

JAPANESE FABLES

for chorus, narrator & small orchestra

Instrumentation: 6 fl, 2 ob, 2 cl, bass cl, 2 bsn, 2 perc, timp, string bass

- I: Meditation on the value of time and emptiness
- II: Dance of the frog
- III: Dance of the toad
- IV: Dance of the baby turtle
- V: Trio
- VI: Meditation on the moon
- VII: The Riddle
- VIII: Epilogue

THIS WORK WAS COMMISSIONED BY THE OLYMPIC PROGRAM COMMITTEE OF CALIFORNIA STATE UNIVERSITY AT LOS ANGELES, AND RECEIVED ITS PREMIERE ON THAT CAMPUS ON AUGUST 15, 1984, UNDER THE DIRECTION OF WILLIAM WELLS BELAN. THE TEXT IS DRAWN FROM STORIES OF THE ZEN BUDDHISTS, AND FROM HAIKU BY BASHO, BUSON, CHORA, HOKUSHI, ISSA, JOSO, KIKUSHA-NI, RYOTA, SHIKI, AND SOKAN. SPECIAL THANKS IS GIVEN TO MISS SALLI TERRI FOR THE USE OF HER LIBRARY ON JAPANESE CULTURE.

Duration: Approximately 20 minutes

consort press

JAPANESE FABLES

NARRATOR: A GREAT OFFICIAL CAME TO THE MASTER KNOWN AS TAKUAN, ASKING FOR HELP IN PASSING HIS DAYS MORE EVENTFULLY. ALL DAY LONG, HE EXPLAINED, HE SAT RECEIVING PETITIONS, AND REPORTS, AND HE FOUND IT ALL VERY, VERY DULL. SEEKING TO RESTORE THE MAN'S INTEREST IN LIFE, TAKUAN TOOK BRUSH AND PAPER, AND WROTE EIGHT CHARACTERS THEREON. TRANSLATED, THEY SAID:

*"NO DAY COMES BACK AGAIN:
ONE OUNCE OF TIME IS WORTH
A POUND OF PRECIOUS JADE."*

I: MEDITATION ON THE VALUE OF TIME AND EMPTINESS

JOHN BIGGS
A.S.C.A.P.

MISTERIOSO :08 :12 :16 *d=60 APPROX.* :20

FL 1-6 STRAIGHT TONE (STAGGER BREATH) *pp* *mf* *pp* *mf*

OB IN THIS BAR GRADUALLY PLAY SLIGHTLY SHARP THEN FLAT AT RANDOM—RETURNING TO IN-TUNE PLAYING BY NEXT BAR. *OB.1 (OB.2: SAME RULE AS CL2)

CL *CL.1 (CL.2 BEGINS SAME MELODY 5 SEC. LATER.) *pp* *mf*

PERC WIND CHIME (GLASS) (WIND CHIME PLAYS NOW AND THEN AD LIBITUM THRU ENTIRE MVT.)

* CONDUCTOR CUES CL.1 AND OB.1. (2NDS NEED NOT BE CUED, BUT FOLLOW AUTOMATICALLY, 5 SECONDS LATER.)

— UPPER INSTRUMENTS DO NOT FOLLOW CONDUCTOR'S PULSE. —

FL PLAY 4 TIMES, FINALLY ENDING ON SUSTAINED E. (AS IN OPENING)

OB PLAY 2 TIMES—LAST TIME FADING OUT ON FINAL E

CL PLAY 3 TIMES—LAST TIME FADING OUT ON FINAL E.

SOSTENUTO *d=80*

1 2 3 4 5 6

BSW *p* *f* *p* *f* *p* *f* *p*

BEGIN SHORTLY AFTER OB OE 2 HAS ENTERED.

CHORUS

ALL WOMEN *pp* No

ALL MEN

PERC SUS. CYM. *p* STICK ON RIM.

4

DAY COMES BACK A... GAIN. ONE

PP NO DAY COMES BACK A... GAIN.

9

OUNCE OF TIME IS WORTH A POUND OF JADE.

