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Publication Date
2020

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KOJIKI

(Chronicle of the Creation of Japan)

QUINCY C. HILLIARD
(ASCAP)



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KOJIKI

(Chronicle of the Creation of Japan)

The Commission:

Kojiki was commissioned by and dedicated to the Augustana College Band of Sioux Falls, South Dakota, and its director, Bruce Ammann.

The Storyline:

The story is adapted from the writings of the *Kojiki* – the ancient chronicle of the creation of Japan.

Chapter 1

Hajimari

(In the Beginning)

In the beginning, the heavens and the earth were one. The sky was a mass of angry black clouds and the sea was nothing more than a seething, murky swamp. Life as we know it did not exist. Then one day the clouds began to swirl and grow, thunder crashed and a terrible rain began to fall. It rained night and day for weeks and months, as if it had done so forever. At last the rain stopped, and the heavens and the earth had separated. From the waters and the mud the gods began to appear, like young shoots of grass springing forth from the earth. This is how the world began.

Chapter 2

Sozo

(The Birth of a Land)

The last of the gods to rise up from the chaos were Isanagi and the goddess Izanami. From the Bridge of Rainbows in Takamagahara, far above where the other gods live, they stirred the sea with a spear. When they withdrew the spear, the drops of mud that fell from it created a most beautiful group of islands. Izanami and Izanami went to live in the land, and were married. There, Izanami gave birth to many gods including those of the wind, the sea, the mountains, and the earth

Chapter 3

Koi

(Love and The Death of Izanami)

The last god to be born was the god of fire, after which Izanami died. Her death caused her son Mikoto, the god of the night, terrible pain and grief. At last her father, Izanagi, disturbed at his son's weakness, expelled him from the land of the gods. After much wandering, Mikoto found himself in a village terrorized by the Eight Headed Dragon and where the beautiful maiden Kushinadadhime lived. It is here that Mikoto first discovered love.

Chapter 4

Orochi

(The Eight-Headed Dragon)

The Dragon was a terrible creature with eyes as red as Chinese lanterns. It had eight giant heads and tails long enough to span eight mountains and valleys. The monster dragon had already destroyed the village and devoured Kushinadahime's seven sisters, and it was feared he would soon return to claim the fair maiden. Using all of his cunning and strength Mikoto defeated the monster in a long and brutal battle.

Chapter 5

Nageki

(Sorrow in a World of Darkness)

After Mikoto was thrown out of the land of the gods, his sister Hikaru, goddess of the sun, took pity on him and invited him to come live with her in Takamagahara. Mikoto was happy to do so, but his mischief soon caused Hikaru much grief. Hikaru fell into great despair and went to hide in the Celestial Rock Cave, plunging the world into total darkness. For this, Mikoto was thrown out of Takamagahara.

Chapter 6

Matsuri

(The Festival)

Mikoto prayed and prayed to his father Izanagi to get Hikaru to come out from the cave. Meanwhile, some of the other gods gathered around the cave to sing and dance in a happy and joyous festival. Hikaru, thinking it strange that people were holding a festival in a dark and cold world, opened the stone gate before the cave to see what was happening. Just then Tajikarao, the god of strength, pushed away the stone and pulled Hikaru from the cave. The festival had been nothing but a trick.

Chapter 7

Reimei

(The New Dawn)

As Hikaru came out from the cave, her light showed brilliantly in Takamagahara and throughout all the lands. Flowers began to bloom, birds begin to sing and peace returned. With Hikaru's blessing, Mikota and Kushinadahime were married and lived happily ever after. It was the beginning of a new dawn in Yamoto (Japan).

