

ED HUGHES

I Was Born, But...

version for six players (2005)

flute doubling alto and piccolo

clarinet in A

percussion: marimba plus untuned (cymbal, tomtoms,
templeblock, cowbell, bass drum)

piano

violin

cello

A note on my score to 'I Was Born, But...'

Many of the great Japanese director Yasujiro Ozu's (1903-1963) early films are lost. However, *I Was Born, But...* survives – a feature-length silent film made in 1932, lasting 88 minutes, offering a window into middle-class Japan in a very particular historical moment. *I Was Born, But...* is a delightful comedy shot through with profound observational humour. The Yoshii family is moving from the country to a suburb of Tokyo. Mr Yoshii and his wife have two sons, elder son (Ryoichi) and younger son (unnamed). Mr Yoshii wants to live closer to his boss, Iwasaki, who happens to be an amateur film-maker, in order to improve his chances of promotion at the office. The Yoshii sons soon run into trouble with a gang of local boys, led by the bully and Iwasaki's son, Taro. Events unfold and reach a resolution.

My approach was to create a score using a western ensemble but to learn from the beautifully orchestrated scenes in the film by observing, generally, a lightness in the musical textures. My score matches the cyclic, repeating patterns of the film (certain scenes recur – the home, the school, the office – and this creates a pattern of meaning reflected in the repetitions and variations in the music). I also matched specific qualities in the visuals. For example in the film's most reflective points, I wrote for solo flute and solo alto flute, creating a faint echo of the most traditional of Japanese musical instruments, the shakuhachi.

Ed Hughes.

This version was recorded in 2010 for the BFI. It was released on the Ozu Collection. (Good Morning + I Was Born, But... BFIB1070).

The recording was made by The New Music Players, conducted by Roger Montgomery

Flute/Alto Flute: Rowland Sutherland

Clarinet: Fiona Cross

Violin: Susanne Stazeleit

Cello: Oliver Coates

Piano: Richard Casey

Percussion: Tim Palmer

arranged August 2005 for flute doubling alto flute & piccolo, clarinet in A, percussion
[marimba + various unpitched], piano, violin & cello
for Liz

I WAS BORN, BUT...

SCENE 1 (Titles)

ED HUGHES

$\text{♩} = 132$

Flute

Clarinet in A

Percussion

Marimba

Piano

Violin

Violoncello

5

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

9

Fl. *f* *mp* *fp* *ff*

Cl. *f* *mp* *fp* *ff*

Mar. *mf* *mp* *ff*

Pno. *mf* *mp* *ff*

Vln. *f* *mp* *fp* *ff*

Vc. *f* *mp* *fp* *ff*

==

13

Fl. *f*

Cl. *f*

Mar. *f*

Pno. *f*

Vln. *f*

Vc. *f*

16

Fl. *ff* *pp*

Cl. *ff* *pp*

Mar. *pp*

Pno. *pp*

Vln. *ff*

Vc. *ff* *pp*

19

Fl. *p* *pp*

Cl. *p* *pp*

Mar. *p* *pp*

Pno. *f* *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

21

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

p

mp

p

pizz.

f

pizz.

f

25

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

ff

mp

f

mp

f

p

mf

mp

f

f

mp

f

arco

arco

29

Fl. *p* *mp* *mf* *pp*

A. Fl.

Cl. *p* *mf* *pp*

Perc.

Mar. *p* *mf* *pp*

Pno. *p* *mf* *pp*

Vln. *p* *mf* *pp*

Vc. *p* *mp* *mf* *pp*

33

Fl. *f* *mf* *f* *p*

A. Fl.

Cl. *f* *mf* *f* *p*

Perc.

Mar. *f* *mf* *mp* *p*

Pno. *f* *mf* *p*

Vln. arco

Vc. *f* *mf* *f* *p*

f *mf*

This musical score page contains two systems of music, measures 37-40 and 41-44. The instruments are Flute (Fl.), Alto Flute (A. Fl.), Clarinet (Cl.), Percussion (Perc.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

Measures 37-40:

- Flute (Fl.):** Melodic line with dynamics *f*, *mp*, *fp*, and *ff*.
- Alto Flute (A. Fl.):** Rested.
- Clarinet (Cl.):** Melodic line with dynamics *f*, *mp*, *fp*, and *ff*.
- Percussion (Perc.):** Rested.
- Maracas (Mar.):** Rhythmic accompaniment with dynamics *mf*, *mp*, and *ff*.
- Piano (Pno.):** Accompanying texture with dynamics *mf*, *mp*, and *ff*.
- Violin (Vln.):** Rested.
- Viola (Vc.):** Bass line with dynamics *mp*, *fp*, and *ff*.

Measures 41-44:

- Flute (Fl.):** Melodic line with dynamic *f*.
- Alto Flute (A. Fl.):** Rested.
- Clarinet (Cl.):** Melodic line with dynamic *f*.
- Percussion (Perc.):** Rested.
- Maracas (Mar.):** Rhythmic accompaniment with dynamic *f*.
- Piano (Pno.):** Accompanying texture with dynamic *f*.
- Violin (Vln.):** Rested.
- Viola (Vc.):** Bass line with dynamic *f*.

44

Fl. *ff* *pp*

A. Fl.

Cl. *ff* *pp*

Perc.

Mar. *pp*

Pno. *pp*

Vln. *ff*

Vc. *ff* *pp*

47

Fl. *p* *pp*

A. Fl.

Cl. *p* *pp*

Perc.

Mar. *p* *pp*

Pno. *f* *p* *pp*

Vln.

Vc. *p* *pp*

Detailed description: This page of a musical score, numbered 7, contains measures 44 through 50. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Alto Flute (A. Fl.), Clarinet (Cl.), Percussion (Perc.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).
Measures 44-46: The Flute and Clarinet parts begin with a forte (*ff*) dynamic, which then softens to pianissimo (*pp*) by measure 45. The Maracas part features a rhythmic pattern of eighth notes, starting at a pianissimo (*pp*) dynamic. The Piano part has a complex texture with sixteenth-note runs, also starting at *pp*. The Violin and Viola parts are mostly silent, with a few notes appearing in measure 45, marked with a forte (*ff*) dynamic.
Measures 47-50: The Flute and Clarinet parts continue with a melodic line, marked with a piano (*p*) dynamic in measure 47, which softens to *pp* by measure 48. The Maracas part continues its rhythmic pattern, marked with *p* and *pp*. The Piano part features a dynamic shift from *f* to *p* and then *pp*. The Violin and Viola parts remain mostly silent, with some notes in measure 48 marked with *p* and *pp*.
The score includes various musical notations such as slurs, ties, and dynamic markings. A double bar line is present at the end of measure 46, and another at the end of measure 50.

SCENE 2

Moving house: wheel in mud

51 $\text{♩} = 96$

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

vsp

ffp

arco

ffp

ffp

f

p

p

f

p

f

p

f

f

54

Cl.

Pno.

Vln.

Vc.

f

p

p

f

p

f

56

Cl.

Pno.

Vln.

Vc.

f

p

f

f

58

Cl. *pp*

Pno. *p* *f*

Vln. *pp*

Vc. *p*

60

Fl. *p* *f*

Cl. *p* *f*

Pno. *f*

Vln. *f*

62

Fl. *p*

Cl. *p*

Pno. *mp* *f*

Vln. *mp* *f*

64

Fl. *p* *mp* *p* *pp*

Cl. *p* *mp* *p* *pp*

Pno.

Vln. *p* *mp* *p* *pp*

Vc. *p* *pp*

legato

68

Fl.

Cl.

Pno.

Vln.

Vc.

mp

pp

f

70

Pno.

Vln.

p

f mp

f

p

72

Pno.

Vln.

p

f pp

pp

p

74

Cl.

Pno.

Vln.

Vc.

p

f

pp

f p

pp

76

Cl.

Pno.

Vln.

