

Dedicated to Kishiko Suzumi

Pari, sempre pari con l'inespresso

Oboe, violin and piano

Yuji Takahashi, 1997

Text

DIARIO

Adulto? Mai - mai, come l'esistenza
che non matura - resta sempre acerba,
di splendido giorno in splendido giorno -
io non posso che restare fedele
alla stupenda monotonia del mistero.
Ecco perch è, nella felicit à,
non mi sono abbandonato - ecco
perchè nell'ansia delle mie colpe
non ho mai toccato un rimorso vero.
Pari, sempre pari con l'inespresso,
all'origine di quello che io sono.

Pier Paolo Pasolini 1950

First Performance: 26 June 1997 at the Hibiki Hall,
Kita-Kyushu City

Oboe - Maurice Bourgue, Violin - Rieko Suzuki,
Piano - Yuji Takahashi

PERFORMANCE NOTES

Decide individually when and how you play.

Play any fragment which you see in the frames A or B, look again and play what you see.

Into the interplay of these fragments. a path of [Introduction-A-B-Ending] is woven. Inside the path, A and B are two chains which may be played from anywhere and any amount.

The Pasolini text is recited sometime during the performance by player(s).

Oboe uses no tonguing, but voice or breath may be added for timbre. The intonation and timbre from the alternative fingering are not adjusted.

Violin uses Positions 2 and 6 exclusively with a loose bow.

The tones are left uneven and unstable. Pitch-timbre fluctuations are produced by momentarily relaxing or tightening embouchure, bow or fingers. The small hooks in the music are only suggestions.

(): may be repeated (a few times).

DIARY


Grown up? Never - never -!
Like existence itself
which never matures
staying always green
from splendid day to splendid day -
I can only stay true
to the stupendous monotony
of the mystery.
That's why I've never abandoned myself
to happiness,
that's why
in the anxiety of my sins
I've never been touched
by real remorse.
Equal, always equal,
to the inexpressible
at the very source
of what I am.


translated by Lawrence Ferlinghetti
& Francesca Valente

日記

ローマ 1950

おとなだって? いや、とんでもない、
熟すことのない存在として、――いつまでも青いままで、
日々のきらめきからきらめきへ――
ほくが信じていけるのは、ただ、
ひとすじにつづくうっとりする神秘だけ。
ね、だからほくは、幸福に
身をまかせたことはない、だから、
たとえ罪の悩みのなかでも、
ほんとうに悔いにとらわれたこともない。
ほくがほくである、その根源の
表しえぬものと、ひたすら見合ったままで。

