
ROBERT G.
PATTERSON

Tanka Modern and Ancient

for alto voice and piano
(2007)

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duration ca. 16 minutes

Great River Music
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Performance Notes

- 1) Notation enclosed in a box indicates that the notated passage is performed inside the piano.
- 2) Notes on pronouncing Japanese:
 - Japanese is a syllabic language. With one exception, not represented in this piece, each syllable ends with an open vowel. The Japanese text underlay appears both in romanized spellings and with Japanese syllabic characters called *hiragana*.
 - Japanese has only 5 vowel sounds. A knowledge of Spanish or Italian greatly helps in their pronunciation, because Japanese vowels correspond with them quite closely.
 - “a” = “ah” as in “about” (English) or “cuatro” (Spanish)
 - “i” = “ee” as in “-ing” (English) or “cinco” (Spanish)
 - “u” = “oo” as in “spoon” (English) or “uno” (Spanish)
 - “e” = “eh” as in “fed” (English) or “tres” (Spanish)
 - “o” = “oh” as in “hope” (English) or “ocho” (Spanish)
 - Japanese has long vowel and short vowel sounds. However, since the Japanese texts in this piece contain only short vowels, those spelling variants are omitted here.
 - The “r” consonant, which always appears as “ra,” “ri,” “ru,” “re,” or “ro,” is actually a soft combination of “r” and “l” in English. The lips form as with an “r” consonant, but the tongue lightly touches the palette at the same time, adding a slight quality of “l”.
 - The “f” in “fu” should be very soft. In Japanese, “f” is a variant of “h,” and it only appears as “fu”.
 - The “w” in “wo” is omitted more often than not, although it can be more pronounced when singing. In the text underlay here it is parenthesized as “(w)o”. The “w” sound should be pronounced at most only softly for this syllable. (“Wa,” on the other hand, has a normal “w” sound.)

Japanese Translations

Insofar as is possible for a language that tends to have opposite word order than English, these translations match the original in meaning line-by-line. Both tanka are from the Manyôshû, a collection of poems dating from around the mid-8th century.

No. 3430

Shida no ura wo
asa kogu fune wa
yoshi nashi ni
kogu rame ka mo yo
yoshi kosaru rame

plying Shida bay,
those early morning rowboats
may have no reason
for their to-and-froing, or
perhaps they do have reason

No. 2538

hitori nu to
komo kuchime ya mo
ayamushiro
o ni naru made ni
kimi wo shimatamu

sleeping alone
hardly wears away my mat—
this twill-patterned straw,
even though it turn to sticks,
that long will I wait for you

Tanka Modern and Ancient

for alto voice and piano

R. G. PATTERSON (2007)

I. A Lighting Strike

Beverly George

Introspective (♩=66) *p* as in disbelief

Voice

a light - ning strike _____ splits

Piano

p *fz* (*poco*) *p* *fz* *p* *fz*

5

our old _____ ap - ple tree _____

p *semplice*

9

ppp *p*

I

13

ne - - ver dreamed the

p

pp

pp

3

3

3

Detailed description: This system contains measures 13, 14, and 15. The vocal line starts with a melodic phrase in measure 13, followed by a long note in measure 14, and a final note in measure 15. The piano accompaniment features a complex texture with triplets in the right hand and a steady bass line in the left hand. Dynamics range from *pp* to *p*.

16

death that part - ed us

mf

mp

mf

3

3

3

Detailed description: This system contains measures 16, 17, and 18. The vocal line has a melodic line in measure 16, a long note in measure 17, and a final note in measure 18. The piano accompaniment includes triplets in the right hand and a bass line in the left hand. Dynamics range from *mp* to *mf*.

19

would

pp

p

3

3

3

Detailed description: This system contains measures 19, 20, 21, and 22. The vocal line is mostly silent, with a final note in measure 22. The piano accompaniment features a complex texture with triplets in the right hand and a steady bass line in the left hand. Dynamics range from *p* to *pp*.

23

not be one of ours

ppp

ppp

3

3

gva

Detailed description: This system contains measures 23, 24, and 25. The vocal line has a melodic line in measure 23, a long note in measure 24, and a final note in measure 25. The piano accompaniment includes triplets in the right hand and a bass line in the left hand. Dynamics range from *ppp*. A *gva* (glissando) marking is present in measure 24.

II. Moonlight

Dorothy McLaughlin

Steady, menacing (♩=96)

Voice

Piano

p *disquiet*

7

12

mf moon - - - - light's *p* sil - ver glaze

17

on leaves and grass,

p

Detailed description: This system contains measures 17 through 21. The vocal line begins at measure 17 with the lyrics 'on leaves and grass,'. The piano accompaniment features a complex, rhythmic pattern in the right hand, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is placed above the piano part in measure 19.

