

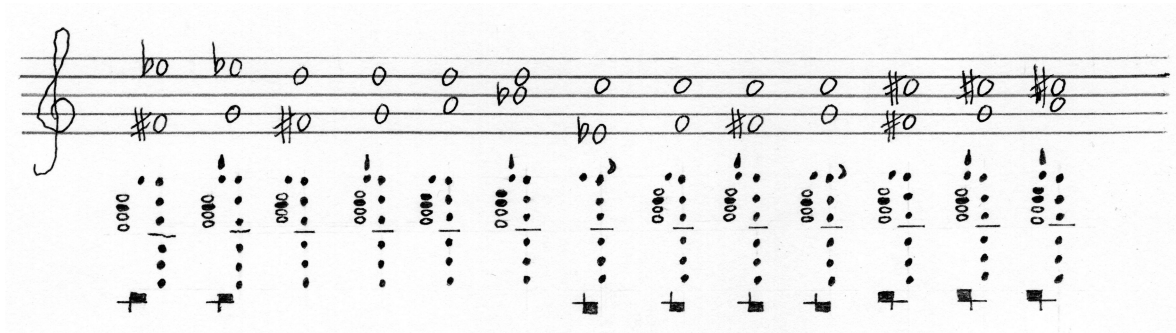
Pilosella

2024

for Bb clarinet

All the pitches in this score sound a major second lower than written. Accidentals apply only to the notes that they directly precede. If possible, play the piece by heart.

In this piece the following dyads occur and may be used freely in certain parts. Microtonal deviations and timbral differences are inherent to the dyads. The suggested fingerings may be altered to whatever works best for the player.



Over the course of the piece and continuous repetitions (rounds), the melody at the start of the piece will gradually transform to take on multiple different forms. Aside from taking quick breaths, if needed, the player may sometimes take a few seconds to exhale, take a deep breath or swallow. Such a longer breath moment should, however, not interrupt the feeling of the continuous flow of repetitions. In order to not create interruptions between sections of different materials, longer breaths are preferably taken within a section of transformation, rather than at the end of one.

If the player cannot hum an entire melodic line in the indicated octave, they may hum it an octave lower.

Dynamics are free, but the regular playing, dyads, and humming should be in balance. Phrasing is free and may be varied with each repetition. Articulations are free, though never very short or staccato.

Humming and playing to oneself. Enjoying and exploring sonorities and their variations.

1. 1 Hum this four note melody for a few rounds at an easy, flowing pace. Gradually slow down the tempo a bit over the course of the rounds.
- 2 In the following four rounds, exchange each one of the hummed pitches once by playing instead of humming it.
- 3 For a few rounds, play combinations of two hummed and two played notes. Then some rounds with one hummed and three played notes.
- 4 Eventually play the entire melody for a few rounds and slow down a bit over the course of these rounds.

2. 1 Play the four note melody four times, adding any bottom dyad note to a different melody note each time.
- 2 Keep repeating the four note melody. Over the course of the next few rounds, add a dyad bottom note to multiple of the melody notes. Gradually increase the number of notes with a dyad bottom note until all melody notes are played as dyads. Slow down as much as needed to incorporate the dyads.
- 3 In the next few rounds, keep playing the line as all dyads, but vary the bottom notes in each round.

3. 1 Start playing multiple consecutive dyad bottom notes per top note, though never repeat a bottom note under one top note. The top note may be sustained or played as *portato* separated notes. Over the course of multiple rounds, increase the number of bottom notes per top note until all bottom notes are being used.
- 2 Play a few rounds using all the bottom notes.

4. 1 Play this combination of top and bottom notes for a few rounds.
- 2 Start exchanging some of the dyads with the playing of only the bottom note. At first, exchange only one or two notes per round. Gradually increase the number of single bottom notes over the course of multiple rounds until only the bottom notes are played.
- 3 Play this bottom note melody for a few rounds. The tempo may increase over the course of these rounds.

5. 1 Start exchanging some of the played notes by humming them. At first, exchange only one or two notes per round. Gradually increase the number of hummed notes over the course of multiple rounds until the entire melody is hummed.
- 2 Hum the melody for a few rounds. The tempo may increase over the course of these rounds.
- 3 Over the course of a few rounds gradually fade out to nothing. Perhaps in the very last round(s) not all notes will be audible anymore.
- 4 In silence, listen to the melody in your mind for a few more rounds after it has faded out completely.

PILOSELLA

