

Low voice

# Three Songs from the Japanese

## 1. The Mist

David Cameron

Impressionista ed espressivo

The musical score for 'The Mist' is written for a low voice and piano. The tempo/style is 'Impressionista ed espressivo'. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into three systems. The first system shows the piano introduction with a piano (*p*) dynamic. The second system includes the tempo markings *poco rit.* and *a tempo*. The third system contains the vocal entry with the lyrics: 'The mist floats on the spring — mea - dow,'. The piano accompaniment features various musical techniques including triplets and quintuplets, and the score concludes with a fermata over the final piano chord.

The musical part of this work is licensed under a  
Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.

*rall.*

Slowly

my heart is lone - ly

*rall.*

*p*

\* *cres.**mp* A night-in -*cantabile*

*3*

*cantabile*

ten.

gale

sings, \_\_\_\_\_ sings \_\_\_\_\_

*p* sings in the

*3*

ten.

ten.

Slowly

\* The melodic references are to Brahms' *An die Nachtigall*

dark.

*come prima*

Postdam, N.Y., 14 July 1978

'Mist floats on the Spring meadow' [XCV]"

By Kenneth Rexroth, from ONE HUNDRED POEMS FROM THE JAPANESE,  
copyright ©1955 by New Directions Publishing Corp.

Reprinted by permission of New Directions Publishing Corp.

## 2. Do not smile

David Cameron

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, quarter notes A4, B4, and C5, and a half note D5. The piano accompaniment (grand staff) features a melodic line in the left hand starting on G3 and moving up stepwise to D5, and a bass line in the right hand with chords. Dynamics include *mp* for both parts and *cres.* for the vocal line.

*mp* Do not smile to your - self like a green

Second system of the musical score. The vocal line continues with a half note D5, quarter notes E5, F5, and G5, and a half note A5. The piano accompaniment continues with a melodic line in the left hand and chords in the right hand. Dynamics include *mp* for the piano and *cres.* for the vocal line.

moun - tain\_ with a cloud drift-ing a - cross it;\_

Third system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4, B4, and C5, and a half note D5. The piano accompaniment features a melodic line in the left hand and chords in the right hand. Dynamics include *mf* for the piano and *dim.* for the vocal line.

*mf* peo - ple will say we are in love.

*pp* That spring night that spring night that \_\_\_\_\_ spring night I spent *cres.*

pil - lowed in your arms, pil - lowed in your arms, *poco cres.*

ne - ver real - ly hap - pened, ex - cept in a dream... *Slow* *mf*

*Slow* *mf* *cres.*

*ral.* let tone decay, release gradually

*a tempo*

*a tempo*

*rall.*

*dim.*

*p*

*f subito*

*mf* un - for - tu - nate - ly, I get

*mp*

*cres.*

*f*

talked a - bout a - ny - way!

*f*

*accel.*

*secco*

*p*

"Do Not Smile to Yourself"

Postdam, N.Y., 5 July 1978

"'That Spring Night I Spent' by Lady Suo"

By Kenneth Rexroth, from ONE HUNDRED POEMS FROM THE JAPANESE,  
copyright ©1955 by New Directions Publishing Corp..  
Reprinted by permission of New Directions Publishing Corp.

## 3. Understanding

David Cameron

Scherzando

The musical score is written for a voice and piano. It is in 3/4 time and marked 'Scherzando'. The key signature has one sharp (F#).

**System 1:**

- Vocal: Four measures. The first three measures are whole rests. The fourth measure contains the lyrics 'You say "I will' with a note on G4.
- Piano: Four measures. The first measure is marked *mf* and features a melodic line in the right hand and a bass line in the left hand. The second and third measures continue the piano accompaniment. The fourth measure is marked *simile*.

**System 2:**

- Vocal: Four measures. The first measure contains the lyrics 'come!' with a note on G4. The second measure contains the lyrics 'and — you do not come!' with a whole rest. The third and fourth measures are whole rests.
- Piano: Four measures. The first measure is marked *f* and features a melodic line in the right hand and a bass line in the left hand. The second and third measures continue the piano accompaniment. The fourth measure is marked *f*.

**System 3:**

- Vocal: Four measures. The first measure contains the lyrics 'Now you say' with a note on G4. The second measure contains the lyrics '"I will not come!' with a note on G4. The third and fourth measures are whole rests.
- Piano: Four measures. The first measure is marked *f* and features a melodic line in the right hand and a bass line in the left hand. The second and third measures continue the piano accompaniment. The fourth measure is marked *f*.

quasi recit.

*mf* so I will ex - pect you.

*mf* come prima

*mp* Have I learned to un - der -

ritardando

5

stand you? \_

*p* As in No. 1

rall.

3



A musical score for piano and voice. The piano part is written for a grand staff (treble and bass clefs). The voice part is written on a single staff with a treble clef. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The right hand has a slur over the first four notes, with a *dim.* marking below it. The left hand has a slur over the first four notes. The piano part ends with a final chord in the right hand and a final note in the left hand. The voice part begins with a single note, followed by a rest, and then a final note. The tempo marking *rit.* is placed between the piano and voice parts. The dynamic marking *pp* is placed at the end of the piano part.

Potsdam, N.Y., 13 July 1978

"'You say, I will come' by Lady Otomo No Sakanoe"  
By Kenneth Rexroth, from ONE HUNDRED POEMS FROM THE JAPANESE,  
copyright ©All Rights Reserved by New Directions Publishing Corp.  
Reprinted by permission of New Directions Publishing Corp.