-svin-der

*mp* *dim.* *p* *dim.*

for-svin-der

*mp* *dim.* *p* *dim.*

for-svin-der

*mp* *dim.* *pp* *dim.*

|| ð → ã → ï → ã ||→

*mf*

In - tet Sand - heds - ord for - svin - - - de

*mf* *p*

In - tet Sand - heds - ord for - svin-der \_\_\_\_\_ n\_\_\_\_\_

76

6

63

Stenen i Stefanens Pande

 $\approx$   $\circ$   $\rightarrow$  4  $\bullet$   $[\approx 108]$ 
 $\nabla$   $n$ 
2  $\bullet$ .

Sand - hed Sand - hed

Sa sa sa sa

Sand - hed Sand - hed

m\_\_\_\_\_

Sand - hed Sand - hed

Sah\_\_\_\_\_

4  $\bullet$   $[\approx 108]$ 2  $\bullet$ .
 $\nabla$   $ppp$ 
 $\nabla$   $mp$ 
m\_\_\_\_\_

so me nå me nå me nå me nå me

 $\nabla$   $ppp$ 
 $\nabla$   $p$ 
m\_\_\_\_\_
 $\nabla$   $ppp$ 
 $\nabla$   $p$ 
 $\nabla$   $mp$ 
m\_\_\_\_\_

so me nå me nå me

66

**2: . .**

*mf*

*f*

*mf*

*f*

*mp*

*sfz*

Som et Hvi - - *f* - *t* af let - te Li - - *n*

*sim.*

**2: . .**

*f*

*mp*

*sfz*

*f*

Som et Hvi - - *f* - *t* af let - te Li - - *n* hløss

*mp*

*sim.*

so me nå me nå menåmenåme

*sim.*

*sfz*

*f*

nåmenåme

*n* hløss

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75

**3:** . . . .

**3:** . . . .

**3:** . . . . **ff** **3:** . . . . **ff**

S(e) S(i) → (e) χ(i) → (o) Sh(y) → (o) χ(å)

S(e) S(i) → (e) χ(i) → (o) Sh(y) → (o) χ(å)

**sfz** *sim.* **ff** **sfz**

Lø lø ne lø ne lø ne løs - ner sty - y - yr - ten - de La - vi - n

**3:** . . . . **3:** . . . . **3:** . . . . **3:** . . . .

**fp** **f** **f** **ff** **sfz**

Lø - ss rr løs - ner styr - ten - de La - vi - - - n løs - ner sty - y - yr - ten - de La - vi - n

**fp** **f** **f** **sim.**

Løs - ner styr - tend - de La - vin vi - - - - - - - - n

**fp** **f** **f** **sfz** **ff** **sfz**

Lø - ss rr som et Hvift af let - te Lin løs - ner sty - y - yr - ten - de La - vi - n



82

**2:** ♩. **3:** ♩. ♩. ♩.

**2:** ♩. ♩.

X(â) —————

X(â) —————

*sempre, pesante*  
**ff** <

er Det nok til at be - gra - ve Ver - den når den er af - la - - - - - ve

**2:** ♩. ♩. **3:** ♩. ♩. ♩.

**2:** ♩. ♩.

**ff** <

er Det nok til at be - gra - ve Ver - den når den er af - la - ve la ve la ve la ve la ve ve af -

**ff** <

er Det nok til at be - gra - ve Ver - den når den er af - la - ve la ve la ve la ve la ve af -

**ff** <

er Det nok til at be - gra - ve Ver - den når den er af - la - - - - - ve af -

*mf*

*mf*

*mf*

90

*dim.* *p* *mf* (exh.) *mp* *p*

*mf* *p* *mf* (inh.) *mp* *p*

*mf* *p* (inh.) *pp*

*sim.* *sim.* (inh.) *pp*

(o) Sj(e) (o) F(y) (å)

χ(i) (o) Sj(e) (o) F(y) (å)

la ve he he

- lavelave... la la - ve hla - - he hla he

- lavelave... lavelave hla he hla

- la... la hla hla

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102

3: . . . .

*pp*

*pp*

*pp*

*sfz*

*sfz*

*sfz*

3: . . . .

*pp* (exh.) (inh.)

*pp*

*pp*

*sfz*

*sfz*

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111

**4:** *f* **4:** *mp*

Me - n det må ei hvis - - kes Sand - heds Ven ei blot må vil - de\_\_

*f* *mp* *mf*

Me - n det må ei hvis - - kes Sand - heds Ven må

*f*

Men det må ei hvis - kes\_ stil - le Sand - heds Ven ei blot må vil - de\_\_

**4:** *f* *p* **4:** *mp*

Me - n det må ei hvis - - kes Sand - heds Ven må

*f* *p* *mp* *mf* *f*

Me - n det må ei hvis - - kes Sand - heds Sand - heds Ven ei

*f* *mf*

Men Men det må ei hvis - kes\_ stil - le Sand - heds Ven må

117

←  $\text{♩} = \text{♩} \cdot [\approx 54]$  →

**2:**  $\text{♩} \cdot \text{♩} \cdot$  **3:**  $\text{♩} \cdot \text{♩} \cdot \text{♩} \cdot$  **2:**  $\text{♩} \cdot \text{♩} \cdot$

*f* *ff* *f* *ff* *f* *ff*

Vær i Et og Alt dig Selv! Det er Sej - rens

vil - - de Vær i Et og Alt dig Selv! Det er Sej - rens

blot må vil - de Vær i Et og Alt dig Selv! Det er Sej - rens

**2:**  $\text{♩} \cdot \text{♩} \cdot$  **3:**  $\text{♩} \cdot \text{♩} \cdot \text{♩} \cdot$  **2:**  $\text{♩} \cdot \text{♩} \cdot$

*f* *ff* *f* *ff* *f* *ff*

vil - - de Vær i Et og Alt dig Selv! Det er Sej - rens

blot må vil - de Vær i Et og Alt dig Selv! Det er Sej - rens

vil - - de Vær i Et og Alt dig Selv! Det er Sej - rens

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125

Kunst, min Sjel! Som Ste - fa - - nen mel - lem Ste - ne maa du staae, om selv

Kunst, min Sjel! Som Ste - fa - - nen mel - lem Ste - ne maa du staae, om selv

Kunst, min Sjel! Som Ste - fa - - nen mel - lem Ste - ne maa du staae, om selv

Kunst, min Sjel! Som Ste - fa - - nen mel - lem Ste - ne maa du staae, om selv

Kunst, min Sjel! Som Ste - fa - - nen mel - lem Ste - ne maa du staae, om selv a -

Kunst, min Sjel! Som Ste - fa - - nen mel - lem Ste - ne maa du staae, om selv

135

**3:** **3:**

*p* *f*

a - - le - - - - - ne A - - - - - le - n - e

a - le - ne

a - le - ne

**3:** **3:**

a - - le - - - - - ne

- le - - - - - ne

a - le - ne

**NB**  
noter  
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## Stenen i Stefanens pande

S. *pp* *f* *p* *mf*

*3*

n det er Sej - rens Kunst min Sje - l Som Ste - fa - nen mel - lem Ste - ne

S. *p* *pp* *ppp*

*3*

Ste - n A - l e n e u(f)

S. *dim.*

*3*

u(f)

M/A

T/BR/BS

H(e) → (i) → (o)

H(e) → (i) → (o)