

tutti, tutti-tuttitu-tittu, tittu(sensitive)

für Bass Klarinette und Streichquartett

(2017)

Shunsuke Azuma

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♩ = 60

1 spuckig, quasi pizz.

Bass Klarinette

Violin I

Violin II

Viola

Violoncello

sfz in p

2

B-Kl.

Vn. I

Vn. II

Vla.

Vc.

sfz in p

simile

*1) 非常に強い弓の圧力で

*2) 全ての弦を左手でミュートした状態で、可能な限り短く奏する。

3

Rehearsal mark 3. The score includes five staves: B-Kl., Vn. I, Vn. II, Vla., and Vc. The music begins with a treble clef and a key signature of one flat. The B-Kl. part starts with a dynamic of *poco p* and a *sfz* marking. The string parts (Vn. I, Vn. II, Vla., Vc.) also feature *poco p* and *sfz* markings. The piece concludes with a *simile* marking.

4

Rehearsal mark 4. The score includes five staves: B-Kl., Vn. I, Vn. II, Vla., and Vc. The music begins with a treble clef and a key signature of one flat. The B-Kl. part starts with a dynamic of *poco p* and a *sfz* marking. The string parts (Vn. I, Vn. II, Vla., Vc.) also feature *poco p* and *sfz* markings. The piece concludes with a *simile* marking. There are triplet markings in the Vn. I and Vla. parts.

5

B-Kl. *sfz in mp* *sfz in mp* *mp*

Vn. I *sfz* *mp* *sfz* *sfz*

Vn. II *mp* *sfz* *sfz* *sfz*

Vla. *mp* *sfz* *mp* *sfz*

Vc. *sfz* *mp simile*

6

B-Kl. *simile*

Vn. I *sfz*

Vn. II *sfz*

Vla. *sfz*

Vc. *sfz*

B-Kl. *sfz* *p* *sfz* *ppp* *sfz*

Vn. I *sfz* *sfz* *sfz*

Vn. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz*

7

B-Kl. *sfz* *sfz* *simile*

Vn. I *sfz* *sfz* *sfz*

Vn. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz*

B-Kl. *sfz* in *mf* *simile*

Vn. I *sfz* *mf* *sfz* *sfz*

Vn. II *sfz* *sfz* *mf* *sfz* *sfz*

Vla. *sfz* *mf* *sfz*

Vc. *sfz* *sfz* *mf* *sfz* *sfz*

B-Kl.

Vn. I *sfz* *sfz*

Vn. II *sfz* *sfz*

Vla. *sfz*

Vc. *sfz* *sfz* *sfz* *sfz*

B-Kl. *sfz* *sfz in f* *simile*

Vn. I *sfz* *sfz* *poco f* *sfz* *sfz*

Vn. II *sfz* *sfz* *poco f* *sfz* *sfz*

Vla. *sfz* *poco f* *sfz*

Vc. *sfz* *sfz* *poco f* *sfz* *sfz*

B-Kl. *p poss.* *ff!* **Multiphonic**

Vn. I *sfz* *sfz* *sfz* *sfz* *s.p.* *ord.*

Vn. II *sfz* *sfz* *sfz* *sfz* *s.p.* *ord.*

Vla. *sfz* *sfz* *sfz* *sfz* *s.p.* *ord.*

Vc. *sfz* *sfz* *sfz* *sfz* *s.p.* *ord.*

B-Kl. *sfz in f*

Vn. I *sfz*

Vn. II *sfz*

Vla. *sfz*

Vc. *sfz*

10

B-Kl. *sfz in f* simile

Vn. I *sfz*

Vn. II *sfz*

Vla. *sfz*

Vc. *sfz*

B-Kl. *simile*

Vn. I *sfz* *3* *sfz* *3* *sfz* *sfz* *sfz* *sfz*

Vn. II *sfz* *3* *sfz* *6* *sfz* *3* *sfz* *3* *sfz* *3* *sfz*

Vla. *sfz* *6* *sfz* *6* *sfz* *3* *sfz* *3* *sfz*

Vc. *sfz* *3* *sfz* *3* *sfz* *3* *sfz* *3* *sfz* *3* *sfz*

B-Kl. *p* *poss.* *<* *ff!*
molto

Vn. I *sfz* *3* *sfz* *sfz* *sfz* *3* *sfz* *3* *sfz* *sfz* *sfz*

Vn. II *sfz* *6* *sfz* *3* *sfz* *3* *sfz* *6* *sfz* *3* *sfz*

Vla. *6* *sfz* *ord.* *s.p.* *ord.* *ord.* *s.p.* *ord.* *3* *sfz*

Vc. *sfz* *3* *sfz* *3* *sfz* *3* *sfz* *3* *sfz* *3* *sfz*

B-Kl. *sfz*

Vn. I *sfz*

Vn. II *sfz*

Vla. *sfz*

Vc. *sfz*

B-Kl.

Vn. I *f sfz*

Vn. II *f sfz*

Vla. *f sfz*

Vc. *s.p.*

*2) overblow in Multiphonic, quasi glissando

B-Kl.

Vn. I

Vn. II

Vla.

Vc.

12

B-Kl.

Vn. I

Vn. II

Vla.

Vc.

ord. → s.p.

