Haiku is a type of short form poetry originally from Japan. Traditional Japanese haiku consist of three phrases, containing a kireji, or ‘cutting word’; seventeen on - ‘sound-syllables’ - in a 5-7-5 pattern; and a ‘kigo’ or seasonal reference. A haiku will usually express a moment of insight into the world of nature. Because of the juxtaposition and ambiguity of images, they often possess an inherent sense of drama, and could be viewed as opera in miniature!

These settings of Bashō's haiku employ various technical devices to mirror the Japanese form - for instance, alternating time signatures of 5/4, 7/4, 5/4, or using only 17 notes. In Japanese haiku there are also devices of literary references where their poem is linked with another, more famous, person, or else refers to a poem written by someone else. In these settings, there are several references to other musical compositions, some obvious, some less so. Where the barrings make performance difficult, the conductor can choose to beat a simpler pattern if appropriate.

As these pieces are so short, they can be conceived of - and listened to - as being like soap bubbles, lasting just a few seconds, but in those moments, reflecting a whole world within themselves; or like a stained glass window, coming to life when the sun shines through it for a few seconds.

Regarding the tempo and mood markings, I have taken some liberties with convention and translated descriptive rather than emotional words into Italian. They can be conceived of as indications of the nature of the haiku.

Matsuo Bashō (1644 - 94) was the most famous poet of the Edo period in Japan. He was recognised during his lifetime as a master of haiku and renga poetry. He spent much of his time walking and recorded his travels in several essays and notebooks. At the time of his death he had many disciples.

A note about the translations:

I am indebted to Jane Reichhold, whose wonderfully comprehensive book, *Bashō, the Complete Haiku*, is the source for most of the Notes at the end of the volume. The haiku in all of the later volumes are translations by Jane Reichhold. Her online obituary by Sandra Simpson (Aug 6, 2016), published in ‘breathhaiku.wordpress.com’ mentions that “She was a generous poet who deliberately didn't copyright any of her work so it could be shared freely.” In that spirit, I felt free to use her translations and notes, in the sincere hope that she would have given her blessing.
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Taro Leaves

"taro leaves
waiting for the moon in a village
where they burn fields"

Allegro ritmico in fiamme $\frac{d}{2} = 120$

Soprano

Alto

Tenor

Bass

wait - ing for the moon in a vil - lage,

burn - ing, burn - ing fields, burn,

where they burn, burn - ing fields, burn,

wait - ing for the moon in a vil - lage,
waiting for the moon,

burn, burning, burning fields, burn,

burning, where they burn, fields, burn,

waiting for the moon,

moon,

burning, burning, where they burn, burn, burn, burn,

where they burn, burn, burn, burn,

moon,
Wild Dog

"a field of bush clover
one night's lodging
for a wild dog"

Allegretto notturno \( \frac{3}{4} = 90 \)

A field of bush clover, bush clover, bush clover, bush clover, bush clover, bush clover.

One night's lodging.

for a wild dog, a wild dog.

wild dog, a wild dog, a wild dog, a wild dog.

for a wild dog, a wild dog, a wild dog, a wild dog.

dog, a wild dog, a wild dog, a wild dog, a dog.
Treetops

"the moon passes quickly
treetops are still holding
the rain"

Andante fresco $\frac{\text{d}}{\text{s}} = 60$

\[
\begin{align*}
&\text{S.}\quad p\quad \text{mm}\quad \text{Pas-ses} \\
&\text{A.}\quad p\quad \text{mm}\quad \text{Quick-ly} \\
&\text{T.}\quad p\quad \text{mm}\quad \text{Are still} \\
&\text{B.}\quad p\quad \text{mm}\quad \text{The rain}
\end{align*}
\]
A Bud

(thank you Alexander)

"growing thin
the pitiful chrysanthemum bush
bears a bud"

Allegretto ruso  \( \text{j} = 52 \)

T.

\[ \text{Growing thin the pitiful chrysanthemum bush,} \]

B.

\[ \text{Ah} \]

---

T.

\[ \text{the pitiful chrysanthemum bush bears a bud} \]

B.

\[ \text{ah} \]

---

S.

\[ \text{Growing thin the pitiful chrysanthemum bush, the pitiful chry} \]

A.

\[ \text{Ah} \]

---

T.

\[ \text{growing thin the pitiful chrysanthemum bush, the pitiful chry} \]

B.

\[ \text{ah} \]
S. A. T. B. san-the-mum bush bears a bud,

A. ah mm

T. san-the-mum bush bears a bud, bears a

B. ah mm

S. A. T. B. a bud.

A. pp mm a bud.

T. bud, mm a bud.

B. bears a bud, a bud.
The Old Pine

"this pine
sprouted in the age of the gods
now in autumn"

Allegro antico  \( \frac{4}{4} = 100 \)

This pine

Spouted

Spouted in the age of the gods

rall.

molto rall.

autumn

now in autumn

in autumn
Hermitage Rain

"rising up
chrysanthemums are faint
in a trace of water"

Andante indistinto  \( q = 60 \)

Are

Chrysanthemums, chrysanthemums

In a trace of water, a trace of water, a trace of water

Rising up

pp

Gliss.

Faint

Rising up, rising up

Trace of water, water

Rising up
Straw Hut

"inside the world
of rice harvest time
a straw hut"

Andante semplice $\frac{3}{4} = 90$

In side the world of rice,

Of rice harvest time, of rice harvest

In side the world of rice harvest time,

Of rice harvest time, of

the world of rice harvest time, rice, rice harvest time,

time, rice, rice harvest time, of harvest time, rice harvest

rice harvest time, time,

the world of

rice harvest time, rice harvest, rice harvest time, the world
S. world, the world of rice harvest time, inside the
A. world, rice harvest time, inside the
T. time, inside the world, rice harvest, rice harvest time, rice
B. side the world of rice harvest time,

poco rall.

