

KEVIN JAMES



*a cantata for
women's chorus, baritone and 2 soprano soloists
with chamber orchestra accompaniment*

*texts by
Kurihara Sadako, Toge Sankichi
Dante Aligheri, Kevin James*

*This work was commissioned by the
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Publications

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SADAKO:

Prayers For Peace

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TEXTS AND TRANSLATIONS

1. CONSIDERATE

from "*I Canti d'Ulyssi*" - *Canto xxvi, Inferno, La Comedia Divina* by Dante Alighieri
translated by Robert Pinsky

Considerate la vostra semenza:
Fatti non foste a viver come bruti
Ma per seguir virtute e conoscenza.

Consider well your heritage:
You were not made to live like brutes
But to pursue the way of virtue and knowledge.

from "*Mômoku-no*" (*Blind*) by Toge Sankichi
translated by Richard Minear

taoreta muri ni
sekibaku to Hiroshima wa moe
moekuzure
haya: kuregata no michishio
kawara ni shio wa yose
shio wa michi
te ga hitari ashi ga hitari

Above the knot of fallen men
Hiroshima burns silently
burns and crumbles:
already here: evening high tide
in the riverbed the water rises,
comes full
covers arms, covers legs

musuu no kizuana kara
kaisui ga shimiritsutsu
ugokanu monora

salt water seeps into the
countless open wounds
of people who no longer move.

furuere ishiki nno ankoku de
otoroeru mono o masaguru shinkei ga
senkoo no bakumaku ni tsukiatari
moo ichido
syoujin-suru

In the blackness of flickering consciousness
nerves that grope for sensations no longer there
strike against an exploding curtain
and burn out
once more.

2. CHIISAI KO KAWAII KO

from "*Chiisai Ko*" (*Little One*) by Toge Sankichi
translated by Richard Minear

Chiisai ko kawaii ko
omae wa ittai doko in iru no ka

Little one, dear one
where, oh where have you gone?

omae wa ittai doko ni itta ka
omae wa ittai dooshite iru no ka

(where could you be?)
(where could you have gone?)

tare ga ano hi o katatte kureyoo

who will tell you of that day?

ano yoru no koto o
tare ga omae ni hanashite kureyoo
tare ga tsutaete
tsutaete kureyoo

who will tell you of that night?

who will tell you?
who?

ouwareashirru omoi no naka de
kuchigomorinagara
kaasan ga omae o sakebi
omae dake
omae dake ni tsutaetakatta
otoosan no koto
kaasan no koto

driven, Mommy ran;
sick at heart,
stammering, Mommy called you,
wanting to tell you
you and you alone,
about Daddy,
about Mommy

tare ga tsutaete
tsutaete kureyoo

Who will tell you?
Who?

Soo da watashi wa
kitto omae o sagashidashi
sono yawarakai mimi ni kuchi of tsuke
itte yaru zo
hontoo no sono koto o itte yaru
itte yaru zo!

Right!
I'll search you out
put my lips to your tender ear
and tell you:
I'll tell you the real story
I swear I will."

4. *IN COMPLEXU PACIS*

by Kevin James
translated by Kevin James

Veni, veni
O qui perduras
Tempestate deficiente
Alis iam tandem replicatis
Respice
Vide brachia extenta
Parata ut te complectantur,
tenearis
Omnisne spes a te discessit?

Nonne meministi?
Respice
Dominus tuus opperitur - te
Famulum, angelum
Veni ad Dominum tuum
Veni,
Veni ut in brachiis solacii
In complexu pacis.

Come, come
You who endure
When the storm falters
When your wings finally fold
Glance back
See the arms held,
ready to embrace you,
Is all hope gone from you?

Do you not remember?
Look back
Your Lord waits - for you,
Servant, angel.
Come to your Lord
Come,
Come be held in the arms of comfort
In the embrace of peace

5. *HOROBI NO NAKA KARA*

by Kurihara Sadako
translated by Richard Minear

Gareki no naka ni hitokabu no nonohana ga
Chiisa na shiroi hana o sakasete ita.
Chichi ya haha ya kyoodaitachi ya
Miyori no hone o uzumeta shoodo no naka
Sei aru subete no mono ga yakehatete
Shizumorikaetta haikyoo no naka de
Ikiru koto o oshiete kureta chiisa na seimei
Sono hi kara tsuzuite iru Hiroshima
Horobi no naka kara saita hana.

