

Kirk O'Riordan

Autumn Winds

for Soprano and Piano

on poems by Matsuo Basho

for more information:

www.kirkoriordan.com

Autumn Winds (2011)

for Soprano and Piano

on poems by Matsuo Basho

Kirk O’Riordan (b. 1968)

- I. All Night Autumn
- II. Autumn Wind Broken
- III. Autumn Winds
- IV. Autumn Wind
- V. Bright Red
- VI. Speaking Out
- VII. Autumn Wind
- VIII. Blowing Stones
- IX. Though Autumn Winds Blow
- X. With What Kind of Voice
- XI. Spiders
- XII. An Autumn Wind
- XIII. Shake, Oh Grave!
- XIV. Tremble, Oh My Grave-Mound
- XV. Shaking the Grave

Notes

Autumn Winds is a collection of settings of haiku by Matsuo Basho (1644-1694): each of the poems selected contains the phrase “autumn wind.” This phrase acts as a kind of refrain in the work, and to reinforce that idea I treated the primary motivic material in a cyclical manner—in fact, in many ways this collection of songs is as closely related to the Beethovenian variation set as it is to the Schubertian song cycle. This was very much intentional: I wanted to allow a strong sense of unity to emerge between the songs while at the same time allowing each song to develop in its own way.

The songs themselves are very atmospheric and rhythmically free. They are also short, in part due to the shortness of the text each song uses. I wanted to emphasize the “smallness” of the text, but I also wanted to allow the beauty of these images to transcend the form which contains them.

Performance Notes

Few pedaling indications are provided for the pianist. In some cases, the pedal should be held through a full song; in others, like in III. Autumn Winds, the pedal may be used to facilitate the legato effect. In all cases, the pianist is encouraged to adjust the pedaling to match the intended sonic effects with the instrument and acoustical environment.

Extreme soft dynamic indications (*pppp*) are meant to indicate mood as well as loudness.

In XI. Spiders, the pianist should feel encouraged to explore the full palette of articulation colors he/she may possess. The pedal should be used to capture the resonance in the piano after the initial attack.

Autumn Winds

for Soprano and Piano

Fifteen Haiku by Matsuo Basho (1644-1694)

Kirk O'Riordan (2012)

I. All Night Autumn

floating, distant (♩ = 48)

Voice

Piano

mp

pp

r.h.

6

pp

freely, quasi-cadenza

all night au - tumn

p

10

winds be-ing heard be- hind

pp

r.h.

14

Musical score for measures 14-16. The vocal line (top staff) begins with a triplet of eighth notes (G4, A4, B4) and continues with a melodic phrase. The lyrics "the moun - tains" are written below the vocal line. The piano accompaniment (bottom two staves) features a complex texture with triplets and sustained chords.

17

Musical score for measures 17-18. The vocal line (top staff) contains rests. The piano accompaniment (bottom two staves) includes a triplet in the bass line and a dynamic marking of *ppp* *r.h.* (right hand) at the start of measure 18.

II. Autumn Wind Broken

slowly, with sadness (♩ = 42)

ppp

Voice

au - tumn wind

Piano

ppp

Ped. sempre

5

bro ken

with sad - ness

ppp

(loco)

8^{vb}

9

his

ppp

I.v. sim.

(8)...

13

mul - ber - ry stick

8va

8vb

8vb

III. Autumn Winds

legatissimo, floating (♩ = 68)

Voice

Piano

5

(8)

9

pp

au - tumn winds

(8)

8va (loco)

ppp

14

ppp *lightly, portamento*

in the sli-ding door's o - pen

18

ing

ppp

22

(hushed)
ppp

a sharp voice

26

pppp

una corda

31

tre corde

IV. Autumn Wind

misterioso; cold (♩. = 46)

ppp non cresc. e non dim. sempre

Voice

Piano

pppp non cresc. e non dim. sempre

au - tumn

Ped. sempre una corda

5

wind as

10

thick- ets in

14

fields _____ are _____

19

_____ Fu-wa's bar-ri ers _____

V. Bright Red

legato, mournful (♩ = 70)

Voice

Piano

p

Leg. sempre

very free, quasi-cadenza

6

pp

bright _____ red _____ the pi ³ -

11

- ti-less sun _____

p

VI. Speaking Out

like bells; cold (♩ = 32)

Voice

p

spea - king

Piano

p

8^{va}

6

out

my lips

(8)

11

are cold

in

(8)

16

au - tumn winds

VI

8vb

Detailed description: This musical score block contains measures 16 through 19. The top staff is a vocal line in treble clef with a key signature of one flat. The lyrics 'au - tumn winds' are written below the first two measures. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a series of chords and melodic lines, with some notes marked with 'VI' above them. A dashed line labeled '8vb' is positioned below the piano staves, indicating an octave transposition for the bass line. The piece concludes with a double bar line at the end of measure 19.

