

Unseen Seasons

for Choir

- 2013 -

Christian Mason

Unseen Seasons

for a cappella choir

S.S.A.A.T.T.B.B.

- The maximum division of the choir is into eight parts, but in passages with less parts it is expected that each line will be sung by the entire section (S, A, T or B) unless specified.
- In each section of the choir one soloist is required.

Performance Notes:

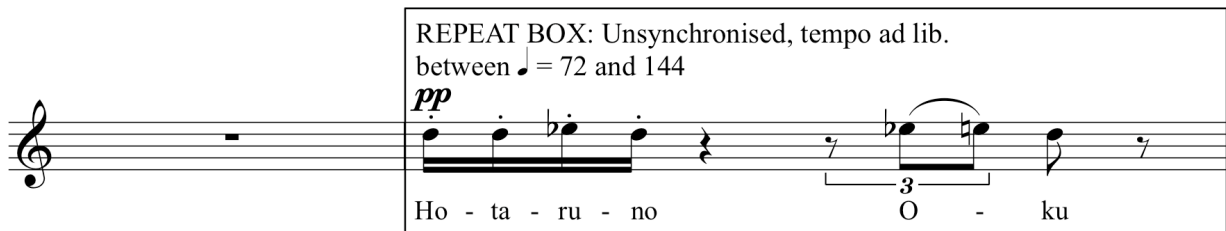
- **Vibrato:** the piece should be performed with minimal or no vibrato, except where indicated as follows in the notation:



- **Boxed notation:** the material within the box should repeat at a free/variable tempo, with singers unsynchronised. The intention is to create a complex dynamic texture with unpredictable detail despite very limited content.

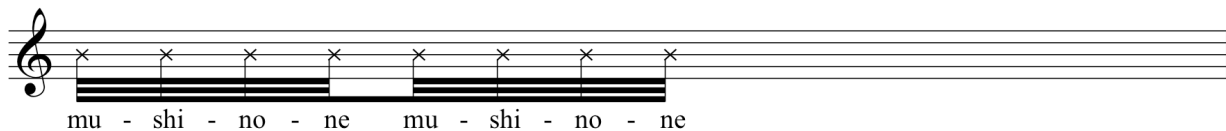
REPEAT BOX: Unsynchronised, tempo ad lib.
between ♩ = 72 and 144

pp



Ho - ta - ru - no O - ku

- **Crossed note-heads** indicate a sound without pitch, such as the whispered text here:

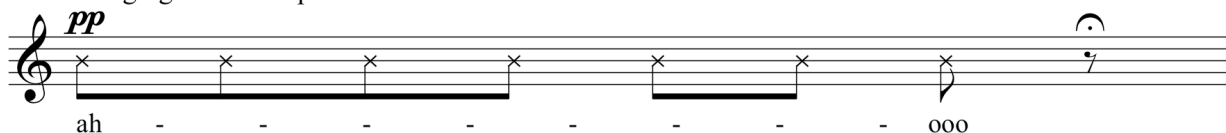


mu - shi - no - ne mu - shi - no - ne

Or this sound imitating rain drops, which is created by tapping the cheek (which effectively becomes a drum skin) and gradually changing the mouth shape, as here:

UNSYNCHRONISED: tempo ad lib.
'Rain drops' - don't sing, tap cheek while changing mouth shape from 'ah' to 'ooo'

pp



ah - - - - - ooo

Duration: c.17 minutes

Unseen Seasons was commissioned by Shizuoka Concert Hall and Shizuoka City Cultural Promotion Foundation to be premiered by Tokyo Philharmonic Choir at Shizuoka Concert Hall on February 8th 2014.

Text, Syllabification, Translation (from Chapter 1 of *The Pillow Book* by Sei Shōnagon)

I - In Spring, the Dawn [is most beautiful]

'Ha-ru(Spring) wa A-ke-bo-no(dawn).

Yō-yō(gradually) 'shi-ro-ku-na-ri-yu-ku(whiten), Ya-ma-gi-wa(mountain ridge) su-ko-shi(little) a-ka-ri-te(brighten),

Mu-ra-sa-ki-da-chi-ta-ru(purplish) 'Ku-mo(clouds) no ho-so-ku(thinly) ta-na-bi-ki-ta-ru(trailing).

II - In Summer, the Night [is most attractive]

Na-tsu(Summer) wa 'Yo-ru(night).

Tsu-ki(moon)-no-ko-ro(in the days) wa sa-ra-na-ri(it goes without saying), Ya-mi(darkness = new moon) mo na-o,

Ho-ta-ru(fireflies) no Ō-ku(many) to-bi-chi-ga-i-ta-ru(flit to).

Ma-ta(and), ta-da(only) hi-to-tsu(one) fu-ta-tsu(two) 'na-do(or the like), 'ho-no-ka-ni(delicately)

u-chi-hi-ka-ri-te(glimmer) yu-ku-mo(go/fly) o-ka-shi(beautiful).

