

無常

mujou

for electric guitar, double bass and
hammond organ

Paul Newland

無常

Paul Newland

1280

無

⑫

一 二 三 四 五 六 七 八 九 十

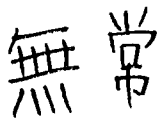
kanji	reading	pronunciation	meaning
無愛想	ブアイソ	buaiso	unsociable; curt
無遠慮	ブエンリョ	buenryo	unreserved; forward; impertinent
無気味	ブキミ	bukimi	ominous; eerie; uncanny
無器用	ブキヨウ	bukiyou	unskillful; clumsy
無骨	ブコツ	bukotu	boorish; uncouth
無細工	ブサイク	busaiku	clumsy; plain; ugly
無作法	ブサホウ	busahou	bad manners; redeness
無事	ブジ	buji	safe and sound
無精	ブショウ	bushou	idle, lazy
無勢	ブゼイ	buzei	numerical inferiority
無難	ブナン	bunan	safe; not dangerous; acceptable
無用心	ブヨウジン	buyoujin	carelessness
無礼	ブレイ	burei	rudeness; discourtesy
無意義	ムイギ	muigi	meaningless; not significant
無意識	ムイシキ	muishiki	unconscious; involuntary
無意味	ムイミ	muimi	meaningless; pointless
無医村	ムイソン	muison	doctorless village
無一物	ムイチモツ	muichimotu	penniless; possessionless
無一文	ムイチモン	muichimon	penniless; possessionless
無益	ムエキ	mueki	useless; futile
無縁	ムエン	muen	unrelated; with no surviving relatives
無価	ムカ	muka	priceless
無我	ムガ	muga	selflessness; self-forgetfulness
無我夢中	ムガムチュウ	mugamuchu	total absorption; forgetting oneself
無害	ムガイ	mugai	harmless
無学	ムガク	mugaku	uneducated and ignorant
無学文盲	ムガクモンモウ	mugakumonsou	uneducated and illiterate
無価値	ムカチ	mukachi	worthless
無関心	ムカンシン	mukanshin	indifference unconcern; apathy
無期	ムキ	muki	indefinite (period of time)
無機	ムキ	muki	inorganic
無傷	ムキズ	mukizu	undamaged; unblemished; unhurt
無軌道	ムキドウ	mukidou	trackless; erratic; aberrant
無記名	ムキメイ	mukimei	unregistered
無休	ムキユウ	mukyu	no holidays; always open
無給	ムキユウ	mukyu	unpaid; non-salaried
無気力	ムキリョク	mukiryoku	spiritless; flabby; gutless
無口	ムクチ	mukuchi	reticent; taciturn; laconic
無下	ムゲ	muge	(refuse) flatly/ roundly

無形	ムケイ	mukei	intangible
無形文化財	ムケイブンカザイ	mukeibunkazai	intangible cultural assets (the skills of art, music and drama)
無欠	ムケツ	muketu	flawless; faultless
無限	ムゲン	mugen	infinite
無効	ムコウ	mukou	invalid; null; void; ineffective
無根	ムコン	mukon	groundless; unfounded
無言	ムゴン	mugon	silent; mute
無罪	ムザイ	muzai	innocent; not guilty
無差別	ムサベツ	musabetu	indiscriminate
無産	ムサン	musan	without property
無産者	ムサンシャ	musansha	proletariat
無残	ムザン	muzan	cruel; ruthless; pitiful
無私	ムシ	mushi	unselfish; disinterested
無視	ムシ	mushi	disregard-v. ignore; disregard
無地	ムジ	muji	solid color; patternless
無実	ムジツ	mujitsu	false; unfounded; innocent
無慈悲	ムジヒ	mujihi	merciless; ruthless
無邪気	ムジャキ	mujaki	innocent; ingenuous
無償	ムショウ	mushou	free of charge; gratuitous
無上	ムジョウ	mujou	supreme; greatest; highest
無情	ムジョウ	mujou	unfeeling; callous; cruel
無常	ムジョウ	mujou	transitory; mutable; uncertain
無条件	ムジョウケン	mujouken	unconditional
無色	ムシヨク	mushoku	colorless; achromatic
無職	ムシヨク	mushoku	no occupation; unemployed
無所属	ムシヨゾク	mushozoku	independent; unaffiliated
無心	ムシン	mushin	not thinking of anything
無神経	ムシンケイ	mushinkei	dull; insensitive; unfeeling
無尽蔵	ムジンゾウ	mujinzou	inexhaustible supply
無人地帯	ムジンチタイ	mujinchitai	no man's land
無人島	ムジントウ	mujintou	uninhabited island
無数	ムスウ	musuu	innumerable; countless
無声	ムセイ	musei	silent; mute; voiceless; noiseless
無税	ムゼイ	muzei	duty-free; tax-free
無制限	ムセイゲン	museigen	unlimited; unrestricted
無生物	ムセイブツ	museibutu	inanimate object
無責任	ムセキニン	musekinin	irresponsibility
無線	ムセン	musen	wireless; radio
無銭	ムセン	musen	without money; penniless
無造作	ムゾウサ	muzousa	with ease; simple; artless
無駄	ムダ	muda	futile; useless; wasteful
無断	ムダン	mudan	unannounced; unauthorized
無知	ムチ	muchi	ignorance
無恥	ムチ	muchi	shameless; brazen
無茶	ムチャ	mucha	absurd; rash; excessive
無茶苦茶	ムチャクチャ	muchakucha	mixed up; confused; nonsensical; reckless
無貸	ムチン	muchin	free of charge
無敵	ムテキ	muteki	invincible; unrivaled
無鉄砲	ムテツポウ	mutepou	reckless; rash
無二	ムニ	muni	peerless; unequalled
無念	ムネン	munen	regret; resentment; vexation
無能	ムノウ	munou	incompetent; ineffective

