

Open Leaves

open score with traditional music from Okinawa

(2023)

D a i F u j i k u r a

Commissioned by Japan Philharmonic Orchestra

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Japan Philharmonic Orchestra

(The score is in C)

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(2023, corrected 11th Sept 2023)

Dai Fujikura

この作品のルール：4 ページ目を参照
Rules for this work: see page 4

Section A

音程は書かれているオクターヴで演奏すること。
書かれてある音列を、**いろんな音色の演奏方法**で弾くこと
The pitches should be played in the octave in which they are written.
Play note rows using various playing techniques to explore as wide a variety of sound colours as possible.

書かれている音程はどのオクターヴで演奏してもよい。
この4は長目に。(いろんな音色の演奏方法で弾くこと)
The pitches may be played in any octave. The note row numbered 4 should be long. Again, this should be played in various playing techniques to explore as wide a variety of sound colours as possible.

セクションAの4を演奏している時に、Melody 1をどこかで演奏すること。4の和音を「伴奏」としてMelody1が奏でられる感じで。(例えばグループの半数の演奏家は4を演奏し、後半分はMelody1を演奏する、など)どこに入れるか、は自由。ただし、グループで演奏。好きなオクターヴで弾いて良い(転調はせずに)

メロディは必ずレガートで演奏。繰り返して弾いても良い。 While playing Section A, Melody 1 should be played somewhere in a manner akin to an "accompaniment" to the harmony of note row 4. This could involve, for instance, one-half of the ensemble playing the note row 4 while the remaining players perform Melody 1, and so forth. The placement of Melody 1 is at the performer's discretion, yet it's important to maintain a cohesive group performance. Feel free to choose any octave for your choice. However, do NOT transpose. The Melody should be played in a legato style, and repetitions are permissible.

Melody 1 (tutti) ゆったりと

セクションAの4を演奏している時に、SOLO Melody A, B とCが演奏されても良い。
Melody 1が演奏されている上にSOLO Melodyが演奏されてもいいし、そうでなくても良い。その間、4のハーモニーは他の奏者が演奏していること。SOLO Melodyは何回演奏されても良い。好きなオクターヴで弾いて良い(転調はせずに) **メロディは必ずレガートで演奏。繰り返して弾いても良い。**
SOLO Melody A, B and C may be played whilst note row 4 in section A is being played.
SOLO Melody may be played on top of Melody 1. SOLO Melodies may be played any number of times. These SOLO melodies may be played in any octave (without transposition) and **must be played legato**. They may be played repeatedly.

SOLO Melody A

SOLO Melody B

SOLO Melody C ゆったりと (in slower tempo, comfortably)

Section B

2 **Group X** : このグループXは、高めの音域の木管楽器 (fl, ob, cl, など) や、ソロの弦など (violin など) が向いていると思われる。グループXは 1 と 2 を好きな方を、吹いても (弾いても) 良い。Group X is suited for higher woodwind instruments (flute, oboe, clarinet, etc.) and solo violins and violas. The instruments in Group X can play 1 or, and 2.

好みのオクターヴで弾いて良い。弾けない音程があれば、飛ばして弾いても良い。

テンポもお好みで。レガートで。あまり吹き (弾き) すぎないように。1、や 2 を繰り返しても良いし、1 吹いた後、2 を吹くでも、その逆でも良い。You may play in any octave you like without transposition. If there are pitches you cannot play on your instruments, you may skip these pitches. The tempo is also your choice. Always play legato. Don't feel like you must always play. You can play with many rests. 1 or 2 can be repeated, or you can play 1 and then 2, or vice versa.

Group Y : グループYは金管楽器が向いていると思われる。Group Y would be better suited for brass instruments.

書かれている音程 (オクターヴ) で弾くこと。楽器の音域上、吹けない音程があれば、その音は飛ばして吹いてください。ゆっくりしたテンポで、瞑想的に。音と音の間の休符は極力長く、沢山の違うミュートを1音ずつ、2音ずつ、など頻繁に変えて (ホルンなら、オープン/ゲシュトップなど)、できるだけ多い音色でこれらの音を吹いてください。全体的に弱音で吹くこと。指揮者に止められるまで、全体のフレーズをリピートして吹いてください。Play the notes in the octave they are written. If pitches cannot be played on your instrument, skip those notes. Play slowly, like a meditation. Play these notes with as many different sonorities as possible by changing mutes frequently, changing mutes frequently (for horns, open/close etc.). The rests between notes should be long. Overall play softly. Repeat the entire phrase until the conductor stops you.

