

*Soprano; Instrument and Voice
MezzoSoprano; Instrument and Voice
Alto; Instrument and Voice
Tenor; Instrument and Voice
Baritone; Instrument and Voice
Bass; Instrument and Voice*

*--- C clef on 1st line
--- C clef on 2nd line
--- C clef on 3rd line
--- C clef on 4th line
--- C clef on 5th line
--- F clef on 4th line*

SHEET

Typesetting output with LilyPond

POEM

A longing in a thick fog

*MUSICAL INSTRUMENT
and*

MIXED CHORUS GROUP

The dynamic of performance is freedom(the conductor's) discretion.

(A long, long time ago, there were towns surrounded by mist.)

**These are the tales of long ago that are passed down,
And told in those towns shrouded in mist.**

It is said that long ago, there were towns on this plateau surrounded by mist. They were invisible to our eyes, but we sensed them. There was another self living there, making the same living as us. Even if we kept visiting, knowing that they were supposed to exist there, we would always end up returning to the land where we are now, so no one was able to meet the towns just like us, surrounded by mist, or the other self.

Today, those foggy towns are far away from this plateau and planet. They continue to operate as a planet in a corner of the multiverse, and we have come to the point where we can sense another self, just like us, walking through life. You dream as you go through life...that mysterious dreamscape is the moment you share the same life path as another self, on a planet in a corner of the multiverse. The anxiety, doubt, and suffering of your real life...the other you, walking through the other world...is likely sharing with you that you had a mysterious dream today.

*This is an old tale told in the towns within the mist, long, long ago,
when the towns surrounded by the mist and our land were united.*

*Narration;---- Solo ----
---- Tutti ---- (Chorus; S,Ms,A,T,Br,B)*

end(Friday, March 13, 2026).
Yukio Yoshida

Voices; pronunciation

PRONUNCIATION-SYMBOL **ɑ** or **ɔ** , **ɔ** : , **m** , **n** (Solo ; Tutti)

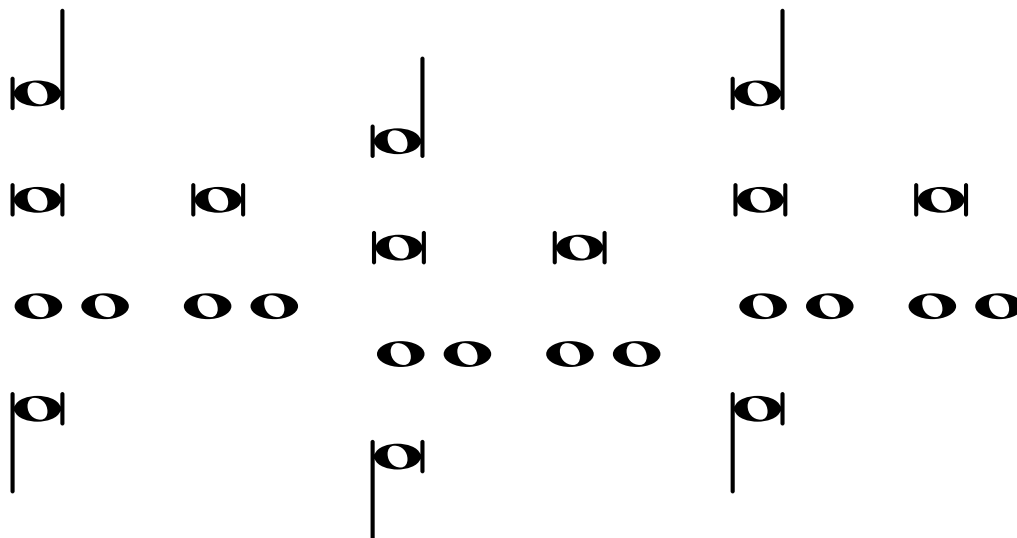
The towns were shrouded in fog.

a major; cis d e fis gis a b

soprano; C clef on 1st line, alto; C clef on 3rd line.

bass; F clef on 4th line, tenor; C clef on 4th line.

