

HPS 1336

LOUIS ANDRIESSEN
TAO



BOOSEY & HAWKES

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FOR SOLO PIANO, 4 WOMEN'S VOICES AND ENSEMBLE

TEXT: LAO TZU ('TAO-TEH CHING', CHAPTER 50) AND
KOTARO TAKAMURA ('KNIFE-WHETTER')



BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Limited
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Composer's Note

TAO (the way) is the second part of my **Trilogy of the Last Day**, a cycle of compositions about mortality. In this part the choir sings a text from *Tao-teh Ching* ('The Classic of the Way and its Virtue'), written by Lao Tzu in the sixth century BC. The piano soloist ends the piece with a poem, 'Knife-Whetter', written about 2,500 years later by Kotaro Takamura (1883–1956). There is a kind of contradiction between the two texts: in *Tao-teh Ching* calm and emptiness dominate and, in the chosen fragment, invulnerability. But Takamura's poem is primarily ominous.

This composition is based on a series of thirteen chords corresponding to the thirteen companions which Lao Tzu speaks of. I have made no attempt to relate to what is known as 'music from the Far East' or, even worse, 'world music'.

L.A.

Anmerkung des Komponisten

TAO (der Weg) ist der zweite Teil meiner **Trilogy of the Last Day**, eines Zyklus mit Kompositionen zum Thema Sterblichkeit. In diesem Teil singt der Chor einen Text aus dem *Tao-te-king* („Das klassische Werk vom Weg und dessen Tugend“), das Lao-tse im sechsten Jahrhundert v.Chr. verfaßt hat. Der Klaviersolist beendet das Stück mit dem Gedicht „Messerschleifer“ von Kotaru Takamura (1883-1956), das rund 2500 Jahre später geschrieben wurde. Es besteht ein gewisser Widerspruch zwischen den beiden Texten: Im *Tao-te-king* sind Ruhe und Leere bestimmend, sowie — in dem ausgewählten Fragment — Unverletzlichkeit. Takamuras Gedicht wirkt dagegen vorwiegend beunruhigend.

Die Komposition baut auf einer Reihe von dreizehn Akkorden auf, die den dreizehn Gefährten entsprechen, von denen bei Lao-tse die Rede ist. Ich habe in keiner Weise versucht, mich auf das zu beziehen, was als „fernöstliche Musik“, oder schlimmer noch, als „world music“ bekannt ist.

L.A.

(Übersetzung: Anne Steeb-Müller)



Note du compositeur

TAO (La voie) constitue le deuxième volet de ma **Trilogy of the Last Day** (Trilogie du dernier jour), cycle sur la mortalité. Le chœur y chante un texte extrait de *Tao-teh Ching* ("Traité de la voie et de sa vertu") écrit par Lao Tseu au VI^e siècle avant JC. Le pianiste soliste termine la pièce par un poème, "Le Rémouler", écrit environ 2500 ans plus tard par Kotaro Takamura (1883–1956). Il existe une sorte de contradiction entre les deux textes : tandis que le calme, le vide et, plus spécialement dans le fragment choisi, l'invulnérabilité dominent *Tao-teh Ching*, le poème de Takamura est fondamentalement inquiétant.

Cette composition repose sur une série de treize accords correspondant aux treize compagnons évoqués par Lao Tseu. Je n'ai pas tenté de me rapprocher du style qu'il est convenu d'appeler "musique d'Extrême-Orient" ou, pire, "musique ethnique".

L.A.

(Traduction : Agnès Ausseur)



五十章

出生入死。生之徒十有三。死之徒十有三。人之生動之
死地亦十有三。夫何故。以其生生之厚。蓋聞善攝生者
陸行不遇虎兇。入軍不被甲兵。兇無所投其角。虎無所
措其爪。兵無所容其刃。夫何故。以其無死地。

When one is out of life, one is in Death. The companions of life are thirteen; the companions of Death are thirteen; and, when a living person moves into the Realm of Death, his companions are also thirteen. How is this? Because he draws upon the resources of Life too heavily.

