

Horizontal Study

for Clarinet Quartet (2013)

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A-1 ♩ = 120

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

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

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

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

B-1

Cl.1 *sfppp* *sf* *mp* *sfz* *sfz*

Cl.2 *sfppp* *sf* *mp* *sfz* *sfz*

Cl.3 *sfppp* *sf* *mp* *sfz* *sfz*

B.Cl. *sfppp* *sf* *mp* *sfz*

B-2

Cl.1 *sfz* *f*

Cl.2 *sfz* *f*

Cl.3 *sfz* *f*

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

C-1

Musical score for C-1, measures 11-13. The score is for four parts: Cl.1, Cl.2, Cl.3, and B.Cl. The time signature changes from 5/4 to 4/4 at measure 12. Dynamics include *sfpp*, *sf*, *mp*, and *sfz*. A triplet of eighth notes is marked in measure 13.

C-2

Musical score for C-2, measures 14-16. The score is for four parts: Cl.1, Cl.2, Cl.3, and B.Cl. The time signature is 4/4. Dynamics include *sfz* and *f*.

C-3

Musical score for C-3, measures 17-20. The score is for four parts: Cl.1, Cl.2, Cl.3, and B.Cl. The time signature changes from 6/4 to 4/4 at measure 19. Dynamics include *ppp sostenuto* and *sfpp*.

D-1

22

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

Cl.2 *mp* *sfz*

Cl.3 *mp* *sfz*

B.Cl. *mp* *sfz*

D-2

24

Cl.1 *sfz* *f*

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

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

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

D-3

27

Cl.1 *ppp sostenuto*

Cl.2 *ppp sostenuto*

Cl.3 *ppp sostenuto*

B.Cl. *ppp sostenuto*

D-4

31

Cl.1 *sfz mf* (double tonguing) *sfz*

Cl.2 *sfz mf* (double tonguing) *sfz*

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

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

33

Cl.1 *sfz* *fffpp* *fff*

Cl.2 *sfz* *fffpp* *fff*

Cl.3 *sfz* *fffpp* *fff*

B.Cl. *sfz* *fffpp* *fff*

E-1

35

Cl.1 *mp* *sfz*

Cl.2 *mp* *sfz*

Cl.3 *mp* *sfz*

B.Cl. *mp* *sfz*

E-5 as fast as possible (double trill)

46

Cl.1 *sfz* *sfz* *pppp* repetition until the arrow *ff*
as fast as possible (double trill)

Cl.2 *sfz* *sfz* *pppp* repetition until the arrow *ff*
as fast as possible (double trill)

Cl.3 *sfz* *sfz* *pppp* repetition until the arrow *ff*
as fast as possible (double trill)

B.Cl. *sfz* *sfz* *pppp* repetition until the arrow *ff*

48

Cl.1 *pppp* *ff* *pppp* *ff* *fffpp* *fff*

Cl.2 *pppp* *ff* *pppp* *ff* *fffpp* *fff*

Cl.3 *pppp* *ff* *pppp* *ff* *fffpp* *fff*

B.Cl. *pppp* *ff* *pppp* *ff* *fffpp* *fff*

F-1

Cl.1 *mp* *sfz*

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

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

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

61

C1.1 *sfz* 6 6 6 6 *sfz* 6 6 6 6

C1.2 *sfz* 6 6 6 6 *sfz* 6 6 6 6

C1.3 *sfz* 6 6 6 6 *sfz* 6 6 6 6

B.C1. *sfz* 6 6 6 6 *sfz* 6 6 6 6

F-5

63

C1.1 *pppp* *ff* *pppp* *ff* *pppp* *ff*

C1.2 *pppp* *ff* *pppp* *ff* *pppp* *ff*

C1.3 *pppp* *ff* *pppp* *ff* *pppp* *ff*

B.C1. *pppp* *ff* *pppp* *ff* *pppp* *ff*

F-6 (This section is Written in relative pitch, and play with any key percussion loudly)

open slap, without pitch

rrr (voiceless)

breath noise

shu shi tchi rrr rrr shu rrr

66

C1.1 *f marcato*, like beatbox through the instrument *sfpp* *ff*

C1.2 *f marcato*, like beatbox through the instrument *sfpp* *ff*

C1.3 *f marcato*, like beatbox through the instrument *sfpp* *ff*

B.C1. *f marcato*, like beatbox through the instrument *sfpp* *ff*