

クリアで会いましょう

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The musical score is arranged in a standard orchestral format with 20 staves. The instruments and their parts are as follows:

- Piccolo:** Treble clef, starting with a rest and a dynamic marking of *f*.
- 1.2 Flute:** Treble clef, starting with a dynamic marking of *f* and a five-measure rest.
- 1st. Clarinet in B:** Treble clef, starting with a dynamic marking of *f* and a five-measure rest.
- 2nd. Clarinet in B:** Treble clef, starting with a dynamic marking of *f* and a five-measure rest.
- 3rd. Clarinet in B:** Treble clef, starting with a dynamic marking of *mf*.
- Bass Clarinet in B:** Bass clef, starting with a dynamic marking of *f*.
- Alto Saxophone:** Treble clef, starting with a dynamic marking of *f* and a five-measure rest.
- Tenor Saxophone:** Treble clef, starting with a dynamic marking of *f*.
- Baritone Saxophone:** Treble clef, starting with a dynamic marking of *mf*.
- 1st. Trumpet in B:** Treble clef, starting with a dynamic marking of *f* and a five-measure rest.
- 2nd. Trumpet in B:** Treble clef, starting with a dynamic marking of *f*.
- 3rd. Trumpet in B:** Treble clef, starting with a dynamic marking of *f*.
- 1st.2nd. Horn in F:** Treble clef, starting with a dynamic marking of *f* and a five-measure rest.
- 3rd. Horn in F:** Treble clef, starting with a dynamic marking of *f*.
- 1st.2nd. Trombone:** Bass clef, starting with a dynamic marking of *f* and a five-measure rest.
- Bass Trombone:** Bass clef, starting with a dynamic marking of *f*.
- Euphonium:** Bass clef, starting with a dynamic marking of *mf* and a five-measure rest.
- Tuba:** Bass clef, starting with a dynamic marking of *f*.
- Marimba:** Treble clef, starting with a dynamic marking of *f* and a five-measure rest.
- Cymbal. Bass Drum:** Percussion line, starting with a dynamic marking of *f*.
- Snare Drum. Tambourine:** Percussion line, starting with a dynamic marking of *mf*.
- Timpani:** Bass clef, starting with a dynamic marking of *mf*.

The score includes various musical notations such as rests, dynamics (*f*, *mf*), and articulation marks. A tempo marking of $\text{♩} = 120$ is present at the beginning of several staves.

5 *f* *w*

Picc. Musical staff for Piccolo, starting with a forte (*f*) dynamic and a woodwind flourish.

1.2.Fl Musical staff for Flute 1 and 2, playing a melodic line.

1.Cl Musical staff for Clarinet 1, playing a melodic line.

2.Cl Musical staff for Clarinet 2, playing a melodic line.

3.Cl Musical staff for Clarinet 3, playing a melodic line.

BsCl Musical staff for Bass Clarinet, playing a melodic line.

A.Sax Musical staff for Alto Saxophone, playing a melodic line.

T.Sax Musical staff for Tenor Saxophone, playing a melodic line.

B.Sax Musical staff for Baritone Saxophone, playing a melodic line.

1.Tp *f* Musical staff for Trumpet 1, starting with a forte (*f*) dynamic.

2.Tp *mf* Musical staff for Trumpet 2, starting with a mezzo-forte (*mf*) dynamic.

3.Tp *mf* Musical staff for Trumpet 3, starting with a mezzo-forte (*mf*) dynamic.

1.2.Hrn Musical staff for Horn 1 and 2, playing a rhythmic pattern.

3.Hr Musical staff for Horn 3, playing a rhythmic pattern.

Trb. Musical staff for Trombone, playing a melodic line.

Btrb. Musical staff for Baritone Trombone, playing a melodic line.

Euph. Musical staff for Euphonium, playing a melodic line.

Tb. Musical staff for Tuba, playing a melodic line.

Mb. *f* *w* Musical staff for Mallet Percussion, starting with a forte (*f*) dynamic and a woodwind flourish.

p Musical staff for Mallet Percussion, continuing with a piano (*p*) dynamic.

mp *f* Musical staff for Mallet Percussion, continuing with a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic.

Tim Musical staff for Timpani, playing a rhythmic pattern.