It is said that he who knows well how to live meets no tigers or wild buffaloes on his road, and comes out from the battle-ground untouched by the weapons of war. For, in him, a buffalo would find no butt for his horns, a tiger nothing to lay his claws upon, and a weapon of war no place to admit its point. How is this? Because there is no room for Death in him.

From *Tao-teh Ching* by Lao Tzu, translated by John C. H. Wu, p. 103, Number 50, © 1961 St. John's University Press.
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刃物を研ぐ人

黙つて刃物を研いでゐる。
もう日が傾くのはまだ研いでゐる。
裏刃とおもてをぴつたり押して
研水をかへては又研いでゐる。
何をいつたい作るつもりか、
そんなことさへ知らないやうに、
一瞬の氣を眉間にあつめて
青葉のかげで刃物を研ぐ人。
この人の袖は次第にやぶれ、
この人の口ひげは白くなる。
憤りか必至か無心か、
この人はただ途方もなく
無限級数を追つてゐるのか。

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Knife-Whetter

Wordless, he whets a knife.
Sun setting, on he works.
Pressing the blade down,
changing the water, on he whets.
Brow furrowed and intense,
what is the task, does he know?
Shaded by green leaves he whets the knife,
but to what purpose?
His sleeves gradually tear,
His moustache turns white.
Fury, necessity, innocence;
or the pursuit of an infinite sequence
simply, prodigiously?

Kotaro Takamura

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Wer aus dem Leben geschieden ist, befindet sich im Zustand des Todes. Das Leben hat dreizehn Gefährten; der Tod hat dreizehn Gefährten; und wenn ein Lebender ins Totenreich übergeht, hat er ebenfalls dreizehn Gefährten. Und warum? Weil er zu heftig aus den Quellen des Lebens schöpft.

Es heißt, dass der, der zu leben versteht, auf seinem Weg keinen Tigern oder wilden Büffeln begegnet und von den Waffen des Krieges unberührt das Schlachtfeld verlässt. Denn in ihm findet kein Büffel eine Zielscheibe für seine Hörner, findet ein Tiger nichts, um seine Krallen hineinzuschlagen, findet eine Waffe des Krieges keine Stelle, in die ihre Spitze eindringen kann. Und warum? Weil in ihm kein Platz für den Tod ist.

Lao-tse, Tao-te-king, Kapitel 50

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Quand on est hors de la vie, on est dans la Mort. Les compagnons de la vie sont au nombre de treize, les compagnons de la Mort au nombre de treize et lorsque un vivant entre au Royaume de la Mort, ses compagnons sont également treize. Comment cela se fait-il ? C'est qu'il recourt trop massivement aux ressources de la Vie.

Il est dit que celui qui sait bien vivre ne rencontre ni tigres, ni buffles sauvages sur sa route et revient du champs de bataille épargné par les armes de guerre. Car sur lui, un buffle ne saurait où donner un coup de corne, un tigre ne découvrirait rien à saisir dans ses griffes, et une arme de guerre n'aurait aucun impact. Comment cela se fait-il ? C'est qu'il n'y a pas de place en lui pour la Mort.

Lao Tseu, Tao-teh Ching, chapitre 50

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Messerschleifer

Wortlos schleift er ein Messer.
Die Sonne geht unter, er arbeitet weiter.
Drückt kraftvoll die Klinge an,
wechselt das Wasser, schleift weiter.
Mit gerunzelter Stirn, eindringlich,
worin besteht die Aufgabe, weiß er es?
Im Schatten von grünem Laub schleift er das Messer,
aber zu welchem Zweck?
Seine Ärmel zerschleißen allmählich,
Sein Schnurrbart wird weiß.
Wut, Zwang, Unschuld;
oder das Ausführen einer endlosen Abfolge
schlicht und gewaltig?

