

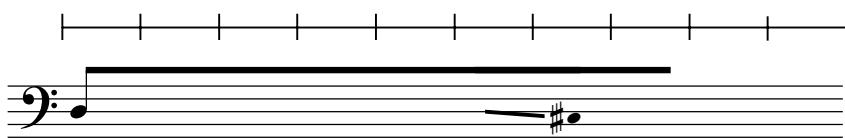
Three Poems

**for Baritone, Three Cellos
and Percussion**

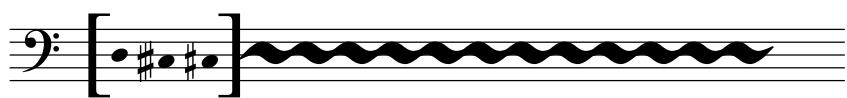
for Hideaki Onishi

Joshua Parmenter
(ASCAP)
May, 2002

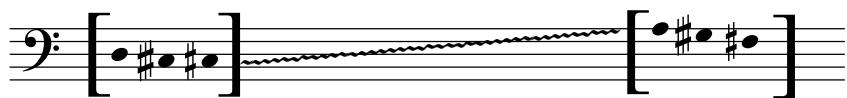
Notes for the performer



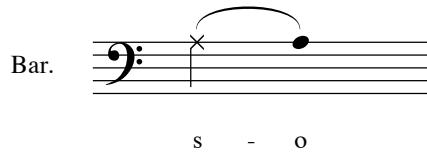
A durational notation is used for the non-measured sections of the piece. Tick marks above the system mark out seconds. Beams show durations. Large noteheads attached to beams with stems indicate attacked notes. Small noteheads not attached to beams indicate arrival points which are not attacked. Durations should be held as smoothly as possible. Changes of bow should occur as necessary, but be as smooth as possible. Time markings at the beginning of systems are approximate, and are for rehearsal purposes.



Large wavy lines indicate that the material contained in brackets should be repeated randomly, as rapid as possible, for the given amount of time.



A small wavy line indicates that the material contained in the brackets should be repeated as rapidly as possible, while shifting over the given amount of time to the material in the second bracket.



- ▲ -indicates a scratch tone
- ✗ -indicates that the note should be tapped with the wood of the bow.
- ✗ - In sung passages, indicates that the singer should stress the sound of the consonant, rather than the vowel. A noisy sound will result. These are usually tied to regular noteheads, at which point the vowel sound should be sung.

Arrows indicate places where the parts should line up.

Three Poems

by Shuntaro Tanikawa

In Winter

I am born to admire
I am not born to abhor
I am not born to negate
I am born to affirm

I am not born for nothing
I am born for everything
I am born to sing
I am not born to preach

I am not born to die
I am born to live
Yes I am a man and
a husband and a father and more, a poet

Fuyu-ni

Hometataeru tame-ni umaretekita-noda
nonoshiru tame-ni umaretekita-nodewa nai
hitei-suru tame-ni umaretekita-nodewa nai
koutei-suru tame-ni umaretekita-noda

mu-no tame-ni umaretekita-nodewa nai
arayuru mono-no tame-ni umaretekita-noda
utau tame-ni umaretekita-noda
sekkyou-suru tame-ni umaretekita-nodewa nai

shinu tame-ni umaretekita-nodewa nai
ikiru tame-ni umaretekita-noda
sounanoda watashi-wa otoko-de
otto-de chichi-de omake-ni sijinde-sae arunodakara

Concerning Obscenity

No matter how pornographic a movie
It can't be as obscene
as a couple in love.
If love is something human
Obscenity too is something human.
Lawrence, Miller, Rodin,
Picasso, Utamaro, the Manyo poets:
were they ever afraid of obscenity?
It is not a movie that is obscene
we are the ones basically obscene
warmly, gently, vigorously,
and with such ugliness and shame
we are obscene
nights and days obscene
with nothing else, obscene.

Waisetsu-ni tsuite

donna ero-eiga-mo
aishiau fufu hodo waisetsu-niwa narienai
ai-ga ningen-no mono-naraba
waisetsu-mo mata ningen-no monoda
Rerensu (Lawrence)-ga mira (Miller)-ga rodan (Rodin)-ga
Pikaso (Piccaso)-ga utamaro-ga manyo-no kajintachi-ga
waisetsu-wo osoreta koto-ga attarouka
eiga-ga waisetsu-nanodewanai
watashitachi-ga motomoto waisetsu-nanoda
atatakaku yasashiku takumashiku
soshite konnani minikuku hazukashiku
watashitachi-wa waisetsu-da
yogoto higoto waisetsu-da
nani-wa nakutomo waisetsu-da

Confession of a Soldier

IF I HAD TO KILL
I WANTED TO KILL AFTER KNOWING HIS NAME
IF I HAD TO KILL
I WANTED TO KILL ONE-TO-ONE
IF I HAD TO KILL
I WANTED TO KILL WITH EMPTY HANDS
NOT WITH A MACHINE GUN
I WANTED TO KILL
WHISPERING SLOWLY THE REASON
WHY HE WHO KILLS IS MUCH UNHAPPIER
THAN HE WHO IS KILLED

IF I HAD TO KILL OH AT LEAST
I WANTED TO KILL CRYING

Heishi-no kokuhaku

korosunonara
nmae-o shittekara koroshitakatta
korosunonara
ittaichi-de koroshitakatta
korosunonara
kikanju-nankadenaku
sude-de koroshitakatta
korosareru mono-yorimo korosu mono-no hou-ga
naze konna-ni fukounanoka
sono wake-o yakkuri-to sasayaki-nagara
koroshitakatta

korosunonara aa semete
nakinagara koroshitakatta

Three Poems

by Shuntaro Tanikawa

Joshua Parmenter

0:10

Percussion

0:10

Percussion: A single short vertical bar on the first staff.

Baritone: An empty staff.

Cello 1: An empty staff.

Cello 2: A single sharp symbol at the start, followed by a long horizontal line ending with a sharp symbol, with dynamic *ppp* below it. Below the staff, a note with a curved arrow is labeled "approx. 10 secs."

