

# Three Poems

for Baritone, Three Cellos  
and Percussion

for Hideaki Onishi

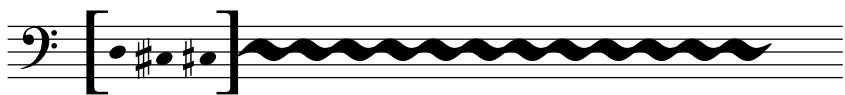
Joshua Parmenter

(ASCAP)  
May, 2002

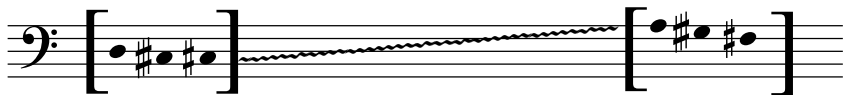
## Notes for the performer



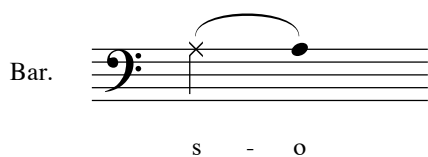
A durational notation is used for the non-measured sections of the piece. Tick marks above the system mark out seconds. Beams show durations. Large noteheads attached to beams with stems indicate attacked notes. Small noteheads not attached to beams indicate arrival points which are not attacked. Durations 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 cant 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 (Picasso)-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  
nae-o shitte kara koroshitakatta  
korosunonara  
ittaiichi-de koroshitakatta  
korosunonara  
kikanju-nankadenaku  
sude-de koroshitakatta  
korosareru mono-yorimo korosu mono-no hou-ga  
naze konna-ni fukounanoka  
sono wake-o yukkuri-to sasayaki-nagara  
koroshitakatta

korosunonara aa semete  
nakinagara koroshitakatta



# Three Poems

by Shuntaro Tanikawa

Joshua Parmenter

0:10

Percussion

Baritone

Cello 1

Cello 2

Cello 3

Musical score for Percussion, Baritone, Cello 1, Cello 2, and Cello 3. The Percussion part has a single note at the beginning. The Baritone part is empty. Cello 1 has a whole note chord. Cello 2 and Cello 3 have long notes starting at 0:10, marked *ppp* and ending with a fermata marked *n*. A hairpin indicates a crescendo from *ppp* to *n*. A fermata above Cello 3 is labeled "approx. 10 secs."

0:20

Bar.

Ho - - - me - - - ta - tae - - - ru - - - ta - - - me - ni u -

*p*

Vc. 2

*ppp* *p*

0:30

Bar.

ma - re - te - ki - ta no - da

*n*

Vc. 1

*f p* *ppp* *n*

Vc. 2

*ppp* *f* *ppp* *n*

0:40

Bar.

