

Carlo Domeniconi

Sunayama Henge Op.71a

Verwandlung
for Guitar Solo

ギターソロのための
砂山変化

カルロ・ドメニコニ●作曲

GG187

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■ 序文

この作品は1991年にベルリンで日本人ギタリスト加藤政幸のために書いたものだ。私はヨーロッパ以外の文化にずっと関心を持っており、日本の音楽を、そしてギタリストとして特に琴を愛している。加藤が日本の〈砂山〉という曲を持って訪ねてきた時、何かを始める機会だと私は感じた。

〈砂山変化〉は幻想曲である。曲は12小節から成るフレーズで始まる。〈砂山〉の主題は大袈裟に言えば対位法でいう“固定旋律 *cantus firmus*”のように現われる。上声部は曲の雰囲気を作り上げる。そして変奏が続くが（18～38小節）、そこでは音楽が〈砂山〉の素材を用いながら自由に展開される。

そしていろいろと続き、ヴィルトゥオーソ風のパッセージが現われる（80小節）。この曲の頂点のひとつである。穏やかな部分を経て終結部（8分の6拍子の部分）となるが、その3小節目からは低音に主題が現われる。そして最後のコーダ（♩=126）では再び力強いヴィルトゥオーソ風パッセージとなり曲は終わる。

2002年12月

カルロ・ドメニコニ

PREFACE

This piece was written in Berlin for a Japanese guitarist, Masayuki Kato in 1991. I was always interested in non-European cultures, and I love Japanese music, especially, as a guitarist, the Koto. Anyway, I felt that it was the right moment to begin when Masayuki Kato came to me with the Japanese song "Sunayama".

This piece is a fantasy. It begins with a 12 bar passage containing the theme in the bass, kind of "cantus firmus" or just a simple counterpoint, meanwhile, the upper voice creates the atmosphere. It follows through free variations (bar 13-38) which develop the piece into a free music, of course still using the original style and material.

Alternative moods lead to a virtuosic passage (approx. bar 80) which is one of the climaxes of the piece. After a minute of very quiet music we are into the finale (mostly in 6/8) and again at the third bar the theme appears in the bass line. Finally we have the coda (M.M. 126) which concludes again with a very strong virtuosic passage.

December 2002

Carlo Domeniconi

for Masayuki Kato
Sunayama Henge

Verwandlung
 砂山変化

Carlo Domeniconi, Op. 71a

$\text{♩} = 72 \text{ ca.}$

mf

eco

p

poco sfz

più lento ($\text{♩} = 66$)

rall.

accel.

rall.

sفز

a tempo ($\text{♩} = 66$)

vibr.

The musical score consists of several systems of notation. The first system is in treble clef with a tempo of 66, featuring a melodic line with vibrato and a bass line with chords and fingerings. The second system is also in treble clef with a tempo of 80, showing a more rhythmic passage with accents and vibrato. The third system continues the treble clef line with various dynamics and accents. The fourth system shows a treble clef line with vibrato and a bass line with chords. The fifth system is a bass clef line with a tempo of 66, featuring a melodic line with a 'rall.' marking. The sixth system is a bass clef line with a 'libero' marking and a 'sognando' instruction for the L.V. (Left Voice).

*1 Prepare R.H. on VIIth fret, and hammer with L.H. on E. 7フレットを右指で触れ、左指で2フレット (E音) をたたく。

*2 Play as :
次のように弾く

④ 2 1 3 vibr. XII ④ ③ XII f XII VII mp

6 ③ ⑤ 1 ④ 1 ④ ③ ② ① = 126 mf f sempre

3 4 0 2 1 0 a tempo f rall.

= 84 f sfz ff = 126 ③ ②

③ ④ 1 1 0 1 v a tempo poco rall.

2 2 2 2 2 4 3 1 1 1 riten. a tempo riten. a tempo

a tempo = 104 ② ③ ③ p mp sfz mp p rall.

③ ② ④ ① ② ⑤ ② ① ⑤ ⑤ p mf mp f p mf p

Musical score for guitar, page 12. The score consists of ten staves of music in 4/4 time. Dynamics include *mf*, *p*, *pp*, *sfz*, *f*, *mp*, *f*, and *ff*. Performance instructions include *poco*, *cresc.*, *accel.*, and *vibr.*. Fingerings are indicated by circled numbers 1-4. A 'VII' fret is marked with a dashed line. A 'R.H.' (Right Hand) instruction is present above the second staff. The piece concludes with a double bar line and a '-1' marking.

