

Masao YOKOYAMA

とある夜寺の幻想  
*Fantasy in a night temple*



This piece is composed by the inspiration of an exorcism ceremony of the Buddhism called *Oharai* in Japanese which means to remove the possession of demons and evils from person or thing by priests of temple.

# Fantasy in a night temple

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## [1.Scene in a deep forest]

Very slow  $\text{♩} = 40$

Violin I between tail piece and bridge on E string  
*uneven tremolo* *pppp*

Viola

Vc. left hand

Violoncello *accordo*

Piano

Very slow  $\text{♩} = 40$

**[moan from abyss]**  
sempre una corda e pedal

*misterioso ad lib.*  
*pppp dim. e rit.*

*ad lib. (random using these notes)*  
*continue*

8<sup>ub</sup>

4

Vln. *staccato*  
*pp cresc. decresc. ad lib. ma fra ppp e p dim. e morendo*

Vla. between tail piece and bridge on A string  
*uneven tremolo* *pp* *staccato*  
*cresc. decresc. ad lib. ma fra ppp e p dim. e morendo*

Vc. between tail piece and bridge on A string  
*uneven tremolo* *pp* *staccato*  
*cresc. decresc. ad lib. ma fra ppp e p dim. e morendo*

Pno. *ad lib.*  
*pp dim. e rit.*

*ad lib. continue*

(8)

[the crackle sound of sparks by burning goma trees]

col legno      ad lib. randomly E and F

Vln. *ppp* *5* *5* *continue* *mp*

Vla. *ppp* *3* *5* *continue* *mp*

Vc. *ppp* on D and A string (ueven tremoro) *mf* *ppp* *sff* slap top plate of cello with left palm

Pno. *5* *5* *repeat*

(8) *ppp* tempo ad lib.

Vln. *f*

Vla. *f*

Vc. *continue* *mf* *5* *f* *continue*

Pno. *poco f* *repeat* *mf* *dim.*

(8)

**Più mosso** ♩ = 48

Vln. *breath* *pizz.* *p* *mp* *p*

Vla. *(continue col legno ad lib.)* *p*

Vc. *tap the rib of cello* *accel.* *f* *ff* *mp* *p* *mp* *rit.* *p* *mp* *mf*  
*wait enough till the reverberation of pianoforte goes out*

Pno. **Più mosso** ♩ = 48 *tap the instrument* *p* *f* *poco f*

**Tempo ad lib. (each part performs in free timing)**  
**poco accel.**

Vln. *mf* *f* *ff*

Vla. *flag. accel.* *p* *mf* *p* *f* *mf* *ff*

Vc. *p* *f* *mf* *p* *mf* *f* *mf* *f* *f* *ff*

Pno. **poco accel.** *p* *f* *p* *f* *cresc.* *f* *3* *3* *ff*

18 - **A tempo ma con ad lib.** nail pizz.

Vln. *p* *cresc.* *3*

Vla. *accel.* *rit.* *rit.* *accel.* *rit.* *non rit.*  
*p* *mf* *p* *mf* *mp* *f* *mp* *f* *6*

Vc. *mf* *cresc.* *f* *knock*

Pno. *p* *mf* *cresc.* *cresc. e accel.*  
*5* *5* *repeat* *8<sup>va</sup>* *8<sup>vb</sup>*

21 *accel.* **Tempo free**

Vln. *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *accel.* *ff* **Tempo free** *accel. ad lib.* *breath*

Pno. *ff* *cluster* *dim* *pp* *sfff*

24 *pizz. sfff* *sfff* *ff* *ppp* *ff* *accel. ad lib.*

Vln. *pizz. sfff* *sfff* *ff* *ppp* *ff* *accel. ad lib.*

Vla. *pizz. sfff* *sfff* *ff* *ppp* *ff* *accel. ad lib.*

Vc. *pizz. sfff* *sfff* *ff* *ppp* *ff* *accel. ad lib.*

Pno. *sff* *sfff* *sfff* *ff* *ppp* *ff*

[The sound of shou (a traditional Japanese wind instrument resembling panpipes)]

