to Elizabeth Appling and Minako Ito
for the San Francisco Girls Chorus

Sakura Sakura

Haiku extracted from:
MODERN JAPANESE HAIKU: An Anthology

Arrangement by
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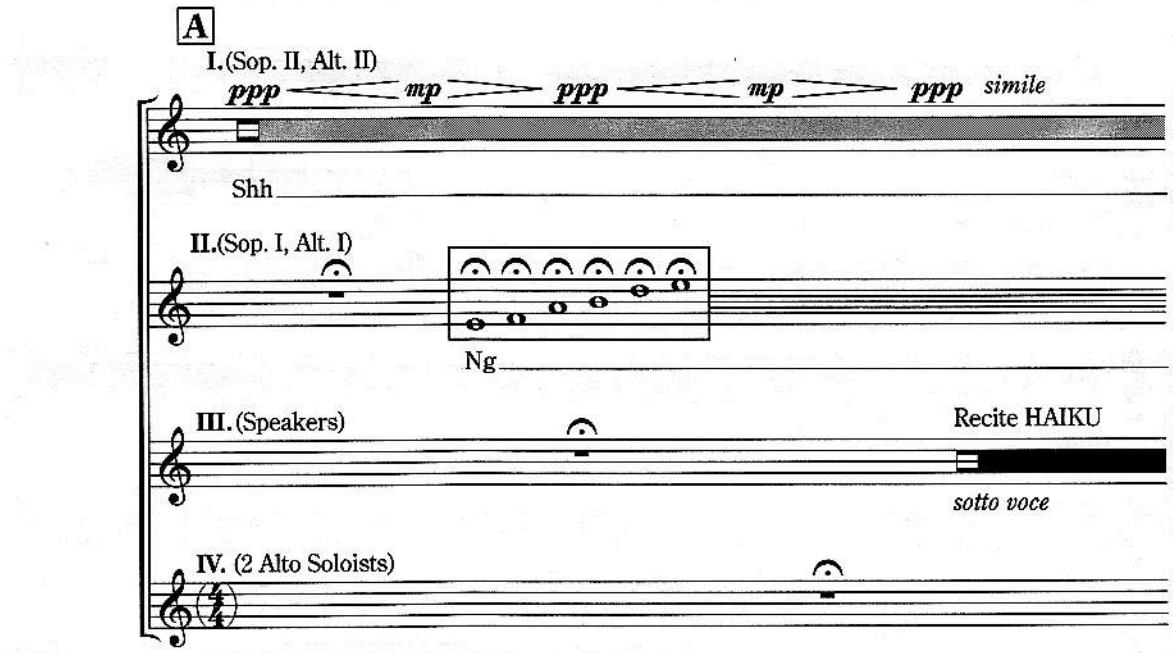

