

埋れ木の花咲くことも無かりしに — 源三位頼政

Yorimasa

近江典彦
Norihiko Oumi



能『頼政』より ©photo by 潤星会

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons
2 Horns in F
2 Trumpets in C
Timpani
Harp
1st Violins
2nd Violins
Violas
Violoncellos
Double Basses

Remarks

M : multiphonic (if note written, use these note or fingering otherwise the choice is performer's)

♭ ♮ ♯ ♯♯ × : quarter tones lower to higher

sp / st / po : sul ponticello / sul tasto / position ordinary

Duration : 14 minutes

Note

This work can perform orchestra only or with Noh performance
Also possible to perform in a part of large Noh performance program.

dedicated to Keita Matsui to celebrate of he inaugurated as OEK conductor

埋れ木の花咲くことも無かりしに - 源三位頼政

Yorimasa

This composition is based on Yorimasa written by Zeami

Norihiko Oumi(2022)

旅僧が宇治平等院の扇の芝の上で頼政の弔いをしていて、夢の中に甲冑姿の頼政が現れ、宇治川の合戦に至った経緯を話し始める
The monk at Uji-Byodoin temple to hold a memorial service to console Yorimasa's soul, the ghost of Yorimasa appears wearing armor, then starts to narrate a story of the battle of Uji River.

The musical score is arranged in a standard orchestral format. The top section includes Flute 1 and Flute 2, with specific performance instructions for the first flute: 'like Noh-kan' (marked with 'M'), 'breathy molto vibr', and 'whistle tone'. The second flute part includes 'long' and 'whistle tone' markings. The woodwind section (Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2) and brass section (Horn in F 1 & 2, Trumpet in C 1 & 2, Timpani) are currently silent. The string section (Violins I & II, Violas, Violoncellos, Double Bass) and Harp are also silent. Dynamic markings include *p*, *f*, *sfz*, and *pp*. The score is written in 3/2 time.

20

Fl. 1 *sf p*

Fl. 2 *p sf p*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

Bsn. 1, 2 *ff*

Hrn. 1, 2 *ff*

Trp. 1, 2 *ff*

Timp. *ff*

Hrp. *pp* gliss. *mp*

Vln. I *ff* *solli pp* *tutti pp* *div. p*

Vln. II *ff* *solli pp* *tutti pp*

Vla. *pizz.* *f* *gliss. down* *arco* *ff* *solli pp* *tutti pp*

Vlc. *pizz.* *f* *body-vibr.* *harmonic* *gliss. arco* *ff* *solli pp* *tutti pp*

D.B. *pizz.* *f* *gliss. down* *harmonic* *gliss. arco* *ff* *solli pp* *tutti pp*

This page contains the musical score for the 26th measure of an orchestral piece. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Fl. 1 starts with *mp*, then *mf*, and *p*. Fl. 2 starts with *mp*, then *mf*, and *p*. Both have "breathy" markings and dynamic markings like *sfz* and *p sfz*.
- Oboe (Ob. 1, 2):** Starts with *mp*, then *p*.
- Clarinets (Cl. 1, 2):** Starts with *mp*, then *mf* and *p*.
- Bassoon (Bsn. 1, 2):** Starts with *mp*, then *p*.
- Horns (Hrn. 1, 2):** Starts with *mp*, then *p*, *mf*, and *p*.
- Trumpets (Trp. 1, 2):** Starts with *mp*, then *p*.
- Timpani (Timp.):** Starts with *mp*, then *p*.
- Harp (Hrp.):** Starts with *mp*, then *p*. Includes "slow" and "L.v." markings, and "pedal choking" instructions.
- Violins (Vln. I, II):** Vln. I starts with *mp*, then *p*, *mf*, and *p*. Vln. II starts with *mp*, then *p*, *mf*, and *p*.
- Viola (Vla.):** Starts with *mp*, then *p*, *mf*, and *p*.
- Violoncello (Vlc.):** Starts with *mp*, then *p*, *mf*, and *p*. Includes "div." marking.
- Double Bass (D.B.):** Starts with *mp*, then *mf*, and *p*.

The score includes various musical notations such as dynamics (*mp*, *mf*, *p*, *sfz*), articulation (accents, slurs), and performance instructions like "breathy" and "pedal choking". A list of notes for the harp is provided at the bottom right: (C², D², E², F², G², A², B²).

平家に追われた頼政一行は平等院に陣を構えるが、平家の軍が迫り源平両軍ともに宇治川を挟んで鬨の声を上げ波の音はいつそう騒々しくなる
 The armies of the Genji and Heike clans were lined up along on the north and south shores of the Uji River and the whoops to inspire martial spirit and the warriors' shouts as they released arrows blended in with the sound of waves on the river.

B Fuoco (♩=92)

32 jet whistle 幽玄(Yūgen)

FL. 1 *mp*

FL. 2 jet whistle 幽玄(Yūgen) *p*

Ob. 1, 2

Cl. 1 *p*

Cl. 2

Bsn. 1 *p* breathy ord. *molto vibr.* *normal* *sim.*

Bsn. 2 *p* *sf* *p*

Hrn. 1 *pp*

Hrn. 2 *pp*

Trp. 1, 2

Timp. *pp*

Hrp. *p* quarter tones if possible

B Fuoco (♩=92)