VII. Autumn Wind

distant, hushed ($\text{♩} = 68$) very freely, quasi-recitative ($\text{♩} = 52$)

Voice *pp*
 au - - - tumn wind_

Piano *pppp*
una corda
♩. sempre

7 tempo primo ($\text{♩} = 68$) quasi-recitative ($\text{♩} = 52$)

in l -

pppp

13 tempo primo ($\text{♩} = 68$)

- - - se's shrine ce-me-ta-ry_

pppp

17 quasi-recitative (♩ = 52)

e - ven more lone - ly

23 tempo primo (♩ = 68)

pppp
una corda

VIII. Blowing Stones

relentless, yet fluid (♩ = 72)

Voice

Piano

blurry, rumbling

mp *f*

8va

Red.

2

mp *f* *mp*

8va

3

f *p*

4

VI

p *ff* *p* *ff*

7

15^{ma} 8^{va}

mp *f* *p* *p* *ff*

8^{vb}

9

mp *f*

blow-ing stones

(8)

12

Musical score for measures 12-14. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex rhythmic pattern with many sixteenth notes. The dynamic marking *ppp* is present. A dashed line indicates an *8^{va}* octave extension for the piano part. The instruction *una corda* is written below the piano part.

15

Musical score for measures 15-16. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part continues with complex rhythmic patterns. The instruction *(8)* is written below the piano part, and *tre corde* is written below the right-hand piano part.

17

Musical score for measures 17-19. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "fly - ing" and "from_". The piano part features dynamic markings *mp*, *f*, *p*, and *ppp*. A dashed line indicates an *8^{va}* octave extension for the piano part. The instruction *8^{vb}* is written below the piano part.

19 *p* *mp* *f*

the vol-ca - no

(8)-----|

23 *f* very freely, much slower

A - sa - ma au - tumn gale_

p *ff*

8^{va}-----|

8^{vb}-----|

25

(8)-----|

*

IX. Though Autumn Winds Blow

hopeful, with exuberance (♩ = 126)

Voice

Piano

mp

Ped. very lightly, clearing as needed

5

9

13

Musical score for measures 13-16. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom two). The vocal line contains four measures of whole rests. The piano accompaniment features a complex rhythmic pattern with many accidentals (flats and naturals) and slurs. The key signature has three flats.

17

Musical score for measures 17-20. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom two). The vocal line contains four measures of whole rests. The piano accompaniment continues with a complex rhythmic pattern and many accidentals. The key signature has three flats.

8^{vb}-----

21

Musical score for measures 21-24. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom two). The vocal line has a rest in measure 21, followed by a note in measure 22 with the dynamic marking *mp*. The lyrics "though au-tumn" are written below the vocal line. The piano accompaniment features a complex rhythmic pattern with many accidentals and slurs. The key signature has three flats.

(8)-----

25

winds blow _____

(8)-----| 8va-----

29

mp

it is still _____ green _____

(8)-----| 8va-----

33

(8)-----| 8va-----

37

mp

Vocal line for measures 37-41. The melody starts with a series of eighth notes in the right hand, then moves to a half note with a fermata. The lyrics "burr of the chest - nut" are written below the notes.

burr of the chest - nut

Piano accompaniment for measures 37-41. The right hand features a melodic line with a fermata and a sequence of eighth notes. The left hand provides a harmonic accompaniment with a fermata and eighth notes. Dynamic markings include *8va* and *8vb*.

42

Vocal line for measure 42, consisting of a whole rest.

Piano accompaniment for measure 42. The right hand features a melodic line with triplets and a fermata. The left hand features a rhythmic accompaniment with triplets. A dynamic marking of *f* is present.

attacca

X. With What Kind of Voice

indignant, incredulous (♩ = 40)

Voice

Piano

mf *f* *pp*

Ped. sempre

6

mf

with what _____ kind of

10

voice _____

mf

15

Musical score for measures 15-17. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed notes and chords. Dynamics include *f* and *pp*. A dashed line labeled *8va* spans the first two measures of the piano part.

18

Musical score for measures 18-20. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "would the spi - - - der cry". Dynamics include *mf*. The piano part has a complex texture with many beamed notes and chords. Dynamics include *mf*. A dashed line labeled *8va* spans the first two measures of the piano part, and another dashed line labeled *15ma* spans the last two measures of the piano part.

