Urmas Sisask

op. 52

Starry Sky Cycle

"Southern Sky"

for Piano

BAND I

Chameleon

Octans

Mensa

Volans

Der Komponist / The Composer

Urmas Sisask wurde am 9. Oktober 1960 im Rapla (Estland) geboren. Er studierte Komposition bei René Eespere und legte 1985 sein Examen am Konservatorium von Tallinn ab. Sisasks neigt trotz der Tiefe seiner Aussagen zu einem eklektizistischen Stil. Dabei darf man gewisse inhaltliche und konzeptionelle Ansatzpunkte nicht übersehen, die in der estnischen Musik einzigartig sind: Das Interesse an der Astronomie hat den Komponisten zu einer sogenannten Astromusik und einem eigenen System geführt. Das erste Werk, mit dem er ganz offen dieses Feld betrat, war der 1980 begonnene Klavierzyklus Sternenhimmel. Sisasks Kompositionen gehören den verschiedensten Gattungen an. Er hat für Chor a cappella, für Kammermusikbesetzungen, für Orchester und sogar Musik für Kinder geschrieben. Neben "irdischerer" Musik schreibt er seit 1988 in verstärktem Maße geistliche Werke: Missa Nr. 1, Motetten, Magnificat und Messen etc. Viele berühmte Interpreten und Institutionen haben ihm Kompositionsaufträge erteilt. Seine Werke sind auf vielen CDs zu hören.
Weitere Infos hier: www.edition49.de/composers/u_sisask

Urmas Sisask was born on October 9, 1960 at Rapla (Estonia). He studied composition under René Eespere and graduated from the Tallinn Conservatory in 1985. His work, although otherwise rich in meaning, is charaterized by stylistic eclecticity. In Sisasks case we cannot ignore certain starting points concerning the content and conception which are unique in Estonian music: his interest in astronomy, which has inspired him to write the so-called astromusic within a system of his own. The first open opus in this field is a rather popular cycle of piano pieces Starry Sky (began in 1980). Sisasks work is diverse in genre - he has written a capella choral, chamber, orchestral music (even pieces for children); since 1988, besides "earthier" music, a special focus has been on sacred works: Missa Nr.1, motets, Magnificat and masses etc. Many famous musicians and institutions ordered works from Urmas Sisask. His works you can hear on many CDs.
More information here: www.edition49.de/composers/u_sisask

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The Milky Way, op. 24 für Klavier zu 4 Händen / for piano with 4 hands

Magnificat op. 26, für gemischten Chor a cappella / for mixed choir a cappella

Weihnachtsoratorium (1992) / Christmas Oratorio op. 39

Starry Sky Cycle "Southern Sky" (Südsternenhimmel), op. 52 für Klavier / for piano

Leonides (in memoriam Lepo Sumera) / Leoniidid op. 78 für Flöte und Orchester / for flute and orchestra

Neuer Tierkreis / New Zodiac op. 81, 13 Stücke für Melodieinstrument und Gitarre (oder Klavier oder Cembalo) / 13 pieces for melody instrument and guitar (or piano or harpsichord)

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Perpetuum Mobile, op. 102 für Violine (Flöte) und Zupforchester / for violin (flute) and mandolin orchestra

Benedicamus Patrem, op. 90 a capella oder mit Instrumenten / or with instruments - für Sopran und Frauenchor (Mädchenchor) / for soprano and female choir (girls choir)

Stimmen des Universums, op. 88 / Voices of Universe, op. 88 für 4 Klaviere zu 16 Händen / for 4 pianos and 16 hands

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Telescopic observations (open clusters in Centaurus and Tucana, the 'Jewel Case' in Crux) as well as visual ones (the 'Coalsack' in Crux, the Magellanic Clouds) have served as the basis for composing the cycle. It represents parts of the sky as laid down by the astronomers, and not the illusory constellations.

Urmas Sisask

Chamaeleon - Swarming
Octans - Stagnation

Aboriginal Ideas Concerning the Starry Skies

Everything seems to be upside down in the southern skies: Sun, Moon and stars seem to move backwards, the face of the Moon is mirrored, new moon looks like our old moon, and vice versa; the constellations of the northern skies stand on their tops, and while the north pole-star shines bright in our skies, there is no south pole-star...
For the Aborigines of Australia, living under stars, the starry sky is very important and has given rise to numerous myths. In the clear skies of inland and tropical regions of North Australia the stars shine especially brightly, and some of the Aborigines, especially in the desert regions, know most of the stars in the skies above them, and there is a legend about the origin of nearly every star.
There is a belief in Australia that once upon a time the stars and planets were men, women and animals who flew into the sky as a result of a catastrophe during the creation of the world, finding there a refuge as stars. Usually the sun is seen as a woman and the eclipse means that the Sun-woman couples with the Moon-man. Many accounts of the origin of death are connected with the Moon. He dies but resurrects again every month. Heaven is thought to be the abode of spirits and souls. In Arnhem Land it is believed that a meteor is a soul's canoe - a boat carrying the soul of a dead man to the other world.
Around Adelaide and in the southern parts of Australia it is believed that heaven is very much like earth and that the Milky Way is a river flowing through the sky. Dark patches in the Milky Way are lagoons on the banks of the river.
In the province of Victoria it is believed that the sky is a solid dome over the earth-disk. Behind this solid and thick dome there is a beautiful realm with plenty of food and water where the souls of the dead are living. Prehistoric creatures and mythical heroes also living in this real are seen on the earth as stars. The firmament is supported on the edges of the earth.
Some myths state that the sky is supported by the tall tree Warda that has to be protected at all times, otherwise the sky would fall down.
Another myth says that once upon a time earth and sky were linked by a huge Totem pillar. A group of women who were travelling to heaven on a cold autumn night lighted a fire to get some warmth, and the pillar was burned into two halves, thus separating heaven-
dwellers from earthly people.
The constellations in the southern skies are much smaller than those in the northern skies. So we can find near the celestial South Pole the small and very narrow boat-shaped Chamaeleon ('Chameleon') that is constantly revolving around the pole and striving towards it. Nearby, there is the only constellation that does not change its position - the three almost invisible stars of the triangular Octans ('Octant'), in which the celestial South Pole is situated. Therefore Octans is very mysterious in comparison with other constellations.

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Mensa - Bush Fire - Clearing
Volans - Transformations

The Aboriginal Myth of Little Mother Uldanami

The constellations of Mensa ('Table [Mountain]') and Volans ('Flying Fish') can be found side by side between the Large Magellanic Cloud and the Milky Way. In this part of the sky, the Large Magellanic Cloud that is the bigger neighbour of our Galaxy, looks like a fire surrounded on one side by the bush-like constellation of Mensa. The ancient myth of the Aborigines goes as follows:
It was a sad day for Little Mother Uldanami as she heard that fire in the bush had driven his two sons into heaven. Her other relatives had died years ago and her sons had been the only ones with whom she could share her affection and care. Uldanami longed for the company of other people and would not believe that her sons were no longer on earth; she looked for them everywhere. Her mournful cries echoed in rocky hills and precipices. The spirits turned Little Mother into a curlew; she still wanders about at night and calls the names of her beloved ones.
When the Aborigines of Australia hear her characteristic wailing cry when sitting by the fire, they remember Mother Uldanami's mourning. Then parents point out two bright stars to their children: Canopus in Carina and Achernar in Eridanus - according to the legend, those once were Uldanami's sons.
Now the situation is clearing up, because at the side of the Large Magellanic Cloud we can see the constellation of Mensa as an image of bush fire. There is another small yet beautiful constellation called Volans ('Flying Fish') between the Large Magellanic Cloud and the Milky Way. Little Mother Uldanami decided to find her sons in heaven, and as Volans she is constantly changing her position due to the proximity of the South Pole. And, if she calls loud and long enough between the brilliant belt of the Milky Way and bush fire, her sons will answer and come to her.

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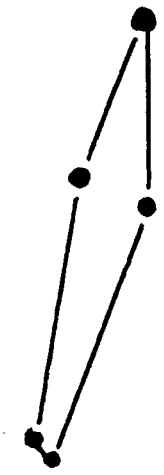
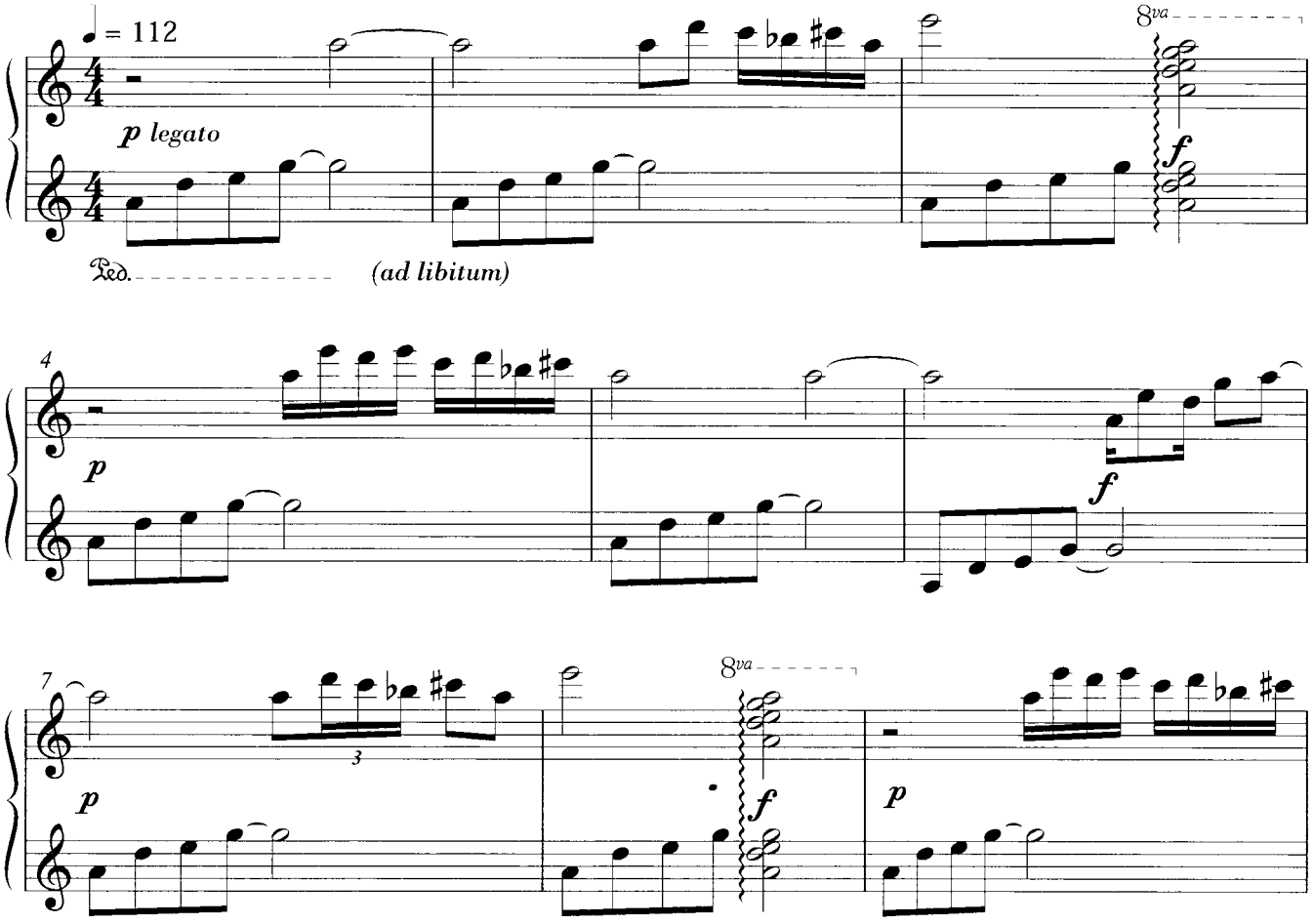
1. (23.) Chameleon - Drive

Kameeleon - tunglemine



Urmas Sisask (1994-95)



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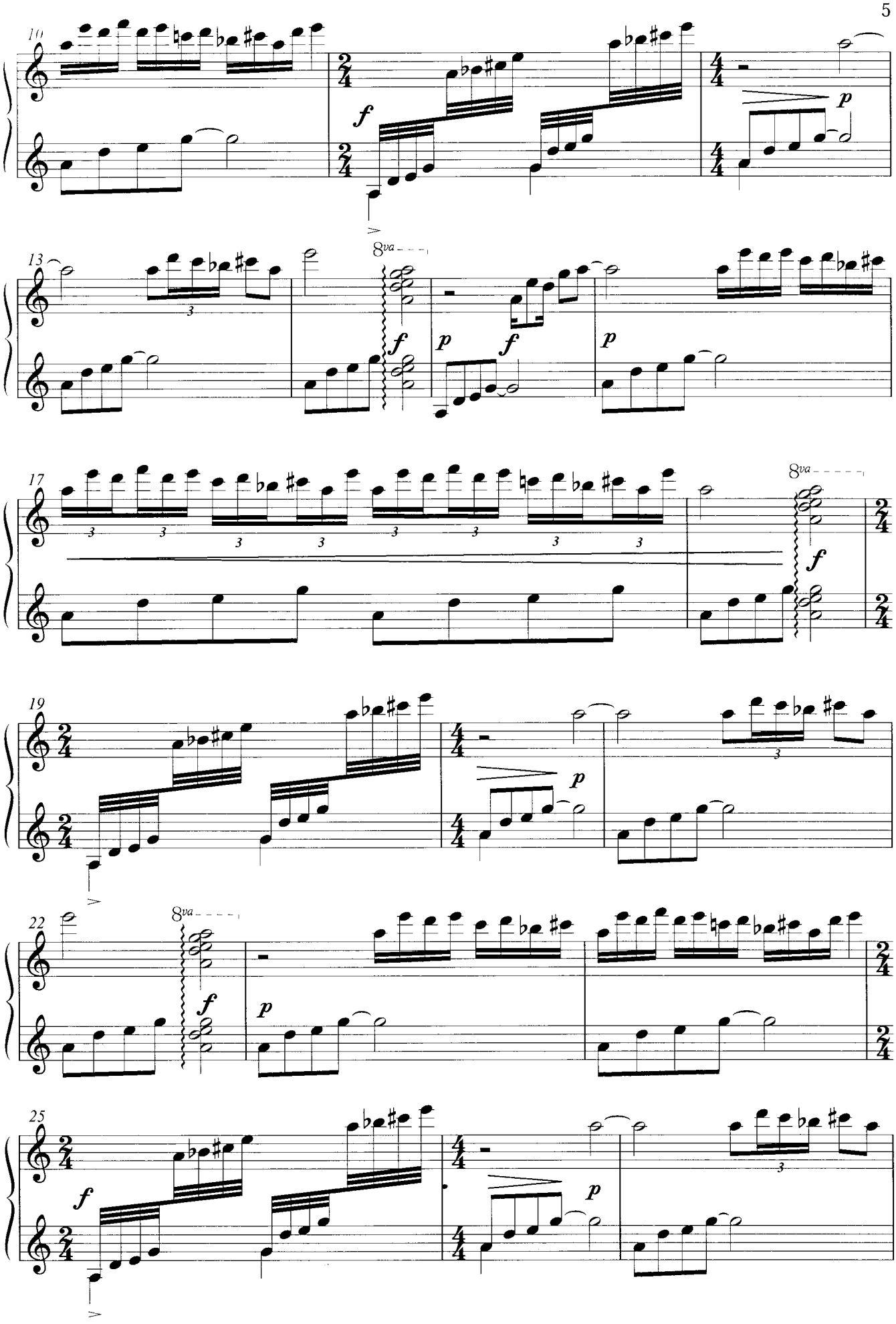

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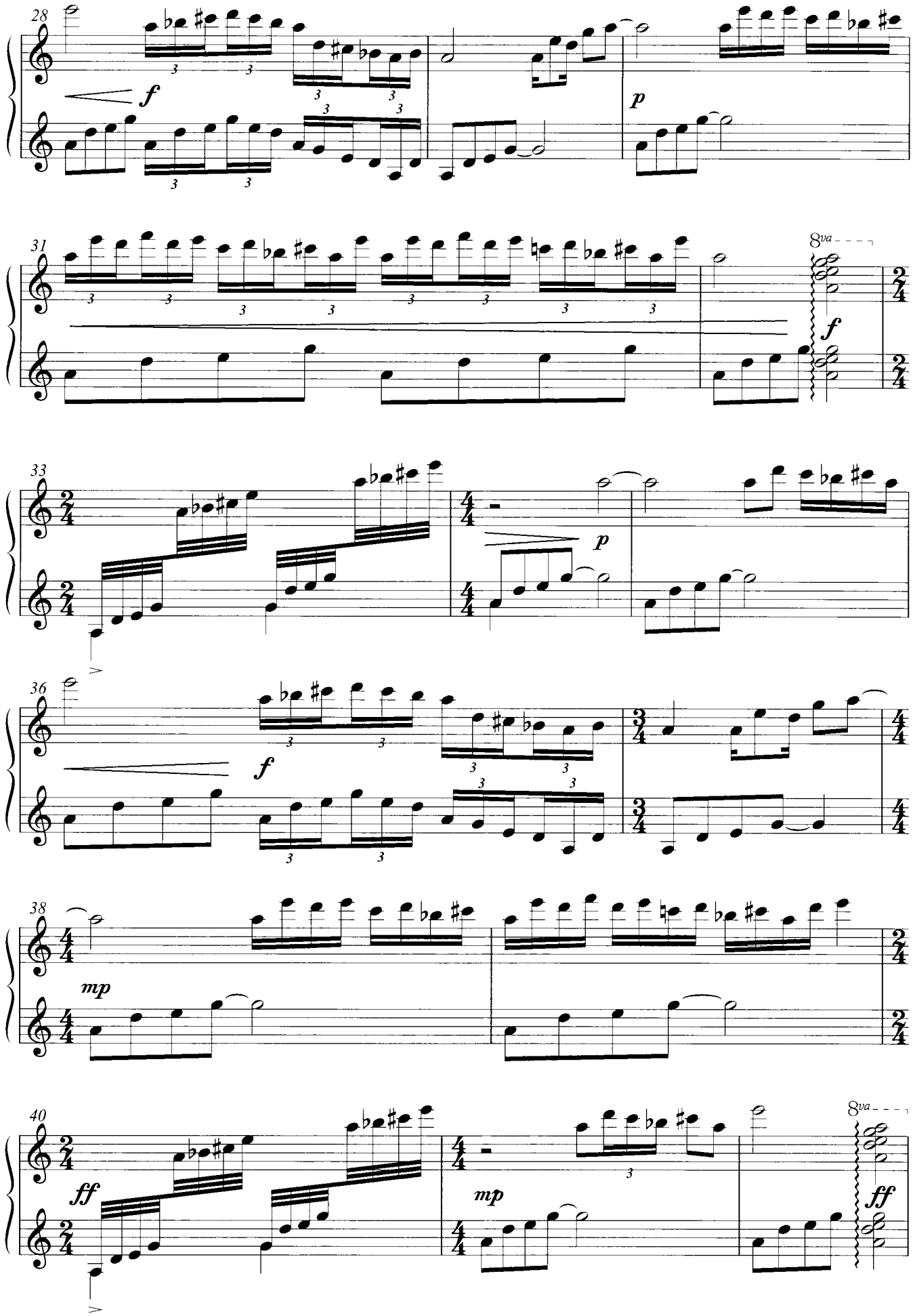

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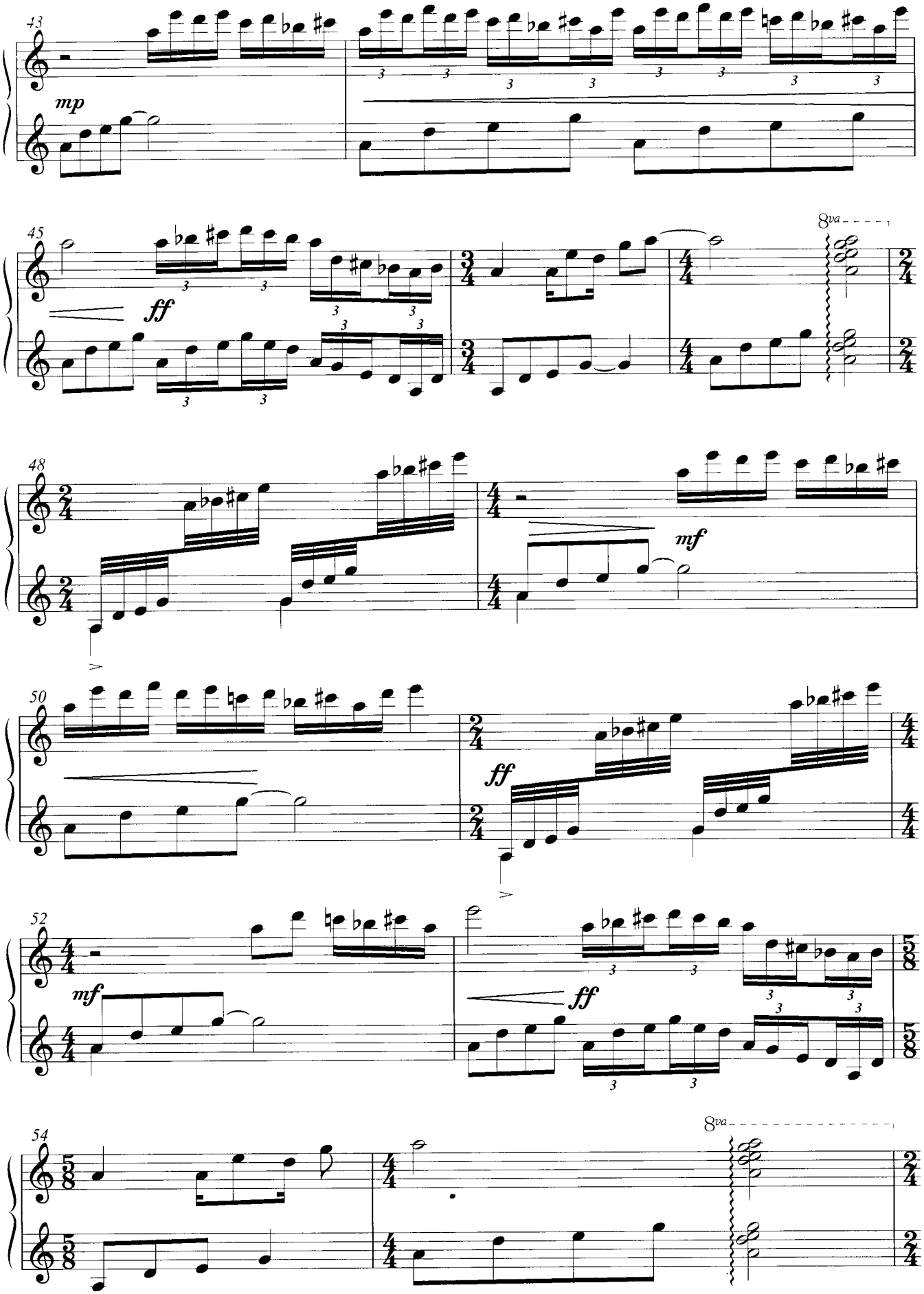

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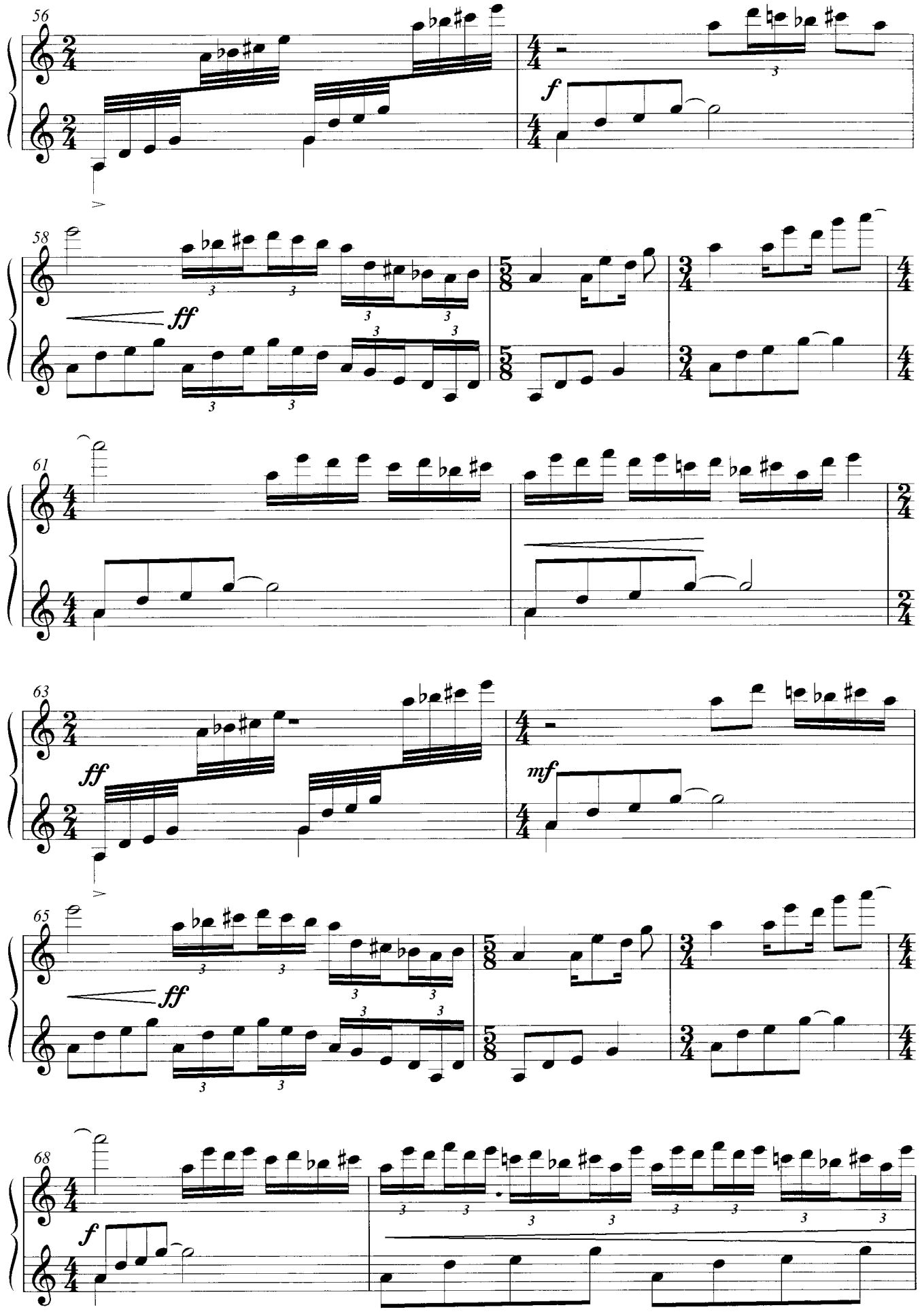

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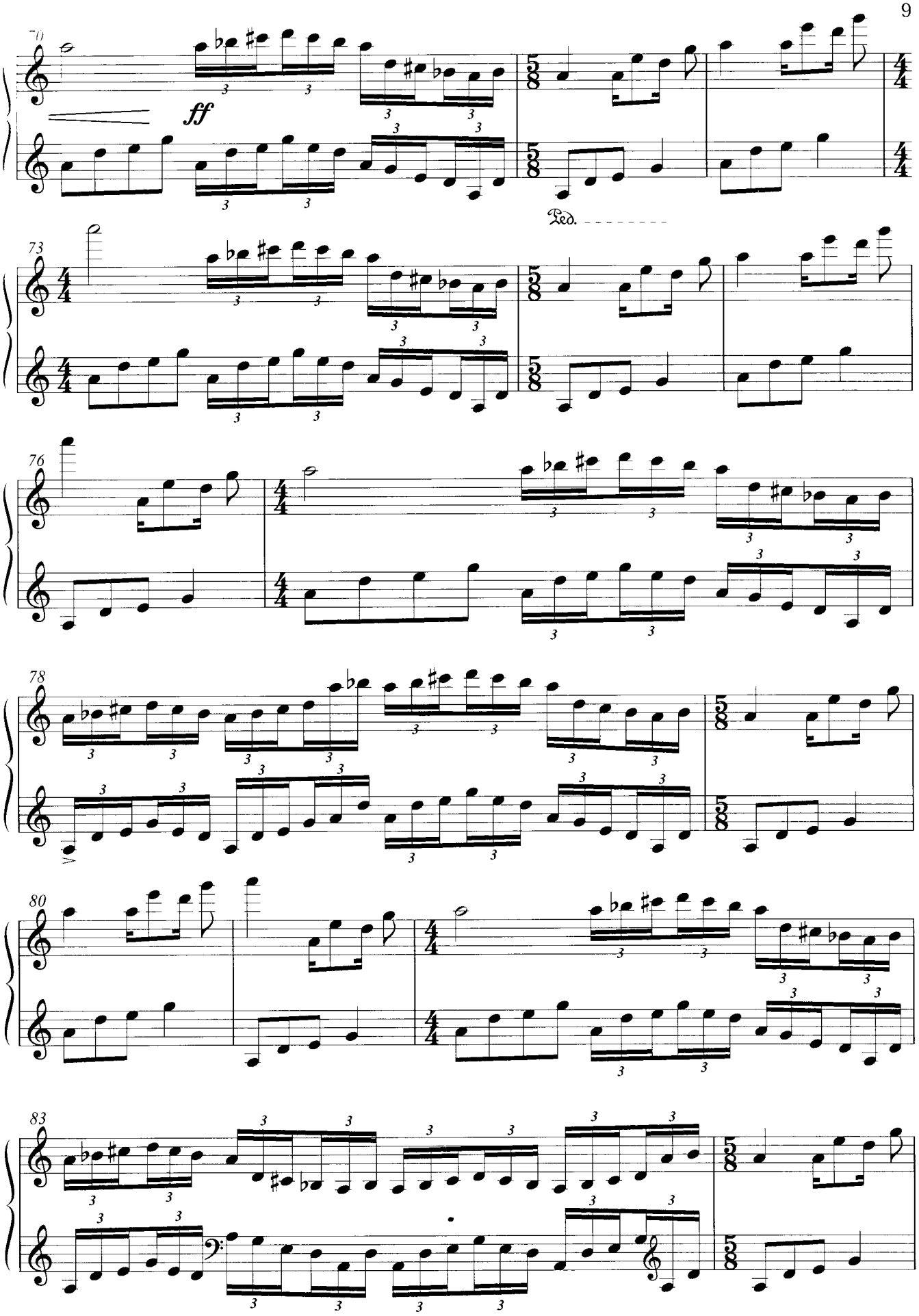

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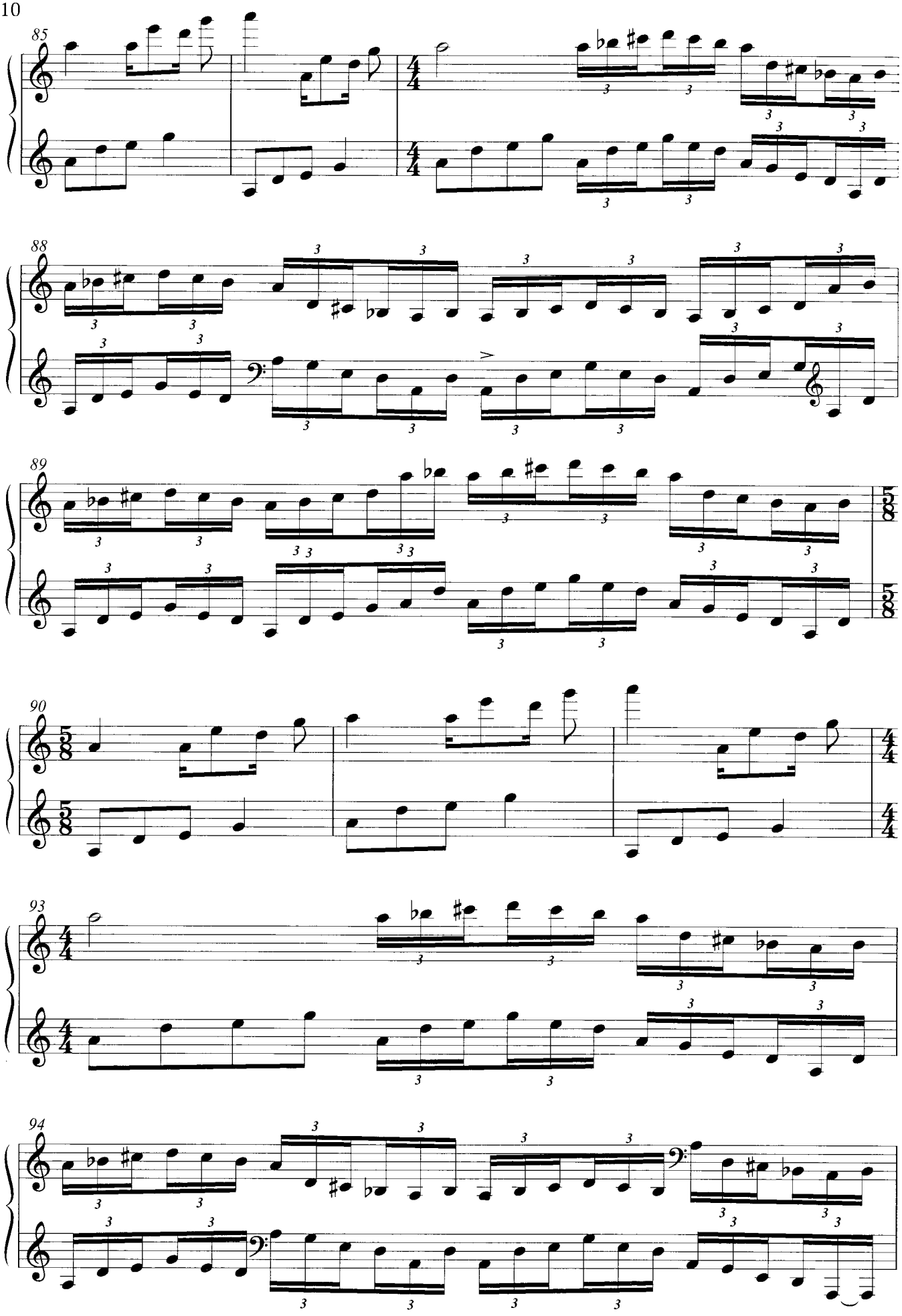

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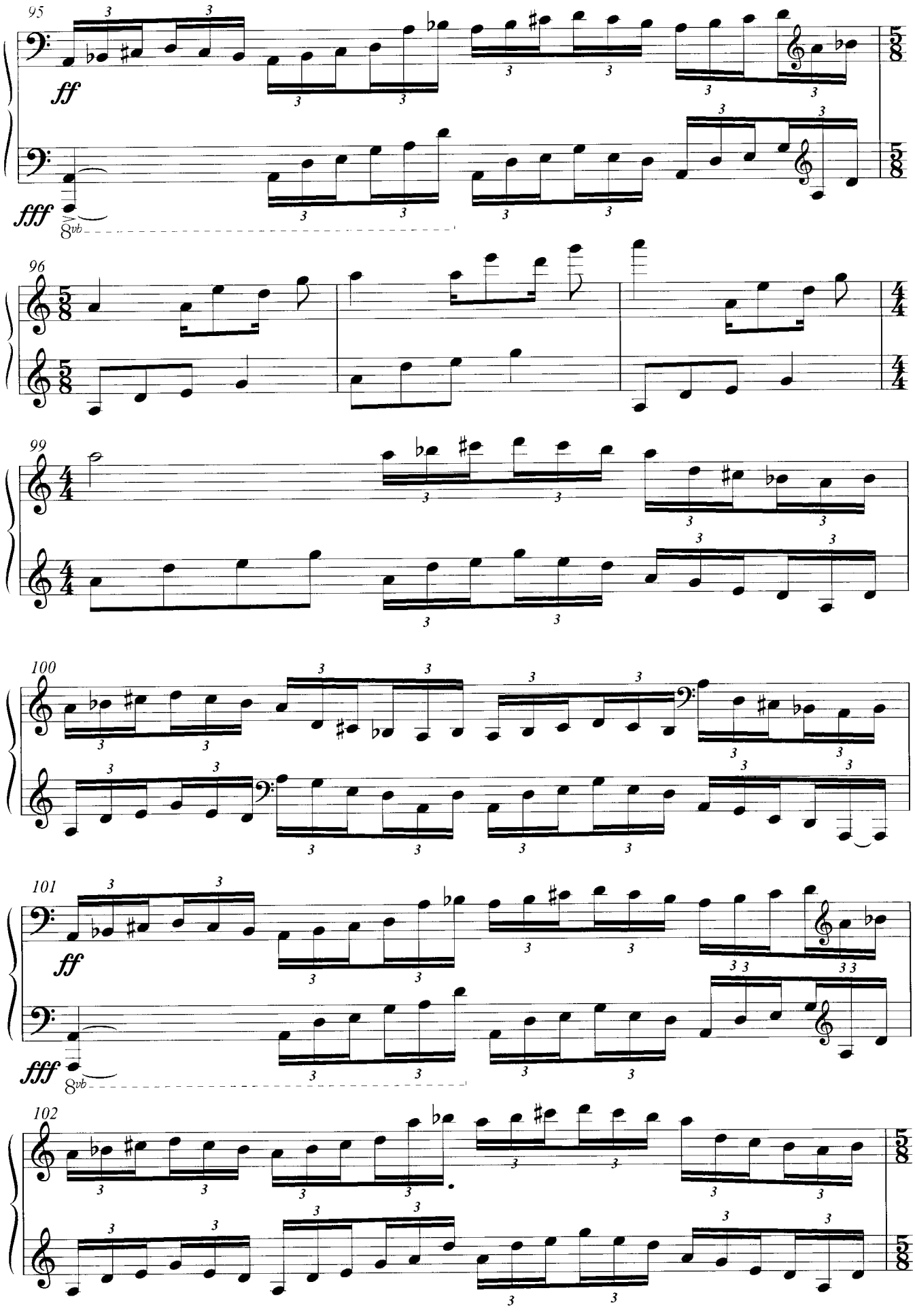

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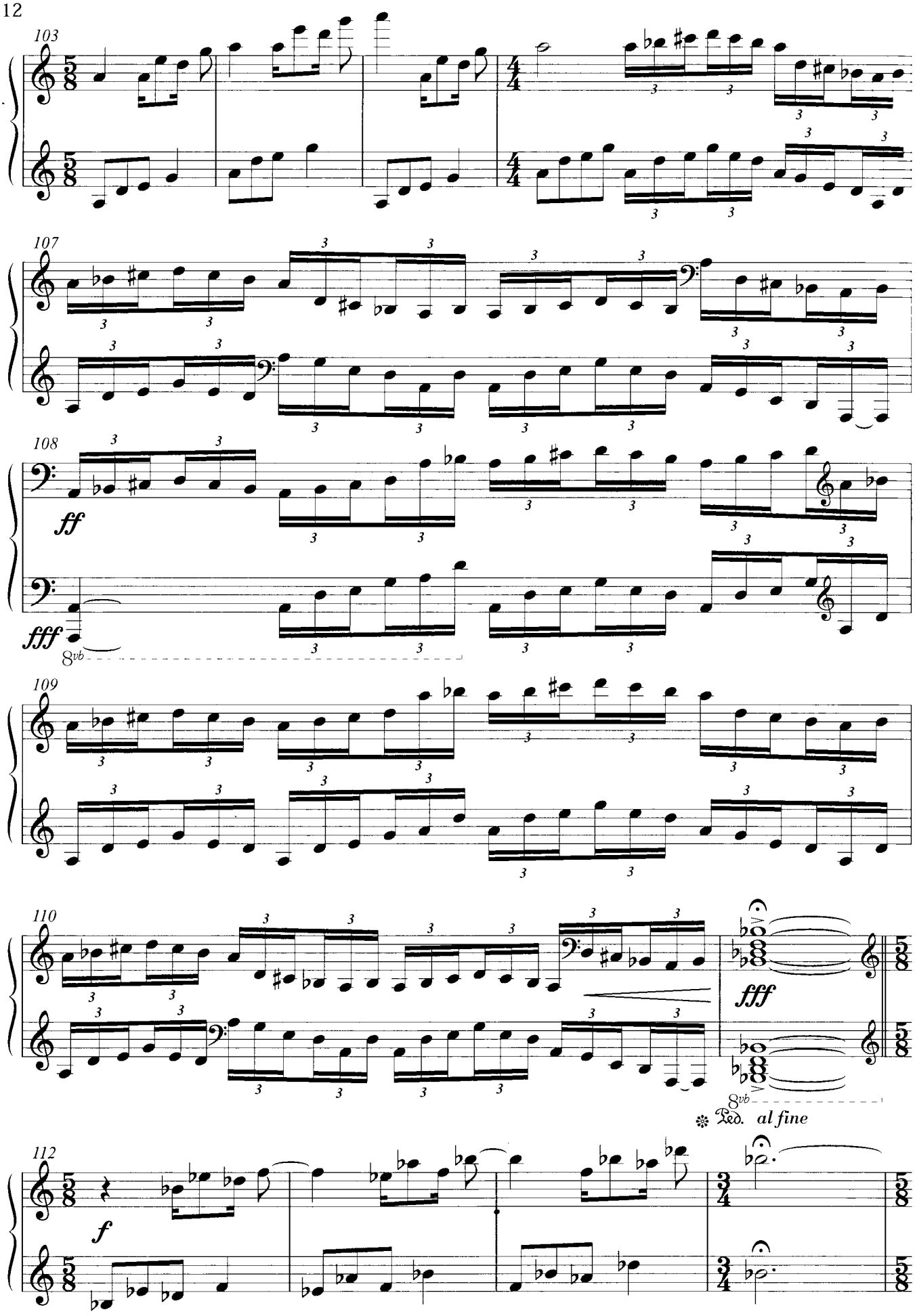

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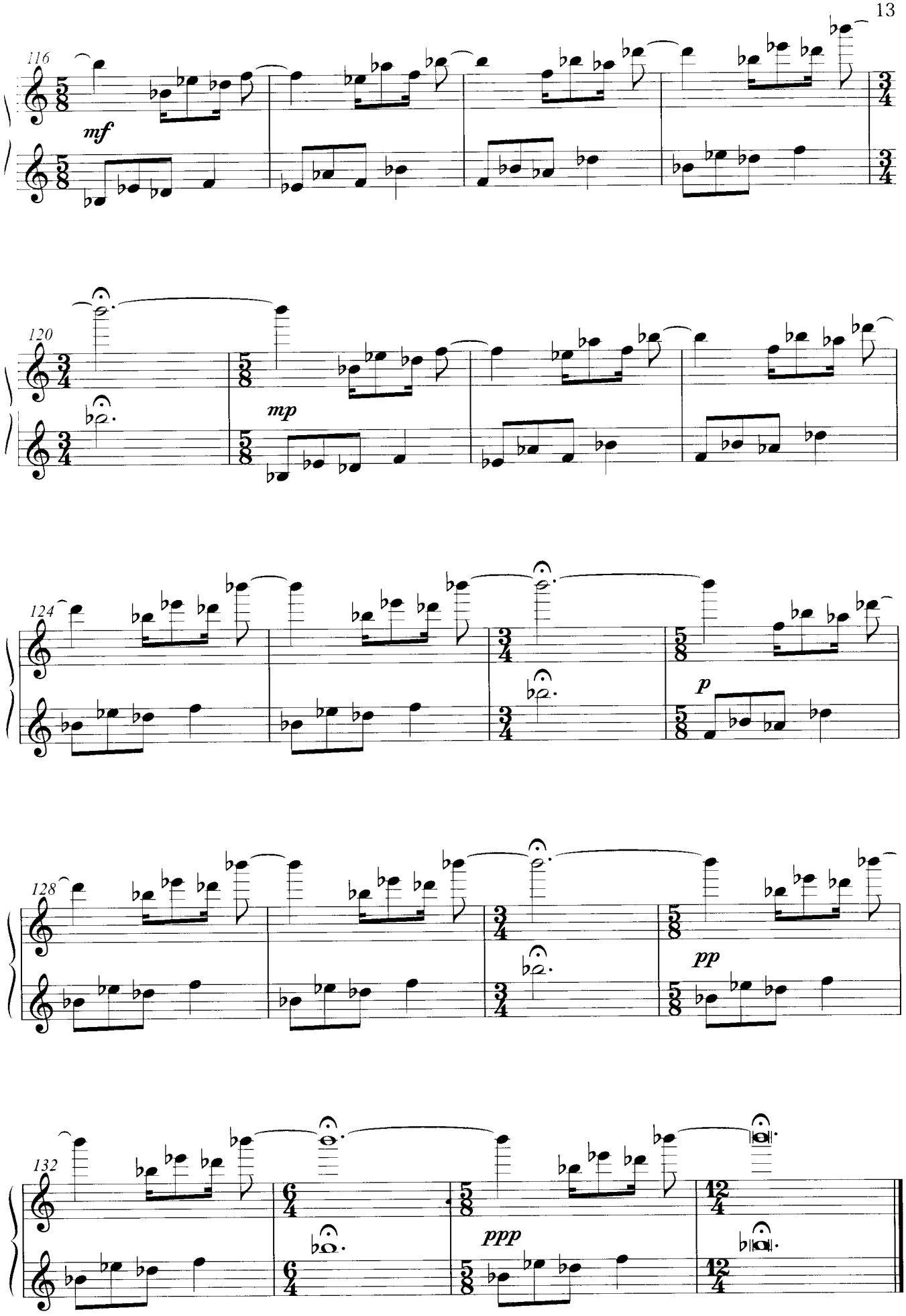

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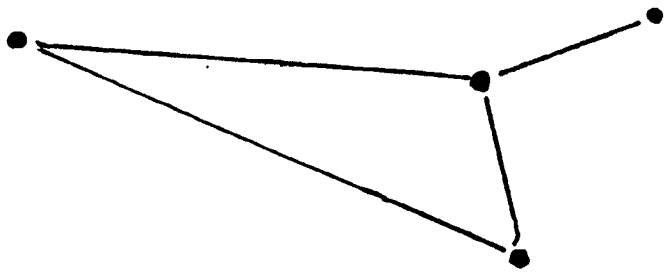
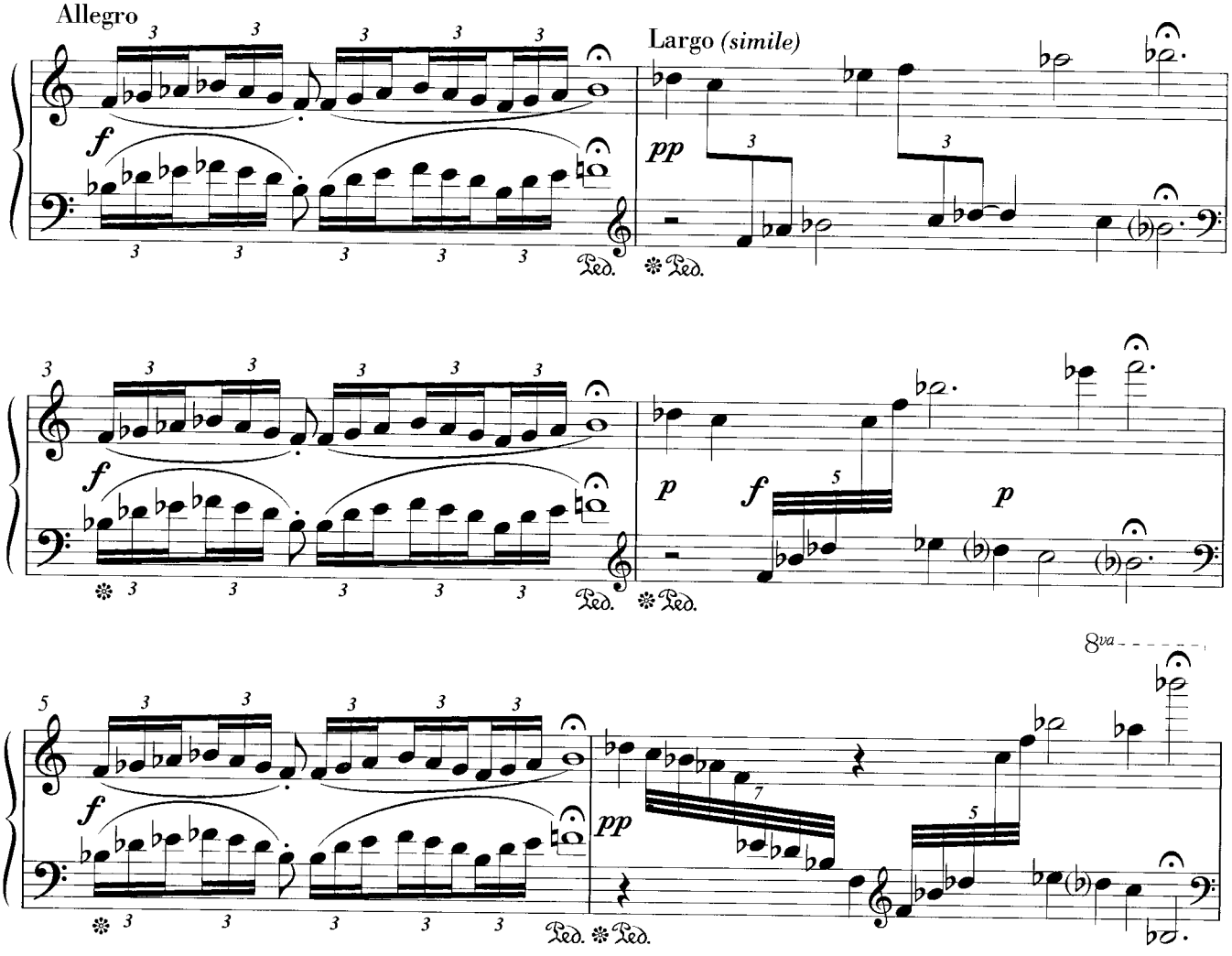
2. (24.) Octans - Stagnation

Oktant - Seiskumine



Urmas Sisask (1994-95)



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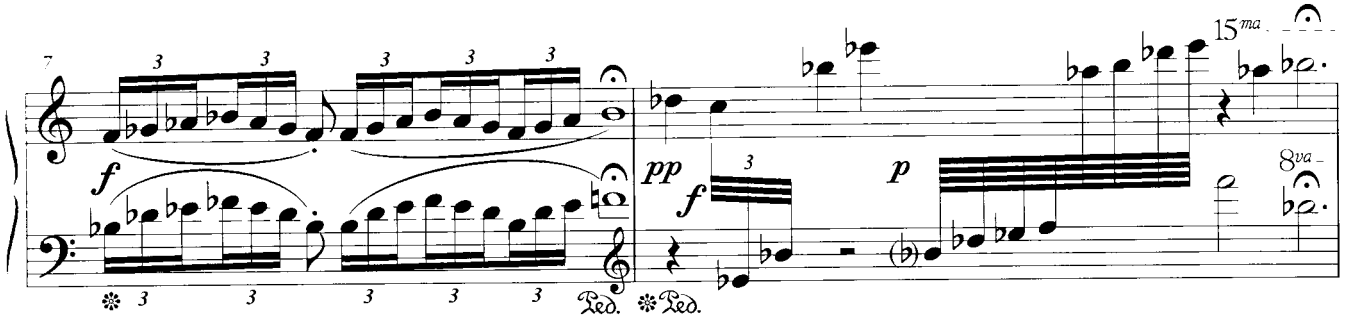

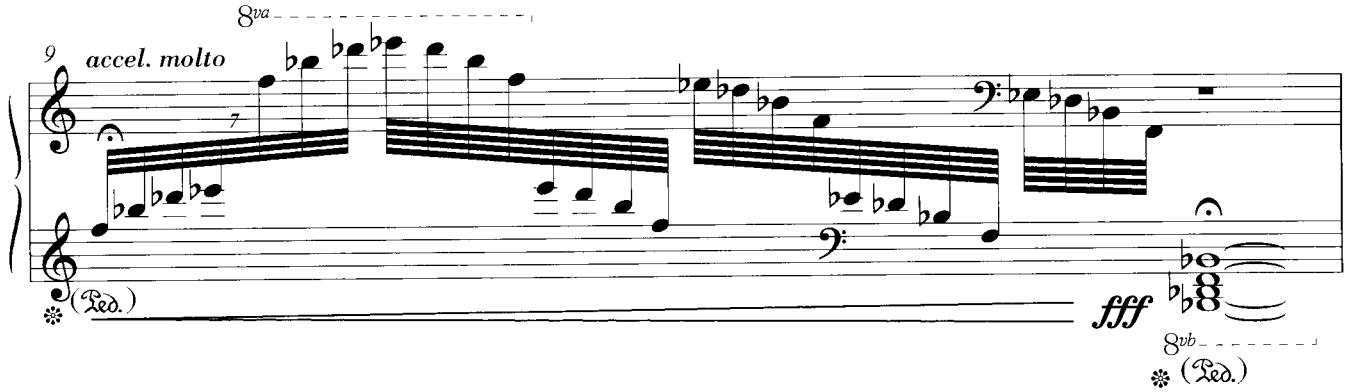

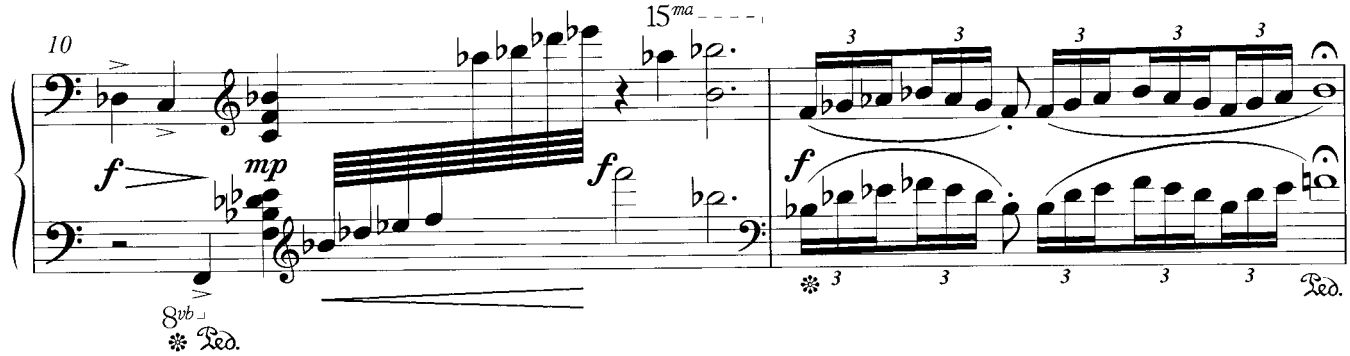

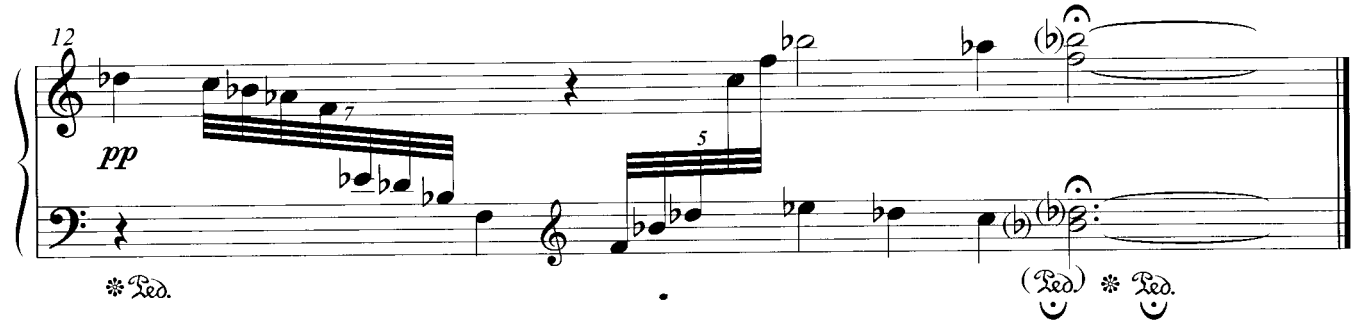

𝄐 Hold all fermatas as long as possible

𝄋 *allegro - largo* as fast and as slow as possible without concrete tempo

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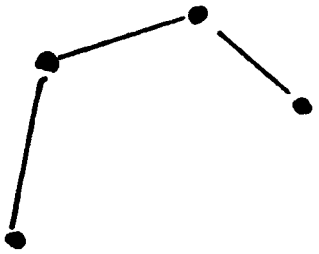
3. (25.) Mensa - Bush Fire - Clearing

Lavamägi - Selginemine



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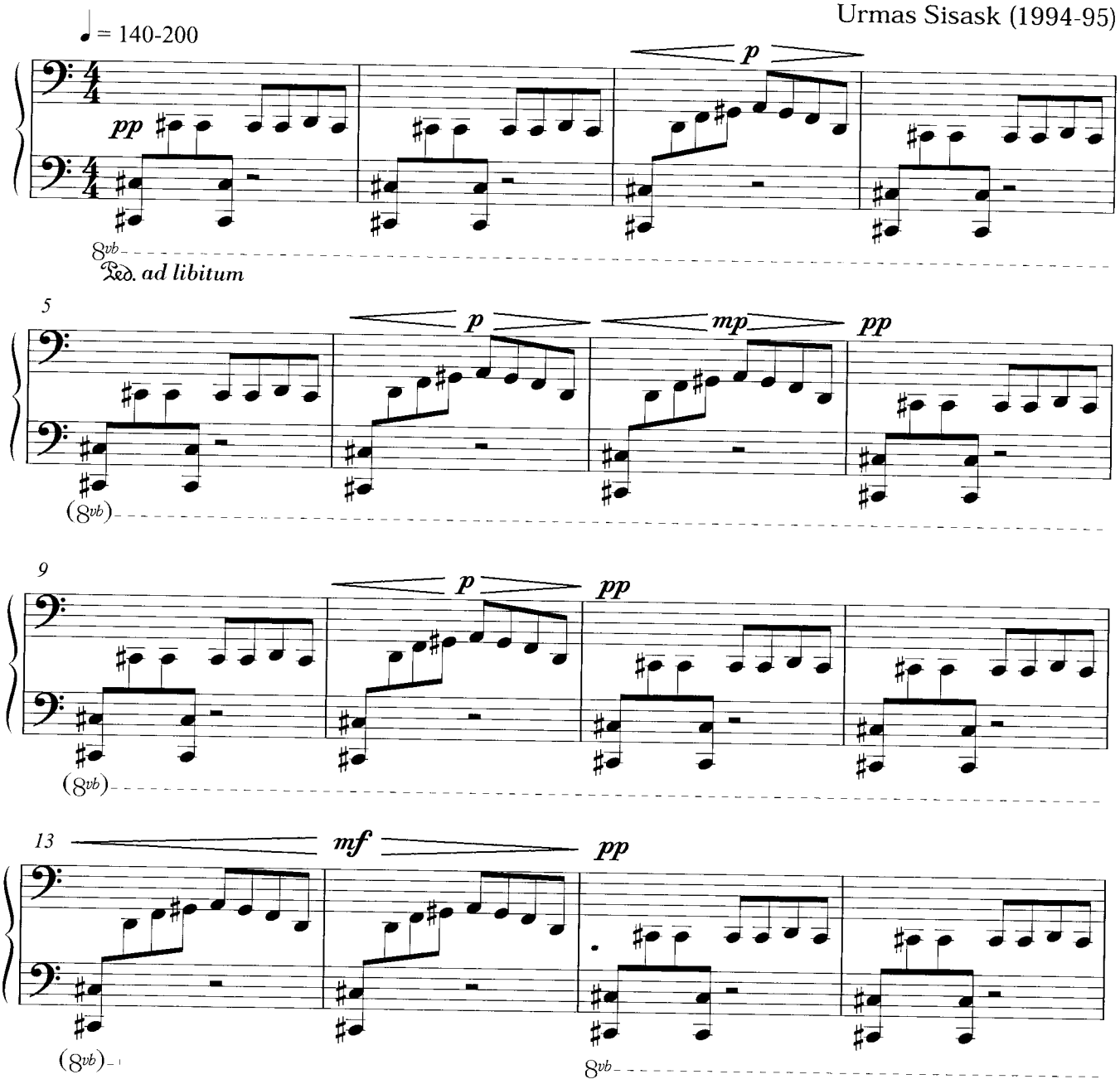

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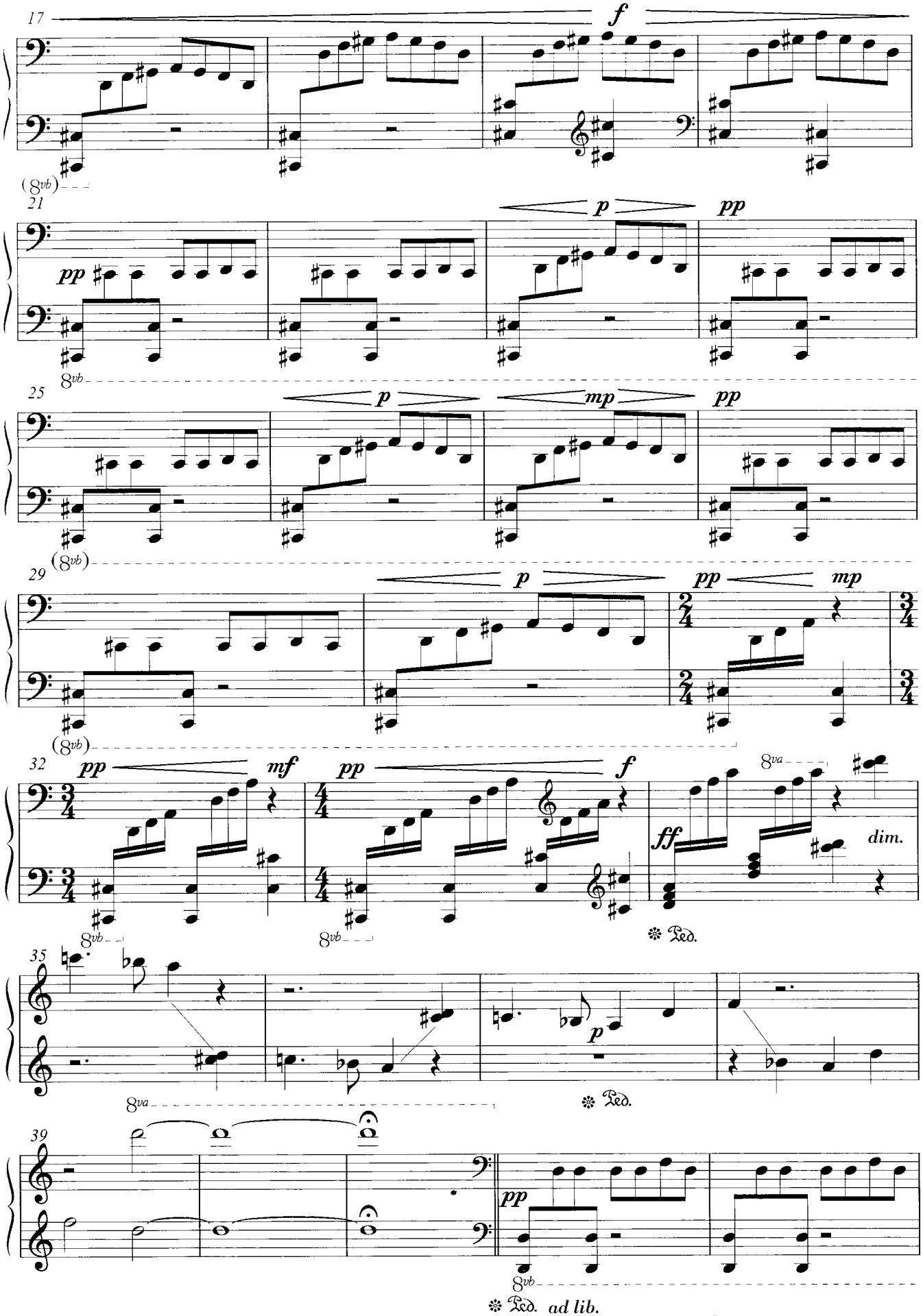

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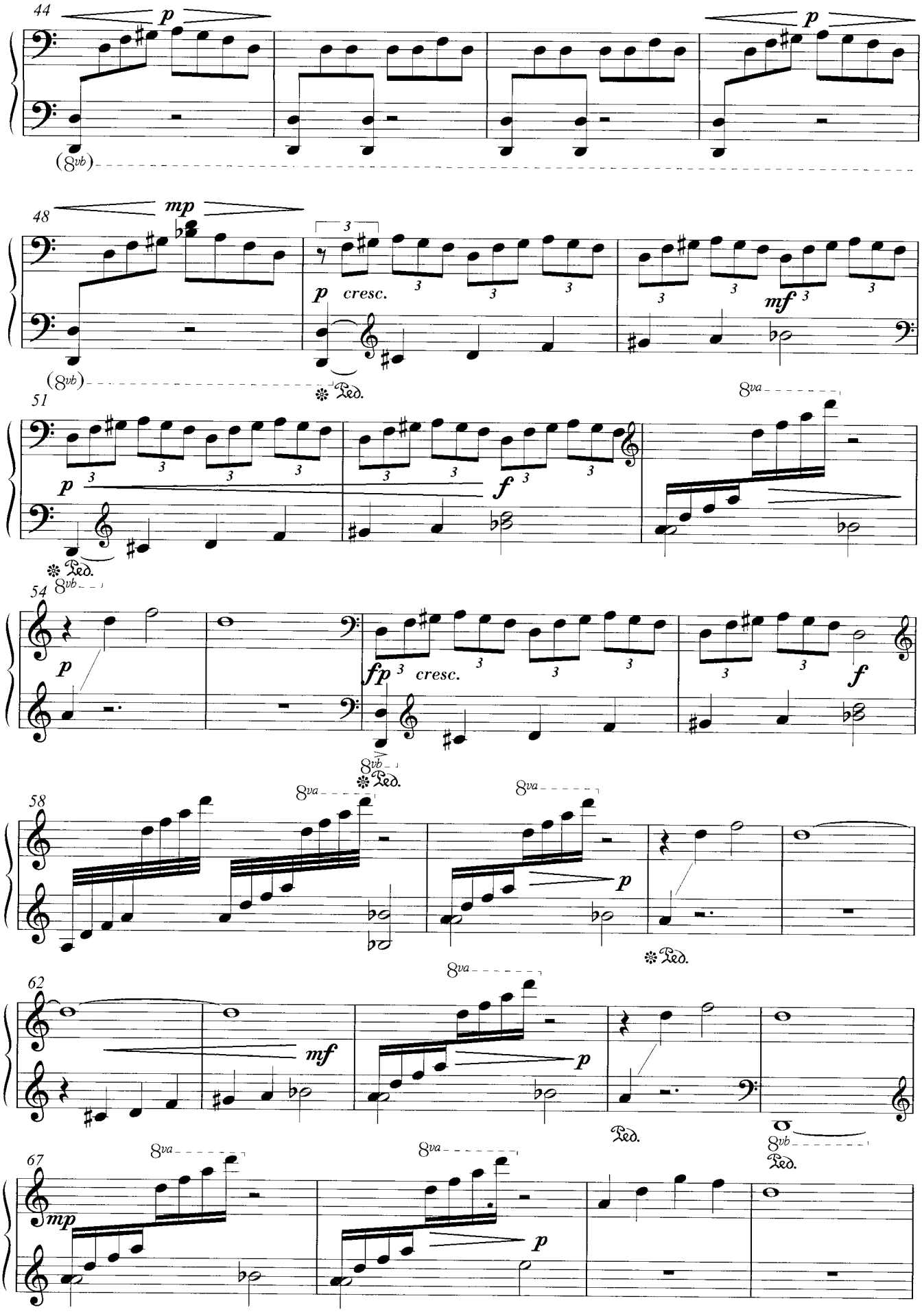

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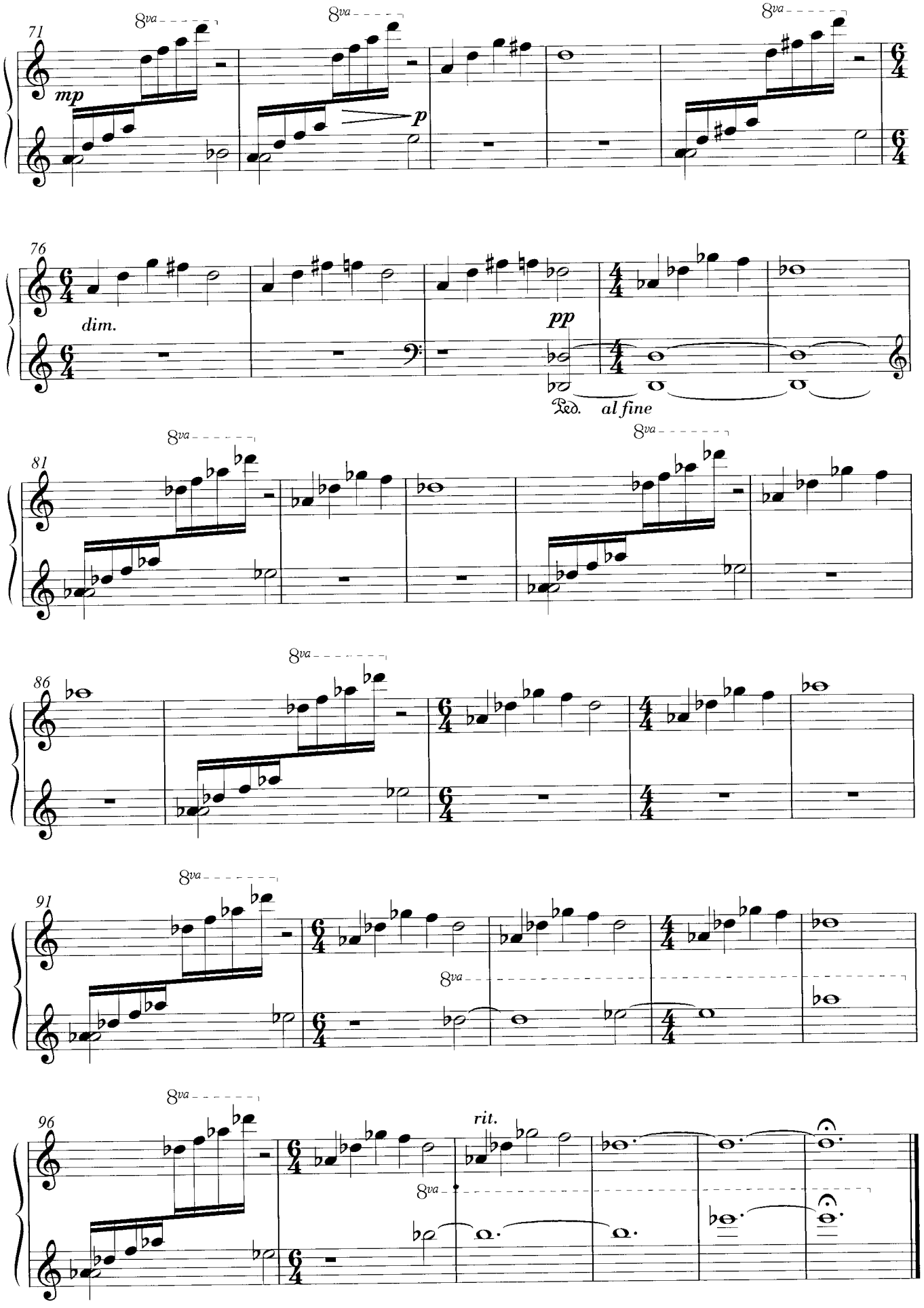

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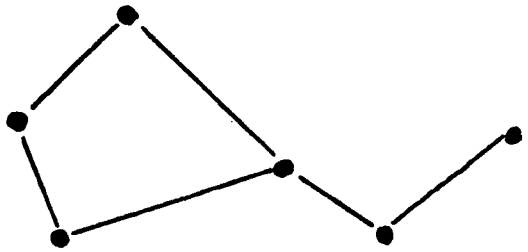
4. (26.) Volans - Transformations

Lendkala - Muutumised



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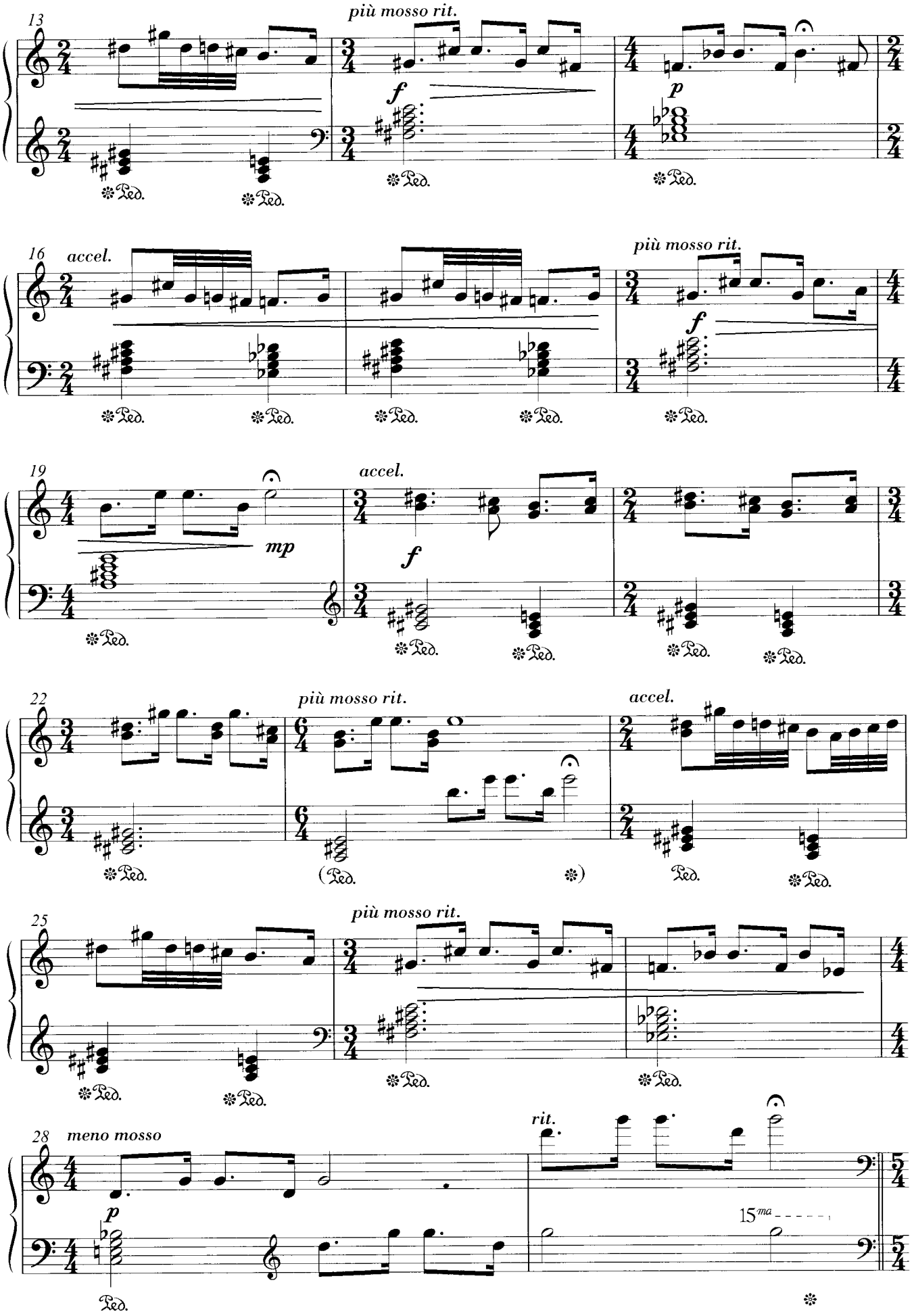

