

シモン・ゴールドベルク文庫（2）

関根和江

シモン・ゴールドベルク文庫研究班¹

（饗庭裕子、富田信治、友清祐子）

1. はじめに

音楽研究センター内、シモン・ゴールドベルク文庫の内容を、前回の洋書に引き続き解説する。今回は、楽譜を研究対象とした。

データベース作成にあたり調査した項目は、以下のとおりである。

作曲者名、編者名、曲（集）名、出版事項（出版地、出版社、出版年）、対照事項（ページ数、形態、大きさ）、シリーズ名、備考、国際標準図書番号 ISBN、資料種別（楽譜）、プレート番号、統一標目

これらの項目に、分類番号（分類記号、著者記号）、チェック欄、入力者名、入力日時、訂正者名、訂正日時、校閲者名、校閲日時、注記（書込、破損状況、楽器パート、整理番号、入力時の所見、典拠資料）を追記した。注記に関しては、特に演奏上の書込を重視し、書込の状態を明解な表現で再現できるよう心がけた。

2. 所蔵楽譜

所蔵楽譜の総数は、916点である。これらを以下のように分類した。音楽研究センターの分類に倣ったものである。それぞれの点数とともに記す。

曲集（SGMA）1、大規模声楽曲（SGMB）10、合唱曲集（SGMC）3、鍵盤楽曲（SGME）6、弦楽曲（SGME1）172、管楽曲（SGME2）1、ファクシミリ（SGMF）23、声楽曲（SGMG）8、ミニチュアスコア（SGMK）394、室内楽・管弦楽曲（SGMS）298

各分類の詳細は、文末に楽譜一覧を掲載したので、ご参照いただきたい。

前回の紀要論文²において、筆者は、シモン所蔵の洋書を分析した結果、彼が同時代（20世紀）の音楽、美術、文学、その他に対して高い関心を抱いていたことを確認することができた。

所蔵楽譜についても、同様のことが言える。シモンのレパートリーから考えれば、勿論バロック、古典派の楽譜が多数を占めることは容易に考えられるが、加えてHindemith、Bar-

tók、Milhaud、Schoenberg、Stravinsky、Berg、Prokofiev、Debussy、Webern等々が所蔵点数の上位に位置し、シモンが、まさに自分にとっての「現代の音楽」に強く共感していたことは所蔵楽譜からも明らかである。

作曲家毎の所蔵数は、以下のとおりである。所蔵点数の多い順に記す。

Mozart, Wolfgang Amadeus	175	Bach, Johann Sebastian	157	Beethoven, Ludwig van	102
Haydn, Joseph	66	Schubert, Franz	45	Brahms, Johannes	33
Hindemith, Paul	28	Handel, Georg Friedrich	23	Vivaldi, Antonio	21
Bartók, Béla	18	Milhaud, Darius	15	Schoenberg, Arnold	14
Schumann, Robert	12	Stravinsky, Igor	12	Mendelssohn, Felix	10
Dvořák, Antonín	9	Berg, Alban	8	Prokofiev, Sergey	7
Tartini, Giuseppe	6	Chopin, Frédéric	5	Debussy, Claude	5
Panufnik, Andrzej	5	Szymanowski, Karol	5	Webern, Anton	5
Corelli, Arcangelo / Radzynski, Jan / Reizenstein, Franz / Saint-Saëns, Camille / Sibelius, Jan					4
Britten, Benjamin / Chausson, Ernest / Ernst, Heinrich Wilhelm / Fauré, Gabriel / Geminiani, Francesco / Glazunov, Aleksandr Konstantinovich / Honegger, Arthur / Pergolesi, Giovanni Battista / Riegger, Wallingford / Skalkottas, Nikos / Tchaikovsky, Pyotr Il'yich					3
Berlioz, Hector / Bruch, Max / Chisholm, Erik / Elgar, Edward / Gluck, Christoph Willibald / Krenck, Ernst / Kreutzer, Rodolphe / Lipkin, Malcolm / Paganini, Niccolò / Ravel, Maurice / Reger, Max / Rochberg, George / Ševčík, Otakar / Stephan, Rudi / Suk, Josef / Verdi, Giuseppe / Wolf, Hugo					2
Bériot, Charles de / Borghi, Luigi / Bruckner, Anton / David, Thomas Christian / Dohányi, Ernő / Донт, Я. [Dont, Jakob] / Enescu, Georges / Fleisch, Carl / Flothuis, Marius / Franck, César / Franklin, Benjamin / Gerhard, Roberto / Ginastera, Alberto / Goehr, Alexander / Grieg, Edvard / Henze, Hans Werner / Kalabis, Viktor / Kreisler, Fritz / Liszt, Franz / Lutosławski, Witold / Martin, Frank / Mascagni, Pietro / Mayuzumi, Toshiro / Messiaen, Olivier / Monteverdi, Claudio / Piston, Walter / Rathaus, Karol / Sarasate, Pablo de / Shostakovich, Dmitry / Silvestri, Constantijn / Strauss, Richard / Sturzenegger, Richard / Telemann, Georg Philipp / Toch, Ernst / Wagner, Richard / Walther, Johann Jakob / Weber, Carl Maria von / Wieniawski, Henri / Ysaÿe, Eugène / Yun, Isang					1

