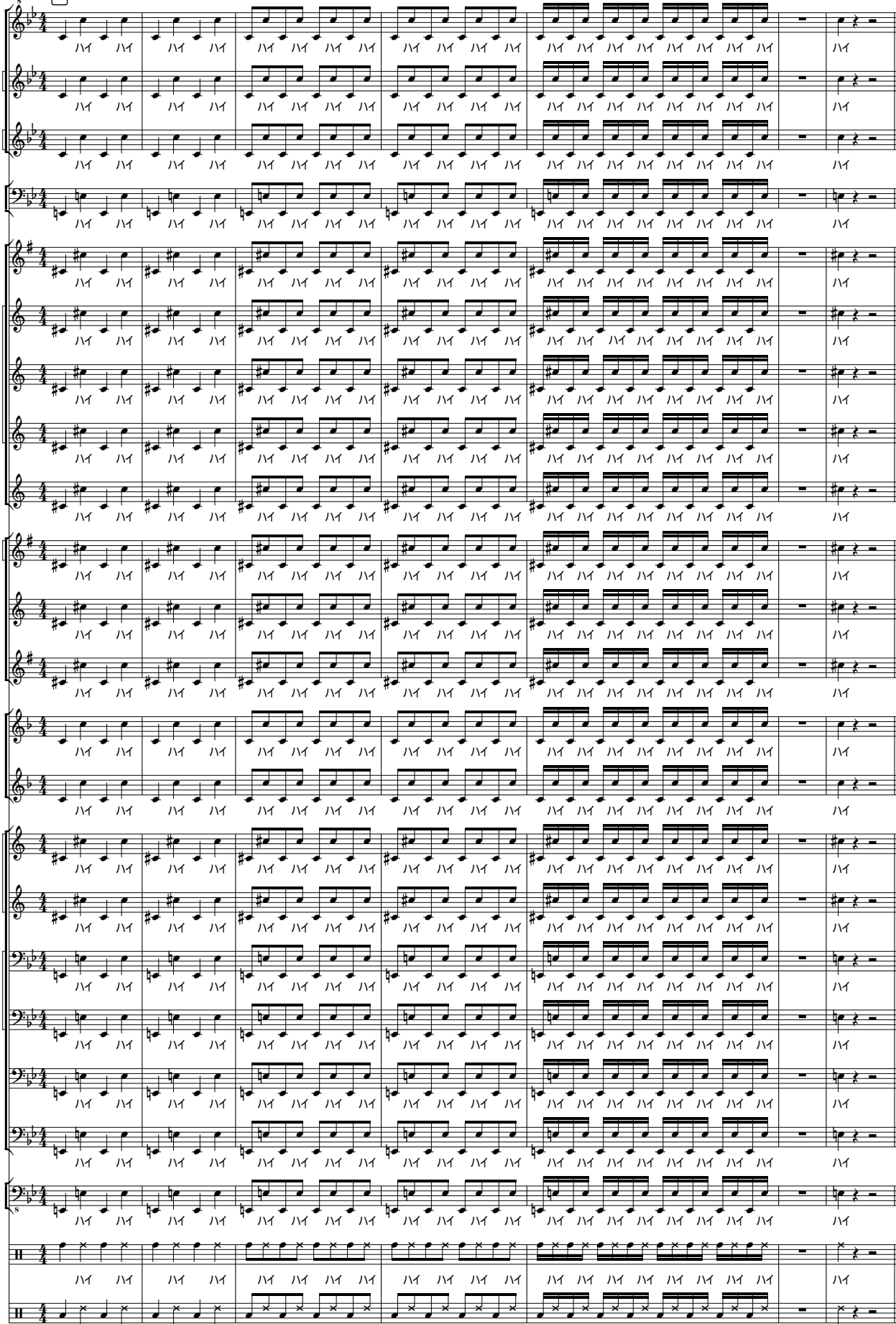


基礎合奏

Koichi Hirao

♪  **Alto**



Piccolo

Flute 1&2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

Bass Clarinet

Alto Saxophone 1&2

Tenor Saxophone

Baritone Saxophone

F Horn 1&2

F Horn 3&4

B♭ Trumpet 1

B♭ Trumpet 2&3

Trombone 1&2

Trombone 3 & Bass Trombone

Euphonium

Tuba

String Bass

Snare Drum

Cymbal & Bass Drum

B = 120

8

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

32

Picc.

Fl. 1 & 2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

Bar. Sax.

F Hn. 1 & 2

F Hn. 3 & 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym & B.D.

54 $\text{C} = 120$

Picc.

Fl. 1&2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

69 D⁺ = 120

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

80 ⁸

Picc.

Fl. 1&2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

96 E = 80

Picc.

Fl. 1&2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

105 $\text{F} = 80$ $\text{G} = 120$

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

114

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

122 $\text{H} = 120$ $\text{I} = 120$

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

134 ⁸

Picc.

Fl. 1&2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

146 $\text{♩} = 80$

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

151 ⁸

Picc.

Fl. 1 & 2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

Bar. Sax.

F Hn. 1 & 2

F Hn. 3 & 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym & B. D.

157 8

Picc.

Fl. 1 & 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

Bar. Sax.

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym & B. D.

163 ⁸

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

170 ⁸

Picc.

Fl. 1 & 2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

Bar. Sax.

F Hn. 1 & 2

F Hn. 3 & 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym & B. D.

176 ⁸ K = 100

Picc.

Fl. 1 & 2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

Bar. Sax.

F Hn. 1 & 2

F Hn. 3 & 4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym & B. D.

184

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

189

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3

B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

193 8

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

198

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

203

Picc.

Fl. 1 & 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

Bar. Sax.

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym & B. D.

208

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

213

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3

B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

218

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

223

Picc.

Fl. 1 & 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

Bar. Sax.

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym & B. D.

228

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

233

Picc.

Fl. 1 & 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

Bar. Sax.

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym & B. D.

238

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3

B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

243

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3

B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

248

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D.

253

Picc.

Fl. 1&2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

259 ⁸

Picc.

Fl. 1&2

Ob.

Bsn.

E $\flat$ Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B. Cl.

A. Sax. 1&2

T. Sax.

Bar. Sax.

F Hn. 1&2

F Hn. 3&4

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2&3

Tbn. 1&2

Tbn. 3
B. Tbn.

Euph.

Tba.

St. Bs.

Sn. Dr.

Cym&B.D

8 $\text{A} = 120$

ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ

5 8 $\text{B} = 120$

ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ ハ イ

12 8

26 8

38 8

50 8 $\text{C} = 120$

65 8 $\text{D} = 120$

79 8

88 8 $\text{E} = 80$

97 8

105 ⁸ **F** = 80 **G** = 120

Musical staff 105-114. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests. A box labeled 'F' = 80 is positioned above the staff, and a box labeled 'G' = 120 is positioned above the staff.

115 ⁸ **H** = 120 **I** = 120

Musical staff 115-124. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests. A box labeled 'H' = 120 is positioned above the staff, and a box labeled 'I' = 120 is positioned above the staff.

130 ⁸

Musical staff 130-138. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests.

139 ⁸

Musical staff 139-145. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests.

146 ⁸ **J** = 80

Musical staff 146-149. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests. A box labeled 'J' = 80 is positioned above the staff.

150 ⁸

Musical staff 150-153. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests.

154 ⁸

Musical staff 154-157. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests.

158 ⁸

Musical staff 158-161. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests.

162 ⁸

Musical staff 162-165. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests.

166 ⁸

Musical staff 166-169. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests.

170 ⁸

Musical staff 170-173. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a sequence of eighth notes, followed by a whole note, and then a series of rests.

175 ⁸

K = 100

182 ⁸

185 ⁸

189 ⁸

191 ⁸

195 ⁸

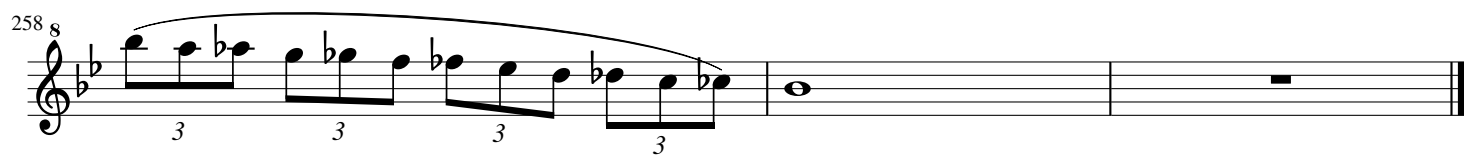
197 ⁸

201 ⁸

203 ⁸

207 ⁸

210 ⁸



♩ A 120

5 12 26 38 50 65 79 87 96

B = 120

C = 120

D = 120

E = 80

104 **F** = 80 **G** = 120

Musical staff 104-113. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. A box labeled 'F' with a treble clef and a flat sign is followed by '= 80'. A box labeled 'G' with a treble clef and a flat sign is followed by '= 120'. The staff ends with a whole rest.

114 **H** = 120 **I** = 120

Musical staff 114-128. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. A box labeled 'H' with a treble clef and a flat sign is followed by '= 120'. A box labeled 'I' with a treble clef and a flat sign is followed by '= 120'. The staff ends with a whole rest.

129

Musical staff 129-136. The staff contains a series of eighth notes ascending and then descending. The staff ends with a whole rest.

137

Musical staff 137-143. The staff contains a series of eighth notes ascending and then descending. The staff ends with a whole rest.

144 **J** = 80

Musical staff 144-148. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. A box labeled 'J' with a treble clef and a flat sign is followed by '= 80'. The staff ends with a whole rest.

149

Musical staff 149-153. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. The staff ends with a whole rest.

154

Musical staff 154-157. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. The staff ends with a whole rest.

158

Musical staff 158-161. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. The staff ends with a whole rest.

162

Musical staff 162-165. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. The staff ends with a whole rest.

166

Musical staff 166-169. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. The staff ends with a whole rest.

170

Musical staff 170-173. The staff begins with a whole rest. It then contains a series of eighth notes ascending and then descending. The staff ends with a whole rest.

175

175

$$\boxed{K} = 100$$

182 **K** = 100

Musical notation for measure 182, key of B-flat major, tempo 100. The measure contains a whole rest followed by a triplet of eighth notes: B-flat, A, G. This is followed by a triplet of eighth notes: F, E, D. Then a triplet of eighth notes: C, B-flat, A. Then a triplet of eighth notes: G, F, E. Then a triplet of eighth notes: D, C, B-flat. Then a triplet of eighth notes: A, G, F. Then a triplet of eighth notes: E, D, C. Then a triplet of eighth notes: B-flat, A, G. The measure ends with a triplet of eighth notes: F, E, D.

