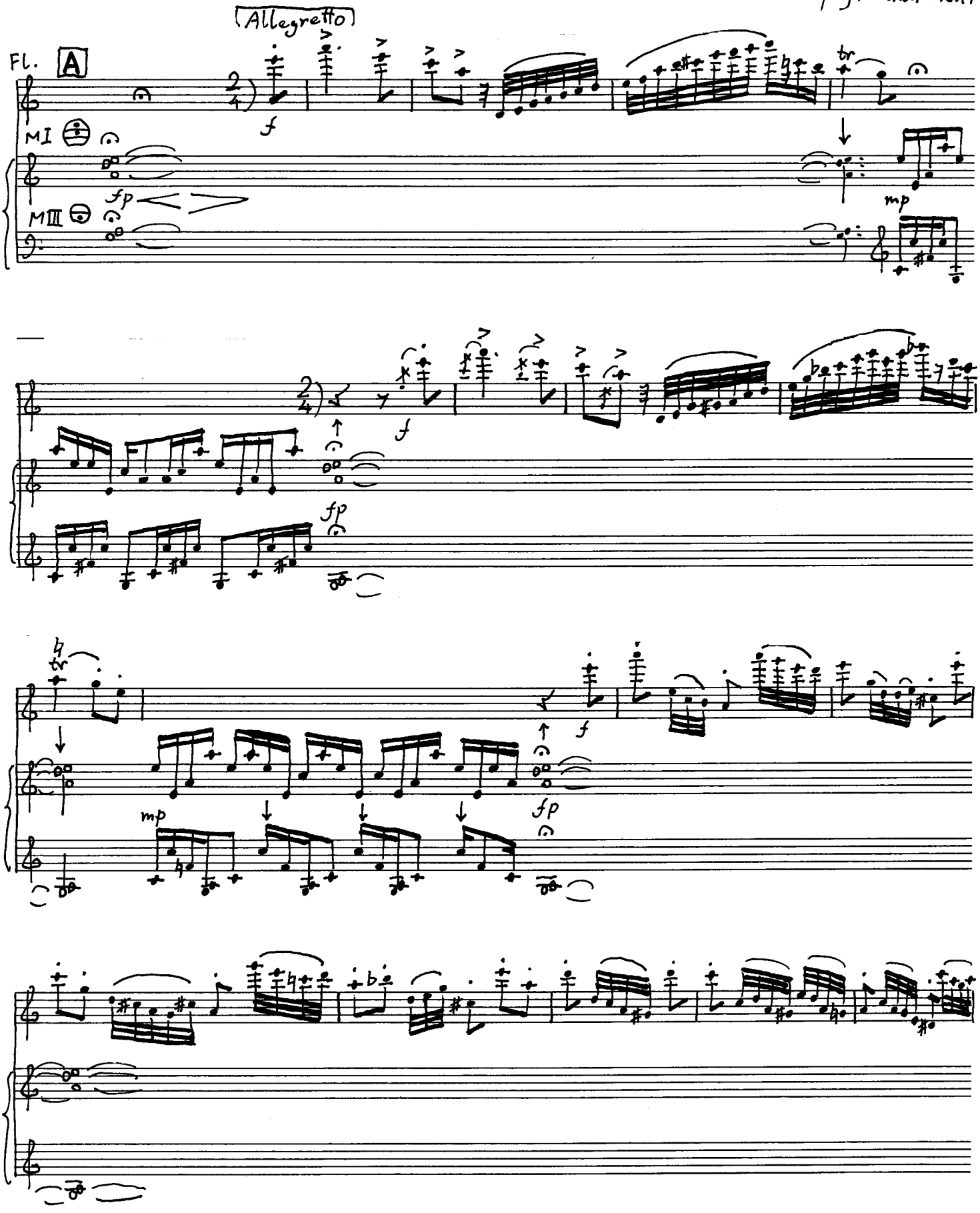
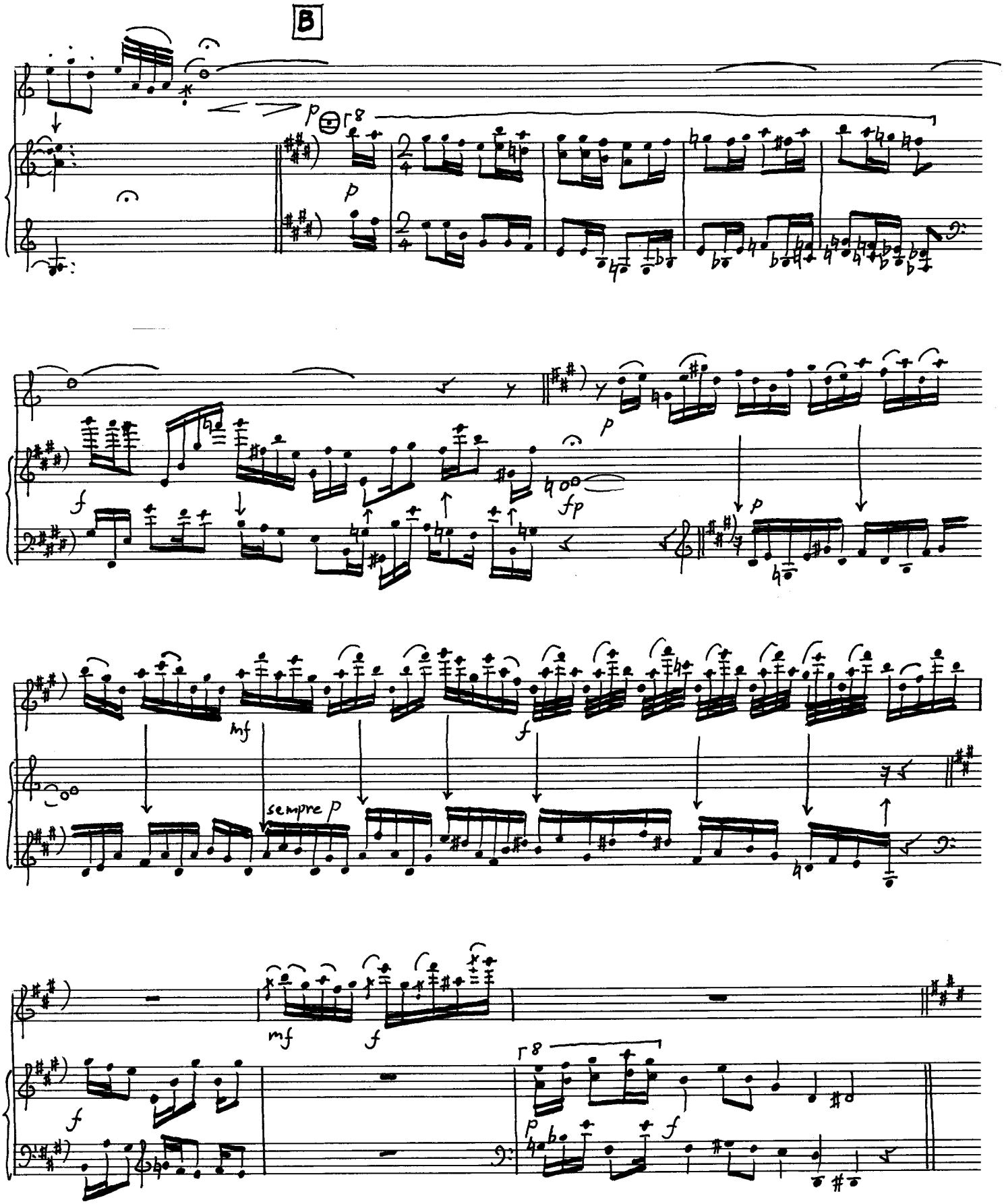
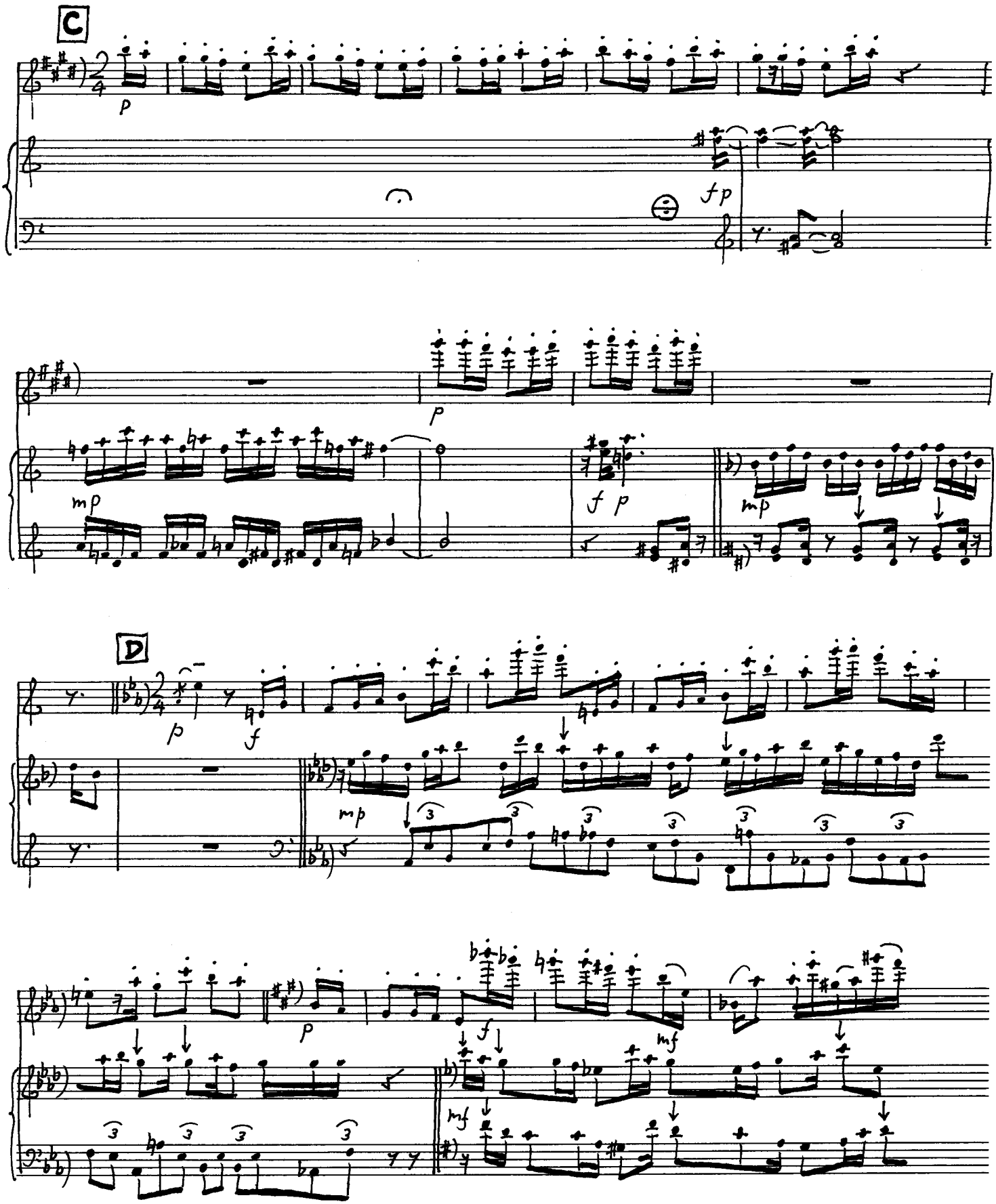
Le double de Paganini (1986)

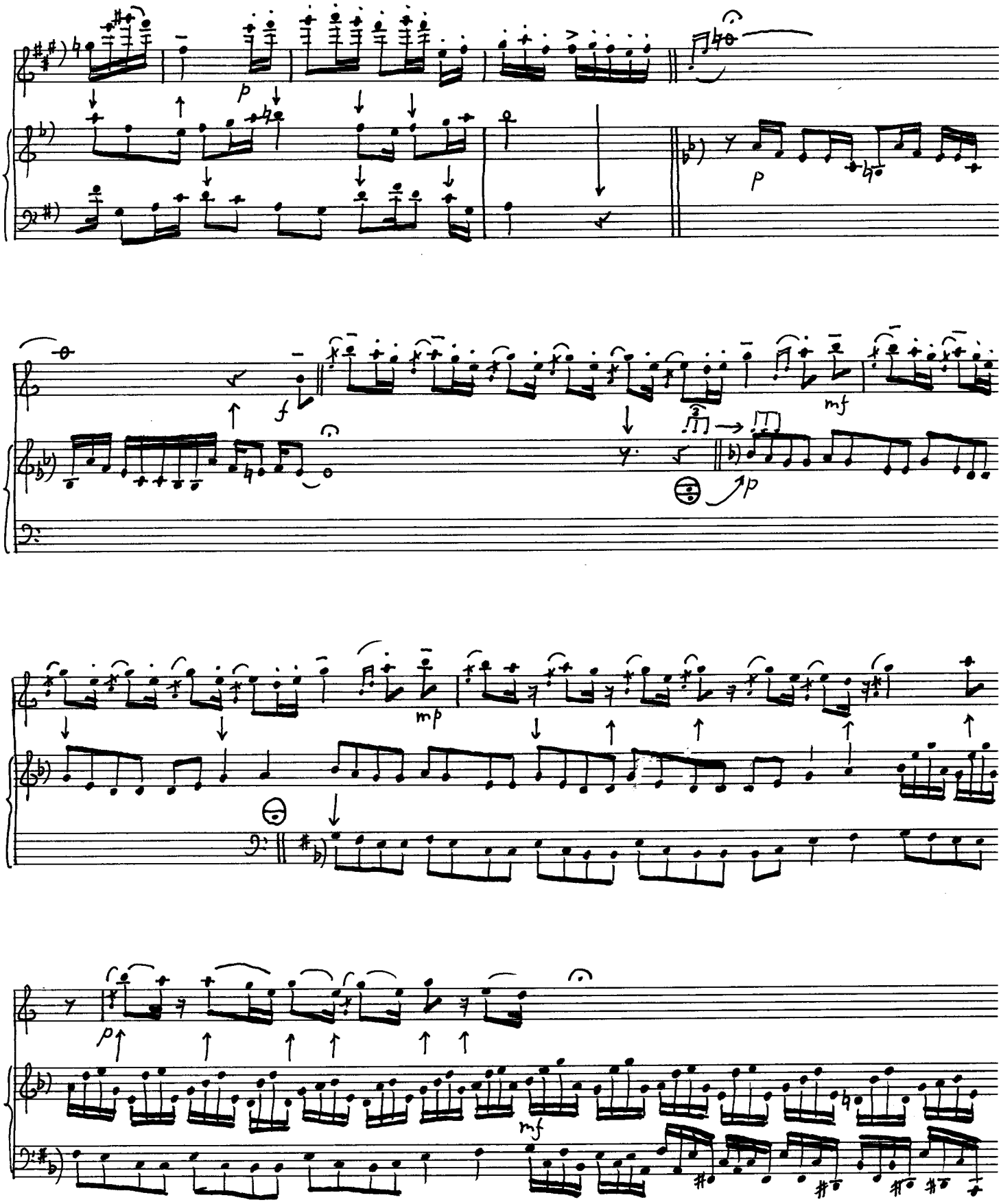
Flute & accordion

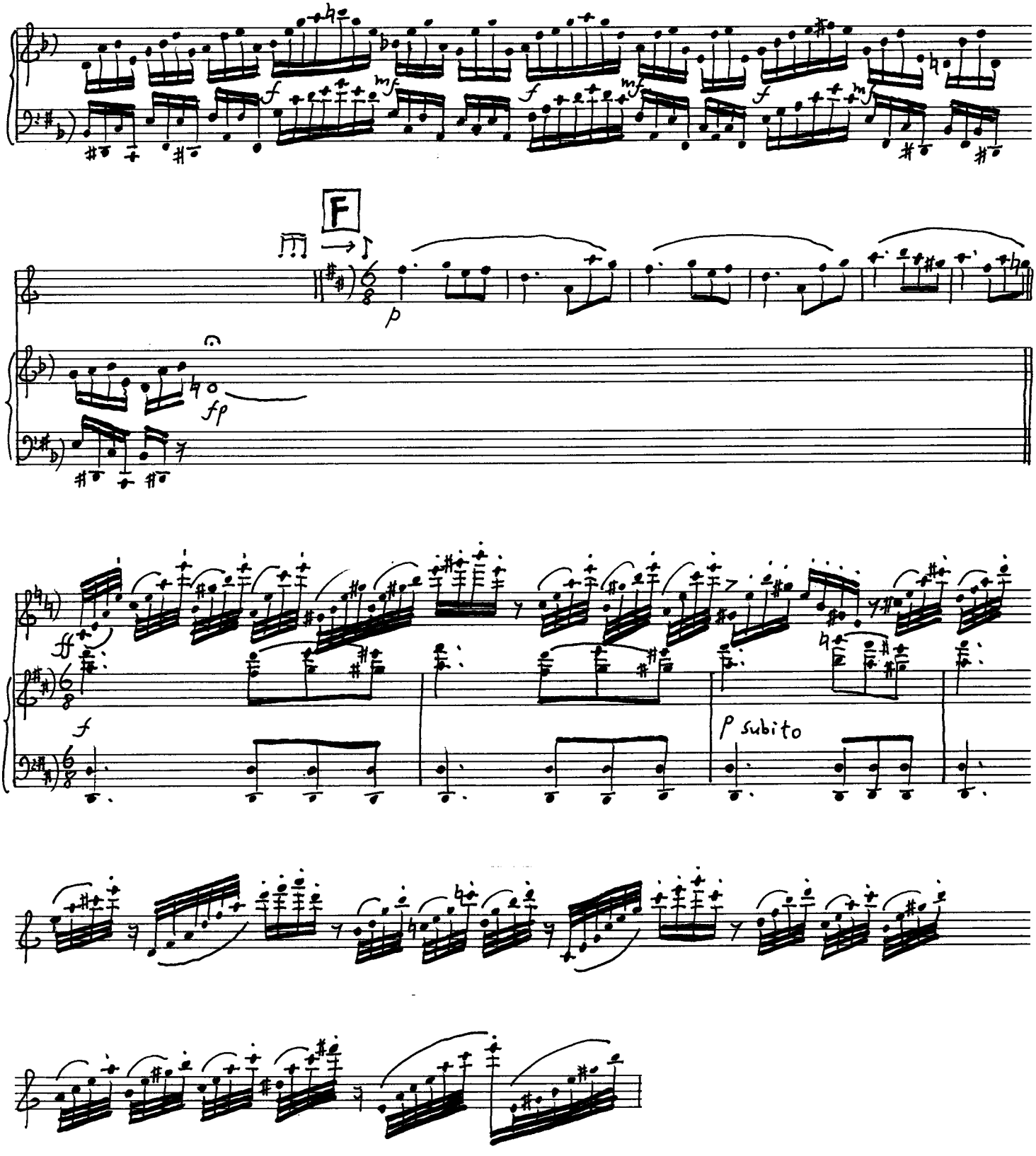
Yuji Takahashi

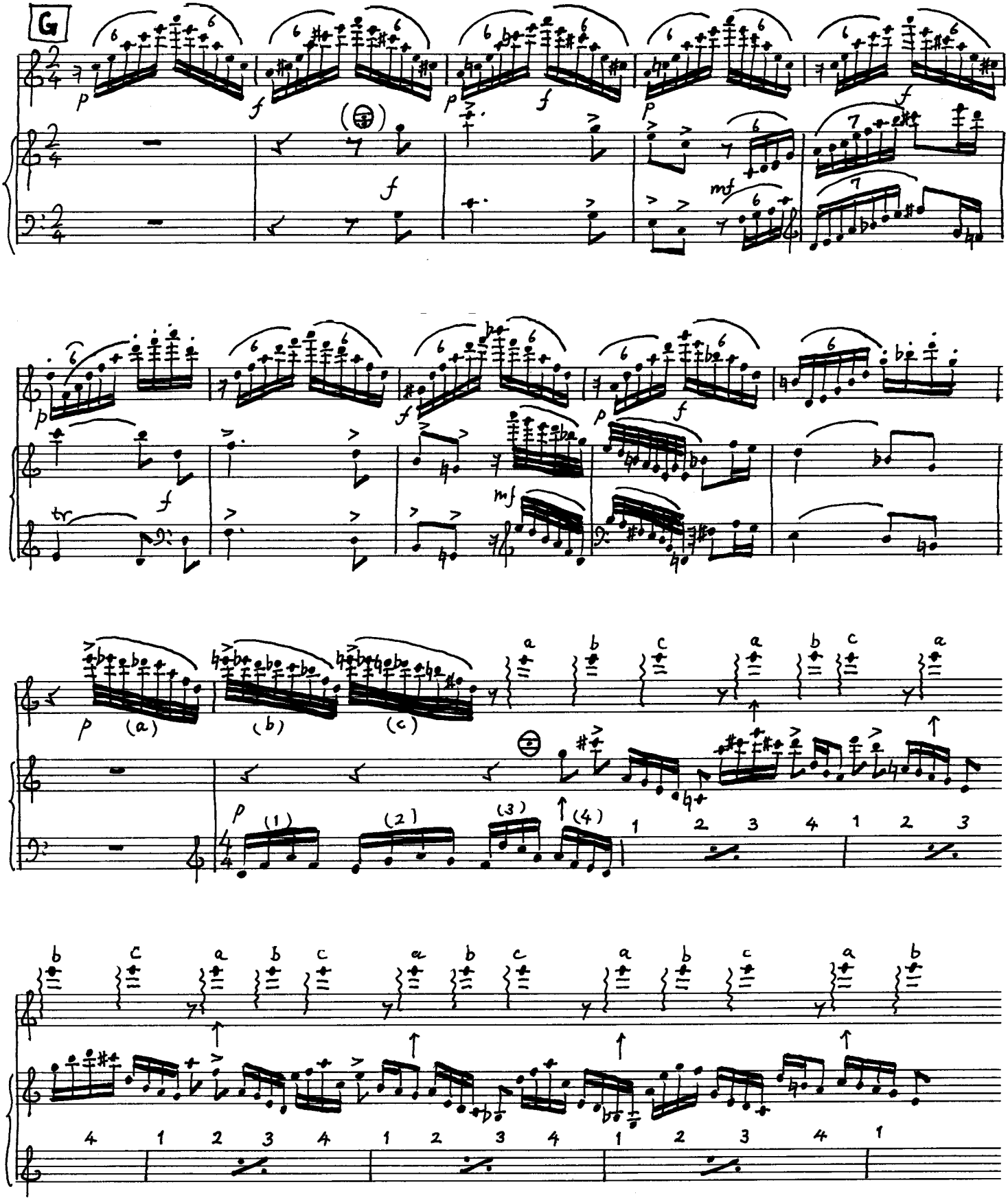


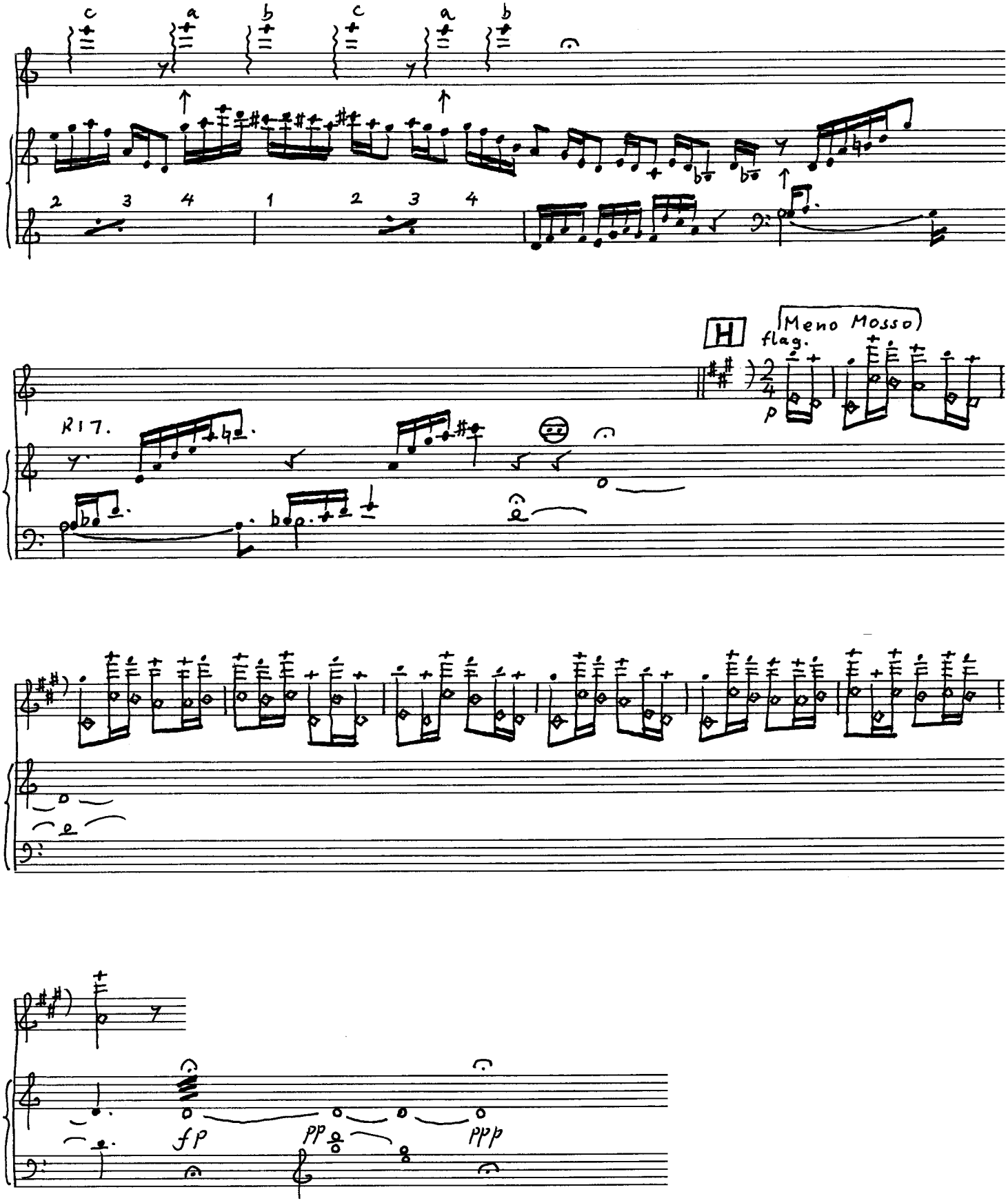

B
p
8
2/4
f
fp
mf
sempre p


C
p
fp
p
mp
f p
mp
D
p
f
mp
p
f
mf
mf


p
p
f
mf
mp
p
mf


F
p
fp
ff
f
P subito

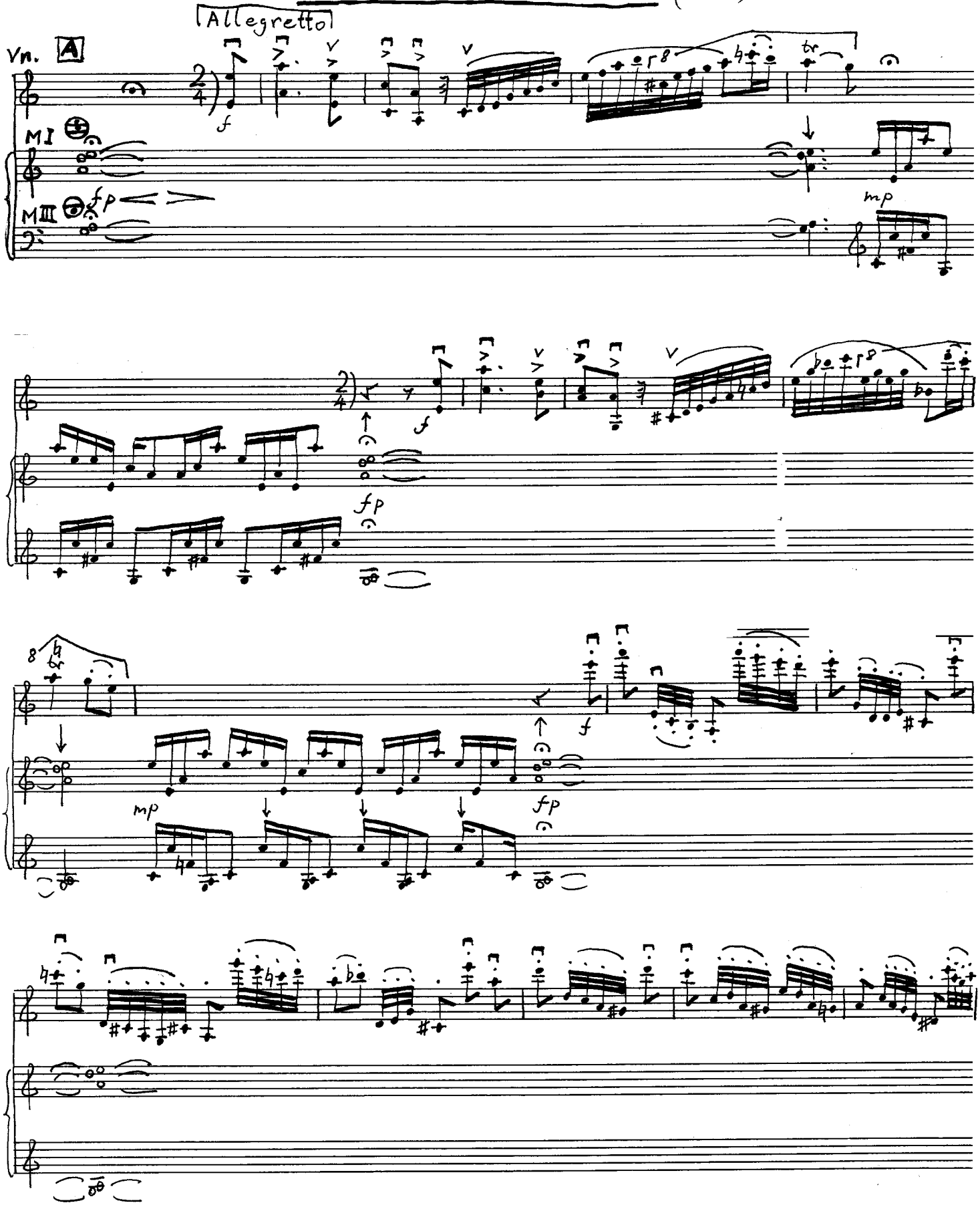

G
p
f
mf
tr
(a)
(b)
(c)
(1)
(2)
(3)
(4)

