

鳴弦

古今樂明座

口伝：小川諒大、後藤大地 採譜：谷川和馬、後藤大地 構成：古今樂明座

2025-12-18

ぶつきり ♩ = 120

5本調子

篠笛

長胴

尺

二上がり ♩ = 120

篠笛不在時は二拍の「イヨ」

篠笛

二上りA ♩ = 130

1 周目

篠笛

長胴

尺

二上りB

篠笛

長胴

尺

篠笛

長胴

尺

二上りC

篠笛

長胴

尺

篠笛

長胴

尺

二上りA

2 周目

篠笛

長胴

α

二上りB

篠笛

長胴

篠笛

長胴

α

二上りC

篠笛

長胴

篠笛

長胴

α

二上りA

3 周目

α _____ x3

篠笛

長胴

二上りB

篠笛

長胴

α _____

篠笛

長胴

二上りC

篠笛

長胴

α _____

篠笛

長胴

♩ = 130

麒麟

篠笛

長胴

尺八

5 \cdot b7 \cdot b7 \cdot 5 \cdot b7 \cdot b1 $\cdot\cdot$ b7 \cdot b1 $\cdot\cdot$ 5 \cdot 5 \cdot b7 \cdot b7 \cdot 5 \cdot b7 \cdot b1 $\cdot\cdot$ b7 \cdot b1 $\cdot\cdot$ 5 \cdot

篠笛

長胴

尺八

b2 $\cdot\cdot$ 1 \cdot 7 \cdot 1 \cdot b2 $\cdot\cdot$ 1 \cdot 7 \cdot 1 \cdot 7 \cdot 5 \cdot 5 \cdot b7 \cdot b7 \cdot 5 \cdot b7 \cdot b1 $\cdot\cdot$ b7 \cdot b1 $\cdot\cdot$

篠笛

長胴

尺八

5 \cdot b7 \cdot 5 \cdot b7 \cdot 5 \cdot b4 \cdot 3 \cdot b4 \cdot

篠笛

長胴

尺八

5 \cdot b4 \cdot 5 \cdot b4 \cdot 2 \cdot b4 \cdot 2 \cdot 7 \cdot b4 \cdot b4 \cdot 2 \cdot 7 \cdot b4 \cdot 2 \cdot b4 \cdot 2 \cdot x5

からす (こども神輿)

♩ = 150

篠笛

長胴

尺八

篠笛

長胴

尺八

篠笛

長胴

尺八

♩ = 140

篠笛

長胴

尺八

♩ = 150

篠笛

長胴

尺八

♩ = 140

篠笛

長胴

尺八

ハネる

♩ = 150

三喜利

三喜利 A

♩ = 120

篠笛

長胴

尺八

篠笛

長胴

尺八

篠笛

長胴

尺八

篠笛

長胴

尺八

三喜利 A

篠笛

長胴

尺八

(1) [2] (3) [4] [5] [6]

ff *ffmp* *ff* *ffmp*

篠笛

長胴

尺八

① ② ① ②

篠笛

長胴

尺八

(1) [2] (3) [4]

ff *ffmp* *ff* *ffmp*

篠笛

長胴

尺八

① ② ③ ① ② ③ ④ ⑤

三喜利 波

篠笛

長胴

尺八

8/4

8/4

8/4

ff

pp

ff

篠笛

長胴

尺八

2/4

2/4

2/4

pp

fff

pp

fff

三喜利 ケツ 2

篠笛

長胴

尺八

2/4

3/4

2/4

4/4

2/4

3/4

2/4

4/4

ff

ff

篠笛

長胴

尺八

縁

4/4

2/4

2/4

2/4

4/4

2/4

2/4

2/4

ff

ff

mp

篠笛

三喜利 A

篠笛

長胴

尺八

(1) [2] (3) [4] [5] [6]

ff ffmp *ff ffmp*

篠笛

長胴

尺八

① ② ① ②

篠笛

長胴

尺八

(1) [2] (3) [4] [5] [6]

ff ffmp *ff ffmp*

篠笛

長胴

尺八

① ② ③ ④ ⑤ ① ② ③ ④ ⑤

おろし accel.