[illegible]

189

189

191

191

195

Example 195

197

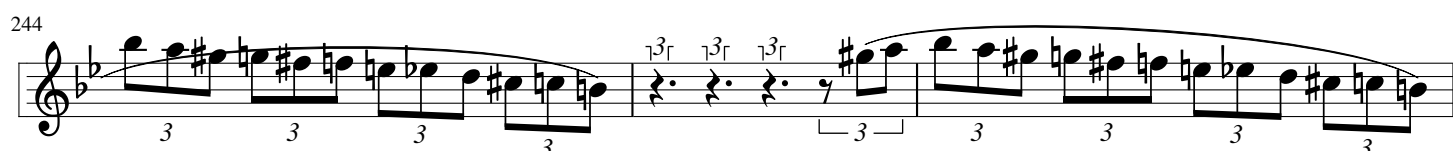
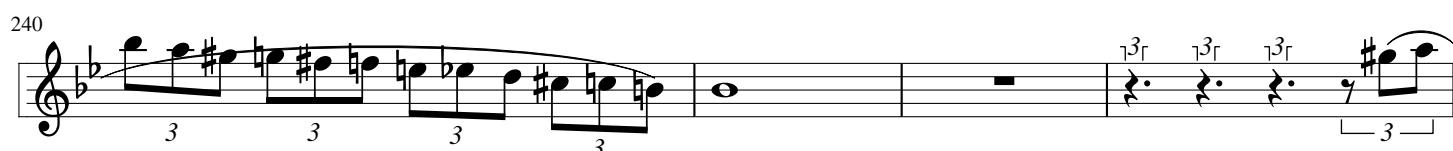
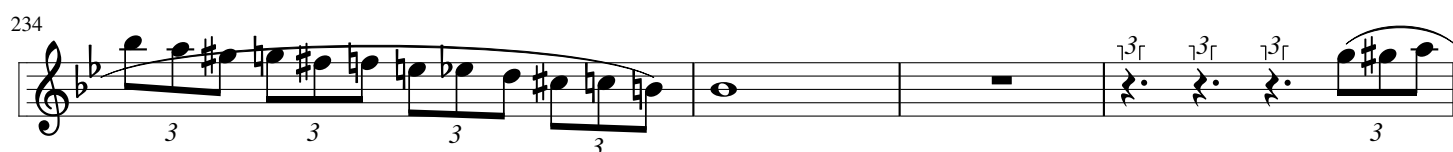
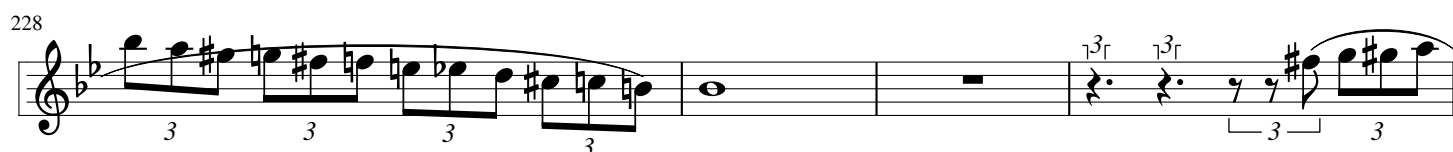
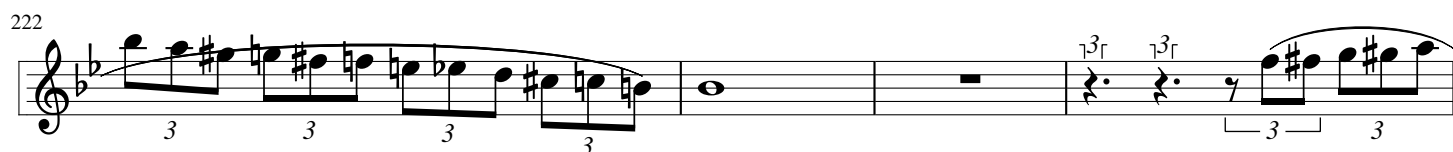
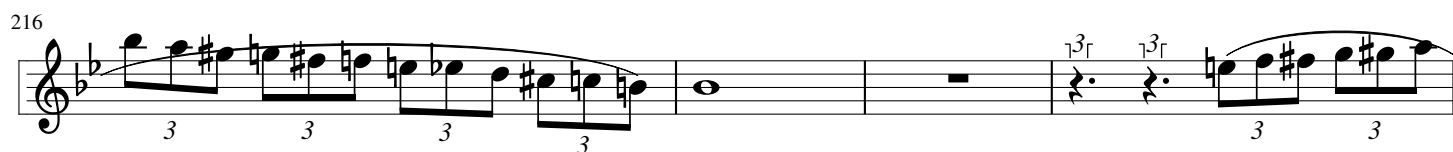
Example 197 is a single staff in treble clef with a key signature of one flat. The melody consists of eighth and sixteenth notes, many beamed in groups of three. The piece concludes with a whole note G4 and a whole rest.

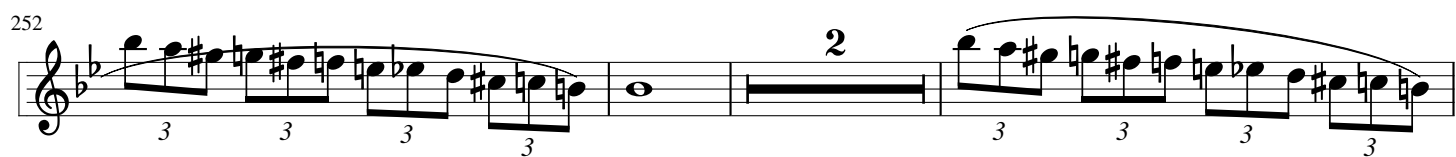
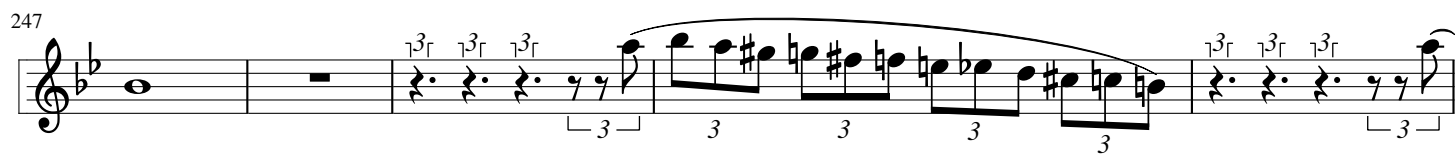
201

[illegible][illegible]

210







Oboe

基礎合奏

Koichi Hirao

♪ **A** 120

5

B 120

12

26

38

50 **C** 120

65 **D** 120

80

89 **E** 80

98 **F** 80

106 G♭ = 120

117 H♭ = 120 I♭ = 120

131

140 J♭ = 80

147

151

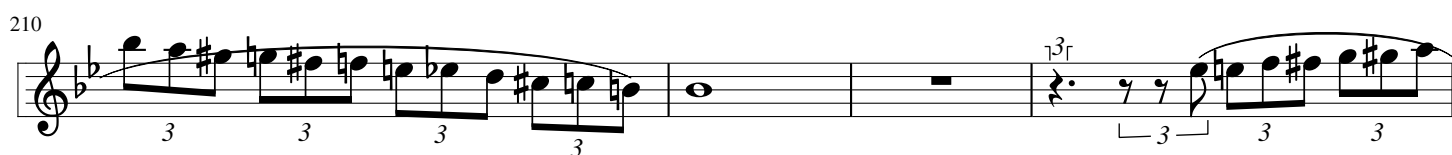
155

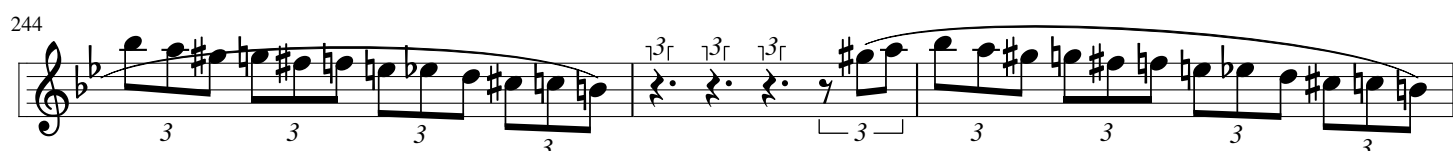
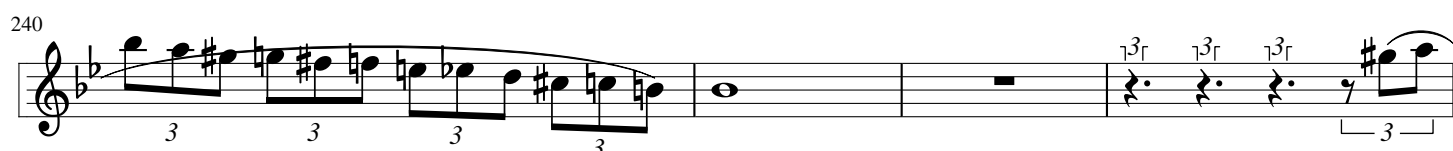
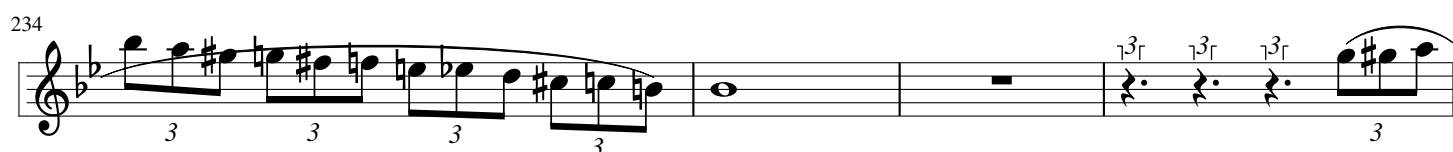
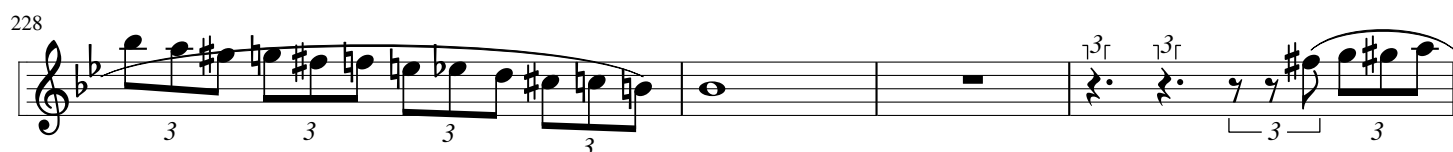
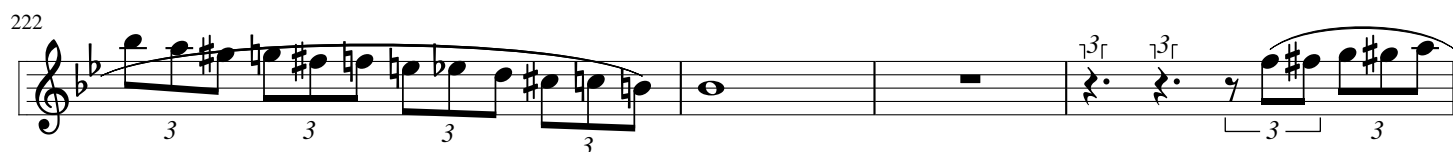
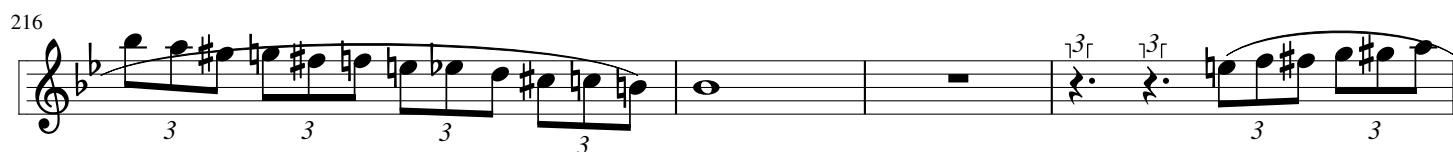
159

