

# 悪魔の湖

作曲：ZUN 編曲：彩鳥

## 紅い霧の舞う湖畔

♩=100

Piccolo

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Trombone I & II & Bass

Tuba

Cymbals

Harp

Violin I

Violin II

Viola

Cello

Contrabass

*p*

*p*

*p*

*p*

静謐な水面は館の前に立つ人物を映し出す

♩=80

8 rit.

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

15

Picc.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

B $\flat$  Tpt.

Tbn.

Tuba

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*p*

21

Picc.

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Tuba

Cym.

21

Hp.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Picc.

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Tuba

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*p*

*p*

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 26 through 30. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section (Piccolo, Flute, Oboe, B-flat Clarinet, Bassoon) is mostly silent, with the Flute playing a short melodic phrase in measure 30 marked *mp*. The brass section (Horn, B-flat Trumpet, Trombone, Tuba) is also silent. The percussion section (Cymbal) is silent. The Harp (Hp.) plays a rhythmic accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides harmonic support, with Violin I and II playing melodic lines and the lower strings playing sustained chords. Dynamics include *mp* and *p*.

Picc. 31

Fl.

Ob. *mp*

B<sup>b</sup> Cl. *mp*

Bsn.

Hn. 31

B<sup>b</sup> Tpt.

Tbn.

Tuba

Cym. 31

Hp. 31

Vln. I 31

Vln. II 31

Vla.

Vc.

Cb.



Musical score for orchestra, measures 42-46. The score is written for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B<sup>b</sup> Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B<sup>b</sup> Tpt.), Trombone (Tbn.), Tuba, Cymbal (Cym.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 42. The Oboe part has a dynamic marking of *p* at measure 43. The Harp part has a dynamic marking of *p* at measure 46. The Violoncello and Contrabass parts also have a dynamic marking of *p* at measure 46. The Cymbal part has a dynamic marking of *mf* at measure 46. The Violin I and II parts have a dynamic marking of *mf* at measure 46. The Viola part has a dynamic marking of *p* at measure 46. The Violoncello and Contrabass parts have a dynamic marking of *p* at measure 46.

47

Picc.

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Tuba

47

Cym.

Hp.

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

51  
Picc. Fl. Ob. B<sup>b</sup> Cl. Bsn. Hn. B<sup>b</sup> Tpt. Tbn. Tuba Cym. Hp. Vln. I Vln. II Vla. Vc. Cb.

*p*

This musical score page covers measures 51 through 56 of a symphony. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The orchestration includes Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet (B-flat), Trombone, Tuba, Cymbal, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a melodic line starting in measure 51, while the brass instruments provide harmonic support. A dynamic marking of *p* (piano) is present in measure 54. The score concludes with a double bar line at the end of measure 56.

57 2.

Picc.

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Tuba

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

次第に濃く、紅くなっていく霧

62  
Picc.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$   $\text{3}$   $\text{3}$   $\text{3}$

Fl.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$   $\text{3}$   $\text{3}$   $\text{3}$

Ob.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

B $\flat$  Cl.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

Bsn.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

Hn.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$   $\text{3}$   $\text{3}$

B $\flat$  Tpt.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

Tbn.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

Tuba  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

Cym.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$   $\text{62}$

Hp.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$   $\text{62}$

Vln. I  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$   $\text{62}$

Vln. II  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$   $\text{62}$

Vla.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

Vc.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

Cb.  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\text{4/4}$

*tr~~~~~*

67 Picc. *tr~~~~~*

67 Fl. *tr~~~~~*

67 Ob. *tr~~~~~*

67 B<sup>b</sup> Cl.

67 Bsn.

67 Hn.

67 B<sup>b</sup> Tpt.

67 Tbn.

67 Tuba

67 Cym.

67 Hp.

67 Vln. I

67 Vln. II

67 Vla.

67 Vc.

67 Cb.

主の帰還、悪魔の湖が霧で紅く染まる

72 Picc.

72 Fl.

Ob.

72 B<sup>b</sup> Cl.

Bsn.

72 Hn.

B<sup>b</sup> Tpt.

Tbn.

Tuba

72 Cym.

72 Hp.

*mf*

72 Vln. I

72 Vln. II

Vla.

Vc.

Cb.

78 rit.

Picc.

Fl.

Ob.

B<sup>b</sup> Cl.

Bsn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

Tuba

78 rit.

Cym.

78 rit.

Hp.

78 rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for a symphony orchestra, covering measures 78 to 81. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The instruments are arranged in a standard orchestral layout. The woodwind section (Piccolo, Flute, Oboe, B-flat Clarinet, Bassoon) and brass section (Horn, B-flat Trumpet, Trombone, Tuba) are mostly silent, indicated by rests. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) and Piano (Hp.) are active. The Piano part features a complex rhythmic pattern of sixteenth notes in the right hand and rests in the left hand. The strings play sustained notes with long slurs, and the Viola and Cello/Contrabass parts have some melodic movement. The tempo is marked 'rit.' (ritardando) at the beginning of each system. The page number '- 15 -' is centered at the bottom.