In the Rubble a single wildflower
sent out small white blossoms.
From the burned soil filled with the bones
of fathers, mothers, brothers, relatives,
from the now silent ruins
where every living thing burned to death:
a small life that taught us to live.
Hiroshima, carrying on from that day -
A flower blooming in the midst of destruction.

Watashi wa sensoo no zangyaku o shoonin shinai

I do not accept the cruelty of war

this text is the first line of the poem What is War, also by Kurihara Sadako

6. *INSCRIPTION: THIS IS OUR CRY*

this text is inscribed at the base of the statue of Sadako Sasaki in the Peace Park at ground zero in Hiroshima,

Kore wa bokura sakebi desu
Kore wa bokura/watashitachi inori desu
Sakai ni heiwa okizuku tame no

This is our cry
This is our prayer
Peace in the world

INSTRUMENTATION

C Flute/Wooden Piccolo
Bb Clarinet
Bassoon

French Horn in F (mute)
Trumpet in C (str. mute & harmon mute)
Trombone (straight mute & harmon mute)

Small Timpani
3 Pie Plates (various sizes)
2 Suspended Cymbals
6 Tibetan Nipple Gongs* (Db/D - G/Gb - A - C - Eb/E - Ab/A)
Marimba
Snare Drum
Field Drum (Tenor Drum)
Large Bass Drum
Large Tam Tam

Violin
Viola
Violoncello
Contrabass

7 Music Box Movements

* Other ethnic varieties are acceptable (i.e. Phillipino gongs or other pitched gamelan bells). It is understood that the pitches of these gongs may not be exact. However they should be quite close and should be in the octave centered around the treble staff. The indication Db/D means that the pitch must fall between Db & D, but not be too close to either. If necessary, acceptable alternate pitches for the lowest gong would be G/Ab and for the highest pitched gong would be Gb/G or the D above. The written part does not reflect actual pitches for the gongs, but simply reflects their relative position, lowest to highest.

Sadako: Prayers for Peace

1. Considerate

Kevin James
2006

$\text{♩} = 60 - 64$ with nervous anticipation poco accel. -----

Fl. niente ff p mf f

B♭ Cl. p f

Bsn. f

Hn. p f

C Tpt. p f p (con sord.)

Tbn. mp mf f

Perc. 1
Sus. Cym., Sn., Mar., TT
Bowed Susp. Cymbal mf ff

Perc. 2
Sus. Cym., BD, Timp., 3 PP
Bowed Susp. Cymbal mf ff ff Bass Drum pp B.D. ff

rattan on edge of tam tam - slowly move to center & increase resonance

Sop. Solo

S. 1

S. 2

A. 1

A. 2

Vln. p fff p f f *sul A*

Vla. fff mp fff f f *sul D* *pizz.* *arco* *pizz.*

Vc. fff mf fff f f *sul A* *pizz.* *arco* *pizz.*

D.B. f f f f f *sul G* *pizz.* *arco* *pizz.*

8 *flz* *flz* *ancora accel.* -----

Fl. *f* *p*

B♭ Cl. *solo* *to be played freely and out of time until beat 2 of m. 10* *f* *mf* *pp* *flz* *flz* *mf*

Bsn. *mf* *f* *mp*

Hn. *f*

C Tpt. *flz* *mf*

Tbn.

Perc. 1 *10* *10* *10* *10* *large wicker shaker* *mp* *mf* *Snare* *p* *mf*

Perc. 2 *Timpani* *B.D.* *Susp. cymbal* *w/ stick - struck near the center* *B.D.* *mf* *p* ** finger rub - "moan"*

Vln. *arco* *mp* *not in time not in sync w/ others* *pizz.* *pp* *arco* *f*

Vla. *arco* *mp* *pizz.* *pp* *arco* *f*

Vc. *arco* *mp* *pizz.* *mf* *f*

D.B. *pizz.* *mf* *col legno* *mf* *3* *mf* *3* *slight downward gliss.*

12 ----- *a tempo*

Fl.