no - - - no - - - shi -

*ppp* *f* *p*

0:50

Bar. ru - ta - me - ni u - ma - re - te - ki - - - ta

Vc. 1 *f* *p*

Vc. 2 *p*

1:00

Bar. no - - - de - wa nai

Vc. 1 *f* *pp* *mf* *p* *n*

Vc. 2 *n*

1:10

Bar. hi - - - - - tei - su - - - ru

Vc. 2 *p*

1:20

Bar. ta - me - ni u - ma - re - te - ki - - - - - ta

Vc. 2

1:30

Bar. *no - - - de - wa nai* *ppp* *cue off*

Vc. 1 *ppp* *n* *fff* *cue cellos*

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

Vc. 3 *n* *fff*

1:40

Bar. *kou - tei - su - ru ta - - - - me - ni* *ppp* *u - - - - - ma-*

Vc. 1 *ppp*

Vc. 2 *ppp*

Vc. 3 *sfz* *ppp*

1:50

Bar. *- - - re - te - ki - ta* *no - da* *n*

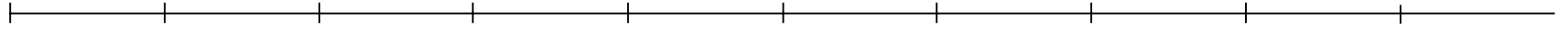
Vc. 1 *n*

Vc. 2 *cue decresc.* *n*

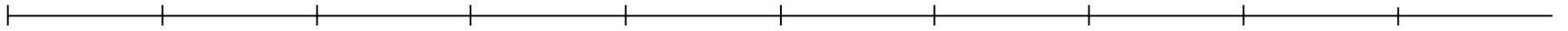
Vc. 3 *n*



2:00



2:10

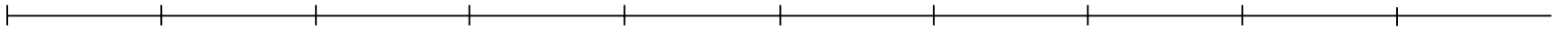


Bar. *ppp*

Vc. 1 *ppp*



2:20



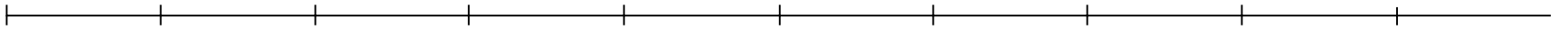
Bar. *ppp*

Vc. 1

Vc. 2 *ppp*



2:30



Bar.

Vc. 1

Vc. 2 *n*



3:10

Bar. *me - - ni u - - ma - re - - te - ki - - ta no - da*

Vc. 1 *n ff n*

Vc. 2 *n ff n*

Vc. 3 *n*

*cue off ↓*

3:20

Bar. *sek - kyou - - su - - ru ta - -*

*fff p pp pp*

*cue off*

Vc. 1 *ppp fff*

Vc. 2 *ppp fff*

Vc. 3 *ppp fff*

3:30

Bar. *- - me - - - - ni u - - ma - re - te - ki -*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

3:40

Bar. *ta no - de - wa - nai shi - - - - - nu*

Vc. 1 *n*

Vc. 2 *n*

Vc. 3 *n*

3:50

Perc. *Timpani at the center of the head*

Bar. *ta - - - - - me - ni u - - - ma - re - te - ki - ta no - de -*

*ppp*

*p*

4:00

Perc.

Bar. *wa nai*

Vc. 1 *Finger notes randomly. Loudly, no bow* *tremolo* *ppp*

Vc. 2 *Finger notes randomly. Loudly, no bow* *tremolo* *ppp*

Vc. 3 *Finger notes randomly. Loudly, no bow* *tremolo* *ppp*

4:10

Perc. *sfz* *ppp* *p* *ppp* *ppp*

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

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

Vc. 3 *n* *ff* *n*

(C) (D) (C)



4:20

Perc. *mf* *pppp* *p* *ppp* *ppp*

at the edge of the head at the center of the head

Bar. *i*



4:30

Perc.

Bar. *ki - ru* *ta - - - me - ni* *u - - - ma - re - - -*

4:40

Perc.

Bar.

te - - - ki - ta no - - - da so - - - - u -

*n* *f*  
*cue cresc.*

Vc. 1

*n*

Vc. 2

*f*

Vc. 3

*n*

4:50

Bar.

- - - na - - - no - da wa - ta - shi - wa o - to - ko -

Vc. 1

*f*

Vc. 2

*f*

Vc. 3

*f*

5:00

Bar.

- de ot - to - - - de chi - - - chi -

Vc. 1

*n*

Vc. 2

*n*

Vc. 3

*n*

5:10

Bar.

- - - de o - - - ma - ke - ni si - - - jin - de - sae

*cue all*

Vc. 1

*ppp*

Vc. 2

*ppp*

Vc. 3

*ppp*



5:20

Perc.

*Timpani*

*ppp*

Bar.

a - ru - - no - da - ka - - - - ra

Vc. 1

*n*

Vc. 2

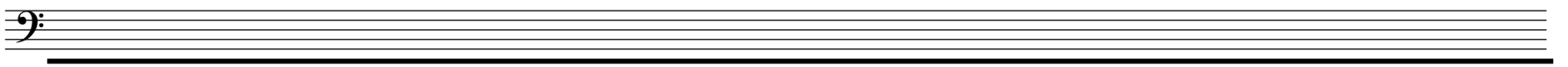
*n*

Vc. 3

*n*

5:30

Perc.



