



Belwin

ORCHESTRA INTERMEDIATE LEVEL

STRING
OR FULL

TAIKO!

WILLIAM WINDHAM (ASCAP)

INSTRUMENTATION

1 Conductor	1 Tuba	8 1st Violin
2 C Flute	1 Mallet Percussion (Bells)	8 2nd Violin
2 Oboe	1 Timpani	8 3rd Violin
2 B $\flat$ Clarinet	3 Percussion I (Wind Chimes, Low Tom, Optional	(Viola T.C.)
2 B $\flat$ Bass Clarinet	Taiko, Bass Drum)	5 Viola
4 Horn in F	3 Percussion II (Suspended Cymbal, China Cymbal)	5 Cello
3 B $\flat$ Trumpet		5 String Bass
3 Trombone		

PROGRAM NOTES

The word *taiko* is often used when referring to the relatively modern art of Japanese drum ensembles (*kumi-daiko*). However, the word actually refers to the taiko drums themselves. Literally, *taiko* means "fat drum," although there is a vast array of shapes and sizes of taiko. Within the last fifty years since *kumi-daiko* was created, it has seen phenomenal growth throughout Japan. Borrowing on thousands of years of tradition, taiko promises to be the first native Japanese music to spread throughout the world.

William Windham's composition entitled "Taiko!" brings this percussive art to the developing orchestra. Featuring the percussion section combined with pentatonic melody throughout, "Taiko!" transports the listener to Japan through the universal language of music.

NOTES TO THE CONDUCTOR

The opening flute solo provides a unique teaching opportunity in the area of pitch. The rolling of the flute will create a gentle bend of the pitch, which is answered by the bells. I suggest a cue only for the bells, allowing ample time for the flute soloist to be expressive. I also suggest introducing the orchestra to the *shakuhachi* style of Japanese flute through the many recordings that are currently available.

Measures 5 through 20 should be conducted in two. I did not use a cut-time signature to allow the flexibility for various teaching situations. You may find it helpful to introduce the flute melody in four. Once the orchestra is comfortable, an adjustment to half-time will allow for greater musical expression.

Please note the following as it relates to the percussion section:

1. I suggest staging the percussion at the front of the orchestra.
2. Please note the various metallic colors used throughout on the Percussion II part. Feel free to experiment with various cymbals and other metallics that may be available (gong, tam, bell tree, etc.). The metal implement (triangle beater) may be substituted with any number of other items including screwdrivers. The greater the variety of sounds, the more effective the musical presentation. If a gong or tam is available, please add it to the last note, with attention given to the length of decay for optimum effect.
3. All taiko drums should be played in the traditional style if possible. Floor toms will give the effect desired. The bass drum should be played on its side with two mallets. There are many taiko resources available on the World Wide Web. Please research the basic style and incorporate as much of it as possible into the performance. If by chance taiko drums are available, by all means use them!
4. The taiko entrance beginning at measure 21 should be a strong yet gradual crescendo to the full orchestra entrance at measure 29. Dynamic shaping should be a priority throughout. Depending upon the size of the orchestra, please make the necessary adjustments with dynamic markings in the percussion for optimum balance and intensity.
5. If personnel are available, feel free to double the taiko drum parts as the situation allows. You may wish to stage the drums throughout the auditorium for a surround-sound effect.

Should you choose to program this work with string orchestra, please note that the opening flute solo may be deleted. Begin the performance in measure 5. Regarding the percussion, I have scored the parts within the percussive abilities of string players should you choose not to bring in percussionists for the performance.

I hope you, your percussion section, orchestra, and audience enjoy "Taiko!" I wish you well.

William Windham

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



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TAIKO!

By WILLIAM WINDHAM (ASCAP)

Freely $\text{♩} = 152$

5 Flowing Note to Conductor: Conduct bars 5 - 20 in two

Solo (Soloist-roll out per your conductor's instruction) Tutti

C Flute *mf* *mf legato*

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Horn in F

B♭ Trumpet

Trombone

Tuba

Mallet Percussion (Bells) Bells (on cue from conductor) *mf*

Timpani *mp*

Percussion I (Wind Chimes, Low Tom [Optional Taiko], Bass Drum) Wind Chimes

Percussion II (Suspended Cymbal, China Cymbal) Susp. Cym. *p* *mf* China Cym. (Opt. second Susp. Cym. of different size) *mf* (strike Susp. and China Cyms. with triangle beater)

Violins 1 *mf legato* 2

Viola

Cello

String Bass

1 2 3 4 5 6 7 8

13

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Scape w/ triangle beater

mf

Solo gently

mp

9

10

11

12

13

14

15

16

21

Note to Conductor: In Four!

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

mf

Low Tom (use Taiko Drum if available)

p cresc. poco a poco

21

f

f

17

18

19

20

21

22

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p *cresc. poco a poco* *mf* *mf*

B.D. *p* (ala Taiko!)
Susp. Cym.

Ride

23 24 25 26 27 28

29 Powerful

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *ff* *f* *ff* *f*

Perc. I *ff* *ff* *f*

Perc. II *p* *ff*

29 Powerful

1 Vlns. *f* *ff*

2 Vlns. *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*

With Power!

Play

29 30 31 32 33 34

35

Fl. *mf*

Ob. *mf* 2x only

Cl. *mf* 2x only

B. Cl. *mp* 2x only

Hn. *mf* 2x only

Tpt.

Tbn.

Tuba

Mlt. Perc. *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mf*

35

1 Vlns. *mf*

2 Vlns. *mf* 2x only

Vla. *mf* 2x only

Cello *mp* 2x only

Str. Bass *mp* 2x only

35 36 37 38

[illegible]

This image shows a page of a musical score, specifically measures 43 through 48. The score is written for a full orchestra. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Tuba, Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. I (Percussion I), Perc. II (Percussion II), Vlns. (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The score is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

Fl. *mp* *ff*

Ob. *mp* *ff*

Cl. *mp* *ff*

B. Cl. *mp* *ff*

Hn. *mp* *ff*

Tpt. *mp* *ff*

Tbn. *mp* *ff*

Tuba *mp* *ff*

Mlt. Perc. *ff*

Timp. *mp* *ff*

Perc. I *mp* *ff*

Perc. II *ff*

Vlins. 1 *mp* *ff*

Vlins. 2 *mp* *ff*

Vla. *mp* *ff*

Cello *mp* *ff*

Str. Bass *mp* *ff*

49 50 51 52 53 54

55

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mp*

Hn. *mf*

Tpt. *mf*

Tbn. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mp*

55

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

55 56 57 58 59 60

63

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

61 62 63 64

f *mf* *mp* *p*

(Sudden dynamic change!)

Fl. *f* *mf* *mp*

Ob. *f* *mf* *mp*

Cl. *f* *mf* *mp*

B. Cl. *f* *mf* *mp*

Hn. *f* *mp* *mp*

Tpt. *f* *mf* *mp*

Tbn. *f* *mf* *mp*

Tuba *f* *mf* *mp*

Mlt. Perc. *mp*

Timp. *f* *mp* *f* *mp*

Perc. I *f* *mp* *f* *mp*

Perc. II *f* *p* *f*

Vlins. 1 *f* *mf* *mp*

Vlins. 2 *f* *mf* *mp*

Vla. *f* *mp* *mp*

Cello *f* *mf* *mp*

Str. Bass *f* *mf* *mp*

65 66 67 68

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