

Manidhara Graham Patterson

# Complete Haiku

Book 8

Haiku is a type of short form poetry originally from Japan. Traditional Japanese haiku consist of three phrases, containing a *kireji*, or 'cutting word'; seventeen *on* - 'sound-syllables' - in a 5,7,5 pattern; and a '*kigo*' or seasonal reference. A haiku will usually express a moment of insight into the world of nature. Because of the juxtaposition and ambiguity of images, they often possess an inherent sense of drama, and these musical settings could be viewed as opera in miniature!

These settings of Bashō's haiku employ various technical devices to mirror the Japanese form - for instance, alternating time signatures of 5/4, 7/4, 5/4, or using only 17 notes. In Japanese haiku there are also devices of literary references where their poem is linked with another, more famous, person, or else refers to a poem written by someone else. In these settings, there are several references to other musical compositions, some obvious, some less so. Where the barrings make performance difficult, the conductor can choose to beat a simpler pattern if appropriate.

As these pieces are so short, they can be conceived of - and listened to - as being like soap bubbles, lasting just a few seconds, but in those moments, reflecting a whole world within themselves; or like a stained glass window, coming to life when the sun shines through it for a few seconds.

Regarding the tempo and mood markings, I have taken some liberties with convention and translated descriptive rather than emotional words into Italian. They can be conceived of as indications of the nature of the haiku.

Matsuo Bashō (1644 - 94) was the most famous poet of the Edo period in Japan. He was recognised during his lifetime as a master of haiku and renga poetry. He spent much of his time walking and recorded his travels in several essays and notebooks. At the time of his death he had many disciples.

#### A note about the translations:

The translations are by the composer and any errors or inaccuracies are entirely due to me. As I am not a Japanese speaker, I have relied heavily on Jane Reichhold's wonderfully comprehensive book, *Basho, the Complete Haiku*, which has been indispensable for the translations and for the notes at the end of the volume, as well as on translations online. I am grateful to Dharmasvara Richard Bolley, composer and fellow Dharma-farer, and to Hilary Finch, poet and music critic, for their support and encouragement; to Toby Wheeler, whose generous IT support has been invaluable, and to Jim Kacian, founder and president of the Haiku Foundation in the USA, whose interest in the project has been very welcome.

I suspect some of the haiku here may not actually be by Basho as they do not seem to appear in *The Complete Haiku*, though they are attributed to Basho on the internet. It is my wish that these settings should be in the public domain, to enable singers and choirs to access them easily and without charge.

The settings were composed, pretty much one a day, starting in September 2019, and are compiled in the order they were composed. The levels of difficulty vary from very simple to very complex, enabling performers to choose settings appropriate for the singers that are available. Some could be performed by solo voices, in the manner of madrigals.

The first five were performed by Caritas Chamber Choir (director, Benedict Preece) in Canterbury, UK, on October 12, 2019.

The number in square brackets after each verse refers to the number of the haiku in *Basho, the Complete Haiku* by Jane Reichhold. Those without a number in italics do not appear in the book. There is an alphabetical and a numerical index at the end of the final book.

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# Polish The Moon

*"polish the evening moon  
so one can view it  
shining behind the clouds just like a god" [81]*

**Andantino claro** ♩ = 100

1

*p*

Soprano  
Po-lish, po-lish, po - lish, po-lish the eve - ning moon, po - lish, po-lish,

Alto  
*p*  
Po - lish, po - lish the eve-ning moon, the eve-ning moon, po - lish,

Tenor  
8

Bass

6

S.  
po - lish, po - lish the eve-ning moon, so one can view it

A.  
po - lish the eve-ning moon, eve - ning moon, so one can view it

11

S.  
shin - ing be - hind the clouds, be-hind the clouds just like a

A.  
shin - ing be - hind the clouds, shi - ning be - hind the clouds just like a god, just

Mirror canon and canon cancrizans

16

S. god, po - lish, po - lish the eve-ning moon, the eve-ning moon,

A. like a god, po - lish, po-lish, po-lish, po-lish, po - lish the eve-ning

T. *p* Po - lish, po - lish, po - lish, po - lish

B. *p* Po - lish,



21

S. po - lish, po - lish the eve-ning moon, eve - ning moon, so one can

A. moon, po - lish, po - lish, po-lish, po-lish, the eve - ning moon,

T. the eve-ning moon, po - lish, po - lish, po - lish, po-lish the eve-ning

B. po - lish the eve - ning moon, the eve-ning moon, po - lish, po - lish the

26

S. view — it — shi - ning be - hind the clouds, shin - ing be -

A. so one can — view it shin - ing be - hind the clouds,

T. moon, — so one can — view it shin - ing be -

B. eve - ning moon, eve - ning moon, so one can view — it —

30

S. -hind the clouds just like a god, — just like a god. —

A. be - hind the clouds — just like a

T. -hind the clouds, be - hind the clouds —

B. shin - ing — be - hind the clouds, shin - ing be -

33

S. —

A. god. —

T. just like a god. —

B. -hind the clouds just like a god, just like a god. —

# Polish The Moon

(version with viols)

The viol parts may be played a string quartet

*"polish the evening moon  
so one can view it  
shining behind the clouds just like a god" [81]*

**Andantino claro** ♩ = 100

1

S.  
A.  
T.  
B.

**Andantino claro** ♩ = 100

Table canon

Tr. Viol (or violin) *p*  
Tr. Viol (or violin) *p*  
T. Viol (or viola)  
B. Viol (or cello)



9

Tr. Viol (or violin)  
Tr. Viol (or violin)

16

S. *p* Po-lish, po-lish, po-lish, po-lish the eve - ning moon, po - lish, po-lish,

A. *p* Po - lish, po - lish the eve-ning moon, the eve-ning moon, po - lish,

Tr. Viol (or violin) *pp*

Tr. Viol (or violin)

22

S. po - lish, po-lish the eve-ning moon, so one can view it shi - ning be -

A. po - lish the eve-ning moon, eve - ning moon, so one can view it shi - ning be -

Tr. Viol (or violin) *pp*

Tr. Viol (or violin)

28

S. -hind the clouds, be-hind the clouds just like a god,

A. -hind the clouds, shi - ning be - hind the clouds just like a god, just like a god, po-

Tr. Viol (or violin)

Tr. Viol (or violin)

Mirror canon and canon cancrizans

33

S. po - lish, po - lish the eve-ning moon, the eve-ning moon, po - lish,

A. - lish, po- lish, po- lish, po- lish, po - lish, po - lish the eve-ning moon, po -

T. Po- lish, po - lish, po - lish, po - lish the eve-ning

B. Po - lish, po - lish the

Tr. Viol (or violin)

T. Viol (or viola)

*pp*



38

S. po - lish the eve-ning moon, eve - ning moon, so one can\_

A. - lish, po - lish, po - lish, po - lish, the eve - ning moon,

T. moon, po - lish, po - lish, po - lish, po - lish the eve-ning

B. eve - ning moon, the eve-ning moon, po - lish, po - lish the

T. Viol (or viola)

B. Viol (or cello)

*pp*

42

S. view\_\_\_ it\_\_\_ shi - ning\_\_\_ be - hind the clouds, shi - ning be -

A. so one can\_\_\_ view it shi - ning be - hind the clouds,

T. moon,\_\_\_ so one can\_\_\_ view it shi-ning be -

B. eve - ning moon, eve - ning moon, so one can view\_\_\_ it\_\_\_

T. Viol (or viola)

B. Viol (or cello)



46

S. -hind the clouds just like a god,\_\_\_ just like a god.\_\_\_\_\_

A. be - hind the clouds\_\_\_ just like a god.\_\_\_\_\_

T. -hind the clouds, be - hind the clouds\_\_\_ just like a

B. shi - ning\_\_\_ be - hind the clouds, shi - ning be - hind the clouds just

Tr. Viol (or violin)

T. Viol (or viola)

B. Viol (or cello)

50

S.

A.

T.  
god.

B.  
like a god, just like a god.

Tr. Viol (or violin)  
*p*

Tr. Viol (or violin)

T. Viol (or viola)  
*p*

B. Viol (or cello)  
*p*



55

Tr. Viol (or violin)

Tr. Viol (or violin)

T. Viol (or viola)

B. Viol (or cello)

58

Tr. Viol (or violin)

Tr. Viol (or violin)

T. Viol (or viola)

B. Viol (or cello)

\* if played by a violin, the F should be replaced by Ab



62

Tr. Viol (or violin)

Tr. Viol (or violin)

T. Viol (or viola)

B. Viol (or cello)



66

Tr. Viol (or violin)

Tr. Viol (or violin)

T. Viol (or viola)

B. Viol (or cello)

# Hell Is Like This

"it seems to poor old me  
that hell is just like this  
late autumn" [121]

*Moderato sgradevole* ♩ = 72

*f* Poor old me, poor old me, *mf* poor old me,

*mp* Ah

*f* It seems to poor old me that hell is just like this, that hell's just like this, *p* late

*f* It seems to poor old me that hell is just like this, that hell's just like this, *p* late



*mf* late au- tumn, late au- tumn, late au- tumn,

*(mp)* ah ah ah ah oo

au - tumn, late au - tumn, late au - tumn, late au - tumn.

au - tumn, late au - tumn, late au - tumn, late au - tumn.

# Would He Mourn?

(merci beaucoup, gabriel)

"would he mourn  
the poet as he watches the parsley  
changing colour when cooked?" [124]

*1* **Allegretto mesto e patetico** ♩ = 74 *mf*

S. *mf*  
Would\_ he mourn\_ the po-et as he watch - es the

A. *p* *< >* *< >* *sim.*  
mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_

T. *p*  
Mm\_ Ah\_

B. *p* *< >* *< >* *sim.*  
Mm\_ mm\_ mm\_ mm\_ mm\_ mm\_



*5*

S. *p*  
pars-ley chang-ing col - our when cooked? ah\_

A. mm\_ mm\_ #mm\_ mm\_ mm\_ mm\_

T. *mf*  
Would\_ he mourn\_ the

B. mm\_ mm\_ mm\_ mm\_ mm\_ mm\_

8

S. *sim.*

A. *mm* *mm* *mm* *mm* *mm* *mm* *mm* *mm*

T. *p*

B. *mf*

po-et as he watch - es the pars-ley chang-ing col - our when cooked, ah

*mm* *mm* *mm* *mm* *mm* *mm* *mm* *mm* Would he mourn the

12

S. *mm* *mm* *mm* *mm* *mm* *mm*

A. *mp*

T.

B.

po - et as he watch - es the pars-ley chang-ing col - our when cooked,

*mm* *mm* *mm* *mm* *mm* *mm* *mm* *mm* chang-

15 *rall.* *molto rall.*

S.

A. - ing when cooked, col - our when cooked.

T. *mm*

B. *p* *mp*

ah chang - ing col - our when cooked.