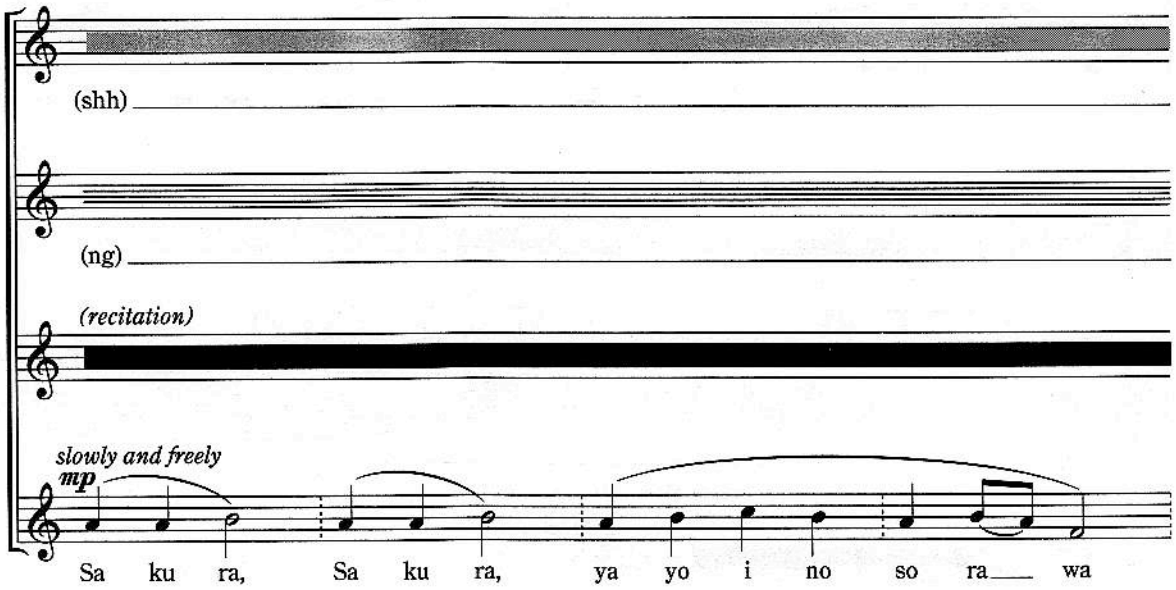

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