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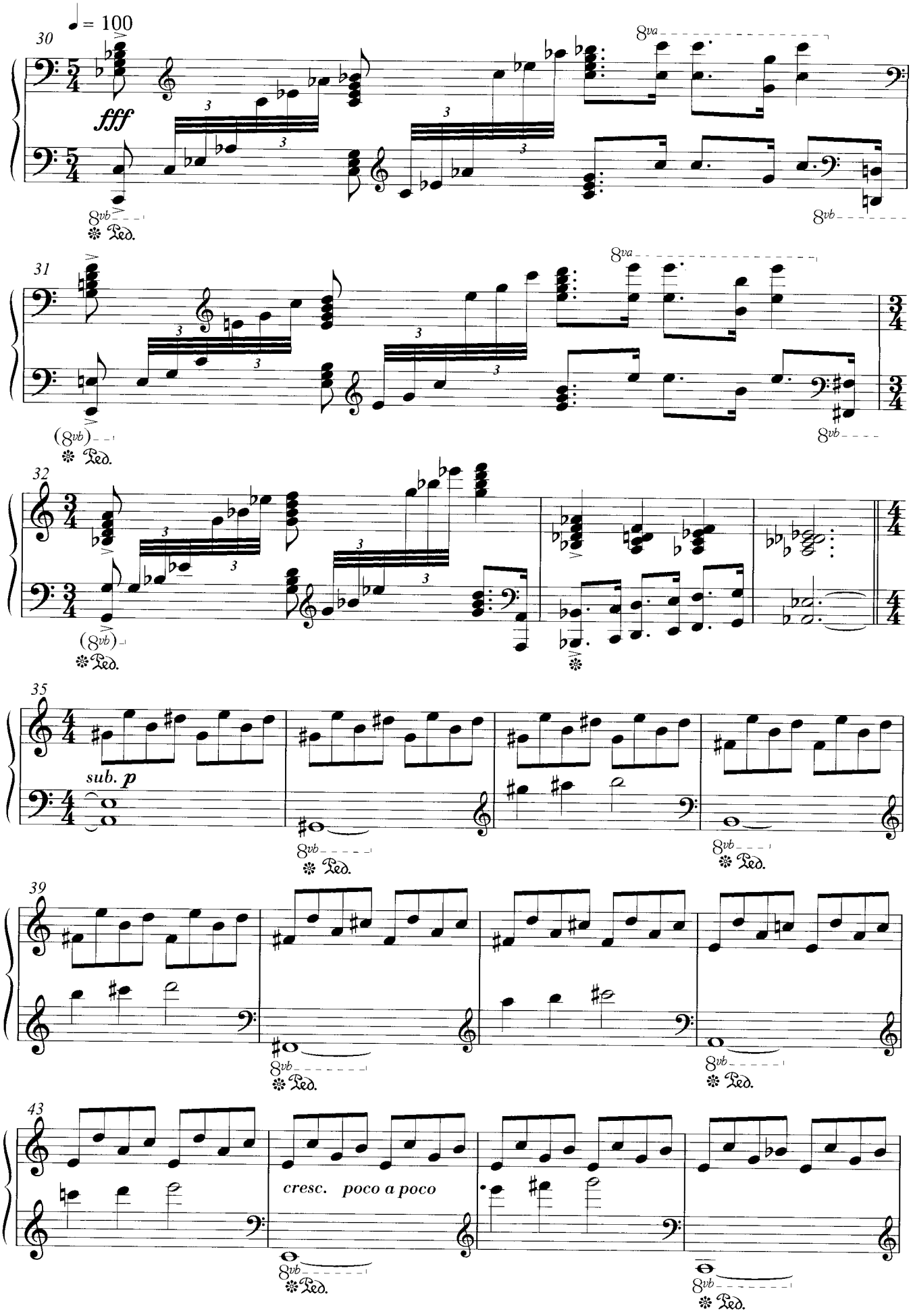

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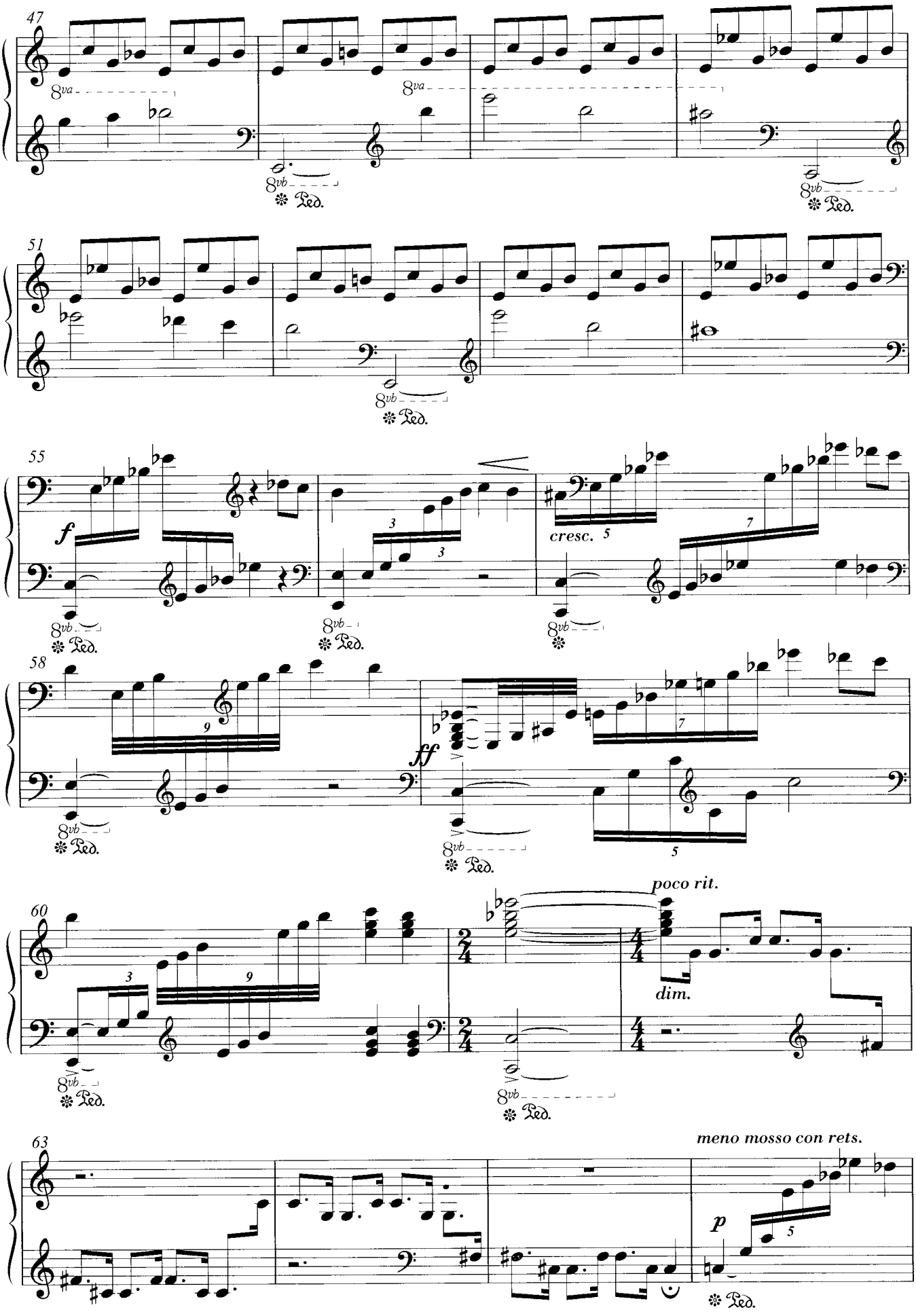

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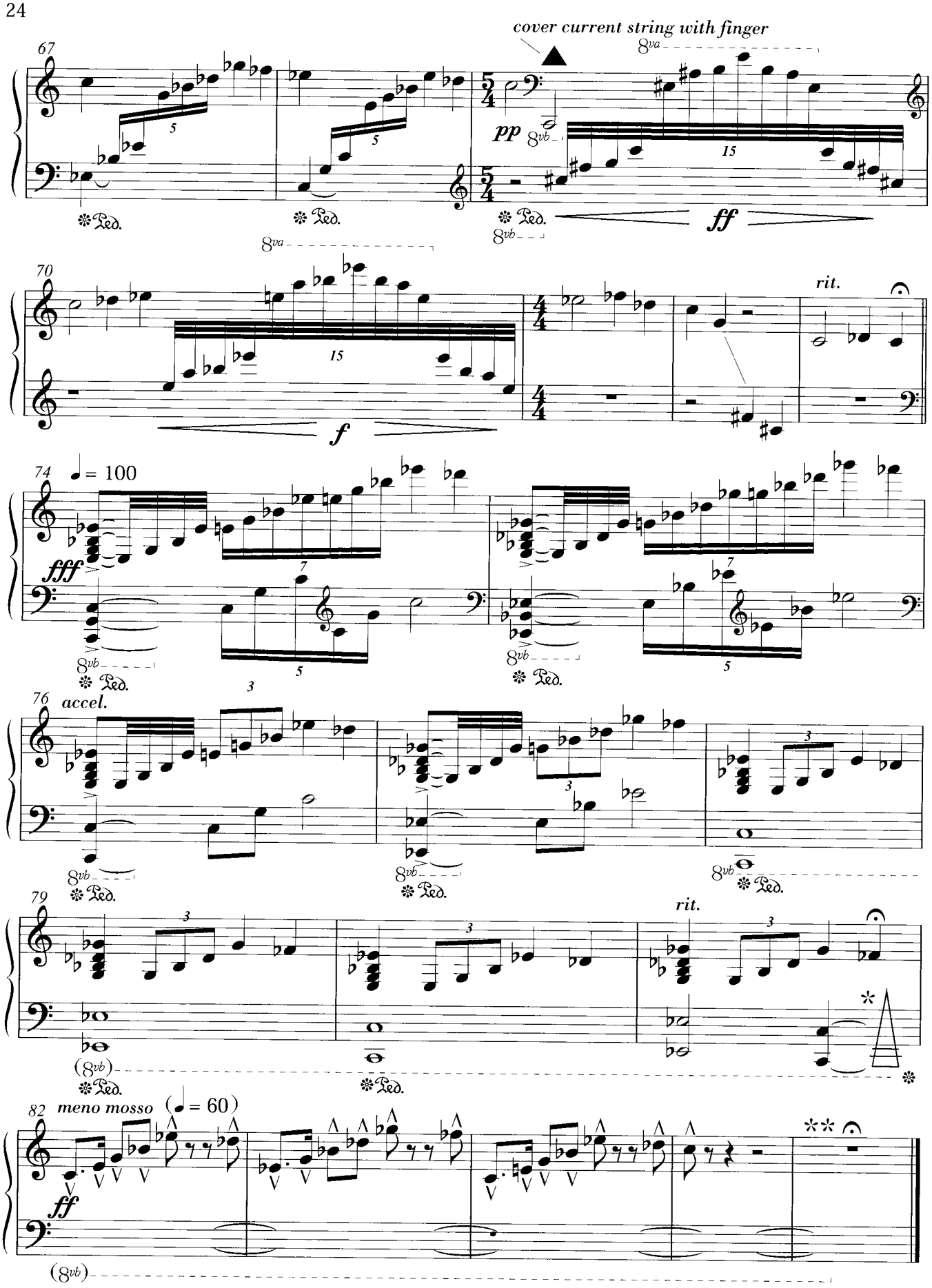

* Press keys down with left arm without sound, in the same time take pedal off.

** Hold fermata till total silene

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Urmas Sisask

Centaurus - Enlightenment
Crux - Incubus
Musca - Liberation

Aboriginal Myths about the Origin of Fire and theHunters of Morowie

All primitive people know legends about the discovery of fire. A myth of the Aborigines from the north-western coast of Australia tells us about how fire came from the sky.

Two brothers called Kanbi and Jitabidi were living in heaven. Their camp was situated near Crux, and the two brightest stars of Centaurus were their campfires. There was no other fire in the world at that time. Food was becoming scarce in the heavenly realm; therefore Kanbi and Jitabidi descended to earth and took their fire sticks with them. They pitched their camp and put the fire-sticks on the ground until they went to hunt for opossums. The hunters were away for a long time, until boredom overtook the fire-sticks, and they started to chase each other in the grass and trees. Their mischief resulted in fire. Seeing the smoke and flames, the brothers hurried back to their earthly campsite, caught the naughty fire-sticks, and brought them back to their rightful place in heaven. But it so happened that some of the earthly hunters saw the fire and felt its warmth. Perceiving the significance of the unfamiliar natural phenomenon, they took a glowing ember to their campsite, from which many fires were kindled. Now all Aborigines had fire, which earlier had been the exclusive privilege of the men of Crux.
The Aboriginal tribes of Australia associated fire with Crux, because the latter is by far the most conspicuous constellation of the southern skies.
During the dreamtime when the Flinders Mountains were made in the north, two brothers went together into the wild ravine of Chambiers. At the entrance they caught a cassowary. As they pitched camp and wanted to pluck the cassowary before cooking it, thousands of annoying flies descended on the carcass of the bird. The brothers had just lighted a fire to repel the insects when a hot north wind sprang up. The wind scattered the glowing embers and burning wood all over the place and kindled a fire in the bush that raged so violently over the grass and low shrub that the hunters had to climb up from the sheer wall of the precipice. The fire grew and gained strength, and the hunters had to climb higher and higher, until finally they stood on top of a solitary rock. But even there smoke and tongues of fire surrounded them, and therefore the brothers flew up into heaven where they became the brightest stars in the sky - the brightest stars of Crux.
Fire is a bright and in many ways useful natural force; however, when treated carelessly, it may cause us nightmarish sufferings and ruin. Under Crux there shines a small constellation called Musca ('the Fly'), resembling tamed fire. This should teach us how to get along with fire.

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Eridanus - Progression - Dematerialization Journey Beyond the Rainbow

Legend of the River Eridanus

There are two long and curved constellations in the sky: Hydra and Eridanus. Hydra winds parallelly with the celestial equator from left to right under Virgo and Corvus, while Eridanus the heavenly river flows from up north far down south, where it ends with a bright star called Achernar, meaning 'River-end'.
The starry skies had an important role in the ancient perception of nature. The longest river of Italy today, the Pado, was in the ancient times associated with the mythical Eridanus where Phaeton son of the Sun fell after his unsuccessful attempt to drive his father's chariot. After his downfall the tears of Phaeton's sisters fell into the river Eridanus and were changed into amber. This refers to Pado as the ancient road of amber trade. To console Helios, the bright and powerful yet heartbroken sun god of the Greeks, the river together with the body of his son was lifted into heaven where it is still glimmering as a row of vaguely discernible stars.
The river can be navigated in a zaurak, a boat that once supported the left foot of the mighty heavenly hunter Orion while he was travelling from the cool northern skies to the far-off and exotic south skies to meet the cult snake of the Aborigines of Australia, the Rainbow Serpent.

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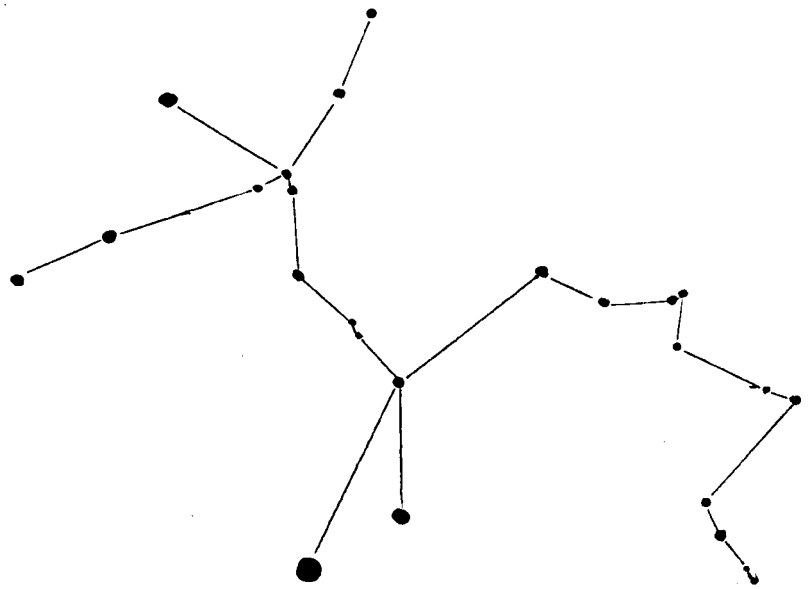
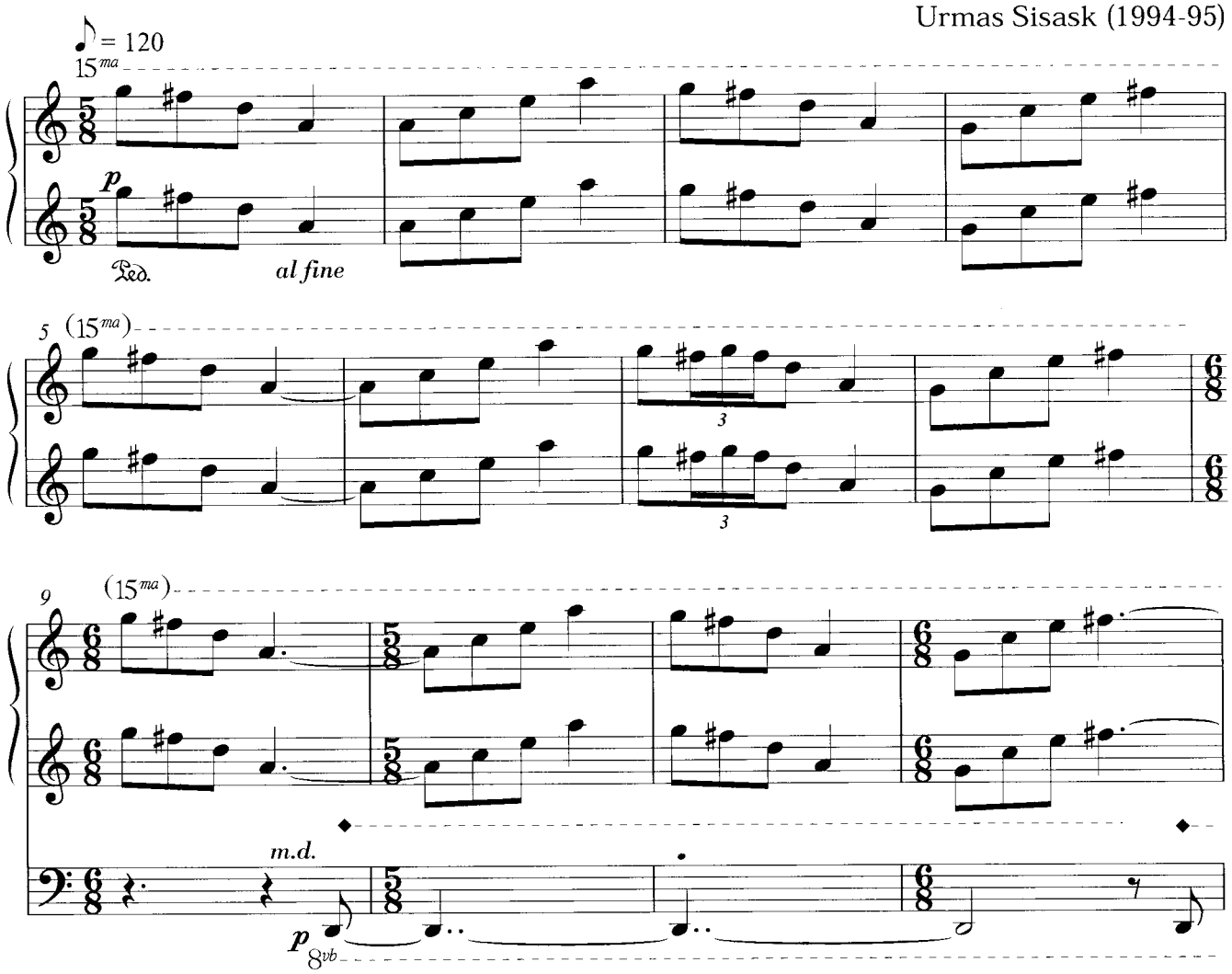
5. (27.) Centaurus - Enlightenment

Kentaur - Kirgastumine



Urmas Sisask (1994-95)



◆ Mute current string with finger

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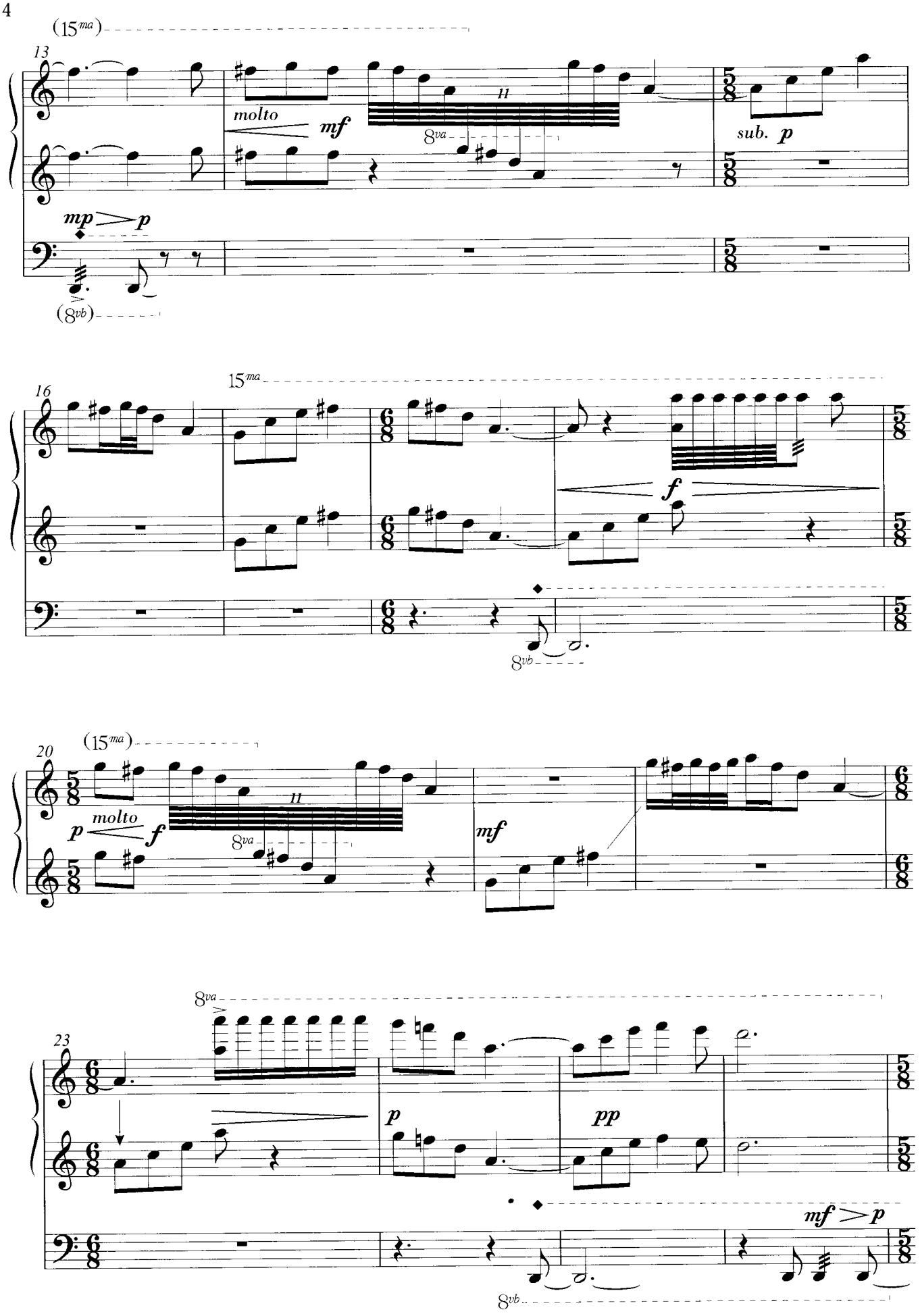

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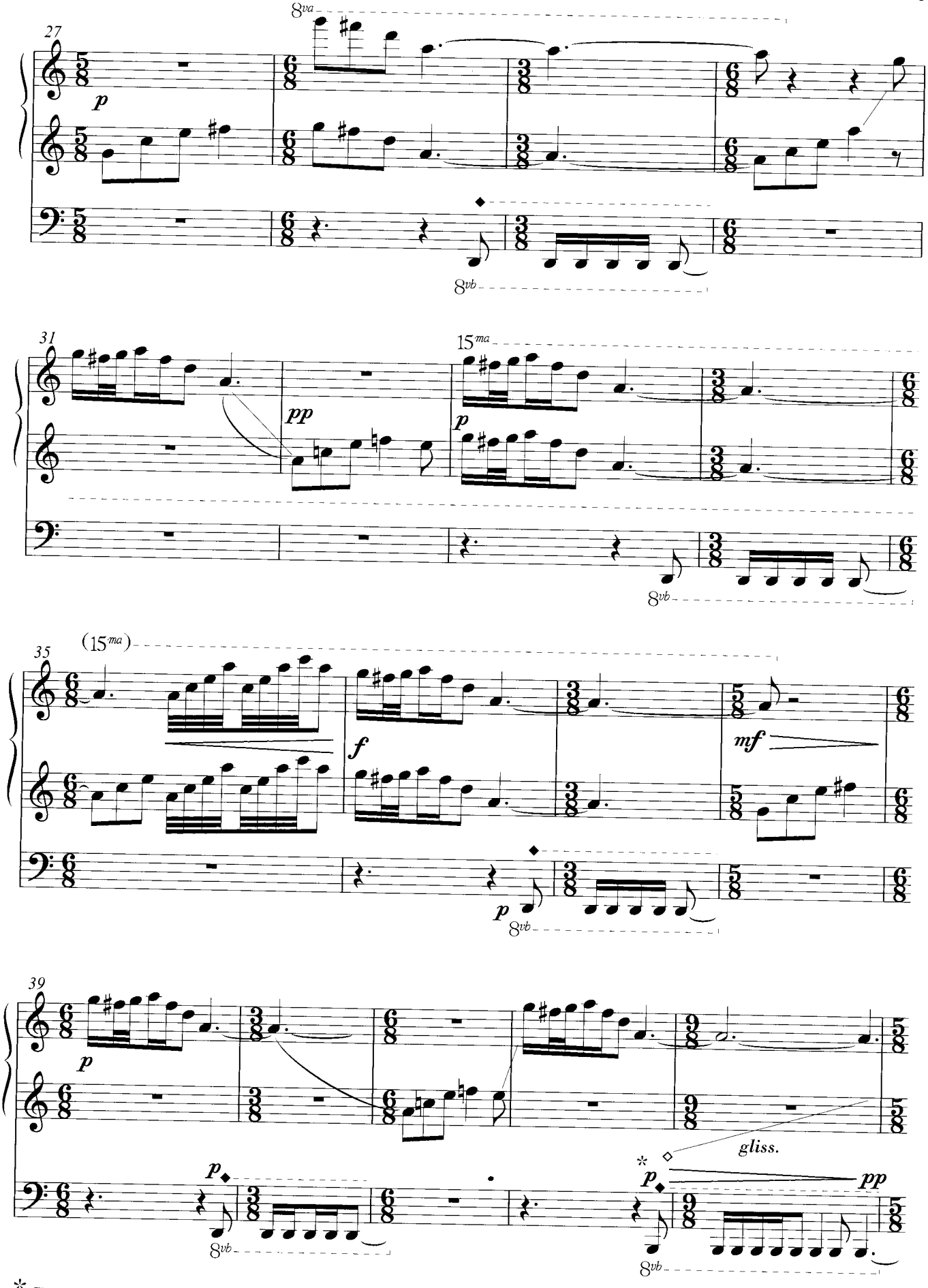

* Drag on current string rearwards behind hammers

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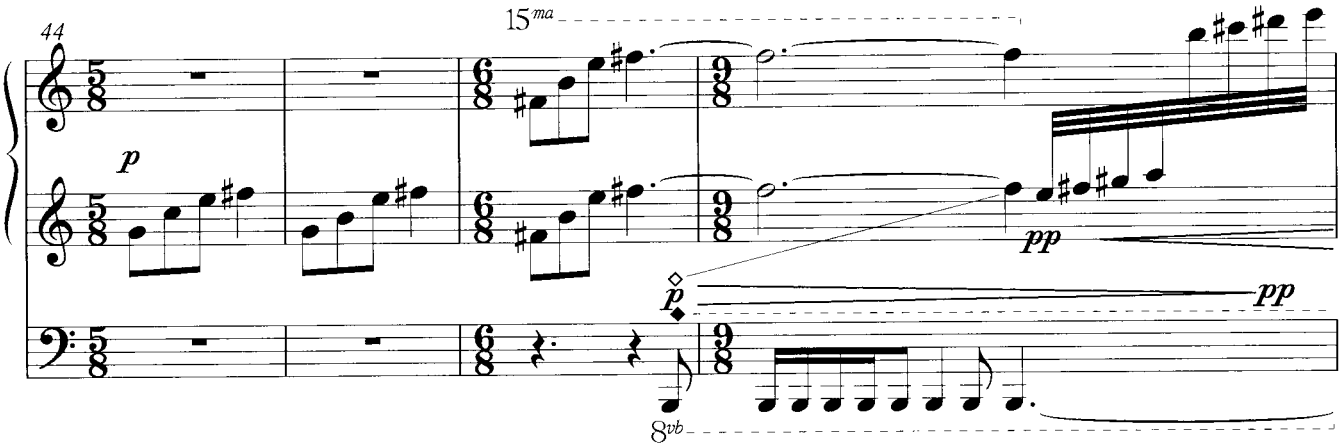

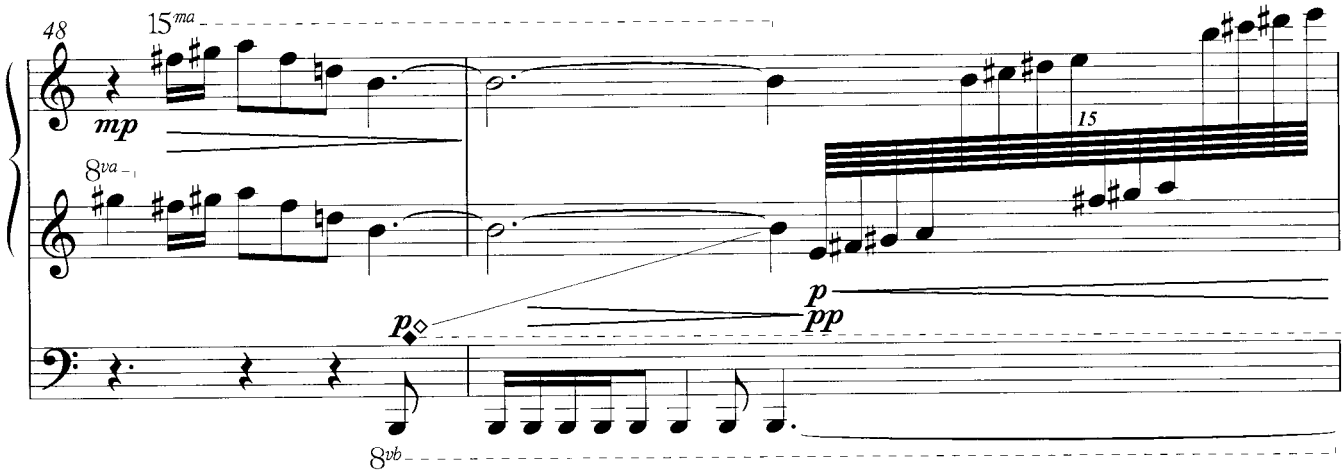

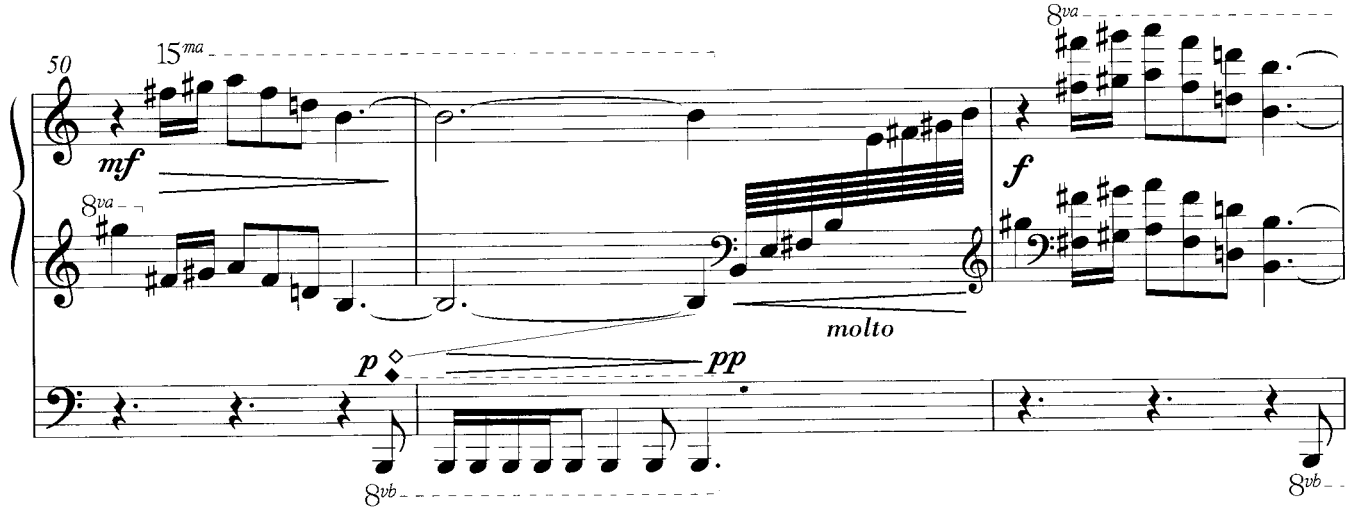

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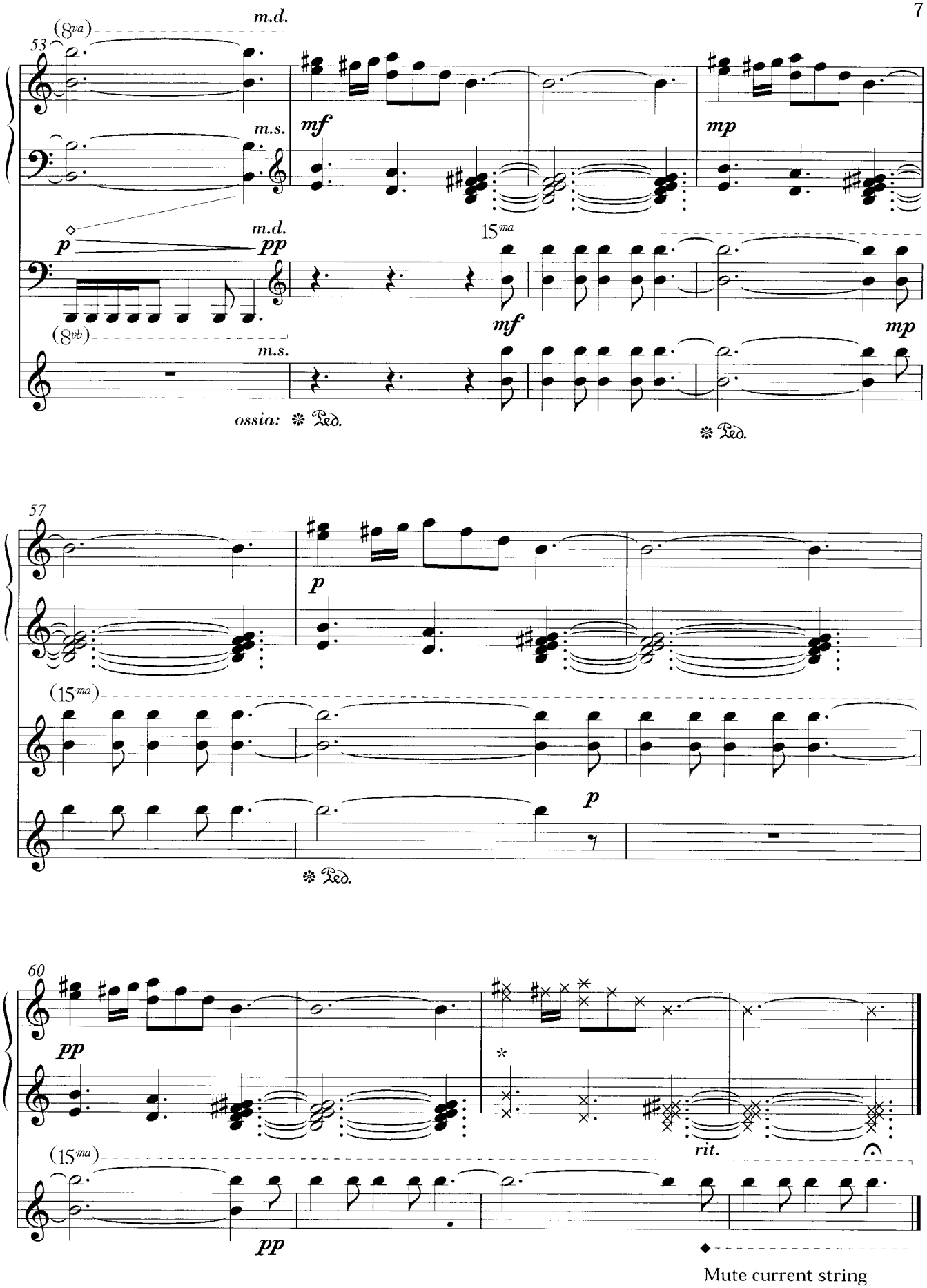

* Play without sound

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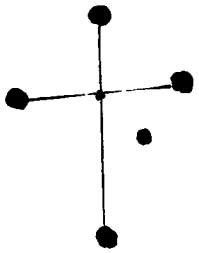
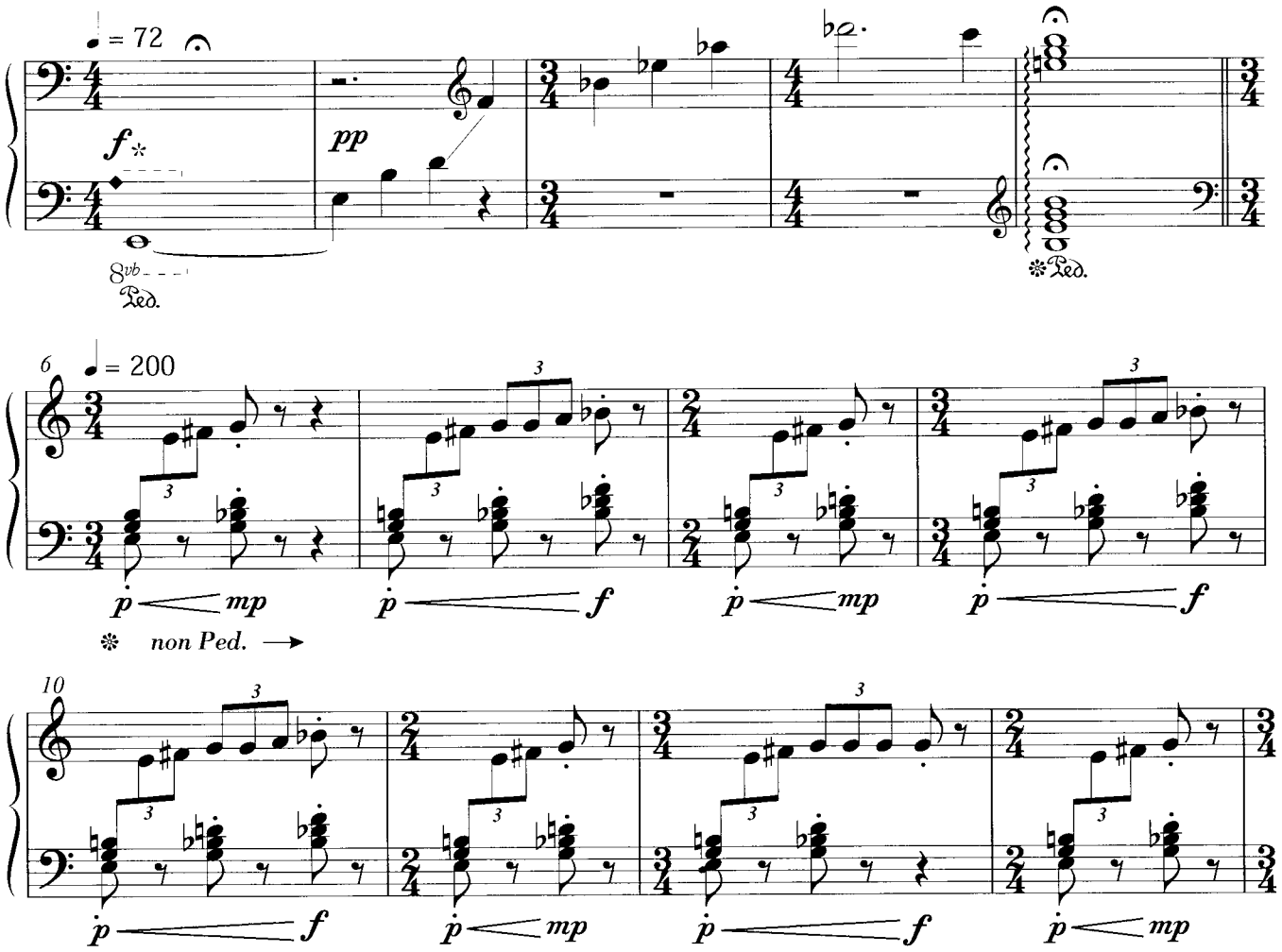
6. (28.) Crux - Incubus

Lõunarist - (Luu)painaja



Urmas Sisask (1994-95)



◆ * Press current string firmly with right hand fingers

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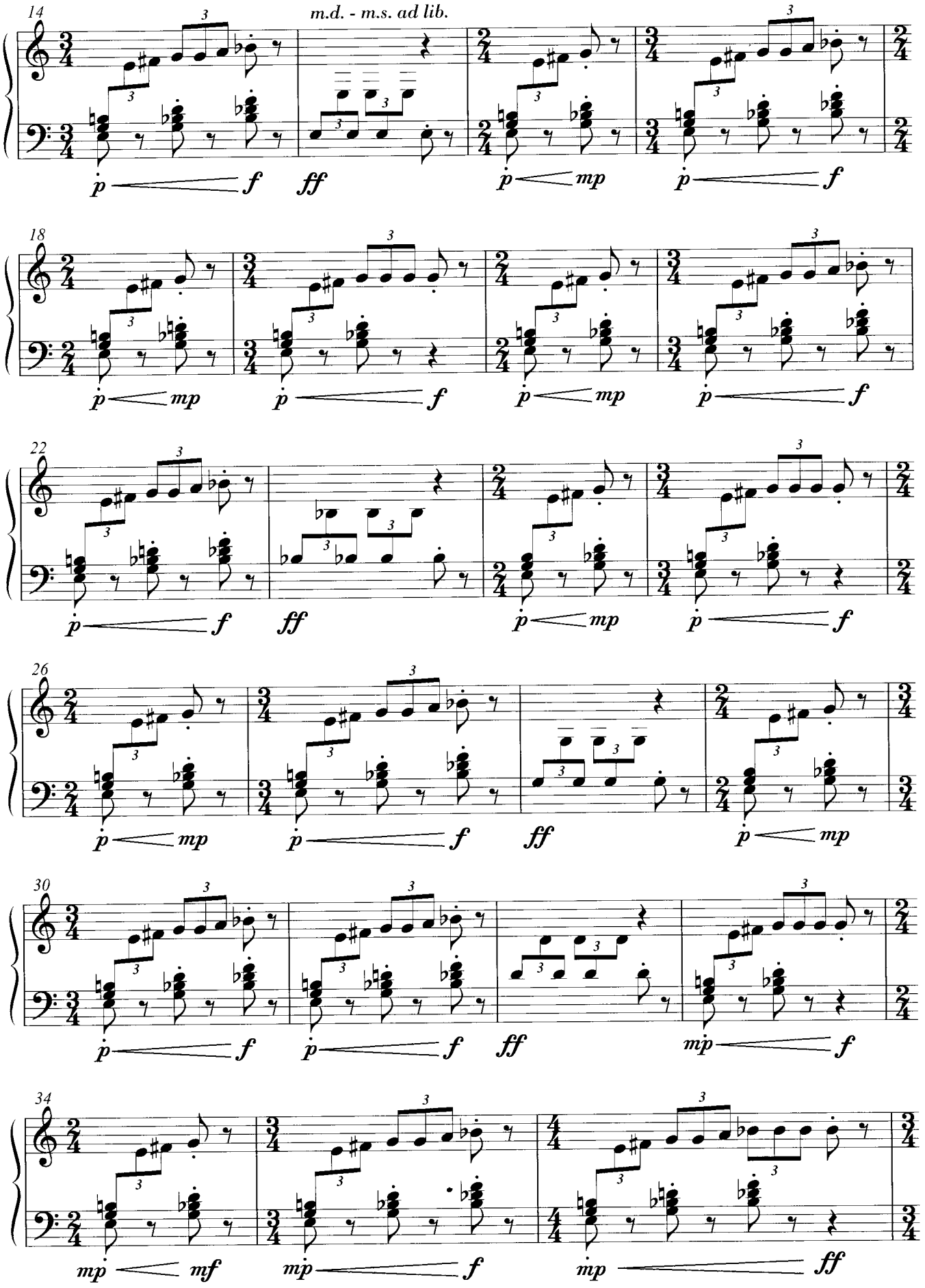

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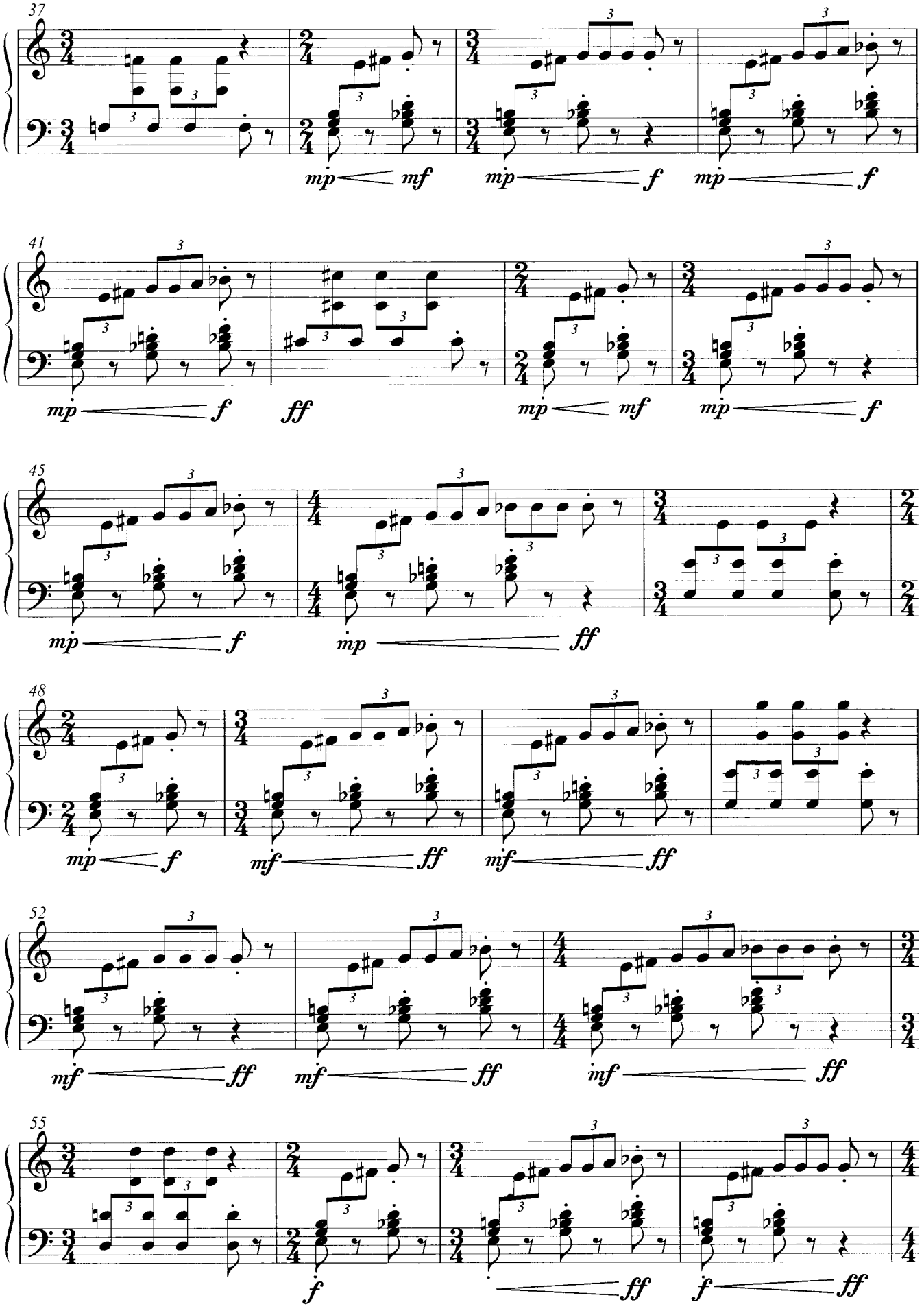

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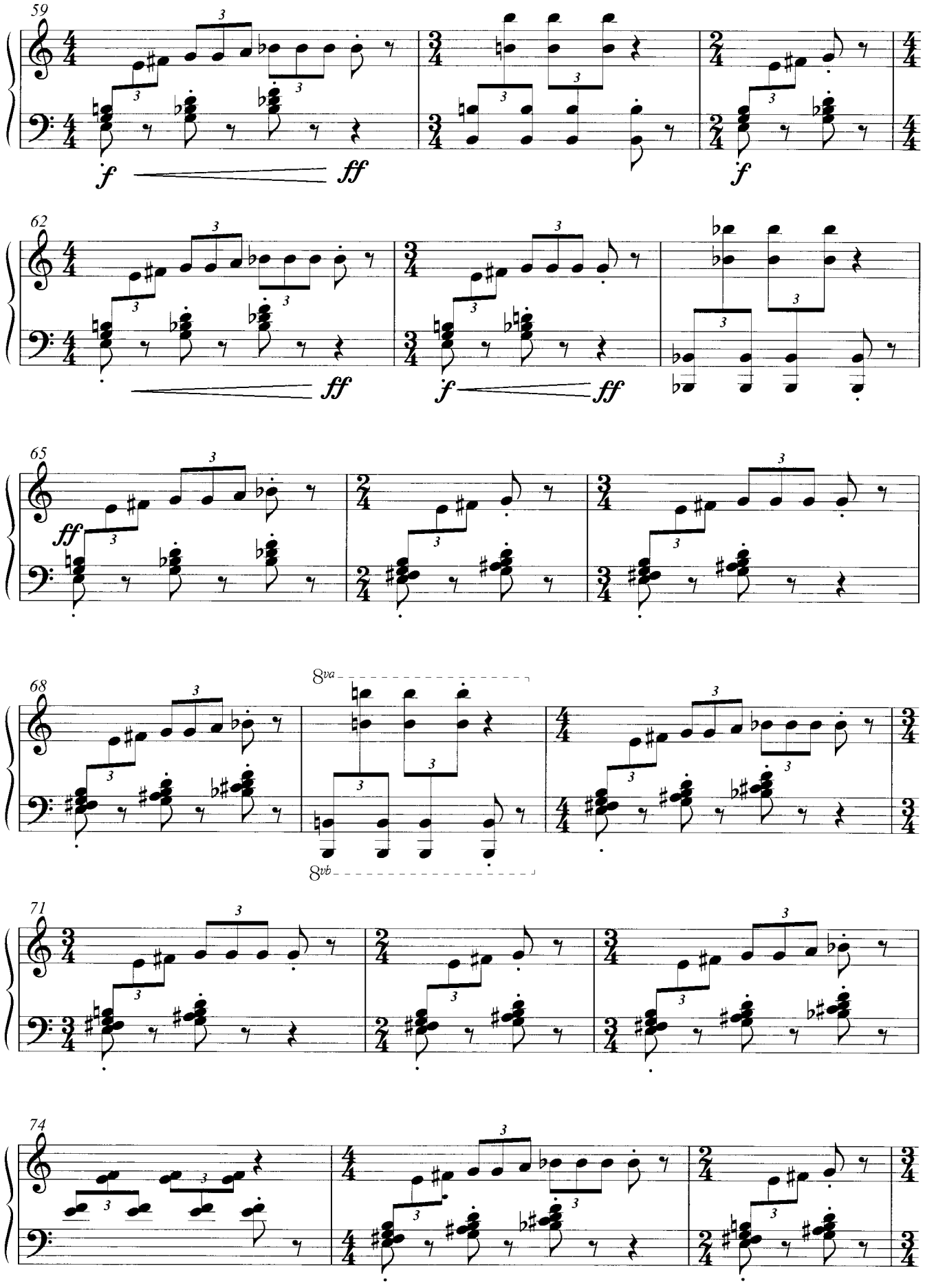

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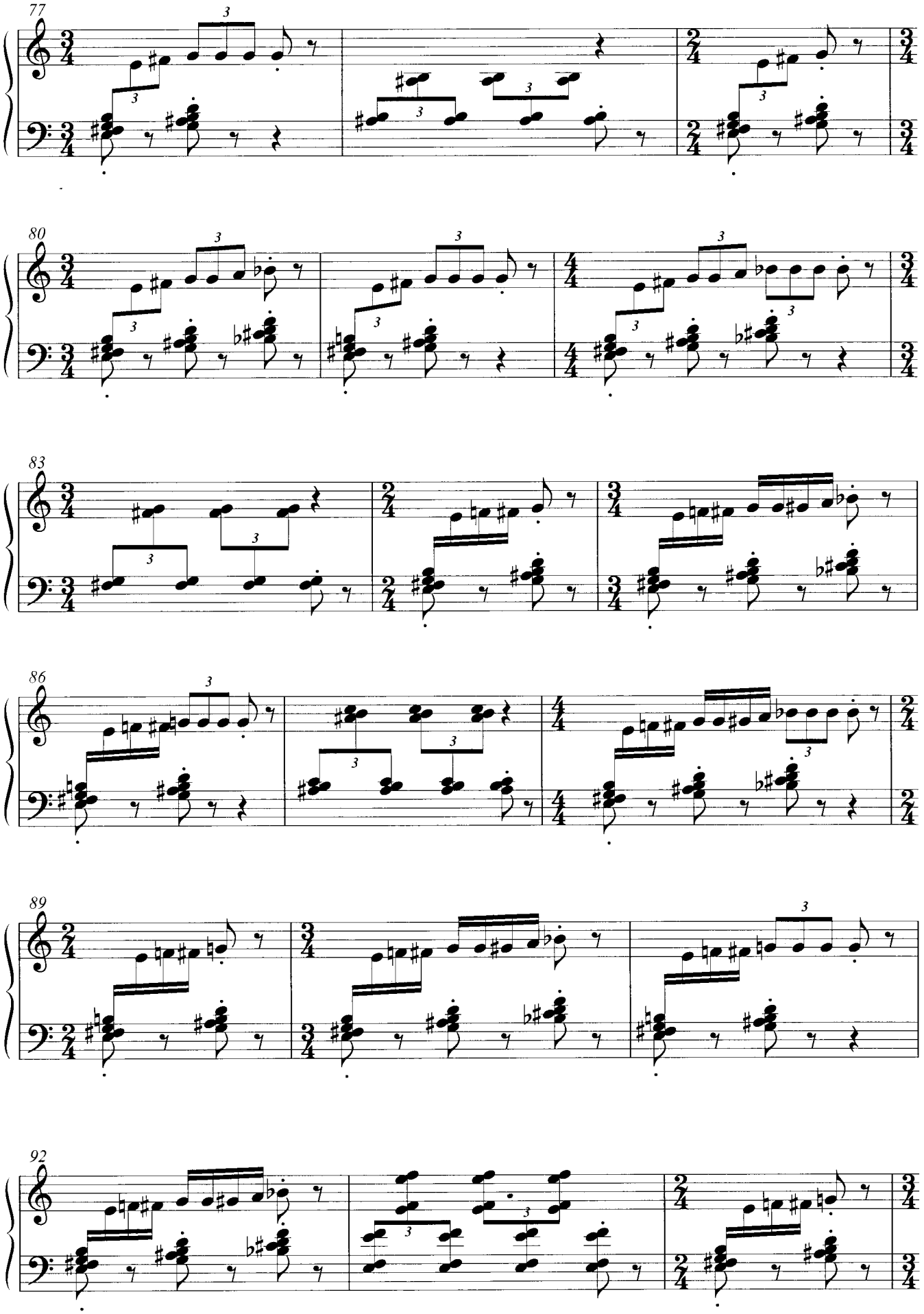

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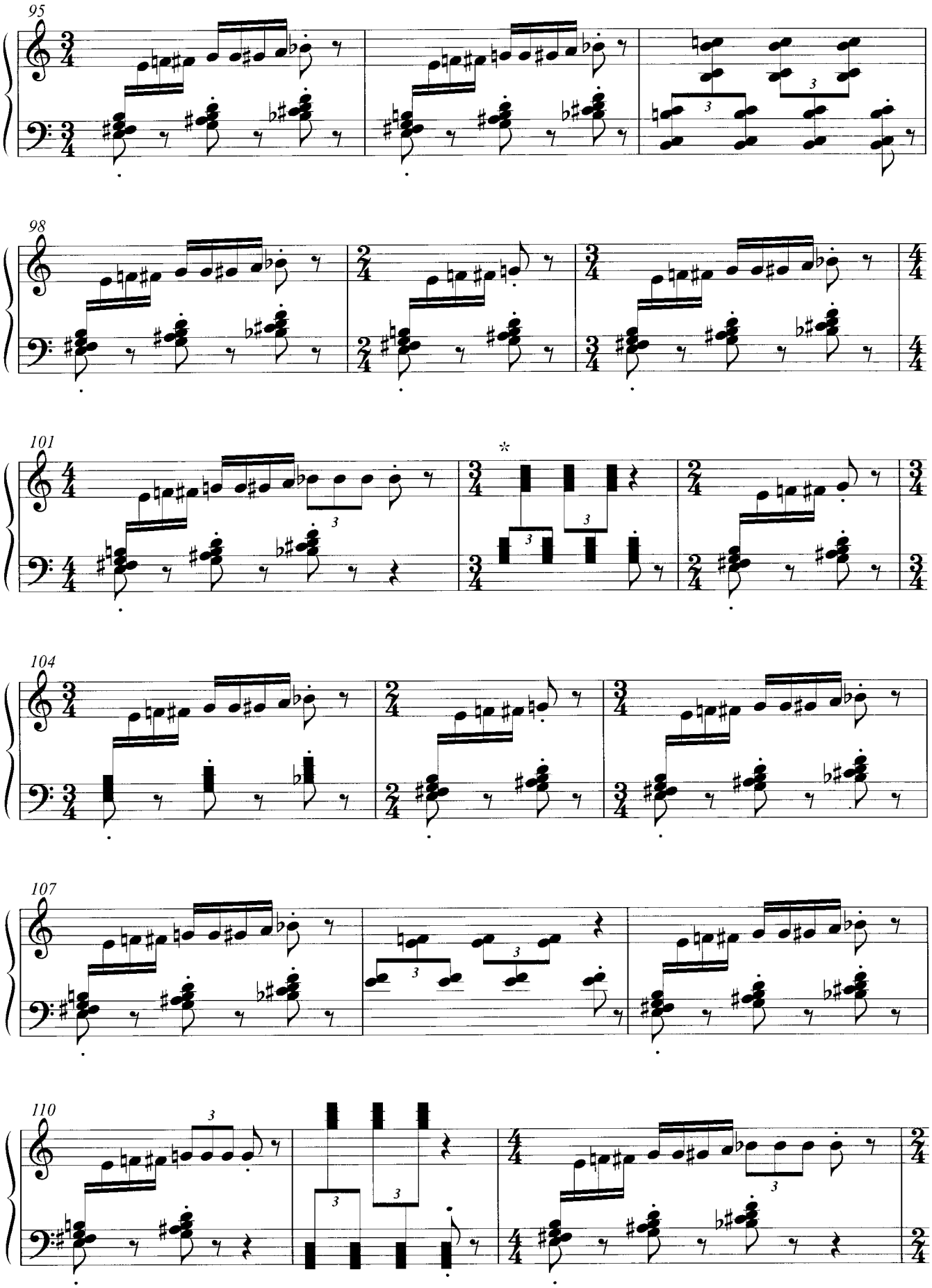

* Cluster with Palm

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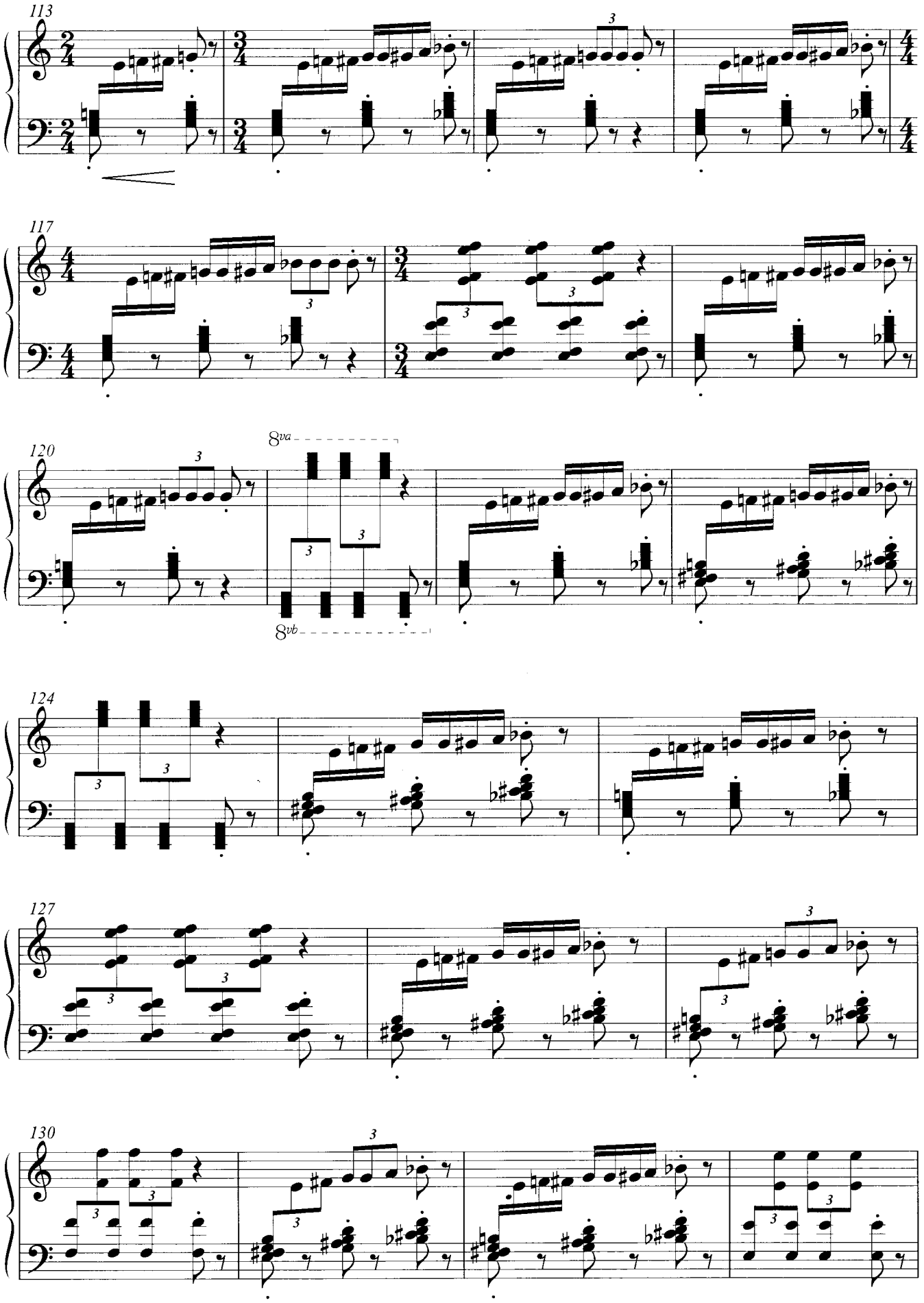

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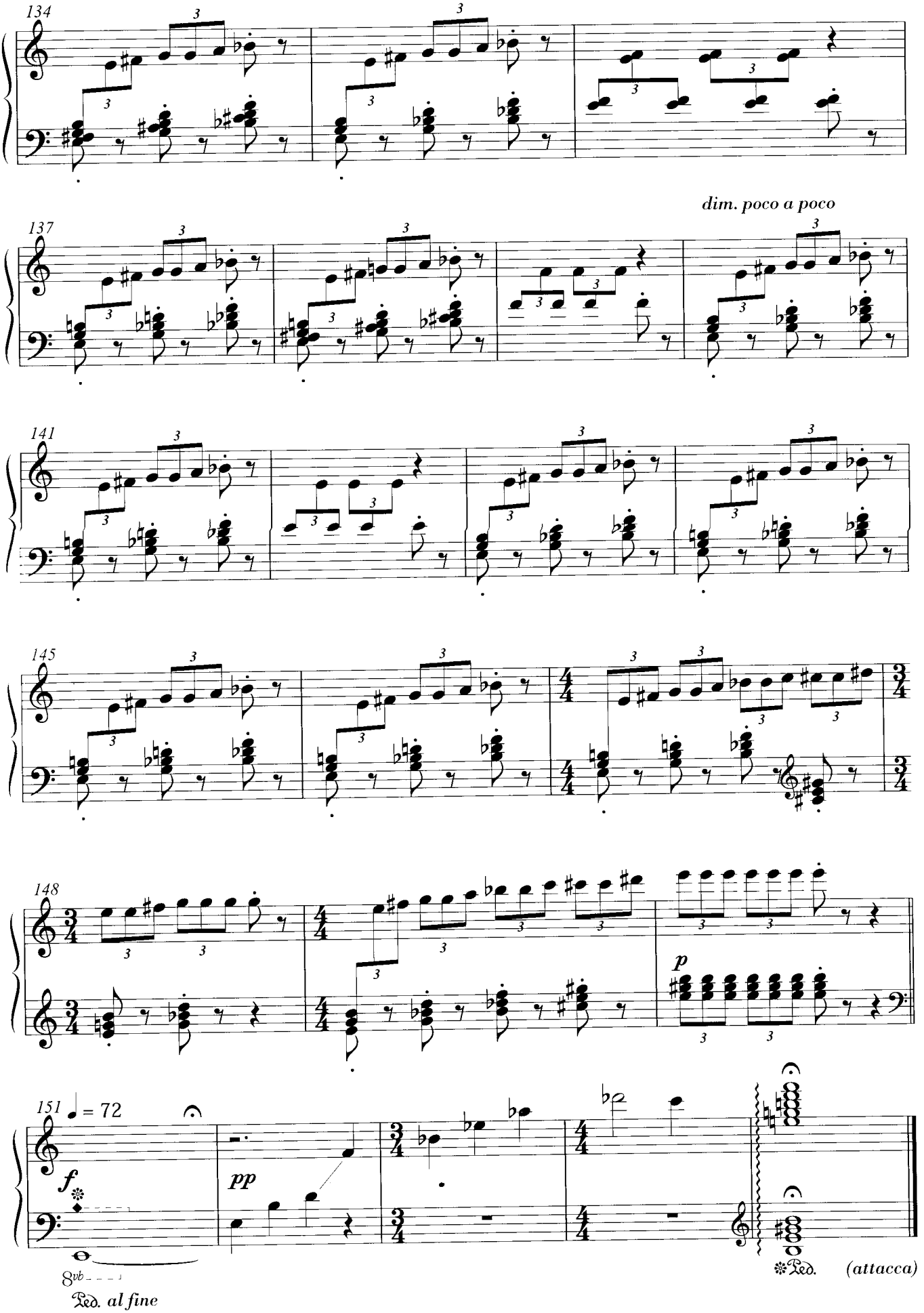

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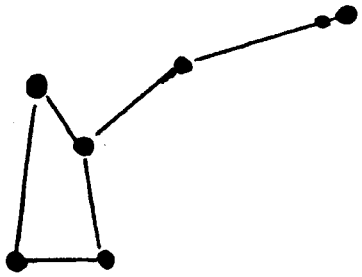
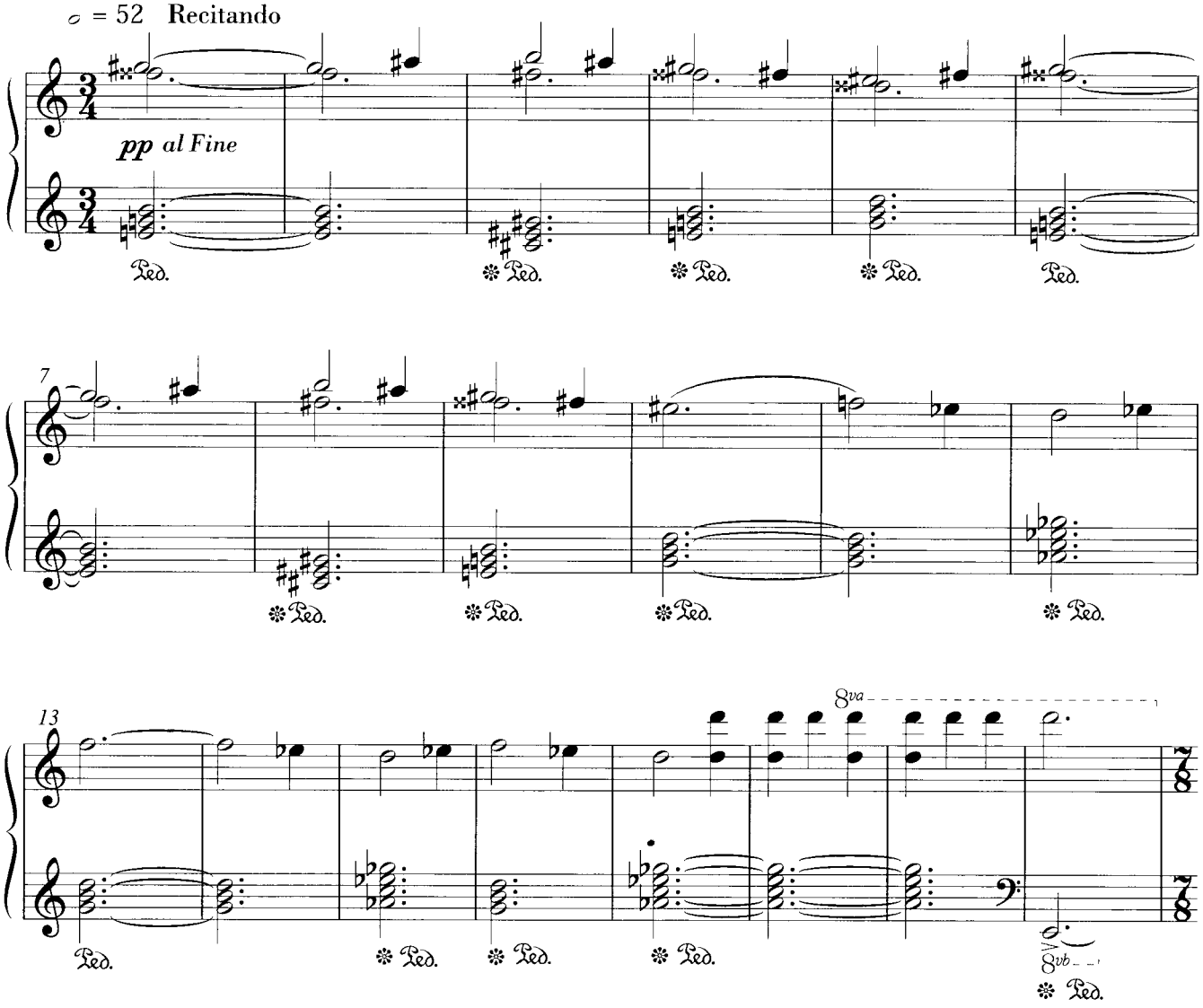
7. (29.) Musca - Liberation

Kärbes - Vabanemine



Urmas Sisask (1994-95)



