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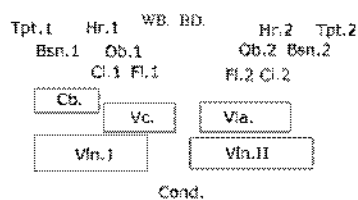
大阪 1694年

Osaka 1694

高橋悠治
Takahashi Yuji
(2010)

- 1) 菊の香にくらがり登る節句かな
- 2) 菊に出て奈良と難波は宵月夜
- 3) 猪の床にも入るやきりぎりす
- 4) 升かふて分別かわる月見かな
- 5) 秋もはやばらつく雨に月の形
- 6) 秋の夜を打ち崩したる咄かな
- 7) おもしろき秋の朝寝や亭主ぶり
- 8) この道や行く人なしに秋の暮
- 9) 松風や軒をめぐって秋暮れぬ
- 10) 此秋は何んで年よる雲に鳥
- 11) 白菊の目に立てて見る塵もなし
- 12) 月澄むや狐こはがる児の供
- 13) 秋深き隣は何をする人ぞ
- 14) 旅に病んで夢は枯野をかけ廻る

2 Fl., 2-Ob., 2 Cl in Bb, 2 Bsn.
 2 Hn. in F, 2 Tpt. in Bb
 Vln. I, Vln. II, Vla., Vc., Cb.
 Perc. (Wood block, Bass Drum
 only in the last movement)



Cl. Hn. Tpt. parts are transposed

1) ***mobile, senza tempo***

2) ♩, ○ ***messa di voce***

3) **winds:** without tonguing

4) **strings:** loose-haired bow, out of sync following the section leaders

but not quite together

5) // (caesura) pause for a breath ☹ wait until the proper moment to come in

6) **MOSAIC** combine the fragments in random order, and play individually

7) read haiku before each movement

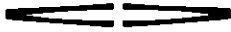
Matuo Basho composed 14 haikus in his last year 1694 in Osaka.

Musicians read from the same score/parts throughout

Orchestra plays autonomously

with Conductor as coordinator/facilitator

Commissioned by the Century Orchestra Osaka

- 1) 流動的 拍なし
- 2) ♪、●はmessa di voce 
- 3) 管楽器 タンギングなし
- 4) 弦楽器 弓の毛をゆるめる、音は同期せず
第1奏者の後について多少ずれながら
- 5) //(中断) 一呼吸 ♪ 入るべき時を待つ
- 6) **MOSAIC** 断片を順不同に組み合わせ、個別に演奏する
- 7) 各楽章の前に俳句を読み上げる

松尾芭蕉は生涯の最後の年1694年大阪で14句を詠んだ
演奏者全員がおなじスコア/パートを見る
オーケストラは自律的演奏
指揮者は調整と進行を担う
打楽器は最終楽章だけ
クラリネット、ホルン、トランペットのパートは移調されている

大阪センチュリー交響楽団委嘱による

Osaka 1694

1) 菊の香にくらがり登る節句かな
kiku no ka ni / kuragari noboru / sekku kana
chrysanth scent / climbing in the dark / festival day

①

Vln. I *(continue to)* → ④

Vla. → ⑤

Vc. *arco* // *pizz.* // *arco* → ⑥

Vln. II *pizz.* // *arco* // → ⑤

② **ONGOING** [Vln. I, Vln. II, Vla., Vc.]

Cb. *arco* //

→ ④

③ **ON**going (as above) [Vln. I, Vln. II, Vla. , Vc., Cb.]

MOSAIC combine the fragments in random order, and play individually

Ob. 1&2

④ **ON** [Vln. II, Vla., Vc.] / **STOP** [Ob. 1&2, Vln. I, Cb.] *independently*

Bb Cl. 2

⑤ **ON** [Vc.] / **STOP** [Vla., Cl. 2, Vln. II] *independently (as above)*

Bb Tpt. 1
(mute)

F Hn. 2

Bb Tpt. 2
(open)

F Hn. 1

⑥ **STOP** [Tpt. 1, Hn.2, Tpt. 2 & Hn. 1, Vc., *independently*]

2) 菊に出て奈良と難波は宵月夜
kiku ni dete / nara to namba wa / yoitsukiyo
 in chrysanth left / Nara for Osaka / into the moonlit night

①

Ob. 1

Ob. 2

Ob. 1

Ob. 2

here cue for

② ON [Ob. 1, 2 to ◡ resp.]

