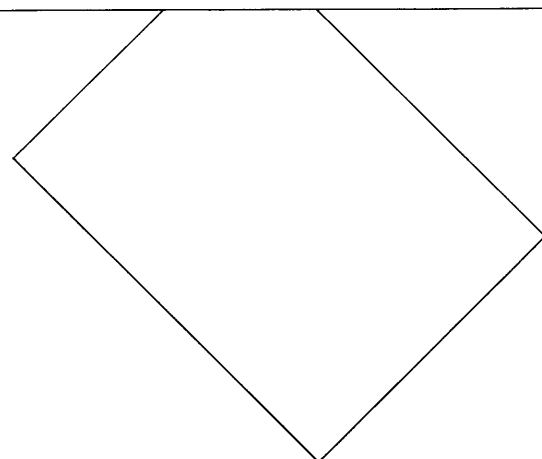


武満 徹

弦楽オーケストラのための

ア・ウェイ・ア・ローン II



TORU TAKEMITSU A WAY A LONE II

for string orchestra

SJ 1026

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11
1145
7152
W2.1
1011

弦楽オーケストラのための《ア・ウェイ・ア・ローンⅡ》は、
1982年6月札幌で、岩城宏之指揮、札幌交響楽団によって初演
された。

演奏時間——14分

"A way a lone II" was first performed by the Sapporo
Symphony Orchestra conducted by Hiroyuki Iwaki in June,
1982, in Sapporo.

Duration: 14 minutes

A way a lone II

for string orchestra

Toru Takemitsu

Moderato ♩ = 104 (Tempo I)

Violins I

Violins II

Violas

Cellos

Double Bases

div. unis. div. 5

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

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

pp *p* *div. mf* *p* *mf* *div.*

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

p *p* *mf* *p*

ritenu a tempo poco a poco rit. 10 ♩ = 72 (Tempo II)

div. unis. div.

poco mf *mf* *p* *espr.* *mf* *p* *mf* *p*

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

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

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

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

Tempo I (♩ = 104) 15

rall. - - molto - - - - - poco a - -

unis. div. unis. div. unis. div. unis. div.

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

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

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

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

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

30

p *f*

poco rall.

poco a poco

Tempo I

S.P. *pp* gradually cresc. *(mf)* *p*

A. *pp* gradually cresc. *(mf)* *p*

T. *pp* gradually cresc. *(mf)* *p*

B. *pp* *(mf)* *p*

Double basses div. in 3 *pp*

[illegible][illegible]

div. unis. **55** div.

pp gradually - - - - - *cresc* - - - - - en - - - - - do - - - - -

pp gradually - - - - - *cresc* - - - - - en - - - - - do - - - - -

pp gradually - - - - - *cresc* - - - - - en - - - - - do - - - - -

pp gradually - - - - - *cresc* - - - - - en - - - - - do - - - - -

p cresc.

60 accel. unis. rall.

(f) sub. *p* *molto* *ff*

(f) sub. *p* *molto* *ff*

(f) sub. *p* *molto* *ff*

(f) sub. *p* *molto* *ff*

(f) sub. *p* *molto* *ff*

65 Tempo II (♩ = 72) in poco più *f*

div. unis. *p* *espr.* *poco* *molto* *poco* *f*

(b) div. *p* *un.* *p* *molto* *poco* *f*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

div. 70 unis. div.

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

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

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

p *p* *mf* *sub. pp* *harm. suono reale*

p *pp* *p*

(ritenu.) P.O. 75 unis. Tempo I (♩ = 104)

