**ディスコグラフィー**

〈禁じられた遊び〉 RCA／RDC-8
〈山下和仁ギターリサイタル〉 ビクター／SJX-9538
〈アランフエス協奏曲〉 RCA／RVC-2280
〈大聖堂／山下和仁ギターリサイタルII〉 ビクター／SJX-9544
〈シャコンヌ／山下和仁プレイズ・バッハ〉 RCA／RCL-8014
〈展覧会の絵〉 RCA／RCL-8042
〈コンポステラ組曲〉 RCA／RCL-8301
〈モダン・コレクション〉 アルファ／ALR-28038
〈ベートーヴェン：ギター協奏曲〉 RCA／RCL-8324
〈パスピエ／山下和仁＆尚子〉 RCA／RCL-8348
〈ハンガリー狂詩曲〉 RCA／RCL-8370
〈ソナタ〉 RCA／RCL-8379
〈グリーン・スリーヴス／山下和仁＆尚子II〉 RCA／RCL-8386
〈内なる想い〉 RCA／RCL-8398
〈四季／山下和仁＆ラリー・コリエル〉 RCA／RCJ-8102
〈フィンランディア／山下和仁＆尚子III〉 RCA／RCL-8409
〈ギター協奏曲〉／山下和仁＆ヤナーチェク室内管弦楽団〉RCA／RCL-8417
〈火の鳥〉 1985年9月発売予定
〈シェエラザード／山下和仁＆尚子IV〉 1985年発売予定

## PREFACE

The guitar is a wonderful instrument. There are infinite possibilities in its expression. I am very lucky to have found such a rich instrument and put my heart into creating music with it.

The excellence of the guitar has been mentioned since old times, but it was rapidly proven by great artists who appeared in this century such as maesero Andres Segovia. Moreover, its world is still expanding: the music played on the guitar extends from Renaissance to the present age, and the value of the guitar is recognized little by little in the fields of solos, concertos, chamber music, ensembles and accompaniments. The problem of limited repertoire is gradually being solved by the works of modern composers and excellent arrangements. The art of performance also extends its possibilities. Furthermore, the works include not only small ones, but large pieces are appearing as well. And it seems that the guitar is going tn occupy an important place also in classical music.

Under such circumstance, I have always sought, from childhood, possibilities of more large-scale expression than that which exists. I employed the manner of dynamic and symphonic expression, and tried many other ways in order to give a performance filled with a modern sense and to play longer pieces on the guitar, this most expressive solo instrument. Consequently, I strongly desire now to create the music more closely approaching the essence of art.

From these thoughts, an idea was born: to play on the guitar, for the first time ever, the whole of "Pictures at an Exhibition", a representative piano work of M.P. Mussorgsky, a great Russian composer.

This idea occured to me the spring before last. Then, I decided to challenge first by myself a real guitar arrangement of Mussorgsky's work, which took enormous effort. Through this very fascinating music, I wanted to realize my childhood wish. Certainly, I met with various problems beyond expression caused by my inexperience.

Since the decision to publish was very difficult for me, I followed the precious advice of my father, my most familiar teacher, and Prof. Kōjirō Kobune, composer and conductor. Afterwards, with the help of the persons concerned, many recitals were held, plus recordings and my first publication. I express here my gratitude for their kindness.

1981.6. Kazuhito Yamashita

KAZUHITO YAMASHITA

1961 Born in Nagasaki. Has been studying the guitar under his father(Toru Yamashita).
1972 Won first prize at the 18th Kyushu Guitar Music Concours.
1976 Won first prize at the 19th Guitar Concours organized by the Federation of Japan Guitar Association.
1977 Visited Europe.Participated in the Guitar Course of Segovia in the 20th "Música en Compostela".
Won first prize at the Ramirez Guitar Competition in Spain ; at the 10th Alessandria International Guitar Competitionin Italy ; and at the 19th International Guitar Concours in Paris.
1978 The first of yearly recitals throughout Japan from Hokkaido to Okinawa.
1979 10.Recitals in Paris and Amsterdam.
1980 11.Concert tour in Holland.
1981 Arranged "Pictures at an Exhibition", and recorded it.His arrangement caused a sensation.
1982 11.Concert tour in Hollando.
"Modern Collection"(disk)won a prize at the Record Academy.
1983 "Pictures at an Exhibition"(disk)won the Deutscher Schallplattenpreis 1983.
Concert tour in Korea.
1984 5.Played in concert with Wolfgang Shultz(a chief flutist of the Viena Philharmonic Orchestra).
6.Came on a stage 4th International Guitar Festival in Toront
8～9.Played in concert with Larry Coryell(jazz guitarist).
9.Played concert in Korea.
11.Played concert with Chamber Orchestra of Leoš Janáček Ostrava.
1985 1.Played consert in Taiwan.
3.Gave the first performance of guitar concerto "Pegasus Efect" composed by Takashi Yoshimatsu.
9～10.Concert tour in Europe (London, West Germany, Wien)

Studied under following professors:
Kojiro Kobune, J.Thomas, N.Yepes, A.Segovia, Toru takemitsu.
Presently, the first guitarist of the Nagasaki Guitar Ensemble.
Belongs to the Nagasaki Guitar Academy.
Published 16 LP records.

**Data for the work**

- 1980. 7 .13. First performance at the 108th Salon Concert of the Nagasaki Guitar Music School.
- From October 1980, performances in many places, for example, at the little hall of the Tokyo Bunka Kaikan(1980.10.15.), the Amusterdam Concertgebouw (1980.11.14.), and at the Nagasaki Municipal Hall (1980. 11.23.), Toronto, Seoul (1984) . Taibei, London, Mettmann, Wien (1985) .
- 1981. 3 .10 and 11. Recording at the Iruma Municipal Hall.
- 1981. 6 .21. Publication of the record and musical score.
- 1983. Won the Deutscher Schallplattenpreis.

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こびと

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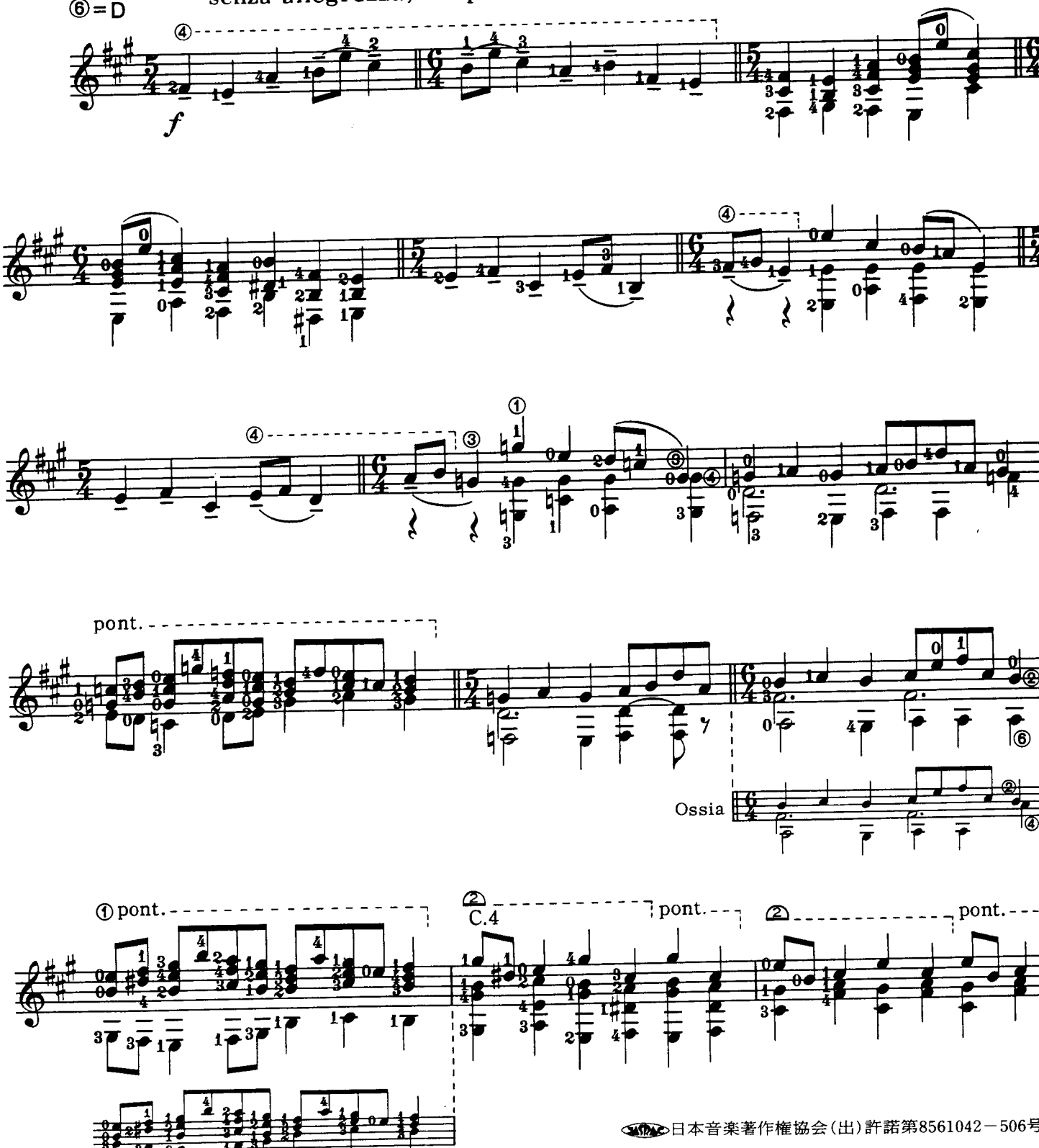
# PICTURES AT AN EXHIBITION
## 展覧会の絵

## Promenade
プロムナード

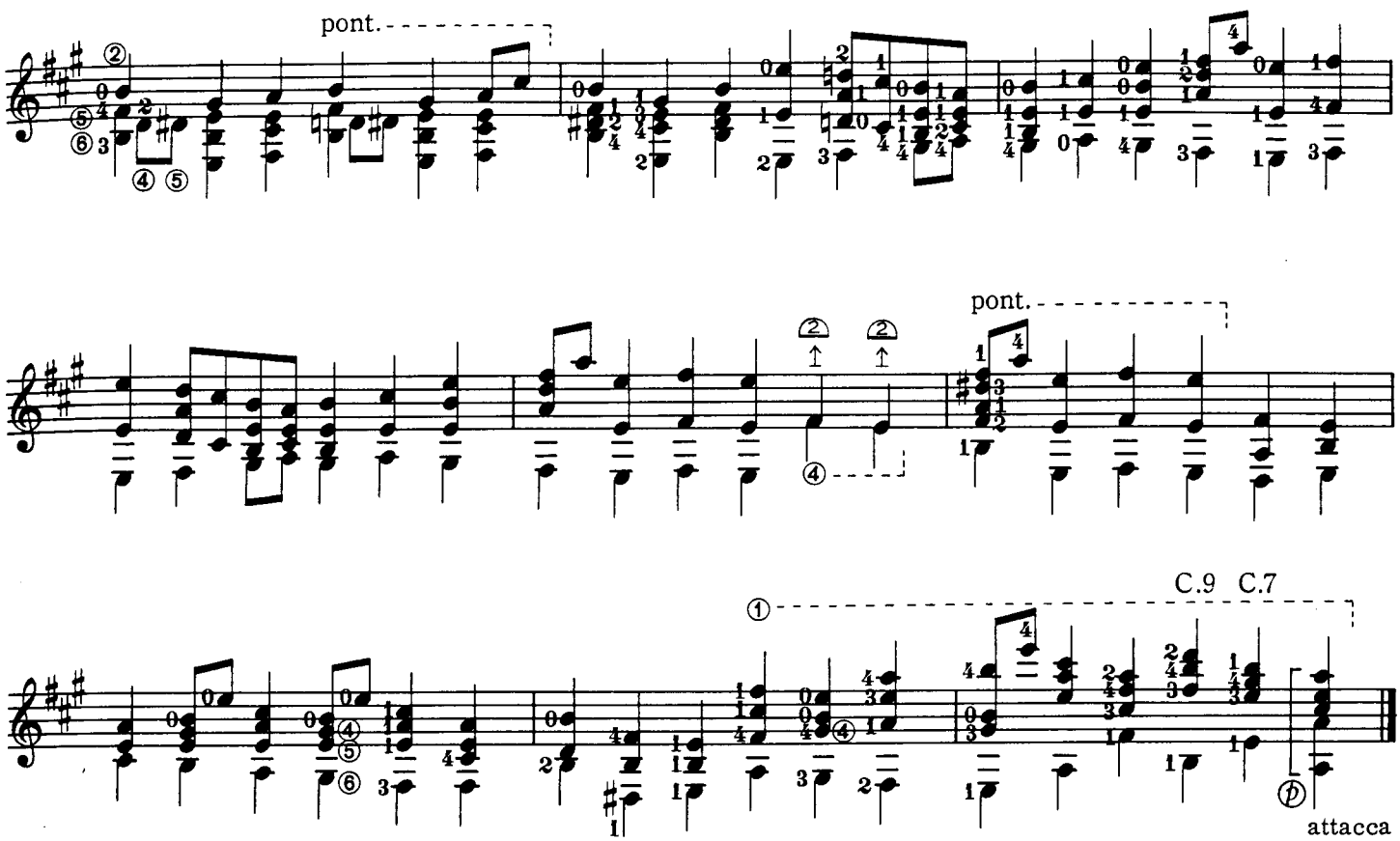
Modest Petrovich Mussorgsky (1874)
Arranged for Guitar by
Kazuhito Yamashita (1980)

