

# Richard BELCASTRO

## 錦鯉池 - The Koi Pond

*For 13 String Koto, Bass Clarinet, Piano, Congas, Violin and Cello*

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Performance notes for "The Koi Pond"

錦鯉池 – THE KOI POND

- I. 紅白 – “Kohaku Koi (Red and White)” - duet for violin and koto
- II. 浅葱 – Asagi Koi (Blue and Red) – duet for congas and koto
- III. 金銀鱗 - Kingginrin Koi (Gold and Silver) – duet for piano and koto
- IV. 落葉 - Ochiba Koi (Blue and Yellow) – duet for cello and koto
- V. 九紋竜 – Kumonryu Koi (Black and White) – duet for bass clarinet and koto
- VI. 変わり者 – Kawarimono Koi (All Varieties) – for koto, bass clarinet, piano, congas, violin and cello

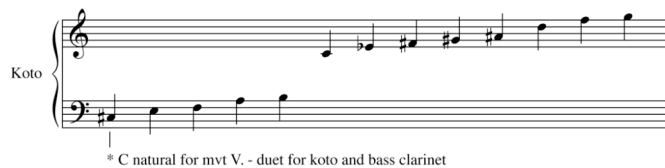
“The Koi Pond”, for 13 String Koto, Bass Clarinet, Piano, Congas, Violin and Cello, was completed in Philadelphia in February of 2010. The piece was commissioned by Chamber Music Now for kotoist Masayo Ishigure and Ensemble CMN as part of concert production titled “Engawa”.

This work was initially inspired by a collaboration between Chamber Music Now and Philadelphia’s Shofuso Japanese House and Garden. As we discussed the possibility of a commissioning project for there space we discussed a mural by internationally-acclaimed Nihon-ga painter, Hiroshi Senju, one of Japan’s most revered contemporary artists displayed at the home. The work seeks to bring the outside world into the home through a unique work suggestive of cascading waterfalls. The idea of the water surrounding the space caught my interest but more specifically the Koi Pond. While standing on the deck over looking the pond I was immediately brought back to a trip I had taken to Kyoto in 1999. I was fascinated by one particular pond which seemed to be overflowing with Koi. There was a mass a colors swirling around in the water as the fish pushed to greet the people around the pond. Koi are a very social fish that appears to enjoy human contact, I think this alone has given the fish a unique place in my mind and I couldn’t think of a better focus for this work.

The piece is a collection of five duets for each of the ensemble members and the Koto as well as a final movement for the full ensemble. The intent was to explore different ways in which the Koto could behave in each context. Though the instrument have a tremendous repertoire in Japanese traditional music it’s use in a Western context has been limited. I am honored to have had the chance to explore this instrument with the help and input of Masayo Ishigure and I hope you enjoy my perspective on composing for the 13 String Koto.

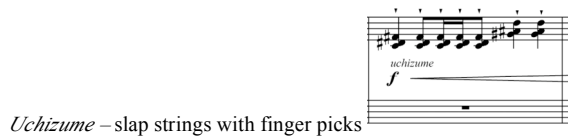
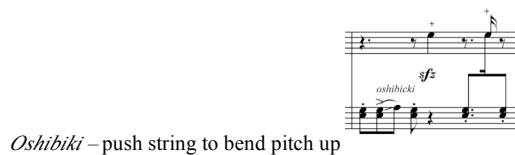
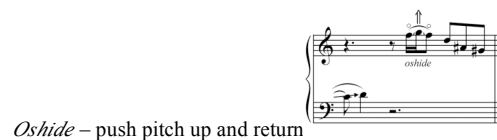
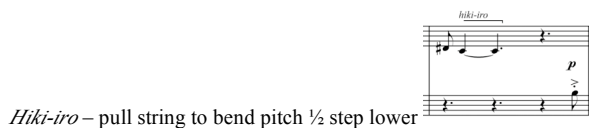
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13 String Koto Tuning



Notation of Koto Techniques:

↑ – ½ step push    ↑↑ – whole step push    + - left hand pizzicato



"The Koi Pond" was commissioned by Chamber Music Now and is dedicated to Kotoist Masayo Ishigure without whom this piece would not have been possible.

# THE KOI POND

Richard Belcastro  
2010

Transposed Score

Duets and Ensemble Work for 13 String Koto with  
Violin, Cello, Piano, Bass Clarinet and Congas

## I. Kohaku Koi (Red & White) duet for Violin and Koto

$\text{♩} = c. 80$

Violin

13 String Koto

Vln.

Kt.

Vln.

Kt.


Vln.


