

ミルトンの『失樂園』に基づくピアノ曲 — ヒトラツァ (和解) の部分の音楽表現 —

森谷 峰雄・森谷 美麗

〔抄 録〕

ミルトンの『パラダイス・ロスト』を元に、音楽作品を創作した有名な作曲家としては、Haydn, Franz Joseph (1732-1809) と Penderecki, Krzysztof (1933年, 11月23日ポーランド生まれ) の2人が知られている。前者は、3人の独奏者、合唱、管弦楽のための壮大なオラトリオ『天地創造』(Die Schöpfung) を創作⁽¹⁾、後者はオペラ *Paradise Lost* (1978) を創作した。ペンデレツキのオペラは、登場人物がミルトン、アダム、イブ、サタン、パールゼブブ、モレク、ベリアル、マモン、神の声、死、罪、イスエル、ラファエル、ゼフォン、ガブリエル、メシア、ミカエルの17名である⁽²⁾。内容は、アダムとイブ及び神との間の平和・和解を中心に原作ミルトンの『パラダイス・ロスト』の主要な内容の全篇にわたっている。他方、ハイドンの方は、ミルトンの『パラダイス・ロスト』の中の一部 (PL, Book, VII の天地創造と Book V のアダムとイブの朝の祈りの部分) から抜粋されている。もっとも、ハイドン自身がミルトンの *Paradise Lost* 全篇を読んで知っていたかどうかは不明である — ドイツ語訳の『パラダイス・ロスト』が完成されるのは、19世紀中葉になってからである。両者を聴いて比較すると、ハイドンの持つ宗教的深み、神への荘厳な感謝の念はペンデレツキにはない。もちろん、ハイドンにはペンデレツキの持つポリリズム (多線リズム polyrhythm) はない。この問題はここでは触れない。

さて、本研究はミルトンの『パラダイス・ロスト』全篇12巻を音楽化する意思がある。ここでいう「音楽化」とは、言語芸術(詩)である『パラダイス・ロスト』に流れている創造精神を作曲者の思いのままに自由に形式にこだわりなく、音響乃至音楽 — 最終的には交響曲 — に変換することであって、詩に節をつけることではない。ここで言う「音楽化」とは、原作の創造精神の自由な音楽的再創造のことである。すなわち、言語芸術の音響的芸術変換を言う。筆者らはすでに、ミルトンの詩をそのままコンピューターミュージック化した『音響失樂園』を有している。この音楽を作曲者がその自らの創造力でピアノ音楽へと再創造する。それは、おそらく、カトリック的な雰囲気をもつグレゴリウス聖歌的な曲になるだろう。現在、しかし、論文の原稿の

量の制限からも、その他の理由から現在ではできない。そこで、本稿は、ハイドンにならない、ミルトンの『パラダイス・ロスト』の一部を抜粋してピアノ作品に表現したい。テーマは、ペンデレツキの趣旨に似通う、アダムとイブそして、人類と神との平和である。『広島犠牲者のための哀歌』（*Threnody for the Victims of Hiroshima*, 1961）を作曲したペンデレツキが戦争のむごたらしさ、残酷さを知り、平和を欣求する精神に溢れているように、ミルトンの中にも平和を求める気持ちは人一倍であった。ここで、平和というのは、事実としての戦争がない状態をいうのではなく、神・創造主とのつながりを得ている状態を言うのである。本稿は、ペンデレツキも着目した平和、人間と神との平和——これをヘブライ語ではヒトラツァ (*hitratstsa*) という——の精神を与えられたアダムとイブが、心に真の平和を得て、楽園を去っていくまでを音楽化したものである。このピアノ作品は、*Paradise Lost*, Book IX, 1134からBook XII, 649までを音楽化したものである。