Fl. 1

simile

Cl. 2

Hn. 2

Bsn. 1

③

③

Fl. 1

Ob. 1

Cl. 2

Fl. 1

③ STOP [Hn. 2, Bsn. 1]

Vln. II

Vln. II

Cl. 1

Cl. 1

Fl. 2

STOP

3) 猪の床にも入るやきりぎりす
inoshishi no / toko nimo iruya / kirigirisu
 into wild boar's bed / crept / a cricket

①

Vla.
 Vc.
 Cb.

②

Bsn. 2
 Hn. 2
 Tpt. 2 (mute) *flutter*

③

Fl. 1
 Cl. 1
 Vln. I

④

Cl. 2
 Hn. 2
 Tpt. 2 (mute)

⑤

Fl. 1
 Vla.
 Cb.

⑥

Cl. 2
 Bsn. 2
 Hn. 2

⑦

Bsn. 1

Vla.

⑧

Fl. 2

Cl. 2

Tpt. 2
(mute)

Vc.

⑨

Cl. 1

Bsn. 1

Hn. 2

Cb.

⑩

Fl. 2

Tpt. 2
(mute)

Vln. II

→ Vln. II

STOP

4) 升かふて分別かわる月見かな
masu kôte / funbetsu kawaru / tsukimi kana
 bought a measuring box / changed my mind / no moon viewing

① MOSAIC *come sopra* (page 2)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Tpt. 1&2 (mute)

⑤

⑤

⑤

④

Two double bar lines are placed below the woodwind staves.

②

ON [Fl. 1&2, Ob. 1&2, Cl. 1&2, Tpt. 1&2]

Hn. 2

Vln. I

Vln. II

A dashed vertical line is on the right side of the strings.

③

ON [Fl. 1&2, Ob. 1&2, Cl. 1&2, Tpt. 1&2]

Hn. 1

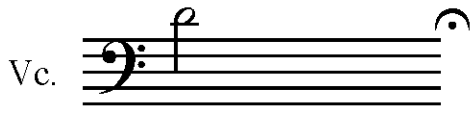
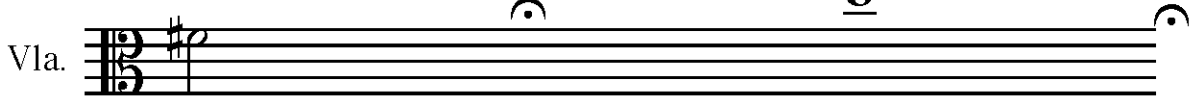
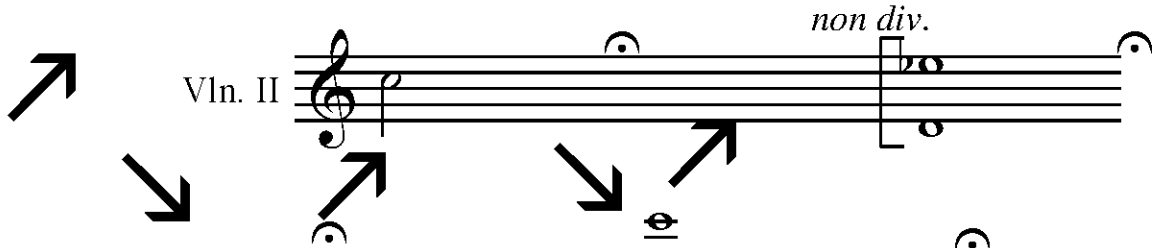
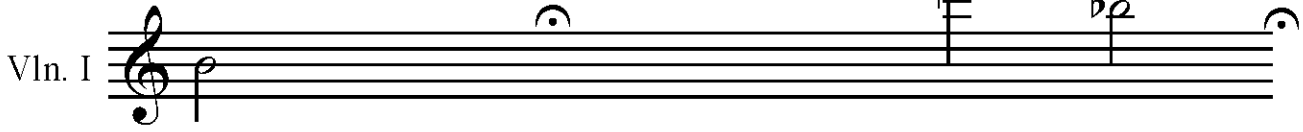
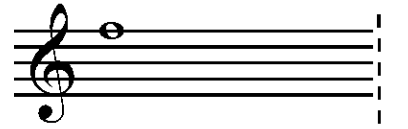
Vln. I

Vln. II

A dashed vertical line is on the right side of the strings.