PP ONE OUNCE OF TIME IS WORTH A POUND OF

14

JADE. AN OUNCE OF

JADE. AN OUNCE

18

TIME A POUND OF JADE AN OUNCE OF TIME A

OF TIME A POUND OF JADE AN OUNCE OF TIME

23

POUND OF JADE.

A POUND OF JADE.

AND HE HEARD VOICES.

"WE PRAISE YOUR ELO-
QUENCE ON EMPTINESS"
SAID THE VOICES.

27

FL

2

OB

CL

SOP

ALT

PERC

pp

pp

pp

legato

p

WE PRAISE YOUR E - LO - -

OCCASIONAL WIND CHIME

31

- QUENCE GOOD MAN. GOOD MAN. GOOD

WE PRAISE YOUR E - LO - - QUENCE GOOD MAN. GOOD MAN.

35

MAN, GOOD MAN.

GOOD MAN.

39

CHO

II: DANCE OF THE FROG

$\text{♩} = 144$

ALLEGRO GIOCOSSO

43

PERC

TEMPLE BLOCKS

RATCHET

B.D.

BC

CB

48

OB

CL

1

2

BSW

PERC

BC

CB

COL CL

53

FL
1
2

OB
1
2

CL
1
2

BSN
1
2

CNO

PERC

TIMP

BC
CB

The musical score for page 53 is arranged in a standard orchestral format. It features woodwind parts for Flute (FL), Oboe (OB), Clarinet (CL), and Bassoon (BSN), each with first and second staves. The string section (CNO) is represented by five staves. Percussion parts for Percussion (PERC) and Timpani (TIMP) are also included. The basso continuo part (BC/CB) is at the bottom. The score contains various musical notations, including notes, rests, and dynamics. A large watermark 'Copyrights Review Only' is overlaid on the page.

5B

1

FL

2

1

OB

2

1

CL

2

1

BSW

2

WITH EXCITEMENT

CHO

1

2

3

4

PERC

TIMP

BC

CB

SEE THERE THE FROG HE DAN · CES OUT BY THE RIV · ER ·

SEE THERE THE FROG HE DAN · CES OUT BY THE RIV · ER ·

T.B.

B.D.

(C. & PIZZ)

63

. SIDE. SEE THERE THE FROG HE DAN-CES OUT BY THE RIV-ER-SIDE. SEE HIM
 SEE HE DAN-CES AND SINGS. SEE HOW HE DAN-CES AND SINGS. SEE HIM
 . SIDE SEE THERE THE FROG HE DAN-CES OUT BY THE RIV-ER-SIDE. SEE HIM
 SEE HE DAN-CES AND SINGS. SEE HOW HE DAN-CES AND SINGS. SEE HIM

68

DANC-ING AND SING-ING, HOW HE DAN-CES AND SINGS! SEE THE
 DANC-ING AND SING-ING, HOW HE DAN-CES AND SINGS!
 DANC-ING AND SING-ING HOW HE DAN-CES AND SINGS! SEE THE
 DANC-ING AND SING-ING, HOW HE DAN-CES AND SINGS!

73

FROG DANCE! HEAR THE FROG SING! OUT ON THE LI-LY POND YOU
 FROG DANCE! HEAR THE FROG SING! OUT ON THE LI-LY POND YOU

78

SEE. BETWEEN THE BAMBOO HE WILL BE! SEE THE

SEE. BETWEEN THE BAMBOO HE WILL BE! SEE THE

83

FROG DANCE! HEAR HIM SING. HE SINGS IT

FROG DANCE! HEAR HIM SING. HE SINGS IT

87

LOW. LOW. LOW.

LOW. LOW. LOW.

91

SEE THERE THE FROG

SEE THERE THE FROG HE DAN · CES OUT BY THE RIV · ER · SIDE. HE DAN · CES

SEE THERE THE FROG

SEE THERE THE FROG HE DAN · CES OUT BY THE RIV · ER · SIDE. HE DAN · CES

96

HE DAN · CES OUT BY THE RIV · ER · SIDE. *ff* SEE HIM

QUICK HE DAN · CES BY THE RIV · ER · SIDE.