Allegro giusto, nel modo russico,
senza allegrezza, ma poco sostenuto

⑥=D

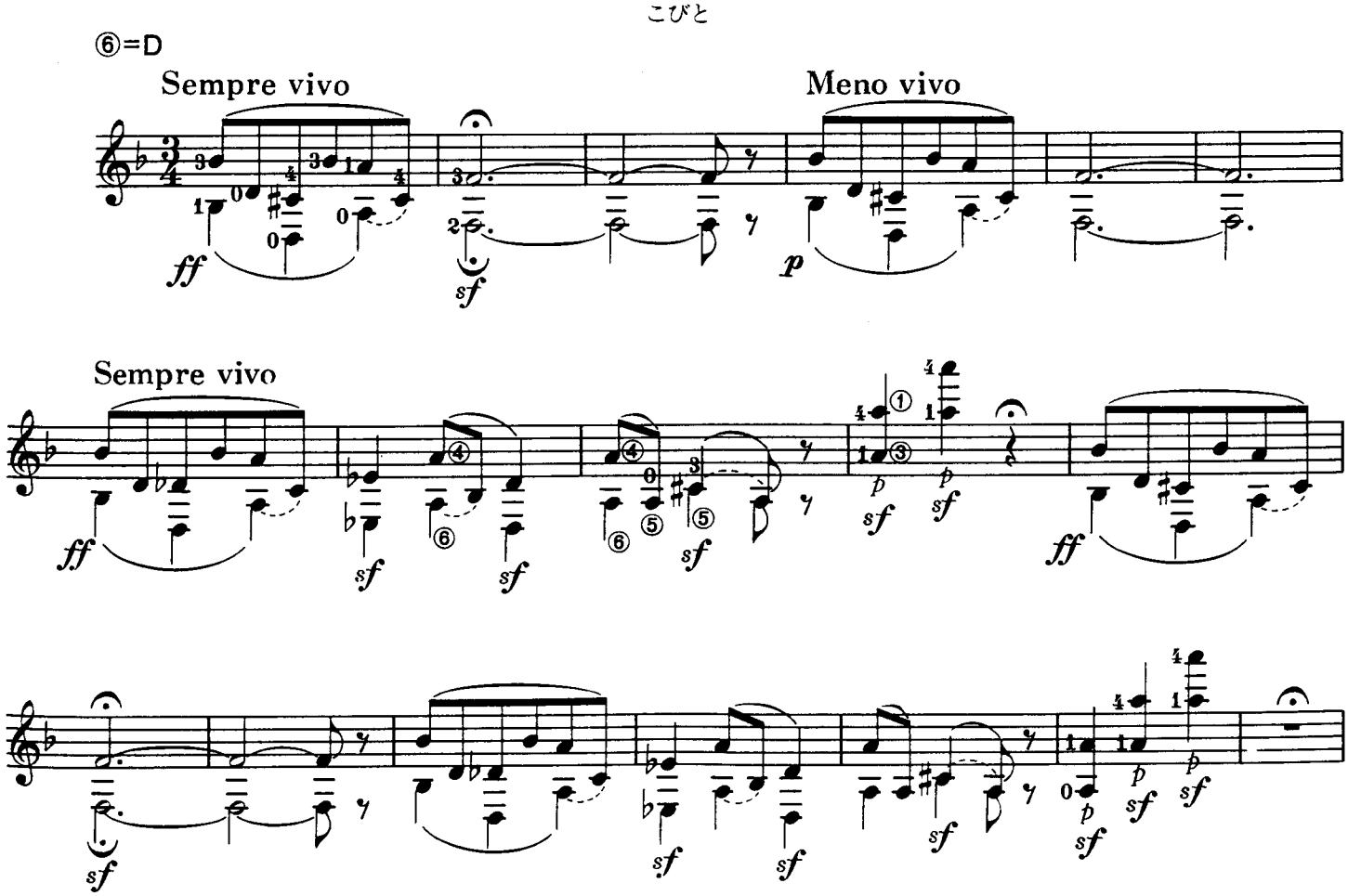


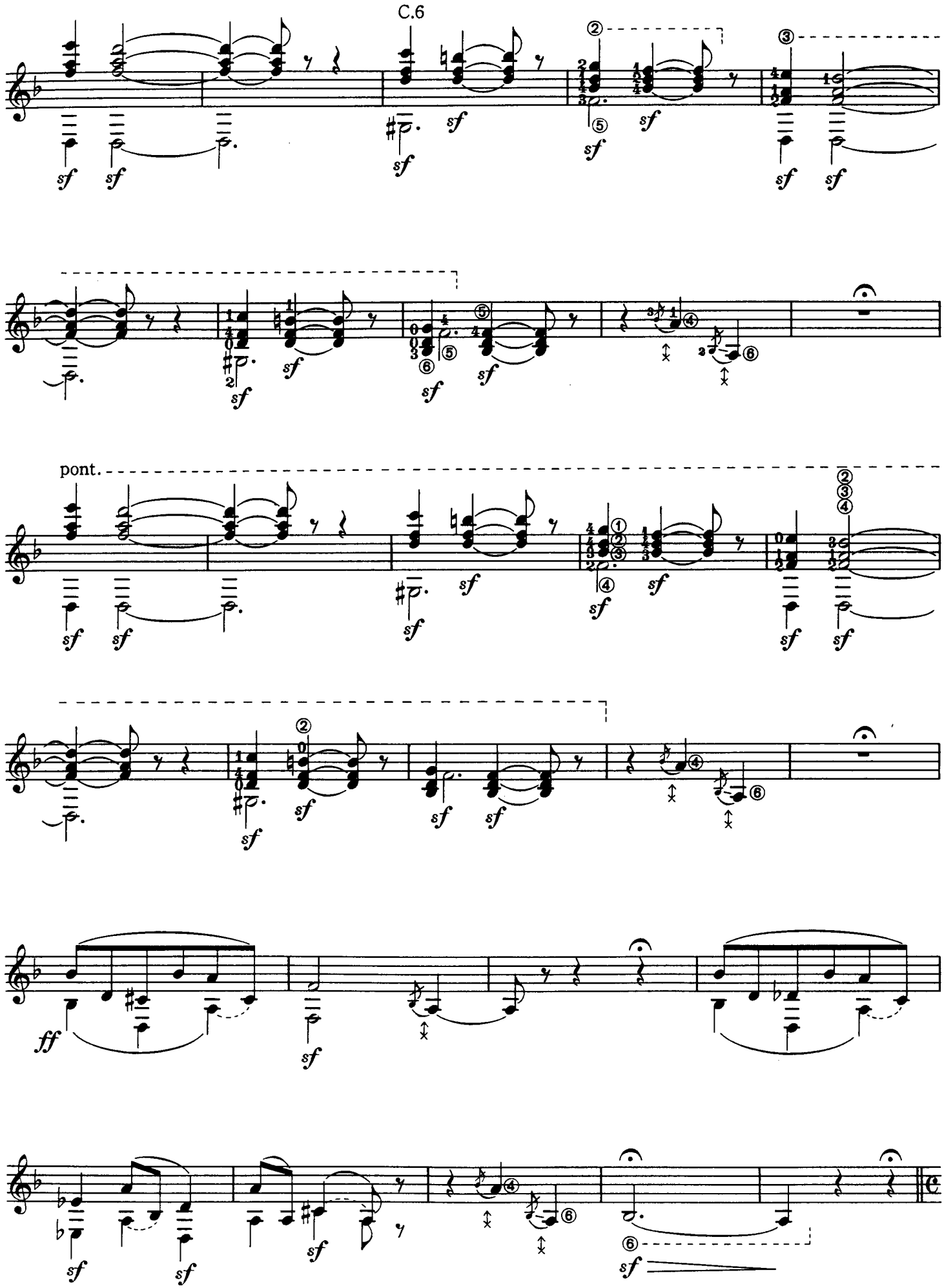

日本音楽著作権協会(出)許諾第8561042－506号

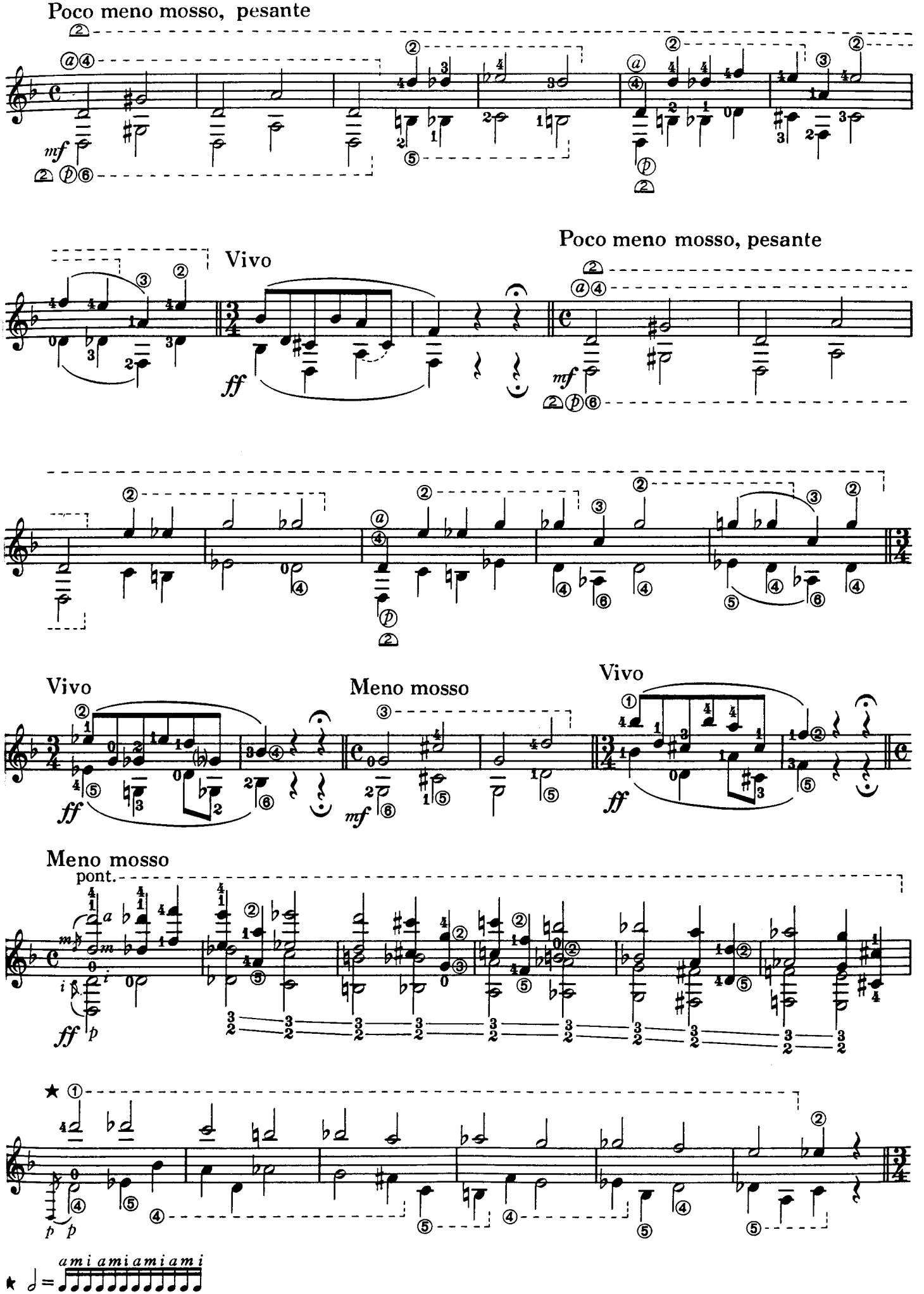


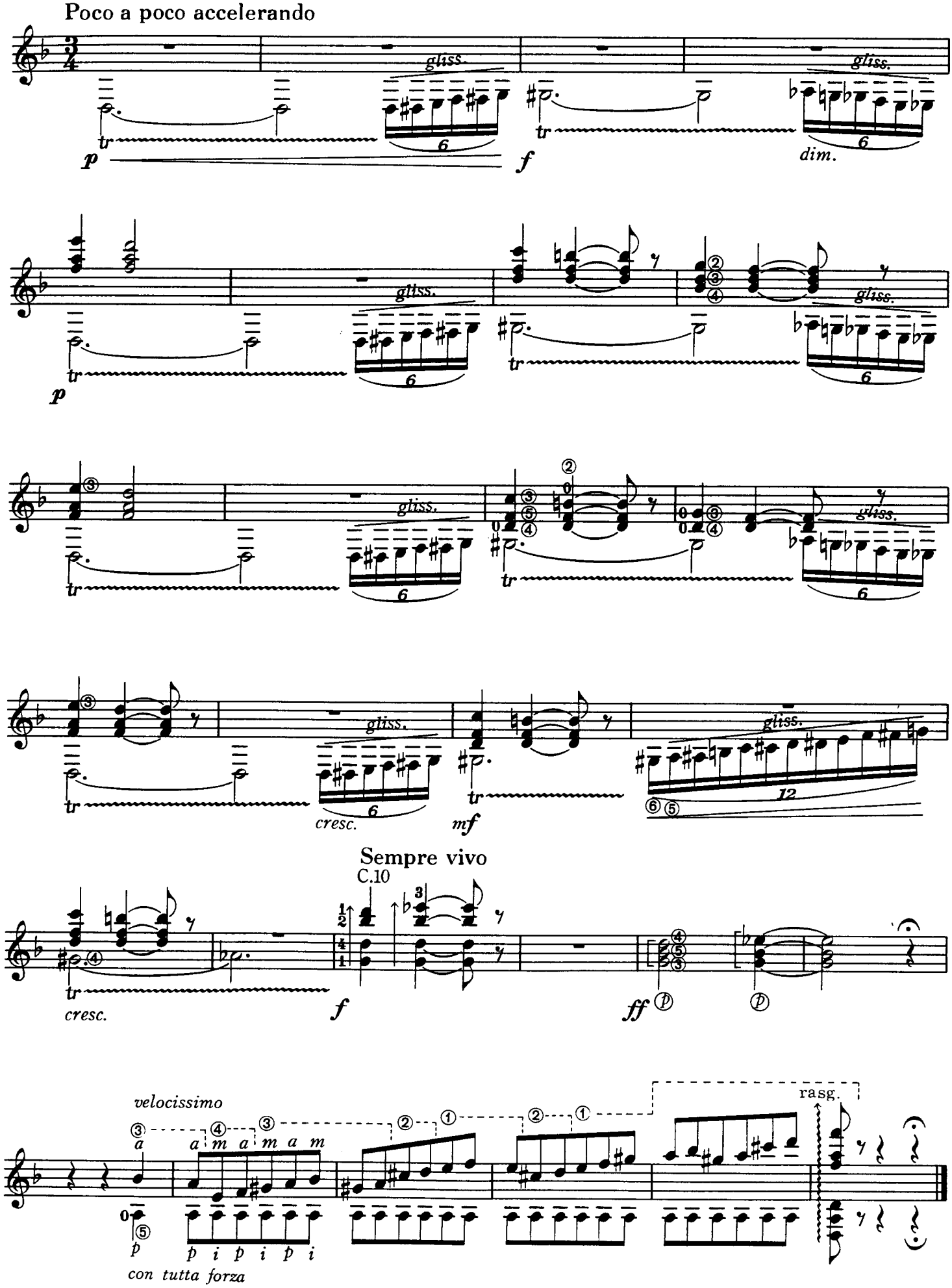

# I Gnomus

こびと




C.6
pont.


Poco meno mosso, pesante
Vivo
Poco meno mosso, pesante
Vivo
Meno mosso
Vivo
Meno mosso
pont.
a m i a m i a m i a m i

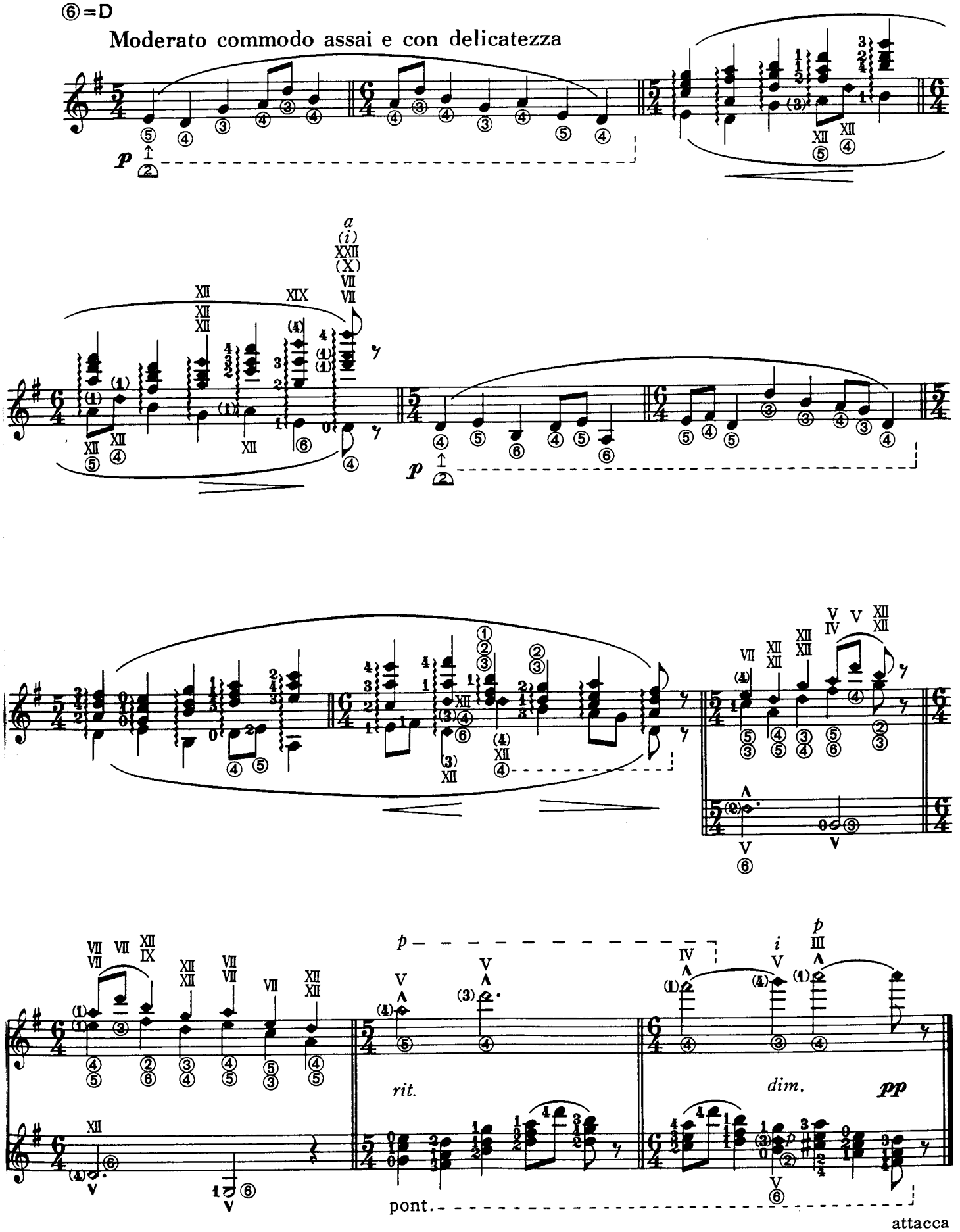

Poco a poco accelerando
gliss.
dim.
cresc.
mf
Sempre vivo
C.10
ff
velocissimo
rasg.
con tutta forza

