

蟹原楽を考えたら。。。。

When I think of the Crab Fields...

15の和楽器と声のために
For 15 Japanese Instruments and Voice

Devon Osamu Tipp
デボン・治・ティップ
Green Giraffe Music
青麒麟音楽社
©2021

Instrumentation:

3 Ryuuteki (1 tuned to A=442, 2 & 3 tuned to A = 430)
 3 Hichiriki (1 tuned to A=442, 2 & 3 tuned to A = 430)
 2 Sho (tuned to A=442)
 2 Sho (tuned to A = 430)

編成

3 龍笛

3 箏

2 笙

2 笙

Solo Voice

歌

1.8 Shakuhachi

尺八

Koto (NOT gakuso)

箏

Shamisen

三味線

Biwa

琵琶

Percussion

打楽器

Shokko

鉦鼓

Kakko

鞆鼓

Tsuridaiko

鈞太鼓

When I think of the Crab Fields –Excerpts – Program Note

Composed during the summer of 2020, “When I think of the Crab Fields...” (蟹原楽を考えたら。。。 *Kanibarugaku wo Kangaetara...*) is a large composition for 15 performers of different traditional Japanese instruments, and voice. The piece consists of four movements, which are constructed around loose palindromic melodies. The third and fourth movements are in large part inspired by poetry written by the Tokyo based pianist/performance artist Elico Suzuki. The text used in these movements are provided below.

The titular “crab fields” are a reference to a previous artist residency I participated in during my time at the University of Pittsburgh’s Astrophysics and Cosmology Department, where I collaborated with the astrophysicist Dr. Carles Badenes in Spring 2019. The resulting compositions were inspired by his research on Supernova Remnants. To use Dr. Badenes’s words:

“supernovae – titanic explosions that mark the end of the lifetime of certain stars. Supernovae play a central role in our Universe, because they are the place where most heavy elements are formed. The iron in our blood and the calcium in our bones were formed billions of years ago in supernovae that exploded before the Solar System was formed. This massive recycling scheme powered by supernovae seeds the birthplaces of stars with the raw materials that are necessary for life.”

To this day, I often think back on Dr. Badenes’ research, and how this “recycling scheme” can be noticed in different areas of our own daily lives, though not to the same degrees and intensities that would manifest in the event of a super nova. One such stellar body, the Crab Nebula, is a six light year wide remnant of a super nova that was seen by Chinese Astronomers in 1054. According to Nasa, the Crab Nebula can be spotted using a small telescope and is best observed in January. As a result of this, I chose to tune the gakubiwa using a traditional tuning called banshikicho, which is associated with the winter season.

I would like to add one final note regarding the title. I am fascinated by the idea of creating melodies that are inherently palindromic and can be presented both forwards and backwards. This is most apparent in the fourth and final movement, where the melodies are regularly divided in half where the original melody “ends” and, like a tape player is then slowly rewound to its original starting point creating a theoretically never-ending cycle. In essence, the melodies consume themselves like an ouroboros. The word ‘kanibaru,’ or crab field, is a play on the English word ‘cannibal.’

Much to my surprise, approximately a month after finishing the first complete draft of 蟹原楽, I discovered that crabs do in fact occasionally engage in cannibalistic activities.

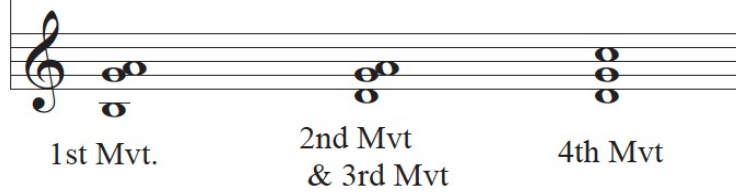
Text:

閉じ込められ切り取られた五月空、きりきりと青い静寂が鳴る
 Trapped and clipped May sky, the blue silence ring out.

覆われたくちびる唇寒し、癒やしのことばあてどなくつぶやく
 Covered and cold lips, murmuring words of healing endlessly.