S. world the world, a straw hut, a straw hut.
A. world, inside the world, straw hut, a straw hut.
T. harvest, of rice harvest time, straw hut, a straw hut.
B. harvest time, in the world, straw hut, a straw hut.
In Mourning For Dokukai

"everything
that beckons dies in the end
pampas grass"

Andante mesto \( j = 100 \)

Ev’ry-thing that beck-ons dies in the end

In Mourning For Dokukai

everything that beckons dies in the end pampas grass

* breathe when necessary

Pam-m-m-pas-ss gr-a-ss*

Pam-mm-pas-ss gr-ss*

PPP
Burning Pine Needles

"burning dried pine needles
to dry my hand towel
such coldness"

The parts can be divided
equally between S and A

Allegro caldante \( \frac{d}{=} = 50 \)

S.

A.

such coldness, burning dried pine needles, such coldness, burning dried pine needles, such coldness, such coldness, burning dried pine needles, such coldness, such coldness, burning dried pine needles, such coldness, such coldness, such coldness, burning dried pine needles, such coldness, such coldness, such coldness, burning dried pine needles, such coldness, such coldness, such coldness, burning dried pine needles, such coldness, such coldness, such coldness, burning dried pine needles, such coldness, such coldness, such coldness, burning dried pine needles, such coldness, such coldness, such coldness.
Winter Sun

"winter sun
frozen on horseback
the priest's shadow"

Moderato invernale \( \cdot \) = 100

Win - ter sun,    fro - zen    on horse - back

S.  \( pp \) 

A.  \( pp \) 

T.  \( mf \) 

B.  \( mf \) 

\( (echo) \)

Winter Sun

the priest's shad - ow

S. \( (echo) \)

A. \( (echo) \)

T. \( mf \)

B. \( mf \)
Fall Off A Horse

"on snow and sand
you can fall off a horse
drunk on wine"

Andante hesitando  $\frac{4}{4} = 86$

On snow and sand you can fall off, fall off a horse drunk on wine, on snow and sand

On snow and sand you can fall off, fall off a horse drunk on wine,

On snow and sand you can fall off, fall off a horse drunk on wine,

On snow and sand you can fall off, fall off a horse drunk on wine, on snow and

On snow and sand you can fall off, fall off a horse drunk on wine,

On snow and sand you can fall off, fall off a horse drunk on wine, drunk

On snow and sand you can fall off, fall off a horse drunk on wine,

On snow and sand you can fall off, fall off a horse drunk on wine, drunk
S.

drunk on wine, drunk on wine, fall off

A.

fall off, drunk on wine, fall off, drunk on wine,

on wine, fall off, drunk on wine, fall off fall off.
Plums And Camellias

"plums and camellias
praising the early blossoms
in a prized village"

Allegretto con lode  \( \dot{=} 50 \)

Plums and camellias praising the early blossoms

In a prized village praising the blossoms,
plums and camellias, camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias.

soms, camellias, camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias, and camellias.
Frost On The House

"just as I feared
extremely desolate
frost on the house"

Lento gelido $\frac{4}{4} = 40$

S.

Just as I feared
ex - treme - ly

A.

* Frost
* Frost

T.

* Frost
* Frost

B.

* Frost
* Frost

* audible rolled

'f' in 'frost'

---

7

de - so - late

---

Frost on the house

Frost on the house

Frost on the house
In Farm Fields

"with barley growing
what a fine shelter you have
in Farm Fields"

Allegretto rustico \( \frac{3}{8} \) = 70

With barley, with barley, what a fine shelter, fine shelter you have,

Grow-ing, grow-ing, shelter, shelter,

In Farm Fields in Farm Fields in Farm Fields

what a fine shelter you have in Farm Fields, a fine shelter you have.

Farm Fields, Farm Fields, shelter, shelter you have.

Fields in Farm Fields, Farm Fields

Fields in Farm Fields, Farm Fields
Confined In Winter

"first celebrate
the flowers in your heart
confined in winter"

Moderato Purcelliano  \( \frac{J}{=} \, 80 \)

*S. A. T. B.*

First

T.

-wers in your heart, -ers in your heart, -ers in your heart,

B.

*Flow-
your heart, the flow-
your heart, the flow-
your heart, the

"pronounce as in the
first syllable of 'flowers'"

*S. A. T. B.*

4

-ce - le-brate

T.

-ers in your heart, -ers in your heart, -ers in your heart,

B.

flow-
your heart, the flow-
your heart, the flow-
your heart, the
Taking Medicine

"taking medicine it's about as bad as having frost on the pillow"

Moderato orribile $j = 80$

Tak-ing me-di-cine, tak-ing med' cine, it's a-bout as bad as

Tak-ing me-di-cine, tak-ing med' cine, it's a-bout as

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing med' cine, Tak-ing me-di-cine,

Tak-ing med' cine, tak-ing med' cine, it's a-bout as bad

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing me-di-cine, Tak-ing me-di-cine,

Tak-ing med' cine, tak-ing med' cine, it's a-bout as bad

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing me-di-cine, Tak-ing me-di-cine,

Taking Medicine

"taking medicine it's about as bad as having frost on the pillow"

Moderato orribile $j = 80$

Tak-ing me-di-cine, tak-ing med' cine, it's a-bout as bad as

Tak-ing me-di-cine, tak-ing med' cine, it's a-bout as bad

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing med' cine, Tak-ing me-di-cine,

Tak-ing med' cine, tak-ing med' cine, it's a-bout as bad

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing me-di-cine, Tak-ing me-di-cine,

Taking Medicine

"taking medicine it's about as bad as having frost on the pillow"

Moderato orribile $j = 80$

Tak-ing me-di-cine, tak-ing med' cine, it's a-bout as bad as

Tak-ing me-di-cine, tak-ing med' cine, it's a-bout as bad

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing med' cine, Tak-ing me-di-cine,

Tak-ing med' cine, tak-ing med' cine, it's a-bout as bad

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing me-di-cine, Tak-ing me-di-cine,

Taking Medicine

"taking medicine it's about as bad as having frost on the pillow"

Moderato orribile $j = 80$

Tak-ing me-di-cine, tak-ing med' cine, it's a-bout as bad as

Tak-ing me-di-cine, tak-ing med' cine, it's a-bout as bad

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing med' cine, Tak-ing me-di-cine,

Tak-ing med' cine, tak-ing med' cine, it's a-bout as bad

Tak-ing med' cine, tak-ing me-di-cine, it's a-bout as

Tak-ing me-di-cine, Tak-ing me-di-cine,
Taking, taking medicine, yuck! yuck! yuck! yuck!