# Promenade

プロムナード

⑥=D

Moderato commodo assai e con delicatezza

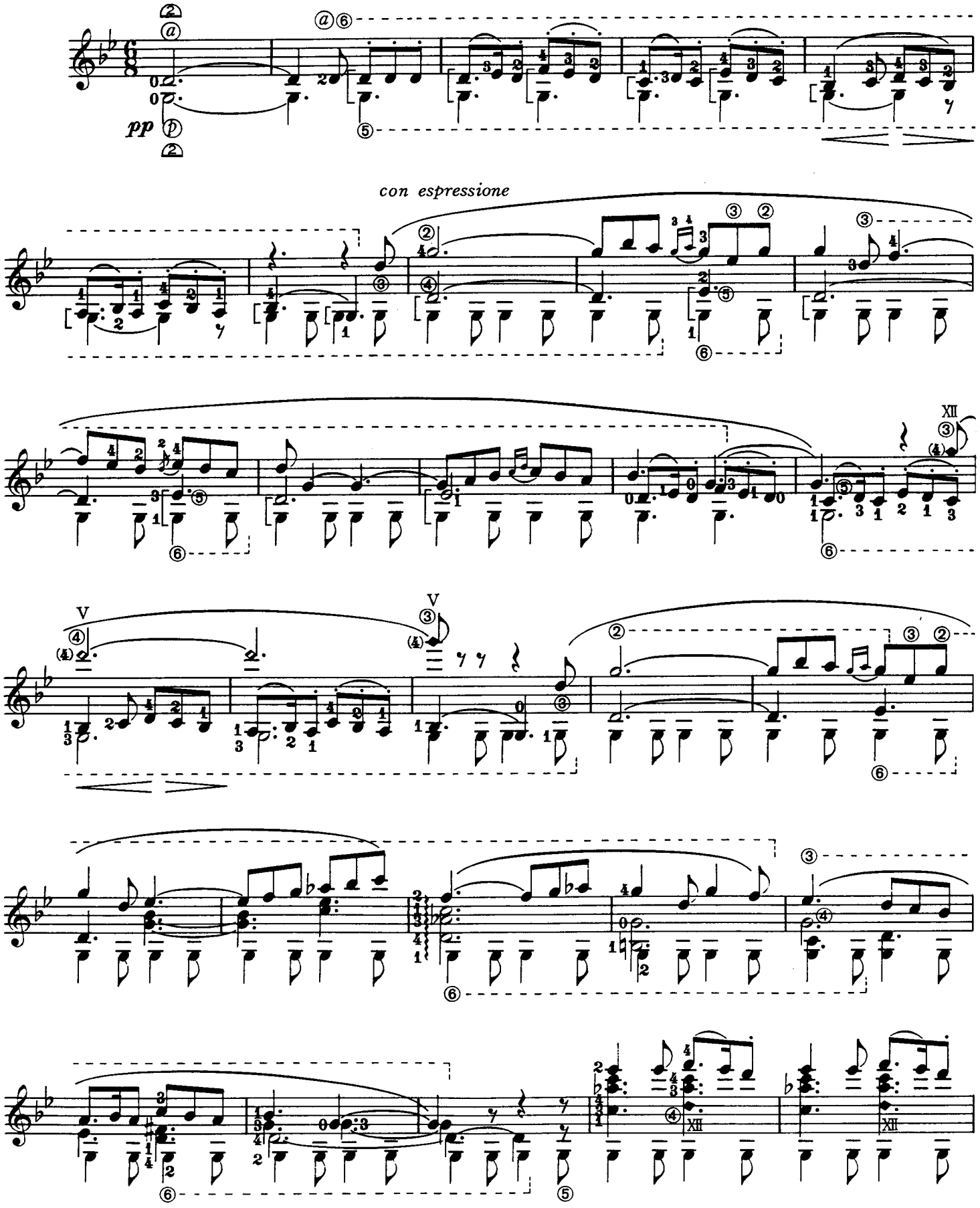


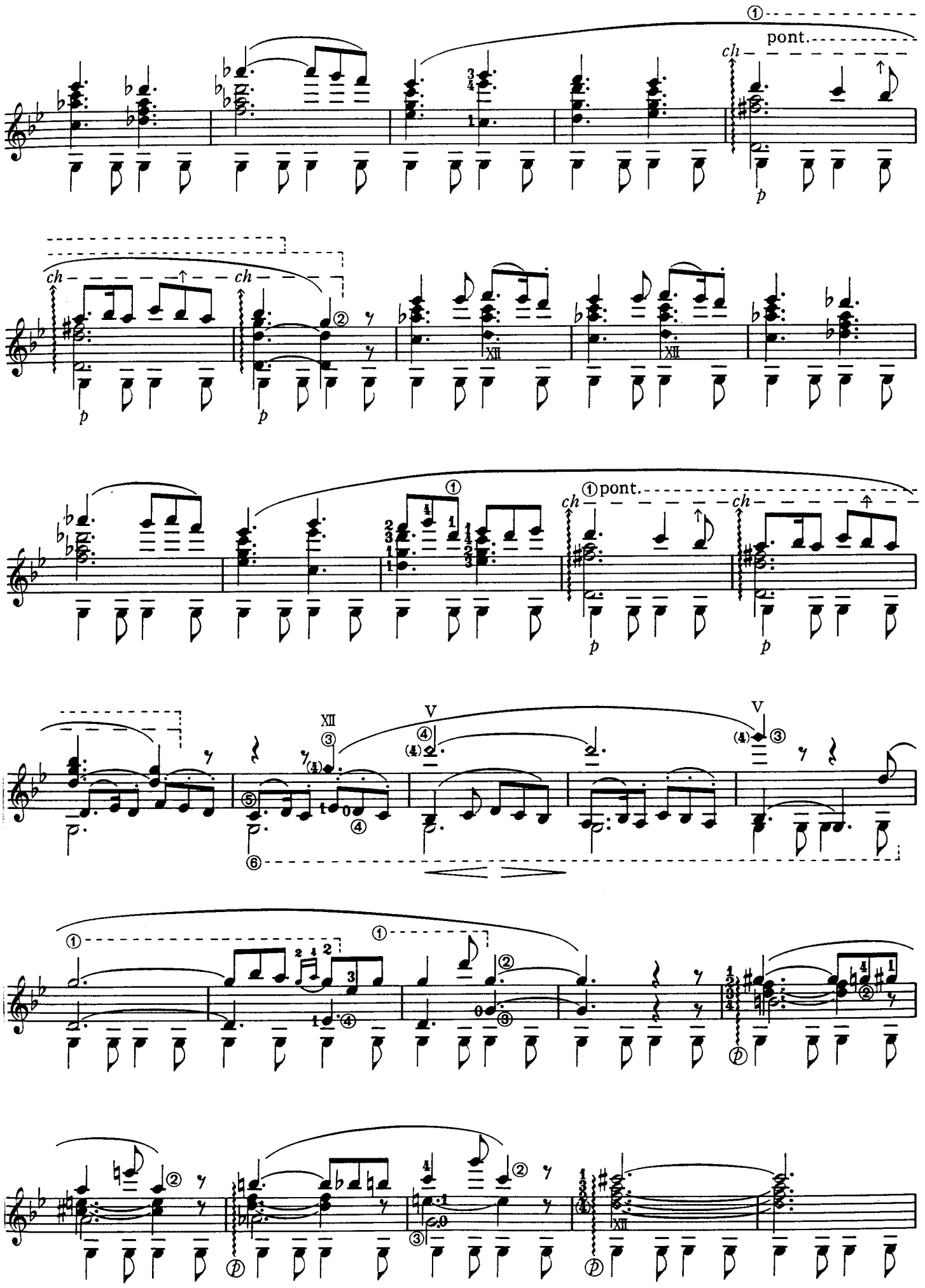
# II Il vecchio castello

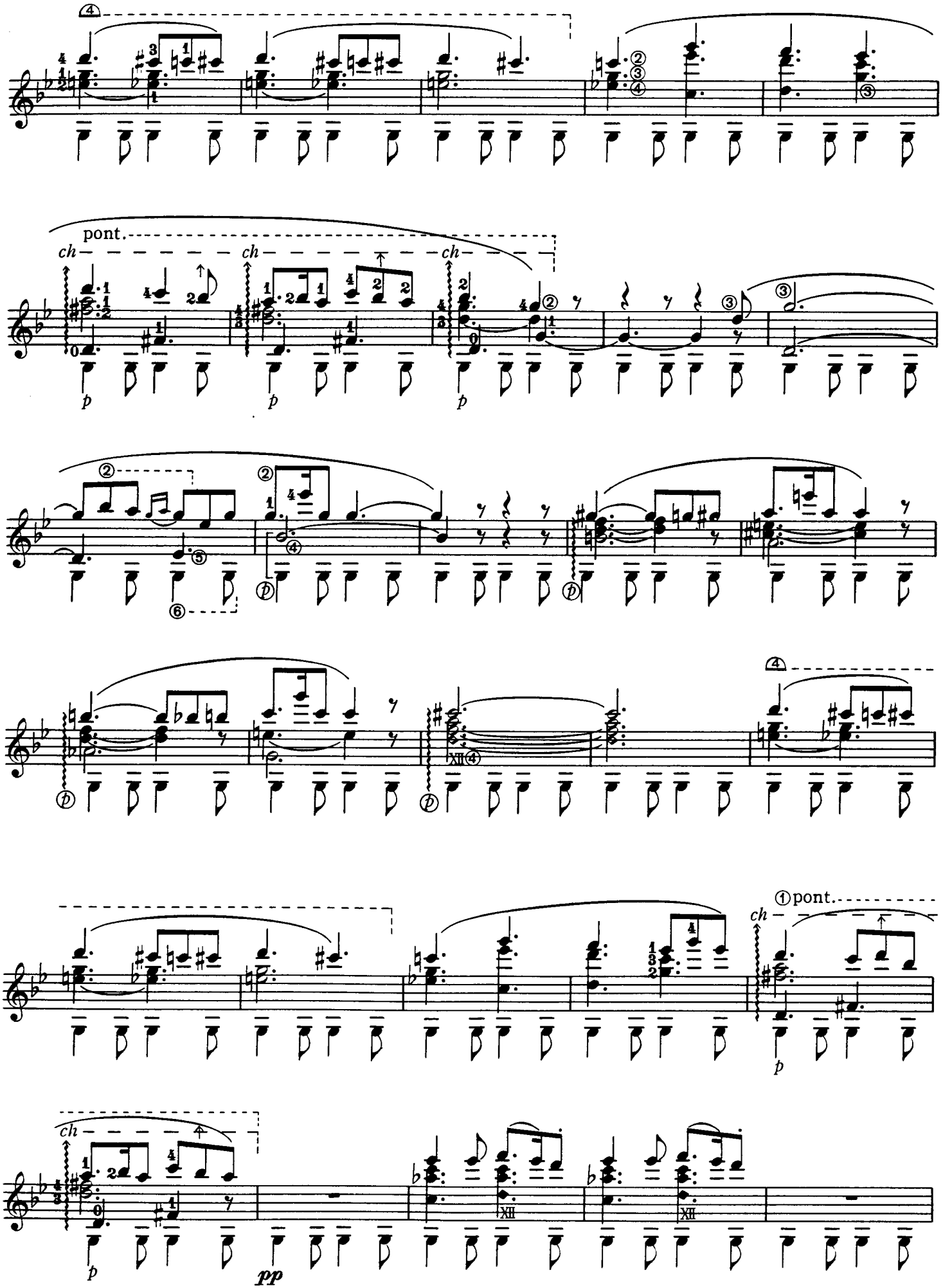
古　城

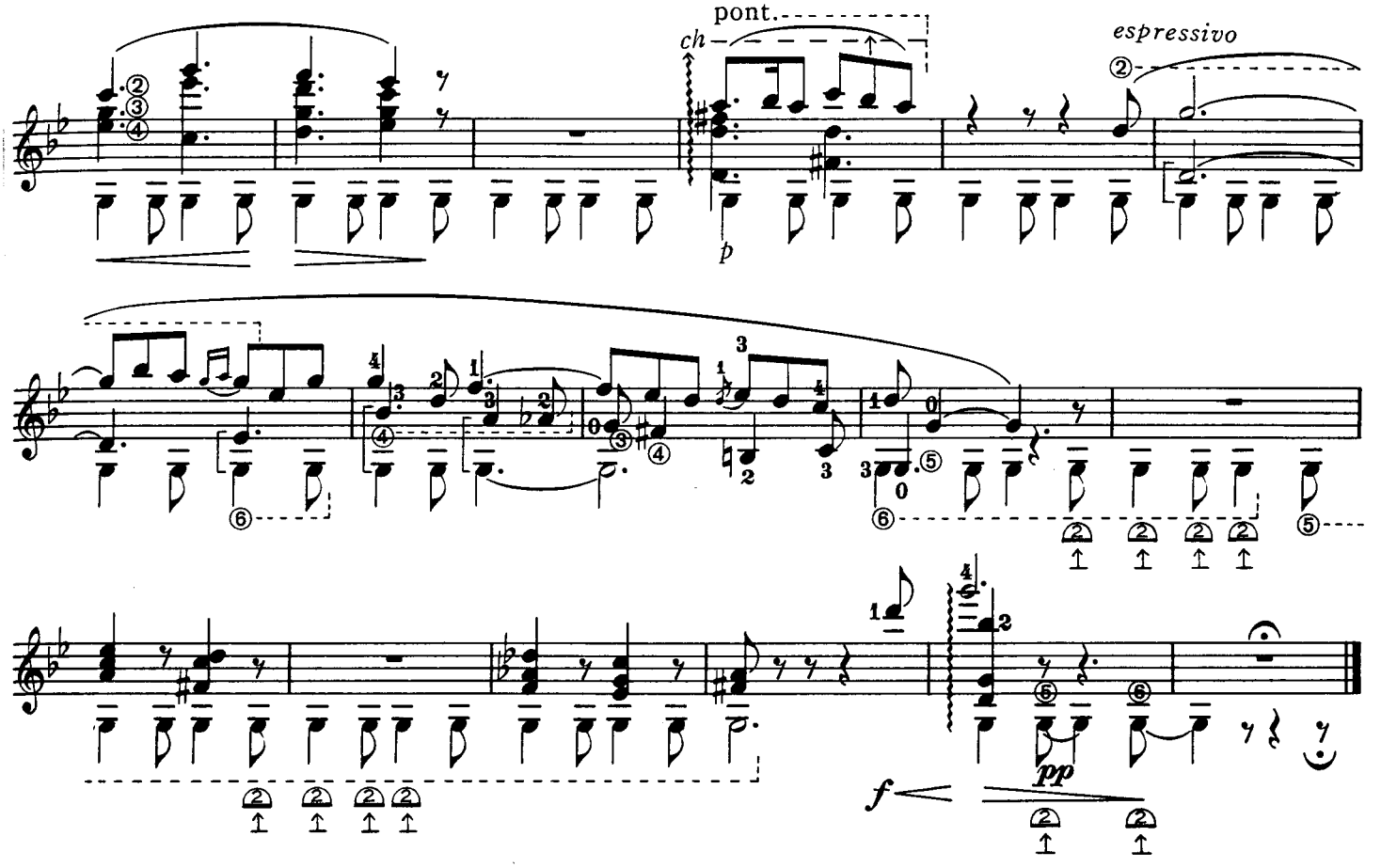
⑤=G
⑥=D

Andantino molto cantabile e con dolore




pont.
ch
p
XII
V


pont.
ch
ch
ch
p
p
p
①pont.
ch
p
ch
p
pp

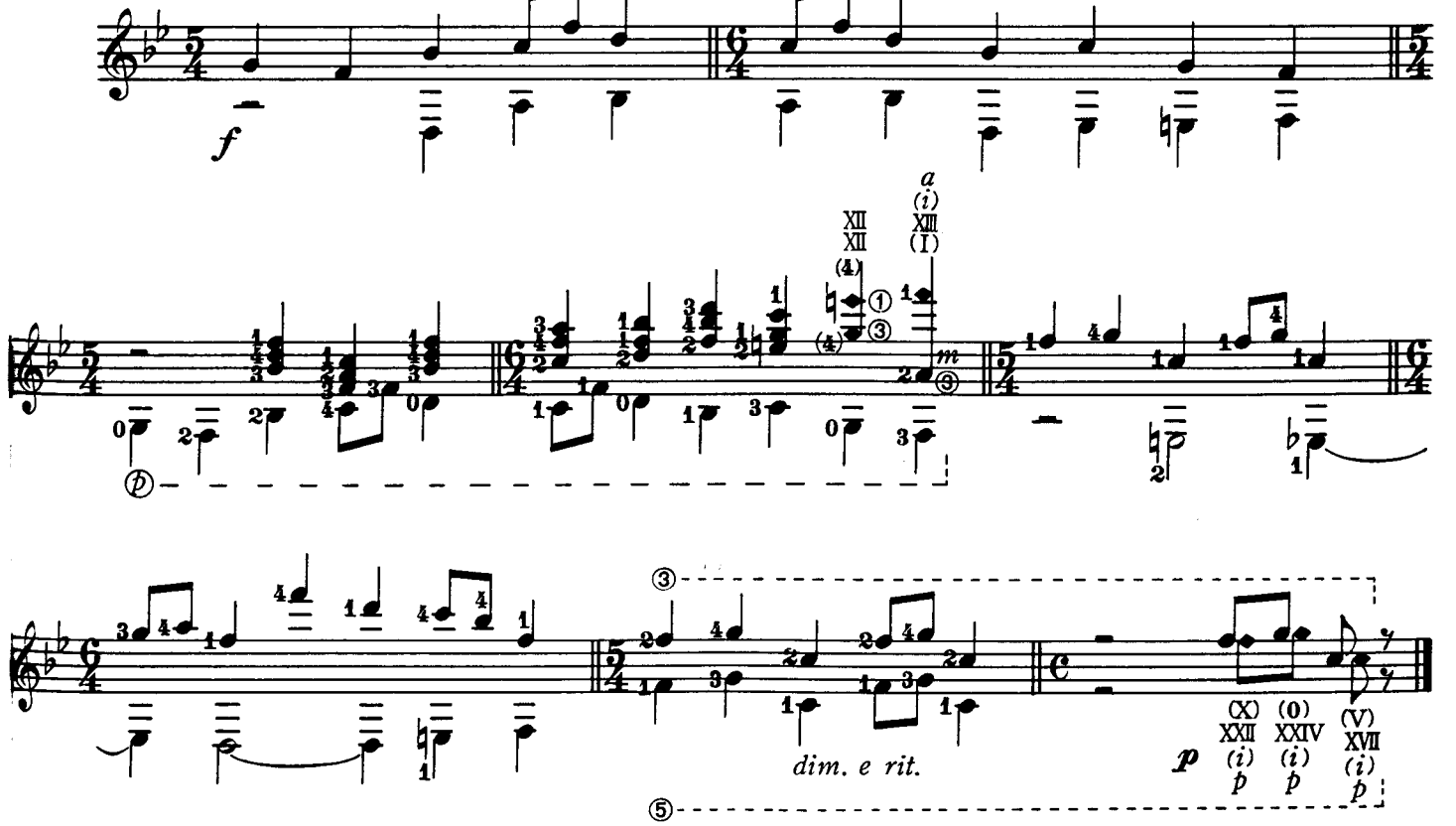



# Promenade

プロムナード

⑤=G
⑥=D

**Moderato non tanto, pesamente**



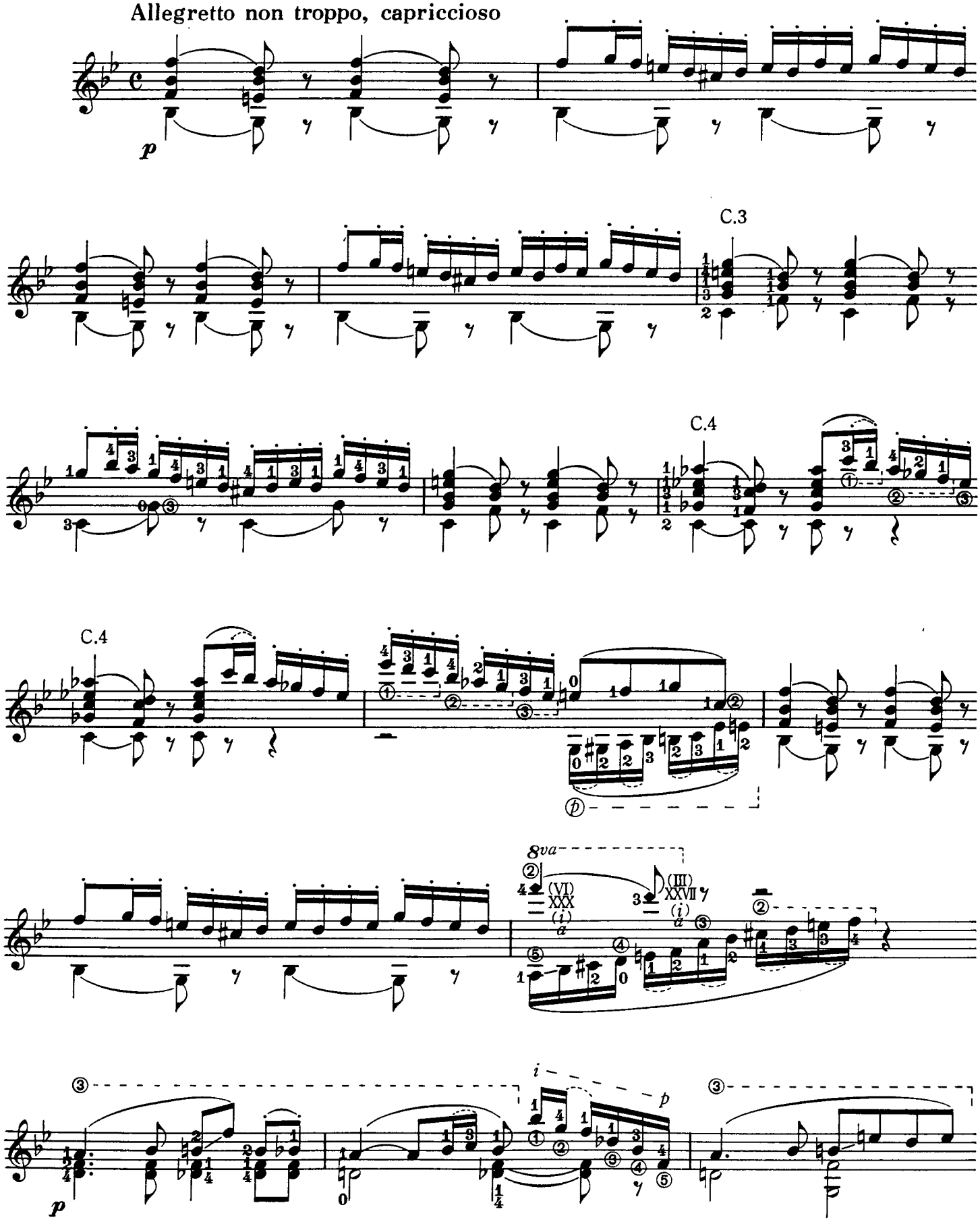

