

Full score



CLARIMORPHOSE

QUINTET FOR CLARINET

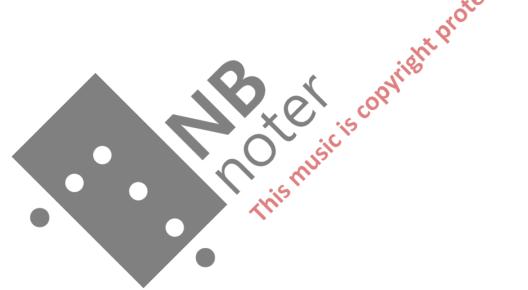
in A and Bb (ossia: in Bb)

& STRING QUARTET



by

Per Chr. Arnesen



This is not an effort to describe the genealogy of the clarinet musically speaking, nor do I seek to express the historical development of the clarinet over time or change in form. To the extent one may speak of a metamorphosis that lies on two levels. The most significant clarisound (!) is where the dominant melancholic main theme in the first part of the piece develops into a lively melody in the second part, which is audibly expressed by the Bb-clarinets somewhat sharper tone taking over the A-clarinets solo.

The pure physical change that takes into place when the solo-instrument is shrunked by two centimetres can in a certain sense be seen as an expression of a more general degeneration. However, should this thought be followed to its ultimate consequence the result would be difficult to perform and really comical. It would impose enormous demands on the instrumentalist and the introduction of the small Eb-clarinet would derive the other members of the clarinet family of their seriousness, and attract and even demand complete attention. At most one may speak of a melodic development visualised by the change of instrument.

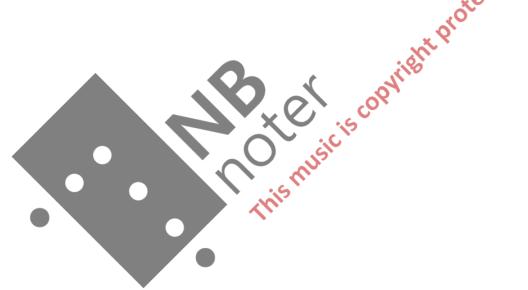
On another level the piece can be interpreted programmatically, in the sense that it depicts or describes something, but not in the usual sense; that the description is expressed for a particular picture or defined experience. The metamorphosis which takes place approximately in the middle of the piece can contain a duality, or better, be a description of the border which must be drawn in every dichotomy. This dualistic plane is attempted by limiting the generation of continuously smaller representatives of the clarinet family.

On this background Clarimorphose will contain an expression also transcending the purely musical; the refraction that takes place in any bisection, as it all too often is focused upon throughout, so to say, all human activity, from the good to the evil, the right to the wrong, the existent to the non-existent, mostly as a result of the negation "no".

An alternative which transcend this either-or appears to be unthinkable, as the change from the One to the Other takes place immediately without dwelling or hesitating with the Change. Perhaps then the musical morphosis can be staying as the essential part of the quintet, the dwelling change that the major and minor third intervals represents in for example the notes B, G and B flat?

Clarimorphose is dedicated to Roger A. Vigulf, a very talented clarinettist and musician whom I have had the pleasure of following as a personal friend and as a musician.

The piece was originally performed in Tønsberg Cathedral 23. May 1993, by Roger A. Vigulf with strings from Oslo Philharmonic Orchestra.



Full score

Performance Time - ca. 8:30

Clarimorphose

Quintet for Clarinet and String Quartet

Per Chr. Arnesen, 1993

Clarinet in A Andante $\text{♩} = 108$

Clarinet

1st Violin

2nd Violin

Viola

Cello

1 f

NB note! This music is copyright protected



A musical score page showing parts for Clarinet, 1st Violin, 2nd Violin, Viola, and Cello. The Clarinet part starts with a rest. The other parts begin with eighth-note patterns: 1st Violin (pizz., mf), 2nd Violin (pizz., mf), Viola (pizz., mf), and Cello (arco). The tempo is Andante at $\text{♩} = 108$. The dynamic for the Cello part is f .