p *poco più f* *p* *poco espr. mf* *p* *poco* *mp* *f* *mf*

p *poco più f* *p* *poco espr. f* *mf* *p* *p* *mf*

p *poco più f* *p* *poco espr. f* *molto* *p* *unis.* *p* *mf*

p *poco più f* *p* *poco espr. f* *p* *p* *div. #* *mf*

p *poco più f* *p* *p* *p* *p* *mf*

poco rit. *a tempo 80*

p *p* *mf* *p*

poco mf espr. f *p* *pp* *pp*

p *p* *pp* *pp*

unis. *p* *pp* *pp*

p *p* *pp* *pp*

The image displays a page from a musical score for the piece 'L'Espresso' by Claude Debussy. The score is written for piano (piano) and violin (violin). The piano part is in the left hand, and the violin part is in the right hand. The tempo is marked 'a tempo' at the beginning and 'poco rit.' (poco ritardando) later. The key signature is one flat (B-flat major or D minor). The time signature is 3/8. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano), 'f' (forte), 'pp' (pianissimo), and 'pizz.' (pizzicato). The violin part features a melodic line with slurs and a final cadence. The piano part includes a bass line with triplets and a final cadence. The score is divided into measures by vertical bar lines.

[illegible][illegible]

(♩ = 104)

rall. - - - *a tempo*

p mf < > p
p mf < > p
p mf < > p
p mf < > p
Tutti unis. (h)
p mf < > p

div.
unis.
3
mf cresc.
ff
div. ten.
ff
ten.
ff
ten.
pp cresc. gradually
p < mf
p < mf
ff

poco rall.

95

Tempo II (♩ = 72)

poco a poco accel. e cresc.

f
f
f
f
f

unis.
p
poco mf
p
p
p
p
p
p

ritenu.

(♩ = 72)

rall.

100

(a tempo)

poco f
poco f
poco f
poco f
p

sub. p
sub. p
sub. p
sub. p
sub. p

l.v.
l.v.
l.v.
l.v.
l.v.

pp
pp
pp
pp
pp

mf
mf
mf
mf
mf

p
p
p
p
p

poco f
poco f
poco f
poco f
poco f

pp sempre

105

S.T. *poco* *f* *p* *mf* *p* *molto* *ff* *div.*

S.T. *poco* *f* *p* *mf* *p* *molto* *ff* *div.*

S.T. *poco* *f* *p* *mf* *p* *molto* *ff*

S.T. *poco* *f* *p* *mf* *p* *molto* *ff*

P.O. *p* *molto* *ff*

P.O. *p* *molto* *ff*

P.O. *p* *molto* *ff*

P.O. *p* *molto* *ff*

The musical score is for "The Song of the Lark" by Maurice Strakosky. It is written for voice and piano. The score is divided into three systems. The first system (measures 1-4) features a vocal melody in 3/4 time, with piano accompaniment in 3/4 time. The piano part includes triplets and dynamic markings such as *sub. p*, *poco f*, and *f*. The second system (measures 5-8) shows the vocal part continuing with a *rall.* (rallentando) marking, and the piano part with *univ.* (unison) and *p* (piano) markings. The third system (measures 9-12) includes a *div.* (divisi) marking for the vocal part and *univ.* and *p* markings for the piano part. The score concludes with a *poco f* marking.

p dolce $\text{---} \text{---} > p \text{---} \text{---}$

115
(Tempo II)

(Tempo II)

120 P.O.

poco a poco accel. - - - - - *poco rall.* - - - - - ||

(unis.)

p *mf*

p *mf*

p *mf*

p *mf*

f *3*

div. *f* *3*

f *3*

f *3*

f *3*

p *mf*

gliss *mf* *P.O.*

gliss *mf*

poco *mf*

Tempo I (♩ = 104)

div. unis.

125

p mf sub. p sub. ppp pp espr.

mf S.P. P.O. gliss.

mf sub. p pp espr.

mf sub. p pp espr.

mf gliss. gliss.

sub. ppp pp espr.

ppp pp espr.

The musical score for 'L'Espresso' by Luciano Berio is presented on five staves. The notation is highly complex, featuring a variety of time signatures and rhythmic values. The staves are labeled with dynamics and performance instructions.