attacca

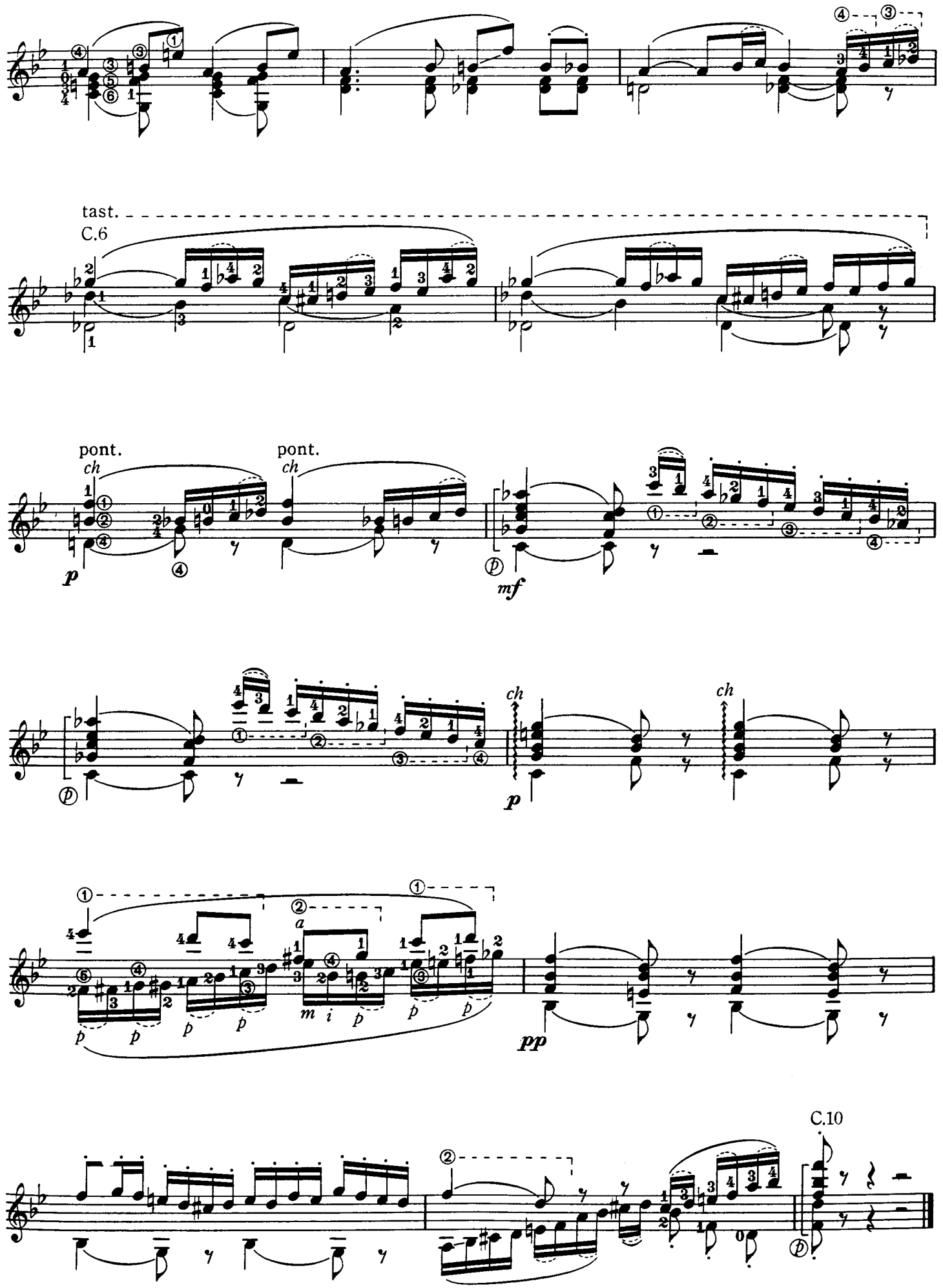
# III The Tuileries

チュイルリーの庭

⑤=G
⑥=D

Allegretto non troppo, capriccioso



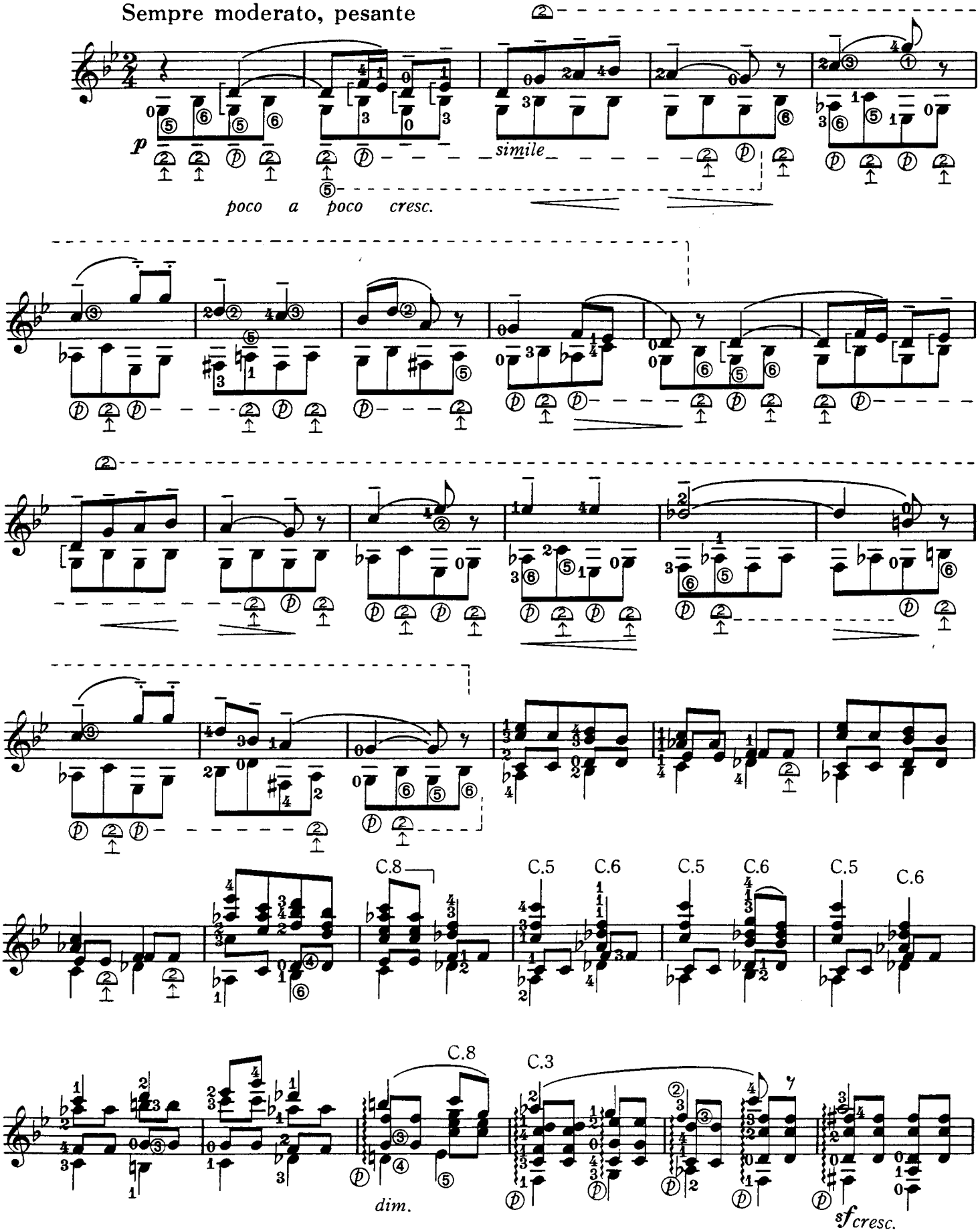

tast.
C.6
pont.
ch
pont.
ch
p
mf
ch
ch
p
a
m i
pp
C.10

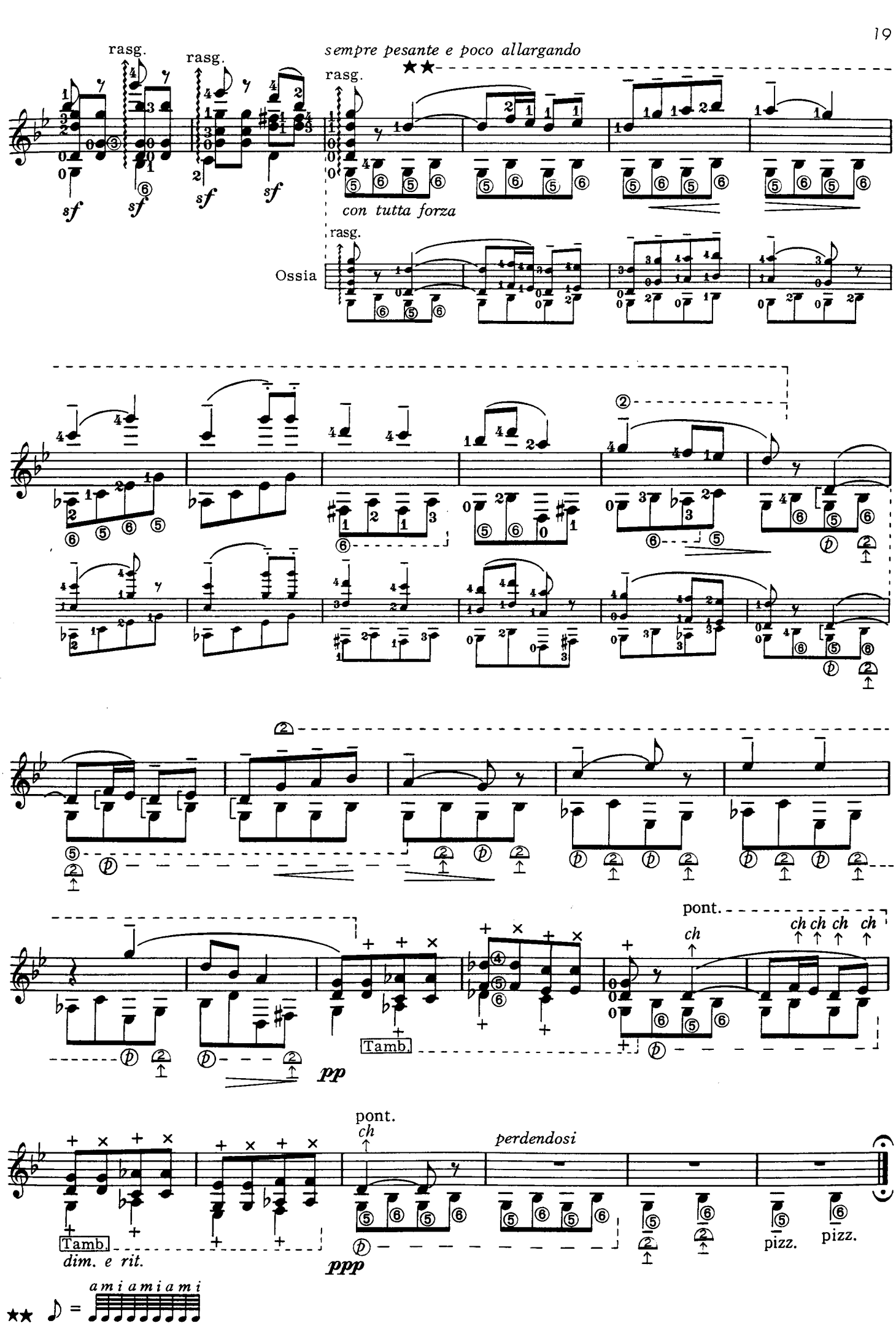
# IV Bydlo

ビドロ

⑤=G
⑥=D

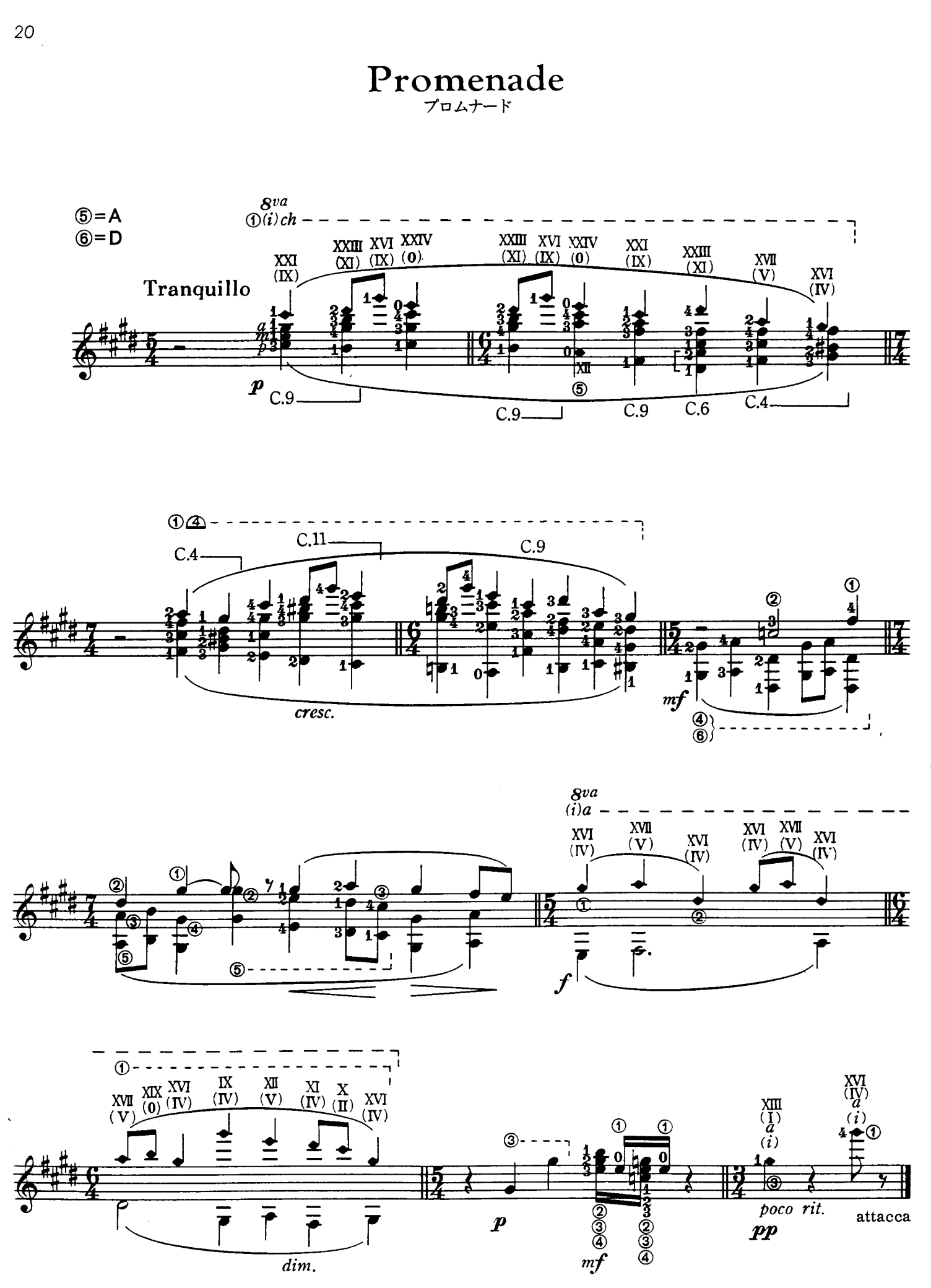
Sempre moderato, pesante




rasg.
rasg.
sempre pesante e poco allargando
rasg.
con tutta forza
rasg.
Ossia
pont.
ch
Tamb.
pp
pont.
ch
perdendosi
Tamb.
dim. e rit.
ppp
pizz.
pizz.
a m i a m i a m i

