Complete Haiku

Book 9

Manidhara

(Graham Patterson / Graham Titus)
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.

Regarding the tempo and mood markings, I have taken some liberties with convention and occasionally 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.

I am indebted to Jane Reichhold (1937-2016) whose wonderfully comprehensive book, Basho, the Complete Haiku, is the source of the translations and for many of the Notes at the end of the volume. In a tribute online by Sandra Simpson, I discovered that “she was a generous poet who deliberately didn't copyright any of her work so it could be shared freely.”
[https://breathhaiku.wordpress.com/2016/08/06/jane-reichhold-1937-2016/]
Thank you, Jane. I would have liked to have met you.
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Flowers In This World

"flowers in this world
my wine is white
my rice is dark"

\[ \text{Allegretto di fiori} \quad \text{q} = 76 \]

Soprano

Alto

Tenor

Bass

Flow'rs in this world, flow'rs in this world, flow'rs in this world, flow'rs in this

flow'rs in this

My wine is white,
my rice is dark, flowers in this world, flowers in this world, flowers, flowers, flowers in my rice is dark, flowers in this world, flowers in this world, flowers, flowers, flowers in

my wine is white, my rice is dark, dark.

this world, this world, flowers in this, flow'rs in this world, in this world, dark.

my wine is white, my rice is dark, dark.

this world, this world, flowers in this, flow'rs in this world, in this world, dark.
Butterfly Butterfly

"butterfly butterfly
let me ask you about Chinese
poetry"

Vivo leggiero $\frac{1}{4} = 120$

Butterfly, butterfly, butterfly, butterfly,
Already Bloomed

"cuckoo plum flowers of the sixth month have already bloomed"

Andante nostalgico $\frac{4}{4}$

S. $\frac{4}{4}$

A. $\frac{4}{4}$

T. $\frac{4}{4}$

B. $\frac{4}{4}$
Wake Up Little Butterfly
(thank you, John and Paul)
"wake up wake up
I want to be your friend
little sleeping butterfly"

Allegretto delicato  \( \frac{J}{\frac{4}{4}} = 120 \)

S.  
A.  
T.  
B.  

friend,  
O  
friend,  
friend,

your friend,

Please, wake up, wake up,

I wanna be your friend,

mf  
mf  

Wake up, wake up, lit-tle but-ter-fly,  
I wanna be your

Wake up, wake up,  
I wanna be your

Wake up, wake up,

wake up, wake up,

I wanna be your friend,

I wanna be your friend,

your friend,  

I wanna be your friend, I wanna be your friend.

I wanna be your friend, I wanna be your friend.

I wanna be your friend, I wanna be your friend.

I wanna be your friend, I wanna be your friend.
Mulberry Fruit

"mulberry fruit
without flowers a butterfly
is a hermit's wine"

Andantino tragico $\frac{4}{4} = 120$

The final glissando
quite short to as low
as possible

Fruit without flow'rs

Mul-berry fruit

-fly's a her-mit's

wine
Smudged With Incense

"To hear the cuckoo
I've smudged my ears
with incense"

Andante purificante $\frac{d}{\text{quarter}} = 76$

S.  To hear the cue-koo,

A.  To hear the

T.  I've smudged my ears with incense, mm

B.  I've smudged my ears with incense, mm

---

S.  hear the cue-koo, the cu cu-ckoo, cue-ko, cue-ko,

A.  cue-ko, hear the cu cu-ckoo, the cue-ko, cue-ko, cue-ko,

T.  smudged my

B.  smudged my
to hear the cu-c-koo, hear the cu-c-koo, the ears with in-cense, mm
ears with in-cense, mm
cu-c-koo, cu-c-koo, cu-c-koo, cu-c-koo, cu-c-koo, to
the cu-c-koo, cu-c-koo, cu-c-koo, cu-c-koo, cu-c-koo,
cu-c-koo, cu-c-koo,
cu-c-koo, cu-c-koo,
cu-c-koo, cu-c-koo,
cu-c-koo,
cu-c-koo,
to
hear the cu-c-koo,
to hear the cu-c-koo,
ears with in-cense, mm
with in-cense, mm
with in-cense, mm
Green Grain Crackers

"green grain crackers
veggie cookies have grown
ears of wheat"

Green grain crack-ers, green grain crack-ers, veg-gie cook-ies have grown ears of wheat, green grain crack-ers,

Green grain crack-ers, veg-gie cook-ies have grown ears of wheat. Green grain crack-ers, green grain crack-ers, veg-gie cook-ies have grown

green grain crack-ers, veg-gie cook-ies have grown ears of wheat. Green grain crack-ers, green grain crack-ers, veg-gie cook-ies have grown

veg-gie cook-ies have grown ears of wheat. Green grain crack-ers, green grain crack-ers, veg-gie cook-ies have grown ears of wheat.

Green grain crack-ers, green grain crack-ers, veg-gie cook-ies have grown ears of wheat. Green grain crack-ers, green grain crack-ers, veg-gie cook-ies have grown ears of wheat.

Ears of wheat, green grain crack-ers, green grain crack-ers, veg-gie cook-ies have grown ears of wheat.

Ears of wheat, Green grain crack-ers, green grain crack-ers, veg-gie cook-ies have grown ears of wheat.
Laugh Or Cry?

"Ought one to laugh or cry
when my morning glory
withers up."

Moderato di confusione \( \frac{4}{4} = 72 \) rall.

A tempo \( \frac{4}{4} = 72 \)

When my morning glory withers up?

TUTTI

SOLO

Ought one to cry or laugh.

When my morning glory withers up?

TUTTI

accel.

A tempo

rall.

When my morning glory withers up?

Laugh or cry?

Oh!

morning glory withers up?

Laugh or cry?

Oh!
Cuckoo Has Stained The Fish

"the cuckoo has stained the fish I suppose"

Semplice del cuculo $\downarrow = 80$

Cuckoo Has Stained The Fish

Più lento $\downarrow = 66$
The Island Of Oga

"waving a white scarf
the doe comes closer to the stag
the island of Oga"

"waving their fins
skipjack fish come closer
to the island of Oga"

Allegretto amoroso $q = 90$

Waving a white scarf
the doe comes closer to the stag,
the island of Oga.

Waving their fins,
skipjack fish come closer
to the island of Oga.

Waving their fins,
skipjack fish come closer
to the isle of Oga.
On The Inn's Doorpost

"on the inn's doorpost
a name card to announce yourself
cuckoo"

Vivace giocoso $d = 76$

On the inn's doorpost a card to announce yourself cuckoo,

On the inn's doorpost a card to announce yourself cuckoo,

bring out the tenor part

On the inn's doorpost a card to announce yourself cuckoo,

On the doorpost, the doorpost, name card to announce, a card to announce your self, a card, the doorpost, cuckoo, cuckoo.
Even In Snow

"even in snow
the noon face flower does not wither
in the sun"

Moderato luminoso  \( \frac{3}{4} = 120 \)

S.

A.

T.

B.