32

Vln. I *pp* *div. st*

Vln. II *pp* *div. sp → st* *sim.*

Vla. *p* *div.* *non tremlo* *gliss. down* *unis.* *p* *sim.*

Vlc. *pizz.* *p* *Lv.* *arco sp* *p* *pizz.* *f* *sim.*

D.B. *pizz.* *p* *Lv.* *arco sp* *pp* *pp* *f* *sim.*

42 jet whistle
Fl. 1 *f* jet whistle *mp* *p*
Fl. 2 *mf* *p*
Ob. 1, 2
Cl. 1 *breathy* *ppp*
Cl. 2 *ppp*
Bsn. 1 *p* *sf* *p* *p* *sf* *p*
Bsn. 2 *p* *sf* *p* *p* *sf* *p*
Hrn. 1
Hrn. 2
Trp. 1, 2
Timp. ツケバチ (Tsuke-Bachi)
(play and stop the sound with stick) *normal* *sim.*
Hrp.
Vln. I
Vln. II
Vla. *p*
Vlc. *p*
D.B. *pizz.* *p* *f* *arco sp* *pp* *pizz.* *f* *arco sp* *pp* *pizz.* *p*

C

49

Fl. 1 *f* *mp* *p* *mp*

Fl. 2 *mf* *p* *mp*

Ob. 1 *pp*

Ob. 2 *p*

Cl. 1 *ppp*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *sf* *p* *p* *sf* *p*

Hrn. 1

Hrn. 2

Trp. 1, 2 *p*

Timp.

Hrp.

49

Vln. I

Vln. II

Vla. *ppp* artificial harmonics

Vlc. *f* *arco sp* *p* *pizz.* *p*

D.B. *f* *pp* *p* *f*

One most behind pult

sim.

This page of a musical score contains measures 69 through 74. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Flute 1 has a melodic line with triplets and a fourth-note group. Flute 2 has a similar melodic line.
- Oboes (Ob. 1, 2):** Oboe 1 has a melodic line with triplets and a fourth-note group. Oboe 2 has a similar melodic line.
- Clarinets (Cl. 1, 2):** Clarinet 1 has a melodic line with triplets and a fourth-note group. Clarinet 2 has a similar melodic line.
- Bassoons (Bsn. 1, 2):** Bassoon 1 has a sustained note with a dynamic change from *p* to *f* to *p*. Bassoon 2 has a similar sustained note.
- Horns (Hrn. 1, 2):** Horn 1 has a sustained note. Horn 2 has a similar sustained note.
- Trumpets (Trp. 1, 2):** Trumpets 1 and 2 have a rhythmic pattern of eighth notes.
- Timpani (Timp.):** Timpani has a rhythmic pattern of eighth notes.
- Harp (Hrp.):** Harp has a sustained chord.
- Violins (Vln. I, II):** Violin I and II have a melodic line with triplets and a trill. Dynamics range from *pp* to *f* to *p*.
- Viola (Vla.):** Viola has a sustained note with a dynamic change from *p* to *p*.
- Violoncello (Vlc.):** Cello has a melodic line with triplets and a dynamic change from *p* to *f* to *p*.
- Double Bass (D.B.):** Double Bass has a melodic line with triplets and a dynamic change from *p* to *f* to *p*.

D

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), Trumpet 1 & 2 (Trp. 1, 2), and Timpani (Timp.). The score begins at measure 75. The woodwinds play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The timpani plays a steady rhythmic accompaniment.

D

Musical score for string instruments. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score begins at measure 75. The violins play a melodic line with sixteenth-note patterns and sustained notes. The viola, cello, and double bass provide harmonic support with sustained notes and rhythmic patterns. The score includes various articulations and dynamics.

This page of a musical score, numbered 13, covers measures 81 through 85. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line with a 5-measure rest and a triplet. Fl. 2 has a similar line with a *mp* dynamic.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a melodic line with a 5-measure rest and a triplet. Ob. 2 has a similar line with a *mp* dynamic.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a melodic line with a 5-measure rest and a triplet. Cl. 2 has a similar line with a *mp* dynamic.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 has a sustained chord with dynamics *sf*, *p*, *p*, *sf*, *p*. Bsn. 2 has a similar line.
- Horns (Hrn. 1, Hrn. 2):** Horns 1 and 2 have sustained chords.
- Trumpets (Trp. 1, 2):** Trumpets 1 and 2 have a rhythmic pattern with a *mp* dynamic.
- Timpani (Timp.):** Timpani has a rhythmic pattern.
- Harp (Hrp.):** Harp has sustained chords.
- Violins (Vln. I, Vln. II):** Violins I and II have a sixteenth-note figure with a *f* dynamic, transitioning to a sustained chord with a *p* dynamic, and ending with a *f* dynamic.
- Viola (Vla.):** Viola has a melodic line with a *f* dynamic, transitioning to a sustained chord with a *mp* dynamic, and ending with a *f* dynamic.
- Violoncello (Vlc.):** Cello has a sustained chord with a *f* dynamic, transitioning to a triplet with a *f* dynamic, and ending with a *f* dynamic.
- Double Bass (D.B.):** Double Bass has a *pizz.* (pizzicato) sustained chord with a *p* dynamic, transitioning to a triplet with a *f* dynamic, and ending with a *f* dynamic.

The score includes various musical notations such as rests, slurs, triplets, and dynamic markings (*mp*, *sf*, *p*, *f*).

This page of a musical score covers measures 87 to 94. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Fl. 1 has a whole rest. Fl. 2 plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics range from *mf* to *mp*.
- Oboes (Ob. 1, 2):** Ob. 1 plays a melodic line with triplets and a quintuplet. Ob. 2 plays a similar line. Dynamics range from *mf* to *p*.
- Clarinets (Cl. 1, 2):** Cl. 1 has a whole rest. Cl. 2 plays a melodic line with triplets. Dynamics range from *mf* to *p*.
- Bassoons (Bsn. 1, 2):** Bsn. 1 has a whole rest. Bsn. 2 plays a melodic line with a dynamic change from *sf* to *p*.
- Horns (Hrn. 1, 2):** Both horns play sustained chords with a dynamic change from *sf* to *p*.
- Trumpets (Trp. 1, 2):** Both trumpets play a rhythmic pattern of eighth notes. Dynamics range from *mf* to *p*.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes, ending with a trill.
- Harp (Hrp.):** Plays sustained chords with a dynamic change from *sf* to *p*.
- Violins (Vln. I, II):** Vln. I starts with a whole rest, then plays a melodic line with triplets. Vln. II plays a similar line. Dynamics range from *p* to *f*.
- Viola (Vla.):** Plays a melodic line with triplets. Dynamics range from *f* to *p*.
- Violoncello (Vlc.):** Plays a melodic line with triplets. Dynamics range from *p* to *f*.
- Double Bass (D.B.):** Plays a melodic line with triplets. Dynamics range from *p* to *f*.

