

Performance Notes

Wherever you may go in Japan, you can hear this sung by children, poking fun at the supposedly austere and pious Buddhist priests and their chanting in Sanskrit. The “DA GA JI GU” should be sung in a bored monotone, almost as if falling asleep.

All the POMs and BOMs should be sung with an open “O.”

The tanuki (raccoon) is a popular character in Japanese fairy tales. He is mischievous and likes to transform himself into other animals or people and play tricks on them. He is often pictured as pounding his tummy while dancing in the light of the full moon.

See pronunciation guide at the bottom of page 3.

# The Mountain Temple

For TTBB chorus, unaccompanied

Japanese Children’s Song  
Arranged by V.C. Searle

Allegretto grazioso ♩ = 84

Pronunciation Guide

- The pronunciation of short vowels is similar to that of Italian:
  - a as in f(a)ther
  - e as in g(e)t
  - i as in macaron(i)
  - o as in p(o)lo
  - u as in p(u) or b(ook)
- Long vowels (represented by double vowels) should be pronounced twice as long as short vowels:
  - aa as in dr(a)ma or (ah)
  - ee as in M(ay)
  - ii as in kn(ee)
  - oo as in (ow)n
  - uu as in c(oo)l
- A double consonant (ie, sotto ) is indicated by a syllable-length pause in speech before pronouncing the following consonant (as in the English phrase “It’s hot today,” in which the final T in “hot” is partially replaced by a short pause).
- ts(u) is pronounced as in the phrase, “It’s oolong tea” [“I(t’s oo)long tea”] (tsukede)
- The consonant “G” is always a hard sound as in the English word “Get.”
- “J” is pronounced as in the English word “June.”
- “n” may be sung on its own as in a hum.
- “n” followed by a “y” (nya) is one quick syllable. “ya” sounds like “yacht.”

T1  
T2

quite a foot - ball fan. He wants to  
hates to pray all day. "Who wants to  
sho - sa - n wa ma - ri oh  
zo - o sa - n wa o - kyo wa

B1

quite a foot - ball fan. He wants to  
hates to pray all day. "Who wants to  
sho - sa - n wa ma - ri oh  
zo - o sa - n wa o - kyo wa

B2

pom pom pom pom pom pom pom pom

10 11 12

prac - tice, but there is no ball at hand.  
med - i - tate? I'd rath - er run and play!"  
ke - ri - ta - shi, ma - ri - wa na - shi.  
i - ya, i - ya, a - so - bi - ta - shi.

prac - tice, but there is no ball a hand.  
med - i - tate? I'd rath - er r n and play!"  
ke - ri - ta - shi, ma - ri wa na - shi.  
i - ya, i - ya, a s bi - ta - shi.

pom pom pom pom pom pom pom pom

13 14 15

Stuff - ing the cat in - to an old bur - lap  
O - mit - ting half the pra - ers, rings the fi - nal  
ne - ko oh kam - bu - ku - ro ni o - shi ko - n -  
sot - to - de ni - ge - da - su ka - ne tsu - ke -

Stuff - ing the cat in - to a old bur - lap  
O - mit - ting half the pra - ers, rings the fi - nal  
ne - ko oh kam - bu - ku - ro ni o - shi ko - n -  
sot - to - de ni - ge - da - su ka - ne tsu - ke -

pom pom pom pom pom

16 17 18

bag, PON! he kicks it,  
bell. PON! he strikes it,  
de, GON! to oot - cha,  
do. GON! to oot - cha,

bag, PON! he kicks it,  
bell. PON! he strikes it,  
de, GON! to oot - cha,  
do. GON! to oot - cha,

pom pom pom pom

19 20 21 with a nasal tone -----

MEOW! it hol - lers. Meow meow  
 GON! it rings out! Gon gon  
 \*NYA! to na - ru, Nya nya  
 GON! to na - ru, Gon gon

with a nasal tone -----

MEOW! it hol - lers. Meow meow  
 GON! it rings out! Gon gon  
 NYA! to na - ru, Nya nya  
 GON! to na - ru, Gon gon

with a nasal tone -----

22 23 24

meow meow meow meow! Yo - i, yoi!  
 gon gon gon gon! Yo - i, yoi!  
 nya nya nya nya! Yo - i, yoi!  
 gon gon gon gon! Yo - i, yoi!

meow meow meow meow! Yo - i, yoi!  
 gon gon gon gon! Yo - i, yoi!  
 nya nya nya nya! Yo - i, yoi!  
 gon gon gon gon! Yo - i, yoi!