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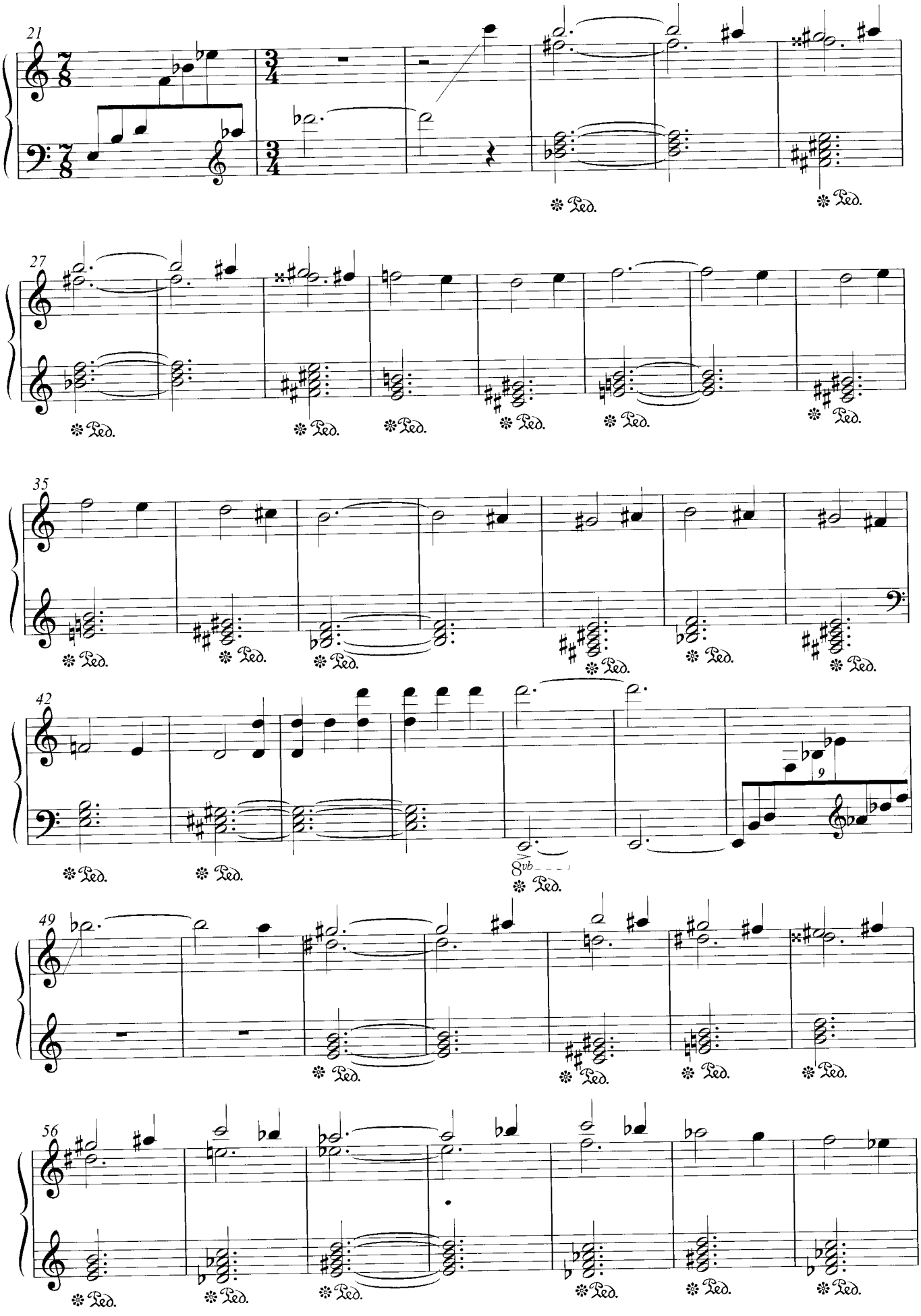

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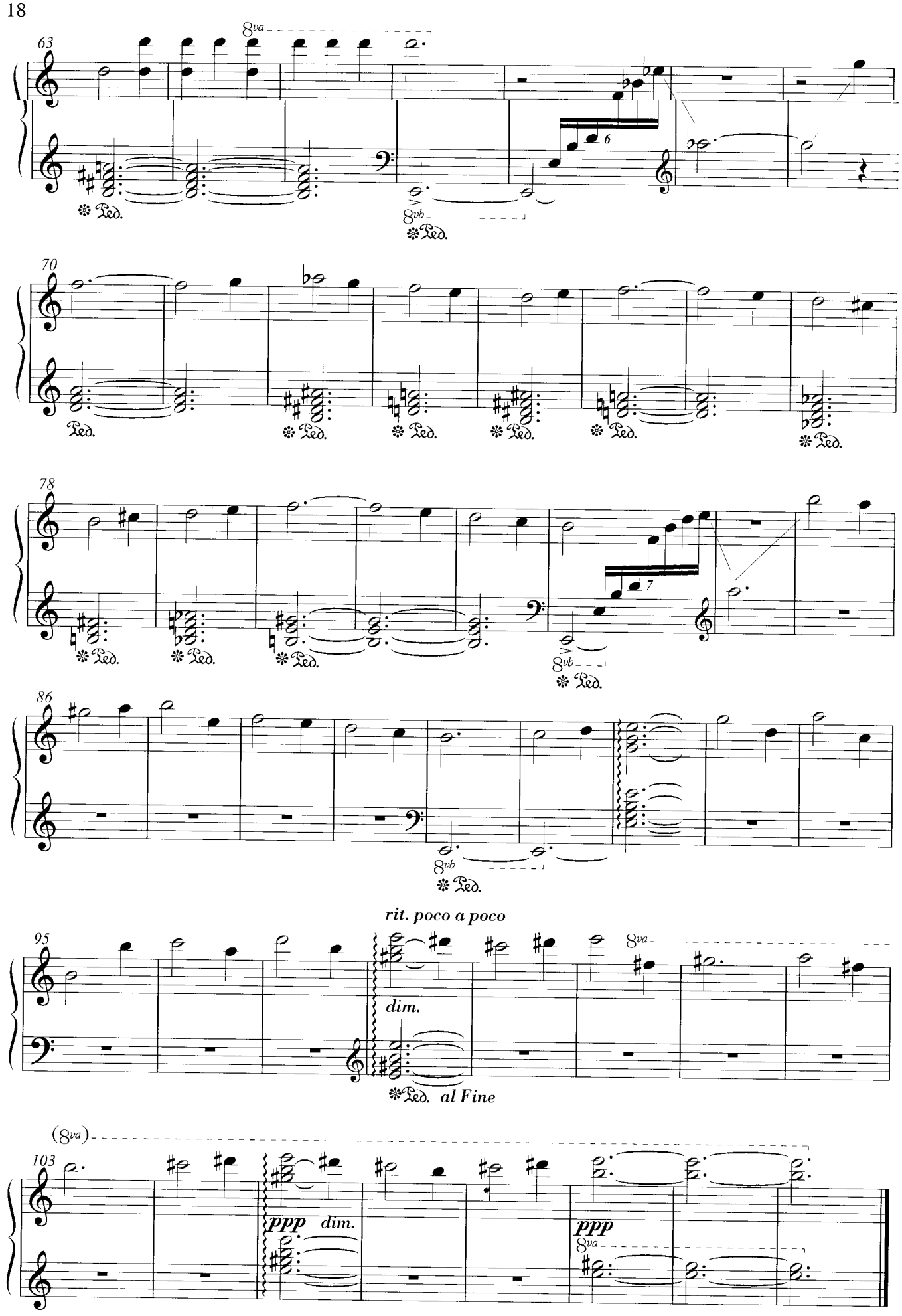

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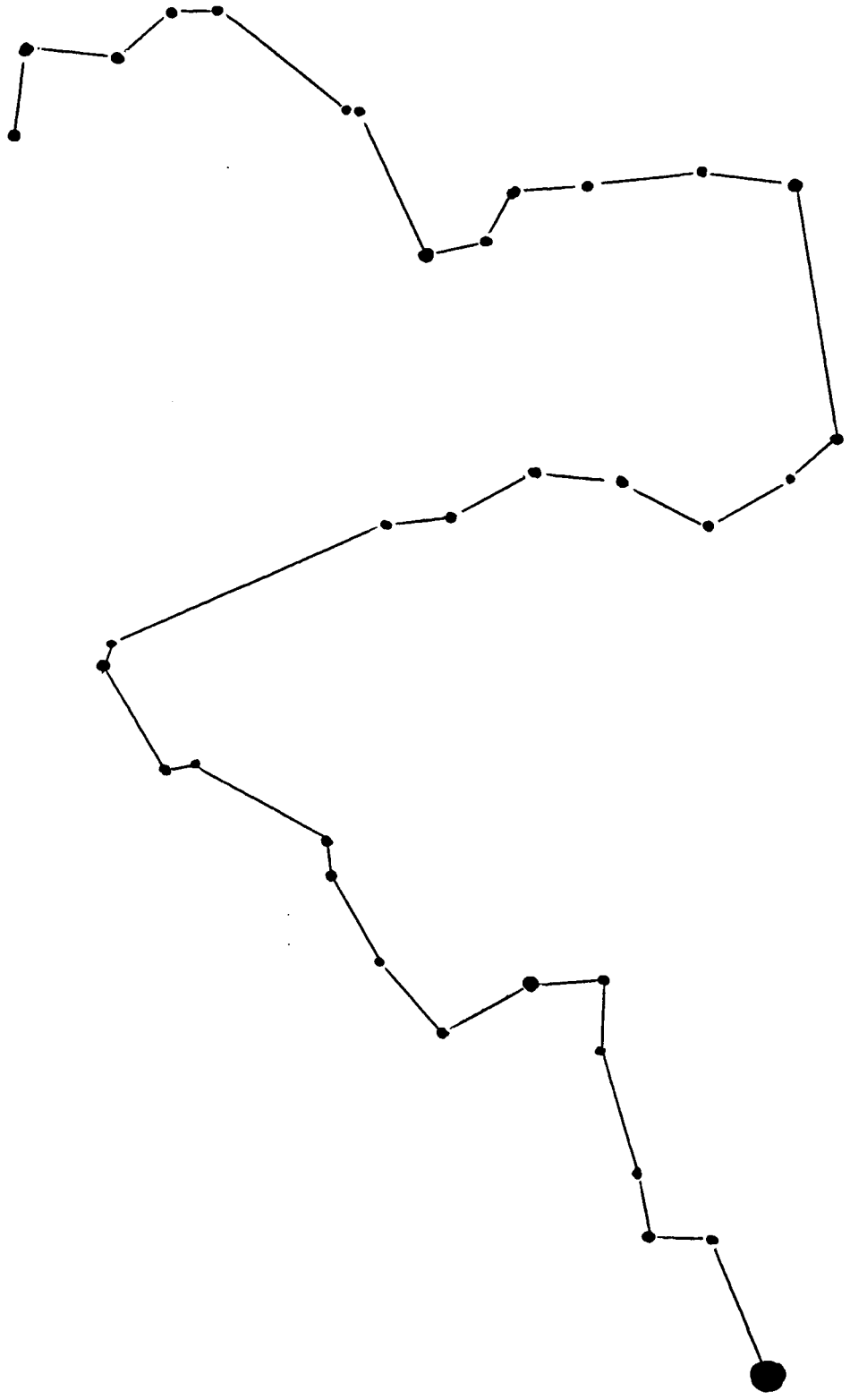
Eridanus



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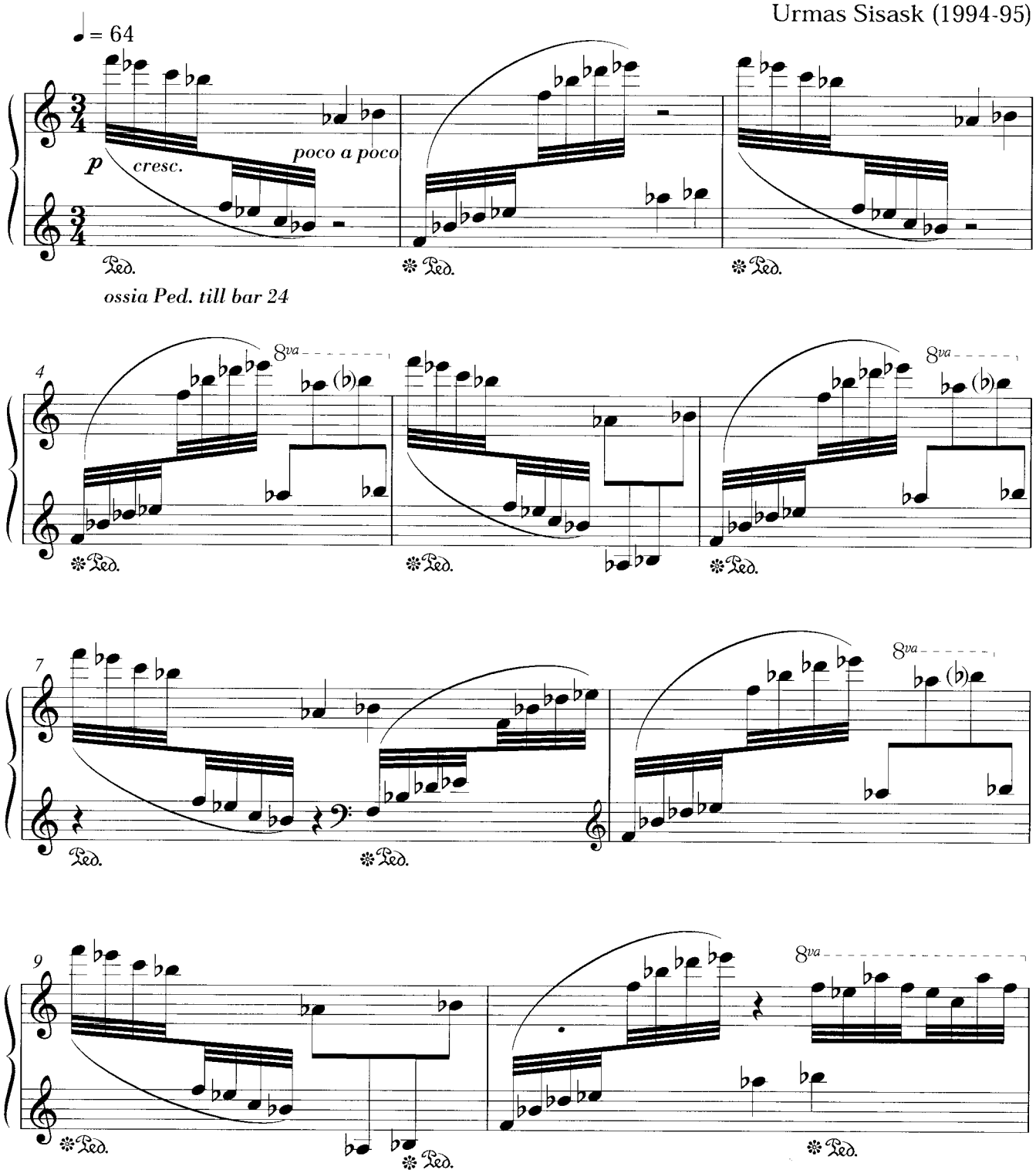
8. (30.) Eridanus- Progression - Dematerialisation

"Journey Beyond the Rainbow"

Eriidanus - Kulgemine - Dematerialisatsioon

"Reis vikerkaare taha"

Urmas Sisask (1994-95)



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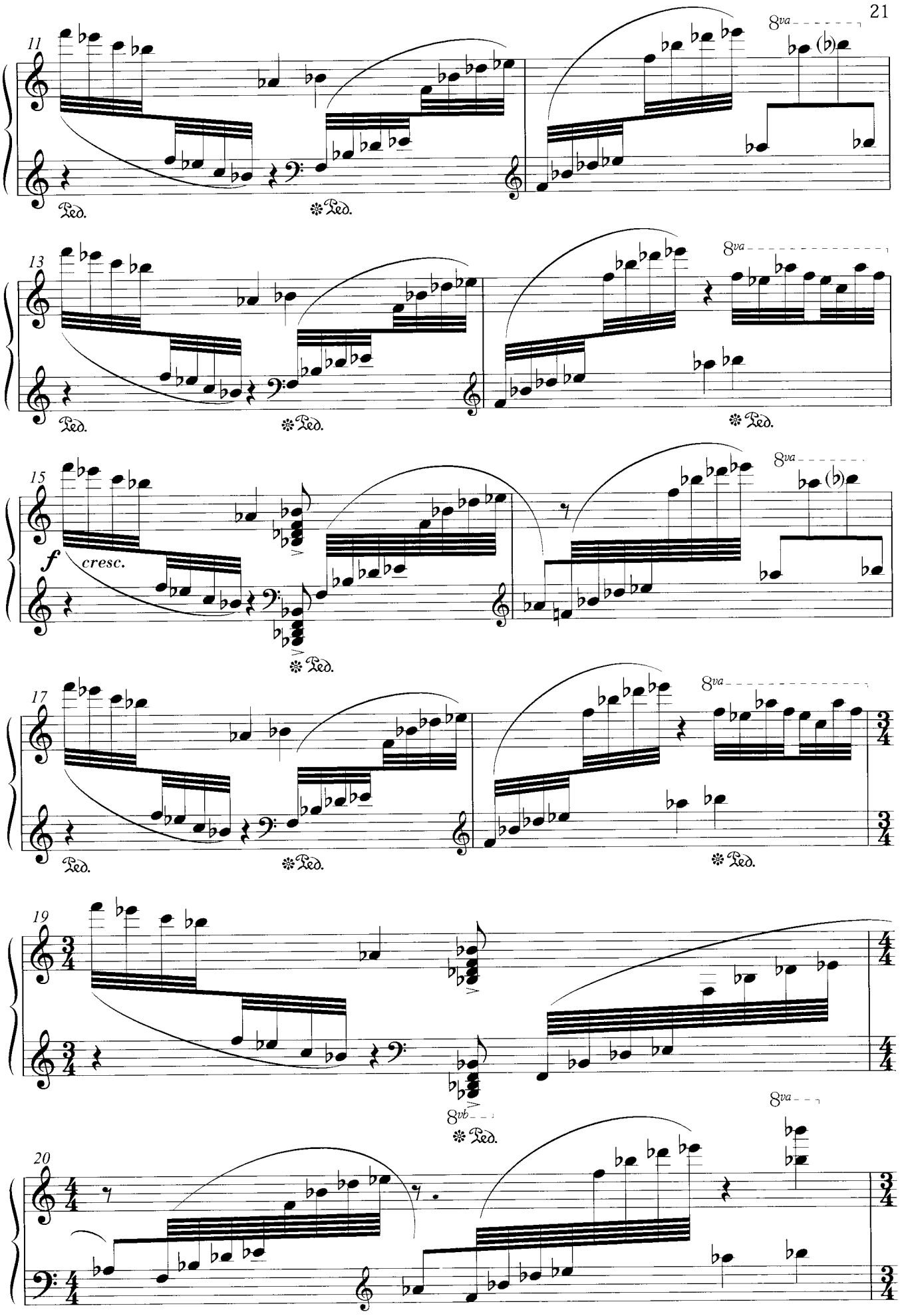

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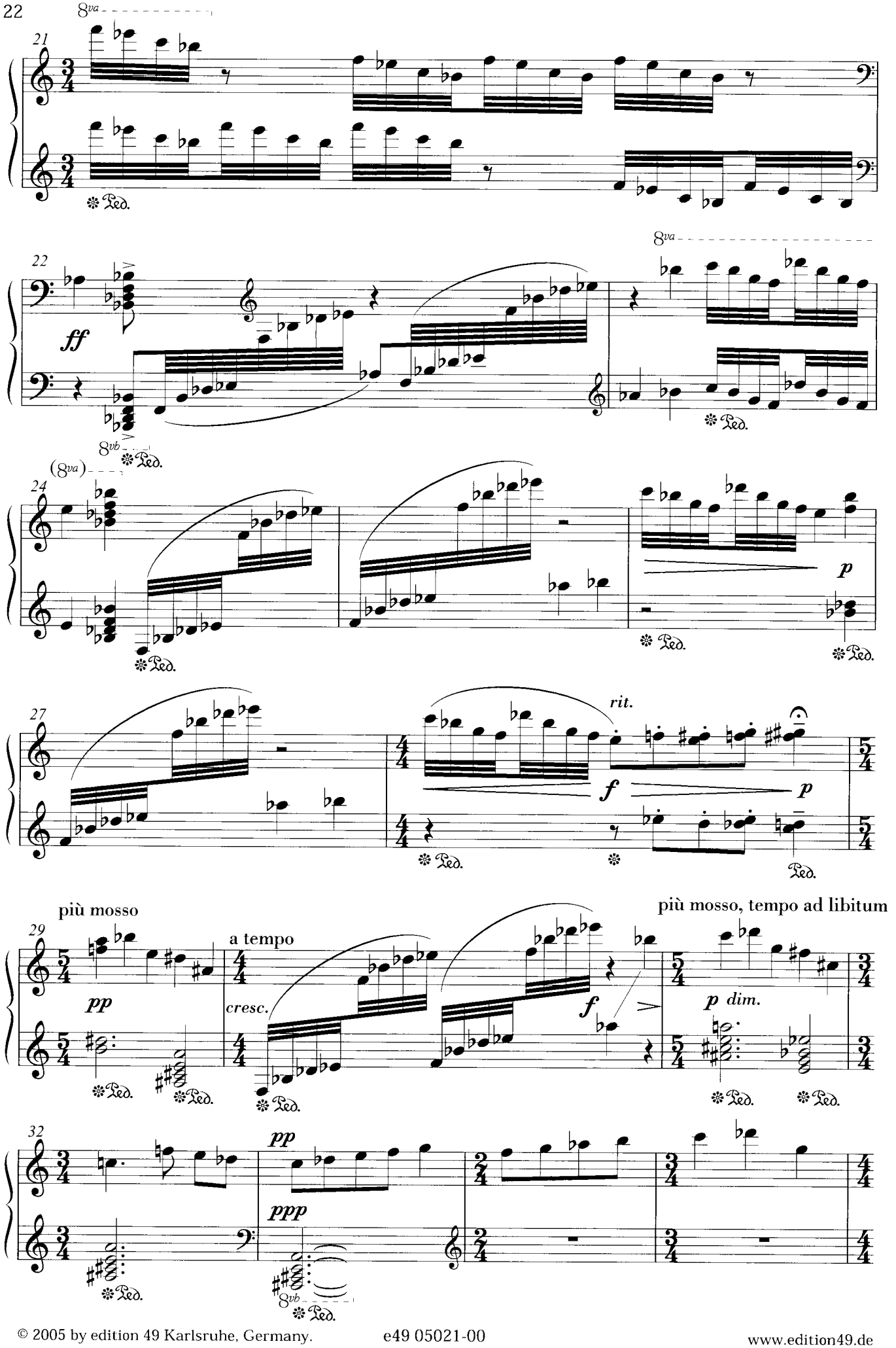

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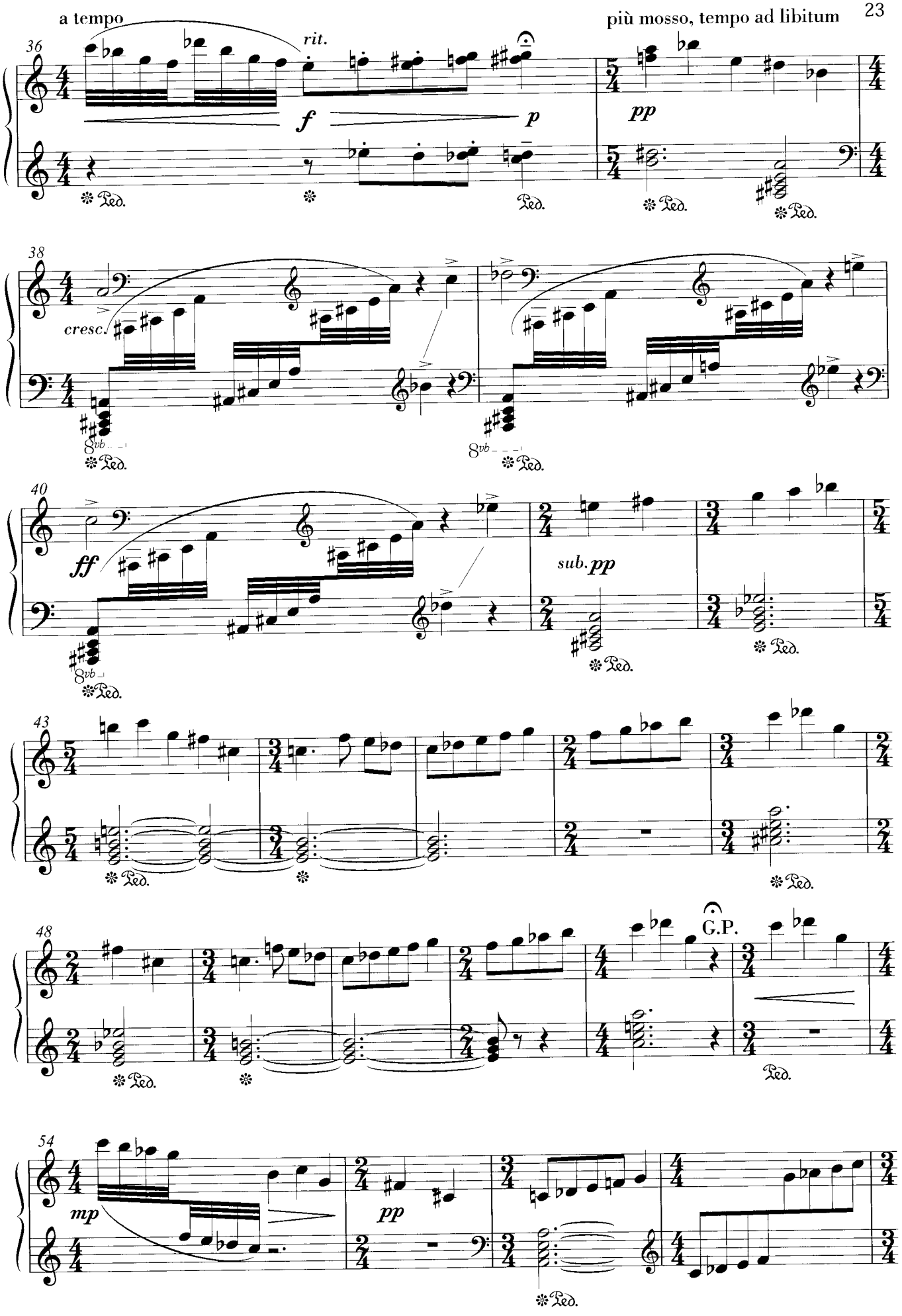

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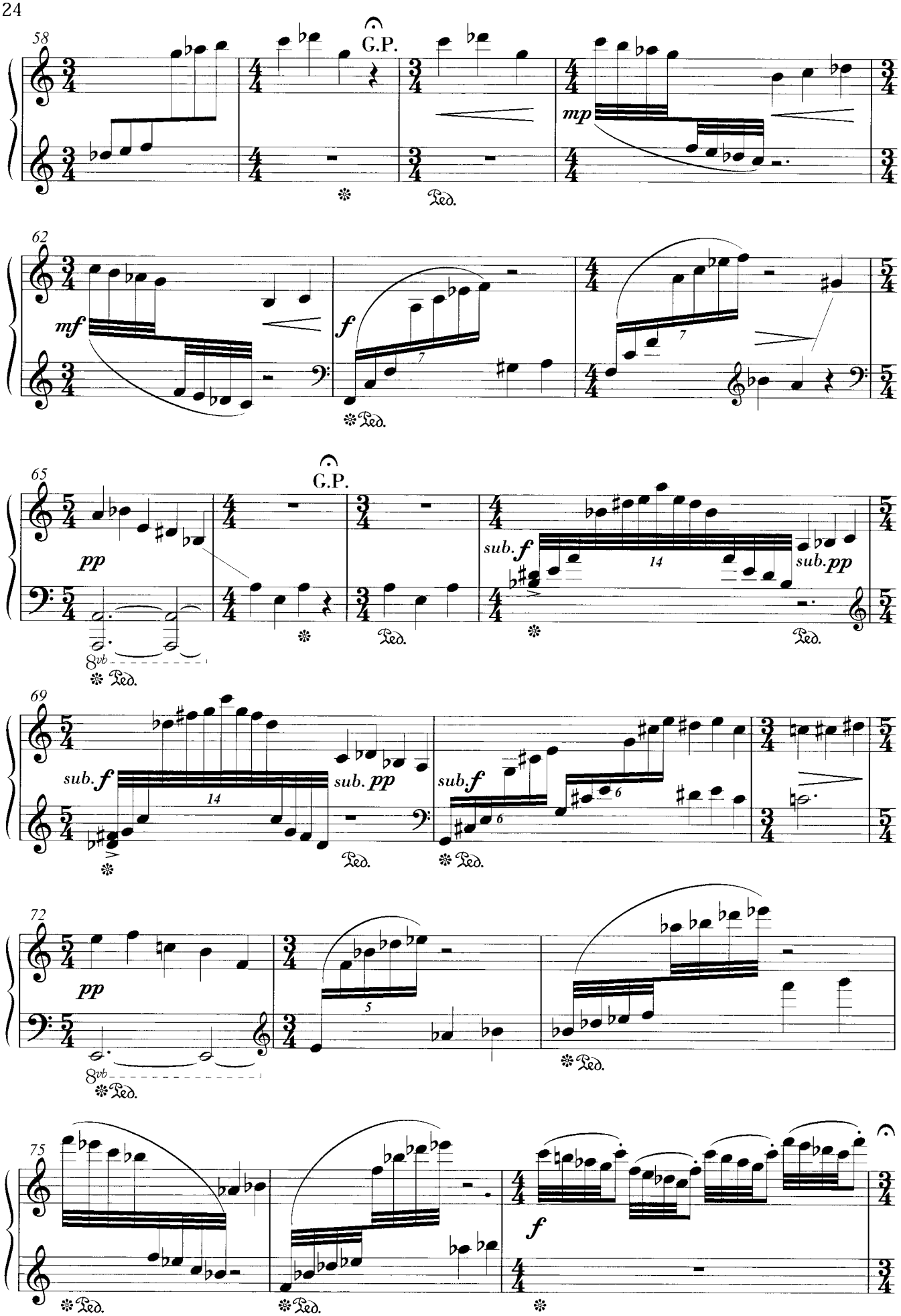

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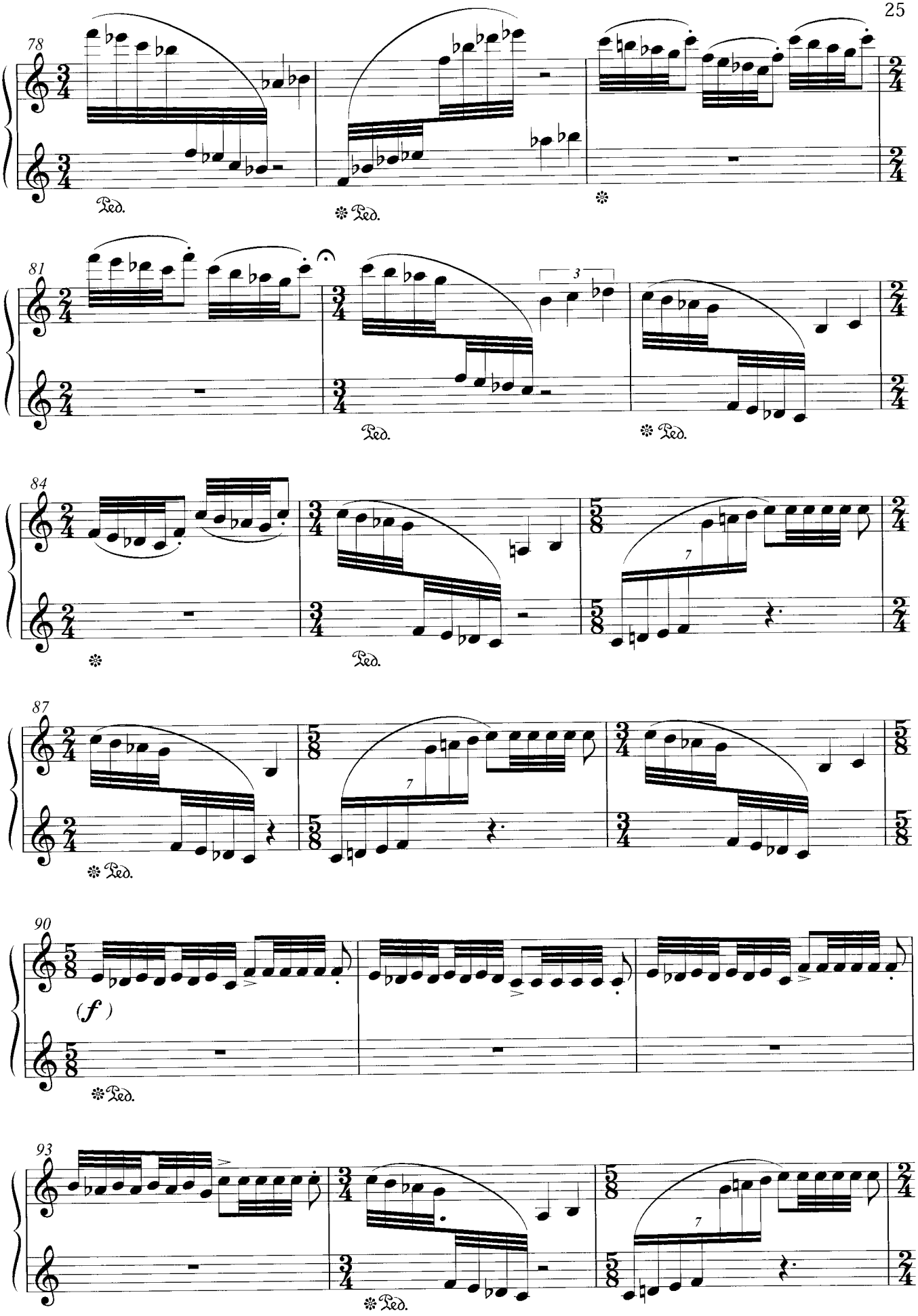

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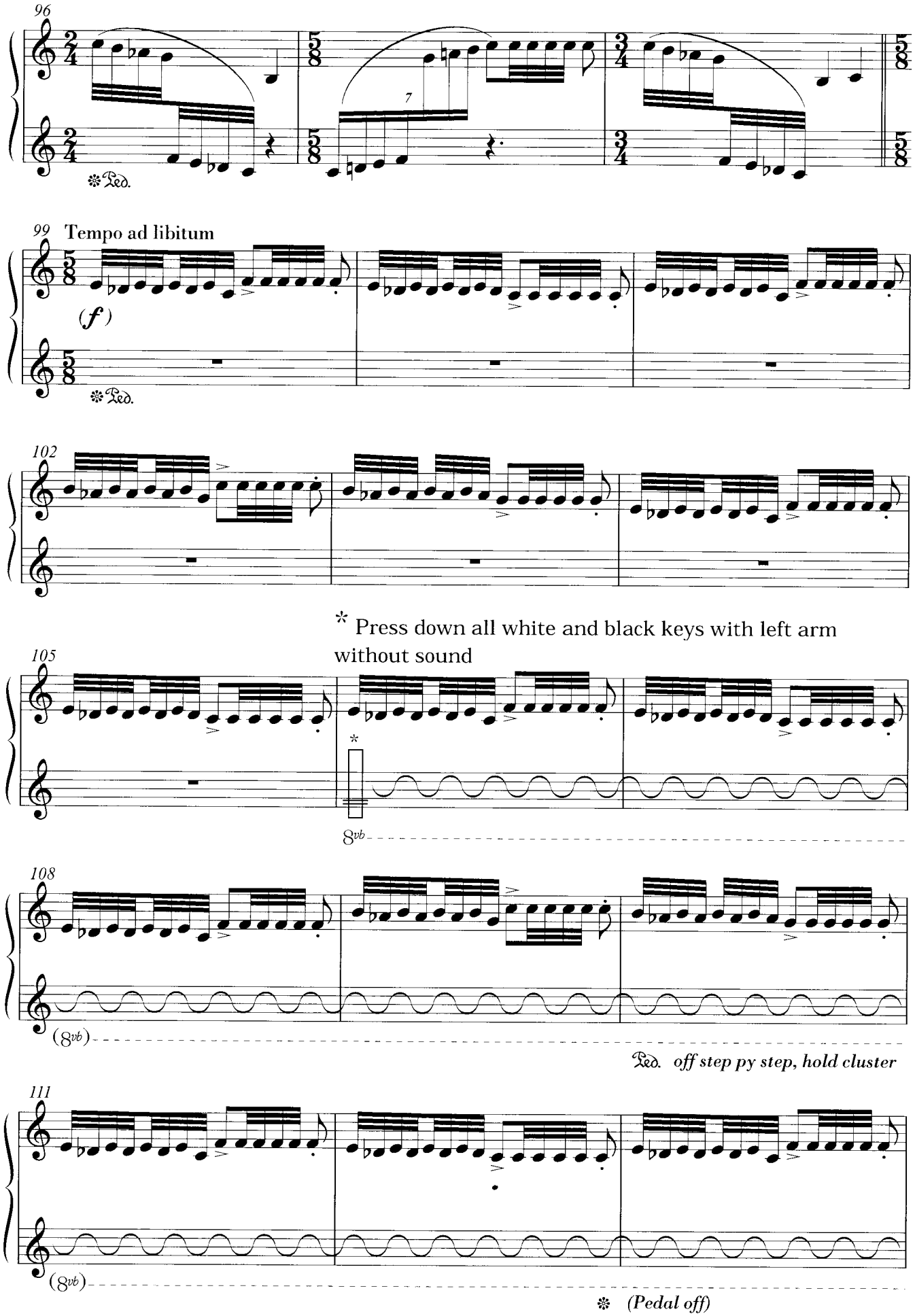

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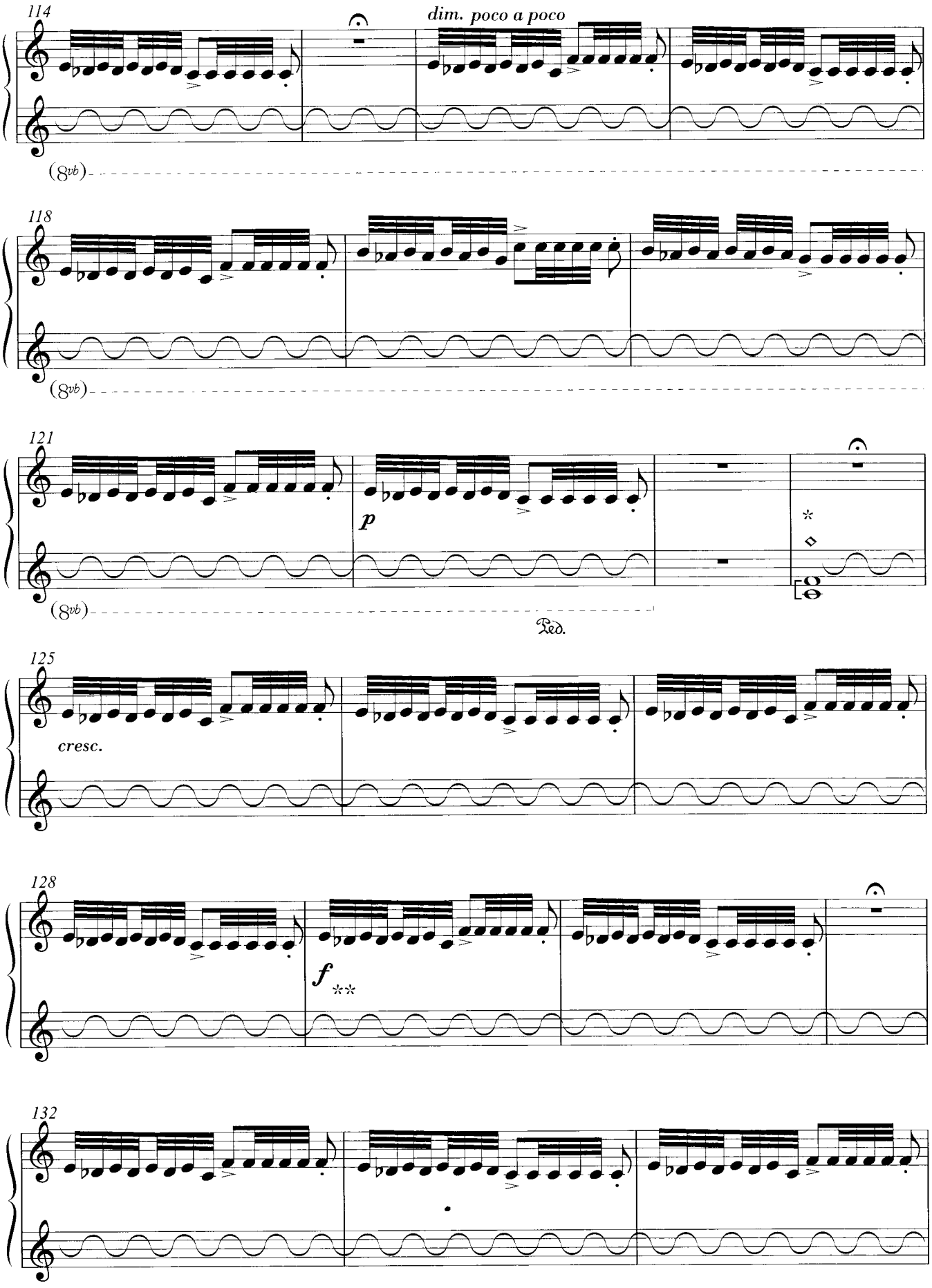

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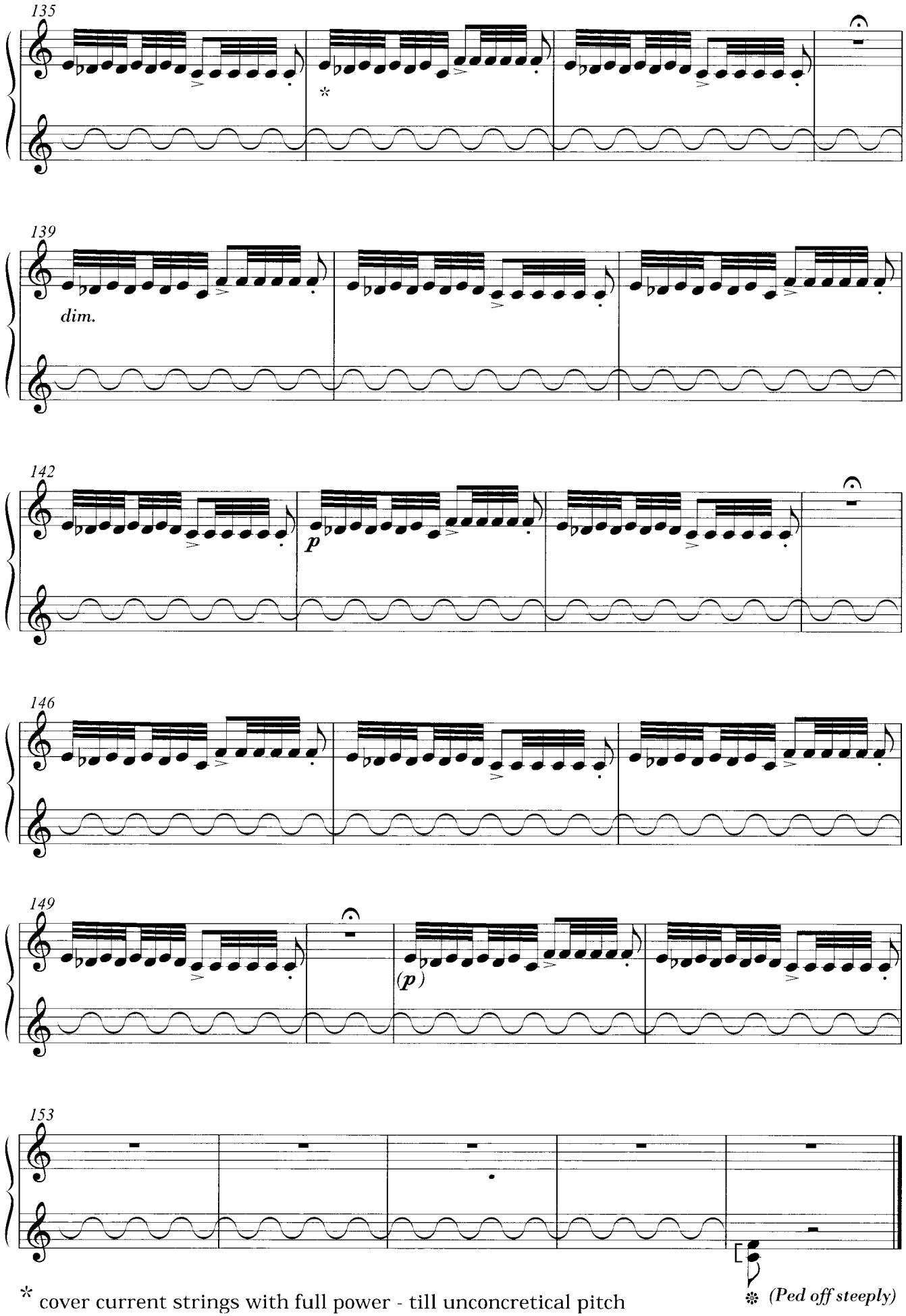

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There are considerably less conspicuous constellations in the southern skies than in the northern, which makes it more difficult to memorise them. Astronomers have divided the more conspicuous star formations (such as the magnificent celestial string under Canis Major) into different lists, and therefore different parts of the cycle contain similar musical images, while each one of them may contain many different moods.
Telescopic observations (open clusters in Centaurus and Tucana, the 'Jewel Case' in Crux) as well as visual ones (the 'Coalsack' in Crux, the Magellanic Clouds) have served as the basis for composing the cycle. It represents parts of the sky as laid down by the astronomers, and not the illusory constellations.

Urmas Sisask

Hydrus - Sharp Contrasts
Pavo - Fishes - The Law of Unity of and Struggle between Opposites
Triangulum Australe - Isosceles Contrast

The Aboriginal Myth about the Rainbow Serpent

The Aborigines of Central Australia considered the Rainbow Serpent a holy snake because he taught wild people to speak, sing and dance, to conduct rites and to hunt with a boomerang and didgeridoo. The Rainbow Serpent was also the one to introduce clothes to people. Once there was a thunderstorm. One had to find shelter as quickly as possible. Four hunters found the Rainbow Serpent in their hut; the serpent kindly agreed to take them to its side. Unfortunately, there was not enough room for them at the side of the snake and, as a last resort, they took shelter in the snake's mouth. The snake, however, swallowed the men by accident during a squall. After the storm had abated, other Aborigines looked for their missing comrades in vain. Eventually they learned that the snake had swallowed them. Enraged, they chased after the Rainbow Serpent. The snake escaped to a mountain-top, lay there in the sun and fell asleep. With great efforts, men finally reached the top, sliced the belly of the sleeping snake, and retrieved their missing comrades. Waking up, the snake discovered that its belly had been cut open; infuriated, it began to hurl stones on men. However, they managed to escape.
Under Achernar, the brightest star of Eridanus, there is besides the Small Magellanic Cloud the constellation of Hydra, which is considered the representation of the Rainbow Serpent. The subtitle Sharp Contrasts is to convey the nature of the Rainbow Serpent who, on the one hand, helps people, while on the other, may swallow them at any moment.
Occasionally, a conflict may spring up between the opposites, just as it once occurred between the Aborigines and the Rainbow Serpent. This idea is best conveyed by the extensive and many-starred constellation of Pavo ('Peacock'), as described in an Aboriginal song. The subtitle Fishes signifies not the fish swimming in water but occasional musical slips.
The 'Southern Triangle' (Triangulum Australe) can be found in the Milky Way. Some contrast is added by the use of a folk song from Ridala called How do I Recognise a Dull Maiden.

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Circinus - Brownian Movement
Apus - Reconciliation

The Aboriginal Myth about Mopadits and Black Cockatoos, about the Souls of the Dead and Living Creatures.

There are two tiny constellations in the southern sky, Circinus ('Drawing Compasses') and Apus ('Bird of Paradise'), which resemble a scribbled human-like figure. Circinus in the Milky Way symbolises this world with all its living beings. In the meagrely starred region between the Milky Way and the South Pole there is Apus, symbolising the other world with ancestral souls. These souls have a habit of appearing in this world in one or another form, sharing their wisdom with us. In the other constellations in the southern skies there are formations surprisingly similar to Apus, which are as if manifestations of the souls of our ancestors.
The dread that the living feel for the souls of the dead, and their attempts to appease them, form the basis for many Aboriginal myths and complicated funeral rites. The inhabitants of the Melville Island believe that Mopadits or the souls of the dead live in closed communities. They are similar to the Aborigines, but they have no body, and thus they are merely vague images of the people they once were. No living being has ever seen a Mopadit because they are invisible at daytime, white in the moonlight, and black in darkness. The soul of the person who has just recently passed away stands by his grave until the end of the funeral rites. Then it starts its long flight to its future home, accompanied by a shrieking flock of black cockatoos who announce the arrival of a new soul to the celestial inhabitants.
Regardless of the condition of its previous body, a Mopadit is changed into a young, healthy and peaceful creature, because in the new home everyone is healthy and happy and living in peace with everyone else. Usually, these souls remain in their eternal home, but occasionally newcomers would return to their former campsites to observe the funeral rites of some old friends. When the rites are over and the Aborigines have fallen to sleep, the souls replay the ritual, dance the same dances and sing the same songs until the glow of the Sun-woman in the East signals them to hurry back to their new homes.
So the piece inspired by Circinus depicts the human world with its constant chaotic activity. The Bird of Paradise, Apus, takes humans and other creatures away from here to the other world to reconcile us with the universe and eternity.

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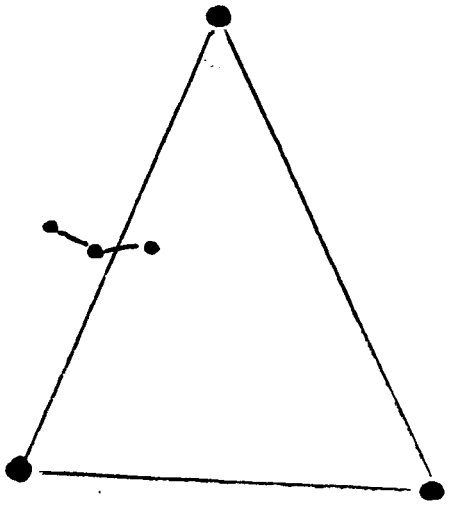
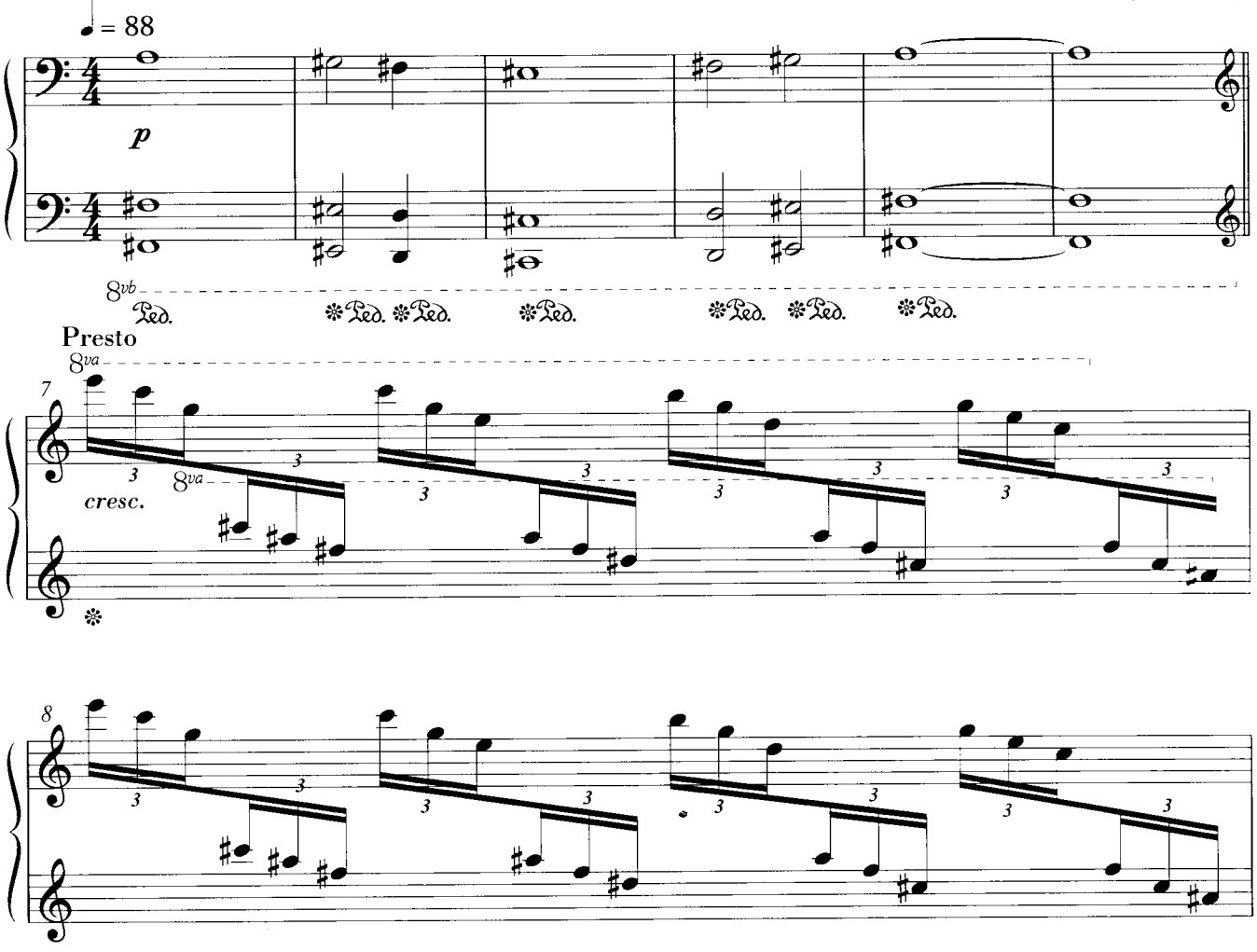
9. (31.) Hydrus - Sharp Contrasts

Lõunahüdra - Teravad kontrastid



Urmas Sisask (1994-94)



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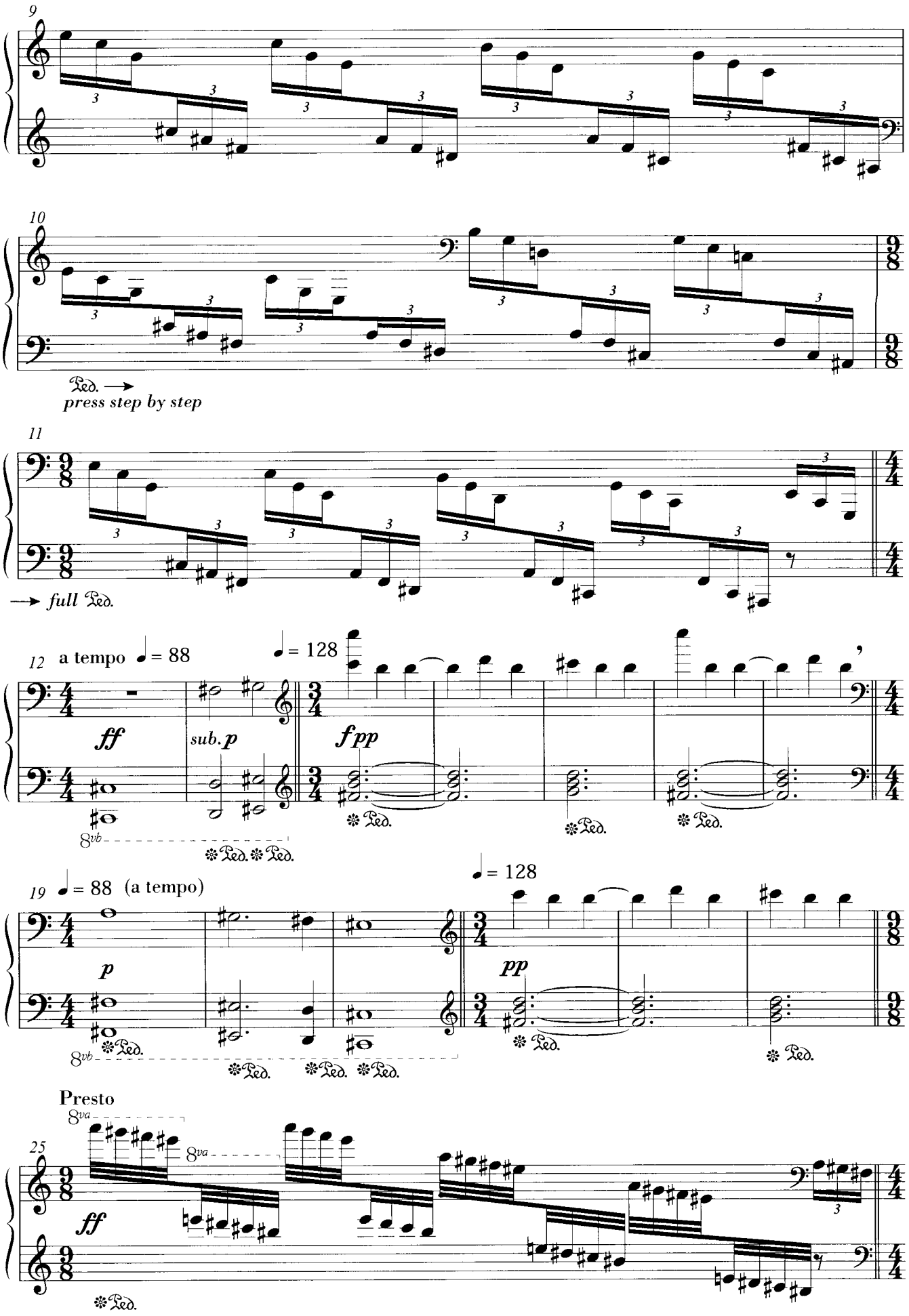

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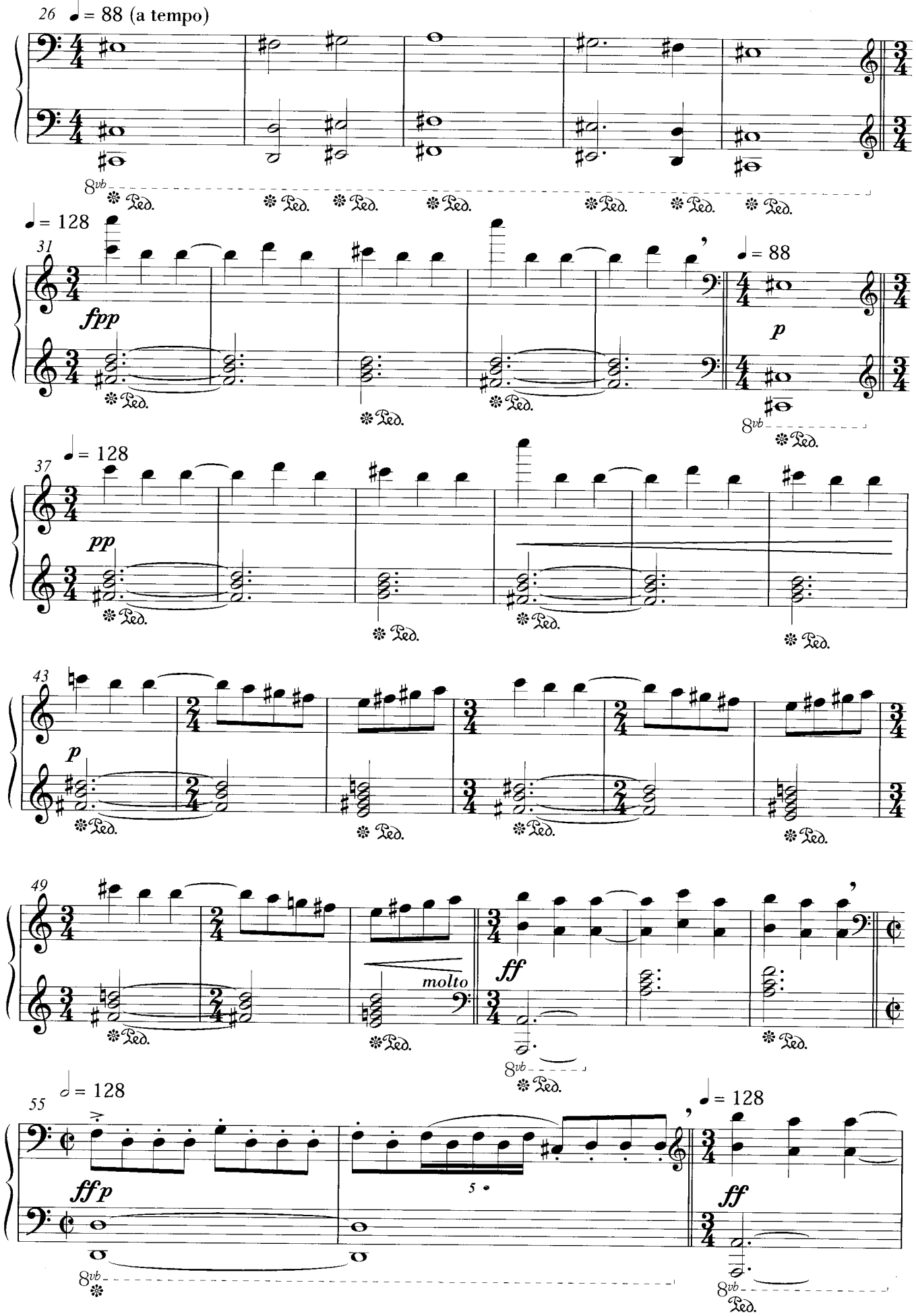

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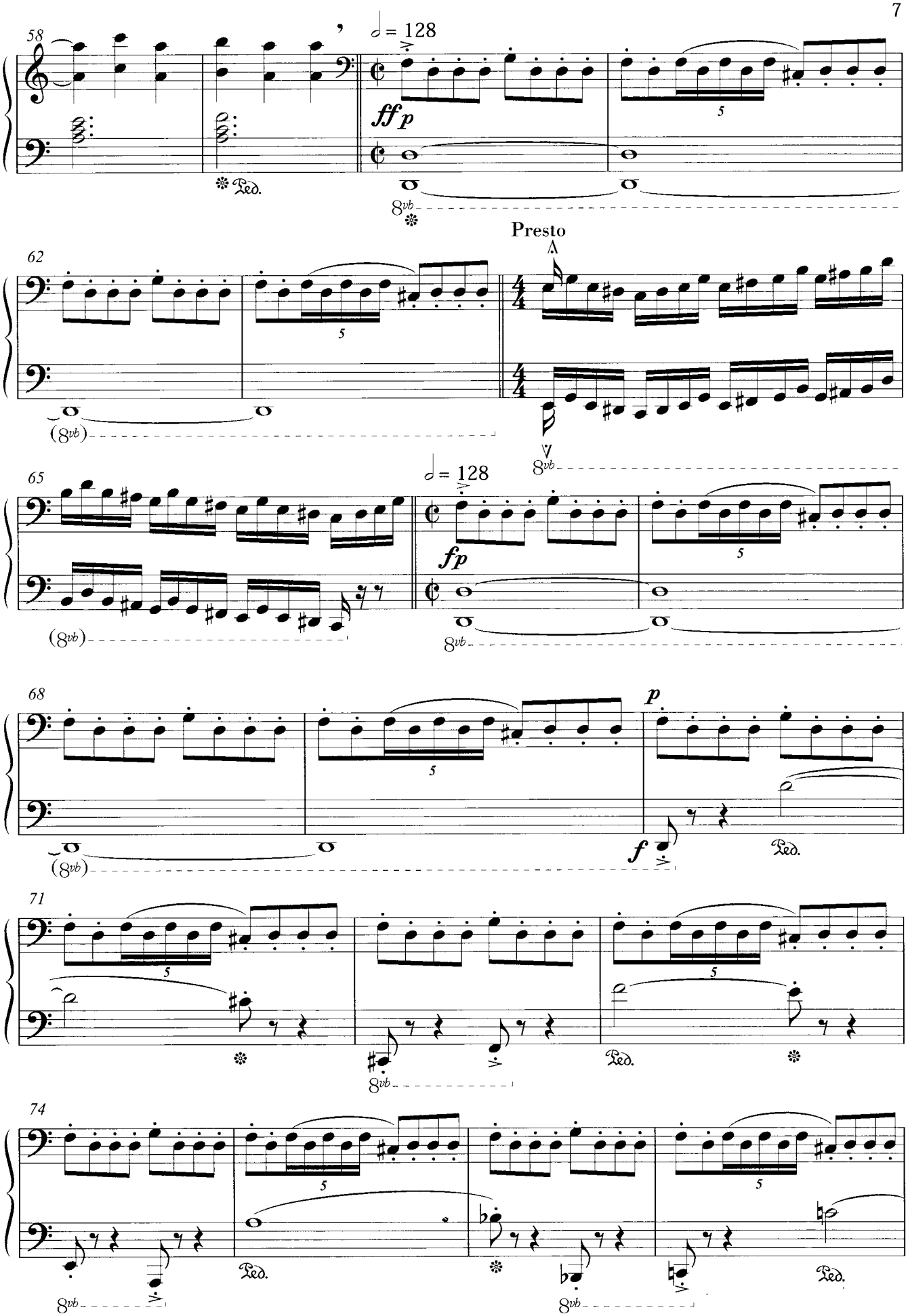

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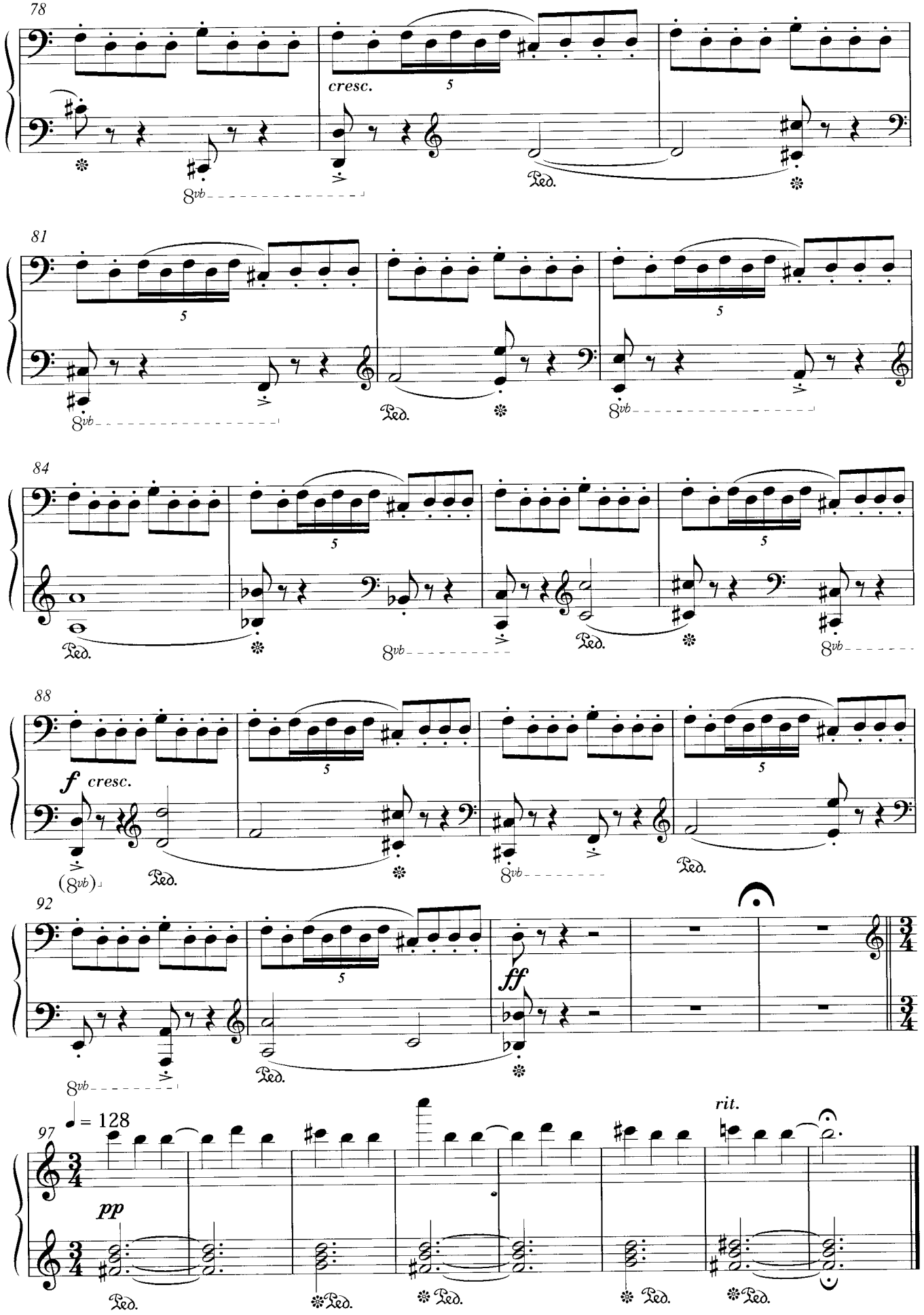

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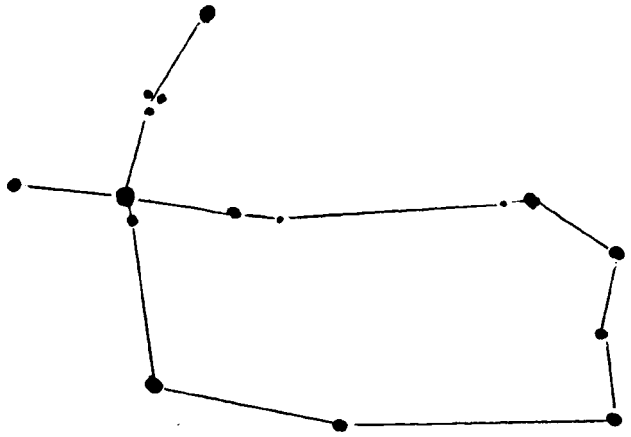
10. (32.) Pavo - "Fishes" *

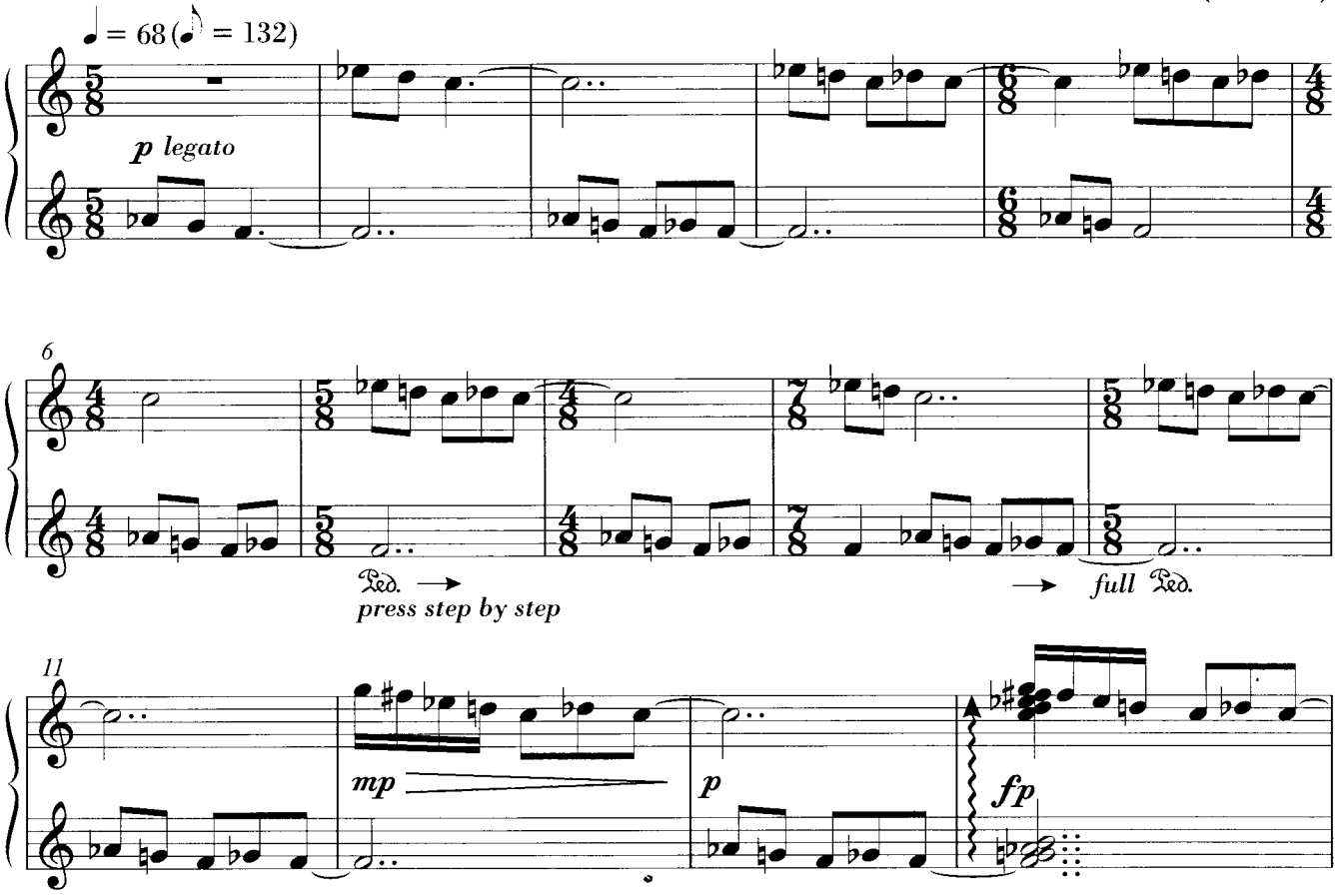
The Law of Unity of and Struggle Between Opposites

Paabulind - "Kalad" *

Vastandite ühtsuse ja võitluse seadus



Urmas Sisask (1994-95)



* Fishes - accidental mistakes in music

* Kalad - muusikas esinevad juhuslikud möödalaskmised.