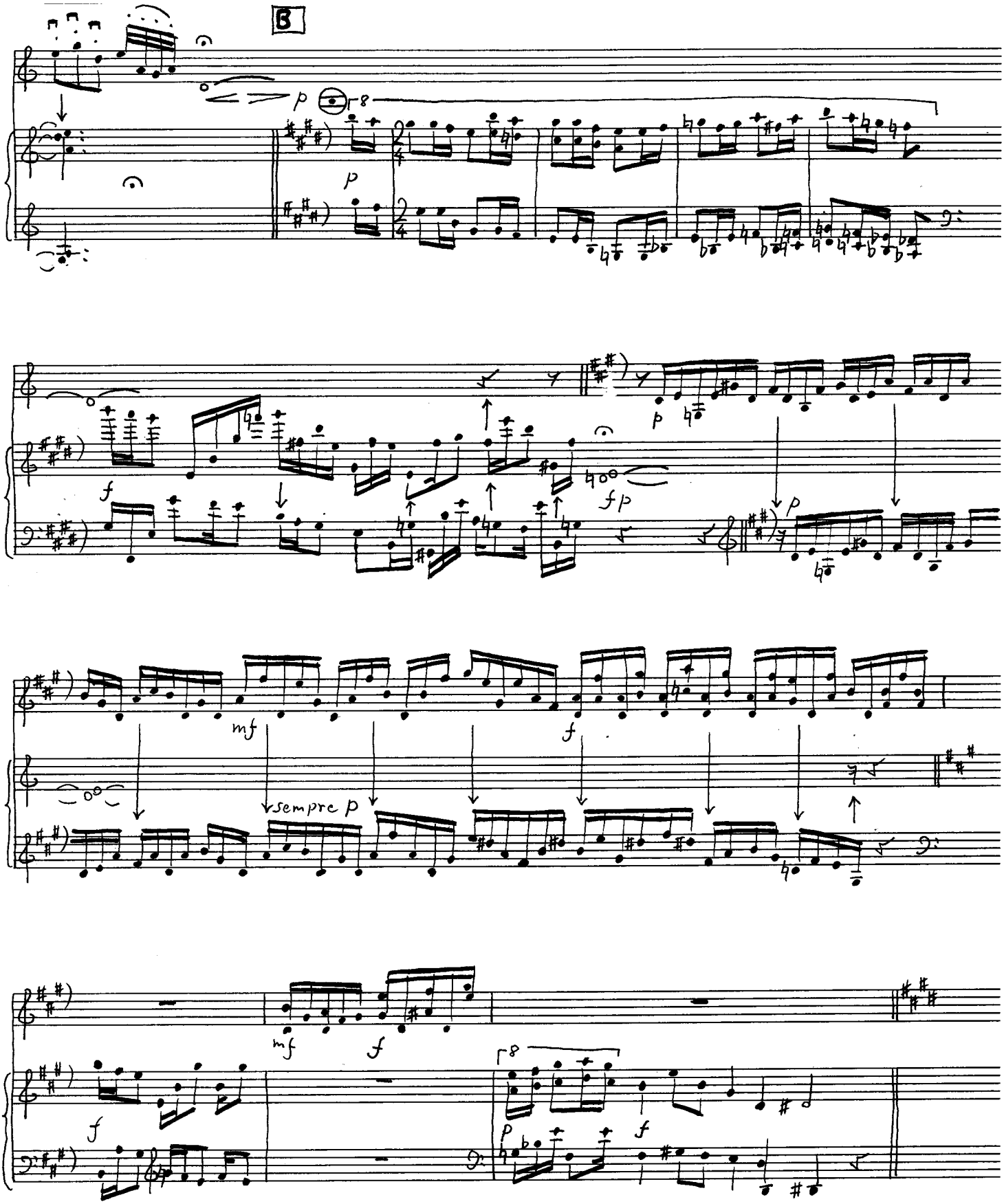


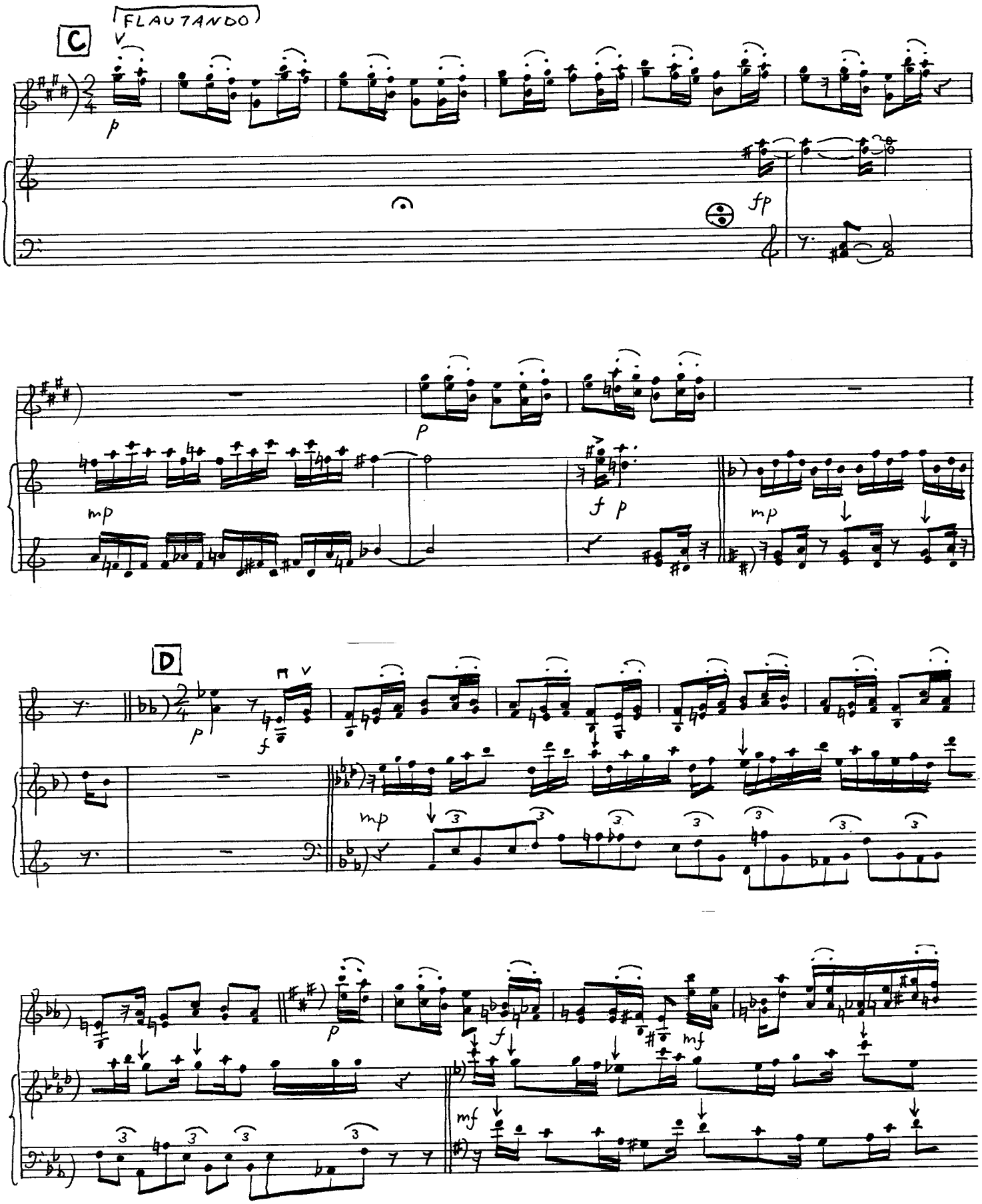
based on several of Paganini 24 Caprices.
Le double could mean the shadow, the double, the ghost and/or variation.

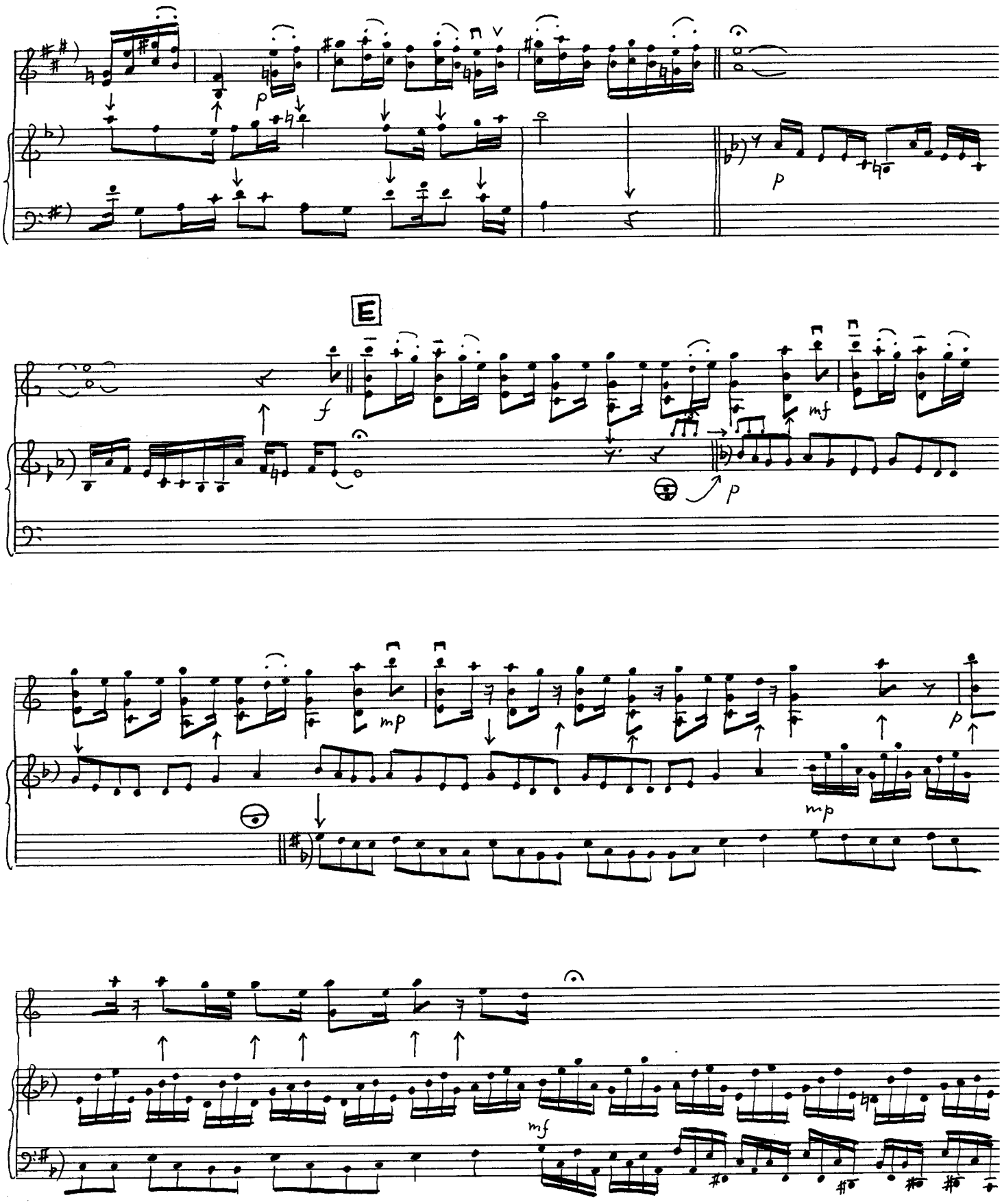
Violin & accordion

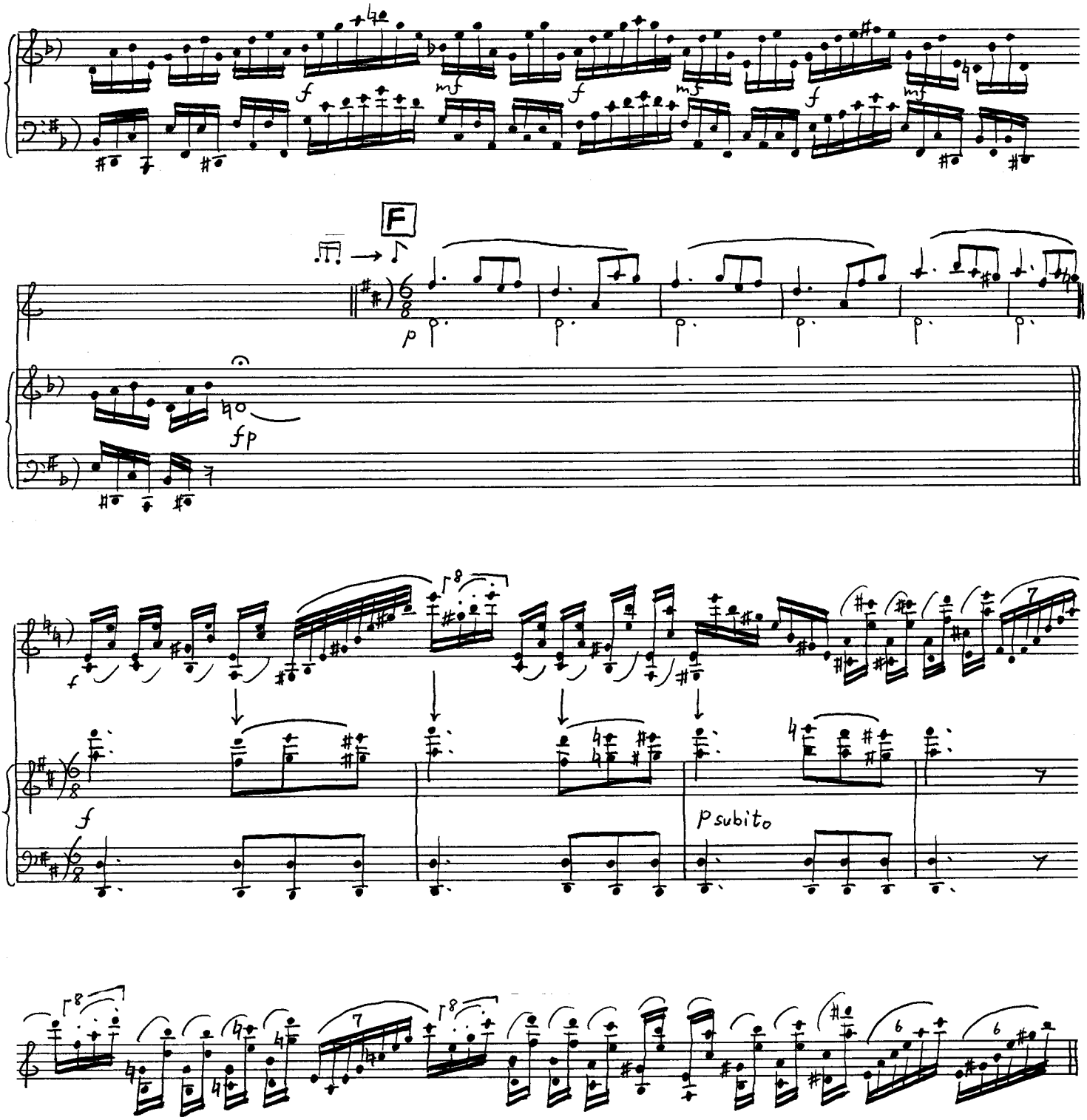
Le double de Paganini (1986) Yuji Takahashi

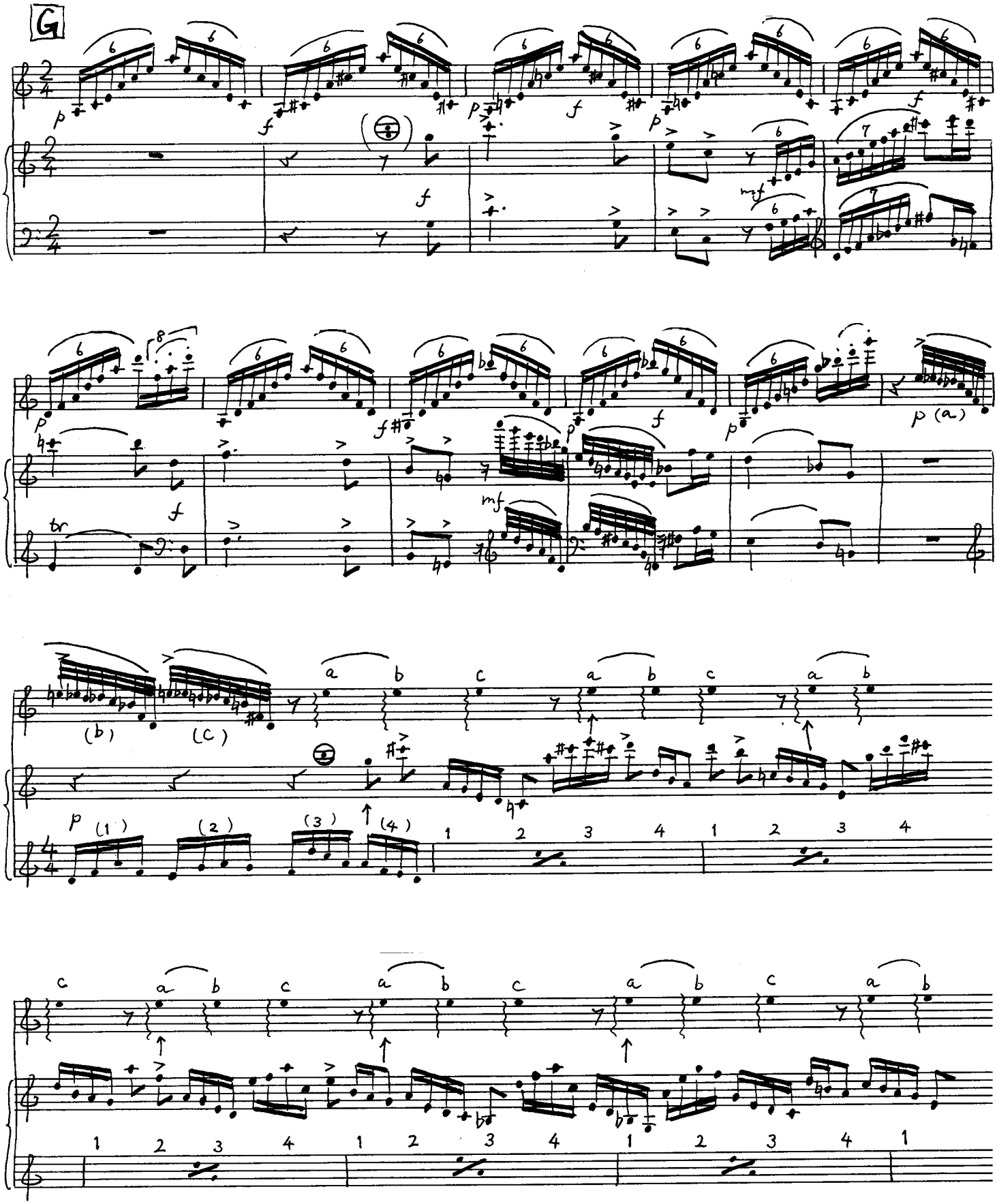


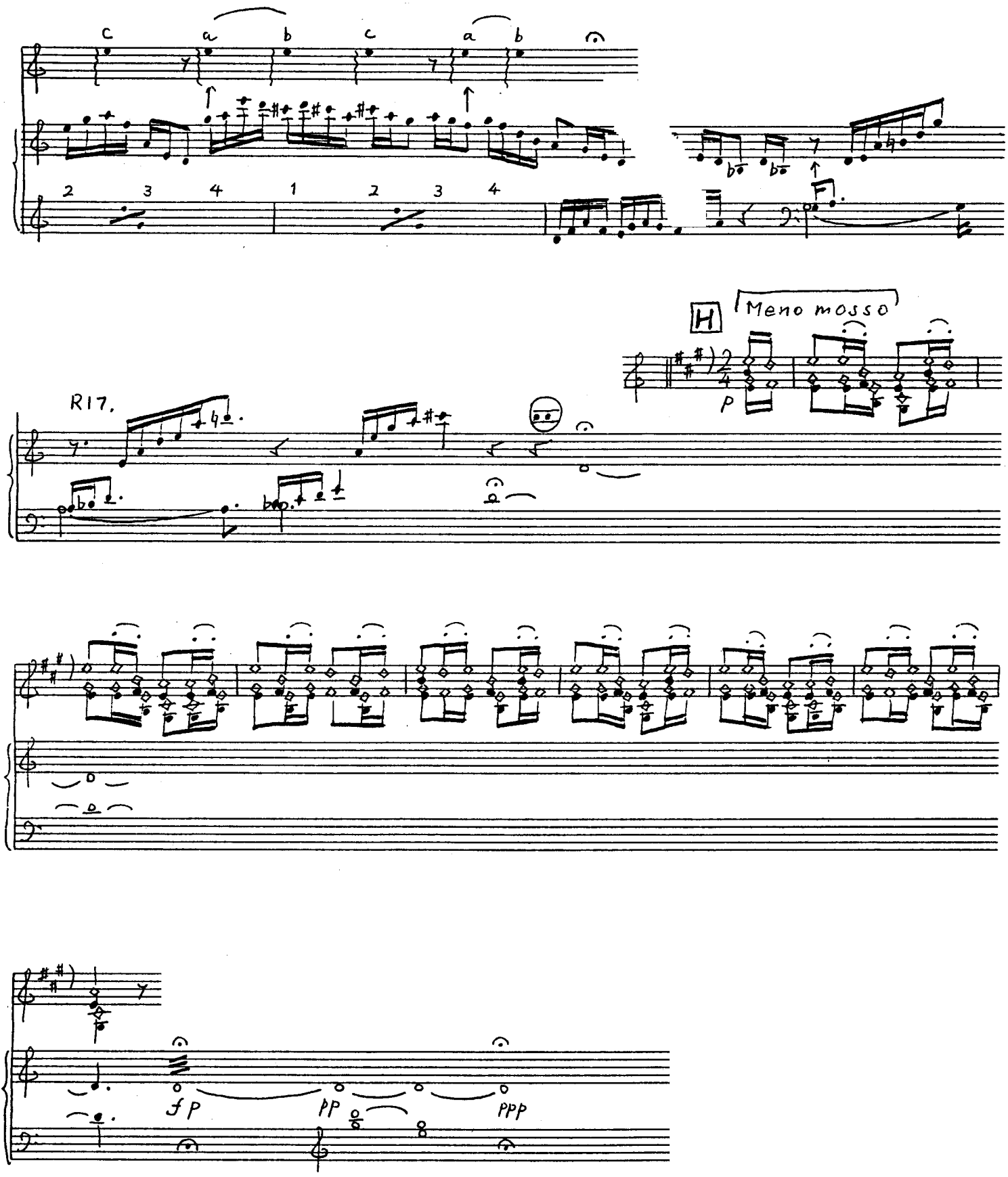

B
p
8
p
f
fp
p
mf
f
sempre p
mf
f
f
8
p
f


C
FLAUTANDO
p
fp
p
mp
f p
mp
D
p
f
mp
p
f
mf
mf


E
p
f
mf
p
mp
p
mp
mf


F
p subito


G
(b)
(C)
(1)
(2)
(3)
(4)



based on several of Paganini 24 Caprices
Le double could mean the shadow, the double, the ghost and/or variation
written for Mie Miki

snow/wind/radios
for 2 accordions
(2010)

at the request of Rocco Anthony Jerry

yuji takahashi

Rvolutionary Letter #86
SHORT POEMS ON THE AFGHAN WAR
Diane di Prima

1

small bones of
mountain children
in the snow

2

bags of rice burst open
burlap flaps in the wind
even the label "USA" is fading

3

WE AIR-DROP TRANSISTOR RADIOS

can you eat them?
will they
keep you warm?