Even in snow noon-face flow'r

In the sun, in the sun

Does not wither in the sun, in the sun

The noon-face flow'r does not wither

Ev-en in snow noon-face flow'r
Lamenting A Death

"offering
a yam on a lotus
because 'they are alike'"

Andante lamentoso $\frac{3}{4} = 56$

La-ment-ing the death of San-pù's fa-ther,

La-ment-ing, la-ment-ing, la-ment-ing, la-ment-ing, la-ment-ing, la-

off-fer-ing a yam on a lotus a lotus be-cause they are a-

ment-ing, la-ment-ing, la-ment-ing, la-ment-ing, la-ment-ing, la-ment-ing, la-

off-fer-ing a yam on a lotus a lotus be-cause they are a-

ment-ing, la-ment-ing, la-ment-ing, la-ment-ing, la-ment-ing, la-ment-ing, la-

Gong
Night-Face Flower

"by the noon-face flower
the rice huller cools himself
how tasteful"

Allegretto semplice fresco $\frac{j}{q} = 90$

S. Cools him-self

A. The rice hull-er

T. By the noon-face flower

B. How

S. tasteful cool

A. tasteful cool

T. tasteful cool cool

B. ___ tasteful cool cool
White Poppy

"a white poppy
from a wintry shower
has blossomed"

Andante bianco \( \frac{4}{4} = 56 \)

accel. \hspace{2cm} \textit{rit.}

From a win'try sho-werplo,
from a win'try sho-werplo,

From a win'try sho-wertlo,
from a win'try sho-wertlo,

From a win'try sho-wertlo,
from a win'try sho-wertlo,

From a win'try sho-wertlo,
from a win'try sho-wertlo,

From a win'try sho-wertlo,
from a win'try sho-wertlo,
Chrysanthemum Chrysanthemum

"white chrysanthemum white chrysanthemum
such long hair such long hair
such a disgrace"

Moderato orgoglioso $\frac{4}{4} \doteq 72$

S. [Music notation]

A. [Music notation]

T. [Music notation]

B. [Music notation]
rit.

such a disgrace!

such a disgrace!

such a disgrace! Such a disgrace!

such a disgrace! Such a disgrace!
Fourteenth Night

"fourteenth night almost full moon
thirty-nine this evening
a child"

Moderato \( \frac{j}{= 100} \)

S.

Fourteenth night almost full moon

T.

Thirty-nine this evening

B.

Fourteenth night, fourteenth night, almost full moon, thir-ty-nine this eve-ning,

\( \text{Still a child} \)

\( \text{Still a child} \)

\( \text{Still a child} \)

\( \text{Still a child} \)

\( \text{Still a child} \)

\( \text{Still a child} \)
Haiku Masters

"cuckoo
now as for haiku masters
none are in this world"

Moderato poetico $\frac{1}{4} = 76$

S. mf

Cuc-koo, cue-koo, cue-koo, cue-koo, cue-koo, cue-koo,

A. mf

Cuc-koo, cue-koo, cue-koo, cue-koo, cue-koo, cue-koo,

T. mf

Cuc-koo, cue-koo, cue-koo, cue-koo, cue-koo, cue-koo,

B. none.

Now as for hai-ku mas-ters,
none are in this world,

S. cue-koo, cue-koo, cue-cue-koo, cue-cue-koo, cue-cue-koo, cue-koo,

A. cue-koo, cue-koo, cue-cue-koo, cue-cue-koo, cue-cue-koo, cue-koo,

T. cue-koo, cue-koo, cue-cue-koo, cue-cue-koo, cue-cue-koo, cue-koo,

B. none are in this world,
an audible glissando!

S. cue-koo, cue-koo, cue-cue-koo, cue-koo, cue-cue-koo, cue-koo,

A. cue-koo, cue-koo, cue-cue-koo, cue-koo, cue-cue-koo, cue-koo,

T. cue-koo, cue-koo, cue-cue-koo, cue-koo, cue-cue-koo, cue-koo,

B. none.

S. cue-koo, cue-koo, cue-koo, cue-cue-koo, cue-cue-koo, cue-koo,

A. cue-koo, cue-koo, cue-cue-koo, cue-koo, cue-cue-koo, cue-koo,

T. cue-koo, cue-koo, cue-cue-koo, cue-koo, cue-cue-koo, cue-koo,

B. none.
Mountain Cat

"has the mountain cat
licked away all the snow
but in crevices"

Allegro ritmico $\frac{4}{4} = 140$

Has the moun-tain cat licked a-way all the snow but in cre- vi- ces?

Allegro ritmico $\frac{4}{4} = 140$

Has the moun-tain cat licked a-way all the snow but in cre- vi- ces?
all the snow? Moun-tain cat, moun-tain cat.

snow, licked a-way the snow but in cre-vi-ces, cre-vi-ces?

all the snow? Moun-tain cat, moun-tain cat.

snow, licked a-way the snow but in cre-vi-ces, cre-vi-ces?
The singers singing about hailstones should be as loud as the tune. They should compete for loudness!
The drum could be an ordinary drum or a snare drum.

"hearing hailstones as if this body was an old oak"

Hearing Hailstones

Moderato ritmico di una vecchia quercia $\frac{6}{8} = 72$

Moderato ritmico di una vecchia quercia $\frac{6}{8} = 72$
Drum

Hearing hail stones, hearing hail stones, hearing hail stones,

stones, hearing hail stones, hearing hail stones, hearing hail stones,

hearing hail stones, hearing hail stones, hearing hail stones, hearing hail stones,

as if this body was an old

old

stones, hearing hail stones, hearing hail stones,

hearing hail stones, hearing hail stones, hearing hail stones,

hearing hail stones, hearing hail stones, hearing hail stones,

was an old oak, was an old oak

Drum
"bitter ice
the rat's throat
barely moistened"

The bit-ter ice, the bit-ter ice, the ice is bit-ter, ah mf
The rat's throat is bare-ly moi-stened, its,

The rat's throat is bare-ly moi-stened, the

bit-ter ice, the bit-ter ice, his throat is bare-ly moi-stened. 

*p this tenor bar can be omitted if the altos are strong enough

*p sing the names of the letters

*M O I S T E N D

*M O I S T E N D
Cool Air At Sayo

"don't forget
to enjoy the cool air at
Sayo of the Mid Mountain"

Adagio fresco \( \frac{4}{\text{4}} = 72 \)

S.

Don't forget to enjoy the cool air at Sayo, the cool air at

A.

Don't forget, don't forget to enjoy the cool air, don't forget to en-

T.

Don't forget to enjoy the cool air at Sayo the cool air at

B.

Don't forget, don't forget to enjoy the cool air don't forget to en-

Sayo of the mid-mountain, to enjoy the cool air.

joy the cool air, the cool air, cool air, don't forget, don't forget the cool air,

Sayo of the mid-mountain, to enjoy the cool air.

joy the cool air, the cool air, cool air, don't forget, don't forget the cool air,
don't forget. don't forget, don't forget, don't forget, don't forget, don't forget, don't forget, don't forget, don't forget, don't forget, don't forget.

cool air at Sa-yo of the Mid Mountain, don't forget, the cool air.
Spring Arises

"spring arises
ten quarts of old rice
in the new year"

Moderato tranquillo \( \text{\(d\)} = 60 \)

Poco più mosso \( \text{\(d\)} = 72 \)
Tokyo, My Hometown

"ten autumns
Tokyo has become
my hometown"

Allegro moderato \( \frac{\text{j}}{\text{=} 66} \)

S.

A.

