

NOTES

Flower I

~~The pipe~~ ~~claves~~ should be two lengths, ca. 7 ½", of ½" thin-wall steel conduit tube. The wood claves are the ~~same kind~~. Pipe Lengths should be of the above ½" steel conduit cut in random lengths from ca. 6" to ca. 12 or 14" and ~~seen~~ down roughly at their nodal points onto a 1" thick foam rubber mat. They should be played by ~~using the pipe~~ claves as beaters. (*The vibraphone was originally scored as a homemade flute and the following instructions were included in the original version for constructing the flute.*) The flute is meant to be made of ~~any reasonable~~ and "handable" length of bamboo (or cane) or etc. that looks as tho is might become a flute. ~~Now~~ ~~either~~ bore (with a drill) one "blow-hole" and six fingerholes, or heat a large spike to cherry-red on your ~~stove~~ and burn these holes through. File and clean out the charr. The finger holes are meant to be at ~~unmediated~~ distances from the blowhole, end of flute, and one another. Use any pleasing sequence of tones ~~out of this~~ beginning.

Flower II

~~Sistrums~~ or, correctly, sistra) might be medium and smallish tin cans with small tacks (or BB shot) ~~made~~ handles or not as wished. Maracas as usual. (*The original version called for a homemade marimba and is described as follows.*) The marimba should be of randomly cut lengths (ca. 12" to ca. 24") of 1"x 4" good ~~redwood~~ or similar wood. String at nodal points over a communal box resonator or over tin can resonators. ~~Cowbells~~ as usual. The Box should be, at the smallest, 12" x 12" x 18", and of 4 sides with a bottom (longwise), ~~glued~~ together at indestructible edges and corners tightly "cabinetted". Good ½" wood should be used, and it ~~is now~~ almost impossible to recommend plywood, for the latter's manufacturing decline is such that it is no ~~longer~~ useful musically. Small and long edges are beaten with heavy dowels for high and low tones. The tone is ~~large~~.

Flower III

The original Tom Toms were 5 fine Chinese drums, deep to medium high. Any tunable drums of such range ~~may~~ be used. Bass drum should be large. Coils are meant to be Chiming Clock chime-coils, and should be ~~mounted~~ very firmly to a large resonant box. Any substitute should have a rich, deep "fateful" sound. (Some ~~goes~~ might work—or perhaps heavy industrial springs.)

History and Suggestions

This is the first of my few original Ballets (Orpheus and Green Mansions are others)—by which I mean that I ~~chose~~ the subject and the shape, all others being almost entirely composed to the Choreographers already complete scenario and counts. It was first performed in a concert at the Little Theater in the Fairmont Hotel in San Francisco in 1942, and soon afterward was repeated in the same city in Sigmund Stern Grove. The excellent fresh choreography was by my beautiful friend Carol Beals. She also designed beautiful costumes, and I contributed a large "junk" mobile, which represented mystical matters on stage. The essential subject (now the Ecology movement has the same idea) is the battle between our love of our planet, with all that is on it, and the super-big forest killing mythic swaggart Paul Bunyan (the in-group Destroyer). Applesed was quite real after all, and many have joined him, and I have assumed, I think quite rightly, that the numinous is on this side, and perhaps even a result of our action. The score is presented as a set of related phrases—a method initiated by Henry Cowell—so that the choreographer may assemble fairly long or short movements. The phrase may be used in any order or in any number of repetitions. The first usage may prove explanatory and is here given:

- I: ABABC
- II: CBA
- III: AAABBCCCAA
- IV: ABABC
- V: AAB
- VI: CABAC
- VII: CCAABBCC
- VIII: AABA

My present thought (1976) is that the size and sound of the score might interestingly be varied by simply replicating every player up to at least 4 of each, and then using such an ensemble after "Concerto Grosso" manner. In the 4-part (or more) *tuttis*, the grossly "parallel" chords produced by the sets of random pitches should give an excellent sound. (*These instructions refer to the homemade flute and marimba*).

Lou Harrison

IN PRAISE OF JOHNNY APPLESEED (A Ballet)

I. The Trumpets of Heaven

Lou Harrison

A Slow ♩ = ca. 76

I Pipe Claves

II Sistrums

III Bass Drum

f

f

f

7

12

B

Vibraphone

Motor Off

f

Tom Toms

mp

Conductor - 5

II. Seed

A Moderately ♩ = ca. 96

Vibraphone

Maracas

Clock Coils

Wood C

Tom Toms

p *mp* *cresc.* *fff* *dim.* *mf* *f* *ppp*

0357B



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III. Coronation

A Fastish ♩. = ca.90

Pipes *f*

Marimba *f*

Tom Toms *f*

(39)

Bass Drum

f

VIII. Whoops for Johnny

Fastish ♩ = ca. 120

Vibraphone

Maracas

Tom Toms

Bass Drum

mf

mp

A

f

Pedal as needed.

3

3

11