

Richard St. Clair

The Lamentations of Shinran

For Soprano, Tenor, and String
Quartet

(1998)

Japanese Poetry by Shinran Shonin (1173-1262)

The Lamentations of Shinran

Music by Richard St. Clair (b. 1946)
Poetry by Shinran Shonin (Japan, 1173-1262)

Lyrics from SHOZOMATSU WASAN: Shinran's Hymns
on the Last Age, Ryukoku University Translation Series, pp.
94-109)

English Translation:

1. Although I have taken refuge in the true teaching,
The mind of truth hardly exists in me;
Moreover, I am so falsehearted and untrue
That there cannot be any mind of purity.
LAMENTATION AND CONFESSION OF GUTOKU
[SHINRAN]

2. Each of us shows an outward appearance
Of being wise, good, and diligent,
Possessing so much greed, anger, and wrong views,
We are filled with all kinds of deceit.

3. My evilness is truly difficult to renounce;
The mind is like serpents and scorpions.
Even doing virtuous deeds is tainted with poison,
And so is called false practice.

4. How shameless and unrepentant a person am I
And without a heart of truth and sincerity;
But because the Name is transferred by Amida,
Its virtue pervades the ten directions.

5. Being without even the slightest love or compassion,
How could I hope to benefit sentient beings?
If it were not for the ship of the Tathagata's Vow,
How can the ocean of suffering be crossed?

6. With my mind as deceitful as serpents and scorpions,
I am incapable of accomplishing virtuous deeds of self-
power.
Unless I rely on the Tathagata's merit-transference,
I will end without shame or repentance.

7. A sign that the five defilements flourish
Is that all of this age, whether of the Way or of the world,
While their outward form accords with Buddhism,
Inwardly revere and practice other teachings.

8. Lamentable it is that people, whether of the Way or of
the world
Choose auspicious times and lucky dates,
Worship heavenly gods and earthly deities,
And are absorbed in divinations and rituals.

9. The titles of "monk" and "Dharma-teacher"
Are said to be venerable ones.
But like the five perverted teachings of Devadatta
They are now used for the ignoble.

10. They are no different at heart
From non-Buddhists, the followers of Brahman and
Nigantha,
They always wear the robes of the Tathagata,
And revere all the supernatural beings.

11. Lamentable it is that these days
All in Japan, whether of the Way or of the world,
While performing the rites and rituals of Buddhism,
Worship the supernatural beings of heaven and earth.

12. A sign of the age of five defilements and perverted evils
Is that the titles of "monk" and "Dharma-teacher"
Are used for slaves and servants, so that
They have become established as lowly titles.

13. Although they are monks in name only and do not
adhere to precepts,
It has become the defiled world of the Last Dharma-age,
So, equally with Sariputra and Maudgalyayana,
We are encouraged to pay homage to and revere them.

14. Defiled karma is from the beginning unformed;
It is formed through delusions and perversions.
Though the nature of mind is pure from the beginning,
There are no people of truth in this world.

15. Cause for lamentation in this evil world of the Last
Dharma
Is the use of Buddhist titles to demonstrate high rank --
"Palanquin-bearing monks" and "retainer-dharma-teachers" --
By Buddhists of the Southern Capital and Northern Peak.

16. A sign of the contempt for the Buddha's teaching
Is that "monks" and "nuns" are slaves,
And so the honorable titles of "Dharma-teacher" or "monk"
Are used as appellations for the help.

"In the above sixteen wasans, I have tried to express my deep sense of grief concerning the indiscriminate use of the titles "teacher of the Dharma", "priest", "monk", and "nun". This is surely an indication that people no longer respect the Buddhist way. I, too, am very annoyed with the so-called monks and teachers who reside in temples and monasteries."

"Written by Shaku Shinran."