On the pillow, taking medicine, yuck! yuck! yuck! yuck!

Pillow, medicine, medicine, yuck! yuck! yuck! yuck!

On the pillow, yuck! yuck! yuck! yuck!
Crossing Hakone

"crossing Hakone
it seems there are people
on a snowy morning"

Voices: crossing Hakone
it seems there are people

Voices: on a snowy morning
Winter Rain

"how interesting it seems the snow becomes winter rain"

Lento interessante  \( \frac{\dot{\ddot{\dddot{\dddd}}}}{\ddot{\dddot{\dddd}}} = 60 \)

Snow becomes winter rain, snow becomes winter rain, snow becomes winter rain,

How interesting, it seems the snow

How interesting, it seems the snow

Snow snow becomes winter rain,
Snow Viewing

"Now farewell for snow viewing we'll fall down until we get there"  
"Well, let's go we will fall down snow viewing until we get there"

Andante addio $\frac{1}{4} = 90$

S.  
\[ f \]
Now farewell until we

A.  
\[ f \]
For snow viewing we will fall

T.  
\[ f \]
Well, let's go until we

B.  
\[ f \]
We'll fall down

get there.

down snow viewing, viewing

get there.

got down

snow viewing we will fall down down

* If nobody has a bottom C, this note can be omitted
Frozen Dew

The glockenspiel part can be played on a toy glockenspiel, as long as it has the notes

"frozen dew a dry brush draws clear water"
Walking Stick Hill

"if on foot
I'd use one on Walking Stick Hill
falling off a horse"

Tongue clicks
(to sound like a horse's hooves)
Smoothing Out The Wrinkles

"smoothing out the wrinkles
to attend the snow-viewing party
a paper robe"

Allegro leggiero e ritmico \( \frac{j}{=} 120 \)

Smooth-ing out the wrink-les

A.

Smooth-ing out the wrink-les to at- tend the snow-view-ing par- ty, a pa- per robe, the

T.

Smooth-ing out the wrink-les to at- tend the snow-view-ing par- ty, a pa- per robe, the

B.

Smooth-ing out the wrink-les to at- tend the snow-view-ing par- ty, a pa- per robe, the
"again on the second day
I will not fail
the flowers of spring"

Again On The Second Day

Allegretto leggiero $= 110$

S.  
A.  
T.  
B.  

flow'r's of spring, the flow'r's of spring, the

S.  
A.  
T.  
B.  

se'cond day I will not fail the flow'r's of spring, the

flow'rs of spring, of spring

se-cond day I will not fail the flow'rs of spring, the flow'rs of spring, the flow'rs of spring, the flow'rs of spring, the flow'rs of spring, the flow'rs of spring.
My Hometown

"my hometown
weeping over my navel cord
at the year's end"

SSA divided equally

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,

My home-town, my home-town, at the year's end, at the year's end,
town, weeping weeping weeping
weeping, weeping weeping
weeping over my navel cord, weeping
"spring begins still on the ninth day in mountains and fields"
spring begins in mountain fields, in mountain fields, in mountain fields,
in mountain fields, in mountain fields,
in mountain fields, in mountain fields,
in mountain fields, in mountain fields,
in mountain fields, in mountain, mountain,
spring begins, begins, on the ninth day.
spring begins, begins, on the ninth day.
spring begins, begins, on the ninth day.
be-gins, be-gins the ninth day.
Allegro moderato $\frac{d}{4} = 92$

The chopped up herbs, in all directions, all directions,

The chopped up herbs, in all directions, all directions,

The chopped up herbs, in all directions, all directions,

In all directions, all directions,
-ed, chopped up herbs in all di-rec-tions, in all di-rec-tions,

are con-fus-ed, are con-fus-ed,
in all di-rec-tions, are con-fus-tions, in all di-rec-tions,

in all di-rec-tions, con-fus-ed, in all di-rec-tions, in all di-rec-tions,

fus-ed, in all di-rec-tions, in all di-rec-tions, confus-
tions, in all di-rec-tions, all di-rec-tions, all di-rec-tions, all di-

the chopped up herbs are con-
fus-ed.

the chopped up herbs are con-
fus-ed.

ed, the chopped up herbs are con-
fus-ed.

rec-tions, the chopped up herbs are con-
fus-ed.
An Inn At The End Of The Year

"sleeping on a journey
an inn at the end of the year
an evening moon"
To Smell The Odour

"to smell the odour
peat dug from the hill
of plum blossoms"

Andante fragrante \( \frac{4}{4} = 60 \)

To smell the odour, the odour.

Peat dug from the hill of plum blossoms

the glissandi
very gentle
3/4 tone flat

pp flat
Shrine Virgin

"shrine virgin
only one lovely enough
for plum blossoms"

Moderato religioso  $\frac{d}{4} = 82$

like plainchant

Shrine virgin, only one lovely enough for plum blossoms, blossoms.

ah
Red Plum

"red plum
creating unobtainable love
bead blinds of a noble lady"

Adagio segreto \( \text{\textasciicircum} \text{\textasciicircum} = 60 \)

*S. Bead blinds of a noble lady, bead blinds of a noble

A. Bead blinds of a noble lady, bead blinds of a noble

T. Red plum, red plum, creating unobtainable love

B. Red plum, red plum, creating unobtainable love

* If no basses have a low C, 1sts sing upper C and 2nds sing low G
Blowing His Snotty Nose

Blowing his snotty nose, such a sound even with the plum in bloom

Allegro moderato e volgare $j = 76$

The bicycle horns should preferably be of different pitches and played by one singer from each voice.
such a sound ev-en with the plum in bloom, blowing his snot-ty nose,

Bicycle horn

bloom, blowing his snot-ty nose, such a sound such a sound

Bicycle horn

Blow-ing his snot-ty nose, such a sound ev-en with the plum in bloom,

Bicycle horn
What Kind Of Tree?