HE DAN · CES OUT BY THE RIV · ER · SIDE. *ff* SEE HIM

QUICK HE DAN · CES BY THE RIV · ER · SIDE.

100

DANCING OUT IN THE SUN! SEE HIM PRANCING JUST FOR THE FUN OF IT!

DANCING OUT IN THE SUN! SEE HIM PRANCING JUST FOR THE FUN OF IT!

105

f SEE HIM DANCING IN THE SUN THE SUN THE SUN. SEE! SEE HIM

SEE HIM DANCING IN THE SUN THE SUN THE SUN. SEE HIM!

f SEE HIM DANCING IN THE SUN THE SUN THE SUN. SEE! SEE HIM

SEE HIM DANCING IN THE SUN THE SUN THE SUN. SEE HIM!

109 IMMEDIATELY SOFTER AND WITH A LIGHT BOUNCE

mf WITH HIS FEET UP ON THE GROUND, THE GROUND, THE GROUND. HE JUMPS UP AND ALL A-

mf WITH HIS FEET UP ON THE GROUND, THE GROUND, THE GROUND. HE JUMPS UP AND ALL A-ROUND

mf WITH HIS FEET UP ON THE GROUND, THE GROUND, THE GROUND. HE JUMPS

mf WITH HIS FEET UP ON THE GROUND, THE GROUND, THE GROUND. HE JUMPS UP AND

113

- ROUND A-ROUND A-ROUND. SUCH A DANCER SHOULD BE GOWNED, BE GOWNED, BE GOWNED.

AROUND A-ROUND. SUCH A DANCER SHOULD BE GOWNED, BE GOWNED, BE GOWNED.

UP AND ALL A-ROUND, A-ROUND, A-ROUND. SUCH A DANCER SHOULD BE GOWNED, BE GOWNED,

ALL A-ROUND, A-ROUND, A-ROUND. SUCH A DANCER SHOULD BE GOWNED, BE GOWNED, BE

117

BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED. BY THE POND HE

BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED. BY THE POND HE WILL BE

BE CROWNED. BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED. BY THE

CROWNED. BY THE POND HE WILL BE CROWNED, BE CROWNED, BE CROWNED. BY THE POND HE

121

WILL BE CROWNED BE CROWNED.

CROWNED BE CROWNED BE CROWNED.

POND HE WILL BE CROWNED.

WILL BE CROWNED BE CROWNED.

III: DANCE OF THE TOAD

IV: DANCE OF THE BABY TURTLE

V: TRIO

NOTE TO CHORUS: 1) AT (A) ALL BEGIN TOGETHER WITH A CLEAN ATTACK ON THE "C" OF "COOL-
 NESS. THEN EACH INDIVIDUAL CONTINUES WITH HIS OR HER OWN FREE RHYTHMIC PHRASING OF
 THE TEXTS. GENERAL PACE SHOULD BE SLOW. 2) AT (B) ONCE EACH INDIVIDUAL BEGINS
 SINGING THE WORD "FALLING", HE OR SHE WILL PROCEED STEP BY STEP WITH THAT WORD, SUNG
 TWICE ON EACH CHORD PITCH, DOWN THE PROGRESSIVE INTERVALS, UNTIL REACHING THE FINAL
 PITCH INDICATED ~ STATING THE FINAL SENTENCE ON THAT PITCH, SUSTAINING THE WORD "LUTE".

EXAMPLE: (ALTO) $\text{♩} = 60$ APPROX.

FALLING " " " " " ON THE SILENT LUTE.

VI: MEDITATION ON THE MOON

172 $\text{♩} = 60$ TUTTI SENZA VIBRATO (A)

FL *mf*

OB *mf*

CL *mf*

BSW *mf*

CHO *mp*

STAGGER BREATH. COME IN AND OUT UNNOTICED, PLAYING A SLIGHT CRESC. AND DIM. WHILE IN.

APPROXIMATELY

COOLNESS ON THE BRIDGE,
 MOONLIGHT, YOU AND I ALONE,
 UNRESIGNED TO SLEEP.

