

Score

日本に捧ぐ歌 - "A SONG FOR JAPAN"

FOR 12 TROMBONES (3 TROMBONE QUARTETS)

Composed by Steven Verhelst
Arranged by Ippei Inoue / 井上一平

Moderato ♩ = 80

Aコブ - Cell A -

Musical score for Cell A (Trombone 1, 2, 3, Bass Trombone) in 4/4 time, key of B-flat major. The score begins with a *mp* dynamic. Trombone 1 plays a melodic line starting with a half note G4, followed by eighth notes. Trombone 2, 3, and Bass Trombone have rests for the first three measures, then enter with a melodic line starting on the fourth measure.

Bコブ - Cell B -

Musical score for Cell B (Trombone 1, 2, 3, Bass Trombone) in 4/4 time, key of B-flat major. All parts (Trombone 1, 2, 3, and Bass Trombone) are marked with rests throughout the entire duration of the score.

Cコブ - Cell C -

Musical score for Cell C (Trombone 1, 2, 3, Bass Trombone) in 4/4 time, key of B-flat major. All parts (Trombone 1, 2, 3, and Bass Trombone) are marked with rests throughout the entire duration of the score.

A

Musical score for tubas and euphoniums, measures 7-12. The score is divided into three systems. The first system includes Tbn. 1A, Tbn. 2A, Tbn. 3A, and B. Tbn. A. The second system includes Tbn. 1B, Tbn. 2B, Tbn. 3B, and B. Tbn. B. The third system includes Tbn. 1C, Tbn. 2C, Tbn. 3C, and B. Tbn. C. The key signature is one flat (B-flat major/D minor) and the time signature is 12/8. Measure 7 is marked with a '7' above the staff. Measure 8 contains a boxed section labeled 'A'. Dynamics include *mp* (mezzo-piano) in measures 8, 9, and 10. Tbn. 1B features triplet markings in measures 8 and 9. Tbn. 2B and B. Tbn. B include hairpins in measures 9 and 10. The score is written in bass clef for all parts.

B

14

Tbn. 1A

Tbn. 2A

Tbn. 3A

B. Tbn. A

14

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

14

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

20 C

Tbn. 1A *mp*

Tbn. 2A *mf*

Tbn. 3A *mp*

B. Tbn. A *mp* solo unis.

Tbn. 1B *mp*

Tbn. 2B *mf*

Tbn. 3B *mp*

B. Tbn. B *mp*

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

27

Tbn. 1A

Tbn. 2A

Tbn. 3A

B. Tbn. A

27

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

27

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

D

mp

mp

mp

mp

34

Tbn. 1A

Tbn. 2A

Tbn. 3A

B. Tbn. A

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

34

34

34

mp *fp*

mp

mp *fp*

mp

mf *mp* *fp*

mf *mp* *fp*

mf *mp* *mp*

mf

40 E

Tbn. 1A *mf*

Tbn. 2A *mf*

Tbn. 3A *mf*

B. Tbn. A *mf* div. unis.

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

Tbn. 1C *mf*

Tbn. 2C *mf*

Tbn. 3C *mf*

B. Tbn. C *mp* *mf* div. unis.

47 F

Tbn. 1A

Tbn. 2A

Tbn. 3A

B. Tbn. A

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mf

mp

mp

mp

mp

54 G

System 1:

- Tbn. 1A: Bass clef, starts with a melodic line in measure 54, continues in 55, and rests in 56.
- Tbn. 2A: Bass clef, starts with a melodic line in measure 54, continues in 55, and rests in 56.
- Tbn. 3A: Bass clef, starts with a melodic line in measure 54, continues in 55, and rests in 56.
- B. Tbn. A: Bass clef, starts with a melodic line in measure 54, continues in 55, and rests in 56.

System 2:

- Tbn. 1B: Bass clef, rests in measures 54-55, then enters in measure 56 with a melodic line. Dynamics: *mf*.
- Tbn. 2B: Bass clef, rests in measures 54-55, then enters in measure 56 with a melodic line. Dynamics: *mp*.
- Tbn. 3B: Bass clef, rests in measures 54-55, then enters in measure 56 with a melodic line. Dynamics: *mp*.
- B. Tbn. B: Bass clef, rests in measures 54-55, then enters in measure 56 with a melodic line. Dynamics: *mp*.