1st vln.

2nd vln.

vla.

vlc.

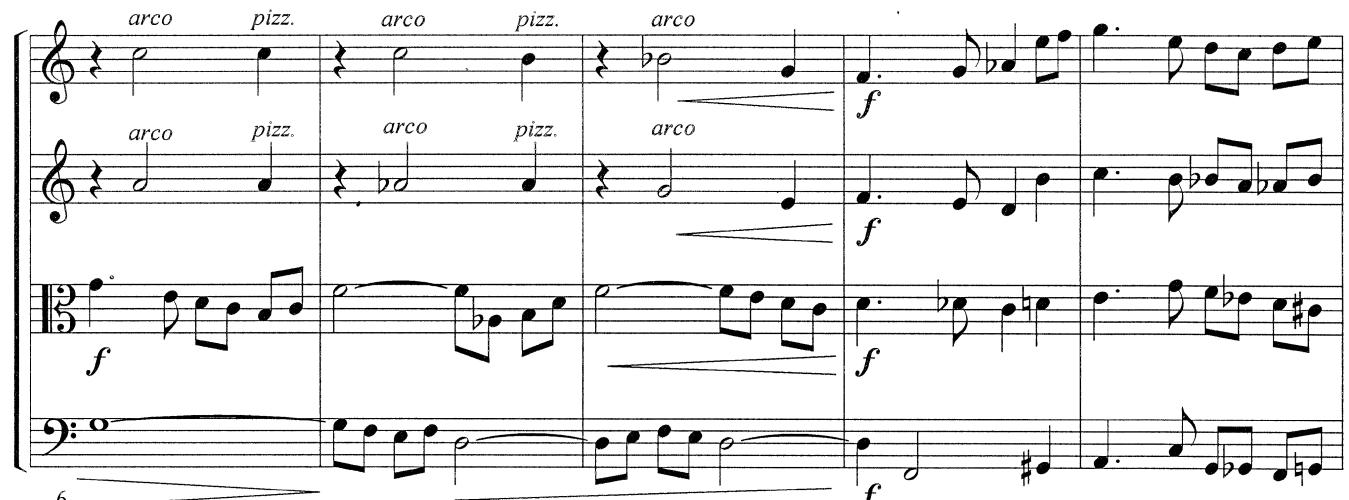
6

f

f

f

f



clar.

11

1st vln.

2nd vln.

vla.

vlc.

11

mf

f

f

f

clar.

16

1st vln.

pizz.

mf

2nd vln.

pizz.

mf

vla.

pizz.

mf

vlc.

16

mf

arco

arco

arco

clar.

1st vln.

2nd vln.

vla.

vlc.

20

pizz. . *arco* .
mf

21

mf

clar.

1st vln.

2nd vln.

vla.

vlc.

25

f

p

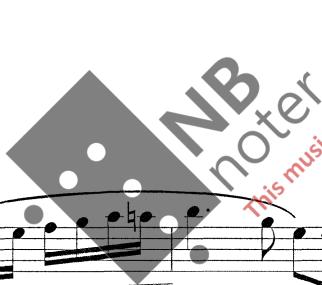
p

p

26

b

f



A musical score for two voices. The top staff is for soprano (S) and the bottom staff is for alto (A). The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). The vocal parts are written in a cursive musical notation style. A red diagonal watermark with the text "This music is copyright protected" is overlaid across the page.

clar. 34

1st vln.

2nd vln.

vla.

vlc. 34

This m

clar.

38

1st vln. arco

2nd vln. f arco

vla. f arco

vlc. f arco

38 f 39 mf

clar.

42

1st vln.

2nd vln.

vla.

vlc.

42 ff V V V f

43 ff V V V ff

ff V V V ff

42 ff V V V ff

clar.

1st vln.

2nd vln.

vla.

vlc.

46

46

1st vln.

2nd vln.

vla.

vlc.

legato

51

clar.

