Full score

CLARIMORPHOSE

QUINTET FOR CLARINET

in A and Bb (ossia: in Bb)

& STRING QUARTET

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by

Per Chr. Arnesen

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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 developes 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 shrinked 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 programatically, 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 to 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?

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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.

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Full score

Performance Time - ca. 8:30

Clarimorphose

Quintet for Clarinet and String Quartet

Per Chr. Arnesen, 1993

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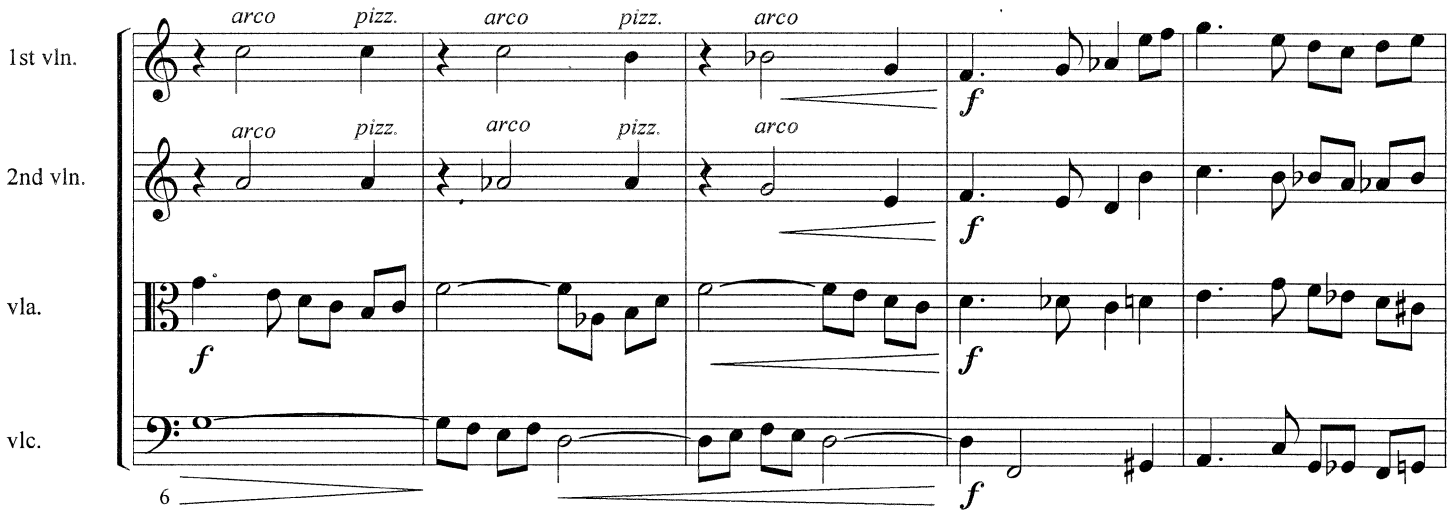

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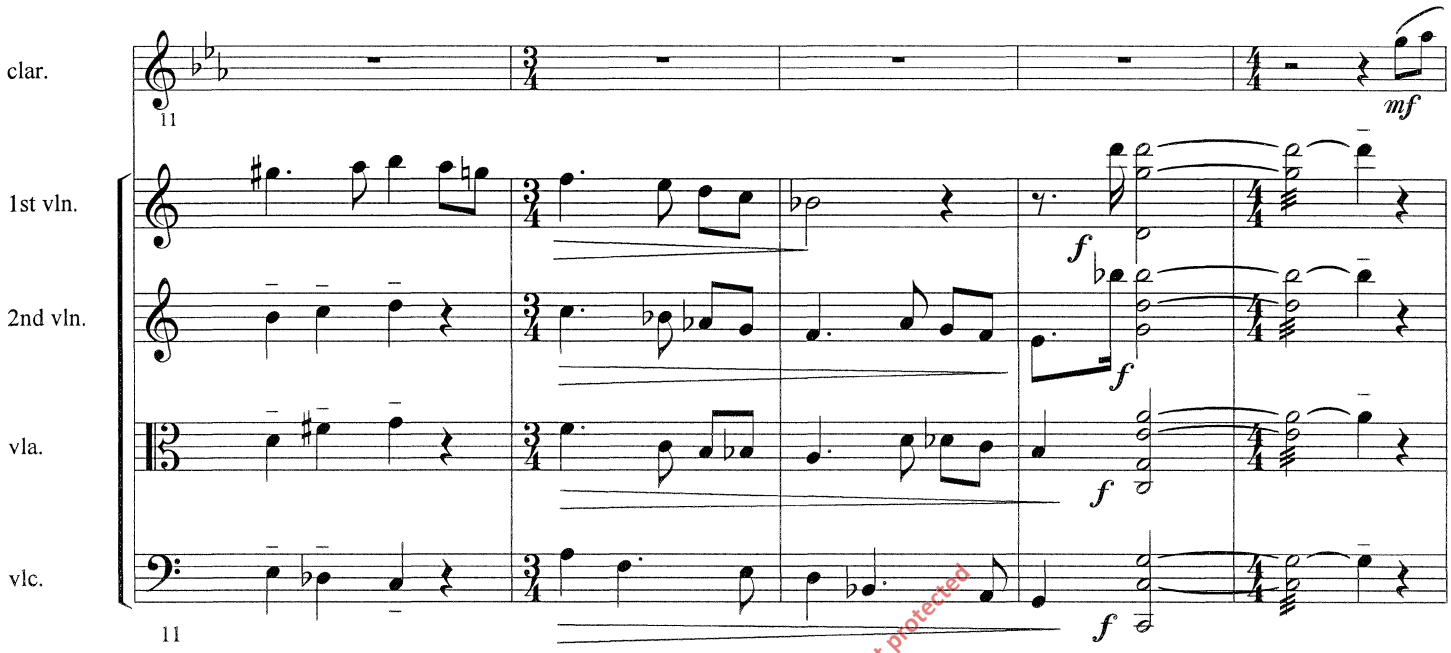

