

ジョン・ミルトンの「パラダイス・ロスト」の交響曲化

森 谷 峰 雄
森 谷 美 霊
アントニ・ボネロ

〔抄 録〕

本研究は、ミルトンの「パラダイス・ロスト」全12巻の交響曲化を目的とする。

This paper aims at presenting the process of the orchestration of John Milton's Paradise Lost Book 2. The process comprises five steps: 1. the first step as the text, 2. the digitals, 3. computerized music based on the digitals, 4. the recreation of the computerized music, and 5. the orchestralization of the recreation. I owe two talents, one of them is the person who recreated the computerised music: the other is one who is to orchestralize the recreation. The former is Miss Mirei Moritani, the latter Anthony Bonello.

キーワード ミルトン、パラダイス・ロスト、交響曲化

テキストとしてのパラダイス・ロストをいかにして、交響曲にするかの過程を説明し、その交響曲化の手始めの部分を示す。

パラダイス・ロストは第2巻の次の部分である。その量は、最終段階の作品にあわせている。1. テキストの選択、2. テキストを音圧のデジタル化して、3. そのデジタルを元にして、コンピューター音楽に生成する。4. その曲を聴いて、再創造する。4. それを元に交響曲に編曲する。

1. テキスト (素材)

High on a Throne of Royal State, which farr
Outshon the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Shows on her Kings Barbaric Pearl and Gold,

ジョン・ミルトンの「パラダイス・ロスト」の交響曲化（森谷峰雄、森谷美霊、アントニ・ボネロ）

Satan exalted sat, by merit rais'd
To that bad eminence ; and from despair
Thus high uplifted beyond hope, aspires
Beyond thus high, insatiate to pursue
Vain Warr with Heav'n, and by success untaught
His proud imaginations thus displaid.

(II, 1-9)

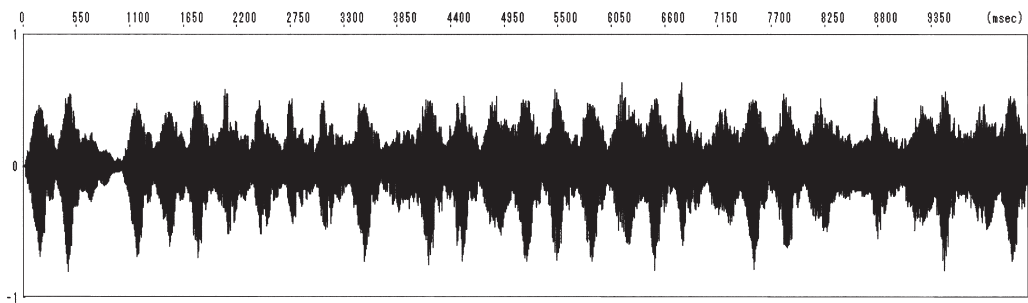
2. 音圧デシベルのデジタル

BOOK2

74.00 77.90 78.00 73.70 73.90 79.20 80.30 57.20 80.40 81.90 73.60 61.90
74.40 73.70 69.80 74.60 76.80 74.80 72.10 76.10

3. コンピューター音楽の波形

コンピューター音楽には楽譜がないので、wave でのみ示す。



4. APL 再創造作品

2000-8-8-16

Mirei's Paradise Lost Book 2

solemnly

Mirei Moritani

The image displays a musical score for a piece titled "Mirei's Paradise Lost Book 2" by Mirei Moritani. The score is written for a piano and consists of four systems of music, each with a treble and bass staff. The tempo is marked "solemnly". The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents and slurs. A prominent feature is the use of the number "5" as a fingering instruction, appearing in the bass staff of the first, second, and fourth systems. The notation is clear and professional, typical of a published musical score.

5. 編曲

Score in C
Work in Progress

Paradise Lost

Temporary Title
Book 2 - SKETCH

Anthony Bonello
based on material supplied by
Mineo Moritani

Please listen to the accompanying mp3

The musical score is presented in three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The first system starts with a fermata on the first measure of the grand staff. The second system begins at measure 6. The third system begins at measure 11. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (flats and naturals).

The image displays a musical score for piano, consisting of two systems of three staves each. The first system covers measures 16 to 20, and the second system covers measures 21 to 25. The score is written in treble and bass clefs. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) between measures 19 and 20. The time signature changes from 2/4 to 3/4 between measures 19 and 20, and then to 6/8 between measures 20 and 21. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various articulations such as accents and slurs.

この完成にはまだ時間がある。今回は、この途中の段階を示したに過ぎない。

〈付記〉 本研究ノートは平成19年度本学特別研究費によるものである。この目指す作品の完成はなお数ヶ月かかるものと思われる。

(もりたに みねお 英米学科)

(もりたに みれい)

(アントニ ボネロ 英国サレー大学音楽部博士課程大学院生)

2007年10月17日受理