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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 Isanagi 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, Isanagi, 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 Kushinadahime 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, Mikoto and Kushinadahime were married and lived happily ever after. It was the beginning of a new dawn in Yamato (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)

Na - tsu - ma chi - ka - za - ku ha - chi - ju ha - chi - ya

na - ni - mo ya - ma - ni - mo wa - ka - ba - ga shi - ge - ru

a - re - ni me - e - ru - wa cha - tsu - mi - ja na - a - ka

a - ka - ne da - su - ki - ni su - ge - no ka sa.

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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)

Sa - ku - ra, sa - ku - ra, ya - yo - i - no so - ra wa,  
Cher - ry blooms, cher - ry blooms, re - sem - bling mist and clouds,

mi - wa - ta - su ka - gi - ri, ka - su - mi ka ku - mo - ka, ni - o - i zo  
gen - tly float - ing in the sky, as far as one can see, the fra - grance

i - zu - ru, i - za - ya, i - za - yah mi ni yu - ka - n.  
is ev' - ry - where, come, come, let us go and see.

*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 $\flat$ , F, G $\flat$ , A $\flat$ , A $\sharp$ , 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 an 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 jubilation 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**  
*p* *cresc.* *mf*

**Flute** 1 2  
*p* *cresc.* *mf*

**Oboe**  
*mp* *cresc.* *mf*

**Bassoon** 1 2  
*mp* *cresc.* *mf*

**B♭ Clarinet** 1 2 3  
*p* *cresc.* *mp* *cresc.* *mf*

**B♭ Bass Clarinet** 1 2  
*p* *cresc.* *mp* *cresc.* *mf*

**E♭ Contralto Clarinet**

**E♭ Alto Saxophone** (B♭ Soprano Saxophone) 1 2  
*p* *cresc.* *mp* *cresc.* *mf*

**B♭ Tenor Saxophone**  
*p* *cresc.* *mf*

**E♭ Baritone Saxophone**

**B♭ Trumpet** 1 2 3  
*p* *cresc.* *mp* *cresc.* *mf*

**F Horn** 1 2 3 4  
*p* *cresc.* *mf*

**Trombone** 1 2 3

**Baritone Euphonium**

**Tuba**

**Timpani**

**Bells Chimes** Ch. *mf* Ch. *mf* *f*

**Xylophone Vibraphone**

**Marimba**

**Percussion 1** (Snare Drum, Triangle, Anvil)  
medium-hard felt mallets *p* *cresc.* *mf*

**Percussion 2\*** (Oil Drum 1, Oil Drum 2, Trash Can Lid, Chain)  
O.Dr. 1 *p* *cresc.* *mf*  
O.Dr. 2

**Percussion 3** (Thunder Sheet, Tambourine, Windchimes)  
*f* W.Ch.

**Percussion 4** (Suspended Cymbal, Suspended China Cymbal, Crash Cymbals)

**Percussion 5** (Temple Blocks)

**Percussion 6** (3 Toms, Gong)  
*mf* Toms *mf* Toms

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

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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  
 S.D.  
 O.Dr. 1  
 O.Dr. 2  
 Th. Sheet  
 China Cym.  
 Toms  
 Gong



