

Rapsodia su un tema di Händel

ヘンデルの主題による狂詩曲

Takuya Shigeta

Larghetto ♩ = 60

I

Tromba / Clarinetto in Si^b

Sassofono contralto

II Corno in Fa

Clarinetto contralto

Sassofono tenore / Clarinetto basso

Eufonio / Fagotto

III Clarinetto basso

Sassofono baritono

[9]

I

Tr^{ba}/Clar.

Sas^{no} ca

II Cor.

Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sas^{no} bar.

13

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre /
Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

p

p

p

p

p

p

p

p

18

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre /
Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

23

22

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

sf sf p sf sf p

sf sf p sf sf p

sf sf p sf sf p

sf sf p sf sf p

sf sf p sf sf p

sf sf p sf sf p

sf sf p sf sf p

29 Più mosso ♩ = 172

26

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

mf f mf

mf f mf

mp

mp

mp

mp

mp

mp

37

32

I Trba/Clar. *mf* *f* *pp*

Sasno ca *mf* *f* *pp*

Cor. *mp* *f* *pp*

II Clar. ca *mp* *f* *pp*

Sasno tre / Clar. b. *mp* *f* *pp*

Euf. / Fag. *f* *p*

III Clar. b. *f* *p*

Sasno bar. *f* *p*

53

44

I Trba/Clar. *mp* *mf* *mp*

Sasno ca *mp* *mf* *mp*

Cor. *mp* *p* *mp*

II Clar. ca *mp* *p* *mp*

Sasno tre / Clar. b. *mp* *p* *mp*

Euf. / Fag. *p* *mp*

III Clar. b. *p* *mp*

Sasno bar. *p*

61

Un poco più mosso ♩ = 184

[illegible]

67

I Trba/Clar.

Sasno ca

II Cor.

Clar. ca

Sasno tre / Clar. b.

III Euf. / Fag.

Clar. b.

Sasno bar.

mf

pp

pp

pp

pp

p

p

p

83

Un poco meno mosso $\text{♩} = 172$

77

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

mf *ff* *p* *ff* *mp* *ff* *mp* *ff*

90

Tempo I $\text{♩} = 60$

88

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

ff *p* *pp* *dim.* *ff* *p* *pp* *dim.* *ff* *p* *pp* *dim.* *ff* *p* *pp* *dim.* *ff* *p* *pp* *dim.*

100

G. P.

97

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre /
Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

pp

pp

pp

pp

pp

pp

pp

103

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre /
Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

118

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre /
Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

mp

mp

mp

mp

mp

mp

mp

mp

122

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre /
Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

mf

mf

mf

mf

mf

mf

mf

mf

f

f

f

f

f

f

f

p

p

p

p

p

p

p

p

124

126

I Trba/Clar. *mf* *f*

Sasno ca *mf* *f*

Cor. *mf* *f*

II Clar. ca *mf* *f*

Sasno tre / Clar. b. *mf* *f*

Euf. / Fag. *mf* *f*

III Clar. b. *mf* *f*

Sasno bar. *mf* *f*

129

I Trba/Clar. *p*

Sasno ca *p*

Cor. *p*

II Clar. ca *p*

Sasno tre / Clar. b. *p*

Euf. / Fag. *p* *p*

III Clar. b. *p* *p*

Sasno bar. *p* *p*

rit.

133 Tempo di valse ♩ = 144

I Trba/Clar. *f*

Sasno ca *f*

Cor. *f*

II Clar. ca *f*

Sasno tre / Clar. b. *f*

Euf. / Fag. *f*

III Clar. b. *f*

Sasno bar. *f*

141

I Trba/Clar. *p*

Sasno ca *p*

Cor. *p*

II Clar. ca *p*

Sasno tre / Clar. b. *p*

Euf. / Fag. *p*

III Clar. b. *p*

Sasno bar. *p*

148

I Trba/Clar. *mp* *p* *pp* *mp* *mf*

Sasno ca *mp* *p* *pp* *mp* *mf*

Cor. *mp* *p* *pp* *mp* *mf*

II Clar. ca *mp* *p* *pp* *mp* *mf*

Sasno tre / Clar. b. *mp* *p* *pp* *mp* *mf*

Euf. / Fag. *mp* *p* *pp* *mp* *mf*

III Clar. b. *mp* *p* *pp* *mp* *mf*

Sasno bar. *mp* *p* *pp* *mp* *mf*

156

I Trba/Clar. *f* *mp* *mf* *f*

Sasno ca *f* *mp* *mf* *f*

Cor. *f* *mp* *mf* *f*

II Clar. ca *f* *mp* *mf* *f*

Sasno tre / Clar. b. *f* *mp* *mf* *f*

Euf. / Fag. *f* *mp* *mf* *f*

III Clar. b. *f* *mp* *mf* *f*

Sasno bar. *f* *mp* *mf* *f*

164

I Trba/Clar.

Sasno ca

Cor.

II Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

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

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

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

mp *cresc.* *ff* *mf*

mp *cresc.* *ff* *mf*

mp *cresc.* *ff* *mf*

172 *accel.*

I Trba/Clar. *f sf*

Sasno ca *f sf*

Cor. *f sf*

II Clar. ca *f sf*

Sasno tre / Clar. b. *f sf*

Euf. / Fag. *f sf*

III Clar. b. *f sf*

Sasno bar. *f sf*

176

Vivo ♩ = 162

I Trba/Clar. *pp*

Sasno ca *pp*

Cor. *pp*

II Clar. ca *pp*

Sasno tre / Clar. b. *pp*

Euf. / Fag. *pp*

III Clar. b. *pp*

Sasno bar. *pp*

I Trba/Clar. *cresc.*

Sasno ca *cresc.*

Cor. *cresc.*

II Clar. ca *cresc.*

Sasno tre / Clar. b. *cresc.*

Euf. / Fag. *cresc.*

III Clar. b. *cresc.*

Sasno bar. *cresc.*

rit. Tempo I ♩ = 60

184

I Trba/Clar. *ff* *f*

Sasno ca *ff* *f*

Cor. *ff* *f*

II Clar. ca *ff* *f*

Sasno tre / Clar. b. *ff* *f*

Euf. / Fag. *ff* *f*

III Clar. b. *ff* *f*

Sasno bar. *ff* *f*

188

Vivace ♩ = 144

I Trba/Clar. *mp*

Sasno ca *mp*

Cor. *mp*

II Clar. ca *mp*

Sasno tre / Clar. b. *mp*

Euf. / Fag. *mp*

III Clar. b. *mp*

Sasno bar. *mp*

194

I Trba/Clar.

Sasno ca

II Cor.

Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

200

206

I Trba/Clar.

Sasno ca

II Cor.

Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

207

G. P. G. P.

I Trba/Clar.

Sasno ca

II Cor.

Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

f *ff* *dim.* *cresc.*

215

rit. a tempo rit. a tempo

I Trba/Clar.

Sasno ca

II Cor.

Clar. ca

Sasno tre / Clar. b.

Euf. / Fag.

III Clar. b.

Sasno bar.

ff *ff* *ff* *ff*

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Takuya Shigeta

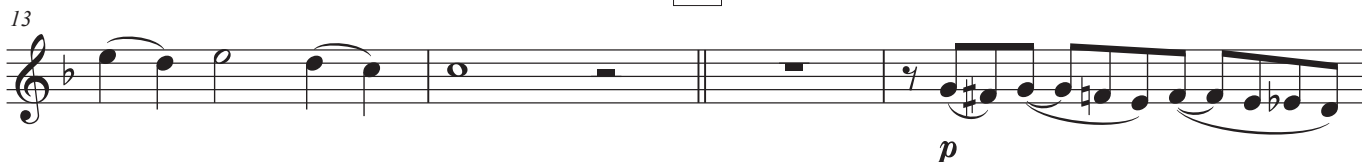
Larghetto $\text{♩} = 60$



9



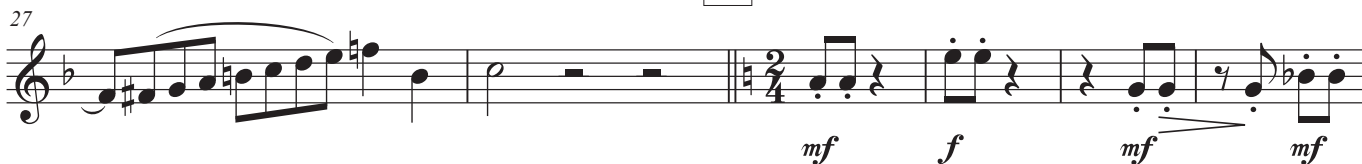
15



23



29 **Più mosso** $\text{♩} = 172$



37



43

mp

mf

61

Un poco più mosso ♩ = 184

53

mp

mf

p

64

71

mf

83

Un poco meno mosso ♩ = 172

79

ff

p

90

Tempo I ♩ = 60

ff

p

pp

96

dim.

G. P.

100

pp

101

p

105

pp

111 accel.

110 *ppp* *p*

Staff 110-113: Treble clef, key of B-flat major. Staff 110 starts with a whole rest and a fermata. Staff 111 has a whole rest. Staff 112 and 113 contain eighth and sixteenth note patterns. Dynamics: *ppp* at 110, *p* at 112.

116

114 *mp* *f*

Staff 114-117: Treble clef, key of B-flat major. Staff 114 and 115 have eighth and sixteenth note patterns. Staff 116 and 117 have eighth and sixteenth note patterns. Dynamics: *mp* at 114, *f* at 116.

118 *mp*

Staff 118-121: Treble clef, key of B-flat major. Staff 118 and 119 have eighth and sixteenth note patterns. Staff 120 and 121 have eighth and sixteenth note patterns. Dynamics: *mp* at 118.

124

122 *mf* *f*

Staff 122-125: Treble clef, key of B-flat major. Staff 122 and 123 have eighth and sixteenth note patterns. Staff 124 and 125 have eighth and sixteenth note patterns. Dynamics: *mf* at 122, *f* at 124.

125 *p* *mf* *f* rit.

Staff 125-128: Treble clef, key of B-flat major. Staff 125 and 126 have eighth and sixteenth note patterns. Staff 127 and 128 have eighth and sixteenth note patterns. Dynamics: *p* at 125, *mf* at 126, *f* at 127, *rit.* at 128.

129 *p*

Staff 129-132: Treble clef, key of B-flat major. Staff 129 and 130 have eighth and sixteenth note patterns. Staff 131 and 132 have eighth and sixteenth note patterns. Dynamics: *p* at 129.

133 Tempo di valse ♩ = 144

f

Staff 133-138: Treble clef, key of B-flat major. Staff 133 and 134 have eighth and sixteenth note patterns. Staff 135 and 136 have eighth and sixteenth note patterns. Staff 137 and 138 have eighth and sixteenth note patterns. Dynamics: *f* at 133.

141

139

Staff 139-144: Treble clef, key of B-flat major. Staff 139 and 140 have eighth and sixteenth note patterns. Staff 141 and 142 have eighth and sixteenth note patterns. Staff 143 and 144 have eighth and sixteenth note patterns.

