Tobias Klein

Too Dark To Read

(2014)

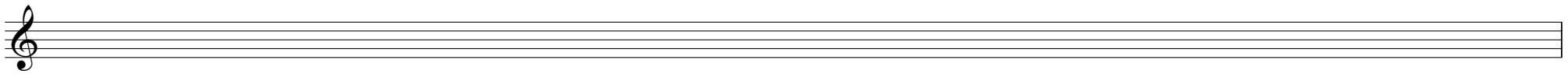
for 3 contrabass clarinets and 7 bass clarinets
(one bass clarinet doubling on Bb clarinet)

Too Dark to Read, performance notes

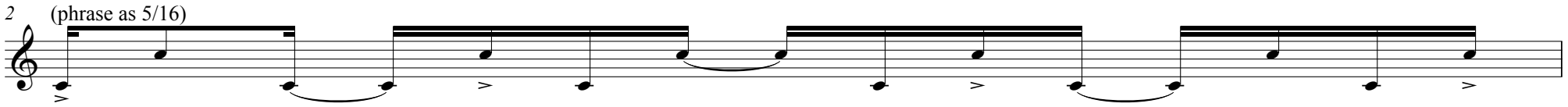
- Accidentals

Accidentals apply to a whole bar and ONLY in the indicated octave.

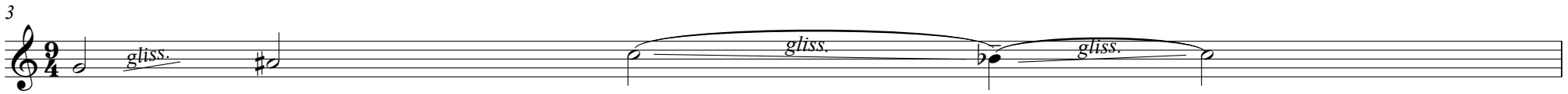
♯ ♭ ♮ indicate a pitch ±25% higher or lower.



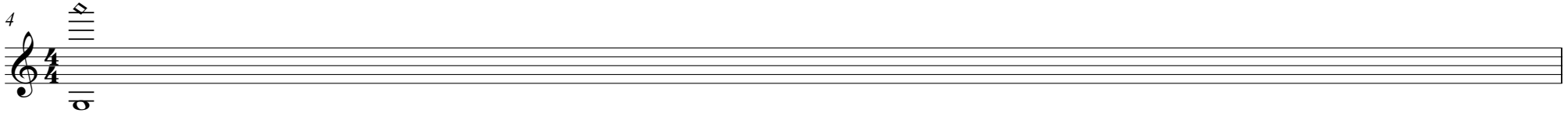
- Ostinato sections should be played as tenuto as possible. By no means staccato. Phrased suggesting a metric according to the indicated accents (5/16, 7/16, 4/16, occasionally 3/16)



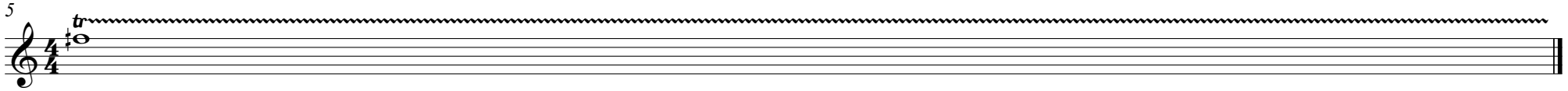
- Glissandi should be long. In the following examples, all glisses should have the duration of one quarter note.



- Multiphonics throughout the piece are created with the embouchure. No alternate fingerings.



- Timbral trills (t.t.) should be trill using a 'false fingering', creating roughly the same pitch but different timbre.



- In the B section, an extra small staff containing the solo voice in bcl1 has been added.