# Promenade

プロムナード



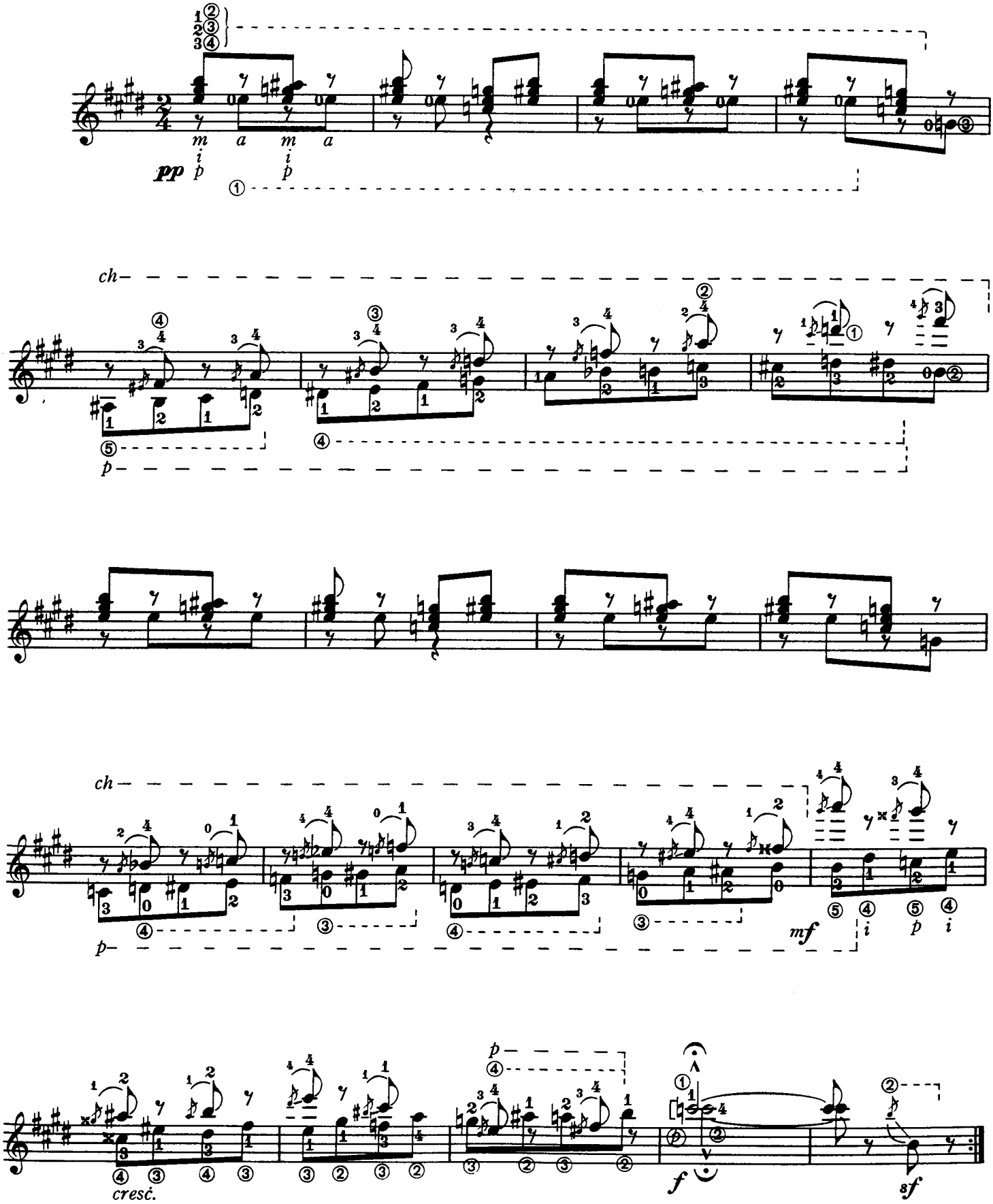
# V Ballet of the Little Chickens

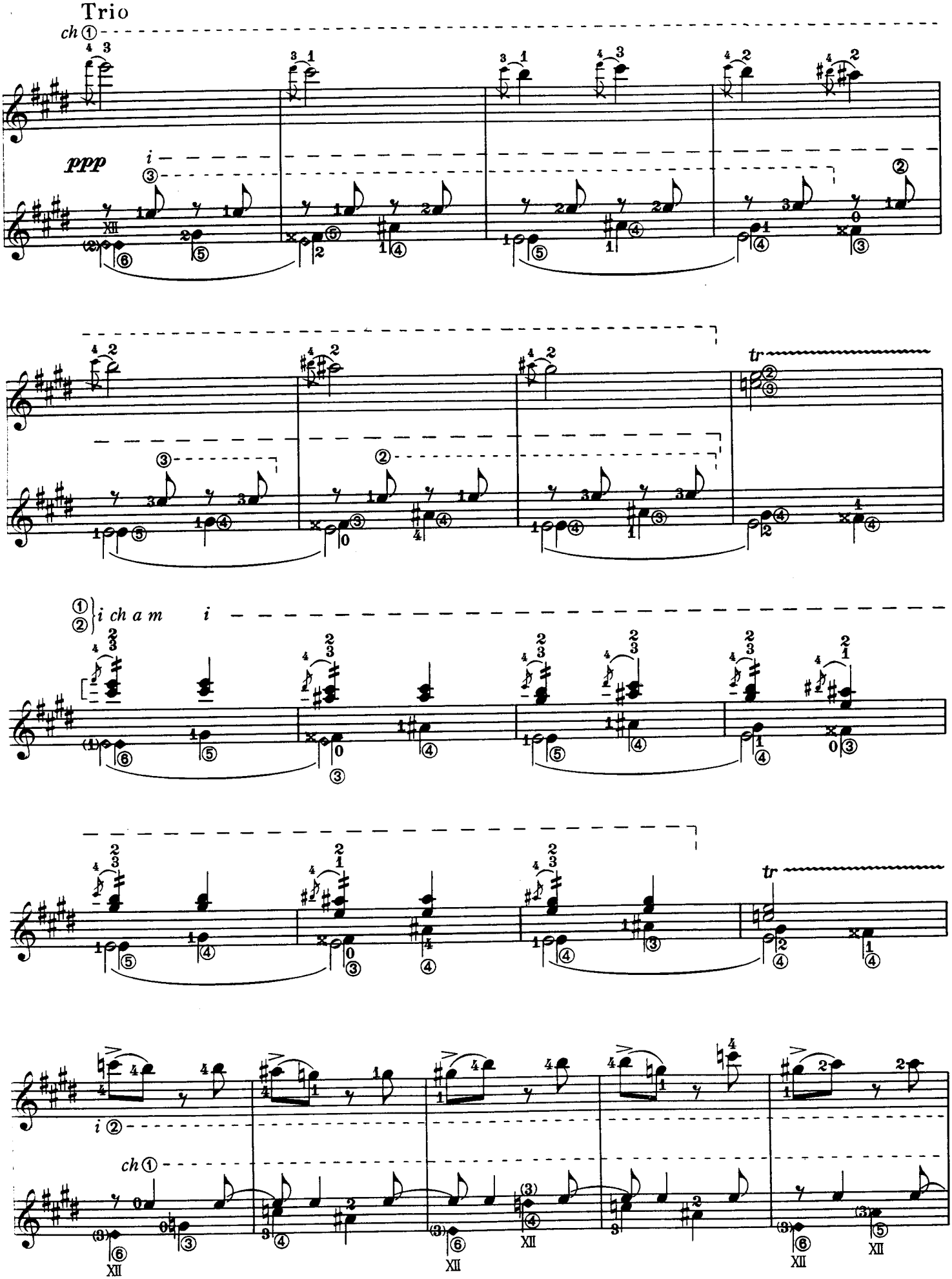
卵のからをつけたひなの踊り

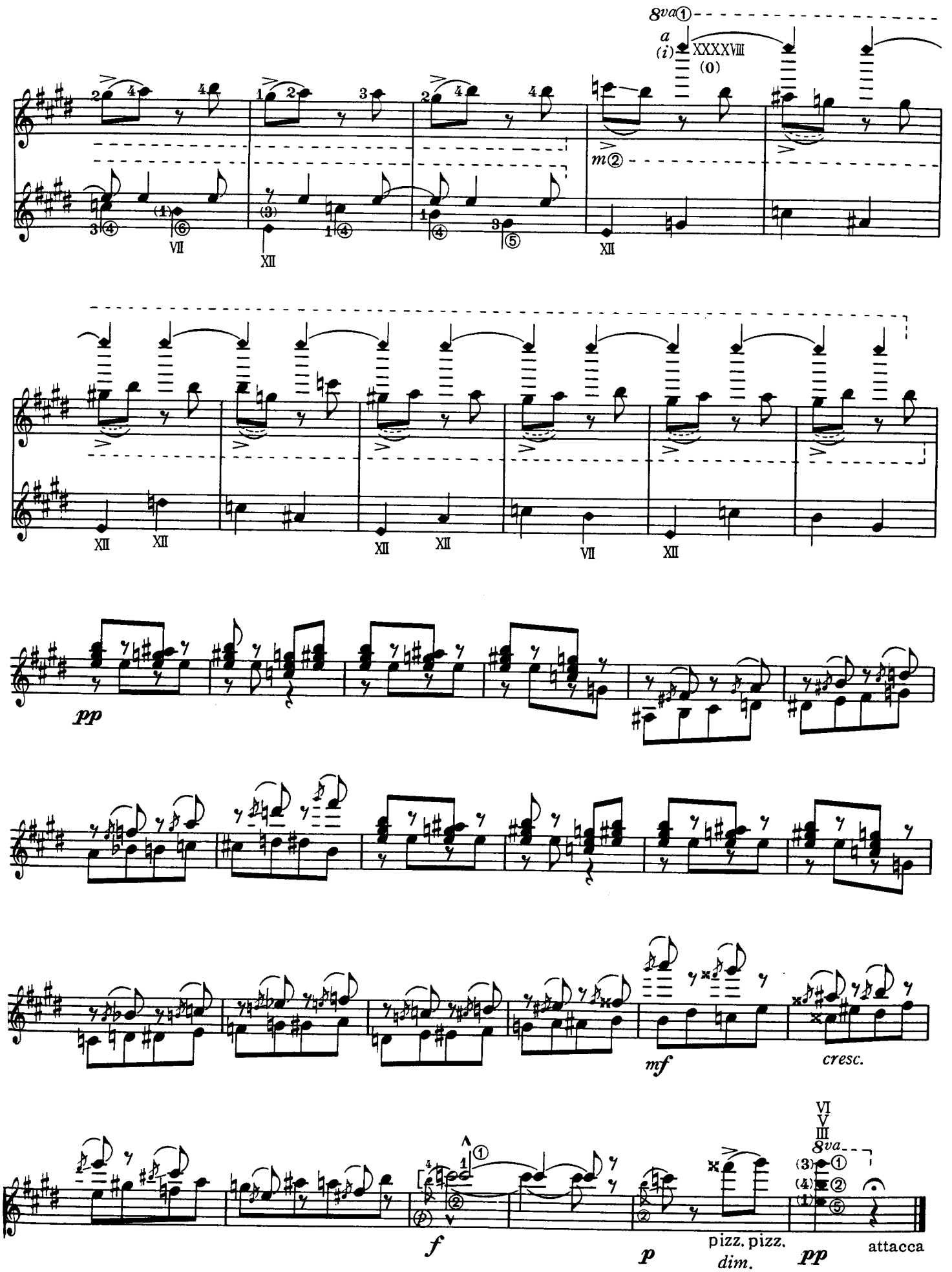
⑥=E

Scherzino

Vivo, leggiero




Trio
ch ①
ppp
i
tr
①
②
i ch a m
i
tr
i ②
ch ①

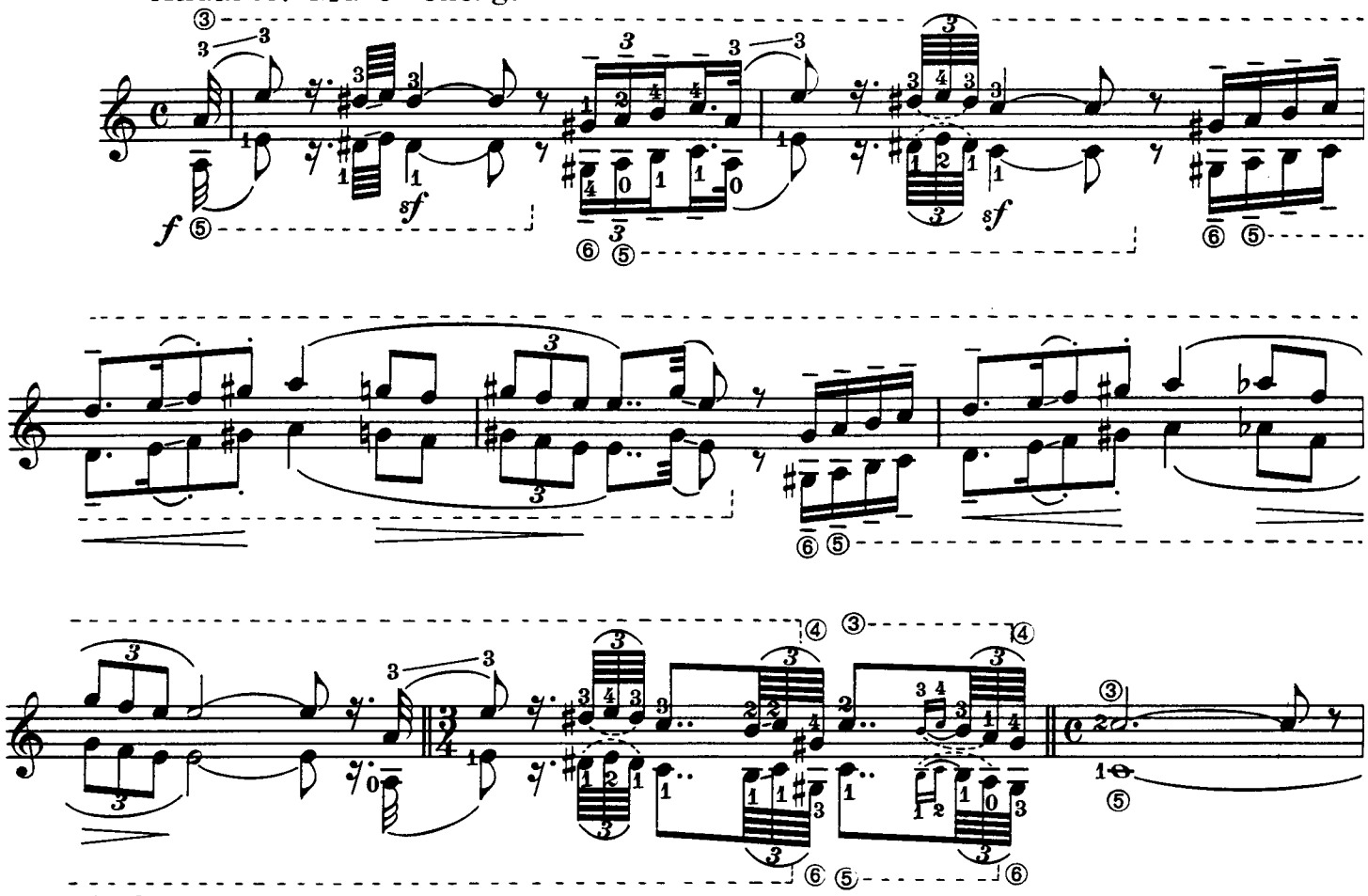

8va
a
(i)
XXXXVIII
(0)
m
pp
mf
cresc.
f
p
pizz. pizz.
dim.
pp
attacca

# VI Samuel Goldenberg und Schmuyle

サミュエル・ゴールデンベルクとシュミュイレ

⑥=D

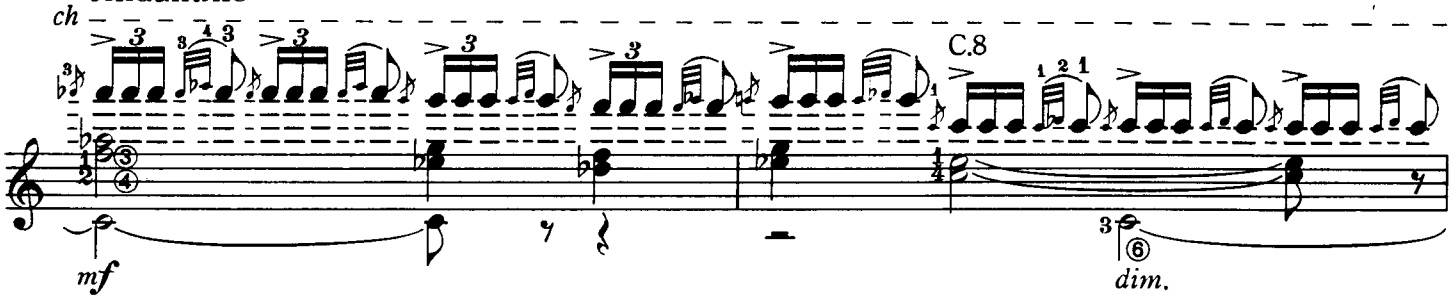
Andante. Grave–energico

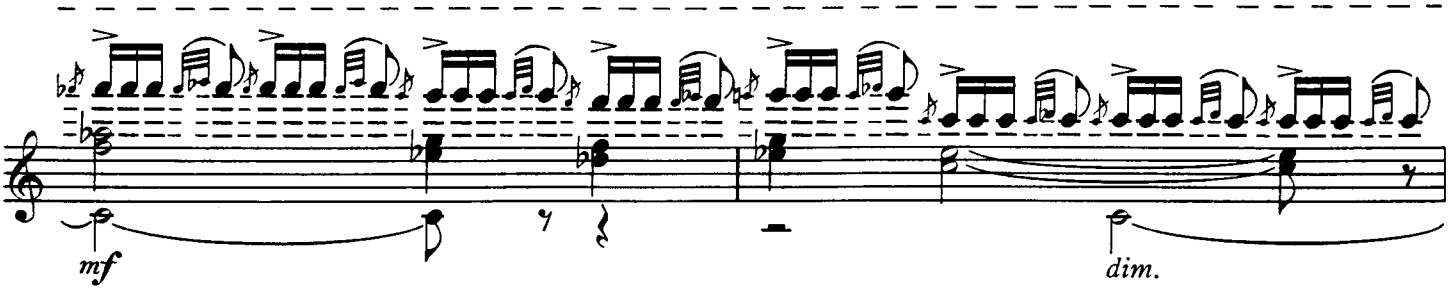


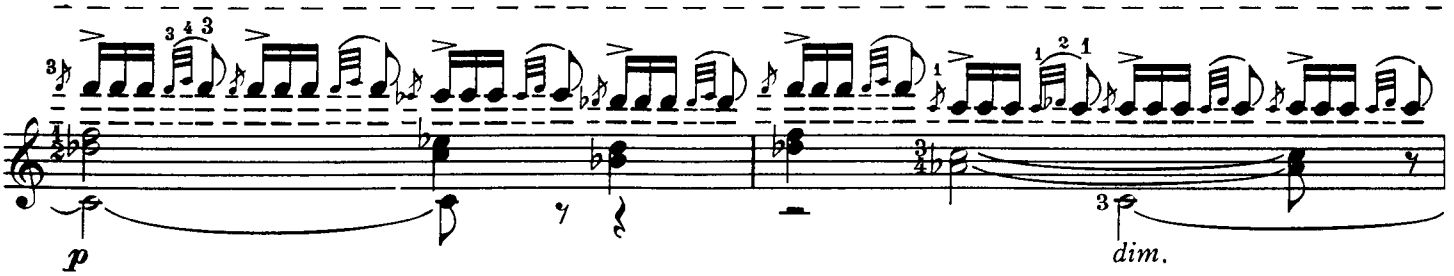


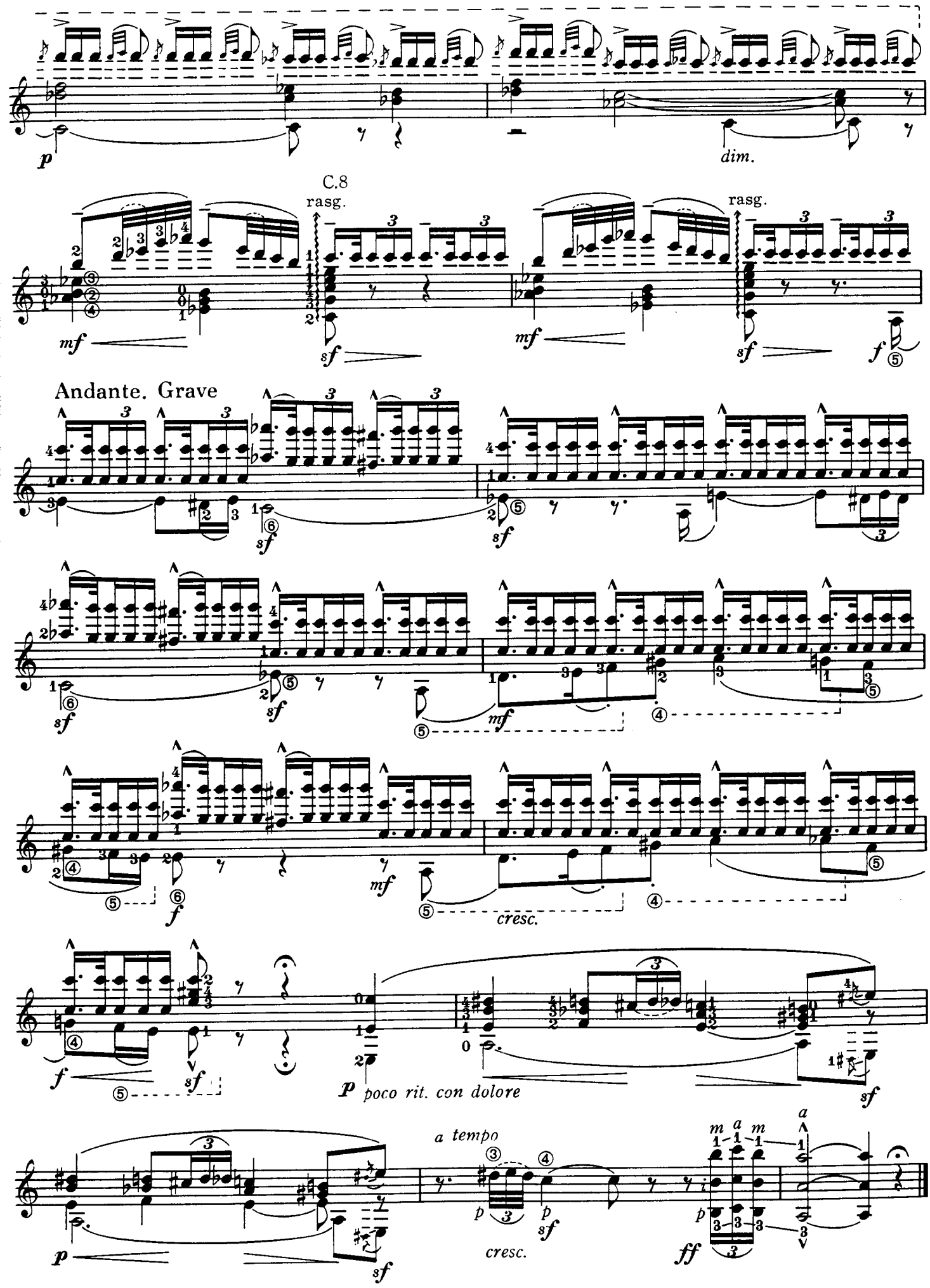



Andantino



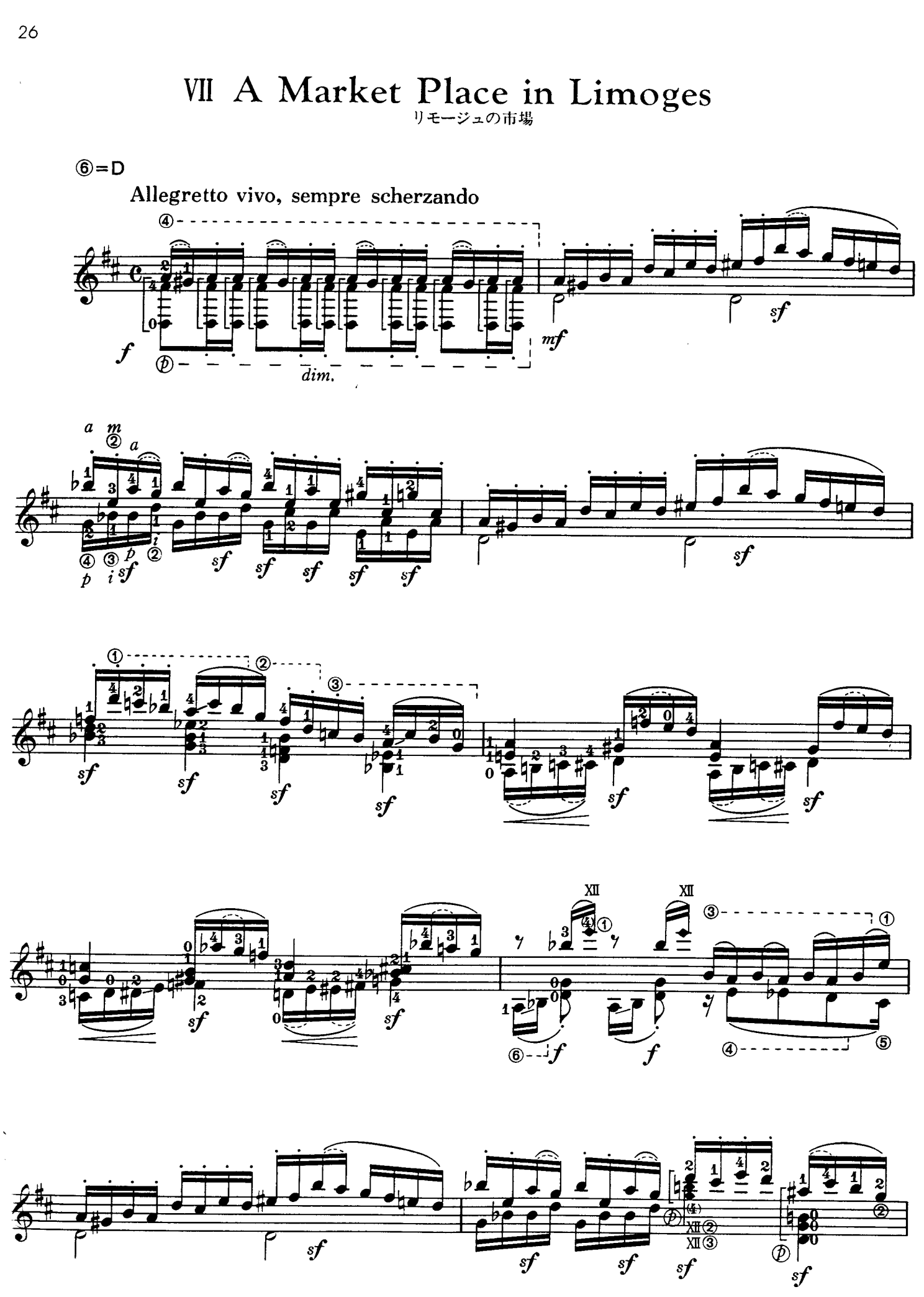

p
dim.
C.8
rasg.
mf
sf
rasg.
mf
sf
f
Andante. Grave
sf
sf
sf
mf
mf
f
cresc.
f
sf
p
poco rit. con dolore
sf
a tempo
p
sf
p
sf
cresc.
p
sf
ff

