







打ち合い

上手 *ff* アドリブ

下手 *ff* アドリブ

後上手 *mf*

後下手 *mf*

上手

下手

後上手

後下手

ド ッ コ ン ッ コ ン ッ コ ド ン ス ッ テ テ ッ コ ド ン ド ン ツ ク

ド ッ コ ン ッ コ ン ッ コ ド ン ス ッ テ テ ッ コ ド ン ド ン ツ ク

4

4

accel.

$\text{♩} = 140$

後下手 *mf*

7/4

**テーマ**

上手  $\text{H } \frac{7}{4}$  :  $f$  ドン ツク ドン ツク ドン ドン ツク |  $\frac{6}{4}$  ドン ツク ドン ツク ドン ドン |  $\frac{4}{4}$

下手  $\text{H } \frac{7}{4}$  :  $f$  ドン ツク ドン ツク ドン ドン ツク |  $\frac{6}{4}$  ドン ツク ドン ツク ドン ドン |  $\frac{4}{4}$

後上手  $\text{H } \frac{7}{4}$  :  $f$  ドン<sub>3</sub> ツク<sub>3</sub> ドン<sub>3</sub> ツク<sub>3</sub> ドン<sub>3</sub> ドン<sub>3</sub> ツク<sub>3</sub> | ドン<sub>3</sub> ツク<sub>3</sub> ドン<sub>3</sub> ツク<sub>3</sub> ドン<sub>3</sub> ドン<sub>3</sub> |  $\frac{4}{4}$

後下手  $\text{H } \frac{7}{4}$  :  $f$  |  $\frac{6}{4}$  |  $\frac{4}{4}$

上手  $\text{H } \frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{7}{4}$   $\times 3$   
 ド ッ コ ン ッ コ ド ン | ス ッ テ テ ッ コ ド ン | ド ン ツク

下手  $\text{H } \frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{7}{4}$   
 ド ッ コ ン ッ コ ド ン | ス ッ テ テ ッ コ ド ン | ド ン ツク

後上手  $\text{H } \frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{7}{4}$   
 ド ッ コ ン ッ コ ド ン | ス ッ テ テ ッ コ ド ン | ド ン ツク

後下手  $\text{H } \frac{4}{4}$  |  $\frac{5}{4}$  |  $\frac{7}{4}$

**テーマ**

上手  $\text{H } \frac{7}{4}$  :  $f$  ドン ツク ドン ツク ドン ドン ツク |  $\frac{6}{4}$  ドン ツク ドン ツク ドン ドン |  $\frac{4}{4}$

下手  $\text{H } \frac{7}{4}$  :  $f$  ドン ツク ドン ツク ドン ドン ツク |  $\frac{6}{4}$  ドン ツク ドン ツク ドン ドン |  $\frac{4}{4}$

後上手  $\text{H } \frac{7}{4}$  :  $f$  ドン<sub>3</sub> ツク<sub>3</sub> ドン<sub>3</sub> ツク<sub>3</sub> ドン<sub>3</sub> ドン<sub>3</sub> ツク<sub>3</sub> | ドン<sub>3</sub> ツク<sub>3</sub> ドン<sub>3</sub> ツク<sub>3</sub> ドン<sub>3</sub> ドン<sub>3</sub> |  $\frac{4}{4}$

後下手  $\text{H } \frac{7}{4}$  :  $f$  |  $\frac{6}{4}$  |  $\frac{4}{4}$

上手	<p>ド ッ コ ン ッ コ ドン ドン</p>	<p>ス ッ テ テ ッ コ ドン 両手 <i>ff</i></p>
下手	<p>ド ッ コ ン ッ コ ドン ドン</p>	<p>ス ッ テ テ ッ コ ドン 両手 <i>ff</i></p>
後上手	<p>ド ッ コ ン ッ コ ドン ドン</p>	<p>ス ッ テ テ ッ コ ドン 両手 <i>ff</i></p>
後下手	<p>ド ッ コ ン ッ コ ドン ドン</p>	<p>ス ッ テ テ ッ コ ドン 両手 <i>ff</i></p>

# 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 the first system, featuring three staves labeled 1, 2, and 縁. The notation includes rests, followed by rhythmic patterns of eighth and sixteenth notes. A double bar line is present. The staff labeled 縁 ends with a dynamic marking *fff*.