163

167

171





247

247

247

248

249

250

252

252

257

257

3 3 3 3

Bassoon

基礎合奏

Koichi Hirao

Musical score for "The Rose Tree" in bass clef, 4/4 time, key of B-flat major. The score is divided into five systems, each with a measure number and a tempo marking. The tempo markings are A=120, B=120, C=120, D=120, and E=80. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with lyrics "ハイ" and "ハハ".

105 **F** = 80 **G** = 120

115 **H** = 120 **I** = 120

130

138

146 **J** = 80

150

154

158

162

167

173

The musical score is written for a bass clef instrument in the key of B-flat major (two flats). It consists of nine staves of music, numbered 105 to 173. The tempo markings are as follows: **F** = 80 (measures 105-114), **G** = 120 (measures 115-137), **H** = 120 (measures 138-145), **I** = 120 (measures 146-153), and **J** = 80 (measures 154-173). The notation includes eighth notes, sixteenth notes, and rests. There are several measures with rests, particularly in the later sections of the score.

179 K = 100

184

186

190

192

196

198

202

204

208

211

215

Example 10-12

219

The second system of the musical score, starting at measure 219. It continues with a bass clef and a key signature of one flat. The melody is written on a single staff. Measures 219-220 feature a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. Measures 221-222 feature a triplet of eighth notes (B4, A4, G4) followed by a quarter rest. Measures 223-224 feature a triplet of eighth notes (F4, E4, D4) followed by a quarter rest. Measures 225-226 feature a triplet of eighth notes (D4, C4, B3) followed by a quarter rest. Measures 227-228 feature a triplet of eighth notes (B3, A3, G3) followed by a quarter rest. Measures 229-230 feature a triplet of eighth notes (F3, E3, D3) followed by a quarter rest. Measures 231-232 feature a triplet of eighth notes (D3, C3, B2) followed by a quarter rest. Measures 233-234 feature a triplet of eighth notes (B2, A2, G2) followed by a quarter rest. Measures 235-236 feature a triplet of eighth notes (F2, E2, D2) followed by a quarter rest. Measures 237-238 feature a triplet of eighth notes (D2, C2, B1) followed by a quarter rest. Measures 239-240 feature a triplet of eighth notes (B1, A1, G1) followed by a quarter rest. The system ends with a double bar line.

222

226

230

Example 10 shows measures 230 and 231. Measure 230 begins with a whole rest, followed by a dotted quarter note G4, a dotted quarter note F4, and an eighth note E4. A slur covers the eighth note E4 and the following sixteenth notes D4, C4, B3, A3, G3, and F3. Measure 231 begins with a dotted quarter note G4, a dotted quarter note F4, and an eighth note E4. A slur covers the eighth note E4 and the following sixteenth notes D4, C4, B3, A3, G3, and F3. The key signature has one flat (Bb) and the time signature is 4/4.

234

The third system of the musical score, measures 234 to 237. It begins with a treble clef and a key signature of one flat (B-flat). Measure 234 contains a triplet of eighth notes (G4, A4, Bb4) and a triplet of eighth notes (Bb4, A4, G4). Measure 235 is a whole rest. Measure 236 contains a triplet of eighth notes (G4, A4, Bb4) and a triplet of eighth notes (Bb4, A4, G4). Measure 237 contains a triplet of eighth notes (G4, A4, Bb4) and a triplet of eighth notes (Bb4, A4, G4).

239

Example 239

244

249

The second system of the musical score, starting at measure 249. It continues with the same bass clef and key signature. The melody features a sequence of eighth notes and quarter notes, with triplets and slurs. The lyrics 'The little boat' are written below the notes. The system ends with a double bar line.

[illegible]

260

Musical notation for measure 260: Bass clef, B-flat key signature, whole rest.

♪ = $\boxed{A}^{20}$

5

$\boxed{B} = 120$

11

23

35

46

60

$\boxed{C} = 120$

75

$\boxed{D} = 120$

85

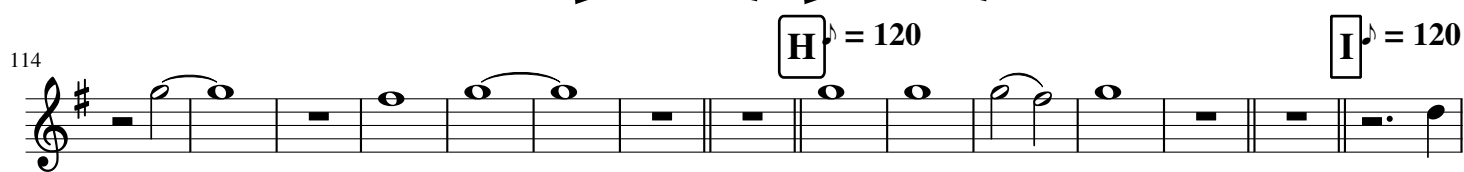
94

$\boxed{E} = 80$

103 **F** = 80 **G** = 120



114 **H** = 120 **I** = 120



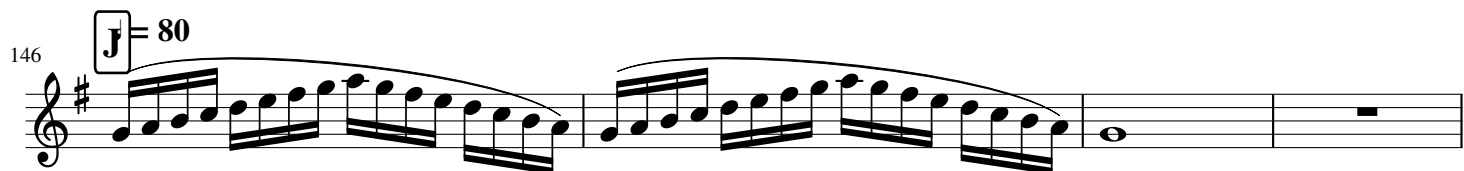
129



138



146 **J** = 80



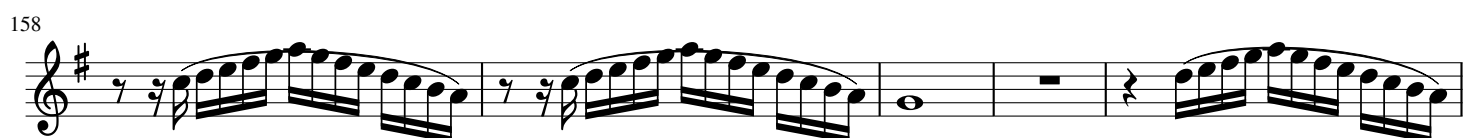
150



154



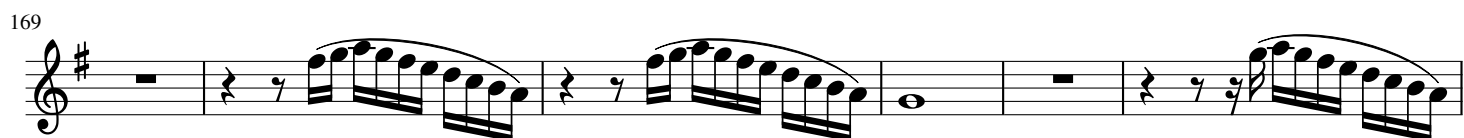
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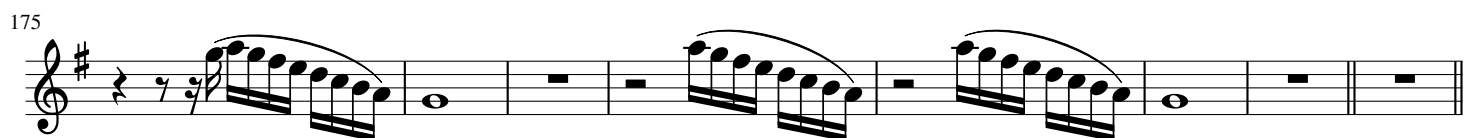
163