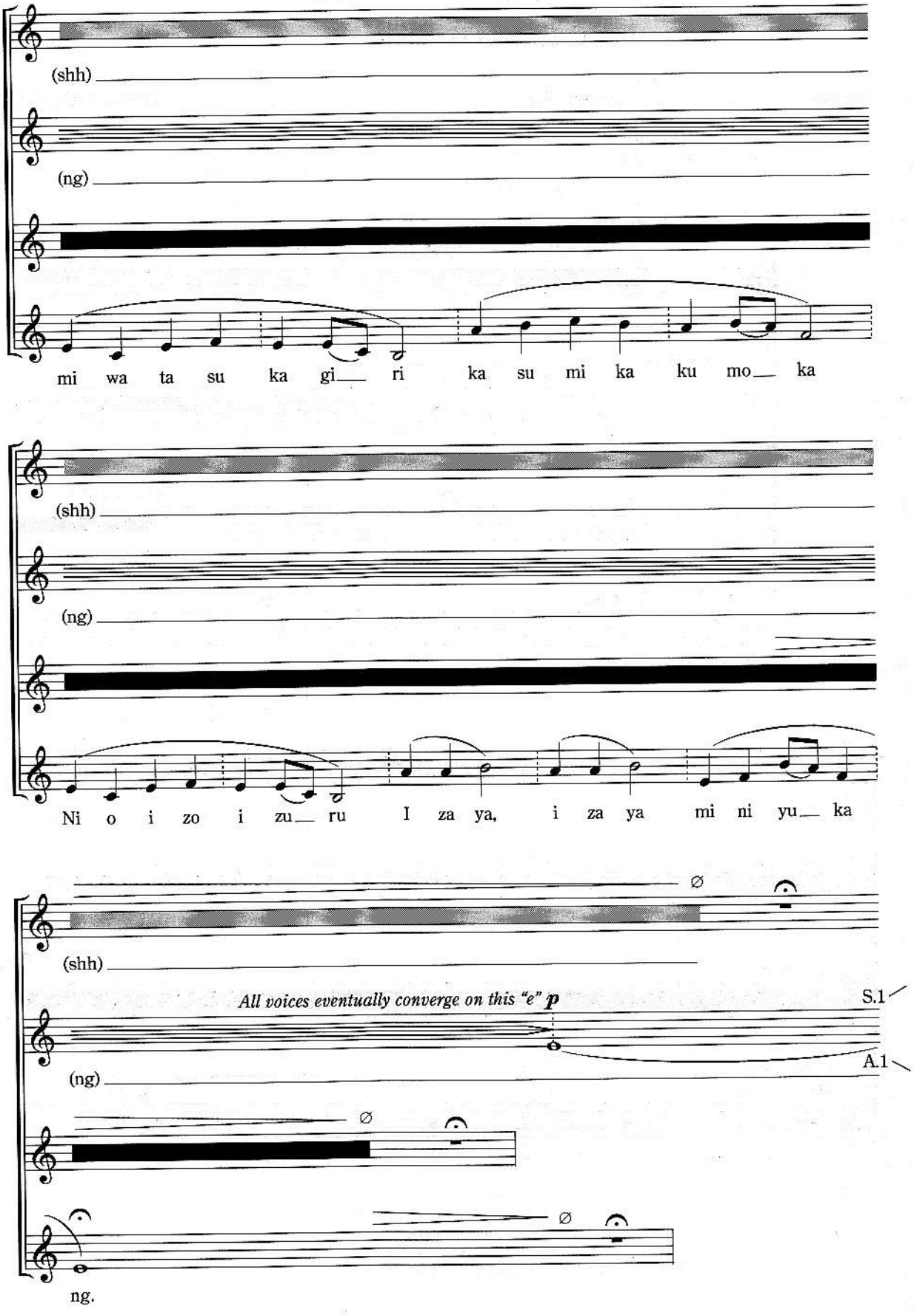