④ ON [Fl. 1&2, Ob. 1&2, Cl. 1&2]
/ STOP [Tpt. 1&2]

Tpt. 1
(mute)



⑤ STOP [Ob. 1&2]

change to

MOSAIC *come sopra* (page 2)

→ Fl. 1&2

→ Cl. 1&2

Tpt. 2 (mute)



⑥ STOP [Fl. 1&2, Cl. 1&2]

5) 秋もはやばらつく雨に月の形
aki mo haya / baratsuku ame ni / tuki no nari
 late autumn / sprinkle of rain / waning moon

①

Vln. I *arco* → ③

Vla. *arco* → ④

Vln. II *pizz.* → ③

Vc. *pizz. arco* → ④

Cb. *pizz. arco* → ③

② ON [Vln. I, Vln. II, Vla., Vc., Cb.]

Cl. 1

Ob. 2

Cl. 2

Ob. 1

③ ON [Vla., Vc.]

change to → Vln. II *pizz.* → ④

Vln. I *arco* → ④

→ Cb. *arco pizz.* → ④

④ ON [Vln. I, Vln. II, Vla., Vc., Cb.]

Ob. 1

Cl. 2

Cl. 1

Ob. 2

change to

Vln. I *pizz.* → ⑤

Vln. II *arco* → ⑤

Vla. *arco* *pizz.* → ⑤

Vc. *arco* *pizz.* → ⑤

Cb. *pizz.* *arco* → ⑤

⑤ STOP [Vln. I, Vln. II, Vla., Vc., Cb.]

6) 秋の夜を打ち崩したる咄かな
aki no yo wo / uchikuzushitaru / hanashi kana
 autumn night / broken by / conversation

① *arco*

Vla. → ③

MOSAIC *come sopra* (page 2)

Tpt. 1&2 (open) → ④

Bsn. 1&2 → ④

② **ON** [Tpt. 1&2, Bsn. 1&2, Vla.]

Fl. 1

Fl. 2

③ **ON** [Tpt. 1&2, Bsn. 1&2]

Fl. 1

Fl. 2

change to → Vla. → ④

④ ON [Vla.]

MOSAIC *come sopra* (page 2)

Musical score for measures 4-6. The score is divided into four staves: Tpt. 1&2, Bsn. 1&2, Ob. 1&2, and Cl. 1&2. Each staff contains six measures of music, ending with a circled 6. The music consists of eighth and sixteenth notes with various accidentals. A large double bar line is positioned to the left of the first staff.

⑤ STOP [Vla.] **ON** [Tpt. 1&2, Bsn. 1&2, Ob. 1&2, Cl. 1&2]

Musical score for measures 6-7. The score is divided into two staves: Fl. 1 and Fl. 2. Fl. 1 has a circled 6 above the staff and a flat symbol. Fl. 2 has the word "flutter" above the staff. Both staves end with a fermata. A large double bar line is positioned to the left of the Fl. 1 staff. Below the Fl. 2 staff, there is a downward-pointing arrow and the text "STOP [Tpt 1&2, Bsn. 1&2, Ob. 1&2, Cl. 1&2]".

7) おもしろき秋の朝寝や亭主ぶり
omoshiroki / aki no asane ya / teishu buri
 how pleasant / slept late in autumn / our host as well

①

Hn. 1

Hn. 2

Hn. 1

Hn. 2

Hn. 1

②

Hn. 2

Vln. II

③

Cl. 2

Cl. 1

Hn. 1

Hn. 2

Cb. *pizz.*

④

Vc. *arco*

Cb. *pizz.*

⑤

Hn. 1

Hn. 2

⑥

Vc.