Vc. 1

*sfz ppp*

(G)

Vc. 2

*ppp*

*sfz*

*sfz*

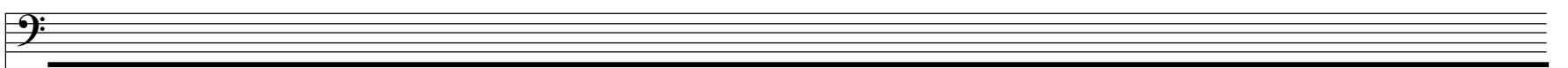
Vc. 3

*sfz ppp*



5:40

Perc.



Vc. 1

*ff*

*n*

Finger notes randomly. Loudly, no bow  
(C)



cue cellos

Vc. 2

*ff*

*n*

Finger notes randomly. Loudly, no bow  
(C)

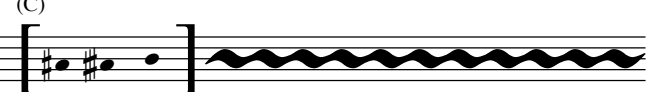


Vc. 3

*ff*

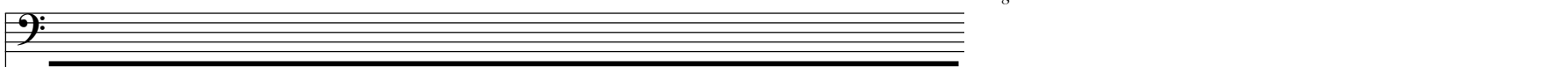
*n*

Finger notes randomly. Loudly, no bow  
(C)



5:50

Perc.



let ring

Vc. 1

*sfz*

*sfz*

*sfz*

Vc. 2

*p*

tremolo

Vc. 3

*n*

*p*

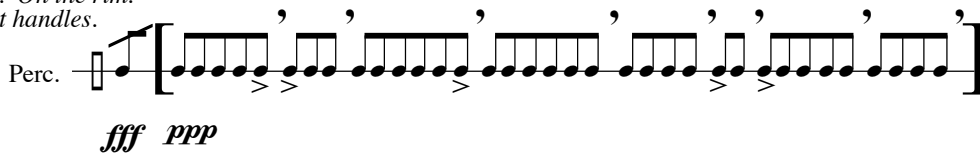
*n*






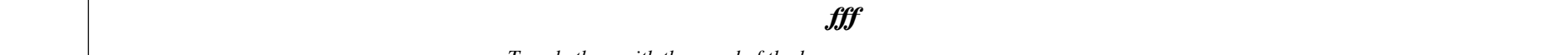
6:00

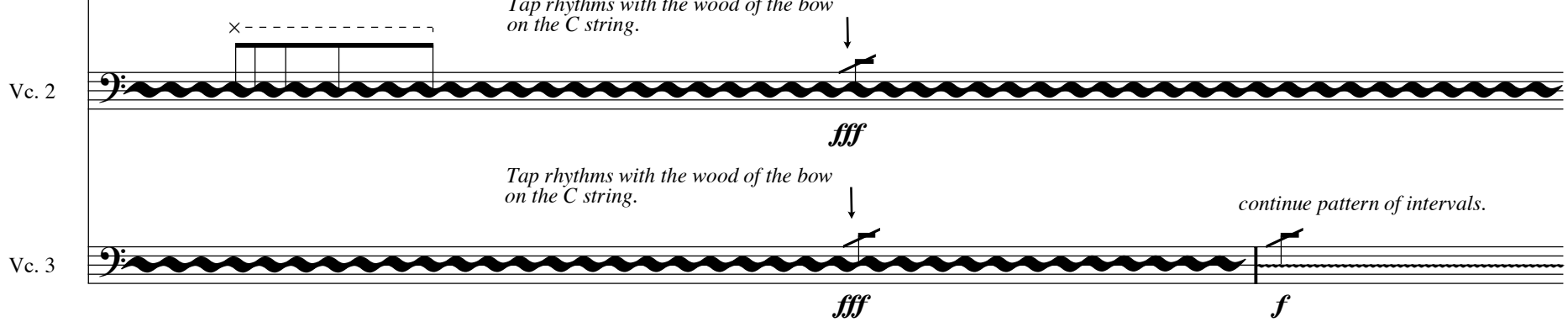
Bass drum. On the rim.  
With mallet handles.

