

# 「花を集めて」 I

1.

上岡 洋一  
Youichi Kamioka

Moderato ♩ = 84

B<sup>b</sup> Clarinet 1

B<sup>b</sup> Clarinet 2

B<sup>b</sup> Clarinet 3

B<sup>b</sup> Clarinet 4

pp mp dim. pp

pp mp dim. pp

pp mp dim. pp

pp mp dim.

6

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

mf dim. pp

p mf dim. pp

p mf dim.

p

12

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

p mp

mf dim. p

mp

17

B<sup>b</sup> Cl. 1

*mp*

*mf*

B<sup>b</sup> Cl. 2

*mp*

*mf*

B<sup>b</sup> Cl. 3

*mp*

*mf*

B<sup>b</sup> Cl. 4

*mp*

*mf*

21

B<sup>b</sup> Cl. 1

*mf*

*mf*

B<sup>b</sup> Cl. 2

*mf*

*mf*

B<sup>b</sup> Cl. 3

*mf*

*mf*

B<sup>b</sup> Cl. 4

*mf*

25

B<sup>b</sup> Cl. 1

*p* — *mf*

B<sup>b</sup> Cl. 2

*mf*

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

31

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mp* *mf* *mp* *mf* *mp* *mf*

37 **poco meno mosso** ♩ = 63

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mp* *mp* *mp* *mp* *mp* *mf*

43

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mp* *p* *mp* *mp*

2.

Allegro ♩ = 120

B<sup>b</sup> Clarinet 1

B<sup>b</sup> Clarinet 2

B<sup>b</sup> Clarinet 3

B<sup>b</sup> Clarinet 4

*mf*

*mf*

*mf*

*mf*

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mf*

*mf*

*mf*

*mf*

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mf*

Moderato ♩ = 72

9

B<sup>b</sup> Cl. 1

*p* *cresc.*

B<sup>b</sup> Cl. 2

*p* *cresc.* *f* *mp*

B<sup>b</sup> Cl. 3

*p* *cresc.* *f* *mp*

B<sup>b</sup> Cl. 4

*p* *cresc.* *f*

12

B<sup>b</sup> Cl. 1

*mp*

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mp*

16

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

3.

Moderato ♩ = 76

B<sup>b</sup> Clarinet 1

B<sup>b</sup> Clarinet 2

B<sup>b</sup> Clarinet 3

B<sup>b</sup> Clarinet 4

*p*

*p*

*p*

*p*

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

5

*p*

*p*

*p*

*p*

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

9

*p*

*p*

*p*

*p*

13

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

Detailed description: This system contains measures 13 through 16. Part 1 (B<sup>b</sup> Cl. 1) plays a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. Part 2 (B<sup>b</sup> Cl. 2) plays a similar eighth-note pattern: F4, G4, A4, B4, A4, G4, F4. Part 3 (B<sup>b</sup> Cl. 3) has a whole note G3 in measure 13, followed by a half note G3 in measure 14, and rests in measures 15 and 16. Part 4 (B<sup>b</sup> Cl. 4) has a half note G3 in measure 13, followed by a whole note G3 in measure 14, and rests in measures 15 and 16. Dynamics include *p* and accents.

17

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

Detailed description: This system contains measures 17 through 20. Part 1 (B<sup>b</sup> Cl. 1) continues the eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. Part 2 (B<sup>b</sup> Cl. 2) continues the eighth-note pattern: F4, G4, A4, B4, A4, G4, F4. Part 3 (B<sup>b</sup> Cl. 3) has a whole note G3 in measure 17, followed by a half note G3 in measure 18, and rests in measures 19 and 20. Part 4 (B<sup>b</sup> Cl. 4) has a half note G3 in measure 17, followed by a whole note G3 in measure 18, and rests in measures 19 and 20. Dynamics include *p* and accents.

21

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

Detailed description: This system contains measure 21. Part 1 (B<sup>b</sup> Cl. 1) plays the eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. Part 2 (B<sup>b</sup> Cl. 2) plays the eighth-note pattern: F4, G4, A4, B4, A4, G4, F4. Part 3 (B<sup>b</sup> Cl. 3) has a whole note G3. Part 4 (B<sup>b</sup> Cl. 4) has a whole note G3. Dynamics include *p* and accents.

Lento ♩ = 48

25

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mp*

Allegretto

30

*rit.*

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mp*

*mp*

*mp*

36

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mf*

*f*

*mf*



4.

Allegro ♩ = 108

B<sup>b</sup> Clarinet 1

B<sup>b</sup> Clarinet 2

B<sup>b</sup> Clarinet 3

B<sup>b</sup> Clarinet 4

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

7

B<sup>b</sup> Cl. 1 *mp*

B<sup>b</sup> Cl. 2 *mp*

B<sup>b</sup> Cl. 3 *mp*

B<sup>b</sup> Cl. 4 *mp*

9

B<sup>b</sup> Cl. 1 *mf*

B<sup>b</sup> Cl. 2 *mf*

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

11

B<sup>b</sup> Cl. 1 *f*

B<sup>b</sup> Cl. 2 *f*

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

poco meno mosso

13

B<sup>b</sup> Cl. 1 *mp*

B<sup>b</sup> Cl. 2 *p*

B<sup>b</sup> Cl. 3 *p*

B<sup>b</sup> Cl. 4 *p*

Tempo I

17

B<sup>b</sup> Cl. 1 *mp*

B<sup>b</sup> Cl. 2 *p*

B<sup>b</sup> Cl. 3 *p*

B<sup>b</sup> Cl. 4 *p*

20

B<sup>b</sup> Cl. 1 *mp*

B<sup>b</sup> Cl. 2 *f*

B<sup>b</sup> Cl. 3 *mp*

B<sup>b</sup> Cl. 4

22

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*f* *mp* *f*

*f* *mp* *f*

*f* *f*

*mp* *f* *f* *f*

24

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*f* *mf*

*f* *mf*

*f*

*f*

26

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mp*

*f*

*f*

*f*

28

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*p*

30

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*p*

32

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

*mp*

34

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mf*

*mf*

*mp*

*mp*

36

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mp*

*mp*

38

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mf*

*mf*

40

B $\flat$  Cl. 1

*f*

B $\flat$  Cl. 2

*f*

B $\flat$  Cl. 3

*f*

B $\flat$  Cl. 4

*f*

42

B $\flat$  Cl. 1

*mf*

B $\flat$  Cl. 2

*dim.* *mp*

B $\flat$  Cl. 3

*mf*

B $\flat$  Cl. 4

*dim.* *mp*

44

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

46

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

This system contains measures 46 and 47. Measure 46 features a complex rhythmic pattern with sixteenth and thirty-second notes across all four parts. Measure 47 shows a change in texture, with some parts resting and others playing eighth notes. A sharp sign is present in measures 47 and 48.

48

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

This system contains measures 48 and 49. Measure 48 continues the rhythmic complexity from the previous system. Measure 49 shows a more active role for the second and third parts, with the first part resting. A sharp sign is present in measures 48 and 49.

50

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B<sup>b</sup> Cl. 3

B<sup>b</sup> Cl. 4

This system contains measure 50. The first part plays a continuous sixteenth-note pattern, while the other parts play simpler rhythmic figures. A sharp sign is present in measure 50.



52

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

5

6

*pp*

5

6

54

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mf*

*mf*

*mf*

*mf*

3

3

3

**Presto**

*f*

57

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

59

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

61

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

64

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4