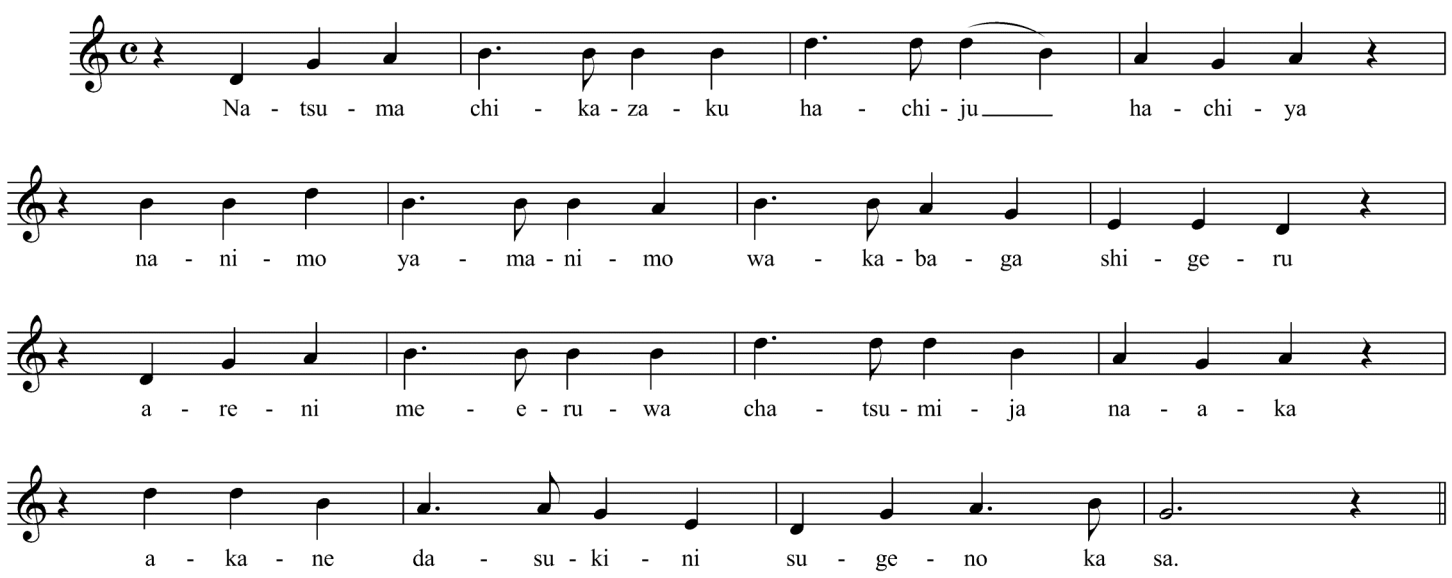
Performance Notes:

The oil drums should be placed on opposite sides of the ensembles.

The opening section *(Chapter 1)* should set the tone and mood of an upcoming storm. Care should be taken to observe the dynamics as written. This section must serve as one long crescendo building in volume, intensity, and speed up to measure 25. Measures 22-24 should be the most intense and dissonance of this section. The percussion section must not overplay the ensemble as they approach 25. At measure 25, the dissonance is resolved. The rhythmic figure that springs up after 25 should be played in a vibrant manner. The pedal A should serve as the tonic and a point of stability for the measures 25-42. The soprano sax solo at 42 should be played in a very expressive manner. The solo flute and oboe should match in timbre and volume so as to unit with the soprano sax solo.

Chapter 2 begins with an augmentation of the motive from the previous section stated by the solo horn. The tempo should be a little faster. The clarinets follow with the melodic materials for this section, which is taken from the folksong *Chatsumi* – a Japanese tea picking song and singing game.

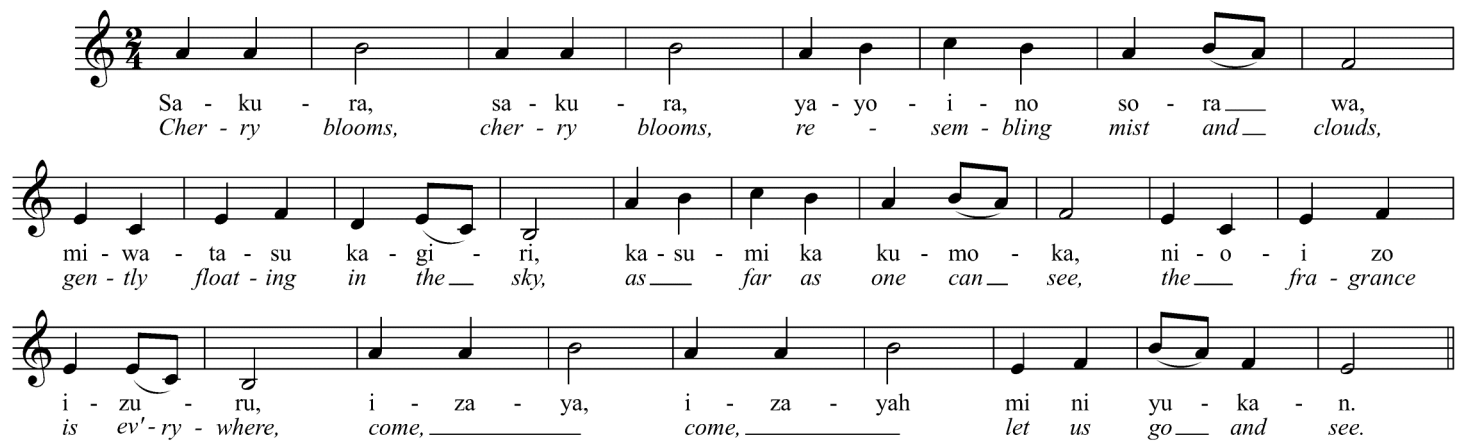
CHATSUMI
(Japanese Tea Picking Song and Singing Game)