"what kind of tree
with the unknown flower
such a fragrance"

Moderato like plainchant $q = 80$

S.

A.

T.

Meno mosso e rit

S.

A.

T.

B.
"shrine fence
unexpectedly the shock
of Buddha’s picture"
Wine Cup

"wine cup
don't drop in any mud
village swallows"
Wearing A Paper Robe

“wearing a paper robe
even if it gets wet
picking flowers in the rain”
Doorway Curtain

"doorway curtain
deep in the interior a wife
plum blossoms"

Moderato segreto \( \dot{\mathbf{j}} = 72 \)

Plum blossoms,

as if humming to oneself
while doing the ironing!

Doorway Curtain

deep in the interior a wife

plum blossoms
On one plum tree blossoms, blossoms, blossoms, blossoms,

Mistletoe, mistletoe, mistletoe

Mistletoe on another
Giving Thanks To The Flowers

"for these past days
giving thanks to the flowers
farewell"

Allegro grazioso  \( \dot{j} = 90 \)

S.

For these past days, farewell, au revoir, auf Wie-der-

A.

Giving thanks to the flowers, flowers, flowers,

T.  

Fare -
for these past days, fare - well, au re - voir, seh'n, giv - ing thanks to the flow - ers, flow - ers, for these past days, fare - well, au re - voir, auf Wie-der - seh'n, giv - ing thanks to the flow - ers, so long, I thank you, love - ly Good - bye, au r'voir, for these past days auf Wie-der-seh'n, thank - ing flow - ers, flow - ers, for these past days au re - voir, auf Wie-der-seh'n, for these past days flow - ers, flow - ers, flow - ers, flow - ers, far - well, au r'voir. flow - ers. days I thank you!
Go Naked

"go naked
one needs to wear more clothes
in February's storm"

Moderato e freddo \( \frac{\bar{}^4}{\bar{}^2} \) \( \frac{\bar{}^4}{\bar{}^2} \) = 72

One needs to wear more clothes in February's storm.

Go naked

Go naked

storm, one needs to wear more clothes.

Go naked

Go naked

Clothes.
At Yoshino

"at Yoshino
I'll show the cherry blossoms
my cypress hat"

Moderato contento \( \frac{\text{d}}{\text{m}} = 80 \)

\[
\begin{array}{c}
\text{S.} \\
\text{A.} \\
\text{T.} \\
\text{B.}
\end{array}
\]

At Yoshino

I'll show the cherry blossoms
my cypress hat
At A Flower-Viewing Party

(merci Reynaldo)

"many various things come to mind [just as in the olden days] cherry blossoms"

*This could also be played on the harpsichord function of an electronic keyboard; or on a regular piano; or by any melodic instrument with the appropriate range (eg violin, soprano saxophone)
cher-ry blos-soms, cher-ry blos-som

S. A. T. B. cher-ry blos-soms, cher-ry blos-som

just as in the o-lden days.

cher-ry blos-soms, cher-ry blos-soms,

S. A. T. B. cher-ry blos-soms, cher-ry blos-som

B. just as in the o-lden days.

cher-ry blos-soms, blos-soms,

S. A. T. B. cher-ry blos-soms, cher-ry blos-som

A. just as in

cher-ry blos-soms, cher-ry blos-som

B. the o-lden days.

cher-ry blos-soms, blos-soms,

S. A. T. B. cher-ry blos-soms, cher-ry blos-som

A. the o-lden days.

cher-ry blos-soms, cher-ry blos-som

B. cher-ry blos-soms, blos-soms,
The drum can be any medium-sized drum, standing or hand held, but without a snare. The effect should like a heartbeat. The sleigh bells can be any sort of tinkling bells.

Spring Night

"spring night
someone in retreat is lovely
in the temple corner"

Allegretto bella $\frac{\text{T}}{\text{=} 90}$

S.  

A.  

T.  

B.  

Tenor Drum

Sleigh Bells

mf
night, spring night, spring

corner, someone in retreat, in the corner,

night, spring night, spring

is lovely

night,
Drinking Friends

"drinking friends

To talk I'll hang over like this

to talk I'll hang over like this

waterfall of flowers"

Drinking Friends

Allegretto gioviale \( \frac{4}{4} = 120 \)

Like this water-

more of a glissando than
clearly articulated!

Drink-ing, drink-ing friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

Tenor Drum*

fall of flow-ers, wa-ter-fall of flow-ers, like this wa-ter-

friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

* the drum should be one
without a snare

always stress the words
as they would be spoken,
not as they are written

\( \text{Drinking Friends} \)

\( \text{Allegretto gioviale } \frac{4}{4} = 120 \)

Like this water-

more of a glissando than
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friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

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Drink-ing, drink-ing friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

Tenor Drum*

fall of flow-ers, wa-ter-fall of flow-ers, like this wa-ter-

friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

* the drum should be one
without a snare

always stress the words
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Like this water-

more of a glissando than
clearly articulated!

Drink-ing, drink-ing friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

Tenor Drum*

fall of flow-ers, wa-ter-fall of flow-ers, like this wa-ter-

friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

* the drum should be one
without a snare

always stress the words
as they would be spoken,
not as they are written

\( \text{Drinking Friends} \)

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Like this water-

more of a glissando than
clearly articulated!

