

夢応の鯉魚
The Dream Carp

for accordion and violoncello
1992

高橋悠治

1. Players face each other, turning sideways to the audience.
2. Decide register for Accordion.
3. No vibrato, sul tasto, a loose bow, light and full bowing for V-cello.

1. 忽ちに眼を閉ぢ
Suddenly his eyes closed

Accordion solo

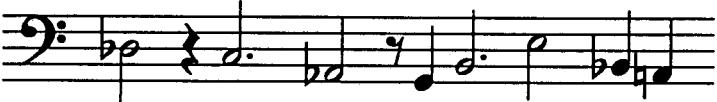
1. Play **A**, **B** or **C**. Repeat a few times.

2. Play **D**.

3. Go back to 1.

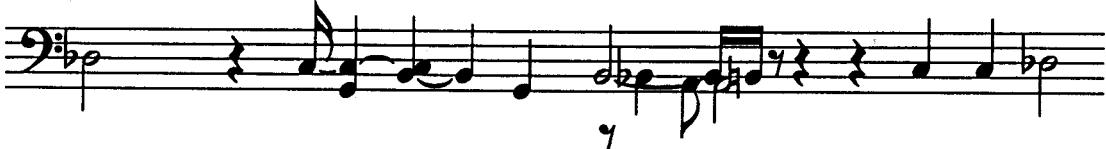
4. Repeat 2. and 3.

5. Play **E**.

A 

B 

C 

D 

E 

2. 浪に身をのせ
Riding upon the waves....

V-cello solo

1. Play **A**, **B** or **C**. Repeat a few times.
2. Switch to another fragment and repeat.
3. Repeat 2.
4. Play coda.

A

B

C

coda

3. 鱗金光を備へて

Fish scales gleaming like gold

V-cello part

Use these fragments to play with Acc.

3. 鱗金光を備へて

Fish scales gleaming like gold

Acc. part



Use these fragments to play with V-cello.
Change registration ad lib.

A collection of musical fragments for V-cello, arranged in a grid-like pattern. The fragments are as follows:

- Row 1: A single eighth note, a single quarter note, a single half note, a single quarter note.
- Row 2: A single eighth note, a single quarter note, a single half note, a single quarter note.
- Row 3: A single eighth note, a single quarter note, a single half note, a single quarter note.
- Row 4: A single eighth note, a single quarter note, a single half note, a single quarter note.
- Row 5: A single eighth note, a single quarter note, a single half note, a single quarter note.
- Row 6: A single eighth note, a single quarter note, a single half note, a single quarter note.
- Row 7: A single eighth note, a single quarter note, a single half note, a single quarter note.
- Row 8: A single eighth note, a single quarter note, a single half note, a single quarter note.

4. 尾を振り鰓を動かして
Flipping the tail, moving the fins

V-cello part

1. Play any system. Repeat a few times.
2. Switch to another fragment and repeat.
3. Synchronize with Acc.



4. 尾を振り鰓を動かして
Flipping the tail, moving the fins

Acc. part

1. Play any system. Repeat a few times.
2. Switch to another fragment and repeat.
3. Synchronize with V-cello.

The musical score consists of six systems of music, each containing two staves: Bass (bottom) and Treble (top). The music is written in a combination of common and irregular time signatures, indicated by 'C' and 'A' respectively. The notation includes various note heads (eighth and sixteenth notes), rests, and sharp signs. The first system starts with a treble clef, a common time signature, and a bass clef. The second system begins with a bass clef. The third system starts with a treble clef. The fourth system begins with a bass clef. The fifth system starts with a treble clef. The sixth system begins with a bass clef. The score is divided into systems by vertical bar lines, and measures are separated by short horizontal lines.

4. 尾を振り鰓を動かして
Flipping the tail, moving the fins

Acc. part

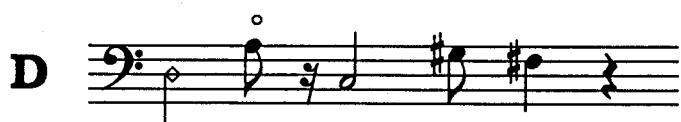
1. Play any system. Repeat a few times.
2. Switch to another fragment and repeat.
3. Synchronize with V-cello.

The musical score consists of two systems of five staves each. The staves are arranged in pairs, with a brace grouping them. The first system starts with a treble clef, a bass clef, and a treble clef. The second system starts with a bass clef and a bass clef. Both systems feature complex rhythmic patterns with various note heads, stems, and bar lines. Dynamic markings such as crescendos, decrescendos, and accents are scattered throughout the score. The music is set against a grid of vertical measures and horizontal measures.

5. 餌の香ばしきに
The sweetness of bait

V-cello part

Play with Acc. Repeat **A** few times. Play **B,C, D or E**.
Go back to **A**.



5. 餅の香ばしきに
The sweetness of bait

Acc. part

Play with V-cello. Repeat several times. Stop anywhere.

The musical score consists of six staves of music for the V-cello. The staves are arranged vertically. The first five staves begin with a treble clef, while the sixth staff begins with a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The music features complex rhythmic patterns with many eighth and sixteenth notes, often grouped by vertical bar lines. There are also several rests and dynamic markings like 'p' (piano) and 'f' (forte). The notation includes both standard note heads and some with stems pointing in different directions. The score ends with a final staff that concludes with a bass clef and a rest.

6. 魚を籠に入れ

A fish in a basket

Accordion solo



7. 魚の口の動く

The fish's mouth moving....

upper system: Acc.

lower system: V-vello.

pizz

1

4

7

10



13



16



19

8. 忽ち長嘘を吐きて
Suddenly he sighed

Accordion solo

repeat 3-4 times

The musical score consists of five staves of bass clef notation. The first staff begins with a note followed by a rest. The second staff begins with a rest. The third staff begins with a note followed by a rest. The fourth staff begins with a note followed by a rest. The fifth staff begins with a note followed by a rest.

夢応の鯉魚（1992） チェロとアコーディオンのための

この曲は御喜美江のためにつくられた。

題名『夢応の鯉魚』は上田秋成の『雨月物語』巻之二、魚になる夢を見る僧の話。作曲の細部の決定は、さまざまなコンピュータ・プログラムをつかっておこなわれ、記譜された。演奏者は聴衆に対して横向きに、向い合って演奏する。

以下の8曲からなり、それぞれ「ゆれうごくもの」の比喩となっている。

1. 忽ちに眼を閉ぢ（アコーディオン・ソロ）
2. 浪に身をのせ（チェロ・ソロ）
3. 鱗金光を備へて
4. 尾を振り鰭を動かして
5. 餌の香ばしきに
6. 魚を籠に入れ（アコーディオン・ソロ）
7. 魚の口の動く
8. 忽ち長嘘（ためいき）を吐きて（アコーディオン・ソロ）

Dream Carp(1992) for Cello and Accordion

Written for Mie Miki, based on the story of a monk who dreamed of becoming a fish in Ugetsu Monogatari (Stories of the Rain and the Moon) by Akinari Ueda. The details of the composition were decided with computer programming. Performers face each other, turning sideways to the audience. The eight movements are metaphors for "the waving":

1. Suddenly his eyes closed....
2. Riding upon the waves....
3. Fishscales gleaming like gold....
4. Flipping the tail, moving the fins....
5. The sweetnes of bait
6. A fish in a basket
7. The fish's mouth moving....
8. Suddenly he sighed