9

Picc. *f* *mf* §

1.2.Fl *f* §

1.Cl *f* *mf* §

2.Cl *f* §

3.Cl *f* *mf* §

BsCl *mp* §

A.Sax *f* *p* §

T.Sax *f* *p* §

B.Sax *f* *mp* §

1.Tp *f* §

2.Tp *f* §

3.Tp *f* §

1.2.Hrn *f* *mp* §

3.Hr *f* *mp* §

Trb. *f* §

Btrb. *f* *mp* §

Euph. *f* *mp* §

Tb. *f* *mp* §

Mb. *f* §

p *f* 8

f *p* *f*

Tim *f* §

14

Picc.

1.2.Fl

1.Cl

2.Cl

3.Cl

BsCl

A.Sax

T.Sax

B.Sax

14

1.Tp

2.Tp

3.Tp

14

1.2.Hrn

3.Hr

14

Trb.

Btrb.

14

Euph.

Tb.

14

Mb.

Tim

22

Picc.

1.2.Fl

1.Cl

2.Cl

3.Cl

BsCl

A.Sax

T.Sax

B.Sax

1.Tp

2.Tp

3.Tp

1.2.Hrn

3.Hr

Trb.

Btrb.

Euph.

Tb.

Mb.

Tim

26
Picc. ff mp ff mp $to \Phi$
1.2.Fl. ff mp ff mp $to \Phi$
1.Cl. ff mp ff mp $to \Phi$
2.Cl. ff mp ff mp $to \Phi$
3.Cl. ff mp ff mp $to \Phi$
BsCl. ff mp ff mp $to \Phi$
A.Sax. ff mp ff mp $to \Phi$
T.Sax. ff mp ff mp $to \Phi$
B.Sax. mp $to \Phi$
1.Tp. mp $to \Phi$
2.Tp. mp $to \Phi$
3.Tp. mp $to \Phi$
1.2.Hrn. mp $to \Phi$
3.Hr. mp $to \Phi$
Trb. ff mp ff mp $to \Phi$
Btrb. mp $to \Phi$
Euph. ff mp ff mp $to \Phi$
Tb. mp $to \Phi$
Mb. f mf mp mf $to \Phi$
 f mf
 mp mf mp
Tim. mp

Picc. *f* 31 *ff* *v* *tr*
 1.2.Fl *f* 31 *f*
 1.Cl *f* 31 1. 2.
 2.Cl *f* 31 1. 2.
 3.Cl *f* 31 1. 2.
 BsCl *f* 31 1. 2.
 A.Sax *f* 31 1. 2.
 T.Sax *f* 31 1. 2.
 B.Sax *f* 31 1. 2.
 1.Tp *f* 31 1. 2.
 2.Tp *f* 31 1. 2.
 3.Tp *f* 31 1. 2.
 1.2.Hrn *f* 31 1. 2.
 3.Hr *f* 31 1. 2.
 Trb. *f* 31 1. 2.
 Btrb. *f* 31 1. 2.
 Euph. *f* 31 1. 2.
 Tb. *f* 31 1. 2.
 Mb. *f* 31 *mf* *f* *mf* *f* *tr*
 Tim *f* 31 *f* *r31* *r31*

36 Picc. \oplus Coda

1.2.Fl *D.S.*

1.Cl *mf* \oplus Coda

2.Cl *mf*

3.Cl *mf*

BsCl *D.S.*

A.Sax \oplus Coda

T.Sax

B.Sax *D.S.*

1.Tp \oplus Coda

2.Tp

3.Tp *D.S.*

1.2.Hrn \oplus Coda

3.Hr *D.S.*

Trb. *ff* \oplus Coda

Btrb. *ff* \oplus Coda

Euph. *ff* \oplus Coda

Tb. *D.S.*

Mb. *ff* \oplus Coda

f *mp* *f* *ff*

f *mp* *f* *ff*

Tim *D.S.* *ff*

41

Picc. *ff*

1.2.Fl *ff*

41

1.Cl *ff*

2.Cl *ff*

3.Cl *ff*

BsCl *ff*

41

A.Sax *ff*

T.Sax *ff*

B.Sax *ff*

41

1.Tp *ff*

2.Tp *ff*

3.Tp *ff*

41

1.2.Hrn *ff*

3.Hr *ff*

41

Trb. *ff*

Btrb. *ff*

41

Euph. *ff*

Tb. *ff*

41

Mb. *ff*

ff

ff

41

Tim *ff*