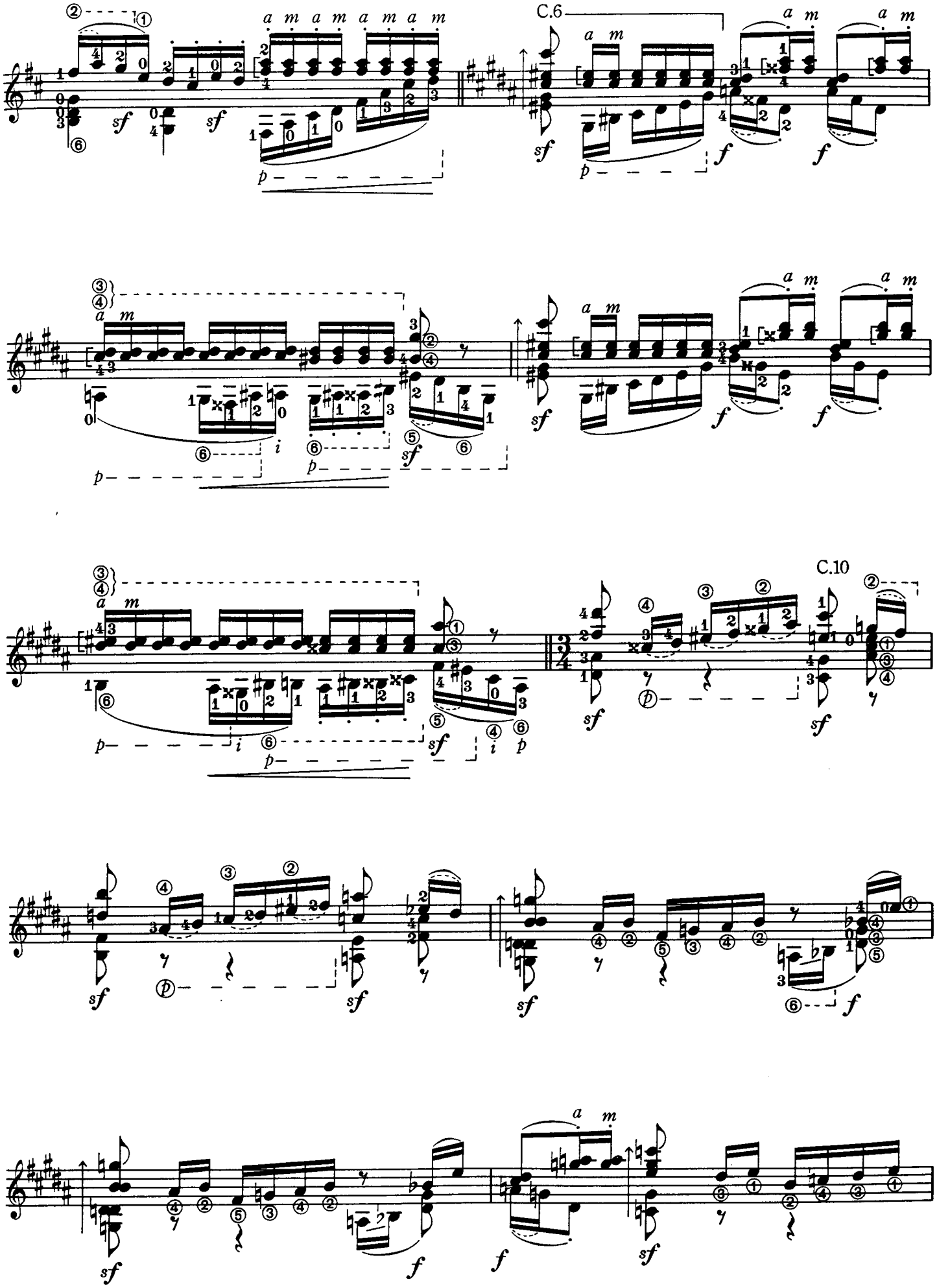
# VII A Market Place in Limoges

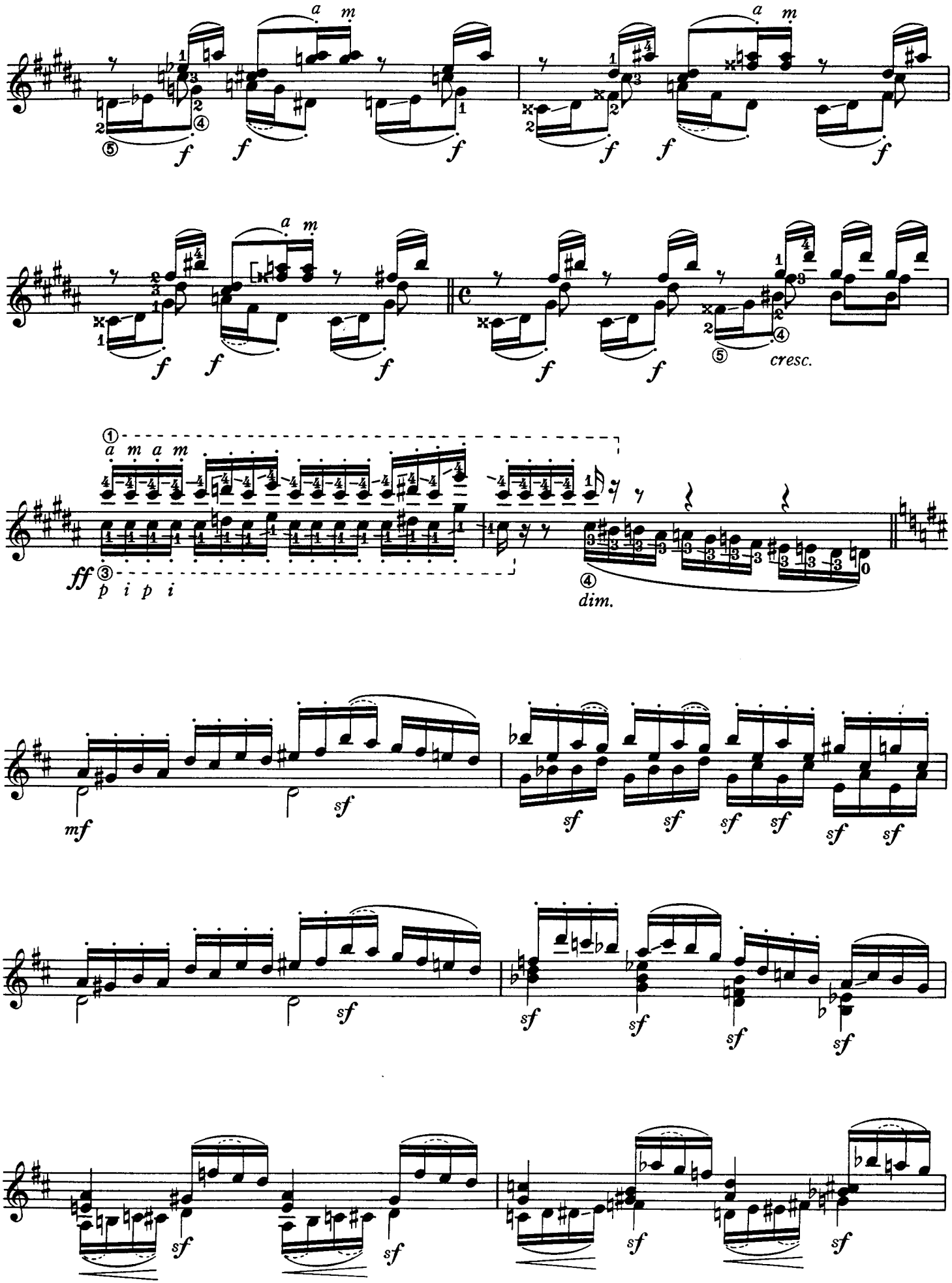
リモージュの市場

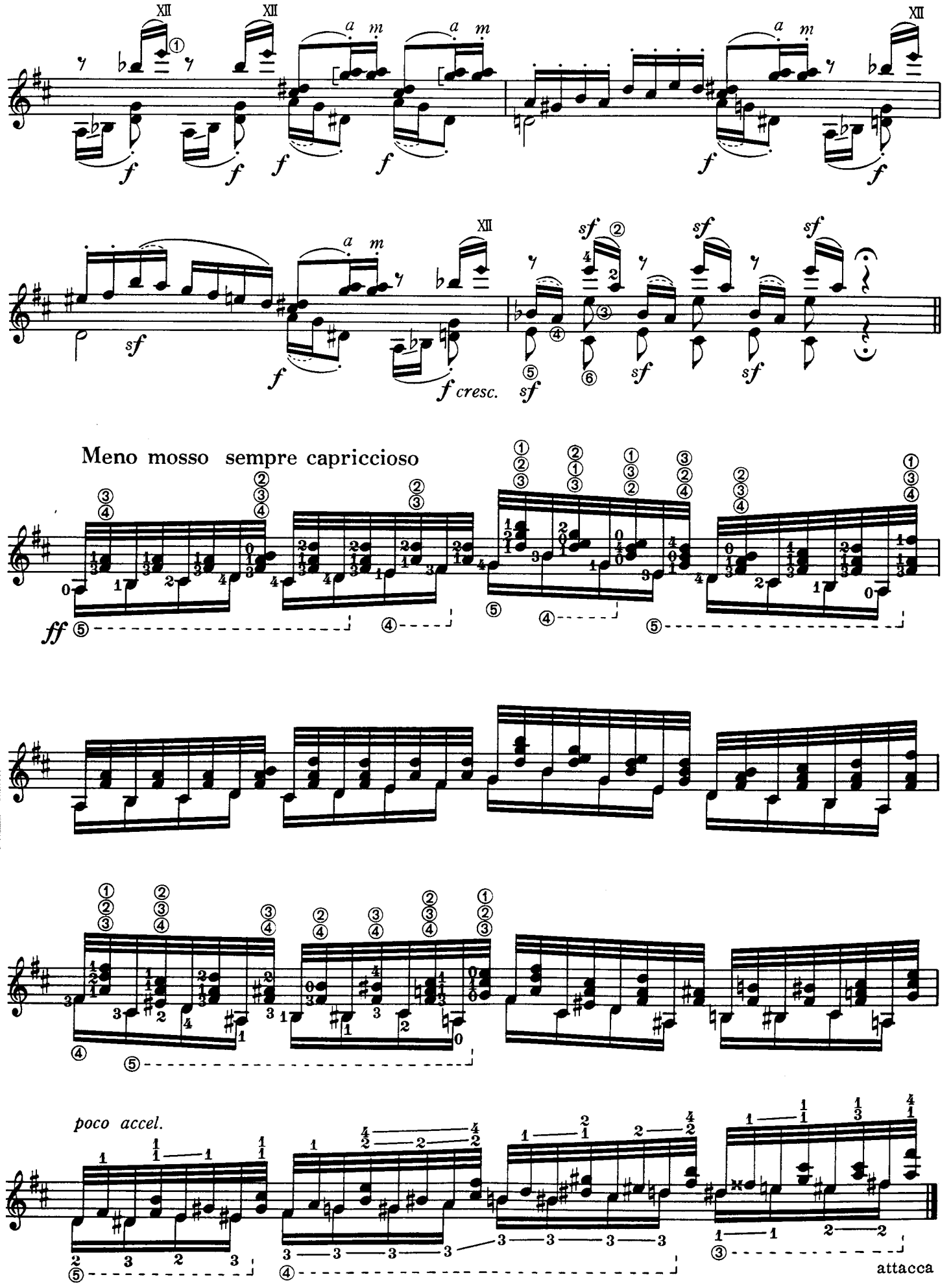
⑥=D

Allegretto vivo, sempre scherzando




C.6
C.10

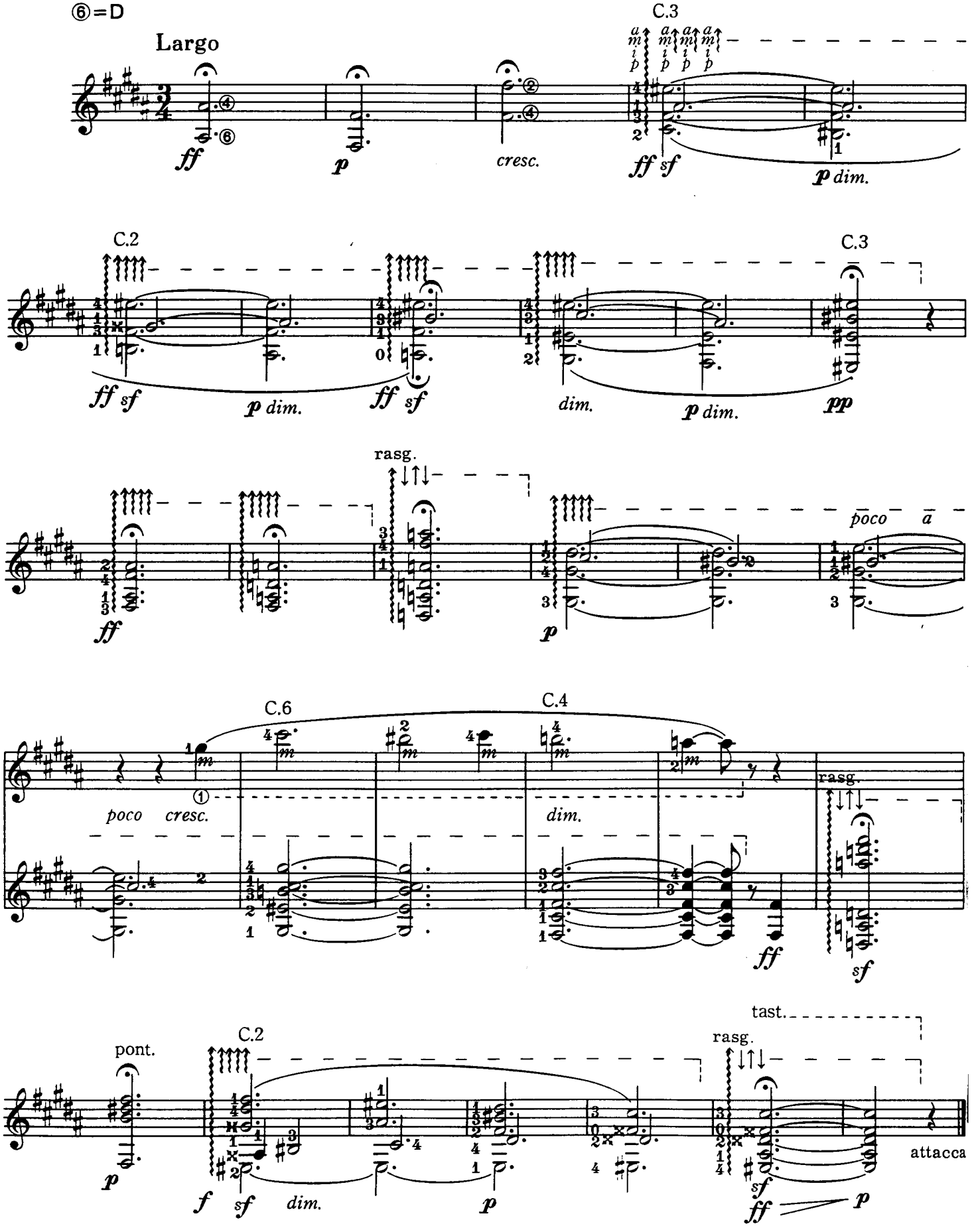

a m
f
cresc.
ff
p i p i
dim.
mf
sf


Meno mosso sempre capriccioso
poco accel.
attacca

# VIII Catacombae

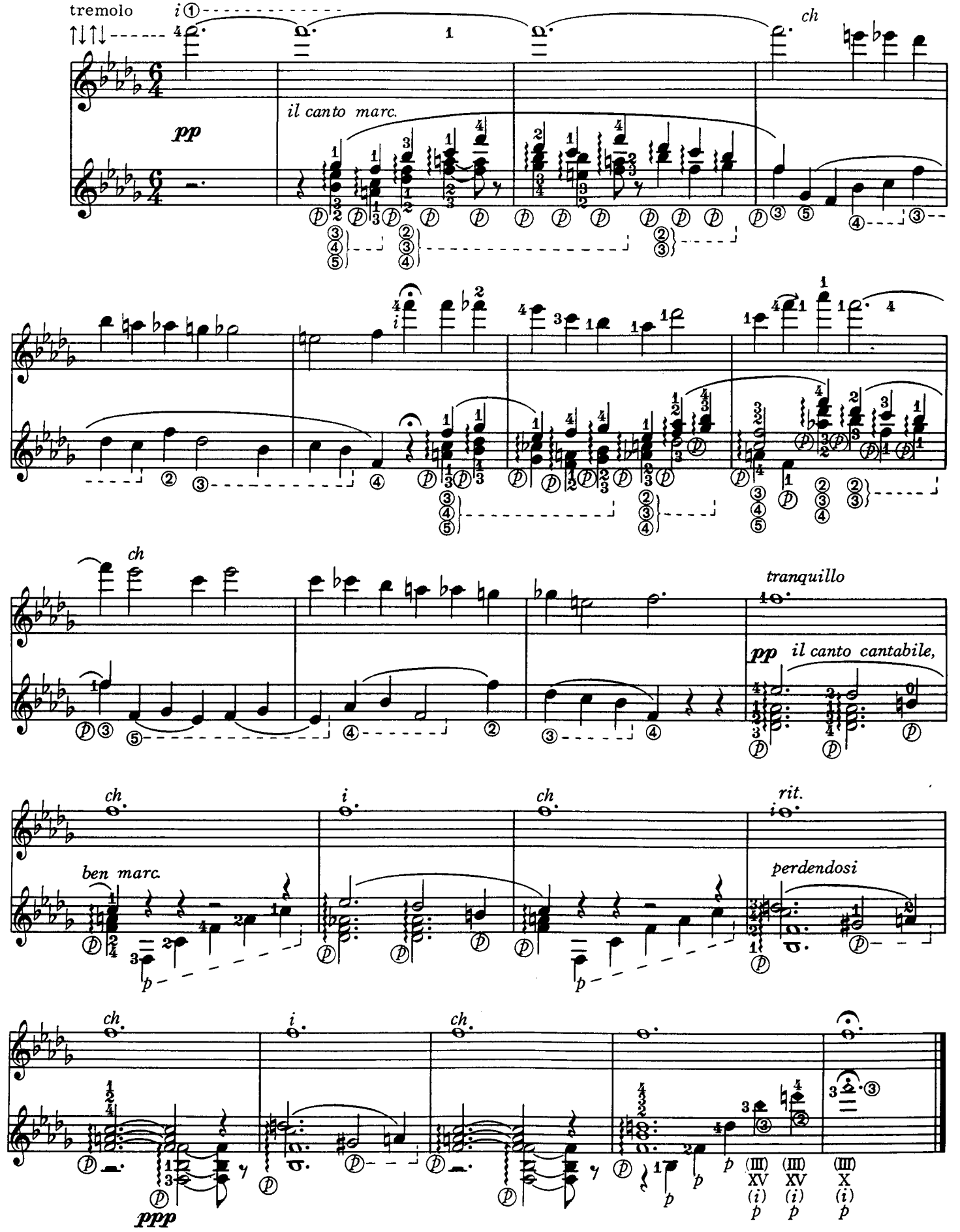
カタコンブ

## Sepulcrum romanum



# Cum mortuis in lingua mortua

## Andante non troppo, con lamento

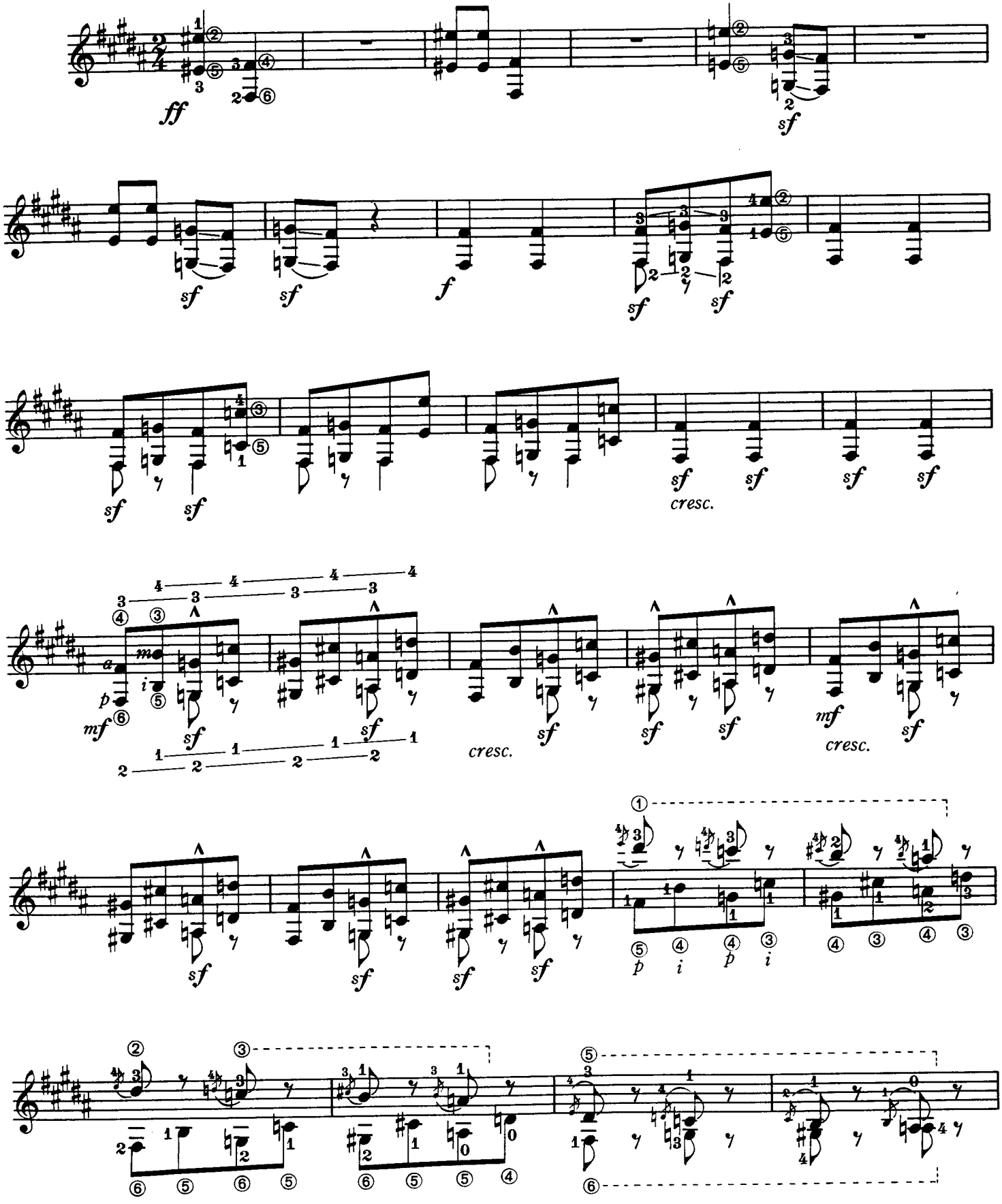