篠笛

長胴

♩ = 120

accel.

篠笛

長胴

ppp

ppp

ppp

(accel.)

ppp

篠笛

♩ = 130

篠笛

長胴

fff

fff

fff

荷崩し ♩ = 40

篠笛

長胴

mf

ff

礼

礼

礼

む

古今樂明座

後藤大地

2025-11-30

イントロ ♩ = 60

押しバチ

♩ 8/4 *mp*

♩ = 108

ppp

accel.

pp

♩ = 184

♩ 1 2

A

mf *mp*

♩ 1 2

♩ 縁

fff
両手

mp *mf*

♩ 1 2

♩ 縁

fff
両手

Handwritten musical notation for two staves (x1 and x2). Staff x1 starts with a dynamic marking of *mf* and a breath mark (>). Staff x2 starts with a dynamic marking of *mp*. Both staves end with a double bar line and a repeat sign (%).

Handwritten musical notation for three staves (x1, x2, and x縁). Staves x1 and x2 are silent, marked with a repeat sign (%). Staff x縁 contains rhythmic notation. The system ends with a dynamic marking of *fff* and the instruction 両手 (both hands).

Handwritten musical notation for two staves (x1 and x2). Staff x1 starts with a dynamic marking of *mp*. Staff x2 starts with a dynamic marking of *mf* and a breath mark (>). Both staves end with a double bar line and a repeat sign (%).

Handwritten musical notation for three staves (x1, x2, and x縁). Staves x1 and x2 are silent, marked with a repeat sign (%). Staff x縁 contains rhythmic notation. The system ends with a dynamic marking of *fff* and the instruction 両手 (both hands).

Handwritten musical notation for two staves (x1 and x2). Staff x1 starts with a dynamic marking of *mf* and a breath mark (>). Staff x2 starts with a dynamic marking of *mp*. Both staves end with a double bar line and a repeat sign (%).

Handwritten musical notation for three staves (x1, x2, and x縁). Staves x1 and x2 contain melodic notation with breath marks (>). Staff x縁 contains rhythmic notation. The system ends with a dynamic marking of *fff* and the instruction 両手 (both hands).

Handwritten musical notation for two staves (x1 and x2). Staff x1 starts with a dynamic marking of *mp*. Staff x2 starts with a dynamic marking of *mf* and a breath mark (>). Both staves end with a double bar line and a repeat sign (%).

Handwritten musical notation for three staves: $\times 1$, $\times 2$, and \times 縁. The notation includes rests, rhythmic patterns, and a final *fff* dynamic marking.

fff
両手

Musical notation for $\times 1$ and $\times 2$ staves, starting with a boxed section labeled 'B' and *pp* dynamics.

Musical notation for $\times 1$ and $\times 2$ staves with rhythmic patterns and accents.

Musical notation for $\times 1$ and $\times 2$ staves with rhythmic patterns and accents.

Musical notation for $\times 1$ and $\times 2$ staves with rhythmic patterns and accents.

Musical notation for $\times 1$ and $\times 2$ staves with *pp* and *ff* dynamics.

Musical notation for $\times 1$ and $\times 2$ staves with *fff* dynamics and accents.

イントロ ♩ = 60

押しバチ

♩1 *mp*

♩ = 108

♩1 *ppp*

accel.

♩1 *pp*

♩ = 184

♩1

♩2

A 2

♩1 *mf*

♩2 *mf*

♩1

♩2

♩縁

fff
両手

♩1 *mf*

♩2 *mf*

♩1

♩2

♩縁

fff
両手

Hand 1 (x1) and Hand 2 (x2) play a rhythmic pattern of eighth notes with accents. Dynamic marking: *mf*. Measure ends with a repeat sign (%).

Hand 1 (x1) and Hand 2 (x2) play the same rhythmic pattern. Hand 3 (x縁) plays a series of eighth notes with accents. Dynamic marking: *fff*. Measure ends with a repeat sign (%).

ラスト *accel.* ♩ = 184 両手

Hand 1 (x1) plays a rhythmic pattern. Dynamic marking: *pp*.

Hand 1 (x1) plays a rhythmic pattern. Dynamic marking: *ff*.