Largo

Vln. arco I, II  $\text{sf pp}$   $\text{f}$

Vla. arco I, II  $\text{sf pp}$   $\text{f}$

Vc. [Syou-myou (the chanting of Buddhist hymns)] arco  $\text{f}$  *dignitoso*

Pno.  $\text{pp}$   $\text{sf p}$

Vln.  $\text{sf p}$   $\text{f}$  *con fluttuazione*

Vla.  $\text{sf pp}$   $\text{f}$

Vc. *poco sul pont.* *ord.*  $\text{mf}$   $\text{pp}$   $\text{mf}$

Pno.  $\text{pp}$   $\text{sf p}$  *con fluttuazione*

Vln.  $\text{sf p}$   $\text{f}$  *con fluttuazione*

Vla.  $\text{sf pp}$   $\text{f}$

Vc.  $\text{mf}$   $\text{p}$   $\text{f}$

Pno.  $\text{p}$   $\text{con fluttuazione}$

40

Vln. *f* 6 *pp* 7 7 *mf* 7 7

Vla.

Vc. *mp* *mf*

42

Vln. *f* 6

Vla.

Vc. *mp* *p* sul pont. *dim.*

46 [Ghost playing Shamisen in a ruins] *pizz.* *mf* *poco accer.* *a tempo* *poco rit.* *a tempo* *poco rit.*

Vln. III II III II III II III

Vla.

Vc. *tr* *pp*

52 *a tempo* *rit.*

Vln.

58 [Moon light on the deep forest]

Vln.  
Vla.  
Vc.  
Pno. *f* *morendo* *L.v.*

60

Vln. *pizz.* *arco* *IV* *gliss.* *espr. misterioso*  
*ff* *p* *pp < mp > p*

Vla. *espr. misterioso*  
*pp < mp > p*

Vc. *pizz.* *arco* *gliss.* *espr. misterioso*  
*ff* *pp < mp > p*

Pno. *p* *pp* *p* *pp*

65

Vln. *pp < mf > p < mf pp cresc. f*

Vla. *pp < mf > p < mf pp cresc. f*

Vc. *pp < mf > p < mf pp f*

Pno. *misterioso*  
*p* *mf*  
*8vb* *sfff*



72

Vln. *poco sul pont.*  
*mf > p* *p > pp*

Vla. *poco sul pont.*  
*mf > p* *p > pp*

Vc. *pizz.* *mf* *mp* *pp* *arco*

Pno. *poco f* *dim* *p*

79

Vln. *ord.* *f* *mf* *p*

Vla. *sul pont.* *mp* *dim.* *pp* *mp* *dim.* *ppp*

Vc. *pizz.* *mf* *arco* *gliss.* *pp*

Pno. *dim.* *ppp* *pppp*

82

Vln. *arco poco sul pont.* *I, II* *pizz.* *arco* *pizz.*  
*sf > pp* *sff* *sff* *sff*

Vla. *arco poco sul pont.* *II* *pizz.* *arco* *pizz.*  
*sf > pp* *sff* *sff* *sff* *sff*

Vc. *arco poco sul pont.* *I, II* *pizz.* *arco* *pizz.*  
*sf > pp* *sff* *sff* *sff* *sff*

Pno. *ff* *pp* *sf*

### [2. Oharai (exorcism ceremony)]

86 **Allegretto** ♩ = 96

ad lib. (random note)

arco *ff*

Vln.

Vla. *ff*

Vc. *ff*

Pno. *ff*

89

Vln. *5*

Vla.

Vc.

Pno.

91

Vln. *cresc.* *5* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Pno. *cresc.* *ff*

poco accel.

Allegro

93

Violin I (Vln.): *f cresc.* *Allegro*  
Violin II (Vla.): *f cresc.* *Allegro*  
Violoncello (Vc.): *f cresc.* *Allegro*  
Piano (Pno.): *f cresc.* *Allegro*

Measures 93-95: Violin I and II play sustained chords with *f cresc.* dynamics. Violoncello plays a rhythmic pattern of eighth notes. Piano plays a complex accompaniment with sixteenth-note runs in the right hand and chords in the left hand.