Perc. 

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


Vc. 1 

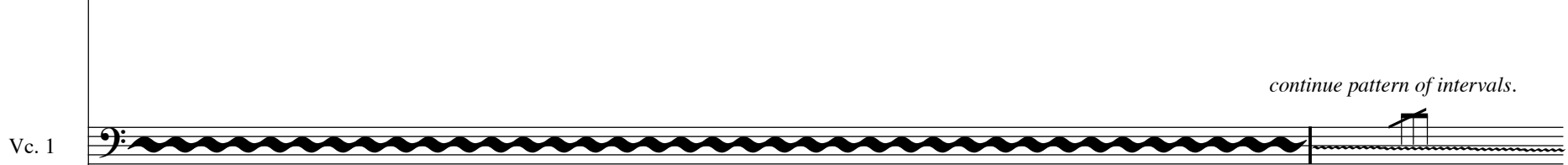
Vc. 2 

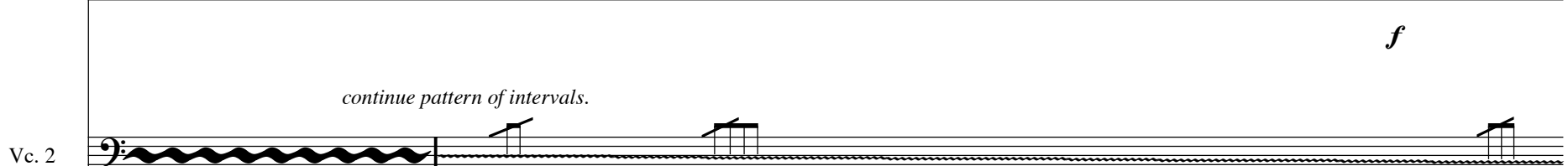
Vc. 3 

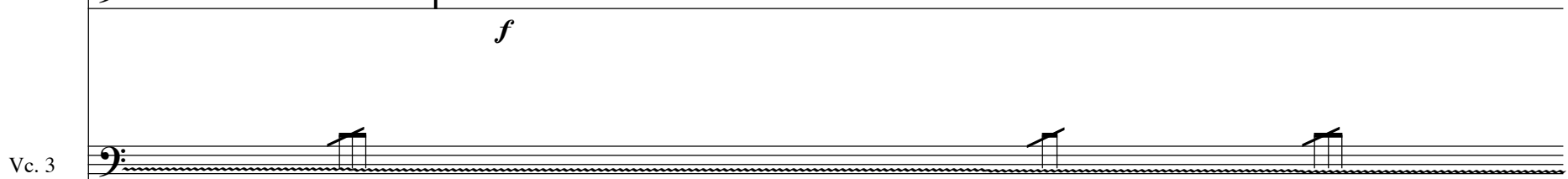


6:10

Perc. 


