

SOLO FÜR PERCUSSION



keiko abe

dream of the
cherry blossoms

für marimba



ZIMMERMANN · FRANKFURT

ZM 25100

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„DREAM OF THE CHERRY BLOSSOMS“ ist nach einer Improvisation über das Thema des japanischen Volksliedes „Sakura, sakura ...“ komponiert. In diesem Marimba-Solo ist die Welt der Phantasie in einem Raum immerwährend fallender Kirschblüten eingefangen worden. Im ganzen Stück ist als Zentralton „E“ integriert, der (außer in den letzten zwei Takten) immer im gleichen Tempo zu spielen ist. Das Thema des Volksliedes wird mehr oder weniger fragmentarisch mehrmals verarbeitet und sollte immer bewußt und deutlich gespielt werden.

“DREAM OF THE CHERRY BLOSSOMS” is a composition based on an improvisation on the theme of the Japanese folksong “Sakura, sakura ...”. In this marimba solo, the world of fantasy is caught in an expanse of continuously falling cherry blossoms. In the entire piece, the tone E is centrally integrated, and it must always be played (except during the last two measures) in the same tempo. The theme of the folksong is treated several times more or less in fragments and must always be played deliberately and clearly.

“DREAM OF THE CHERRY BLOSSOMS” est une composition basée sur une improvisation d’après le thème d’une chanson du folklore japonais “Sakura, sakura ...”. Dans ce solo de marimba, le monde de l’imaginaire est saisi dans un espace où les fleurs de cerisiers tombent inexorablement. Dans l’ensemble du morceau, le mi est intégré comme ton central (à l’exception des deux dernières mesures) et doit être toujours joué au même tempo. Le thème de la chanson du folklore est traité plusieurs fois plus ou moins fragmentairement et doit toujours être joué consciemment et clairement.

“DREAM OF THE CHERRY BLOSSOMS”

「桜の幻影」は日本古謡の「さくら、さくら・・・」の旋律をもとに即興演奏しているなかから生まれた作品である。ひとひら、ふたひらと春風に舞い散り始めた花びらは、やがて桜吹雪となって作者をとりまき、現実の世界から隔離させる空間を生み出した。そして作者を美しい幻想的な幽玄の世界へと誘い込んでいった。曲全体に花びらを象徴するかのような「ミ」音が持続して使われており、「さくら」のテーマが断片的にリズムパターンの上に散りばめられ、見え隠れする。

KEIKO ABE

安倍圭子は5歳よりピアノを習い始め、東京学芸大学にて打楽器とピアノ、及び作曲を専攻する。まもなく専門的にマリンバ演奏家として、独自の演奏方法や、作曲並びに編曲技能をもって、マリンバ音楽文化を築き上げ、世界中を駆け回りながら、マリンバを独奏楽器として世界に認識されるまでに貢献して来た。ソリストとして活躍している他にも、桐朋学園大学教授を勤め、また東京五重奏団を主宰している。

KEIKO ABE: erster Klavierunterricht mit 5 Jahren; diplomierte Musikstudium in den Fächern Schlagzeug, Klavier und Komposition an der Tokyo Gakugei Universität. Schon bald spezialisierte sie sich als Marimba-Virtuosin und hat durch die technische Perfektion ihrer Interpretationen wie auch durch eigene Kompositionen und Arrangements der Marimba in der internationalen Musikszenen weltweit den Rang eines Solo-Instrumentes gegeben. Neben ihrer solistischen Tätigkeit unterrichtet Keiko Abe als Dozentin für Marimba an der Toho-Musikhochschule in Tokyo. Sie ist Leiterin des „Tokyo-Quintettes“.

KEIKO ABE received her first piano lessons at the age of five, studied music with a diploma in percussion, piano and composition at the Tokyo Gakugei University. She soon specialized as a marimba virtuoso and with her technical perfection and also with her own compositions and arrangements she has attained for the marimba world-wide recognition as a solo instrument in international musical circles. In addition to her activities as a soloist, Keiko Abe teaches the marimba at the Toho conservatory in Tokyo. She is the leader of the Tokyo Quintet.

KEIKO ABE: reçoit sa première leçon de piano à l'âge de 5 ans; elle étudie la musique à l'université Gakugei de Tokyo où elle est diplômée en percussion, piano et composition. Elle se spécialisa rapidement comme marimba-virtuose et grâce à la perfection technique de ses interprétations ainsi qu'à ses propres compositions et arrangements, elle permit au marimba d'accéder au rang d'un instrument reconnu mondialement sur la scène musicale internationale. En plus de ses activités de soliste, Keiko Abe enseigne le marimba à l'université de musique Toho de Tokyo. Elle dirige le "Tokyo-Quintettes".