B-Kl. *fp*

Vn. I *ord.* *sffz* *ord.* *s.p.* *ord.* *s.p.*

Vn. II *ord.* *s.p.* *ord.* *sffz* *ord.* *sffz* *ord.* *sffz* *sffz* *sffz* *sffz*

Vla. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vc. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

B-Kl. *sffz* *poss.* *simile*

Vn. I *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

Vn. II *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vla. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vc. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

13

Musical score for measures 1-13. The score includes parts for B-Kl. (Bass Clarinet), Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The B-Kl. part features a melodic line with triplets and accents, marked with *sfz* and *poss.*. The string parts are marked with *ord.* and *s.p.* (sul ponticello), with various dynamics including *sfz* and *sfz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

14

Musical score for measures 14-17. The score includes parts for B-Kl., Vn. I, Vn. II, Vla., and Vc. The B-Kl. part has a melodic line with accents and *f poss.* markings. The string parts continue with *ord.* and *s.p.* markings and dynamics like *sfz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

B-Kl.

Vn. I

Vn. II

Vla.

Vc.

ord. \rightarrow s.p.

fff

simile

pass.

B-Kl.

Vn. I

Vn. II

Vla.

Vc.

15

simile

B-Kl.

Vn. I

Vn. II

Vla.

Vc.

16

B-Kl.

Vn. I

Vn. II

Vla.

Vc.

B-Kl.

Vn. I

Vn. II

Vla.

Vc.

17



B-Kl.

Vn. I

Vn. II

Vla.

Vc.

*1) 強い弓の圧力で (かろうじて音程が聴き取れる程度に) *2  *3 

B-Kl. Musical score for Bass Clarinet (B-Kl.) featuring a melodic line with triplets and quintuplets, and dynamic markings such as *mf* and *sf*.

Vn. I Musical score for Violin I (Vn. I) with fingering diagrams (I-IV) and dynamic markings including *mf*, *sf*, and *ord.*

Vn. II Musical score for Violin II (Vn. II) with fingering diagrams (I-IV) and dynamic markings including *mf*, *sf*, and *ord.*

Vla. Musical score for Viola (Vla.) with fingering diagrams (I-IV) and dynamic markings including *mf*, *sf*, and *ord.*

Vc. Musical score for Violoncello (Vc.) with fingering diagrams (I-IV) and dynamic markings including *mf*, *sf*, and *ord.*

18 Musical score for Bass Clarinet (B-Kl.) starting at measure 18, featuring a melodic line with triplets and dynamic markings such as *mf* and *simile*.

Vn. I Musical score for Violin I (Vn. I) with fingering diagrams (I-IV) and dynamic markings including *mf*, *sf*, and *ord.*

Vn. II Musical score for Violin II (Vn. II) with fingering diagrams (I-IV) and dynamic markings including *mf*, *sf*, and *ord.*

Vla. Musical score for Viola (Vla.) with fingering diagrams (I-IV) and dynamic markings including *mf*, *sf*, and *ord.*

Vc. Musical score for Violoncello (Vc.) with fingering diagrams (I-IV) and dynamic markings including *mf*, *sf*, and *ord.*

*4 Musical notation for a four-measure rest, consisting of a treble clef, a whole rest, and a 4-measure rest box.

B-Kl. 

Vn. I 

Vn. II 

Vla. 

Vc. 

sffz, *simile*

19 

Vn. I 

Vn. II 

Vla. 

Vc. 

sffz

Musical score for measures 1-19. The score includes parts for B-Kl. (Bass Clarinet), Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The B-Kl. part features a melodic line with triplets and slurs, marked with *sfz*. The string parts (Vn. I, Vn. II, Vla., Vc.) play a rhythmic accompaniment of eighth notes with triplets, marked with *ff*. The score includes dynamic markings such as *sfz*, *ff*, *ord.*, and *simile*.

20

Musical score for measures 20-24. The score includes parts for B-Kl., Vn. I, Vn. II, Vla., and Vc. The B-Kl. part continues with a melodic line, marked with *sfz*, *sfz*, *sfz**p*, and *sf**p*. The string parts (Vn. I, Vn. II, Vla., Vc.) continue with their rhythmic accompaniment, marked with *f* and *simile*. The score includes dynamic markings such as *sfz*, *sfz**p*, *sf**p*, *f*, and *simile*.

Tonlos-Luftgeräusch breath free


p *simile* *mf*

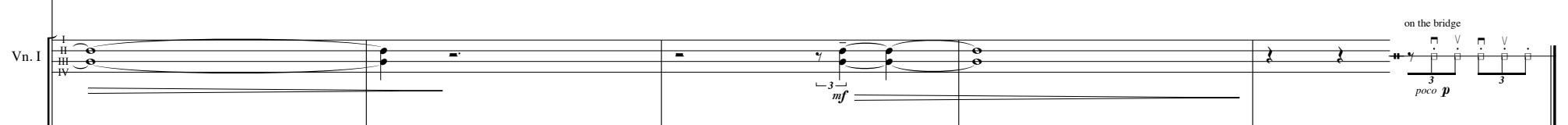
mf *f* *f* *simile*

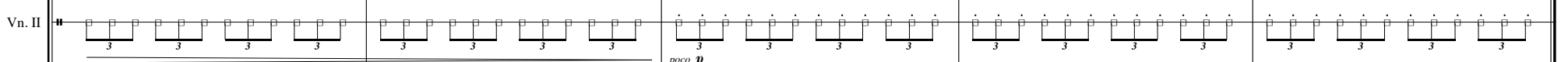
on the bridge

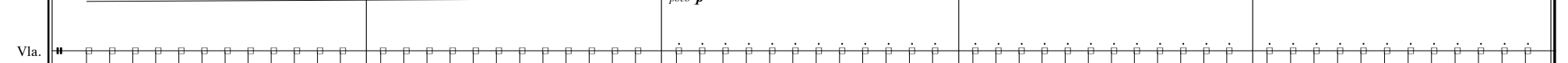
22

mp *mf* *mf* *mf*

B-Kl. 

Vn. I 

Vn. II 

Vla. 

Vc. 