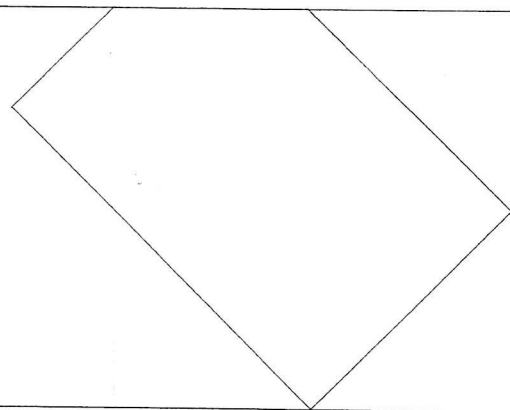


武満 徹

2台ピアノとオーケストラのための

夢の引用

—Say sea, take me!—



TORU TAKEMITSU QUOTATION OF DREAM

—Say sea, take me!—

for two pianos and orchestra

SJ 1124

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SCHOTT

Toru Takemitsu

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[illegible]

[illegible]

* Change bowing imperceptibly ad lib.

[illegible]

Quoted from "Jeux de vagues" of "La mer" by C. Debussy

3
4 Allegro
(♩ = 116)(very little)
poco riten. **6**/**2**
4 Très modéré (♩ = 104)
(Slightly slower)

1°
Fl. (Fl.)
2°
3°
Ob. 1°
2°
E. Hn. (3°)
1°
Cl. 1°
2°
3°
C. B. Cl.
Bsn. 1°
2°
3°
Hn. 1°
2°
3°
4°
Tpt. 1°
2°
3°
Trbn. 1°
2°
Perc. 1°
2°
3°
4°
Hp.
Cei.
Solo Piano I
Solo Piano II
1st Vln.
2nd Vln.
Vla.
Vc.
D. B.

Quoted from "De l'aube à midi sur la mer" of Debussy's "La mer"
p très expressif et soutenu

1° (s. s.)
2° con sord.
3° (s. s.)
4° con sord.
Motor on (Vib.) with soft mallets
C♯ F♯ A♭

Quoted from "Jeux de vagues" of Debussy's "La mer"
col p. f. 1

Quoted from "Jeux de vagues" of Debussy's "La mer"
col p. f. 1

Quoted from "De l'aube à midi sur la mer" of Debussy's "La mer"
pp légèrement et soutenu
pp légèrement et soutenu
pp légèrement et soutenu
p très expressif et soutenu s.t.
4 soli div. 1°, 2° pizz.
3°, 4° pizz.
FFF dolce

tutti div.
tutti div.
tutti div.
pizz.
arco
2 soli (1°, 2°)
reinander

10

[illegible]

Fl. 1^o *poco rall. (not too much!)* $\frac{3}{4}$ = ca. 60 $\frac{2}{4}$
 Picc. (2^o) *Change to Fl. (2^o)* (Fl.) *p* *poco*
 Fl. 3^o *p* *poco*
 Ob. 1^o
 Ob. 2^o
 E. Hn. (3^o)
 Cl. 1^o
 Cl. 2^o
 Cl. 3^o
 C. B. Cl.
 Bsn. 1^o
 Bsn. 2^o
 D. Bsn. (3^o)
 Hn. 1^o (s.s.) *ff*
 Hn. 2^o (s.s.) *p* *pp* 2^o, con sord. *p*
 Hn. 3^o (s.s.) *p* *pp* 4^o (s.s.) *mf*
 Hn. 4^o (s.s.) *mf*
 Perc. 2^o
 Perc. 3^o
 Perc. 4^o
 Hp.
 Cel.
 Solo Piano I *poco rall. (not too much!)* *8va* *ppp* *poco* *mf* *pp dolce*
 Solo Piano II *Quoted from Debussy's "La mer"* *pp* *p* *pp* *pp < p*
 1st Vln. *n.v.* *al niente*
 2nd Vln. *n.v.* *al niente*
 Vla. *n.v.* *al niente*
 Vc. *n.v.* *al niente*
 D. B. *al niente*

V

222 Animé et tumultueux ($\text{♩} = 96$) 33 poco rall.

Solo Piano I

Solo Piano II

1st Vln.