PERC: BEGIN ABOUT 5 SECONDS AFTER DOWN BEAT. REPEAT ONLY ONCE.
 (SHOULD END SHORTLY AFTER CHOIR BEGINS DESCENT ON THE WORD "FALLING")

$\text{♩} = 60$

TIMP. *p* :04 :03

CLAVES *mf* :05

B.D. *mf* SOFT Mallet

WIND CHIME *P* :05

TIMP: ON REPEAT REVERSE GLISS: Bb-G

* OVERLAP TIMPANI ENTRANCE

NOTE TO CONDUCTOR: 1) MAKE SURE PERCUSSION SECTION UNDERSTANDS THEIR DIRECTIONS, SINCE THEY WILL NOT BE CUED IN OR OUT DURING THIS MOVEMENT. 2) AT (A) IT SHOULD BE PRE-ARRANGED AND PRACTICED SO THAT ONE THIRD OF THE CHORUS WILL BEGIN THE TEXT RIGHT AWAY, ONE THIRD SHOULD HOLD THE FIRST SYLLABLE A BRIEF TIME, AND ONE THIRD - A LONG TIME, BEFORE PROCEEDING. CHORUS SHOULD SING WITH AS LITTLE VIBRATO AS POSSIBLE, WITH THE FINAL CHORD - "LUTE" - BEING HELD IN SOFT STRAIGHT TONE THRU END. NO INDIVIDUAL VOICES SHOULD EVER BE TOO EVIDENT. NO CONDUCTING IS NECESSARY DURING THE 40 SECOND SECTION. 3) AN ALTERNATE VOICING FOR THE TWO MEN'S PARTS WOULD BE TENORS ON THE "C", AND BASSES IN FALSETTO ON THE "F". IN THE FINAL "FALLING" SECTION BASSES WOULD DESCEND TO THE LOW "C", TENORS TO THE LOW "F".

(B)

— 40 SECONDS —

CONDUCTOR: AS SOON AS CHOIR MEMBERS ARRIVE AT THE WORD "FALLING", CUE OUT WINDS IN THE FOLLOWING ORDER:

OB 1 → FL 1 → CL 1
 FL 4 → CL 2 → FL 2
 OB 2 → FL 3 → BSN 1
 FL 5 → BSN 2 → FL 6

... THEN IMMEDIATELY CUE IN STRING BASS.

♩ = 80 APPROX. pp

COLDER FAR THAN SNOW, MOONLIGHT STILLNESS
 WINTER MOONLIGHT ECHOING LIGHTS THE PETALS
 ON MY WHITENED HAIR.

FALLING, ... FALLING, ... ON THE SILENT

[O] c.b.

176 OBOE* FREELY - GENTLY
 espr.

* BEGIN SOLO AS SOON AS ALL VOICES HAVE ARRIVED AT FINAL WORD.

LUTE. (LOOT) STAGGER BREATH - SNEAK IN AND OUT ON A SUSTAINED OO SOUND. (T)

VII: THE RIDDLE

NARRATOR: *LITTLE TOYO WAS ONLY TWELVE YEARS OLD. BUT SINCE HE WAS A PUPIL AT THE KENNIN TEMPLE, HE WANTED TO BE GIVEN A RIDDLE TO PONDER, JUST LIKE THE MORE ADVANCED STUDENTS. SO ONE EVENING, AT THE PROPER TIME, HE WENT TO THE ROOM OF MOKURAI, THE MASTER, STRUCK THE GONG SOFTLY TO ANNOUNCE HIS PRESENCE, BOWED, AND SAT BEFORE THE MASTER IN RESPECTFUL SILENCE.*

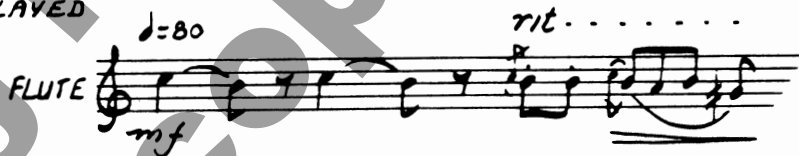
FINALLY THE MASTER SAID: "TOYO, SHOW ME THE SOUND OF TWO HANDS CLAPPING." TOYO CLAPPED HIS HANDS. "GOOD," SAID THE MASTER. "NOW SHOW ME THE SOUND OF ONE HAND CLAPPING." TOYO WAS SILENT. FINALLY HE BOWED AND LEFT TO CONSIDER THIS PROBLEM.

