

HAIKU **for** **Youth (or Mixed) Choir** **&** **Prepared Piano (*upright*)**

by

Richard Vella (1978)

for
Tina Westaway

Approximately 25 minutes in duration

Haiku was originally written for solo female voice and prepared piano while studying composition at La Trobe University, Melbourne. It was first performed in Melbourne in 1978 with the vocal part sung by Tina Westaway, and the piano part played by the composer.

This edition of *Haiku* for youth choir, can also be performed by a choir consisting of mixed ages. *Haiku* can be easily adapted for whatever voices are available. Various songs can be selected for a performance requiring shorter duration.

Haiku is a transcription of the original 1978 version with minor alterations. The only differences from the original version are the use of vocal harmonies in some of the songs, and the arrangement of the original vocal part for high, middle and low voices.

Should the piano preparations in a performance not be possible, a performance without preparations is also workable. However, playing the inside of the piano should be observed for the stopped notes and inside string glissandi. Other suggestions are made at appropriate places in the score. While an upright piano is preferable, most of the piano preparations can be done with a grand piano, except for No.13 "A summer shower". An alternative preparation is suggested.

It is recommended to involve a page turner, who at times can act as the pianist's assistant for the piano preparations. At various other times, for the sake of expedience and saving time, a choir member can also assist with the piano preparations.

NOTE: Depending on the level of singing abilities, a performance of *Haiku* can be sung in unison with only the main melody sung. This would be similar to the original version for solo voice and piano. To facilitate a version without singing any of the harmonic part writing, or singing the original solo melody version, the following sign is used for any part to be sung in unison by the whole choir:

U

This only applies to the sung melodic parts, and not to any spoken part.

The Haiku Poems

Winter

1. The first winter rain
and my name shall be traveller (Basho)*

2. Long rain of May,
the whole world is a single sheet of paper
un-der the clouds (Soin/Saikaku)†

3. Winter seclusion
listening that evening
to the rain in the mountains (Issa)*

4. The winter storm
the voice of the rushing water
torn by the the rocks (Buson)*

Mountain blast
hail is driven into the horses ear (Tairo)*

Voices of people pass at midnight
the cold (Yaha)*

Sleet falling
fathomless, infinite loniless (Josu)*

5. In the wintry grove
echgoes of long ago (Issa)*

Spring

6. Spring has come in all its simplicity
in a light yellow sky (Issa)*

7. Fresh Spring,
the world is only nine days old
these fields and mountains (Basho)†

8. The spring rain,
a little girl teaches the cat to dance (Issa)*

9. Ah, it's Spring, great Spring
It is now great great great Spring
Ah, great Spring (Basho)†

10. The passing Spring
birds mourn,
fishes weep with tearful eyes (Basho)†

* Poem has been selected from *Haiku*, Volumes I to IV, edited by R.H. Blythe. Hokuseido Press 1970

† Poem has been selected from *Basho - The Narrow Road to the Deep North and Other Travel Sketches*. Penguin Classics 1966

Summer

11. The long day
my eyes are wearied
gazing over the sea (Taigi)*

12. At sunrise
I saw the tanned faces of fishermen
among the flowers of white poppies (Basho)†

13. A summer shower
a woman sits alone
gazing outside (Kikaku)*

It is summer thinness she replied
and then a tear fell (Kigin)"*

Autumn

14. Deep is Autumn
and in its deep air I sometimes wonder
who my neighbour is (Basho)†

15. Leaves falling
lie one on another
The rain beats on the rain (Gyodai)*

16. All night long I listened to Autumn wind
howling on the hill
at the back of the temple (Sora)†

17. All that remains
is the Autumn wind (Basho)*

The poets

Basho 1644 - 1694
Soin 1605 - 1682
Saikaku 1642 - 1693
Issa 1763 - 1828
Buson 1716 - 1784
Yaha 1662 - 1740
Josu 1662 - 1704
Taigi 1709 - 1771
Kikaku 1661 - 1707
Kigin 1624 - 1704
Gyodai 1731 - 1793
Sora 1649 - 1710

Songs requiring upright piano preparations

1. The first Winter rain

Materials

6 x wooden peg halves.