21

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed notes and chords. Dynamics include *mf* and *f*. A dashed line labeled *8va* spans the last measure of the piano part.

25

in the au - turn

mf

5

ff *pp*

8^{va}

(8)-----

Detailed description: This system contains measures 25 through 28. The vocal line begins with a rest for three measures, then enters with a melodic phrase starting on a quarter rest, marked *mf*. The piano accompaniment features a complex texture of chords and moving lines in both hands. A dynamic shift from *ff* to *pp* occurs at measure 27. An 8va instruction is present above the piano part in measure 28. A rehearsal mark (8) is indicated at the start of the system.

29

wind

Detailed description: This system contains measures 29 through 32. The vocal line has a long note in measure 29, followed by a rest in measure 30, and then a melodic phrase in measure 31. The piano accompaniment continues with a steady accompaniment pattern. The key signature has two flats.

33

f *ff*

8^{vb}

Detailed description: This system contains measures 33 through 36. The vocal line has a long note in measure 33, followed by rests in measures 34 and 35, and then a final note in measure 36. The piano accompaniment features a strong accompaniment pattern, marked *f* and *ff*. An 8vb instruction is present below the piano part in measure 36. The system concludes with a double bar line.

whispering (♩. = 40)

Voice

Piano

ppp

8^{va}-1

Ped. (catch the resonance of each pitch)
una corda

5

pp

spi - ders

9

have a cry?

13

well

8^{va} - -]

8^{vb} - -]

Detailed description: This system contains measures 13 through 16. The vocal line starts with a dotted quarter note on a whole note, followed by two whole notes. The piano accompaniment features a bass line with a half note and quarter notes, and a treble line with a half note and quarter notes. There are dynamic markings for 8^{va} and 8^{vb}.

17

what is _____

Detailed description: This system contains measures 17 through 20. The vocal line begins with a quarter note, followed by a half note, and then two whole notes. The piano accompaniment includes a bass line with a half note and quarter notes, and a treble line with a half note and quarter notes.

21

chir-ping

au - tumn's _____

15^{ma} - -]

15^{mb} - -]

Detailed description: This system contains measures 21 through 24. The vocal line starts with a quarter note, followed by a half note, and then a half note with a slur. The piano accompaniment features a bass line with a half note and quarter notes, and a treble line with a half note and quarter notes. There are dynamic markings for 15^{ma} and 15^{mb}.

25

The musical score consists of three staves. The top staff is a vocal line in treble clef. It begins with a rest, followed by a quarter note G4, a quarter rest, a quarter note A4, and a quarter rest. The second measure contains a half note G4, a half note A4, and a half note B4, all beamed together. The third measure contains a half note B4, a half note A4, and a quarter note G4, all beamed together. The bottom two staves are for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano accompaniment features a rhythmic pattern of quarter notes and rests. The right hand starts with a quarter rest, followed by quarter notes G4, A4, and B4. The left hand starts with a quarter note G3, followed by quarter notes F3, E3, and D3. The piano accompaniment continues with similar rhythmic patterns in the subsequent measures.

wind? _____

8^{va}-7

*

XII. An Autumn Wind

misterioso, like shadows (♩ = 32)

very freely, independent of the piano

Voice *ppp*
an au - - - tumn wind

Piano *legatissimo, with imperceptible attacks*
ppp

8^{vb}
Ped.

5
more white than the rocks

8
in the ro - - cky moun- tain

8^{vb}

11

Musical score for measures 11-15. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with bass clefs. A dashed line labeled '(8)' spans across the bottom two staves.

16

Musical score for measures 16-20. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with bass clefs.

XIII. Shake, Oh Grave!

with resentment and trepidation ($\text{♩} = 42$)