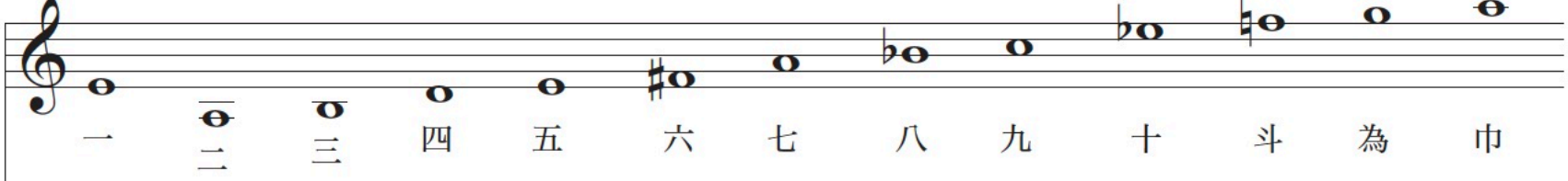
String Instrument Tunings

三味線




1st Mvt. 2nd Mvt & 3rd Mvt 4th Mvt

箏



一 二 三 四 五 六 七 八 九 十 斗 為 巾

楽琵琶



Kanibarugaku wo Kangaetara... is approximately 11 minutes in duration.

蟹原楽を考えたら。。。

Devon Osamu Tipp

Brisk, light, fluid ♩ = 96

笙 I

full, round, gentle
p with a hint of percussive energy
like a drop of water hitting a pond

①

笙 I

笙 II

笙 III

笙 IV

full, round, gentle
p with a hint of percussive energy
like a drop of water hitting a pond

full, round, gentle
p with a hint of percussive energy
like a drop of water hitting a pond

full, round, gentle
p with a hint of percussive energy
like a drop of water hitting a pond