JAPANESE TEXT (Romanji transliteration)

1. Jodo shinshu ni kisure domo
Shinjitsu no shin wa ari gatashi
koke fujitsu no wa ga mi ni te
Shojo no shin mo sara ni nashi
GUTOKU HITAN JUKKAI

2. Gegi no sugata wa hito gotoni
Genzen shojin genze shimu
Tonjin jagi oki yue
Kansa momohashi mi ni mite ri

3. Akusho sarani yame gatashi
Shuzen mo zodoku naru yue ni
Koke no gyo to zo nazuke taru
Kokoro wa jakatsu no gototu nari

4. Muzan mugi no kono mi nite
makato no kokoro wa nakere domo
Mida no eko no mina nare ba
kudoku wa jippo ni michi ta mau

5. Shoji shohi mo naki mi ni te
Ujo riyaku wa omou maji omou maji
Nyorai no gansen imasa zuba
Kukai o ikade ka wataru beki

6. Jakatsu kansa no kokoro nite
Jiriki shuzen wa kanau maji,
Nyoai no eko o tanoma de wa
Muzan mugi ni te hate zo sen

7. Gojokuzo no shirushi ni wa
Kono yo dozoku kotogotoku
Gegi wa bukkyo no sugata ni te

Naishin gedo o kikyō se ri

8. Kanashiki kana ya dozoku no
Ryoji kichinichi eraba shime
Tenjin chigi o agame tsutsu
Bokusen saishi tsutome me su

9. Sozo hoshi no sono mina wa
Tautoki koto to kiki shika do
Daiba goja no ho ni ni te
Iyashiki mono ni nazuke tari

10. Gedo Bonji Nikenshi ni
Kokoro wa kawara nu mono to shi te
Nyorai no hoe o tsune ni ki te
Issai kijin o agamu meri

11. Kanashiki kana ya kono goro no
Wakoku no dozoku mina tomo ni
Bukkyo no igi o moto to shi te
Ten chi no kijin o songyo su

12. Gojoku ja'aku no shirushi ni wa
So zo hoshi to iu minao
Nubi bokushi ni nazuke te zo
Iyashiki mono to sadame taru

13. Gojoku ja'aku no shirushi ni wa
So zo hoshi to iu minao
Nubi bokushi ni nazuke te zo
Iyashiki mono to sadame taru

14. Zaigo moto yori katachi nashi
Moso tendo no naseru nari
Shinsho moto yori kiyokeri do
Kono yo wa makoto no no hito zo naki

15. Mappo akuse no kanashimi wa
Nanto hokurei no bupposha no
Koshi kaku so tachi rikisha hoshi
koi o mote nasu na to shi tari

16. Buppo anazuru shirushi ni wa
Biku bikuni o nubi to shite
Hoshi soto no tautosu mo
Bokujumono no na to shi tari

Duration: 20 min.

The Lamentations of Shinran

for Soprano, Tenor, and String Quartet

Shinran Shinin: *Shozomatsu Wasan*, 94-109

Richard St. Clair

1. Moderato $\text{♩} = 56$ 94* 1998

1 2 3 4 5 6 7 8

Soprano

Tenor

Piano reduction

pp *sempre*

9 10 11 12 13 14 *p* *sempre* 15 16 17

S. Jo - - - - - do

T. Jo - - - - - do

9 10 11 12 13 14 15 16 17

18 19 20 21 22 23 24 25 26

S. shin - - - - - shu ni ki - - - su -

T. shin - - - - - shu ni ki - - - su -

18 19 20 21 22 23 24 25 26

*The numbers centered above the opening of each song follow the traditional numbering in the original published collection. The movement number within this work precedes the opening tempo marking of each movement.

27 28 29 30 31 32 33 34 35

S. re do - - - mo Shin - jit -

T. re do - - - mo Shin - jit -

36 37 38 39 40 41 42 43 44

S. - - - su no shin wa a - -

T. - - - su no shin wa a - -

45 46 47 48 49 50 51 52 53 54 55

S. ri ga - ta - shi

T. ri ga - ta - shi

56 57 58 59 60 61 62 63 64

S. ko - - - - ke fu - - - jit - -

T. ko - - - - ke fu - - - jit - -

65 66 67 68 69 70 71 72 73

S. su no wa ga mi ni

T. su no wa ga mi ni

Detailed description: This system covers measures 65 to 73. The Soprano and Tenor parts are written in treble clef with a key signature of one sharp (F#). The lyrics are: 65 su, 66 no, 67 wa, 68 ga, 69 mi, 70 ni. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand.

74 75 76 77 78 79 80 81 82 83

S. te

T. te

Detailed description: This system covers measures 74 to 83. The lyrics are: 74 te. The piano accompaniment continues with the same rhythmic pattern as the previous system.

84 85 86 87 88 89 90 91 92

S. Sho - - - - - jo no shin mo sa - - - - -

T. Sho - - - - - jo no shin mo sa - - - - -

Detailed description: This system covers measures 84 to 92. The lyrics are: 84 Sho, 85 jo, 86 no, 87 shin, 88 mo, 89 sa. The piano accompaniment includes a key signature change to two sharps (F# and C#) starting at measure 85.

