武満 徹

フルートとオーケストラのための

ウォーター・ドリーミング

TORU TAKEMITSU
I HEAR THE WATER DREAMING

for flute and orchestra

SJ 1052

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SCHOTT

フルートとオーケストラのための《ウォーター・ドリーミング》は、ポーラ・ロビソンの委嘱によって作曲され、彼女に捧げられている。
初演は1987年4月、アメリカ・インディアナ州インディアナポリスで、ポーラ・ロビソン、インディアナポリス交響楽団、ジョン・ネルソン指揮によっておこなわれた。

演奏時間——11分

"I Hear the Water Dreaming" for flute and orchestra was commissioned by and is dedicated to Paula Robison.
The first performance was given by Paula Robison and the Indianapolis Symphony Orchestra conducted by John Nelson in Indiana, Indiana, U.S.A., in April, 1987.

Duration: 11 minutes

INSTRUMENTATION:

2 Flutes (II doubling Piccolo Flute and Alto Flute in G)
2 Oboes (II doubling English Horn)
2 Clarinets in B♭ (II doubling Bass Clarinet in B♭)
2 Bassoons (II doubling Double Bassoon)

2 Horns in F
3 Trumpets in C
2 Trombones

3 Percussion: Vibraphone, Glockenspiel, Antique Cymbals, 2 Suspended Cymbals(S & M), 2 Tam-tams (M & L) and Bass Drum

1 Celesta (5 octaves)
2 Harps

Solo Flute

14 1st Violins
12 2nd Violins
10 Violas
8 Violoncellos
6 Double Basses

ABBREVIATIONS AND SYMBOLS:

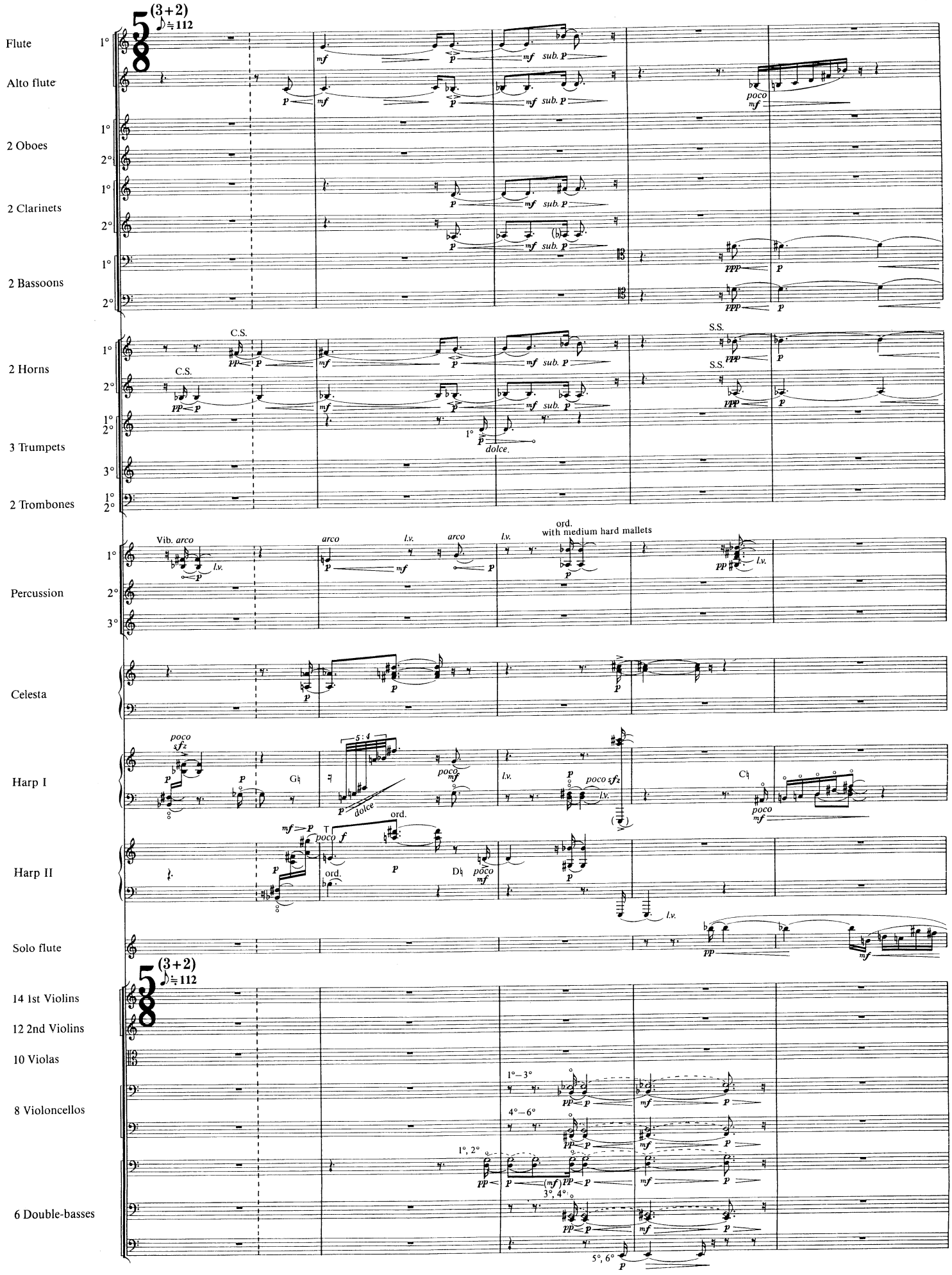
 = accelerando
 = rallentando
C.V. = with vibrato
N.V. = without vibrato
P.O. = play (or position) ordinary
l.v. = let vibrato
C.S. = con sordino
S.S. = senza sordino
∘ = harmonics (flageolet tone)
N = normal playing (ordinary fingering)
S.P. = sul ponticello
S.T. = sul tasto
trem. = tremolo

Score is written as sounding except Piccolo, Double Bassoon, Glockenspiel, Antique Cymbal, Celesta and Double Bass.

