

FOUR POEMS FROM THE JAPANESE

for women's voices, five harps, celesta, Glockenspiel & Tam-tam  
2 players

I

The memories of long love  
Gather like drifting snow,  
Poignant as the mandarin ducks,  
Who float side by side in sleep.

II

A blind child  
Guided by his mother,  
Admires the cherry blossoms.

III

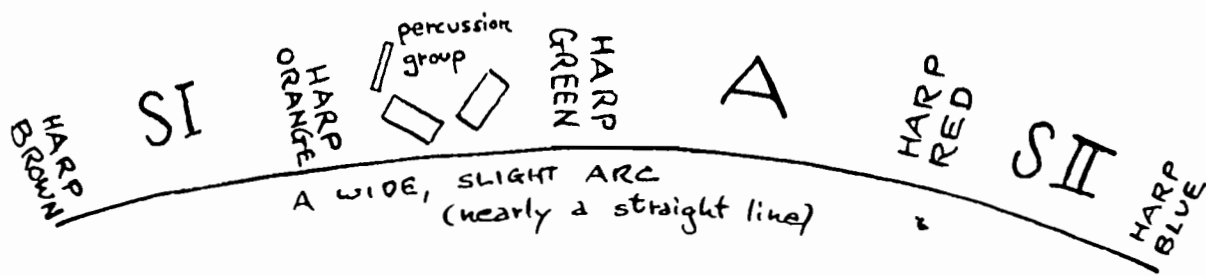
You do not come, and I wait  
On Matsuo beach,  
In the calm of the evening.  
And like the blazing  
Water, I too am burning.

IV

No one spoke,  
The host, the guest,  
The white chrysanthemums.

from 100 Poems from the Japanese,  
translated by Kenneth Rexroth.  
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Disposition:



⊙  
conductor

⊙ = muffle  
muffle only where indicated

♩. ♪! = muffle immediately after plucking, regardless of note values

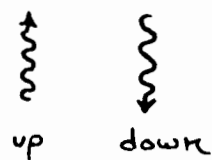
LV = let vibrate

⤴ = with metal shank of tuning key

arpeggiate only where indicated

⤵ = with wooden handle of tuning key

specifically:



Sticks: metal soft

= near sound board

= with nail near sound board

see Salzedo for other symbols

celesta written 1 octave below sound

Glockenspiel " 2 octaves " "

= bounce flat of hand off harp strings in area indicated

= muffle on 4

all muffles are total unless otherwise indicated

harmonics sound 8va sopra

whispered passages should be as audible as possible: if tongue is kept near roof of mouth, a very audible whisper can be produced with little expenditure of breath

♩ = 50 ca.

I

1

f<sup>poss.</sup> 8va

HARP BLUE  
A B# C#  
D E F G#

hands horizontal; fingers separated; use all fingers; play on pads

HARP RED  
A B# C#  
D<sup>b</sup> E# F G

as harp blue in the two lowest octaves

LV prepare as harp orange

normale mf

HARP GREEN  
A<sup>b</sup> B C#  
D E# F G

as harp blue in the two lowest octaves

LV prepare as harp orange

normale

HARP ORANGE  
A B C D  
E# F G#

Insert wood of tuning key between F strings at position indicated by large dot.

consider width of staves as length of string

pluck at dots; move key in direction and rhythm indicated (sound goes down as arrow goes up)

E<sup>4</sup> F<sup>b</sup> normale

f am

LV

LV

HARP BROWN  
A B C#  
D<sup>b</sup> E# F# G

as harp blue in the two lowest octaves

f<sup>poss.</sup>

VOICE

SI  
SII  
A

mf = up

The The

The

The

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N.B. It is important that harps orange, green, and red start each at a different spot on the F string, as indicated.