149

145 *p* *mp*

Staff 145-150: Treble clef, key of B-flat major. Staff 145 and 146 have eighth and sixteenth note patterns. Staff 147 and 148 have eighth and sixteenth note patterns. Staff 149 and 150 have eighth and sixteenth note patterns. Dynamics: *p* at 145, *mp* at 149.

151 *p* *pp* *mp* *mf* *f*

Staff 151-156: Treble clef, key of B-flat major. Staff 151 and 152 have eighth and sixteenth note patterns. Staff 153 and 154 have eighth and sixteenth note patterns. Staff 155 and 156 have eighth and sixteenth note patterns. Dynamics: *p* at 151, *pp* at 152, *mp* at 153, *mf* at 155, *f* at 156.

161

157 *mp* *mf* *f*

Staff 157-160: Treble clef, key of B-flat major. Staff 157 and 158 have eighth and sixteenth note patterns. Staff 159 and 160 have eighth and sixteenth note patterns. Dynamics: *mp* at 157, *mf* at 159, *f* at 160.

163

mp *cresc.* *ff*

169

p *f* *p* *f* *sf* *accel.*

176 **Vivo** ♩ = 162

sf *sf* *pp*

179

cresc. *ff*

185 *rit.* **Tempo I** ♩ = 60

f *mp* **Vivace** ♩ = 144

190

196

mf

202

f *ff* *p* **G. P.**

209

f *ff* *dim.* *cresc.* **G. P.**

215

ff *rit.* **a tempo** *rit.* **a tempo**

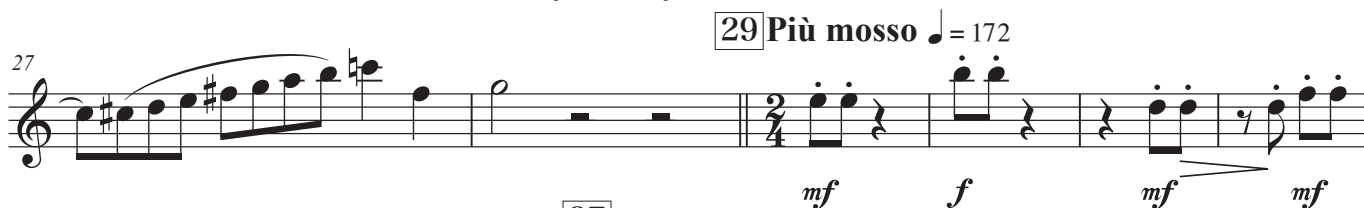
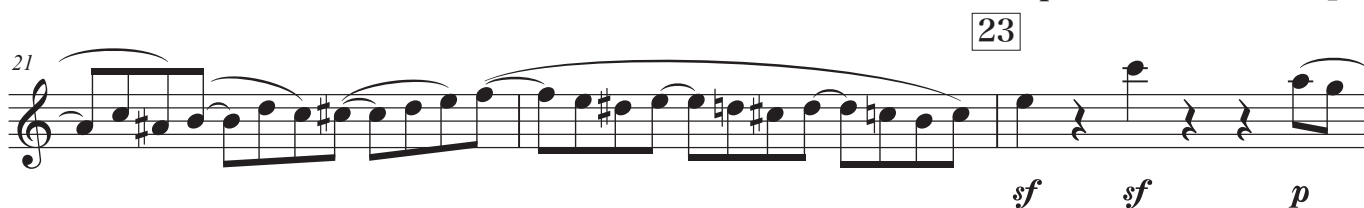
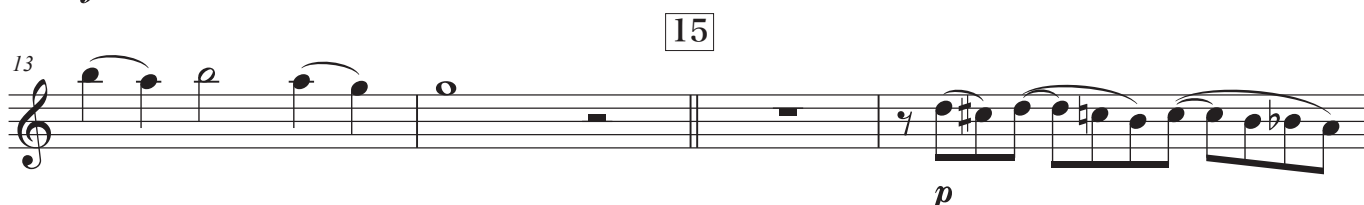
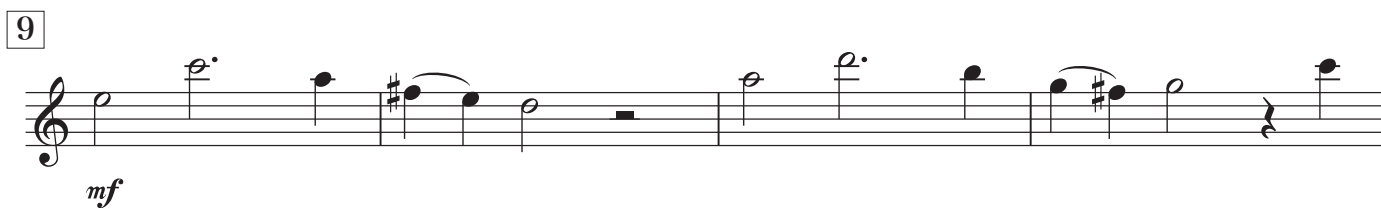
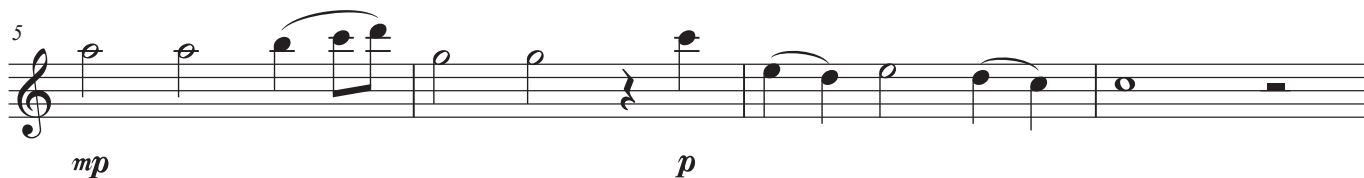
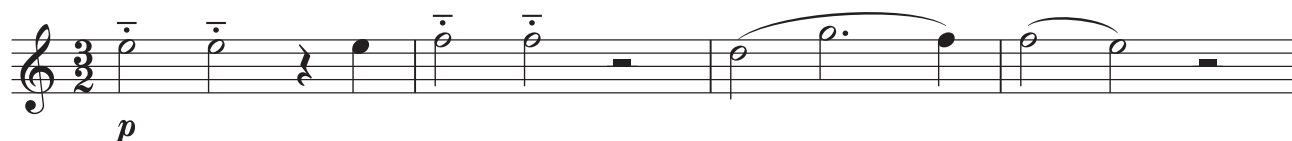
I Sassofono contralto