October 5, 2001

antiphonal interlocking and with polycyclic hockets
sit apart from each other to the left and the right on stage
read the poem before each movement

tempo sempre libero e rubato
each hand in own tempo with fluidity
a loose coordination
think of note values relative without counting

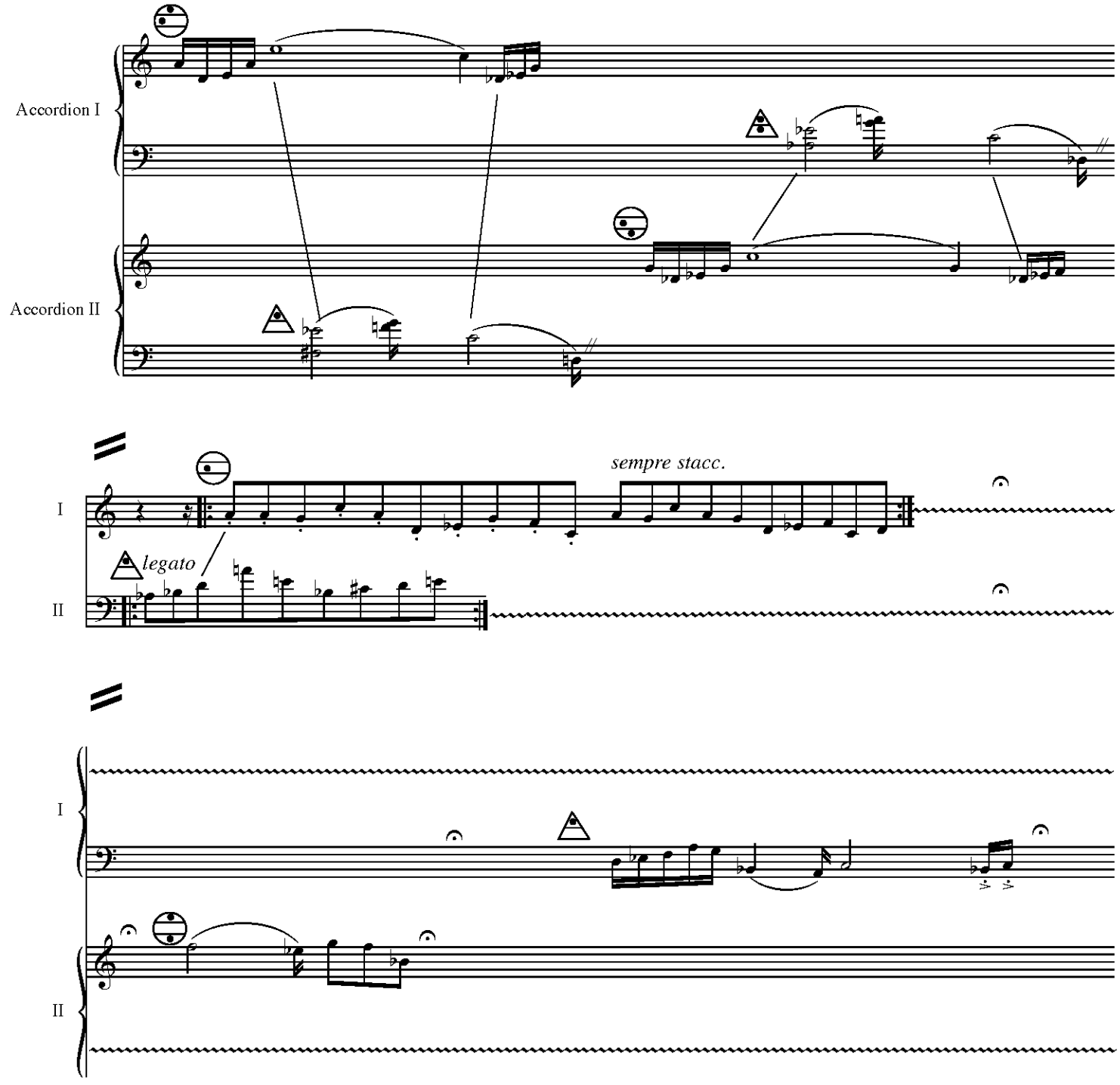
mov.1 ostinati like snow falling two voices not exactly interlocking
but make own rubato phrasings so that they go apart with time
mov.2 repeated short notes with fermata in between as random rain
drops on burlap rice bags
mov. 3 ricochet like helicopter noise quite abrupt but hocketting
all caesuras and fermatas are coordinated to the other players entrances
mov. 1 and 3 the last highest note remains longer

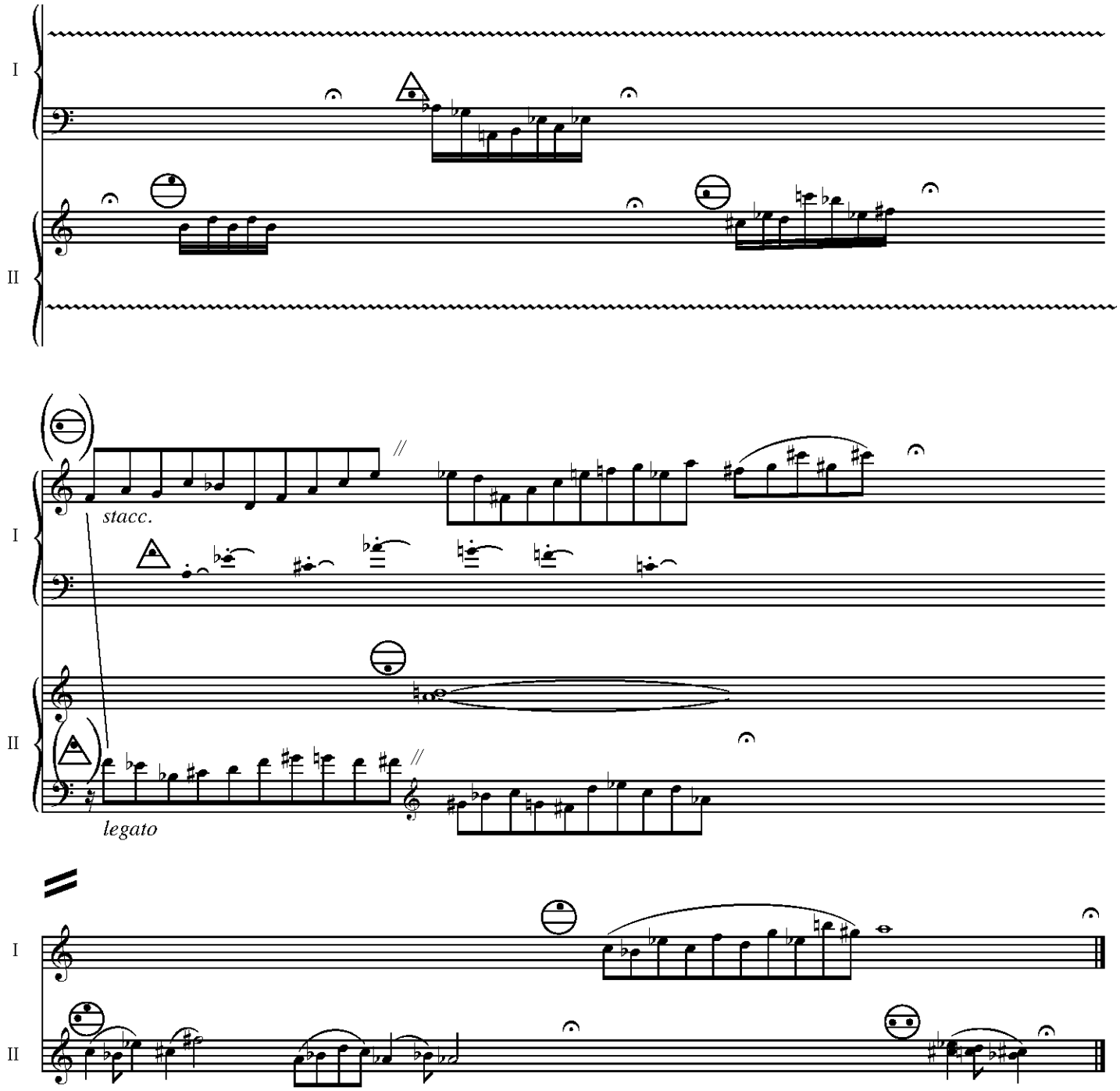
snow/wind/radios

1) snow

Yuji Takahashi
(2010)

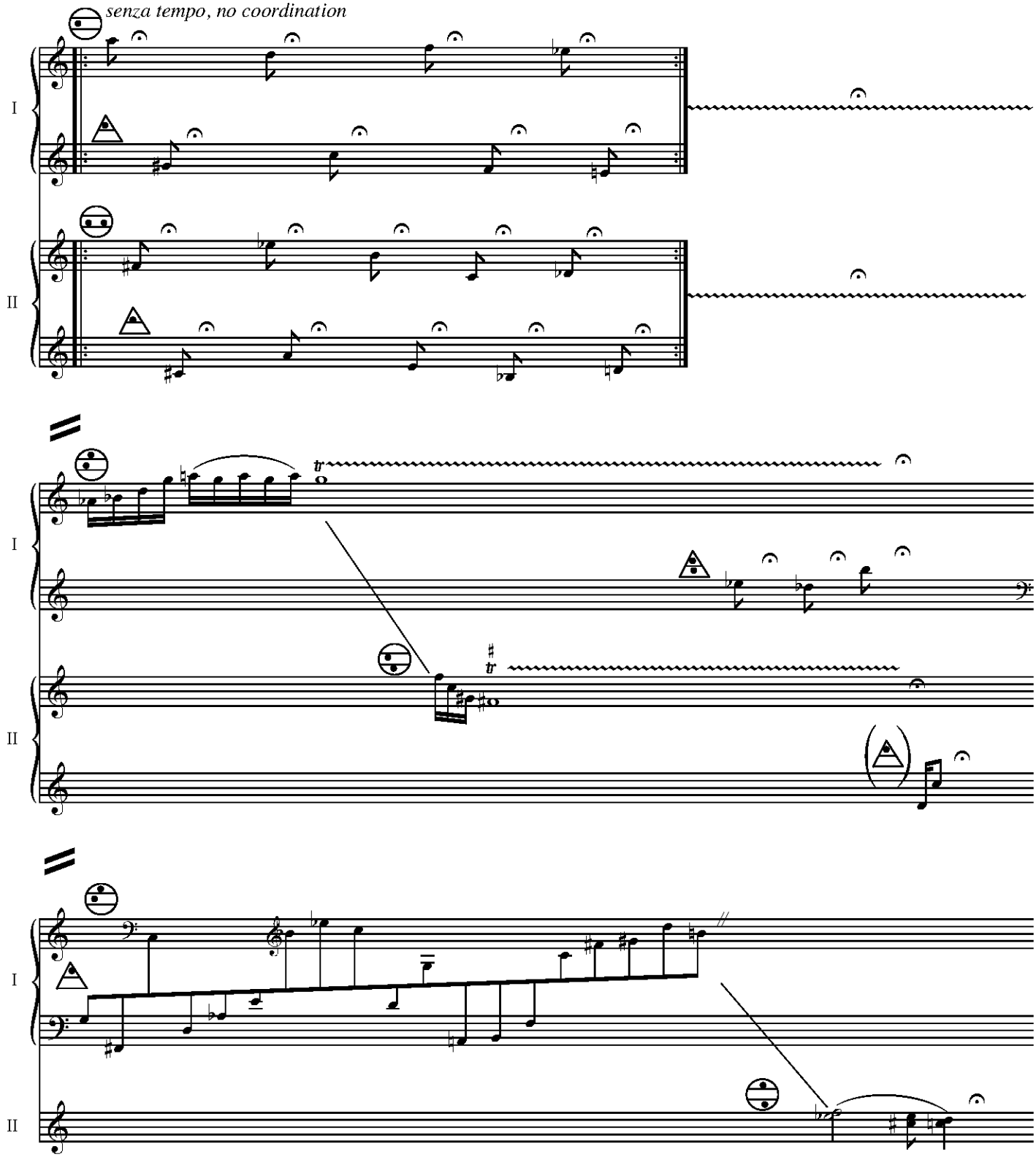
small bones of
mountain children
in the snow

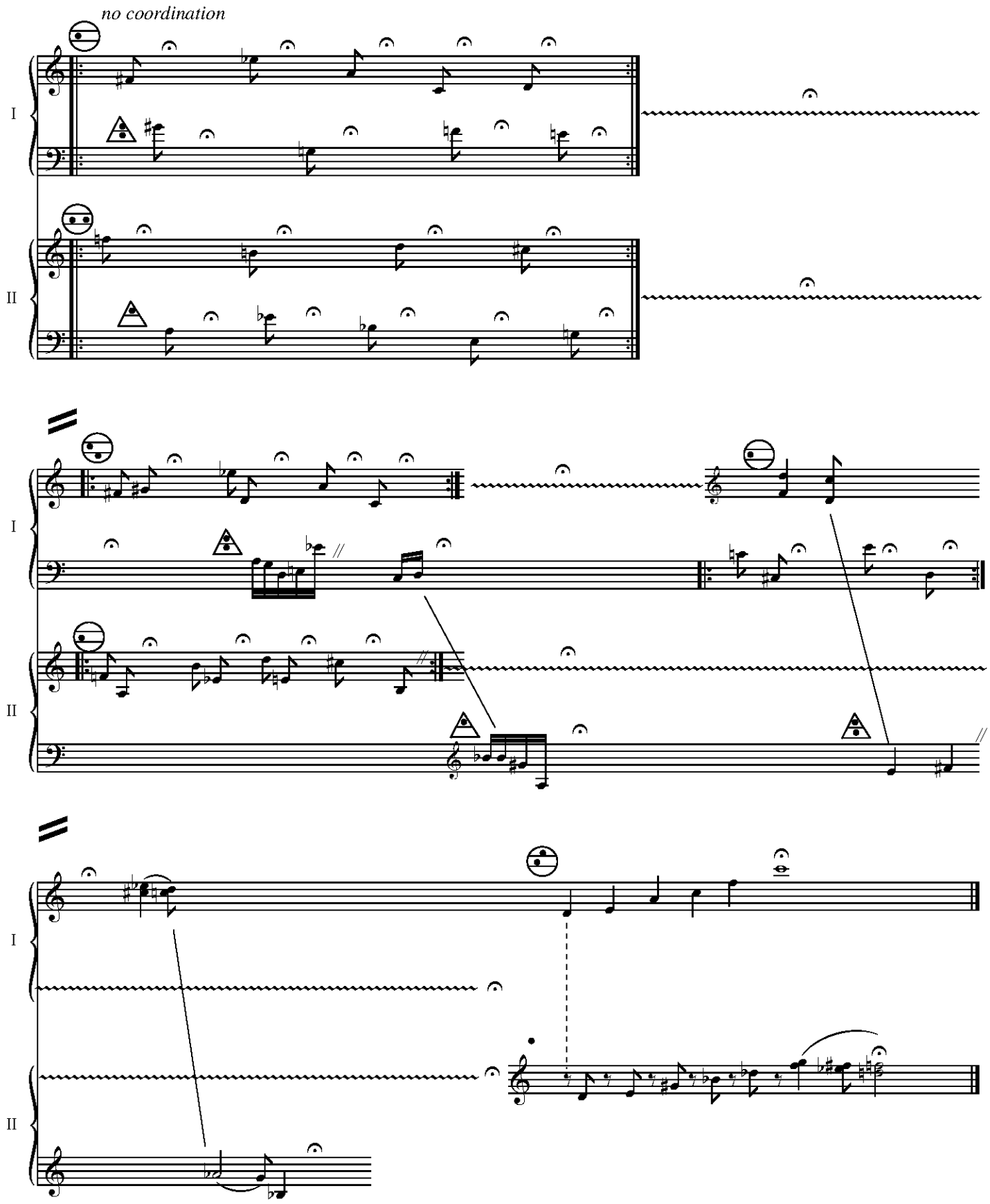



I
II
stacc.
I
II
legato
I
II

2) wind

bags of rice burst open
burlap flaps in the wind
even the label "USA" is fading

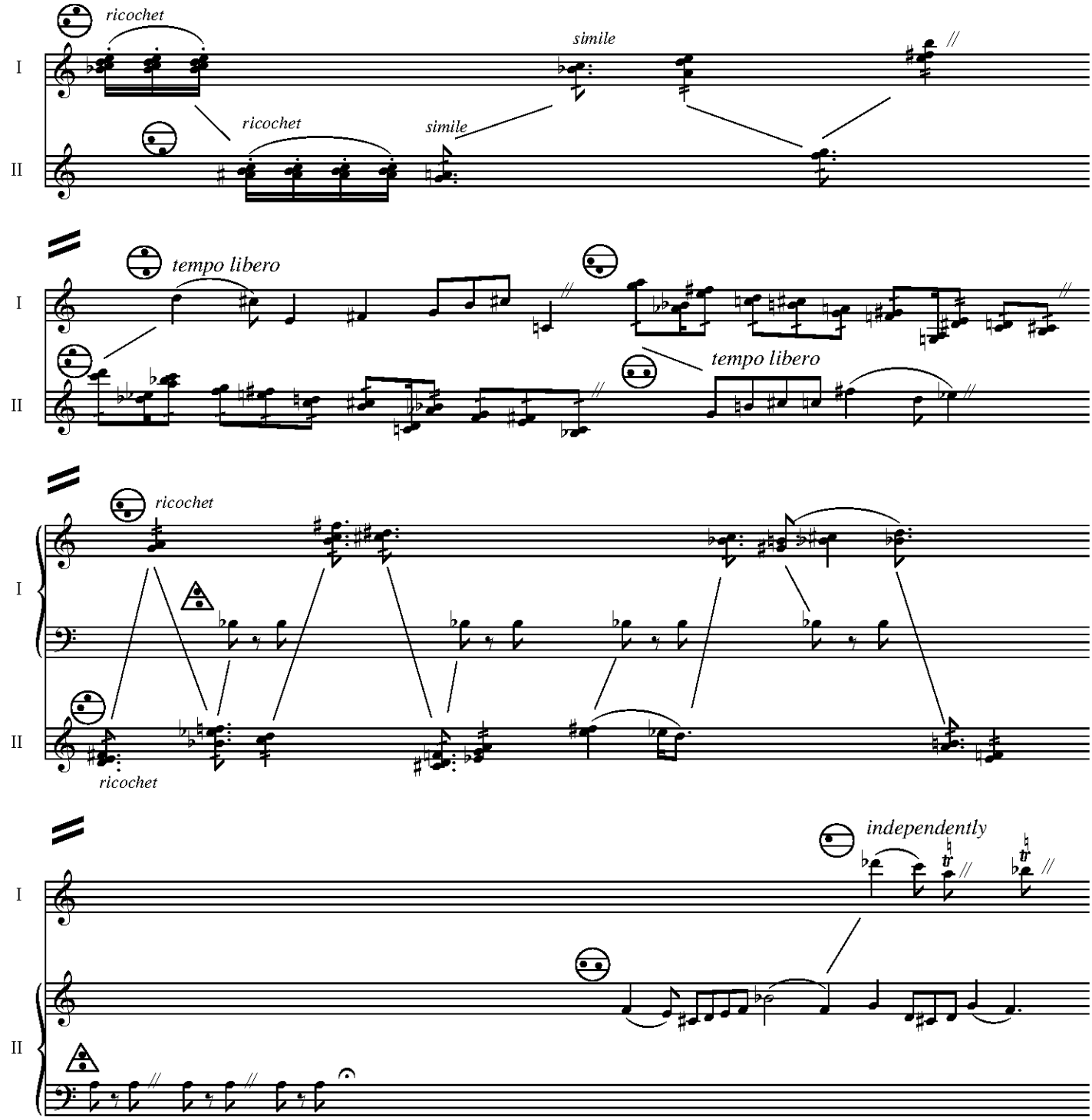


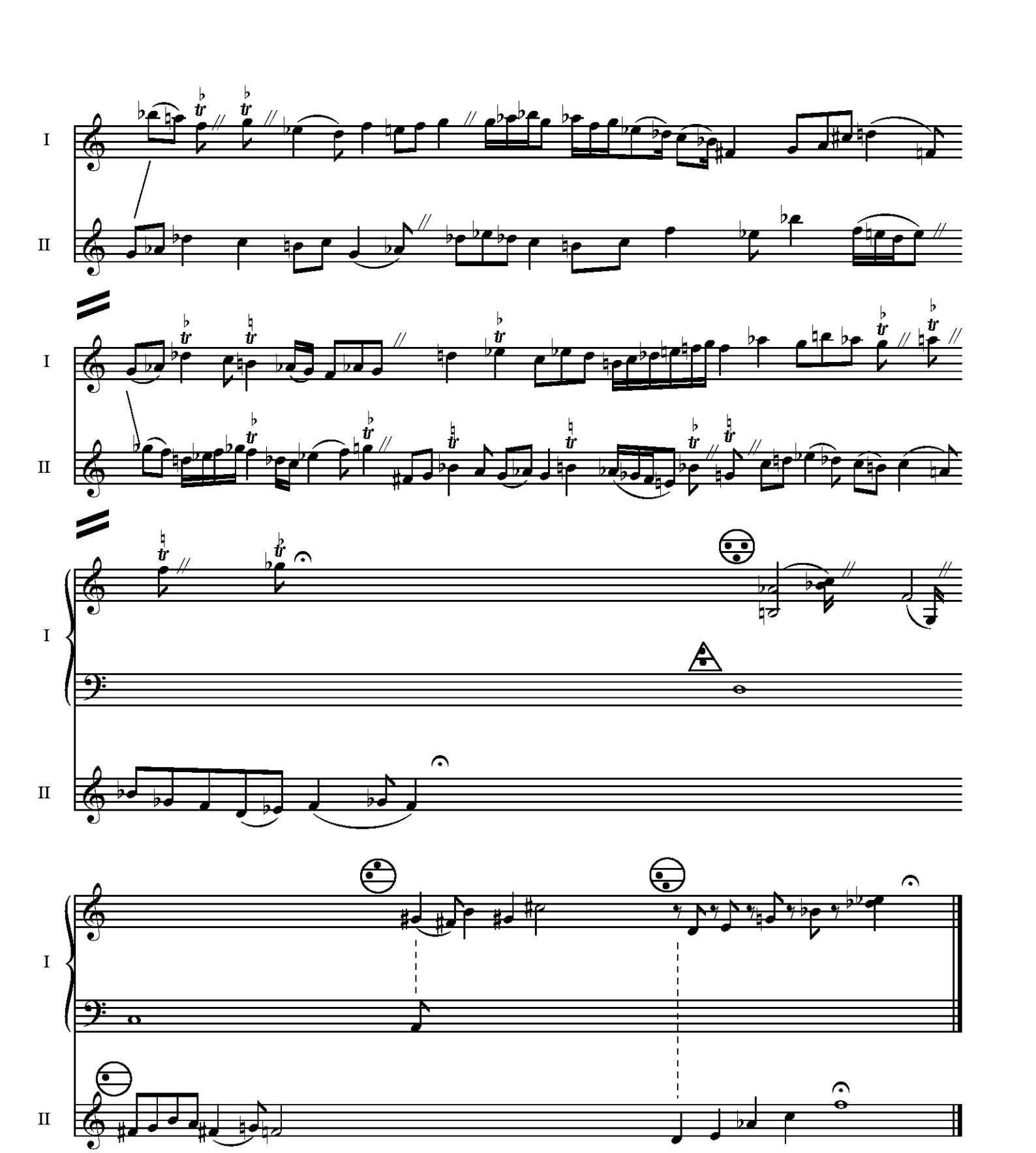

no coordination
I
II
I
II
I
II

3) radios

WE AIR-DROP TRANSISTOR RADIOS

can you eat them?
will they
keep you warm?