Cello 3: A single sharp symbol at the start, followed by a long horizontal line ending with a sharp symbol, with dynamic *ppp* below it.



0:20

Bar.

0:20

Bar.: A bass line with lyrics: Ho - - - me - - - ta - tae - - - ru ____ ta - - - - me - ni u - . A dynamic *p* is indicated above the staff.

Vc. 2: A bass line with dynamic *ppp*.

Vc. 1: An empty staff.



0:30

Bar.

0:30

Bar.: A bass line with lyrics: ma - re - te - ki - ta no - da _____. Below the staff, dynamic markings > *ppp*, < *f*, > *ppp*, > *n* are shown.

Vc. 1: A bass line with dynamics *f p*, *ppp*, and *n*.

Vc. 2: A bass line with dynamics > *ppp*, < *f*, > *ppp*, > *n*.



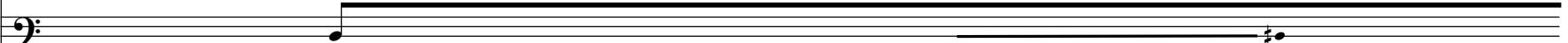
0:40

Bar.

0:40

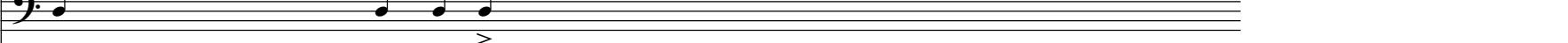
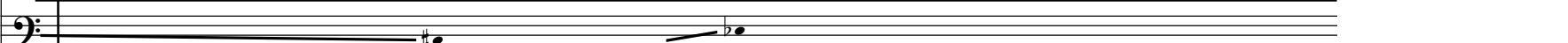
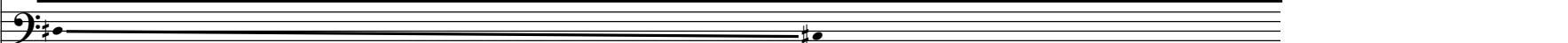
Bar.: A bass line with lyrics: no - - - - no - - - shi - . Dynamics *ppp*, *f*, and *p* are indicated.

0:50

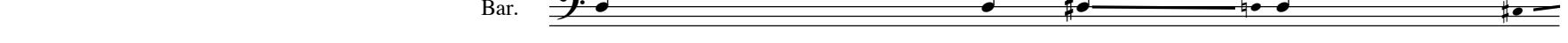
Bar.  ru — ta - me - ni 
Vc. 2 

Vc. 1 
Vc. 2 

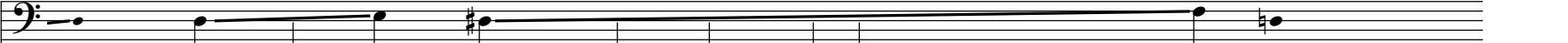
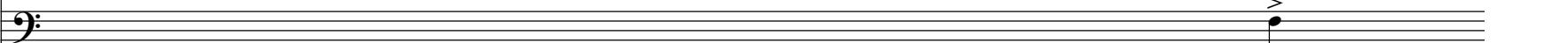
1:00

Bar.  no - - - de - wa 
Vc. 1 
Vc. 2 

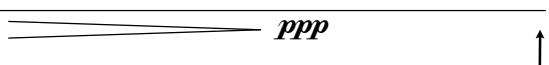
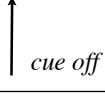
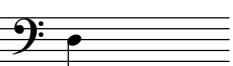
1:10

Bar.  hi - - - - - tei - su - - - ru 
Vc. 2 

1:20

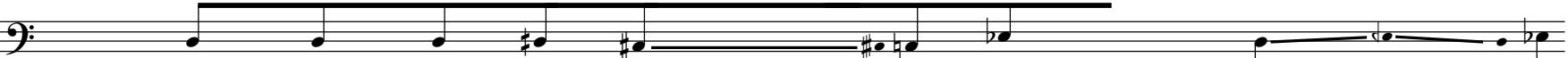
Bar.  ta - me - ni 
Vc. 2 

1:30

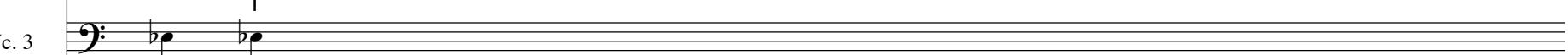
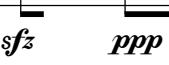
Bar. 
no - - - de - wa nai  
Vc. 1 
 
Vc. 2 
 
Vc. 3 


=

1:40

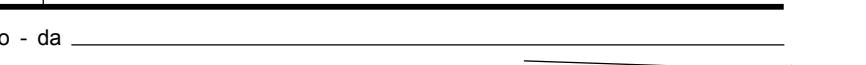
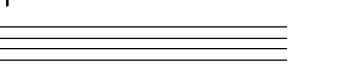
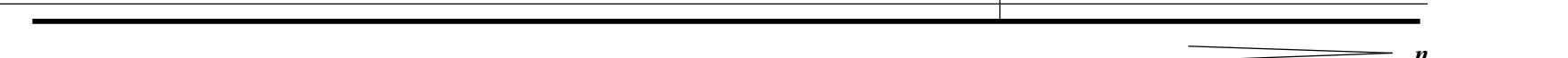
Bar. 
kou - tei - su - ru ta - - - me - ni 
Vc. 1 

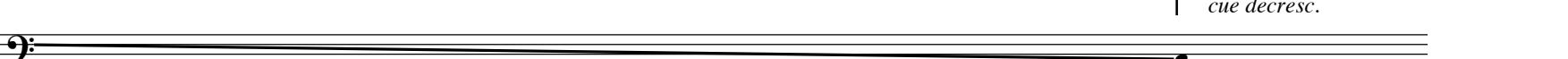
Vc. 2 

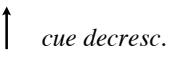
Vc. 3 
 

=

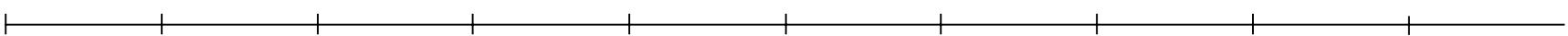
1:50

Bar. 
- - - re - te - ki - ta no - da 
Vc. 1 

Vc. 2 

Vc. 3 




2:00



2:10

Bar.

