

TANKA
for solo cello

ADAM SCOTT NEAL

Program Note:

TANKA is similar to my earlier work THREE HAIKU, in that it uses a Japanese poetic form to determine structure. The English form of tanka typically has 31 syllables distributed over five lines in the pattern 5-7-5-7-7. The final two lines are often considered the "turn" (similar to that in a sonnet), where the subject matter or mood changes the meaning of the preceding lines. In this piece, the cello's melodic material projects 31 sonorities, divided into five large sections. The first three sections feature disjunct and declamatory gestures, while the final two sections (after the "turn") feature more continuous and running gestures.

TANKA

A

ADAM SCOTT NEAL

♩ = 56

First musical staff in bass clef, 2/4 time signature. It begins with a *ff* dynamic and a *sul pont.* instruction. The melody features a triplet of eighth notes, followed by another triplet, and then a quarter note. The dynamics shift to *mp*, then *f*, and *p*. The staff concludes with a *ff* dynamic, a *mp* dynamic, another *ff* dynamic, and finally a *mf* dynamic with a triplet of eighth notes.

Second musical staff in bass clef, 3/4 time signature. It starts with a *p* dynamic and an *ord.* instruction. The melody includes a triplet of eighth notes, followed by a quarter note, and then a half note. The dynamics progress from *p* to *ff*, then *mf*, and finally *f* and *mp*.

Third musical staff in alto clef, 3/4 time signature. It begins with a *p* dynamic and a *sul tasto* instruction. The melody features a quintuplet of eighth notes, followed by a quarter note, and then a half note. The dynamics shift to *mf*, *p*, *mf*, and *mp*.

Fourth musical staff in alto clef, 3/4 time signature. It starts with a *f* dynamic and a triplet of eighth notes. The melody includes a quarter note, a triplet of eighth notes, and a half note. The dynamics are *f*, *mp*, *mf*, and *mp*.

Fifth musical staff in alto clef, 2/4 time signature. It begins with a *mf* dynamic and a *p* dynamic. The melody features a quarter note, a half note, and a quarter note. The dynamics shift to *mf*, *ff*, and *mp*. The staff concludes with a *ff* dynamic and a *mp* dynamic.

B

au talon ord. au talon ord. au talon ord. au talon

f *mp* — *f*

ord. sul pont. ord.

— *p* *f* *mp* *f* *mp* *mf* *f* *mp*

f *mf* *mp*

f *p* *f*

ff *f* *mf* — *f*

mf *f* *mf* *f*

mf *p* —

molto rit.

mf *p*

C

meno mosso (♩ = 44)

Dynamic markings: *f*, *mf*, *p*, *mp*, *pp*, *mp*, *pp*, *mf*

Dynamic markings: *pp*, *mp*, *p*

Dynamic markings: *pp*, *mf*, *pp*

A tempo (♩ = 56)

Dynamic markings: *mp*, *p*, *mp*, *mf*, *p*

Dynamic markings: *mf*, *p*, *mf*, *mp*, *mf*, *mp*

Dynamic markings: *mf*, *p*, *mf*, *p*, *f*, *ff*

6

D

♩ = 72

mf *p* *f* *mp* *f* *mf* *pp* *f* *mp* *p* *f* *p* *f* *f* *f* *p* *mf* *mf* *ff* *mf* *mf* *f* *ff*

3 5 6 5

3 3

E

mp mf mp mf p mf

p mf p mf p f mp

f p mf mp f mp f mp mf

f mp f mp f mp

f mf f mp f p

ff f mf rit.

meno mosso (♩ = 63)

A tempo (♩ = 72)

p mp

ff sub p

molto rit..

f p fff (long)