Vc.

pp

f

f sp

f

Detailed description: This page of a musical score contains five systems of staves. The first system (measures 68-69) includes Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The Flute and Clarinet parts feature melodic lines with slurs and ties. The Piano part has a dense, rhythmic texture starting in measure 69, marked with a forte (*f*) dynamic. The Violin and Viola parts have a similar rhythmic texture, with the Viola marked mezzo-piano (*mp*) and the Violin marked pianissimo (*pp*). The second system (measures 70-71) features Piano and Violin. The Piano part starts with a piano (*p*) dynamic and transitions to a forte mezzo-piano (*f mp*) dynamic in measure 71. The Violin part is marked forte (*f*) in measure 70 and piano (*p*) in measure 71. The third system (measures 72-73) features Piano and Violin. The Piano part starts with a piano (*p*) dynamic and transitions to a forte pianissimo (*f pp*) dynamic in measure 73. The Violin part is marked pianissimo (*pp*) in measure 72 and piano (*p*) in measure 73. The fourth system (measures 74-75) features Clarinet, Piano, Violin, and Viola. The Clarinet part starts with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic in measure 75. The Piano part is marked pianissimo (*pp*) in measure 74 and remains so in measure 75. The Violin part is marked forte piano (*f p*) in measure 74 and remains so in measure 75. The Viola part is marked pianissimo (*pp*) in measure 74 and remains so in measure 75. The fifth system (measures 76-77) features Clarinet, Piano, Violin, and Viola. The Clarinet part starts with a pianissimo (*pp*) dynamic and transitions to a forte mezzo-piano (*f sp*) dynamic in measure 77. The Piano part is marked forte (*f*) in measure 76 and remains so in measure 77. The Violin part is marked forte (*f*) in measure 76 and remains so in measure 77. The Viola part is marked forte (*f*) in measure 76 and remains so in measure 77.

78

Cl. *fp*

Pno.

Vln.

80

Cl. *p*

Pno. *p* *f* *p*

Vln. *p*

Vc. *ff*

82

Cl. *fp* *fp*

Pno. *fp* *fp*

Vln. *f* *fp*

Vc. *f* *p* *ff*

84

Pno. *p*

Vln. *p*

Vc. *p*

86

Cl. *ff* *pp*

Pno. *f* *pp* *f* *pp*

Vln.

PREVIEW SCORE

88

Cl. *mf*

Pno. *f*

Vln. *mf* *f*

90

Cl. *f* *p* arco *mf*

Pno. *>p* *p*

Vln. *>p* *fp*

Vc. pizz. *f* arco *p* *mf*

92

Fl. *fp* *f*

Cl. *f* *ff*

Pno. *f* *p* *f*

Vln. *f* *p* *f*

Vc. *f* *ff*

94

Fl. *p* *f* *p*

Cl. *mp* *p* *pp*

Pno. *p* *pp*

Vln. *p* *pp*

Vc. *mp* *p* *pp*

96

Fl.

Cl.

Pno.

Vln.

Vc.

p

f

p

98

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

pp

f

p

Scene 3

unpacking at the new house; visit from the grocery boy

♩ = 88
102

Fl. *p* *mf* *p* *mf* *p* *mf* *f* *mf* *mp* *p*

Cl. *pp* *mp* *pp* *pp*

Mar. *pp*

Pno. *pp* *ped.*

Vln. *pp* *pp*

Vc. *pp*

112

Fl. *p* *mf* *pp* *mf* *f* *p*

Cl. *ppp*

Mar. *ppp*

Pno. *ped.*

Vln. *pp* *pp*

Vc. *pp*

120

Fl. *f* *p* *f* *p* *f* *p* *mp* *mf*

Cl. *p* *pp*

Mar. *f* *p* *pp* *p* *f* *pp* *p*

Vln. *pp* *ppp* *pp* *mp* *pp* *ppp* *pp*

Vc. *mp* *ppp* *ppp* *p* *pp*

127

Fl. *f* *mp* *p* *f* *mf* *mp* *f* *f* *3* *3*

Cl. *pp* *mf*

Mar. *f* *p* *pp*

Pno.

Vln. *pp* *mf* *p* *mf* *pp*

Vc. *pp* *mf* *p* *mf* *pp*

131

Fl. *pp* *p* *mf* *mp* *p* *mf* *pp*

Cl. *pp*

Pno.

Vln. *pp* *mf* *p* *mf* *pp*

Vc. *pp* *mf* *p* *mf* *pp*

135

Fl. *p* *mp* *pp*

Cl. *p* *pp*

Mar. *pp*

Pno. *pp*

Vln. *pp* *mf* *p* *mf* *pp*

Vc. *pp* *mf* *p* *mf* *pp*

139

Fl. *mf* *f* *pp*

Cl. *p* *pp* *ppp*

Mar. *pp* *mf* *p* *mp* *pp*

Vln. *pp* *mf* *p* *mp* *pp*

Vc. *pp* *mf* *p* *mp* *pp*

143

Fl. *mf* *mp* *ppp*

A. Fl.

Cl. *mf* *p* *pp* *ppp*

Perc.

Mar. *mf* *p* *pp* *ppp*

Pno.

Vln. *mf* *p* *pp* *ppp* *pizz.* *f*

Vc. *mf* *p* *pp* *ppp* *pizz.* *f*

Scene 4

Mr Yoshii visits his boss / The boss's son sees his friends / the gang

♩ = 58

150

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

arco

p *f* *p* *mp* *f* *mp* *p* *f* *mp*

156

Cl.

Vc.

p *f* *mp* *p* *f* *f* *ff* *p* *mp* *mf* *p* *pp* *p*

162

Cl.

Vc.

ff *mf* *f* *mp* *mf* *f* *pp* *mp* *p* *mp* *p* *mf*

167

Cl.

Vc.

f *p* *p* *f* *mp* *f*

173

Fl. *p* *f* *f*

Cl. *p* *mf*

Vc. *p* *f* *mp* *p* *mf* *pp*

177

Fl. *pp*

Cl. *mf = f* *f* *pp*

Vc. *mf < f* *f < p* *ff* *pp* *p*

182

Fl. *mf* *f* *mf < f* *p* *f* *mp* *p*

Cl. *p* *f* *mp* *p*

Vc. *p* *f* *mp* *p* *pp* *mf* *p* *p* *ff*

187

Fl. *ff* *mp* *f*

Cl. *mp* *ff* *p* *f* *mp* *mf*

Vc. *mp* *mp* *ff* *p* *ff* *f* *mf* *mp* *mp* *mf* *mf*

191

Fl. *mf* *f* *ff* *mp* *mf* *f* *mp*

Cl. *ppp* *f* *mp* *mp*

Vc. *ff* *f* *mp* *ff* *mp*

196

Fl. *mp* *f* *p* *f* *ff* *p* *mf* *mp* *f* *pp*

A. Fl.

Cl. *mf* *ff* *mp* *f* *pp*

Perc.

Mar.

Pno.

Vin.

Vc. *mf* *mf* *f* *f* *ff* *p* *mf* *mp* *f* *pp*

20
Scene 5

Yoshii house; young son crying; they both go and confront the gang
percussion solo: cymbal, tomtoms, templeblock, cowbell, bass drum

♩ = 138

200 Fl. Perc. *p* *mf*

210 Perc. *f* *ff* *fff*

219 Perc. *ff* *f* *p* *f p*

229 Perc. *mp* *f* *pp*

237 Perc. *f* *ff f* *ff f* *ff f* *ff*

246 Perc. Try Triangle? *p* *mf* *f*

255 Perc. *ff*

264 Perc. *pp*

273 Perc. *f* *ff* *fff*

282 Perc. *ff* *pp*

291 Perc. *ff* *mp* *ff* *mp*

300 Perc. *mp* *mf* *f* *ff* *f* *mf* *mp* *p*

310 Perc. *ff* *p*

319 Perc. *f*

328 Perc. *p*

333 Perc. *f* *p* *pp* *ppp* *attaca*

Scene 6
"Morning"
flute, percussion

340 $\text{♩} = 132$

Fl. *pp* *ff* *pp* *mp* *f* *p*

Perc. *ppp*

348

Fl. *mf* *mp* *f*

Perc. *mp* *f*

355

Fl. *p* *f* *mp* *f* *pp*

Perc. *mp* *pp*

363

Fl. *ff* *f* *mf* *p* *f* *mp* *f*

Perc. *f* *mf* *p* *pp* *ff* *pp*

370

Fl. *mf* *mp* *f* *ff* *mp*

Perc. *f* *p*

376

Fl. *p* *mp* *f*

Perc. *pp* *f* *pp*

381

Fl. *mf* *mp*

Perc. *f* *p*

386

Fl. *ff* *pp* *mf*

Perc. *ff* *pp*

This musical score is for a Flute (Fl.) and Percussion (Perc.) ensemble. It consists of eight systems, each with a Flute staff and a Percussion staff. The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *p*, *f*, *pp*, *mf*, *ff*, *mp*, and *ppp*. Measure numbers 391, 395, 400, 406, 411, 416, 421, and 427 are indicated at the beginning of their respective systems. The Percussion part features complex rhythmic patterns, including triplets and sixteenth-note runs. A large watermark 'MusicalScoreCloud.com' is visible across the score.

