

Piccolo

TAKEDA LULLABY

「竹田の子守唄」

Benjamin Yeo

A Japanese Folk Song Setting for Wind Band

012-4521-00

Hauntingly
3

Solo
p

12 3

mp 2 *mf*

24 7 32 *Più mosso* 3 *mf espress.*

40 3 *f*

48 4 *mf*

58 7 *f* 66 2 *mf*

74 *f*

78 2 *molto rit.* 2 *mf* 3

Flute

TAKEDA LULLABY

「竹田の子守唄」

A Japanese Folk Song Setting for Wind Band

Benjamin Yeo

Hauntingly
3

*Chorus in C

Play only in absence of Piccolo (8ve), solo. Otherwise, sing.

012-4521-00

The musical score for the Flute part of 'TAKEDA LULLABY' is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score begins with a 'Hauntingly' tempo marking and a '3' indicating a triplet. The first staff shows a series of eighth notes, with a 'p' (piano) dynamic marking. The second staff continues the melody, with a '3' indicating a triplet. The third staff features a 'trill from slow to fast' marking, with a 'p' (piano) dynamic marking. The fourth staff includes a 'div.' (divisi) marking, with a 'mp' (mezzo-piano) dynamic marking. The fifth staff shows a '3' indicating a triplet, with a 'mf' (mezzo-forte) dynamic marking. The sixth staff includes a '32 Più mosso' marking, with a 'mf' (mezzo-forte) dynamic marking. The seventh staff shows a '40' marking, with a 'f' (forte) dynamic marking. The eighth staff includes a '48' marking, with a 'mf' (mezzo-forte) dynamic marking. The ninth staff shows a '58' marking, with a 'f' (forte) dynamic marking. The tenth staff includes a '66' marking, with a 'f' (forte) dynamic marking. The eleventh staff shows a '74' marking, with a 'f' (forte) dynamic marking. The twelfth staff includes a '78' marking, with a 'mf' (mezzo-forte) dynamic marking. The score concludes with a 'molto rit.' (molto ritardando) marking and a '2' indicating a half note.

*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibes as reference pitch. Band to sing only if choir is absent.

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Oboe

TAKEDA LULLABY

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Benjamin Yeo

A Japanese Folk Song Setting for Wind Band

012-4521-00

Hauntingly 3

*Chorus in C

p

Oo

Ob. 12 3

Oo

trill from slow to fast

p 3

mp *mf* *mf*

24 3

mp *mf*

32 Più mosso 3

mf *mf espress.*

40 3

f

48 4

mf

58 2 4

f

66 3

trill from slow to fast

mf *f* *mp* 3

74

mf *f*

78 2 2

molto rit.

mf

*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibes as reference pitch. Band to sing only if choir is absent.

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Bassoon

TAKEDA LULLABY

「竹田の子守唄」

Benjamin Yeo

A Japanese Folk Song Setting for Wind Band

Hauntingly
3

Play only in absence of Bass Cl., solo. Otherwise, sing.
*Chorus in C

012-4521-00

The musical score for the Bassoon part of 'TAKEDA LULLABY' is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score consists of 11 staves of music. The first staff begins with a dynamic of *p* and a tempo marking of 'Hauntingly 3'. The second staff has a measure rest of 12 measures, indicated by a box with the number 12, and a 'Play' instruction. The third staff has a dynamic of *mp*. The fourth staff has a measure rest of 24 measures, indicated by a box with the number 24, and a dynamic of *mf*. The fifth staff has a dynamic of *f* and a tempo marking of 'Piu mosso'. The sixth staff has a dynamic of *mf* and a tempo marking of 'espress.'. The seventh staff has a dynamic of *f* and a tempo marking of '3'. The eighth staff has a dynamic of *mf* and a tempo marking of '3'. The ninth staff has a dynamic of *mf* and a tempo marking of '3'. The tenth staff has a dynamic of *f* and a tempo marking of '3'. The eleventh staff has a dynamic of *mp* and a tempo marking of 'molto rit.'. The score includes various musical notations such as slurs, ties, and dynamic markings.

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1st B♭ Clarinet

TAKEDA LULLABY

「竹田の子守唄」

Benjamin Yeo

A Japanese Folk Song Setting for Wind Band

Hauntingly

*Chorus in C

012-4521-00

The musical score for the 1st B♭ Clarinet part of 'TAKEDA LULLABY' is written in 4/4 time and B-flat major. It begins with a 'Hauntingly' marking and a triplet of eighth notes. The score includes various dynamics such as *p*, *mp*, *mf*, *f*, and *molto rit.*. There are several measure numbers in boxes: 12, 24, 32, 40, 48, 58, 66, 74, and 78. A 'Solo' section is marked at measure 58. The piece concludes with a final note at measure 78.