Ten autumns, ten autumns, Tokyo has become my hometown, ten autumns,

Ten autumns, ten autumns, Tokyo has become my__

home town, ten autumns, ten autumns, Tokyo has become my__

home town, ten autumns, ten autumns, Tokyo has become my__

Tokyo has become my__

home town, Tokyo has become my__

home town, Tokyo has become my__

home town, Tokyo has become my__

home town, Tokyo has become my__

home town.
Yoshitomo's Heart

"Yoshitomo's heart was perhaps similar to the autumn wind"
Allegro $= 120$

S. a-i a-i a-i a-i a-i a-i a-i a-i ah

A. heart, a-i a-i a-i a-i a-i a-i a-i ah

T. a-i a-i a-i a-i a-i a-i ah

B. a-i a-i a-i a-i a-i a-i ah

Allegro $= 120$

Drum

S. poco accel.

A. wind, Yo-shi-to-mo's heart, a-i a-i a-i a-i

T. to the autumn wind, autumn wind, Yo-shi-to-mo's heart, a-i a-i a-i a-i

B. poco accel.
Seaweed Soup

"seaweed soup
shows such skill
in a decorated bowl"

Allegretto decorato $\frac{3}{4}$ = 72

Seaweed soup shows such skill, such skill, in a decorated bowl.
sea-weed soup shows such skill, such skill, in a decorated

...
Is It For Me?

"is it for me
the crane leaves rice with parsley
for me to eat"

Buon appetito \( \frac{d}{d} = 72 \)

S. \[ \text{The crane leaves rice with parsley for me to eat.} \]

A. \[ \text{Is it for me, is it for me, is it for me, is it for me, is it for me, is it for me,} \]

T. \[ \text{Is it for me, is it for me, is it for me, is it for me, is it for me, is it for} \]

B. \[ \text{Is it for me, is it for me, is it for me, is it for me, is it for me, is it for} \]

molto accel.

S. \[ \text{is it for me, is it for me to eat?} \]

A. \[ \text{is it for me, is it for me to eat?} \]

T. \[ \text{is it for me, is it for me to eat?} \]

B. \[ \text{me, is it for me, is it for me to eat?} \]
Is It For Me?
(with drum)

"is it for me
the crane leaves rice with parsley
for me to eat"

Buon appetito \( \frac{3}{4} \) \( \frac{3}{4} \)

S. \( \frac{3}{4} \)

\( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \)

A. \( \frac{3}{4} \)

\( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \)

T. \( \frac{3}{4} \)

B. \( \frac{3}{4} \)

Drum \( \frac{3}{4} \)

molto accel.

"is it for me
the crane leaves rice with parsley
for me to eat"
Ivy Planted

"ivy planted
with four or five bamboo
an autumn storm"

Andante autunnale  \( j = 60 \)

I- vy plant-ed, with four or five bam-boo,

A.    p

I- vy plant-ed, i- vy plant-ed, i- vy plant-ed, i- vy plant-ed,

T.    sim.

I- vy plant-ed, with four or five bam-boo,

B.  \( p \)

An au-tumn storm, an au-tumn storm, an au-tumn storm, an au-tumn storm,

A.    \( \sim \)

An au-tumn storm, an au-tumn storm, an au-tumn storm,

T.    \( \sim \)

An au-tumn storm, an au-tumn storm, an au-tumn storm.

B.    \( \sim \)

An au-tumn storm, an au-tumn storm, an au-tumn storm.
Black Forest

"black forest
whatever you may say
a morning of snow"

Moderato nevoso  \( \frac{d}{d} = 60 \)

S.

Black forest, whatever you may say,

A.

Black forest, whatever you may say, whatever you may say,

T.

what-ever you may say

B.

molto rall.

S.

a morning of snow.

A.

a morning of snow.

T.

a morning of snow.

B.

a morning of snow.
Cotton Bow
"cotton-beating bow
as soothing as a lute
behind the bamboo"

Moderato pesante $j = 80$

S.  

A.  

T.  

B.  

As soothing as a lute
behind the bamboo

"cotton-beating bow
as soothing as a lute
behind the bamboo"
Fern Of Remembrance

"the imperial tomb ages
what do you recall enduring
fern of remembrance"

Moderato di ricordare $\frac{3}{4} = 80$

S.

The imperial tomb ages

A.

What do you, what do you recall enduring

T.

The imperial tomb ages

B.

What do you recall enduring

Fern Of Remembrance

Lento $\frac{3}{8} = 50$ $mf$

S.

fern of remembrance,

A.

fern of remembrance,

T.

fern of remembrance,

B.

fern of remembrance,
At The Grave Of Tomonaga

"buried in moss
the absent-minded ivy
a Buddhist prayer"

Andante doloso \( \frac{4}{4} \) = 100

S.

A.

Gong

T.

B.

"buried in moss
the absent-minded ivy
a Buddhist prayer"
Gong

bu-ried in moss the ab-sent-min-ded i-vy

ah, bu-ried in moss the ab-sent-

Bud-dhist prayer, ah, bu-ried in moss the

poco rit.

poco rit.

ab-sent-min-ded i-vy a Bud-dhist prayer.
Leaves Scatter

"leaves scatter
light from the cherry tree
on a cypress hat"

Allegretto leggiero \( \text{\#} = 92 \)

S.

Leaves scatter, scatter light on the cherry tree, on the cherry tree, on.

A.

Light, light, leaves scatter, scatter light on the

T.

light, light,

B.

light, light, leaves scatter on the

S.

_a cypress hat, on a cypress hat, leaves scatter light, light, light, leaves scatter

A.

cherry tree, on the cherry tree, on a cypress hat, on a cypress hat, light,

T.

leaves scatter, scatter light on the cherry tree, on the cherry tree, on

B.

Light, light, leaves scatter, scatter light on the.
How Harsh The Sound

"how harsh
the sound of hailstones
on a cypress-slat hat"

Moderato duro $\frac{\text{d}}{\text{e}} = 100$

S. How harsh the sound of hailstones on a

A. How harsh the sound of hailstones on a

T. How harsh the sound of hailstones a

B. How harsh the sound of hailstones a

slat hat,
on a cypress-slat hat"
Here For Pleasure
(thank you Johann Sebastian)

"being here for pleasure
and for fishing for globefish
as far as seven miles"

Tempo moderato giocoso \( \text{\textildelimiter} = 100 \)

Be-ing here, be-ing here for_ ple - sure, as far as se - ven_ miles, se - ven

Be-ing here for ple - sure, and for fish - ing for globe - fish,

Be-ing here for ple - sure, and for fish - ing for globe - fish,
globe-fish, as far as sev'n miles, seven miles.

globe-fish, as far as seven miles, sev'n miles.

globe-fish, as far as seven miles, sev'n miles.

globe-fish, as far as seven miles, one, two, three, four, five, six sev'n miles.
"into this sea
throwing my sandals
rain on my hat"

Staying With Tōyō

In-to the sea, rain on my hat

My sandals, my sandals, rain on my hat

Throwing, throwing, in-to the sea.
Winter Peony

"a winter peony
the plover must be
a cuckoo in snow"

Andante moderato nella neve \( j = 66 \)

S.

\[ \text{A winter peony} \]

A.

\[ \text{A winter peony} \]

T.

\[ \text{The plover must be a} \]

B.

\[ \text{Winter Peony} \]
Song Of The Lute

"Song of the Lute"

at night banjo music

sounds of hail

Lento doloroso  \( \frac{\text{d}}{\text{o}} = 50 \)