2nd Vln.

Vla.

Vc.

D. B.

Quoted from "Dialogue du vent et de la mer" of Debussy's "La mer"

div. in 3
1^o, 3^o (arco) 2
4^o, 6^o

div. (arco)

1^o

2^o

2 soli

div.

div.

unis.

flag. ord.
s.t.

tutti unis.
s.l.

pizz. Harm. suono reale

arco Harm. suono reale

p.o.

p.o.

s.p.

f.

[illegible]

[illegible]

[illegible]

[illegible]

Quoted from Debussy's "La mer"

3/8 5/8 6/8 5/8 Poco meno mosso 4/8 3/8
♩ = ca. 94

Fl. 1° 2° 3°
Ob. 1°
E. Hn. (3°)
Cl. 1° 2° 3°
C. B. Cl.
Bsn. 1° 2°
Hn. 1° 3° 4°
Tpt. 1° 2° 3°
Trbn. 1° 2° 3°
Perc. 1° (Vib.) with medium hard mallets
2° (Glock.)
Hp.
Cel.
Solo Piano I
Solo Piano II
1st Vln. (8va)..... loco
2nd Vln. div. in 3
Vla. div. in 2
Vc. div. in 2
D. B. 1° 4° arco trem.
5° 6° pizz. p

Quoted from Debussy's "La mer"

Change to Picc.
Change to Alto Fl. in G
1° Soloistic
Change to B. Cl.
con sord. (straight)
con sord. (straight)
con sord. (straight)
al niente
al niente
al niente
Quoted from Debussy's "La mer"
Quoted from Debussy's "La mer"
Quoted from Debussy's "La mer"
tutti unis.
tutti unis.
s.p.
P.O. (6a) (6a)
1° 4° trem.
5° 6° pizz.

Change to Fl. (2°)
Change to B. Cl.
al niente
al niente
al niente
Quoted from Debussy's "La mer"
Quoted from Debussy's "La mer"
Quoted from Debussy's "La mer"
tutti unis.
tutti unis.
s.p.
P.O. (6a) (6a)
1° 4° trem.
5° 6° pizz.

Change to Fl. (2°)
Change to B. Cl.
al niente
al niente
al niente
Quoted from Debussy's "La mer"
Quoted from Debussy's "La mer"
Quoted from Debussy's "La mer"
tutti unis.
tutti unis.
s.p.
P.O. (6a) (6a)
1° 4° trem.
5° 6° pizz.

Quoted from Debussy's "La mer"

VII

3/2

 $\text{♩} = \text{ca. } 60$ poco accel. ritard. $\text{♩} = \text{ca. } 60$

mf *expressif et soutenu*

Ob. 1^o 2^o

E. Hn. (3^o)

Cl. 1^o 2^o

B. Cl. (3^o)

C. B. Cl.

Bsn. 1^o 2^o 3^o

Hn. 1^o 2^o 3^o 4^o

Trbn. 1^o 2^o

Perc. 1^o 2^o 3^o 4^o

Gr. C. (B. D.)

Hp.

Cel.

*1^o senza sord. *p**
*2^o senza sord. *p**
*3^o senza sord. *p**

pppp *poco* *fff*

VII

3/2

 $\text{♩} = \text{ca. } 60$ poco accel. ritard. $\text{♩} = \text{ca. } 60$

Solo Piano I

Solo Piano II

p *cresc.* *poco* *f*

Quoted from Debussy's "La mer"

1st Vln.

2nd Vln.

Vla. unis. arco ord. *v*

Vc. unis. arco ord. *v*

D. B. unis. arco ord. *v*

II s.p. trem.

c.s. with practice mute

div. in 3

III s.p. trem. (*ffff!* play in *mf*)

III s.p. trem.

c.s. with practice mute

div. in 3

IV s.p. trem. (*ffff!* play in *mf*)

4/2 2/2 rit. $\text{♩} = \text{ca. } 46$ n.v. rit. 3/2

Fl. 1° (Fl.) *FP* n.v. *al niente* Change to Picc.

