

「6つの小品」より

From "Six Pieces"

OTTORINO RESPIGHI

Arr. by Tadashi Adachi

Valse Caressante

Tempo lento di Valzer (♩=50)

p *pp* *rall.*

This system of the musical score is for the first three measures of the piece. It features four staves: B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, and B♭ Bass Clarinet. The key signature has one flat (B♭) and the time signature is 3/4. The first measure is marked with a piano (*p*) dynamic and contains a triplet of eighth notes in the first clarinet part. The second measure continues the triplet. The third measure is marked *rall.* (rallentando) and features a triplet of eighth notes in the first clarinet part. The other clarinet parts play sustained notes or rests.

5 **A** *a tempo*

This system of the musical score is for the fourth and fifth measures of the piece. It features four staves: Cl.1, Cl.2, Cl.3, and B.C.1. The key signature has one flat (B♭) and the time signature is 3/4. The fourth measure is marked with a piano (*p*) dynamic and contains a melodic line in the first clarinet part. The fifth measure is marked *a tempo* and contains a melodic line in the first clarinet part. The other clarinet parts play sustained notes or rests.

11

Cl.1 *mp* *cresc.* *mf*

Cl.2 *mp* *cresc.* *mf*

Cl.3 *mp* *cresc.* *mf*

B.Cl. *mp* *cresc.* *mf*

16

Cl.1

Cl.2

Cl.3

B.Cl.

21 **B**

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

B.Cl. *p*

27

Cl.1 *mp* *mf cresc.* *f*

Cl.2 *mp* *mf cresc.* *f*

Cl.3 *mp* *mf cresc.* *f*

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

32

Cl.1 *p*

Cl.2 *p*

Cl.3

B.Cl.

37 [C]

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

B.Cl.

43

Cl.1

Cl.2

Cl.3

B.Cl.

49

Cl.1

Cl.2

Cl.3

B.Cl.

D

p

55

Cl.1

Cl.2

Cl.3

B.Cl.

61

Cl.1 *p* *cresc.* *mf* *dim.*

Cl.2 *p* *cresc.* *mf* *dim.*

Cl.3 *p* *cresc.* *mf* *dim.*

B.Cl. *p* *mf* *dim.*

67

Cl.1 *p* *p* **E**

Cl.2 *p* *p*

Cl.3 *p* *p*

B.Cl. *p* *p*

73

Cl.1

Cl.2

Cl.3

B.Cl.

79

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

B.Cl. *mf*

84

Cl.1 **F** *p*

Cl.2 *p*

Cl.3 *p*

B.Cl. *p*

90

Cl.1 *mp*

Cl.2 *mp*

Cl.3

B.Cl.

96

Cl.1

Cl.2

Cl.3

B.Cl.

p

101 **G**

Cl.1

Cl.2

Cl.3

B.Cl.

p

cresc.

p

cresc.

p

cre

107

Cl.1

Cl.2

Cl.3

B.Cl.

mf

mf

mf

mf

113

Cl.1

Cl.2

Cl.3

B.Cl.

p

p

p

p

118

Cl.1

Cl.2

Cl.3

B.Cl.

cresc.

cresc.

cresc.

cresc.

123

Cl.1

Cl.2

Cl.3

B.Cl.

mf

mf

mf

mf

f

129

Cl.1

Cl.2

Cl.3

B.Cl.

pp

pp

pp

pp

1.

2.

I

p

p

p

p

135

Cl.1

Cl.2

Cl.3

B.Cl.

141

Cl.1

Cl.2

Cl.3

B.Cl.

cresc.

147 J

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

B.Cl. *p*

Detailed description: This system of music covers measures 147 to 152. It features four staves: Cl.1, Cl.2, Cl.3, and B.Cl. The key signature has one flat (B-flat). Measure 147 starts with a dynamic of *p*. A box labeled 'J' is positioned above measure 148. The music includes various note values, rests, and slurs. The B.Cl. part has a double underline under a slur in measure 150.

153

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl.

Detailed description: This system of music covers measures 153 to 158. It features four staves: Cl.1, Cl.2, Cl.3, and B.Cl. The key signature has one flat (B-flat). Measure 153 starts with a dynamic of *mp*. The music includes various note values, rests, and slurs. The B.Cl. part has a double underline under a slur in measure 156.

159

Cl.1 *f*

Cl.2 *f*

Cl.3

B.Cl.

Detailed description: This system of music covers measures 159 and 160. It features four staves: Cl.1, Cl.2, Cl.3, and B.Cl. The key signature has one flat (B-flat). Measure 159 starts with a dynamic of *f*. The music includes various note values, rests, and slurs. The B.Cl. part has a double underline under a slur in measure 160.

164 **K**

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

B.Cl. *p*

169 *p*

Cl.1

Cl.2

Cl.3

B.Cl.

174

Cl.1 *pp legg.*

Cl.2 *pp*

Cl.3 *pp*

B.Cl.

Canone

180 **Andantino** (♩=66)

Cl.1 *p dolce*

Cl.2 *p dolce*

Cl.3 *p dolce*

B.Cl. *p dolce*

185

Cl.1

Cl.2

Cl.3

B.Cl.

190 **A**

Cl.1

Cl.2

Cl.3

B.Cl.

195

Cl.1

Cl.2

Cl.3

B.Cl.

cresc.

cresc.

cresc.

cresc.

200

Cl.1

Cl.2

Cl.3

B.Cl.