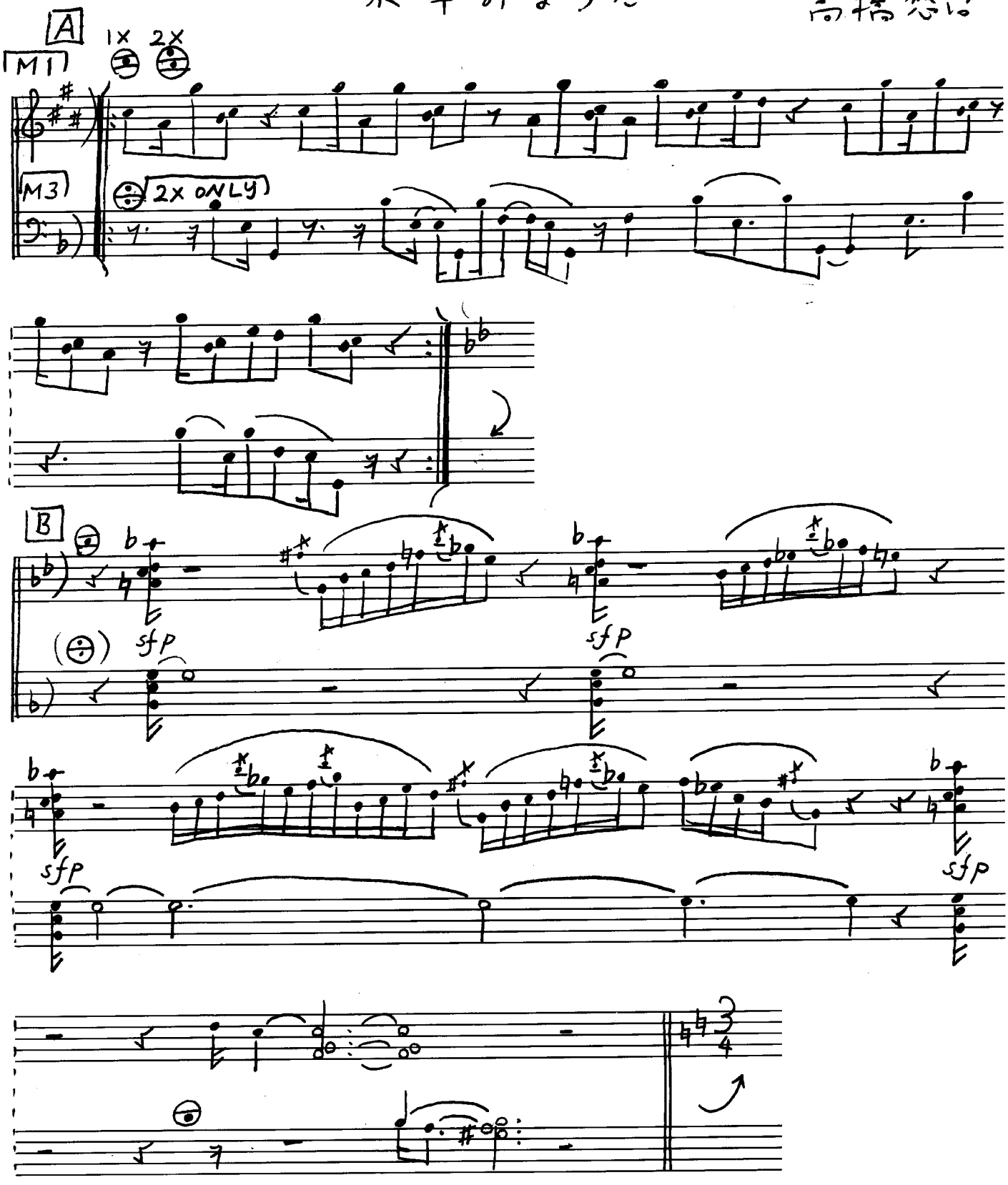


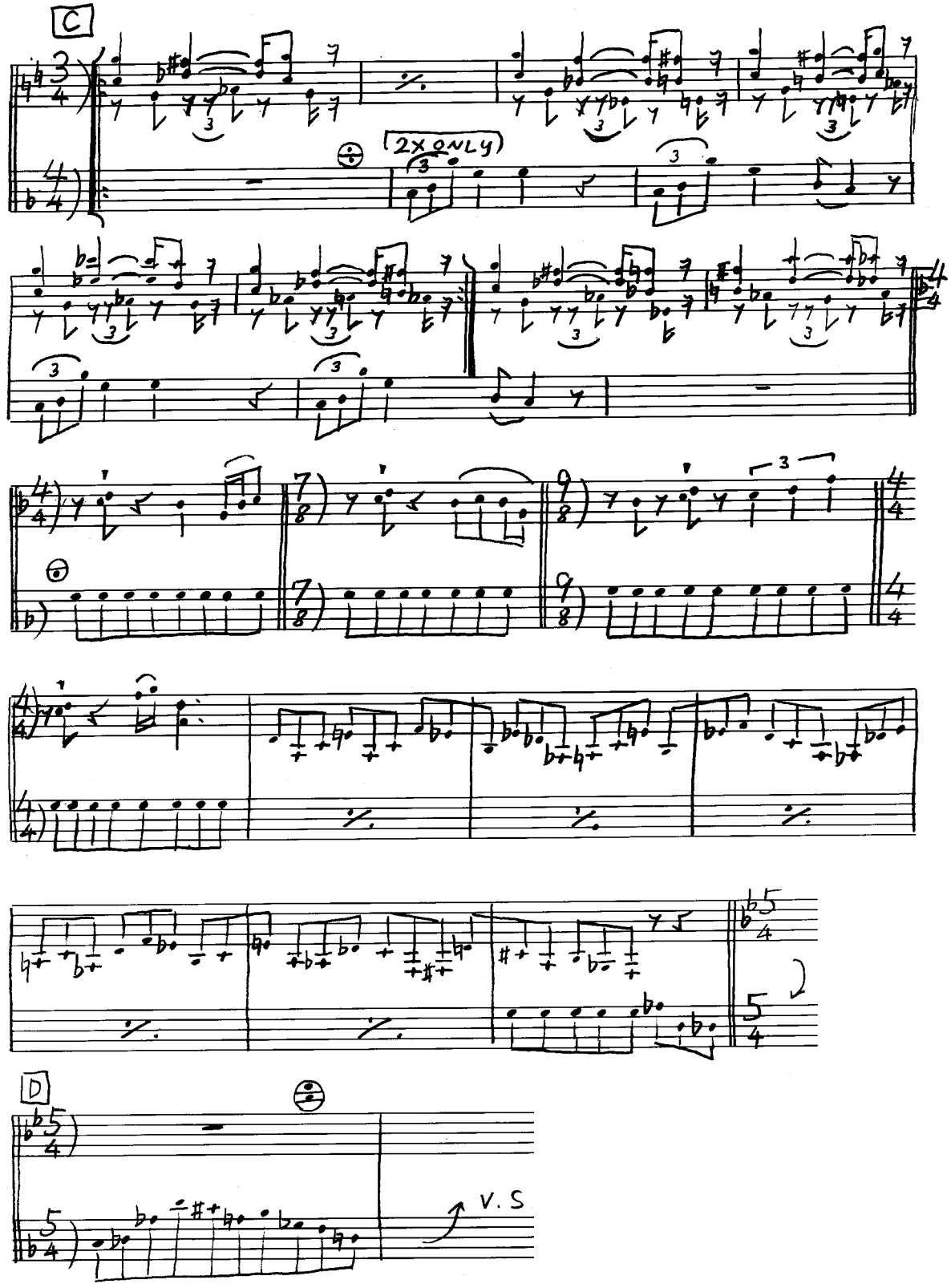

I
II
I
II
I
II
I
II

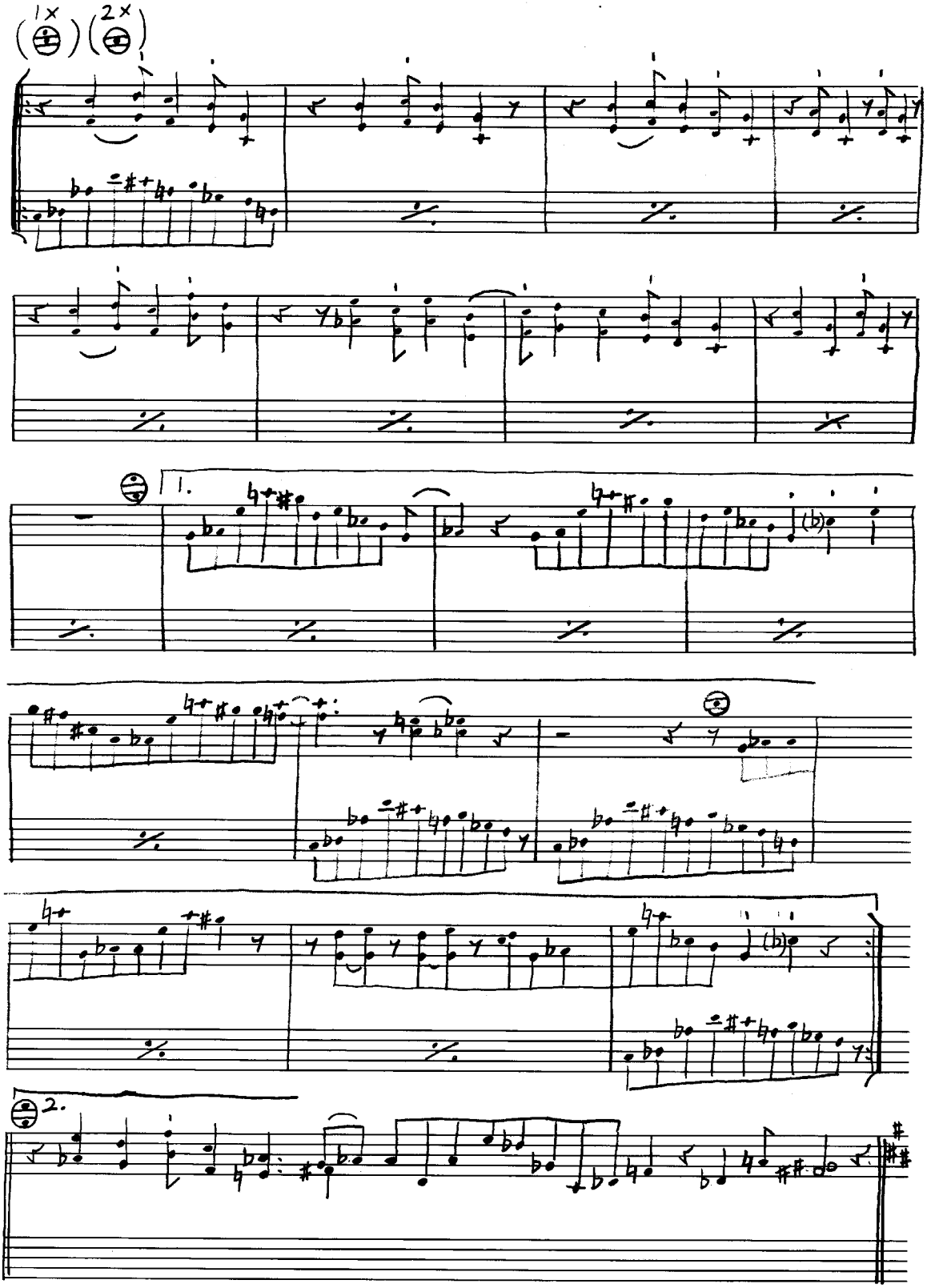
LIKE A WATER-BUFFALO

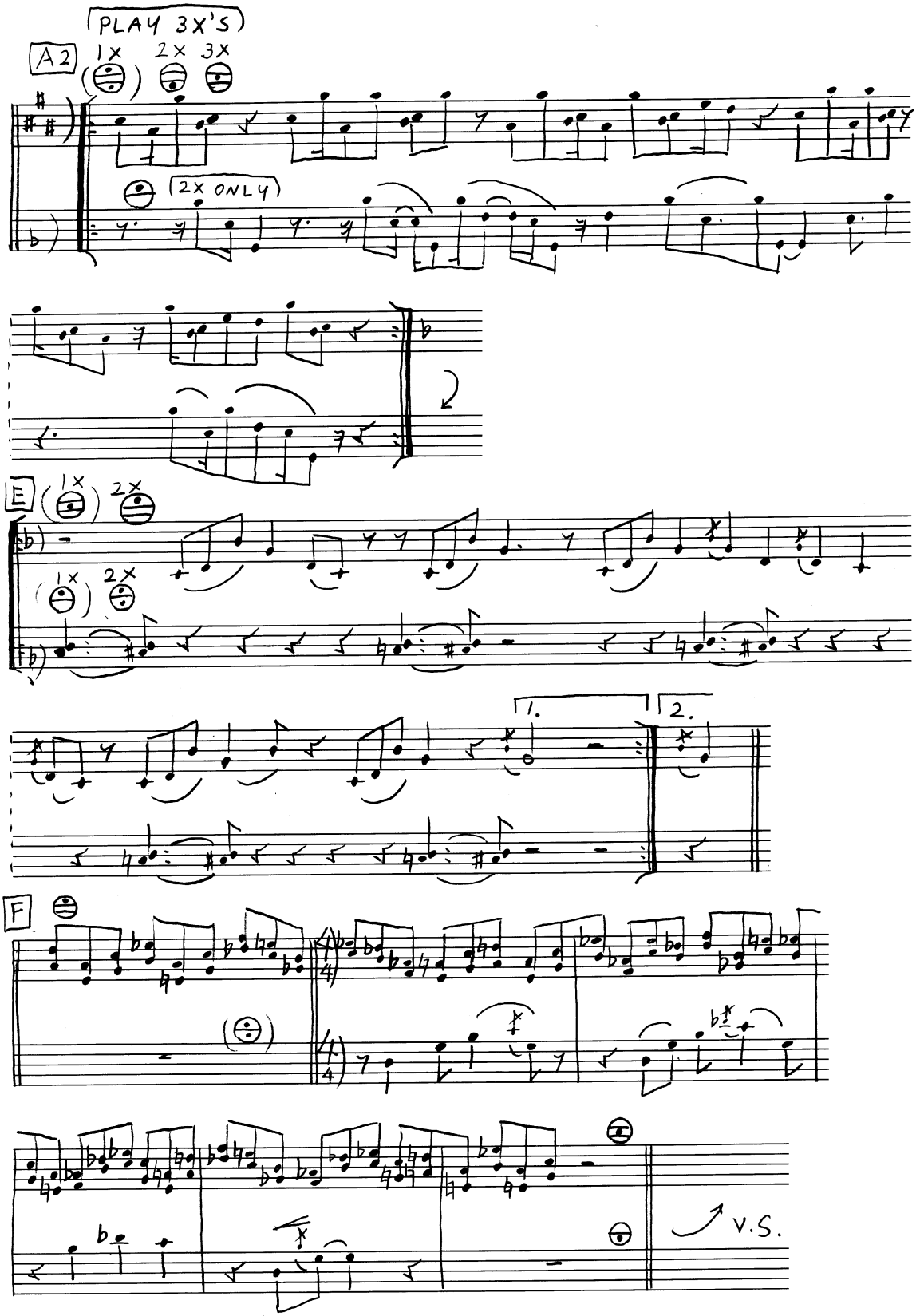
水牛のように

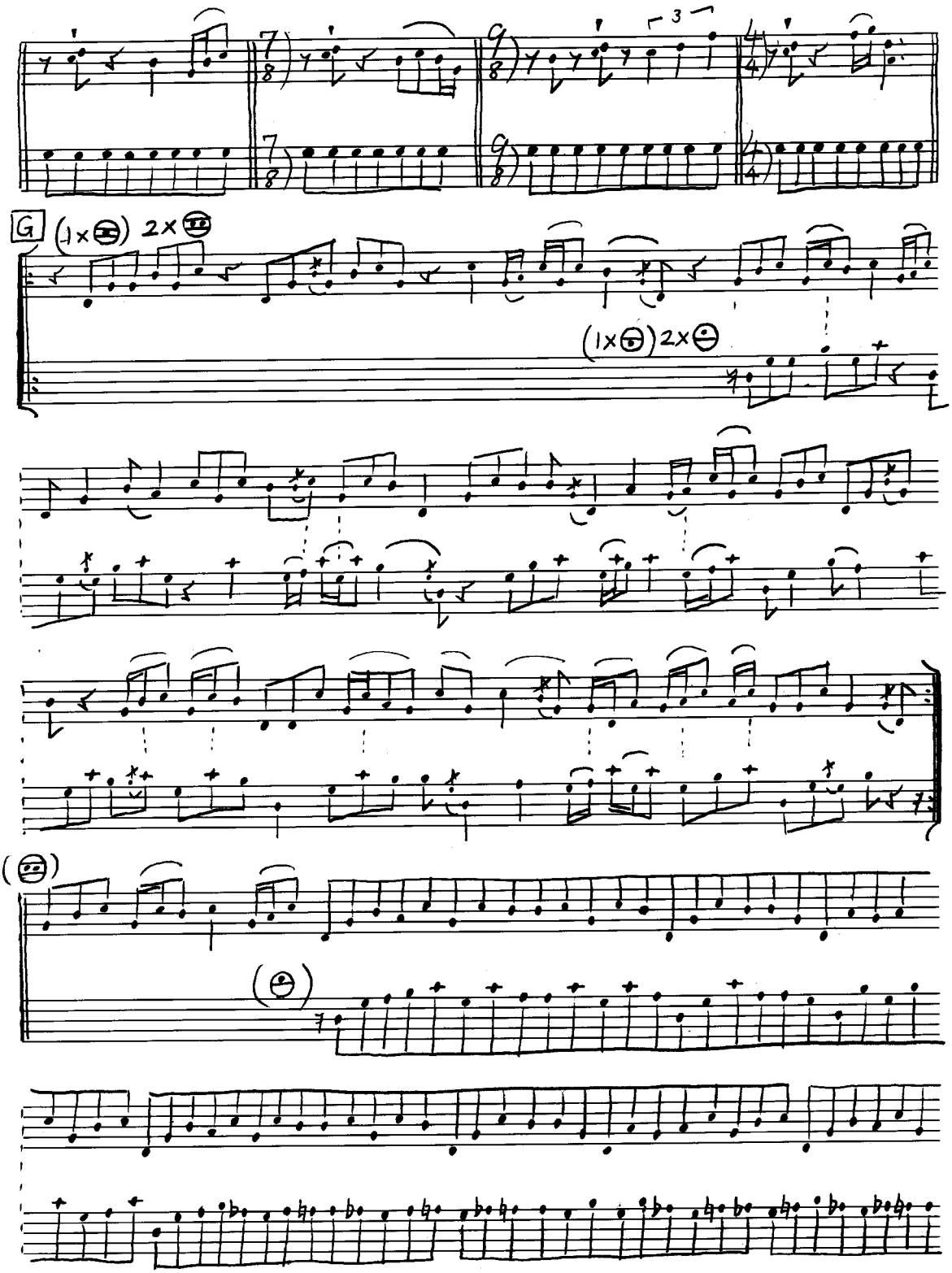
高橋悠治

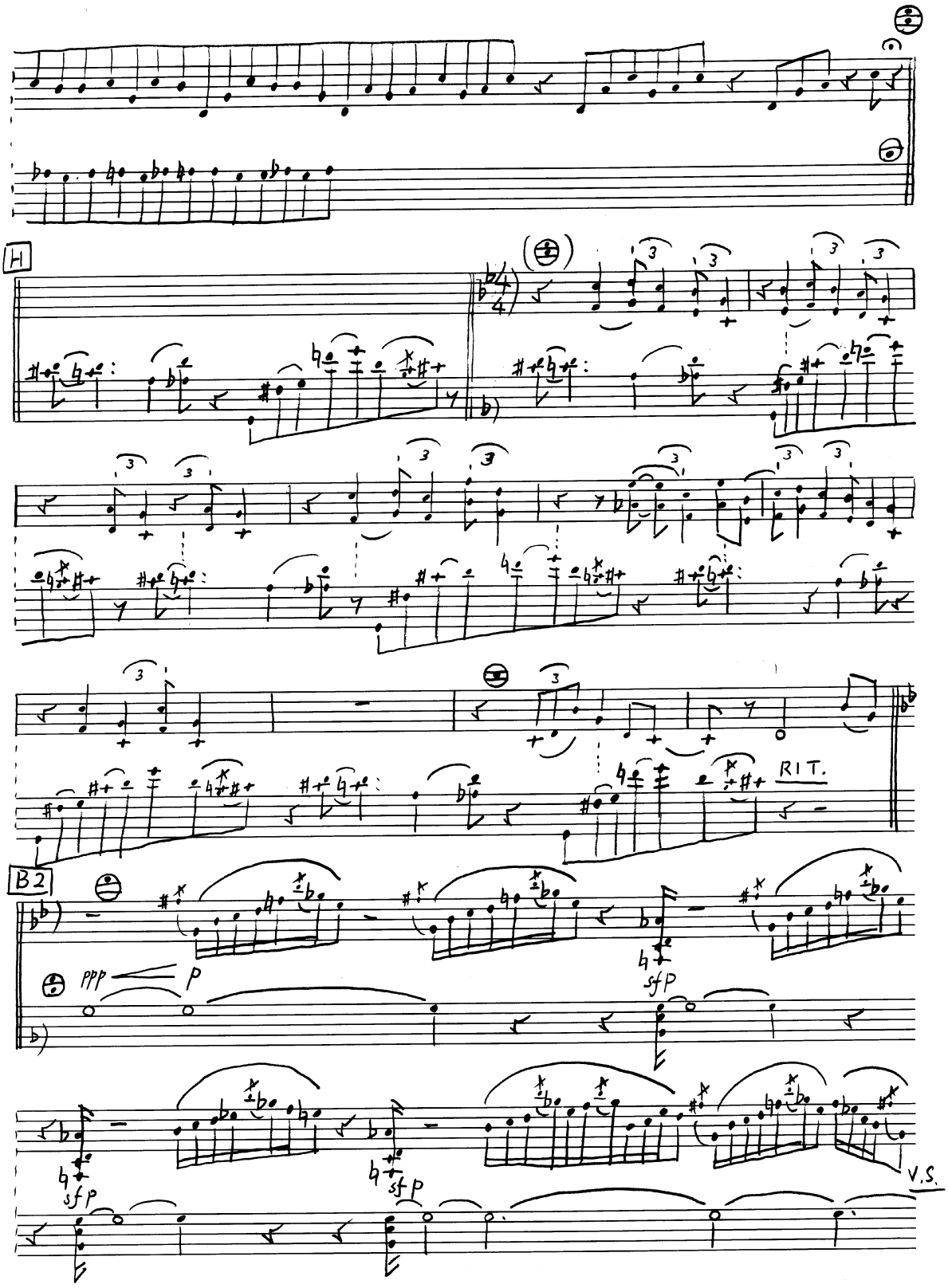


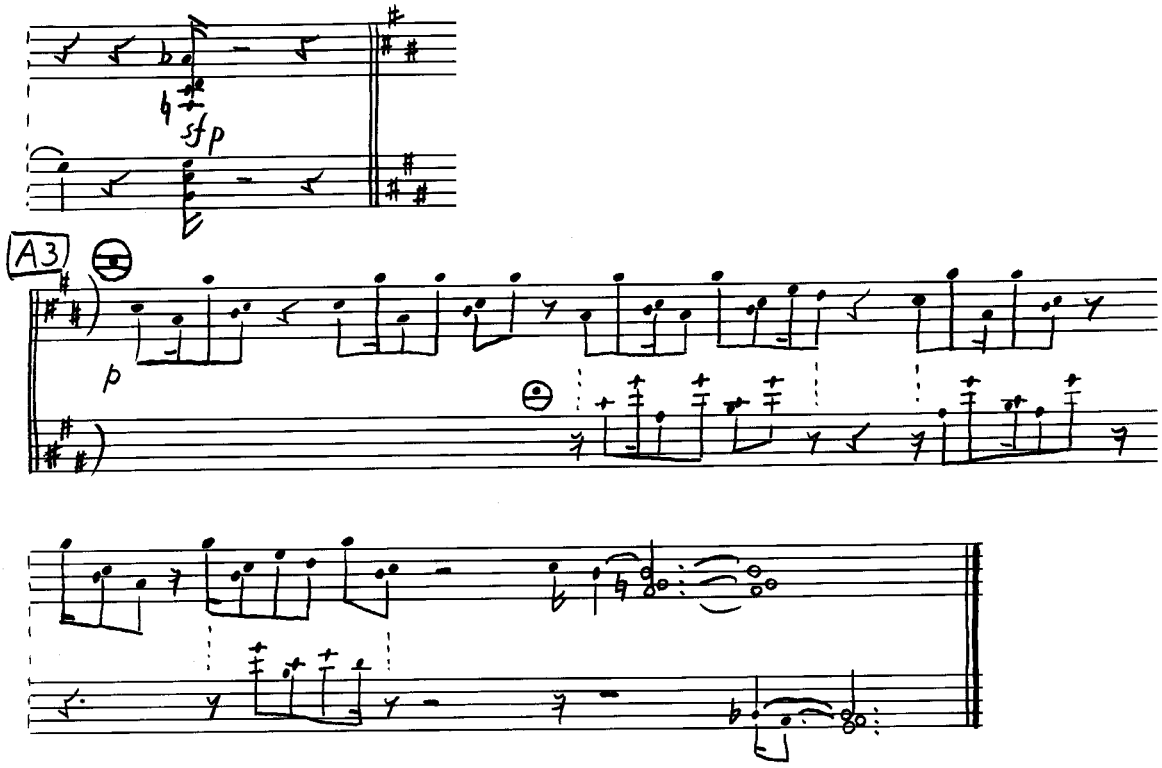

C
(2X ONLY)
D
V. S


1x
2x
1.
2.


PLAY 3X'S
A2
1X
2X
3X
2X ONLY
E
1X
2X
1X
2X
1.
2.
F
V.S.


G


H
RIT.
B2
ppp
P
sfP
sfP
sfP
V.S.


sfp
A3
p

御喜美江に

Ins Tal 谷間へおりてゆく（アコーディオン）

for Mie Miki

1.

高橋悠治

Yuji Tanahashi

Accordeon

♪ca. 120

MI

sim

くりかえしながら リズムや音のならびを だんだんかえていく

repeat & repeat with partial changes in rhythms and order of the notes

MIII

sim

sim

sim

sim

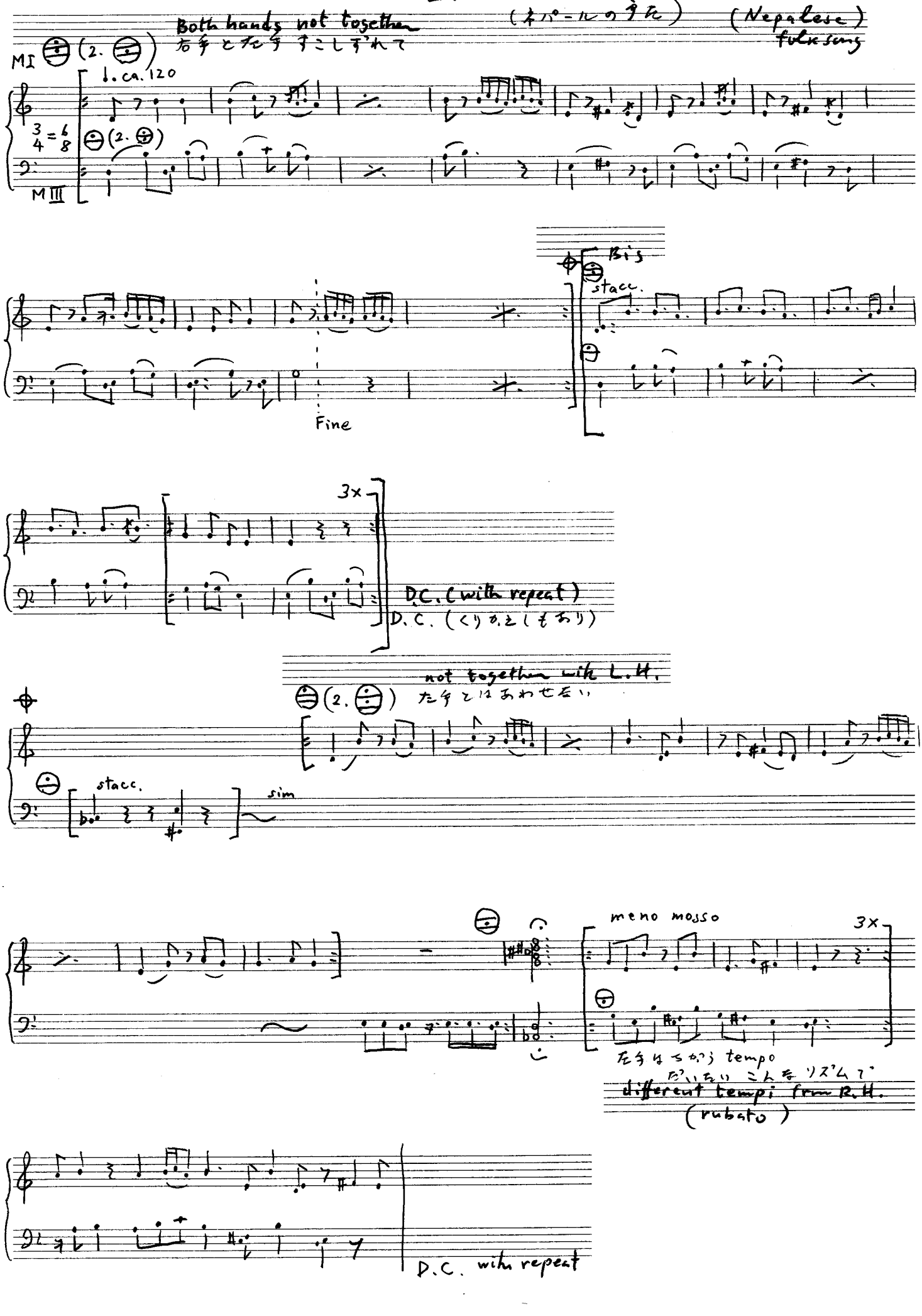
sim

sim

sim

2. そよ風ふいて With a gentle breeze
(ネパールの歌) (Nepalese) folk song

Both hands not together
右手と左手すこしずれて



MI (2.)

