

Takashi OGAWA

*3 Danses
Capricieuses 2*

– POUR 3 CLARINETTES EN Sib –

3 danses capricieuses II

pour 3 clarinettes

I

Takashi Ogawa

Lento misterioso ♩ = 60

First system of the musical score for three clarinets. It consists of three staves. The first staff begins with a *mp* dynamic and a 3/4 time signature. The second staff begins with a *p* dynamic and a 3/4 time signature. The third staff begins with a *p* dynamic and a 3/4 time signature. The system includes various musical notations such as eighth notes, quarter notes, and triplet markings (3). The time signature changes from 3/4 to 4/4 in the second measure of each staff.

Second system of the musical score, starting at measure 5. It consists of three staves. The first staff begins with a *pp* dynamic and a 4/4 time signature. The second staff begins with a *pp* dynamic and a 4/4 time signature. The third staff begins with a *pp* dynamic and a 4/4 time signature. The system includes various musical notations such as eighth notes, quarter notes, and triplet markings (3). The time signature changes from 4/4 to 3/4 in the second measure of each staff. The system ends with a *rit.* marking and a 6/8 time signature.

Third system of the musical score, starting at measure 10. It consists of three staves. The first staff begins with a *mf* dynamic and a 6/8 time signature. The second staff begins with a *mf* dynamic and a 6/8 time signature. The third staff begins with a *mf* dynamic and a 6/8 time signature. The system includes various musical notations such as eighth notes, quarter notes, and eighth rests. The time signature remains 6/8 throughout the system.

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15

20

25

29

II

Moderato leggero ♩. = 60

Measures 1-5 of the Moderato leggero section. The music is in 6/8 time. The first staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The second staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The third staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The dynamics are marked *mp* in the first two staves.

Measures 6-10 of the Moderato leggero section. The music is in 6/8 time. The first staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The second staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The third staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The dynamics are marked *mp* in the first two staves. The tempo marking *poco rit.* is present above the first staff.

Allegretto grazioso ♩. = 64

Measures 11-15 of the Allegretto grazioso section. The music is in 6/8 time. The first staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The second staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The third staff (treble clef) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The dynamics are marked *mf* in the first two staves.

III

Adagio, calmo ♩ = 74

Musical score for measures 1-10. The piece is in 3/4 time. Measures 1-4 are mostly rests for the upper staves, with a piano (p) accompaniment in the lower staff. Measure 5 introduces a mezzo-piano (mp) melody in the upper staff and a piano (p) accompaniment in the lower staff. Measures 6-10 continue the melodic and harmonic development.

Musical score for measures 11-14. Measure 11 is marked 'rall.' (rallentando). Measures 12-13 are marked 'Animando' (animando). Measure 14 is marked 'accel.' (accelerando). The tempo and dynamics increase significantly in this section.

Musical score for measures 15-18. Measures 15-17 are in a moderate tempo. Measure 18 is marked 'Allegro vivace' (allegro vivace) with a tempo of ♩ = 160. The dynamics are marked 'f' (forte) for all staves in this measure.

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19 **accel.**

23 **Adagio, calmo** **rit.**

23 **Adagio, calmo** **rit.**

27 **Allegrette** ♩ = 112

27 **Allegrette** ♩ = 112

30

30

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Né au Japon en 1960. Takashi Ogawa étudie le piano, la trompette, puis la guitare. A l'âge de 17 ans, il obtient le premier prix d'un concours de guitare qui lui vaut d'être invité par l'Orchestre de Yokohama (près de Tokyo) comme soliste. De 1979 à 1980, il suit les cours de guitare de Hector QUINE et étudie également l'interprétation et l'analyse musicale avec Jean KEM-POTTER à la Guildhall School of Music and Drama à Londres. En 1981, il participe à la Master Class d'Andrés SEGOVIA, à Grenade et entre peu après à l'École Normale de Musique de Paris où il suit les cours de guitare auprès d'Alberto PONCE. Il y étudie notamment l'analyse, l'histoire de la musique et la musique de chambre dont il obtient les diplômes. En 1985, il entre au Conservatoire National de Région d'Aubervilliers La Courneuve dans la classe d'Alberto PONCE. Au cours de la même année, il remporte le premier prix à l'unanimité avec félicitation du jury. Il est lauréat de plusieurs concours internationaux. Il s'est produit dans plusieurs pays en Europe. Il poursuit ensuite des études d'harmonie et de contrepoint auprès de Gérard CASTAGNET, Jean-Michel BARDEZ et Pierrette MARI. Il entreprend alors ses premiers travaux de composition. Immédiatement, ses oeuvres sont admirées et jouées dans beaucoup de pays. Plusieurs pièces ont été déjà enregistrées dans différents pays. Ses oeuvres sont aussi fréquemment imposées aux examens des conservatoires ainsi qu'aux concours internationaux.