また、特筆すべきはミニチュアスコアの数である。さらに、その多くに主として演奏上の書込が施され、シモンが楽譜を常に手元に置き、学習していた様子が読み取れる。

ミニチュアスコアは、394点に上り、出版社も様々である。出版社と所蔵数を次頁に記す。

214点所蔵のEulenburgを筆頭に、Boosey & Hawkes 39点、Lea Pocket Scores 25点、Kalmus 21点、Heugel 20点、Universal Edition 12点、B. Schott's Söhne 10点が二桁の所蔵で、ほかはまさに種々の出版社からのスコアが使用されていたといえる。

稀少な例をあげれば、以下のものがあるが³、書込がなされているものも多く、明らかに楽曲研究のために所持していたと思われる。

Yun, Isang. *Colloïdes sonores: Für Streichorchester*. Berlin: Bote & Bock, c1964.⁴

Milhaud, Darius. *La création du monde: Ballet de Blaise Cendrars*. Paris: Max Eschig, c1929.⁵

Sturzenegger, Richard. *Fresco pour orchestre à cordes*. Genève: Henn, 1967.⁶

Kalabis, Viktor. *Komorní hudba pro smyčce= Musica da camera per archi, op. 21*. Praha:

Panton, 1965.⁷

出版社	所在地	点数	分類記号	出版社	所在地	点数	分類記号
Associated Music Publishers	New York	3	SGMKA	Bärenreiter	Kassel	7	SGMKBa
Boosey & Hawkes	London	39	SGMKB	Bote & Bock	Berlin	1	SGMKBo
J. & W. Chester	London	2	SGMKC	Doblinger	Wien	1	SGMKD
Donemus	Amsterdam	1	SGMKDo	Dreililien	Berlin	1	SGMKDr
Durand	Paris	5	SGMKDu	Max Eschig	Paris	1	SGMKEs
Eulenburg	London	214	SGMKF	J. Hamelle	Paris	2	SGMKHa
Henn	Genève	1	SGMKHe	Heugel	Paris	20	SGMKH
Hudby a Umění	Praha	1	SGMKHu	International Music Company	New York	2	SGMKI
Israeli Music Publications	Tel Aviv	1	SGMKIs	Edwin F. Kalmus	New York	21	SGMKK
Lea Pocket Scores	New York	25	SGMKL	Mills Music	New York	1	SGMKM
日本楽譜出版社	東京	1	SGMKN	Novello	London	1	SGMKNo
音楽之友社	東京	3	SGMKO	Panton	Praha	1	SGMKP
Peters	Leipzig	3	SGMKPe	Polskie Wydawnictwo Muzyczne	Kraków	1	SGMKPo
Ricordi	Milano	4	SGMKR	Salabert	Paris	1	SGMKSa
G. Schirmer	New York	1	SGMKSc	B. Schott's Söhne	Mainz	10	SGMKs
Universal Edition	Wien	12	SGMKU	Wiener Philharmonischer	Wien	7	SGMKW

3. 楽譜と演奏

シモンは、長年流浪の旅を続けており、所持品を最小限に抑える必要があったためか、所蔵する楽譜を厳選していたと思われる。所蔵楽譜には、実際の演奏で使用したと考えられるものが散見される。彼のレパートリーから例をあげよう。

バッハの“Violin Concerto No. 2 E Major BWV1042”は、シモンが弱冠15歳で、ベルリン・フィルハーモニー管弦楽団と共演⁸したのを皮切りに、1991年新日本フィルハーモニー交響楽団でソロと指揮を行う⁹まで、何度も演奏されている。楽譜はスコア、ヴァイオリンパート、ピアノ・リダクション版等9点の所蔵で書込も多い¹⁰。