93 94 95 96 97 98 99 100 101

S. ra ni na - - - - -

T. ra ni na - - - - -

Detailed description: This system covers measures 93 to 101. The lyrics are: 93 ra, 94 ni, 95 na. The piano accompaniment continues with the two-sharp key signature.

102 103 104 105 106 107 108 109 110

S. shi - - - - - GU - - - - - TO - -

T. shi - - - - - GU - - - - - TO - -

Detailed description: This system covers measures 102 to 110. The Soprano and Tenor parts are written in treble clef with a key signature of one sharp (F#). The lyrics are: Soprano: shi (102-104), GU (106-108), TO (110); Tenor: shi (102-104), GU (106-108), TO (110). The piano accompaniment features a steady bass line in the left hand and a melodic line in the right hand, primarily using quarter and eighth notes.

111 112 113 114 115 116 117 118 119

S. - - - - - KU - - - - - HI - - - - -

T. - - - - - KU - - - - - HI - - - - -

Detailed description: This system covers measures 111 to 119. The lyrics are: Soprano: KU (115), HI (118); Tenor: KU (115), HI (118). The piano accompaniment continues with a similar rhythmic pattern, incorporating some chromatic movement in the right hand.

120 121 122 123 124 125 126 127 128

S. - - - - - TAN - - - - - JUK - - - - - KA - - - - - I

T. - - - - - TAN - - - - - JUK - - - - - KA - - - - - I

Detailed description: This system covers measures 120 to 128. The lyrics are: Soprano: TAN (121), JUK (123), KA (126), I (128); Tenor: TAN (121), JUK (123), KA (126), I (128). The piano accompaniment concludes with a final cadence in the right hand and a sustained bass note in the left hand.

2. Allegro moderato ♩ = 112

1 2 3 4

Soprano

1 2 3 4

sfp *sfp* *sfp* *sfz < sffz* *f* *mp*

sfp *sfp* *sfp* *sfz < sffz* *f* *mp*

5 6 7 8

S.

5 6 7 8

f *p*

9 10 11 12

S.

Ge - gi no su - ga - ta wa hi - to go - to - ni Gen - zen sho -

10 11 12

sfp *sfp* *f*

13 14 15 16

S.

- jin gen - ze shi - - - mu Ton - - -

13 14 15 16

sfp *p* *f* *f*

17 18 19 20

S. jin ja - - - gi o - - - - ki yu - e

17 18 19 20

21 22 23 24

S. Kan - sa mo -

21 22 23 24

25 26 27

S. - mo - - - ha - - - shi mi ni mi -

25 26 27

28 29 30 31

S. te ri

28 29 30 31

3. Animated $\text{♩} = 102$

Soprano

Tenor

ff

S. *f*
A - - ku - sho

T.

sfp poco a poco cresc.

sfp poco a poco cresc.

S. sa - ra - ni ya - me ga - ta - - - shi

T.

f

ff

S.