Song of the lute, song of the lute, lute song, song of the

Song of the lute, song of the lute, lute song, song of the

Song of the lute, song of the lute, lute song, song of the

Night-ly ban-jo mu-sic,

Night-ly ban-jo mu-sic,

Night-ly ban-jo mu-sic,

Night-ly ban-jo mu-sic,
lute, the lute, the song of the lute,

of the lute, song of the lute,

lute, song of the lute, song of the lute,

lute, the lute, song of the lute,

banjo music at night, sounds of hail, of hail, of hail,

banjo music at night, sounds of hail, of hail, of hail,

banjo music at night, sounds of hail, of hail, of hail,
lute, song of the lute,
the lute, song of the lute.

the lute song,
the lute song, the lute song,
the lute song.

lute, song of the lute
song of the lute song.

lute, song of the lute
song of the lute.

sounds of hail, of hail, of hail,
ban-jo mu-sic at night, ban-jo mu-sic,
Song of the lute, lute song,
sounds of hail, banjo music,
sounds of hail, banjo music,
song of the lute, song of the lute, 
song of the lute, song of the lute, 
song of the lute, song of the lute, 

rit.

banjo music at night. banjo music, sounds of hail, of hail.
banjo music at night, banjo music, sounds of hail, of hail.
banjo music at night. banjo music, sounds of hail, of hail.
banjo music at night, banjo music, sounds of hail, of hail.
At Atsusa Shrine

"buying rice-cakes
even the ferns are withered
at an inn."

Andante appassito  \( \frac{\text{\text{mf}}}{\text{\text{rit.}}} \quad \downarrow = 76 \)

S.

A.

T.

B.

Rice-cakes

Rice-cakes

Rice-cakes

with-ered, with-ered

with-ered, with-ered

with-ered, with-ered

at an inn.

at an inn.

at an inn.
Snow-Covered Umbrella

"market folks
I will sell my hat / this hat will sell
as a snow-covered umbrella"

Allegretto \( \frac{d}{= 100} \) poco accel.

Mar-ket folks, I will sell my

Allegretto \( \frac{poco accel.}{d} \) f

Mar-ket folks, I will sell my hat,

Poco rit.

Um-brel-la! Snow-cov - ered um-brel-la!

Moderato \( \frac{d}{= 80} \) poco rit.

This hat will sell as a snow-cov- ered um-brel-la.

Snow-Covered Umbrella
Ice Fish At Dawn

"at dawn
the white of an ice fish
just one inch long"

Moderato tranquillo \( j = 60 \)
Comical Poetry

"comical poetry
in a winter wind I resemble
a poor poet-doctor"

Allegro alla maniera di Gilbert e Sullivan  \( \frac{j}{j} = 140 \)

In winter wind, I look like a poor poet-doctor, I

co-poetry, co-poetry, co-poetry, co-poetry,
look like a poor poet doctor, poet doctor.

In winter wind, I look like a poet doctor, I look like a doctor in winter wind,

co-poetry, co-poetry, co-poetry, co-poetry,

co-poetry, co-poetry, co-poetry, co-poetry,
I look like a poet-doctor, I look like a poet-doctor.

On Seeing A Screen Of Plum Blossoms And A Crow

"a wandering crow
its old nest has become
a plum tree"

Andante di una prugna e un corvo

\[ J = 72 \]

mf  Nest has be-come  p  plum
Nest ha (s)__________________________ plum tree.

mf  Its old ne (st)__________________________ plum tree.

mf  Wan-der-ing  cro-w________  cro-ow________ ne-est__________

*mf  wan-der-ing,  has be-come.

*The first word of 'a wandering crow'
not the syllable 'ah'
Hugging A Cedar

"end of the month no moon
embracing a thousand-year-old cedar
the storm"

Allegro tempestoso \( \text{\textit{\textbf{j}} = 120} \) accel.

End of the month no moon embracing a thousand-year-old cedar the storm
end of the month no moon embracing a thousand year old

moon embracing a thousand year old cedar the

storm end of the month no moon embracing a thousand year old cedar the

Presto q = 160

cedar the storm the storm the storm the storm

storm the storm the storm the storm the storm

bracing a thousand year old cedar the storm the storm

moon embracing a thousand year old cedar the storm the storm

storm the storm the storm the storm the storm
Dozing On Horseback

"dozing on horseback
half-dreaming the faraway moon
was smoke for morning tea"

\( \text{Moderato sognante} \quad \dot{=} \quad 72 \)

\( \text{Half-dreaming the faraway moon} \)

\( \text{Dozing on horseback, dozing on horseback, dozing on} \)

\( \text{the faraway moon was smoke for morning, morning tea,} \)

\( \text{horseback, on horseback, dozing, dozing, dozing,} \)
smoo-o-o-oke
for morning

pp

smoo-o-o-oke
for morning

pp

do-zing

mm

do-zing

mm
Clouds Of Fog
(vielen Dank, R S)

"clouds of fog
quickly doing their best to show
one hundred scenes"
fog clouds.

one hundred scenes.

doing their best to show one hundred scenes.
Life Of A Priest

"Life of a priest
my name is swept away
in the River of Fallen Leaves"

Adagio religioso $\dot{=}$ 60
Con moto $\dot{=}$ 100

Life of a priest, my name is swept away, a priest.
Life of a priest, -way in the Ri-
Life of a priest, Ri-ver of Fa-
Life of a priest, life of Fal-len Leaves
Selling Plum Flower Wine

"earliest spring
selling plum flower wine
the fragrance"

Adagio di primavera \( \dot{=} 50 \)
Più mosso eccitato \( \dot{=} 80 \)

Earliest spring, selling plum flower wine, plum flower wine, the

Fragrance, the fragrance, mm

Fragrance, the fragrance, pp

Fragrance, the fragrance, pp

Fragrance, the fragrance, mm
Kiso in April
(Thank you, Thomas)

"the plan
for Kiso in April
blossom viewing"

Vivace come un madrigale $j = 72$

S.

Ki-so in April, in April, plan for Ki-so in April.

A.

Ki-so in April, in April, plan for Ki-so in April, blossom.

T.

Ki-so in April, in April, the plan for Ki-so in April.

B.

Ki-so in April, in April, plan for Ki-so in April.

blossom, blossom, blossom.

viewing, blossom viewing, viewing

viewing blossom, blossom viewing, viewing, blossom,

blossom, blossom viewing, viewing blossom,
S.  
A.  
T.  
B.  

blos-som, blos-som view-ing  
blos-som, blos-som. blos-som,  

blos-som, blos-som.  
blos-som, blos-som, blos-som,  

blos-som view-ing  
blos-som, blos-som.  

