

Monody-Canticles

—for solo flute—

石 黒 晶

## Monody-Canticles

—for solo flute—

モノディ・カンティクルス

—無伴奏フルートのための—

I beginning - dance 〈一声～踊り〉

II small shrine 〈祠〉

III step song - calm... 〈踏歌～静やかに…〉

[duration: 8'50"]

《モノディ・カンティクルス》は、旧作である《モノディー（冥想歌）》—『ソリストン'85第8回演奏会』（フルート独奏：中川昌巳 1988年4月8日 東京文化会館小ホール）にて初演—の大幅な改作である。

当初単一楽章形式であったものが三楽章となり、内容も大半新しく書き直した。

“モノディ”とは一般に単声歌の意であるが、ここでは無伴奏の聖歌＝カンティクルという程の意味で使っている。このような曲においては、音楽の持続感は独奏者の息づかいに大きくゆだねられる。また、無簧の横笛がもつ軽やかな響きの連なりは、ホールのにじまに踊っていくように感じられる。

一本の笛に託した私のひそやかな歌が、吹き手の自在な呼吸によって豊かな流れとなることを願いながら、この曲を書いた。

石黒 晶

“Monody-Canticles” is an adaptation from my own “Monody for a solo flute”, first performed by Masami Nakagawa in the 8th Concert of “Soloisten '85” which was held at Tokyo Bunka Kaikan on April the 8th, 1988.

The original piece had only one movement. The renewed version has been radically re-written, based on the original, and has now a three-movement format.

“Monody” generally means a song with only a single melody. The title of the piece “Monody-Canticles” means, therefore, a “sacred song with no accompaniment”. The continuous feeling of the music is largely dependent on the performer's breathing. And the airy sound, which is characteristic of an air-reed instrument, will be felt to be dancing in the silence of the auditorium.

I hope the song born of my heart will be realized as a rich stream of sound through a performer's expert breathing.

ISHIGURO Sayaka

# Monody - Canticles

- for solo flute -

To Tetsuya Araki

ISHIGURO Sayaka

## I beginning ~ dance <一声 ~ 踊り>

Flute

$\text{♩} = 88$

*ffz* *ffz* *f* *ffz*

sostenuto e poco a poco accel. a tempo

*fff* *ff* rit.

$\text{♩} = 63 (\text{♩} = 42)$

*p* *pp* *ppp* *mp* *p*

Più mosso  $\text{♩} = 76$

*p* *mp* *mp*

poco rit. *mf* *mp* *p*

$\text{♩} = 60 (\text{♩} = 40)$

*ppp* *mp* *p*

*mp* *p*

$\text{♩} = 69 (\text{♩} = 42)$

*mf* *ff* *mf*

*ff*

*ff* (attacca)

5:4 5:4 9:6 10:6 4:3 3 5:4 5:4 6:4 Flatterz.

**Allegro** ( $\text{♩} = 100$ )

*mf*

*sfp* *f*

3

mp *p* *pp* *mp*

*mf* poco allarg.

*ff* *a tempo* *f* *mp* *ppp*

*mf* *mp* *mf* *p* *mf*

*p* *mp* *p* *mf* *p*

*mf* *f* *p*

Tempo giusto  
*mp*

*p*

## II small shrine 〈詞〉

$\text{♩} = 48$

The musical score for 'II small shrine' consists of six staves of music. The first staff begins with a tempo marking of  $\text{♩} = 48$  and dynamic markings of *mf*, *f*, and *mf*. The second staff includes *pp*, *p*, and a *tempo rubato* instruction. The third staff features a *tr* (trill) marking, *mf*, *p*, and an *in tempo* instruction, with rhythmic groupings of 5:4 and 3. The fourth staff is marked *tempo rubato* and *mp*. The fifth staff includes a *tr* marking, *mf*, *ff*, and an *in tempo* instruction, with rhythmic groupings of 6:4 and 6:4. The sixth staff concludes with *ff*, *mf*, and *p* dynamics, and a 3-measure rhythmic grouping.

To the memory of Kazuo Nomura

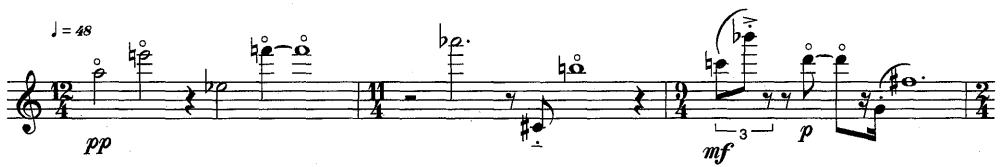
## III step song ~ calm... 〈踏歌 ~ 静やかに...〉

$\text{♩} = 168$

The musical score for 'III step song ~ calm...' consists of a single staff of music. It begins with a tempo marking of  $\text{♩} = 168$  and dynamic markings of *sffz*, *sffz*, *mp*, and *sffz*.

The image displays a musical score for a piece titled "Foot step", "Ordinario", and "Ft.step". The score is written on a single staff with a treble clef and a 16th-note time signature. The key signature is B-flat major. The piece is divided into several sections, each with its own dynamics and tempo markings. The first section, "Foot step", begins with a dynamic marking of *mp* and a tempo marking of *sfz*. The second section, "Ordinario", is marked *mf*. The third section, "Ft.step", is marked *f* and includes a tempo marking of *poco accel.* with a tempo of  $\text{♩} = 132$ . The fourth section, "Ft.step", is marked *ff* and includes a tempo marking of  $\text{♩} = 168$ . The fifth section, "Ord.", is marked *f*. The sixth section, "Ft.step", is marked *sfz*. The seventh section, "Ord.", is marked *mf*. The eighth section, "Ft.step", is marked *ff*. The ninth section, "Ord.", is marked *f*. The tenth section, "Ft.step", is marked *sfz*. The eleventh section, "Ord.", is marked *mf*. The twelfth section, "Ft.step", is marked *ff*. The thirteenth section, "Ord.", is marked *f*. The fourteenth section, "Ft.step", is marked *mf*. The fifteenth section, "Ord.", is marked *mf*. The score is written in a style that is typical of 18th or 19th-century music, with a focus on rhythmic patterns and dynamics.

accel. -----



Sept. 13. 2001

(原稿受理 2001年11月27日)