イスラエルは、ミルトンの精神の中心思想を生んだ故郷である。しかるに、イスラエルは今日では世界で最も悲惨な国となった。この国においてほど、このヒトラツァが今や必要とされることはない、と思われる。この曲はこの意味で、この国に捧げられてもよいのである。かつて、ヘブライ大学のトルーマン平和推進研究所（*The Harry S. Truman Research Institute for the Advancement of Peace*）の研究員（*senior fellow*）であった筆者には特別の思いが、この言葉ヒトラツァ (*hitratstsa*) にはある。なお、個人的なことで恐縮であるが、この言葉を教示してくださり、この曲についてもご配慮していただいたモーシェ・マオズ（*Dr. Moshe Ma'oz*）前研究所所長の思い出と共に、この曲を発表することができて嬉しい。本文の解説は森谷峰雄、作曲は森谷美麗が担当した。なお、この解説文をご高閲の上、筆者のあらぬ間違いをご指摘して下さった京都芸術大学教授龍村あや子氏に筆者は感謝の涙をした。

キーワード ジョン・ミルトン、『パラダイス・ロスト』、ピアノ音楽、和解(*hitratstsa*)

解説

和解（ヒトラツァ）の中心はアダム・イブが罪を犯し、その責任の擦り合いから始まり、天からの恵みが降り、二人とも懺悔の心を得、お互いを理解して、いたわり、共に神に許しと救いを祈り、それらが与えられて、祝福を与えられるところである。この曲のくどいまでに繰り返されるアルペジオの音型は、心の迷いを示している。それはまた平和を得るまでには、何回となく繰り返される心の迷いを示している。丁度、イスラエルとパレスティナの平和が成りそ

うでならない、絶望しかけては、希望を持つ。オスロ議定が反古になりかけては息を吹き返す様子を表現しているようである。繰り返されるインティファダーとイスラエル軍によるパレスティナ人民の鎮圧、パレスティナによる自爆テロとイスラエルの戦車攻撃、流血と怒り、他方平和を求める大勢の人々の心の悲しみが思い起こされる。しかし、いつかはヒトラツアになり、和解し合いがなり、平和が訪れるように祈りたい。

かつて、米国でこの曲をある大学の音楽専攻の学生を含む200名を一堂に会して聴いてもらう機会があったが、彼らは眼に涙を浮かべ、どうして泣けてくるのか分からない、と言った。これは、単に、1回2回のごときではない。これ以外に小規模ながら、数十回に及んだのである。

このピアノ音楽の直接の真髓的精神的基礎となっているのは、次のアダムとイブ、神との和解の場面 (PL, X, 914-1114) である。

Part A [Eve's Words 1: Supplication]
(X, 914-1114)

Forsake me not thus, *Adam*, witness Heav'n
What love sincere, and reverence in my heart
(915)
I beare thee, and unweeting have offended,
Unhappilie deceav'd; thy suppliant
I beg, and clasp thy knees; bereave me not,
Whereon I live, thy gentle looks, thy aid,
Thy counsel in this uttermost distress, (920)
My onely strength and stay: forlorn of thee,
Whither shall I betake me, where subsist?
While yet we live, scarce one short hour perhaps,
Between us two let there be peace,
As joind in injuries, one enmitie (925)
Against a Foe by doom express assign'd us,
That cruel Serpent. On mee exercise not
Thy hatred for this miserie befall'n,
On mee already lost, mee then thy self
More miserable; both have sinnd, but thou (930)
Against God onely, I against God and thee,
And to the place of judgement will return,
There with my cries importune Heaven, that all
The sentence from thy head remov'd may light
On mee, sole cause to thee of all his woe, (935)
Mee mee onely just object of his ire.

Part B [Interlude 1]
(X, 937-46)

She ended weeping, and her lowlie plight,
Inmoveable till peace obtaind from fault
Acknowledg'd and deplor'd, Commiseration;
soon his heart relented (940)
Towards her, his life so late and sole delight,
Now at his feet submissive in distress,
Creature so faire his reconcilment seeking,
His counsel whom she had displeas'd, his aide;
As one disarmd, his anger all he lost, (945)
And thus with peaceful words uprais'd her soon.