Bassoon (Bass clef) notes: mu - - - no ta - me - ni u - ma - - - re - - -

ppp

Vc. 1 (Bass clef) notes: (silence) ↓ (silence)

ppp



2:20

Bar.

Bassoon (Bass clef) notes: te - - - ki - - - ta no - - - de - wa - - - nai -

Vc. 1 (Bass clef) notes: > (silence) ↓ (silence)

Vc. 2 (Bass clef) **ppp**



2:30

Bar.

Bassoon (Bass clef) notes: (silence)

Vc. 1 (Bass clef) notes: (silence)

Vc. 2 (Bass clef) notes: (silence) << n

2:40

Bar. | **Bassoon**: **a - - - - ra - - - - - - - - - - - - - - - - ru ”**
n *ff* *ppp* *sfz p*

cue all

Vc. 1: **n ffff**

Vc. 2: **n ffff**

Vc. 3: **n ffff**

2:50

Bar.

mo - no - no _____ ta - - - - me - ni _____ u - ma - re - te - ki -

cue all

Vc. 1

mf

>

Vc. 2

mf

n

Vc. 3

ricochet

pp

ff

pp

mf

p

3:00

Bar.

Vocal parts: ta - no - da - u - ta - u - ta -

Instrumental parts: Vc. 1, Vc. 2, Vc. 3

Dynamics: **p**, **fff**, **ff**, **sfp**, **ff**, **p**, **sfp**, **ff**, **sfp**, **ff**

Performance instructions: cue all, cue all, >

3:10

Bar.

Vc. 1

Vc. 2

Vc. 3

cue off ↓

3:20

Bar.

Vc. 1

Vc. 2

Vc. 3

fff p pp <> pp
cue off

3:30

Bar.

Vc. 1

Vc. 2

Vc. 3

p p p

3:40

Bar.

Vc. 1

Vc. 2

Vc. 3



3:50

Perc.

*Timpani
at the center of the head*

Bar.

ta - - - - me - ni u - - - - ma - re - te - ki - ta no - de -

p



4:00

Perc.

Bar.

wa nai **n**

Vc. 1

Finger notes randomly. Loudly, no bow

Vc. 2

Finger notes randomly. Loudly, no bow

Vc. 3

Finger notes randomly. Loudly, no bow

4:10

Perc.

Vc. 1

Vc. 2

Vc. 3

Musical score for Percussion part 1. The score consists of two staves. The top staff shows a continuous horizontal line with vertical tick marks indicating rhythmic divisions. The bottom staff is a bass clef staff with five measures. Measure 1: Bass note, dynamic *mf*. Measure 2: Sixteenth-note pattern with dynamic *pppp*, with performance instructions "at the edge of the head" above the first four notes and "at the center of the head" above the last two. Measure 3: Bass note, dynamic *p*. Measure 4: Bass note, dynamic *ppp*. Measure 5: Bass note, dynamic *ppp*. The score concludes with a repeat sign and a bass clef, followed by a bar line and a measure of rests.

4:30

Perc.

Bar.

ki - ru ta - - - me ni u - - - ma re - - - - -

4:40

Perc.

Percussion part: A sustained note on the bass clef staff. An upward arrow is positioned above the staff, with the letter 'n' written below it.

Bassoon part: Notes on the bass clef staff corresponding to the lyrics 'te - - - ki - ta no - - - da so - - - - - u -'. A dynamic 'n' is placed under the 'da' note. The lyrics continue with 'cue cresc.'

Vc. 1

Violin 1 part: A sustained note on the bass clef staff. A dynamic 'n' is placed below the note.



Vc. 2

Violin 2 part: A sustained note on the bass clef staff. A dynamic 'f' is placed below the note.



Vc. 3

Violin 3 part: A sustained note on the bass clef staff. A dynamic 'n' is placed below the note.



4:50

Bar.

Bassoon part: Notes on the bass clef staff corresponding to the lyrics 'na - - - no - da wa - ta - shi - wa o - to - ko -'. Vertical lines connect the notes to the lyrics.

Vc. 1

Violin 1 part: A sustained note on the bass clef staff. A dynamic 'f' is placed below the note.

Vc. 2

Violin 2 part: Notes on the bass clef staff. A downward arrow is positioned above the staff.

Vc. 3

Violin 3 part: Notes on the bass clef staff. A downward arrow is positioned above the staff.



5:00

Bar.

Bassoon part: Notes on the bass clef staff corresponding to the lyrics 'de ot - to - - de chi - - - chi -'. Vertical lines connect the notes to the lyrics.

Vc. 1

Violin 1 part: A sustained note on the bass clef staff. An upward arrow is positioned above the staff, with the letter 'n' written below it.

Vc. 2

Violin 2 part: Notes on the bass clef staff. An upward arrow is positioned above the staff, with the letter 'n' written below it.

Vc. 3

Violin 3 part: A sustained note on the bass clef staff. An upward arrow is positioned above the staff, with the letter 'n' written below it.

5:10

Bar.

Bar. 5:10 consists of two staves. The top staff shows a vocal line with lyrics: "de", "o - - ma - ke - ni", "si - - jin - de - sae". The bottom staff shows three voices: Vc. 1, Vc. 2, and Vc. 3. Vc. 1 has a note with dynamic *ppp*. Vc. 2 has a note with dynamic *ppp*. Vc. 3 has a note with dynamic *ppp*. An arrow points from the vocal line to the strings, labeled "cue all".

Vc. 1 *ppp*

Vc. 2 *ppp*

Vc. 3 *ppp*

cue all

5.20

Perc.