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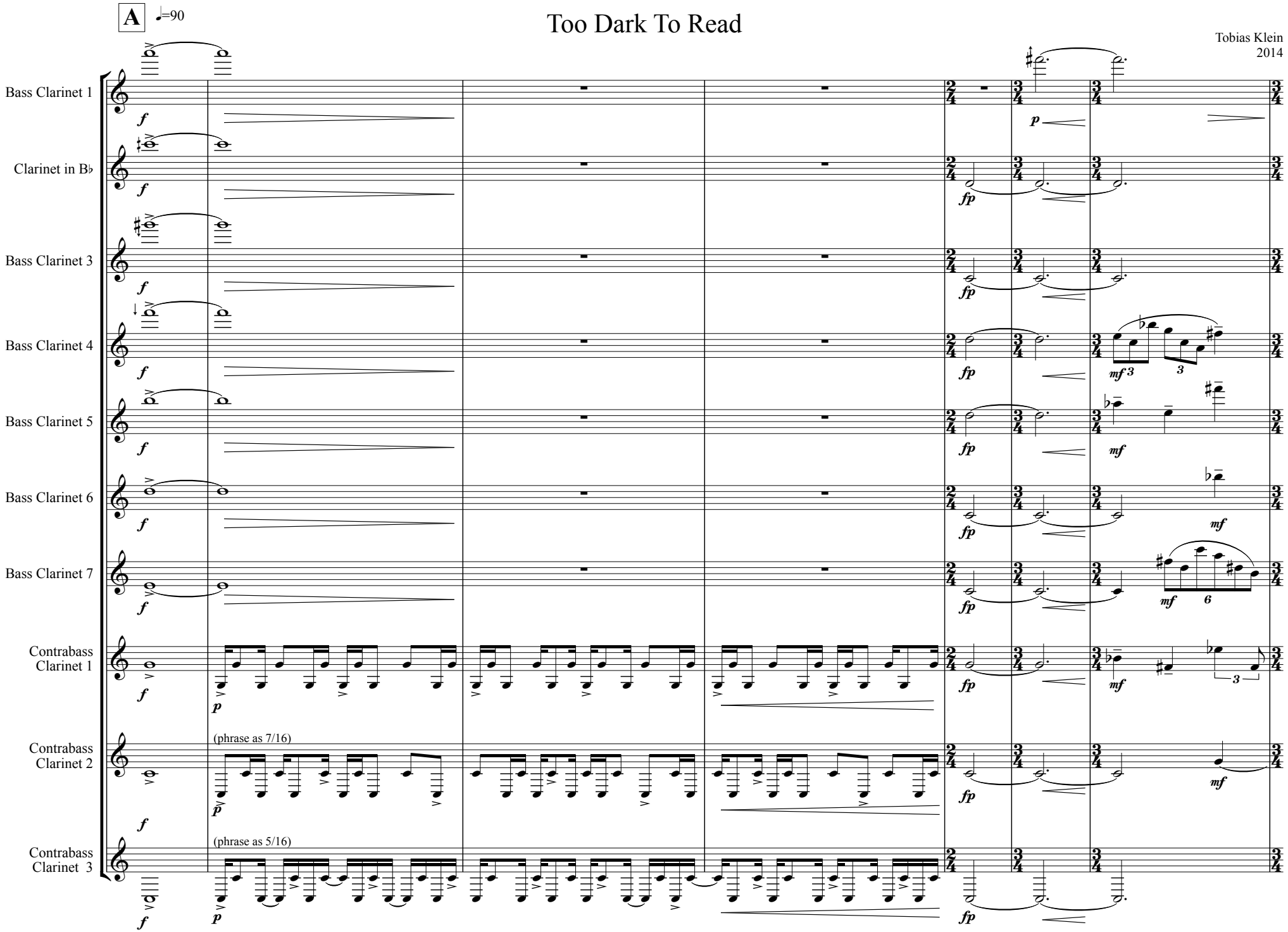
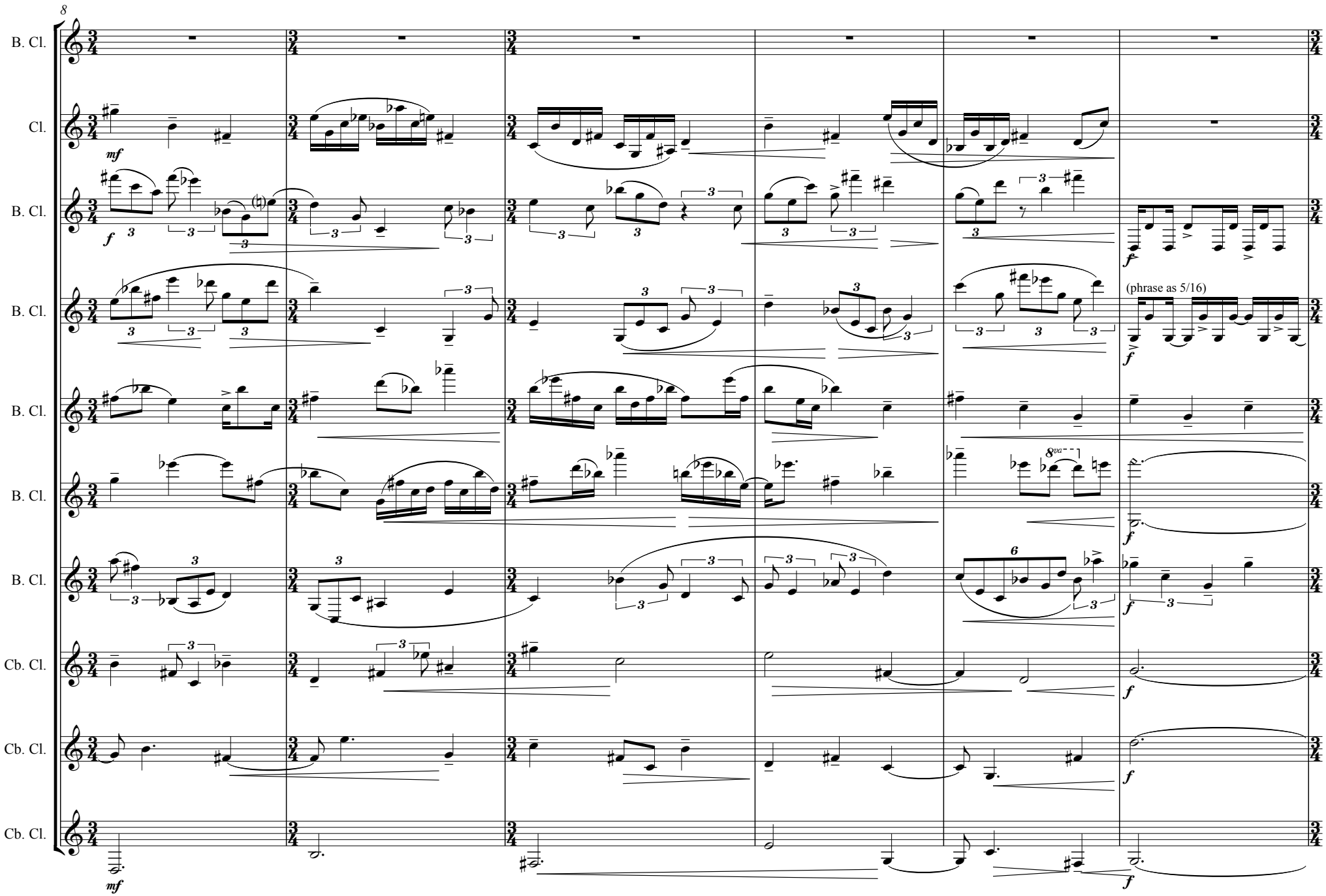
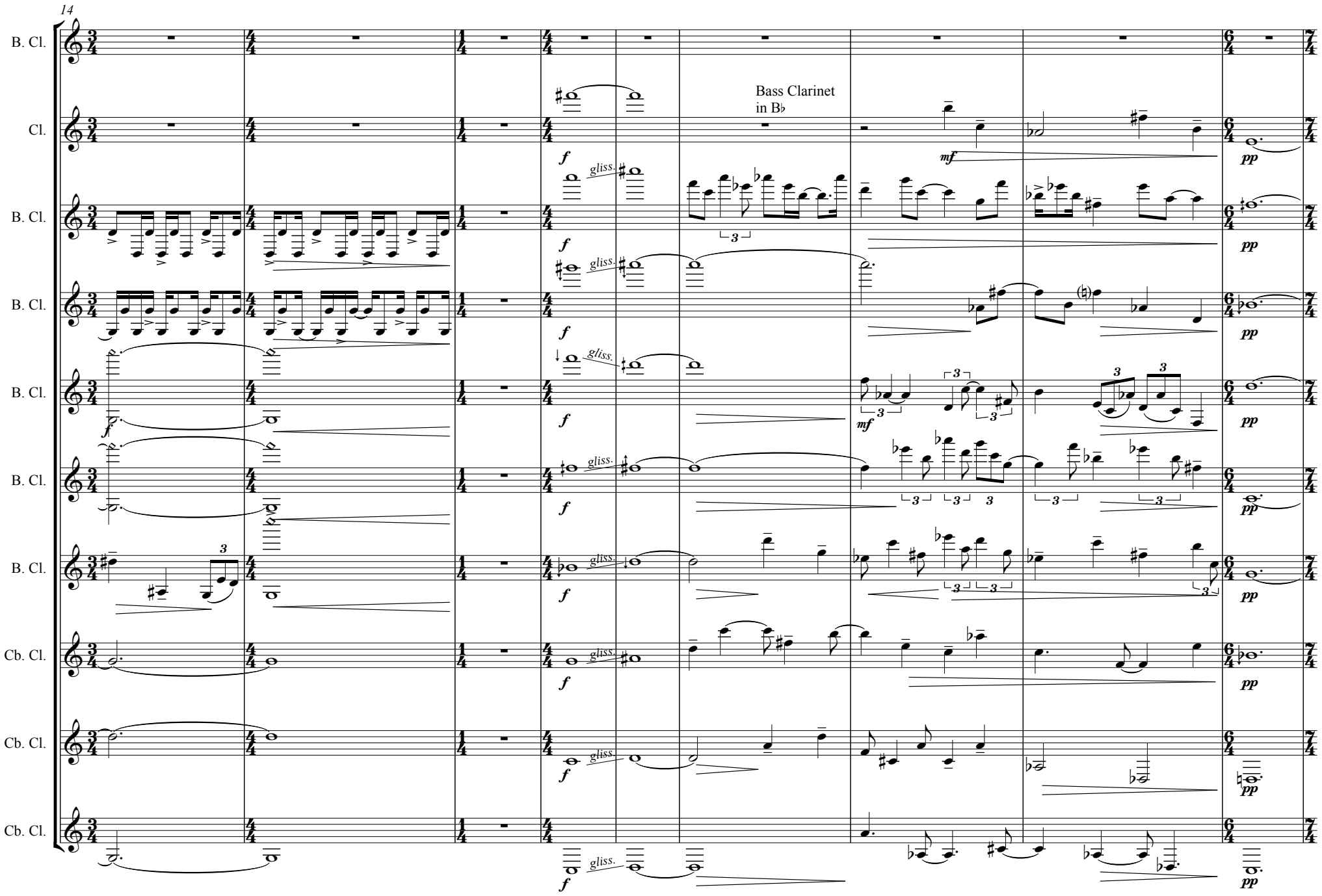
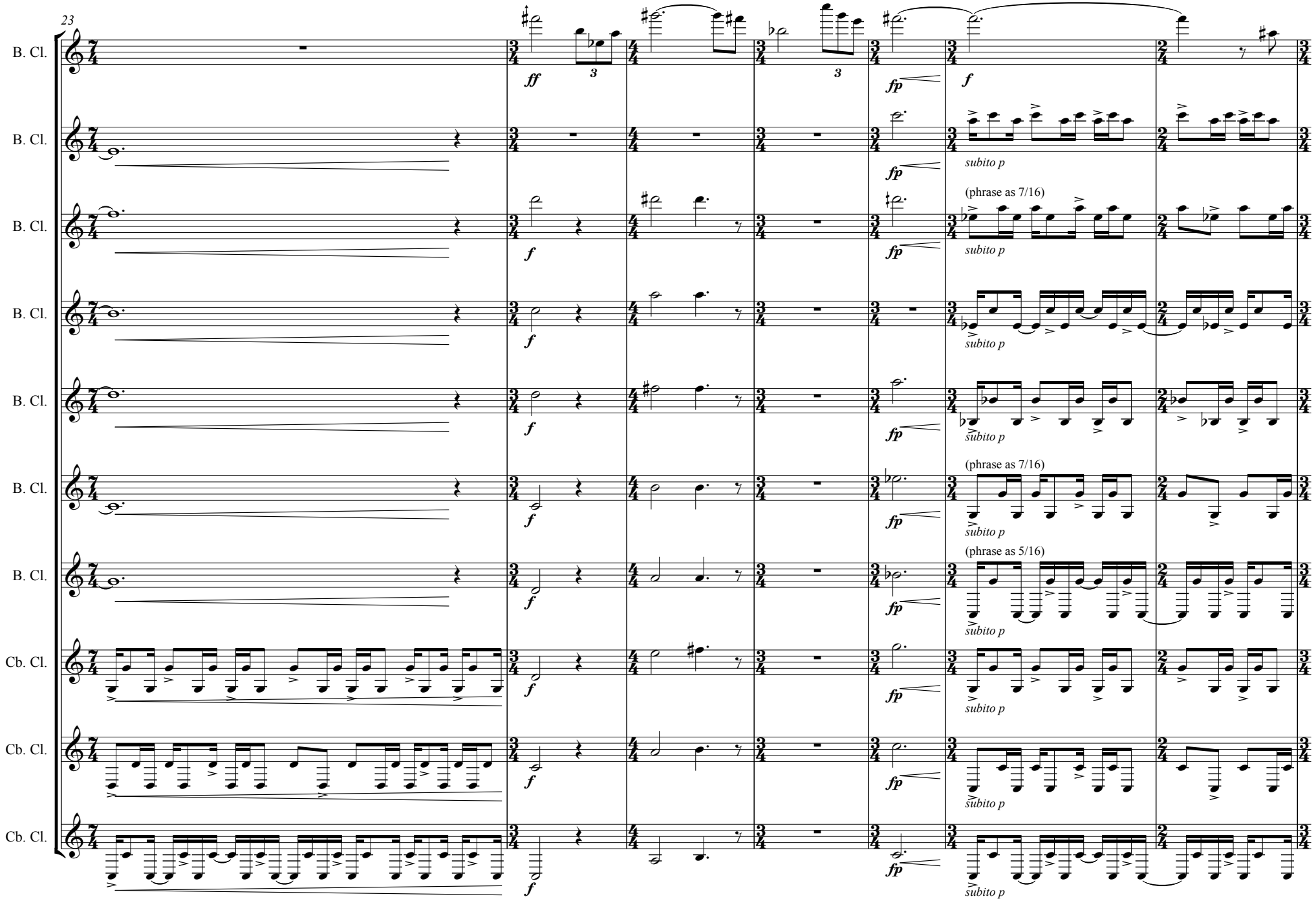
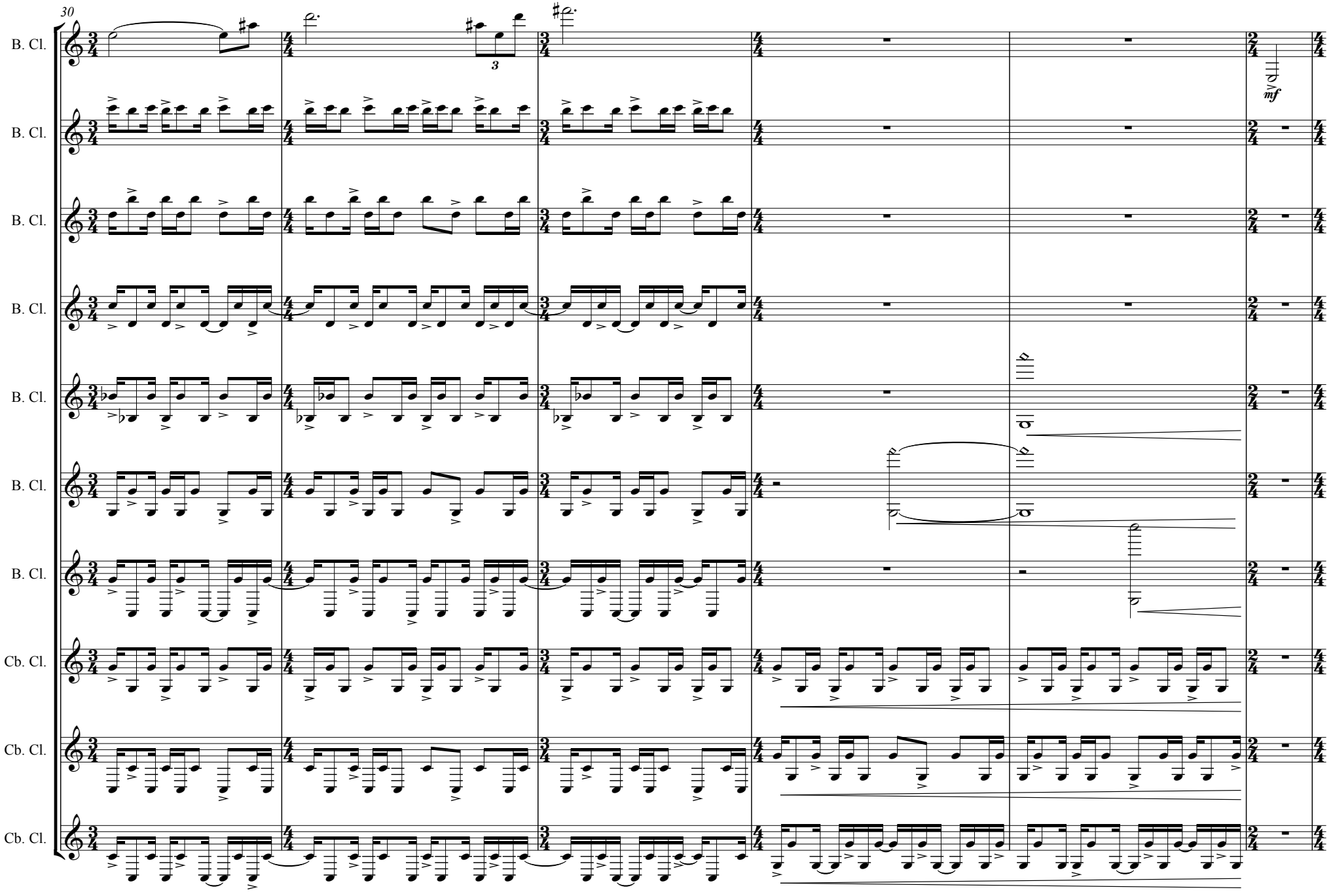
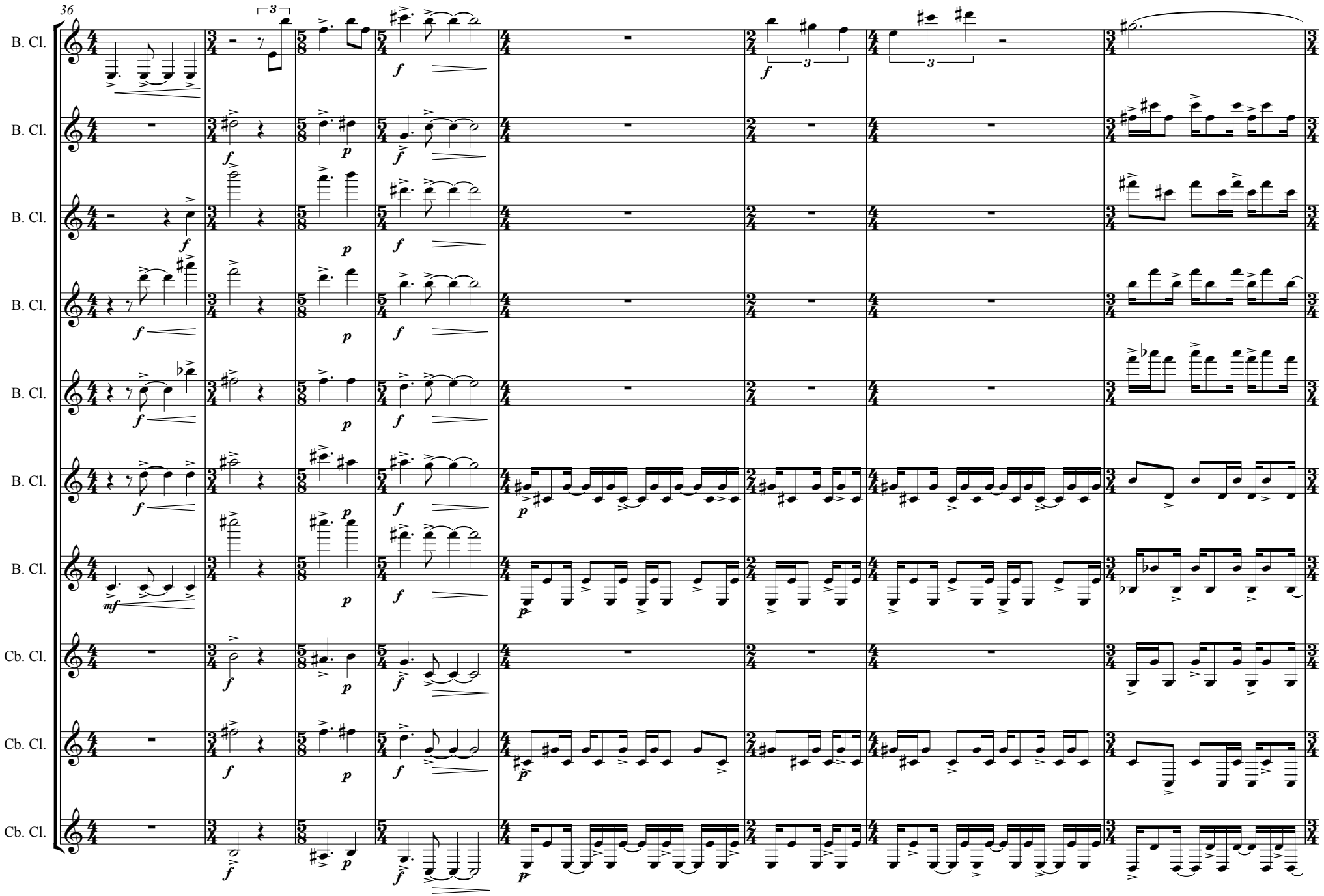


