



No. 66299

# TAKEMITSU

## NOVEMBER STEPS

Orchestra

Score



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# TORU TAKEMITSU

## NOVEMBER STEPS

Orchestra

Score

*recording: RCA Victor LSC-7051*

*duration: 20 minutes*

C. F. PETERS CORPORATION  
NEW YORK LONDON FRANKFURT

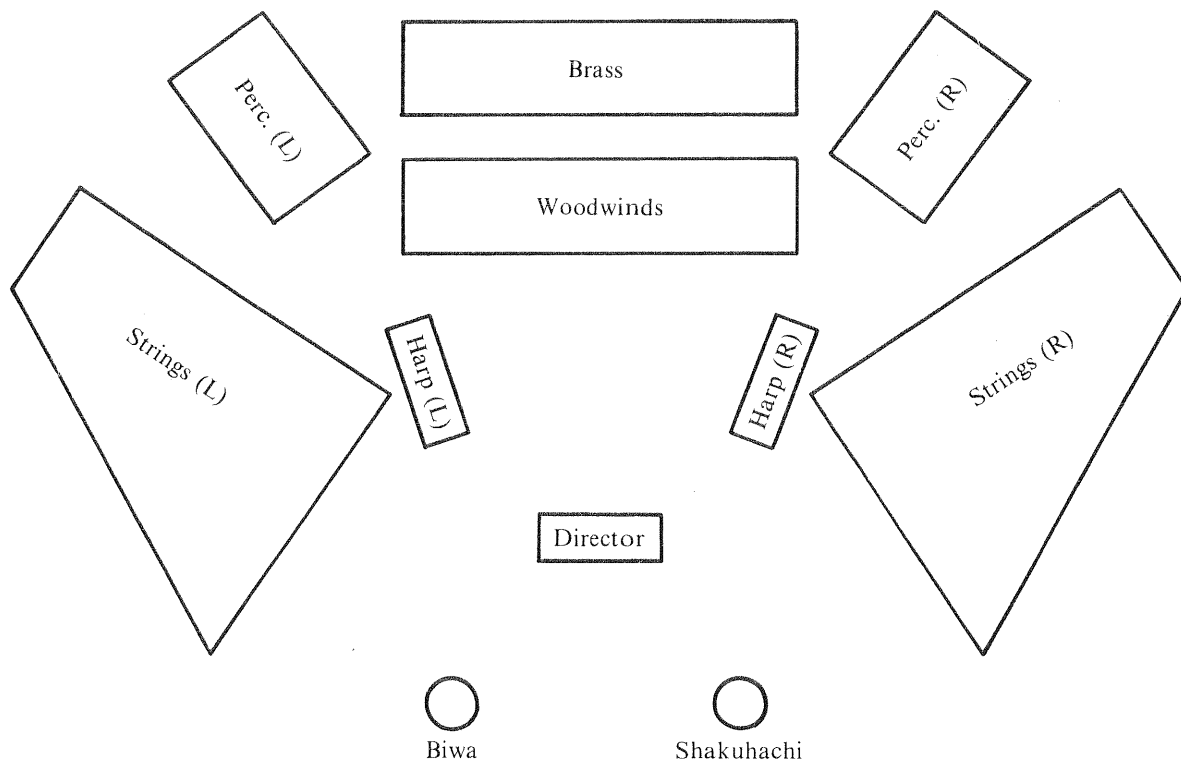


## INSTRUMENTATION

Shakuhachi (Japanese end-blown bamboo flute)  
Biwa (Japanese plucked lute)  
2 Oboes  
3 Clarinets in B $\flat$   
2 Trumpets in C  
3 Trombones (tenor)  
4 Percussion (2 placed on right side, 2 on left side)  
    left side - tubular bells, 3 gongs, 2 tam tams, Chinese cymbal  
    right side - tubular bells, 3 gongs, 2 tam tams  
2 Harps (1 placed on right side, 1 on left side)  
Strings (12-5-4-3 each, placed right and left side)

Note: All instruments sound as written except for the Contrabasses sounding one octave below.