Vc. 1 

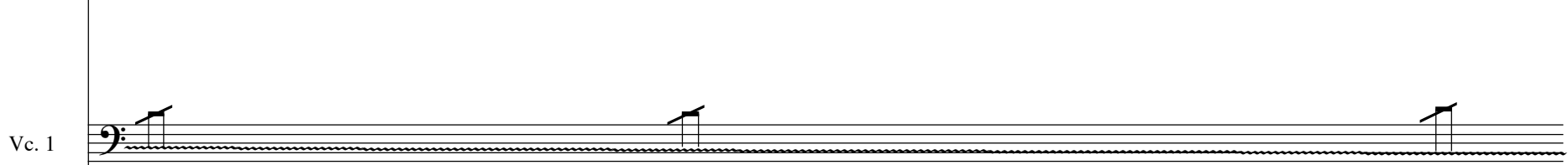
Vc. 2 


Vc. 3 

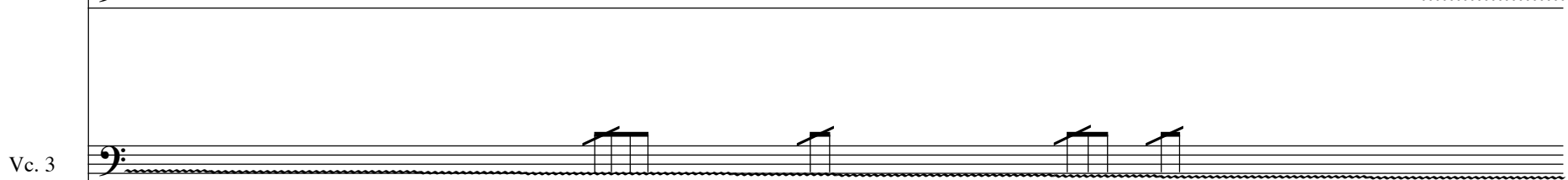


6:20

Perc. 

Vc. 1 

Vc. 2 

Vc. 3 

6:30

Perc.

Vc. 1

Vc. 2

Vc. 3



6:40

Perc.

*In a speaking voice.  
Notated pitch and rhythm  
approximate. Follow the natural  
pitch tendencies of the words,  
but compress the intervals.*

Bar. *pp*  
Don - na e - ro-ei-ga -

Vc. 1 *ppp*

Vc. 2 *ppp*

Vc. 3 *ppp*

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

7:00

Perc.

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

Vc. 1

Vc. 2

Vc. 3

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   
*mf*  
stop fingering on last tap, let ring.

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

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

7:30

Bar. *ppp*  $\longrightarrow$  *ff*

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

Vc. 1 *ppp* < *p* < *pp* < *f* *ppp* < *mf* *mp*  $\longrightarrow$  *ff*

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

Vc. 2 *ppp* < *p* *sfz* < *f* *mp*  $\longrightarrow$  *ff*

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

Vc. 3 *ppp* < *mp* < *f* < *mf* < *fff* *mp*  $\longrightarrow$  *ff*



7:40

Bar. *f*

Vc. 1 *ppp*

Vc. 2

Vc. 3 *ppp*  $\longrightarrow$  *f*



7:50

Bar. *ppp*  $\longrightarrow$  *f*  $\longrightarrow$  *ppp*  $\longrightarrow$  *f*