*accel. poco a poco*

17

Picc. *f cresc.*

Fl. 1 *f cresc.*

2

Ob. *f cresc.*

Bsn. 1 *f cresc.*

2

Cl. 1 *f cresc.*

2 *f cresc.*

3

B. Cl. 1 *f cresc.*

2

C.A. Cl. *f*

A. Sax 1 *f cresc.*

2

T. Sax. *f cresc.*

B. Sax. *f*

*accel. poco a poco*

17

Tpt. 1 *f cresc.*

2 *f cresc.*

3

Hn. 1 *f cresc.*

2 *f cresc.*

3 *f cresc.*

4

Tbn. 1 *f cresc.*

2 *f cresc.*

3

Bar. Euph. *f cresc.*

Tuba *f*

Timp. *f*

Bells Ch. *f*

Xylo. Vibes *f*

Mar. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 Th. Sheet *f*

Perc. 4 *ff* China Cym. *ff* W.Ch. *ff*

Perc. 5 *f*

Perc. 6 *f* Toms *f* Gong *f*

Picc. *play any pitch*

Fl. 1 *play any pitch*

Fl. 2 *play any pitch*

Ob. *play any pitch*

Bsn. 1 *play any pitch*

Bsn. 2 *play any pitch*

Cl. 1 *play any pitch*

Cl. 2 *play any pitch*

Cl. 3 *play any pitch*

B. Cl. 1 *play any pitch*

C.A. Cl. *play any pitch*

A. Sax 1 *play any pitch*

A. Sax 2 *play any pitch*

T. Sax. *play any pitch*

B. Sax. *play any pitch*

Tpt. 1 *play any pitch*

Tpt. 2 *play any pitch*

Tpt. 3 *play any pitch*

Hn. 1 *play any pitch*

Hn. 2 *play any pitch*

Hn. 3 *play any pitch*

Hn. 4 *play any pitch*

Tbn. 1 *play any pitch*

Tbn. 2 *play any pitch*

Tbn. 3 *play any pitch*

Bar. Euph. *play any pitch*

Tuba *play any pitch*

Timp. *play random pitches and rhythms, increasing in speed*

Bells Ch. *fff a2*

Xylo. Vibes *fff a2*

Mar. *fff*

Perc. 1 *fff play random rhythms, increasing in speed*

Perc. 2 *fff*

Perc. 3 *fff*

Perc. 4 *pp*

Perc. 5

Perc. 6 *fff Gong*

*f* Gong

(25) Allegro con fuoco (♩ = 132-144)

*rit. poco a poco*

Picc. *fff* *a2*

Fl. 1 2 *fff*

Ob. *fff*

Bsn. 1 2 *fff*

Cl. 1 2 3 *fff*

B. Cl. 1 2 *fff*

C.A. Cl. *fff*

A. Sax 1 2 *fff* *a2*

T. Sax. *fff*

B. Sax. *fff*

(25) Allegro con fuoco (♩ = 132-144)

*rit. poco a poco*

Tpt. 1 2 3 *fff* *a2*

Hn. 1 2 3 4 *fff* *a2*

Tbn. 1 2 3 *fff* *a2*

Bar. Euph. *fff*

Tuba *fff* *div.*

Timp. *mf*

Bells Ch. *fff*

Xylo. Vibes *mf*

Mar. *fff* *decresc.*

Perc. 1 *fff* Tri.

Perc. 2 *mf*

Perc. 3 *fff* W.Ch.

Perc. 4 *fff* C.C.

Perc. 5

Perc. 6 *fff*

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

*f* Gong

④②

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.

④②

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



59

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.

59

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

66 poco più mosso

Picc.

Fl. 1  
2

Ob. *f*  
Tutti

Bsn. 1  
2

Cl. 1  
2  
3

B. Cl. 1  
2

C.A. Cl.

A. Sax 1  
2

T. Sax.

B. Sax. *f*

Altos

66 poco più mosso

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2  
3

Bar. Euph.

Tuba

Timp.

Bells

Ch.

Xylo. Vibes *f*  
a2

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p* S.C. *mf*

Perc. 5 *mf*

Perc. 6



Musical score for orchestra, measures 76-81. The score is divided into two systems, each starting with a circled measure number '76'. The instruments listed are:

- 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. 1-6

Key features of the score include:

- Measures 76-81 are marked with a circled '76'.
- Flute, Oboe, Clarinet 1, and Xylophone/Vibes parts feature complex rhythmic patterns with accents.
- Clarinet 2/3 and Bass Clarinet 1/2 parts have dynamic markings of *f* and *mf*.
- Trumpet 1, Trombone 1/2, and Tuba parts have dynamic markings of *mf*.
- Drum parts (Timp., Mar., Perc. 1-6) are mostly silent, with some activity in the Timp. part.

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 *f* *Harmon mute (stem out)*

Bar. Euph.

Tuba

Timp.

Bells Ch. *f* *Bells*

Xylo. Vibes

Mar.

Perc. 1 *mp* Tri.

Perc. 2

Perc. 3 *mp* Th. Sheet W.Ch.

