

女王の散歩道

作曲：ZUN 編曲：彩鳥

Moderato (♩=80)

Clavicembalo

Clavicembalo part, measures 1-2. The right hand plays a sequence of chords and eighth notes, while the left hand plays a simple bass line.

Violino I

Violino I part, measures 1-2. The staff is empty, indicating a rest.

Violino II

Violino II part, measures 1-2. The staff is empty, indicating a rest.

Viola

Viola part, measures 1-2. The staff is empty, indicating a rest.

Continuo

Continuo part, measures 1-2. The staff is empty, indicating a rest.

Musical score for measures 3-4. The Clavicembalo part continues with a more complex rhythmic pattern. The string parts (Violino I, Violino II, Viola, Bass) are all empty, indicating rests.

Musical score for measures 5-6. The Clavicembalo part features a dense texture of chords. The string parts remain empty, indicating rests.

5

Cem.

Vln. I

Vln. II

Vla.

Bass.

7

Cem.

Vln. I

Vln. II

Vla.

Bass.

7

Cem.

Vln. I

Vln. II

Vla.

Bass.

9

Cem.

Vln. I

Vln. II

Vla.

Bass.

Musical score for measures 9-10. The score includes parts for Cembalo (Cem.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass. The Cembalo part features a complex rhythmic pattern with sixteenth notes and chords. The strings play a steady accompaniment.

Musical score for measures 11-12. The score includes parts for Cembalo (Cem.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass. The Cembalo part continues with its complex rhythmic pattern. The strings provide harmonic support.

Musical score for measures 11-12, showing a different arrangement or continuation of the previous system. The parts for Cembalo, Violin I, Violin II, Viola, and Bass are clearly defined.

Musical score for measures 13-14. The score includes parts for Cembalo (Cem.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass. The Cembalo part has a more active role in these measures.

13

Cem.

Vln. I

Vln. II

Vla.

Bass.

16

Cem.

Vln. I

Vln. II

Vla.

Bass.

16

Cem.

Vln. I

Vln. II

Vla.

Bass.

18

Cem.

Vln. I

Vln. II

Vla.

Bass.

18

Cem.

Vln. I

Vln. II

Vla.

Bass.

20

Cem.

Vln. I

Vln. II

Vla.

Bass.

20

Cem.

Vln. I

Vln. II

Vla.

Bass.

22

Cem.

Vln. I

Vln. II

Vla.

Bass.

22

Cem.

Vln. I

Vln. II

Vla.

Bass.

24

Cem.

Vln. I

Vln. II

Vla.

Bass.

mf

24

Cem.

Vln. I

Vln. II

Vla.

Bass.

mf

26

Cem.

Vln. I

Vln. II

Vla.

Bass.

26

Cem.

Vln. I

Vln. II

Vla.

Bass.

3 3 3 3 3 3 3 3

3 3

This system covers measures 26 and 27. The Cembalo part features a complex texture with multiple triplets in both hands. The strings play a steady eighth-note accompaniment. A wavy hairpin line is present above the Cembalo staff in measure 26.

27

Cem.

Vln. I

Vln. II

Vla.

Bass.

This system covers measures 27 and 28. The Cembalo part continues with a melodic line in the right hand and a bass line in the left hand. The string parts remain relatively static, providing harmonic support.

27

Cem.

Vln. I

Vln. II

Vla.

Bass.

This system covers measures 27 and 28, identical to the previous system. It shows the Cembalo's melodic and bass lines alongside the string accompaniment.

29

Cem.

Vln. I

Vln. II

Vla.

Bass.

This system covers measures 29 and 30. The Cembalo part introduces a more active melodic line in the right hand, while the left hand continues with a bass line. The string parts are mostly held notes.

29

Cem.

Vln. I

Vln. II

Vla.

Bass.

31

Cem.

Vln. I

Vln. II

Vla.

Bass.

31

Cem.

Vln. I

Vln. II

Vla.

Bass.

33

Cem.

Vln. I

Vln. II

Vla.

Bass.

33

Cem.

Vln. I

Vln. II

Vla.

Bass.

35

Cem.

Vln. I

Vln. II

Vla.

Bass.

35

Cem.

Vln. I

Vln. II

Vla.

Bass.

37

Cem.

Vln. I

Vln. II

Vla.

Bass.

37

Cem.

Vln. I

Vln. II

Vla.

Bass.

39

Cem.

Vln. I

Vln. II

Vla.

Bass.

39

Cem.

Vln. I

Vln. II

Vla.

Bass.

41

Cem.

Vln. I

Vln. II

Vla.

Bass.

41

Cem.

Vln. I

Vln. II

Vla.

Bass.

43

Cem.

Vln. I

Vln. II

Vla.

Bass.

43

Cem.

Vln. I

Vln. II

Vla.

Bass.

45

Cem.

Vln. I

Vln. II

Vla.

Bass.

45

Cem.

Vln. I

Vln. II

Vla.

Bass.

47

Cem.

Vln. I

Vln. II

Vla.

Bass.

47

Cem.

Vln. I

Vln. II

Vla.

Bass.

49

Cem.

Vln. I

Vln. II

Vla.

Bass.

49

Cem.

Vln. I

Vln. II

Vla.

Bass.

51

Cem.

Vln. I

Vln. II

Vla.

Bass.

51

Cem.

Vln. I

Vln. II

Vla.

Bass.

53

Cem.

Vln. I

Vln. II

Vla.

Bass.

53 *ff*

Cem.

53

Vln. I

Vln. II

Vla.

Bass.

56

Cem.

56

Vln. I

Vln. II

Vla.

Bass.