## SEATING ARRANGEMENT



(R) and (L) Strings should be placed as far apart as possible

## BIWA NOTATION: A 5-stringed instrument is required (Satsuma biwa)


The tuning is as follows: D,E,A,E,E,(1,2,3,4,5)


**1 2 3 4** = the strings


V.IV.III.II.I = the number of the fret


V<sub>2</sub> or IV<sub>3</sub> = the degree of tension of the string at the designated fret; 1 to 3 indicates from light to strong tension


 = down stroke of the plectrum


 = up stroke of the plectrum


 = pluck with finger(s)


 = quick alternation of the plectrum

 = hit the body of the instrument with the plectrum

 = hit the body of the instrument with the finger, fist or palm


 = rub upward the designated string lightly from the bottom to the top with the point of the plectrum


 = rub upward all strings while hitting the body of the instrument lightly with the plectrum



 = tremolo finely - called *Kuzure* in Japanese


The size of the dot indicates the intensity of the playing.


## SHAKUHACHI NOTATION: The first note of the playing is left to the performer's choice, then the performer should concentrate into *the sound* and listen to its changes of colour and intensity.


 = slight changes upward - a small portamento

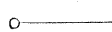
 = large changes upward - upward glissando


  = opposites of the above

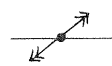
 = jumping within an extremely small interval (upward or downward) from the playing note

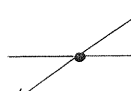
 = jumping within an extremely large interval (upward or downward) from the playing note

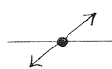
 = play slowly (it has to be grasped interiorly)

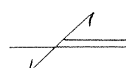
 = play rapidly (it has to be grasped interiorly)

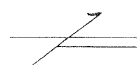
 = from the playing note jump upward or downward to an extreme distance, then move freely as a melody


 = jump upward or downward to a different note close to the playing note



 = jump upward or downward an extreme distance with *Muraiki* playing - playing with much breath

 = jump upward or downward within a small interval with *Muraiki* playing


 = glissando up


 = glissando down

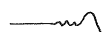
 = make an accent with strong breath

  = *Muraiki* playing (with much breath)

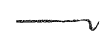
  = play with voice

 = staccatissimo


 = tap the hole of the instrument strongly with the fingers

 = *Furiotoshi*

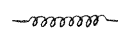
 = *Otoshi*

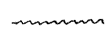
 = *Furikiri*

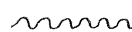
### Vibrations

 = without vibrato

 = *Yokoyuri*

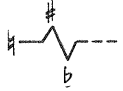






 = *Mawashi-yuri*





 = *Take-yuri*

 = *Tate-yuri*

 = *Komi*







## HARP NOTATION:

	= rapid and continuous change of the designated pedals
	= continue playing the indicated notes as fast as possible
	= strike the strings with the palm of the hand
	= strike the body of the instrument with the knuckles
	= pluck with the fingernails
	= play at the lower end of the strings, letting the finger slide immediately and vigorously to the body of the instrument
	= Tam tam effect: pluck with finger, letting the string strike against the fingernail immediately

	= dampen at the middle of the designated strings and play <i>à la table</i> .
	= make a quick and powerful glissando on the string with coin in the direction shown by the arrow
P.O.	= position ordinary
table	= <i>à la table</i>
	= harmonics sound one octave above
	= dampen resonance immediately
L.V.	= let vibrate

## STRING NOTATION:

S.P.	= sul ponticello
S.T.	= sul tasto
P.O.	= position ordinary
N.V.	= without vibration
vib.	= with vibration
col - B	= col legno battuto
col - T	= col legno tratto
pizz.	= pizzicato à la Bartók (snap pizz.)

	= 1/4 tone higher
	= 3/4 tone higher
	= 1/4 tone lower
	= 3/4 tone lower
	= highest tone of the instrument (approximate pitch)
	= should be played in one stroke (one bow) as long as possible





## NOVEMBER STEPS

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TORU TAKEMITSU  
(1967)

 = 60

Shakuhachi

Biwa.