Instruction

A clothes peg is separated from its spring to produce 2 half pegs. These are inserted between the strings of the note specified. Slightly shaving the thin end of peg may help. *See photos 1 & 2.*

2 x pencil rubbers cut into a wedge shape

Cut a pencil rubber into wedge shapes to be inserted into low piano strings. *See photos 3 & 4.*

3. Winter seclusion

Materials

4 x 1/2 wooden peg.

Instruction

2 half pegs are inserted on each string. *See photo 5.*

4. The Winter storm

Materials

1 x pine wood block. 200mm x 42mm x 19mm

Instruction

Common piece of wood used for woodwork. It is placed on strings for them to vibrate against the wood. *See photos 6 & 7.*

6 thin rubber wedges

A pencil rubber is cut into thin wedge shapes to be inserted in strings A, Bb & Cb *See photos 8 & 9*

1 large rubber wedge

A rubber is cut into a wedge, large enough to be inserted between low strings. *See photos 3 & 4.*

11. The long day

Materials

1 x kitchen wooden spoon

Instruction

common wooden spoon found in kitchens. 32 cm in length. *See photo 10*

1 x kitchen teaspoon

The teaspoon is held at the spoon end. Its handle is inserted between two of the three strings to enable the strings to vibrate against the handle. *See photo 11.*

13. A Summer shower

Materials

1 x small pyrex or glass baking dish
For example: 12 cm x 20 cm x 30 cm

Instruction

A common small glass or Pyrex baking dish. The dish is placed between the piano hammers and strings with its back adjacent with the strings. The sound is similar to the drumming of fingers on a table. Between bars 1 to 9, the dish is not to touch strings. At bar 10, the dish is to touch the strings. *See photos 12 & 13.*

1 large rubber wedge

See photos 3 & 4.

5 z 1/2 wooden pegs

See photo 14.

5 x thin rubber wedges

See photo 14.

15. All night long

Materials

screw driver. 18cm length

Instruction

Common garage screw driver. *See photo 15.* If a screwdriver is not available, use the pine wooden block.

16. A summer shower

Materials

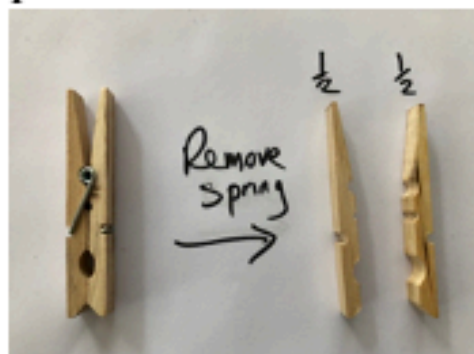
1 empty glass jar. 12 cm x 6 cm

Instruction

The glass jar, *see photo*, is used like a slide guitar. It is slid up and down the strings in a circular motion underneath the keyboard. *See photo 16.*

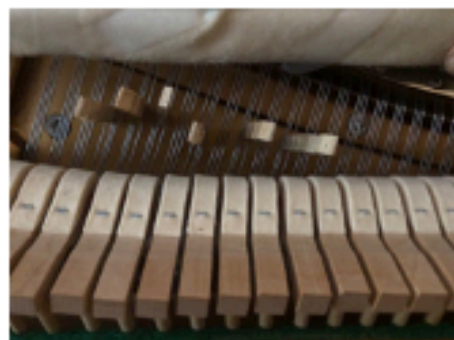
Piano Preparation Examples

1



Half pegs.
The first Winter rain

2



6 x Half pegs.
The first Winter rain

3



Pencil rubber wedge (large).
*For The first Winter rain; also
The Winter Storm and
A Summer shower*

4



Large rubber wedge inserted on strings
The first Winter rain

5



4 x $\frac{1}{2}$ pegs on strings
Winter seclusion

6



Pine wooden block
Winter storm

Piano Preparations (continued)

7



Wooden block on low strings.
Winter storm

8



6 x thin rubber wedges.
Winter storm

9



6 x thin rubber wedges on strings
Winter storm

10



Wooden spoon
The long day

11



**Teaspoon inserted
between strings**
The long day

12



Pyrex baking dish
A Summer shower

13



**Pyrex dish between
strings & hammers**
A Summer shower

14



**5 x 1/2 pegs & 5 x thin wedges
on each note**
A Summer shower

15



Screwdriver
All night long

16



Glass jar
All that remains

* Placing the dish between hammers and strings is not possible with a grand piano. However, an assistant rubbing the strings with the wooden spoon as in Song No. 11 'The long day' is an alternative should a grand piano be used.

