

ホリゾンタル・スタディ

クラリネット四重奏のための



Horizontal Study

for Clarinet Quartet

Tetsuya Yamamoto

A-1 ♩=120

1st Clarinet in B \flat
mp (slap tonguing) *sfz*

2nd Clarinet in B \flat
mp (slap tonguing) *sfz*

3rd Clarinet in B \flat
mp (slap tonguing) *sfz*

Bass Clarinet in B \flat
mp (slap tonguing) *sfz*

4

B-1

1 Cl.
sfpp \rightarrow *sf* *mp* *sfz*

2 Cl.
sfpp \rightarrow *sf* *mp* *sfz*

3 Cl.
sfpp \rightarrow *sf* *mp* *sfz*

B.Cl.
sfpp \rightarrow *sf* *mp* *sfz*

8

B-2

1 Cl.
f *sfpp* \rightarrow *sf*

2 Cl.
f *sfpp* \rightarrow *sf*

B.Cl.
f *sfpp* \rightarrow *sf*

Horizontal Study

12 **C-1**

1 Cl. *mp* *sfz* *sfz*

2 Cl. *mp* *sfz* *sfz*

3 Cl. *mp* *sfz* *sfz*

B.Cl. *mp* *sfz* *sfz*

15 **C-2**

1 Cl. *f* *ppp sostenuto*

2 Cl. *f* *ppp sostenuto*

3 Cl. *f* *ppp sostenuto*

B.Cl. *f* *ppp sostenuto*

19 **D-1**

1 Cl. *sfpp* *ff* *mp* *sfz*

2 Cl. *sfpp* *ff* *mp*

3 Cl. *sfpp* *ff* *mp*

B.Cl. *sfpp* *ff* *mp*

Horizontal Study

23

D-2

1 Cl. *sfz* *f*

2 Cl. *sfz* *f*

3 Cl. *sfz* *f*

B.Cl. *sfz* *f*

27

D-3

1 Cl. *ppp* *sostenuto*

2 Cl. *ppp*

3 Cl. *ppp* *sostenuto*

B.Cl. *sostenuto*

31

D-4

1 Cl. *sfz* *mf* *sfz*

2 Cl. *sfz* *mf* *sfz*

3 Cl. *sfz* *mf* (double tonguing) *sfz*

B.Cl. *sfz* *mf* (double tonguing) *sfz*

Horizontal Study

33

1 Cl. *sfz sfz sfz sfz sfz sfz sfz sfz* *ffpp ff*

2 Cl. *sfz sfz sfz sfz sfz sfz sfz sfz* *ffpp ff*

3 Cl. *sfz sfz sfz sfz sfz sfz sfz sfz* *ffpp ff*

B.Cl. *sfz sfz sfz sfz sfz sfz sfz sfz* *ffpp ff*

35

[E-1]

1 Cl. *mp sfz sfz sfz*

2 Cl. *mp sfz sfz sfz*

3 Cl. *mp sfz sfz sfz*

B.Cl. *mp sfz sfz sfz*

38

[E-2]

1 Cl. *f* *ppp sostenuto*

3 Cl. *f* *ppp sostenuto*

B.Cl. *f* *ppp sostenuto*

[E-3]

42

1 Cl.

2 Cl.

3 Cl.

B.Cl.

E-4

45

1 Cl.

2 Cl.

3 Cl.

B.Cl.

47

1 Cl.

2 Cl.

3 Cl.

B.Cl.

E-5 as fast as possible

repetition until the

Horizontal Study

51 **F-1**

1 Cl. *mp* *sfz* *sfz*

2 Cl. *mp* *sfz* *sfz* *sfz*

3 Cl. *mp* *sfz* *sfz* *sfz*

B.Cl. *mp* *sfz* *sfz*

54 **F-2**

1 Cl. *f* *ppp* *sostenuto*

2 Cl. *f* *ppp* *sostenuto*

3 Cl. *f* *ppp* *sostenuto*

B.Cl. *f* *ppp* *sostenuto*

58 **F-4**

1 Cl. *sfzmf* *sfz*

2 Cl. *sfzmf* *sfz* *sfz*

3 Cl. *sfzmf* *sfz* *sfz*

B.Cl. *sfzmf* *sfz* *sfz*

61

1 Cl.

2 Cl.

3 Cl.

B.Cl.

F-5

63

1 Cl.

2 Cl.

3 Cl.

B.Cl.