# A Grass Pillow

Altos and basses to sing  
an 'ng' hum on the dotted  
crotchets

"rice cakes dreaming dreams  
lie on a bed of fern leaves  
a grass pillow" [126]

**1** **Andante dei sogni** ♩ = 56 stagger breathing

**S.** *p* Rice \_\_\_\_\_ cakes \_\_\_\_\_ dream -

**A.** *p* Dream - i - ng, *p* dream - i - ng, *p sim.* dream - i - ng, dream - i -

**A.** *p* Dream - i - ng, *p* dream - i - ng, *p sim.* dream - i - ng, dream - i - ng,

**T.** *p* stagger breathing Rice \_\_\_\_\_ cakes \_\_\_\_\_

**B.** *p* Dream-i - ng, *p* dream-i - ng, *p sim.* dream-i - ng, dream-i - ng,



**5**

**S.** - - ing \_\_\_\_\_ dreams, \_\_\_\_\_ lie \_\_\_\_\_ on \_\_\_\_\_

**A.** -ng, dream - i - ng, dream - i - ng, dream - i - ng, dream - i -

**A.** dream - i - ng, dream - i - ng, dream - i - ng, dream - i - ng,

**T.** dream - - ing \_\_\_\_\_ dreams, \_\_\_\_\_ lie \_\_\_\_\_

**B.** dream-i - ng, dream-i - ng, dream-i - ng, dream-i - ng,

9

S. a bed of fern

A. -ng, dream - i - ng, dream - i - ng, dream - i - ng, dream - i -

A. dream - i - ng, dream - i - ng, dream - i - ng, dream - i - ng,

T. on a bed of

B. dream-i - ng, dream-i - ng, dream-i - ng, dream-i - ng,



13

S. leaves, a grass pil -

A. -ng, dream - i - ng, dream - i - ng, dream - i - ng, dream - i -

A. dream - i - ng, dream - i - ng, dream - i - ng, dream - i - ng,

T. fern leaves, a grass

B. dream-i - ng, dream-i - ng, dream-i - ng, dream-i - ng,

17

S. - - low, grass

A. -ng, dream - i - ng, dream - i - ng, dream - ing,

A. dream - i - ng, dream - i - ng, dream - i - ng,

T. pil - - - low,

B. dream-i - ng, dream-i - ng, dream-i - ng,



20

S. pil - - - low.

A. dream - i - ng, dream - ing, dream - ing,

A. dream - i - ng, dream - i - ng, dream - i - ng

T. grass pil - - - low.

B. dream-i - ng

# Winter

"rocks are exposed  
and the water is dried up  
deepest winter" [105]

**Molto lento e molto freddo** ♩ = 80

1

Choir

*mf*

Rocks are ex - posed,

Choir

*mf*

Rocks ex - posed, and the wa - ter is dried

Choir

*mf*

Rocks ex - posed, and the wa - ter is dried

4

Choir

*senza dim.*

the wa - ter is dried up, deep - est win - ter

Choir

the wa - ter dry - ing up, deep - est win - ter

Choir

up wa - ter, deep - est win - ter

Choir

up wa - ter, deep - est win - ter

# Princess Mouse

"rice-cake flowers  
as decoration placed in the hair of  
the Princess Mouse" [125]

*Allegretto grazioso* ♩ = 120

*mf*

S. Rice-cake flow'rs as de - co - ra - tion placed

*mf* *p*

A. Flow'rs, — cake flow'rs de - co - ra - tion, -tion,

*mf* *p*

T. Flow'rs, — cake flow'rs de - co - ra - tion, -tion,

*mf* *p*

B. Rice-cake, rice\_ cake\_ flow-ers, rice as -ra-, de-co - ra-



7

S. — in the hair of Prin - cess Mouse, Rice\_ flow - er\_ as de - co -

*p*

A. in the of Prin-cess Mouse, the Prin-cess rice flow'rs de - co -

*p*

T. in the of Prin-cess Mouse, the Prin-cess rice flow'rs de - co -

*sub p*

B. placed hair Mouse, the Prin-cess Mouse, as

13

S. -ra - tion placed in the hair of the Prin - cess,

A. -ra - tion, -tion, in the of the Prin- the hair

T. -ra - tion, -tion, in the of the Prin- the hair

B. -ra-, de - co - -ra- placed hair -cess, of



18

S. placed in the hair of the Prin - cess.

A. the Prin - cess, *p* in of Prin- cess.

T. the Prin - cess, *p* in of Prin- cess.

B. the Prin - cess Mouse, *p* hair Mouse.

# Not Long To Pine For The Cuckoo

"not long  
to pine for the cuckoo  
around one thousand years"

**Andante paziente** ♩ = 90

*mf*

1

S. Cuck-oo, cuck-oo, cuck-oo, cuck-oo,

(echo) *p*

S. Cuck-oo, cuck-oo, cuck-oo, cuck-oo,

A. -sand

T. *pp* thou - sand

B. *pp* One thou - sand



5

*mf*

S. cuck-oo, cuck-oo, not long, long, long, long,

*p*

S. cuck-oo, cuck-oo, not long, long, long,

A. *mp* years, -sand

T. *mp* years, *pp* one thou - sand

B. *mp* years, *pp* one thou - sand

10

S. *mf* not long to pine for the cuck - oo, for the cuck - oo,

S. *p* not long to pine for the cuck - oo, for the

A. *mp* years, *pp* a -

T. *mp* years, *pp*

B. *mp* years, *pp*



14

S. *mf* cuck - oo, *mf* to pine for the, pine,

S. *p* cuck - oo, *p* cuck - oo, to pine for the,

A. *pp* -round one thou - sand years, a -

T. *pp* a thou - sand years,

B. *pp* a thou - sand years,

18

*mf*

S. pine\_ for the, pine\_ for the, pine\_ for\_ the\_ cuck-oo, for\_ the\_

*p*

S. pine, pine\_ for the, pine\_ for the, pine\_ for\_ the\_ cuck-oo,

*pp*

A. -round one thou - sand years, one thou - sand years,

*pp*

T. one thou - sand years, one thou - sand years,

*pp*

B. one thou - sand years, one thou - sand years,



23

*p*

S. cuck-oo, one thou - sand, not long, long, long, long,

*mf*

*p*

S. for\_ the\_ cuck-oo, one thou - sand, not\_ long, long, long,

*p*

A. one thou - sand years.

*pp*

T. one thou - sand years.

*pp*

B. years, one thou - sand

28

*mp* *p* *pp*

S. *mp* *p* *pp*

not long\_ long\_ long\_ long\_ long\_ long\_ long\_ long, long\_

*p* *pp* *ppp*

S. *p* *pp* *ppp*

not long\_ long\_ long\_ long\_ long\_ long\_ long\_ long, long\_

A.

T.

*pp*  
years.

B.

# In Summer Rain

"in early summer rain  
be thankful for  
the moon's face" [9]

Allegretto giocoso ♩ = 60

1

S. *mf* In ear - ly

T. *mf* In ear - ly sum - mer rain be thank - ful for the moon's\_ face

B.



5

S. *p* Rai-ai-ai-ai-ai - nn rai-ai-ai-ai-ai - nn rain moon.\_\_\_\_

A. sum - mer rain be thank - ful for the moon's\_ face

T. *p* rai-ai-ai-ai-ai - nn rai-ai-ai-ai-ai - nn rain moon.\_\_\_\_

B. *p* Rai-ai-ai-ain rai-ai-ai-ain moon face.

# Moon Mirror

"moon mirror  
viewed on a shining autumn night  
beauty of New Year" [19]

Moderato tranquillo ♩ = 100

1

S. *p* Moon mir-ror viewed on a shi - ning au - tumn

A. *p* Moon mir - ror viewed on a shi - ning au -

A. *p* New Year beau - - ty

T. *p* Moon mir-ror

B. *p* Moon mir - ror



8

S. *mf* night shi-ning au-tumn night

A. *mf* tumn night shi - ning au-tumn

A. *mf* of New Year, Year

T. *p* viewed on a shi-ning au-tumn night,

B. *p* viewed on a shi-ning au - tumn night,

15

S. *p*  
 viewed, mir - ror moon, moon\_\_

A. *p*  
 night viewed, on a mir - ror moon, moon, moon

A. *p*  
 of beau - ty, of

T. *mf*  
 mir - ror moon\_\_

B. *mf*  
 mir - ror moon\_\_



22

S. *mf*  
 moon mir - ror mir - ror moon, mir - ror, mir -

A. *mf*  
 mir - ror, moon mir-ror, mir-ror moon, mir - ror, mir - ror

A. *mf*  
 New Year

T.

B.

30

S. *mf*  
 ror moon mir-ror\_\_ mir-ror\_\_ moon, mir-ror mir-ror

A. *mf*  
 mir-ror mir - ror mir - ror New\_\_\_\_\_

A. *mf*  
 of\_\_\_\_\_ New\_\_ Year,\_\_\_\_\_ mir-ror\_\_ mir-ror

T. *p* *mf*  
 moon mir-ror\_\_ mir-ror,

B. *p* *mf*  
 moon mir-ror\_\_\_\_\_ viewed\_\_\_\_\_



38

S. *p* *pp*  
 moon, mir - ror, mir - ror, moon, moon.\_\_\_\_\_

A. *p* *pp*  
 Year,\_\_\_\_\_ moon, moon.\_\_\_\_\_

A. *p* *pp*  
 on a bal - my au - tumn night,\_\_\_\_\_ moon, moon.\_\_\_\_\_

T. *p* *pp*  
 mir-ror. mir - ror, mir - ror, moon, moon.\_\_\_\_\_

B. *p* *pp*  
 on a shi-ning au-tumn night, moon, moon.\_\_\_\_\_

# The View Of Suma

"overlooking  
see the autumn view of Suma  
looking over" [111]

The marcato notes slightly stronger  
than the rest.  
Don't sound the letters in brackets

**Lento autunnale** ♩ = 50

*mf*

S. O - ver- see the au - tumn view of Su - ma,

A. *mf* See the au - tumn view of Su - ma, loo(k)- see the au - tumn

T. *mf* See the au - tumnview of Su - ma, -king, see the au - tumn view of

B. *mf* -loo(k)- see the au - tumnview of Su - ma, -king

**Lento autunnale** ♩ = 50

Tr. Viol (or violin)

Tr. Viol (or violin)

T. Viol (or viola)

B. Viol (or cello)

7

S. o(ver)- see the au - tumnview of Su- ma, -ver- see the au - tumn view of

A. view of Su- ma, -ver, see the au - tumn view of Su - ma,

T. Su- ma, o(ver)- see the au - tumn view of Su- ma, -king,

B. see the au - tumn view of Su- ma, loo(k)- see the au - tumn

13

S. Su - ma, -king see the au - tumn view of Su - ma,

A. loo(k)- see the au - tumn view of Su - ma, o(ver)-

T. see the au - tumn view of Su - ma, -ver, see the

B. view of Su - ma, o(ver)- see the au - tumn view of Su - ma,

18

S. -ver- see the au - tumn view of Su - ma, -king

A. see the au - tumn view of Su - ma, -king, see the au - tumn view of

T. au - tumn view of Su - ma, loo(k)- see the au - tumn

B. -loo(k)- see the au - tumn view of Su - ma,

23

S. o(ver)-

S.

A. Su- ma.

T. view of Su- ma.

B. o - ver.

Tr. Viol (or violin) *mf*

Tr. Viol (or violin) *mf*

T. Viol (or viola) *mf*

B. Viol (or cello) *mf*



30

Tr. Viol (or violin)

Tr. Viol (or violin)

T. Viol (or viola)

B. Viol (or cello)

37

Tr. Viol (or violin)  
Tr. Viol (or violin)  
T. Viol (or viola)  
B. Viol (or cello)

This system contains measures 37 through 43. It features four staves: Tr. Viol (or violin), Tr. Viol (or violin), T. Viol (or viola), and B. Viol (or cello). The music is in 4/4 time. Measure 37 shows the first violin playing a quarter-note melody, while the second violin and both violas/cellos play sustained notes. The pattern continues with rhythmic variations in the first violin part and sustained accompaniment in the other parts.



44

Tr. Viol (or violin)  
Tr. Viol (or violin)  
T. Viol (or viola)  
B. Viol (or cello)

This system contains measures 44 through 47. The first violin part continues with a melodic line, while the second violin part enters with a new melodic phrase in measure 45. The viola and cello parts provide a steady accompaniment with quarter notes and rests.



48

Tr. Viol (or violin)  
Tr. Viol (or violin)  
T. Viol (or viola)  
B. Viol (or cello)

This system contains measures 48 through 51. The first violin part features a long, sweeping melodic line that spans across measures 48, 49, and 50, ending with a fermata in measure 51. The second violin part has a more active role with eighth-note patterns. The viola and cello parts continue with their accompaniment, with the cello part also featuring a long note with a fermata in measure 51.

