

Steve Heitzeg

GREEN HOPE AFTER BLACK RAIN

*(Symphony for the Survivors of
Manzanar, Hiroshima and Nagasaki)*

for
Orchestra



stone circle music
Minneapolis • Saint Paul

*Commissioned by The Saint Paul Civic Symphony,
Jeffrey Stirling, Music Director,
in celebration of the orchestra's 75th season*

Dedicated to the Survivors of Manzanar, Hiroshima and Nagasaki

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Jeffrey Stirling, Music Director & conductor
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Katy McCormick, *Replica, Manzanar Japanese American Internment Camp Entrance Sign*, Independence, CA, 2013.

Katy McCormick, *A-bomb Victim—Monument of Hiroshima, 141 meters from the hypocenter*, Hiroshima, 2013.

Katy McCormick, *A-bombed Giant Camphor Tree, Sanno Shrine, approx. 800 meters from the hypocenter*, Nagasaki, 2013.

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NOTES:

I. Pilgrimage to Manzanar (a set of variations against injustice)

Marked “Forced Removal,” the piece opens with an ominous procession for full orchestra heralded by the sound of stones from Manzanar and a Taiko drum. Building in intensity, we reach the brutal “At the Entrance to the Manzanar Internment Camp.” What follows is the more ethereal and introspective “Ireito (Soul Consoling Tower) involving harp, flute, glockenspiel, temple bell and sandpaper blocks in 5/8 meter. “At the Grave of Baby Toshiro ‘Jerry’ Ogata” is a deep and soaring elegy for the lives lost at Manzanar Internment Camp. The next variation “Remembering Manzanar (Nidoto Nai Yoni: ‘Let it not happen again’)” brings back the opening theme, this time more troubled and with a sense of urgency and protest. The movement closes with “the ghosts of Manzanar”—an eerie section for static strings, twittering woodwinds, stones, and xylophone with the timpanist slowly dropping dried mushrooms and dried cherry blossoms from an A-Bombed tree in Hiroshima on the drumhead of one of the timpani—this being an organic and natural act of protest against the unnatural act of dropping the Atomic bombs (and the ensuing mushroom clouds) in Hiroshima and Nagasaki.

II. Wind of No Return (for the Hibakusha—the A-bombed People)

A simple and lyrical adagio for solo flute, solo clarinet, a string of origami peace cranes, two stones from Hiroshima and strings, this movement’s title takes its name from the hauntingly beautiful sculpture “A-bomb Victim—the Monument of Hiroshima” by Hisashi Akutagawa. One percussionist gently rustles origami peace cranes throughout this movement. The movement is in two panels, the first being marked “Nuclear Shadows”—a reference to the black shadows of humans and objects created by the atomic blasts over both Hiroshima and Nagasaki on August 6 and 9, 1945, respectively. Here the solo flute and clarinet are in call and response, as if a shadow of each other, over the strings’ sustained and timeless chords. In a symbolic gesture to the inspirational story of Sadako Sasaki—the young Japanese girl who was two when the atomic bomb was dropped on Hiroshima and who died of Leukemia when she was 12—there are 1000 notes in this movement (the strings and stones account for 921 notes with the remainder of notes coming from the free-flowing rustling of the paper cranes). In Japanese folklore the crane, a sacred bird, is believed to live for a thousand years. The folklore holds that people who are sick might become well again if they fold 1000 origami cranes. While sick in the hospital, Sadako folded 644 origami cranes before she died. Her classmates and friends folded the remainder and all of the 1000 origami cranes were buried with her. The movement closes with “Toward One Thousand Origami Cranes” (a sonic protest against nuclear weapons), an intense string pattern marked *fff*, and with the percussionist tapping and rubbing together two stones from Hiroshima.

III. Seeds of Peace (for the Hibakujumoku—the A-bombed Trees of Hiroshima and Nagasaki)

This movement is in four sections. The opening section, “Dance of the Seeds”, is a hopeful, mixed meter dance for full orchestra honoring the seeds, leaves and branches from A-bombed trees in Hiroshima and Nagasaki. Percussionists play Gingko seed pods, fallen branches and Eucalyptus leaves from A-bombed trees in Hiroshima. “Among Sacred Trees” and “Witness of the Trees” are two processions with a button gong, Tam-tam and chimes marking time with the full orchestra. A brief 21-note interlude, “Kayoko’s Cherry Trees”, honors Tsue Hayashi’s 21-day search for her daughter Kayoko, who was killed in the bombing of Nagasaki. The closing coda, “The Healing of Leaves”, is a gentle and reflective passage for solo flute, harp and strings. The piece concludes with the sound of Gingko seeds, fallen branches, Camphor leaves and low strings spelling out a D-flat major chord.

