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Shinobi Uta

A Dissertation Presented

by

Tae Sakamoto

to

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Abstract of the Dissertation

Shinobi Uta
by
Tae Sakamoto

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Shinobi Uta is a song cycle in five movements for soprano, baritone, and chamber orchestra based on the story of *Tosa Nikki*. The first literary work in Japanese history conveyed in the form of a diary, *Tosa Nikki* was written by one of the most renowned poets and writers of its time, Tsurayuki Kino, in 935. His refined skills in Japanese and Chinese poetry were highly acknowledged by the Japanese imperial court during the Heian Period (794-1185). His name often appears in many of the early Japanese anthologies of poetry including the first of its kind called *Kokin Wakashu*, for which he was appointed one of the four editors responsible for compiling more than a thousand poems from this period. In *Tosa Nikki*, the author recounts a series of events during his 55-day journey back to Kyoto (then the capital of Japan) from the province of Tosa, where he had been appointed the governor for five years, and also includes 57 poems.

The most fascinating aspect of *Tosa Nikki* is the fact that Tsurayuki wrote the entire work from the perspective of an anonymous female, only mentioning himself in the third person. His intention is evident from the very first line of the diary: “They say that writing diaries is for men, but as a woman, I am going to give this a try.” In order to emphasize the female voice, he used only phonetic characters (Kana), which were considered to be the writing method for women, as opposed to ideographic characters (Kanji) for men. Tsurayuki’s motive for hiding his gender is not certain, but one can speculate that he was greatly influenced by the loss of his young daughter during his stay in Tosa. Throughout the diary, the author repeatedly reminds the reader of this matter by mentioning a grieving couple (Tsurayuki and his wife). Perhaps assuming the tone of a female writer allowed Tsurayuki to express his deep sorrow more simply and intimately.

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Text and Translation

The text of *Shinobi Uta* – to be sung entirely in the ancient Japanese language – is taken from the very first line of the diary, and 12 (out of 57) poems that directly relate to or allude to the loss of Tsurayuki’s daughter.

I. Introduction and Departure

A group of people prepare for departure from Tosa. Among them, a father (Tsurayuki), who has recently lost his young daughter, is lamenting by reading poems.

| | | |
|--|--|---|
| <p>(Soprano) 男もすなる 日記といふものを 女もしてみむとてするなり</p> | <p>Otokomo sunaru Nikkito iumonowo Onnamo shitemimutote surunari</p> | <p>They say that writing diaries is for men, but as a woman, I am going to give this a try...</p> |
| <p>(Baritone) 都へと 思ふをものの 悲しきは 帰らぬ人の あればなりけり</p> | <p>Miyakoeto omouwomonono Kanashikiwa kaeranu hitono Arebanarikeri</p> | <p>Though I have eagerly waited to return to the capital, it is painful to think of my dear daughter who shall never return with me or to me.</p> |
| <p>(Baritone) あるものと 忘れつつなほ なき人を いづらと問ふぞ 悲しかりける</p> | <p>Arumonoto wasuretsutsunao Nakihitowo izuratotouzo Kanashikarikeru</p> | <p>How miserable is it that I sometimes even forget that she is long gone yet still ask, “where is my little girl?”</p> |

II. Rough Journey at Sea

Despite everyone’s wish to travel to Kyoto as quickly as possible, the weather has not been very cooperative. Days of rain and strong winds have made it very difficult to travel. One of the children (a girl) on the boat reads a poem, which suddenly reminds Tsurayuki of his lost daughter. At the same time, the weather calms down and out comes the face of the moon. Tsurayuki reads a poem expressing his lonely soul through the reflection of the moon on the surface of the sea. Then the wind picks up again for another bit of rough sailing ahead. However, people are cheering for more wind at this time, in hopes to quickly pass by where there are believed to be pirates.