Op.122; (Road 20)
Yukio Yoshida



Dance(modern) re-enactment is OK(follow-up);

Introduction part performance

soprano

alto

tenor

bass

3

lower Staccato

lower Staccato

This system contains measures 3 through 6. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has three sharps (F#, C#, G#). The time signature is 12/8. The first two staves have a melodic line with a fermata over the first measure of each system. The second and third staves have a bass line with a fermata over the first measure of each system. The word "lower Staccato" is written in red above the first measure of the first two staves. The music concludes with a double bar line at the end of measure 6.

7

This system contains measures 7 through 10. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has three sharps (F#, C#, G#). The time signature is 12/8. The music continues from the previous system. The first two staves have a melodic line with a fermata over the first measure of each system. The second and third staves have a bass line with a fermata over the first measure of each system. The music concludes with a double bar line at the end of measure 10.

11

This system contains measures 11 through 14. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has three sharps (F#, C#, G#). The time signature is 12/8. The music continues from the previous system. The first two staves have a melodic line with a fermata over the first measure of each system. The second and third staves have a bass line with a fermata over the first measure of each system. The music concludes with a double bar line at the end of measure 14.

15

Musical score for measures 15-18. The score is in 12/8 time and A major. It features four staves: three treble clefs and one bass clef. Measures 15-17 contain rests in the upper staves and a rhythmic pattern in the bass staff. Measure 18 features a full chord in the upper staves and a melodic line in the bass staff.

19

Musical score for measures 19-22. The score is in 12/8 time and A major. It features four staves: three treble clefs and one bass clef. Measures 19-21 show complex chordal textures in the upper staves and a melodic line in the bass staff. Measure 22 features a full chord in the upper staves and a melodic line in the bass staff.

23 *From 23bar to 26bar, it is dance drama only(no music).*

27

Musical score for measures 27-30. The score is in 12/8 time and A major. It features four staves: three treble clefs and one bass clef. Measures 27-30 show a sustained chord in the upper staves and a melodic line in the bass staff.

31

Musical score for measures 31-34. The score is in 12/8 time and A major. It features four staves: three treble clefs and one bass clef. Measures 31-34 show a sustained chord in the upper staves and a melodic line in the bass staff.

35

Musical score for measures 35-38. The score is written for four staves in 13/8 time with a key signature of two sharps (F# and C#). The music includes various rhythmic patterns, rests, and dynamic markings like 'f' and 'ff'.

From 39bar to 42bar, it is dance drama only(no music).

43

Musical score for measures 43-46. The score is written for four staves in 13/8 time with a key signature of two sharps. The music is characterized by dense, tremolo-like textures in the upper staves and sustained notes in the lower staves.

47

Musical score for measures 47-50. The score is written for four staves in 13/8 time with a key signature of two sharps. The music consists of rhythmic patterns and notes across all staves.

From 51bar to 54bar, it is dance drama only(no music).

55

The image shows a musical score for four staves, numbered 55 to 58. The music is in 3/8 time and the key signature has two sharps (F# and C#). The notation includes quarter notes, eighth notes, and half notes, with various rests and phrasing slurs. The score concludes with a double bar line at the end of measure 58.

A little boy

a major; cis d e fis gis a b

soprano; C clef on 1st line, alto; C clef on 3rd line.

bass; F clef on 4th line, tenor; C clef on 4th line.

Aria; singer: mezzosoprano; C clef on 2nd line.

Aria; singer: baritone; C clef on 5th line.

Op.123; Road 21
Yukio Yoshida

1) Tutti (S,A,T,B)

n _

His whole being melted into sleep
and his steps stopped.

Everything about him melts into sleep
His walking stopped.

2) Aria (Ms, Ba)

Long, long, long ago, there were towns shrouded in mist,
and in those mist-shrouded towns,

Aria (Ms)

according to legends passed down through generations,

Aria (Ba)

there lived a boy in one of those towns.

3) Tutti (S,A,T,B)

The boy went to the school playground to find friends to play with,
but he couldn't find any boys his age who could be the friends he wanted.

Instead, he noticed a group of adults.
"What's going on?" he wondered,
and joined a small part of the group of adults.

4) Tutti (S,A,T,B)

m _

A horse lay collapsed, gasping for breath. A grown man, weeping,
cradled the horse's head and spoke to it,

"You'll be at peace soon, you'll be at peace very soon.

