

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・ドメニコーニ●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・ドメニコーニ

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

$\text{♩} = 72 \text{ ca.}$

$\text{♩} = 72 \text{ ca.}$

$\text{♩} = 78$

poco sffz

rall.

accel.

rall.

sffz

a tempo (♩ = 66)

VII

XII

vibr.

p

eco

più lento (♩ = 66)

7

3 2

0 1

2 3

1 2

3 4

4 3

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6

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11

12

13

14

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16

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Sheet music for guitar, page 10. The music consists of six staves of tablature with corresponding fingerings and performance instructions.

Staff 1: Measures 1-6. Fingerings: 1, 6, 5, XII, VII. Dynamic: p . Tempo: $\text{♩} = 66$. Articulation: vibr. Measure 6 ends with a fermata over the next staff.

Staff 2: Measures 7-12. Fingerings: 4, 2, 0, 1, 0, 3, 4, XII, 6, 0. Dynamics: f , $sffz$, p , f , $sffz$, f , ff . Articulations: vibr., vibr.

Staff 3: Measures 13-18. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Dynamics: pp , $sffz$, f , $sffz$, mf . Articulations: vibr., vibr., vibr., vibr.

Staff 4: Measures 19-24. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Dynamics: mp , mf . Articulations: vibr., vibr., vibr., vibr.

Staff 5: Measures 25-30. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Dynamics: ff . Articulations: vibr., vibr., vibr., vibr.

Staff 6: Measures 31-36. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Dynamics: $rall.$, pp . Articulations: VII, XII. R.H. (Right Hand) markings are present.

Staff 7: Measures 37-42. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Dynamics: VII . Articulations: VII. R.H. markings are present.

Staff 8: Measures 43-48. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Dynamics: p , *sognando*, L.V. Articulations: *libero*.

*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



vibr.

mp

XII XII f XII VII mp

6 6

6 $\text{d} = 126$ ⑤ 1 ④ 1 ④ 1 ③ 1 ② 1

rall. VII mf f sempre

a tempo

rall. f

$\text{d} = 84$ $\text{d} = 126$ ③ ②

f sfx ff f

0 ③ 1 1 0 1 a tempo

poco rall.

riten. a tempo riten. a tempo

a tempo

$\text{d} = 104$ ② ③ 8 mp p

riten. a tempo sfx mp p p $rall.$

p mf mp f p p mf p

4
b2
4
b2
5
5
mf
p
pp < sfz
pp < sfz
f
p
poco
3
R.H.
4
(♦) 3
3
4
4
p
mf
p
pp
p
p
d = 76
2
(bend)
mp
3
cresc.
4
VII
6
5
4
mp
f
5
0 3
5
f
p
4 cresc. e accel.
poco cresc.
f
ff
2
0
4 0
4 3 vibr.
4 3
3
-1

Sheet music for a solo instrument, likely a woodwind or brass, featuring six staves of music. The music includes various dynamics (e.g., *ff*, *f*, *p*, *rall.*, *sfz*) and performance instructions (e.g., *a tempo*, *risoluto*). Fingerings are indicated above the notes, and measure numbers (e.g., ④, ②, ③, ①, ⑥, ⑤, VII, XII, XIX) are placed below specific measures. The music consists of six staves of music, each with a treble clef and a key signature of one flat. The first staff starts with a dynamic of *f*. The second staff ends with a dynamic of *f* and a measure number XII. The third staff ends with a measure number XIX. The fourth staff starts with a dynamic of *ff* risoluto. The fifth staff ends with a dynamic of *p* and a measure number VII. The sixth staff ends with a dynamic of *rall.*