

# Urmas Sisask

op. 52

Starry Sky Cycle

"Southern Sky"

for Piano

BAND I

Chameleon

Octans

Mensa

Volans

## Der Komponist / The Composer

**Urmass Sisask** wurde am 9. Oktober 1960 in 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](http://www.edition49.de/composers/u_sisask)

**Urmass 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 characterized by stylistic eclecticism. 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 cappella 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 Urmass Sisask. His works you can hear on many CDs. More information here: [www.edition49.de/composers/u\\_sisask](http://www.edition49.de/composers/u_sisask)

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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

### **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 realm 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.

## **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.

# 1. (23.) Chameleon - Drive

Kameeleon - tunglemine



Urmas Sisask (1994-95)

♩ = 112

*p legato*

Ped. .... (ad libitum)

4

*p*

*f*

8va

7

*p*

*f*

*p*

8va

10 *f* *p*

13 *f* *p* *f* *p*

17 *f*

19 *p*

22 *f* *p*

25 *f* *p*

The musical score consists of six systems of piano music. Each system is written for two staves (treble and bass clef). The time signature changes from 2/4 to 4/4 at measure 11 and remains 4/4 for the rest of the page. The music is characterized by dense piano textures, including triplets, octaves (marked 8va), and dynamic markings of *f* (forte) and *p* (piano). The notation includes various accidentals (sharps, flats, naturals) and articulation marks.

28 *f* *p*

31 *f* 8va

33 *p*

36 *f*

38 *mp*

40 *ff* *mp* *ff* 8va

The musical score consists of six systems of piano music, each with a grand staff (treble and bass clef). The key signature has one flat (B-flat). The time signature changes from 2/4 to 4/4 at measure 33, then back to 2/4 at measure 36, and finally to 4/4 at measure 38. The score includes various musical notations: triplets, slurs, and dynamic markings (*f*, *p*, *mp*, *ff*). A crescendo hairpin is present in measure 28, and a decrescendo hairpin is in measure 33. An 8va (octave up) marking is used in measures 31 and 40. The piece concludes with a final chord in measure 40.

43 *mp*

45 *ff*

48 *mf*

50 *ff*

52 *mf* *ff*

54 *8va*



This musical score is for a piano piece, spanning measures 56 to 68. It is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into six systems, each containing two staves. Measure numbers 56, 58, 61, 63, 65, and 68 are placed at the beginning of their respective systems. The notation includes various musical elements: eighth and sixteenth notes, triplets, and rests. Dynamics such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte) are indicated. There are also crescendo and decrescendo hairpins. The piece concludes with a double bar line at the end of measure 68.

70 *ff*

73 *Red. ....*

76

78

80

83

The musical score is written for piano in 4/4 time. It consists of six systems of two staves each. The key signature has one flat (B-flat). The score is marked with a forte (*ff*) dynamic at measure 70. Measures 70-71 and 73-74 contain triplets of eighth notes in both hands. Measures 72-73 and 75-76 contain triplets of eighth notes in the right hand and quarter notes in the left hand. Measures 77-78 and 80-81 contain triplets of eighth notes in both hands. Measures 79-80 and 82-83 contain triplets of eighth notes in the right hand and quarter notes in the left hand. A 'Red.' (Reduction) marking is present between measures 73 and 74. The score ends at measure 83.

This musical score page contains six systems of piano music, numbered 85 through 94. The notation is for a piano, with a grand staff (treble and bass clefs) for each system. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplets, indicated by a '3' over the notes. Measure 85 begins with a treble clef and a key signature change to one flat. Measures 88 and 89 show complex triplet patterns in both hands. Measure 90 features a change in the bass line to a lower register. Measures 93 and 94 continue the intricate triplet-based texture. The page concludes with a double bar line at the end of measure 94.

95 *ff* *fff* *8vb*

96

99

100

101 *ff* *fff* *8vb*

102

Detailed description of the musical score: The score consists of six systems of music, each with a grand staff (treble and bass clefs). Measures 95-96: Measure 95 starts with a fortissimo (ff) dynamic. The bass staff has a fortississimo (fff) dynamic and an 8va marking. Both staves feature eighth and sixteenth notes with frequent triplets. Measure 96 continues the pattern. Measures 99-100: Measure 99 continues the rhythmic pattern. Measure 100 continues the pattern. Measures 101-102: Measure 101 starts with a fortissimo (ff) dynamic. The bass staff has a fortississimo (fff) dynamic and an 8vb marking. Both staves feature eighth and sixteenth notes with frequent triplets. Measure 102 continues the pattern.

103

107

108

*ff*

*fff*

8vb

109

110

*fff*

112

*f*

8vb

*Red. al fine*

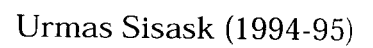
116 *mf*

120 *mp*

124 *p*

128 *pp*

132 *ppp*



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System 7-8: Treble and bass staves. Measure 7 has five groups of triplets in both hands, marked with a flower symbol and '3'. Measure 8 has a triplet in the bass staff marked with a flower symbol and '3', and a triplet in the treble staff marked with a flower symbol and '3'. Dynamics include *f*, *pp*, and *p*. There are fermatas in measures 7 and 8. A 'Red.' instruction is at the end of measure 8. A '15<sup>ma</sup>' marking is above the treble staff in measure 8.

System 9-10: Treble and bass staves. Measure 9 is marked 'accel. molto' and has a '7' above the treble staff. Measure 10 has a '15<sup>ma</sup>' marking above the treble staff. Dynamics include *fff*. There are fermatas in measures 9 and 10. A 'Red.' instruction is at the end of measure 9. A '8<sup>va</sup>' marking is above the treble staff in measure 9, and a '8<sup>vb</sup>' marking is below the bass staff in measure 10.

System 11-12: Treble and bass staves. Measure 11 has a '15<sup>ma</sup>' marking above the treble staff. Dynamics include *f*, *mp*, and *f*. There are fermatas in measures 11 and 12. A 'Red.' instruction is at the end of measure 11. A '8<sup>vb</sup>' marking is below the bass staff in measure 11.

System 13-14: Treble and bass staves. Measure 13 has a '7' above the treble staff. Measure 14 has a '5' above the treble staff. Dynamics include *pp*. There are fermatas in measures 13 and 14. A 'Red.' instruction is at the end of measure 13.

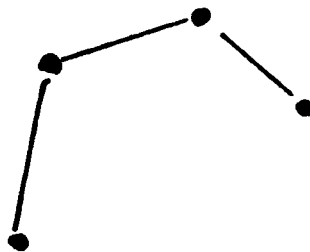
◌ Hold all fermatas as long as possible

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



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

## Lavamägi - Selginemine



♩ = 140-200

Urmas Sisask (1994-95)

First system of musical notation (measures 1-4). The piece is in 4/4 time. The right hand (treble clef) plays a melody with a crescendo leading to a *p* (piano) dynamic. The left hand (bass clef) plays a steady accompaniment. The key signature has one sharp (F#).

8vb  
Ped. ad libitum

Second system of musical notation (measures 5-8). Dynamics include *p*, *mp* (mezzo-piano), and *pp* (pianissimo). The left hand has an 8vb (octave below) marking.

(8vb)

Third system of musical notation (measures 9-12). Dynamics include *p* and *pp*. The left hand has an 8vb (octave below) marking.

(8vb)

Fourth system of musical notation (measures 13-16). Dynamics include *mf* (mezzo-forte) and *pp*. The left hand has an 8vb (octave below) marking.

(8vb)

8vb

17 *f*

(8vb) 21 *p* *pp*

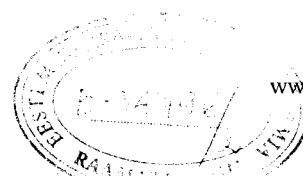
25 *p* *mp* *pp*

29 (8vb) *p* *pp* *mp*

32 *pp* *mf* *pp* *f* *ff* *dim.* *8va*

35 *8vb* *8vb* *8vb* *8va* *Red.*

39 *8va* *8vb* *Red. ad lib.*



44 *p*

48 *mp* *p cresc.* *mf*

51 *p* *f* *8va*

54 *p* *fp cresc.* *f* *8vb* *Ped.*

58 *8va* *8vb* *Ped.*

62 *mf* *p* *8va* *Ped.*

67 *mp* *p* *8va* *8vb* *Ped.*

71 *mp* 8va *p* 8va 8va

76 *dim.* *pp* 8va *Red. al fine*

81 8va

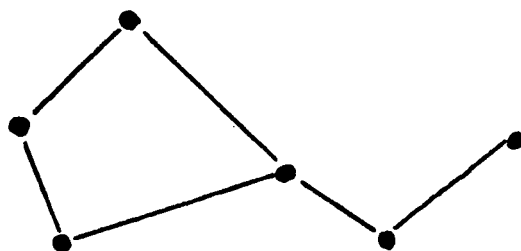
86 8va

91 8va 8va

96 8va *rit.* 8va

# 4. (26.) Volans - Transformations

Lendkala - Muutumised



Urmas Sisask (1994-95)

Andante *accel.* *più mosso rit.*

*p* *mf* *p* *8va*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

5 *accel.* *più mosso rit.*

*mf* *p*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

9 *accel.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.*

11 *più mosso rit.* *accel.*

*f* *p* *8va*

(*Red.*) \* *Red.* \* *Red.*

The image displays a musical score for the song "L'Espresso" by Francesco De Gregori. The score is written for piano and guitar, with the piano part on the left and the guitar part on the right. The music is in 2/4 time and features a variety of musical notations, including chords, single notes, and rests. Dynamics such as *mp* (mezzo-piano), *f* (forte), and *p* (piano) are indicated. The tempo is marked as *più mosso rit.* (faster, then slower) and *meno mosso* (less motion). The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The guitar part is marked with a "Red." (Red) symbol, indicating a specific playing technique or effect. The piano part is marked with a "Red." (Red) symbol, indicating a specific playing technique or effect. The score is divided into measures, with measure numbers 13, 16, 19, 22, 25, and 28 indicated. The score ends with a double bar line and a "15ma" (15th measure) marking.



The image displays a musical score for the song "L'Espresso" by Francesco De Gregori. The score is written for piano and electric guitar. The piano part is in the left hand, and the guitar part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into systems, with measures 47, 51, 55, 58, 60, and 63 marked at the beginning of each system. The guitar part features various techniques, including triplets, sixteenth notes, and a crescendo. The piano part includes dynamic markings such as *f*, *ff*, and *p*, as well as articulation like *cresc.* and *poco rit.*. The score concludes with the instruction "meno mosso con rets." and a final measure marked with a guitar-specific notation.



67 *cover current string with finger* *8va* *pp* *8vb* *15* *ff*

70 *15* *f* *rit.*

74 *♩ = 100* *fff* *8vb* *\* Red.* *3* *5* *8vb* *\* Red.* *5*

76 *accel.* *8vb* *\* Red.* *3* *8vb* *\* Red.* *3* *8vb* *\* Red.* *3*

79 *3* *rit.* *3* *3* *8vb* *\* Red.*

82 *meno mosso* (*♩ = 60*) *ff* *8vb* *\* Red.* *\*\**

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

\*\* Hold fermata till total silene

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

### **Centaurus - Enlightenment**

### **Crux - Incubus**

### **Musca - Liberation**

#### **Aboriginal Myths about the Origin of Fire and the Hunters 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.

## **Eridanus - Progression - Dematerialization Journey Beyond the Rainbow**

### **Legend of the River Eridanus**

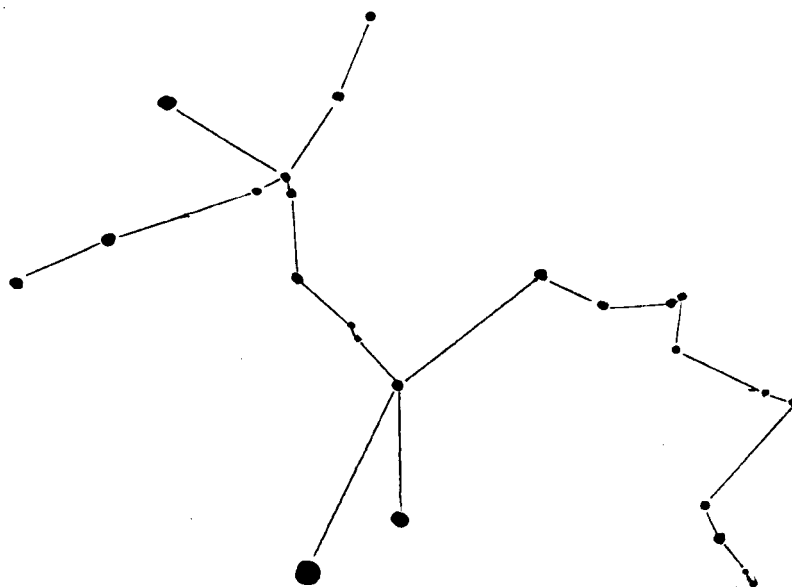
There are two long and curved constellations in the sky: Hydra and Eridanus. Hydra winds parallelly with the celestial equator from left to right under Virgo and Corvus, while Eridanus the heavenly river flows from up north far down south, where it ends with a bright star called Achernar, meaning 'River-end'.

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.

# 5. (27.) Centaurus - Enlightenment

## Kentaur - Kirgastumine



Urmas Sisask (1994-95)

♩ = 120  
15<sup>ma</sup>

*p*  
*Red.* *al fine*

5 (15<sup>ma</sup>)

3

3

9 (15<sup>ma</sup>)

*m.d.*

*p*  
8<sup>vb</sup>

♦ Mute current string with finger

(15<sup>ma</sup>)

13

*molto* *mf* *sub. p*

*mp* *p*

(8<sup>va</sup>)

(8<sup>vb</sup>)

15<sup>ma</sup>

16

*f*

(8<sup>vb</sup>)

(15<sup>ma</sup>)

20

*p* *molto* *f* *mf*

(8<sup>va</sup>)

8<sup>va</sup>

23

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

(8<sup>vb</sup>)

27 *p* *8va*

30 *8vb*

31 *pp* *15ma* *p* *8vb*

35 *(15ma)* *f* *mf* *p* *8vb*

39 *p* *gliss.* *p* *pp* *8vb*

\* Drag on current string rearwards behind hammers

44 *15<sup>ma</sup>*

*p* *pp* *p* *pp* *8vb*

48 *15<sup>ma</sup>*

*mp* *15* *p* *pp* *8vb*

50 *15<sup>ma</sup>*

*mf* *15* *p* *pp* *molto* *8vb*

53 (8<sup>va</sup>) m.d. mf mp

m.s. p m.d. pp 15<sup>ma</sup> mf mp

(8<sup>vb</sup>) m.s. ossia: \* Red. \*

57 p

(15<sup>ma</sup>) p

\* Red.