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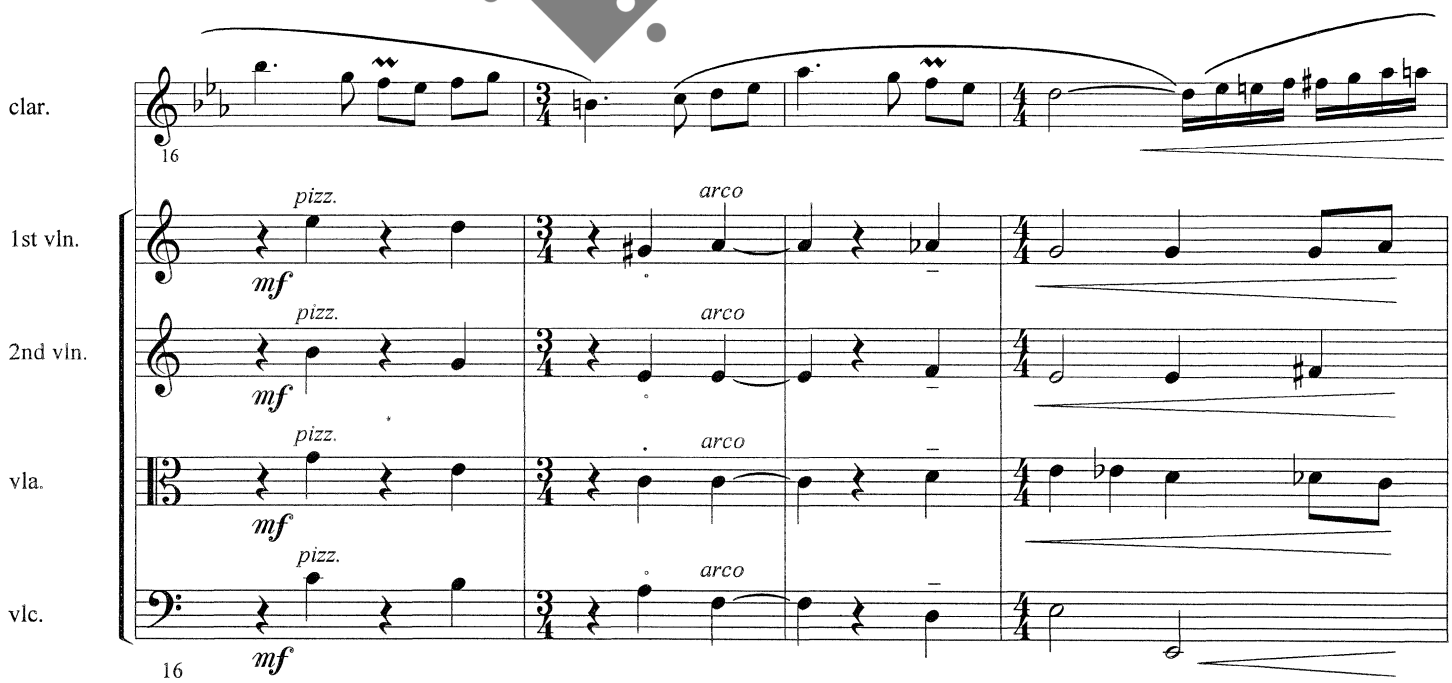