391 Fl. *p* *f* *pp* *mf*
Perc. *f* *p* *f* *p*

395 Fl. *f* *ff*
Perc. *ff*

400 Fl. *pp* *mf* *f* *ff*
Perc. *pp* *p*

406 Fl. *p* *mp* *f* *mp* *f* *p*
Perc. *f* *p* *f* *p*

411 Fl. *mf* *f* *p* *pp* *mf*
Perc. *p* *f* *p*

416 Fl. *f* *mf* *mp* *p* *mf*
Perc. *p* *f* *p* *f* *p*

421 Fl. *f* *ff* *mf*
Perc. *f* *p* *ff* *pp* *f*

427 Fl. *f* *p* *mf* *f*
Perc. *mp* *f* *mp* *f* *mp* *p* *f* *p*

433

Fl. *ff*

Perc. *f* *p* *f*

438

Fl. *mp* *f* *mp* *p* *f* *ff*

Perc. *pp*

443

Fl. *p* *mp* *p* *pp* *f*

Perc. *ff* *pp*

448

Fl. *mp* *f* *mp* *mf*

Perc. *f* *pp* *f* *pp* *f*

455

Fl. *p* *mp* *p* *mf* *mp* *p*

Perc. *p* *mp* *f* *pp*

460

Fl. *pp* *mf* *f* *p* *f* *p*

Perc. *mp* *mf*

465

Fl. *f p* *f* *mf mp* *p* *f* *pp* *mf* *mp*

A. Fl.

Cl.

Perc. *p* *mf* *p f* *pp*

Mar.

Pno.

Vln.

Vc.

Scene 7

walking to school, playing truani, early lunch/school yard military exercises

♩ = 176

472

Fl.

A. Fl.

Cl. *pp*

Perc.

Mar.

Pno. *pp*

Vln. *pp* arco

Vc. *pp*

478

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

f *mp* *mf*

f *mf*

f *mp*

f *mf*

484

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

f *pp*

ppp *pp*

ppp *p*

f *ppp* *pp*

ppp *pp*

490

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

ff *p*

ff *p*

ff *p*

ff *p*

sul tasto

sul tasto

ff *p*

ff *p*

496

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

mf *pp* *p*

mf *pp* *p*

mf *pp* *p*

mf *pp* *p*

normale

normale

mf *pp* *p*

mf *pp* *p*

502

Fl. *f* *p*

A. Fl.

Cl. *f* *p* *f*

Perc.

Mar.

Pno. *f* *p* *f*

Vln. *f* *p* *f*

Vc. *f* *p* *f*

508

Fl. *mf* *p* *mf*

A. Fl.

Cl. *p* *mf* *p* *mf*

Perc.

Mar.

Pno. *p* *mf* *p*

Vln. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *p* *mp*

516

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

f *pf* *pf* *pf* *p*

522

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

f *p* *f* *f* *p* *ff*

f *p* *f* *ff*

528

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

533

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

miss this bar out after the turn

ff *p* *fff*

p *mf* *fff*

p *mf* *fff*

f *mf*

fff *p*

f *mf*

538

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

544

The musical score for page 30, measures 538-544, is presented in a standard orchestral layout. The instruments included are Flute (Fl.), Alto Flute (A. Fl.), Clarinet (Cl.), Percussion (Perc.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

Measures 538-543:

- Flute:** Plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a half note F5.
- Clarinet:** Plays a rhythmic accompaniment of eighth notes, starting with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F4, G4, and a half note F4.
- Piano:** Features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f*, *ff*, *f*, and *fff*.
- Violin:** Mirrors the piano's right-hand part with sixteenth-note runs, starting with a half note G3.
- Viola:** Mirrors the piano's left-hand part with a steady eighth-note bass line, starting with a half note G3.

Measure 544:

- Flute:** Continues the melodic line with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a half note F5. Dynamics include *f* and *ff*.
- Clarinet:** Continues the rhythmic accompaniment with eighth notes, starting with a half note G3.
- Piano:** Continues the complex texture with sixteenth-note runs and a steady eighth-note bass line. Dynamics include *f* and *ff*.
- Violin:** Continues the sixteenth-note runs, starting with a half note G3.
- Viola:** Continues the eighth-note bass line, starting with a half note G3.

A double bar line is located at the beginning of measure 544.

550

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vin.

Vc.

sub.p

f

pp

sub.p

f

pp

sub.p

f

pp

pizz.

f

pp

pizz.

f

pp

Scene 8

Yoshii's office / In the schoolroom / Two boys in the field / Grocery boy / Return home

556 $\text{♩} = 120$ Gentle, flowing

Fl. *pp* *mp* *mf*

A. Fl.

Cl. *pp* *mp* *mf*

Perc.

Mar.

Pno.

Vln. $\text{♩} = 120$ Gentle, flowing arco *pp* *mp* *mf*

Vc. arco *pp* *mp* *mf*

565 *f* *p* *mp* *f*

Cl. *f* *pp* *ff* *p*

Vln. *f* *p* *mp* *f*

Vc. *f* *pp* *ff* *p* *f*

572 *p* *f* *p* *mp*

Cl. *f* *p*

Vln. *p* *f* *p* *mp*

Vc. *f* *p*

579

Fl. *f* *mp* *f* *p* *f*

Cl. *f* *p* *mp*

Vln. *f* *mp* *f* *p* *f*

Vc. *f* *p* *mp*

587

Fl. *p* *mp*

Cl. *p* *f* *p*

Vln. *p* *mp* *f* *mf*

Vc. *p* *f* *p* *mf*

595

Fl. *mf* *f* *p* *f* *p* *mp* *f*

Cl. *mp* *f*

Vln. *mf* *f* *p* *f* *p* *mp* *f*

Vc. *mp* *f*

Leave this out if necessary for page turn

602

Fl. *p* *p* *mp*

Cl. *pp* *f* *p* *p* *mp*

Vln. *p* *p* *mp*

Vc. *pp* *f* *p* *p* *mp*

610

Fl. *lyrical* *f*

Cl. *f* *mp* *f*

Vln. *f* *mp* *f*

Vc. *f* *mp* *f*

615

Fl. *mf* *f*

Cl. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

619

Fl. *p* *p* *mf*

Cl. *p* *p* *mf*

Vln. *p* *p* *mf*

Vc. *p* *p* *mf*

625

Fl. *f* *mp* *f* *p* *p*

Cl. *f* *mp* *f* *p* *p*

Vln. *f* *mp* *f* *p* *p*

Vc. *f* *mp* *f* *p* *f* *p*

play a crotchet then turn

632

Fl. *mp* *f*

Cl. *mp* *f*

Vln. *mp* *f*

Vc. *f*

638

Fl. *ff* *p* *mf* *p* *ff* *f* *mf*

Cl. *ff* *p* *mf* *p* *ff* *f* *mf*

Vln. *ff* *p* *mf* *p* *ff* *f* *mf*

Vc. *ff* *ff*

646

Fl. *mp* *p* *p*

Cl. *mp* *p* *p*

Vln. *mp* *p* *f* *p*

Vc. *p* *f* *p*

653

Fl. *pp* *ff* *p* *f*

Cl. *pp* *ff* *p* *f*

Vln. *pp* *ff* *p* *f*

Vc. *pp* *ff* *p* *f*

663

Fl. *mp* *f* *p* *f p*

Cl. *mp* *f*

Vln. *mp* *f* *p* *f p*

Vc. *mp* *f*

673

Fl. *f* *f*

Cl. *p* *f*

Vln. *ff* *mf*

Vc. *p* *f*

681

Fl. *f* *p* *pp* *f* *mp*

Cl. *f* *p* *pp* *f* *p*

Vln. *f* *p* *pp* *f* *mp*

Vc. *f* *p* *pp* *f* *p*

end this note early for page turn if necc.