Timpani

5.20 starts with a single note on the timpani. An arrow points from the timpani to the baritone line. The baritone part has lyrics: "a - ru - no - da - ka - ra". The strings (Vc. 1, Vc. 2, Vc. 3) play sustained notes. At the end of each string's note, there is a dynamic marking *n*.

Bar.

Vc. 1

Vc. 2

Vc. 3

5:30

Perc. 

Vc. 1  *sfp ppp*

(G)  *ppp*  *sfp*  *sfp*

Vc. 3  *sfp ppp*

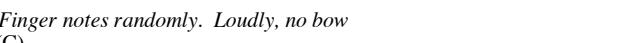
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5:40

Perc. 

Vc. 1  *ff*  *n* *Finger notes randomly. Loudly, no bow (C)* 

Vc. 2  *ff*  *n* *Finger notes randomly. Loudly, no bow (C)* 

Vc. 3  *ff*  *n* *Finger notes randomly. Loudly, no bow (C)* 

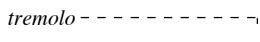
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5:50

Perc. 

Vc. 1  *sfz*  *sfz*  *sfz*

Vc. 2  *p*

Vc. 3  *tremolo*  *n < p > n*

6:00

Bass drum. On the rim.
With mallet handles.



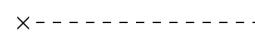
fff ppp

Tap rhythms with the wood of the bow
on the C string.

Vc. 1

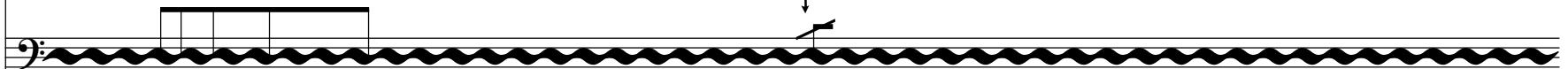


fff



Tap rhythms with the wood of the bow
on the C string.

Vc. 2



fff

Tap rhythms with the wood of the bow
on the C string.

continue pattern of intervals.

Vc. 3



fff

f



6:10

Perc.



continue pattern of intervals.

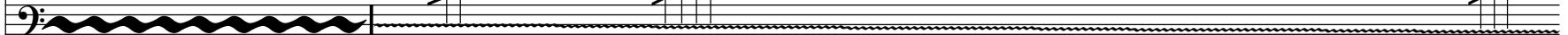
Vc. 1



f

continue pattern of intervals.

Vc. 2



f

Vc. 3

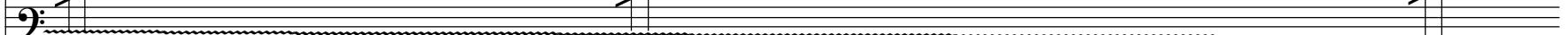


6:20

Perc.



