
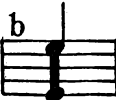




Explanation of Symbols.



The Symbol  or  indicates that all the Chromatic tones inclusive between the upper and lower tones given, are to be played simultaneously.



Whole and half notes are written open, as in symbol (a)

Notes of other time values are written closed, as in symbol (b)

A sharp or flat above or below such a symbol indicates that only the black keys between the outer limits are to be played, while a natural in the same position indicates that only the white keys are to be played.

It is seen therefore that the symbol  stands for 

the symbol  stands for 

the symbol  stands for 

The tone clusters indicated by these symbols are to be played either with the flat of the hand, or with the fore arm, owing to the length of the cluster. Care should be taken to play all the tones exactly together, and in legato passages, pressing down the keys, rather than striking them, thus obtaining a smoother tone quality.

To Julia D. Brown

The Tides Of Manaunaun

Story according to John Varian

Manaunaun was the god of motion, and long before the creation, he sent forth tremendous tides, which swept to and fro through the universe, and rhythmically moved the particles and materials of which the gods were later to make the suns and worlds.

HENRY COWELL

Largo, with rhythm *mpp* *p*

Piano *pp* *smooth, full tone*

Basso 16va with pedal.....

mf *mp* *poco a poco cresc.*

Basso 16va.....

f cresc. *ff 8va*

16va..... *loco* *Basso 8va*.....

8va..... *loco* *8va*..... *loco*

Basso 8va.....

8va *loco*

ff

Basso 8va.....

8va *loco* *8va* *loco*

Top notes fff emphasized melodically

cresc. e rit.

Basso 8va..... *loco* *Basso 8va*..... *loco*

fff

Slow arpeggios

dim. molto

Basso 8va.....



f *dim.* *rit.* *p a tempo*

Basso 16va.....

rit. e dim. *pp* *p* *p* *pp* *ppp*

Basso 16va.....



Explanation of Symbols.



The Symbol  or  indicates that all the Chromatic tones inclusive between the upper and lower tones given, are to be played simultaneously.



Whole and half notes are written open, as in symbol (a)

Notes of other time values are written closed, as in symbol (b)

A sharp or flat above or below such a symbol indicates that only the black keys between the outer limits are to be played, while a natural in the same position indicates that only the white keys are to be played.

It is seen therefore that the symbol  stands for 

the symbol  stands for 

the symbol  stands for 

The tone clusters indicated by these symbols are to be played either with the flat of the hand, or with the fore arm, owing to the length of the cluster. Care should be taken to play all the tones exactly together, and in legato passages, pressing down the keys, rather than striking them, thus obtaining a smoother tone quality.

To Samuel S. Seward, Jr.

The Hero Sun

Story according to John Verian

The gods created all the suns and sent them out into space. But these suns, instead of lighting the universe, congregated closely together, enjoying each others society, and the universe was in darkness. Then one of the gods told the suns of a place where people were living in misery on account of the lack of light, and a strong young sun rose and hurled himself out into the darkness, until he came to this place, which was our earth; and the Hero Sun who sacrificed the companionship of the other suns to light the earth is our Sun.

HENRY COWELL

Largo
8va.....

Piano

mf * *mezzo* *mp* R.H. 5

Allegro con brio
8va.....

ff *mf rall.* *ff a tempo*

8va.....

mf *ff*

* No pedal should be used while tones are being released

Largo

Musical score for the 'Largo' section. It consists of three staves: two piano staves and one bass staff. The piano staves feature complex chordal textures with dynamic markings of *pp*. The bass staff has a sparse, rhythmic accompaniment. A dynamic marking of *pp* is also present in the middle of the piano staves. The section concludes with the instruction *Basso 8va.....!* written above the bass staff.

Allegro con brio

Musical score for the 'Allegro con brio' section. It consists of two staves: a treble staff and a bass staff. The treble staff features a rapid, repetitive melodic line with dynamic markings of *ff* and *mf*. The bass staff provides a rhythmic accompaniment with dynamic markings of *ff*. The section is marked with *8va.....!* above the treble staff, indicating an octave shift. The tempo is *Allegro con brio*.

Largo


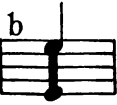
First system of the musical score, marked *Largo*. It consists of three staves. The top staff is in treble clef with a 5/4 time signature, starting with a piano (*p*) dynamic. The middle and bottom staves are in bass clef, also with a 5/4 time signature. The music features a mix of chords and melodic lines with various articulations.

Second system of the musical score, continuing the *Largo* section. It consists of three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. Dynamics include *pp* and *rit.*. A section of the score is marked *pp poco a poco cresc. e accel*. The system concludes with a double bar line and a first ending bracket labeled *16va*.

Third system of the musical score, marked *Allegro con brio*. It consists of two staves in treble clef. The music is characterized by a forte (*ff*) dynamic and a driving, rhythmic texture. A section of the score is marked *rit. e cresc.*. The system concludes with a double bar line and a first ending bracket labeled *8va*.

Fourth system of the musical score, continuing the *Allegro con brio* section. It consists of two staves in treble clef. The music features a fortissimo (*fff*) dynamic and a *molto rall.* (very slow) marking. The system concludes with a double bar line and a first ending bracket labeled *8va*.



Explanation of Symbols.



The Symbol  or  indicates that all the Chromatic tones inclusive between the upper and lower tones given, are to be played simultaneously.



Whole and half notes are written open, as in symbol (a)

Notes of other time values are written closed, as in symbol (b)

A sharp or flat above or below such a symbol indicates that only the black keys between the outer limits are to be played, while a natural in the same position indicates that only the white keys are to be played.

It is seen therefore that the symbol  stands for 

the symbol  stands for 

the symbol  stands for 

The tone clusters indicated by these symbols are to be played either with the flat of the hand, or with the fore arm, owing to the length of the cluster. Care should be taken to play all the tones exactly together, and in legato passages, pressing down the keys, rather than striking them, thus obtaining a smoother tone quality.

To Edna L. Smith

The Voice Of Lir

Story according to John Varian

Lir of the half tongue was the father of the gods, and of the universe. When he gave the orders for creation, the gods who executed his commands understood but half of what he said, owing to his having only half a tongue; with the result that for everything that has been created there is an unexpressed and concealed counterpart, which is the other half of Lir's plan of creation.

HENRY COWELL

Largo

Piano

pp smoothly

Basso gva sempre

Piu mosso

Meno mosso

R.H.

rit. *fff* *L.H.* *R. Arm* *Basso gva* *L. Arm* *Basso gva*

poco a poco dim. *Basso gva* *poco a poco dim.* *Basso gva*

p *pp* *Basso gva* *L.H.*

ppp *rit.* *Basso gva*