B **Agitato** (♩.=66)

mf

203

Cl.1

Cl.2

Cl.3

B.Cl.

205

Cl.1

Cl.2

Cl.3

B.Cl.

f

f

f

f

Detailed description: This system contains measures 205 and 206. Measure 205 features a complex rhythmic pattern in the first three staves (Cl.1, Cl.2, Cl.3) with many sixteenth notes. The bassoon staff (B.Cl.) has a simpler line with a few notes. Measure 206 shows a change in texture, with Cl.1 and Cl.2 playing a series of sixteenth-note chords, while Cl.3 and B.Cl. play sustained notes. Dynamic markings of *f* (forte) are present in measures 206 for Cl.1, Cl.2, Cl.3, and B.Cl.

207

Cl.1

Cl.2

Cl.3

B.Cl.

dim.

dim.

dim.

Detailed description: This system contains measures 207 and 208. Measure 207 has a more active Cl.1 part with sixteenth-note runs, while Cl.2, Cl.3, and B.Cl. have more melodic lines. Measure 208 features a significant rest for Cl.1 and Cl.2, with Cl.3 and B.Cl. continuing their lines. Dynamic markings of *dim.* (diminuendo) are placed under Cl.2, Cl.3, and B.Cl. in measure 207.

209

Cl.1

Cl.2

Cl.3

B.Cl.

Detailed description: This system contains measure 209. Cl.1 has a melodic line with a slur and a fermata. Cl.2 plays a rhythmic pattern of eighth and sixteenth notes. Cl.3 and B.Cl. have rests for the first half of the measure, followed by a few notes in the second half.

C **Largamente** (♩=66)

211

Cl.1

Cl.2

Cl.3

B.Cl.

ff

ff

ff

ff

214

Cl.1

Cl.2

Cl.3

B.Cl.

220

Cl.1

Cl.2

Cl.3

B.Cl.

227

Cl.1

Cl.2

Cl.3

B.Cl.

cresc.

mf

232

Cl.1

Cl.2

Cl.3

B.Cl.

p cresc.

p

cresc.

p cresc.

p cresc.

237

Cl.1

Cl.2

Cl.3

B.Cl.

p

p

Notturmo

245 **Lento** (♩.=50)

Cl.1 *p dolce*

Cl.2 *p dolce*

Cl.3 *p dolce*

B.Cl. *p*

247

Cl.1

Cl.2

Cl.3

B.Cl.

249

Cl.1

Cl.2

Cl.3

B.Cl.

251

Cl.1

Cl.2

Cl.3

B.Cl.

253

Cl.1

Cl.2

Cl.3

B.Cl.

255 **A**

Cl.1

Cl.2

Cl.3

B.Cl.

mf

mf

257

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *mp*

259

Cl.1 *p* *dim.* 7

Cl.2 *p* *dim.*

Cl.3 *p* *dim.*

B.Cl. *p* *dim.*

261

Cl.1

Cl.2

Cl.3

B.Cl.

263 **B**

Cl.1 *pp*

Cl.2

Cl.3

B.Cl.

265

Cl.1 *cresc.*

Cl.2 *cresc.*

Cl.3 *cresc.*

B.Cl.

267

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

B.Cl.

269 **C**

Cl.1 *p* *dolciss.*

Cl.2 *p* *dolciss.*

Cl.3 *p* *dolciss.*

B.Cl. *p* *dolciss.*

271

Cl.1 *dolciss.*

Cl.2 *dolciss.*

Cl.3 *dolciss.*

B.Cl. *dolciss.*

273

Cl.1 *dolciss.*

Cl.2 *dolciss.*

Cl.3 *dolciss.*

B.Cl. *dolciss.*

275

Cl.1 *dim.*

Cl.2 *dim.*

Cl.3 *dim.*

B.Cl. *dim.*

277 *rit. e cresc.* **D** a tempo (♩=50)

Cl.1 *f*

Cl.2

Cl.3

B.Cl.

279 (♩=50)

Cl.1 *p*

Cl.2 *p*

Cl.3

B.Cl.

281

Cl.1 *p* *mf*

Cl.2 *p* *mf*

Cl.3 *p* *mf*

B.Cl. *p* *mf*

283

Cl.1 *f* *f*

Cl.2 *f* *f*

Cl.3 *f* *f*

B.Cl. *f*

284

Cl.1

Cl.2

Cl.3

B.Cl.

285 **Più mosso** (♩=60)

Cl.1 *ff* *f*

Cl.2 *ff* *f*

Cl.3 *ff* *f*

B.Cl. *ff* *f*

286 **Tempo I** (♩=50)

Cl.1 *pp* *pp* *pp* *p*

Cl.2 *pp* *pp* *pp*

Cl.3 *pp* *pp* *pp*

B.Cl. *pp*

288 (♩=50) *rit.*

Cl.1 *mp* *dolciss.*

Cl.2 *mp*

Cl.3 *mp*

B.Cl. *mp*

290

Cl.1

Cl.2

Cl.3

B.Cl.

292

Cl.1

Cl.2

Cl.3

B.Cl.

pp

pp

p

294

Cl.1

Cl.2

Cl.3

B.Cl.

p

rit.

297 **a tempo** (♩.=50)

Cl.1

Cl.2 *p*

Cl.3 *p*

B.Cl. *p*

299

Cl.1 *dim.* *rit.* *lento* *pp*

Cl.2 *dim.* *pp*

Cl.3 *dim.* *pp*

B.Cl. *dim.* *pp*