

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

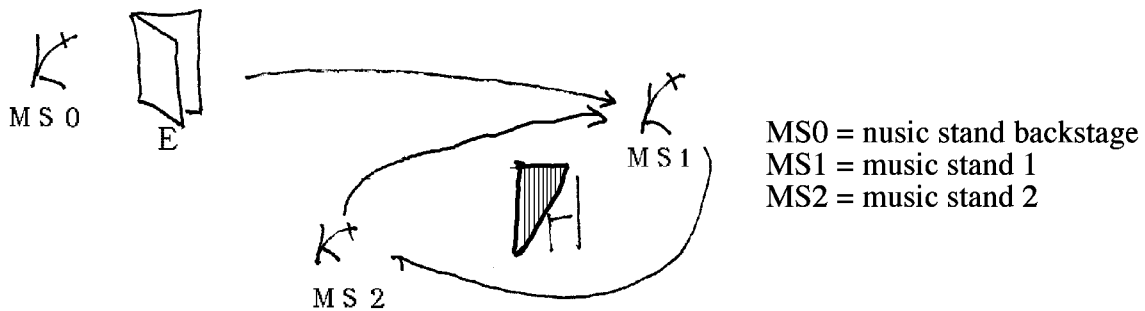
The first two lines of Mandelstam's poem "Insomnia" was quoted in Vasily Akshonov's roman "Burn" Years later when I thought of composing something for Gidon Kremer and Yoshino Naoko, I remembered this poem and thought about artists without a place to live safely on the Earth, Mandelstam, Ovid and many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

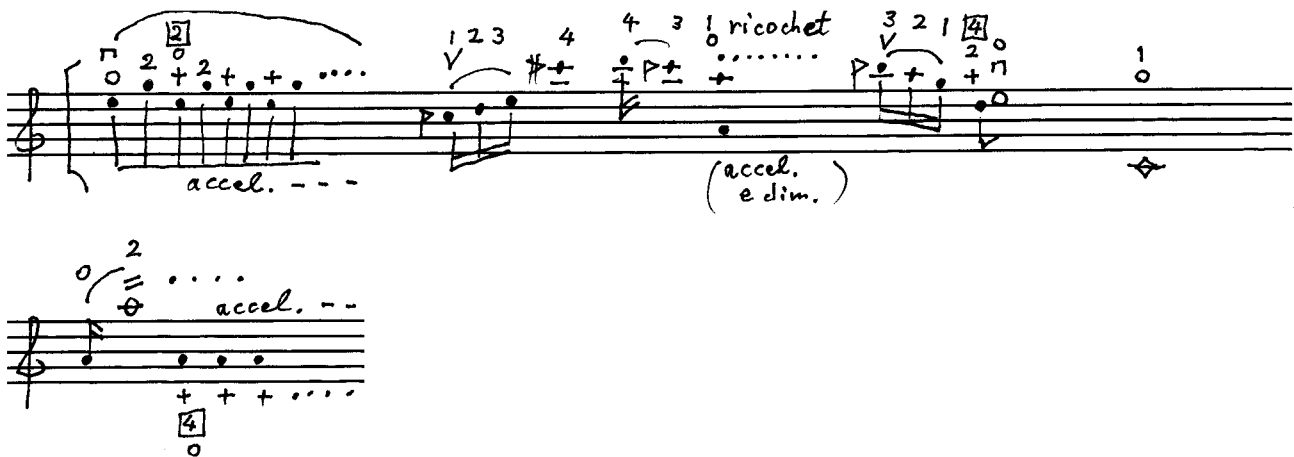
listen to KUGO for a while,
then start playing backstage and go to MS1 on the stage.

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 staves with notes, rests, and performance markings such as 'pizzicato', 'detaché', and 'ricochet'.

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 wavy line and the word 'mod'.

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.

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- page2

recite:

Бессонница. Гомер. Тугие паруса.

Я список кораблей прочел до середины:

Сей длинный выводок, сей поезд журавлиный,

Что над Элладю когда-то поднялся.

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

then play **D**

D

The image shows two staves of musical notation for exercise D. The first staff contains a sequence of notes with various fingerings and techniques indicated above them, including boxings and slurs. The second staff continues the sequence and ends with a wavy line and the word 'mod', indicating a modulation.

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

then play **E** (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)

F1

Musical notation for F1, featuring a violin staff with various notes, rests, and dynamic markings. A 'ricochet' effect is indicated above the staff.

gradually change to



F2

Musical notation for F2, featuring a violin staff with notes and dynamic markings like 'pz' and 'p'. A wavy line and 'mod' are at the end of the staff.

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, витийствуя, 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
だい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 さわめき
重くとどろき 枕辺に迫る

VIOLN: stage music stand 2- page5

I

0 1 2 3 2 3 1 3 ricochet trem. 2 3 2 3 2 3 1 4 3 4 ricochet 3 4 3 4

ricochet trem. 3 2 3 4

mod

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

go back to MS1, playing **I**

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 harp strings with 'x' marks indicating which strings to tune.

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.

(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

Бессонница
ねむれない

Гомер
ホメーロス

Ту-ги-е паруса
張りつめた帆

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)

↑↓ 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:

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 with fingerings 1 and 2, 3, 4.

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

Musical notation for the right hand showing five different chordal options in a treble clef.

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 with an 'X' and labeled '(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 for both right (R) and left (L) hands.

Musical notation for the end of section 1, including a wavy line and a final sequence of notes with fingerings.

The END