Hand 1 (x1) and Hand 2 (x2) play a rhythmic pattern. Tempo marking: ♩ = 245. Dynamic marking: *mf*.

Hand 1 (x1) and Hand 2 (x2) play a rhythmic pattern. Measure ends with a repeat sign (%).

Hand 1 (x1) and Hand 2 (x2) play a rhythmic pattern. Measure ends with a repeat sign (%).

Hand 1 (x1) and Hand 2 (x2) play a rhythmic pattern. Dynamic markings: *ff pp* and *ff*.

6

The image shows a musical score for two staves, labeled $\times 1$ and $\times 2$. Each staff contains a sequence of rhythmic patterns, represented by eighth notes with stems. The notes are grouped into measures by vertical bar lines. Dynamic markings are placed below the notes, and accents ($>$) are placed above them. The dynamic markings include *fff* (fortissimo) and *mp* (mezzo-piano). The accents are placed above the notes, indicating a strong attack. The score is enclosed in a large bracket on the left side, and a double bar line is at the end of each staff.

$\times 1$

fff *mp* *fff* *mp* *fff* *fff* *mp* *mp* *mp* *fff* *mp* *mp* *fff* *fff* *fff*

$\times 2$

fff *mp* *fff* *mp* *fff* *fff* *mp* *mp* *mp* *fff* *mp* *mp* *fff* *fff* *fff*

ハレ《霽れ》

古今樂明座

後藤大地

2025-12-09

A

♩ = 125

桶胴

mp

チャツパ

mp

桶

mp

f

チャ

ppp

mf

桶

mf

mp

mf

mp

mf

mp

桶

mp

f

チャ

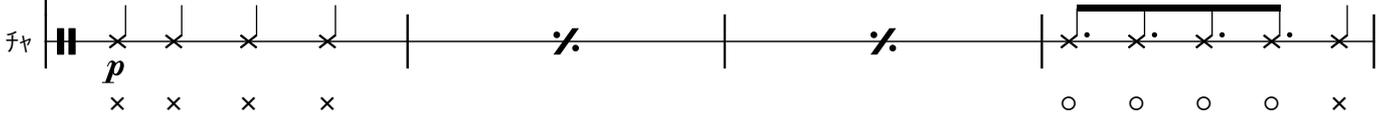
ppp

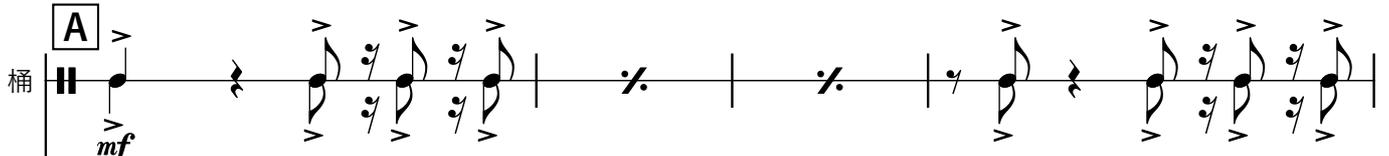
mf

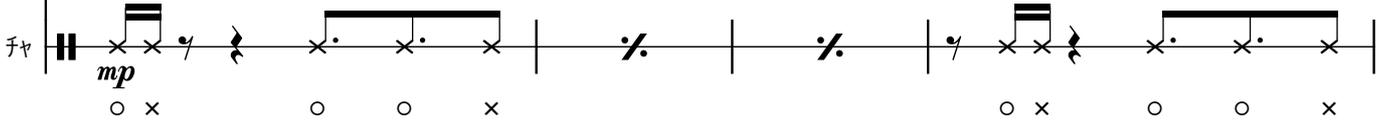
B 最初1名、1~2小節ごとに1名づつ加わっていく

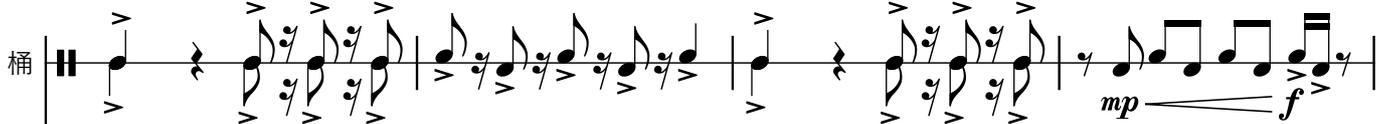