笙 I

笙 II

笙 III

笙 IV

②

龍笛 I

龍笛 II

笙 I

笙 II

笙 III

笙 IV

琵琶

打楽器

ppp

pp

3+2

28 8

龍笛 I

龍笛 II

龍笛 III

笙 I

笙 II

笙 III

笙 IV

p

33 8

龍笛 I

龍笛 II

龍笛 III

笙 I

笙 II

笙 III

笙 IV

mf

行也

33

箏

琵琶

大太鼓

打楽器

逆の方；左手親指で引く
2弦から13

十↑

斗

mf

mp

p

裏

III/1

III/2

III/3

p

mf

p

mf

3

39 8

龍笛 I

龍笛 II

龍笛 III

笙 I

笙 II

笙 III

笙 IV

mf

sfz

mf

十美

乞千

言十

七

八下

mf

mf

mf

mf

47 8

龍笛 I

龍笛 II

龍笛 III

笙 I

笙 II

笙 III

笙 IV

f

f

f

也 比 上

一 工

行也乙

美九

十 九 也 行

mf

f

f

乞美 下上 比工

上 言 七 十下

f

f

54

龍笛 I

龍笛 II

龍笛 III

笙 I

笙 II

笙 III

笙 IV

打楽器

54

p *mf* *ff*

一 乞 工 七八 下也 比

也下 工 美 乞十 九行

下十七 言上 乞 比 七千 美 八十 上下

61 8

龍笛 I

龍笛 II

龍笛 III

笙 I

笙 II

笙 III

笙 IV

尺八

61

箏

三味線

琵琶

61

打楽器

mf *f* *ff*

p *mf* *f* *ff*

ff *ff*

ff *f*

p *f*

f

mf *ff*

七言 比上 也比 下也 七八 乞工 乞一

乞十 言 七千 工 八 下也 比上 一工

下上 八十 美七 千 乞比 下 言七十 下 乞一 工比

一工 上行 九十 比言

ホロホロ コロコロ ホロホロ

IV/4 IV/3 IV/1 III/2 III/1

Detailed description: This is a page of a musical score for a traditional Japanese ensemble. The score is arranged in ten staves, each representing a different instrument or voice part.
 1. 龍笛 I: Treble clef, starting at measure 61. Dynamics range from *mf* to *ff*. Includes a 5-measure phrase and a 3-measure phrase.
 2. 龍笛 II: Treble clef, starting at measure 61. Dynamics range from *p* to *ff*. Includes a 3-measure phrase, a 5-measure phrase, and another 3-measure phrase.
 3. 龍笛 III: Treble clef, starting at measure 61. Dynamics range from *p* to *mf*. Includes a 3-measure phrase and a 5-measure phrase.
 4. 笙 I: Treble clef, starting at measure 61. Features lyrics: 七言, 比上, 也比, 下也, 七八, 乞工, 乞一.
 5. 笙 II: Treble clef, starting at measure 61. Features lyrics: 乞十, 言, 七千, 工, 八, 下也, 比上, 一工.
 6. 笙 III: Treble clef, starting at measure 61. Features lyrics: 下上, 八十, 美七, 千, 乞比, 下, 言七十, 下, 乞一, 工比.
 7. 笙 IV: Treble clef, starting at measure 61. Features lyrics: 一工, 上行, 九十, 比言.
 8. 尺八: Treble clef, starting at measure 61. Includes onomatopoeic lyrics: ホロホロ, コロコロ, ホロホロ. Dynamics range from *p* to *f*.
 9. 箏: Treble clef, starting at measure 61. Dynamics range from *f*.
 10. 三味線: Treble clef, starting at measure 61. Dynamics range from *f*.
 11. 琵琶: Treble clef, starting at measure 61. Includes figured bass notation: IV/4, IV/3, IV/1, III/2, III/1. Dynamics range from *f*.
 12. 打楽器: Bass clef, starting at measure 61. Dynamics range from *mf* to *ff*.

5

Score for various instruments including Ryūkyū (龍笛), Bō (箏), Shō (笙), Hachiwa (尺八), Shamisen (三味線), Koto (琵琶), and Taiko (打楽器).

Measures 69-74 are shown. The score includes dynamic markings (*f*, *mf*, *ff*, *p*), articulation (accents, slurs), and performance instructions (e.g., *retune B-D* for Shamisen).

Lyrics for the Shō (笙) part include: 十千 九美 乙行也 一工 比上 工八 行也 九十 下上 乞美 行上 下十 七言上

Lyrics for the Hachiwa (尺八) part include: コロコロ ホロホロ 2また3打ち混ざる コロコロ

Lyrics for the Koto (琵琶) part include: II/1 裏 II/1 II/2

The Taiko (打楽器) part features a complex rhythmic pattern with triplets and sixteenth notes, marked with *f*.

6

76 8

龍笛 I *mp*

龍笛 II *mf* *mp*

龍笛 III *f* *mf*

箏 I *mf* *f* *p*

箏 II *f* *p* *mf*

笙 I 也 下 八 七 十言 乞千 *mf*

笙 II *mf*

笙 III 七十 *mf*

笙 IV 八 千 *mf*

尺八 カラカラ 1、4ホロホロ *p* *f*

76 箏 九↑ 九 八↑ 八 *f*

三味線 *f*

琵琶 I/1 I/2裏 I/3 IV/3 IV:2 IV/1 III/4 *p* *f*

76 打楽器 *mf* *f*

The musical score is arranged in 10 staves from top to bottom: **龍笛 I**, **龍笛 II**, **龍笛 III**, **箎 I**, **箎 II**, **笙 I**, **笙 II**, **笙 III**, **笙 IV**, **尺八**, **箏**, **三味線**, **琵琶**, and **打楽器**. The time signature is 3/4. The score includes various musical notations such as dynamic markings (*p*, *mp*, *f*, *pp*), articulation marks (accents), and phrasing slurs. Performance instructions are provided for the **尺八** staff, including a sequence of notes labeled '2, 4' and 'ホロホロ' above, and '2, 4 コロコロ' below. The **箏** staff features fingering instructions: '巾 斗 九↑ 八↑' and '六 三 七'. The **琵琶** staff includes figured bass notation: 'III/3', 'I/1 I/2 I/4', 'II/1', and 'II/1'. The **打楽器** staff includes rhythmic patterns with '6' above the notes and '5 3 3' below a final triplet. The page number '83' is printed at the beginning of each staff.

7

3+2 3+2

龍笛 I *pp*

龍笛 II *pp*

龍笛 III

箏 I *p* *f*

箏 II *mf* *p*

笙 I *p*

笙 II *p*

笙 III *p*

笙 IV *p*

箏 *p* 逆の方

琵琶 III/1 *mf*

90

打楽器 *p*

96 8

龍笛 I

龍笛 II

龍笛 III

箏 I

箏 II

箏 III

箏 IV

尺八

箏

三味線

琵琶

打楽器

mp

pp

p

w/out seme

p

mf

美 下

2、4 コロコロ

コロコロ

p

mf

五↑ 四↑

四 三

scrape string w/ bachi

p

mf

superball mallet

III/4 III/3

III/2 III/1

p

mf

6 6 6 6

mf

p

mf

5/4

101

龍笛 I

龍笛 II

龍笛 III

箏 III

笙 I

笙 II

笙 III

笙 IV

尺八

箏

三味線

琵琶

打楽器

mf

p

mf

p

mf

p

p

p

p

2、4コロコロ

mf

pp

pp

裏

f

p

下上

13:22

L.V.