'A-me(rain) 'na-do 'fu-ru-mo(come down) o-ka-shi(elegant).

III - In Autumn, the Evening [is most elegant]

'A-ki(Autumn) wa Yū-gu-re(evenings).

Yū-hi(sunset) no sa-shi-te(stream into) Ya-ma-no-ha(edge of mountain) i-to(very) chi-kō(close) na-ri-ta-ru ni(become),

'Ka-ra-su(crows) no Ne-do-ko-ro(nests) e yu-ku-to-te(fly back), Mi-t-tsu(in three) Yo-t-tsu(four), Fu-ta-tsu(two)

Mi-t-tsu(three) na-do(etc) to-bi-i-so-gu(hurry back)

sa-e 'A-wa-re(beautiful) na-ri. ma-i-te(still more) 'Ka-ri(wild geese) na-do no tsu-ra-ne-ta-ru ga(fly in a row),

'i-to(very) chi-i-sa-ku(small) mi-yu-ru(seen) wa 'i-to(very) o-ka-shi(beautiful).

'Hi(the sun) i-ri-ha-te-te(set completely), Ka-ze(wind) no O-to(sound), Mu-shi-no-ne(hum) 'na-do,

'ha-ta yu-be-ki ni a-ra-zu(it goes without saying).

IV - In Winter, the Early Morning [is most refined]

Fu-yu(winter) wa Tsu-to-me-te(early morning).

Yu-ki(snow) no fu-ri-ta-ru(falls) wa yu-be-ki ni-mo a-ra-zu(without saying), Shi-mo(frost) no 'i-to(very)

shi-ro-ki(white) mo, ma-ta(also), 'sa-ra-de-mo(otherwise)

'i-to(very) sa-mu-ki(cold) ni, 'Hi 'na-do(fires) i-so-gi-o-ko-shi-te(stir up), Su-mi(charcoal) mo-te(bring)

wa-ta-ru(walk across) mo, 'i-to(very) tsu-ki-zu-ki-shi(suitable3).

Hi-ru(noon) ni na-ri-te(become), nu-ru-ku yu-ru-bi(loosen) mo-te-i-ke-ba(gradually become...), Hi-o-ke(fire blazier) no

Hi(fire) mo shi-ro-ki(white) Ha-i-ga-chi(with ash) ni na-ri-te(become)

'Wa-ro-shi(inappropriate).

第一段（原文）

春はあけぼの。やうやう白くなりゆく、山ぎはすこしあかりて、むらさきだちたる雲のほそくたなびきたる。

夏は夜。月のころはさらなり、やみもなほ、ほたるの多く飛びちがひたる。また、ただ一つ二つなど、ほのかにうち光りて行くもをかし。雨など降るもをかし。

秋は夕暮れ。夕日のさして山の端いと近うなりたるに、からすの寝どころへ行くとして、三つ四つ、二つ三つなど飛び急ぐさへあはれなり。まいて雁などのつらねたるが、いと小さく見ゆるは、いとをかし。日入りはてて、風の音、虫のねなど、はたいふべきにあらず。

冬はつとめて。雪の降りたるは、いふべきにもあらず、霜のいと白きも、また、さらでもいと寒きに、火など急ぎおこして、炭もてわたるも、いとつきづきし。昼になりて、ぬるくゆるびもていけば、火桶の火も白き灰がちになりてわろし。

Original Japanese:

for Joe Browning, whose shakuhachi playing introduced me to the music of Japan

10

mf *pp* *f*

A.

no.

no.



14

pp *f*

A.

A - ke - bo - no.

A - ke - bo - no.



17

f *p*

A.

A - ke - bo - no.

A

21

The musical score is arranged in four systems, each with two staves. The top system is for Soprano (S.), the second for Alto (A.), the third for Tenor (T.), and the fourth for Bass (B.). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are "Yo - - - yo".

- Soprano (S.):** Measures 21-22. Dynamics: *ff* (measures 21-22), *f* (measures 21-22). Notes: G4 (meas 21), A4 (meas 21), B4 (meas 21), G4 (meas 22), F#4 (meas 22), E4 (meas 22).
- Alto (A.):** Measures 21-22. Dynamics: *ffpp* (measures 21-22), *fpp* (measures 21-22). Notes: G4 (meas 21), A4 (meas 21), B4 (meas 21), G4 (meas 22), F#4 (meas 22), E4 (meas 22). A triplet of notes (G4, A4, B4) is marked with a '3' in measure 22.
- Tenor (T.):** Measures 21-22. Dynamics: *ffpp* (measures 21-22), *fpp* (measures 21-22). Notes: G3 (meas 21), A3 (meas 21), B3 (meas 21), G3 (meas 22), F#3 (meas 22), E3 (meas 22). An octave sign (8) is present in measure 21.
- Bass (B.):** Measures 21-22. Dynamics: *ffpp* (measures 21-22), *ffpp* (measures 21-22). Notes: G2 (meas 21), A2 (meas 21), B2 (meas 21), G2 (meas 22), F#2 (meas 22), E2 (meas 22).