- Staff 1 (Soprano):** Starts with a half note G4, followed by a half note A4. Dynamics: *poco f*. Markings: *unis.*, *p*, *mf*, *sub.*, *p*, *pp*, *(mf)*, *p*, *gliss*, *p*, *rit.*, *poco rall.*
- Staff 2 (Alto):** Starts with a half note G4, followed by a half note A4. Dynamics: *poco f*. Markings: *unis.*, *p*, *mf*, *sub.*, *p*, *pp*, *(mf)*, *p*, *gliss*, *div.*, *pp*
- Staff 3 (Tenor):** Starts with a half note G4, followed by a half note A4. Dynamics: *poco f*. Markings: *unis.*, *p*, *mf*, *gliss*, *(mf)*, *pp*, *(mf)*, *p*, *gliss*, *p*
- Staff 4 (Bass):** Starts with a half note G4, followed by a half note A4. Dynamics: *poco f*. Markings: *unis.*, *p*, *mf*, *espr.*, *2 Soli*, *poco*, *mf*, *f*, *(mf)*, *p*, *harm. suono reale*, *l.v.*
- Staff 5 (Double Bass):** Starts with a half note G4, followed by a half note A4. Dynamics: *poco f*. Markings: *p*, *gliss*, *p*

The score includes a variety of time signatures: 5/8, 3/8, 7/8, 9/8, 13/8, 15/8, 17/8, 19/8, 21/8, 23/8, 25/8, 27/8, 29/8, 31/8, 33/8, 35/8, 37/8, 39/8, 41/8, 43/8, 45/8, 47/8, 49/8, 51/8, 53/8, 55/8, 57/8, 59/8, 61/8, 63/8, 65/8, 67/8, 69/8, 71/8, 73/8, 75/8, 77/8, 79/8, 81/8, 83/8, 85/8, 87/8, 89/8, 91/8, 93/8, 95/8, 97/8, 99/8, 101/8, 103/8, 105/8, 107/8, 109/8, 111/8, 113/8, 115/8, 117/8, 119/8, 121/8, 123/8, 125/8, 127/8, 129/8, 131/8, 133/8, 135/8, 137/8, 139/8, 141/8, 143/8, 145/8, 147/8, 149/8, 151/8, 153/8, 155/8, 157/8, 159/8, 161/8, 163/8, 165/8, 167/8, 169/8, 171/8, 173/8, 175/8, 177/8, 179/8, 181/8, 183/8, 185/8, 187/8, 189/8, 191/8, 193/8, 195/8, 197/8, 199/8, 201/8, 203/8, 205/8, 207/8, 209/8, 211/8, 213/8, 215/8, 217/8, 219/8, 221/8, 223/8, 225/8, 227/8, 229/8, 231/8, 233/8, 235/8, 237/8, 239/8, 241/8, 243/8, 245/8, 247/8, 249/8, 251/8, 253/8, 255/8, 257/8, 259/8, 261/8, 263/8, 265/8, 267/8, 269/8, 271/8, 273/8, 275/8, 277/8, 279/8, 281/8, 283/8, 285/8, 287/8, 289/8, 291/8, 293/8, 295/8, 297/8, 299/8, 301/8, 303/8, 305/8, 307/8, 309/8, 311/8, 313/8, 315/8, 317/8, 319/8, 321/8, 323/8, 325/8, 327/8, 329/8, 331/8, 333/8, 335/8, 337/8, 339/8, 341/8, 343/8, 345/8, 347/8, 349/8, 351/8, 353/8, 355/8, 357/8, 359/8, 361/8, 363/8, 365/8, 367/8, 369/8, 371/8, 373/8, 375/8, 377/8, 379/8, 381/8, 383/8, 385/8, 387/8, 389/8, 391/8, 393/8, 395/8, 397/8, 399/8, 401/8, 403/8, 405/8, 407/8, 409/8, 411/8, 