

Sakura

The Falling of the Blossom

for the Okeanos ensemble

















Angela Elizabeth Slater

PERUSAL SCORE










Initial tunings for Koto



Koto performance notes:

- 1)  raise the pitch a semitone by pressing the string on the left side of the bridge
- 2)  raise the pitch by a wholetone by pressing the string on the left side of the bridge
- 3) Left hand pizzicato: + under or above notehead.
- 4) Harmonics are indicated by: o above the notehead.
- 5)  *oshi-biki*: after plucking with the right hand, the left presses the string on the left side of the bridge to raise the pitch by a semitone or tone.
- 6)  *ato-oshi*: similar to *oshi-biki* however the pitch is raised to an indeterminate pitch.
- 7)  *oshi-hanashi*: the left hand presses the string on the left side of the bridge before plucking and then releases.
- 8)  *yuri* vibrato created by the left hand after a string has been plucked.
- 9)  *hiki-iro* created by lowering the pitch by pulling the string on the left side of the bridge to the right.
- 10)  *tsuki-iro*: the left hand quickly presses and immediately releases a string after it has been plucked by the right hand.
- 11)  *ko-zume*: the front of the plectrum flicks the string and plucks upwards
- 12)  or  for different intensity *sukizume*: (upstroke)
- 13)  *uchikaki*: plectrum strike/scrape
- 14)  *uchizume*: plectrum strike.
- 15)  circular glissando: play several overlapping, circular glissandi, either staying round the same pitches or gradually ascending or descending to destination pitches (depending on direction of symbol)
- 16) a)  or b)  circular glissandi: a) gradually incorporates more and more pitches b) vice versa.

Shakuhachi performance notes:

- 1) The player should not feel restricted by the notation and should treat it as guide rather than a definitive version.
- 2) Rests and other rhythmic indications have sometimes been removed to indicate a freedom and improvisatory manner of playing is expected from the player.
- 3) If no specific indication of note treatment is indicated the player should feel free to interpret this how they see fit.
- 4) *Muraiki* have been indicated using *m* followed by  or .
- 5) *Kazaiki* has been indicated using x noteheads and the term written above.
- 6) *Yuri* have been indicated using  .
- 7) *Nayashi*  .
- 8) *Suri* .
- 9) *Korokoro*: is indicated by trem between two notes.
- 10) *Otoshi*  lower pitch at the end of the sustained note.
- 11) *Furi-kiri*  lower pitch at the end of sustained note but immediately return to original note.
- 12) tktktk indicates a more defined percussive effect that is akin to double tonguing.

Oboe performance notes:

- 1) Bisbigliando - alternate the timbre of the note. Duration of bisbigliando is indicated by a dotted line and arrow
e.g. - - - - - >
- 2) Harmonics indicated by o above notehead
- 3) Fluttertongue - if this cannot be achieved, try to create a buzzing timbre through the note, or something akin to a flutter tongue. If none of these can be achieved then play notes in normal manner.
- 4) tktktk indicates a more defined percussive effect that is akin to double tonguing.
- 5) Additional instrument: Antique cymbal tuned to F.



Sakura - The Falling of the Blossom (2015)

Sakura - The Falling of the Blossom (2015) loosely explores the narrative and imagery of Cherry Blossom before and when they fall. It is a piece that explores timbres and changes, as the end of the cherry blossom indicates the changing of seasons.

Duration c. 4mins 30 secs

Angela Elizabeth Slater

Cello performance notes:

- 1) Sul ponticello, sul tasto and col legno are abbreviated in most cases to s.p., s.t. and c.l respectively.
- 2) . -> : gradually move from one technique/position to another.
- 3) Left hand pizz + underneath notehead.
- 4) Bisbigliando - alternate the timbre of the note. Duration of bisbigliando is indicated by a dotted line and arrow
e.g. ----->
- 5) Trill to note in brackets above or at side of note.
- 6) Circular bowing will be indicated by the symbol  and initially an indication of 'circular bowing'.
- 7) Behind the bridge is represented by × notehead, plus initial direction of 'behind the bridge' at first instance.
- 8) Pressure trill: a trill produced by alternating the finger pressure between normal (♫) and light (harmonic ♪)
- 9) Notes tied with accents and *fp* direction should given a pulsing effect rather than being clear rearticulated
- 10)  add bow pressure to produce distorted sound in which the audible pitch mostly by noise and then back to tone again.
- 11) Trem speed changed are marked with indication of speed e.g fast and then an → to the desired speed