無比	ムヒ	muhi	matchless; incomparable; unrivaled
無病	ムビョウ	mubyou	well; healthy
無風	ムフウ	muhuu	windless; dead calm
無分別	ムフンベツ	muhunbetu	indiscrete; imprudent; thoughtless; rash
無法	ムホウ	muhou	outrageous; unlawful; unjust
無謀	ムボウ	mubou	reckless; incautious
無味乾燥	ムミカンソウ	mumikansou	dry as dust; uninteresting
無名	ムメイ	mumei	nameless; unknown; anonymous
無用	ムヨウ	muyou	unnecessary; useless; prohibited
無欲	ムヨク	muyoku	unselfish; free from avarice
無理	ムリ	muri	unreasonable; impossible; by force; against one's will
無理解	ムリカイ	murikai	lack of understanding
無理算段	ムリサンダン	murisandan	scraping together—v.scrape together
無理難題	ムリナンダイ	murinandai	unreasonable demand
無理矢理	ムリヤリ	muriyari	forcibly; under compulsion
無料	ムリョウ	muryou	free of charge; free
無量	ムリョウ	muryou	beyond measure; immense
無力	ムリョク	muryoku	powerless; ineffectual; feeble; incompetent
無類	ムルイ	murui	finest; choicest
無論	ムロン	muron	of course; naturally
無い	ない	nai	not; no
無くす	なくす	nakusu	vt.lose; get rid of
無くなる	なくなる	nakunaru	vi.be gone/lost; run out of; die; pass away
無形固定	ムケイコテイ	mukeikotei	intangible fixed assets
無形資産	ムケイシサン	mukeishisan	intangible property
無形財産	ムセイザイサン	mukeizaisan	free share distribution

Kodansha's compact Kanji guide

MUJOU



Instrumentation

electric guitar (distortion pedal)(reverb)

double bass (amplified)(distortion pedal)(reverb)

hammond organ (volume pedal)

duration = c. 8 mins

Performance notes: (* electric guitar and double bass)

1. Play the bars of panel I in any order. Double bass should start, other instruments begin on hearing d.b. first entry.
2. Play the bars of panel II in any order.
- *₃. Play panel III together. (The piece should suddenly become very loud, this should be achieved giving as little prior warning to the audience as possible, hammond remains *pppp*)
4. Play the top 3 bars of panel IV in any order.
Play the remaining bars in any order.

Note: * electric guitar should indicate the beginning of panel III (double bass should continue to repeat panel II until receiving cue from electric guitar to start panel III).

Reverb should be added in performance.

** ↑ = slightly sharp (c. 1/3 of a semitone) ↓ = slightly flat ↑ = very sharp (approx. 2/3 of a semitone)

無常

I

(play the bars in any order)

electric guitar

$\text{♩} = 50$ (with nails)

(rich distorted sustained sound)

XIV

p

I

pp

XVI

p

V

pp

I

pp

VIII

p

XI

ppp

VII

p

IX

ppp

IX

pp

VI

ppp

XIV

p

XV

pp

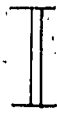
IX

ppp

Hiroshima 10/1/1

P.N.