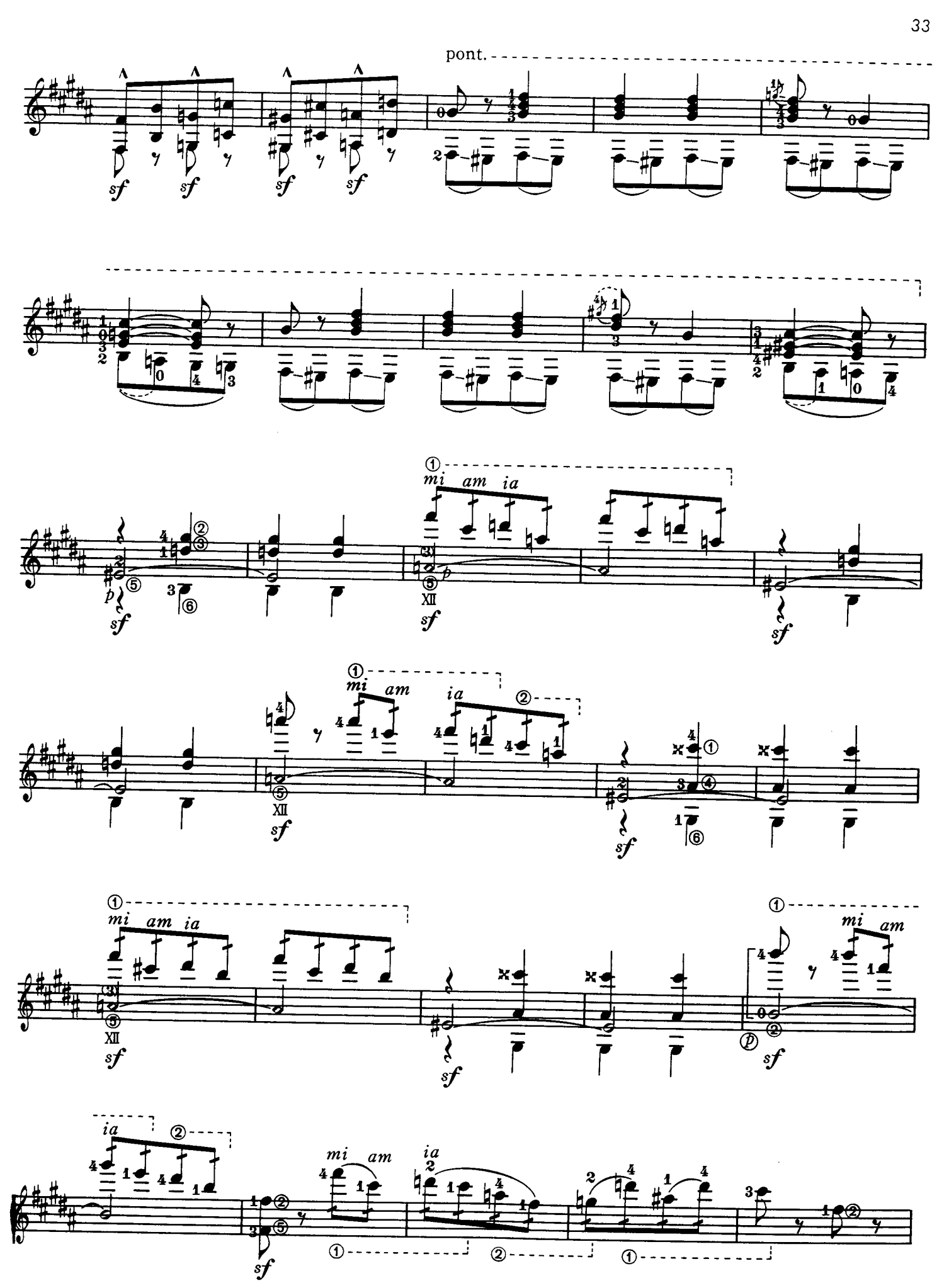
# IX The Hut of Baba-Yaga

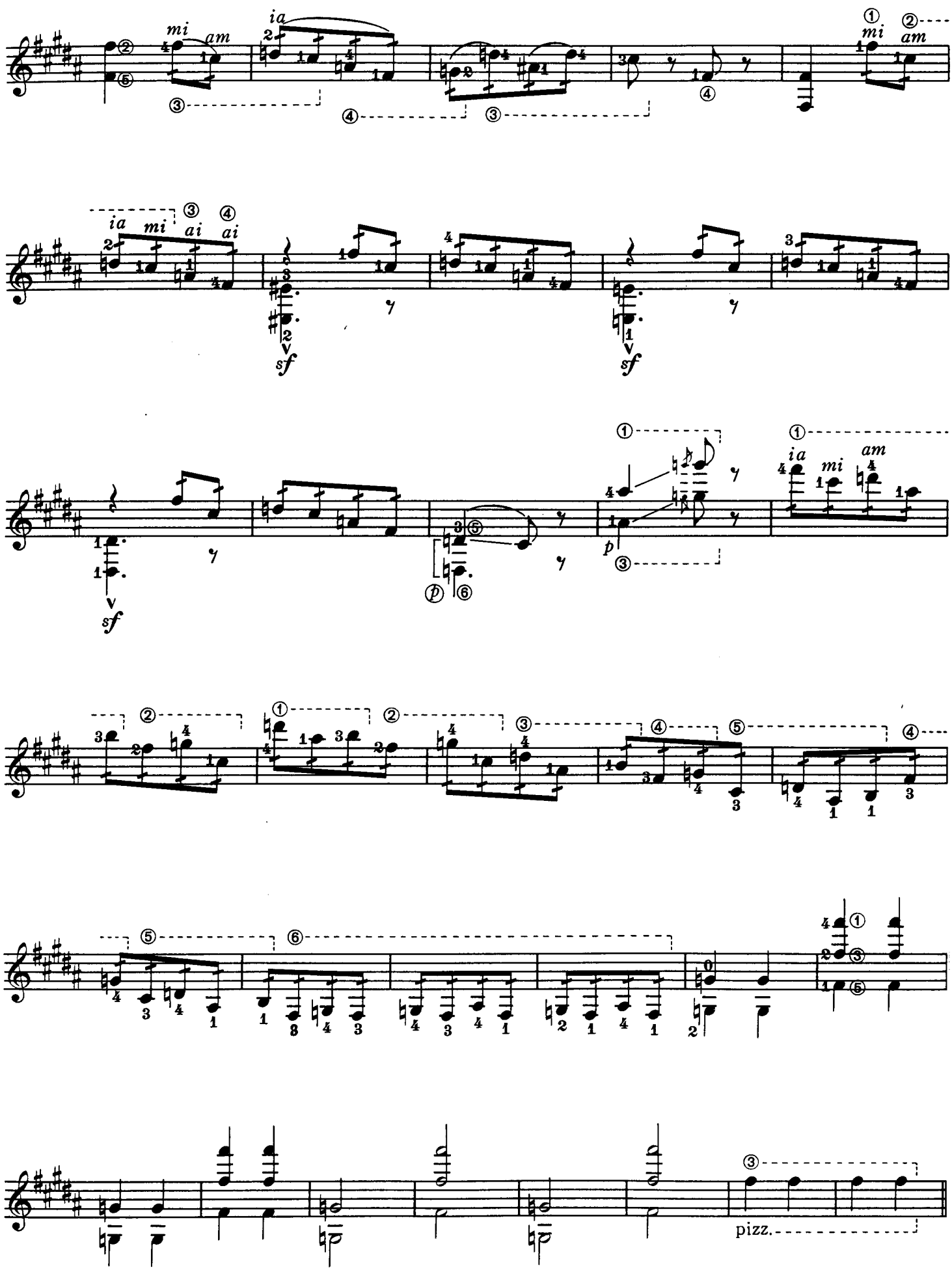
バーバ・ヤーガの小屋

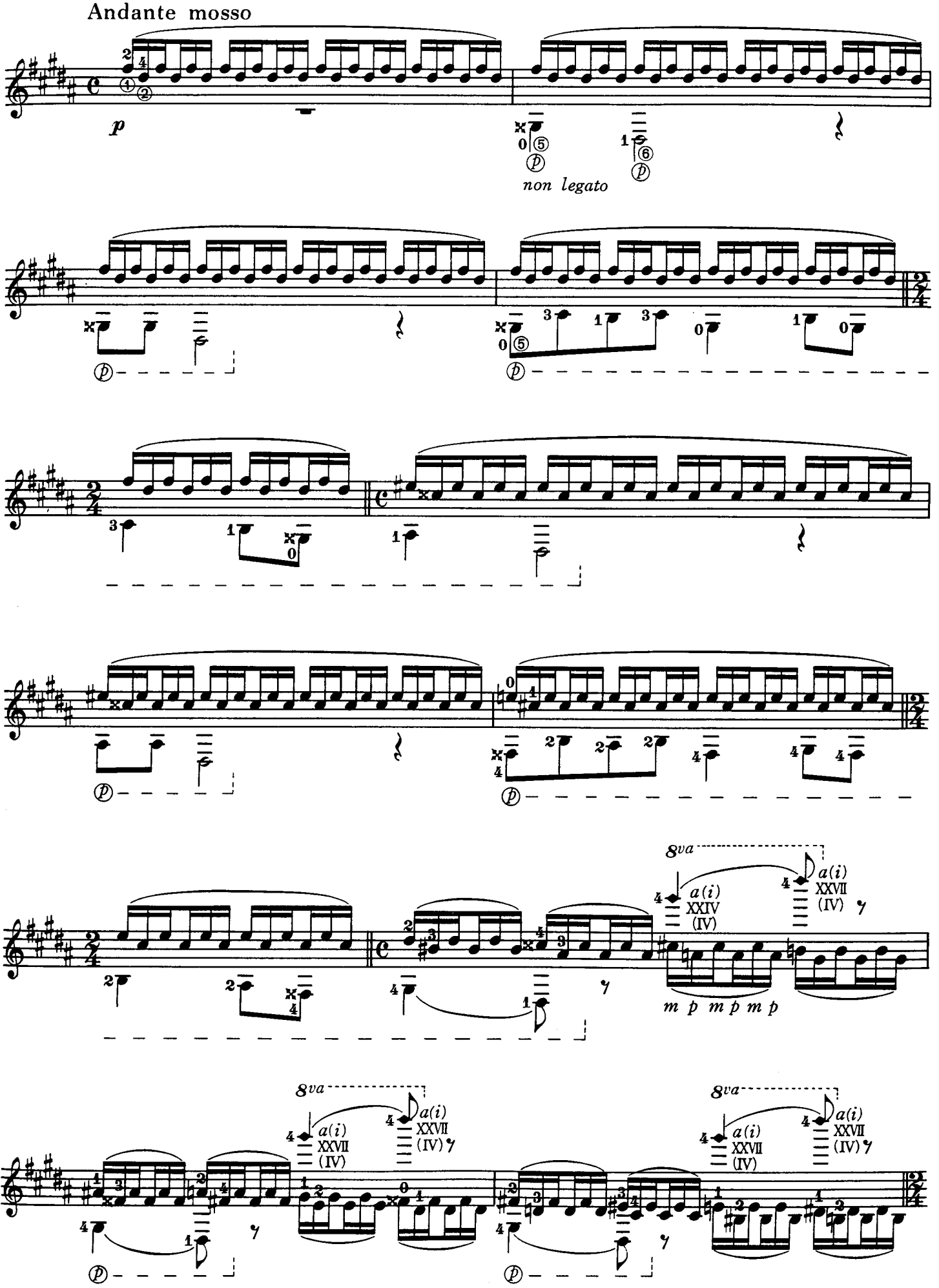
⑥=D

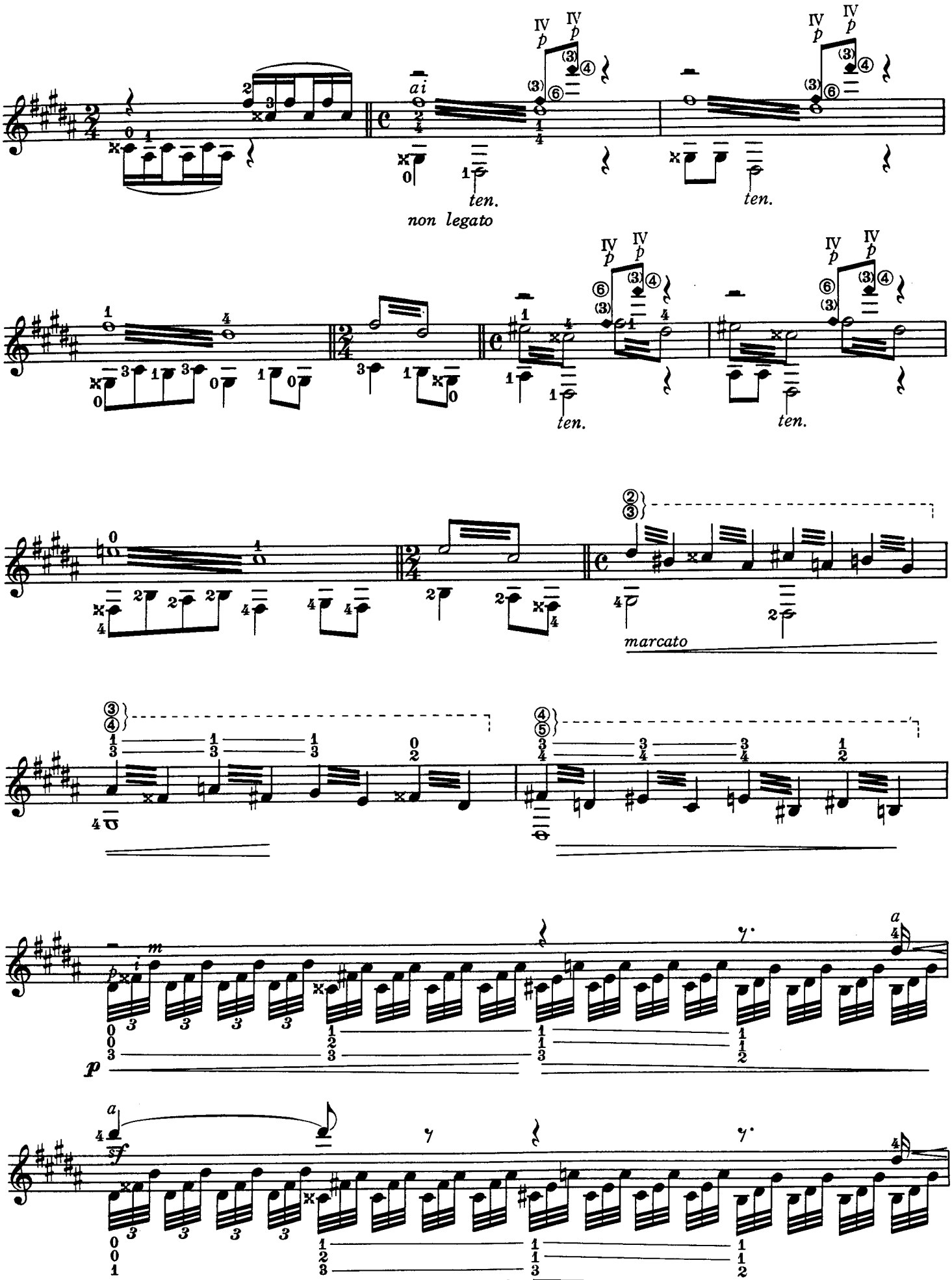
Allegro con brio, feroce

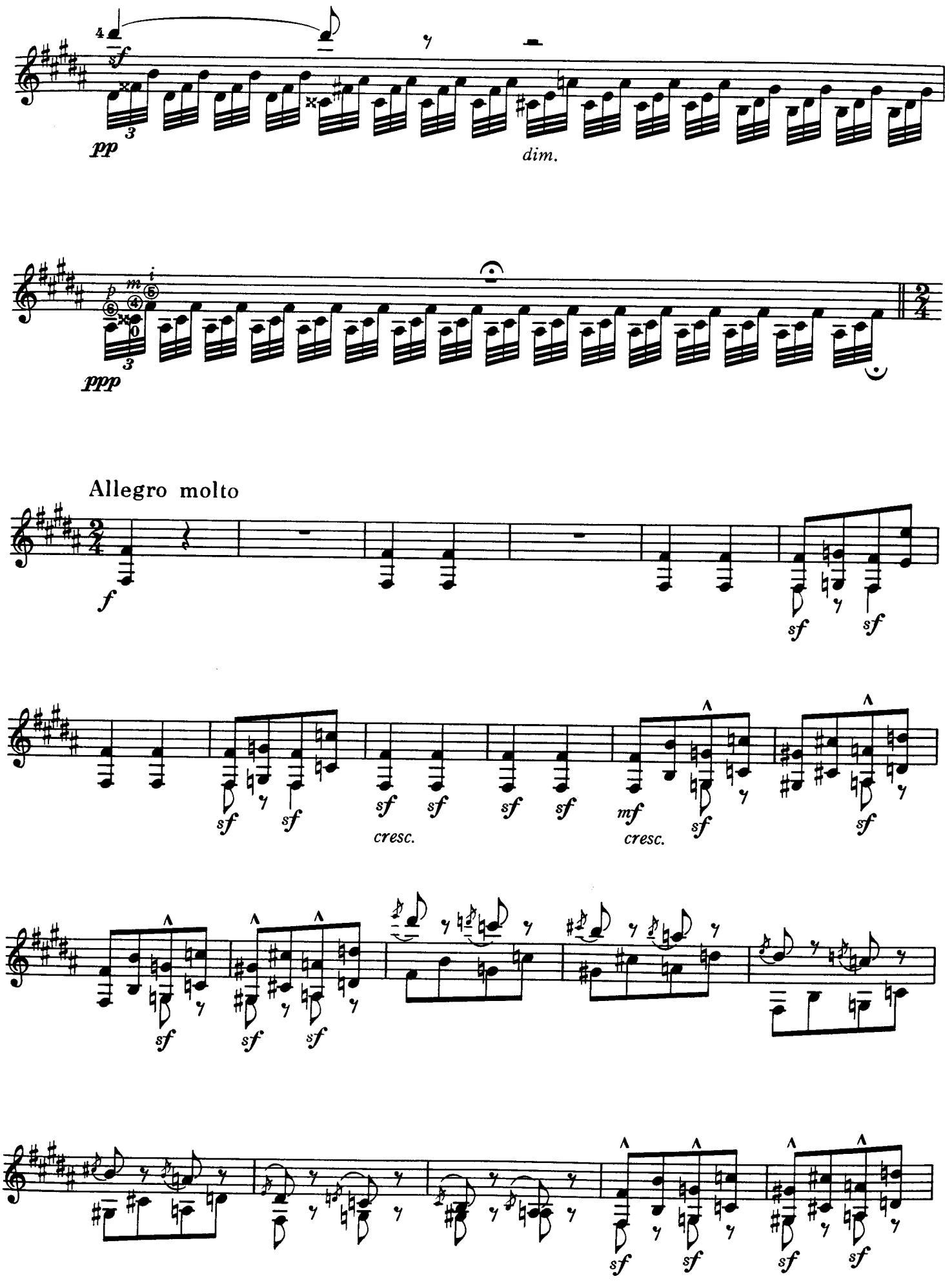


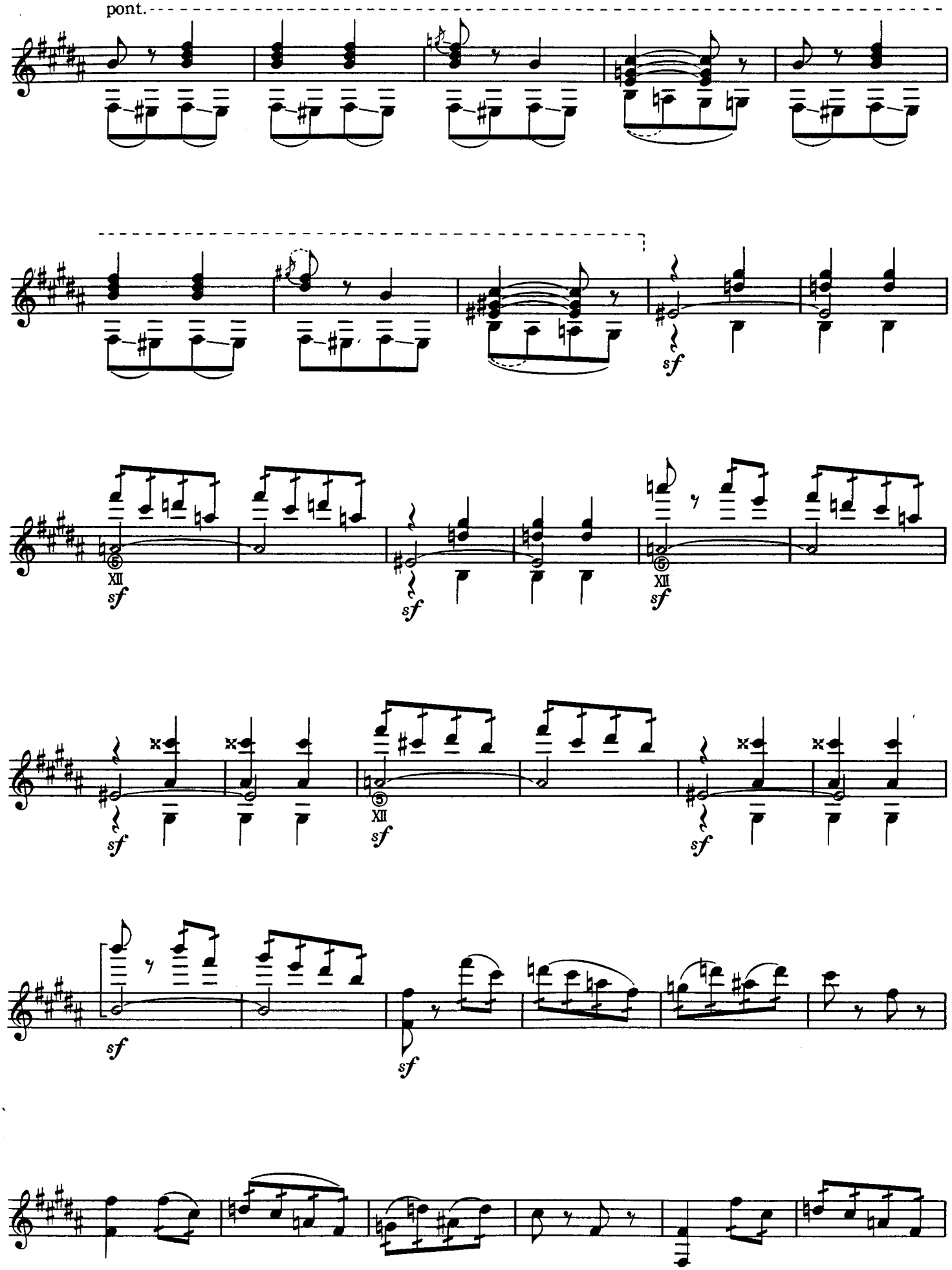

pont.
sf
mi am ia
p
XII
ia

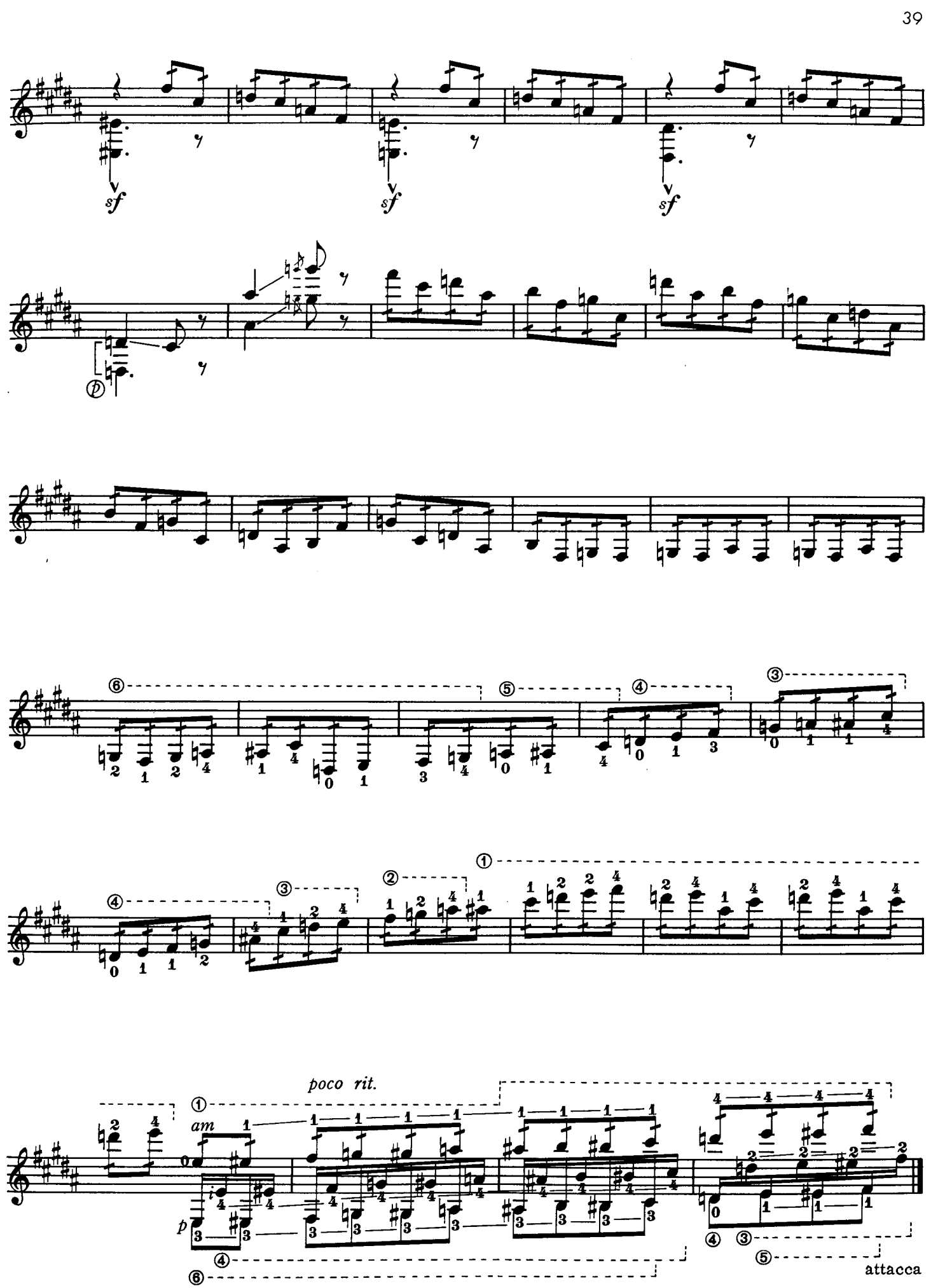

mi
am
ia
mi
am
ia
mi
ai
ai
sf
sf
sf
p
ia
mi
am
pizz.


