

# 5: IN THE LAND OF YOMI

IZANAGI longed to see his dead wife. Out of his yearning and grief he followed

Narr.

Perc. 2

MAR.

*p*

after her to the land of YOMI, the Land-of-the-Yellow-Stream, the Underworld.

Narr.

Perc. 2

MAR.

SAD ANGEL (2.3) Vector Play OFF

Izanagi descends to YOMI

Kbd.

slowly

Tbn. 1

Tbn. 2

*pp* *poco*

*pp* *poco*

2 *pp* *poco*

*pp* *poco*

*p coldly*

Izngl

It is dark, and cold, in this Land of Gloom. Be - neath the Earth, Far from the Hea - vens. I shall re - co - ver I - za -

Tbn. 1

Tbn. 2

Perc. 1

GUIRO

ARPEGGIO (2.2) Vector Play ON

Kbd.

6

*mf*

Izngl

na - mi, we shall re - turn from this dark and po - llu - ted place, and all will be as be - fore.

Tbn. 1

Tbn. 2

Perc. 1

GUIRO

Kbd.

11

Izngi

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

It is hard to see in this dull gloom, I think there is a door, Yes! the Pa-lace Door.

Tbn. 1 *pp* *poco* *pp* *poco* *pp* *poco*

Tbn. 2 *pp* *poco* *pp* *poco*

Perc. 1 GUIRO *p*

Kbd.

15

MAR.

Perc. 2

He knocks. Izanami opens the door

Vector Play OFF

Kbd.

20

*p*

Izngl

O, my be-lo-ved spouse, my love-ly youn-ger sis-ter, come back. The lands we made are un-

Tbn. 1

Tbn. 2

*pp* *mp* *pp* *mp*

Kbd.

25

*mf* *p*

Izngl

fi-nished, I am a-lone, you must re-turn. O, my be-lo-ved spouse, come back.

Tbn. 1

Tbn. 2

*pp* *pp* *mf* *pp* *pp* *mf* *pp*

Perc. 2

CLAVES

Kbd.

29

*mf*

9 6

IznmI A - las, my au \_\_\_\_\_ gust hus - band, A - las, that you came \_\_\_\_\_ not \_\_\_\_\_ soon - er, I have

VIB.  
medium sticks motor on

Perc. 1 *mp*

Vector Play ON

Kbd.

Vc.

34 *mp*

IznmI ea - ten - at the fur - nace of YO - MI, and am bound. \_\_\_\_\_ A - las, that you came not soo - ner. My de -

VIB.

Perc. 1

Perc. 2 CLAVES *p* *mf*

Kbd.

Vc.

37

Izmi

sire is to re-turn, — I yearn for you as I did in life. — I am o-ver - powered by your pre-sence here in this

VIB.

Perc. 1

Perc. 2

CLAVES

Kbd.

Vc.

40

Izmi

dark — and po-llu — ted — place. — Stay here. I shall go to dis-cuss with the gods of

Tbn. 1

Tbn. 2

Perc. 2

CLAVES

Kbd.

Vc.

43

Iznmi  
YO - MI. Stay here and wait for me. I be - seech you do not fol -

Tbn. 1  
*f* *p* *f* *p*

Tbn. 2  
*p* *f* *p* *f*

CLAVES  
Perc. 2  
*f*

Kbd.

Vc.

46

*ff*

Iznmi  
low. Stay here and wait. I - za - na - gi do not look u - pon mel

Tbn. 1  
*f* *p* *ff*

Tbn. 2  
*p* *f* *ff*

Kbd.

Vc.

48 *ff*

IZANAMI re-entered the Palace.

Narr.

ICEFIELD (2.5) Vector Play ON

Kbd.

51

It was dark, and she tarried such a long, long time. IZANAGI could not wait, he became impatient,

Narr.

Kbd.

standing in the gloom.

He broke a tooth from the comb he was wearing.

Narr.

Perc. 1

SN. DR.



*pp*

He lit it as a torch.

He entered the Palace.

Narr.

Perc. 1

SN. DR.





fast

Perc. 1 SN. DR.  $\frac{3}{4}$  *f*

Perc. 2 GUIRO  $\frac{3}{4}$  *f*

TRUMPET (4.2) Vector Play ON, Modulation Wheel at MAX.

Kbd.

52

Perc. 1 SN. DR. *f*

Perc. 2 GUIRO

Kbd.

56

Maggot's were squirming and roaring in the corpse of IZANAMI.

Narr.

Kbd.

60

Her dead body, bloated,

Narr.

SN. DR.

Perc. 1

GUIRO

Perc. 2

Kbd.

64

Rotten matter flowed from her.

Narr.

SN. DR.

Perc. 1

Kbd.

Vc.

sul pont.

68 *f* sempre staccato

68 *f* sempre staccato

SN. DR.

Perc. 1

Perc. 2  
GUIRO

Kbd.

Vc.