*fff*  
両手

**B**

Handwritten musical notation for the second system, featuring two staves labeled 1 and 2. The notation begins with a dynamic marking *pp* and includes rhythmic patterns of eighth notes. A double bar line is present, followed by three measures of rests marked with a slash and a percent sign (%).

Handwritten musical notation for the third system, featuring two staves labeled 1 and 2. The notation consists of rhythmic patterns of eighth notes with accents (>) and slurs. A double bar line is present, followed by two measures of rests marked with a slash and a percent sign (%).

Handwritten musical notation for the fourth system, featuring two staves labeled 1 and 2. The notation consists of rhythmic patterns of eighth notes with accents (>) and slurs. A double bar line is present, followed by two measures of rests marked with a slash and a percent sign (%).

Handwritten musical notation for the fifth system, featuring two staves labeled 1 and 2. The notation consists of rhythmic patterns of eighth notes with accents (>) and slurs. A double bar line is present, followed by two measures of rests marked with a slash and a percent sign (%).

Handwritten musical notation for the sixth system, featuring two staves labeled 1 and 2. The notation consists of rhythmic patterns of eighth notes with accents (>) and slurs. A double bar line is present. The first measure has a dynamic marking *pp*, and the final measure has a dynamic marking *ff*.

Handwritten musical notation for the seventh system, featuring two staves labeled 1 and 2. The notation consists of rhythmic patterns of eighth notes with accents (>) and slurs. A double bar line is present. The first measure has a dynamic marking *fff*.

イントロ ♩ = 60

押しバチ

♩1 *mp*

♩1 *ppp*

♩1 *pp* *accel.*

♩1 *mf*

♩2 *mf*

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: *mf*. Measure ends with a repeat sign (%).

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

ラスト *accel.*  
♩ = 184

両手

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

Hand 1 (x1) plays a rhythmic pattern. Dynamic: *ff*. Marked with *(accel.)*.

Hand 1 (x1) and Hand 2 (x2) play a rhythmic pattern. Tempo: ♩ = 245. Dynamic: *mf*. 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. Measure ends with a repeat sign (%).

Hand 1 (x1) and Hand 2 (x2) play a rhythmic pattern. Dynamic: *ff pp*. Measure ends with a repeat sign (%).

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 patterns are grouped into four measures. The dynamic markings and accents are as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
$\times 1$	$\text{fff}$ (with accent), $\text{mp}$	$\text{fff}$ (with accent), $\text{mp}$	$\text{fff}$ (with accent), $\text{fff}$ (with accent), $\text{mp}$ , $\text{mp}$ , $\text{mp}$	$\text{fff}$ (with accent), $\text{mp}$ , $\text{mp}$ , $\text{fff}$ (with accent), $\text{fff}$ (with accent), $\text{fff}$ (with accent)
$\times 2$	$\text{fff}$ (with accent), $\text{mp}$	$\text{fff}$ (with accent), $\text{mp}$	$\text{fff}$ (with accent), $\text{fff}$ (with accent), $\text{mp}$ , $\text{mp}$ , $\text{mp}$	$\text{fff}$ (with accent), $\text{mp}$ , $\text{mp}$ , $\text{fff}$ (with accent), $\text{fff}$ (with accent), $\text{fff}$ (with accent)