| | | |
|--|---|---|
| <p>(Soprano) 立てば立つ 忽ればまたゑる 吹く風と 波とは思ふ どちにやあるらむ</p> | <p>Tatebatatsu erebamataeru Fukukazeto namitowaomou Dochiniyaaruramu</p> | <p>When the wind is strong, the waves go high. When the wind dies down, the waves go down. The wind and waves must be best friends who are always together.</p> |
| <p>(Baritone) 影見れば 波の底なる 久方の 空こぎ渡る われぞわびしき</p> | <p>Kagemireba naminosokonaru Hisakatano sorakogiwataru Warezowabishiki</p> | <p>Looking at the reflection of the moon on the bottom of the waves, is like looking at the reflection of my lonely soul in the dark sky.</p> |
| <p>(Duet) わたつみの ちふりの神に 手向けする 幣の追い風 やまず吹かなむ</p> | <p>Watatsumino chifurinokamini Temukesuru nusano oikaze Yamazu fukanamu</p> | <p>Please God, do not let this wind die down! Please let our nusa* flow and keep the pirates away.</p> |

*pieces of paper or cloth that were used to scare away evil spirits

III. At Hane (a town named “Wings”)

The boat stops at a place called Hane (wings), and a child tells everyone that this town was named after its wing-like shape and then reads a poem. This child reminds Tsurayuki of his lost daughter again. The father then quietly reads a poem to himself.

| | | |
|---|--|--|
| <p>(Soprano) まことにて 名に聞く所 羽根ならば 飛ぶがごとくに 都へもがな</p> | <p>Makotonite nanikikutokoro Hanenaraba tobugagotokuni Miyakoemogana</p> | <p>If this place was a real wing like its name, we'd all be able to fly to Kyoto in no time.</p> |
| <p>(Baritone) 世の中に 思ひやれども 子を恋ふる 思ひにまさる 思ひなきかな</p> | <p>Yononakani omoiaredomo Kowokouru omoimasaru omoinakikana</p> | <p>Of all emotions you go through in life, there is nothing more tormenting than the sorrow of a parent who has a child.</p> |

IV. Forgetting Shells and Forgetting Grass

Another rainy and windy day – and not being able to sail any further – the boat stops at a shore where there is believed to be shells that make you forget about everything. Both Tsurayuki and his wife read poems regarding the shells. When the boat starts moving again, Tsurayuki's wife reads another poem. She wishes to stop over at another location called Sumie, where she can collect some forgetting grass that is also said to make you forget.

| | | |
|---|--|---|
| <p>(Soprano) 寄する波 うちも寄せなむ わが恋ふる 人忘れ貝 降りて拾はむ</p> | <p>Yosurunami uchimoyosenamu Wagakouru hitowasuregai Oritehirowamu</p> | <p>Ah, dear big waves, please bring in a forgetting shell to this shore – a shell that they say will make me forget about my dear little girl...</p> |
| <p>(Baritone) 忘れ貝 拾ひしもせじ 白珠を 恋ふるをだにも 形見と思はむ</p> | <p>Wasuregai hiroishimoseji Shirotamawo kouruwodanimo Katamitoomowamu</p> | <p>Even if there was one, I won't pick up a forgetting shell. I rather cherish those precious memories of my beautiful girl forever, as that's the only treasure she's left for me.</p> |
| <p>(Soprano) 住みの江に 船さし寄せよ 忘れ草 しるしありやと 摘みて行くべく</p> | <p>Suminoeni funesashiyoseyo Wasuregusa shirushiariyato Tsumiteikubeku</p> | <p>Please captain, sail further and stop over at Sumie as I hear I can collect some forgetting grass there!</p> |

V. Arrival

The group of travelers finally arrives at Kyoto with mixed feelings. Tsurayuki and his wife are happy that they have finally arrived, but their house and property have been badly neglected albeit the neighbor's effort. The feeling of sorrow settles in even more as they look at their old house in new surroundings, without the presence of their daughter.

| | | |
|---|--|---|
| <p>(Duet) 生まれしも 帰らぬものを わが宿に 小松のあるを 見るが悲しさ</p> | <p>Umareshimo kaerانونowow Wagayadoni komatsunoaruwo Miruga kanashisa</p> | <p>It's pitiful to see a new pine tree growing so vigorously, while the girl who was born in this house will never be back.</p> |
| <p>(Duet) 見し人の 松の千とせに 見ましかば 遠く悲しき 別れせましや</p> | <p>Mishihitono matsunochitoseni Mimashikaba tohkukanashiki wakaresemashiya</p> | <p>If children could live a thousand years like these pine trees do, I would've never had to say good-bye to my little dear daughter...</p> |

Instrumentation

Flute

Oboe/English Horn

Clarinet in B \flat

Bassoon/Contrabassoon

French Horn in F

Percussion (1 person) – Bass Drum, Timpani,
Triangle, Vibraphone, Glockenspiel*

Celesta

Harp

Mezzo Soprano

Baritone

Strings

*Omit if a larger vibraphone (C3 to C7) is available.