# The Thistle

"a flower  
only seen by the eyes of the poor  
the horned demon thistle" [8]

Allegretto energico ♩ = 90

1

*f*

S. A flow - er\_\_\_\_\_ on-ly seen by the eyes of the poor, a

A. A flow - er on-ly seen\_\_\_\_\_ by the eyes of the poor,

T. A flow - er on-ly seen by the eyes\_\_\_\_\_ of the poor,

B. A flow - er on-ly seen by the eyes of the poor,\_\_\_\_\_

10

*rall.* *p*

S. flow - er\_\_\_\_\_ on - ly seen by the eyes of the poor,

A. *mf* the\_\_\_\_\_ horned\_\_\_\_\_ *p* de - mon this - tle,

T. *mf* the\_\_\_\_\_ horned\_\_\_\_\_ *p* de - mon\_\_\_\_\_ this - tle,

B. *mf* the\_\_\_\_\_ horned\_\_\_\_\_ *p* de - mon this - tle,\_\_\_\_\_

17

S. *p* a flow - er — on - ly seen, *mf* de - mon, by the eyes, *p* a this - tle, *mf* of the *p*

A. *p* a flow - er, *mf* a this - tle, *p* on - ly seen — by the eyes, *mf* a this - tle, *p* of the

T. *p* a flow - er, *mf* a this - tle, *p* on - ly seen, *mf* de - mon, by the eyes — of the *p*

B. *p* — a flow - er, *mf* a this - tle, *p* on - ly seen, *mf* de - mon, by the eyes, *p* a this - tle, *mf* of the *p*

24

S. *mf* poor, de - mon, *p* a flow - er — vi - si - ble

A. *mf* poor, de - mon, *p* the, *pp* a this - tle, *p* horned —

T. *mf* poor, de - mon, *p* the, *pp* a this - tle, *p* horned —

B. *p* poor, — the, *pp* a this - tle, *p* horned —

29

S. *pp* de - mon, by the eyes, *p* a this - tle, *pp* of the poor. *p* this - tle. *pp*

A. — this - tle, *pp* a this - tle, *p* de - mon *pp* this - tle.

T. *pp* de - mon this - tle — *p* de - mon *pp* this - tle.

B. *pp* de - mon this - tle, *p* a this - tle, *pp* de - mon —

# The Maiden-Temptress Flowers

" seeing them  
it makes me want to surrender  
to the maiden-temptress flowers" [50]

*1* Allegretto scherzando ♩ = 60

S. *mp* Mai-den flow'rs, mai-den flow'rs, mai-den, mai-den, *mf*

A.

T. *mp* Temp-tress flow'rs, temp-tress flow'rs, temp-tress, temp-tress, *mf*

B.



brackets showing the stress

S. *f* See-ing them it makes me want to sur-ren-der. *p*

A. *f* See-ing them it makes me want to sur-ren-der. *p*

T. *f* mai-den flow'rs, *p* mai-den flow'rs,

B. *f* temp-tress flow'rs, *p* temp-tress,

**Adagio**

7 **accel.** *f* *p*  
S. — to the flow'rs.

A. — to the flow'rs.

8 T. mai - den, mai - den flow'rs, mai - den flow'rs.

B. temp-tress flow'rs, temp-tress, temp-tress flow'rs, flow'rs.

Detailed description: This is a page of a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 3/4 time and features a key signature of one flat (B-flat). It begins with a measure number '7' and an 'accel.' (accelerando) marking. The Soprano and Alto parts have lyrics 'to the flow'rs.' and feature a long melisma over the word 'to'. The Tenor part has lyrics 'mai - den, mai - den flow'rs, mai - den flow'rs.' and features a melisma over 'mai - den'. The Bass part has lyrics 'temp-tress flow'rs, temp-tress, temp-tress flow'rs, flow'rs.' and features a melisma over 'temp-tress'. The score concludes with a measure number '8' and a '3/4' time signature. Dynamic markings include *f* (forte) and *p* (piano), with hairpins indicating crescendos and decrescendos. The tempo marking 'Adagio' is placed at the top right.

# Rabbit-Ear Iris

(for SSAA)

"Rabbit-ear iris  
looking just like  
its reflection in water" [7]

*piano sempre*

Andante delicato e tranquillo ♩ = 120

1

S. Rab-bit-ear i - ris, i - ris, rab-bit-ear i - ris,

S. Look-ing just like its re - flec - tion in wa - ter,

A. Rab-bit-ear i - ris, Rab-bit-ear i - ris,

A. Re - flec-tion in wa - ter, in

9

S. rab-bit - ear, wa - - - ter, like its\_

S. in wa - ter, in wa - ter, in wa - ter,

A. i - ris, in wa - ter, rab-bit - ear i - ris, loo - king just

A. wa - ter, re - flec-tion in wa - ter, i - ris in wa - - - ter, its\_

18

S. — re - flec - tion, — re - flec-tion in wa - ter, in wa-ter.

S. wa - - - ter, wa - ter, rab - bit ear — i - ris, i - ris.

A. like its — re - flec-tion in wa - ter.

A. — re - flec-tion in wa - - - - - ter.

# Rock azalea

'hototogisu' ('cuckoo') is pronounced with a hard 'g'

"rock azalea  
coloured by red tears  
cuckoo" [11]

Moderato lacrimoso ♩ = 80

1

*mp*

S. Rock a - za - le - a

*mf*

S. Ho - to - to - gi-su ho - to - to - gi-su

(echo) *p*

A. Ho - to - to - gi-su ho - to - to - gi-su

*mp*

T. Rock a - za - le - a

*mp*

B. Rock a - za - le - a



4

S. col - oured by tears, red tears,

*mf*

S. ho - to - to - gi-su ho - to - to - gi-su

*p*

A. ho - to - to - gi-su ho - to - to - gi-su

T. dyed red tears,

B. by red,

7

S. by red *mf* tears, \_\_\_

S. ho - to - to - gi - su ho - to - to - gi - su

A. ho - to - to - gi - su ho - to - to -

T. tears \_\_\_ by \_\_\_

B. red tears, red

10

S. by red tears, \_\_\_

S. ho - to - to - gi - su

A. - gi - su ho - to - to - gi - su

T. red red col-our'd tears, red col-our'd tears, red

B. tears, red col-our'd tears, red col-our'd tears.

12

S. ho - to - to - \_\_\_ -gi - su \_\_\_

S. *mp* ho - to - to - \_\_\_ -gi - su \_\_\_

A. *pp* (echo) ho - to - to - \_\_\_ -gi - su \_\_\_

T. col - our'd tears.

B.

# Young Ebisu

"Aged people  
young Ebisu  
now they seem much older." [5]

1 **Andante pesante** ♩ = 60

S. *[Musical notation]*

S. *[Musical notation]*

A. *[Musical notation]* *mf* A - ged

A. *[Musical notation]* *mf* A - ged peo - ple, a - ged peo - ple,

T. *[Musical notation]* *con spirito* *mf* < Young E - bi - su,

T. *[Musical notation]*

B. *[Musical notation]* *mf* A - ged peo - ple, a - ged peo - ple, a - ged

B. *[Musical notation]* *mf* A - ged peo - ple, a - ged peo - ple, a - ged

8

S. *mf* Now \_\_\_\_\_

A. peo - ple, a - ged peo - ple, a - ged

A. *mf* now they seem much old - er, old - er, old - er, *sim.* ol - der, now they seem much

T. *mf* young E-bi - su, *mf sim.* young E-bi - su, young E-bi - su, young E-bi - su,

T. *mf* Now \_\_\_\_\_

B. peo - ple, a - ged peo - ple, a -

B. peo - ple, a - ged peo - ple, a - ged

Detailed description: This is a page of a musical score, page 40, starting at measure 8. It features eight staves for different vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts have lyrics 'peo - ple, a - ged peo - ple, a - ged'. The Tenor parts have lyrics 'young E-bi - su, young E-bi - su, young E-bi - su, young E-bi - su,'. The Bass parts have lyrics 'peo - ple, a - ged peo - ple, a -' and 'peo - ple, a - ged peo - ple, a - ged'. Dynamics include *mf* (mezzo-forte) and *sim.* (simile). The score includes various musical notations such as rests, notes, and slurs.

12 *mf*

S. Now \_\_\_\_\_ they \_\_\_\_\_ seem

S. \_\_\_\_\_ they \_\_\_\_\_ seem much old -

A. peo - ple, a - ged peo - ple, a - ged

A. old - er, old - er, old - er, ol - der, now they seem much old - er, old - er, old - er, ol -

T. young E - bi - su, E

T. \_\_\_\_\_ they \_\_\_\_\_ seem much old -

B. -ged peo - ple, a - ged peo - ple, a - ged

B. peo - ple, a - ged peo - ple, a - ged

16

S. much old - er, seem \_\_\_\_\_ much \_\_\_\_\_

S. er, seem \_\_\_\_\_ much \_\_\_\_\_ old -

A. peo - ple, a - ged peo - ple, a - ged

A. der, now they seem much old - er, old - er, old - er, ol - der,

T. bi - su, E - bi - su, E - bi - su. young E - bi - su, young E - bi - su, young E - bi - su,

T. er, seem \_\_\_\_\_ much \_\_\_\_\_ old -

B. peo - ple, a - ged peo - ple, a - ged

B. peo - ple, a - ged peo - ple, a - ged

20 **molto rall.**

S. — old - er,

S. - er, old - er.

A. peo - ple, a - ged peo - ple, old-er, ol-der.

A. now they seem much old-er, old-er, old-er, ol - der.

T. - er, old - er, old - er.

B. a - ged peo - ple, a - ged, a - ged, old - er, old-er.

B. peo - ple, a - ged peo - ple, old-er, old-er, old - er, ol-der.

# On Musashino Plain

(for TTBB)

"on Musashino Plain  
the moon is newly sprouted  
from seed from Pine Island" [127]

Moderato miracoloso ♩ = 72

*mf* *mp*

T. On Mu-sa-shi-no Plain, on

T. *mp* On Mu - sa - shi - no Plain, the moon, the moon from

B. *mp* *mf* On Mu - sa - shi - no Plain, Mu - sa - shi - no, the moon is new-ly sprou- ted,

B. *mp* On Mu - sa - shi - no Plain, from

5

T. *p* Mu - sa - shi - no \_\_\_\_\_ moon. \_\_\_\_\_

T. *p* Pine Is - land, on Mu - sa-shi-no Plain. \_\_\_\_\_

B. *p* seed from Pine Is-land, Pine Is land, \_\_\_\_\_ on Mu - sa-shi-no Plain.

B. *p* Pine Is - land, Pine Is land, \_\_\_\_\_ on Mu - sa-shi-no Plain.

# Plum Rain

"descending sound  
it sours the ears  
plum rain" [6]

quaver beams show  
the syllables

*Lento staccato* ♩ = 86

*mf*

S. De - scen - ding sound

*mf*

A. De - scen - ding sound

*p*

T. Plum rain, plum rain, plum rain, plum rain, plum rain, plum rain, plum

*p*

T. Plum rain, plum rain, plum rain, plum rain, plum rain, plum rain,

*p*

B. Plum rain, plum rain, Plum rain,

B.

