

# Jôdo

James Wood

for solo percussion, high soprano and computer (triggered by a MIDI keyboard)

Text by Yukio Mishima (pre-recorded and incorporated into the electronic sounds)

Phonetic text (sung by the soprano) by James Wood

Commissioned by Graeme Hall

Written for and dedicated to Kuniko Kato

First performance by Kuniko Kato (percussion), Sarah Leonard (soprano) and the composer (keyboard) - Antwerp, 19 September 1999

## Acknowledgements

The composer is grateful to Kuniko Kato for recording the Mishima text used in the electronics, and also for her transliteration of the Japanese text. The composer also wishes to thank Carl Harrison Faia for his constant help and advice concerning the electronic part of the work.

## Duration

Part 1	4' 00"
Part 2	9' 30"
Part 3	9' 00"
Part 4	8' 30"
Part 5	10' 00"

Total 40 minutes

## General Notes

### Dramatis Personae

A Spirit	Solo Percussionist (Part 1)
The Great Priest of Shiga Temple	Solo Percussionist (Parts 2, 4 and 5)
The Great Imperial Concubine	High Soprano (Parts 2, 3 and 5)

### Lighting

Since *Jôdo* was conceived primarily as a music-theatre work, it was always intended that lighting would form an important part of any performance. However, since the work is likely to be performed in many different types of locations (theatres, concert halls, churches etc), the lighting element has been left to the imagination of the performers, who should devise a lighting scheme which most imaginatively exploits the resources available to each performance location.

### Movement

The 'Spirit' (percussionist in Part 1) needs to be able to move rapidly around the audience setting off the spinning bells in Part 1. The Priest (percussionist) also needs to be able to get on and offstage easily between Parts 1 and 2, and in Part 5.

### Electronics

The electronic part is performed on a PowerMac G3 Computer, triggered by a keyboard-player. The role of the keyboard-player (or 'triggerist') is similar to that of a conductor, in that he both follows and leads the performers throughout the performance. The interaction between the performers is very similar to that between a conductor and soloist, or in chamber music.

The electronic sounds are diffused through 8 loudspeakers surrounding the audience. All the sounds have been spatialized using the 'Spatialisateur' (an ircam-developed extension of Max-MSP) according to the 84-point plan shown on page ix.

Both the soprano and some of the percussion instruments should also be amplified, in order to achieve a good blend and balance between the live performers and the electronics.

In certain passages (longer, rhythmically complex sequences) it is necessary for both soprano and percussionist to use a click-track. For the soprano this should be a light-box (red light for the first beat in the bar, green lights for the other beats), but the percussionist will need some small headphones. Two pairs of headphones are needed, one situated by the marimba for passages in Parts 4 and 5, and the other by the drums, for passages in Part 2.

Details of all the equipment needed are given on page v.

# Percussion Instruments

## Part 1

Indian bronze elephant bell

Spinning bells, to be hung from the roof at various points surrounding the audience - if possible around 10 bells of various types can be used, conforming as closely as possible to the following spectrum:



The A#2 (fundamental) is essential, but any combination of the other pitches is possible.

Suggested types of bell - pairs of bronze 'Obertino' cowbells, with their handles clamped together\*; Burmese spinning gongs; Short sections of aluminium tube, about 6" in diameter, etc.

The bells should be 'wound up' and secured prior to the performance, preferably by suitably placed assistants, and released to spin a few seconds before they are played, so that they are spinning as fast as possible at the moment they are struck.

## Part 2

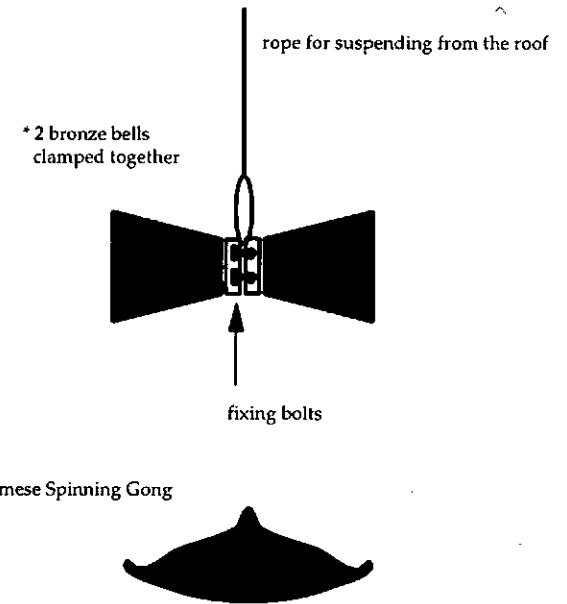
- Water Drum (amplified)
- Moku-sho (small, circular Japanese piccolo wood-block)
- Moku-gyo (large temple block)
- Wooden rattle
- Temple bell (C#3) with rubbing stick
- Monkey Drum (or Uchiwadaiko)
- Shimedaiko
- Hiradaiko
- Large wooden clapper (optional)