Kotaru Takamura

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Le Rémouleur

Sans un mot, il aiguisé un couteau.
Dès le lever du soleil, il ne cesse son labeur.
Pesant sur la lame abaissée,
Changeant l'eau il aiguisé.
Le front creusé de rides et attentif,
Quelle est sa tâche, le sait-il ?
Sous l'ombre des feuillages verts, il aiguisé le couteau,
Mais dans quel but ?
Sa manche peu à peu se déchire,
Sa moustache blanchit.
Est-ce furie, nécessité, innocence
Ou la poursuite d'un moment infini,
Simplement, prodigieusement ?

Kotaro Takamura

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Foonds voor de Scheppende Toonkunst.

This work was composed in 1996. It was first performed on 19 October
that year as part of the Donaueschinger Music Days by Tomoko Mukaiyama
(piano) and the Netherlands Radio Orchestra, conducted by Peter Eötvös.

Instrumentation

2 Piccolos
Flute
Oboe
Cor Anglais
2 Horns in F
4 Women's Voices (2 Sopranos, 2 Mezzo-Sopranos)
Piano (doubling Celesta)
Harp
*Percussion (2)
Piano solo (doubling Voice and Koto)
Strings (min. 3.3.3.3.2)

*rin (*a flat*"), crotales, glockenspiel, cowbells, vibraphone (preferably 4-octave), xylophone,
2 bell plates (*d', f'*), 2 chimes (tubular bells) (*d', f'*), 2 gongs (*d', f'*), large triangle

Note. Transposing instruments written in C in the score.

Duration: 18 minutes

Trilogy of the Last Day consists of the individual works ***The Last Day***,
TAO and ***Dancing on the bones***. Performance materials are available on hire.

The publishers gratefully acknowledge the assistance of
Tomoko Mukaiyama in the preparation of this publication.



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of the whole or any part of
this publication is illegal.

to Tomoko Mukaiyama

TAO

Louis Andriessen

(b. 1939)

$\text{♩} = 54$ preciso
sempre molto deciso e accentuato

3/4 **C** **3/4**

2 Piccolos

Flute

Oboe

Cor Anglais

2 Horns (F)

2 Sopranos

4 Women's Voices

2 Mezzos

Piano/Celesta

Piano *pp accentuato*

con Ped.

Harp

mp m.d. sempre marcato

non arp. sempre

Crotales

Percussion

1 *ppp* l.v. sempre

Glockenspiel

2 *pp* l.v.

Piano Solo/Koto

3/4 **C** **3/4**

Violin I

ppp senza vibr.

con sord., poco sul ponticello

Violin II

ppp senza vibr.

Viola

div.

mp senza vibr.

Cello

pp senza vibr.

Double Bass

mp

C $\frac{3}{4}$ 1

10

Pno. *to Celesta*

Harp *mp*

Perc. 1 Glock. *Cowbells accentuato* *pp*

Perc. 2

Pno. Solo *ppp*

VI. I *C*

VI. II *(Squ.)-1*

Vla. div. *pp*

Vc. *pp*

19

Pno. *Celesta* *pp ma accentuato*

Harp *con Ped.* *mp marc.*

Perc. 1 *Cowbells*

Perc. 2 *Crotales* *pp*

Pno. Solo

VI. I *C*

VI. II

Vla. div. *pp*

Vc. *pp*

27

Cel.

Harp

Vibraphone *)

Cowbells

Perc. 1 Crot.

Perc. 2

VI. I

VI. II

Vla. div.

Vc.

Piano (p)

sim.

p

dolce

pp

pp

pp

*) Vibraphone plays if the note is not available on Crotales.

35

Pno.

Harp

Perc. 1 Cowbells

Perc. 2 Crotales

VI. I

VI. II

Vla. div.

Vc.

