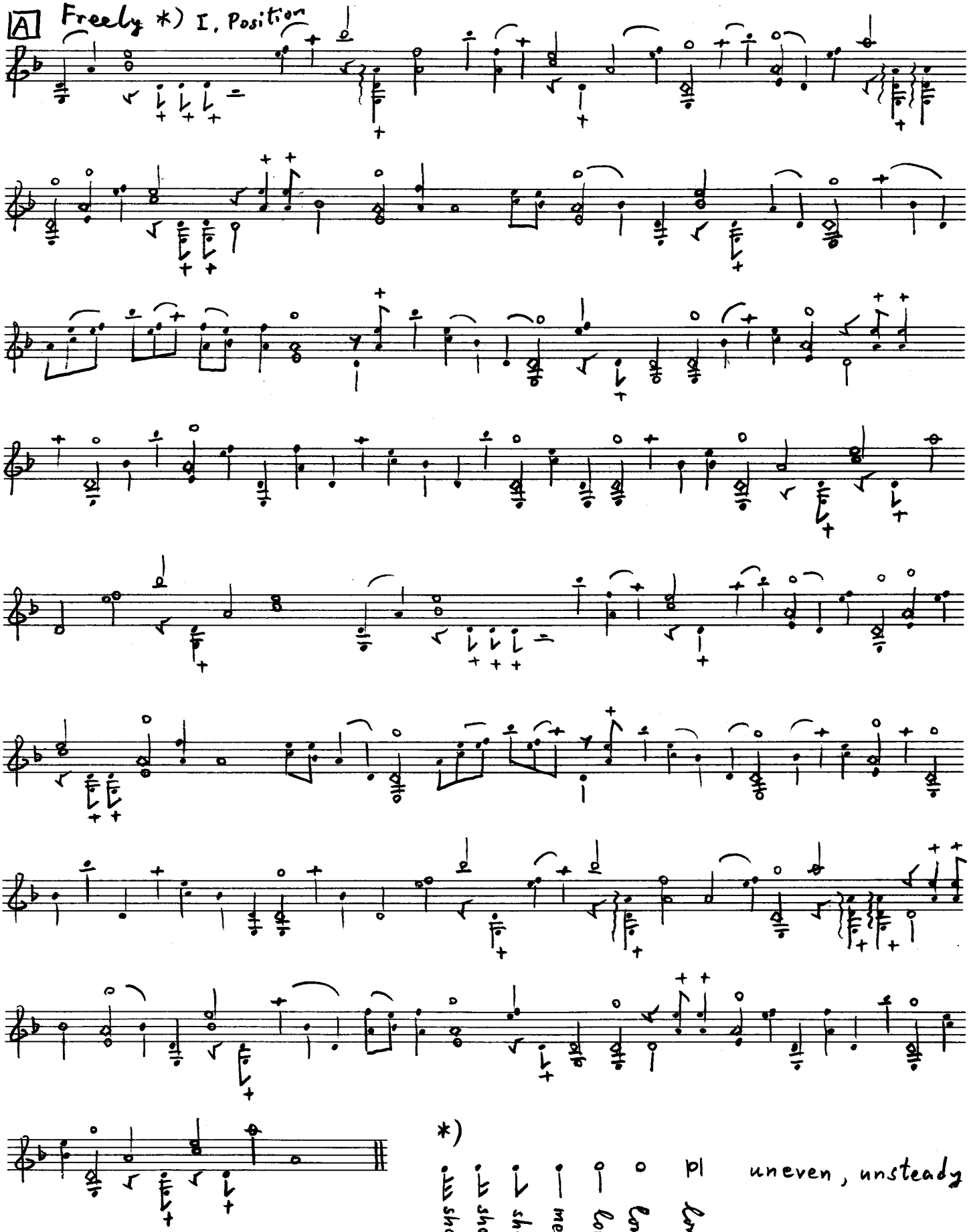
A 1

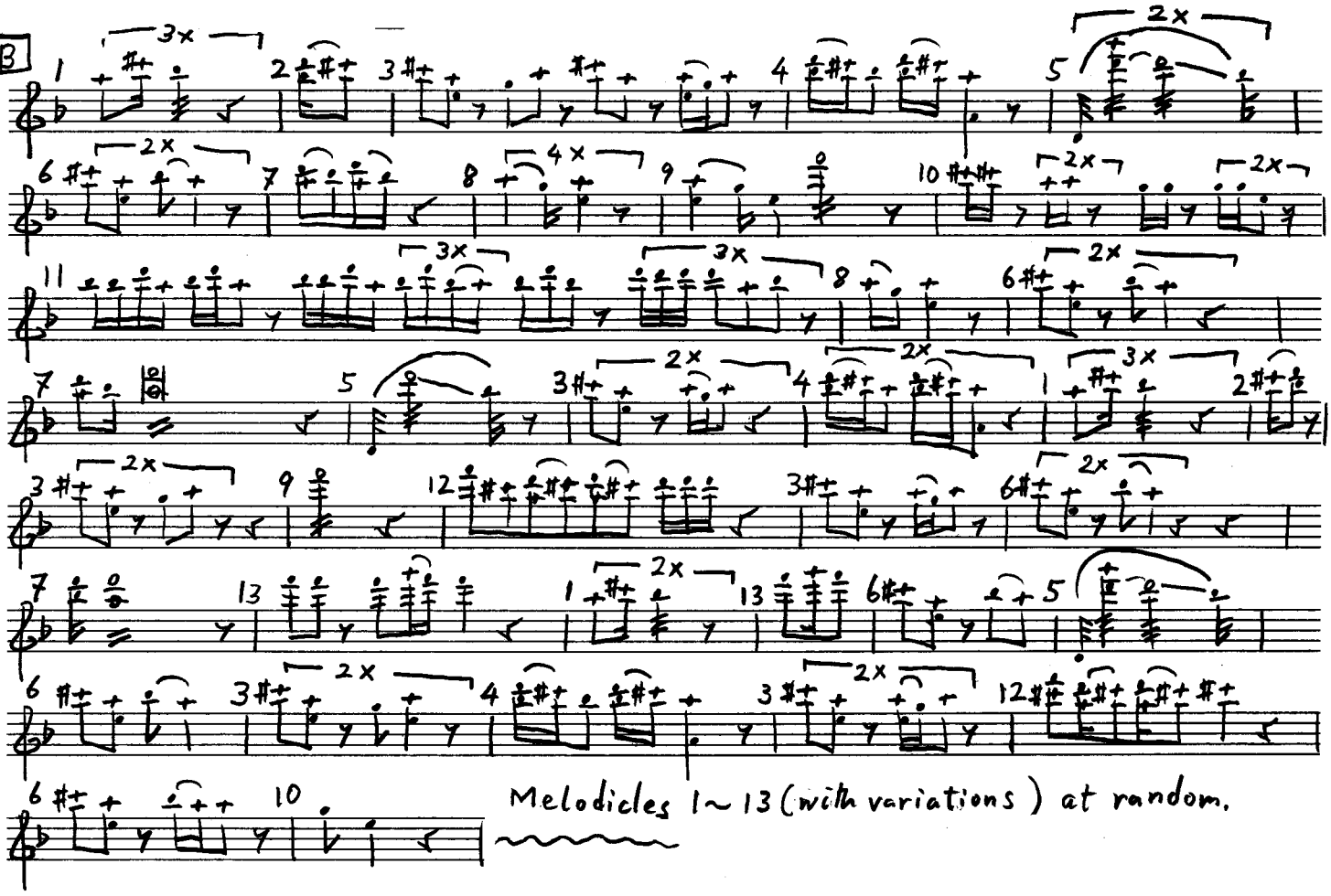
Als ich im weißem Krankenzimmer der Charité