戦いは始まり頼政の運命の時が近づく
The fight has begun and the fate of Yorimasa almost there.

whistle tone

95

Fl. 1

pp

whistle tone

Fl. 2

pp

Ob. 1

pp

Ob. 2

pp

Cl. 2

pp

Trp. 1, 2

pp

Timp.

pp

Vln. I

p

sp

niente

pp

Vln. II

p

niente

pp

Vla.

pp

niente

f

Vlc.

arco

pp

f

D.B.

arco

pp

f

pp

104

Fl. 1, 2

pp

pp

ppp

ff

Cl. 1

pp

ppp

ff

Timp.

ppp

ff

Vln. I

f

ppp

ff

Vln. II

f

ppp

ff

Vla.

f

ppp

ff

Vlc.

f

ppp

ff

D.B.

f

ppp

ff

F Allegro con fuoco

Musical score for woodwinds and strings, measures 115-117. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Timpani, and Harp. The woodwinds and strings are marked *ff* (fortissimo). The harp part includes the instruction *scratch (or bartok pizz. étouffez)*. The harp part features a diagonal line labeled *gliss.* in measure 117. The woodwinds and strings play a rhythmic pattern of eighth notes with triplets.

F Allegro con fuoco

Musical score for strings, measures 115-117. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings are marked *ff* (fortissimo). The Violin II and Viola parts include dynamic markings *sp* (sforzando) and *po* (pizzicato) in measure 117. The strings play a rhythmic pattern of eighth notes with triplets.

宇治川の荒い波を超えるのに苦戦していた平家だが、田原の又太郎忠綱が先陣を切り、三百余騎の軍勢が馬の轡を揃えて少しもためらわず、白波にぎっぎつと入って川を渡りだす
 Even the great army of Heike clan looks hard to pass across the furious river, but Tadatsuna lead his men three hundred warriors on horseback soon turned their horses in the same direction and without a moment's hesitation, rushed forward into the river. They ran into the river's white waves then they succeeded in crossing the river.

G

118

Fl. 1, 2 *p*

Ob. 1, 2 *p*

Cl. 1, 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hrn. 1, 2 *p* *lamento vibr.* *sim.*

Trp. 1, 2 *p*

Timp.

Hrp.

G

Vln. I *p*

Vln. II *sp* *p* *po*

Vla. *p*

Vlc. *p*

D.B. *p*

This page of a musical score features 13 staves for various instruments. The top staff is for Flute 1 (Fl. 1), which begins with a measure marked '123' and includes the instruction 'lamento vibr.'. The second staff is for Oboe 1 (Ob. 1), also starting at measure 123 with 'lamento vibr.'. The third staff is for Clarinet 1 (Cl. 1), with 'lamento vibr.' and a first ending bracket labeled '1'. The fourth and fifth staves are for Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2), both featuring triplets and dynamic markings like 'f'. The sixth staff is for Horn 1 (Hrn. 1), with 'lamento vibr.' and dynamics 'f' and 'p'. The seventh staff is for Trumpet 1 (Trp. 1), with 'lamento vibr.' and dynamics 'f' and 'p'. The eighth staff is for Timpani (Timp.), showing rests. The ninth staff is for Harp (Hrp.), also showing rests. The tenth staff is for Violin I (Vln. I), with 'lamento vibr.' and dynamics 'f' and 'p'. The eleventh staff is for Violin II (Vln. II), with 'lamento vibr.' and dynamics 'f' and 'p'. The twelfth staff is for Viola (Vla.), with 'lamento vibr.', 'mf', and 'p' markings. The thirteenth staff is for Violoncello (Vlc.) and Double Bass (D.B.), with 'lamento vibr.' and dynamics 'f' and 'p'. The score is filled with musical notation including triplets, slurs, and dynamic markings.

This page of a musical score, numbered 19, contains staves for various instruments. The score begins at measure 127. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute parts with trills and triplets. The first flute part includes the instruction "II lamento vibr." and a dynamic marking of *p*.
- Ob. 1, 2:** Oboe parts with triplets and the instruction "lamento vibr."
- Cl. 1, 2:** Clarinet parts with triplets and the instruction "lamento vibr."
- Bsn. 1:** Bassoon part with triplets and a dynamic marking of *p*.
- Bsn. 2:** Bassoon part with a five-measure rest and a dynamic marking of *p*.
- Hrn. 1, 2:** Horn parts with triplets and the instruction "lamento vibr."
- Trp. 1, 2:** Trumpet parts with triplets and the instruction "lamento vibr."
- Timp.:** Timpani part with a five-measure rest.
- Hrp.:** Harp part with a five-measure rest.
- Vln. I:** Violin I part with a five-measure rest.
- Vln. II:** Violin II part with a dynamic marking of *p* and the instruction "lamento vibr."
- Vla.:** Viola part with a dynamic marking of *p* and the instruction "lamento vibr."
- Vlc.:** Violoncello part with triplets.
- D.B.:** Double Bass part with triplets.

