

## 音楽作品にアプローチするソルフェージュ教育(4)

聴音課題集

—パリ音楽院出身の作曲家の作品から—

## Solfège Education to Approach Musical Works(4)

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### はじめに

「音楽作品にアプローチするソルフェージュ教育(2)」<sup>1</sup>に引き続き、実際の楽曲を引用して作成した聴音課題集である。

今回はパリ音楽院で学んだ作曲家の中からベルリオーズ、フランク、ドビュッシー、ラヴェルの作品を取り上げた。

教材としての使用方法などについては「音楽作品にアプローチするソルフェージュ教育(2)」と同様である。

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<sup>1</sup> 高柳理恵「音楽作品にアプローチするソルフェージュ教育(2)」『岐阜大学教育学部研究報告(人文科学)』第61巻第2号 2013年

課題1. 幻想交響曲Op. 14 第2楽章「舞踏会」 (Berlioz作曲)をもとにした単旋律課題

A dur 8小節

Musical score for a single melody exercise in A major, 8 measures. It consists of three staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-8. The melody is characterized by eighth and sixteenth note patterns.

課題1の原曲より引用部分を単旋律+ピアノ用に編曲

Valse. Allegro non troppo (♩ = 60)

*dolce e tenero*

Musical score for a piano arrangement of a waltz. It includes a single melody line and a piano accompaniment. The score is divided into three systems, each with a treble and bass clef staff. The key signature is two sharps (F# and C#). The first system (measures 36-42) is marked *dolce e tenero* and *p*. The second system (measures 43-48) is marked *sf*. The third system (measures 49-54) includes tempo markings *rall.* and *a tempo*, and a dynamic marking *sf*. The piano accompaniment consists of chords and rhythmic patterns in the right hand, and a simple bass line in the left hand.

課題2. 幻想交響曲Op. 14 第2楽章「舞踏会」 (Berlioz作曲)をもとにした4声課題

A dur 6小節

The first exercise is a 6-measure piece in A major (A dur) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half note A4, followed by quarter notes G4, F4, E4, D4, and C4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

課題2の原曲より引用部分を単旋律+ピアノ用に編曲

Valse. Allegro non troppo (♩ = 60)

54

The second exercise is a waltz in A major, 3/4 time, with a tempo of Allegro non troppo (♩ = 60). It begins at measure 54. The vocal line starts with a half note A4, followed by quarter notes G4, F4, E4, D4, and C4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* and *sf*.

58

The second exercise continues at measure 58. The vocal line features a melodic phrase with a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note bass line and chords. Dynamics include *p* and *sf*.

62

The second exercise continues at measure 62. The vocal line features a melodic phrase with a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note bass line and chords. Dynamics include *p* and *sf*.

課題3. 幻想交響曲Op. 14 第5楽章「サバトの夜の夢」 (Berlioz作曲)をもとにした  
複旋律課題

G dur 8小節



課題3の原曲より引用部分をピアノ用に編曲

Un peu retenu  
241



## 課題3の引用部分の音程を変え階梯導入で表れるテーマ

※音程を変化させることによって生じる音楽的效果、加えて階梯導入がどのように音楽的效果に結びつくかを考えさせる。

252

Vln. I

Vln. II

Vla.

Vlc.

*pp* *cresc. poco a poco* *pp*

257

Vln. I

Vln. II

Vla.

Vlc.

*p* *cresc. poco a poco*

262

Vln. I

Vln. II

Vla.

Vlc.

*p* *cresc. poco a poco*

### 課題4. 弦楽四重奏曲 第3楽章 (Franck作曲) をもとにした3声課題

#5つ 12小節

5

3

9

3

課題4の原曲より引用部分を抜粋

**Larghetto.**

Vln. I

*dolce, molto cantabile*

Vln. II

*dolce, molto cantabile*

Vla.

*dolce, molto cantabile*

Vlc.

*dolce, molto cantabile*

5

Vln. I

Vln. II

Vla.

Vlc.

*dim.*

3

*cresc.*

*dim.*

*cresc.*

*dim.*

*cresc.*

*dim.*

*cresc.*

9

Vln. I

Vln. II

Vla.

Vlc.

3

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

※途中経過する調性を考えさせる。  
 また、弦楽四重奏の書式でも読譜出来るようにさせる。

課題5. 弦楽四重奏曲 Op. 10 第3楽章 (Debussy作曲) をもとにした2声課題

#4つ 9小節

4

7

課題5の1~3小節目に用いた原曲箇所を抜粋

41  $\text{♩} = 88$

Vln. I

Vln. II

*p*

*p*

45

*dim.*

*dim.*



課題5の4小節目以降に用いた原曲箇所を旋律+ピアノ用に編曲

Musical score for measures 76-80. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 76 starts with a treble clef staff containing a melodic line with a triplet of eighth notes and a dynamic marking of *f très expressif*. The grand staff below has a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 80 ends with a dynamic marking of *mf*.

Musical score for measures 81-85. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 81 starts with a treble clef staff containing a melodic line with a triplet of eighth notes and a dynamic marking of *f*. The grand staff below has a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 85 ends with a dynamic marking of *f*.

Musical score for measures 86-90. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 86 starts with a treble clef staff containing a melodic line with a triplet of eighth notes and a dynamic marking of *f*. The grand staff below has a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 90 ends with a dynamic marking of *dim.*.

Musical score for measures 91-95. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). Measure 91 starts with a treble clef staff containing a melodic line with a dynamic marking of *p*. The grand staff below has a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 95 ends with a dynamic marking of *pp*.

課題6. 「海—管弦楽のための3つの交響的素描」より「I. 海の夜明けから真昼まで」  
(Debussy作曲)をもとにした4声課題

B dur 5小節

課題6の原曲より引用部分をピアノ用に編曲

練習番号 9

Très rythmé (♩=104)

課題7. 「ラ・ヴァルス」(Ravel作曲)をもとにした4声課題

#2つ 8小節

3

6

課題7の原曲より引用部分を抜粋

*p*

The image displays two systems of musical notation for piano. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over a final note. The bass staff contains a harmonic accompaniment with chords and moving lines. Dynamic markings 'f' (forte) and 'p' (piano) are present. The second system also has two staves. The treble staff continues the melodic line with a fermata. The bass staff features a more complex accompaniment with a 'pp' (pianissimo) marking and a fermata over a note in the bass clef.

※管弦楽曲の他、作曲家自身によって独奏ピアノ、  
2台ピアノに編曲したものがある。

### 参照楽譜

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