B♭ Cl. *f*

Bsn. *f*

Hn. *mp* *f*

C Tpt. *p* *f* *senza sord.*

Tbn. *p* *f*

Perc. 1
Sus. Cym.,
Sn., Mar.,
TT *f* (simile) RS

Perc. 2
Sus. Cym.,
BD, Timp.,
3 PP *f* (with beater) *f*

Vln. *f*

Vla. *f* *molissimo sul pont.* *ord.*

Vc. *arco* *f* *molissimo sul pont.* *f* *ord.*

D.B. *f* *ord.*

25

Fl. *ff*

B♭ Cl. *ff* *pppp*

Bsn. *ff*

Hn.

C Tpt. *ff*

Tbn. *no tongue - slow slide*

Perc. 1
Sus. Cym.,
Sn., Mar.,
TT (SB) (let ring) *ff*

Perc. 2
Sus. Cym.,
BD, Timp,
3 PP *pp*

Vln. *moltissimo sul tasto* *pppp*

Vla. *moltissimo sul tasto* *pppp*

Vc. *moltissimo sul pont.* *f* *ord.* *poco espress.* *moltissimo sul tasto* *pp*

D.B. *moltissimo sul pont.* *f*

28

B \flat Cl.

Perc. 1
Sus. Cym,
Sn., Mar.,
TT

Perc. 2
Sus. Cym.
BD, Timp,
3 PP

Sop. Solo

Vln.

Vla.

Vc.

D.B.

marimba*

small wooden beater *p*

rattan

7.3

3

5

3

5

ten.

H

p

H

pizz.

lhp

pizz.

pizz.

p



32

B \flat Cl.

32

Perc. 1
Sus. Cym,
Sn., Mar.,
TT

Perc. 2
Sus. Cym.
BD, Timp,
3 PP

Sop. Solo

Bar. Solo
(spoken) 1

Vln.

Vla.

Vc.

D.B.

p

Con - si - dera - te

con - si - de - ra - te

Taoreta muri ni sekibaku to

Hiroshima wa moe moe kuzure.

batutto - - - -

p

batutto - - - -

p

lhp

pizz.

lhp

pizz.

TS - - - -

lhp

lhp

lhp

pizz.

lhp

pizz.

TS

pizz.

lhp

pizz.

38

Perc. 1
Sus. Cym.
Sn., Mar.,
TT

Perc. 2
Sus. Cym.
BD, Timp,
3 PP

Sop. Solo

con - si - de ra - te la vo - - - stra se - man - za

Bar. Solp
(spoken)

haya kuregata no michishio

Vln.

Vla.

Vc.

D.B.

batutto

p

pizz. pizz.

lhp TS

lhp

pizz. lhp TS

pizz. lhp



44

Perc. 1
Sus. Cym.
Sn., Mar.,
TT

Perc. 2
Sus. Cym.
BD, Timp,
3 PP

Sop. Solo

Con - side - ra - te la vo - - - - - za se - man - - - - - za

sempre piu insistente

Fat ti non fos - te

Bar. Solp
(spoken)

kawara ni shio wa yose -- shio wa michi te ga hitari

Vln.

Vla.

Vc.

D.B.

batutto

p

batutto

p

pizz. lhp

pizz. lhp

lhp

lhp

lhp

pizz. TS

lhp

TS

lhp TS

50

Perc. 1
Sus. Cym.
Sn., Mar.,
TT

Perc. 2
Sus. Cym.
BD, Timp.
3 PP

Sop. Solo

Bar. Solo
(spoken)

Vln.

Vla.

Vc.

D.B.

Fat-ti non fos - te a vi - - - ver co - me bru - ti

ashi ga hitari

battuto
mp

battuto
mp

pizz. TS --- *pizz.* *pizz.* *pizz.* *lhp*

pizz. *lhp* *lhp* *pizz.* *lhp* *pizz.* *pizz.*

Perc. 1
Sus. Cym.
Sn., Mar.,
TT

Perc. 2
Sus. Cym.
BD, Timp.
3 PP

Sop. Solo

Bar. Solo
(spoken)

Vln.

Vla.

Vc.

D.B.

Fat-ti non fos - te a vi - ver co - me bru - - - ti

musuu no kizuana kara kaisui ga shimi-iritsutsu ugokanu monora

pizz. *pizz.* *lhp* *pizz.* *pizz.* TS

lhp *pizz.* *lhp* *pizz.* TS *pizz.* TS *pizz.* TS

60

Fl.

B♭ Cl. *with Sopr. 2*

Bsn.

Hn.

C Tpt.