2 Oboes

3 Clarinets  
(in B<sup>b</sup>)

2 Trumpets

(In C)  
3 Trombones  
(Tenor)

Percussion 1

(2 Players)

Нагр і

Placed  
right  
side

12 Violins

## 5. Violas

4 Violone

## 2. Context

Percussion 2

(2 Players)

Hard 2

Placed  
left  
side

12 Violins

## 5 Violas

4 Violoncellos

3 Contrabass

[illegible]

*\* rapid & staccatissimo* *mf-f* **10**

Obs. 1 2

B<sup>b</sup>Cls. 1 2 3

Trps. 1 2 straight mutes a2

Trbs. 1 2 3 straight mutes a3

Hp. 1 D<sup>b</sup> B<sup>b</sup> D<sup>b</sup> G<sup>b</sup> F<sup>b</sup> E<sup>b</sup> C<sup>#</sup> A<sup>#</sup> B<sup>b</sup> G<sup>b</sup> p cresc. table

right

Vns. 1-3 P.O., vib. S.P. P.O. → S.P. P.O. S.T. P.O. div. accel. - - - -

4-6 unis. pp mf ff 4. 5.6. pp div.

7-9 S.P. unis. 7.8 9. ff div.

10-12 unis. ff div.

Vas. 1-3 senza sord. P.O. vib. P.O. 3. 1.2. P.O. → S.P. ff

4-5 senza sord. 3.4.5. fpp

Vcs. 1-2 senza sord. 3. 1.2. 3.4.5. p mf mf mp cresc.

3-4 senza sord. fp f fp ff

Ch. pp

Hp. 2 D<sup>b</sup> C<sup>#</sup> B<sup>b</sup> G<sup>b</sup> F<sup>b</sup> C<sup>b</sup> B<sup>b</sup> G<sup>b</sup> F<sup>b</sup> D<sup>b</sup> F<sup>b</sup> B<sup>b</sup> E<sup>b</sup> mf table

left

Vns. 1-3 poco a poco S.P. S.P. 6 P.O. → S.P. P.O. P.O. accel. - - - -

4-6 mf ff 4. 5.6. pp div.

7-9 S.P. 7.8 9. ff div.

10-12 ff div.

Vas. 1-3 senza sord. vib. P.O. fp f S.P. P.O. P.O. → S.P. ff

4-5 senza sord. 3. 1.2. 3.4.5. fpp p

Vcs. 1-2 senza sord. P.O. p mf

3-4 senza sord. fp f fp ff cresc.

Ch. pp

15 cresc. ed accel.

Cbs. 1 2

B<sup>b</sup> Cbs. 1 2 3

Trps. 1 2

Trbs. 1 2 3

Perc. 1 3 Gongs II with metal stick Tubular Bells

Hrp. 1 G<sup>b</sup> E<sup>#</sup> P.O. *mf* table

Vns. 1-3 unis. 4-6 unis. 7-9 unis. 10-12 unis.

Vas. 1-2 div. 3-5

Vcs. 1-2 3-4

Cb. *f* *ff*

Perc. 2 2 Tam tam with metal stick Tubular Bells

Hrp. 2 C<sup>#</sup> B<sup>b</sup> *dolce* table

Vns. 1-3 unis. 4-6 unis. 7-9 unis. 10-12 unis.

