

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr. by Kenichi Koda  
O,レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

Piccolo

Flute1

Flute2

Oboe

Bassoon

Clarinet in Eb

Clarinet in Bb1

Clarinet in Bb2

Clarinet in Bb3

Alto Clarinet in Eb

Bass Clarinet in Bb

Alto Saxophone1

Alto Saxophone2

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb1

Trumpet in Bb2,3

Horn in F1

Horn in F2

Horn in F3,4

Trombone1,2

Trombone3

Euphonium

Tuba

String Bass

Glockenspiel

Xylophone

Vibraphone

Marimba

Timpani

Allegro  $\text{♩} = 116$

**A** **B**

Picc.  
Fl.1  
Fl.2  
Ob.  
Bsn.  
E♭ Cl.  
Cl.1  
Cl.2  
Cl.3  
Alto Cl.  
B. Cl.  
A. Sax.1  
A. Sax.2  
T. Sax.  
B. Sax.  
Tpt.1  
Tpt.2,3  
Hn.1  
Hn.2  
Hn.3,4  
Tbn.1,2  
Tbn.3  
Euph.  
Tba.  
S. Bass  
Glock.  
Xyl.  
Vib.  
Mar.  
Timp.

**A** **B**

16 C

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

C

23

Picc.

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*ff*

*ff*

*ff*

D



**E**

37

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

**E**

[F]

44 Picc. Fl. 1 Fl. 2 Ob. Bsn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 Alto Cl. B. Cl. A. Sax. 1 A. Sax. 2 T. Sax. B. Sax. Tpt. 1 Tpt. 2,3 Hn. 1 Hn. 2 Hn. 3,4 Tbn. 1,2 Tbn. 3 Euph. Tba. S. Bass Glock. Xyl. Vib. Mar. Timp.

[F]





59 H

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf*

Bsn. *mf*

E♭ Cl. *mf*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

Alto Cl. *mf*

B. Cl. *mf*

A. Sax.1 *mf*

A. Sax.2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph. *mf*

Tba. *mf*

S. Bass. *mf*

Glock.

Xyl. *mf*

Vib. *mf*

Mar. *mf*

Timp. *mf*

H

66

Picc. -

Fl.1 -

Fl.2 -

Ob. -

Bsn. *mf* *p*

E♭ Cl. -

Cl.1 -

Cl.2 -

Cl.3 *mf*

Alto Cl. *mf*

B. Cl. *p*

A. Sax.1 -

A. Sax.2 -

T. Sax. *mf*

B. Sax. -

Tpt.1 -

Tpt.2,3 -

Hn.1 -

Hn.2 -

Hn.3,4 -

Tbn.1,2 -

Tbn.3 -

Euph. -

Tba. -

S. Bass -

Glock. *mf* *p*

Xyl. *p*

Vib. *mf* *p*

Mar. *p*

Timp. *p*

74

Picc. Fl.1 Fl.2 Ob. Bsn. Eb Cl. Cl.1 Cl.2 Cl.3 Alto Cl. B. Cl. A. Sax.1 A. Sax.2 T. Sax. B. Sax. Tpt.1 Tpt.2,3 Hn.1 Hn.2 Hn.3,4 Tbn.1,2 Tbn.3 Euph. Tba. S. Bass Glock. Xyl. Vib. Mar. Timp.

*mp*  
*p*  
*mp*  
*mp*  
*p*  
*p*  
*mp*  
*arco*  
*pizz.*

This page of a musical score, numbered 74, contains staves for a variety of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Eb Clarinet, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, and 3/4, Trombones 1, 2, and 3, Euphonium, and Tuba. The string section includes String Bass, Glockenspiel, Xylophone, Vibraphone, Maracas, and Timpani. The score features dynamic markings such as *mp* (mezzo-piano) and *p* (piano), as well as performance instructions like *arco* and *pizz.* for the string bass. The woodwinds and strings play melodic lines, while the percussion instruments provide rhythmic accompaniment.

81

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

89 **J**

rit. **A tempo**

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

arco

**J**

rit. **A tempo**

98 **K**

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*f*

*p*

*fz*

*pizz*

L

106

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*f*

*mf*

*mp*

*dim.*

*cresc.*

*p*

114

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.



M

122

Picc. *pp*

Fl.1 *pp*

Fl.2 *pp*

Ob. *f* *dim.* *mf*

Bsn. *f* *dim.* *mf*

E♭ Cl. *f* *cresc.* *mf*

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

Cl.2

Cl.3

Alto Cl.

B. Cl. *f* *dim.* *mf*

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1 *pp*

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock. *pp*

Xyl. *pp*

Vib.

Mar.

Timp.

M

129

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*pp*

*pp*

137 **N**

Picc. *pp*

Fl.1

Fl.2

Ob. *pp*

Bsn. *pp*

E♭ Cl.

Cl.1 *pp*

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1 *pp*

Hn.2 *pp*

Hn.3,4 *pp*

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar. *pp*

Timp. *pp* **N**

144

Musical score for a symphony orchestra, page 20, measures 144-151. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Saxophones (Alto, Tenor, Bass), Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Bass, Glockenspiel, Xylophone, Vibraphone, Maracas, and Timpani.

Measures 144-151 are shown. A circle with the number '144' is placed above the first measure of the Piccolo staff, and another circle with '144' is below the Bass staff in measure 151. The score features a dynamic marking of *pp* (pianissimo) in measures 144-145 for the Clarinets and Bass Clarinet.

P

151

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

P

158

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*p*

*pp*

*pizz.*

165 Q

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*pp*

*pp*

*pp*

Q

R

172

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*p*

*pp*

*arco*

R

R



S

180

Picc. - - - - -

Fl.1 - - - - - *mp*

Fl.2 - - - - - *mp*

Ob. - *mp*

Bsn. - - - - -

E♭ Cl. - *mp*

Cl.1 - *mp*

Cl.2 - *mp*

Cl.3 - *mp*

Alto Cl. - - - - -

B. Cl. - *mp*

A. Sax.1 - *mp*

A. Sax.2 - *mp*

T. Sax. - - - - -

B. Sax. - *mp*

Tpt.1 - - - - -

Tpt.2,3 - - - - -

Hn.1 - - - - -

Hn.2 - - - - -

Hn.3,4 - - - - -

Tbn.1,2 - - - - -

Tbn.3 - - - - -

Euph. - *mp*

Tba. - *mp*

S. Bass - *mp* *pizz.* *arco*

Glock. - - - - -

Xyl. - *mp*

Vib. - *mp*

Mar. - *p* *mp*

Timp. - - - - -

T

187

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*mp*

*mf*

*f*

T

U

194

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1

Hn. 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

202

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

*f*

*cresc.*

2nd.

209

Picc. *ff*

Fl.1 *ff*

Fl.2 *ff*

Ob. *ff*

Bsn. *ff*

E♭ Cl. *ff*

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

Alto Cl. *ff*

B. Cl. *ff*

A. Sax.1 *ff*

A. Sax.2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt.1 *ff*

Tpt.2,3 *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3,4 *ff*

Tbn.1,2 *ff*

Tbn.3 *ff*

Euph. *ff*

Tba. *ff*

S. Bass *ff*

Glock. *ff*

Xyl. *ff*

Vib. *ff*

Mar. *ff*

Timp. *ff*

217 W

Picc.  
Fl.1  
Fl.2  
Ob.  
Bsn.  
Eb Cl.  
Cl.1  
Cl.2  
Cl.3  
Alto Cl.  
B. Cl.  
A. Sax.1  
A. Sax.2  
T. Sax.  
B. Sax.  
Tpt.1  
Tpt.2,3  
Hn.1  
Hn.2  
Hn.3,4  
Tbn.1,2  
Tbn.3  
Euph.  
Tba.  
S. Bass  
Glock.  
Xyl.  
Vib.  
Mar.  
Timp.

W

224

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Glock.

Xyl.

Vib.

Mar.