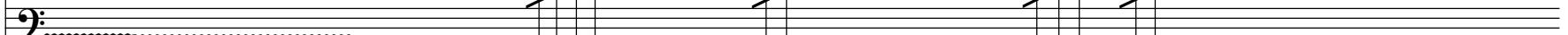
Vc. 1



Vc. 2



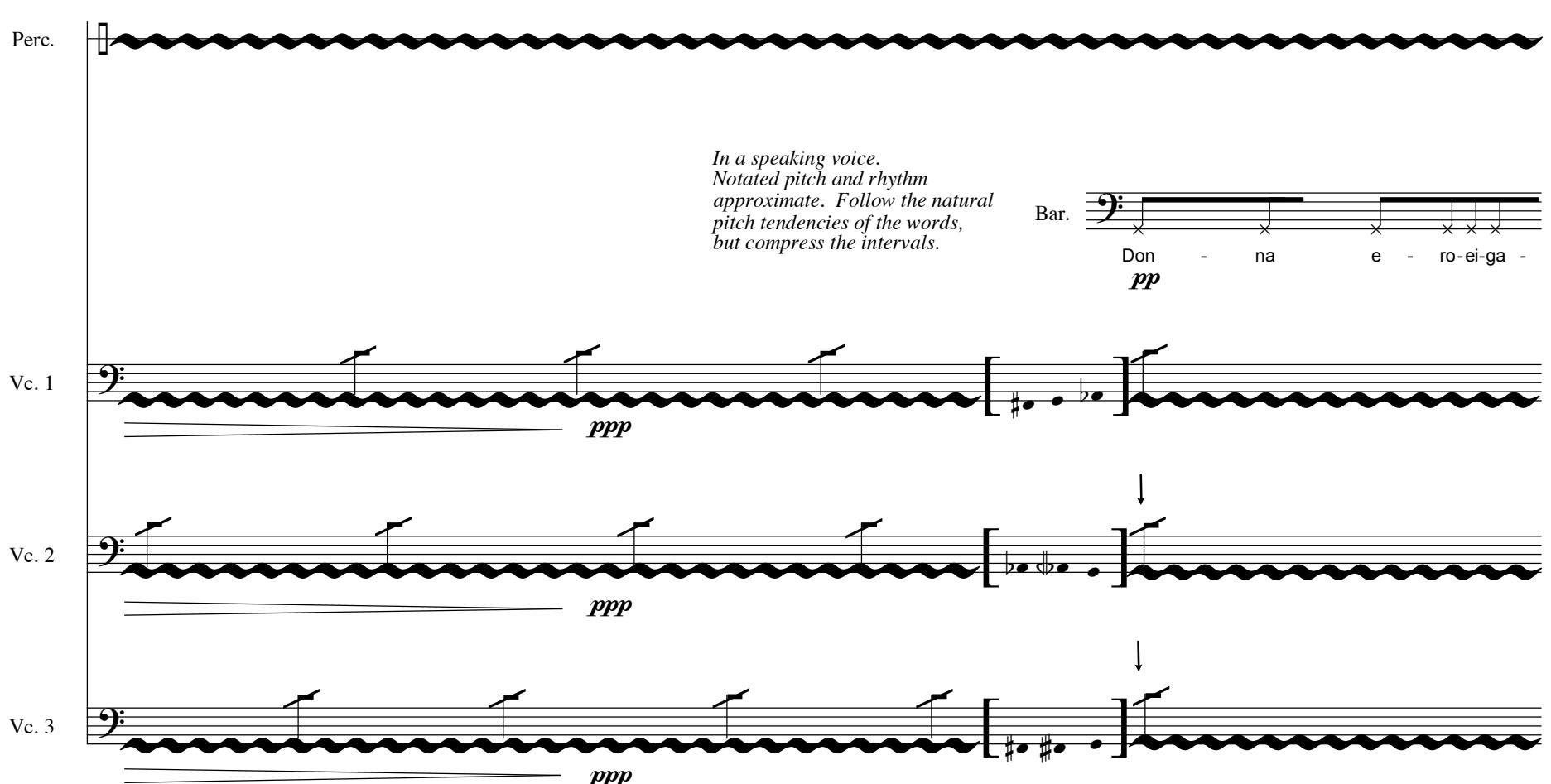
Vc. 3



6:30



6:40



6:50

Perc.

Bar. mo ai - shi a - u fu - fu ho - do wa - i set - su - ni - wa

Vc. 1

Vc. 2

Vc. 3

This section of the score shows a continuous wavy line on the percussion staff. The bassoon staff has notes marked with 'x' and lyrics: 'mo', 'ai - shi', 'a - u', 'fu - fu', 'ho - do', 'wa - i', 'set - su - ni - wa'. The three violin staves have wavy lines with small vertical strokes at specific intervals.

7:00

Perc.

Bar. na - ri - e - nai ai - ga nin gen - no mo - no na - ra - ba wa i set - su - mo

Vc. 1

Vc. 2

Vc. 3

ppp

fff

fff

fff

This section begins with a double bar line. The bassoon staff has lyrics: 'na - ri - e - nai', 'ai - ga', 'nin gen - no', 'mo - no', 'na - ra - ba', 'wa i', 'set - su - mo'. The dynamic 'ppp' is indicated above the bassoon staff. The violins play wavy lines with vertical strokes. The dynamics 'fff' are indicated above the first violin staff, followed by arrows pointing down to the second and third violin staves.

7:10

Perc.

Bar.
ma-ta nin - gen no - mo-no-da _____ Re - - - ren-su-ga, _____ mi - ra - ga,

Vc. 1
f

Vc. 2
f

Vc. 3
f

7:20

Perc.

Bar.
ro - dan - ga Pi - ka - so - ga, u - ta - ma - ro - ga man - yo no ka - jin ta - chi - ga
mf
stop fingering on last tap, let ring.

Vc. 1

Vc. 2
stop fingering on last tap, let ring.

Vc. 3
stop fingering on last tap, let ring.

7:30

Bar.

wa i set-su-wo o - so - re - ta ko - to - ga at - ta - rou - ka

ppp ff

Finger notes randomly. Loudly, no bow (tap with the wood of the bow)

Vc. 1

ppp < p < pp < f ppp < mf mp ff

Vc. 2

ppp < p sfz < f mp ff

Vc. 3

ppp < mp < f < mf < fff mp ff



7:40

Bar.

pizz.

ppp

Vc. 1

Vc. 2

Vc. 3

arco ppp < f



7:50

Bar.

ga - - - - - ga wa - i - - set - - su na - -

arco

Vc. 1

ppp < f < ppp < f

Vc. 2

arco ppp < f ppp < f

Vc. 3

ppp < f

8:00

Bar.  no - - - de - - - wa - - - hai 

Vc. 1    

Vc. 2 

Vc. 3 

 8:10

Bar.  wa - - - ta - - - shi - - ta - - - -

Vc. 1  

Vc. 2  

Vc. 3  

 8:20

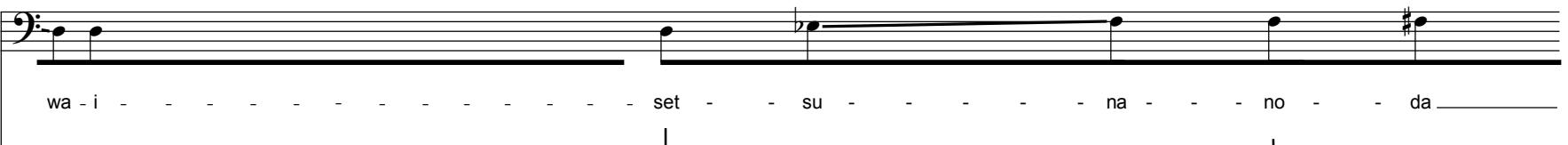
Bar.  chi - - - ga mo - - - to - - mo - - - to -