I Hear the Water Dreaming

for flute and orchestra

Toru Takemitsu



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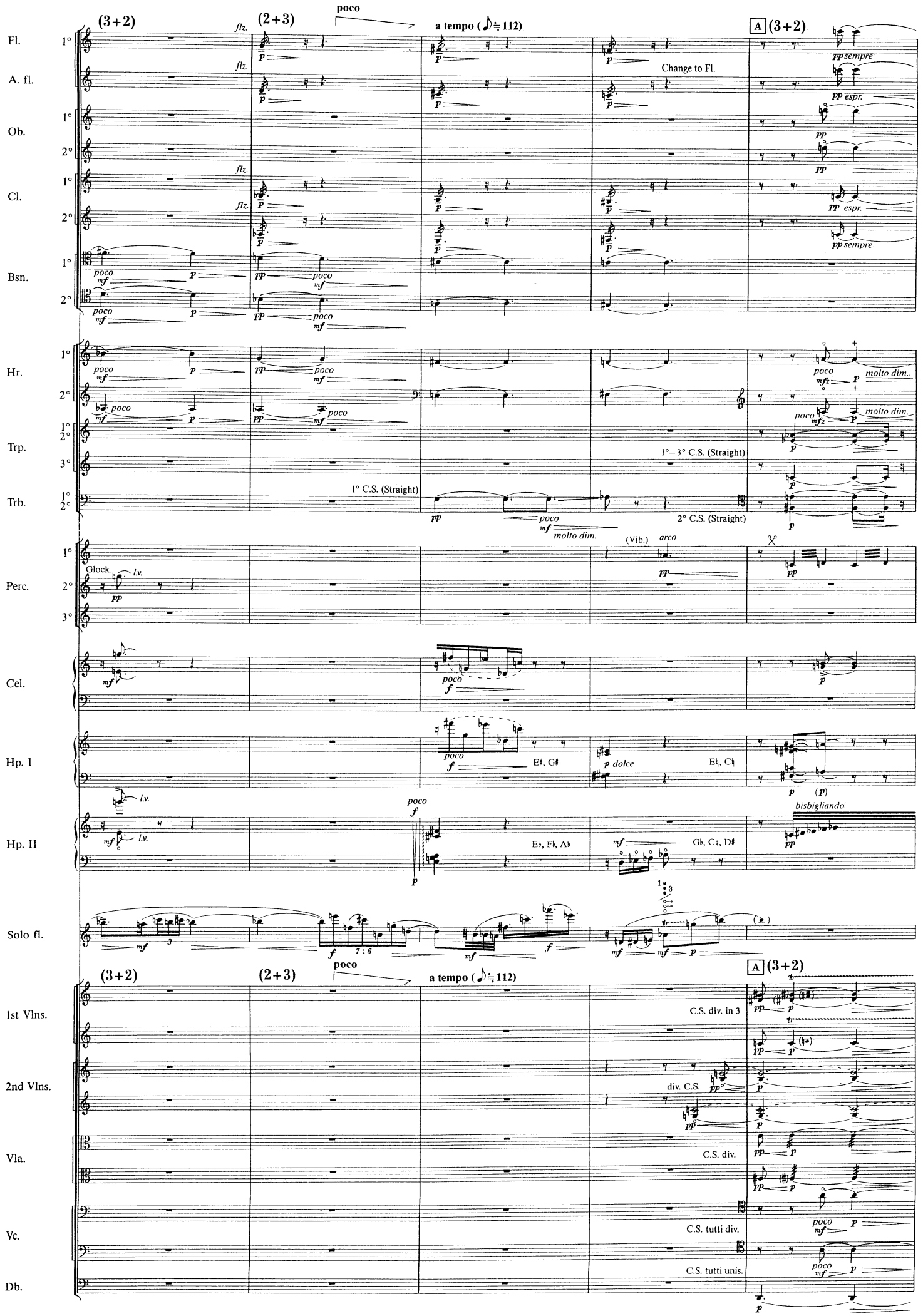
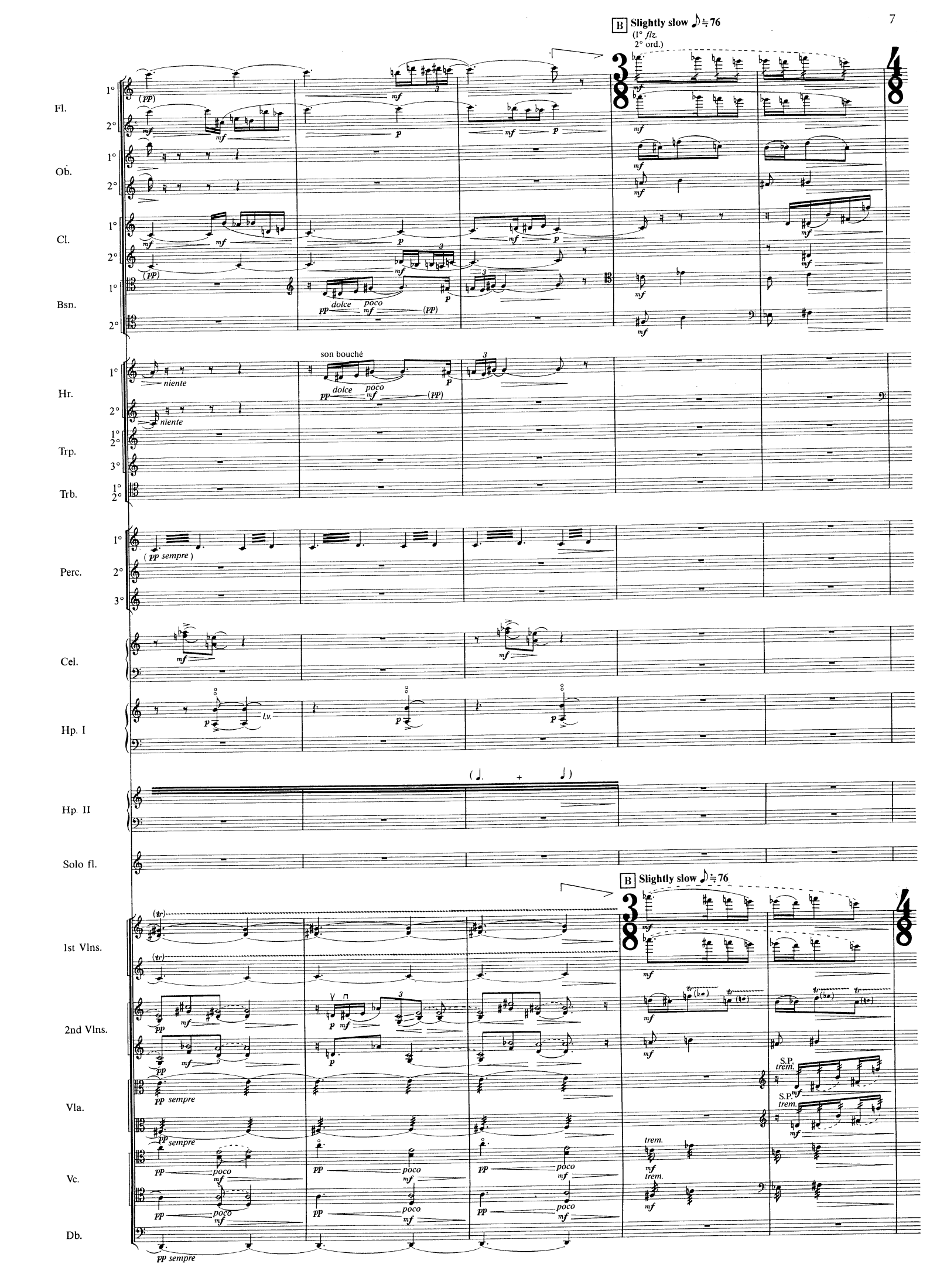
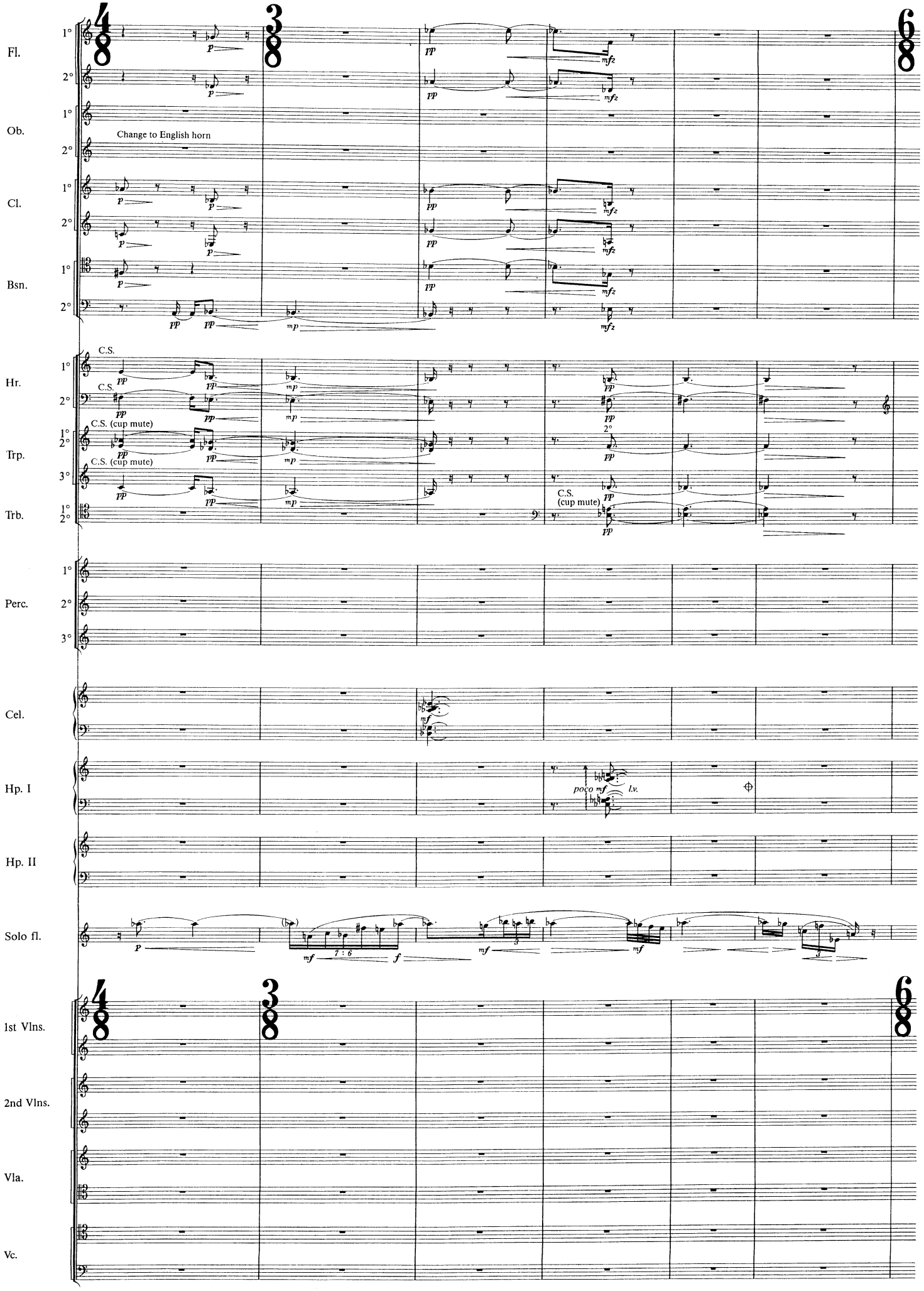
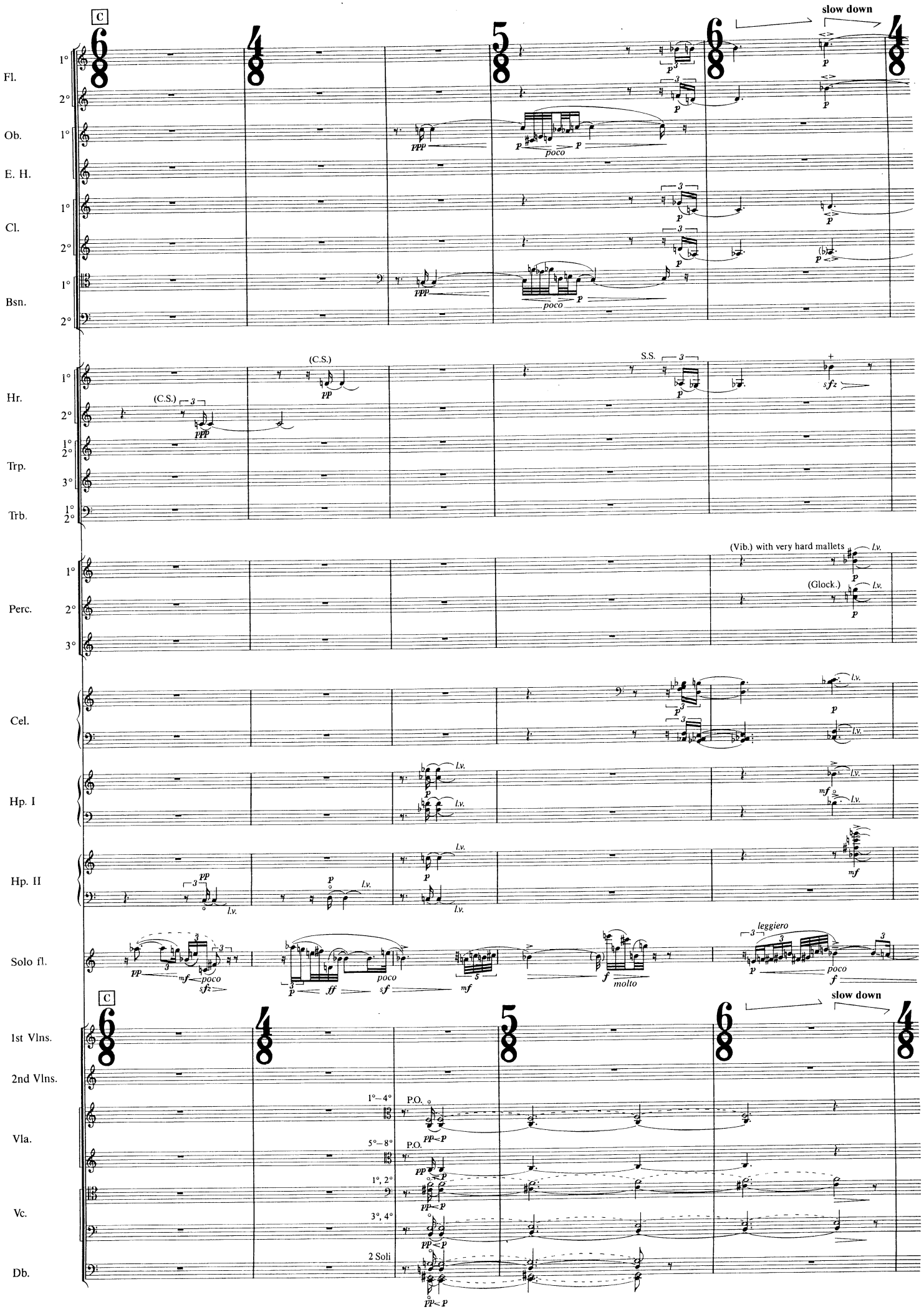
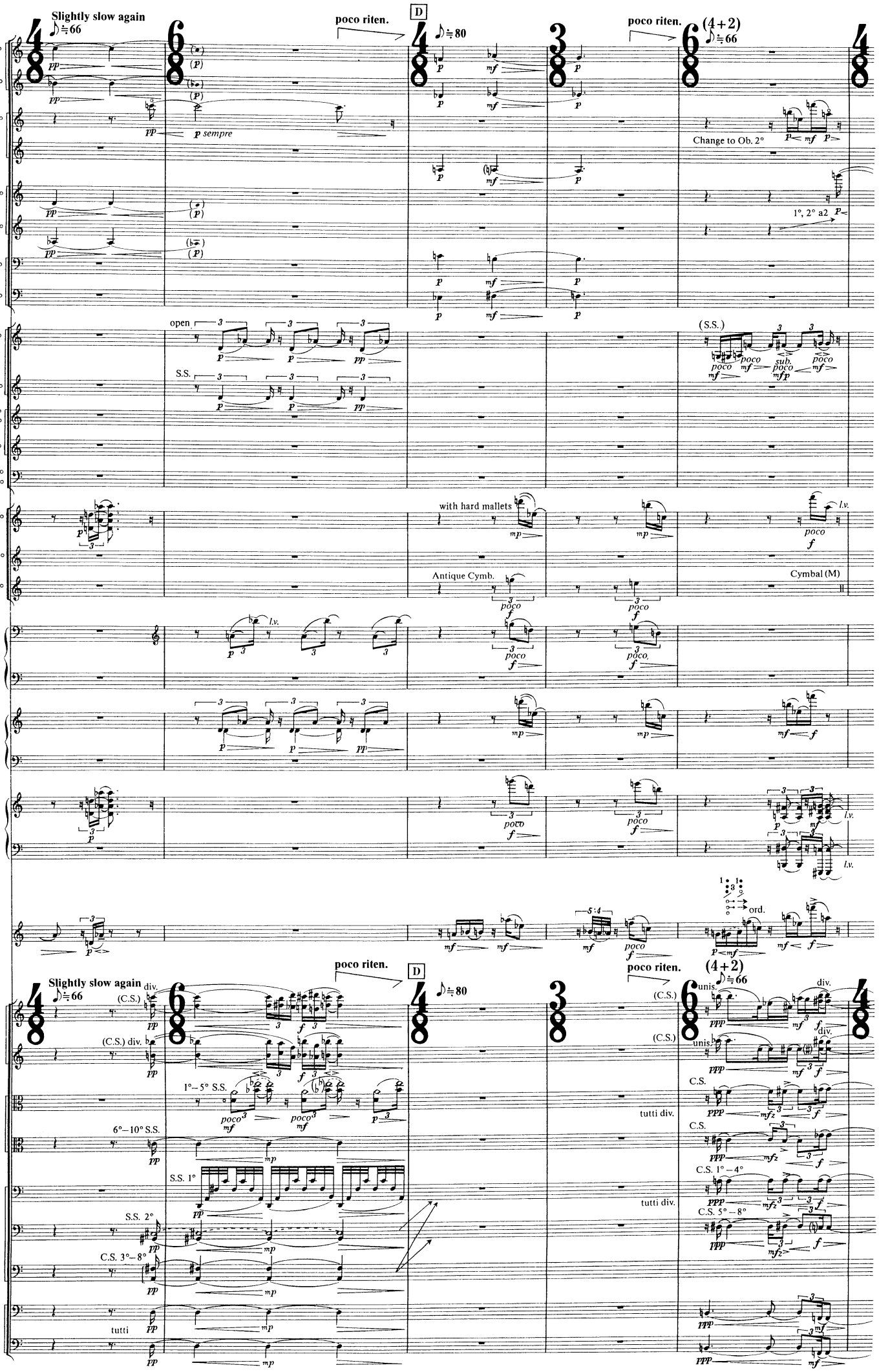
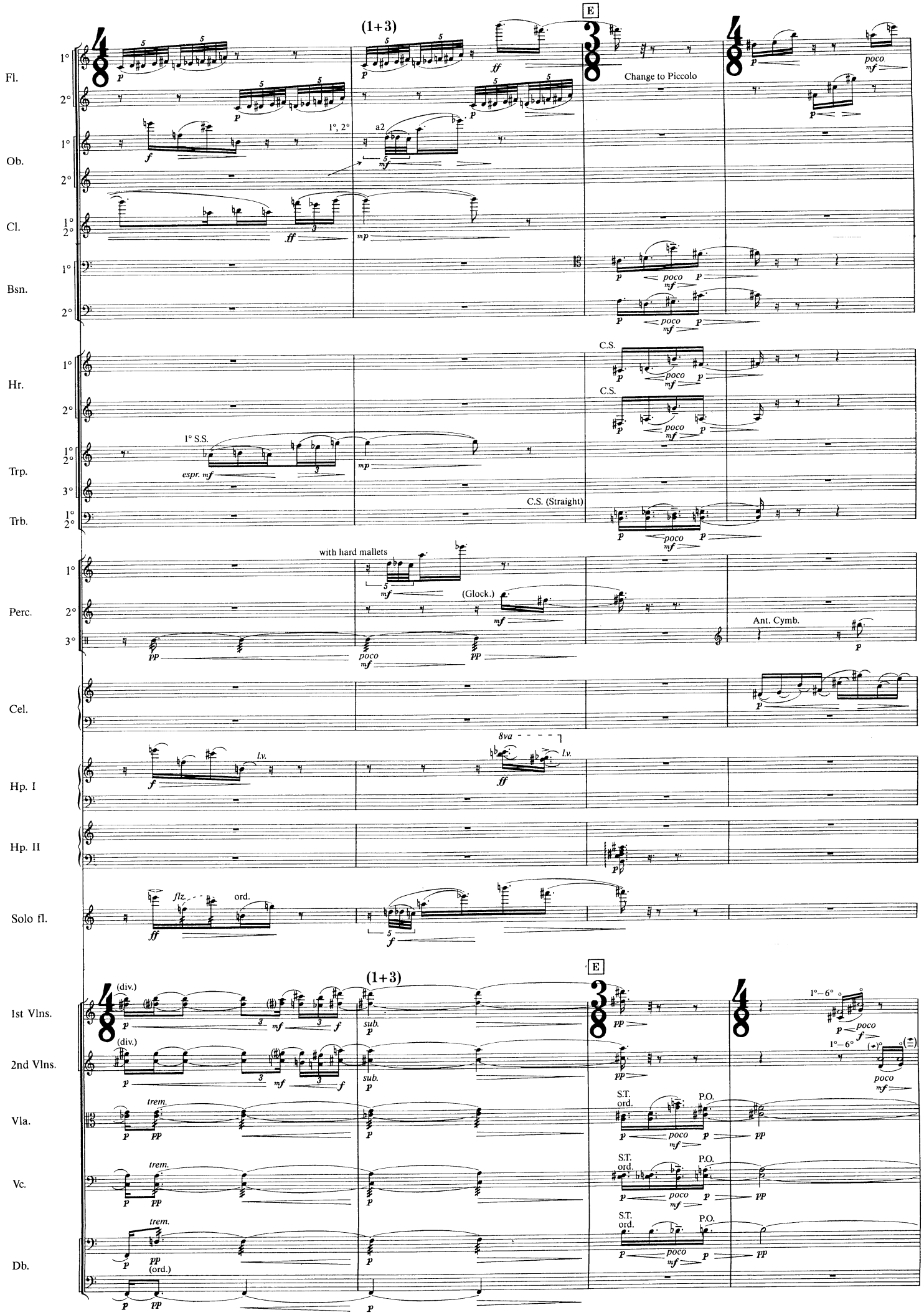

(3+2)
(2+3)
poco
a tempo (♪ ≒ 112)
A (3+2)
Fl.
A. fl.
Ob.
Cl.
Bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
flz.
Change to Fl.
pp sempre
pp espr.
poco
mf
p
pp
molto dim.
1° C.S. (Straight)
1°–3° C.S. (Straight)
2° C.S. (Straight)
(Vib.)
arco
Glock.
l.v.
E♯, G♯
p dolce
E♭, C♭
(p)
bisbigliando
E♭, F♭, A♭
G♭, C♭, D♯
7 : 6
C.S. div. in 3
div. C.S.
C.S. div.
C.S. tutti div.
C.S. tutti unis.