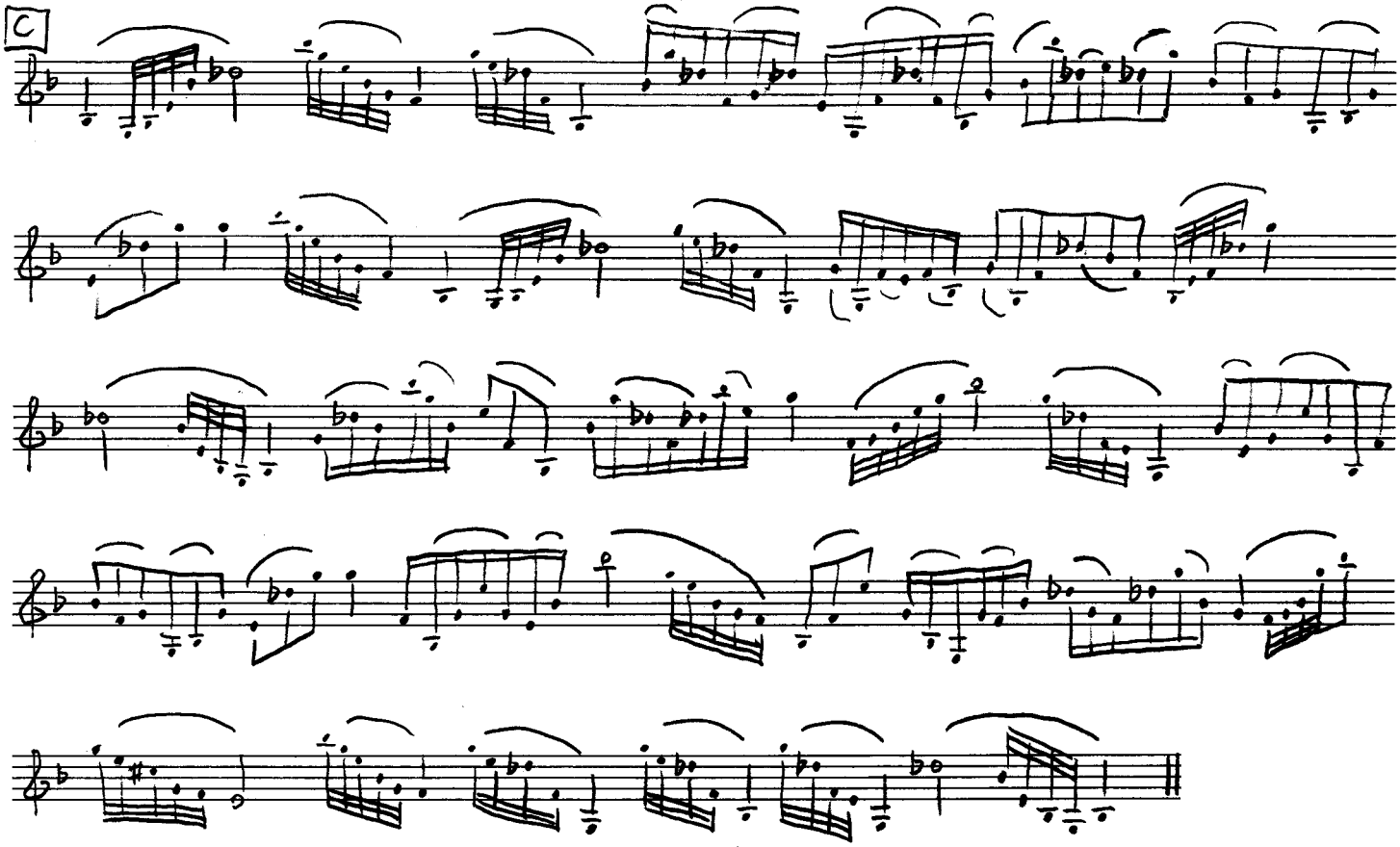
Yuji Takahashi

Version A for violin

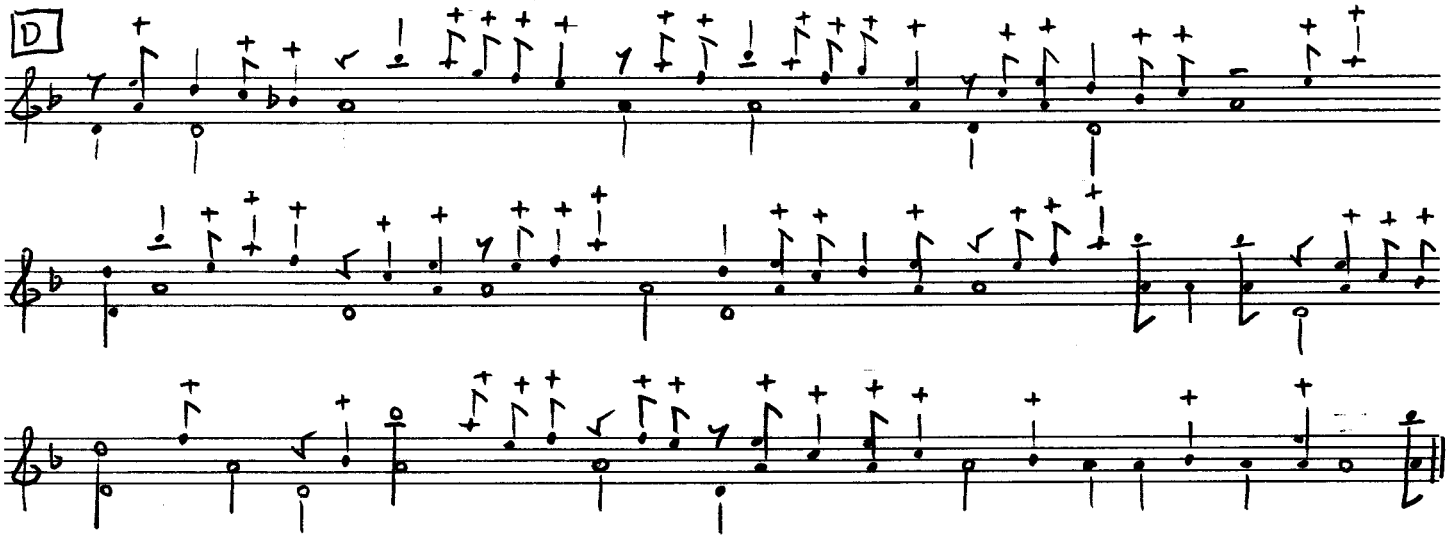


A 2