無常



electric guitar

(play bars in any order)

$\downarrow=50$

(with nails)

Musical notation for bar VII: Treble clef, 4/4 time, fret 11, notes G4, A4, B4, C5, dynamic *p*.

Musical notation for bar XV: Treble clef, 6/4 time, fret 6, notes G4, A4, B4, C5, dynamic *pp*.

Musical notation for bar 9: Treble clef, 9/8 time, fret 9, notes G4, A4, B4, C5, dynamic *ppp*.

Musical notation for bar 15: Treble clef, 8/8 time, fret 15, notes G4, A4, B4, C5, dynamic *p*.

Musical notation for bar V: Treble clef, 4/4 time, fret 5, notes G4, A4, B4, C5, dynamic *ppp*.

Musical notation for bar 13: Treble clef, 8/8 time, fret 13, notes G4, A4, B4, C5, dynamic *pp*.

Musical notation for bar 6: Treble clef, 6/4 time, fret 6, notes G4, A4, B4, C5, dynamic *ppp*.

Musical notation for bar 15: Treble clef, 4/4 time, fret 15, notes G4, A4, B4, C5, dynamic *p*.

Musical notation for bar 9: Treble clef, 9/8 time, fret 9, notes G4, A4, B4, C5, dynamic *pp*.

Musical notation for bar 8: Treble clef, 8/4 time, fret 8, notes G4, A4, B4, C5, dynamic *ppp*.

Musical notation for bar 7: Treble clef, 8/8 time, fret 7, notes G4, A4, B4, C5, dynamic *pp*.

Musical notation for bar 9: Treble clef, 4/4 time, fret 9, notes G4, A4, B4, C5, dynamic *p*.

Musical notation for bar 13: Treble clef, 8/8 time, fret 13, notes G4, A4, B4, C5, dynamic *pp*.

Musical notation for bar 6: Treble clef, 6/4 time, fret 6, notes G4, A4, B4, C5, dynamic *ppp*.

III

無常

♩=70

* very loud (both instruments with distortion pedals)

(with pick)

e.guit.

db.

fff

e.guit.

db.

e.guit.

db.

* both instruments should have a very rich overdriven sound, on the edge of uncontrollable feedback.
 Interference tones in the guitar should produce a descending glissando, this should be enhanced as much as possible.

無窮

IV

electric guitar
(with nails)

(play the top three bars in any order, then play the rest of the page, in any order)

$\text{♩} = 80$

sempre l.v.

double bass

I

無常

(play bars in any order)

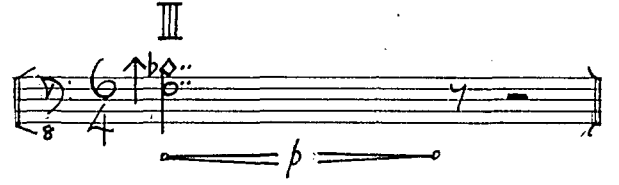
♩ = 50

(sul post.)

