

for Miolina

10 Views of Mount Fuji

I.

Honjo Tatekawa, the timberyard at Honjo

Sunny Knable

Steadily but not working too hard (♩=120)

Violin 1
pizz. (*gliss. every grace note*)
p
tap on body
sim.

Violin 2
pizz.
p H H (*hammer-on every slur*)
tap on body
sim.

5 *col. bat. (half bow, half wood)*
f poss.
col. bat. (half bow, half wood)
f poss.

pizz.
mp
pizz.
mp

col. bat. (sim.)
f poss.
col. bat. (sim.)
f poss.

9 *pizz.*
mf
pizz.
mf

col. bat.
f poss.
col. bat.
f poss.

p
p

The musical score is written for two violins and a cello/bass. It is in 5/4 time and consists of three systems of music. The first system (measures 1-4) features Violin 1 with a melody of quarter notes and slurs, and Violin 2 with a rhythmic accompaniment of eighth notes. The second system (measures 5-8) introduces a cello/bass part with chords and a melodic line. The third system (measures 9-12) continues the cello/bass part with a more complex rhythmic pattern. Dynamics range from piano (p) to mezzo-forte (mf) and fortissimo (f). Performance instructions include pizzicato, glissando, and tapping on the body.

13 *normale, distantly*

ppp

normale, distantly

ppp

16 *pizz.* *col. bat.* *pizz.*

mf *f poss.* *mp*

pizz. *col. bat.* *pizz.*

mf *f poss.* *mp*

20 *col. bat.* *pizz.* *attacca all movements*

f poss. *p* *pp*

col. bat. *pizz.* *attacca all movements*

f poss. *p* *pp*

II. Senju

Marching calmy and curiously (♩=108)

25 arco *semplice* *lengthen stroke*

sfz *mf* *mp* *f* *ff* *sub. mp*

arco *lengthen stroke*

sfz *mf* *p* *mf* *f* *sub. mp*

31 *p* *mp* *mf* *f* *mf* *mp*

molto vibr. seductively

mp *mf* *f* *ff* *mf* *p*

35 *ff* *p* *mp* *p* *pp*

f *ff* *p* *p* *mp* *p*

40

p *mp* *p* *mp* *mf*

pp *mp* *mf* *f*

43 *lengthen stroke* *molto vibr.*

sub. mp *mp*

sub. mp *p*

47 *semplice*

mp *f* *ff*

p *mp* *p* *mf* *f* *ff*

III. Goten-yama-hill, Shinagawa on the Tokaido

Slowly, gracefully and with reverence ($\text{♩}=54$)

The score consists of two systems of two staves each. The first system starts at measure 52. The upper staff begins with a *pizz.* instruction, followed by *arco* and *sul pont.*. It features a melodic line with dynamics *mp*, *p*, *pp*, *p*, *p*, *mp*, *pp*, and *p*. There are sixteenth-note passages marked with a '6' and a slur. The lower staff has dynamics *pp*, *p*, and *pp*. A *colegno trato e sul. pont.* instruction is present in the lower staff. The second system starts at measure 61. The upper staff has dynamics *p*, *mp*, *mf*, *f*, *pp*, *p*, and *pp*. It includes a triplet marked '3' and a sixteenth-note passage marked '6'. The lower staff has dynamics *p*, *mp*, *mf*, *f*, *pp*, and *p*. A *colegno trato e sul. pont.* instruction is also present in the lower staff.

IV. Nakahara in the Sagami Province

Toiling, resting, and toiling some more ($\text{♩}=100$)

The score consists of two staves starting at measure 70. The upper staff is marked *normale* and has dynamics *ppp*, *mf*, *f*, *mf*, and *f*. It includes a *sim.* instruction. The lower staff has dynamics *mf*, *mp*, *mf*, *mp*, and *mf*. The music is in 2/4 time and features a rhythmic pattern of eighth notes with accents.