690

Fl. *mf* *mp*

Cl. *f* *mf* *p* *f* *p* *pp*

Vln. *mf* *mp*

Vc. *f* *p* *mf* *p* *f p* *pp*

698

Fl. *p* *f*

Cl. *p* *mf* *f* *pp*

Vln. *p* *f* *p* *mf* *f* *pp*

Vc. *p* *mf* *f* *pp* *f*

707

Fl. *f* *mf* *f*

Cl. *f* *p* *mp* *pp* *p*

Mar. *pp*

Pno. *p*

Vln. *f* *p* *mp* *pp* *p*

Vc. *p* *pp* *p*

715

Fl. *ff* *f* *mf* *mp* *f* *p* *f* *p*

Cl. *mp* *f* *mp*

Mar. *pp*

Pno. *mp* *poco f*

Vln. *mp* *f* *mp*

Vc. *mp* *f* *mp* *f*

721

Fl. *f* *p* *f* *p* *f* *mp*

Cl. *p* *mp* *p* *mp* *mf*

Mar.

Pno. *p* *mp*

Vln. *p* *mp* *p* *mp* *mf*

Vc. *mp* *p* *mp* *mf*

729

Fl. *f* *p* *f*

Cl. *f* *p*

Mar.

Pno. *p*

Vln. *f* *p*

Vc. *p*

736

Fl. *mp*

Cl. *p mp > p mf > p p*

Mar.

Pno. *mp*

Vln. *p mp > p mf > p p*

Vc. *p > p p p*

741

Fl. *f mp f p f > pp*

Cl. *f mp*

Mar.

Pno. *f*

Vln. *f mp*

Vc. *mp*

747

Fl. *mf* *p* *f* *p* *mf* *f* *p* *f* *mp*

Cl. *mp* *p* *mf* *mf*

Mar. *p*

Pno. *p*

Vln. *mp* *p* *mf* *mf*

Vc. *mp* *p* *mf* *mf*

leave out if necessary for page turn!

752

Fl. *f* *p* *f* *f* *mf* *mp* *mf* *f* *p* *f* *mp*

Cl. *mp* *mf* *mp* *f* *pp* *mp* *p* *pp*

Mar. *ppp*

Pno. *mp* *p*

Vln. *mp* *mf* *mp* *f* *pp* *mp* *p* *pp*

Vc. *mp* *mf* *p* *pp*

Scene 9

The gang / searching for eggs / returning to confront the two boys
solo violin, percussion (four drums)

♩ = 100
759 4 small drums

Perc. *pp* *p* *mp* *f* *mp* *p* *f* *mp* *p*

Mar.

Vln. *p* *mp* *f*

765

Perc. *pp* *p* *mp* *f* *p* *f* *p*

Vln. *p* *mp* *mf* *f* *mp* *p* *f*

771

Perc. *pp* *f* *ff* *f* *mf*

Vln. *ff* *f* *ff* *fff* *ff* *f* *ff* *pp*

777

Perc. *p* *pp* *ff*

Vln. *f* *p* *ff*

783

Perc. *p* *pp* *p* *f* *mp* *p* *f*

Vln. *p* *pp* *f* *pp* *p* *f*

789

Perc. *pp* *f* *p*

Vln. *p* *pp* *f* *ff*

794

Perc. *f* *p*³ *f* *ff* *f* *mf*

Vln. *p* *f* *ff*

801

Fl.

Perc.

Vln.

807

Perc.

Vln.

813

Perc.

Vln.

818

Perc.

Vln.
miss out this note for page turn if necc.
arco

825

Perc.

Vln.

831

Perc.

Vln.

Scene 10

836 $\text{♩} = 80$

Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. *pp* *mp* *pp* *mp*

Perc.

Pno. *p*

Vln. $\text{♩} = 80$

846

Fl. *f* *mf* *mp* *p* *p* *mf* *pp* *mf*

Cl. *pp* *pp*

Mar. *pp* *ppp*

Pno.

Vln. *p* *pp* *ppp*

Vc. *p* *mf* *pp* *pp* *ppp*

855

Fl. *f* *p* *f* *p* *f* *p*

Cl. *ppp*

Mar. *ppp* *f* *p* *pp*

Pno. *pp* *pp* *pp*

Vln. *ppp* *f* *pizz.*

Vc. *ppp* *f* *pizz.*

861

Fl. *f* *p* *mp* *mf*

Cl. *p* *pp*

Mar. *p* *f* *pp* *p*

Pno. *ppp* *pp* *mp* *pp* *ppp* *pp*

Vln. *mf* *f* *mf* *f* *mf*

Vc. *mf* *f* *mf* *f* *mf*

866

Fl. *f* *mp* *p* *f* *mf* *mp* *f* *3* *3*

Cl. *3* *3* *3* *3* *pp mf*

Mar. *f* *p* *3* *3* *pp*

Pno. *pp* *mf* *p* *mf* *pp*

Vln. arco *mf* *f* *f* *ff*

Vc. arco *mf* *f* *f* *ff*

==

870

Fl. *pp* *p* *mf* *mp* *p* *mf* *pp*

Cl. *pp*

Pno. *mf* *p* *mf*

Vln. *mf* *f* *mf* *pp*

Vc. *mf* *f* *mf* *pp*

874

Fl. *p* *mp* *pp*

Cl. *p* *pp*

Mar. *pp* *mf* *p* *mf* *pp*

Pno. *pp* *mf* *p* *mf* *pp*

Vln. *p* *mf* *p* *f* *ff* *pp*

Vc. *p* *mf* *p* *f* *ff* *pp*

878

Fl. *mf* *f* *pp*

Cl. *p* *pp* *ppp*

Mar. *pp* *mf* *p* *mp*

Pno. *pp* *mf* *p* *mp*

Vln. *f* *mp*

Vc. *f* *mp*

882

Fl. *p* *mp* *p*

Cl. *p* *pp* *ppp*

Mar. *p* *pp* *ppp*

Pno. *p* *pp*

Vln. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

887

Fl. *mf* *p* *mf* *p* *f* *mf* *p*

A. Fl.

Cl. *mp* *pp* *mp* *pp*

Perc.

Mar.

Pno. *ppp*

Vln.

Vc. *ppp*

Scenes 11 & 12
"Next Morning"

896 $\text{♩} = 176$ 2nd time: In the schoolroom. A sparrow's egg.

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

905

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

pp

pp

p

mp

p

p

mp

p

p

mp

p

914

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

f

f

f

921

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

mp

f

mf

mp

f

mf

p

mf

f

mp

f

mf

927

Fl. *ff* *f*

A. Fl.

Cl. *ff* *f*

Perc.

Mar.

Pno. *ff* *f*

Vln.

Vc. *ff* *f*

933

Fl. *p* *mp*

A. Fl.

Cl. *p* *mp*

Perc.

Mar.

Pno. *p* *p*

Vln.

Vc. *p* *p*

Detailed description: This page of a musical score contains two systems of staves. The first system covers measures 927 to 932. The second system covers measures 933 to 938. The instruments are Flute (Fl.), Alto Flute (A. Fl.), Clarinet (Cl.), Percussion (Perc.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Bass (Vc.). The Flute and Clarinet parts have dynamic markings of *ff* and *f* in the first system, and *p* and *mp* in the second. The Piano part has *ff* and *f* in the first system, and *p* in the second. The Bass part has *ff* and *f* in the first system, and *p* in the second. The Alto Flute, Percussion, and Maracas parts are mostly silent. A large watermark 'Prestal Score' is visible across the page.

940

Fl. *pp*

A. Fl.

Cl. *pp*

Perc.

Mar.

Pno. *pp*

Vln.

Vc. *pp*

947

Fl. *f* *p*

A. Fl.

Cl. *f* *p*

Perc.

Mar.

Pno. *f* *p*

Vln.

Vc. *f* *p*

954

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

961

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

f

ff

f

ff

f

p

f

ff

968

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

mp

f

f

mp

974

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

f

pp

p

p

pp

f

pp

p

982

Fl. *f* *pp* To A. Fl.

A. Fl.

Cl. *pp* *ppp*

Perc.

Mar.

Pno. *pp* *ppp*

Vln. 1.

Vc. *pp*

990

Fl.

A. Fl.

Cl. *p* *mp* *f* *p*

Perc.

Mar.

Pno. *p* *mp* *f* *p*

Vln. *p* *mp* *f* *p*

Vc. *p* *mp* *f* *p*

$\text{♩} = 60$

1. 2.