This page of a musical score, numbered 20, contains staves for various instruments. The score is divided into two systems. The first system includes Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 & 2 (Hrn. 1, 2), Trumpet 1 & 2 (Trp. 1, 2), Timpani (Timp.), and Harp (Hrp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte), *p* (piano), and *sp* (sforzando) are used throughout. Performance instructions like *a2* and *1* are present above the flute parts. The score is written in a key signature of one flat and a 3/4 time signature.

H

Musical score for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hrn. 1, 2), and Trumpets (Trp. 1, 2). The score includes measures 137-141. Flutes, Oboes, and Clarinets play triplets of eighth notes. Bassoons play a rhythmic pattern of eighth notes. Horns and Trumpets play chords and triplets. Timpani (Timp.) plays a rhythmic pattern of eighth notes. Harp (Hrp.) is present but has no notation.

H

Musical score for Violins (Vln. I, II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score includes measures 137-141. Violins play a melodic line with triplets. Viola, Violoncello, and Double Bass play a rhythmic pattern of eighth notes. Dynamics include *ff*.

142

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Cl. 1, 2 *ff*

Bsn. 1, 2 *ff*

Hrn. 1, 2 *ff*

Trp. 1, 2 *ff*

142

Timp.

142

Hrp. *ff* scratch(or bartok pizz. étouffez)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

Detailed description: This page of a musical score covers measures 142 to 145. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet) and strings (Violin I and II, Viola, Violoncello, and Double Bass) all play a rhythmic pattern of eighth notes with triplets, marked *ff*. The Harp part includes a specific instruction: *ff* scratch(or bartok pizz. étouffez). The Timpani part has a rest in measure 142 and then plays a rhythmic pattern in measures 143-145. The score is written in a key with two flats and a 3/4 time signature.

146

Fl. 1, 2 *solo or soli* *sf* play with the spirit of Noh and finally blowout everything and reach the note in Mujoh. *sfz*

Ob. 1, 2

Cl. 1 *M* *fp* *sf*

Cl. 2 like Kake-goe of Hayashi-kata gliss. by mouth on A fingering *mp* *sim.*

Bsn. 1, 2 *pp* *f* *pp* *f* *pp* *f*

Hrn. 1, 2 *a2* *f*

Trp. 1, 2 *a2* *f*

Timp.

Hrp. *scratch noise* *f*

Vln. I *sp* like a sword *pp* *sf* *pp* *sf* *pp* *sf*

Vln. II *sp* like a sword *pp* *sf* *pp* *sf* *pp* *sf*

Vla. *sp* like a sword *pp* *sf* *pp* *sf* *pp* *sf*

Vlc. *sp* *po* *sp* *po* *sp* *po* *sp* *po* *pp* *f* *pp* *f* *pp* *f*

D.B. *f* *p* *f* *p* *f* *p*

I 両軍入り乱れての戦い、そして源氏は次第に平家に押されていく
In the midst of the fighting enemies and allies commingled and the battle becoming a series of melees. Genji is gradually overwhelmed by the Heike.

The musical score is organized into two systems. The first system covers measures 151 to 154, and the second system covers measures 155 to 158. The instruments are arranged as follows: Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hrn. 1, 2), Trumpet 1 & 2 (Trp. 1, 2), Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.).

Key musical features include:
- Flute, Bassoon, and Harp parts featuring triplet patterns.
- Horn and Trumpet parts with dynamic markings of *f* and *sp*.
- Violin and Viola parts with complex sixteenth-note passages and dynamic markings of *p*, *f*, and *sp*.
- Viola and Double Bass parts featuring sixteenth-note patterns with dynamic markings of *f* and *po*.
- A double bar line with repeat dots at the end of measure 154, indicating the start of the second system at measure 155.

159

Fl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

163

Fl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Trp. 1, 2

Timp.

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

This page of a musical score, numbered 26, features a variety of orchestral instruments. The score is divided into two systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Timpani, and Harp. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. A section marked with a 'J' in a box begins at measure 167. The Flute and Oboe parts feature complex sixteenth-note passages with sixteenth rests and sixteenth notes, often grouped with slurs and fingerings (3, 4, 5, 6). The Clarinet part includes a trill marked 'a2'. The Bassoon part has triplet markings. The Horns play sustained chords with slurs and fingerings. The Trumpets play chords with triplet markings. The Timpani part has a triplet of eighth notes. The Harp part has a triplet of eighth notes. The Violin I and II parts play a continuous sixteenth-note pattern with sixteenth rests. The Viola part has a complex sixteenth-note passage with slurs and fingerings. The Violoncello and Double Bass parts have triplet markings. Dynamic markings include *sp*, *po*, *p*, *f*, and *ppf*. The score is written in a standard musical notation with various clefs and time signatures.

This page of a musical score covers measures 171 through 174. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute parts with sixteenth-note runs and slurs.
- Ob. 1, 2:** Oboe parts with sixteenth-note runs and slurs.
- Cl. 1:** Clarinet part with triplet eighth notes.
- Bsn. 1, 2:** Bassoon parts with triplet eighth notes.
- Hrn. 1, 2:** Horn parts with triplet eighth notes.
- Trp. 1, 2:** Trumpet parts with triplet eighth notes.
- Timp.:** Timpani part with triplet eighth notes.
- Hrp.:** Harp part with triplet eighth notes.
- Vln. I:** Violin I part with triplet eighth notes.
- Vln. II:** Violin II part with sixteenth-note runs and slurs, marked *ff*.
- Vla.:** Viola part with sixteenth-note runs and slurs.
- Vlc.:** Violoncello part with triplet eighth notes.
- D.B.:** Double Bass part with triplet eighth notes.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features complex rhythmic patterns, including sixteenth-note runs and triplet eighth notes, with various slurs and articulation marks throughout.