"Thank you for everything, thank you, thank you so much,
you'll be at peace very soon."

The man wept over the horse's head.

The horse's expression instantly became peaceful,
and soon the veterinarian informed the man that the horse had died.

5) Aria (Ms, Ba)

The boy backed away from the group, the scene before him sinking into his mind
and becoming etched in his memory.

6) Tutti (S,A,T,B)

But he couldn't find any boys his age in the schoolyard
who could become the friends he had hoped for.
He simply walked around the schoolyard over and over,
still stuck in the image he had just seen and imprinted on his mind,
unaware that the group of adults, the horsemen,
and the horses had all disappeared from the schoolyard,
and he didn't know how he had gotten home.

PRONUNCIATION-SYMBOL a or o, o:, m, n (Solo ; Tutti)

Improvisational dance(modern) is acceptable (in each part of the performance).

For voice, look at Required (End of the score).

The musical score consists of four vocal staves (soprano, alto, tenor, bass) and a piano accompaniment staff. The key signature is A major (two sharps) and the time signature is 3/4. The score is in public domain.

public Domain

3

lower *Staccato*

Tutti

His whole being

His whole being

His whole being

His whole being

His whole being

His whole being

5

melted into sleep and his

melted into sleep and his

melted into sleep and his

melted into sleep and his

melted into sleep and his

melted into sleep and his

7

steps stopped. Every - thing about him melts into sleep His walk - ing stopped.

steps stopped. Every - thing about him melts into sleep His walk - ing stopped.

steps stopped. Every - thing about him melts into sleep His walk - ing stopped.

steps stopped. Every - thing about him melts into sleep His walk - ing stopped.

Aria

Long, long, long ago, there were towns shrouded in mist, and in those mist-shrouded towns,

Aria

Long, long, long ago, there were towns shrouded in mist, and in those mist-shrouded towns,

15

according to legends passed down through gen - era - tions,
there lived a boy in one of those towns.

19

Tutti
The boy went to the school play - ground to find friends to play

Tutti
The boy went to the school play - ground "to find" friends to "play with,"

Tutti
The boy went to the school play - ground to find friends to play

Tutti
The boy went to the school play - ground to find friends to play with,

21

with, but he couldn't find any boys

but he couldn't find any boys

with, but he couldn't find any boys

but he couldn't find any boys

bar 23-bar 26; *Only Voice* and If possible, this part should also include dance(modern) performance.

23

his age who could be the friends he wanted. In- stead, he no - ticed a group

his age who could be the friends he wanted. Instead, he no - ticed

his age who could be the friends he wanted. Instead, he no - ticed

his age who could be the friends he wanted. Instead, he no - ticed a group of adults.

25

of adults. What's going on? he won - dered, and joined a small part of

a group of adults. What's going on? he wondered, and joined a small part of

a group of adults. What's going on? he wondered, and joined a small part of

What's going on? he won - dered, and joined a small part of

27

the group of adults. *m*

the group of adults. A horse lay collapsed, gasping for breath. A grown man, weeping, cradled *m*

the group of adults. A horse lay collapsed, gasping for breath. A grown man, weeping, cradled *m*

the group of adults. *m*

31

A horse lay collapsed, gasping for breath. A grown man, weeping, cradled

A horse lay collapsed, gasping for breath. A grown man, weeping, cradled

A horse lay collapsed, gasping for breath. A grown man, weeping, cradled

A horse lay collapsed, gasping for breath. A grown man, weeping, cradled

35

the horse's head and spoke to it, You'll be at peace soon, you'll be

the horse's head and spoke to it, You'll be at peace soon, you'll be

the horse's head and spoke to it, You'll be at peace soon, you'll be

the horse's head and spoke to it, You'll be at peace soon, you'll be

the horse's head and spoke to it, You'll be at peace soon, you'll be

37

at peace very soon. "Thank you" "for everything," "thank you," "thank you"

at peace very soon. "Thank you" "for everything," "thank you," "thank you"

at peace very soon. "Thank you" "for everything," "thank you," "thank you"

at peace very soon. "Thank you" "for everything," "thank you," "thank you"

at peace very soon. "Thank you" "for everything," "thank you," "thank you"