1st vln.

2nd vln.

vla.

vlc.

55

clar.

1st vln.

2nd vln.

vla.

vlc.

59

NB
noter
This music is copyright protected

clar.

1st vln.

2nd vln.

vla.

vlc.

63

clar.

1st vln.

2nd vln.

vla.

vlc.

67

clar.

1st vln.

2nd vln.

vla.

vlc.

71

mp

fp

f

f

f

f

71

fp

f

NB
noter

This music is copyright protected

clar.

1st vln.

2nd vln.

vla.

vlc.

75

clar.

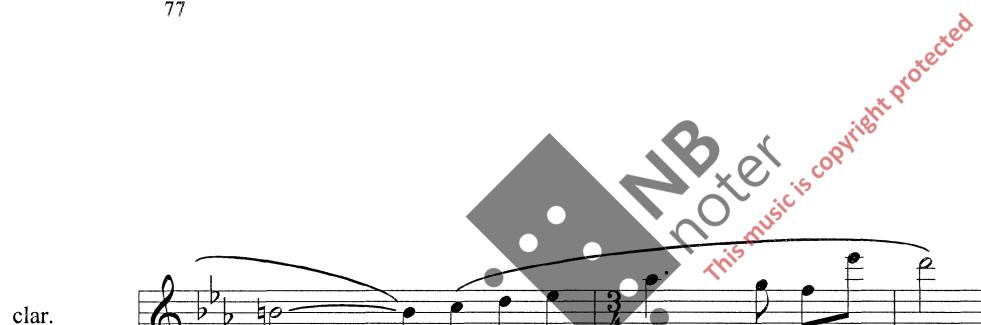
1st vln.

2nd vln.

vla.

vlc.

77



clar.

1st vln.

2nd vln.

vla.

vlc.

81

Piu mosso

clar. 85

1st vln. Piu mosso

2nd vln. Piu mosso *p*

vla. Piu mosso *p*

vlc. Piu mosso

85

clar. 88

1st vln. *mf*

2nd vln. *mf*

vla. *mf*

vlc. *mf*

88 *mf*

f

clar.

1st vln.

2nd vln.

vla.

vlc.

90

pizz.

p

pizz.

p

pizz.

mf

clar.

1st vln.

2nd vln.

vla.

vlc.

92

This music is copyright protected

clar.

94 *decresc.*

1st vln.

2nd vln.

vla.

vlc.

94 *arco* *f*

Clarinet in Bb
Andante

clar.

96 *morendo*

1st vln. *arco*

2nd vln. *arco*

vla.

vlc. *f*

Andante

Andante *f*

Andante *f*

Andante *f*

Andante *f*

96 *V V* *V V* *V V* *V V* *V V* *V V*

1st vln.

2nd vln.

vla.

vlc.

101

f
pizz.

mf

pizz.

fp

mf
pizz.

mf

1st vln.

2nd vln.

vla.

vlc.

106

arco

f

arco

f

arco

f

clar.

1st vln.

2nd vln.

vla.

vlc.

110

decresc.

clar.

1st vln.

2nd vln.

vla.

vlc.

114

NB
noter
This music is copyright protected

Cadenza

pizz.

Cadenza

pp

pizz.

Cadenza

pp

pizz.

Cadenza

pp

pizz.

Cadenza

pp

114

pp

clar. 117

clar. 119 3 Largo

1st vln. clar. 3 Largo arco *mp*

2nd vln. clar. 3 Largo arco *mp*

vla. clar. 3 Largo arco *mp*

vlc. clar. 3 Largo arco *mp*

clar.

1st vln.

2nd vln.

vla.

vlc.

123

tenuto

decresc.

decresc.

decresc.

clar.

1st vln.

2nd vln.

vla.

vlc.

126

decresc.

pp

Cadenza

pp

Cadenza

pp

Cadenza

pp

Cadenza

pp

This music is copyright protected

clar.

130

clar.