This page contains the musical score for measures 175 through 180 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1, 2:** Flute 1 and 2. Measure 175 starts with a *ff* dynamic and a melodic line. Measure 180 features a sixteenth-note scale with a *6* fingering.
- Ob. 1, 2:** Oboe 1 and 2. Similar to the flutes, they play a melodic line in measure 175 and a sixteenth-note scale in measure 180.
- Cl. 1:** Clarinet 1. Plays a melodic line in measure 175 and a sixteenth-note scale in measure 180.
- Bsn. 1, 2:** Bassoon 1 and 2. Plays a rhythmic pattern of eighth notes in measure 175 and a sixteenth-note scale in measure 180.
- Hrn. 1, 2:** Horn 1 and 2. Plays a rhythmic pattern of eighth notes in measure 175 and a sixteenth-note scale in measure 180.
- Trp. 1, 2:** Trumpet 1 and 2. Plays a rhythmic pattern of eighth notes in measure 175 and a sixteenth-note scale in measure 180.
- Timp.:** Timpani. Plays a rhythmic pattern of eighth notes in measure 175 and a sixteenth-note scale in measure 180.
- Hrp.:** Harp. Plays a rhythmic pattern of eighth notes in measure 175 and a sixteenth-note scale in measure 180.
- Vln. I, II:** Violin I and II. Violin I plays a melodic line in measure 175 and a sixteenth-note scale in measure 180. Violin II plays a sixteenth-note scale in measure 175 and a sixteenth-note scale in measure 180.
- Vla.:** Viola. Plays a sixteenth-note scale in measure 175 and a sixteenth-note scale in measure 180.
- Vlc.:** Violoncello. Plays a rhythmic pattern of eighth notes in measure 175 and a sixteenth-note scale in measure 180.
- D.B.:** Double Bass. Plays a rhythmic pattern of eighth notes in measure 175 and a sixteenth-note scale in measure 180.

Measure 175 includes a *ff* dynamic marking. Measure 180 includes a *sp* (sforzando) and *po* (piano) dynamic marking. The score is written in a key signature of two flats and a 3/4 time signature.

This page contains the musical score for measures 179 through 182 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1, 2:** Flute parts with sixteenth-note runs and slurs.
- Ob. 1, 2:** Oboe parts with sixteenth-note runs and slurs.
- Cl. 1:** Clarinet part with eighth-note patterns and slurs.
- Bsn. 1, 2:** Bassoon parts with eighth-note patterns and slurs.
- Hrn. 1, 2:** Horn parts with eighth-note patterns and slurs.
- Trp. 1, 2:** Trumpet parts with eighth-note patterns and slurs.
- Timp.:** Timpani part with eighth-note patterns and slurs.
- Hrp.:** Harp part with eighth-note patterns and slurs.
- Vln. I:** Violin I part with eighth-note patterns and slurs.
- Vln. II:** Violin II part with sixteenth-note runs and slurs.
- Vla.:** Viola part with sixteenth-note runs and slurs.
- Vlc.:** Violoncello part with eighth-note patterns and slurs.
- D.B.:** Double Bass part with eighth-note patterns and slurs.

The score includes various musical notations such as slurs, ties, and dynamic markings like *sp* (sforzando) and *po* (piano). Measure numbers 179, 180, 181, and 182 are clearly marked at the beginning of their respective staves.

This page of a musical score, numbered 30, covers measures 183 through 186. The score is arranged in a standard orchestral format with the following parts:

- Fl. 1, 2:** Flute parts, featuring sixteenth-note runs with slurs and fingerings (6).
- Ob. 1, 2:** Oboe parts, mirroring the flute lines.
- Cl. 1:** Clarinet part with triplet and quintuplet markings.
- Bsn. 1, 2:** Bassoon parts with triplet markings.
- Hrn. 1, 2:** Horn parts with triplet markings and dynamic markings of *f*, *mf*, and *mp*.
- Trp. 1, 2:** Trumpet parts with triplet markings and dynamic markings of *f*, *mf*, and *mp*.
- Timp.:** Timpani part with triplet markings.
- Hrp.:** Harp part with triplet markings.
- Vln. I, II:** Violin parts with complex sixteenth-note passages and slurs.
- Vla.:** Viola part with complex sixteenth-note passages and slurs.
- Vlc.:** Violoncello part with triplet markings.
- D.B.:** Double Bass part with triplet markings.

The score includes various musical notations such as slurs, fingerings (3, 5, 6), and dynamic markings (*f*, *mf*, *mp*). The key signature is one sharp (F#), and the time signature is 4/4.

そのうち頼政が頼りにしていたわが子仲綱と兼綱も討たれ、今は何を期待することがあろうかと、老武者はこれまでと覚悟を決める。
Then, the sons whom this Yorimasa relied upon, Nakatsuna and Kanetsuna, were both killed, leaving me now with nothing to hope for. The old warrior decided that this was the end.

K

187

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

191

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

195

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

199

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

203

Vln. I

Vln. II

Vla.

Vlc.

D.B.

207

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Cl. I

Vln. I

Vln. II

Vla.

Vlc.

D.B.

平等院の庭のこの芝の上に扇を敷き、鎧を脱ぎ捨てて座り、刀を抜きながら、さすが歌人として有名な身で、
 辞世の歌「埋もれ木の花咲くこともなかりしに身のなる果てはあはれなりけり」と詠んで自害した
 Opening a folding fan and laying it on this very lawn of Byōdōin Temple, he removed his armor, sat down, and removed my sword from its case.
 As a well-recognized poet, composed this poem: "Just as a decayed tree will never flower, I will die without gaining distinction. How lamentable." After writing his last poem, he killed himself.

L **Maestoso**

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Trp. 1, 2

Timp.

Hrp.

L **Maestoso**

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Musical score for measures 235-240. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Timpani, Harp, Violin I & II, Viola, Violoncello, and Double Bass. Dynamics range from *mp* to *pp*. Performance instructions include *breathy*, *slow*, *l.v.*, *pedal choking*, and *unis.*. A key signature change is indicated at the end of measure 240: (C³, D³, E³, F³, G², A², B²).