Vla.

STOP

8) この道や行く人なしに秋の暮
kono michi ya / yuku hito nashi ni / aki no kure
this road / no one goes / autumn evening

①

Musical score for the first section (①). The score is written for five woodwind instruments: Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Bassoon 1 (Bsn. 1), and Trumpet 1 (Tpt. 1) (open). The music is in a key with one sharp (F#) and a common time signature. The Flute 1 part begins with a melodic line, while the Oboe 1, Clarinet 1, Bassoon 1, and Trumpet 1 parts provide harmonic support with various rhythmic patterns and sustained notes.

②

Musical score for the second section (②). The score is written for five woodwind instruments: Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Horn 2 (Hn. 2). The music continues in the same key and time signature. The Flute 1 part has a more sustained, harmonic role, while the Oboe 1, Clarinet 1, Clarinet 2, and Horn 2 parts play rhythmic and melodic lines.

③

Fl. 2 *b2 //*

Ob. 2

Cl. 2

Hn. 2 *flutter*

Tpt. 2 (Open)

Vln. I

⑤

Vln. II

Vc.

⑥

Fl. 1 *flutter*

Vln. I

Vla.

STOP

9) 松風や軒をめぐって秋暮れぬ
matsukaze ya / noki wo megutte / aki kurenu
 wind in the pines / circling around the eaves / autumn evening

①

Fl. 1 Fl. 2

Ob. 1

②

Fl. 1 Fl. 2

Ob. 2

③

Fl. 1 *flutter* Fl. 2

Ob. 1 *legato*

④

Fl. 1

Ob. 1 Ob. 2

⑤

Fl. 1

Ob. 1

Fl. 2

Ob. 2

⑥

Vln. II

Fl. 1

Vc. *pizz.*

Cb. *arco*

Vla.

⑦

Vla.

Vln. I

Cb.

STOP

10) 此秋は何で年よる雲に鳥
kono aki wa / nande toshi yoru / kumo ni tori
this autumn / but why aging / clouds and a bird

①

Tpt. 1 (mute)

Cl. 1

Bsn. 1

Vla. *pizz.*

Vln. I *pizz.*

②

Tpt. 2 (open)

③

Cl. 2

Ob. 2

Bsn. 2

④

Hn. 1

5

Ob. 1 → 6

Cl. 1 → 6

Bsn. 1 → 6

Ob. 2 → 6

Cl. 2 → 6

Bsn. 2 → 6

6 STOP [Ob. 1&2, Cl. 1&2, Bsn. 1&2]

Fl. 1 →

Fl. 2 →

Fl. 1 → *repeat 2~3x*

Fl. 2 →

STOP anywhere in the middle

11) 白菊の目に立てて見る塵もなし
shiragiku no / me ni tatete miru / chiri mo nashi
white chrysanthemum / looked through but / no trace of dust

①

Musical score for Tpt. 1 (open) and Tpt. 2 (open). The score consists of two staves. Tpt. 1 is in the treble clef and Tpt. 2 is in the bass clef. Both staves contain a sequence of notes: a whole note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4. Arched lines connect the notes between the two staves, indicating a melodic relationship.

②

Musical score for Vln. I, Vln. II, Vc., and Vla. The score consists of four staves. Vln. I is in the treble clef and Vln. II is in the treble clef. Vc. is in the bass clef and Vla. is in the bass clef. The notes are: Vln. I (whole G4, whole A4, whole B4, whole C5, whole B4, whole A4, whole G4, whole F4), Vln. II (whole G4, quarter A4, quarter B4, quarter C5, quarter B4, quarter A4, quarter G4, whole F4), Vc. (whole G4, quarter A4, quarter B4, quarter C5, quarter B4, quarter A4, quarter G4, whole F4), and Vla. (whole G4, quarter A4, quarter B4, quarter C5, quarter B4, quarter A4, quarter G4, whole F4). Arched lines connect the notes between the staves. There are also arrows pointing from the Vc. and Vla. staves towards the Vln. II staff.

