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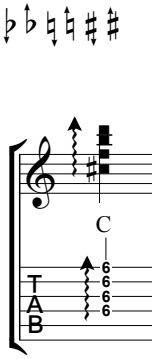
lime tone cave

for Guitar, Violin and Violoncello

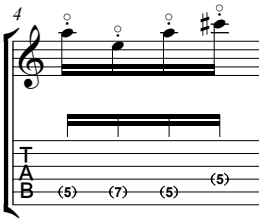
2017

Keitaro Takahashi

Explanation



Crossed hands：right hand strikes behind the left hand



Natural Harmonics：notation with circle indicates soundings
：Tab notation with bracket indicates the fingering position

ord ：ordinary

s.t.：sul tasto

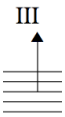
s.p.：sul ponticello

+s.p.：molto sul ponticello (bow very near the bridge)

l.v.：let vibrate

array：transition between indicate playing techniques

slanting line between notes：glissando between notes



Triangle note should be played in as highest pitch as possible with an indicated string by roman numeral.

Tempo ♩ = ca. 70 to 74

Keitaro Takahashi

Guitar

Scordatura

Scordatura

D H F Cis A D

Violin

poco espressiv.

pizz.

arco. flautato

Violoncello

poco espressiv.

pizz.

Gtr.

Vln.

ord.

arco.

Vc.

Gtr.

ca. (6.9) (6.8) (6.5) (6.1) (5.8) (5.3) (4.9) (4.5) (4.2) (4) (3.5) (3.1)

Vln.

pizz.

arco.

Vc.

pizz.

arco.

pizz.

16

Gtr.

:f mp mf 3 f mp mf f

Vln.

0 pizz. II2 arco. s.p. ord.

mp mf pp mf p pp mf pp mp pp

Vc.

pizz. I2 arco. s.p. ord.

mp mf pp mf p pp mf pp mp

21

Gtr.

f f mf

(m.s.p. = molto sul ponti cello)

Vln.

m.s.p. ord. flautato

mp pp p mp pp mf p mf p

Vc.

II I flautato non vib.

ppp p mp p

24

Gtr.

f f ca. 3 sec. ca. 3 sec. mf

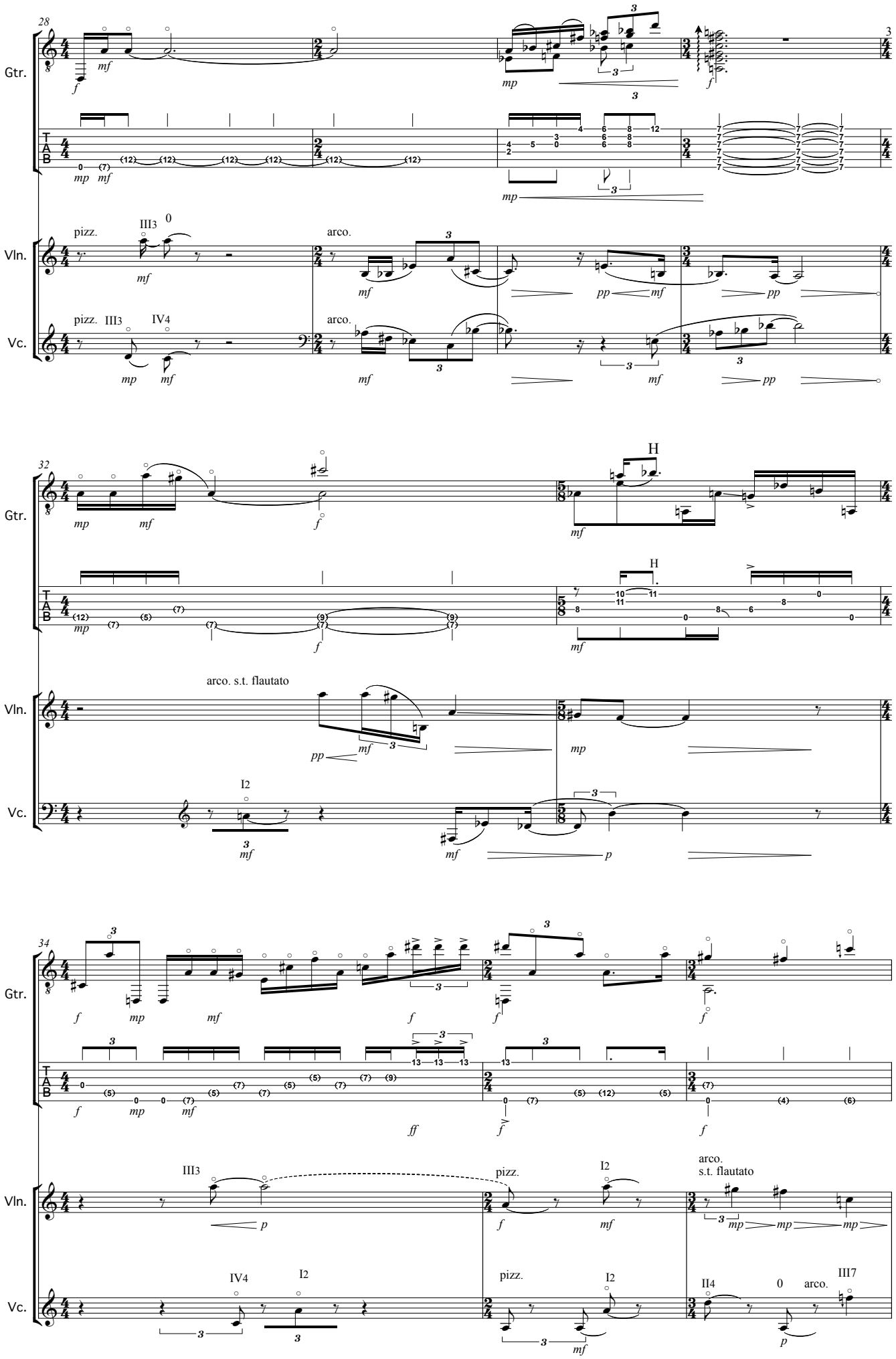
Vln.