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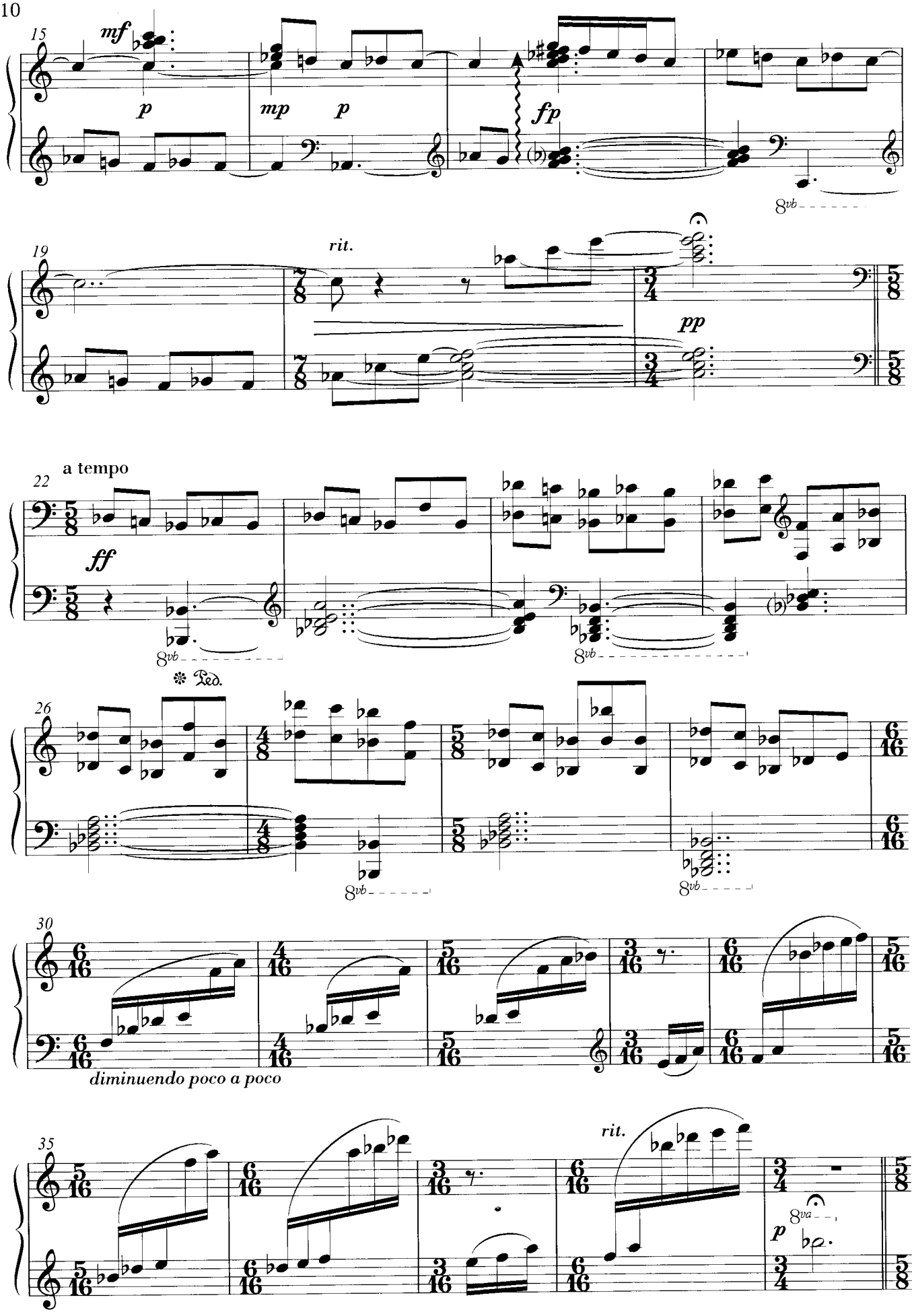

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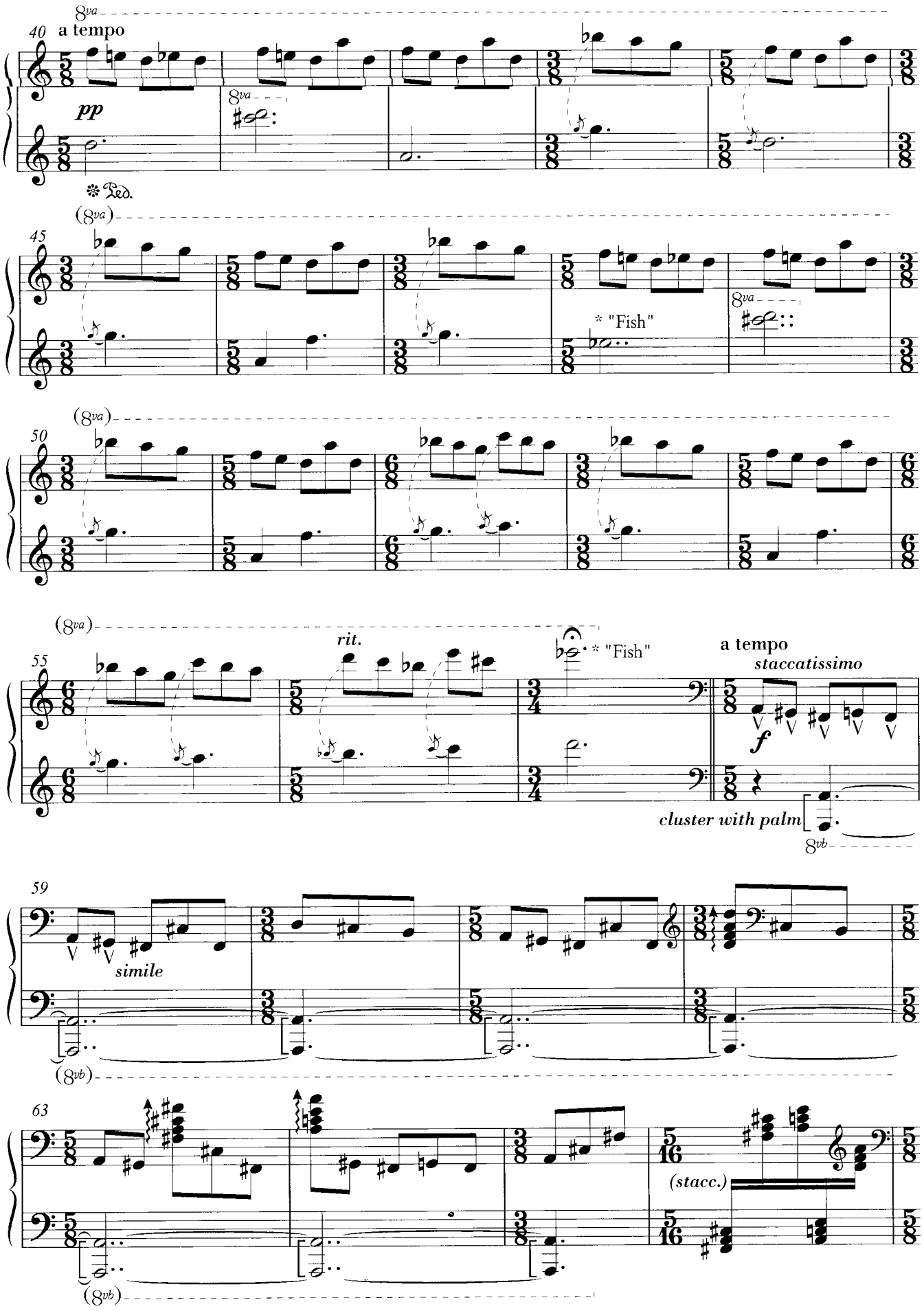

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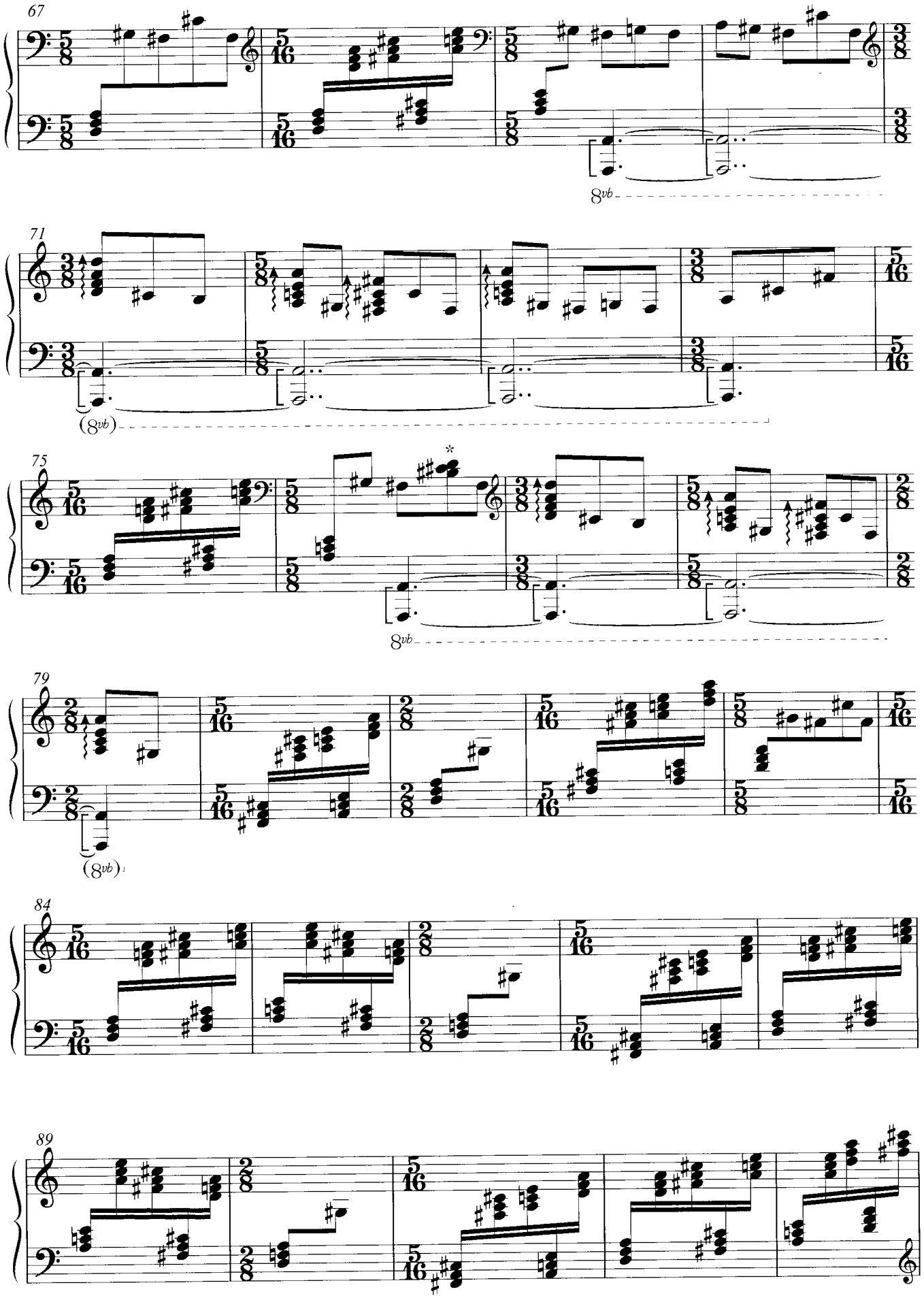

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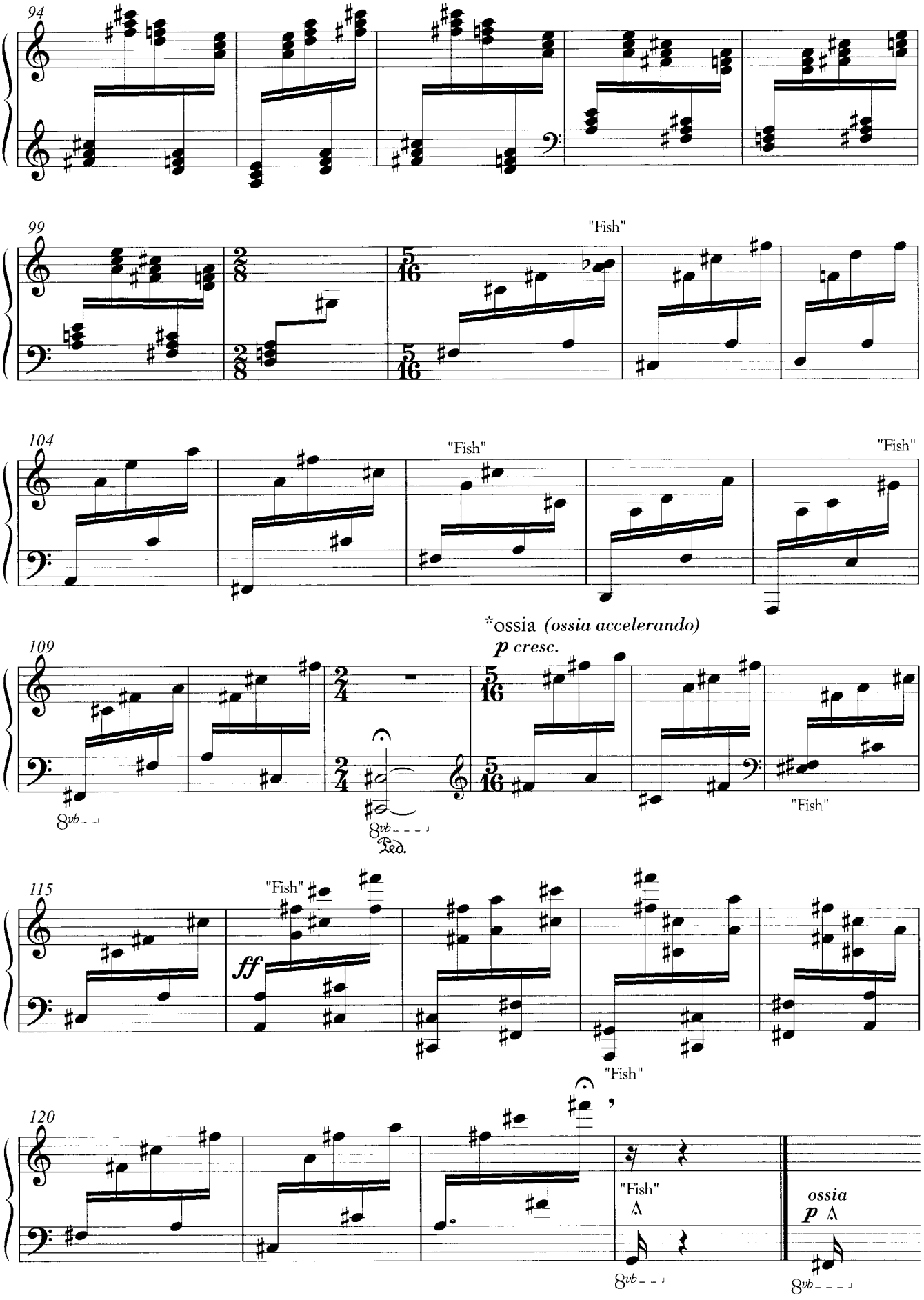

* ossia: to play from bar 112 is 2 possibilities: play by intention faultly and ending to Fis1 or play with "Fishes" and ending to G1

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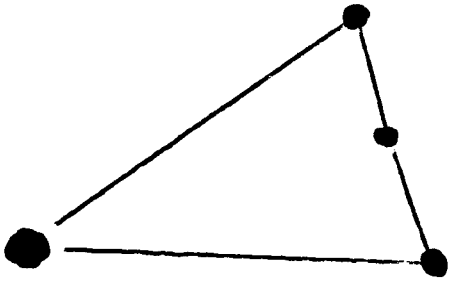
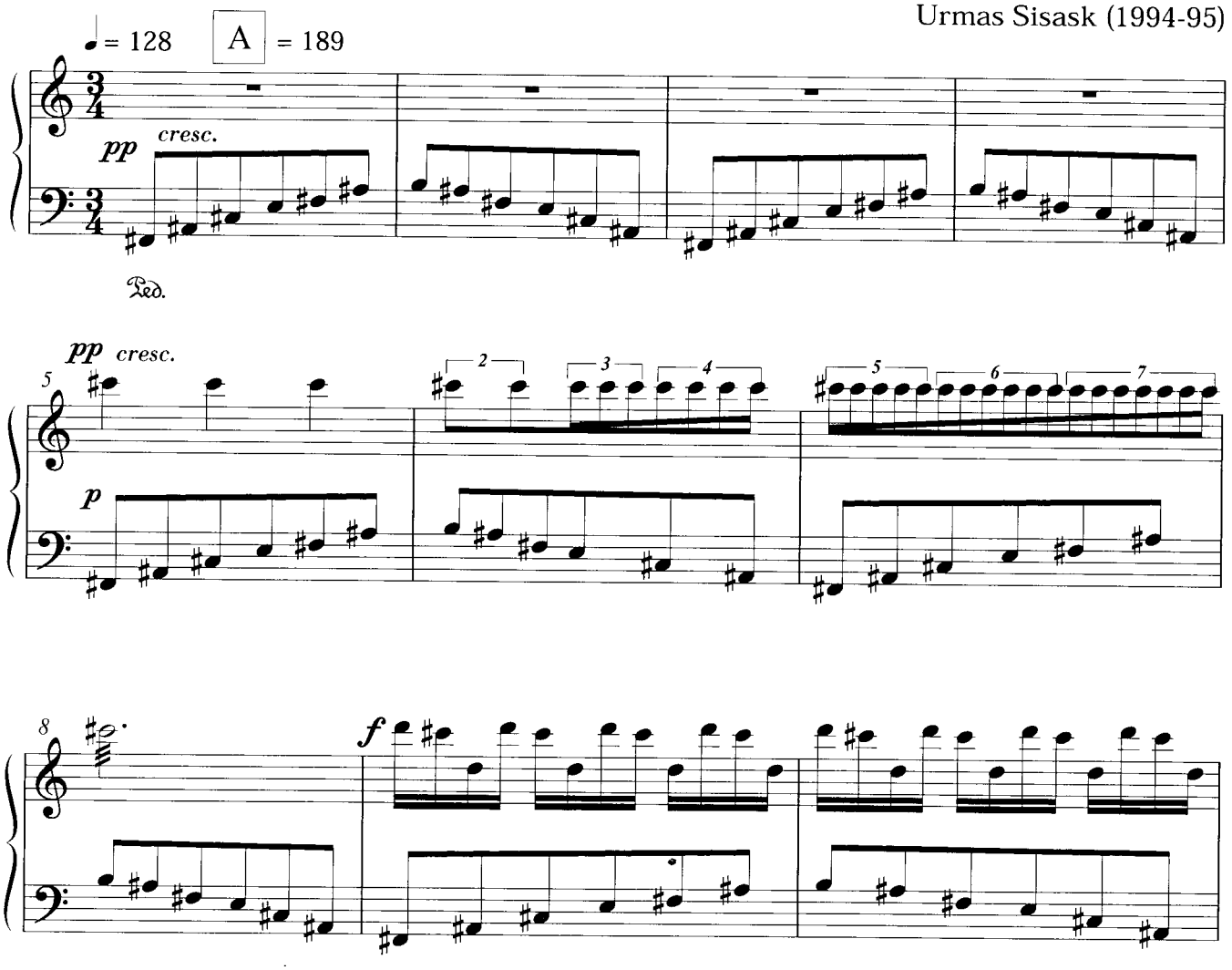
11. (33.) Triangulum Australe - Isosceles Contrast

Lõunakolmnurk - võrdhaarne kontrastsus



Urmas Sisask (1994-95)



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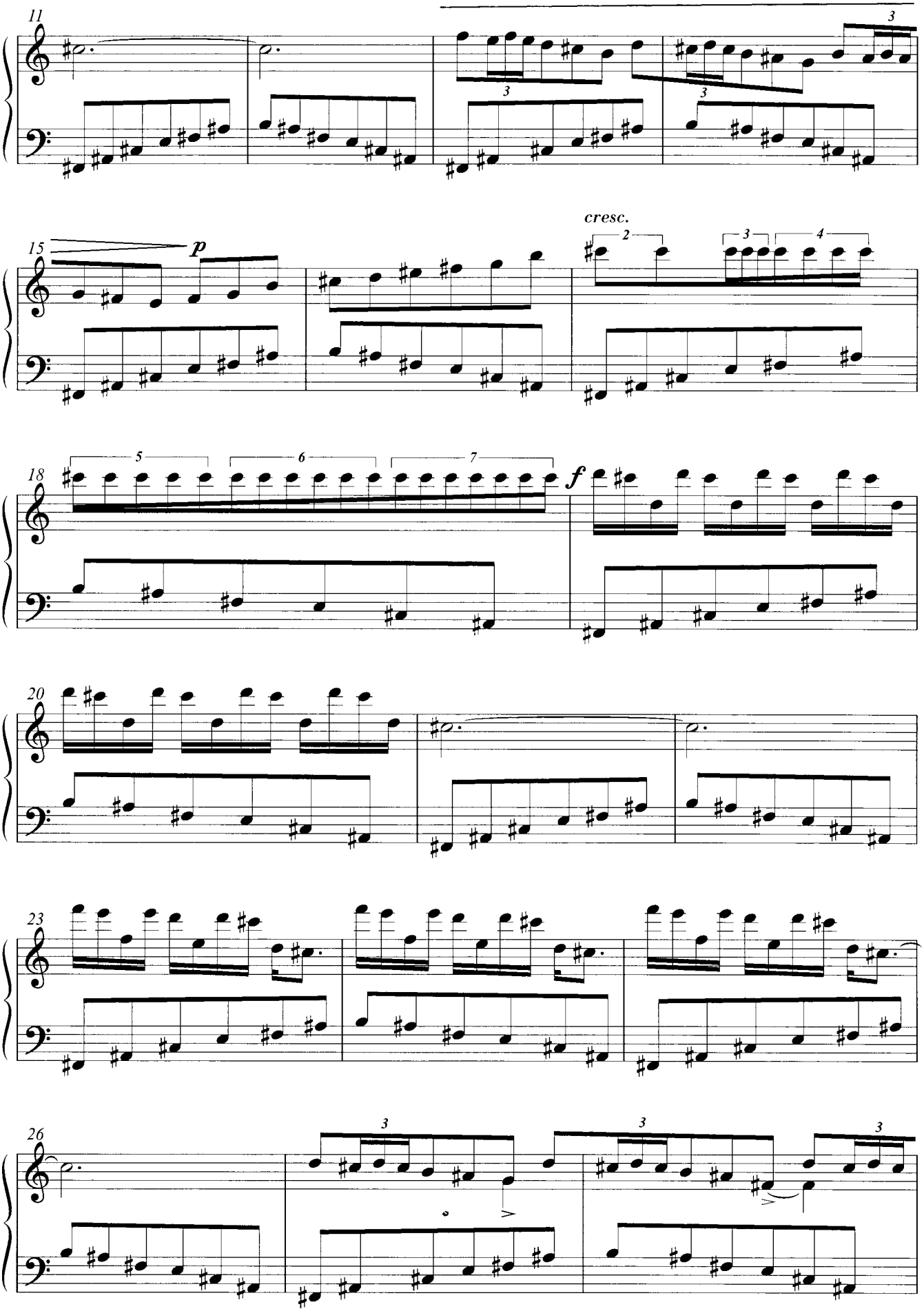

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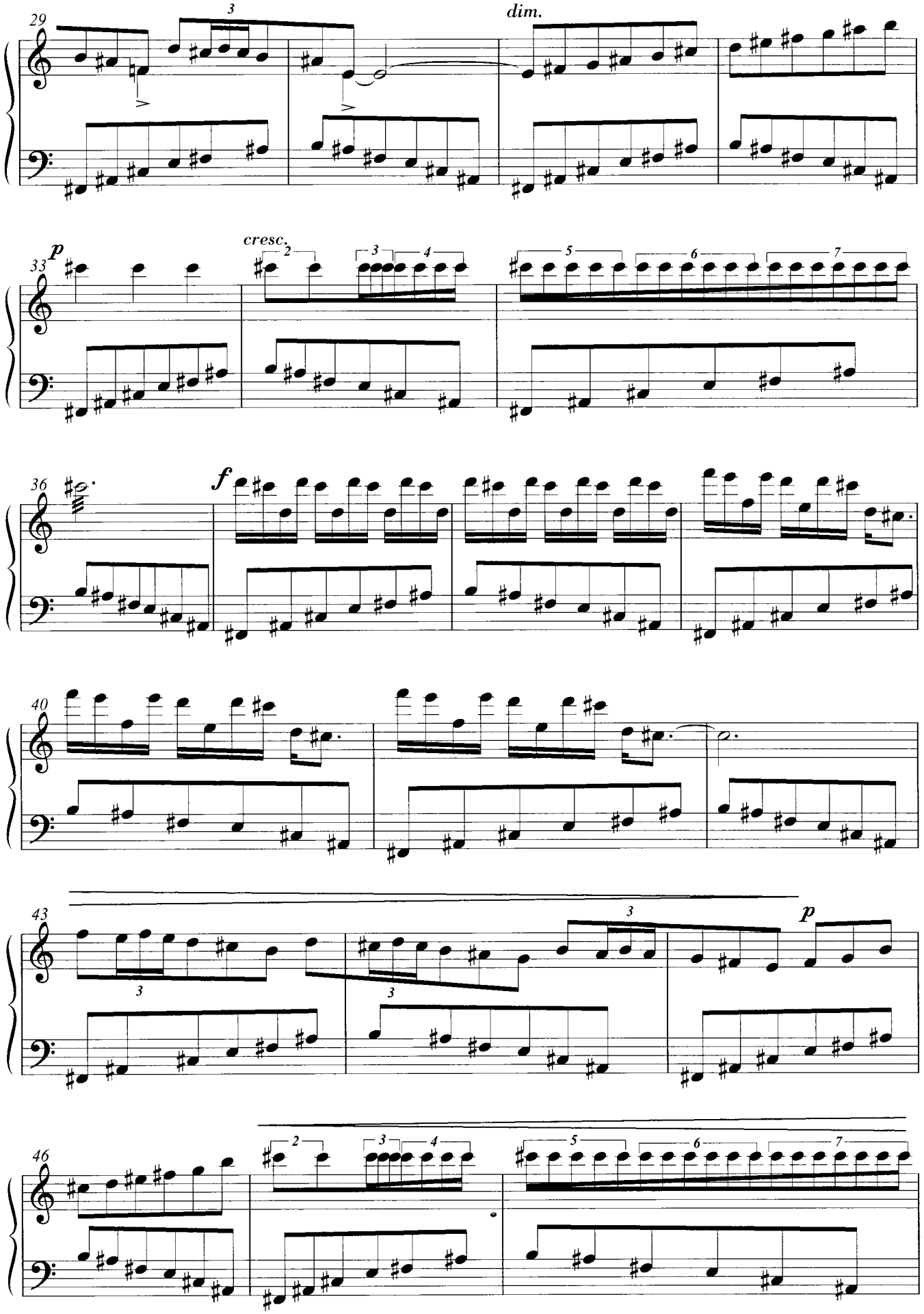

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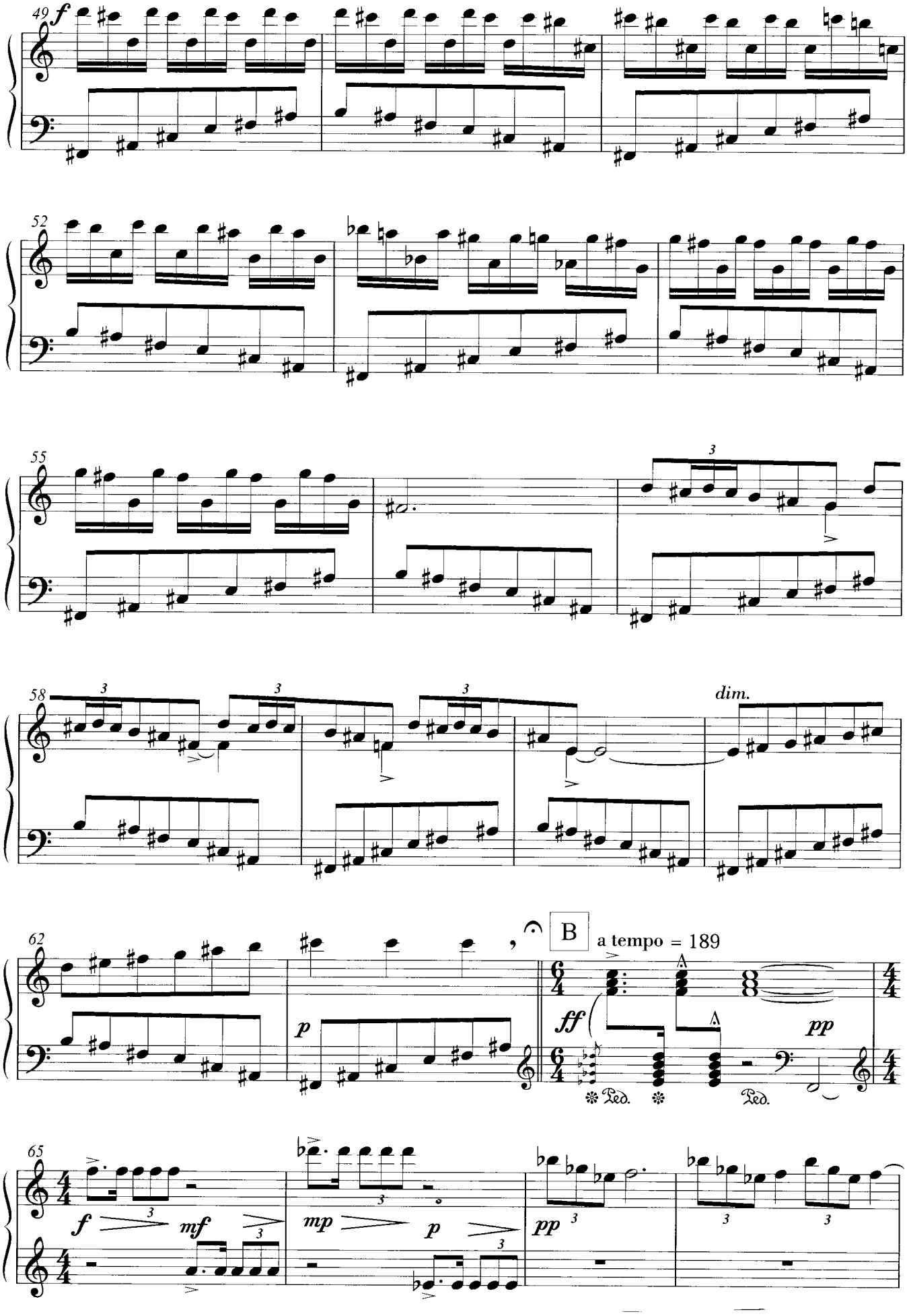

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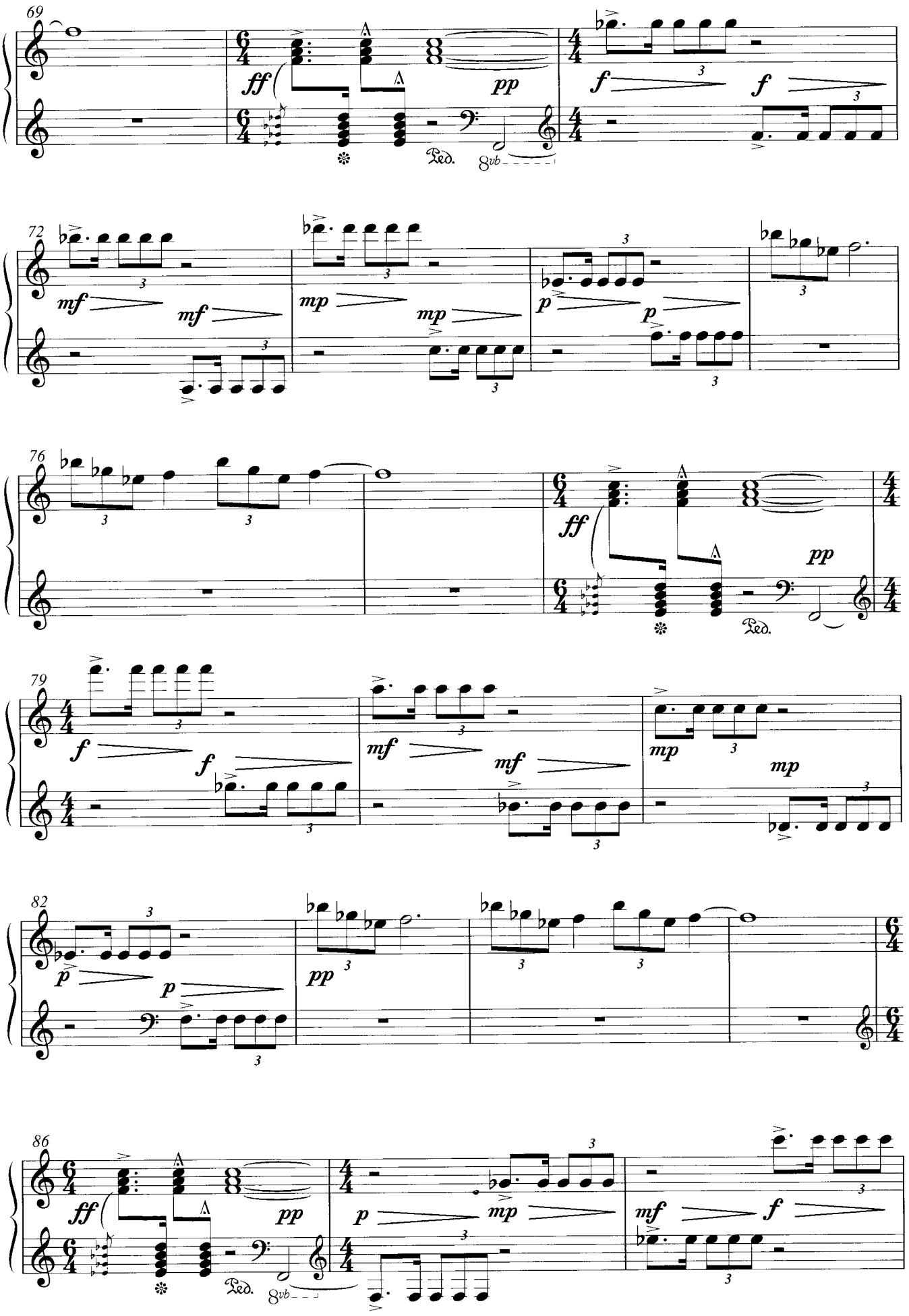

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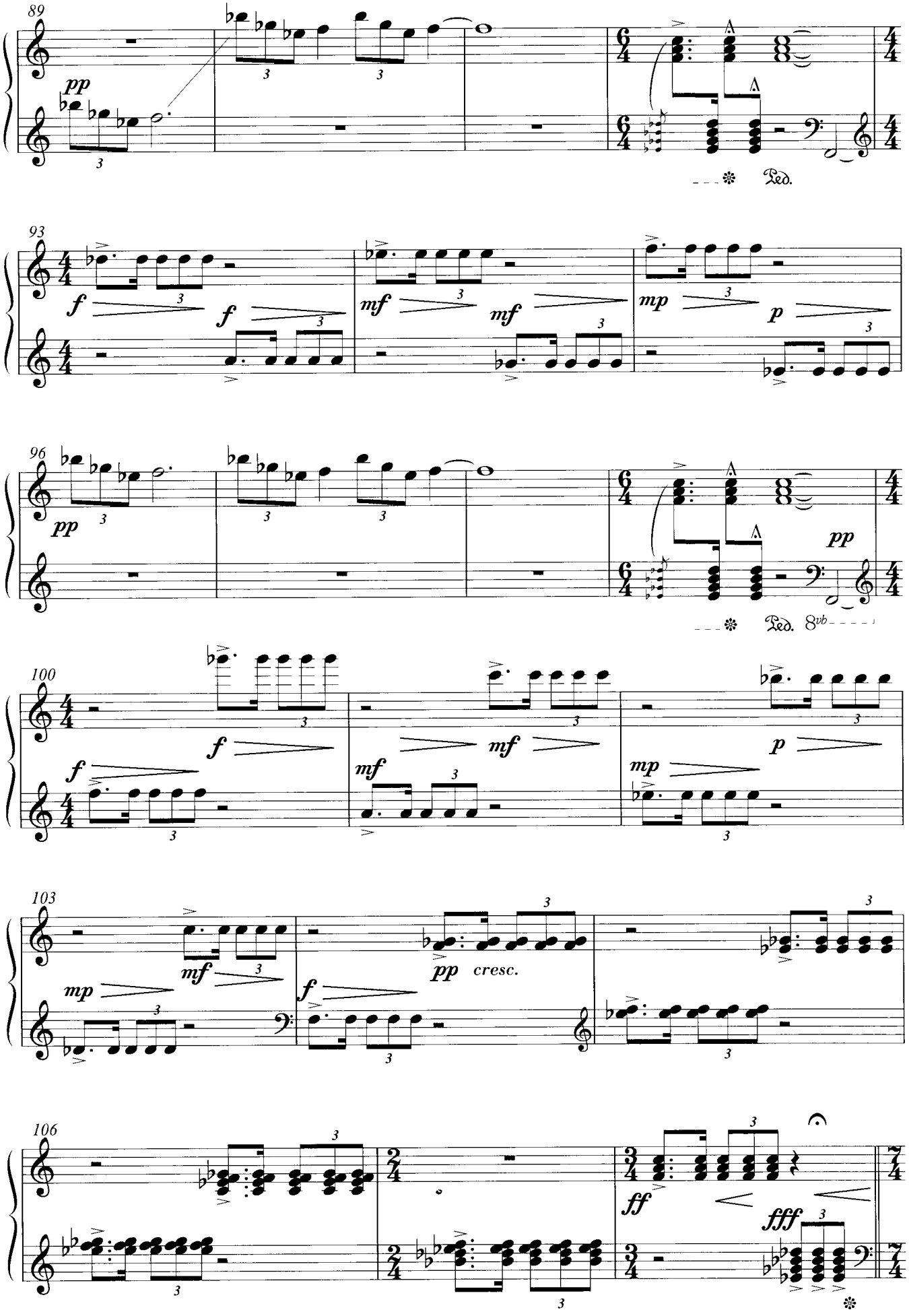

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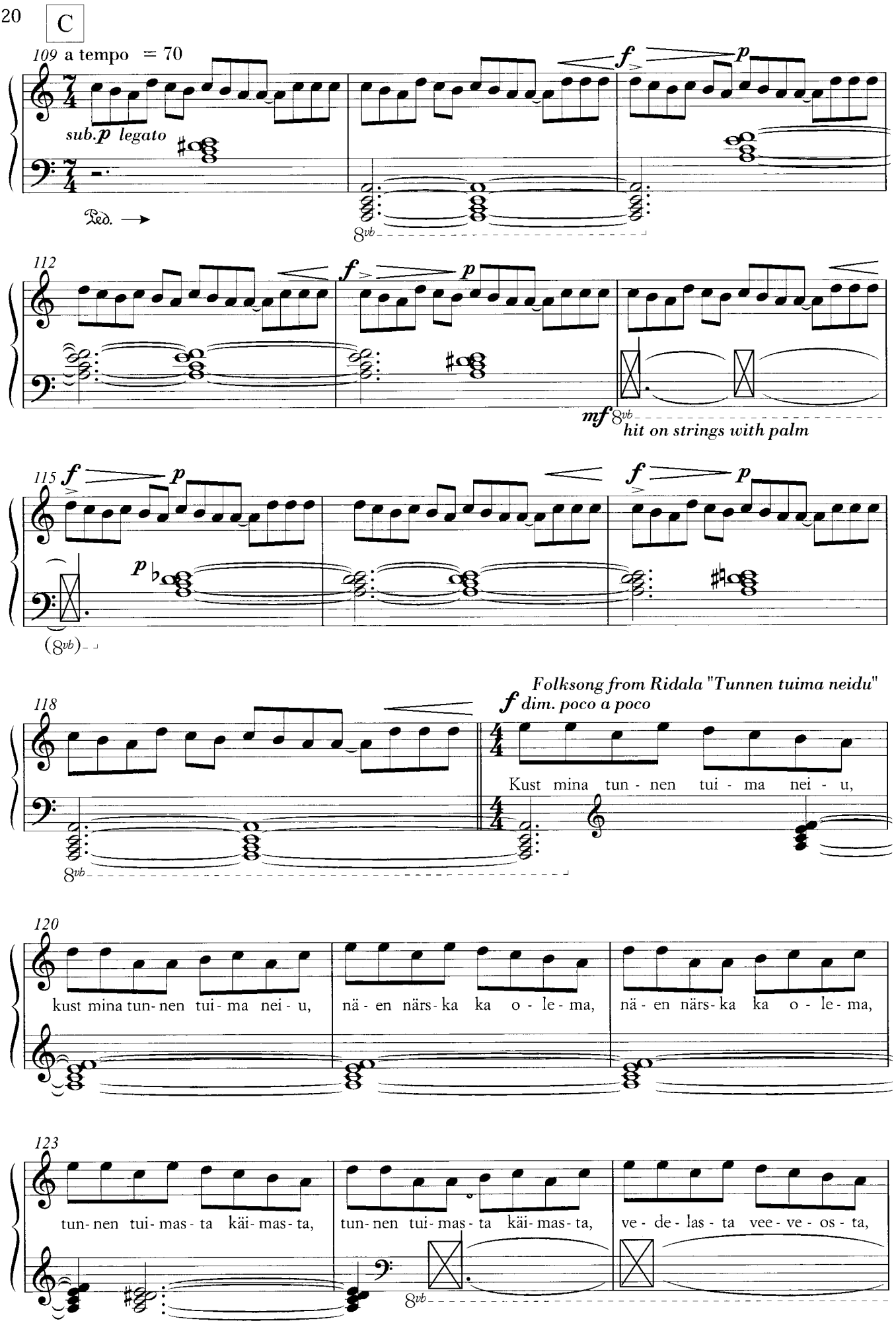

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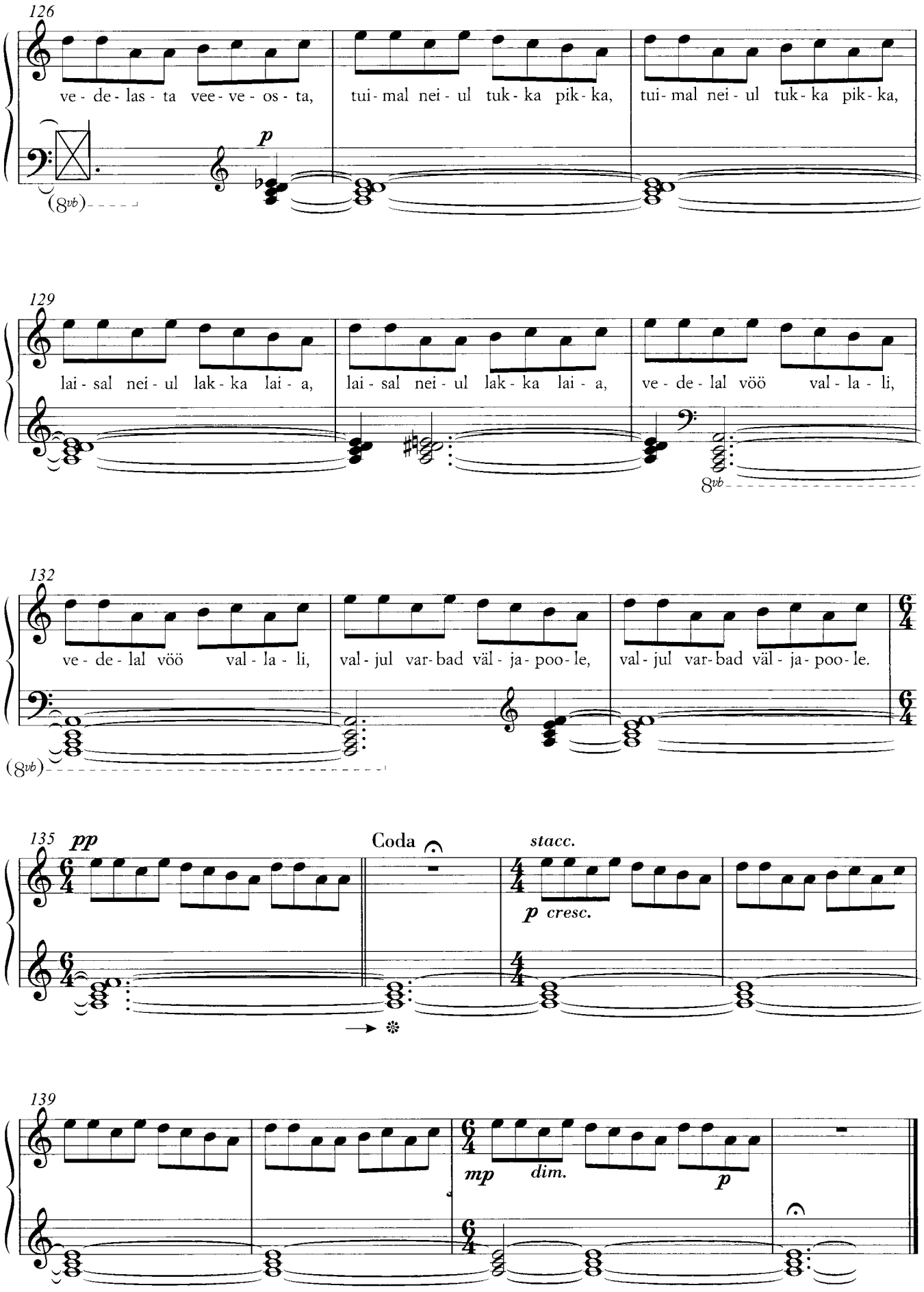

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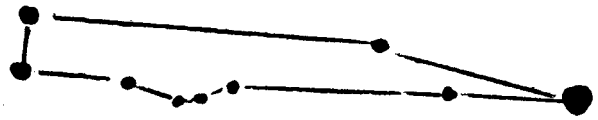
12. (34.) Circinus - Brownian Movement

Sirkel - Browni liikumine



Urmas Sisask (1994-95)

Presto (♩ = 160) *cresc.poco a poco*

pp

(non ped.)

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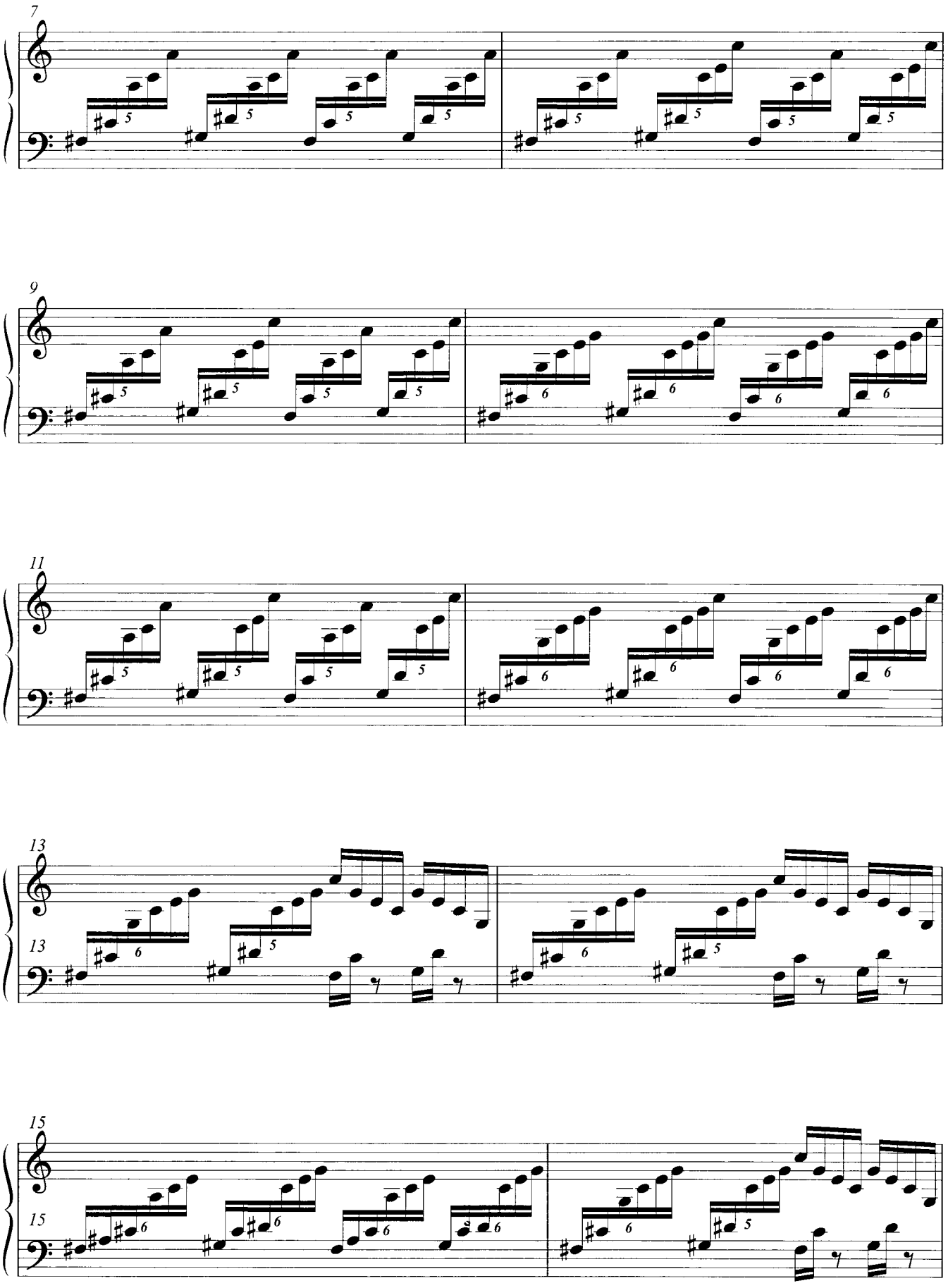
e49 05022-00



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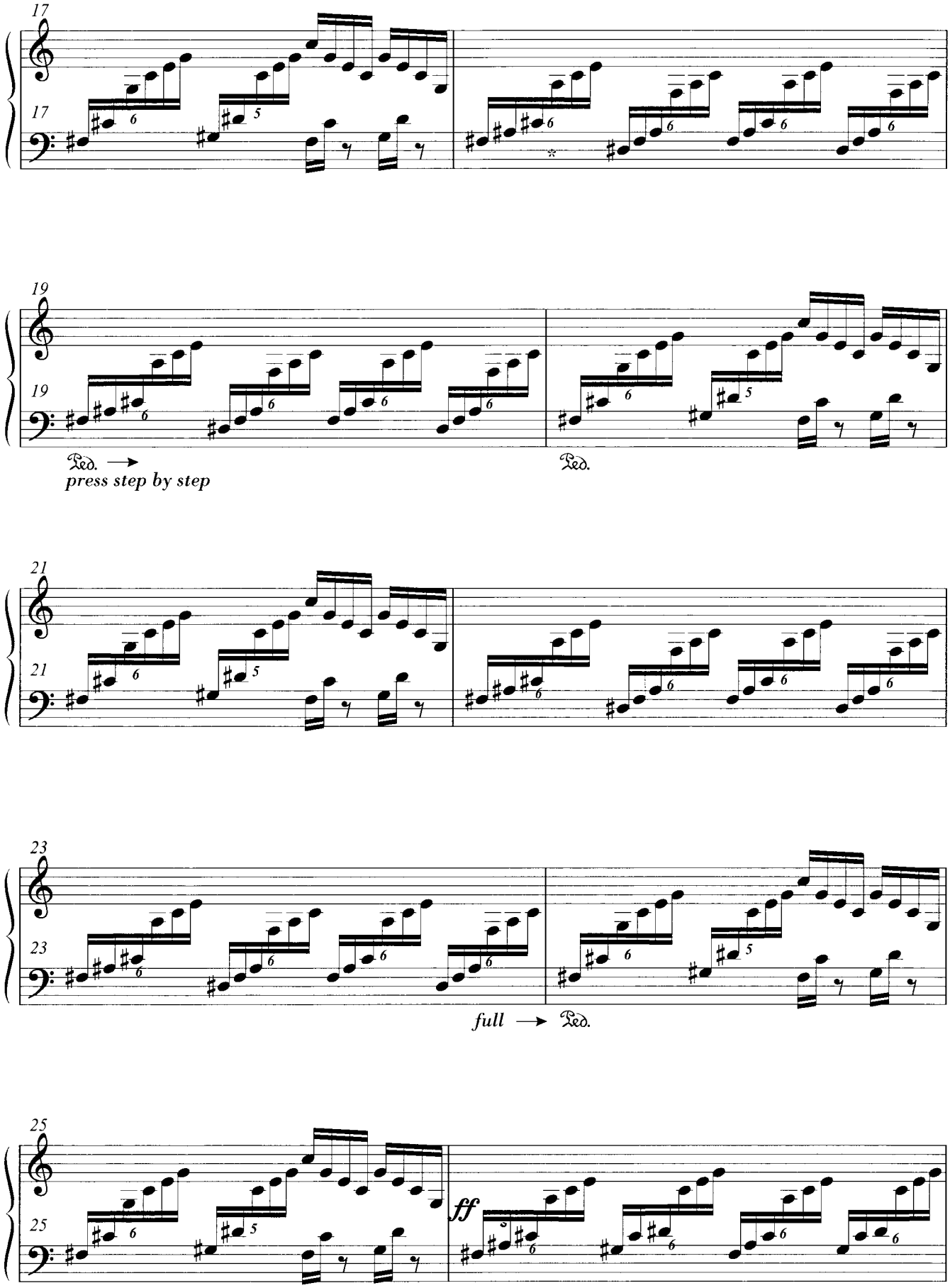

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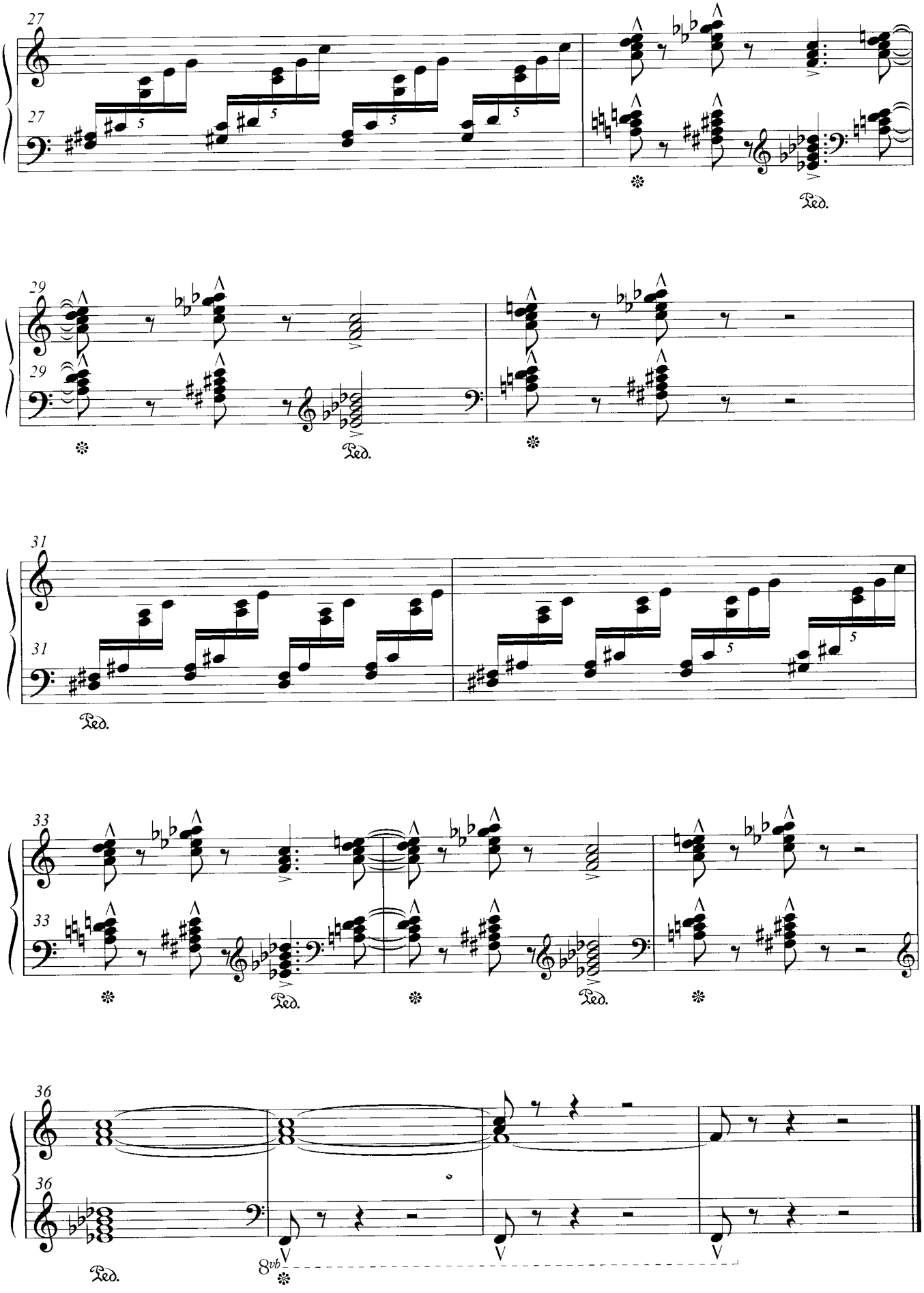

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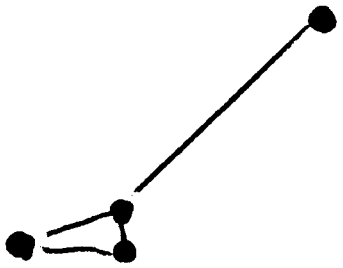
13. (35.) Apus - Reconciliation

Paradiisilind - Lepitus



Urmas Sisask (1994-95)

Presto (♩ = 160)

crescendo poco a poco

pp

(non ped.)

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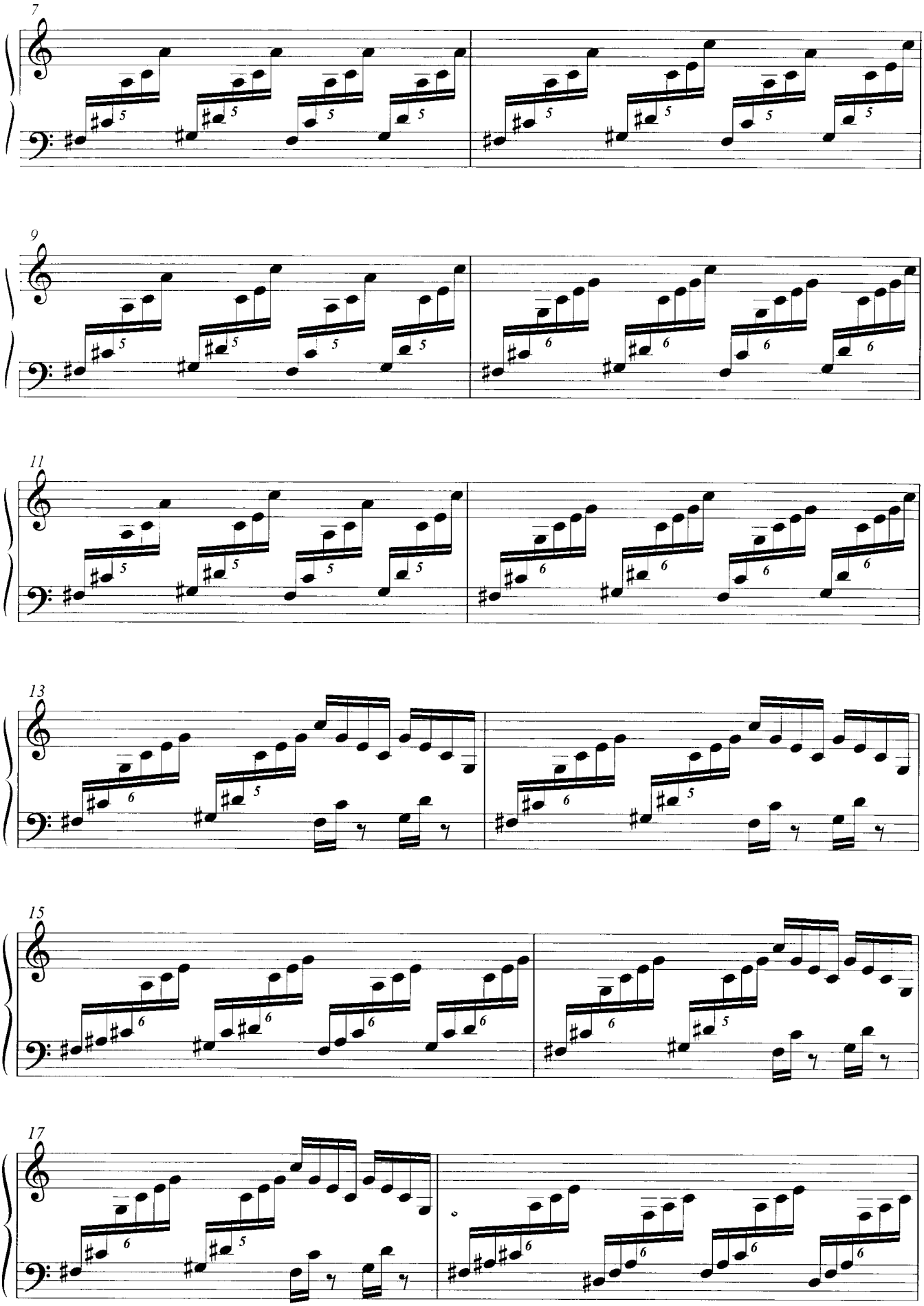
e49 05022-00



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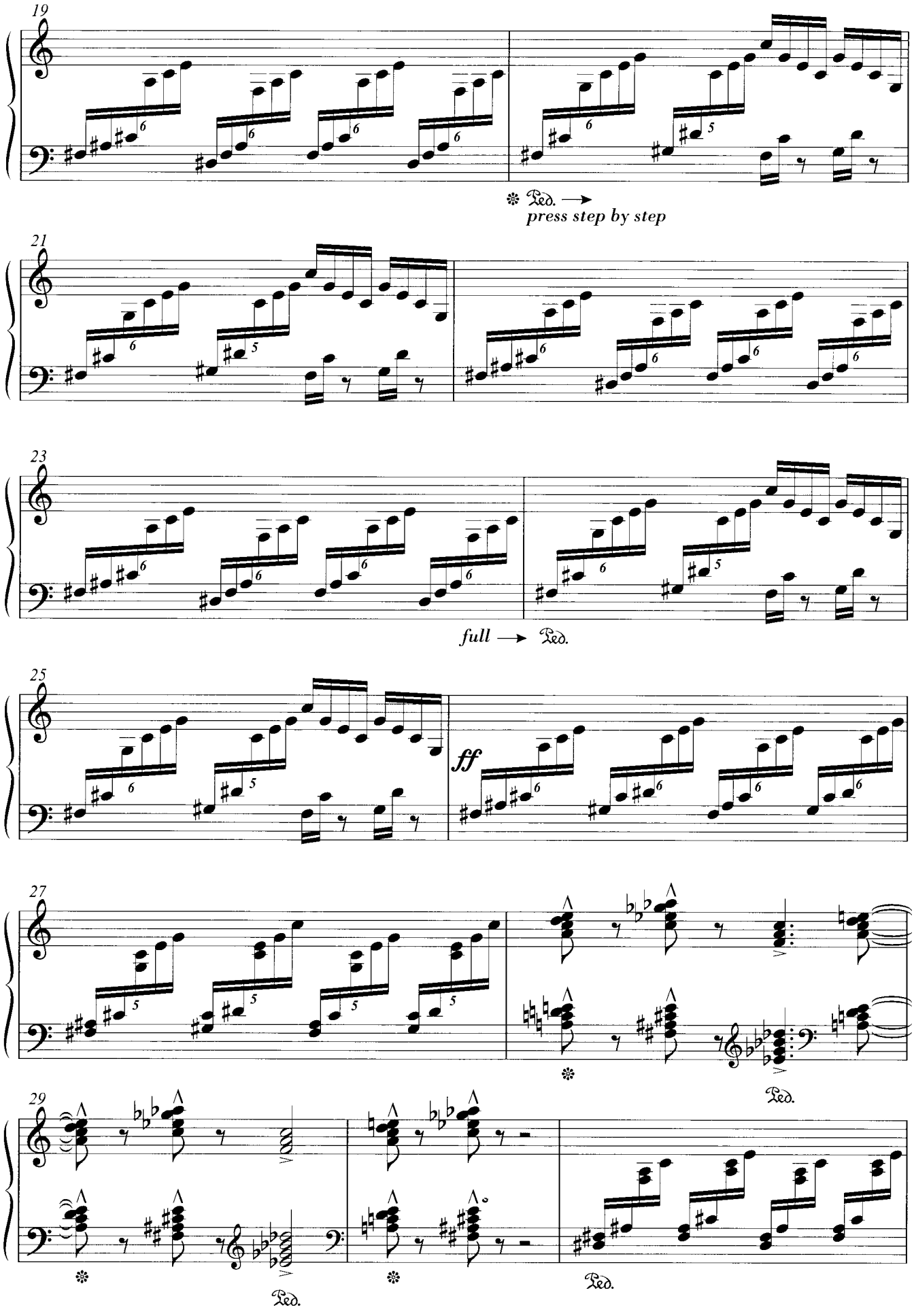

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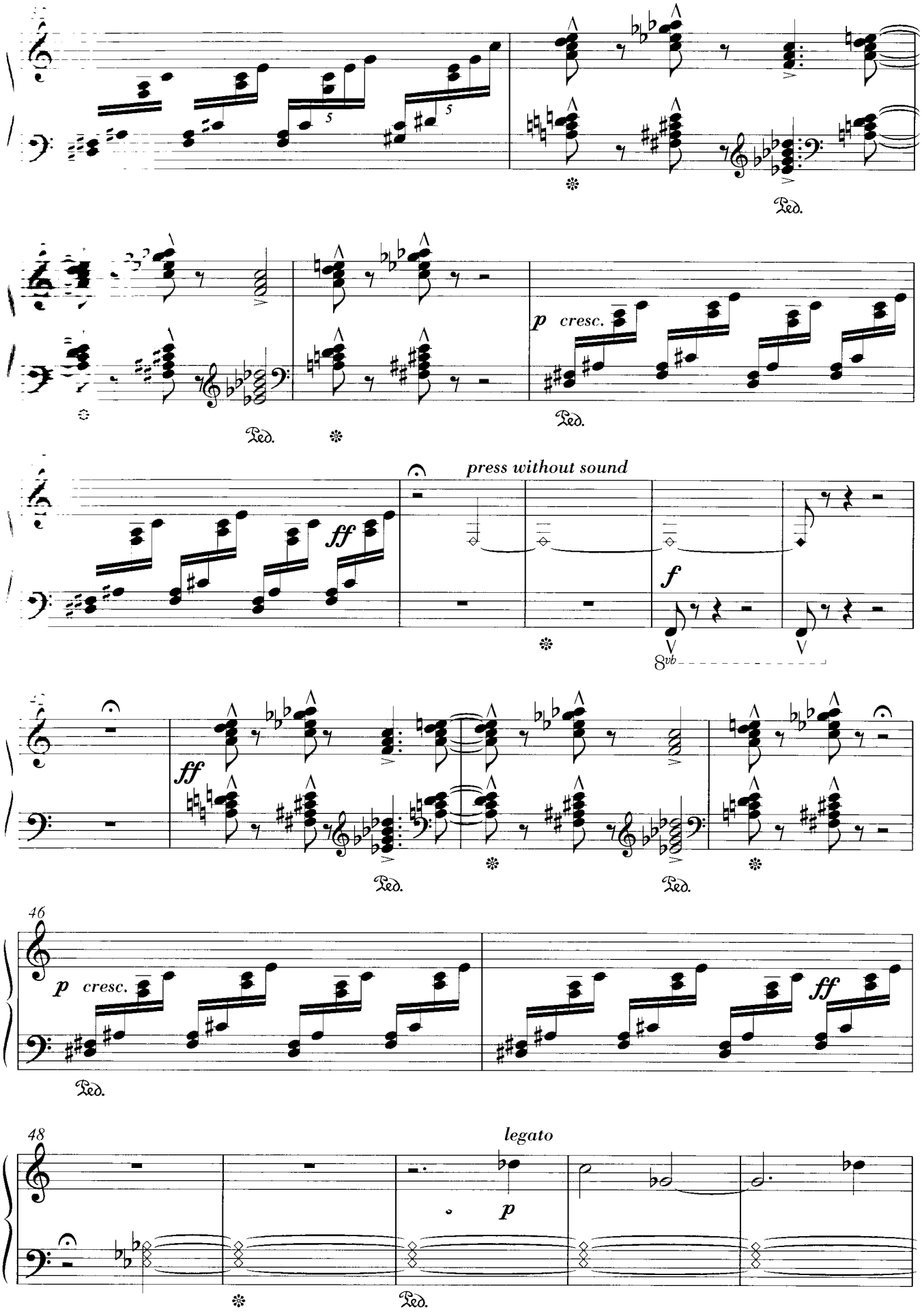

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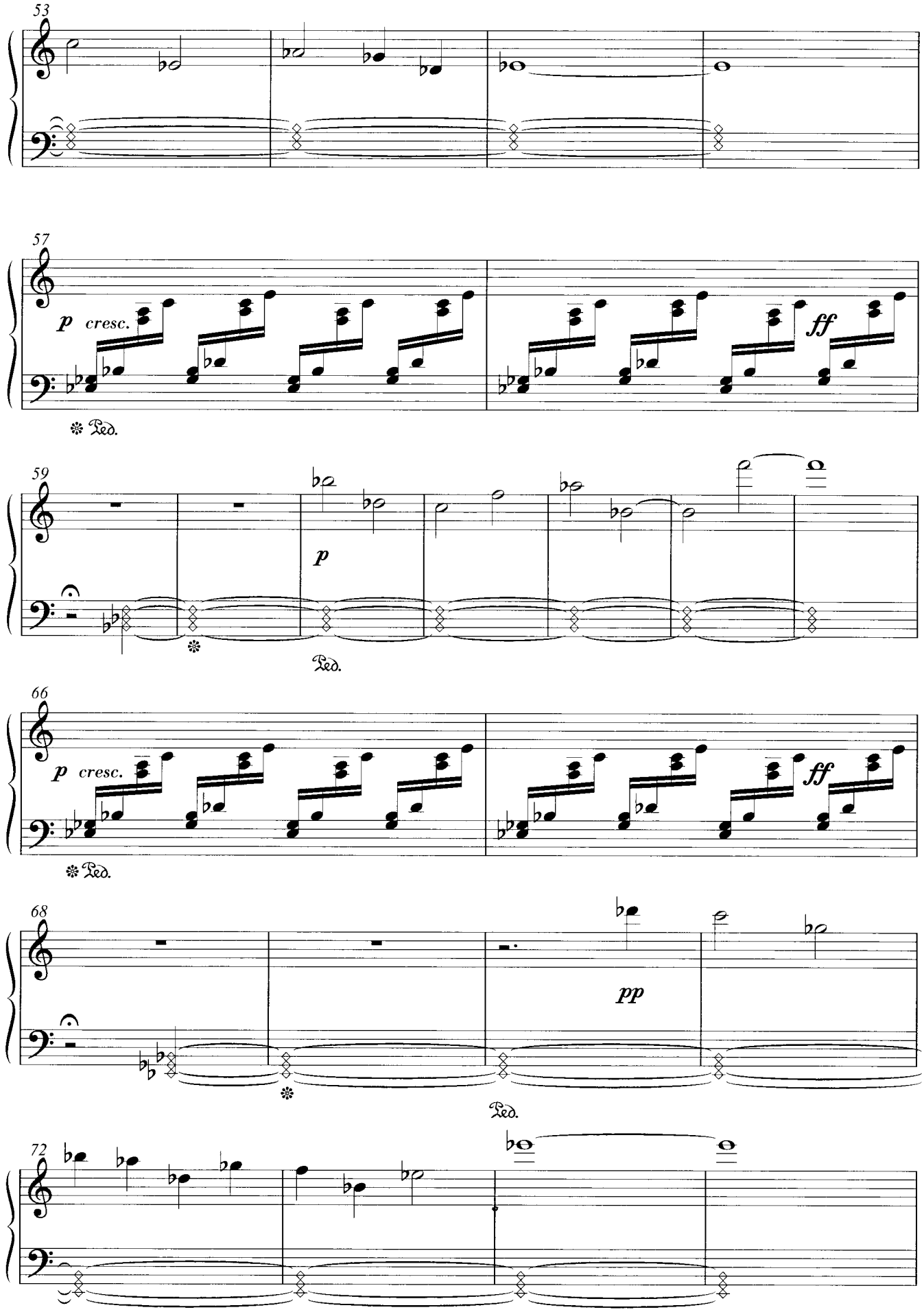

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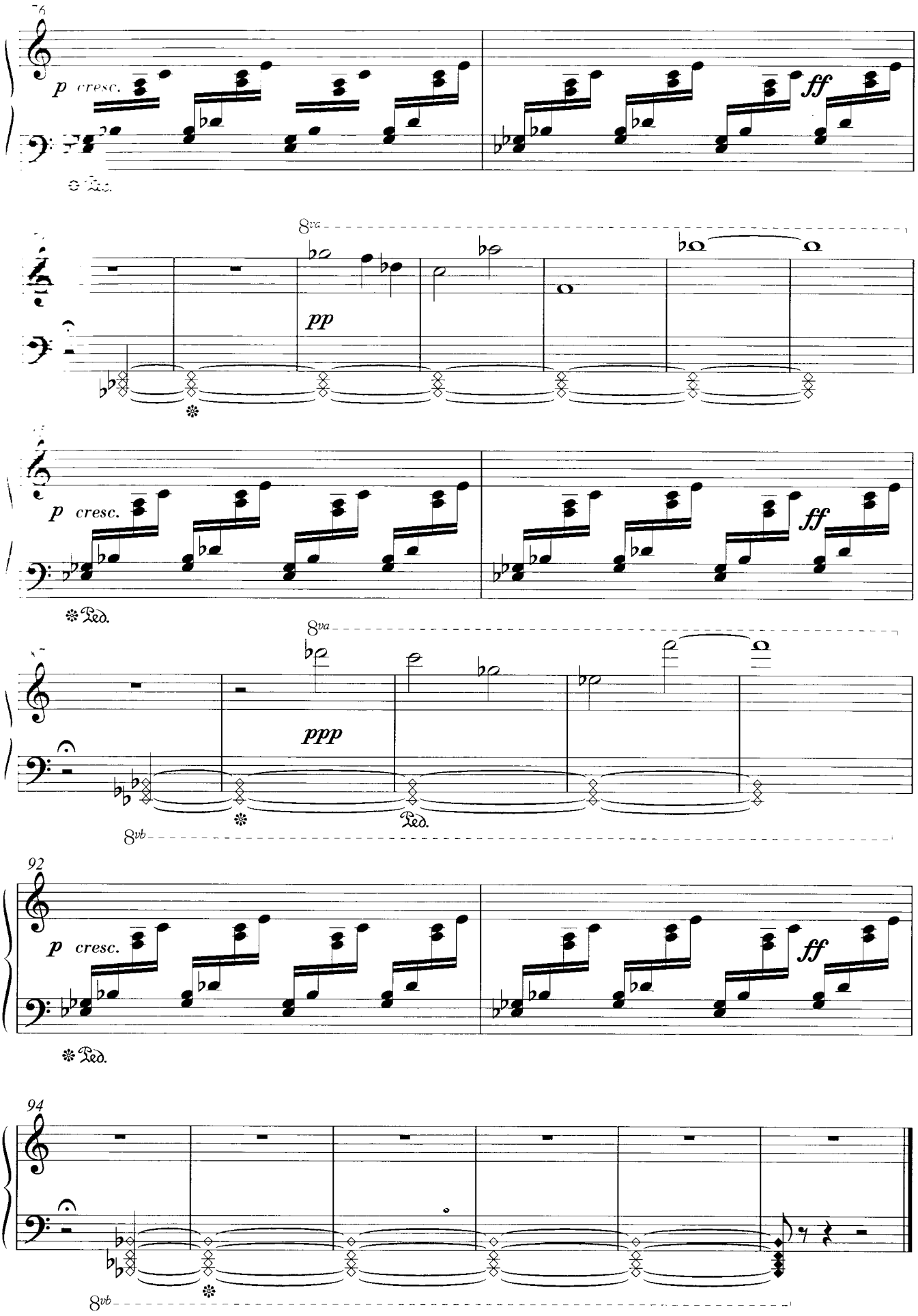

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There are considerably less conspicuous constellations in the southern skies than in the northern, which makes it more difficult to memorise them. Astronomers have divided the more conspicuous star formations (such as the magnificent celestial string under Canis Major) into different lists, and therefore different parts of the cycle contain similar musical images, while each one of them may contain many different moods.
Telescopic observations (open clusters in Centaurus and Tucana, the 'Jewel Case' in Crux) as well as visual ones (the 'Coalsack' in Crux, the Magellanic Clouds) have served as the basis for composing the cycle. It represents parts of the sky as laid down by the astronomers, and not the illusory constellations.