桶 

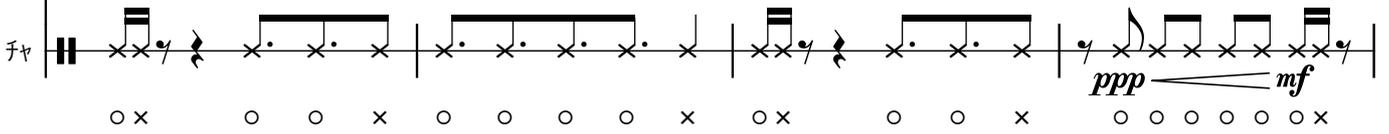
桶 

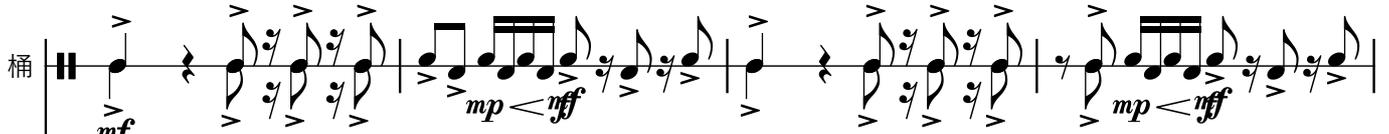
チャ 

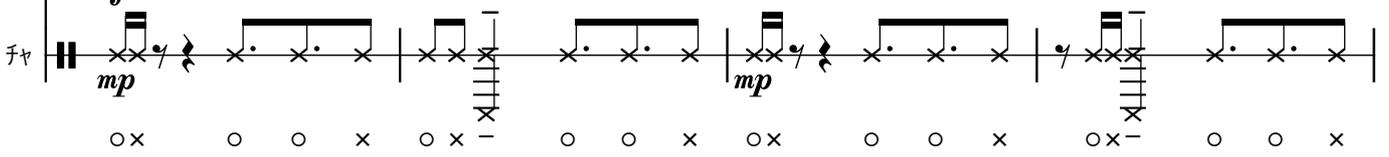
A 桶 

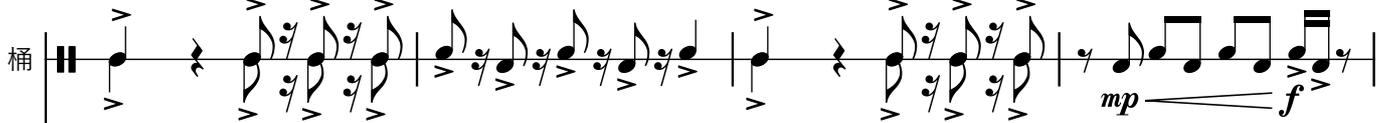
チャ 

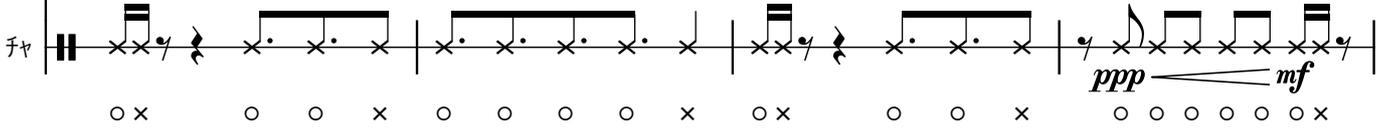
桶 

チャ 

桶 

チャ 

桶 

チャ 

ソロ 桶の人数分ソロ廻し

桶 *mp* *mp* *f*

チャ *pp* *ppp* *mf*

x x x x o o o o o x

掛合

┆2┆ ┆1┆ ┆0.5┆ の掛合。繰り返し数は演奏人数や好みに応じて適宜調整

桶 *mf* *mp*

チャ *pp* 2

x x x x

桶 *mf* *mp*

チャ 4

桶 *mf* *mp* *mf* *mp*

チャ 4

桶 *mf* *mp* *mf* *mp* *mf* *mp* *mf*

チャ 2

o o o o o x

A

桶 *mf*

チャ *mp*

○ x ○ ○ x ○ x ○ ○ x

桶 *mp* *f*

チャ *ppp* *mf*

○ x ○ ○ x ○ ○ ○ ○ x ○ x ○ ○ x ○ ○ ○ ○ ○ x

桶 *mf* *mp* *mf* *mp* *mf*

チャ *mp* *mp*

○ x ○ ○ x ○ x - ○ ○ x ○ x ○ ○ x ○ x - ○ ○ x

桶 *mp* *f*

チャ *ppp* *mf*

○ x ○ ○ x ○ ○ ○ ○ ○ x ○ x ○ ○ x ○ ○ ○ ○ ○ x

ラスト *mf* *mf* *Fine*

桶 面前へ足上げ 着地

チャ *mf*

○ x ○ ○ x

こきりこ節

古今樂明座編

2025-12-03

富山県民謡

テーマ ♩ = ゆっくり

篠笛

桶胴

篠笛

桶胴

篠笛

桶胴

篠笛

桶胴

繰り返しは自由に、雰囲気

長胴ソロ

篠笛

桶胴

アドリブ

テーマ'

篠笛

8 2 2 1 2 4 2 4 5 6 5 4 2 4 5 4 2 2 1 2

桶胴

First system of 'テーマ' featuring a Shofu (篠笛) and a Uke (桶胴). The Shofu part is in treble clef with a key signature of one flat and a 3/8 time signature. The Uke part is in bass clef. The Shofu part consists of a melodic line with fingerings: 2, 2, 1, 2, 4, 2, 4, 5, 6, 5, 4, 2, 4, 5, 4, 2, 2, 1, 2. The Uke part has a rhythmic pattern of eighth notes followed by three measures of rests marked with a slash and a percent sign (%).

篠笛

8 2 2 1 2 4 2 4 5 6 5 4 2 4 5 4 2 2 1 2

