

NIGHT BLOSSOMS

Vocal Quartet (SATB)

Haiku by Yofu

Duration: ca. 2 minutes

Haiku by Yofu from "Cage of Fireflies"
translated by Lucien Stryk
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Commissioned by Kiitos



MARY JANE LEACH

Ariadne Press 01035

Lyrics by
Yofu

NIGHT BLOSSOMS

Music by
Mary Jane Leach
(2001)

Tempo: ♩ = 88

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-6. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part has rests for measures 1-5 and a melodic phrase in measure 6. The Alto part has rests for measures 1-5 and a melodic phrase in measure 6. The Tenor part has a melodic line starting in measure 1. The Bass part has a melodic line starting in measure 1.

Musical score for Soprano, Alto, Tenor, and Bass, measures 7-12. The Soprano part has rests for measures 7-9 and a melodic phrase in measure 10. The Alto part has a melodic line starting in measure 7. The Tenor part has a melodic line starting in measure 7. The Bass part has a melodic line starting in measure 7.

Musical score for Soprano, Alto, Tenor, and Bass, measures 13-18. The Soprano part has a melodic line starting in measure 13. The Alto part has a melodic line starting in measure 13. The Tenor part has a melodic line starting in measure 13. The Bass part has a melodic line starting in measure 13.

19

S

A

T

B

25

S

A

T

B

Night cher-ry blos - soms tint - ed by the bon - fire,

31

S

A

T

B

tint - ed by the bon - fire._____

37

S

A

T

B

Everybody should sing using the same vowel, either “u” or “o” (Italian vowels), whichever is most comfortable. When you sing the grace notes, think of a shakuhachi flute. Start it just before the beat so that the note it leads to starts on the beat. Start the glissandos at the beginning of the note and finish them by the downbeat of the next quarter note. As far as dynamics go, the entire piece should be the same level, one that’s comfortable, although the tenor solo can be expressive and should be sung gently. Don’t sneak in entries; they’re there in most cases for the rhythm, as much as for the tone. Try to hold the note values for their entirety - I’ve tried to write in enough rests, except for the soprano part and the alto part near the end (sneak breaths in when you can).