## Part 4

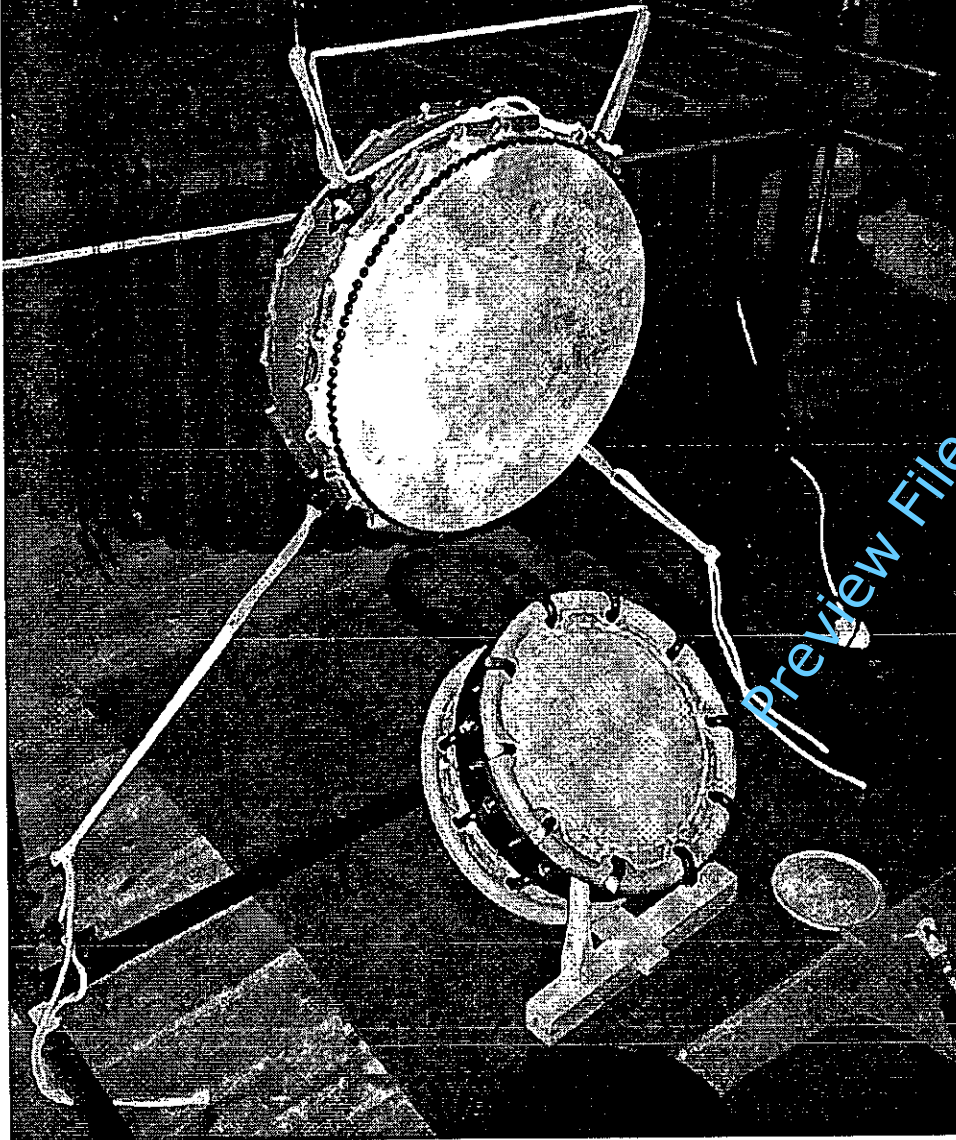
5-octave Marimba

## Part 5

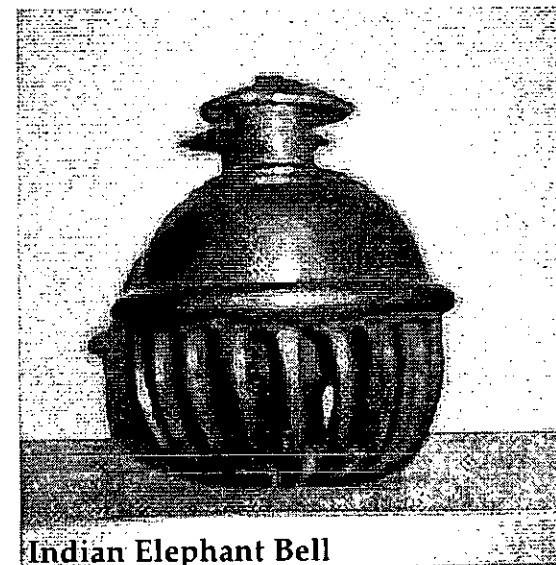
- 5-octave Marimba
- Small tubular wood-block (C#3) (hand-held)
- Several sets of clay chimes, hanging in a long line to form a kind of 'curtain'



Hiradaiko (above); Shimedaiko (below);  
Uchiwadaiko and Wooden Rattle (bottom right)



Spinning Bells (Obertino-bronze cowbells)



Indian Elephant Bell

# Technical Requirements

## Speakers

- 8 speakers (Meyer or equivalent - highly recommended: ATC)
- 2 sub-bass
- 1 foldback for soprano
- 2 (optional) for drums and marimba

## Computer

- PowerMac (Blue)G3/400MHz equipped with:
- 128Mm RAM
- 7200 rpm Wide Ultra2 SCSI hard drive with at least 2 Gb free space
- MOTU 324 multi-channel sound card
- MOTU 2408 audio interface
- Korg 880D/A interface
- MIDI interface (NB USB interface needed for the Blue G3)
- Max/MSP software

## Desk

- Ins: 8 audio inputs from Mac
- 2 extra inputs for the clicktrack - one to soprano lightbox, the other to percussion headphones
- 7 mics maximum
- (17 inputs total)
- Outs: Basic 8, plus 2 to the subs and 1 for the click-to-lightbox, and 1 for the click-to-headphones

## Mics

- 1 ambient mic for soprano (ambient blending with electronics)
- 1 close-mic for soprano (routed via reverb unit)
- 2 (or 3) for 5-octave marimba
- 1 for water drum (routed via reverb unit)
- 1 ambient mic for drums

## Effects

- Reverb unit (for soprano close-mic and water drum)

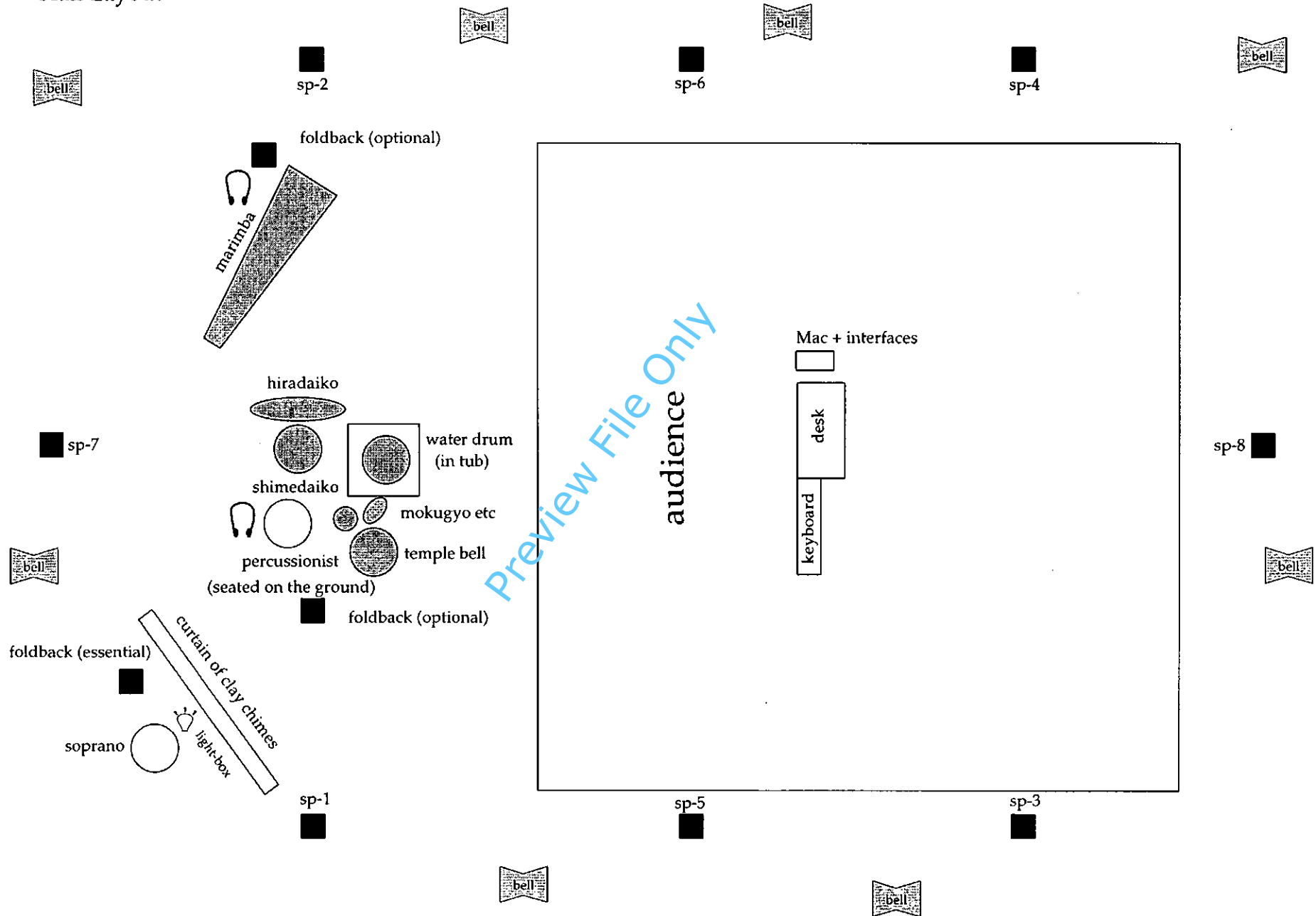
## Click

- Light-box for soprano (triggered by 9th channel from Mac)
- 2 pairs of light-weight headphones for percussionist (triggered by 10th channel from Mac)

The performance Max Patch, complete with soundfiles, clicktracks etc are available (on CD-ROM) from the composer.

Rehearsal Audio-CDs (for the soprano and percussionist), are also supplied together with the performance material. These are stereo mixes of each soundfile (separately - i.e. not overlapping as they would be in performance), with audio clicktracks superimposed on the sounds when applicable. Thus soprano and percussionist can rehearse at home with the sounds and clicktracks using a standard CD-player.

# Hall Layout



## Technical Set-up

### Connections

Keyboard [MIDI OUT] to USB MIDI interface [MIDI IN]

MIDI interface USB to Mac

MOTU Audio Wire from MOTU 324 card (in the Mac) to MOTU 2408 interface

ADAT optical cable OUT of MOTU 2408 (Bank B) IN to Korg 880 D/A

### Audio Connections

Korg 880D/A Outputs 1 - 8\* (jack) to Desk Inputs 1 - 8 [audio]

Desk Input 1 out to sp 1

Desk Input 2 out to sp 7

Desk Input 3 out to sp 2

Desk Input 4 out to sp 6

Desk Input 5 out to sp 4

Desk Input 6 out to sp 8

Desk Input 7 out to sp 3

Desk Input 8 out to sp 5

[Hence outputs 1 - 8 from the Mac are fed round the circle of speakers, clockwise starting from Left Front]

MOTU 2408 Outputs 1 and 2\* (phono/RCA) to Desk Inputs 9 and 10 [click]

Desk Input 9 out to soprano light-box

Desk Input 10 out to percussion headphones (splitter box needed for the 2 pairs)

Soprano and percussion amplification should be fed to the front speakers (1 and 2, or 1, 7 and 2) panned as close as possible to the location of the live source. Water drum microphone and soprano close-mic should be routed through a reverb unit - settings of the reverb unit will require some experimentation.