Alto Fl. (3°) (Alto Fl.) *FP* n.v. *al niente* Change to Fl. (3°)

Ob. 1° (1°) *FP* n.v. *al niente*

Cl. 1° *FP* n.v. *al niente*

2° *FP* n.v. *al niente*

B. Cl. (3°) (B. Cl.) *FP* *al niente*

Bsn. 1° n.v. *as from far beyond*

2° *FP* *al niente*

Hn. 1° (s.s.) *FP* *al niente*

2° *FP* *al niente*

3° *FP* *al niente*

4° *FP* *al niente*

Tpt. 1° con sord. (Wa-wa mute) *FP* *al niente*

2° con sord. (Wa-wa mute) *FP* *al niente*

3° con sord. (Wa-wa mute) *FP* *al niente*

Trbn. 1° con sord. (Wa-wa mute) *FP* *al niente*

2° con sord. (Wa-wa mute) *FP* *al niente*

Perc. 1° (Vib.) with hard plastic head mallets Motor off *FP* *al niente*

2° (Glock.) con Ped. *FP* *al niente*

3° Tam-T. with hard felt mallet *FP* *al niente*

4° (Gr. C.) *FP* *al niente*

Hp. *FP* *al niente*

Cel. *FP* *al niente*

Solo Piano I *FP* *al niente*

Solo Piano II *FP* *al niente*

1st Vln. *al niente* still practice mute div. in 2 s.t. *play in mf*

2nd Vln. *al niente* still practice mute div. in 2 s.t. *play in mf*

Vla. *al niente* 1°-2° (s.s.) *play in mf*

Vc. *al niente* c.s. (ordinary mute) 7°-10° *play in mf*

D. B. *al niente* arco 1°-4° c.s. *play in mf*

5°-6° pizz. *play in mf*

s.s. *play in mf*

[illegible]

25
4

7 (4+3)
4 Slightly faster
♩ = ca. 96

7 (5+2)
4

Fl. 1°

Picc. (2°)

Fl. 3°

Ob. 1°
2°

E. Hn. (3°)

Cl. 1°
2°

B. Cl. (3°)

C. B. Cl.

Bsn. 1°
2°

D. Bsn. (3°)

Hn. 1°
2°
3°
4°

Tpt. 1°
2°
3°

Perc. 1°
3°

Solo Piano I

Solo Piano II

1st Vln.

2nd Vln.

Vla.

Vc.

D. B.

(Picc.)

(Fl.)

a 2

3

5

molto

Change to Cl. (3°)

p sempre

(D. Bsn.)

p sempre

senza sord. bouché cuivre

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

(Vib.) Motor off with hard plastic head mallets

Susp. Cym.

con Ped.

molto

pp

25
4

7 (4+3)
4 Slightly faster
♩ = ca. 96

7 (5+2)
4

tutti unis. s.s.

s.s.

div. in 2

s.s.

div. in 2

s.s.

div. in 2

s.s.

div. in 2

s.s.

div. in 2

(s.s.)

trem.

p sempre

(arco ord.)

7/4 (5+2) poco rall. in Tempo 2/4 4/4 2/4 3/4 4/4 3/4

Fl. 1°
Picc. (2°)
Fl. 3°
Ob. 1°
E. Hn. (3°)
1°
Cl. 2°
3°
C. B. Cl.
Bsn. 1°
D. Bsn. (3°)
Hn. 1°
2°
3°
4°
Tpt. 1°
2°
3°
Trbn. 1°
2°
3°
(Vib.)
Perc. 1°
(Susp. Cym.) ord.
(Ped.)
3°
Hp.
Cel.

Fl. 1°
Picc. (2°)
Fl. 3°
Ob. 1°
E. Hn. (3°)
1°
Cl. 2°
3°
C. B. Cl.
Bsn. 1°
D. Bsn. (3°)
Hn. 1°
2°
3°
4°
Tpt. 1°
2°
3°
Trbn. 1°
2°
3°
(Vib.)
Perc. 1°
(Susp. Cym.) ord.
(Ped.)
3°
Hp.
Cel.

7/4 (5+2) poco rall. in Tempo 2/4 4/4 2/4 3/4 4/4 3/4

Solo Piano I
Solo Piano II
1st Vln.
2nd Vln.
Vla.
Vc.
D. B.