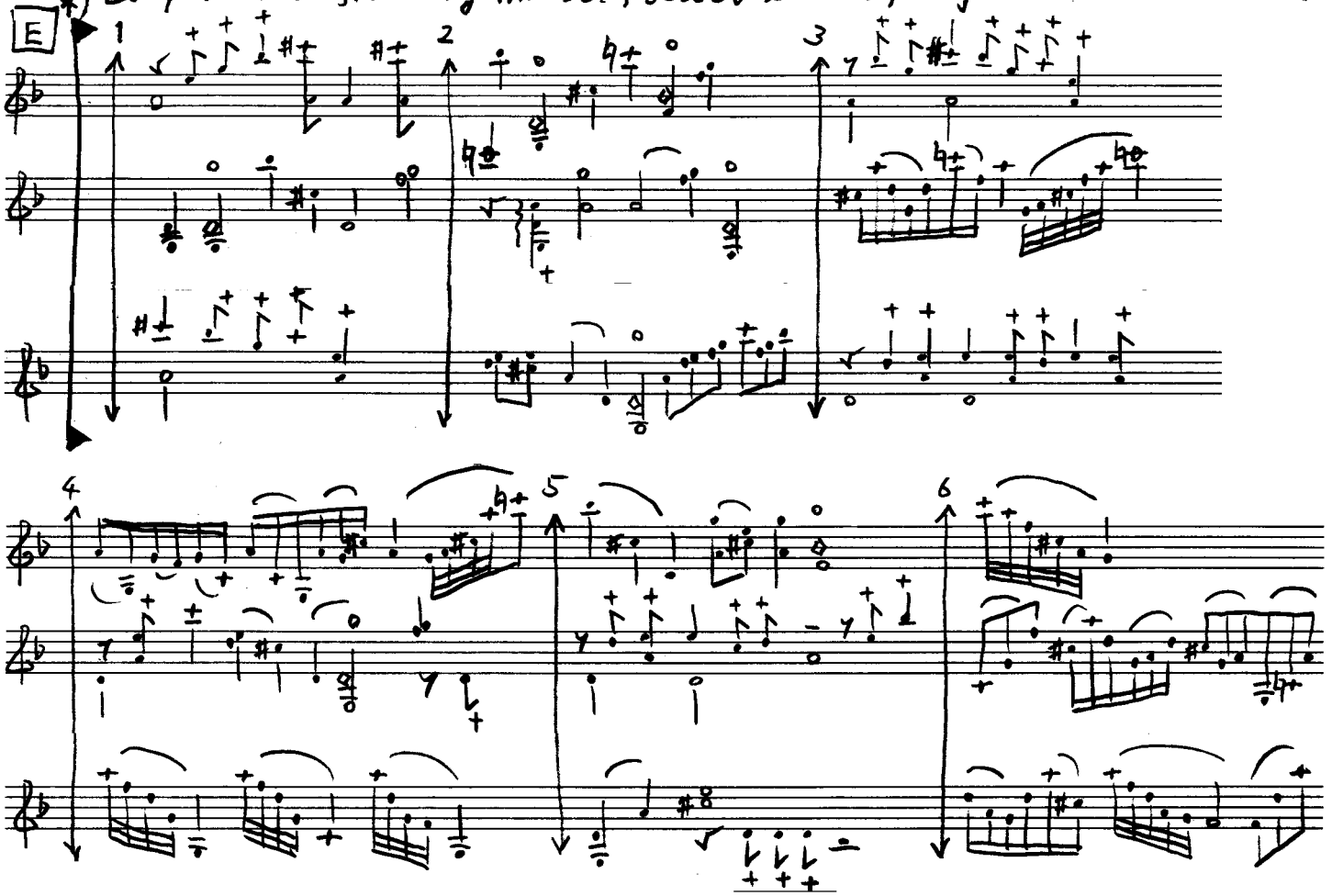




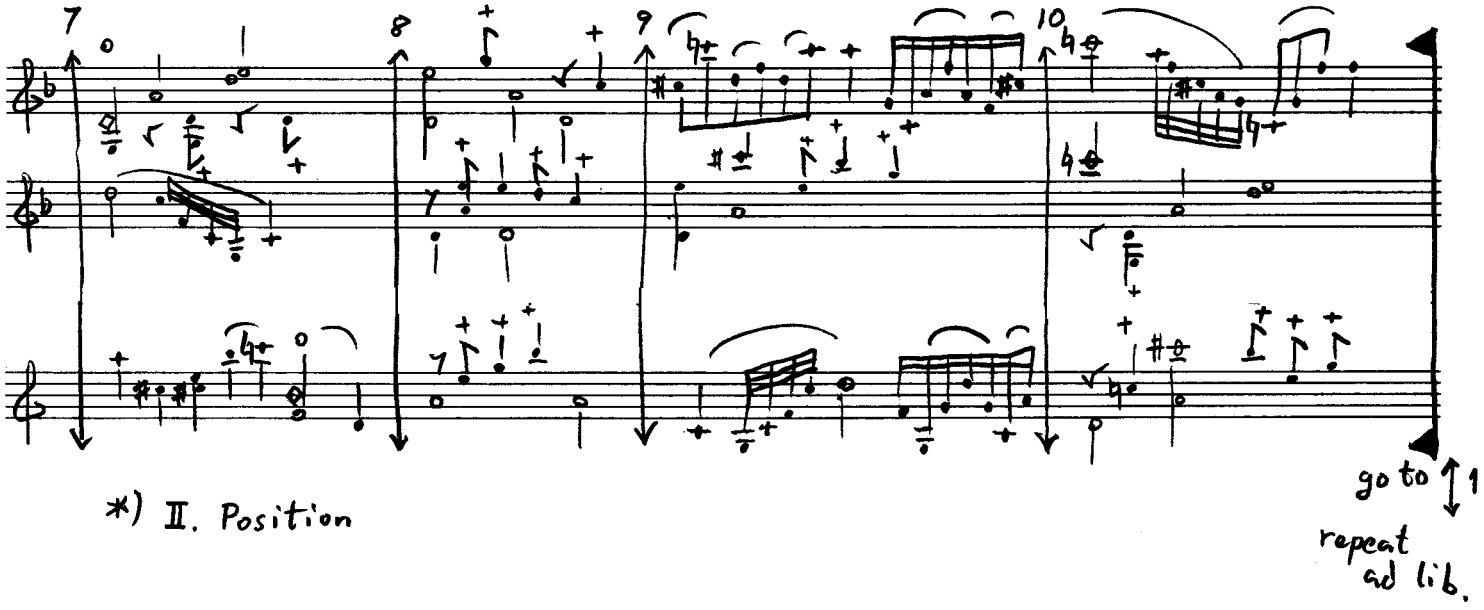
A3



*) Loop : start from any number, select a line, may switch at the arrow.