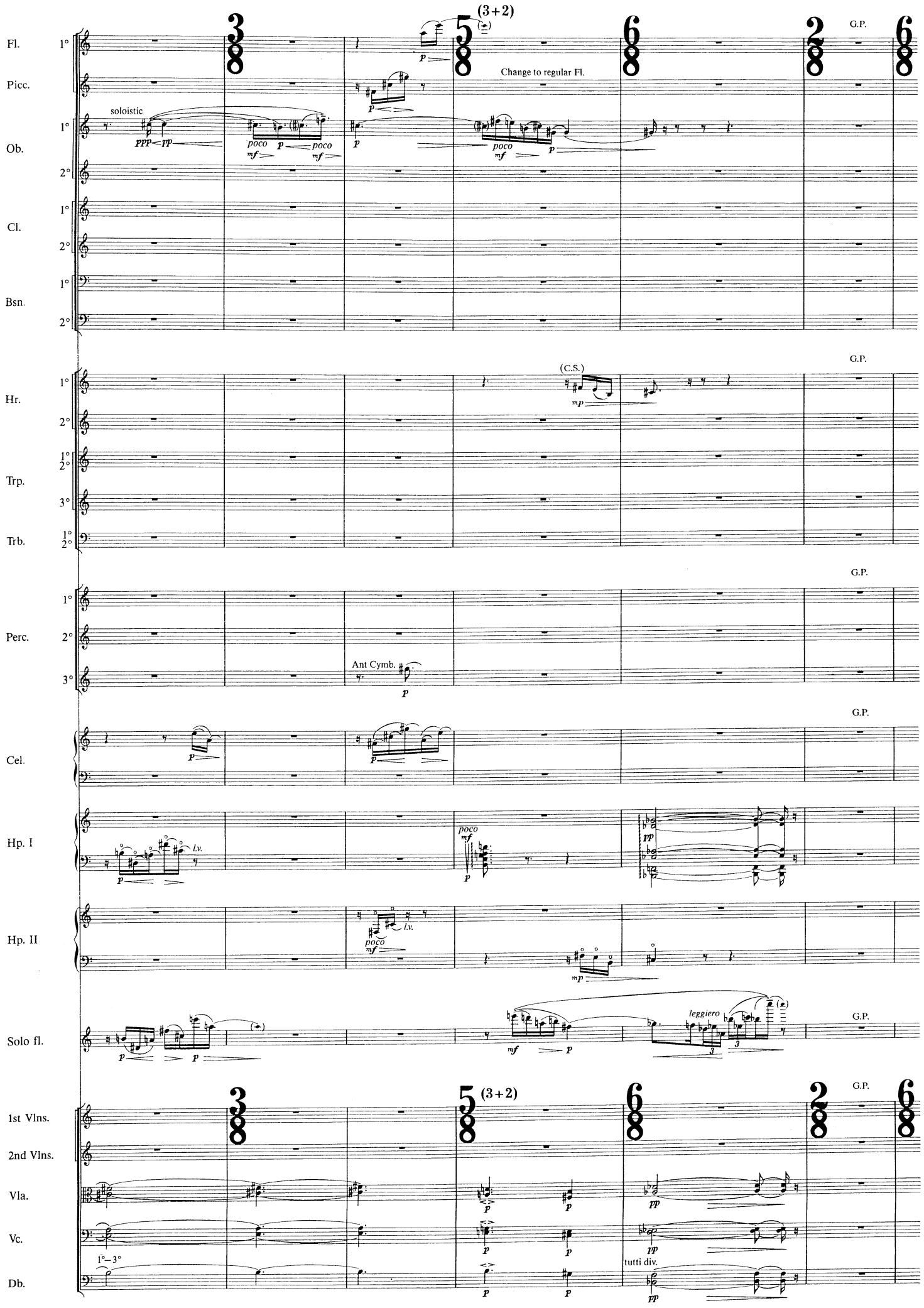

B Slightly slow ♪ ≒ 76
(1° flz.
2° ord.)
Fl.
Ob.
Cl.
Bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
son bouché
niente
dolce
poco
l.v.
pp sempre
S.P.
trem.

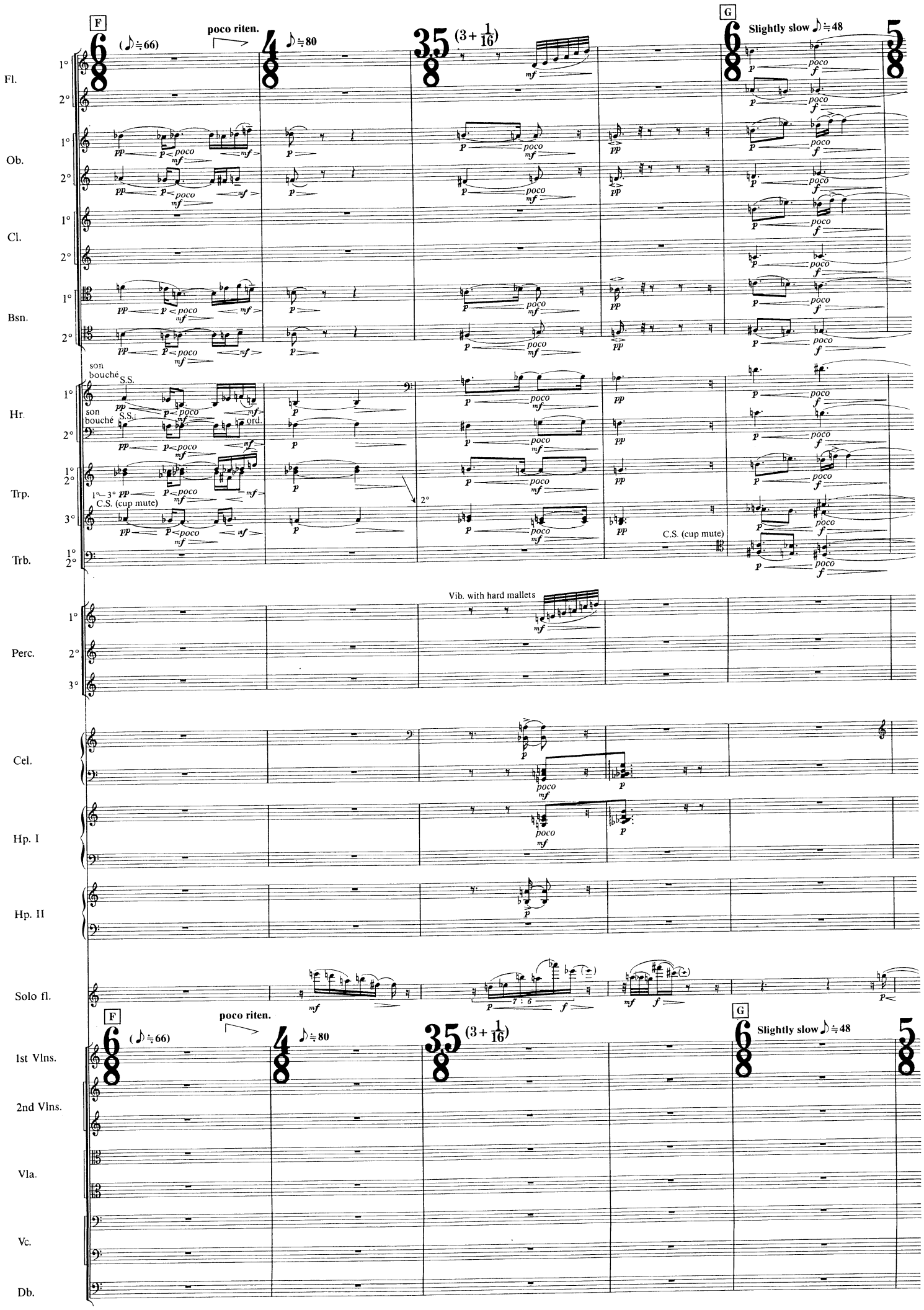

Fl.
Ob.
Change to English horn
Cl.
Bsn.
Hr.
C.S.
Trp.
C.S. (cup mute)
Trb.
Perc.
Cel.
Hp. I
poco mf
l.v.
Hp. II
Solo fl.
7 : 6
1st Vlns.
2nd Vlns.
Vla.
Vc.

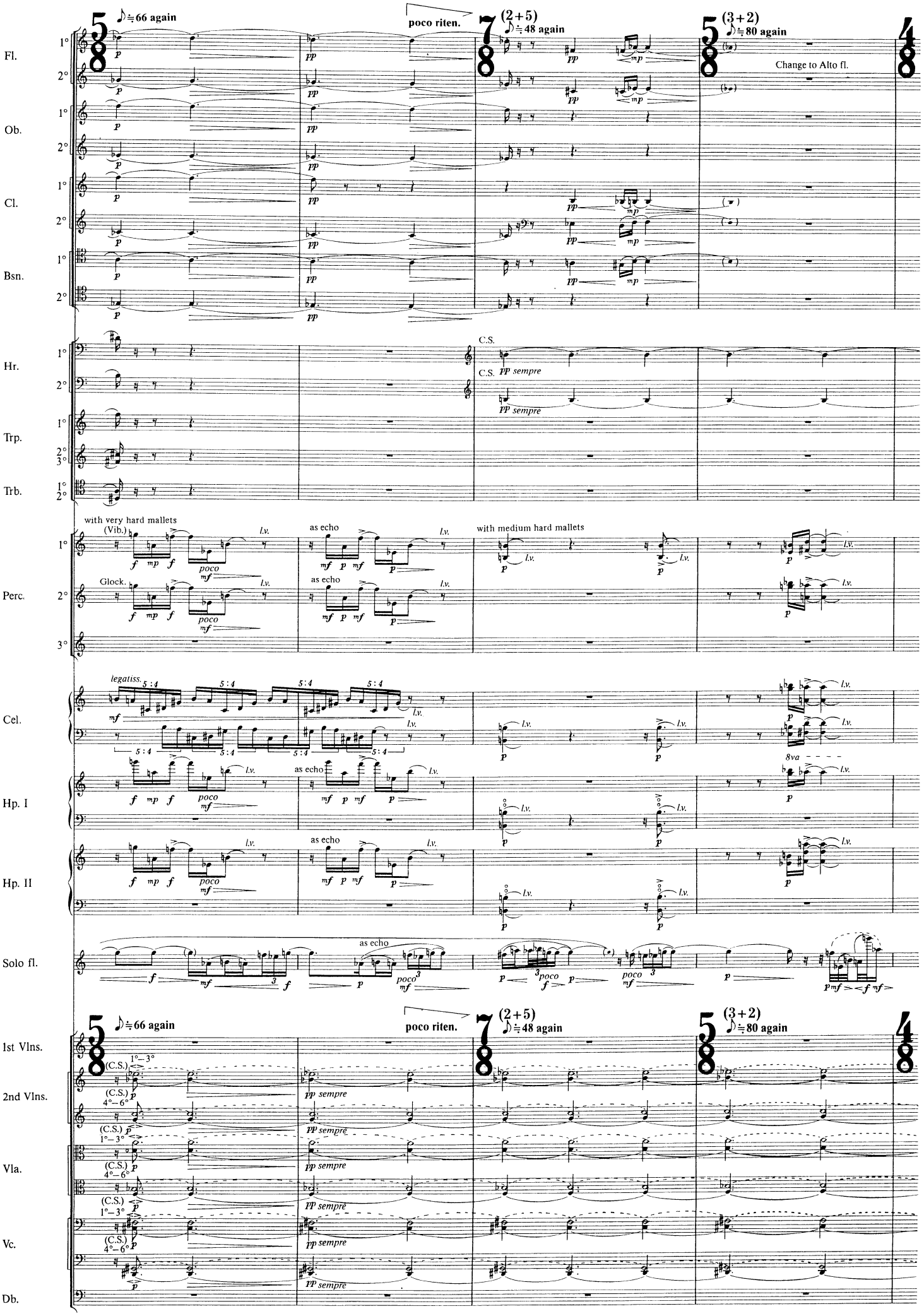

C
slow down
Fl.
Ob.
E. H.
Cl.
Bsn.
Hr.
(C.S.)
S.S.
Trp.
Trb.
Perc.
(Vib.) with very hard mallets
(Glock.)
Cel.
Hp. I
Hp. II
Solo fl.
leggiero
poco
molto
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
1°–4°
5°–8°
1°, 2°
3°, 4°
2 Soli
P.O.

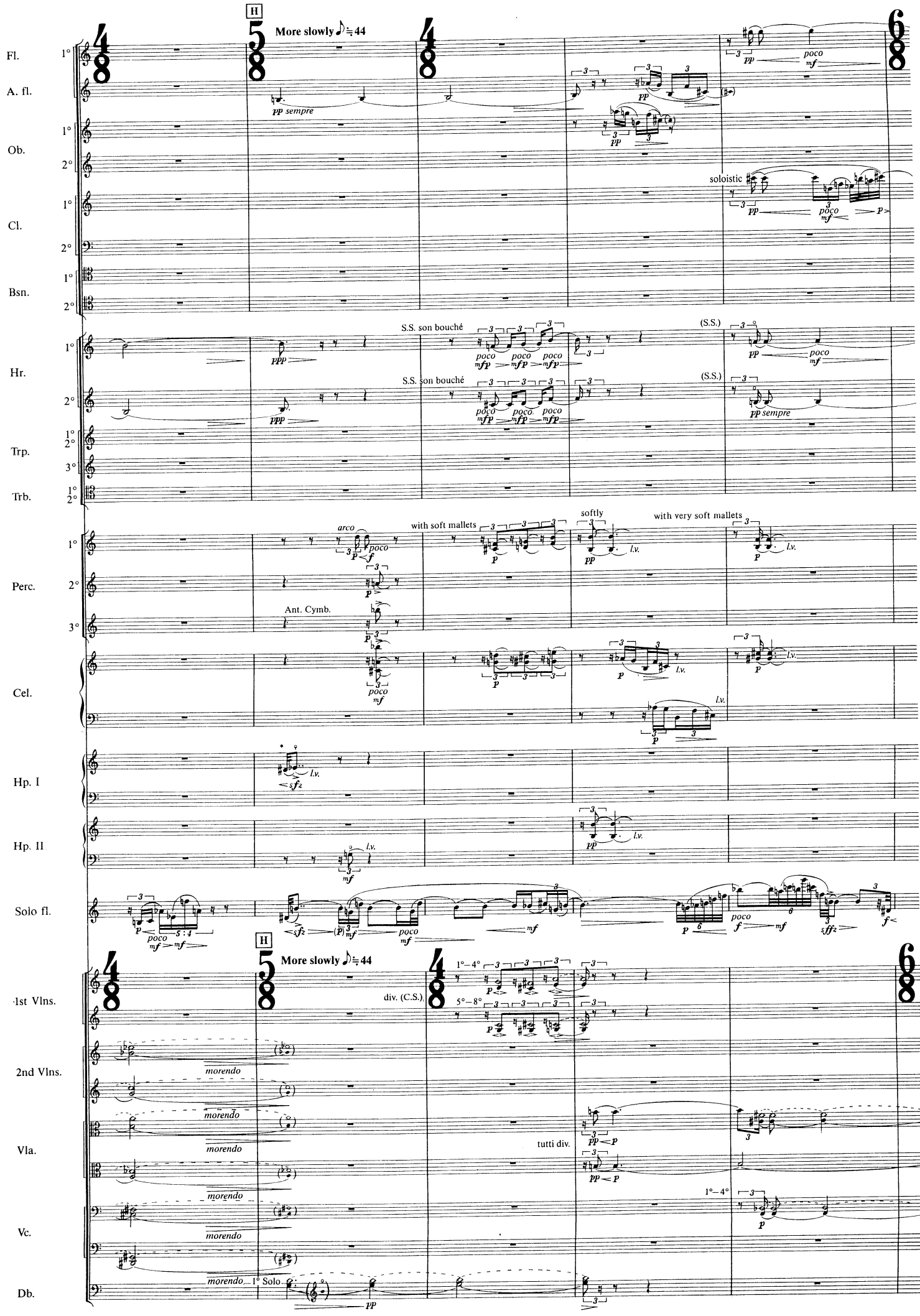

Slightly slow again
poco riten.
D
poco riten.
(4+2)
Fl.
Ob.
E. H.
Change to Ob. 2°
Cl.
1°, 2° a2
Bsn.
Hr.
open
S.S.
(S.S.)
Trp.
Trb.
Perc.
with hard mallets
Antique Cymb.
Cymbal (M)
Cel.
Hp. I
Hp. II
Solo fl.
ord.
1st Vlns.
div.
(C.S.)
2nd Vlns.
(C.S.) div.
unis.
Vla.
1°–5° S.S.
6°–10° S.S.
tutti div.
C.S.
C.S. 1°–4°
C.S. 5°–8°
Vc.
S.S. 1°
S.S. 2°
C.S. 3°–8°
Db.
tutti


(1+3)
E
Fl.
Change to Piccolo
Ob.
1°, 2°
a2
Cl.
Bsn.
poco
Hr.
C.S.
Trp.
1° S.S.
espr. mf
Trb.
C.S. (Straight)
Perc.
with hard mallets
(Glock.)
Ant. Cymb.
Cel.
Hp. I
8va
l.v.
Hp. II
Solo fl.
flz.
ord.
1st Vlns.
(div.)
sub.
2nd Vlns.
Vla.
trem.
S.T. ord.
P.O.
Vc.
Db.
(ord.)
1°–6°