60 pp

(15<sup>ma</sup>) pp rit.

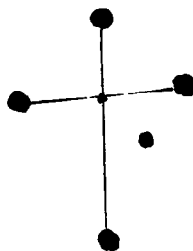
\* Mute current string

\* Play without sound



# 6. (28.) Crux - Incubus

Lõunarist - (Luu)painaja



Urmas Sisask (1994-95)

♩ = 72

*f\** *pp*

*Sub. Ped.* *\* Ped.*

6 ♩ = 200

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

*\* non Ped. →*

10

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

♦ \* Press current string firmly with right hand fingers



37

*mp*  $\text{cresc.}$  *mf* *mp*  $\text{cresc.}$  *f* *mp*  $\text{cresc.}$  *f*

41

*mp*  $\text{cresc.}$  *f* *ff* *mp*  $\text{cresc.}$  *mf* *mp*  $\text{cresc.}$  *f*

45

*mp*  $\text{cresc.}$  *f* *mp*  $\text{cresc.}$  *ff*

48

*mp*  $\text{cresc.}$  *f* *mf*  $\text{cresc.}$  *ff* *mf*  $\text{cresc.}$  *ff*

52

*mf*  $\text{cresc.}$  *ff* *mf*  $\text{cresc.}$  *ff* *mf*  $\text{cresc.}$  *ff*

55

*f*  $\text{cresc.}$  *ff* *f*  $\text{cresc.}$  *ff*

59

*f* ————— *ff* *f*

62

————— *ff* *f* ————— *ff*

65

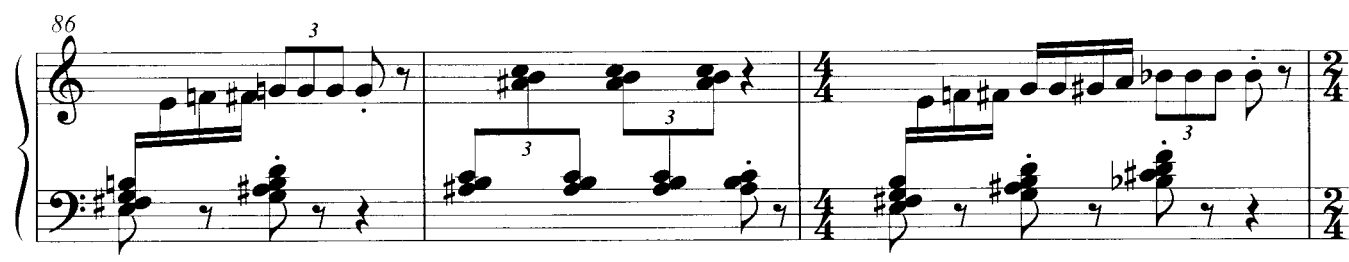
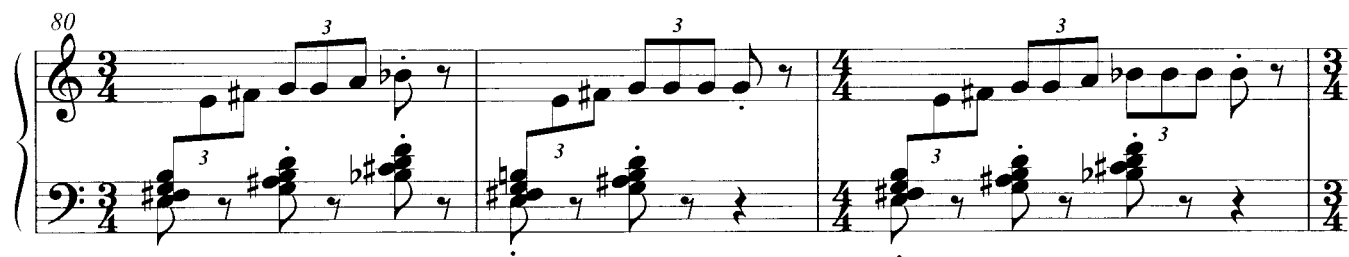
*ff*

68

8va  
8vb

71

74



95

98

101

104

107

110

\* Cluster with Palm

This musical score consists of six systems of piano notation, each with a grand staff (treble and bass clefs). The measures are numbered 113, 117, 120, 124, 127, and 130 at the beginning of their respective systems. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as eighth and sixteenth notes, triplets (indicated by a '3' over the notes), and rests. In the system starting at measure 120, there are markings for '8va' (octave up) and '8vb' (octave down) with dashed lines indicating the transposition of notes. The piece concludes with a double bar line at the end of measure 130.

134

137

*dim. poco a poco*

141

145

148

151 ♩ = 72

*f*

*pp*

*Sub...*

*Red. al fine*

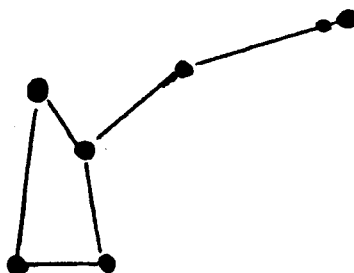
*p*

*Red. (attacca)*



# 7. (29.) Musca - Liberation

## Kärbes - Vabanemine



Urmas Sisask (1994-95)

$\text{♩} = 52$  Recitando

*pp al Fine*

Red. \* Red. \* Red. \* Red. Red.

7 Red. \* Red. \* Red. Red.

13 Red. \* Red. \* Red. Red. 8va 8va - - - \*

Red.

21

\* Red.

27

\* Red. \* Red. \* Red. \* Red. \* Red.

35

\* Red. \* Red. \* Red. \* Red. \* Red.

42

\* Red. \* Red. Sub \* Red.

49

\* Red. \* Red. \* Red. \* Red.

56

\* Red. \* Red. \* Red. \* Red. \* Red.

63 *8va*

*\* Red.*

*8vb*

*\* Red.*

70

*Red.*

*\* Red.*

*\* Red.*

*\* Red.*

*\* Red.*

*\* Red.*

78

*\* Red.*

*\* Red.*

*\* Red.*

*8vb*

*\* Red.*

86

*8vb*

*\* Red.*

*rit. poco a poco*

95 *8va*

*dim.*

*\* Red. al Fine*

103 *(8va)*

*ppp dim.*

*ppp*

*8va*



# 8. (30.) Eridanus- Progression - Dematerialisation

"Journey Beyond the Rainbow"

Eriidanus - Kulgemine - Dematerialisatsioon

"Reis vikerkaare taha"

Urmas Sisask (1994-95)

♩ = 64

*p cresc. poco a poco*

*ossia Ped. till bar 24*

*8va*

*8va*

*8va*

*8va*

11 *Red.* \* *Red.* 8va

13 *Red.* \* *Red.* \* *Red.* 8va

15 *f cresc.* \* *Red.* 8va

17 *Red.* \* *Red.* \* *Red.* 8va

19 8vb \* *Red.* 8va

20 8va

21

21 *8va*

\* Red.

22 *ff* *8va*

\* Red.

24 *8va* *8vb* *Red.*

\* Red.

27 *rit.* *f* *p*

\* Red.

29 *più mosso* *a tempo* *pp* *cresc.* *f* *p dim.* *più mosso, tempo ad libitum*

\* Red.

32 *pp* *ppp* *8vb* *Red.*

\* Red.

a tempo più mosso, tempo ad libitum 23

36 *rit.* *f* *p* *pp*

38 *cresc.* *Sub.* *Red.* *Sub.* *Red.*

40 *ff* *sub. pp* *Red.*

43 *Red.* *Red.*

48 *Red.* *G.P.* *Red.*

54 *mp* *pp* *Red.*



58 *mp* *G.P.* *Red.*

62 *mf* *f* *Red.*

65 *pp* *sub.f* *sub.pp* *Red.*

69 *sub.f* *sub.pp* *sub.f* *Red.*

72 *pp* *Red.*

75 *f* *Red.*

78 
  
*Red.* \* *Red.* \*

81 
  
*Red.* \* *Red.*

84 
  
 \* *Red.*

87 
  
 \* *Red.*

90 
  
 (*f*) \* *Red.*

93 
  
 \* *Red.*

96

*\* Ped.*

99 *Tempo ad libitum*

*(f)*

*\* Ped.*

102

\* Press down all white and black keys with left arm without sound

105

*8vb*

108

*(8vb)*

*Ped. off step py step, hold cluster*

111

*(8vb)*

*\* (Pedal off)*

114 *dim. poco a poco*

(8vb)

118

(8vb)

121 *p*

(8vb)

Red.

125 *cresc.*

(8vb)

128 *f* \*\*

(8vb)

132

(8vb)

\* cover strings c1-f1 gently

\*\* cover current strings firmly step by step

135

139

142

146

149

153

\* cover current strings with full power - till unconcretical pitch

\* (Ped off steeply)

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.

## **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.

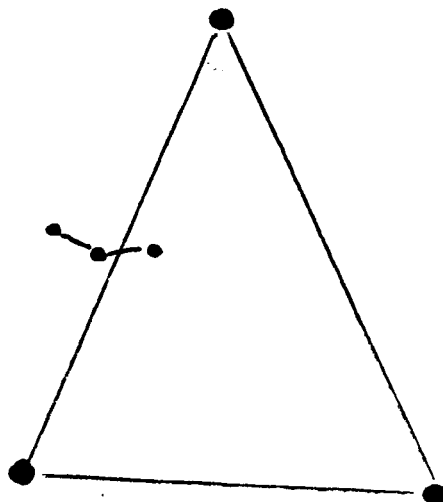
The dread that the living feel for the souls of the dead, and their attempts to appease them, form the basis for many Aboriginal myths and complicated funeral rites. The inhabitants of the Melville Island believe that Mopadits or the souls of the dead live in closed communities. They are similar to the 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.

# 9. (31.) Hydrus - Sharp Contrasts

## Lõunahüdra - Teravad kontrastid



Urmas Sisask (1994-94)

$\text{♩} = 88$

*p*

*8vb*  
*Ped.*      \**Ped.* \**Ped.*      \**Ped.*      \**Ped.* \**Ped.*      \**Ped.*

**Presto**

*8va*

*cresc.*

*3*

*3*



9

10

*Red.* →  
press step by step

11

→ full *Red.*

12 a tempo ♩ = 88      ♩ = 128

19 ♩ = 88 (a tempo)      ♩ = 128

Presto

25

26 ♩ = 88 (a tempo)

58  $\text{♩} = 128$

*ffp*

*Red.*

*8vb*

62 *Presto*

65  $\text{♩} = 128$

*fp*

*8vb*

68 *p*

*f*

*Red.*

71

*Red.*

*8vb*

74

*Red.*

*8vb*

*Red.*

*8vb*

*Red.*

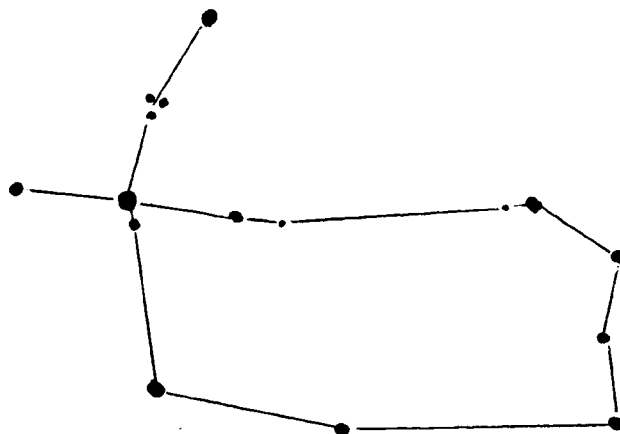


# 10. (32.) Pavo - "Fishes" \*

The Law of Unity of and Struggle Between Opposites

Paabulind - "Kalad" \*

Vastandite ühtsuse ja võitluse seadus



Urmas Sisask (1994-95)

$\text{♩} = 68 (\text{♩} = 132)$

*p legato*

*mp* *p* *fp*

*ped. → press step by step* *→ full ped.*

\* Fishes - accidental mistakes in music

\* Kalad - muusikas esinevad juhuslikud möödalaskmised.

15 *mf* *p* *mp* *p* *fp* 8vb

19 *rit.* *pp*

22 *a tempo* *ff* 8vb

26 \* *Red.* 8vb

30 *diminuendo poco a poco*

35 *rit.* *p* 8va 8vb

40 *a tempo* *pp* *8va*

45 *8va* *\* "Fish"* *8va*

50 *8va*

55 *rit.* *\* "Fish"* *a tempo* *staccatissimo* *f* *cluster with palm* *8vb*

59 *simile* *8vb*

63 *5/16* *(stacc.)* *5/16* *8vb*

67

System 67-70: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 5/16 time signature. Measures 67-70 show complex chordal textures with many sharps. A dashed line with '8vb' indicates an octave transposition for the bass staff in measures 69 and 70.

71

System 71-74: Treble and bass staves. Treble clef, key signature of two sharps, 5/16 time signature. Measures 71-74 continue the complex chordal textures. A dashed line with '(8vb)' indicates an octave transposition for the bass staff in measures 72 and 73.

75

System 75-78: Treble and bass staves. Treble clef, key signature of two sharps, 5/16 time signature. Measures 75-78 continue the complex chordal textures. A dashed line with '8vb' indicates an octave transposition for the bass staff in measures 76 and 77. A small asterisk (\*) is placed above the treble staff in measure 75.

79

System 79-83: Treble and bass staves. Treble clef, key signature of two sharps, 5/16 time signature. Measures 79-83 continue the complex chordal textures. A dashed line with '(8vb)' indicates an octave transposition for the bass staff in measure 80.

84

System 84-88: Treble and bass staves. Treble clef, key signature of two sharps, 5/16 time signature. Measures 84-88 continue the complex chordal textures.

89

System 89-92: Treble and bass staves. Treble clef, key signature of two sharps, 5/16 time signature. Measures 89-92 continue the complex chordal textures, ending with a final treble clef in measure 92.



94

99

"Fish"

104

"Fish"

"Fish"

109

\*ossia (ossia accelerando)  
*p cresc.*

8vb - - -

8vb - - -  
Led.