桶胴

Second system of 'テーマ'. The Shofu part continues with the same melodic line and fingerings. The Uke part has a 4/4 time signature change indicated by a '4' above a vertical line, followed by a rhythmic pattern of eighth notes.

篠笛

8 4 5 5 4 4 2 1 2 2 2 1 2 4 5 5 4 4 2 1 2 2 2 1 2

桶胴

Third system of 'テーマ'. The Shofu part continues with the same melodic line and fingerings. The Uke part has a 4/4 time signature change indicated by a '4' above a vertical line, followed by a rhythmic pattern of eighth notes.

篠笛

8 4 5 5 4 4 2 1 2 2 2 1 2 4 5 5 4 4 2 1 2 2 2 1 2

桶胴

Fourth system of 'テーマ'. The Shofu part continues with the same melodic line and fingerings. The Uke part has a 4/4 time signature change indicated by a '4' above a vertical line, followed by a rhythmic pattern of eighth notes. The system ends with a double bar line and repeat dots. A note above the Shofu part reads '繰り返しは自由に、雰囲気' (Repeat at will, atmosphere).

エンディング

篠笛

桶胴

First system of 'エンディング'. The Shofu part is a whole rest. The Uke part is labeled 'アドリブ' (Ad lib) and consists of a whole note followed by three measures of rests.

たらんが

古今樂明座

2025-12-09

森健太

イントロ ♩ = 130

桶胴 (mf)

桶胴(低) (mp)

桶胴

桶胴

桶胴(低) (f)

つなぎ

桶胴 (p) → (f)

桶胴 (p)

B 1

桶胴 (mp)

桶胴 (p)

ハッ

ハッ

テーマ

桶胴 (mp)

桶胴(低) (p)

桶胴 (mf)

桶胴(低)

桶胴
桶胴(低)

桶胴
桶胴(低)

B 2

2小節ごとの掛合

桶胴

mf

桶胴

mp

桶胴

mf

桶胴
桶胴(低)

mp

mf

mf

ハッ

テーマ

桶胴
桶胴(低)

mp

p

桶胴
桶胴(低)

mf

桶胴
桶胴(低)

mp

桶胴
桶胴(低)