Timp.

rit.

a.2

div.

a.2

rit.

# Bergamasca

Piccolo

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O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

4 4 4 8 7

A B C

29 D 8 E 12 F 8 G 2 *mf*

61

65 H 8 I 16 J 6 rit. 2 A tempo

98 K 15 L 14 M *pp*

131 3

139 N

143 O 3 P 8 12

167 Q 8 R 8 S 8 T 8 U 4 *f* *cresc.*

205



Musical score for Piccolo, measures 210-226. The score is written in treble clef with a key signature of one sharp (F#). The music consists of four staves of notation. Measure 210 features a box labeled 'V' above the first measure. The dynamic marking *ff* is placed below the first staff. Measure 221 features a box labeled 'W' above the first measure. The dynamic marking *rit.* is placed above the first staff of the final line. The score includes various musical notations such as slurs, accents, and dynamic markings.

## Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
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Ottorino Respighi arr. by Kenichi Koda  
 O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

*ff*

6 **A**

13 **B** 8 **C**

24

29 **D** 4 *ff*

37 **E** 8

49 **F** *f* *dim.*

54 **G** *mf*

59

63 **H** *mf* 5

73 **I** 4

77 *mp*

83 *p*

89 **J**

95 *rit.* *A tempo* **K** 14 *f*

113 **L** 13 **M** *f* *pp*

132

137 **N**

142

146 **O** **P** 7 4 *p*

160 3

167 **Q** 8 **R** 8 **S** 2 *mp* **T**

189

194

199 **U**

205

211 **V**  
*ff*

217

222 **W**

227 *rit.*

*v*

# Bergamasca

Flute2

ANTICHE DANZE ED ARIE PER LIUTO  
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Ottorino Respighi arr. by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro**  $\text{♩} = 116$

The score is written for Flute 2 in G major, 2/4 time, with a tempo of Allegro (♩ = 116). It consists of 11 sections labeled A through K. Section A (measures 6-12) starts with a forte (ff) dynamic and includes a triplet. Section B (measures 13-14) is an 8-measure rest. Section C (measures 15-23) features a melodic line with slurs. Section D (measures 24-28) includes a 4-measure rest and a forte (ff) dynamic. Section E (measures 29-36) features a melodic line with slurs and a forte (ff) dynamic. Section F (measures 37-48) includes an 8-measure rest. Section G (measures 49-54) includes a 6-measure rest and a mezzo-forte (mf) dynamic. Section H (measures 55-64) features a melodic line with slurs and a mezzo-forte (mf) dynamic. Section I (measures 65-72) includes a 4-measure rest and a mezzo-piano (mp) dynamic. Section J (measures 73-88) features a melodic line with slurs and a piano (p) dynamic. Section K (measures 89-94) includes a 14-measure rest and a forte (f) dynamic, with a ritardando (rit.) marking at the beginning and a return to tempo (A tempo) marking.

113 **L** **M**  
*f* **13** *pp*

131 **3**

139 **N** **5**

147 **O** **P** **7** **4** *p*

163 **3** **Q** **8** **R** **8** **S** **3** *mp*

187

191 **T**

197 **U**

203

210 **V** *ff*

216

221 **W**

226 *rit.*

# Bergamasca

Oboe

ANTICHE DANZE ED ARIE PER LIUTO  
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Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro**  $\text{♩} = 116$

*ff*

8 **A** **B**

20 **C**

29 **D**

37 **E**

42

47 **F**

57 **G** **H**

73 **I**

77 *mp*

83 *p*

89 **J**

95 *rit.* *A tempo* **K** *f* *p*

101

106 *f* *dim.*

111 *mf* *f* *p* **L**

117 *f*

123 *dim.* *mf*

128 **M** 10 *pp* **N**

143

147 **O** 7 8 **P**

Detailed description: This page of a musical score for Oboe contains measures 77 through 147. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The score is divided into several systems. Measure 77 begins with a mezzo-piano (*mp*) dynamic. Measure 83 is marked piano (*p*). Measure 89 is marked with a box containing the letter 'J'. Measure 95 starts with a ritardando (*rit.*) and then returns to the original tempo (*A tempo*), marked with a box containing the letter 'K'. Dynamics in this section include fortissimo (*f*) and piano (*p*). Measure 106 features fortissimo (*f*) and a diminuendo (*dim.*). Measure 111 includes mezzo-forte (*mf*), fortissimo (*f*), and piano (*p*), and is marked with a box containing the letter 'L'. Measure 117 is marked fortissimo (*f*). Measure 123 includes a diminuendo (*dim.*) and mezzo-forte (*mf*). Measure 128 is marked piano-piano (*pp*) and contains a ten-measure rest (10) and a box with the letter 'M'. Measure 129 contains a box with the letter 'N'. Measure 143 is marked with a box containing the letter 'O'. Measure 147 contains seven-measure (7) and eight-measure (8) rests, followed by a box with the letter 'P'. The score includes various musical notations such as slurs, ties, and dynamic markings.



166 **Q** **R**

8 2 *p* 3

Detailed description: This staff contains measures 166 to 182. It begins with a quarter rest, followed by an eighth rest, and then a quarter note. A bracket labeled '8' spans measures 167-172. A bracket labeled '2' spans measures 173-174. A bracket labeled '3' spans measures 175-177. The dynamic marking *p* is placed below the staff. The key signature has two sharps (F# and C#).

183 **S**

*mp*

Detailed description: This staff contains measures 183 to 186. It features a series of eighth notes and quarter notes. The dynamic marking *mp* is placed below the staff. The key signature has two sharps.

187

Detailed description: This staff contains measures 187 to 190. It features a series of eighth notes and quarter notes. The key signature has two sharps.

191 **T**

2 3

Detailed description: This staff contains measures 191 to 198. It features a series of eighth notes and quarter notes. Brackets labeled '2' and '3' are present. The key signature has two sharps.

199 **U**

4

Detailed description: This staff contains measures 199 to 208. It features a series of eighth notes and quarter notes. A bracket labeled '4' is present. The key signature has two sharps.

209 **V**

*ff*

Detailed description: This staff contains measures 209 to 214. It features a series of eighth notes and quarter notes. The dynamic marking *ff* is placed below the staff. The key signature has two sharps.

215

Detailed description: This staff contains measures 215 to 218. It features a series of eighth notes and quarter notes. The key signature has two sharps.

219

Detailed description: This staff contains measures 219 to 222. It features a series of eighth notes and quarter notes. The key signature has two sharps.

223 **W**

Detailed description: This staff contains measures 223 to 228. It features a series of eighth notes and quarter notes. The key signature has two sharps.

229 *rit.*

Detailed description: This staff contains measures 229 to 232. It features a series of eighth notes and quarter notes. The dynamic marking *rit.* is placed above the staff. The key signature has two sharps.

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

7 **A**

13 **B**

21 **C**

28 **D**

33

37 **E**

43

49 **F**

56 **G**

63 **H**

68

73 **I**

81

89 **J**

95 rit. **K** A tempo

101

107

113 **L** *f* *p* *dim.* *mf*

119

126 **M** *mf* *pp* 7

139 **N**

147 **O** **P** 7 11

167 **Q** *pp* 3

175 **R** **S**  
8 4  
*mp*

191 **T**  
*mf* **U** *f*

198

204

211 **V**  
*ff*

217

223 **W**

229 *rit.*

# Bergamasca

Clarinet in E $\flat$

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr. by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro**  $\text{♩} = 116$