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The harmonic structure, played by the brass, should be played with a full and balance should. Starting in measure 66, the tempo becomes faster and the melodic fragment is stated in the saxophone section. At measure 87, there is a cadenza for the soprano sax. This solo should be played with expression and excitement. The *drammatico* at measure 85 should be played in a bold and aggressive style. Beginning in measure 89, the lower brass and woodwind introduce the second Japanese folksong used in the piece – *Sakura*. The lower instruments should be heard in this statement of the folksong.

SAKURA
(Japanese Folk Tune)



Chapter 3 begins in measure 107. The dissonance returns in the upper woodwinds followed by a baritone solo that should be played in a sad and painful manner. The stopped horn part in this section must be played very boldly. The climax of this section is reached at measure 125. The repeated quarter notes and eighth notes should be played in a driving and direct manner. At measure 137, care should be taken to assure a good blend between the soprano sax, baritone, and bassoon. Starting at measure 152, the horn part should be played in a proud manner.

The *allegro* section at measure 168 (*Chapter 4),* marks the beginning of the battle. This section must be played in a very aggressive manner, especially by the percussion section. A heavy thick metal chain should be used to rattle on the old drum. The smears in the trombone section should be loud and obnoxious. The Harmon mutes and flutter tonguing should also be played in a loud and rude manner. This section is based upon an octatonic scale that contains eight notes - C, D, E♭, F, G♭, A♭, A♮, B, C. These eight notes represent the eight heads of the dragon mention in the storyline. At measure 222, the 'play-any-pitch' section should be played in the rhythm of *Sakura*.

Chapter 4 is one long aggressive statement that comes to a climax and close during measures 222-229. At measure 230, the brass must play "brassy" with and edge to their tone gradually decreasing in volume to *pianissimo*.

Chapter 5 begins in measure 236. This section must be played in a light and lively "dance-like" style. The pentatonic scale is used in this section. Proper balance between the melody instruments should be maintained at all times. The solo at measure 249 in the trumpet should be played in a joyous manner. The mood of this chapter begins to change at measure 283 to a dissonant character building in intensity and volume to measure 291. After measure 291, the wind instruments quickly *decrescendo* to *niente* until only air is left coming from the instruments until the release in measure 296.

Chapter 6 begins in measure 297 and should be played very expressively until the singing starts in measure 301. Beginning in measure 307, the percussion section is featured and proper balance should be maintained throughout the section. At measure 337, the style has changed to one of jubilance and celebration.

Chapter 7 (*Andante maestoso*, measure 361) should be played in jubilant and triumphant manner. The harmonic material or the percussion section should never cover the melodic content of this section. The *molto ritardando* before 388 should slow the piece down, bringing it to a bold conclusion.

CONDUCTOR
FULL SCORE

To the Augustana College Band of Sioux Falls, South Dakota
Bruce Ammann, Director

KOJIKI

(Chronicle of the Creation of Japan)

QUINCY C. HILLIARD
(ASCAP)

Chapter 1 - Hajimari (The Beginning)
Andante (♩ = 54-64)

Piccolo
Flute 1 2
Oboe
Bassoon 1 2
B♭ Clarinet 1 2 3
B♭ Bass Clarinet 1 2
E♭ Contralto Clarinet
E♭ Alto Saxophone 1 2 (B♭ Soprano Saxophone)
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1 2 3
F Horn 1 2 3 4
Trombone 1 2 3
Baritone Euphonium
Tuba
Timpani
Bells Chimes
Xylophone Vibraphone
Marimba
Percussion 1 (Snare Drum, Triangle, Anvil)
Percussion 2* (Oil Drum 1, Oil Drum 2, Trash Can Lid, Chain)
Percussion 3 (Thunder Sheet, Tambourine, Windchimes)
Percussion 4 (Suspended Cymbal, Suspended China Cymbal, Crash Cymals)
Percussion 5 (Temple Blocks)
Percussion 6 (3 Toms, Gong)

Altos
a2
Ch.
W.Ch.
O.Dr. 1
O.Dr. 2
medium-hard felt mallets
Toms

* Two oil drums (or bass drums, turned on their sides) of different sizes . Player 2 will need one metal trash can lid and one large metal chain.