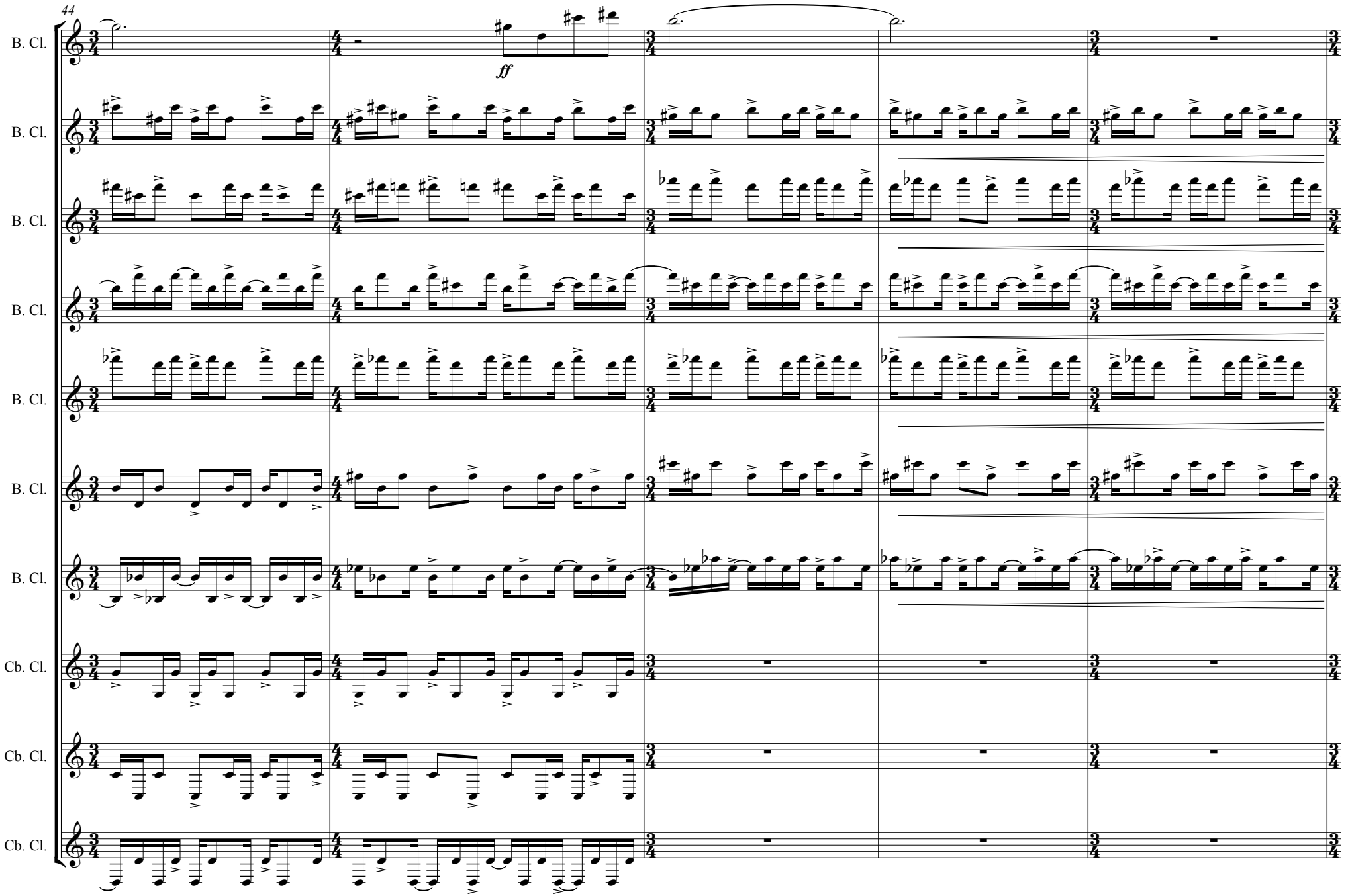

8
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
mf
f
(phrase as 5/16)
8va

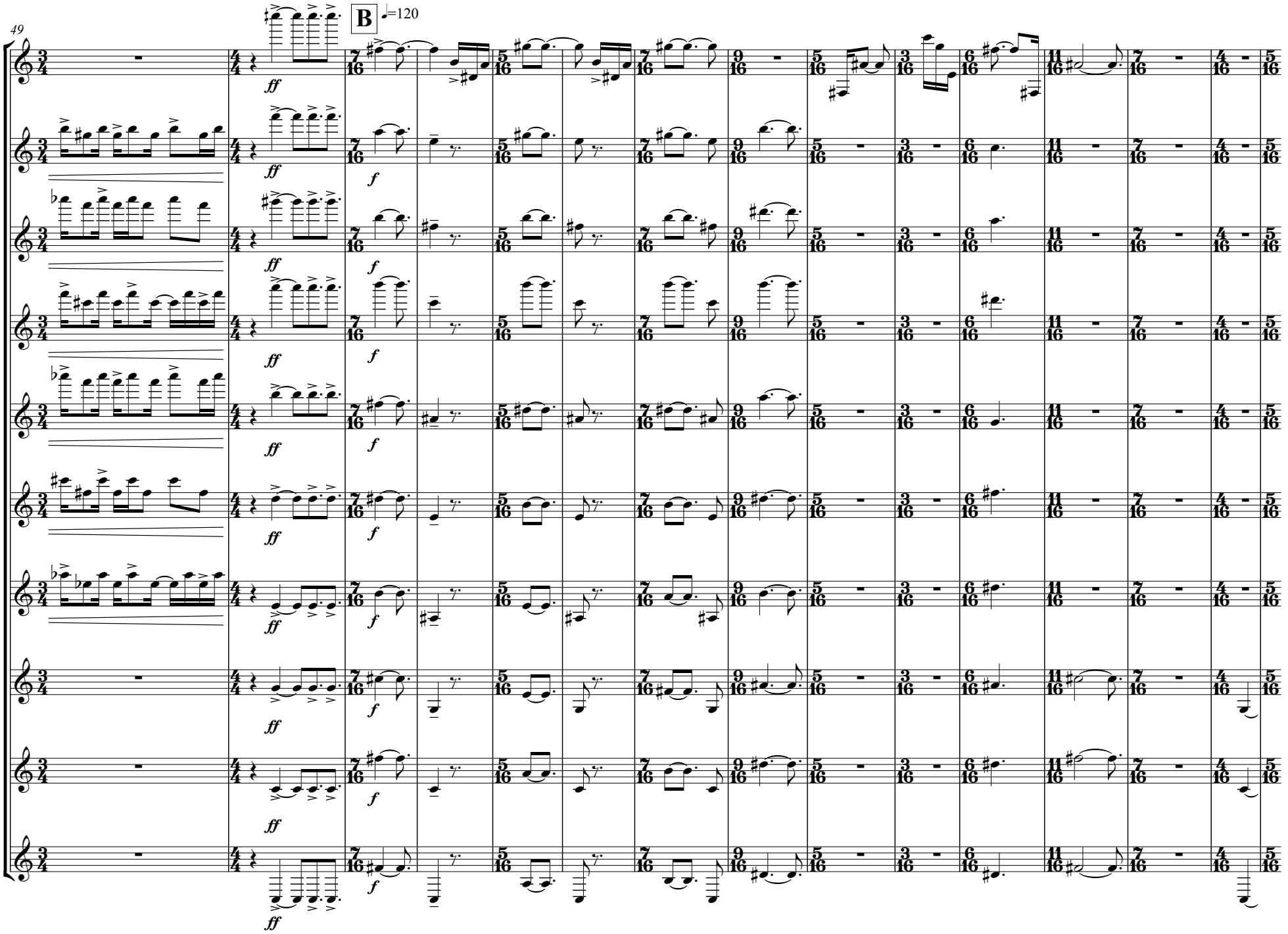

14
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
Bass Clarinet
in B♭
gliss.
f
mf
pp

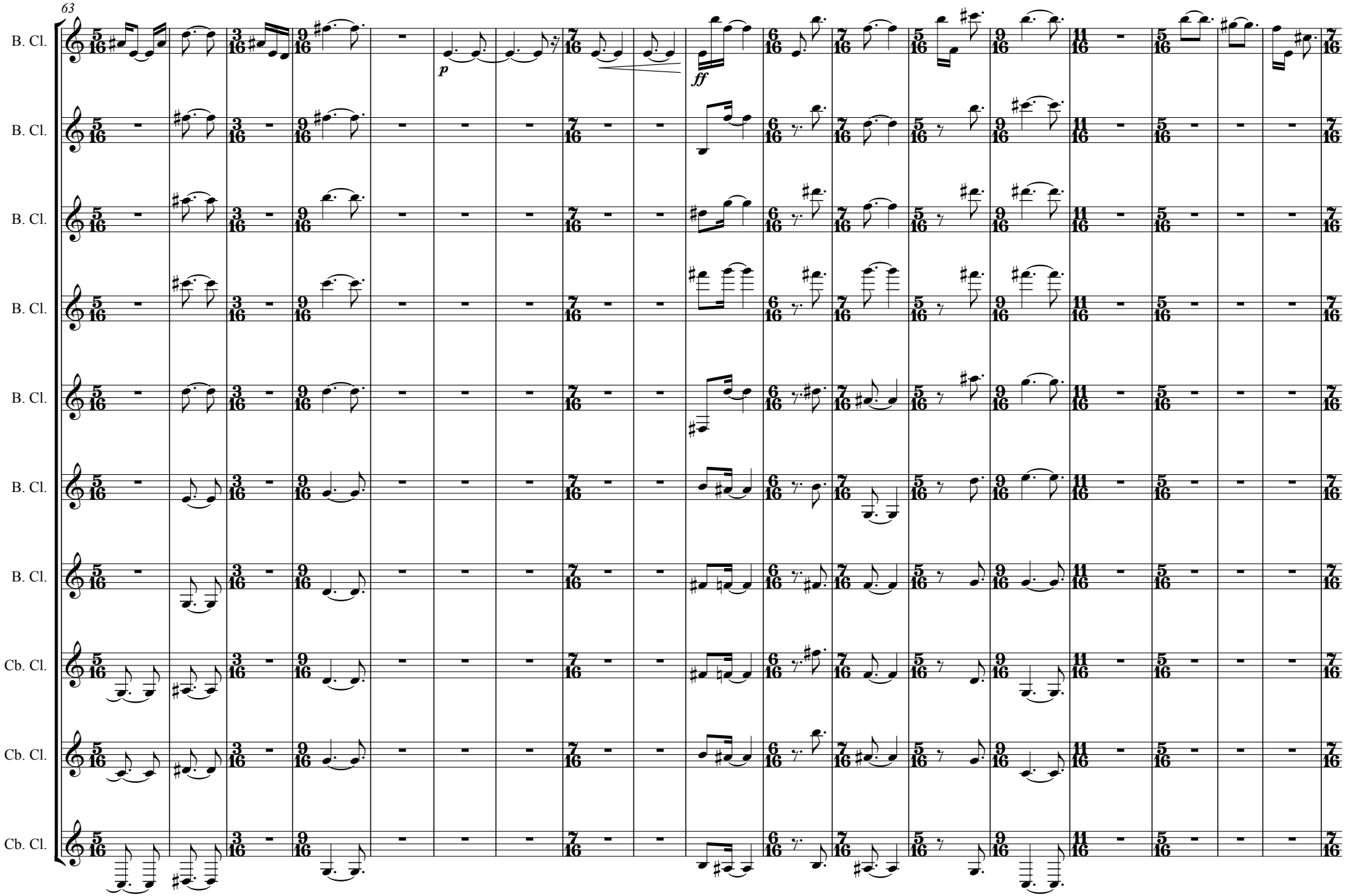

23
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
ff
fp
f
subito p
(phrase as 7/16)
(phrase as 5/16)

