

絃歌三章

石 黒 晶

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“Gen-ka” for Violoncello

- I 太原へ To Taiyuan
- II モリン・フル Morin-huur
- III オステイナー ト Ostinato

この曲は1996年秋に脱稿ののち三年を経て、このたび初演の機会を得ることができました。三つの楽章に分かれていますが、いずれにも特殊奏法の類はない、きわめてオーソドックスな書法によっています。それは、チェロ四弦の豊かなレゾナンスの中に響く素朴な音型や旋律、それらが醸し出すだろう“アジア的”な私の原風景を、この曲では聴きたかったからです。無伴奏チェロという向心力の強い媒体が、私の歌を聞き手に確かに運んでくれると願いながら、書きました。

この曲を、感謝とともに Jerzy WOŁOCHOWICZ に献呈いたします。

石黒 晶

This piece was composed in autumn 1996. It is the first performance for it today.

There are three movements, and there is not any special playing for this instrument.

I composed by orthodox techniques for the Cello. That is because I wish to listen simple figure and melody in rich sound resonated by four strings of it, and furthermore I try to listen “Original Image of Asia” in my mind.

During my work, I had been thinking about the Violoncello without an accompaniment which has excellent of concentration, and I hope that the player carries my heart to the audience by this powerful sound.

I would like to dedicate this piece to Jerzy WOŁOCHOWICZ with my special thanks.

Sayaka ISHIGURO

初演 チェロ独奏：イエジ・ボロホビッチ

Violoncello solo : Jerzy WOŁOCHOWICZ

於：神戸国際現代音楽祭'99 第三夜（1999.10.31） ジーベックホール

Kobe International Modern Music Festival '99 31. October. 1999 Xebec Hall

Gen-ka

- for Violoncello -

I To Taiyuan

Sayaka ISHIGURO

$\text{♩} = 116$

1 *mf*

5

9

13 *f*

17 *mf* ($\text{♩} = \text{♩}$)

21 *f* *p* pizz. (arco)

$\text{♩} = 104$
pizz.

27 *mp* arco *f* pizz. *mp* arco

33 *mp* pizz. arco *mp* pizz. arco *mf* arco *f* sim. pizz.

38 arco *mp*

42 *mf*

46 *p mp* *f*

50 *mp*

53 pizz. *ff*

57 arco *ff*

61 *pizz.* *arco* *sfz* *ff* *ff* *arco*

65 *ff*

68

72 *sfz* *ff*

76 *mf* *ff*

80

85

90 *f* *fff*

II Morin-huur

Quasi cadenza ($\text{♩} = 69$)

1 *f*

4 *mf* *f* *mf*

8 *string.* *a tempo* *rit.* *ff* *pp*

12 $\text{♩} = 66$ *pp*

16 $\text{♩} = 42$ ($\text{♩} = 56$) *p*

20 *string.* *a tempo* *mp* *mf* *f* *meno f* *mp*

Detailed description of the musical score: The score is for a double bass part. It begins with a 'Quasi cadenza' at a tempo of quarter note = 69. The first system (measures 1-4) starts in 4/4 time, moves to 3/4, and then back to 4/4. It features a forte (*f*) dynamic and includes a triplet of eighth notes and a group of seven sixteenth notes. The second system (measures 4-8) continues in 4/4, 3/4, and 4/4, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The third system (measures 8-12) includes a 'string.' marking, a tempo change to 'a tempo', and a 'rit.' (ritardando) section. Dynamics include fortissimo (*ff*) and pianissimo (*pp*). The fourth system (measures 12-16) starts with a tempo of quarter note = 66 and a pianissimo (*pp*) dynamic. The fifth system (measures 16-20) features a tempo change to quarter note = 42 (with a sub-tempo of 56) and a piano (*p*) dynamic. The final system (measures 20-24) includes another 'string.' marking and a tempo change to 'a tempo'. Dynamics range from mezzo-piano (*mp*) to forte (*f*), ending with a 'meno f' (diminuendo) and a mezzo-piano (*mp*) dynamic.

23 $\lt;$ *cresc.* f

26 *string.* $più f$

29 *riten.* *a tempo* *rit.* mf $dim.$ pp

33 f *subiopp* f

37 p ff *gliss.*

40 ff *allarg.* $non dim.$

III Ostinato

Pesante (♩. = 56)

1 *p*

5 *sim.*

Più mosso (♩. = 63)

9 *mp*

13 *mf*

Un poco più mosso (♩. = 69)

17 *f*

21 *ff*

$\text{♩} = 132$

25 *sfz* *f*

31 *sfz* *f*

35 *sfz* *ff*

40 *sfz* *ff*

45 *cresc.*

rit. *Vivace* ($\text{♩} = 120$)

48 *sfz* *ff*

53

Musical notation for measures 53-56. The piece is in 3/4 time with a key signature of one flat. The notation features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents.

57

Musical notation for measures 57-60. Similar to the previous system, it continues the melodic and harmonic patterns with eighth and sixteenth notes.

61

Musical notation for measures 61-64. The notation remains consistent with the previous systems, showing a steady flow of eighth and sixteenth notes.

65

Lontano (♩. = 42)

Musical notation for measures 65-69. The tempo is marked 'Lontano' with a quarter note equal to 42 beats per minute. The dynamics include *fff* (fortissimo) and *ffz* (fortissimo, decrescendo), ending with a *p* (piano) dynamic.

70

Musical notation for measures 70-73. The dynamics are marked *p* (piano), *più p* (pianissimo), and *p* (piano). There are fingering indications for the fifth finger (5).

74

rit. -----

Musical notation for measures 74-77. The dynamics are marked *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A *rit.* (ritardando) marking is shown above the staff with a dashed line.

(Oct.1996 / Rev.Jan.2000)

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