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9

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
mf

Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.

A. Sax 1 2
T. Sax.
B. Sax.

9

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
mf
mf
Bar. Euph.
mf
Tuba

Timp.
f
Bells Ch.
f
Xylo.
Xylo. Vibes
f
Mar.

Perc. 1
S.D.
f
Perc. 2
O.Dr. 1
O.Dr. 2
f
Perc. 3
Th. Sheet
f
Th. Sheet
f
Perc. 4
China Cym.
f
Perc. 5
Perc. 6
Toms
f
f Gong

accel. poco a poco

17

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

f *cresc.*

Ch.

Xylo.

Th. Sheet

W.Ch.

ff China Cym.

edge of cymbal with back of snare stick

Toms

f Gong

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

play any pitch
play random pitches and rhythms, increasing in speed
play random rhythms, increasing in speed
Xylo.
Th. Sheet
Gong
a2
fff
ff
f
pp

25 **Allegro con fuoco** (♩= 132-144)

rit. poco a poco

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1
Cl. 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

(33) **Andante espressivo** (♩= 60-72)

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

(33) **Andante espressivo** (♩= 60-72)

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

42

Picc.

Fl. 1 2

Solo *mf*

Ob.

Solo *mf*

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

Soprano (Solo)

mf

A. Sax 1 2

T. Sax.

B. Sax.

42

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

mp

Tuba

div.

mp

Timp.

p

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

mp Tri.

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Chapter 2 - Sozo (The Birth of a Land)

50 *piú mosso*

Picc.

Fl. 1 2

Tutti

mf

Ob.

Bsn. 1 2

mf

Cl. 1

mf

Cl. 2 3

a2

mf

B. Cl. 1 2

mf

C.A. Cl.

mf

A. Sax 1 2

T. Sax.

B. Sax.

50 *piú mosso*

Tpt. 1

Tpt. 2 3

mf Solo

Tutti

Hn. 1 2

mf

Hn. 3 4

mf

Tbn. 1 2

mf

Tbn. 3

mf

Bar. Euph.

mf

Tuba

f

mf

Timp.

Bells Ch.

Xylo. Vibes

Vibes

mf

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mp

mp

Perc. 6

59

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

mf

Cl. 1 2 3

B. Cl. 1 2

mf

C.A. Cl.

f

A. Sax 1 2

T. Sax.

B. Sax.

59

Tpt. 1 2 3

Hn. 1 2 3 4

mf

mf

Tbn. 1 2 3

Bar. Euph.

Tuba

f

Timp.

Bells Ch.

Xylo. Vibes

Vibes

mf

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

66 *poco piú mosso*

Picc.

Fl. 1 2 — *f*

Ob. — Tutti — *f*

Bsn. 1 2

Cl. 1 — div. — *f*

Cl. 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2 — Altos — *f*

T. Sax. — *f*

B. Sax. — *f*

66 *poco piú mosso*

Tpt. 1 2 3

Hn. 1 2 — a2 — *f*

Hn. 3 4 — a2 — *f*

Tbn. 1 2

Tbn. 3

Bar. Euph.

Tuba

Timp.

Bells Ch. — Bells — *f*

Xylo. Vibes — a2 — *f*

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 — S.C. — *p* — *mf*

Perc. 5 — *mf*

Perc. 6

76

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
a2
mf
Cl. 1
Cl. 2 3
a2
f
B. Cl. 1 2
a2
mf
C.A. Cl.
mf
A. Sax 1 2
T. Sax.
B. Sax.
mf
76
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
a2
mf
Tbn. 3
mf
Bar. Euph.
mf
Tuba
div.
mf
Timp.
mf
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

83 **Andante** (♩= 60-68)

Picc.