Tbn. *with Alto*

Perc. 1
Sus. Cym., Sn., Mar., TT

Perc. 2
Sus. Cym., BD, Timp., 3 PP

S. 1

S. 2

A. 1

A. 2

Vln.

Vla.

Vc.

D.B.

p

pp

ord. p

con sord.

in a hushed tone

p

poco cresc.

battuto

poco piu forte

an - ko - ku de fu ru - e - ru fu - ru -

fu - ru - e - ru i - shi - ki - no i - shi - ki - no no an - ko - ku de

an - ko - ku an ko - ku de

fu - ru - e - ru fu - ru - e - ru fu - ru - e - ru i - shi - ki no i - shi - ki no no an - ko - ku - an - ko - ku de

battuto

p

battuto

p

poco piu forte

poco piu forte

66

Fl.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1
Sus. Cym.,
Sn., Mar.,
TT

Perc. 2
Sus. Cym.,
BD, Timp.,
3 PP

S. 1
e - ru fu e i - shi - ki no i-shi-ki no no an - ko - ku - an - ko - ku de

S. 2
an - ko - ku - de fu - ru - e - ru an - ko - ku de

A. 1
an - koku de an - ko - ku - de an - ko - ku de

A. 2
an - ko - ku de u-shima-wa re-ta

Vln.

Vla.

Vc.

D.B.

p

p

mp

p

p

p

p

p

p

p

p

mp

p

mp

batutto

mp

batutto

mp

72

Fl. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *pp*

Tbn. *p*

Perc. 1
Sus. Cym., Sn., Mar., TT

Perc. 2
Sus. Cym., BD, Timp., 3 PP

Sop. Solo

S. 1 *mp*
Con - si - der -
u shi mawa - re - ta mo - no o

S. 2 *mp*
u - shi ma - wa - re - ta u - shimawa re ta mono o

A. 1 *mp* *poco a poco cresc.*
u - shimawa - re ta mono o mono - o mono - o ma - sa - gu - ru shin - ke -

A. 2 *poco a poco cresc.*
u shimawa re - ta u - shi ma - wa - re - ta mono o mono o mono o ma sa - - gu - - ru - shin - ke -

Vln. *batutto* *mp*

Vla. *batutto* *mp*

Vc.

D.B.

78 *poco a poco cresc.*

Fl.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1
Sus. Cym.,
Sn., Mar.,
TT

Perc. 2
Sus. Cym.,
BD, Timp.,
3 PP

Sop. Solo

a - te la vo - stra se - man - za con - si - der - a - te

S. 1

poco a poco cresc.

sen - ko - o no no no ba - ku - maku ba ku - maku ba - ku ma - ku

S. 2

poco a poco cresc.

shin - ke - i ga shin - ke - i ga sen ko o no ba - ku maku ba - ku - ma - ku ba - ku -

A. 1

- i ga shin ke - i ga sen - ko - o - no senko - o - no ba ku ma ku ba - ku ma - ku

A. 2

- i ga shin - ke - i ga sen - ko - o no ba - ku - ma - ku ba - ku - ma - ku

Vln.

batutto

mp

Vla.

batutto

mp

Vc.

D.B.

2. Chiisai Ko Kawaii Ko

a piacere
Baritone Solo

$\text{♩} = 88 - 94$
Poco Andante - never heavy or slow

Flute: *Music Box* (dashed line), *Wooden Picc.* (p)

Clarinet in B \flat : *Music Box* (dashed line)

Bassoon: *Music Box* (dashed line)

Horn in F: *Music Box* (dashed line)

Trumpet in C: *Music Box* (dashed line), *con sord.* (p)

Trombone: *Music Box* (dashed line), *Plays MB til bar 12*

Percussion 1: Bass Drum (*rute (sempre) brush head*, p), Tenor Drum (*on the rim*, mf), Snare (p, f, mf)

Baritone Solo: *a piacere*
mu-gen ni tsu-zu-ku o-sa - na - i to-i no ___ mae ni

Soprano 1: (empty staff)

Soprano 2: (empty staff)

Alto 1: (empty staff)

Alto 2: (empty staff)

Violin: *pp*, *8va*

Viola: *pp*

Cello: *moltissimo sul tasto*, *pp*, *col legno* (mf)