Andante mosso
p
non legato
8va
a(i)
XXIV
(IV)
a(i)
XXVII
(IV)
m p m p m p


ai
ten.
non legato
ten.
ten.
ten.
marcato
p
sf


pp
dim.
ppp
Allegro molto
f
sf
cresc.
mf


pont.
sf
XII
sf
sf
XII
sf
sf
XII
sf
sf
sf
sf

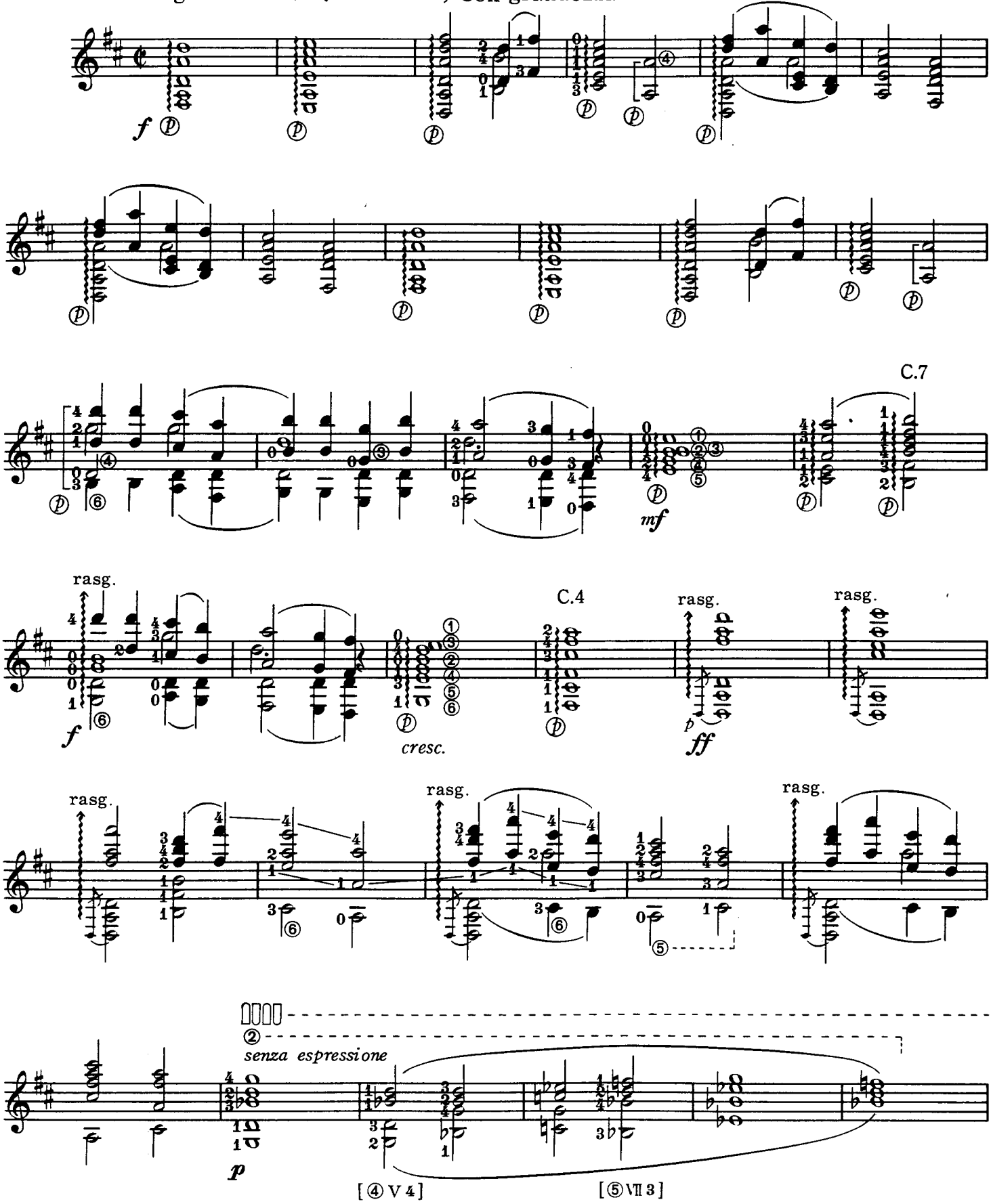

sf
sf
sf
p
poco rit.
am
p
attacca

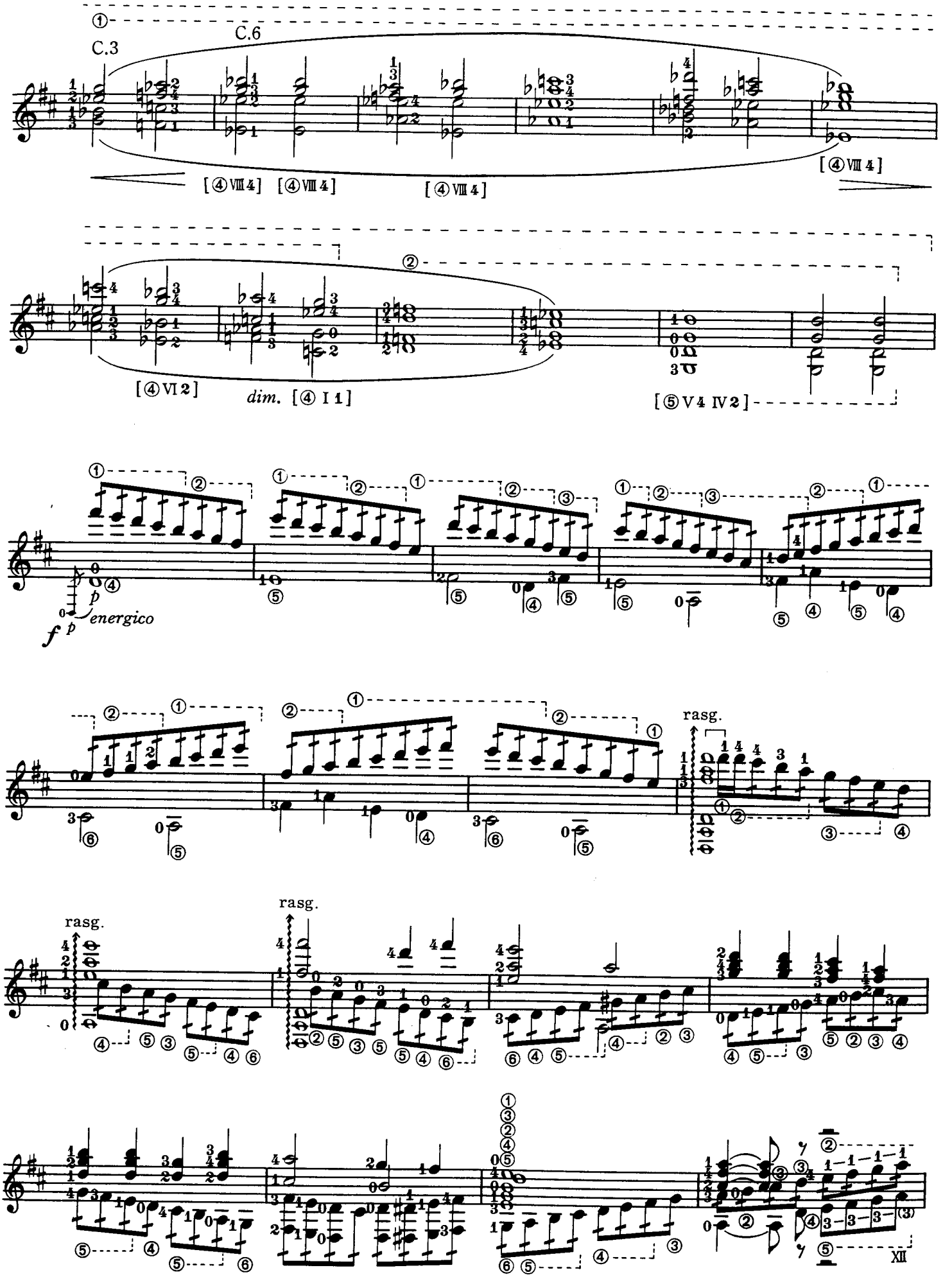
# X The Bohatyr Gate of Kiev

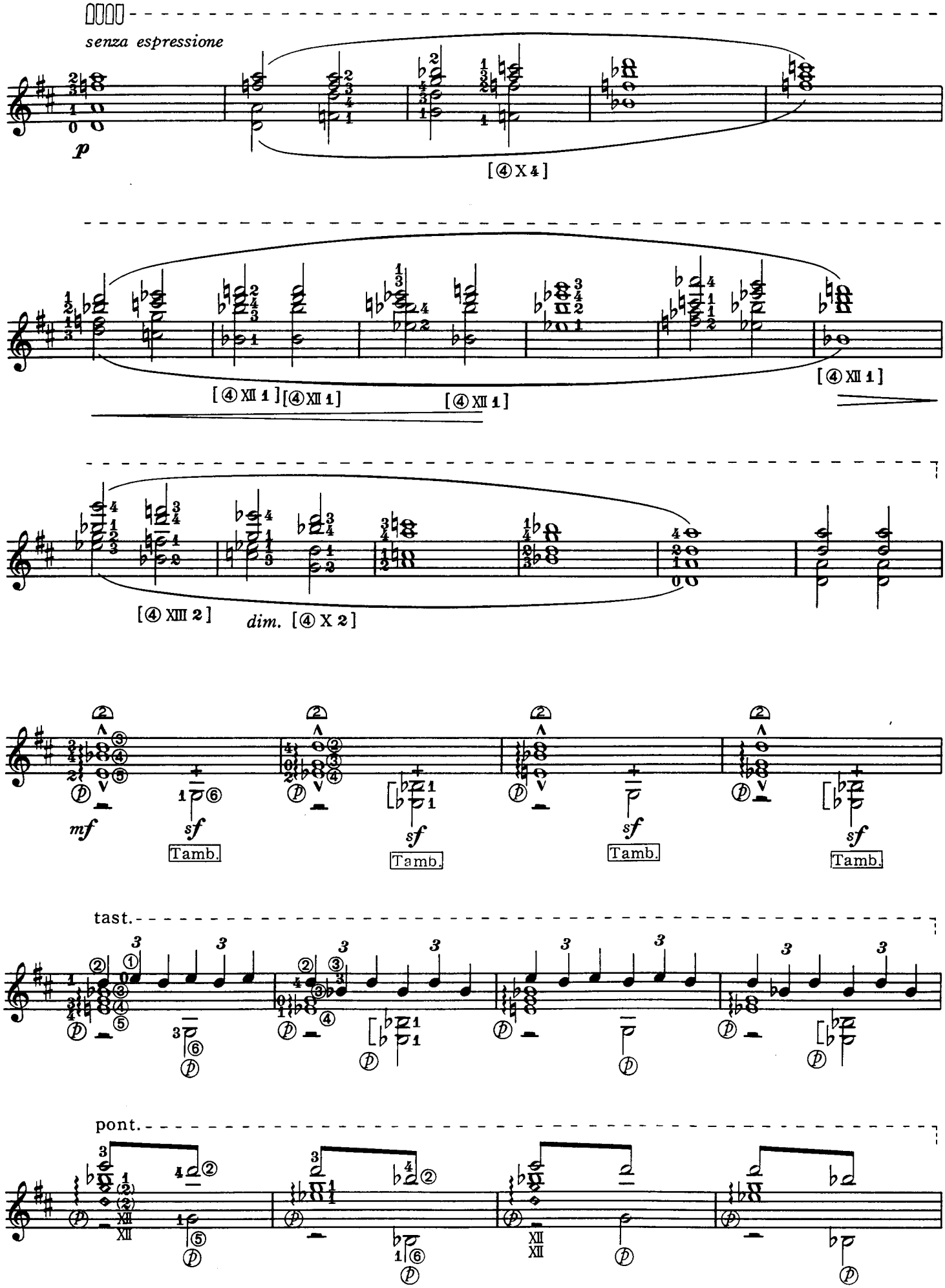
キエフの大門

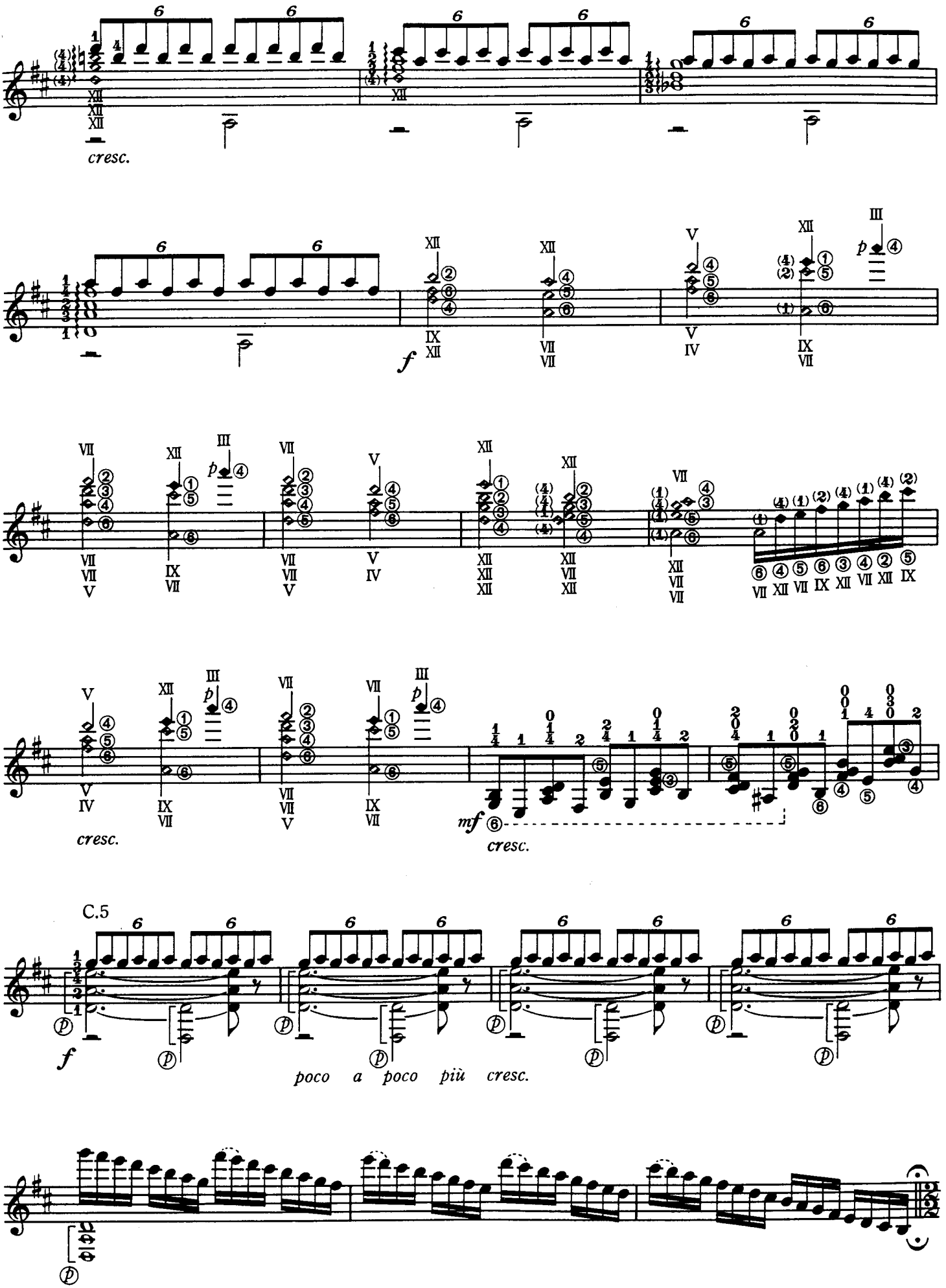
⑥=D

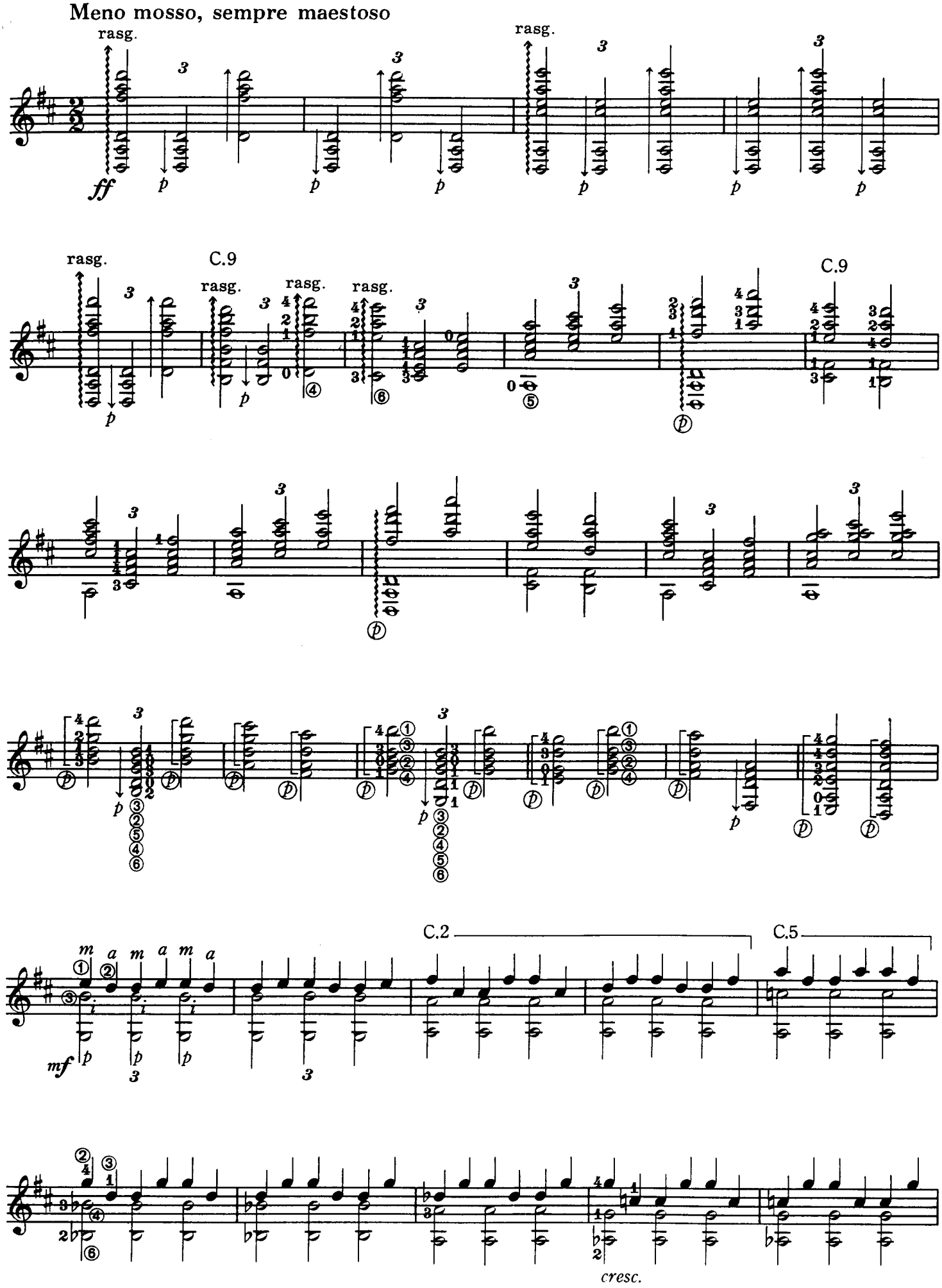
Allegro alla breve. Maestoso, Con grandezza

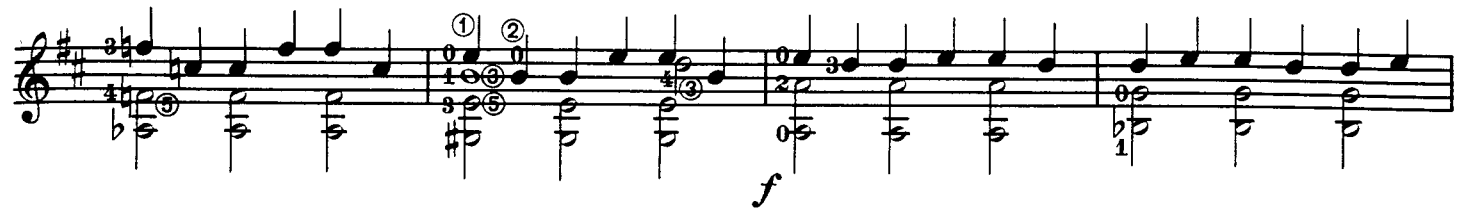


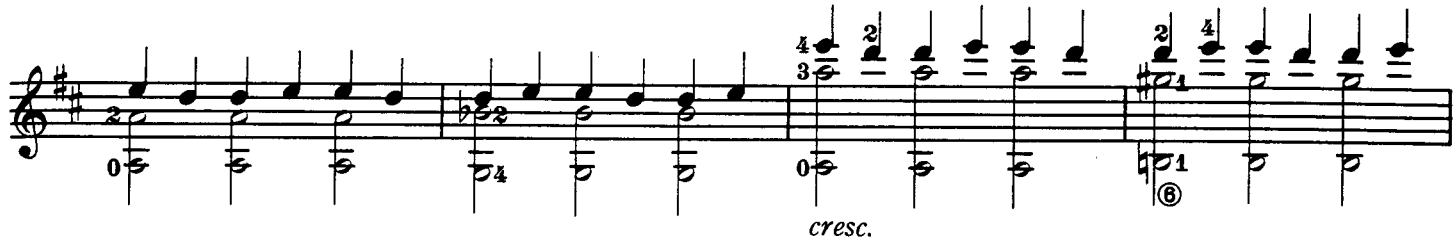

C.3
C.6
[④VIII 4]
[④VIII 4]
[④VIII 4]
[④VIII 4]
[④VI 2]
dim. [④ I 1]
[⑤V 4 IV 2]
p
energico
f
rasg.
rasg.
rasg.
XII

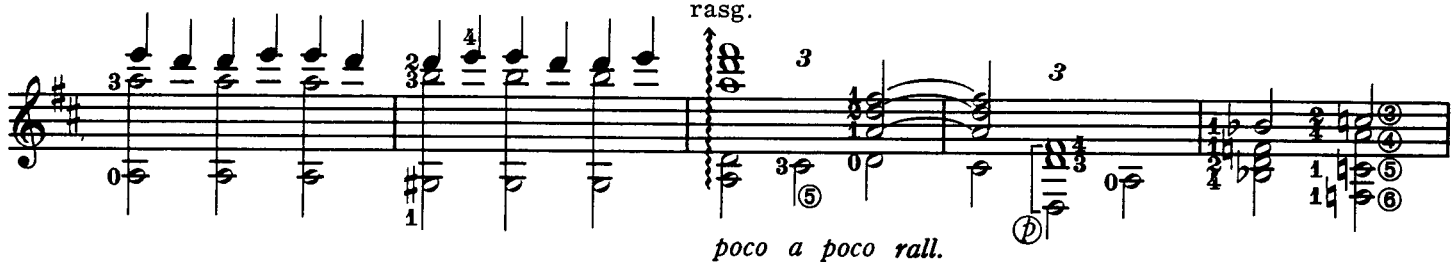

senza espressione
p
[④X4]
[④XII1] [④XII1] [④XII1]
[④XII1]
[④XIII2]
dim. [④X2]
mf
sf
Tamb.
tast.
pont.

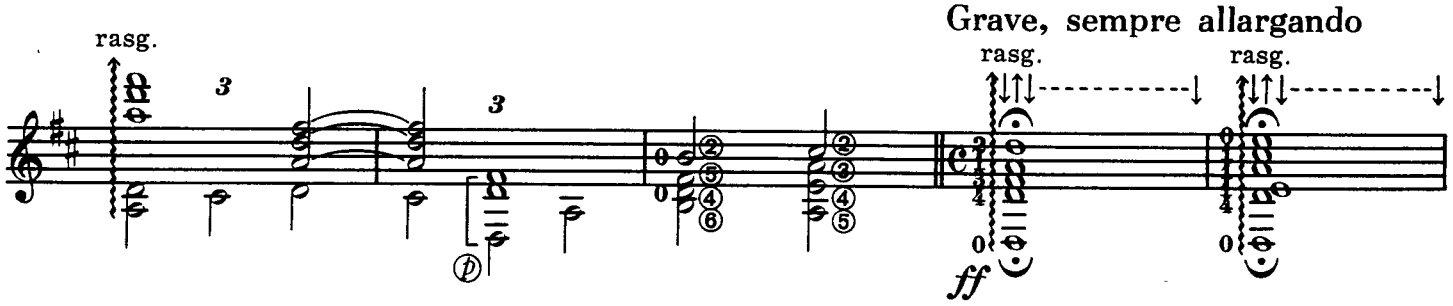

cresc.
f
p
cresc.
mf
cresc.
C.5
f
poco a poco più cresc.

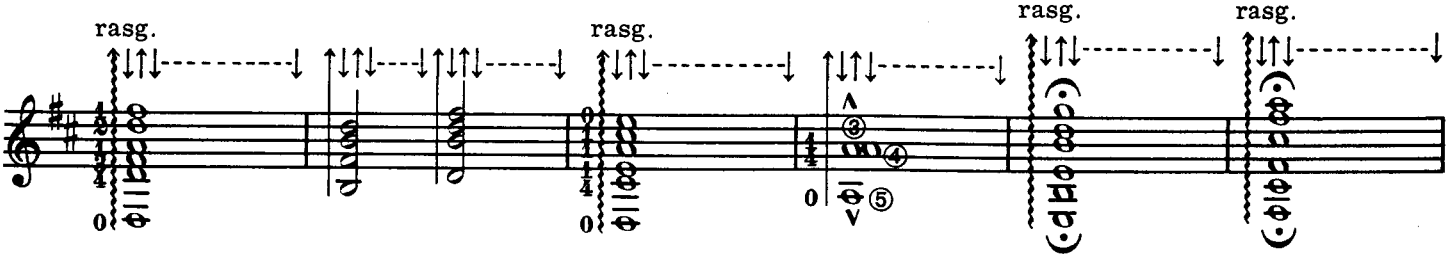

Meno mosso, sempre maestoso
rasg.
ff
p
rasg.
C.9
C.2
C.5
mf
cresc.

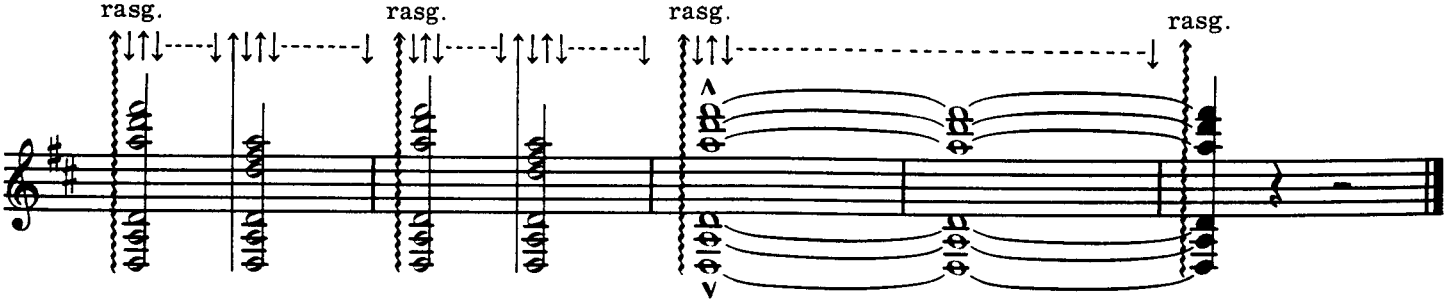

f


cresc.


rasg.
poco a poco rall.


rasg.
Grave, sempre allargando
rasg.
rasg.
ff


rasg.
rasg.
rasg.
rasg.


rasg.
rasg.
rasg.
rasg.

## ●奏法解説

ハーモニックス(𝅗𝅥 𝅘𝅥𝅮 など)……すべて実音で記譜

自然倍音
……Ⅲ Ⅳ Ⅴ ……ポジション
(1 2 3 4) ……触れる指
①②③④⑤⑥ ……弦

人工倍音
(…Ⅲ Ⅳ Ⅴ…) ……左指の押えるポジション
XV XVI XVII ……右指の触れるポジション
1 2 3 4 ……押える指
(i) ……触れる指
p a ch ……奏する指

ch ……chico，右手小指のこと

Ⓟ ⓐ ……指頭奏法（爪は使わない）

↥ ↕ ……Ⓟとⓐで弦をつまみ，表面板に対し垂直上向に奏す
- ↥ ……右指をはなした後，弦を指板に当てない場合
- ↕ ……右指をはなした後，弦を指板に当てる場合（バルトーク・ピチカートのようなもの）

Tamb. ……Tambora　タンボーラ
- ＋ ……Ⓟによる
- × ……ⓜまたはⓐによる

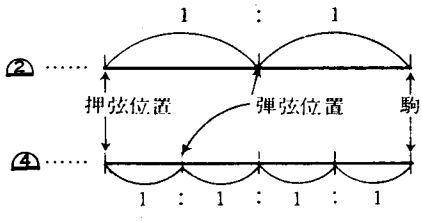
⌒⌒、……技術的なスラー

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ……*pima pima*による急速なアルペジオを音符の長さ続ける

tremolo
↑↓↑↓ ……指定された指（*i*または*ch*）の爪によるトレモロ（マンドリンにおけるピックの役割を爪に与える）

↑↓↑↓ ……和音のトレモロ

▯▯▯▯ ……ⓘⓜⓐなどによる和音のトレモロ（爪は使わない）
〔　〕は間の不用弦の処理方法を示す
④ ⑤ ……弦
… Ⅴ Ⅵ ……触れるポジション（押えない）
1 2 3 4 ……触れる指（押えない）




rasg.
- ⦚ ……graneado　グラネアード
- ↑ ……rasgueado seco ラスゲアード・セコ
- [ ……指定された指だけによる重音奏法

## ●EXPLANATION FOR PERFORMANCE

Harmonics(𝅗𝅥 𝅘𝅥𝅮 etc.)……all notated in actual notes.

Natural harmonics.
… Ⅲ Ⅳ Ⅴ ……position
(1 2 3 4) ……Fingering
①②③④⑤⑥ ……String

Artificial harmonics
(…Ⅲ Ⅳ Ⅴ…) ……position to be held by left finger.
XV XVI XVII ……Position to be touched by right finger.
1 2 3 4 ……Finger to hold.
(i) ……Finger to touch.
p a ch ……Finger to play.

ch ……chico, Little finger of the right hand.

Ⓟ ⓐ……Play with fingertips (nails are not used).

↥ ↕ ……Pluck the string with Ⓟ and ⓐ and play upwards and vertically against the sound board.
- ↥ ……After letting right fingers go, do not hit the string against fret board
- ↕ ……After letting right fingers go, hit the string against fret board

Tamb. ….Tambora.
- ＋ ……with Ⓟ
- × ……with ⓜ or ⓐ

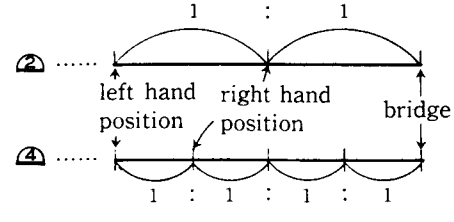
⌒⌒、……Left hand slur.

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ……Continue to play rapid arpegio by *pima pima* …… for the length of the note.

tremolo
↑↓↑↓ ….Tremolo with the nails of indicated finger (*i* or *ch*). (This gives the nails the role of mandolin pick).

↑↓↑↓ ……Tremolo in chord.

▯▯▯▯ ……Tremolo in chord by ⓘ ⓜ or ⓐ(nails are not used).
[　] indicates the manner of treating unused strings in between played strings.
④ ⑤ …… String
… Ⅴ Ⅵ ……Position to touch (Do not hold).
1 2 3 4 ……Finger to touch (Do not hold).




rasg.
- ⦚ ……graneado.
- ↑ ……rasgueado seco.
- [ ……Double stopping played only by the indicated fingers.