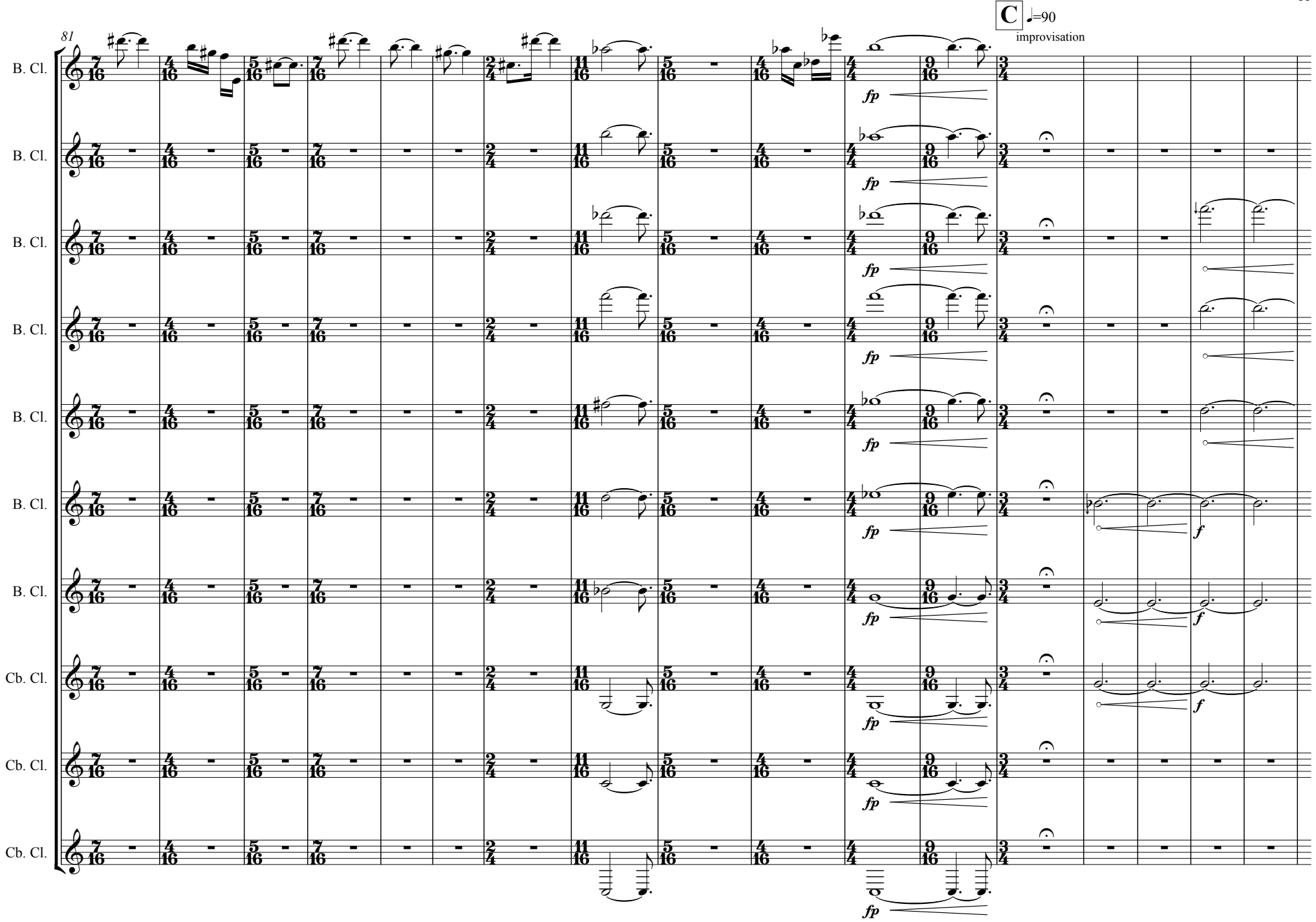

30
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
3
mf

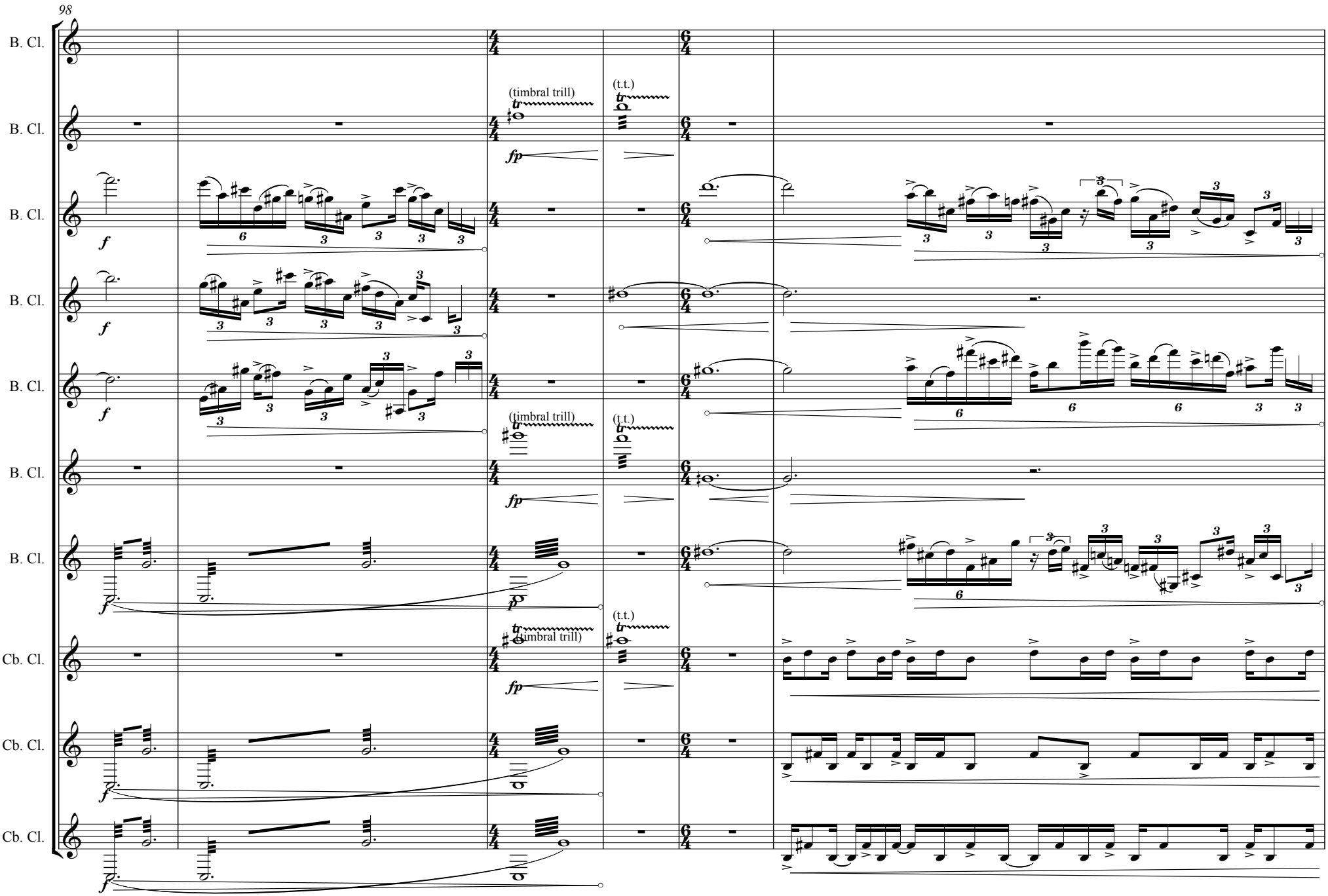

36
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.

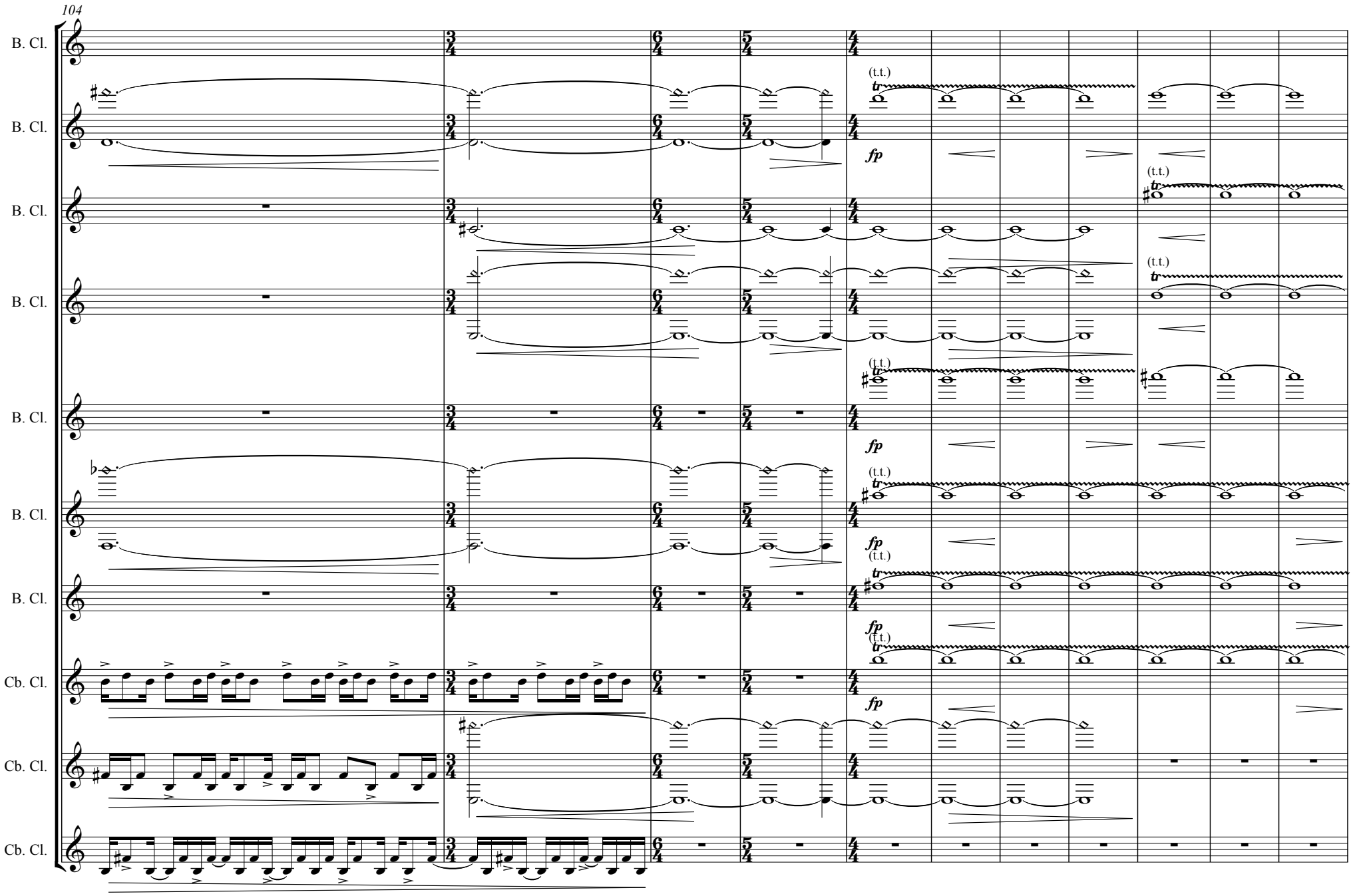

44
ff
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.