*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibes as reference pitch. Band to sing only if choir is absent.

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2nd B♭ Clarinet

TAKEDA LULLABY

「竹田の子守唄」

Benjamin Yeo

A Japanese Folk Song Setting for Wind Band

Hauntingly

*Chorus in C

012-4521-00

The musical score for the 2nd B♭ Clarinet part of 'TAKEDA LULLABY' is written in treble clef with a key signature of one flat (B♭) and a 4/4 time signature. The score begins with a 'Hauntingly' marking and a triplet of eighth notes. The first staff includes a 'p' (piano) dynamic and a 'Cl. 12' marking. The second staff has a 'p' dynamic and a 'Cl. 12' marking. The third staff features a 'mp' (mezzo-piano) dynamic and a 'mf' (mezzo-forte) dynamic. The fourth staff includes a '3' (triplet) marking and a 'mp' dynamic. The fifth staff starts with a '32 Più mosso' marking and a 'mf espress.' (mezzo-forte, expressive) dynamic. The sixth staff has a '40' marking and a 'f' (forte) dynamic. The seventh staff includes a '48' marking and a 'mp' dynamic. The eighth staff has a '58' marking and a 'f' dynamic. The ninth staff includes a '66' marking and a 'mf' dynamic. The tenth staff has a '74' marking and a 'f' dynamic. The eleventh staff includes a '78' marking and a 'molto rit.' (molto ritardando) marking. The score concludes with a 'mf' dynamic.

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3rd B♭ Clarinet

TAKEDA LULLABY

「竹田の子守唄」

Benjamin Yeo

A Japanese Folk Song Setting for Wind Band

012-4521-00

Hauntingly 3

*Chorus in C
p

Oo

Cl. 12

p

5 24 6

mp

32 Più mosso 6 40

mf *mf espress.* *f*

48 7

f

58 6 66

f *mf* *f* *mp*

74

f *mf*

78

molto rit.

*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibes as reference pitch. Band to sing only if choir is absent.

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B♭ Bass Clarinet

TAKEDA LULLABY

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Hauntingly 3

Solo

p

12

All

p

mp

24

5

mp

32 Più mosso 3

mp

40

f

48

3

mf

mp

58

3

mf

66

f

mp

mf

74

f

78

mp

molto rit.

1st Eb Alto Saxophone

TAKEDA LULLABY

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Hauntingly 3

*Chorus in C

p

Oo

Alto Sax. [12]

p

mf

[24] Solo

mf espress.

All

[32] Più mosso 3

mf

[40] *f*

[48] 3

mf

mp

[58] 4

f

[66] *f* *mp*

[74] *mf* *f*

[78] 2

mf

molto rit.

mp

*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibas as reference pitch. Band to sing only if choir is absent.

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2nd Eb Alto Saxophone

TAKEDA LULLABY

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012-4521-00

Hauntingly 3

*Chorus in C

p

Oo

Alto Sax. [12]

p

mf

[24] 4

mf

[32] Più mosso 3

mf

[40] *f*

[48] 3

mf

mp

[58] 4

f

f

mp

[66]

[74] *f*

[78] 2

mf

molto rit.

mp

*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibes as reference pitch. Band to sing only if choir is absent.

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B♭ Tenor Saxophone

TAKEDA LULLABY

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Hauntingly 3

*Chorus in C
p

Oo

Ten. Sax. 12

p

mp *mf* *mp*

24 4

mf *f* *mf*

32 Più mosso

mf espress.

3

40

mf *f*

48 7

mf *f*

58 8 66

mp *mf*

74

f

78

mp *mf* *molto rit.* *mp*

*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibes as reference pitch. Band to sing only if choir is absent.

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E♭ Baritone Saxophone

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Hauntingly 3

*Chorus in C *p*

Oo

Bari. Sax. [12] 2 *p*

mp

[24] 3 *mp*

[32] Più mosso 3 *mp*

[40] *f*

[48] 5 *mf* *mp*

[58] 3 *mf* *f* *mp*

[66] 2

[74] *mf* *f*

[78] *mp* *molto rit.*

*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibes as reference pitch. Band to sing only if choir is absent.

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