ハイドンの“Violin Concerto C Major Hob. VIIa-1”は、不当にも軽い評価を与えられがちのこの作品の真価を世に問いたいという強い意思をもって、シモンが1940年代から70年代まで機会あるごとに演奏した曲である。楽譜は2点所蔵である¹¹。

モーツァルトの“Serenade (Eine kleine Nachtmusik) K525”は、シモンが最も得意とした曲の一つだが、4点の所蔵¹²が確認され、楽譜には自筆で多くの書込が施されている。

ベートーヴェンの“Violin Concerto D Major Op. 61”も、多くの演奏機会をもった作品であるが、なかでも1936年シモンが日本デビュー¹³の折に選んだ作品であった。楽譜は10点所蔵である¹⁴。

演奏会、録音、放送等で演奏した作品は、楽譜を所蔵している場合が多いのは当然であるが、演奏した記録はあるが楽譜が残されていない例もある。たとえば、ヒンデミットの“Trio for Strings No. 2”は、1934年に録音されたが¹⁵、楽譜は所蔵されていない。同様に1950年

から長きにわたり関わりをもったオランダ音楽祭において意欲的に採り上げた現代の音楽家たちの作品（一例であるが、1973年7月のオランダ音楽祭では、オネゲル、ミヨー、プーランク、タイユフェールが演奏された）がシモンの蔵書に含まれていないことが多い¹⁶。

演奏記録がない作品の中にも、多くの書込が残されており、何らかの演奏機会を持った、あるいは演奏の予定があったと思われる作品も多い¹⁷。

シモンが、自らの生きている時代に対して確固たる意識と認識を持ち続けたことは、演奏会のプログラミングにも見て取れる。古典中心の演奏会のプログラムにも、20世紀の音楽を取り入れようと努力していることがわかる。一例を記す¹⁸。

- ・1951年11月26日、カーネギー・ホールでのリサイタル (Szymon Goldberg vn, Artur Balsam pf) Beethoven: Sonata, Op. 47 (dedicated to Kreutzer)¹⁹ / Bach: Sonata in G minor for violin alone²⁰ / Robert Schumann: Sonata in A minor, Op. 105²¹ / Hindemith: Sonata, Op. 31, No. 1 for violin alone²² / Szymanowski: La Fontaine d'Arethuse²³ / Szymanowski: Theme and Variations (24th Caprice by Paganini)²⁴
- ・1966年4月20日、大阪フェスティバルホールでのオランダ室内管弦楽団演奏会 (J. S. Bach: Violin Concerto No. 2 in E Major / J. S. Bach: Concerto for Two Violins in d minor²⁵ / A. Berg: Three Parts from "Lyrical Suite"²⁶ / A. Dvorak: Serenade for String Orchestra in E Major, Op. 22²⁷ Soloist: Szymon Goldberg, Thomas Magyar, Conductor: Szymon Goldberg)
- ・1966年4月21日、大阪フェスティバルホールでのオランダ室内管弦楽団演奏会 (J. S. Bach: Brandenburg Concerto No. 3 in G Major²⁸ / J. Haydn: Violin Concerto in C Major / I. Stravinsky: Concerto in D²⁹ / H. Badings: Symphony for String Orchestra³⁰ Soloist & Conductor: Szymon Goldberg)
- ・1991年5月27日、富山でのリサイタル (Beethoven:ピアノとヴァイオリンのためのソナタ作品24へ長調³¹ / Debussy:ヴァイオリンとピアノのためのソナタ³² / Hindemith:ヴァイオリンとピアノのためのソナタ作品11-1変ホ長調³³ / Brahms:ピアノとヴァイオリンのためのソナタ作品100イ長調³⁴)

また、作曲家と演奏家はその時代を同時に歩むことで、初めて音楽が発展するとの認識から、シモンは、現代の作曲家の作品を紹介することにやぶさかでなかった。彼が、響きの斬新さを高く評価した作曲家の一人にギリシャのスカルコッタスがいる。12音技法を巧みに駆使した作品を演奏に採り上げた³⁵。

初演の例もある³⁶。また、作曲家に作品を委嘱し、自ら積極的に演奏の機会を持った。委嘱作品の一例を示そう。

- ・Badings, Henk. "Largo and Allegro"³⁷ 1935年オランダ室内管弦楽団の委嘱作品。
- ・Kox, Hans. "One-act Plays for 29 musicians"³⁸ 1971年オランダ室内管弦楽団の委嘱作品で、ブラハの春音楽祭での演奏が録音されている。