T. *f* Ko - ko - - ro wa ja - kat - su no go - to - tu na - - ri *ff*

f

ff *mf*

S. *ff*
Shu - zen mo zo - - - do -

T. *ff*
Shu - zen mo zo - - - do -

8va

sf *f*

S. *f* *mp* *poco a poco cresc.*
- ku na - - ru yu - e ni ko - - ke no

T. *f* *mp* *poco a poco cresc.*
- ku na - - ru yu - e ni ko - - ke no

mf *mp* *poco a poco cresc.*

S. gyo to zo na - zu - - ke ta - ru, ko -

T. gyo to zo na - zu - - ke ta - ru, ko -

S. *f* *ff* *rit.*
- ke no gyo to zo na - zu - ke ta - - ru

T. *f* *ff*
- ke no gyo to zo na - zu - ke ta - - ru

f *rit.* *sfz* *sf*

4. Maestoso ♩ = 72

Soprano

1 *f* *dimin.* 2 3 4 *mp* 5 *f* *dimin.*

Mu - zan mu - gi no ko - no mi ni - te ma - ka - to no

6 7 8 *p* 9 *mf* 10 11

ko - ko - ro wa na - ke - re do - - - mo Mi - da no e - ko no mi - na na - re

6 7 8 9 *espress.* 10 11

12 *f* 13 14 *mp cresc.* 15 16

ba ku - do - ku wa jip - po ni

12 13 14 15 16

17 *f* 18 19 *mf* 20 *mp* 21 *p* *rallentando* 22 23

mi - - - - - chi ta ma - u

17 18 19 *dolce* 20 21 22 23

V.2

mp *mf* *f* *mp* *espress.* *cresc.* *f*

mp *mf* *mp* *cresc.*

mf *mp* *rallentando* *mp* *p*

mp

5. Lento $\text{♩} = 54$

1 2 3 4 5

Soprano

Tenor

mp

mf

mf

Sho - ji sho - hi

Sho - ji

6 7 8 9 10

S.

T.

mp

mf

mo na - ki mi ni te u - jo ri - ya - ku wa o - mo - u ma - ji

sho - hi mo na - ki mi ni te u - jo ri - ya - ku wa

6 7 8 9 10

11 12 13 14 15

S.

T.

mp

p

mf

o - mo - u ma - ji u - jo ri - ya - ku wa o - mo - u ma - ji Nyo - ra -

o - mo - u ma - ji o - mo - u ma - ji u - jo ri - ya - ku wa o - mo - u ma - ji Nyo - ra -

11 12 13 14 15

mp

p

mf

16 17 18 19 20

S. i no gan - sen i - ma - sa zu - ba Ku - ka - i o

T. i no gan - sen i - ma - sa zu - ba Ku - ka - i o

16 17 18 19 20

mp *mf* *mp poco a poco cresc.*

21 22 23 24 25

S. i - ka - de ka wa - ta - ru be - - - ki

T. i - ka - de ka wa - ta - ru be - - - ki

21 22 23 24 25

f *mp* *mf* *mp*

f *mp* *mf* *mp*

21 22 23 24 25

f *mp* *p* *mf p*

mp

26 27 28 29

S.

T.

26 27 28 29

pp *pp*

6. Con moto ♩ = 112

Tenor

1 *mp* *sempre crescendo* 2 3

Ja - ka - - - tsu kan - - - sa no ko -

mp *sempre crescendo*

T. 4 5 6

ko - - - ro ni - - - - te Ji - ri - - - - ki, ji - ri -

4 5 6

T. 7 8 9

- ki shu - zen wa ka - na - u ma - ji, ji - ri - ki

7 8 9

T. 10 11 12

shu - - - zen wa ka - na - u ma - ji

10 11 12

T. 13. Nyo - - - a - - - i no e - - - ko

T. 16. o ta - - - no - ma de wa Mu - zan

T. 19. mu - gi ni te ha - te zo se - - - n, mu - zan

T. 22. mu - gi ni - te ha - te zo se - - - n

24. *ff rit.*

7. Moderato ♩ = 112

1 2 3 4 *mf*

Soprano
Tenor

Go - jo - ku -
mp
Go - jo - ku -

ff furioso *mf* *p* *mf*

5 *mp* 6 *mf* *f* 7 8

S.
T.

zo no shi - ru - shi ni wa Ko - no yo do - - - zo - ku ko - to - go - to - ku
mf *mp* *f*
zo no shi - ru - shi ni wa Ko - no yo do - - - zo - ku ko - to - go - to - ku

5 6 7 8

sf *sfp*

9 10 11 12

S.
T.

Ge - gi wa buk - kyo no su - ga - ta ni te,
f poco a poco cresc.
Ge - gi wa buk - kyo no su - ga - ta ni te,

sf *simile*

13 *ff* 14 15 16 17 *f*

S.
T.

ge - gi wa buk - kyo no su - ga - ta ni te,
ff *f*
ge - gi wa buk - kyo no su - ga - ta ni te,

13 14 15 16 17

ff

18 19 20 21 22 23

S. *f* *ff* *f* *mf*

T. *f* *ff* *f* *mf*

ge - ge wa buk - kyo no su - ga -

ge - gi wa buk - kyo no su - ga -

f *mp*

24 25 26 27 28 29

S. *mp* *p* *mp*

T. *mp* *p* *mp*

- ta ni te Na - i -

24 - ta ni te 27 28 Na - i - shin ge -

mp *sf* *mp*

molto legato

mp

mp con Pedale

30 31 32 33 34

S. shin ge - do o ki - kyo se

T. do o ki - kyo se

dimin.