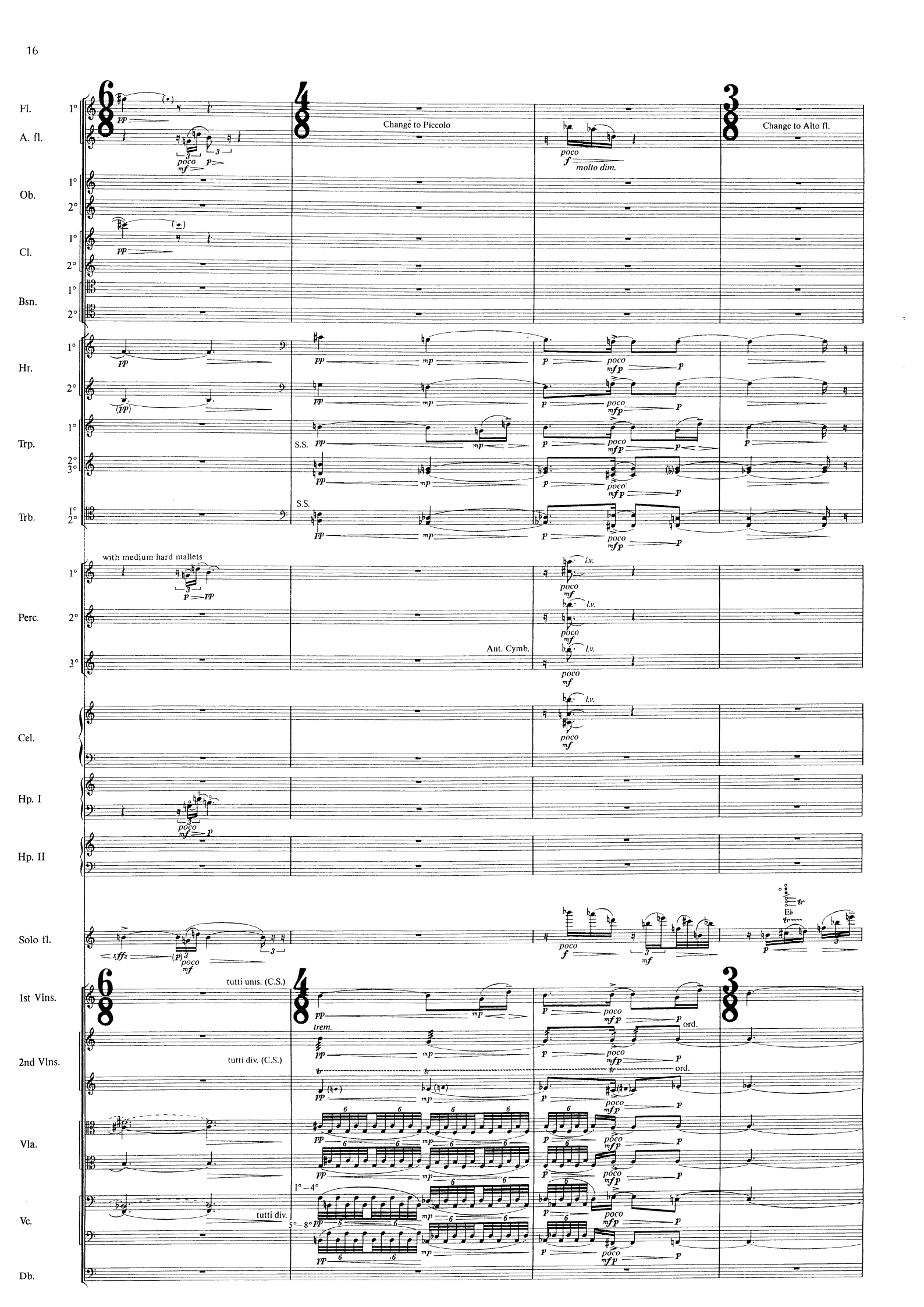

Fl.
Picc.
Ob.
Cl.
Bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
(3+2)
G.P.
Change to regular Fl.
soloistic
poco
(C.S.)
Ant Cymb.
l.v.
leggiero
tutti div.

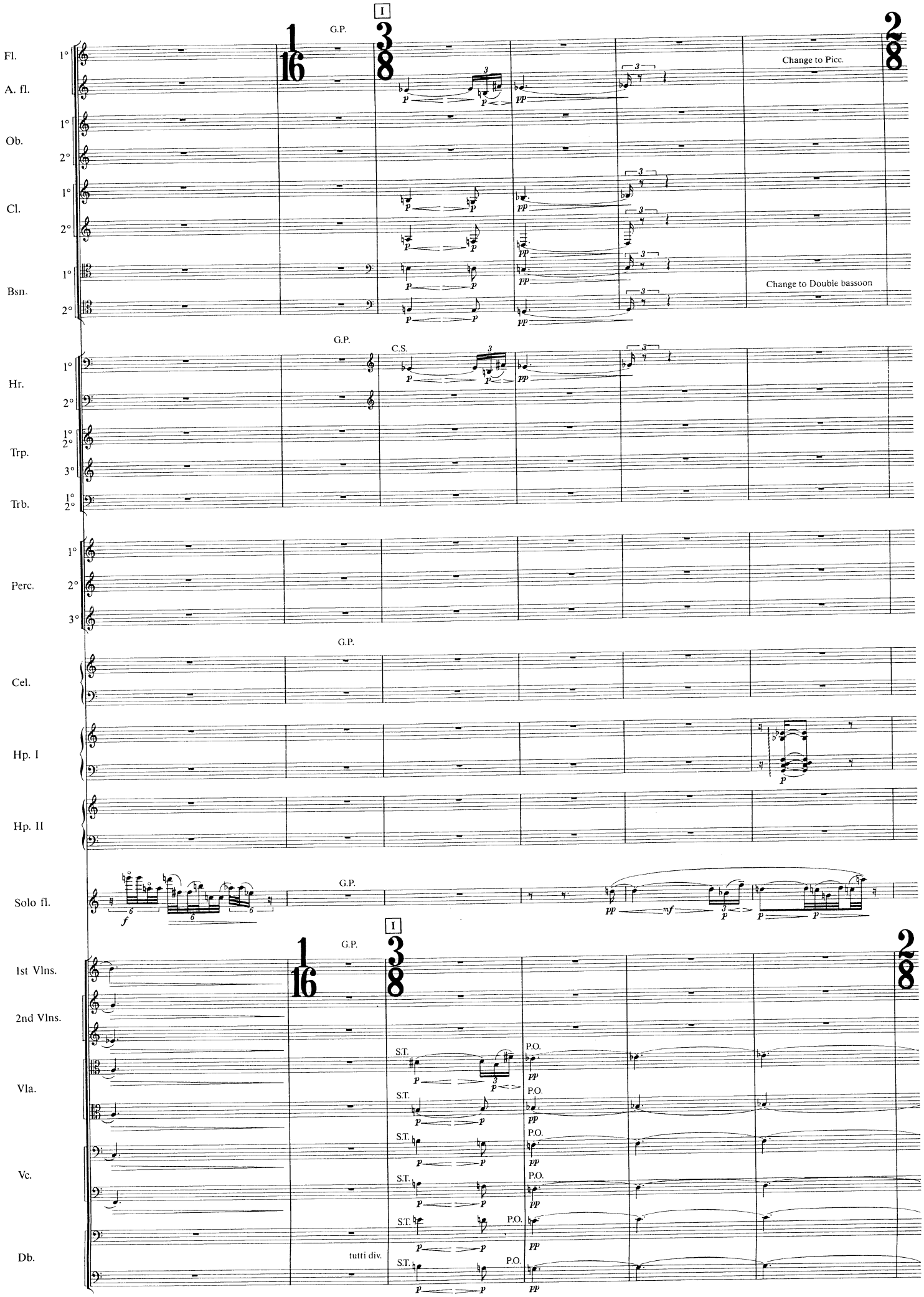

F
(♪≒66)
poco riten.
♪≒80
35 (3+1/16)
G
Slightly slow ♪≒48
Fl.
Ob.
Cl.
Bsn.
Hr.
son bouché
S.S.
ord.
Trp.
C.S. (cup mute)
Trb.
Perc.
Vib. with hard mallets
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.

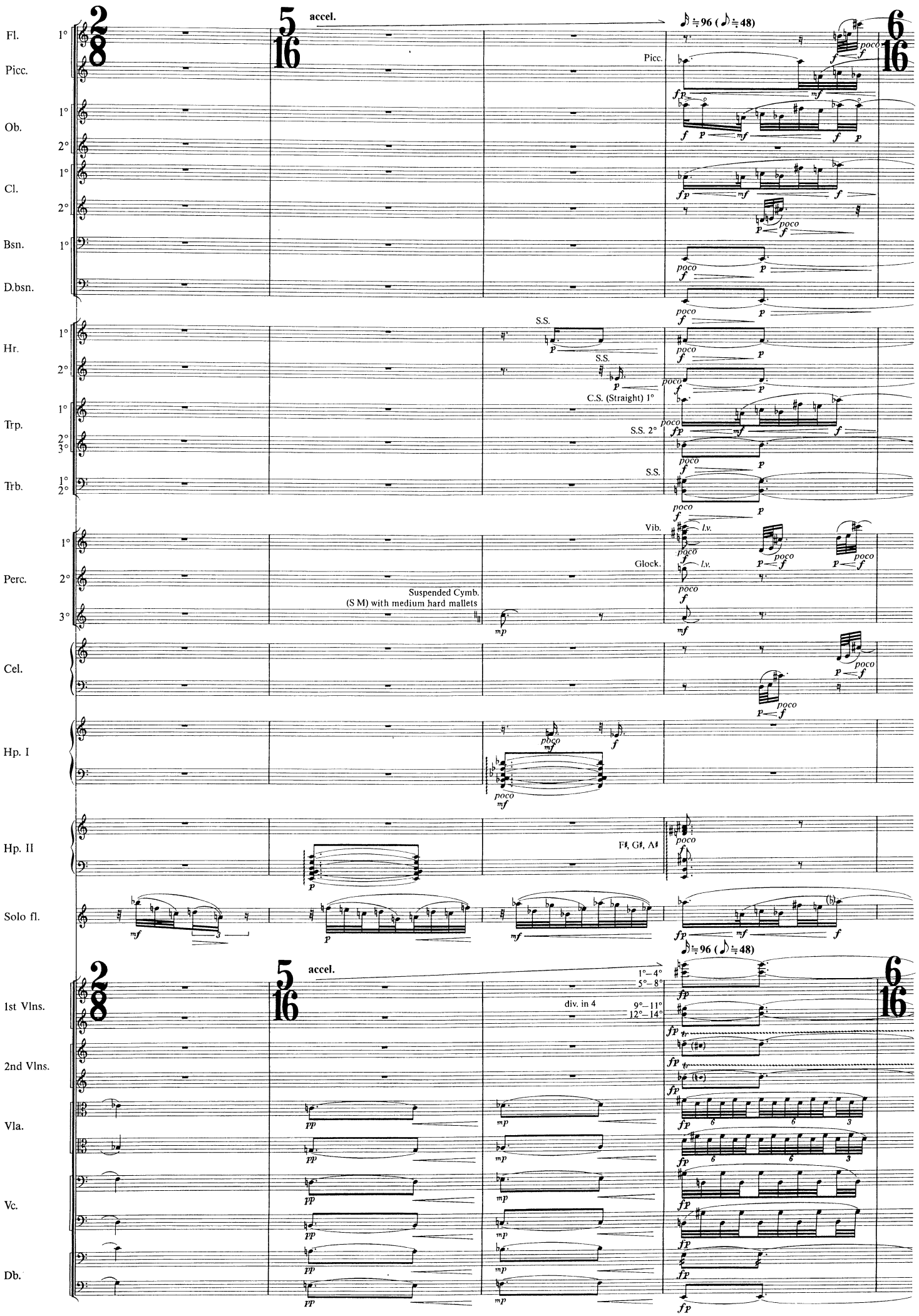

♪≒66 again
poco riten.
(2+5)
♪≒48 again
(3+2)
♪≒80 again
Change to Alto fl.
Fl.
Ob.
Cl.
Bsn.
Hr.
Trp.
Trb.
C.S.
pp sempre
with very hard mallets
(Vib.)
Glock.
as echo
with medium hard mallets
Perc.
legatiss.
Cel.
Hp. I
Hp. II
8va
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.