Kt.

Vln.

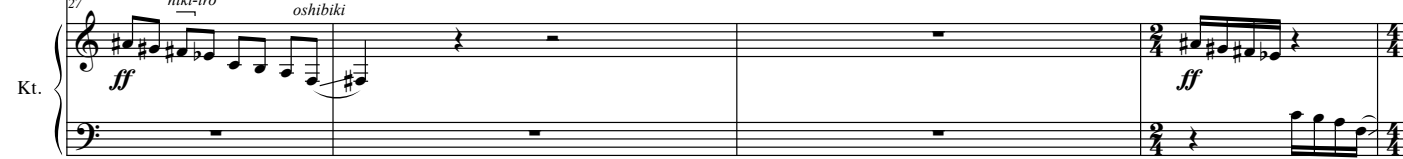
Kt.


2010

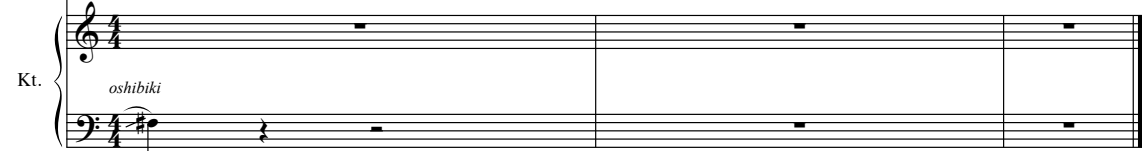
Vln. <sup>23</sup> 

Kt. <sup>23</sup>   
*oshihiki* *oshihiki* *f* *oshihiki* *hiki-iro* *oshihiki* *hiki-iro* *hiki-iro*

Vln. <sup>27</sup>   
*ff* *hiki-iro* *oshihiki* *f* *ff*

Kt. <sup>27</sup>   
*ff* *ff*

Vln. <sup>31</sup>   
*f* *p*

Kt. <sup>31</sup>   
*oshihiki*

### II. Asagi Koi (Blue and Red) duet for Congas and Koto

♩ = c. 120 \* Conga part should be viewed as a guide to be perform ad lib.

C. Dr. *p*

Kt. *p* *sfz* *oshibicki*

C. Dr.

Kt. *sfz* *ff* *oshibicki* *oshide* *hiki-iro* *p* *oshibicki* *sfz* *oshibicki* *ff* *oshibicki*

*uchizume* *uchizume*

C. Dr.

Kt. *oshide* *hiki-iro* *sfz* *sfz* *sfz* *oshibicki*

C. Dr.

Kt. *hiki-iro* *oshide* *mf* *mf* *mf* *sfz* *sfz* *sfz*

C. Dr. *accel.*

Kt. *mf* *sfz* *sfz* *sfz* *sfz*

60

C. Dr.

Kt.

65

C. Dr.

Kt.

70

C. Dr.

Kt.

### III. Kingginrin Koi (Red and White)

duet for Piano and Koto

$\text{♩} = \text{c. } 108$

73

Kt. *ff* oshide oshide oshibiki

Pno. *ff*

77

Kt. oshide oshide oshide oshibiki *fff*

Pno. *ff* *p*

81

Kt. *sfz* oshibiki hiki-iro oshibiki hiki-iro oshibiki oshibiki

Pno. *sfz* 2 2 2 2

85

Kt. *sfz* oshibiki hiki-iro oshibiki hiki-iro *pp*

Pno. *sfz* *pp* 2 2 2 2

8<sup>nb</sup>

89

Kt. *oshibiki* *oshibiki* **ff** *hiki-iro* *hiki-iro* *hiki-iro* *hiki-iro*

Pno. **ppp** **ff** *8vb*

93

Kt. **fff** *oshide* *oshide* *oshibiki* *oshide* **ff** *oshide* *oshide* *oshibiki*

Pno. **fff** **p** **ff**

97

Kt. **f** **p** *oshibiki*

Pno. **fff** **p**

Detailed description of the musical score: The score is for a piece titled 'THE KOI POND'. It consists of six systems of music, each with a Kt. (Koto) and Pno. (Piano) part. The Kt. part is written in a single staff with a treble clef, and the Pno. part is written in two staves (treble and bass clefs). The score includes various dynamic markings such as *ppp*, **ff**, **fff**, and **p**. There are also performance instructions like *oshibiki*, *hiki-iro*, and *oshide*. The score is divided into measures, with some measures containing multiple notes and rests. The key signature and time signature are not explicitly stated but are implied by the notation. The score ends with a double bar line and repeat signs.