"Fish"

115

"Fish"

*ff*

"Fish"

120

"Fish"

*ossia*  
*p*  $\Delta$

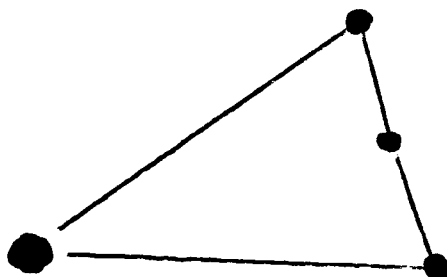
8vb - - -

8vb - - -

\* 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

# 11. (33.) Triangulum Australe - Isosceles Contrast

## Lõunakolmnurk - võrdhaarne kontrastsus



Urmas Sisask (1994-95)

♩ = 128    A = 189

*pp cresc.*

*Red.*

*pp cresc.*

*p*

*f*

8

The musical score is written for piano in 3/4 time. It consists of three systems of staves. The first system shows the beginning of the piece with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The second system continues the piece, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The third system shows the piece reaching a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

11

15

*p*

*cresc.*

2

3

4

18

5

6

7

*f*

20

23

26

3

3

3

Detailed description: This is a musical score for piano, spanning measures 11 to 26. The score is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 11 starts with a treble staff rest and a bass staff eighth-note pattern. Measures 12-14 continue the bass staff pattern. Measure 15 begins with a treble staff eighth-note pattern marked *p*. Measures 16-17 show a treble staff eighth-note pattern. Measure 18 features a treble staff sixteenth-note pattern marked *f*. Measures 19-22 show a treble staff eighth-note pattern. Measure 23 continues the treble staff eighth-note pattern. Measure 24 features a treble staff eighth-note pattern. Measure 25 shows a treble staff eighth-note pattern. Measure 26 begins with a treble staff eighth-note pattern. The score includes dynamic markings *p* (piano) and *f* (forte), and a crescendo marking *cresc.*. There are also fingerings indicated by numbers 2, 3, 4, 5, 6, and 7.

29 *dim.*

33 *p* *cresc.* 2 3 4 5 6 7

36 *f*

40

43 3 *p* 3

46 2 3 4 5 6 7

Detailed description: This page contains six systems of musical notation for a piano piece. The first system (measures 29-32) features a treble clef with a triplet of eighth notes and a decrescendo (*dim.*) marking. The second system (measures 33-35) begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking, followed by ascending scale-like passages in both hands with fingerings 2-7. The third system (measures 36-39) starts with a forte (*f*) dynamic and continues with ascending passages. The fourth system (measures 40-42) shows a continuation of the melodic lines. The fifth system (measures 43-45) includes a triplet of eighth notes and a piano (*p*) dynamic marking. The sixth system (measures 46-48) features ascending scale passages with fingerings 2-7. The key signature has one sharp (F#) and the time signature is 3/4.

49 *f*

52

55

58

62

65

69 *ff* *pp* *f* *f*

72 *mf* *mf* *mp* *mp* *p* *p*

76 *ff* *pp*

79 *f* *f* *mf* *mf* *mp* *mp*

82 *p* *p* *pp*

86 *ff* *pp* *p* *mp* *mf* *f*

Red. 8vb

89

*pp*

3

3

3

3

6/4

4/4

---

\* Red.

93

*f*

*f*

*mf*

*mf*

*mp*

*p*

3

3

3

3

3

3

4/4

96

*pp*

3

3

3

3

6/4

4/4

---

\* Red. 8vb

100

*f*

*f*

*mf*

*mf*

*mp*

*p*

3

3

3

3

3

3

4/4

103

*mp*

*mf*

*f*

*pp cresc.*

3

3

3

3

3

3

4/4

106

*mp*

*mf*

*ff*

*fff*

3

3

3

3

3

3

2/4

7/4

---

\*

109 a tempo = 70

sub. *p* legato

*f* *p*

Red. →

8vb

112

*f* *p*

*mf* 8vb hit on strings with palm

115

*f* *p*

*p*

(8vb)

118

Folksong from Ridala "Tunnen tuima neidu"

*f* dim. poco a poco

Kust mina tun - nen tui - ma nei - u,

8vb

120

kust mina tun - nen tui - ma nei - u, nä - en närs - ka ka o - le - ma, nä - en närs - ka ka o - le - ma,

123

tun - nen tui - mas - ta käi - mas - ta, tun - nen tui - mas - ta käi - mas - ta, ve - de - las - ta vee - ve - os - ta,

8vb



126

ve - de - las - ta vee - ve - os - ta, tui - mal nei - ul tuk - ka pik - ka, tui - mal nei - ul tuk - ka pik - ka,

*p*

(8vb)

129

lai - sal nei - ul lak - ka lai - a, lai - sal nei - ul lak - ka lai - a, ve - de - lal vöö val - la - li,

(8vb)

132

ve - de - lal vöö val - la - li, val - jul var - bad väl - ja - poo - le, val - jul var - bad väl - ja - poo - le.

(8vb)

135 *pp*

Coda

*stacc.*

*p cresc.*

→ \*

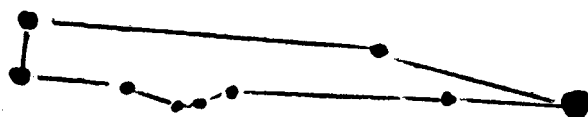
139

*mp dim.*

*p*

# 12. (34.) Circinus - Brownian Movement

## Sirkel - Browni liikumine



Urmas Sisask (1994-95)

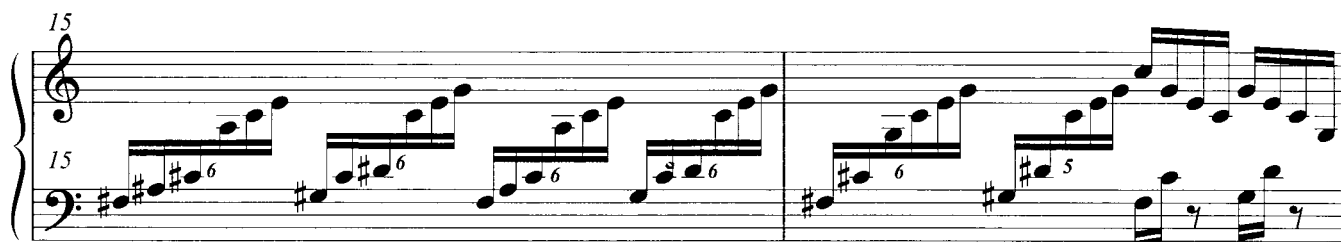
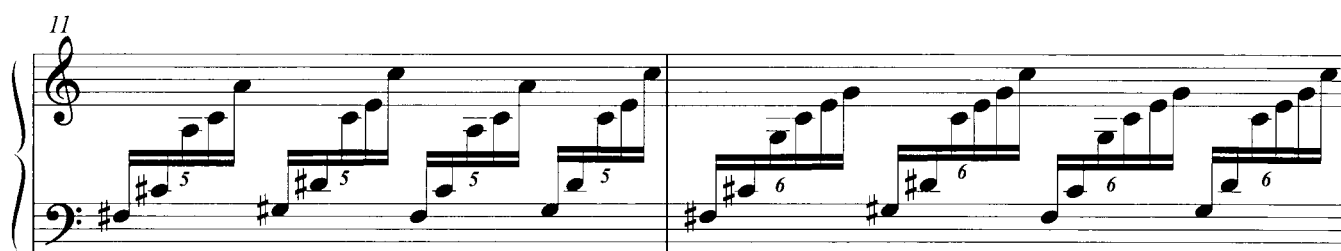
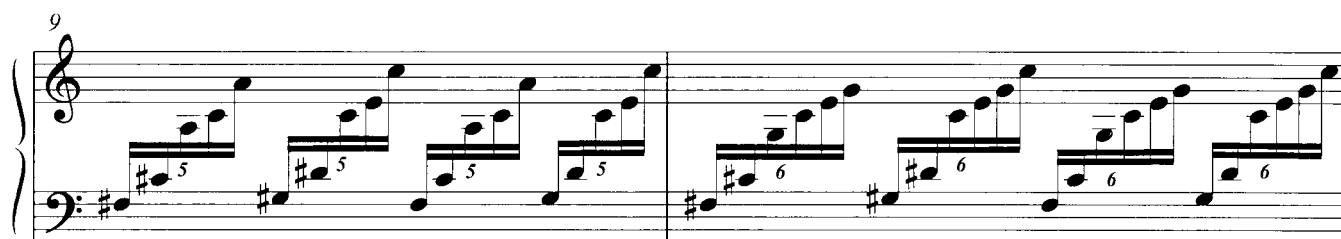
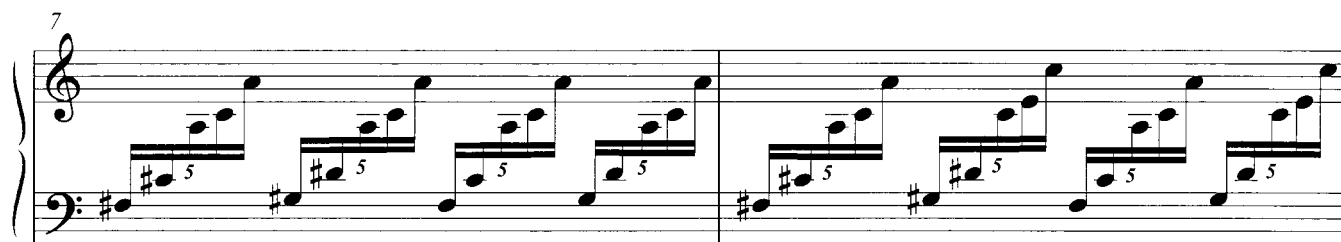
Presto (♩ = 160) *cresc. poco a poco*

*pp*

(non ped.)

3

5



[illegible]

19

19

6

6

6

6

6

5

7

7

Red. →  
press step by step

Red.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. Both staves are marked with the number '21' at the beginning. The melody in the treble staff is written in eighth notes, while the bass staff provides a harmonic accompaniment using a mix of eighth and sixteenth notes. The second system continues the piece, with the treble staff ending on a whole note and the bass staff concluding with a final chord. The piece is identified as 'The Rose Tree' in the original document.

The musical score for 'The Rose Tree' is presented in two systems. The first system, marked '25', shows the beginning of the piece in G major (one sharp). The melody is written in the treble clef, and the bass line in the bass clef. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line includes fingerings 6 and 5. The second system, also marked '25', begins with a forte (*ff*) dynamic marking. The melody continues with similar rhythmic patterns, and the bass line includes fingerings 6 and 6. The score is written on a grand staff with a brace on the left.

27

27

Red.

29

29

Red.

31

31

Red.

33

33

Red.

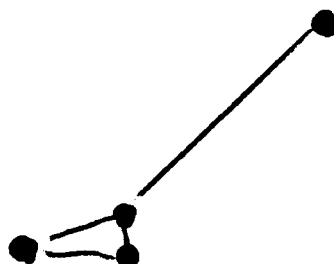
36

36

Red.

# 13. (35.) Apus - Reconciliation

## Paradiisilind - Lepitus



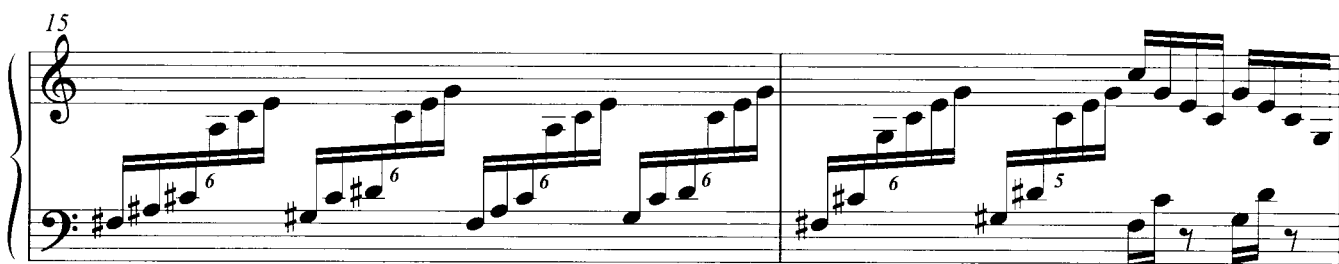
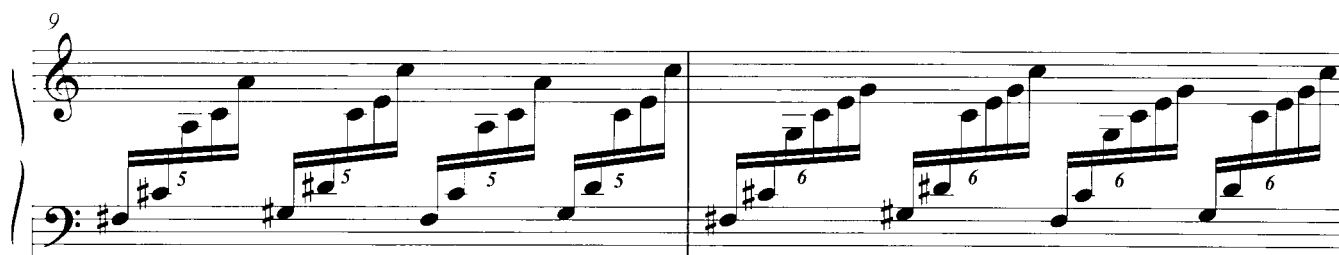
Urmas Sisask (1994-95)

Presto (♩ = 160)  
*crescendo poco a poco*

*pp*  
(non ped.)

3

5



19

\* Red. →  
press step by step

21

23

full → Red.

25

27

29



First system of the musical score. The right hand plays a series of chords and single notes, while the left hand plays a bass line with some chords. A fermata is placed over the first measure of the right hand. A 'Red.' marking is at the end of the system.

Second system of the musical score. The right hand has a fermata over the first measure. The left hand plays a bass line. A 'p cresc.' marking is above the right hand in the third measure. A 'Red.' marking is at the end of the system.

Third system of the musical score. The right hand has a fermata over the first measure. The left hand plays a bass line. A 'press without sound' marking is above the right hand in the second measure. A 'ff' marking is above the right hand in the third measure. A 'f' marking is above the right hand in the fourth measure. A 'Red.' marking is at the end of the system.

Fourth system of the musical score. The right hand has a fermata over the first measure. The left hand plays a bass line. A 'ff' marking is above the right hand in the second measure. A 'Red.' marking is at the end of the system.

Fifth system of the musical score, starting at measure 46. The right hand has a fermata over the first measure. The left hand plays a bass line. A 'p cresc.' marking is above the right hand in the second measure. A 'ff' marking is above the right hand in the fourth measure. A 'Red.' marking is at the end of the system.

Sixth system of the musical score, starting at measure 48. The right hand has a fermata over the first measure. The left hand plays a bass line. A 'legato' marking is above the right hand in the second measure. A 'p' marking is above the right hand in the third measure. A 'Red.' marking is at the end of the system.

53

57

*p cresc.*

*ff*

\* Red.

59

*p*

\* Red.

Red.

66

*p cresc.*

*ff*

\* Red.

68

*pp*

\* Red.

Red.