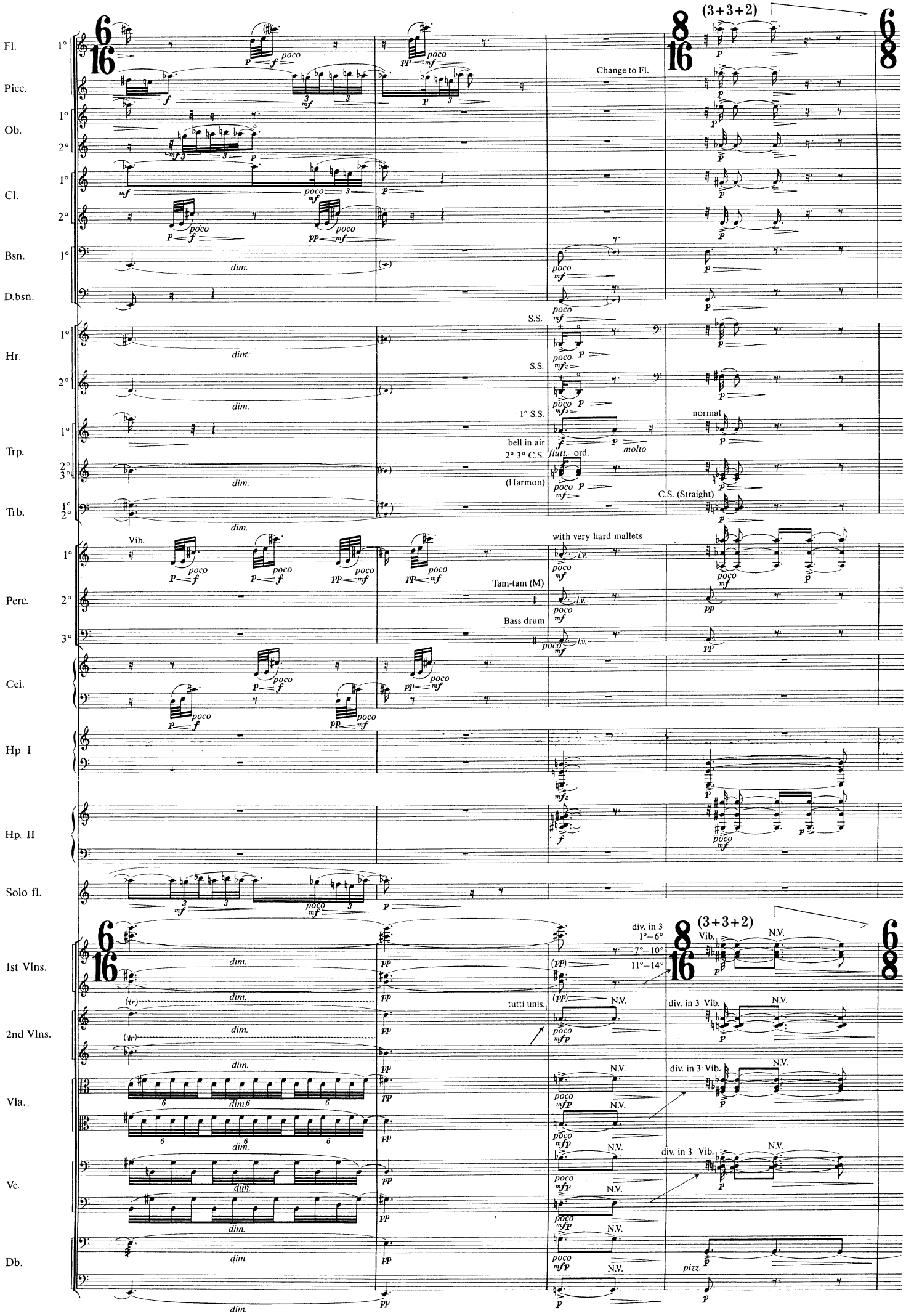


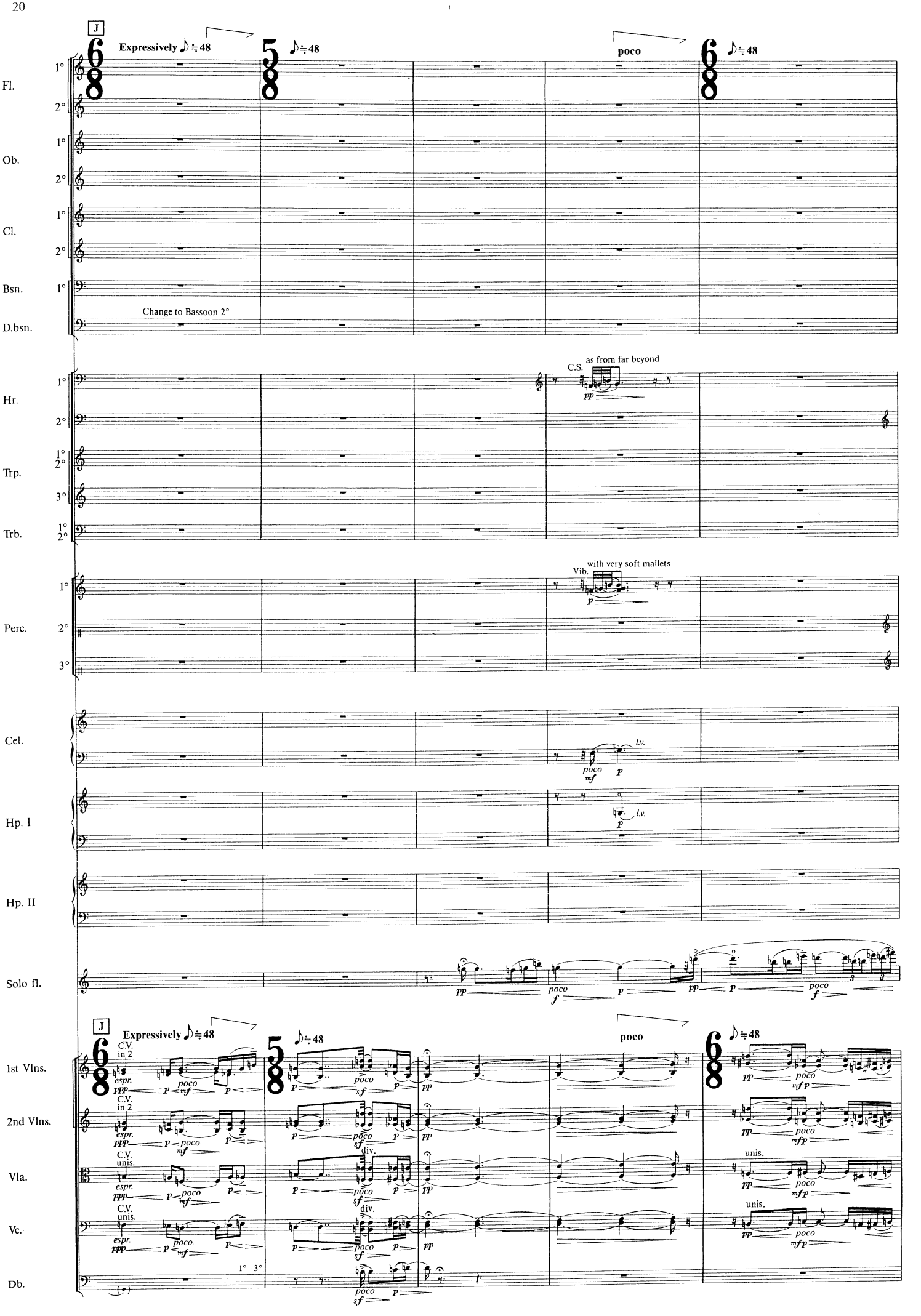
• ♀ = Play at the lower end of string, letting the finger slide immediately and vigorously to the body of the instrument.

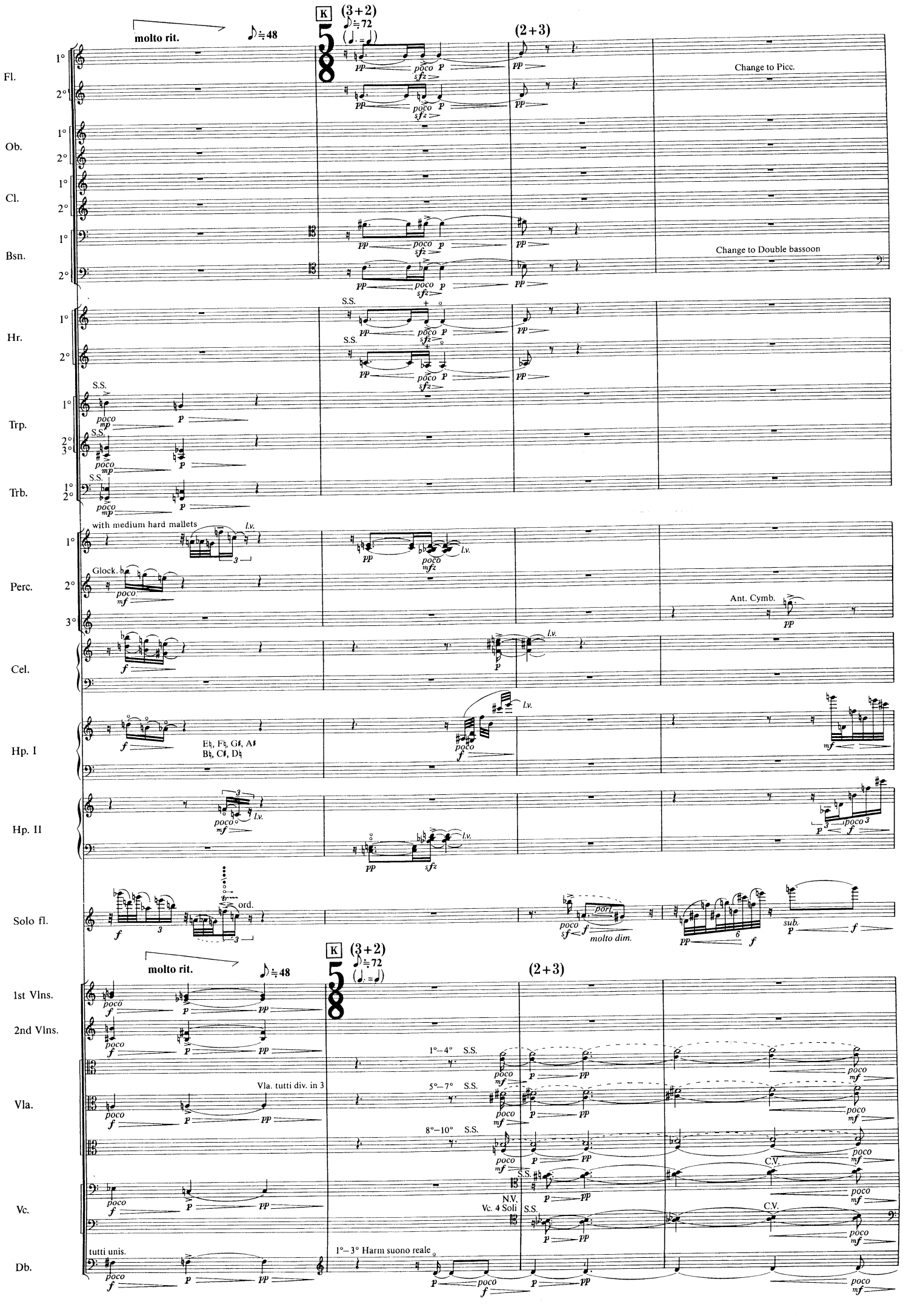

Fl.
A. fl.
Change to Piccolo
Change to Alto fl.
poco
molto dim.
Ob.
Cl.
Bsn.
Hr.
Trp.
S.S.
Trb.
with medium hard mallets
Perc.
Ant. Cymb.
l.v.
Cel.
Hp. I
Hp. II
Solo fl.
Eb
1st Vlns.
tutti unis. (C.S.)
trem.
ord.
2nd Vlns.
tutti div. (C.S.)
Vla.
Vc.
tutti div.
1° – 4°
5° – 8°
Db.

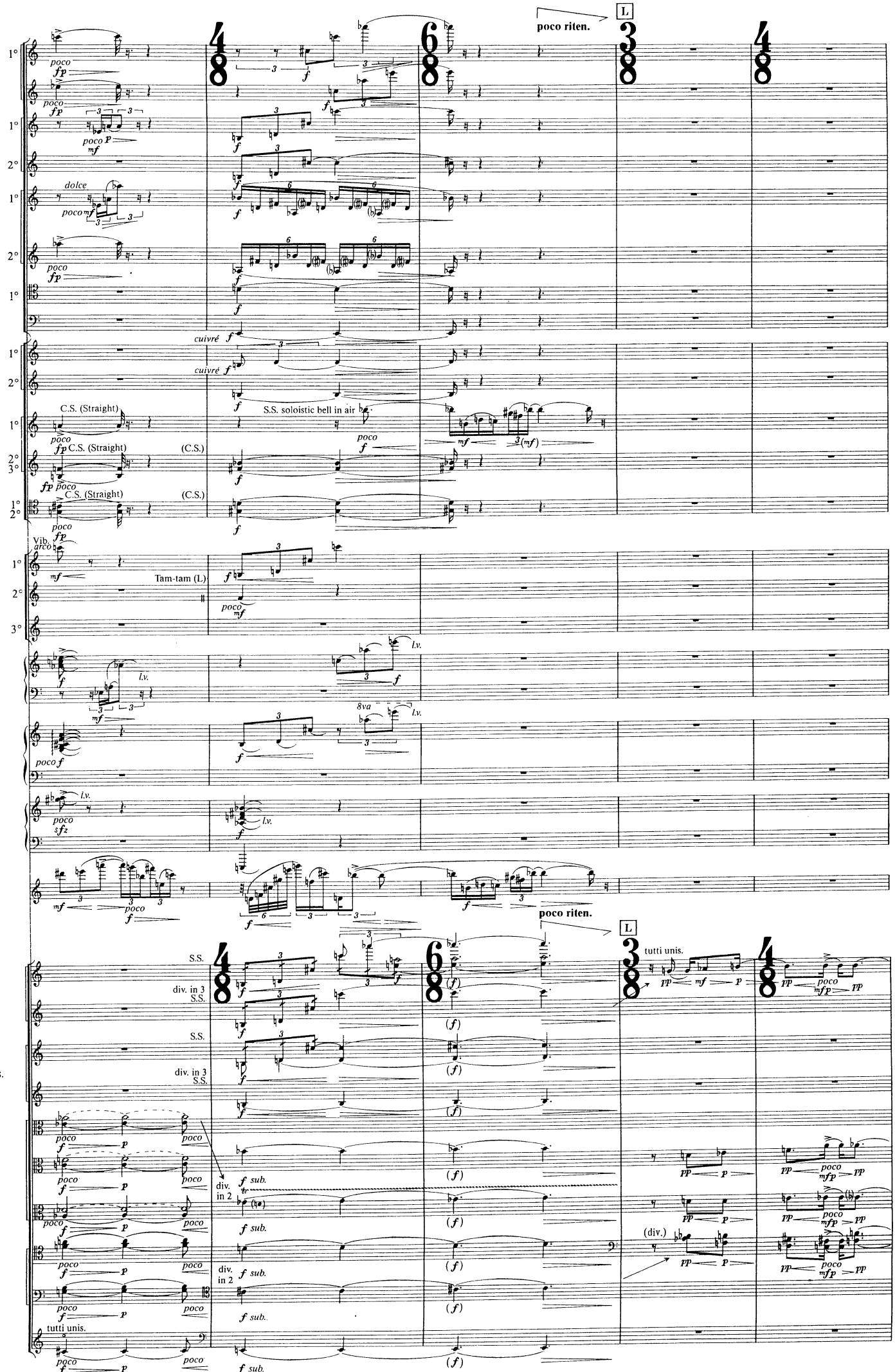

Fl.
A. fl.
Ob.
Cl.
Bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
G.P.
C.S.
S.T.
P.O.
tutti div.
Change to Picc.
Change to Double bassoon


Fl.
Picc.
Ob.
Cl.
Bsn.
D.bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
accel.
♪ = 96 (♪ = 48)
S.S.
C.S. (Straight) 1°
S.S. 2°
Vib.
l.v.
Glock.
Suspended Cymb.
(S M) with medium hard mallets
F♯, G♯, A♯
div. in 4
1°–4°
5°–8°
9°–11°
12°–14°


Fl.
Picc.
Ob.
Cl.
Bsn.
D.bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
(3+3+2)
Change to Fl.
S.S.
1° S.S.
bell in air
2° 3° C.S.
(Harmon)
flutt. ord.
molto
normal
C.S. (Straight)
Vib.
with very hard mallets
Tam-tam (M)
Bass drum
div. in 3
1°–6°
7°–10°
11°–14°
tutti unis.
N.V.
pizz.


J
Expressively ♪ ≒ 48
poco
Fl.
Ob.
Cl.
Bsn.
D.bsn.
Change to Bassoon 2°
Hr.
C.S.
as from far beyond
Trp.
Trb.
Vib.
with very soft mallets
Perc.
Cel.
l.v.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
C.V. in 2
espr.
C.V. unis.
div.
unis.
1°–3°


molto rit.
♪≒48
K
(3+2)
♪≒72
(♩.=♩)
(2+3)
Fl.
Change to Picc.
Ob.
Cl.
Bsn.
Change to Double bassoon
Hr.
S.S.
Trp.
Trb.
with medium hard mallets
l.v.
Glock.
Perc.
Ant. Cymb.
Cel.
Hp. I
E♮, F♮, G♯, A♯
B♮, C♯, D♮
Hp. II
Solo fl.
ord.
port.
molto dim.
sub.
1st Vlns.
2nd Vlns.
Vla.
Vla. tutti div. in 3
1°–4° S.S.
5°–7° S.S.
8°–10° S.S.
C.V.
Vc.
N.V.
Vc. 4 Soli
Db.
tutti unis.
1°–3° Harm suono reale


Fl.
Picc.
Ob.
Cl.
Bsn.
D.bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
poco riten.
L
dolce
cuivré
C.S. (Straight)
S.S. soloistic bell in air
(C.S.)
Vib.
arco
Tam-tam (L)
l.v.
8va
S.S.
div. in 3
div. in 2
f sub.
tutti unis.
(div.)

poco

♪=72–66

Fl. 1°
Picc.
Ob. 1°
2°
Cl. 1°
2°
Bsn. 1°
D.bsn.

poco f
poco mf
1°, 2°a2
1°

C.S.
S.S.
Hr. 1°
2°
C.S. (cup mute)
Trp. 1°
2°
3°
Trb. 1°
2°

Vib. with medium hard mallets
l.v.
Glock.
with very soft mallets
Susp. Cymb. (M)
Perc. 1°
2°
3°

Cel.