169



175



183 **K** = 100

185

189

191

195

197

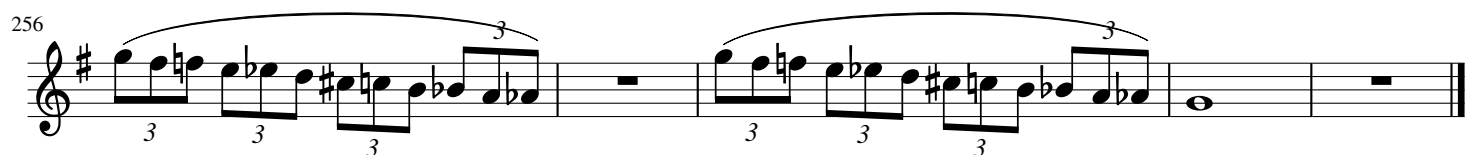
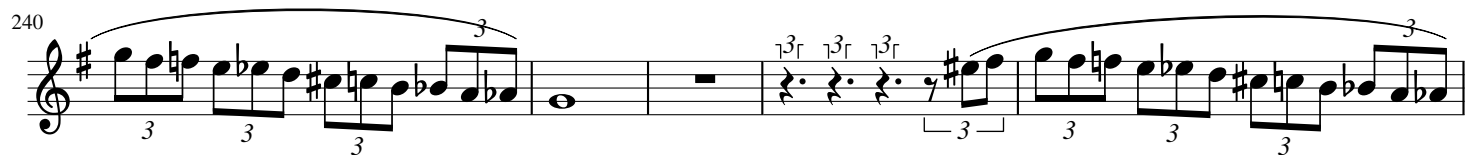
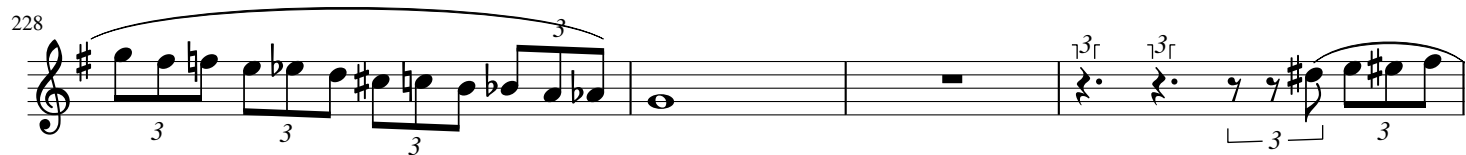
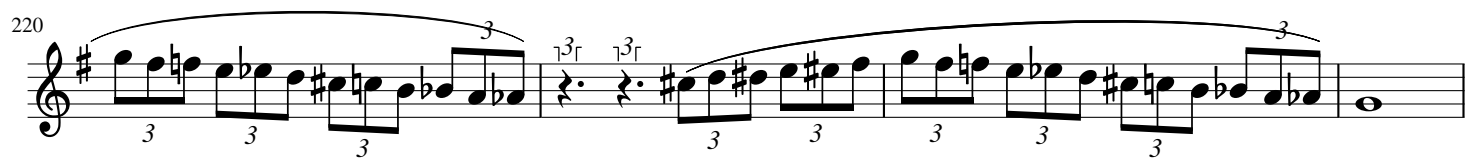
201

204

208

211

215



106 $G = 120$

117 $H = 120$ $I = 120$

131 $J = 80$

140

147

151

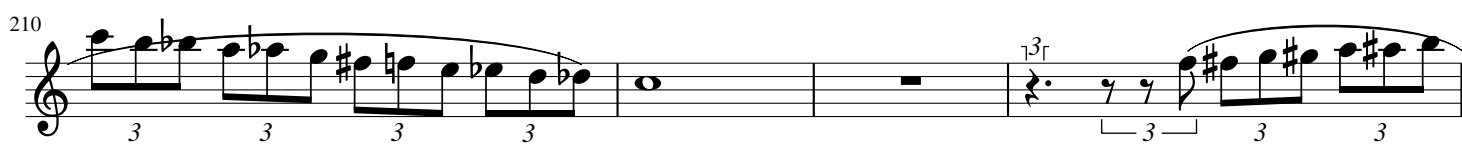
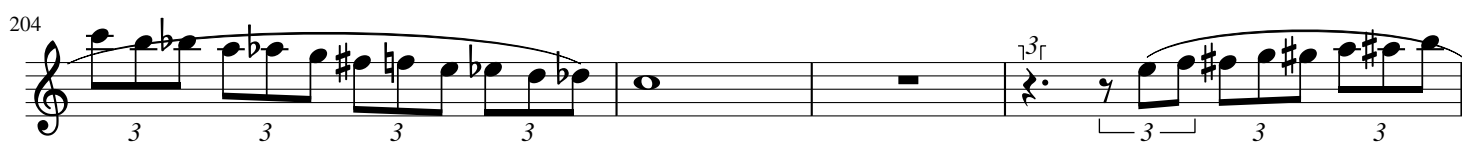
155

159

163

167

171



214

216

220

223

228

232

235

240

244

248

252

2

The musical score consists of nine staves, each containing measures 214 through 252. The notation is in treble clef with a key signature of one flat. The music is characterized by intricate rhythmic patterns, primarily using triplets and sixteenth notes. Slurs are used to group notes across measures, and various articulations like accents and slurs are present. The measures are numbered 214 through 252. Measure 252 includes a double bar line and a '2' above it, indicating a repeat or a specific articulation.



♪ = $\boxed{A} = 20$

5

12

25

37

48

63 $\boxed{C} = 120$ $\boxed{D} = 120$

79

88 $\boxed{E} = 80$

98 $\boxed{F} = 80$

107 **G** = 120

Musical staff 107-119. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The tempo marking **G** = 120 is indicated above the staff.

120 **H** = 120 **I** = 120

Musical staff 120-132. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The tempo markings **H** = 120 and **I** = 120 are indicated above the staff.

133

Musical staff 133-141. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign.

142 **J** = 80

Musical staff 142-147. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The tempo marking **J** = 80 is indicated above the staff.

148

Musical staff 148-153. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign.

154

Musical staff 154-157. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign.

158

Musical staff 158-162. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign.

163

Musical staff 163-168. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign.

169

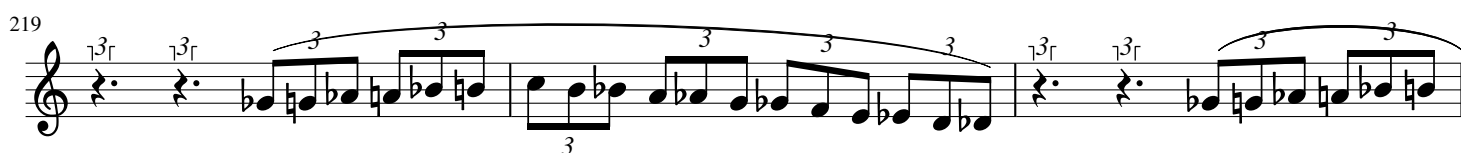
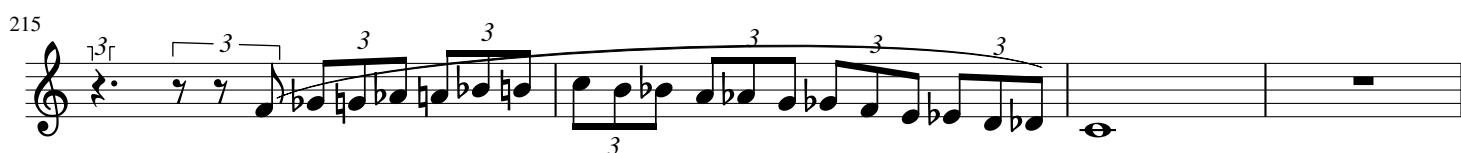
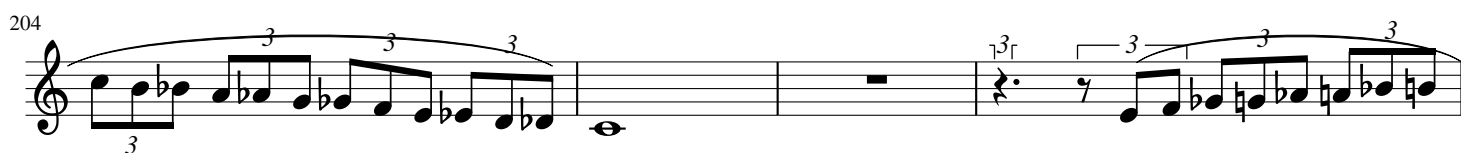
Musical staff 169-174. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign.

175

Musical staff 175-182. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign.

183 **K** = 100

Musical staff 183-187. The staff continues the musical notation with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The tempo marking **K** = 100 is indicated above the staff.



222

[illegible][illegible]

234

239

239

244

Example 10-12

[illegible]

253

2

3

3

3

♪ = $\boxed{A} = 120$

5

$\boxed{B} = 120$

12

25

37

48

63 $\boxed{C} = 120$ $\boxed{D} = 120$

79

88 $\boxed{E} = 80$

98 $\boxed{F} = 80$

107 G ♭ = 120

120 H ♭ = 120 I ♭ = 120

132

140 J ♭ = 80

147

151

155

159

164

171

178 K ♭ = 100

3 3 3 3

184

186

190

192

196

198

202

205

209

213

216

The musical score consists of nine staves, each containing measures 184 through 216. The notation is as follows:

- Staff 1 (Measures 184-185):** Measures 184 and 185 each contain a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 2 (Measures 186-187):** Measure 186 contains a triplet of eighth notes. Measure 187 is a whole rest. Measure 188 contains a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 3 (Measures 189-190):** Measures 189 and 190 each contain a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 4 (Measures 191-192):** Measure 191 contains a triplet of eighth notes. Measure 192 is a whole rest. Measure 193 contains a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 5 (Measures 194-195):** Measures 194 and 195 each contain a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 6 (Measures 196-197):** Measure 196 contains a triplet of eighth notes. Measure 197 is a whole rest. Measure 198 contains a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 7 (Measures 199-200):** Measures 199 and 200 each contain a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 8 (Measures 201-202):** Measure 201 contains a triplet of eighth notes. Measure 202 is a whole rest. Measure 203 contains a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 9 (Measures 204-205):** Measures 204 and 205 each contain a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 10 (Measures 206-207):** Measures 206 and 207 each contain a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 11 (Measures 208-209):** Measure 208 contains a triplet of eighth notes. Measure 209 is a whole rest. Measure 210 contains a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 12 (Measures 211-212):** Measures 211 and 212 each contain a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 13 (Measures 213-214):** Measures 213 and 214 each contain a triplet of eighth notes, slurred together, with a '3' above the slur.
- Staff 14 (Measures 215-216):** Measure 215 contains a triplet of eighth notes. Measure 216 is a whole rest. Measure 217 contains a triplet of eighth notes, slurred together, with a '3' above the slur.

[illegible]

224

Example 10-12

228

232

Example 232 is a single staff in treble clef. The melody consists of eighth and sixteenth notes, many beamed together in groups of three (trios). The key signature has one flat (B-flat). The piece ends with a whole note G4.