Fl. 1 2 — a2 — *mf*

Ob. — Solo — *f*

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2 — Soprano (Solo) — *f*

T. Sax.

B. Sax.

83 **Andante** (♩= 60-68)

Tpt. 1 2 3

Hn. 1 2 3 4 — *mf*

Tbn. 1 2 3 — *mf* — Harmon mute (stem out) — *f*

Bar. Euph.

Tuba

Timp.

Bells Ch. — Bells — *f*

Xylo. Vibes

Mar. — *f*

Perc. 1 — *mp* Tri.

Perc. 2

Perc. 3 — Th. Sheet — W.Ch. — *mp*

Perc. 4 — *mp* China Cym.

Perc. 5 — *mf*

Perc. 6 — *mf* Gong

Cadenza

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

meno mosso *accel. poco a poco*

p *fff*

lento

mf

wide, slow vibrato

f

Cadenza

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar.
Euph.

Tuba

Timp.

Bells
Ch.

Xylo.
Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

flutter-tongue
accel.
mp
mf
cresc.
f

88 **Drammatico** (♩ = 80-88)

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1
Cl. 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.

88 **Drammatico** (♩ = 80-88)

Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

rit.

98 **Andante** (♩. = 70-76)

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

mp

Cl. 1 2 3

mf

B. Cl. 1 2

mp

C.A. Cl.

mp *mf* *mp*

A. Sax 1 2

T. Sax.

mp

B. Sax.

mp

rit.

98 **Andante** (♩. = 70-76)

Tpt. 1 2 3

a2

mp

Hn. 1 2 3 4

mf *mp*

Tbn. 1 2 3

mp *mf* *mp*

Bar. Euph.

mp *mf* *mp*

Tuba

mp *mf* *mp*

Timp.

Solo

mp *mf*

Bells Ch.

Xylo. Vibes

Vibes

f

Mar.

Perc. 1

mf Tri.

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf

Perc. 6

mf Gong

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
mf
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
a2
mf
Tbn. 1 2 3
Bar. Euph.
Tuba
mf
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

107 **Doloroso** (♩= 76-84)

114

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

107 **Doloroso** (♩= 76-84)

114

Tpt. 1 2 3

Hn. 1 2 3 4

stopped flutter-tongue

Tbn. 1 2 3

Bar. Euph.

Solo

bend note above and below pitch at a moderate speed

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Anvil

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Toms

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

mf cresc.
a2
Altos
plunger mute
randomly open and close
stopped
flutter-tongue
Tutti
fff
O.Dr. 1
O.Dr. 2
Th. Sheet
S.C.
Gong

125

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

1

Cl.

2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

125

1

Tpt.

2 3

a2 open

Hn. 1 2

a2 open

Hn. 3 4

1 2

Tbn.

3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo.

Xylo. Vibes

Mar.

S.D.

Perc. 1

Perc. 2

O.Dr. 1

O.Dr. 2

Perc. 3

Th. Sheet

W.Ch.

Perc. 4

Perc. 5

Perc. 6

rit.

137 **Appassionato** (♩= 60)

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

decresc.
a2
div.
Soprano (Solo) *mf*
Bells
Ch.
C.C.
Gong

147

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Solo *mf*

p

f

Cl. 1

mp

Cl. 2 3

mp

B. Cl. 1 2

C.A. Cl.

mp

A. Sax 1 2

p

f

T. Sax.

B. Sax.

147

Tpt. 1

Tpt. 2 3

Hn. 1 2

Hn. 3 4

Tbn. 1 2

Tbn. 3

Bar. Euph.

Solo

mf

p

f

Tuba

mp

Timp.

Bells Ch.

Xylo. Vibes

Vibes

mp

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

poco piú mosso

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1
Cl. 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.

poco piú mosso

Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

159

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

a2
Ch.
Tri.
Toms
Gong
sim.

Chapter 4 - Orochi (The Eight-Headed Dragon)

168 **Allegro** (♩= 96-104)

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

f

C.A. Cl.

f

A. Sax 1 2

T. Sax.

B. Sax.

168 **Allegro** (♩= 96-104)

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

ff short fall-off

ff short fall-off

Bar. Euph.

f

Tuba

f

Timp.

hard wooden mallets

ff

ff

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

ff R.S.

S.D.