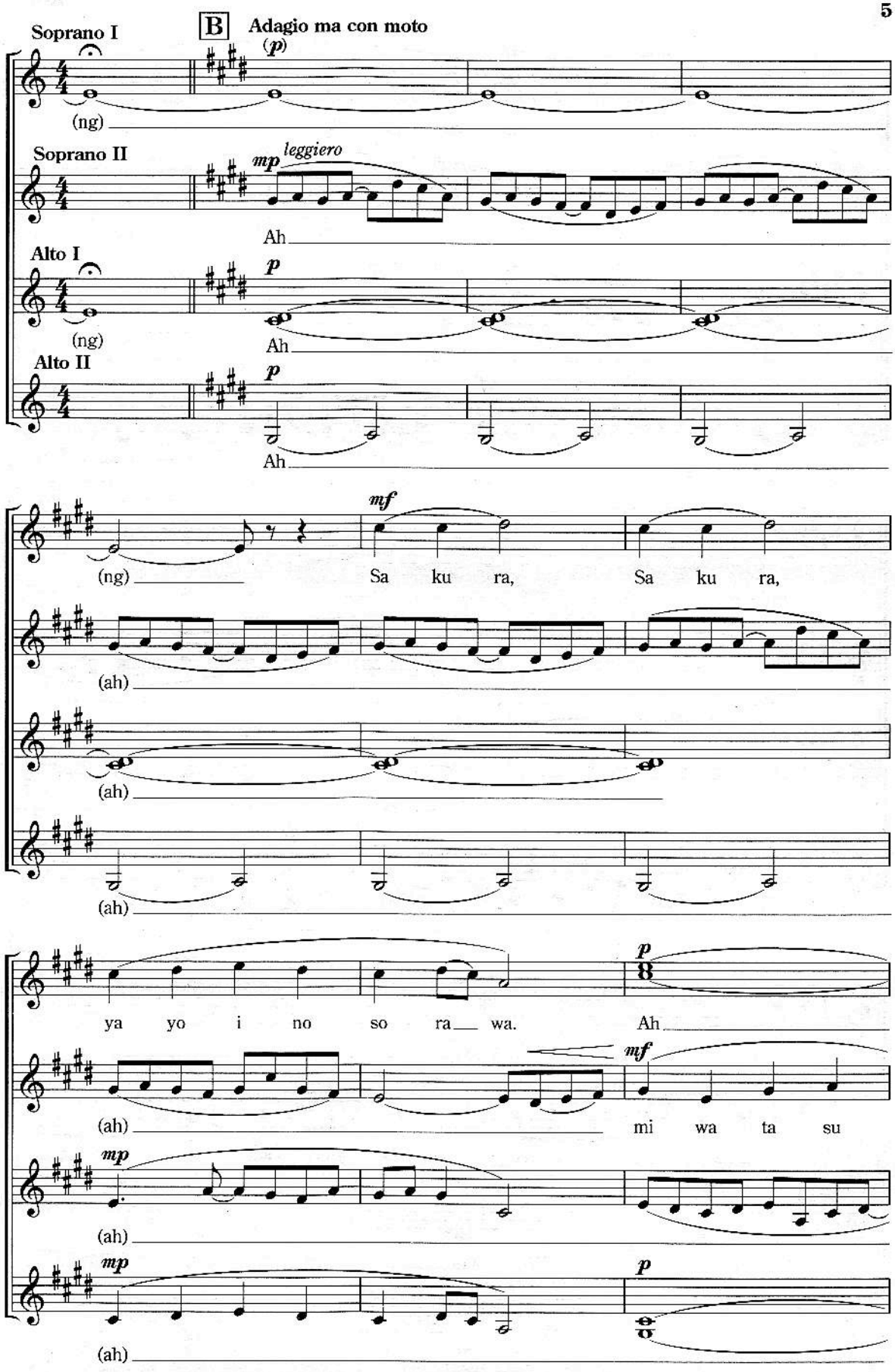
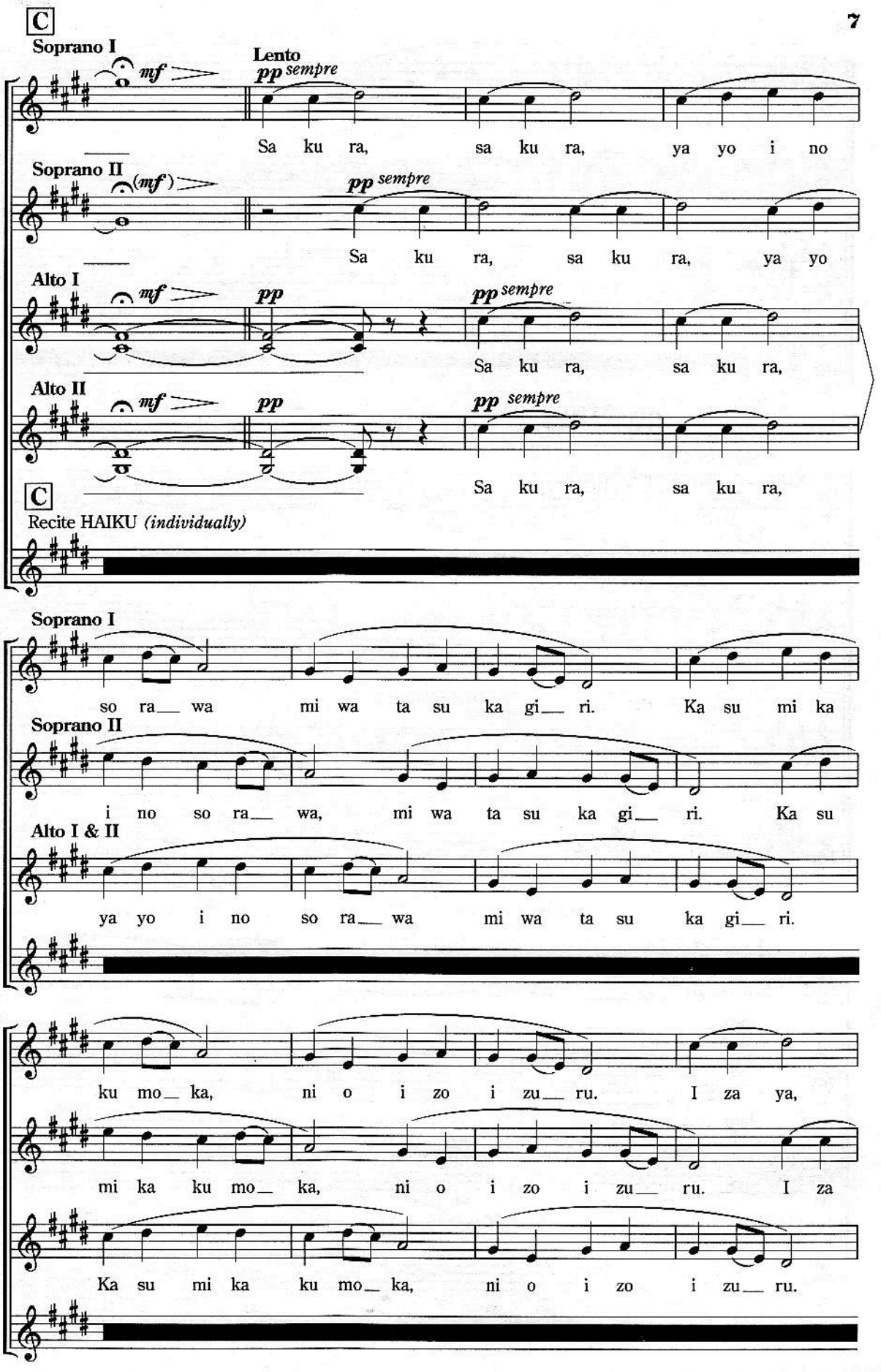