Scene 13

"Not to be outdone"

alto flute solo

999 $\text{♩} = 60$
Alto Flute

A. FL. *p* *f* *p* *mp* *fp* *pp*

A. FL. *p* *f* *p* *mp* *fp* *pp*

1009

A. FL. *mp* *mf* *p* *f*

A. FL. *mp* *mf* *p* *f*

1017

A. FL. *p* *mp* *p* *< f >* *p*

A. FL. *p* *mp* *p* *< f >* *p*

1028

A. FL. *mp* *mf* *f*

A. FL. *mp* *mf* *f*

1039

A. FL. *< p* *mf* *f* *p* *mp* *mf* *f*

A. FL. *< p* *mf* *f* *p* *mp* *mf* *f*

1046

A. FL. *ff* *mf* *mp*

A. FL. *ff* *mf* *mp*

1054 $\text{♩} = 120$

A. FL. *p* *f* *mp* *p* *f* *p* *mp* *p* *pp*

A. FL. *p* *f* *mp* *p* *f* *p* *mp* *p* *pp*

To Fl. Flute

Scene 14 (START OF SECOND REEL)

Grocery boy sells his beer to Mrs Yoshii. Cut to the gang.

1063 $\text{♩} = 120$

Cl. *pp* *mp*

Mar. *pp*

Pno. *pp* *f* *mf*

Vln. *pp* *f* *mf*

1067

Cl. *f* *mp* *f* *mf* *p*

Mar. *p* *mf* *f* *mf* *p*

Pno. *f* *p* *mp* *p* *f*

Vln. *mf* *p* *f* *mp* *p*

1071

Cl. *f* *p*

Mar. *f* *mf* *p*

Pno. *f* *ff* *f* *mp*

Vln. *mf* *f* *mp*

1075

Cl. *p* *pp* *f*

Mar. *p*

Pno. *p* *f*

Vln. *p*

1079

Fl. *ff* *mp* *f*

Cl. *mp* *f*

Mar. *f* *mp*

Pno. *p* *mf* *mp* *f*

Vln. *f* *mp*

Vc. *f* *p*

1083

Fl. *p* *mp* *mf* *pp*

Cl. *p* *mf* *pp*

Mar. *p* *mf* *pp*

Pno. *p* *mf* *p* *pp*

Vln. *p* *mf* *pp*

Vc. *p* *mp* *mf* *pp*

=

1087

Fl. *mp* *mf* *mp* *f*

Cl. *mp* *p* *f* *p* *p*

Pno. *p* *mp* *mf* *mp* *p*

Vln. *ff* *mp* *ff*

Vc. *p* *mp* *mf* *pp* *p*

1092

Fl. *mf* *p* *pp*

Cl. *pp* *p* *f*

Pno. *pp* *p* *mp*

Vln. *mp* *f* *mf* *mp* *f* *mp* *f*

Vc. *f* *mp* *f* *mf* *mp* *p*

=

1098

Fl. *f*

Cl. *p* *f*

Mar. *f*

Pno. *p* *f* *mp* *f*

Vln. *mp* *f* *mp* *f*

Vc. *f* *p* *f* *ff*

1102

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

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

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

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

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

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

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

1106

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

mp *mf* *f* *p*

mf *mp* *p* *mp* *mp* *mf*

mp *pp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

mp *pp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

mp *pp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

mp *pp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

mp *pp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

1111

Fl. *p* *f*

Mar. *p* *mf* *f* *mf* *mp* *p*

Pno. *p* *mp* *f* *mp* *p*

Vln. *p* *mp* *f* *mp* *p*

1115

Fl. *p* *ff* *mp* *ppp*

Cl. *ppp*

Mar. *pp* *mf* *f* *mf* *mp* *p* *ppp*

Pno. *pp* *p* *mp* *pp* *p* *pp* *p* *mp* *pp* *ppp*

Vln. *pp* *p* *mp* *pp* *p* *pp* *p* *mp* *pp* *poco. f*

Vc. *pp* *p* *mp* *pp* *p* *pp* *p* *mp* *pp* *ppp*

1120

Fl. *f* *mp* *f* *p* *p* *f*

Cl. *f* *p* *p* *f* *p*

Mar. *p* *f* *mp* *p*

Pno. *f* *p* *p* *f* *p*

Vln. *ppp*

Vc. *ppp*

1127

Cl. *p* *f* *p* *ff* *f*

Mar. *f* *p* *mp* *f* *ff* *f*

Pno. *p* *f* *p* *ff* *f*

1133

Cl. *p* *p* *f* *ff* *p*

Mar. *p*

Pno. *p* *f* *ff* *f*

1137

Cl.

mp *mf* *p* *mf* *mp*

Pno.

mf *mp* *f* *fp* *fp* *f* *p*

Vln.

fp *fp* *f* *p*

Vc.

fp *fp* *f* *p*

1141

Fl.

p

Cl.

f *mf* *p*

Pno.

f *mf* *p* *mf* *p*

Vln.

f *p* *f* *p*

Vc.

f *p* *f* *p*

1145

Fl.

f *p*

Cl.

p *f* *p* *f* *p*

Pno.

pp *p* *f* *p* *f* *p*

Vln.

mf *pp* *p* *f* *pp*

Vc.

p *f* *pp*

1151

Cl. *ff* *p* *mp* *p*

Mar.

Pno. *ff* *p* *mp* *p*

Vln. *mp* *pp* *p*

Vc. *mp* *pp* *p*

1156

Fl.

Cl. *f* *p* *fp* *f*

Mar.

Pno. *f* *p* *f*

Vln. *f* *p*

Vc. *f* *p* *mf*

1160

Fl. *f* *mp* *f* *p* *mp*

Pno. *mf* *f* *mp* *p* *mp* *f*

Vln. *mf* *f* *mp* *p* *mp*

Vc. *f* *ff* *mf* *mp* *p*

1165

Fl. *f* *p*

Cl. *p*

Mar. *p*

Pno. *p* 3 3 3 3

Vln. *p* 3 3 3 3

Vc. *p*

1168

Fl. *mf* *p* *ppp*

Cl. *mf* *p* *ppp*

Mar. *mf*

Pno. *mf* *p* *pp*

Vln. *mf* *p* *poco f* sul G

Vc. *mf* *f* *p* *pp*

1172

Fl. *f* *p* *mf* *p*

Cl. *ppp*

Pno. *ppp*

Vln. *mp* *pp*

Vc. *ppp*

Scene 15

Grocery boy beats up the bully (Kamekichi)
flute, percussion, violin

1177 ♩ = 63

Fl.

Cl.

Perc. ride cymbal, hi-hat, 4 drums, bass drum
pp *p* *mp* *pp*

Pno.

Vln. *f* *mf* *mp* *p* *pp* *ppp*
norm. sul tasto sul pont. norm. poco flautando

Vc.

1182

Fl. *p* *f* *ff*

Perc. *p* *f* *pp* *f* *pp*

Vln. *mp* *f* *p* *f* *p* *f* *ff*
sul tasto norm. sul G 5:3

1186

Fl. *f* *ff* *f* *3:2* *3:2* *3:2* *3:2* *f* *p*

Perc. *p* *f* *p* *ff* *f* *mf* *mp* *ppp* *mp*

Vln. *pp* *ff* *f* *mf* *mp* *ff* *pp* *ff* *f* *mf* *mp* *mp* *mf* *mp*

pizz. *arco* *pizz.* *arco*

1191

Fl. *f* *p* *f* *p* *mp* *mf*

Perc. *mf* *f* *p* *mp* *mf* *pp* *mp*

Vln. *mf* *f* *f* *p* *ff* *mp* *mf* *f* *p* *mp* *mf*

1196

Fl. *p* *mf* *f* *ff* *ppp* *p* *fp* *p* *mf* *mp*

Perc. *mf* *p* *mf* *ppp* *pp* *pp* *f* *p* *pp* *ppp*

Vln. *p* *mf* *f* *ff* *ppp* *mp* *fff* *pp*

1202

Fl. *p* *mf* *p* *f* *p* *p* *mp* *mf*

Perc. *p* *pp*

Vln. *p* *f* *ff* *mp* *f* *p* *mf*

1208

Fl. *f* *p* *f* *ppp* *f* *pp* *mf* *p*

Perc. *pp* *f > p* *ppp* *p* *mp*

Vln. *f* *pp*

1213

Fl. *fp* *ff* *p* *f* *ff*

Perc. *p* *pp* *p* *f* *fff*

Vln. *f* *p* *ff*

1217

Fl. *p* *f* *ff*

Perc. *mp* *p* *mp* *mf* *f* *ff* *mp*

Vln. *p* *ff* *p*

1221

Fl. *f* *p* *mf* *p* *fp* *mp*

Perc. *p* *pp* *ppp* *mp* *mp* *p*

Vln. *f* *p* *mf* *f* *p* *ff* *p* *f* *p* *p* *p* *mp*

1227

Fl. *f* *mp* *f* *p* *mp* *f* *mf* *ff*

Perc. *mp* *mf* *pp* *mf*

Vln. *mf* *f* *mf* *mp* *p* *pp* *mf* *f* *ff* *mf*

1232

Fl. *mf* *mp* *p* *f* *p* *f*

Perc. *p* *mf* *mp* *pp* *f*

Pno. *p*

Vln. *f* *mp* *f* *p* *f* *p* *f* *p* *f*

sul pont. *gradually revert to normal*

1236

Fl. *p* *f* *p* *f* *p* *mp*

Cl. *f* *p* *mp*

Pno. *f* *p* *p* *f* *p* *f*

Vln. *p* *f* *p* *f* *pizz.* *p* *mp*

Vc. *f* *p* *pizz.* *f* *p* *mp*

1240

Fl. *f* *p* *f* *ff* *p* *f* *p* *f* *p*

Cl. *f* *p* *f* *ff* *p* *f* *p* *f* *p*

Pno. *p* *f* *p* *p* *f* *p*

Vln. *f* *p* *f* *ff* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *ff* *p* *f* *p* *f* *p*