Drink-ing, drink-ing friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

Tenor Drum*

fall of flow-ers, wa-ter-fall of flow-ers, like this wa-ter-

friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

* the drum should be one
without a snare

always stress the words
as they would be spoken,
not as they are written

\( \text{Drinking Friends} \)

\( \text{Allegretto gioviale } \frac{4}{4} = 120 \)

Like this water-

more of a glissando than
clearly articulated!

Drink-ing, drink-ing friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

Tenor Drum*

fall of flow-ers, wa-ter-fall of flow-ers, like this wa-ter-

friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

* the drum should be one
without a snare

always stress the words
as they would be spoken,
not as they are written

\( \text{Drinking Friends} \)

\( \text{Allegretto gioviale } \frac{4}{4} = 120 \)

Like this water-

more of a glissando than
clearly articulated!

Drink-ing, drink-ing friends, drink-ing friends, drink-ing, drink-ing friends, drink-ing drink-ing

Tenor Drum*
fall of flowers, waterfall of flowers, to talk
fall of flowers, waterfall of flowers, like this waterfall
Like this waterfall
friends, drinking friends, drinking, drinking friends, drinking

I'll hang over like this, like this waterfall
fall of flowers, waterfall of flowers, to talk
fall of flowers, waterfall of flowers, like this waterfall
friends, drinking friends, drinking, drinking friends, drinking
of flowers, like this waterfall of flowers, I'll hang

I'll hang over like this

fall of flowers, waterfall of flowers, to talk

friends, drinking friends, drinking, drinking friends, drinking

of flowers, like this waterfall of flowers, fall

I'll hang over like this

friends, drinking friends, drinking, drinking friends,
like this, like this, like this, like this,

ing, drinking friends, drinking friends, friends
water-fall blossom, water-fall blossom.

blossom, water-fall blossom, water-fall blossom.

my friends, my, a souvenir.

drinking friends, my water-fall
First Cherry Blossoms

"first cherry blossoms
it just happens to be
a good day"

Andante delicato \( \text{\small \textit{p}} \) \( \text{\small \textit{mp}} \) \( \text{\small \textit{j}} = 72 \)

First cherry blossoms,

Happens to be

It just happens to be

a good day,
"spring rain trickling down a tree clear water spring"

Andante gocciolante $\cdot = 120$

Clear Water Spring

Spring rain trickling down a tree, spring rain trickling down a tree

Clear water spring
If I Had A Good Voice

"if I had a good voice
I would chant until
cherry blossoms scatter"

"with a fan
drinking wine in the shadow
of scattered blossoms"

Like the music of a Noh play: the two biscuit tins (empty!), dry sound, one higher than the other, like Japanese drums; the tin whistle to imitate the Japanese flute; all in free time without any sense of rhythm, and slow. The whistle should add ornaments and glissandi, as in a Noh play, and play some notes 'out of tune'
The voice parts slow, theatrical and declamatory, not lyrical, and without any sense of rhythm.

If I had a good voice I would chant until

cherry blossoms scatter
with a fan drinking wine in the shadow of scattered blossoms

shadow
Ten To Twelve Miles

cherry blossom viewing
something admirable every day in
ten to twelve miles"

Andante tranquillo \( \text{\textit{\( J = 66 \)}} \)

Cher-ry blos-som view-ing,
Cher-ry blos-som view-ing,
Cher-ry blos-som

Ev'-ry day
ten to

Some-thing ad-mi-ra-ble

view-ing, cher-ry blos-som view-ing
view-ing, cher-ry blos-som view-ing

twelve, in ten to twelve miles

ev'-ry day,
Mount Yoshino

"blossoms at their peak
the mountain the same as always
at daybreak"

I Lento indistinto \( \frac{\text{f}}{} \)  \( \text{blossoms at their peak} \)

\( \text{at daybreak} \)

\( \text{same as always} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)

\( \text{at daybreak} \)
The shruti box is an Indian drone instrument, similar to an accordion; if no shruti box is available, the part can be played on the organ, harmonium or accordion. The piece could also be performed a cappella, with the basses humming the drone.

Andante inesorabilmente $\frac{4}{4}$ $= 82$

"a day of flowers darkens with the sadness of the false cypress tomorrow I will become"

The Sadness Of The False Cypress

With the sadness of the false cypress to-

With the sadness of the false cypress_-

tomorrow I will become

With the sadness of the false cypress_-

A day of flowers darkens with the sadness of the false cypress-

With the sadness of the false cypress__-

tomorrow I will become

With the sadness of the false cypress__-

A day of flowers darkens with the sadness of the false cypress__-

tomorrow I will become

With the sadness of the false cypress__-

A day of flowers darkens with the sadness of the false cypress__-

tomorrow I will become
A day of flowers darkens with the

sadness of the false cypress tomorrow I will become will become

rall.

sadness of the false cypress tomorrow I will become will become
"melting away
the brush draws up the water
of a spring"
Glock.

S.

A.

A.

wa - ter of a spring

wa - ter of a spring

wa - ter of a spring
Father And Mother

"father and mother
are missed so much
the pheasant's voice"

The kazoo to be played by
a soprano or alto at the
written pitch. It is played by
humming - not blowing -
through the larger end
of the instrument

Moderato desolato \( \frac{4}{4} = 80 \)

Choir

Father and mother are missed so much,

so much,

so much,

so much.

Choir

Father and mother are missed so much,

so much,

so much,

so much.
Departing Spring

"departing spring
at the Bay of Poetry
I catch up with it"

Moderato di Poesia \( \text{\textit{q}} = 60 \) molto accel.

At the Bay of Poetry, at the Bay of Poetry,

De - part - ing Spring.

At the Bay of Poetry, at the Bay of Poetry,

De - part - ing Spring.

Allegro \( \text{\textit{q}} = 120 \)

Po - e - try, Bay of Po - e - try, Po - e - try, de - part - ing Spring.