III/1 III/2

6 6 6 6

5

3 3

8

108

龍笛 III

笙 I

笙 II

笙 III

笙 IV

打楽器

1158

龍笛 I

龍笛 II

龍笛 III

笙 I

笙 III

打楽器

WT

WT

WT

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

p

pp

like liquid mercury ♩ = 40

Score for various instruments including 龍笛 (Ryūteki), 箏 (Koto), 尺八 (Shamisen), 箏 (Koto), 三味線 (Shamisen), 箏 (Koto), 尺八 (Shamisen), 箏 (Koto), and 三味線 (Shamisen).

Lyrics: 千八 (せんぱち), 七下 (しちげ), ムライキ (ムライキ), 言十行 (ことじゅうぎょう), 逆 (さか), 為 (な), 斗 (と), 比 (ひ), ムライキ (ムライキ), 九 (く), 八 (はち), 七 (しち).

Performance instructions: arco, p, mp, f, sfz, with seasick, uneven vibrato bend pitch up to 3/4 of a tone in either direction slowly and erratically.

2 17 8

龍笛

箏

尺八

笙 442

笙 430

三味線

mf f p f p

f p f mp p

cresc. f

f

f pp sfz

下 七 七 比 上

千 比 行 七 行

七六 六五 五四 三二一 十引く 六 五 十 為 九 四↑

p f p

24 8

龍笛

箏

尺八

笙 442

笙 430

三味線

p mf pp

p

p

p

p

チメ ムライキ コロコロ

五 十 arco 一↑二 三

29 8

龍笛

箏

尺八

笙 442

笙 430

三味線

言十 七九毛

乞千八 一上毛 乞千 七

五四 六五 八七 十九 十斗 斗為 巾

cresc. mp dim. pp

scrape string with tsume

f pp

III. 静寂・癒やし III. Stillness/Healing

Like cold standing water ♩ = 69

管に吹く ; blow into the pipe
息を吐く ; exhale

息を吸う ; inhale

龍笛 I
Ryuteki I

龍笛 II
Ryuteki II

笙 I
Sho I

笙 III
Sho III

歌
Voice

三味線
Shamisen

箏
Koto

琵琶
Biwa

打楽器
Percussion

The musical score is written for a 4/4 time signature with a tempo of ♩ = 69. It consists of seven staves. The Ryuteki I and II parts feature rapid sixteenth-note passages, with Ryuteki I starting at the beginning and Ryuteki II starting later. The Sho I and Sho III parts play a simple, sustained melody. The Voice part has lyrics 'と じ こ' (to ji ko) and a long note with a dashed line above it. The Shamisen part plays a simple melody. The Koto part has a few notes at the end. The Biwa part plays a simple melody. The Percussion part has a few notes at the end. Dynamics include ppp, pp, and p. Performance instructions include '管に吹く ; blow into the pipe' and '息を吐く ; exhale' for the Ryuteki parts, and '息を吸う ; inhale' for the Sho parts. The Koto part has instructions '右手 逆二' and '右手 逆三'.

5 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 III
Sho III

歌
Voice

三味線
Shamisen

箏
Koto

琵琶
Biwa

打楽器
Perc.

管に吹く ; blow into the pipe
息を吐く ; exhale

息を吸う ; inhale

pp

ppp

pp

ppp

pp

め ら れ き り い と ら れ

二 三

二 三 四

鉦鼓

Musical score for "Ebisu-ura no Uta". The score is arranged in 10 staves. It includes parts for three ryu (flutes), three hichi (flutes), two sho (shamisen), voice, shamisen, koto, biwa, and percussion. The score is divided into four measures. Breath marks (息を吐く/exhale and 息を吸う/inhale) are present above many of the instrumental lines. Dynamics like *pp* and *p* are used throughout. The voice part includes the lyrics: た あ あ あ あ さ つ き ぞ ら き い.

