

Jean-Pierre Deleuze

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# Meguru

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

**For high baritone (or tenor);  
piano, violin, violoncello;  
clarinet in B flat and bass clarinet;  
flute and alto flute.**

**Work commissioned by Ars Musica 2011**



The texts of the Haiku 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*.

On account of the high baritone range, the part of the singer is written in the G clef (as is usual for a Tenor part) to avoid having to use too many leger lines.

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.

# 廻る Meguru

Jean-Pierre Deleuze

Based on Haiku by  
Bashō, Buson, Issa and Shiki,

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

Flutes

Clarinets

Violin I

Violoncello

Baritone Solo (or Tenor)

Keys depressed with the forearm

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

Piano (wide open)

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

Keys depressed without sounding

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

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

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

Pno.

*f* *p* *mf* *f* *p* *mf* *simile*

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

Pno.

*f* *mf* *f* *mf* *simile*

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

Pno.

*ff*

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

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* *pp* To Cl.

Vln. 1

Vc. *f* *f* arco

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. *p* *ppp* 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.

B. Solo

Pno.

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



36

Vc.

Pno.



38

Vln. 1

Vc.

Pno.

39  $\text{♩} = \pm 126$

Vln. 1

Vc.

B. Solo

Pno.

*ff* with radiant joy  
mit strahlender Freude

ha - ru - sa - - me

*mf*

*p*  $8^{\text{va}}$   $\text{Ped.}$  (full pedal) \*

41

Cl.

Vln. 1

Vc.

B. Solo

Pno.

*mf* whimsical  
launisch

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

*p*  $\text{Ped.}$  \*

43 To B. Cl.

Cl.

Vln. 1

B. Solo

Pno.

*f* powerful  
kräftig

su - mi - - da - - ga - -

*f* *sempre diminuendo*

$8^{\text{va}}$   $\text{Ped.}$  (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  $J = +/- 96$   $J = +/- 120 (♩^5 = ♩)$

A. Fl.  $J = +/- 96$   $J = +/- 120 (♩^5 = ♩)$

B. Solo  $J = +/- 96$   $J = +/- 120 (♩^5 = ♩)$

Pno. *mf* *mp* *Ben marcãto*



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.

*p*

*pp*

B. Solo

- - - - re - no

Pno.

61 *crescendo poco a poco*

A. Fl.

B. Cl.

Vln. 1

Vc.

B. Solo

Pno.

63 **Più mosso**  $\text{♩} = +/- 132$

A. Fl.

B. Cl.

Vln. 1

Vc.

B. Solo

Pno.

*crescendo poco a poco*

*col legno battuto with a theatrical gesture*

*mf*

*mp*

*mf*

*f restless unruhig*

na

65 *Ed. depressed during the whole section...*

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. 1

Vc.

B. Solo

so - ro 3 - - shi - ki *fff* *gliss.* *screaming*

Pno.

*8<sup>va</sup>*

71

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*Perpendosi*

*Perpendosi*

*Perpendosi*

*8<sup>va</sup>*

73

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

To Fl.

A. Fl.

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

To Cl.

B. Cl.

*ppp*

*ppp*

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

Pno.

*scarcely articulated, drowned in the pedal*

*ppp*

Let vibrate and go on when the resonances become distant enough

*ppp*

*8<sup>va</sup>*



82 Quietly  $\text{♩} = +/- 60$

Fl. *pp* *p fluidly* 5

Cl. *pp*

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

Vc. *pp* 3 3

Pno. *mp*

87 *Ped. Una Corda*

Fl. 6 7 7 6 5

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

Vln. 1 *ppp* 3 *ord.* *p*

Vc. *pp* 3 3

Pno. *pp* *mp* *pp*

90

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

Cl.

Vln. 1 7 6 5 3

Vc. *gliss.* *pp*

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

Pno. *pp*

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

93

Fl.

Vln. 1

Vc.

B. Solo

Pno.

*mf mit Bestürzung*

me - do mo ka - ku ya

*Red.* *\*Red.*

96

Fl.

Vln. 1

Vc.

B. Solo

Pno.

*ppp* *sul tasto* *ord.*

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

*Let vibrate* *p* *pp*

*8<sup>vb.</sup>* *8<sup>vb.</sup>*

99

Fl.

Vln. 1

Vc.

B. Solo

Pno.

*pp* *sul tasto* *ppp* *gliss.* re

-----\*

102 **Agitato** ♩ = +/- 72  
 Bass Clarinet  
 in B $\flat$

*whirling*

*pp*

*6 flexible 7*

*Péd. e sempre Una Corda*

104

Fl.

(air sounds)

*flexible*

*p*

B. Cl.

*pp*

*9*

Vln. 1

*sul pont.*

*6 7 9*

*flexible*

*pp*

*tr*

Pno.

*allowing the resonance to become louder and louder*

**Stringendo**

106

Fl.

*mp*

*9*

*tr*

*p*

*6 7*

B. Cl.

*6 flexible 7*

*p*

*9*

*pp*

Vln. 1

*tr*

*sul pont.*

*6 7 9*

*flexible*

*p*

*tr*

Pno.

**Stringendo**

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 has a *p* dynamic and a trill. Measure 109 has a *p* dynamic and a trill.
- Vln. I:** Measure 108 has a *p* dynamic and a trill. Measure 109 has a *p* dynamic and a trill.
- Vc.:** Measure 108 has a *p* dynamic and a trill. Measure 109 has a *p* dynamic and a trill.
- B. Solo:** Measure 108 has a *pp* dynamic and a trill. Measure 109 has a *ppp* dynamic and a trill.
- Pno.:** Measure 108 has a *mp* dynamic and a trill. Measure 109 has a *mp* dynamic and a trill.



(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 *mf* dynamic and a trill. Measure 110 continues with a trill.
- B. Cl.:** Measure 109 has a *p* dynamic and a trill. Measure 110 has a *p* dynamic and a trill.
- Vln. I:** Measure 109 has a *p* dynamic and a trill. Measure 110 has a *p* dynamic and a trill.
- Vc.:** Measure 109 has a *p* dynamic and a trill. Measure 110 has a *p* dynamic and a trill.
- B. Solo:** Measure 109 has a *mf* dynamic and a trill. Measure 110 has a *mf* dynamic and a trill.
- Pno.:** Measure 109 has a *mp* dynamic and a trill. Measure 110 has a *mp* dynamic and a trill.

Lyrics: ga - ra - shi ya ko - ga - ra - shi ya ko - ga - ra - shi ya

Let vibrate



110

Fl. *tr* *gliss.*

B. Cl.

Vln. 1 *9* *7* *6*

Vc. *tr* *9*

B. Solo *f* (Sprechgesang) *6* *ff* *7*  
ta - ke ni ka - ku - re - te ta - ke ni ka - ku - re - te

Pno. *Tre Corde* *mf*



111

Fl. *gliss.* *tr* *7* *6* *pp* *5* *tr*

B. Cl.

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

Vc. *7* *6* *5* *ord.* *tr* *ppp* *mp*

B. Solo

Pno. *6* *5* *pp* *mp*  
shi -

Do not release the pedal *p*