Urmas Sisask

Three Movements from the Cycle Argo Navis

Puppis - Silence
Vela - Tempest
Carina - Single Gust

The Greek Myth of Argonauts

The majestic celestial string descending from the left of Canis Major together with the Milky Way down to Crux (previously a huge constellation called Argo Navis, 'Ship Argo') has now been divided in three separate constellations: Puppis ('Stern'), Vela ('Sails'), and Carina ('Keel'). The first of these, Puppis, is partly seen in Europe low on the southern horizon in winter. The ancient Greek myth about the Argonauts goes as follows:
In Caucasia on the shore of the Black Sea, hanging from a tree in a grove there was the Golden Fleece - the hide of a ram with golden fleece that belonged to a king who ruled over the region. A sleepless dragon that never closed its eyes guarded the Golden Fleece. Fifty courageous men from all over Greece came together and decided to undertake the long and dangerous journey to retrieve the Golden Fleece. Their leader was a noble young man called Jason. A craftsman called Argos built a ship for them, which could move by both sails and oars. The ship was called Argo after its builder, and the sailors were called the Argonauts. The ship had been built under the supervision of the goddess Athena. A piece of woodthat could speak was attached to the ship; it was taken from the holy oak in the sacred grove of Dodona and Athena had donated it for this purpose.
The retrieval of the Golden Fleece that Phrixus had once taken away took some time. The shipmen had to pass through between Skylla and Charybdis, the rocks that moved on their bases and crushed whatever sought to pass, crashing into each other with terrible force and noise. Argo cquld hardly slip through, bur the rocks smashed rhe back of its steering oar. After many adven-rures the Argonauts arrived in Kolchis, Caucasia.
The King promised to give up the Golden Fleece if Jason could fulfil a dangerous task.
Princess Medea, a sorceress, gave Jason a magic salve. Jason salved his body with it and acquired superhuman strength; his legs were like copper pillars and his hands as strong as blacksmith's tongs. Two enormous fire-snorring bulls attacked Jason, but Jason did not even move under their blows. As the King had ordered, he yoked the bulls to a plough, ploughed the field and sowed it with dragon's teeth.
At first, spearheads and helmet-tops arose from the earth, and thereafter a whole army of men in copper armours emerged. Threateningly, the army moved towards Jason. He threw a stone among the rows of warriors, which kindled a fight berween them; Jason killed them off with his sword.
Although Jason had fulfilled the task, the king would not give him the Golden Fleece. Medea used spells to put the treasure-guarding dragon to sleep, the Argonauts stole it and made off to sea. They hardly managed to elude the pursuers and returned to Greece with the Golden Fleece.

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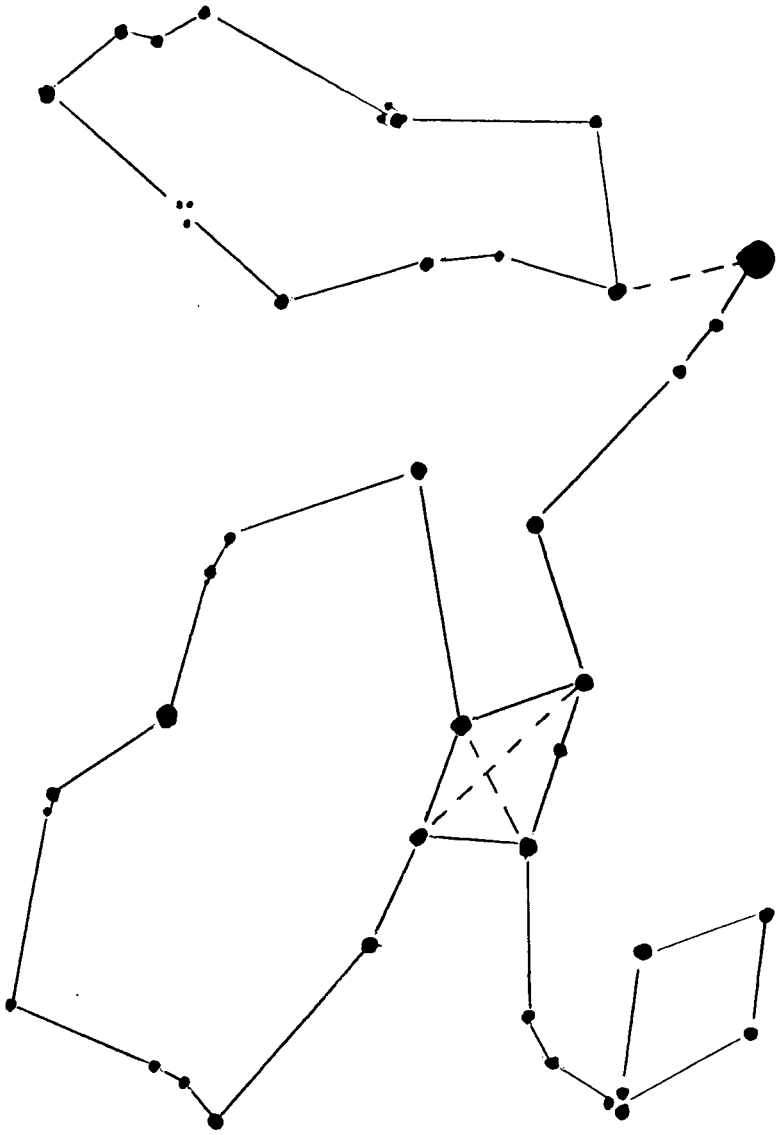
Argonavis - Puppis, Vela, Carina

Argolaev - Ahter, Purjed, Kiil



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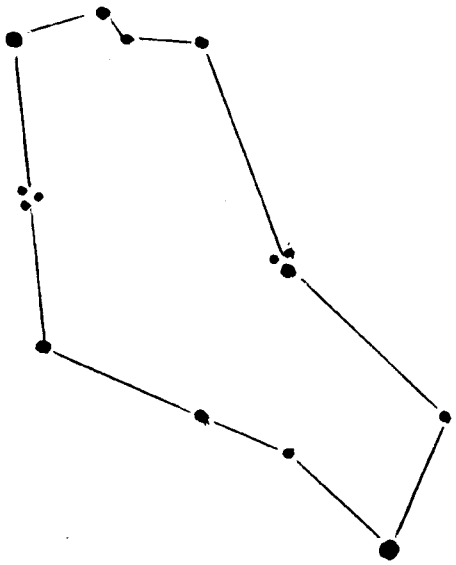
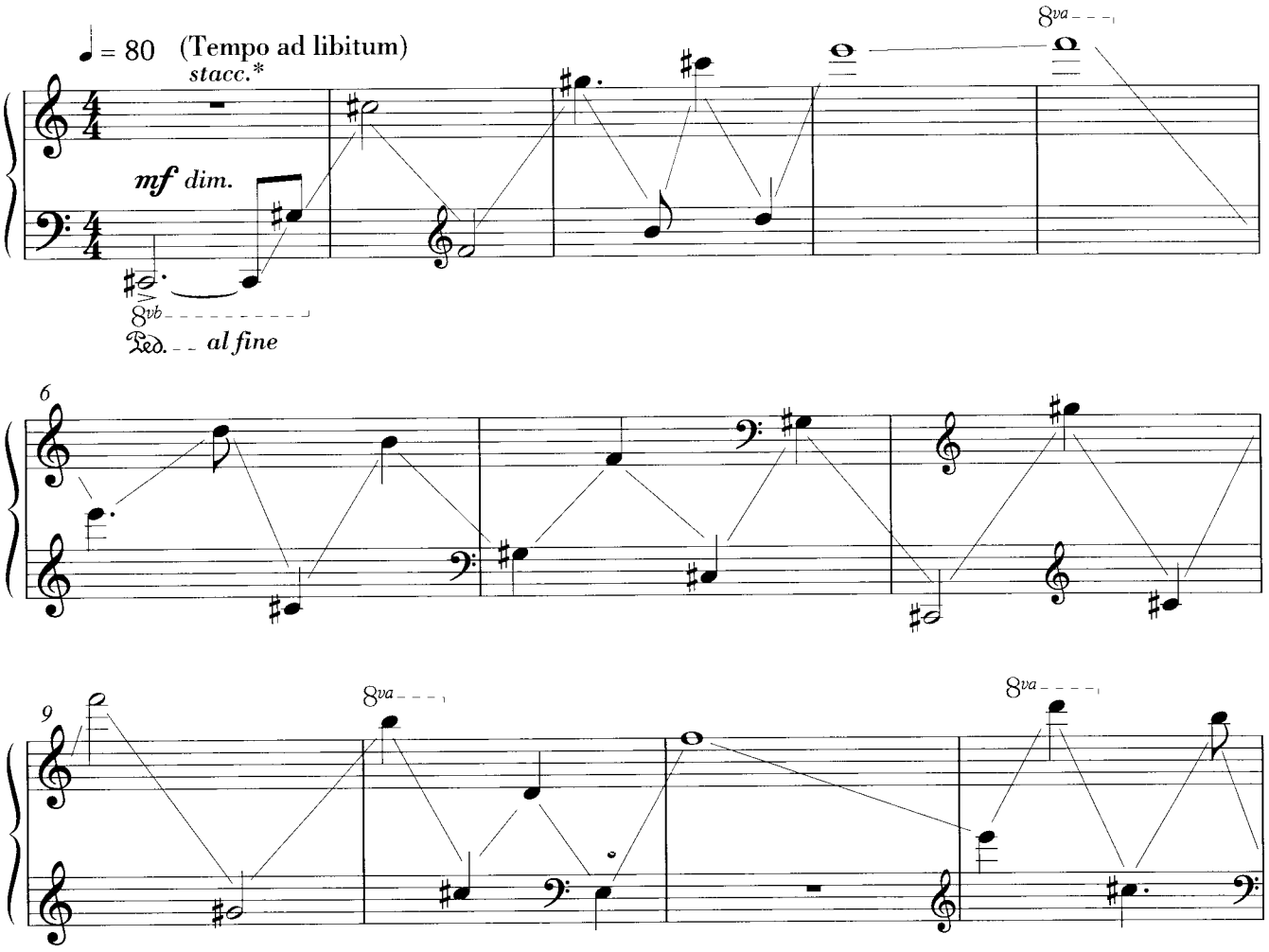
14. (36.) Puppis - Silence

Ahter - vaikus



Urmas Sisask (1994-95)



* Hold Pedal, play staccato

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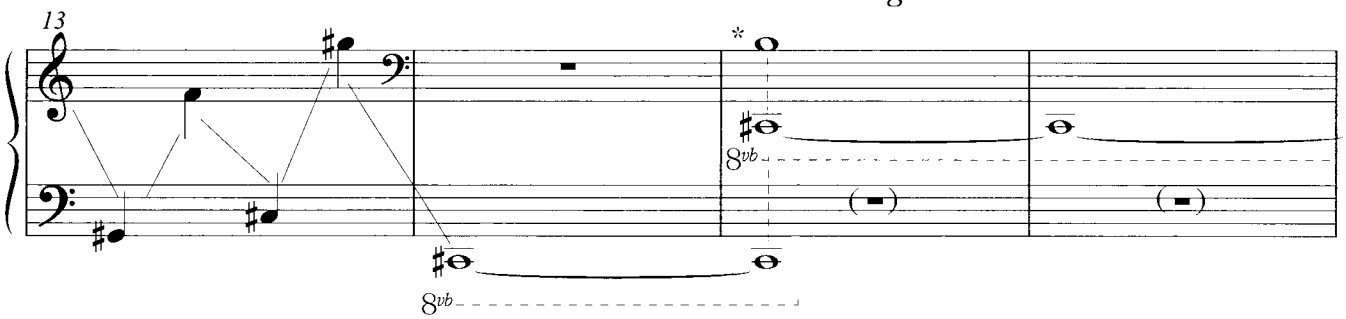
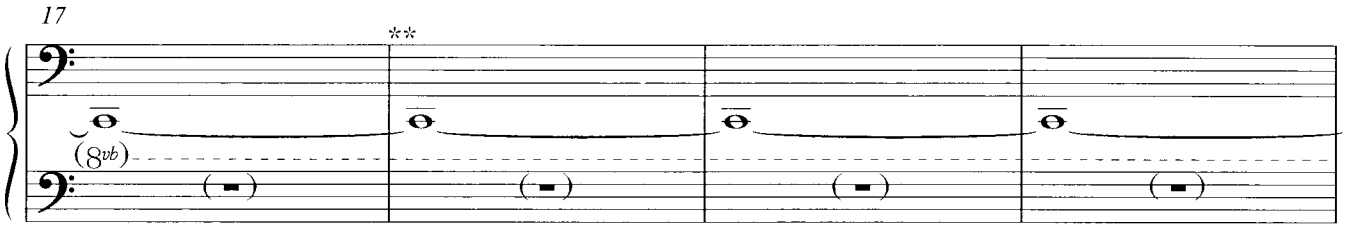
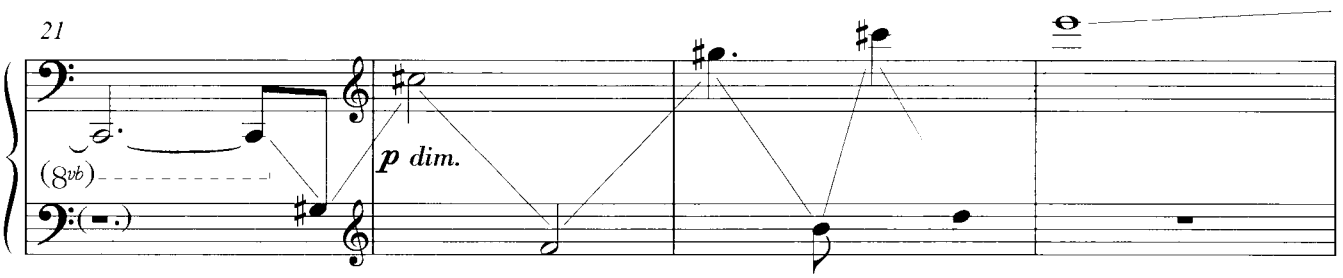
* scratch current string with nail behind hammers

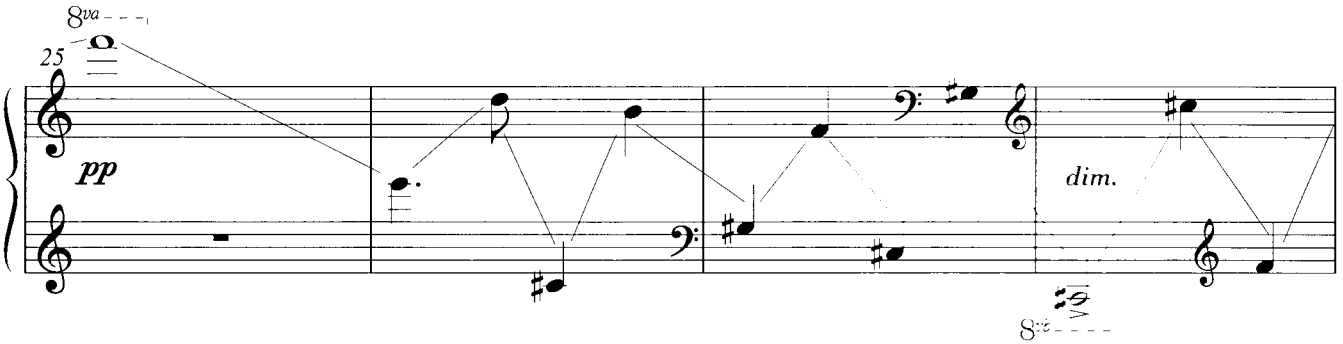


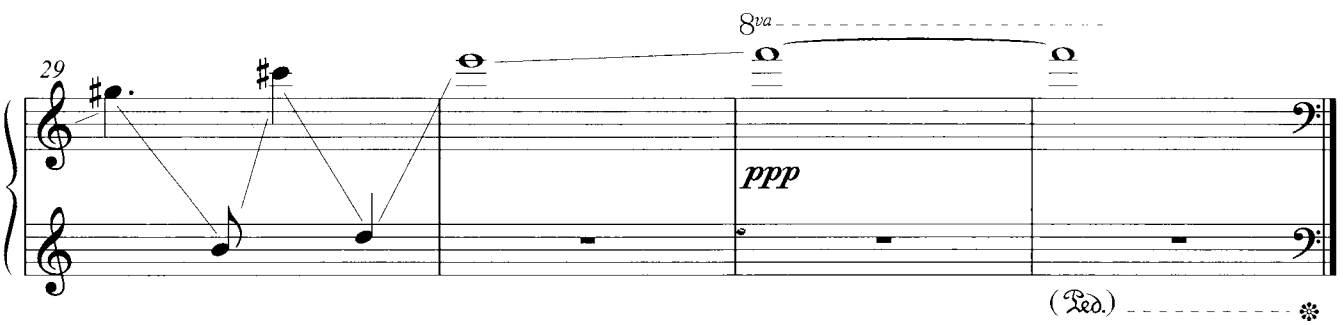


** here you can scratch longer, faster, make improvisations, last scratch must be fast and current string must be sound. Do not open strings before.

f







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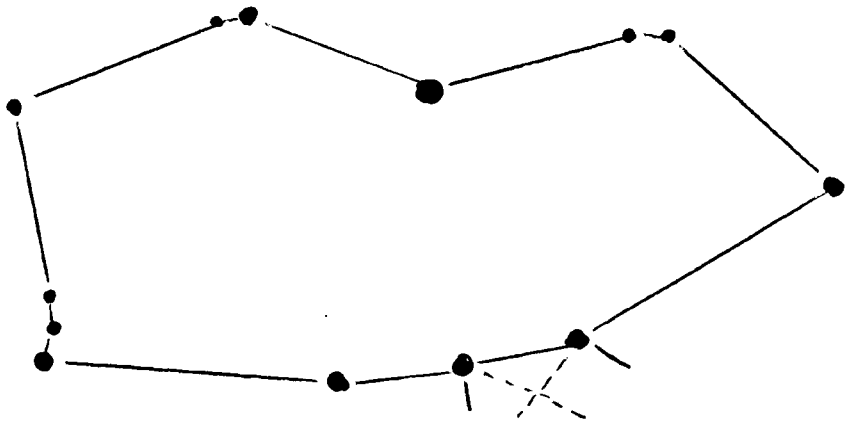
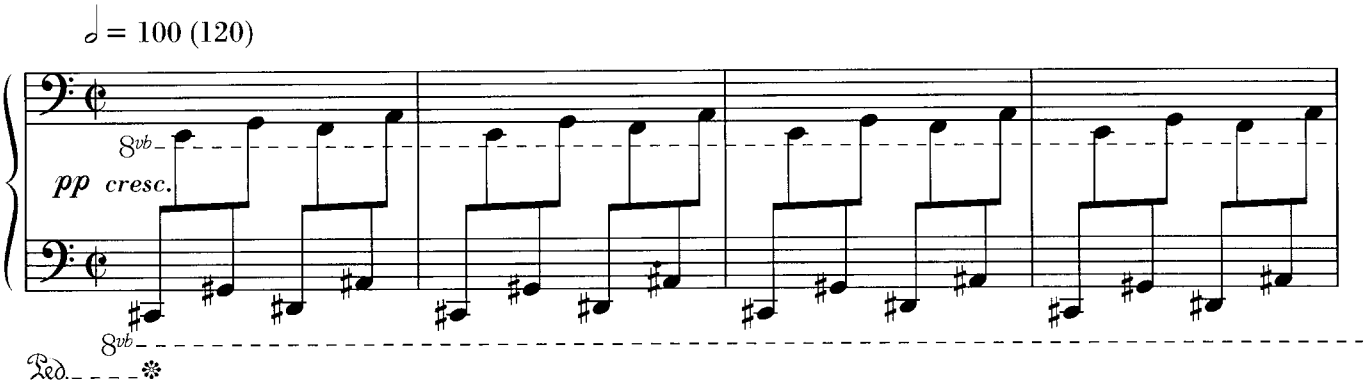
15. (37.) Vela - Tempest

Purjed - torm



Urmas Sisask (1994-95)



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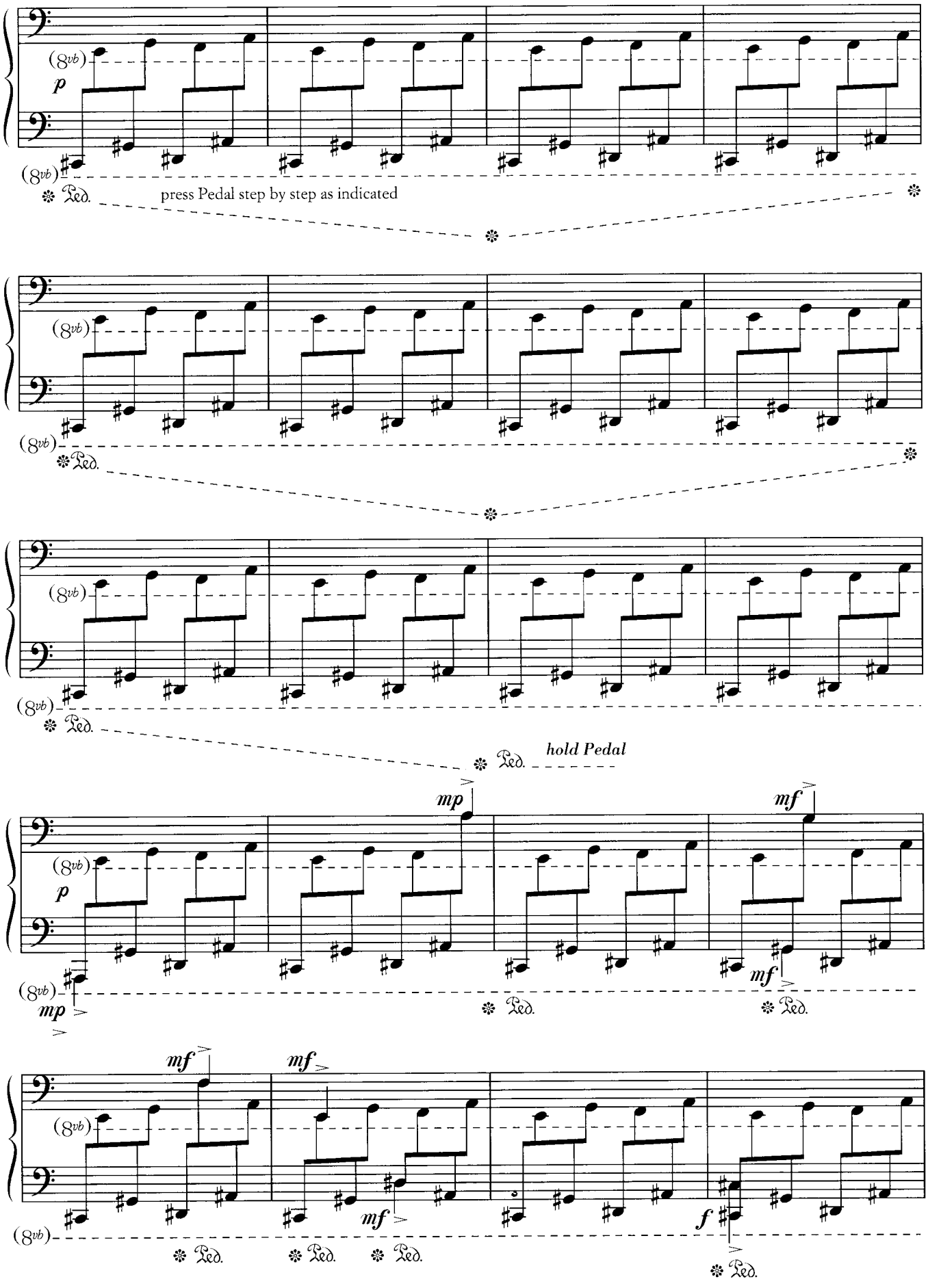

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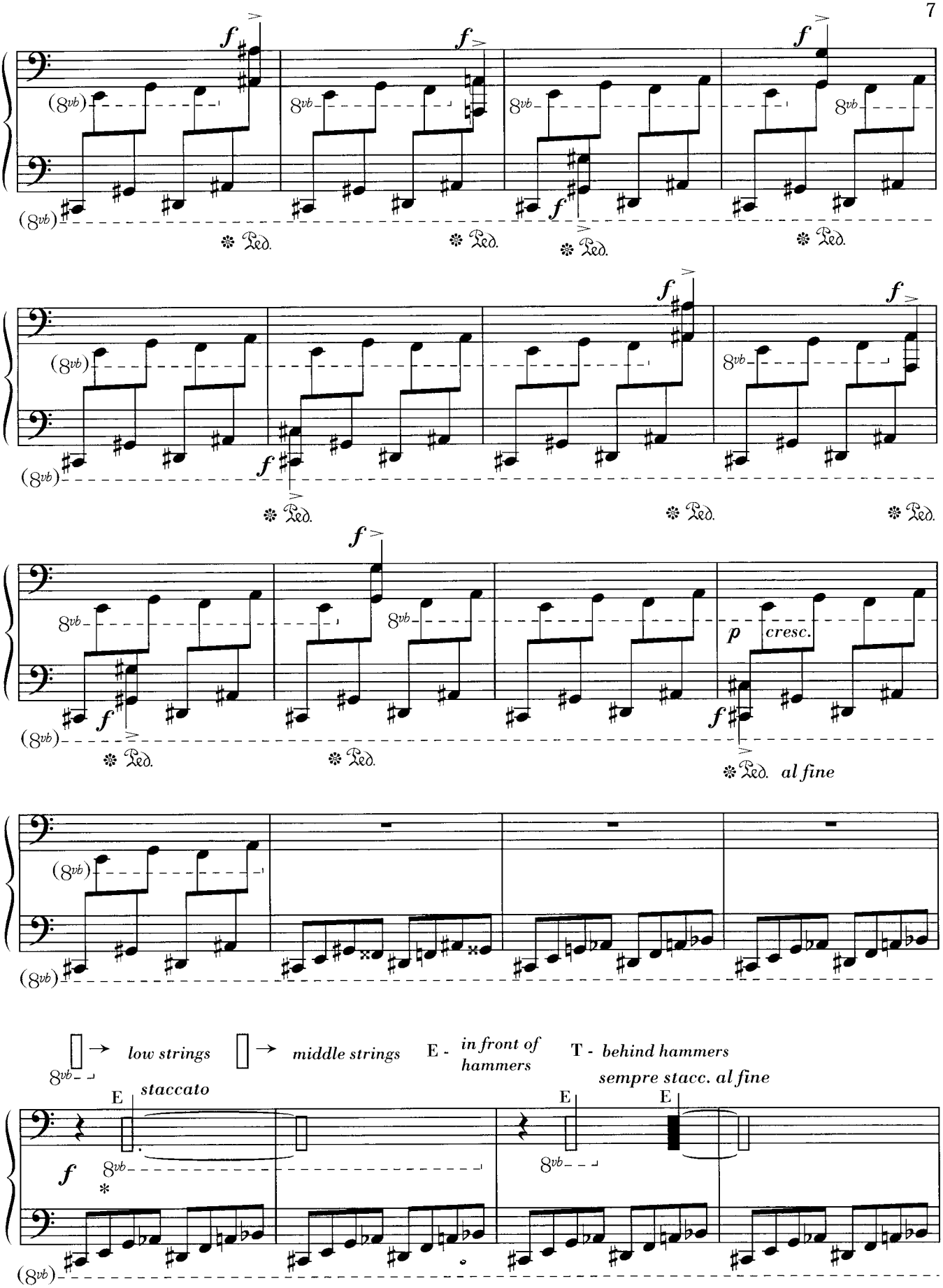

* *hit on strings with palm. If it's impossible to use current positions with your Piano, use the other possibilities, but keep current rhythm*

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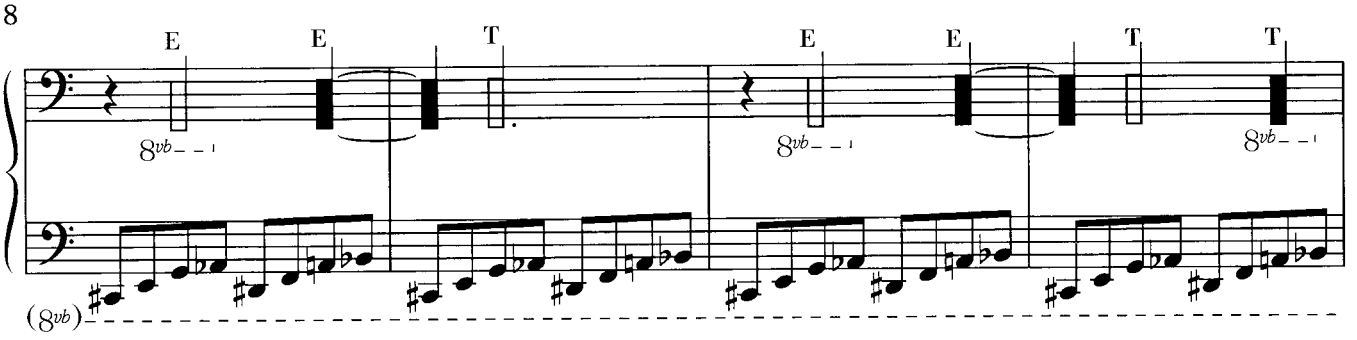
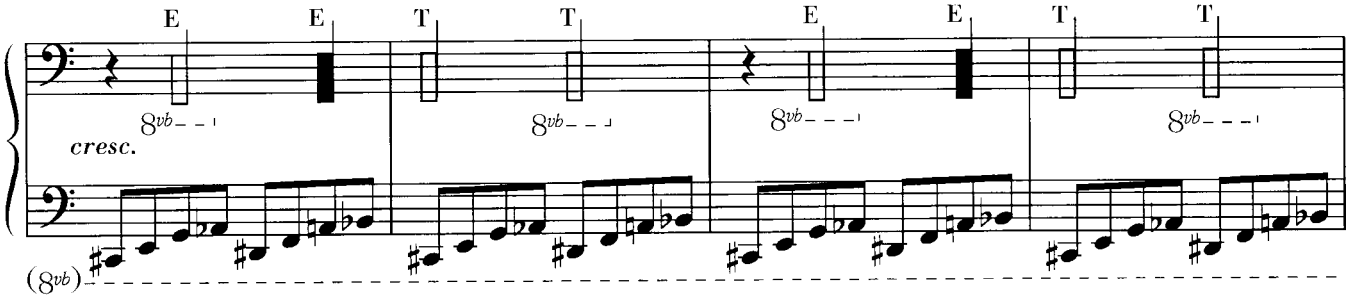
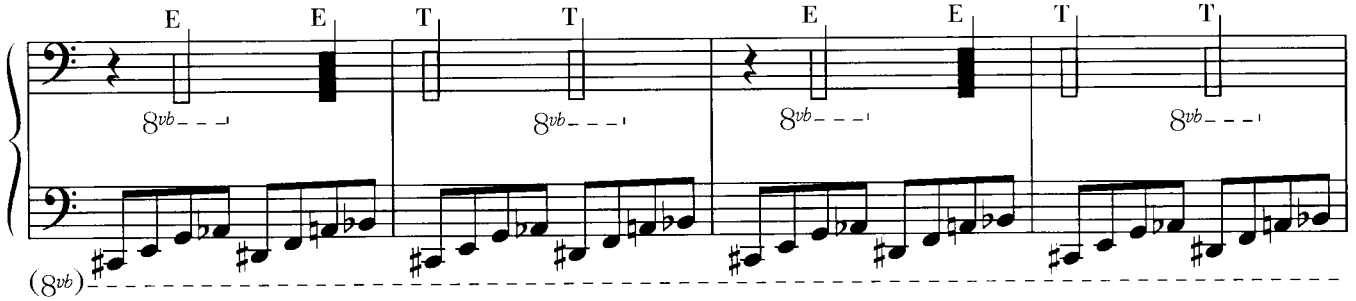
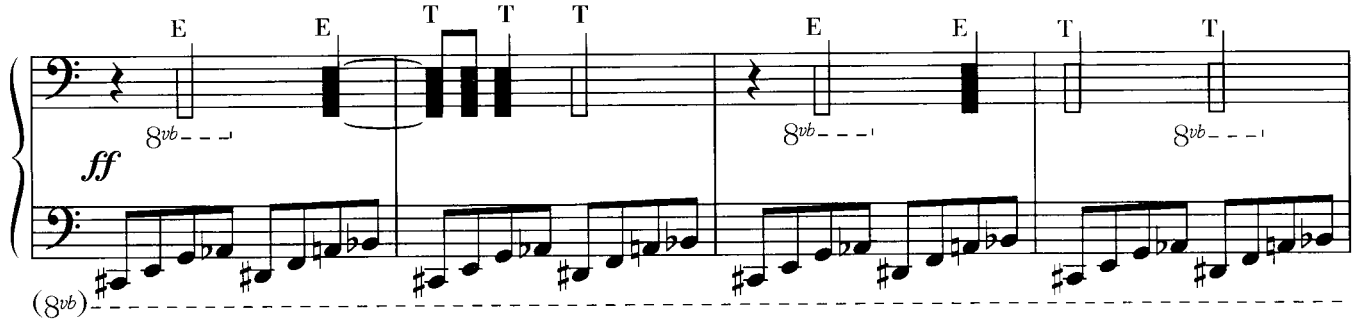
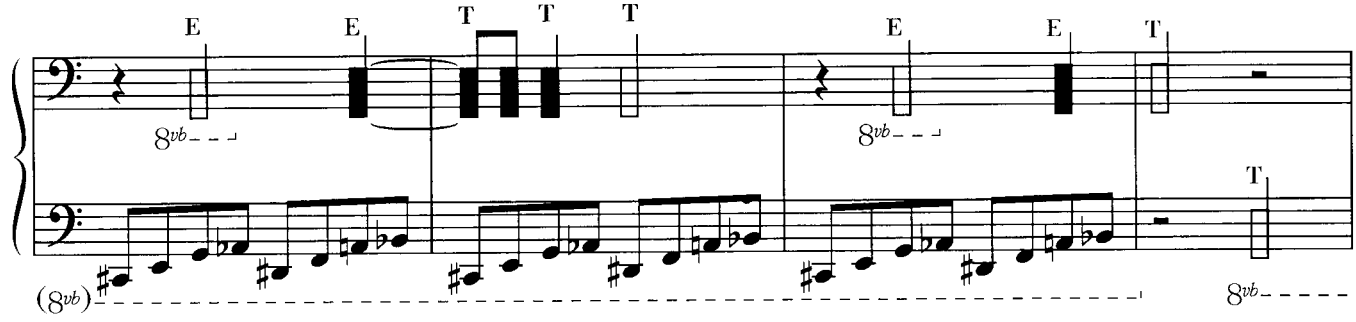


P.S. You can use soft mallets









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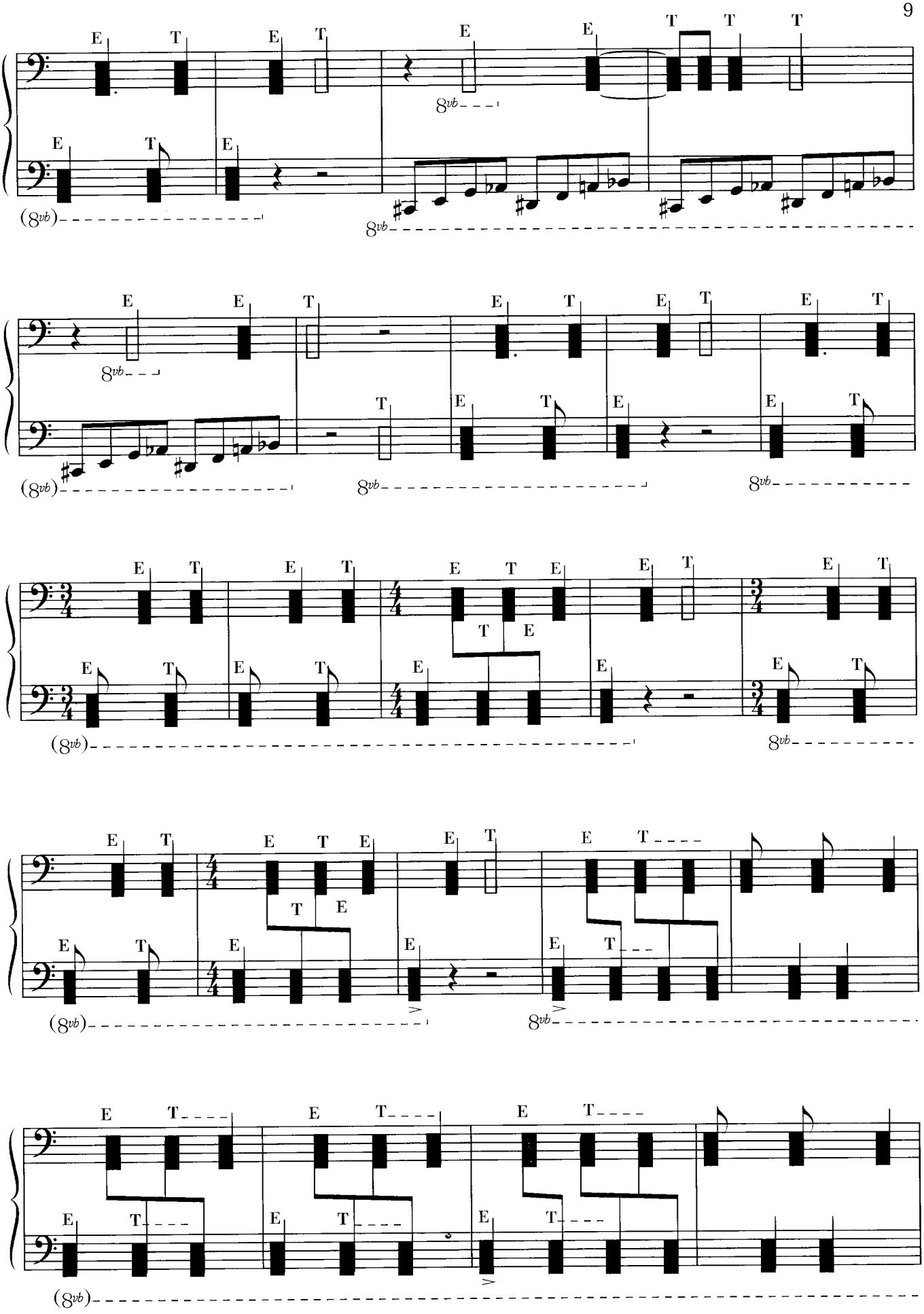

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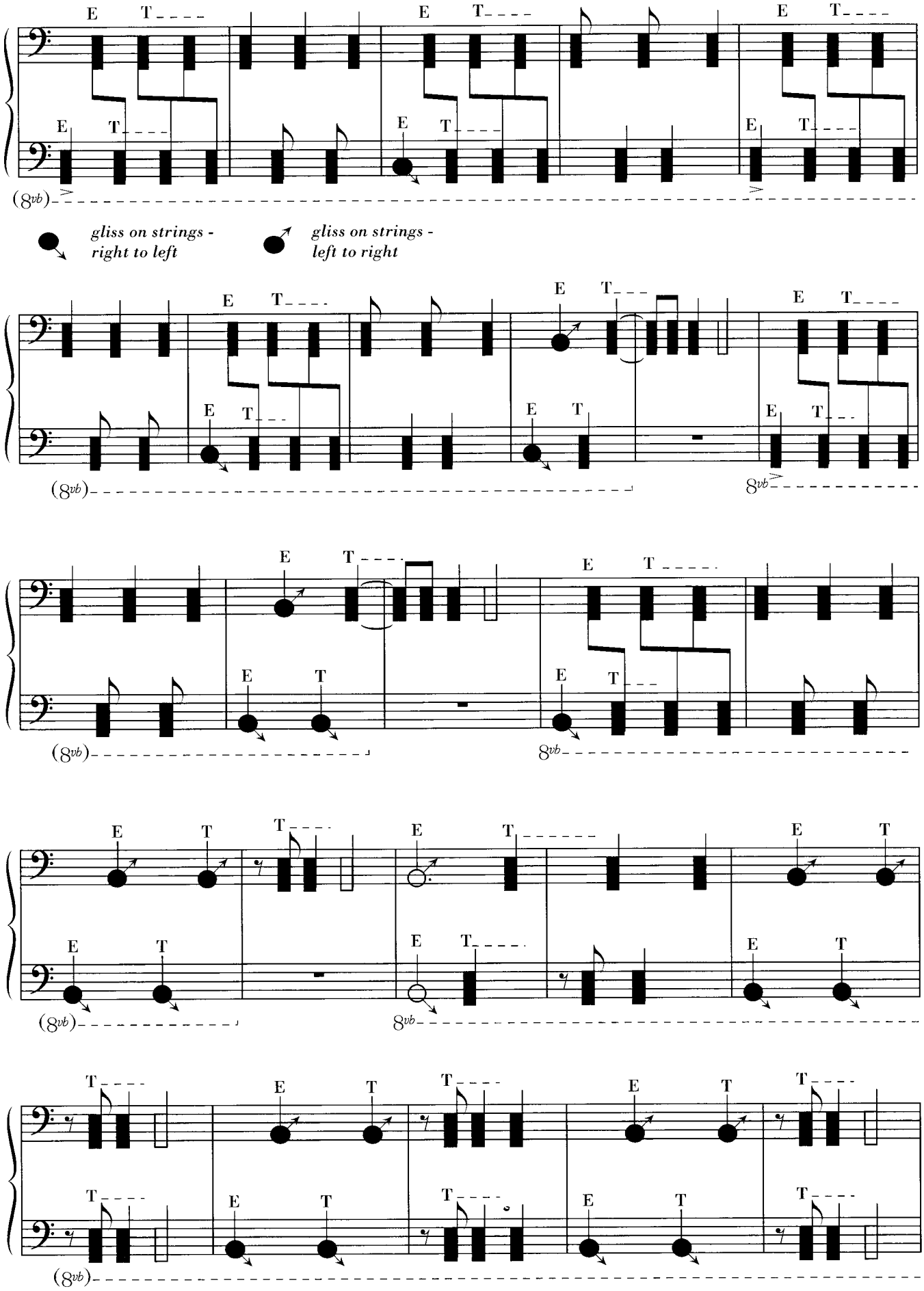

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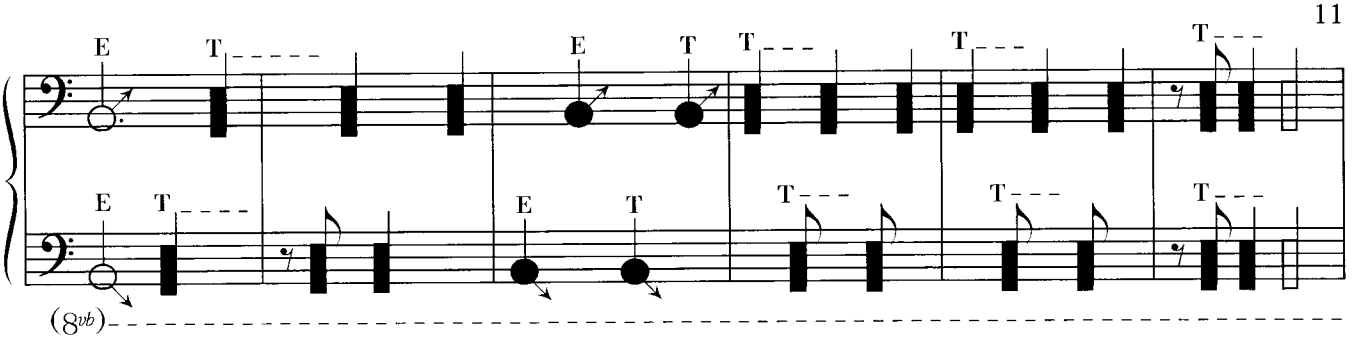

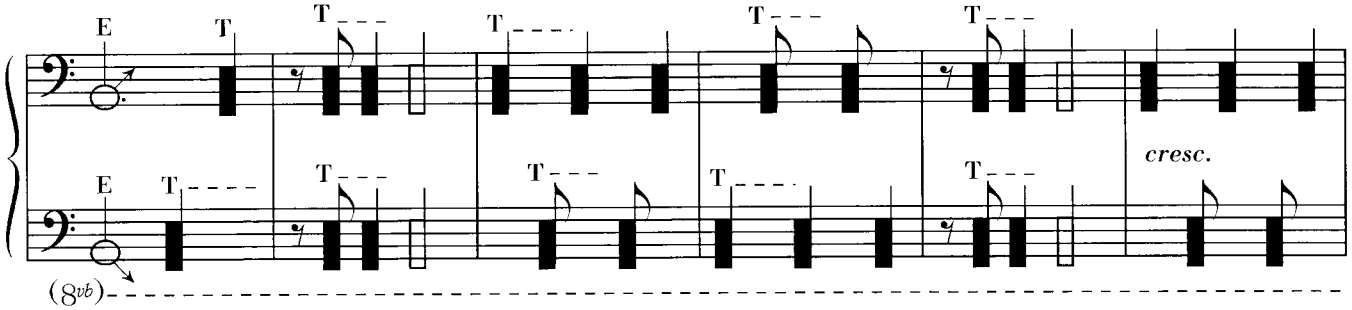

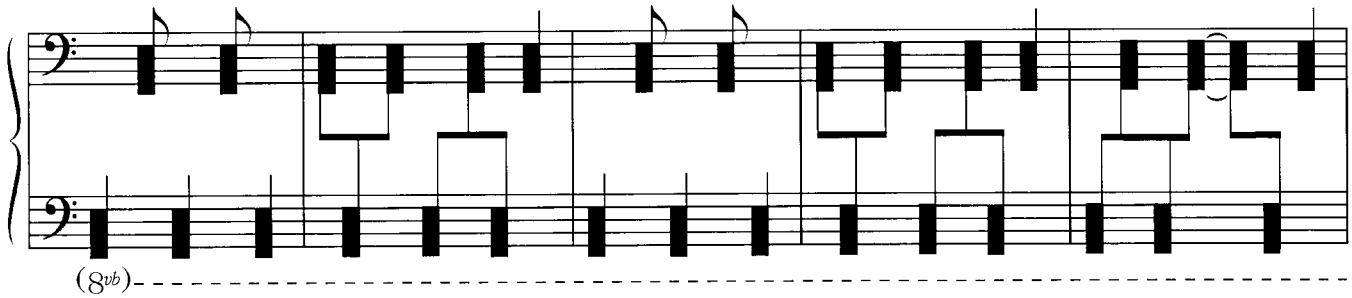

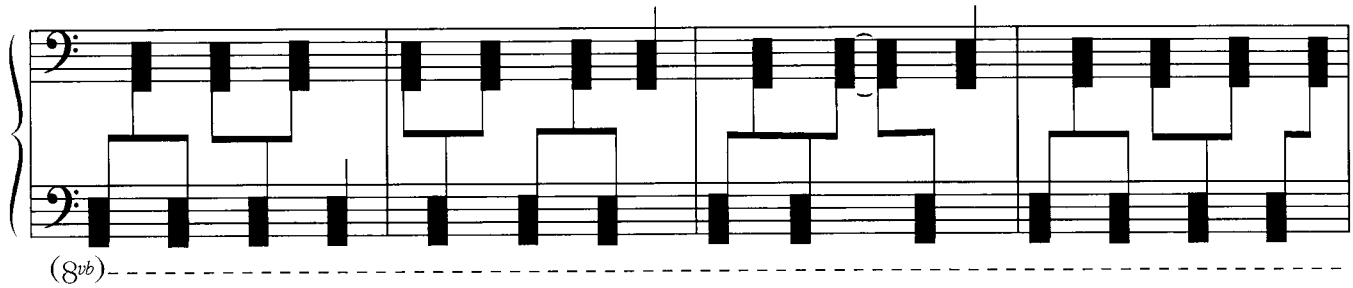

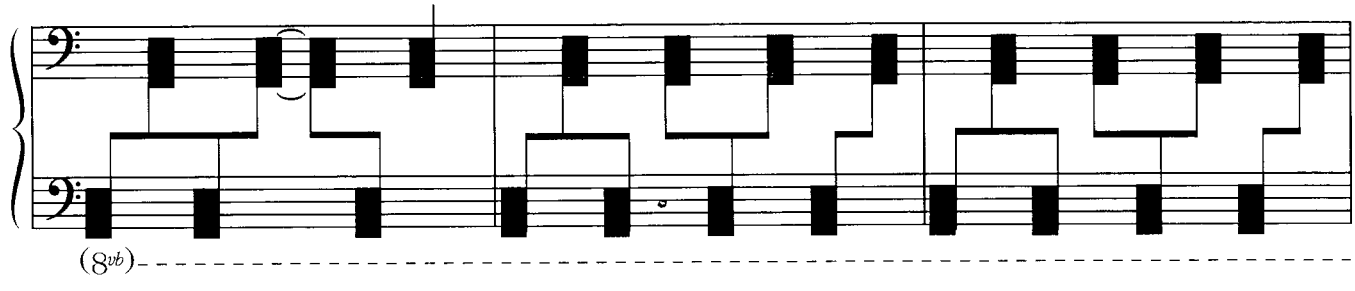

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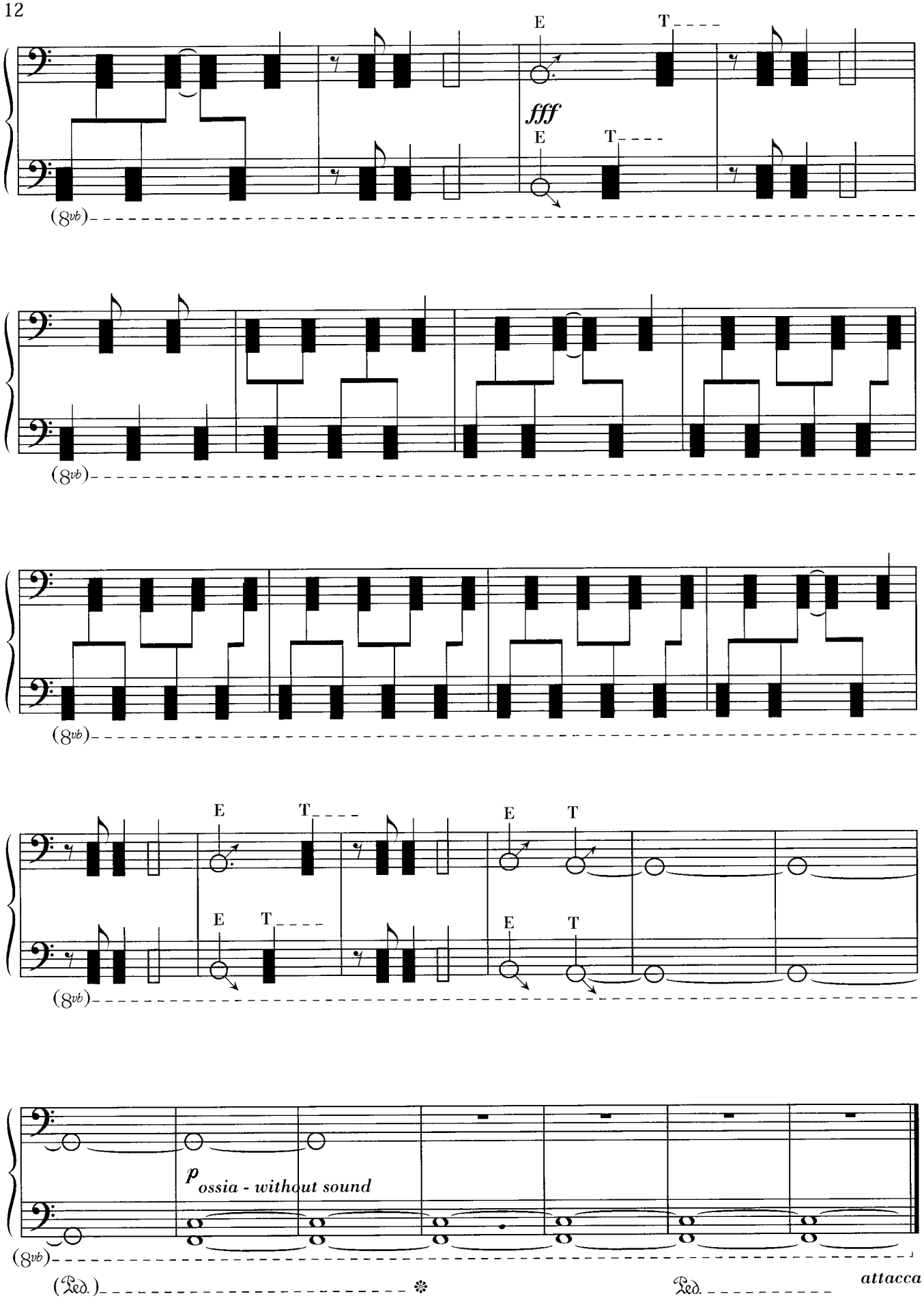

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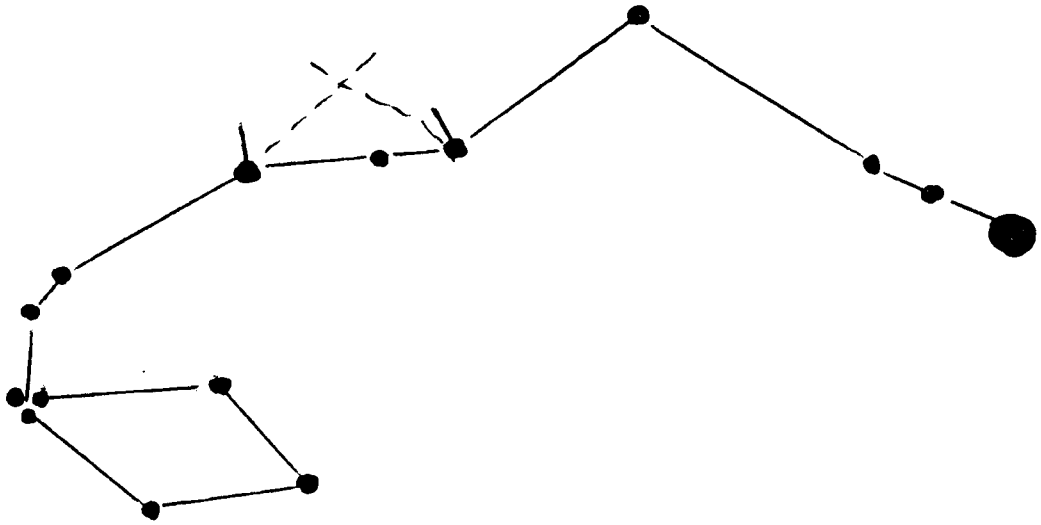
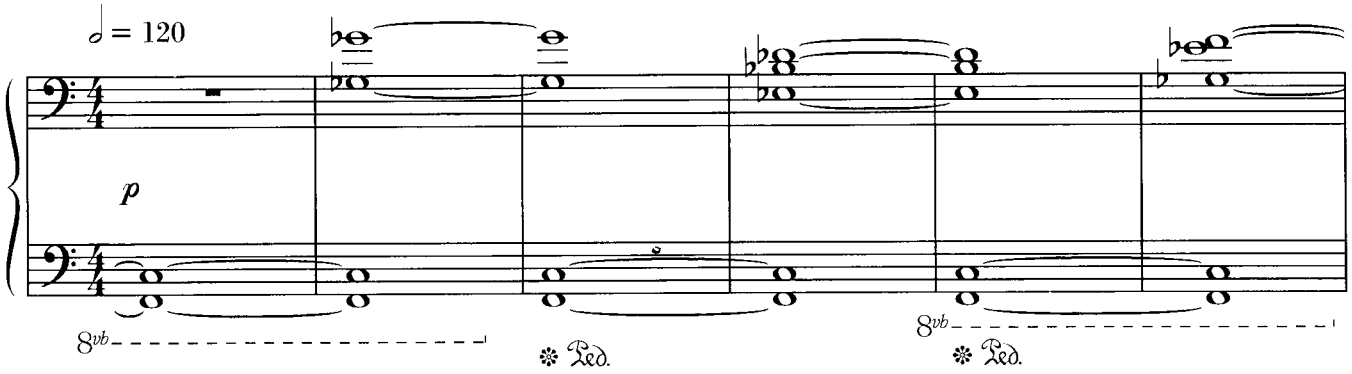
16. (38.) Carina - Single Gust

Kiil - üksik puhang



Urmas Sisask (1994-95)



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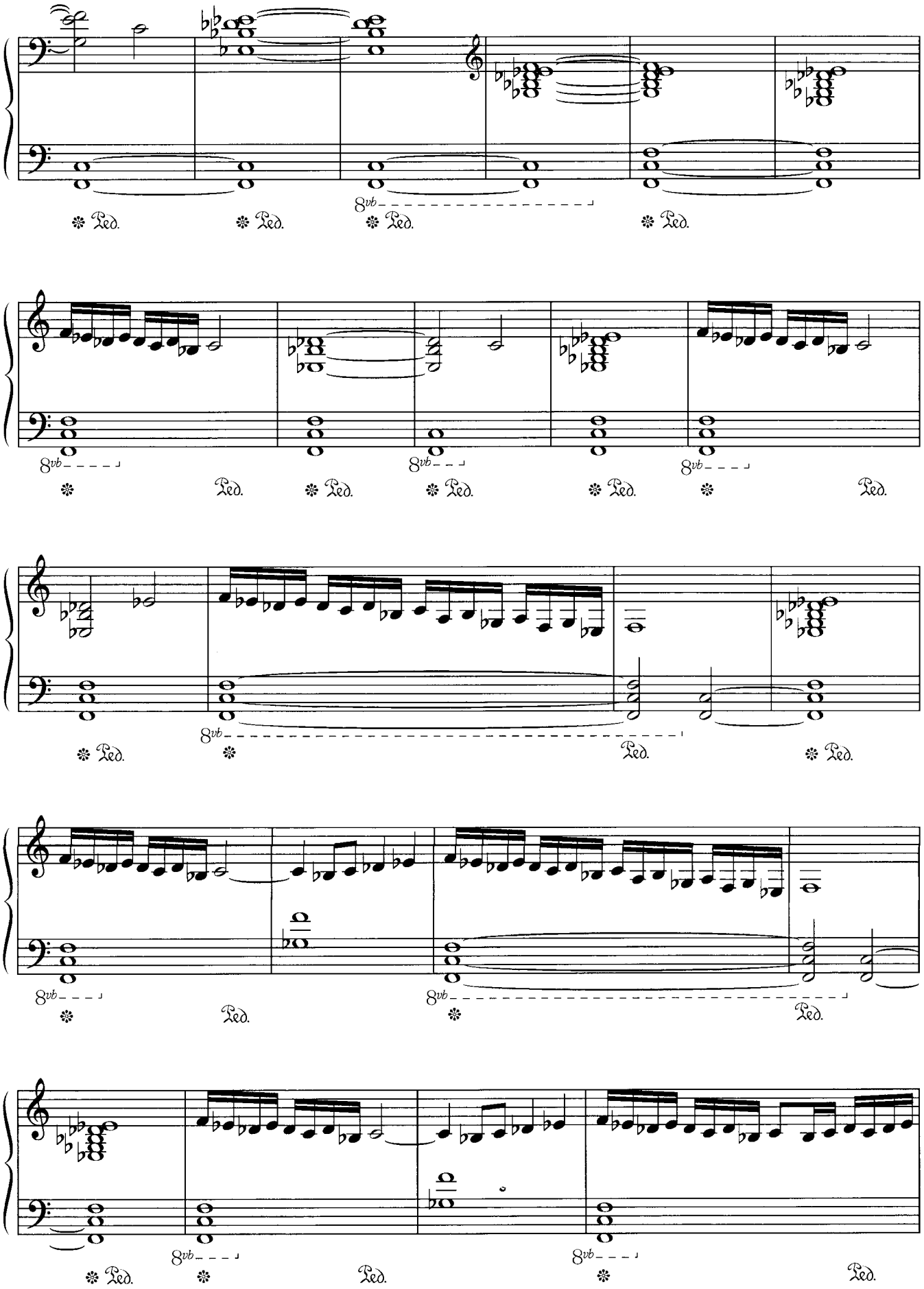

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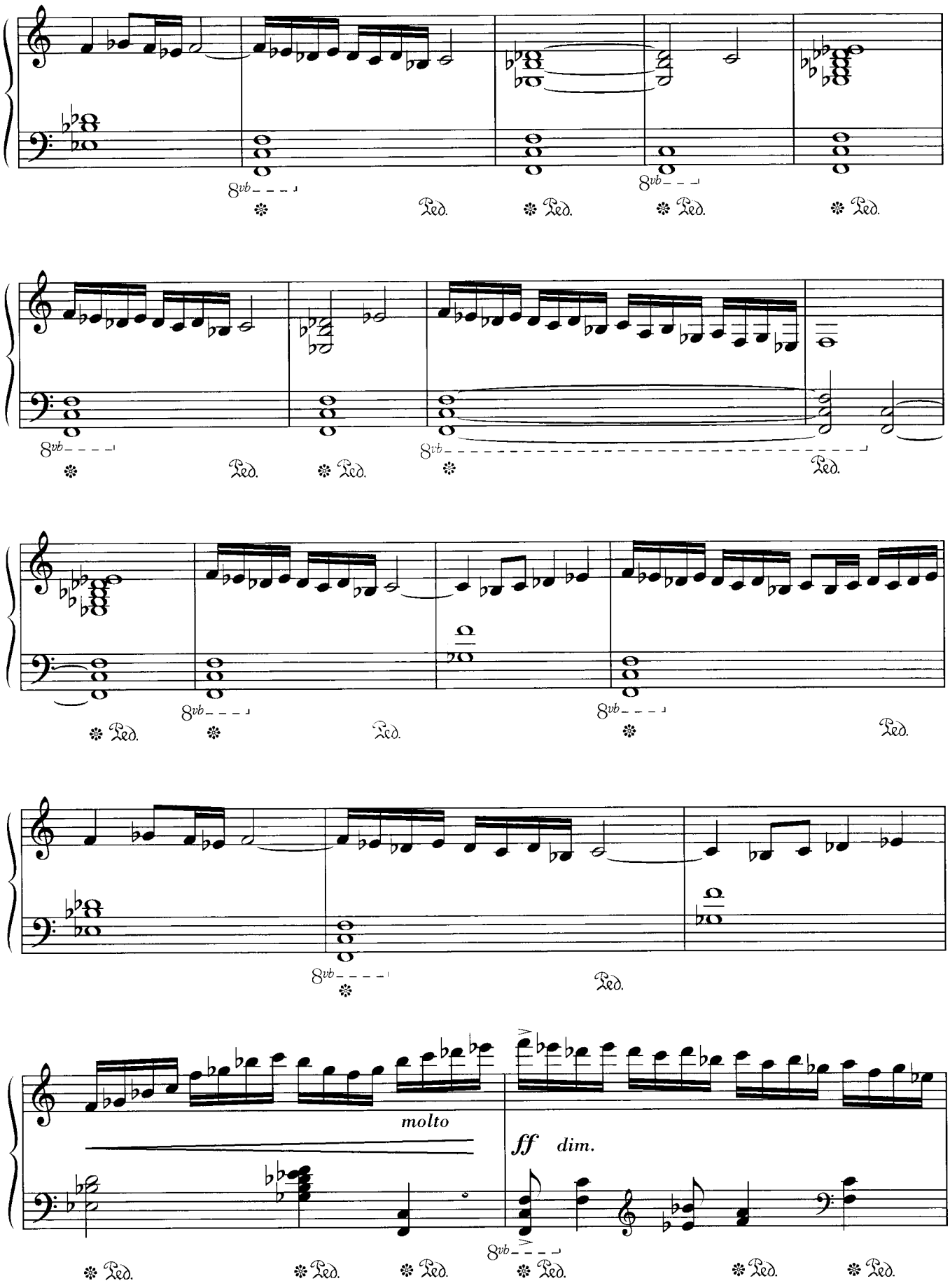

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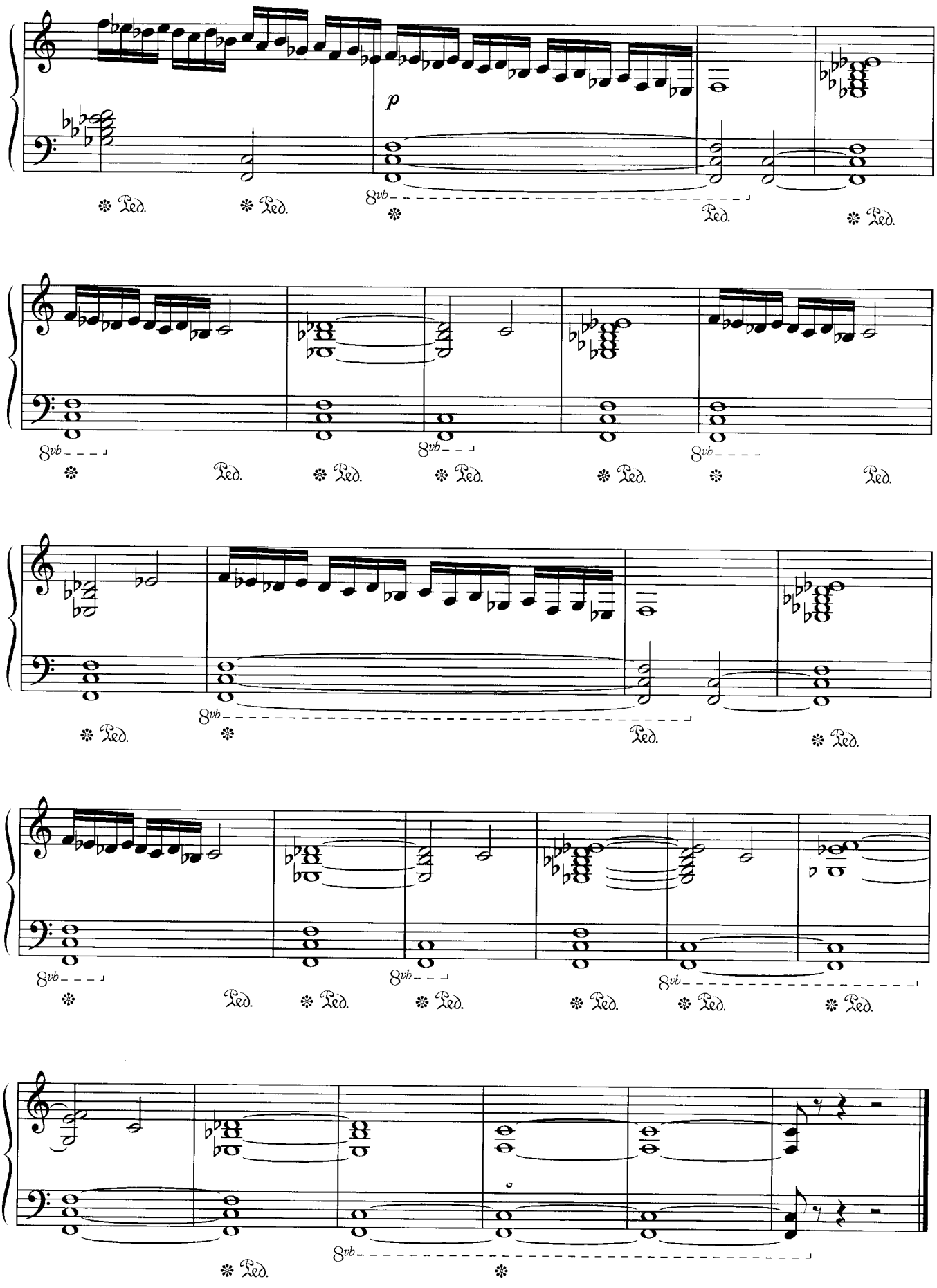

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There are considerably less conspicuous constellations in the southern skies than in the northern, which makes it more difficult to memorise them. Astronomers have divided the more conspicuous star formations (such as the magnificent celestial string under Canis Major) into different lists, and therefore different parts of the cycle contain similar musical images, while each one of them may contain many different moods.
Telescopic observations (open clusters in Centaurus and Tucana, the 'Jewel Case' in Crux) as well as visual ones (the 'Coalsack' in Crux, the Magellanic Clouds) have served as the basis for composing the cycle. It represents parts of the sky as laid down by the astronomers, and not the illusory constellations.

Urmas Sisask

Interlaced Galactic Fantasy in four parts

Large Magellanic Cloud
Small Magellanic Cloud
The Coalsack
The Jewel Case

The Aboriginal Myth about the Coalsack

In the southern skies we can find two pale hazy cloud-like parches. In 1519-1522, as Magellan's ships were sailing the southern seas, his historiographer Pigafetta detected two peculiar clouds that did not move with the wind and that accompanied the sailors during the whole of their voyage. The Large and Small Magellanic Clouds, as they are called nowadays, are our nearest irregularly shaped galaxies. So, these Clouds and the Milky Way form a triad that serves as the basis for the four-part Interlaced Galactic Fantasy.
The Milky Way has fascinated people throughout millennia. The most remarkable part of the Milky Way in the southern sky is in the area around Crux. Here we can discern with a telescope a peculiar A-shaped star cluster where each star has a different colour, thus making up a lovely 'jewel case' of stars that, although at different distances from us, are as if assembled there by chance. Near the Jewel Case, we can see with our bare eyes a dark patch in the Milky Way, similar to the Small Magellanic Cloud, which is called Coalsack. This has given rise to numerous Aboriginal myths. According to several Aboriginal legends, the Coalsack was created from the souls of sinful women who were turned into black fish and are being cooked between two fires, Acrux and Mimosa, in Crux. One of the stories about the origin of Coalsack goes as follows:
In times immemorial, Wei the Cassowary and Joot-eetch the Cat were husband and wife. One day as Joot-eetch was out hunting, Wombat Wardu strolled out from the wood into their campsite where Wei was all alone. Wardu told the cassowary-woman to lie down and make love with him. The woman agreed. When the sun went down, Wei told Wardu to leave, saying, 'You must go; if Jooteetch finds you, he'll kill us both.' Wardu set out to leave, but before he did so, he coloured Wei with precious red ochre that was used at rituals. When Jooteetch returned, he asked how his wife had become ochre-coloured; Wei said she had found the colour. However, Jooteetch had noticed Wardu's footprints and made the woman tell the truth. When he heard what had happened, he said to his wife, 'Make a fire!' When fire was burning, he took his wife and threw into the flames, but Wei the Cassowary flew out of the fire and straight to heaven, where she became a dark patch in the Milky Way called wei mor (coalsack).