ord. mp ca. 3 sec.

Vc.

ord. II III II II7 ca. 3 sec.

p mp


28
Gtr.
Vln.
Vc.
pizz.
III3
0
arco.
IV4
32
H
arco. s.t. flautato
I2
34
III3
pizz.
I2
arco.
s.t. flautato
IV4
II4
III7

37

Gtr.

*some harmonics

l.v.

Vln.

s.t. flautato

Vc.

II3

IV7

II

40

ca. 3 sec.

s.t. flautato

45

ord. → +s.p.

C C

49

Gtr.

Vln.

Vc.

s.t. flautato

s.t. flautato

52

Gtr.

Vln.

Vc.

s.t. flautato

port.

ord.

s.t. flautato

port.

ord.

56

Gtr.

Vln.

Vc.

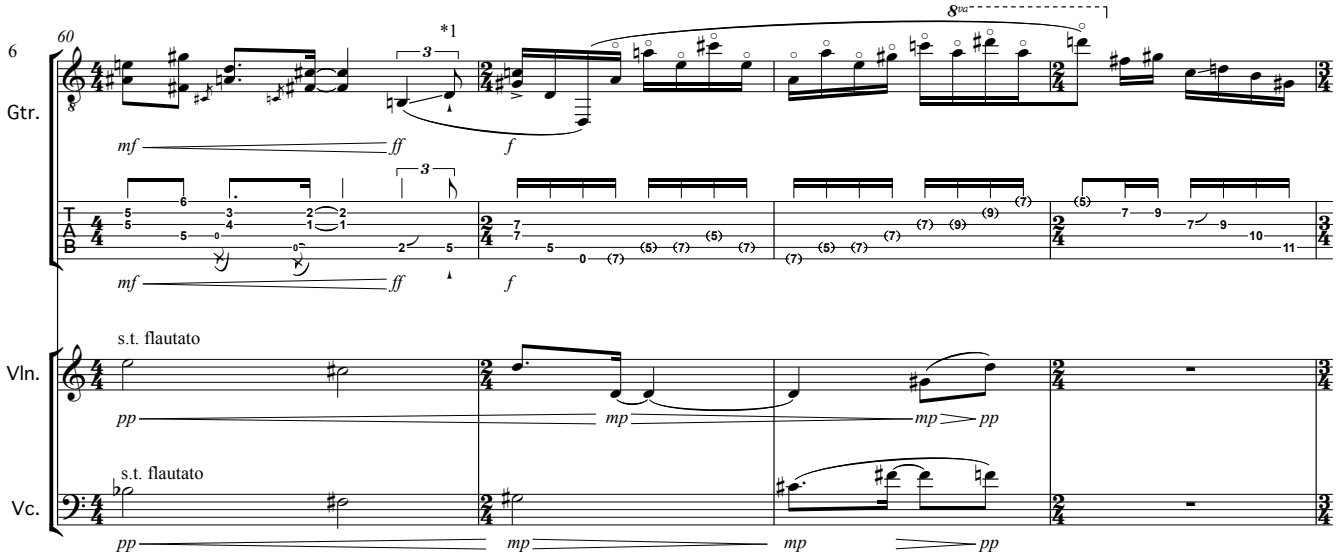
s.t. flautato

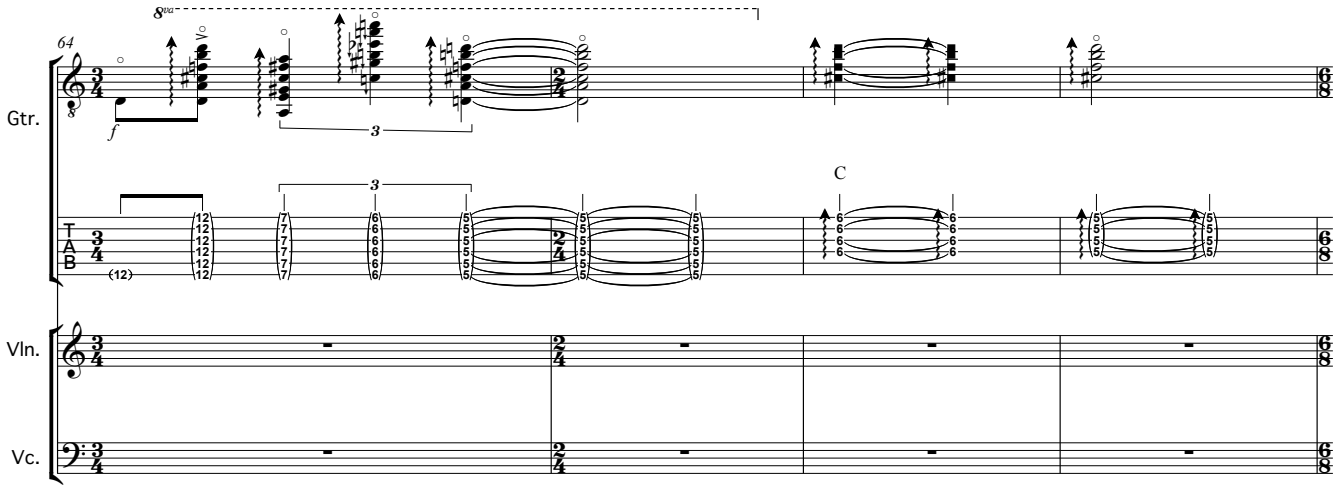
ord.

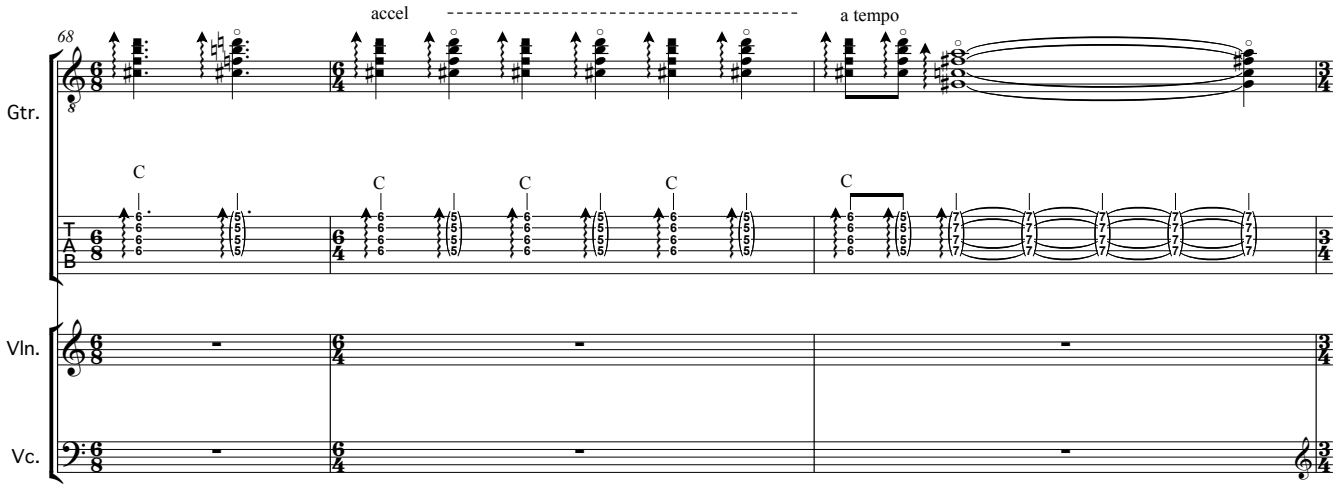
III

s.t. flautato

ord.


6
60
Gtr.
*1
8va
mf
ff
f
T
A
B
s.t. flautato
Vln.
pp
mp
Vc.


64
Gtr.
8va
f
C
Vln.
Vc.


68
Gtr.
accel
a tempo
C
Vln.
Vc.

71

Gtr.

l.v.

mf

l.v.

mf mf mp mf

sounding notes written with ()

Vln.

ord.

mp > p

mp

Vc.

ord.

II4 II5 I3

p < mp p

I5

mp

75

Gtr.

mf f

vib.

non vib.

f

Vln.

mf > p < mp > pp

s.t.

p

sounding notes written with ()

Vc.

I5 I4

mf > pp < mp pp

s.t.

p

78

Gtr.

f

mf

f

Vln.

poco vib.

mp > p

ord, non vib.

sf p

poco vib. poco col legno →

s.t.

< mf

p

Vc.

ord.

I4 I5

pp < mp > pp

ord, non vib.

sf p

poco vib. poco col legno →

s.t.

< mf > pp

p

82

Gtr.

Vln.

s.t.