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Last but not least, I am most grateful to my mom for all that she is.

Shinobi Uta

I. Introduction - Departure

Tsurayuki Kino

Tae Sakamoto

Adagio (♩ = 55)

Flute

Oboe *mp*

English Horn

Clarinet in B♭ *mp*

Bassoon *mp*

Horn in F *p*

Triangle

Harp

Celesta

Soprano *espressivo*

Baritone *mp* o to ko mo

Violin I *p*

Violin II *p*

Viola *p*

Cello *p* *mp* *p*

Contrabass

10

B♭ Cl.

Bsn.

Hn.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

— su na — ru ni — ki to i u — mo no wo — ni — ki to i u — mo no wo —

mp

A

18

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mp

mp

mf

f

mp

mp

p

mp

p

p

p

mp

o n na mo shi te mi mu

28

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mp*

Cel. *mp*

S. *mp* shi - te mi mu *mf* to te su *f* ru *p* na ri

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

Cb. *mp* *mf* *p*

36 **B**

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

S. *p* hmm...

B. *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

C Piu Mosso (♩=70)

Musical score for measures 46-54. The score includes parts for E. Hn., B♭ Cl., Hp., Cel., S., B., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is two sharps (D major). The tempo is Piu Mosso with a quarter note equal to 70 beats per minute. The score features dynamic markings such as *espressivo*, *solo*, *mf*, *p*, *mp*, *pizz.*, and *Div.*. There are also performance instructions like *hmm...* for the strings and *sc* for the horn. Measure 48 contains a fermata over a chord marked with a star (*).

Musical score for measures 55-64. The score includes parts for E. Hn., Hp., Cel., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is two sharps (D major). The score features dynamic markings such as *mp* and *p*. There are also performance instructions like *sc* for the horn. Measure 58 contains a fermata over a chord marked with a star (*).

64

Fl. *p*

E. Hn.

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

Hp.

Cel. *p*

B. *mp* Mi - ya ko e mi - ya ko e to o mo u wo mo-no no ka - na shi ki wa

Vln. I *p* arco

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vc. *poco cresc.*

Cb. *poco cresc.*

D *a tempo*

76

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Trgl.

Hp.

Cel.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

(open)

(D C♯ B♭ E♭ F♯ G A)

mf *f* *mf* *mf* *mf* *mf* *f* *ff* *p* *p* *pp* *mp* *mp* *mp* *pp* *pp* *pp* *pp*

ka e₃ ra nu hi to no a re ba na rit. ri ke ri

pizz.

86

Trgl.

Hp.

Cel.

B.

mp a ru mo no to wa su re tsu tsu na o na ki hi to wo

Vln. I

Vln. II

Vla.

Vc.

E Tempo I

95

Fl.

B♭ Cl.

Trgl.

Hp.

Cel.

B.

mp i zu ra to to u zo *rit.* ka na shi ka ri ke ru *p* i

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

105

Fl. *p*

Ob. *mp*

Bsn. *mp* *p*

Hp. *p*

B. zu ra i zu ra—

Vln. I

Vln. II *pp*

Vla. Div. *pp*

Vc. Div. *pp*

Cb. arco *pp*

II. Rough Journey at Sea

F Allegro con brio (♩ = 138)

Flute

Oboe

Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F

Timpani

Bass Drum

Harp
(D \flat C B \flat E \flat F G \flat A \flat)

Celesta

Soprano

Baritone

Violin I

Violin II

Viola

Cello

Contrabass

6

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B. Dr.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f Ta te ba ta

15

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B. Dr.

S.

Vln. II

Vla.

Vc.

