

Adapted by Tian Xiaoyu

献给董德君教授
To Professor Dong Dejun

三五七
THREE FIVE SEVEN

for clarinet and piano

"Three Five Seven" è un celebre brano per flauto solista che trae le sue radici dalla tradizione musicale cinese. L'adattamento di Zhao Songting, compositore e flautista noto per la sua maestria nel dizi (il flauto traverso cinese), è stato realizzato nel 1957 ed è una reinterpretazione di una melodia tipica dell'Opera Wu dello Zhejiang, precisamente nello stile di canto noto come Luantan. Questo stile è caratterizzato da ritmi intensi e ornamentazioni che rendono la musica dinamica e suggestiva. Il titolo "Three Five Seven" (in cinese 三五七) si riferisce alla struttura dei versi iniziali della poesia "Ricordando Jiangnan" di Bai Juyi, un poeta cinese della dinastia Tang. La poesia stessa evoca nostalgia e bellezza naturale, ambientata nel paesaggio meraviglioso di Jiangnan, una regione celebre per i suoi fiumi, laghi e paesaggi verdi. Questo brano, quindi, non è solo una composizione musicale, ma anche un omaggio alla cultura letteraria e alle tradizioni antiche della Cina, esprimendo la nostalgia e il fascino per la bellezza naturale.

La presente versione per clarinetto e pianoforte è stata curata da Tian Xiaoyu.

"Three Five Seven" is a famous piece for solo flute that draws its roots from the Chinese musical tradition. The adaptation by Zhao Songting, a composer and flutist known for his mastery of the dizi (the Chinese transverse flute), was made in 1957 and is a reinterpretation of a melody typical of Zhejiang's Wu Opera, specifically in the singing style known as Luantan. This style is characterized by intense rhythms and ornamentation that make the music dynamic and evocative. The title "Three Five Seven" (Chinese 三五七) refers to the structure of the opening lines of the poem "Remembering Jiangnan" by Bai Juyi, a Chinese poet of the Tang Dynasty. The poem itself evokes nostalgia and natural beauty, set in the beautiful landscape of Jiangnan, a region famous for its rivers, lakes and green landscapes. This piece, therefore, is not only a musical composition but also a tribute to China's literary culture and ancient traditions, expressing nostalgia and fascination for natural beauty. The present version for clarinet and piano was edited by Tian Xiaoyu.



献给董德君教授
To Professor Dong Dejun

三五七 THREE FIVE SEVEN

for clarinet and piano

Adapted by Tian Xiaoyu

Andante ♩ = 66

Clarinet in B \flat

Piano

mp mf f

5

mp p mp

9

mp mf mp p

12

f *mp*

mf *p*

15

p *mp*

pp *p*

18

p

p

21

accel. *a tempo*

f *p*

12

24

Trills (tr) are marked above the first and third measures. Dynamics include *ppp* and *mp*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

27

Trills (tr) are marked above the first and third measures. Dynamics include *mf* and *f*. The piano accompaniment continues with eighth-note patterns and chords.

30

A sixteenth-note triplet (6) is marked below the final measure. Dynamics include *mf* and *mp*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

33

Allegro ♩ = 120

Trills (tr) are marked above the first and third measures. Dynamics include *mf* and *p*. The tempo is marked **Allegro** with a quarter note equal to 120. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.