Explanation of Notation

Piano Symbols



glissando on inside of piano on strings



silently press keyboard note



white note piano cluster



black note piano cluster



slide glass jar on strings inside piano



finger on string to give a muffled quasi pizzicato sound



insert spoon handle between strings to enable the handle to vibrate when hit by the hammers



tremolo spoon end of wooden spoon on strings



place potato masher on strings so that it vibrates when hammers hit it



downward glissando with the screwdriver handle on strings under keyboard

Voice Symbols

voice ↓ ✕

text is voiced or spoken

whisper ↓ ✕

text is whispered

½ spoken ½ voice ↓ ✕

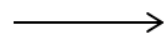
text is half spoken half whispered



inflection in voice downwards in pitch



inflection in voice upwards in pitch



pitch slide to next note



singer makes loud breath sounds in own time



singer claps hand



singer slaps lap with both hands

General notation symbols



thick horizontal line indicates duration of specified action

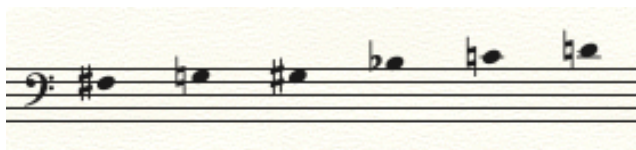
1. The First Winter Rain

Poem by Basho

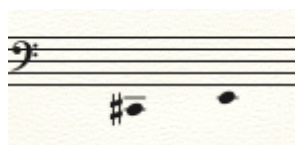
©1978 Richard Vella

Preparations

One 1/2 peg inserted between two of the three strings of the following notes.



One rubber wedge inserted between the strings of each of the following notes



$\text{♩} = 50$

High voices

Middle voices

Low voices

pp

Ah

$\text{♩} = 50$
sempre legato

5 6 7 7 measured

p

1/2 wooden peg on notes played on this stave

Piano

mf

Leg.
suggested pedaling

Leg.
mp

3

High

Middle

Low

p *pp* *pp*

Ah Ah

mp *p*

mf *mf*

Red.

5

High

Middle

Low

p *pp* *pp*

Ah

mf *mf*

Red.

High

Middle

Low

p

pp

Ah

pp

Ah

Piano

mf

8^{va} 6

pencil rubber wedge on low C# loco

Reo.

Reo.

*

Reo.

High

Middle

Low

mf

The first win-ter rain

p *pp*

pp

p *pp*

pp

Ah

Piano

mf

8^{va} 3

loco

loco

Reo.

Reo.

*

Reo.

11

High

Middle

Low

and my name shall be

p *pp*

p *pp*

Loc.

13

High

Middle

Low

tra - - - v'ller

Ah

Ah

pp *p*

mf

8va *6*

8va

Loc. *** *Loc.* *** *Loc.*

pencil rubber wedge on low E

15

High

Middle

Low

pp

p *pp*

Ah

mf

6:4

8^{va}

loco

Red. *

1+3/4 1+3/4 1+3/4 1+3/4 1+3/4 1+3/4

16

High

Middle

Low

p *pp* *p*

Ah

8^{va}

loco

loco

Red. *

1+3/4 1+3/4 1+3/4 1+3/4 1+3/4 1+3/4

17

High

Middle

Low

pp

Ah

pp

mp

6

8va

Red.

*

Red.

18

High

Middle

Low

p

pp

pp

Ah

p

pp

p

mf

mp

6

8va

loco

7

Red.

Red.

*

Red.

Red.

21 *pp*

High

Middle

Low

p

p

p

Assistant removes rubber wedges from low C# & E

Red. *

23

One singer silently presses chord

mp

leave vibrating.

mp

hand glissando on strings by pianist

26

simile

p

p

29

p

p

pp

pp

Assistant removes
pegs from Gb, C & D

Assistant removes
pegs from Ab, Bb, &
lastly G.