72

76

*p cresc.* *ff*

8va

*pp*

76

*p cresc.* *ff*

8va

*ppp*

8vb

92

*p cresc.* *ff*

94

*p* *ff*

8vb

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**

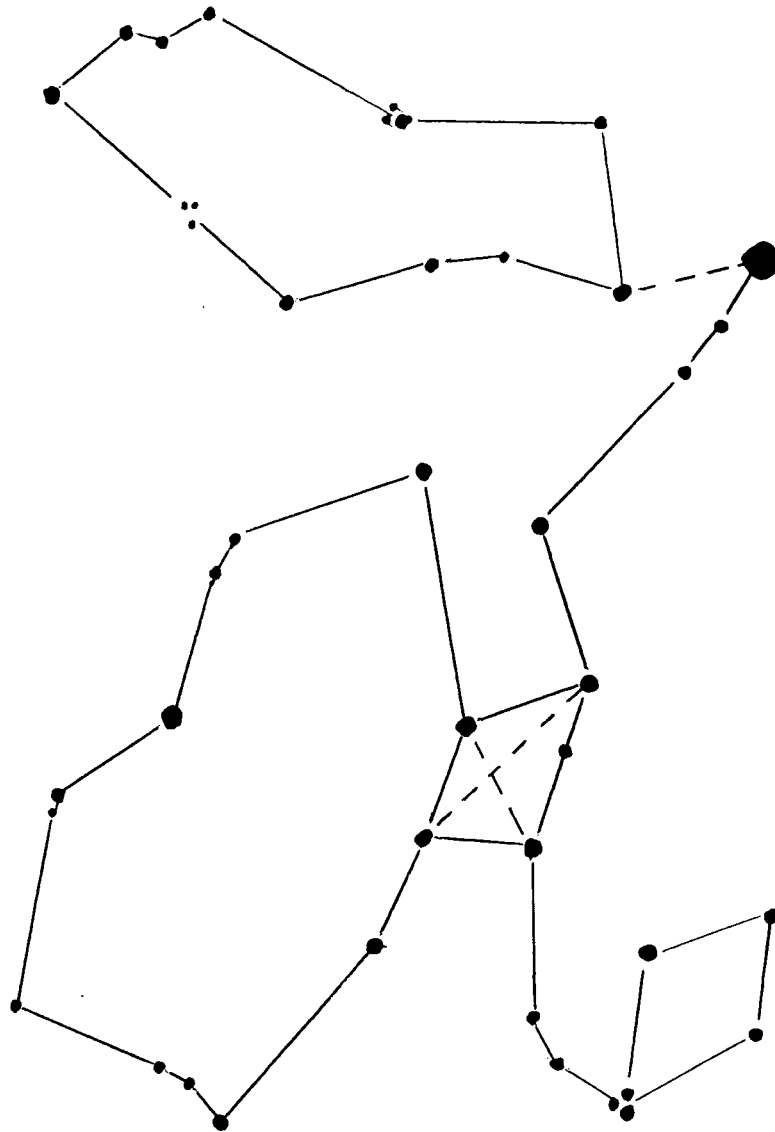
**Carina - Single Gust**

#### **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 wood that 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 could hardly slip through, but the rocks smashed the back of its steering oar. After many adventures 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-snorting 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 between 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.

# Argonavis - Puppis, Vela, Carina

## Argolaev - Ahter, Purjed, Kiil



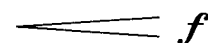


\* scratch current string with nail behind hammers

13

17

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



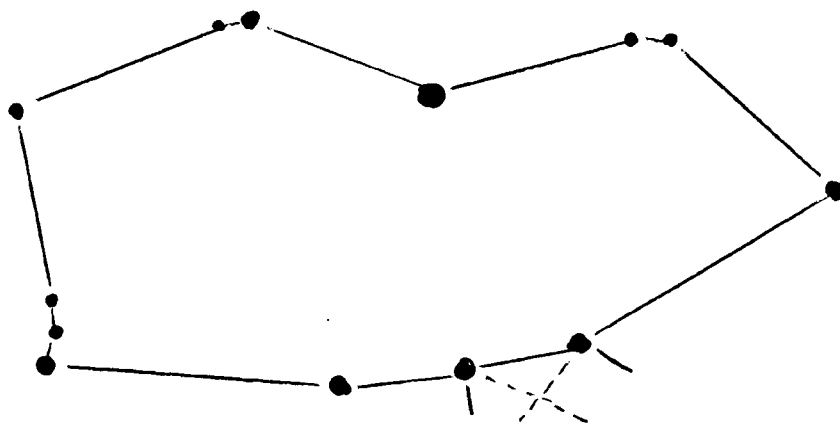
21

25

29

# 15. (37.) Vela - Tempest

Purjed - torm



Urmas Sisask (1994-95)

$\text{♩} = 100 (120)$

8vb  
*pp cresc.*

8vb  
Ped. --- ✱



(8vb) *p*

(8vb) *ped.* press Pedal step by step as indicated

(8vb) *p*

(8vb) *ped.*

(8vb) *p*

(8vb) *ped.*

(8vb) *p*

(8vb) *mp*

(8vb) *mf*

(8vb) *mf*

(8vb) *ped.* hold Pedal

(8vb) *mf*

(8vb) *mf*

(8vb) *mf*

(8vb) *f*

(8vb) *ped.*

*f* *f* *f*

(8vb) (8vb) (8vb) (8vb)

\* Ped. \* Ped. \* Ped. \* Ped.

*f* *f*

(8vb) (8vb) (8vb) (8vb)

\* Ped. \* Ped. \* Ped.

*f* *f* *p cresc.* *f*

(8vb) (8vb) (8vb) (8vb)

\* Ped. \* Ped. \* Ped. al fine

(8vb) (8vb) (8vb) (8vb)

low strings middle strings E - in front of hammers T - behind hammers

*f* *p* *f* *f*

(8vb) (8vb) (8vb) (8vb)

\* Ped. \* Ped. \* Ped. \* Ped.

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

First system of the musical score. The upper staff (bass clef) contains notes E, E, T, E, E, T, T with dynamic markings *8vb* and *8vb*. The lower staff (bass clef) contains a continuous eighth-note pattern. A dashed line labeled *(8vb)* is below the lower staff.

P.S. You can use soft mallets

Second system of the musical score. The upper staff (bass clef) contains notes E, E, T, T, E, E, T, T with dynamic markings *8vb* and *8vb*. The lower staff (bass clef) contains a continuous eighth-note pattern. A dashed line labeled *(8vb)* is below the lower staff. The word *cresc.* is written below the lower staff.

Third system of the musical score. The upper staff (bass clef) contains notes E, E, T, T, E, E, T, T with dynamic markings *8vb* and *8vb*. The lower staff (bass clef) contains a continuous eighth-note pattern. A dashed line labeled *(8vb)* is below the lower staff.

Fourth system of the musical score. The upper staff (bass clef) contains notes E, E, T, T, T, E, E, T, T with dynamic markings *8vb* and *8vb*. The lower staff (bass clef) contains a continuous eighth-note pattern. A dashed line labeled *(8vb)* is below the lower staff. The word *ff* is written below the lower staff.

Fifth system of the musical score. The upper staff (bass clef) contains notes E, E, T, T, T, E, E, T with dynamic markings *8vb* and *8vb*. The lower staff (bass clef) contains a continuous eighth-note pattern. A dashed line labeled *(8vb)* is below the lower staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, featuring a melody of eighth notes: E4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109,

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note E, a quarter note E, and a quarter note T. This is followed by a quarter rest, then a quarter note E, a quarter note T, a quarter note E, and a quarter note T. The second system also consists of a single staff with a treble clef and a key signature of one sharp. It begins with a quarter note G# (labeled 8vb), followed by a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G#. This is followed by a quarter rest, then a quarter note T, a quarter note E, a quarter note T, a quarter note E, a quarter rest, a quarter note E, and a quarter note T. The score is marked with '8vb' at the beginning of the second system and at the end of the first system.

Musical score for "The Great Gate of Kiev" by Tchaikovsky, featuring a piano and a double bass. The score is in 3/4 time and consists of 12 measures. The piano part is in the upper staff, and the double bass part is in the lower staff. The piano part features a melodic line with notes E, T, E, T, E, T, E, T, E, T, E, T. The double bass part features a rhythmic accompaniment with notes E, T, E, T, E, T, E, T, E, T, E, T. The score is marked with a piano (p) and a double bass (8vb) symbol.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, both in bass clef. The upper staff contains the melody, with notes marked 'E' and 'T' (representing 'E' and 'T' in the original notation). The lower staff provides a harmonic accompaniment. The second system continues the piece, featuring a key signature change to one flat (B-flat major or D minor) indicated by a flat symbol on the first staff. The melody and accompaniment continue in this key. The score concludes with a final measure on the first staff.

First system of musical notation for strings, measures 1-3. The notation is in bass clef with a grand staff. Above the staff, the letters 'E' and 'T' are placed above specific notes. In measure 1, 'E' is above the first note and 'T' is above the second. In measure 2, 'E' is above the first note and 'T' is above the second. In measure 3, 'E' is above the first note and 'T' is above the second. Below the staff, there are glissando markings: a black dot with an arrow pointing down and to the left, and a black dot with an arrow pointing up and to the right. The first system is marked with a dashed line and the label (8vb) below it.

● gliss on strings - right to left      ● gliss on strings - left to right

Second system of musical notation for strings, measures 4-6. The notation is in bass clef with a grand staff. Above the staff, the letters 'E' and 'T' are placed above specific notes. In measure 4, 'E' is above the first note and 'T' is above the second. In measure 5, 'E' is above the first note and 'T' is above the second. In measure 6, 'E' is above the first note and 'T' is above the second. Below the staff, there are glissando markings: a black dot with an arrow pointing down and to the left, and a black dot with an arrow pointing up and to the right. The second system is marked with a dashed line and the label (8vb) below it.

Third system of musical notation for strings, measures 7-9. The notation is in bass clef with a grand staff. Above the staff, the letters 'E' and 'T' are placed above specific notes. In measure 7, 'E' is above the first note and 'T' is above the second. In measure 8, 'E' is above the first note and 'T' is above the second. In measure 9, 'E' is above the first note and 'T' is above the second. Below the staff, there are glissando markings: a black dot with an arrow pointing down and to the left, and a black dot with an arrow pointing up and to the right. The third system is marked with a dashed line and the label (8vb) below it.

Fourth system of musical notation for strings, measures 10-12. The notation is in bass clef with a grand staff. Above the staff, the letters 'E' and 'T' are placed above specific notes. In measure 10, 'E' is above the first note and 'T' is above the second. In measure 11, 'E' is above the first note and 'T' is above the second. In measure 12, 'E' is above the first note and 'T' is above the second. Below the staff, there are glissando markings: a black dot with an arrow pointing down and to the left, and a black dot with an arrow pointing up and to the right. The fourth system is marked with a dashed line and the label (8vb) below it.

Fifth system of musical notation for strings, measures 13-15. The notation is in bass clef with a grand staff. Above the staff, the letters 'E' and 'T' are placed above specific notes. In measure 13, 'E' is above the first note and 'T' is above the second. In measure 14, 'E' is above the first note and 'T' is above the second. In measure 15, 'E' is above the first note and 'T' is above the second. Below the staff, there are glissando markings: a black dot with an arrow pointing down and to the left, and a black dot with an arrow pointing up and to the right. The fifth system is marked with a dashed line and the label (8vb) below it.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of two staves, both in bass clef. The top staff begins with a whole note E (labeled 'E') and a half note T (labeled 'T'), followed by a series of rests. The bottom staff begins with a whole note E (labeled 'E') and a half note T (labeled 'T'), followed by a series of rests. The second system also consists of two staves, both in bass clef. The top staff begins with a whole note E (labeled 'E') and a half note T (labeled 'T'), followed by a series of rests. The bottom staff begins with a whole note E (labeled 'E') and a half note T (labeled 'T'), followed by a series of rests. The score is written in a simple, clear style, with notes and rests clearly marked. The lyrics "The Rose Tree" are written below the staves, and the tempo "Allegretto" is indicated at the beginning.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, both in bass clef. The upper staff begins with a whole note 'E' (marked with an upward-pointing arrow) followed by a series of eighth notes, some marked with a 'T' and a dashed line. The lower staff begins with a whole note 'E' (marked with a downward-pointing arrow) followed by a series of eighth notes, some marked with a 'T' and a dashed line. The second system continues the melody in the upper staff and the accompaniment in the lower staff. The lower staff includes a 'cresc.' (crescendo) marking. Below the staves, the text '(8vb)' is written, indicating an octave transposition for the lower staff.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note and a quarter note. The accompaniment consists of a series of quarter and eighth notes, with a final measure containing a half note and a quarter note. The score is labeled with the title "The Rose Tree" and the number "100".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a range of one octave. The second system consists of two staves, both with treble clefs and a key signature of one flat. The upper staff continues the melody, while the lower staff provides a harmonic accompaniment. The melody is characterized by a series of eighth and sixteenth notes, with a final cadence on a whole note. The accompaniment in the lower staff uses a similar rhythmic pattern, often in a lower register, to support the melody. The score is written in a clear, legible font, with notes and rests clearly defined. The overall style is that of a traditional folk song, with a simple and memorable melody.

A musical score for the song "The Rose Tree". The score is written for two voices (Soprano and Alto) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano part features a simple, rhythmic accompaniment with a bass line that includes an 8va marking. The vocal parts consist of two staves, each with a treble clef and a key signature of one flat. The melody is simple and catchy, with a repeat sign at the end of the first line.

First system of musical notation. The upper staff (treble clef) contains a series of eighth notes, with a fermata over the final note. The lower staff (bass clef) contains a series of eighth notes, with a fermata over the final note. A dynamic marking *fff* is present in the lower staff. The system is marked with a dashed line and the notation *(8vb)*.

Second system of musical notation. The upper staff (treble clef) contains a series of eighth notes, with a fermata over the final note. The lower staff (bass clef) contains a series of eighth notes, with a fermata over the final note. The system is marked with a dashed line and the notation *(8vb)*.