Part C [Adam's Words 1: Exhortaiton]
(X, 947-65)

Unwarie, and too desirous, as before,
So now of what thou knowst not, who desir'st
The punishment all on thy self; alas,
Beare thine own first, ill able to sustaine (950)
His full wrauth whose thou feelst as yet lest part,
And my displeasure beart so ill. If Prayers
Could alter high Decrees, I to that place
Would speed before thee, and be louder heard,
That on my head all might be visited, (955)
Thy frailtie and infirmer Sex forgiv'n,
To mee committed and by mee expos'd.

But rise, let us no more contend, nor blame
 Each other, blam'd enough elsewhere, but strive
 In offices of Love, how we may light'n (960)
 Each others burden in our share of woe;
 Since this days Death denounc't, if aught I see,
 Will prove no sudden, but a slow-pac't evil,
 A long days dying to augment our paine,
 And to our Seed (O hapless Seed!) deriv'd. (965)

Part D [Eve's Words 2: A Suggestion]
 (X, 966-1006)

To whom thus *Eve*, recovering heart, repli'd.
Adam, by sad experiment I know
 How little weight my words with thee can finde;
 Found so erroneous, thence by just event
 Found so unfortunate; never theless, (970)
 Restor'd by thee, vile as I am, to place
 Of new acceptance, hopeful to regaine
 Thy Love, the sole contentment of my heart
 Living or dying, from thee I will not hide
 What thoughts in my unquiet brest are ris'n, (975)
 Tending to som relief of our extreames,
 Or end, though sharp and sad, yet tolerable,
 As in our evils, and of easier choice.
 If care of our descent perplex us most,
 Which must be born to certain woe, devourd (980)
 By Death at last, and miserable it is
 To be to others cause of misery,
 Our own begott'n, and of our Loines to bring
 Into this cursed World a woful Race,
 That after wretched Life must be at last (985)
 Food for so foule a Monster, in thy power
 It lies, yet ere Conception to prevent
 The Race unblest, to being yet unbegot.
 Childless thou art, Childless remaine: So Death
 Shall be deceav'd his glut, and with us two (990)
 Beforc't to satisfie his Rav'nous Maw.
 But if thou judge it hard and difficult,
 Conversing, looking, loving, to abstain
 From Loves due Rites, Nuptial embraces sweet,
 And with desire to languish without hope, (995)

Before the present object languishing
 With like desire, which would be miserie
 And torment less then none of what we dread,
 Then both our selves and Seed at once to free
 From what we fear for both, let us make short,
 (1000)

Let us seek Death, or hee not found, supply
 With our own hands his Office on our selves;
 Why stand we longer shivering under feares,
 That shew no end but Death, and have the power,
 Of many wayes to die the shortest choosing, (1005)
 Destruction with destruction to destroy.

Part E [Interlude 2]
 (X, 1007-12)

She ended heer, or vehement despaire
 Broke off the rest; so much of Death her thoughts
 Had entertaind, as di'd her Cheeks with pale.
 But Adam with such counsel nothing sway'd,
 (1010)

To better hopes his more attentive minde
 Labouring had rais'd, and thus to Eve repli'd.

Part F [Adam's Words 2: Awakening God's Love]
 (X, 1013-97)

Eve, thy contempt of life and pleasure seems
 Argue in thee somthing more sublime
 And excellent then what thy minde contemnes;
 (1015)

But self-destruction therefore saught, refutes
 That excellence thought in thee, and implies,
 Not thy contempt, but anguish and regret
 For loss of life and pleasure overlov'd.

Or if thou covet death, as utmost end (1020)
 Of miserie, so thinking to evade

The penaltie pronounc't, doubt not but God
 Hath wiselier armd his vengeful ire then so
 To beforestalld; much more I fear least Death
 So snatcht will not exempt us from the paine
 (1025)

