For Sofia Gubaidulina
for violin, cello and bayan
(Shostakovich Op.143 no.1 recomposed)

by Yuji TAKAHASHI
(Tokyo, April 2001)

A Read Tsvetayeva verse, Violin starts before the end of the reading.

B Violin solo, uses the resource table.

C Violin leads, bayan and v-cello follow. Violin and v-cello use the resource tables, bayan prowls around in the figure.

D V-cello solo, uses the resource table.

E Bayan leads, violin and v-cello follow. Each play the figure first and continue faltering.

F V-cello leads, violn and bayan follow. V-cello plays the figure and continue, violin prowls around and bayan uses the resource table.

G Bayan solo, plays the figure and continue.

H Trio hocket. Each time octave(s), timbre, playing vary.
Performance Notes:

Imperfect tuning.
Lose control.
Relax and be alert.
Play precariously like a candle flame in the wind.
Hear the sounds not as a melody but as separate colors spreading in the acoustic space and fading variously.
Duration short or long without regularity,
stumbling into the next sound with or without break.
Violin and v-cello with a loose bow.

out of tune

unsteady finger slipping off the position like unintentional bend

microtonal meandering without regularity
out of tune with one finger sliding around
Моим стихам, написанным так рано, 
Что и не зная я, что я - поэт, 
Сорвавшимся, как брызги из фонтана, 
Как искры из ракет, 

Ворвавшимся, как маленькие черти, 
В святилище, где сон и фимиам, 
Моим стихам о юности смерти, 
- Нечитанным стихам! - 

Разбросанным в пыли по магазинам 
(Где их никто не брал и не берёт!) 
Моим стихам, как драгоценным винам, 
Настанет свой черед. 

М. ЦВЕТАЕВА

Written so long ago, I didn't even 
know I was a poet, 
my lines fell like spray from a fountain 
or flashes from a rocket, 

likeimps, they burst into sanctuaries 
filled with sleep and incense, 
to speak of youth and dying. 
All my unread pages 

lie scattered in dusty bookshops 
where nobody picks them up 
to this day. Like expensive wines, 
your time will come, my lines. 

Marina Tsvetaeva 
translated by Elaine Feinstein
resources of improvisation open to vary

change gradually

resources of improvisation open to vary

play the figure and continue falteringly
not together but responding to each other

arco/pizzi alter freely

prowl around in the figure forward/backward and expand with a stray hand

hocket - play in any octave(s), vary each time, arco/pizzi, slow vibrato, irregular tremolo, etc.

irregular timing, may sustain beyond next timbre
resources of improvisation open to vary

resources of improvisation open to vary

play the figure and continue falteringly
not together but responding to each other

arco/pizzi alter freely

play the figure and continue falteringly

hocket - play in any octave(s), vary each time, arco/pizzi, slow vibrato, irregular tremolo, etc.

irregular timing, may sustain beyond next timbre
Bayan

prowl around in the figure forward/backward and expand with a stray hand

use register changes:

play the figure and continue falteringly not together but responding to each other

resources of improvisation open to vary

use register changes:

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\begin{align*}
&\begin{array}{c}
\text{C} \\
\text{E} \\
\text{F}
\end{array}
\end{align*}
\]
play the figure and continue falteringly

use register changes:

hocket - play in any octave(s), vary each time, ricochet, slow vibrato, irregular tremolo, etc.

irregular timing, may sustain beyond next timbre

use register changes: