

ha ra mi ta

波羅蜜多

尺八三重奏

作曲：高橋久美子 (2005)
KUMIKO TAKAHASHI

ha ra mi ta
波羅蜜多 ~尺八三重奏~

●楽曲の編成、演奏に際しての注意は下記の通り

#編成

尺八3管

1.e管（一尺六寸）

2.d管（一尺八寸）

3.G管（二尺五寸）

#演奏に際しての注意

- 1、テンポ設定はあくまで目安であって、演奏の現場で適宜、変更してよい。
- 2、強弱の指示についても同様。
- 3、ひとつのテンポの指示でくくられた楽句の中で、テンポのゆれ（拍の移動）があってよい。
- 4、全体的には3名の演奏者が上記1.2.3.をふまえて、お互いの発音に生き生きと反応しあうよう演奏すること。

●作品DATA

タイトル：波羅蜜多

委嘱：般若帝國

作曲：高橋久美子(2005)

編成：尺八三重奏

演奏時間：約5分

初演：2005年8月16日

MANDA-LA2

演奏者：般若帝國（元永 拓／小湊 昭尚／岩田 卓也）

Ha ra mi ta
波羅蜜多
 尺八三重奏

高橋久美子(2005)

J = 32ca. (Tempo rubato)

e管

声/手拍子
足踏み
(片足に鈴)

d管

声/手拍子
足踏み
(片足に鈴)

G管

声/手拍子
足踏み
(片足に鈴)

コロコロ

*4孔を開閉しメリカリを用いて
音程を自由に上下させる
*できるだけ大きく出だし以外、大きさも自由に

コロコロ

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*できるだけ大きく出だし以外、大きさも自由に

5

mp poco a poco cresc. e accel.

5

* (タンギングを使わず強く短く息を吹きかける)

mp poco a poco cresc. e accel.

5

mp poco a poco cresc. e accel.

12 * (タンギングを使わず強く短く息を吹きかける)

12 crese. e accel. ff

12 crese. e accel. ff

12 * (タンギングを使わず強く短く息を吹きかける)

12 tr. crese. e accel. ff

a tempo ($\text{♩} = 32\text{ca.}$) ムライキ

18 rit. a tempo カラカラ rit.

18 pp p

18 カラカラ rit. a tempo p rit.

18 pp カラカラ rit. a tempo p rit.

a tempo

20 mp poco a poco accel. poco a poco cresc. e accel.

20 a tempo mp poco a poco accel. poco a poco cresc. e accel.

20 a tempo mp poco a poco accel. poco a poco cresc. e accel.

$\text{♪} = 186\text{ca.}$

Musical score for measures 25-29. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 25 starts with a sixteenth-note pattern followed by a measure of eighth notes. Measure 26 begins with a sixteenth-note pattern. Measure 27 starts with a sixteenth-note pattern. Measure 28 begins with a sixteenth-note pattern. Measure 29 starts with a sixteenth-note pattern. In all measures, the vocal line includes the lyrics "Ha ra mi ta". Measure 29 concludes with a dynamic instruction "mf" and a note labeled "★GIに近い音で". The time signature changes from 8/8 to 6/8 at the end of measure 29.

Musical score for measures 30-34. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 30 starts with a sixteenth-note pattern followed by a measure of eighth notes. Measure 31 begins with a sixteenth-note pattern. Measure 32 starts with a sixteenth-note pattern. Measure 33 begins with a sixteenth-note pattern. Measure 34 starts with a sixteenth-note pattern. In all measures, the vocal line includes the lyrics "Ha ra mi ta". The time signature changes from 8/8 to 6/8 at the end of measure 34.

Musical score for measures 35-39. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 35 starts with a sixteenth-note pattern followed by a measure of eighth notes. Measure 36 begins with a sixteenth-note pattern. Measure 37 starts with a sixteenth-note pattern. Measure 38 begins with a sixteenth-note pattern. Measure 39 starts with a sixteenth-note pattern. In all measures, the vocal line includes the lyrics "Ha ra mi ta". The time signature changes from 6/8 to 8/8 at the end of measure 39. The score ends with a page number "- 3 -".

40

 観自在菩薩行深 | 般若波羅蜜多時
p

45

 観自在菩薩行深 | 般若波羅蜜多時
mp

50

55

 55

 55

 60

 60

 60

 65

 65

 65

70

70

70

70

70

Ha
mp

70

70

70

70

mp

75

75

75

Ha
ra
mi
ta
mp

75

75

75

75

ra

mi

ta

Ha

ra

75

75

80

80

80

Ha
ra
mi
ta
mf

80

80

mi

ta

mf

80

80

mf

mf

- 6 -

100 > *subito p* ムライキ
 100 > *subito p*
 100 > *subito p*
 105 > *poco a poco crese.*
 105 > *poco a poco crese.*
 105 > *poco a poco crese.*
 110 *タマネ *piu mosso* *mf* *crese. e accel.*
 110 *piu mosso* *mf* *crese. e accel.*
 110 *piu mosso* *mf* *crese. e accel.*
 110 *mf* *yff* *crese. e accel.*

- 8 -

115

115

115

115

120

cresc. e accel.

120

cresc. e accel.

120

cresc. e accel.

120

cresc. e accel.

125

f

piu cresc. e accel.

