

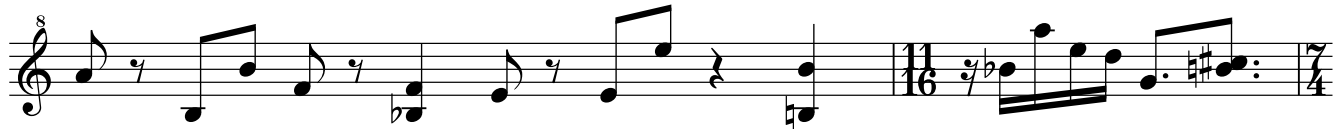
Amarilli addomesticata

(2013)

Yuji Takahashi

Amarilli, mia bella!

Xylophone  Musical notation for Xylophone part 1, starting with a treble clef, a soprano clef (8), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals.

Xyl.  Musical notation for Xylophone part 2, starting with a treble clef, a soprano clef (8), and a 3/4 time signature. It includes a 16-measure rest and a 7/4 time signature change.


Xyl.  Musical notation for Xylophone part 3, starting with a treble clef, a soprano clef (8), and a 7/4 time signature. It includes an 8-measure rest and a 3/4 time signature change.

Xyl.  Musical notation for Xylophone part 4, starting with a treble clef, a soprano clef (8), and a 3/4 time signature. It includes a 13-measure rest and a 6/4 time signature change.

Amarilli

Xyl.  Musical notation for Xylophone part 5, starting with a treble clef, a soprano clef (8), and a 6/4 time signature. It includes a 7-measure rest and a 3/4 time signature change.

è 'l mio amore.

Xyl.  Musical notation for Xylophone part 6, starting with a treble clef, a soprano clef (8), and an 8/4 time signature. It includes a 15-measure rest and a 16-measure rest.

Xyl.  Musical notation for Xylophone part 7, starting with a treble clef, a soprano clef (8), and a 15/16 time signature. It includes a 5-measure rest and a 6/4 time signature change.

1 *Tu crois, ô beau soleil,*

Xyl.  Musical notation for Xylophone part 8, starting with a treble clef, a soprano clef (8), and a 6/4 time signature. It includes a 7-measure rest and a 3/4 time signature change.

Amarilli addomesticata

Xyl. Musical notation for Xyl. piece 'Amarilli addomesticata'. It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 6/8 time signature, changes to 7/8, and ends with a 6/8. The melody is characterized by rapid sixteenth-note passages.

Mais quioi! tu palis auprès d'Amaryllis?

Xyl. Musical notation for Xyl. piece 'Mais quioi! tu palis auprès d'Amaryllis?'. It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 6/8 time signature, changes to 5/4, and ends with a 7/4. The melody is more melodic and includes some rests.

Xyl. Musical notation for Xyl. piece 'Mais quioi! tu palis auprès d'Amaryllis?' (continued). It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 7/4 time signature, changes to 8/4, and ends with a 7/4. The melody continues with various rhythmic patterns.

2 *La Clochette de Circé*

Xyl. Musical notation for Xyl. piece 'La Clochette de Circé'. It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 7/4 time signature, changes to 6/4, and ends with a 5/4. The melody is more rhythmic and includes some rests.

Xyl. Musical notation for Xyl. piece 'La Clochette de Circé' (continued). It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 5/4 time signature, changes to 4/4, and ends with a 3/4. The melody continues with various rhythmic patterns.

Xyl. Musical notation for Xyl. piece 'La Clochette de Circé' (continued). It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 3/4 time signature, changes to 8/8, and ends with a 7/8. The melody continues with various rhythmic patterns.

Xyl. Musical notation for Xyl. piece 'La Clochette de Circé' (continued). It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 7/8 time signature, changes to 9/8, and ends with a 6/8. The melody continues with various rhythmic patterns.

Xyl. Musical notation for Xyl. piece 'La Clochette de Circé' (continued). It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 11/8 time signature, changes to 6/4, and ends with a 5/4. The melody includes triplets.

Xyl. Musical notation for Xyl. piece 'La Clochette de Circé' (continued). It consists of a single staff in treble clef with a key signature of one flat (Bb). The piece starts with a 5/4 time signature, changes to 4/4, and ends with a 4/4. The melody includes triplets.

Amarilli addomesticata
飼いならされたアマリリス

いまアマリリスといわれる花は南アメリカ原産の
hippeastrum
で、フランスでは17世紀後半、日本では江戸時代の
終わりに入ってきたらしい。もともとの南アフリカ原
産のホンアマリリス *Amaryllis belladonna*
とはちがう。
ジュリオ・カッチーニ (1551-1618) は1602年
Amarilli mia bella (麗しのアマリリス) を作曲し、アーチリュートを曳きなが
ら歌った。それは今までの多声音楽とはちがう単
旋律と通奏低音による「新音楽」の実例としていまも
歌われている。
フランス王ルイ十三世
(1601-1643)は1635年にバレエ
Merlaison (ツグミ狩り) を作曲し、振り付けし、自
ら歌い踊った。そのなかに歌曲 *Tu crois, ô beau
soleils*
があり、なにより美しいアマリリスをうたった。
ラヴェルの最初のピアノ教師アンリ・ギスはいまでは
「アマリリス」として知られるというピアノのための
サロン音楽「ルイ十三世の歌」を書いたが、その原
曲は、1581年にはじめてフランス宮廷で上演された
バレエ「女王のバレエまたはキルケー」(Baldassare
de Belgiojoso フランス名 Balthasar de Beaujoyeux
1535-1587 作曲)
のなかの魔女キルケーの出現に先立つ「小さな鈴」(
Clochette)といわれる数小節で、スコットランドの民
謡の特徴を持っている。それ以後はギスによる擬古典
的な偽作。

この曲『飼いならされたアマリリス』はアマリリスに
かかわる3つの曲の歴史をたどる。ルネサンス・イタ
リーから17世紀フランス宮廷、そして19世紀の小市
民のサロンへ。