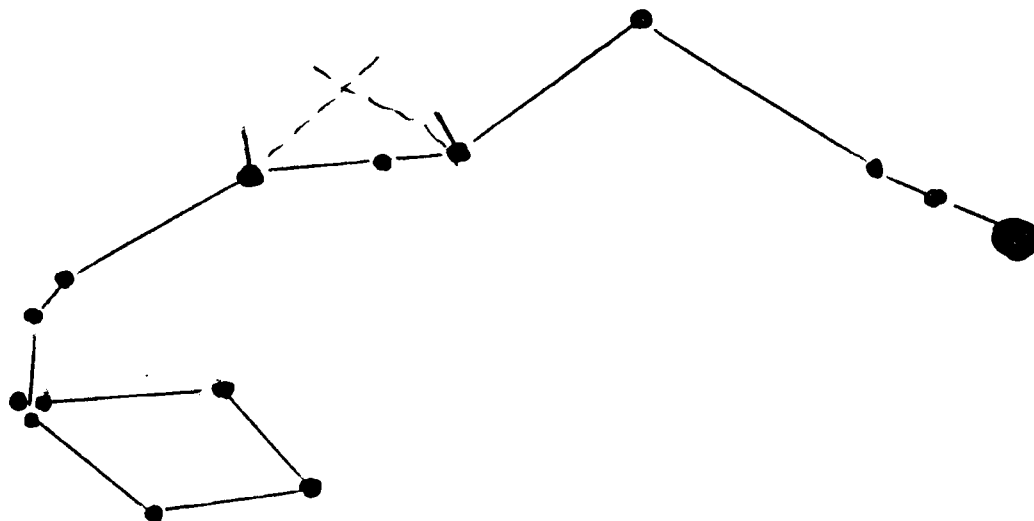
Third system of musical notation. The upper staff (treble clef) contains a series of eighth notes, with a fermata over the final note. The lower staff (bass clef) contains a series of eighth notes, with a fermata over the final note. The system is marked with a dashed line and the notation *(8vb)*.

Fourth system of musical notation. The upper staff (treble clef) contains a series of eighth notes, with a fermata over the final note. The lower staff (bass clef) contains a series of eighth notes, with a fermata over the final note. The system is marked with a dashed line and the notation *(8vb)*.

Fifth system of musical notation. The upper staff (treble clef) contains a series of eighth notes, with a fermata over the final note. The lower staff (bass clef) contains a series of eighth notes, with a fermata over the final note. A dynamic marking *p* is present in the lower staff, followed by the text *ossia - without sound*. The system is marked with a dashed line and the notation *(8vb)*. The system concludes with a double bar line and the notation *attacca*.

# 16. (38.) Carina - Single Gust

Kiil - üksik puhang



Urmas Sisask (1994-95)

$\text{♩} = 120$

*p*

8vb

\* Ped.

8vb

\* Ped.



Treble staff:  $\text{G}_4$ ,  $\text{F}^\sharp_4$ ,  $\text{E}_4$   
 Bass staff:  $\text{G}_3$ ,  $\text{F}^\sharp_3$ ,  $\text{E}_3$   
 Pedal points: \* Ped. (measures 1, 2, 3)  
 8vb (measures 1-3)

Treble staff:  $\text{G}_4$ ,  $\text{F}^\sharp_4$ ,  $\text{E}_4$   
 Bass staff:  $\text{G}_3$ ,  $\text{F}^\sharp_3$ ,  $\text{E}_3$   
 Pedal points: \* Ped. (measures 1, 2, 3, 4, 5)  
 8vb (measures 1, 3, 5)

Treble staff:  $\text{G}_4$ ,  $\text{F}^\sharp_4$ ,  $\text{E}_4$   
 Bass staff:  $\text{G}_3$ ,  $\text{F}^\sharp_3$ ,  $\text{E}_3$   
 Pedal points: \* Ped. (measures 1, 2, 3, 4)  
 8vb (measures 2-3)

Treble staff:  $\text{G}_4$ ,  $\text{F}^\sharp_4$ ,  $\text{E}_4$   
 Bass staff:  $\text{G}_3$ ,  $\text{F}^\sharp_3$ ,  $\text{E}_3$   
 Pedal points: \* Ped. (measures 1, 2, 3, 4)  
 8vb (measures 1, 3)

Treble staff:  $\text{G}_4$ ,  $\text{F}^\sharp_4$ ,  $\text{E}_4$   
 Bass staff:  $\text{G}_3$ ,  $\text{F}^\sharp_3$ ,  $\text{E}_3$   
 Pedal points: \* Ped. (measures 1, 2, 3, 4, 5)  
 8vb (measures 2, 4)

The image displays a page of musical notation, likely a score for a piano piece. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like "molto", "ff", and "dim.". Below the staves, there are several asterisks and the word "Red." indicating specific performance instructions or reductions. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves.

First system of a musical score. The treble clef staff contains a continuous eighth-note melody. The bass clef staff features a series of chords, with a dynamic marking *p* (piano) above the third measure. Below the staff, there are five asterisks (\*) and the word "Red." in various positions: under the first, second, and fifth measures, and above the fourth measure. A dashed line labeled "8vb" spans from the second to the fourth measure.

Second system of the musical score. The treble clef staff continues the eighth-note melody. The bass clef staff has chords. Below the staff, there are six asterisks (\*) and the word "Red." in various positions: under the first, third, fourth, fifth, and sixth measures, and above the second measure. Dashed lines labeled "8vb" are placed under the first, fourth, and sixth measures.

Third system of the musical score. The treble clef staff continues the eighth-note melody. The bass clef staff has chords. Below the staff, there are four asterisks (\*) and the word "Red." in various positions: under the first, second, fourth, and fifth measures, and above the third measure. A dashed line labeled "8vb" spans from the second to the fourth measure.

Fourth system of the musical score. The treble clef staff continues the eighth-note melody. The bass clef staff has chords. Below the staff, there are seven asterisks (\*) and the word "Red." in various positions: under the first, third, fourth, fifth, sixth, and seventh measures, and above the second measure. Dashed lines labeled "8vb" are placed under the first, fourth, sixth, and seventh measures.

Fifth system of the musical score. The treble clef staff continues the eighth-note melody. The bass clef staff has chords. Below the staff, there are two asterisks (\*) and the word "Red." in various positions: under the second measure and above the fourth measure. A dashed line labeled "8vb" spans from the second to the fourth measure.

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:

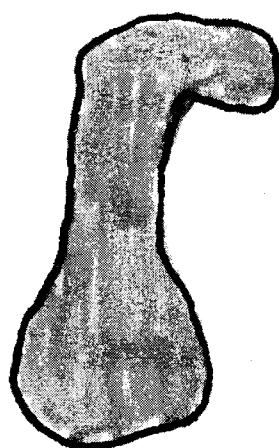
In times immemorial, Wei the Cassowary and Joot-eetch the Cat were husband and wife. One day as Joot-eetch was out hunting, Wombat Wardu strolled out from the wood into their campsite where Wei was all alone. Wardu told the cassowary-woman to lie down and make love with him. The woman agreed. When the sun went down, Wei told Wardu to leave, saying, 'You must go; if Joot-eetch 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 Joot-eetch returned, he asked how his wife had become ochre-coloured; Wei said she had found the colour. However, Joot-eetch 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).

# Interlaced Galactic Fantasy in Four Parts

Põimitud galaktiline fantaasia neljas osas

## 1. Large Magellanic Cloud

Suur Magalhãesi pilv



Urmas Sisask (1994-95)

Maestoso ♩ = 88

8<sup>va</sup> -

*ff*

8<sup>vb</sup> -

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\* Play with arm on white keys from "e"

8va - - - - -

8vb - - - - -

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8va - - - - -

8vb - - - - -

Ped. \* Ped. \* Ped. \* Ped. \*

\* \* white keys

\* \* gliss.

8vb - - - - -

Ped.

8va - - - - -

8vb - - - - -

\* Ped. \*

First system of musical notation. The right hand features a dense tremolo in the first measure, followed by a melodic line with glissando markings. The left hand has a bass line with a 'Red.' marking and an 8vb dashed line.

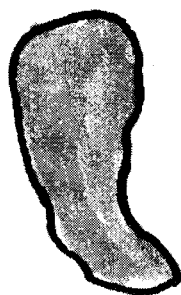
Second system of musical notation. The right hand continues the melodic line with glissando markings. The left hand has a bass line with a (8vb) marking and three 'Red.' markings with asterisks.

Third system of musical notation. The right hand features complex glissando and tremolo patterns. The left hand has a bass line with a (8vb) marking and five 'Red.' markings with asterisks.

Fourth system of musical notation. The right hand features a forte (fff) dynamic and a melodic line. The left hand has a bass line with a (8vb) marking and two 'Red.' markings with asterisks. The system concludes with an 'attacca' marking.

## 2. Small Magellanic Cloud

Väike Magalhãesi pilv



Urmas Sisask (1994-95)

Tempo I

*p*

(Ped. . . )

\* press current string

8<sup>vb</sup>



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The bass staff begins with a rest, followed by a melodic line in the treble staff. A dynamic marking of *without sound* is present. A dashed line with an asterisk (\*) indicates a performance instruction. The bass staff has a note marked *(8vb)*.
- System 2:** The treble staff has a melodic line. The bass staff has a melodic line. A dynamic marking of *mp dim.* is present. A dashed line with an asterisk (\*) indicates a performance instruction. The bass staff has a note marked *8vb*.
- System 3:** The treble staff has a melodic line. The bass staff has a melodic line. A dynamic marking of *p* is present. A dashed line with an asterisk (\*) indicates a performance instruction. The bass staff has a note marked *8vb*.
- System 4:** The treble staff has a melodic line. The bass staff has a melodic line. A dynamic marking of *mp* is present. A dashed line with an asterisk (\*) indicates a performance instruction. The bass staff has a note marked *8vb*.
- System 5:** The treble staff has a melodic line. The bass staff has a melodic line. A dynamic marking of *f* is present. A dashed line with an asterisk (\*) indicates a performance instruction. The bass staff has a note marked *8vb*.

First system of musical notation, measures 1-4. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *f*. A dashed line with a flower symbol is below the bass staff.

Second system of musical notation, measures 5-8. Treble clef, 2/4 time. Bass clef, 2/4 time. Measure 8 has a 4/4 time signature change.

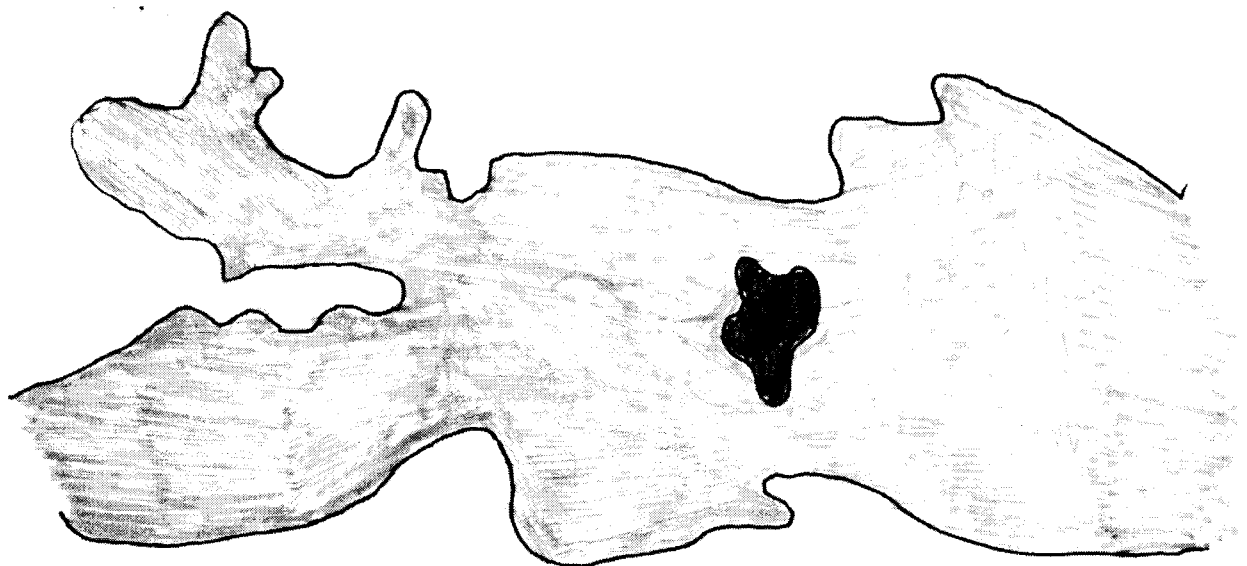
Third system of musical notation, measures 9-12. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p*, *f*. A dashed line with a flower symbol is below the bass staff.

Fourth system of musical notation, measures 13-16. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *p*, *pp*. A dashed line with a flower symbol is below the bass staff.

Fifth system of musical notation, measures 17-20. Treble clef, 3/4 time. Bass clef, 3/4 time. Dynamics: *p*. A dashed line with a flower symbol is below the bass staff. The word *attacca* is at the end.

# 3. The Coalsack

Söekott



Tempo I - II

Urmas Sisask (1994-95)

8va-----

*pp*

--- *Red. al fine*  
*pp*

8vb-----  
hit on strings with hand

8va-----, ,

8vb-----  
p

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

8va-----, ,

\* \*

8vb-----  
pp

\* \* \* snap current string from afar hammers

8va-----, ,

8vb-----  
mp p pp

8vb-----  
mf mp p pp

8va-----

8vb-----

*f* *mf*

8va-----

(8vb)-----

*mp* *p* *pp*

8va-----

8vb-----

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

(8va)-----

8vb-----

*f* *mf* *mp* *p* *pp* *attacca* *Red. (hold)*

# 4. The Jewel Case

## Juveelikarp



Urmass Sisask (1994-95)

*meno mosso* (♩ = 60)

*pp*

*Red.* -----

*p*

\* *Red.*                      \* *Red.*

*tr* *rit.* *8va*

*pp* *mp* *pp*

\* *Red.*                      \* *Red.*                      \* *Red.* -----

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.

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Urmas Sisask

### **Tucana - Straying**

### **Indus - Visions - Dancing Dwarves**

### **Aboriginal Myth about Inua's Ladder**

The constellations of Tucana ('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 told his wives to give him something to 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; he 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 the 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**

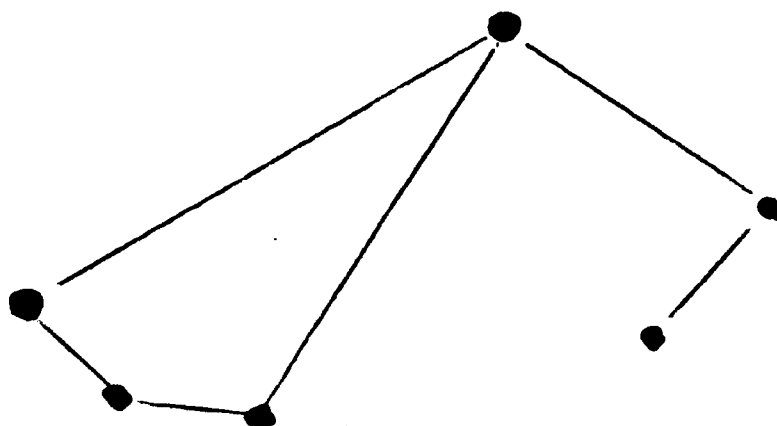
### **Aboriginal Myths about the Men of the Milky Way**

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.