Perc. 2

O.Dr. 2

fff

rattle chain on trash can lid

Perc. 3

Th. Sheet

ff

edge of cymbal with back of snare stick

Perc. 4

China Cym.

ff

China Cym.

ff

Perc. 5

Perc. 6

Toms

f

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

ff
short fall-off
random fall-offs
(short to long, any pitch)
fff
S.D.
R.S.
Anvil
O.Dr. 1
O.Dr. 2
Th. Sheet
rattle chain on trash can lid

182

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

182

Tpt. 1 2 3

Harmon mute (stem out)

flutter-tongue

a2

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

ff

fff

a2 play random rhythms on either cluster

Xylo.

Anvil

Th. Sheet

O.Dr. 2

O.Dr. 1

rattle chain on trash can lid

Gong

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

f

ff

fff

open

a2 open

Bells

Ch.

Anvil

O.Dr. 2

Th. Sheet

rattle chain on trash can lid

192 **Drammatico** (♩= 112-124)

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

a2
Altos
Xylo.
S.D.
O.Dr. 1
O.Dr. 2
medium-hard felt mallets
Th. Sheet
flutter-tongue
div.
Gong

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
a2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2
flutter-tongue
fp ff
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Ch.
ff
Xylo. Vibes
Mar.
Perc. 1
S.D. ff
Anvil
O.Dr. 1
O.Dr. 2
Perc. 2
Th. Sheet
Perc. 3
S.C. p
Perc. 4
ff China Cym.
Perc. 5
Perc. 6
f Gong

206 **Agressivo** (♩. = 132-144)

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

ff *fp* *f* a2 S.D. O.Dr. 1 O.Dr. 2 Th. Sheet China Cym.

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

Altos
ff
a2
fff
Bells
f Th. Sheet

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

f Th. Sheet

216

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

216

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

a2

Bells

Xylo.

ff

f Th. Sheet

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1
Cl. 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

play any pitch
fff
ff
f
Th. Sheet

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

dampen
ff
p
f Th. Sheet
S.C.
Gong

230 **Andante** (♩ = 68-78)

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

230 **Andante** (♩ = 68-78)

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

cuivre *decresc.* ***pp***

Bar. Euph.

cuivre *decresc.* ***pp***

Tuba

div.

cuivre *decresc.* ***pp***

Timp.

fff *decresc.* ***mp***

Bells Ch.

Xylo. Vibes

Vibes

p

Mar.

mf

Perc. 1

fff ***mp*** Tri.

Perc. 2

fff

Perc. 3

ff W.Ch. *decresc.* ***mp***

Perc. 4

fff

Perc. 5

mf

Perc. 6

fff

Chapter 5 - Nageki (Sorrow in a World of Darkness)

236 **Allegro vivace** (♩= 132-144)

Picc.

Fl. 1 2

Ob. — Solo — *mf animato* — *f*

Bsn. 1 2

Cl. 1 — Solo — *mf animato* — *f*

Cl. 2 3

B. Cl. 1 2 — Solo — *mf animato* — *f*

C.A. Cl.

A. Sax 1 2 — Soprano (Solo) — *mf animato* — *f*

T. Sax.

B. Sax.

236 **Allegro vivace** (♩= 132-144)

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 — straight mute — *mp*

Tbn. 3 — straight mute — *mp*

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes — Xylo. — *mf* — *f*

Mar.

Perc. 1 — *mf*

Perc. 2

Perc. 3 — *mp* Tamb.

Perc. 4

Perc. 5

Perc. 6

246

Picc.

Fl. 1 2

Ob.

mp *cresc.* *f*

Bsn. 1 2

Cl. 1 2 3

mp *cresc.* *f*

B. Cl. 1 2

mp *cresc.* *f*

C.A. Cl.

A. Sax 1 2

mp *cresc.* *f*

T. Sax.

B. Sax.

246

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

mf *mf*

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

mp *f*

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

256 (in one)

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Tutti

Cl. 1

2 3

a2

Tutti

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

256 (in one)

Solo straight mute

Tpt. 1

2 3

Hn. 1 2

3 4

Tbn. 1 2

3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Vibes

Mar.

Perc. 1

Anvil

Perc. 2

O.Dr. 2

Perc. 3

W.Ch.

Perc. 4

Perc. 5

Perc. 6

Toms

267

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

267

Tpt. 1 2 3

ff

decresc.

mp

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

275

Picc.
Fl. 1 2 — a2
Ob. — Tutti
Bsn. 1 2 — a2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

mp *f* *p* *cresc.* *mf* *W.Ch.* open div. Bells O.Dr. 1 O.Dr. 2 Toms Gong

283 accel. 291 rit. blow air through instrument

Picc. Fl. 1 2 Ob. Bsn. 1 2

Cl. 1 2 3 B. Cl. 1 2 C.A. Cl.