35 36 37 38 39

S. *p* *lunga*

T. *p* *lunga*

ri ri

35 *tr* 36 37 38 *rit.* 39 *lunga*

p

8. Sostenuto $\text{♩} = 70$

Soprano

1 *ff* *mf* 2 *ff* *mf*

Ka - - - - na - shi - ki ka - - - - na ya

S.

3 *ff* *mf* *mp* 4 *cresc.*

do - - - - zo - ku no Ryo - - - - ji ki - - - - chi - ni - - - - chi

S.

5 *f* *mf* 6 *mf* *mp* *mf cresc.*

ei - - - - ra - ba shi - - - - me Ten -

S.

7 8

jin chi - - - - gi

9 10

S. o a - ga-me tsu - tsu Bo - ku - sen sa - i - shi

cresc.

cresc.

11 12

S. tsu - to - me me su, tsu - to - me to

ff

ff

13 14

S. su, tsu - - - to - - - me - - - to su

mf

mf

sf

9. Moderato ♩ = 120

1 2 3 *sf* 4 *mf* 5 *f*

Tenor: So zo ho - - -

Violin I: *sf* *mp*

Cello: *mf* *f* *mf* *f*

6 *mf* 7 8 9 *mp*

T.: shi no so - - - no mi - na wa

V. I: 6 7 8 9

Vc.: *mf* *f* *mf* *f*

10 11 12 13 *mp-mf*

T.: Ta - u - to -

V. I: 10 11 12 13

Vc.: *mf*

14 15 16 17 18

T.: ki ko - to to ki - ki shi - ka do

V. I: 14 15 16 17 18 *f*

Vc.: *sfp* 3 3

use Pedal as necessary

19 *ff* *mf* *fff* *mf*

T. Da - i - ba go - - - ja no ho

V.1 *sf* *mf* *sf* *sf* *sf*

Vc. *sf* *mf* *sf*

22 *mp* *mp* *sfp*

T. ni ni te I - ya - shi - - - ki

V.1 *mf* *mp poco a poco cresc.* *sfp*

Vc. *sfp*

26 27 28 29 *f* 30 31

T. mo - no ni na - zu - - - ke ta - - - ri

V.1 *sf* *mf* *f* *poco a poco dim.*

Vc. *sf* *mf*

32 33 34 35 36 37 38 39

T.

V.1 *p* *p*

Vc. *p*

rit.

10. Allegro furtivo e misterioso ♩ = 144

1 2 3 loud whisper

Soprano

Tenor

loud whisper

Ge - do Bon - ji

Ge - do Bon - ji

mp *mf* *mp* *fp* *p* *fp*

4 5 6

S.

T.

Ni - ken - shi ni Ko - ko - ro wa ka - wa - ra nu mo - no to

Ni - ken - shi ni Ko - ko - ro wa ka - wa - ra nu mo - no to

mp *fp* *fp* *fp* *fp*

7 8 9

S.

T.

shi te

shi te

fp *mp* *mf* *mp* *mf*

10 spoken *mf* *f* *mp* *mf* 11 *f* *mp* *mf* 12 *f*

S. Nyo - ra - - - i no ho - - - e o tsu - ne ni ki te Is -

T. Nyo - ra - - - i no ho - - - e o tsu - ne ni ki te Is -

10 *mp* *fp* *fp* *fp* *fp* 11 *mp* 12 *sfpp* *f* *mp cresc.*

f *sf* *sf* *sf* *sf* *sfpp*

13 *mf* 14 *sf* *ff* 15 loud whisper

S. (hiss) (ss) - - - sa - i ki - jin o a - ga - mu me - ri

T. (hiss) (ss) - - - sa - i ki - jin o a - ga - mu me - ri

13 *mf* 14 *f* *ff* 15 *mp*

11. Moderato ♩ = 112

2 3 4 5

Soprano

Tenor

pp

6 7 8 9 10 *sempre espressive ma calmo*
mp

1. Ka - - -
2. Wa - - -
3. Buk - - -

6 7 8 9 10 *sempre espressive ma calmo*
mp *p*

11 12 13 14 15

S. na - shi - ki ka - - - na ya ko - no go - ro
ko - ku no do - - - zo - ku mi - na to - mo
kyo no i - - - gi o mo - to to shi

T. *mp sempre espressive ma calmo*

1. Ka - na - shi - ki ka - na ya ko - no go - ro no
2. Wa - ko - ku no do - zo - ku mi - na to - mo ni
3. Buk - kyo no i - gi o mo - to to shi te

11 *p sempre dolce* 12 13 14 15

16 17 18 19 20

S. no
ni
te

T.

