

# Insomnia

for violin and harp (1996 rev. 2002)

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written for Gidon Kremer and Yoshino Naoko

notation: pitch: ♯ = about 1/4 tone sharp

♭ = about 1/4 tone flat

duration: longer ○ standing  
↓ ● moving  
shorter ∟ connecting  
≡ cohering

no pulse, uneven

the intervals used

The diagram illustrates three types of intervals on a treble clef staff. The top staff shows a sequence of notes with vertical dashed lines indicating their positions. The middle staff, labeled 'neutral 3rd', shows a sequence of notes with a sharp sign and a flat sign, connected by curved lines. The bottom staff, labeled 'plus 2nd', shows a sequence of notes with a sharp sign and a flat sign, connected by a zigzag line. The labels 'neutral 3rd', 'neutral 2nd', and 'plus 2nd' are placed to the right of their respective staves.

VIOLIN: a loose bow, light and full bowing

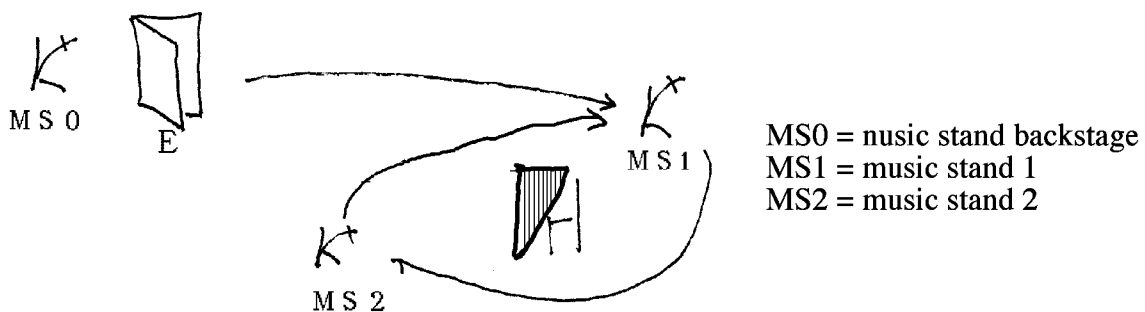
The first two lines of Mandelstam's poem "Insomnia" was quoted in Vasily Akshonov's roman "Burn" Years later when I thought of composing something for Gidon Kremer and Yoshino Naoko, I remembered this poem and thought about artists without a place to live safely on the Earth, Mandelstam, Ovid and many Russian underground artists during 1970s.

The first version was written for violin and *kugo*, the ancient East Asian harp. This version is for violin and Western harp.

The harp at the stage center is like Penelope's loom with which she weaved every day and undid every night. Musicians also put various textures together to make music that never is completed. Violin player circles around the harp like Odysseus who never arrives to his true home.

stage set:

prepare 3 music stands, the two in the stage, the one backstage for violin



Бессонница. Гомер. Тугие паруса.  
Я список кораблей прочел до середины:  
Сей длинный выводок, сей поезд журавлиный,  
Что над Эллагою когда-то поднялся.

Как журавлиный клин в чужие рубежи –  
На головах царей божественная пена –  
Куда плывете вы? Когда бы не Елена,  
Что Троя вам одна, ахейские мужи?

И море, и Гомер – всё движется любовью.  
Кого же слушать мне? И вот Гомер молчит,  
И море черное, витийствуя, шумит  
И с тяжким грохотом подходит к изголовью.

О. МАНДЕЛЬШТАМ 1915

Insomnia. Homer. Taut sails.  
I've read to the middle of the list of ships:  
the strung-out flock, the stream of cranes  
that once rose above Hellas.

Flight of cranes crossing strange borders,  
leaders drenched with the foam of the gods,  
where are you sailing? What would Troy be to you,  
men of Achaea, without Helen?

The sea - Homer - it's all moved by love. But to whom  
shall I listen? No sound from Homer,  
and the black sea roars like a speech  
and thunders up the bed.