"snow on snow
this night in December
a full moon"

Mediating Two Unfriendly Persons

Allegretto di una notte d'inverno  \( \frac{j}{4} = 60 \)

1. S.
   \( \text{Mm} \quad \text{snow on snow, mm} \quad \text{mm} \quad \text{mm} \)

2. A.
   \( \text{Mm} \quad \text{Snow on snow, mm} \)

3. T.
   \( \text{Mm} \quad \text{This night in Dec-} \quad \text{ember, ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \)

4. B.
   \( \text{Mm} \quad \text{mm} \quad \text{mm} \quad \text{mm} \quad \text{mm} \quad \text{mm} \quad \text{mm} \)
poco rit.

moon.
Year Of The Ox

"who is the bridegroom carrying rice cakes on ferns in the year of the ox"

Andante moderato $J = 82$

S. Who is the bride-groom, rice cakes on ferns,

A. Who is the bride-groom, rice cakes on ferns,

T. Who is the bride-groom, rice cakes on ferns,

B. Who is the bride-groom, rice cakes on ferns,

Drum Andante moderato $J = 82$

who is the bride-groom, rice cakes on ferns, who is the bride-groom,

who is the bride-groom carrying cakes on ferns, who is the bride-groom carrying

who is the bride-groom, rice cakes on ferns, who is the bride-groom, who is the bride-groom,

Year of the ox, Year

Drum
rice cakes on ferns, who is the bride-groom, rice cakes on ferns, pp

rice cakes on ferns, who is the bride-groom, rice cakes on ferns,

of the ox,

of the ox,

who is the bride-groom, rice cakes on ferns, who is who is who is

who is the bride-groom, rice cakes on ferns, pp

who is the bride-groom, rice cakes on ferns,

the bride-groom carrying cakes on ferns, who is who is who is

the bride-groom carrying cakes on ferns, who is

year of the ox, pp

year of the ox, pp

Drum

Drum
The Oak Tree

"the oak tree
pays no attention to flowers
a pose"

Andante robusto \( \frac{3}{4} = 60 \)

Pays no at-tention to flow-ers pos-ing, pays no at-tention to

The oak tree, the oak tree, the oak tree,

Pays no at-tention to flow-ers pos-ing, pays no at-tention to

flo-wers pos-ing,

the oak tree, the oak tree, the oak tree,
no attention to flowers posing, pays no attention to flowers posing to flowers posing, pays no attention to flowers posing to flowers posing, to flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers posing, flowers poses,
A Wren

"a world of fragrance
in one branch of plum blossoms
a wren"

Moderato fragrante $\frac{4}{4}$ $\frac{3}{4}$

*S The word 'a' not
the syllable 'ah'

A world of fragrance in one branch of a

A wren, a

world of fragrance in one branch of a
Peaches Of Fushimi

"my silk robe
peaches of Fushimi
drip here"

Andante di gocciolamento $\dot{=} 68$

the SA parts can be divided equally à 3

S.

A.

T.

B.

Drip drip drip drip drip drip drip drip drip
Fu-shi-mi, peaches of Fu-shi-mi, peaches of Fu-shi-mi,
robe, my silk robe, my

drip drip drip drip drip drip drip drip drip drip drip
Fu - shi - mi, peaches of Fu - shi - mi.

my silk robe.
Azaleas

"arranged azaleas
in the shadow a woman
splits a dried cod"

Allegretto domestico  \( \frac{d}{4} = 72 \)

Aranged a-za-leas, a-

In the shadow a woman, a woman in the shadow splits a dried cod
Two Lives

"two lives
between them have lived
cherry blossoms"

Andante cordiale $j = 66$

Two lives, two lives,

Be-tween them have lived, be-tween them, be-tween them have lived, be-tween them,

Two lives, two lives,

Be-tween them have lived, be-tween them, be-tween them have lived, be-tween them,

==

two lives, two lives,

be-tween them have lived, be-tween them, be-tween them have lived, be-tween them,

two lives, two lives,
cher-ry blossoms,
cher-ry blossoms,
cher-ry blossoms, cher-ry blossoms, cher-ry blossoms,
tween them, cher-ry blossoms, cher-ry blossoms, cher-ry blossoms, cher-ry blossoms, cher-ry blossoms,
cher-ry blossoms, cher-ry blossoms,
The Crane Was Stolen

"white blossoms
the crane was stolen
just yesterday"
white blossoms, white blossoms, white blossoms.

white blossoms, white blossoms, white blossoms.

blossoms, white blossoms, white blossoms, white blossoms.

white blossoms, white blossoms, white blossoms, white blossoms.

blossoms, white blossoms, white blossoms, white blossoms.

The crane was stolen.

The crane was stolen.
white blossoms, white blossoms,

white blossoms, white blossoms,

blossoms, white blossoms, white blossoms,

white blossoms, white blossoms,

blossoms, white blossoms, white blossoms,

white blossoms, white blossoms,
Karasaki's Pine

"Karasaki's pine has a haze softer than the blossoms"

Lento misterioso $\frac{d}{2} = 50$

S.

The glissandi very slow and light

A.

B.

Ka-ra-sa-ki's pine, mm
At A Kale Farm

"at a kale farm
the face viewing the flowers
is a sparrow"

Lento tranquillo e delicato $= 50$

At a kale farm
the face viewing the flowers
Such Coolness

"homage to Buddha
on a pedestal of grass
such coolness"
Rabbit-Ear Iris

"rabbit-ear iris
it gives me an idea
for a poem"

Andante poetico $\frac{4}{4}$ = 60

Rab-bit-ear i-ris, rab-bit-ear i-ris, it gives me an i-de-a for a po-em

Rab-bit-ear, rab-bit-ear, it gives me an i-de-a for a po-em

Rab-bit ear, rab-bit ear, it gives me an i-de-a for a po-em

Rab-bit ear, rab-bit ear, it gives me an i-de-a for a po-em

It gives me an i-de-a, an i-de-a for a po-em.
The Humming quite strong, as if trying to speak with one's mouth shut

Andante attento $j = 60$

"the woodcutter keeps his mouth closed tall bed-straw grass"
Now That We're Together

"now that we're together
let's graze on ears of barley
grass pillow for our trip"

Andante rustico like a walking song \( \frac{4}{4} = 80 \)

Now that we're together, let's graze on ears of barley, let's graze on ears of barley, grass pillow for our trip.
everybody who can whistle at all to whistle, even if the notes are not accurate!

let's graze on ears of barley, grass pil-low for our trip. (whistle)

bar-ley,
Now That We're Together

(SATB version)

"now that we're together
let's graze on ears of barley
grass pillow for our trip"

Andante rustico  like a walking song  \( \frac{4}{4} = 80 \)

Now that we're to - ge - ther, let's graze on ears of bar - ley, let's graze on ears of bar - ley, grass pil - low for our trip.
let's graze on ears of barley, grass pillow for our trip. (whistle)

barley,

(whistle)
NOTES  (JR = Jane Reichhold)

1  Flowers In This World

The word ukiyo ('world') has many meanings, including 'to make merry', 'to indulge in frolic', 'to be in high spirits', 'drunk,' and 'buoyant,' as well as the idea of the 'transitory world,' or this 'weary,' 'troublesome,' 'difficult,' 'dull,' 'melancholy' world. The saké is unfiltered and the rice is unpolished. The idea is that the flowers are so lovely it doesn't matter if the picnic contains the cheapest items. Another interpretation is that even the poor quality foods are Bashō's flowers.  (JR)

2  Butterfly, Butterfly

This verse is prefaced with, 'Seeing Respectfully the Image of Chuang-Tzu'

Bashō was always studying other forms of poetry and other cultures. Here he is asking the butterfly, which supposedly could fly to China, to get the latest news on poetry there and bring it back. This was handwritten on one of Bashō's paintings of a butterfly.  (JR)

4  Wake Up, Little Butterfly

Musically, this is based (respectfully) on the popular song 'I want to hold your hand' by John Lennon and Paul McCartney.