I catch up with it, I catch up with it, de - part - ing Spring.

Po - e - try, Bay of Po - e - try, Po - e - try, de - part - ing Spring.

I catch up with it, I catch up with it, de - part - ing Spring.
NOTES
(JR = Jane Reichhold)

1 Taro Leaves
In Bashō's time fields were burned after the harvest to remove discarded vegetation. Both Bashō and the taro leaves remain after the burning of the fields. (JR)

2 Wild Dog
There is an earlier version of this verse that uses the word for "Japanese wolf", but this published version of the poem uses "mountain dog". The idea is that even a wild dog would become gentle and cultured if it slept on bush clover. (JR)

3 Treetops
In "The Record of a Journey to Kashima" Bashō wrote: "The sky of dawn had cleared a little... In the light of the moon, the sound of the raindrops was deeply moving; our hearts were full, but no words could express it." (JR)

4 A Bud
Due to the rigours of his journey and his chronic digestive ailment, Bashō had grown much thinner but still considered himself virile and productive. Other scholars see the image as a poetical expression of subtle beauty in sorrowful loneliness. (JR)
Musically, this refers to the *Gliding Dance of the Maidens* from the Polovtsian Dances from Alexander Borodin's unfinished opera Prince Igor, where slaves perform exotic dances for the captives, Prince Igor and his son.

5 The Old Pine
This verse is headed: "Before the Shrine". The shrine in question is that of Kashima, one of Japan's oldest known shrines. The idea can be that the pine, sprouted so long ago in the dim ages of the gods, is now in its autumn of life, as is Bashō. (JR)

6 Hermitage Rain
Several scholars have speculated that this poem means that the chrysanthemums are righting themselves after the rain and still have traces of water on them. There is also the idea that the chrysanthemums can be seen only faintly in the mists after the rain. The poem can also mean that the flowers are righting themselves after the hard rain and leaving their faint image in the pool of water still on the ground. (JR)

7 A Straw Hut
This poem is headed: "I was given some rice..." Because he was living in a house with a rice straw-thatched roof and was given some rice, Bashō made this unusual connection. (JR)
Musically, this is an adaptation of the classic cowboy song, *Home on the Range*, sometimes called the "unofficial anthem" of the American West. The original music from the 1870s was by Daniel E Kelley.

8 In Mourning For Dokukai
Dokukai was an old priest who died under Bashō's care at his cottage. In the wind the plumes of pampas grass look like a person waving or beckoning. After a storm, the long stalks that hold up the plumes break and fall to the ground. (JR)

9 Burning Pine Needles
This verse is headed by: "At an Inn on the Journey". Bashō uses the local name for "dried pine needles" ("go") used in Mikawa Province. The word for "hand towel" ("tenugui") is an all-purpose cloth used for headband, emergency pocket, hat, or towel. (JR)
10 **Winter Sun**

This verse is headed: "Composed at Amatsu Nawate in Toyohashi where the cold winds blew in from the sea." Bashō cleverly combines his name with *bashō ni* ("on horseback"), so we can assume the priest is actually Bashō. When Bashō travelled he dressed as a priest as protection against robbers. The reader can decide if the person is frozen while riding or if it is the shadow of the person that froze to the horse's back. (JR)

11 **Fall Off A Horse**

This verse is headed: "On the way to Irago, Etsujin gets drunk and tries to ride a horse." It has also been suggested that Bashō was using a place named Eima, which when written meant "drunken horse." However, it was well known that Bashō's friend Etsujin loved to drink. (JR)

Musically, this is a rather drunken version of the 18th century English nursery rhyme, *Ride a Cock Horse to Banbury Cross.*

12 **Plums And Camellias**

This verse is prefaced by: "The origin of the name of the hamlet Hobi comes from the word *hōbi*, which literally means "to praise the beauty," because a certain retired emperor, a long time ago, praised this village as a beautiful place." Bashō was trying to cheer up his student Tokoku, who was depressed and living in reduced circumstances in this poor hamlet, while making a pun on the town's name. (JR)

Musically, this refers to the 17th century Christian hymn *Praise to the Lord, the Almighty,* the melody of which is thought to be probably derived from a folk tune.

13 **Just As I Feared**

Bashō had heard that his disciple, the wealthy Tokoku, was in reduced circumstances but he had no idea he was living in such a poor place. (JR)

14 **In Farm Fields**

Tokoku had moved from the village of Hobi to Hatake ("farm field"), which could be considered another step down the social ladder. (JR)

15 **Confined In Winter**

This verse is prefaced by, "Given to a man hidden for a time". Musically, this echoes back to the music of Henry Purcell.

16 **Taking Medicine**

While in Hashizaki, Bashō had an attack of lumbago and received medicine from his doctor/student Ranboku. "Frost on the pillow" could indicate actual frost or could be a euphemism for white hair or old age. (JR)

17 **Crossing Hakone**

Hakone is still a popular tourist spot. The gusts of snow blowing from ridge to ridge seemed like people crossing in the air. (JR)

18 **Winter Rain**

This verse is prefaced by, "At the house of Dewa no Kami Ujikumo in Narumi". Dewa no Kami Ujikumo was a master swordsman who belonged to the group of writers around Shimosato Chisoku (1640-1704). The wit of this poem works with the idea that rain usually turns into snow, but here the snow warms to become winter rain due, perhaps, to the warmth of the welcome by the host. (JR)

19 **Snow Viewing**

There are two versions of this poem, published in different publications. A snow-viewing party was held on December 3, 1687, at Yūdō's, a bookseller in Nagoya. (JR)
20 Frozen Dew

Bashō took the words "drawing up dry / clear water" from a waka by Saigyō. In ink paintings, the white of the paper is used to indicate water. Because the dew is frozen, Bashō cannot moisten his ink and brush and thus can only draw clear water on his painting. (JR)

21 Walking Stick Hill

This verse is prefaced by, "Rented a horse at the village of of Hinaga, mentioned in the poem "From Kuwama I came with nothing to eat..." so I could ride up Walking Stick Hill, but my saddle slipped and I was thrown from the horse." This is a clever example of two sentences creating a third sense. Walking Stick Hill is the name of a steep slope on the Tōkaidō Highway near Yokkaichi between Uneme and Ishiyakushi where Yamoto Takeru, a legendary hero of the Kojiki, was so tired that he used his sword as a walking stick. (JR)
Musically, this draws on the melody of My Heart and Lute from Thomas Moore's Irish Melodies, recognised by Alice in Through the Looking-Glass as the song the White Knight sang, when not falling off his horse.