ソロ1

桶胴 *mf*

桶胴 *mp*

桶胴(低) *mp*

桶胴

桶胴

桶胴(低)

桶胴

桶胴

桶胴(低)

桶胴

桶胴

桶胴(低)

ソロ2 ♩ = 160

桶胴 *mf*

桶胴 *mp*

桶胴(低) *mp*

桶胴

桶胴

桶胴(低)

桶胴
桶胴
桶胴(低)

桶胴
桶胴
桶胴(低)

桶胴
桶胴
桶胴(低)

桶胴
桶胴
桶胴(低)

桶胴
桶胴(低)

ユニゾン ♩ = 130 四方固めへ移動

桶胴
桶胴(低)

桶胴
桶胴(低)

桶胴

桶胴(低)

テーマ

桶胴

桶胴(低)

mp

p

mf

2

2

桶胴

桶胴(低)

2

4

mf

桶胴

桶胴(低)

mp

p

mf

2

2

桶胴

桶胴(低)

2

2

イントロ ♩ = 130

桶胴

桶胴(低)

mf

mp

桶胴

桶胴(低)

ラスト

桶胴

桶胴(低)

Fine

2025-12-02

三喜利

口伝：小川諒大 採譜：谷川和馬、後藤大地

茨城県南部（つくば市周辺）

イントロ **accel.**
♩ = 120
五本調子

篠笛

長胴 *mf*

(accel.)

篠笛

長胴

(accel.)

篠笛

長胴 *fff*

♩ = 120

篠笛

長胴 *mf*

mp *ff* *ff* *mp*

A

篠笛

長胴

尺八

(1) [2] (3) [4] [5] [6]

ff *ffmp* *ff* *ffmp*

篠笛

長胴

尺八

① ② ① ②

篠笛

長胴

尺八

(1) [2] (3) [4] [5] [6]

ff *ffmp* *ff* *ffmp*

篠笛

長胴

尺八

① ② ③ ④ ⑤

波

篠笛

長胴

尺八

強弱・盛り上げ・盛り下げは長胴がつくる

⑥

ff *pp* *ff*

mp

篠笛

長胴

尺

波

篠笛

長胴

尺

強弱・盛り上げ・盛り下げは長胴がつくる

mp *ff* *pp* *ff*

篠笛

長胴

尺

pp *fff*

ケツ2

篠笛

長胴

尺

ff *ff*

篠笛

長胴

尺

縁

fff *mp*

A

篠笛

長胴

尺八

(1) [2] (3) [4] [5] [6]

ff *ffmp* *ff* *ffmp*

篠笛

長胴

尺八

① ② ① ②

篠笛

長胴

尺八

(1) [2] (3) [4] [5] [6]

ff *ffmp* *ff* *ffmp*

篠笛

長胴

尺八

① ② ③ ① ② ③ ④ ⑤

おろし accel. -----

篠笛

28 $\frac{4}{4}$

長胴

28 $\frac{4}{4}$

28 $\frac{4}{4}$

♩ = 120

篠笛

4/4

長胴

4/4

fff
両

縁

4/4

両

ゼツ

古今樂明座

2025-12-12

谷川和馬

イントロ

シンギングボール

A ♩ = 80

タンドラム

自由に繰り返す

6 2 6 2 2 3 3

ササラバチ

長胴

アドリブ

シードシエル

シンギングボール

B ♩ = 100

タンドラム

1 1 1 1 1 1 1 1 6 6 6 6 6 6 6 6

アドリブ

スレイベル

シンギングボール

自由に繰り返す

タンドラム

5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6

スレイベル

シンギングボール

A

タンドラム

6 2 6 2 2 3 3

ササラバチ

アドリブ

シンギングボール

一条の光

古今樂明座

2025-12-05

谷川 和馬

イントロ ♩ = 120

アドリブ
① 鳴り物

シードシエル 4/4 *pp* *mp* *pp* 2

チリン 4/4 アドリブ *pp* ♩ = 70 ...

② ピブラフォン

ピブラフォン 4/4

AbC F Ab F BbBb F Bb F CAbF C F BbBbF Ab F

シードシエル 4/4 アドリブ *pp* *mp* *pp* 2 4

チリン 4/4 アドリブ ...