龍笛 I
Ryu. I

息を吐く；exhale

息を吸う；inhal

息を吐く；exhale

龍笛 II
Ryu. II

息を吸う；inhal

息を吐く；exhale

龍笛 III
Ryu. III

息を吸う；inhal

息を吐く；exhale

箏 I
Hichi. I

pp

箏 II
Hichi. II

pp

箏 III
Hichi. III

息を吐く；exhale

息を吸う；inhal

pp

笙 I
Sho I

p

笙 III
Sho III

歌
Voice

た あ あ あ あ さ つ き ぞ ら き い

ta a a a a sa tsu ki zo ra ki i

三味線
Sham.

p

箏
Koto

ニ 三 四 五

mf

琵琶
Biwa

p

打楽器
Perc.

p

3

13 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 III
Sho III

歌
Voice

三味線
Sham.

箏
Koto

琵琶
Biwa

打楽器
Perc.

13

息を吸う；inhalé

息を吐く；exhalé

1

buzz into tube; tromba
とロンバ；管に唇を震わせながら吹く
play using improvised passages similar to the beginning
息を吸う；inhalé

p

息を吐く；exhalé

p

息を吸う；inhalé

息を吐く；exhalé

p

息を吐く；exhalé

息を吸う；inhalé

息を吐く；exhalé

p

い い り
i i ri

い い い あ
i i i a

お
o

い せ
i se

p

mp *p* *pp*

p

2

息を吐く ; exhale 息を吐く ; exhale 息を吸う ; inhale 息を吐く ; exhale

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

buzz into tube; tromba
とロンパ ; 管に唇を震わせながら吹く
play using improvised passages similar to the beginning
息を吸う ; inhale 息を吐く ; exhale 息を吐く ; exhale

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

息を吐く ; exhale

笙 I
Sho I

笙 III
Sho III

歌
Voice

い じゃ く が な あ あ あ る お お お お れ た

三味線
Sham.

箏
Koto

爪で弦の横を擦る

左手

琵琶
Biwa

打楽器
Perc.

23 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 III
Sho III

歌
Voice

三味線
Sham.

箏
Koto

琵琶
Biwa

打楽器
Perc.

息を吸う ; inhale

息を吐く ; exhale

mp

mf

ord.
like shakuhachi koro koro
L3 R1

p

工

あ あ あ あ ちちちち びびびび ろ ろ ろ さささ さ む し

p

27 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 III
Sho III

歌
Voice

三味線
Sham.

箏
Koto

琵琶
Biwa

打楽器
Perc.

L2 R1

L1 R2

ord.
like shakuhachi koro koro
L2 R1

p

ord.
like shakuhachi koro koro
L2 R1

L1 R2

buzz into pipe
息を吐く；exhale

p

息を吸う；inhal

息を吐く；exhale

息を吸う；inhal

buzz into pipe
息を吸う；inhal

p

いや _____ あ _____ や あ あ あ ししし _____ の

27

6 6 6 6 6 6

f > p

31 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

簞箎 I
Hichi. I

簞箎 II
Hichi. II

簞箎 III
Hichi. III

笙 I
Sho I

笙 III
Sho III

笙 IV

歌
Voice

三味線
Sham.

箏
Koto

琵琶
Biwa

打楽器
Perc.

L3 R1

息を吸う；inhalé

息を吐く；exhalé

buzz into pipe
息を吐く；exhalé

比

九

mp

mf

p

cresc.

