Insomnia


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written for Gidon Kremer and Yoshino Naoko

notation: pitch: \# = about 1/4 tone sharp

\p = about 1/4 tone flat

duration: longer standing

• moving

\ connecting

shorter \ cohering

no pulse, uneven

the intervals used

neutral 3rd

neutral 2nd

plus 2nd

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.

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stage set:

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

ms0 = music stand backstage
ms1 = music stand 1
ms2 = music stand 2
Бессонница. Гомер. Тугие паруса.
Я список кораблей прочел до середины:
Сей длинный выводок, сей поезд журавлиный,
Что над Элладою 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, витиевато, шумит
И с тяжким грохотом подходит к изголовью.

OS. 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 Mandelstam
translated by Clarence Brown and W.S.Merwin
VIOLIN: backstage music stand

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

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
from backstage playing A
here change to B

modulate: keep fingering, freely change strings and positions
then change to A, go to MS2

modulate: gradually relieve the control over pitch, exact figure, etc.
at MS2, start C (see another page).
from MS2 playing F2(pz)
here change to G(cadenza)
mix: play fragments within ( ) any order, any times

G

then go to MS2, playing H

H mix arco, +, pz change for each note

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

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

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

then play D

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

then play E (see next page)
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 —

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

then play F1 (see next page)
VIOLN: stage musicstand 2- page4

gradually change to

F2

go to MS1, playing F2

from MS1, playing H
here at MS2, recite (while still playing):

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

then play I (see next page)

海もホメーロスも――すべては愛にうごかされる
だがだれにたずねようか ほら ホメーロスは沈黙している
黒い海は 雄弁に ざわめき
重くとどろき 枕辺に迫る
modulate: keep fingering, and gradually deviate to higher positions.

go back to MS1, playing I
section 1

continue similarly with fixed finger positions

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

section 2
(VIOLIN: go to MS2, play and recite word fragments)
when VIOLIN arrives at MS2, change back to section 1:

continue similarly with fixed finger positions

when VIOLIN tacet, change to:

section 3

Left hand:

then:

Right hand: independently now and then

intone with right hand figures with the rhythm of the words
(VIOLIN: recite the first stanza - see next page)
section 4  (start together with VIOLIN E, but in own tempo)

[Notation]

L  \[\begin{array}{l} \text{R} \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 2 \end{array} \]  \[\begin{array}{l} 3 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 2 \end{array} \]  \[\begin{array}{l} 3 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 2 \end{array} \]  \\
\text{tremolo with flesh and nail side of a finger}

when VIOLIN leaves MS2, change to:

section 5

Left hand:

[Notation]

\[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 4 \end{array} \]  \[\begin{array}{l} 4 \end{array} \]  \[\begin{array}{l} 4 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]  \[\begin{array}{l} 1 \end{array} \]

then:

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

[Notation]

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 left hand]

then:

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

![Musical notation for right hand]

after a while change to:

Left hand only any order, any number of times

![Musical notation for left hand]

(untuned)......

X X X X

then to **section 1** during the exit of VIOLIN with diminuendo al niente

![Musical notation for section 1]

The END