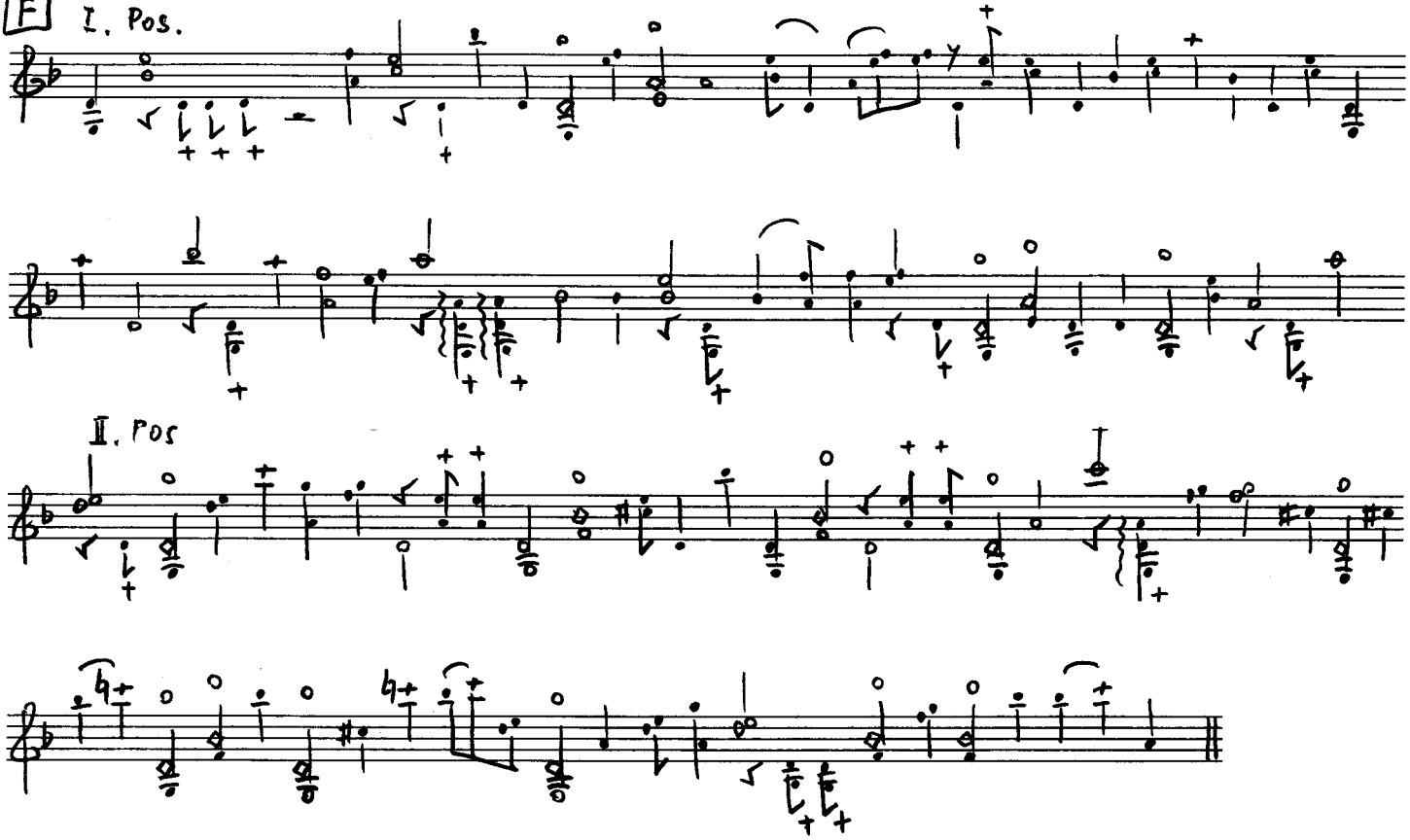


A 4



*) II. Position

F



G Go back to B, play melodicles 1 ~ 13 (with variations) at random.

