

Score

協奏律動的空間展開—4人の打楽器奏者の為の

"Polyrhythmic Divergent" for 4 Percussionists

竹藤 敏 作曲

Misterioso ($\text{♩} = 198$)

Xylophone (with 2 mallets)

1st Percussion

2nd Percussion

Marimba (with 4 medium-hard mallets)

3rd Percussion

Vibraphone (with 2 medium-hard mallets)

4th Percussion

Battery Percussion*

10

3

3

B

13

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

16

19

a piacere (approximate pitches)

f

ff

(ad lib.)

Meno mosso ($\text{♩} = 172$)

22

C *perdendosi...*

Marimba (with 3 medium-soft mallets)

mf

pp

Glockenspiel (with brass mallets)

pp

solo

27

f

ff

32

cresc.

mp

cresc.

cresc.

37

(gradual gliss.)

D Sognando (♩=43)
(with 2 mallets) *poco a poco accel.*

ppp *p*

(with 3 mallets)

China Cymbal (with Vib. mallets) *pp*

Fürin or Wind Chime (with Glock. mallets)

f *pp* *pp*

f *p* *a piacere*

45

(gradual gliss.)

poco a poco cresc.

(gradual gliss.)

poco a poco cresc.

Vibraphone (with 2 medium-hard mallets)

pp *poco*

49

$\text{♩} = 49.5 \quad (\text{♪} = 99)$

Risoluto ($\text{♩} = 198$)

3 3 3 3

f

3 3 3 3

f

(C to C \sharp) solo \wedge (gliss.) 5

f (ad lib.) ff

f sfz mf 6 ff

E Serioso ($\text{♩} = \text{♪}$) [Combination I (1st, 3rd / 2nd, 4th)]

53

{4+3+2+5}

{5+4+7+2+3}

(gliss.) \wedge

{4+3+2+5}

pp

sub. p lontano

Battery Percussion* {5+4+7+2+3}

p

57

mp

61

(B to Lowest Tone)

dim.

64

F [Combination II (1st, 4th / 2nd, 3rd)]

{4+3+2+5} (gradual gliss.)

{5+4+7+2+}

mp

Xylophone (with 2 mallets) **G**

67

Xylophone (with 2 mallets) **G**

Timpani (with very hard mallets)

(gradual gliss.)

fp *sfp* *sfp*

70

(dead str.)

mp *mf*

73

mp

mf

75

mp mf

H [Combination III (1st, 2nd / 3rd, 4th)]
 $\{4+3+2+5\}$ (Strike edges of bars with)

77

f

$\{4+3+2+5\}$

81

I

85

p

J Brillante (♩=♩)

90

Glockenspi

molto allargando

K Religioso ($\text{J}=69.5$)

95

p ***mf*** **Voice (actual pitch)**

pp ***p***

Je ne sais pour-quoi Mou es - prit a - mer

pp ***mp*** ***mf*** ***p*** **Voice (actual pitch)**

Mou es -

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

Je ne sais pour-quoi Mou

mf ***mp*** ***p*** **Voice (actual pitch)**

103

L

p

mp

D'une aile in - qui - - - te et fo - lle vole sur la mer _____ (B.O.) _____

p

mp

-prit _____ a - - - mer _____ fo - lle vole sur la mer. Tout ce qui m'est cher, D'une aile

p

mp

— aile in - - - qui - te et fo - lle vole sur la mer _____

Fürin or Wind Chime (with Glock. mallets)

p a piacere

dim.

mp

-mer _____ fo - lle vole sur la

112

couve au ras. flots, Pour-quoi, pour - quoi?
d'eff-rol Mon a-mour couve au ras. flots, Pour-quoi, pour - quoi?
(B.O.) couve au ras. des flots, Pour-quoi, pour -
a-mour couve as ras. des flots,

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

solo **China Cymbal (with Timp. mallets)**

p colla voce

M Serioso ($\text{♩}=198$) [Combination IV(3rd, 4th / 1st, 2nd)]

Xylophone (with 2 mallets)

122 {5+4+7+2+3}

{5+4+7+2+3} [Free improvisation using following pitches: E, F, G, A, B, C, D]
{4+3+2+5} **mp** {4+3+2+5} **ff** **Battery Percussion*** **ff**

A (gliss.)

N [Combination V (2nd, 3rd / 1st, 4th)]
 $\{5+4+7+2+3\}$

Musical score for Combination V (2nd, 3rd / 1st, 4th). The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (no sharps or flats). Measure 125 starts with a dynamic *f*. The first staff has sixteenth-note patterns. The second staff has eighth-note patterns. The third staff has sixteenth-note patterns with grace notes indicated by '^' and '(gliss.)'. The fourth staff has sixteenth-note patterns with circled 'o' and circled 'x' markings. Measure 126 continues with sixteenth-note patterns. Measures 127 and 128 show eighth-note patterns. Measures 129 through 132 feature sixteenth-note patterns with various dynamics: *p*, *f*, *f* (gradual gliss.), *mp*, and *f*. Measure 133 concludes with sixteenth-note patterns.

O [Combination VI (2nd, 4th / 1st, 3rd)]

$\{5+4+7+2+3\}$

Musical score for Combination VI (2nd, 4th / 1st, 3rd). The score consists of three staves. The top two staves are in treble clef, and the bottom one is in bass clef. The key signature is E major (no sharps or flats). Measure 134 starts with a dynamic *f*. The first staff has sixteenth-note patterns with '3' over them. The second staff has eighth-note patterns. The third staff has sixteenth-note patterns. Measures 135 and 136 continue with sixteenth-note patterns. Measures 137 and 138 show eighth-note patterns. Measures 139 and 140 feature sixteenth-note patterns. Measure 141 concludes with sixteenth-note patterns.

137

P

140

f *cresc.*

f *cresc.*

f *cresc.*

(switch to the ride bell gradually) -----

mf *cresc.*

144

ff

mp

ff

Timpani

mp