

# 7 Persones en centre-ville

"市街における7つのペルソナ"  
pour quatuor de saxophones (2016)  
à Green Ray Saxophone Quartet

Tetsuya Yamamoto

**A) Monophonie**

Modéré ♩ = 92 ou plus vite

Saxophone soprano en Si<sup>b</sup>

Saxophone alto en Mi<sup>b</sup>

Saxophone ténor en Si<sup>b</sup>

Saxophone baryton en Mi<sup>b</sup>

10

S. *f* *p* *f* *p* *f*

A. *f* *p* *f* *p* *f*

T. *f* *p* *f* *p* *f*

Br. *f* *p* *f* *p* *f*

Detailed description: This system contains measures 10, 11, and 12. The Soprano part starts in 3/8 time, changes to 4/4 at measure 11, and returns to 3/8 at measure 12. The Alto, Tenor, and Bass parts follow the same time signature changes. Dynamics are marked as *f* (forte) and *p* (piano) across the measures.

13

S. *mp* *f* *mp* *f* *mp* *f*

A. *mp* *f* *mp* *f* *mp* *f*

T. *mp* *f* *mp* *f* *mp* *f*

Br. *mp* *f* *mp* *f* *mp* *f*

Detailed description: This system contains measures 13, 14, and 15. The Soprano part starts in 3/4 time, changes to 7/8 at measure 15. The Alto, Tenor, and Bass parts follow the same time signature changes. Dynamics are marked as *mp* (mezzo-piano) and *f* (forte) across the measures.

16

S. *mp* *f* *mp* *f* *mf* *f*

A. *mp* *f* *mp* *f* *mf* *f*

T. *mp* *f* *mp* *f* *mf* *f*

Br. *mp* *f* *mp* *f* *mf* *f*

Detailed description: This system contains measures 16, 17, and 18. The Soprano part starts in 3/4 time, changes to 3/8 at measure 18. The Alto, Tenor, and Bass parts follow the same time signature changes. Dynamics are marked as *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte) across the measures.

15

S.  
A.  
T.  
Br.

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*mfpp<sf* *mf*

22

S.  
A.  
T.  
Br.

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*mfpp<sf*

29

S.  
A.  
T.  
Br.

*mf*

*sfz* *sfz* *sfz* *sfz* *sfz*

C) Chorale

Religieux ♩ = 52

Sax. Sop. *ppp*  
Sax. Alto *p-mp*  
Sax. Tén. *p-mp*  
Sax. Bar. *ppp*

Fingering numbers for Sax. Sop.: (28) (35) (57) (28) (138) (3) (57) (35) (28) (35) (57) (28) (138) (67) (3) (57) (35)

Fingering numbers for Sax. Alto: (64) (50) (28) (6) (73) (9) (6) (28) (6) (73) (126) (73) (9) (6) (142)

Fingering numbers for Sax. Tén.: (28) (50) (64) (126) (73) (6) (126) (28) (126) (28) (126) (9) (73) (6)

S.  
A.  
T.  
Br.

Fingering numbers for S.: (57) (35) (28) (132) (67) (132) (130) (132) (130) (132) (3) (57) (35) (28) (35)

Fingering numbers for A.: (28) (50) (64) (126) (73) (6) (126) (28) (126) (28) (126) (9) (73) (6)

Fingering numbers for T.: (28) (50) (64) (126) (73) (6) (126) (28) (126) (28) (126) (9) (73) (6)

Fingering detail: See to « Les sons multiples aux saxophones » by Daniel Kientzy.

9

S. Aeolien sound  
Low tone, without pitch

Key click  
High tone, without pitch

A. Aeolien sound  
Low tone, without pitch

T. Aeolien sound  
Low tone, without pitch

Br. Aeolien sound  
Low tone, without pitch

Flutter

Tongue click "kon"

13

S. *ff*

A. *mp soft*

T. *pp < sf > mp*

Br. *sfz*

1 let vibrate

(d) *tr*

8

17

S. *mf*

A. *ff*

T. *f*

Br. *sfz*

(d) *tr*

Key click  
High tone, without pitch

21

S. *ff* *f* *pp* *sf* *mf* *ff* *pp* *sf* *mf* *ff*

A. *mf* *pp* *sf* *mf* *ff* *pp* *sf* *mf* *ff*

T. *sf* *pp* *mf* *sf* *ff* *sf* *pp* *mf* *sf* *ff*

Br. *f* *ff* *mf* *f* *ff* *mp*

Key click  
High tone, without pitch

Tongue click "kon"

25

S. *ff* *f* *mf* *f*

A. *pp* *sf* *f* *mf* *f*

T. *sf* *pp* *f* *ff* *pp* *mf* *sf* *pp*

Br. *f* *ff* *mp < ff > p* *pp < sf* *mf*

29

S. *ff* *mf* *f* *f* *f*

A. *mf soft* *sf* *f* *ff* *f* *sf* *pp* *f* *ff* *pp < f*

T. *sf* *pp* *f* *ff* *sfz* *f* *pp* *f*

Br. *ff* *f* *ff* *f* *mp soft* *p* *f*

*poco meno mosso, comme l'écho*

4

S.

A.

T.

Br.

*p*

*p*

*p*

*p*

S.

A.

T.

Br.

*p*

*p*

*p*

*p*

*très rapide*

5

S.

A.

T.

Br.

*f*

*f*

*f*

*f*

*poco meno mosso, comme l'écho*

S.

A.

T.

Br.

*p*

*p*

*p*

*p*

*très rapide, a piacere*

First system of a musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (Br.). The Soprano part features a rapid, ascending melodic line with a fermata at the end of the first measure. The Alto part has a similar melodic line, also with a fermata. The Tenor and Bass parts provide harmonic support with rhythmic patterns. A dynamic marking of *f* (forte) is present in the second measure of each part.

Second system of the musical score. The Soprano and Alto parts continue their melodic lines with a fermata at the end of the first measure. The Tenor and Bass parts continue their rhythmic accompaniment. The dynamic marking *f* is maintained throughout the system.

Third system of the musical score. The Soprano and Alto parts feature more complex melodic lines with multiple fermatas. The Tenor and Bass parts continue their rhythmic accompaniment. The dynamic marking *f* is maintained throughout the system.



9

S.

A.

T.

Br.

12

S.

A.

T.

Br.

(♩ = 72)

*lunga*

*bisb. lunga*

*lunga*

*lunga*

*lunga*

*(mf)* *pp* *mf* *ff* *fff*

*(mf)* *pp* *mf* *ff* *ppp* *mp* *ppp*

*(mf)* *pp* *mf* *ff* *mfp* *pp*

*(mf)* *pp* *mf* *ff* *mfp* *pp*