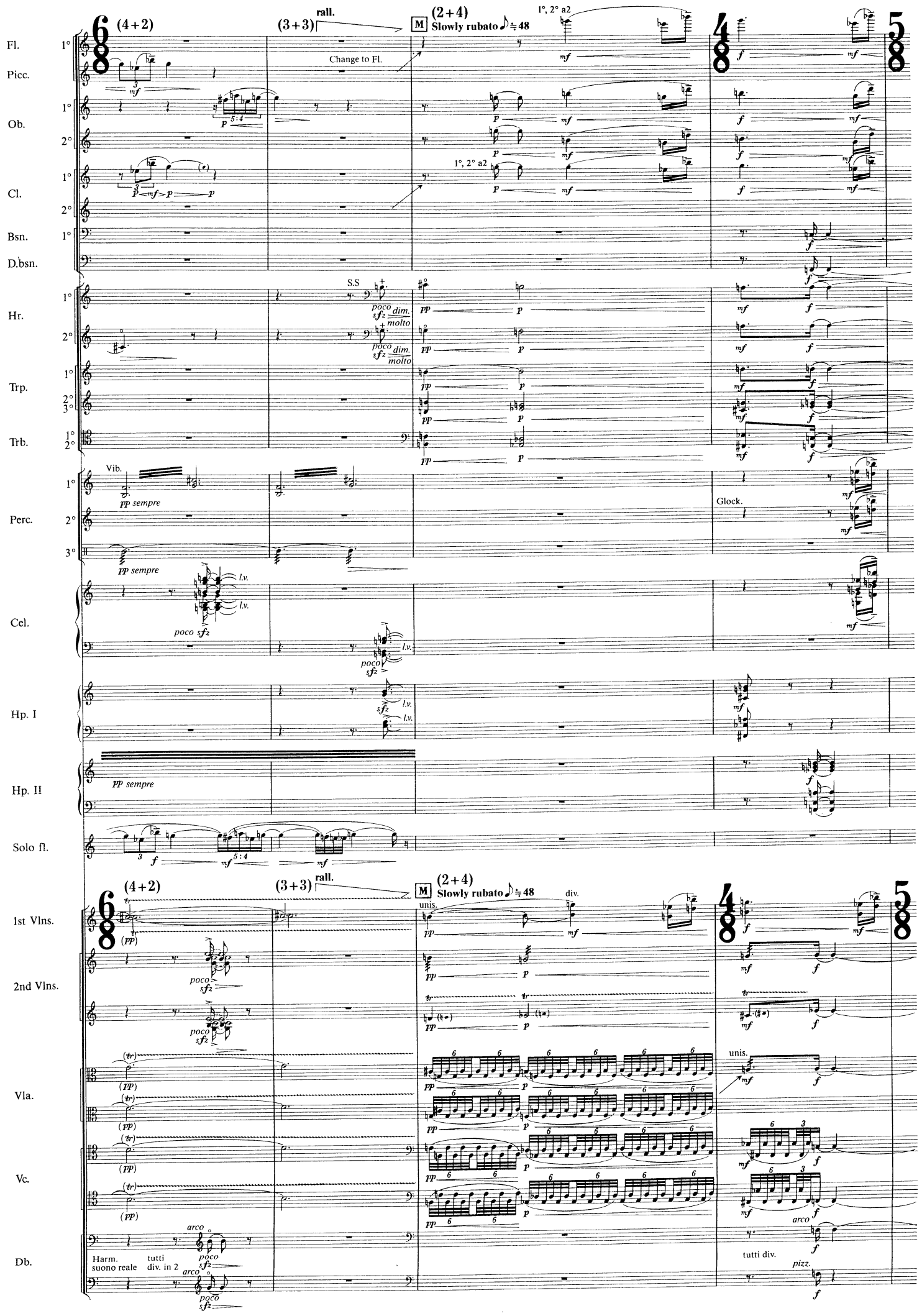
Hp. I
8va bassa
Hp. II
bisbigliando,softly and calm
gliss.

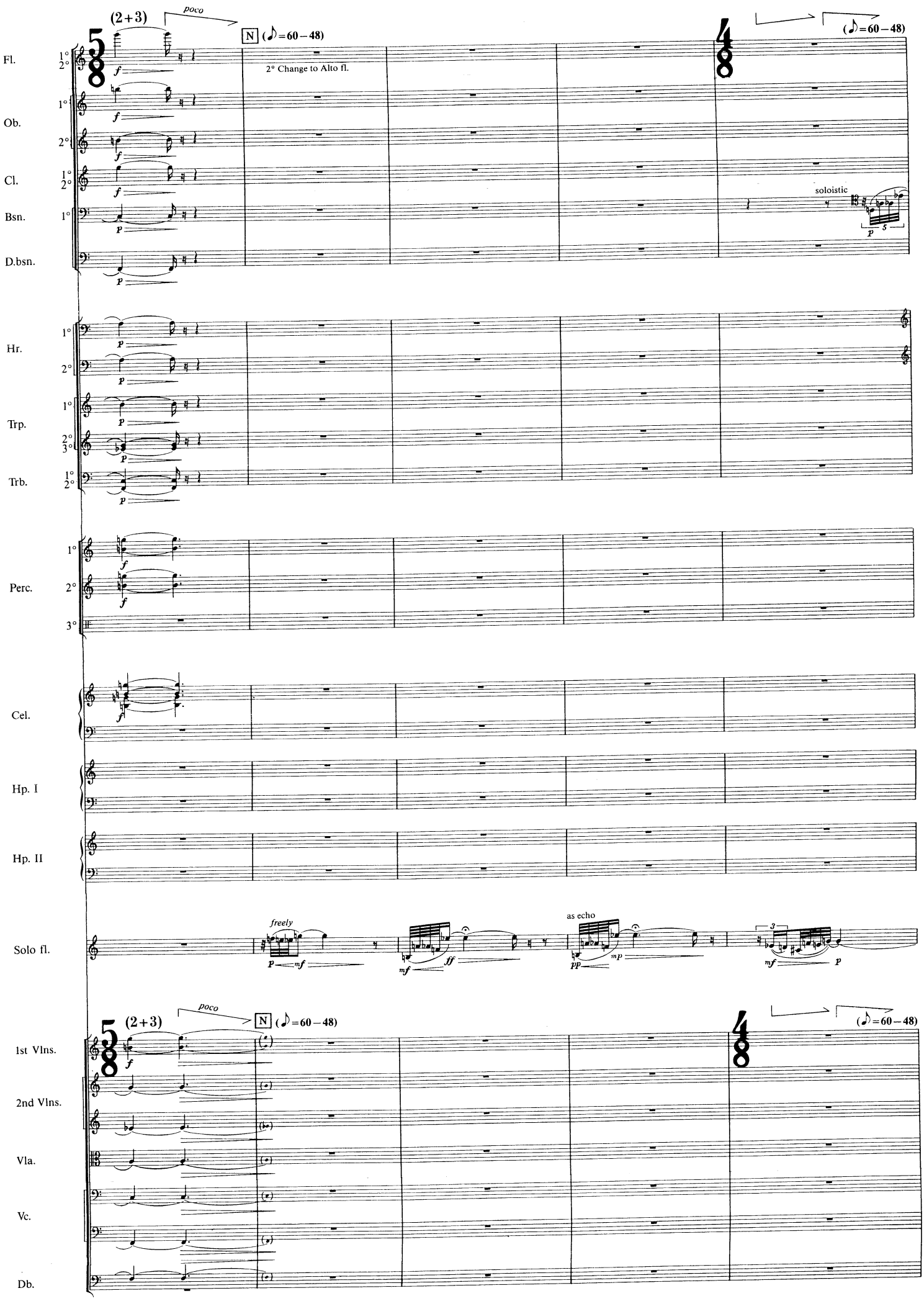
Solo fl.

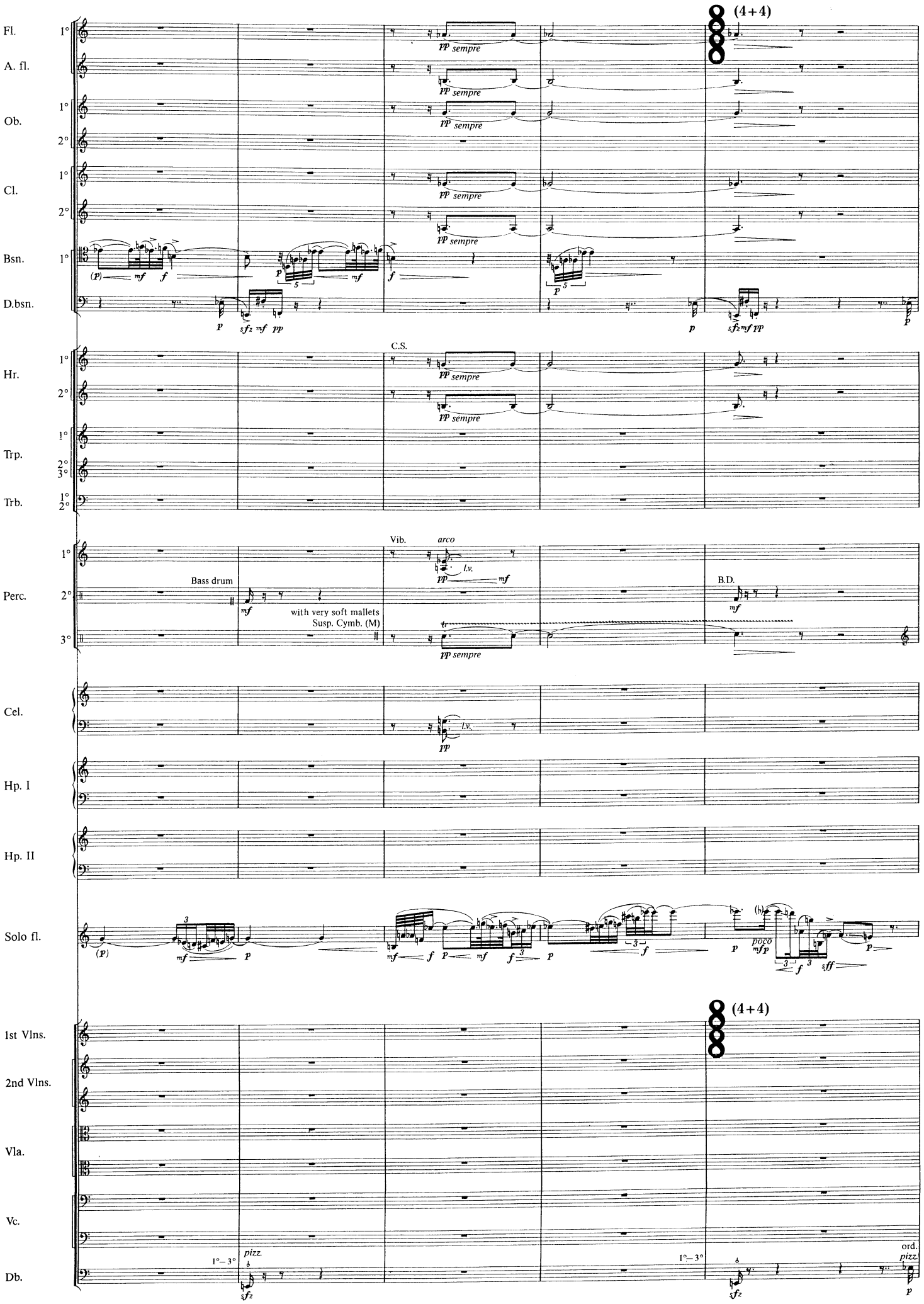
poco

♪=72–66

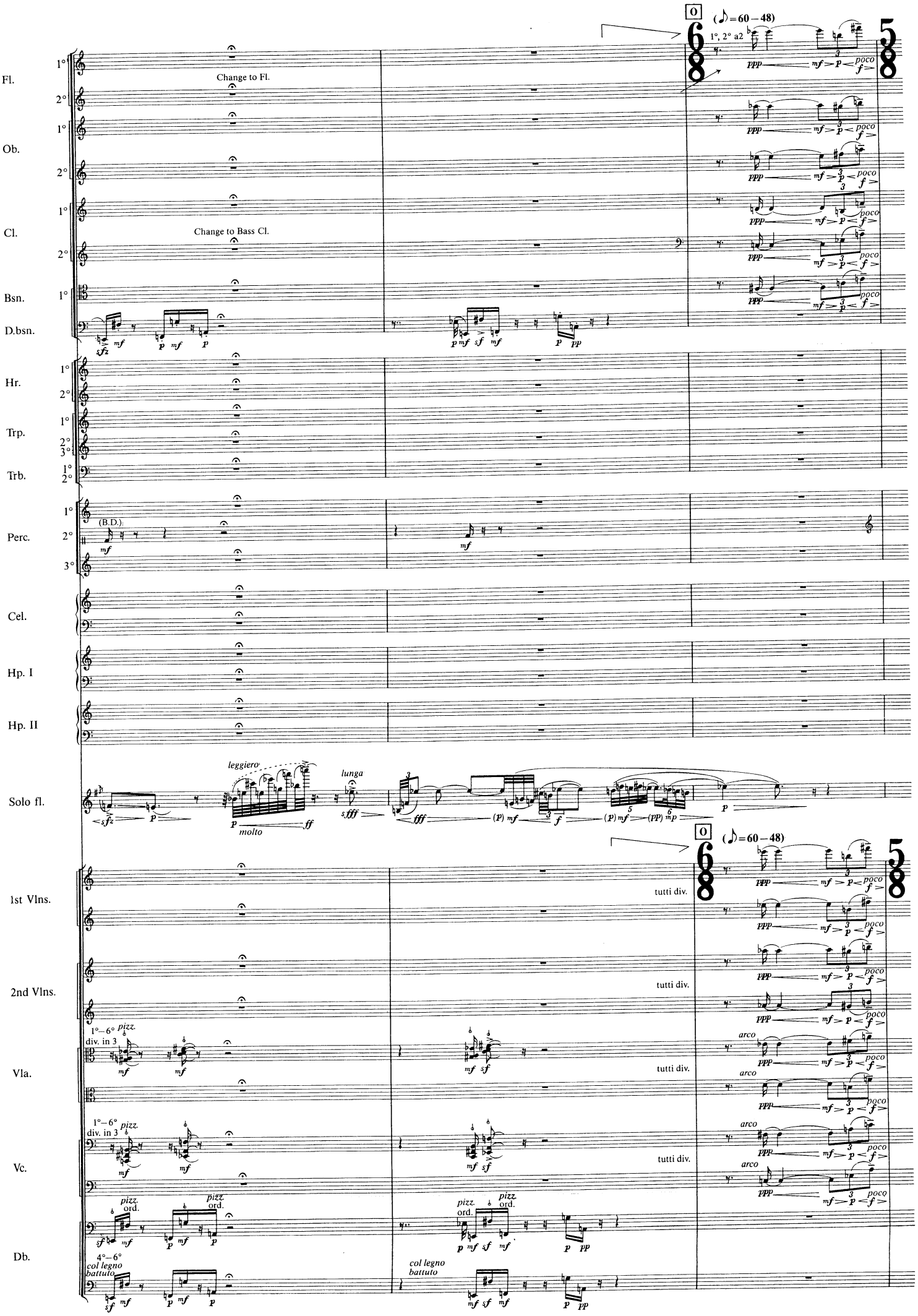
div.
unis.
1st Vlns.
poco sub.
div.
2nd Vlns.
div. in 4
poco
Vla.
Vc.
1°–2° pizz.
Db.
Db. div. in 3
3°–4° arco
5°–6° (arco)