2. Long Rain of May

Poem by Soin/Saikaku

No Preparations

33 ♩ = 60

High

Middle

Low

Piano

35 ♩ = 60 *sempre legato*

High

Middle

Low

Piano

ped.

simile pedal

37

High

May The whole world is a

Middle

p Ah

Low

p Ah

==

39

High

sin - gle sheet of

Middle

pp Ah

Low

pp Ah

==

41

High

pa - per

Middle

Low

p *pp*

p *pp*

p *pp*

43

High

Middle

Low

45

High

Middle

Low

pp

Ah

pp

Ah

8va - -

Black note gliss

47

High

Middle

Low

Long

mf

p

pp

rain

of

May

the whole

pp

Ah

pp

Ah

49

High

world is a sheet of

Middle

p Ah

Low

p Ah

==

51

High

pa - per.

Middle

pp Ah

Low

pp Ah

Unison C if Ab too low

==

8^{va}

57

High

Middle

Low

8va

59

High

Middle

Low

attaca

♩ = 54

a little slower again

start to prepare piano with pegs on C and D

attaca

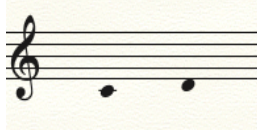
3. Winter Seclusion

Poem by Issa

Preparations

Two x 1/2 peg
on each note

♩ = 60



61

High

Middle

Low

♩ = 60

2 x 1/2 pegs each on strings C and D

mp

One singer silently presses chord for all of song

f *8va* assitant glissandoes strings of chord inside piano

simile

8va

67

High

Middle

Low

half voice & half whisper (1/2V)

mf whisper (w)

Win-ter - ter - ter - ter

ter - ter - ter - ter

ter - ter - ter Win

ter - ter - ter - ter

half voice & half whisper (1/2V)

mf whisper (w)

Win-ter - ter - ter

ter - ter - ter - ter

Win - ter - ter - ter

half voice & half whisper (1/2V)

mf whisper (w)

Win - ter - ter - ter

ter - ter - ter Win

pianist touches string inside at the node to create a harmonic

mp

f *8va*

8va

72

High

1/2 V w

Win - ter - ter - ter - ter - ter

full voice

slide on raised pitch

f

se - clu - sion

whisper

ter - ter - ter - ter - ter - ter - ter - ter -

Middle

1/2 V w

ter Win - ter - ter - ter - ter

mf

se - clu - sion

whisper

ter - ter - ter - ter - ter - ter - ter - ter -

Low

1/2 V w

Win - ter - ter - ter - ter - ter

1/2 V w

Win - ter - ter - ter - ter - ter - ter - ter - ter -

whisper

ter - ter - ter - ter - ter - ter - ter - ter -

75

High

p

ter - ter - ter - ter - ter - ter - ter - ter

mp

Lis - ten - ing - that e - v'ning

Middle

p

ter - ter - ter - ter - ter - ter - ter - ter

p

Lis - ten - ing

Low

p

ter - ter - ter - ter - ter - ter - ter - ter

p

Lis - ten - ing

mp

f 8va

8va

78

High

Middle

Low

full voice *mf*

To the rain in the moun - tains-tains To the

full voice *mf*

To the rain in

p

To the

f

(8va)

8va -

82

High

Middle

Low

mf

To the rain in the

rain

1/2 V w *p*

tains - tains - tains - tains - tains - tains - tains - tains -

1/2 V w *p*

tains - tains - tains - tains - tains - tains - tains - tains -

w *mp* *p*

moun-tains - tains - tains - tains - tains - tains - tains -

mp

(8va)