# ハレ《霽れ》

古今樂明座

後藤大地

2025-12-09

A

♩ = 125

桶胴

♩ = 125

*mf*

チャツパ

*mp*

○ x      ○ ○ x      ○ x      ○ ○ x

桶

*mp*  $\longleftarrow$  *f*

チャ

*ppp*  $\longleftarrow$  *mf*

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

桶

*mf*      *mp*  $\leftarrow$  *fff*      *mp*  $\leftarrow$  *fff*

チャ

*mp*      *mp*

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

桶

*mp*  $\longleftarrow$  *f*

チャ

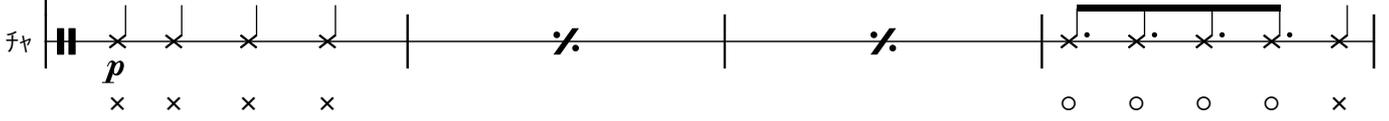
*ppp*  $\longleftarrow$  *mf*

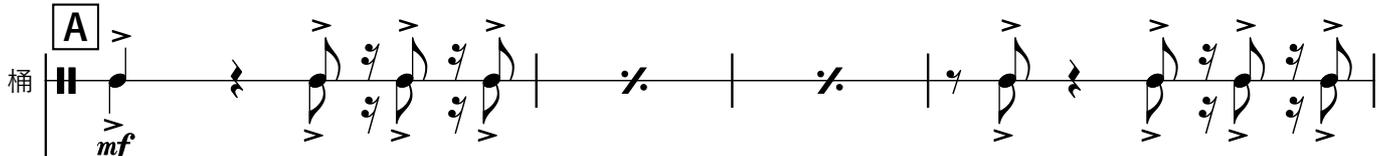
○ x      ○ ○ x      ○ ○ ○ ○ x      ○ ○ x      ○ ○ ○ ○ ○ x