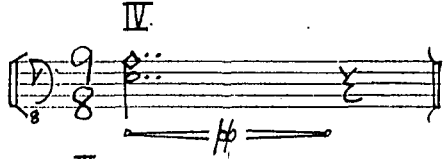
III



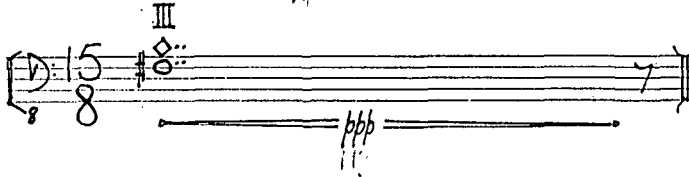
III



IV



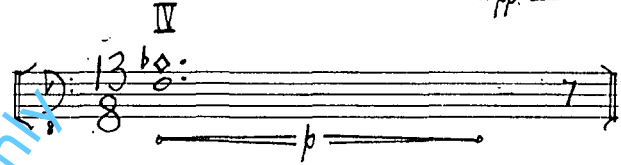
III



III



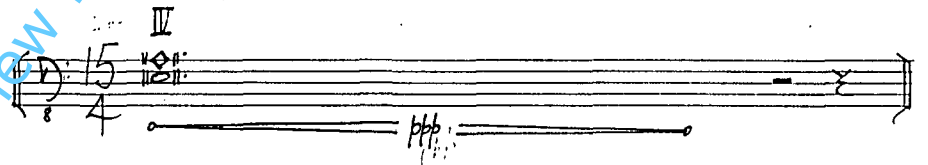
II



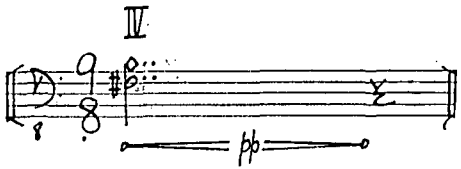
nat. #



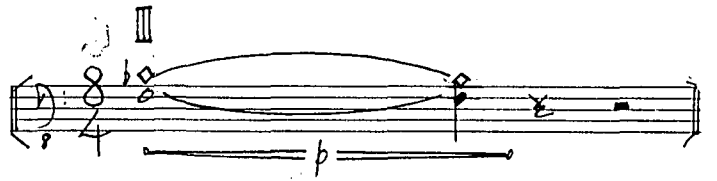
II



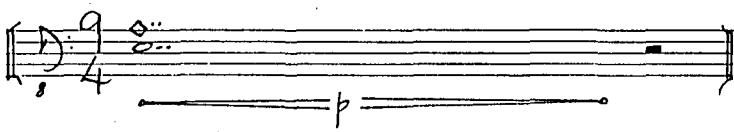

IV



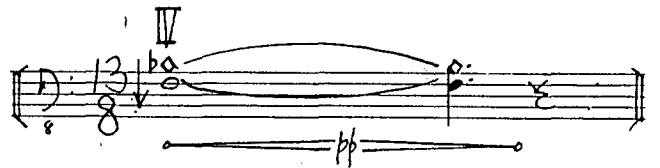
III



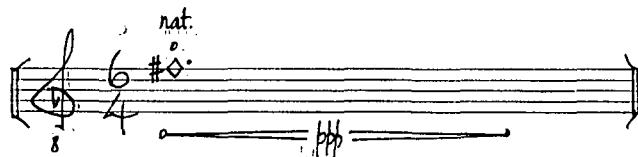
IV



IV



nat. #



II

double bass

(play bars in any order)

(sul pont.)

♩ = 50

III

III

II

nat.

IV

III

III

nat.

III

III

IV

IV

III

IV

III

無常

$\text{♩} = 70$

* very loud (both instruments with distortion pedals)

(with pick)

Handwritten musical score for the first system, featuring electric guitar (e.guit.) and double bass (db.) staves. The guitar part includes a 'bend' instruction and various fretting and picking marks. The bass part includes a 'ff' dynamic marking and fret numbers III and IV.

Handwritten musical score for the second system, continuing the electric guitar (e.guit.) and double bass (db.) parts. The guitar part includes a circled '2' and various fretting and picking marks. The bass part includes fret numbers III and IV.

Handwritten musical score for the third system, continuing the electric guitar (e.guit.) and double bass (db.) parts. The guitar part includes a circled '2' and various fretting and picking marks. The bass part includes fret numbers III and IV.

* both instruments should have a very rich overdriven sound, α the edge of uncontrollable feedback. Interference tones in the guitar should produce a descending glissando, this should be enhanced as much as possible.

無常

IV

double bass

(play top three bars in any order, play the remaining bars in any order)

$\downarrow = 80$

(sul pont.)

III
ppp pp

III
p

IV
pp

IV
ppp

IV
pp p

III
p pp

III
pp p

III IV
ppp

III
pp p

III
p pp

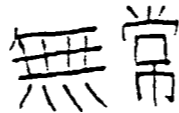
IV
ppp

III
p

III
pp ppp

IV
ppp

mujou



* Hammond

① long slow fade in on hearing double bass pppp (barely audible)

② Take 2 or 3 seconds to fade out.

③ SILENCE FOR 30''

④ slow fade in pppp

⑤ slow fade out after other instruments have finished.

2 minutes

#2 2/4

to end of piece

* Set tone so that high frequencies are maximised there should be just enough middle range to give a little colour to the chord, but no more, and low frequencies should be minimised. No vibrato, and no changes should be made to the tone during performance.

P.N. Hiroshima 28.10.00