Vc.

pizz.

arco. s.t.

87

Gtr.

P

Vln.

ord.

Vc.

IV4

91

Gtr.

vib.

non vib.

P

H

Vln.

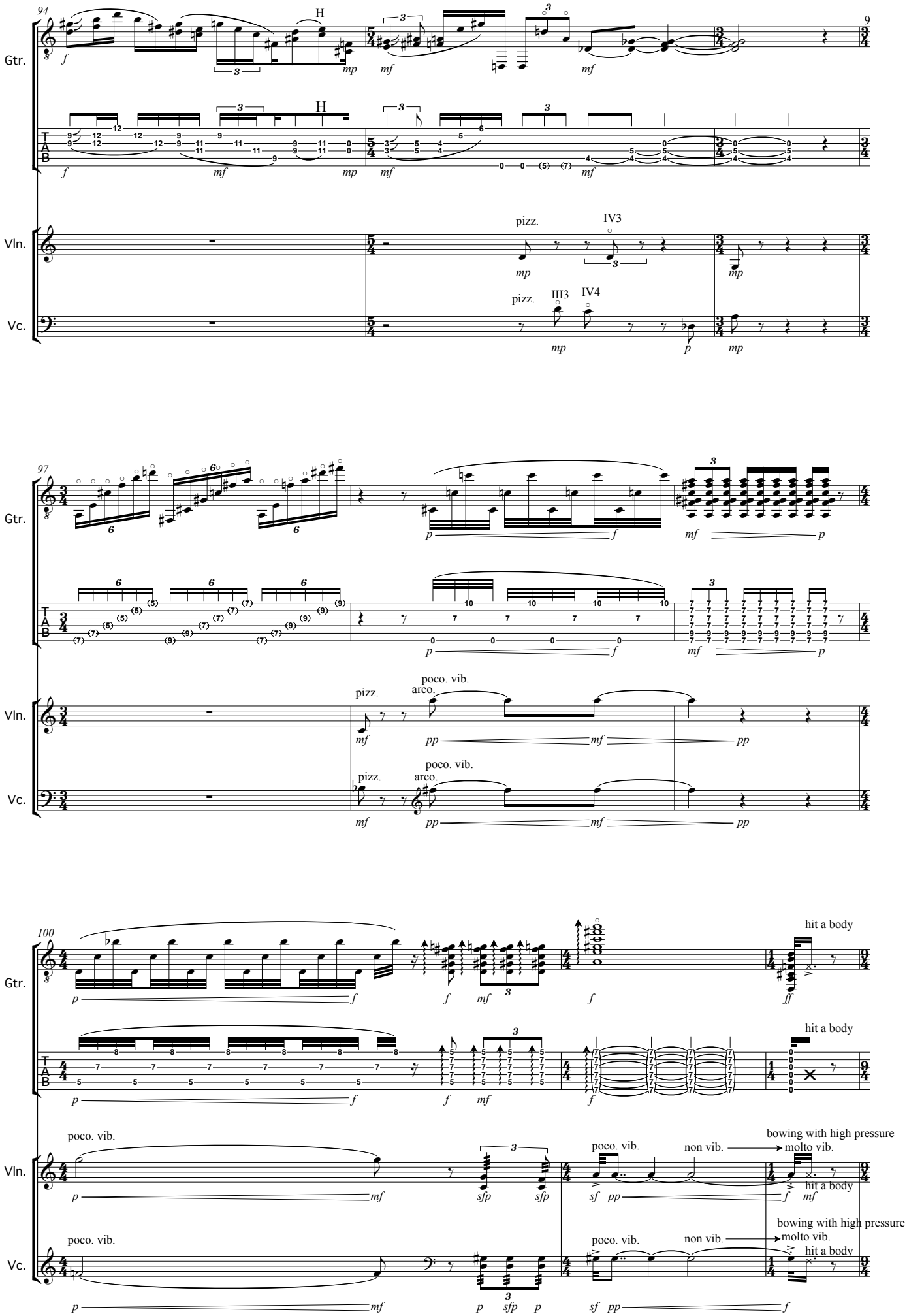
non vib.