A. Sax 1 2 T. Sax. B. Sax.

283 accel. 291 rit. blow air through instrument

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph. Tuba

Timp. Bells Ch. Xylo. Vibes Mar.

Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6

297 **Andante espressivo** (♩= 68-76)

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1
Cl. 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Hn. 3 4
Tbn. 1 2
Tbn. 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

Sing: *mf* Hi - ka - ru,

mp

div.

Vibes *f*

S.C. *f* coin rake

S.C. *mf*

310

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.

310

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

Anvil *mf*
O.Dr. 1 *mf*
O.Dr. 2 *mf*
Toms *mf*
Gong *mf*

316

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

316

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

O.Dr. 1 *mf*

Perc. 2

mf O.Dr. 2

ff

ff

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Toms *f*

mf Gong

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

O.Dr. 1

f Gong

325

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

1 Cl. 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

325

1 Tpt. 2 3

1 2 Hn. 3 4

1 2 Tbn. 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

on rim

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Gong

334 **Jubiloso** (♩= 144-168)

Picc.
Fl. 1 2 — a2 — Play: *mf*
Ob. — Play: *mf*
Bsn. 1 2
Cl. 1 — *mf*
Cl. 2 3 — a2 — *mf*
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2 — Soprano (Solo) — Play: *mf*
T. Sax.
B. Sax.

334 **Jubiloso** (♩= 144-168)

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 — Play: straight mute *mp*
Tbn. 3 — Play: straight mute *mp*
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes — Xylo. *mf*
Mar.
Perc. 1 — *p* — *ff* — *fp* *mp* — *mp* Tri.
Perc. 2 — *p* — *ff* — *fp* *mp*
Perc. 3 — *mp* Tamb.
Perc. 4
Perc. 5 — *mp*
Perc. 6 — *p* — *ff* — *f* Gong — *fp* *mp* — *p* *mp*

342

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.

342

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

mp Tri.

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

351

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

mf

Cl. 1 2 3

B. Cl. 1 2

mf

C.A. Cl.

mf

A. Sax 1 2

T. Sax.

Play:

mf

B. Sax.

Play:

mf

351

Tpt. 1 2 3

Hn. 1 2 3 4

a2

mf

a2

mf

Tbn. 1 2 3

Bar. Euph.

mf

Tuba

mf

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

mf Tri.

Perc. 2

O.Dr. 1 *mf*

O.Dr. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

mf Gong

mf Gong

Chapter 7 - Reimei (The New Dawn)

358 **Andante maestoso** (♩= 68-76)

Play:

Picc.

Fl. 1 2

Ob.

Bsn. 1 2 — a2

Cl. 1 2 3

B. Cl. 1 2 — a2

C.A. Cl.

Play: Altos

A. Sax 1 2 — a2

T. Sax.

B. Sax.

358 **Andante maestoso** (♩= 68-76)

Tpt. 1 2 3

Hn. 1 2 3 4 — a2

Tbn. 1 2 3 — a2

Bar. Euph.

Tuba — div.

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1 — S.D. — Tri.

Perc. 2 — O.Dr. 2

Perc. 3 — W.Ch.

Perc. 4 — C.C.

Perc. 5

Perc. 6 — Toms — Gong

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Toms
ff

369

Picc.

Fl. 1 2

a2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

Altos

A. Sax 1 2

T. Sax.

B. Sax.

369

Play:

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Ch.

Xylo. Vibes

Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

S.C.

C.C.

Perc. 5

Perc. 6

Gong

Gong

378 *poco piú mosso*

Picc.
Fl. 1 2
Ob.
Bsn. 1 2
Cl. 1 2 3
B. Cl. 1 2
C.A. Cl.
A. Sax 1 2
T. Sax.
B. Sax.
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Bar. Euph.
Tuba
Timp.
Bells Ch.
Xylo. Vibes
Mar.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6

a2
div.
Bells
S.D.
ff
Gong

molto rit.

385 **Molto pesante** (♩ = 60)

Picc.

Fl. 1 2

Ob.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

fff

Altos

div.

Xylo.

Anvil

W.Ch.

S.C. *p*

C.C.

Gong