Group Z : グループZは低音楽器 (Bassoon, Cello, Double bass, Trombone など) が向いていると思われる。Group z is suitable for for low instruments (Bassoon, Cello, Double bass, Trombone, etc.).

書かれている音程 (オクターヴ) で弾くこと。楽器の音域上、吹けない音程があれば、その音は飛ばして吹いてください。ゆっくりしたテンポで、瞑想的に。全体的に弱音で吹くこと。なめらかに。音と音の間の休符は長く。指揮者に止められるまで、全体のフレーズをリピートして吹いてください。Play the notes in the octave they are written. If pitches cannot be played on your instrument, skip those notes. Play slowly, like a meditation. The rests between notes should be long. Overall play softly. Repeat the entire phrase until the conductor stops you.

(Section B)

Tutti (Strings) : このグループはコントラバス以外の弦のグループで常に一緒に演奏すること。書かれている音程（オクターヴ）で演奏すること。This group must always be played together as a group of strings other than the double basses. Play the notes in the octave they are written.

指揮者がその場でテンポを決め、弦のグループを演奏してください。休符はできるだけ長く取り、ここ！と言う時に弦が入るように指揮してください。このパターンはリピートしても良いですし、数分、弦は全く弾かない、と言う音楽作りでもOKです。The conductor should set the tempo. The rests should be very long. The conductor should ensure that the group enters at the "right" moment, akin to how a skilled improviser comes in at the "right" moment in a performance. This pattern can be repeated, or the conductor can choose to have this section remain unplayed for a few minutes; both options are acceptable.

♩ = 40 - 120

OKINAWA : 沖縄の歌（揚作田節） 沖縄の伝統音楽の奏者達のグループ

Section Bで、下の音階を使った揚作田節が、1回、または2回（それ以上でもOK）が、他の（オーケストラの）楽器と共に演奏される。

下の音階の音楽なら、他の沖縄の伝統音楽でも（沖縄の音楽ではない音楽でも）OK。

Songs of Okinawa (Okinawan Traditional Music Group)

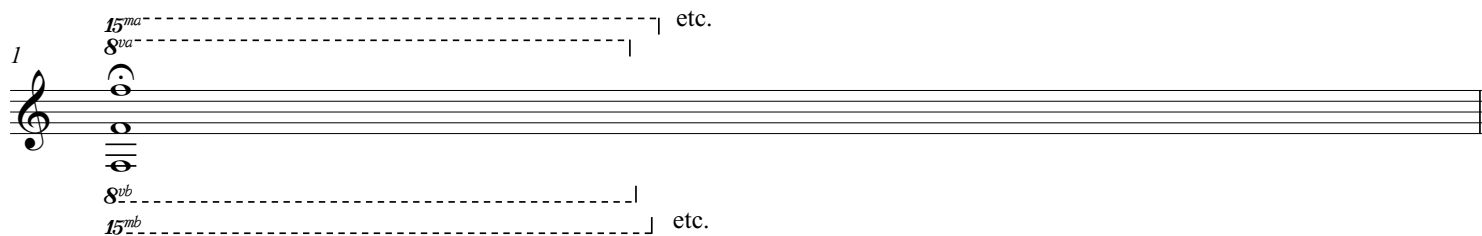
In Section B, play Songs of Okinawa which use the below tone row. These songs can be played once, twice, or more times. You don't have to use traditional instruments. Songs of Okinawa should be played with Western orchestral instrumental groups, including Group X, Y, Z and TUTTI (strings). When Group X, Y, Z and TUTTI (strings) are playing with Songs of Okinawa, they must play the materials designated for their respective groups.

You can play any Okinawan Traditional Music, rather than improvising, as long as the music/song is in the harmony of the note row below. You can also use any other style of traditional music, as long as it uses the same tone row. For instance, the Indonesian traditional music shares the same note row as Okinawan music, so in theory, section B would work with Indonesian traditional music/songs as well.

Section C

4

オーケストラ全員が演奏。どのオクターヴで弾いても（吹いても）良い。できるだけ、音域の広い感じのTuttiで。
この楽曲の最後。提案：この楽曲が終わりに近づき、その時に鳴っている沖縄の歌が終わりに近づいた時に、Section Cを始める。
沖縄の歌が終わった時に、オーケストラはこの音程Fを演奏し、この楽曲を終える。10秒から15秒ほど。
The entire orchestra plays this.
You may play this pitch in any octave.
Try to achieve a big "tutti" sound by playing this pitch in multiple octaves.
This is the end of this piece.
Suggestion:
During the final cycle of the Okinawan song, as it approaches its end, the orchestra should begin playing this pitch for 10-15 seconds to conclude the piece.