16 17 18 19 20
mp *p*

21 22 23 24 *mf* 25 *mp*

S. 4. Ten chi no ki - jin o

T. 4. Ten - chi no ki - jin o -

p sempre espressive ma calmo *p* sempre dolce *mp*

26 *f* 27 28 *mp* dimin. 29 30 *p*

S. son - - - gyo su

T. son - - - gyo su

f *mp* dimin. *p*

31 32 33 34 35

S. [Empty staff]

T. [Empty staff]

31 32 33 34 35

mf *mp* *p*

36 37 38 39

S. [Empty staff]

T. [Empty staff]

36 37 38 39

dimin. *pp* rit. *pp* morendo

12. Poco allegro ♩ = 124

Tenor

2 3 4

poco sfp *mf* *mp*

p *mf* *mp* *mf*

f *mp*

5 6 7 8

T. Go - jo - ku ja' - a - ku no shi - ru - shi ni wa So zo

mf *mp* *mf* *mp* *mf* *mp* *f* *mf* *mp* *mf* *mp*

9 10 11 12

T. ho - - - shi to i - u mi - na - o

mf *mf* *mp* *poco sf* *mp* *p* *poco sf*

13 14 15 16

T. Nu - bi bo - ku - shi ni na - zu - ke te

f *mp* *mp* *mf* *mp*

17 18 19 20

T. zo I - ya - shi - ki mo - no to sa - - da - me ta - ru

f *mp* *cresc.*

21 22 23 24 25

T.

f *p* *mp* *sf* *p* *mp*

13. Andantino ♩ = 76

1 2 3 4 5

Soprano

Tenor

mp

Mu - ka - i

1 2 3 4 5

p

6 7 8 9 *mp* 10 11

S. Mu - ka - i myo - ji no bi - ku

T. myo - ji no bi - ku na - re do

(S^{va})

6 7 8 9 10 11

12 13 14 15 16 17

S. na - re do Map - po

T. Map - po jo - ku - se no yo to na - ri te

(S^{va})

12 13 14 15 16 17

18 19 20 21 22

S. jo - ku - se no yo to na - ri te Sha - ri -

T. Sha - ri - hot - su

(8^{va})

23 24 25 26 27

S. hot - su Mo - ku - ren ni hi - to - shi - ku te

T. Mo - ku - ren ni hi - to - shi - ku te

(8^{va})

28 29 30 31 32

S. Ku - yo ku - gyo o su - su - me

T. Ku - yo ku - gyo o su - su - me shi - mu,

(8^{va})

33 34 35 36 37

S. shi - mu, Ku - yo ku - gyo o su - su - me shi -

T. Ku - yo ku - gyo o su - su - me shi - - -

(8^{va})

38 39 40 41 42 43

S. mu

T. - mu

(8^{va})

loco

44 45 46 47 48 49

S.

T.

44 45 46 47 48 49

14. Lento (Dirge - like) $\text{♩} = 56$

1 2 3 4 5 6 7

Soprano

Tenor

p moroso *simile* *p*

8 9 10 11 12 13

S. Za - i - go mo - to yo - ri ka - ta - chi

T. Za - i - go mo - to yo - ri ka - ta - chi na - shi

mp *p* *mp*

simile *mp*

14 15 16 17 18 19 20

S. na - shi

T.

p

21 22 23 24 25 26 27

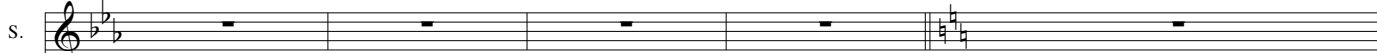
S. Mo - so ten - do no na - se - ru na - ri