# 17. (39.) Tucana - Straying

## Tuukan - Ekslemine



Urmas Sisask (1994-95)

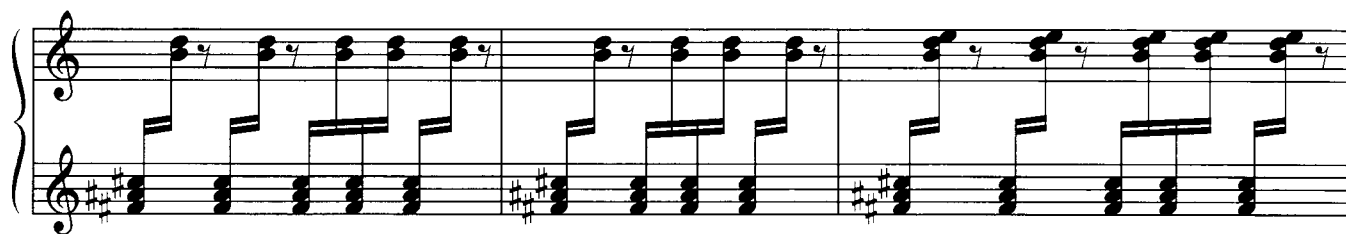
$\text{♩} = 144$  ( $\text{♩} = 160$ ) *accelerando poco a poco*

*pp*

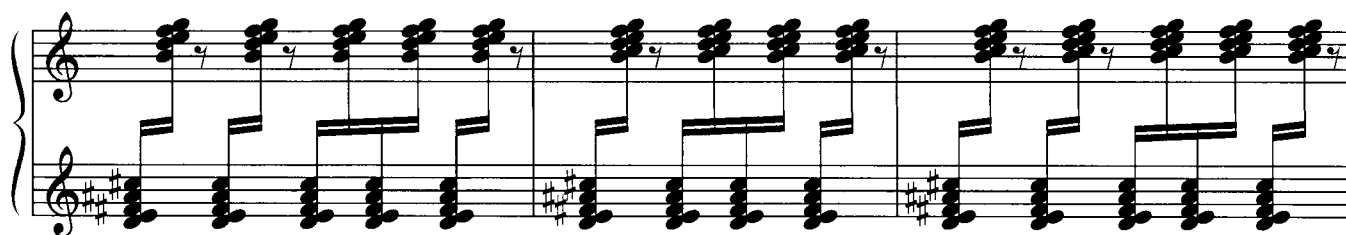
*non red.*

*red.*

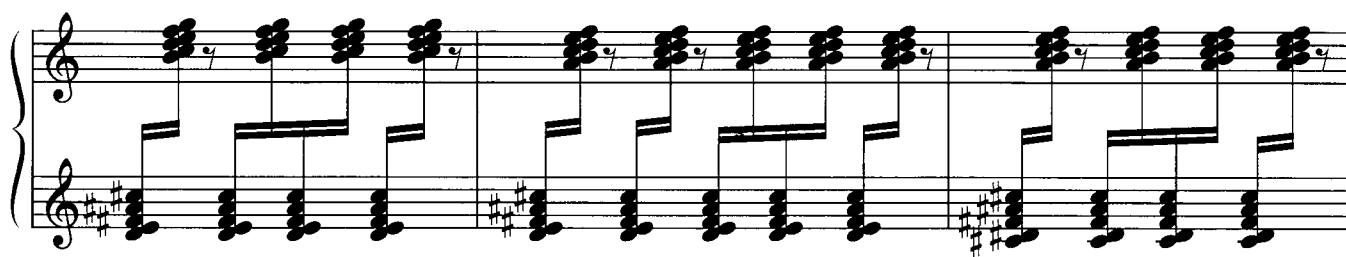




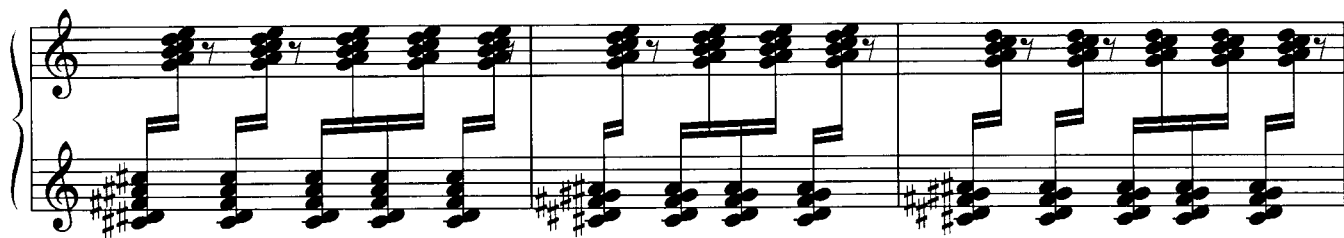
*p*



*cresc.*



*mp*



musical notation for piano, consisting of five systems of staves. The notation is in a key with three sharps (F#, C#, G#) and a common time signature. The first system has two staves. The second system has two staves with a "cresc." marking. The third system has two staves with a "ff" marking. The fourth system has two staves. The fifth system has two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

## Piu mosso

*fff*

*cresc.*

## ritenuto molto

*m.d.*

*m.s.*

*m.d.*

*m.s.*

*fff*

*Red. al fine*

*8vb*

meno mosso (♩ = 52) tempo ad libitum

15<sup>ma</sup> -

*ff* *dim.*

(8<sup>va</sup>) -

(15<sup>ma</sup>) - 8<sup>va</sup> -

*mp* *poco dim.*

*pp* *pp*

*ritenuto* *molto* *molto*

(Temop II)

*ff* *ff*

8<sup>va</sup> -

*pp* *ritenuto* (Tempo II) *molto* *ff*

(8:)

*mf dim.* *ritenuto* *pp* *molto* *ff*

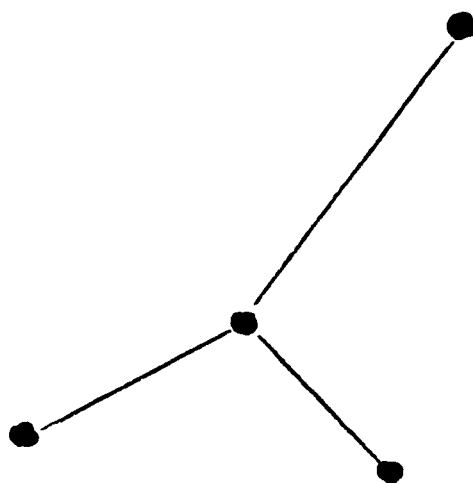
a tempo (♩ = 144 [♩ = 160]) *pp cresc.* *mf*

8vb - -

*rit.* *pp* *Ad. hold till total silence*

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

Indiaanlane - Nägemused - tantsivad päkapikud



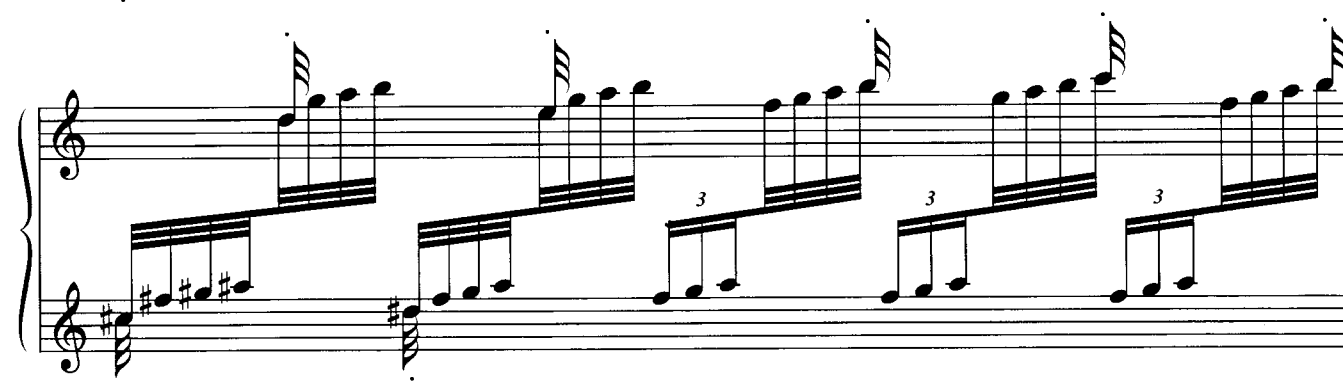
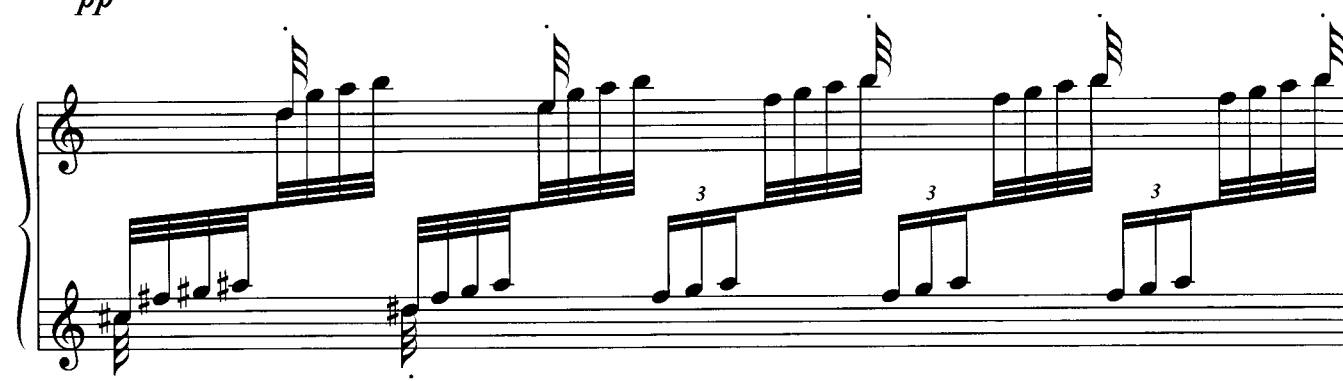
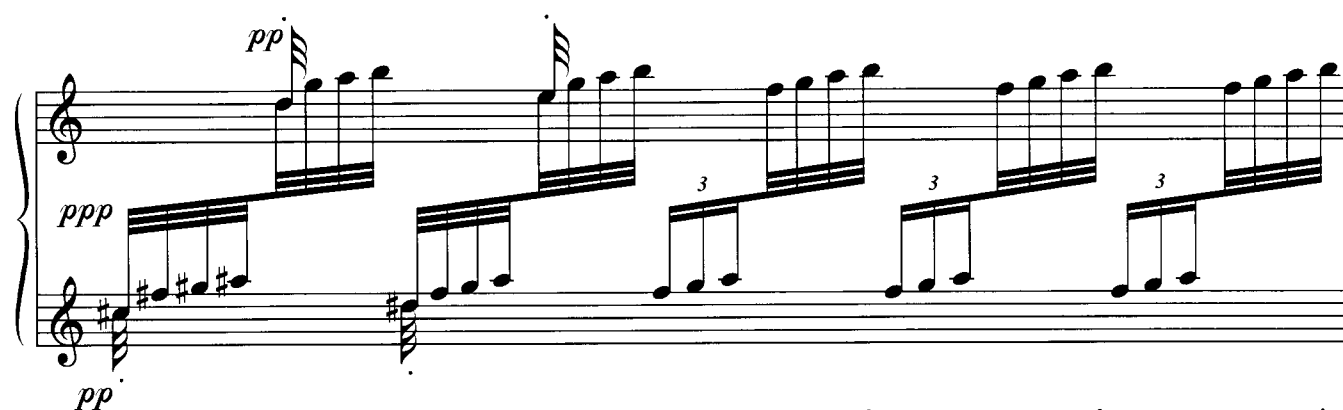
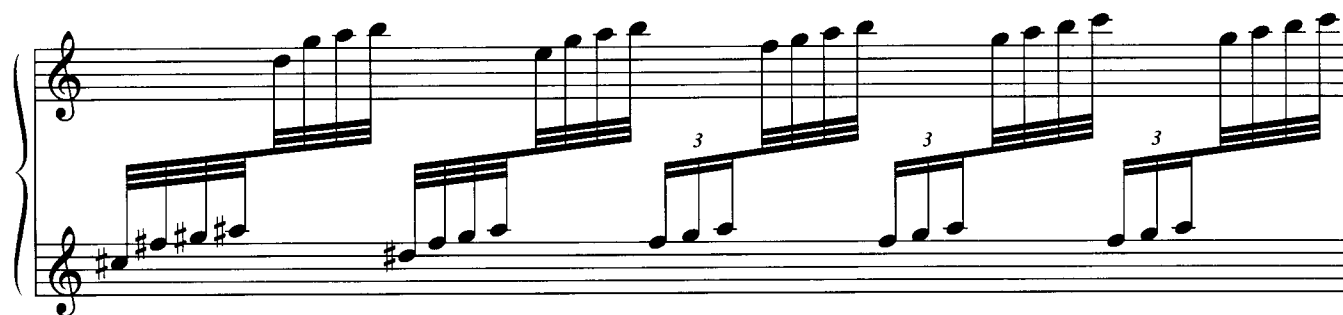
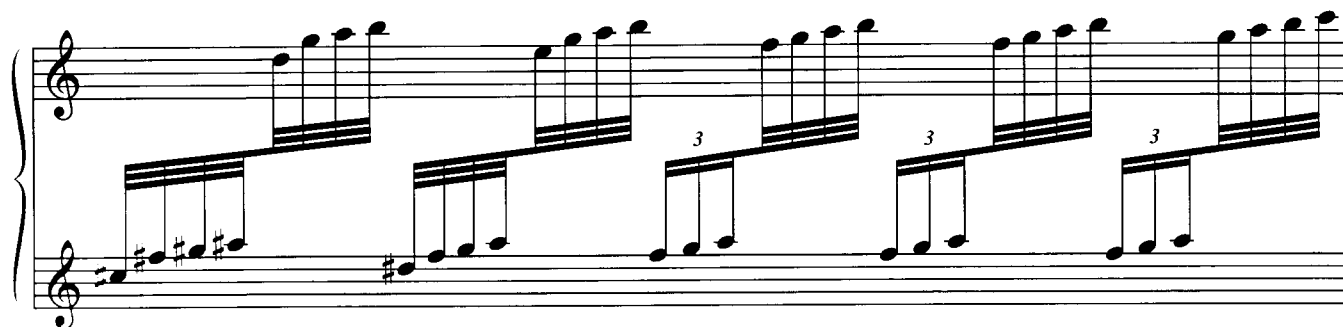
Urmas Sisask (1994-95)

♩ = 120

*ppp*

*non ped. al fine*

The musical score is written for piano in 5/4 time. The tempo is marked as 120 beats per minute. The piece begins with a very soft (*ppp*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a bass line with some triplets. The piece concludes with the instruction *non ped. al fine*.





musical score for piano, measures 1-10. The score is written for two staves (treble and bass clef) and includes dynamic markings *(pp)*, *p*, and *(pp)*. The key signature is one sharp (F#). The melody features eighth-note runs and triplets. The bass line consists of chords and eighth-note patterns. The score is divided into two systems, each containing five measures. The first system starts with a *(pp)* marking and ends with a *(pp)* marking. The second system starts with a *p* marking and ends with a *(pp)* marking.