バディングスとコックスは、オランダ音楽界の大家であり、オランダ室内管弦楽団を長年手がけた³⁹シモンにとって必然の交流があった。

4. 楽譜と講義

日本における教育活動を見てみよう。シモンは、1987年桐朋学園大学の招聘に応じ、授業と演奏のために来日して以来、88年、89年、90年、93年と継続して、同大学のオーケストラを指導・指揮した。また室内楽公開講座を開講しヴァイオリン・ソナタを通して、その教えを聴講生たちに伝えた。

大学オーケストラを指揮したのは、以下の4回である。

- ・1987年9月2日 バッハ：ヴァイオリン協奏曲第2番ホ長調 BWV1042／2つのヴァイオリンのための協奏曲ニ短調 BWV1043／ヴァイオリン協奏曲第1番イ短調 BWV1041⁴⁰／ブランデンブルク協奏曲第4番ト長調 BWV1049⁴¹
- ・1988年6月13日 ハイドン：交響曲第83番ト短調 Hob. I-83「牝鶏」⁴²／モーツァルト：交響曲第33番変ロ長調 K319⁴³／シューベルト：浄夜作品 4⁴⁴
- ・1989年6月16日 モーツァルト：セレナーデト長調 K525「アイネ・クライネ・ナハトムジーク」／バルトーク：弦楽のためのディヴェルティメント⁴⁵／シューベルト：交響曲第5番変ロ長調 D485⁴⁶
- ・1990年6月15日 ヘンデル：合奏協奏曲第10番ニ短調作品 6-10⁴⁷／ヒンデミット：カンマーミュージック第1番(小オーケストラのための)作品 24-1⁴⁸／バッハ：4つのフーガ(フーガの技法) BWV1080⁴⁹より／ハイドン：交響曲第88番ト長調 Hob. I-88⁵⁰

また、公開講座では、1988年、89年、93年の3年で8回の講義を行った。

- ・1988年6月 モーツァルト：ヴァイオリン・ソナタ変ホ長調 K380⁵¹／ベートーヴェン：ヴァイオリン・ソナタ第7番ハ短調作品 30-2⁵²／ブラームス：ヴァイオリン・ソナタ第1番ト長調作品 78⁵³
- ・1989年6月 ブラームス：ヴァイオリン・ソナタ第2番イ長調作品 100／ベートーヴェン：ヴァイオリン・ソナタ第5番ヘ長調作品 24「スプリング」／ドビュッシー：ヴァイオリン・ソナタ短調
- ・1993年6月 モーツァルト：弦楽五重奏山ト短調⁵⁴

室内楽を学ぶことを、音楽を勉強する上で必要不可欠な課題であるとするシモンにとって、若い吸収力旺盛な学生達に自らの「音楽」を教えることは、この上ない喜びでもあった。講義については、貴重な映像(実録)が残されており⁵⁵、シモンが語ったこと、弾いた様子を今に再現することができる。

5. 楽譜と交友

生涯において、シモンと交友関係を持った作曲家、演奏家は数多いが、そのことを髣髴させる楽譜が残されている。一部を以下に記す。

- ・Milhaud, Darius. *Quatuor pour piano, violon, alto et violoncelle*. Paris: Durand, c1966.⁵⁶ スコアの扉頁に青ボールペンで、「à mon cher ami Szymon / affectueux / Milhaud」との記載あり。
- ・Panufnik, Andrzej. *Old Polish Music: Concerto in modo antico, Jagiellonian Triptych, Old Polish Suite, Janiewicz Divertimento*. London: Boosey & Hawkes, 1971.⁵⁷ 扉頁に茶色のペンで「To Szymon Goldberg / with deepest admiration and warmest friendship ~ / Andrzej Panufnik / 10・III・73～」とあり。

・Radzynski, Jan. *Canto. For Piano (1981)*. Tel-Aviv: Israel Music Institute, 1986.⁵⁸ 見返しに黒ボールペンで「To Miyoko and Szymon, the nicest couple in town (!), with love, Jan / Nov. 13, 1991 / New Haven」とあり。

・Chisholm, Erik. *Concerto for Piano and Orchestra, No. 2: Based on Hindustani Themes*. London: Schott, c1951.⁵⁹ 扉頁に黒インクで「To Szymon Goldberg / - in admirations - / Erik Chisholm / 2. XI. 51」とあり。