236

240

245

245

246

247

[illegible]

256

♪ = $\boxed{A} = 20$

5

$\boxed{B} = 120$

12

25

37

48

63 $\boxed{C} = 120$ $\boxed{D} = 120$

79

88 $\boxed{E} = 80$

98 $\boxed{F} = 80$

107 G = 120



Musical staff 107-119. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

120 H = 120 I = 120



Musical staff 120-132. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

133



Musical staff 133-141. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

142 J = 80



Musical staff 142-147. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

148



Musical staff 148-153. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

154



Musical staff 154-157. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

158



Musical staff 158-162. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

163



Musical staff 163-168. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

169



Musical staff 169-174. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

175

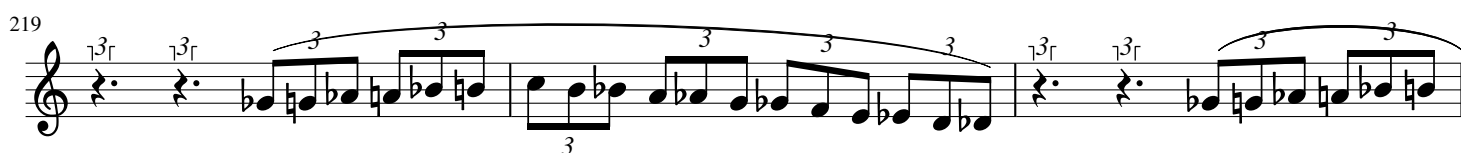
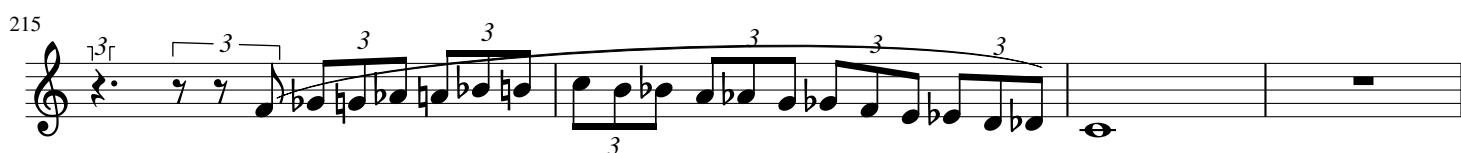
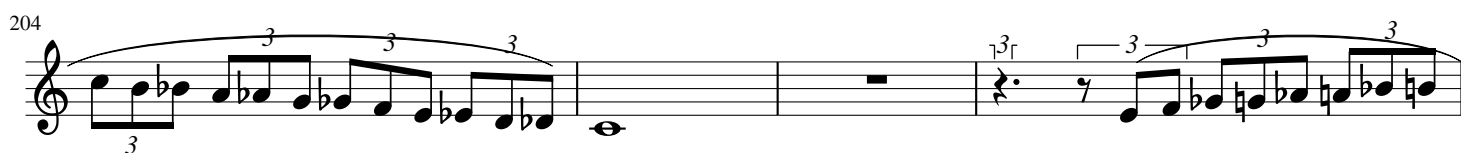


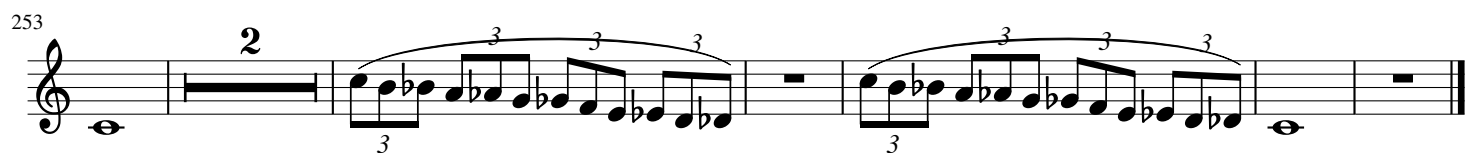
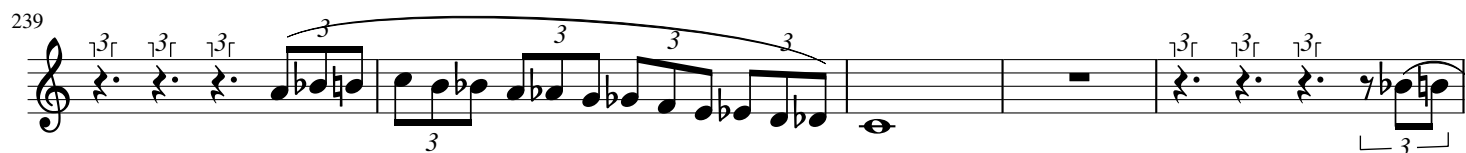
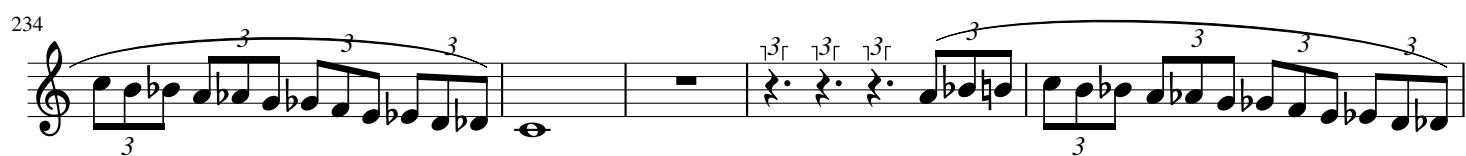
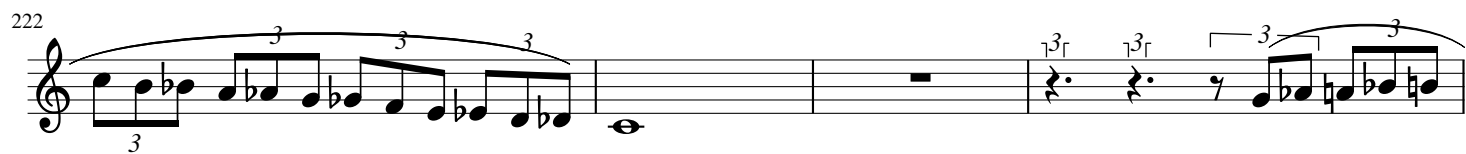
Musical staff 175-182. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.

183 K = 100



Musical staff 183-187. The staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, followed by a double bar line and a whole rest. The staff ends with a series of eighth and sixteenth notes.





♩ = **A** 120

5 **B** = 120

11

23

35

46

59 **C** = 120

76 **D** = 120

86

96 **E** = 80

105 **F** = 80 **G** = 120



Musical staff 105-114. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

115 **H** = 120 **I** = 120



Musical staff 115-128. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

129



Musical staff 129-136. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

137



Musical staff 137-145. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

146 **J** = 80



Musical staff 146-149. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

150



Musical staff 150-153. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

154



Musical staff 154-157. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

158



Musical staff 158-161. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

162



Musical staff 162-165. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

167



Musical staff 167-170. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

174



Musical staff 174-177. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a whole note G4, followed by a whole rest, and then a half note G4 with a fermata.

K = 100

179

184

186

190

192

196

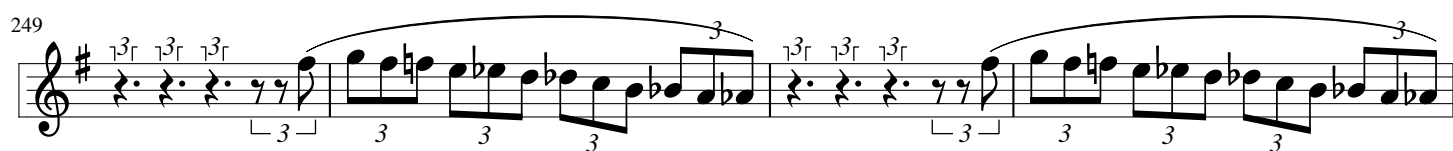
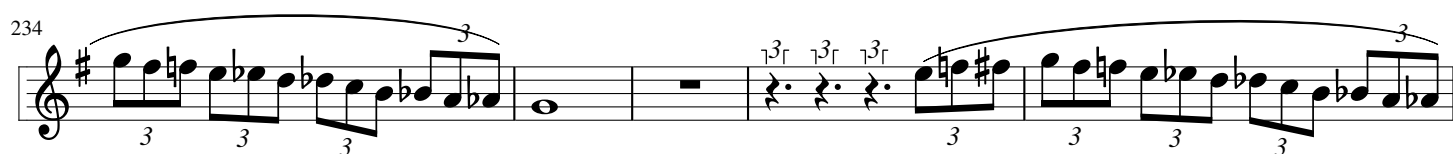
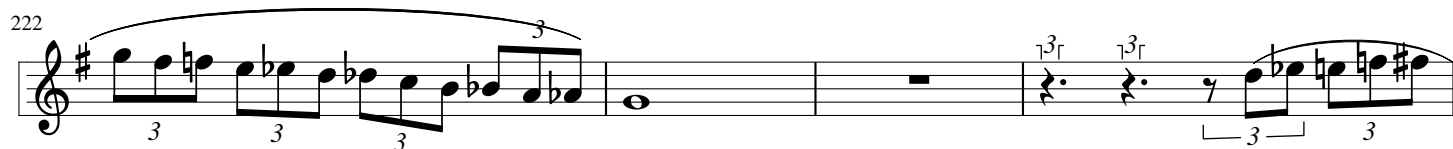
198

202

204

208

211



Tenor Saxophone

基礎合奏

Koichi Hirao

♪ = **A** 20

5 **B** = 120

12

25

37

48

63 **C** = 120 **D** = 120

79

88 **E** = 80

98 **F** = 80

106 G ♭ = 120

117 H ♭ = 120 I ♭ = 120

131

140 J ♭ = 80

147

151

155

159

163

167

171

214

216

220

223

228

232

235

240

244

248

252

2

The musical score consists of eleven staves, each representing a measure of music. The notation includes various note values, slurs, and triplet markings. The key signature is two flats, and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The measures are numbered 214 through 252. Measure 252 contains a measure rest with the number '2' above it, indicating a two-measure rest.