5  Mulberry Fruit

Yosute-bito ('cut off from the world man') is a euphemism for 'priest.' The idea is that whoever lives behind a mulberry gate or fence is cut off from the rest of the world. Bashō changes bite (man, person) to zake, or saké, and keeps the connection with mulberries. There is a wine made from mulberries called sōchinshu, but Bashō is so poor that he can only get drunk by watching the flight of a butterfly. The butterfly has no flowers to visit because the tree bear only fruit, and thus Bashō has no wine.  (JR)

6  Smudged With Incense

An old Chinese poem said that if the heart was purified one could better appreciate the delicate scent of incense. Here is the idea that if one's ears were ritually cleansed one would be sensitive enough to hear the cuckoo's call. In Japanese one says 'to hear incense', rather than 'to smell incense'. (JR)

7  Green Grain Crackers

The green crackers are made with ground unripe green wheat and formed into the shape of strings. The 'veggie cookies' were rice snacks spiced with Japanese parsley that were prepared for Girls' Day. The suggestion is that the green flecks in the Girls' Day crackers have grown 'ears of wheat' in summer.  (JR)

8  Ought One To Laugh Or Cry?

The addition of 'my' to 'morning glory' has prompted some scholars to consider that Bashō was jokingly referring to a certain part of his body.  (JR)

9  Cuckoo Has Stained The Fish

The Japanese cuckoo, like our nightingale, was reputed to have blood gush from its throat when it sang too much. The fish are skipjack fish (Euthynnus pelamis). They are one of the symbols of summer. Bashō was living in the home of a very rich man, the chief retainer of the Akimoto Clan, so some of the delicacies offered to him may have seemed strange after the simple foods he was accustomed to. (JR)

10  The Island Of Oga

This verse has two distinct meanings due to hire meaning 'a scarf-like cloth worn around the neck of women' in the Nara and Heian periods, or a 'fin'. The word mejika can mean 'female deer,' 'young tuna,' or 'young skipjack fish.' Deer indicate their readiness to mate by waving the white undersides of their tails. Oga is not really an island but a peninsula in Akita Prefecture. It was famed for skipjack fish, not tuna.
11 On The Inn's Doorpost

When a feudal lord or court noble stayed in an official stage inn, it was customary to attach his name on a tablet by the entrance. The wordplay involves to no kuchi ('mouth of the door') which was also the name of a pier where boats docked on Lake Inawashiro. The idea of the poem was that a bird's call was the calling card that was posted outside the inn to announce his royal presence. There is also the implication that the 'mouth of the door' spoke with the bird's voice. (JR)

Musically, this is set to an arrangement of the comic song 'On the Wigan Boat Express', written by George Farmby, Harry Gifford and Frederick E Cliffe, which Formby recorded in 1940. It is based on a running joke that Wigan is a seaside resort, rather than an inland industrial centre, and like Blackpool, has a 'pier' albeit on a canal.

12 Even In Snow

This verse is prefaced with the phrase "The noon-face flower is strong and brave". The noon-face is the bindweed, which has a flower very similar to the morning glory. (JR)

13 Lamenting A Death

This verse is prefaced by, "Lamenting the death of Sanpū's father."

Some scholars think Bashō was referring to the leaves of these two plants. Lotus leaves were used as plates for offerings of food laid on graves for the dead. It is thought that Bashō referred to the yam as food for the body as well as the lotus leaf, a symbol of the Pure Land, for the departed one's soul. It can also mean that Bashō put his offering on the leaf of a sweet potato instead of a lotus leaf. The phrase "they are alike" likely referred to his offering as well to Sanpū and his father. (JR)

14 Noon-Face Flower

Originally the poem had a title, "Lowliness of the Bottle Gourd," and was handwritten on a small piece of paper. (JR)

15 White Poppy

The poem suggests that the poppies can bloom because there were showers last winter. Included is the feeling that the cold whiteness of a winter shower is still manifest in the white poppy even when it blooms in summer. (JR)

16 Chrysanthemum, Chrysanthemum

It is assumed that Bashō is referring to one of the varieties of chrysanthemum with long, slender petals that can be seen as being hair-like. The Japanese proverb "The longer you live, the more shame you suffer" has a connection to the medicinal use of chrysanthemums, and in folklore, to the extension of one's lifetime. (JR)

17 Fourteenth Night

The fourteenth night was the last night before the full moon. The Analects of Confucius contains the statement: "At the age of forty, I have enough discretion not to lose my way." Bashō was one year younger, and therefore, still like a child. There is a connection between the moon not being full and Bashō not yet reaching his fortieth year. (JR)

Musically, this is based on the French nursery rhyme Frère Jacques. The soprano and tenor parts have a total of 14 notes, whereas the alto and bass part contain 39 notes each (Bashō's age).

18 Haiku Masters

The word used in the poem ('haikaishi') actually indicates a 'renga master'. There are two interpretations of this poem. One is that the cuckoo's voice is so beautiful that no poet can rival it. Another possibility is that no poet could compose a poem about the cuckoo's voice because it is not a pleasant sound. In addition, one could interpret that compared to the cuckoo, no one can claim to be a master of poetry. (JR)

19 Mountain Cat

This poem is titled "Cat Mountain". Cat Mountain is considered a western peak of Mount Bandai. (JR)

20 Hearing Hailstones

This poem is prefaced by "Living again at Banana Tree Cottage which has been rebuilt."

Bashō's house was destroyed in a larger neighbourhood fire on December 28, 1682. Bashō lived with various students until he moved into his new home in September 1683. The leaves of the oak tree turn dry and brown in autumn but do not fall until late spring, when new leaves push them off. Hail hitting the leaves has the raspy sound of old dry skin. (JR)

Musically, this is based on the song Heart of Oak composed by William Boyce in 1759. British warships were made of oak, and the heart of the oak is the strongest central wood of the tree. Obviously Bashō's house was not as strong as a British warship.
21 Bitter Ice

Because there was no drinkable water yet in the rebuilt neighbourhood, Bashō had to buy it. This poem could have been based on a fable by Chuang Tzu with the line: “A rat drinks water at a river, but not any more than enough.” Perhaps Bashō was apologizing for the amount of water he had to buy or thinking of the paradox of living on a river and having to buy water. (JR)

Musically, this is based on the German drinking song *Im tiefen Keller sitz' ich hier* (“In the deep beer cellar, here I sit”). There may well have been rats in the cellar too. Unlike Bashō's experience of buying water, the drinkers in the song would not be drinking water.

22 Cool Air At Sayo

This verse was given to Fūbaku, an employee of the Ise Shrine, as he was ready to make the journey back to his work. *Sayo no Nakamaya* (“Middle of the Mountains”) was one of the places on the Tōkaidō Highway that became famous because Saigyō, as well as poets before him, referred to the place in a poem. (JR)

23 Spring Arises

The shō (‘quart’) measured about one-half gallon and here are five shō of rice. It was the obligation of Bashō's disciples to keep his rice gourd filled as payment for his services. Bashō was feeling well cared for because his students had given him more than he had used. This verse uses the contrast technique between new year and old rice. (JR)

24 Tokyo My Hometown

Actually, Bashō had lived in Tokyo for thirteen years. (JR)

Musically, this is based on the tune *Easter Hymn* from the collection Lyra Davidica of 1708 It is generally known today as the hymn *Jesus Christ is risen today*. Maybe Bashō experienced a new lease of life living in Tokyo.