**HARP BLUE**  
whisper: "memories" "memories" normale *mf* F#

**HARP RED**  
F# with flat of hand up and down slowly at window whisper "memories" D7 normale *mf* LV *mf* LV

**HARP GREEN**  
A7 F# with flat of hand up and down slowly at random: whisper: "memories" *mf* LV *mf* LV

**HARP ORANGE**  
F# whisper: "memories" *mf* normale LV C# *mf* LV

**HARP BROWN**  
LV whisper "memories" normale *mf* LV D7 G#

**percussion**  
whisper "memories" "memories"

**SI**  
whisper "memories" sing dolce *p* of long love *poco* 3 *p* Ga—ther like drifting snow

**SI**  
niente enter imperceptibly The memories memo-ries dolce *p* long love

**A**  
*pp* memories whisper memories dolce *p* of love snow

**HARP BLUE**

**HARP RED**

**HARP GREEN**

**HARP ORANGE**

**HARP BROWN**

**percussion**

**SI**

**SI**

**A**

*mp* *(f)*

*Poignant*

*Who float*

*Who float*

*dolce mp*

*Poig - nant as the mandarin ducks Who float side by side in sleep*

*at sound bed... more away...*

*mp* *LV*

*5*

*5-5-5*

*gently*

*ppp*

*(5)* *LV*

*C7 B7*

*LV*

*LV*

*LV*

*whisper: "side by side"*

*normale*

*LV*

*3*

*mf* *LV* *(5)* *LV*

*ppp* *gently*

*8va*

*bisbigliando rapid*

*ppp*

*ppp* *gently*

*5-5-5*

*whisper*

*S S*

*"side by side"*

*S S S*

*(5)*

slow → fast → slow niente

pp

one stroke, bottom to top of strings

HARP BLUE

HARP RED

mp LV C# p LV pp

slow → fast → slow niente

one stroke, bottom to top of strings

HARP GREEN

slow → fast → slow niente

one stroke, bottom to top of strings

HARP ORANGE

LV

pp

slow → fast → slow niente

one stroke, bottom to top of strings

HARP BROWN

pp

slow → fast → slow niente

one stroke, bottom to top of strings

pendendo si . . .

SI in sleep

SI in sleep

A

a brief pause

ca. 1'15"

always moving, murmuring  $\text{♩} = 60$   
 $\text{♩} = 120$   
mezzo mov. (bisb. rapid)

II

**HARP BLUE**  
A B C  
D# E F G#

**HARP RED**  
A<sup>b</sup> B C#  
D E<sup>b</sup> F# G

**HARP GREEN**  
A B C  
D<sup>b</sup> E F G#

**HARP ORANGE**  
A B C<sup>b</sup>  
E# F# G

**HARP BROWN**  
A<sup>b</sup> B<sup>b</sup> C<sup>b</sup>  
D E<sup>b</sup> F

**Glock.**

**SI**

**SI**

**A**

15va, 8va, LV, bisbigliando, normale mf, sempre p, bisb., hard rubber mallet, dolce p, child, Gui-, blind, ded, his, by

arrows between parts = legato

\* ...bisbigliando occurs in several parts simultaneously, speed of bisb. should



15va

HARP BLUE

5

normale mf

C# G#

sub.

mf

15va

HARP RED

normale mf

sub.

normale mf

HARP GREEN

D#

sub.

normale mf

HARP ORANGE

mf Bb mf C# mf LV mf mf (normale) LV

HARP BROWN

mf C# mf mf mf

8va

lightly, tenderly always

SI

mother the blos-soms. perdendosi...

SI

dolce

perdendosi...

A

dolce

cher-ry blos-soms.

Ad-mires



Musical score for five harps and three strings. The harps are labeled HARP BLUE, HARP RED, HARP GREEN, HARP ORANGE, and HARP BROWN. The strings are labeled SI, SII, and A. The score is divided into two measures by a vertical bar line. The first measure contains musical notation for the harps, including notes, rests, and dynamic markings like 'p' and 'p#'. The second measure is mostly empty, with the text 'a brief pause' written in the SII string line. The string lines (SI, SII, A) have rests in the first measure and are empty in the second.

40"

a brief pause

mf *pp*

**HARP BLUE**  
A<sup>b</sup> B C#  
D E F G

**HARP RED**  
A<sup>b</sup> B C  
D E<sup>b</sup> F G<sup>b</sup>

**HARP GREEN**  
A B C#  
D E F G#

**HARP ORANGE**  
A B C  
D# E F G#

**HARP BROWN**  
A# B C  
D<sup>b</sup> E F G<sup>b</sup>

**S I**  
**S II**  
**A**

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*3* *3* *3* *3* *3* *3* *3* *3*

*C7* *G7* *LV* *LV* *LV* *LV* *LV* *LV*

You do not come, and I wait  
and

Handwritten musical score for a multi-harp ensemble and vocalists. The score is divided into several systems, each with a label on the left:

- HARP BLUE:** Features a melodic line starting with a 5-measure rest, followed by notes in a 4/4 time signature. Includes dynamics like *mf* and *LV*.
- HARP RED:** Accompanying part with notes and rests. Includes dynamics like *LV sempre*, *LV A7 Bb*, and *quasi rall.*. Chords *E7 D#* are indicated.
- HARP GREEN:** Features a melodic line with a 5-measure rest and notes. Includes dynamics like *mf* and *LV*.
- HARP ORANGE:** Features a melodic line with a 5-measure rest and notes. Includes dynamics like *mf* and *LV*.
- HARP BROWN:** Features a melodic line with a 5-measure rest and notes. Includes dynamics like *f*, *LV*, and *Bb*. Chords *A7* and *Bb* are indicated.
- percussion:** Features a rhythmic pattern starting with a 5-measure rest, followed by notes. Includes dynamics like *lg. tam-tam*, *ppp*, and *sempre ppp*.
- SI (Soprano I):** Vocal line with lyrics: "on Mat-su - o beach, In the calm of the eve - ning."
- SI (Soprano II):** Vocal line with lyrics: "on Mat-su - o beach In the calm of the eve - ning."
- A (Alto):** Vocal line with lyrics: "I wait In the calm of the eve - ning."