25

S. *p* - yo

A. *f* *fpp* yo

T. *fpp* Yo

B. *fp* Yo

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into two measures, 25 and 26. The Soprano part begins with a piano (*p*) dynamic and a slur over two notes, with the lyric "- yo" underneath. The Alto part has a forte (*f*) dynamic and a triplet of eighth notes in measure 25, followed by a fortissimo (*fpp*) dynamic and another triplet in measure 26, with the lyric "yo" underneath. The Tenor part has a fortissimo (*fpp*) dynamic and a long note in measure 26, with the lyric "Yo" underneath. The Bass part has a fortissimo (*fp*) dynamic and a long note in measure 26, with the lyric "Yo" underneath. The score includes various musical notations such as slurs, triplets, and dynamic markings.

27

S.

Yo shi-ro-ku-na-ri-

A.

accelerating wide vibrato

3 5 3

ff f

shi-ro-ku-na-ri-

T.

yo

yo

B.

-yo

-yo

B

29

S.
yu- ku wa wa wa wa wa wa
p 5 5 5 *poco a poco cresc.* 3

A.
yu- ku Ya Ya Ya Ya Ya Ya
p 5 5 5 *poco a poco cresc.* 3

T.
yu- ku ma ma ma ma ma ma

B.
yu- ku gi gi gi gi gi gi
p 5 5 5 *poco a poco cresc.*

C

33

S.

wa Ya - ma wa ma - gi - wa

Ya - ma - gi ma - gi - wa Ya - ma - gi - wa

A.

ma - gi - wa

wa Ya gi - wa Ya - ma - - - - gi -

T.

Ya - - - ma - - -

Ya - - - ma - - - gi -

B.

Ya - ma - gi - wa

The musical score is written for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). It begins at measure 33. The Soprano part features a triplet of eighth notes (wa Ya - ma) followed by a rest, then another triplet (ma - gi - wa) with a slur. The Alto part has a triplet (Ya - ma - gi) followed by a rest, then a triplet (ma - gi - wa) with a slur, and finally a quintuplet (Ya - ma - gi - wa). The Tenor part has a triplet (wa Ya gi - wa) followed by a rest, then a triplet (Ya - ma - - - - gi -) with a slur. The Bass part has a triplet (Ya - ma - gi - wa) with a slur. Dynamics include *pp* (pianissimo) and *fff* (fortississimo). The score includes various musical notations such as slurs, triplets, and rests.

36

S.

p *f*

Ya - - -

p *ff* *ff* *ffp*

Ya - ma - gi - wa

A.

ff *p* *ff* *p* *ff* *p* *f*

Ya - ma - gi - wa Ya - ma - gi - wa Ya - ma - gi - wa Ya -

f

wa

T.

p *ff*

- gi - - - - wa

ff *f*

wa Ya -

B.

p *ff* *p*

3 3

Ya - ma - gi - wa Ya - ma - gi -

39

S.
ma - - - - -
Ya - ma - gi - wa Ya -

A.
- ma - gi - wa
Ya - ma - gi - wa

T.
Ya - - - - ma - - - - gi - wa
- ma - - - - gi - - - - wa su -

B.
wa Ya - ma - gi - wa su -

f *f* *mf* *mf* *pp*
f *fp* *mf* *pp*
p *p* *p* *pp*

D

42

S.
-gi - - - wa - Mu -
ma - gi - wa - Mu -

A.
Mu -
Mu -

T.
ko - shi a - ka - ri - te -
ko - shi a - ka - ri - te -

B.
ko - shi a - ka - ri - te -

pp *ppp* *ppp* *ppp* *f* *f*

Detailed description: This is a page of a musical score, page 12, marked with a large 'D' in a box. The page number '42' is written below the 'D'. The score is for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment. The Soprano part begins with a piano (*pp*) dynamic, singing the lyrics '-gi - - - wa -' followed by a rest and then 'Mu -'. The Alto part has rests for the first two measures and then 'Mu -'. The Tenor part has rests for the first two measures and then 'ko - shi a - ka - ri - te -' with a forte (*f*) dynamic. The Bass part has rests for the first two measures and then 'ko - shi a - ka - ri - te -' with a forte (*f*) dynamic. The piano accompaniment consists of two staves. The right hand has a melodic line with a triplet of eighth notes in the first measure, followed by rests and then a single note. The left hand has a rhythmic accompaniment with a triplet of eighth notes in the first measure, followed by rests and then a single note. Dynamics include *pp*, *ppp*, and *f*.