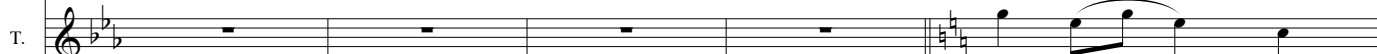
T. Mo - so ten - do no na - se - ru na - ri

f *mf* *f* *mp*

tr pp *mp*

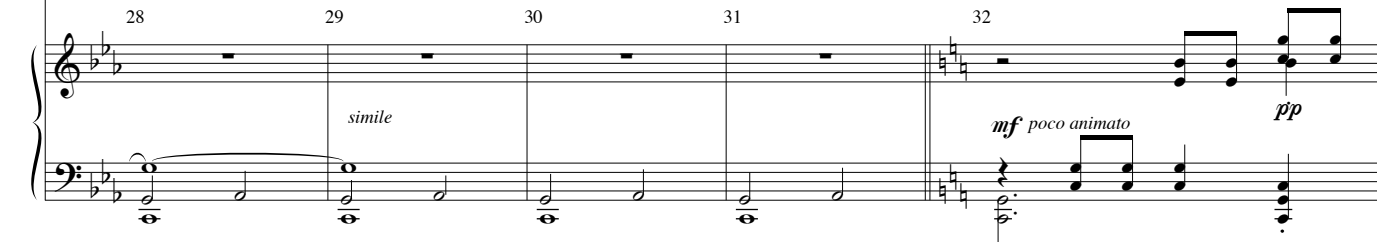
28 29 30 31 32

S. 

T. 

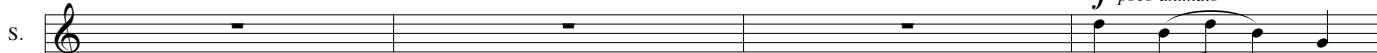
f poco animato Shin - sho mo -


28 29 30 31 32

simile 

mf poco animato *pp*

33 34 35 36 *f poco animato*


S. 

T. 


Shin - sho mo -


to yo - ri ki - yo - ke - re do Shin - sho mo -

33 34 35 36 *cresc.*



37 38 39 40

S. 

T. 

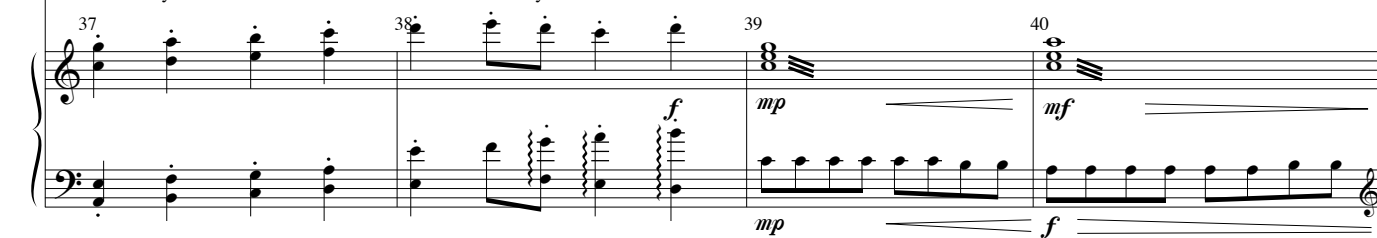
to yo - - - ri ki - yo - ke - re do

to yo - - - ri ki - yo - ke - ri do

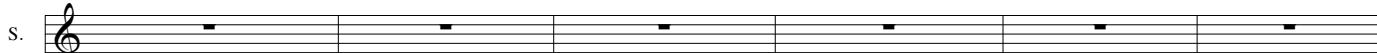
37 38 39 40

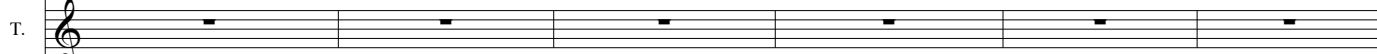
f *mp* *mf*

mp *f*



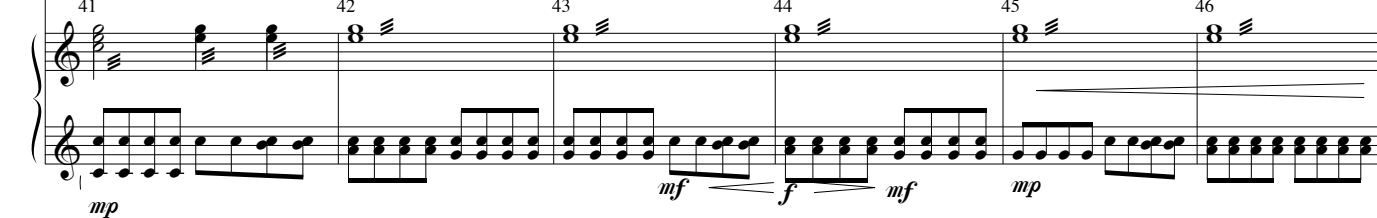
41 42 43 44 45 46

S. 