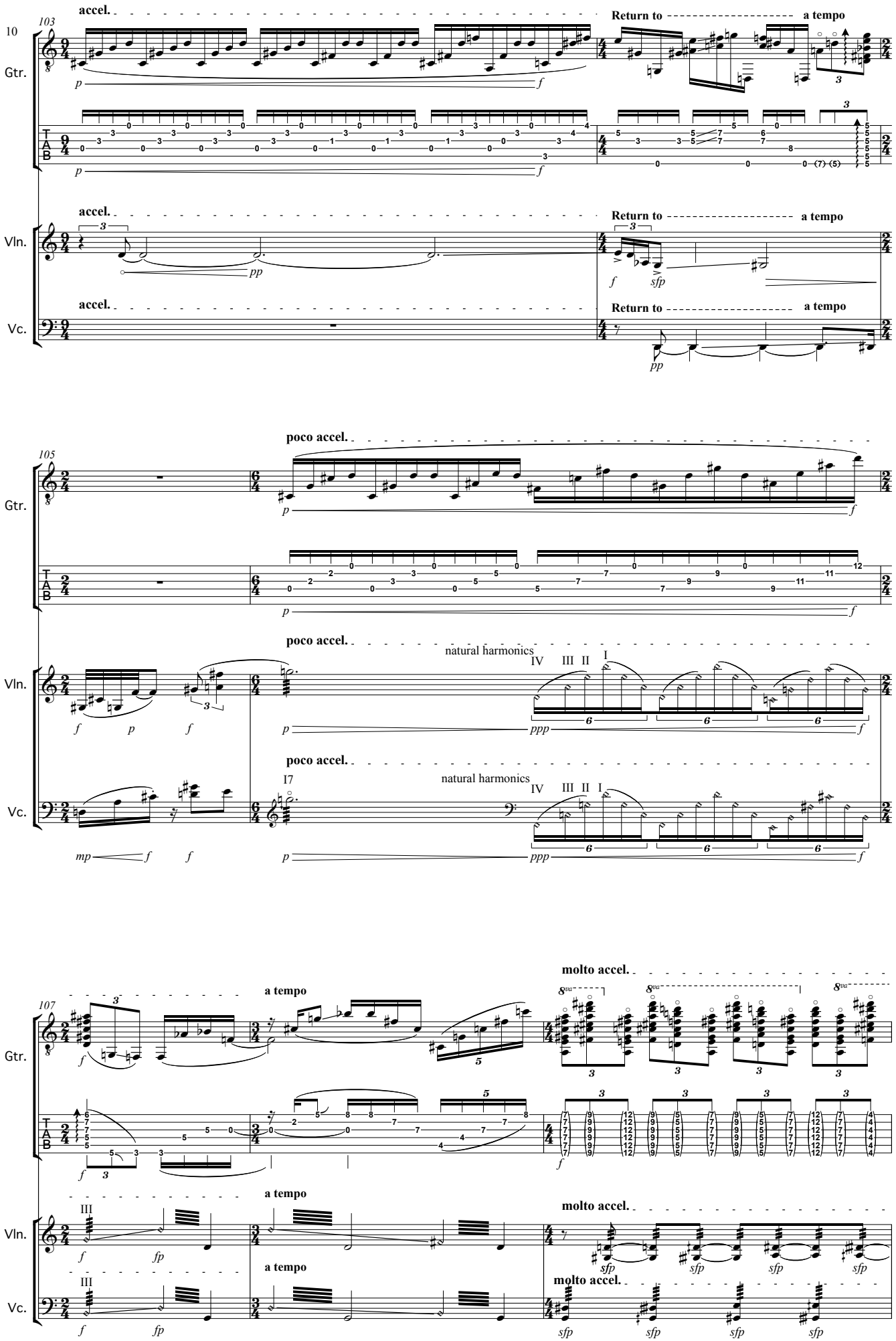
molto vib.

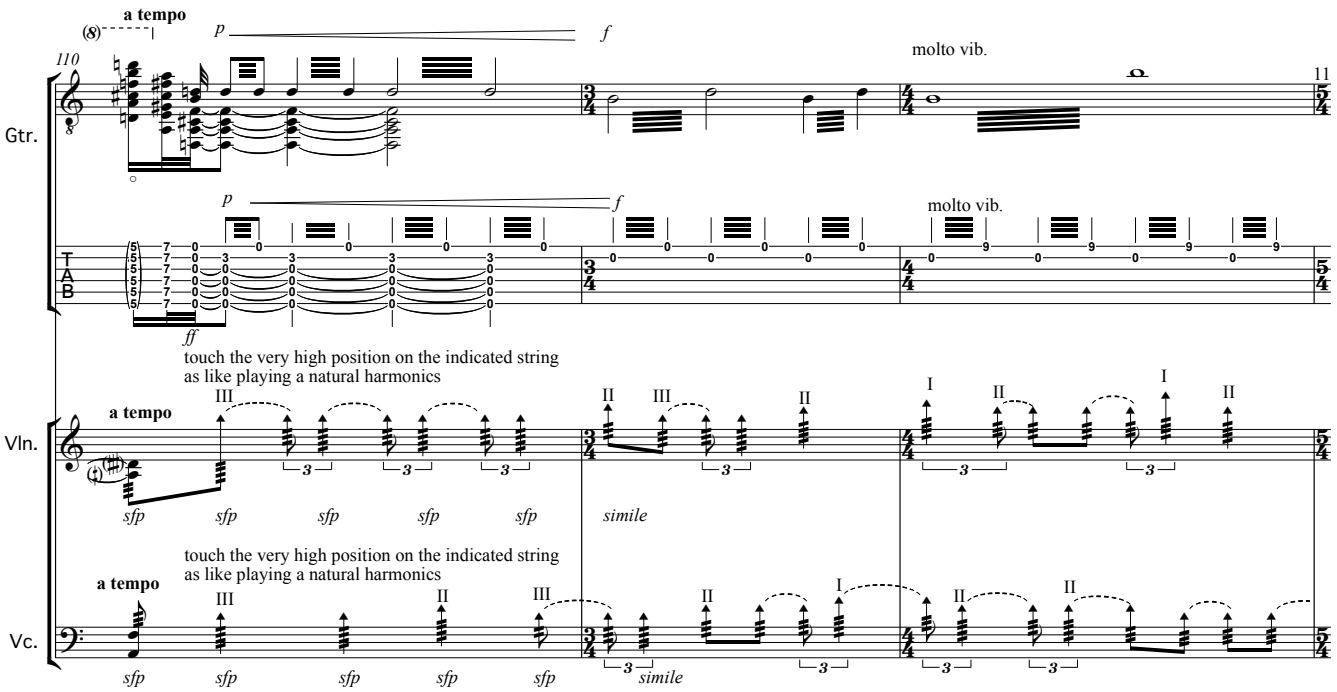
Vc.