57

S.
ra - - - - - ki

A.
ki - da - - - - -
ki - da - chi

T.
chi - ta - - - - -
ta - ru

B.
ru - - - - -
ru

Dynamic markings: *pp*, *f*

Articulation: slurs, trills, accents

61 **F** *ff* *ppp* *p* *ppp* ^{whispered}
3

S. ku - - - - - mo - no

A. ku - - - - - mo - - - - -

T. ^{whispered} *ff* *ppp* 3 ku ku - mo - - - - - no

B. ^{whispered} *ff* *ppp* 3 ku ku - mo - - - - - no

65

S.
ho-so-ku
ho - - - - - so-ku

A.
no ho - so - ku
no ho - so - ku ta -

T.
ho - so - ku ta -
ho - so - ku ta -

B.
ho - so - ku ta -

Dynamic markings: *ppp*, *p*, *whispered*.
Articulation: *whispered*.
Triplet markings: 3.

69

S.

ta - na - bi - ki - ta - ru

ta - na - - - -

whispered

ppp

-so - ku ta - na - bi - ki - ta - ru

ta - na - - - -

A.

ta - na - bi - ki - ta - ru

ta - na - - - -

p *ppp*

- - - - - na - bi - - - -

T.

- - - - - na - bi - ki

- - - - - na - bi - ki

p *ppp*

B.

- - - - - na - bi - ki -

- - - - - na - bi - ki -

p *ppp*

na - bi - ki -

73

p *ppp*

S. *p* *ppp*

A. *p* *ppp*

T. *p* *ppp*

B. *p* *ppp*

bi ki ta ru

bi ki ta ru

ki ta ru

ta ru

ta ru

77 *p* *ppp*

S.

p *ppp*

A.

p *ppp*

T.

p *ppp*

B.

The image shows a page of a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The page is numbered 77 in the top left corner. The Soprano and Alto parts have lyrics 'ru' under the notes. The Soprano part begins with a triplet of notes (G4, A4, B4) marked with a '3' and a slur, followed by a rest and then 'ru'. The Alto part begins with a dotted quarter note G4, followed by a rest and then 'ru'. The Tenor part begins with a dotted quarter note G3, followed by a rest and then 'ru'. The Bass part begins with a dotted quarter note G2, followed by a rest and then 'ru'. The piano accompaniment consists of two staves. The right hand starts with a triplet of notes (G4, A4, B4) marked with a '3' and a slur, followed by a rest and then 'ru'. The left hand starts with a dotted quarter note G2, followed by a rest and then 'ru'. Dynamics are indicated as *p* (piano) and *ppp* (pianissimo). The score is written in treble clef for the vocal parts and bass clef for the piano accompaniment. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The page ends with a double bar line at the end of measure 80.

II In Summer, The Night

G Energised
♩ = c.72

81

Musical score for measures 81-84. The score includes four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Soprano (S.):** Rests throughout the measures.
- Alto (A.):** Rests in measures 81-83; in measure 84, a half note with dynamic *ppp* and the syllable "Tsu".
- Tenor (T.):**
 - Measure 81: *f* dynamics, notes for "Na - tsu wa".
 - Measure 82: *p* dynamics, notes for "ru".
 - Measure 83: *fp* dynamics, notes for "ru".
 - Measure 84: *f* dynamics, notes for "Yo - ru".
- Bass (B.):**
 - Measure 81: *f* dynamics, notes for "Na - tsu wa".
 - Measure 82: *p* dynamics, notes for "Yo - ru".
 - Measure 83: *fp* dynamics, notes for "Yo - ru".
 - Measure 84: *fppp* dynamics, notes for "Yo - ru".



H

85

Musical score for measures 85-88. The score includes four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

- Soprano (S.):** Rests throughout the measures.
- Alto (A.):**
 - Measure 85: Notes for "ki - no - ko - ro wa".
 - Measure 86: Notes for "sa - - ra -".
- Tenor (T.):**
 - Measure 85: *fppp* dynamics, notes for "ru".
 - Measure 86: *p* dynamics, notes for "ru".
- Bass (B.):**
 - Measure 85: Notes for "ki - no - ko - ro wa".
 - Measure 86: Notes for "sa - - ra -".

87

S. *solo* *f* *p*
Ho - ta - ru - no

A. na - - ri Ya - - -

T. *fppp* *p*
ru

T. *fppp* *p*
Yo - ru

B. na - - ri Ya - - -



89

S.

A. *f* *ppp*
mi - - - - - mo - - - - - na - -

T.

B. *f* *ppp*
mi - - - - - mo - - - - - na - -

91

f *p* *f* *p*

solo

Ho - ta - ru - no — O - ku

S.

all others

pp

REPEAT BOX: Unsynchronised, tempo ad lib.
between ♩ = 72 and 144

Ho - ta - ru - no O - ku

A.

o — Tsu -

T.