死に間に自らの人生が回顧される。老武者の一生に思いを馳せ、その戦いと自らの決し方の勇敢さに敬意を称し、今一度この英霊を弔おう。
 During death, his life is reviewed. To give more than a passing thought to the old warrior, of his life, his fight and courage both of his fight and of he knows what he should do with hisself at the end of the life in such situation. Once again let a memorial service perform for him.

M Fuoco (♩=92)

Musical score for measures 241-246. The score includes parts for Timpani, Violin I & II, Viola, Violoncello, and Double Bass. Dynamics range from *pp* to *f*. The section is marked **M Fuoco** (♩=92). The key signature changes to C major for measures 241-246.

250

Timp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Allegro con fuoco

258

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Trp. 1, 2

Timp.

Hrp.

ff scratch(or) bartok pizz. étouffez

flatter.

Allegro con fuoco

258

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ff

sp like a sword

pp < sf

sp like a sword

sp like a sword

mp

ff

Musical score for measures 262-265. The score includes parts for Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hrn. 1, 2), Trumpet 1 & 2 (Trp. 1, 2), Timpani (Timp.), Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.).
 Key features include:
 - Flute and Clarinet parts with triplets and dynamics *p* and *ff*.
 - Bassoon part with a forte (*ff*) dynamic.
 - Horn and Trumpet parts with complex rhythmic patterns and dynamics *p* and *ff*.
 - Harp part with a forte (*ff*) dynamic and triplet markings.
 - Violin and Viola parts with sixteenth-note patterns and dynamics *pp*, *ff*, *p*, and *ff*.
 - Violoncello and Double Bass parts with dynamic markings *pp*, *ff*, *p*, and *ff*.

Musical score for measures 266-269. The score includes parts for Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hrn. 1, 2), Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.).
 Key features include:
 - Bassoon part with triplet markings.
 - Horn part with triplet markings.
 - Harp part with triplet markings.
 - Violin and Viola parts with sixteenth-note patterns and dynamics *sp* and *po*.
 - Violoncello and Double Bass parts with triplet markings.

270

Bsn. 1, 2

Hrn. 1, 2

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

274

Fl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Trp. 1, 2

Timp.

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Musical score for page 39, measures 277-300. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Hrn. 1, 2
- Trp. 1, 2
- Timp.
- Hrp.
- Vln. I
- Vln. II
- Vla.
- Vlc.
- D.B.

Key features of the score include:

- Measures 277-280: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 277 and a triplet (3) in measure 280.
- Measures 281-290: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 281 and a triplet (3) in measure 290.
- Measures 291-300: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 291 and a triplet (3) in measure 300.
- Measures 277-280: Flute 2, Oboe 1, Clarinet 1, Bassoon 1, Horn 2, Trumpet 2, and Timpani play a melodic line with a quintuplet (5) in measure 277 and a triplet (3) in measure 280.
- Measures 281-290: Flute 2, Oboe 1, Clarinet 1, Bassoon 1, Horn 2, Trumpet 2, and Timpani play a melodic line with a quintuplet (5) in measure 281 and a triplet (3) in measure 290.
- Measures 291-300: Flute 2, Oboe 1, Clarinet 1, Bassoon 1, Horn 2, Trumpet 2, and Timpani play a melodic line with a quintuplet (5) in measure 291 and a triplet (3) in measure 300.
- Measures 277-280: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 277 and a triplet (3) in measure 280.
- Measures 281-290: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 281 and a triplet (3) in measure 290.
- Measures 291-300: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 291 and a triplet (3) in measure 300.
- Measures 277-280: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 277 and a triplet (3) in measure 280.
- Measures 281-290: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 281 and a triplet (3) in measure 290.
- Measures 291-300: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 291 and a triplet (3) in measure 300.
- Measures 277-280: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 277 and a triplet (3) in measure 280.
- Measures 281-290: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 281 and a triplet (3) in measure 290.
- Measures 291-300: Flute 1, Horn 1, Trumpet 1, and Timpani play a melodic line with a quintuplet (5) in measure 291 and a triplet (3) in measure 300.

280 **O**

This page of a musical score covers measures 280 to 315. It features a variety of instruments including woodwinds, brass, strings, and percussion. The woodwinds (Flute, Oboe, Clarinet) play complex melodic lines with frequent sixteenth-note passages and slurs. The brass (Trumpet, Trombone, Horns) provides harmonic support with sustained notes and rhythmic patterns. The strings (Violins, Violas, Cellos, Double Basses) play a steady accompaniment, often using triplets. The percussion (Tympani, Snare, Cymbals) is indicated by a series of rhythmic markings. Dynamic markings such as *sp*, *po*, *p*, *f*, *ff*, and *ff* are used throughout. Performance instructions like *rit.* and *rit. rall.* are also present. The score includes numerous slurs, ties, and fingering numbers (e.g., 3, 4, 5, 6) to guide the performer. A repeat sign is used at the end of the section.

284

Fl. 1, 2

Ob. 1, 2

Cl. 1

Bsn. 1

Bsn. 2

Hrn. 1, 2

Trp. 1, 2

Timp.

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

This page contains the musical score for measures 287, 288, and 289 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1, 2: Flute parts with melodic lines and trills.
- Ob. 1, 2: Oboe parts with melodic lines and trills.
- Cl. 1: Clarinet part with melodic lines and trills.
- Bsn. 1, 2: Bassoon parts with rhythmic accompaniment.
- Hrn. 1, 2: Horn parts with melodic lines and trills.
- Trp. 1, 2: Trumpet parts with rhythmic accompaniment.
- Timp.: Timpani part with rhythmic accompaniment.
- Hrp.: Harp part with rhythmic accompaniment.
- Vln. I, II: Violin parts with melodic lines and trills.
- Vla.: Viola part with melodic lines and trills.
- Vlc.: Violoncello part with rhythmic accompaniment.
- D.B.: Double Bass part with rhythmic accompaniment.