22

on the jun-gle stream,

mf

mp

Detailed description: This system contains measures 22 through 27. The vocal line continues with the lyrics 'on the jun-gle stream,'. The piano accompaniment changes to a 2/4 time signature. The right hand has a melodic line, and the left hand has a bass line. Dynamic markings include *mf* (mezzo-forte) above the vocal line in measure 22 and *mp* (mezzo-piano) above the piano part in measure 23.

28

p

Detailed description: This system contains measures 28 through 32. The vocal line is mostly silent, with rests. The piano accompaniment continues with a bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is placed above the piano part in measure 30.

33

p *fz* *mf*

Detailed description: This system contains measures 33 through 37. The piano accompaniment features a complex, rhythmic pattern in the right hand. The left hand has a bass line. Dynamic markings include *p* (piano) above the piano part in measure 33, *fz* (forzando) above the piano part in measure 35, and *mf* (mezzo-forte) above the piano part in measure 37.

37 *mf*

moon - - - light's sil - ver - glaze

43 *p*

on the fac - es of sol - diers

51 *pp hushed*

pre - pared - to kill

60

III. Her Sharp Knife Carol Purington

Incisive (♩=84) *mf* punched

Voice

Piano

Her sharp knife

4 *mf* *f*

Her sharp knife quick to

9 peel, core, slice the red ap - ple

13 *mf expressive*

we talk of child - hood fears

mf *mp*

17

how I blocked my ears

mf

22 *p* *mf*

a - gainst the fair - - - - - y tale

p *mf* *p*

27

a - gainst the fair - y tale

p *pp*

IV.

man yô shû
万葉集 No. 3430

("Collection of Ten-Thousand Leaves," No. 3430, c. 8th Century)
Anonymous

Spacious and ironic (♩=108)

Voice

(actual sound) *ff* *p* *ff*

Piano

ff *p* *ff*

15^{ma}

★) "woodblock effect"
no Ped. I

f biting

shi da shi - da no u - ra - - - (a)
し - だ し - だ の う - ら - - - (あ)

ff *ff*

15^{ma} 5 =

15^{ma} 5 =

★) Firmly press a cloth-wrapped implement, such as a narrow block, against the upper octave strings of the piano, maintaining a constant distance to the dampers. Leave it in place throughout this song.

(w)o
を

shi-da no u-ra (w)o
し-だ のう-ら を

f

f

mf

Pluck w/ heavy guitar pick.

f

Ped. I sempre

p secretive

a - - - sa ko - gu
あ - - さ こ - ぐ

mf

mp

guitar pick

p

(Ped. I sempre)

mf

a - sa ko - gu fu-ne wa
あ - さ こ - ぐ ふ-ね は

ff

p

mf poco marc.

p

15^{ma}

15^{ma}

"woodblock effect" with pedal

Ped. I Ped. I Ped. I sempre

mf *3* *3* *3* *f*
 yo - shi na - - - shi ni ko-gu ra-
 よ - し な - - - し に こ - ぐ ら -

ff *15^{ma}*
ff *mf* *poco marc.* *leggiero*

Ped. I Ped. I Ped. I Ped. I *sempre*

- - - - - me ka mo yo
 - - - - - め か も よ

f *with percussion mallet*
mp *mp* *2*

metal crossbeams
 III
 II
 I

(Ped. I *sempre*)

f *biting*
 yo-shi ni yo-shi na shi ni
 よ - し に よ - し な し に

ff *15^{ma}* *6* *mf* *leggiero*

f *f*

(Ped. I *sempre*)

perc. mallet *fz* *l.v.* *15^{ma}* *8vb*

yo - shi na-shi ni ka mo
よ - し な - し に か も

f *poco marc.*

perc. mallet
fz *l.v.*

perc. mallet
III
II
I
ff

(Ped. I *sempre*)

ff extremely sarcastic

a - - - sa ko - gu fu - ne wa yo - - - shi
あ - - - さ こ - ぐ ふ - ね は よ - - - し

ff

light Ped. I (*ad lib.*)

mf not sarcastic: reflective

na - - - shi ni ko-gu ra me ka mo yo
な - - - し に こ - ぐ ら - め か も よ

8va

Ped. I *sempre*

ff

yo - shi
よ - し

ko - sa
こ - さ

(perc. mallet)

ff *ffz*

ff *l.v.* *8va*

ff *l.v.* *8va*

(Ped. I sempre)

ffz *ffz* *ffz*

- ru yo - shi
- る よ - し

ko - sa yo - shi
こ - さ よ - し

ff *ff* *ff*

ff *l.v.* *8va*

ff *l.v.* *8va*

(Ped. I sempre)

ffz *ffz*

ko - sa ru ra - me
こ - さ る ら - め

ff *ffz*

ff *l.v.* *8va*

ff *l.v.* *8va*

(Ped. I sempre)

(Ped. I sempre)

V.
Traveling the Path
Edward J. Reilly

Pensive, but not slow (♩=104)

Voice

Piano

Musical score for the first system, measures 1-4. The voice part is a whole rest. The piano part features a melody in the right hand and a bass line in the left hand, both in 4/4 time. The piano part starts with a piano (*p*) dynamic marking.