SOLO FÜR PERCUSSION

Herausgegeben von
Siegfried Fink

keiko abe

**dream of the
cherry blossoms**

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Dream of the Cherry Blossoms

Keiko Abe

$\text{♪} = 144$

Sheet music for Keiko Abe's composition, featuring six staves of musical notation. The music is set at a tempo of $\text{♪} = 144$. The notation includes various dynamics such as *pp*, *p*, *mp*, and *pp*. Time signatures change frequently, including common time, 16th-note time, and 3/16. Performance instructions like "poco a poco cresc." are included. The music consists of six staves of musical notation.

Sheet music for two staves, measures 16-20. The top staff starts with a dynamic of *mf*. The bottom staff begins with a dynamic of *mp*. The music consists of six measures of 3/16 time. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

mf

mp

mf

f

mp p mp b

b b b b b b

mf

mp

4

1) siehe 3. Umschlagseite
see cover page 3

2) siehe 3. Umschlagseite / see cover page 3

mf

poco a poco accel.

poco rit.

Adagio $\text{♩} = 58$

X = dämpfen (dead Stroke)

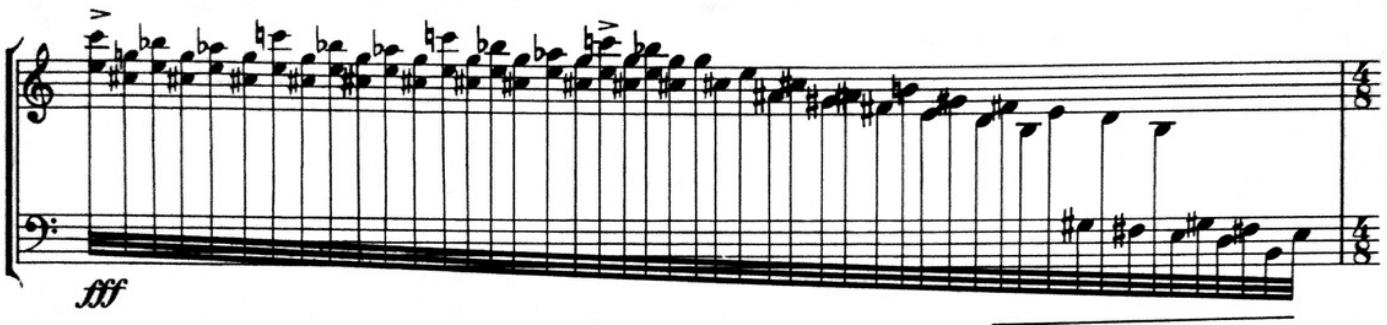
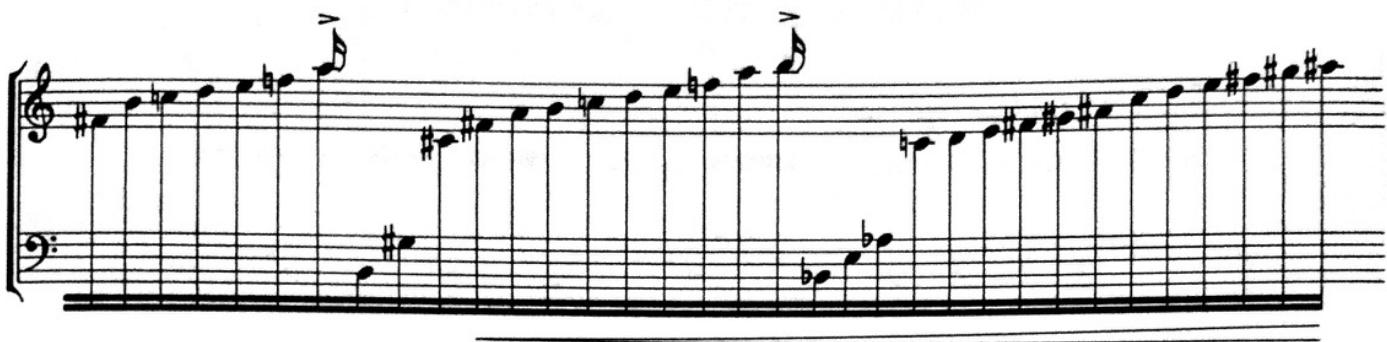
Piano score for the Adagio section. The music is in common time (indicated by '8'). The treble and bass staves are shown. The treble staff has a dynamic of pp . The bass staff has a dynamic of p . There are several 'X' marks above the notes in the treble staff, indicating dead strokes. The bass staff features a continuous eighth-note pattern.