Vc. 1 *arco* *ppp* < *f* > *ppp* < *f*

Vc. 2 *arco* *ppp* < *f* > *ppp* < *f*

Vc. 3 *ppp* < *f*

8:00

Bar. *no - - - - de - - - - wa - - - - nai* *n*

Vc. 1 *ppp* *f* *ppp* *p*

Vc. 2 *ppp* *p*

Vc. 3 *ppp* *p*

8:10

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

Vc. 1 *ppp* *p*

Vc. 2 *ppp* *f*

Vc. 3 *ppp* *f*

8:20

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

Vc. 1 *ppp* *f* *ppp* *p*

Vc. 2 *ppp* *f*

Vc. 3 *ppp* *f*

8:30

Bar. *wa - i - - - - - set - - - - - su - - - - - na - - - - - no - - - - - da*

Vc. 1 *ppp* *ff*

Vc. 2 *ppp* *p*

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

8:40

Bar. *a - - - -*

Vc. 1 *n*

Vc. 2 *ppp* *f*

Vc. 3 *p* *n*

8:50

Bar. *ta - - - - ta - - - - ka - - - - ku*

Vc. 1 *f*

Vc. 2

Vc. 3 *ppp* *p* *ppp* *mf*

9:00

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

Vc. 1 *ppp*  $\triangleleft$  *f*

Vc. 2 *ppp*  $\triangleleft$  *f*

Vc. 3 *ppp*  $\triangleleft$  *f*  $\triangleleft$  *p*  $\triangleleft$  *mf*

9:10

Bar. *ku - - - - - ma - - - - - shi - - - - - ku - - - - -* *n*

Vc. 1 *ppp*  $\triangleleft$  *f*  $\triangleleft$  *ppp*  $\triangleleft$  *p*

Vc. 2 *n* *ppp*  $\triangleleft$  *p*  $\triangleleft$  *ppp*  $\triangleleft$  *p*

Vc. 3 *ppp*  $\triangleleft$  *n*

9:20

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

Vc. 1 *ppp*  $\triangleleft$  *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 - - - 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 *p*

*In a speaking voice. Pitch and rhythm approximate.*

Bar. *ku - - - wa - ta - shi - ta - chi - wa wa - i - set - su - da* *ppp*

*In a lighter voice, weak.*

*cue cellos*

Bar. *yo - go - to - hi - go - to -* *p*

Vc. 1 *ppp* *ppp* *(very lightly, at the tip)*

Vc. 2 *n* *ppp*

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

10:00

Perc.

Bar.

Vc. 1

Vc. 2

Vc. 3

wa - i - set - su - da na - - - - ni - wa na - - - - ku - to - mo wa - i -



10:10

Perc.

Bar.

Vc. 1

Vc. 2

Vc. 3

(dampen)