**ff**

**A**

**B** **C**

**D**

**E**

**F** *f* *dim.*

**G** **H** **I**

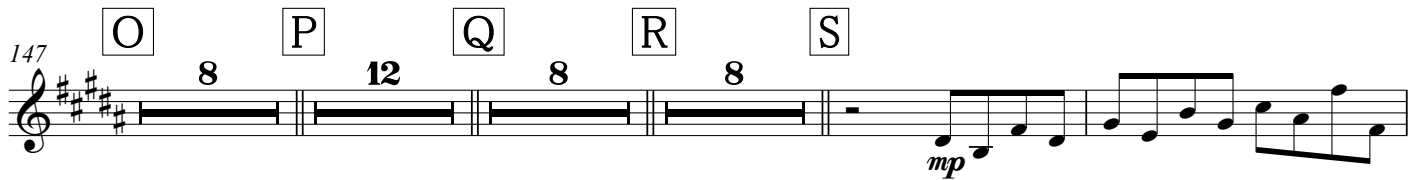
**J**

**K** *rit.* *A tempo* *f*

**L** **M** **N**

*mp* *p* *f*

147 O 8 P 12 Q 8 R 8 S *mp*



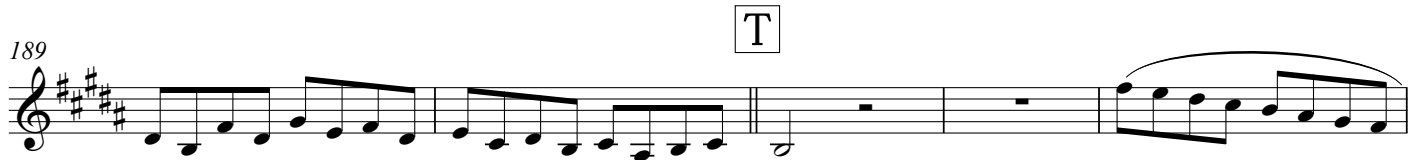
Musical staff 147-184. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains four measures of rests, each with a box containing a letter: O (8), P (12), Q (8), and R (8). This is followed by a measure of rest and then a melodic line starting at measure 185. The dynamic marking *mp* is placed below the first note of the melodic line.

185



Musical staff 185-188. Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes with slurs.

189 T



Musical staff 189-193. Continuation of the melodic line, starting with a box containing the letter T. The staff includes a measure of rest followed by a melodic phrase.

194



Musical staff 194-198. Continuation of the melodic line with slurs and accents over the notes.

199 U 3



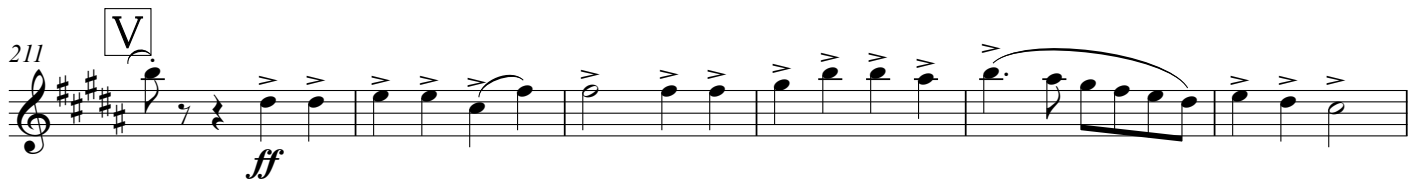
Musical staff 199-205. Continuation of the melodic line, starting with a box containing the letter U. It features a triplet of eighth notes marked with the number 3.

206



Musical staff 206-210. Continuation of the melodic line with slurs and accents.

211 V *ff*



Musical staff 211-216. Continuation of the melodic line, starting with a box containing the letter V. The dynamic marking *ff* is placed below the first note.

217



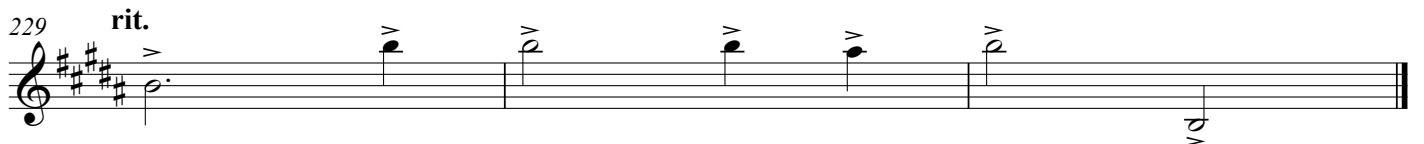
Musical staff 217-221. Continuation of the melodic line with slurs and accents.

222 W



Musical staff 222-228. Continuation of the melodic line, starting with a box containing the letter W. The staff includes a measure of rest followed by a melodic phrase.

229 *rit.*



Musical staff 229-233. Continuation of the melodic line, starting with the dynamic marking *rit.* (ritardando). The staff ends with a double bar line.

# Bergamasca

Clarinet in Bb1

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

*ff*

**A**

8

**B**

13

*ff*

17

**C**

21

**D**

26

32

**E**

37

42

**F**

47

*f* *dim.*

52

**G**

56

*mf*

V.S.

62 **H** *mf*

68 **I** 3 4 *mp*

80 *p*

87 **J**

93 rit.

97 **K** *A tempo* *f* *p* Ob.

102 *f*

108 *cresc.* *mf*

113 **L** *f* *p*

119 *f*

124 *cresc.* *mf*

128 **M** **N** 11 4 *pp*

Detailed description: This is a page of a musical score for Clarinet in Bb1, spanning measures 62 to 128. The music is written in a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The score is divided into several sections marked with letters H through N. Section H (measures 62-67) features a melodic line with a mezzo-forte (*mf*) dynamic. Section I (measures 68-79) includes a triplet of eighth notes and a group of four sixteenth notes, with a mezzo-piano (*mp*) dynamic. Section J (measures 80-86) is a melodic passage starting with a piano (*p*) dynamic. Section K (measures 87-96) is marked 'rit.' and 'A tempo', featuring a dynamic shift from forte (*f*) to piano (*p*) and includes an 'Ob.' (oboe) part. Section L (measures 97-112) continues the melodic line with dynamics of *f*, *p*, and *mf*. Section M (measures 113-127) includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. Section N (measures 128-133) features a piano-piano (*pp*) dynamic and includes a triplet of eighth notes and a group of four sixteenth notes.



147 **O**  
*pp*

153 **P**

159

165 **Q**

170 **R**  
*p*

177 **S**  
*mp*

186

190 **T**

194

199 **U**  
*f*

204

208

Detailed description: This page of a musical score for Clarinet in Bb1 contains ten staves of music, numbered 147 to 208. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is marked with various dynamics: *pp* (pianissimo) at measure 147, *p* (piano) at measures 170 and 199, and *f* (forte) at measure 199. It features several technical exercises: a triplet of eighth notes at measure 170, a quintuplet of eighth notes at measure 177, and a sixteenth-note triplet at measure 208. The exercises are labeled with letters O through U in boxes. The music includes various note values, rests, and articulation marks such as accents and slurs.

Musical score for Clarinet in Bb1, measures 211-229. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Measure 211 begins with a boxed 'V' above the staff. The music consists of a series of eighth notes with accents, followed by a slur over a group of notes. Measure 217 features a dynamic marking of *ff* and a slur over a group of notes. Measure 222 has a boxed 'W' above the staff. Measure 229 is marked *rit.* and contains several notes with accents. The score ends with a double bar line.

## Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro**  $\text{♩} = 116$

*ff*

**A** **B**

8 **2** *ff*

15

**C**

20

25

**D**

29

**E**

35

40

44

**F**

49 *f* *dim.*

53

**G**

57 *mf*

63 **H**

69 **I**

78

83 **J**

89

95 *rit.* **A tempo**

98 **K** 13 **L** 14

128 **M** 11 **N** 8 **O**

152 **P** 2

159

165 **Q**

169 3

*mf*

*p*

*mp*

*f*

*pp*

175 **R** **S**  
8  
*mp*

Musical staff 175-186: Treble clef, key signature of three sharps (F#, C#, G#). Measure 175 starts with a rest, followed by a measure with a fermata and the number '8'. The staff continues with eighth-note patterns. Dynamic marking *mp* is present.

187

Musical staff 187-190: Treble clef, key signature of three sharps. Continuation of eighth-note patterns.