72

Detailed description: This system covers measures 72 to 75. Percussion 1 consists of four snare drum hits, one in each measure. Percussion 2 features a guiro pattern that begins in measure 74 and continues through measure 75. The keyboard part is a continuous melodic line with a steady eighth-note accompaniment. The violin part plays a rhythmic pattern of eighth notes with occasional rests.

Cl.

*f sempre staccato*

SN. DR.

Perc. 1  
*cresc.*

Perc. 2  
GUIRO

Kbd.

Vc.

76

Detailed description: This system covers measures 76 to 79. The clarinet part enters in measure 76 with a staccato line. Percussion 1 has four snare drum hits, one in each measure, with a crescendo marking. Percussion 2 features a guiro pattern that begins in measure 77 and continues through measure 79. The keyboard and violin parts continue from the previous system.

Eight Thunder Gods sat on her body:

Narr.

Musical score for page 68, measures 80-83. The score includes parts for Clarinet (Cl.), Percussion 1 (Perc. 1), Keyboard (Kbd.), and Violoncello (Vc.). The Clarinet part features a melodic line with a dynamic marking of *ff* starting in measure 82. Percussion 1 includes a snare drum (SN. DR.) and a rhythmic pattern of eighth notes in measure 82, also marked *ff*. The Keyboard part has a complex accompaniment with sixteenth notes and chords. The Violoncello part has a simple rhythmic accompaniment. The page number 80 is written at the bottom left of the Vc. staff.

Narr.

Great-Thunder, Fire-Thunder, Black-Thunder,

Musical score for page 64, measures 84-87. The score includes parts for Clarinet (Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Keyboard (Kbd.), and Violoncello (Vc.). The Clarinet part has a melodic line with a dynamic marking of *sfz* in measure 84. Percussion 1 includes a snare drum (SN. DR.) and a rhythmic pattern of eighth notes in measure 84. Percussion 2 includes a suspended cymbal (SUSP. CYM.) and a rhythmic pattern of eighth notes in measure 84, also marked *sfz*. The Keyboard part has a complex accompaniment with sixteenth notes and chords. The Violoncello part has a simple rhythmic accompaniment. The page number 84 is written at the bottom left of the Vc. staff.

Narr. Crack-Thunder, Young-Thunder, Earth-Thunder

Cl.

Perc. 1 SN. DR.

Perc. 2 SUSP. CYM.

Kbd.

Vc.

Narr. **Hill-Thunder,** **Moor-Thunder.** I-ZA-

Cl. *sfz*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Perc. 1 SN. DR.

Perc. 2 SUSP. CYM. *sfz*

Kbd.

Vc. *sfz*

90

The musical score is arranged in a standard orchestral format. The Narrator part at the top has two sections: 'Hill-Thunder' and 'Moor-Thunder', with the vocal line 'I-ZA-' appearing at the end. The Clarinet (Cl.) part features a melodic line with a forte (sfz) dynamic. The Trumpets (Tbn. 1 and 2) have a similar melodic line, also marked sfz. The Percussion (Perc. 1 and 2) parts are rhythmic, with Perc. 1 playing 'SN. DR.' and Perc. 2 playing 'SUSP. CYM.', both marked sfz. The Keyboard (Kbd.) part provides harmonic support with a complex texture. The Violoncello (Vc.) part has a bass line that mirrors the melodic motifs, marked sfz. The page number '90' is located at the bottom left.

Narr. NA - GI shrank back in loa - thing and ter - ror.

Cl.

Tbn. 1

Tbn. 2

Perc. 1 SN. DR.

Perc. 2 SUSP. CYM.

Kbd.

Vc.

The musical score is arranged in a vertical stack of staves. The top staff is for the Narrator, with lyrics: "NA - GI shrank back in loa - thing and ter - ror." The second staff is for Clarinet (Cl.), the third for Trombone 1 (Tbn. 1), and the fourth for Trombone 2 (Tbn. 2). The fifth staff is for Percussion 1 (Perc. 1) with the instrument "SN. DR." (Snare Drum), and the sixth for Percussion 2 (Perc. 2) with "SUSP. CYM." (Suspended Cymbal). The seventh and eighth staves are for the Keyboard (Kbd.), and the ninth is for Violoncello (Vc.). The score features several triplet markings (indicated by a '3' over a bracket) in the vocal line, Clarinet, Trombones, and Keyboard parts. The bottom left corner of the page contains the number '93' and the bottom right corner contains a circled '6'.

*ff* terrifying

3

Iznm1

Why did you not o-bey my warn-ing? Now I am shamed.— You have seen my na-ked-ness, and

Tbn. 1

Tbn. 2

Vc.

97

3

Iznm1

I willinturn seeyours!

Tbn. 1

Tbn. 2

Kbd.

Vc.

100



*fff*

Iznmi Yah! Here! Ug - ly Hags of YO - MI.

Cl. *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Perc. 1 TAM-TAM *fff*

Perc. 2 BS. DR. *fff*

Vc. *fff*

104

Iznmi Pur - sue him and com - pel him to re - main!

Cl.

Tbn. 1

Tbn. 2

Kbd. RAP PERC (8.7) Vector Play OFF

Vc.