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* *mf* *f*  
*lento* *wide, slow vibrato*

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

*mp*

*mf*

*f*

*flutter-tongue*

*accel.*

*cresc.*

(88) **Drammatico** (♩ = 80-88)

Picc. *mf* *ff* *p* *ff* *mp*

Fl. 1 2 *a2* *p* *ff* *p* *ff* *mp*

Ob. *Tutti* *p* *ff* *p* *ff* *mp*

Bsn. 1 2 *p* *ff* *p* *ff* *mp*

Cl. 1 *p* *ff* *p* *ff*

Cl. 2 3 *a2* *p* *ff* *p* *ff*

B. Cl. 2 *p* *ff*

C.A. Cl. *p* *ff*

A. Sax 1 2 *Alto* *p* *ff* *p* *ff*

T. Sax. *p* *ff*

B. Sax. *p* *ff*

(88) **Drammatico** (♩ = 80-88)

Tpt. 1 2

Hn. 1 2 3 4 *p* *ff*

Tbn. 1 2 3 *open* *a2* *p* *ff*

Bar. Euph. *open* *p* *ff*

Tuba *p* *ff*

Timp. *p* *ff*

Bells Ch. *Bells* *Ch.* *ff*

Xylo. Vibes *Vibes* *Xylo.* *p* *ff*

Mar. *p* *ff*

Perc. 1 S.D. *p* *ff*

Perc. 2 O.Dr. 1 *p* *ff*

Perc. 3 O.Dr. 2 *p* *ff* Th. Sheet *p* *ff*

Perc. 4 S.C. *p* *ff* C.C. *p* *ff*

Perc. 5 *ff*

Perc. 6 Toms *p* *ff* Gong *p* *ff*



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  
*mf* *a2*

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

Chapter 3 - Koi (Love and Death of Izanami)

(107) Doloroso (♩ = 76-84)

(114)

Picc.

Fl. 1 2 *mp*

Ob. *mp*

Bsn. 1 2

Cl. 1 *mp*  
a2  
2 3 *mp*

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

(107) Doloroso (♩ = 76-84)

(114)

Tpt. 1 *mp*  
2 3 a2 *mp*

Hn. 1 2 stopped flutter-tongue *f*  
3 4 stopped flutter-tongue *f*

Tbn. 1 2 3

Bar. Euph. Solo *mf* bend note above and below pitch at a moderate speed *ff*

Tuba

Timp.

Bells *mp* Ch.

Xylo. Vibes *mp*

Mar.

Perc. 1 Anvil *mf*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6 Toms *mf*



Picc.   
 Fl. 1 2   
 Ob.   
 Bsn. 1 2   
 Cl. 1 2 3   
 B. Cl. 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.*   
*mf cresc.*   
*mf cresc.*   
*mf*   
*cresc.*   
*mf cresc.*   
*mf cresc.*   
*mf*   
*cresc.*   
*mf*   
*cresc.*   
 plunger mute randomly open and close   
*mf*   
*cresc.*   
*mf*   
*cresc.*   
 stopped flutter-tongue   
 flutter-tongue   
*f*   
*f*   
*mf*   
*fff*   
*mf*   
*cresc.*   
*mf*   
*cresc.*   
*mf*   
*cresc.*   
 O. Dr. 1   
 O. Dr. 2   
 Th. Sheet   
 S.C.   
*mf*   
*f*   
*mf*   
*cresc.*   
 Gong   
*p*

125

Picc.

Fl. 1  
2

Ob.

Bsn. 1  
2

Cl. 1  
2  
3

B. Cl. 2

C.A. Cl.

A. Sax 1  
2

T. Sax.

B. Sax.

125

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

S.D.

O. Dr. 1

O. Dr. 2

Th. Sheet

W.Ch.

*f*

*ff*

rit.

(137) Appassionato (♩ = 60)

Picc. *delesc.*

Fl. 1 2 *delesc.*

Ob. *delesc.*

Bsn. 1 2 *delesc.* *p*

Cl. 1 *delesc.*

Cl. 2 3 *delesc.*

B. Cl. 1 2 *delesc.* *p*

C.A. Cl. *delesc.* *p*

A. Sax 1 2 *delesc.* Soprano (Solo) *mf*

T. Sax. *delesc.*

B. Sax. *delesc.*

rit.