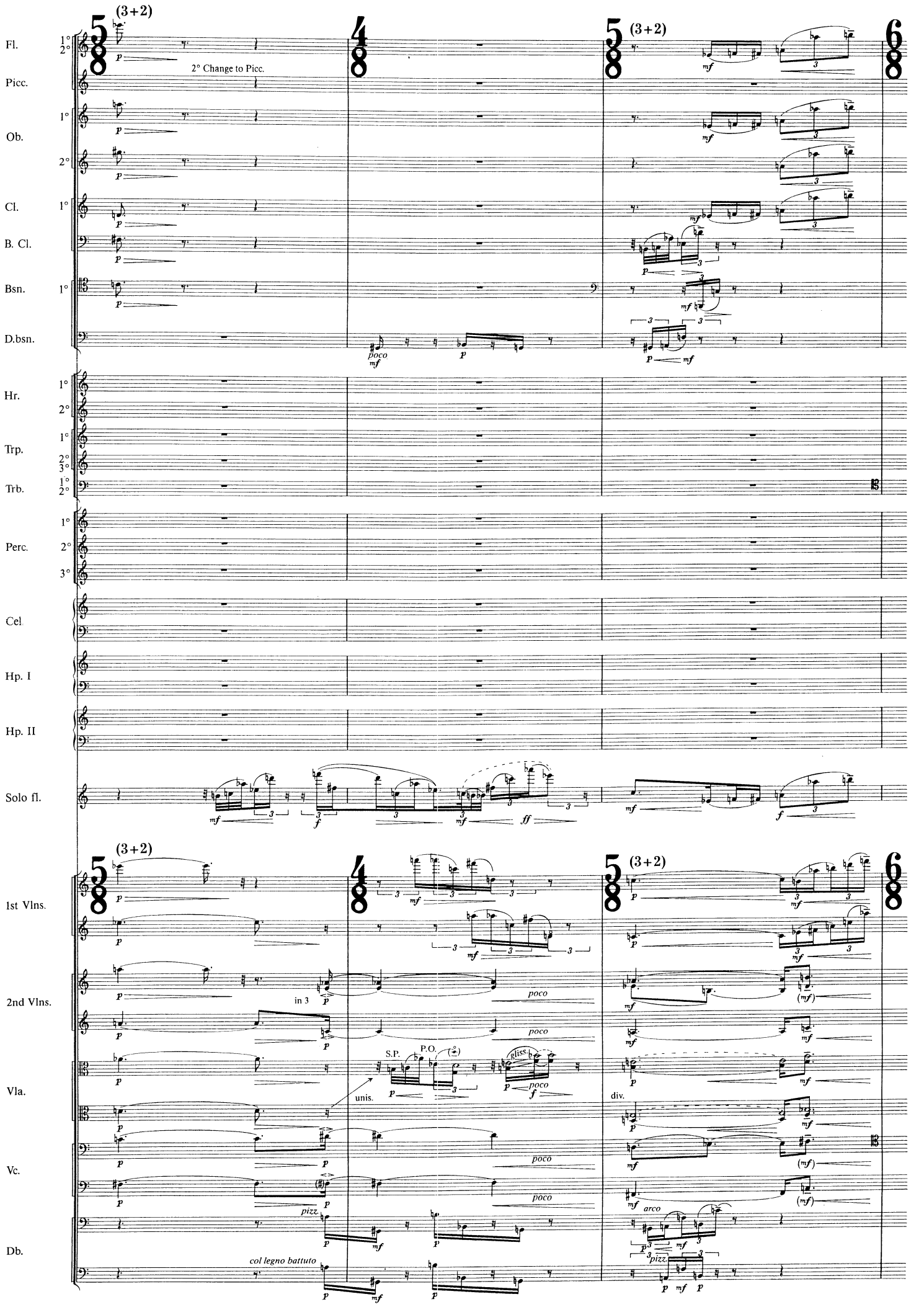

(4+2)
(3+3)
rall.
M
(2+4)
Slowly rubato ♪ ≒ 48
1°, 2° a2
Change to Fl.
Fl.
Picc.
Ob.
Cl.
Bsn.
D.bsn.
S.S
poco sfz dim. molto
Hr.
Trp.
Trb.
Vib.
pp sempre
Perc.
Glock.
l.v.
poco sfz
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
unis.
div.
Vla.
Vc.
Db.
arco
Harm.
suono reale
tutti
div. in 2
tutti div.
pizz.

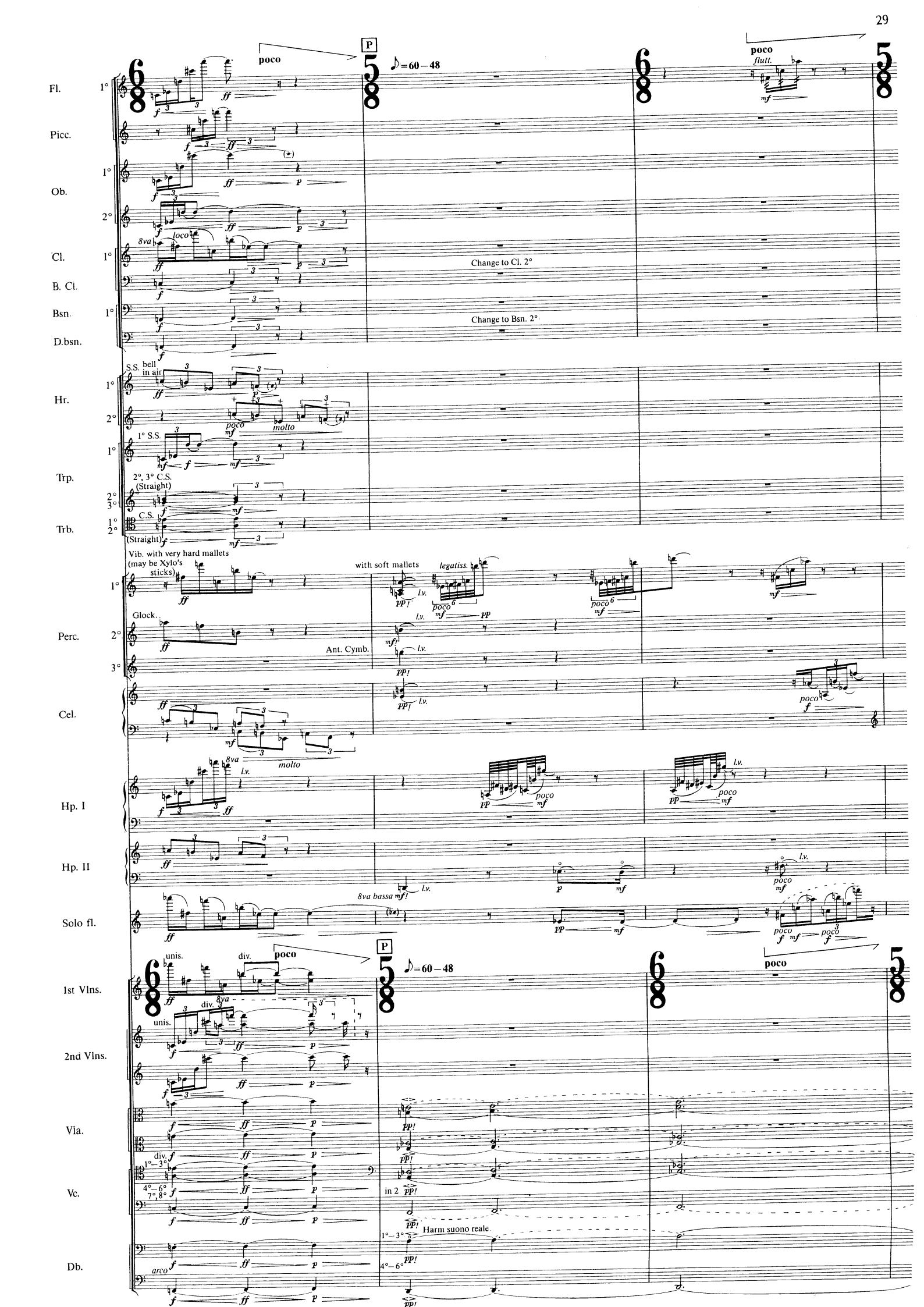

(2+3)
poco
N (♪=60–48)
(♪=60–48)
Fl.
2° Change to Alto fl.
Ob.
Cl.
Bsn.
soloistic
D.bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
freely
as echo
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.