Cb.

tsu e re ba ma ta e - - - ru

23 G

Fl. *f* *p* *f*

Ob. *f* *p* *mf*

B♭ Cl. *f* *p* *mf*

Bsn. *f* *p*

Hn. *f* *p*

S. *mf* fu ku ka ze to

Vln. I *mf* *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *mp*

Cb. *f* *mp*

29

Fl. *mp* *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

Bsn. *mp*

Hn. *mp* *mf*

S. na mi na mi to wa na mi to wa o

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mp* *mf*

Vc. *mf*

Cb. *mf*

H

Musical score for orchestra and voice, measures 34-37. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 34-37 are marked with a box 'H' above the Flute staff. The key signature is one sharp (F#) and the time signature is 3/8. The score features various dynamics including *f* (forte) and *mf* (mezzo-forte), and includes performance markings such as accents, slurs, and breath marks. The vocal line (Soprano) includes the lyrics: mo u Fu - ku ka - ze to na mi to wa o mo.

38

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

B♭ Cl. *f* *ff* *p*

Bsn. *f* *ff* *p*

Hn. *f* *ff* *p*

Timp. *ff* *p*

Hp. *f* *ff* *mp*

S
u do chi ni ya a ru ra mu
ff *mp*

Vln. I *ff* *mp* *p* rit.

Vln. II *ff* *mp* *p* rit.

Vla. *ff* *mf*

Vc. *ff* *mp* *p* rit.

Cb. *ff* *mp* *p* rit.

I

43 **Meno Mosso** (♩ = 72)

Fl. *mp*

B♭ Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p*

S. *p* a ru ra mu a ru ra mu

Vln. I *mp* solo

Vla. *p* *pp*

Vc. *p* *pp*

J

Ob. *mp*

B♭ Cl. *p*

Hp. *mf* C₂ C₃ C₄ F₃

Cel. *mp*

B. *espressivo* *mp* ka ge mi re ba na - mi no so ko na ru hi sa ka ta no so ra ko gi wa

Vln. I *sul pont.* *p* tutti *ord.* *p* Div.

Vln. II *sul pont.* *p* tutti *ord.* *p* Div.

Vla. *pizz.* *mp*

Vc. *mp*

Musical score for measures 61-71, starting with a 3/4 time signature. The score includes parts for Flute (FL), Oboe (Ob.), Bass Clarinet (B. Cl.), Contrabass (C. Bn.), Harp (Hp.), Cello (Cel.), Bassoon (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
Measures 61-63: Flute, Oboe, Bass Clarinet, and Harp play. Harp includes "l.v." (l'vivace) and "8va" markings. Cello and Bassoon play. Bassoon has "Sea" and "*" markings.
Measure 64: Bassoon and Bassoon parts are present.
Measures 65-71: Violin I, Violin II, Viola, Violoncello, and Contrabass play. Violin I includes "Div." marking. Violoncello includes "arco" marking. Bassoon has "p" and "pp" markings. Bassoon has "p" markings. Bassoon has "p" markings.

Musical score for measures 72-81, changing to a 3/4 time signature. A box labeled "K" is above the Flute part, and "Tempo I con brio (♩ = 138)" is written below the Flute part.
Measures 72-74: Flute, Bass Clarinet, Contrabass, Harp, Bassoon, and Bassoon play. Bassoon has "pp" and "p" markings.
Measures 75-81: Flute, Bass Clarinet, Bassoon, Bassoon, Bassoon, Violin II, Viola, Violoncello, and Contrabass play. Bassoon has "p" markings. Bassoon has "pp" and "p" markings. Bassoon has "p" markings. Bassoon has "pp" and "p" markings. Bassoon has "pp" and "p" markings. Bassoon has "pp" and "p" markings. Bassoon has "pp" and "p" markings. Bassoon has "pp" and "p" markings.

81

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Dr.

S.

B.

Vla.

Vc.

Cb.

f wa - ta - tsu - mi no chi - fu - ri no ka -

f wa - ta - tsu - - - mi no chi - fu - ri no ka -

98 L

Fl. *f* *p*

Ob. *mf* *f* *p* *mf*

B♭ Cl. *mf* *f* *p* *mf*

Bsn. *mf* *f* *p*

Hn. *mf* *f* *p*

B. Dr. *mp*

S. *mf* mi ni te mu ke su ru

B. *mf* mi ni nu sa

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *mp*

Cb. *mf* *f* *mp*

105

Fl. *f* *mp* *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mp*

S. *mf* o i ka ze chi fu ri no chi fu ri no ka

B. *mf* no nu sa no ka ze chi fu ri no chi fu ri no ka

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Cb. *mf*

M

111

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

S.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mi ni te - mu ke - su ru nu sa no o i ka ze

mi ni te - mu ke - su ru nu sa no o i ka ze

mf

f

Div.

f

f

116

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Hp.