Double Bass: *pizz.*, *p*, *poco cresc.*, *mp*

◊ = play behind the bridge

~~~~~ = wide slow vibrato

8

Fl. *light, playful* *mf* *mf*

B♭ Cl.

Bsn. *light, playful* *p* *mf*

Perc. 1  
BD,  
Ten. D,  
Sn *f* *mp* *br.* *rim* *f* *mf* *p* *p* *mf* *p*

Bar. Solo *mf*  
Chi-i sai - ko Ka-waii ko O-mae - wa i-ttai do-ko ni i - ru no ka?

Vln. *(8va)* *pizz.* *f* *arco* *mf*

Vla. *pizz.* *f* *pizz.* *mf*

Vc. *pizz.* *p* *mf* *arco* *moltissimo sul tasto* *mp*

D.B. *mf* *simile*

14

Fl.

B♭ Cl.

Perc. 1  
BD,  
Ten. D,  
Sn *mf* *f* *p* *mf* *br.*

Bar. Solo *f*  
O-mae - wa i - ttai do-ko ni i - tta ka? Chi-i sai - - - ko Ka-waii ko

Vln. *light, playful* *mf*

Vla. *mf*

Vc. *col legno* *pizz.*

D.B.

19

**B♭ Cl.** *fz* *f*

**Bsn.** *p*

**Hn.** *fz* *f*

**Tpt.** *fz* *f*

**Tbn.** *con sord.* *fz* *f*

**Perc. I** *rim* *mf*

**BD, Ten. D, Sn**

**Bar. Solo** Ta - re ga a - no hi o ka - ta tte ku-re - yoo? Ta - re ga tsu - ta -

**Vln.** *f* *pizz.* *mf* *p*

**Vla.** *mf* *p*

**Vc.** *arco* *mp* *col legno* *p*

**D.B.** *mp* *p*

25 To C Flute

Fl. *p*

B♭ Cl. *p* niente

Bsn. *p* niente

Tbn. with baritone *p*

Perc. 1  
BD, Ten. D, Sn *mf* *p* *mf* *mp*

Bar. Solo *p*

e - te?      Tsu - ta - e - te      ku - re - yoo?      Chi - sai - ko      Ka - wai -

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *pizz.* *mf* *mp*

D.B. *mf* *mp*

30

Tbn.

Perc. 1  
BD, Ten. D, Sn *f* on head

Bar. Solo *poco agitato* *f* *mf*

ko      Chi - sai - ko      Ka - wai - ko      o - o - wa - re - a - shir - ru      o - mo - - -

Vln. *mp* *p* *f* *mf*

Vla. *mp* *p* *f* *pizz.* *mf*

Vc. *p* *f* *arco* *col legno* *p*

D.B. *mf* *mp*



### 3. Interlude - Running

♩ = 96 *Light, Playful and Exuberant*

Musical score for the first system of '3. Interlude - Running'. The score is for a full orchestra and includes parts for Flute, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Violin, Viola, Cello, and Double Bass. The music is in 4/4 time and begins with a dynamic of *p* (piano). The Violin, Viola, and Cello parts feature a rhythmic pattern of eighth notes with accents, which transitions to a more complex pattern of sixteenth notes in the second measure. Dynamics range from *p* to *f* (forte).



Musical score for the second system of '3. Interlude - Running', starting at measure 4. It features Violin (Vln.), Viola (Vla.), and Cello (Vc.) parts. The Violin part has a melodic line with accents, while the Viola and Cello parts provide a rhythmic accompaniment. The score is marked with a box containing the number '4' at the beginning of the first measure.



Interlude (Running)

8

Vln.

Vla.

Vc.

D.B.

*p* *mf* *f*

12

Vln.

Vla.

Vc.

D.B.

16

Vln.

Vla.

Vc.

D.B.





# 4. In Complexu Pacis

♩ = 60 with intensity

The score is for a 3/4 time piece. It begins with a tempo of ♩ = 60 and the instruction "with intensity". The instrumentation includes:

- Flute:** Starts with a *fff* dynamic and a decrescendo to *n*.
- Clarinet in B♭:** Mirrors the flute's dynamics.
- Bassoon:** Mirrors the flute's dynamics.
- Horn in F:** Mirrors the flute's dynamics.
- Trumpet in C:** Mirrors the flute's dynamics. Later, it has a *solo* section with the instruction "distant, calm non troppo espressivo" and a *p* dynamic.