B.

o — Tsu -



I

93

(1) (2)

A.

ki - no - ko - ro wa — sa - - ra -

T.

solo *fppp*

Ho - - - -

B.

ki - no - ko - ro wa — sa - - ra -

95

S. *solo f* *p* *f* *p*
 O - ku to - bi - chi - ga - i - ta - ru
 Ho
 A. na - - ri Ya - -
 T. *f* *p*
 - ta - ru - no
 B. na - - ri Ya - -



97

S. *solo fppp*
 Ho - - -
 A. mi - - -
 T.
 B. mi - - -

99

f *>* *p* *p* *f* *f* *p*

S. - ta-ru-no to-bi-chi-ga-i - ta-ru Ma-ta

A. mo - - - - na - - - - o

T. solo *f* *p* O - ku

all others *pp* Ho - ta - ru - no O - ku

B. *ff* *pp* mo - - - - na - - - - o

pp O - ku to-bi chi-ga-i - ta-ru

REPEAT BOX: Unsynchronised, tempo ad lib. between ♩ = 72 and 144 (1)



J

101

S. (1) Ho - ta - ru - no

A. *p* Tsu - ki - no - ko - ro wa

T. (2) Ho

B. *p* Tsu - ki - no - ko - ro wa

f *p* *f* *f* *p* *f* *p*

103

f *p* *f* *p* *f* *p*

S. O - ku Ma - ta ta - da

pp

Ma-ta ta-da Ho-ta - ru - no

A. sa - - - ra - na - - - ri

T. solo *p* *f*
to-bi-chi-ga - i - ta - ru

B. sa - - - ra - na - - - ri



105

f *p* *f* *p* *f* *p*

S. Ho-ta-ru-no to-bi-chi-ga-i - ta - ru ta-da

(1) (2)

no

A. Ya - mi

T. solo *f* *p* O - ku Ma-ta

B. Ya - mi

108

S. *f* *p* *ff*
 hi - to - tsu

A. *pp*
 ta - da hi - to - tsu

T. *pp*
 to - bi - chi - ga - i - ta - ru

B. *ff*
 - mo - - - - - na -

(1)



110

S. *f* *p* *f* *p* *f* *p*
 O - ku Ma-ta hi-to-tsu

A. *f* *p* *f*
 ta

T. *f* *p* *f* *p* *f*
 Ho-ta-ru-no to-bi-chi-ga-i-ta-ru ta - da Tsu -

B. *f* *f*
 ru Tsu -

- o Tsu -

K

112

S. *p* *f* *p* *f*
 fu - ta - tsu - na - do

A.

T. *tutti*
 ki - - no - - ko - ro wa

B. *tutti*
 ki - - no - - ko - ro wa



114

S. *tutti f* *p* *p* *f* *p* *f*
 Ho-ta-ru-no to-bi-chi-ga-i-ta-ru ta-da fu

A. *tutti f* *p* *f* *p* *f* *p*
 O - ku Ma-ta hi-to-tsu

T. *ff* *p* *ppp*
 sa - ra - na -

B. *ff* *p* *ppp*
 sa - ra - na -

116

S. *f* *p* *f* *p*
 ta - tsu - na - do

A. *p* *f* *f* *p*
 ho - no - ka - ni Ho - ta - ru - no

T. *8*
 - - - - ri Ya - - - -

B. *8*
 - - - - ri Ya - - - -



118

S. *f* *p* *f* *p* *f* *p*
 O - ku Ma - ta hi - to - tsu

A. *p* *f* *f* *p* *p* *f* *p*
 to - bi - chi - ga - i - ta - ru ta - da fu - ta - tsu - na - do

T. *8*
 mi - - - - - mo - - - - -

B. *8*
 mi - - - - - mo - - - - -

120

S. *p* *f*
ho - no - ka - ni

A. *p* *f* *p*
u - chi - hi - ka - ri - te

T. *fff*
na

B. *fff*
na



122

S. solo *f sempre*
Ho - ta - ru - no to - bi - chi - ga - i - ta - ru ta - da hi - to - tsu fu

UNSYNCHRONISED: tempo ad lib.
'Rain drops' - don't sing, tap cheek while changing mouth shape from 'ah' to 'ooo'

pp
ah - - - - ooo (1)

A. solo *f sempre*
O - ku Ma - ta

UNSYNCHRONISED: tempo ad lib.
'Rain drops' - don't sing, tap cheek while changing mouth shape from 'ah' to 'ooo'

pp
ah - - - ooo

all others

T. *p* *ppp*
- o div. until end of movement

B. *p* *ppp*
o - - - - div. until end of movement

L

124

S.

ta-tsu-na-do u - chi-hi-ka-ri-te Ho - ta - ru - no

(2) (3)

A.

