

ピアノのための
九重の八重桜

kokonoe no yaezakura

Eight-fold Sakura in the Nine-fold Palace
for Piano

王 健治
Kenji Oh
(2014)

Kenji Oh / 王 健治 (b. 1981)

九重の八重桜

Eight-fold Sakura in the Nine-fold Palace

Instrumentation: Piano

Duration: ca 4'15"

Composed in 2014

ASCAP Work ID: 886856585

Composer's ASCAP member ID: 3996582

Composer's IPI: 716289426

Premiere performance:

<https://www.youtube.com/watch?v=OisxKtWJVD4>

Please report to ASCAP when the piece gets performed.

<https://www.ascap.com/applications/performance-notification>

Please send an email to the composer about your performance so that he can promote it. Your questions and feedbacks are very welcome. Please ask the composer about commissioning, private lessons, lectures, etc.

kenjioh@gmail.com

Note to performer:

- An accidental is to be applied only to the note it immediately precedes. Notes without accidentals are all natural.
- The numbers above the fermatas and the feathered figures indicate approximate duration in seconds.
- For diamond-head notes, silently press the keys down.
- The stems without noteheads indicate the same pitches as the ones before.
- For the feathered figures, play the exact number of stems indicated. NOT to be done freely.

Program note:

Early in 11th century Kyoto, the presentation of an eight-fold sakura tree was conferred to Emperor Ichijō from Nara, the previous capital city. A fledgling court lady, Ise no Taifu in her early 20's, was given an opportunity to serve as the receiver of the gift. The person who passed this important role on was the great author, Murasaki Shikibu. Shikibu challenged Taifu's sophistication. Sugawara no Michizane, the great hierarch at the time, advised Taifu that she shouldn't receive the gift without a formal response, and suggested that she compose a *tanka* poem. Then she captivated everyone by composing this surprisingly sophisticated *tanka* poem instantly:

いにしへの 奈良の都の 八重桜
けふ九重に にほひぬるかな

Inisie no Nara no miyako no Yaezakura
Kyoh kokonoeni Nioinurukana

Eight-fold cherry flowers
That at Nara—ancient seat
Of our state—have bloomed,
In our nine-fold palace court
Show their glowing blossom today.

In front of everyone including Emperor Ichijō, it must've been a heavy strain on her to compose the *tanka* poem. Even under this great pressure facing an inkstone, there is no doubt her concentration was at a level beyond our imagination.

I found the story and the poem fascinating, and composed this small piece for solo piano. After gathering materials from the story and the poem, I composed the piece as if it was an *ikebana* arrangement. *Ikebana* is the Japanese art of flower arrangement, also known as *kadō*. I shaped and managed its flow with this Japanese traditional concept called *Jo-ha-kyū*. *Jo-ha-kyū* is a concept of modulation and movement applied in a wide variety of traditional Japanese arts. Roughly translated to "beginning, break, rapid", it essentially means that all actions or efforts should begin slowly, speed up, and then end swiftly.

Contact info:

Website: <http://kenjioh.com> Email: kenjioh@gmail.com

九重の八重桜

Eight-fold Sakura in the Nine-fold Palace

Kenji Oh
(2014)

with organic fluctuation ♩=ca.60

The first system of the musical score is written for piano. It features a treble and bass clef. The treble clef part begins with a melodic line containing notes with fingerings 6, 8, 5, 7, 4, and 5. There are slurs and accents over some notes. The bass clef part has a few notes, including a triplet of eighth notes. Dynamics include *mp* and *pp*. A section of the right hand (R.H.) is marked with a fermata and a crescendo leading to *mf*. A pedaling line is shown below the bass clef.

The second system continues the musical score. The treble clef part has notes with fingerings 6, 7, 5, 7, 5, and 4. The bass clef part has notes with fingerings 7 and 5. Dynamics include *mp* and *pp*. A section of the right hand (R.H.) is marked with a fermata and a crescendo leading to *mf*. A pedaling line is shown below the bass clef.

The third system is marked with the tempo change "gaining a feeling of pulse" and ♩=ca.40. It features a treble and bass clef. The bass clef part has a rhythmic pattern with fingerings 1, 1.5, and 1. Dynamics include *p*, *mf*, *mf cresc.*, and *f*. The right hand (R.H.) has notes with fingerings 1 and 1.5. A section of the right hand (R.H.) is marked with a fermata and a crescendo leading to *f*. A pedaling line is shown below the bass clef.

4

f cresc.

ff cresc.

mp \rightarrow *f*

mp \rightarrow *f*

8va

8va

1.75

2

(Ped.)

6

fff cresc.

p

sim.

rit. ♩ = ca. 63

9

5

8va

8va

una corda

(Ped.)

11

p

p

p

pp

p

p

ppp

8va

5

5

una corda

una corda

(Ped.)

19

as fast as possible

mf

3-5

as fast as possible

3-5

(first time)

(Ped.)

(Ped.)

(Ped.)

in anticipation of sakura blooming ♩=ca.76

21

p *piùf*

con Ped.

accel.

25

pp *molto cresc.* *sim.*

una corda

mf *molto cresc.*

29

mf *molto cresc.*

tre corde

8^{va}

7-9

33

fff *p* *sub.* (no roll) *ff*

una corda

as fast as possible

Ped. 8^{va} sub