♪ = $\boxed{A}^{20}$

5

$\boxed{B}^{\flat} = 120$

11

23

35

46

60

$\boxed{C}^{\flat} = 120$

76

$\boxed{D}^{\flat} = 120$

86

96

$\boxed{E} = 80$

105 **F** = 80 **G** = 120

116 **H** = 120 **I** = 120

130

139

146 **J** = 80

150

154

158

163

169

175

183 **K** = 100

185

189

191

195

197

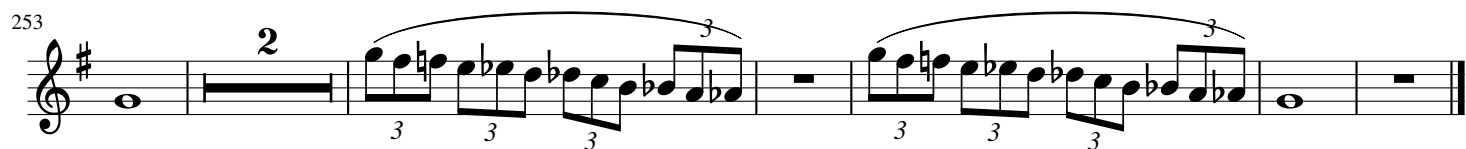
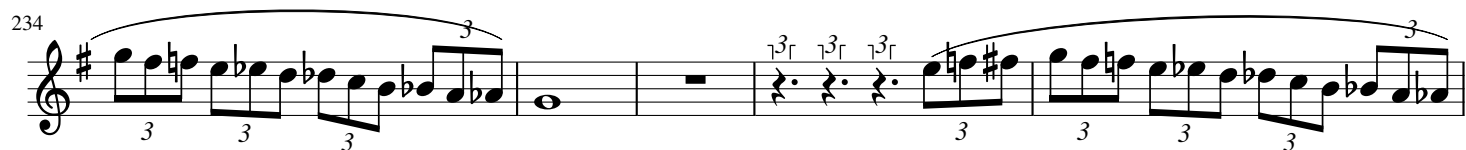
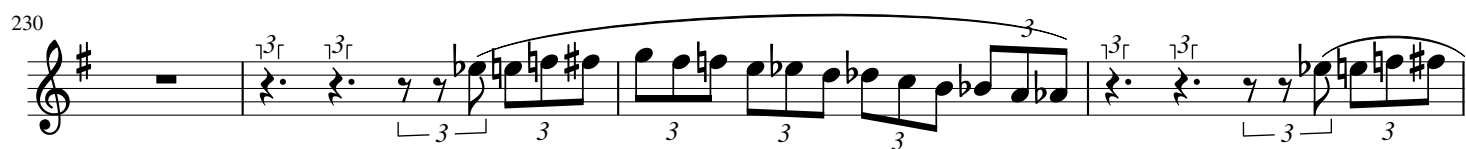
201

203

207

210

214



♪ **A** 120

5 **B** = 120

12

26

38

50 **C** = 120

65 **D** = 120

80

89 **E** = 80

98 **F** = 80

106 **G** = 120

115 **H** ♭ = 120 **I** ♭ = 120

130

138

146 **J** = 80

150

154

158

162

166

171

176

K = 100

This musical score is for a piece in G major, K. 100. It consists of ten staves, each containing a system of a treble and bass clef. The music is characterized by a complex, rhythmic melody primarily composed of eighth and sixteenth notes, often grouped in triplets. The accompaniment in the bass clef provides a steady harmonic foundation with chords and single notes. The key signature has one sharp (F#), and the tempo is marked as 'K = 100'. The score includes measure numbers 183, 185, 189, 191, 195, 197, 201, 203, 207, 209, and 213. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings.

215

219

222

226

228

232

234

238

241

246

250

[illegible]

259



♩ A 120

5

12

26

38

50

65

80

89

98

B = 120

C = 120

D = 120

E = 80

F = 80

106 $G = 120$

116 $H = 120$ $I = 120$

130

138

146 $J = 80$

150

154

158

162

166

171

176

183 **K** 100

185

189

191

195

197

201

203

207

209

The musical score consists of ten staves, each representing a different voice or instrument. The notation includes various note values, rests, and articulation marks. Triplets are indicated by a '3' over a bracketed group of notes. The key signature is G major, indicated by a single sharp (F#) on the first staff. The time signature is 3/4, indicated by the '3' over the first staff. The score is numbered 176 to 209. A key signature change to G major is indicated at measure 183. The score ends with a double bar line at measure 209.

This musical score page contains measures 213 through 246. It is written for a piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is arranged in two systems, each with a grand staff (treble and bass clefs). The music is characterized by frequent triplet markings, often spanning across bar lines. The melodic lines in the treble clef are more active, featuring many eighth and sixteenth notes, while the bass clef lines provide a harmonic foundation with more sustained notes and occasional triplets. Measure numbers 213, 215, 219, 222, 226, 228, 232, 234, 238, 241, and 246 are printed at the beginning of their respective staves. The piece concludes with a final double bar line at the end of measure 246.

250

Measures 250-252. Measure 250: Treble staff has eighth-note triplets (Bb, A, Gb) and (F, Eb, D). Bass staff has eighth-note triplets (Bb, A, Gb) and (F, Eb, D). Measure 251: Treble staff has eighth-note triplets (Bb, A, Gb) and a quarter rest; bass staff has eighth-note triplets (Bb, A, Gb) and (F, Eb, D). Measure 252: Treble and bass staves with eighth-note triplets (Bb, A, Gb) and (F, Eb, D).

253

Measures 253-255. Measure 253: Treble staff has a whole rest; bass staff has a whole note (Bb). Measure 254: Treble staff has a whole rest; bass staff has eighth-note triplets (Bb, A, Gb) and (F, Eb, D). Measure 255: Treble staff has a whole rest; bass staff has eighth-note triplets (Bb, A, Gb) and (F, Eb, D).

259

Measure 259: Treble staff has a whole rest; bass staff has a whole note (Bb).

B♭ Trumpet 1

基礎合奏

Koichi Hirao

Musical score for "The Rose Tree" in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The score is divided into measures, with measure numbers 5, 12, 25, 37, 48, 63, 79, 88, 98, and 107 marked. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals. The tempo is marked as 120 beats per minute. The score is divided into sections labeled A, B, C, D, E, F, and G, with corresponding measure numbers and tempo markings.

120 **H** ♭ = 120 **I** ♭ = 120

133

142 **J** ♭ = 80

147

151

155

159

164

171

178 **K** ♭ = 100

184

The musical score is written for a single melodic line in G-flat major. It begins at measure 120 with a whole rest, followed by a double bar line. The first section, marked 'H' at 120 bpm, consists of measures 120-122 with half notes and measure 123 with a half note and a quarter rest. The second section, marked 'I' at 120 bpm, continues from measure 123 with eighth notes. The third section, marked 'J' at 80 bpm, starts at measure 142 with a half note and a quarter rest, followed by a double bar line and then sixteenth-note runs. The fourth section, marked 'K' at 100 bpm, begins at measure 178 with a double bar line and then features triplets of eighth notes. The score ends at measure 184 with a triplet of eighth notes.

186

190

192

196

198

202

205

209

213

216

220

224

228

232

236

240

245

250

256

B♭ Trumpet 2&3

基礎合奏

Koichi Hirao

♪ = $\boxed{A}^{120}$

5

12

25

37

48

63 $\boxed{C} = 120$ $\boxed{D} = 120$

79

88 $\boxed{E} = 80$

98 $\boxed{F} = 80$

107 $\boxed{G} = 120$

119 **H** $\text{♩} = 120$ **I** $\text{♩} = 120$

131

139

146 **J** $\text{♩} = 80$

150

154

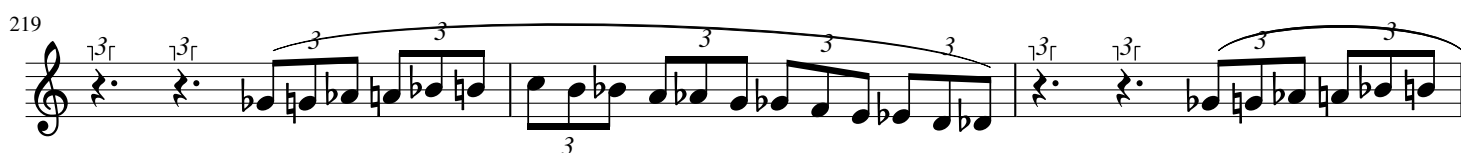
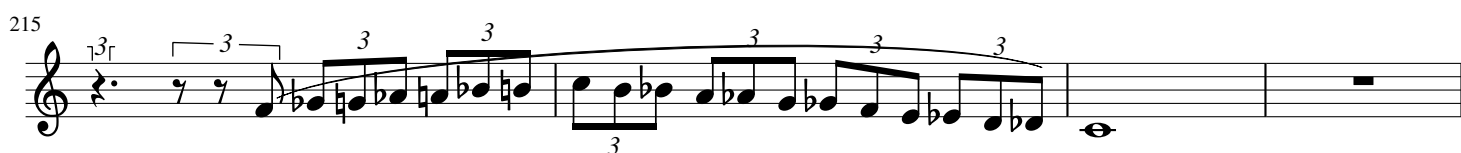
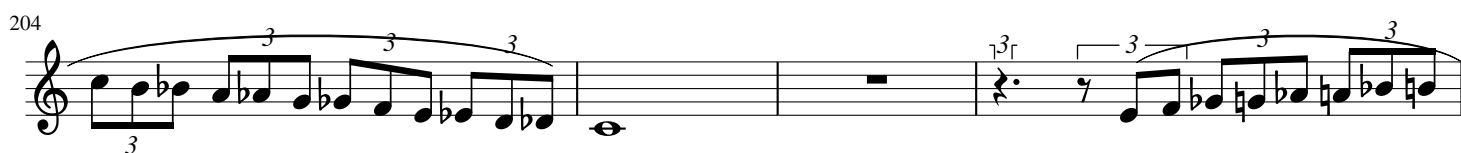
158

163

169

175

183 **K** $\text{♩} = 100$



222

[illegible]

230

Example 10-10

234

3 3 3

3 3 3

3 3 3

3 3 3

239

Example 239 is a single staff in treble clef. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes with triplet markings. A slur covers a group of notes from the third measure to the eighth measure. The piece ends with a double bar line and a repeat sign.

[illegible]

249

253

2

3 3 3

3

3 3 3

3

Trombone 1&2

基礎合奏

Koichi Hirao

♩ = **A** 120

5

B ♩ = 120

12

25

37

48

63 **C** = 120

78 **D** = 120

87

96 **E** = 80

105 **F** = 80 **G** = 120

115 H = 120 I = 120

130

137

146 J = 80

150

154

158

162

167

174

179 K = 100

184

186

190

192

196

198

202

204

208

211

215

219

222

226

230

234

239

244

249

253

Trombone 3 & Bass Trombone 基礎合奏

Koichi Hirao

♪ **A** = 120

5 **B** = 120

12

25

37

48

63 **C** = 120 **D** = 120

79

88 **E** = 80

97 **F** = 80

The musical score is written for Trombone 3 and Bass Trombone in 4/4 time. It consists of nine staves of music. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, half notes, and whole notes. There are also rests and dynamic markings. The tempo markings are: **A** = 120, **B** = 120, **C** = 120, **D** = 120, **E** = 80, and **F** = 80. The score is divided into sections by measure numbers: 5, 12, 25, 37, 48, 63, 79, 88, and 97.