132 *p cresc.*

clar.

134

clar.

136

clar.

1st vln.

2nd vln.

vla.

vlc.

Largo

Largo

Largo

Largo

Largo

pp

pp

pp

pp

136

pp

clar.

138

1st vln.

2nd vln.

vla.

vlc.

ff 3
mf

138

clar.

141

cresc.

1st vln.

2nd vln.

vla.

vlc.

3
f
3
f
3
f
3
f

141

NB
noter
This music is copyright protected

Andante

clar.

1st vln.

2nd vln.

vla.

vlc.

143

f

clar.

1st vln.

2nd vln.

vla.

vlc.

148

pizz.

mf

pizz.

arco

arco

arco

mf

mf

pizz.

arco

clar.

150

1st vln.

2nd vln.

vla.

vlc.

150

clar.

152

1st vln.

2nd vln.

vla.

vlc.

152

clar. 154

1st vln.

2nd vln.

vla.

vlc. 154

clar. 155

1st vln. *p*

2nd vln. *p*

vla. *p*

vlc. 155 *p*

NB noter
This music is copyright protected

clar.

1st vln.

2nd vln.

vla.

vlc.

A musical score page featuring a large, solid gray note head containing three white dots. The text "NB noter" is printed vertically across this note head. Below the note head, a red watermark slants diagonally across the page with the text "This music is copyright protected". The musical staff below includes various notes and rests, some with numerical markings like "3" above them.

clar.

1st vln.

2nd vln.

vla.

vlc.

160

clar.

164

1st vln.

2nd vln.

vla.

vlc.

164

arco $\ddot{\text{D}}=\text{D}$

ff

pizz.

simile

arco $\ddot{\text{D}}=\text{D}$

ff

pizz.

simile

arco $\ddot{\text{D}}=\text{D}$ \wedge

f

pizz.

simile

arco $\ddot{\text{D}}=\text{D}$ \flat

fizz

fizz

simile

clar.

169

f

169

mf

arco

arco

arco

arco

clar.

175

1st vln.

2nd vln.

vla.

vlc.

175 *f*

clar.

181

rit.

p

a tempo

f

1st vln.

f

rit.

a tempo

pizz.

mf

a tempo

pizz.

simile

2nd vln.

f

rit.

a tempo

pizz.

mf

a tempo

pizz.

simile

vla.

f

rit.

a tempo

pizz.

mf

a tempo

pizz.

simile

vlc.

181 *f*

rit.

mf

simile

NB
noter
This music is copyright protected

clar.

187

1st vln.

2nd vln.

vla.

vlc.

187

NB
noter
This music is copyright protected

clar.

193

1st vln.

2nd vln.

vla.

vlc.

193

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

simile

simile

simile

simile

clar. 199

Molto rit.

1st vln.

2nd vln.

vla.

vlc. 199

arco Molto rit.

arco Molto rit.

arco Molto rit.

ff agitato a tempo

ff agitato a tempo

ff agitato a tempo

ff agitato a tempo

clar. 205

dolce

1st vln.

2nd vln.

vla.

vlc. 205

pizz.

pizz.

pizz.