gradual fade out

86

High

Middle

Low

ppp

ppp

ppp

p

mp

f

8va

8va

Remove piano preparations

90

High

Middle

Low

mp

f

8va

8va

Remove piano preparations

4. Winter storm

Preparations

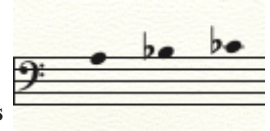
Poems by Buson, Taira, Yaha and Joso

One pine
wooden block

**One rubber
wedge on low B**



Three x 1/2 pegs
Three x thin rubber
wedges on these strings



93 $\text{♩} = 160$

High U $\frac{8}{16}$ $\frac{7}{16}$

Middle $\frac{8}{16}$ $\frac{7}{16}$

Low $\frac{8}{16}$ $\frac{7}{16}$

$\text{♩} = 160$

Piano f $\frac{8}{16}$ $\frac{7}{16}$

One singer holds a wooden block on strings while pianist plays notes

WB off

ff loco $\text{rubber wedge on note B}$ $\text{suggested pedaling}$

95

High

Middle

Low

8va

wooden block on strings

WB

off

loco

8va

Reo

Reo

Reo

28 97 **U** until bar 12

High *f* speak if too difficult Alternative to the Bb, sing a medium to high register note at any pitch

Middle *f* speak if too difficult Alternative to the Bb, sing a medium to high register note at any pitch

Low *f* speak if too difficult Alternative to the Bb, sing a medium to high register note at any pitch

The win - ter the

The win - ter the

The win - ter storm

8^{va} -----

WB off

8^{va} -----

8^{va} Red. *

99

High voice of the rush - ing wa - ter torn by the

Middle voice of the rush - ing wa - ter torn by the

Low voice of the rush - ing wa - ter torn by the

17:16

8^{va} -----

15^{ma} *f* WB

assistant uses woodblock to make a downward glissando on strings

101 **U**

High *rocks* *f* Moun-tain blast *full voice* Hail is dri-ven in-to the horse's ear —

Middle *rocks* *f* Moun-tain blast *optional* ha - - - il — *mf* *f* Alternative to the Bb, sing a medium to high register note at any pitch

Low *rocks* *f* Moun-tain blast *full voice* Hail is dri-ven in-to the horse's ear —

7:4 15^{ma} — — — — — loco

WB off

15^{ma} — — — — —

Ped. Ped.

104 **Tutti**

Voic - es of peo - ple pass at mid - night

loco

107

Tutti

8/16

sleet fall - ing fath - om less

(8va)

3 3 3 3 3 3 3 3

8/16

8/16

108

Tutti

in - fin - ite lon - li ness.

attaca

attaca

hand glissando on strings by pianist

mf

WB off

ff

Pianist and assistant remove piano preparations

5. In the wintry grove

Poem by Issa

31

112 ♩ = 54

High

Haunting whisper *mf*

Middle

Haunting whisper *mf*

In the win-try grove e - choes of long a - go

Low

p *pp* *mf*

mmm e - choes

Piano

+ Thumb or finger on piano string above the hammer to give a muffled sound

Assistant silently presses chord to end of song

8va hand glissando on strings by pianist

simile

mf *Red.*

116

High

Haunting whisper *mp*

In the win-try grove e - choes

Middle

Haunting whisper *mp*

In the win-try grove e - choes of long a - go

Low

p *pp* *mp* *p* *pp*

mmm e - choes mmm

Piano

(8va)

mf *mf* *p*

(8va) *Red.*

6. Spring has come

Poem by Issa

121 $\text{♩} = 80$ joyous *mf*

High Spring has come in all its sim pli - ci - ty

Middle Spring has come in all its sim pli - ci - ty

Low Spring has come in all its sim pli - ci - ty

123 $\text{♩} = 80$ joyous *mf*

High in a

Middle in a

Low in a

Piano *mf* loco

8va *6* *3* *8va* *6* *3* *8va*

Reo. *** *Reo.*

simile pedal *leave vibrating.* *p*

125

High

light yel - low sky

slide up to next note

slide down to next note

Middle

light yel - low sky

slide up to next note

slide down to next note

Low

light yel - low sky

slide up to next note

slide down to next note

8va -

loco

mf

127

High

Middle

Low

attaca

ritardando

8va -

loco

mf

7. Fresh Spring

Poem by Basho

$\text{♩} = 60$

sing any of these notes in own time and in one breath.
each note is to have its own crescendo and decrescendo

130

High

Middle

Low

pp

pp

mf

Fresh spring the world is on - ly

RH

Assistant silently presses chord with left and right hands

LH

depress keys until end of song

pianist glissandos inside the piano the strings of all the silently depressed notes.

p

Pianist silently presses following notes

134

High

Middle

Low

simile

simile

mp

pp

the world is on - ly nine days old these

nine days old these fields and moun tains.

sing any of these notes in own time and in one breath.
each note is to have its own crescendo and decrescendo

139

High

Middle

Low

fields and moun - tains.

ppp

Melody played by a singer

8va

continue with keys depressed

p

continue with keys depressed

143

High

Middle

Low

attaca

(8va)

8. Spring Rain

Poem by Issa

No Preparations

147 $\text{♩} = 68$

High

Middle

Low

Piano

$\text{♩} = 68$ gently

p

pp

p

pp

Leo.