39

so much, "you'll be" "at peace" "very soon." The man wept over

so much, "you'll be" "at peace" "very soon." The man wept over

so much, "you'll be" "at peace" "very soon." The man wept over

so much, "you'll be" "at peace" "very soon." The man wept over

41 Voice chorus only (S, A, T, B); bar 41 ~ bar 42.

the horse's head. The horse's ex - pres - sion in - stantly be - came peace - ful,

the horse's head. The horse's ex - pres - sion in - stantly be - came peace - ful,

the horse's head. The horse's ex - pres - sion in - stantly be - came peace - ful,

the horse's head. The horse's ex - pres - sion in - stantly be - came peace - ful,

43

and soon the vet - erinarian informed the man that the horse had died.

and soon the vet - erinarian informed the man that the horse had died.

and soon the vet - erinarian informed the man that the horse had died.

and soon the vet - erinarian informed the man that the horse had died.

47

Aria

The boy backed away from the group, the scene before him sinking into his

Aria

The boy backed away from the group, the scene before him sinking into his

49

mind and becoming etched in his memo_____ry.

mind and be - com - ing etched in his memo_____ry.



This musical score block contains measures 49 and 50. It features six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand Treble, Left Hand Treble, Right Hand Bass, and Left Hand Bass). The key signature is D major (two sharps) and the time signature is 12/8. The lyrics are: "mind and becoming etched in his memo_____ry." in the first system and "mind and be - com - ing etched in his memo_____ry." in the second system. The vocal lines are written in blue ink. The piano accompaniment includes chords and rhythmic patterns.

51


This musical score block contains measures 55 through 60. It features four piano accompaniment staves: Right Hand Treble, Left Hand Treble, Right Hand Bass, and Left Hand Bass. The key signature is D major (two sharps) and the time signature is 12/8. The music consists of chords and melodic lines, with some notes tied across measures. The block ends with a double bar line and repeat dots.






Required

Voice: The performance begins with small groups of people singing their parts, gradually progressing to everyone singing together(not simultaneously synchronized, but with each part proceeding at their own pace).

About location  (longa) and  (breve)

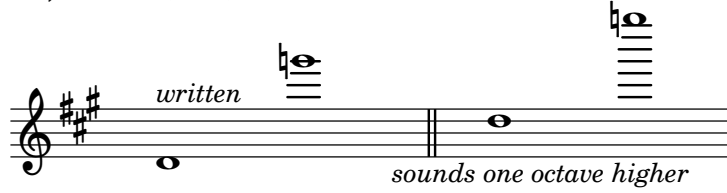
Please, Breath of longa and breve do in the members alternating (But, like Don't stand out).

At location , *Always, please look at the conductor(or baton).*

 ,  ,  ,  ,  (pronunciation-symbol); *To clearly distinguish pronunciation.*

INSTRUMENT RANGES

About; Some of Instruments; there is a difference between writing-note and real-note. for instance:
WOODWINDS; Piccolo(in C) -- like this --



Bass Flute -- like this --



Stage Position; *(This arrangement--with the instrument needles column below--)*

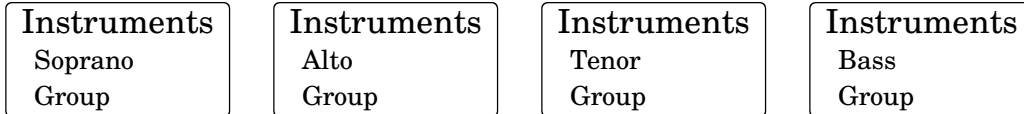
About the Chorus; *(For instnsnce)*

Bass **Tenor** **Alto** **Soprano**

since, They must be reverse for Instrument's arrangement

About Position of Sololist is placed freely(on the stage)

About Instrument arrangement; *(must be reverse for Chours's position)*



Conductor

..... Audience seats

If you can do it, please running on;

As it is the lighting of the audience's Seats(Do not turn off even when the play began).

When play began, lighting the stage (rather than the audience's) more brightly.

ALL

SOURCE
CODE

As all; See! (HTML) @menu
<https://www.sheet-poem.com/poem/html/2025/2.24.0/folktales/folktales.html>