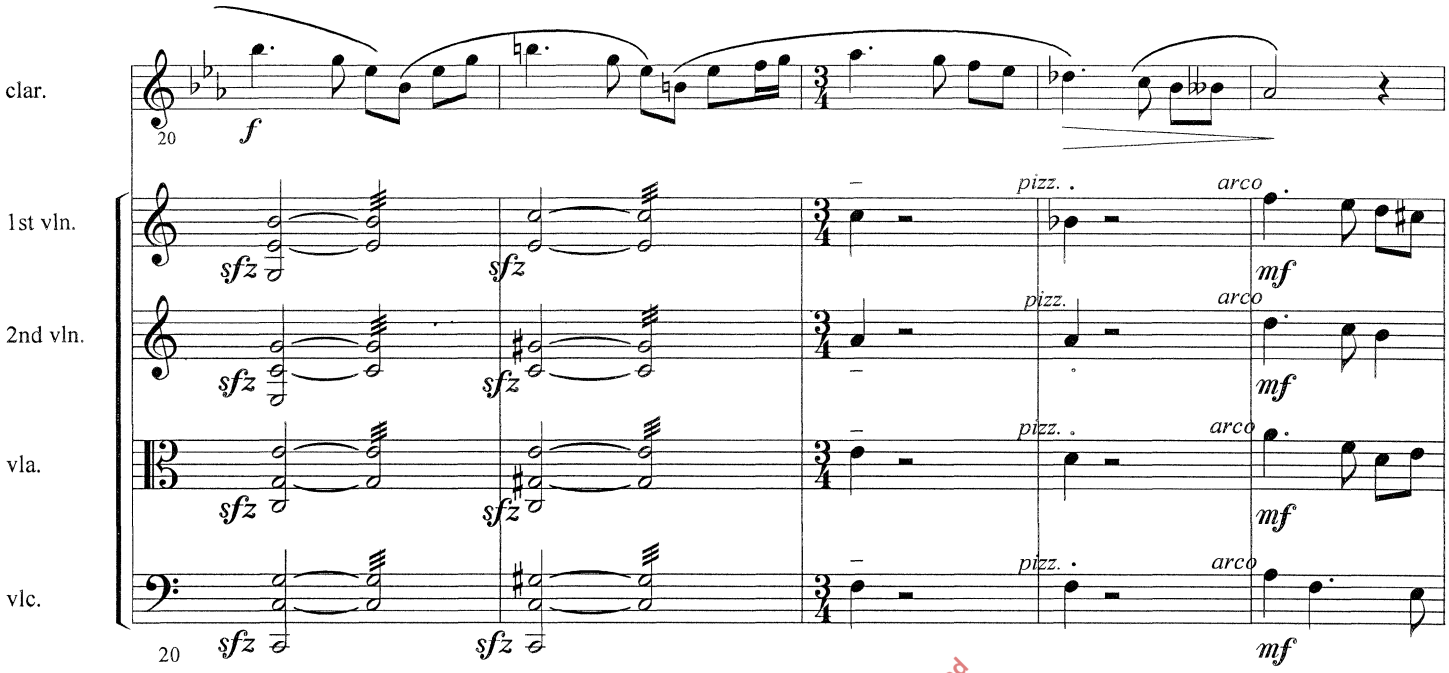

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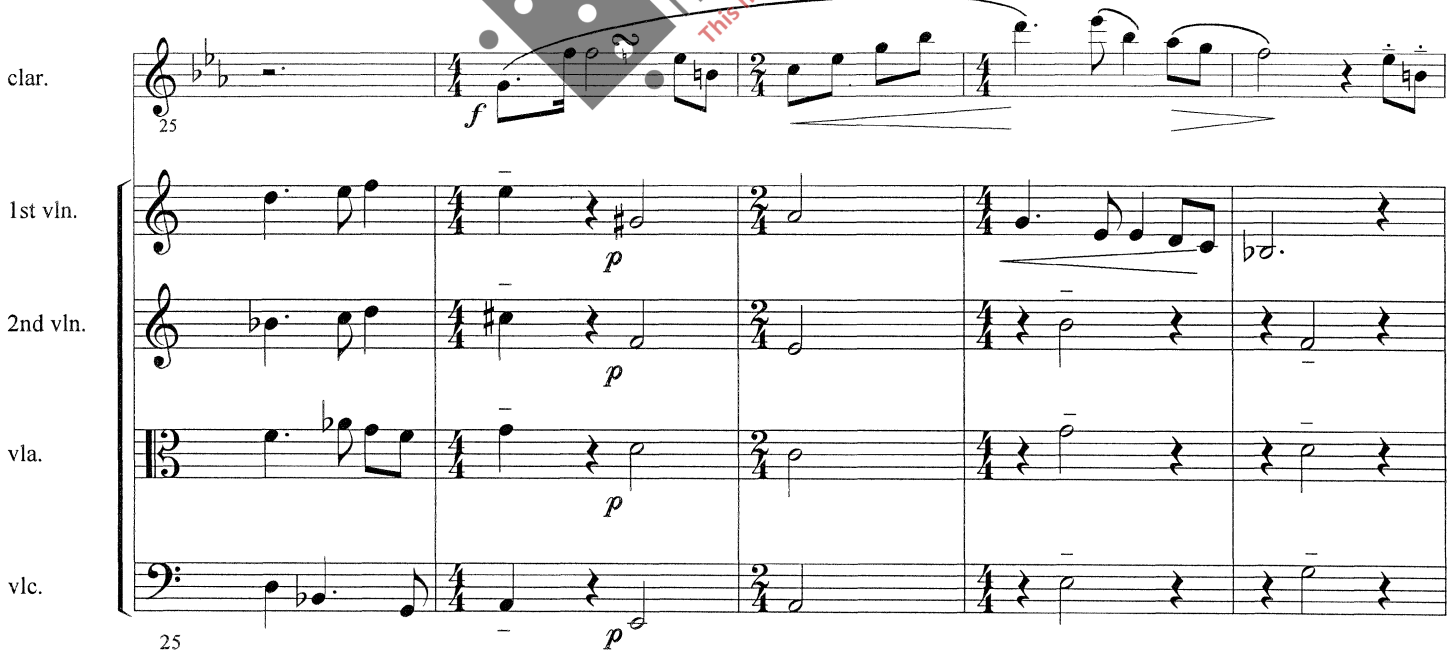