♩. ca. 120

3/4 = 6/8

(2.)

MIII

Bis

stacc.

Fine

3x

D.C. (with repeat)
D.C. (くりかえしもあり)

not together with L.H.
左手とはあわせない

(2.)

stacc.

sim

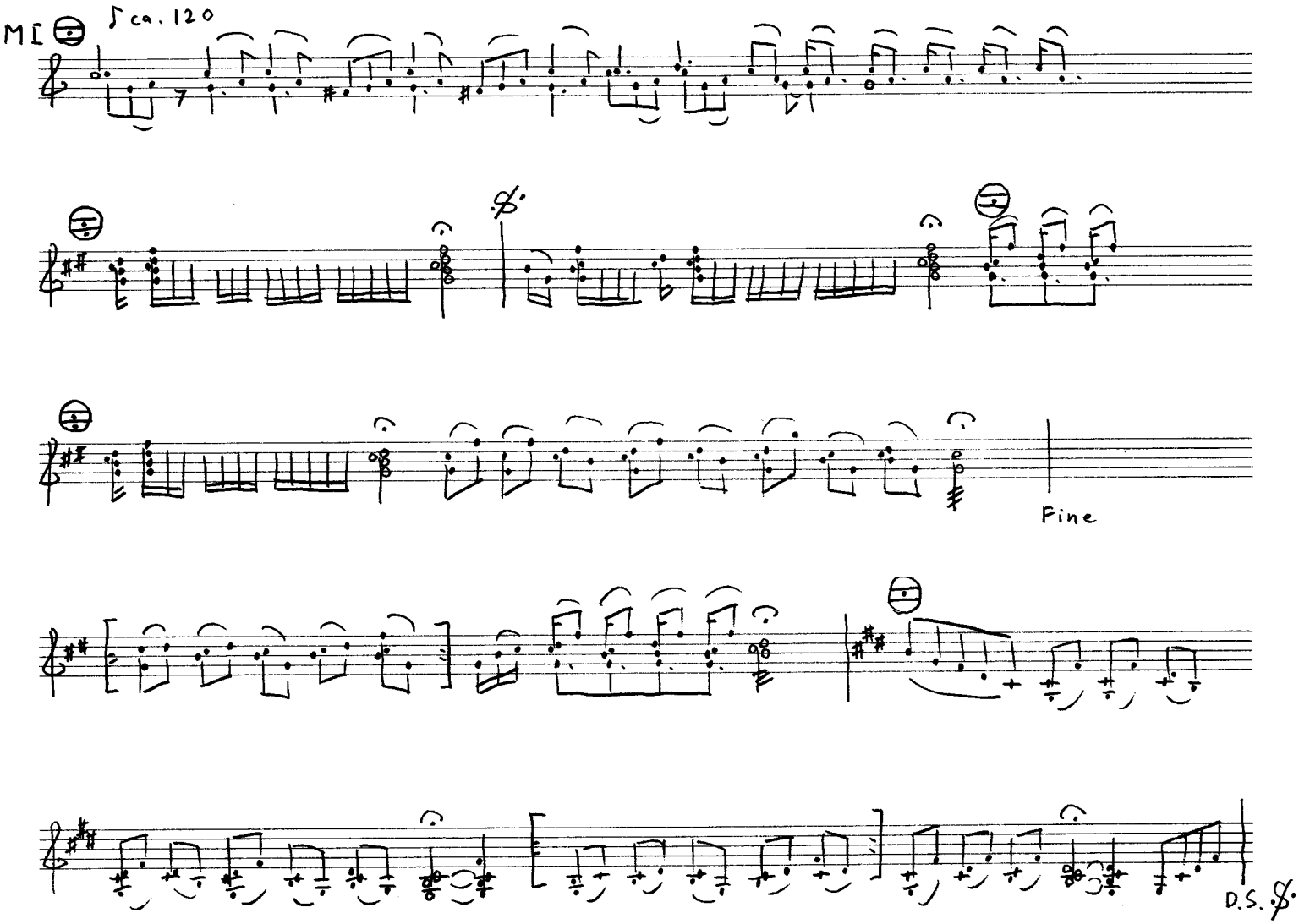
meno mosso

3x

左手はちがう tempo
だいたい こんなリズムで
different tempi from R.H.
(rubato)

D.C. with repeat

3.



4.

Each hand own tempi (rubato)

MI ♩ca. 132 右手と左手はそれぞれの tempo rubato

MIII

Fine

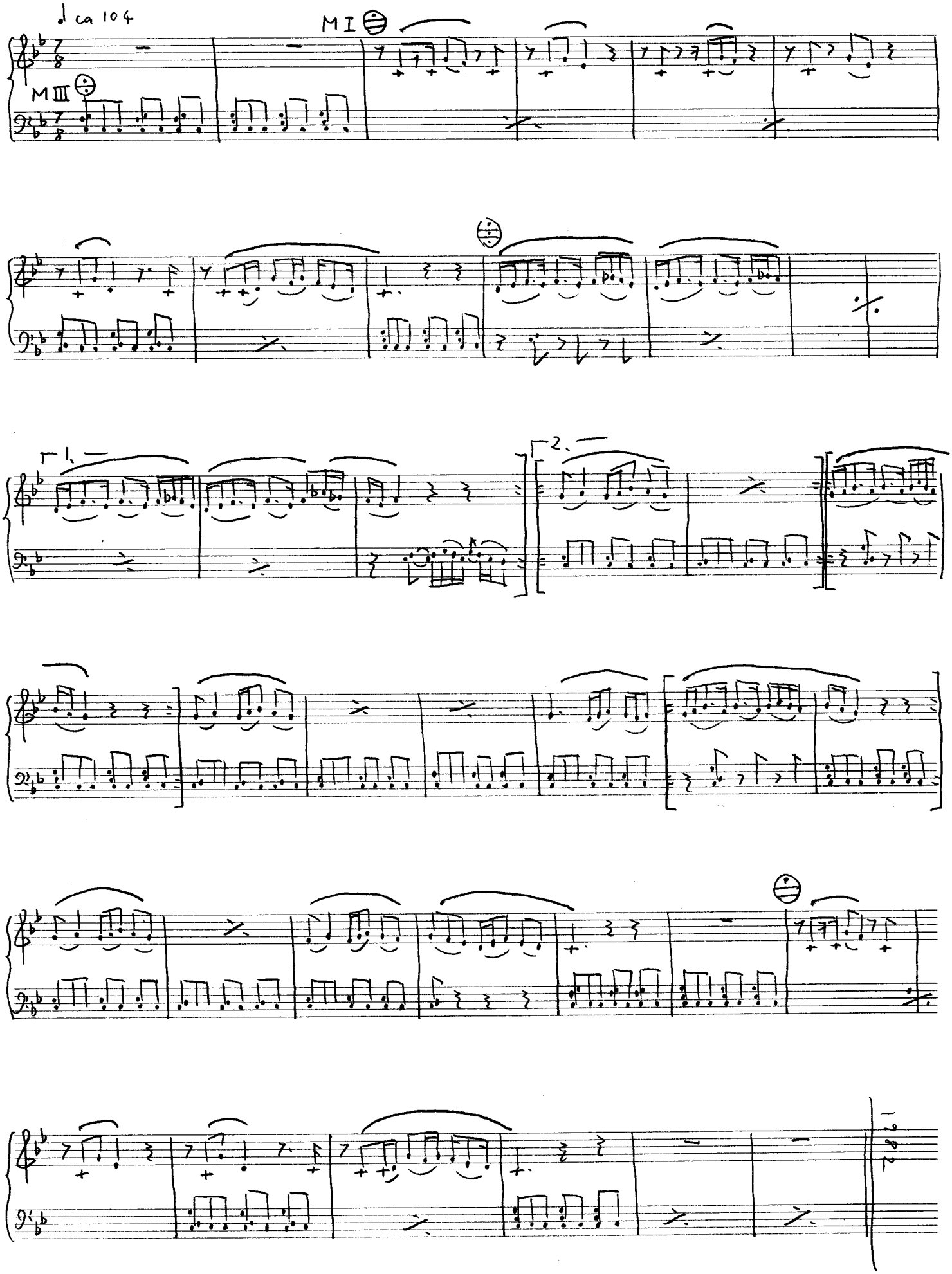
D.C.

5.

MI ♩ca. 132 legato

pl chromatic cluster

6. 異邦人のうた
Song of a stranger



夢応の鯉魚

The Dream Carp

for accordion and violoncello

1992

高橋悠治

1. Players face each other, turning sideways to the audience.
2. Decide register for Accordion.
3. No vibrato, sul tasto, a loose bow, light and full bowing for V-cello.

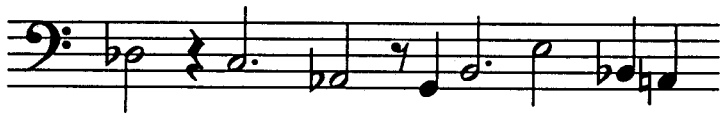
1．忽ちに眼を閉ぢ

Suddenly his eyes closed ....

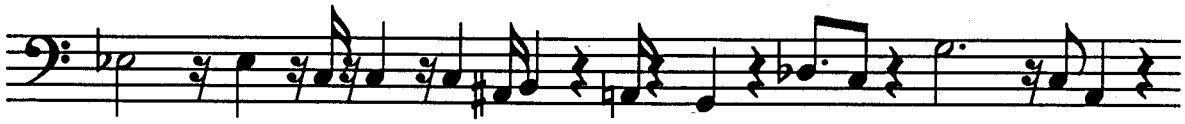
Accordion solo

1. Play **A**, **B** or **C**. Repeat a few times.
2. Play **D**.
3. Go back to 1.
4. Repeat 2. and 3.
5. Play **E**.

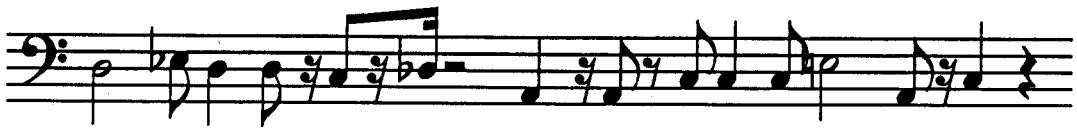
A



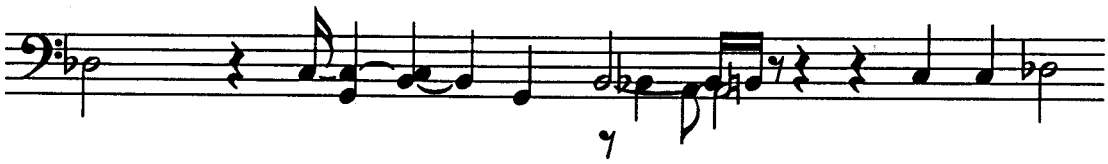
B



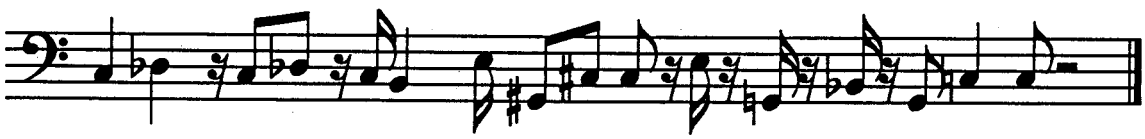
C



D



E

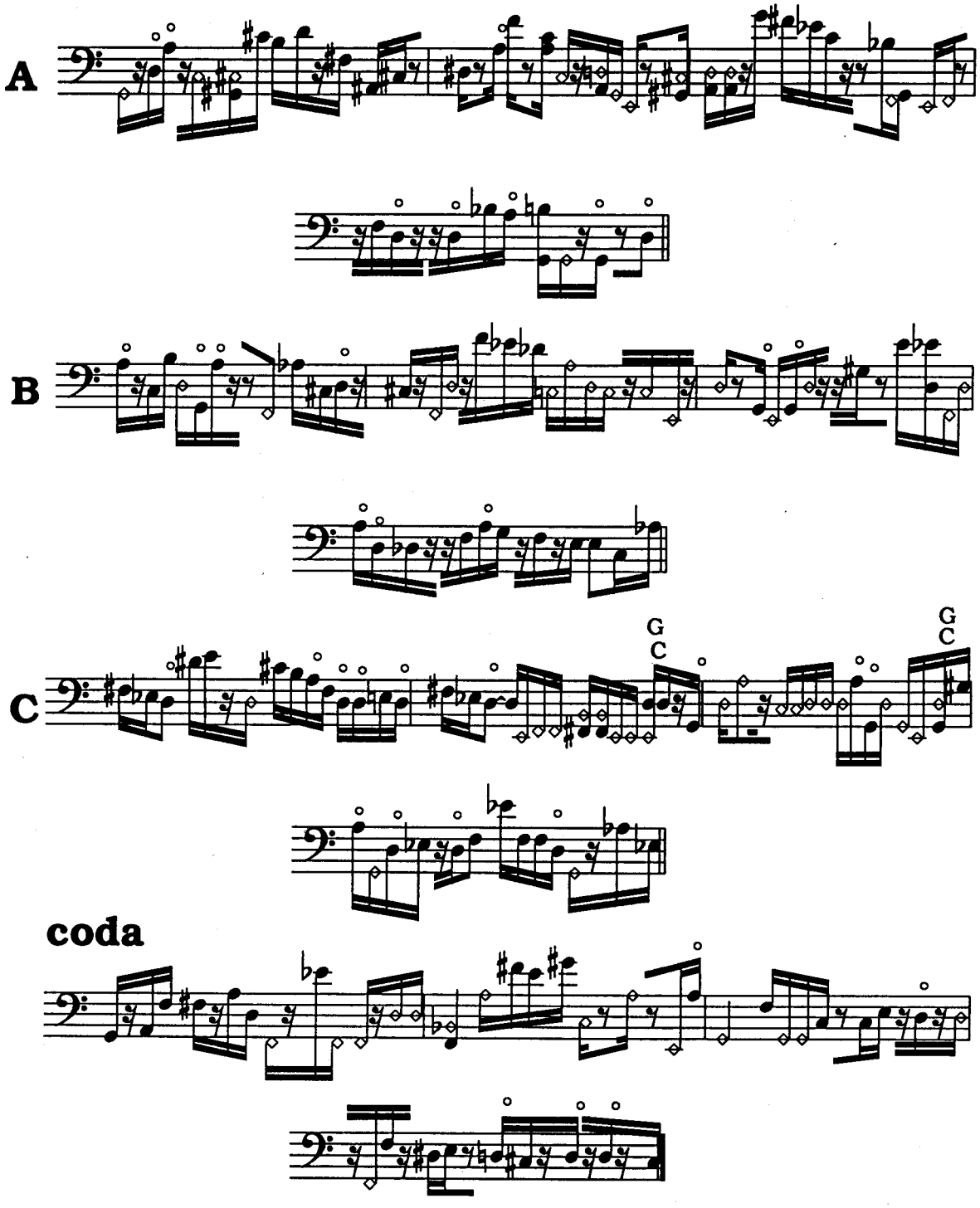


2．　浪に身をのせ

Riding upon the waves....

V-cello solo

1. Play **A**, **B** or **C**. Repeat a few times.
2. Switch to another fragment and repeat.
3. Repeat 2.
4. Play coda.

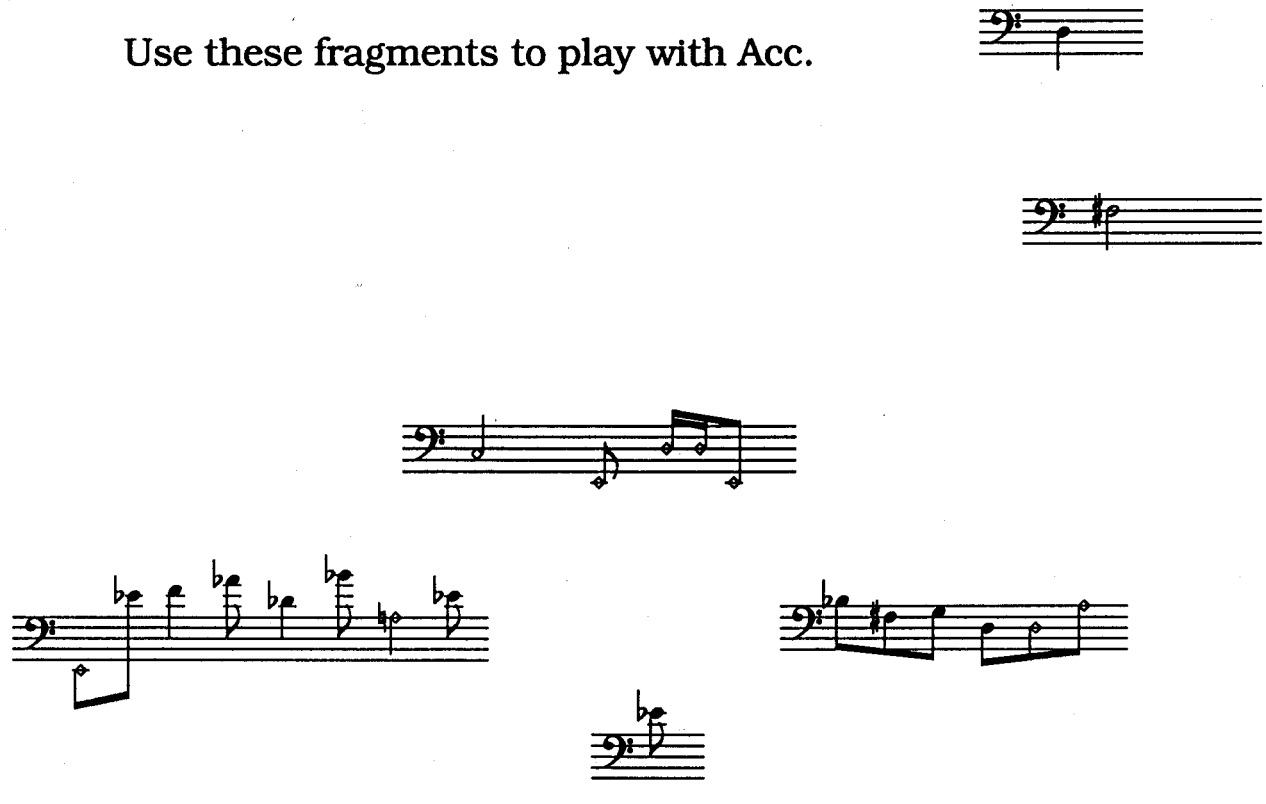


3．鱗金光を備へて

Fish scales gleaming like gold ....

V-cello part

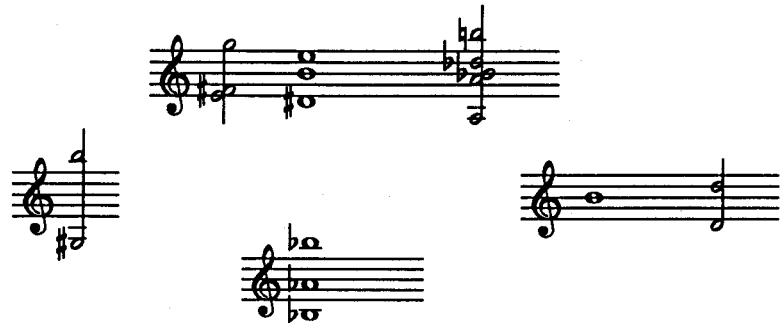
Use these fragments to play with Acc.



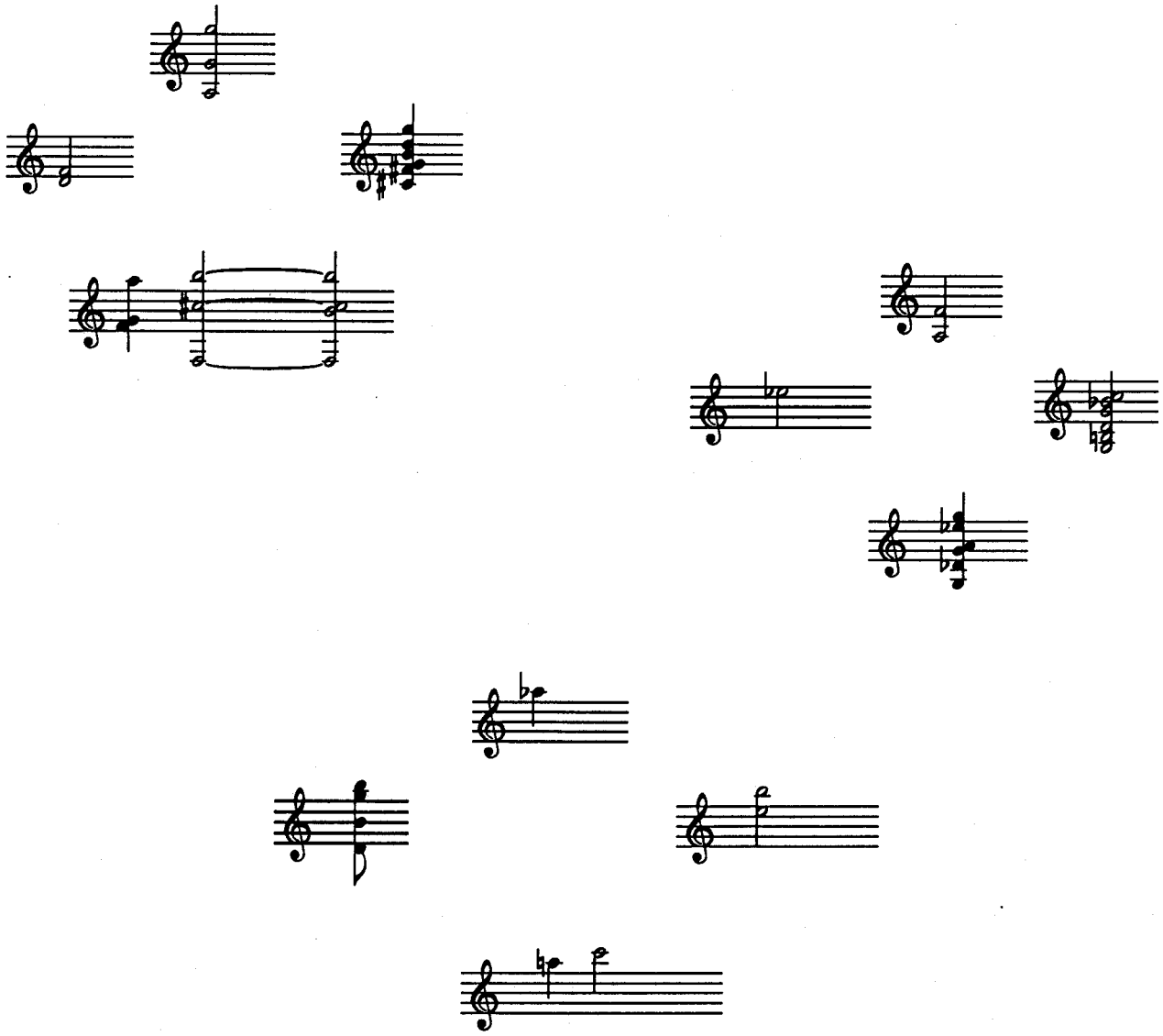
3．鱗金光を備へて

Fish scales gleaming like gold ....

Acc. part



Use these fragments to play with V-cello.
Change registration ad lib.

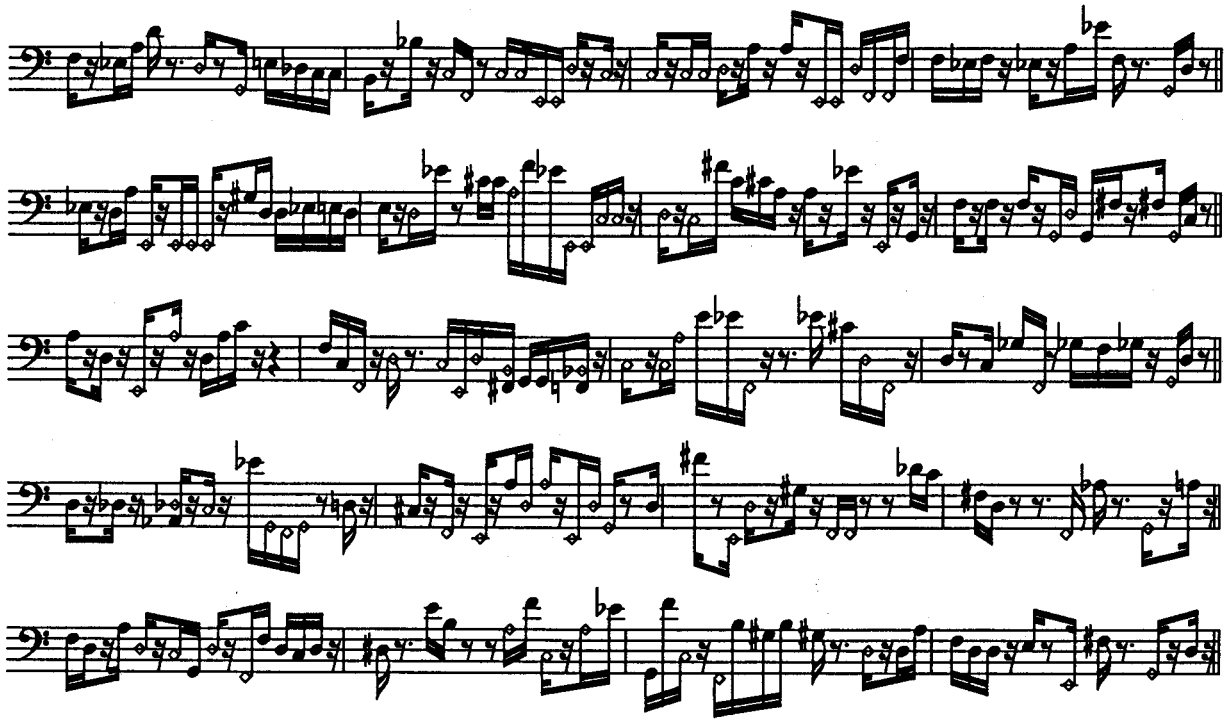


4．　尾を振り鰭を動かして

Flipping the tail, moving the fins ....