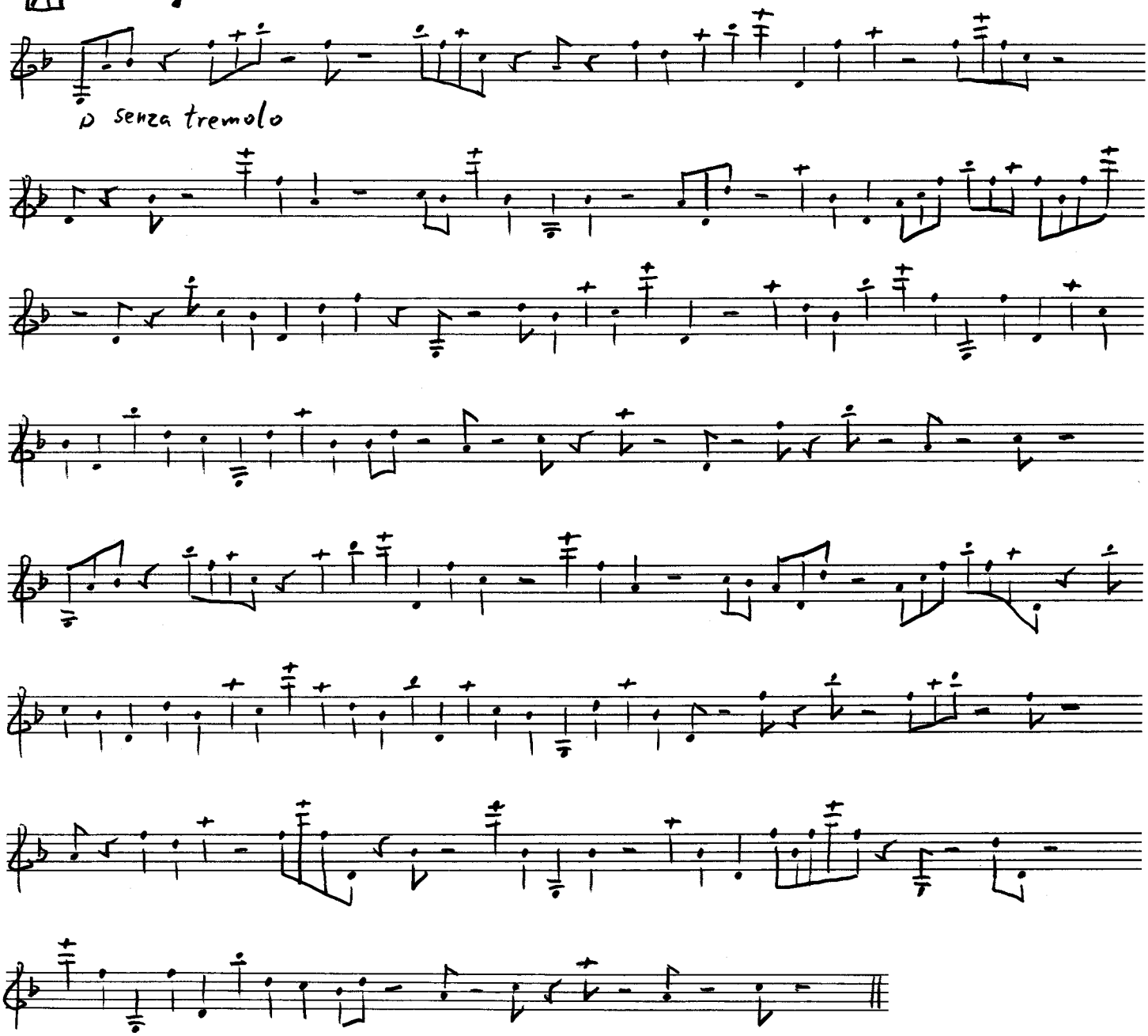
B 1

Als ich im weißem Krankenzimmer der Charité

Yuji Takahashi

Versin B for marimba

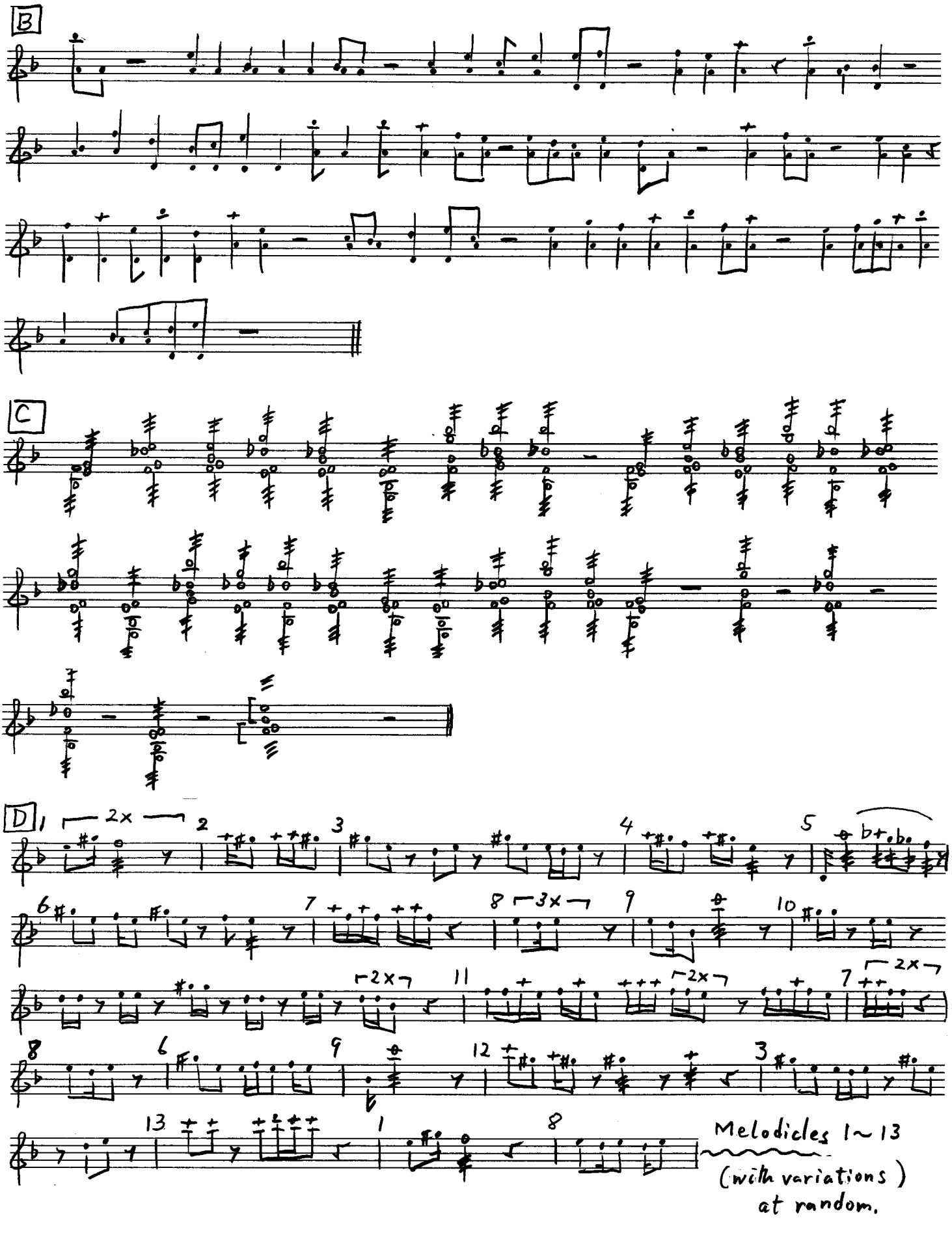
A Freely



*)

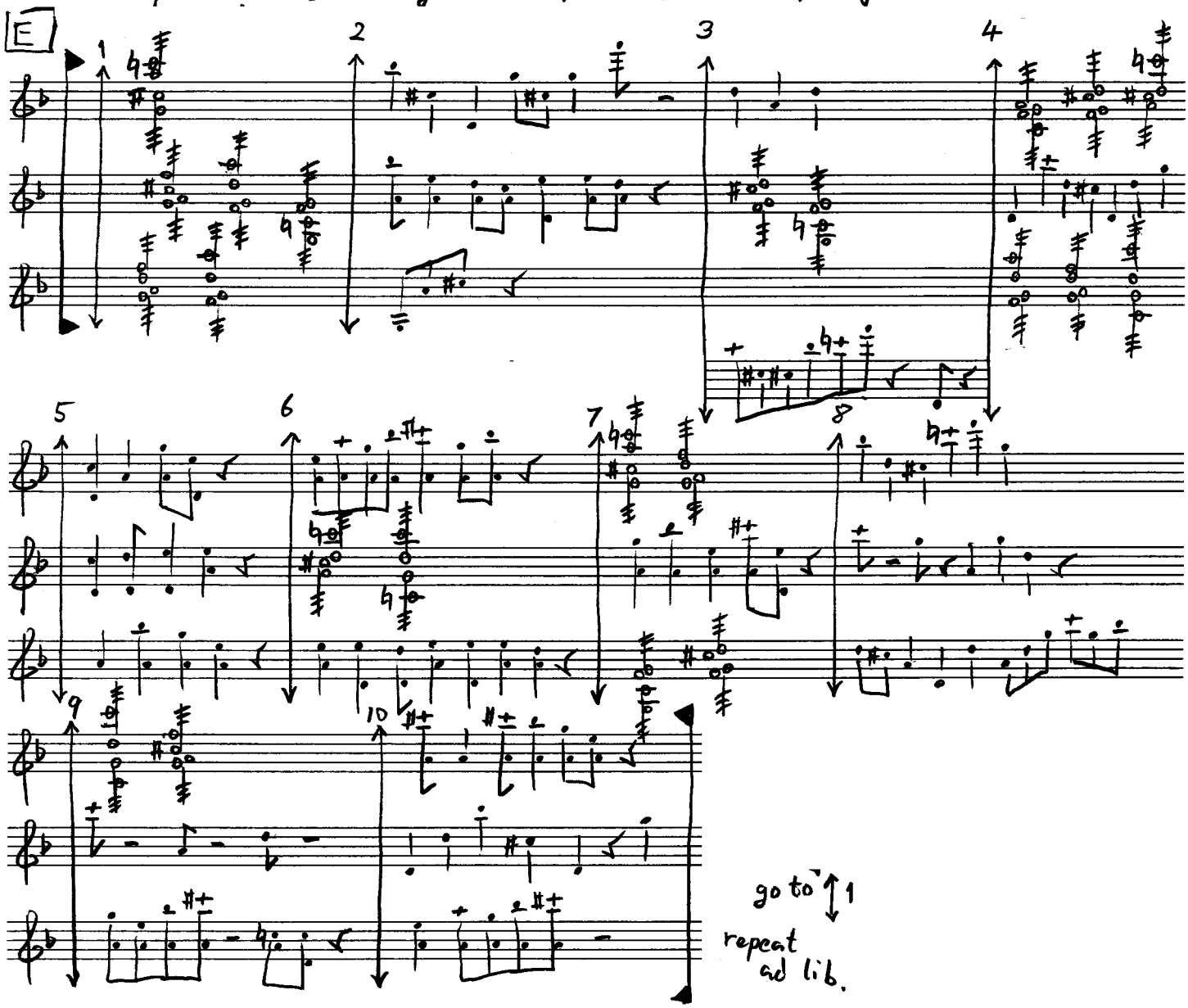
- shortest
- shorter
- short
- medium
- long
- longer
- longest