183 **K** = 100

185

189

191

195

197

201

203

207

210

214

217



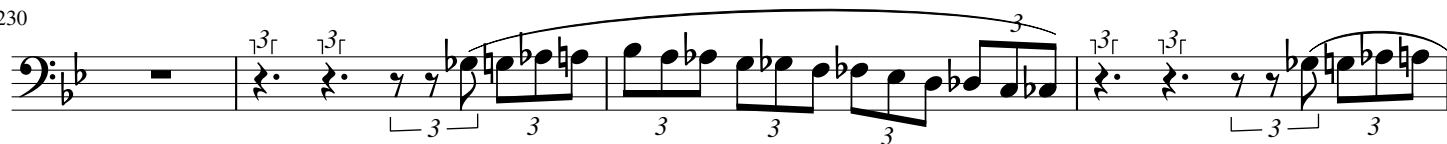
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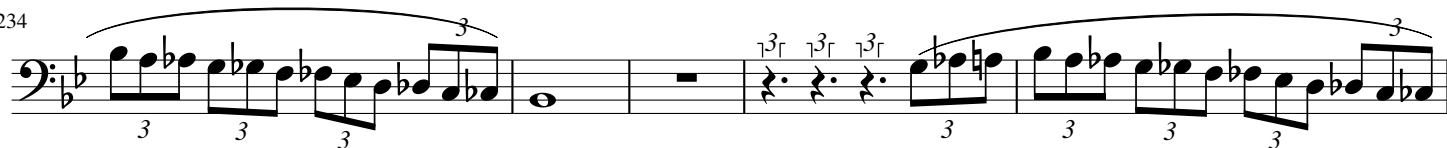
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230



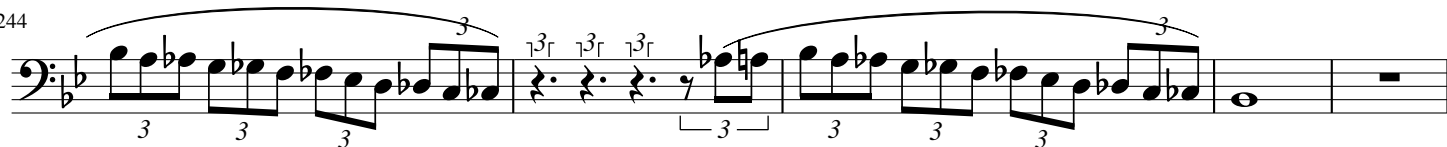
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239



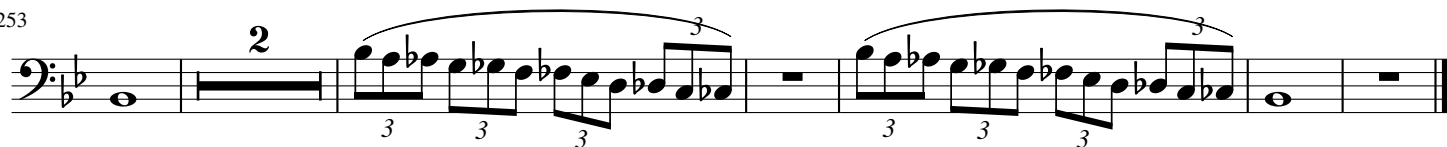
244



249



253



Euphonium

基礎合奏

Koichi Hirao

♩ = **A** 120

5

B = 120

12

25

37

48

63

C = 120

78

D = 120

87

96

E = 80

105 **F** = 80 **G** = 120

116 **H** = 120 **I** = 120

130

138

146 **J** = 80

150

154

158

162

167

174

179 K = 100

184

186

190

192

196

198

202

204

208

211

215

219

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The melody is written on a single staff.

222

226

26

230

30

Musical notation for the second staff of the exercise. It begins with a bass clef and a key signature of one flat. The melody starts with a whole rest, followed by two eighth notes with a triplet '3' above them. This is followed by a series of eighth and sixteenth notes, including a triplet of eighth notes and a triplet of sixteenth notes. The staff concludes with a whole rest and a final triplet of eighth notes.

234

34

34

239

39

39

244

[illegible]

249

49

Example 49

253

[illegible]

Tuba

基礎合奏

Koichi Hirao

♩ $\boxed{A} = 120$

5

$\boxed{B} = 120$

12

25

37

48

63 $\boxed{C} = 120$ $\boxed{D} = 120$

79

88 $\boxed{E} = 80$

97

105 **F** = 80 **G** = 120

115 **H** = 120 **I** = 120

130

138

146 **J** = 80

150

154

158

162

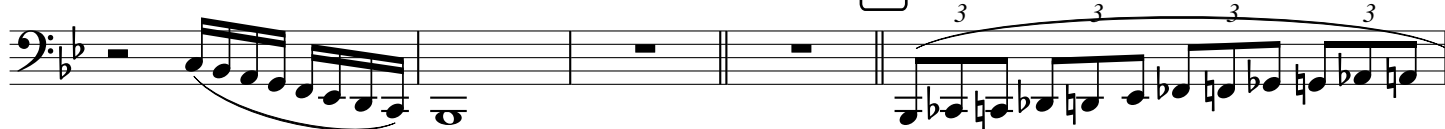
167

173

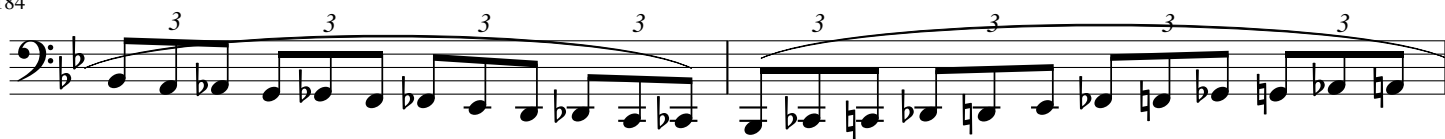
The musical score is written for a bass clef instrument in the key of B-flat major. It consists of 10 staves of music, numbered 105 to 173. The tempo markings are as follows: **F** = 80 (measures 105-114), **G** = 120 (measures 115-124), **H** = 120 (measures 125-134), and **J** = 80 (measures 146-173). The notation includes eighth notes, sixteenth notes, and rests. Some measures contain a '6' in a circle, likely indicating a specific fingering or articulation. The score is divided into sections by these tempo markings, with some measures of rest between sections.

179

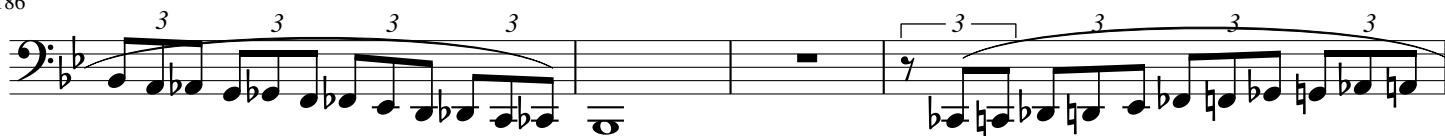
K = 100



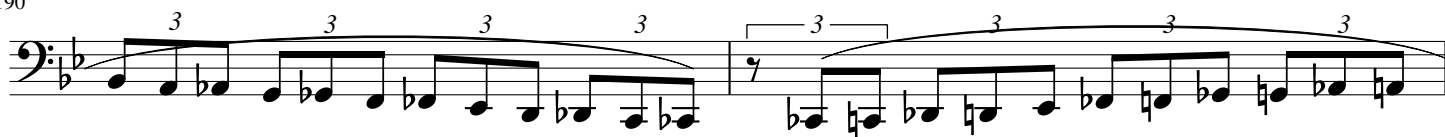
184



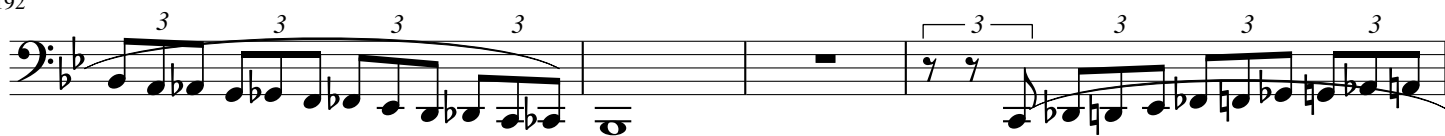
186



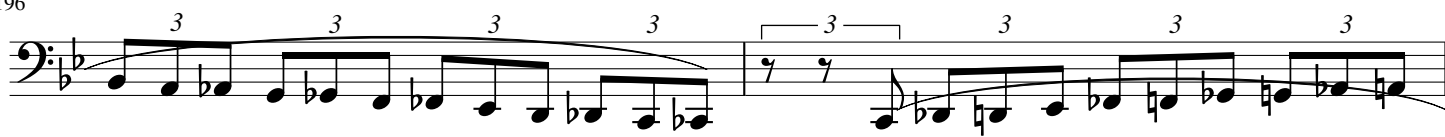
190



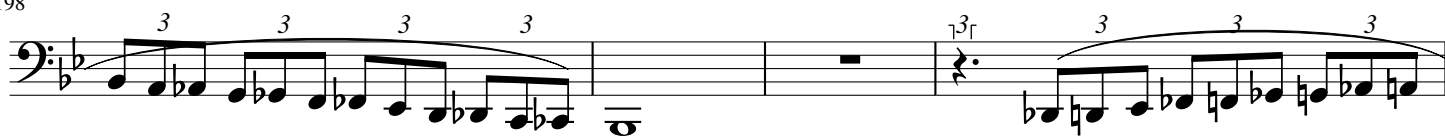
192



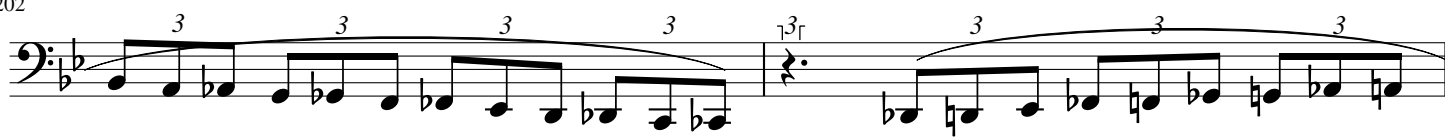
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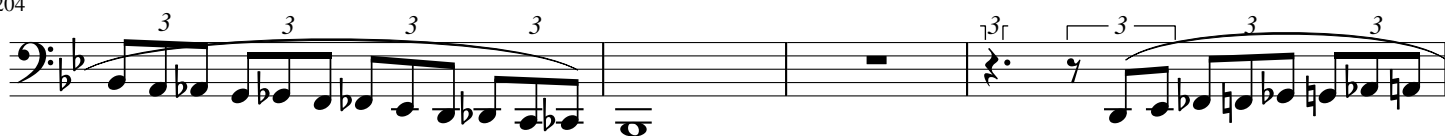
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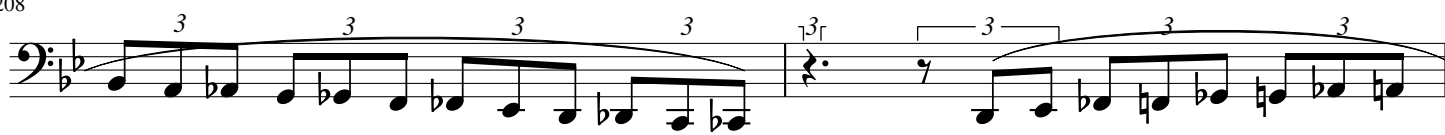
202



