

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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2021

## [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  $\text{♩} = 40$

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

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

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

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* *mp* *continue*

Vla. *ppp* *mp* *continue*

Vc. *ppp* *mf* *ppp* *sff* slap top plate of cello with left palm

Pno. *ppp* *mf* *ppp* *repeat*

(8) *ppp* tempo ad lib.

Vln. *f*

Vla. *f*

Vc. *mf* *f* *continue* *ad lib. randomly A and B*

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

(8) *mf* *dim.*

**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* *p* *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* *accel.* *accel.*

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

Largo

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

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

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

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

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

52 *a tempo* *rit.*

Vln.

[Moon light on the deep forest]

58

Vln.

Vla.

Vc.

Pno.

*f*

morendo

L.v.

60

Vln.

Vla.

Vc.

Pno.

*ff*

*p*

*pp < mp >*

*p*

*espr. misterioso*

*espr. misterioso*

*espr. misterioso*

*pp < mp >*

*p*

*pp*

*p*

*pp*

arco

pizz.

gliss.

IV

65

Vln.

Vla.

Vc.

Pno.

*pp < mf >*

*p*

*mf*

*pp cresc.*

*f*

*pp < mf >*

*p*

*mf*

*pp cresc.*

*f*

*pp < mf >*

*p*

*mf*

*pp*

*f*

*misterioso*

*p*

*mf*

8<sup>vb</sup>

*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.* *pizz.* *f* *mf* *p*

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

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

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

82

Vln. *arco poco sul pont.* *I, II* *pizz.* *arco* *pizz.*  
*sf > pp* *sff* *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 *cresc.* *5* *ff*

Vln. *5*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Pno. *cresc.* *ff*

The image shows a page of a musical score for a string quartet and piano. The score is divided into three systems. The first system (measures 86-88) is marked 'Allegretto' with a tempo of ♩ = 96. It features a Vln. I part with an 'ad lib. (random note)' section, and Vln. II, Vc., and Pno. parts. The second system (measures 89-90) continues the Vln. I part with a five-fingered passage and the other instruments. The third system (measures 91-94) is marked with 'cresc.' and 'ff' dynamics, featuring a five-fingered passage in the Vln. I part. The piano part has a 'cresc.' marking in the right hand and 'ff' in the left hand. The score is in 6/4 time and D major.



106

Vln. *cresc.* *f*

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

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

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

5

gliss.

gliss.

Detailed description: This system covers measures 118 and 119. The Violin part features a complex melodic line with many accidentals and slurs, marked *ff*. The Viola part has a similar melodic line, also marked *ff*. The Violoncello part plays a steady eighth-note accompaniment, marked *ff*. The Piano part has a complex texture with many notes, marked *ff*. A fermata is placed over the final notes of measures 118 and 119. Two glissando markings are present in the piano part.

120

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

5

gliss.

gliss.

Detailed description: This system covers measures 120 and 121. The Violin part continues with its complex melodic line, marked *ff*. The Viola part also continues with its melodic line, marked *ff*. The Violoncello part continues with its eighth-note accompaniment, marked *ff*. The Piano part continues with its complex texture, marked *ff*. A fermata is placed over the final notes of measures 120 and 121. Two glissando markings are present in the piano part.

122

Vln. *sff*

Vla. *sff*

Vc. *sff*

Pno. *sff*

5

5

5

5

cluster

Detailed description: This system covers measures 122 through 125. The Violin part features a complex melodic line with many accidentals and slurs, marked *sff*. The Viola part has a similar melodic line, marked *sff*. The Violoncello part plays a steady eighth-note accompaniment, marked *sff*. The Piano part has a complex texture with many notes, marked *sff*. A fermata is placed over the final notes of measures 122 and 123. A cluster marking is present in the piano part.

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

128 **Lento** ♩=60

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

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

Vc. *ff* *f* *fff*

Pno. *ff* *sf* *sf*

randomly

130

Vln. *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* randomly → *sf* *sf* *sf* *sf*

133

[Exorcism of evils]  
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. *mf* stacc. 3 5

Vla. *p*

Vc. *p*

Pno. *p* accel. 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.*

Detailed description: This system covers measures 139 and 140. The Violin I part (Vln.) starts at measure 139 with a melodic line marked *mf*, which becomes *ff* in measure 140. The Violin II part (Vla.) plays a rhythmic accompaniment, marked *ff* in both measures. The Violoncello part (Vc.) has a sparse accompaniment, also marked *ff*. The Piano part (Pno.) features a *ff* accompaniment in measure 139, followed by a *gliss.* in measure 140. The piano part includes a *cluster* in the bass register.

140

Vln. *f*

Vla. *f*

Vc. *f*

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

Detailed description: This system covers measures 140 and 141. The Violin I part (Vln.) continues with a melodic line marked *f*. The Violin II part (Vla.) plays a rhythmic accompaniment, marked *f*. The Violoncello part (Vc.) has a sparse accompaniment, also marked *f*. The Piano part (Pno.) features a *ff* accompaniment marked *espr.* in measure 140, followed by a *gliss.* in measure 141. The piano part includes a *cluster* in the bass register.

141

Vln.

Vla.

Vc.

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

Detailed description: This system covers measures 141 and 142. The Violin I part (Vln.) continues with a melodic line. The Violin II part (Vla.) plays a rhythmic accompaniment. The Violoncello part (Vc.) has a sparse accompaniment. The Piano part (Pno.) features a *cluster* in the bass register in measure 141, followed by a *gliss.* in measure 142.

18 **poco accel.**

Vln. *f*

Vla. *cresc.*

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

Pno. *ff*

♩ = 70 ca

143 *ad lib.* *dim.* *gliss.*

Vln. *ff*

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

Vln. *ord.* *mf* *cresc.*

Vla. *ord.* *mf* *cresc.*

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

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

147

Vln. *sf* *accel.*

Vla. *sf* *accel.*

Vc. *sf* *accel.*

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

20

149 *ad lib.*

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

Vla. *mf* *slap* *cresc.*

Vc. *f* *cresc.*

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

150

Vln. *f* *cresc.*

Vla. *f* *cresc.*

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

Pno. *accel.*

151 *ad lib. higher and higher (= ♩ 6) gliss.*

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

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

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

Pno. *ff*

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

152

Vln. *fff* *p* 3 6 *dim.* 6 6 ad lib. and left fingers half-push and sul pont.

Vla. *fff* *p* *dim.* 6 6 ad lib. and left fingers half-push and sul pont.

Vc. *fff* *p* *col legno*

Pno. *ffff* (don't stop reverberation)

**rit.**

153

Vln. *pp*

Vla. 6 6 6 *pp*

Vc. *mf* *dim.* 5 *col legno* *continue randomly*

Pno. *p* *dim.* *8va*

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

highest pitch as possible

154

Vln. *ppp* highest pitch as possible

Vla. *ppp* col legno ad lib. randomly E and F

Vc. *pp dim.* continue randomly

Pno. *pp* *dim* *ppp* *p*

156

Vln. *pp* col legno 3 5 flag. *accel.* *rit.* *pp* *p*

Vla. *pp* I II *pp* *pp*

Vc. *mf* *p* *pp* II *pp*

Pno. repeat same interval

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*