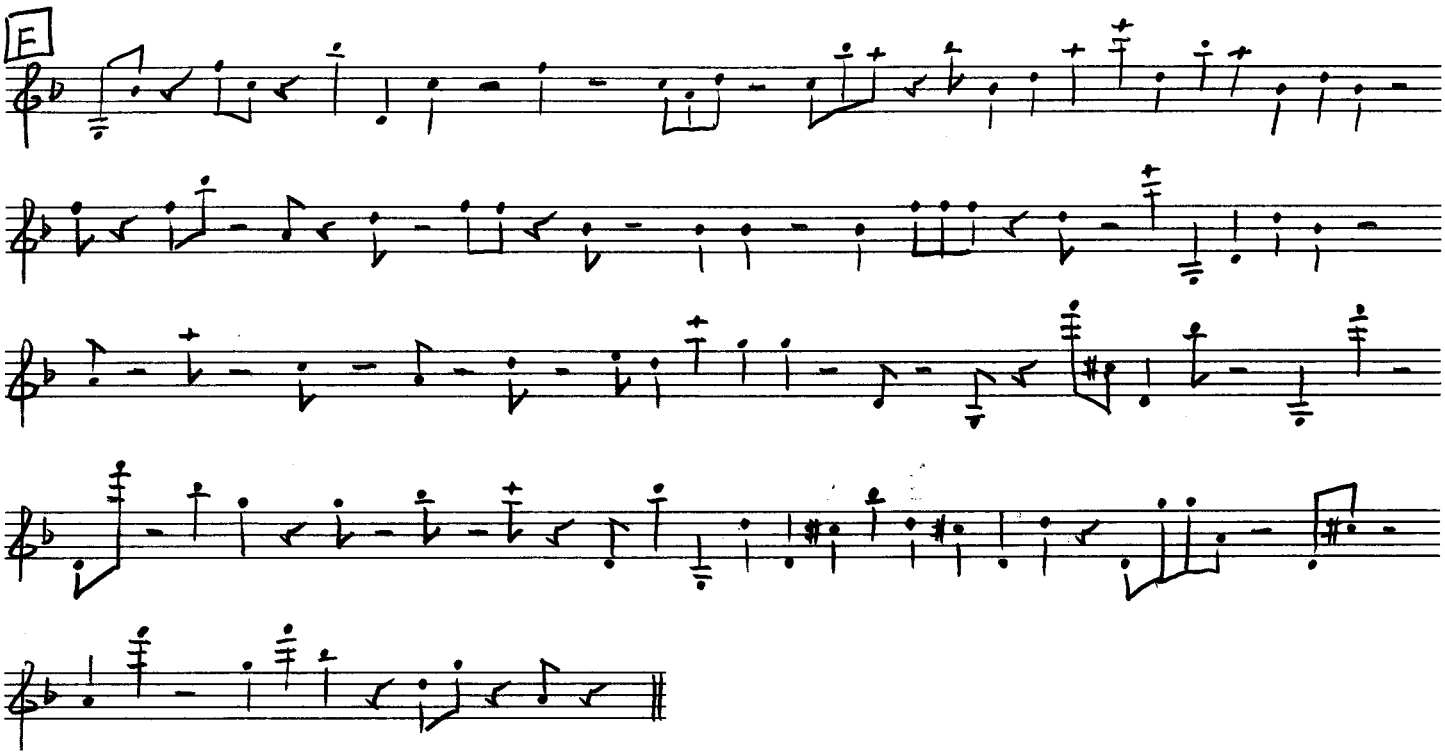
uneven, unsteady


B
C
D
2x
3x
Melodicles 1~13
(with variations)
at random.

B 3

Loop : start from any number, select a line, may switch at the arrow.





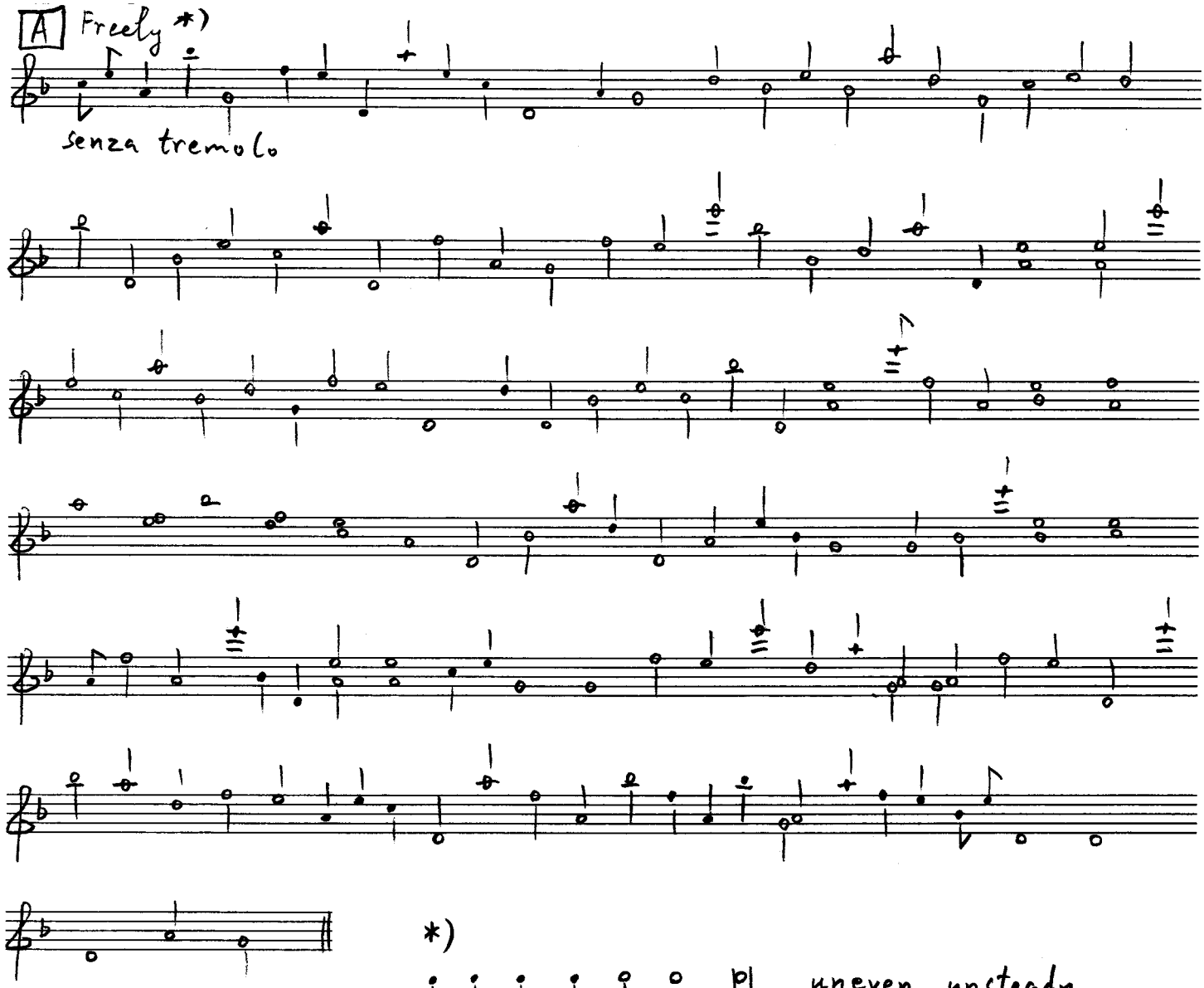
G Go back to D, play melodicles 1 ~ 13 (with variations) at random.