(137) Appassionato (♩ = 60)

Tpt. 1 *delesc.*

Tpt. 2 3 *delesc.*

Hn. 1 2 *delesc.*

Hn. 3 4 *delesc.*

Tbn. 1 2 *delesc.* *p*

Tbn. 3 *delesc.* *p*

Bar. Euph. *delesc.* *p*

Tuba *delesc.* *p*

Timp.

Bells *ff*

Ch. *mf*

Xylo. Vibes

Mar. *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3

Perc. 4 *ff* C.C.

Perc. 5 *mf*

Perc. 6 *ff* Gong

147

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.

147

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

*poco più mosso*

Picc. *mf* 3

Fl. 1 2 *p* *a2* 6 *mf* 3

Ob. *p* 6 *mf*

Bsn. 1 2 *Tutti* *mp*

Cl. 1 2 3 *p* *a2* 6 *mf* 3

B. Cl. 1 2 *mp* *a2*

C.A. Cl.

A. Sax 1 2 *Altos a2* *mp*

T. Sax. *mp* *mf* 3

B. Sax.

*poco più mosso*

Tpt. 1 2 3 *a2 open* *mp*

Hn. 1 2 3 4 *a2* *mp* *f*

Tbn. 1 2 3 *a2* *mp*

Bar. Euph. *Tutti* *mp*

Tuba *div.*

Timp.

Bells Ch. *Ch.* *mf*

Xylo. Vibes *p* 6 *mf*

Mar.

Perc. 1 *mf* Tri.

Perc. 2

Perc. 3

Perc. 4 *S.C.* *p* *f*

Perc. 5

Perc. 6

(159)

Picc. *f* *mp*

Fl. 1 2 *f* *mp*

Ob. *f* *mp*

Bsn. 1 2 *f* *mp*

Cl. 1 2 3

B. Cl. 1 2 *a2* *mf*

C.A. Cl. *mf*

A. Sax 1 2

T. Sax.

B. Sax. *f*

(159)

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3 *a2* *f*

Bar. Euph. *mf* *sim.*

Tuba *mf* *sim.*

Timp. *mf* Ch.

Bells Ch. *f*

Xylo. Vibes

Mar. *f*

Perc. 1 *f* Tri.

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *mf*

Perc. 6 *mf* Toms Gong

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

C.A. Cl.

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

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

hard wooden mallets

short fall-off

ff

ff short fall-off

ff

ff

ff R.S.

S.D.

O. Dr. 2

ff

rattle chain on trash can lid

Th. Sheet

China Cym.

China Cym.

ff

edge of cymbal with back of snare stick

China Cym.

ff

Toms

ff

This page contains musical notation for the Percussion and Tuba sections of an orchestral score. The Percussion section includes six parts: Perc. 1 (Anvil), Perc. 2 (O.Dr. 1 and O.Dr. 2), Perc. 3 (Th. Sheet), Perc. 4, Perc. 5, and Perc. 6. The Tuba section includes Tuba, Bar. Euph., and Tbn. (1, 2, 3). The notation features various rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *ff* and *fff*. Performance instructions include "short fall-off", "random fall-offs (short to long, any pitch)", and "rattle chain on trash can lid".

**Perc. 1**  
Anvil *ff*

**Perc. 2**  
O.Dr. 1 *ff*  
O.Dr. 2 *fff*  
rattle chain on trash can lid

**Perc. 3**  
Th. Sheet *fff*

**Perc. 4**

**Perc. 5**

**Perc. 6**

**Tuba**

**Bar. Euph.**

**Tbn.**  
1, 2, 3  
random fall-offs (short to long, any pitch)  
*fff* random fall-offs (short to long, any pitch)





This page of a musical score includes the following parts and details:

- Woodwinds:** Flute 1 & 2, Oboe, Bassoon 1 & 2, Clarinet 1 & 2/3, Bass Clarinet 1 & 2, Contrabass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone.
- Brass:** Trumpet 1 & 2/3, Horn 1 & 2/3 & 4, Trombone 1 & 2/3, Baritone/Euphonium, Tuba.
- Percussion:** Timpani, Bells, Chimes, Xylophone/Vibraphone, Maracas, Percussion 1-6.
- Performance Notes:** The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). Specific instructions for Percussion 1 include "Anvil *fff*", "Ch.", "Th. Sheet", and "rattle chain on trash can lid". The Trombone part includes the instruction "open".