413/8, 415/8, 417/8, 419/8, 421/8, 423/8, 425/8, 427/8, 429/8, 431/8, 433/8, 435/8, 437/8, 439/8, 441/8, 443/8, 445/8, 447/8, 449/8, 451/8, 453/8, 455/8, 457/8, 459/8, 461/8, 463/8, 465/8, 467/8, 469/8, 471/8, 473/8, 475/8, 477/8, 479/8, 481/8, 483/8, 485/8, 487/8, 489/8, 491/8, 493/8, 495/8, 497/8, 499/8, 501/8, 503/8, 505/8, 507/8, 509/8, 511/8, 513/8, 515/8, 517/8, 519/8, 521/8, 523/8, 525/8, 527/8, 529/8, 531/8, 533/8, 535/8, 537/8, 539/8, 541/8, 543/8, 545/8, 547/8, 549/8, 551/8, 553/8, 555/8, 557/8, 559/8, 561/8, 563/8, 565/8, 567/8, 569/8, 571/8, 573/8, 575/8, 577/8, 579/8, 581/8, 583/8, 585/8, 587/8, 589/8, 591/8, 593/8, 595/8, 597/8, 599/8, 601/8, 603/8, 605/8, 607/8, 609/8, 611/8, 613/8, 615/8, 617/8, 619/8, 621/8, 623/8, 625/8, 627/8, 629/8, 631/8, 633/8, 635/8, 637/8, 639/8, 641/8, 643/8, 645/8, 647/8, 649/8, 651/8, 653/8, 655/8, 657/8, 659/8, 661/8, 663/8, 665/8, 667/8, 669/8, 671/8, 673/8, 675/8, 677/8, 679/8, 681/8, 683/8, 685/8, 687/8, 689/8, 691/8, 693/8, 695/8, 697/8, 699/8, 701/8, 703/8, 705/8, 707/8, 709/8, 711/8, 713/8, 715/8, 717/8, 719/8, 721/8, 723/8, 725/8, 727/8, 729/8, 731/8, 733/8, 735/8, 737/8, 739/8, 741/8, 743/8, 745/8, 747/8, 749/8, 751/8, 753/8, 755/8, 757/8, 759/8, 761/8, 763/8, 765/8, 767/8, 769/8, 771/8, 773/8, 775/8, 777/8, 779/8, 781/8, 783/8, 785/8, 787/8, 789/8, 791/8, 793/8, 795/8, 797/8, 799/8, 801/8, 803/8, 805/8, 807/8, 809/8, 811/8, 813/8, 815/8, 817/8, 819/8, 821/8, 823/8, 825/8, 827/8, 829/8, 831/8, 833/8, 835/8, 837/8, 839/8, 841/8, 843/8, 845/8, 847/8, 849/8, 851/8, 853/8, 855/8, 857/8, 859/8, 861/8, 863/8, 865/8, 867/8, 869/8, 871/8, 873/8, 875/8, 877/8, 879/8, 881/8, 883/8, 885/8, 887/8, 889/8, 891/8, 893/8, 895/8, 897/8, 899/8, 901/8, 903/8, 905/8, 907/8, 909/8, 911/8, 913/8, 915/8, 917/8, 919/8, 921/8, 923/8, 925/8, 927/8, 929/8, 931/8, 933/8, 935/8, 937/8, 939/8, 941/8, 943/8, 945/8, 947/8, 949/8, 951/8, 953/8, 955/8, 957/8, 959/8, 961/8, 963/8, 965/8, 967/8, 969/8, 971/8, 973/8, 975/8, 977/8, 979/8, 981/8, 983/8, 985/8, 987/8, 989/8, 991/8, 993/8, 995/8, 99

130

Calm (♩ = 104)

(P.O.) *pp* S.P. *pp* P.O. *pp*
 (P.O.) *pp* S.P. *pp* P.O. *pp*
 S.P. unis. *pp* P.O. *pp* S.P. *pp* P.O. *pp*
 (P.O.) *pp* S.P. *pp* P.O. *pp*

mfpp *sim.* *mfpp* *sim.* *mfpp* *sim.*
mfpp *sim.* *mfpp* *sim.* *mfpp* *sim.*

135

rall.

