

こうろぎ
(1943 永井荷風)
バリトンとピアノのための

Cricket
(1943 Kafu Nagai)
for Bariton voice and Paiano

大河内俊則
Toshinori Ohkouchi

こころぎ

泣いても 泣いても
泣きたらで
夜はよもすがら
ひるさへも
泣く音つづくる
蟀の
その悲しみは
知らねども
あらんかぎりの
悲しみを
命のかぎり
泣きすたく
蟀の身の
羨し。

蟀よ。蟀よ。
泣くに泣かれぬ
かなしみに
泣かぬ人ある
人の世の
わがかなしみを
汝知るや。
われに教へよ。蟀よ。
泣くに泣かれぬ
かなしみを
泣かで忘るる
道あらば
われに教へよ。蟀よ。
汝が泣く声に
また今宵
寐もせであかす
人の世の
わがくるしみを
思へかし。

永井荷風
断腸亭日乗 昭和十八年九月二十六日より

General meaning....translated by Toshinori Ohkouchi

Cricket

Cricket cries , cries and cries, all through the night and all day long
I wonder the sorrow of the cricket
I envy the cricket that keeps crying as long as it lives
Cricket, cricket,
Do you know my sorrow that can not cry
Sorrow that can only be forgotten by crying
Cricket , show me the way to forget it without cry
Your cries keep me awake and see the dawn
I want you to know my pain

Kafū Nagai Dancyou-tei-nichijou Sep 26th 1943

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Adagio

The first system of the musical score consists of three staves. The top staff is a bass clef staff with a key signature of two sharps (D major) and a 3/4 time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps and a 3/4 time signature. The bottom staff is a bass clef staff with a key signature of two sharps and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The piece begins with a 3/4 time signature, changes to 5/4 in the second measure, and returns to 3/4 in the third measure. The bottom staff contains a single bass note in each measure, marked with a pedaling symbol (*ped.*).

The second system of the musical score consists of three staves. The top staff is a bass clef staff with a key signature of two sharps and a 4/4 time signature. The middle staff is a grand staff with a key signature of two sharps and a 4/4 time signature. The bottom staff is a bass clef staff with a key signature of two sharps and a 4/4 time signature. The music is marked with a mezzo-piano (*mp*) dynamic. The piece begins with a 4/4 time signature, changes to 3/4 in the second measure, and returns to 4/4 in the third measure. The bottom staff contains a single bass note in each measure, marked with a pedaling symbol (*ped.*).

The third system of the musical score consists of three staves. The top staff is a bass clef staff with a key signature of two sharps and a 4/4 time signature. The middle staff is a grand staff with a key signature of two sharps and a 4/4 time signature. The bottom staff is a bass clef staff with a key signature of two sharps and a 4/4 time signature. The music is marked with a mezzo-piano (*mp*) dynamic. The piece begins with a 4/4 time signature. The bottom staff contains a single bass note in each measure, marked with a pedaling symbol (*ped.*).

6
ないてもないても なきたらで よはよもすがら
na-i-te-mo na-i-te-mo na-ki-ta-la-de yo-wa yo-mo-su-ga-la

9 A

ひるさえも なくねつづくる こうろぎの
 hi-lu-sa-e-mo na-ku-ne tsu-zu-ku-lu ko-u-lo-gi-no

p

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

12

そのかなしみは しらねども あらんかぎりの
 so-no ka-na-shi-mi-wa shi-la-ne-do-mo a-la-n ka-gi-li-no

poco rit. *a tempo*

mf

mp

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

15

かなしみを いのちの かぎり なきすだく
 ka-na-shi-mi-o i-no-chi-no ka-gi-li na-ki-su-da-ku

mp *mp* *poco rit.* *a tempo*

p

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

19 *mp*

こ う ろ ぎ の み の う ら や ま し
 ko - u - lo - gi - no mi - no u - la - ya - ma - shi

19 *mp* *p*

19 *mp* *p*

ped. ped. ped. ped. ped. ped.

B

23 *p* *p* *p* *p*

23 *p* *p* *p* *p*

ped. ped. ped. ped.

C

27 *mp* *mp* *mf*

こ う ろ ぎ よ こ う ろ ぎ よ な く に な か れ ぬ
 ko - u - lo - gi - yo ko - u - lo - gi - yo na - ku - ni na - ka - le - nu

27 *p* *mf*

27 *p* *mf*

ped. ped. ped. ped.

31

Vocal line for measures 31-33. The melody consists of eighth and quarter notes in a descending sequence.

かなしみに なかぬひとある ひとのよの
 ka - na - shi - mi - ni na - ka - nu hi - to - a - lu hi - to - no yo - no

Piano accompaniment for measures 31-33. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Pedal markings (Ped.) are present under the left hand.

34

Vocal line for measures 34-36. The melody continues with eighth and quarter notes. A dynamic marking of *mp* is shown above the staff.

わがかなしみを なれしるや われにお
 wa - ga ka - na - shi - mi - o na - le shi - lu - ya wa - le - ni o -

Piano accompaniment for measures 34-36. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Pedal markings (Ped.) are present under the left hand.

37

D

Vocal line for measures 37-39. The melody consists of quarter notes. A dynamic marking of *mp* is shown above the staff.

しへよ こうろぎよ
 shi - e - yo ko - u - lo - gi - yo

Piano accompaniment for measures 37-39. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Pedal markings (Ped.) are present under the left hand.

42

mp

p

f

ped.

E con moto ma non troppo

46

mp

なくになかれぬ
na - ku - ni na - ka - le - nu

mp

p

f

ped.

49

poco a poco cresc.

かなしみを
ka - na - shi - mi - o

なかでわするる
na - ka - de wa - su - lu - lu

みちあらば
mi - chi - a - la - ba

poco a poco cresc.

p

f

ped.

f

52

わ れ に お し へ よ こ う ろ ぎ よ
 wa - le - ni o - shi - e - yo ko - u - ro - gi - yo

52 *f*

52 *ped.* *ped.* *ped.* *ped.*

54

な が な く こ え に ま た こ よ い
 na - ga na - ku ko - e - ni ma - ta ko - yo - i

54

54 *ped.* *ped.* *ped.*

meno mosso

56 *mf* *mp* *fp*

ね も せ で あ か す ひ と の よ の
 ne - mo - se - de a - ka - su hi - to - no yo - no

56 *mf* *mp* *fp*

56 *ped.* *ped.* *ped.*

F a tempo

poco rit.

mp

わがくるしみを
wa-ga ku-lu-shi-mi-o

おもへかし
o-mo-e-ka - shi

59 p *poco rit.* mp

63

63 mp mp

67

67 *rallentando*