

Bass

HIBAKUSHA

straight 8's
Paul Busby
PRS

♩ = 96

F(+4) (Lydian)

this sort of thing

1

2

B \flat Δ (+4) / C Δ (+4) / A \flat Δ (+4) / E7alt

A(+4) / G(+4) / C \sharp m7 / F \sharp

DS from here
after repeat

F(+4) / E \flat (+4) / F(+4)

F(+4) / E \flat (+4) / F(+4)

G \flat Δ (+4) / A \flat Δ (+4) / E Δ (+4) / C7alt

F(+4) / E \flat (+4) / Am7 / D

CODA

Am7 / D / G $^{\circ}$ / G Δ / rit.

For 5 solo choruses, play as written
For 2 solo choruses, go to DS where stated and omit following chords

HIBAKUSHA

straight 8's
Paul Busby
PRS

Alto

♩ = 96

solo instrument

The solo instrument part is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest for the first four measures, followed by a double bar line and a repeat sign. The melody consists of eighth and quarter notes, often beamed together. There are several slurs and phrasing slurs. A first ending bracket labeled '1' spans the final two measures of the first system. A second ending bracket labeled '2' spans the final two measures of the second system. The piece concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

unis

solo instrument

Chord progression line 1: E69(+11) / z / z / z / D69(+11) / z / E69(+11) / z

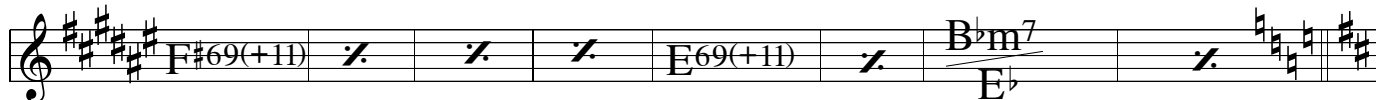
Chord progression line 2: E69(+11) / z / z / z / D69(+11) / z / E69(+11) / z

Chord progression line 3: FΔ(+11) / z / GΔ(+11) / z / E♭Δ(+11) / z / B⁷alt / z

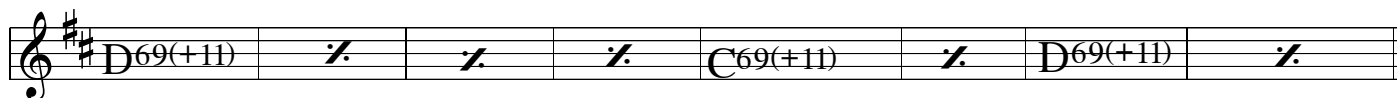
Chord progression line 4: E69(+11) / z / z / z / D69(+11) / z / G[#]m⁷ / C[#] / z

Chord progression line 5: F[#]69(+11) / z / z / z / E69(+11) / z / F[#]69(+11) / z

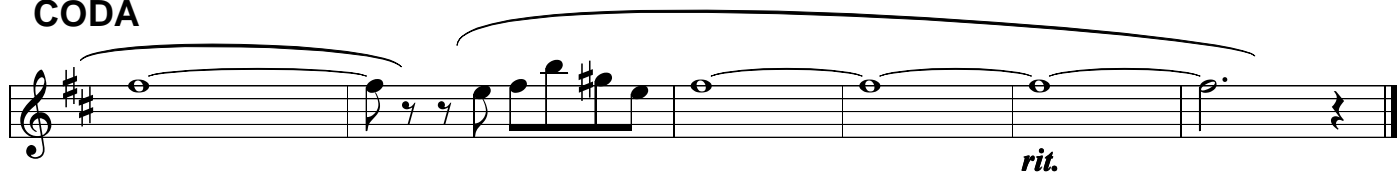
Chord progression line 6: F[#]69(+11) / z / z / z / E69(+11) / z / F[#]69(+11) / z



DS from here
after repeat



CODA



For 5 solo choruses, play as written
For 2 solo choruses, go to DS where stated and omit following chords

Drums

HIBAKUSHA

straight 8's feel

Paul Busby
PRS

brushes

♩ = 96

⌘

to coda
⊕

solos either 2 or 5 solos choruses

DS al ⊕

CODA

rit.