\*Note - The Korg880D/A outputs are +4dBu, therefore it is better to use these outputs for the audio, and use the MOTU 2408 for the clicktrack. It is, however, possible to use the 2408 for the audio (in a case where, for example 2 2408s are used), but the desk outputs will need to be set a little higher.



## The Text

Extracts from *The Priest of Shiga Temple and His Love*, by Yukio Mishima

This text is used by kind permission of the Wylie Agency on behalf of the Sakai Agency, Tokyo, Japan.

### Part 1

[No text spoken]

In the Pure Land the earth is made of emerald and the roads that lead across it are lined by cordons of gold rope. The surface is endlessly level and there are no boundaries. Within each of the sacred Precincts are fifty thousand million halls and towers wrought of gold, silver, lapis lazuli, crystal, coral, agate and pearls, and its multitude of angels for ever playing sacred music and singing paeans of praise to the Tathagata Buddha.

Both day and night the air is filled with the songs of cranes, geese, mandarin ducks, peacocks, parrots, and sweet-voiced Kalavinkas. (However sweet their voices may sound, so immense a collection of birds must be extremely noisy.)

The air is full of jewelled cords, and from these cords hang the myriad treasure bells which for ever ring out the supreme law of Buddha; and strange musical instruments, which play themselves without ever being touched, also stretch far into the pellucid sky.

The giant lotus flower, which by means of microscopic observation and astronomical projection can become the foundation for an entire theory of the universe and an agent whereby we may perceive the Truth. At first we must know that each of the eighty-four thousand petals has eighty-four thousand veins, and each vein gives off eighty-four thousand lights.

To concentrate on such images is known as 'thinking of the Lotus Seat on which Lord Buddha sits'; and the conceptual world that hovers in the background of our story is a world imagined on such a scale.



## Part 2

### 2.1 (bar 1)

Shigadera-Shōnin-wa kōtoku-no sō-dearu.

The Great Priest of Shiga Temple was a man of the most eminent virtue.

### 2.2 (bar 2)

Yogoto-no yume-to ittemo, Jōdo-no yume-no hoka-niwa mō minakatta. Mega sameru-toki-ni, gense-ni ikiru-koto-no, mujō-no aware-na yume-no naka-ni mada tsunagi-tomerarete-irukoto-o shitte kanashimu-node-atta.

In his dreams he lived nightly in the Pure Land, and when he awoke he knew that to subsist in the present world was to be tied to a sad and evanescent dream.

### 2.2a (bar 3)

Shōnin-wa tsue-o tazusaete sōan-o deta. Kosui-no hotori-e itta. Gogo-no hikari-ni yōyaku yūei-no sashite-kuru-koro-de, umi-no-nami-wa shizukade-atta. Shōnin-wa Suisōkan-o-nashite, kohan-ni hitori tatazunde-ita-node-arū.

One spring evening he left his cell, leaning on his stick, and walked down to the lake. It was the hour when dusky shadows slowly begin to thrust their way into the bright light of the afternoon. There was not the slightest ripple to disturb the surface of the water. The priest stood by himself at the edge of the lake and began to perform the holy rite of Water Contemplation.

### 2.3 (bar 58)

Sono-toki kōki-no-hito-no kuruma-ga umi-no-kishi-o kaette-kite, tatazunde-iru Shōnin-no chikaku-ni tomatta. Kuruma-no-nushi-wa Kyōgoku-no-Miyasudokoro-de atta.

At that moment an ox-drawn carriage, clearly belonging to a person of high rank, came round and stopped close to where the priest was standing. The owner was a Court lady from the Kyōgoku district of the Capital who held the exalted title of Great Imperial Concubine.

### 2.4 (bar 61)

Shōnin-wa oboezu sono-hō-o mita. Soshite sono-utsukushisa-ni utareta. Miyasudokoro-to Shōnin-no me-wa shibaraku ai, Shōnin-ga sono-me-o hanasō-to shinai-node, Miyasudokoro-mo aete hazusu-koto-wa shinakatta. Burei-na shisen-o yurusu-hodo-ni kan'yō-na hito-dewa nakatte-ga, aite-ga ikanimo okonai-sumashita rōsō-datta-node, shibaraku sono-gyōshi-no-imi-ga ibukarareta-kara-de-arū.

Unwittingly the Great Priest glanced in her direction and at once he was overwhelmed by her beauty. His eyes met hers, and he did nothing to avert his gaze, she did not take it upon herself to turn away. It was not that her liberality of spirit was such as to allow men to gaze on her with brazen looks; but the motives of this austere old ascetic could hardly, she felt, be those of ordinary men.

### 2.5 (bar 81)

Gense-ga issun-no-uchi-ni, osoroshii chikara-de Shōnin-ni fukushū-o shita-node-arū. Mō daijōbu-to omotte-ita-mono-ga gakai-shita-node-arū.

In a twinkling of an eye, the present world had wreaked its revenge on the priest with terrible force. What he had imagined to be completely safe had collapsed in ruins.

### Part 3

#### 3.1 (bar 5)

Miyasudokoro-wa kyûtei-no kôja-niwa kokoro-o hikarezu, wakai bibô-no kikôshi-nimo, koreto-itte kokoro-o ugokasarenakatta. Tada dare-ga, mottomo tsuyoku, mottomo fukaku, kanojo-o aisuru-koto-ga dekiru-kato iu-koto-dake-ga kanshinji-datta-node-arû.

#### 3.2 (bar 19)

Ano-rôsô-wa ittan ukiyo-o suteta. Kare-wa kuge-tachi-yori-mo haruka-ni otoko-datta-noda. Sô-shite ukiyo-o suteta-yô-ni, kare-wa kondo-wa, Miyasudokoro-no-tame-ni raise-omo suteru-de-arô.

#### 3.3a (bar 139)

Shinjin-no atsui kifujin-wa, renga-no-omoi-o kokoro-ni ukabeta.

#### 3.3b (bar 147)

Niwa-saki-no [Teizen-no] kigi-ni kaze-no kayou-no-o kiitemo, Jôdo-no hôshu-o fuku-kaze-ga okosu bimyô-na ongaku-ni kurabete, ikanimo omomuki-no nai-mono-ni omotta.

The Great Imperial Concubine was utterly indifferent to the charms of the young rakes who flocked about the Court and of the handsome noblemen who came her way. The physical attributes of men no longer meant anything to her. Her only concern was to find a man who could give her the strongest and deepest possible love.

That old priest by the lake had at a certain stage in his life given up the Floating World and all its pleasures. In the eyes of the Imperial Concubine he was far more of a man than all the nobles whom she knew at Court. And, just as he had once abandoned this present Floating World, so now on her behalf he was about to give up the future world as well.

The Imperial Concubine recalled the notion of the sacred lotus flower, which her own deep faith had vividly imprinted on her mind.

At night when she listened to the wind sighing through the trees in the garden, the sound seemed to her extremely insipid when compared to the delicate music in the Pure Land when the wind blew through the sacred treasure trees.

Part 4

4.1a (bar 1)

Shigadera-Shônin-wa tatakatte-ita.

The Great Priest of Shiga Temple was fighting.

4.1b (bar 5)

Wakai-koro-no niku-tono tatakai-niwa, raise-no kakutoku-no kibô-ga atta.

In the fight that he had waged against in his youth he had always been buoyed up by the hope of inheriting the future world.

4.1c (bar 26)

Shikashi rônen-ni oyonde-no kono zetsubôteki-na tatakai-wa, torikaeshi-no tsukanu sôshitsu-no kanjô-to musubi-tuite-ita-node-arû.

But this desperate fight of his old age was linked with a sense of irreparable loss.

4.2a (bar 55)

Keza-no-sô-mo, Sôsôkan-mo, Zatsuryakukan-mo ada-de atta.

The various forms of religious meditation were all in vain.

4.2b (bar 67)

Sazanami-no-soko-ni, yurameite, Miyasudokoro-no utsukushii kao-ga ukande-kuru-kara-de-arû.

