

Als ich im weibem Krankenzimmer der Charité

Yuji Takahashi

Version A for violin

A Freely *) I. Position

The musical score consists of ten staves of music in G major (one sharp). The notation includes various note values, slurs, accents, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a slow, expressive tempo, consistent with the title 'Als ich im weibem Krankenzimmer der Charité'. The score includes numerous slurs, accents, and dynamic markings such as 'p' and 'f'. There are also some specific performance instructions like 'Freely' and 'I. Position'.

*) uneven, unsteady

□ longest
 ○ länger
 — long
 — medium
 — short
 — shorter
 * shortest

B

1 2 3 4 5 6 7 8 9 10 11 12 13

Melodics 1~13 (with variations) at random.

C

A3

D

Handwritten musical notation for exercise D, consisting of three staves of music in G major. The notation includes various rhythmic patterns, accidentals, and dynamic markings.

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

E

Handwritten musical notation for exercise E, featuring a loop structure with six numbered sections (1-6) and arrows indicating transitions between lines. The notation includes various rhythmic patterns, accidentals, and dynamic markings.

A 4

*) II. Position

go to ↑ 1
repeat
ad lib.

F I. Pos.

G Go back to **B**, play melodic lines 1-2-3 (with variations) at random.

Als ich im weissen Krankenzimmer der Charité

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Versin B for Marimba

A Freely

Handwritten musical score for Marimba, consisting of 8 staves of music. The notation includes various rhythmic values, accidentals, and articulation marks such as '+' and 'p senza tremolo'.

*)

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

uneven, unsteady

B

C

D

Melodies 1~13
(with variations)
at random.

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

The image shows a handwritten musical score for guitar, consisting of ten numbered sections (1-10) arranged in two rows of five. Each section is written on a set of five staves (treble, two middle, and two bass clefs). The notation includes various chords, single notes, and rests. Section 1 begins with a boxed 'E' chord symbol. Vertical arrows point to the start of each section. A loop instruction at the bottom right reads 'go to ↑ 1' with an upward arrow and 'repeat ad lib.' with a downward arrow. The score is written in black ink on white paper.

B 4

E

Handwritten musical score for exercise E, consisting of five staves of music in G major. The notation includes various rhythmic values, accidentals, and dynamic markings.

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

C 1

Als ich im weibem Krankenzimmer der Charité

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Version C for Steel Drum (Lead Pan)

A Freely *)

senza tremolo

*)

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

uneven, unsteady

C 2

[B]

Handwritten musical notation for section B, consisting of six staves of music. The notation includes various fret numbers (1, 2, 3, 4, 5, 6, 7, 8) and techniques such as "2x" and "3x" (likely double and triple bends or trills). The music is written in a single melodic line on a six-string guitar.

Melodics 1~13 (with variations) at random.

[C]

Handwritten musical notation for section C, consisting of four staves of music. The notation includes various fret numbers and techniques, continuing the melodic style of section B.

[D]

Handwritten musical notation for section D, consisting of two staves of music. The notation includes various fret numbers and techniques, continuing the melodic style of the previous sections.

3

E Loop: start from any note

senza tremolo

repeat ad lib.

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

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

The musical score is written on three systems of three staves each. Each system contains a different line of music, numbered 1 through 7. The notation includes various rhythmic values, accidentals, and dynamic markings. Arrows point from the numbers to the start of each line. A double-headed arrow at the end of section 7 points back to the start of section 1. The key signature is one flat (Bb).

1
2
3
4
5
6
7

go to ↕ 1
repeat
ad lib.

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 Ysaye'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, Ysaye'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るこぶことが（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。