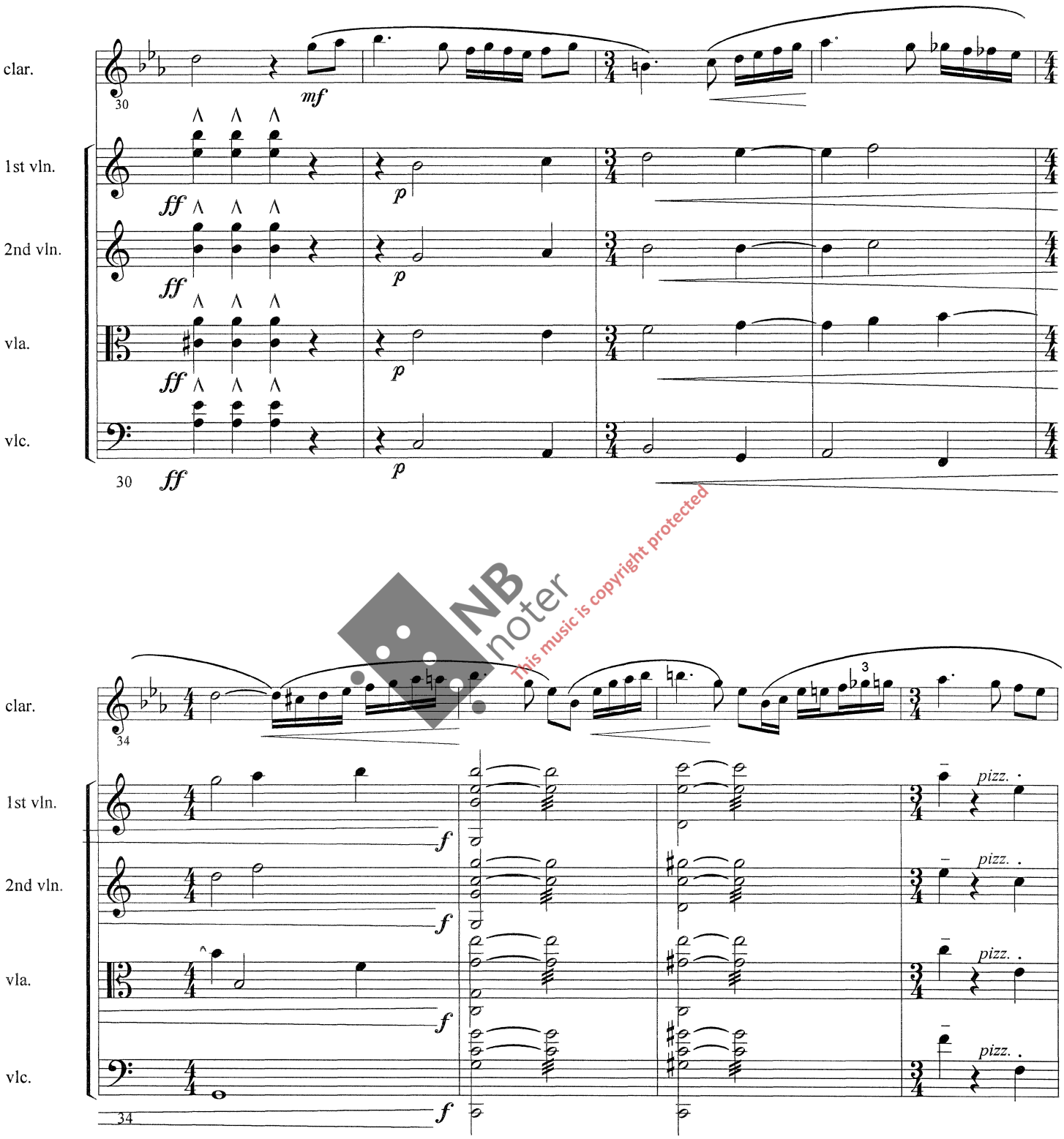

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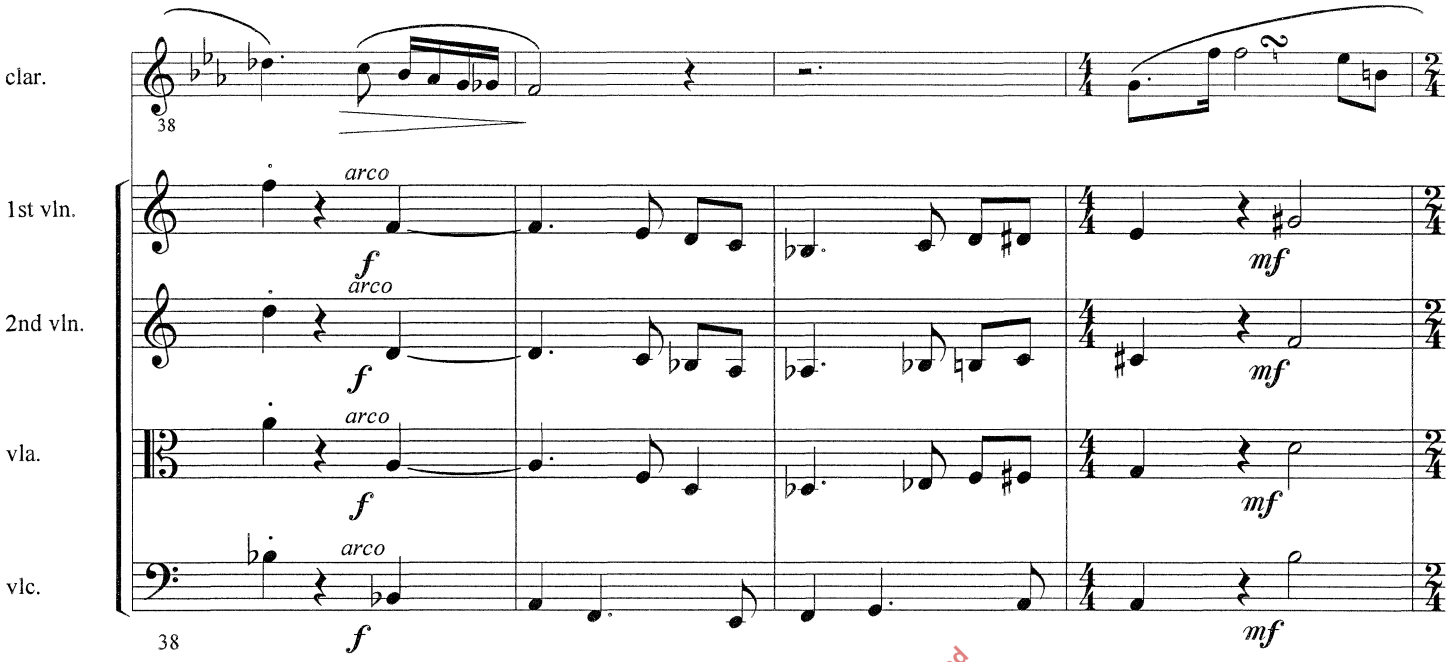