HIBAKUSHA

Piano

arpeggios

straight 8's

Paul Busby
PRS

♩ = 96

Chord progression for the first six staves:

- Staff 1: G⁶/F triad, cue: G⁶/F triad
- Staff 2: F⁶/E^b triad, 1 G⁶/F triad
- Staff 3: G⁶/F triad, A^b/G^b triad
- Staff 4: B^b₆/A^b triad, G^b/E triad
- Staff 5: C⁷(#9+5), G⁶/F triad
- Staff 6: F⁶/E^b triad, Am⁷/D

Chord progression for the first system (Key: F#):

- G⁶⁹(+11) | / | / | / | F⁶⁹(+11) | / | G⁶⁹(+11) | /

Chord progression for the second system (Key: F#):

- G⁶⁹(+11) | / | / | / | F⁶⁹(+11) | / | G⁶⁹(+11) | /

Chord progression for the third system (Key: F#):

- A^bΔ(+11) | / | B^bΔ(+11) | / | G^bΔ(+11) | / | D⁷alt | /

Chord progression for the fourth system (Key: F#):

- G⁶⁹(+11) | / | / | / | F⁶⁹(+11) | / | Bm⁷/E | /

Chord progression for the fifth system (Key: D#):

- A⁶⁹(+11) | / | / | / | G⁶⁹(+11) | / | A⁶⁹(+11) | /

Chord progression for the sixth system (Key: D#):

- A⁶⁹(+11) | / | / | / | G⁶⁹(+11) | / | A⁶⁹(+11) | /

DS from here
after repeat

CODA

For 5 solo choruses, play as written

For 2 solo choruses, go to DS where stated and omit following chords

HIBAKUSHA

straight 8's
Paul Busby
PRS

Trombone

a solo instrument

♩ = 96

a solo instrument

DS from here
after repeat

CODA

rit.

for 5 solo choruses, play as written

for 2 solo choruses, DS where stated and omit the following chords

Trumpet/Soprano/Clarinet/Tenor

HIBAKUSHA

straight 8's

Paul Busby

PRS

♩ = 96

♩ solo instrument

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Chords: C Δ (+11), D Δ (+11), B \flat Δ (+11), F#7alt. Each chord is followed by a slash and a vertical bar.

Musical staff 2: Treble clef, key signature of three sharps. Chords: B69(+11), A69(+11), E \flat m7 over A \flat . The staff ends with a melodic phrase.

DS from here
after repeat

Musical staff 3: Treble clef, key signature of one sharp (F#). Chords: G69(+11), F69(+11), G69(+11). Each chord is followed by a slash and a vertical bar.

Musical staff 4: Treble clef, key signature of one sharp. Chords: G69(+11), F69(+11), G69(+11). Each chord is followed by a slash and a vertical bar.

Musical staff 5: Treble clef, key signature of one sharp. Chords: A \flat Δ (+11), B \flat Δ (+11), G \flat Δ (+11), D7alt. Each chord is followed by a slash and a vertical bar.

Musical staff 6: Treble clef, key signature of one sharp. Chords: G69(+11), F69(+11), Bm7 over E. The staff ends with a double bar line.

CODA

Musical staff 7: Treble clef, key signature of one sharp. A melodic line with a slur over the first two measures and a "rit." marking below the staff.

For 5 solo choruses, play as written
For 2 solo choruses, go to DS where stated and omit following chords

**SCALE
CHORD**

HIBAKUSHA

Concert Pitch

$\frac{D}{G^\Delta}$	∕	∕	∕	$\frac{C}{F^\Delta}$	∕	$\frac{D}{G^\Delta}$	∕
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$\frac{D}{G^\Delta}$	∕	∕	∕	$\frac{C}{F^\Delta}$	∕	$\frac{D}{G^\Delta}$	∕
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$\frac{E^\flat}{A^\flat\Delta}$	∕	$\frac{F}{B^\flat\Delta}$	∕	$\frac{C^\sharp}{F^\sharp\Delta}$	∕	$\frac{E^\flat m/0}{D^7}$	∕
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$\frac{D}{G^\Delta}$	∕	∕	∕	$\frac{C}{F^\Delta}$	∕	$\frac{Bm^7}{E^{11}}$	∕
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$\frac{E}{A^\Delta}$	∕	∕	∕	$\frac{D}{G^\Delta}$	∕	$\frac{E}{A^\Delta}$	∕
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$\frac{E}{A^\Delta}$	∕	∕	∕	$\frac{D}{G^\Delta}$	∕	$\frac{E}{A^\Delta}$	∕
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$\frac{F}{B^\flat\Delta}$	∕	$\frac{G}{C^\Delta}$	∕	$\frac{E^\flat}{A^\flat\Delta}$	∕	$\frac{Fm/0}{E^7}$	∕
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$\frac{E}{A^\Delta}$	∕	∕	∕	$\frac{D}{G^\Delta}$	∕	$\frac{C^\sharp m^7}{F^\sharp 11}$	∕
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$\frac{C}{F^\Delta}$	∕	∕	∕	$\frac{B^\flat}{E^\flat\Delta}$	∕	$\frac{C}{F^\Delta}$	∕
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$\frac{C}{F^\Delta}$	∕	∕	∕	$\frac{B^\flat}{E^\flat\Delta}$	∕	$\frac{C}{F^\Delta}$	∕
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$\frac{D^\flat}{G^\flat\Delta}$	∕	$\frac{E^\flat}{A^\flat\Delta}$	∕	$\frac{B}{E^\Delta}$	∕	$\frac{D^\flat m/0}{C^7}$	∕
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$\frac{C}{F^\Delta}$	∕	∕	∕	$\frac{B^\flat}{E^\flat\Delta}$	∕	$\frac{Am^7}{D^{11}}$	∕
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**SCALE
CHORD**