Tempo II

ppp *pp* *p* *mp* *espr.* *p* *div.* *mf*
ppp *pp* *p* *p* *unis.* *div.*
ppp *pp* *p* *p* *unis.* *div.*
ppp *pp* *p* *p* *unis.* *div.*

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 4/8 time and consists of three systems. The piano part includes a solo line and a unison line. The voice part is a single line. The score includes dynamic markings (pp, mf, p, f), articulation (espr., div.), and phrasing slurs. The key signature has one sharp (F#) and the time signature is 4/8.

140

rall. - - - - - ||

Tempo I (♩ = 104)

unis.

poco f

(p) mf pp

div.

p

unis.

poco f

p f p

div.

p

poco f

p sempre

poco f

p sempre

poco f

p sempre

unis.

p mf

p mf

p mf

p sempre

[illegible]

poco accel *poco rall.*

poco riten.

[illegible][illegible]

160

S.T. div. *poco* *pp*

S.T. *poco* *pp*

S.T. *poco* *pp*

S.T. *poco* *pp*

S.T. *poco* *pp*

ord. unis. *poco rall.* *p* *(p)*

ord. *p* *mf* *sub. p*

ord. *p* *mf* *espr.* *mf*

div. *mf* *sub. p*

ord. unis. *mf* *sub. p*

ord. *mp* *pp* *mf* *sub. p*

mf *sub. p*

ritenu. poco *f*

pp *espr.* *3* *3* *p*

mf

p *div.*

p *unis.* *poco* *3*

p *3*

p *3*

p *3*

165 unis. *S.P.* *P.O.* *pp* *in poco* *più f* *p*

S.P. *3* *3* *p* *mf*

S.P. *3* *3* *p*

S.P. *P.O.* *f*

S.P. *3* *3* *p* *mf*

S.P. *3* *3* *p* *molto*

(S.P.) *3* *3* *p* *mf*

P.O. *3* *3* *p* *mf*

S.P. *3* *3* *p* *mf*

P.O. *3* *3* *p* *mf*

S.P. *3* *3* *p* *mf*

P.O. *3* *3* *p* *mf*

in poco *più f* *mf*

$$pp \rightarrow p$$
$$p \leq f \leq p \quad p \leq p \leq p$$

----- [175] (♩ = 84) ----- (♩ = 72) Tempo I (♩ = 104)

poco a poco rall. *rall.*

p *mf* *p*

S.P. unis. P.O.

pp *poco*

S.P. P.O.

pp *poco*

S.P. P.O.

pp *poco*

[illegible]

180

Tempo I (♩ = 104)

poco a poco accel. e cresc. - - - - molto - - - - - ||

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

ppp *unis.*

ppp

ppp

ppp

ppp

div.

div. *unis.*

p *molto*

(♩ = 104)

185

div.

shortly

fff

ppp

fff

ppp

fff

ppp

unis.

fff

ppp

fff

ppp

fff

ppp

(♩ = 104)

con sord. unis. *p* *mf cresc.* *f* *ff* *div.*

con sord. *p* *cresc.* *f* *ff*

con sord. *pp* *p* *cresc.* *f* *ff*

con sord. *pp* *pp* *p* *mf cresc.* *f* *ff* *div.*

p *mf cresc.* *f* *ff*

poco rall.

190

Tempo II (♩ = 72)

poco a poco accel. e cresc.

f *mf* *unis. b.* *p dolce* *div.* *unis.* *p*

f *mf* *unis.* *poco* *mf* *mf* *p*

div. *unis.* *f* *mf* *p* *div.* *p*

f *mf* *unis.* *p* *div.* *p*

f

rall.

(♩ = 72)

195

*poco accel.**poco rall.*

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf*

unis. *pp* *p* *pp* *mf* *pp* *mf* *pp* *mf*

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features five staves of piano and five staves of organ. The piano part is written in 2/4 time and includes dynamics like *pp* and *mf*. The organ part is written in 3/8 time and includes 'div.' markings. The score is for a piano and organ arrangement.

[illegible][illegible]

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