Sakura

The Falling of the Blossom

Free, flowing with a breeze quality ♩ = c. 60

Shakuhachi *kazaiki* *otoshi*
p < *f* > *mp* *f*

Koto *mp*
p *mp* *p*

Oboe
pp *mf*

Violoncello
pp *mp* *mf*
jete, bounce bow freely

The first system of the score features four staves. The Shakuhachi staff begins with a 'kazaiki' (wind sound) effect, marked with a cross and a fermata, followed by a melodic line that crescendos from piano (p) to forte (f) and then returns to mezzo-piano (mp). The Koto staff has a mezzo-piano (mp) accompaniment with some grace notes. The Oboe staff has a piano (pp) introduction followed by a mezzo-forte (mf) section. The Violoncello staff starts with a piano (pp) section and then moves to mezzo-forte (mf), with the instruction 'jete, bounce bow freely'.

Free, flowing with a breeze quality ♩ = c. 60

Free, flowing with a breeze quality ♩ = c. 60

Shak. *kazaiki*
p nat. *ff*

Koto *mf* *p*

Ob. *mf* *pp* *mp* *mf*
bisbigliando

Vc. *mp* *pp* *mp* *p* *s.p*
jete, bounce bow freely

The second system continues the piece. The Shakuhachi staff has a 'kazaiki' effect, followed by a melodic line marked piano (p) with a natural sign and then fortissimo (ff). The Koto staff has a mezzo-forte (mf) section with a glissando and then piano (p). The Oboe staff has a mezzo-forte (mf) section, followed by piano (pp), mezzo-piano (mp), and mezzo-forte (mf) with a 'bisbigliando' (whispering) instruction. The Violoncello staff has a mezzo-piano (mp) section, then piano (pp), mezzo-piano (mp), piano (p), and finally sordando piano (s.p) with a 'jete, bounce bow freely' instruction.

7 **A**

Shak. *mf*

Koto *mf* *mf* *pp* *mf* *nat.* *gliss.*

Ob. *mp* *nat.* *jete, bounce bow freely*

Vc. *pp* *mf* *ppp* *mf* *no trem.*

10 *nayashi*

Shak. *f* *5*

Koto *mp*

Ob. *p*

Vc. *mf*

12

Shak. *mf* *gliss.* *m* *f*

Koto *mp* *p* *5* *3*

Ob. *mf*

Vc. *mf*

14

Shak. *mf* *korokoro* *pp*

Koto *mf* *p* *3* *+*

Ob. *mf* *p* *5*

Vc. *mf* *p*

16 **B**

Shak. *mp* *mf* *f* *gliss.*

Koto *mp* *mp* *pp* *3* *+*

Ob. *mp* *mf* *5*

Vc. *pp* *pp* *mf* *3* *B*

19 *m*

Shak. *mf* *pp* *ff* *mf*

Koto *mp* *f* *mf* *f* *pp*

Ob. *5* *5* *p* *mp* *accel.*

Vc. *mf* *5* *5* *mp* *mf* *mp* *jete, bounce bow freely*

22

Shak. *m* *p* *ff* *p*

Koto *mp* *gliss.* *uchizume* *sf*

Ob. *p*

Vc. *mf* *sub. f* *s.p.*

Flowing with a sense of forward motion ♩ = 80

Flowing with a sense of forward motion ♩ = 80

Flowing with a sense of forward motion ♩ = 80

25

Shak. *mf* *pp* *tr*

Koto *pp*

Ob. *p*

Vc. *p* *mp*

PERUSAL SCORE

27

Shak. *mf* *gliss.* *mp*

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

Ob.

Vc. *nat.* *f* *5* *ff* *3* *pp* *sub.f* *<*

s.p. *nat.*

29

Shak. *repeat freely*

Koto *mp molto cresc.* *pp* *<*

Ob. *repeat freely* *mp molto cresc.*

Vc. *s.p.* *5* *5* *p*