Rapsodia su un tema di Händel

ヘンデルの主題による狂詩曲

Takuya Shigeta

Larghetto ♩ = 60



43 *mp* *mf*

53 *mp* *mf*

61 **Un poco più mosso** ♩ = 184 *p*

69 *p*

83 **Un poco meno mosso** ♩ = 172 *mf* *ff* *p*

90 **Tempo I** ♩ = 60 *ff* *p*

94 *pp* *dim.* G. P.

100 *pp*

104 *p* *pp*

111 accel.

110 *ppp* *mp*

116 *p*

115 *f*

119 *mp* *mf*

124 *f* *p*

123

126 *mf* *f*

129 *p* rit.

133 Tempo di valse ♩ = 144

139 *f*

141

145 *p* *mp*

149

151 *p* *pp* *mp* *mf* *f*

161

157 *mp* *mf* *f*

163

mp *cresc.* *ff*

169

p *f* *p* *f* *sf* *accel.*

174

Vivo ♩ = 162

176

sf *sf* *pp*

179

cresc. *ff*

185

rit. Tempo I ♩ = 60

188

Vivace ♩ = 144

f *mp*

190

196

200

mf

202

206

f *ff* *p* G. P.

209

G. P.

f *ff* *dim.* *a tempo* *rit.* *cresc.* *a tempo*

215

ff

Rapsodia su un tema di Händel

ヘンデルの主題による狂詩曲

Takuya Shigeta

Larghetto ♩ = 60

Musical score for the first section, **Larghetto** (♩ = 60). The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The score consists of six staves of music. The first staff begins with a *p* dynamic, followed by *mp* and *p*. The second staff starts with a *mf* dynamic. The third staff begins with a *p* dynamic. The fourth staff starts with a *mp* dynamic, followed by *p*. The fifth staff begins with *sf* dynamics, followed by *p*, *sf*, *sf*, and *p*. The sixth staff starts with a *p* dynamic. The section ends with a double bar line and a key signature change to 2/4.

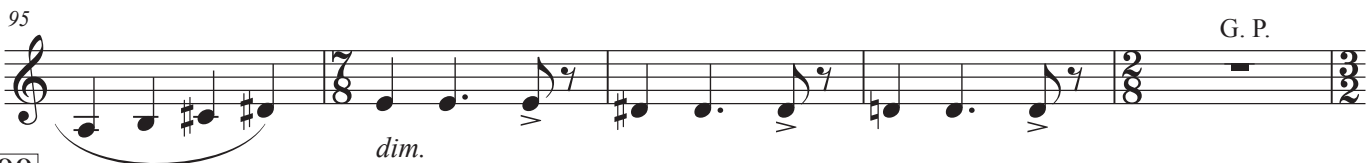
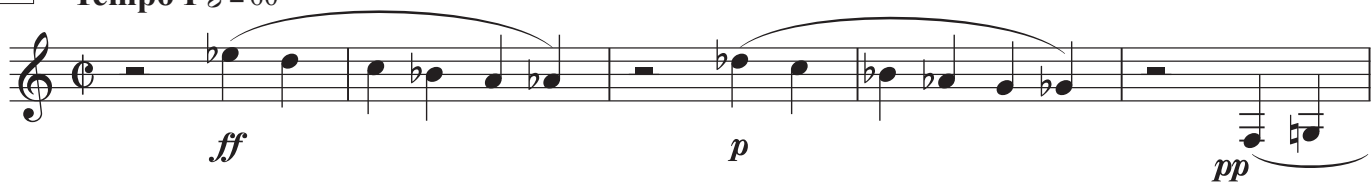
29 Più mosso ♩ = 172**37**