Voice

Piano

mp *p*

3 *5* *3* *5*

Ped. *r.h.*

4

p *fff*

3 *3* *3*

7

ppp *fff* *ppp*

una corda *tre corde* *una corda*

very freely, quasi-cadenza

11

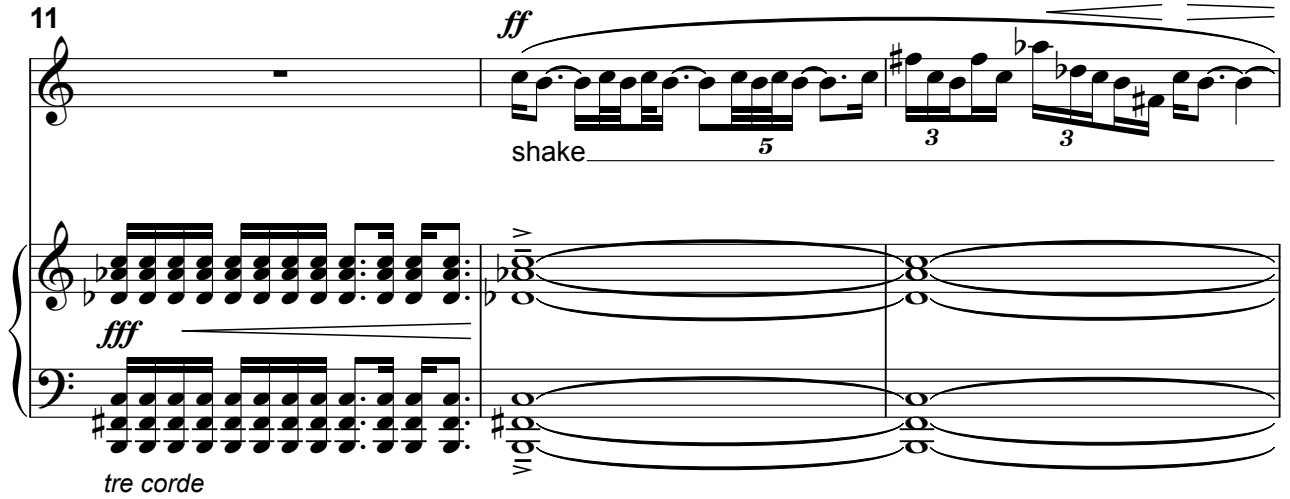
ff

shake

5 3 3

fff

tre corde



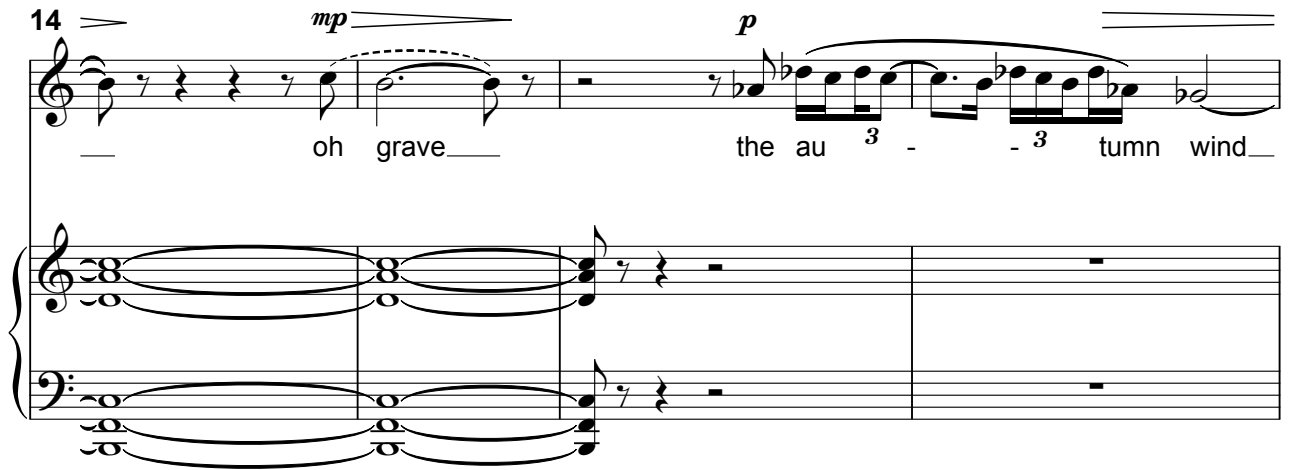
14

mp

oh grave

p

the au 3 - - 3 turn wind



18

pp

mp

is the voice of my wail - ing



23

Musical score for measures 23-25. The score consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains whole rests for all three measures. The grand staff contains a continuous eighth-note accompaniment in the bass clef. The right hand of the grand staff plays chords in the treble clef. The first measure is marked with a piano dynamic *pppp*. The second measure has a fermata over the final chord. The third measure also has a fermata over the final chord. The instruction *una corda* is written below the first measure.

pppp

una corda

26

Musical score for measures 26-30. The score consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains whole rests for all five measures. The grand staff contains a continuous eighth-note accompaniment in the bass clef. The right hand of the grand staff plays chords in the treble clef. The first measure is marked with a piano dynamic *pppp*. The second measure has a fermata over the final chord. The third measure has a fermata over the final chord. The fourth measure has a fermata over the final chord. The fifth measure has a fermata over the final chord. The instruction *attacca* is written below the first measure.

pppp

attacca (as soon as the sound decays to nothing)

XIV. Tremble, Oh My Grave-mound

defiant, with hubris (♩ = 66)

Voice

Piano

pppp *tr*

f *pppp* *tr* *mf*

tre corde
Red.