191 **T**

Musical staff 191-195: Treble clef, key signature of three sharps. Measure 191 starts with a rest. A slur covers measures 192-195. Dynamic marking *f* is present.

196 **U**  
*f*

Musical staff 196-201: Treble clef, key signature of three sharps. Measure 196 starts with a rest. A slur covers measures 197-201. Dynamic marking *f* is present.

202

Musical staff 202-206: Treble clef, key signature of three sharps. Continuation of eighth-note patterns with a slur.

207

Musical staff 207-210: Treble clef, key signature of three sharps. Continuation of eighth-note patterns with a slur.

211 **V**  
*ff*

Musical staff 211-217: Treble clef, key signature of three sharps. Measure 211 starts with a rest. The staff contains chords with accents. Dynamic marking *ff* is present.

218

Musical staff 218-222: Treble clef, key signature of three sharps. Continuation of chords with accents and slurs.

223 **W**

Musical staff 223-228: Treble clef, key signature of three sharps. Continuation of chords with accents and slurs.

229 *rit.*

Musical staff 229-232: Treble clef, key signature of three sharps. Continuation of chords with accents. Dynamic marking *rit.* is present.

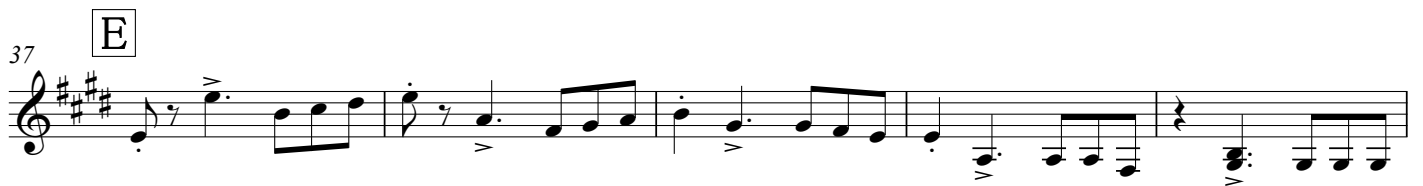
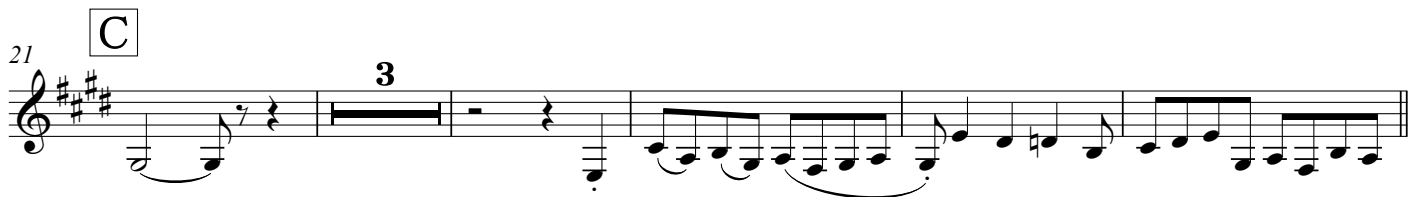
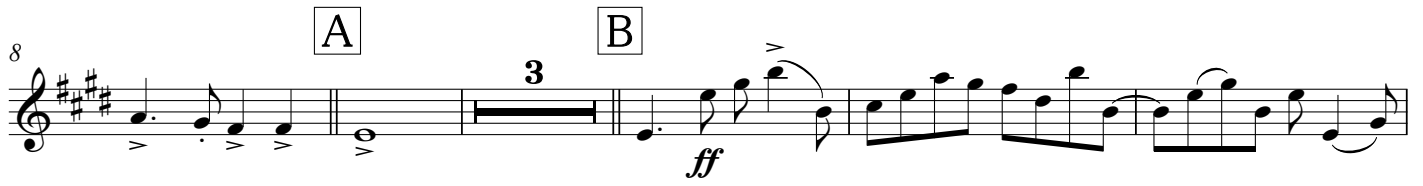
# Bergamasca

Clarinet in Bb3

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$



62 H

67

73 I 10

89 J

95 rit. A tempo K 14 *f*

113 L 14 M 11 N 8 *f*

147 O *pp* P

153

159 2 Q

166

171 3 R 8 S *mp*

186

191 **T**

198

206

211 **V**

217

222 **W**

227 rit.



# Bergamasca

Alto Clarinet in E $\flat$

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

8 **A** **B**

21 **C** 3

29 **D**

33

37 **E** 2

44 **F** 3 4

55 **G** 3 *mf*

63 **H** *mf*

69 **I** 3 10 4

89 **J**

95 *rit.* **K** *f* 14

113 **L** **M** **N**  
*f* 14 11 8

147 **O** **P** **Q**  
*pp* 8 11

169 3

175 **R** **S**  
*mp* 8 4

191 **T**  
*mf* *f* 4

199 **U**  
4

209 **V**  
*ff*

215

220

223 **W**

229 *rit.*

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro**  $\text{♩} = 116$

7 **A**

13 **B**

21 **C**

28 **D**

36 **E**

42

49 **F**

56 **G** *f* *dim.* *mf*

64 **H**

72 **I** *p*

79

V.S.

87 **J**

95 rit. **A tempo** **K** *f* *p* *Fg.*

101

107 *f* *dim.* *mf*

113 **L** *f* *p*

119 *f*

124 *dim.* *mf*

128 **M** **11** **N** **8** **O** *pp*

152 **P**

158

164 **Q** *pp*

170

Detailed description: This is a page of a musical score for Bass Clarinet in B-flat, covering measures 87 to 170. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It features several dynamic markings including *f* (forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo), as well as performance instructions like *rit.* (ritardando) and *A tempo*. The score is divided into sections labeled with letters in boxes: J (measures 87-94), K (measures 95-100), L (measures 113-118), M (measures 128-131), N (measures 132-135), O (measures 136-141), P (measures 152-157), and Q (measures 164-169). Measure 128 contains a double bar line followed by the numbers 11 and 8, likely indicating fingerings. The piece concludes with a double bar line at the end of measure 170.

175 **R**

181 **S**

188 **T**

196 **U**

203

211 **V**

217

223 **W**

229 **rit.**

# Bergamasca

Alto Saxophone1

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

**ff**

**A**

**B**

**ff**

**C**

**D**

**E**

**F**

**G**

**5**

63 **H**

69 **I**

78

82

89 **J**

97 **K**

113 **L** **M** **N**

147 **O** **P** **Q**

175 **R**

181 **S**

186

190 **T**

*mf*

*p*

*mp*

*f*

*pp*

*rit.*

*A tempo*

3

2

13

14

11

8

8

12

4

*mf*

*f*

196 U

202

207

211 V

217

222 W

227 *rit.*



# Bergamasca

Alto Saxophone2

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

8 **A** **B**

21 **C**

29 **D**

33

37 **E**

42

47 **F**

55 **G**

62 **H** *mf*

67

73 **I** *p* 7



217

222

227

Tenor Saxophone

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

9 **A** **ff** **B** 3 5

21 **C** 3

29 **D**

35 **E** 2

42 3

49 **F** 4

57 **G** 3 **mf**

65 **H** **mf**

72 **I** 9 3

89 **J**

95 **rit.** **A tempo** **K** 14 **f**

113 **L** **M** **N**  
14 11 8

147 **O** **P** **Q** **R**  
8 12 8 *pp*

178

183 **S**  
3 *mp*

191 **T**  
*mf* *f*

198 **U**  
3

206

211 **V**

217

222 **W**

227 *rit.*

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

The musical score is written for Baritone Saxophone in 2/4 time, with a tempo of Allegro (♩=116). The key signature is three sharps (F#, C#, G#). The score consists of ten systems of music, each starting with a measure number and a section label in a box:

- System 1: Starts at measure 1 with a **ff** dynamic marking. Section **A** is indicated at measure 7.
- System 2: Section **B** is indicated at measure 13.
- System 3: Section **C** is indicated at measure 21.
- System 4: Section **D** is indicated at measure 28.
- System 5: Section **E** is indicated at measure 36.
- System 6: Section **F** is indicated at measure 49. Dynamics **f** and **dim.** are present.
- System 7: Section **G** is indicated at measure 56. Dynamic **mf** is present.
- System 8: Section **H** is indicated at measure 64.
- System 9: Section **I** is indicated at measure 71. The system ends with a double bar line and a repeat sign.

85

89 **J**

95 *rit.* **A tempo** **K** **14**

113 **L** **M** **N** **14** **11** **8**

147 **O** **8** **P** **12** **Q** **5** *pp*

175 **R**

181 **S** *mp*

188 **T** *mf* *f*

196 **U**

203

211 **V** *ff*

217

223 **W**

229 **rit.**



# Bergamasca

Trumpet in Bb1

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr. by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro**  $\text{♩} = 116$

*ff*

**A**

**B** **C** **D**

*ff*

**E**

**F** **G** **H** **I**

*mp*

**J**

*rit.*

**K** **L**

**A tempo**

*f* *f* *pp*

**M**

**N** **O**

**P** **Q** **R** **S** **T**

*mf* *f*

**U**

**4**

203

210 **V**

*ff*

216

223 **W**

229 **rit.**

# Bergamasca

Trumpet in Bb2,3

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

*ff*

6

9 **A** 3 **B** 8 **C** 7

29 **D** 3 *ff*

37 **E** 11 **F** 8 **G** 8 **H** 8

73 **I** 14 **J** 3 *mp*

95 *rit.* 2 **K** 14 *A tempo*

113 **L** 14 **M** 11 **N** 8

147 **O** 8 **P** 12 **Q** 8 **R** 8 **S** 8

191 **T** 3 *mf* *f*

198 *f* a.2 **U** div. 2nd.

205 a.2 div.

211 **V** *ff*

217

223 **W**

229 *rit.* a.2 div. a.2

# Bergamasca

Horn in F1

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro**  $\text{♩} = 116$

**ff**

**A**

**B**

**C**

**D**

**E**

**F** **G** **H** **I**

**J**

**K** **L**

**M** **N**

**O** **P** **Q** **R**

**mp**

**rit.**

**A tempo**

**f**

**pp**

183 **S** **T**

8

*mf* **U** *f*

197

205

211 **V**

*ff*

217

223 **W**

229 *rit.*

# Bergamasca

Horn in F2

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

7 **A**

13 **B**

19 **C**

29 **D**

37 **E**

42 **F**

49 **F**

57 **G** 8 **H** 8 **I** 14

89 **J** 3 rit. 2

97 **K** 14 **L** 14

128 **M** 10

138 **N**

*pp*

147 **O** **P** **Q** **R**

7 12 8 8

183 **S** **T**

8 *mf* *f*

197 **U**

*v*

205

*v*

211 **V**

*ff*

217

*v*

223 **W**

*v*

229 **rit.**

*v*



# Bergamasca

Horn in F3,4

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

9 **A** **B**

16

21 **C** 5 *ff*

29 **D**

36 **E**

42 **F** 5 *f* *dim.* 3

57 **G** 8 **H** 8 **I** 16 **J**

95 *rit.* *A tempo* **K** 14 *f*

113 **L** 14 **M** 11 **N** 4 *pp*

147 **O** 7 **P** 8

163

*pp*

167

**Q** **R** **S** **T**

7 8 8 3

*f*

197

**U**

5

209

**V**

*ff*

216

223

**W**

229 *rit.*

# Bergamasca

Trombone1,2

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro ♩=116  
*ff*

9 **A** 3 **B** 8 **C** 7

29 **D** 8 **E** 12 **F** 8 **G** 8 **H** 8

73 **I** 16 **J** 6 rit. 2 **K** A tempo 14 *f*

113 **L** 14 **M** 11 **N** 8 *f*

147 **O** 8 **P** 12 **Q** 8 **R** 8 **S** 8

191 **T** 8 **U** 12 **V** *ff*

216

223 **W**

229 rit.

Trombone3

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

9 **A** **B** **C** **D**

4 8 7 8

37 **E** **F** **G** **H** **I**

12 8 8 8 16

89 **J**

95 rit. **K** A tempo

14

113 **L** **M** **N**

14 11 8

147 **O** **P**

8 8

167 **Q** **R** **S** **T**

7 8 8 8

199 **U** **V**

12

**ff**

217

223 **W**

229 rit.

Euphonium

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

8 **A**

13 **B**

21 **C**

28 **D**

34 **E**

41

48 **F**

55 **G**

60

65 **H**

70 **I**

4

The score is written for Euphonium in 2/4 time with a key signature of one sharp (F#). It begins with a forte (ff) dynamic and a tempo of 116 beats per minute. The piece is divided into nine sections labeled A through I. Section A starts at measure 8 and includes a slur over measures 10-12. Section B starts at measure 13. Section C starts at measure 21. Section D starts at measure 28. Section E starts at measure 34. Section F starts at measure 48 and includes dynamics of forte (f) and diminuendo (dim.). Section G starts at measure 55 and includes a mezzo-forte (mf) dynamic. Section H starts at measure 65. Section I starts at measure 70 and concludes with a 4-measure rest.

78

83

89 **J**

95 rit. **A tempo** **K**

113 **L** **M** **N**

147 **O** **P**

163

167 **Q**

173 **R**

178

183 **S**

190 **T**

197 U

Musical staff for measures 197-203. Measure 197 starts with a half note G2. Measures 198-200 are whole notes. Measure 201 has a double bar line. Measures 202-203 are quarter notes.

204

Musical staff for measures 204-210. Measures 204-206 are eighth notes. Measures 207-208 are quarter notes. Measure 209 has a double bar line. Measure 210 is a half note.

211 V

Musical staff for measures 211-216. Measures 211-212 are quarter notes with accents. Measures 213-214 are quarter notes. Measure 215 has a double bar line. Measure 216 is a half note with an accent.

*ff*

217

Musical staff for measures 217-222. Measures 217-218 are quarter notes with accents. Measures 219-220 are quarter notes. Measures 221-222 are quarter notes.

223 W

Musical staff for measures 223-228. Measures 223-224 are quarter notes with accents. Measures 225-226 are quarter notes. Measures 227-228 are quarter notes.

229 *rit.*

Musical staff for measures 229-234. Measures 229-230 are quarter notes with accents. Measures 231-232 are quarter notes. Measures 233-234 are quarter notes.

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

**Allegro** ♩=116

7 *ff* **A**

13 **B**

21 **C**

28 **D**

36 **E**

42

49 **F**

56 *f* *dim.* **G**

62 *mf* **H**

68

73 **I**

3



77

Musical staff 77-82: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes with rests. A bracket underlines measures 78-82.

83

Musical staff 83-87: Bass clef, key signature of two sharps. Measure 83 starts with a bracketed measure containing a '4'. Measures 84-87 feature a series of half notes with a slur underneath. A box labeled 'J' is positioned above measure 84.

95 rit. A tempo

Musical staff 95-100: Bass clef, key signature of two sharps. Measure 95 begins with a slur over two half notes. Measure 96 has a box labeled 'K' above it. Measure 97 has a key signature change to three sharps (F#, C#, G#). Measure 98 has a box labeled '14' above it. Measure 99 has a box labeled '14' above it. Measure 100 has a box labeled '14' above it.

113

Musical staff 113-118: Bass clef, key signature of three sharps. Measure 113 has a box labeled 'L' above it and a dynamic marking 'f' below it. Measure 114 has a box labeled '14' above it. Measure 115 has a box labeled 'M' above it and a dynamic marking 'f' above it. Measure 116 has a box labeled '11' above it. Measure 117 has a box labeled 'N' above it. Measure 118 has a box labeled '8' above it.

147

Musical staff 147-166: Bass clef, key signature of two sharps. Measure 147 has a box labeled 'O' above it and a dynamic marking '8' below it. Measure 148 has a box labeled 'P' above it and a dynamic marking '8' below it. Measures 149-166 contain a sequence of quarter notes with rests.

