

## Performance Notes and Instructions

### 10:24

**I.** The numbers written above each note indicate the number of seconds that the performer is to play that given note. Do not count too quickly and rush through the notes. Counting to yourself in a manner such as one-one thousand, two-one thousand, three-one thousand, etc. is recommended in order to prevent rushing through this movement. Switch to the next pitch when you are finished counting. Do not wait until others are finished counting or playing unless specified in the score. The desired texture is in part created by the variations of note changes, glissandi speeds, etc. This movement should roughly be between eight and nine minutes in length.

**II.** The dynamic markings are to be interpreted in regards to the blend of the entire ensemble. Of course certain instruments are going to be louder than others in certain registers, but the idea is to blend as best as possible.

**III.** The glissandi in between pitches are accompanied by general tempo instructions: very slow, slow, fast, and very fast. Very slow should be no more than five seconds, slow no more than three seconds, fast around one second, and very fast less than one second.

**IV.** Note to woodwind players: Breathe as needed. Continue counting throughout and try not to pause for too long. Do not synchronize your breathing with the other woodwinds. The desired texture is one that is in part created by the variations in breathing, bowing, etc.

**V.** Note to percussionist: To bow the tubular bells, drag the bow upside down along the bottom of the specified bell with the pedal depressed. This will create many upper partials and overtones and not necessarily produce the exact notated pitch. This is the desired effect. The tone may also end up not being constant. Although this is not fully desired, it is to be expected from time to time.

**VI.** Note to string players: Change bow direction as needed. Do not synchronize your bowing with the other strings. The desired texture is one that is in part created by the variations in breathing, bowing, etc.

### 17:28

**I.** The initial dynamic marking is mezzo-piano. Although it is expected that the dynamic level will fluctuate in small amounts, mezzo-piano is to be maintained as best as possible throughout this entire movement except for the accented notes. The accented notes are to be played much louder than the non-accented notes. The mezzo-piano marking is to be interpreted in regards to the blend of the entire ensemble.

**II.** It is very important that the written rhythm is strictly maintained by each performer throughout this entire movement.

### 21:22

**I.** Note to woodwind players: Although there are many places in this movement to breathe, it is understood that you will need to add breath marks here and there. Please do so with respect to the phrasing and musicality of your individual part, of the ensemble, and of this movement as a whole.

**II.** Note to percussionist: Whenever playing the metal wind chimes in this movement, the sound should be constant and steady. Do not strike them quickly at once but rather, slowly glide across them for the duration of tied notes. Always let the wind chimes ring after you are finished playing passages containing them, including bowed passages. Also let the rain stick finish making its sound when putting it down and playing another percussion instrument. The goat toe rattle should not be shaken. As notated in the score, loosely rub it between your hands or in one hand to create a constant sound for the entire notated durations of the goat toe rattle passages. The helix bowl sections contain certain instructions: slow rake, medium rake, and fast rake, as well as slow wah-wah effect, medium wah-wah effect, and fast wah-wah effect. To rake the helix bowl is to start the metal beater at the bottom of the coil where it connects to the base and drag it away from you up the entire length of the coil. The cup of the helix bowl is held against, or slightly away from, your upper abdomen. To create the wah-wah effect, start with the cup pressed against your abdomen and pull away, then repeat this motion. The speeds slow, medium, and fast are left to the discretion of the performer in regards to the raking and the wah-wah effect. However, be consistent as to what you choose to be slow, medium, and fast and remain within the notated durations. When there are helix bowl passages containing thirty-second notes, hold it away from your abdomen and rattle the beater between two or three sections of the coil on the helix bowl.