

Score

蒼月飛行—7人の打楽器奏者の為の
"Flying to the Blue Moon" for 7 Percussionists

竹藤 敏 作曲

Tranquillo ♩ = 45 (Glockenspiel) Solo

1st Percussion

2nd Percussion (Vibraphone) *mp*

3rd Percussion (Marimba) *p*

4th Percussion (Marimba) *p*

5th Percussion

6th Percussion (Timpani [G, A, C, D]) *pp*

7th Percussion

A Cantabile

7

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

13

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

18

B

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

f

f

f

f (Tambourine)

mf

3 3 3

23

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

28

1st Perc.

2nd Perc.

3rd Perc. (Xylophone)

4th Perc. (Slide Whistle)

5th Perc. (Triangle)

6th Perc.

7th Perc.

f

32

1st Perc.

2nd Perc.

3rd Perc.

4th Perc. (Bottle of Booze)

5th Perc.

6th Perc. [D to G, C to D]

7th Perc.

pp

f

ff

37

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

43 **E**

1st Perc. *f*

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc. *fff* *ff*

7th Perc.

49 **F**

1st Perc.

2nd Perc.

3rd Perc. (Marimba) *f*

4th Perc.

5th Perc.

6th Perc. *fff* *ff*

7th Perc.

55

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

61 **G**

1st Perc. *mf*

2nd Perc. *mp*

3rd Perc. *mp*

4th Perc. (Sleigh Bell) *mp*

66 **H**

1st Perc. *mf*

2nd Perc. *f*

3rd Perc. *f*

4th Perc. (Marimba) *mf*

(Cabasa) *mf*

(Güiro) *mf*

5th Perc.

6th Perc. *mf*

7th Perc. *mp* *mf*

71

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

76 I

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

ff (Wood Block) *p* *ff* *p* *ff*

ff *f* *mf* *f* *mf*

Solo

(Timpani)

81

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

(Bongo [with fingers]) *f*

[G to E] *mp* *f*

f *f* *f* *f*

85

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

J Tempo Primo

89

1st Perc. *p*

2nd Perc. *p*

3rd Perc. *pp*

4th Perc. *pp*

5th Perc.

6th Perc.

7th Perc. *p*

95

1st Perc. *rit.* *mf* *f*

2nd Perc. *mf* *f*

3rd Perc. *mf* *f*

4th Perc. *mf* *f*

5th Perc. *f*

6th Perc. (Tambourine) *p* *mf*

7th Perc. *mf* *f*

(♩.=58)

K

100

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

105 **L** (Xylophone)

1st Perc. *ff*

2nd Perc. *f*

3rd Perc. *f*

4th Perc. *f*

5th Perc. *f*

6th Perc. *f*

7th Perc. *f*

(Cup)

110 **M** (Glockenspiel)

1st Perc.

2nd Perc.

3rd Perc. *ff*

4th Perc. *f*

5th Perc.

6th Perc.

7th Perc.

115

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

120 **N** *tr*

1st Perc. *f* *ff* *f*

2nd Perc. *f* *ff*

3rd Perc. *ff*

4th Perc. *ff*

5th Perc.

6th Perc. [G, A, E, F] *mp* *f*

7th Perc. *ff*

Detailed description: This system covers measures 120 to 124. It features seven percussion staves. The 1st and 2nd staves have melodic lines with dynamics *f* and *ff*. The 3rd and 4th staves play a dense, rhythmic pattern of eighth notes with *ff* dynamics. The 6th staff has a melodic line with dynamics *mp* and *f*, and includes the instruction [G, A, E, F]. The 7th staff plays a rhythmic pattern with *ff* dynamics. A trill mark (*tr*) is placed above the first measure of the 1st staff.

125

1st Perc. *ff*

2nd Perc.

3rd Perc.

4th Perc.

5th Perc. (Bongo [with fingers]) *f*

6th Perc. *mp* *f*

7th Perc. *mp*

Detailed description: This system covers measures 125 to 128. The 1st staff has a melodic line with *ff* dynamics. The 3rd and 4th staves continue their rhythmic patterns. The 5th staff is labeled (Bongo [with fingers]) and has dynamics *f*. The 6th staff has dynamics *mp* and *f*. The 7th staff has dynamics *mp*.

129

1st Perc.

2nd Perc.

3rd Perc.

4th Perc.

5th Perc.

6th Perc.

7th Perc.

Detailed description: This system covers measures 129 to 132. The 1st staff has a melodic line. The 2nd staff has a rhythmic pattern. The 3rd and 4th staves have rhythmic patterns. The 5th staff has a rhythmic pattern. The 6th and 7th staves have rhythmic patterns. A 6/8 time signature change is indicated at the beginning of measure 129.