(8va)

(if no Crotales)

(loco)

poco f

pp

accentuato

legato

pp

pp

43 **C** **3/4** **3** **C** **3/4**

Pno. *sim.*

Harp

Perc. 1 *Vibr.* *Glockenspiel/Vibr.*
2 *Crot.* *l.v.* *f*

VI. I

VI. II

Vla. div.

Vc.

3/4 **4** **C** **3/4**

51 *(8va)* *Celesta*

Pno. *con Ped.*

Harp *mf deciso* *mp*

Glock.

Perc. 1 *sub. p*
2

VI. I *(8va)*

VI. II *(8va)*

Vla. div. *mp deciso* *mp*

Vc. *mp deciso* *mp*

5 **3**
4

60

Pno.

Harp

1 Cowbells

Perc. 2 Crotales

VI. I

VI. II

Vla. div.

Vc.

dolce

dolce

loco

C

6 Accentuato

70

Picc. 1

Picc. 2

Fl.

Ob.

C. Ang.

Pno.

Harp

Perc. 1 Crot.

Perc. 2

VI. I

VI. II

Vla.

Vc.

f

f

mf legato

mf legato

to Piano

mf legato

f legato

f

1 desk, senza sord.

1 desk

7

77

Picc. 1

Picc. 2

Fl.

Ob.

C. Ang.

legato

legato

legato

legato

legato

legato

1 3 8 4

1 3 8 4

VI. I
1 desk

VI. II

Vla.
1 desk

Vc.

legato

legato

84

Picc. 1

Picc. 2

Fl.

Ob.

C. Ang.

3 8 3 16 7 16 3 16 7 16 9 16

3 4 3 16 7 16 3 16 7 16 9 16

VI. I
1 desk

VI. II

Vla.
1 desk

Vc.

legato

legato

91 $\frac{9}{16}$ (4+2+3) $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{4}$ 9

Picc. 1 *pp* *ma accentuato* *sim.*

Picc. 2 *pp* *ma accentuato*

Fl.

Ob. *legato*

C. Ang. *legato*

Voices 1.2 3.4

Pno. $\frac{9}{16}$ (4+2+3) $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{4}$ *pp* *con Ped.* *sim.*

Harp *mp*

Perc. 1 2 Glockenspiel *pp* *l.v.*

VI. I 1 desk $\frac{9}{16}$ (4+2+3) $\frac{3}{8}$ $\frac{6}{16}$ $\frac{3}{4}$ *pp* *Tutti (con sord.)*

VI. II *pp*

Vla. 1 desk *Tutti* *div.* *mp ten. pp*

Vc. *mp ten. pp*

Db.

98

Picc. 1

Picc. 2

Fl.

Ob.

C. Ang.

senza vibr. sempre
ppp ma molto accentuato
unis.

1.2

Voices

3.4

chū sheng ru si.

ppp ma molto accentuato

C $\frac{3}{4}$

Pno.

Celesta

C $\frac{3}{4}$

Harp

1

Perc.

Glock.

2

C $\frac{3}{4}$

VI. I

VI. II

Vla. div.

Vc.

Db.

non trem.

sempre accentuato

non trem.

sempre accentuato

legato

mf ten. *p*

div.

mf ten. *p*

div.

mf ten. *p*

pp

106 **10**

Picc. 1 *pp sim.*

Picc. 2 *pp sim.*

Fl.

Ob.

C. Ang.

Voices
1.2 (unis.)
3.4
(ppp)
sheng zhi tu shi you san.

Cel.