We are by doom to pay; rather such acts

Of contumacie will provoke the Highest
 To make death in us live: Then let us seek
 Som safer resolution, which methinks
 I have in view, calling to minde with heed (1030)
 Part of our Sentence, that thy Seed shall bruise
 The Serpents head; piteous amends, unless
 Be meant, whom I conjecture, our grand Foe
 Satan, who in the Serpent hath contrivd
 Against us this deceit; to crush his head (1035)
 Would be revenge indeed; which will be lost
 By death brought on our selves, or childless days
 Resolv'd, as thou proposest; so our Foe
 Shall scape his punishment ordaind, and wee
 Instead shall double ours upon our heads. (1040)
 No more be mentiond then of violence
 Against our selves, and wilful barrenness,
 That cuts us off from hope, and savours onely
 Rancor and pride, impatience and despite,
 Reluctance against God and his just yoke (1045)
 Laid on our Necks. Remember with what mild
 And gracious temper he both heard and judg'd
 Without wrauth or reviling; wee expected
 Immediat dissolution, which we thought
 Was meant by Death that day, when lo, to thee
 (1050)
 Pains onely in Child-bearing were foretold,
 And bringing forth, soon recompenc't with joy,
 Fruit of thy Womb: On mee the Curse asloop
 Glanc'd on the ground, with labour I must earne
 (1055)
 My bread; what harm? Idleness had bin worse;
 My labour will sustain me; and least Cold
 Or Heat should injure us, his timely care
 Hath unbesought provided, and his hands
 Cloath'd us unworthie, pitying while he judg'd;
 How much more, if we pray him, will his ear
 (1060)
 Be op'n, and his heart to pitie incline,
 And teach us furdur by what means to shun
 Th' inclement Seasons, Rain, Ice, Hail and Snow,
 Which now the Skie with various Face begins

To shew us in this Mountain, while the Winds
 (1065)
 Blow moist and keen, shattering the graceful
 locks
 Of these fair spreading Trees; which bids us seek
 Som better shroud, som better warmth to cherish
 Our Limbs benummd, ere this diurnal Starr
 Leave cold the Nigh, how we his gatherd beams
 (1070)
 Reflected, may with matter sere foment,
 Or by collision of two bodies grinde
 The Air attrite to Fire, as late the Clouds
 Justling or pusht with Winds rude in thir shock
 Tine the slant Lightning, whose thwart flame
 driv'n down (1075)
 Kindles the gummie bark of Firr or Pine,
 And sends a comfortable heat from farr
 Which might supplie the Sun: such Fire to use,
 And what may else be remedie or cure
 To evils which our own misdeeds have wrought,
 (1080)
 Hee will instruct us praying, and of Grace
 Beseeching him, so as we need not fear
 To pass commodiously this life, sustaind
 By him with many comforts, till we end
 In dust, our final rest and native home. (1085)
 What better can we do, then to the place
 Repairing where he judgd us, prostrate fall
 Before him reverent, and there confess
 Humbly our faults, and pardon beg, with tears
 Watering the ground, and with our sighs the Air
 (1090)
 Frequenting, sent from hearts contrite, in sigh
 Of sorrow unfeignd, and humiliation meek.
 Undoubtedly he will relent and turn
 From his displeasure; in whose look serene,
 (1095)
 When angry most he seemd and most severe,
 What else but favor, grace, and mercie shon?

G [Interlude 3: Repentance]
(X, 1097-1104)

So spake our Father penitent, nor Eve
Felt less remorse: they forthwith to the place
Repairing where he judg'd them prostrate fell

Before him reverent, and both confessd (1100)
Humbly thir faults, and pardon begd, with tears
Watering the ground, and with thir sighs the Air
Frequenting, sent from hearts contrite, in sign
Of sorrow unfeignd, and humiliation meek.

*"Reconciliation" is not the strict phrasing of the lines but a recreation of the overall emotion in these lines especially after [G].

**The text we used is *The Poetical Works of John Milton volume 1 Paradise Lost*, edited by Helen Darbishire, Oxford at the Clarendon Press, 1962.

Reconciliation; Peace between God and Peoples

This section contains the first system of a musical score. It features two columns of staves. The left column consists of six staves, and the right column consists of six staves. The music is written in a complex, multi-measure format with various dynamics and articulations. The title 'Reconciliation; Peace between God and Peoples' is printed at the top left of the first system.