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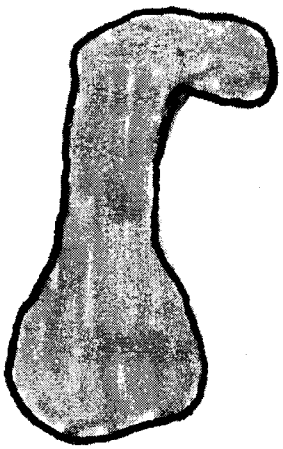
Interlaced Galactic Fantasy in Four Parts

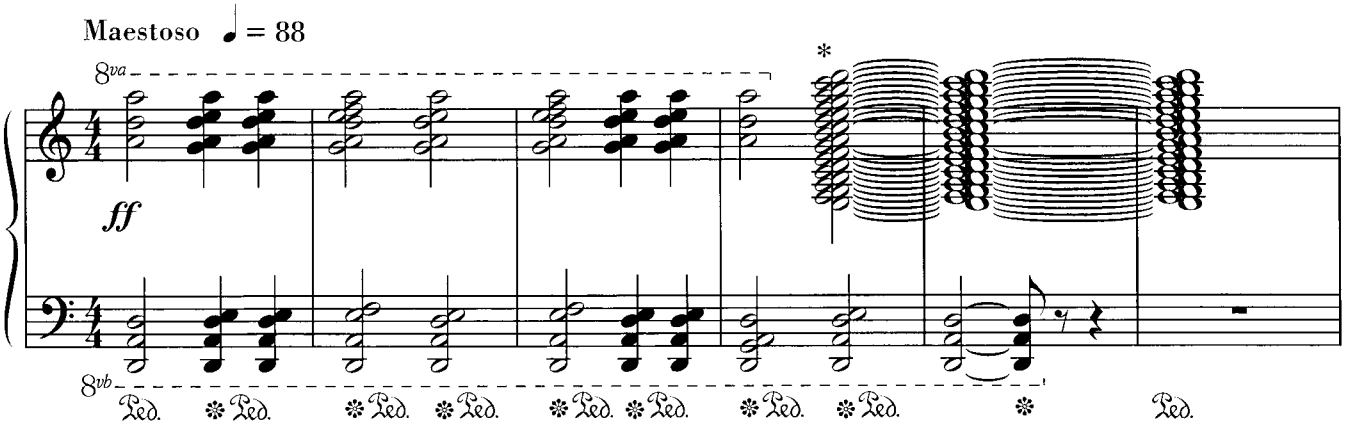
Põimitud galaktiline fantaasia neljas osas

1. Large Magellanic Cloud

Suur Magalhãesi pilv



Urmas Sisask (1994-95)



* Play with arm on white keys from "e"

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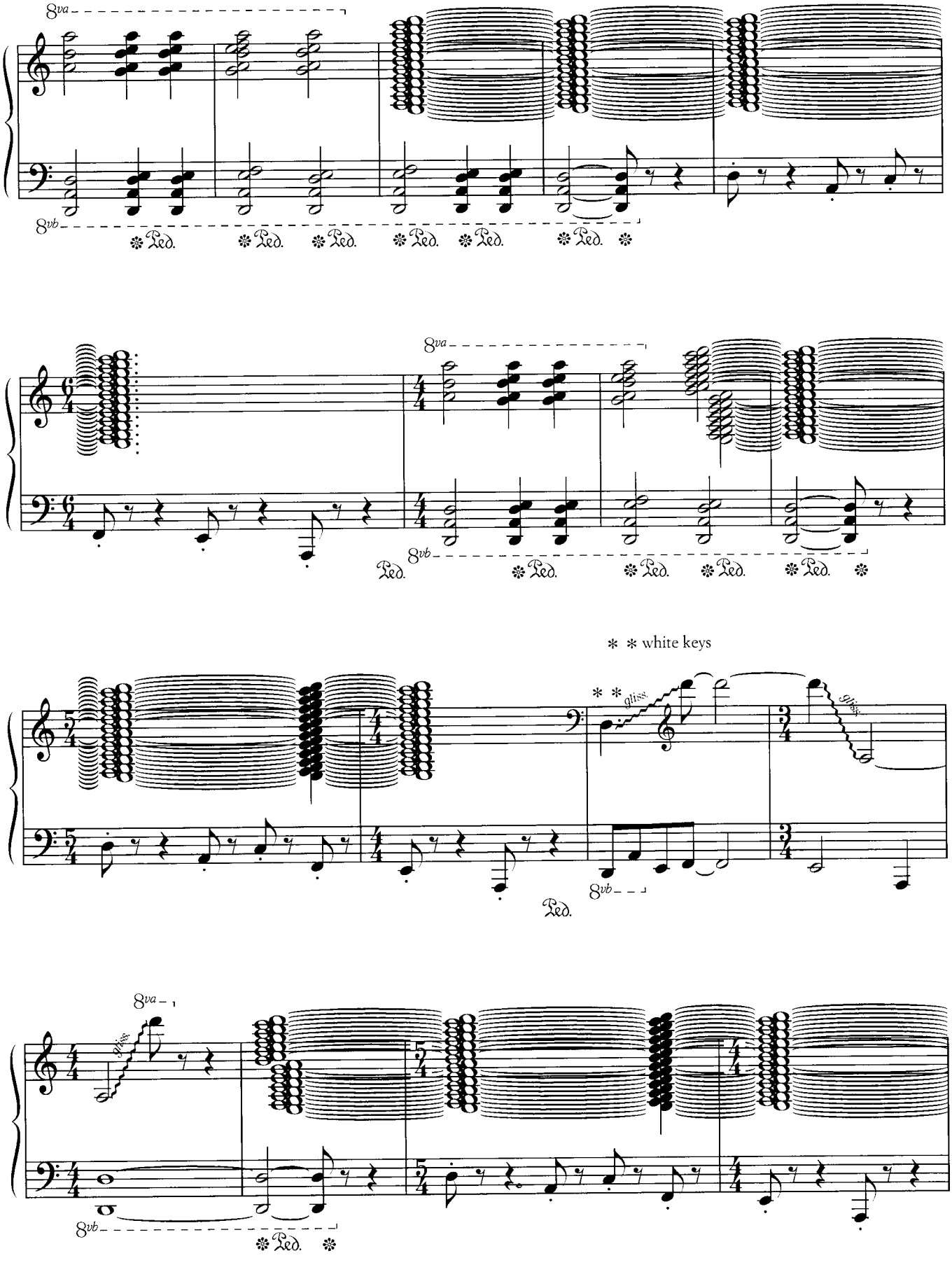

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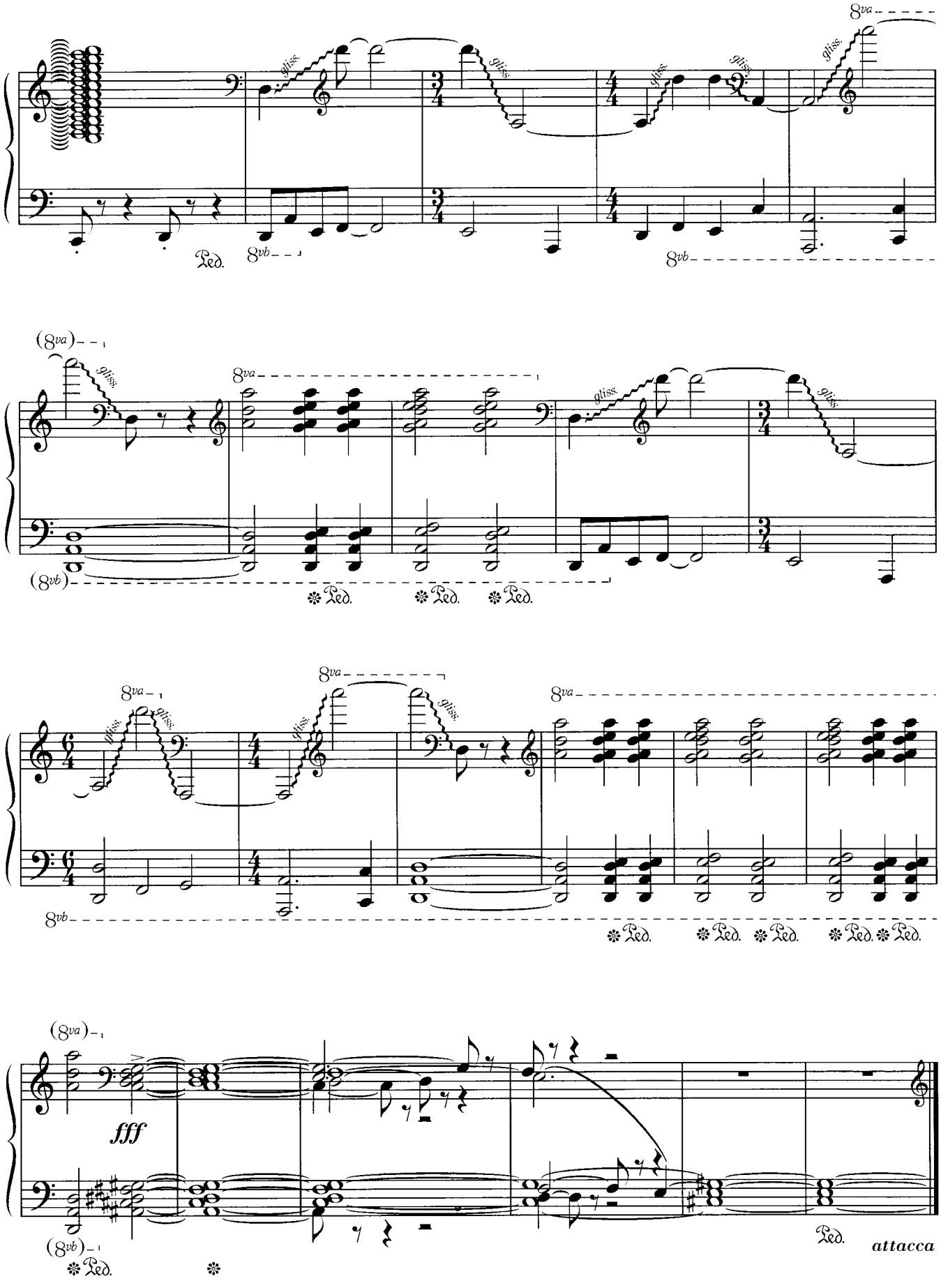

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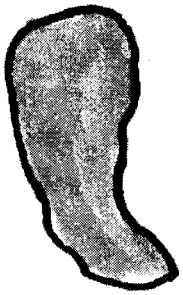
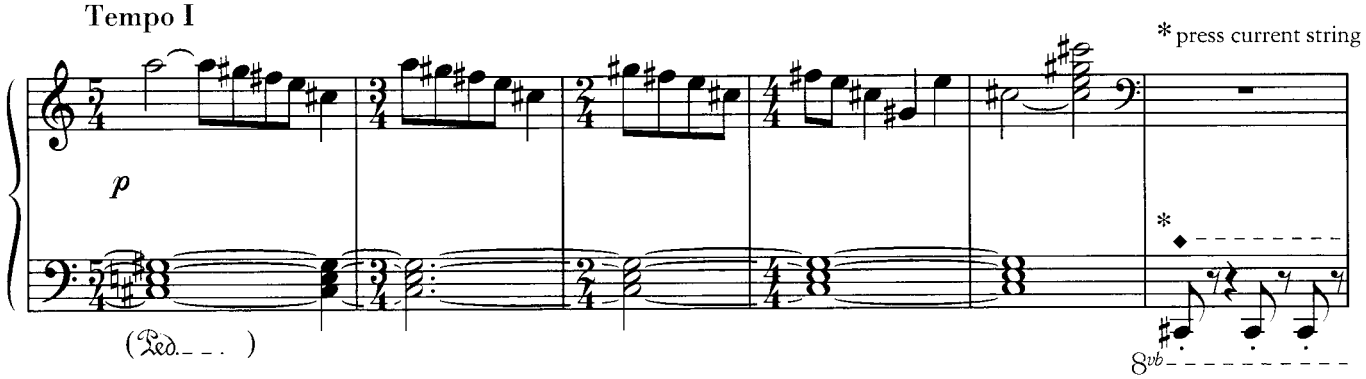
2. Small Magellanic Cloud
Väike Magalhãesi pilv



Urmas Sisask (1994-95)



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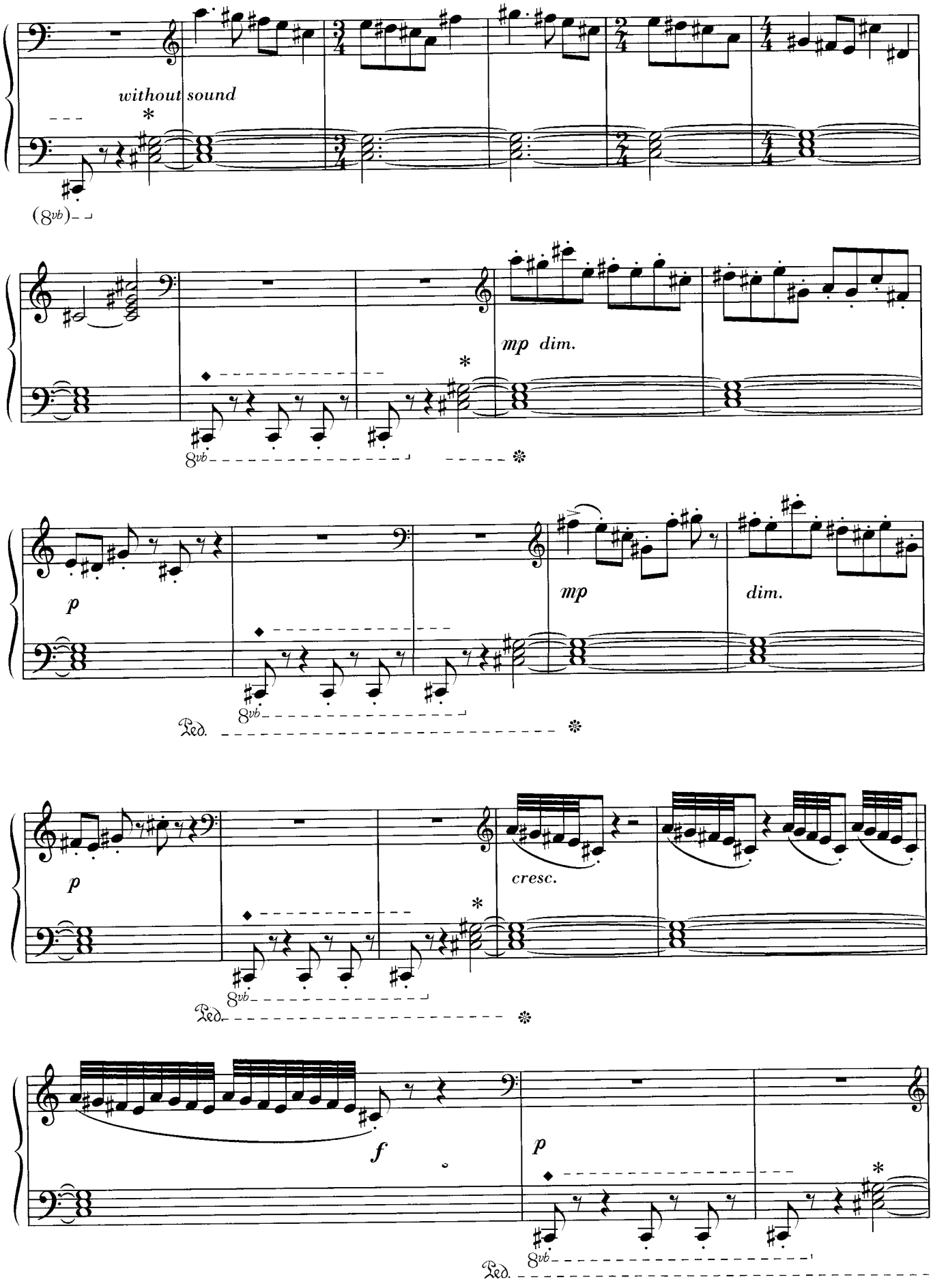

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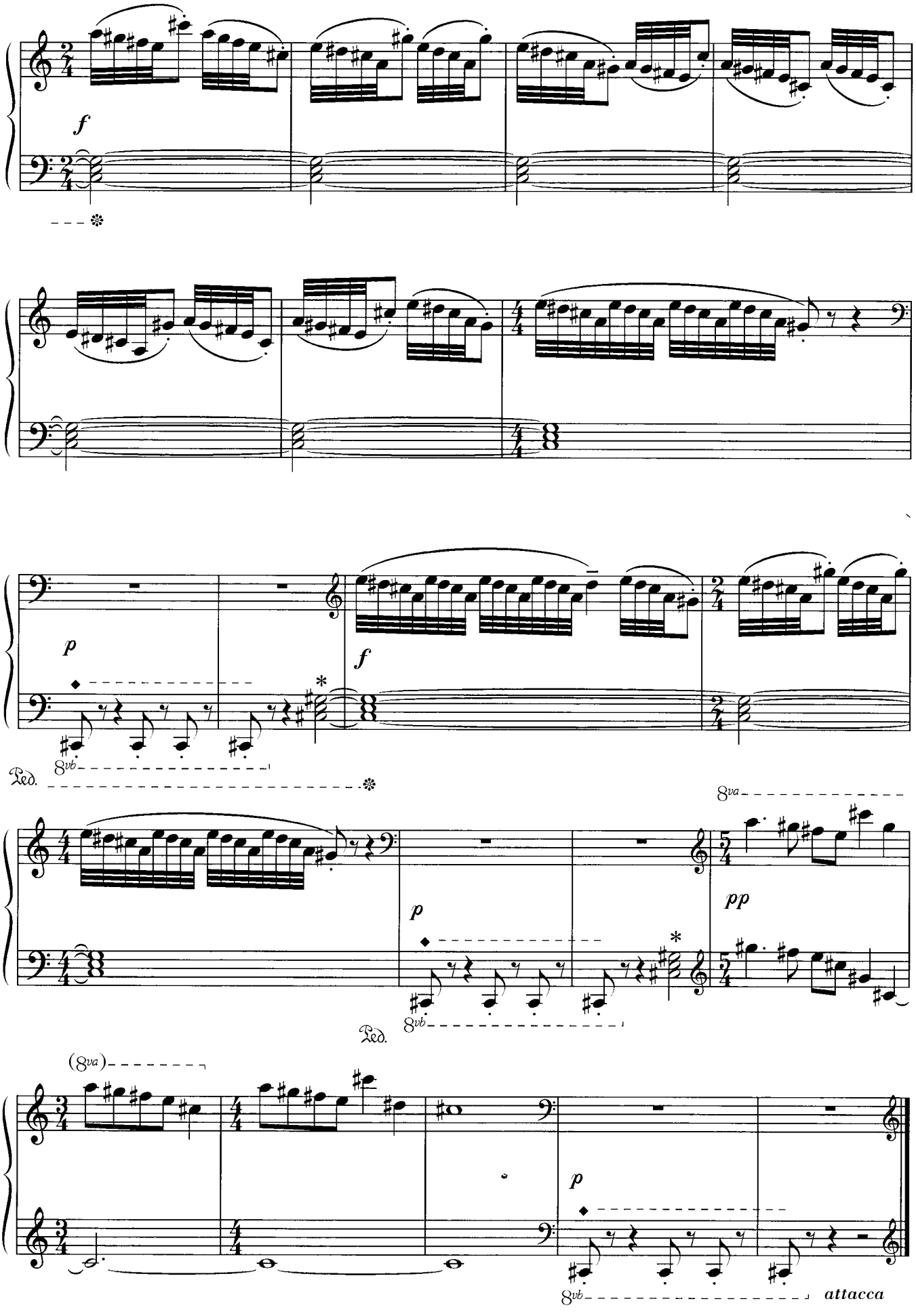

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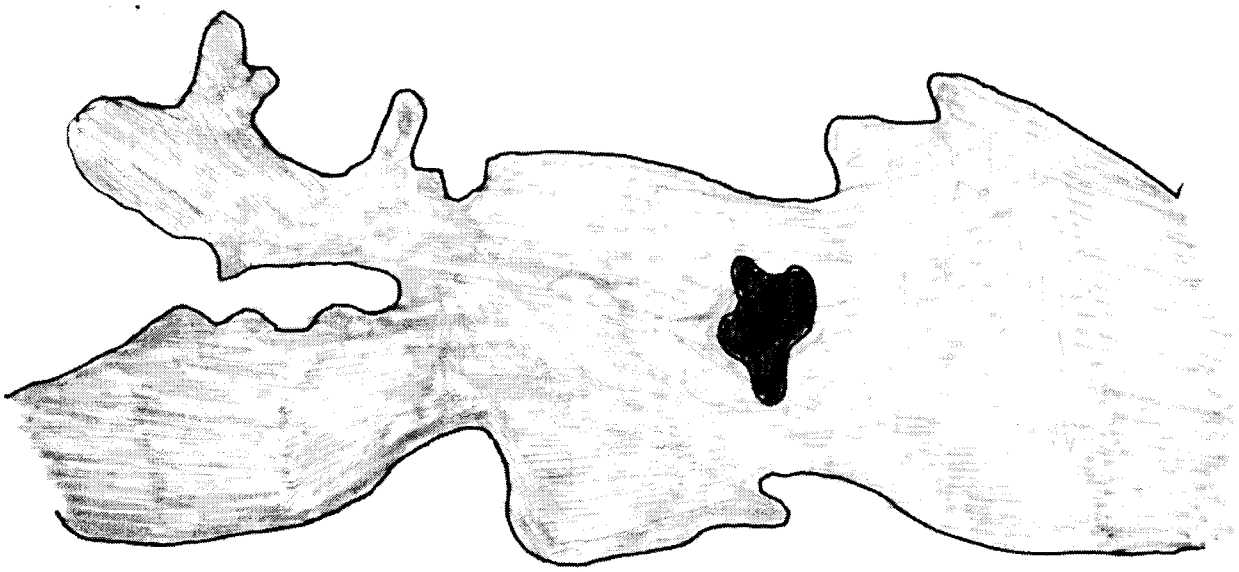
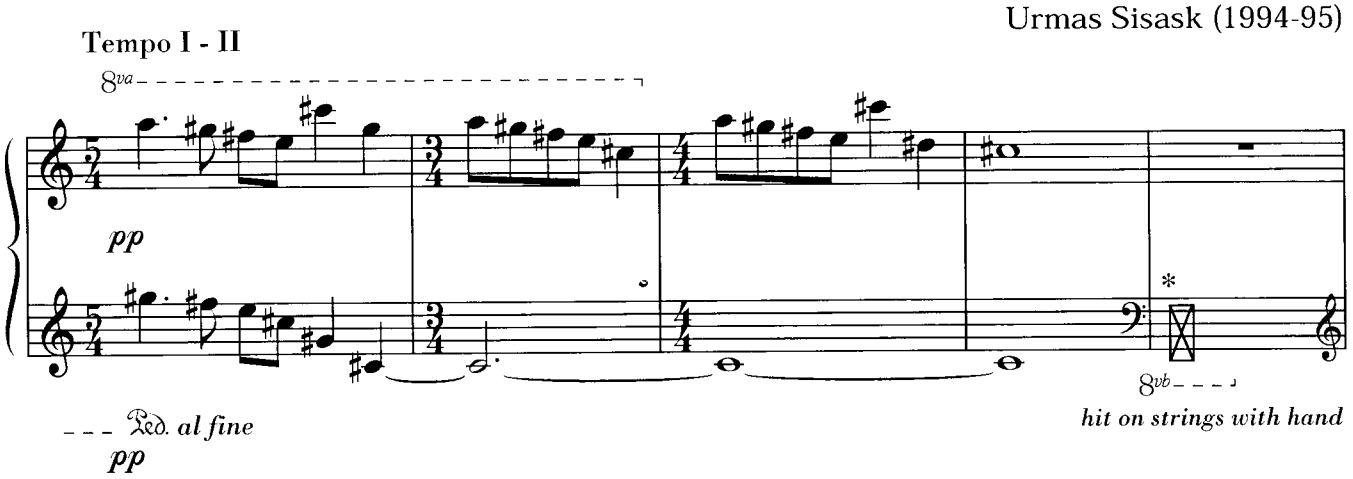
3. The Coalsack

Söekott



Urmas Sisask (1994-95)



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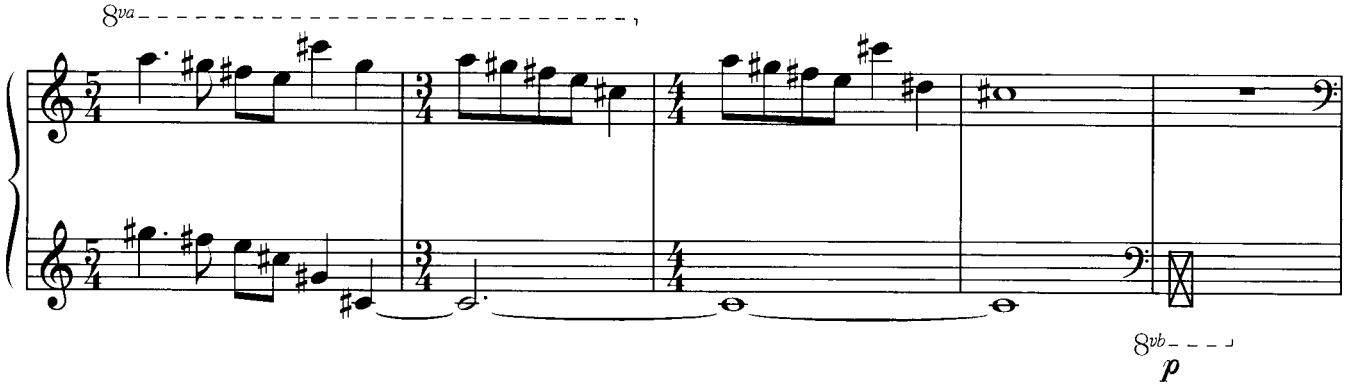
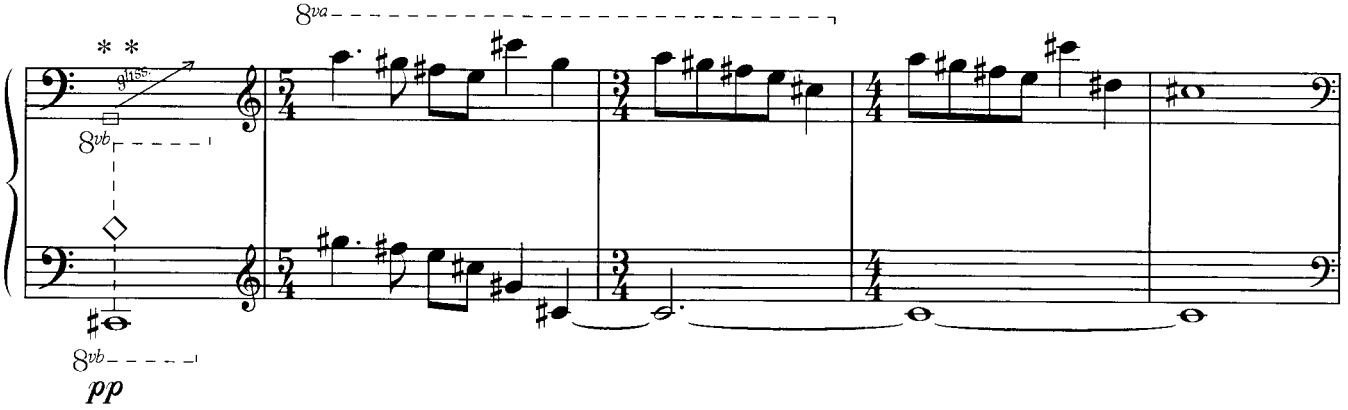
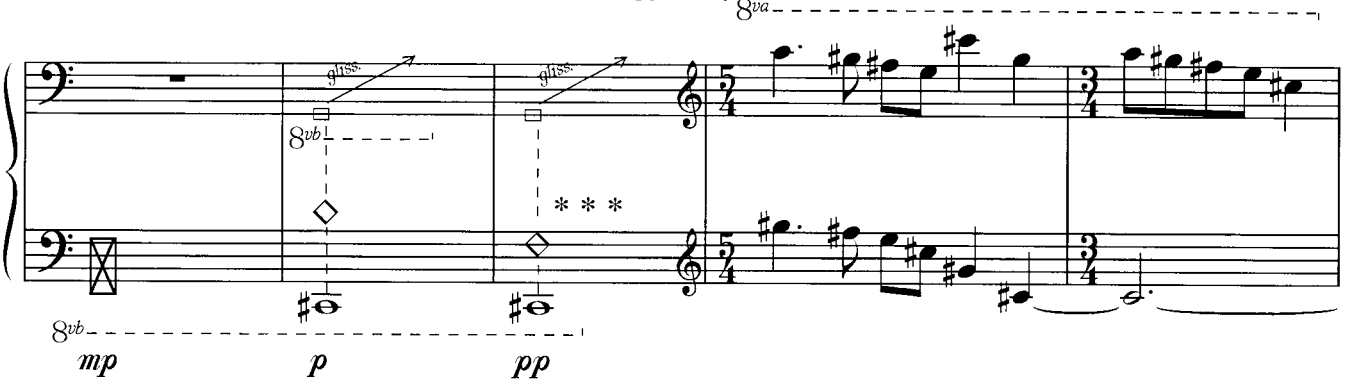
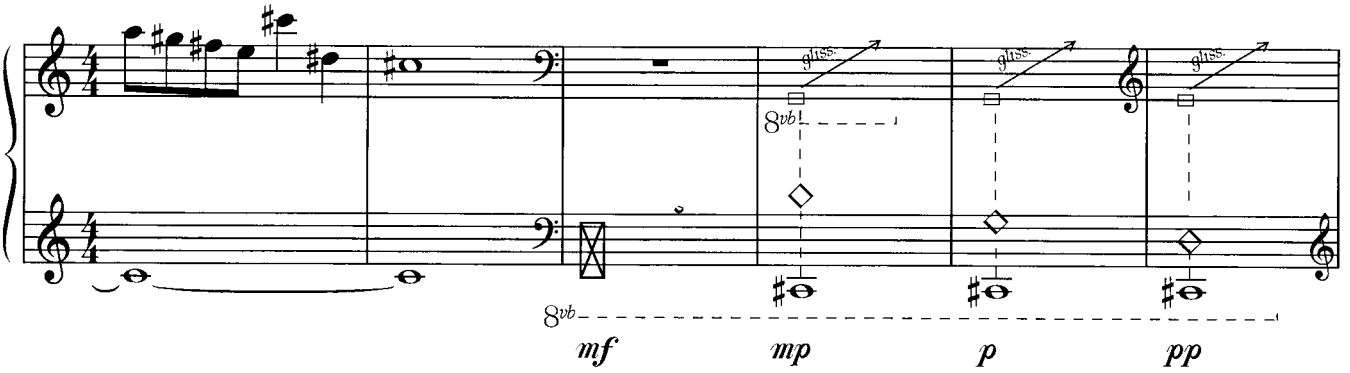


* * *snap current string with left hand (close to hammers)*
in the same time glissando on low strings with right hand



* * * *snap current string from afar hammers*





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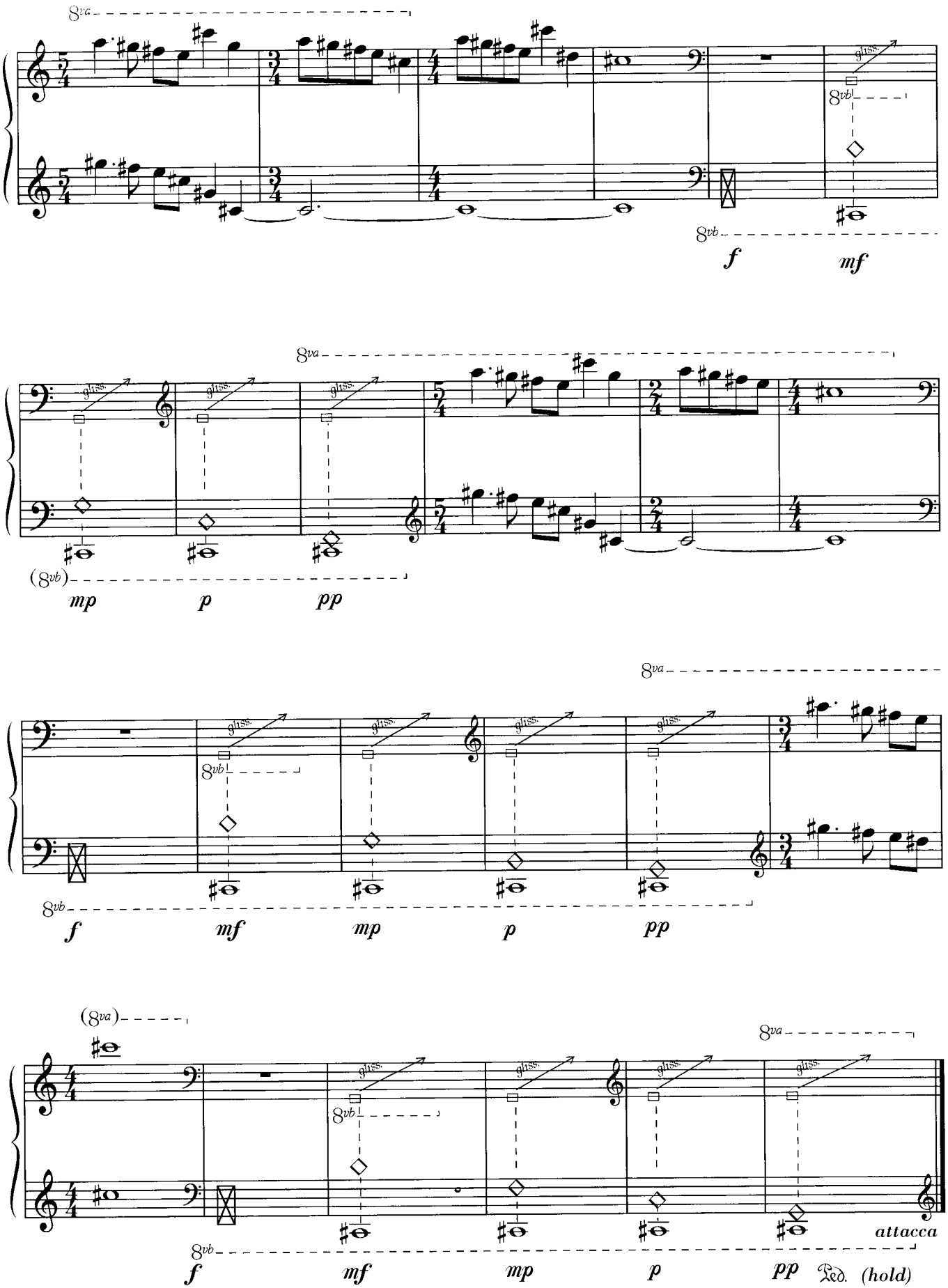

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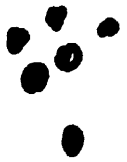
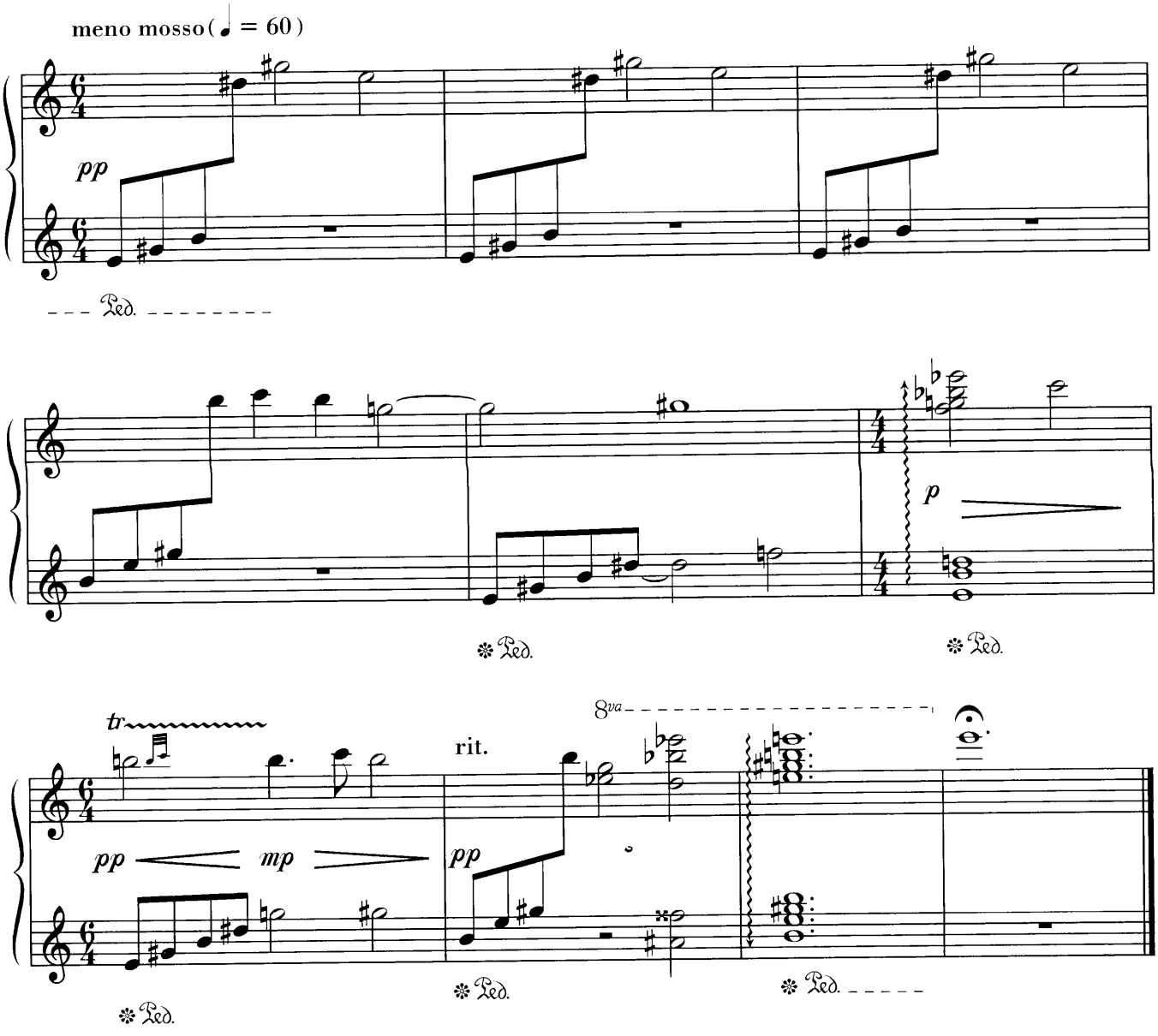
4. The Jewel Case
Juveelikarp



Urmas Sisask (1994-95)



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Urmas Sisask

Tucana - Straying
Indus - Visions - Dancing Dwarves

Aboriginal Myth about Inua's Ladder

The constellations ofTucana ('Toucan'), Indus ('Indian'), Ara ('Altar') and Dorado ('Goldfish') are situated in different parts of the sky, forming a long ladder from the Milky Way under Scorpius arching through the Small Magellanic Cloud to the Large one.
Old Opossum Man Kapili, his wives - two crow-women - and their brother lived on the shore of Arnhem Land. One day when Kapili had quarrelled with his wives over food, the old man sat into his canoe and rowed to a far-off island to visit some friends. In the meantime, the brother and sisters, bored of fruits and wanting to taste something else for a change, had built a weir in the mouth of a nearby river, catching so many fish that when they had eaten it all, discarded fish-bones were scattered all over their campsite. After a few days Kapili returned and rold his wives to give him something ro eat. Annoyed, the wives refused, saying that if he wanted to eat he should find some himself. After his long canoe trip, the old man was too weary to go hunting; se sat down by the fire and fell asleep.
Seeing this, the wives took a wooden plate, filled it with glowing embers and smouldering pieces of wood from the fire, and cast these on the naked body of the man. Screaming with pain, Kapili dashed into sea in an attempt to ease the suffering; the women, knowing that their husband would not fail to take revenge, fled to the woods.
Hearing screams and noise from the campsite and not wanting to become a part in a family quarrel, Inua made a ladder from the fish-bones scattered on the ground, and climbed up to heaven. Hearing that Kapili had killed his sisters for their cruelty, Inua again descended to earth and buried their bodies in heaven where rhe brother and sisters became stars in the sky.
Since then, the crow-women and their brother have been living in heaven, manifesting themselves to us even today. As dim stars or dancing dwarves, every day the crow-women seem to be gathering their food from the Milky Way around the constellation of Ara, and every night sitting quietly near the Magellanic Clouds where they are safe from the revenge of the cross Opossum Man Kapili, roaming on earth.

Ara - Exuberance
Dorado - Delight in the Mist

Aboriginal Myths about the Men of the Milky Way

That women have often been the cause of hatred and confusion, can be seen from the myth from Melville Island: in former times, the men of Maludaian tribe used to sneak into the bush with other women, although they had their own wives. Their behaviour caused much jealousy and bickering, until finally a fight broke out where a few men were killed. After that, the Maludaian tribe went up to heaven; their men became the Milky Way and their women bright stars.
When Wuriupranala the Sun-woman disappears behind the horizon at night, and the light of her torch is quenched, the men of the Milky Way go in a big gang over the sky to visit their wives. Every evening the men of Maludaian wipe the sweat from their bodies. The sweat falls on the eyelids of the Aborigines, making them so heavy that soon they will fall asleep under their simple bark coverings. The next morning as the stars of the Milky Way are beginning to fade and the first rays of the Sun-woman appear in the East, the gentle melodious call of Tukumbini the honey-eater awakens the Aborigines to a new day's work.

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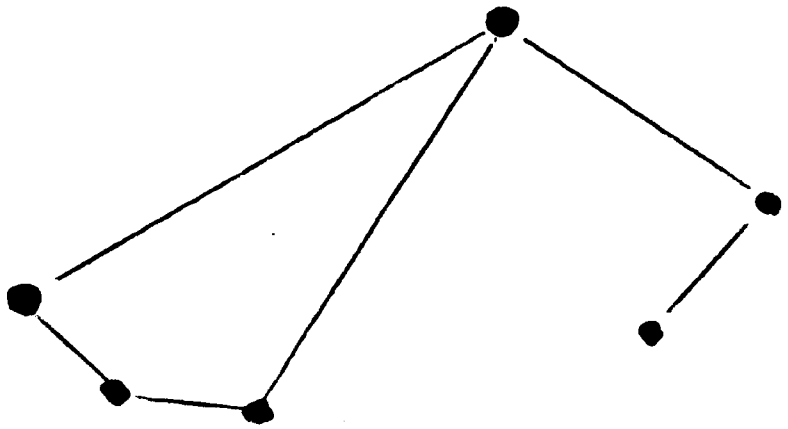
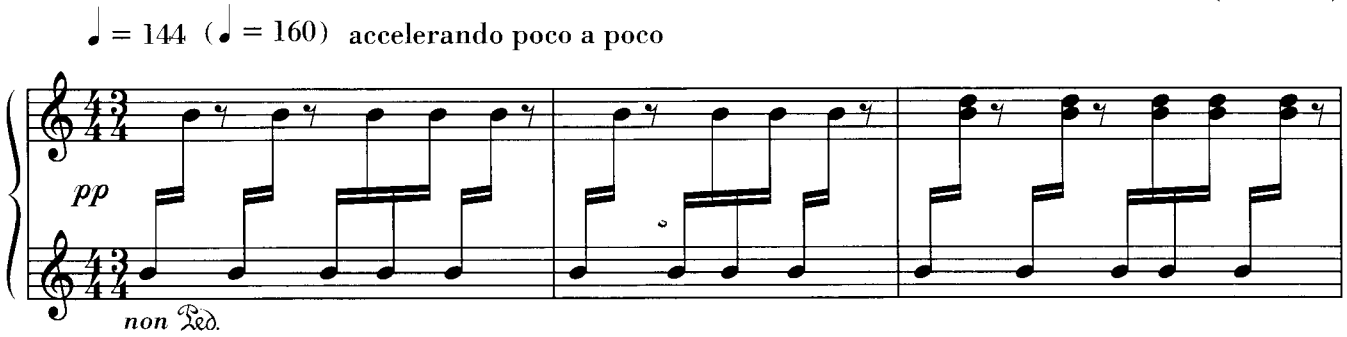
17. (39.) Tucana - Straying
Tuukan - Ekslemine



Urmas Sisask (1994-95)



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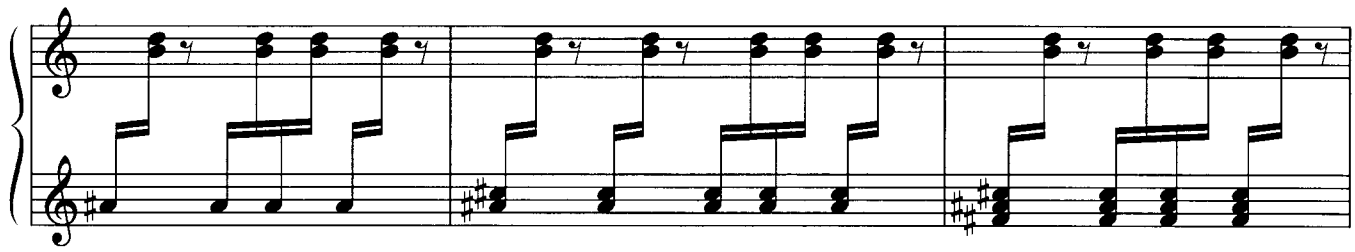

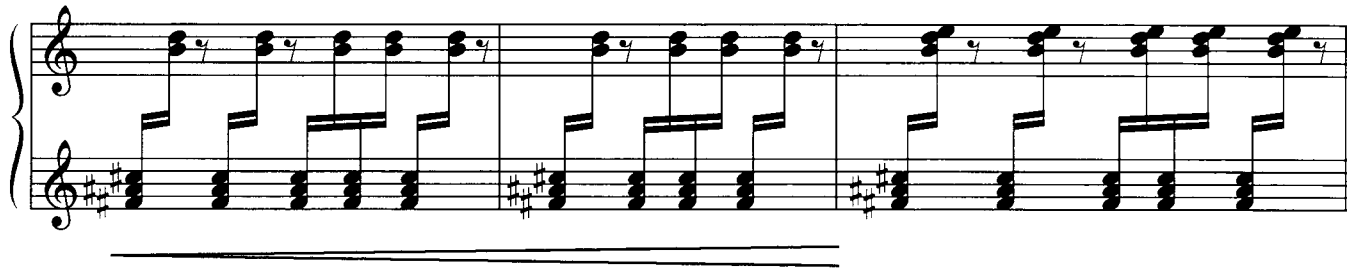

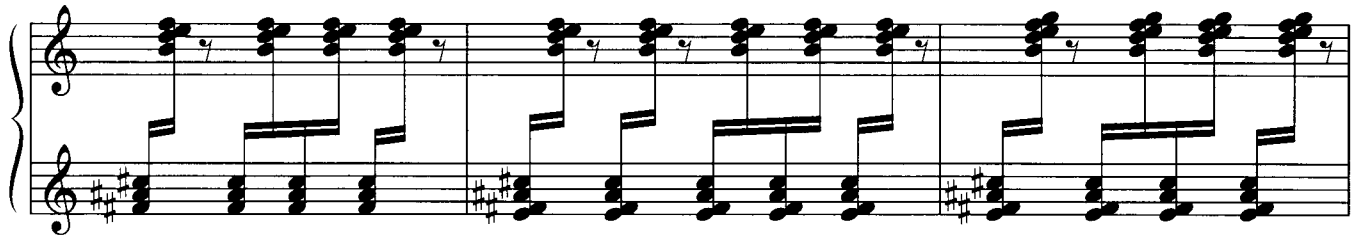

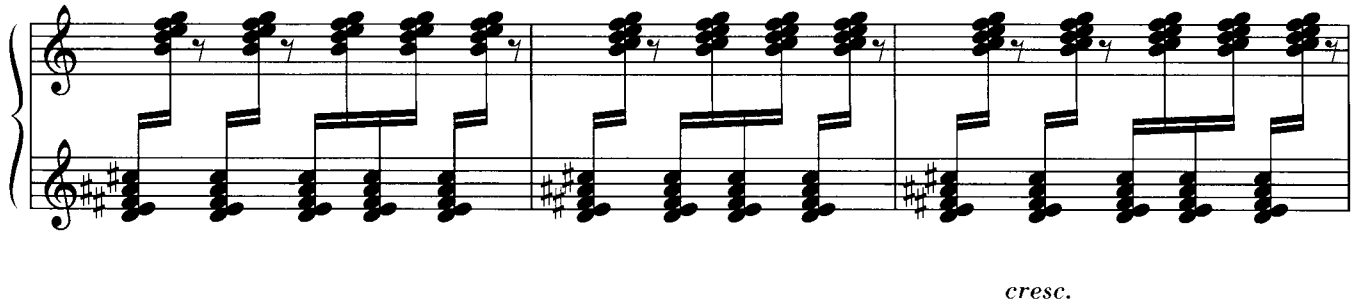

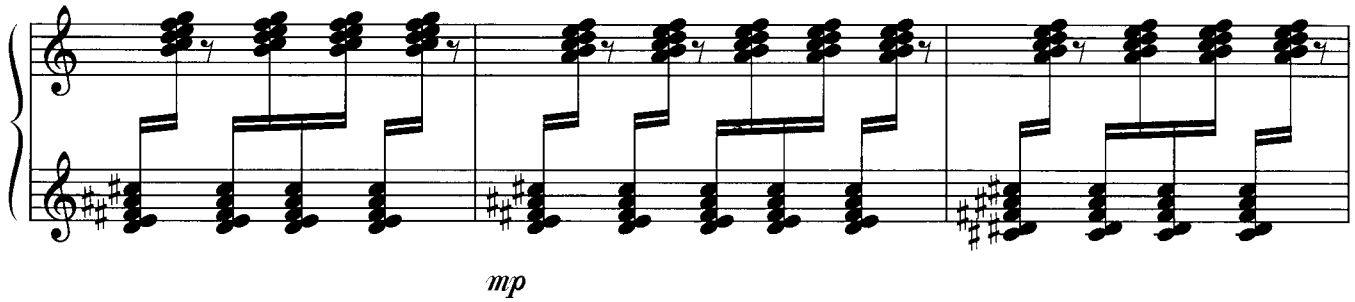

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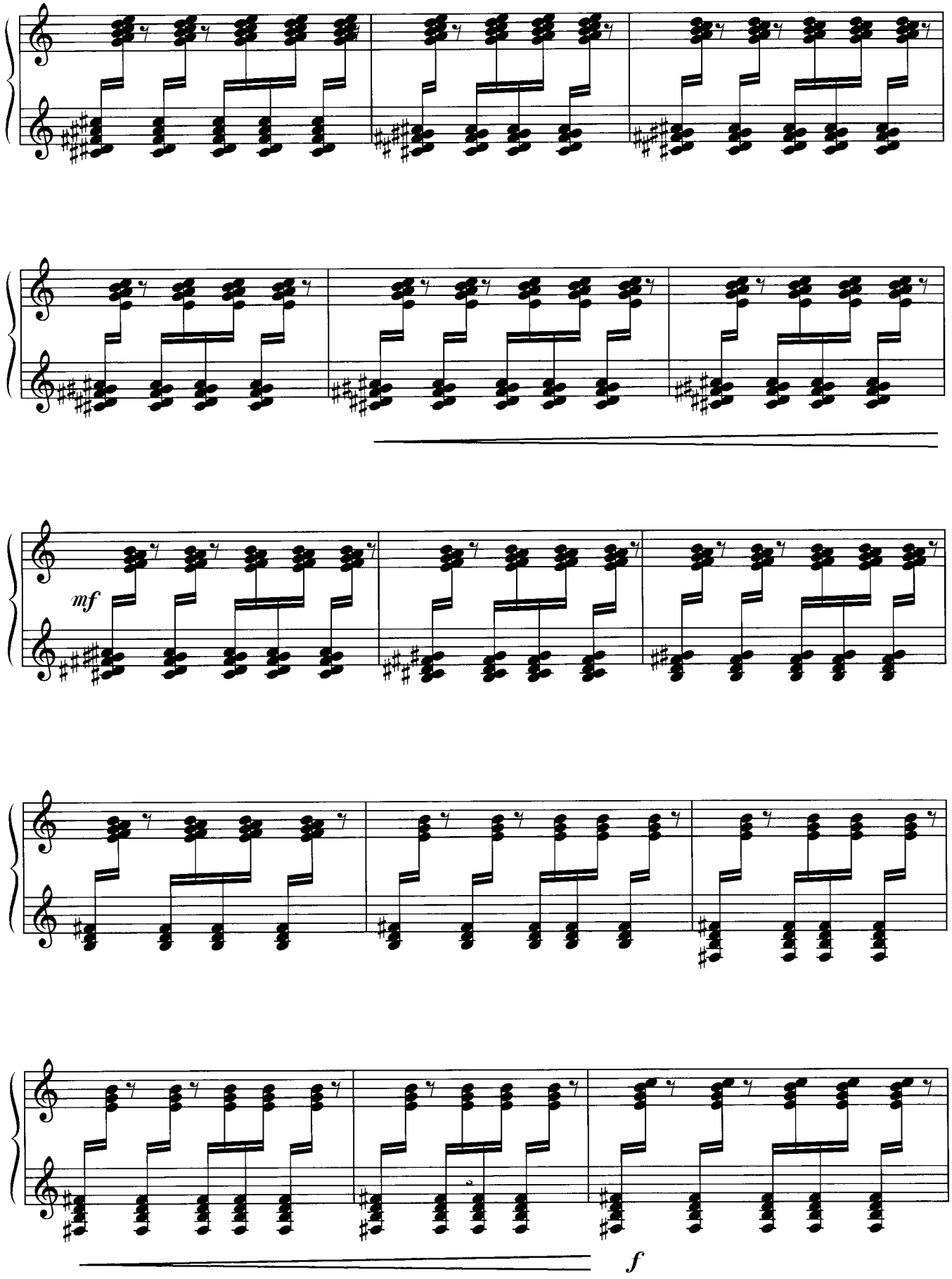

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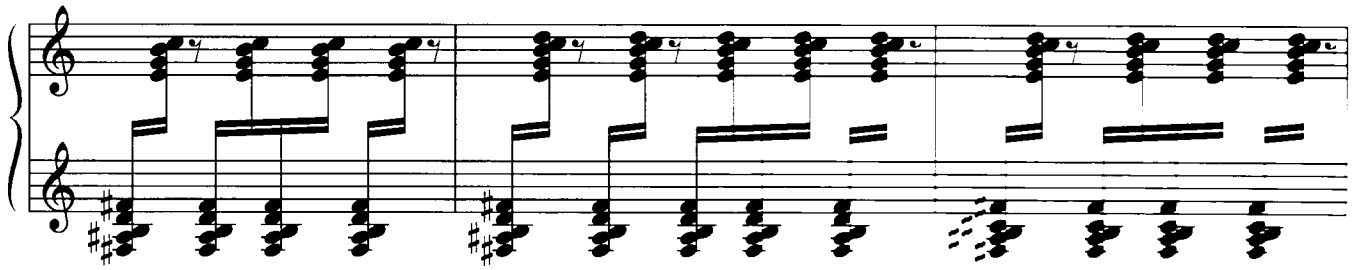

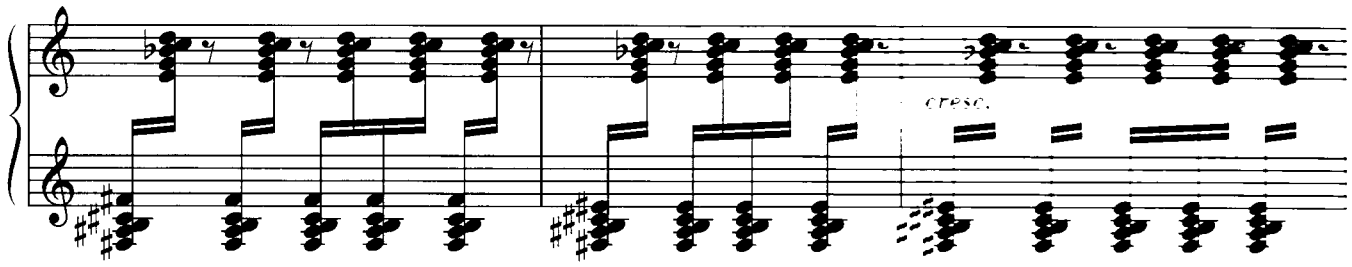

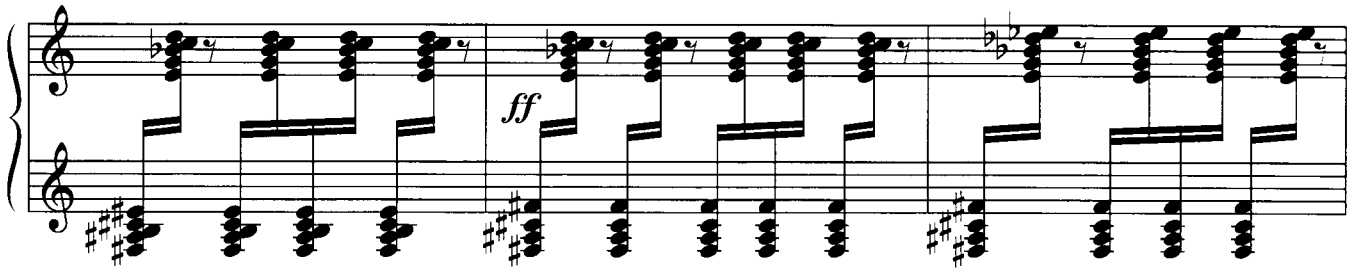

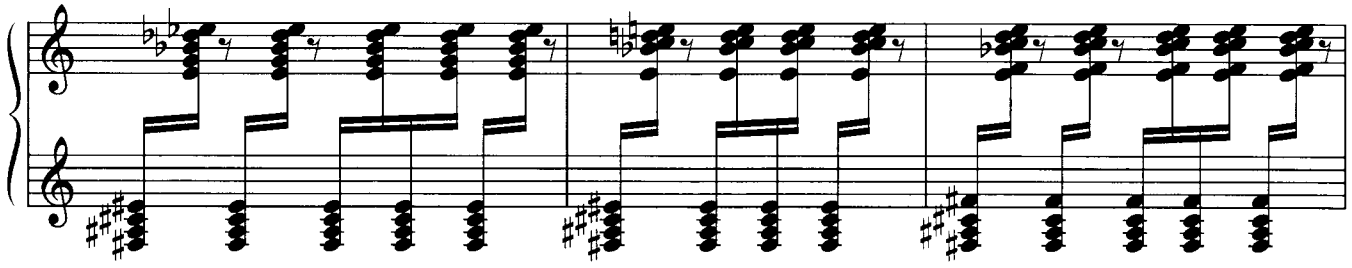

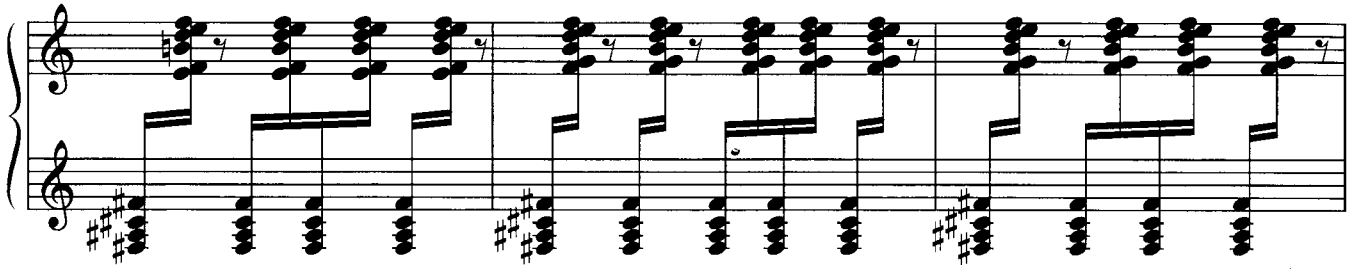

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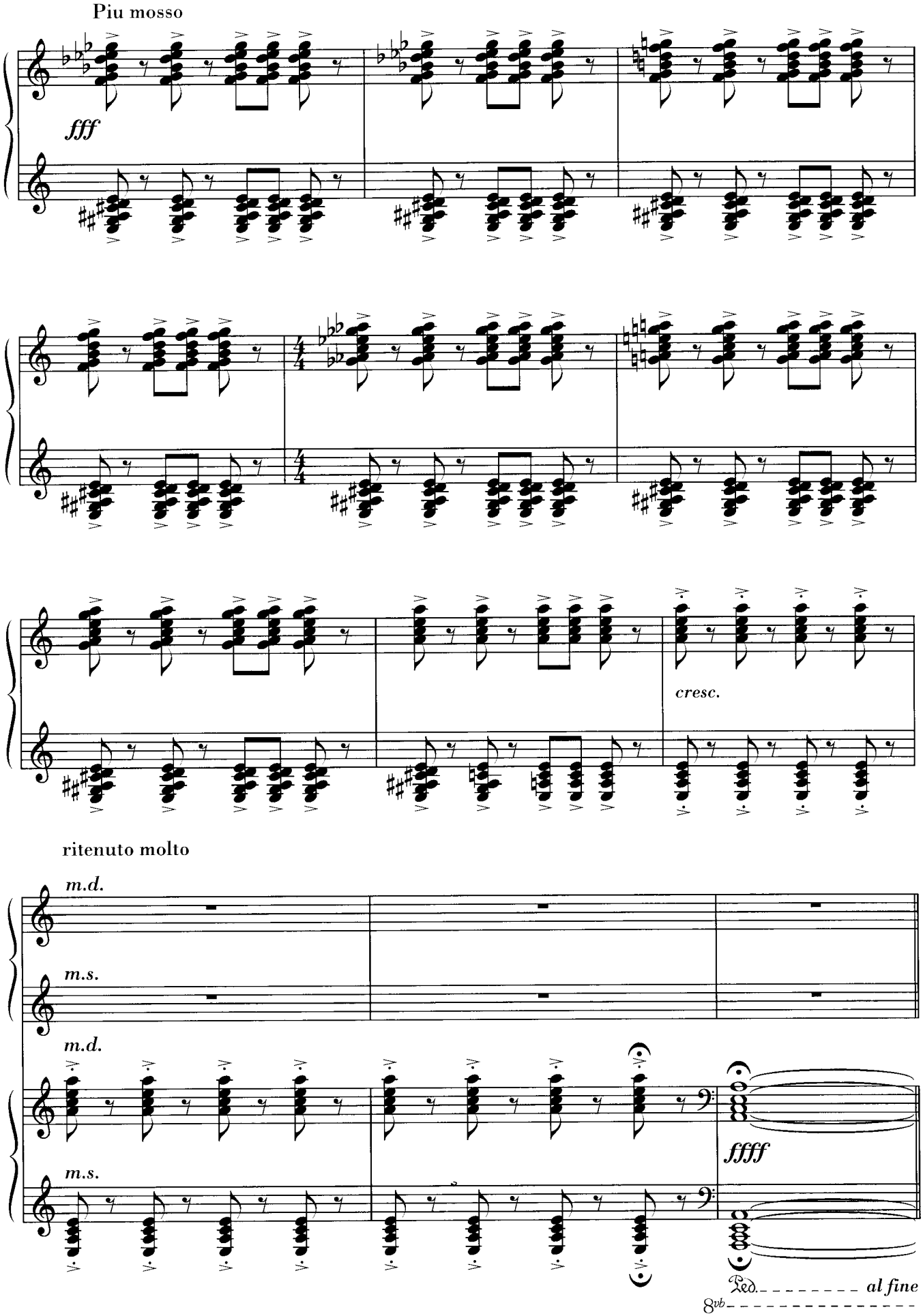

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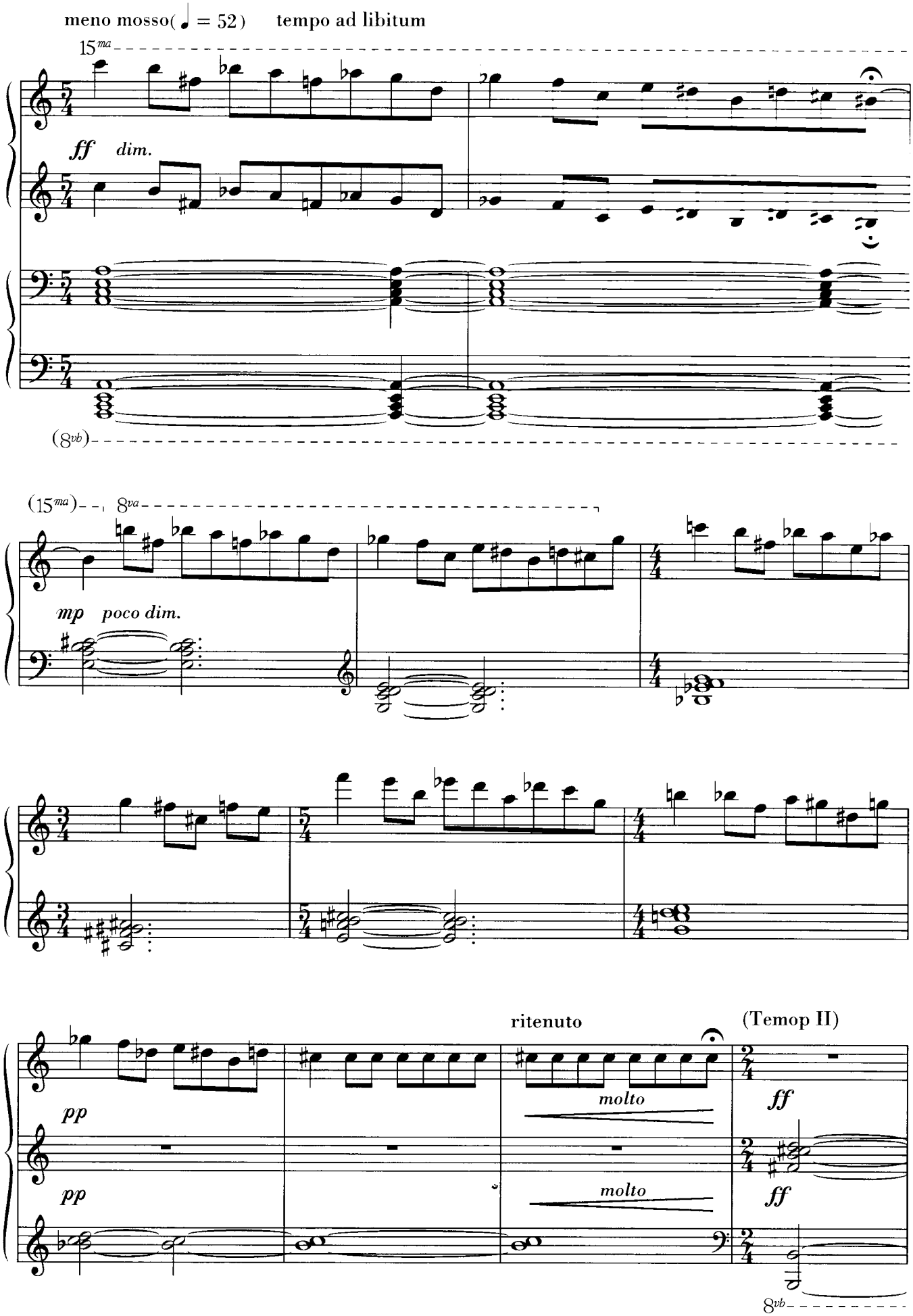

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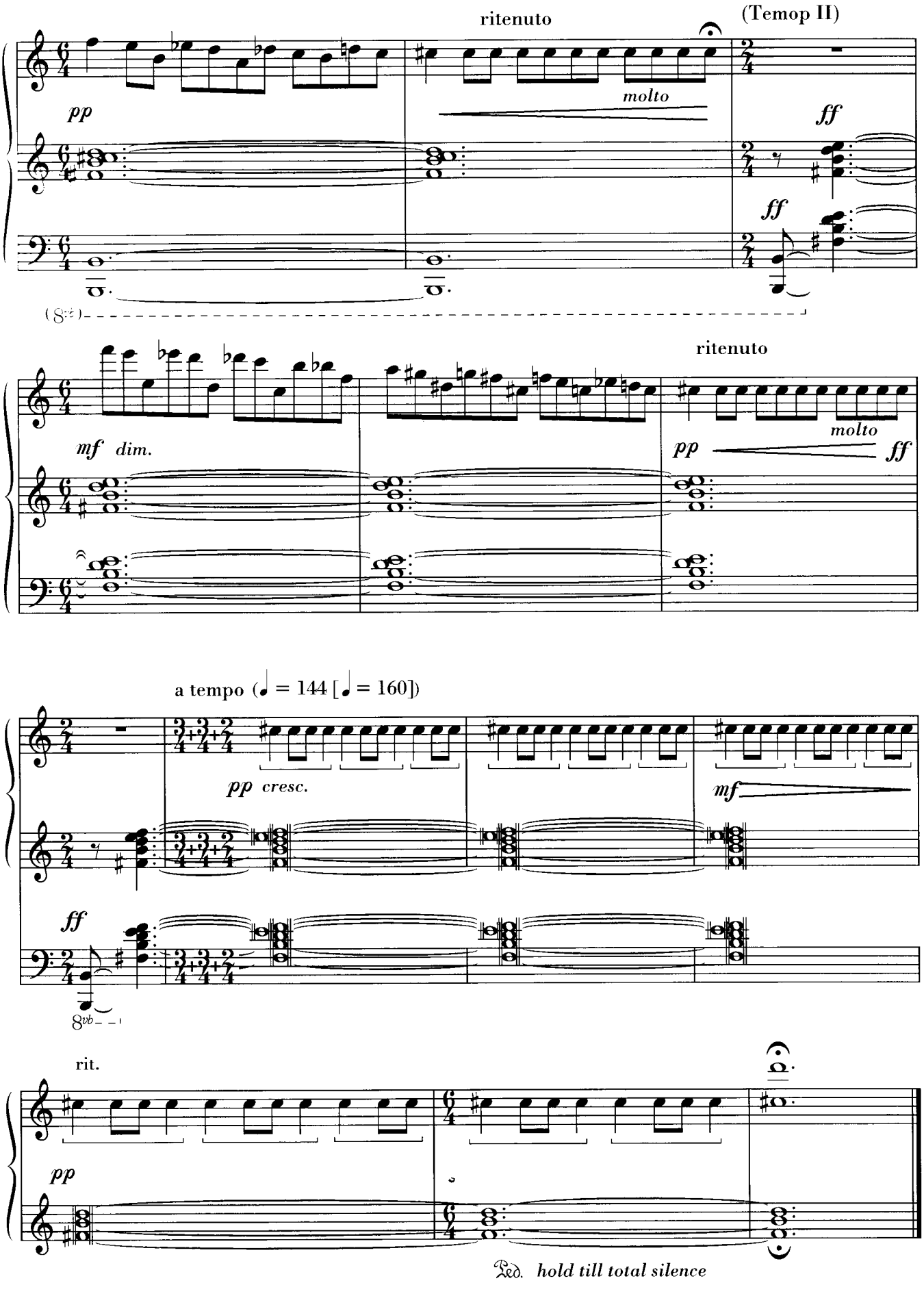

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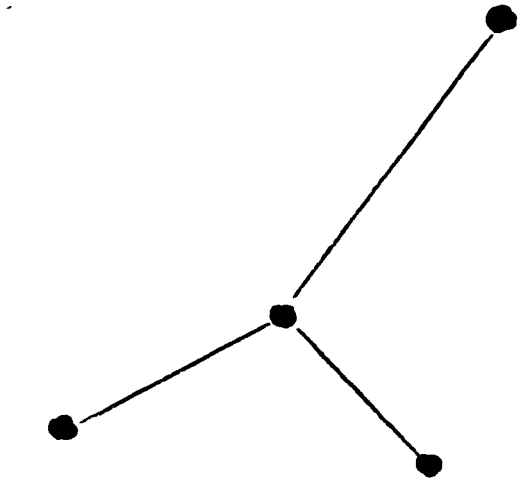
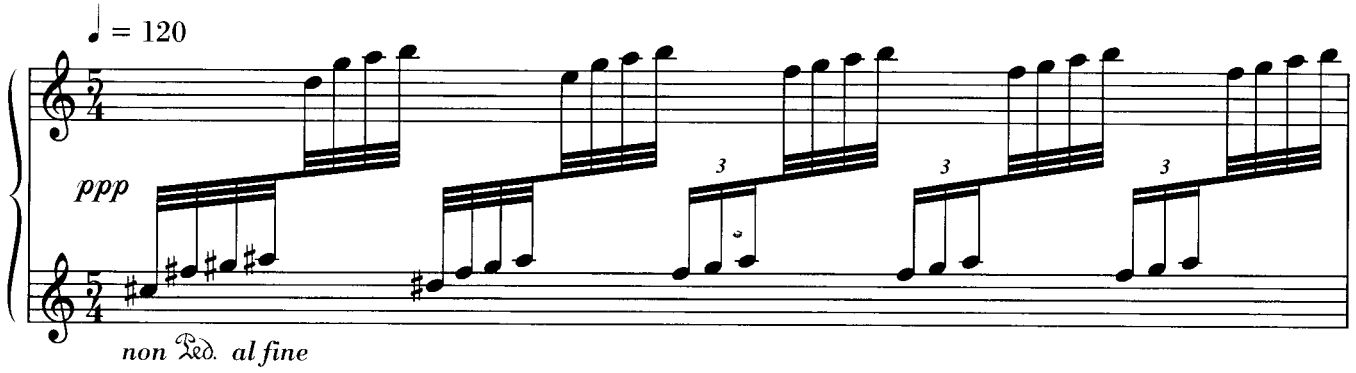
18. (40.) Indus - Visions - Dancing Dwarves

Indiaanlane - Nägemused - tantsivad päkapikud



Urmas Sisask (1994-95)



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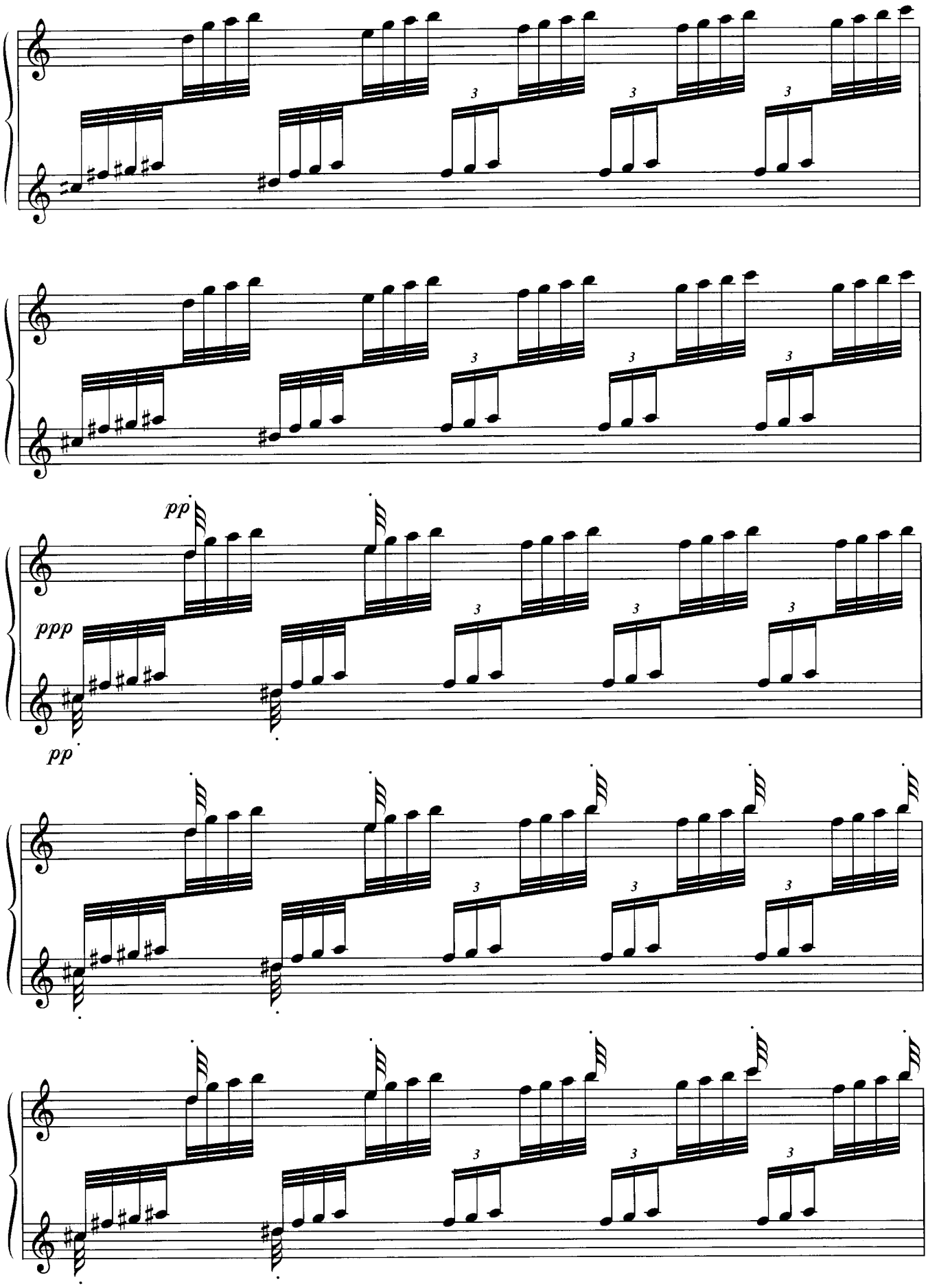