Harp *sim.*

Perc. 1 Glock.
2

VI. I *legato*

VI. II

Vla. div. *mf ten. p*

Vc. div. *mf ten. p*

Db. div. *mf ten. p*

Crotales

C **$\frac{3}{4}$**

[illegible]

[illegible]

127

C 3/4 13

legato, ma sempre accentuato

Picc. 1 *ppp dolce* legato, ma sempre accentuato

Picc. 2 *ppp dolce*

Cel. *dolcissimo pp*

Harp *dolcissimo pp* *mf*

Cowbells

Perc. 1 *dolcissimo pp*

Perc. 2 *mf* Vibraphone (loco)

C 3/4

legato, ma sempre accentuato

VI. I *ppp* legato, ma sempre accentuato

VI. II *ppp*

Vla. *mf ten. pp*

Vc. *mf ten. pp*

Db. *mf ten. pp*

135

Picc. 1

Picc. 2

Pno. Solo

VI. I

VI. II

Vla.

Vc.

f ten. *mf*

dim.

f ten. *mf*

dim.

f ten. *mf*

dim.

mf *dim.*

mf *dim.*

top notes sempre marcato

fff as if crying

Ped. Ped. sim.

*) R.h. somewhat louder than left.

140 **14** *pp* (unis.) **3** **C**

Voices 1.2 fu he gu.

3.4 *pp*

Pno. Solo *sim.*

Ped. Ped. over ± 3 Ped. ten.

146 **15** **3** **4** **C**

Voices 1.2

3.4

Cel. *p* *mp*

con Ped.

Harp *mp* *mf*

Vibr./Glock. *p*

Perc. 2

Pno. Solo

VI. I *p*

VI. II *p*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

Pno. Solo

157

pp *cresc.* *f* *cresc.*

non accel.

Ped. con Ped.

[illegible]

169 **16**

Picc. 1 *ff*

Picc. 2 *ff*

Fl. *ff*

Ob. *molto f legato*

C. Ang. *molto f legato*

Pno. *mf* *top notes marcato*

1 desk, senza sord. *f legato*

Vla. 1 desk *f legato*

Vla. 1 desk *f legato*

17

173

Picc. 1

Picc. 2

Fl.

Ob.

C. Ang.

Pno. *(8va)*

1 desk *(8va)*

Vla. 1 desk

176

Picc. 1

Picc. 2

Fl.

Ob.

C. Ang.

Pno.

VI. I
1 desk

Vla.
1 desk

18

178

Picc. 1

Picc. 2

Fl.

Ob.

C. Ang.

Pno.

Glockenspiel

Vibraphone

Perc.

VI. I
1 desk

Vla.
1 desk

più f

sim.

ff

This musical score page contains measures 182 through 190. The instruments are arranged as follows:

- Picc. 1**: Piccolo 1
- Picc. 2**: Piccolo 2
- Fl.**: Flute
- Ob.**: Oboe
- C. Ang.**: Clarinet in Angles
- Glock.**: Glockenspiel
- Perc. 1**: Percussion 1
- Perc. 2**: Percussion 2
- VI. I**: Violin I (1 desk)
- Vla.**: Viola (1 desk)

The score includes various performance markings such as *sim.*, *legato*, and dynamic markings like *fz*. Measure numbers 182, 186, 190, and 194 are indicated at the start of their respective systems. A rehearsal mark "19" is placed above measure 187.

187

Picc. 1

Picc. 2

Fl.

Ob.

C. Ang.

Glock.

1

Perc. Vibr.

2

Pno. Solo

8va

8va

top notes marcato sempre

ffz f

mp

ff

mf

Ped.

Ped.

Vi. I 1 desk

Vla. 1 desk

194

rit. 20

Picc. 1 *ff* legato

Picc. 2 *ff* legato

Fl. *ff* legato

Ob.

C. Ang.

Hn. 1.2 *ff* *ten. mf* poco a poco dim. *mp*

Voices 1.2 3.4

Pno. *ff* legato con Ped. legato

Harp *ff* l.v.

Pno. Solo *ff* *lunga* *rit.* *l.v.*

VI. I *ff* legato Tutti senza sord. div.

VI. II *ff* legato

Vla. *Tutti div.* *ff* *ten. mf* poco a poco dim. *mp*

Vc. *ff* *ten. mf* poco a poco dim. *mp*

Db. *ff* *ten. mf* poco a poco dim. *mp*

Tutti senza sord.