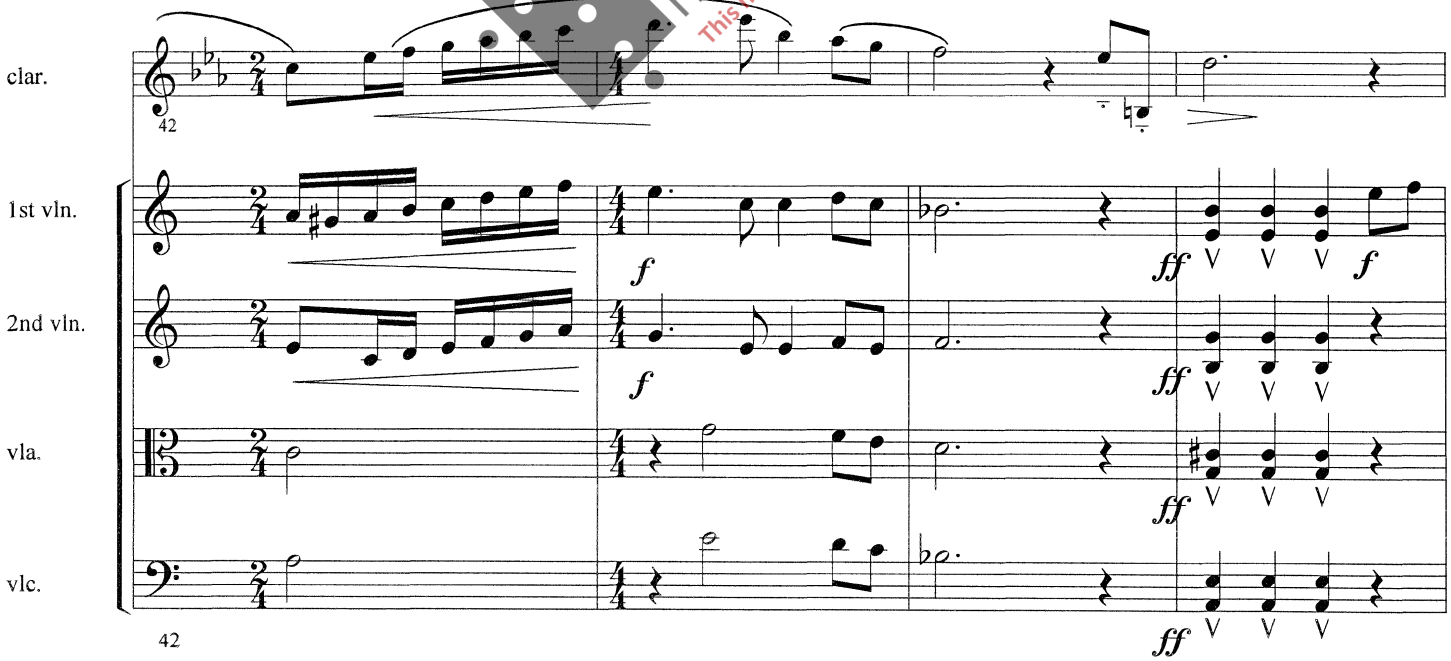

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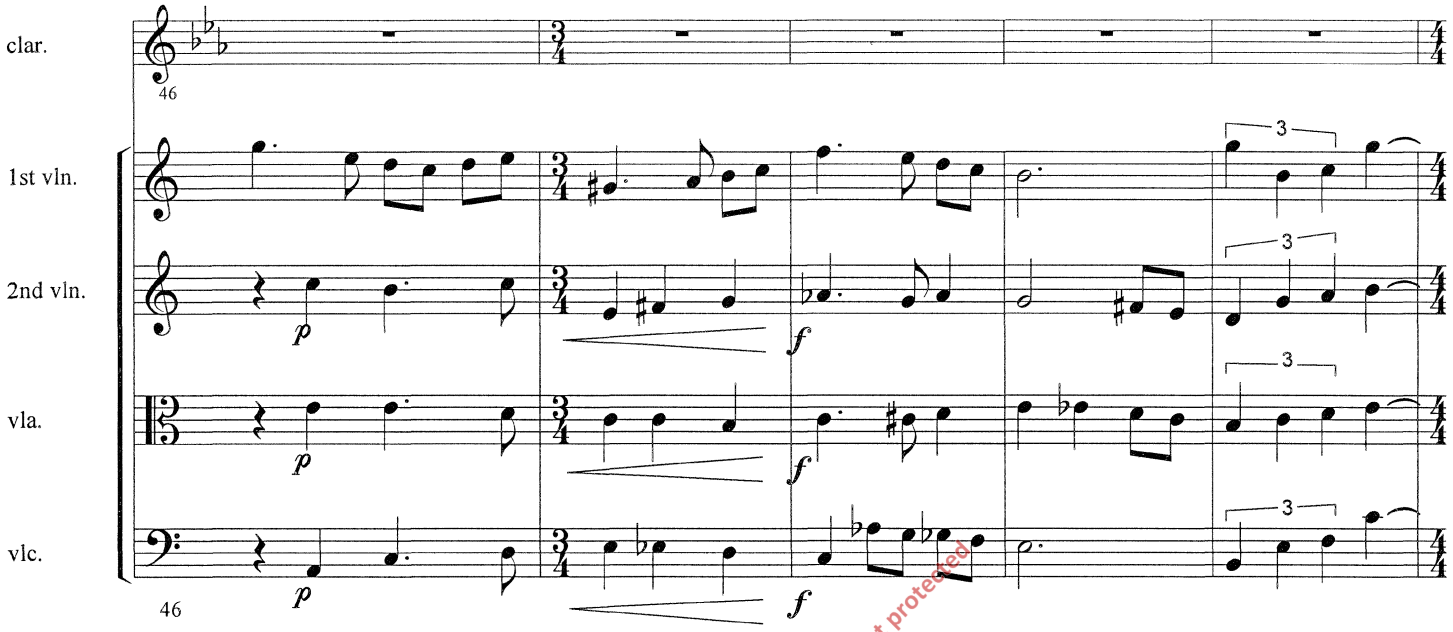