Water Contemplation, too, was useless, for invariably her lovely face would float up shimmering from beneath the ripples of the lake.

4.3 (bar 88)

Kokoro-no shûchû-ga yûgai-de-arû-to satoru-to, Shônin-wa tsutomete kokoro-o kakusan-sasete, aimai-ni shite-simaô-to kokoromita.

Concentration, the priest soon realized, did more harm than good, and next he tried to dull his spirit by dispersal.

4.4 (bar 144)

Jissai shûchû-ga kaette fukai mayoi-ni tsunagaru-koto-wa Shônin o odorokaseta(ga),

It astonished him that spiritual concentration should have the paradoxical effect of leading him still deeper into his delusions.

4.5a (bar 212)

Shônin-wa Miyasudokoro-no maboroshi-o iroiro-to shôgon-suru-koto-ni yorokobi-o kanjita.

The Great Priest found a new pleasure in adorning his vision of the lady in various ways,

4.5b (bar 217)

Sô-yatte koi-no aite-o, masumasu kirabiyaka-na sonzai-ni shitate-ta(-te).

just as though he were adorning a Buddhist statue with diadems and baldachins.

## Part 5

### 5.0a (bar 10)

Miyasudoko-wa tawamure-ni, gyoren-o sukashite sono-hô-o mita. Niwa-no wakaba-no kage-ni, otoroeta rôsô-ga unadarete tatte-iru. Miyasudokoro-wa shibaraku mita. Sore-ga Shiga-no kohan-de mita shônin-no sugata-ni magiremo-nai-koto-ni kigatsuku-to, sasugani kaioiro-o kaezu-niwa irarenakatta.

### 5.0b (bar 34)

Miyasudokoro-no kokoro-ni huan-ga umareta. Ima hajimete sorega umareta-node-arû. Gense-o suteta-hito-no sugata-wa takusan-mita-ga, raise-o haigo-ni nageyatte-kita-hito-no sugata-wa, hajimete-miru. Sore-wa hukitsu-de, iwankatanaku osoroshikatta.

### 5.1 (bar 63)

Miyasudokoro-wa jibun-no kareina ishô-ya utsukushii te-o-mi, niwa-no kanata-ni tatazunde-iru sô-no rôshû-no kaodachi-ya shioretta sô-i-o mita. Kono musubi-tsuki-niwa nanika jigoku-no miwaku-ga

### 5.4 (bar 79)

Miyasudokoro-wa-to-iuto, shônin-ga kanojyo-no haigo-ni jôdo-o omoi-egaite-iru-towa shirusube-mo nakatta. Gyoren-goshi-ni nando-to-naku niwasaki-o mita. Shônin-wa tatte-iru. Yûei-ga sasu. Shônin-wa mada tatte-iru.

### 5.5 (bar 104)

Miyasudokoro-wa osoroshiku-natta. Môshû-no ikiryô-o soko-ni miru-yôna ki-ga shita-node-arû. Kanojo-wa dajigoku-no kyôhu-ni karareta. Arehodono kôtoku-no sô-o mayowashita-kara-niwa, jôdo-wa kesshite kanojo-o mukaezu, jigoku-ga mukae-ni kuru-darô to-iu yo-no tsune-no kyôhu-ni utareta. Kono-toki sudeni, kanojo-ga yume-mite-ita mujô-no koi-wa yabureta-node-arû. Aisareru-koto-wa jigoku-de-arû. Kanojo-wa shônin-to hantai-ni, shônin-o tôsite jigoku-o mita.

### 5.7b (bar 180)

Gyoren-no uchi-wa kuraku, soto-kara-wa Miyasudokoro-no sugata-wa mie-nai. Shônin-wa sono-mae-ni hizamazuite, kao-o ryôte-de ôute naita. Dôkoku-wa nagaku, nan-no kotoba-mo denai. itsumademo, sôshite naite-iru-kiri-de-arû.

The Great Imperial Concubine casually glanced through the blind that separated her from the garden. There in the shadow of the fresh green foliage stood a withered old priest with faded black robes and bowed head. For some time the lady looked at him. When she realized that this was without any question the priest whom she had seen by the lake at Shiga, her face turned paler still.

Now for the first time the lady fell prey to uneasiness. In her lifetime she had seen many people who had abandoned the world, but never before had she laid eyes on someone who had abandoned the future world. The sight was ominous and inexpressibly fearful.

The Great Imperial Concubine looked down at her elegant clothes and at her beautiful hands, and then she looked across the garden at the uncomely features of the old priest and at his shabby robes. There was a horrible fascination in the fact that a connection should exist between them.

She, of course, had no way of knowing that the priest was looking through her, beyond her, into the Pure Land. Time after time she glanced out through the blinds. He was standing there immobile. The evening light thrust its way into the garden. Still he continued standing there.

The Great Imperial Concubine became frightened. She felt that what she saw in the garden was an incarnation of that 'deep-rooted delusion' of which she had read in the Sutras. She was overcome by the fear of tumbling into Hell. Now that she had led astray a priest of such high virtue, it was not the Pure Land to which she could look forward, but Hell itself, whose terrors she and those about her knew in such detail. The supreme love of which she had dreamt had already been shattered. To be loved as she was - that in itself represented damnation. Whereas the Great Priest looked beyond her into the Pure Land, she now looked beyond the priest into the horrid realms of Hell.

It was dark on the other side of the blind and from outside it was impossible to see the lady's form. The Priest knelt down and, covering his face with his hands, he wept. For a long time he stayed there without a word and his body shook convulsively.

5.8 (bar 202)

Sono-toki, gyōan-ni tozasareta gyoren-no-shita-kara, yuki-no-yōna te-ga sukoshi sashi-dasareta. Shigadera-no shōnin-wa koi-suru-mono-no te-o ryōte-de oshi-itadaita. Soshite sore-o hitai-ni ate, hō-ni ateta.

5.9 (bar 216)

Kyōgoku-no Miyasudokoro-wa, jibun-no te-ni sawaru tumetai iyō-na te-o kanjita. Sono-uchini sono-te-ga atsui-mono-ni shitodoni nureta. Miyasudokoro-wa tanin-no namida-ni nureta waga-te-o kimi-no warui-mono-ni kanjita. Shikashi shirami-kaketa sora-no iro-ga, gyoren-o tōshite sashi-itte-kita-no-o kanjita-toki-ni, kihujin-wa, atsui shinkō-no kokoro-kara, yo-nimo tōtoi reikan-ni totsuzen utareta. Waga-te-ni hurete-iru kono mi-shiranu te-wa, hotoke-no mi-te-ni chigai-nai-to omowareta-node-arū.

5.10 (bar235)

Miyasudokoro-no kokoro-ni gensō-ga yomigaetta. Jōdo-no ruri-no tsuchi-ya, mure-tatsu shippō-no rōkaku-ya, gaku-o kanaderu tennin-no sugata-ya, suishō-no suna-o shiita ōgon-no ike-ya, hikari-kagayaku hachisu-ya, karyōbinga-no koe-nado-ga yomigaetta-node-arū. Sono-yōna jōdo-ga waga-mono-ni naru-nara, mata jijitsu, ima-ya sō-shinjirareru-node-arū-ga, shōnin-no koi-o ukeiretemo-yoi-to omowareta.

5.11 (bar 248)

Shigadera-no shōninwa, shikashi nani-mo iwazu, nani-mo negawanakatta. Miyasudokoro-no te-o shikkari-to nigitte-ita te-wa, yagate hōdokareta. Yuki-no yō-na te-wa, akebono-no hikari-no naka-ni nokosareta. Shōnin-wa tachi-satta. Miyasudokoro-wa tumetai-kokoro-ni natta.

Transliterated by Kuniko Kato using the Hepburn Romanization system.  
(^is used in place of -)

Then in the dawn darkness a white hand gently emerged from behind the lowered blind. The priest of the Shiga Temple took it in his own hands and pressed it to his forehead and cheek.

The Great Imperial Concubine of Kyōgoku felt a strange cold hand touching her hand. At the same time she was aware of a warm moisture. Her hand was being bedewed with someone else's tears. Yet when the pallid shafts of morning light began to reach her through the blind, the lady's fervent faith imbued her with a wonderful inspiration: she became convinced that the unknown hand which touched hers belonged to none other than the Buddha.