Leo.

Leo.

Leo.

Leo.

Leo.

152

solo voice

Tutti

High

Middle

Low

mf

The spring rain

a lit-tle girl

teach-es

the cat

to

dance

mp

dance

mp

dance

mp

p

p

mf

Leo.

Leo.

Leo.

mf

Leo.

156 attaca

High

Middle

Low

p *pp*

p *pp* *p*

Assitant silently presses white notes between octave Fs

hand glissando on strings by pianist

Reo. Reo. *

The musical score is divided into two systems. The first system consists of three staves labeled 'High', 'Middle', and 'Low', each with a treble clef and a 3/4 time signature. The second system consists of three staves for piano accompaniment, with a grand staff (treble and bass clefs) and a 4/4 time signature. The piano part includes dynamic markings *p* and *pp*. There are performance instructions: 'Assitant silently presses white notes between octave Fs' and 'hand glissando on strings by pianist'. The bottom of the page has rehearsal marks: 'Reo.', 'Reo.', and '*'.

9. Ah It's Spring

Poem by Basho

No Preparations

162 $\text{♩} = 160$

Tutti 4/4 f clap slap hands on lap

Piano 4/4 f

165

Tutti 4/4 clap slap hands on lap

168

Tutti 4/4

171

Tutti

174

Tutti

All sing, clap and
slap the following
to the end of song.

177

f

Tutti

Ah _____ it's spring spring spring great

if too difficult for some,
separate singing and body
sounds into two parts

Tutti

81

spring Yes,

Tutti

185

it's grerat great great

Tutti

188

spring

191

Tutti

194

194

Middle

197

197

High

It's spring!

Middle

200

10. The Passing Spring

No Preparations

Poem by Basho

200 ♩ = 84 *pp* *p*

High *Ah*

Middle **U**

Low *pp* *Ah*

Piano *mp* *legato*

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

203 *pp* *p*

High *Ah*

Middle *mp* **U** *The pass - ing Spring*

Low *p* *pp* *Ah*

Piano *mp*

ped. *ped.* *simile pedal*

206 *pp* *pp* *p*

High

Middle

Low

Ah

fish - es weep

Ah

Ah

209 *pp* *pp*

High

Middle

Low

with tear - ful eyes

Ah

212 *pp* *p* *p*

High

Middle

Low

pass-ing Spring

pass-ing Spring

Ah

Depending on ability of choir, the remaining vocal parts are optional.

ppp *pp*

Ah

215 *p* *pp*

High

Middle

Low

Ah

Ah

218

High

Middle

Low

pp

p

Ah

Ah

Ah

220

High

Middle

Low

p

pp

Ah

Ah

Ah

Pass -

222 *mp* *pp*

High
Pass - ing

Middle
- - ing Spring

Low
Pass - - - ing pass-ing Spring

Piano

225

High

Middle

Low

rit

p

11. The Long Day

Poem by Taigi

Preparations

Teaspoon handle inserted horizontally between strings



Wooden spoon held at the handle



228 $\text{♩} = 60$ half voiced, dry hoarse whisper *mf*

Tutti

The long day

$\text{♩} = 60$ tremolo inside strings with spoon end of wooden spoon

p

Assitant inserts teaspoon handle between strings of the note F. When the hammer hits the strings, they vibrate against the spoon handle

mf *Red.*

231 half voice & half whisper voice half voice & half whisper

Tutti

my eyes are wear - ied ga zing o - ver the

Red.

234 whisper *f*

Tutti

sea

leave vibrating.

glissando with wooden spoon inside of piano

Remove piano preparations

Red. *

12. At Sunrise

Poem by Basho

236 $\text{♩} = 60$ *calmly* *p*

Tutti

At sun - rise I saw the tanned

Piano

p *ad lib pedal throughout*

+ Thumb or finger on piano string above the hammer to give a muffled sound

239

Tutti

fa - ces of fish-er men A - mong the flow -

242

Tutti

ers of white pop - py.

