

Temps de chèvre

pour 5 musiciens (2015)

Tetsuya Yamamoto

Flute $\text{♩} = 54$ jet whistle *sf* *pp* alternate fingering

Clarinet in B \flat *p* *vibrato* slow \rightarrow fast \rightarrow slow *pp* 5

Accordion *pppp* *p* 3

Violoncello high pressure, making distorted sound behind the bridge (normal pressure) III IV *pp*

(Glockenspiel) motor off

Percussion (Vibraphone) *mf* *p*

(Percussion) *mf* *pp*

Fl. whistle tone (d) *mp*

Cl. *mf* *p*

Acc. *pppp* *p* 6 *>pppp* bellows shake

Vc. *sf* *p.o.* *p* *s.p.* V

Glk. (sonne 2 octaves plus haut) dead stroke *pp* *ppp*

Vib. *p*

Perc. *pp*

mf >

8

Fl. *sf*
slap tonguing
multiphonic
[1,2,4/2,3]

Cl. *sfz* *p* *ppp* *mf* *p* *ppp* *p*
[1,2,3,4,G#/2,3,4,F]

Acc. *ppp* *p* *ppp* *pppp* *p*
quasi vibrato
seagull effect
keep the interval of fingers
b.s.

Vc. *sfz* *sfz* *p* *mf* *pp*
III V

Glk. *pp*

Vib. *p*

Perc. *pp*

11

Fl. *sf* *p* *mf*

Cl. *pp* *mf*

Acc. *mf* *pp*
on the bridge
making fricative sound only
M III

Vc. *pp* *p* *sfpp* *mp* *pp*
col legno battuto arco s.p.

Glk. *pp* *mp* *pp*

Vib. *mp*

Perc. rim shot *mf* *p* *leggiero*

Musical score for measures 15-18. The score is for a woodwind quintet (Flute, Clarinet), an accordion, a double bass, and a percussionist. The key signature has one sharp (F#) and the time signature is 2/4. The flute part includes markings for *souffle*, *mf*, *p*, *mp*, and *tr*. The clarinet part includes *sf*, *sfz*, *pp*, *mp*, *pp*, *p*, *mf*, and *ppp*. The accordion part includes *quasi vibrato*, *mf*, and *ppp*. The double bass part includes *p.o.*, *V*, *bartók pizz.*, *arco*, *p*, *mf*, *pp*, *mp*, *pizz.*, and *s.p.*. The percussion part includes *mf p* and *p*.

Musical score for measures 19-22. The score continues for the woodwind quintet, accordion, double bass, and percussionist. The key signature has one sharp (F#) and the time signature is 2/4. The flute part includes *pp*, *mp*, and *pp*. The clarinet part includes *p*, *ppp*, *mf*, *mf*, *mf*, and *mf*. The accordion part includes *mf*, *mf*, *mf*, *mf*, and *mf*. The double bass part includes *ppp*, *p.o.*, *V*, *s.p.*, *V*, *p.o.*, *V*, *mf*, *mf*, *mf*, *mf*, and *mf*. The percussion part includes *pp (echo)*.

23

Fl. *pp* *mp* *pp*

Cl. *mf* *mf* *mf* *mf* *sfz* *mf* *p*

Acc. *mf* *mf* *mf* *mf* *mf* *mp* *ppp*

Vc. *mf* *mf* *mf* *mf* *mf* *mf* *mp* *p* *ppp*

Vib. *mf* *mp*

Perc. *mf* *laissez vibrer* *mf* *pp*

M II (Major)

[1,2,3,4,C#2,3,4,F]

s.p. *p.o.* *ricochet* *c.l.b.* *arco*

rub with superball *with mallets*

mf *ppp* *ppp* *pp*

27

Fl. *mf* *p* *sf*

Cl. *pp* *mp* *pp*

Acc. *mfpp* *mf* *pp* *pppp*

Vc. *mf* *pp* *mf* *pp*

Glk. *mp*

Vib. *p* *pp*

legg. *(d)* *(d)*

mfpp *mf* *pp* *pppp*

mf *pp* *mf* *pp*

p *pp*

(half)

29

Fl. *shu* → *sha* *pp* → *mf* *shu* → *sha* *pp* → *mf* *pp* → *mf* → *pp* 16

Cl. *bisb.* *ppp* [R, 1, 2, 3, 4, G[#]/2, 3, 4, F[#]] *p* *ppp* 16

Acc. *b.s.* *mp* ⁶ *> pp* *mp* ⁵ *pppp* → *sf* *pppp* → *sf* *pp* 16

Vc. *ricochet* *p* *s.p.* *mfpp* *tr.* *5:3* *mp* → *pppp* 16

Perc. *p* *pp* *ppp* 16

32

Fl. *mf* → *pp* *mf* *pp* → *sf* 16

Cl. *5* *mp* *ppp* → *mp* → *ppp* *p* ⁷ 16

Acc. *mf* → *ppp* *b.s.* *p* ⁶ → *ppp* 16

Vc. *p.o.* *mp* *pp* → *mf* *tr.* *3* *> pp* *5* *mf* 16

Vib. *arco* *pp* → *mf* 16

Perc. *mf* → *pp* 16

M II (Major) *11*:*3*

alternate fingering

35

Fl. *mp* 5 3 5 *pp* *mf* *pp* *mp*

Cl. *mf* *pp* *sf* *pp* *mp* *pp* *p* *bisb.*

Acc. *vib. slow* *fast* *slow* *mp* *ppp* *sf* *mf* *b.s.* *pp* *mp* *vib.*

Vc. *p* *mf* *sf* *pp* *mf* *pp* *s.p.* *pp* *p* *harm. gliss.* *p.o.* 1 5

Glk. *pp*

Vib. *with mallets* *mp* *pp* *mf*

Perc. *pp*

38

Fl. *pp* *mp* *pp* *mf* *pp* *p*

Cl. *pp* *mf* *pp* *p*

Acc. *mf* *ppp* *sf*

Vc. *s.p. tr.* *pp* *mp* *pp* *p.o.* *pp* *sf*

Vib. *motor on (medium speed)* *mp dolcissimo*