Then the great vision sprang up anew in the lady's heart: the emerald earth of the Pure Land, the millions of seven-jewelled towers, the angels playing music, the golden ponds strewn with silver sand, the resplendent lotus, and the sweet voices of the Kalavinkas - all this was born afresh. If this was the Pure Land that she was to inherit - and so she now believed - why should she not accept the Great Priest's love?

But the priest of Shiga Temple did not utter a word. He asked her for nothing. After a while his old hands relaxed their grip and the lady's snow-white hand was left alone in the dawn light. The priest departed. The heart of the Great Imperial Concubine turned cold.

Translation by Ivan Morris

# Jôdo - Part 1

James Wood

1

♩ = 36

2

A Spirit (Percussion)

Triggers

Pots - 3

\* the numbers indicate the spatial position of each phrase (see spatialisation chart in the introductory notes).  
 101-112 = Zone 1 (nearest, therefore loudest and least reverberant); 701-712 = Zone 7 (most distant, therefore quietest and most reverberant)  
 102 -----> 610 : moving gradually from point 102 to point 610

3

Trig.

Notes with dotted slurs indicate a fragment of birdsong - the duration of each fragment is shown by the length of the slur

Jod-1.3

Birdsong

Pots - 2

Pots - 3

[morpho: pot - ocarina/birdsong]

4

7

Trig.

Jod-1.4

Birdsong

Pots - 2

Pots - 3

307 311

312

405 403 304 401 303 310

406 412 5:3 402 5:3 408 5:3 310 5:3 307

[morph: pot - ocarina/birdsong]

\*310 → 309

10

Birdsong

Pots - 2

209

303

607

312 → 603



Birdsong

Pots - 3

Birdsong

Bells

Birdsong

24

Bells

Birdsong

≡ The Spirit enters, masked

27

Perc.

Bells

Birdsong

Elephant bell:

... Percussionist enters from afar; playing the elephant bell, if possible walking around the edge of the audience, in and out of any alcoves there may be in the hall, so that the resonance of the bell undergoes constant changes of acoustic.  
 ... Whilst moving fairly swiftly, keep the bell moving at all times, swinging it to and fro rather like a censer - from below the waist to above the head - keeping the rhythms irregular but not unnatural

29

Perc.

Bells

Birdsong

Several spinning bells should be hung (if possible from the roof) all around the auditorium - if possible surrounding the audience. The percussionist strikes the bells as he [she] encircles the audience (whilst always continuing to play the elephant bell). The bells should have been 'wound up' and secured before the performance, and it is suggested that they be released (to spin) a few seconds before they are played (by suitably located assistants), so that the bell is spinning as fast as possible when it is struck. The first and last bells are strictly notated (in bars 33 and 40) - between these points the bell entries are free, but should be rather irregular. The number of bells should not be too great - a minimum of 3 and a maximum of 12 is suggested. No bell should be played more than once - a choice of pitches and types of bell is given in the introductory notes.

Perc.

Bells

Birdsong

34

Perc.

Bells

105 107 109 111 103 106 108 112 101

5:3



39

Perc.

Trig.

Bells

5

final spinning bell:  
give cue to triggerist

final elephant bell note  
if possible sounding together  
with the last spinning bell

Exit the Spirit

Jod-1.5

109 111 113 110 112 114

44

Perc. 

Trig. 

Bells 

Sib. 

Preset 2:  
attacca Part 2

[this sound should last well into bar 3 of Part 2]

Preview File Only

# Jôdo - Part 2

James Wood

**1** The Priest enters, slowly **2**

The Priest (Percussion)

Triggers

Text

Sibillants

4" 6" 4" 6" 21" 6"

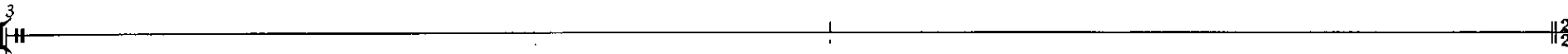
Jod-2.1 Jod-2.2

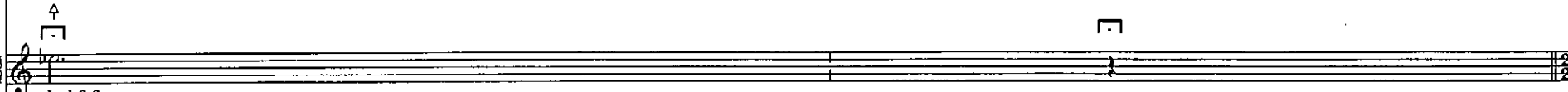
Shigadera-Shônin-wa kôtoke-no sô-dearu. [2.1] Yogoto-no yume-to ittemo, Jôdo-no yume-no hoka-niwa mô minakatta. Me-ga same-ru-tôki-ni, gense-ni ikiru-koto-no, [2.2] mujô-no aware-na yume-no-naka-ni mada tsunagi-tomerarete-irukoto-o shitte kanashimu-node-atta.


Preview File Only

The score is divided into two measures, 1 and 2. Measure 1 contains the text 'Shigadera-Shônin-wa kôtoke-no sô-dearu.' and measure 2 contains 'Yogoto-no yume-to ittemo, Jôdo-no yume-no hoka-niwa mô minakatta. Me-ga same-ru-tôki-ni, gense-ni ikiru-koto-no, mujô-no aware-na yume-no-naka-ni mada tsunagi-tomerarete-irukoto-o shitte kanashimu-node-atta.' The triggers are marked with 'Jod-2.1' and 'Jod-2.2'. The percussion part is marked 'The Priest enters, slowly'. The sibillants part is marked with a dashed line and a solid line.

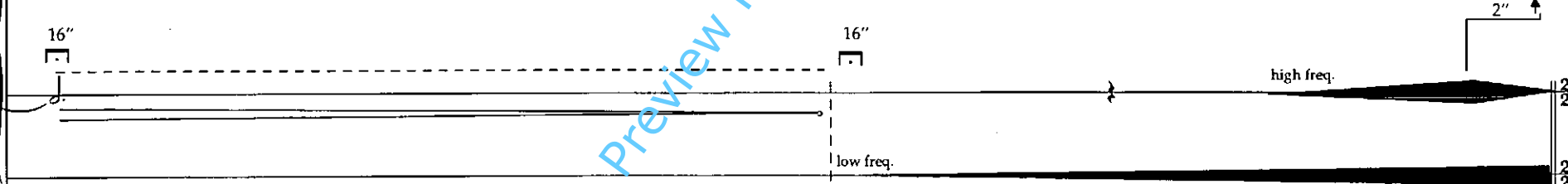
**3**

Perc. 

Trig.  Jod-2.3

Text  27" 5"

Shōnin-wa tsue-o tazusaete sōan-o deta. Kosui-no hotori-e itta. Gogo-no hikari-ni yōyaku yūei-no sashite-kuru-koro-de,  
 [2.2a] umi-no-nami-wa shizuka-de-atta. Shōnin-wa Suisōkan-o-nashite, kohan-ni hitori tatazunde-ita-node-arū.

Sib.  16" 16" 2" ↑  
 high freq.  
 low freq.

Preview File Only



$\text{♩} = 54$

4

moku-gyo (temple block)

*f* *mp*

Perc.

moku-sho: *ff*

moku-gyo: *f* *mp*

*f senza dim.*

Water drum\* (heavy mallet)

The water drum should be amplified, with reverb. - the moku-gyo could also be slightly amplified, if desired

Balance - the temple block and water drum should sound as a very strong, composite timbre - they should sound at least as loud as the closest (loudest) chanting phrases (eg. bar 34)

Trig.

Jod-2.4

Sib.

*mf* eq.

Chant

*mf*

309

0 - - - u - -

4

5 click

12

Perc.

Trig.

Sib.

Chant

*f* *f sempre* *f sempre* *f sempre* *f* *p*

high freq.

low freq.

504

308

9.5

*mf*

o - - - e - u - o - - - u -

Preview File Only

20 6 click →

Perc. moku-sho moku-gyo f

Trig. Jod-2.6

Chant pp ppp f ppp

607 712 205 710

i e a o o a e u o a

9:5 9:5 9:5 9:5 9:5 9:5 9:5 9:5

3/4 1/4 5/4 3/4 1/4 5/4 3/4 1/4 5/4

Preview File Only

27 *p*

Perc.

*f* *p*

*f sempre*

moku-sho *ff*

Trig.