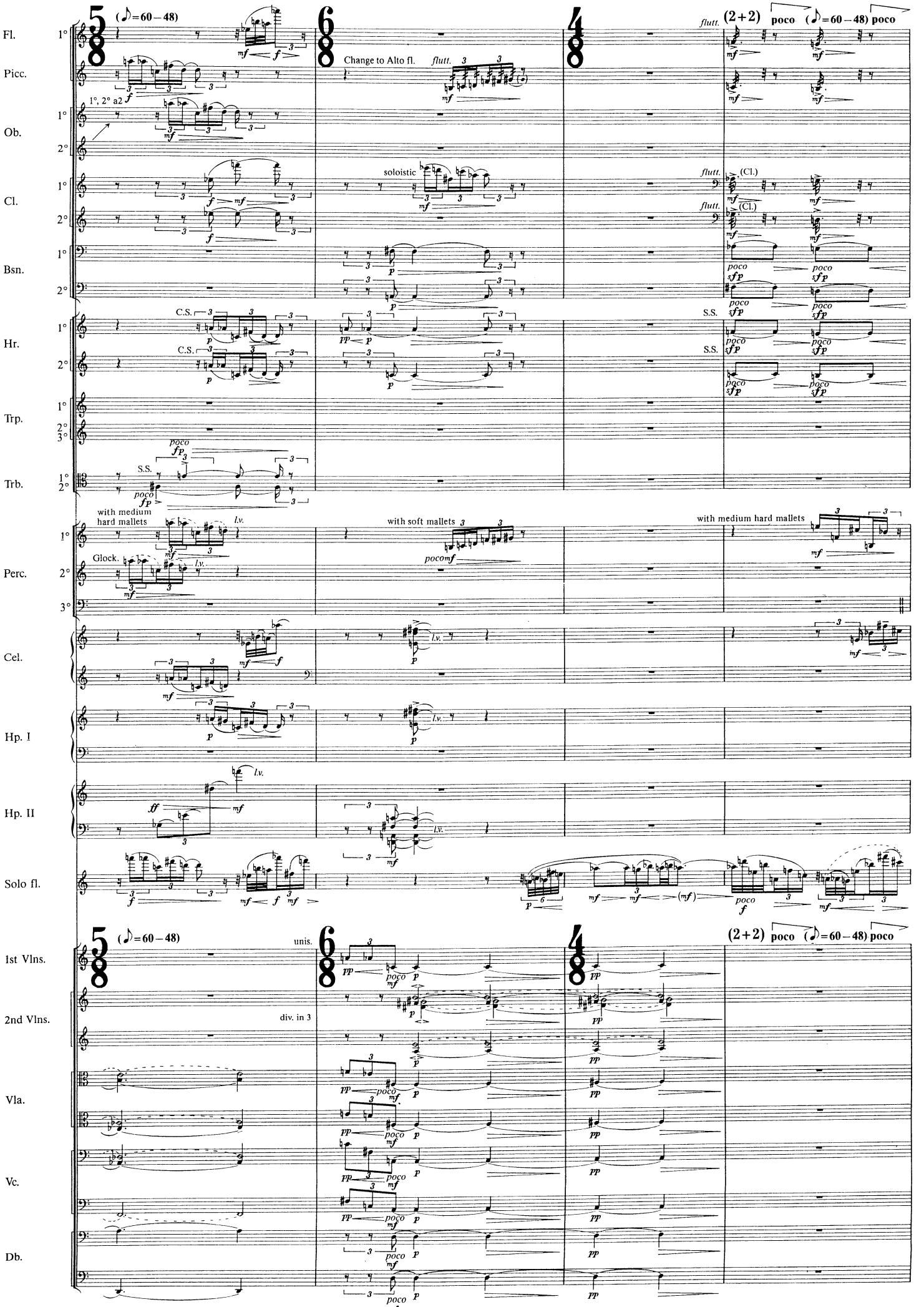


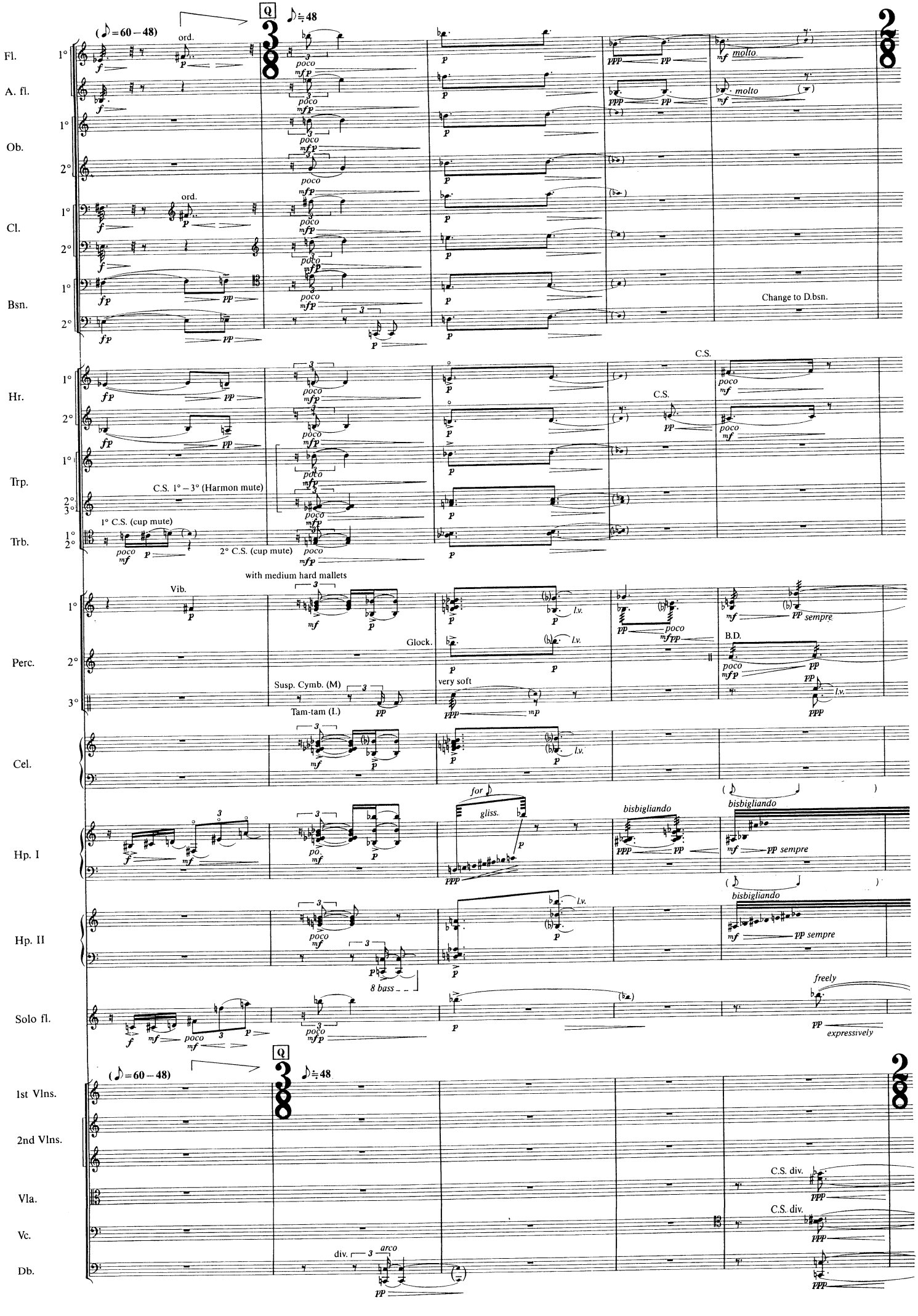
♩ = Bartók *pizzicato*

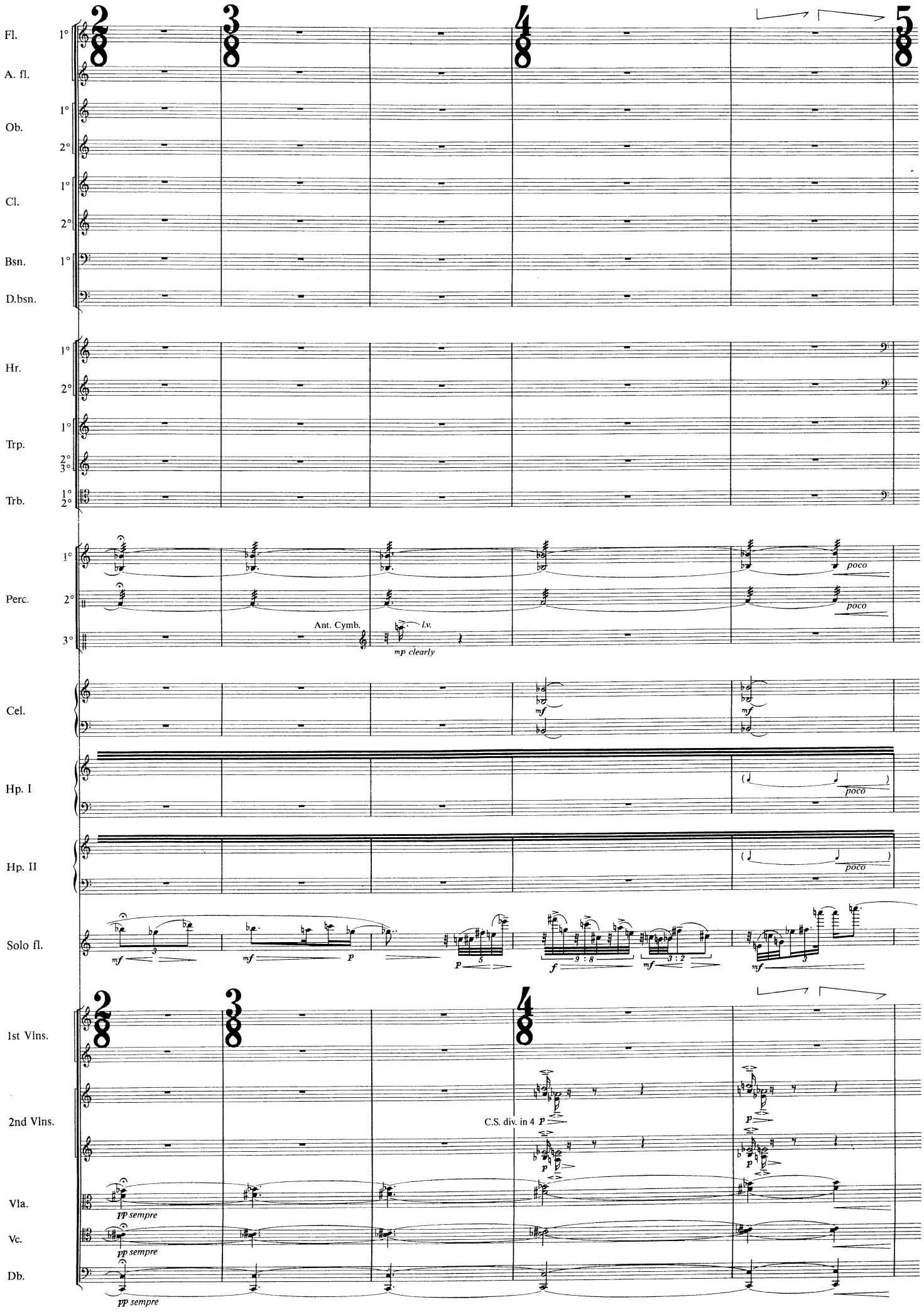

Fl.
Ob.
Cl.
Bsn.
D.bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
Change to Fl.
Change to Bass Cl.
(B.D.)
leggiero
molto
lunga
1°, 2° a2
(♪) = 60 – 48
tutti div.
1°–6° div. in 3
pizz.
arco
pizz. ord.
4°–6° col legno battuto
col legno battuto

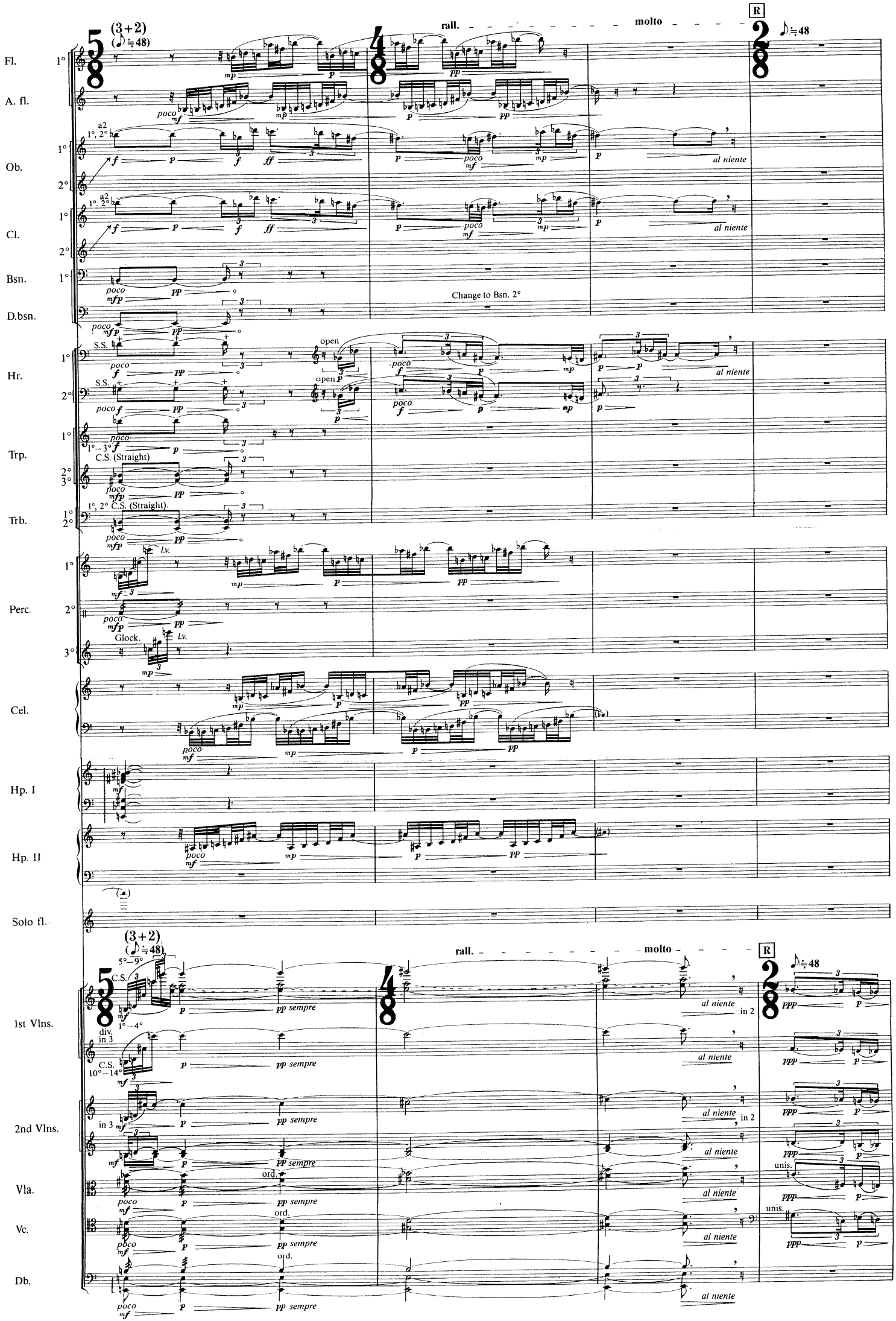

(3+2)
Fl.
Picc.
2° Change to Picc.
Ob.
Cl.
B. Cl.
Bsn.
D.bsn.
poco
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
in 3
Vla.
S.P.
P.O.
gliss.
unis.
div.
Vc.
pizz.
arco
Db.
col legno battuto

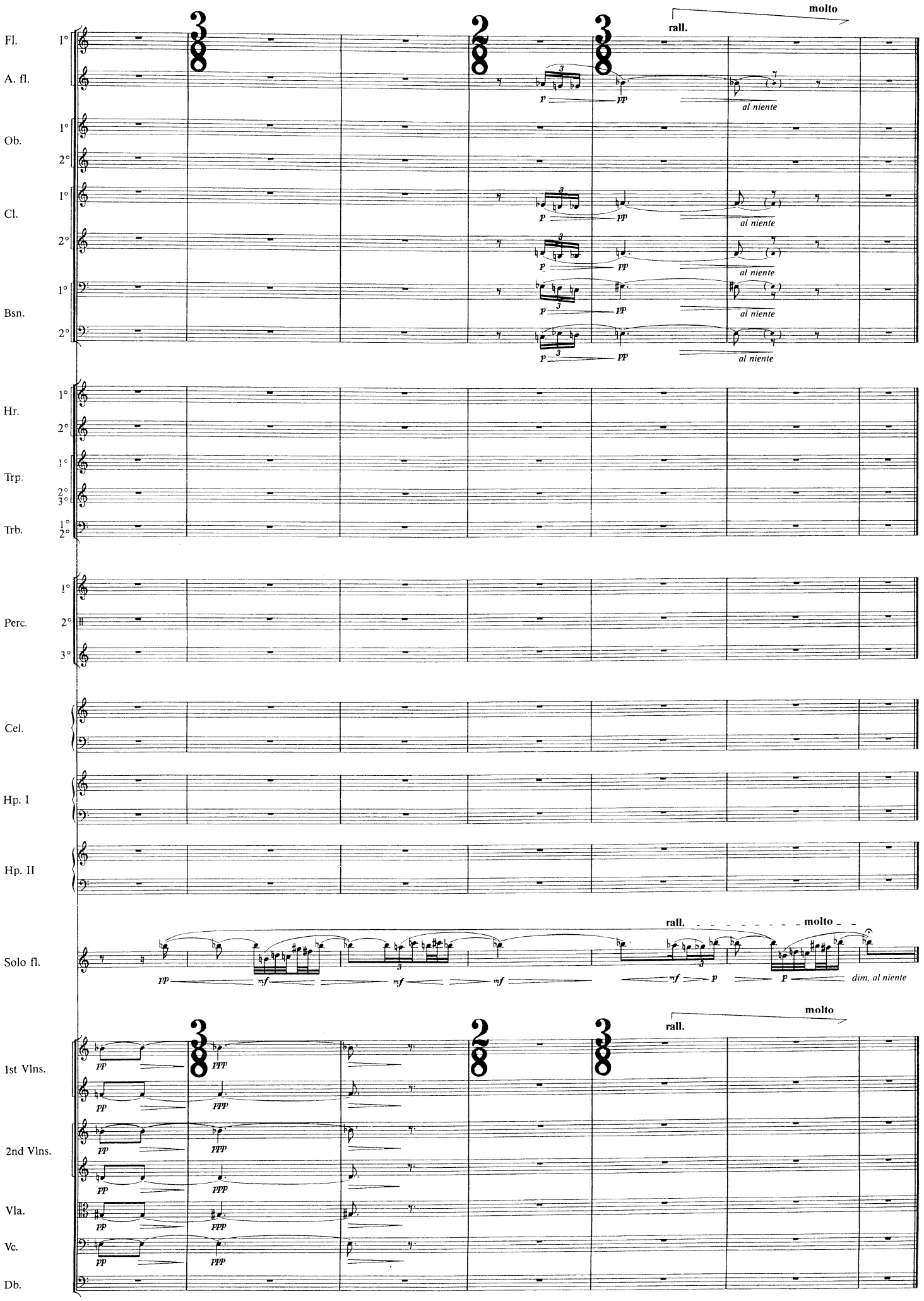

P
poco
♪=60–48
flutt.
Fl.
Picc.
Ob.
Cl.
B. Cl.
Bsn.
D.bsn.
8va
loco
Change to Cl. 2°
Change to Bsn. 2°
S.S.
bell in air
Hr.
poco
molto
1° S.S.
Trp.
2°, 3° C.S.
(Straight)
Trb.
C.S.
(Straight)
Vib. with very hard mallets
(may be Xylo's sticks)
with soft mallets
legatiss.
l.v.
Glock.
Perc.
Ant. Cymb.
Cel.
Hp. I
Hp. II
Solo fl.
8va bassa
1st Vlns.
unis.
div.
2nd Vlns.
Vla.
Vc.
Db.
arco
in 2
Harm suono reale


Fl.
Picc.
Ob.
Cl.
Bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
(♪=60–48)
Change to Alto fl.
flutt.
1°, 2° a2
soloistic
(Cl.)
C.S.
S.S.
poco
with medium hard mallets
with soft mallets
Glock.
l.v.
unis.
div. in 3
(2+2)
poco


(♪ = 60 – 48)
Q
♪ ≒ 48
Fl.
A. fl.
Ob.
Cl.
Bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
ord.
poco
molto
Change to D.bsn.
C.S.
C.S. 1° – 3° (Harmon mute)
1° C.S. (cup mute)
2° C.S. (cup mute)
with medium hard mallets
Vib.
Glock.
l.v.
sempre
B.D.
Susp. Cymb. (M)
Tam-tam (I.)
very soft
for ♪
gliss.
bisbigliando
8 bass
freely
expressively
C.S. div.
div.
arco


Fl.
A. fl.
Ob.
Cl.
Bsn.
D.bsn.
Hr.
Trp.
Trb.
Perc.
Ant. Cymb.
l.v.
mp clearly
poco
Cel.
mf
Hp. I
Hp. II
Solo fl.
mf
p
f
9 : 8
3 : 2
1st Vlns.
2nd Vlns.
C.S. div. in 4
Vla.
pp sempre
Vc.
Db.


(3+2)
(♪ ≒ 48)
rall.
molto
R
♪ ≒ 48
Fl.
A. fl.
Ob.
Cl.
Bsn.
D.bsn.
Change to Bsn. 2°
Hr.
open
Trp.
C.S. (Straight)
Trb.
1°, 2° C.S. (Straight)
Perc.
Glock.
Cel.
Hp. I
Hp. II
Solo fl.
5°–9°
C.S.
1°–4°
div.
in 3
C.S.
10°–14°
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
ord.
unis.
al niente
in 2


Fl.
A. fl.
Ob.
Cl.
Bsn.
Hr.
Trp.
Trb.
Perc.
Cel.
Hp. I
Hp. II
Solo fl.
1st Vlns.
2nd Vlns.
Vla.
Vc.
Db.
rall.
molto
p
pp
al niente
mf
dim. al niente
ppp