

二重奏曲「逆風をつけ！」 - 我が道を行く人の為に

〔移調楽譜〕

クラリネットとヴィオラによる

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2014年11月作曲

第一楽章

♩=168 ca.

クラリネットA
管
移調記譜

mf

mf

mp

mp

p

p

pp

pp

mf

mf

32

Vla.

Musical notation for measures 32-39, Treble and Bass clefs.

40

Vla.

Musical notation for measures 40-47, Treble and Bass clefs.

48

Vla.

Musical notation for measures 48-57, Treble and Bass clefs.

58

Vla.

Musical notation for measures 58-65, Treble and Bass clefs.

68

p *mf* *f* *ff* *fff*

Vla.

p *mf* *f* *ff* *fff*

Detailed description: This system contains two staves of music for measures 68 to 74. The top staff is in treble clef and the bottom staff is in alto clef. Both staves show a melodic line with dynamic markings *p*, *mf*, *f*, *ff*, and *fff* increasing across the measures. The music features various note values including eighth and sixteenth notes, with some notes marked with accents.

75

mp

Vla.

mp

Detailed description: This system contains two staves of music for measures 75 to 83. The top staff is in treble clef and the bottom staff is in alto clef. The music begins with a whole rest in both staves at measure 75. At measure 76, the time signature changes to 3/2. The dynamics are marked *mp*. The bottom staff includes a section of rapid sixteenth-note runs in measures 75 and 76.

84

p

Vla.

p

Detailed description: This system contains two staves of music for measures 84 to 92. The top staff is in treble clef and the bottom staff is in alto clef. The time signature changes to 4/4 at measure 84. The dynamics are marked *p*. The music consists of a melodic line with various note values and rests.

93

rit. ♩=144 ca.

ff *fff*

Vla.

ff *fff*

Detailed description: This system contains two staves of music for measures 93 to 100. The top staff is in treble clef and the bottom staff is in alto clef. The music starts with a *rit.* (ritardando) marking and a tempo indication of ♩=144 ca. The dynamics are marked *ff* and *fff*. The time signature changes to 3/2 at measure 96 and back to 4/4 at measure 99. The music features a melodic line with accents and rests.

終楽章

♩ = 210 ca.

101 *ff* *ff*

109 *mf* *mf*

117 *mf* *ff* *ff*

127 *ff* *ff*

133

Vla.

141

Vla.

147

Vla.

153

Vla.

159

Vla.

165

Vla.

173

Vla.

181

Vla.

187

mf *dim.*
ハーモニックスの使用が好ましい

Vla.

194

ff *pp* *ff* *pp*

Vla.

203

ff *pp* *ff* *pp*

Vla.

212

f *f*

Vla.

221

Vla. *mf* *mf* *mf*

227

Vla. *ff*

233

Vla.

239

Vla. *mf*

245

Vla.

mp

251

Vla.

f *mp*

mp *f* *mp*

257

Vla.

f *mp* *mf*

f *mp* *p* *ff* *pizz.*

263

Vla.

arco *pizz.*

p *ff*

269

ハーモニクスを使用してもよい
arco

Vla.

269

pp pp pp pp pp pp

ff ff ff ff ff ff

277

277

cresc.

Vla.

284

284

♩=210 ca.

ff ff

Vla.

ff ff

293

293

Vla.

301

Vla.

307

$\text{♩} = 240 \text{ ca.}$

Vla.

f

312

accel.

Vla.

317

$\text{♩} = 270 \text{ ca.}$

317

Vla.

ff

3 1 3 小節目から加速した場
合は
二分音符 1 0 5
 $\text{♩} = 96 \text{ ca.}$

323

Vla.

329 $\text{♩} = 144 \text{ca.}$ 理想は 二分音符 = 1 6 8

Vla.

335

Vla.

340

Vla.

中間楽章(動画にはないもの)

345 $\text{♩} = 96 \text{ ca.}$

mf

Vla. 345 Arpeggiato *mf*

351 $\text{♩} = 96 \text{ ca.}$ *f*

Vla. 351 Arpeggiato sim.sem. *f*

357 $\text{♩} = 96 \text{ ca.}$ $\text{♩} = 96 \text{ ca.}$ *mp*

Vla. 357 *mp*

364 *ff*

Vla. 364 *ff*

370

Vla.

mp *mp*

$\text{♩} = 96 \text{ ca.}$

376

Vla.

mp

p

$\text{♩} = 96 \text{ ca.}$

382

Vla.

mp

p

$\text{♩} = 96 \text{ ca.}$ $\text{♩} = 96 \text{ ca.}$

387

Vla.

f

f

394 $\text{♩} = 96 \text{ ca.}$

mf

Vla. *mf*

399 *ff*

Vla. *f*

405 $\text{♩} = 96 \text{ ca.}$

mf

Vla. *mf*

411

Vla.

416

Vla.

421

Vla.

425

Vla.

429

rit.

$\text{♩} = 96 \text{ ca.}$

mf

Vla.

♩ = 96 ca.

435

Vla.

♩ = 116 ca.

440

Vla.

♩ = 96 ca.

450

Vla.