6 6 6 6

3

6

管に自由な息を吐くまたは息を吹く
freely inhale/exhale into pipe

管に自由な息を吐くまたは息を吹く
freely inhale/exhale into pipe

息を吐く；exhale

息を吸う；inhale

息を吐く；exhale

息を吸う；inhale

息を吸う；inhale

息を吐く；exhale

九毛

八

千

八

乙

弓でリッコシエする
押す

引く₅

引く₅

押す₅

爪で弦の横を擦る

The musical score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- 龍笛 I (Ryu. I):** Treble clef, starting at measure 348. Dynamics: *mf*, *f*, *p*.
- 龍笛 II (Ryu. II):** Treble clef, starting at measure 8. Dynamics: *mf*, *f*, *p*.
- 龍笛 III (Ryu. III):** Treble clef, starting at measure 8. Dynamics: *mf*, *f*.
- 箏 I (Hichi. I):** Treble clef, starting at measure 8. Dynamics: *mf*, *f*.
- 箏 II (Hichi. II):** Treble clef, starting at measure 8. Dynamics: *mf*, *f*.
- 箏 III (Hichi. III):** Treble clef, starting at measure 8. Dynamics: *mf*, *f*.
- 笙 I (Sho I):** Treble clef, starting at measure 8. Dynamics: *mf*, *ff*, *p*.
- 笙 II (Sho II):** Treble clef, starting at measure 8. Dynamics: *p*, *mf*, *ff*, *p*.
- 笙 III (Sho III):** Treble clef, starting at measure 8. Dynamics: *mf*, *ff*, *p*.
- 笙 IV (Sho IV):** Treble clef, starting at measure 8. Dynamics: *p*, *mf*, *ff*, *p*.
- 歌 (Voice):** Treble clef, starting at measure 34. Lyrics: あ...て
- 三味線 (Sham.):** Treble clef, starting at measure 34. Dynamics: *f*, *p*.
- 箏 (Koto):** Treble clef, starting at measure 34. Dynamics: *f*, *ff*.
- 琵琶 (Biwa):** Treble clef, starting at measure 34. Dynamics: *f*, *p*.
- 打楽器 (Perc.):** Bass clef, starting at measure 34. Dynamics: *f*, *ppp*.

38 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

歌
Voice

三味線
Sham.

箏
Koto

琵琶
Biwa

打楽器
Perc.

管に自由な息を吐くまたは息を吹く
freely inhale/exhale into pipe

p

pp

ど

な

く

This musical score is for a piece titled "蟹原楽を考えたら。。。" (Kanihara Raku o Omowareba...). It is page 13 of the score. The score is written for a traditional Japanese ensemble and includes the following parts:

- 龍笛 I (Ryu. I):** Treble clef, starting at measure 41.8. Features a melodic line with slurs and rests. Dynamics include *pp*.
- 龍笛 II (Ryu. II):** Treble clef, starting at measure 41.8. Features a melodic line with slurs and rests. Dynamics include *pp*.
- 龍笛 III (Ryu. III):** Treble clef, starting at measure 41.8. Features a melodic line with slurs and rests. Dynamics include *pp*.
- 笙 I (Sho I):** Treble clef, starting at measure 41.8. Features a melodic line with slurs and rests. Dynamics include *ppp*.
- 笙 II (Sho II):** Treble clef, starting at measure 41.8. Features a melodic line with slurs and rests.
- 笙 III (Sho III):** Treble clef, starting at measure 41.8. Features a melodic line with slurs and rests.
- 笙 IV (Sho IV):** Treble clef, starting at measure 41.8. Features a melodic line with slurs and rests.
- 歌 (Voice):** Treble clef, starting at measure 41. Features a melodic line with slurs and rests. Dynamics include *pp*.
- 三味線 (Sham.):** Treble clef, starting at measure 41. Features a melodic line with slurs and rests. Dynamics include *pp*.
- 箏 (Koto):** Treble clef, starting at measure 41. Features a melodic line with slurs and rests. Dynamics include *pp*.
- 琵琶 (Biwa):** Treble clef, starting at measure 41. Features a melodic line with slurs and rests. Dynamics include *pp*.

The score is written in a standard Western musical notation style, with treble clefs for all parts. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score is divided into measures by vertical bar lines, and the dynamics are indicated by *pp* (pianissimo) and *ppp* (pianississimo).

IV.

1

♩ = 48

accel.

♩ = 54

Score for Section IV, featuring various instruments and a percussion part. The score is in 4/4 time and includes dynamic markings such as *pp* and *ppp*.

Instrumentation:

- 龍笛 I (Ryu. I)
- 龍笛 II (Ryu. II)
- 龍笛 III (Ryu. III)
- 箏 (Koto)
- 三味線 (Shamisen)
- 琵琶 (Biwa)
- 打楽器 (Percussion)
- 笙 I (Sho I)
- 笙 II (Sho II)
- 笙 III (Sho III)
- 笙 IV (Sho IV)
- 尺八 (Shakuhachi)
- 箏 (Koto)
- 三味線 (Shamisen)
- 琵琶 (Biwa)

Key Musical Elements:

- Tempo:** Starts at 48 bpm and accelerates to 54 bpm.
- Dynamic Markings:** *pp* (pianissimo) and *ppp* (pianississimo).
- Annotations:**
 - 一工 (I-Ko)
 - 美七 (Mi-Shichi)
 - 下七 (Ka-Shichi)
 - 美行 (Mi-Ko)
 - 二 (Ni)
 - "wrong" side - unprepared (申→七)

9 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku

9
箏
Koto

三味線
Sham.