'sours' sung as  
two syllables:  
'sow-ers'

6

S. *gliss.* *p*  
it sours the ears, ears

A. *gliss.* *gliss.* *p*  
it sours the ears, it sours the ears,

T. *p*  
rain, plum rain,

T. *p*  
plum rain, plum rain, plum rain, plum rain, plum rain, plum rain, plum rain,

B. *p*  
plum rain, plum rain, plum rain, plum rain, plum rain, plum rain, plum rain,

B. *p*  
Plum rain, plum rain, plum rain, plum rain, plum rain, plum rain, plum rain,



11

S. *mf* *p*  
sours the ears, sours the ears, sours the ears, sours the

A. *mf* *p*  
sours the ears, sours the ears, sours

T. *mf* *p*  
plum rain, plum rain, de - scen - ding rain, plum rain,

T. *mf* *p*  
plum rain, de - scen - ding rain, plum

B. *mf* *p*  
plum rain, plum rain, plum rain, plum rain, de - scen - ding

B. *mf* *p*  
de - scen - ding

16

S. ears, \_\_\_\_\_ sours the ears, \_\_\_\_\_ sours the ears, \_\_\_\_\_

A. the ears, \_\_\_\_\_ sours the ears, \_\_\_\_\_ ears, \_\_\_\_\_ ears, \_\_\_\_\_

T. *mf* *gliss.* *p*  
 \_\_\_\_\_ it sours the ears, plum rain, plum rain, \_\_\_\_\_

T. *mf* *gliss.* *p*  
 rain, \_\_\_\_\_ it sours the ears, plum rain, plum

B. *p* *mf* *gliss.*  
 sound, plum rain, plum rain, \_\_\_\_\_ sours the ears,

B. *p* *mf* *gliss.*  
 sound, plum rain, plum rain, \_\_\_\_\_ sours the ears,



20

S. *p* *f*  
 plum rain sour ear

A. *p* *f*  
 plum rain sour ear

T. *p* *f*  
 plum rain sour ear

T. *p* *f*  
 rain, \_\_\_\_\_ plum rain sour ear

B. *p* *p* *f*  
 plum rain, \_\_\_\_\_ plum rain sour ear

B. *p* *p* *f*  
 \_\_\_\_\_ plum rain, rain, plum rain sour ear

sung as two syllables: 'sow-er'

# Hangover

"a hangover  
what of it - so long as I can see  
cherry blossom" [128]

Andante dopo il sake ♩ = 72

**S.** Cher-ry blos-som...

**A.** Cher-ry blos-som...

**T.** So long as I can see... what of it?

**B.** A hang-ov-er, what of it? what of it?

# Planting A Banana Tree

"planting a banana tree  
at first sight how I hate  
the young reeds" [129]

**Allegretto grazioso** ♩ = 82

1 *mf*

S. Plan - ting a ba - na - na tree at first sight how I hate the young

A. *mp* Plant - ing ba-na - na, plant - ing ba-na - na, plant - ing ba-na - na

T. *mp* Plant - ing ba-na - na, plant - ing ba-na - na, plant - ing ba-na - na

B. *mp* Ba-na - na, ba-na - na, ba-na - na

7 *accel.* *mp* *rall.*

S. reeds, I hate,

A. *mf* at first sight how I hate, at first sight how I hate

T. *mf* at first sight how I hate, at first sight how I hate the young-

B. tree, I hate,

12 **Tempo primo** *f*

S. hate reeds, I hate young reeds.

A. reeds, sprout - ing reeds, I hate young reeds.

T. reeds, the reeds, I hate reeds, I hate young reeds.

B. hate the young\_ reeds, I hate reeds, I hate young reeds.

# The Merry Priest

"flowers in full bloom  
laughing merry-making priest  
and the fickle slippery wife" [131]

Tempo di Charleston ♩ = 100

1

S. Laugh-ing, mer-ry - mak-ing priest and fick-le wife, \_\_\_\_\_

A. Laugh-ing, mer-ry - mak-ing priest and fick-le wife, \_\_\_\_\_ mm \_\_\_\_\_

T. Priest \_\_\_\_\_ and wife, \_\_\_\_\_ laugh-ing, mer-ry - mak-ing priest,

B. mer - ry mak-ing, -rry -rry -rry -rry

B. Laugh - ing me - rry - ma - king, the mer-ry - mak-ing, me- me- me- me-

'me-' as in 'merry'

7

S. the fick-le slip-p'ry wife, and the slip-p'ry wife.

A. mm \_\_\_\_\_ -ry -ry -ry -ry the slip-p'ry wife

T. laugh-ing, mer-ry - mak-ing priest, mm \_\_\_\_\_

B. -rry -rry -rry -rry the slip-p'ry wife slip-p'ry wife,

B. me- me- me- me- slip slip slip slip slip wife slip-p'ry wife,

13

S. *f* the flow-ers in full bloom,

A. *p* *mf*  
mm \_\_\_\_\_ mm \_\_\_\_\_ -wers -wers -wers -wers

T. *f* *p*  
flow-ers, flow-ers in full bloom, flow-ers, flow-ers in full bloom, mm \_\_\_\_\_

B. *mf*  
-wers -wers -wers -wers -wers -wers -wers -wers

B. *mf*  
flo- flo-



19

S. *p* *f*  
flow-ers in full bloom. Ah \_\_\_\_\_ ah \_\_\_\_\_ flow - ers \_\_\_\_\_

A. *p*  
flow-ers in full bloom. Ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

T. *f* *p*  
full \_\_\_\_\_ bloom, Flow - ers \_\_\_\_\_ full bloom - ing, \_\_\_\_\_ ah \_\_\_\_\_

B. *mf*  
-wers flow-ers in full, -ming -ming -ming -ming -ming -ming -ming -ming -ming -ming

B. *mf*  
flo- flow-ers in full bloo- bloo- bloo- bloo- bloo- bloo- bloo- bloo- bloo- bloo-

26

S. *f*  
 — full bloom - ing, — laugh - ing, mer - ry - mak - ing priest, laugh - ing mer - ry -

A. *mf* *f*  
 — ah bloom - ing, — mer - ry priest, — mer - ry

T. *mf* *f*  
 — ah bloom - ing, — laugh - ing, mer - ry - mak - ing priest, laugh - ing, mer - ry -

B. *mf* *f*  
 — -ming -ming -ming -ming bloom - ing, — -rry -rry -rry -rry -rry -rry

B. *mf* *f*  
 bloo - bloo - bloo - bloo - bloom - ing me - me - me - me - me - me -



32

S. *f*  
 — mak - ing priest, the fick - le, slip - p'ry wife, and the slip - p'ry wife!

A. *f*  
 priest, — fick - le — wife, the slip - p'ry wife!

T. *f*  
 mak - ing priest, — the fick - le slip - p'ry wife, and the slip - p'ry wife!

B. *f*  
 — -rry -rry -ry -ry -ry -ry -ry wife!

B. *f*  
 me - me - slip slip slip slip slip wife!

# Dew On Roses

"dew on roses  
the flowering rapeseed faces  
become jealous" [132]

**Tempo di sarabande** ♩ = 76

S. *mf*  
Dew on ro -

A. *bring out the tenor part*  
*mp* *p*  
The flow'r-ing rape-seed fa-ces be-come jea - lous, the flow'r-ing rape-seed fa-ces be-

T. *mf* *p*  
The flow'r-ing rape-seed fa-ces be-come jea-lous, the flow'r-ing rape-seed fa-ces be-

B. *mp* *p*  
The flow'r-ing rape-seed fa-ces be-come jea-lous, the flow'r-ing rape-seed fa-ces be-

9

S. *p* *mf*  
- ses, dew on ro - ses, dew on

A. *mf*  
-come jea - lous, the flow'r-ing rape-seed fa-ces be-come jea - lous, the flow'r-ing

T. *mf*  
-come jea-lous, the flow'r-ing rape-seed fa-ces be-come jea-lous, the flow'r-ing

B. *mf*  
-come jea-lous, the flow'r-ing rape-seed fa-ces be-come jea-lous, the flow'r-ing

17

S. ro - ses, ro - ses, ro - ses, dew on ro - ses,

A. rape-seed fa-ces be-come jea - lous, the flow'r-ing rape-seed fa-ces be-

T. rape-seed fa-ces be - come jea - lous, the flow'r-ing rape-seed fa-ces be-

B. rape-seed fa-ces be-come jea - lous, the flow'r-ing rape-seed fa-ces be-

24

S. ro - ses, ro - ses, dew on

A. -come jea - lous, the flow'r-ing rape-seed fa - ces be-

T. -come jea - lous, the flow'r-ing rape-seed fa - ces jea - lous, be-

B. -come jea - lous, the flow'r-ing rape-seed fa - ces jea - lous, be-

30

S. ro - - - ses.

A. -come jea - lous, jea - lous.

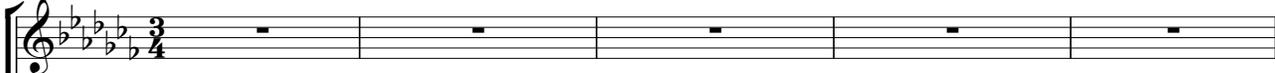
T. -come jea - lous, jea - lous, jea - lous.

B. -come jea - lous, jea - lous, jea - lous, jea - lous.

# Rest On A Voyage

"when is it a safe refuge, something to depend on?  
on a leaf an insect  
rests on a voyage" [135]

**1** **Adagio tranquillo come il vasto oceano** ♩ = 62

S. 

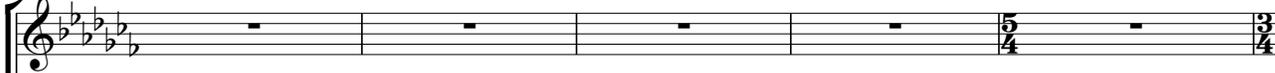
A. *mp*  
On a leaf,

T. *p*  
mm mm mm mm mm\_ mm mm mm\_ mm mm mm\_ mm mm\_

B. *mp*  
When is

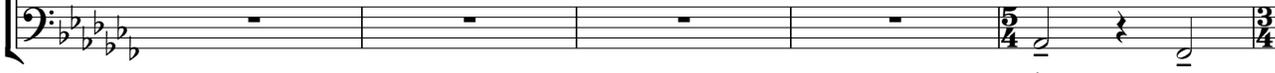
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**6**

S. 

A. *mp*  
on a leaf, on a leaf an in-sect rests, an in-sect rests,

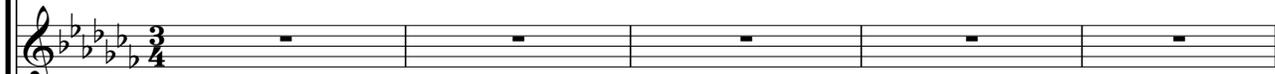
T. *p*  
mm mm mm\_ mm mm mm\_ mm mm mm\_ mm mm mm\_ mm mm mm

B.   
it a

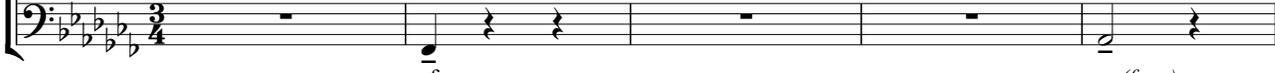
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**11** *mp*

S. *mp*  
On a voy-age, on a voy-age an in-sect rests, an in-sect rests,

A. 

T. *p*  
mm mm\_ mm mm mm\_ mm mm mm\_ mm mm mm mm mm\_ mm

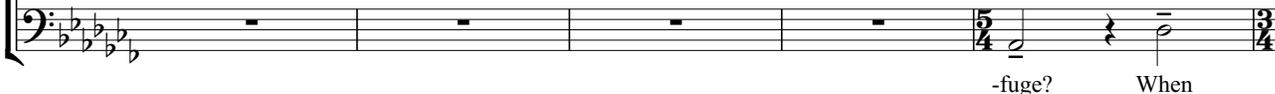
B.   
safe re-(fuge)

16

S. 

A. 

T. 

B. 



21

S. 

A. 

T. 

B. 



26

S. 

A. 

T. 

B. 

31

S. -

A. on a voy-age, on a voy-age an in-sect rests, an in-sect

T. mm\_ mm\_

B. safe re- -fuge?

35

S. on a voy - -

A. rests,

T. mm mm\_ mm mm

B. When is

40

S. -age,

A. on a voy-age, on a voy-age an in-sect

T. mm\_ mm\_

B. it a

44

S. on a

A. rests, an in-sect rests,

T. mm mm\_ mm mm mm mm\_ mm mm mm mm mm mm

B. safe re-



49

S. voy - age,

A. on a leaf, on a leaf an in-sect

T. mm mm

B. fuge? When



54

S. on a voy -

A. rests, an in-sectrests,

T. mm mm

B. is it a

60

S. -age,

A. on a leaf, on a leaf an in-sect rests, an in-sect

T. mm mm

B. life sa-ver?

65

S.