・Badura-Skoda, Paul. *Kadenzen und Eingänge zum Violonkonzert in A-Dur, K. V. 218 von W. A. Mozart*. Wien: Doblinger, c1961.⁶⁰ 表紙に黒インクで「Für den verehrten lieben Szymon Goldberg mit herzlichen Gruß / Paul Badura Skoda」とあり。

また、若きピアニストのラドゥ・ルプー⁶¹は、シモンの薫陶を受け、彼を生涯の師と仰ぎ、敬愛してやまなかった。二人の強烈な個性が丁々発止と衝突しながらも絶妙に触れ合う音楽は、モーツァルト、シューベルトのソナタ⁶²に見事に息づいている。全曲演奏会に引き続き行われたレコーディング⁶³によって、師弟のアンサンブルの妙技が今に残されている。

さらに、一つの興味深い例がある。シモンは1918年以後フレッシュ⁶⁴の門下に入るのだが、フレッシュの師であるイザイ⁶⁵が弟子に与えた楽譜が、さらにシモンへと託されたことを語る出版譜が残されている⁶⁶。イザイからフレッシュへ「Pour lecture à mon ami Carl Flesch: souvenir de l'auteur: E. Ysaÿe / 1928」、そしてフレッシュからシモンへ「The added fingerings and annotation in inkt are written by Ysaÿe himself shortly before his death / Carl Flesch / The Hague 19/III/41」、2つの書込が標題紙に並ぶ。

6. エピローグ

1993年4月10日、水戸室内管弦楽団の第13回定期演奏会において、シモンは水戸芸術劇場の舞台に立ち、タクトを振った。

演奏曲目は、バッハ：管弦楽組曲第2番ロ短調BWV1067⁶⁷、モーツァルト：交響曲第40番ト短調K550⁶⁸、ヒンデミット：弦楽合奏のための5つの小品作品44の4⁶⁹、ハイドン：交響曲第82番ハ長調Hob.I-82「熊」⁷⁰の4曲であった。

どれもシモンにとって掌中の玉であり、この日の演奏は予想通り大反響をもたらした。よもやこの舞台が生涯最後のステージになろうとは思ってもよらなかったであろう。

この演奏会の後、6月には、桐朋学園大学において公開講座の講師を務め、8月と9月に控えた演奏会の準備に取りかかっていた矢先、シモンは穏やかな眠りに誘われる如く、二度と戻ることのない旅に出ることになったのである。

傍らでは、今しがた練習を終えたばかりのブラームスの楽譜が、主人を静かに見守っていた。

注

- 1 シモン・ゴールドベルク文庫研究班の構成および本研究における作業分担は、以下のとおりである。
関根和江：代表者、本文執筆、データベースおよびデータ監修、資料分類
饗庭裕子：データ作成、資料整理、解題執筆
友清祐子：データ作成、資料整理、解題執筆
富田信治：データベース構築、一覧作成、解題執筆
- 2 関根和江「シモン・ゴールドベルク文庫（1）」、『東京芸術大学音楽学部紀要』第36集、2011年、137～160頁。
- 3 出版社名を太字で記す。
- 4 SGMKBo/Y95 pp.[3]-69まで全ての頁に黒・赤・青鉛筆で様々な書込あり。
- 5 SGMKEs/M644 ミニチュアスコアの体裁とはいえ、指揮譜として実際に使用したと容易に想像できる明瞭明快な書込が見られる。フレーズの区切り、フレーズの小節数、楽器（該当小節から加わる楽器や主旋律を担う楽器等）の略語、強弱記号など。上昇・下降のニュアンスを出したい箇所やフレーズに、「/」や「\」の印を大きく書き入れる。頁下にある譜めくりのための折り目は、交互に角度を変え、めくりの工夫が施されている。（友清）
- 6 SGMKHe/S936 書込なし
- 7 SGMKP/K14 書込なし
- 8 1924年11月15日、Carl Flesch指揮、他にJoachimとPaganiniの協奏曲を演奏。
- 9 1991年7月28日、「J.S.バッハの夕」として、他にBWV1067、1043、1049を演奏。
- 10 SGME1/B118/11、SGMKE/B118/10, 10a、SGMS/B118/5, 6, 7, 8, 9, 10。SGMS/B118/5は、ハーブシコード協奏曲BWV1054（バッハがBWV1042を編曲）の自筆譜ファクシミリ、BWV1042の新全集スコアと校訂報告をコピー製本した手作りの楽譜である。資料間には、書込の変遷が見られ興味深い。例えば、第一楽章95-97小節では、ミニチュアスコアSGMKE/B118/10：95小節下に青ボールペンで旋律の書込、旧全集スコアSGMS/B118/6：95-97小節vnソロに鉛筆で旋律の書込、パート譜SGME1/B118/11：95小節3拍目vnソロに修正した旋律の書込が見られる。この旋律は、BWV1054の旋律を移調したもので、シモンが、自筆譜ファクシミリ、校訂譜で研究を重ねていたことが垣間見られる。（友清）
- 11 SGMS/H415/31, 32(c) 演奏上の書込が多数あり、何度も補修して使い込んだ跡あり。
- 12 SGMKW/M939、SGMS/M939/42, 43(c), 44(c)
- 13 1936年3月23日、日比谷公会堂、中央交響楽団、近衛秀麿指揮。
- 14 SGME1/B415/14, 15、SGMKB/B415/5、SGMKE/B415/16、SGMS/B415/15(c), 16, 17, 18, 19, 20。Simrock版パート譜SGME1/B415/15は、譜面の切り貼りが多く、音型や音符が書き替えられている。切り貼りは、作曲家が自筆譜総譜に書き込んだvnソロの旋律で、切り貼りされた