—Steve Heitzeg
November 14, 2021
Minneapolis • Saint Paul

INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)
2 Oboes
2 Clarinets in B-flat
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani (also 12-15 dried mushrooms and dried cherry blossoms from an A-bombed tree in Hiroshima)*

Percussion (3 Players):

Bass Drum
Button Gong (pitched in D-flat)
Branches (2, fallen) from an A-bombed tree in Hiroshima*
Camphor leaves (5) from an A-bombed tree in Nagasaki*
Chimes
Eucalyptus leaves (2) from an A-bombed tree in Hiroshima*
Gingko Seed Pods (2) from an A-bombed tree in Hiroshima*
Glockenspiel
Nagado (Chu) Daiko Taiko Drum
Sandpaper Blocks (2)
Stones (2) from Hiroshima*
Stones (2) from Manzanar*
String of Origami Peace Cranes from Hiroshima*
Tam-tam
Temple Bell (small)
Wood Block (small)
Xylophone

*provided by composer at no cost with rental score and parts

Harp
Strings

Duration: ca. 15 minutes.

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STEVE HEITZEG

In memory of Sue Kunitomi Embrey

I. PILGRIMAGE TO MANZANAR INTERNMENT CAMP

(a set of variations against injustice)

“Forced Removal”

Ominous (♩=60)

The musical score is arranged in systems for various instruments. The top system includes Piccolo, Flute 1, Oboe 2, Clarinet (in Bb), and Bassoon 2. The middle system includes Horns (in F) 1 and 2, Trumpets in C 1 and 2, Trombones 1 and 2, and Tuba. The bottom system includes Timpani, Percussion 1 and 2, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including woodwind and string passages with dynamic markings like *sfp* and *f*, and percussion parts with specific techniques like *rim* and *drumhead*. The overall mood is somber and dramatic, reflecting the 'Ominous' character of the movement.

6
Picc. *p* *mp* *mf* *f* *f*

Fl. 1 *p* *mp* *mf* *f* *f*

Ob. 2 *p* *mp* *mf* *f* *f*

Bb Cl. 1 *p* *mp* *mf* *f* *f*

Bsn. 2 *f*

Hns 3 *con sord.* *f*

Hns 4 *con sord.* *f*

Trpts. 1 *con sord.* *p* *mp* *mf* *f* *f*

Trpts. 2 *f*

Trbns 1 *f*

Trbns 2 *f*

Trbns 3 *f*

Tuba *f*

6 *drumhead* *rim* *drumhead* *rim* *drumhead* *rim* *drumhead* *rim* *drumhead* *rim*
Timp. *sfp* *f* *p* *sfp* *f* *p* *sfp* *f* *p* *sfp* *f* *p* *sfp* *f* *p*

1 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc. 2 *Xylophone* *p* *mp* *mf* *f* *f*

3 *f* *p* *f* *mp* *f* *mf* *f*

Harp

6
Vln. I *p* *mp* *mf* *f* *f*

Vln. II *p* *mp* *mf* *f* *f*

Vla. *div.* *f*

Vnc. *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f*

Cb. *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f*

11 (♩-♩.)

rit.

Tempo Primo

Picc. *f*

Fl. 1 *f*

Ob. 1/2 *f*
a2

Bb Cl 1/2 *f*
a2

Bsn 1/2 *f*
a2

Hns 3/4 *f*
a2
senza sord.

Trpts 1/2 *f*
a2
senza sord.

Trbns 1/2 *f*
senza sord.

3 *f*
senza sord.

Tuba *f*

Timp 11

Perc. 1 *p sub.* *f*

2

3 *f*

Harp

11 (♩-♩.)

unis.

rit.

Tempo Primo

modo ord., arco

Vln I *p sub.* *f*

Vln II *unis.* *p sub.* *f*
modo ord., arco

Vla *col legno battuto* *p sub.* *f*
modo ord., arco

Vnc *pizz.* *p sub.* *f*
arco

Cb *pizz.* *p sub.* *f*
arco

rit.

Brutal (♩=72)

Picc. 17 *fff*

Fl. 1 *fff*

Ob. 2 *fff*

Bb Cl. 2 *fff*

Bsn. 2 *fff*

Hns. 3 *sfp* a2 brassy, bells up

Hns. 4 *sfp* a2 brassy, bells up

Trpts. 2 *fff*

Trbns. 1 *fff*

Trbns. 2 *fff*

Tuba *fff*

Timp. 17 *fff*

Perc. 2 *fff* Tam-tam (chokey) *p* *ff* Chimes *ff* Lv. Lv.

Perc. 3 *fff* (on rim)

Brutal (♩=72)

rit.

div.

Vln. I *fff* *div.*

Vln. II *fff*

Vla. *sfp*

Vnc. *fff* *div. a 3*

Cb. *fff*

accel.

“Ireito (Soul Consoling Tower)”

Subito più mosso (♩. = 84)

22

Picc.

1 3
Hns

2 4
Trbns

22

Timp

Harp

accel.

Subito più mosso (♩. = 84)

22

I

27

Picc.

Fl. I

Ob. 2

Bb Cl. 1/2

Bsn. 1/2

1/3 Hns

2/4

Trpts. 1/2

1/2 Trbns

3

Tuba

27

Timp

1

Perc. 2

3

Harp

27

I Vln

II

Vla

Vnc

Cb

36

Picc. *p sempre, delicate*

Fl. I *p sempre, delicate*

Ob. 1/2

Bb Cl. 1/2

Bsn. 1/2

1/3 Hns

2/4 Hns

Trpts. 1/2

1/2 Trbns

3 Trbns

Tuba

36

Timp.

1 Glockenspiel *p*

2 Perc. Temple Bell *L.v.*

3 Sandpaper Blocks (2) *p sempre*

Harp

36

I Vln *p lontano*

II Vln

Vla.

Vnc.

Cb.

43 *rit.* [to Flute]

Picc. 4/4

Fl. I 4/4

Ob. 2 4/4

Bb Cl. 1 2 4/4

Bsn. 1 2 4/4

Hns. 1 3 4/4

2 4 4/4

Trpts. 1 2 4/4

Trbns. 1 2 4/4

3 4/4

Tuba 4/4

43

Timp. 4/4

Perc. 1 4/4

2 *lv.* 4/4

3 4/4

Harp *8va* 4/4

43 *rit.*

Vln. I 4/4

II 4/4

Vla. 4/4

Vnc. 4/4

Cb. 4/4

“At the Grave of Baby Toshiro ‘Jerry’ Ogata”

Adagio (♩=54)

51

Fl. 1/2
 Ob. 1/2
 Bb Cl. 1/2
 Bsn. 1/2

1. Solo
p espr., dolce

Hns
 Trpts. 1/2
 Trbns 1/2
 3
 Tuba

51
 Timp.
 Perc. 1
 2
 3

Stones
L.v.
pp
 Chimes
ppp L.v.

Harp

ppp

51 Adagio (♩=54)

Vln. I
 Vln. II
 Vla.
 Vnc.
 Cb.

unis.
ppp
pizz, unis.
ppp

56

Fl 1 2

Ob. 1 2

Bb Cl 1 2

Bsn 1 2

1 3

Hns

2 4

Trpts 1 2

1 2

Trbns

3

Tuba

56

Timp

1

Perc. 2

3

Harp

56

I

Vln

II

Vla

Vnc

Cb

non div.

pp

non div.

pp

pp

pp

div.

unis.

pp

62

Fl. 1 2

Ob. 2

Bb Cl. 1 2

Bsn. 1 2

Hns. 1 3 2 4

Trpts. 1 2

Trbns. 1 2 3

Tuba

Timp. 62

Perc. 1 2 3

Harp

Vln. I 62 unis. non div. non div. mp

Vln. II mp

Vla. non div. div. mp

Vnc. mp

Cb. mp

Detailed description: This page of a musical score covers measures 62 to 65. The woodwind section includes Flute 1 and 2, Oboe 2, B-flat Clarinet 1 and 2, and Bassoon 1 and 2. The brass section includes Horns (1-4), Trumpets (1-2), Trombones (1-3), and Tuba. The percussion section includes Timpani, and three Percussion parts. The harp has a melodic line. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is in a key with two flats and a 2/2 time signature. Measure 62 is marked with a first ending bracket. Dynamics include *mp* (mezzo-piano) and performance instructions like *unis.* (unison), *non div.* (non-divisi), and *div.* (divisi).

Moving forward, soaring (♩=56)

66 *poco a poco accel.*

Fl 1 2

Ob 1 2

Bb Cl 1 2

Bsn 1 2

poco a poco cresc.

f

f

f

f

f

f

3

Hns

4

Trpts 1 2

2

Trbns

3

Tuba

f

f

66

Timp

1

Perc 2

3

p

f

Harp

[E♭ major]

p

f

lv.

Moving forward, soaring (♩=56)

66 *poco a poco accel.*

non div.

unis.

f

legatissimo

div.

f

legatissimo

non div.

unis.

f

legatissimo

arco, div.

f

legatissimo

f

legatissimo

f

legatissimo

71

Fl 1 2

Ob. 1 2

Bb Cl 1 2

Bsn. 1 2

3

Hns

4

Trpts. 1 2

1 2

Trbns

3

Tuba

71

Timp.

1

Perc. 2

3

Harp

p *f* *l.v.* *p*

71

I

Vln

II

Vla.

Vnc.

Cb.

77

Fl 1/2

Ob. 1/2

Bb Cl 1/2

Bsn. 1/2

ff *p*

1/3

Hns

2/4

Trpts. 1/2

1/2

Trbns

3

Tuba

ff *p*

77

Timp.

1

Perc. 2

3

ff *p*

Harp

ff *lv.*

77

I

Vln

II

Vla.

Vnc.

Cb.

ff *p*

poco a poco accel.

[Fl. 2 to Piccolo] , *a tempo* *rit.*

Fl. 2 *poco a poco cresc.* *f*

Ob. 2 *poco a poco cresc.* *f* 1. Solo *pp molto espr.*

Bb Cl. 2 *poco a poco cresc.* *f*

Bsn. 2 *poco a poco cresc.* *f*

Hns 1/3 *poco a poco cresc.* *f*

Hns 2/4 *poco a poco cresc.* *f*

Trpts. 1/2

Trbns 1/2

Trbns 3

Tuba

81

Timp. *poco a poco cresc.* *f*

Perc. 1

Perc. 2

Perc. 3

Harp *pp*

poco a poco accel.

a tempo *rit.*

Vln. I *poco a poco cresc.* *f* *pp unis.*

Vln. II *poco a poco cresc.* *f* *pp unis.*

Vla. *poco a poco cresc.* *f* *pp unis. non div.*

Vnc. *poco a poco cresc.* *f* *pp unis.*

Cb. *poco a poco cresc.* *f* *pp*

“Remembering Manzanar
(Nidoto Nai Yoni: ‘Let it not happen again.’)
Misterioso, troubling (♩.=116)

86

Fl 1 2

Ob 1 2

Bb Cl 1 2

Bsn 1 2

1 3

Hns

2 4

Trpts 1 2

1 2

Trbns

3

Tuba

86

Timp

1

Perc 2

3

Stones

Harp

86

1

Vln

II

Vla

Vnc

Cb

Misterioso, troubling (♩.=116)

93

Fl. 1

Ob. 2

Bb Cl. 2

Bsn. 2

Hns. 1 3/4

2 4/4

Trpts. 1 2

Trbns. 1 2

3

Tuba

93

Timp.

Perc. 1

Xylophone

p

2

3

Taiko Drum (Chu)
(on rim)

mf <

Harp

93

I

Vln. II

col legno battuto

p

Vla.

col legno battuto

p

Vnc.

Cb.

101

Picc. *ff*

Fl. 1 *ff*

Ob. 2 *ff*

Bb Cl. 2 *ff*

Bsn. 2 *ff*

Hns 3 *ff* a2

Hns 4 *ff* a2

Trpts. 1 2 *ff* a2

Trbns 1 2 *ff*

Trbns 3 *ff*

Tuba *ff*

101

Timp *ff*

1 *ff*

Perc. 2 Temple Blocks *ff*

3 *ff* on drumhead

Harp

I *ff* arco

Vln II *ff* arco modo ord.

Vla *ff* arco modo ord.

Vnc *ff* arco modo ord.

Cb. *ff*

107

Picc.

Fl. I

Ob. 2

Bb Cl. 2

Bsn. 2

Hns 3

Hns 4

Trpts. 1

Trpts. 2

Trbns 1

Trbns 2

Tuba

107

Timp

Perc. 1

Perc. 2

Perc. 3

Harp

107

Vln I

Vln II

Vla

Vnc

Cb

poco a poco accel.

113

Woodwind and brass section score for measures 113-116. The instruments include Piccolo (Picc.), Flute 1 (Fl. 1), Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Horns (Hns), Trumpets (Trpts.), Trombones (Trbns), and Tuba. The music features a melodic line with a crescendo and acceleration. The tempo marking *poco a poco accel.* is at the top, and *poco a poco cresc.* is written below each staff.

113

Permutation score for measures 113-116. The instruments include Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The music features a rhythmic accompaniment with a crescendo and acceleration. The tempo marking *poco a poco accel.* is at the top, and *poco a poco cresc.* is written below each staff.

Harp part for measures 113-116. The harp is silent throughout this section.

poco a poco accel.

113

String section score for measures 113-116. The instruments include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The music features a melodic line with a crescendo and acceleration. The tempo marking *poco a poco accel.* is at the top, and *poco a poco cresc.* is written below each staff.

119 *a tempo*

Picc.
Fl. 1
Ob. 2
Bb Cl. 2
Bsn. 2
Hns. 3/4
Trpts. 1/2
Trbns. 1/2/3
Tuba

Detailed description: This system contains the woodwind and brass parts. The Piccolo, Flute 1, Oboe 2, B-flat Clarinet 2, and Bassoon 2 parts feature a melodic line of eighth notes with accents. The Horns (3 and 4), Trumpets (1 and 2), Trombones (1, 2, and 3), and Tuba parts provide harmonic support with sustained notes and some rhythmic patterns. The score is in 2/4 time and begins at measure 119.

119 *a tempo*

Timp.
Perc. 1
Perc. 2
Perc. 3
Harp

ff *p* *ff* *p* *(on rim)* *Temple Blocks* *p* *(on rim)*

Detailed description: This system contains the percussion and harp parts. The Timpani part has a melodic line with accents. Percussion 1, 2, and 3 have rhythmic patterns. Percussion 2 includes a section for Temple Blocks. The Harp part is mostly silent. The score is in 2/4 time and begins at measure 119.

119 *a tempo*

I
Vln. II
Vla.
Vnc.
Cb.

Detailed description: This system contains the string parts. Violin I and II, Viola, Violoncello, and Contrabass parts feature melodic lines with accents and sustained notes. The score is in 2/4 time and begins at measure 119.

126

Picc.
Fl. 1
Ob. 2
Bb Cl. 2
Bsn. 2
Hns. 3/4
Trpts. 1/2
Trbns. 1/2/3
Tuba

Detailed description: This system contains the musical notation for woodwind and brass instruments. The Piccolo, Flute 1, Oboe 2, B-flat Clarinet 2, Bassoon 2, Horns (3 and 4), Trumpets (1 and 2), Trombones (1, 2, and 3), and Tuba parts are shown. All instruments are in a key signature of three flats and a 3/8 time signature. The notation consists of rests for all instruments across the entire system.

126

Timp.
Perc. 1/2/3
Harp

(on rim)
p
ff
drumhead
p
ff
p
(on rim)
drumhead
p

Detailed description: This system contains the musical notation for percussion and harp. The Timpani part features a rhythmic pattern starting at measure 129, marked *(on rim)* and *p*. Percussion 1 and 2 play a steady quarter-note accompaniment, with Percussion 1 marked *ff* and Percussion 2 marked *p*. Percussion 3 plays a pattern of quarter notes, alternating between *drumhead* and *(on rim)* techniques, with dynamics ranging from *ff* to *p*. The Harp part consists of rests for all instruments across the entire system.

126

I
Vln. II
Vla.
Vnc.
Cb.

Detailed description: This system contains the musical notation for string instruments. The Violin I and II, Viola, Violoncello, and Contrabass parts are shown. All instruments are in a key signature of three flats and a 3/8 time signature. The notation consists of rests for all instruments across the entire system.

134 *accel.* , Molto intenso (♩.=132)

Picc. Fl. 1 Ob. 2 Bb Cl. 2 Bsn. 2

Hns. 3 4 Trpts. 1 2 Trbns. 1 2 3 Tuba

134 *(on rim)* *p*

Timp. Perc. 1 2 3

ff *p* *p* *drumhead* *p* *(on rim)* *drumhead* *p*

Harp

134 *accel.* , Molto intenso (♩.=132)

I Vln. II Vla. Vnc. Cb.

142

Picc. *f*

Fl. 1 *f*

Ob. 2 *f*

Bb Cl. 2 *f*

Bsn. 2 *f* a2

Hns. 3 *sfp* a2 *brassy, bells up, ugly sounding* *ff*

Hns. 4 *sfp* a2 *brassy, bells up, ugly sounding* *ff*

Trpts. 2 *f* a2

Trbns. 2 *f* a2

Trbns. 3 *ff*

Tuba *ff*

142

Timp *ff*

Perc. 1 *f*

Perc. 2 Chimes *f*

Perc. 3 *f*

Harp

142

Vln. I *sfp*

Vln. II *sfp*

Vla. *f* *div.*

Vnc. *f*

Cb. *f*

148

Picc. *ff* *ffff*

Fl. I *ff* *ffff*

Ob. 2 *ff* *ffff*

Bb Cl. 2 *ff* *ffff*

Bsn. 2 *ff* *ffff*

Hns. 3 *sfp* *brassy, bells up* *ffff*

Hns. 4 *sfp* *brassy, bells up* *ffff*

Trpts. 2 *ff* *ffff*

Trbns. 1 *ff* *ffff*

Trbns. 2 *ff* *ffff*

Trbns. 3 *ff* *ffff*

Tuba *ff* *ffff*

Timp. *ff* *ffff*

Perc. 1 *ff* *ffff*

Perc. 2 *ff* *ffff* Chimes

Perc. 3 *ff* *ffff*

Harp

Vln. I *ff* *ffff*

Vln. II *ff* *ffff*

Vla. *ff* *ffff*

Vnc. *ff* *ffff*

Cb. *ff* *ffff*

“The ghosts of Manzanar”
Delicate, eerie, senza misura

156

Picc.

Fl. 1

Ob. 2

Bb Cl. 2

Bsn. 2

1. Solo

p

Hns. 1/3

Hns. 2/4

Trpts. 1/2

Trbns. 1/2

Trbns. 3

Tuba

156

Timp.

1

Perc. 2

3

Harp

[Timpanist slowly drops 12-15 dried mushrooms and dried cherry blossoms from an A-bombed tree in Hiroshima on the drumhead of the highest tuned timpani drum]

Stones

Xylophone

p

lv.

p

Delicate, eerie, senza misura

156

I

Vin.

II

Vla.

Vnc.

Cb.

sul pont.

p

II. WIND OF NO RETURN

(for the Hibakusha — the A-bombed people)

“Nuclear Shadows”

Adagio molto espressivo (♩=63)

Fl. 1

Bb Cl. 2

1

Perc. 2

3

pp
Origami Peace Cranes
[Percussionist gently rustles origami peace cranes]

pp
Origami Peace Cranes
[Percussionist gently rustles origami peace cranes]

pp
Origami Peace Cranes
[Percussionist gently rustles origami peace cranes]

pp
Adagio molto espressivo (♩=63)

I *sul tasto non div.* *unis.* *non div.*

Vln II *pp sul tasto* *non div.* *unis.* *non div.* *unis.*

Vla. *pp sul tasto non div.* *unis.* *non div.* *modo ord.* *p*

Vnc. *pp sul tasto non div.* *pp* *modo ord.* *p*

Cb.



Fl. 1

Bb Cl. 2

1

Perc. 2

3

7

1. Solo *p legatissimo*

1. Solo *p legatissimo*

I *modo ord.* *p*

Vln II *modo ord.* *p*

Vla. *modo ord.*

Vnc. *div.*

Cb.

13 *rit.* *a tempo*

Fl. 1

Bb Cl. 2

1

Perc. 2

3

13 *rit.* *a tempo*

Vln I

Vln II

Vla

Vnc. *unis.*

Cb.

“Strings of Origami
Paper Cranes”
Tempo I

19 *rit.*

Fl. 1

Bb Cl. 2

Origami Peace Cranes
[Percussionist gently rustles origami peace cranes]
pp
Origami Peace Cranes
[Percussionist gently rustles origami peace cranes]
pp
Origami Peace Cranes
[Percussionist gently rustles origami peace cranes]
pp

1

Perc. 2

3

19 *rit.* Tempo I

Vln I *sul tasto*

Vln II *sul tasto*

Vla *sul tasto*

Vnc. *sul tasto*

Cb. *sul tasto*

25 *accel.* Più mosso (♩=69)

Fl. 1

B♭ Cl. 1/2

1

Perc. 2

3

25 *accel.* Più mosso (♩=69)

Vln. I *modo ord.* *p*

Vln. II *modo ord.* *p*

Vla. *modo ord.* *p*

Vnc. *modo ord.* *p*

Cb.



31 *rit.* Tempo I (♩=63)

Fl. 1 *mp*

B♭ Cl. 1/2 *mp*

1

Perc. 2

3

31 *rit.* Tempo I (♩=63)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vnc. *mp*

Cb. *pizz.* *mp*

37 *poco accel.*

Fl. 1
Bb Cl. 1/2
1
Perc. 2
3

poco accel.

I
Vln
II
Vla
Vnc.
Cb.



43 *As before, con speranza* (♩=69)

Fl. 1
Bb Cl. 1/2
1
Perc. 2
3

As before, con speranza (♩=69)

I
Vln
II
Vla
Vnc.
Cb.
arco

“Toward One Thousand Origami Cranes”
(a sonic protest against nuclear weapons)

poco a poco rit.

49 $\text{♩} = 90$

Fl. 1

Bb Cl. 1/2

1 **2 Small Stones from Hiroshima**
tap

improvised random tapping and rubbing; not measured

Perc. 2

3

poco a poco rit.

49 $\text{♩} = 90$

I *non div.*

Vln. II *f non div.*

Vla. *f non div.*

Vnc. *f non div.*

Cb. *f*

div.



56

Fl. 1

Bb Cl. 1/2

1 tap

improvised random tapping and rubbing; not measured

Perc. 2

3

56

I *non div.*

Vln. II *div.*

Vla. *non div.*

Vnc. *non div.*

Cb. *div.*

61

Fl. 1

Bb Cl. 2

1 *tap*

2

3

ff

improvised random tapping and rubbing; not measured

61

Vln. I

Vln. II

Vla.

Vnc. *non div.*

Vnc. *div.*

Cb.

ff



66

Fl. 1

Bb Cl. 2

1 *tap*

2

3

fff

improvised random tapping and rubbing; not measured

66

Vln. I

Vln. II

Vla.

Vnc. *non div.*

Vnc. *div.*

Cb.

fff

71

Fl. 1

Bb Cl. 2

1

tap

improvised random tapping and rubbing; not measured

Perc. 2

3

71

Vln I

Vln II

Vla

Vnc

Cb.

non div.

div.

div.



75

Fl. 1

Bb Cl. 2

1

improvised random tapping and rubbing, not measured

Peace Cranes

pp

Peace Cranes

pp

Peace Cranes

pp

Perc. 2

3

75

Vln I

Vln II

Vla

Vnc

Cb.

div. slow gliss/bend

non div. slow gliss/bend

non div. slow gliss/bend

non div. slow gliss/bend

slow gliss/bend

slow gliss/bend

(non dim.)

(non dim.)

(non dim.)

(non dim.)

(non dim.)

(non dim.)

III. SEEDS OF PEACE

(for the Hibakujumoku — the A-bombed trees of Hiroshima and Nagasaki)

“Dance of the Seeds”

Allegro brioso (♩ = 112)

The musical score is arranged in systems. The first system includes Piccolo, Flute 1, Oboe 1/2, Bassoon 1/2, Horns 1/3 and 2/4, Trumpets 1/2, Trombones 1/2 and 3, and Tuba. The second system includes Percussion 1, 2, and 3. Percussion 1 is marked with *pp* and includes the instruction "Ginkgo seed pods (tap) [from an A-bombed tree in Hiroshima]". Percussion 2 is marked with *pp* and includes "2 Fallen branches (tap) [from an A-bombed tree in Hiroshima]". Percussion 3 is marked with *pp* and includes "2 Eucalyptus leaves (scrape) [from an A-bombed tree in Hiroshima]". The third system includes Harp. The fourth system includes Violin I and II, Viola, Violoncello, and Contrabass. The tempo marking "Allegro brioso (♩ = 112)" is repeated at the beginning of the fourth system.

14

Picc.

Fl. 1

Ob. 2
1. Solo
p leggiero

Bb Cl. 1 2

Bsn. 1 2
1. Solo
p leggiero

Hns
1 3
2 4

Trpts. 1 2

Trbns
1 2
3

Tuba

14

Timp

Perc. 1
2
3

Harp

14

Vln. I
pizz.
p

Vln. II

Vla.

Vnc.
pizz.
p

Cb.

20

Picc. *mp* [to Flute]

Fl. 1 *mp*

Ob. 2 *mp*
a2

Bb Cl. 2 *mp*
a2

Bsn. 2 *mp*
a2

Hns. 3/4

Trpts. 1/2

Trbns. 1/2/3

Tuba

20

Timp

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Harp *mp*

20

Vln. I *mp*

Vln. II *pizz.*
mp

Vla. *mp*
pizz.

Vnc. *mp*

Cb. *mp*

26

Fl. 1 *f marc.* *a2*

Ob. 1 *f marc.* *a2*

Bb Cl. 1 *f marc.*

Bsn. 1 *f marc.* *a2* *f*

Hns. 1 *f marc.* *a2*

Hns. 2 *f marc.* *a2*

Trpts. 1 *f marc.*

Trbns. 1 *f marc.*

Trbns. 2 *f marc.*

Tuba *f marc.*

26

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Woodblock

Harp

Vln. I *f marc.* *arco*

Vln. II *f marc.* *arco*

Vla. *f marc.* *arco* (*f*)

Vnc. *f marc.* *arco* (*f*)

Cb. *f* *pizz.* *arco* (*f*) *marc.*

Subito meno mosso (♩.=80)

rit.

32

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

Hns. 1 2 3 4

Trpts. 1 2

Trbns. 1 2 3

Tuba

32

Timp.

Perc. 1 2 3

Harp

p sub., delicate

Subito meno mosso (♩.=80)

rit.

32

Vln. I

Vln. II

Vla.

Vnc.

Cb.

pp

pp

40 A tempo (♩.=116)

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

1 3

Hns

2 4

Trpts. 1 2

1 2

Trbns

3

Tuba

40

Timp.

1

Perc. 2

3

Harp

40 A tempo (♩.=116)

I

Vln

II

Vla.

Vnc.

Cb.

mp

mp legato

non div.

pizz.

mp

arco, non div.

div.

“Among Sacred Trees”
Procession-like (♩=40-42)

52

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

Hns. 1 2 3 4

Trpts. 1 2

Trbns. 1 2 3

Tuba

a2

p

1. Solo

p espr.

4.

p

52

Timp

1

Perc. 2

3

p

Button Gong
[pitched at Dbl]

p

Chimes

p

lv.

lv.

Harp

p

8vb

52

Procession-like (♩=40-42)

I

Vln

II

Vla

Vnc

Cb

p

p espr.

div. (arco-pizz.)

p

poco a poco accel.

55

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

Hns. 1 2 3 4

Trpts. 1 2

Trbns. 1 2 3

Tuba

1. Solo
mf

a2
mf

55

Timp.

1

Perc. 2

3

Bass Drum
p

Harp

(8^{va})

poco a poco accel.

55

Vln. I

Vln. II

Vla.

Vnc.

Cb.

mf

mf

mf

a tempo

62

Fl. 1 *dolce*

Ob. 1 *1. Solo*
p sub.

Bb Cl. 1 *1. Solo*
p

Bsn. 1 *1. Solo*
p sub.

Hns. 1/3, 2/4

Trpts. 1/2

Trbns. 1/2, 3

Tuba

62

Timp.

Perc. 1, 2, 3

Harp *p sub.*

62 *a tempo*

Vln. I *p dolce*

Vln. II *p*

Vla. *pizz.*
p sub. *arco*
p

Vnc. *pizz.*
p sub. *arco*
p

Cb.

66 *poco a poco accel.* *rit.*

Fl. 1/2 *p leggiero poco a poco cresc.*

Ob. 1/2 *p leggiero poco a poco cresc.*

Bb Cl. 1/2 *p leggiero poco a poco cresc.*

Bsn. 1/2 *p leggiero poco a poco cresc.* a2

Hns 1/3, 2/4

Trpts. 1/2

Trbns 1/2, 3

Tuba

66

Timp. *f*

1 Gingko seed pods (tap) *p poco a poco cresc.*

2 Fallen branches (tap) *p poco a poco cresc.*

3 2 Eucalyptus leaves (scrape) *p poco a poco cresc.* Tam-tam *p*

Harp *p poco a poco cresc.*

66 *poco a poco accel.* *rit.*

Vln. I *mp poco a poco cresc.* arco, non div. *f*

Vln. II *mp poco a poco cresc.* pizz., non div. arco, div. *f*

Vla. *mp poco a poco cresc.* pizz., div. arco, unis. *f*

Vnc. *mp poco a poco cresc.* pizz. arco *f*

Cb. *mp poco a poco cresc.* arco *f*

“Witness of the Trees”

Lento maestoso (♩=50)

71

Fl. 1 2 *ff* *a2*

Ob. 1 2 *ff* *a2*

Bb Cl. 1 2 *ff* *a2*

Bsn. 1 2 *ff* *a2*

Hns. 3 4 *ff* *a2*

Trpts. 1 2 *ff* *a2*

Trbns. 1 2 3 *ff*

Tuba *ff*

71

Timp *ff*

1 *f* Button Gong (pitched at Db)

2 *f* Chimes

3 *ff* *p* *ff* *p* *ff* *choke*

Harp *ff*

Lento maestoso (♩=50)

71

I *ff*

II *ff*

Vla. *ff*

Vnc. *ff*

Cb. *ff* *div.*

Detailed description: This is a page of a musical score for a symphony. The title is "Witness of the Trees" and the tempo is "Lento maestoso" with a quarter note equal to 50 beats per minute. The page number is 48. The score is divided into two systems. The first system includes woodwinds (Flutes, Oboes, Clarinets, Bassoon), brass (Horns, Trumpets, Trombones, Tuba), and percussion (Timpani, Button Gong, Chimes). The second system includes strings (Violins I and II, Viola, Violoncello, Contrabass) and Harp. The music is in a key with three flats (E-flat major or C minor) and a 2/4 time signature. The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics range from fortissimo (ff) to piano (p). There are various performance markings such as accents, slurs, and breath marks. The percussion part includes specific instructions for the Button Gong and Chimes, with dynamic changes and a "choke" instruction for the chimes.

75

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

Hns. 3 4

Trpts. 1 2

Trbns. 1 2 3

Tuba

75

Timp.

1 Button Gong
[pitched at Dbl]

2 Chimes

3

Harp

75

I Vln.

II Vln.

Vla.

Vnc.

Cb. *div.*

As before (♩=46)

79

Fl. 1 2 *1. Solo*
p sub. dolce

Ob. 1 2 *1. Solo*
p sub.

Bb Cl. 1 2 *1. Solo*
p

Bsn. 1 2 *1. Solo*
p sub.

Hns. 1 3
2 4

Trpts. 1 2

Trbns. 1 2
3

Tuba

79

Timp.

Perc. 1
2
3

Harp

p sub.

79

As before (♩=46)

Vln. I *p dolce*

Vln. II *p*

Vla. *pizz.* *p sub.* *arco* *p*

Vnc. *pizz.* *p sub.* *arco* *p*

Cb.

83 *poco a poco accel.*

Fl. 1/2 *p leggiero poco a poco cresc.*

Ob. 1/2 *p leggiero poco a poco cresc.*

Bb Cl. 1/2 *p leggiero poco a poco cresc.*

Bsn. 1/2 *p leggiero poco a poco cresc.*

Hns 1/3, 2/4

Trpts. 1/2

Trbns 1/2, 3

Tuba

83

Timp.

1 **Gingko seed pods (tap)**
p poco a poco cresc.

Perc. 2 **2 Fallen branches (tap)**
p poco a poco cresc.

3 **2 Eucalyptus leaves (scrape)**
p poco a poco cresc.

Harp

p poco a poco cresc.

83 *poco a poco accel.*

Vln. I *mp poco a poco cresc. non div.*

Vln. II *mp poco a poco cresc. div.*

Vla. *mp poco a poco cresc.*

Vnc. *mp poco a poco cresc.*

Cb.

“Kayoko’s Cherry Trees”

(21 notes for Tsue Hayashi’s 21 day search for her daughter Kayoko)

rit.

a tempo, held back

86

Fl. 1/2 *f* *a2*

Ob. 1/2 *f* *a2*

Bb Cl. 1/2 *f* *a2*

Bsn. 1/2 *f* *a2*

Hns. 1/3 *f* *a2*

Hns. 2/4 *f* *a2*

Trpts. 1/2 *p distant, espr. molto*
1. Solo con sord./ straight mute

Trbns. 1/2 *f* *a2*

Trbns. 2/3 *f*

Tuba *f*

86

Timp. *f* *ff*

Perc. 1

Perc. 2 Bass Drum (choke) *p* *f*

Perc. 3 Tam-tam (choke) *p* *f*

Harp *f*

86

Vln. I *non div.* *f* *rit.* *a tempo, held back*

Vln. II *div.* *f*

Vla. *unis.* *f*

Vnc. *f* *pizz.* *p* *arco*

Cb. *f* *p sub.*

“The Healing of Leaves”
With gentle motion, calmly (♩=54)

92

Fl. 1 2

Ob. 1 2

Bb Cl. 1 2

Bsn. 1 2

Hns 1 3 2 4

Trpts. 1 2

Trbns 1 2 3

Tuba

92

Timp.

Perc. 1 2 3

Harp

92

Vln. I

Vln. II

Vla.

Vnc. *pizz.*

Cb.

96 *1. Solo* *a tempo*

Fl. 1 *p espr.*

Ob. 1/2

Bb Cl. 1/2

Bsn. 1/2

Hns. 1/3, 2/4

Trpts. 1/2

Trbns. 1/2, 3

Tuba

96

Timp.

Perc. 1, 2, 3

Ginkgo seed pods (tap)
improvised random tapping; not measured
p

2 Fallen branches (tap)
improvised random tapping; not measured
p

5 Camphor Leaves
(gently rustle in palm of hand)
p

Harp

96 *a tempo* *non div.*

Vln. I, II

Vla. *div.*

Vnc. *arco* *div.*

Cb. *p*