The musical score consists of six systems, each with a grand staff (treble and bass clef). The first system is in 4/4 time, marked *pp*, and features a continuous eighth-note melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at the end. The second system is in 3/4 time, marked *p* and *pp*, with a triplet of eighth notes in the right hand at the end. The third system is in 4/4 time, marked *ppp* and *pp*, with a triplet of eighth notes in the right hand at the end. The fourth system is in 3/4 time, marked *p* and *pp*, with a triplet of eighth notes in the right hand at the end. The fifth system is in 3/4 time, marked *p* and *pp*, with a triplet of eighth notes in the right hand at the end. The sixth system is in 3/4 time, marked *p* and *pp*, with a triplet of eighth notes in the right hand at the end.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The first system is in 4/4 time, marked *pp* above the staff and *p* above the first measure. It features a complex, ascending melodic line in the right hand with many beamed sixteenth notes, and a more rhythmic bass line. The second system is in 3/4 time, marked *p* and *pp* above the staff. The third system is in 4/4 time, marked *pp* above the staff and *p* above the first measure. The fourth system is in 3/4 time, marked *p* above the first measure. The fifth system is in 3/4 time, marked *pp* above the first measure, *p* above the second measure, *pp* above the third measure, and *p* above the fourth measure. The sixth system is in 3/4 time, marked *pp* above the first measure, *p* above the second measure, *pp* above the third measure, and *p* above the fourth measure. The score includes various musical notations such as beamed sixteenth notes, triplets (indicated by a '3' over a group of notes), and dynamic markings (*p* for piano, *pp* for pianissimo).

*pp*

*p* *pp* *p* *pp* *p*

*pp*

*p* (staccato)

*ppp*

*pp*

This musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The first five systems are in 3/4 time and feature a continuous eighth-note accompaniment in the bass and a melody in the treble. The sixth system is in 5/4 time and features a more complex, ascending melodic line in the treble with triplets and a steady eighth-note accompaniment in the bass. Dynamic markings include *dim.*, *pp*, and *ppp*.

*dim.*

*pp*

*ppp*

*(pp)*

First system of musical notation. The right hand features a melodic line with a crescendo leading to a *p* (piano) dynamic. The left hand plays a bass line with triplets. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation. The right hand begins with a *pp* (pianissimo) dynamic and includes a crescendo leading to a *p* dynamic. The left hand continues with triplets. The key signature has one sharp and the time signature is 4/4.

Third system of musical notation. The right hand starts with a *pp* dynamic and features a *pocissimo* (pizzissimo) section marked with a double line, followed by a *(p)* dynamic. The left hand includes triplets. The key signature has one sharp and the time signature is 5/4.

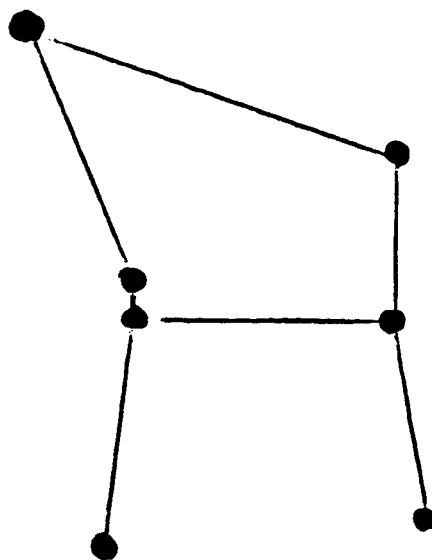
Fourth system of musical notation. The right hand starts with a *pp* dynamic. The left hand begins with a *(ppp)* (pianississimo) dynamic and includes triplets. The key signature has one sharp and the time signature is 5/4.

Fifth system of musical notation. The right hand continues the melodic line. The left hand features triplets. The key signature has one sharp and the time signature is 5/4.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation is characterized by rapid, ascending and descending melodic lines, often grouped in triplets. The first two systems are marked with the dynamic *ppp* (pianissimo). The piece concludes with a final cadence in the sixth system.

# 19. (41.) Ara - Exuberance

## Altar - Vohamine



Urmas Sisask (1994-95)

$\text{♩} = 68$

m.d.

*ppp cresc. poco a poco*

m.s.

*pp cresc. poco a poco*

*Red.*

*8<sup>vb</sup> Red.*



The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble and bass staff joined by a brace on the left. The treble staff contains a complex, multi-measure rest for the first 16 measures, while the bass staff contains a melodic line. The second system continues the treble staff's multi-measure rest and the bass staff's melody. The third system shows the treble staff with a melodic line and the bass staff with a multi-measure rest. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble (Right Hand), Treble (Left Hand), and Bass (Bass). The key signature is one flat (B-flat). The time signature is 3/4. The score consists of three staves. The Treble (Right Hand) staff has a treble clef and a key signature of one flat. The Treble (Left Hand) staff has a treble clef and a key signature of one flat. The Bass staff has a bass clef and a key signature of one flat. The score includes a variety of musical notations, including chords, single notes, and rests. There are also some performance instructions, such as "Red." and "8vb".

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a simple, folk-like style. The first staff contains the melody, and the second and third staves provide harmonic accompaniment. The score is marked with a "C" for common time and a "2/4" time signature. The lyrics "The Rose Tree" are written below the staves. The score is signed "Red." at the bottom right.

First system of musical notation for piano. The score consists of three staves. The upper two staves (treble clef) contain complex chords and arpeggiated figures. The lower staff (bass clef) contains a bass line with long notes and rests. A dashed line below the bass staff is labeled  $(8vb)$ .

\*  $\text{Led.}$ 

Second system of musical notation for piano. The score consists of three staves. The upper two staves (treble clef) contain complex chords and arpeggiated figures. The lower staff (bass clef) contains a bass line with long notes and rests. A dashed line below the bass staff is labeled  $(8vb)$ .

\*  $\text{Led.}$ 

Third system of musical notation for piano. The score consists of three staves. The upper two staves (treble clef) contain complex chords and arpeggiated figures. The lower staff (bass clef) contains a bass line with long notes and rests. A dashed line below the bass staff is labeled  $(8vb)$ .

\*  $\text{Led.}$

8va - - ,

(8vb) -

\* Red.

8va - ,

accelerando poco a poco

ff cresc.

(8vb) -

\* Red.

\* Red.

\* Red.

8va - - ,

(8vb) -

\* Red.

\* Red.

\* Red.

8<sup>va</sup> -----

8<sup>va</sup> ----- 15<sup>ma</sup> -----

(8<sup>va</sup>) -----

\* Ped.

\* Ped.

\* Ped.

15<sup>ma</sup> -----

15<sup>ma</sup> -----

8<sup>va</sup> -----

*piu mosso*

*ffff*

*ffff*

(8<sup>va</sup>) -----

\* Ped.

rit.

a tempo

hit on strings \*

*ff*

8<sup>va</sup> -----

8<sup>va</sup> -----

*pp*

(8<sup>va</sup>) -----

(Ped.) \*

Ped. (hold pedal till the next piece)

*attacca*

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

## Kuldkala\* - Rõõm udus



Urmas Sisask (1994-95)

♩ = 48 (Tempo ad libitum)

\* *legato*

*p*

*Ped.*

*p* *V* *\* Ped.*

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

\* This piece you can play separately

*ossia rit.*

System 1: Treble and bass staves. Treble staff has a melodic line with eighth notes and triplets. Bass staff has a simple accompaniment. A bracket under the first measure of the bass staff indicates a pedal change.

change pedal normally

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. A bracket under the first measure of the bass staff indicates a pedal change.

System 3: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. A bracket under the first measure of the bass staff indicates a pedal change.

System 4: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. A bracket under the first measure of the bass staff indicates a pedal change.

System 5: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. A bracket under the first measure of the bass staff indicates a pedal change.

29

ossia rit.

V  
\* Red.  
*mf*

33

3

3

36

8vb  
Ped.

39 *ossia rit.*

*f* *Red.*

42

8<sup>va</sup> -----

*dim.*

3

3

3

15

8<sup>va</sup> -----

*pp*

*dim.*

3

3

3

15

(8<sup>va</sup>)

50

8<sup>va</sup> -----

15<sup>ma</sup> -----

*ppp*

*dim.*

3

3

3

(15<sup>ma</sup>)

54

*pppp*

*p*  
ossia *ppp*

*molto*

*f* *attacca*  
ossia *mp*

8<sup>va</sup> -----

15<sup>ma</sup> -----

*p*

*ff*

in case to play this piece separately → *ff* *V* *Red.*



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**

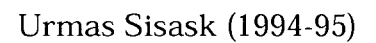
### **Cycle of Life**

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.

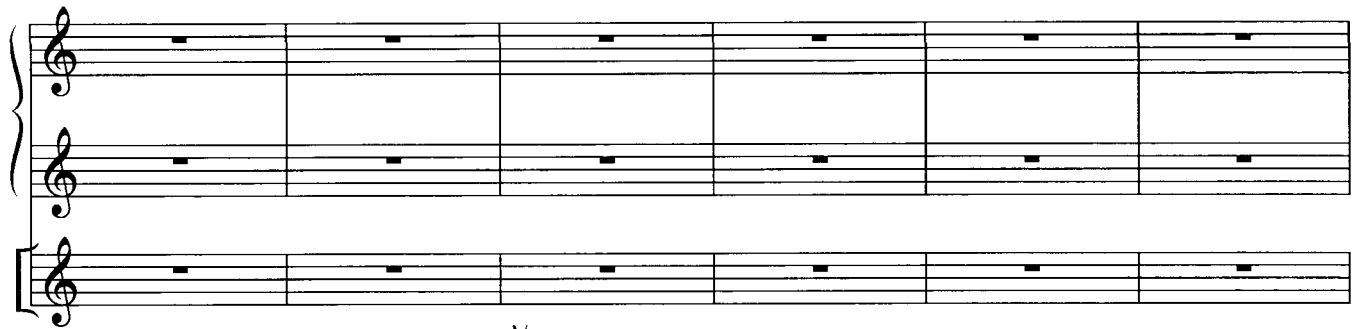
The great ancestors created each rock and body of water, each tree and boulder that now comprise the landscape of Australia. After the era of Creation, the ancestors changed their physical form; some remained living on earth, others left their images on cave paintings, yet many travelled to a celestial 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.

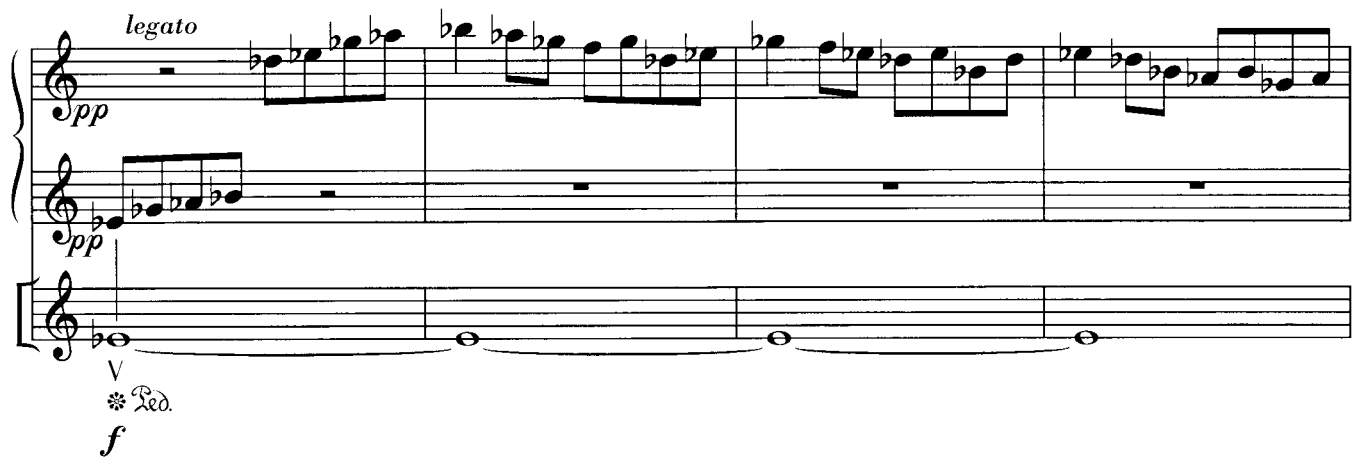
They left instructions for conducting ceremonies where boys become men, so that they could be trustworthy leaders to their communities, wise, experienced and learned in the sacred law. Great ancestors and forefathers left behind sacred cult sites and objects full of their power, the very vital essence. 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.



Musical score for three parts: *m.d.* (Mezzo Soprano), *m.s.* (Mezzo Soprano), and *m.s.* (Mezzo Soprano). The tempo is marked as 180 (♩ = 180). The score is in 4/4 time. The *m.d.* part has a treble clef and a key signature of one flat. The *m.s.* parts have treble clefs and a key signature of one flat. The *m.s.* part at the bottom has a dynamic marking of *f* and a *Ped.* (Pedal) marking. The *m.s.* part in the middle has a *Ped.* marking. The *m.d.* part has a *Ped.* marking. The score is divided into six measures.



V  
\* Led.  
f



V  
 \* Led.  
 mf

V  
 \* Led.  
 mp

V  
 \* Led.  
 p

V  
 \* Led.  
 pp

*cresc. poco/a poco*

\* Ped. (change Pedal normally)

\* Ped.

\* Ped.

\* Ped.

First system of musical notation. The top staff (treble clef) contains a complex melodic line with many sharps and accidentals. The middle staff (treble clef) is mostly empty, with a few notes in the second measure. The bottom staff (bass clef) contains a simple harmonic line with long notes. A fermata is placed over the first measure of the bottom staff.

\* Red.

Second system of musical notation. The top staff (treble clef) contains a complex melodic line with many sharps and accidentals. The middle staff (treble clef) contains a complex melodic line with many sharps and accidentals. The bottom staff (bass clef) contains a simple harmonic line with long notes. A fermata is placed over the first measure of the bottom staff.

\* Red.

Third system of musical notation. The top staff (treble clef) contains a complex melodic line with many sharps and accidentals. The middle staff (treble clef) contains a complex melodic line with many sharps and accidentals. The bottom staff (bass clef) contains a simple harmonic line with long notes. A fermata is placed over the first measure of the bottom staff.