- 版による録音も残されている。自筆譜ファクシミリのコピーSGMS/B415/15(c)からは、シモンの丹念な研究の跡がうかがえる。(友清)
- 15 *Composers in Person*. Szymon Goldberg, Emanuel Feuermann, Paul Hindemith. EMI Classics: 17575 (CD), released 2008. 1934年1月21日ロンドンのEMI Abbey Road Studiosで録音された。参照：<http://www.arkivmusic.com/classical/>
 - 16 Babin, Badings, Delden, Falla, Henkemans, Joachim, Kox, Mengelberg, Paradis, Poulenc, Ritter, Teilleferre等。
 - 17 一例をあげると、D. Milhaud, *Sonate pour deux violins et piano*, Paris: Durand, c1917には、鉛筆で“S. G.”と“MAA. Aspen”の書込があり、アスペン音楽祭で使用された可能性がある。SGMS/M644/1
 - 18 プログラムの表記どおり。以下同様。
 - 19 SGME1/B415/1, 2, 3(2), 3(2)A, 12(c), 13, SGMKK/B415/4, SGMKL/B415/3(2)
 - 20 SGME1/B118/1, 1a, 1(c), 2, 3, 4(1)、SGMF/B118/3, 4, 5, 5A, 5B, 5Ba, 5C、SGMKO/B118/1
 - 21 SGME1/S392
 - 22 SGME1/H662/2
 - 23 SGME1/S999/2
 - 24 楽譜所蔵なし。
 - 25 SGMKE/B118/11、SGMS/B118/11, 12, 13, 14, 15, 16, 17, 18
 - 26 SGMS/B493/1
 - 27 SGMKE/D988/1
 - 28 SGMKH/B118/4, SGMS/B118/28, 29, 30, 31, 32、全曲はSGMF/B118/7、SGMKO/B118/2、SGMKR/B118。
 - 29 SGME1/S912/1、SGMKB/S912/2, 2a, 2A、SGMS/S912/1(c), 2(c)
 - 30 1960年作曲、ゴールドベルクとオランダ室内管弦楽団に献呈された。楽譜所蔵なし。
 - 31 SGME1/B415/1, 2, 3(1)A, 6(c), 7, SGMKK/B415/3, SGMKL/B415/3(1), 2(c)。パート譜SGME1/B415/7には、運弓、運指、スラー等様々な書込があるが、全楽章にわたって青鉛筆で「↓」の書込が目を引く。終楽章には赤鉛筆で「↑」の書込もある。音程の「高め」「低め」と思われる。音程を低めにとることを意識していたか。シモンがよく用いた「⊕」(＝少し出す)も多い。終楽章に譜めくりの工夫あり。スコアSGME1/B415/2には、デュナーミク等ピアニストに求める指示あり。スコアSGME1/B415/3(1)Aには、運弓、運指のほか、「⊕」や「⊖」(＝少し控える)が多数書き込まれている。(友清)
 - 32 SGME1/D289/1, 2, 2a パート譜とスコア2冊。パート譜は譜めくりを工夫して、譜面台に乗るよう見開き3頁に加工してある。書込多数。(饗庭)
 - 33 SGME1/H662/1