(192) Drammatico (♩ = 112-124)

Picc. *f*

Fl. 1 2 *f* a2

Ob. *f*

Bsn. 1 2 *f*

Cl. 1 2 3 *f* a2

B. Cl. 1 2 *f*

C.A. Cl. *f*

A. Sax 1 2 *f* Altos a2

T. Sax. *f*

B. Sax. *f*

(192) Drammatico (♩ = 112-124)

Tpt. 1 2 3

Hn. 1 2 3 4 *ff* flutter-tongue

Tbn. 1 2 3 *f*

Bar. Euph. *f*

Tuba *f* div.

Timp. *f*

Bells Ch.

Xylo. Vibes *f* Xylo.

Mar.

Perc. 1 *f* S.D.

Perc. 2 *f* O. Dr. 1

Perc. 3 *f* O. Dr. 2 medium-hard felt mallets Th. Sheet

Perc. 4

Perc. 5

Perc. 6 *fff* 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  
Anvil *ff*  
O. Dr. 1

Perc. 2  
O. Dr. 2

Perc. 3  
Th. Sheet *ff*

Perc. 4  
S.C. *p* *ff* China Cym.

Perc. 5

Perc. 6  
*f* Gong

flutter-tongue

*fp* *ff*

S.D. *ff*

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.

206 Agressivo (♩ = 132-144)

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2  
3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1 S.D. *ff*

Perc. 2 O.Dr. 1 *ff* O.Dr. 2 *ff*

Perc. 3 *ff* Th. Sheet

Perc. 4 *f* China Cym.

Perc. 5 *f*

Perc. 6 *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

Th. Sheet

216

Picc. *ff*

Fl. 1 2 *ff*

Ob. *ff*

Bsn. 1 2 *ff*

Cl. 1 2 3 *ff*

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2 *a2*

T. Sax.

B. Sax.

216

Tpt. 1 2 3 *a2*

Hn. 1 2 3 4

Tbn. 1 2 3

Bar. Euph.

Tuba

Timp.

Bells Ch. *ff*

Xylo. Vibes *ff*

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

*f* Th. Sheet



Picc. *fff* play any pitch

Fl. 1 2 *fff* play any pitch

Ob. *fff* play any pitch

Bsn. 1 2 *fff*

Cl. 1 2 3 *fff* play any pitch

B. Cl. 1 2 *fff*

C.A. Cl. *fff*

A. Sax 1 2 *fff* play any pitch

T. Sax. *fff* play any pitch

B. Sax. *fff*

Tpt. 1 2 3 *fff* play any pitch

Hn. 1 2 3 4 *fff* play any pitch

Tbn. 1 2 3 *fff*

Bar. Euph. *fff*

Tuba *fff*

Timp.

Bells Ch. *fff* play any pitch

Xylo. Vibes *fff* play any pitch

Mar.

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Perc. 4 *fff*

Perc. 5 *fff*

Perc. 6 *fff*

Th. Sheet

This page contains the musical score for the Percussion section, measures 1 through 4. The score is organized into six staves, labeled Perc. 1 through Perc. 6. The time signature is 4/4. The Perc. 1 staff features a complex rhythmic pattern with sixteenth and thirty-second notes, including triplets and sixteenth-note runs. The Perc. 2 staff has a similar rhythmic pattern. The Perc. 3 staff is mostly silent, with a dynamic marking of *ff* and a note labeled "Th. Sheet" in measure 3. The Perc. 4 staff has a simple rhythmic pattern with a dynamic marking of *f* and a note labeled "dampen" in measure 3. The Perc. 5 staff has a simple rhythmic pattern. The Perc. 6 staff has a simple rhythmic pattern with a dynamic marking of *p* and a note labeled "Gong" in measure 4. The score includes various musical notations such as beams, slurs, and dynamic markings.