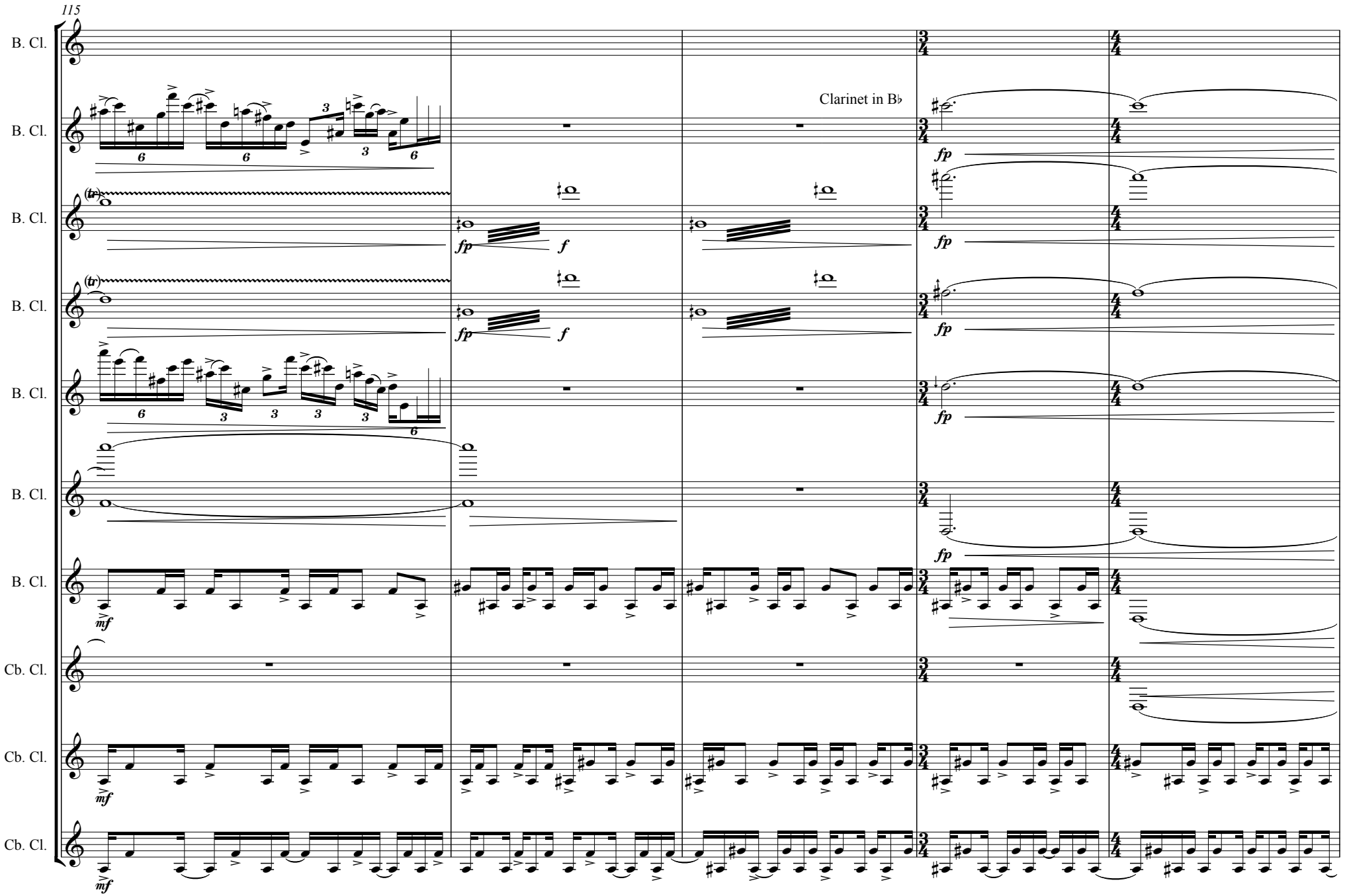

49
B
♩=120
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
ff
f

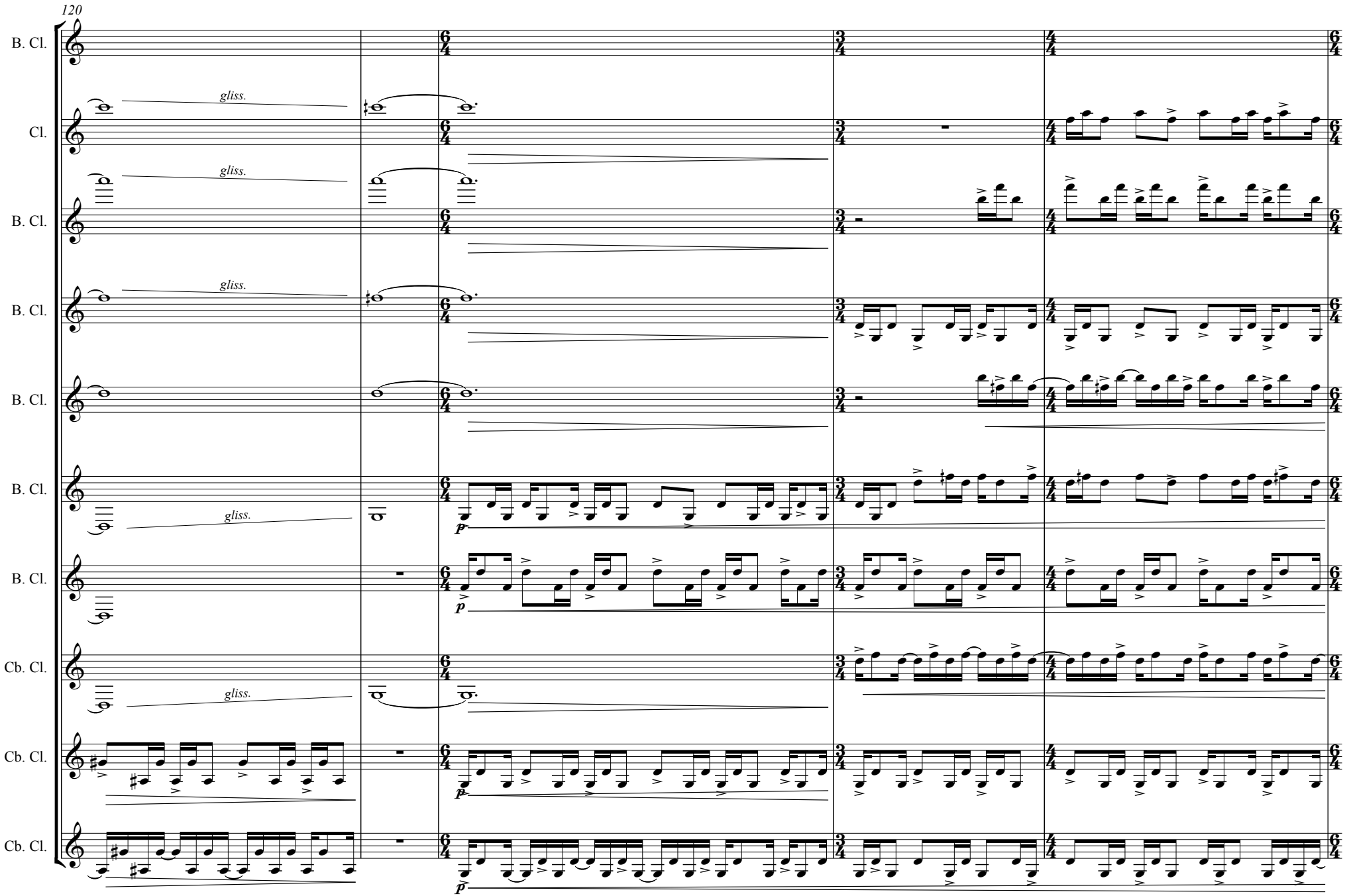

63
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
p
ff

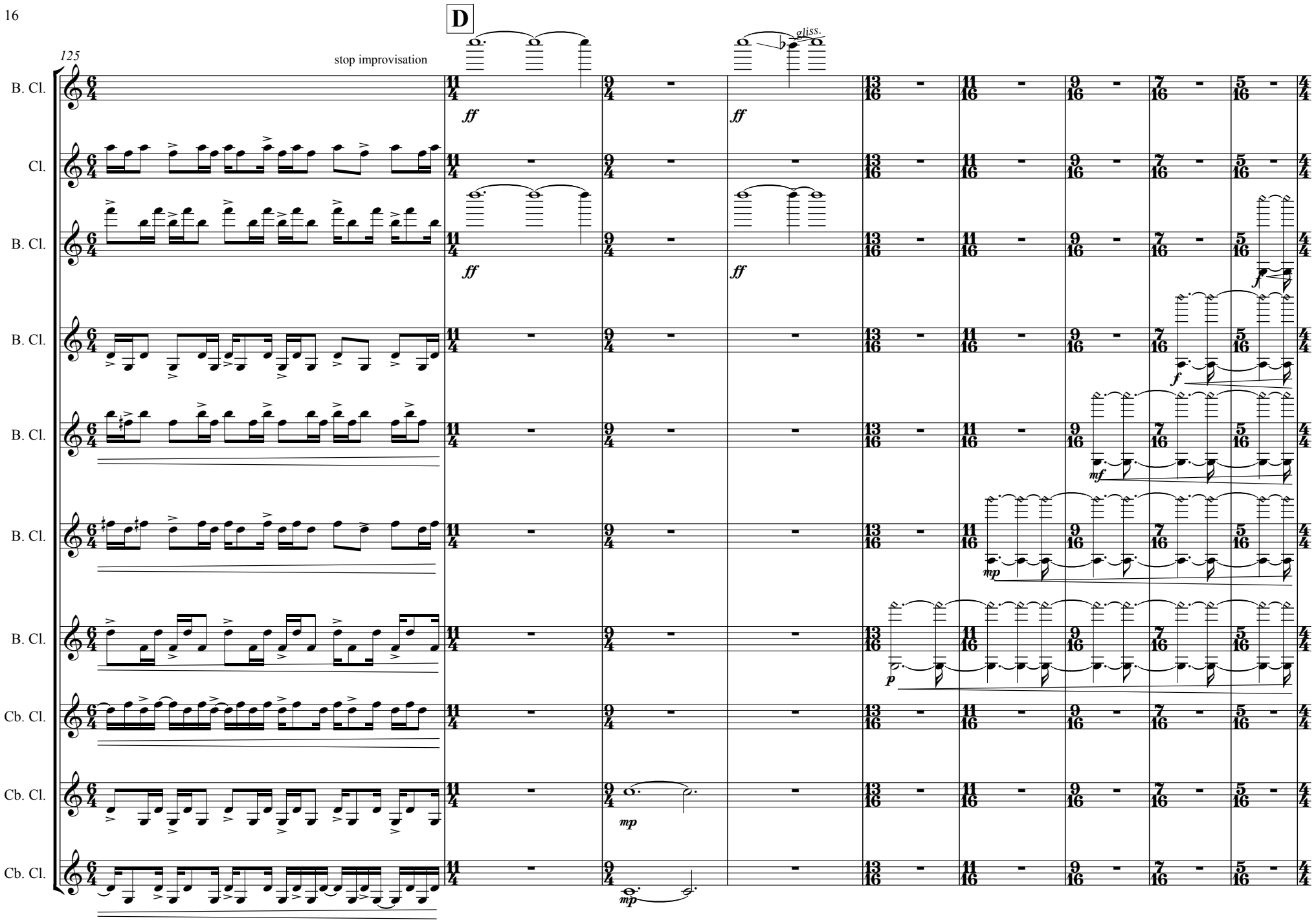

81
C
♩=90
improvisation
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
fp
f

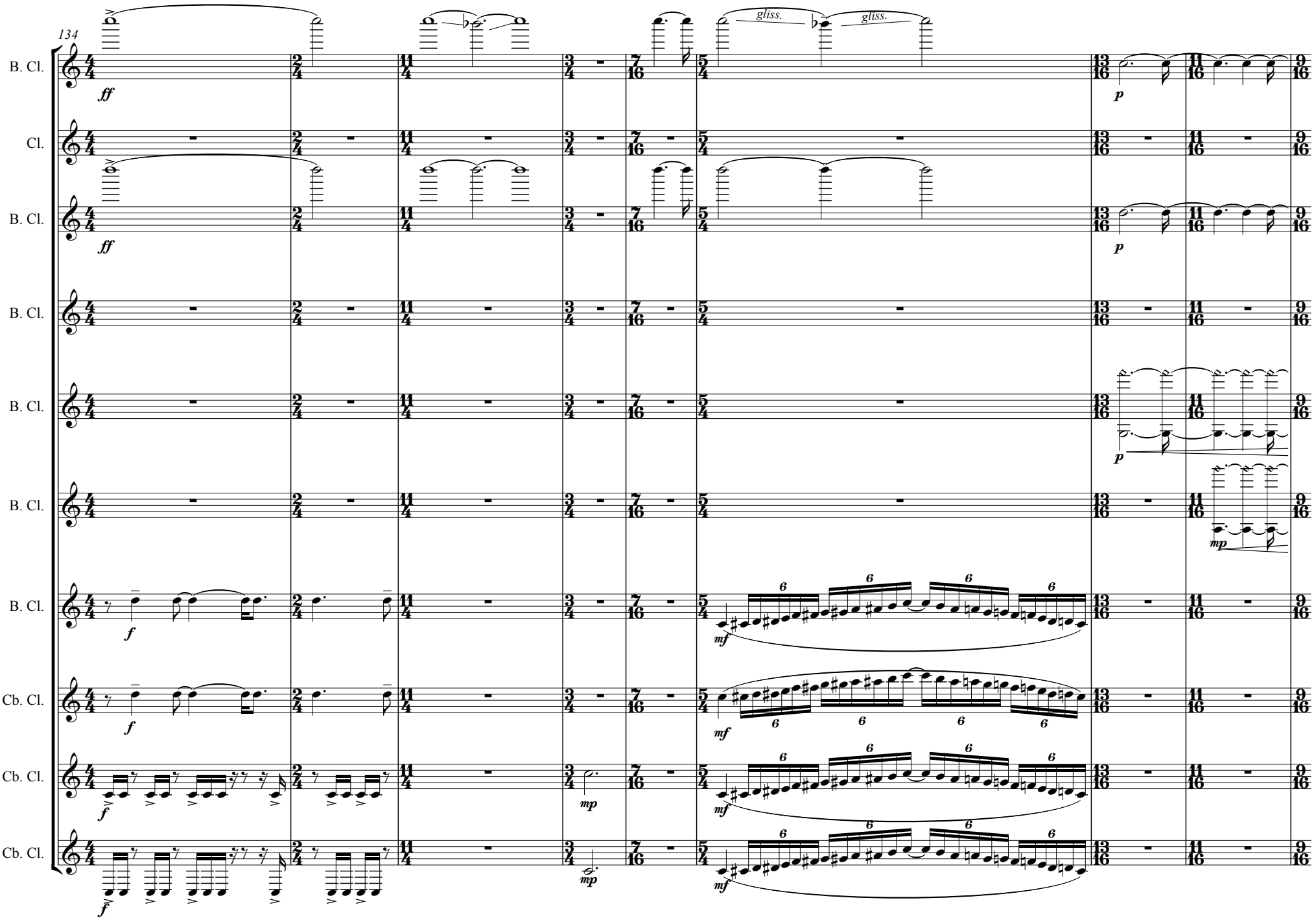

98
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
(timbral trill)
(t.t.)
(timbral trill)
(t.t.)
(timbral trill)
(t.t.)
fp
f
p