Solo Piano I
Solo Piano II
1st Vln.
2nd Vln.
Vla.
Vc.
D. B.

poco
riten. in Tempo

poco riten.

$\text{♩} = \text{♩}$

Fl. 1°

Picc. (2°)

Fl. 3°

Ob. 1°
2°

E. Hn. (3°)

Cl. 1°
2°

B. Cl. (3°)

C. B. Cl.

Bsn. 1°
2°

D. Bsn. (3°)

Change to Cl. (3°)

p

f

Musical score for Horns and Trumpets section, measures 1-8. The score is written for four parts: Horn 1 (Hn. 1°), Horn 2 (Hn. 2°), Trumpet 1 (Tpt. 1°), and Trumpet 2 (Tpt. 2°). The key signature is one flat (Bb) and the time signature is 4/4. The notation shows a series of whole notes and half notes across the measures.

Perc.



The percussion staff consists of two staves, labeled 1° and 2°. The 1° staff is a treble clef and the 2° staff is a bass clef. Both staves show a sequence of notes, likely representing a drum pattern. The notes are placed on the lines and spaces of the staves, with some notes having stems and others being beamed together.

Hr.

The musical score for the Hr. part consists of two staves (treble and bass clef). Measures 1 through 7 contain whole rests on both staves. In measure 8, there is a dynamic marking of *pp*. The right hand plays a half note G^b followed by a quarter note E^b, while the left hand plays a half note F^b followed by a quarter note D^b. A slur covers the final two notes of the measure.

Cel.

[illegible]

Solo Piano II

1st Vln.

2nd Vln.

Vla.

Vc.

D. B.

Quoted from Debussy's "La mer"
Solo (s.s.) *pp*
(s.s.) div. *pp*
unis.

3/4 ♩ = ca. 90 again

Fl. 1°
Picc. (2°)
Fl. 3°
Ob. 1°
Ob. 2°
E. Hn. (3°)
Cl. 1°
Cl. 2°
Cl. 3°
C. B. Cl.
Bsn. 1°
Bsn. 2°
D. Bsn. (3°)
Hn. 1°
Hn. 2°
Hn. 3°
Hn. 4°
Tpt. 1°
Tpt. 2°
Trbn. 1°
Trbn. 2°
Perc. 1°
Perc. 2°
Hp.
Cel.
Solo Piano I
Solo Piano II
1st Vln.
2nd Vln.
Vla.
Vc.
D. B.

3/4 ♩ = ca. 90 again

24

X

poco
rall.Slightly slower again
♩ = ca. 80 $\frac{4}{4}$ $\frac{2}{4}$ poco
rit. $\frac{4}{4}$

in Tempo

 $\frac{2}{2}$

Fl. 1°

Picc. (2°)

Alto Fl. (3°)

Ob. 1°

E. Hn. (3°)

Cl. 1°

Cl. in Eb (2°)

B. Cl. (3°)

C. B. Cl.

Bsn. 1°

D. Bsn. (3°)

Hn. 1°

2°

3°

4°

Tpt. 1°

2°

Trbn. 1°

2°

3°

(Vib.) damp.

1°

2°

3°

4°

Perc. (Glock.) l.v.

(Almglock.) *ppp*

(Tam-T.) damp.

Hp. l.v.

Cel.

X

poco
rall.Slightly slower again
♩ = ca. 80 $\frac{4}{4}$ $\frac{2}{4}$ poco
rit. $\frac{4}{4}$

in Tempo

 $\frac{2}{2}$

Solo Piano I

Solo Piano II

1st Vln.

2nd Vln.

Vla.

Vc.

D. B.

pp

ppp

f

poco

mf

p

più p

(Ped. giusto)

5:4

8va

5:4

8va

$\frac{2}{2}$ $\text{♩} = \text{ca. } 72$

Fl. 1° Quoted from Debussy's "La mer" *p* Change to Fl. (2°)

Picc. (2°) *pp* *p* (Fl.)

