

かやの木山

— 白 秋 —

Allegretto.

alla giapponese. [M.M. ♩ = 96]

Kōsçak Yamada.

The first system of the score consists of a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a 2/4 measure, and then a 4/4 measure. The bass staff contains a piano introduction with a 7-measure phrase, a 2-measure phrase, and a 4-measure phrase. The tempo marking *poco riten. e dim* is placed above the bass staff. The piece concludes with a fermata over the final note.

The vocal line is written on a single treble clef staff. It begins with a mezzo-forte (*mf*) dynamic and features a melodic line with various rhythmic values and slurs. The lyrics are written below the staff.

かやの ——— きやまのかや — のみ'は

The piano accompaniment for the vocal section is written on a grand staff (treble and bass clefs). It begins with a mezzo-forte (*mf*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano). The piece concludes with a fermata over the final note.

f いつか ——— こぼれ ——— *p* てひろ — はれ て

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system concludes with a 5/4 time signature change.

pp やまがのおばさは ろろりばた *p* そだたき *mf* しばたき

semplice
pp [r.h.]

The second system continues the piece. The vocal line starts with a pianissimo (*pp*) dynamic and a melodic phrase. The piano accompaniment features a simple, rhythmic pattern in the right hand, labeled *semplice* and *pp* [r.h.]. The left hand provides harmonic support. The system ends with a piano (*p*) dynamic and a melodic phrase.

p あかりつけ *mf* かやのみかやのみ *p* それはずた

p *poco* *riten.* *a tempo* *mf* *p*

The third system features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a melodic phrase. The piano accompaniment includes dynamic markings such as *p*, *poco*, *riten.*, *a tempo*, and *mf*. The system concludes with a piano (*p*) dynamic and a melodic phrase.

tranquillamente con solitario *mf* *esitare poco a poco rit.*

こ ん や も あ め だ ろ ー も う ね ー よ ー よ ー

pp *pp* *sotto voce* *poco* *mf* *p* *esitare* *poco a poco rit*

pp *pp* *pp* *pp* *pp* *pp* *pp*

meno mosso *lentando* *poco* *esitare* *poco* *lento*

お さ る が な く ー だ て は よ ー お ね ー

p *mf* *poco* *lento*

p *meno mosso* *lentando* *poco* *esitare* *poco* *lento*

pp *pp* *pp* *pp* *pp* *pp* *pp*

p *[l.h.]* *mf* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp*

狸 橋

— 露 風 —

Allegro liberamente

[M.M. ♩=104]

Kōsçak Yamada.

The first system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a whole rest. The middle staff is a treble clef with a 2/4 time signature, containing a melodic line with various dynamics and articulations. The bottom staff is a bass clef with a 2/4 time signature, containing a bass line with various dynamics and articulations. The tempo markings *meno mosso* and *a tempo* are placed above the middle staff. The dynamic markings *fp gajamento*, *f*, *pp affabile e amabile*, and *p dolce* are placed below the middle staff. The articulation *ped.* is placed below the bottom staff.

The second system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature, containing a melodic line with various dynamics and articulations. The middle staff is a treble clef with a 2/4 time signature, containing a melodic line with various dynamics and articulations. The bottom staff is a bass clef with a 2/4 time signature, containing a bass line with various dynamics and articulations. The tempo markings *poco riten.* and *a tempo* are placed above the middle staff. The dynamic markings *p*, *poco riten*, and *pp* are placed below the middle staff. The articulation *leggero* is placed below the middle staff. The articulation *ped.* is placed below the bottom staff. The Japanese lyrics *いっちくたっちく たぬきはし—* are placed below the middle staff.

piu largamente *mf* *p* *poco a poco ritardando* *mf* *p* *a tempo*

つきよに ———— くるのはたれ — か い — な

piu largamente *mf* *p* *poco a poco ritardando* *mf* *p* *a tempo*

mf *con lentezza* *p* *leggero*

——— おててはまひまひ おあしはふらふら わたつて

mf *con lentezza* *f* *p* *leggero*

mf *p* *diminu-----en-----do* *pp* *meno mosso*

くるのはたれか い な ———— ' おてらの

mf *p* *con lentezza* *pp* *voce*

mf a tempo p. leggero

もんぱん ちん けされて あぶらげ

mf p f p mf p

a tempo leggero

Ped. Ped. Ped. Ped. *

mf poco più mosso a tempo f p meno mosso

まられて いっ らく たっ ち たぬきに まられて おてー

mf f p f p p

poco più mosso meno mosso

Ped. * Ped. *

mf poco più lento

ては — ない — ない ほほ かむ り

mf p poco più lento p ppp

Ped. Ped. Ped. Ped. Ped. Ped. *

蟹味噌

山北
田原
耕白
作秋
曲詩

1

どうせ、泣かすなら、

ピリリとこざれ

酒は地の酒、

蟹の味噌。

2

白で蟹搗き、

南蠻がらし、

どうせ、蟹味噌、

ぬしや辛い。

3

酒のさかなに

蟹味噌噛ませ、

泣えてくれんの、

死んでくれ。

蟹味噌

— 白 秋 —

Dramaticamente

con abbandono [M.M. ♩=69]

Kōsçak Yamada.

Vocal line of the first system, starting with a 3/4 time signature and a key signature of two sharps (D major). The melody begins with a rest, followed by notes corresponding to the lyrics. Dynamics include *mf* and *f*.

こ — せ — なかすな — ら — び

Piano accompaniment of the first system. The right hand features chords and arpeggios with dynamics *ff sf sf sf sf sf sf p*. The left hand has a bass line with dynamics *sf* and *p*. Performance markings include *furiosamente* and *dolce*. The system concludes with a 3/4 time signature change.

Vocal line of the second system. The melody continues with notes for the lyrics. Dynamics include *ff*, *p*, and *mf*. There are triplet markings over some notes.

り — り — さ — ん — ごと — さ — ね さ — け — は —

Piano accompaniment of the second system. The right hand has chords and arpeggios with dynamics *ff*, *p dolce*, *fsf sf ff*, *p mf*, and *p*. The left hand has a bass line with dynamics *ff* and *p*. Performance markings include *den marcato*. The system concludes with a 7/4 time signature change.

Vocal line of the third system. The melody continues with notes for the lyrics. Dynamics include *p* and *mf*.

— ら の さ け が ね の み そ

Piano accompaniment of the third system. The right hand has chords and arpeggios with dynamics *mf*, *ff sf*, *mf*, and *mf*. The left hand has a bass line with dynamics *p* and *p*. Performance markings include *dolcissimo*. The system concludes with a 3/4 time signature change.

espress. molto

す で が ね つ き な ん ば ん か ら し せ が ね み そ

mf *f* *mf* *p* *f* *mf* *p*

p *mf* *p* *f* *mf* *p*

p *p* *p* *p* *p* *p*

ね し か ら い さ け の さ な か に が ね み そ

p

dolcissimo ma inquieto

p

p *p* *p* *p* *p* *p*

か ま せ ね え て く れ ん の し ん て く れ

mf [*lunguissimo*] *p* *sospirando* *mf* *fz*

mf *p* *colla voce* *fz* *p* *mp*

p *p* *p* *p* *p* *p*