22 Smoothing Out The Wrinkles

This verse is prefaced by, "Attending the party of a certain person..." Paper robes were made of oiled paper that was crunched and re-oiled. Bashō's robe was even more crumpled after being packed. The smoothness of snow contrasted with the wrinkles of the paper robe. (JR)

23 Again On The Second Day

This verse is prefaced by, "On the last day of the year, reluctant to leave, I drank deep into the night and slept through New Year's morning". It is customary in Japan to greet the first sunrise of the year in a worshipful manner. Both the flowers of spring and Bashō would face the sun. As in other societies, the New Year in Japan was a time of making resolutions to do or be better. (JR)

24 My Hometown

Bashō composed this verse when he revisited the place of his birth. In Japan each child's umbilical cord and the string it was tied off with are wrapped in paper and saved as a personal treasure of the family for generations. (JR)
Musically, this refers to the English nursery rhyme Three Blind Mice, though their tails were cut off with a carving-knife, and presumably not saved as a personal treasure.

25 Spring Begins

Some assert that the idea behind this poem is that the warmth of the host's welcome caused the mountain fields to show signs of the coming spring. It can also mean that spring, which officially began nine days earlier, is just now arriving. (JR)
Musically, this refers to my setting of Spring Song from Shakespeare's comedy Love's Labour's Lost.

26 The Chopped Up Herbs

This verse is prefaced by, "Seventh Day of the New Year". This is the day when people traditionally added seven varieties of chopped herbs to a rice porridge for breakfast with the hope of good health in the new year. It was a poetic device in waka to describe nature as "being confused" when something was tossed wildly about. This was similar to the mixed-up feelings of being in love. Bashō also uses the colloquial expression for "confused" (shidoro modoro). The herb mentioned is also called "shepherd's purse." (JR)
Musically, this is an adaptation of Handel's chorus All We Like Sheep from the Messiah. Jane Reichhold's translation just has "chopped herbs" and I added the "up" to fit the music better.

27 An Inn At The End Of The Year

This verse is prefaced by, "On December 9, attending a renga party at Issei's place."
Musically, this makes reference to the song Das Wirtshaus ("the Guesthouse") from Schubert's song-cycle Winterreise ("Winter Journey"), where the poet is definitely not partying.
28  To Smell The Odour

This verse is prefaced by, "There is something called "peat" in the castle town of Iga. It smells very bad." The locals used the name uni, which usually meant "sea urchin", for the peat-like material they dug from the hill and used for burning. As a visitor Bashô found that the whole area had a pungent odour. (JR)

29  Shrine Virgin

This verse is prefaced by, "I didn't see a single plum tree in the shrine area, so I asked a man why that was. He said, "There is no reason for it except since olden times the only plum tree has been one behind the shrine virgin's house." Bashô uses the old name for the maiden of the Grand Shrine at Ise, the single woman of noble birth who was in charge of making food offerings to the national gods and dancing in the ceremonies. An earlier version of this poem is: "plums so scarce / just one so lovely / shrine maiden." (JR)
Musically, this is set to the simple tone of the Marian hymn Salve Regina.

30  Red Plum

Women of nobility were not supposed to be seen, even in their own homes, so they were kept behind screens or curtains. Even courtships took place with screens between the couple for as long as possible. Bashô associates red plum blossoms and the blinds of a noble lady because both cause thoughts of withheld love. (JR)

31  Blowing His Snotty Nose

Some scholars think Bashô was trying to see how vulgar, or lifelike, he could make his poem in opposition to the more proper waka, where such an image would never be used. The word for "nose" can also mean "flower". The image of a man blowing his nose onto the ground and using his fingers to wipe away the snot is very graphic. (JR)
Musically, the use of bike horns is an attempt to make the sound of the music more vulgar or "lifelike."

32  What Kind Of Tree?

Bashô wrote this when he visited the Outer Shrine of Ise. Some see a connection between Bashô's poem and one written by Saigyô, also about the shrine: "I do not know / what divine being / graces this place / yet feeling so grateful / tears gush forth." (JR)

33  Shrine Fence

This verse is prefaced by, "On February 15, at the residential quarters of the monks at the Outer Shrine of the Grand Shrine at Ise." Bashô wrote this verse at Japan's leading Shinto shrine, where someone had hung a picture of Buddha in paradise on the fence. The two religions were very different but seemed to tolerate each other. (JR)

34  Wine Cup

This poem refers to a rest Bashô took in a teahouse at Kusube, about 1.2 miles north of the Outer Shrine. Instead of saying "a flock of sparrows," Bashô uses the old word for village ("mura"), which originally indicated a hole dug in the earth where people either lived or stored their supplies. This poem had two other versions using "flying swallows" ("tobu tsubame") and "fluttering swallows" ("mau tsuhame"). The version Bashô chose to publish has overtones that reflect the ruggedness of both the whole place and the swallows. (JR)
Musically, this refers to the song by Flanders and Swann entitled The Hippopotamus Song. While swallows are a great deal smaller than hippopotamuses, they can also create havoc. Jane Reichhold's translation has "dirt" instead of "mud", though in the notes she uses the word "mud".