Ho - no-ka-ni yu-ku - mo

(1) (2)

T.

p

A - - - - - me - - - - -

UNSYNCHRONISED: tempo ad lib.
'Rain drops' - don't sing, tap cheek while changing mouth shape from 'ah' to 'ooo'

pp

ah - ooo

(1)

B.

p

A - - - - - me - - - - -

UNSYNCHRONISED: tempo ad lib.
'Rain drops' - don't sing, tap cheek while changing mouth shape from 'ah' to 'ooo'

pp

ah - ooo

(1)

126

S. to-bi chi-ga-i-ta-ru ta-da fu

(4) (5)

A. O - ku Ma - ta hi-to - tsu

(3) (4)

T. na - - - do fu - - -

(2) (3)

B. na - - - do fu - - -

(2) (3)

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each voice part consists of a vocal line and a piano accompaniment line. The Soprano part has lyrics 'to-bi chi-ga-i-ta-ru ta-da fu' with fingerings (4) and (5). The Alto part has lyrics 'O - ku Ma - ta hi-to - tsu' with fingerings (3) and (4). The Tenor and Bass parts have lyrics 'na - - - do fu - - -' with fingerings (2) and (3). The piano accompaniment for all parts is a continuous eighth-note pattern. The score is divided into two measures by a vertical bar line.

128

The musical score is divided into four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part consists of a vocal line and a piano accompaniment line. The piano accompaniment is a continuous tremolo pattern. The lyrics are written below the vocal lines, and fingerings are indicated by numbers in parentheses. The Soprano part has lyrics 'ta-tsu-na-do', 'u-chi-hi-ka-ri-te', and 'o-ka-shi' with fingerings (6), (3), and (3) respectively. The Alto part has lyrics 'Ho-no-ka-ni' and 'yu-ku-mo' with fingerings (7) and (5) respectively. The Tenor and Bass parts have lyrics 'ru' and 'mo' with fingerings (4) and (5) respectively. The Tenor and Bass parts also feature a dynamic marking *f* (forte) above the second measure.

S.
ta-tsu-na-do u-chi-hi-ka-ri-te o-ka-shi
(6) (3) (3)
(6) (7)

A.
Ho-no-ka-ni yu-ku-mo
(7) (5)
(5) (6)

T.
ru - - - - - mo
(4) (5)
(4) (5)

B.
ru - - - - - mo
(4) (5)
(4) (5)

130

S.

(8) (9) *non dim.* (10)

A.

(7) (8) *non dim.* (9)

T.

fp *fp* *ff*
o - - ka - - - shi

(6) (7) *non dim.* (8)

B.

fp *fp* *ff*
o - - ka - - - shi

(6) (7) *non dim.* (8)

III

In Autumn, The Evening

M Serene
♩ = c.48

133

S.

A. *pp*
A _____ gu-re _____ hi _____ sa _____

T. *pp*
8 ki _____ re Yu _____ te

B. *pp*
wa _____ Yu no _____ shi _____



N tutti

137 solo *pp* *f* *pp*
S. Ya - - ma - no - ha

A. _____ ma - no - ha

T. 8 _____ ma - no - ha

B. _____ ma - no - ha

142

S. *pp* *5* *solo 3* *solo*
 ko na - ri - ta - ru ni — Ka - ra - su no

A. *pp* *5* *3* *solo*
 chi - ko na - ri - ta - ru ni — ra - su no

T. *solo pp* *f* *tutti pp* *3*
 i - - to - chi - ko — ra - su

B. *pp* *3*
 to chi - ko — Ka - ra - su



145

S. *tutti div.* *5* *f* *ppp*
 Ne - do - ko - ro - e

A. *tutti div.* *5* *f* *ppp*
 Ne - do - ko - ro - e

A. *tutti* *5* *f* *ppp*
 Ne - do - ko - ro - e

T. *5*
 Ne - do - ko - ro - e

B. *5*
 do - ko - ro - e

148 O

S. *pp* solo *f p* *p*
 to - te Mit-tsu na
 all others

A. *pp* *f p* solo
 ko-to Yot-tsu

T. *f pp* *f p* solo *p*
 Yu-ko Fu-ta-tsu do

B. *f* solo *f p*
 Yu Mit-tsu-



151

S. *pp*
 To - bi - i - so sa

A. *pp*
 To - bi - i - so

T. *pp* *mf* *pp*
 To - bi - i - so - gu - sa - e

B. *pp* *mf* *pp*
 To - bi - i - so - gu - sa - e

154

S. *solo pp* *f* *tutti p* *pp* *mf*
A - na - ri

A. *f* *pp*
A - wa - re - na - ri

T. *f* *pp*
A - wa - re - na - ri

B. *f* *pp*
A - wa - re - na - ri



P
158

S. *pp* 3

A. *pp* *f* *p*
ma - na - do

T. *pp* 3 *p solo*
ma - i - ra

B. *pp* 3 *solo f*
ma - i - te - Ka

161

S.