25 Yoshitomo's Heart

In the preface to his poem, Bashō writes “I was wondering what Arakida Moritake of Isa meant by the phrase in his poem, "the autumn wind resembles Lord Yoshimoto." Moritake (1473-1549) was a priest and poet who Bashō admired. In his poem Moritake writes about the autumn wind's resemblance to the warrior Yoshitomo. Yoshitomo (1096-1156) was a cruel and bloodthirsty legendary ruler who killed anyone who got in the way of obtaining power. (JR)

26 Seaweed Soup

This poem is prefaced by "At the house of Chiri in Asakusa." Asakusa was noted for its nori (‘seaweed’ or ‘laver’), which is widely consumed in Japan and used today for sushi rolls. The 'decorated bowl' was a bowl decorated with a design of birds and flowers in red and white on a light blue background. (JR)

27 Is It For Me?

This poem is prefaced by "Ishikawa Hokukon's young brother, Santenshi, has come here to break up the boredom with rice and parsley that was surely grown on the banks of the Qing ni Fang. Now I recognize the value of the elegance of this simple taste." Bashō seems to be comparing the brother of his friend to a crane. Qing ni Fang was a river in China mentioned in a poem by the Chinese poet Tu Fu. (JR)

27a is the a cappella version, and 27b a version with drum

28 Ivy Planted

This poem is prefaced by "Visiting a man retired from worldly affairs at his thatched cottage." This was a greeting poem, given to compliment the host on his simple and plain way of life. (JR)

There is another setting of this poem in book 2, no 23 "An Ivy Spray"

29 Black Forest

Japan has several places called Black Forest, but the most widely known one is near Sakata, Yamagata Prefecture. (JR)

30 Cotton Bow

Bashō took one of his students, Chiri from Asakusa, to Chiri’s hometown. The cotton bow was a bow-like tool made of cow tendon and whale bone used to beat cotton fibres to remove seeds and impurities before spinning them into thread. (JR)
31 Fern Of Remembrance

The Emperor Go-Daigo (1288-1339) had succeeded in reestablishing the Imperial Government at Kenmu from the Kamakura government. Two years later Ashikaga Takauji took back power by establishing the Muromachi Shogunate. The emperor died in the mountains of Yoshino and was buried in this mausoleum. The fern (shinobu) is a hare's foot fern, and also means "to recall" or "to endure." Bashō thinks the plants around the tomb must have memories of people who visited this sacred place. He would like to access these memories. (JR)

32 At The Grave Of Tomonaga

Minamoto no Tomonaga was one of the sons of Lord Yoshimoto. The boy was wounded in the kneecap while fighting at Kyoto. He came to this place to recover from the ensuing serious illness. Here Bashō is giving a human attribute to the ivy, making it absent-minded. The interesting idea is that though he sees the ivy as absent-minded, the juxtaposition of the lines can give the idea that the ivy is an unforgotten prayer. There is also the idea that the grave is buried by three things - the moss, the ivy, and prayers. (JR)

33 Leaves Scatter

Travellers wore flat, basket-like hats woven of thin slats of cypress. The English word "light" allows even more interpretations of the poem. The trees are less dense without their leaves. Without leaves, more light falls on Bashō's sun hat. Another idea is that Bashō finds the leaves falling on his hat so charming that he does not feel their weight. In addition, leaves are the repositories of all the summer's light and when they fall, so does the light of summer. (JR)

34 How Harsh The Sound

Because the thin cypress slats were stronger than straw, these hats were preferred by travellers. (JR)

35 Here For Pleasure

This poem is prefaced by "After having a good time at Kuwana, I have come over to Atsuta."
The distance of seven ri equals about 2.5 miles (4km), but the poem needs the word "seven" because it is a parody of a poem in the Man'yōshū (no.1740). Both poems revolve around the legend of Urashima Taro, who went fishing and enjoyed it so much he did not go home for seven days. The trip from Kuwana to Atsuta was made by ferryboat. (JR)
Musically, this is based on the opening of Bach's Christmas Oratorio, where Christians are exhorted to be joyful, though maybe a different kind of joyfulness to that experienced by Bashō.

36 Staying With Tōyō

This verse is prefaced by "The owner of the inn, Tōyō, is such an enthusiastic poet I have decided to stay with him for a while."
Tōyō (1653-1712) was the leader of the renga group in Atsuta, Nagoya. Some authorities translate the verse as implying that Bashō throws his old sandals and hat into the sea as a purification ritual or simply because they were old and worn. Others believe only the sandals were thrown away while he stood barefoot in the rain. If one thinks of the associative technique, Bashō could be saying that both his sandals and the rain dripping from his hat are going into the sea. (JR)

37 Winter Peony

Bashō was staying at a branch temple of the Nishi-Honganji in Kyoto, which was headed at this time by Bashō's host, the Kigin school poet Koeki (1642-1709). This verse was a greeting poem for Koeki, in an effort to praise the winter peony. (JR)

38 Song Of The Lute

"The Song of the Lute" was a poem composed by the Chinese poet Po Chü (777-846) when he was transferred to a lower political position in the countryside. Bashō could be comparing himself to the exiled Chinese poet or saying that instead of having the luxury of listening to a lute, all he has is the hail on the roof. (JR)
Musically, this is a combination of the lute song, Flow, my tears, by John Dowland (c1563-1626), with the Cockney pub song Knees up, Mother Brown.

39 At Atsuta Shrine

At the time Bashō visited this place, the shrine had not been renovated since 1600 and was in a dire condition. Evidently the rice cakes were served on withered ferns, which fit the impoverished mood of the place. Bashō could have been feeling as withered as the ferns, or as stale as the rice-cakes, or as decrepit as the shrine. It is interesting to note that the shrine has fallen into disrepair, but the teahouse, for which Bashō uses a more impressive term than it deserves, is still functioning. (JR)
40 Snow-Covered Umbrella

The word for "umbrella" is the same as for 'hat' (kasa) and it is used twice in this verse. The associative technique is evident here as both the conical hat and umbrella, dusted with snow, look like snow-covered mountains. (JR)

41 Ice Fish At Dawn

This verse is prefaced by "Having had enough of sleeping by the road, I got up while it was still dark to go to the beach." One of the three kinds of fish related to the sardine or goby ice fish was supposedly the subject of a local proverb: "An inch long in winter; two in spring." (JR)

42 Comical Poetry

Comical haika (kyōka) and comical tanka (kyōka) are two different genres, but kyōka is the older term because waka is older than haikai. These verses were considered comical or mad because they referred to the job of writing and did not contain much evidence of wit. Chikusai is the "poor poet-doctor" in a story, who travelled around making up funny verses to amuse patients at the expense of pompous poets. (JR)
Musically, this is an adaptation of the famous patter song "I am the very model of a modern major-general" from Gilbert and Sullivan's 1879 comic opera The Pirates Of Penzance. It isn't known what kind of comic verses Chikusai made up.

