

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

Red.----- (*ad libitum*)

p

f

p

f

p

8va-----

8va-----

3

7

10

Musical score for measures 10-12. Measure 10: Treble clef, 2/4 time, eighth-note triplet. Bass clef, quarter notes. Measure 11: Treble clef, 2/4 time, eighth-note triplet. Bass clef, eighth-note triplet. Measure 12: Treble clef, 4/4 time, quarter note. Bass clef, quarter note. Dynamics: *f* in measure 11, *p* in measure 12.

13

Musical score for measures 13-16. Measure 13: Treble clef, eighth-note triplet. Bass clef, quarter notes. Measure 14: Treble clef, eighth-note triplet. Bass clef, eighth-note triplet. Measure 15: Treble clef, eighth-note triplet. Bass clef, quarter notes. Measure 16: Treble clef, eighth-note triplet. Bass clef, quarter notes. Dynamics: *f* in measure 14, *p* in measures 15 and 16. *8va* marking above measure 14.

17

Musical score for measures 17-18. Measure 17: Treble clef, eighth-note triplet. Bass clef, quarter notes. Measure 18: Treble clef, eighth-note triplet. Bass clef, quarter notes. Dynamics: *f* in measure 18. *8va* marking above measure 18.

19

Musical score for measures 19-21. Measure 19: Treble clef, eighth-note triplet. Bass clef, quarter notes. Measure 20: Treble clef, eighth-note triplet. Bass clef, eighth-note triplet. Measure 21: Treble clef, eighth-note triplet. Bass clef, quarter notes. Dynamics: *p* in measure 20.

22

Musical score for measures 22-24. Measure 22: Treble clef, eighth-note triplet. Bass clef, quarter notes. Measure 23: Treble clef, eighth-note triplet. Bass clef, quarter notes. Measure 24: Treble clef, eighth-note triplet. Bass clef, quarter notes. Dynamics: *f* in measure 22, *p* in measures 23 and 24. *8va* marking above measure 22.

25

Musical score for measures 25-27. Measure 25: Treble clef, eighth-note triplet. Bass clef, quarter notes. Measure 26: Treble clef, eighth-note triplet. Bass clef, eighth-note triplet. Measure 27: Treble clef, eighth-note triplet. Bass clef, quarter notes. Dynamics: *f* in measure 25, *p* in measure 26.

116 *mf*

120 *mp*

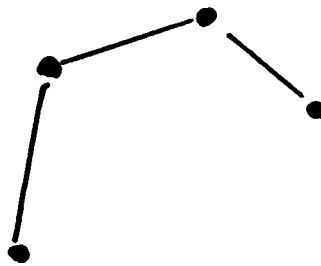
124 *p*

128 *pp*

132 *ppp*

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

Lavamägi - Selginemine



Urmas Sisask (1994-95)

♩ = 140-200

pp *p*

8vb
Ad. ad libitum

5 *p* *mp* *pp*

(8vb)

9 *p* *pp*

(8vb)

13 *mf* *pp*

(8vb)-1 *8vb*

17 *f*

(8vb) 21

pp *p* *pp*

25 8vb

p *mp* *pp*

29 (8vb)

p *pp* *mp*

(8vb)

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

8va *Red.*

35 *8va* *p* *Red.*

8va *Red.*

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

8vb *Red. ad lib.*

cover current string with finger

67 *pp* *ff*

70 *f* *rit.*

74 $\text{♩} = 100$ *fff*

76 *accel.*

79 *rit.*

82 *meno mosso* ($\text{♩} = 60$) *ff*

Annotations: *Ped., 8va, 8vb, 5, 7, 3, 15, rit., accel., meno mosso, f, ff, fff, **

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

** Hold fermata till total silene