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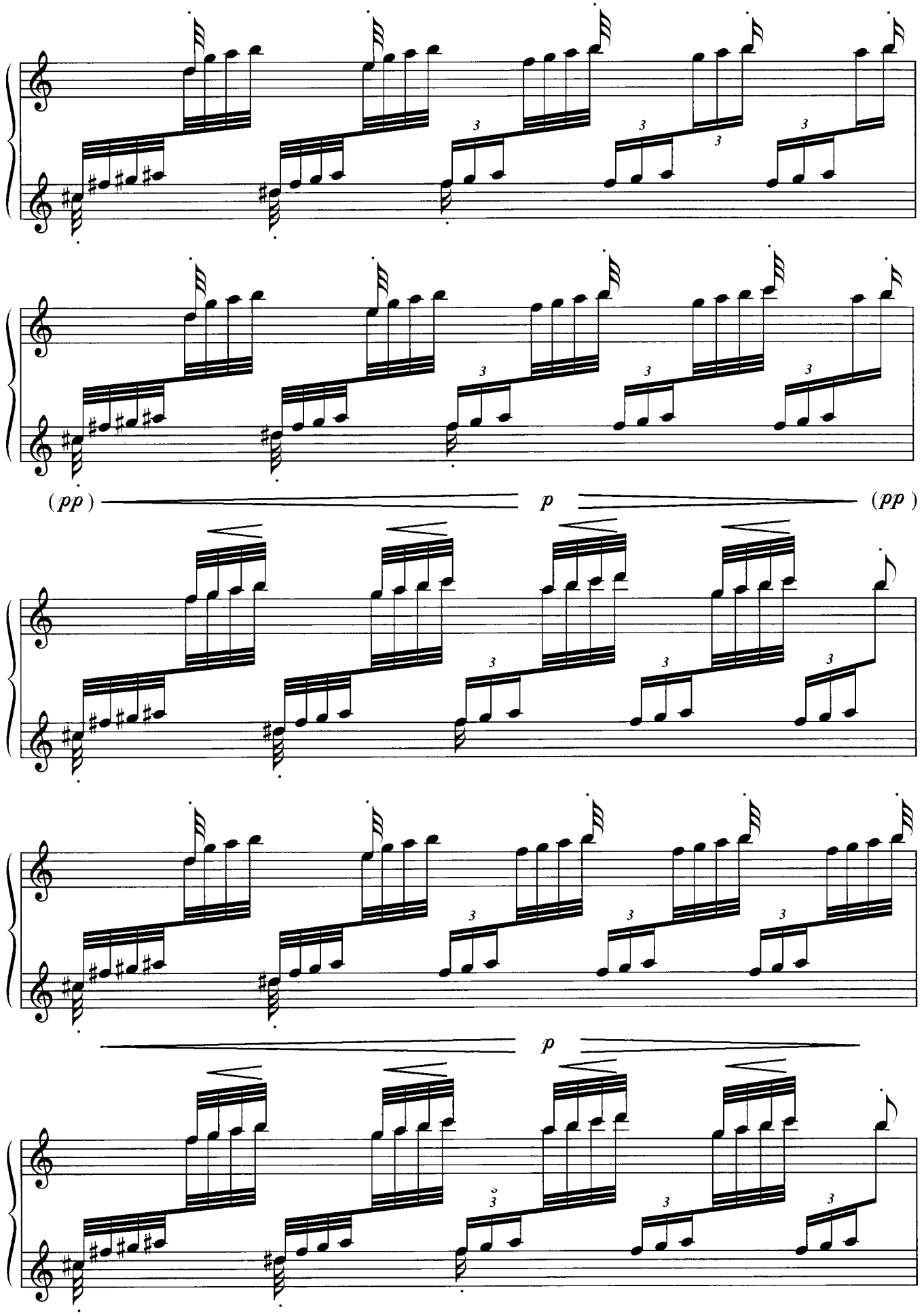

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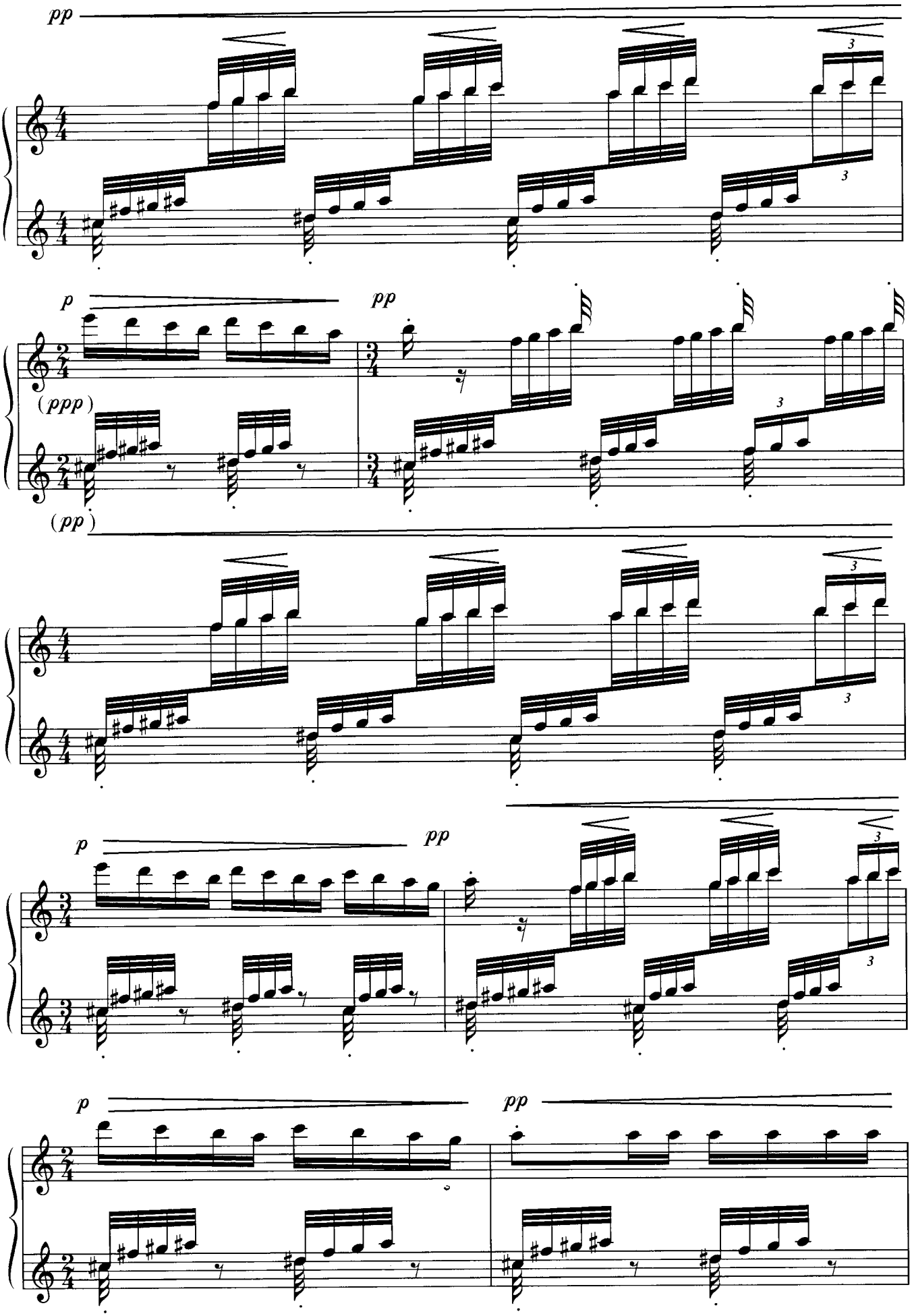

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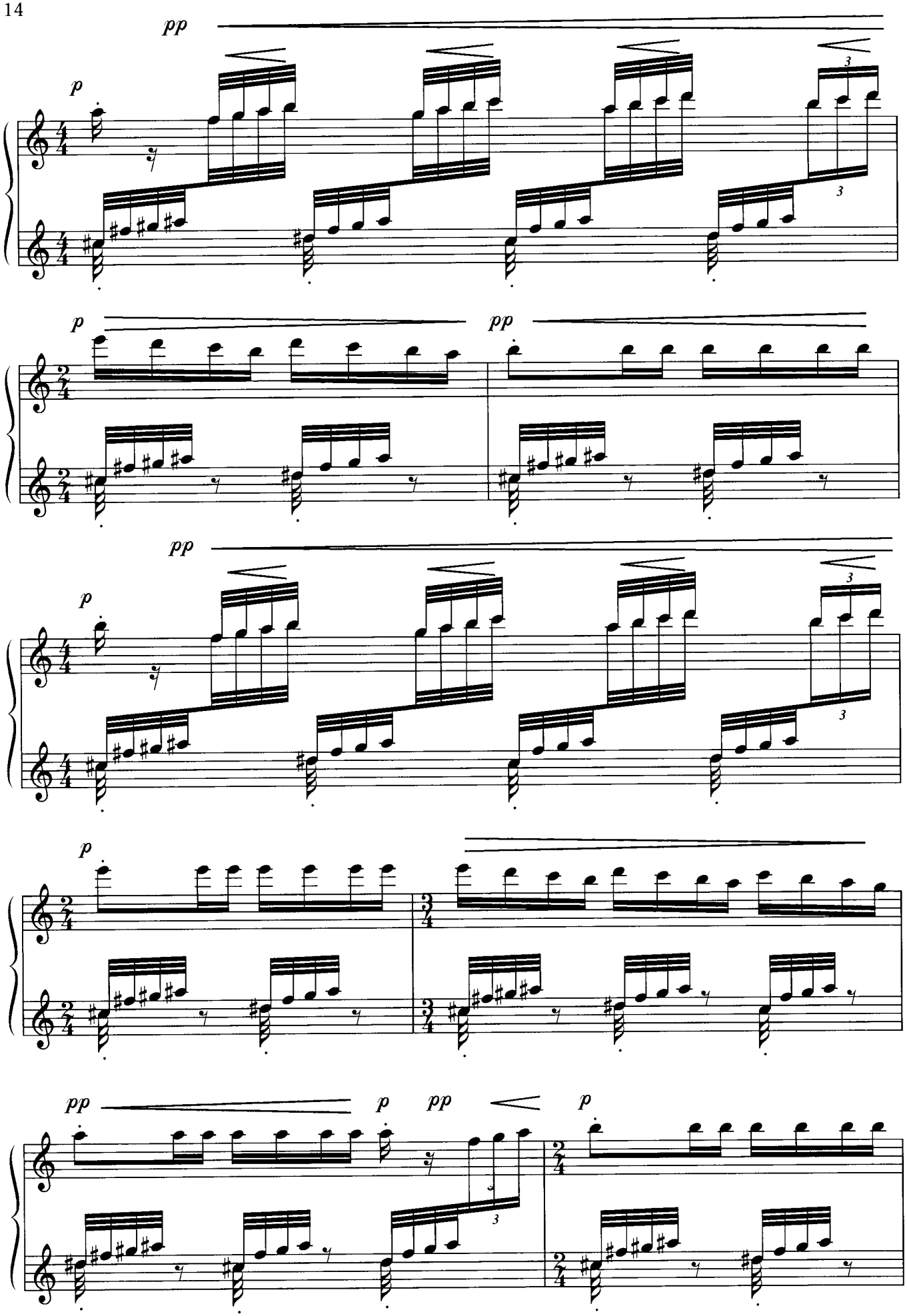

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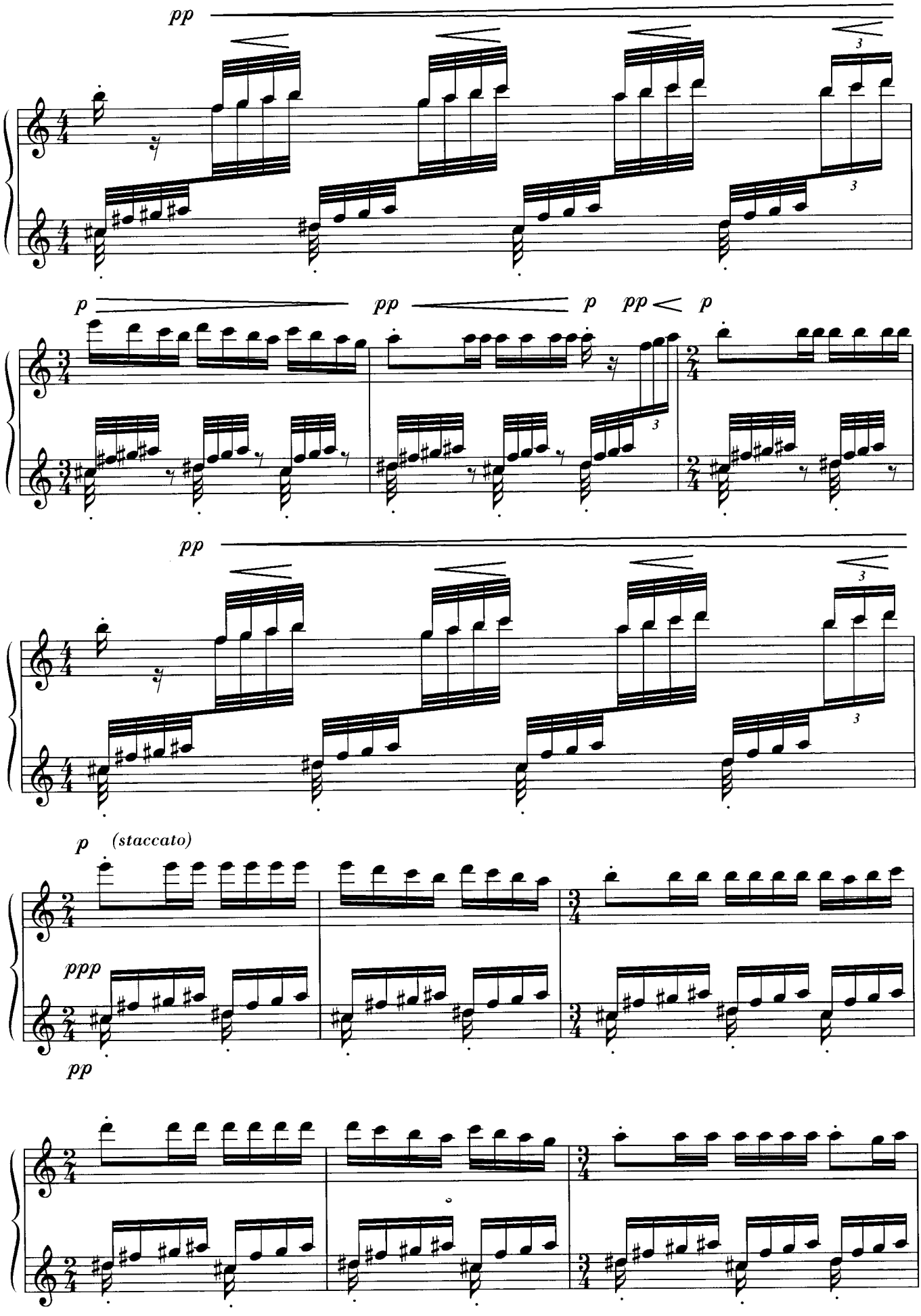

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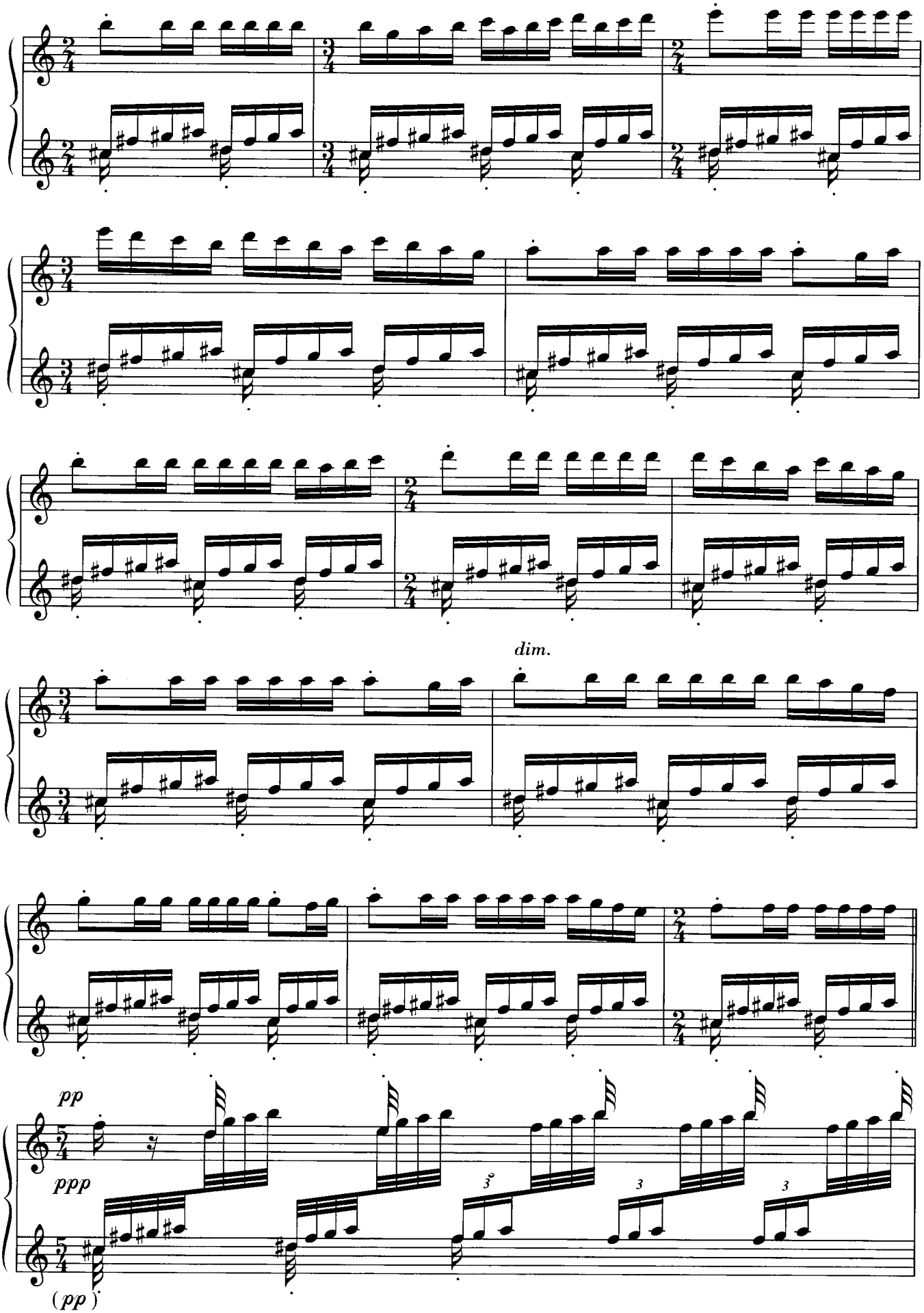

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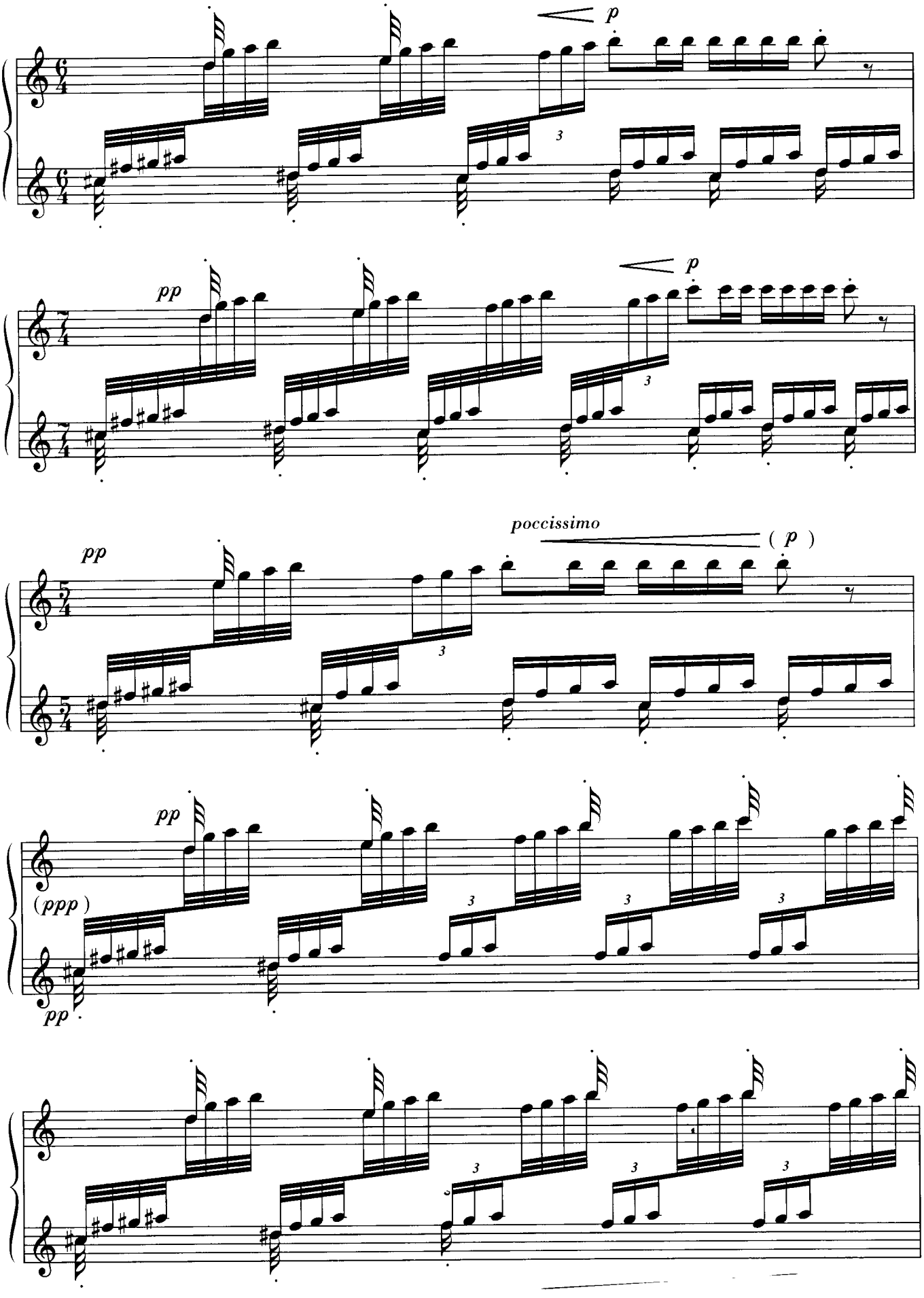

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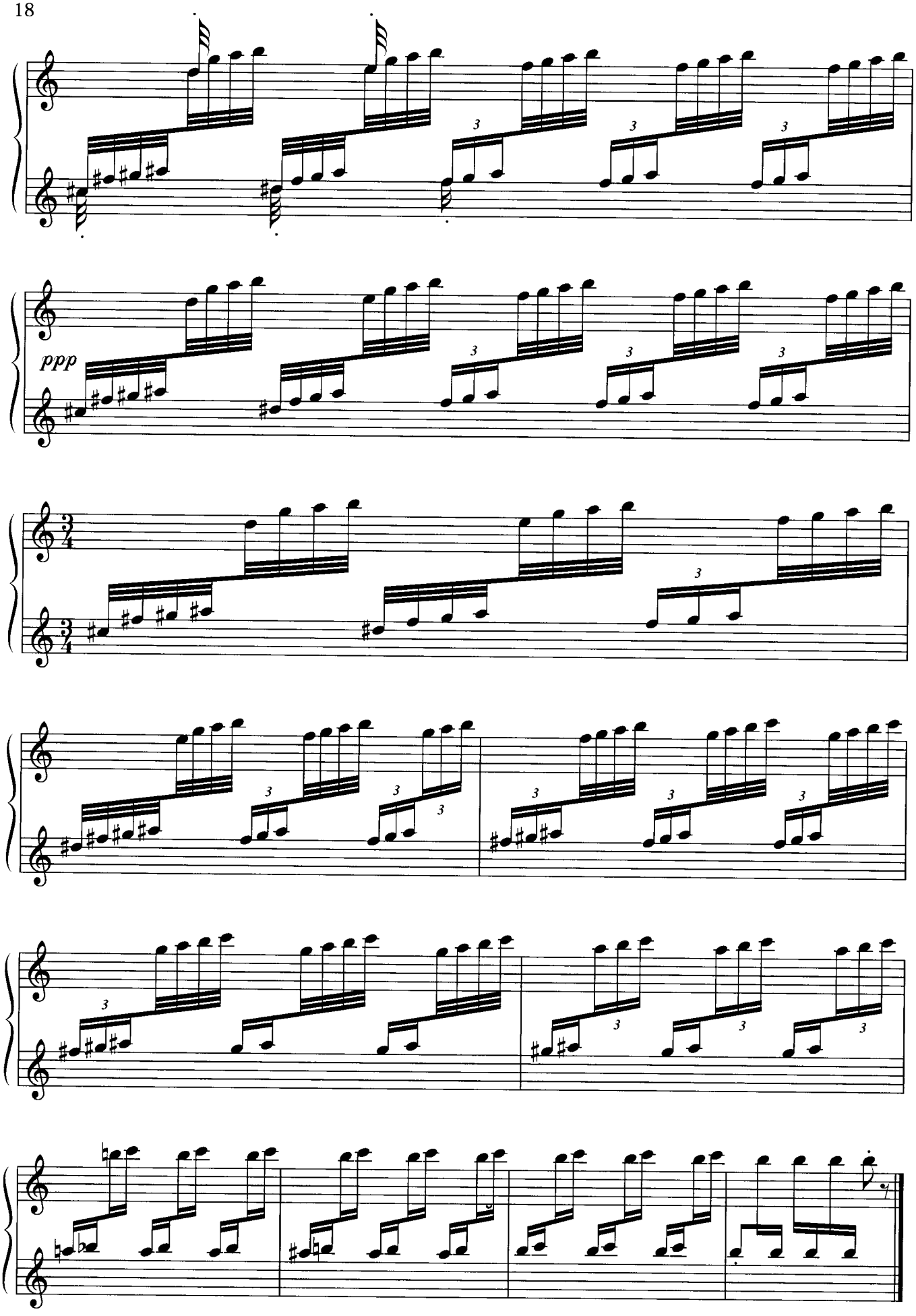

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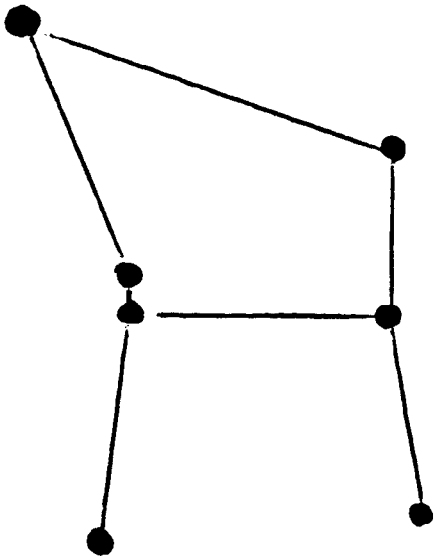
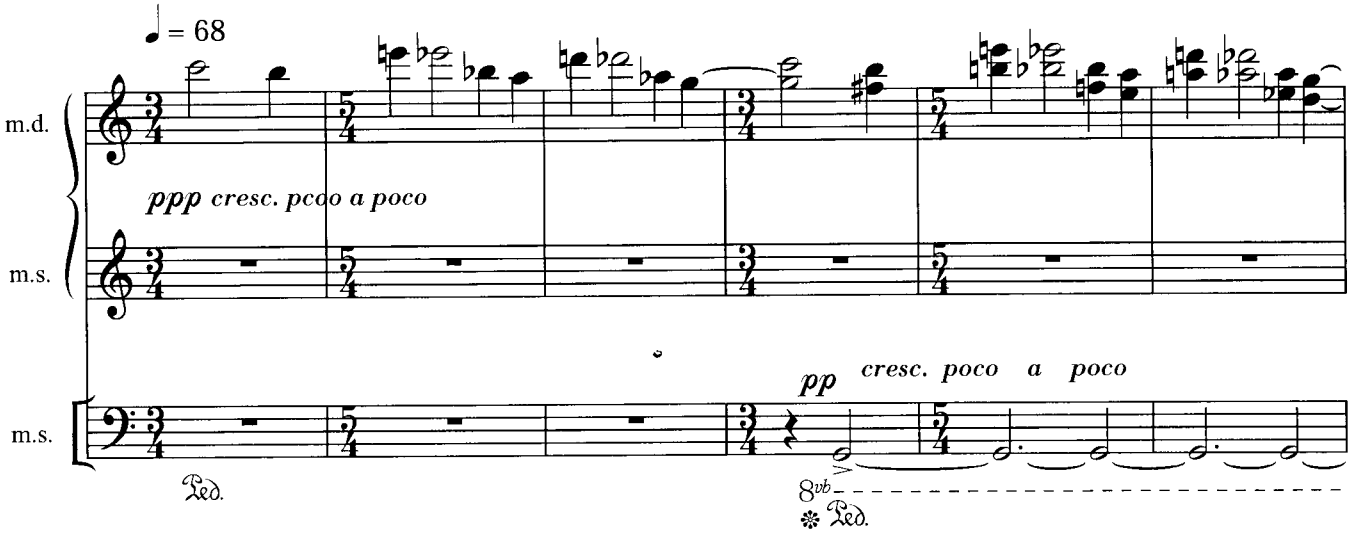
19. (41.) Ara - Exuberance

Altar - Vohamine



Urmas Sisask (1994-95)



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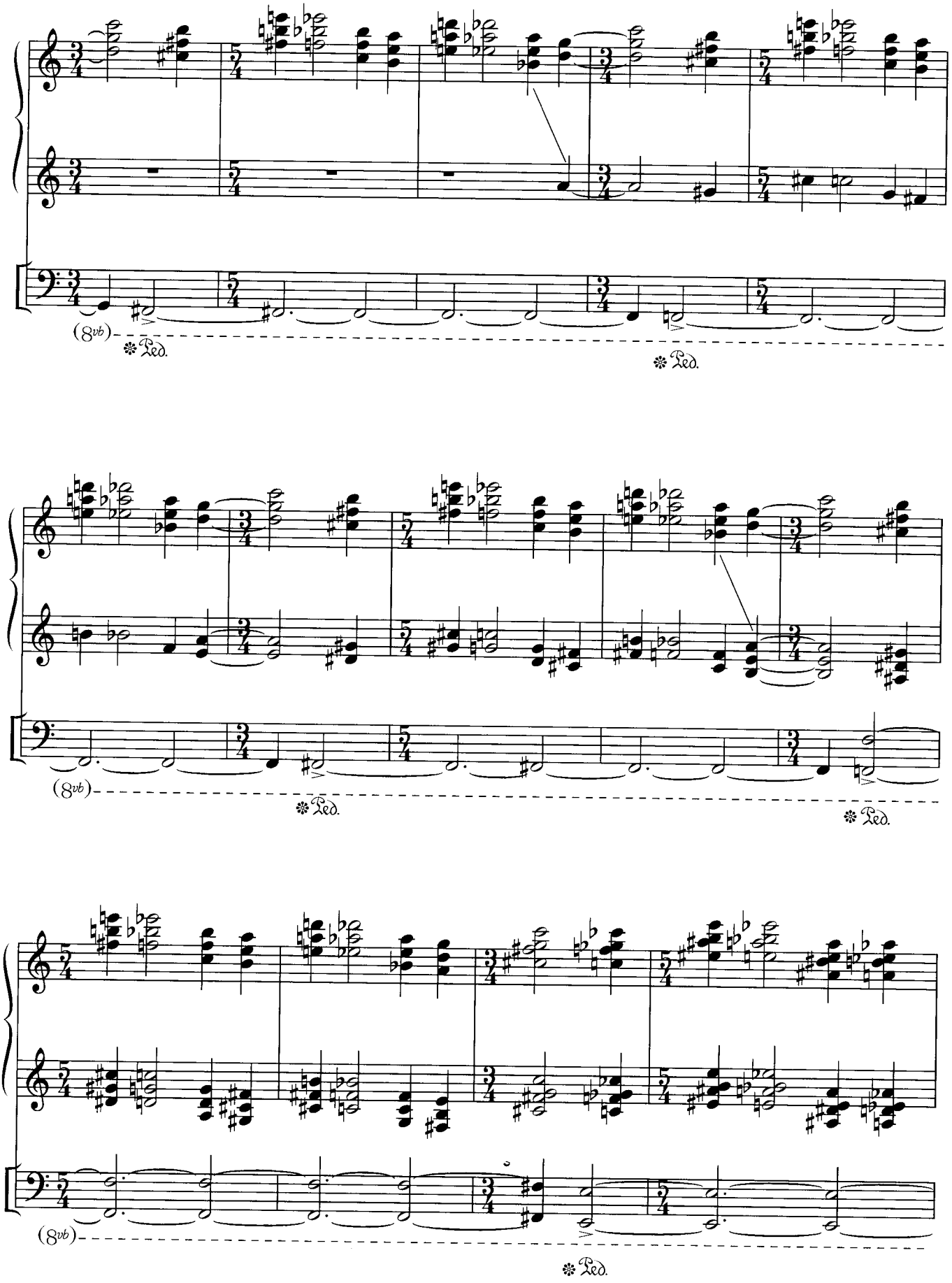

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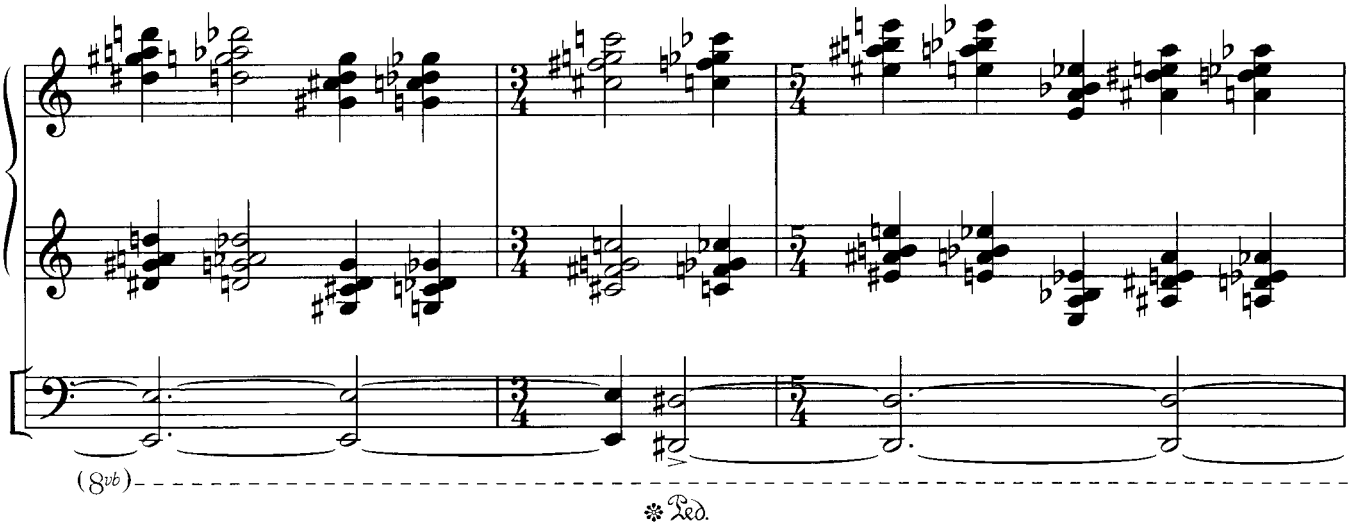

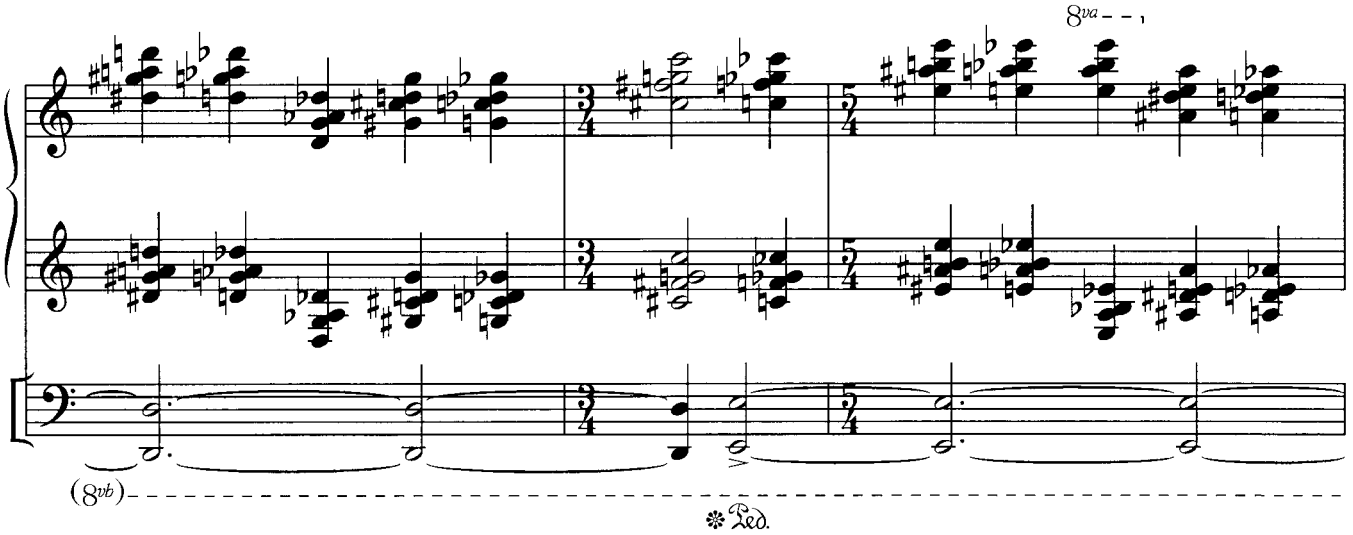

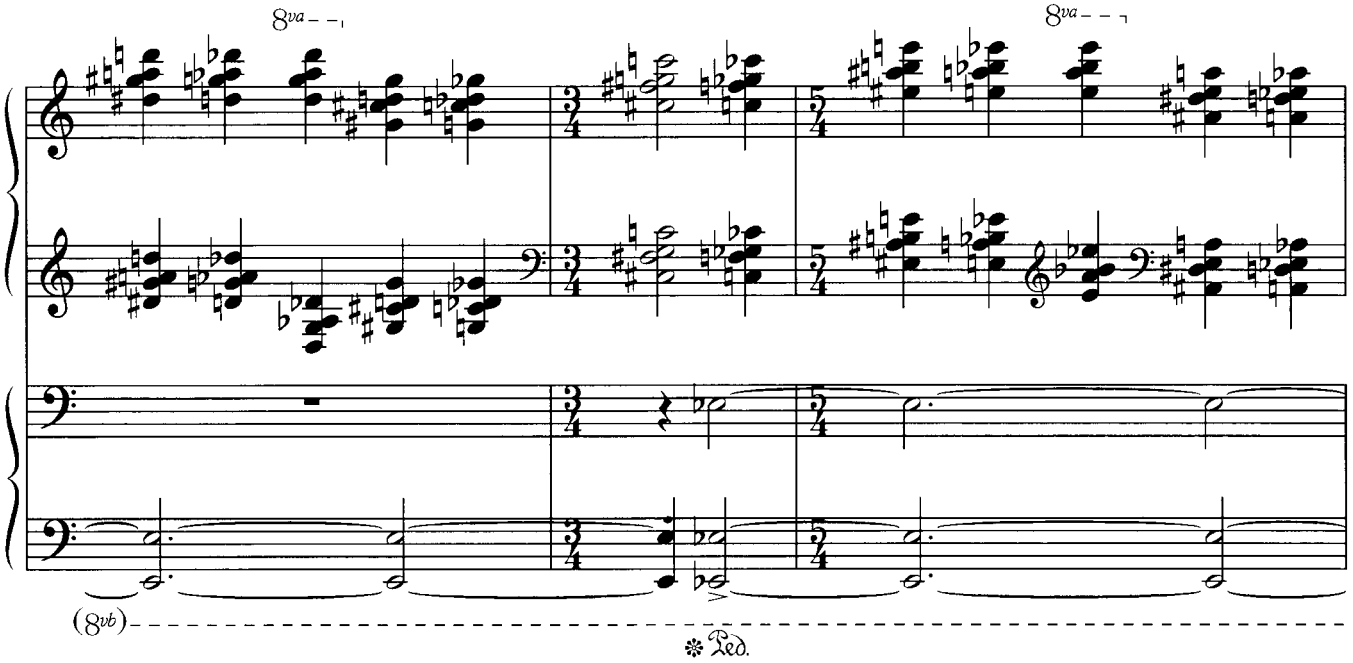

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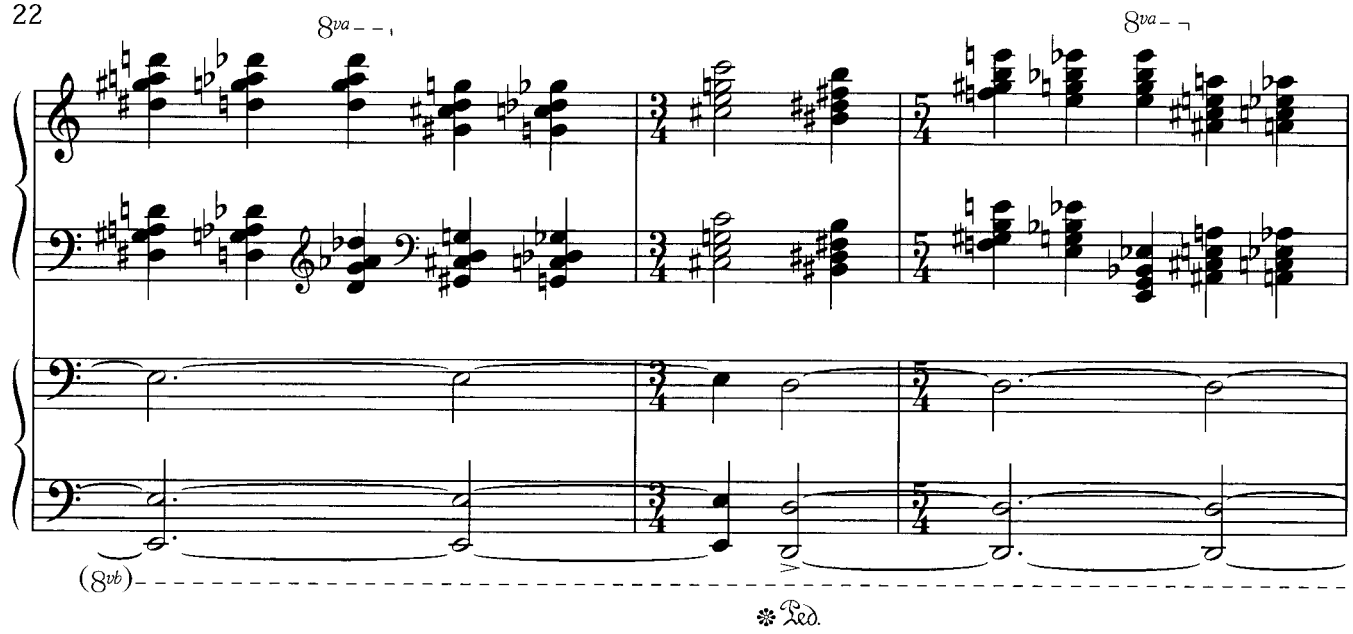

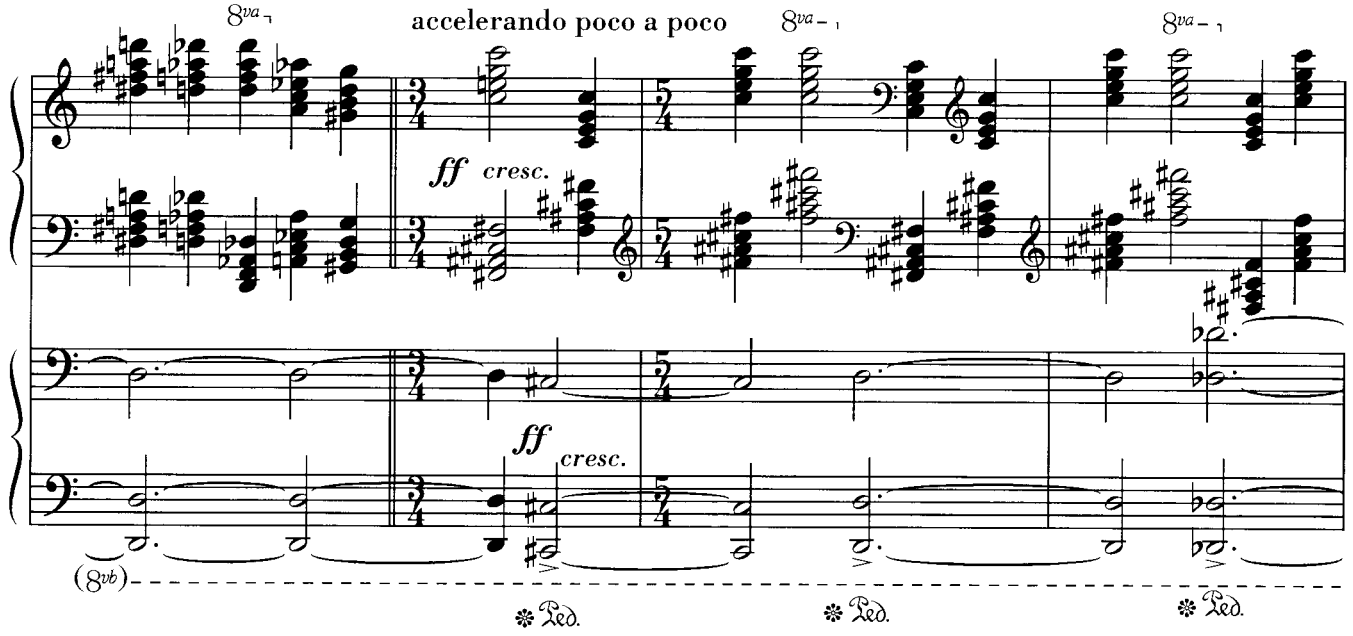

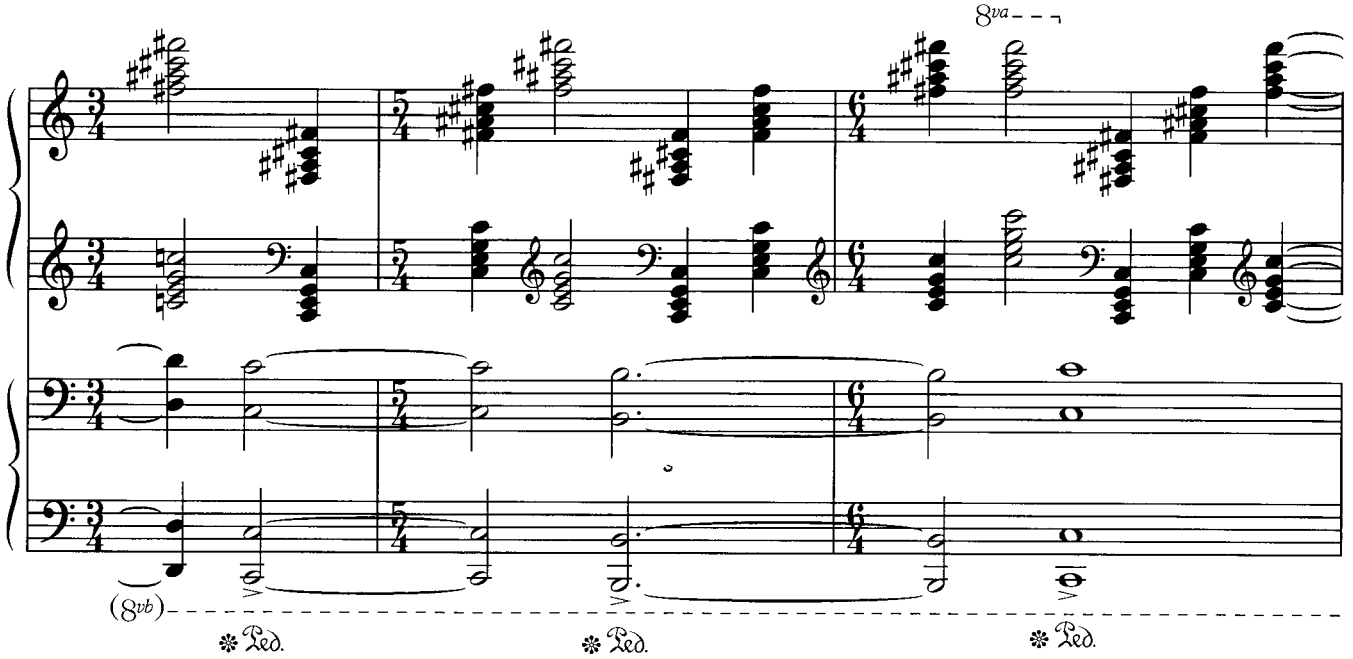

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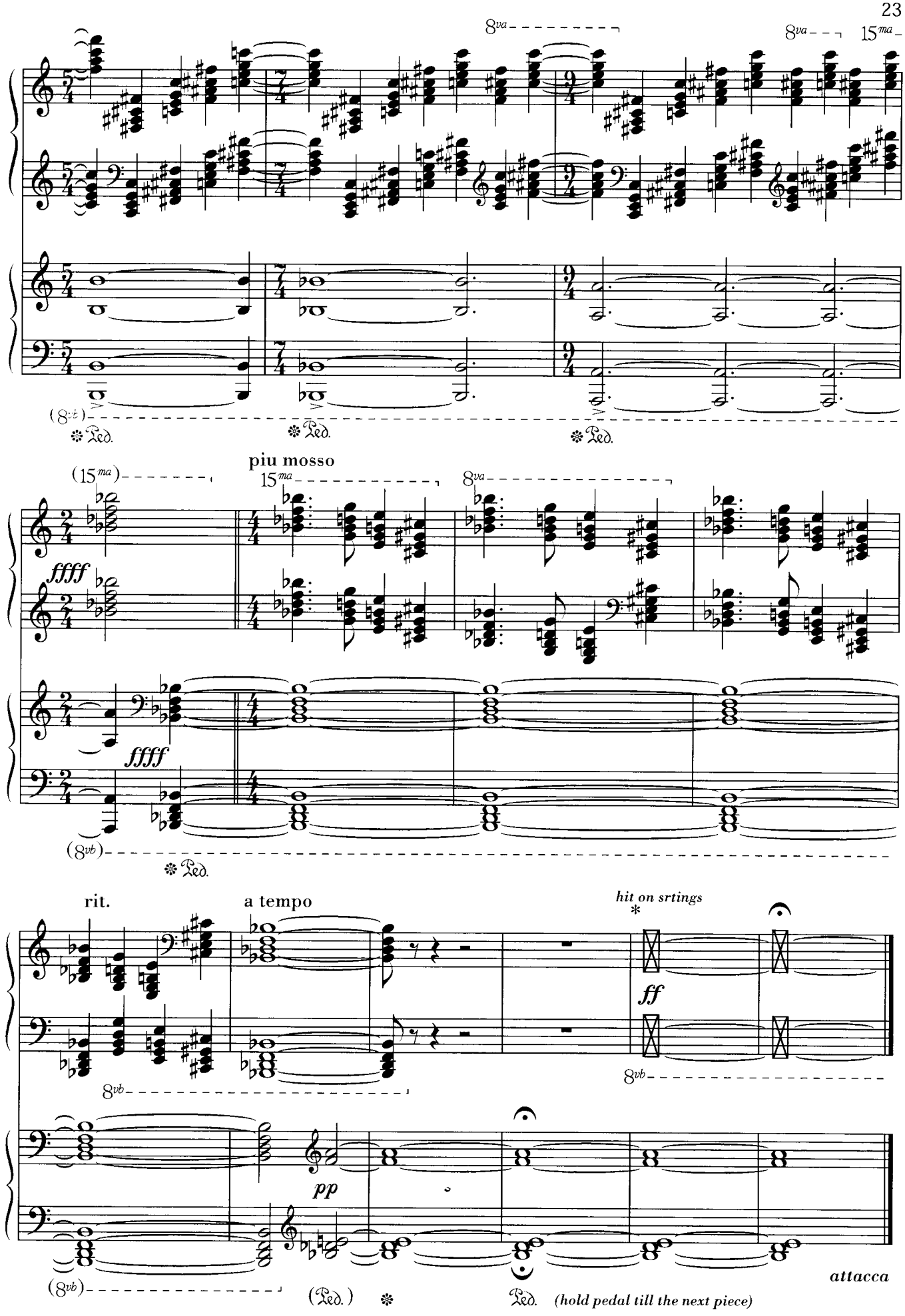

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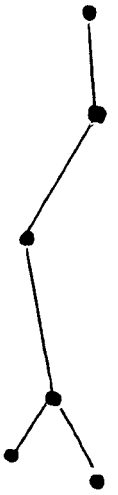
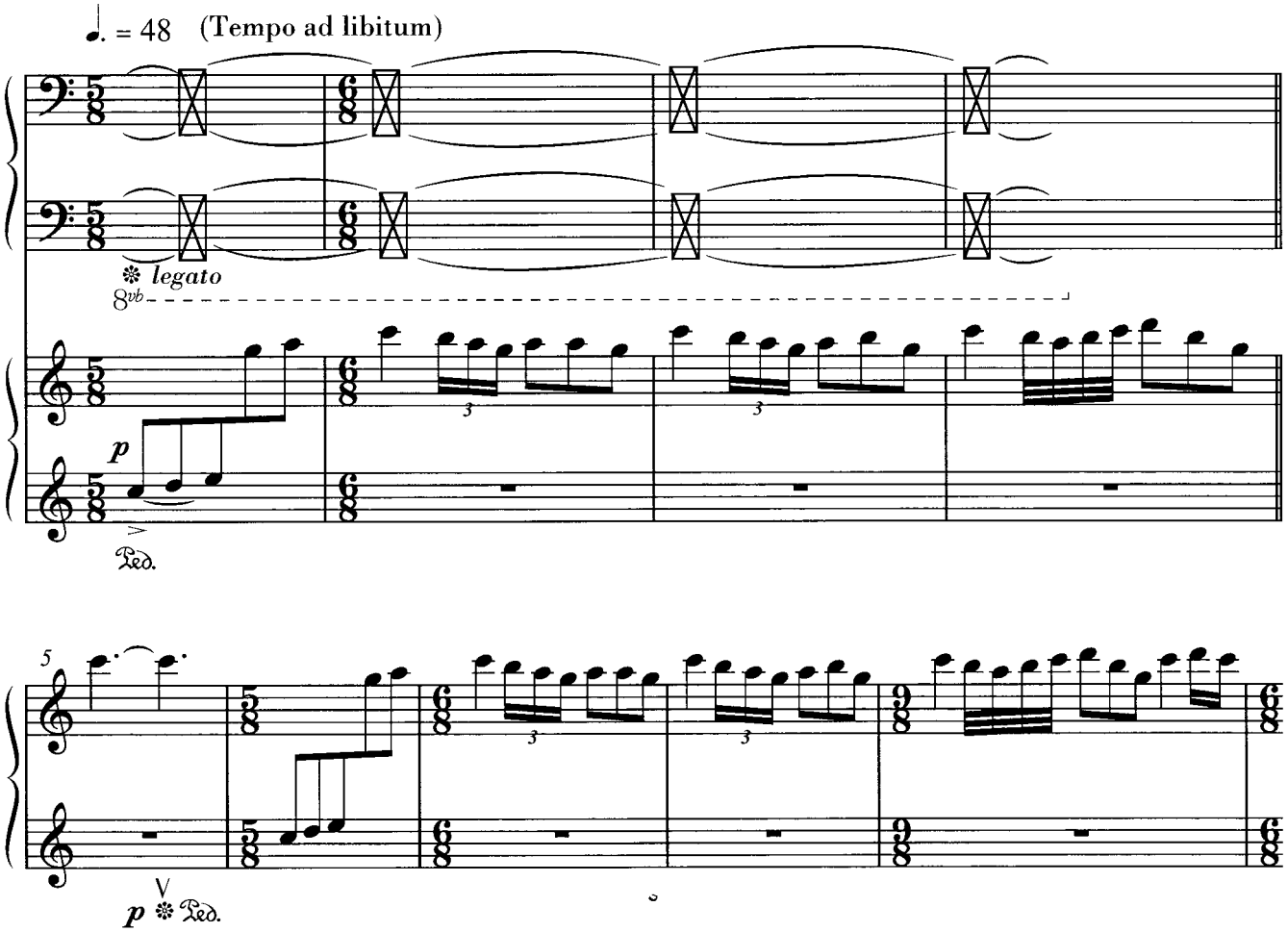
20. (42.) Gold Fish* - Delight in Mist

Kuldkala* - Rõõm udus



Urmas Sisask (1994-95)



V change pedal powerfully and steeply, to create a cluster (with current synamic sign)

* This piece you can play separately

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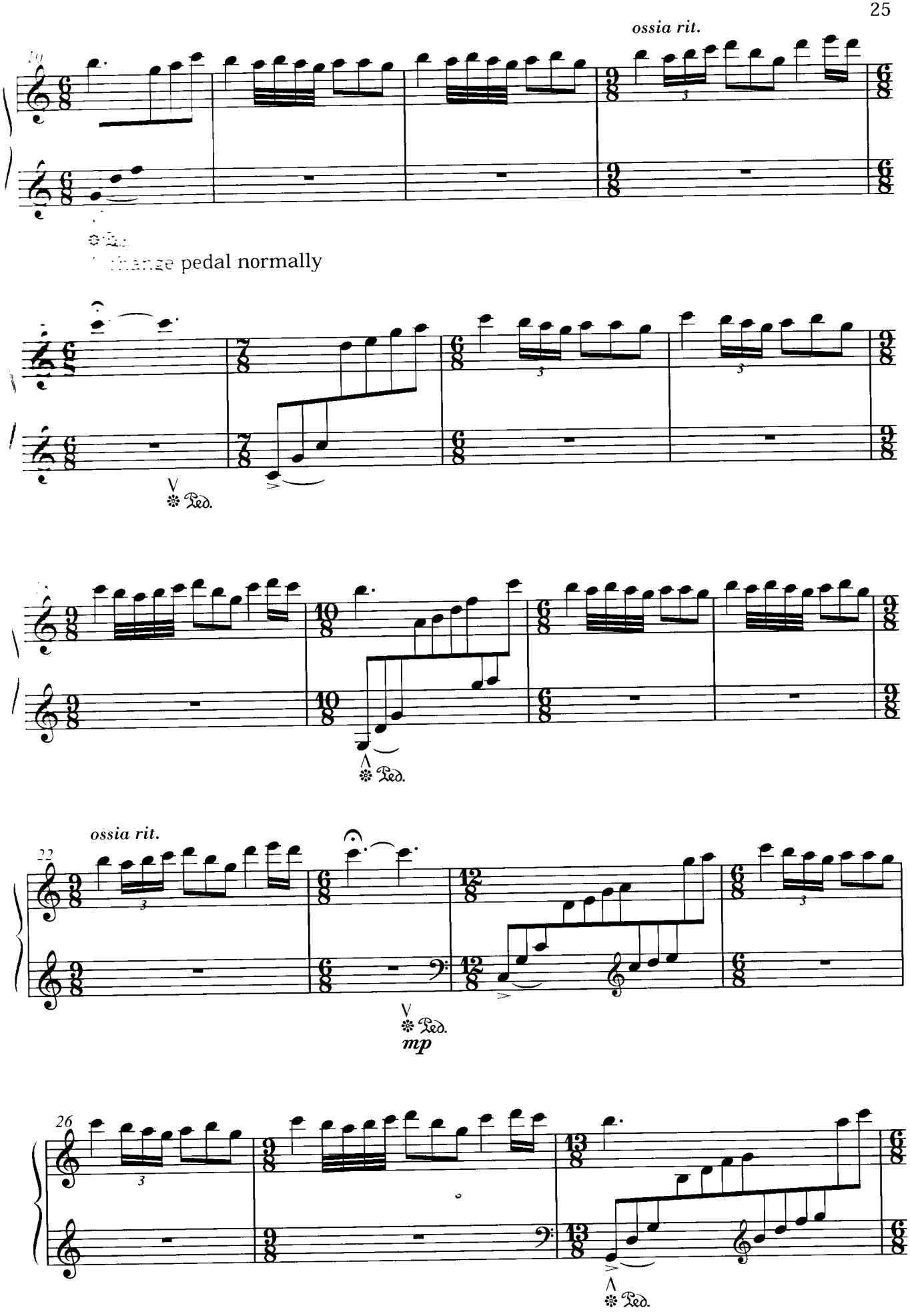

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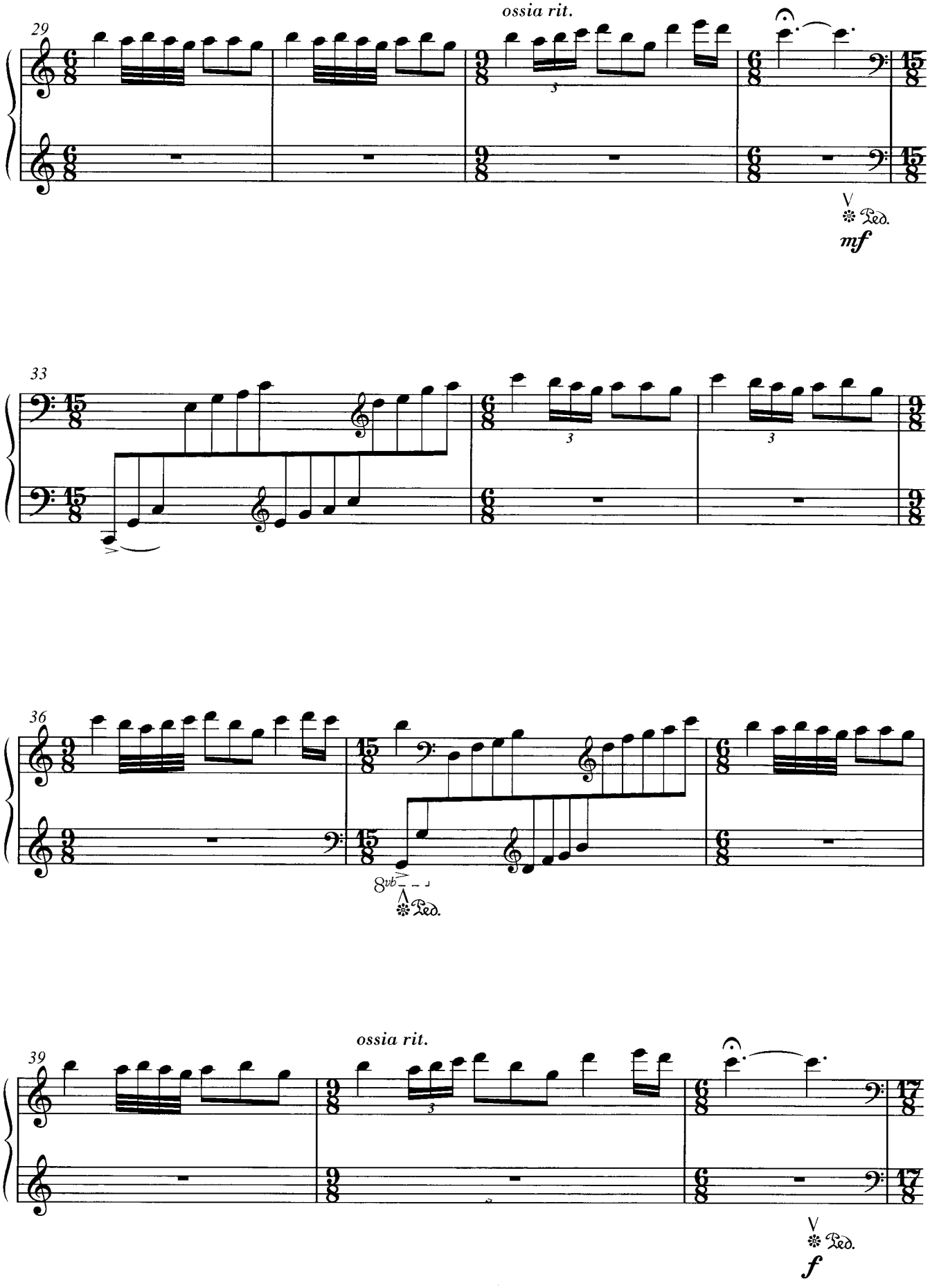

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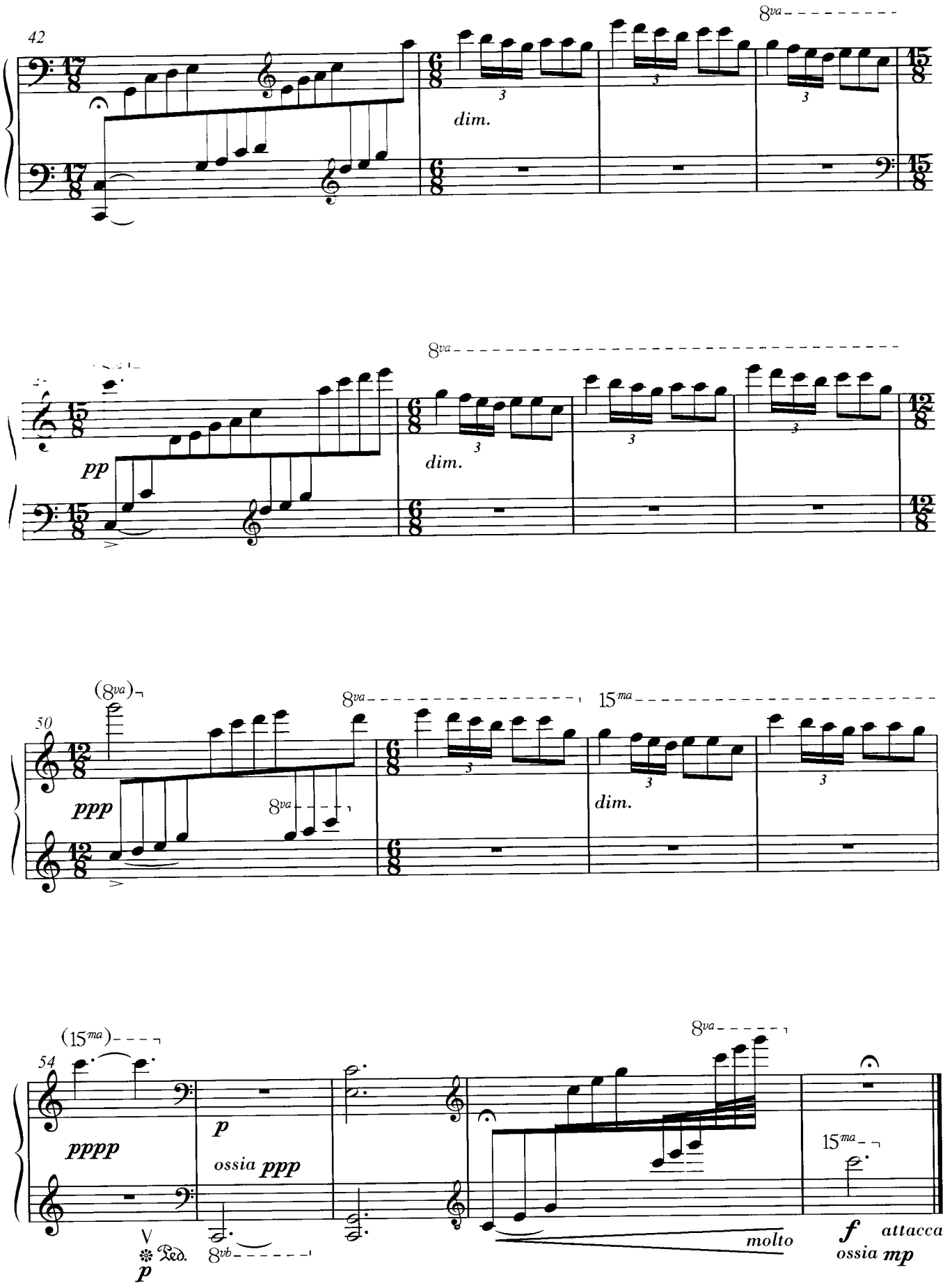

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There are considerably less conspicuous constellations in the southern skies than in the northern, which makes it more difficult to memorise them. Astronomers have divided the more conspicuous star formations (such as the magnificent celestial string under Canis Major) into different lists, and therefore different parts of the cycle contain similar musical images, while each one of them may contain many different moods.
Telescopic observations (open clusters in Centaurus and Tucana, the 'Jewel Case' in Crux) as well as visual ones (the 'Coalsack' in Crux, the Magellanic Clouds) have served as the basis for composing the cycle. It represents parts of the sky as laid down by the astronomers, and not the illusory constellations.

Urmas Sisask

Horologium - Expansion
Reticulum - Eternity - Fading into Eternity

Cycle of Life

The last two pieces on the record have been composed viewing the snake-like constellation of Horologium ('Clock') and the small rhombic Reticulum ('Reticle') beside it. These constellations can be found between the Large and Small Magellanic Clouds, thus comprising an imaginary cycle of life.
The great ancestors created each rock and body of water, each tree and boulder that now comprise the landscape of Australia. After the era of Creation, the ancestors changed their physical form; some remained living on earth, others left their images on cave paintings, yet many travelled to a celestial abode where they are still watching over their successors.
Before the great ancestors and forefathers left earth, they taught their heirs, the Aborigines, everything they needed to know to live in harmony with nature, with birds, plants, animals, as well as with each other.
They left instructions for conducting ceremonies where boys become men, so that they could be trustworthy leaders to their communities, wise, experienced and learned in the sacred law. Great ancestors and forefathers left behind sacred cult sites and objects full of their power, the very vital essence. These sites are under the care of tribe leaders. The protection of these sites and objects has from time immemorial been the responsibility of the leaders. The vital energy, passed on from generation to generation, grows into tremendous force that extends into the future.