82

fast gliss.

f

fast gliss.

f

p mp

95

mf

f

ff

mf

f

6 6 6 6 6 6

105

ff

mf

mp

f

6 6 3 6

112

mf

f

mp

mf

p

pp

V. Dawn at Isawa in the Kai Province

Mysteriously building to a grand climax (♩=50)

120 *sul tasto e non vibr.*

ppp cresc. poco a poco pp p mp

sul tasto e non vibr.

ppp cresc. poco a poco pp p mp

move slowly to normale

move slowly to normale

140 *poco a poco piu vibr.*

p mp p mp mf

sim.

mf p

150

p mf mp

sim.

159 *molto vibr. drammaticamente*

mf ff ff

The musical score is written for two staves in 3/8 time. It begins at measure 120 with a tempo of ♩=50. The upper staff features a melodic line with dynamics ranging from ppp to mp, and includes performance instructions like 'sul tasto e non vibr.' and 'move slowly to normale'. The lower staff provides a harmonic accompaniment with dynamics from ppp to mp. The piece progresses through measures 140 and 150, where the texture becomes more complex with 'poco a poco piu vibr.' and 'sim.' markings. The final section, starting at measure 159, is marked 'molto vibr. drammaticamente' and features a powerful grand climax with dynamics reaching ff.

Steadily plodding (♩.=76) VI. The back of the Fuji frm the Minobu river

170 pizz. *p*

pizz. *mp* *sfz* *sfz* *sfz* *sfz* *mf*

187 *mf*

sfz *sfz* *sfz* *f* *sfz* *sfz* *sfz*

204 *sub. p* *sfz* *sfz* *sfz* *mp* *sfz* *sfz*

sub. mp *sfz* *sfz* *sfz* *mf* *sfz* *sfz*

221 *sfz* *mf* *arco sul pont.* *sfz* *sfz*

232 *sfz* *sfz* *p* *f* *p* *pizz.* *p* *sfz*

f *p* *mp* *sfz*

VII. Ono Shinden in the Suruga Province

Busily galloping (♩.=92)

246 arco *mf* *terraced dynamics, sempre subito*

f *arco* *sim.* *mf* *terraced dynamics, sempre subito*

254 *mf* *f* *mf* *f*

262 *p* *mp* *mf* *f*

270 *p* *mp* *mf* *f*

278

286

VIII. The Tea plantation of Katakura in the Suruga Province

292 Very slow and tranquil ($\text{♩} = 54$)

301

IX. The Fuji from Kanaya on the Tokaido

Fast and dramatic (♩=100)

310 *sul pont. e detache*

313

316

319

mf < *f* < *mp* < *mf* *p* < *mp* < *sim.* *mf* < *f* *mf* < *f* *mp* < *mf* *p* < *mp* < *sim.*

mf < *f* *mf* < *f* *mp* < *mf* *p* < *mp* < *sim.*

f *sfz p* < *ff* *mf* < *f* *p* < *mp* < *sim.*

sfz p < *f* *sfz p* < *ff* *mf* < *f* < *mp* < *mf*

p < *mp* < *sim.* *mf* < *f* < *sim.*

sfz p < *ff* *mf* < *fp* *sfz p* *sfz p*

322

mf *f* *mp* *mf*

f *mf* *f* *mf* <

trill on gliss. *trill on gliss.*

325

p *mp* *sim.* *mf* *f*

f *sfz p* *f* *sfz p*

328

ff *mf* < *f* *mf*

ff *mf* < *f* *mf* *4 sfz p*

331

mp *slowly move to...* *p* *pp* *ppp*

f *normale* *normale* *slowly move to...* *slowly move to...* *sul tasto* *sul tasto*

X. Climbing on Fuji

335
Slowly and serenely (♩=60)
(*sul tasto*)

pp
(*sul tasto*)
p

339

p
pp
mp
p

343

al niente
al niente