C 1

Als ich im weißem Krankenzimmer der Charité

Yuji Takahashi

Version C for Steel Drum (Lead Pan)

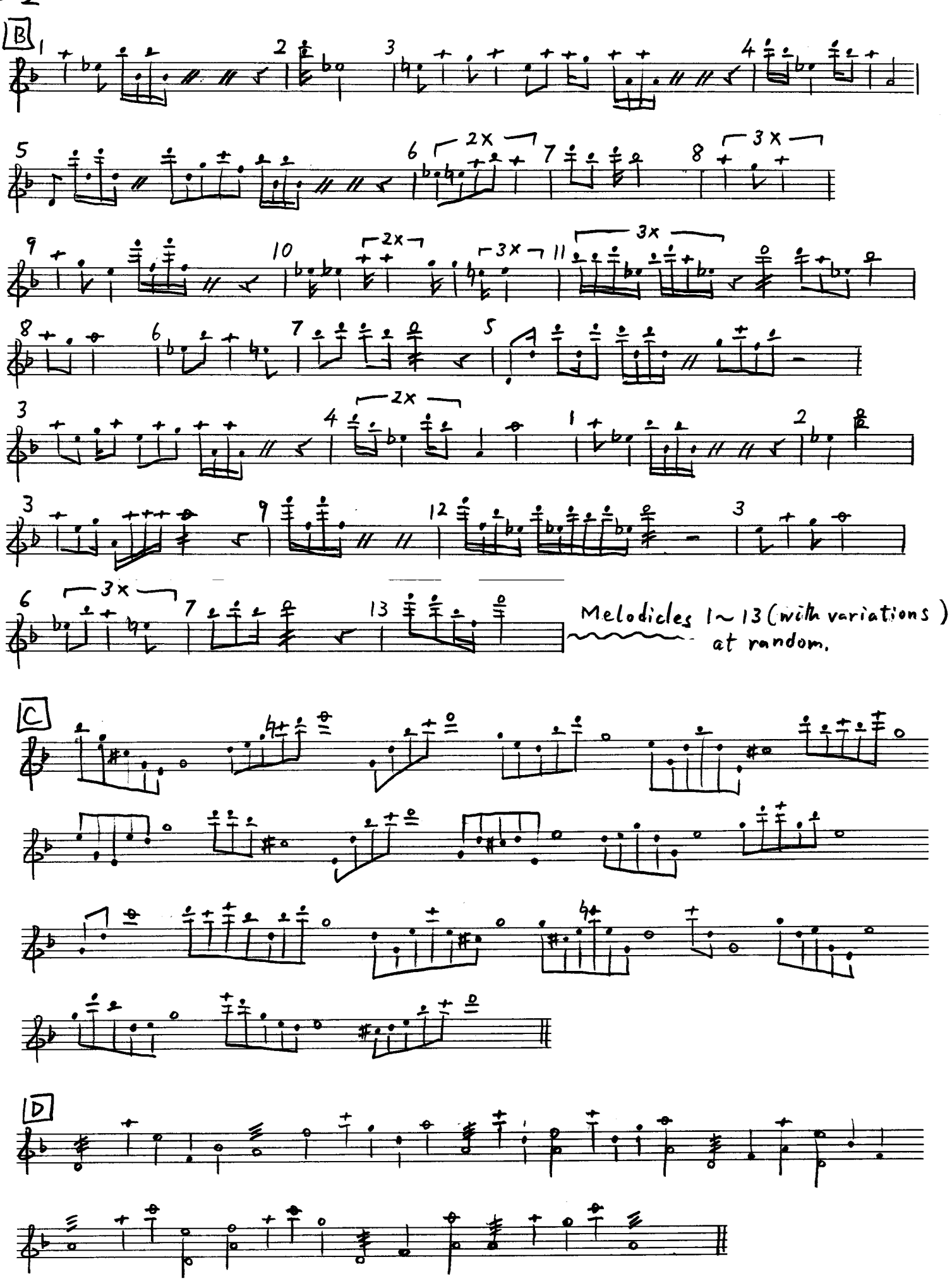


*)