THE NEXT NIGHT HE RETURNED AND STRUCK THE GONG WITH ONE PALM.



"THAT IS NOT RIGHT" SAID THE MASTER.

THE NEXT NIGHT TOYO RETURNED AND PLAYED FLUTE MUSIC WITH ONLY ONE HAND.



"THAT IS NOT RIGHT" SAID THE MASTER.

THE NEXT NIGHT TOYO RETURNED AND IMITATED THE DRIPPING OF WATER.



"THAT IS NOT RIGHT" SAID THE MASTER.

THE NEXT NIGHT TOYO RETURNED AND IMITATED THE CRICKET SCRAPING HIS LEGS.



"No, TOYO, THAT IS STILL NOT RIGHT" SAID THE MASTER.

FOR TEN NIGHTS TOYO TRIED NEW SOUNDS. _____

CONDUCTOR CUES PERFORMERS IN ORDER GIVEN ~ ONE EVERY SECOND. EACH IS TO PLAY STRANGE SOUNDS FOR ONLY THREE SECONDS. ENTRIES OVERLAP.

- ① FLUTE 1: (FLUTTER TONGUE ODD INTERVALS)
- ② OBOE 1: (SQWAWKING LOW REGISTER)
- ③ C.B. (HARMONICS + OUT OF TUNE DOUBLE STOPS)
- ④ FOUR SOLO VOICES AT ONCE S-A-T-B (ANIMAL SOUNDS)
S = CAT A = DUCK T = DOG B = COW
- ⑤ TIMP: (GLISSES + RIM SHOTS)
- ⑥ B.CL.: (WEIRD LOW ARPEGGIOS)
- ⑦ PERC 1: (SLAPSTICK OR WHIP)
- ⑧ CL. 1: (EXTREME HIGH REGISTER ~ LAUGHING)
- ⑨ BSN. 1: (EXTREME LEAPS AND TRILLS)
- ⑩ PERC. 2: (RATCHET OR BEADED GOURD)

_____ AT LAST HE STOPPED COMING TO THE MASTER. FOR A YEAR HE THOUGHT OF EVERY SOUND, AND DISCARDED ALL OF THEM, UNTIL FINALLY HE REACHED ENLIGHTENMENT.

HE RETURNED RESPECTFULLY TO THE MASTER. WITHOUT STRIKING THE GONG, HE SAT DOWN AND BOWED. _____ "I HAVE LEARNED TO HEAR SOUND, WITHOUT THERE BEING SOUND," HE SAID.

_____ MOKURAI THE MASTER _____ SMILED.

VIII: EPILOGUE

197

FLOWING SMOOTHY $\text{♩} = 60$

AT NARA TEMPLE
FRESH SCENTED CHRYSANTHEMUMS
ANCIENT IMAGES

ALL FLUTES

IN THE MORNING BREEZE
CLIMBING IN A SINGLE LINE
GO SINGING SKYLARKS

179 1. ALL FLUTES 1. espr.

rit. a-tempo

FL

OB

CL

p

EVEN THE OCEAN
RISING AND FALLING ALL DAY
SIGHING GREEN LIKE TREES

HEAT WAVELETS
RISING

183

FL

OB

CL

BSN

mp

mp

1. 2. mp

mp espr.

1.

FLOWERS DRIFTING, WAVERING
DOWN ON BURNING ROCKS

SHINING ON THE SEA
DAZZLING SUNLIGHT COVERING
HILLS OF CHERRY BLOOM

187

FL

OB

CL

BSN

mp

mp

mp

1.

