

Performance Notes

1. All parts are transposed except the glockenspiel sounding 15 ma, and the crotales and whistle parts which sound 8va.
2. All notes are preceded by an accidental except in the case of direct repetition.
3. The work contains 24 special effects which are described in the appendix. This is referred to according to the small number in parentheses next to the effect label in the score.
4. $\left(\frac{2}{\cdot}\right)$ = pause of 2 beats
 $\frac{3}{\cdot}$ = hold figure 3 beats
 $\left[\frac{4}{\cdot}\right]$ = repeat figure number of times indicated
5. The third movement has the following form:
 - A. Purple Dawn followed by Spring Music
 - B. Gold Dawn beginning at que in Spring Music
 - C. Summer Music beginning at que in Spring Music
 - D. Red Dawn following Gold Dawn after the 2 beat pause indicated
 - E. Red Dusk directly following Red Dawn
 - F. Autumn Music beginning at que in Red Dusk
 - G. Gold Dusk directly following Red Dusk
 - H. Winter Music beginning at que in Gold Dusk
 - I. Purple Dusk beginning at que in Winter Music
 In other words, simply read clockwise following the cues.
6. The work may be performed with lighting following the works sunrise-sunset pattern.
7. The use of a conductor is optional. If used he should stand back stage of the swinging gongs.

The Native American poetry is taken from the Winged Serpent, an anthology of American Indian Prose and Poetry.

Equipment

Trumpet I

C trumpet
 harmon mute
 whisper mute
 B flat slide trumpet
 cardboard speaking tube (11½" X 1½")
 sheet of aluminum foil (12" X 15")
 large Quaker Oats box
 bassoon reed
 soft cloth (8" X 8")
 8" aluminum foil pie plate

Trumpet II

C trumpet
 whisper mute
 B flat slide trumpet
 cardboard speaking tube
 sheet of aluminum foil (12" X 15")
 large Quaker Oats box
 bassoon reed
 small maraca
 8" aluminum foil pie plate

Horn

• crotales (higher octave, shared with percussion III)

contrabass bow
 cardboard speaking tube
 large Quaker Oats box (may be taken from trumpet II)
 3 woodblocks (small, medium, large)
 2 hard mallets

Trombone

whisper mute
 large suspended cymbal with sizzles
 sleigh bells
 claves
 3 cowbells (small, medium, large)
 2 triangles (large, small)
 bassoon reed
 oboe reed
 wood wind chimes

Tuba

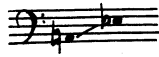
maraca
 small gong (taken from percussion II)
 contrabass bow
 sleigh bells
 cardboard speaking tube
 large Quaker Oats box
 bassoon reed

Percussion I

swinging gong
tubular bells



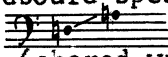
large suspended cymbal
timpanum



suspended cymbal with sizzles (taken from trombone)
marimba
flexitone
small suspended cymbal
bass bow
12" metal edged ruler
cardboard speaking tube
3 woodblocks (small, medium, large, shared with horn)

Percussion II

swinging gong
large gong (shared with percussion III)
small gong, vibraphone, xylophone, large tub of water (for water gong)
contrabass bow
piano cardboard speaking tube
timpanum



bass drum (shared with percussion II)
3 claves (shared with trombone)

Percussion III

glockenspiel



glockenspiel plates



temple blocks
claves

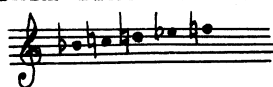
large timpanum



bass drum
wire brush mallets
large and small gong (shared with percussion II)
bell tree
bass bow
timpani (shared with percussion I)
sizzle cymbal (shared with trombone)
crotales (both octaves - shared with horn)

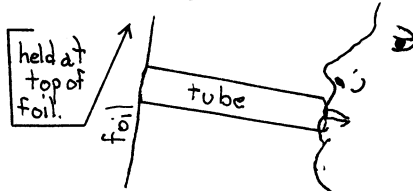
1. SWINGING GONG-- (p. 1 1st stave), Two large gongs should be suspended from the lighting racks (or other suitable fixtures) of the top of the front center stage so that they can be swung as indicated in the stage plan. They should be suspended about 8"-12" inches from the floor with the end of the cord attached as high as possible, so that a maximum arch is obtained. The gongs should be swung from that point where one complete swing cycle takes 4 beats (2 beats each way). While the gong is being held in tension at side stage it is bowed, released, and then caught upon its return where it is re-bowed and so on. Racks should be devised for hooking the gongs at the sides of the stage when movement I is over.