167

Musical staff 167-172: Bass clef, key signature of two sharps. The staff contains a sequence of quarter notes with rests.

173

Musical staff 173-177: Bass clef, key signature of two sharps. The staff contains a sequence of quarter notes with rests. A box labeled 'R' is positioned above measure 174.

178

Musical staff 178-182: Bass clef, key signature of two sharps. The staff contains a sequence of quarter notes with rests.

183

Musical staff 183-190: Bass clef, key signature of two sharps. Measure 183 has a box labeled 'S' above it and a dynamic marking 'mp' below it. The staff contains a sequence of quarter notes with rests.

191

Musical staff 191-198: Bass clef, key signature of two sharps. The staff contains a sequence of quarter notes with rests.

199

Musical staff 199-204: Bass clef, key signature of two sharps. Measure 199 has a box labeled 'U' above it. A dynamic marking 'mf' is placed above measure 199, and a dynamic marking 'f' is placed above measure 201, with a slur connecting them. The staff contains a sequence of quarter notes with rests.

207

V

Musical staff for measures 207-214. The staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, with vertical lines indicating fingerings. A double bar line is present at the end of measure 214.

215

Musical staff for measures 215-222. The staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, with vertical lines indicating fingerings.

223

W

Musical staff for measures 223-228. The staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, with vertical lines indicating fingerings.

229 rit.

Musical staff for measures 229-236. The staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, with vertical lines indicating fingerings. The staff ends with a double bar line.

## Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」Ottorino Respighi arr. by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro ♩=116

7 **A**

13 **B**

21 **C**

28 **D**

36 **E**

42

49 **F**

56 **G** *f* *dim.* *pizz.*

62 **H** *mf*

68

73 **I**

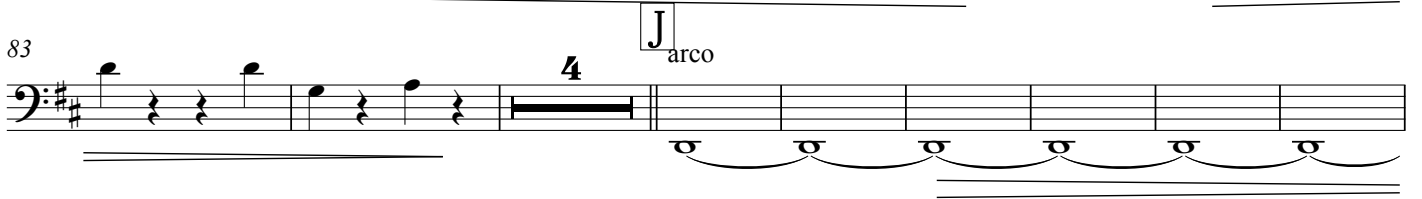
3

77 arco pizz.



Musical staff 77-82: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into pairs of eighth notes, with a 'pizz.' marking above the first pair and an 'arco' marking above the second pair. There are horizontal lines below the staff indicating phrasing.

83 J arco



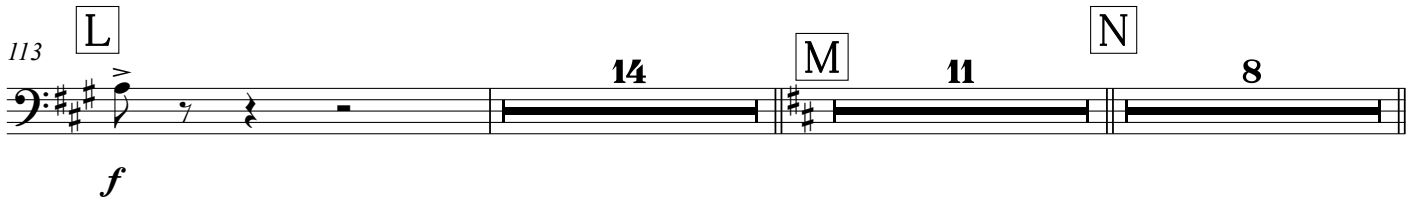
Musical staff 83-94: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is a '4' marking above the staff between measures 83 and 84. A 'J' in a box is above measure 84, with 'arco' written below it. The staff ends with a double bar line.

95 rit. A tempo K pizz. f 14



Musical staff 95-112: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is a 'rit.' marking above measure 95 and an 'A tempo' marking above measure 100. A 'K' in a box is above measure 100, with 'pizz.' written below it. A 'f' dynamic marking is below measure 100. A '14' marking is above the staff between measures 100 and 112. The staff ends with a double bar line.

113 L 14 M 11 N 8 f



Musical staff 113-146: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is a 'f' dynamic marking below measure 113. A 'L' in a box is above measure 113. A '14' marking is above the staff between measures 113 and 127. A 'M' in a box is above measure 127. A '11' marking is above the staff between measures 127 and 138. A 'N' in a box is above measure 138. An '8' marking is above the staff between measures 138 and 146. The staff ends with a double bar line.

147 O 8 P 8 pizz.



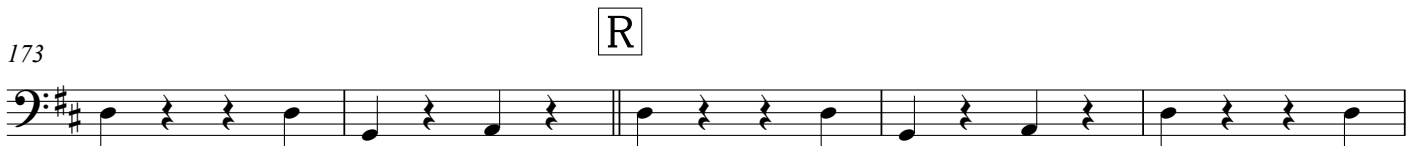
Musical staff 147-166: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is an '8' marking above the staff between measures 147 and 155. A 'P' in a box is above measure 155. Another '8' marking is above the staff between measures 155 and 166. A 'pizz.' marking is above measure 167. The staff ends with a double bar line.

167 Q



Musical staff 167-172: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A 'Q' in a box is above measure 167. The staff ends with a double bar line.

173 R



Musical staff 173-177: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A 'R' in a box is above measure 173. The staff ends with a double bar line.

178 arco pizz.



Musical staff 178-182: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is an 'arco' marking above measure 178 and a 'pizz.' marking above measure 182. The staff ends with a double bar line.

183 S arco mp



Musical staff 183-190: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is an 'S' in a box above measure 183. There is an 'arco' marking above measure 183 and an 'mp' dynamic marking below measure 183. The staff ends with a double bar line.

191 T



Musical staff 191-198: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A 'T' in a box is above measure 191. The staff ends with a double bar line.

199 U mf f



Musical staff 199-206: Bass clef, key signature of two sharps. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is a 'U' in a box above measure 199. There is an 'mf' dynamic marking below measure 199 and an 'f' dynamic marking below measure 206, connected by a horizontal line. The staff ends with a double bar line.

207

V



215



223

W



229 rit.



# Bergamasca

Glockenspiel

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr. by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro ♩=116

The musical score for Bergamasca on Glockenspiel is written in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The tempo is marked Allegro with a metronome marking of ♩=116. The score is divided into 13 sections, labeled A through M, each with a specific starting measure number and duration. Dynamics include *ff*, *f*, *dim.*, *mf*, *p*, and *pp*. Articulations include accents, slurs, and fermatas. Section A (measures 8-16) features a triplet of eighth notes. Section B (measures 17-24) includes a triplet of eighth notes and a fermata. Section C (measures 25-32) features a triplet of eighth notes and a fermata. Section D (measures 33-40) includes a triplet of eighth notes and a fermata. Section E (measures 41-48) features a triplet of eighth notes and a fermata. Section F (measures 49-56) starts with a forte *f* dynamic and ends with a *dim.* dynamic. Section G (measures 57-64) includes a triplet of eighth notes and a fermata. Section H (measures 65-72) includes a triplet of eighth notes and a fermata. Section I (measures 73-80) starts with a piano *p* dynamic and ends with a fermata. Section J (measures 81-88) includes a triplet of eighth notes and a fermata, with a *rit.* marking. Section K (measures 89-96) starts with a forte *f* dynamic and ends with a fermata. Section L (measures 97-104) includes a triplet of eighth notes and a fermata. Section M (measures 105-112) starts with a piano *pp* dynamic and ends with a fermata. Section N (measures 113-120) includes a triplet of eighth notes and a fermata. Section O (measures 121-128) includes a triplet of eighth notes and a fermata. Section P (measures 129-136) includes a triplet of eighth notes and a fermata.