191

espr. *p* *mp* AH A

espr. *p* *mp* AH AH

espr. *p* *mp* AH

espr. *p* *mp*

195

THOU - SAND AH *mf* A THOUSAND VOICES RINGING THRU.. *f* A THOUSAND

VOICES IN THE AIR *mf* A THOUSAND VOICES RING VOICES RINGING

A THOU - SAND AH *mf* A THOUSAND VOICES RINGING THRU A THOUSAND

AH VOICES RINGING THRU *mf* A THOUSAND VOICES A THOUSAND VOICES

199

VOICES RINGING THRU THE AIR *ff* A THOUSAND VOICES RINSING RINGING THRU THE AIR.

RINGING THRU THE AIR *ff* A THOUSAND VOICES RINGING THRU THE AIR THRU THE AIR.

VOICES RINGING THRU THE AIR THRU THE AIR A THOUSAND VOICES RINGING THRU THE AIR.

RINGING THRU THE AIR, RINGING THRU THE AIR, A THOUSAND VOICES RINGING THRU THE AIR.

APPASSIONATO ~ POCO MENO MOSO d=52

203

ff THIS IS THE ESSENCE OF LIFE. ———— THIS WILL SUSTAIN US THRU WIND AND

ff THIS IS THE ESSENCE OF LIFE. ———— AND THIS WILL SUS - -

ff THIS IS THE ESSENCE OF LIFE. ———— AND THIS WILL SUS - -

THIS IS THE ESSANCE OF LIFE. ———— AND THIS WILL SUS - -

d 1 m. *poco a poco*

f *mf* *mp*

ff *f* *mf*

206

mf RAIN. ———— *mp* THUS WE WILL LIVE AND LOVE AND DIE. ———— THUS WE WILL

mp - TAIN - US. ———— *mp* THUS LIVE WE AND DIE. ———— WE WILL

mp - TAIN - US. ———— *mp* THUS LIVE WE AND DIE. ———— WE WILL

mp - TAIN US. ———— *mp* THUS LIVE WE AND DIE. ———— WE WILL

p

mp *p*

209

CL *mp* *FLS, OBS* *mp*

BSW *CLS, BSWS*

CHO
 GATH - ER. *mp* AND WE WILL SHARE.
 GATH - ER. AND WE WILL SHARE.
 GATH - ER. *mp* AND WE WILL SHARE.
 GATH - ER. AND WE WILL SHARE.

213

FL *mf*

OB

CL

BSW *rit*

SILENTLY I WAIT,
 HEARING DISTANT TEMPLE BELLS,
 WILLOW LEAVES FALLING

CHO
 AND WE WILL LIVE AS ONE. *p*
 AND WE WILL LIVE AS ONE. *p*
 AND WE WILL LIVE AS ONE. *p*
 AND WE WILL LIVE AS ONE.

Handwritten musical score for woodwinds and percussion.

Tempo: $\text{♩} = 60$

Measure: 216

Key Signature: B-flat major (one flat)

Time Signature: 4/4

Instrumentation: Flute (FL), Oboe (OB), Clarinet (CL), Bassoon (BW), Percussion (PRC)

Performance Instructions:

- FL 1-3: *FL 1-3*
- FL 4-6: *FL 4-6*
- Dynamic markings: *p* (piano), *f* (forte)
- Percussion: *CHIME + WIND CHIME + TREE BELLS* (occasionally)

Watermark: Copying is illegal

WITH WHITE INK
THE ARTIST BRUSHES
A DREAM OF PEOPLE.

220

FL
OB

CL

1
BSN

2

PRC

TIMP

BC
CB

PERCUSSION

(CB UNISON WITH BC)

(B.C. SNEAKS IN AND OUT)

224

FL
OB

CL
BUN

W

CND

M

TIMP

BC
CB

* UH

UH

UH

CTBSC

PERCUSSION DROPS OUT

* LIPS ONLY PARTIALLY OPENED.

228

FL
OB

CL
BSN

W
CHO
M

TIMP

BC
CB

mf *dim.*

pp

(CB ONLY) PIZZ

p

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