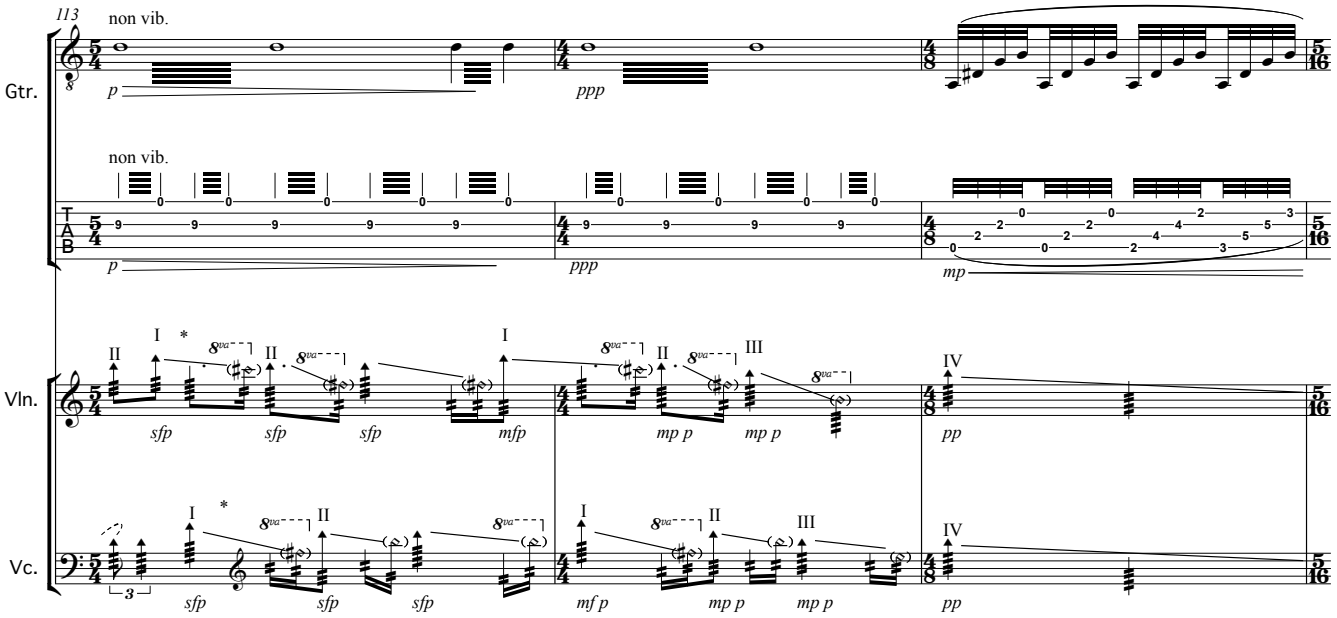
non vib.

molto vib.