139 **N**

145 **O**

150

155 **P**

167 **Q** **R** **S** **T**

199 **U**

205

211 **V**

217

222 **W**

227 **rit.**

# Bergamasca

Xylophone

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro ♩=116

The musical score is written for Xylophone in G major, 2/4 time, with a tempo of Allegro (♩=116). The piece consists of 114 measures, divided into sections A through K. The score includes various dynamics such as *ff*, *f*, *mf*, *p*, and *dim.*, as well as articulations like accents and slurs. Section A (measures 1-8) begins with a forte dynamic. Section B (measures 9-16) features a triplet of eighth notes. Section C (measures 17-23) includes another triplet. Section D (measures 24-28) starts with a five-measure rest. Section E (measures 29-36) contains an eight-measure rest. Section F (measures 37-53) begins with a forte dynamic and ends with a *dim.* marking. Section G (measures 54-60) features triplet and dyad rhythms. Section H (measures 61-64) includes an eight-measure rest. Section I (measures 65-76) starts with a piano dynamic. Section J (measures 77-82) includes an 11-measure rest, a six-measure rest, and a two-measure rest, with a *rit.* marking. Section K (measures 83-114) begins with a forte dynamic and includes a 14-measure rest.



113 **L** **M**  
*f* **13** *pp*

131 **3**

139 **N** **O**  
**8**

150

155 **P**  
**6**

166 **Q** **R**  
**7** **4** *p*

181 **S**  
*mp*

186

190 **T**  
*mf* *f*

196 **U**  
**3** *f* *f*

204

210 **V**  
*ff*

Detailed description: This is a musical score for a xylophone, spanning measures 113 to 210. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The score is divided into sections labeled with letters L through V, each enclosed in a box. Measure numbers are placed at the beginning of each section. Dynamics include fortissimo (f), pianissimo (pp), piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (ff). Rhythmic values are indicated by numbers above the notes, such as 13, 8, 6, 7, 4, and 3. The notation includes various note values, rests, and articulation marks like accents and slurs.

216

221

226

rit.

W

Detailed description: This is a musical score for Xylophone, consisting of three staves of music in treble clef with a key signature of one sharp (F#). The first staff (measures 216-220) features a melodic line with various note values and rests, including a dotted quarter note. The second staff (measures 221-225) continues the melodic line, with a boxed 'W' above measure 222. The third staff (measures 226-230) features a more complex texture with many beamed eighth notes and rests, and includes a 'rit.' (ritardando) marking above measure 227. The piece concludes with a final whole note chord in measure 230.

Vibraphone

# Bergamasca

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro ♩=116

The musical score is written for Vibraphone in G major (one sharp) and 2/4 time. It begins with a tempo marking of Allegro at 116 beats per minute. The score is divided into ten sections, each marked with a letter in a box: A (measures 8-12), B (measures 13-20), C (measures 21-25), D (measures 26-35), E (measures 36-41), F (measures 42-53), G (measures 54-58), H (measures 59-62), I (measures 63-74), and a final section (measures 75-84) which is not lettered. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*, *mf*, and *p*. Section I features a triplet of eighth notes. The piece concludes with a final chord and a double bar line.

89 **J** 6 rit. 2 A tempo **K** 14 *f*

113 **L** 14 **M** 4 *f* *pp*

135

139 **N**

145 **O**

150

155 **P** 6 3

167 **Q** 8 **R** 4 *p*

182 **S** *mp*

186

190 **T** *mf* *f*

196 **U** 3 *f* *f*

204

210 **V**

*ff*

216

**W**

222

229 **rit.**

Detailed description: This page of a musical score for Vibraphone contains five staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (measures 204-210) features a melodic line with eighth and quarter notes. The second staff (measures 210-216) begins with a measure containing a boxed 'V' and a fermata, followed by a series of chords with accents, marked with a fortissimo (*ff*) dynamic. The third staff (measures 216-222) continues with chords and melodic fragments, some with accents. The fourth staff (measures 222-229) starts with a boxed 'W' and a fermata, followed by chords with accents, some marked piano (*p*). The final staff (measures 229-230) is marked **rit.** and contains a few chords with accents before ending with a double bar line.

# Bergamasca

Marimba

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

First system of musical notation, measures 1-6. The piece is in 2/2 time with a key signature of one sharp (F#). The music is marked *ff* (fortissimo). The notation consists of a treble and bass staff with chords and moving lines.

*ff*

A

Second system of musical notation, measures 7-12. Measure 7 is marked with a box 'A'. The notation continues with a treble and bass staff, featuring a melodic line in the treble and a steady bass accompaniment.

B

Third system of musical notation, measures 13-19. Measure 13 is marked with a box 'B'. The notation continues with a treble and bass staff, showing a more active treble part with chords and eighth notes.

C

Fourth system of musical notation, measures 20-26. Measure 20 is marked with a box 'C'. The notation continues with a treble and bass staff, featuring a melodic line in the treble and a steady bass accompaniment.

D

Fifth system of musical notation, measures 27-32. Measure 27 is marked with a box 'D'. The notation continues with a treble and bass staff, showing a more active treble part with chords and eighth notes.

33

Sixth system of musical notation, measures 33-36. The notation continues with a treble and bass staff, featuring a melodic line in the treble and a steady bass accompaniment.

E

Seventh system of musical notation, measures 37-42. Measure 37 is marked with a box 'E'. The notation continues with a treble and bass staff, showing a more active treble part with chords and eighth notes.

V.S.

44 **F**

3 3 *f*

52

57 **G**

*mf*

63 **H**

69 **I**

3 3 *p*

79

89 **J** **K**

6 2 14 6 2 14 *rit.* *A tempo* *f*

113 **L** **M** **N**

14 11

*f* *pp*

142

147 **O**

3 3

155 **P**

2 2

161

167 **Q** **R**

7 6

7 6



S

181

*p* *mp*

185

T

191

*mf* *f*

U

198

*f*

205

V

211

*ff*

217

223 **W**

Musical score for measures 223-228. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 223 starts with a boxed 'W' above the staff. The music consists of chords in the right hand and single notes in the left hand. Measures 224-228 continue with similar chordal textures. Dynamic markings 'v' are present throughout.

229 **rit.**

Musical score for measures 229-234. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 229 is marked 'rit.'. The music consists of chords in the right hand and single notes in the left hand. Measures 230-234 continue with similar chordal textures. Dynamic markings 'v' are present throughout.

# Bergamasca

Timpani

ANTICHE DANZE ED ARIE PER LIUTO  
リュートのための古風な舞曲とアリア 第2組曲より「ベルガマスカ」

Ottorino Respighi arr.by Kenichi Koda  
O.レスピーギ作曲 甲田 健一編曲

Allegro  $\text{♩} = 116$

4      4      4      8      7

A

29

8      12      8      8      8

D      E      F      G      H

73

16      6      2      A tempo      14

rit.

I      J      K

*f*

113

14      11      8      8

L      M      N      O

*f*

155

12      8      8      8      8

P      Q      R      S      T

199

12

U      V

*ff*

217

W

223

W

229

rit.