琵琶
Biwa

9
打楽器
Perc.

pp

一工

美七

乞工

美七

一工

比千

下十七

一乙千

美行

下十七

美行

二

中→七

裏

♩ = 66

♩ = 72

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏篳 I
Hichi. I

箏篳 II
Hichi. II

箏篳 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打樂器
Perc.

乙行也 行也

乞工 一工 美七

下十七 美行

押寸九 八 巾→七

pp

p

p

p

pp

accel.

♩ = 78

22 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打楽器
Perc.

乙行也 行也 乞一

乞工 一工 美七 乞十

比千 比千

一乙千 下十七 美行

二 巾→七 二三

3

mp

mp

mp

mp

3 ♩ = 84

29 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

29

箏
Koto

三味線
Sham.

琵琶
Biwa

29

打楽器
Perc.

乙行也 行也

一工 美七 乞十

比千

一乙千 下十七 美行

押す 六 5 七 5

p *mf* *f*

accel.

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打楽器
Perc.

35 8

乙行也 行也 乙行也

美七 一工 美七

比千

一 乙千 下七 乙千 下十七 美行

コロコロ

カラカラ

5 八 巾→七

押す 六 5 七 s

35

4 $\text{♩} = 72$

rit.

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打楽器
Perc.

mf

mf

mf

mf

f

p

mf

p

p

p

p

p

p

f

f

mp

乙行也 九八千 行也 乙行也 八千 七比

乞十 美七 一工 美七 乞十

工 美 比千

一乙千 九十言 下十七 一乙千 下十七 美行

九 八 巾→七

accel.

46 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

46

打楽器
Perc.

乙行也 乙行也 九下十也 乙十行也

美七 行七 行比 一工 美七 乞工也七

八比千 比千 工乙

一乙千 下十七 一乙千 下十七 乞一 美行 一乙千

52 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打樂器
Perc.

52

rit.

pp *f*

p *pp* *f*

f *p* *pp*

九八千 乙行也七

美七

九十言 下十七 一乙千

p

p

rit.

♩ = 90

58 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

58
箏
Koto

三味線
Sham.

琵琶
Biwa

58
打樂器
Perc.

63 8

龍笛 I Ryu. I

龍笛 II Ryu. II

龍笛 III Ryu. III

箏 I Hichi. I

箏 II Hichi. II

箏 III Hichi. III

笙 I Sho I

笙 II Sho II

笙 III Sho III

笙 IV Sho IV

尺八 Shaku.

箏 Koto

三味線 Sham.

琵琶 Biwa

打楽器 Perc.

rit.

7 ♩ = 72

f *dim.* *p*

f

f *dim.*

f

f

f

七千 乙行也

十言 七言

上千 九言

乞下

mp

一 二 三 九 八 十 十

ff *mf*³

ff *mf*

f *mf* *mp*

8

This musical score is arranged in a vertical staff system. The instruments and their parts are as follows:

- 龍笛 I (Ryu. I):** Treble clef, melodic line with a long phrase starting at measure 69, marked with *dim.* and ending with a *b2* dynamic.
- 龍笛 II (Ryu. II):** Treble clef, melodic line starting at measure 69, marked with *f*, *dim.*, and *p*.
- 龍笛 III (Ryu. III):** Treble clef, melodic line starting at measure 69, marked with *p*.
- 箏 I (Sho I):** Treble clef, chordal accompaniment with lyrics "乙行也" (Otoko yuki ya) and "九八千" (Yūhachijūsen), marked with *dim.* and *p*.
- 箏 II (Sho II):** Treble clef, chordal accompaniment with lyrics "七言" (Shichigon), marked with *dim.* and *p*.
- 箏 III (Sho III):** Treble clef, chordal accompaniment with lyrics "九言" (Kūgon), marked with *dim.* and *p*.
- 箏 IV (Sho IV):** Treble clef, chordal accompaniment with lyrics "下十七" (Shimojūshichi), marked with *dim.* and *p*.
- 尺八 (Shaku):** Treble clef, melodic line with a long phrase starting at measure 69.
- 箏 (Koto):** Treble clef, rhythmic accompaniment with a pattern of eighth notes and a "5" fingering, marked with a "+" sign.
- 三味線 (Sham):** Treble clef, rhythmic accompaniment with a pattern of eighth notes and a "5" fingering, marked with a "斗" sign.
- 琵琶 (Biwa):** Treble clef, melodic line with a long phrase starting at measure 69, marked with *p*.
- 打楽器 (Perc.):** Bass clef, rhythmic accompaniment with a pattern of eighth notes, marked with *p*.