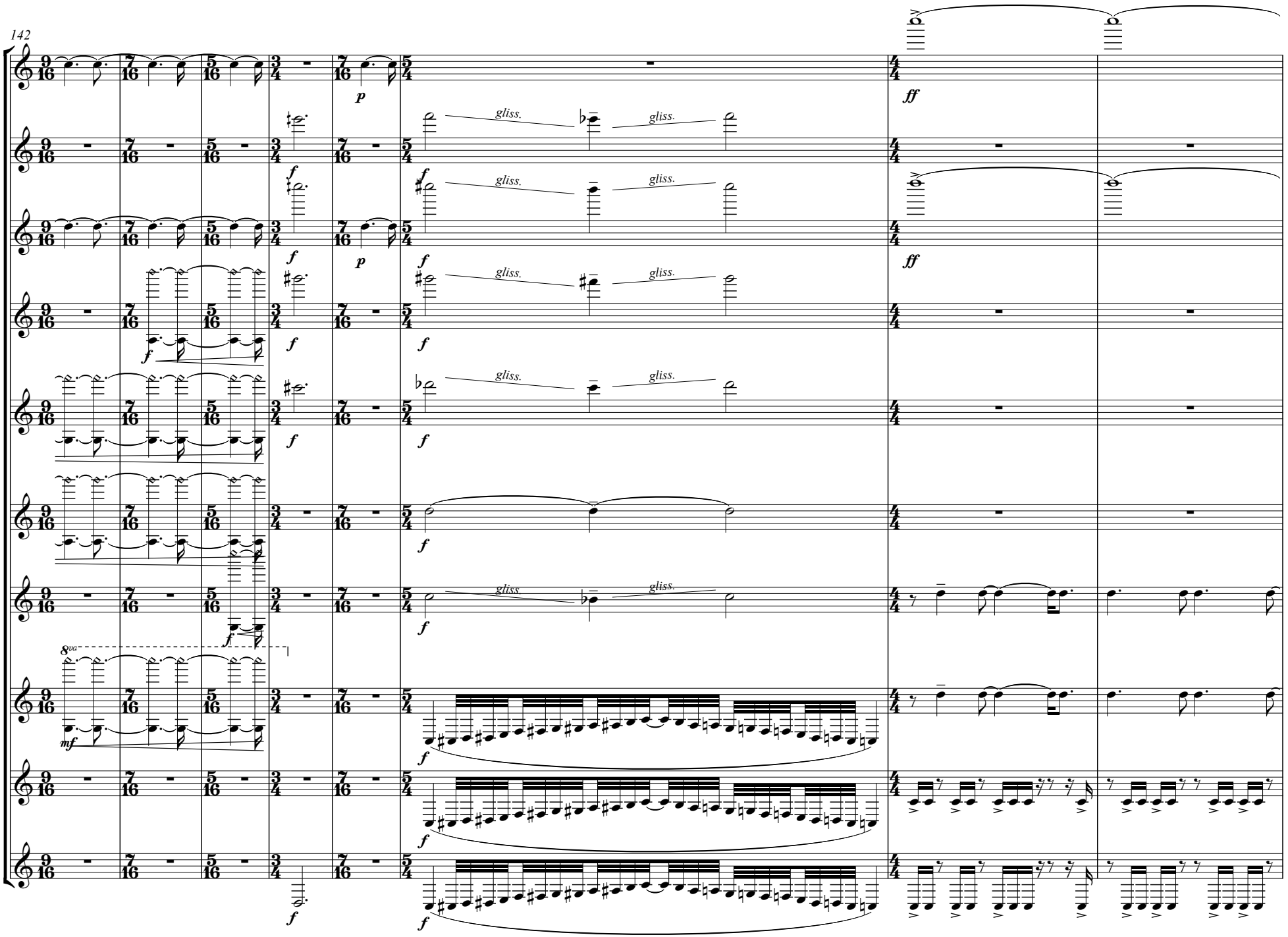

104
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
(t.t.)
fp

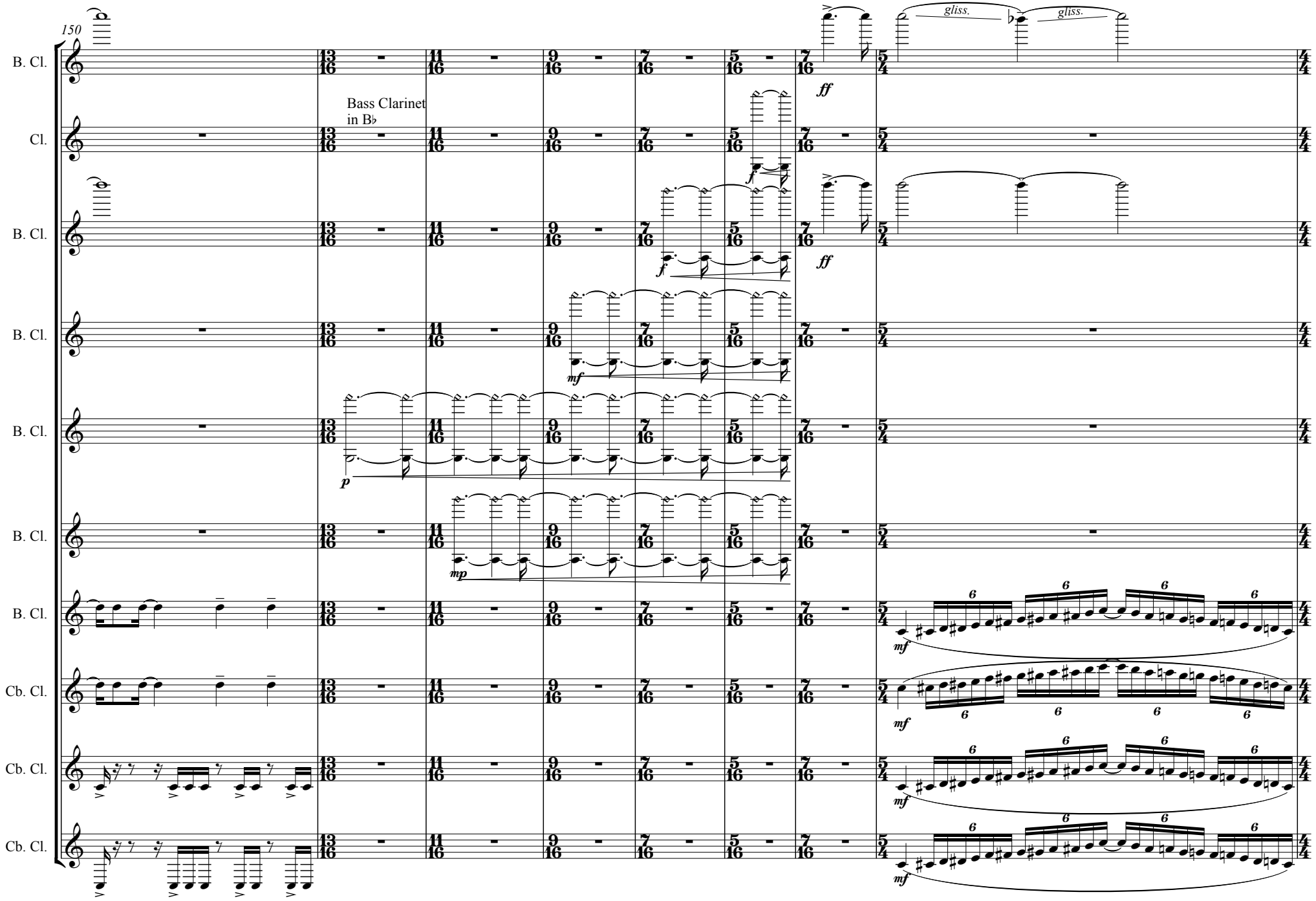

115
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
Clarinet in B♭
fp
f
mf

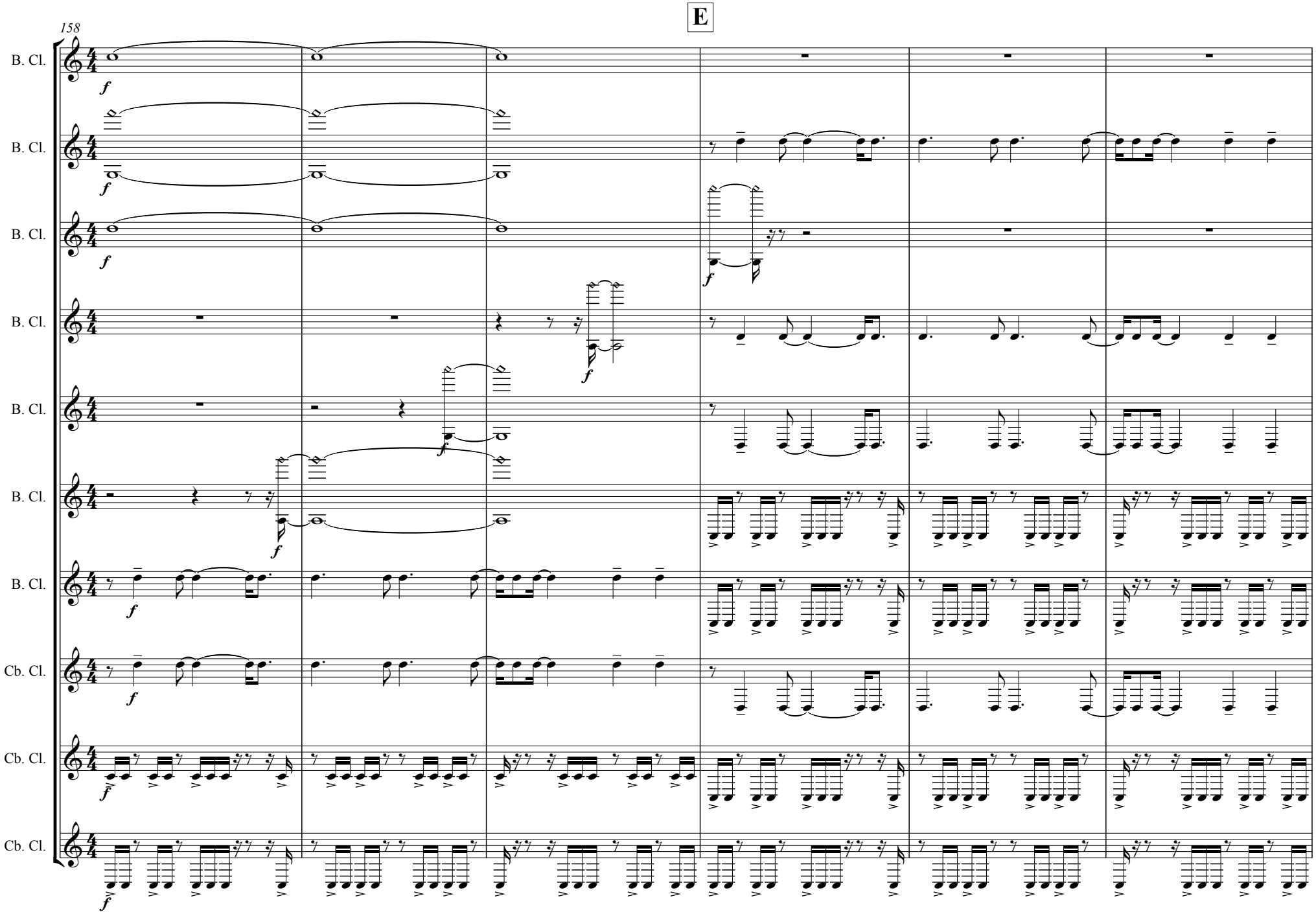

120
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
gliss.
p

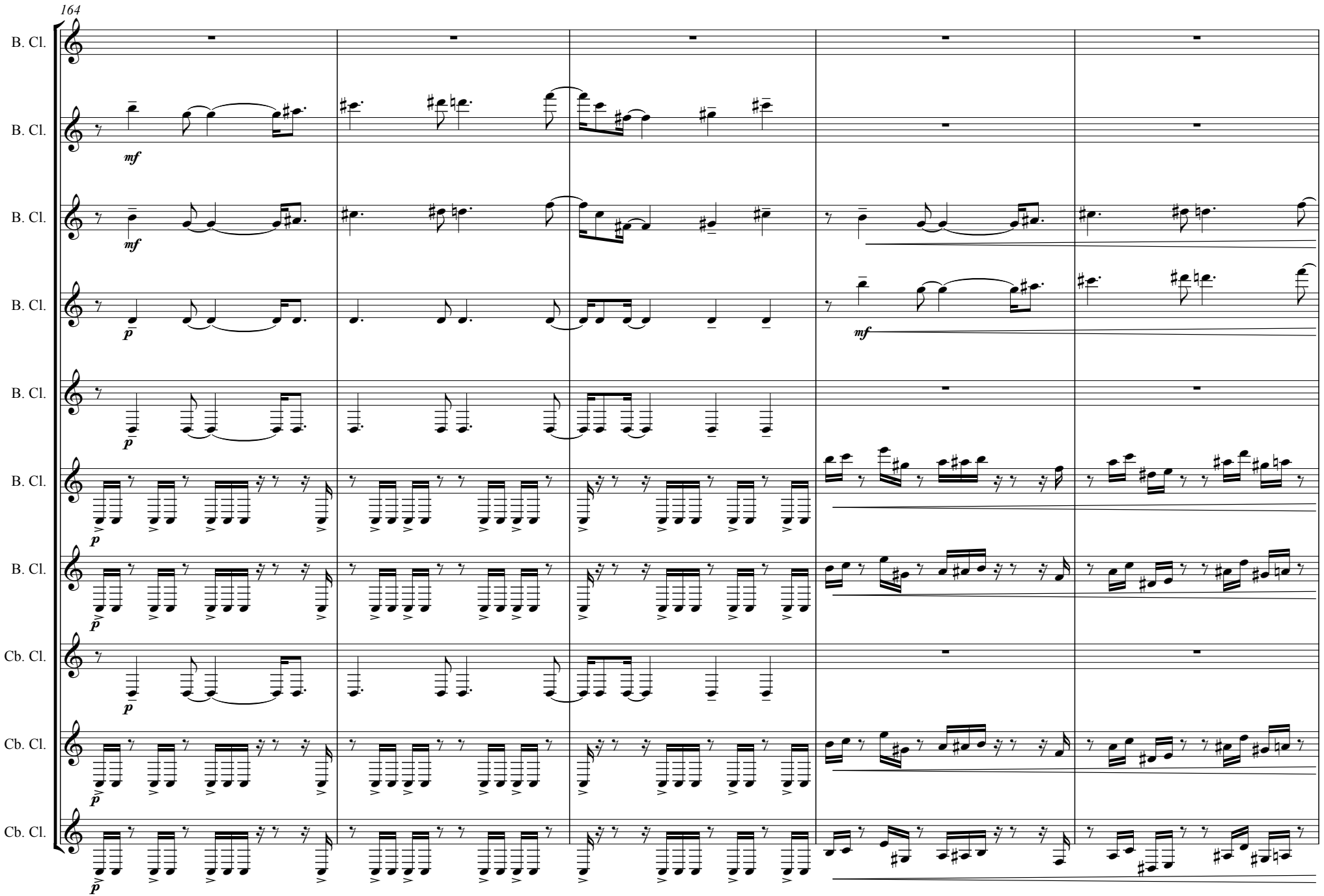

D
125
stop improvisation
gliss.
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
ff
mp
mf
f
p