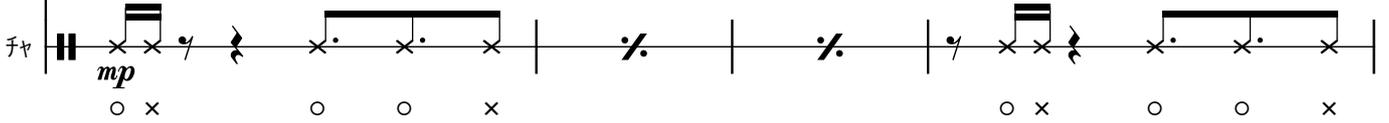
**B** 最初1名、1~2小節ごとに1名づつ加わっていく

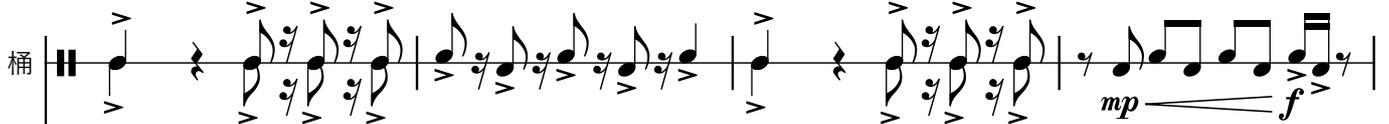
桶 

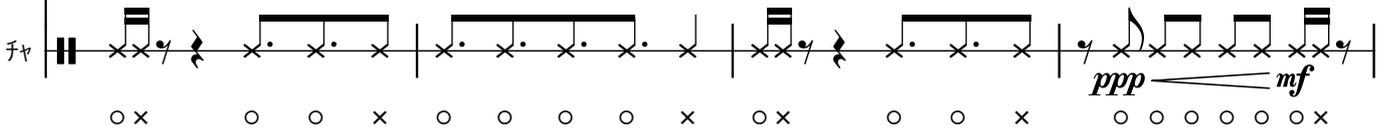
桶 

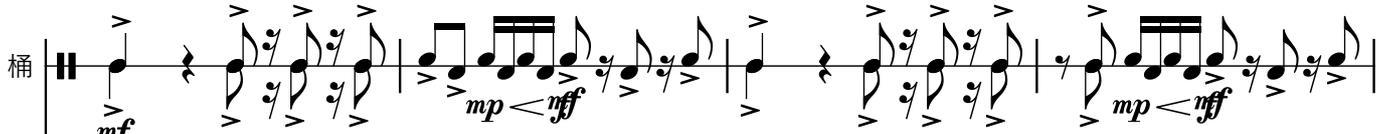
チャ 

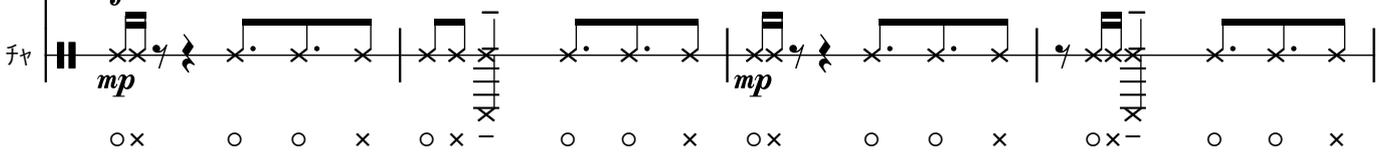
**A** 桶 

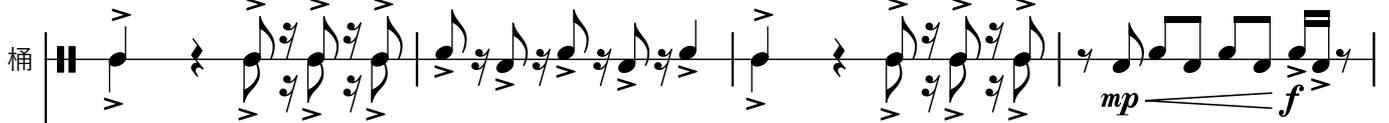
チャ 

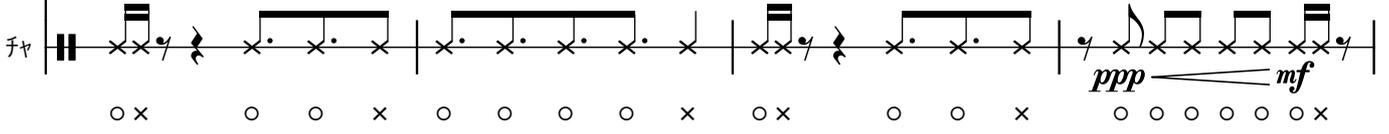
桶 

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 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**      Fine

桶 面前へ足上げ      着地

桶 *mf*

チャ *mf*

○ x      ○ ○ x

# 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

ぶっきり ♩ = 120  
5本調子

The musical score is arranged in five systems, each containing three staves:篠笛 (Shōfue), 長胴 (Nagabachi), and 尺八 (Shichūhachi). The score is written in 2/4 time and consists of 17 measures. The key signature is one flat (B-flat major/D minor). The tempo is marked as ♩ = 120. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet markings (3). The篠笛 part starts with a whole rest in the first measure, followed by a half note G4 in the second measure, and a quarter note G4 in the third measure. The 長胴 and 尺八 parts start with eighth notes in the first measure, followed by quarter notes in the second measure, and eighth notes in the third measure. The score concludes with a double bar line and a repeat sign in the final measure of each system.

### 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

α

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

尺八

α \_\_\_\_\_

篠笛

長胴

尺八

二上りC

篠笛

長胴

尺八

α \_\_\_\_\_

篠笛

長胴

尺八

♩ = 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

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

*ff ffmp* *ff ffmp*

篠笛

長胴

① ② ① ②

篠笛

長胴

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

*ff ffmp* *ff ffmp*

篠笛

長胴

① ② ③ ① ② ③ ④ ⑤



## 三喜利 A

篠笛

長胴

尺八

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

*ff ffmp*

篠笛

長胴

尺八

① ② ① ②

篠笛

長胴

尺八

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

*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

篠笛

長胴

尺八

三喜利 ケツ 2

篠笛

長胴

尺八

篠笛

長胴

尺八

縁

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

ff

ff

ff

荷崩し ♩ = 40

篠笛

長胴

mf

ff

礼

礼

礼

# 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

### 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 Ukyō (桶胴). The Shofu part is in treble clef with a key signature of one flat and a 3/8 time signature. The Ukyō part is in bass clef. The Shofu part consists of a melodic line with fingerings indicated below the notes. The Ukyō 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 Ukyō part has a 4/4 time signature change indicated above the staff, followed by a rhythmic pattern of eighth notes and a final measure of rest marked with a slash and a percent sign (%).

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 Ukyō part has a 4/4 time signature change indicated above the staff, followed by a rhythmic pattern of eighth notes and a final measure of rest marked with a slash and a percent sign (%).