V-cello part

1. Play any system. Repeat a few times.
2. Switch to another fragment and repeat.
3. Synchronize with Acc.

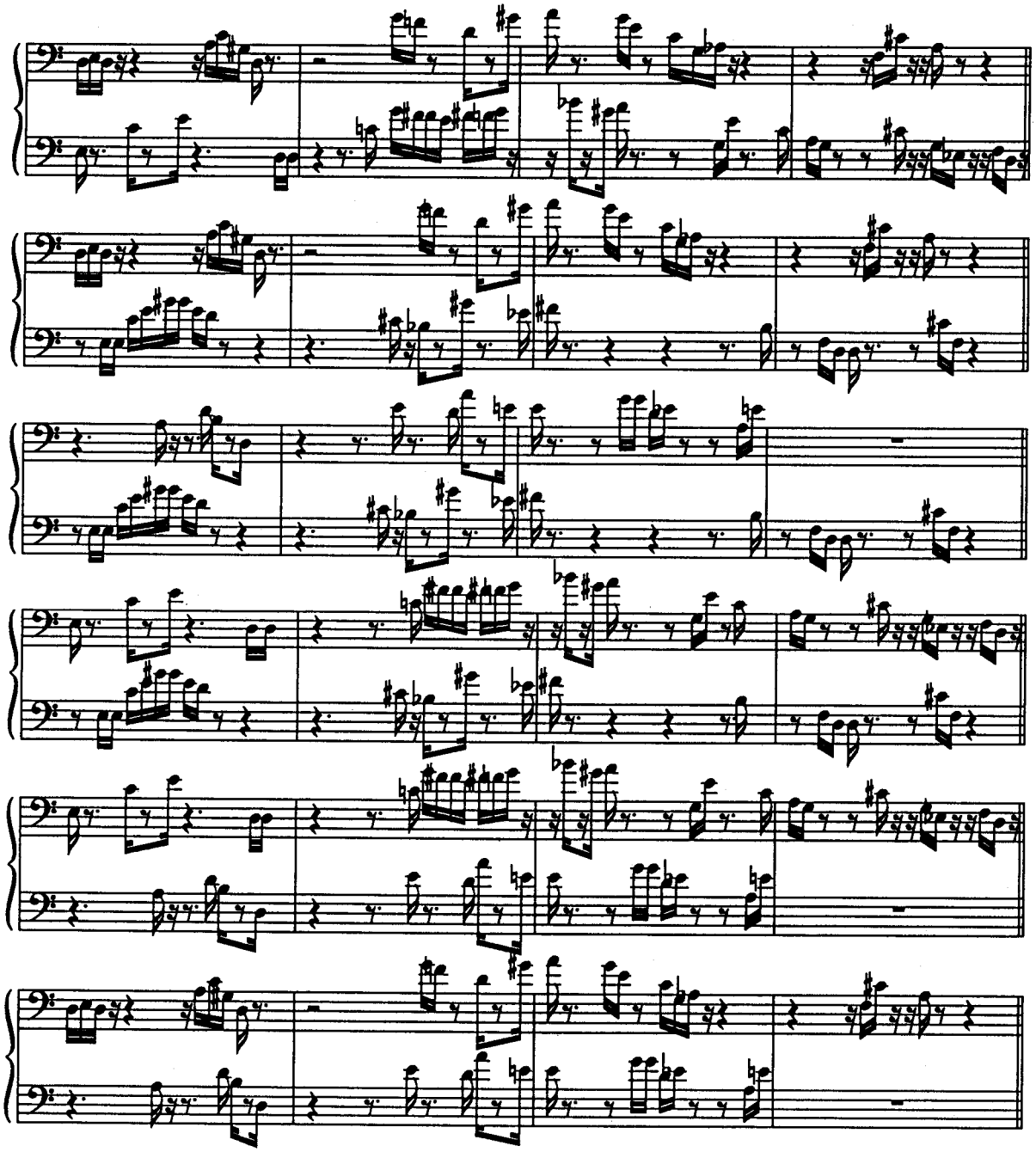


4．　尾を振り鰭を動かして

Flipping the tail, moving the fins ....

Acc. part

1. Play any system. Repeat a few times.
2. Switch to another fragment and repeat.
3. Synchronize with V-cello.

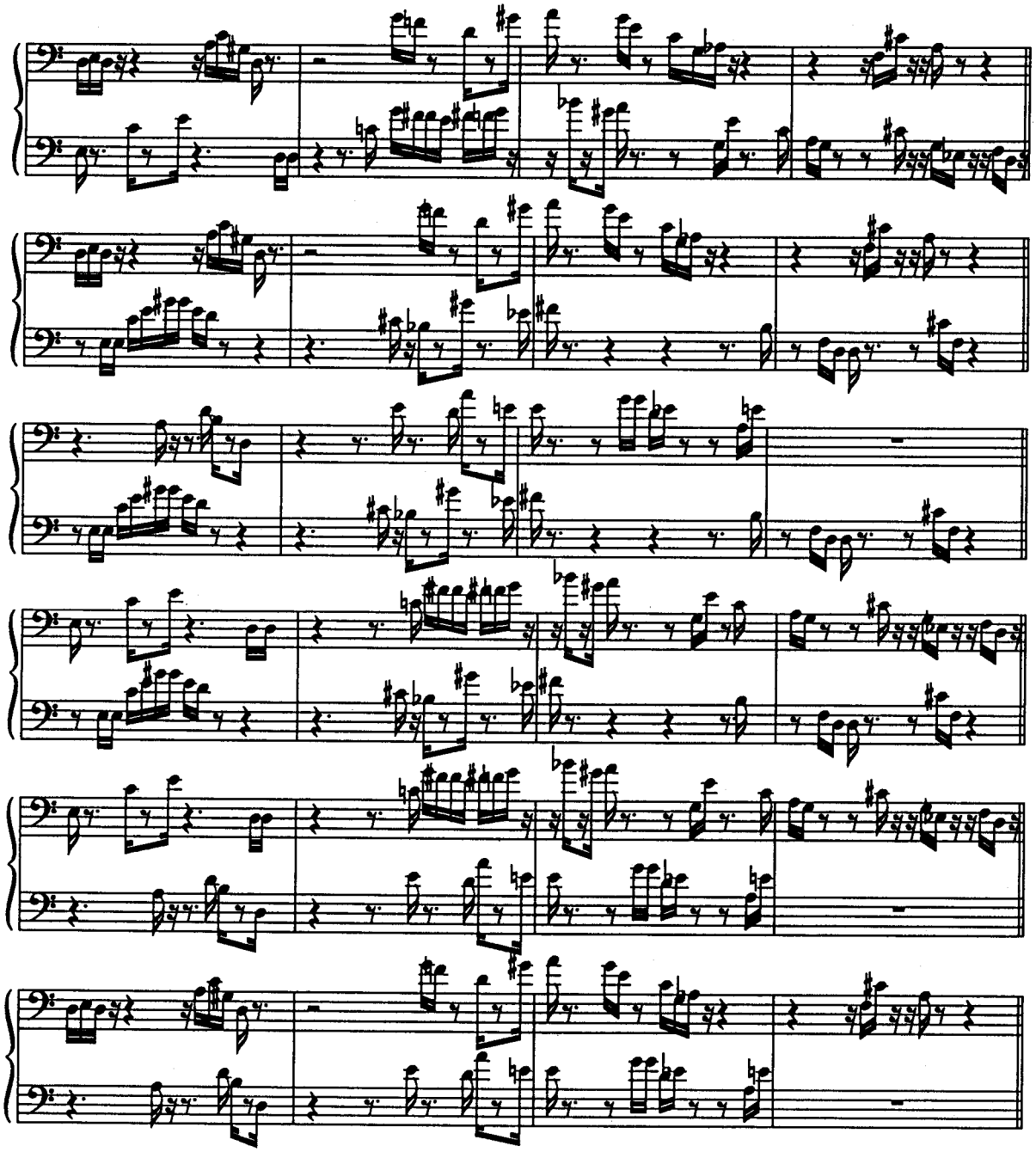


4．　尾を振り鰭を動かして

Flipping the tail, moving the fins ....

Acc. part

1. Play any system. Repeat a few times.
2. Switch to another fragment and repeat.
3. Synchronize with V-cello.



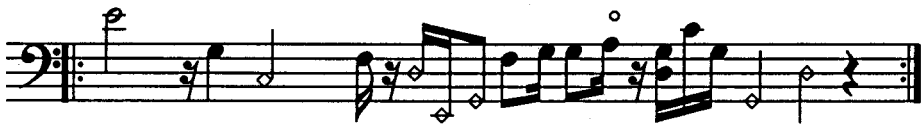
5．餌の香ばしきに

The sweetness of bait

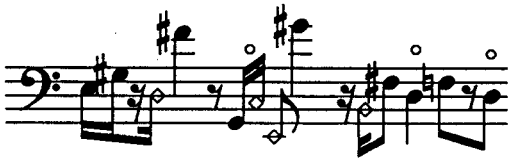
V-cello part

Play with Acc. Repeat **A** few times. Play **B**,**C**, **D** or **E**.
Go back to **A**.

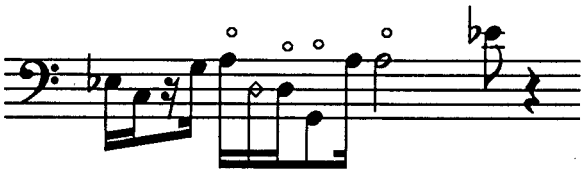
A



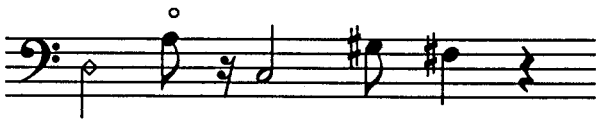
B



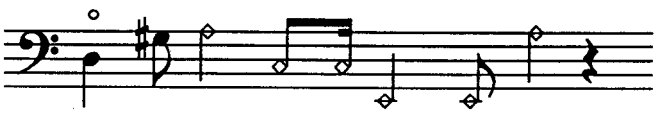
C



D



E

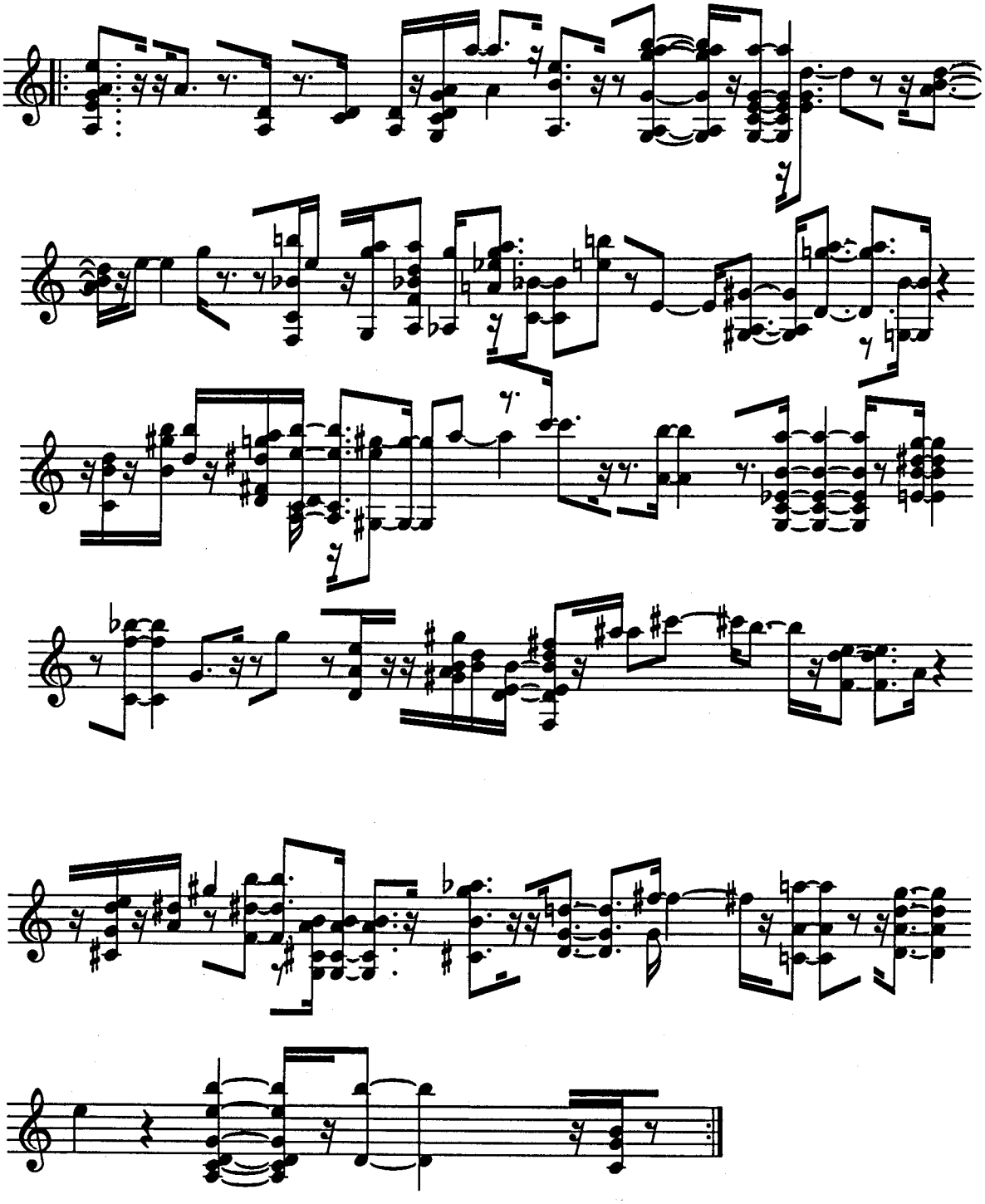


5．餌の香ばしきに

The sweetness of bait

Acc. part

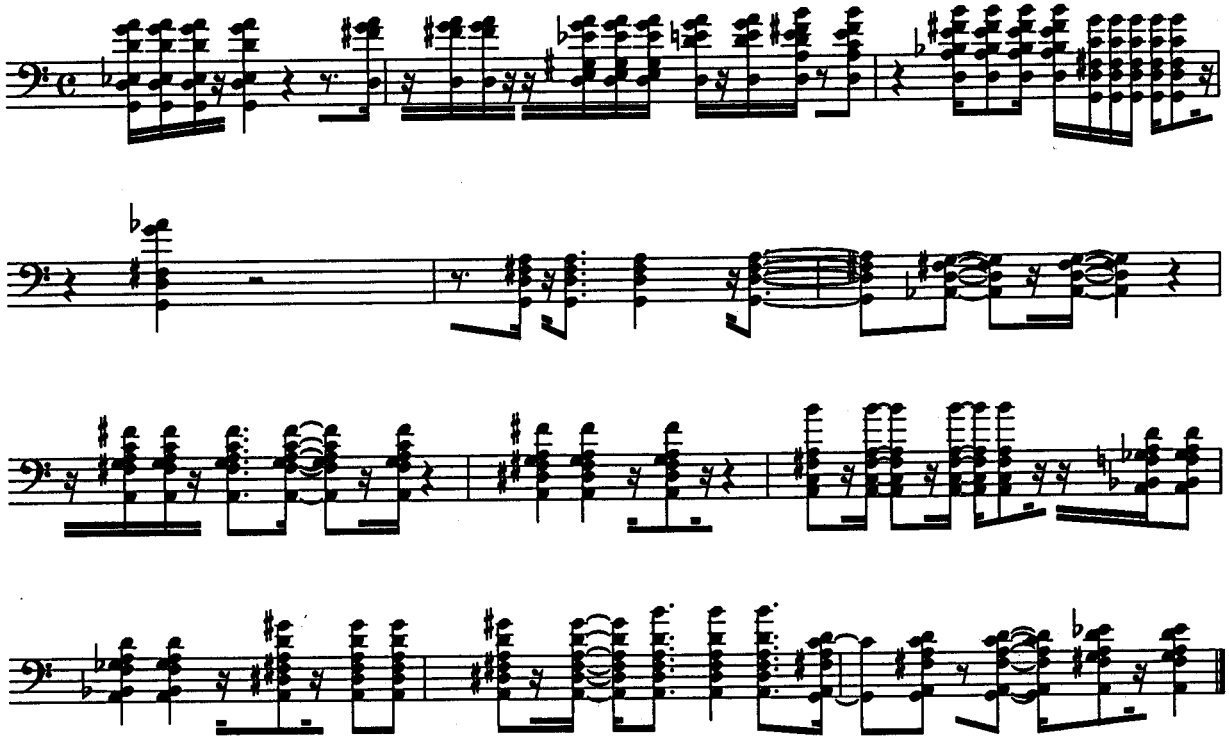
Play with V-cello. Repeat several times. Stop anywhere.



6．　魚を籠に入れ

A fish in a basket

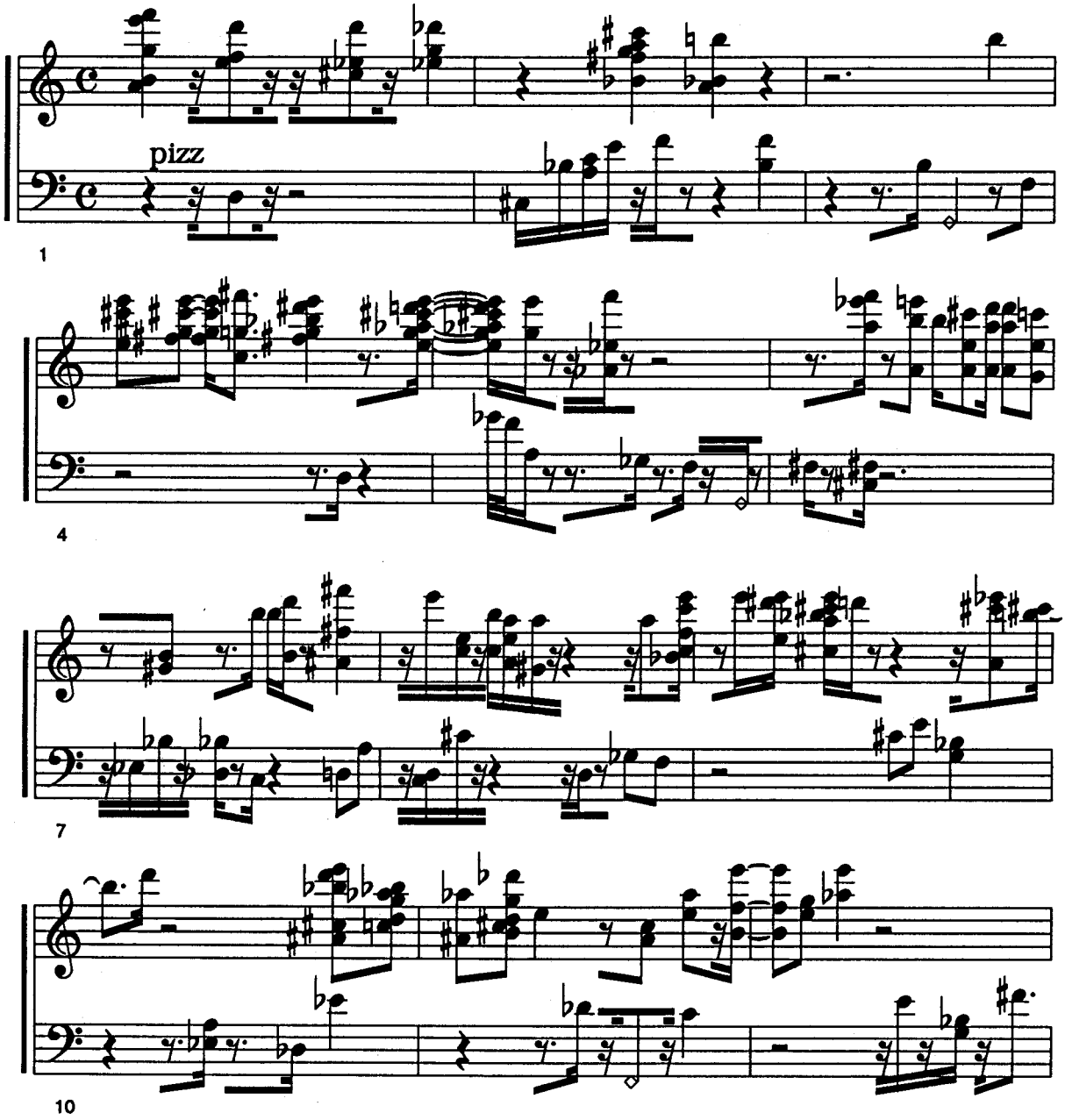
Accordion solo

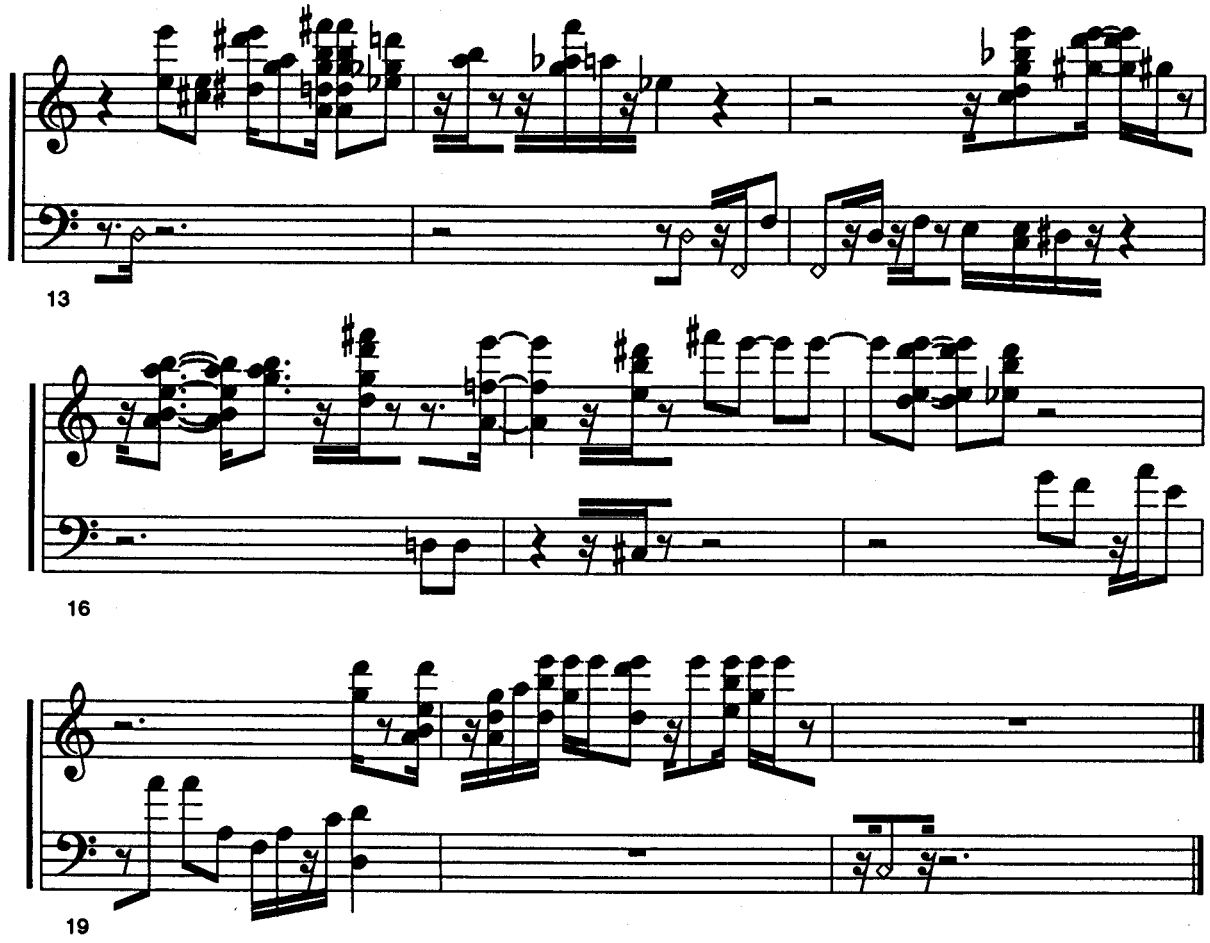


7．　魚の口の動く

The fish's mouth moving....

upper system: Acc.
lower system: V-vello.