全体のルール：

全体のセクションは、セクションからセクションへ移る時にはギャップは無く、続いて流れるように演奏されること。セクションAの1、2、3、4そしてスムーズにセクションBへ（そしてCへ）

Section Aの1、2、3、4は 書かれてある音列を、いろいろな音色の演奏方法で弾くこと。
例えば、
レガートにいくつかの音を弾いてメロディのように弾く、
トレモロで弾く、
スタッカートで弾く、

重要：個々で何も弾かない（音を出さない）休符の部分必ず取ること。常に音を弾いている状態にはならないこと。
弾いては、少し休み、また弾いて、という感じで。

セクションBの提案：

セクションA、音列4の演奏が盛り上がったところで、スムーズに、途切れずにセクションBへ。

GroupXとY（低音のZは無し）を演奏して欲しい奏者を合図を一人ずつ、なるべくランダムに送り、
Xの1か2、Yの演奏を始めてもらう。

ちょっとテクスチャーが出来上がったところで、沖縄のグループに「揚作田節」の演奏を始めてもらう。
半ばで、Tutti（コントラバス抜き弦オケ）を、いろんなテンポで、合間を開けて、演奏を始める。

揚作田節、1回目終了し、オケはかなり分厚くなっている（まだ低音Zは無し）。
1回目の揚作田節の終わり20秒くらい経ったら、2回目の揚作田節を演奏開始してもらう。
2回目の揚作田節が始まったら、徐々に、演奏しているオーケストラの人たちに合図をして、演奏を一旦辞めてもらう。
揚作田節「のみ」しか演奏されていない空間を作る。

揚作田節が後半の方に差し掛かったら、オーケストラの奏者に合図を再度出し、演奏を始めてもらい、
低音のZも開始してもらう。（それか、揚作田節1回目の終わりにZを一回開始させても良いかもしれない。そして2回目の揚作田節の始めでまた停止してもらう）

2回目の揚作田節が最後の方に差し掛かるとき、それはオーケストラも沖縄のグループも最高潮（Tutti）で演奏しているはず。揚作田節の最後8秒あたりで、オーケストラはセクションCを始めてもらい、揚作田節の音楽が終了し、オーケストラが弾くセクションCが残り、それを10-15秒弾き続け、この楽曲を終了、とする。

Overall Rules:

The entire section should be played without gaps when moving from section to section,
The whole section should be played in a flowing manner, with no gaps when moving from section to section, followed by Section A 1, 2, 3, 4, and then smoothly into section B (and C)

In Section A, note row 1, 2, 3, and 4 should be played in a variety of ways.
For example,
Play some notes legato like a melody,
Play tremolo,
staccato,

Important: Always take individual rests where no notes are played. Do not be in a state of constant playing or making sound.
Play a note/sound, rest a bit, play again, and so on.

Suggestion for Section B:

Once Section A with note row 4 is in full swing, go to Section B smoothly and uninterruptedly.

Give cues one by one, as randomly as possible, to the players you want to play GroupX and Y (not Z),
Ask them to start playing 1 or 2 of X and Y.

When the textures are "built", ask the Okinawan group to start playing their traditional music/song.
Halfway through the piece, the tutti (string orchestra without double basses) begins playing at various tempos, with string-tutti rests in between.

The first cycle of Okinawan traditional music/song is finished, at that point the orchestral texture has been growing considerably (no bass Z yet).
About 20 seconds after the end of the first cycle of Okinawan traditional music/song, have them start playing the second cycle of the traditional song.
When the second cycle of traditional song begins, gradually signal to the orchestra to stop playing for a while.
Create a space where only the Okinawan traditional song is being played/sung.

When the second half of the second cycle of the traditional song has been reached, signal again to the orchestra players to start playing,
(Or, you can ask the orchestra to start playing the "Z" in the bass. (Or you could have the Z start once at the end of the first cycle of the traditional song. (Or you could have the Z start once at the end of the first cycle of the traditional song, and then stop again at the beginning of the second cycle of the traditional song.)

When the second cycle of the traditional song is approaching the end, that is when both the orchestra and the Okinawan group should be playing at their peak (tutti). Around the last 8 seconds of the second cycle of the traditional song, have the orchestra start section C. The music of the tutti (strings) should end, and the orchestra should play section C for the remaining 10-15 seconds, and then finish this piece.