Fl. 3°

Ob. 1° *pp* *p*

E. Hn. (3°)

Cl. 1° *pp* *p*

Cl. in Eb (2°) Quoted from Debussy's "La mer" *pp* *p*

B. Cl. (3°) *pp* *p*

C. B. Cl.

Bsn. 1° *pp* *p*

Bsn. 2° *pp* *p*

Hn. 1° 2° (s.s.) a 2 *col. tpt. Soloistic* *poco mf*

Hn. 3° *pp*

Hn. 4° Quoted from Debussy's "La mer" *col. hn. Soloistic* *poco mf*

Tpt. 1° senza sord. *pp* *p*

Tpt. 2° con sord. (cup) *pp* *p*

Tpt. 3° *pp*

Perc. 1° (Vib.) with medium hard mallets Motor on (non tremolo) *pp*

Hp. *pp* *p*

Cel. *p* *L.v.* *L.v.* *L.v.*

$\frac{2}{2}$ $\text{♩} = \text{ca. } 72$

Solo Piano I

Solo Piano II

1st Vln. *pp* *p*

2nd Vln. *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

D. B. *pp* *p*

div. in 3

div. (pp) trem. in 4 trem. s.t. trem. arco ord.

[illegible]

XI
 4/4 Slightly faster
 ♩ = ♩ (ca. 72)

Fl. 1° 2° 3°
 B. Cl. (3°)
 C. B. Cl.
 Bsn. 1° 2°
 D. Bsn. (3°)
 Hn. 1° 2° 3° 4°
 Tpt. 1° 2° 3°
 Trbn. 1° 2° 3°
 Perc. 1° 2° 3°
 Hp.
 Cel.
 Solo Piano I
 Solo Piano II
 1st Vin.
 2nd Vin.
 Vla.
 Vc.
 D. B.

con sord. (Harmon mute pull stem)
 con sord. (Harmon mute pull stem)
 1° con sord. (straight)
 (Vib.) with hard plastic head mallets
 Motor off
 con Ped.
 senza sord.
 senza sord.
 D $\sharp$ G $\flat$ F $\sharp$
 T poco damp. A $\flat$ T poco damp.
 L.v.
 con Ped.
 Debussy's "La mer"
 poco *mf*
 poco *mf*
 (Ped. giusto)
 poco
 L.v.
 1° - 4°
 5° - 7°
 8° - 10°
 div. in 3
 2 soli (1°, 2°)
 pizz. sec.
 tutti div. in 3
 pizz.
pp! *pp*

5/4 2/4 3/4 Slightly faster ♩ = ca. 72 2/4 ♩ = ca. 80

Fl. 1° 2° 3°

B. Cl. (3°)

C. B. Cl.

Bsn. 1° 2°

D. Bsn. (3°)

Hn. 1° 2° 3° 4°

Tpt. 1° 2° 3°

Trbn. 1° 2° 3°

(Vib.)

Perc. 1° 2° 3°

Hp. C♯ F♯

Cel. L.v.

Solo Piano I

Solo Piano II

1st Vln.

2nd Vln.

Vla. 1° 2°

Vc. (s.s.) tutti

D. B. (pizz.) tutti div. in 3

Change to Picc.

1° con sord! 3° con sord! 1° senza sord. 2° (s.s.) senza sord. 4° senza sord.

play ord.

(Clock.) (Almglocken)

L.v. damp. L.v. damp. L.v. damp.

con Ped.

div. in 4 c.s. div. in 4 c.s. div. in 5 (s.s.) 3° 4° 5° 6° 7° 8° 9° 10°

div. in 2 (s.s.) 5° 8°

on C on G p.o. p.s.

gliss.

(Ped. giusto)

3/4 **2/4** *poco rall.*

Solo Piano I

Solo Piano II

2/2 ♩ = ♩ (ca. 60)
♩ = ♩ (ca. 30)
legatissimo

Solo Piano I

Solo Piano II

3/4 ♩ = ♩ (ca. 60) *poco accel.* ♩ = ♩ (ca. 86) **2/4** *poco rall.* **3/4** (in Tempo)

Solo Piano I

Solo Piano II

rall. ♩ = ♩ (ca. 60)

Solo Piano I

Solo Piano II

8 soli c.s.