200

C 21 3/4 C 3/4

Picc. 1 *p*

Picc. 2 *p*

Fl. *p mp poco marcato*

Ob. *molto p*

C. Ang. *molto p*

Hn. 1.2 *dim. pp* 2. 1. (p) 2.

Voices 1.2 *completamente senza vibrato*
 (unis.) *p legatissimo* *div.* *unis.* *div.*
 yi qi sheng sheng zhihou. gai wen shan she sheng zhe. lu xing-
 3.4 *p legatissimo*

Pno. *p l.v. più p*

Harp *p l.v. più p*

Pno. Solo

VI. I *legato p* *div.*

VI. II *legato p*

Vla. *legato dim. p div.*

Vc. *legato dim. p unis.*

div. *div.*

Db. *dim. p*

208

C **3/4** **C** **22** **3/4**

Picc. 1 *p ma accentuato*

Picc. 2 *p ma accentuato*

Fl. *p ma accentuato*

Ob.

C. Ang.

Hn. 1.2

Voices

1.2 unis. — lu xing bu yu si hu. — ru jun bu — bi — jia — bing. — si wu tou qi jue. unis.

3.4 unis.

C **3/4** **C** **3/4**

Pno. *pp* *mf*

Harp *p ma accentuato* *p*

C **3/4** **C** **3/4**

Vl. I div. *p*

Vl. II div. *p* *div.* *unis.*

Vla. div. *p*

Vc. *p*

Db. *p*

215 $\frac{3}{4}$

Picc. 1 f ten. *mf*

Picc. 2 f ten. *mf*

Fl. f ten. *mf*

Ob. f ten. *mf*

C. Ang. f ten. *mf*

Hn. 1.2 f ten. *mf*

Voices
 1.2 unis. *quasi f* ten. *f*
 3.4 *quasi f* ten. *f*
 hu wu suo cuo zhua. bing wu suo rong qi ren.

Pno. *mp* Solo *f* L.v. con Ped.

Harp *f* *ff* L.v.

Crotales
 1 f
 2

VI. I div. f ten. *mf*

VI. II f ten. *mf*

Vla. *mf* f ten. *mf*

Vc. *mp* f ten. *mf*

Db. *mp* f ten. *mf*

[illegible]

226. $\frac{3}{4}$ Pesante (Tempo I^o)

Picc. 1.2 *ff* *sim.* *legato* *ten.* *sempre cresc.*

Fl. *ff* *sim.* *legato* *ten.* *sempre cresc.*

Ob. *ff* *sim.* *legato* *ten.* *sempre cresc.*

C. Ang. *ff* *sim.* *legato* *ten.* *sempre cresc.*

Hn. 1.2 *ff* *sim.* *legato* *ten.* *sempre cresc.*

Voices 1.2 3.4

Pno. *ff* *sim.* *legato* *ten.* *sempre cresc.*

Harp *ff* *sim.* *legato* *ten.* *sempre cresc.*

Perc. 1 Xylo. *ff* *sim.* *legato* *ten.* *sempre cresc.*

2 *ff* *sim.* *legato* *ten.* *sempre cresc.*

VI. I *ff* *loco* *unis.* *sim.* *legato* *ten.* *sempre cresc.*

VI. II *ff* *div.* *sim.* *legato* *ten.* *sempre cresc.*

Vla. *ff* *div.* *sim.* *legato* *ten.* *sempre cresc.*

Vc. *ff* *unis.* *legato* *ten.* *sempre cresc.*

Db. *ff* *sim.* *legato* *ten.* *sempre cresc.*

229

Picc. 1.2

Fl.

Ob.

C. Ang.

Hn. 1.2

a2 Soli

Voices

1.2

3.4

f (unis.)

non dim.

he gu.

f

non dim.