(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

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

*cuivre*

*decresc.*

*pp*

*cuivre*

*decresc.*

*pp*

*cuivre*

*decresc.*

*pp*

*div.*

*cuivre*

*decresc.*

*pp*

*fff*

*decresc.*

*mp*

Vibes

*p*

*mf*

*mp* Tri.

*fff* W.Ch.

*decresc.*

*mp*

*mf*

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*  
2  
3

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

C.A. Cl.

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

T. Sax.

B. Sax.

(236) Allegro vivace (♩ = 132-144)

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1 straight mute  
*mp*  
2 straight mute  
*mp*  
3

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.

Bsn. 1 2

Cl. 1 2 3

B. Cl. 1 2

C.A. Cl.

A. Sax 1 2

T. Sax.

B. Sax.

(246)

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

(256) (in one)

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.

(256) (in one)

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

Tutti *p*

*f* *giocoso*

Solo straight mute

*f*

Vibes *f*

Anvil *mp*

O. Dr. 2 *mp*

W. Ch. *mf*

Toms *mf*

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

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. *f*

Fl. 1 2 *f*

Ob. *Tutti f*

Bsn. 1 2 *mp*

Cl. 1 *mp*

Cl. 2 3 *mp*

B. Cl. 1 2

C.A. Cl. *p cresc.*

A. Sax 1 2

T. Sax.

B. Sax. *p cresc.*

275

Tpt. 1 2 3

Hn. 1 2 *mp*

Hn. 3 4 *mp*

Tbn. 1 2 *open p cresc.*

Tbn. 3 *open p cresc.*

Bar. Euph. *p cresc.*

Tuba *div. p cresc.*

Timp. *p*

Bells Ch. *Bells p*

Xylo. Vibes

Mar. *mf*

Perc. 1

Perc. 2 *O.Dr. 1 p cresc.*  
*O.Dr. 2*

Perc. 3 *f W.Ch.*

Perc. 4

Perc. 5

Perc. 6 *Toms p cresc.*  
*Gong*



283 *accel.* 291 *rit.* blow air through instrument

Picc. *p cresc.* *mf* *f* *fff* *decresc.* *mf*

Fl. 1 *p cresc.* *mf* *f* *fff* *decresc.* *mf*

Fl. 2 *p cresc.* *mf* *f* *fff* *decresc.* *mf*

Ob. *p cresc.* *mf* *f* *fff* *decresc.* *mf*

Bsn. 1 *mf* *f* *fff* *decresc.* *p*

Bsn. 2 *mf* *f* *fff* *decresc.* *p*

Cl. 1 *p cresc.* *mf* *f* *fff* *decresc.* *mf*

Cl. 2 *p cresc.* *mf* *f* *fff* *decresc.* *mf*

Cl. 3 *p cresc.* *mf* *f* *fff* *decresc.* *mf*

B. Cl. 1 *mf cresc.* *f* *fff* *decresc.* *p*

B. Cl. 2 *mf cresc.* *f* *fff* *decresc.* *p*

C.A. Cl. *mf* *f* *fff* *decresc.* *p* play any pitch

A. Sax 1 *mp cresc.* *mf* *f* *fff* *decresc.* *mp* Altos a2

A. Sax 2 *mp cresc.* *mf* *f* *fff* *decresc.* *mp*

T. Sax. *mf cresc.* *f* *fff* *decresc.* *mp* play any pitch

B. Sax. *mf* *f* *fff* *decresc.* *p* play any pitch

283 *accel.* 291 *rit.* blow air through instrument

Tpt. 1 *mp cresc.* *f* *fff* *decresc.* *mp* Tutti

Tpt. 2 *mp cresc.* *f* *fff* *decresc.* *mp*

Tpt. 3 *mp cresc.* *f* *fff* *decresc.* *mp*

Hn. 1 *mf cresc.* *f* *fff* *decresc.* *mp* a2

Hn. 2 *mf cresc.* *f* *fff* *decresc.* *mp*

Hn. 3 *mf cresc.* *f* *fff* *decresc.* *mp*

Hn. 4 *mf cresc.* *f* *fff* *decresc.* *mp*

Tbn. 1 *mf* *f* *fff* *decresc.* *p* play any pitch

Tbn. 2 *mf* *f* *fff* *decresc.* *p* play any pitch

Tbn. 3 *mf* *f* *fff* *decresc.* *p* play any pitch

Bar. Euph. *mf* *f* *fff* *decresc.* *p* play any pitch

Tuba *mf* *f* *fff* *decresc.* *p* play any pitch

Timp. *mf* *f* *fff* *decresc.* *p*

Bells Ch. *fff* *decresc.* *p*

Xylo. Vibes *p cresc.* *mf* *f* *fff* *decresc.* *p* Xylo.