(shh)
(ng)
mi wa ta su ka gi ri ka su mi ka ku mo ka
(shh)
(ng)
Ni o i zo i zu ru I za ya, i za ya mi ni yu ka
(shh)
All voices eventually converge on this "e" p
S.1
A.1
(ng)
ng.


Soprano I
B
Adagio ma con moto
(p)
(ng)
Soprano II
mp
leggiero
Ah
Alto I
p
(ng)
Ah
Alto II
p
Ah
mf
(ng)
Sa ku ra,
Sa ku ra,
(ah)
(ah)
(ah)
ya yo i no so ra wa.
p
Ah
mf
(ah)
mi wa ta su
mp
(ah)
mp
p
(ah)


C
Soprano I
Lento
mf
pp sempre
Sa ku ra, sa ku ra, ya yo i no
Soprano II
(mf)
pp sempre
Sa ku ra, sa ku ra, ya yo
Alto I
mf
pp
pp sempre
Sa ku ra, sa ku ra,
Alto II
mf
pp
pp sempre
Sa ku ra, sa ku ra,
C
Recite HAIKU (individually)
Soprano I
so ra wa mi wa ta su ka gi ri. Ka su mi ka
Soprano II
i no so ra wa, mi wa ta su ka gi ri. Ka su
Alto I & II
ya yo i no so ra wa mi wa ta su ka gi ri.
ku mo ka, ni o i zo i zu ru. I za ya,
mi ka ku mo ka, ni o i zo i zu ru. I za
Ka su mi ka ku mo ka, ni o i zo i zu ru.

Performance Notes

At [A] and [F]

I. Gentle wind sounds — each singer should randomly fade in and out.

II. Each singer should select one of the six given pitches and, on an open-mouthed hum ("ng"), randomly fade in and out:

Each singer should then select a different pitch in the scale and repeat. It is preferable that all six pitches are sounding at all times. The length of each pitch should be approximately 4 to 8 seconds.

III. Seven speakers are each assigned two haiku to be recited, in Japanese. Speakers should repeat their haiku until instructed to fade. At [A], speakers recite simultaneously, *sotto voce.* Each haiku should be recited slowly and clearly to avoid a texture that is too busy. At [F], by contrast, they should be simultaneously WHISPERED — distinctly but rapidly, with the dynamics indicated.

IV. At [A], two alto soloists (in unison).
At [F], two soprano soloists.

At [C]

Haiku are recited individually, dramatically, and should be clearly audible above the chorus. Speakers should not recite both of their haiku in succession — alternate different vocal timbres and recitation styles. The first sopranos should enter immediately after the first haiku has been recited. The exact speed of the **Lento** should be timed in order to accomodate all 14 haiku comfortably (they should not be rushed), with the final haiku ending just after the altos finish their phrase before [D].

PRONUNCIATION:

a = ah
e = eh
i = ee
o = oh
u = oo

"r"s are flipped with the tongue (almost resembling a hard "l")