1244

Fl. *f* *f* *p* *pp* *ff*

Cl. *f* *f* *p* *pp* *ff*

Pno. *p* *f* *p* *p* *f*

Vln. *f* *f* *p* *pp* *p* *arco normale* *ff*

Vc. *f* *f* *p* *pp* *p* *arco normale* *ff*

1249

Fl. *p* *ff* *mp* *mf* *p*

Cl. *p* *ff* *mp* *mf* *p*

Pno. *mf* *p* *f* *mp*

Vln. *p* *ff* *mp* *mf* *p*

Vc. *p* *ff* *mp* *mf* *p*

1253

Fl. *ff* *fff* *ppp*

Cl. *ff* *fff* *pp*

Pno. *ff* *ff* *f* *mp*

Vln. *ff* *fff* *pp*

Vc. *ff* *fff* *pp*

1257

Fl. *f* *pp* *f* *pp*

Cl. *f* *pp* *f* *pp*

Pno. *f* *p* *f*

Vln. *f* *pp* *f* *pp*

Vc. *f* *pp* *f* *pp*

1264

Fl. *f mp mf p f*

Cl. *f mp mf p f*

Pno. *p p p*

Vln. *f mp mf p f*

Vc. *f mp mf p f*

1268

Fl. *ppp*

Cl. *ppp*

Pno. *f p f pp fp pp*

Vln. *mp ppp*

Vc. *mp ppp*

1271

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

pp

f

pp

f

pp

f

mf

pp

p

pp

f

mf

pp

p

pp

Scene 16

THE SPARROW'S EGG BEGINS TO TAKE EFFECT

1277 $\text{♩} = 100$

Fl.

Cl.

Pno.

Vln.

Vc.

p

pp

$\text{♩} = 100$

pizz.

p

1289

Fl.

Cl.

Mar.

Pno.

Vc.

mp

arco

mp

sim

==

1300

Fl.

Cl.

Mar.

Pno.

Vc.

f

f

f

f

1310

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

p

Red.

pizz.

p

fp

1320

Fl.

Mar.

Pno.

Vln.

Vc.

f

f

p

f

p

f

f

p

f

p

f

1330

Fl. *mf* *f* *pp*

Cl. *pp*

Mar. *pp* *ff*

Pno. *mf* *f* *pp* *ff*

Vln. *mf* *f*

Vc. *mp* *f* *pp* arco

1340

Fl. *f* *p* *f*

Cl.

Mar. *p*

Pno. *p*

Vc. *f* *p*

1350

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

p

f

1361

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

p

f

1371

Mar.

Pno.

Vln.

Vc.

1381

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

1391

Fl.

Cl.

Pno.

Vln.

Vc.

1400

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

f *p* *f* *mf*

f *p* *p*

ff *f* *p* *mf*

*

1409

Cl.

Mar.

Pno.

Vln.

Vc.

mp

mp

f

mf *p*

1419

Cl. *ff*

Mar. *ff*

Pno. *ff*

Vln. *p*

Vc. *p* *ff* pizz.

1430

Cl. *p* *f* *ff* *mf* *p* *f*

Mar. *p* *f* *ff* *mf*

Pno. *p* *f* *ff* *mf* *p* *f*

Vln. *f* pizz.

Vc. *p* *ff* *f* *mf*

1439

Cl. *mp* *p* *f* *pp*

Mar. *mp* *p* *f* *pp*

Pno. *mp* *p* *f* *pp*

Vln. *f* *pp* arco

Vc. *f* *pp* pizz.

1448

Cl.

Mar.

Pno.

Vln.

Vc.

f *p* *f* *p* *mp* *p* *f* *p* *ff*

1459

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *arco* *p* *ff* *p*

1468

Fl. *f* *mf* *mp*

Cl. *f* *mf* *mp*

Mar. *f* *mf* *mp*

Pno. *f* *mf* *mp*

Vln. *f* *mf* *mp*

Vc. *f* *mf* *mp*

=

1477

Fl. *p* *f* *p*

Cl. *p* *f* *pp*

Mar. *p* *f* *pp* *p*

Pno. *p* *f*

Vln. *p* *f* *p*

Vc. *p* *f* *pp* *p*

1486

Fl. *mp* *mf* *f* *ff* *mp*

Mar. *mp* *mf* *f* *ff* *mp*

Pno. *ff* *mp*

Vln. *mp* *mf* *f* *ff* *mp*

Vc. *mp* *mf* *f* *ff* *mp*

1495

Fl. *p*

Mar. *p* *pp* *f* *mp* *p* *f* *ff*

Pno. *p* *pp* *f* *mp* *p* *f* *ff*

Vln. *p* *pp* *f* *ff*

Vc. *p* *pp* *f*

1505

Mar. *f* *mp* *f* *p*

Pno. *f* *mp* *f* *p*

Vln. *p* *f* *p*

Vc. *p* *f* *p*

1515

Fl. *f*

Cl. *f* *p*

Mar. *f* *p*

Pno. *f* *p*

Vln. *f* *p*

Vc. *f* *p*

1524

Fl. *f* *p* 5:6

Cl. *f* *p*

Mar. *f* *p*

Pno. *f* *p* arco

Vc. *f* *p*

1533

Fl. *p* *f*

Mar. *pp* 5:6

Pno. *pp* 5:6

Vln. *pp*

Vc. *f*

1543

Cl. *f* *f* *pp* *f*

Mar. 5:6 *p* *mf*

Pno. *f* *p* *mf* *f*

Vln. *ff* *p* *mf* 5:6

Vc. *f* *f* *pp* *f*

1553

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

pp

p

f

f

f

pp

p

f

f

pizz.

1563

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

ff

mf

p

pp

ff

mf

p

pp

ff

mf

p

pp

ff

mf

p

pp

ff

pizz.

1572

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

fff

fff

fff

ff

1583

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

f

ff

pp

pp

arco

1593

Fl. *f* *ff*

Cl.

Mar.

Pno.

1602

Fl. *p* *f*

Cl. *p* *f*

Mar.

Pno. *p* *f*

Vln. *pp* *p* *f*

Vc. *p* *pizz.* *f*

1613

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

ff

mp

p

arco

==

1624

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

Perusal Score

1634

Fl. *f* *p* *fp*

Cl. *f* *p*

Mar. *f* *p* *fp*

Pno. *f*

Vln. *f* *p* *fp*

Vc. *f* *p*

1644

Fl. *p* *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

Mar. *p* *f* *p* *f* *p*

Vln. *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

1654 **Più mosso** ♩ = 120

Fl. *f* *mf* *f* *pp*

Cl. *f* *mf* *f* *pp*

Mar. *f* *mf* *f* *pp*

Pno. *pp*

Vln. *f* *mf* *f* *pp* **Più mosso** ♩ = 120

Vc. *mp* *f* *pp*

=

1663

Fl. *f*

Cl.

Mar. *ff* *p*

Pno. *ff* *p*

Vln. *f*

Vc.

1671

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

p *f* *f*

'END' (of home movie)

1678

Fl.

Cl.

Mar.

Pno.

Vln.

Vc.

p *f* *pp*

'END' (of home movie)

pp *pp* *pp*

Scene 17

The home movie...Yoshii plays the fool.

1685 $\text{♩} = 88$

Fl. *p*

Cl. *p* *mp*

Mar. *p*

Pno. *p*

Vln. $\text{♩} = 88$ *f* *pizz.* *mp*

Vc. *f* *pizz.* *mp*

1694

Fl. *f* *p* *mp* *pp*

Cl. *f* *pp* *mp* *p* *pp*

Mar.