A. rests, on a voy -

T. mm mm

B. When is

70

S. on a leaf, on a leaf an in-sect rests, an in-sect

A. -age,

T. mm mm

B. it a safe

75

S. rests,

A. on a voy - -

T. mm\_ mm\_

B. re-

80

S. on a leaf, on a leaf an in-sect rests, an in-sect

A. age,

T. mm mm

B. -fuge? When is

85

S. rests,

A. on a voy - -

T. mm\_ mm\_

B. it



102

S. when is it, when is it, when a safe re - fuge,

A. when is it, when is it, when a safe re - fuge,

T. mm mm mm\_ mm mm mm mm mm\_ mm mm mm mm mm\_

B. it a

106

S. some-thing to de - pend on, to de - pend on, a safe re- fuge?

A. some-thing to de - pend on, to de - pend on, a safe re- fuge?

T. mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_

B. safe re-

109

S. when on a leaf an in - sect. an in - sect,

A. when on a leaf an in - sect. an in - sect,

T. mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_ mm\_

B. -fuge? Safe



# Drunk On Blossoms

(for SSAA)

"drunk on blossoms  
a woman wearing a sword  
with a man's tunic" [133]

1 **Moderato ubriaco** ♩ = 110

S. *f* A wo-man wear-ing a sword with a man's tu - nic,

S. *f* A wo-man wear-ing a sword with a man's tu - nic,

A. *f* Drunk on\_\_\_ blos - soms,\_\_\_ drunk, drunk\_\_\_ on blos - soms,\_\_\_\_\_ drunk

A. *f* Drunk on blos - soms, drunk, drunk on blos - soms,\_\_\_\_\_



7

S. *mf* *mp* *p* *f* with a man's tu-nic, a man's tu-nic, a man's wear-ing a sword.

S. *mf* *mp* *p* *f* with a man's tu-nic, a man's tu-nic, a man's wear-ing a sword.

A. *mf* *p* on blos - soms,\_\_\_ drunk blos - soms.\_\_\_

A. *mf* *p* on flow - ers,\_\_\_ drunk blos - soms.\_\_\_

# Barley Or Silvergrass?

"has the cuckoo  
been beckoned by ears of barley  
or by silvergrass?" [134]

Moderato del cuculo ♩ = 80

1 *mf*

S. Bar-ley, sil-ver-grass, bar-ley sil-ver-grass,

A. *p* Has the cuc-koo been in - vi - ted by ears of bar-ley or by sil-ver-grass?\_\_\_\_\_

T. *p* Has the cuc-koo been in - vi - ted by ears of bar-ley or by sil-ver-grass?\_\_\_\_\_

B. *p* Has the cuc-koo been in - vi - ted by ears of bar-ley or by sil-ver-grass?\_\_\_\_\_

5

S. by bar-ley. bar-ley. by bar-ley. sil-ver-grass, sil-ver-grass.\_\_\_\_

A. by bar - ley,\_\_\_\_\_ by bar-ley, bar-ley, bar-ley,

T. by bar-ley, by bar-ley, by bar-ley. bar-ley, bar-ley,

B. by bar - - - ley, by bar-ley. bar-ley, bar-ley,

# Rose Of Sharon

**Allegretto grazioso** ♩. = 50

"rose of Sharon  
naked I wear one  
to light up my hair" [139]

(One in a bar)

1

S. *p* Na-ked I wear one\_ to\_ light up my hair, na-ked I wear one\_ to\_ light up my hair,

A. *p* Na-ked I wear one\_ to\_ light up my hair, na-ked I wear one\_ to\_ light up my

T. *p*

B. *p*

9

S. na-ked I wear one\_ to\_ light up my hair, na-ked I wear one\_ to\_ light up my hair,

A. hair, na-ked I wear one\_ to\_ light up my hair, na-ked I wear one\_ to\_ light up my

T. *p*

B. *p*

17

S. *mp* rose\_\_\_\_\_ of\_\_\_\_\_ Sha - - - ron,\_\_\_\_\_

A. hair,

T. *p* Na-ked I wear one\_ to\_ light up my hair, na-ked I wear one\_ to\_ light up my hair,

B. *p* Na-ked I wear one\_ to\_ light up my hair, na-ked I wear one\_ to\_ light up my

25

S. \_\_\_\_\_

A. *mp*  
 rose\_\_\_\_\_ of\_\_\_\_\_ Sha - - - ron,\_\_\_\_\_

T. *8*  
 na-ked I wear one\_ to\_ light up my hair, na-ked I wear one\_ to\_ light up my hair,

B.  
 hair, na-ked I wear one\_ to\_ light up my hair, na-ked I wear one\_ to\_ light up my

33 *mf*

S. rose\_ of Sha-ron,\_\_\_\_\_ rose\_ of Sha-ron, rose\_ of Sha - ron,\_\_\_\_\_ rose\_ of

A. *mf*  
 rose\_ of Sha - ron,\_\_\_\_\_ rose\_ of Sha-ron, rose\_ of

T. *8* *mf*  
 rose\_ of Sha-ron,\_\_\_\_\_ rose\_ of Sha-ron, rose\_ of Sha - ron,\_\_\_\_\_

B. *mf*  
 hair, rose\_ of Sha - ron,\_\_\_\_\_ rose\_ of Sha-ron,

40

S. Sha-ron, rose\_ of Sha - ron,\_\_\_\_\_ rose\_ of Sha-ron, rose\_ of Sha - ron,\_\_\_\_\_

A. Sha - ron,\_\_\_\_\_ rose\_ of Sha-ron, rose\_ of Sha - ron,\_\_\_\_\_ rose\_ of Sha-ron,

T. rose\_ of Sha-ron, rose\_ of Sha - ron,\_\_\_\_\_ rose\_ of Sha-ron, rose\_ of

B. rose\_ of Sha - ron,\_\_\_\_\_ rose\_ of Sha-ron, rose\_ of Sha - ron,\_\_\_\_\_ rose\_ of

47 *mp*

S. rose\_ of Sha-ron, na - ked I wear one\_ to\_ light up my hair.

A. *mp*  
rose\_ of Sha - ron, \_\_\_\_\_ rose\_ of Sha-ron I wear one\_ to\_ light up my

T. *mp*  
Sha-ron, \_\_\_\_\_ rose\_ of Sha-ron,

B. *mp*  
Sha-ron, rose\_ of Sha - ron, \_\_\_\_\_ Sha - ron,

53

S. \_\_\_\_\_

A. *p*  
hair, \_\_\_\_\_ rose\_ of Sha - ron\_ to\_

T. *mp*  
na - ked I wear one\_ to\_ light up my hair.

B. *mp* *p*  
na - ked I wear one\_ light up my

59

S. \_\_\_\_\_

A. *p*  
light up my hair, na - ked I wear one\_ in\_ my hair. \_\_\_\_\_

T. \_\_\_\_\_

B. *p*  
hair. \_\_\_\_\_

# Strange Dark Night

"strange dark night  
a fox creeping along on the earth  
for a luscious melon" [138]

**Andante melodrammatico**  
♩ = 60

**Allegro** ♩ = 90

**rit.** . . . . .

**S.** *p* *sfp* Strange da - ark night the grace notes as fast as is singable! -long, fox

**A.** *p* *sfp* Fox cree - ping a - long,

**T.** *p* *sfp* Strange da - ark night -long, fox

**B.** *p* *sfp* Fox cree - ping a - long,



**Tempo primo**  
♩ = 60

**Tempo secondo** ♩ = 90

**S.** *sfp* creep - ing on the earth, *p* for a lu - scious me - lon, a \*me-' as in 'melon'

**A.** *p* \*me-

**T.** *sfp* *p* creep - ing on the earth, for a lu - scious me - lon, a

**B.** *p* \*me-

7 *f* *rit.* *Tempo primo* ♩ = 60

S. lu - - - scious me - - - lon.

A. me - - - - - lon.

T. *f* me - lon, a lu - - - scious *p* me - lon.

B. *f* me - - - - - lon, *p* cree - ping on the earth. *sfp*

# Legs Of The Crane

The words in capital letters  
brought out slightly

"in summer rain  
the legs of the crane  
they're not so long now!" [136]

**Allegretto dell'estate** ♩ = 100

1 *mf*

S. Rain rain rain rain rain OF rain CRANE rain rain

A. Rain rain rain rain rain OF rain CRANE rain rain

T. LEGS rain rain THE rain THEY'RE NOT SO

B. LEGS rain rain THE rain THEY'RE NOT SO

7 *f*

S. rain rain sum - mer sum - mer sum-mer rain the legs of the crane

A. rain rain sum - mer sum - mer sum-mer rain the legs of the crane

T. LONG in rain in sum-mer rain rain rain the legs of the crane

B. LONG in rain in sum - mer rain rain rain the legs of the crane

11 *mf* *p*

S. — they're not so long now, legs of the crane.

A. — rain, they're not so long now, legs of the crane.

T. — rain, they're not so long now, in sum-mer rain, rain.

B. — they're not so long now, in sum-mer rain, rain.

# Have They Picked The Tea?

(with thanks to Antonio - and Harold)

"oh, have they picked the tea?  
they don't know the blustering  
cold winds of the autumn" [140]

Allegretto di primavera ♩ = 96

Oh have they picked the tea, oh have they picked the tea, oh

Oh have they picked the tea, oh have they picked the tea, oh

Oh have they picked the tea, the tea, oh

T. T. B.



3  
have they picked the tea, the tea? They don't know the blust' - ring

have they picked the tea, the tea? They don't know the blust' - ring

have they picked the tea, the tea? They don't know the blust' - ring

Oh have they picked the tea, oh have they picked the tea, oh

Oh have they picked the tea, oh have they picked the tea, oh

Oh have they picked the tea, the tea, oh

T. T. B.

6

S. cold winds of au-tumn, oh have they picked the tea, oh have they picked the

S. cold winds of au-tumn, oh have they picked the tea, oh have they picked the

A. winds, the blust'-ring winds of au-tumn, oh have they picked the tea, the

T. have they picked the tea, the tea, have they picked the tea? They don't know the

T. have they picked the tea, the tea, have they picked the tea? They don't know the

B. have they picked the tea, the tea, have they picked tea? They don't know the

9

S. tea, the tea, oh have they picked the tea, the tea? They don't

S. tea, the tea, oh have they picked the tea, the tea? They don't

A. tea, the tea, have they, have they picked the tea, picked the tea? They don't

T. blust' - ring cold winds of au-tumn, oh have they picked the tea, oh

T. blust' - ring cold winds of au-tumn, oh have they picked the tea, oh

B. blust' - ring winds of au - tumn, of au-tumn, oh have they picked the

12

S. know the blust' - ring cold winds of

S. know the blust' - ring cold winds of

A. know the blust' - ring winds of au - tumn, of

T. have they\_ picked the tea,\_\_\_ the tea,\_\_\_ oh have they\_ picked the

T. have they\_ picked the tea,\_\_\_ the tea,\_\_\_ oh have they picked the

B. tea, the tea, the tea, have they, have they picked the



14

S. au- tumn, au- tumn, *p* au- tumn, *f* oh have they picked the tea?

S. au- tumn, au- tumn, *p* au- tumn, *f* oh have they picked the tea?

A. au- tumn, au- tumn, *p* au- tumn, *f* oh have they picked the tea?

T. *f* tea, tea,\_\_\_ *p* tea,\_\_\_ *f* oh have they picked the tea?

T. *f* tea, tea,\_\_\_ *p* tea,\_\_\_ *f* oh have they picked the tea?

B. *f* tea, tea, *p* tea, *f* oh have they picked the tea?

# Folly

"how foolish in the dark  
grabbing a thorn  
in place of a firefly" [137]

1 **Moderato ma non troppo di follia** ♩ = 72

S. *mf* Grab - bing, - grab - bing a

A. *p* How fool - ish in the dark, how fool - ish in the dark,

T. *p* How fool - ish in the dark, how fool - ish in the dark,

B. *p* Fool - ish, fool - ish, fool - ish, fool - ish,  
*p* Fool - ish, fool - ish, fool - ish, fool -

8 *mf* **accel.** **Allegro** ♩ = 120

S. thorn in place of a fire - fly.

A. how fool - ish in the dark, fire - fly,

T. how fool - ish in the dark, fire - fly, fire - fly,

B. fol - ly, fol - ly, fire - fly, fire - fly,

- ish, fire - fly,



# Made Of Papier-Mâché

"made of papier-mâché  
the cat says hello  
this autumn morning" [142]