A. *p* *f* *p* *tutti pp* 6 6
 tsu - ra - ne i - to chi - i - sa - ku mi - yu - ru wa i - to

T. *f* *p* *tutti pp* 6 6
 ta - ru i - to chi - i - sa - ku mi - yu - ru wa i - to

B. *solo p* *f* *tutti pp* 6 6
 no ga i - to chi - i - sa - ku mi - yu - ru wa i - to



164 *solo pp* *p*
 S. O - - - ka - shi

A. *p* *f*
 O - - -

T. *p* *f*
 O - - ka -

B. *p* *f*
 O - - ka - shi

168

S. solo
Hi

all others

UNSYNCHRONISED: tempo ad lib.
ppp whispered, like an insect

mu-shi mu-shi mu-shi mu-shi

(1)

A.

ppp 5 5

i - ri - ha - te - te Ka-ze no O - to

UNSYNCHRONISED: tempo ad lib.
ppp whispered, like an insect

mu-shi mu-shi mu-shi mu-shi

(1)

T.

ppp 5 5

i - ri - ha - te - te Ka-ze no O - to

UNSYNCHRONISED: tempo ad lib.
ppp whispered, like an insect

mu-shi mu-shi mu-shi mu-shi

(1)

B.

ppp 5 5

i - ri - ha - te - te Ka-ze no O - to

UNSYNCHRONISED: tempo ad lib.
ppp whispered, like an insect

mu-shi mu-shi mu-shi mu-shi

(1)

171
solo *p*

S. Mu - shi - no

(1)

mu-shi - no mu-shi - no

A. *p*
no

(1)

mu-shi - no mu-shi - no

T. *p*
Mu

(1)

mu-shi - no mu-shi - no

B. *p*
shi

(1)

mu-shi - no mu-shi - no

173
solo *p*

S.

ne - - - - na - do

mu-shi-no-ne mu-shi-no-ne

(1) (2)

mf

A.

ne - - - - na - do

mu-shi-no-ne mu-shi-no-ne

(1) (2)

f *p* *mf*

T.

ne - - - - na - do

mu-shi-no-ne mu-shi-no-ne

(1) (2)

f *p* *mf*

B.

ne - - - - na - do

mu-shi-no-ne mu-shi-no-ne

(1) (2)

f *mf*

176

The musical score is divided into four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part consists of a vocal line and a piano accompaniment line. The piano accompaniment is a continuous eighth-note pattern. The vocal lines are divided into three measures: (3), (4), and (5). The Soprano part has a rest in measure (3) and a long note in (4) and (5). The Alto, Tenor, and Bass parts have a triplet of eighth notes in measure (3) with the lyrics "ha-ta yu-be-ki ni a-ra-zu". In measure (4), the Alto and Tenor parts have a rest, while the Bass part has a long note. In measure (5), all vocal parts have a long note. The piano accompaniment is marked *ppp* in measure (3) and *f* in measures (4) and (5).

S.
A.
T.
B.

ppp (3) (4) (5) *f*

ppp 3 ha-ta yu-be-ki ni a-ra-zu (3) (4) (5) *f*

ppp 3 ha-ta yu-be-ki ni a-ra-zu (3) (4) (5) *f*

ppp 3 ha-ta yu-be-ki ni a-ra-zu (3) (4) (5) *f*

IV

In Winter, The Early Morning

Q Still
♩ = c.64

179

S.

pp

Fu - yu wa tsu - to - me - te Yu - ki

A.

pp

Fu - yu wa tsu - to - me - te Yu - ki

T.

pp

Fu - yu wa tsu - to - me - te Yu - ki

B.