HIBAKUSHA

Bb Pitch

\parallel : $\frac{E}{A^\Delta}$	∕	∕	∕	$\frac{D}{G^\Delta}$	∕	$\frac{E}{A^\Delta}$	∕
$\frac{E}{A^\Delta}$	∕	∕	∕	$\frac{D}{G^\Delta}$	∕	$\frac{E}{A^\Delta}$	∕
$\frac{F}{B^\Delta}$	∕	$\frac{G}{C^\Delta}$	∕	$\frac{E^\flat}{A^\flat\Delta}$	∕	$\frac{Fm^0}{E^7}$	∕
$\frac{E}{A^\Delta}$	∕	∕	∕	$\frac{D}{G^\Delta}$	∕	$\frac{C^\#m^7}{F^\#\Delta}$	∕
$\frac{F^\#}{B^\Delta}$	∕	∕	∕	$\frac{E}{A^\Delta}$	∕	$\frac{F^\#}{B^\Delta}$	∕
$\frac{F^\#}{B^\Delta}$	∕	∕	∕	$\frac{E}{A^\Delta}$	∕	$\frac{F^\#}{B^\Delta}$	∕
$\frac{G}{C^\Delta}$	∕	$\frac{A}{D^\Delta}$	∕	$\frac{F}{B^\Delta}$	∕	$\frac{Gm^0}{F^\#\Delta}$	∕
$\frac{F^\#}{B^\Delta}$	∕	∕	∕	$\frac{E}{A^\Delta}$	∕	$\frac{E^\flat m^7}{A^\flat\Delta}$	∕
$\frac{D}{G^\Delta}$	∕	∕	∕	$\frac{C}{F^\Delta}$	∕	$\frac{D}{G^\Delta}$	∕
$\frac{D}{G^\Delta}$	∕	∕	∕	$\frac{C}{F^\Delta}$	∕	$\frac{D}{G^\Delta}$	∕
$\frac{E^\flat}{A^\flat\Delta}$	∕	$\frac{F}{B^\Delta}$	∕	$\frac{D^\flat}{G^\flat\Delta}$	∕	$\frac{E^\flat m^0}{D^7}$	∕
$\frac{D}{G^\Delta}$	∕	∕	∕	$\frac{C}{F^\Delta}$	∕	$\frac{Bm^7}{E^\#\Delta}$	∕

**SCALE
CHORD**

HIBAKUSHA

E_b Pitch

$\frac{B}{E^\Delta}$	∕	∕	∕	$\frac{A}{D^\Delta}$	∕	$\frac{B}{E^\Delta}$	∕
$\frac{B}{E^\Delta}$	∕	∕	∕	$\frac{A}{D^\Delta}$	∕	$\frac{B}{E^\Delta}$	∕
$\frac{C}{F^\Delta}$	∕	$\frac{D}{G^\Delta}$	∕	$\frac{B^\flat}{E^\flat\Delta}$	∕	$\frac{Cm^0}{B^7}$	∕
$\frac{B}{E^\Delta}$	∕	∕	∕	$\frac{A}{D^\Delta}$	∕	$\frac{G^\#m^7}{C^\#\text{11}}$	∕
$\frac{C^\#}{F^\#\Delta}$	∕	∕	∕	$\frac{B}{E^\Delta}$	∕	$\frac{C^\#}{F^\#\Delta}$	∕
$\frac{C^\#}{F^\#\Delta}$	∕	∕	∕	$\frac{B}{E^\Delta}$	∕	$\frac{C^\#}{F^\#\Delta}$	∕
$\frac{D}{G^\Delta}$	∕	$\frac{E}{A^\Delta}$	∕	$\frac{C}{F^\Delta}$	∕	$\frac{Dm^0}{C^\#7}$	∕
$\frac{C^\#}{F^\#\Delta}$	∕	∕	∕	$\frac{B}{E^\Delta}$	∕	$\frac{B^\flat m^7}{E^\flat\text{11}}$	∕
$\frac{A}{D^\Delta}$	∕	∕	∕	$\frac{G}{C^\Delta}$	∕	$\frac{A}{D^\Delta}$	∕
$\frac{A}{D^\Delta}$	∕	∕	∕	$\frac{G}{C^\Delta}$	∕	$\frac{A}{D^\Delta}$	∕
$\frac{B^\flat}{E^\flat\Delta}$	∕	$\frac{C}{F^\Delta}$	∕	$\frac{A^\flat}{D^\flat\Delta}$	∕	$\frac{B^\flat m^0}{A^7}$	∕
$\frac{A}{D^\Delta}$	∕	∕	∕	$\frac{G}{C^\Delta}$	∕	$\frac{F^\#m^7}{B\text{11}}$	∕