5

Musical score for the second system, measures 5-8. The voice part begins with the lyrics "trav - el - ing the path". The piano part continues with the accompaniment. A piano (*p*) dynamic marking is present above the voice line.

10

Musical score for the third system, measures 9-12. The voice part has a long note with a slur. The piano part features complex chordal textures and a triplet in the bass line. A piano (*p*) dynamic marking is present.

14

pp nostalgic

through rus-tling corn - fields rus - tling

17

p

to the cow pas - ture

21

“Nun danket”

p *mp* as if heard from a nearby church

26

p

I see fa - - - - - ther

30 *mf*

wav - ing his cap

p *mp*

35 *pp*

just be - fore I wake up

fz *mp*

40 *pp* *poco*

hmm

45

fz *p* *fz* *pp*

VI.
Field After Field
David Rice

Playful and light (♩=132)

Voice

Piano

mf

f

6

field af - ter field — so splashed with

12

pop-pies and lu - pine — splashed — splashed —

17

— with pop-pies and lu-pine field af - ter field — so

22

splashed with pop-pies and lu-pine — pop-pies and

26

lu-pine pop-pies and lu-pine — pop-pies and lu-pine —

32

p *cresc.* *mf*

38

mf

it's im - pos - si - ble to de - scribe this feel - ing

43

pp

8va

49

(8va)

15^{ma}

(pp) extremely dry

8^{vb}

55

pp

back home my

(15^{ma})

(8^{vb})

64

friend is worse

(15^{ma})

ppp sempre

(8^{vb})

72

(15^{ma})

die away

(8^{vb})

VII.

man yō shū
万葉集 No. 2538

("Collection of Ten-Thousand Leaves," No. 2538, c. 8th Century)

Anonymous

I Tasted Him

Renee Gregorio

Declamatory (♩=50)

f mournful

Voice

hi - to
ひ - と

Piano

mf

Ped. I *sempre*

3

p

light Ped. I *ad lib.*

6

p

hi - to - ri nu - to
ひ - と - り ぬ - と

p

9 *as before*
f
 ko - - - - - mo
 こ - - - - - も

mf
 Ped. I *sempre*

12

13 *mf* *p*
 ku - chi - me ya mo
 く - ち - め や も

p
 *

light Ped. I *ad lib.*

16 *p*
 ko - mo ku - chi - me ya mo hi - to - - - -
 こ - も く - ち - め や も ひ - と - - - -

pp
 Ped. I.

19

ri nu - - - to ko - mo
り め - - - と こ - も

mp *pp*

(Ped. I)

22

ku - chi - me
く - ち - め

25

ya - mo
や - も

I tast - ed

Somewhat faster
(♩=63)
(as if remembering)
mf

29

him and he tast - ed good, like the

mf

32 *mf*

sea, I

35

tast - ed him and he tast - ed good,

38 *mf*

— like the sea, a want - ing

(Ped. II)

42

— made of salt and wind and just as vast

46 *p* *mf* 3

oh and just as vast

49 *impassioned* *f* 3 3 3 3

I tast - - - - - ed

Ped. I Ped. I Ped. I

51 3 3 3

ed him and he tast - - - - - ed

(Ped. I) Ped. I Ped. I

53

good, like

(Ped. I)

55

the sea, a want - ing

Ped. I Ped. I

57

made of

(Ped. I)

59

salt and wind and just as vast

mf *fz*

Tempo I (♩=50)

8va

62 *pp* simple, naive

a - ya - mu - shi - ro
あ - や - む - し - ろ

pp *p* *pp*

Ped. I

66 *pp*

o ni na - ru ma
お に な - る ま -

pp

71

- de ni
- で に

pp

75 *ppp* (almost a whisper) *p* (full voice)

ki - mi (w)o shi - ma - ta - mu
き - み を し - ま - た - む

ki - mi (w)o shi -
き - み を し -

ppp *p*

78

- - - ma - ta - mu - shi - ma - ta - mu
 - - - ま - た - む - し - ま - た - む

81

ma - ta - mu
 ま - た - む

pp

Ped. I sempre

85

ma
 ま

pp

p

pp

Ped. I sempre

88

ta - - - mu
 た - - - む

ppp fading away

ppp

8va