- Trombone:** Mirrors the flute's dynamics.
- Percussion 1 (Snare, Field Dr., Superball):** Starts with *pp*, moves to *ff*, then *p* with "con sord." marking.
- Percussion 2 (Gong, Bass Dr., Tam-Tam):** Starts with *fff*, then *n*, and later *p* with "con sord." marking.
- String Section (Violin, Viola, Violoncello, Double Bass):**
  - Violin:** Starts with *p*, moves to *fff*, then *n*. Includes markings for *sul A* and *sul D*.
  - Viola:** Starts with *sffz mp*, moves to *fff*, then *n*. Includes markings for *sul A* and *sul D*.
  - Violoncello:** Starts with *sffz mf*, moves to *fff*, then *n*. Includes markings for *sul G* and *sul D*. Ends with "(off the string)" and *p*.
  - Double Bass:** Starts with *fff* and *pizz.* marking.

A tempo change to ♩ = 72 occurs in the latter part of the score.

11

Musical score for measures 11-20. The score includes parts for Horn (Hn.), Trumpet (C Tpt.), Percussion 1 (Perc. 1 Sn, F Dr., SB), Percussion 2 (Perc. 2 Gng, BD, Tam), and Violoncello (Vc.). The time signature changes from 3/4 to 3/2 and back to 3/4. The Horn part has a *p* dynamic marking. The Percussion 1 part features a complex rhythmic pattern. The Percussion 2 part has a steady eighth-note accompaniment. The Violoncello part has a bass line with some accidentals.



21

Musical score for measures 21-30. The score includes parts for Flute (Fl.), Clarinet in Bb (Bb Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1 Sn, F Dr., SB), Percussion 2 (Perc. 2 Gng, BD, Tam), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The time signature changes from 3/4 to 3/2 and back to 3/4. The Flute and Clarinet parts have *solo* markings and *p* dynamics. The Horn part has a *p* dynamic. The Trumpet part has a triplet marking. The Trombone part has a *p* dynamic. The Percussion 1 part has a complex rhythmic pattern. The Percussion 2 part has a steady eighth-note accompaniment. The Violin part has a *con sord.* marking and a *mf* dynamic. The Viola part has a *p* dynamic. The Violoncello part has a bass line with some accidentals.

32

*mel.*  
*mf*

*poco accel.*

Fl.

*p*

Hn.

Tbn.

*p* *mf*

Perc. 1  
Sn, F Dr.,  
(SB)

Perc. 2  
Gng, BD,  
Tam

*senza sord.*

Vln.

Vla.

Vc.

*pizz.* *arco*  
*p* *mf*

42 ♩ = 84

Fl.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1  
Sn, F Dr.,  
(SB)

Perc. 2  
Gng, BD,  
Tam

Vln.

Vla.

Vc.

D.B.

*solo*

*mf*

*mp*

*p*

*mf*

*f*

*mf*

*mf*

*mf*

*f*

*f*

*f*

52

Fl.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1  
Sn, F Dr.,  
(SB)

Perc. 2  
Gng, BD,  
Tam

Sopr. Solo

A

Vln.

Vla.

Vc.

D.B.

*f*

*ff*

*p*

*con sord.*

*Calmo*

Ve - ni

*ff*

*sub.p*

*f*

*sub.p*

*ff*

*sub.p*



63

B♭ Cl.

Bsn.

Hn.

C Tpt.

Perc. 1  
Sn, F Dr.,  
(SB)

Perc. 2  
Gng, BD,  
Tam

Sopr. Solo

S

A

Vln.

Vla.

Vc.

D.B.

Ve - ni o qui per - du - ra - s \_\_\_\_\_ tem - pe - sta - te de - fi - - - cien - te \_\_\_\_\_

Re - spi - ce \_\_\_\_\_

Ve - ni

Ve - ni

*p*

*senza sord.*

*Calmo p*

*Calmo p*

*n*

*n*

*n*

*n*

73

Fl. *p* *solo*

B♭ Cl. *f*

Bsn. *poco cresc.* *f* *ff* *f*

Hn. *f* *f*

C Tpt. *ff* *f* *f*

Tbn. *ff* *f* *f*

Perc. 1 Sn, F Dr., (SB)