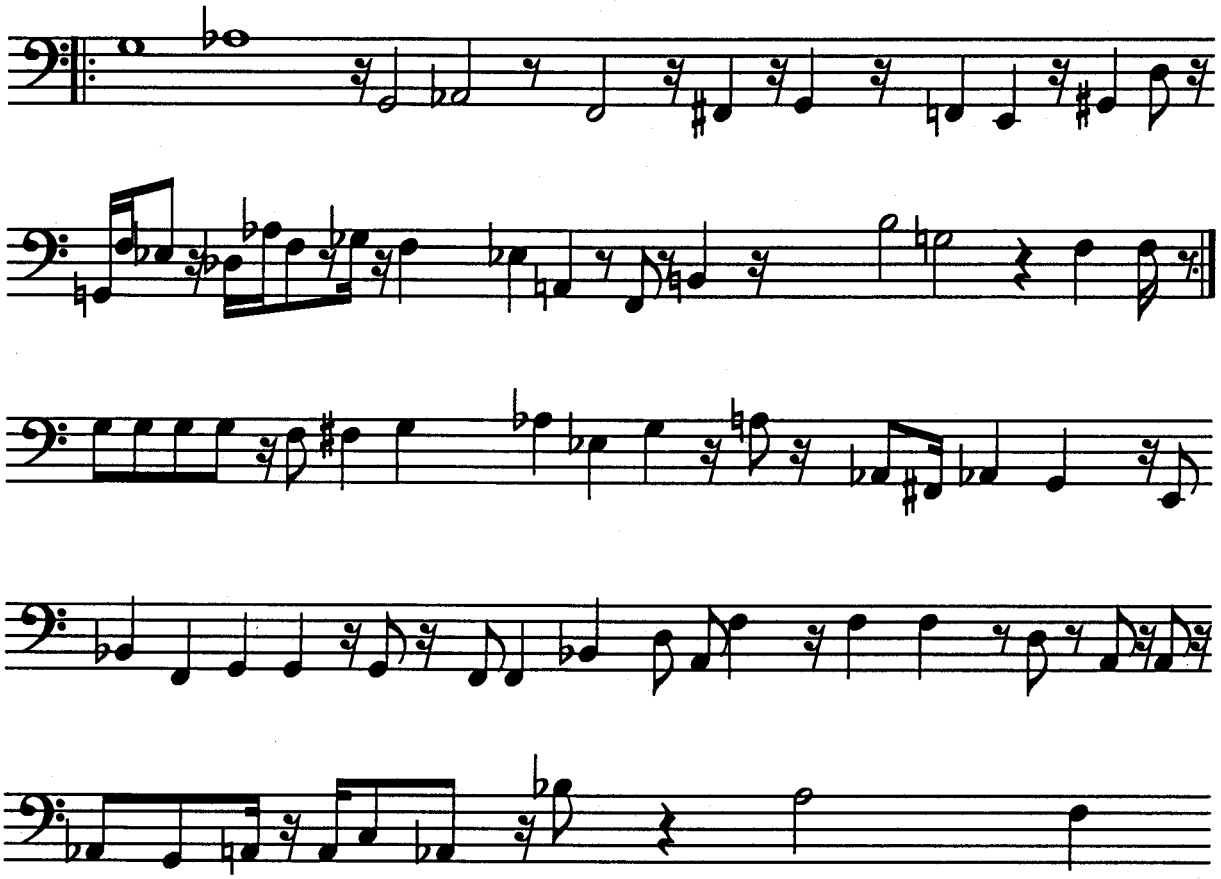

13
16
19

8．忽ち長嘘を吐きて

Suddenly he sighed

Accordion solo

repeat 3-4 times



夢応の鯉魚（1992）
チェロとアコーディオンのための

この曲は御喜美江のためにつくられた。
題名『夢応の鯉魚』は上田秋成の『雨月物語』巻之二、魚になる夢を見る僧の話。
作曲の細部の決定は、さまざまなコンピュータ・プログラムをつかっておこなわれ、
記譜された。演奏者は聴衆に対して横向きに、向い合って演奏する。
以下の８曲からなり、それぞれ「ゆれうごくもの」の比喩となっている。
１．忽ちに眼を閉ぢ（アコーディオン・ソロ）
２．浪に身をのせ（チェロ・ソロ）
３．鱗金光を備へて
４．尾を振り鰭を動かして
５．餌の香ばしきに
６．魚を籠に入れ（アコーディオン・ソロ）
７．魚の口の動く
８．忽ち長嘘（ためいき）を吐きて（アコーディオン・ソロ）

Dream Carp(1992)
for Cello and Accordion

Written for Mie Miki, based on the story of a monk who dreamed of becoming a fish in Ugetsu Monogatari (Sories of the Rain andthe Moon) by Akinari Ueda. The details of the composition were decided with computer programming. Performers face each other, turning sideways to the audience. The eight movements are metaphores for "the waving":
1. Suddenly his eyes closed....
2. Riding upon the waves....
3. Fishscales gleaming like gold....
4. Flipping the tail, moving the fins....
5. The sweetnes of bait
6. A fish in a basket
7. The fish's mouth moving....
8. Suddenly he sighed

For Sofia Gubaidulina

for violin, cello and bayan

(Shostakovich Op.143 no.1 recomposed)

by Yuji TAKAHASHI
(Tokyo, April 2001)

A Read Tsvetayeva verse, Violin starts before the end of the reading.

B Violin solo, uses the resource table.

C Violin leads, bayan and v-cello follow. Violin and v-cello use the resource tables, bayan prowls around in the figure.

D V-cello solo, uses the resource table.

E Bayan leads, violin and v-cello follow. Each play the figure first and continue falteringly.

F V-cello leads, violn and bayan follow. V-cello plays the figure and continue, violin prowls around and bayan uses the resource table.

G Bayan solo, plays the figure and continue.

H Trio hocket. Each time octave(s), timbre, playing vary.

Performance Notes:

Imperfect tuning.
Lose control.
Relax and be alert.
Play precariously like a candle flame in the wind.
Hear the sounds not as a melody but as separate colors
spreading in the acoustic space and fading variously.
Duration short or long without regularity,
stumbling into the next sound with or without break.
Violin and v-cello with a loose bow.

out of tune

unsteady finger slipping off the position like unintentional bend

microtonal meandering without regularity
out of tune with one finger sliding around

А

Моим стахам, написанны так рано,
Что и не знала я, что я - поэт,
Сорвавшимся, как брызги из фонтана,
Как искры из ракет,

Ворвавшимся, как маленькие черти,
В святилище, где сон и фимиам,
Моим стахам о юностии смерти,
- Нечитанным стихам! -

Разбросанным в пыли по магазинам
(Гле их никто не брал и не берёт!)
Моим стахам, как драгоценным винам,
Настанет свой черед.

М. ЦВЕТАЕВА

Written so long ago, I didn't even
know I was a poet,
my lines fell like spray from a fountain
or flashes from a rocket,

like imps, they burst into sanctuaries
filled with sleep and incense,
to speak of youth and dying.
All my unread pages

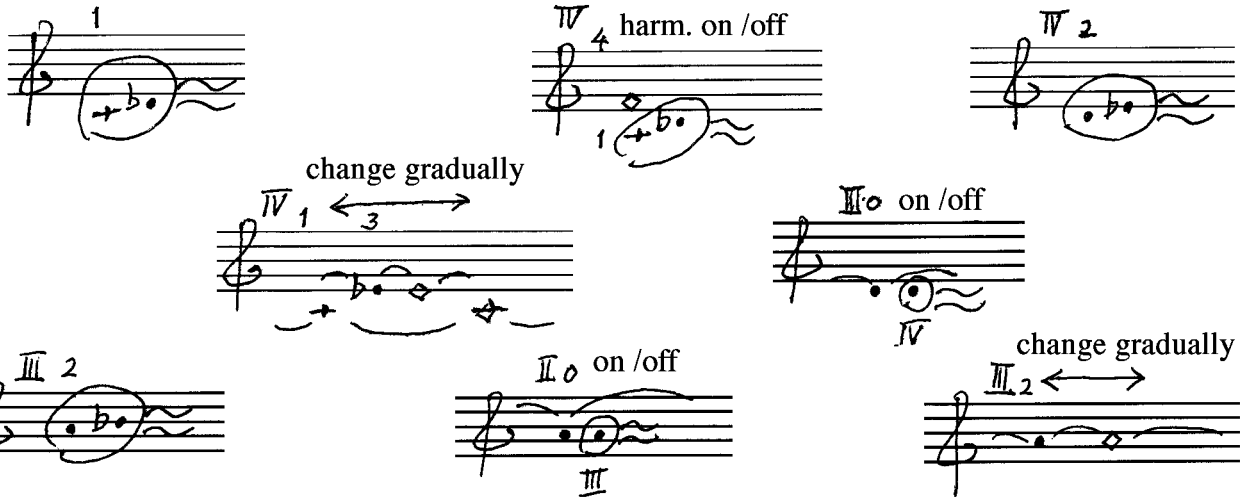
lie scattered in dusty bookshops
where nobody picks them up
to this day. Like expensive wines,
your time will come, my lines.

Marina Tsvetaeva
translated by Elaine Feinstein

Violin

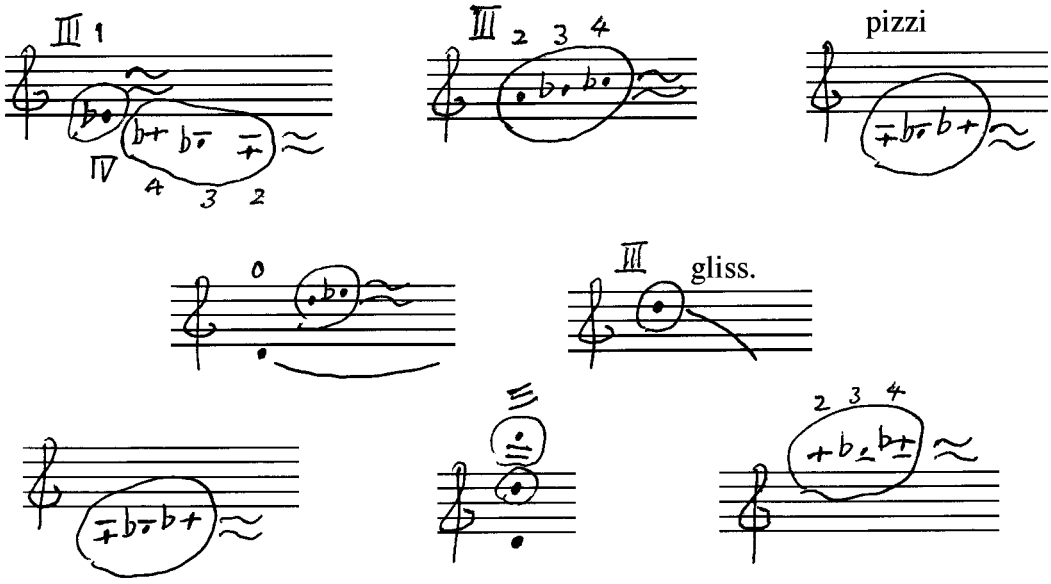
resources of improvisation open to vary

B



resources of improvisation open to vary

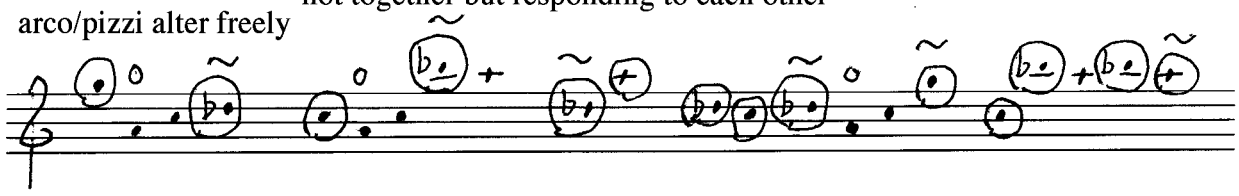
C



play the figure and continue falteringly
not together but responding to each other

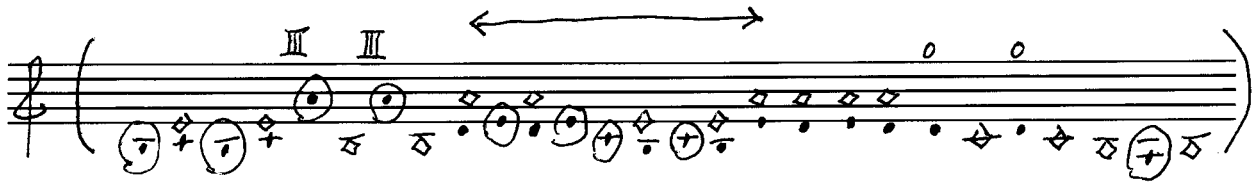
arco/pizzi alter freely

E



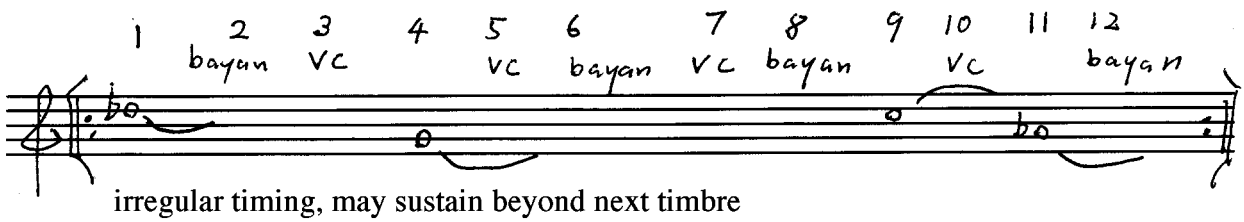
prowl around in the figure forward/backward and expand with a stray hand

F



hocket - play in any octave(s), vary each time, arco/pizzi, slow vibrato, irregular tremolo, etc.

H

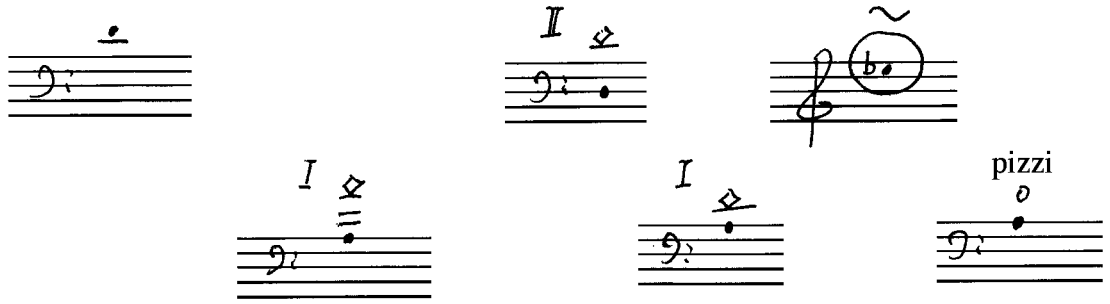


irregular timing, may sustain beyond next timbre

V-cello

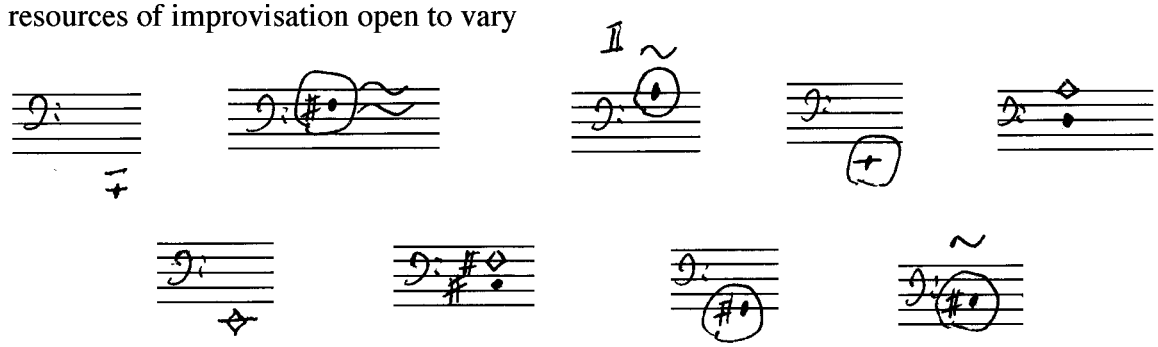
resources of improvisation open to vary

C



resources of improvisation open to vary

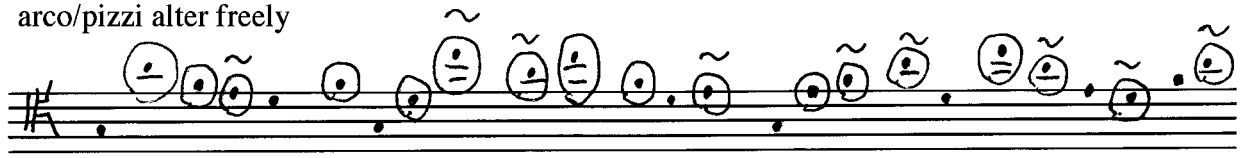
D



play the figure and continue falteringly
not together but responding to each other

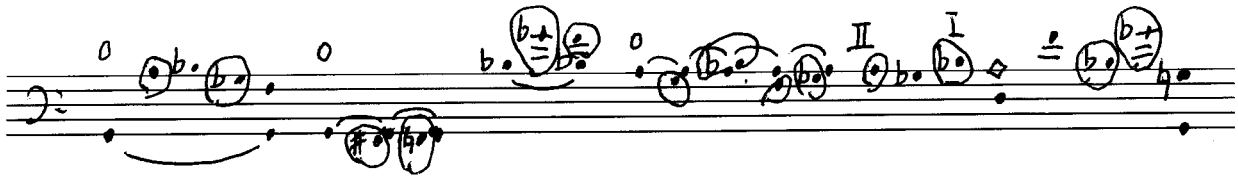
arco/pizzi alter freely

E



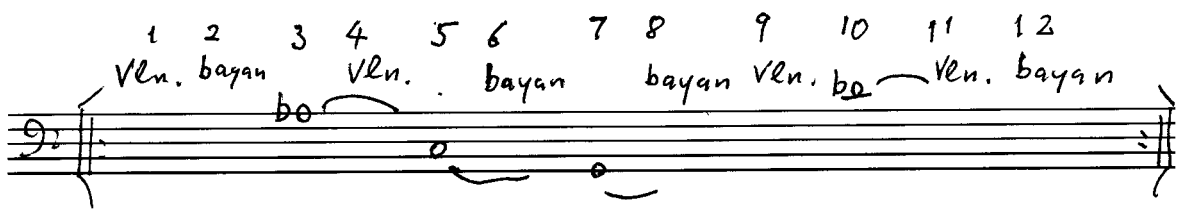
play the figure and continue falteringly

F



hocket - play in any octave(s), vary each time, arco/pizzi, slow vibrato, irregular tremolo, etc.

H

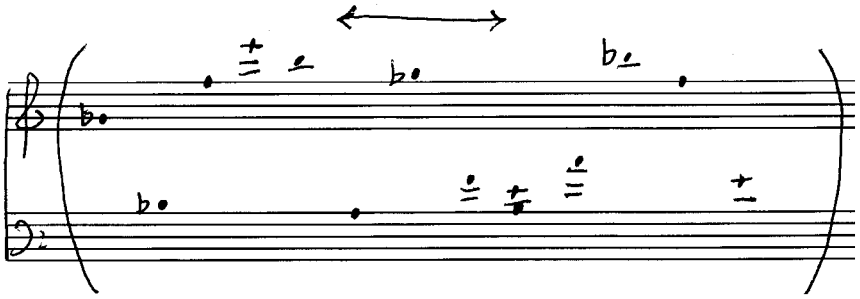


irregular timing, may sustain beyond next timbre

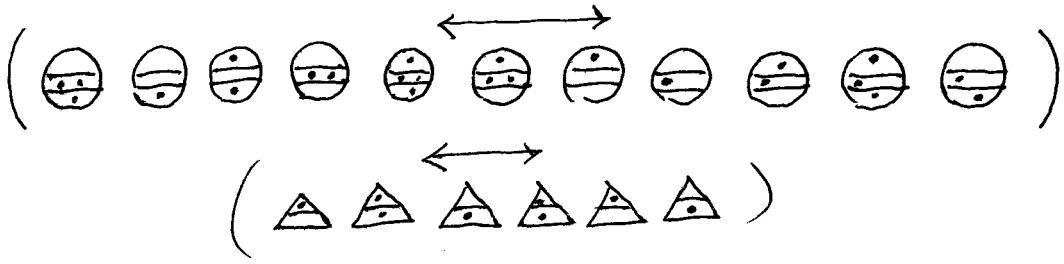
Bayan

C

prowl around in the figure forward/backward and expand with a stray hand

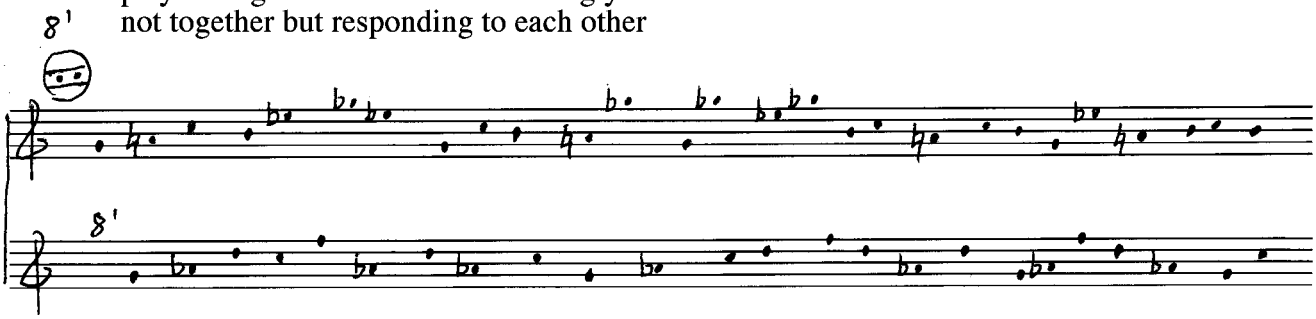


use register changes:



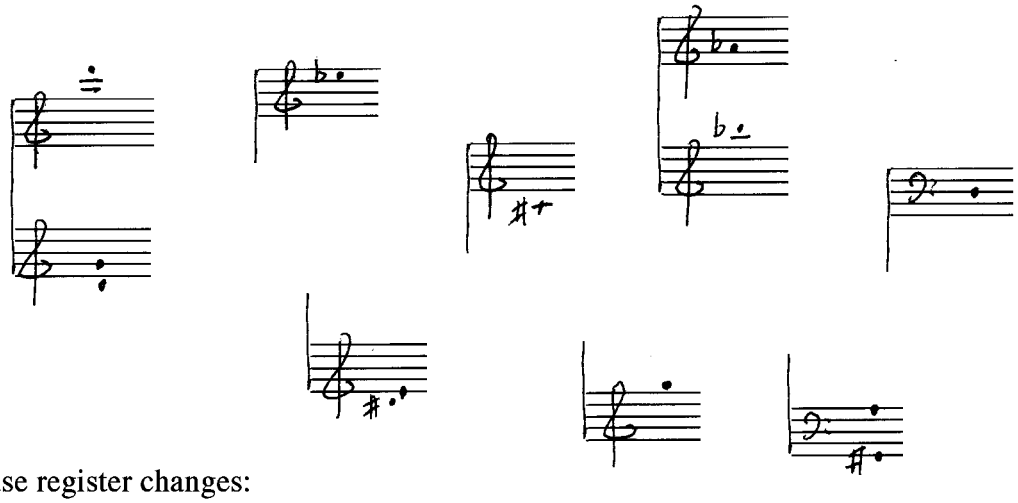
E

play the figure and continue falteringly
not together but responding to each other

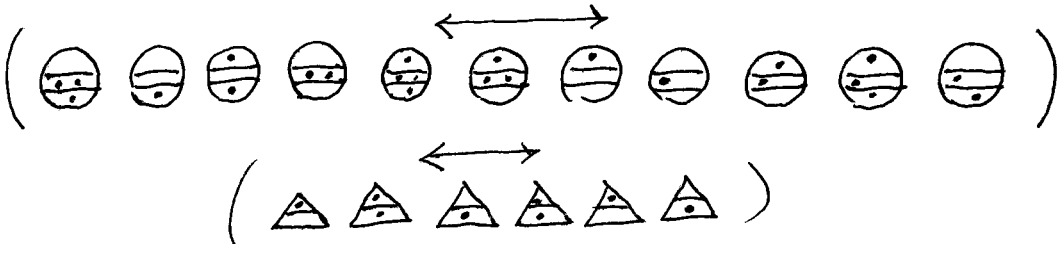


F

resources of improvisation open to vary



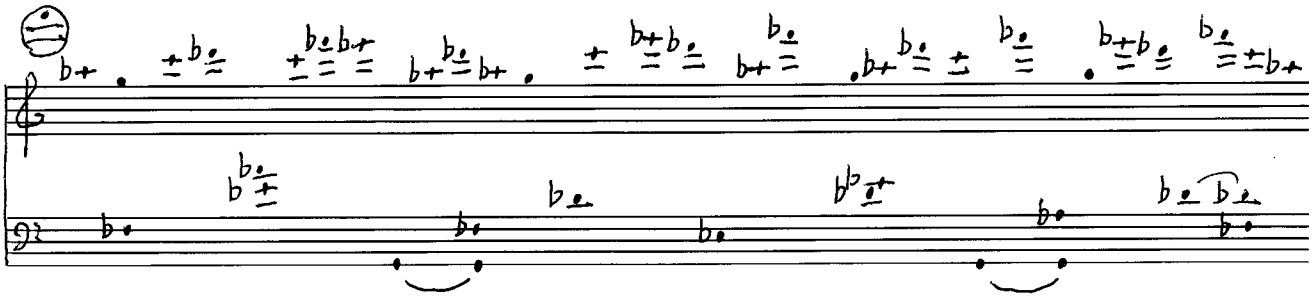
use register changes:



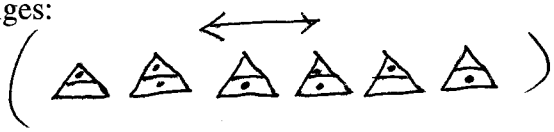
Bayan - page 2

play the figure and continue falteringly

G

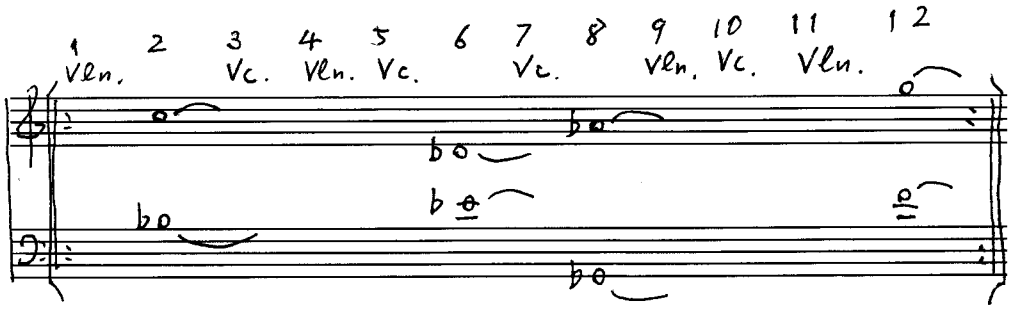


use register changes:



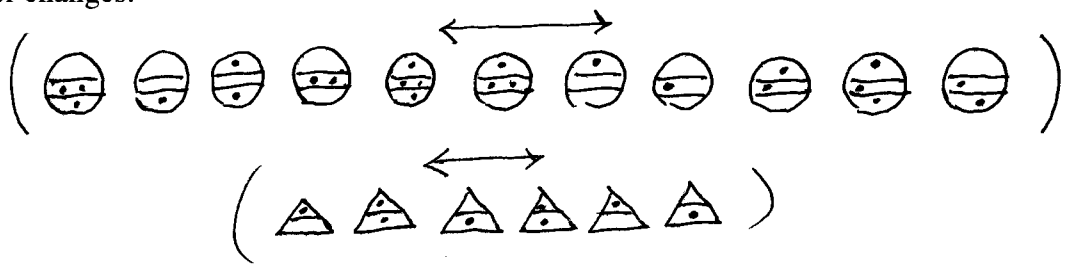
hocket - play in any octave(s), vary each time, ricochet, slow vibrato, irregular tremolo, etc.