The score includes various musical notations such as slurs, ties, and dynamic markings like *sp* (sforzando) and *po* (piano). Measure numbers 287, 288, and 289 are clearly marked at the beginning of each system.

This page contains the musical score for measures 290 through 303 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1, 2: Flute parts with sixteenth-note runs and slurs.
- Ob. 1, 2: Oboe parts with sixteenth-note runs and slurs.
- Cl. 1: Clarinet part with eighth-note patterns.
- Bsn. 1, 2: Bassoon parts with eighth-note patterns and triplets.
- Hrn. 1, 2: Horn parts with eighth-note patterns and triplets.
- Trp. 1, 2: Trumpet parts with eighth-note patterns and triplets.
- Timp.: Tympani part with eighth-note patterns and dynamic markings *p* and *ff*.
- Hrp.: Harp part with eighth-note patterns and triplets.
- Vln. I, II: Violin parts with sixteenth-note runs and slurs.
- Vla.: Viola part with sixteenth-note runs and slurs.
- Vlc.: Violoncello part with eighth-note patterns and triplets.
- D.B.: Double Bass part with eighth-note patterns and triplets.

Measure 290 is marked with a **P** (Piano) dynamic. Measure 303 is marked with a **P** (Piano) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

294

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hrn. 1, 2

Trp. 1, 2

Timp.

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Detailed description: This page of a musical score covers measures 294 to 300. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) features complex melodic lines with frequent sixteenth-note runs and triplets. The brass section (Bassoons, Horns, Trumpets) provides harmonic support with sustained notes and rhythmic patterns. The string section (Violins I and II, Viola, Violoncello, and Double Bass) plays a steady accompaniment with eighth-note patterns and triplets. The percussion section includes a snare drum and timpani. The harp part is also present, playing a rhythmic accompaniment. The score is written in a key with one flat and a 3/4 time signature.

This page contains the musical score for measures 297 through 300 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1, 2:** Flute parts with a complex melodic line in measure 297, featuring sixteenth-note runs and sixteenth-note chords, marked with a '6' (sextuplet).
- Ob. 1, 2:** Oboe parts with a melodic line in measure 297, marked with a '6' (sextuplet).
- Cl. 1, 2:** Clarinet parts with a melodic line in measure 297, marked with a '6' (sextuplet).
- Bsn. 1, 2:** Bassoon parts with a rhythmic accompaniment of eighth notes, marked with a '3' (triple).
- Hrn. 1, 2:** Horn parts with a melodic line in measure 297, marked with a '3' (triple).
- Trp. 1, 2:** Trumpet parts with a rhythmic accompaniment of eighth notes, marked with a '3' (triple).
- Timp.:** Timpani part with a rhythmic accompaniment of eighth notes, marked with a '3' (triple).
- Hrp.:** Harp part with a rhythmic accompaniment of eighth notes, marked with a '3' (triple).
- Vln. I, II:** Violin parts with a melodic line in measure 297, marked with a '3' (triple).
- Vla.:** Viola part with a melodic line in measure 297, marked with a '6' (sextuplet).
- Vlc.:** Violoncello part with a rhythmic accompaniment of eighth notes, marked with a '3' (triple).
- D.B.:** Double Bass part with a rhythmic accompaniment of eighth notes, marked with a '3' (triple).

The score includes various musical notations such as slurs, ties, and dynamic markings like *sp* (sforzando) and *po* (pizzicato). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

This page of a musical score covers measures 300, 301, and 302. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute parts with sixteenth-note runs in measures 301 and 302, marked with a '6'.
- Ob. 1, 2:** Oboe parts with sixteenth-note runs in measures 301 and 302, marked with a '6'.
- Cl. 1:** Clarinet part with eighth-note chords and triplets.
- Bsn. 1, 2:** Bassoon parts with eighth-note chords and triplets.
- Hrn. 1, 2:** Horn parts with eighth-note chords and triplets.
- Trp. 1, 2:** Trumpet parts with eighth-note chords and triplets.
- Timp.:** Timpani part with eighth-note chords and triplets.
- Hrp.:** Harp part with eighth-note chords and triplets.
- Vln. I:** Violin I part with eighth-note chords and triplets.
- Vln. II:** Violin II part with sixteenth-note runs, marked with a '6'.
- Vla.:** Viola part with sixteenth-note runs, marked with a '6'.
- Vlc.:** Violoncello part with eighth-note chords and triplets.
- D.B.:** Double Bass part with eighth-note chords and triplets.

The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4.

This page of a musical score, numbered 47, contains measures 303 through 305. The score is arranged in a standard orchestral format with the following parts:

- Fl. 1, 2:** Flute parts, featuring a complex sixteenth-note passage in measure 303.
- Ob. 1, 2:** Oboe parts, with a similar sixteenth-note passage in measure 303.
- Cl. 1:** Clarinet part, playing a melodic line with a fourth interval.
- Bsn. 1, 2:** Bassoon parts, playing a rhythmic pattern of eighth notes.
- Hrn. 1, 2:** Horn parts, playing a melodic line with a fourth interval.
- Trp. 1, 2:** Trumpet parts, playing a rhythmic pattern of eighth notes.
- Timp.:** Timpani part, playing a rhythmic pattern of eighth notes.
- Hrp.:** Harp part, playing a rhythmic pattern of eighth notes.
- Vln. I, II:** Violin parts, with Vln. II playing a sixteenth-note passage.
- Vla.:** Viola part, playing a sixteenth-note passage.
- Vlc.:** Violoncello part, playing a rhythmic pattern of eighth notes.
- D.B.:** Double Bass part, playing a rhythmic pattern of eighth notes.