*ppp*

706

9:5

302 *mf*

109 *ff*

501 *p*

303 *mf*

i - e - - o - - - a

o - - a - u

o - - - e

a - - u - o - - - e - a

34

Perc.

temple bell (C#3)  
(rubbed)

Trig.

Chant

*ppp*  
702  
u - - - a - - -

*ff*  
109  
e - a - - u

*mp*  
410  
a - - - u - o

*ff*  
104  
e - a - - u

*mf*  
306  
i - - - a - - o - a - u - - -

7 click

Perc.

Trig.

Sib.

Chant

Preview File Only

8 click

50

breath-sound:  
close-mic'd with reverb.

*mp*

h[i] — [e] — [a]

*f*  $\xrightarrow{5}$  *mp*

leave to vibrate

*pp*

Jod-2.8

611

*mp*

408  $\xrightarrow{9.5}$

e - a - - u -

o - - i - - u -



58 ♩ = 54  
(♩ -> ♩)

click ->

Sopr.

Perc.

Text

Sono-toki kōki-no-hito-no kuruma-ga umi-no-kishi-o  
kaette-kite, tatazunde-iru Shōnin-no chikaku-ni tomatta.  
Kuruma-no-nushi-wa Kyōgoku-no-Miyasudokoro-de atta.  
[2.3]

Shōnin-wa oboezu sono-hō-o mita. Soshite sono-utsukushisa-ni utareta.  
[2.4] Miyasudokoro-to Shōnin-no me-wa shibaraku ai, Shōnin-ga sono-me-o

Chant

\*Ocarina multiphonics - each note shown is a complex chord made up of different combination of harmonics, with C#3 as the main note

Comp - b

63

close-mic - with reverb

*pp\**

sim. *pp\** ————— *p* ← *mp* *becoming more intense...*

close mic OFF  
ambient-mic - with a little reverb  
balance ocarina  
*mf dolce*

Sopr. *m* ng - - - - - *ö* hai la - - - - - nga

\* sounding dynamic

Perc.

Text

(d)

hanasô-to shinai-node, Miyasudokoro-mo aete hazusu-koto-wa shinakatta.  
Burei-na shisen-o yurusu-hodo-ni kan'yô-na hito dewa nakatta-ga, aite-ga ikanimo  
okonai-sumashita rôsô-datta-node, shibaraku sono-gyôshi-no-imi-ga ibukarareta-kara-de-arû.

Chant

Ocarina: ocarina:

Comp - b

71

*molto cantabile e dolce*

Sopr. 
 The soprano staff contains the vocal line with lyrics: "mye - shtu s(h)i go yu wo sha". The notes are: G4 (mye), A4 (shtu), B4 (s(h)i), C5 (go), D5 (yu), E5 (wo), F5 (sha). The notes are connected by a long slur. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 to 4/4.

very slight 'sh' at front of mouth -  
(1/2-way between 's' and 'sh')

Perc. 
 The percussion staff shows a simple rhythmic accompaniment with quarter notes and rests. The time signature changes from 4/4 to 3/4 to 4/4.

Ocarina 
 The ocarina staff features a melodic line with eighth and sixteenth notes, some with grace notes. The time signature changes from 4/4 to 3/4 to 4/4.

Comp - b 
 The piano accompaniment consists of two staves (treble and bass clef) with chordal accompaniment. The time signature changes from 4/4 to 3/4 to 4/4.

Preview File Only

77

floating... *poco* close-mic - with reverb *ecstatic*  $\text{♩} = 138$

Sopr. *breath-sound (unvoiced):*

ye ma h[a]

Perc. l.v. [to monkey drum]

Text

Gense-ga isshun-no-uchi-ni, osoroshii chikara-de Shōnin-ni fukushū-o  
[25] shita-node-arū. Mō daijōbu-to omotte-ita-mono-ga gakai-shita-node-arū.

Ocarina

Comp - b

monkey drum:  
(or uchiwadaiko)

9 click (perc only) →  
⊕ (damp with left hand)

10 click (perc only) →

Perc.

Trig.

Jod-2.9 Jod-2.10

Comp - a

Comp - b

92

take daiko mallets

shimedaiko:

I accented strokes = *f*  
 marcato strokes = poco *f*  
 unaccented strokes = *mp* - poco *mf*

$\text{♩} = 146$

Perc.

Comp - a

Comp - b

(shimedaiko)

98

Perc.

Comp - a

Comp - b

\*\*Note: the dead-strokes on the hiradaiko should be played firmly, but not loudly, at a point on the skin which most effectively damps the preceding resonance.

105

Perc.

Comp - a

Comp - b

hiradaiko: shell\*: *sfz*

\*shell of hiradaiko (off-centre) and/or clapper

skin: *sfz*

dead-stroke (centre\*\*)

II

III

(shimedaiko)

113

Perc.

Comp - a

Comp - b

120

Perc.

Comp - a

Comp - b

IV

*f*

*sfz*



\*grace-notes always very tight

128

Perc.

Comp - a

Comp - b

136

Perc.

Comp - a

Comp - b

V

VI

143

Perc.

Percussion staff for measures 143-150. It features a complex rhythmic pattern with triplets and accents. Dynamic markings include *p*, *f*, and *sfz*. Fingerings are indicated with numbers 3, 5, and 7.

Comp - a

Comp - a staff for measures 143-150. It contains a melodic line with triplets and slurs. Dynamic markings include *f* and *sfz*. Fingerings are indicated with numbers 3, 5, and 7.

Comp - b

Comp - b staff for measures 143-150. It features a melodic line with triplets and slurs. Dynamic markings include *f* and *sfz*. Fingerings are indicated with numbers 3, 5, and 7.

Preview File Only

151 VII

VIII

Perc.

Percussion staff for measures 151-158, divided into sections VII and VIII. It features a complex rhythmic pattern with triplets and accents. Dynamic markings include *p*, *f*, and *sfz*. Fingerings are indicated with numbers 3, 5, and 7.

Comp - a

Comp - a staff for measures 151-158. It contains a melodic line with triplets and slurs. Dynamic markings include *f* and *sfz*. Fingerings are indicated with numbers 3, 5, and 7.

Comp - b

Comp - b staff for measures 151-158. It features a melodic line with triplets and slurs. Dynamic markings include *f* and *sfz*. Fingerings are indicated with numbers 3, 5, and 7.

159

Perc.

Comp - a

Comp - b

Musical score for measures 159-165. The Percussion part (Perc.) consists of two staves with complex rhythmic patterns, including triplets and accents. Dynamic markings include *f*, *p*, *sfz*, and *mf*. The Comp - a part (Comp - a) consists of two staves with arpeggiated chords and melodic lines, featuring dynamic markings of *f* and *sfz*. The Comp - b part (Comp - b) consists of two staves with arpeggiated chords and melodic lines, featuring dynamic markings of *f* and *sfz*.

166

Perc.

Comp - a

Comp - b

Musical score for measures 166-172. The Percussion part (Perc.) consists of two staves with complex rhythmic patterns, including triplets and accents. Dynamic markings include *p*, *mf*, and *f*. The Comp - a part (Comp - a) consists of two staves with arpeggiated chords and melodic lines, featuring dynamic markings of *f* and *sfz*. The Comp - b part (Comp - b) consists of two staves with arpeggiated chords and melodic lines, featuring dynamic markings of *f* and *sfz*.

173

Perc.

Comp - a

Comp - b

Musical score for measures 173-179. The percussion part (Perc.) consists of two staves with triplets and accents, dynamics including *f*, *p*, and *sfz*. The first piano part (Comp - a) features triplets and accents, dynamics including *f* and *sfz*. The second piano part (Comp - b) features a steady eighth-note accompaniment. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

180

Perc.

Comp - a

Comp - b

Musical score for measures 180-187. The percussion part (Perc.) consists of two staves with triplets and accents, dynamics including *p*, *f*, and *mp*. The first piano part (Comp - a) features triplets and accents, dynamics including *f* and *sfz*. The second piano part (Comp - b) features a steady eighth-note accompaniment. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

188 IX

Perc. *p* *f*

Comp - a

Comp - b

196 X

Perc. *p* *f* *p* *f*

Comp - a

Comp - b

XI

(shimedaiko)

203

Perc.

Comp - a

Comp - b

210

Perc.

Comp - a

Comp - b

XII

218

Perc.