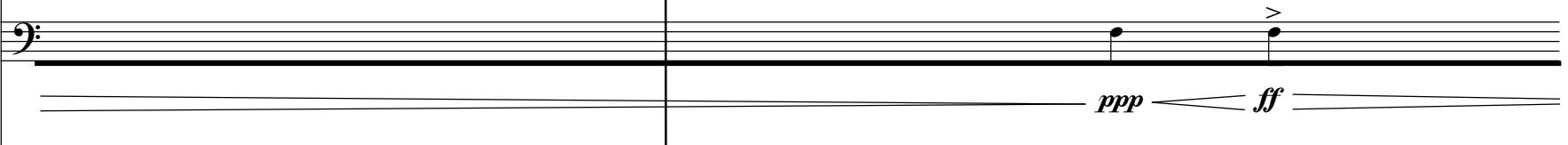
Vc. 1    

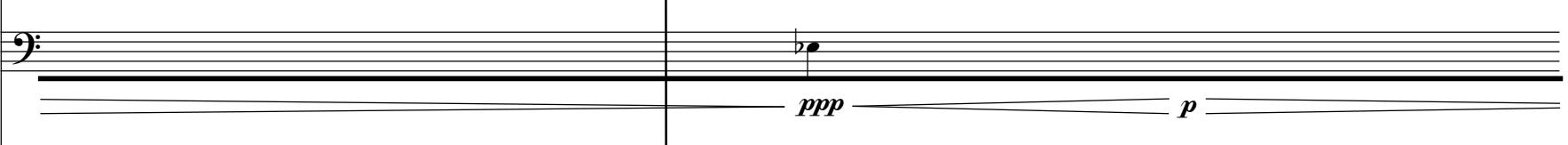
Vc. 2  

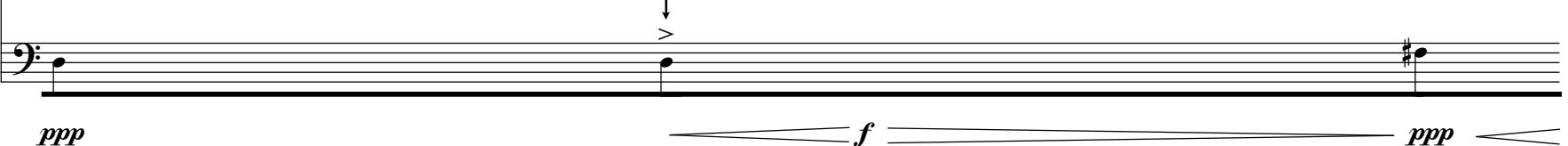
Vc. 3  

8:30

Bar. 

Vc. 1 

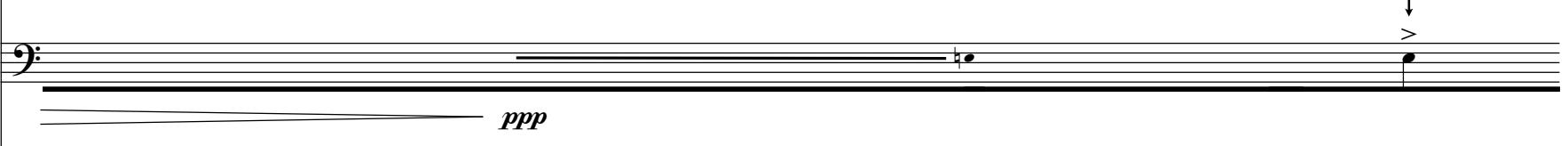
Vc. 2 

Vc. 3 

8:40

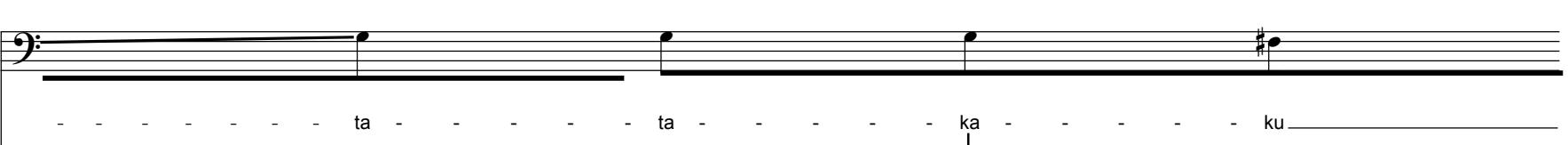
Bar. 

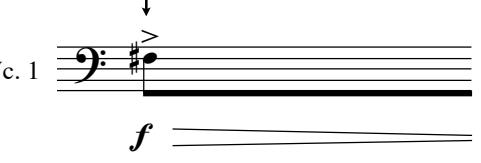
Vc. 1 

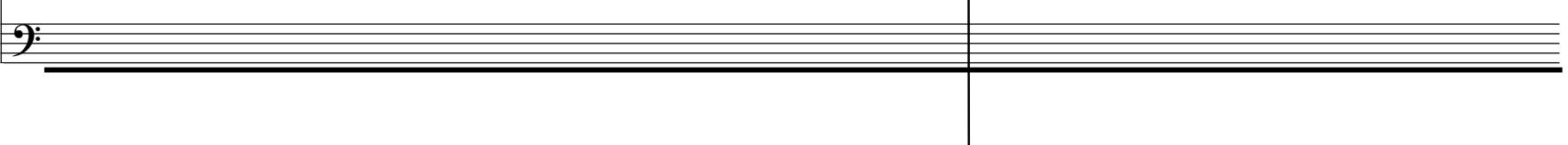
Vc. 2 

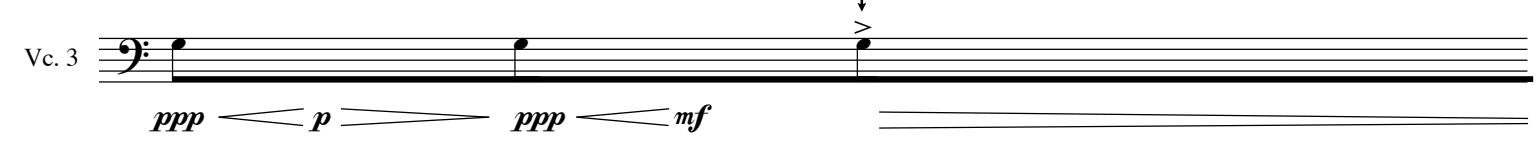
Vc. 3 

8:50

Bar. 

Vc. 1 

Vc. 2 

Vc. 3 

9:00

Bar.  ya - - - - sa - - shi - - - - ku - ta - - -

Vc. 1  ***ppp***  

Vc. 2  ***ppp*** 

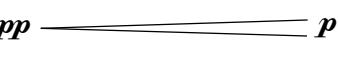
Vc. 3  ***ppp***  ***f***  ***p*** 

==

9:10

Bar.  ku - - - - ma - - - - shi - - - - ku - 

Vc. 1  ***ppp***  

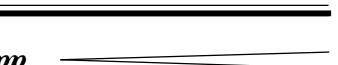
Vc. 2  ***n***  ***ppp***   

Vc. 3   ***ppp***  ***n***

==

9:20

Bar.  ***so*** - - - - ***f***

Vc. 1    ***n***  ***ppp*** 

Vc. 2  ***n***  ***ppp*** 

Vc. 3  ***ppp***

9:30

Bar.

shi - - - te kon - - - na -

Vc. 1

mp *ppp*

Vc. 2

f

Vc. 3

f

9:40

Bar.