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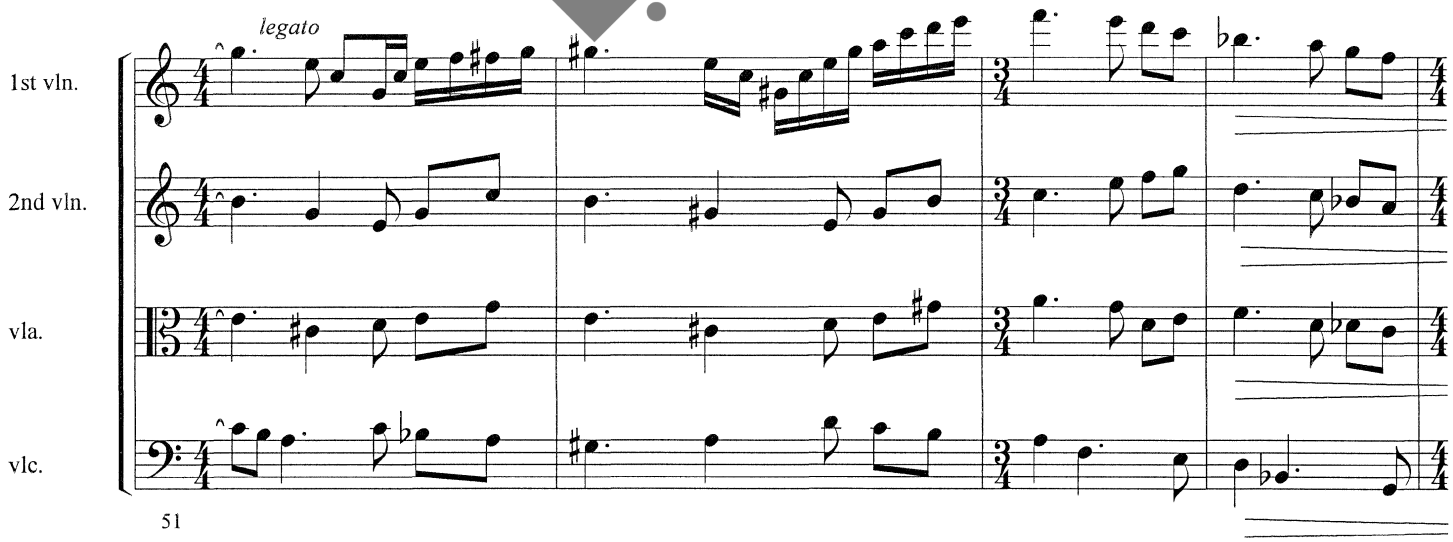