*ff*

yoi! Pom pom pom

*ff*

\*In Japan the cat sound is Nee-yah.

25 26 27 28

*mf*  
 In that tem - ple, they're quite pi - ous!  
 Ya - ma - de - ra o - sho - sa - n.

*mf*  
 In that tem - ple, they're quite pi - ous!  
 Ya - ma - de - ra o - sho - sa - n!

*mf*  
 In that tem - ple, they're quite pi - ous! pom pom  
 Ya - ma - de - ra o - sho - sa - n! pom pom

29 30 31 32

"Skip the pray - ers! They're as dry as...  
 Ya - ma - de - ra o - sho - sa - n,

"Skip the pray - ers! They're as dry as...  
 Ya - ma - de - ra o - sho - sa - n,

"Skip the pray - ers! They're as dry as...  
 Ya - ma - de - ra o - sho - sa - n,

33 Da ga ji gu, da ga ji gu, da ga ji gu, da ga ji gu ay ho ho!

34

35

36 pom pom pom Da ga ji gu, da ga ji gu, da ga ji gu, da ga ji gu

37

38

39 Waah!

40

41 ay ho ho! On the tem - ple  
Ya - ma - de - ra

ay ho ho! pom pom pom pom pom

42 waah waah waah

43

44 waah waah waah

grounds there lives an old rac - coon.  
no ta - nu - ki sa - n.

pom pom pom pom pom pom pom pom pom pom

45 46 47 48 *f*

Waah!

He likes to beat the drum at morn-ing, night and noon.  
 Ta - i - ko u - chi - ta - shi ta - i - ko na - shi.

*mf* *f*

pom pom pom pom pom pom pom pom pom pom

49 *mf* 50 51 52

One day the drum is bro - ken; oh, what shall he do?  
 So - ko de o - na - ka oh choi to da - shi - tay

One day the drum is bro - ken; oh, what shall he do?  
 So - ko de o - na - ka oh choi to da - shi - tay

*mf* *mf*

pom pom pom pom pom pom pom pom pom pom

T1 T2 53 54 55 56

Puffs his tum - my, BOM! he pon - us it!  
 POM! to oot - cha, BOM! BOM! to na - ru!

B1 B2

57 *p* *cresc.* 58 59 60

BOM BOM BOM BOM BOM BOM BOM Ay! Ho!

*p* *cresc.*

61 *pp* *cresc.* 62

Da ga ji gu, da ga ji gu, da ga ji gu, da ga ji gu,

B1 *mf* *cresc.*

Bom bom bom bom

B2 *mf* *cresc.*

Bom bom bom bom

*pp* *cresc.*

63

da ga ji gu la la la

bom bom BOM!

bom bom bom bom bom bom

64

65

La la la la la la la ay!

HO!

66

67 *ff*

68 *sfz*

For more than 60 years Victor Searle has served as a music educator, organist, composer-arranger, choral and instrumental conductor at universities, churches, and civic organizations throughout Japan. A native of Oklahoma, he arrived in Japan as a teenager when his father was assigned to Gen. MacArthur's staff. After graduating from the University of Oklahoma with degrees in organ and opera, Mr. Searle returned to Japan accepting an appointment as university organist, professor of music, and director of the famed male choir at Nippon Japan University. From 1960-2002 he served the music faculty of Nihe University after finishing graduate work at Westminster in Princeton, NJ. His arrangements of African-American spirituals and Japanese folk melodies gained wide acclaim and are performed by choirs throughout Japan. He is a respected consultant for organ installation and restoration, personally renovating the historic Mistukoshi organ. His teachers and mentors include Robert Shaw, Mildred Andrews, Dame Eva Turner, Giuseppe Bentonelli, and John Finley Williamson. Additionally, he served as interpreter for Leonard Bernstein, Maria Callas, Alan Hovhaness, Aaron Copland, and Virgil Thompson and other great musicians during their visits to Japan. Mr. Searle has made numerous appearances on national television and continues to guest conduct orchestras and choruses in Japan.



08301899 P1352 Min. Temple TTBB \$2.35



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