arco arco

arco arco

arco arco

clar. 211

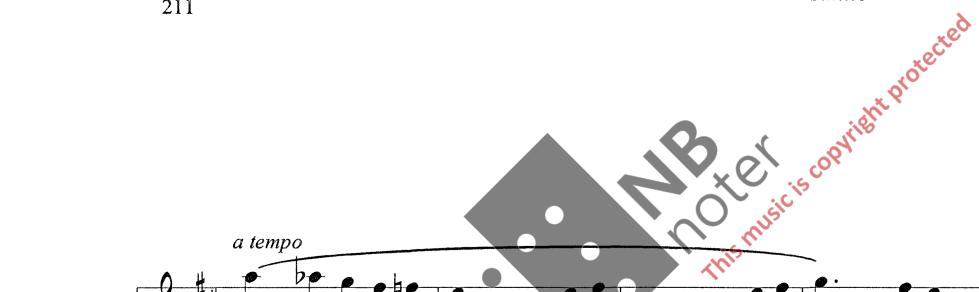
1st vln. *pizz.*

2nd vln. *pizz.* *simile* *rit.*

vla. *pizz.* *simile* *rit.*

vlc. *pizz.* *simile* *rit.*

211



clar. *a tempo*
217 *f*

1st vln. *a tempo* *f* *a tempo* *arco* *pizz.*

2nd vln. *a tempo* *f* *a tempo* *arco* *pizz.*

vla. *a tempo* *f* *a tempo* *arco* *pizz.*

vlc. *a tempo* *f* *a tempo* *arco* *pizz.*

217 *f*

clar. 223

1st vln. *simile*

2nd vln. *simile*

vla. *simile*

vlc. 223 *simile*

accel.

arco accel.

p accel.

p accel.

p accel.

clar. 229

1st vln.

2nd vln.

vla.

vlc. 229

6

f

f

f

f

NB
noter
This music is copyright protected

clar.

1st vln.

2nd vln.

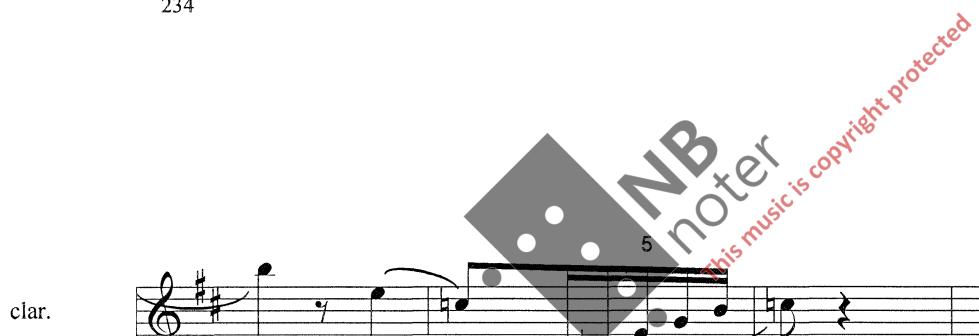
vla.

vlc.

234

6

6



clar.

1st vln.

2nd vln.

vla.

vlc.

238

ff

ff

ff

238

ff

clar.

243

1st vln.

2nd vln.

vla.

vlc.

243

6

pizz.

f

pizz.

f

pizz.

f

pizz.

clar.

246

6

6

arco

f

mf

mf

mf

246

clar.

1st vln.

2nd vln.

vla.

vlc.

250

$\frac{4}{8}$

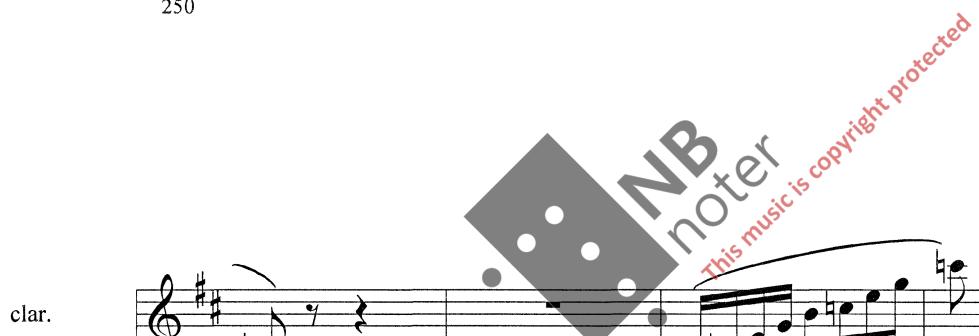
$\frac{4}{8}$

$\frac{4}{8}$

$\frac{4}{8}$

$\frac{4}{8}$

f



clar.

1st vln.

2nd vln.

vla.

vlc.

255

fff

arco

fff arco

fff arco

fff arco

fff