Perc. 2 Gng, BD, Tam

Sopr. Solo *mf sempre calmo*  
a - lis - i - am tan - dem re - pli - ca - tis  
re - spi - - - ce

Vln. *ff* *f*

Vla. *ff* *f*

Vc. *ff*

D.B. *ff*



121

Fl.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1  
Sn, F Dr.,  
(SB)

Perc. 2  
Gng, BD,  
Tam

Sopr. Solo

Vln.

Vla.

Vc.

D.B.

*mp*

*mf*

*pp*

*p*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*poco rit.*

Re - spi - ce

129 ----- ♩ = 69

FL.

B♭ Cl.

Perc. 1 Sn, F Dr., (SB)

Perc. 2 Gng, BD, Tam

Sopr. Solo

S.

Vln.

D.B.



137 *gently insistent*

Hn.

Perc. 1 Sn, F Dr., (SB)

Perc. 2 Gng, BD, Tam

Sopr. Solo

A.

Vla.

Vc.

D.B.





161

B♭ Cl.

Hn. *senza sord.*

Tbn. *senza sord.*

Perc. 1  
Sn, F Dr.,  
(SB)

Perc. 2  
Gng, B.D.,  
Tam *B.D.* \*finger rub - "moan"

Sopr. Solo  
- - cis in Pa - - - cis

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B.

*accel. to the end*

*continue cresc. and accel.*

*mf*

*p*



169

Fl. *f* *ff*

B♭ Cl. *mf* *ff*

Bsn. *f* *ff*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Perc. 1 Sn, F Dr., (SB) *mf* *f* *f* *ff* \* super ball resonator

Perc. 2 Gng, BD, Tam *mf* *f* *f* \* with beater

Vln. *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff*

D.B. *mf* *ff*

Open



# 5. Horobi No Naka Kara

♩ = ca. 84 - 92  
*Sempre in tempo e espressivo*

Soprano 1 *solo p* Ga - re - ki no na - ka ni

Soprano 2 *pp chanted in a whisper*  
Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi -

Alto 1 *pp chanted in a whisper*  
Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai

Alto 2 *pp chanted in a whisper*  
Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai

6 hito - ka bu no no - no - ha - na - ga

S 1 *pp chanted in a whisper*  
Wa - ta - shi wa sen - so - o no zan - gya ku o sho - o - nin shi nai Wa - ta - shi wa sen - so - o no

S 2 nai Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai

A 1 *solo p* Ga - re - ki no na - ka ni

A 2 Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi -

11

S 1 zan - gya - ku o sho - o - nin shi - nai Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai

S 2 *solo p* Ga - re - ki no na - ka ni hito - bu bu no no - no - ha - na ga

A 1 hito - ka - bu no no - no - ha - na ga Wa - ta - shi wa sen - so - o no

A 2 nai Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai

16

S 1 *tutti p*  
Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai Ga -

S 2 *tutti p*  
Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai Ga - re - ki no na - ka

A 1 *tutti p*  
zan - gya - ku o sho - o - nin shi - nai Ga - re - ki no na - ka ni hito - shu no

A 2 *tutti p*  
Ga - re - ki no na - ka ni hito - ka bu no no - no - ha - na ga

21

S 1  
re - ki no na - ka ni hito - ka - bu no no - no - ha - na - ga

S 2  
ni hito - ka - bu no no - ha - na ga Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi -

A 1  
no - no - ha - na ga Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai Wa - ta - shi wa sen - so - o no

A 2 *mp*  
Wa - ta - shi wa sen - so - o no zan - gya - ku o sho - o - nin shi - nai Chi - i -

26

S 1 *mp*  
Chi - i - sa na shi - ro - - - i - - - ha - - - - na

S 2 *mp*  
nai Chi - i - sa na shi - ro - i ha - - - na

A 1 *mp* *mf*  
