

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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**A**  
I. (Sop. II, Alt. II)  
*ppp* *mp* *ppp* *mp* *ppp simile*

Shh

II. (Sop. I, Alt. I)  
Ng

III. (Speakers)  
Recite HAIKU  
*sotto voce*

IV. (2 Alto Soloists)

(shh)

(ng)

(recitation)

*slowly and freely*  
*mp*

Sa ku ra, Sa ku ra, ya yo i no so ra wa

(shh)

(ng)

mi wa ta su ka gi ri ka su mi ka ku mo ka

Detailed description: This system contains four staves. The top staff is a vocal line with a long horizontal line and the instruction '(shh)'. The second staff is another vocal line with a long horizontal line and the instruction '(ng)'. The third staff is a piano accompaniment line, mostly obscured by a thick black bar. The bottom staff is a vocal line with a melodic line and lyrics: 'mi wa ta su ka gi ri ka su mi ka ku mo ka'. The notes are mostly quarter and eighth notes, with some slurs.

(shh)

(ng)

Ni o i zo i zu ru I za ya, i za ya mi ni yu ka

Detailed description: This system contains four staves. The top staff is a vocal line with a long horizontal line and the instruction '(shh)'. The second staff is another vocal line with a long horizontal line and the instruction '(ng)'. The third staff is a piano accompaniment line, mostly obscured by a thick black bar. The bottom staff is a vocal line with a melodic line and lyrics: 'Ni o i zo i zu ru I za ya, i za ya mi ni yu ka'. The notes are mostly quarter and eighth notes, with some slurs.

(shh)

(ng)

ng.

All voices eventually converge on this "e" p

S.1

A.1

Detailed description: This system contains four staves. The top staff is a vocal line with a long horizontal line and the instruction '(shh)'. The second staff is another vocal line with a long horizontal line and the instruction '(ng)'. The third staff is a piano accompaniment line, mostly obscured by a thick black bar. The bottom staff is a vocal line with a long horizontal line and the instruction 'ng.'. A large annotation 'All voices eventually converge on this "e" p' spans across the second and third staves, with arrows pointing to specific notes. On the right side, there are markings 'S.1' and 'A.1' with arrows pointing to the second and third staves respectively.

**B** Adagio ma con moto  
(p)

Soprano I  
(ng)

Soprano II  
*mp* *leggiero*

Alto I  
(ng) Ah *p*

Alto II  
Ah *p*

*mf*

(ng) Sa ku ra, Sa ku ra,

(ah)

(ah)

(ah)

*p*

ya yo i no so ra wa. Ah

(ah) *mf* mi wa ta su

(ah) *mp*

(ah) *mp* *p*

**Soprano I** *mf* **Lento** *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:

*pp* ————— *mf* ————— *pp*

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 accommodate 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”)