W

# 演奏許諾書

様

下記の楽曲について、各種演奏会、コンテスト等で演奏することを許諾いたします。

編成	曲名	作曲家	編曲者
フルート3重奏	ピカデリー	E.サティ	甲田 健一
フルート4重奏	歌劇「魔笛」より 魔笛ファンタジー	W.A.モーツァルト	〃
〃	12の小品より「無言歌」	PI.チャイコフスキー	〃
〃	歌劇「ラクメ」より 花の二重唱	L.ドリーブ	〃
〃	「子供のアルバム」より	PI.チャイコフスキー	〃
〃	ピカデリー	E.サティ	〃
クラリネット3重奏	ピカデリー	E.サティ	〃
クラリネット4重奏	「子供のアルバム」より	PI.チャイコフスキー	〃
〃	歌劇「ラクメ」より 花の二重唱	L.ドリーブ	〃
〃	弦楽四重奏「狩り」より メヌエット	W.A.モーツァルト	〃
〃	歌劇「カルメン」より 密輸入者の行進	G.ビゼー	〃
〃	「シチリアーナ」(ニ短調)「シチリアーナ」(ハ短調)	O.レスピーギ	〃
〃	「アリア」(変ホ長調)「アリア」(ニ長調)	J.S.バッハ	〃
〃	歌劇「トゥーランドット」より ピンパンポン	G.プッチーニ	〃
〃	12の小品より「無言歌」	PI.チャイコフスキー	〃
クラリネット5重奏	「悲しき歌」	PI.チャイコフスキー	〃
〃	歌劇「後宮からの逃走」序曲	W.A.モーツァルト	〃
〃	ワルツ・バレエ	E.サティ	〃
〃	ピカデリー	E.サティ	〃
クラリネット7重奏	歌劇「ファウスト」より 宝石の歌	C.グノー	〃
クラリネット8重奏	バレエ「眠りの森の美女」より ワルツ	PI.チャイコフスキー	〃
サクソ4重奏	「子供のアルバム」より	PI.チャイコフスキー	〃
〃	歌劇「ラクメ」より 花の二重唱	L.ドリーブ	〃
〃	弦楽四重奏「狩り」より メヌエット	W.A.モーツァルト	〃
〃	歌劇「カルメン」より 密輸入者の行進	G.ビゼー	〃
〃	「シチリアーナ」(ハ短調)	O.レスピーギ	〃
〃	「アリア」(変ロ長調)「アリア」(ニ長調)	J.S.バッハ	〃
〃	12の小品より「無言歌」	PI.チャイコフスキー	〃
〃	歌劇「トゥーランドット」より ピンパンポン	G.プッチーニ	〃
サクソ5重奏	「悲しき歌」	PI.チャイコフスキー	〃
木管6重奏	ピカデリー	E.サティ	〃
木管7重奏	アヴェ・マリア	G.カッチーニ	〃
木管8重奏	交響曲第8番より 第2楽章	L.V.ベートーベン	〃
〃	歌劇「リゴレット」より 慕わしい人の名は	G.ヴェルディ	〃
〃	バレエ「眠りの森の美女」より ワルツ	PI.チャイコフスキー	〃

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2008,3,9 K.K.'s Web Site INTERMEZZO 管理者 甲田 健一

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甲田

**承認済**

担当者: 甲田 健一 日時: 08/03/09, 23:00

## 演奏許諾書

様

下記の楽曲について、各種演奏会、コンテスト等で演奏することを許諾いたします。

編成	曲名	作曲家	編曲者
金管5重奏	「子供のアルバム」より	P.I.チャイコフスキー	甲田 健一
金管6重奏	ドイツ舞曲集より「そりに乗って」	W.A.モーツァルト	〃
〃	「アヴェ・マリア」	G.カッチーニ	〃
金管7重奏	鍛冶屋のポルカ	J.シュトラウス	〃
〃	おもちゃの交響曲より	L.モーツァルト	〃
〃	歌劇「椿姫」より 乾杯の歌	G.ヴェルディ	〃
金管8重奏	歌劇「ドン・ジョヴァンニ」より 酒の歌、メヌエット	W.A.モーツァルト	〃
〃	歌劇「ファウスト」より 兵士の合唱	C.グノー	〃
〃	歌劇「カルメン」より カスタネットの踊り、闘牛士の歌	G.ビゼー	〃
〃	歌劇「トゥーランドット」フィナーレ	G.プッチーニ	〃
〃	歌劇「さまよえるオランダ人」より 水夫の合唱	R.ワーグナー	〃
〃	歌劇「トゥーランドット」より 誰も寝てはならぬ	G.プッチーニ	〃
バリ・チューバ4重奏	「子供のアルバム」より	P.I.チャイコフスキー	〃
〃	12の小品より「無言歌」	P.I.チャイコフスキー	〃
〃	歌劇「ラクメ」より 花の二重唱	L.ドリーブ	〃
混成アンサンブル	歌劇「イル・トロヴァトーレ」より アンヴィルコーラス	G.ヴェルディ	〃
〃	舞踊組曲「くるみ割り人形」より 行進曲	P.I.チャイコフスキー	〃
〃	歌劇「カルメン」より 衛兵の交代(木金混成)	G.ビゼー	〃
〃	歌劇「カルメン」より 前奏曲、ハバネラ	G.ビゼー	〃
〃	歌劇「魔笛」より パパゲーノの2つの歌 不思議な笛の音	W.A.モーツァルト	〃
〃	エンターティナー	S.ジョブリン	〃
〃	組曲「動物の謝肉祭」より 象、化石、白鳥	サン・サーンス	〃
〃	歌劇「カルメン」より 衛兵の交代(金打混成)	G.ビゼー	〃
〃	バレエ音楽「白鳥の湖」より スペインの踊り ナポリの踊り	P.I.チャイコフスキー	〃
〃	歌劇「ドン・ジョヴァンニ」より お手をどうぞ	W.A.モーツァルト	〃
〃	梨の形をした三つの小品 より II「軽快に」	E.サティ	〃
〃	歌劇「魔笛」より パパゲーノと魔法の鈴	W.A.モーツァルト	〃

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下記の楽曲について、各種演奏会、コンテスト等で演奏することを許諾いたします。

編成	曲名	作曲者	編曲者
金管バンド	歌劇「アイダ」より 凱旋の行進	G.ヴェルディ	甲田 健一
〃	歌劇「トゥーランドット」より 誰も寝てはならぬ	G.プッチーニ	〃
吹奏楽	「12の小品」より 悲しき歌、ロシア舞曲	PI.チャイコフスキー	〃
〃	歌劇「魔笛」より 不思議な笛の音	W.A.モーツァルト	〃
〃	歌劇「後宮からの逃走」序曲 セレクション1	W.A.モーツァルト	〃
〃	歌劇「カルメン」より 来たぞ！来たぞ！アラゴネーズ ハバネラ 闘牛士 アルカラの竜騎兵、間奏曲、夜想曲（「何を恐れることがありますか」）	G.ビゼー	〃
〃	歌劇「魔弾の射手」ハイライト	C.ウェーバー	〃
〃	交響詩「中央アジアの草原にて」	A.ボロディン	〃
〃	歌劇「ファウスト」より ワルツ、宝石の歌、兵士の合唱、金の子牛の歌、門出の前に	C.グノー	〃
〃	リュートのための古風な舞曲とアリア第2組曲より「ベルガマスカ」	O.レスピーギ	〃
〃	歌劇「トゥーランドット」より 誰も寝てはならぬ	G.プッチーニ	〃
〃	歌劇「トゥーランドット」より フィナーレ（トゥーランドットの命令を伝える、誰も寝てはならぬ、死の皇女よ、わが栄光は、終曲）	G.プッチーニ	〃
〃	歌劇「魔弾の射手」より 間奏曲	C.ウェーバー	〃
〃	歌劇「ドン・ジョヴァンニ」より お手をどうぞ	W.A.モーツァルト	〃
管弦楽	歌劇「トゥーランドット」より 誰も寝てはならぬ	G.プッチーニ	〃

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