2. GLOCKENSPIEL PLATES-- (p. 1 1st stave) Detach five glockenspiel plates and suspend them like wind chimes. Pitches are:



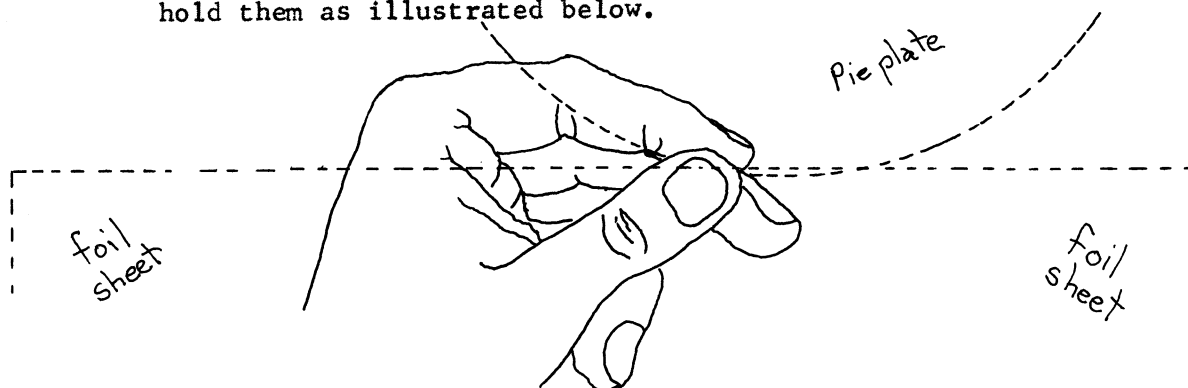
3. GLISS.-MARACA-- (p. 1 1st stave) A small maraca is shaken while being moved in and out of an OM box (oatmeal box) so that high frequencies are steadily modulated out as it is moved in and modulated back as it is moved out.

4. VOICE OF THE SUN-- (p. 1 3rd stave) An 11½ X 1½" cardboard tube and a 12" X 15" piece of aluminum foil are held in the position illustrated below so that the foil lightly rests over the end of the tube. The indicated pitches are then sung into the other end (falsetto, if male) so that sympathetic vibrations are produced in the foil. The voice should be toned and the end of the tube gently moved over the foil so that a maximum of sympathetic vibrations are produced with a minimum of voice amplitude.

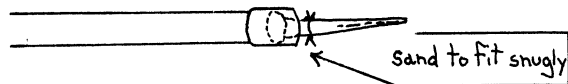


5. CHIME TOPS-- (p. 1 3rd stave) The tops of the tubular bells are struck with small brass beaters.

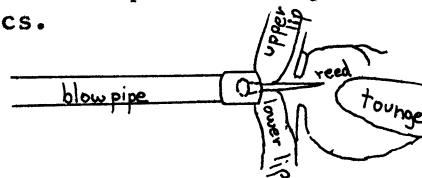
6. SUNRAY TRUMPET-- (p. 1 3rd stave) A 7" aluminum disposable pie plate should be placed in front of or against a trpt. bell so that sympathetic vibrations are produced when the instrument is played. Depending on positioning, pitch, and amplitude the timbre can be changed ranging from a ringing buzz to a screeching similar to a very loud bowed gong. In movement VII a gentler effect is produced by using a 12" X 15" piece of aluminum foil instead of the pie plate. For easy transition from foil to plate, hold them as illustrated below.



7. MUFFLED BASS DRUM-- (p. 2 1st stave) A thin blanket is folded in four, layed on a horizontal bass drum and struck with a bass drum mallet.
8. GLISS. CYMBAL-- (p. 2 1st stave) A large suspended cymbal is laid crown down on the center of a timpanum head and rolled or struck as the timpanum pedal is worked, giving the effect of bending the cymbal tone.
9. VOICE OF THE THUNDER PEOPLE (p. 2 3rd stave) Insert the end of a $11\frac{1}{2} \times 1\frac{1}{2}$ " cardboard tube into the mouth and then sing into it a harsh, Monteverdi trill (strident tommy gun sound or horse whinny) on the indicated pitch with the syllable focused very far back in a very open throat. The effect should be very surrealistic.
10. UNVOICED WIND SOUNDS-- (p. 3 purple dawn) Unvoiced wind sounds are produced into the instrument through the mouthpiece with the vowel modulations indicated. The percussionists should use cardboard speaking tubes.
11. SHAWM TRUMPET-- (p. 3 Golden Dawn) Insert a bassoon reed firmly into the blow pipe of a trumpet and use the proper lip pressure and fingerings to play the indicated pitches. Produce the multiphonics by sliding the lips inward over the mouthpiece until the tone breaks into the given pitches. A cloth stuffed in the bell greatly mellows the tone giving the instrument a tone quality similar to an English horn.