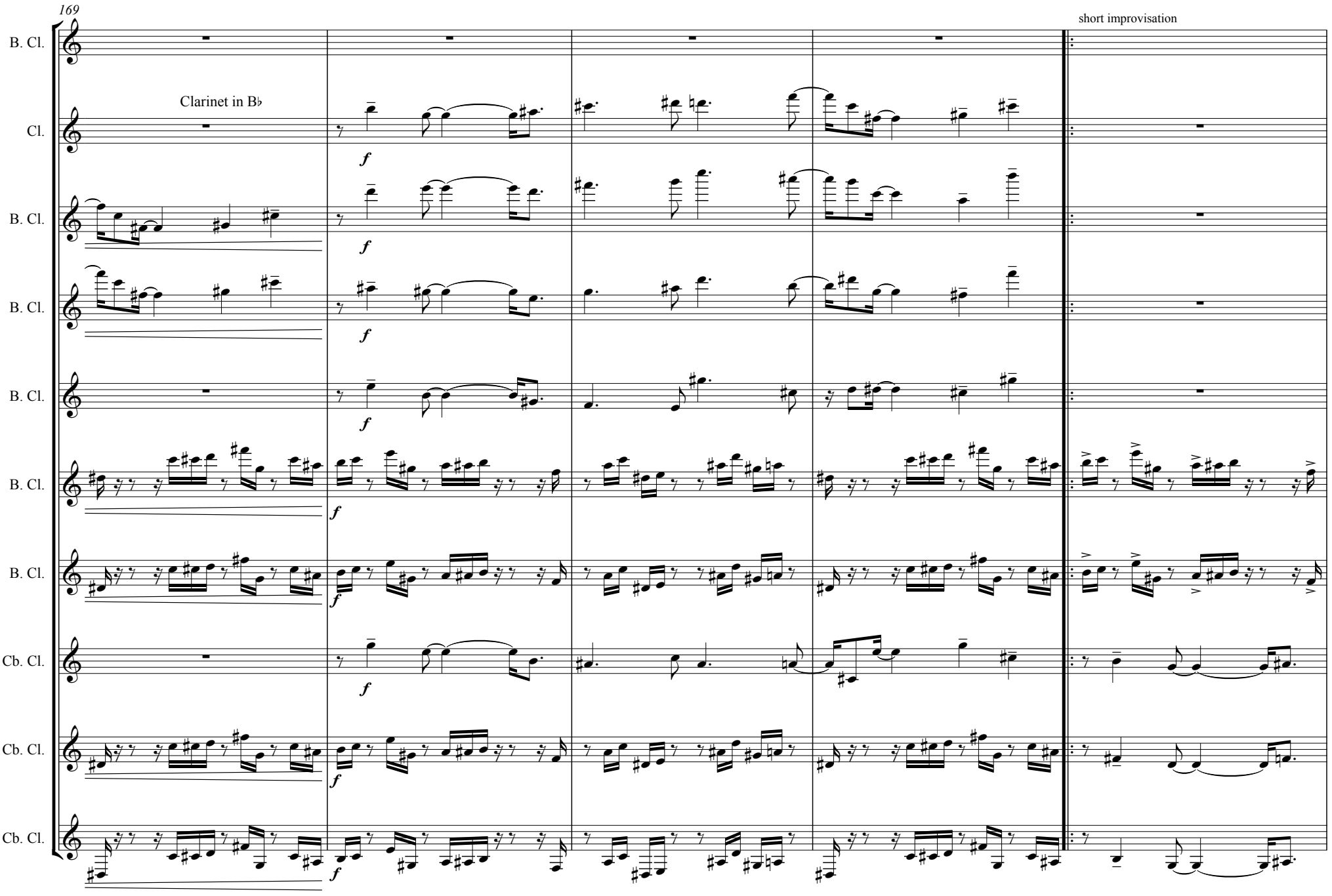

134
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
gliss.
gliss.
ff
p
f
mf
mp

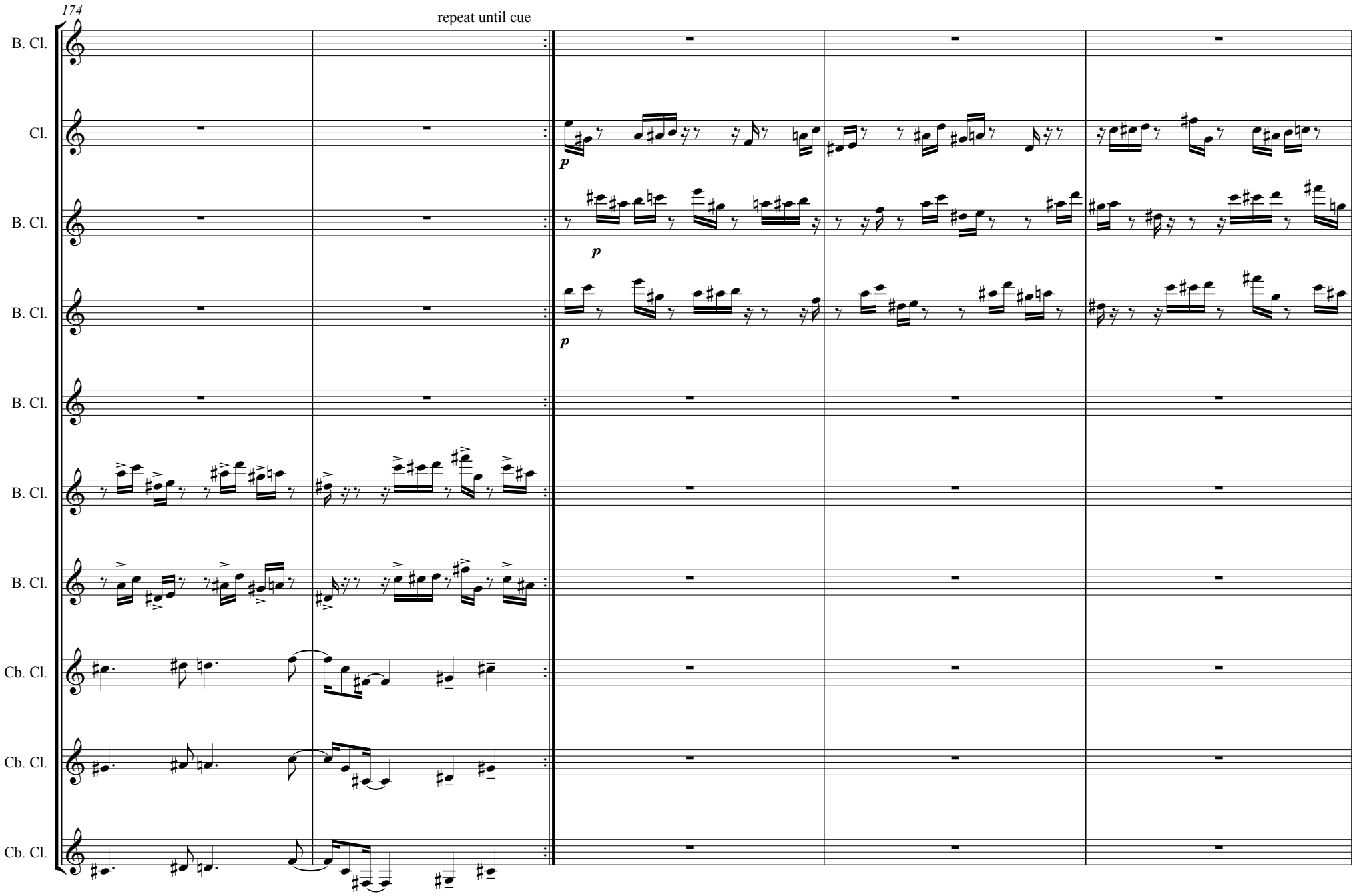

142
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
gliss.
8va

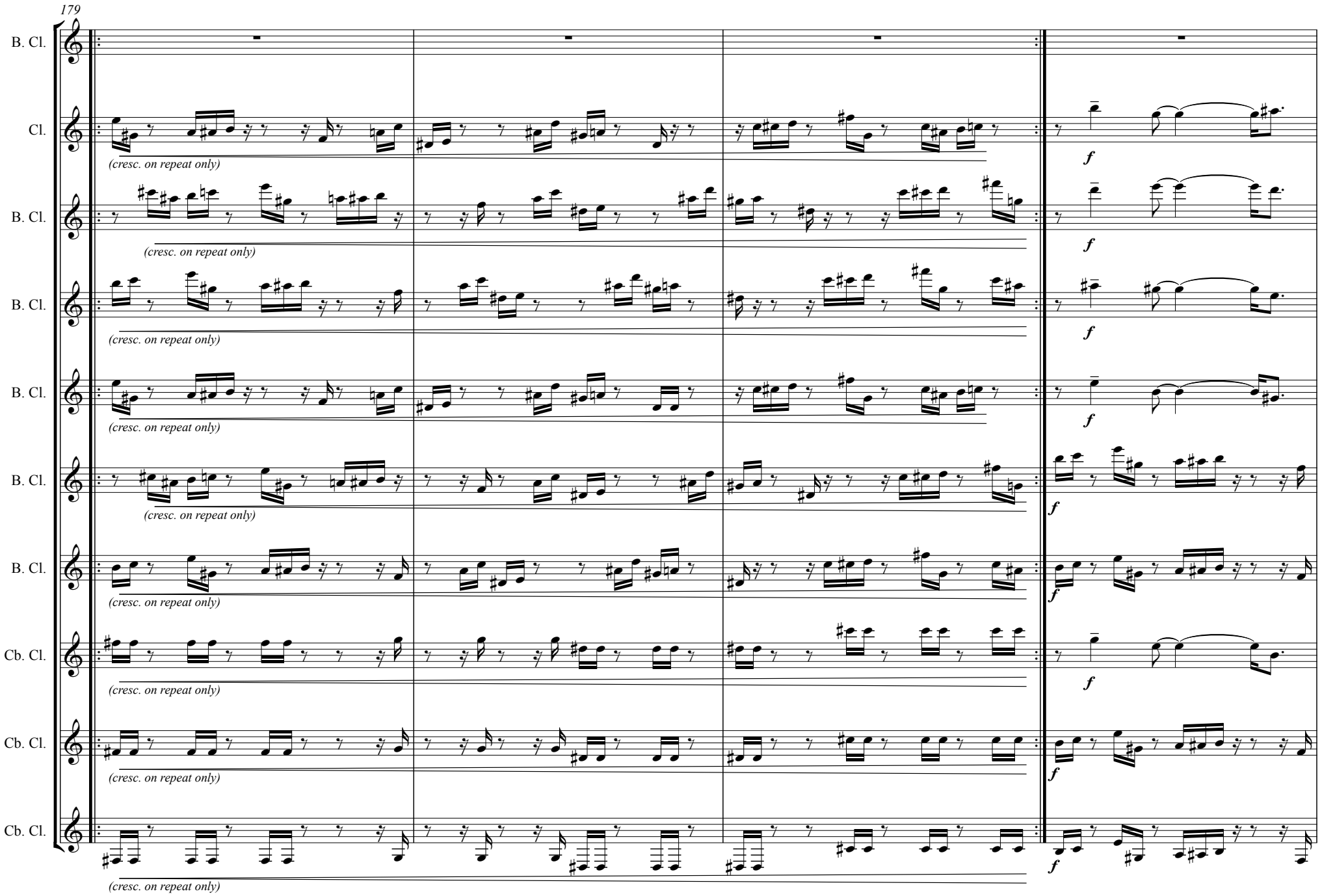

150
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
Bass Clarinet
in B♭
gliss.
gliss.
ff
f
ff
f
mf
p
mp
mf
mf
mf
mf

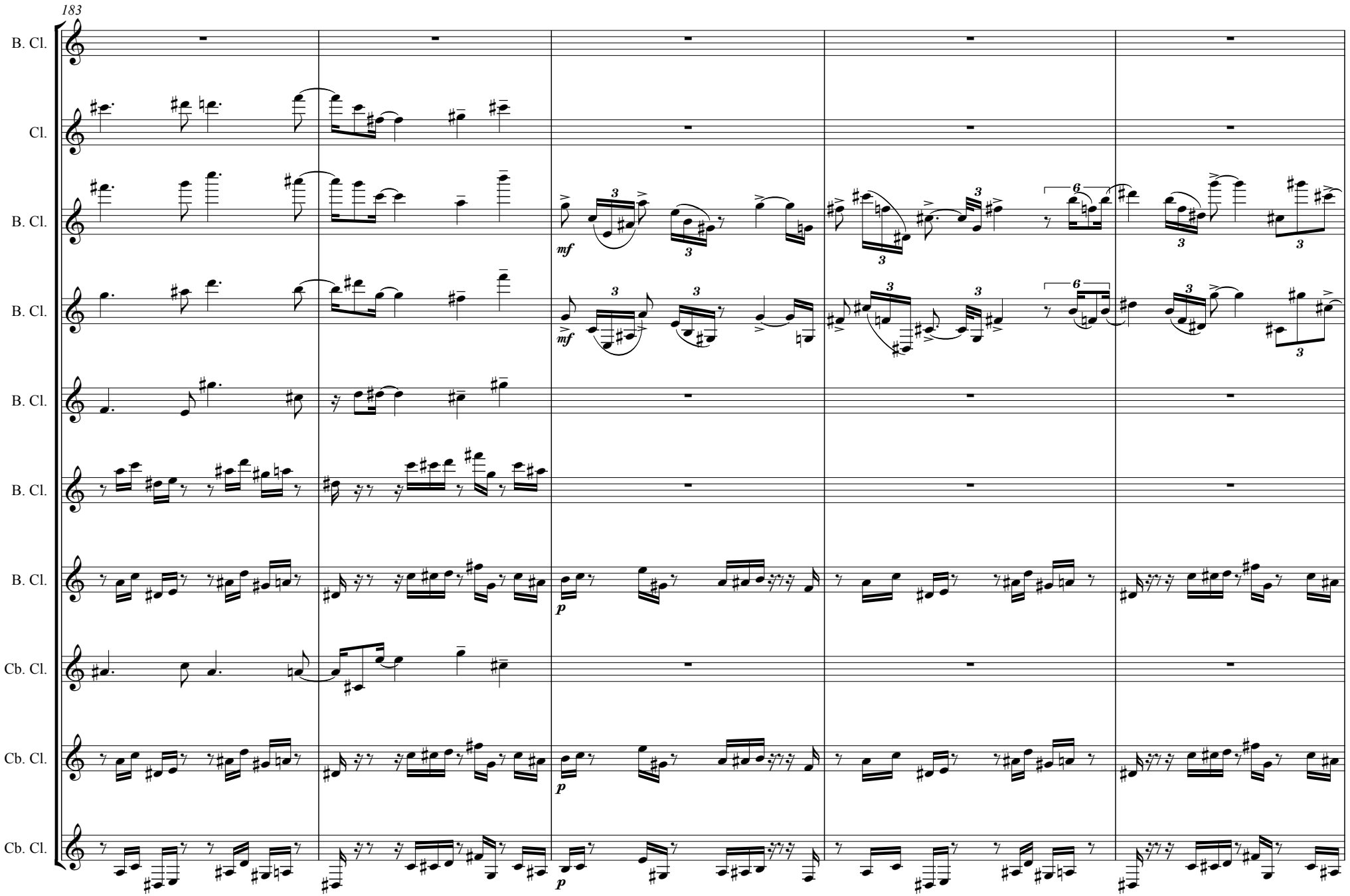

E
158
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.