**1** *Allegretto scherzando* ♩ = 90 *mf*

S. *mf*  
Made\_\_\_ of pa - pier - mâ - ché,

A. *p*  
"Mor - ning! Mor - ning!

T. *mf*  
The

B. *p*  
"Mor - ning! Mor - ning!

---

**4**

S. *p*  
"Mor - ning! Mor - ning! Mor - ning!"

A. *p*  
Mor - ning! Mor - ning! Mor - ning! Mor - ning!"

T. *p*  
cat\_\_\_ says hel - lo this au - tumn mor - ning, "Mor - ning! Mor - ning!"

B. *mf*  
Mor - ning! Mor - ning! Mor - ning!" Made\_\_\_ of pa - pier -

---

**7**

S. *mf*  
Mor - ning!"

A. *mf*  
The cat\_\_\_ says hel - lo this au - tumn mor - ning,

T. *mf*  
Mor - ning! Mor - ning!"

B. *p*  
- mâ - ché, "Mor - ning! Mor - ning!"

10

S. *mf* Made\_\_\_ of pa - pier - mâ - ché, *p* "Mor - ning! Mor - ning! Mor - ning!"

A. *mf* Made\_\_\_ of pa - pier - mâ - ché, *p* "Mor - ning! Mor - ning! Mor - ning! Mor - ning!"

T. *mf* Mor - ning! Mor - ning! Mor - ning! Mor - ning!" The cat\_\_\_ says hel - lo, *p* "Mor - ning!"

B. *mf* Mor - ning! Mor - ning! Mor - ning!" The cat\_\_\_ says hel - lo,

13

S. *mf* Mor - ning! Mor - ning!" *mf* Made of pa - pier - mâ - ché,

A. *mf* Mor - ning! Mor - ning!" *mf* Made of pa - pier - mâ - ché,

T. *mf* this au - tumn mor - ning, *p* "Mor - ning! Mor - ning! Mor - ning!"

B. *p* this au - tumn mor - ning, "Mor - ning! Mor - ning!"

15

S. *p* pa - pier-

A. *p* "Mor - ning! Mor - ning! Mor - ning! Mor - ning!" Mor - ning!" Mor - ning!"

T. *p* pa - pier - mâ - ché.

B. -mâ - ché.

# The Monk

"has the winter shower gone?  
umbrella in hand  
the monk ambles back" [143]

1 **Moderato fluente** ♩ = 84

S. *p* Ah *mf* Has the win-ter show-er gone? Um-

A. *mf* Has the win-ter show-er gone? Um - brel - la in hand the monk am-bles back, *p* ah

4

S. *p* -brel - la in hand the monk am-bles back, ah

A. *mf* Has the win-ter show-er gone? Um - brel-la in hand the monk am-bles

T. *p*

B. *p*

7

S. *p* With um-brel-la in hand,

A. back, *p* With um-brel-la in hand,

T. *p* Has the win-ter show'r gone? Gone the win - ter show'r?

B. *p* Has the win-ter show'r gone? Gone the win - ter show'r?

12

S. *um - brel - la in hand he am - bles back,*

A. *um - brel - la in hand he am - bles back,*

T. *Ah* *p*

B. *Has the win - ter show - er gone? Um -* *mf*

16

T. *where the win - ter show - er gone? Um -* *mf*

B. *-brel - la in hand the monk am - bles back, ah* *p*

18

T. *-brel - la in hand the monk am - bles back, ah* *p*

B. *Has the win - ter show - er gone? Um -* *mf*

20

*Più lento ♩ = 100 poco rall. .*

S. *Gone, gone, the win - ter show'r?* *p*

A. *Gone, gone, the win - ter show'r?* *p*

T. *Gone, gone, the win - ter show'r?* *p*

B. *-brel - la in hand the monk am - bles back. Gone, gone, the win - ter show'r?* *p*

## Yo-Heave-Ho

"pine tree  
pulling up from out of the mist  
with a yo-heave-ho " [145]

1 **Andante russo** ♩ = 66

S. *p* Pine tree, pine-

A. *p* Pine tree, pine-

*like a Russian choir!*

T. *p* Yo - heave-ho, yo - heave-ho, with a yo-heave-ho, yo - heave-ho, yo - heave-ho, *sim. p*

B. *p* Yo - heave-ho, yo - heave-ho, with a yo-heave-ho, yo - heave-ho, yo - heave-ho, *sim. p*

---

6

S. *ff* tree, pul-ling up from out of the mist, yo - - heave-ho,

A. *ff* tree, pul-ling up from out of the mist, yo - - heave - ho, —

T. *ff* yo - heave-ho, with a yo-heave-ho, yo - heave-ho, pine tree pul-ling up from out the mist,

B. *ff* yo - heave-ho, with a yo-heave-ho, yo - heave-ho, pine tree pul-ling up from out the mist,

---

11

S. *p* yo - - heave-ho, pine tree pul - ling, pul - ling up from the

A. *p* yo - - heave - ho, — pine tree pul - ling, pul - ling up from the

T. *p* pine tree pul-ling up from out the mist, yo - heave-ho, yo - heave-ho, with a yo-heave-ho, —

B. *p* pine tree pul-ling up from out the mist, yo - heave-ho, yo - heave-ho, with a yo heave ho, —

16 *ff*

S. mist, yo - - heave-ho, yo - - heave-ho,

A. mist, yo - - heave-ho, yo - - heave-ho,

T. *ff*  
yo - heave-ho, pine tree pul-ling up from out the mist, pine tree pul-ling up from out the mist,

B. *ff*  
yo - heave-ho, pine tree pul-ling up from out the mist, pine tree pul-ling up from out the mist,

21 *p*

S. pine tree pul - ling, pul - ling up from the mist, pul-ling *p*

A. pine tree pul - ling, pul - ling up from the mist, pul - ling *p*

T. *p*  
yo - heave - ho, yo - heave - ho, with a yo - heave - ho, yo - heave - ho,

B. *p*  
yo - heave - ho, yo - heave - ho, with a yo - heave - ho, yo - heave - ho,

25 *pp*

S. up from\_ out the mist. *pp*

A. up from\_ out the mist. *pp*

T. - - - - -

B. *p* *pp*  
yo - heave - ho, yo - heave - ho, with a yo - heave - ho, yo - heave - ho,

## Gathering In Waterweed

"gathering in waterweed  
the whitefish would vanish  
in my outstretched hand" [146]

*1* **Allegretto robusto** ♩ = 100

S. *f* Gath- er-ing in wa-ter-weed the

A. *f* Gath- er-ing in

T. *f* Gath- er-ing, gath er-ing in wa-ter-weed the white - fish would va - nish

B. *f* Gath- er-ing, gath- er-ing in wa-ter-weed the white - fish would

*7*

S. *p* white - fish would va - nish, in my out-stretched hand, va - nish.

A. *p* wa-ter-weed the white-fish would va - nish, in my out-stretched hand.

T. *p* in my out-stretched hand, va - nish, va - nish.

B. *p* va - nish in my out-stretched hand, va - nish.

# Dried Salmon

"frosty morning  
on my own chewing on  
dried salmon" [144]

1 *mf* Moderato semplice ♩ = 90 *mf*

S. Fro - sty mor - ning, on my own chew - ing

A. *p*  
On my own chew - ing

T. *p*  
Fro - sty mor - ning,

B. *p*  
Fro - sty mor - ning,



4

S. Dried sal - mon.

A. Dried sal - mon.

T. *mf*  
Dried sal - mon.

B. *p*  
Dried sal - mon.

\* split the word: "dri - -ied"

\* dried sal - mon.

# Gay Boy

(thank you, Tom)

"the gay boy  
a plum with its blossom  
the woman a willow tree" [148]

**1** **Tempo di valse** ♩ = 132

**S.** *p* Boy the boy the boy the gay boy the gay boy the boy the boy the

**A.** *p* Boy the boy the boy the gay boy the boy the boy the boy the

**T.** *p* Ah *mf* the gay boy a plum with its blos-som,

**B.** *p* Gay gay gay gay gay gay

---

**8**

**S.** *mf* boy the (wo)-man the -man the -man the gay a plum with its blos-som the gay boy,

**A.** *mf* boy, the wo-man a wil-low tree, *p* boy the boy the boy the

**T.** *p* (wo)-man the -man the -man the gay boy, boy the boy the boy the

**B.** *p* gay wo-(man) wo- wo- gay gay gay gay

---

**16**

**S.** *p* -man the -man, *mf* with the gay boy, the gay boy a plum with its blos-som,

**A.** boy the -man the -man, with the gay boy the boy the boy the

**T.** boy the -man the -man, *mf* with the gay the gay boy a plum with its blos-som,

**B.** *mf* gay the wo-man a wil-low tree, *p* gay gay gay

24

S. *p* boy the -man the -man the *mf* man, a plum with its blos-som, the gay boy,

A. *mf* boy, the wo-man a wil-low tree, a plum with its blos-som, the gay boy,

T. the wo-man a wil-low tree, *p* boy the boy the boy the

B. gay wo- wo- wo- gay gay gay

everyone who can whistle  
to whistle the tune at any  
octave

32

S. *p* boy the wo-man, wo-man, the *f* gay boy, *pp* mm mm mm mm

A. *p* boy the wo-man, wo-man, the *f* gay boy, *pp* mm mm mm mm

T. *mf* the wo-man a wil-low tree. *pp* mm mm mm mm

B. *mf* gay the wo-man a wil-low tree. *pp* mm mm

39

S.  
mm mm mm mm mm mm mm mm

A.  
mm mm mm mm mm mm mm mm

T.  
mm mm mm mm mm mm mm mm

B.  
mm mm mm mm mm mm mm mm



47

*one solo whistler  
in free time*

S.  
mm mm mm mm

A.  
mm mm mm mm

T.  
mm mm mm mm

B.  
mm mm

# Gay Boy

version for TTBB

(thank you, Tom)

"the gay boy  
a plum with its blossom  
the woman a willow tree" [148]

1 **Tempo di valse** ♩ = 132

T. *p* Boy the boy the boy the *mf* gay the gay boy a plum with its blos-som,

T. *p* Boy the boy the boy the gay boy the gay boy the boy the boy the

B. *p* Ah boy the boy the boy the

B. *p* Gay boy, gay boy, gay boy, gay boy, gay boy, gay boy,

8

T. *p* boy the (wo)-man the -man the -man the gay boy boy the boy the boy the

T. *mf* boy, the (wo)-man the -man the -man the gay a plum with its blos-som, the gay boy

B. *mf* boy the wo-man a wil-low tree, *p* boy the boy the boy the

B. gay boy, wo-man wo-man wo-man gay boy gay boy gay boy gay boy

16

T. *mf*  
boy the -man the -man with the gay the gay boy a plum with its blos-som,

T. *p*  
-man the -man with the gay boy, boy the boy the boy the

B. *mf*  
boy the -man the -man with the gay the gay boy a plum with its blos-som,

B. *mf* *p*  
gay boy, the wo-man a wil - low\_\_ tree, gay boy gay boy gay boy

24

T. *mf*  
the wo - man a wil - low tree, \_\_\_\_\_ a plum with its

T. *p* *p*  
boy the -man the -man the -man, the wo - man, boy the

B. *mf*  
the wo - man a wil - low tree, \_\_\_\_\_ a plum with its

B. *mf*  
gay boy wo - man wo - man wo - man gay boy

30

T. *p*  
blos - som, the gay boy, boy the -man the -man the the\_\_

T. *mf*  
boy the boy the the wo - man a wil - low\_\_ tree.

B. *p*  
blos - som, the gay boy, boy the -man the -man the the\_\_

B. *mf*  
gay boy gay boy gay boy, the wo - man a wil - low\_\_ tree.

everyone who can whistle  
to whistle the tune at any  
octave

36

*f*

T. *pp*

T. *pp*

B. *pp*

gay boy

mm mm mm mm mm mm mm mm

mm mm mm mm mm mm mm mm

gay boy

mm mm mm mm mm mm mm mm

*pp*

mm mm mm mm mm mm mm mm

42

T. mm mm mm mm mm mm mm mm

T. mm mm mm mm mm mm mm mm

B. mm mm mm mm mm mm mm mm

B. mm mm mm mm mm mm mm mm

48

one solo whistler  
in free time

T. mm mm

T. mm mm

B. mm mm

B. mm mm

# Searching For Mud Snails

(thank you, Christy)

"messing up their clothing  
searching for mud snails  
no time at all for resting" [149]