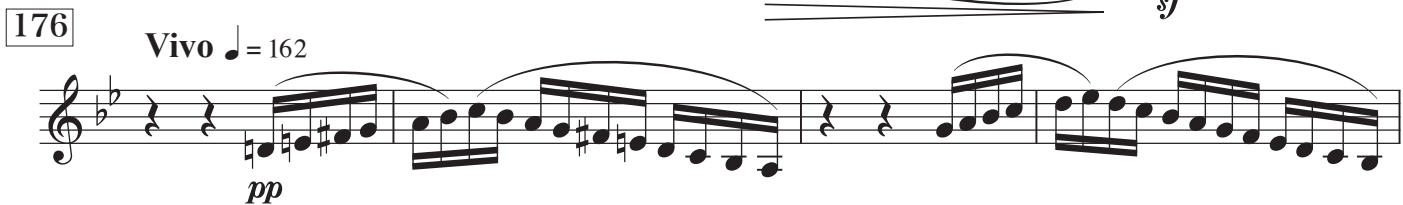
Musical score for the second section, **Più mosso** (♩ = 172). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of three staves of music. The first staff begins with a *mp* dynamic, followed by *mp*, *f*, and *pp*. The second staff starts with a *mp* dynamic. The third staff begins with a *p* dynamic, followed by *mp*, and *p*. The section ends with a double bar line and a key signature change to 2/4.

61 Un poco più mosso ♩ = 184

Musical score for the third section, **Un poco più mosso** (♩ = 184). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of one staff of music. It begins with a *pp* dynamic, followed by *pp*. The section ends with a double bar line.

83

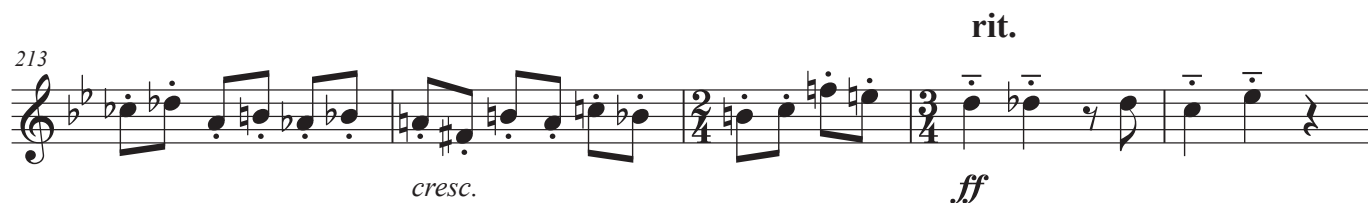
Un poco meno mosso $\text{♩} = 172$ 90 Tempo I $\text{♩} = 60$ 133 Tempo di valse $\text{♩} = 144$



Vivace ♩ = 144



206



Rapsodia su un tema di Händel

ヘンデルの主題による狂詩曲

Takuya Shigeta

Larghetto ♩ = 60

8 9

15

18 23

22

26

29 Più mosso ♩ = 172

37

40 53

51 61

Un poco più mosso ♩ = 184

61 64 66

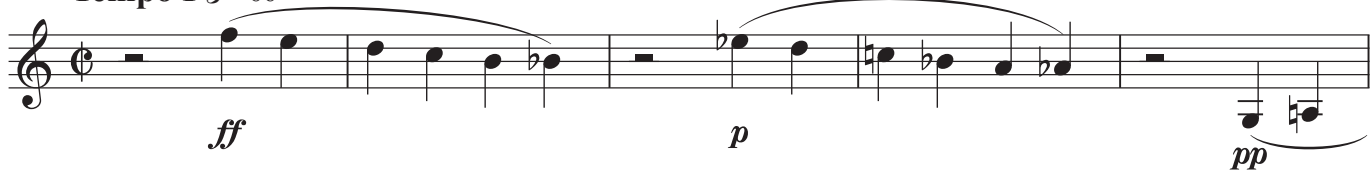
83

Un poco meno mosso ♩ = 172

*mf**ff*

90

Tempo I ♩ = 60



G. P.



100



111 accel.



133

Tempo di valse ♩ = 144





141



149



161



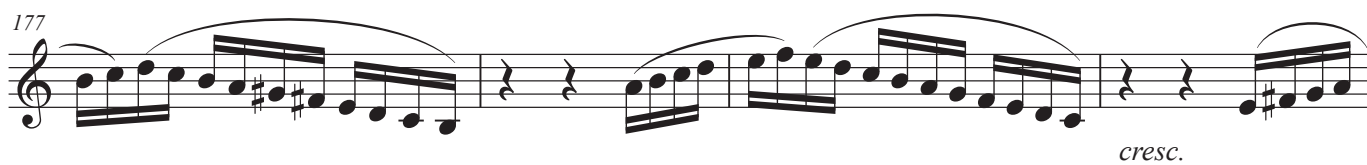
169



accel.

176

Vivo ♩ = 162



rit.