35  Wearing A Paper Robe

This was Bashô's greeting verse at a renga party hosted by Rosō, a high-ranking priest of the Outer Shrine at Ise. The "paper robe" was a robe originally used by Buddhist priests of the Ritsu sect, but later used by others because it was windproof. Bashô's verse implies that in spite of the rain he chose to wear a paper robe because of its association with the shrine. (JR)
36 Doorway Curtain

This verse is prefaced by, "Ichiyū's Wife". Shiba Ichiyū was a doctor and poet who lived in Ise Yamada with his wife, Sonome (1664-1726), who was also a poet. The "curtains" are hung at doorways between rooms, or in commercial places at the entrance. Bashō uses the honorable term (Kita - "north") for wife or important person who lived in the back of the building. (JR)

37 Blossoms - Mistletoe

This verse is prefaced, "Meeting Ajiro Minbu Setsudō". Ajiro Minbu Setsudō, also known as Hirokazu (1659-1717), was a high-ranking priest at the Grand Shrine at Ise as well as a scholar of literature and a poet. Some think that Bashō was comparing the man to his own father, Hiroji (1640-83) who Bashō had known. If one considers that the word for "mistletoe" ("yadorigi") can also mean "parasite", Bashō's meaning is open to speculation about his true feelings. (JR)

38 Giving Thanks To The Flowers

This verse is prefaced by, "On the Day I leave". Some think this verse is an attempt at humour because Bashō is thanking the flowers instead of his host for the hospitality. The poem could also be showing Bashō's gratitude for the flowers and lives shared with him. (JR)

Musically, this is based on the children's round, Swan Song, together with the song "So long, farewell" from Rodgers and Hammerstein's 1959 musical, The Sound of Music.

39 Go Naked

Bashō used the character which can either mean "to wear more clothes" or, when pronounced, "February." Supposedly this is based on the legend of Saint Zōga (917-1003), a Buddhist priest who gave away his clothes and went naked after receiving a divine message from the god of Ise Grand Shrine that he should throw away fame and wealth. (JR)

40 At Yoshino

This verse is prefaced by, "Two travellers with no abode in heaven or earth". Yoshino, in the southern part of Nara, is the most famous place in Japan to see the blooming cherry trees. The preface refers to the fact that Bashō was joined on his journey by Tokoto, a friend he had visited in Kashima in the previous year. (JR)

41 At A Flower-Viewing Party

This verse is prefaced by, "The Honorable Tangan held a flower-viewing party at his villa. Things were just as in the old days". As a young man, Bashō served a feudal lord, Yoshitada, until his death at the age of twenty-five. Yoshitada had a son, Tanganashi (1666-1710), who later invited Bashō, the now-famous poet, to view the cherry blossoms at his villa. (JR)

Musically, this makes reference to the song A Chloris by the French composer Reynaldo Hahn (1878-1947), which itself looks back musically to an earlier age.

42 Spring Night

It was fashionable for noble women to "go into retreat" at a temple for a period of worship, and often this adventure of getting out into the world was part of their stories and diaries. Temples and spring nights were romantic topics for poems because the temples were far from one's family and ideal place for lovers to tryst. (JR)

43 Drinking Friends

Bashō wrote this at Ryūmon Falls at the southern foot of Mount Ryūmondake in Yoshino, a province of Nara. The word for "like this" ("kakaru") can also mean "to hang over". Bashō is comparing how a drunk person leans over in the shape of a waterfall with the way blossom-laden branches hang. (JR)

44 Ryūmon Falls

This verse is prefaced, "Dragon's Gate". Chinese has the same name for several types of falls. The ideogram for waterfall is made from the radical for "water" and the character for "dragon", so a waterfall is "water with a dragon in it." (JR)
45 First Cherry Blossoms
This verse is prefaced by, "At the first monthly meeting of the poetry group at Yakushiji Temple". This was Bashō's greeting poem to the party. (JR)

46 Clear Water Spring
This is another verse about a spring near the site of Saigyō's former retreat in Yoshino. (JR)

47 If I Had A Good Voice
This is another reference to a Nō play. The poems, considered messages to or from the gods, are always chanted in a special way that is different from the delivery method of dialogue. (JR)
Musically, this refers to the music of a Nō play, though using biscuit tins as drums rather dislodges the music from its somewhat lofty associations.

48 Ten To Twelve Miles
A ri (the unit of distance in the poem) is about two miles. Bashō states that he walked five or six ri. When only reading the first two parts of the poem, the reader thinks "the admirable" thing will be something gorgeous, but Bashō twists this to say the the truly admirable thing is how far he has walked. (JR)

49 Mount Yoshino
Bashō's verse uses the riddle technique. How can the mountain be the same as usual when the cherry trees bloom? The answer: just at daybreak before the light appears to show the flowers. (JR)

50 The Sadness Of The False Cypress
This verse is prefaced by, "Tomorrow I'll be a cypress," the old tree in the valley said. Yesterday is gone. Tomorrow is not here yet. While alive, doing nothing but enjoying drinks and repeating the excuse, 'Tomorrow! Tomorrow!' until in the end we are blamed by the wise'. The "false cypress" tree (Thujopsis dolabrata) is similar to the cypress but its wood is not as valuable, so it is often called the false cypress. Its name can mean "tomorrow I will become", which implies that tomorrow the tree will become a true cypress (Chamaecyparis obtusae). (JR)

51 Melting Away
This is considered to be a rewrite of Frozen Dew [this volume no. 20]. Bashō was probably rethinking his older poem after seeing Saigyō's famous waka: "trickling down / over mossy rocks / clear spring water / not enough / for this hermit life." In this poem, instead of the ice releasing enough water to wet a brush, the spring is so tiny that sticking the brush in it dries it up. (JR)

52 Father And Mother
This verse is prefaced, "Mount Kōya". Bashō was visiting the mausoleum of the Buddhist monk, Kūkai (774-835).

53 Departing Spring
The "Bay of Poetry" is a famous place on the coast of Wakayama ("Poetry Mountain") that has cliffs and perpendicular wind-shaped pine trees. (JR)