96

Violin I (Vln.): *ff* *sul pont.*  
Violin II (Vla.): *ff*  
Violoncello (Vc.): *ff* *sul pont.*  
Piano (Pno.): *ff*

Measures 96-100: Violin I and II play sixteenth-note passages with *ff* dynamics. Violoncello plays a rhythmic pattern. Piano continues with complex accompaniment, including a *sul pont.* section for the cello and sixteenth-note runs in the right hand.

101

Violin I (Vln.): *mf* *marcato*  
Violin II (Vla.): *dim.* *mf* *ff espr.*  
Violoncello (Vc.): *mf* *marcato* *cresc.*  
Piano (Pno.): *sf* *cluster* *mf* *cluster ad lib.*

Measures 101-105: Violin I plays a *marcato* eighth-note pattern. Violin II plays a *dim.* passage followed by a *ff espr.* section. Violoncello plays a *marcato* eighth-note pattern. Piano features a *sf* *cluster* in the left hand and a *mf* *cluster ad lib.* in the right hand.

106

Vln. *cresc.* *f*

Vla. *gliss.* *sul pont.* *ord.* *sf p* *ff*

Vc. *gliss.* *f* *mf* *cresc.* *f*

Pno. *cresc.* *f* *mf* *cresc.*

111

Vln. *mp* *cresc.* *ff*

Vla. *f* *cresc.* *gliss.* *ff*

Vc. *mp* *cresc.* *gliss.* *ff*

Pno. *f* *p* *cresc.* *sf* *sf* *sf* *sf* *ff*

116

Vln. *fff*

Vla. *fff*

Vc. *fff*

Pno. *sf* *sf* *sf* *sf*

118

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

gliss.

gliss.

120

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

gliss.

gliss.

122

Vln. *sff*

Vla. *sff*

Vc. *sff*

Pno. *sff*

cluster

127

Vln. *sff*

Vla. *sff*

Vc. *sff*

Pno. *sff*

Vn, Va, Vc Select tone groups in this box randomly and repeat ad lib. till piano and cello in bar 132

**Lento** ♩=60

Vln. *fff* *sff* *fff* *ff*

Vla. *ff* *fff* *gliss.* *fff*

Vc. *ff* *f* *fff*

Pno. *ff* *sf* *sf*

randomly

130

Vln. *fff* *f* *fff* *ff*

Vla. *ff* *fff* *fff* *f*

Vc. *ff* *fff* *strong pressure (noisy sound)* *ff*

Pno. *sf* *sf*

randomly

132

Vln. continue e stop at the timing of cello slap

Vla. continue e stop at the timing of cello slap

Vc. continue slap ff

Pno. sf sf sf sf randomly

[Exorcism of evils]

133 A tempo (Allegretto) ♩ = 64

Vln.

Vla. f sf simile

Vc. f sf simile

Pno. A tempo (Allegretto) ♩ = 64 f

135 ad lib. (play randomly using the notes A, B and C# like this example)

Vln. stacc. mf 3 5

Vla. p

Vc. p

Pno. accel. p simile

136

Vln.

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Pno. *poco a poco cresc.* simile

ad lib. (randomly)

137

Vln. *p*

Vla. *mf poco a poco cresc.*

Vc. *f espressivo*

Pno. *mf poco a poco cresc.* *f sf*

ad lib. (player need not to play precisely like these notes)

138

Vln. *mf ff*

Vla.

Vc. *sf* 5

Pno.



139

Vln. *mf* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Pno. *ff* *gliss.* *gliss.*

140

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *ff* *espr.* *cluster* *gliss.* *gliss.*

141

Vln.

Vla.

Vc.

Pno. *cluster* *gliss.* *gliss.*

18 **poco accel.**

Vln. *f*

Vla. *cresc.*

Vc. *ff* **poco accel.** *gliss.* *gliss.*

Pno. *ff*

♩ = 70 ca

143 *ad lib.* *gliss.*

Vln. *ff* *dim.*

Vla. *ad lib.* *gliss.* *dim.*

Vc. *tr* *sf* *dim.*

Pno. *cluster* *sf* *gliss.* *gliss.*

144 *ad lib.*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f* *sf* *gliss.* *gliss.*

145

Vln. *ff espr.*

Vla. *poco sul pont.* *mf* *cresc.* *ad lib. (player needs not to play precisely like these notes)*

Vc. *poco sul pont.* *mf* *cresc.*

Pno. *mf* *cresc.*

146

ord.