Vas. 1-2 div. 3-4

Vcs. 1-2 3-4

Cb. *f* *ff*

*pp* *legato dolce* *mute off* *non staccato* *pp* *mf* *p* *l.v.* *mf* *table*

Tempo markings:  $\text{♩} = 72$  and  $\text{♩} = 60$

Measure 20: **20** *rall. - - - non vib.*

**Obs.** 1, 2: *ff sempre*, *p*

**B♭ Cls.** 1, 2, 3: *ff sempre*, *p*, *mf*, *p dolce*

**Trps.** 1, 2: *ff*, *mf*, *p*, *mf p*, *f sub p*

**Trbs.** 1, 2, 3: *ff*, *f*, *p*, *mf*, *p*, *f*, *mf p*, *pp*

**right**

**Vns.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12: *ff*, *f*, *p*, *mf*, *p*

**Vas.** 1-3, 4-5: *ff*, *f*, *p*, *mf*, *p*, *mf*, *p*

**Vcs.** 1-2, 3-4: *ff*, *f*, *p*, *mf*, *p*, *mf*, *p*

**Cb. 1-3**: *ff*, *f*, *p*, *mf*, *p*, *mf*, *p*

**left**

**Vns.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12: *ff*, *f*, *p*, *mf*, *p*

**Vas.** 1-3, 4-5: *ff*, *f*, *p*, *mf*, *p*, *mf*, *p*

**Vcs.** 1-2, 3-4: *ff*, *f*, *p*, *mf*, *p*, *mf*, *p*

**Cb. 1-3**: *ff*, *f*, *p*, *mf*, *p*, *mf*, *p*

♩ = 40-48

Obs. 1 2

B♭Cls. 1 2 3

Perc. 1

3 Gongs *mf*  
S.D. stick *pp*  
2 Tam tam *mf*  
metal stick *pp*

Hp. 1

table *mf*  
Lu *mp*  
P.O. *p*  
Lu *p*  
table *p*  
Lu *mf*

right

Vc. 1 2

Harmonic suono reale  
Solo P.O. *p* *sempre*  
Solo *pizz.* *f*  
Harmonic suono reale  
Solo P.O. *pp* *sempre*

Cb. 1 2

♩ = 40-48

Perc. 2

3 Gongs *f*  
metal stick *p*  
2 Tam tam wooden stick *mf*  
wire brush *f*  
→ Tam tam  
→ Tubular Bells

Hp. 2

table *f*  
P.O. *mf*  
table *mp*  
table *ff*  
Lu *sfz*

left

Vc. 1

Solo S.P. *f*  
Harmonic suono reale  
Solo P.O. *p* *sempre*  
Harmonic suono reale  
Solo P.O. *pp* *sempre*

Cb. 1 2

senza tempo

Shakuhachi

Biwa

1

*p* *fp* *port.* *ffz* *p* *f*



25

Shahuachi

Biwa

Perc. 1

Hp. 1

1-3

4-6

Vns.

7-9

10-12

right

1

2

Vas. 3

4

5

1-2

3-4

Vcs.

1

2

3

Cb.

60

Perc. 2

Hp. 2

1-2

3-4

5-6

7-8

9-10

11-12

Vns.

1

2

Vas. 3

4

4

1-2

3-4

Vcs.

1

2

3

Cb.

left

[illegible]





\_\_\_\_\_

Shakuhachi

Biwa



\* All of the d's here for the 12 Violins both right and left are 8va---  
for their indicated durations.

This is a page from a musical score, likely for a contemporary or experimental work. The score is written for a large ensemble, including the following instruments and parts:

- Shakuhachi**: Solo part at the top.
- Obs. 1-2**: Oboe parts.
- B<sup>b</sup> Cls. 1-2**: Bass Clarinet parts.
- Trps. 1-2**: Trumpet parts.
- Trbs. 1-3**: Trombone parts.
- Perc. 1**: Percussion 1, including metal sticks, 3 Gongs, and a damp.
- Hp. 1**: Harp 1, with specific chordal instructions (C# G# F# E#).
- Vns. 1-12**: Violin parts, divided into sections 1-2, 3-4, 5-6, 7-8, 9-10, and 11-12.
- Vas. 1-5**: Viola parts, numbered 1 through 5.
- Vcs. 1-4**: Violoncello parts, numbered 1 through 4.
- Cb. 1-2**: Contrabass parts, numbered 1 and 2.
- Perc. 2**: Percussion 2, including a soft mallet and 2 Tam tam.
- Hp. 2**: Harp 2, with specific chordal instructions (C# G# F# E#).
- Vns. 1-12**: Violin parts, divided into sections 1-2, 3-4, 5-6, 7-8, 9-10, and 11-12.
- Vas. 1-5**: Viola parts, numbered 1 through 5.
- Vcs. 1-4**: Violoncello parts, numbered 1 through 4.
- Cb. 1-2**: Contrabass parts, numbered 1 and 2.