- shortest
- shorter
- short
- medium
- long
- longer
- longest

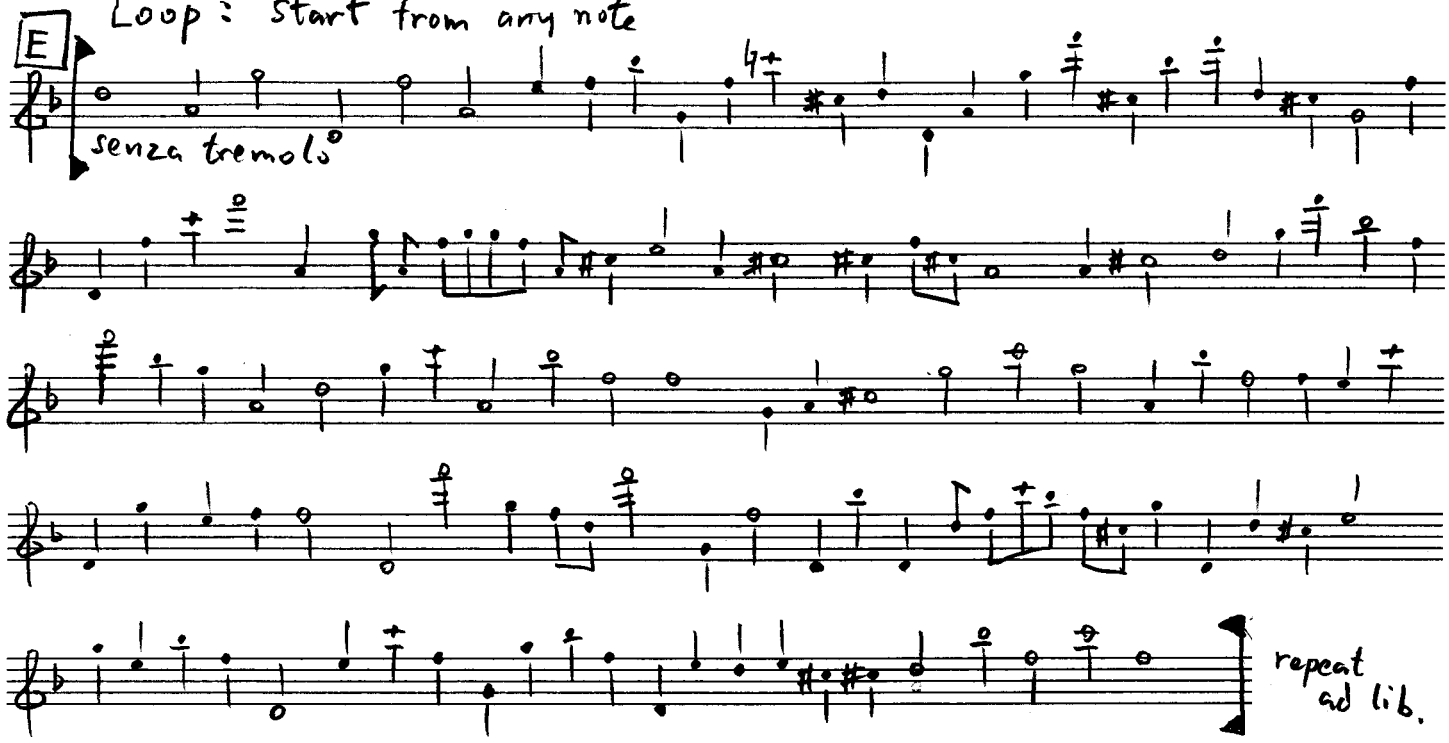
uneven, unsteady

C 2



c 3

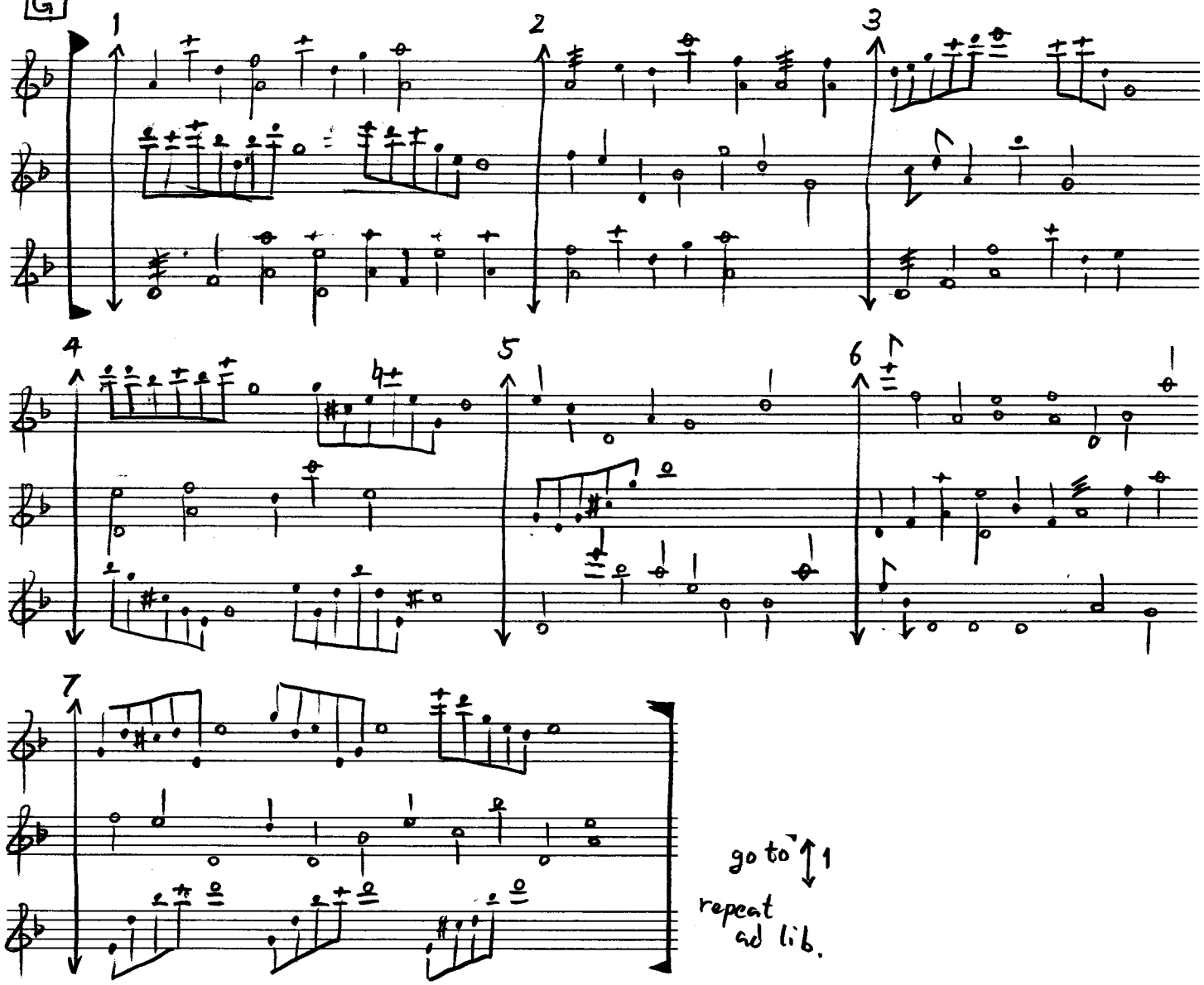
E Loop : start from any note



F Go back to B, play melodicles 1 ~ 13 (with variations) at random.

C 4

G Loop: start from any number, select a line, may switch at the arrow.



Als ich in weißem Krankenzimmer der Charité(1989)

There are three versions: for violin, for marimba and for steel drum which can be performed simultaneously in free correlations.
The materials for the piece are taken from Ysaÿe's solo sonate no. 5
"l'Aurore" and the slowed-down recording of a blackbird.

Als ich im Weißem Krankenzimmer der Charité was inspired by Brecht's last poem. From the line, Also enjoy all the blackbirds' songs after me, I thought of using the transcription of blackbirds' songs recorded and transposed two octaves lower. The piece also quotes l'Aurore, Ysayë's Sonata No. 5 for unaccompanied violin. There are three versions of this piece which could be played solo, duo or trio for violin, marimba and steel drum. In this recording, it is played duo for violin and steel drum. This piece was written for Kishiko Suzumi and Sumire Yoshihara, who gave the first performance. the composer gives the general scheme and collection of melodic models, and the performers are expected to weave the texture, applying these models and listening to each other.
Bertolt Brecht

ALS ICH IN WEISSEM KRANKENZIMMER DER CHARITÉ

Als ich in weißem Krankenzimmer der Charité
Aufwachte gegen Morgen zu
Und die Amsel hörte, wußte ich
Es besser. Schon seit geraumer Zeit
Hatte ich keine Todesfurcht mehr. Da ja nichts
Mir je fehlen kann, vorausgesetzt
Ich selber fehle. Jetzt
Gelang es mir, mich zu freuen
Alles Amselgesanges nach mir auch.

慈善病院の白い病室で
ベルトルト・ブレヒト

慈善病院の白い病室で
明け方にめざめ
ツグミを聴いて、それが
よくわかってきた。永いあいだ
もう死の恐怖はなかった。
うしなうものは何もないはずだ、
自分がいなくなるだけだから。いまはできる、
そのあとのツグミの歌すべてをも
悦ぶことが。

『慈善病院の白い病室で私が』はブレヒトの最後の詩に想を得た。私のいないあとのツグミの歌をもことごとくよろこぶことが（長谷川四郎・訳）という詩行から録音したツグミの歌を２オクターブ下げて採譜することを思いついた。またイザイの無伴奏ヴァイオリンのためのソナタ第５番『暁』が引用されている。この曲にはヴァイオリン、マリンバ、スティールドラムの三つの版があり、ソロでもデュオ、トリオでも演奏ができる。この録音ではヴァイオリンとスティールドラムのデュオで演奏されている。この曲は数住岸子と吉原すみれのために書かれ、二人によって初演された。作曲者は全体の構成と一連のメロディのモデルを提供し、演奏者はそれらのモデルを使ってお互いに聴きあいながら音楽を織りなしていくことになる。