This section contains the second system of the musical score, continuing from the first system. It also consists of two columns of staves, with six staves in each column. The musical notation continues with intricate patterns and dynamic markings.

ミルトンの『失楽園』に基づくピアノ曲 (森谷峰雄・森谷美麗)

The first system of the musical score consists of two columns of staves. The left column contains six staves, and the right column contains six staves. The music is written in a 2/4 time signature with a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *ff*. The piece begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

The second system of the musical score also consists of two columns of staves, with six staves in each column. The notation continues from the first system, featuring more complex rhythmic figures and dynamic changes. A *ritorno* marking is present in the right hand of the fifth staff in the right column. The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.



Musical score system 1, consisting of two columns of five staves each. The left column contains measures 110 through 114, and the right column contains measures 115 through 119. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *mf* and *f*. Measure numbers 110, 115, 120, and 125 are clearly visible at the start of their respective staves.



Musical score system 2, consisting of two columns of six staves each. The left column contains measures 126 through 131, and the right column contains measures 132 through 137. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *mf* and *f*. Measure numbers 127, 132, 137, and 142 are clearly visible at the start of their respective staves.

ミルトンの『失楽園』に基づくピアノ曲（森谷峰雄・森谷美麗）

Musical score for piano, measures 1-200. The score is written in G major and 3/4 time. It features a complex texture with multiple voices in both hands. The right hand often plays a melodic line with grace notes, while the left hand provides a rhythmic accompaniment with frequent sixteenth-note patterns. Measure numbers 1, 11, 21, 31, 41, 51, 61, 71, 81, 91, 101, 111, 121, 131, 141, 151, 161, 171, 181, 191, and 200 are indicated.

Musical score for piano, measures 201-300. The score continues the complex texture from the previous section. The right hand features more melodic development with grace notes and slurs. The left hand maintains its rhythmic accompaniment. Measure numbers 201, 211, 221, 231, 241, 251, 261, 271, 281, 291, and 300 are indicated.

ミルトンの『失楽園』に基づくピアノ曲（森谷峰雄・森谷美麗）

The first system of the musical score consists of two columns of music. Each column contains three staves: a treble clef staff with a melodic line, and two bass clef staves for the left hand. The left hand part is highly rhythmic, featuring a continuous pattern of eighth notes. The right hand part has a more melodic and expressive character. Measure numbers 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The second system of the musical score continues the composition. It follows the same layout as the first system, with two columns of three staves each. The musical notation includes various dynamics, articulation marks, and complex rhythmic patterns. Measure numbers 412 through 1000 are indicated throughout the system.



Musical score system 1, consisting of ten staves. The first five staves are on the left, and the next five are on the right. Each staff contains musical notation with various notes, rests, and dynamic markings.



Musical score system 2, consisting of ten staves. The first five staves are on the left, and the next five are on the right. Each staff contains musical notation with various notes, rests, and dynamic markings.

〔注〕

- (1) 筆者らが参考にしたのは、Helmut Koch 指揮、ベルリン放送交響楽団、合唱団による Deutsche Schallplatten VIII の CD 2 枚（徳間ジャッパンコミュニケーションズ発行、1999年）である。また、古いものでは Herbert Von Karajan 指揮ベルリンフィルハーモニー管弦楽団演奏 Deutsche Grammophon のレコード 2 枚（ポリドール発行、昭和50年）がある。それぞれの解説文は貴重である。
- (2) ペンデレツキの作品はアメリカ音楽協会に申し込みれば借りることができる。オペラ「パラダイス・ロスト」の歌詞は、Krzysztof Penderecki, *Paradise Lost* (Schott, Mainz, 1978) に載っている。

〔附記〕

- 1 この論文は2002年度の佛教大学特別研究助成による成果である。
- 2 本論の発表の直後、米国の新進気鋭の作曲家 Erick Whitacre が Milton の叙事詩に基づく *Paradise Lost: "Opera Electronica"* を発表することが判明した。これについては別の機会に書くことにする。

（もりたに みねお 英語英米文学科）

（もりたに みれい）

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