

MOVEMENTS & DURATION

1. Adagio – Dawn	1'40"
2. Allegretto con moto – Morning	1'20"
3. Allegro tumultuoso – Afternoon	1'30"
4. Andante tranquillo – Evening, sunset	1'50"

Total: ca 6½ min.

EXPLANATION

The work can be described on three levels:

1. Naturalistic/impressionistic

The listener is invited to imagine himself sitting on the top of a hill in a rural environment and contemplating the horizon around him. It is springtime: the first section (Dawn: bar 1-22) depicts sunrise and the awakening of nature. The horizon is partly bright, partly dark, foreboding different types of weather during the day.

In the second section (Morning: bar 23-58), remote and nearby dance rhythms and -melodies are carried over from neighbouring villages and settlements: carnival is near, a procession with grotesque puppets and masked people passes by, on their way from one feast to another. In the Afternoon (third section: bar 59-84), a hail storm with lightnings and thunder detaches itself from the horizon, comes near and disappears towards the opposite part of the sky. The last, violent flash of lightning causes a fire: from a distance, a fire alarm bell can be heard. The last section (Evening, sunset: bar 85-108) evokes in tones the impression of calmness of Nature after the thunderstorm and the quietness of the night. The church bell now spreads the message of peace and rest. Earth and sky unite at the dark horizon.

The four sections have the character of short sketches, leaving room to the phantasy and imagination of the listeners to give their personal interpretation of the music.

2. Symbolic/expressionistic

In this approach, the day is taken as a metaphor for a lifespan, and the music expresses the feelings of an individual during the different stages of life. Thus, Dawn stands for birth and early childhood; elements from which later life will develop and from which the individual will be shaped are exposed: bright and dark experiences alternate, low and high voices (symbols for father and mother, men and women) surround the young child.

The Morning corresponds to teenagership and adolescence: risks are taken, confrontation is sought, behaviour is capricious and provoking, rules (here: the modes) are sabotaged and ridiculised, but there is also joy, exuberance and passion. In the Afternoon phase of life, the individual has come to adulthood and maturity, but has to face threats and opposition in his struggle for recognition and realisation of his dreams. The motifs gradually detach themselves from each other into an utter chaos ending in a paroxysm of destruction, in the same time bringing insight and the will to refind mental equilibrium.

After the catharsis, c.q. the resolution of the crisis, harmony and peace are restored (Evening). The sun pursues its course toward the horizon, after the night it will rise again and a new day (life) can begin.

As always when abstract symbols and metaphores are introduced, the listener is still more free here to fill in his/her own feelings and associations than when concrete, naturalistic phenomena are connected to the music.

3. Analytical/materialistic

In the first section, modes, motifs and instrumental colours to be used as basic elements throughout the piece are exposed. Modes applied consist, - as in classical modes - , of 7 notes, between which distances of $\frac{1}{2}$, 1 and $1\frac{1}{2}$ tones are possible. In the first section, e.g., 3 modes occur, viz: (1) b-c-dis-e-f-gis-a-b, (2) b-cis-d-e-f-gis-ais-b and (3) d-e-f-gis-a-b-c-d. Parts of the modes are flexible: in mode (1), the notes dis-e can alternate with d-es, in mode (2), the gis with g (fisis), and in mode (3) the b with bes. In this way, special sonorous effects can be achieved, e.g. in the ascending scale over three instruments in bar 1-3, in the arpeggiated chords in bar 6-11 and in the ascending and descending scales in bar 15-18 (the choice of the modes reflects the composer's preference for the diminished fifth [in mode (1) and (2): b-f, in mode (3): d-gis] over its perfect counterpart).

"Birds' call" motifs (e.g. in the flute part of bar 4-11) play an important role in the whole piece, varied according to the desired expression of the music. Other frequently occurring melodic elements can be characterised as "bell" motifs, e.g. in the left hand part of the piano in bar 1, bar 7-10 and bar 15-20. The colouristic possibilities of the instruments are explored i.a. in the "bright" bars 3-11 against the "dark" bars 12-22. All these elements are worked out apart and together in the next sections.

In the second section, rhythmic elements are added to the material exposed before, here especially the $\frac{7}{8}$ time, flexibly subdivided into 2+2+3, 2+3+2 or 3+2+2, expressing the restless capriciousness of youth and the agility of their dances. A variety of rhythmic instruments is used in this section, such as tom-toms, temple blocks, side drum and bass drum, starting pianissimo with the high tom-toms and coming to a climax with the deep bass drum as a pounding basis. Parallel, this section describes to transition from the carelessness of young age to the seriousness and responsibility of middle age.

In the third section, all elements are combined in the expression of a stormy midlife and the corresponding feelings of despair and helplessness. A flash of lightning and a roll of thunder simultaneously mark the ultimate paroxysm of violence and the subsequent transition, in the fourth and last section, to a cleaned mind living in peace with its environment. Flute and bass clarinet play, for the first time in the piece, a quiet unisono melody in double octaves in a relaxed, quietly rocking, constant 2+3+2 rhythm. Motifs and modes introduced in the first section appear again, symbolizing the Cycle of Life, for nature and mankind alike. The work ends as it started, with a gentle stroke on the tam-tam over a deep B pedal tone in the piano.

INSTRUMENTATION

Abbreviations used in the score and in the parts

- Flute / piccolo	FlGr / Picc
- Bass clarinet in B-flat (<i>Remark 1</i>)	BCl
- Percussion (1 performer) (<i>Remark 2</i>)	Perc
Tam-tam	TT
Vibraphone	Vibr
Glockenspiel	GlSp
Bass drum	BD
Tom-toms (5)	Tt
Side drum (with snare)	SD
Temple blocks (5)	TB
Cymbal, suspended	Cy
Wood blocks (2)	WB
Tubular bells (3: D', E', F')	Tub
- Pianoforte (<i>Remark 3</i>)	Pf

Remarks:

(1) In the score, the notes are written as they sound, in the part as they are played.

(2) The notes for the tuned instruments (*vibraphone, Glockenspiel and tubular bells*) are written in the G-clef as normal notes. The notes for the higher pitched non-tuned instruments (*tom-toms, side drum, temple- and wood blocks and cymbal*) are written in the G-clef as well, but as crosses (X). The notes for the lower pitched instruments (*tam-tam and bass drum*) are written in the F-clef as square blocks. In the stave, the highest notes (c.q. similar symbols) correspond to the highest pitched instrument.

By a suitable arrangement of the instruments, one performer can play all notes designated to the percussion section, with the exception of one note on the tam-tam (bar 76), which shall be played by the bass clarinettist.

(3) In the third section (3. *Allegro tumultuoso – Afternoon*), the piano is used for two special effects:

- In bar 59-64, the percussionist performs rolls and tremuli with soft kettledrum sticks on the strings of the lowest two octaves of the piano, illustrating a remote thunder storm coming near. The notes given in the part at the lower and upper end of the glissandi are indicative only, as it is impossible to strike exactly one note with a normal kettledrum stick. The lid of the piano shall be removed in order to allow an easy access to the strings.

- The notes written in bar 71-75 are played in the normal way by the pianist, but the corresponding strings (i.e. the upper two-and-a-half octaves of the piano) have to be muffled by pieces of cloth. The cloth shall be heavy enough to reduce the resonance of the piano notes to dry staccati, but the sound left must be loud enough to suggest a heavy hail storm. The pieces of cloth are put in place by the percussionist during bar 65-67, and removed by the bass clarinet player during bar 77-80.