183

S. Fu - yu wa tsu - to - me - te Yu - ki

A. Fu - yu wa tsu - to - me - te Yu - ki

T. Fu - yu wa tsu - to - me - te Yu - ki



187

S. Fu - yu wa tsu - to - me - te

A. Fu - yu wa tsu - to - me - te

T. Fu - yu wa tsu - to - me - te

R

191

S. Yu - - - - - ki
f p Yu - ki *f* Yu - ki - no *f p* Yu - ki

A. Yu - - - - - ki
 Yu - - - - - ki

T. Yu - - - - - ki
 Yu - - - - - ki



193

S. Yu - ki - no fu - ru Yu - ki Yu - ki - no

A. *f p* 5 Yu ki *f p* 5 Yu - ki no *f p* 5 Yu - ki

Yu - ki Yu - ki - no

195 *f p*

S. Yu - ki - no fu - ru Yu - ki no Yu -

A. Yu - ki - no fu - ru Yu - ki Yu - ki - no Yu - ki



S

196 *p* *f* *p* *f p*

S. ki Yu - ki - no fu - ru Yu - ki

A. ki - no Yu - ki Yu - ki - no Yu - ki - no fu - ru -ki - no fu - ru Yu - ki Yu - ki - no

197

f p *f p* *f*

S. Yu - ki no Yu - ki no fu - ru Yu -

f p

Yu - ki - no fu - ru - ta -

f p f p f p

A. Yu - ki no Yu - ki no Yu - ki no

f p f p f p f

Yu - ki - no fu - ru Yu - ki - no Yu - ki Yu -



198

p f p f p *f p* *f p*

S. ki - no Yu - ki Yu - ki - no Yu - - - ki -

f p f p f

ru wa Yu - ki - no fu - ru Yu - ki - no Yu -

f p f p

A. Yu - ki - no fu - ru - ta - ru wa Yu - ki - no fu - ru

p f p

- ki - no Yu - ki - no fu - ru - ta - ru wa

199

S. no fu - ru - ta - ru - wa Yu - ki - no fu - ru Yu - ki - no Yu - ki Yu - ki -

- ki Yu - ki - no Yu - ki - no fu - ru

A. Yu - ki - no Yu - ki Yu - ki - no Yu - ki -

Yu - ki - no fu - ru Yu - ki - no Yu - ki Yu - ki - no Yu -



200

S. no Yu - ki - no fu - ru yu - be - ki ni - mo - a - ra - zu yu - be - ki ni - mo

yu - be - ki ni - mo a - ra - zu yu - be - ki ni -

A. no fu - ru yu - be - ki ni - mo a - ra - zu yu - be - ki ni -

- ki - no fu - ru yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo

201

S. *f p 7*
 — yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra - zu yu - be - ki

f p
 mo _____ yu - be - ki ni - mo a - ra - zu yu - be - ki ni -

A. *f p 5*
 mo _____ yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra - zu

f p 6
 yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra -



202

S. *7*
 ni - mo a - ra - zu yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra

7
 mo a - ra - zu yu - be - ki ni - mo a - ra - zu yu - be - ki ni

A. *5*
 yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra - zu yu - be - ki ni

6
 zu yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra - zu yu - be - ki ni - mo a - ra



203

S.

A.

T

204

ppp

S. Shi - mo - no i - to shi - ro - ki - mo ma - ta

ppp

A. Shi - mo - no i - to shi - ro - ki - mo ma - ta

ppp

T. Shi - mo - no i - to shi - ro - ki - mo ma - ta



209

pp

S. sa - ra - de - mo i - to sa - mu - ki ni

pp

A. sa - ra - de - mo i - to sa - mu - ki ni

pp

T. sa - ra - de - mo i - to sa - mu - ki ni

B.

214

S.

A. *p* Hi - na - do i - so - gi - o - ko - shi - te.

T. *p* Hi - na - do i - so - gi - o - ko - shi - te.

B. *p* Hi - na - do i - so - gi - o - ko - shi - te.



219

S.

A.

T. *mp* Su - mi mo - te wa - ta - ru mo i - to tsu - ki - zu - ki - shi Hi - *solo pp*

B. *mp* Su - mi mo - te wa - ta - ru mo i - to tsu - ki - zu - ki - shi Hi - *solo pp*

all others pp *all others pp*

Hi -

U

223

S.

A.

T.

B.

breath discretely ad lib.
ppp white noise, no pitch

poco a poco cresc.

f *p* *f* *p* *f* *p*

f *p* *f* *p*

sh

ru te nu bi

ru ni na - ri - te nu ru - ku yu ru - bi

ru nu bi

227

S.



A.

breath discretely ad lib.
pp white noise, no pitch *poco a poco cresc.*



T.



B.



mo

Hi

mo - te - i - ke - ba

Hi - o - ke

mo

Hi

231

S. *breath discretely ad lib.*
p white noise, no pitch *poco a poco cresc.*
sh

A. *p* *poco a poco cresc.*
(sh)

A. *p* *poco a poco cresc.*
(sh)

T. *f* *p* *f* tutti
ro Ha

B. *f* *p* *f*
no Hi mo shi-ro - ki Ha - i - ga - chi ni na -
Ha

235 breath discretely ad lib.

mf white noise, no pitch *poco a poco cresc.*

S. *mf* *poco a poco cresc.*

(sh)

A. *mf* *poco a poco cresc.*

(sh)

T. *p* *ff* *tutti ff* *p*
te Wa - - - -

B. *ff* *tutti div.* *ff* *p*
ri - - - te Wa - - - -

p *ff* *tutti div.* *ff* *p*
ri te Wa - - - -

239

S.

A.

T.

B.

f (sh) *ff*

f (sh) *ff*

f (sh) *ff*

ff
-ro - - shi

ff
-ro - - shi

ff
-ro - - shi