③

Musical score for Cb., Vln. II, and Vla. The score consists of three staves. Cb. is in the bass clef and has an octave sign (8) below it. Vln. II is in the treble clef and has an octave sign (8) below it. Vla. is in the bass clef and has the marking *pizz.* above it. The notes are: Cb. (whole G4, quarter A4, quarter B4, quarter C5, quarter B4, quarter A4, quarter G4, whole F4), Vln. II (whole G4, quarter A4, quarter B4, quarter C5, quarter B4, quarter A4, quarter G4, whole F4), and Vla. (whole G4, quarter A4, quarter B4, quarter C5, quarter B4, quarter A4, quarter G4, whole F4). Arched lines connect the notes between the staves.

④

Tpt. 1 (mute)

Vla.

Detailed description: This block contains the first two staves of music. The top staff is for Tpt. 1 (mute) in treble clef, and the bottom staff is for Vla. in bass clef. Both staves show measures 4 and 5. Measure 4 contains a complex melodic line with many accidentals and slurs. Measure 5 continues the melodic line. A double bar line is present at the end of measure 5.

Tpt. 1 (mute)

Vla.

Detailed description: This block contains the next two staves of music. The top staff is for Tpt. 1 (mute) in treble clef, and the bottom staff is for Vla. in bass clef. Both staves show measures 6 and 7. Measure 6 continues the melodic line from the previous block. Measure 7 continues the melodic line. A double bar line is present at the end of measure 7.

⑤

Vla.

Vln. II *pizz.*

Cb.

Detailed description: This block contains three staves of music. The top staff is for Vla. in bass clef, showing measures 8 and 9. The middle staff is for Vln. II in treble clef, marked *pizz.*, showing measures 8 and 9. The bottom staff is for Cb. in bass clef, showing measures 8 and 9. A double bar line is present at the end of measure 9.

⑥

Tpt. 1 (mute)

Tpt. 2 (mute)

STOP

Detailed description: This block contains the final two staves of music. The top staff is for Tpt. 1 (mute) in treble clef, and the bottom staff is for Tpt. 2 (mute) in treble clef. Both staves show measures 10 and 11. Measure 10 contains a melodic line with slurs. Measure 11 continues the melodic line. A double bar line is present at the end of measure 11. The word "STOP" is written in bold capital letters at the end of the page.

12) 月澄むや狐こはがる児の供
tsuki sumu ya / kitsune kowagaru / chigo no tomo
clear moon / fox frightens / companion boy

①

Cl. 1

Tpt. 2 (mute) flutter

Bsn. 2

②

Cl. 2

Bsn. 1

③

Tpt. 1 (mute) flutter flutter

④

Cl. 2

Bsn. 1

Tpt. 2 (mute)

⑤

Musical score for measures 5-6. It features three staves: Cl. 1 (Clef 1), Bsn. 2 (Bass Clef), and Tpt. 2 (muted, Clef 1). The Cl. 1 staff contains a complex melodic line with many accidentals and slurs. The Bsn. 2 staff has a more rhythmic accompaniment. The Tpt. 2 staff has a sparse line with slurs. A double bar line is present at the end of measure 6, with a dashed line extending to the right.

⑥

Musical score for measures 6-7. It features three staves: Cl. 2 (Clef 1), Bsn. 2 (Bass Clef), and Tpt. 1 (muted, Clef 1). The Cl. 2 staff has a melodic line similar to Cl. 1 in measure 5. The Bsn. 2 staff has a rhythmic accompaniment. The Tpt. 1 staff has a sparse line. A double bar line is present at the end of measure 7, with a dashed line extending to the right.

⑦

Musical score for measure 7. It features three staves: Cl. 1 (Clef 1), Bsn. 1 (Bass Clef), and Tpt. 2 (muted, Clef 1). The Cl. 1 staff has a melodic line. The Bsn. 1 staff is mostly empty with a few notes. The Tpt. 2 staff has a sparse line. The word "STOP" is written in bold capital letters at the end of the measure. A double bar line is present at the end of measure 7.