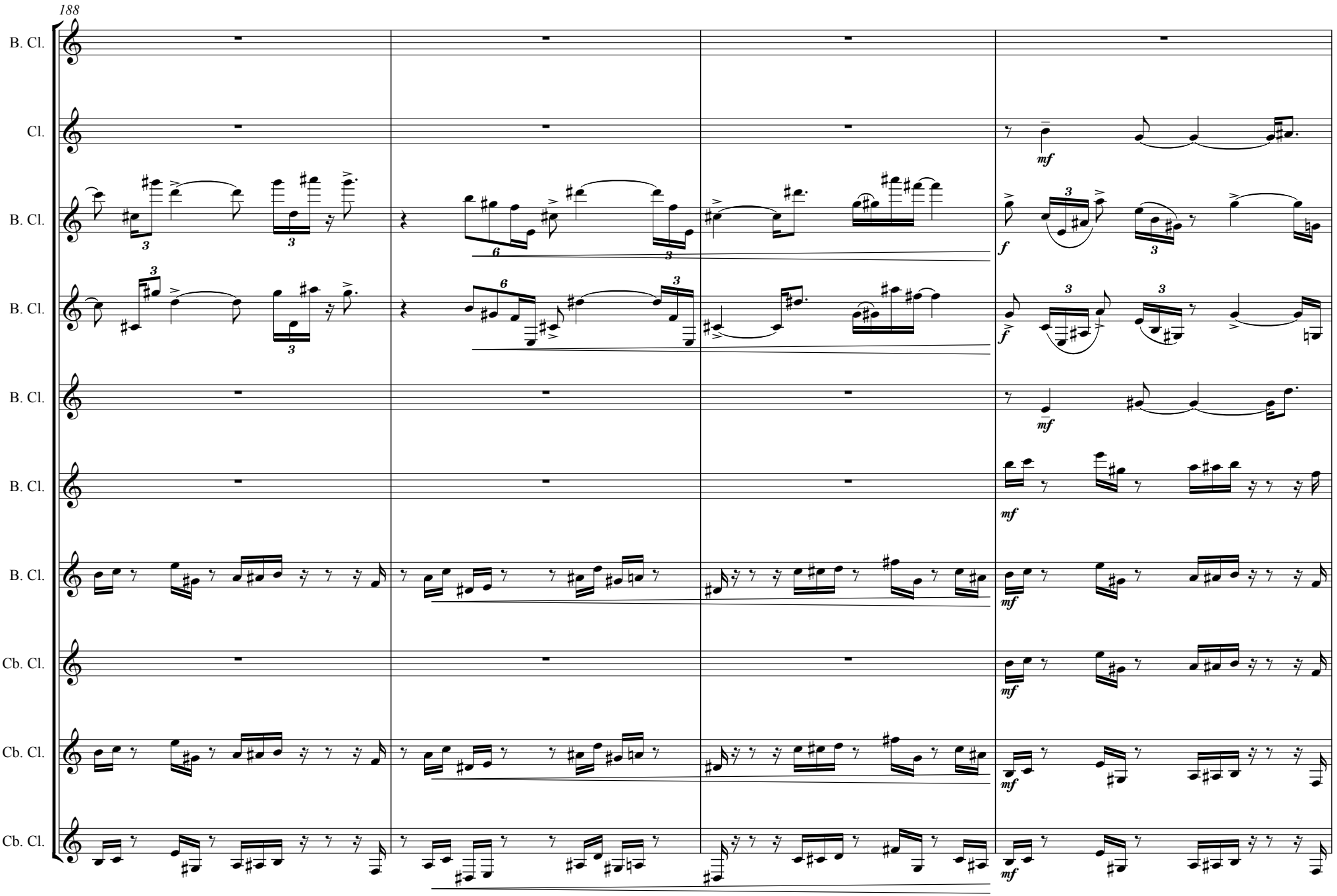

164
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
mf
p

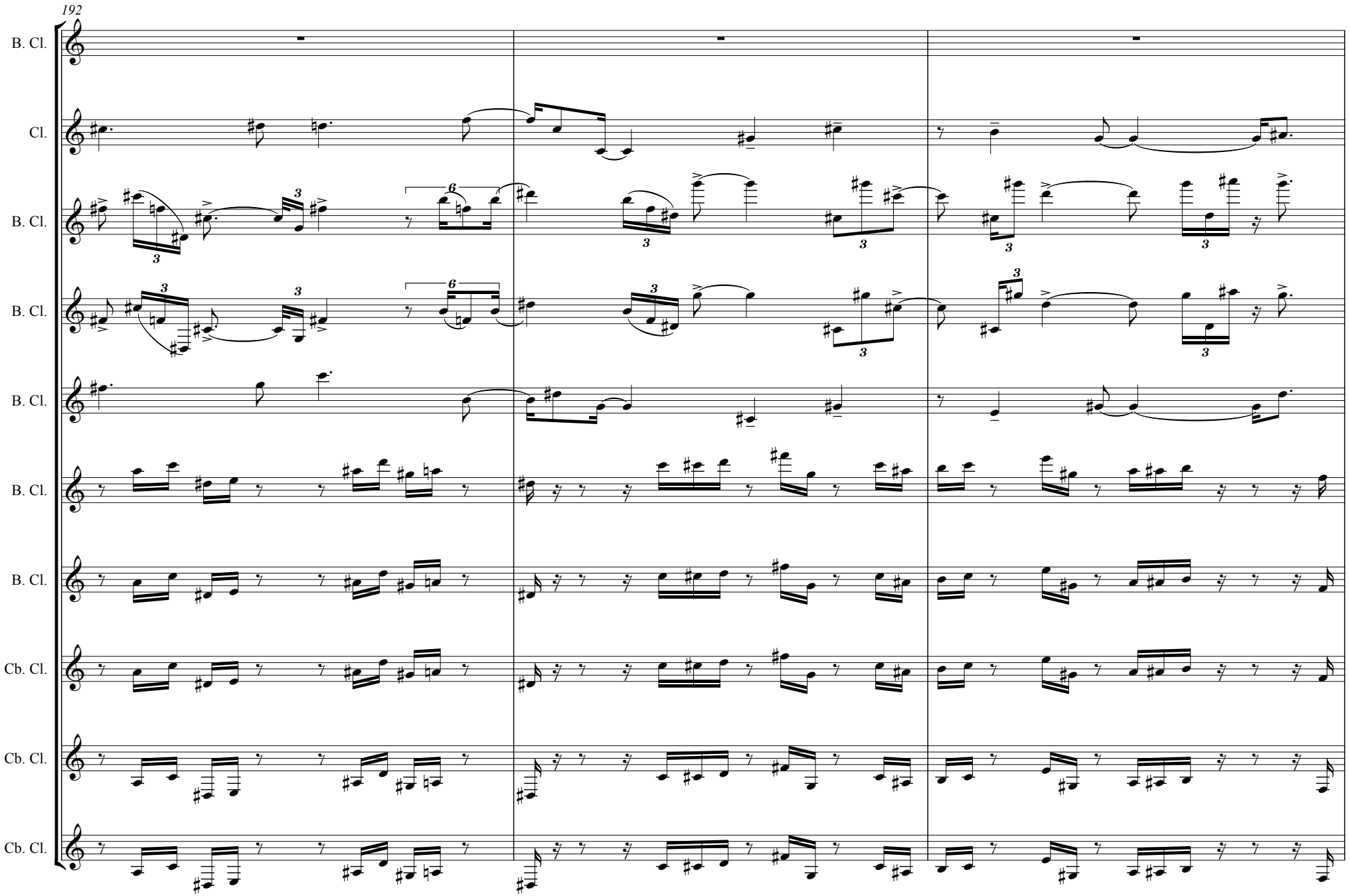

169
short improvisation
B. Cl.
Clarinet in B♭
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
f

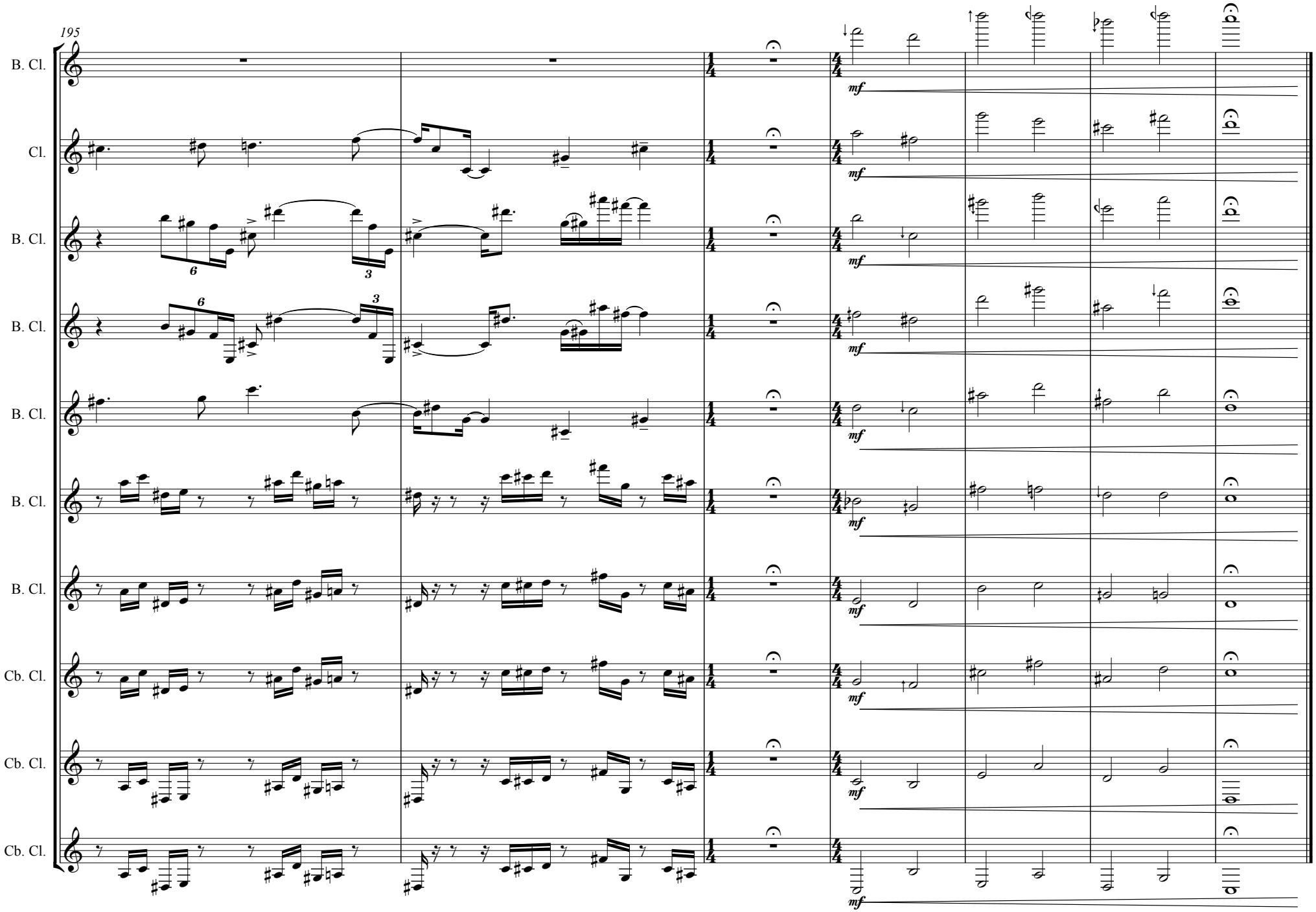

174
repeat until cue
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
p
p
p


179
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
(cresc. on repeat only)
f


183
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
mf
mf
p
p
p


188
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
mf
f
mf
f
mf
mf
mf
mf


192
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.


195
B. Cl.
Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
B. Cl.
Cb. Cl.
Cb. Cl.
Cb. Cl.
mf