

Jean-Pierre Deleuze

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# Meguru

on Haïku by  
**Bashô, Buson, Issa and Shiki**

**For high baritone or mezzo-soprano;  
piano, violin, violoncello;  
clarinet in B flat and bass clarinet;  
flute and alto flute.**

**Work commissioned by Ars Musica 2011**



The texts of the Haïku are written in the score using *romaji* transliteration. Note that the letter *n* that follows a vowel is considered a separate syllabic unit, as for example with the first word: *ga-n-ji-tsu*.

This piece may be performed by a high baritone or a mezzo-soprano.

The piano should be wide open during the entire piece.

Each particular sign is explained at its first entrance in the score.

Natural harmonics are notated at sounding pitch, topped by a small circle; artificial harmonics (for string instruments only) are notated in tablature.

In the full score, all instruments are written in C.

# 環る Meguru

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Based on Haïku by  
Bashô, Buson, Issa and Shiki,

**Lento** ♩ = +/- 40 **poco accel.** . . . . .

Flutes

Clarinets

Violin 1

Violoncello

Baritone solo  
or Mezzo-soprano

Keys depressed  
with the forearm

**Lento** ♩ = +/- 40 **poco accel.** . . . . .

Piano  
(wide open)

Keys depressed  
without sounding

— Sost. Ped.  
(Hold the keys  
by sostenuto pedal)

The palm of the hand strikes  
and bounces off the strings  
to allow the strings to reverberate

Strike approximately  
the range indicated  
by the symbol  
(from the arrow up to  
the top of the hand)

5 . . . . . **più e sempre accel.** . . . . .

Pno.

9 **molto accel.** . . . . .

Pno.

14 . . . . . **Prestissimo** ♩ = +/- 220

Pno.

21 **Largo** ♩ = +/- 40

A. Fl. Alto Flute

B. Cl. Bass Clarinet in B $\flat$

Vln. 1

Vc. wait until the resonances of the piano become distant enough

B. Solo **Largo** ♩ = +/- 40

*f* freely, with sombre majesty  
frei, mit finsterner Würde

*mf* ga - n - ji - tsu o te - n - chi

Pno. wait until the resonances become distant enough

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25 **poco rall.**  
with sombre majesty

A. Fl.

B. Cl. *pp* To Cl.

Vln. 1

Vc. *f* arco *p*

B. Solo with growing radiance immer strahlender **poco rall.**

wa - gô no ha - ji me ka

---

30 **T $^{\circ}$**  ♩ = +/- 40

A. Fl. *mf* molto espressivo

Cl. Clarinet in B $\flat$  molto espressivo

Vln. 1 arco *f* *ppp*

Vc. *f* *p* gliss.

B. Solo **T $^{\circ}$**  ♩ = +/- 40

na

Pno.

Sost. Ped.   
(Release sostenuto pedal)

8<sup>th</sup>  Sost. Ped.

34 **Con moto** ♩ = +/- 92 **accel.**

A. Fl.

Cl.

Vln. 1

Vc. *gettato col legno*

B. Solo

Pno. *pp leggiero*

*mp*

*lightly prominently*

8<sup>va</sup> Ped. *pp*

(con poco ped. : continuous use of 1/2 Ped., eventually without complete release)



36

Vc.

Pno.

*pp*

*PPP* 8<sup>va</sup>



38

Vln. 1 *gettato col legno*

Vc. *mf*

Pno. *con più ped.*

39  $\text{♩} = +/- 126$

Vln. 1

Vc.

B. Solo

Pno.

*f*

*ff* with radiant joy  
mit strahlender Freude

ha - ru - sa - - me

*mf*

*p* <sup>8<sup>th</sup></sup> Ped. (full pedal) \*

41

Cl.

Vln. 1

Vc.

B. Solo

Pno.

*mf*

*mf* whimsical  
launisch

ya - ne - zu-mi no na-me-ru

*p* Ped. \*

43 To B. Cl.

Cl.