43 On Seeing A Screen

This verse is prefaced by "This was composed when seeing a screen of plum blossoms and a crow at the house of Sakuei. A renga party was held with this as the starting poem." (Added by Dohō in his book Shō Ō Zen-den.) In this poem Bashō compares himself to the crow painted on the screen. Instead of lodging in the simplicity of a crow's nest, he sleeps among plum blossoms because he is staying with an elegant friend. Crows are not usually considered a migrating bird, but the idea of a wandering crow means a bird of passage or a priest on a journey. (JR)

44 Hugging A Cedar

Bashō had come to Ise to visit Matsubaya Shichirō, pen name Fūbaku, who was a member of a family of officials and teachers in the town of Daiseko in Ise-Yamada. There is a theory that Bashō visited and hugged the famous cedar near the nun's worshipping place at the Outer Shrine of Ise. Or maybe "no moon" means he did not. (JR)

45 Dozing On Horseback

This poem is prefaced by, "I left the inn in the deep of night, and just as the dawn was breaking, I recalled Tu Mu's 'horse-whip drooping' poem." The reference is to the poem "Early Departure" by the late-T'ang Dynasty poet Tu Mu (803-52): "Holding a whip down, I let my horse go as it wants / For several miles a cockerel's voice is not heard / Going under the trees of a grove, still half-dreaming / Falling leaves surprise me when they fly down upon me." (JR)

46 Clouds Of Fog

The scenery changed very slowly when walking, but with the fog drifting in and out, views constantly changed. (JR)
Musically, this is based on the opening of Richard Strauss's 1896 tone poem Also sprach Zarathustra, made very famous by its use in Stanley Kubrick's 1968 film 2001: A Space Odyssey.

47 Life Of A Priest

This verse is prefaced by, "This is our scribbling at the sacred oratory of Tado Gogen Shrine in Ise. The aged Bashō, owner of the Bashō Cottage on Fukagawa Roiver, and Tani Bokuin, the master of Kansuiken of Nōshū, Ōgaki, poet vendors on a visiting journey of Ise and Owari, would like to offer to you these various poems of the four seasons." (JR)

48 Selling Plum Flower Wine

An unnamed saké brewer held a renga party. When the root of sweet flag is cut into tiny pieces and used to sweeten saké, the drink is called plum wine. Unspoken here is a riddle: what sells plum, the fragrance or the season of plum blossoms? (JR)

49 Kiso In April

Kiso was the name of a mountain region and river. Because of the altitude the cherry trees bloomed later. (JR)
Musically, this refers to the madrigal My bonny lass, she smileth by Thomas Morley.
50 Mediating Two Unfriendly Persons

While Bashō was staying with the rice merchant Tokuku in Nagoya, two members of the renga group had a grave difference of opinion. Bashō, as acknowledged leader, was in charge of easing the tension. The message seems to be that radiance is everywhere. (JR)

Musically, this refers to Harold Darke's setting of the Christmas carol *In the bleak midwinter*. Singing carols can be a way of easing the tension and letting in the radiance of Christmas.

51 Year Of The Ox

It was a New Year's Day custom in Iga for a new bridegroom to take rice cakes displayed on fern leaves on a wooden stand to his parents-in-law. In this year of the ox, the new son-in-law comes burdened with cakes and ferns. The ferns were traditionally called *urajiro* ("black and white") because the leaves were dark on one side and light on the other. There is also the implication that marriage had its dark and bright sides, as did the coming year. (JR)

Musically, this quotes the Bridal Chorus from Wagner's opera *Lohengrin*, which is sung at formal weddings throughout the Western world.

52 The Oak Tree

This was composed as a greeting verse for Mitsui Shūfū. Bashō compares his host to *Quercus glauca*, a hardy evergreen species of oak that grows in the mountains, implying that he is a manly man in contrast to the showiness of flowers. (JR)

Musically, this is loosely based on the Scottish folk tune *The Flowers of the Forest*.

53 A Wren

Akashi Genzui was a doctor who wrote under the name of Isshi-ken ("House of One Branch"). The winter wren (*Troglodytes troglodytes*) has a complicated and cheerful song. The verse uses association because on one branch of plum blossoms is a "world of fragrance" and a wren. (JR)

54 Peaches Of Fushimi

This verse is prefaced by, "Meeting the Priest Ninkō at the Saiganji Temple, Fushimi". The priest Ninkō (1606-86) was known for his virtue. Fushimi was known for its sweet, juicy peaches and saké. (JR)

55 Azaleas

The contrast between the elegance of azaleas and a woman nearby cutting open a dried codfish, *Gadus macrocephalus*, supplies the wit for this verse. Even the Latin name helps the humour. (JR)

56 Two Lives

This verse is prefaced by, "At Minakuchi I just happened to meet a friend not seen for twenty years". The friend of Bashō was named Hattori Dohō (1657-1730). Bashō had last seen him when he was nine years old. Minaguchi, in modern Koga-gun, Shiga Prefecture, was a post station on the old Tōkaidō Highway. (JR)

57 The Crane Was Stolen

This verse is prefaced by, "I went to Kyoto to visit the mountain villa of Mitsui Shūfū at Narutaki Plum Grove". Mitsui Shūfū (1646-1717) was a poet of the Danrin school whose father was a wealthy merchant in Kyoto. Bashō used a legend about a Chinese hermit, Lin He Jing, who loved plum blossoms and cranes as the basis for his verse. Bashō's host had many plum blossoms, but the crane was missing. By saying that the crane was stolen, Bashō suggests that his host lives in a crime-ridden area. Bashō's school of poetry opposed the Danrin poets. (JR)

58 Karasaki's Pine

The pine at Karasaki on Lake Biwa was so famous it was referred to in ancient poetry. Lake Biwa is a scenic place near Mount Nagara known for its cherry blossoms. In early spring, moisture rising from the warming lake could obscure the view of the famous pine tree. (JR)

59 At A Kale Farm

The Chinese colza ("rape" or "kale," *Brassica campestris*) is a plant of the mustard family. In spring, fields are covered with the spikes of the small yellow flowers suitable only for flower viewing by sparrows. (JR)
60 Such Coolness

This verse is prefaced by, "Bunrin sent me a picture of Buddha leaving the mountain so I have placed it on my altar." Bunrin was one of Bashō's students. Most pictures show the Buddha seated on lotus flowers, but Bashō could only use grass for a pedestal. The poem can also mean that instead of a wooden altar, this one was made of grass tied or woven together. (JR)

61 Rabbit-Ear Iris

The understanding of this poem is complicated by the reference to a poem in chapter nine of The Tales of Ise. The first sound units in the five lines spell "kakitsuhata" or "rabbit-ear iris." The translation of the poem by Toshiharu Oseko is: "A Chinese robe is good / Once used to it / But, my wife is much closer / Now I will miss her on my journey / Far away from her." (JR)

Musically, this makes use of the 16th century English ballad Greensleeves. At the time, the word "green" had sexual connotations, most notably in the phrase "a green gown", a reference to the grass stains on a woman's dress from engaging in sexual intercourse outdoors. This is another different interpretation of the Japanese poem.

62 The Woodcutter

The grass called mugura in Japanese is of the Galium family and is sometimes called "bedstraw" or "goose-foot grass." The plant could grow as tall as a person's chin. (JR)

63 Now That We're Together

This verse is prefaced by, "A Buddhist priest of Izu Province, Inbe Rotsū, who has been travelling alone since last year, on hearing about me has come to Owari to travel with me." Inbe Rotsū lived from 1651 to 1738. Bashō uses an animal term for eating, which also implies eating the barley off the stalk instead of cooked as a food. There is an association between the ears of barley and the grass pillow, since they both bear grains. (JR)

64 is another version of this for SATB