1 **Andante tragico** ♩ = 72

T. *mp* Mes-sing up their clo-thing,

B. *p* Mm mm mm mm mm

B. *p* Mm mm mm mm mm

6

T. search-ing for mud snails, no time for rest-ing, no time at all, mes-sing up their clo-thing,

B. mm mm mm mm

B. mm mm mm mm

10

T. search-ing for mud snails, no time for rest-ing, no time at all,

B. mm mm mm

B. mm mm mm

13 *mf*

T. mes-sing up their clo-thing, search-ing for mud snails, no time for rest-ing, no\_time at all,\_

T. mes-sing up their clo - thing, search-ing for mud snails, no time for rest-ing, no\_time at all,\_

B. ah ah ah ah

B. ah ah ah ah

17

T. mes-sing up their clo-thing, search-ing for mud snails, no time for rest-ing,\_

T. mes-sing up their clo-thing, search-ing for mud snails, no time for rest-ing,\_

B. ah ah ah

B. ah ah ah

20 *poco rit.*

T. no time at all,\_ time at all,\_ at all, all.

T. no time at all,\_ time at all,\_ at all, all.

B. ah ah mm mm

B. ah ah mm mm



13 *mf*

S. mes-sing up their clo-thing, search-ing for mud snails, no time for rest-ing, no\_time at all,\_

A. ah ah ah ah

T. *mf* mes-sing up their clo-thing, search-ing for mud snails, no time for rest-ing, no\_time at all,\_

B. ah ah ah ah

17

S. mes-sing up their clo-thing, search-ing for mud snails, no time for rest-ing,\_

A. ah ah ah

T. mes-sing up their clo-thing, search-ing for mud snails, no time for rest-ing,\_

B. ah ah ah

20 *poco rit.*

S. no time at all,\_ time at all,\_ at all, all.

A. ah ah mm mm

T. no time at all,\_ time at all,\_ at all, all.

B. ah ah mm mm

*p* *pp* *ppp*

# Candle At Night

"moonflower white evening face flower  
candle in hand  
to the privy at night" [150]

rearticulate the first two  
notes as in plainchant

1 Like plainchant ♩ = 76

S. *p* Moon - flow'r, white \_\_\_\_\_ eve - ning\_ face \_\_\_\_\_ flow - er,

A. *p* Moon - flow'r, white \_\_\_\_\_ eve - ning\_ face \_\_\_\_\_ flow - er,

T. \_\_\_\_\_

B. \_\_\_\_\_

5

T. *p* Moon - flow'r, white \_\_\_\_\_ eve - ning\_ face \_\_\_\_\_ flow - er,

B. *p* Moon - flow'r, white \_\_\_\_\_ eve - ning\_ face \_\_\_\_\_ flow - er,

10 *mf*

S. can-dle in hand to the pri - vy at night, can - dle, can - dle in hand, \_\_\_\_\_

A. *mf* can-dle in hand to the pri - vy at night, can - dle, can - dle in hand, \_\_\_\_\_

T. *p* Ah \_\_\_\_\_

B. *p* Ah \_\_\_\_\_

12

S. *p*  
Oo

A. *p*  
Oo

T. *mf*  
to the pri - vy at night a can - dle.

B. *mf*  
to the pri - vy at night a can - dle.



15

S. *p* *poco rit.*  
moon - flow'r, white eve - ning face flow - er,

A.

T.

B.

# Sexy Servant Boy

(tack, tack så mycket, ABBA)

*"the sexy servant boy  
crooning pop songs  
while viewing flowers" [151]*

Steady four ♩ = 100

*f*

1

S. Croon-ing, croon-ing pop songs, croon-ing, croon-ing pop songs, pop songs while view-ing flow-

A. Croon-ing, croon-ing pop songs, croon-ing, croon-ing pop songs, pop songs while view-ing flow-

T. Se-xy ser-vant boy, se-xy ser-vant boy,

B. Pop songs while view-ing flow-



4

S. - ers,

A. - ers, the

T. *p* croon-ing pop songs, croon-ing pop songs, croon-ing pop songs, croon-ing pop songs,

B. *p* dm dm dm dm dm dm dm dm  
- ers, dm dm dm dm dm dm dm dm

7

S. *p* ah \_\_\_\_\_ *f* while flow-er view - ing, while

A. se-xy ser-vant boy, the se-xy ser-vant boy, the se-xy boy,-- *f* while flow-er view - ing,

T. 8 ah \_\_\_\_\_

B. *dm dm dm*



11

S. flow-er view-ing \_\_\_\_\_ the se-xy boy,--

A. *p* ah \_\_\_\_\_ *p* se-xy boy,--

T. 8 ah \_\_\_\_\_ *p* while view-ing the

B. *dm dm dm*

# Pufferfish Versus Carp

"a pufferfish in snow  
the team on the left side is the winner  
a carp in June" [153]

Like plainchant ♩ = 76

S. *mp* A carp\_ in\_ June,

A. *mp* A carp\_ in\_ June,

T. *mp* [3 + 2 + 3] A\_ puf-fer-fish in snow, a puf-fer-fish in snow, \_ the

B. *mp* A\_ puf-fer-fish in snow, a puf-fer-fish in snow, \_ the

L'istesso tempo poco scherzando

S. *mf* a carp, a carp in

A. *mf* a carp, a carp in

T. *mf* team on the left side is the win - ner: a carp\_ in June,

B. *mf* team on the left side is the win - ner: a carp in June, a

S. June, \_\_\_\_\_ in June a carp, \_ a\_ carp, in June.

A. June, \_\_\_\_\_ in June a carp, \_ a\_ carp in June.

T. *mf* a carp\_ in June, a carp\_ in June, in June, in June.

B. *mf* carp in June, a carp in June, a carp in June.



# Scoffing Rice

(thank you Giacomo)

"by the morning glories

I scoff my rice

that's who I am" [154]

*1* **Moderato** ♩ = 90 **rall.** **Andante sostenuto** ♩ = 66

*p*

S. By the mor - ning glo - ries, by the mor - ning

A. By mor - ning glo - ries, by mor - ning

T. I scoff my rice, that's who I am,

B. Who I

*5*

S. glo - ries, glo - ries, mor -

A. glo - ries, glo - ries, mor -

T. I scoff my rice, that's who I am, I am, I scoff my rice, I scoff my

B. am, who I am, I scoff my rice, that's who I

8 **poco rit.**

S. -ning, mor - ning glo - ry,

A. -ning, mor - ning glo - ry,

T. rice, I scoff my rice scoff rice that's who I

B. am, I scoff my rice, that's who I am,



10 **affrettando** **Poco allarg.**

S. glo - - - - ry, ah!

A. glo - - - - ry, ah!

T. am, who I am, who I am.

B. who I am, who I am, that's who I am.

*ff*

# Kettle In The Frost

"mountain temple  
kettle whistling in the frost  
crying coldly" [159]

**1** **Andante freddo** ♩ = 100 *mf*

S. Moun - tain tem - ple ket -

A. Moun - tain tem - ple

*A large bell or gong, preferably not a nice sounding one*

**Gong** **Andante freddo** ♩ = 100 *p*

---

**7**

S. - tle whist-ling in the frost cry-ing cold - ly,

A. ket - tle whist-ling in the frost in the frost cry-ing

**Gong**

---

**12**

S. ke - ttle in the frost

A. cold - ly, ke - ttle in the frost

T. *mf* Moun-tain tem - ple ket-tle whist-ling in the

B. *mf* Moun-tain tem - ple

**Gong**

18

S. *frost frost frost ket-tle whist-ling in the*

A. *cold cold, cold*

T. *frost cry-ing cold - ly cold cold cold cold*

B. *ket-tle whist-ling in the frost cry-ing cold - ly frost frost frost frost*

Gong



25

S. *cold*

A. *ket-tle whist-ling in the frost*

T. *frost frost frost*

B. *cold cold, cold cold*

Gong

# My Quilt

"my quilt weighs me down  
snow clouds looming in the distance  
I can just make them out" [160]

Andante pesante ♩ = 72

1

S. *p*

A. My quilt weighs me down, snow - clouds loom-ing in the dis tance, I can just make them

T. *p* Quilt weighs me down, quilt

B. *p* My quilt weighs me down, snow - clouds loom-ing in the

6

S. *p* My quilt weighs me down, snow - clouds loom-ing in the dis - tance,

A. out, me down, such weigh-ty snow, weighs down, such weigh-ty

T. *p* weighs, snow loom - ing, my quilt weighs me down, snow

B. dis-tance, I can just make them out, my weigh-ty quilt weighs

11

S. I can just make them out, my weigh - ty quilt,

A. snow, weighs down, such weigh-ty snow, weighs, such weigh - ty

T. clouds loom-ing in the dis - tance I can just make them out,

B. down, snow loom - ing, weighs down, down, such weigh-ty



**Ritenuo molto**

15

S. snow, my quilt weighs me down.

A. snow, quilt weighs me down.

T. snow, quilt weighs me down.

B. snow, quilt weighs me, it weighs me down.

# Crescent Moon

"the crescent moon  
in the evening the morning glory  
all withered up" [155]

**Allegretto della luna** ♩ = 100

S. *p* A cres - cent moon in the eve - ning, *mp* a cres - cent moon in the eve - ning *mf* the

A. *mp* A cres - cent moon in the eve - ning, *mf* the

T. *mf* The

B.



5 **molto rit.** *p* **Adagio** ♩ = 60

S. mor - ning glo - ry, the mor - ning glo - ry all with - ered, all with - ered up.

A. *p* mor - ning glo - ry, the mor - ning glo - ry all with - ered, all with - ered up.

T. *p* mor - ning glo - ry, the mor - ning glo - ry all with - ered, all with - ered up.

B. *p* All with - ered, all with - ered up.

# Drinking Song

"the simple life  
a lonely moon-gazer's  
drinking song" [156]

Allegretto semplice ♩ = 66

S. *p* The sim - ple life, a lone - ly moon - ga-zer's drink - ing song

A. *p* The sim - ple life, a lone - ly moon - gaz-er's drink - ing song,

♩ = ♩

poco più mosso in modo ubriaco

S. *f* cha cha cha cha cha cha cha cha *mp* cha cha cha cha sim-ple life

A. *f* cha cha cha cha cha cha cha cha *mp* cha cha cha cha sim-ple life

T. *f* drin - king song, drink-ing song, *mp* drin - king song, drink-ing song,

B. *f* drin - king song, drink-ing song, *mp* drin - king song, drink-ing song,

8 *rall.* *p* the sim-ple life, a lone - ly moon-ga-zer's drink-ing song. *A tempo* *rall.* *A tempo*

S. *p* the sim-ple life, a lone - ly moon-ga-zer's drink-ing song.

A. *p* the sim-ple life, a lone - ly moon-ga-zer's drink-ing song.

T. *p* drink-ing, drink-ing song.

B. *p* drink-ing, drink-ing song.

# Remembering Tu Fu

"wind blowing through his beard  
late in autumn lamenting  
whose is this child?" [157]

**Grave e maestoso** ♩ = 56

*mf*

S. Wind blow-ing through his beard, late in au - tumn la - men - ting

A. Wind blow - - Wind - ing, la-men - ting,

T. La-men - ting wind blow-ing through his beard, late in au - tumn la -

B. Wind blow - - ing his

---

5

S. late in au - tumn, whose is this child, this child?\_\_\_\_\_

A. la - men - ting, la - men - ting, la - men - ting, whose is this

T. -men - ting la - men - ting, la - men - ting,

B. beard, la - men - ting, la - men - ting

---

8 **rall.** . . . . .

S. \_\_\_\_\_

A. *p* child? Late au - - tumn, au - tumn wind.

T. *p* late au - tumn wind.

B. *p* late au - tumn wind.

# Looking Back

"on New Year's Day  
remembering the loneliness  
of an autumn evening" [161]

**Andante nostalgico** ♩ = 50 (sim.) \* articulate each note with the hum

S. *p* Mm mm mm mm mm \*mm mm

A. *p* Mm mm

T. 8

B. 8

7

S. mm

A. mm

T. *mf* On New Year's Day, on New Year's Day,

B. 8

12

S. mm mm

A. mm mm

T. 8 re - mem - ber - ing the lone - li - ness of an (with great pathos)

B. *p* Au - tumn eve - ning.

**1a Polish The Moon**

There were two famous mirror-makers in Kyoto, and both of their names started with *hitomi* ("man who sees"). One was Hitomi Sado no Kami and the other was Hitomi Iwami no Kami. Bashō adds a change in one of the last names to make *Izumo no Kami* ("god of the province" or "to show up out of the clouds").