Pno. *mp* *p* *mf*

Vln. *mf*

Vc. *f*

1702

Fl. *f* *mp*

Cl. *ppp* *mp*

Mar.

Pno. *f* *p* *f*

Vin. *f* *p* *f*

Vc. *p*

1710

Fl. *f* *p* *pp*

Cl. *pp* *f*

Mar. *mf*

Pno. *mp* *pp* *f* *p*

Vin. *mp* *p* *f* *p*

Vc.

1718

Fl. *p*

Cl. *p* *pp*

Mar. *f* *mf* *mp* *p* *pp*

Pno. *f* *pp*

Vin. *f* *pp*

Vc. *mf*

1726

Fl. *mf* *f* *p* *f*

Cl. *p* *mp* *f* *ff* *pp* *mp* *p*

Mar.

Pno. *mp* *mf*

Vin. *mf* *p* *mf* *p*

Vc.

1734

Fl. *p* *f*

Cl. *mf* *pp* *mp* *mf* *pp*

Mar.

Pno. *f* *p* *f* *p*

Vin. *f* *p* *f* *p*

Vc. *f* *p*

1742

Fl. *pp* *mp* *pp*

Cl. *mp* *p* *pp*

Mar.

Pno. *f* *pp*

Vin. *f* *pp* *ppp*

Vc. *pp* *ppp*

Scene 18

The boys walk home.

flute and violin

1750 $\text{♩} = 56$

Fl. p f p f

Vln. arco p f p

Vc.

1759 $\text{♩} = 56$

Fl. mf f p f ff

Vln. p f p mp mf f

1767

Fl. p ff

Vln. p 5 5

1774

Fl. p mp mf

Vln. ff 5 p mp pp

1779

Fl. p mp pp mp pp To A. Fl.

Vln. pp mp pp

Scene 19

Yoshii house; younger son and elder son confront their father.
 percussion solo: cymbal, tomtoms, templeblock/triangle, cowbell, bass drum

1784 $\text{♩} = 138$ 

Perc. H 2/4 p mf

1795

Perc. H f

1804

Perc. H ff fff ff f p $f p$

1814

Perc. H mp f p

1823

Perc. H pp f mf

1832

Perc. H p mf

1841

Perc. H f ff

1850

Perc. H pp

1859

Perc. H

1867

Perc. H mp ff mp

1876

Perc. H ff mp mp

1885

Perc. H mf f ff f mf mp p

1895

Perc. H ff p

1904

Perc. H p

1911

Perc. H f p

1918 Perc. Percussion staff starting at measure 1918. The staff contains a series of rhythmic patterns with dynamics *pp*, *mp*, and *f*.

1927 Perc. Percussion staff starting at measure 1927. The staff contains a series of rhythmic patterns with dynamics *p*, *pp*, and *f*.

1936 Perc. Percussion staff starting at measure 1936. The staff contains a series of rhythmic patterns with dynamics *mf* and *p*.

1945 Perc. Percussion staff starting at measure 1945. The staff contains a series of rhythmic patterns with dynamics *mf*, *f*, and *ff*.

1954 Perc. Percussion staff starting at measure 1954. The staff contains a series of rhythmic patterns with dynamic *ff*.

1964 Perc. Percussion staff starting at measure 1964. The staff contains a series of rhythmic patterns with dynamics *ff* and *fff*.

1972 Perc. Percussion staff starting at measure 1972. The staff contains a series of rhythmic patterns with dynamic *f*.

1981 Perc. Percussion staff starting at measure 1981. The staff contains a series of rhythmic patterns with dynamics *ff*, *ff*, and *mp*.

1990 Perc. Percussion staff starting at measure 1990. The staff contains a series of rhythmic patterns with dynamics *mp*, *mf*, *f*, *ff*, *f*, and *mf*.

2000 Perc. Percussion staff starting at measure 2000. The staff contains a series of rhythmic patterns with dynamics *f*, *p*, *f*, *f*, *p*, and *f*.

2009 Perc. Percussion staff starting at measure 2009. The staff contains a series of rhythmic patterns with dynamic *f*.

2018 Perc. Percussion staff starting at measure 2018. The staff contains a series of rhythmic patterns with dynamics *p*, *f*, and *p*.

2027 Perc. Percussion staff starting at measure 2027. The staff contains a series of rhythmic patterns with dynamic *pp*.

2035 Perc. Percussion staff starting at measure 2035. The staff contains a series of rhythmic patterns with dynamics *mp* and *mp*.

2044

Perc.

mp *mf* *f* *ff*

2053

Perc.

f *mf* *mp* *p* *ff*

2062

Perc.

p

2071

Perc.

p

2079

Perc.

f *p*

2085

Perc.

pp

Scene 20

Seeds pouring out of the sack...the boys reflect...the father gets depressed

♩ = 66

2092

Alto Flute

Fl. *pp*

A. Fl. (alto flute) *pp*

Cl. *pp*

Perc.

Pno. *pp*

Viol. *pp*

Vc. *pp*

arco

ped. (keep pedal down)

♩ = 68 very quiet

2102

A. Fl. *mf*

A. Fl. *mf*

Cl. *mp*

Pno.

Vln. *mp*

Vc. *mf*

mp

p

mp

2112

A. Fl. *mf* *f*

A. Fl. *mf* *f*

Cl. *p*

Pno.

Vln. *pp* *p* *turn during this bar*

Vc. *pp* *pizz.* *p*

2121

A. Fl. *p* *f*

A. Fl. *p* *f*

Cl.

Pno.

Vln.

Vc. *f*

2129

A. Fl. *f* *p* *ff*

A. Fl. *f* *p* *ff*

Cl. *p*

Pno.

Vln. *pp* *p*

Vc. *pp* *f* *p*

arco *pizz.*

2135

To Fl. Flute

A. Fl. *p*

A. Fl. *p*
(to flute in C)

Cl. *p*

Pno.

Vln.

Vc. *mf* *p*

pizz.

2141 (flute) *f*

Fl.

Cl. *f*

Pno.

Vln. *p* *mf*

Vc. *p* *mf*

2146 *f*

Fl.

Cl. *pp*

Pno.

Vln. *pp*

Vc. *arco* *ff* *p* *pizz.*

2151 *p* *mp* *f*

Fl.

Cl. *mp*

Pno. *f*

Vln. *p* *mp* *f*

Vc. *p* *mp*

* ΩΩ

2156

Fl. *mp* *f* *ff* *f* *mp*

Pno. *p* *f* *p*

Vln. *p* *f* *p*

Vc. *ff* *pp*

* Ped.

arco

2161

Fl. *f* *mp* *f* *mf*

Pno. *f* *p*

Vln. *f* *p*

Vc. *f*

* Ped.

2166

Fl. *mp*

Cl. *p* *f* *p*

Pno. *mf* *f* *p*

Vln. *mf* *f* *p*

Vc. *mf* *f*

* Ped.

2172

Fl.

Cl.

Pno.

Vln.

Vc.

mf

f

p

pizz.

arco

p

mf

==

2178

Fl.

Cl.

Pno.

Vln.

Vc.

pp

pp

pp

pp

f

p

pp

ppp

ppp

ppp

ppp

pizz.

arco

Scene 21
"NEXT MORNING"
flute, marimba, violin

2184 $\text{♩} = 72$ $\text{♩} = 74$

Fl. *p*

Cl.

Mar. *pp* *p*

Pno.

Vln. $\text{♩} = 72$ *p* *mp*

Vc.

2194 *mp* *mf* *f*

Fl.

Mar. *p*

Vln. *mf* *p* *f*

2201 *mp* *p* *mf*

Fl.

Mar. *mf*

Vln. *f* *p* *f*

2206 *mp*

Fl.

Mar. *pp* *mp* *f* *p*

Vln. *p*

2210

Fl. *mp* *p*

Mar. *mp* *mp* *p*

Vln. *pp* *mp* *f* *p* *f* *mp*

2215

Fl. *f* *ff*

Mar. *f*

Vln. *f* *p* *f*

2219

Fl. *f* *mf*

Mar. *p*

Vln. *mf* *p* *f* *pizz.* *3* *3*

2223

Fl. *mp* *p*

Mar. *5* *p*

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *p*

2228

Fl.