Mar. *fff* *decresc.* *p*

Perc. 1 *mp cresc.* Anvil *mf* *f* *fff* *decresc.* *p* S.D.

Perc. 2 *mf* *f* *fff* *decresc.* *p*

Perc. 3 Th. Sheet *mf cresc.* *fff* *decresc.* *p* W.Ch.

Perc. 4 S.C. *mf cresc.* *fff* *decresc.* *p* C.C.

Perc. 5

Perc. 6 *mf* *fff* *decresc.* *p* Gong *mf cresc.*

Chapter 6 - Matsuri (The Festival)

(297) Andante espressivo (♩ = 68-76)

Picc. *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

Fl. 1 2 *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

Ob. *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

Bsn. 1 2 *mf mp*

Cl. 1 *mf mp*

Cl. 2 3 *mf mp*

B. Cl. 1 2 *mf mp*

C.A. Cl. *mf mp*

A. Sax 1 2 *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

T. Sax. *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

B. Sax. *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

(297) Andante espressivo (♩ = 68-76)

Tpt. 1 *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

Tpt. 2 3 *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

Hn. 1 2 *mf mp*

Hn. 3 4 *mf mp*

Tbn. 1 2 *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

Tbn. 3 *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

Bar. Euph. *Sing: mf*  
Hi - ka - ru, Hi - ka - ru

Tuba *mf mp*

Timp.

Bells Ch.

Xylo. Vibes *f mp*

Mar.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *S.C. f coin rake* *mf* *S.C.*

Perc. 5

Perc. 6

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.

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2  
3

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes

Mar.

310

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. *mf*

Perc. 2

*mf* O. Dr. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Toms

*mf* Gong

Picc. 10/8

Fl. 1 2 10/8

Ob. 10/8

Bsn. 1 2 10/8

Cl. 1 10/8

2 3 10/8

B. Cl. 1 2 10/8

C.A. Cl. 10/8

A. Sax 1 2 10/8

T. Sax. 10/8

B. Sax. 10/8

Tpt. 1 10/8

2 3 10/8

Hn. 1 2 10/8

3 4 10/8

Tbn. 1 2 10/8

3 10/8

Bar. Euph. 10/8

Tuba 10/8

Timp. 10/8

Bells Ch. 10/8

Xylo. Vibes 10/8

Mar. 10/8

Perc. 1 10/8

O.Dr. 1

Perc. 2 10/8

Perc. 3 10/8

Perc. 4 10/8

Perc. 5 10/8

Perc. 6 10/8

*f* Gong

325

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.

325

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*  
*p* Gong

334 Jubiloso (♩ = 144-168)

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.

Soprano (Solo)  
Play: *mf*

334 Jubiloso (♩ = 144-168)

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3  
Play: straight mute  
*mp*

Bar. Euph.

Tuba

Timp.

Bells Ch.

Xylo. Vibes  
Xylo.  
*mf*

Mar.

Perc. 1  
*p* *ff* *fp* *mp* Tri.

Perc. 2  
*p* *ff* *fp* *mp*

Perc. 3  
*mp* Tamb.

Perc. 4

Perc. 5  
*mp*

Perc. 6  
*p* *ff* *fp* *mp* Gong

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



This page contains a musical score for 28 different instruments. The instruments are listed on the left side of the page, and their corresponding staves are arranged vertically. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The instruments are: 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, and Perc. 6. The score is divided into two systems, with a double bar line and repeat sign at the end of the first system.