zan - gya - ku o sho - o - nin shi - nai Chi - i - sa na shi - ro - i ha - na o sa - ka - se - te i - ta

A 2 *mf*  
as na shi - ro - - i ha - - - na o sa - ka - se - te i - ta



# 6. Inscription: This Is Our Cry

♩ = ca. 104

Flute

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1  
Tibetan Nipple  
Gongs

Percussion 2  
Timpani  
Bass Drum

medium hard FELT mallet

small WOODEN mallet - near rim

Soprano Solo 1

Soprano Solo 2

Baritone Solo

Soprano 1

Soprano 2

Alto 1

Alto 2

Violin

Viola

Cello

Double Bass

*All voices:  
with intensity, sincerity and conviction*

*f*

Ko-re wa bo-ku-ra no sa-ke-bi desu ko-re wa

*f*

Ko-re wa bo-ku-ra no sa-ke-bi desu ko-re wa

**Bell Tones**

*mf*

*mf*

*mf*

9

Perc. 2  
Timp / BD

S. 1  
bo - ku - ra no i - no - ri desu

S. 2  
bo - ku - ra no i - no - ri desu Ko - re wa bo - ku - ra no sa - ke - bi

A. 1  
Ko - re wa bo - ku - ra no sa - ke - bi

Vln.

Vla.  
*mf*

Vc.  
*mf*

D.B.  
*mf*



15 Tibetan Nipple Gongs

Pitches: Db/D - G/Gb - A - C - Eb/E - Ab/A

Perc. 1  
Tib. Nip.  
Gongs  
*ppp* *pp* *p*

Perc. 2  
Timp / BD

S. 1  
Ko - re wa bo - ku - ra no

S. 2  
desu ko - re wa bo - ku - ra no i - no - - - ri desu Ko - re wa bo - ku - ra no

A. 1  
desu ko - re wa bo - ku - ra no i - no - - - ri desu Ko - re wa bo - ku - ra no

A. 2  
Ko - re wa bo - ku - ra no

Vln.

Vla.

Vc.  
*mf*

D.B.  
*mf*

21

Fl. *f*

B♭ Cl. *f*

Bsn. *f*

Perc. 1  
Tib. Nip.  
Gongs

Perc. 2  
Timp / BD

Sopr. Solo 1 *f*  
Ko - re wa bo - ku - ra no i - - no - - ri

Sopr. Solo 2 *f*  
bo - ku - ra no i - - no - - ri

Bar. Solo *f*  
i - - no - - ri

S. 1  
sa - ke - bi desu ko - re wa bo - ku - ra no i - no - ri \_\_\_\_\_ desu

S. 2  
sa - ke - bi desu ko - re wa bo - ku - ra no i - no - ri \_\_\_\_\_ desu

A. 1  
sa - ke - bi desu ko - re wa bo - ku - ra no i - no - ri \_\_\_\_\_ desu

A. 2  
sa - ke - bi desu ko - re wa bo - ku - ra no i - no - ri \_\_\_\_\_ desu

21

Vln. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*



27

Fl. *poco cresc.*

B♭ Cl. *poco cresc.*

Bsn. *poco cresc.*

Hn. *mf* *poco cresc.*

C Tpt. *mf* *poco cresc.*

Tbn. *mf* *poco cresc.*

Perc. 1  
Tib. Nip.  
Gongs

Perc. 2  
Timp / BD

Sopr. Solo 1 *meno forte*  
desu ko - re wa bo - ku-ra no sa-ke-bi desu ko - re wa bo - ku-ra no i -

Sopr. Solo 2  
desu ko - re wa bo - ku-ra no sa-ke-bi desu ko - re wa bo - ku-ra no

Bar. Solo  
desu ko - re wa bo - ku-ra no sa-ke-bi desu ko - re wa bo - ku-ra no

S. 1 *f*  
ko - re wa bo - ku-ra no sa-ke-bi desu ko - re wa bo - ku-ra no

S. 2 *f*  
ko - re wa bo - ku-ra no sa-ke-bi desu ko - re wa bo - ku-ra no

A. 1 *f*  
ko - re wa bo - ku-ra no sa-ke-bi desu ko - re wa bo - ku-ra no

A. 2 *f*  
ko - re wa bo - ku-ra no sa-ke-bi desu ko - re wa bo - ku-ra no

Vln.

Vla.

Vc.

D.B. *mf*

33

Fl. *p*

Perc. 1  
Tib. Nip.  
Gongs *(p)*

Perc. 2  
Timp / BD *(p)*

Sopr. Solo 1  
- - no - ri - - desu

S. 1  
*p*  
as though to oneself, introspectively  
Se-kai ni hei - wa

S. 2  
*p*  
as though to oneself, introspectively  
hei -

A. 1  
*p*  
as though to oneself, introspectively  
hei - - wa

A. 2  
*p*  
as though to oneself, introspectively  
hei - wa

Vln. *p*  
n.v. →

Vla. *p*  
n.v. →

Vc. *p*  
n.v. →