Mar. *5*

Vln. *3* *3* *3* *3* *3* *3* *3* *3*

2234

Fl. *ppp*

Mar. *ppp*

Vln. *ppp* arco

2240

Fl. *f* *p* *mf*

Mar. *f* *p* *mf*

Vln. *f p* *mp*

2246

Fl. *p*

Mar. *p*

Vln. *p*

2251

Fl.

Mar.

Vln.

2256

Fl. *mf* *f*

Mar. *mf* *f*

Vln. *mf* *f*

turn during these notes

2260

Fl. *mf*

Mar. *mf*

Vln. *mf*

2264

Fl. *f*

Mar.

Vln.

2268

Fl.

Mar. *p* *f*

Vln. *p* *ff*

2272

Fl. *ff*

Mar.

Vln. *f* *ff*

2277

Fl. *p* *mp*

Mar. *pp*

Vln. *p*

2285

Fl. *p* *<f* *p* *<f* *p*

Mar. *mp* *p*

Vln. *p* *mp* *p* *pp*

Scene 22

"AND, AS USUAL..." (father and sons walk to work/school)

2293 ♩ = 120 ♩ = 128

Fl. *pp* *pp* *f* *pp* *f*

A. Fl.

Cl. *pp* *mp* *p* *mf*

Perc.

Mar. *pp* *pp* *f* *pp* *f*

Pno. *pp* *mp* *p* *mf*

Vln. *pp* *f* *mp* *f* *<ff* *mp* *f*

Vc. *f* *pizz.*

2299

Fl. *p* *f* *mp* *mf*

A. Fl.

Cl. *pp* *mf* *p* *pp* *f* *p* *mp* *mf* *f*

Perc.

Mar. *pp* *p* *f* *p* *mp* *mf*

Pno. *pp* *mf* *p* *pp* *f* *p* *mp* *mf* *f*

Vln. *mf* *f* *mp* *mf* *f* *mp* *mf*

Vc. *mp* *mf* *f* *mp*

2303

Fl. *ff* *f* *mf* *mp* *p*

A. Fl.

Cl. *f*

Perc.

Mar. *ff* *f* *mf* *mp* *p*

Pno. *f* *ff* *p* *f* *mf* *mp* *p*

Vln. *ff* *f* *mf* *p*

Vc. *ff* *p* *ff*

2307

Fl. *f* *p* *mp* *f*

A. Fl.

Cl. *p* *mp*

Perc.

Mar. *f* *mf* *mp* *p* *p*

Pno. *pp* *ff* [like a bass clarinet]

Vln. *f* *ff* *f* *mf* *f*

Vc. *f* *f* arco *f*

2312

Fl.

A. Fl.

Cl. *f* *p*

Perc.

Mar. *mf* *mp* *p* *p*

Pno. *mf* *mp* *p*

Vln.

Vc. *p*

2316

Fl. *f* *f* *f* *mf*

A. Fl.

Cl. *mf* *f* *p* *mf* *f* *p* *mf* *mp*

Perc.

Mar. *f*

Pno. *p* *f* *p* *f* *mf* *p*

Vln. *mp* *f*

Vc. *f* *mp* *f*

2322

Fl. *mp* *p* *pp*

A. Fl.

Cl. *f* *ff*

Perc.

Mar. *pp* *pp*

Pno. *pp* *pp* *pp*

Vln. *p* *ff* *mf* *f* *p* *f*

Vc. *p* *pp* *pp* *ff* *p*

pizz. *3*

2328

Fl. *f* *p* *f* *mp* *p*

A. Fl.

Cl. *mp* *mf*

Perc.

Mar. *f* *p* *mp* *mf* *f*

Pno. *f* *p* *f* *mp* *p*

Vln. *p* *f* *p* *f* *mp* *f* *p* *mp* *f* *p*

Vc. *ff* *p* *ff* *p* *ff* *p* *f* *p* *mp* *f* *p*

arco

2334

Fl. *f* *pp* *mp* *p* *f*

A. Fl.

Cl. *p* *pp* *mf* *p* *pp*

Perc.

Mar. *mf* *p* *pp* *mf* *f* *mf* *p*

Pno. *f* *pp* *mp* *p* *f*

Vln. *f* *p* *mp* *pp* *mp* *f* *p* *f* *p* *mp* *pp*

Vc. *f* *pp* *mp* *f* *p* *f*

2339

Fl. *f*

A. Fl.

Cl. *f* *p*

Perc.

Mar. *f* *p*

Pno. *p*

Vln. *pizz.* *ff*

Vc. *ff*

2344

Fl. *f*

A. Fl.

Cl. *f*

Perc.

Mar. *f* *p*

Pno. *f*

Vln. *pizz.* *f* *arco* *f*

Vc. *f*

Detailed description: This page of a musical score contains two systems of staves, numbered 2339 and 2344. The instruments are Flute (Fl.), Alto Flute (A. Fl.), Clarinet (Cl.), Percussion (Perc.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The score is written in a key with one sharp (F#) and a common time signature. The first system (2339) shows the Flute and Clarinet playing melodic lines with dynamics *f* and *p*. The Maracas play a rhythmic pattern with dynamics *f* and *p*. The Piano has a melodic line in the right hand and a bass line in the left hand, with dynamics *p* and *f*. The Violin and Viola play pizzicato figures with dynamics *ff*. The second system (2344) continues the piece, with the Flute and Clarinet playing more complex melodic lines. The Maracas continue their rhythmic pattern. The Piano has a more active melodic line with dynamics *f*. The Violin and Viola play pizzicato and arco figures with dynamics *f*.

2349

Fl. *p* *f*

A. Fl.

Cl. *p* *pp*

Perc.

Mar.

Pno. *p* *pp*

Vln. *p* *mp*

Vc. *p* *mp*

2354

Fl. *p* *f* *ppp* to picc.

A. Fl.

Cl. *pp* *mp* *pp* *pp*

Perc.

Mar. *pp* *f*

Pno. *pp* *pp* *f* *pp*

Vln. *ppp* *pp* *ff*

Vc. *ppp*

2360

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

p *p* *f* *f*

pp *mp* *f*

pizz. *f* *p* *f* *p*

piccolo
very rhythmic - with cello

2365

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

ff

very rhythmic
ff

ff

very rhythmic - with piccolo
ff *p* *ff*

2370

Fl.

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

p

f

p

f

p

ff

f

arco

p

f

2374

Fl. to flute

A. Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

mp

f

f

pp

mp

f

mf

mp

f

mf

2378

Fl. *mf*

A. Fl.

Cl. *p* *f*

Perc.

Mar. *f*

Pno. *mp* *f*

Vln. *ff*

Vc. *mp* *mf*

2382

Fl. *f*

A. Fl.

Cl. *f*

Perc.

Mar. *f*

Pno. *f*

Vln.

Vc. *f*

2386

Fl. *p* *mp* *mp*

A. Fl.

Cl. *ff* *f* *mp* *ff*

Perc.

Mar.

Pno.

Vln. *ff* *mp* *mp*

Vc. *p* *p* *f* *mp*

2391

Fl. *p* *f* *f*

A. Fl.

Cl. *p* *ff* *f* *pp* *f*

Perc.

Mar. *f*

Pno. *mf* *f* *f*

Vln. *ff* *ff* *pizz.* *ff*

Vc. *pp*

2396

Fl. *mf* *f*

A. Fl.

Cl. *mp* *f* *ff* *mf*

Perc.

Mar. *f*

Pno. *mp* *f* *p* *ff* *f*

Vln.

Vc.

2400

Fl.

A. Fl.

Cl. *mp* *mf* *pp*

Perc.

Mar.

Pno. *mp* *pp*

Vln. arco *mp* *f* *pp*

Vc. *p*

2407

Fl. *f*

A. Fl.

Cl. *p* *f* *p* *f*

Perc.

Mar. *f*

Pno. *f*

Vln. *f*

Vc. *f*

2411

Fl. *f* *mf* *ff*

A. Fl.

Cl. *ff* *p* *f* *pp*

Perc.

Mar. *ff* *f*

Pno. *f* *mf* *ff* *pp*

Vln. *ff* *f* *p* *f* *f*

Vc. *ff* *f* *p* *f* *f*

3 3 3 3

2416

Fl. *f* *p* *mf* *p* *pp*

A. Fl.

Cl. *mp* *p* *mp* *pp*

Perc.

Mar. *mf* *mp* *p* *pp*

Pno. *mp* *p* *mp* *ppp* *ppp*

Vin. *mp* *f* *ppp*

Vc. *mp* *p* *pp* *ppp*