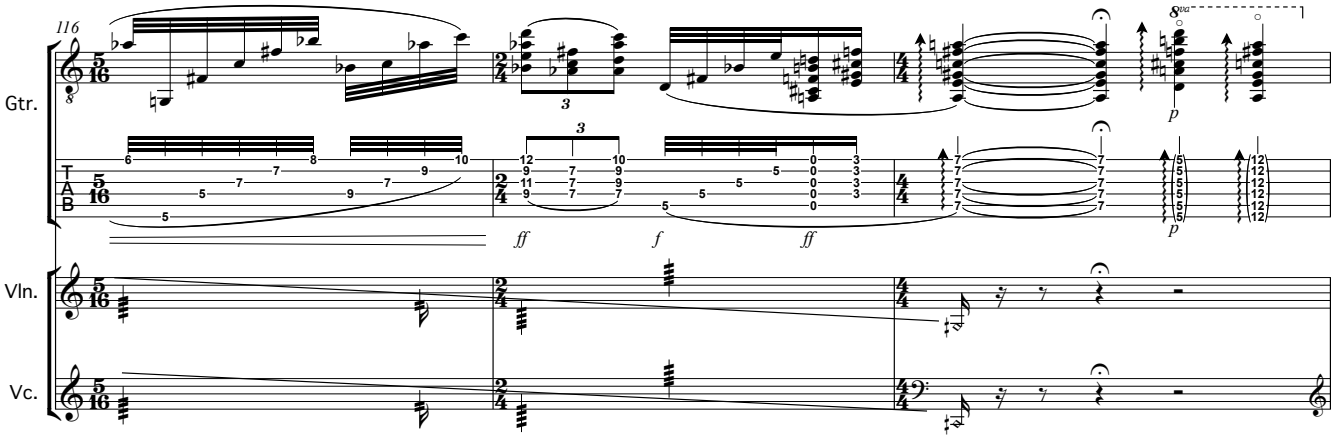

94
Gtr.
H
pizz.
IV3
III3
IV4
Vln.
Vc.
97
poco. vib.
arco.
100
hit a body
bowing with high pressure
molto vib.
non vib.

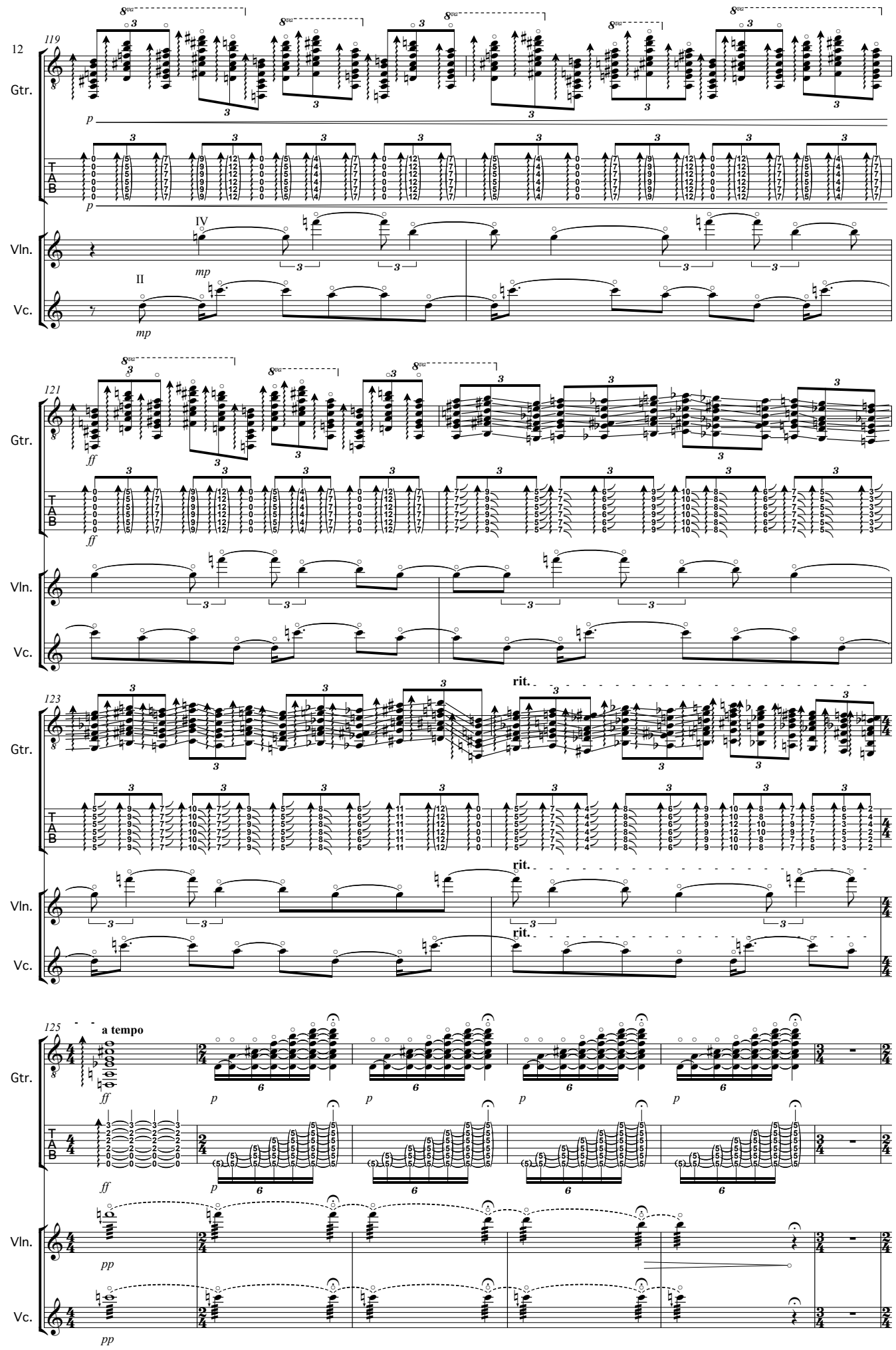

10
103
Gtr.
accel.
Return to
a tempo
Vln.
Vc.
105
poco accel.
natural harmonics
IV III II I
I7
107
molto accel.