T. 

41 42 43 44 45 46

mp *mf* *f* *mf* *mp*



47 48 tempo primo 49 *f* 50 51 *mf*

S. Ko - no yo wa ma - ko -

T. Ko - no yo wa ma - ko -

47 48 tempo primo 49 50 51

f *p subito* *mf*

mf *mp* *mf* *f* *mp*

52 53 *mp cresc.* 54 55

S. to no no hi - - to zo

T. to no no hi - - - to zo

52 53 54 55

f *mf* *f* *mp*

56 *mf dimin.* 57 58 59 *p* 60 61

S. na - - - - - ki - - - - -

T. na - - - - - ki

56 57 58 59 60 61

mf *p* *pp*

15. Moderato $\text{♩} = 112$

1 *mf* straightforwardly 2 3 4 *f* 5 *mp*

Soprano
Map - po a - ku - se no ka - na - shi - mi wa

Tenor
Map - po a - ku - se no ka - na - shi - mi wa

6 *mp* 7 *mf* 8 *p* *mf* 9 *f* 10

S.
Nan - to ho - ku - re - i no bup - po - sha no Ko - shi ka - ku so ta - chi

T.
Nan - to ho - ku - re - i no bup - po - sha no Ko - shi ka - ku

6 7 8 9 *mf* 10

11 12 13 14

S.
ri - ki - sha ho - shi ko - i o mo - te

T.
so ta - chi ri - ki - sha ho - shi ko - i o mo - te

11 12 13 14

15 *mf* 16 17 *mp* 18 19 20

S.
na - su na to shi ta - ri

T.
na - su na to shi ta - ri

15 16 17 18 19 20

p *mf* *fp* *f*

16. Allegro ♩ = 140

1 2 3 4 *mf* *f*

Soprano
Bup - po a - na -

Tenor
mf *f*
Bup - po a - na - zu - ru shi -

1 2 3 4
mf *mp* *mf* *f*
p *fp* *fp* *simile*
sf *mp* *sempre stacc.*

5 6 7 8
S. zu - ru shi - ru - shi ni wa *mp* Bi - - - ku bi - ku - ni *mf p* o nu - bi to *mf*
T. ru - shi ni wa *mp* Bi - ku bi - ku - ni *mf p* o nu - bi to *mf*

5 6 7 8
mp *sf* *mp* *p* *cresc.*
f *mp*

9 10 11 12
S. *mp* shi te o nu - bi to *mf* shi te o nu - bi to *f* to shi - - - *mf* *f*
T. *mp* shi te o nu - bi to *mf* shi te o nu - bi to *f* to shi - - - *mf* *f*

9 10 11 12
mf *mp* *mf* *fp* *f* *mf*
f *mp*

13 *mp* 14 15 16 17 18 19

S. *mp*

T. *mp*

te

mp *p* *mf* *semplice, dolce*

20 21 22 23 24 25 26

S.

T.

mf *molto espress.* *molto espress.* *p* *subtly pulsing mf* *molto espress.*

mf *mf* *cresc.* *p*

27 28 29 30 31 32 33 *mp* *mf*

S. Ho - shi

T.

f *mp*

34 *p* 35 36 37 *mf* *f* 39 40

S. so - to Ho - shi so - to no ta - u -

T. *mp* *mf* *p* *mf* *f*

Ho - shi so - to Ho - shi so - to

34 35 36 37 38 39 40

41 42 43 44 45 46

S. to - sa mo Bo - ku - ju - mo - no no na to shi ta - ri

T. no ta - u - to - sa mo Bo - ku - ju - mo - no no na to shi ta - ri

41 42 43 44 45 46

mp

47 48 49 50 51 52

S. Ho - - - - shi so - - - - to no ta - u -

T. Ho - - - - shi so - - - - to no ta - u -

47 48 49 50 51 52

ff *mf* *ff* *mf* *mf cresc.*

sf *mp* *mf* *sf* *mf*

53 54 55 56 57 58

S. to - sa mo Bo - ku - ju - mo - no no na to shi

T. to - sa mo Bo - ku - ju - mo - no no na to shi

53 54 55 56 57 58

f *ff* *f*

ff *dimin.*

59 60 61 62 63 64 65

S. ta - - - ri

T. ta - - - ri

59 60 61 62 63 64 65

mf *mp* *p* *pp*