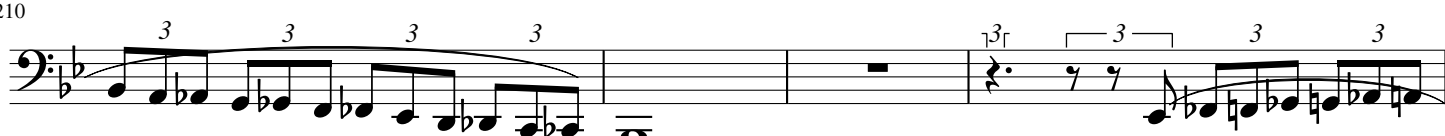
204



208



210



214

216

220

222

226

229

234

238

242

246

250



♩ = **A** 120

8

ハイ ハイ ハイ ハイ ハイ ハイ ハイ ハイ

5

8

ハイ ハイ ハイ ハイ ハイ ハイ ハイ ハイ

11

8

24

8

36

8

47

8

61

8

C ♩ = 120

77

8

D ♩ = 120

86

8

96

8

E ♩ = 80

105 **F** = 80 **G** = 120

115 **H** = 120 **I** = 120

130

138

146 **J** = 80

150

154

158

162

167

173

K = 100

179

184

186

190

192

196

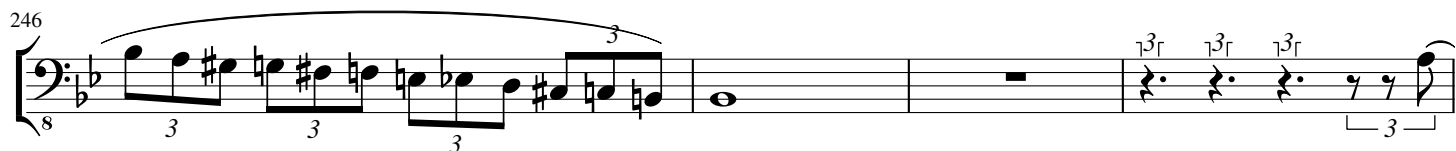
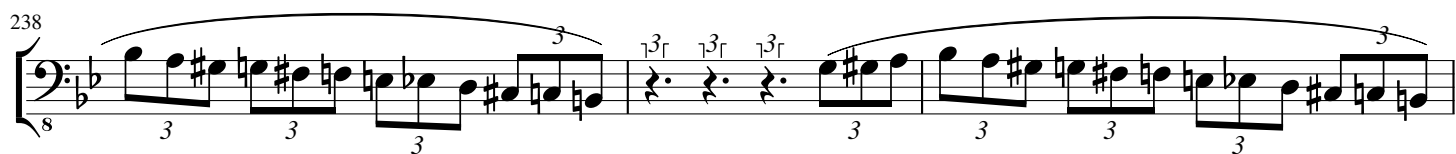
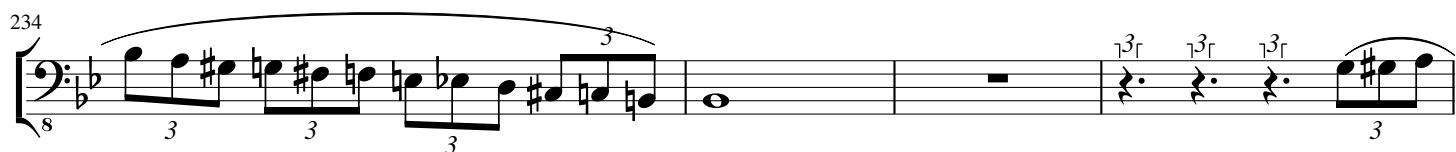
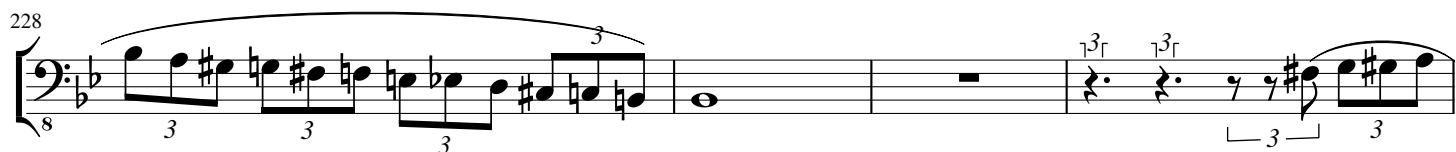
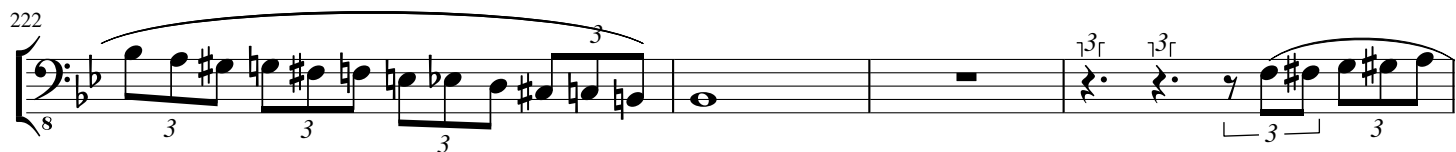
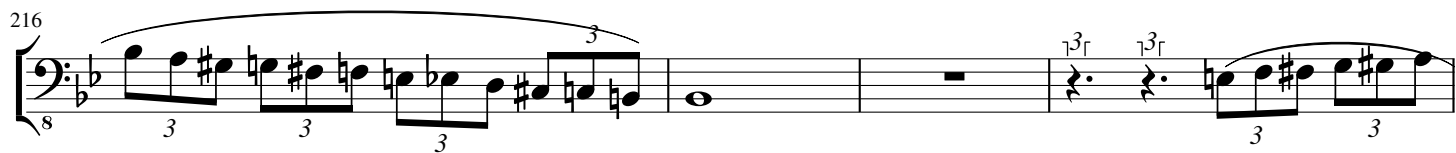
198

202

204

208

210



250

The second system of the musical score, starting at measure 250. It continues with a bass clef and a key signature of one flat. The melody features a series of eighth and sixteenth notes, often grouped in triplets. A large slur covers measures 250 through 254. Measure 251 contains three eighth-note triplets. Measure 252 contains three eighth-note triplets. Measure 253 contains three eighth-note triplets. Measure 254 contains a quarter note triplet. Measure 255 contains a quarter note triplet. Measure 256 contains a quarter note triplet. Measure 257 contains a quarter note triplet. Measure 258 contains a quarter note triplet. Measure 259 contains a quarter note triplet. Measure 260 contains a quarter note triplet. Measure 261 contains a quarter note triplet. Measure 262 contains a quarter note triplet. Measure 263 contains a quarter note triplet. Measure 264 contains a quarter note triplet. Measure 265 contains a quarter note triplet. Measure 266 contains a quarter note triplet. Measure 267 contains a quarter note triplet. Measure 268 contains a quarter note triplet. Measure 269 contains a quarter note triplet. Measure 270 contains a quarter note triplet. Measure 271 contains a quarter note triplet. Measure 272 contains a quarter note triplet. Measure 273 contains a quarter note triplet. Measure 274 contains a quarter note triplet. Measure 275 contains a quarter note triplet. Measure 276 contains a quarter note triplet. Measure 277 contains a quarter note triplet. Measure 278 contains a quarter note triplet. Measure 279 contains a quarter note triplet. Measure 280 contains a quarter note triplet. Measure 281 contains a quarter note triplet. Measure 282 contains a quarter note triplet. Measure 283 contains a quarter note triplet. Measure 284 contains a quarter note triplet. Measure 285 contains a quarter note triplet. Measure 286 contains a quarter note triplet. Measure 287 contains a quarter note triplet. Measure 288 contains a quarter note triplet. Measure 289 contains a quarter note triplet. Measure 290 contains a quarter note triplet. Measure 291 contains a quarter note triplet. Measure 292 contains a quarter note triplet. Measure 293 contains a quarter note triplet. Measure 294 contains a quarter note triplet. Measure 295 contains a quarter note triplet. Measure 296 contains a quarter note triplet. Measure 297 contains a quarter note triplet. Measure 298 contains a quarter note triplet. Measure 299 contains a quarter note triplet. Measure 300 contains a quarter note triplet.

[illegible]

259



8

Snare Drum

基礎合奏

Koichi Hirao

♪ **A** = 120

5

13

27

41

54

65

69

74

97

101

B = 120

C = 120

D = 120

E = 80

F = 80

17

106



109

G = 120



114



117



122

H = 120



127

F = 120

J = 80

17



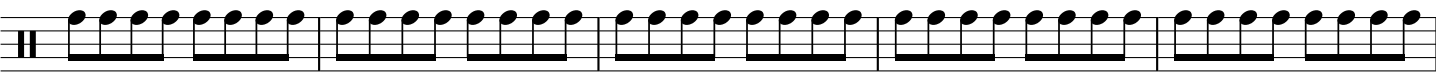
150



155



160



165



170

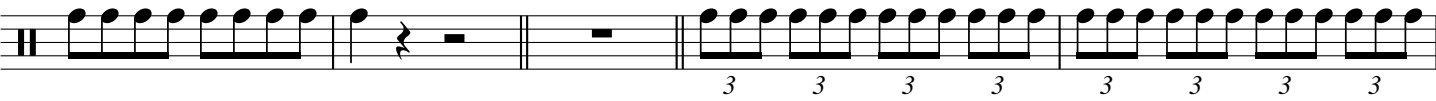


175



180

$K = 100$



185



188



191



194



197



200



203



206



209



212



215



218



221



224



227



230



233



236



239



242



245



248



251



254



257



Koichi Hirao

♪ **A** = 120

5

13

28

41

53

66

75

101

B = 120

C = 120

D = 120

E = 80

F = 80

17

110 **G** = 120

119 **H** = 120 **I** = 120 17

146 **J** = 80

155

164

173

182 **K** = 100

191

200

209

218

227



236



245



254