- ni mi - - ni - - ku - - - ha - - zu - - ka - - shi -

Vc. 1

p *ppp* *mf* *ppp* *p*

Vc. 2

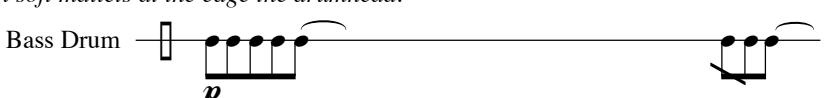
ppp *f* *ppp*

Vc. 3

ppp *f* *ppp* *f*

9:50

With soft mallets at the edge the drumhead.

Bass Drum 

In a speaking voice. Pitch and rhythm approximate.

Bar.

- - - ku wa - ta - shi - ta - chi - wa wa - i - set - su - da yo - go - to hi - go - to

Vc. 1

ppp *ppp*

Vc. 2

n

Vc. 3

ppp *n* *ppp*

In a lighter voice, weak.
cue cellos

(very lightly, at the tip)

10:00

Perc. (percussion) plays a sustained note followed by a sixteenth-note pattern.

Bar. (bassoon) plays notes corresponding to the lyrics: wa - i - set - su - da, na - ni - wa, na - ku - to - mo, wa - i -.

Vc. 1 (bassoon) plays notes corresponding to the lyrics: wa - i - set - su - da, na - ni - wa, na - ku - to - mo, wa - i -.

Vc. 2 (bassoon) plays notes corresponding to the lyrics: wa - i - set - su - da, na - ni - wa, na - ku - to - mo, wa - i -.

Vc. 3 (bassoon) plays notes corresponding to the lyrics: wa - i - set - su - da, na - ni - wa, na - ku - to - mo, wa - i -.

Downward arrows indicate pitch movement for each instrument.

≡

10:10

Perc. (percussion) plays a sustained note followed by a short note, with the instruction (dampen).

Bar. (bassoon) plays notes corresponding to the lyrics: - - set - su - da, followed by a dynamic **n**.

Vc. 1 (bassoon) plays notes corresponding to the lyrics: - - set - su - da, followed by a dynamic **n**.

Vc. 2 (bassoon) plays notes corresponding to the lyrics: - - set - su - da, followed by a dynamic **n**.

Vc. 3 (bassoon) plays notes corresponding to the lyrics: - - set - su - da, followed by a dynamic **n**.

Downward arrows indicate pitch movement for each instrument.

10:20

Musical score for three cellos (Vc. 1, Vc. 2, Vc. 3) at 10:20. The score consists of three staves. Vc. 1 and Vc. 2 play eighth-note patterns with grace notes and slurs. Vc. 3 plays sixteenth-note patterns with grace notes and slurs. All parts are marked **ppp**. The score is followed by two double bar lines.

Vc. 1 Vc. 2 Vc. 3

ppp ppp ppp

10:30

Musical score for three cellos (Vc. 1, Vc. 2, Vc. 3) at 10:30. The score consists of three staves. Vc. 1 and Vc. 2 play eighth-note patterns with grace notes and slurs. Vc. 3 plays sixteenth-note patterns with grace notes and slurs. The score is followed by two double bar lines.

Vc. 1 Vc. 2 Vc. 3

10:40

Musical score for Tam-Tam and Cello 3 at 10:40. The score consists of two staves. Tam-Tam plays eighth-note patterns with grace notes and slurs, marked **p**. Cello 3 plays sixteenth-note patterns with grace notes and slurs, marked **ppp**. The Tam-Tam part includes instructions: "tap edge with metal beater" above the staff and "continuously scrape edge with metal beater" below the staff. The Cello 3 part includes instructions: "continue wherever you are in your rhythmic pattern, bow normal noteheads, tap x's." The score is followed by two double bar lines.

Tam-Tam Cello 3

tap edge with metal beater
continuously scrape edge with metal beater
continue wherever you are in your
rhythmic pattern, bow normal
noteheads, tap x's.

p ppp

10:50

Perc.

Vc. 1

Vc. 2

Vc. 3

continue wherever you are in your rhythmic pattern, bow normal noteheads, tap x's.

p

continue wherever you are in your rhythmic pattern, bow normal noteheads, tap x's.

p

arco

p

==

11:00

Perc.

subito **ff**

strongly accent a note within the group being played

in a scratchy tone

Bar.

k - o - ro - su - no - na - ra na-mae - o shi

ff

cue all

arco

Vc. 1

p

arco

Vc. 2

p

arco

Vc. 3

subito **ff**

subito **ff**

subito **ff**

at the frog

11:10

Musical score for 11:10 featuring five staves:

- Perc.**: A continuous wavy line with vertical strokes above the notes at specific intervals.
- Bar.**: A bassoon part with lyrics:
- (t)e - k - a - ra ko - ro - sh i ta - kat - ta
k - o-ro - su - no - na - ra it - tai - ich - i - de k - o - ro - shi - ta - kat - ta
- Vc. 1**: A cello part with a wavy line and small dots.
- Vc. 2**: An empty staff with a dashed horizontal line.
- Vc. 3**: An empty staff with a dashed horizontal line.



11:20

Musical score for 11:20 featuring five staves:

- Perc.**: A continuous wavy line with vertical strokes above the notes at specific intervals.
- Bar.**: A bassoon part with lyrics:
k - o - ro - s - u - no-na-ra k - i - kan - ju - nan - ka - de - na - k - u
- Vc. 1**: A cello part with a wavy line and small dots. A note in the first measure has a sharp sign above it.
- Vc. 2**: An empty staff with a dashed horizontal line.
- Vc. 3**: An empty staff with a dashed horizontal line.

begin to leave more space between rhythmic groupings.

begin to leave more space between rhythmic groupings.

begin to leave more space between rhythmic groupings.

12:00

Vc. 1

Vc. 2

Vc. 3

ff

ff

ff

12:10

Bar.

Vc. 1

Vc. 2

Vc. 3

sfz ff

sfz ff

pp f n ff

s - - - u - - de - de

12:20

Bar.