H



irregular timing, may sustain beyond next timbre

use register changes:



白鳥が池をすてるように

Like Swans Leaving the Lake (1995)
viola and accordion

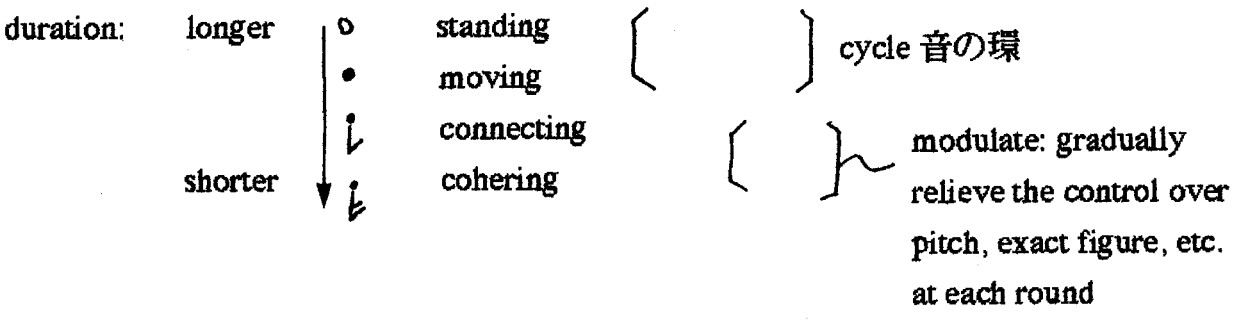
高橋悠治

Uyyuñjanti satīmanto na nikete ramanti te
haṁsā va pallalaṁ hitvā okaṁ okaṁ jahanti te.
—— Dhammapada 91

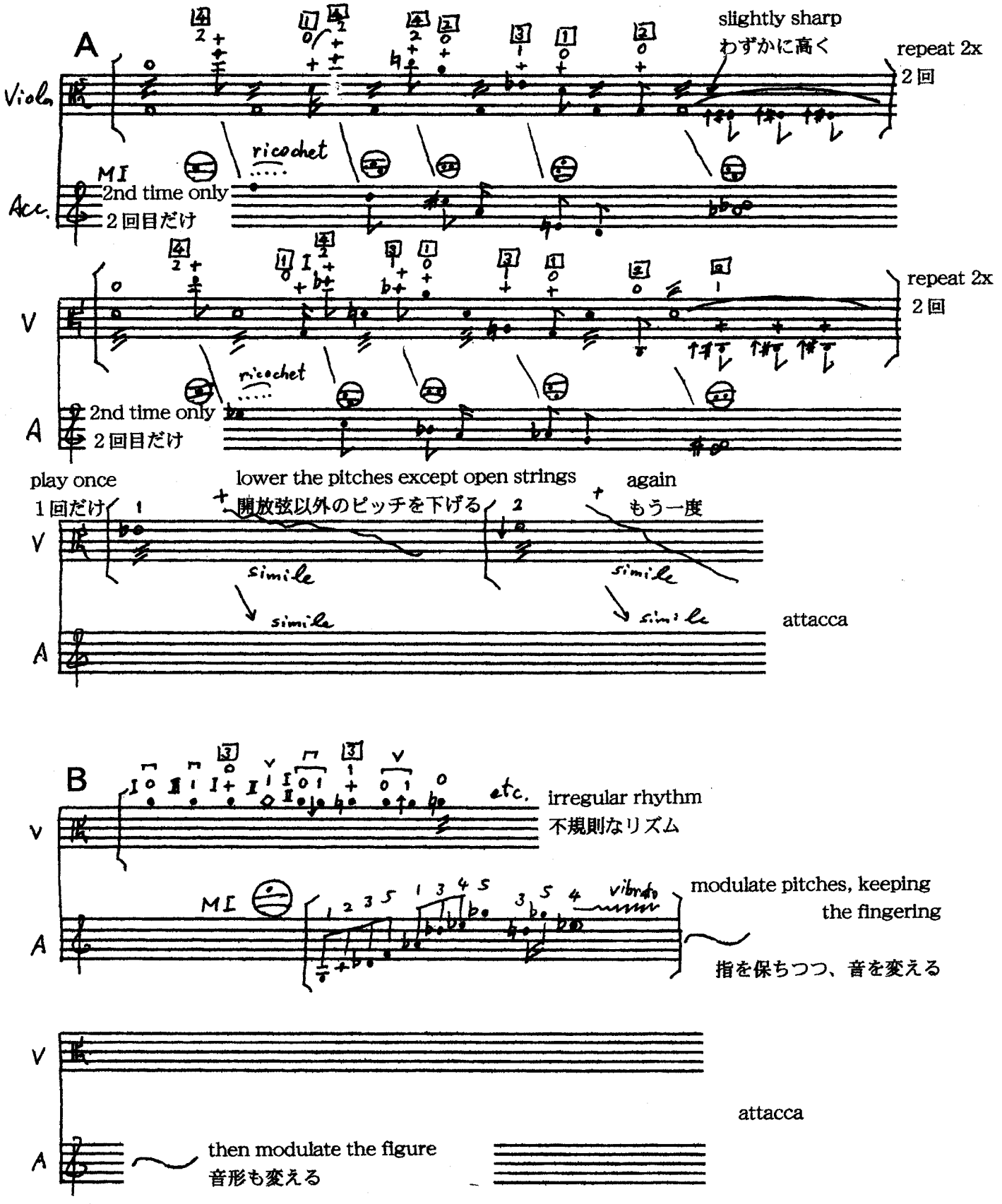
Mindful people depart; they don't enjoy their abode.
Like swans leaving the lake, they leave this house and that house.

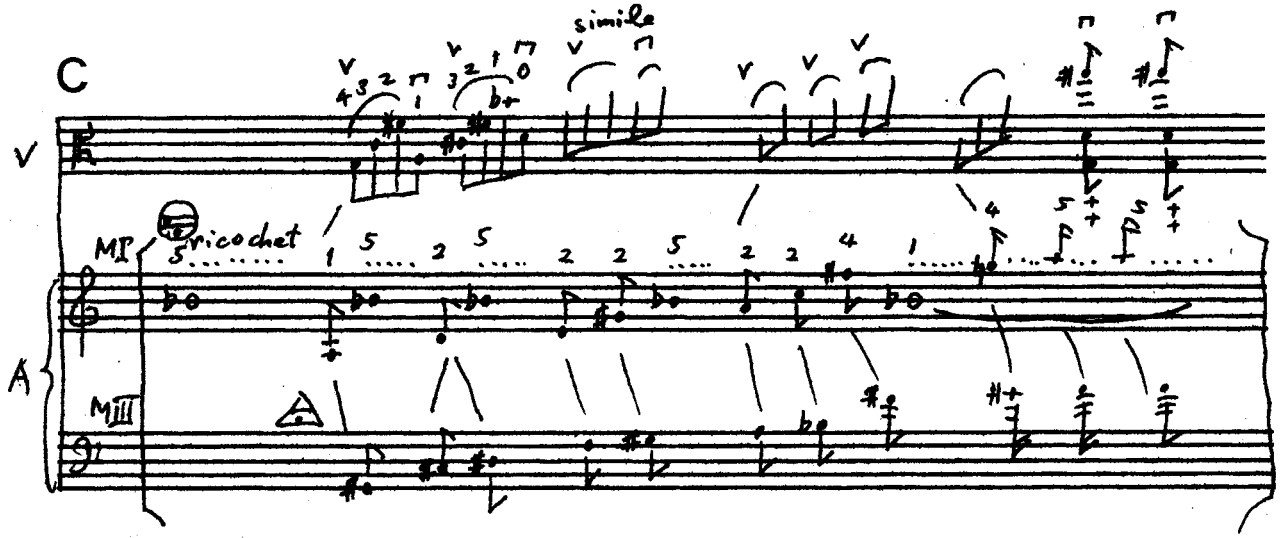
注意深い人たちは立ち去る；かれらは家をたのしまない。
白鳥が池をすてるように、かれらはこの家あの家をすてる。

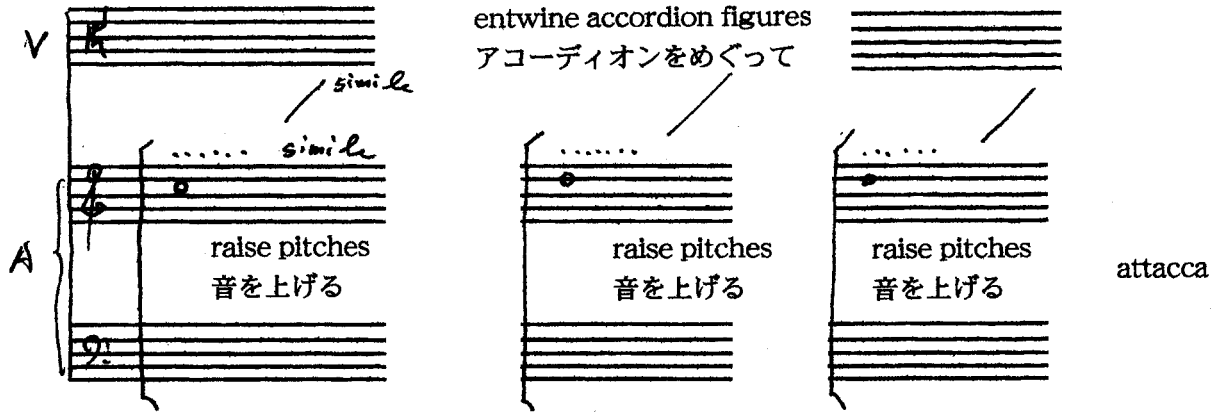
The accordion player sits at the stage center,
the viola player stands behind and left (stage right).
アコーディオン奏者は舞台中央に座り、
ヴィオラ奏者はその左後方（舞台上手側）に立つ。

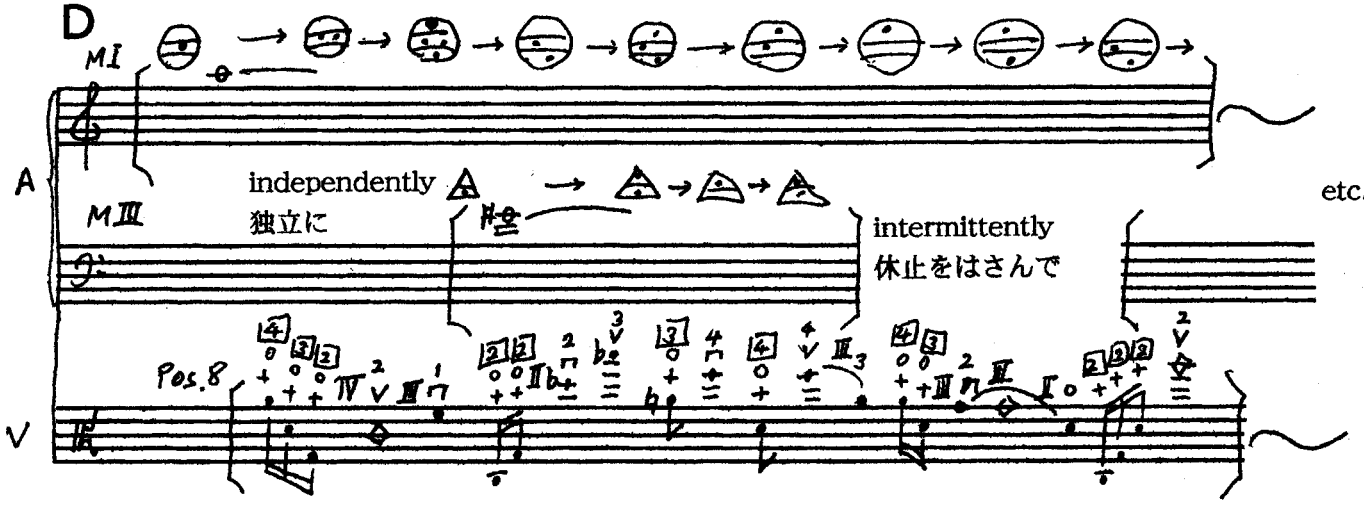


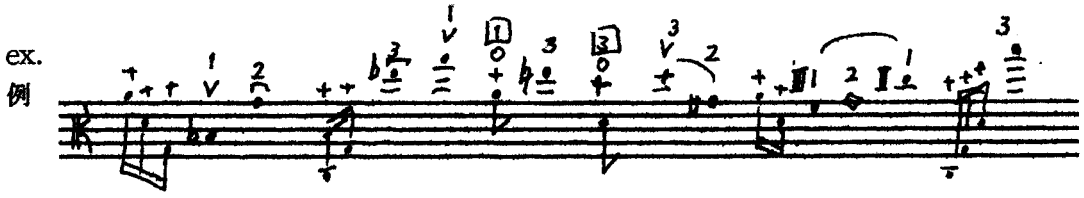
modulate＝ピッチや音形などのコントロールをすこしずつ放棄する

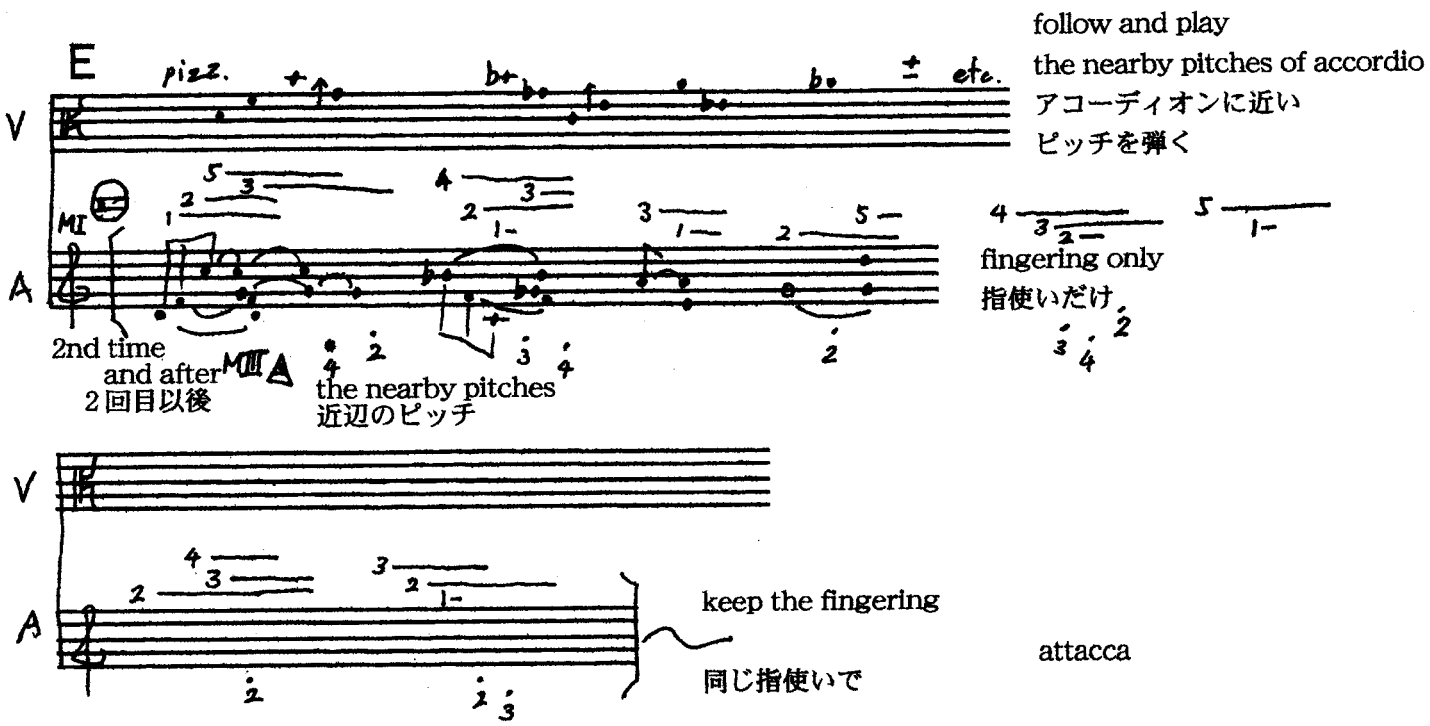

A
Viola
slightly sharp
わずかに高く
repeat 2x
2回
ricochet
MI
Acc.
2nd time only
2回目だけ
V
repeat 2x
2回
ricochet
A
2nd time only
2回目だけ
play once
1回だけ
lower the pitches except open strings
開放弦以外のピッチを下げる
again
もう一度
V
simile
simile
simile
simile
A
attacca
B
V
etc.
irregular rhythm
不規則なリズム
A
MI
vibrato
modulate pitches, keeping
the fingering
指を保ちつつ、音を変える
V
attacca
A
then modulate the figure
音形も変える

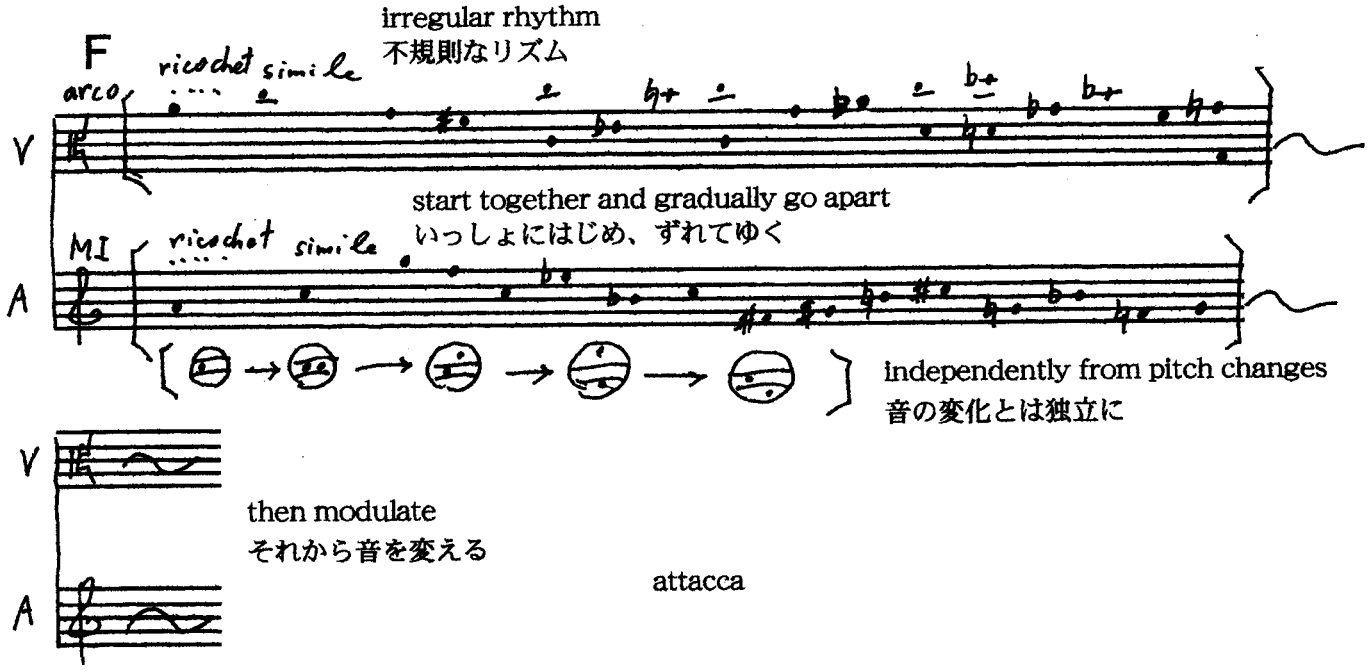

C
V
A
MI
MIII
ricochet
simile

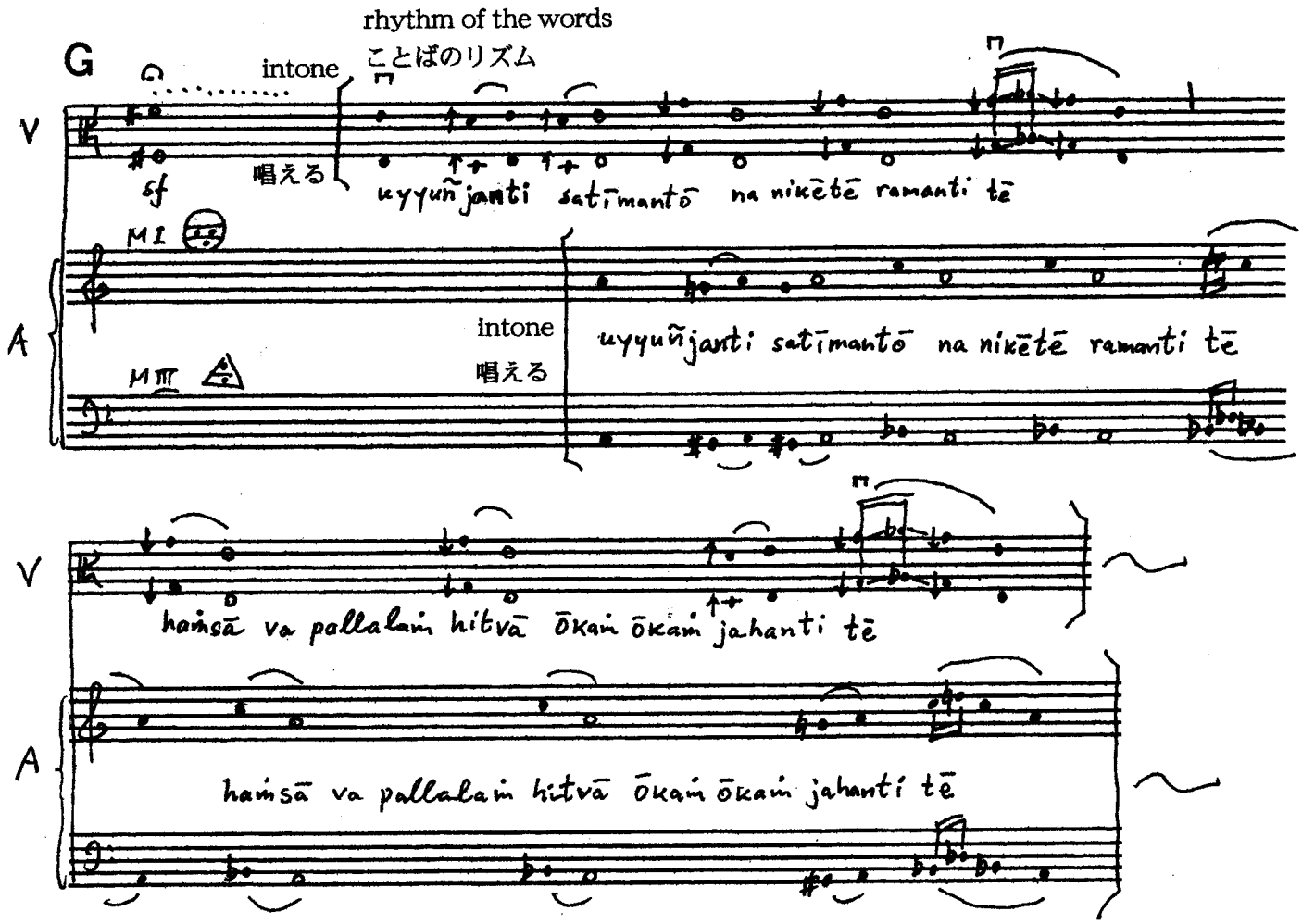

V
A
simile
simile
raise pitches
音を上げる
entwine accordion figures
アコーディオンをめぐって
raise pitches
音を上げる
raise pitches
音を上げる
attacca


D
MI
A
MIII
V
Pos.8
independently
独立に
intermittently
休止をはさんで
etc.
keep the position and figure, modify fingering each time
positionと音形を保ち、指を毎回変える
attacca


ex.
例


E
pizz.
etc.
follow and play
the nearby pitches of accordio
アコーディオンに近い
ピッチを弾く
MI
fingering only
指使いだけ
2nd time
and after
2回目以後
MIII A
the nearby pitches
近辺のピッチ
keep the fingering
同じ指使いで
attacca


F
irregular rhythm
不規則なリズム
arco
ricochet simile
start together and gradually go apart
いっしょにはじめ、ずれてゆく
MI
ricochet simile
independently from pitch changes
音の変化とは独立に
then modulate
それから音を変える
attacca



instruments slowly fade out, but voices grow louder
and remain for a while.
楽器はしだいにきこえなくなるが、声はおおきくなり、
しばらく残る

The pronunciation of Pali:

vowels as in Italian,
ā etc. = long vowels,
ṁ = nasalized as in French,
j, y,v as in English

「白鳥が池をすてるように」（１９９５）
ヴィオラとアコーディオンのために

題名は「ダンマパダ（法句経）」の次の一節からとった。
　注意ぶかい人たちは立ち去る；かれらは家をたのしまない。
　白鳥が池をすてるように、かれらはこの家あの家をすてる。

曲はＡ～Ｇの７部分にわかれている。二つの楽器は、白鳥の両翼のように補いあって進む。書かれた楽譜は、それぞれの指のうごきのモデルを提示し、それらは演奏のなかで、輪をまわすように、回転しながら次第に逸れていく。これは、演奏者があるうごきの型をまなび、やがてそれから自由になっていくプロセスでもある。
ヴィオラは右手の弓奏と左手のピチカートの交錯する指法により、アコーディオンは右鍵盤と左のボタンのステレオ効果や、音域・音色切り替えにより、それぞれ複合楽器となる。共通するリコシェ奏法は、白鳥のはばたきを暗示する。
最後にパーリ語の原文が南方仏教の様式で唱えられ、楽器の音は次第に演奏者の声に変わっていく。
今井信子と御喜美江のために。

Like Swans leaving the Lake (1995)
Viola and Accordion

The title is from the following stanza in Dhammapada:
Mindful people depart; they don't enjoy their abode.
Like swans leaving the lake, they leave this house and that house.
The accordion player sits at the stage center. The viola player stands behind her left (stage right) side. The piece consists of 7 sections A to G. The two instruments complement each other like the two wings of a swan. The written music provides models for the finger movements on the instruments, which are to be modulated gradually in each turn. It is like learning a pattern and then being able to move freely upon mastering the basic moves.
Each instrument is treated as multiple, viola with right hand arco and left hand pizzicato, accordion with the stereo effect of the both manuals, together with register and timbre changes. Ricochets suggest the fluttering of the wings.
At the end, the performers chant the Pali canon in Theravada buddhist style, voices gradually replacethe sounds of the instruments.
Written for Nobuko Imai and Mie Miki.