S.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(D♭ C♭ B♭ E♭ F♭ G♭ A♭)

ya ma zu ya ma zu *ff* fu

ya ma zu *f* ya ma zu

tutti

8^{va}

120

Fl. *fz* *ff* *mf*

Ob. *fz* *ff*

B. Cl. *fz* *f* *mf*

Bsn. *fz* *mf*

Hn. *fz* *mf*

B. Dr. *fz*

Hp. *f* *ff*

Cel. *mp*

S. ka na - mu fu ka na mu

B. *ff* ya ma zu fu ka na mu

Vln. I *ff* *fp*

Vln. II *ff* *Div.* *fp*

Vla. *ff* *f* *fp*

Vc. *ff* *f* *fp*

Cb. *ff* *f* *fp*

ff

124

Cel. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

ppp *attaca*

III. At Hane (a town named "Wings")

N

Dolce ♩ = 69

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute:** Rests throughout the section.
- Oboe:** Rests throughout the section.
- Clarinet in B \flat :** Rests throughout the section.
- Bassoon:** Rests throughout the section.
- Horn in F:** Rests throughout the section.
- Glockenspiel:** Features a melodic line starting at measure 1 with a dynamic marking of *p*. A dashed line with an asterisk (*) above it indicates an octave transposition for a larger vibraphone.
- Vibraphone:** Enters at measure 7 with a melodic line and a dynamic marking of *p*.
- Harp:** Provides a harmonic accompaniment with sustained chords, marked *mp*. A first ending bracket labeled "1.v." spans the final two measures.
- Celesta:** Rests throughout the section.
- Soprano:** Enters at measure 7 with the lyrics "ma ko" and a dynamic marking of *mp*. The word "dolce" is written above the final note.
- Baritone:** Rests throughout the section.
- Violin I:** Enters at measure 7 with a melodic line, marked *legato* and *mp*.
- Violin II:** Enters at measure 7 with a melodic line, marked *legato* and *mp*.
- Viola:** Rests throughout the section.
- Cello:** Provides a harmonic accompaniment with sustained chords, marked *p*.
- Double Bass:** Provides a harmonic accompaniment with sustained chords, marked *p*.

*If a larger vibraphone is available, omit glockenspiel, and play these notes an octave higher on a vibraphone.

10

S
to ni te ma ko to ni te na ni ki ku to ko ro ha ne na ra ba ha

Vln. I

Vln. II

Vla.

Vc.

D.B.

19

O a tempo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

S
ne na ra ba to bu ga go to ku ni mi ya ko

Vln. I

Vln. II

Vla.

Vc.

D.B.

28

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *p*

Vib. *pp*

Hp. *mf*

S. *mp*

e mo ga na

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

D.B. *p*

35

Fl. **P** poco agitato ♩. = c. 40

Vib. *pp*

Hp. *mp*

Cel. *mp*

B. *mp* yo

D.B. *pp*

41

Fl. *mp*

B♭ Cl. *mp*

Bsn. *mp*

B

no na ka ni o mo i ya re do mo ko wo ko u ru ko wo ko u ru *mf*

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

48

Fl. *mf* *f* *mp*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *mp*

Hp. *ff* *mf*

B

f o mo i ni ma sa ru *mf* o mo i na ki ka na

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f*

Vc. *mf* *f* *mf*

D.B. *mf* *f*

54 Q Tempo I (♩ = 69)

Hn. *p*

Glk. *p*

Hp.

B. *mp*
o mo i na ki ka na *mp* o mo i na ki ka na *p*

Vln. I *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *p*

61

Fl. *pp*

B. Cl. *pp*

Glk. *pp*

Vib.

Hp.

Vc.

67

Bsn. *pp*

Hn. *pp*

Vib. *pp*

Hp.