Tempo I ♩ = 60



Vivace ♩ = 144



Rapsodia su un tema di Händel

ヘンデルの主題による狂詩曲

Takuya Shigeta

Larghetto ♩ = 60

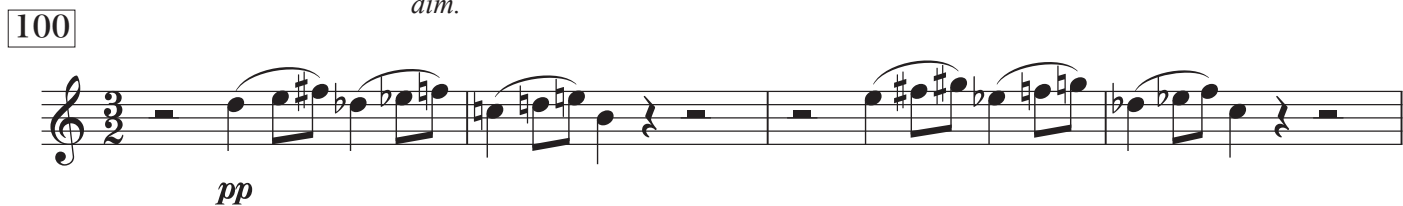
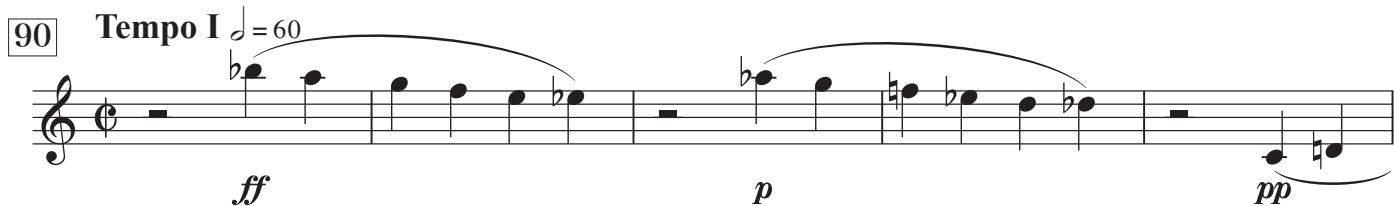
Musical score for the first section, **Larghetto** (♩ = 60). The score is written for Tenor Saxophone or Bass Clarinet in B-flat major, 3/4 time. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff begins with a piano (*p*) dynamic. The fourth staff has a mezzo-forte (*mf*) dynamic. The fifth staff begins with a piano (*p*) dynamic. The section ends with a double bar line and a key signature change to D minor.

Musical score for the second section, **Più mosso** (♩ = 172). The score is written for Tenor Saxophone or Bass Clarinet in D minor, 2/4 time. It consists of three staves of music. The first staff begins with a mezzo-forte (*mp*) dynamic. The second staff has a mezzo-forte (*mp*) dynamic. The third staff begins with a piano (*p*) dynamic. The section ends with a double bar line and a key signature change to D major.

Musical score for the third section, **Un poco più mosso** (♩ = 184). The score is written for Tenor Saxophone or Bass Clarinet in D major, 2/4 time. It consists of one staff of music. The section begins with a piano (*p*) dynamic. The section ends with a double bar line.

83

Un poco meno mosso ♩ = 172



133 Tempo di valse ♩ = 144



141



149



161



169



accel.



176 Vivo ♩ = 162



rit.

Tempo I ♩ = 60



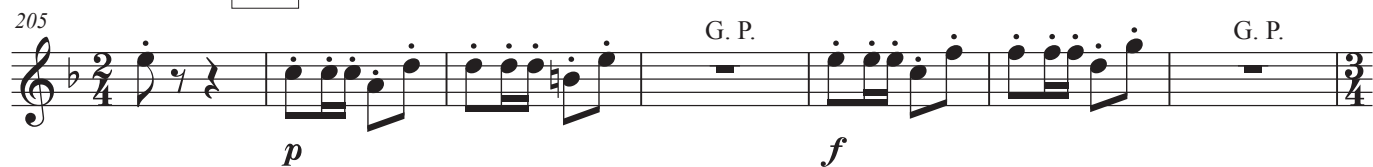
Vivace ♩ = 144



200



206



Rapsodia su un tema di Händel

ヘンデルの主題による狂詩曲

Takuya Shigeta

Larghetto $\text{♩} = 60$

5

Musical notation for measures 9 and 10. Measure 9 contains two half notes: G3 (marked *mp*) and F3 (marked *p*). Measure 10 contains four quarter notes: E3 (marked *p*), D3 (marked *p*), C3 (marked *p*), and B2 (marked *mf*). A fermata is placed over the first half note in measure 10.

mp *p* *mf*

9

10

Example 10

15

The musical score for Example 15 is written on a single staff with a bass clef. The key signature consists of two flats (B-flat and E-flat). The melody begins with a half note G2, followed by a half note F2, a quarter rest, a quarter note E2, a half note D2, and another half note D2. This is followed by a whole rest. The melody then continues with a half note C2, a half note B1, a quarter note A1, a quarter note G1, and a whole rest. The piece concludes with a half note F1, a half note E1, a quarter note D1, a quarter note C1, and a whole rest. The dynamic marking *p* is placed below the first note.

19

mp *p*

23

Example 23 is a bass line in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and quarter notes. The dynamics are marked as *sf* (sforzando) and *p* (piano). The piece concludes with a repeat sign.