La curiosité et l'inventivité musicale de Takashi OGAWA lui inspirent des pièces de styles très variés, allant de l'écriture classique à la plus contemporaine. Il reçoit fréquemment des commandes d'envergure. Si la guitare se voit destiner un très grand nombre de ses compositions, il n'en écrit pas moins pour toutes sortes de combinaisons instrumentales ainsi que pour orchestre. Il se passionne tout autant pour l'écriture à caractère pédagogique, la musique de chambre avec guitare que pour les oeuvres de haute virtuosité. Vingt-six de ses compositions sont éditées aux éditions « Productions d'OZ » au Canada. En 1995, le Japon décerne le Prix Takéi à sa composition « Élégie pour la stèle d'un inconnu ». Il vit actuellement à Paris.

Born in Japan in 1960. Takashi Ogawa studied piano, trumpet and then guitar. At the age of 17, he won the first prize in a guitar contest and was invited by the Yokohama Orchestra (near Tokyo) to perform as a soloist. From 1979 to 1980, he studied guitar under Hector QUINE. He also studied musical interpretation and analysis with Jean KEMP-POTTER in the Guildhall School of Music and Drama in London. In 1981, he took part in the Master Class of Andes SEGOVIA, in Grenada and soon after went to l'Ecole Normale de Musique in Paris where he studied guitar under Alberto PONCE. He mainly studied analysis, history of music and chamber music for which he obtained diplomas. In 1985, he studied at the Conservatoire National de Région d'Aubervilliers-La Courneuve under Alberto PONCE. In that same year, he won the first prize with a highly recommended unanimous vote from the jury. He is the award winner of many international contests. He has performed in several European Countries. He continued studies of harmony and counterpoint with Gerard CASTAGNET, Jean-Michel BARDEZ and Pierrette MARI. He then started composing. Immediately, his compositions were admired and are played in many countries. Several pieces have already been recorded in different countries. His works are also frequently used in music conservatories and international contests. The curiosity and musical resourcefulness of Takashi OGAWA inspired him to write many compositions of different styles going from the very classical to the most contemporary. He frequently receives large-scale orders. Although most of his pieces are written for guitar, he also composes for all sorts of combinations of instruments as well as for orchestras. He is equally fascinated by musical educational writing, chamber music with guitar as well as by works of higher virtuosity. Twenty-six of his works are published by «Les Productions d'Oz» in Canada. In 1995 Japan awarded him the Takei Price for his composition «Elegy to an unknown's stele». He now lives in Paris, France.

1960 年山口県生まれ。幼少の頃からピアノ・トランペット・ギターを独学。同時に作曲も試みる。15 歳より高橋守・西條道孝にギターを小船幸次郎に和声学を学ぶ。17 歳で九州ギター音楽コンクール優勝。翌年横浜交響楽団とコンチェルト共演、ギター独奏会を開く。1979 年渡英。ヘクター・クワインにギターをギルドホール音楽院でジャン・ケンポッターに音楽分析を学ぶ。1981 年アンドレス・セゴビアのマスタークラス受講後、パリエコールノルマル音楽院に入学。アルベルト・ポンセにギターを学ぶ。同時に音楽史・音楽分析・室内楽のクラスを受講。ディプロム取得。特にジネット・ケレーの現代音楽分析の講義がきっかけとなりその世界に興味を持ち始める。1985 年、パリ郊外のラクルヌーブ国立音楽院入学。ギター科一位特別賞を得て卒業。ヨーロッパ各地にてコンサートを行う。数々の国際コンクール入賞。ジェラルド・カスタニエ、ジャンミッシェル・バルデズに和声学、ピエレット・マリに対位法を学ぶ。35 歳頃より本格的に作曲をし始めフランス・海外各地で作品演奏会が開かれると同時に音楽院やコンクールの課題曲としてもしばしば取り上げられるようになる。ギター作品を中心にピアノ、管弦楽器、オーケストラ作品も手がけ、作品数は現在までに 50 を超える。作品内容も調性のあるものから無調までと幅広くわたっている。1995 年ギター作品「無名碑に捧げる哀歌」が武井賞受賞。26 曲のギター作品 (室内楽も含む) がカナダの出版社 Les Productions d'OZ より出版されている。現在パリ在住。