Tempo I

Piano score for the Tempo I section. The music is in common time (indicated by '8'). The treble and bass staves are shown. The treble staff starts with a dynamic of ppp . The bass staff has a dynamic of p . The treble staff then moves to a dynamic of f , followed by mp and p . The bass staff continues its eighth-note pattern. A dynamic of p is indicated above the bass staff. The treble staff then moves to f , mp , and p again. The bass staff continues its eighth-note pattern. The treble staff then moves to mf , sf , and f . The bass staff continues its eighth-note pattern. The treble staff then moves to mf .

Cadenza

Piano score for the Cadenza section. The music is in common time (indicated by '8'). The treble and bass staves are shown. The treble staff starts with a dynamic of f . The bass staff has a dynamic of p . The treble staff then moves to ff . The bass staff continues its eighth-note pattern. The treble staff then moves to mp .



3) siehe 3. Umschlagseite
see cover page 3

Musical score page 6, measures 5-6. The key signature changes to G major (one sharp). Measure 5 begins with a forte dynamic. Measure 6 continues the melodic line.

Musical score page 6, measures 7-8. The key signature changes to C major (no sharps or flats). Measure 7 begins with a forte dynamic. Measure 8 continues the melodic line.

Musical score page 6, measures 9-10. The key signature changes to F major (one sharp). Measure 9 begins with a forte dynamic. Measure 10 concludes the section.

Musical score for two voices and piano, page 7. The score consists of six staves:

- Staff 1 (Treble): Features eighth-note patterns with dynamic markings *p*, *pp*, *f*, and *mp*.
- Staff 2 (Bass): Features eighth-note patterns with dynamic markings *mf* and *p*.
- Staff 3 (Treble): Features eighth-note patterns with dynamic markings *p*, *pp*, *f*, and *mp*.
- Staff 4 (Bass): Features eighth-note patterns with dynamic markings *mf*.
- Staff 5 (Treble): Features eighth-note patterns with dynamic markings *p*, *x*, *x*, and *g*.
- Staff 6 (Bass): Features eighth-note patterns with dynamic markings *p*, *pp*, *x*, *x*, *x*, and *mp*.

Musical score for two staves, page 8.

The score consists of five systems of music:

- System 1:** Treble clef. Measures 1-5. Time signature changes from common time to 16/16, then back to common time. Dynamics: dynamic markings are present in the first measure of each 16/16 section.
- System 2:** Treble clef. Measures 1-5. Time signature 8/8. Dynamics: *mf*. Measures 1-2 have a bracket above them. Measures 3-5 have a bracket above them.
- System 3:** Treble clef. Measures 1-5. Time signature 8/8. Dynamics: *p* at the end of measures 4 and 5.
- System 4:** Treble clef. Measures 1-5. Time signature 8/8. Dynamics: *p* at the end of measure 5.
- System 5:** Treble clef. Measures 1-5. Dynamics: *pp*, *p*, *pp*, *poco rit.*, *ppp*.

Alternativ-Vorschläge, falls kein Marimba bis zum tiefen C vorhanden ist.
Alternativ suggestions: if low C instrument is not available.

1) siehe Seite 4 / see page 4

Musical score for alternative suggestion 1. It consists of two staves. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef. The dynamic marking *mf* is at the beginning. The first measure shows eighth-note patterns. The second measure shows eighth-note patterns with a dynamic change to *sf* followed by *ff*. The third measure shows eighth-note patterns with a dynamic change to *sf* followed by *ff*.

2) siehe Seite 4 / see page 4

Musical score for alternative suggestion 2. It consists of two staves. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef. The dynamic marking *mf* is at the beginning. The first measure shows eighth-note patterns. The second measure shows eighth-note patterns with a dynamic change to *sf* followed by *ff*. The third measure shows eighth-note patterns with a dynamic change to *sf* followed by *ff*.

3) siehe Seite 6 / see page 6

Musical score for alternative suggestion 3. It consists of two staves. The top staff is treble clef with a key signature of one sharp. The bottom staff is bass clef. The score includes various rhythmic patterns and dynamics. Measures 1-4 show eighth-note patterns with dynamic changes to *fff*, *sf*, and *sf*. Measures 5-8 show eighth-note patterns with dynamic changes to *sf* and *sf*. Measures 9-12 show eighth-note patterns with dynamic changes to *sf* and *sf*.

PERCUSSION SOLO

ZM 30500	Internationale Soli für Percussion: 6 Stücke für Kleine Trommel von Aruga, Beck, Fink, Giot, Lylloff, Mootz (Fink)	ZM 31420	Werner Heider Hands, Woods and Sticks für Schlagzeug solo
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		ZM 30200	Quattro pezzi op. 92 für Schlagzeug solo
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ZM 23890	Toccata für Marimba		

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Notenpass / Quick Check

Schwierigkeit / Grade: 4-5(6)
Besetzung / Instr.: Marimba
Dauer / Duration: 05:00
Entst. / Composed: 1984