

Entre líneas (sen no aida)

For 25 strings amplified Koto solo

Juan José Eslava

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Cuasi Silencio I

♩ = 46

Off
チ
Piz

Ord [20フオ]

[19] ヲオ

Gliss

Ord [20] Piz [20ヒ] [19]

Nr Off Pos. Ord

Ord [18]

p sempre *ppp* *pp* *mp*

5

Off
チ
Piz

Ord [22フオ]

Piz

Ord [14フオ] オ

Ord [16フオ]

Gliss

[12ヒ]

Ord [19]

Piz Ord

チ Piz [18]

Ord [21 17]

p *mp* *p* *pp* *pp* *mp* *mp* *p* *mp*

9

Nr Pos. Ord Nr Pos. Ord

Piz Ord

Ord [14ヒ]

Ord [13 10]

Nr [12]

Piz Ord [20ヒ]

Ord [19フオ]

Piz Gliss

Ord [18]

Ord [13フオ] [11フオ]

オ オ

Off

Off

Off

Off

pp *pp* *f* *p* *pp* *mp* *mp* *p* *p* *pp* *pp*

13

Ord

Piz [18 14] [11フオ]

Ord [20] オ

Ord [16フオ]

[22]

[23]

Nr Pos. Ord

Piz [16ヒ]

Ord [16ヒ]

Ord [24フオ]

[16ヒ]

Off

Off

Off

Off

p *mf* *p* *f* *mp* *pp* *mf* *mp*

R.H.

L.H.

[9オ]

5:6

2:3

♩ = ♪ = 72

5 piedras

17

Koto

[L.H.] Pos. Ord [20 14] *mf* [20ヲオ]

[R.H.] Piz Ord [22] *mp* ヲオ

-----> Off

Pos. Ord [15 14] Ord *mf* -----> [15 ヲ]

[R.H.] Off *p* *pp* *mp* Pos. Ord 5 *mf* [L.H.] *p*

f

21

Koto

[12] *mf* Off [15 14] -----> [15ヲオ] *pp* Piz チ

[15 3] *p* Off [7 2 1] [7 6 1] [7ヲオ 2 1] *p*

Pos. Ord Ord Gliss *fff* [9ヲオ] *p*

25

Koto

[25 24 23] *pppp* [11ヲオ] -----> オ

チスリ / ㄥ [9/8] [8ヲオ] *mf*

手でたたいて *p*

29

Koto

Off Piz Pos. Ord Ord

[19] *mp* [19ヲオ] ㄥ

Nr Piz [R.H.] *f*

ゆびでたたいて *p*

[L.H.] Off チ *mp*

[21 19 17] ヲオ *f*

33

R.H. [19 17 12] チスリ ㄨ

L.H. p

Fast tremollo with nails on the strings.
At the same time, deplacing hands along the strings.

Nr

Ord

mp

fff

37

[6ヲオ]

mp

Off

R.H. [3 2 1]

L.H. [16 12 3] [12ヲオ]

Pos. Ord

Ord

L.H.

mf

p

pp

p

pp

41

R.H. [13 12]

R.H. [1]

[4]

p

mf

チスリ ㄨ [2 1]

fff sempre

[20]

ヲオ

R.H. [10 9 6] チスリ ㄨ

L.H. [19] [21]

pp

mf

p

Gliss

fff

Piz

mf

mp

45

[3]

p

ff

[19ヲオ]

[20]

[19]

pp

mf

L.H. [20ヲオ 19ヲ]

R.H.

Piz

mp

Pos. Ord

Ord [4]

Nr

Off

Piz

mp

mp

mp

mp

La otra piedra

Beginning the "de-tuning" immediately after playing the note, but very slowly, in order to make listening the vibrations naturally produced by the difference between the 8th string's frequency. Only at the end increase the speed of "de-tuning" 9th string, until a high sol sharp.

81

Piz Ord

Koto

pp

mf

L.H. [9]

R.H. [8] [7] [6]

mf

R.H. [9]

mf

85

R.H. Off

Piz

pp

Positioning the fingers vertically, rub, as a tremollo, the string 4 with the artificial nals.

pressure

チ

チ

5

5

p

ppp

p

ppp

[14ヲオ]

3

p

Pos. Ord

5

[12]

5

mp

R.H. [10] [3]

Pos. Ord

mf

R.H. [12]

5

mp

mf = 120

89

Koto

[10] [9ヲオ]

5

mf

p

5

fff

Gliss

mf

5

pp

5

mp

5:4

93

R.H. [12ヲオ]

Koto R.H. mp Piz Ord Piz Ord Piz Ord Piz Ord

[9ヲオ] [11オ] Piz [7オ] [11] [6ヲオ] [7 6オ]

Ord [12] [11ヲオ 10オ]

pp p mp

97

Koto

[4] [12ヲオ] [10ヲオ] Ord Piz Piz Ord

[13ヲオ] [10] [9/8]

mf p mf p ff mp f p

Nr Pos. Ord

101

Koto

[13ヲオ] [12ヲオ] Off Pos. Ord

mf pp mf p f p mp p

R.H. L.H. R.H.

Nr Pos. Ord

104

Koto

[12ヲオ] [13ヲオ] [13オ]

mf mp p mf p f mf

Piz Ord

108 ㇏ ㇏ ㇏ ㇏

Koto

112 ㇏

Koto

116

Koto

120

Koto

124

Koto

L.H. R.H. Nr Pos. Ord

ff mp ff ff mp f p ff

127

Koto

R.H. L.H. Nr Pos. Ord Off [16 12] [12ヲオ] [16ヲオ] [10ト]

mf f p pp p pp pp pp pp

チスリ

130

Koto

Off Nr

f p pp pp pp pp

133

Koto

L.H. R.H. Off Pos. Ord

ppp pp ppp ppp p p mp

チスリ

136

Koto

ff

ff

mp

L.H.

R.H. Ord

ppp

pp

ppp

mf

ff

pp

mf

p

Off

Off

Pos. Ord

[15ヲオ]

[9シ]

140

Koto

Nr

mf

mf

mp

f

mp

Nr

Pos. Ord

mp

p

mp

mp

mp

Pos. Ord

ヲオ

チスリ

143

Koto

R.H.

[10ヒ]

♩ = 56 *Cuasi Silencio III*

144

Koto

Off
Piz

チスリ

[10ヲオ] 7 3

[6オ]

ppp

ff

pp

mp

p

f

mf

pp

mp

148

Koto

mp

p

mf

ppp

mp

mf

p

ff

mp

ff

mp

Nr

Off

Pos. Ord

f

mp

p

152

Koto

mp

pp

fff

Nr

Pos. Ord

p

Pos. Ord

pppp

p

mp

157

Koto

Off

Piz

[20 19ヲオ]

pp

ppp

pp

ppp

Nr

Off

ppp

fff

pp

mp

Piz

p

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