F-6 (Written in 9/4, like beatbox through the instrument)

66

1 Cl.

2 Cl.

3 Cl.

B.Cl.

open slap, voiceless

rrr (roll tongue, voiceless)

breath noise

chi rrr

the beatbox through the

shu shi te

rrr shu

rrr

f marcato, like beatbox through the instrument

ffpp *ff*

Horizontal Study

G-1

70

1 Cl. *mp* *sfz* *sfz* *sfz*

2 Cl. *mp* *sfz* *sfz* *sfz*

3 Cl. *mp* *sfz* *sfz* *sfz*

B.Cl. *mp* *sfz* *sfz* *sfz*

G-2

73

1 Cl. *f* *ppp* *sostenuto*

2 Cl. *f* *ppp* *sostenuto*

3 Cl. *f* *ppp* *sostenuto*

B.Cl. *f* *ppp* *sostenuto*

G-4

77

1 Cl. *sfz mf* *sfz*

2 Cl. *sfz mf* *sfz* *sfz*

3 Cl. *sfz mf* *sfz* *sfz*

B.Cl. *sfz mf* *sfz* *sfz*

Horizontal Study

80

1 Cl. *sfz* *sfz* *sfz* *sfz*

2 Cl. *sfz* *sfz* *sfz* *sfz*

3 Cl. *sfz* *sfz* *sfz* *sfz*

B.Cl. *sfz* *sfz* *sfz* *sfz*

82

G-5

1 Cl. *pppp* *ff* *pppp* *ff*

2 Cl. *pppp* *ff* *pppp* *ff*

3 Cl. *pppp* *ff* *pppp* *ff*

B.Cl. *pppp* *ff* *pppp* *ff*

85

G-6

1 Cl. shu ti ti tchi tchi *sfz* *sfz* fall

2 Cl. rrr tchi tchi *sfz* *sfz* fall

3 Cl. shu shi tchi rrr shu shu shi shi rrr u → i *sfz* *sfz* fall

B.Cl. rrr shu shi tchi rrr shu shu shi shi rrr u → i *sfz* *sfz* fall

Horizontal Study

G-7

88

1 Cl. *mp* molto legato

2 Cl. *mp* molto legato

3 Cl. *mp* molto legato

B.Cl. *mp* molto legato

90

1 Cl. *sfmp* *sf*

2 Cl. *sf*

3 Cl. *sf*

B.Cl. *sf*

H-1

92

1 Cl. *sfz* *sfz* *sfz* *sfz*

2 Cl. *mp* *sfz* *sfz* *sfz* *sfz*

3 Cl. *mp* *sfz* *sfz* *sfz* *sfz*

B.Cl. *mp* *sfz* *sfz* *sfz* *sfz*

Horizontal Study

95 **H-2**

1 Cl. *f*

2 Cl. *f*

3 Cl. *f*

B.Cl. *f*

H-3

ppp *sostenuto* 3

p *sostenuto*

ppp

99

1 Cl. *sfz* *mf* *sfz*

2 Cl. *sfz* *mf* *sfz*

3 Cl. *sfz*

B.Cl. *sfz*

6 6 6

102

1 Cl. *sfz*

2 Cl. *sfz*

3 Cl. *sfz*

B.Cl. *sfz*

6 6 6 6

104 **H-5**

1 Cl. *pppp* *ff* *pppp* *ff* *pppp* *ff* *pppp* *ff*

2 Cl. *pppp* *ff* *pppp* *ff* *pppp* *ff*

3 Cl. *pppp* *ff* *pppp* *ff* *pppp* *ff*

B.Cl. *pppp* *ff* *pppp* *ff* *pppp* *ff*

107 **H-6**

1 Cl. *f* *mp* *ff* *sff* *sfz* *sfz*

2 Cl. *f* *mp* *ff* *sff* *sfz* *sfz*

3 Cl. *f* *mp* *ff* *sff* *sfz* *sfz*

B.Cl. *f* *mp* *ff* *sff* *sfz* *sfz*

sh sh sh sh sh sh sh
i → u

ti ti ti ti

shu shi tchi

u i

key percussion only

triphonics, distorted s

110 **H-7**

1 Cl. *mp* *molto legato*

2 Cl. *mp* *molto legato*

3 Cl. *mp* *molto legato*

B.Cl. *mp* *molto legato*

Horizontal Study

- ①
- ②
- ③
- ④
- ⑤
- ⑥
- ⑦
- ⑧
- ⑨
- ⑩
- ⑪
- ⑫
- ⑬
- ⑭
- ⑮

112

1 Cl. *tr~* *un poco instabile*

2 Cl. *désolé*

3 Cl. *f ff*

B.Cl. *tr~*

p ff ppp ff mf f pp p p ff

I = Coda ♩ = 60

Play with voice: The square shape is voice part, over (or under) Perfect 5th from the instruments sound. alternate fingering, like color trill (instruments only)

116

1 Cl. *sfpp* *pp molto religioso*

2 Cl. *sfpp* *pp* *quillo*

3 Cl. *sfpp* *pp molto religioso quillo*

B.Cl. *sfpp* *pp molto religioso*

"Lunga" over 5 sec. as quiet as possible highest tone, teeth on reed

120

1 Cl. *ppp sostenuto* *pppp* appropriate glissando, until highest tone

2 Cl. *ppp sostenuto* appropriate glissando, until highest tone

3 Cl. *ppp sostenuto* appropriate glissando, until highest tone

B.Cl. *ppp sostenuto*

cut off, suddenly (t) *f sfz*

slap tonguing, dry sound, without pitch *sfz*

key percussion loudly, with free fingering *f*

Duration: 4' 50" ca.