The score is characterized by complex notation, including many accidentals, dynamic markings (e.g., *pp*, *mf*, *f*, *ppp*, *ppp*), and performance instructions (e.g., "flutter tongue", "metal sticks", "table", "pizz.", "arco", "S.P.", "P.O.", "suono reale"). The layout is dense, with multiple staves for each instrument group, and the overall style suggests a highly detailed and expressive musical composition.

[illegible]

Biwa



9

Keep silence



[illegible]

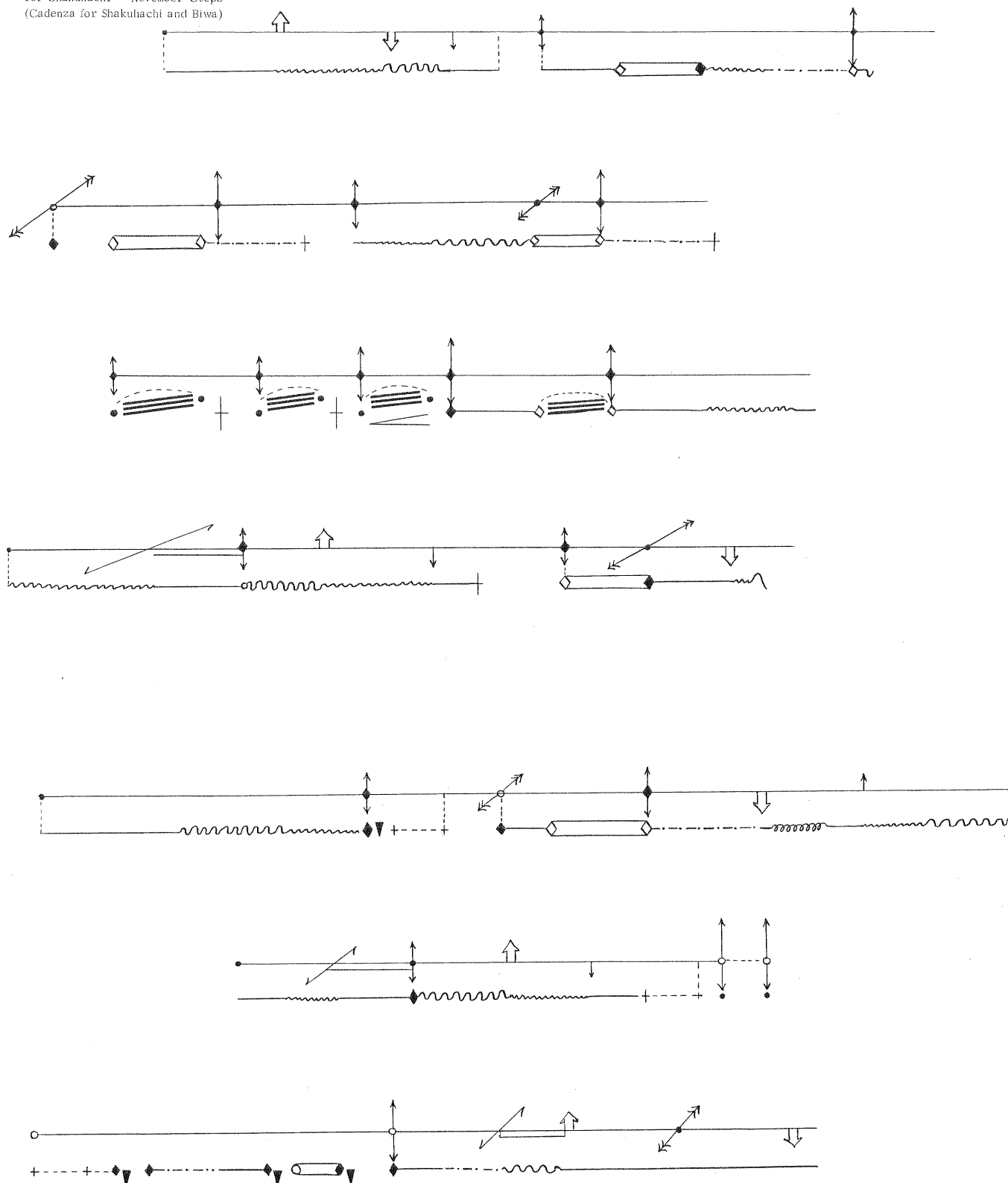


for Biwa - November Steps  
(Cadenza for Shakuhachi and Biwa)

The image displays ten distinct musical sequences, each representing a different fingering or melodic line for the Biwa and Shakuhachi. Each sequence is composed of a musical staff with notes and fingerings, and a corresponding diagram of the Biwa fretboard. The sequences are numbered 1 through 10, and some include dynamic markings like *mf*, *p*, and *ff*. The notation includes various musical symbols such as notes, rests, and slurs, as well as specific fingering instructions for the Biwa and Shakuhachi.

All of the sequences can be played in any order.

for Shakuhachi - November Steps  
(Cadenza for Shakuhachi and Biwa)



All of the sequences can be played in any order.

11

60

48

Trpts. 1-2

1-2

Trbns. 3

Perc. 1

3 Gongs S.D. sticks

2 Tam tam S.D. sticks

Hp. 1

table

P.O.

accel.