# IV. Ochiba Koi (Blue and Yellow)

duet for Cello and Koto

$\text{♩} = \text{c. } 80$

100

Vlc.

*pp* ————— *ff* *pp* ————— *ff* *mp* ————— *ff*

Kt.

*mp* *hiki-iro* *hiki-iro* *hiki-iro* *hiki-iro* *oshibiki* *mp* ————— *fff* *uchizume* *hiki-iro*

107

Vlc.

*rit.* *a tempo*

Kt.

*mp* *oshibiki* *f* *mp* *oshide* *oshibiki* *+++* *+++* *+++* *+++* *+++* *oshibiki*

113

Vlc.

*fp* ————— *ff* *fp*

Kt.

*oshibiki* *oshibiki* *oshibiki* *oshibiki* *oshibiki*

118

Vlc.

*ff* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *ff*

Kt.

*hiki-iro* *hiki-iro* *hiki-iro* *oshibiki*

124

Vlc.

*rit.* *p*

Kt.

*uchizume* *fff* *mp* *f* *mp* *oshide* *oshibiki* *oshide* *oshibiki* *oshibiki* *p*

### V. Kumonryu Koi (Black and White) duet for Bass Clarinet and Koto

*♩* = c. 120

130

B. Cl. *fp* *fff* *pp* *mf*

Kt. (\* Lowest string tuned down a half step to C natural for this movement only)

135

B. Cl.

Kt. *f* *oshibiki* *oshibiki* *oshibiki*

140

B. Cl. *fp* *fff* *pp*

Kt. *hiki-iro*

145

B. Cl. *mf*

Kt. *hiki-iro* *oshibiki*

150

B. Cl. *fp* *fff*

Kt. *oshibiki* *oshibiki* *uchizume* *f* *fff*

155

B. Cl. *pp p mf p mf fp ff*

Kt. *pizz. mp* *hiki-iro* *hiki-iro* *oshibiki* *oshibiki*

160

B. Cl. *p mf p mf fp fff*

Kt. *f* *mf* *hiki-iro* *hiki-iro* *pizz. uchizume*

165

B. Cl. *pp mf*

Kt. *f*

170

B. Cl. *fp*

Kt. *oshibiki* *oshibiki* *oshibiki* *oshibiki* *hiki-iro*

175

B. Cl. *fff* *pp*

Kt.

### VI. Kawarimono Koi (All Varieties) for Bass Clarinet, Congas, Koto, Piano, Violin and Cello

♩ = 120

178

Conga Drums

*p* \* Conga part should be viewed as a guide to be perform ad lib.

Violin

178

*p*

185

B. Cl.

*p* *mp*

185

C. Dr.

*mp*

185

Vln.

*mp*

Vlc.

*p* *mp*

192

B. Cl.

*p* *mf* *mp* *mf*

192

C. Dr.

*p* *mf* *mp* *mf*

192

Pno.

*mf*

192

Vln.

*p* *mf* *mp* *mf*

Vlc.

*p* *mf* *mp* *mf*

199

B. Cl. *mp* *p* *mf* *p* *mp*

C. Dr. *mp* *p* *mf* *p* *mp*

Kt. *mf* *oshibiki*

Pno. *mp* *p* *mf* *p* *mp*

Vln. *mp* *p* *mf* *p* *mp*

Vlc. *mp* *p* *mf* *p* *mp*

206

B. Cl. *accel.* *accel.*

C. Dr. *oshibiki* *oshibiki* *oshibiki* *oshibiki* *oshibiki* *oshibiki*

Kt. *f* *ff* *hiki-iro* *hiki-iro* *f* *oshibiki* *hiki-iro* *oshibiki*

Pno. *fp* *f* *sfz* *p* *fp* *f*

Vln. *fp* *f* *sfz* *p* *fp* *f*

Vlc. *fp* *f* *sfz* *p* *fp* *f*

♩ = 140

213

B. Cl. *fff*

C. Dr. *fff*

Kt. *fff* *oshihiki* *hiki-iro*

Pno. *fff*

Vln. *fff*

Vlc. *sfz* *p* *fff* *mf*

217

B. Cl.

C. Dr.

Kt. *hiki-iro* *hiki-iro*

Pno. *mp*

Vln. *mp*

Vlc. *f* *mf* *f* *mf*

221

B. Cl.

C. Dr.

Kt.

Pno.

Vln.

Vlc.

*f* *mf* *f* *mf*

225

*rit.*

B. Cl.

C. Dr.

Kt.

Pno.

Vln.

Vlc.

*f* *mf* *f*