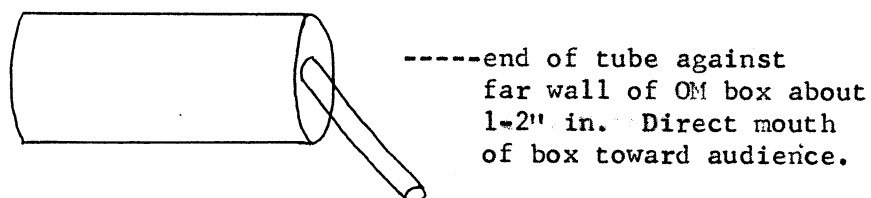


12. TROMBONE REED BIRD-- (p. 3 summer music) Insert an oboe reed into the throat of the trombone mouthpiece. When the reed is blown and the slide is moved the overtone series will produce a warbling sound like the cry of a bird.
13. TUBA REED DRONE-- (p. 3 summer music) Place a bassoon in-between the teeth as illustrated in Figure 1, then press lips against the blow pipe of the tuba hermetically sealing the reed to it as shown in figure two below. The reed should then be blown and the indicated pitches fingered to produce the written multiphonics.

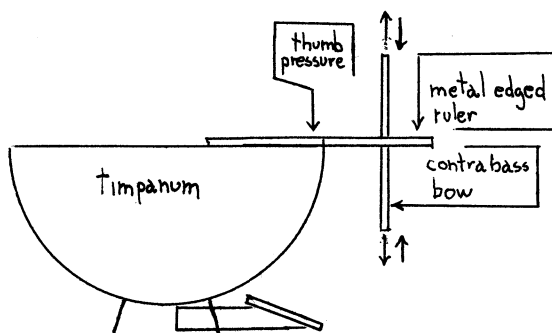


14. SHAWM TRUMPET WITH OM MODULATION-- (p. 3 autumn music) Place an OM box over the bell of a shawm trumpet (see # 11) and while playing the indicated pitch, move it back and forth to modulate the tone.

15. **CLAVES-TIMPANUM**-- (p. 3 autumn music) Lightly tape a claves to a timpanum head and strike it with two other claves (one in each hand) while working the pedal according to the indicated pitches.
16. **WOOD BLOCK-TIMP.**-- (p. 3 autumn music) Place woodblocks on the head of a timpanum which will act as a tunable resonator when the woodblocks are struck.
17. **SONG OF THE CLOUD PEOPLE**-- (p. 4 1st stave) An $11\frac{1}{2}$ X $1\frac{1}{2}$ " cardboard tube should be positioned in a large OM box as illustrated below, then the tube should be sung into with a very clear, pure voice (falsetto if male) so that the voice is highly resonated and sounds as if it is coming from the box. The timbre should be similar to a bass recorder.



18. **VOICES OF THE CLOUD PEOPLE**-- (p. 4 1st stave) While singing the indicated syllables into a $11\frac{1}{2}$ X $1\frac{1}{2}$ " cardboard tube, the player's hand should be rocked back and forth over the end of the tube muffling or releasing the sounds from the hemisphere of the tube end indicated. (+ = muffled, R = right, L = left)
19. **DRONE OF THE CLOUD PEOPLE**-- (p. 4 1st stave) A very low sub tone should be produced by playing pedal tones one octave lower than usual by leaving the lips almost completely limp in the mouthpiece. (This is also written with whisper mute and at another point so that multiphonics are produced.)
20. **BOWED TIMPANI**-- (p. 4 1st stave) A metal edged wood ruler should be extended over the edge of a timpanum and held in that position indicated by the figure below. It is then stroked with a well-rosined bass bow to produce a gentle growling effect due to the vibration of the ruler on the timpanum head. The pitch is somewhat indeterminate but can be controlled by the positioning of the ruler and the pedal of the timpanum.



21. SHAWN TROMBONE-- (p. 3 autumn music) Place a bassoon reed in between the teeth as illustrated below in figure 1, then press the lips against the blow pipe of the trombone hermetically sealing the reed to it as shown in figure 2 below. The reed is then blown, which should produce its lowest multiphonic, while the slide is moved, controlling the pitches.

Fig. 1

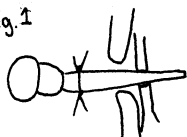
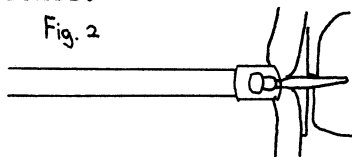


Fig. 2



22. WHISTLE TUBA-- (p. 3 purple dawn) One should whistle into the tuba through the mouthpiece which will slightly amplify it and give it the effect of being disembodied.
23. VOICES OF SPRING-- (p. 3 Winter Music) Whisper the indicated syllables into the instrument. Percussionists use cardboard speaking tube.
24. BOWED CROTALE-- (p. 1 2nd stave) Stroke crotale with a well rosined contrabass bow to produce a steady ringing tone.

Stage Plan