right

Vns. 1-12

Vas. 1-3

4-5

48

Perc. 2

3 Gongs metal sticks

2 Tam tam metal sticks

Hp. 2

table

P.O.

left

Vns. 1-12

Vas. 1-3

4-5

Trps. 1-2

1-2

Trbs. 3

Hp. 1

table P.O. 3

mf mp *sfz* mf *sfz* mp *sfz* mp

1-2

3-4

5-6

7-8

9-10

11-12

Vns. con sordini S.P.vib. V P.O. N.V. 3

1-3

4-5

Vas. con sordine S.P.vib. P.O. N.V. 3

1-2

3-4

Vcs. con sordini S.P. N.V. S.P.vib. P.O. N.V. 3

pp sempre

ppp

f

mp

p

ppp

pp

Cb. 1-3

N.V. unis. harm. O suono reale dolce pp pp < mp > pp ppp

Hp. 2

table 3 P.O. 3

mf f mp < f

table *sfz* table p mf mp i.v. pp

1-2

3-4

5-6

7-8

9-10

11-12

Vns. con sordini S.P.vib. V P.O. N.V. 3

1-3

4-5

Vas. con sordine S.P.vib. P.O. N.V. 3

1-2

3-4

Vcs. con sordini S.P. N.V. P.O. 3

pp sempre

ppp

mf

f

p

ppp

pp

Cb. 1-3

N.V. unis. harm. O suono reale dolce pp pp < mp > pp ppp

Shakuhachi

Biwa

Perc. 1

Hp. 1

right

Vcs. 1-2

Vcs. 3-4

Cb. 1

Cb. 2

Cb. 3

Perc. 2

Hp. 2

left

Vcs. 1-2

Vcs. 3-4

Cb. 1

Cb. 2

Cb. 3

Senza tempo

non vib. vib. non vib. non vib. vib.

*mf* *pp* *fp* *p* *mf* *ff* *fff*

3 Gongs metal stick

Tam tam regular mallet

P.O.

C# B# F#

pizz. o

pizz. *mp* *ff* *accel.*

pizz. *mp* *ff*

pizz. *mp* *ff*

3 Gongs wooden sticks

2 Tam tam regular mallet

P.O.

C# A# B# F#

S.P.

col-B.

col-B.

col-B.

*mp* *ff* *accel.* *f*

*mp* *ff*

*mp* *ff*

Keep silence

FINE