Performance Notes

- 1. Choruses performing this work should have a minimum number of twenty-four singers. Larger choruses will have the ability to produce a fuller sound in the *divisi* sections.
- 2. In measures 12–13, separate lines have been provided for solo voices (in the case of smaller choruses) or small groups of singers (preferable when the chorus has more than thirty-two singers). The text of the first line of the poem has been fragmented in those measures so that individual syllables are sung by the indicated solo voices (or small groups). The total sound should always be balanced so that the soloists' (or small group's) text will be clearly heard.
- 3. The fugal section in measures 26–59 again makes use of the solo/small group voices. In most cases it will be preferable for four solo voices to sing the counterpoint, and for all other singers to sing the blocks of harmony that begin at measure 37. With very large choruses it may be desirable to use four small groups of voices to sing the counterpoint.
- 4. The opening solo section with two bass (or baritone) soloists is set up as a "eall" (soloist 1) and "answer" (soloist 2) section which concludes with the entrance of the tenors in measure 7. To maximize the effect of the call and answer, the two soloists, who begin the piece, should not be standing with the rest of the chorus. Rather, the two soloists should be in opposite corners of the room. The corners where they stand may be in front of the audience, behind the audience, or in a diagonal relationship (in other words, one in the front left corner of the room in front of the audience, and the other in the rear right corner of the room behind the audience) with the chorus positioned in a central location in front of the audience. As the soloists begin to sing, they should walk slowly towards each other (and towards the chorus). At measure 7, when the tenor section of the chorus begins to sing, the two soloists should be close enough to the chorus that they can take their places in it and sing with the bass section in measure 8 During the first 6 measures of the piece, as the soloists are singing, they should pace their "journey" so that they do not have to rush their walking movements. The soloists may sing the two solo parts in measures 1-6 somewhat freely so that the breaks between the "call" of soloist 1 and the "answer" of soloist 2 can be longer than a breath break, and each call and answer pairing may be separated with a slightly longer break. In other words, between measures 2 and 3, 3 and 4, 4 and 5, and 5 and 6, the breaks may be equal to one or two full beats of rest. These larger breaks are not precisely notated in the score because each performance situation will be different, and the pacing of the soloists should be adjusted to fit the specific performance space.

-Frank Ferko

Duration: 6:07

Tex

Oh our Mother the Earth, oh our Father the Sky, Your children are we, and with tired backs
We bring you the gifts that you love.
Then weave for us a garment of brightness;
May the warp be the white light of morning,
May the weft be the red light of evening,
May the fringes be the falling rain,
May the border be the standing rainbow.
Thus weave for us a garment of brightness
That we may walk fittingly where birds sing,
That we may walk fittingly where grass is green,
Oh our Mother the Earth, oh our Father the Sky!

The poem "Song of the Sky Loom," from Songs of the Tewa by Herbert Joseph Spinden appears courtesy of Sunstone Press, Box 2321, Santa Fe, NM 87504-2321.

Frank Ferko (b. 1950)

Information about Mr. Ferko and his work can be found on his website.

www.frankferko.com

Dedicated to Don Roberts on the occasion of his 75th birthday

Song of the Sky Loom

for SATB Chorus (divisi) unaccompanied



See Performance Notes on page 2 for instructions to soloists.

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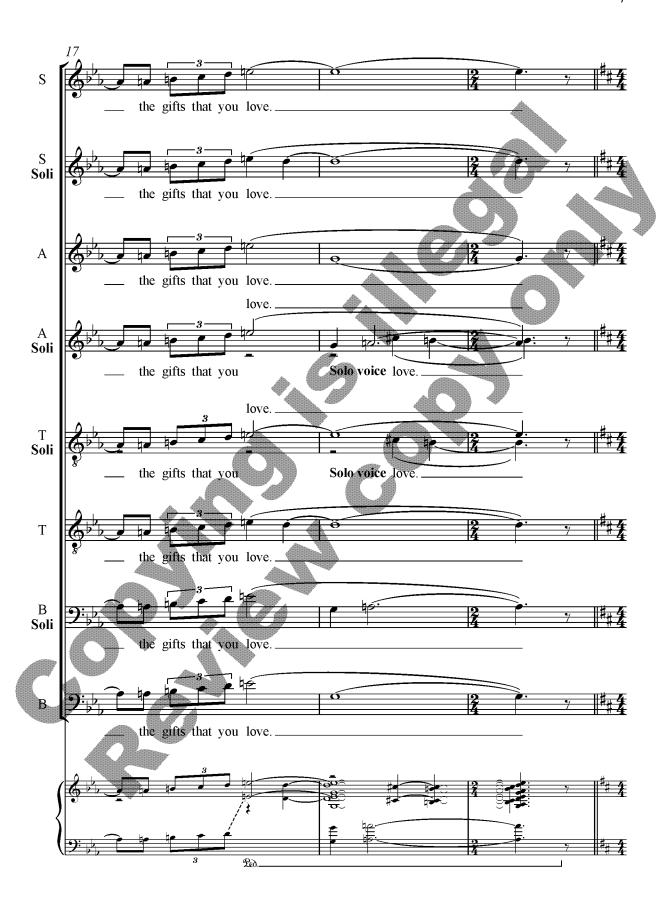
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^{*} pronounced as in "mother"











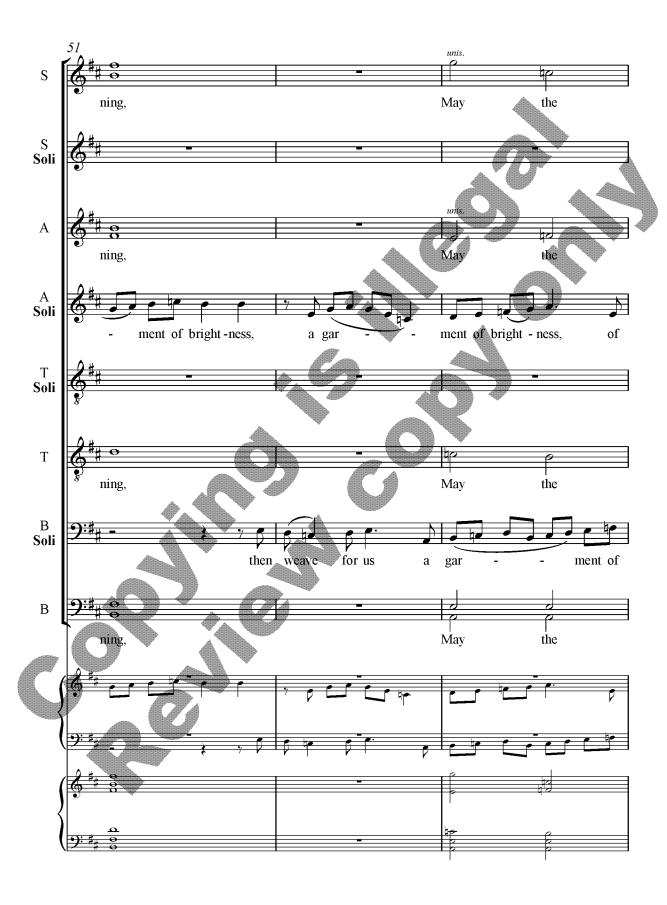




















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