

*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.

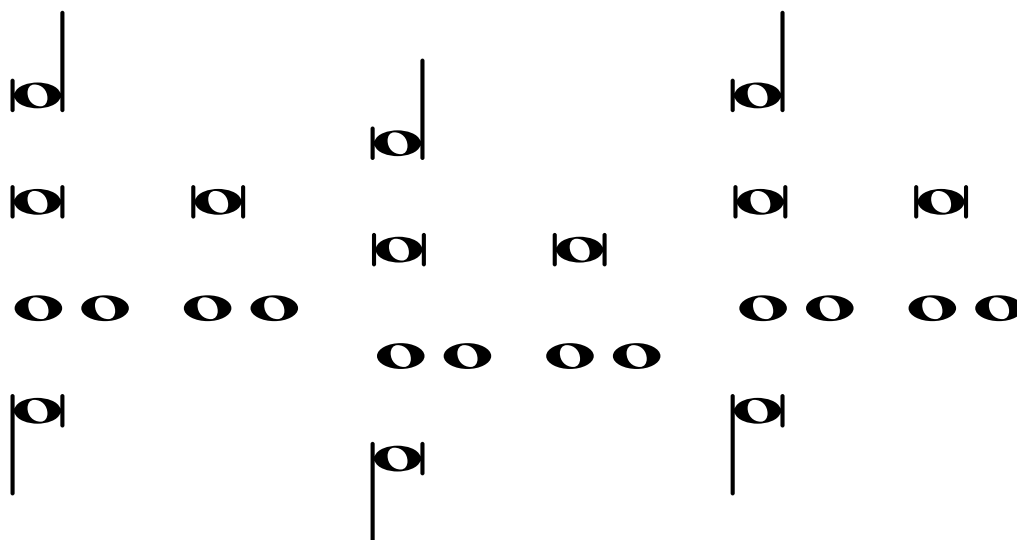
a major; cis d e fis gis a b

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

musical score for the introduction part, featuring four vocal parts: soprano, alto, tenor, and bass. The score is written in 3/4 time and includes a key signature of two sharps (F# and C#). The notation shows the vocal lines with notes and rests, indicating the performance of the introduction.

3

lower Staccato

lower Staccato

This system contains measures 4 through 7. It features four staves in 12/8 time with a key signature of three sharps (F#, C#, G#). Measures 4 and 5 show the upper staves with half notes and quarter notes, while the lower staves have rests. Measures 6 and 7 show more complex rhythmic patterns with eighth and sixteenth notes across all staves. The annotation 'lower Staccato' appears twice in red, pointing to specific notes in measures 4 and 5.

7

This system contains measures 8 through 11. Measures 8 and 9 feature dense chordal textures and sixteenth-note runs in the upper staves. Measures 10 and 11 show a continuation of these textures with some rests in the lower staves. The notation includes various rests, eighth notes, and sixteenth notes.

11

This system contains measures 12 through 15. Measures 12 and 13 show a mix of eighth and sixteenth notes. Measures 14 and 15 feature a significant amount of rests in the lower staves, indicated by a double slash (/), while the upper staves continue with melodic lines. The system concludes with a final chord in measure 15.

15

Musical score for measures 15-18. The score is in 13/8 time with a key signature of three sharps (F#, C#, G#). It features four staves: three treble staves and one bass staff. Measures 15-17 contain rests in the treble staves and a rhythmic pattern in the bass staff. Measure 18 shows a full chord in the treble staves and a continuation of the bass line.

19

Musical score for measures 19-22. The score continues with four staves. Measures 19-20 show a melodic line in the first treble staff and a corresponding line in the second treble staff. Measures 21-22 show a full chord in the treble staves and a continuation of the bass line.

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

27

Musical score for measures 27-30. The score continues with four staves. Measures 27-30 show a full chord in the treble staves and a continuation of the bass line.

31

Musical score for measures 31-34. The score continues with four staves. Measures 31-34 show a full chord in the treble staves and a continuation of the bass line.

35

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

43

47

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

55

The musical score consists of four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff begins with a measure rest. The second staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, 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G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C36

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)

However, there wasn't a single boy his age on the schoolyard
who would become the kind of friend he had hoped for.
He simply walked around the schoolyard again and again,
the scene he had just witnessed burning into his mind,
and he didn't notice the group of adults, the horse's owner,
or the horse disappearing from the schoolyard.
He didn't even know how he got 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 is written for four voices: soprano, alto, tenor, and bass. It is in 3/4 time and has a key signature of one sharp (F#). The score includes a 'Required' section at the end, which is marked with a blue 'n' for the soprano and alto parts, and a blue 'o' for the tenor and bass parts. The notation is in blue ink on a white background.

public Domain

3

lower *Staccato*

Tutti

His whole be - ing melted into sleep and his

lower *Staccato*

Tutti

His whole be - ing melted into sleep and his

Tutti

His whole be - ing melted into sleep and his

Tutti

His whole be - ing melted into sleep and his

Tutti

His whole be - ing 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.

11

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

15

13 $\sharp$ $\sharp$ $\sharp$

according to legends passed down through gen - era - tions,

there lived a boy in one of those towns.

19

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

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

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.

51

How-ever, there wasn't a sin - gle boy his age on the school - yard. who

How-ever, there wasn't a sin - gle boy his age on the school - yard. who

However, there wasn't a single boy his age on the school - yard. who

However, there wasn't a single boy his age on the school - yard.

53

would be - come the kind of friend he had hoped for.

would be - come the kind of friend he had hoped for.

would be - come the kind of friend he had hoped for.

who would be - come the kind of friend he had hoped

55

57

59

63

Musical score for measures 63 and 64. The score is written for four staves (three treble clefs and one bass clef) in the key of A major (three sharps: F#, C#, G#). The time signature is 13/8. Measure 63 consists of a whole note chord in the first three staves and a whole note in the bass staff. Measure 64 consists of eighth notes in all four staves.

65

Musical score for measures 65, 66, 67, and 68. The score is written for four staves (three treble clefs and one bass clef) in the key of A major (three sharps: F#, C#, G#). The time signature is 13/8. Measures 65, 66, and 67 each contain a half note in the first three staves and a half note in the bass staff, with a slur connecting the notes across the measures. Measure 68 contains a whole note in the first three staves and a whole note in the bass staff, with a slur connecting the notes across the measures. The piece ends with a double bar line.

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).

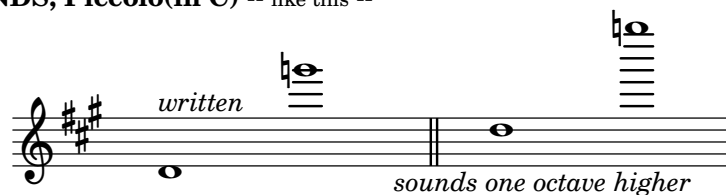
At location , *Always, please look at the conductor(or baton).*

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

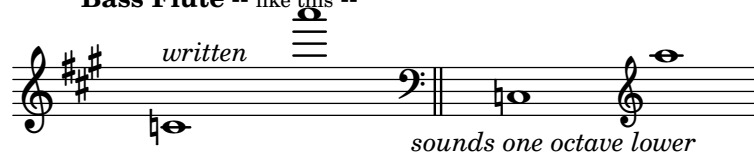
INSTRUMENT RANGES

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 instnsce)

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)

Instruments
Soprano
Group

Instruments
Alto
Group

Instruments
Tenor
Group

Instruments
Bass
Group

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/2025/2.26.0/folktales/folktales.html>