Vln. II *p*

Vla. *p*

Vc. *pizz.*

D.B. *p*

IV. Forgetting Shells and Forgetting Grass

R **Andante** (♩ = 60)

The score is for a 3/4 time piece in D major. It features the following parts:

- Flute:** Starts with a *p* dynamic, playing a melodic line that ends with a *mp* dynamic.
- Oboe:** Enters in the final measure with a *mf* dynamic, playing a melodic phrase.
- Clarinet in B♭:** Plays a steady eighth-note accompaniment with a *p* dynamic.
- Bassoon:** Plays a steady eighth-note accompaniment with a *p* dynamic.
- Horn in F:** Plays a steady eighth-note accompaniment with a *p* dynamic.
- Harp:** Provides harmonic support with chords: D: C: B: E: F: G: A:.
- Soprano:** Enters in the final measure with a *mp* dynamic and *espressivo* marking, singing the lyrics: "yo su ru na mi u chi moyose na mu".
- Baritone:** Remains silent throughout this section.
- Violin I:** Remains silent throughout this section.
- Violin II:** Plays a steady eighth-note accompaniment with a *p* dynamic.
- Viola:** Plays a steady eighth-note accompaniment with a *p* dynamic.
- Cello:** Plays a steady eighth-note accompaniment with a *p* dynamic.
- Double Bass:** Plays a steady eighth-note accompaniment with a *p* dynamic, marked *arco*.

11

Fl. *mp*

Ob. *p* *mp*

B♭ Cl. *p* *mp*

Bsn. *mp*

S
wa ga ko u ru wa ga ko u - ru ko ³ u ru hi

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

D.B.

17

Fl. *mf* *p* *fp* *mp* *p*

Ob. *mf* *p* *fp* *mp* *p*

B♭ Cl. *mf* *p* *fp* *mp* *p*

Bsn. *mf* *p* *fp* *mp* *p*

Hn. (open) *p*

Hp. *f* *mp* *L.v.*

S
to *p* wa su re *mp* wa su re ga i o ri te

B *mp* wa su re ga i hi ro i

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

mf *mp*

S

25

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *f* *mf*

Hn. *mp* *mf*

S. *f*
 hi ro wa mu hi ro wa mu hi ro wa mu

B. *f*
 shi mo se ji hi ro i shi mo se ji hi ro i shi mo se ji

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

D.B. *f*

37

B♭ Cl. *mf* *mp* **T**

Vln. I *p* *mp*

Vln. II Div. *p* *mp*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *p*

49

Fl. *mp*

B. *dolce*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

mp shi ro ta ma wo ko u ru wo da ni

57

Fl. *f* *p*

Ob. *mp* *f* *mp*

Hn. *mp* *f*

Hp. *mf* *ff* D: C: B: E: F: G: A: D: C: B: E: F: G: A:

B *mf*

Vln. I *mo* *ka* *ta* *mi* *to* *p* *o* *mo* *wa*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

67 **U**

Fl. *p*

Ob. *mf*

B: Cl. *mf*

Hn. *p*

Hp. *p*

S *mp* *espressivo* *mp* *su* *mi* *no* *e* *ni* *fu* *ne* *sa* *shi* *yo* *se* *yo*

B *nu*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

75

Fl. *mp*

Ob. *p*

B♭ Cl. *mp*

Bsn. *p*

Hn. *mp*

S. *mp*

su mi no e ni su mi no e ni sa shi yo se

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

83

Fl. *mf p fp mp*

Ob. *mf p fp mp*

B♭ Cl. *mf p fp mp*

Bsn. *mf p fp mp*

Hn. *p* (open)

Hp. *f mp*

S. *p*

yo wa su re wa su re gu sa shi ru shi a ri ya to

Vln. I *mf p*

Vln. II *mf p*

Vla. *mf p*

Vc. *mf mp p*

V

92

Fl.

Hn.

Hp.

S

Vln. I

Vln. II

Vla.

Vc.

mp

tsu mi te tsu mi te i ku be

102

Fl.

Ob.

B♭ Cl.

Bsn.