③ 篠笛 八本調子
アドリブ

篠笛 4/4

ピブラフォン 4/4

AbC F Ab F BbBb F Bb F CAbF C F BbBbF Ab F

シードシエル 4/4

チリン 4/4 アドリブ ...

④ ピブラフォン

ピブラフォン 4/4

AbC F Ab F BbBb F Bb F CAbF C F BbBbF Ab F

シードシエル 4/4

チリン 4/4 アドリブ ...

シードシエル ⑤ 鳴り物 4

チリン 4/4 アドリブ ...

A 呂音 ♩ = 120

篠笛

平胴 *mf*

桶胴 *p*

ビブラフォン

CF CF BbEb BbEb

篠笛

平胴

桶胴

ビブラフォン

AbDb AbDb BbEb BbEb

A 甲音

篠笛

平胴

桶胴

ビブラフォン

CF CF CF BbEb BbEb BbEb

篠笛

平胴

桶胴

ビブラフォン

AbDb AbDb AbDb BbEb BbEb BbEb

B

篠笛
2' 1' 6 #6 6 4 5 2 2 1 4 2

平胴
% % %

桶胴
% % %

ピブラフォン
CF CF CF BbEb BbEb BbEb

篠笛
2' 1' 6 #6 6 4 5 2 2 4 5 6

平胴
% % %

桶胴
% % %

ピブラフォン
AbDb AbDb AbDb BbEb BbEb BbEb

A 甲音

篠笛
2' 6' 4' 5' 2' 1' 2' 2' 6' 4' 5' 1' #6' 6' 4'

平胴
% % %

桶胴
% % %

ピブラフォン
CF CF CF BbEb BbEb BbEb

篠笛
2' 6' 4' 5' 2' 1' 2' 2' 6' 4' 5' 3' 4' 3' 1'

平胴
% % %

桶胴
% % %

ピブラフォン
AbDb AbDb AbDb BbEb BbEb BbEb

平胴ソロ

平胴 *ff* アドリブ

桶胴

ビブラフォン

CF BbEb AbDb BbEb

シードシエル *pp* アドリブ *mp* *pp*

チリン アドリブ

平胴 アドリブ

桶胴

ビブラフォン

シードシエル

チリン アドリブ

平胴アンビエント

平胴 *fff* *mf* rit.

シードシエル *pp*

チリン アドリブ

平胴 (rit.)

シードシエル *ppp*

ビブラフォンベース $\text{♩} = 60$

平胸

pp

ビブラフォン

CF BbEb AbDb BbEb

Ab F Ab F Bb F Bb F C F C F Bb F Ab F

篠笛ソロ *accel.*

アドリブ

篠笛

ビブラフォン

AbDb AbDb BbEb BbEb

Ab F Ab F Bb F Bb F C F C F Bb F Ab F

(*accel.*)

アドリブ

篠笛

ビブラフォン

AbDb AbDb BbEb BbEb

Ab F Ab F Bb F Bb F C F C F Bb F Ab F

(accel.)

アドリブ

篠笛

ピブラフォン

CFCFCFCFCF BbEbBbEbBbEbBbEbBbEb

ピブラフォン

Ab F Bb F C F Bb F

(accel.)