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 Ukyō part has a 4/4 time signature change indicated above the staff, followed by a rhythmic pattern of eighth notes and a final measure of rest marked with a slash and a percent sign (%). The system ends with a double bar line and repeat dots (:||).

繰り返しは自由に、雰囲気

### エンディング

篠笛

桶胴

'エンディング' section. The Shofu part consists of a single measure of rest followed by a double bar line. The Ukyō part is labeled 'アドリブ' (Ad lib) and consists of a single measure of rest followed by a double bar line.

# 三国

福井

2025-11-04

採譜：谷川和馬

## 三国 イントロ

6 6 6 6 6 6 7

### 三国

5 6 5 6 5 6 7 1 7 6 5 6 6

b7 6 4 3 4 6 4 3 2 2 2 2 3 4 3 2 3

2 3 4 4 3 2 b7. 6. 2 b7. 6. 2 3 4 3 2 3

# 天神

囃子

2025-12-10

採譜：谷川和馬

天神

5 5 6 7 6 5 6 7 5 6 6 4 3 4 6 4 3 2

2 3 2 3 3 4 3 2 3 4 6 3 4 3 2 b7. 6. 3 4 3 2 b7. 6. 6 7 6

Fine

6. 3 4 3 2 b7. 6.

# 三坂馬子唄

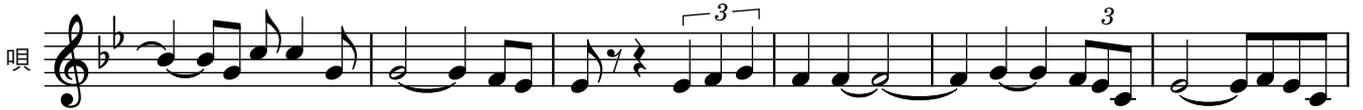
古今樂明座編

愛媛県民謡 編曲：竹立真悟、谷川和馬

2025-12-04

## 唄（1番）歌手Aアカペラ独奏

唄   
み さ あ か ご えええ す う りや ゆ き ふ り

唄   
い か か あ る う う え も ど お お りや つ ま あ あ ご お お

唄   
が な き い い い か か あ る

## おし

桶胴   
*mp*

桶胴 

## 唄（2番）歌手B + 歌手Aハミング

唄

わしいもわかあいとおきや

桶胴

*f* *fmp* *pp*

3

唄

くままでえかよおたああ

桶胴

*mp* *pp*

唄

えみさああかとおおげええで

桶胴

*mp* *f* *mp* *pp*

3

唄

よがあああけえた

桶胴

*mp*

## 唄（3番）歌手C + 歌手A Bハミング

唄

まごおも つらあか あり

桶胴

*f* *fmp* *pp*

唄

とおげに いかかありや ああ

桶胴

*mp* *pp*

唄

えつきいの あかあり いいと

桶胴

*mp* *f* *mp* *pp*

唄

すううず うがよおりり

桶胴

*mp*

## 太鼓つなぎ

桶胴

*mf*

桶胴

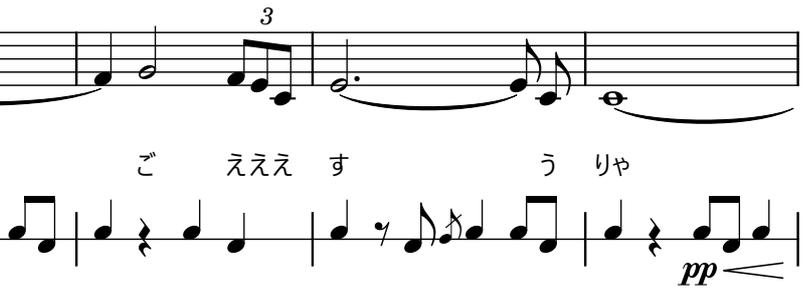
## 唄（4番）歌手Aアカペラ独奏

唄    
わしいも わかあいとおきや おだまで

唄    
えかよおた ああえ おだああの か わああら あああ

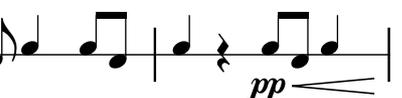
唄    
で よが ああ ああ けえた

## 唄（1番）全員

唄    
みさあか ごええす うりや

桶胴    
*f* *fmp* *pp*

唄    
ゆきふり いかかある うう

桶胴    
*mp* *pp*

唄    
えもどおおりや つまああご おおおが

桶胴    
*mp* *f* *pp*

唄

なき いい いい いか かの ある

桶胴 *mp*

ラスト 全員

唄

なき いい いい いか かの ある

桶胴 *mp*

アウトロ

桶胴 *mf*

*pp*

桶胴 *mf*

三坂馬子唄 歌詞

三坂越えすりゃ 雪降りかかる 戻りや妻子が 泣きかかる  
 わしも若い時や 久万まで通うた 三坂峠で 夜が明けた  
 馬子も辛かる 峠にかかりゃ 月の明かりと 鈴頼り  
 わしも若い時や 小田まで通うた 小田の河原で 夜が明けた 夜が明けた

# 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

桶胴

桶胴

桶胴  
桶胴(低)

テーマ

桶胴  
桶胴(低)

桶胴  
桶胴(低)

桶胴  
桶胴(低)

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(低)

テーマ

桶胴

桶胴(低)

*mp*

*p*

2

2

桶胴

桶胴(低)

2

4

*mf*

桶胴

桶胴(低)

*mp*

*p*

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

# ケ《褻》

古今樂明座

谷川和馬

2026-01-30

## 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 parts.

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  $\text{♩} = 100$ .

チャッパソロ

♩ = 110 長さは状況に応じて