29 Più mosso $\text{♩} = 172$

27

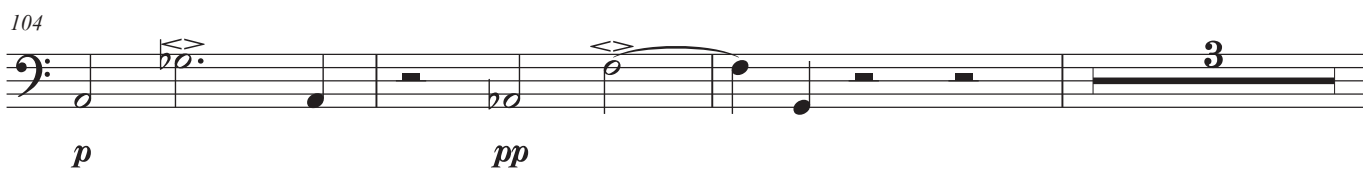
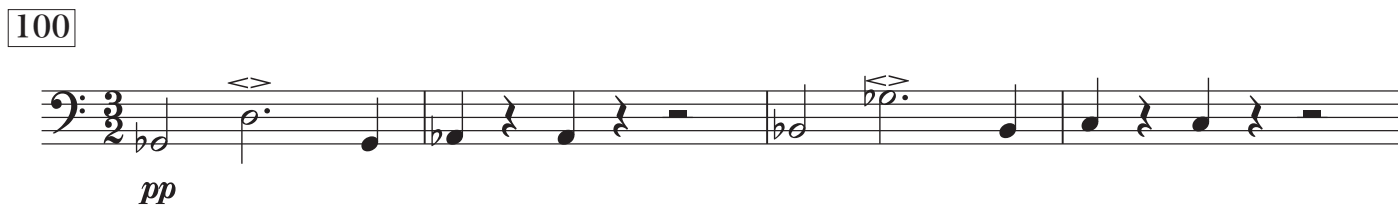
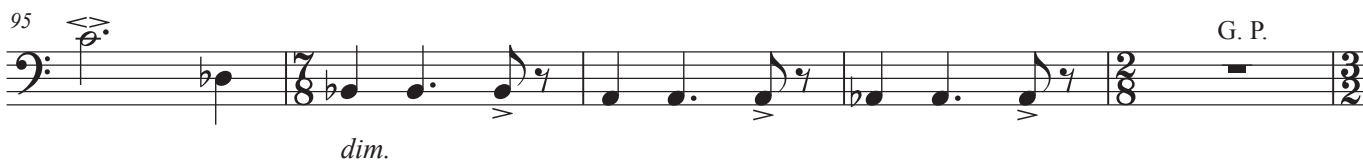
mp

32

37

f *p*

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 32 with a bass clef and a key signature of one flat (B-flat). The first measure contains a whole note chord of B-flat and D. The second measure contains a half note chord of B-flat and D, followed by a quarter rest. The third measure contains a whole note chord of B-flat and D. The fourth measure contains a half note chord of B-flat and D, followed by a quarter rest. The fifth measure contains a half note chord of B-flat and D, followed by a quarter rest. The sixth measure contains a half note chord of B-flat and D, followed by a quarter rest. The seventh measure contains a half note chord of B-flat and D, followed by a quarter rest. The eighth measure contains a half note chord of B-flat and D, followed by a quarter rest. The score is marked with a forte (*f*) dynamic at the beginning and a piano (*p*) dynamic at the end.



111 accel.



116



124



133

Tempo di valse ♩ = 144



141



149



161



169

167



accel.

176

Vivo ♩ = 162

173



178



rit.

Tempo I ♩ = 60

183



188

Vivace ♩ = 144



193



200

198



206

203



G. P.

210



G. P.

rit.

a tempo

rit.

a tempo

216



Rapsodia su un tema di Händel

ヘンデルの主題による狂詩曲

Takuya Shigeta

Larghetto ♩ = 60

5

9

10

15

19

23

29 Più mosso ♩ = 172

32

37

p

mp

p

mf

p

mp

p

sf

sf

p

sf

sf

p

mp

f

p



53



61

Un poco più mosso ♩ = 184



83

Un poco meno mosso ♩ = 172



90

Tempo I ♩ = 60



G. P.

100



111 accel.

110

ppp p

114

mp f

118

mp mf

124

f p mf

127

f rit.

131

p p f

133

Tempo di valse ♩ = 144

136

p

142

p

149

148

mp p pp mp

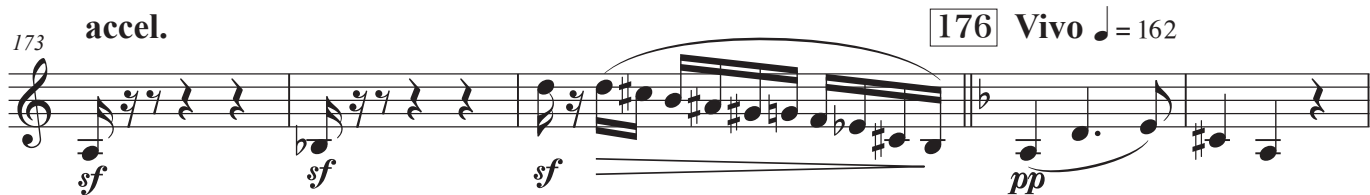
154

mf f mp mf

161

f mp cresc.