Musically, this quotes from my dance piece based on Lewis Carroll's *Through the Looking-Glass*, and incorporates various canons of different sorts.

**1b** This is similar with viols added.

**2 Hell Is Like This**

Bragging or pride were often expressed through opposite language. The phrase *gu anzuru ni* ("it seems to stupid me / in my humble opinion") was commonly used in annotated books.

**3 Would He Mourn?**

Water dropwort or Japanese parsley (*Oenanthe javanica*) darkens when cooked with vinegar and soy. "The poet" is Bokushi, the Japanese name for Mo Tzu (470-390 BC), the Chinese philosopher who grieved when threads had to be bleached before being dyed. In Japan mourning robes were dyed dark colours.

Musically this is based on the Pavane in F sharp minor by Gabriel Fauré (op 50)

**4 A Grass Pillow**

This verse is prefaced by, "on the morning of New Year's Day I had a certain idea in mind."

The fern is *Gleichenia glauca*. For a New Year's decoration, two large rice cakes, shaped like dumplings, are stacked and placed on crossed fern leaves. The phrase "a grass pillow" always implied a journey where one would have to tie grass together for a pillow.

**5 Winter**

The phrase, "Water is dried up and stone is exposed" appeared in a poem by the Chinese poet Su Tung Po (1036-1101).

**6 Princess Mouse**

Because of the tradition of being kind to mice during the first three days of the new year, they were referred to as *yome ga kimi* ("Lord Mouse"). *Yome can* also mean "bride". As a New Year decoration, bits of rice-cake dough were attached to willow branches and placed in the household shrine.

Musically, this is based on a melody from the "Mad Scene" from Donizetti's opera *Lucia di Lammermoor*, which itself is based on Sir Walter Scott's novel *The Bride of Lammermoor*.

**7 Not Long To Pine For The Cuckoo**

One of the traditional occupations of poets was to wait for the first song of the cuckoo in order to write a verse on the arrival of summer. There is a proverb which reads "A pine lasts for a thousand years".

**8 In Summer Rain**

It was common in Japanese literature to speak of the moon as having a face.

**9 Moon Mirror**

The combination of the autumn moon and the New Year exemplifies one aspect of the humour of haiku because the seasons are deliberately mixed.

Musically, this contains fragments of mirror and crab canons between the voices.

**10 The View Of Suma**

Suma is the place name of a lonely coastline near Kobe as well as the verb "to live", so the verse can mean "seeing Suma" or the "autumn of life."

Musically, the accompaniment of viols accentuates the sense of age.

**11 The Thistle**

It has been suggested that this verse has a connection to a phrase in the introduction to the imperial anthology of waka, *Kokinwakashū*, by Ki no Tsurayuki: "Only those acts which save people are called by the poor to have been done by an invisible ogre."

**12 The Maiden-Temptress Flowers**

The *ominaeshi* ("maiden flower", *patrinia scabiosaefolia*) bears long stalks of tiny yellow flowers in autumn. When the name is written in Chinese characters it means "prostitute flower",.

**13 Rabbit-Ear Iris**

The leaf of the rabbit-ear, or Japanese, iris (*iris laevigata*) resembles a rabbit's ear.

**14 Rock Azalea**

By changing *hototogisu* ("cuckoo") to *hototogishu*, where *shu* means "red" or "vermilion", creates the idea that when one cried for a long time one's tears became blood. The *hototogisu* is the Lesser Cuckoo (*cuculus poliocephalus*), native to Japan and not found in English-speaking lands, and is usually translated as "cuckoo" because of its behaviour and song.

**15 Young Ebisu**

On New Year's Day people bought pictures of various gods to place in their home shrines for their wishes in the New Year. Ebisu was one of the seven gods of good fortune, or long life.

**16 On Musashino Plain**

Musashino was the name of the grassy plain that covered the area now occupied by Tokyo. Pine Island was considered one of Japan's most scenic spots for its bay containing tiny islets covered in wind-shaped pine trees.

**17 Plum Rain**

What the Japanese call *ume* is most often translated as "plum" because of the Latin name *Prunus mume*, but the fruit more closely resembles the apricot. Because these fruits ripen during mid-June to mid-July, the rains of this time are called "plum rains". Even ripe, the fruits are inedible until they have been preserved.

**18 Hangover**

Probably self-explanatory!

**19 Planting A Banana Tree**

This poem is prefaced with the words: "Rika gave me a banana tree."

Rika was one of Bashō's favourite disciples, and the banana tree ("*bashō*") is what Bashō took his name from. Bashō now lived in a marshy area where two rivers joined, so it was possible that many reeds grew around his house.

**20 The Merry Priest**

The sound unit count in the original Japanese is 7-8-5, giving this poem *hachō* ("broken metre").

Musically, this is adapted from the Overture to Shakespeare's play "Love's Labour's Lost" written by me in 1971.

**21 Dew On Roses**

This verse is prefaced by, "the summer onion withers before a scouring rush, and the leaf of a yam is defeated by that of a lotus."

The rose of the poem is the *kerria japonica* which is in the rose family. Rapeseed, a common field flower, was grown not for its beauty but for its nutritious seeds, which were fed to livestock.

**22 Rest On A Voyage**

This is associated with the story of Huo Di, the Chinese man who got the idea for boats by watching a spider drift to shore on a leaf.

Musically, this is the longest setting of a haiku by far - it was presumably a very long journey. It is an adaptation of the music from the Happiness chapter of my 2021 setting of the Dhammapada.

**23 Drunk On Blossoms**

This verse is prefaced by, "Spring pleasures at Ueno."

A woman wearing two items of male attire, a kimono jacket and a sword, was drunk on saké while flower viewing.

**24 Barley Or Silvergrass?**

Silvergrass, or miscanthus, is similar to pampas grass. "Miscanthus plumes beckon a cuckoo" was a well-known poetical expression. Barley was poetically a more 'common' plant than silvergrass.

**25 Rose Of Sharon**

The Rose of Sharon, *hibiscus syriacus*, is a variety of hibiscus.

Musically, this is another adaptation of the English nursery rhyme, Lavender's Blue.

**26 Strange Dark Night**

Bashō added a note to the verse that he wanted "a strange dark night" to emphasize the weirdness of the night.

Musically, it makes use of a renowned motif in silent film music to represent weirdness and spookiness.

**27 Legs Of The Crane**

As the water rises, the crane's legs look shorter.

**28 Have They Picked The Tea?**

The word for the "blustering winds" (*kogarashi*) is usually a season word for winter, but here Bashō puts the cold winds in autumn. Tea is normally picked in early and late spring.

Musically, this adds to the confusion of the seasons by combining the main theme from *Spring* from Vivaldi's *Four Seasons*, with the melody from the Christmas carol *In the bleak midwinter* by Harold Darke.

**29 Folly**

Firefly-viewing was, and still is, a popular pastime during the summer months in Japan.

**30 Made Of Papier-Mâché**

Most shops displayed a small statue of a cat with a raised paw as a good luck charm.

Musically, this depicts the type of nodding ornament that one sometimes sees hanging above the dashboard in cars.

**31 The Monk**

Musically, this is set in the style of an antiphon and psalm in Gregorian chant.

**32 Yo-Heave-Ho**

In winter, it was a tradition for the court and Emperor to make an excursion to the hills to pull up young pine trees and to replant them in containers.

Musically, this is an adaptation of the well-known Russian folk song, *Song of the Volga Boatmen*, collected by Balakirev in 1866.

**33 Gathering In Waterweed**

The "whitefish" (or "icefish") is a tiny, transparent, minnow-like fish.

**34 Dried Salmon**

The poem is prefaced with, "Wealthy people eat meat and strong, ambitious men eat roots. I am just poor."

This is based on a Chinese proverb, "If a man is able to chew roots, he can do anything."

**35 Gay Boy**

Towards the end of his life Bashō wrote about his homosexuality.

Musically, this is based on the English 'gay anthem' of the 1970s "Glad to be Gay" by Tom Robinson, which became a rallying cry for the gay community in the UK at the time of the recent decriminalisation of homosexuality and the police backlash to the new freedom.

**35b Gay Boy**

This is another version for men's voices.

**36 Searching For Mud Snails**

This poem is prefaced by the phrase, "March 3".

March 3rd was supposedly the best day for gathering mud snails, but it is also Girls' Day.

Musically, this is based on Christy Moore's ballad *On Morecombe Bay*, which commemorates the drowning by the incoming tide of twenty-one Chinese immigrants while collecting cockles in Morecombe Bay, Lancashire.

**36b Searching For Mud Snails**

The same for SATB choir.

**37 Candle At Night**

One kind of candle had a cone of paper tied around the bottom to keep the wax from dripping. In the dark the glowing paper shape would look as if someone was carrying an illuminated flower. The word for "privy" is actually a euphemism for the privy in a Zen temple. Temples were traditionally used as places for lovers' trysts.

Musically, this is based on the Marian antiphon, *Salve Regina*, as sung in the Solemn Tone at Sunday compline.

**38 Sexy Servant Boy**

Bashō uses the word "*Rosai*" which were the pop songs of the time.

Musically, this is based on the 1970s pop song *Money Money Money* by ABBA.

**39 Pufferfish Versus Carp**

Poetry contests were always done in teams, with the left side against the right.

Musically, the contest is between Gregorian chant and Schubert's *Die Forelle (The Trout)*. The result is probably a tie!

**40 Ending Of The Year**

"Rice cakes" (*mochi*) are cookies or thick cakes made of rice flour. The rice has to be pounded to a powder in mortars, and the sound has come to symbolize the new year.

**41 Scoffing Rice**

This poem is prefaced by, "In response to the poem about a water pepper and a firefly by Kikaku." Kikaku's poem was "at a grass door / I as a firefly nibble / on smart weed." Bashō was advising Kikaku to not show off by writing this verse. Bashō's poem avoids the elegant by using the common words for eating and rice. Musically, this is based on the aria *Nessun dorma* from Puccini's *Turandot*. As an opera aria it certainly belongs in the 'elegant' category, but it was popularised when Pavarotti's rendition was used at the 1990 football World Cup, which became a big hit.

**42 Kettle In The Frost**

The ringing of an iron bell in the temple grounds could sound as if a pot is being struck.

**43 My Quilt**

Bashō here seems influenced by the Chinese poet, Ke Shi's "my hat is heavy with snow / under the skies of Wu." "In the distance" refers to the skies of the country named Wu, now Jiang Su Sheng. The pile of bedding heaped over a person looks like snow on the far mountains.

**44 Crescent Moon**

The flowers of the morning glory curled up and closed as it withered.

**45 Drinking Song**

"The Lonely Moon Gazer" (*Tsuki Wabisai*) was the pseudonym that Bashō was using. *Wabi*, the word Bashō uses for "the simple life" has now become fairly well-known as an aesthetic condition of loneliness and poverty necessary for artistic and spiritual sensitivity. The drinking song was about a simple dish of beans and chestnuts cooked in tea and was connected with Nara, the ancient capital of Japan before it moved to Kyoto in 784.

Musically, this incorporates the well-known music hall song, *Down At The Old Bull And Bush*. The Old Bull and Bush was a famous public house in Hampstead, London.

**46 Remembering Tu Fu**

"Remembering Tu Fu" is the preface to the poem, and refers to a poem: "Who is the man with the goosefoot cane, lamenting the world?"

**47 Looking Back**

Musically, this is based on the Scottish song "Auld Lang Syne", traditionally sung in Scotland on New Year's Eve. Here it is transposed into the minor.

There are two other settings of this poem - at 'New Year's Day Thoughts' (Bk.4 no.12), and *New Year's Day* (Bk.4 no.45)