- 34 SGME1/B813/4, 6, 7, 8, 9
- 35 Skalkottas, Nikos. *Ten Sketches for Strings*. 1963年頃、アムステルダムで録音、1970年6月、ロンドンBBC放送で演奏した記録あり。SGMS/S626/2, 3
- 36 Chisholm, Erik. *Concerto for Violin and Orchestra*. 1952年、ケープタウンのファン・リーベック音楽祭でシモンにより世界初演され、同年、エディンバラ音楽祭でも演奏されている。楽譜は、手稿譜のコピーを製本して所蔵しているが、激しく破損している。SGMS/C542/(c)
- 37 録音は残されているが、楽譜所蔵なし。
- 38 楽譜所蔵なし。
- 39 1955年オランダ政府の依頼で結成、音楽監督となる。以後77年までの22年間、古典から現代までの作品を時にソリストとして、また指揮者として世に送り出した。
- 40 SGME1/B118/9, 10, SGMKE/B118/9, 9a, SGMKH/B118/1, SGMS/B118/2, 2a, 3, 4
- 41 SGMKE/B118/13, SGMS/B118/33, 34, 35, 36
- 42 SGMKE/H415/7, 8, 8a, SGMS/H415/19, 20
- 43 SGMKE/M939/9, SGMKR/M939/1(2), SGMS/M939/22(c), 23, 24, 25
- 44 SGMKDr/S365, SGMKU/S365/1, 1a, SGMS/S365/1(c), 2, 3(c), 4(c)。パート譜SGMS/S365/2は、各パートについて運弓、強弱、音型訂正がシモンにより入念に書き込まれている。譜めくりの工夫が施され、次頁冒頭数小節を前頁に書き入れ、また頁の中程まで大きな切込みを入れ上下別々にめくれるようにしてある。(饗庭)
- 45 SGMKB/B292/4, 4a, SGMS/B292/2, 3(c), 4(c)
- 46 ミニチュアスコアSGMKE/S384/3には山根美代子筆の書込多数(シモンのリハーサルに同行した折に書き込んだと思われる)、3Aは練習番号、強弱の書込、3Bは詳細な書込があり使い込んで傷みが激しい。パート譜SGMS/S384/12, 13, 14には、弦楽器だけでなく管楽器の各パートにもシモンによる入念な書込と指示が見られ、練習に使われたことがわかる。ほかにSGMS/S384/10(c), 11(c)。(饗庭)
- 47 SGMKBa/H236/2, SGMKL/H236/2(2), SGMS/H236/5, 5a, 6
- 48 SGMKS/H662/1, SGMS/H662/1(c)
- 49 SGMKBa/B118, SGMKL/B118/5, 5a, SGMS/B118/57, 58(c)
- 50 SGMKE/H415/12, 12A, SGMKO/H415, SGMS/H415/22(c), 23, 24, 25
- 51 SGME1/M939/10(1), 13, 17
- 52 SGME1/B415/1, 2, 3(2), 3(2)A, 9, 10(c), SGMKK/B415/4, SGMKL/B415/3(2)。パート譜SGME1/B415/9には、鉛筆で運弓や運指、スラー等の書込が多いが、青鉛筆で先に書き込んでいたのか、軒並みそれを書き直すために消した跡が見られる。(友清)
- 53 スコアSGME1/B813/4とパート譜SGME1/B813/5, 6。International Music版の4と5はセットであろう。ピアニストによる書込に加え、時に運弓も記入。パート譜には、運指、運弓、フレージング、強弱など書込多数で、6のHenle版の方が新しい。同一箇所にも5ではクレッシェンドと