Assistant begins to prepare piano for next song. Start with notes C D & Eb

246

Piano

249

13. A Summer Shower

Poem by Kikaku

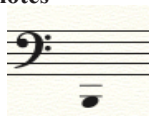
Preparations

* Small pyrex dish
placed between
strings and hammers

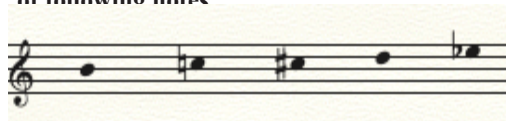


* Placing the dish between hammers and strings is not possible with a grand piano. However, should a grand piano be used, an assistant is to place a hand over the strings that are being sounded to create a muffled effect.

One rubber wedge
inserted between
strings of following
notes



Ten thin rubber
wedges inserted
between strings
of following notes



252 ♩ = 96

Tutti

voice *mf*

A sum-mer show-er

prepared notes: B, C, Db, D & Eb

Piano

♩ = 96

Between bars 1 to 9, the assistant holds a small pyrex or glass baking dish in front of the hammers but not touching the strings

mf

pencil rubber wedge on low F and B

f

Red.

* If a grand piano is used, an assistant is to place hand over strings to create a muffled effect.

254

Tutti

mf

a wo-man sits a -

1/2 peg and pencil rubber on strings

mf

Red.

50

half sung
half spoken

256 **f**

Tutti

lone

Red.

258

Tutti

voice

half voice &
half whisper

gaz - ing out - side

Red.

260

Tutti

At bar 10 move pyrex dish so that it touches the strings while the hammers are hitting it.

* If a grand piano is used, continue placing hand over strings to create a muffled effect.

Red.

262

Tutti

full voice

f

ff

it is sum - mer thin - ness she re - plied

mf

f

Red.

264

Tutti

f

ff

Red.

Red.

266 *rit.*

Tutti

mf *rit.*

Reo.

268 *a tempo* *spoken*

solo voice *p*

and then a tear fell

a tempo

p

remove pyrex dish

mp

Remove piano preparations

Reo. *Reo.* *p* *Reo.* *

14. Deep Is Autumn

Poem by Basho

275 $\text{♩} = 64$ *mp*

Tutti

Deep is Aut - tumn and in its deep

hand glissando on strings by pianist

Piano

mf 8va - - - - - leave vibrating.

Red. pedal down until end

278

Tutti

air I some - times won - der who my neigh - bour

281

Tutti

is Deep is Au

simile leave vibrating

mf 8va - - - - -

284 *attaca*

Tutti

tumn

simile leave vibrating.

mp 8va - - - - -

pedal off

Piano

287 $\text{♩} = 74$

mf

hand glissando on strings by pianist

mf

p *8va*

Loco.

290

mf

8va

Loco.

293

loco

8va

Loco.

295

8va

Loco.

297

loco

p

poco rit.

15ma

Loco.

15. Leaves Falling

Poem by Gyodai

[illegible]

309

High

Middle

Low

p *pp* gliss

rain

pp *p*

the rain beats on the

5:4 5

309

312

High

Middle

Low

p *pp* gliss

rain

rain

5

attaca

312

Piano Interlude 2

57

315 $\text{♩} = 64$

Piano

p *mp*

mf *Loco.*

Loco. *ad lib pedal unless indicated*

317

p *mp* *mp*

Loco. *Loco.*

319

mp

Loco.

320

mp

Loco.

321

Loco.