The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings. There are also specific performance instructions like "pedal slide:" and "8va bass:".

HARP BLUE

HARP RED

HARP GREEN

HARP ORANGE

HARP BROWN

8va

flat of hand mf

mp

LV

B7

B7 D7

mf

subito mp as gliss. begins

change imperceptibly sung to spoken to whisper

slow gliss. cont. gliss. am burning

blazing wa-ter

I too

And like the blaz-ing wa-ter

I too

And like the blaz-ing wa-ter

I too

↑  
whisper should be intense, ominous, breathy, and

follow the inflection indicated

attacca in relief

3:2 quasi rall.

long

HARP BLUE

Musical staff for HARP BLUE. It begins with a treble clef and a key signature of one flat. The notation includes a 3:2 ratio, a 'quasi rall.' marking, and dynamic markings of *fff* and *mp*. There are two 'LV' markings. The staff is divided into measures by vertical bar lines.

HARP RED

Musical staff for HARP RED. It begins with a treble clef and a key signature of one flat. The notation includes a triplet of eighth notes and a dynamic marking of *ff*. There is an 'LV' marking. The staff is divided into measures by vertical bar lines.

HARP GREEN

Musical staff for HARP GREEN. It begins with a treble clef and a key signature of one flat. The notation includes a dynamic marking of *fff* and an 'LV' marking. The staff is divided into measures by vertical bar lines.

HARP ORANGE

Musical staff for HARP ORANGE. It begins with a treble clef and a key signature of one flat. The notation includes a triplet of eighth notes, a dynamic marking of *ff*, and an 'LV' marking. The staff is divided into measures by vertical bar lines.

HARP BROWN

Musical staff for HARP BROWN. It begins with a treble clef and a key signature of one flat. The notation includes a triplet of eighth notes, a dynamic marking of *ff*, and an 'LV' marking. The staff is divided into measures by vertical bar lines.

SI

Musical staff for SI. It begins with a treble clef and a key signature of one flat. The staff is mostly empty, with a few notes in the final measure. The staff is divided into measures by vertical bar lines.

SI

Musical staff for SI. It begins with a treble clef and a key signature of one flat. The staff is mostly empty, with a few notes in the final measure. The staff is divided into measures by vertical bar lines.

A

Musical staff for A. It begins with a treble clef and a key signature of one flat. The staff is mostly empty, with a few notes in the final measure. The staff is divided into measures by vertical bar lines.

a long pause

ca. 1'15"

**HARP BLUE**  
A#BC  
DbEFGb

**HARP RED**  
ABbC#  
DEbF#G

**HARP GREEN**  
AbBC  
DEbFbG

**HARP ORANGE**  
ABbCb  
DE#F#G

**HARP BROWN**  
AbB#c#  
DE#F#G

**Glock.**  
hard rubber

**Celesta**

**SI**  
No

**SII**  
one

**A**  
niente

78

3

mf

mp

mf

f

mf

f

pp

mf

pp

lightly

non cresc.

lightly

lightly, sweetly

pp spoke

51

HARP BLUE

HARP RED

HARP GREEN

HARP ORANGE

HARP BROWN

Celesta

SI

SI

A

brittle *ff*

*mf*

*mf*

*mf*

*mp*

*mf*

*mf*

*mf*

*mp*

*mp*

*light* *mp*

8va

Insert wood of tuning key between D and Eb 2 inches from sound board; pluck strings at notes, slide TK down to SB on "x"; let wooden handle touch SB.

SB

SB

6

3

7.8

3

3:2

LV

LV

LV

The host

The host



lightly

HARP BLUE

HARP RED

HARP GREEN

HARP ORANGE

HARP BROWN

SI

SII

A

espress. *p* the guest, *p* dolce the white chry-san-the-mums. release on 1

espress. *p* the guest, *p* senza vibrato non espress. - monotone as a chant

espress. *p* the guest, the white chry - san - the - mums.

13

HARP BLUE

HARP RED

HARP GREEN

HARP ORANGE

HARP BROWN

Glock.

Celesta

SI

SI

A

mf

F<sup>b</sup>

lightly mp

F<sup>#</sup>

mp

mf

lightly, lightly

ppp

mp

release on 4

ca. 1'15"

Total duration  
ca. 4'25"  
excluding pauses