System 3:

- Tbn. 1C: Bass clef, rests in measures 54-55, then enters in measure 56 with a melodic line. Dynamics: *mp*.
- Tbn. 2C: Bass clef, rests in measures 54-55, then enters in measure 56 with a melodic line. Dynamics: *mp*.
- Tbn. 3C: Bass clef, rests in measures 54-55, then enters in measure 56 with a melodic line. Dynamics: *mp*.
- B. Tbn. C: Bass clef, rests in measures 54-55, then enters in measure 56 with a melodic line. Dynamics: *mp*.

60

Tbn. 1A

Tbn. 2A

Tbn. 3A

B. Tbn. A

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

mf

mf

mf

mf

H Più Mosso ♩ = 84

The musical score is divided into three systems, each containing four staves. The first system includes Tbn. 1A, Tbn. 2A, Tbn. 3A, and B. Tbn. A. The second system includes Tbn. 1B, Tbn. 2B, Tbn. 3B, and B. Tbn. B. The third system includes Tbn. 1C, Tbn. 2C, Tbn. 3C, and B. Tbn. C. The key signature has one flat (B-flat), and the time signature is 12/8. The tempo is marked 'Più Mosso' with a quarter note equal to 84 beats per minute. The first system features melodic lines with slurs and accents, and dynamic markings of *mf*. The second system shows rests for the first three staves and a dynamic marking of *f* for the fourth staff. The third system features melodic lines with slurs and accents, and dynamic markings of *mf*.

I

73

Tbn. 1A

Tbn. 2A

Tbn. 3A

B. Tbn. A

73

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

73

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

78

Tbn. 1A

Tbn. 2A

Tbn. 3A

B. Tbn. A

78

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

78

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

Detailed description of the musical score: The score is divided into three systems, each for a different group of tubas (1A, 1B, and 1C). Each system contains four staves. The top staff of each system is the solo line, and the three staves below are for ensemble parts (2, 3, and B). The music is in 12/8 time and has a key signature of two flats. The solo lines feature long, flowing melodic lines with various articulations. The ensemble lines consist of rhythmic patterns, including many triplet figures. Dynamic markings such as cresc. and decresc. are used throughout the piece to shape the sound.

J

Musical score for tubas and euphoniums, measures 83-88. The score is divided into three systems. The first system includes parts for Tbn. 1A, Tbn. 2A, Tbn. 3A, and B. Tbn. A, all of which are silent. The second system includes parts for Tbn. 1B, Tbn. 2B, Tbn. 3B, and B. Tbn. B, all marked *mp*. Tbn. 1B has a melodic line with a slur over measures 83-88. Tbn. 2B and Tbn. 3B have similar melodic lines. B. Tbn. B has a melodic line starting in measure 84. The third system includes parts for Tbn. 1C, Tbn. 2C, Tbn. 3C, and B. Tbn. C, all of which are silent. The key signature is two flats and the time signature is 12/8.

90 *allargando* K *a tempo*

Tbn. 1A *mp* *f*

Tbn. 2A *mp* *f*

Tbn. 3A *mp* *f*

B. Tbn. A *f*

Tbn. 1B *f*

Tbn. 2B *f*

Tbn. 3B *f* 3 3 3 3 3 3 3

B. Tbn. B *f*

Tbn. 1C *mp* *f*

Tbn. 2C *mp* *f* 3 3 3 3 3 3 3

Tbn. 3C *mp* *f* 3 3 3 3 3 3 3

B. Tbn. C *mp* *f*

96 L *rit.*

Tbn. 1A

Tbn. 2A

Tbn. 3A

B. Tbn. A

Tbn. 1B

Tbn. 2B

Tbn. 3B

B. Tbn. B

Tbn. 1C

Tbn. 2C

Tbn. 3C

B. Tbn. C

mf

mf

mf

mf

mp

mf

mf

Meno Mosso ♩ = 80

102

Tbn. 1A

mf *p* *pp*

Tbn. 2A

mp *p* *pp*

Tbn. 3A

mp *p* *pp*

B. Tbn. A

mp *p* *pp*

102

Tbn. 1B

mp *p* *pp*

Tbn. 2B

mp *p* *pp*

Tbn. 3B

mp *p* *pp*

B. Tbn. B

mp *mp* *p* *pp*

102

Tbn. 1C

mp *pp*

Tbn. 2C

mp *p* *pp*

Tbn. 3C

mp *p* *pp*

B. Tbn. C

mp *mp* *p* *pp*