

Eilert Tøsse

# Essentials

for Bb Clarinet and pre-processed sound.





- to Christian Stene -

Clarinet in B $\flat$

# Essentials for B $\flat$ Clarinet and pre-processed sound.

Soundprocessing by the composer, based on recordings of clarinet sounds played by Christian Stene.

Supported by:  
**Komponistenes vederlagsfond**

Instructions for the clarinet player: Each playing part has it's own Soundtrack part, to play together with. Each part begins and ends with electronic sound alone; the player has to wait ca. 4 seconds before beginning. Play with great freedom with regard to tempo marks, like in a cadenza.

## Part 1

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♩ = c. 120  
*f*

♩ = c. 110  
*mf* *fff*

♩ = c. 120 *ff*      ♩ = c. 110 *mf*

*rit.*  
*f*

♩ = c. 80 *mp* *p*      Unreg. vibr.

♩ = c. 110 *mf* *mp*

♩ = c. 120 *ff*      ♩ = c. 70 *fff* *mf*

♩ = c. 130 *ff*      ♩ = c. 120 *f* *mf*

19  $\text{♩} = c. 110$   $\text{♩} = c. 100$

21  $\text{♩} = c. 120$  *rit.*  $\text{♩} = c. 80$   $\text{♩} = c. 70$   
(Fingering var. & unreg. tempo) flz.

Part 2

26  $\text{♩} = c. 100$   $\text{♩} = c. 90$

28  $\text{♩} = c. 80$   $\text{♩} = c. 110$   
Unreg. vibr. *f*

31  $\text{♩} = c. 70$  *gls.* *gls.*  $\text{♩} = c. 120$  *f*

35  $\text{♩} = c. 70$  *gls.* *Unreg. vibr.*  $\text{♩} = c. 130$  *ff*

39  $\text{♩} = c. 80$   $\text{♩} = c. 120$   $\text{♩} = c. 110$  *f* *mf*

43  $\text{♩} = c. 90$   $\text{♩} = c. 70$  *mp* *p*

\*) All trills in the piece are half tone drills

Part 3

45  $\text{♩} = c. 90$  (Fingering var. & unreg. tempo)  $\text{ff}$

$\text{♩} = c. 120$  *rit.*  $f$

48  $\text{♩} = c. 100$   $\text{ff}$

$\text{♩} = c. 80$   $f$

51  $\text{♩} = c. 140$   $\text{fff}$

$f$  *rit.*

54  $\text{♩} = c. 90$   $f$

$\text{♩} = c. 70$   $f$  *gls.*  $\text{mp}$   $\text{mf}$  *flz.*

59  $\text{♩} = c. 130$   $\text{fff}$  *rit.*

$\text{♩} = c. 120$   $\text{ff}$

61  $\text{♩} = c. 90$   $f$

$\text{♩} = c. 140$   $p$   $\text{pp}$  *gls.*

65  $\text{♩} = c. 90$  (Fingering var. & unreg. tempo)  $f$   $\text{ff}$

Part 4

67  $\text{♩} = c. 80$   
Unreg. vibr.  $\text{♩} = c. 70$   $\text{♩} = c. 130$  *rit.*

*p* *pp* *mp* *p*

71  $\text{♩} = c. 90$   
Unreg. vibr.  $\text{♩} = c. 110$  *rit.*

*f* *fff*

74  $\text{♩} = c. 80$   
Unreg. vibr.  $\text{♩} = c. 100$   $\text{♩} = c. 70$  gls.

*p* *f* *mp*

78  $\text{♩} = c. 100$  *rit.*  $\text{♩} = c. 140$

*p* *mf*

Part 5

80  $\text{♩} = c. 120$   $\text{♩} = c. 100$  *rit.*  $\text{♩} = c. 70$

*pp* *mf* *mp*

84  $\text{♩} = c. 80$   $\text{♩} = c. 110$  *rit.*  $\text{♩} = c. 70$  flz.

*fff* *f* *pp*

88  $\text{♩} = c. 90$   $\text{♩} = c. 70$   $\text{♩} = c. 100$  *rit.*

*fff* *mf* *mp* *p*

92  $\text{♩} = c. 80$  gls.  $\text{♩} = c. 90$   $\text{♩} = c. 120$   
(Fingering var. & unreg. tempo)

*pp* *ff* *f* *p*

96  $\text{♩} = c. 100$   $\text{♩} = c. 90$  *rit.*

*fff* *mf*

Part 6

98  $\text{♩} = c. 70$  *ff* *flz.*  $\text{♩} = c. 120$  *fff*  $\text{♩} = c. 110$  *p*

102  $\text{♩} = c. 90$  *mp*  $\text{♩} = c. 80$  *f* *gls.* *pp*  $\text{♩} = c. 120$  *mp*

106 *rit.* *p*  $\text{♩} = c. 110$  *pp*  $\text{♩} = c. 70$  *ppp* *mp*

110  $\text{♩} = c. 130$  *pp* *rit.* *f*

112  $\text{♩} = c. 80$  *fff* *gls.*  $\text{♩} = c. 110$  *mf*

114  $\text{♩} = c. 90$  *ff*  $\text{♩} = c. 80$  *f* *gls.* *pp*

Part 7

117  $\text{♩} = c. 100$   
*fff*  
 $\text{♩} = c. 120$   
*pp* echo tone  
 $\text{♩} = c. 90$   
*mf* *gls.* *mp*

121  $\text{♩} = c. 80$   
(Fingering var. & unreg. tempo)  
*f*  
 $\text{♩} = c. 70$   
*mf*

125  $\text{♩} = c. 110$   
*ff*  
 $\text{♩} = c. 80$   
Unreg. vibr.  
*mp*  
 $\text{♩} = c. 140$   
*p*

129  $\text{♩} = c. 90$   
*mf*  
 $\text{♩} = c. 120$   
*pp*

132  $\text{♩} = c. 90$   
*mf* *gls.* *mp* *f*  
 $\text{♩} = c. 110$   
*mf*

135  $\text{♩} = c. 130$   
*ff* *rit.*  
 $\text{♩} = c. 120$   
*f* *rit.*