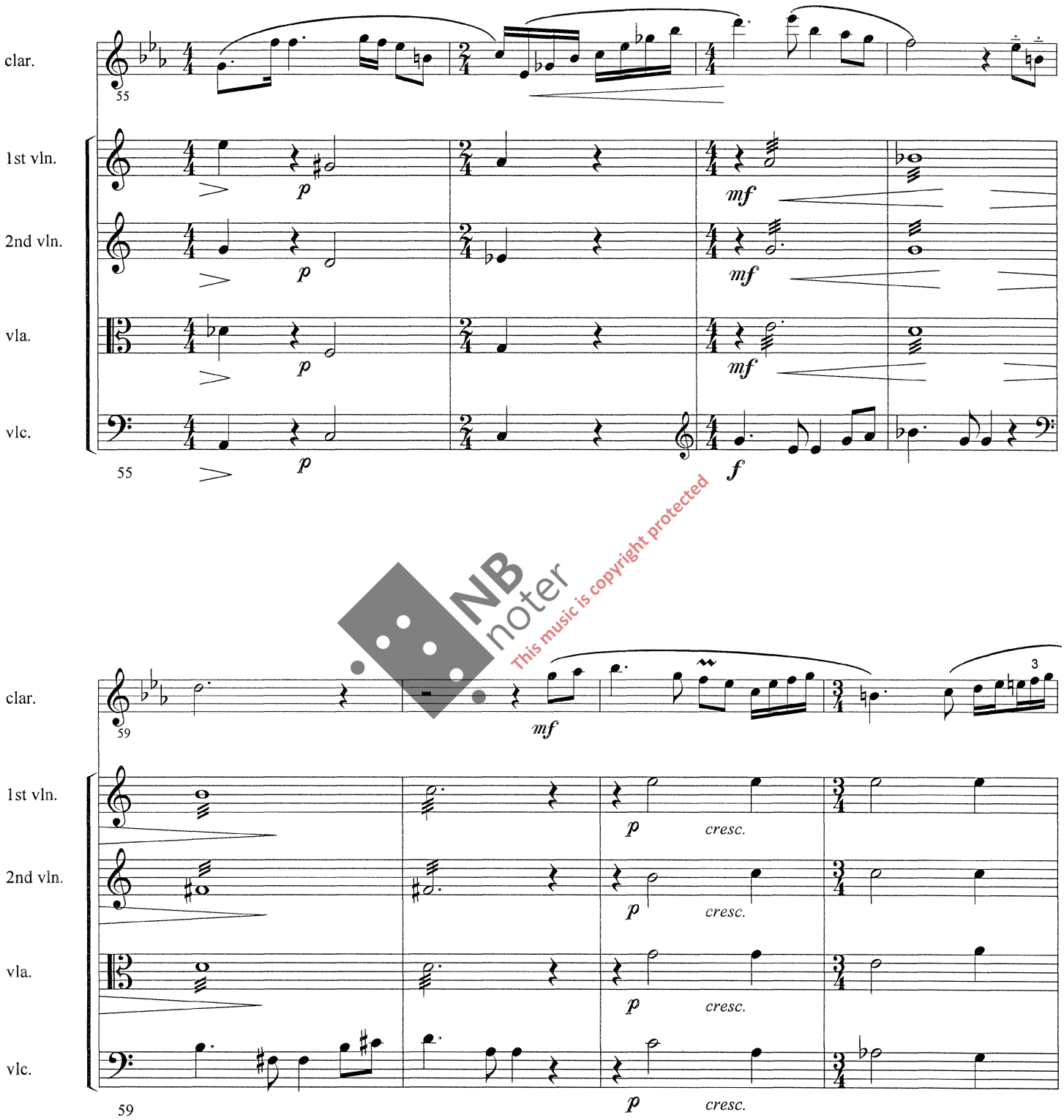

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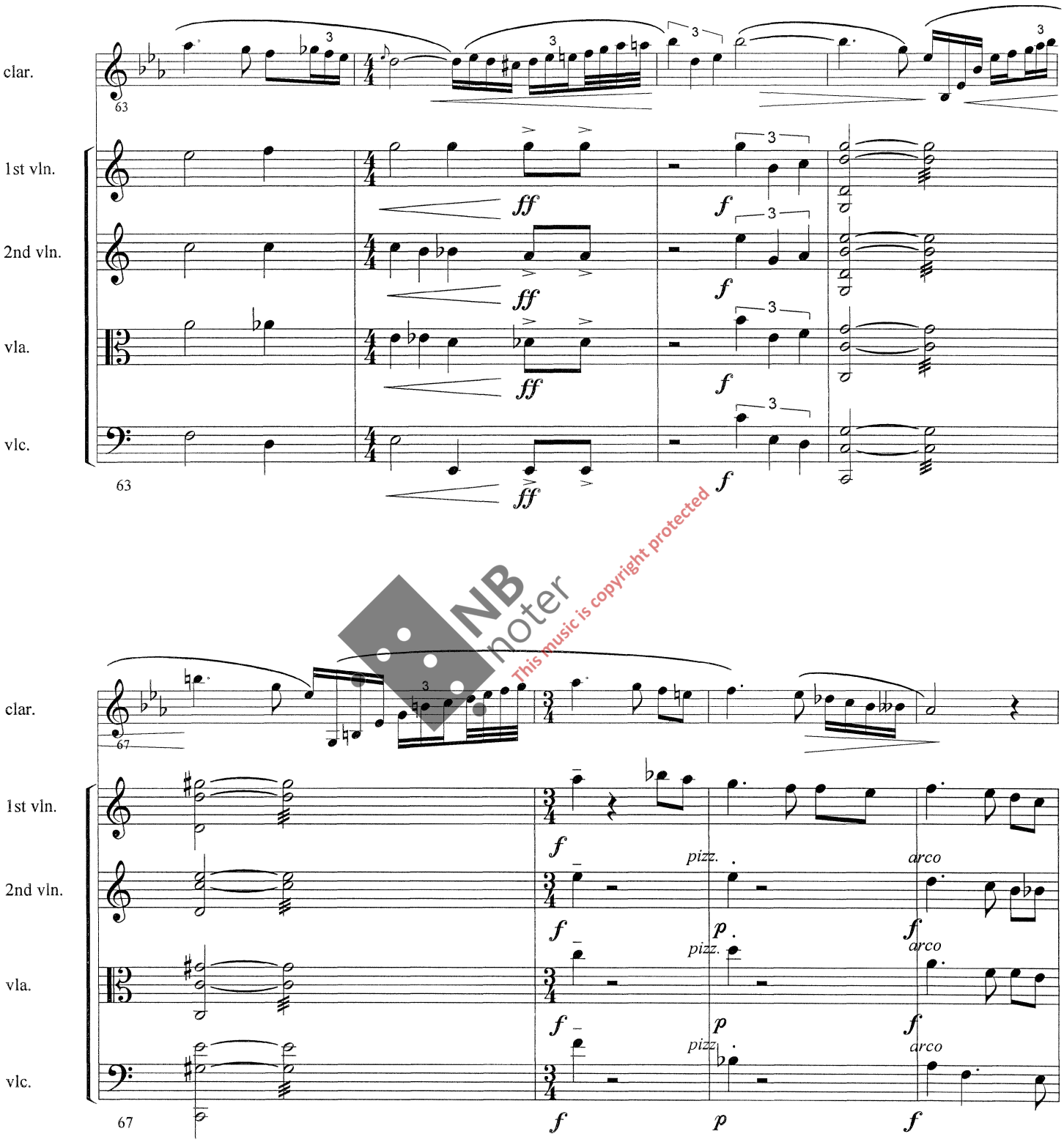