\* Red.

Fourth system of musical notation. The top staff (treble clef) contains a complex melodic line with many sharps and accidentals. The middle staff (treble clef) contains a complex melodic line with many sharps and accidentals. The bottom staff (bass clef) contains a simple harmonic line with long notes. A fermata is placed over the first measure of the bottom staff.

\* Red.



First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The middle staff is a single treble clef staff with a 'T' marking above the first measure. The bottom staff is a single bass clef staff. The music features a mix of chords and moving lines. A line connects a note in the middle staff to a note in the bottom staff.

\* Red.



Second system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats. The middle staff is a single treble clef staff. The bottom staff is a single bass clef staff. The music continues with various chordal and melodic textures.

\* Red.



Third system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats. The middle staff is a single treble clef staff. The bottom staff is a single bass clef staff. The music features a mix of chords and moving lines.



Fourth system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two flats. The middle staff is a single treble clef staff. The bottom staff is a single bass clef staff. The music continues with various chordal and melodic textures.

\* Red.

8va-----

\*Red.

8va-----

8vb-----

\*Red.



(8va)-----

(8vb)-----

8va-----

(8vb)-----

\* Ped.

(8va)-----

(8vb)-----

(8vb)-----

\* Ped.

The musical score is organized into four systems, each consisting of a grand staff (treble and bass clefs) and a separate bass line. The notation includes various musical elements:

- System 1:** The grand staff features a melodic line with eighth and sixteenth notes, including a trill marked *8va*. The bass line consists of sustained octaves marked *(8vb)*.
- System 2:** The grand staff continues the melodic development. The bass line remains as sustained octaves marked *(8vb)*.
- System 3:** The grand staff introduces a *ff* (fortissimo) dynamic. The bass line continues with sustained octaves marked *(8vb)*.
- System 4:** The grand staff features a melodic line with a trill marked *8va*. The bass line continues with sustained octaves marked *(8vb)*.

Additional markings include *\* Red.* (likely indicating a recording or editing note) and various accidentals (sharps, flats, naturals) throughout the score.

8<sup>va</sup>-----

(8<sup>vb</sup>)-----

\* *Red.*

8<sup>va</sup>-----

(8<sup>vb</sup>)-----

8<sup>vb</sup>-----

(8<sup>vb</sup>)-----

\* *Red.*

accelerando

(8vb)

rit.

(8vb)

a tempo

*fff*

*p*

(8vb)

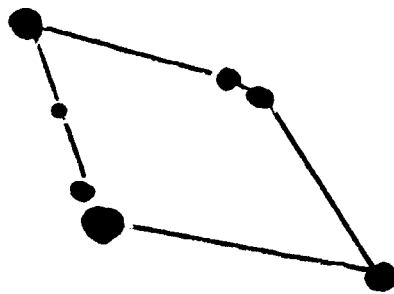
\* Ped.

take Pedal off step by step

attacca

## 22. (44.)Reticulum - Eternity - Fading into Eternity

Võrk - Igavik - Kaob igavikku



Urmas Sisask (1994-95)

*meno mosso* ♩ = 72

*p*

m.d.

m.s.

8vb

8vb

*Red. al fine*

First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat). The system concludes with a measure marked *8va* (octave up) and a fermata.

Second system of musical notation. The right hand continues the melodic line, and the left hand features a descending eighth-note pattern. The system ends with a measure marked *8vb* (octave down) and a fermata.

Third system of musical notation. The right hand has a melodic line with four asterisks (\*) above it, indicating a specific performance instruction. The left hand has rests in the first two measures. The system ends with a measure marked *8vb* (octave down) and a fermata.

\* (possible to play with left hand)

Fourth system of musical notation. The right hand plays a melodic line, and the left hand has a rhythmic accompaniment. The first measure of the right hand is marked *mf dim.* (mezzo-forte, decrescendo). The system ends with a measure marked *8va* (octave up) and a fermata.

Fifth system of musical notation. The right hand plays a melodic line, and the left hand provides a harmonic accompaniment. The system ends with a measure marked *8vb* (octave down) and a fermata.

The musical score consists of five systems of piano notation. Each system typically has two staves (treble and bass clef) joined by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Starts with a *mf* dynamic marking. The first staff has a series of eighth notes. The second staff has a series of eighth notes. A *p* dynamic marking appears in the second measure of the second staff. There are two asterisks (\*) in the third measure of the first staff.
- System 2:** The first staff has a *8va* marking above it. There are two asterisks (\*) in the first measure. The second staff has a *8vb* marking below it. The third measure has a *8va* marking above it.
- System 3:** The first staff has a *sub. mf* dynamic marking. The second staff has a *p* dynamic marking. The third measure has a *8va* marking above it.
- System 4:** The first staff has a *8va* marking above it. The second staff has a *8vb* marking below it. The third measure has a *8va* marking above it.
- System 5:** The first staff has a *8va* marking above it. The second staff has a *8vb* marking below it. The third measure has a *8va* marking above it.

First system of musical notation. The left hand (treble clef) plays a descending eighth-note scale starting on G4, marked *mf dim.* The right hand (bass clef) plays a descending eighth-note scale starting on G4, marked *p*. The key signature has two flats (Bb, Eb) and the time signature is 9/8.

Second system of musical notation. The left hand (treble clef) plays a descending eighth-note scale starting on G4, marked *sub. mf*. The right hand (bass clef) plays a descending eighth-note scale starting on G4, marked *p*. The key signature has two flats (Bb, Eb) and the time signature is 9/8.

Third system of musical notation. The left hand (treble clef) plays a descending eighth-note scale starting on G4, marked *8va* with a dashed line. The right hand (bass clef) plays a descending eighth-note scale starting on G4, marked *8vb* with a dashed line. The key signature has two flats (Bb, Eb) and the time signature is 9/8.

Fourth system of musical notation. The left hand (treble clef) plays a descending eighth-note scale starting on G4, marked *mf*. The right hand (bass clef) plays a descending eighth-note scale starting on G4, marked *(b)*. The key signature has two flats (Bb, Eb) and the time signature is 9/8.

Fifth system of musical notation. The left hand (treble clef) plays a descending eighth-note scale starting on G4, marked *8vb* with a dashed line. The right hand (bass clef) plays a descending eighth-note scale starting on G4, marked with two asterisks (\*). The key signature has two flats (Bb, Eb) and the time signature is 9/8.



8va-----

*mp*

8vb-----

This system contains two staves. The upper staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a melodic line with two asterisks (\*) above the first two measures. The lower staff starts with a bass clef and a 3/4 time signature, containing a bass line. A dynamic marking of *mp* (mezzo-piano) is placed above the right-hand staff. The system concludes with a double bar line.

8va-----

*pp*

This system continues the musical piece. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. A dynamic marking of *pp* (pianissimo) is placed above the right-hand staff. The system concludes with a double bar line.

*mp*

*pp*

This system continues the musical piece. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Dynamic markings of *mp* and *pp* are present above the right-hand staff. The system concludes with a double bar line.

8va-----

8vb-----

This system continues the musical piece. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. The system concludes with a double bar line.

8va-----

*p*

8vb-----

This system continues the musical piece. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. A dynamic marking of *p* (piano) is placed above the right-hand staff. The system concludes with a double bar line.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a similar line. Dynamics include *ppp*. A *Sva* (Soprano) part is indicated above the treble staff with a dashed line.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a similar line. Dynamics include *p* and *ppp*. A *Sva* (Soprano) part is indicated above the treble staff with a dashed line.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a similar line. Dynamics include *pp*. A *Svb* (Soprano) part is indicated below the bass staff with a dashed line.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a similar line. Dynamics include *pp*. A *Svb* (Soprano) part is indicated below the bass staff with a dashed line.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a half note. Bass staff has a similar line. Dynamics include *ppp*. A *Sva* (Soprano) part is indicated above the treble staff with a dashed line. The system includes the instruction "play without sound" and an asterisk (\*) above the treble staff.

8va --- ,

8vb --- ,

*pp* *ppp*

8va --- ,

8vb --- ,

8va --- ,

8vb --- ,

8va --- ,

8vb --- ,

8va-----

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/8. The music features a series of eighth and sixteenth notes, with some notes marked with 'x' and a circled 'b' above a note in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with eighth and sixteenth notes, including some notes marked with 'x' and a circled 'b' above a note in the upper staff.

8vb-----

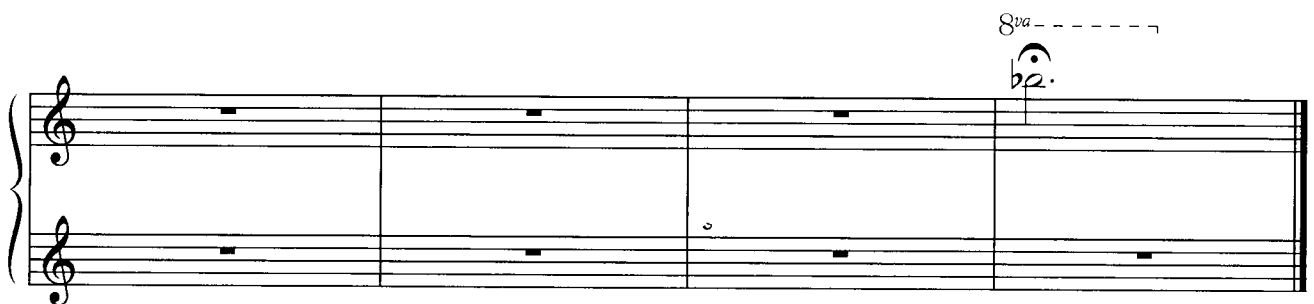
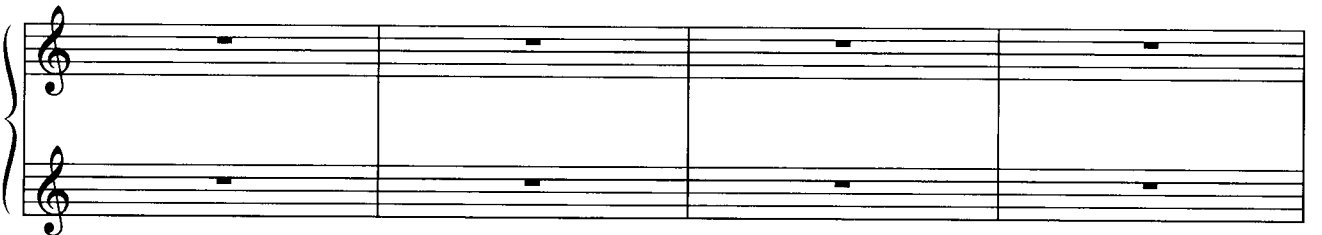
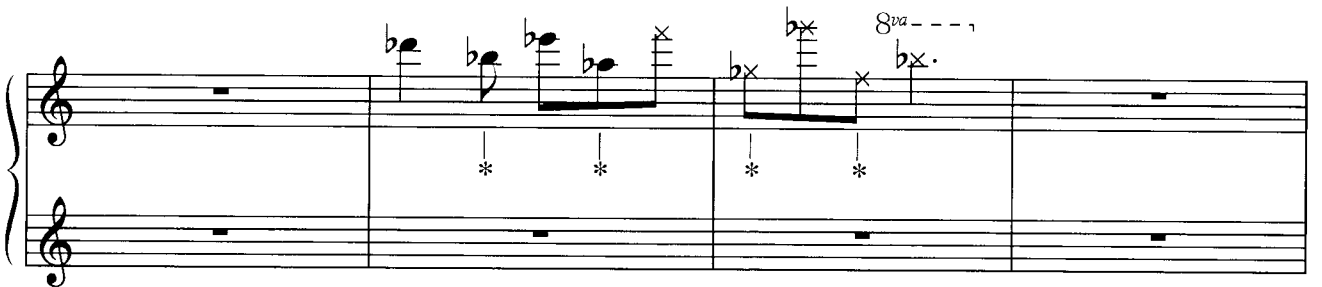
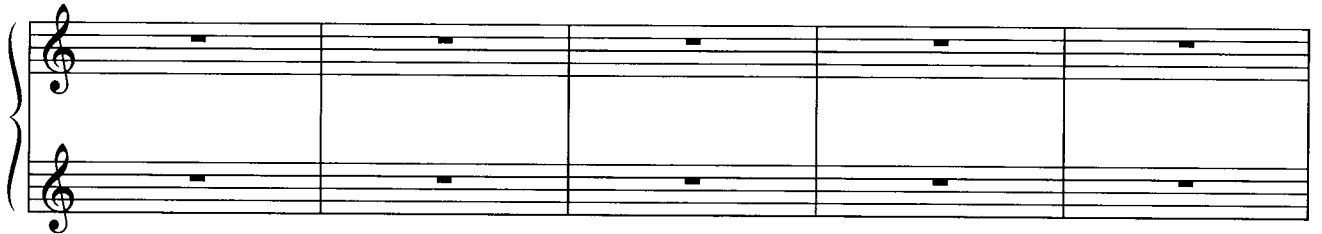
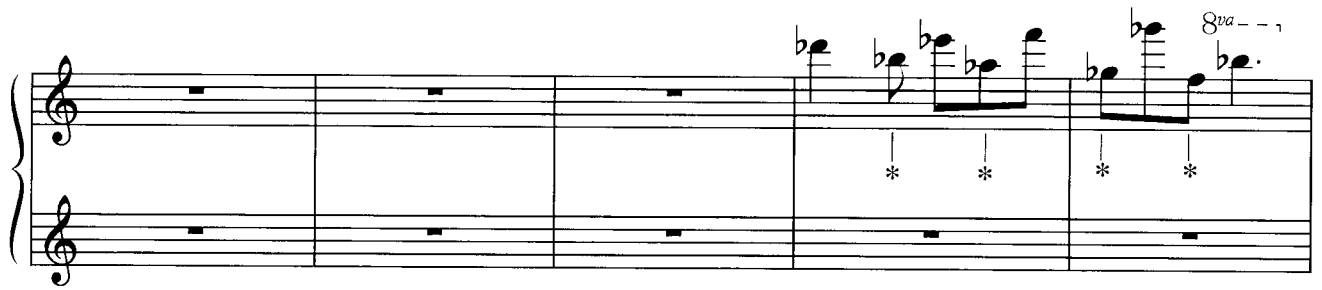
8va-----

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with eighth and sixteenth notes, including some notes marked with 'x' and a circled 'b' above a note in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with eighth and sixteenth notes, including some notes marked with 'x' and a circled 'b' above a note in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with eighth and sixteenth notes, including some notes marked with 'x' and a circled 'b' above a note in the upper staff.

8vb-----



*hold Pedal till total silence*