13) 秋深き隣は何をする人ぞ
aki fukaki / tonari wa nani wo / suru hito zo
deep autumn / what does the man next door / do for his living

①

The musical score is divided into two systems. The first system includes staves for Fl. 2, Fl. 1, Hn. 1, Vla., and Vc. The second system includes staves for Fl. 2, Fl. 1, Hn. 2, Vla., and Vc. A double bar line is present at the beginning of the second system. A dashed vertical line is located between the two systems, and arrows at the end of the Vla. and Vc. staves in both systems indicate continuation.

Fl. 2 Fl. 1
Hn. 1
Vla. Vc.

This block contains the first system of a musical score. It features five staves: Fl. 2 (flute), Fl. 1 (flute), Hn. 1 (horn), Vla. (viola), and Vc. (violin). The Fl. 2 and Vla. staves end with a double bar line (//). A vertical dashed line is positioned at the end of the Hn. 1 staff, with an arrow pointing to the right from the Vc. staff below it.



Vla. *pizz.*
Vc. *arco*

This block contains the second system of the musical score, starting with a double bar line. It features two staves: Vla. (viola) and Vc. (violin). The Vla. staff is marked with *pizz.* (pizzicato) and the Vc. staff is marked with *arco* (arco). Both staves end with a fermata.

STOP

14) 旅に病んで夢は枯野をかけ廻る
tabi ni yande / yume wa kareno wo / kakemeguru
 ill on a journey / dreams roam over / the withered field

①

Wood block

Perc. Bass drum

glissandi - continuous over time
gliss. *glissando*

Vln. I

arco

Cb.

simile gliss. *glissando* *gliss.*

Vln. II

②

Ob. 1 → ⑤

Ob. 2 → ⑤

Cl. 1 → ⑤

Cl. 2 → ⑤

Fl. 1 → ⑤

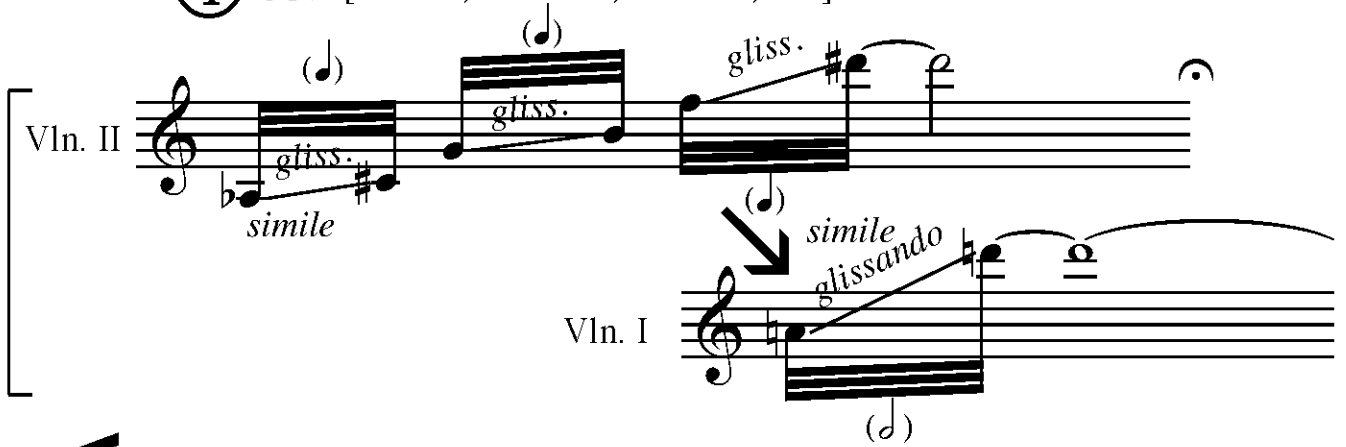
Fl. 2 → ⑤

③ **ON** [Fl. 1&2, Ob. 1&2, Cl. 1&2]

Cb.  ⑤



④ **ON** [Fl. 1&2, Ob. 1&2, Cl. 1&2, Cb.]

Vln. II  gliss. simile gliss. gliss. Vln. I simile glissando



⑤ **STOP** [Cb.] **—STOP** [Fl. 1&2, Ob. 1&2, Cl. 1&2]

Vln. I  Wood block Perc. Bass drum

STOP