1915

Osip Madelstam  
translated by Clarence Brown and W.S.Merwin

眠れない ホメーロス 張りつめた帆  
船の名簿を半分読んでしまった  
雛鳥の長い行列 鶴の群れ  
むかしギリシャの空高く昇ったそれを

鶴の楔は 異国へむかう――  
王たちの頭には神々の泡――  
どこへ漕いでゆく ヘレネーがいなければ  
トロイアが何だ、アカイアの男たちよ

海もホメーロスも――すべては愛にうごかされる  
だいだれにたずねようか ほら ホメーロスは沈黙して  
黒い海は 雄弁に ざわめき  
重くとどろき 枕辺に迫る

# VIOLIN: backstage music stand

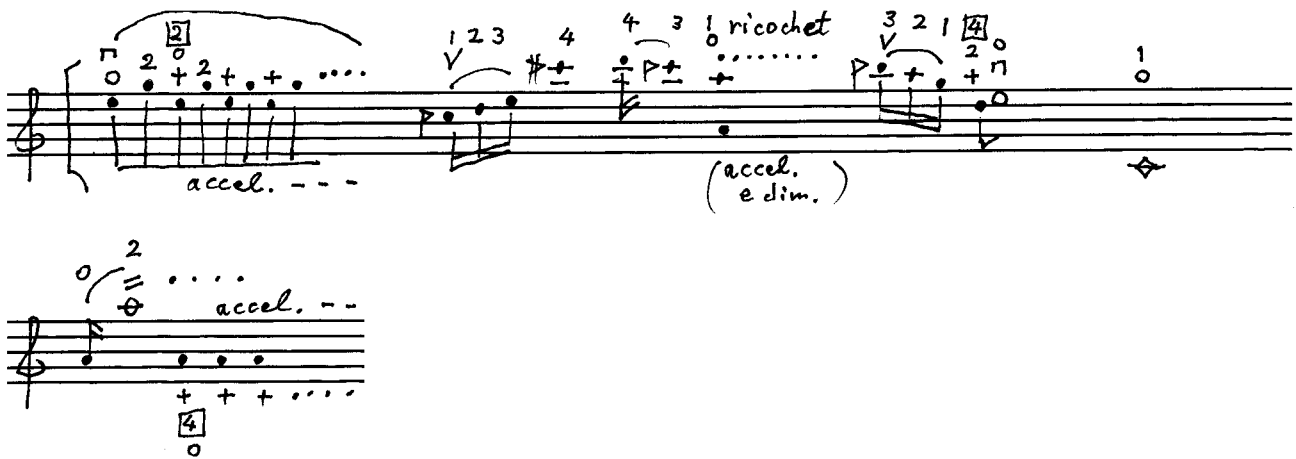
listen to KUGO for a while,  
then start playing backstage and go to MS1 on the stage.

## A



modulate: gradually relieve the control over pitch, exact figure, etc.  
at MS1, start **B**(see another page).

exit playing **A**  
and here play the beginning of **E**



The END

# VIOLN: onstage music stand 1- page1

from backstage playing **A**  
here change to **B**

## B

Musical notation for section B, featuring a violin staff with various fingerings (0, 3, 4, 3, 2, 3, 4, 4, 3, 4, 1, 2, 3, 1, 2, 4, 3) and a 'mod' symbol at the end.

modulate: keep fingering, freely change strings and positions

then change to A, go to MS2

## A

Musical notation for section A, featuring a violin staff with various fingerings (0, 3, 4, 3, 2, 3, 4, 4, 3, 4, 1, 2, 3, 1, 2, 4, 3) and a 'mod' symbol at the end.

modulate: gradually relieve the control over pitch, exact figure, etc.

at MS2, start **C**(see another page).

# VIOLN: onstage music stand 1- page2

from MS2 playing **F2**(pz)  
 here change to **G**(cadenza)  
 mix: play fragments within ( ) any order, any times

## G

Handwritten musical notation for section G, consisting of several fragments on staves with various performance markings like 'pizzicato', 'detaché', and 'trill'.

then go to MS2, playing **H**

## H

mix arco, +, pz change for each note

Handwritten musical notation for section H, showing a single staff with notes and performance markings, ending with a 'mod' symbol.

# VIOLN: onstage music stand1 - page3

from MS2, playing **I**  
here change to **A** and walk off stage playing

**A**

mod

modulate: gradually relieve the control over pitch, exact figure, etc.