The score includes various musical notations such as slurs, ties, and dynamic markings like *sp* (sforzando) and *po* (piano). Measure numbers 303, 304, and 305 are clearly marked at the beginning of their respective staves.

This page of a musical score, numbered 48, covers measures 306 to 308. The score is arranged in a standard orchestral format with the following instruments and parts:

- Fl. 1, 2:** Flute parts, featuring sixteenth-note runs in measures 306 and 307, and rests in measure 308.
- Ob. 1, 2:** Oboe parts, mirroring the flute parts with sixteenth-note runs in measures 306 and 307, and rests in measure 308.
- Cl. 1:** Clarinet part with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308.
- Bsn. 1, 2:** Bassoon parts with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308. Dynamics include *f* and *mf*.
- Hrn. 1, 2:** Horn parts with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308.
- Trp. 1, 2:** Trumpet parts with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308. Dynamics include *f* and *mf*.
- Timp.:** Timpani part with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308.
- Hrp.:** Harp part with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308.
- Vln. I, II:** Violin parts with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308.
- Vla.:** Viola part with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308.
- Vlc.:** Violoncello part with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308.
- D.B.:** Double Bass part with eighth-note patterns and triplets in measures 306 and 307, and rests in measure 308.

The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature has two sharps (F# and C#), and the time signature is 4/4.

309

Bsn. 1 *mp*

Bsn. 2 *mf*

Hrn. 1, 2 *mp*

Trp. 1, 2 *mp*

Timp. *pp* *mp*

Hrp. *mp*

Vln. I

Vln. II *mp*

Vla. *mp*

Vlc. *mp*

D.B. *mp*

313

Hrn. I *Q*

Hrp. *Q*

Vln. I *p*

Vln. II *p*

Vla.

Vlc. *Q*

D.B. *Q*

317

Hrn. I

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

321

Hrn. I

Hrp.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

351

Fl. 1 *ff p* *pp*

Fl. 2 *pp* *pp*

Ob. 1, 2 *ff* *pp*

Cl. 1, 2 *ff* *pp*

Bsn. 1, 2 *ff*

Hrn. 1, 2 *ff*

Trp. 1, 2 *ff*

Timp. *ff*

Hrp. *pp* *gliss.* *mp*
(C³, D³, E³, F³, G³, A³, B³)

Vln. I *ff* *sol* *pp* *tutti* *div.* *p*

Vln. II *ff* *sol* *pp* *tutti*

Vla. *ff* *pizz.* *gliss. down* *arco* *sol* *pp* *tutti*

Vlc. *ff* *pizz.* *body-vibr.* *harmonic* *gliss.* *arco* *sol* *pp* *tutti*

D.B. *ff* *pizz.* *gliss. down* *harmonic* *gliss.* *arco* *pp*

This page contains the musical score for measures 358 through 363 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1, 2:** Flute parts. Measure 358 starts with *mp*. Flute 1 has a *breathy* marking. Dynamic markings include *mf*, *p*, *pp*, *fp*, and *pp*. A *breathy* marking is also present in measure 361. Measure 363 includes *breathy*, *molto vibr.*, and *M*.
- Ob. 1, 2:** Oboe parts. Dynamic markings include *mp*, *mf*, *p*, and *fp*.
- Cl. 1, 2:** Clarinet parts. Dynamic markings include *mp*, *mf*, and *p*.
- Bsn. 1, 2:** Bassoon parts. Dynamic markings include *p*, *fp*, and *pp*. A *5* (quint) marking is present in measure 363.
- Hrn. 1, 2:** Horn parts. Dynamic markings include *mp*, *p*, *mf*, and *pp*.
- Trp. 1, 2:** Trumpet parts. Dynamic markings include *p*, *fp*, and *pp*.
- Timp.:** Timpani. Dynamic markings include *p*, *fp*, and *pp*. A *5* (quint) marking is present in measure 363.
- Hrp.:** Harp. Starts at measure 358 with *mp* and *slow*. Dynamic markings include *p*, *mf*, and *pp*. A *pedal choking* marking is present in measure 363. A *gliss.* (glissando) marking is present in measure 363.
- Vln. I, II:** Violin parts. Dynamic markings include *mp*, *p*, *mf*, and *pp*. A *< f >* marking is present in measure 363.
- Vla.:** Viola. Dynamic markings include *mp*, *p*, *mf*, and *pp*. A *< f >* marking is present in measure 363.
- Vlc.:** Violoncello. Dynamic markings include *mp*, *p*, *mf*, and *pp*. A *div.* (divisi) marking is present in measure 363. A *< f >* marking is present in measure 363. A *5* (quint) marking is present in measure 363.
- D.B.:** Double Bass. Dynamic markings include *mp*, *mf*, and *p*. A *< f >* marking is present in measure 363. A *5* (quint) marking is present in measure 363.

今扇の芝の草の陰に帰ろうと言って、頼政の霊は消え失せていった。
 Now, I return to the shadows of the grass on the Lawn of the Folding Fan. So saying, the ghost of Yorimasa vanishes into thin air.

T 幽玄(Yūgen)

Fl. 1
 364 whistle tone
pp

Fl. 2
 whistle tone
pp

T 幽玄(Yūgen)

Vln. I
 364 div.
ppp

Vln. II
 div.
ppp

Vla.
 div.
ppp audiences hard to recognize the enter of each note and blend into harmony sound of violins, a few emotion by a few cresc.

Vlc.
ppp

D.B.



Vln. I
 377
rit. unis.

Vln. II
 unis.

Vla.
 unis.

Vlc.
 unis.

D.B.
 pizz.
ppp ^{1.v.}