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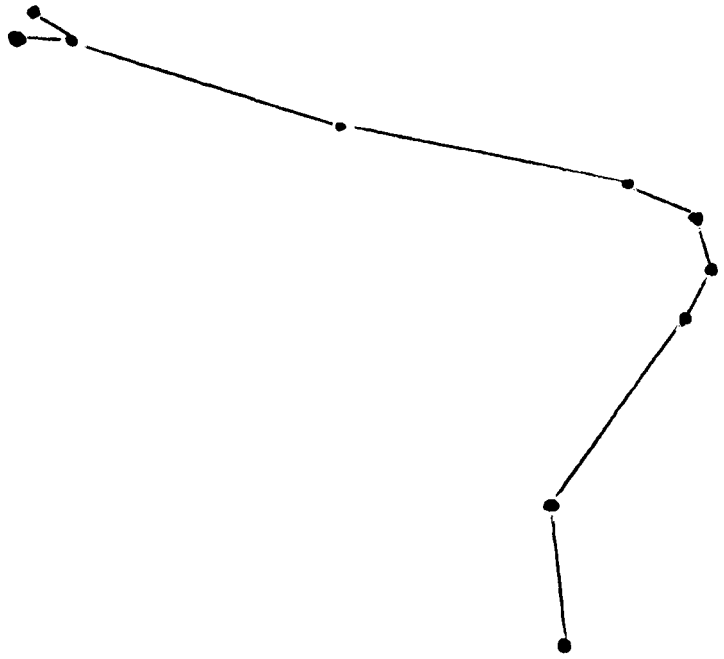
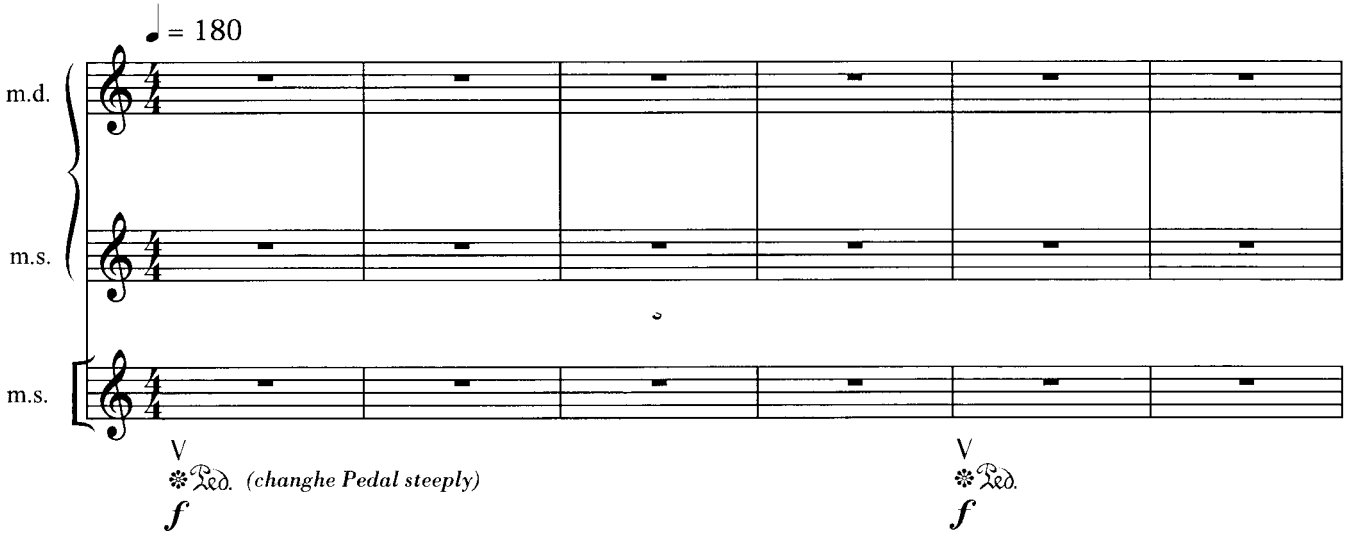
21. (43.) Horologium - Expansion

Kell - Paisumine



Urmas Sisask (1994-95)



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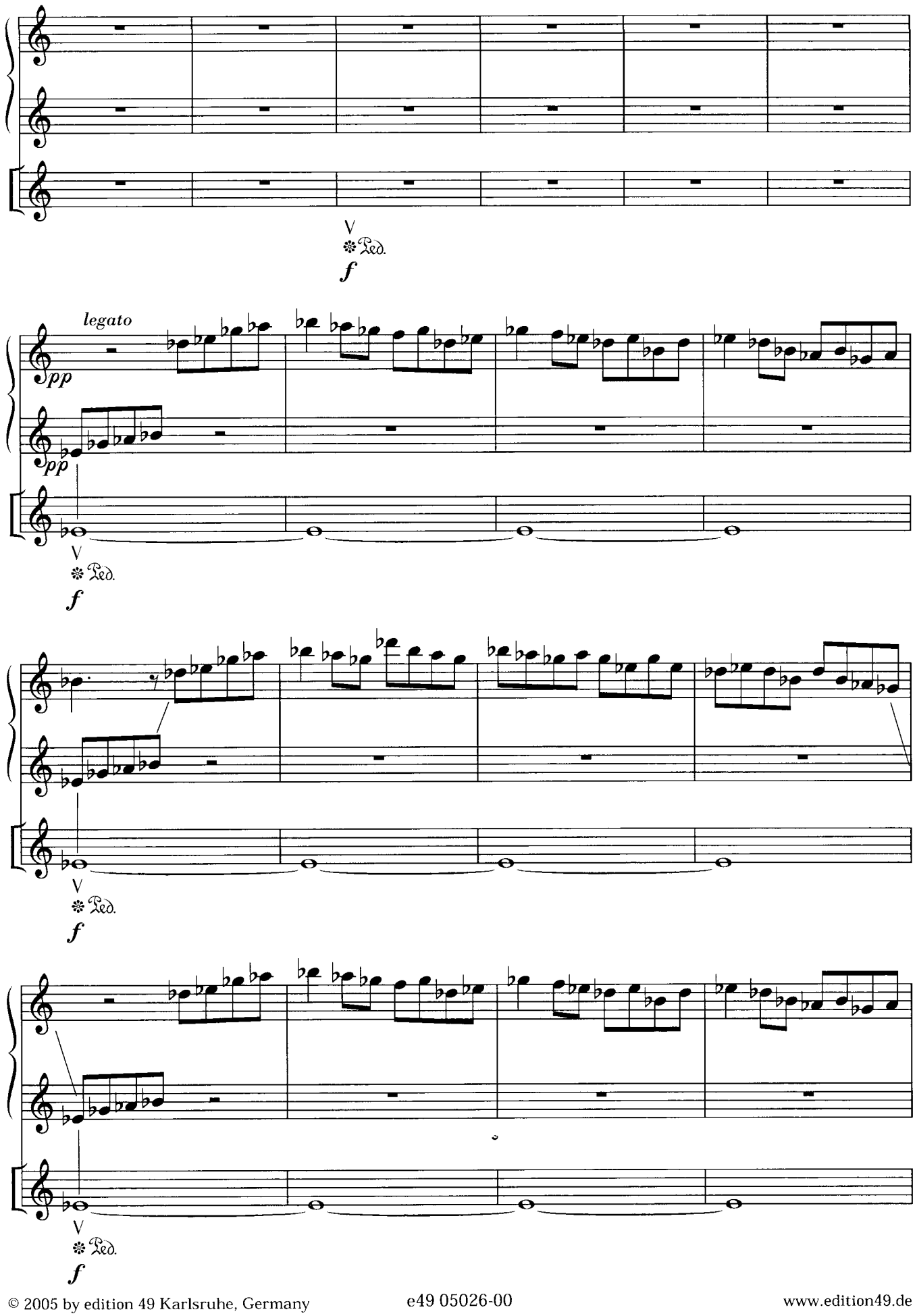

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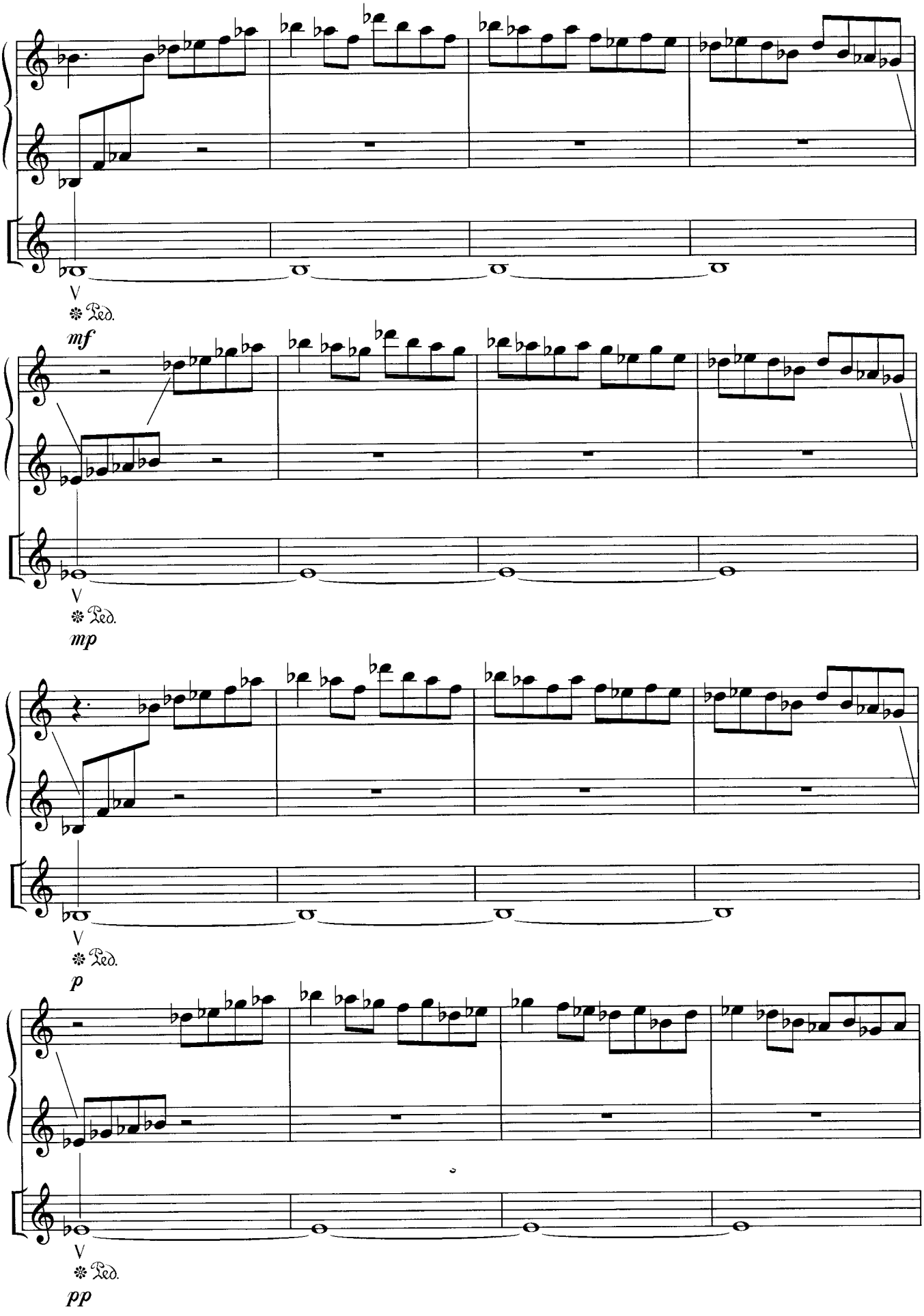

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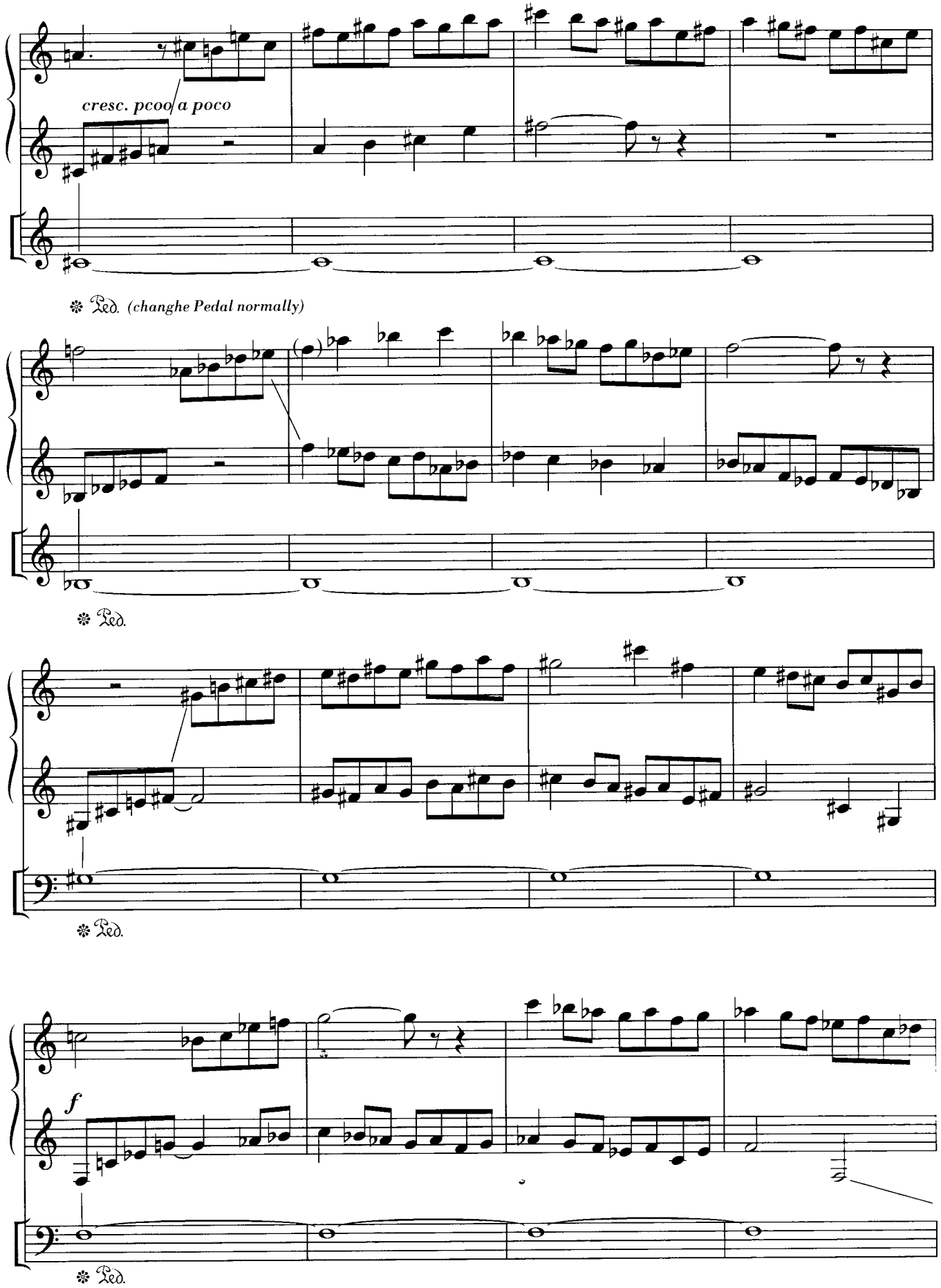

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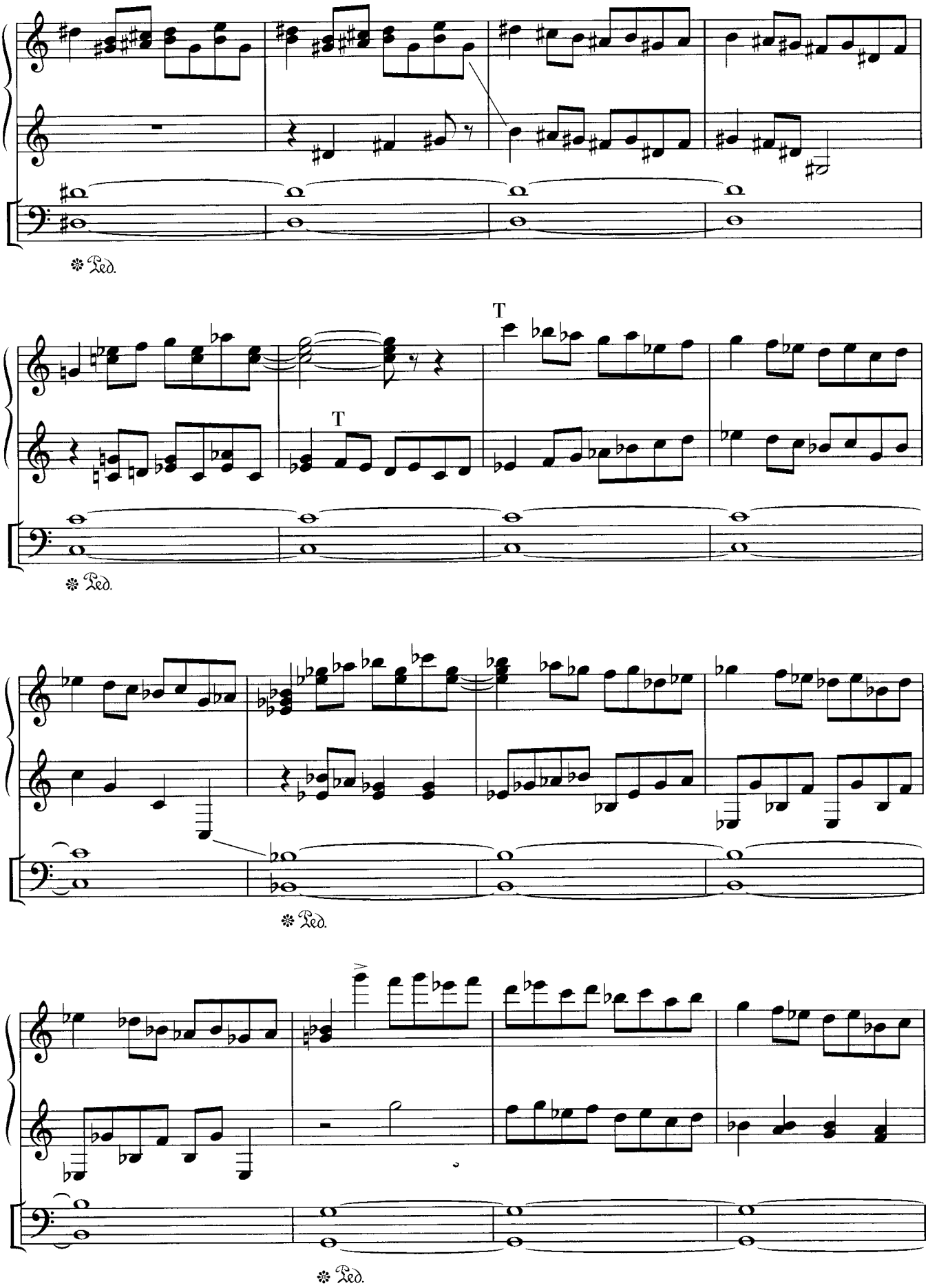

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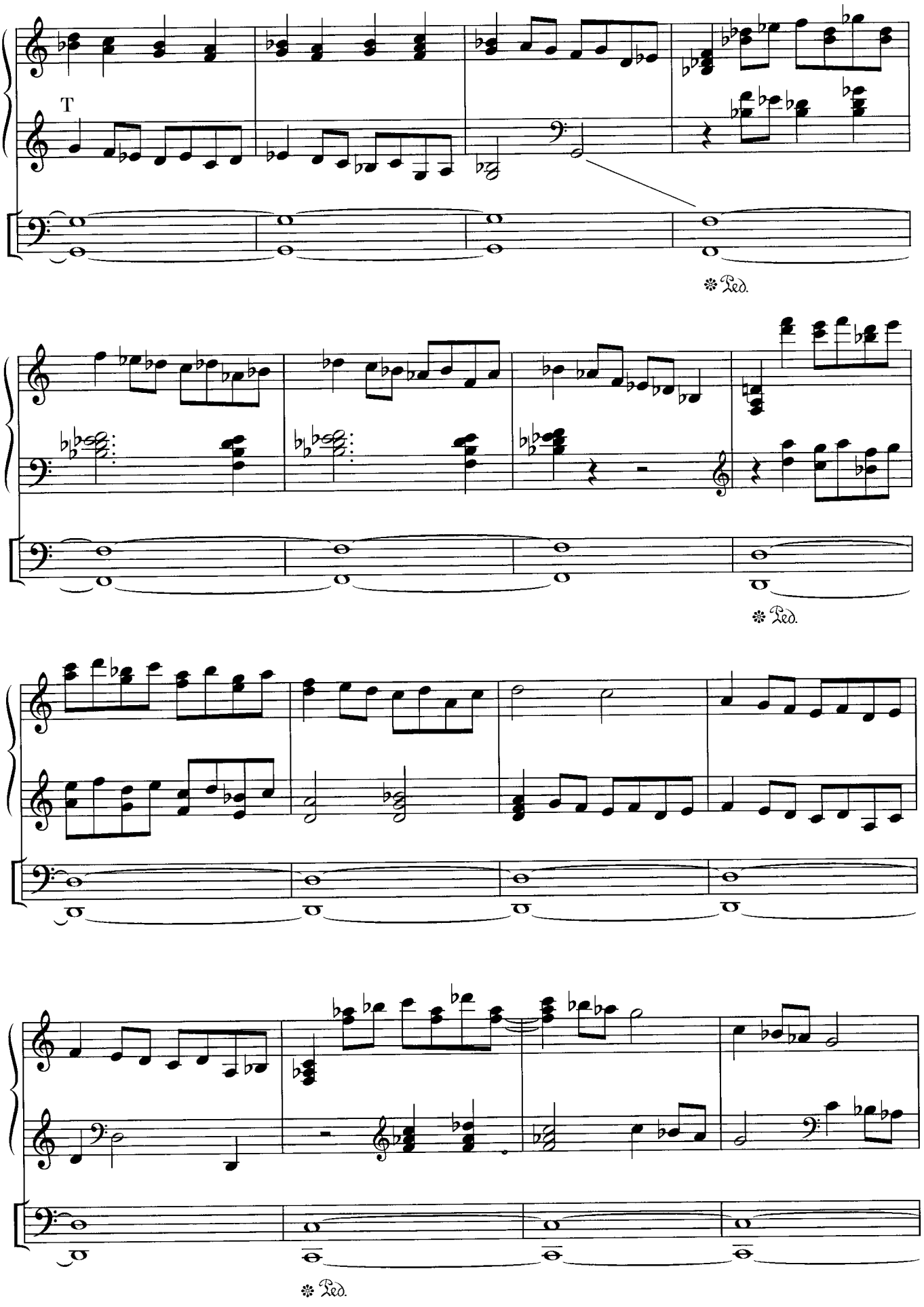

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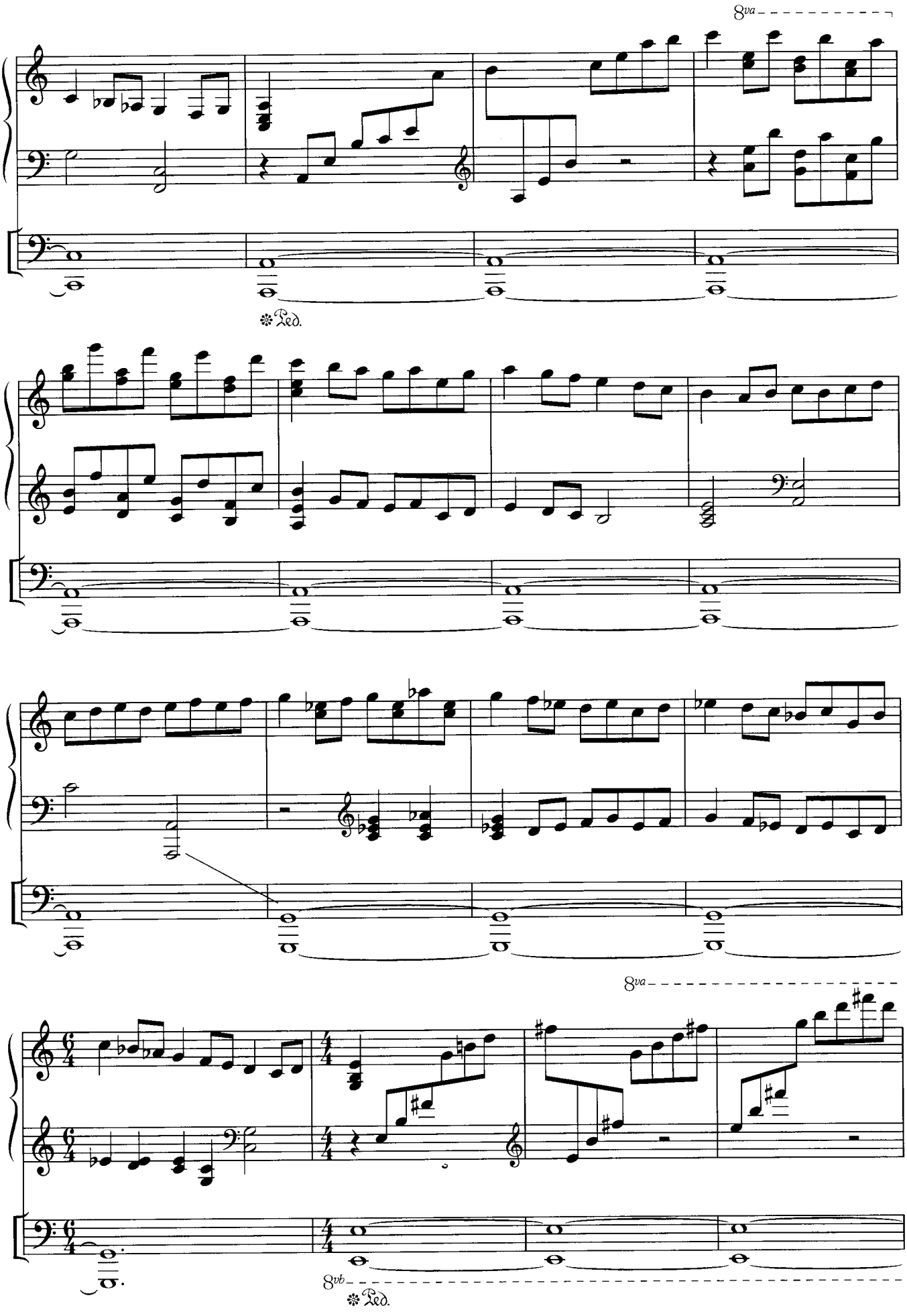

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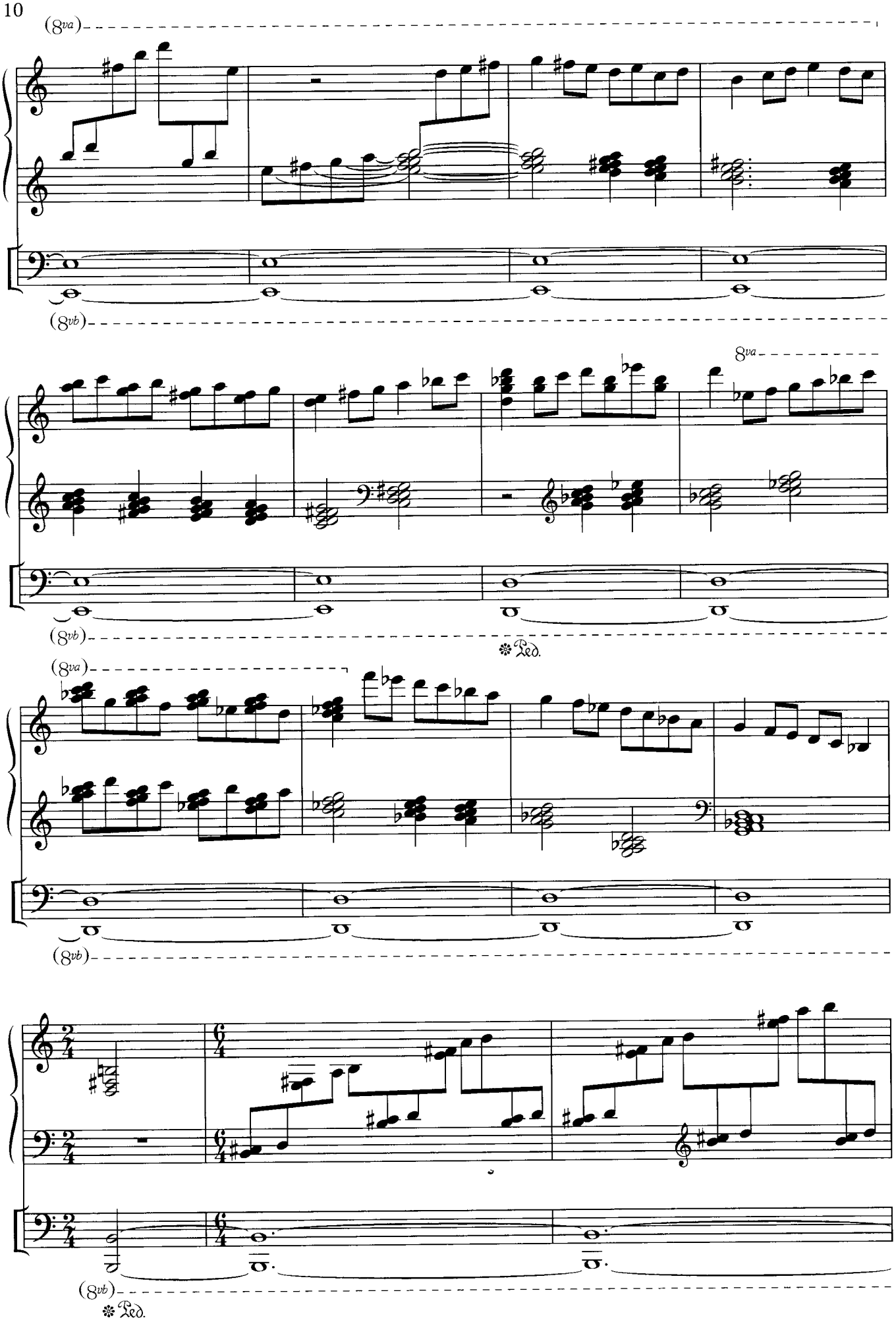

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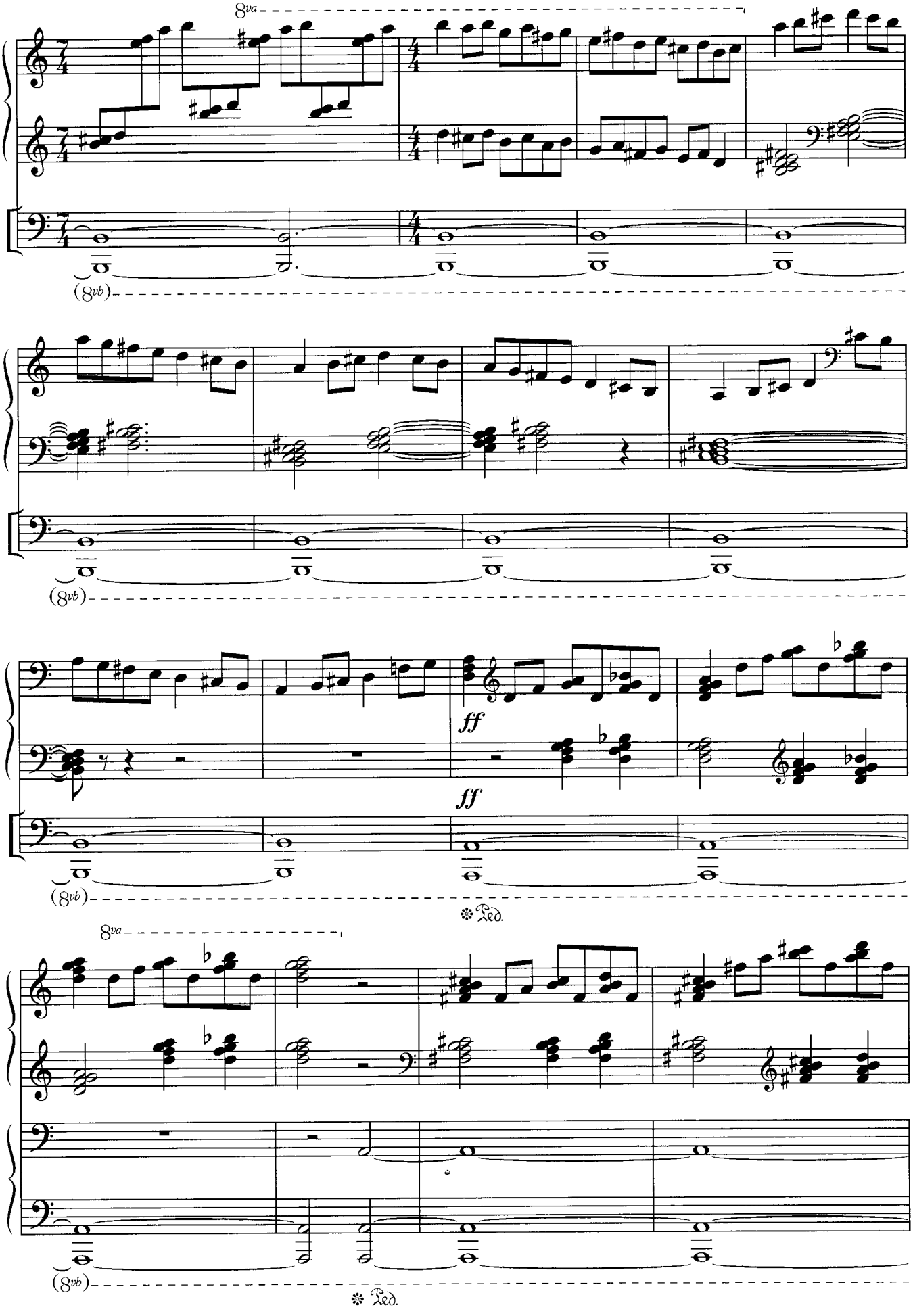

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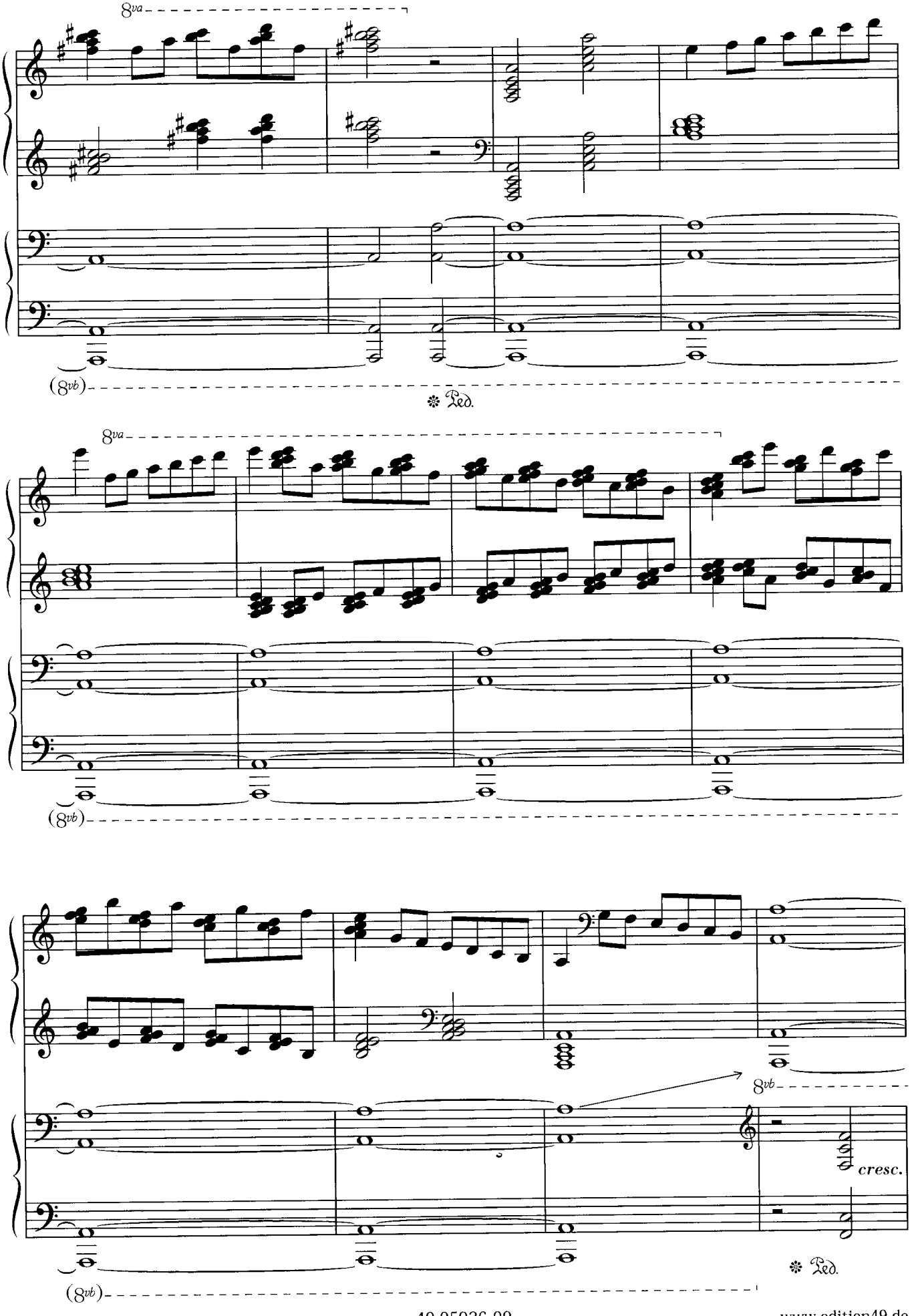

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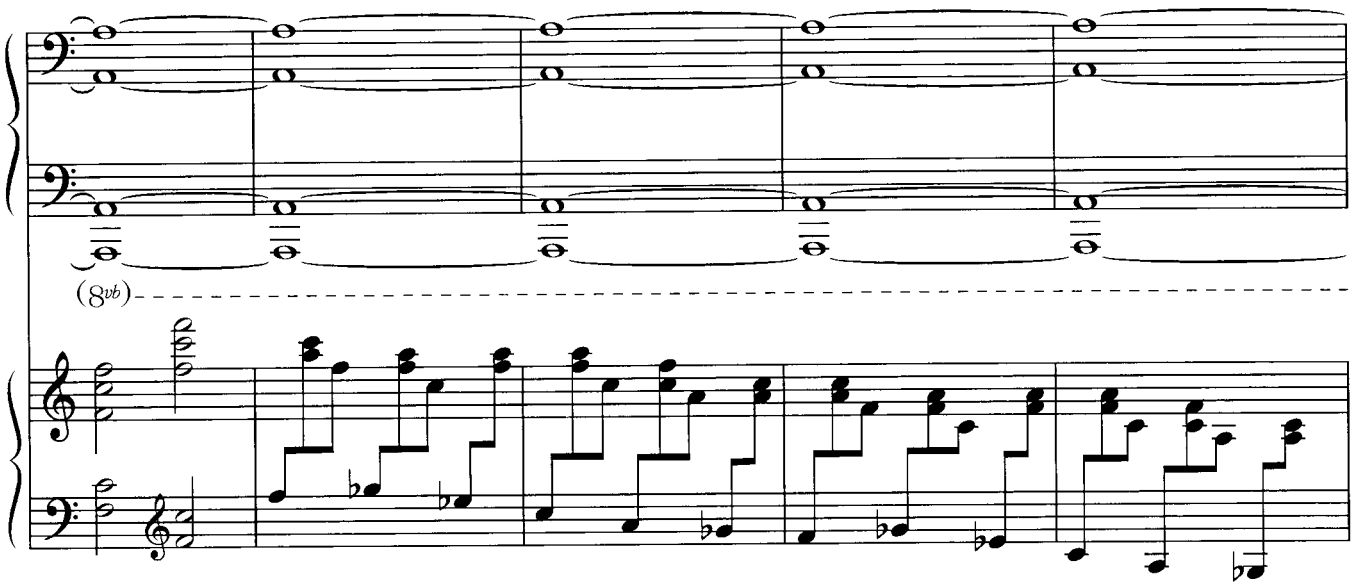
accelerando



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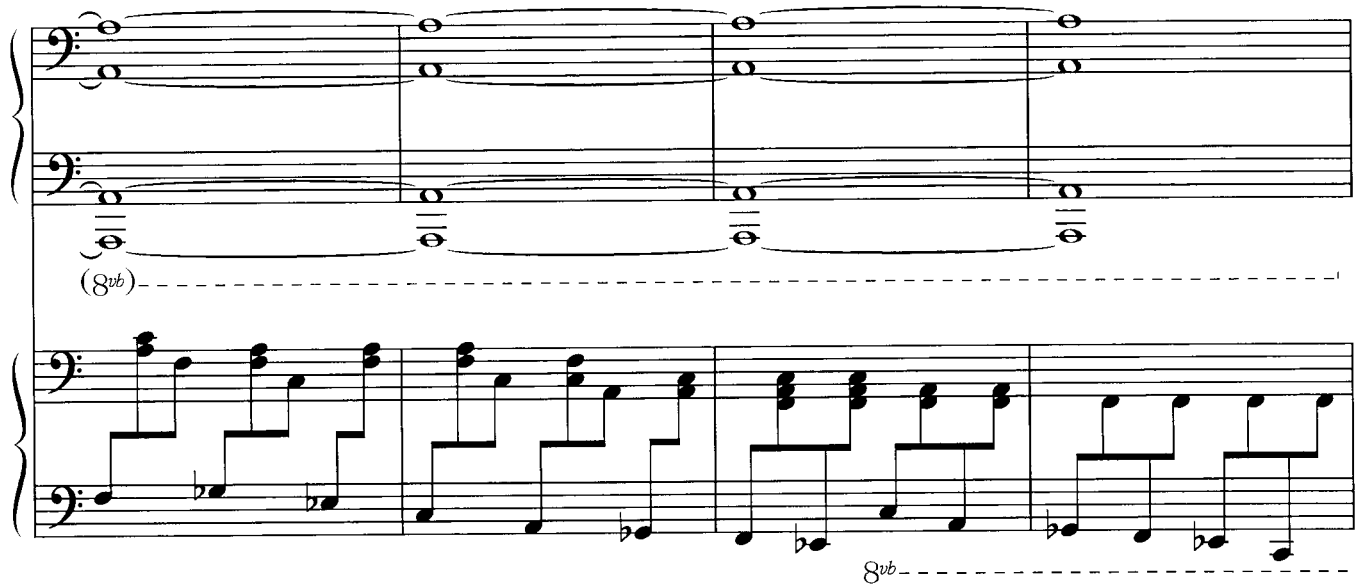
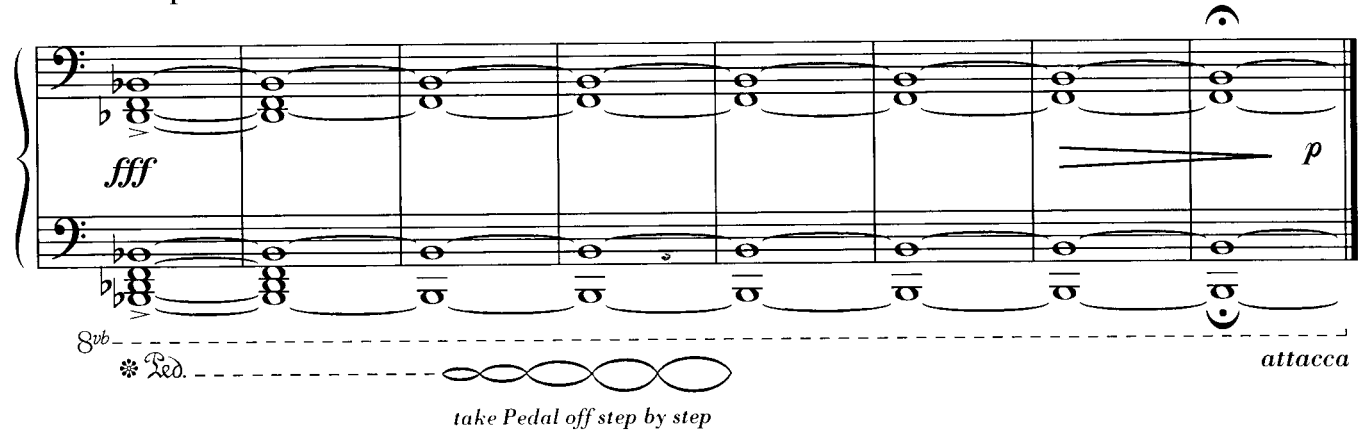


a tempo



take Pedal off step by step

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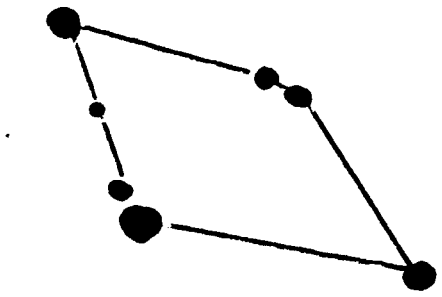
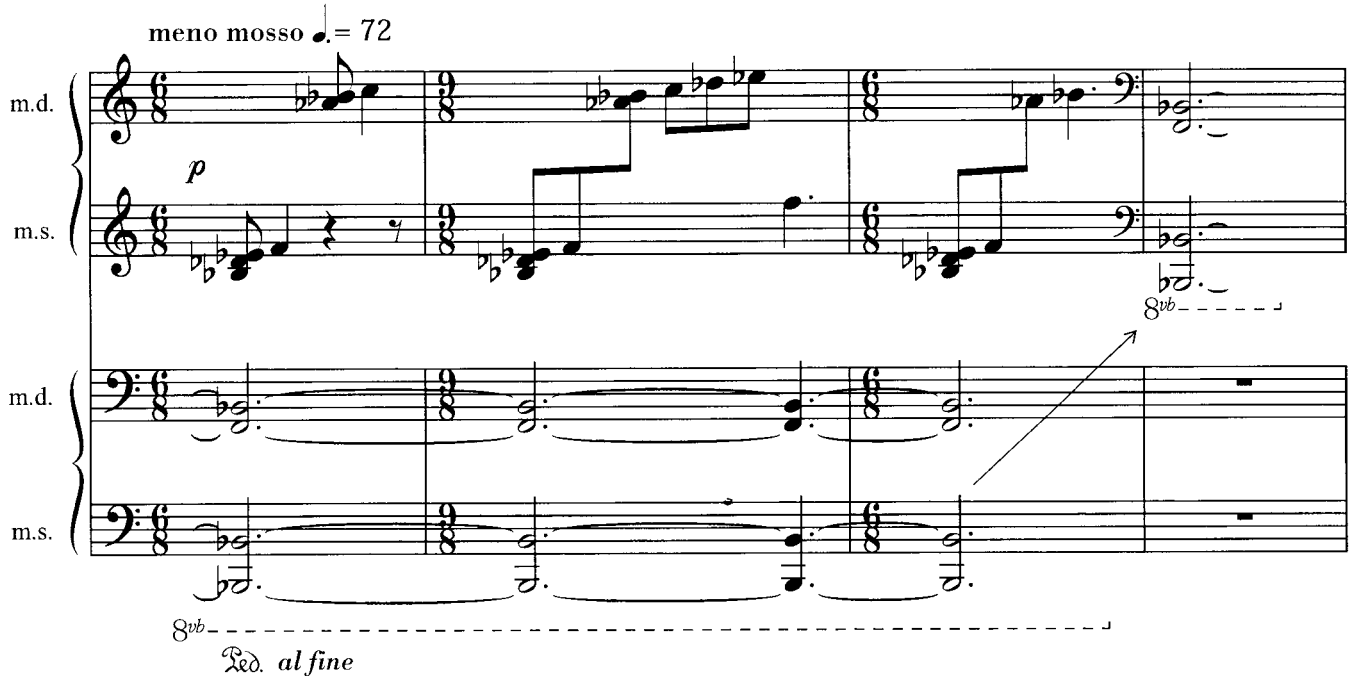
22. (44.)Reticulum - Eternity - Fading into Eternity
Võrk - Igavik - Kaob igavikku



Urmas Sisask (1994-95)



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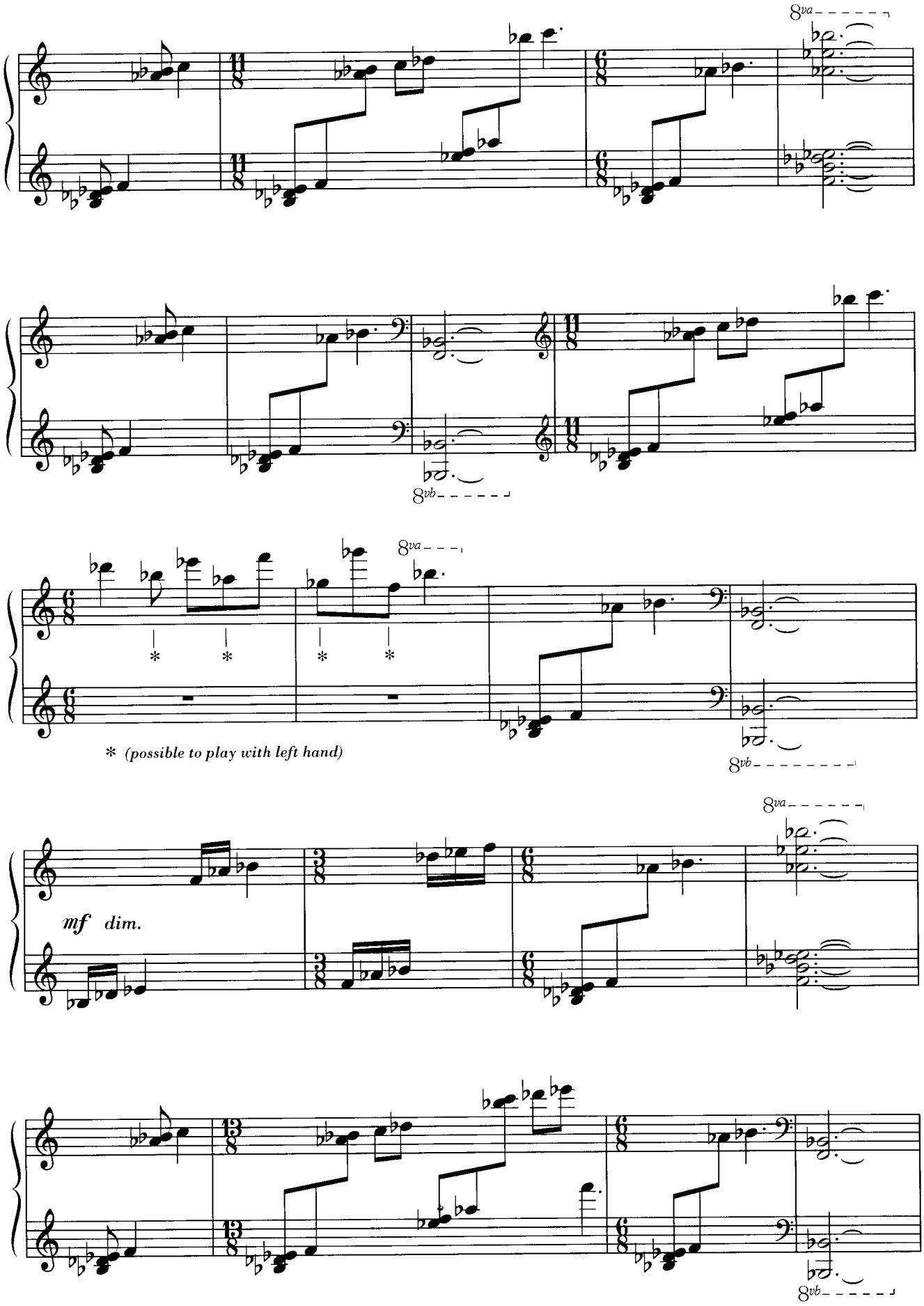

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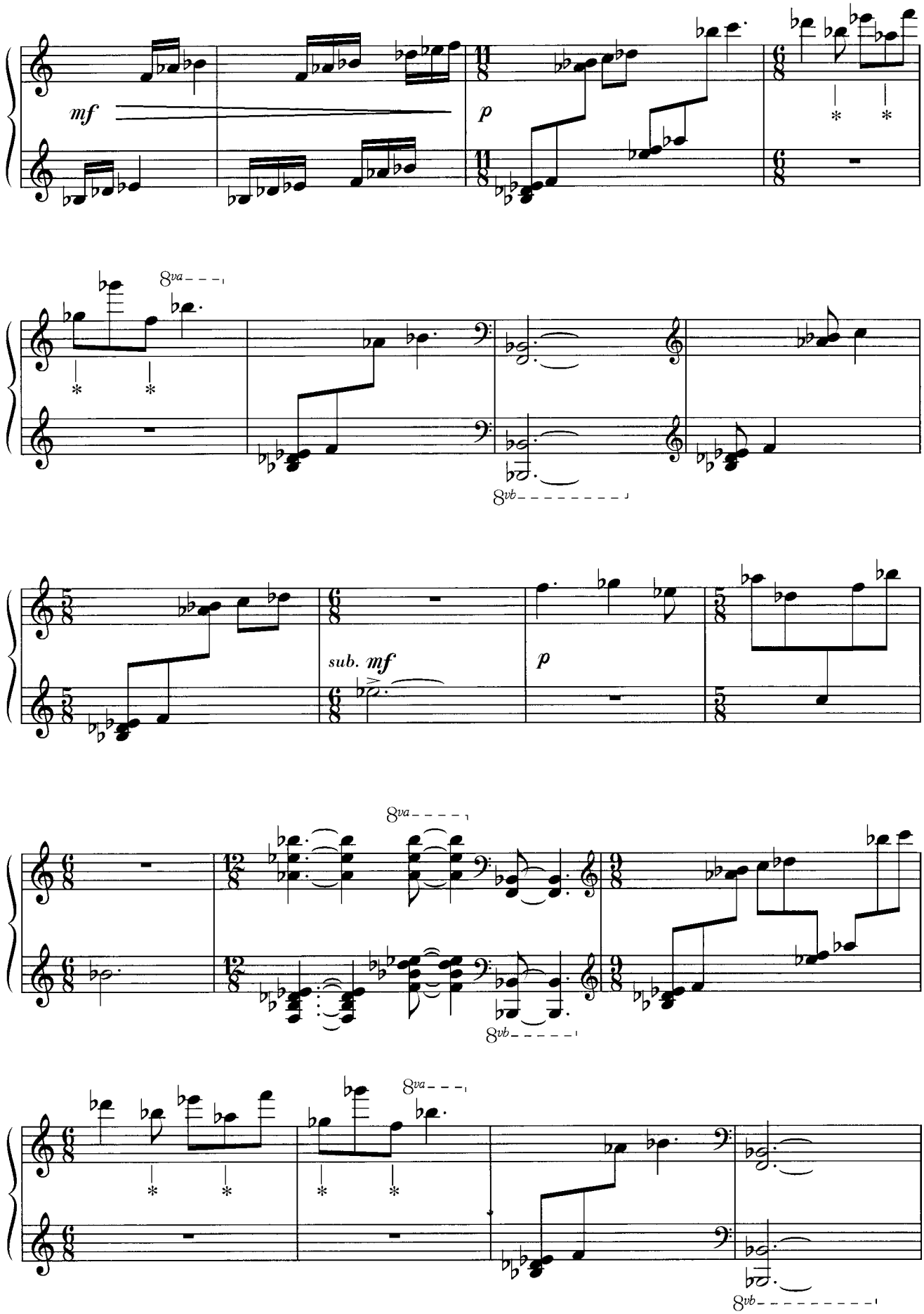

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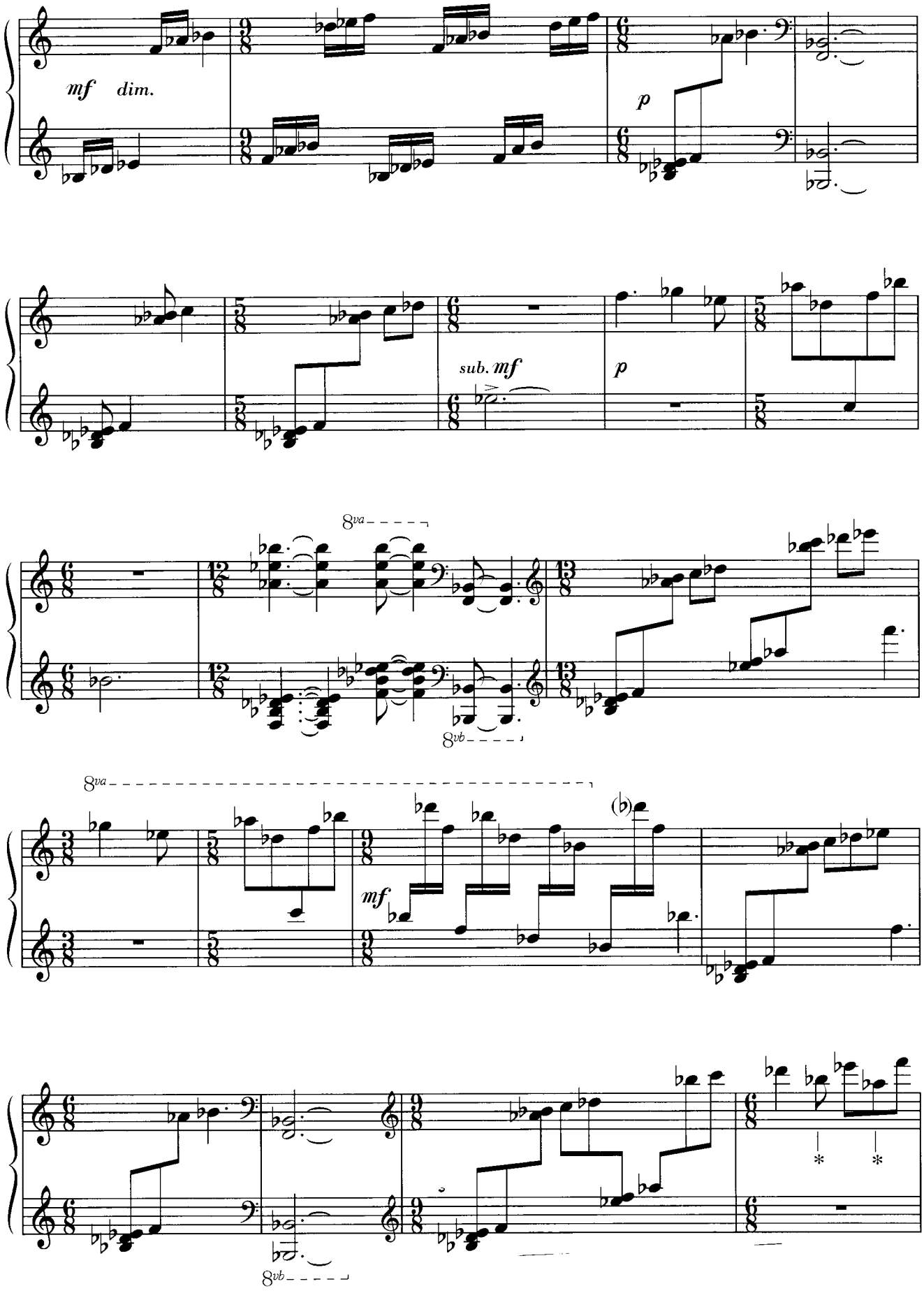

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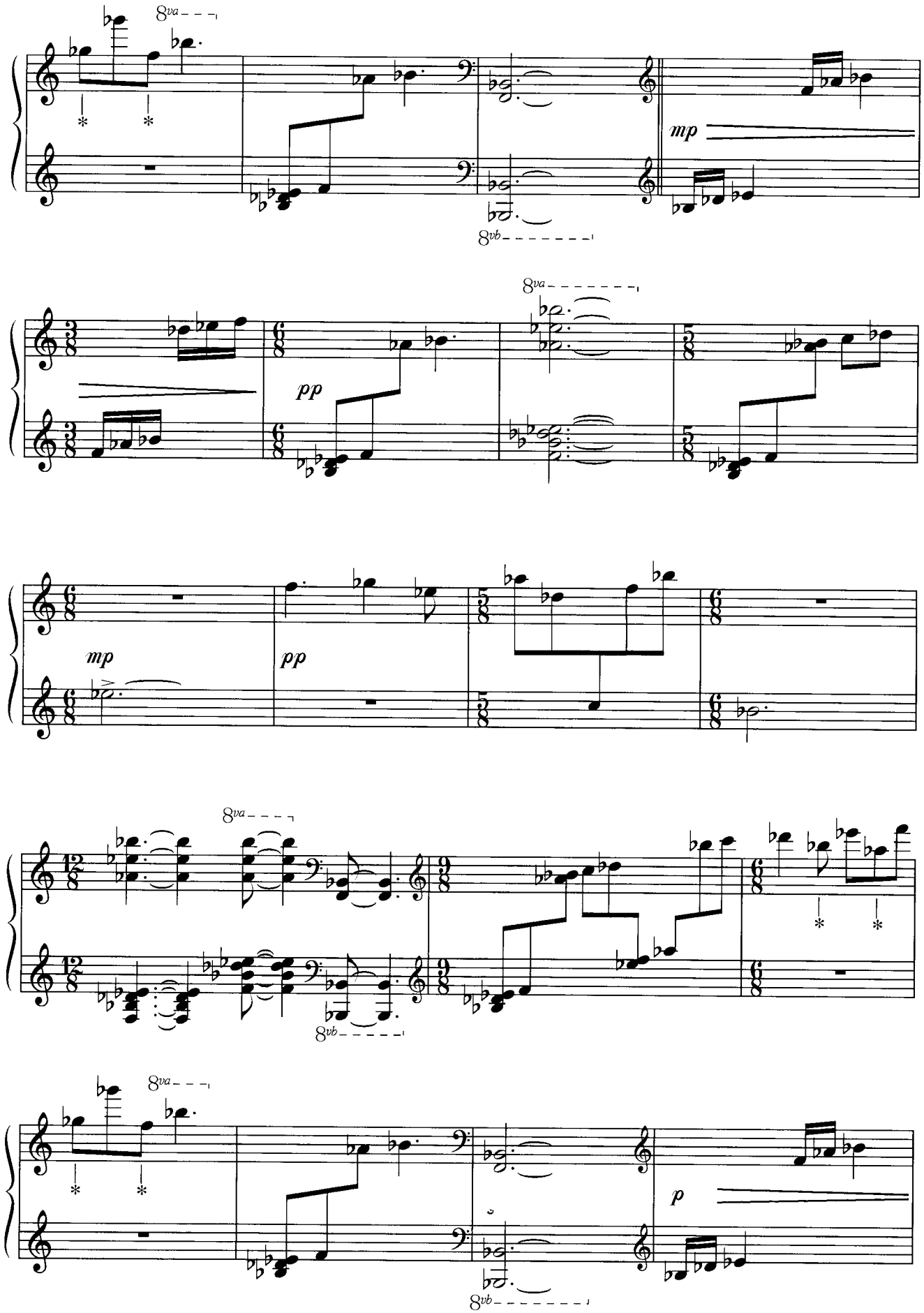

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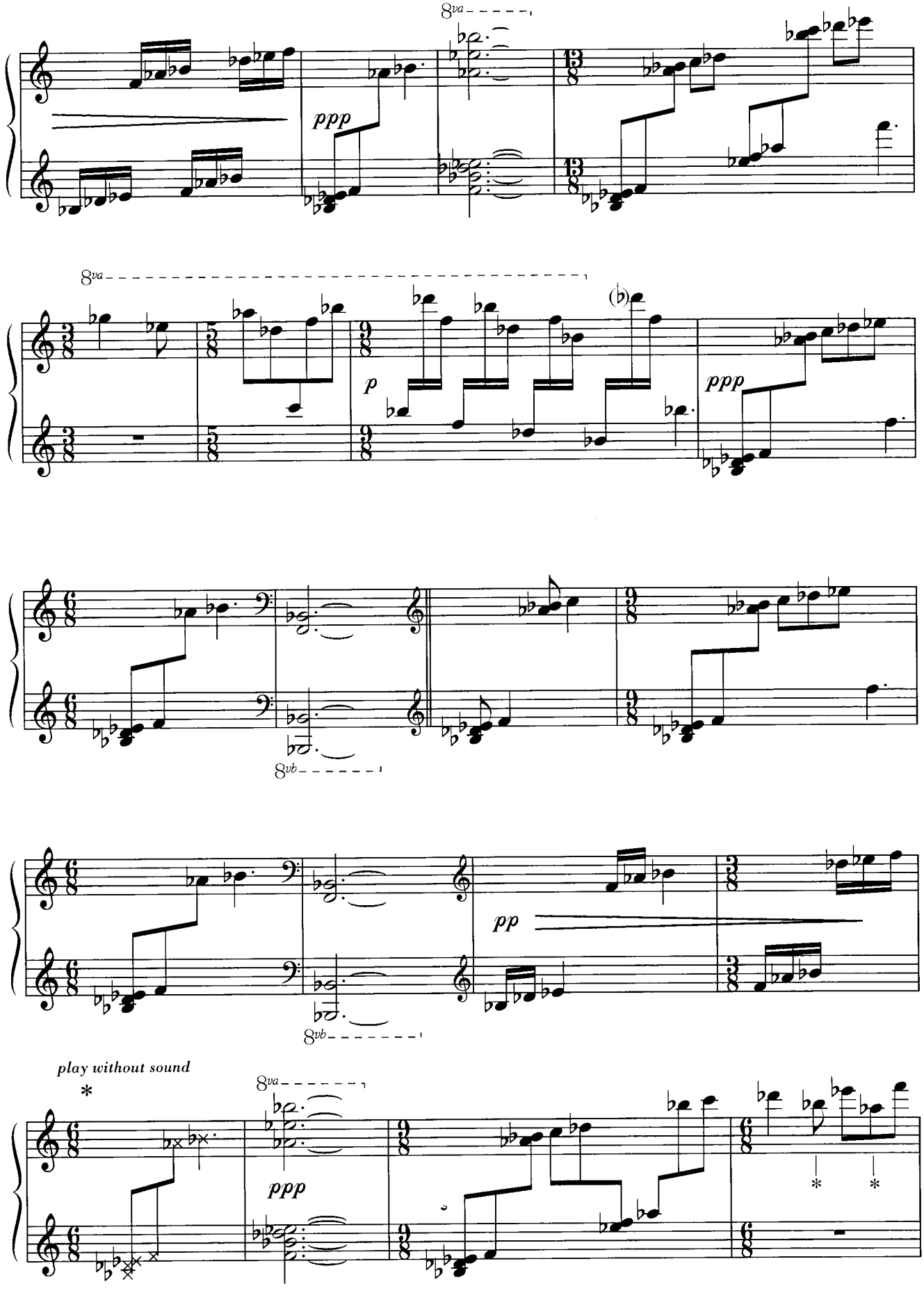

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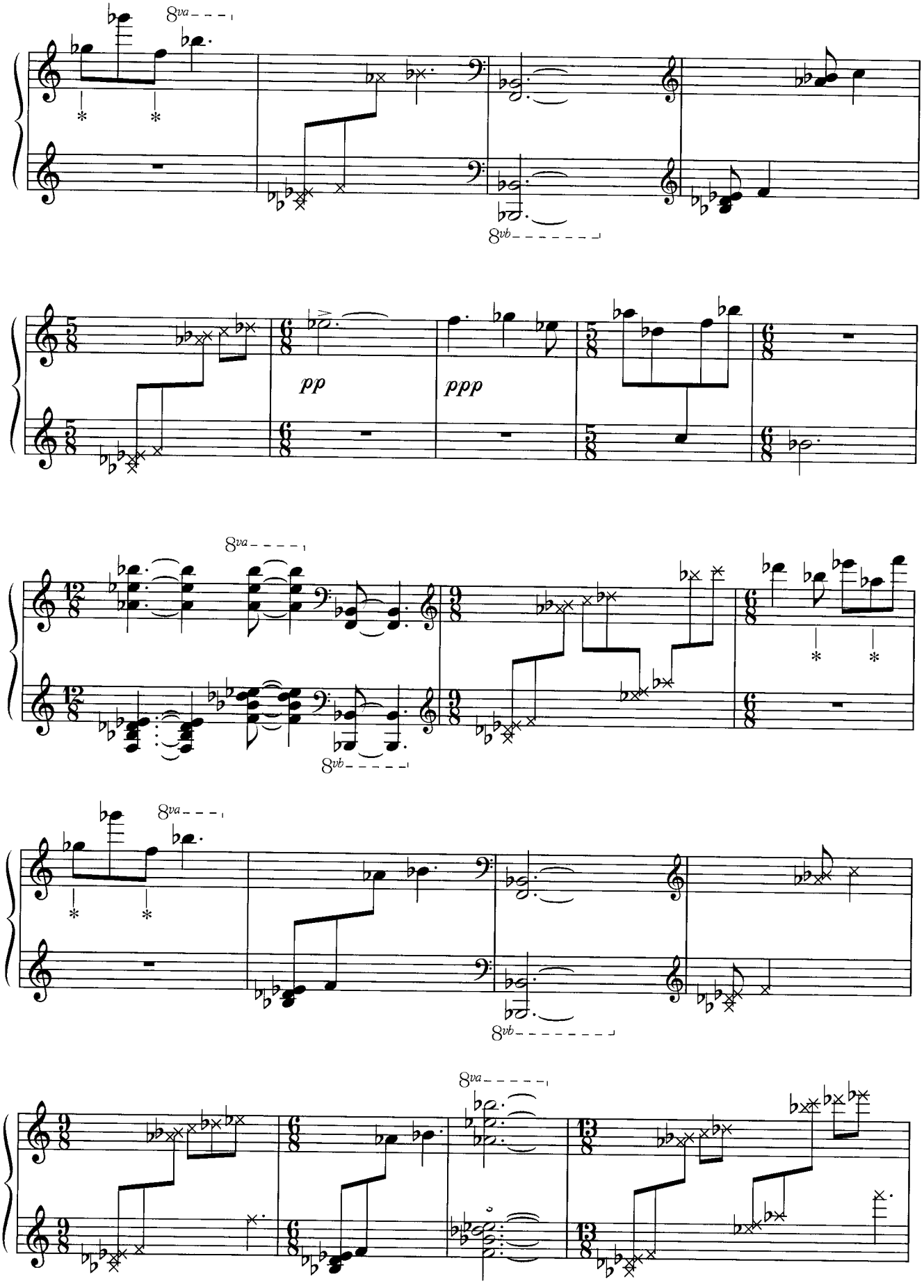

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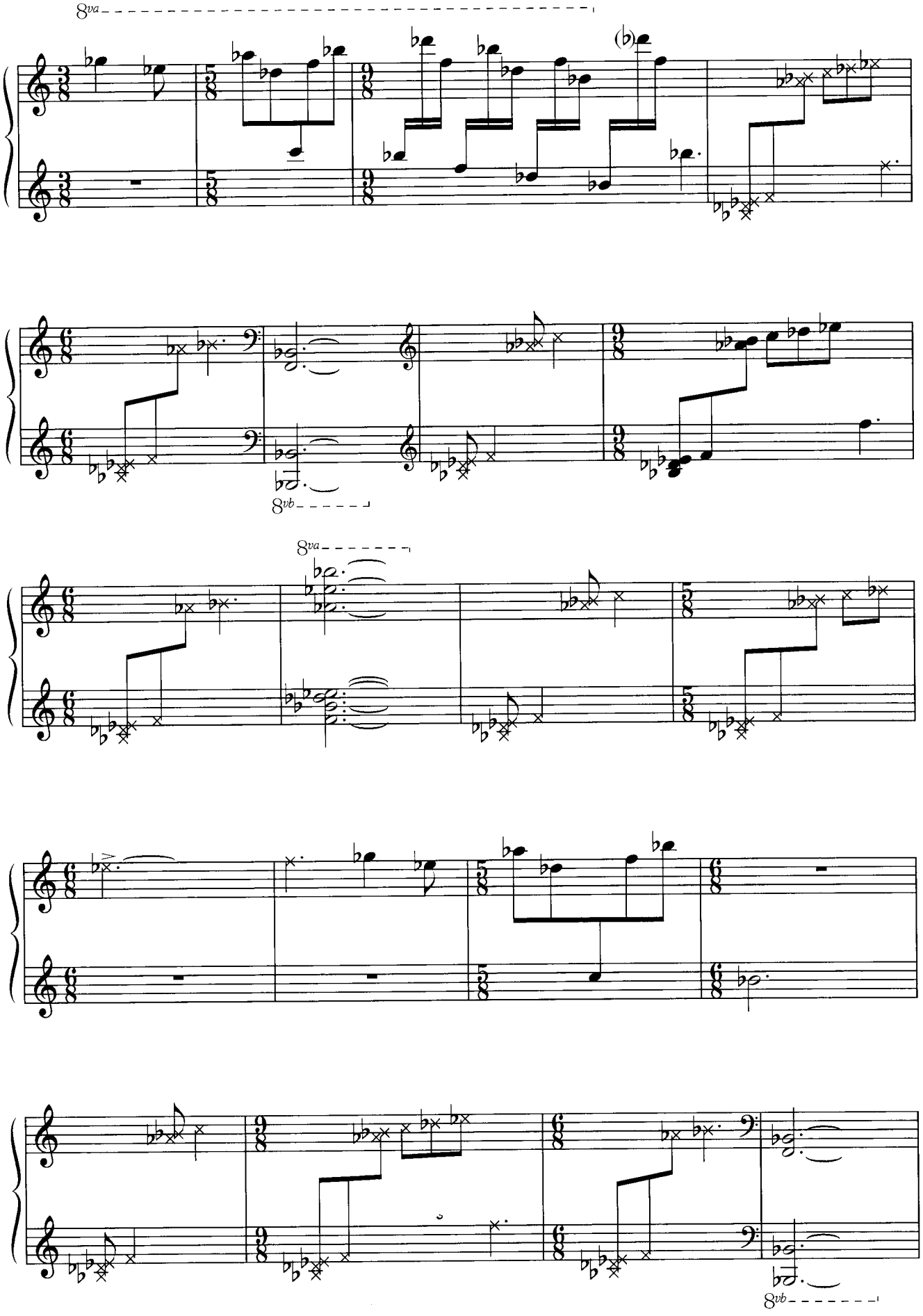

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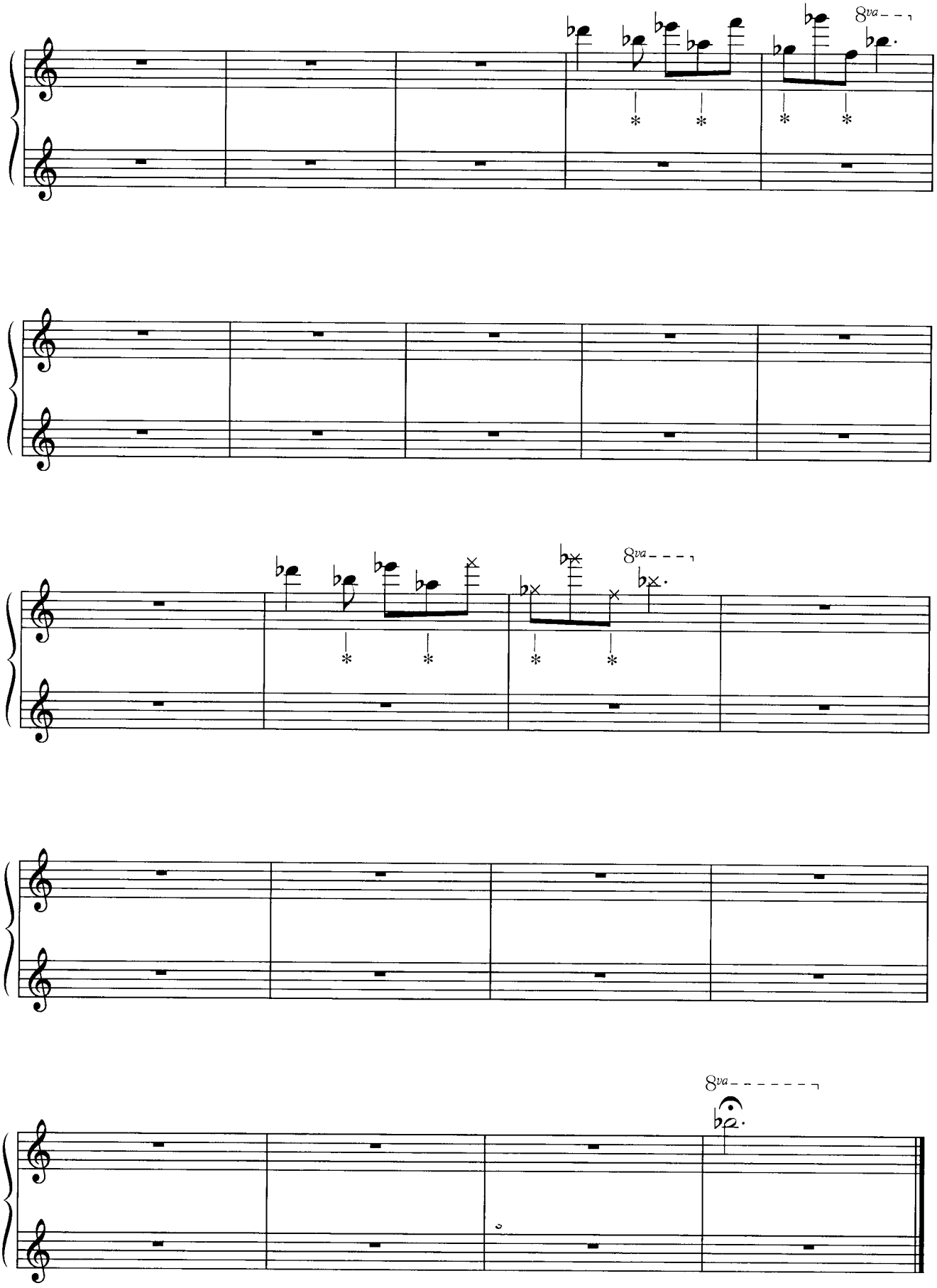

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