Pno.

8va

ff

Ped. tenuto

ff

ff molto marcato

Harp

8va

ff

Bell Plates + Chimes

Soli

Gongs

Perc.

1

2

ff

VI. I

ff

non dim.

VI. II div.

ff

sim.

Vla.

ff

unis.

ff molto espr., legato

div.

sim.

Vc.

ff

legato

Db.

ff

legato

235 ^{a2} 25

Picc. 1.2 *morendo*

Fl. *morendo*

Ob. *morendo*

C. Ang. *morendo*

Hn. 1.2 *morendo*

Voices
1.2 yi — qi wu — si — di.
3.4 *f* *sfz*

Pno. *dim. poco a poco* *dim.*
Ped. tenuto

Harp *dim. poco a poco* *dim.*
(*Spw*)

Perc. 1 *L.v.*
2 *L.v.* Glock./Vibr. *mp* *dim. poco a poco*

VI. I *sempre accentuato* *sfz* *ten. f* *dim. poco a poco* *dim.*

VI. II *sempre accentuato* *dim. poco a poco* *dim.*
div.

Vla. *dim. poco a poco* *morendo*

Vc. *dim. poco a poco* *morendo*

Db. *dim. poco a poco* *morendo*

243 26 C $\frac{3}{4}$

Pno. *lunga* *L.v.*

Harp *(Spre)* *L.v.*

Perc. 1 *L.v.*
2 *lunga spoken*

Voice Solo *pp* damatte hamonoo toideru *mf* mō hiqakatamukunoni

Koto

VI. I *(dim.)* *div.* *p* *dim.* *pp* *dim.* *morendo*

VI. II *(dim.)* *p* *dim.* *pp* *dim.* *morendo*

Koto

Vc.

Db.

251

Voice Solo mada toideiru. urahato omoteo pittarioshite tomisuo kaeteha mata toideru.

Koto

VI. I

VI. II

256 *sung speech rhythm* *voice sempre poco a poco più f*

Voice Solo nanio ittai tsukurutsumorika, sonnakolosae shiranaiyouni,

Koto

260 *non dim.*

Voice Solo isshunno kio mikenni atsumete aobano kagede hamonoo toguhito.

Koto

27

264

Picc. 1 *mp*

Picc. 2 *mp* *dim.*

Fl. *mp* *dim.*

Ob. *p* *morendo*

C. Ang. *p* *morendo*

Hn. 1.2 *p* *morendo*

Pno. *mp* *l.v.* *dim.*
Ped. tenuto

Harp *mp* *l.v.* *dim.*

Rin *l.v.*

Perc. 1 *f*
2 Cowbells *dim.*

Voice Solo *f* kono-hi-to-no so de-wa shi dai-ni ya bu-re, *dim.*

Koto

8va con sord.

VI. I *mp* *div. in 3 con sord.* *trem.* *dim.*

VI. II *mp* *div. in 3 con sord.* *trem.* *dim.*

Vla. *mp* *div. con sord.* *dim.*

Vc. *mp* *dim.*

Db. *mp* *dim.*

269

Pno. *lunga* **28** *15^{ma}* *ff*

Harp *pp* *l.v.* *sim.* *Ped. ten. sempre*

1 *Large Triangle* *ff*

Perc. *Crotales* *ff*

2 *ff*

Voice *speech rhythm* *lunga*

Solo *mp* *konohitono kuchihige ha shirokunaru.* *ikidourika hisshika* *mushiaka,*

Koto

VI. I *unis.* *mp*

VI. II *div.* *mp*

275 *(15^{ma})*

Pno. *l.v.*

1 *Tri.* *l.v.*

Perc. *15 Crot.* *l.v.*

2 *l.v.*

Voice *konohitowa tada* *tohounonaku* *mugenkyusūao otteirunoka.* *lunga*

Solo

Koto

VI. I

VI. II *div.*