Vln. *mf* *cresc.*

Vla. *mf* *cresc.*

ord. *ad lib. (player needs not to play precisely like these notes)*

Vc. *mf* *cresc.*

Pno. *mf* *cluster* *f* *f* *f*

147

*sf* *accel.*

Vln.

Vla.

Vc.

*accel.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno.

20

149

Vln. *mf* *cresc.* *ad lib.*

Vla. *mf* *slap* *cresc.* *ad lib.*

Vc. *f* *cresc.*

Pno. *mf* *cresc.* *accel.*

150

Vln. *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.* *accel.*

Pno. *f* *cresc.* *accel.*

151

Vln. *ff* *cresc.* *ad lib. higher and higher (= ♩ 6) gliss.*

Vla. *ff* *cresc.* *ad lib. higher and higher (= q \* 6) gliss.*

Vc. *ff* *cresc.* *ad lib. = ♩ \* 6 gliss.*

Pno. *ff* *cresc.* *accel. as possible (= q \* 6)*

**[Jou-butso (nirvana)]**

152

*fff* *p* 3 6 *dim.* 6 6

sul pont.

ad lib. and left fingers half-push and sul pont.

*fff* *p* *dim.* 6 6

sul pont.

ad lib. and left fingers half-push and sul pont.

*fff* *p*

*staccato*  
(don't stop reverberation)

**rit.**

153

*pp*

*pp*

6 6 6

col legno

*mf* *dim.* 5

continue randomly

*p* *dim.* 8va

**Largo [Silent of forest and dawn]**

highest pitch as possible

Musical score for measures 154-155. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Measure 154 features a series of six sixteenth-note chords, each with a sharp sign above it. The dynamic is *ppp*. Measure 155 begins with a rest, followed by a long note with a dynamic of *ppp*.
- Vla.:** Measure 154 has a rest. Measure 155 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *ppp*. The pattern includes triplets and quintuplets.
- Vc.:** Measure 154 has a rest. Measure 155 begins with a rest, followed by a long note with a dynamic of *pp dim.*. An arrow labeled "continue randomly" spans from measure 154 to the end of the page.
- Pno.:** Measure 154 has a rest. Measure 155 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *pp*. The pattern includes triplets and quintuplets. The dynamic changes to *dim* and then *ppp* later in the measure. Measure 156 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *p*. An *8va* marking is present above the staff.

Musical score for measures 156-157. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Measure 156 features a rhythmic pattern of eighth notes with a dynamic of *pp*. The pattern includes triplets and quintuplets. Measure 157 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *pp*. The pattern includes triplets and quintuplets. Measure 158 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *p*. The pattern includes triplets and quintuplets. An arrow labeled "continue randomly" spans from measure 156 to the end of the page. Markings include *flag.*, *accel.*, and *rit.*
- Vla.:** Measure 156 has a rest. Measure 157 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *pp*. The pattern includes triplets and quintuplets. Measure 158 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *pp*. The pattern includes triplets and quintuplets. Markings include *I* and *II*.
- Vc.:** Measure 156 has a rest. Measure 157 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *mf*. The pattern includes triplets and quintuplets. Measure 158 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *p*. The pattern includes triplets and quintuplets. Markings include *I* and *II*.
- Pno.:** Measure 156 has a rest. Measure 157 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *pp*. The pattern includes triplets and quintuplets. Measure 158 begins with a rest, followed by a rhythmic pattern of eighth notes with a dynamic of *pp*. The pattern includes triplets and quintuplets. An arrow labeled "repeat same interval" spans from measure 156 to the end of the page.

160 simile

Vln. *pp* *p* *pp* *p* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Pno. continue

162 rit.

Vln. *pp* *ppp* *pppp* *ppppp*

Vla. *ppp*

Vc. *ppp*

Pno. *ppp*