Comp - a

Comp - b

Dynamic markings: *p*, *f*, *sfz*. Rhythmic markings: 3, 5, 5:3, 7.

225

Perc.

Comp - a

Comp - b

XIII

XIV

Dynamic markings: *p*, *f*, *sfz*. Rhythmic markings: 3, 5, 5:3, 7.

233

Perc.

Comp - a

Comp - b

Measures 233-239. Percussion part includes triplets, accents, and dynamics such as *f*, *mf*, *p*, *sfz*, and *f*. Comp - a and Comp - b parts feature complex rhythmic patterns, including triplets and accents, with dynamics like *f* and *sfz*.

240

Perc.

Comp - a

Comp - b

Measures 240-246. Percussion part includes triplets, accents, and dynamics such as *f*, *mf*, *p*, *sfz*, and *f*. Comp - a and Comp - b parts feature complex rhythmic patterns, including triplets and accents, with dynamics like *f* and *sfz*.



247

Perc.

mf

p

f

mf

sfz

sfz

Comp - a

f

sfz

Comp - b

sfz

254 XV

Perc.

f

sfz

Comp - a

Comp - b

(shimedaiko)

261

Perc.

Comp - a

Comp - b

268

XVI

Perc.

Comp - a

Comp - b

275 XVII

Perc.

Comp - a

Comp - b

282 XVIII

Perc.

Comp - a

Comp - b

289

Perc.

Comp - a

Comp - b

This musical score consists of three staves. The top staff, labeled 'Perc.', is in 7/8 time and features a complex rhythmic pattern with triplets and dynamic markings such as *f*, *p*, and *sfz*. The middle staff, labeled 'Comp - a', is in 7/8 time and contains a melodic line with triplets and dynamic markings like *f* and *sfz*. The bottom staff, labeled 'Comp - b', is in 7/8 time and features a melodic line with triplets and dynamic markings like *f* and *sfz*. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

296

Perc. 

Trig. 

Comp - a 

Comp - b 

**Preview File Only**

[Part 3 starts]

Preset 3:

Jod-3.1

# Jôdo - Part 3

James Wood

1

8

♩ = 40

The Concubine  
(Soprano)

Triggers

Jod-3.1

Text

Miyasudokoro-wa kyûtei-no kôja-niwa kokoro-o hikarezu, wakai bibô-no kikôshi-nimo,  
[3.1] koreto-itte kokoro-o ugokasarenakatta. Otoko-no yôshoku-wa na'nimono-demo nakkata.  
Tada dare-ga, mottomo tsuyoku, mottomo fukaku, kanojo-o

[last 2 bars of Part 2 overlap]

Computer

*pppp*

Preview File Only

♩ = 108

close-mic slightly open, with a little reverb.

*cold...*  
senza vibr.

2

Sopr. <sup>10</sup>

m u o u m

N.B always very gradual transformation from closed to open mouth (and back again)

Trig.

Jod-3.2

aisuru-koto-ga dekiru-kato  
iu-koto-dake-ga kanshinji-datta-node-arui.

Ano-rôsdô-wa ittan ukiyo-o suteta. Kare-wa kuge-tachi-  
[3.2]

Comp.

Preview File Only

(close-mic as before)

*cold...*

s.v.

*mp*

22

Sopr.

Trig.

-yori-mo haruka-ni otoko-datta-noda. Sô-shite ukiyo-o suteta-yô-ni, kare-wa kondôwa,  
Miyasudokoro-no-tame-ni raise-omo suteru-de-arô.

Comp.



3

close-mic off, reverb. off  
cold, but more urgent  
s.v.

4 click →

Sopr. 33 short *mp* *ppp < pp* *ppp*

Trig. Jod-3.3 short Jod-3.4

Comp.

*mp* *ppp < pp* *ppp*

N.B. dynamics in 'bouche fermée' passages are shown as they should SOUND - therefore the 'sung' dynamic may need to be one or two steps louder

kya ————— ô ————— ù ————— m ————— m

From here, the notes and chords notated in the computer part merely show the principal pitch in a complex chord made up of harmonics, either above or below the given note (or both)

Each new note or phrase is spatialized differently, resulting in some abrupt changes of dynamic

Preview File Only

==

Sopr. 44 s.v. *pp* cold sim. pochiss' vibr. *p* warmer

shô ————— nya ————— go —————

Comp.

*pp* *pp* *p*

5:3 5:3 5:3

5 click →

poco vibr.  
**mp**  
becoming warmer

s.v.  
**p**  
colder again

poco vibr.  
**mp**  
warmer again

Sopr. 53

mye sa tchya

Trig. Jod-3.5

Comp.

warmer,  
becoming more urgent and expectant...

**mf** warm and bright

leggiero

Sopr. 62

mye hai dja do ta sa hai

Comp.



80 *mp*

Sopr. do - - - ya - - - wa nye do ta ni - - -

Comp.

87 *mp dolce*

Sopr. - - go - - - dja ku shô ku - - - sa

Comp.

95

Sopr. *meno vibr.* *p*  
do - - - - sa - - - - ku nye - - - - - ku - - - - li

Comp.

104

Sopr.  
ta - - - do - - - - - mye ya - - - - - wü - ss

Comp.

dissolving into the  
electronic sounds

*pp* cold

114

Sopr.

kù ————— li —————

Comp.

125

Sopr.

do - - hai

immediately to the 'i'

*pp*

m —————

Comp.

6

♩ = 92

♩ = 108

close-mic slightly open, with a little reverb.  
solemn, rather ritualistic  
breathy, s.v.

pure (fully voiced)

136

Sopr. 

Trig. 

Jod-3.6a Jod-3.6b

Shinjin-no atsui kifujin-wa, renga-no-omoi-o kokoro-ni ukabeta  
[3.3a]

Comp. 

Preview File Only

7

♩ = 100 (♩ = 33)

more urgent...  
s.v. sempre

breath-sound - close-mic fully open, with long reverb.  
like a breath of wind in the trees...

144 — 5:3 — *mp* — 5:3 — *ppp* — *mp*

Sopr. *mp* sho ô u h[i] [i] [ü]

Trig. Jod-3.7a

Teizen-no kigi-ni kaze-no kayou-no-o kiitemo, bimyô-na ongaku-ni kurabete,  
[3.3b] Jôdo-no hôshu-o fuku-kaze-ga okosu ikanimo omomuki-no nai-mono-ni omotta.

Comp.



a tempo (♩ = 108)

close-mic only slightly open, with a little reverb. (as in bar 140)

breathy

s.v.  
mp sub.

tenuto

148

5:3

ppp

p

ppp

p cold

s.v. (fully voiced)

5

tenuto

ù o ù ngô we - ss

if possible trigger this file before  
↑ the soprano runs out of breath

Trig.

Jod-3.7b

tenuto

Comp.

5

8

close-mic off  
mordents always very quick,  
and on the beat  
poco vibr.

9

click →

Sopr. *P* *pp dolce* (tenuto) *pp*  
 stop as though cut off by the birdsong kôio gu

Trig. (tenuto) ↑  
 Jod-3.8 Jod-3.9

From here on many of the notes/chords notated merely 'accompany' a fragment of birdsong - the duration of each fragment is shown by the dotted slur.

Comp. (tenuto) 5:3

169

Sopr. *p* *mp warm, bright*

gù ss \_\_\_\_\_ dai \_\_\_\_\_  
 as before - immediately to the 'i'

cut off as before

Comp.

178

Sopr. *p* *mp*

ko dyók \_\_\_\_\_ guiu \_\_\_\_\_

Comp.

186

Sopr. *p* ngo tcho *mp* gu *mf expectant...*

Comp.

Detailed description: This system covers measures 186 to 191. The soprano part begins with a whole note 'ngo' (measure 186), followed by a quarter note 'tcho' (measure 187), and another whole note 'gu' (measure 188). The piano accompaniment features a complex rhythmic pattern with triplets and quintuplets. A large blue watermark 'Preview File Only' is oriented diagonally across the page.

192

Sopr. *f leggiero* swa sho ye sho nya ye tcho da-ya hu *poco f*

Comp.