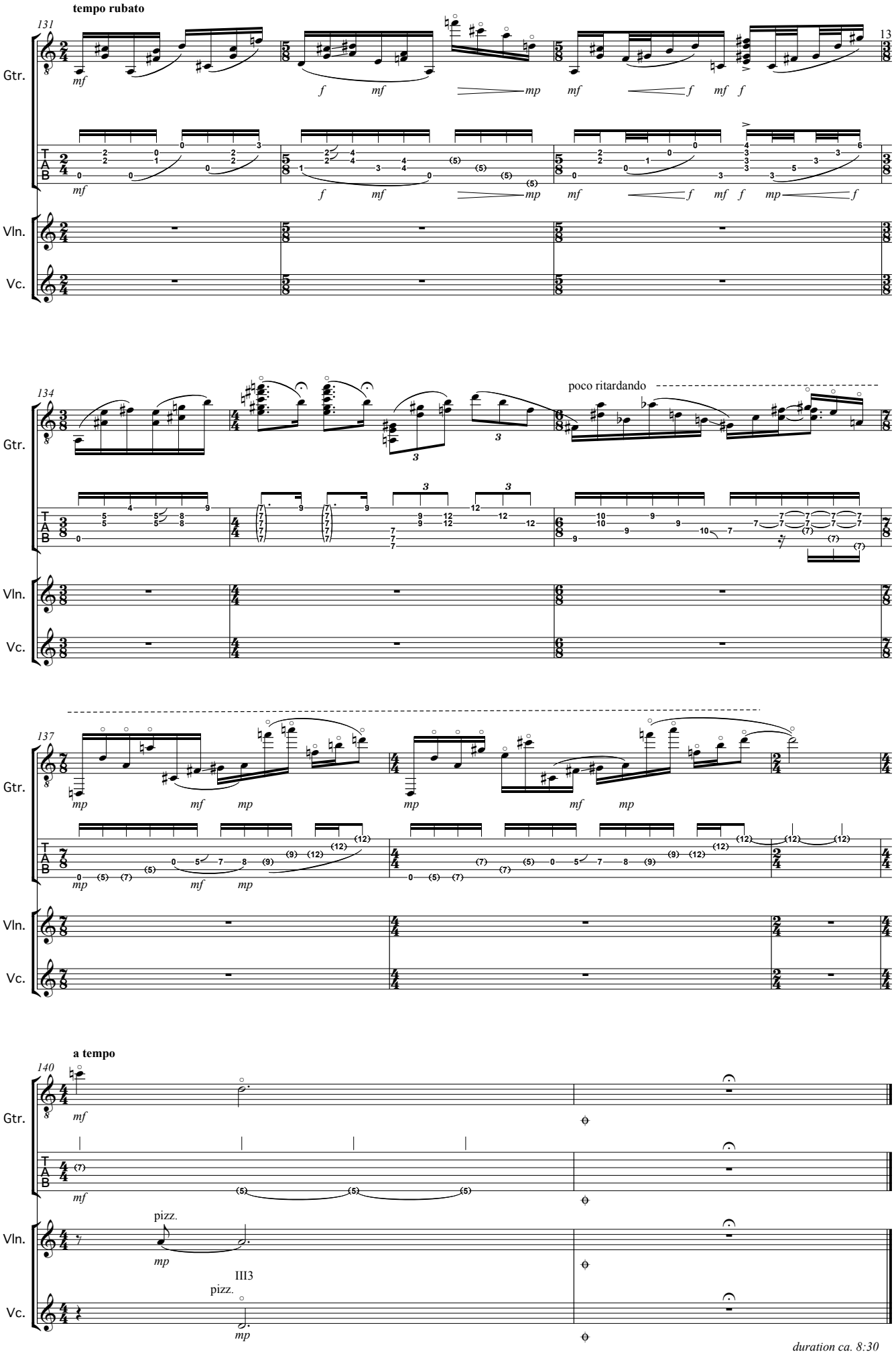




* The idea of this glissando between the highest possible position to somewhat very high position is not the glissando effect but the unstable unique sound gestures consisting of a mix of noise and tone.
Notes in a bracket indicates approximate position.




119
Gtr.
p
TAB
p
Vln.
IV
mp
Vc.
II
mp
121
Gtr.
ff
TAB
ff
Vln.
Vc.
123
Gtr.
rit.
TAB
Vln.
rit.
Vc.
rit.
125
a tempo
Gtr.
ff
p
p
p
p
TAB
ff
p
Vln.
pp
Vc.
pp


tempo rubato
131
13
Gtr.
Vln.
Vc.
134
poco ritardando
137
a tempo
140
pizz.
III3
duration ca. 8:30