(351)

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. *Play:*  
*mf*

B. Sax. *Play:*  
*mf*

(351)

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

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

Chapter 7 - Reimei (The New Dawn)

(358) Andante maestoso (♩ = 68-76)

Play:

Picc. *ff*

Fl. 1 2 *ff*

Ob. *ff*

Bsn. 1 2 *ff* a2

Cl. 1 2 3 *ff*

B. Cl. 1 2 *ff* a2

C.A. Cl. *ff*

Play: Altos

A. Sax 1 2 *ff* a2

T. Sax. *ff*

B. Sax. *ff*

(358) Andante maestoso (♩ = 68-76)

Tpt. 1 2 3

Hn. 1 2 3 4 *ff* a2

Tbn. 1 2 3 *ff* a2

Bar. Euph. *ff*

Tuba *ff* div.

Timp. *ff*

Bells Ch.

Xylo. Vibes

Mar. *ff*

Perc. 1 *ff* Tri. S.D. *ff*

Perc. 2 *ff* O.Dr. 2 *ff*

Perc. 3 *ff* W.Ch.

Perc. 4 *ff* C.C.

Perc. 5

Perc. 6 *ff* Toms Gong

This page of a musical score contains the following parts and staves:

- Picc.** (Piccolo): Treble clef, playing a melodic line with slurs.
- Fl.** 1 and 2 (Flutes): Treble clef, playing a melodic line with slurs.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs.
- Bsn.** 1 and 2 (Bassoons): Bass clef, playing a melodic line with slurs.
- Cl.** 1, 2, and 3 (Clarinets): Treble clef, playing a melodic line with slurs.
- B. Cl.** 1 and 2 (Bass Clarinets): Bass clef, playing a melodic line with slurs.
- C.A. Cl.** (Contrabass Clarinet): Bass clef, playing a melodic line with slurs.
- A. Sax.** 1 and 2 (Alto Saxophones): Treble clef, playing a melodic line with slurs.
- T. Sax.** (Tenor Saxophone): Treble clef, playing a melodic line with slurs.
- B. Sax.** (Baritone Saxophone): Bass clef, playing a melodic line with slurs.
- Tpt.** 1, 2, and 3 (Trumpets): Treble clef, mostly silent with rests.
- Hn.** 1, 2, 3, and 4 (Horns): Treble clef, playing a rhythmic pattern with slurs.
- Tbn.** 1, 2, and 3 (Trombones): Bass clef, playing a rhythmic pattern with slurs.
- Bar. Euph.** (Baritone Euphonium): Bass clef, playing a melodic line with slurs.
- Tuba**: Bass clef, playing a melodic line with slurs.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern with slurs.
- Bells Ch.** (Chimes): Treble clef, mostly silent with rests.
- Xylo. Vibes** (Xylophone/Vibraphone): Treble clef, mostly silent with rests.
- Mar.** (Maracas): Treble clef, playing a rhythmic pattern with slurs.
- Perc. 1-6** (Percussion): Multiple staves showing various rhythmic patterns and dynamics, including a section for **Toms** with a **ff** dynamic marking.

369

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.

369

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* Gong

*ff* Gong

(378) *poco più 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.

(378) *poco più mosso*

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* S.D.

*ff* Gong

*molto rit.* **385** **Molto pesante** (♩ = 60)

Picc. *fff*

Fl. 1 2 *fff*

Ob. *fff*

Bsn. 1 2 *fff*

Cl. 1 *fff*

Cl. 2 3 *fff*

B. Cl. 1 2 *fff*

C.A. Cl. *fff*

A. Sax 1 2 *fff* *Altos*

T. Sax. *fff*

B. Sax. *fff*

*molto rit.* **385** **Molto pesante** (♩ = 60)

Tpt. 1 *fff*

Tpt. 2 3 *fff*

Hn. 1 2 *fff*

Hn. 3 4 *fff*

Tbn. 1 2 *fff*

Tbn. 3 *fff*

Bar. Euph. *fff*

Tuba *fff* *div.*

Timp. *fff*

Bells Ch. *fff*

Xylo. Vibes *fff*

Mar. *fff*

Perc. 1 *fff* *Anvil*

Perc. 2 *fff*

Perc. 3 *fff* *W.Ch.*

Perc. 4 *fff* *C.C.*

Perc. 5 *fff*

Perc. 6 *fff* *Gong*