

# Sakura

*The Falling of the Blossom*

















for the Okeanos ensemble

*Angela Elizabeth Slater*

## Initial tunings for Koto



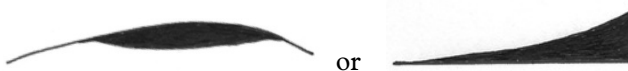
### Koto performance notes:

- 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



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

This system contains the first four staves of the score. The Shakuhachi staff begins with a 'kazaiki' (wind) effect, marked with a 'p' dynamic, followed by a crescendo to 'f'. The Koto staff has a 'mp' dynamic, with a 'p' dynamic for a specific note. The Oboe staff starts with a 'pp' dynamic and moves to 'mf'. The Violoncello staff starts with a 'pp' dynamic and moves to 'mf', with the instruction 'jete, bounce bow freely'.

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

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

4  
Shak. *kazaiki*  
*p* *nat.* *ff*

Koto *mf* *p*

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

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

This system contains the next four staves. The Shakuhachi staff has a 'kazaiki' effect, marked with 'p' and 'nat.', leading to 'ff'. The Koto staff has 'mf' and 'p' dynamics. The Oboe staff has 'mf', 'pp', 'mp', and 'mf' dynamics, with the instruction 'bisbigliando'. The Violoncello staff has 'mp', 'pp', 'mp', and 'p' dynamics, with the instruction 'jete, bounce bow freely' and 's.p'.

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* **B**

Ob. *mp* *mf* **B**

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

19 *m*

Shak. *mf*

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

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

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