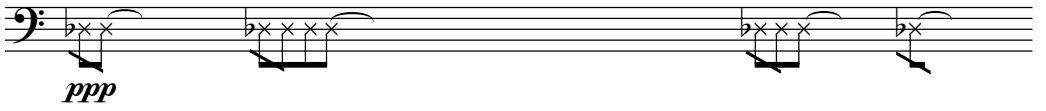
- - set - su - da

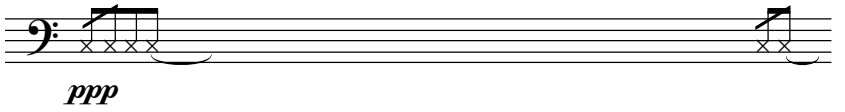
*n*


*n*

*n*

10:20

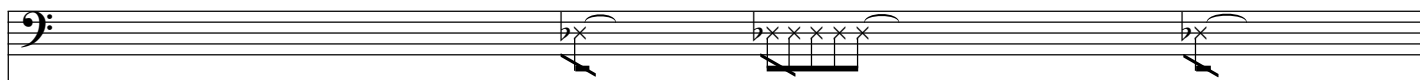
Vc. 1 

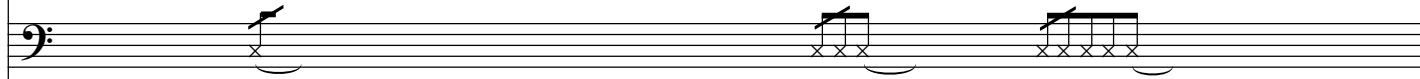
Vc. 2 

Vc. 3 



10:30

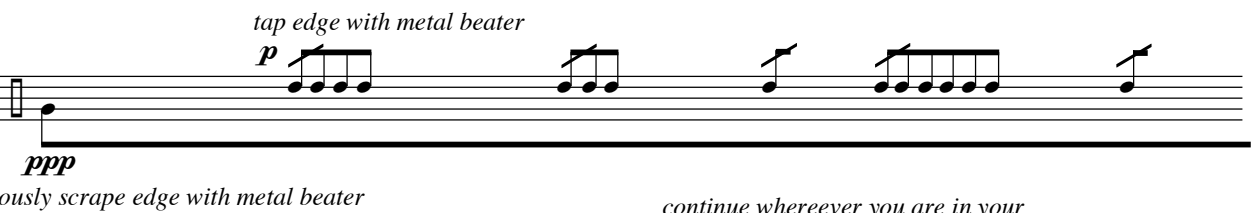
Vc. 1 

Vc. 2 

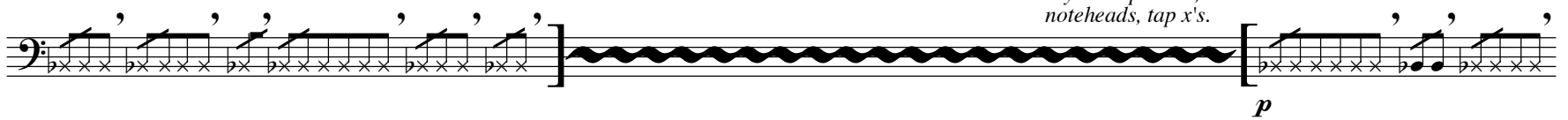
Vc. 3 



10:40

Tam-Tam 

*tap edge with metal beater*  
*p*  
*ppp*

Vc. 3 

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

10:50

Perc.

Vc. 1

*p*

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

Vc. 2

*p*

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

Vc. 3

*p*

arco



11:00

Perc.

subito **ff**

strongly accent a note within the group being played >

Bar.

↑  
in a scratchy tone

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

**ff**

cue all

▲ at the frog - - - - -

Vc. 1

arco

*p*

subito **ff**

↓  
at the frog - - - - -

Vc. 2

arco

*p*

subito **ff**

↓  
at the frog - - - - -

Vc. 3

subito **ff**

11:10

Perc. 

Bar.   
 - (t)te - 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 

Vc. 2 

Vc. 3 



11:20

Perc. 

Bar.   
 k - o - ro - s - u - no-na-ra k - i - kan - ju - nan - ka - de - na - k - u

Vc. 1   
*begin to leave more space between rhythmic groupings.*

Vc. 2   
*begin to leave more space between rhythmic groupings.*

Vc. 3   
*begin to leave more space between rhythmic groupings.*

11:30

*n*

Perc. *let ring*

**• = 120 In strict tempo**

Vc. 1 *norm.* ***ff***

Vc. 2 *norm.* ***ff***

Vc. 3 *norm.* ***ff***

*cue off*



11:40

Vc. 1

Vc. 2

Vc. 3



11:50

Freely

Bar. *ff* *mf* *pp*

ko - ro - su - no - na - ra ko - ro - su - no - na - ra ko - ro - su - no - na - ra

12:00

♩ = 120 In strict tempo

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff*

12:10

Bar. *(d.)*  
s - - u - de - de

Vc. 1 *sfz ff*

Vc. 2 *sfz ff*

Vc. 3 *pp* *f* *n* *ff*

12:20

*norm. (not scratchy)*

Bar. *(d.)*  
k - o - ro - shi - ta - k - at - ta k - o - ro - s - a - - re - ru mo - no - yo - ri - mo

Vc. 1 *sfz ff*

Vc. 2 *pp* *f*

Vc. 3 *sfz ff* *sfz ff*

12:30

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

Vc. 1 *pp < f n ff sfz ff sfz ff sfz*

Vc. 2 *n 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 - mf*

Vc. 1 *pp < ff n*

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

Vc. 3 *pp < ff n*



12:50

Perc. *scrape!* *tap*

Bar. *sfz* *mf*

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

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

Vc. 3

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

13:00

Perc. *scrape* *f* *ppp*

Bar. *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*

shi - ta - kat - ta \_\_\_\_\_ k - o - ro - su - no - na -

*with a very soft mallet, near the center.*

small cymbal  
large cymbal  
Tam-tam

13:10

Perc.

Bar.

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

Vc. 1

*f* *p*

Vc. 2

*sfz* *p* (A)

Vc. 3

*p* *f*

13:20

Perc.

let ring

Bar.

ta - kat - ta

Vc. 1

*n*

Vc. 2

*n*

Vc. 3

*p* *n*