Vc. 1

Vc. 2

Vc. 3

norm. (not scratchy)

f

k - o - ro - shi - ta - k - at - ta

k - o - ro - s - a - re - ru mo - no - yo - ri - mo

sfz ff

pp f

sfz ff

12:30

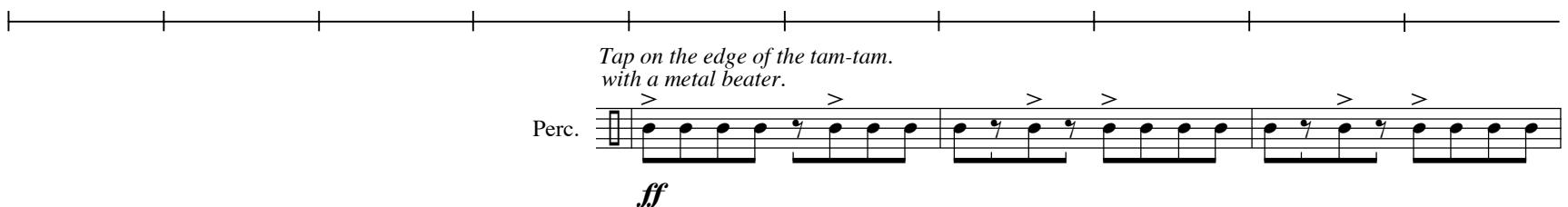
Bar. 

Vc. 1
ko - ro - su mo - no - no hou - ga na - z - e - kon - na - ni f - u - kou - na - no -

Vc. 2
n ff sfz ff sfz ff sfz ff

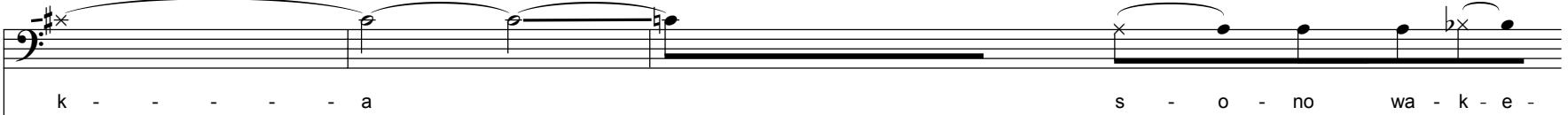
Vc. 3
sfz ff sfz ff sfz ff

12:40

Perc. 

*Tap on the edge of the tam-tam.
with a metal beater.*

ff

Bar. 

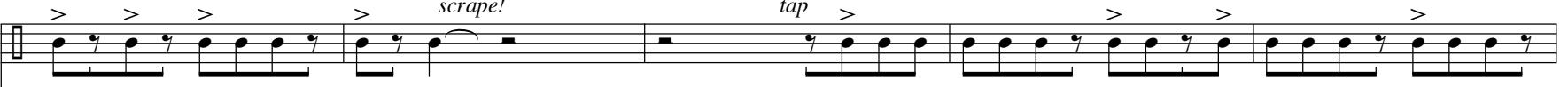
k - - - - - a s - o - no wa - k - e -

Vc. 1
pp < ff n

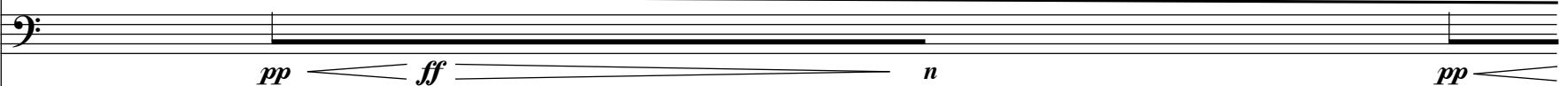
Vc. 2
pp < ff n sfz ff pp < ff n

Vc. 3
pp < ff n

12:50

Perc.  *scrape!* *sfz* *tap* *mf*

Bar. 
 - o yuk - k - - u - - ri - to sa - - - sa - ya - ki - na - ga - ra k - o - ro -

Vc. 1 
pp *ff* *n* *pp*

Vc. 2 
pp *ff* *n* *pp* *ff*

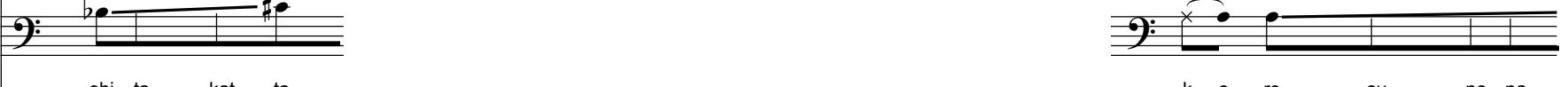
Vc. 3 

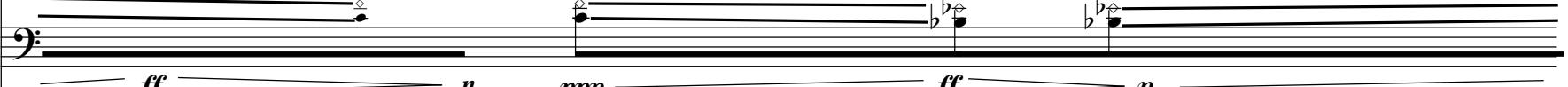
≡

13:00

with a very soft mallet, near the center.

Perc. 
scrape *f* *small cymbal* *large cymbal* *Tam-tam* *ffff* *ppp*

Bar. 
 shi - ta - kat - ta *in a weaker voice* *p*

Vc. 1 
ff *n* *ppp* *ff* *p*

Vc. 2 
n *sfz* *ppp* *ff* *p*

(A)

Vc. 3 
sfz ppp *mf* *n* *ppp* *ff* *p* *f*

13:10

Perc.

Bar.

Vc. 1

Vc. 2

Vc. 3

- ra a - a s - e - me - te na - - - ki - na - ga - ra - k - o - ro - sh - i -

pp

f **p**

sfp **p**

p **f**

13:20

Perc.

Bar.

Vc. 1

Vc. 2

Vc. 3

let ring

ta - kat - ta

n

n

p **n**