

# FOR YOU I SING THIS SONG

(1976 rev. 2002)

for clarinet in Bb, violin, violoncello and piano

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## この歌をきみたちに

高橋悠治

These are women's songs for the victims of American wars.

The first movement is based on a Vietnamese song, "March forward to Total Victory" by Nguyen Thanh.

The second is from Puerto Rican song, "Rise Up, Boricua."

The third is a Navajo women's song of hope after their capitulation to Kit Carson.

Clarinet: no tonguing, no vibrato. at the end of a phrase the sound is closed without leaving resonance by pressing with tongue.

Strings: no vibrato, with a loosened bow with fast full bowing. At the end of a phrase the sound is stopped on the string.

Piano: make notes uneven.

Everyone: play precariously like a candle flame in the wind.

# 1. You walk the road of Liberation

きみたちは解放の道をあゆむ

♩ ca.144

Cl. in Bb *p*

Vn. *p*

Vc. *pizz.* slower *p*

Pf. still slower *p*

**B**  $\text{ca. 132}$

Pf.  $p$  legato  $\rightarrow$  keep repeating

Vn.  $\text{ca. 50}$   $p$   $\rightarrow$  keep repeating with changes to another pattern time to time

or

or

Vc.  $\text{ca. 40}$   $pizz.$   $pp$  arco  $\rightarrow$  keep repeating

Cl.  $\text{ca. 4 sec}$   $ppp$  sub-tone (like an echo)  $\rightarrow$  as long as possible (while other instruments fade out)

**C**  $\text{ca. 144}$  without strict synchronization

Vn.  $ppp$   $p$

Cl.  $ppp$   $p$

Vc.  $pizz.$   $ppp$   $p$

Pf.  $p$   $pp$

2. Come and meet me in Lares  
ラレスに会いにきて

**A** ca. 48

Vc. *keep repeating*

Vn. *choose each time* or *p* or *pp*

Cl. *choose each time* or *p* or *pp*

Pf. *p* or *pp*

not together

**B** Vn., Vc. & Pf. stop  
ca. 60

Cl. *mp*

**C** ca. 144

Vn. *p*

Cl. *slower* *p*

Vc. *still slower* *pp*

or *pp*

**D** ca. 116

Pf.

Vn. stops at **D**

Cl. & Vc. change to *quasi pizz.* ca. 116

not together

Cl. *p*

Vc. *p*

5

Vn.  $\text{E}$   $\text{J}$  ca. 132 *p*



other instruments change to

not together

Cl.  $\text{J}$  ca. 116 *p* *arco*

Vc. *p*

Pf. *p*



When vn. stops, everyone stops, and then

Vn.  $\text{E}$   $\text{J}$  ca. 116 *mf*

Cl. *mf*

Pf. *mf*

Vc. *mf*  $\text{J}$  ca. 80 *p*

Cl.  $\text{J}$  ca. 144

Vn. *not together*

Pf.



the 3 instruments separately repeat slow fade-in-out  
between *inaudible* to *piano*

### 3. Song of Happiness しあわせの歌

**A** ♩ ca. 132 individually a little out of tune and out of time

Cl. *f* (2.time *p*)

Vn. *f* (2.time *p*)

Vc. *f* (2.time *p*)

Pf. *mf* (2.time only)

♯ ca. 1/4 tone sharp  
♭ ca. 1/4 tone flat

**B** not synchronized and not in tempo \*)

Cl. α *p*

β *p*

Vn. α *p*

β *p*

Vc. α *p*

β *p*

\*) Gradually switch from α) to β) individually. Keep repeating the whole melody but replacing a few notes at a time of α) with those of β) until every note is in β)

Pf. joins when the original melody disappeared.  
ca. 116

*pp* (like an echo)  
1/2 Ped.

until here may be repeated  
1/2 Ped.

then play  
*mp* legato  
1/2 Ped.

8  
1/2 Ped.  
the other 3 stop here

**C** 4 Musicians together recite with small but tense voice

SISTERS BROTHERS WE STAND  
THE EAGLE WATCHES OVER US  
WE ARE OF THE SAME MOTHER

姉たち兄たち われらは立つ  
オオワンがみまもるなか  
われらは おなじ母の子

(The End)