Vln. 1

B. Solo

Pno.

*f*

*f* powerful  
kräftig

su - mi - - da - ga

*f* *sempre diminuendo*

*p* <sup>8<sup>th</sup></sup> Ped. (half release)

45 (tones beginning with a key slap)

A. Fl. *p*

Vln. 1 *p*

B. Solo wa

Pno. *diminuendo e*



47 *rall.*

A. Fl. *mf*

B. Solo

Pno. *rall.*

(gradual release) *Sost. Ped.*



49  $\text{♩} = +/- 96$   $\text{♩} = +/- 120 (\text{♩}^5 = \text{♩})$

A. Fl. *mf* *mp*

B. Solo  $\text{♩} = +/- 96$   $\text{♩} = +/- 120 (\text{♩}^5 = \text{♩})$

Pno. *mf* *mp*

*Ben marcãto*

*Ped.*



Stringendo e poco diminuendo

52

A. Fl.

Vln. 1 arco

Vc. arco

*pp*

Stringendo

Pno.

$\text{♩} = +/- 126$

55

A. Fl.

B. Cl. Bass Clarinet in B $\flat$

Vln. 1

Vc.

*mp*

*p*

*pp*

$\text{♩} = +/- 126$

B. Solo

*f* sa - mi - da - - -

Pno.



58

A. Fl.

B. Cl.

Vln. 1

Vc.

B. Solo

Pno.

*p*

*pp*

- - - re - no

*crescendo poco a poco*

61

A. Fl.

B. Cl.

Vln. 1

Vc.

B. Solo

Pno.

*p*

63

**Più mosso** ♩ = +/- 132

A. Fl.

B. Cl.

Vln. 1

Vc.

B. Solo

Pno.

*crescendo poco a poco*

*mf*

*mp*

*col legno battuto with a theatrical gesture*

*mf*

*mf*

*f restless unruhig*

na

*Red. depressed during the whole section...*

65

A. Fl.

B. Cl.

Vln. 1

Vc.

B. Solo

Pno.

*gliss.*

mo na - ki ka - wa no o -

*ff*

*8<sup>vb</sup>*

allowing the resonance to become louder and louder

68 *poco rall.*

A. Fl.

B. Cl.

Vln. I

Vc.

B. Solo

so - ro <sup>3</sup> - - shi - ki *fff* *gliss.* *screaming*

Pno.

*poco rall.*

8<sup>vb</sup>

71

A. Fl.

B. Cl.

Vln. I

Vc.

Pno.

*Perpendosi*

*Perpendosi*

*Perpendosi*

8<sup>vb</sup>

73

Repeat this measure as much as necessary  
- until the dynamic level become very soft -

A. Fl.

B. Cl.

Pno.

*ppp*

*ppp*

*ppp*

*scarcely articulated, drowned in the pedal*

8<sup>vb</sup>

To Fl.

To Cl.

Let vibrate and go on  
when the resonances  
become distant enough



82 *Quietly* ♩ = +/- 60

Fl. *pp* *p fluidly* 5

Cl. *pp* *gliss.*

Vln. 1 *sul tasto* *ord.* *sul tasto* *sul A* *sul pont.*

Vc. *Quietly* ♩ = +/- 60

Pno. *mp*

87 *Ped. Una Corda*

Fl. *a punta d'arco* *sul pont.*

Cl. *sul pont.*

Vln. 1 *ppp* 3

Vc. *ord.* *pp* *p* 3

Pno. *pp* *mp* *pp*

90

Fl. *pp* *To B. Cl.*

Cl. *pp*

Vln. 1 7 6 5 3

Vc. *gliss.* *pp*

B. Solo *p* 3 3  
gu a - n - zu - ru - ni

Pno. *\* Ped.* *\* Ped.* *\**

93

Fl. *p* 5 6 7 7 6

Vln. 1

Vc.

B. Solo *mf mit Bestürzung*  
me - do mo ka - ku ya

Pno. *ped.* *\*ped.*

---

96

Fl.

Vln. 1 *ppp* sul tasto *ord.*

Vc.

B. Solo *gliss.* a - ki no ku - - -

Pno. *Let vibrate* *p* *pp* *8<sup>va</sup>* *8<sup>vb</sup>*

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99

Fl. *pp* sul tasto

Vln. 1

Vc.

B. Solo *ppp* *gliss.* re

Pno. *ppp*

**Agitato** ♩ = +/- 72

B. Cl. Bass Clarinet in B $\flat$

whirling

*pp*

6 flexible 7

Pno.

♩ $\flat$  e sempre Una Corda

104

Fl. (air sounds)

B. Cl. *pp* 9

Vln. 1 sul pont. 6 7 9 flexible *pp*

Pno. allowing the resonance to become louder and louder

6 flexible 7

*p*

**Stringendo**

106

Fl. *mp* 9 tr

B. Cl. 6 flexible 7 *p* 9 *pp*

Vln. 1 (tr)

Vc. sul pont. 6 7 9 flexible *p* tr

Pno. **Stringendo**

9

△ △

Musical score for measures 108-109. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Viola (Vc.), Bass Soloist (B. Solo), and Piano (Pno.).

- Fl.:** Measure 108 starts with a *mf* dynamic and a trill. Measure 109 continues with a trill.
- B. Cl.:** Measure 108 features a 9th fingering and a *p* dynamic. Measure 109 features a 7th fingering.
- Vln. I:** Measure 108 is marked *sul pont.* with a 6th fingering. Measure 109 features a 7th fingering.
- Vc.:** Measure 108 has a trill. Measure 109 is marked *sul pont.* with a *ppp* dynamic.
- B. Solo:** Measure 108 has a *pp* dynamic and the syllable "ko".
- Pno.:** Measure 108 has a 9th fingering and a *mp* dynamic. Measure 109 has a trill and a *p* dynamic.



(change gradually from air sounds to normal sounds)

Musical score for measures 109-110. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Viola (Vc.), Bass Soloist (B. Solo), and Piano (Pno.).

- Fl.:** Measure 109 starts with a trill and a *mf* dynamic. Measure 110 continues with a trill.
- B. Cl.:** Measure 109 features a 6th fingering. Measure 110 features a 5th fingering.
- Vln. I:** Measure 109 is marked *p* with a 9th fingering. Measure 110 features a trill.
- Vc.:** Measure 109 features a 6th fingering. Measure 110 features a 7th fingering and a *p* dynamic.
- B. Solo:** Measure 109 has a *mf* dynamic and the syllables "ga - ra - shi ya". Measure 110 has a *mf* dynamic and the syllables "ko - ga - ra - shi ya".
- Pno.:** Measure 109 has a *mp* dynamic. Measure 110 has a trill and the instruction "Let vibrate".



110

Fl. *tr* *gliss.*

B. Cl.

Vln. 1

Vc.

B. Solo *f* (Sprechgesang) *ff*

ta - ke ni ka - ku - re - te ta - ke ni ka - ku - re - te

Pno. *Tre Corde* *mf*



111

Fl. *gliss.* *tr* *pp* *tr*

B. Cl.

Vln. 1 *ord.* *pp* *tr*

Vc. *ppp* *ord.* *tr* *mp*

B. Solo

Pno. *Do not release the pedal* *p* *pp* *sh*

114

B. Solo

zu - ma - ri - - nu

*p*

*gliss.*

Pno.

9

3

5

*mf*

cresc. e rall.

121

Pno.

*f*

*mf*

*simile*

*f*

*mf*

*f*

*mf*

127

Pno.

*simile*

*f*

*p*

*mf*

*f*

*p*

*mf*

131

$\text{♩} = +/- 40$

Pno.

*f*

*p*

*mf*

*f*

*p*

*mf*

*mf*

*p*

*mf*

*f*

Let vibrate