169



188 Vivace ♩ = 144



200



206



Rapsodia su un tema di Händel

ヘンデルの主題による狂詩曲

Takuya Shigeta

Larghetto ♩ = 60

5 *mp* *p* *mf* **9**

10

15 *p*

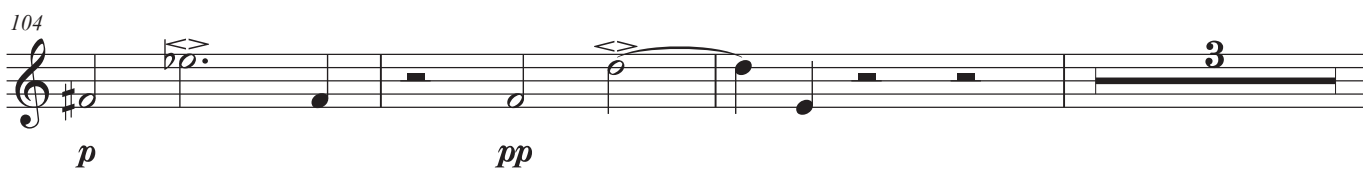
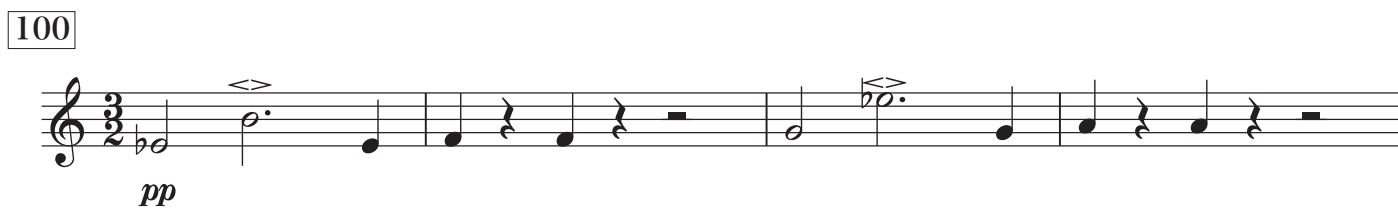
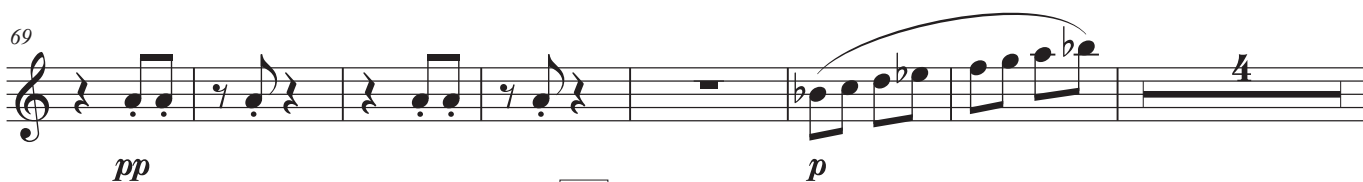
19 *mp* *p*

23

sf sf p sf sf p

29 **Più mosso** ♩ = 172 *mp*

34 *f* *p* **37**



111 accel.



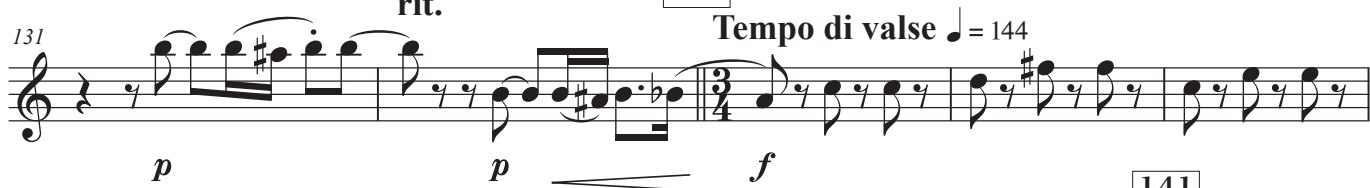
116



124



133



Tempo di valse ♩ = 144

141



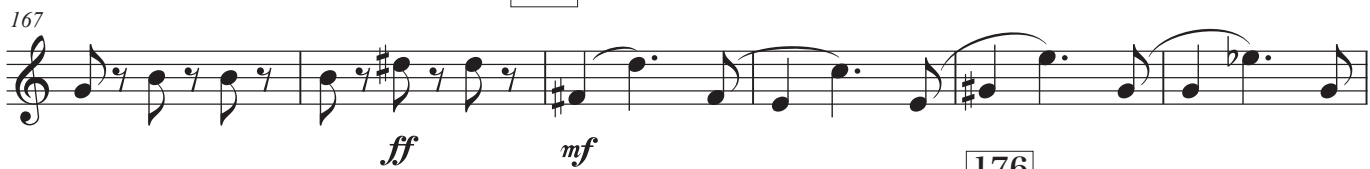
149



161

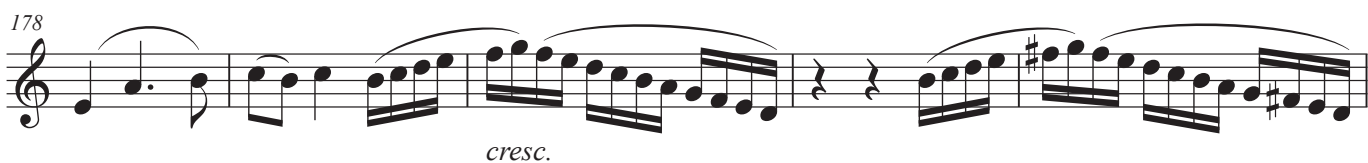


169



accel.

176



rit.

Tempo I ♩ = 60



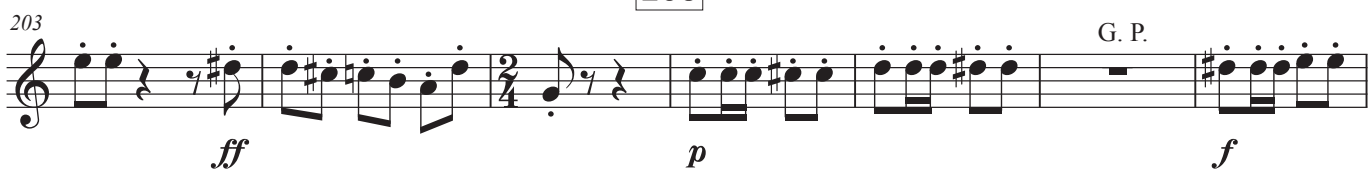
188 Vivace ♩ = 144



200



206



rit.

a tempo

rit.

a tempo

