

'ROUND MIDNIGHT

1

BERNIE HANIGHEN
THELONIOUS MONK
COOTIE WILLIAMS

Arranged by Giuliano Forghieri

♩ = ca. 80

Solo Clarinet in B \flat

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Clarinet 3 in B \flat

E \flat Alto Clarinet

B \flat Bass Clarinet

5

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

Bs. Cl.

10

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

Bs. Cl.

15

S. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
Bs. Cl.

This system contains measures 15 through 20. The Soprano Clarinet (S. Cl.) part features a melodic line with slurs and accents. The Clarinet 1 (Cl. 1) part follows a similar melodic pattern. Clarinets 2, 3, and Alto Clarinet (A. Cl.) play a rhythmic accompaniment of eighth notes, with groups of four notes beamed together. The Bass Clarinet (Bs. Cl.) part provides a harmonic foundation with chords and single notes.

21

S. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
Bs. Cl.

This system contains measures 21 through 25. The S. Cl. and Cl. 1 parts have more complex melodic lines, including slurs and accents. The Cl. 2, Cl. 3, and A. Cl. parts continue with their eighth-note accompaniment, with groups of four notes beamed together. The Bs. Cl. part continues with its harmonic accompaniment.

26

S. Cl.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
Bs. Cl.

This system contains measures 26 through 30. The S. Cl. and Cl. 1 parts feature melodic lines with slurs and accents. The Cl. 2, Cl. 3, and A. Cl. parts play eighth-note accompaniment, with groups of three and four notes beamed together. The Bs. Cl. part continues with its harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

31 *improvised solo*

S. Cl. **C_m C_{m/B} C_{m/B_b} A_{m7(b5)} F_{m9} B_{b7} A_{m7(b5)}**

Cl. 1 *f*

Cl. 2 *a 2* *f*

Cl. 3 *f*

A. Cl. *f*

Bs. Cl. *f* **C_m C_{m/B} C_{m/B_b} A_{m7(b5)} F_{m9} B_{b7} A_{m7(b5)}**

34 **G_{#m7} C_{#7} G_{m7} C₇ F_{m7} B_{b7} C_m F_{7(b5)}**

S. Cl. **G_{#m7} C_{#7} G_{m7} C₇ F_{m7} B_{b7} C_m F_{7(b5)}**

Cl. 1

Cl. 2

Cl. 3 *3* *3* *4* *4*

A. Cl. *3* *3* *4* *4*

Bs. Cl. **G_{#m7} C_{#7} G_{m7} C₇ F_{m7} B_{b7} C_m F_{7(b5)}**

37 **1. A_{m7(b5)} G_{#7(b5)} G_{7(b5)} 2. A_{m7(b5)} G_{#7(b5)} G_{7(b5)} C⁶**

S. Cl. **A_{m7(b5)} G_{#7(b5)} G_{7(b5)} A_{m7(b5)} G_{#7(b5)} G_{7(b5)} C⁶**

Cl. 1

Cl. 2

Cl. 3 *4* *4* *4* *4*

A. Cl. *4* *4* *4* *4*

Bs. Cl. **A_{m7(b5)} G_{#7(b5)} G_{7(b5)} A_{m7(b5)} G_{#7(b5)} G_{7(b5)} C⁶**

41 **A**m7(b5) **G**7(b5) **G**7(b5) **A**m7(b5) **G**7(b5)

S. CL.

Cl. 1

Cl. 2

Cl. 3

A. CL.

Bs. CL.

Am7(b5) **G**7(b5) **G**7(b5) **A**m7(b5) **G**7(b5)

44 **G**7(b5) **F**m7 **D**m7 **G**7 **A**m7(b5) **D**7

S. CL.

Cl. 1

Cl. 2

Cl. 3

A. CL.

Bs. CL.

G7(b5) **F**m7 **D**m7 **G**7 **A**m7(b5) **D**7

47 **B**9 **A**b9 **F**m7 **D**m7 **G**7 **C**m **C**m/B **C**m/Bb

S. CL.

Cl. 1

Cl. 2

Cl. 3

A. CL.

Bs. CL.

B9 **A**b9 **F**m7 **D**m7 **G**7 **C**m **C**m/B **C**m/Bb

50 **A_m7(b5)** **F_m9** **B_b7** **A_m7(b5)** **G_#m7** **C_#7** **G_m7** **C7**

S. Cl. / Cl. 1 / Cl. 2 / Cl. 3 / A. Cl. / Bs. Cl.

53 **F_m7** **B_b7** **C_m** **F7(b5)** **A_m7(b5)** **G_#7(b5)** **G7(b5)**

S. Cl. / Cl. 1 / Cl. 2 / Cl. 3 / A. Cl. / Bs. Cl.

56 **C6** **dal S al C** **CODA**

S. Cl. / Cl. 1 / Cl. 2 / Cl. 3 / A. Cl. / Bs. Cl.