The score includes various musical notations such as dynamics (*f*, *p*, *dim.*), articulation (*b2*), and lyrics in Japanese characters. The measure numbers 69 and 8 are clearly indicated.

74 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Sho I

箏 II
Sho II

箏 III
Sho III

箏 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打楽器
Perc.

p

美七

比千

乞八

為

巾

pp

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

pp

74

74

pp

9

79

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打楽器
Perc.

p

p

p

七八

十

乞工

一乙千

美行

為 為 斗 斗 十 十

5

5

5

5

79

84

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打楽器
Perc.

84

九八

千

比千

美七

下十言

乞八

九 九 九 八 七六 七六 七六 六五

cresc.

f

cresc.

cresc.

10 subito - ♩ = 144

89 8

龍笛 I Ryu. I *cresc.* *ff*

龍笛 II Ryu. II *ff*

龍笛 III Ryu. III *ff*

箏 I Hichi. I *f* *ff*

箏 II Hichi. II *f* *ff*

箏 III Hichi. III *f* *ff*

笙 I Sho I *f* *ff*

笙 II Sho II *f* *ff*

笙 III Sho III *f* *ff*

笙 IV Sho IV *f* *ff*

尺八 Shaku. *ff*

箏 Koto *ff*

三味線 Sham. *ff*

琵琶 Biwa *ff* *f*

打楽器 Perc. *ff*

乙行也 九八千

毛比千 一工 美七

言上 比千

下十七 乞八

逆の方グリスする

96 8

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打樂器
Perc.

mf

f

mf

f

mf

f

mf

f

mf

f

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

f

f

sfz

f

十七 八

九八千

下十言

乞工

美七

也比

一乙 千

比千

一比上

美行

乞八

九十言

ココロ

96

96

3

103

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打楽器
Perc.

102

102

十八

九下十也

九下

乞下

乞一工毛

美行

一上

一比上千

比千

美行

乞乙七言

乞八

Tr: ル

シャン シャン

ff

mp

f

ff

mp

f

ff

mp

f

ff

mp

f

3

108

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Hichi. I

箏 II
Hichi. II

箏 III
Hichi. III

笙 I
Sho I

笙 II
Sho II

笙 III
Sho III

笙 IV
Sho IV

尺八
Shaku.

109

箏
Koto

三味線
Sham.

琵琶
Biwa

109

打楽器
Perc.

乙行也 九下十也 十七八

一工 乞一工毛 乞工千

言上 一比上千 一乙千

下十七 乞乙七比 美行上

ff *ff* *mf*

mf *mf* *mf*

ff *ff* *mf*

ff *ff* *mf*

ff *ff* *mf*

1158

♩ = 132 *rit.* ♩ = 120 *rit.* ♩ = 108 *rit.* ♩ = 100 *rit.* ♩ = 60 *rit.* ♩ = 54 *rit.* ♩ = 48

龍笛 I
Ryu. I

龍笛 II
Ryu. II

龍笛 III
Ryu. III

箏 I
Sho I

箏 II
Sho II

箏 III
Sho III

箏 IV
Sho IV

尺八
Shaku.

箏
Koto

三味線
Sham.

琵琶
Biwa

打楽器
Perc.

f *ff* *fff* *ffff* *p* *pp* *ppp*

f *ff* *fff* *ffff* *p* *pp* *pp*

f *ff* *fff* *ffff* *p* *pp* *pp*

f *ff* *fff* *ffff* *p* *pp* *pp*

fff *fff* *fff* *fff*

fff *fff* *fff* *fff*

fff *fff* *fff* *fff*

fff *fff* *fff* *fff*

f *ff* *fff* *ffff* *p* *pp* *pp*

115

逆の方グリスする

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

f *ff* *fff* *ffff*

115

f *ff* *p* *pp* *ppp*

3