- アクセント、6ではディミヌエンドが書き込まれ、研究を重ねて解釈を変更したことがわかる。また、5の第3楽章は、本来の譜めくり後(3頁目)の上半分コピーが、冒頭のロンド主題部分に貼り付けられている。見えなくなった部分は、2頁目の2回目のロンド主題を見るよう指示があり、この工夫によって、見開きで3頁目の半ばまでを収めたことになり、譜めくりの時間が5拍から7拍に延びている。(富田)
- 54 SGMKE/M939/39、SGMS/M939/35, 35a, 41(c), 41a(c)
- 55 ゴールドベルク山根美代子編『シモン・ゴールドベルク講義録DVD&BOOK』、東京、幻戯書房、2010年。
- 56 SGMS/M644/2。同じくミヨーからの献辞[*to Szymon Goldberg/with my affection/Milhaud*]が次のパート譜標題紙に見られる。Milhaud, Darius. *Concert royal: 3e concerto pour violon et orchestre*. Paris: Max Eschig, c1961. SGME1/M644/4
- 57 SGMKB/P198/5
- 58 SGME/R133/1
- 59 SGME/C542
- 60 SGME1/M939/4
- 61 Radu Lupu 1945年、ルーマニア生まれのピアニスト。
- 62 D.384では、旧全集SGME1/S384/1、ヘンレ版SGME1/S384/2共に第3楽章でvn音型を訂正(自筆譜から初版楽譜へ)。後者は鉛筆書、前者は印刷譜のコピー切り貼り。(饗庭)
- 63 Schubert, Franz. *Music for Violin and Piano*. Radu Lupu, Szymon Goldberg. DECCA: 195 D 1-2(LP), recorded 1978. [SGRE3 12]
Mozart, Wolfgang. *Sonatas for Piano and Violin*. Radu Lupu, Szymon Goldberg. DECCA: 13BB 207-212 (LP), recorded 1974. [SGRE2 13]
- 64 Carl Flesch 1873年生-1944年没、ハンガリーのヴァイオリニスト、教師。
- 65 Eugène Ysaÿe 1858年生-1931年没、ベルギーのヴァイオリニスト。
- 66 Ysaÿe, Eugène. *Six sonates pour violon seul, op. 27*. Bruxelles: Editions Ysaÿe, c1924. イザイによる演奏上の書込もある。SGME1/Y91
- 67 SGMKK/B118/12、SGMS/B118/48, 49, 50, 51, 52
- 68 SGMKE/M939/42、SGMKR/M939/1(2)、SGMS/M939/48(c), 49, 50, 51
- 69 SGMS/H662/2, 3, 4(c), 5
- 70 Haydn Society版スコアSGMS/H415/16は、交響曲集SGMS/H415/18からの切り取り。強弱記号、「espr.」「spicc.」などの書込はオケに対する指示。これら書込の一部は、同一フォルダに収められていたHaydn-Mozart Press版パート譜SGMS/H415/17に青ボールペンで恐らく練習前に書き写されていた。ミニチュアスコアSGMKE/H415/6は、vn1、vn2に運弓のみ書き込まれているのに対し、同6aは、全パートに赤・青・黒鉛筆で強弱、フレージング、声部の入り、練習番号が大きく書き込まれており、指揮用と考えられる。(富田)

シモン・ゴールドベルク文庫楽譜一覧

凡例：1. シモン・ゴールドベルク旧蔵資料の内、すべての「楽譜」をリスト化した。2. 曲集、大規模声楽曲、合唱曲集、鍵盤楽曲、弦楽曲、管楽曲、フックシミリ、声楽曲、ミニチュアスコア、室内楽・管弦楽曲に大きく分け、その中は著者記号の順に排列した。ミニチュアスコアは、作曲者の順に排列し、出版社ごとにまとめた。3. 各資料の記載事項：作曲者名、曲(集)名(イタリック体)、出版地：出版社、出版年。(シリーズ)|分類番号|。4. 書込がある資料に④を付した。

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Szymon Goldberg Collection (2)

SEKINE Kazue

Szymon Goldberg Collection Research Team

This article is the second of the introduction of the Szymon Goldberg Collection in The Center for Music Research, Faculty of Music, Tokyo Geijutsu Daigaku.

As we dealt with foreign books last year in our Bulletin no. 36, so this time we examine the music scores: number of items 916.

Szymon Goldberg lived all his life with sympathy for the contemporary music, art, literature. He loved Hindemith, Bartók, Milhaud, Schoenberg, Stravinsky, Berg, Prokofiev, Debussy, Webern as Mozart, Bach, Beethoven, Haydn, Schubert, Brahms.

For example, Szymon had 28 scores by Hindemith, 18 by Bartók, 15 by Milhaud, 14 by Schoenberg, 12 by Stravinsky as well as 175 by Mozart, 157 by Bach and 102 by Beethoven.

He researched on music by these scores again and again, always carrying them with him. He possessed 394 miniature scores and studied them in hand day and night.

In these scores, he wrote various notes such as fingerings, bowings, dynamics, expression marks and so on.

These notes will be very useful not only for those who carry out research on Goldberg but also for violinists and chamber music players.