Hp.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

mp

ku

p

rit.

pp

rit.

pp

rit.

pp

rit.

pp

rit.

pp

pp

rit.

pp

attacca

V. Arrival

W **Andantino** (♩ = 70)

The musical score is for the section "V. Arrival" in the key of D major (two sharps) and 3/4 time. The tempo is marked "Andantino" with a quarter note equal to 70 beats per minute. The score includes parts for the following instruments:

- Flute:** Rests throughout the section.
- Oboe:** Rests throughout the section.
- English Horn:** Features a "solo" part starting at measure 1, marked *espressivo* and *mf*. The melody consists of eighth and quarter notes with slurs.
- Clarinet in Bb:** Rests throughout the section.
- Bassoon:** Rests throughout the section.
- Horn in F:** Plays a short melodic phrase in the first measure, marked *mp*.
- Vibraphone:** Rests throughout the section.
- Harp:** Provides accompaniment with chords, marked *mf*.
- Celesta:** Plays a rhythmic pattern of eighth notes, marked *p*. The pattern is marked with "Sea" and "*" symbols.
- Soprano:** Rests throughout the section.
- Baritone:** Rests throughout the section.
- Violin I:** Plays chords, marked *pizz.* and *Div.* with a *mp* dynamic.
- Violin II:** Plays a melodic line of eighth notes, marked *mp*.
- Viola:** Plays a melodic line of eighth notes, marked *mp*.
- Cello:** Plays a melodic line of eighth notes, marked *mp*.
- Double Bass:** Plays a melodic line of eighth notes, marked *mp*.

12

Fl. *p*

E. Hn. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

Hp. *mf* B♭ G♯ *mp*

S. *dolce* *mp* u ma re shi mo

B. *dolce* *mp* u ma re shi ma re shi u ma re shi

Vln. I *p* arco

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

21

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *p* *mp*

Hp. *mp* C♯

S. u ma re shi mo ka e ra nu mo no wo wa ga ya do

B. mo ka e ra nu mo no wo wa ga ya do ni ko

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vc. *poco cresc.*

D.B. *poco cresc.*

29

Fl. *mf* *f*

Ob. *mp* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Hp.

S. *mf* *f* *ff*
 ni ko ma tsu no a ru wo mi ru ga ka na shi

B. *mf* *f* *ff*
 ma tsu no a ru wo mi ru ga ka na shi

Vln. I *mf* *f* rit. *pp*

Vln. II *mf* *f* rit. *pp*

Vla. *mf* *f* rit. *pp*

Vc. *mf* *f* rit. *pp*

D.B. *mf* *f* rit. *pp*

X

36 poco agitato (♩ = c. 40)

Fl. *mp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

Cel. *mp*

S. sa

B. sa

Vln. I *p*

Vln. II *p*

Vla. *pizz.* *arco* *p*

Vc. *pizz.* *arco* *p*

mp

Y Tranquillo e dolce (♩ = c.100)

44

Fl. *p* *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *p*

Vib. *p*

Hp. *mf* *rit.* *mf*

Vln. I *mp* Div.

Vln. II *mp* Div.

Vla. *rit.* *mp*

Vc. *rit.* *mp*

D.B. *mp*

51

Fl. *mp*

Ob. *mp*

B♭ Cl. *p*

Bsn. *mp*

Hn. *mp*

Vib. *mp*

Hp. *mp*

S. *mp* *espressivo* *C*
 mi shi hi to no ma. tsu no chi to se

B. *mp*
 mi shi hi to no ma. tsu no

Vln. I *tutti*

Vln. II *tutti*

Vla. *Div.* *tutti*

Vc. *tutti*

D.B. *tutti*

60

Fl. *mp*

Ob. *mp*

B♭ Cl. *mf* *p*

Bsn. *p* *mf* *p*

Hn. *mp* *p*

Hp. *f* *mp*

S. mi ma shi ka ba to o ku to o ku

B. chi to se ni mi ma shi ka ba to o ku to o ku

Vln. I *mf* *tutti mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

68

[Z] ♩ = 55

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

Hp. *ff*

S. ka na shi *mf* ki wa ka re

B. ka na shi *mf* ki *mp* wa ka re

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

76

Fl.

E. Hn.

Bsn.

Hn.

S.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p wa ka re *pp* se ma shi

mp *p* *pp*

Div.

84

Fl.

Bsn.

Vib.

Hp.

S.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ya

ya

mp *pp* *rit.* *pp* *pp* *pp* *pp* *pp*