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# VIOLN: onstage music stand 2- page1

from MS1 playing A

## C

mix: play fragments within ( ) any order, any times

while playing, recite the word fragments now and then (any order):

- 1) пена—одна—не Елена—над Элладю
- 2) молчит—черное—и море—и Гомер
- 3) на головах—к изголовью
- 4) тугие паруса—в чужие—поднялся
- 5) журавлиный—до середины—сей длинный

when KUGO change to **section 3**

stop and listen for a while,

then recite the first stanza of Mandelstam (see next page):



# VIOLN: onstage music stand 2- page3

**E** (start together with KUGO section 4 but in own tempo)

modulate: gradually relieve the control over pitch, exact figure, etc.

while playing, insert the recitation twice:

1)

**Как журавлиный клин в чужие рубежи —  
На головах царей божественная пена —**

鶴の楔は 異国へむかう — —  
王たちの頭には神々の泡 — —

2)

**Куда плывете вы? Когда бы не Елена,  
Что Троя вам одна, ахейские мужи?**

どこへ漕いでゆく ヘレネーがいなければ  
トロイアが何だ、アカイアの男たちよ

then play **F1** (see next page)



# VIOLN: stage music stand 2- page5

**I**

The musical score consists of two staves. The upper staff is in treble clef and contains a sequence of notes with various performance markings. Above the staff, there are numerous handwritten annotations: '0', '1 2 3', '1 3', '2 3', '1 3', '2 3', '1 2', '2 3', '2 3', '2 3', '1 4', '3 4', '3 4', '3 4', and '5'. Performance instructions include 'ricochet trem.', 'ricochet', and 'P+'. The lower staff is also in treble clef and shows notes with '3 2' and '3 4' above them, and 'ricochet trem.' written above. A wavy line labeled 'mod' is positioned to the right of the lower staff.

modulate: keep fingering, and gradually deviate to higher positions.

go back to MS1, playing **I**

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tuning:

untune

Musical notation for tuning, showing a sequence of notes on a grand staff (bass and treble clefs) with a 'untune' instruction above. Below the staff are three sets of strings with 'x' marks indicating which strings to mute.

section 1

Musical notation for section 1, featuring a bass clef staff with fingerings (R 1, L 1, 1, 1, 2, 3, 4, 2, 1, 2, 2, 2, 3, 4, 3, 2) and a diagram showing a sequence of notes with fingerings (1, 2, 3, 4) and a wavy line indicating continuation.

(VIOLIN: start playing backstage and enter)  
when VIOLIN arrives at MS1, change to:

section 2

Musical notation for section 2, featuring a bass clef staff with fingerings (R 4, 3, 2, L 4, 3, 2, 1, 2, 3, 1, 1, 1, 2, 3, 4, 3, 2, 1, 1) and a diagram showing a sequence of notes with fingerings (1, 2, 3, 4) and a wavy line indicating continuation.



**section 4** (start together with VIOLIN E, but in own tempo)

R 3 2 1 3 ↑ ↓ ..... 1 1 2 3 1 1 2

L 2 1 1 2 3 3 2 1 2 ↑ ↓

↑ ↓ tremolo with flesh and nail side of a finger

3, 2, 1

1, 2, 3

when VIOLIN leaves MS2, change to:

**section 5**

Left hand:

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4

then:

Right hand: independently now and then  
any order, any number of times

when VIOLIN arrives at MS1, stop playing  
then

when VIOLIN leaves MS1, play:

**section 6**

listen to VIOLIN and play the same or nearby pitch in any octave  
no need to play after every note of VIOLIN

(see next page)

when VIOLIN starts playing **I** leaving **MS2**, change to:

**section 7**

Left hand:

Musical notation for the left hand in section 7, featuring a sequence of eighth notes with fingerings 1, 2, 3, 4 and accents.

then:

Musical notation showing a transition from a single note to a four-note sequence.

Right hand: independently now and then  
any order, any number of times

Musical notation for the right hand showing five different chordal options.

after a while change to:

Left hand only

any order, any number of times

Musical notation for the left hand showing various chordal options, some marked as untuned.

then to **section 1**

during the exit of VIOLIN with diminuendo al niente

Musical notation for section 1, showing a sequence of notes with fingerings and accents.

Musical notation for the end of section 1, showing a final sequence of notes.



Musical notation for the final sequence of notes in section 1.

**The END**