Detailed description: This system covers measures 192 to 197. The soprano part starts with a quarter note 'swa' (measure 192), followed by quarter notes 'sho' (193) and 'ye' (194), then quarter notes 'sho' (195), 'nya' (196), and 'ye' (197), and finally a half note 'tcho' (198), a half note 'da-ya' (199), and a half note 'hu' (200). The piano accompaniment continues with intricate rhythmic patterns. A large blue watermark 'Preview File Only' is oriented diagonally across the page.

198

Sopr. *f* *b* *poco f* *f*

mye le sho ti nya ti tcho ngo gu sya djô

Comp.

204

Sopr. *mf*

dai djô - - sho we ngo - - ye gu dya mi tcho ye-we

Comp.

210

Sopr. mi hù ye ti sho we - - tcho hù le dya

Comp.

217

Sopr. djo tchô sua dai daia mi hù ti djô

Comp.

*mp becoming rather melancholic*



\* but carefully balanced  
with electronics

*p* *com primo*

243

Sopr.

la \_\_\_\_\_ djô \_\_\_\_\_

Comp.

||

dissolving in to the  
electronic sounds

s.v.  
*pp* cold

click stops

254

Sopr.

wu- ss \_\_\_\_\_ m \_\_\_\_\_

Comp.



266

Sopr.

Comp.

*p*

5



277

Sopr.

Comp.

5

5

attacca Part 4  
[start just before the  
end of this resonance]

# Jôdo - Part 4

James Wood

1 click →  
♩ = 60

2  
♩ = 54

♩ = 150

The musical score is divided into three main parts: The Priest (Marimba), Triggers, and Computer cues. The top part, 'The Priest (Marimba)', is written in 3/4 time and features a complex rhythmic pattern with dynamic markings of *f*, *mf*, and *f*. It includes instructions for 'rubber mallets' and 'bouncy, dancing'. The middle part, 'Triggers', consists of two staves with notes labeled 'Jod-4.1' and 'Jod-4.2'. The bottom part, 'Computer cues', includes a staff with notes labeled 'Shigadera-Shônin-wa tatakatte-ita. [4.1a]' and 'Wakai- [4.1b]'. The score also includes a 'Preset 4:' instruction with an upward arrow. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

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3

6

99 (yarn)

suddenly alert... ..then immediately dreamy...

*p* *poco* *sim.* *p* *pochiss'*

Musical notation for Maracas (Mar.) in 2/4 time. The staff shows a melodic line with various dynamics and articulations. A box containing the number '3' is positioned above the first measure. The notation includes a 'yarn' (99) symbol, a 'p' dynamic, a 'poco' marking, a 'sim.' (sostenuto) marking, and a 'pochiss'' marking. There are also '5' markings above some notes, likely indicating fingerings.

Trig.

Jod-4.3

Musical notation for Triangle (Trig.) in 2/4 time. The staff shows a simple rhythmic pattern with a '5' marking above a note and a 'Jod-4.3' marking below it.

koro-no niku-tono tatakai-niwa, raise-no kakutoku-no kibō-ga atta

Comp.

Musical notation for Compadre (Comp.) in 2/4 time. The staff shows a complex rhythmic accompaniment with various dynamics and articulations. It includes a '5' marking above a note and a '7' marking below a note.

Preview File Only

4

click →  
♩ = 60

$\frac{5}{4}$  ♩ = ♩ (=150)

♩ = 60

Mar. *mf* *f com* *mp*

Trig. Jod-4.4

Comp. *mf* *f* *mp*

5

♩ = 54

6

Mar. *p* *mp* *p* *mp* *p* *p* *sost. (F#)*

Trig. Jod-4.5 Jod-4.6

Comp. *p*

dissolving into the electronic sounds

(emerging from the electronic sounds)

Mar. 23

5

5

5

5

*p* *ppp* *p* *ppp*

Shikashi rōnen-ni oyonde-no kono  
[4.1c] zetsubōteki-na tatakai-wa, torikaeshi-no tsukanu  
sōshitsu-no kanjō-to

Comp.

7

click → = 60

5 = ♩ (=150)

Mar. 29

*f com primo* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Trig.

Jod-4.7

musubi-tuite-ita-node-arū.

Comp.

35

Mar.

mf mp mf f mp f (solo!)

Comp.

42

Mar.

f mf f mf f *f* *molto* (*f*) *f* *molto* *pppp* *pp*

Trig.

Comp.

Jod-4.8.1

8

♩ = 54

very gentle, rippling...  
(emerging from the electronic sounds)

49

Mar.

pp

ppp

pp sub.

mp

ppp

pp sost.

legato...

piu cantabile...

Trg.

Jod-4.8.2

Comp.

15

9

colla voce

a tempo (♩ = 54)

again emerging out of the electronic sounds  
rippling...

55

Mar.

dark...

like a sudden, cold shiver...

pp

mp

mp

p

mp

Trig.

Jod-4.8.3

Jod-4.9

Keza-no-sō-mo, Sōsōkan-mo,  
[4.2a] Zatsuryakukan-mo ada-de atta.

Comp.



61

Mar. *heavy, again like a shiver...*

*like an echo* *cantabile*

*mf p* *pp* *mp* *pp*

Trig. *sub.*

Jod-4.10.1 Jod-4.10.2

(8)

Comp.

11

The musical score consists of three staves: Maracas (Mar.), Trigonometry (Trig.), and Computer (Comp.).

- Mar. Staff:** Starts at measure 67. It features complex rhythmic patterns with five-measure rests (marked '5') and dynamic markings: *p*, *mp*, *pp*, and *p*.
- Trig. Staff:** Contains notes with five-measure rests (marked '5'). It is labeled with 'Jod-4.10.3' and 'Jod-4.11'.
- Comp. Staff:** Features a sequence of notes with five-measure rests (marked '5') and an eighth note (marked '8').

Lyrics for the Computer staff:

(precise delay - 5 - programmed)

Sazanami-no-soko-ni, Miyasudokoro-no utsukushii  
[4.2b] yurameite, kao-ga ukande-kuru-kara-de-ar.

12

Musical score for three instruments: Maracas (Mar.), Triangle (Trig.), and Compadre (Comp.).

**Mar. (Maracas):** Starts at measure 74. The score features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *mp*. Performance markings include *sim.* (simile) and *sub.* (subito). Fingerings of 5 are indicated throughout.

**Trig. (Triangle):** Features two specific rhythmic patterns labeled *Jod-4.12.1* and *Jod-4.12.2*. A downward arrow indicates a specific attack point.

**Comp. (Compadre):** Features piano accompaniment with chords and melodic lines. A circled number (8) is present above the first measure, and a circled number (15) is present above the final measure.

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80

Mar.

*p* *mp* *mp* *mf* *poco mf* *pp* *ppp* *pp*

nervous, suddenly quick... relaxed

Trig.

Jod-4.12.3 Jod-4.13

Comp.

Detailed description: This page of a musical score features three staves. The top staff is for Maracas (Mar.), the middle for Triangle (Trig.), and the bottom for Compadre (Comp.). The Maracas part begins at measure 80 with a dynamic of *p* and includes fingerings of 5 and 7. It transitions to *mp* and then *mf* with a tempo change to 'nervous, suddenly quick... relaxed'. The dynamics then decrease to *poco mf*, *pp*, *ppp*, and finally *pp*. The Triangle part has two specific figures, Jod-4.12.3 and Jod-4.13, with a fingered 5. The Compadre part provides a harmonic accompaniment with various rhythmic patterns and fingerings (5, 7) across the measures.

14

87

Mar.

Trig.

Comp.

click →  
♩ = 60

5 3

5 ♩ (=150)  
3

*ppp*

*f sub.*

*mp*

Jod-4.14

Kokoro-no shūchū-ga yūgai-de-arū-to satoru-to  
[4.3] Shōnin-wa tsutomete kokoro-o kake-san-sasete, aimai-ni shite-simaō-to kokoromita.

Detailed description of the musical score: The score is for three instruments: Maracas (Mar.), Triangle (Trig.), and Compadre (Comp.). The Maracas part begins at measure 87 with a ppp dynamic. It features a 'click' instruction with a tempo of 60. The Triangle part has a 'Jod-4.14' instruction. The Compadre part includes complex rhythmic patterns with 5 and 3 fingerings. The lyrics are in Japanese and English.

94

Mar.

*f* *mp* *f* *p sub.* *f* *mp* *f*

Comp.

102

Mar.

Comp.

110

Mar.

mp f mf mp f mp f

Comp.

||

118

Mar.

mp f mf f

Comp.