323 *mp* *8va* *loco* *mp*

325 *poco rit.* *f* *8va* *3* *5*

327 *mf* *10* *5* *mf*

329 *mp* *3* *7:4* *5:4* *Reo.*

331 *3* *6:4* *6* *attaca* *f*

The musical score consists of five systems of piano music. The first system (measures 323-324) is in 4/4 time, featuring a melody with a five-measure phrase marked '5' and an octave shift '8va'. The second system (measures 325-326) includes a tempo change to 'poco rit.' and a key signature change to 3/8, with a five-measure phrase marked '5' and an octave shift '8va'. The third system (measures 327-328) is in 4/4 time, featuring a ten-measure phrase marked '10' and a five-measure phrase marked '5'. The fourth system (measures 329-330) is in 4/4 time, featuring a three-measure phrase marked '3', a seven-measure phrase marked '7:4', and a five-measure phrase marked '5:4'. The fifth system (measures 331-332) is in 6/4 time, featuring a three-measure phrase marked '3', a six-measure phrase marked '6:4', and a six-measure phrase marked '6'. The score includes various musical notations such as dynamics (*mp*, *f*, *mf*), articulation (*loco*), and performance instructions (*poco rit.*, *attaca*).

16. All Night Long

Poem by Sora

Preparations

Glissando inside piano on low piano strings downwards with the handle end of a screw driver



(If screwdriver is unavailable use pine wooden block)

Large flat sign for all black notes between Gb & Eb played as a cluster



Large natural sign for all white notes between F & E played as a cluster



333 $\text{♩} = 240$

Piano

8va

simile

*see note below

* If the performance is not using piano preparations, play a chromatic cluster at the register indicated by the notation instead of the glissando with the screwdriver [A,Bb,B,C,Db,D]

336

338

341

Alternatively, sing any
note from low to high

344

Mid to High voices

mf *f*

Aut - tumn wind

gliss

half sung half spoken sliding up.
accidentals to serve as a guide

U *f* *ff*

All night long I lis - tened to the Aut - tumn wind!

Piano

ff *f*

glissando with
screw driver handle

If pitching difficult, sing melody part starting on any high note.

346

High to mid voices

f

Ah

If pitching difficult, sing melody part starting on any high note.

Mid to Low voices

f

All night long

Piano

f

348 *f*

Mid to High voices

How - - - ling

Mid to Low voices

f

howl-ing on the hill at the back - - - of the

Piano accompaniment

The musical score is written for four parts: Mid to High voices, Mid to Low voices, Piano (right hand), and Piano (left hand). The key signature has one flat (B-flat) and the time signature is 4/4.

- Vocal Parts:** Both vocal staves begin at measure 350. They feature a melodic phrase starting on a half note G4 (for high voice) or F#4 (for low voice), followed by a quarter rest, then a half note A4/G#4 (high voice) or F#4 (low voice), and finally a quarter note Bb4. The lyrics are "tem - ple" for both, with an exclamation mark after "ple" in the lower voice part. Dynamics include *ff* (fortissimo) and accents (>).
- Piano Part:** The piano accompaniment consists of sustained chords. The right hand plays a triad of G4-Bb4-D5, while the left hand plays a triad of E4-G4-Bb4. These chords are held throughout the measures, with some phrasing slurs indicated. The dynamics are marked *ff*.
- Performance Instructions:** The word "attaca" appears at the end of each staff, indicating where to cut off the sound. In the piano part, there is a specific instruction: "leave vibrating into 'All that remains'" under the final chord.

17. All That Remains

Basho

Preparations

Glass jar slowly moved concentrically
on strings underneath keyboard



1

353 ♩ = 64

High

Middle

Low

Piano

In own time, long breathes,
in and out

f

in own time, sing one of the notes for a sustained breath.
Each note has a crescenfo and decrescendo

pp *p* *pp*

8
mmm

♩ = 64

Assistant plays inside
low piano A string at the node
+
leave vibrating.

Pianist places glass jar on inside lower
strings underneath keyboard. Move glass
jar as a glissando in in a circlular direction.

held over chord
from previous bar

Ped. sustain pedal down to end

357 **f**

High *simile* *p* *simile*

Middle

Low *simile* *p* *simile*

mmm

mf leave vibrating.

361 **f** In own time, long breathes,
in and out

High **f** *simile*

Middle **f** *simile*

Low *simile* *mp* *mf* leave vibrating.

64

4

High 364 *simile*

Middle *simile*

Low *simile*

mmm *p*

simile

mf

leave vibrating.

held over chord from previous bar

mp

5

High 367 *simile* gradual diminuendo to nothing *finis*

Middle *simile* gradual diminuendo to nothing

Low finish singing when breathe runs out.

simile

p