5 *seething*
pp

mf *p*

trem- ble oh my grave- mound

pppp *f* *pppp* *mf* *pppp* *tr*

9 *pp*

in time my cries will

(tr) *sim. sempre* *(pppp)*

13

be on-ly this au-tumn

Musical score for measures 13-16. The vocal line (treble clef) contains the lyrics "be on-ly this au-tumn". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and rests in the left hand.

17

wind

Musical score for measures 17-20. The vocal line (treble clef) contains the lyric "wind". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and rests in the left hand. The score concludes with a double bar line.

pppp
una corda
attacca

XV. Shaking the Grave

l'istesso tempo; with despair (♩ = 66)

Voice

sha-king the grave

Piano

pppp
f pppp
mf
pppp

6

my wee-ping voice

Piano

f pppp
mf pppp

11

Piano

f pppp
mf pppp
pppp
f pppp

8^{vb}

meno mosso (♩ = 52)

16

au-tumn wind

pppp *sim.*

(8).....|

22

rall.

Kirk O'Riordan Composer

Kirk O'Riordan's music has been referred to as "unapologetically beautiful" and is often praised for its uniquely "visual" qualities that depict a wide range of striking moods. His debut compact disk, *Strange Flowers*, was released by Ravello Records in November, 2013 and was praised by Audiophile Audition as "one of the most impressive and beautiful collections of chamber music I have heard in awhile....This is all just so lovely and invokes exactly the emotions that good music should be able to induce in all of us." Gramophone Magazine praised O'Riordan as "a composer for whom imagery is a defining inspiration....[he] is a deeply sensitive composer who savours going gently into the night." (April 2014). His recording of his *Twenty-Six Preludes for Solo Piano*—by pianist Holly Roadfeldt—has attracted similar praise: they "are similarly atmospheric and proceed to unfold like a magical tapestry. Each of the 26 Preludes seemingly comprising of warp and weft forming a myriad of pixels of little pictures that ultimately combines to form a moveable feast for both eye and inner ear. O'Riordan's miniatures are informed by languorous beauty and profundity, the lyrical variations of each often feature elaborate embellishments, as well as sudden dissonant figurations that seem to mimic the gravity-defying leaps of the gazelle..." (World Music Report, April 2017)

O'Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. His music has been performed in Canada, China, Costa Rica, Cyprus, Finland, Italy, and Russia; and in thirty of the fifty United States. In 2009 Dr. O'Riordan joined the faculty of Lafayette College where he serves as Associate Professor of Music and Director of Bands, teaching courses in music theory, and composition. In addition, he teaches in the First-year Seminar program and conducts the Lafayette College Concert Band and Contemporary Music Ensemble. Previously, he served on the faculties of Bucknell University, Susquehanna University, Lock Haven University, Colorado Christian University, Chandler-Gilbert Community College, and Paradise Valley Community College. He holds the Doctor of Musical Arts degree from Arizona State University (the first recipient of that degree from ASU); the Certificate of Performance in Saxophone from Northwestern University; and three Master of Music degrees (composition, saxophone performance, and conducting).

Kirk has studied composition with Rodney Rogers, Randall Shinn, James De Mars, Glenn Hackbarth, Jay Alan Yim, Burton Beerman, Marilyn Shrude, and Donald M. Wilson. He has studied saxophone with Frederick L. Hemke, John Sampen, Eugene Rousseau, and Iwan Roth.

In his free time, Kirk is an avid fan of obstacle course racing.

Music for Voices by Kirk O'Riordan

Opera

The Masque of Edgar Allan Poe (2015)
Libretto by Lee Upton

Art Song

Four Beautiful Songs (2019)
Text by Lee Upton
(soprano, viola, piano)

Three Odes (2018)
Text by Lee Upton
(soprano, bassoon)

Autumn Winds (2011)
Text by Matsuo Basho
(soprano, piano)

Bergstresser Songs (2011)
Text by Stephanie Bergstresser
(mezzo-soprano, piano)

Choral Music

The Long Art of Lingerin (2017)
Text by Lee Upton
(SATB)

Lux aeterna (2008)
(SSSAAA)

Gaudete (208)
(SATB, organ)

www.kirkoriordan.com