

武満 徹

ヴァイオリンとピアノのための

十一月の霧と菊の彼方から

TORU TAKEMITSU
From far beyond Chrysanthemums
and November fog

for violin and piano
SJ 1014

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Toru Takemitsu

FROM FAR BEYOND CHRYSANTHEMUMS AND NOVEMBER FOG for violin and piano was commissioned by the Committee of the Second International Competition of Japan, Violin Division. It was an obligatory work by a Japanese composer and was performed at the second preliminary competition, a part of the general competition held in December 1983, in Tokyo, Japan.

The title was taken from a stanza of a poem entitled IN THE SHADOW, by the Japanese poet Makoto Ōoka, with the poet's permission.

The structure of the work is concise. It is a perspective drawing, based on the dominant six notes and with the remaining six notes used as "shadows".

Abbreviations and Symbols

- For Violin**
- p.o. position ordinary
 - s.p. sul ponticello
 - s.t. sul tasto
 - vib. with vibrato
 - n.v. non vibrato
 - 1/4 tone above
 - 1/4 tone below

- For Piano**
- A three-pedalled piano is required
 - R. Right Pedal (damper)
 - L. Left Pedal (soft)
 - M. Middle Pedal (sostenuto)

Violin

♩ = about 72 (Tempo I)

N.V. S.P. Vib. → N.V. S.P. → P.O. III

pp *p* *p* *p* *f* *poco* *mf* *p*

poco retenu. *8va*

Piano

♩ = about 72 (Tempo I)

p *poco* *mf* *p* *poco* *mf* *p*

♩ = about 72 (Tempo I)

pp *mf* *p* *mf* *p*

gliss. *N.V.*

Piano

♩ = about 72 (Tempo I)

pp *dolce* *pp* *poco* *sfz* *pp* *p* *mf*

mp *poco* *mf* *p*

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time and features a treble and bass staff. The key signature has one sharp (F#). The tempo is marked "poco rall." and the dynamics include "mf", "p", "pp legato", and "p". The score includes various musical notations such as slurs, ties, and ornaments. The piece is identified as "The Swan" and is from the "The Nutcracker" ballet.

poco rall. *poco retenu.*

(P.O.) S.P. P.O.

pp *p* *mf* *p sub.* *mf*

poco rall. *poco retenu.* *let vibrato*

pp *p* *mf* *p dolce* *mf*

(R.)

p *mf* *poco* *8va*

f sempre *mf dim.*

(R.) (free using)

poco rall. *poco rall.*

pp *mp* *mp* *l.v.* *with mute con sord.*

p *mf* *8va* *l.v.*

Tempo II $\text{♩} = 52$

S.T. P.O.

p *mf poco* *p* *mf* *p*

poco mf *p* *p dolce* *mf*

(free using)

Allegro $\text{♩} = 104 \sim 112$

mute off senza sord. S.P. trem. arco (S.P.) P.O. (#)

mf *p* *sfz poco* *mf* *p*

Allegro $\text{♩} = 104 \sim 112$

p *mf* *f* *mf*

mp *mp*

poco retenu. *poco retenu.*

S.P. P.O. S.P. P.O.

p *mf* *p* *mf* *mf*

poco retenu. *Right hand, expressive*

pp *p* *legatiss.*

sub. pp sempre (R.) (free using)

L. \wedge

poco a poco rall. //

(R.)
—(L.)—

Tempo II (♩ = 52) rall. molto very slow ♩ = 40

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poco *mf* molto dim.
R. ^

Tempo II (♩ = 52)

Tempo II (♩ = 52)

pp dolce poco *sf*

Tempo I (♩ = 72)

Tempo I (♩ = 72)

mf

R. —

poco S.P. P.O. VI

poco S.P. P.O. VI

legato poco retenu.

—(R.)—

poco
rall. Tempo II (♩ = 52)

p *p* *p* *mf* *sub.p* *p* *p.O.* *S.P.* *6*

poco
rall. Tempo II (♩ = 52)

p *dim.* *mp* *p* *3*

[illegible]

Tempo II

P.O.

p *(mf)* *p*

Tempo I

molto *S.P.*

sub. sf *(ppp)* *mf* *> p*

Tempo II

3

Tempo I

poco mf *p*

Tempo II

p

Tempo I

mf *p*

Tempo II

60 *mf* *3*

Tempo I

l.v. *mf* *3*

Tempo II (♩ = 52)

poco accel. *poco retenu.* Tempo II

tr *pp* *mp cresc.* *f* *sub. p*

poco accel.

poco retenu. (Tempo II)

pp

gliss.

mf

p

sub.p

S.P.

P.O.

70 *flautando* *poco f* *p* *p* *f* *rall.* *Tempo I* *rall.* *Tempo II*

Tempo I (♩ = 72) *S.P.* *pp* *mf* *poco retenu.* *(S.P.)* *P.O.* *Tempo II* (♩ = 52) *mf* *Tempo II* (♩ = 52) *poco retenu.* *mf* *Tempo I* (♩ = 72)

75 *S.T.* *p* *poco mf* *poco rall.* *Tempo I* (♩ = 72) *poco rall.* *Tempo I* (♩ = 72) *Calm* *pp legato* *p* *poco rall.*

poco rall. *(P.O.)* *S.P.* *P.O.* *pp* *p* *mf* *sub. p* *mf* *poco retenu.* *l.v.* *(R.)*

flautando *P.O.* *80* *N.V.* *p* *8va* *80* *f sempre* *sub. sf* *mp* *p*

8va *Tempo II* *poco Vib.* *N.V.* *poco mf* *p* *Tempo II* *pp* *p* *pp*