oboe 

 and/or

Introduction

A

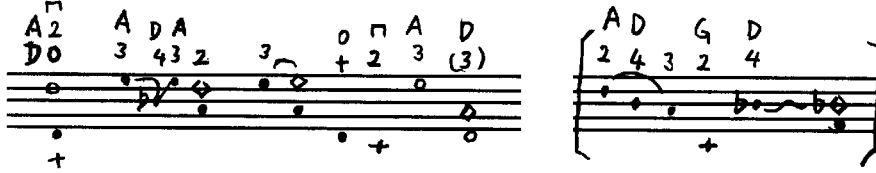
B

Ending

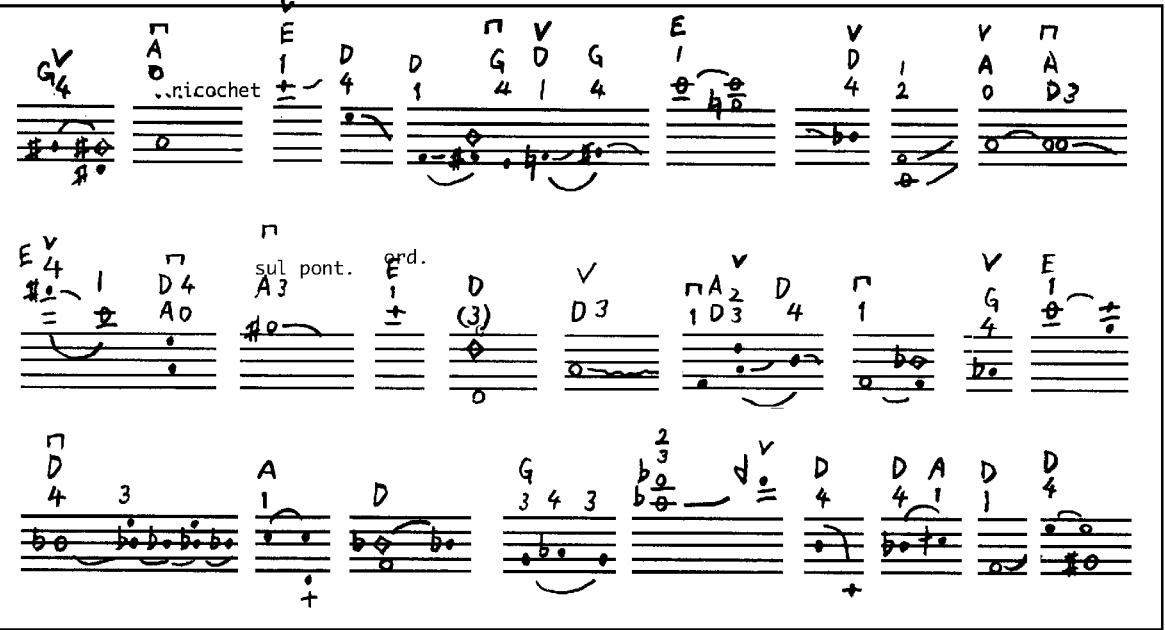
violin 

Introduction

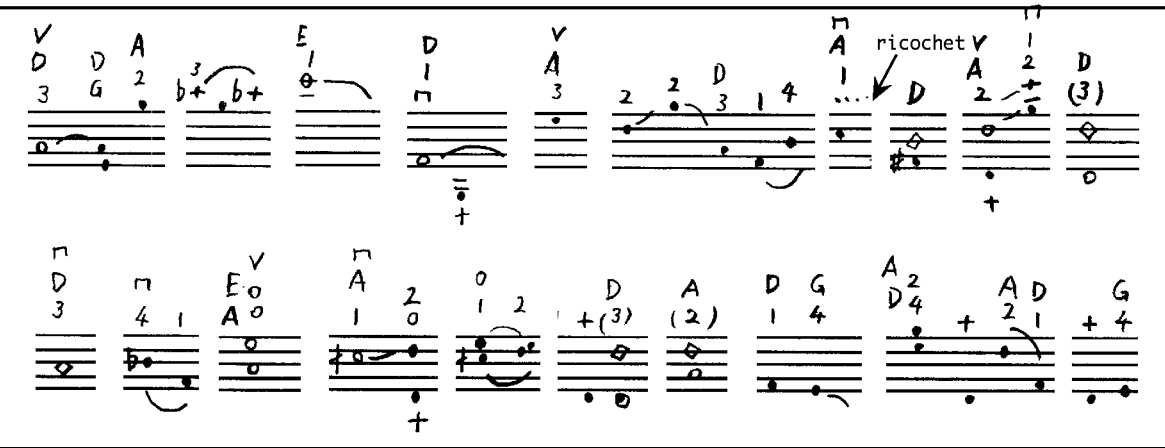
A2 A DA 0 n A D
 D0 3 4 3 2 3 + 2 3 (3)



A

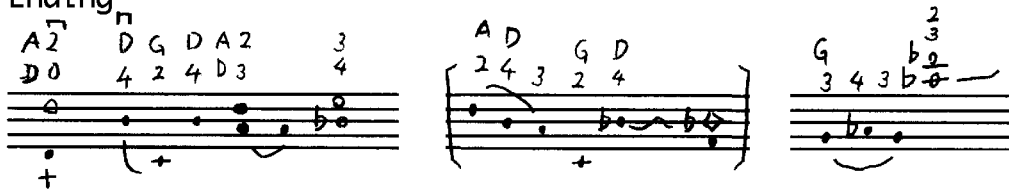


B



Ending

A2 D G DA 2 3
 D0 4 2 4 D3 4



Piano

Intro

Musical notation for the Intro section, consisting of two staves (treble and bass clef) with several measures of music.

A

Musical notation for section A, enclosed in a rectangular box, showing two systems of two staves each.

B

Musical notation for section B, enclosed in a rectangular box, showing two systems of two staves each.

Ending

Musical notation for the Ending section, consisting of two staves (treble and bass clef) with several measures of music.