Drum notation for the 'チャッパソロ' section, including dynamics like *pp* and *mf*, and a series of circles and crosses below the snare part.

Drum notation for the final section, including dynamics like *f* and *ff*, and a series of circles and crosses below the snare part.

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

桶胴

チャッパ

accel. ----- ♩ = 110

♩ = 80

桶胴 p f mf

チャッパ

A

♩ = 110

♩ 2/4 pp

桶胴 mf mp f mf mp f

チャッパ p

♩ 2/4 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 key signature of one sharp (F#), a middle staff labeled '桶胴' (Totsu) with a bass clef, and a bottom staff labeled 'チャッパ' (Chappa) with a bass clef. The top staff begins with a *pp* dynamic marking. The middle and bottom staves begin with a *mf* dynamic marking. The music features a steady eighth-note pattern in the top and middle staves, and a rhythmic pattern of eighth notes and rests in the bottom staff.

Second system of musical notation, continuing from the first. It includes the same three staves. The middle staff has the *mf* dynamic marking. The bottom staff has a '押' (oshi) marking above the first measure. The system concludes with a 3/4 time signature change at the end of the first and second staves.

Third system of musical notation. The top staff has a *ppp* dynamic marking. The middle staff has a *mp* dynamic marking. The bottom staff has a 3/4 time signature at the beginning. The music continues with the established rhythmic patterns.

Fourth system of musical notation, consisting of two staves: the top staff and the middle staff. Both staves continue with the eighth-note rhythmic patterns.

Fifth system of musical notation, consisting of two staves: the top staff and the middle staff. Both staves continue with the eighth-note rhythmic patterns.

Sixth system of musical notation. The top staff has a *p* dynamic marking. The middle staff has a *f* dynamic marking. The system concludes with a 2/4 time signature change at the end of both staves.

ブレイク・ビーツ

♩  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{1}{4}$  任意長  $\frac{3}{4}$

♩  $\frac{3}{4}$   $\frac{1}{4}$  任意長  $\frac{3}{4}$

♩  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{6}{4}$

♩  $\frac{6}{4}$   $\frac{1}{4}$  任意長  $\frac{4}{4}$

*mf mf p f f p ff*

A ♩ = 110

♩  $\frac{4}{4}$   $\frac{2}{4}$

桶胴  $\frac{4}{4}$   $\frac{2}{4}$

チャッパ  $\frac{4}{4}$   $\frac{2}{4}$

*pp mf mp f mf mp f p*

♩  $\frac{2}{4}$   $\frac{2}{4}$

桶胴  $\frac{2}{4}$   $\frac{2}{4}$

チャッパ  $\frac{2}{4}$   $\frac{2}{4}$

*pp ppp mp mf mp f*

ラスト

♩  $\frac{4}{4}$

桶胴  $\frac{4}{4}$

チャッパ  $\frac{4}{4}$

*ff*