アドリブ

篠笛

ピブラフォン

ピブラフォン

ピブラフォンソロ

♩ = 120

ピブラフォン

CF CF CF CF BbEb BbEb BbEb BbEb

ピブラフォン

Bb G G C G D G C G BbG G

ピブラフォン

AbDb AbDb AbDb AbDb BbEb BbEb BbEb BbEb

ピブラフォン

A 甲音 ♩ = 120

篠笛

2 6 4 5 2 1 2 2 6 4 5 1 #6 6 4

平胴

mf % 2

ピブラフォン

CF CF CF % BbEb BbEb BbEb %

ピブラフォン

CF CF CF % BbEb BbEb BbEb %

篠笛

2 6 4 5 2 1 2 2 6 4 5 3 4 3 1

平胴

4 %

ピブラフォン

AbDb AbDb AbDb % BbEb BbEb BbEb %

ピブラフォン

AbDb AbDb AbDb % BbEb BbEb BbEb %

A 呂音

篠笛

2 6 4 5 2 1 2 2 6 4 5 1[˙] #6 6 4

平胴 *mp*

ビブラフォン

CF CF BbEb BbEb

ビブラフォン

CF CF BbEb BbEb

シードシエル

アドリブ *pp* *mp* *pp* 2

チリン

アドリブ

篠笛

2 6 4 5 2 1 2 2 6 4 5 3 4 3 1

ビブラフォン

AbDb AbDb BbEb BbEb

ビブラフォン

AbDb AbDb BbEb BbEb

シードシエル

4

チリン

ビブラフォン

ビブラフォン

FCFAb EbBbFBb DbAbFC EbBbFBb

ビブラフォン

4
///.

ケ《褻》

古今樂明座

2026-01-30

谷川和馬

イントロ

♩ = 110

♩ = 110

A

♩ = 110

♩ = 110

B

♩ = 95

ゆっくり、やわらかく

accel. - - - ♩ = 95

♩ = 95

accel. - - - ♩ = 95

♩ = 105

固く、カッチリと

♩ = 95

Drum notation for the first system, including snare (チャッパ) and tom (桶胴) parts.

Drum notation for the second system, featuring a double bar line and a '2' marking above the snare and tom staves.

Drum notation for the third system, including dynamics like *ppp*, *p*, *mp*, *f*, *pp*, and *mf*, along with an *accel.* section and tempo markings of $\text{♩} = 100$.

チャッパソ口

♩ = 110 長さは状況に応じて

Drum notation for the fourth system, including dynamics like *pp* and *mf*, and a '2' marking above the snare and tom staves.

Drum notation for the fifth system, including dynamics like *f* and *ff*, and a '4' marking above the snare and tom staves.

掛合

♩ = 110

3

桶胴 *mf*

チャッパ *mf*

桶胴

チャッパ

桶胴

チャッパ

桶胴

チャッパ

accel. --- ♩ = 110
♩ = 80

桶胴 *p* *f* *mf*

チャッパ

A

♩ = 110

♩ *pp*

桶胴 *mf* *mp* *f* *mf* *mp* *f*

チャッパ *p*

♩ *pp* *ppp* *mp*

桶胴 *mf* *mp* *f* *mf* *mp* *f*

チャッパ *p*

ユニゾン

First system of musical notation. It consists of three staves: a top staff with a treble clef and a common time signature, a middle staff labeled '桶胴' (Bokudō) with a common time signature, and a bottom staff labeled 'チャッパ' (Chappa) with a common time signature. The top staff begins with a *pp* dynamic marking. The middle staff begins with a *mf* dynamic marking. The Chappa staff contains rhythmic notation with 'x' and 'o' symbols.

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a common time signature, a middle staff labeled '桶胴' (Bokudō) with a common time signature, and a bottom staff labeled 'チャッパ' (Chappa) with a common time signature. The middle staff begins with a *mf* dynamic marking. The word '押' (Oshi) is written vertically between the top and middle staves. The system concludes with a 3/4 time signature.

Third system of musical notation. It consists of three staves: a top staff with a treble clef and a 3/4 time signature, a middle staff labeled '桶胴' (Bokudō) with a 3/4 time signature, and a bottom staff labeled 'チャッパ' (Chappa) with a 3/4 time signature. The top staff begins with a *ppp* dynamic marking, and the middle staff begins with a *mp* dynamic marking.

Fourth system of musical notation. It consists of two staves: a top staff with a treble clef and a common time signature, and a middle staff labeled '桶胴' (Bokudō) with a common time signature. Both staves contain rhythmic notation with accents.

Fifth system of musical notation. It consists of two staves: a top staff with a treble clef and a common time signature, and a middle staff labeled '桶胴' (Bokudō) with a common time signature. Both staves contain rhythmic notation with accents.

Sixth system of musical notation. It consists of two staves: a top staff with a treble clef and a 2/4 time signature, and a middle staff labeled '桶胴' (Bokudō) with a 2/4 time signature. The top staff concludes with a *p* dynamic marking, and the middle staff concludes with a *f* dynamic marking.