A musical score page featuring three staves of music. The top staff consists of two treble clef staves, each with a key signature of one sharp (F#) and a tempo marking of 131. The middle staff is a bass clef staff with a key signature of one sharp (F#) and a tempo marking of 131. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a tempo marking of 131. The music is divided into measures by vertical bar lines. In the first measure of each staff, there are six eighth-note pairs. In the second measure, there are four eighth-note pairs. In the third measure, there are five eighth-note pairs. In the fourth measure, there are four eighth-note pairs. The fifth measure begins with a dynamic of ***ff*** (fortissimo). The lyrics "Haramita" are written below the notes in the middle staff. The vocal line includes several grace notes and slurs. The sixth measure continues with the lyrics "Haramita". The seventh measure begins with a dynamic of ***ff***. The eighth measure continues with the lyrics "Haramita". The ninth measure begins with a dynamic of ***ff***. The lyrics "Haramita" are repeated in the tenth measure.

Part1

Ha ra mi ta 波羅蜜多 尺八三重奏

高橋久美子(2005)

$\text{♩} = 32\text{ca.}$ (Tempo rubato)

e管

声/手拍子
足踏み
(片足に鈴)

*4孔を開閉しメリカリを用いて
音程を自由に上下させる,
*できるだけ大きく
出だし以外、大きさも自由に

5

$\text{♩} = 32\text{ca.}$

poco a poco cresc. e accel.

12 * (タンギングを使わず強く短く息を吹きかける)

crese. e accel.

$\text{♩} = 32\text{ca.}$

a tempo ($\text{♩} = 32\text{ca.}$) ムライキ

rit.

18

$\text{♩} = 32\text{ca.}$

pp

カラカラ

rit.

a tempo

20

$\text{♩} = 32\text{ca.}$

mp

poco a poco accel.

$\text{♩} = 186\text{ca.}$

poco a poco cresc. e accel.

$\text{♩} = 186\text{ca.}$

25

$\text{♩} = 186\text{ca.}$

$\text{♩} = 186\text{ca.}$

mf

mf

*Gに近い音で

Ha ra mi ta

30

30

Ha ra mi ta

6/8

35

6/8

35

Ha ra mi ta

p

40

40

45

45

mp

f

50

50

55

mf

f

60

觀自在菩薩行深般若波羅蜜多時觀自在菩薩行深般若波羅蜜

mf

65

sforzando

piano

*手をたた(合掌)

70

piano

mezzo-forte

75

piano

Ha ra mi ta

80

piano

mezzo-forte

Ha ra mi ta

85

piano

piano

poco a poco crese.

90

piano

piano

crese.

95

forte

G major

100 > *subito p*
 100 *mf*
 100 *mp*

ムライキ
 105 >
 105 *poco a poco crese.*

110 *タマネ *piu mosso*
 110 *mf* *crese. e accel.*
 110 *mf* *crese. e accel.*

115 >
 115

120 *crese. e accel.*
 120 *crese. e accel.*

125 *f* *piu cresc. e accel.*
 125 *f* *piu cresc. e accel.*

131 *タマネ *ff*
 131 *ff* Ha ra mi ta Ha ra mi ta

Part2

波羅蜜多

Ha ra mi ta
尺八三重奏

高橋久美子(2005)

$\text{♩} = 32\text{ca. (Tempo rubato)}$

コロコロ

d管

声/手拍子
足踏み
(片足に鈴)

*4孔を開閉しメリカリを用いて
音程を自由に上下させる
*できるだけ大きく出だし以外、大きさも自由に

5 * (タンギングを使わず強く短く息を吹きかける)

poco a poco cresc. e accel.

12 crese. e accel.

ff

*

カラカラ

rit.

a tempo

rit.

pp

20 a tempo

poco a poco accel.

poco a poco cresc. e accel.

25

mf

mf

*Gに近い音で

Ha ra mi ta

30

30

Ha ra mi ta

6/8

35

35

Ha ra mi ta

8/8

p

40

40

45

45

mp

f

50

50

55

55

mf

f

60

60

觀自在菩薩行深 般若波羅蜜多時 觀自在菩薩行深 般若波羅蜜多時

mf

65

65

fz

*手をたた(合掌)

70

70

d.
Ha
mp

75

75

ra mi ta Ha ra

80

80

mf

mi ta *mf*

85

85

poco a poco crese.

90

90

crese.

95

95

f

100

subito p

mp

mp

105

105

poco a poco crese.

poco a poco cresc.

110

piu mosso

mf

mf

cresc. e accel.

cresc. e accel.

115

115

120

cresc. e accel.

cresc. e accel.

125

f

f

piu cresc. e accel.

piu cresc. e accel.

131

**タマネ*

ff

ff

Ha ra mi ta

Ha ra mi ta

Part 3

Ha ra mi ta
波羅蜜多
尺八三重奏

$J=32\text{ca.}$ (Tempo rubato)

G管

5

12

(タンギングを使わず強く短く息を吹きかける)
12

18

カラカラ rit.

a tempo

rit.

20

a tempo

pp

poco a poco accel.

poco a poco cresc. e accel.

25

mf

mf

*Gに近い音で

Ha ra mi ta

30

Ha ra mi ta

6/8

35

Ha ra mi ta

7/8

40

觀自在菩薩行深般若波羅蜜多時

p

45

觀自在菩薩行深般若波羅蜜多時

mp

50

55

mp

60

觀自在菩薩行深般若波羅蜜多時

mf

65

*手をたた(合掌)

70

75

80

85

90

95

100 >
 100 *subito p*

105 >
 105

poco a poco cresc.
poco a poco cresc.

110 >
 110

piu mosso

ff
mf

cresc. e accel.
cresc. e accel.

115 >
 115

120 >
 120

cresc. e accel.

cresc. e accel.

125 >
 125

f

ff

piu cresc. e accel.
piu cresc. e accel.

131 >
 131

*タマネ > >

ff

Ha ra mi ta
 Ha ra mi ta