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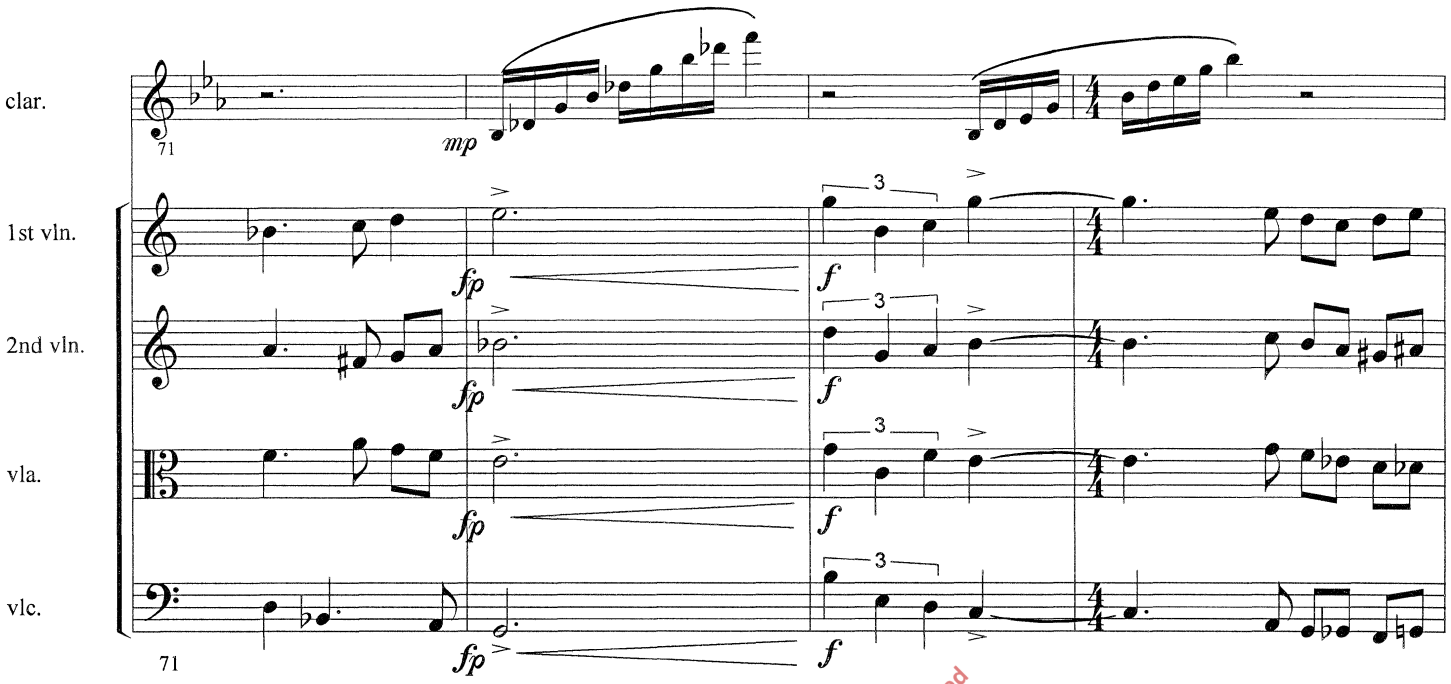

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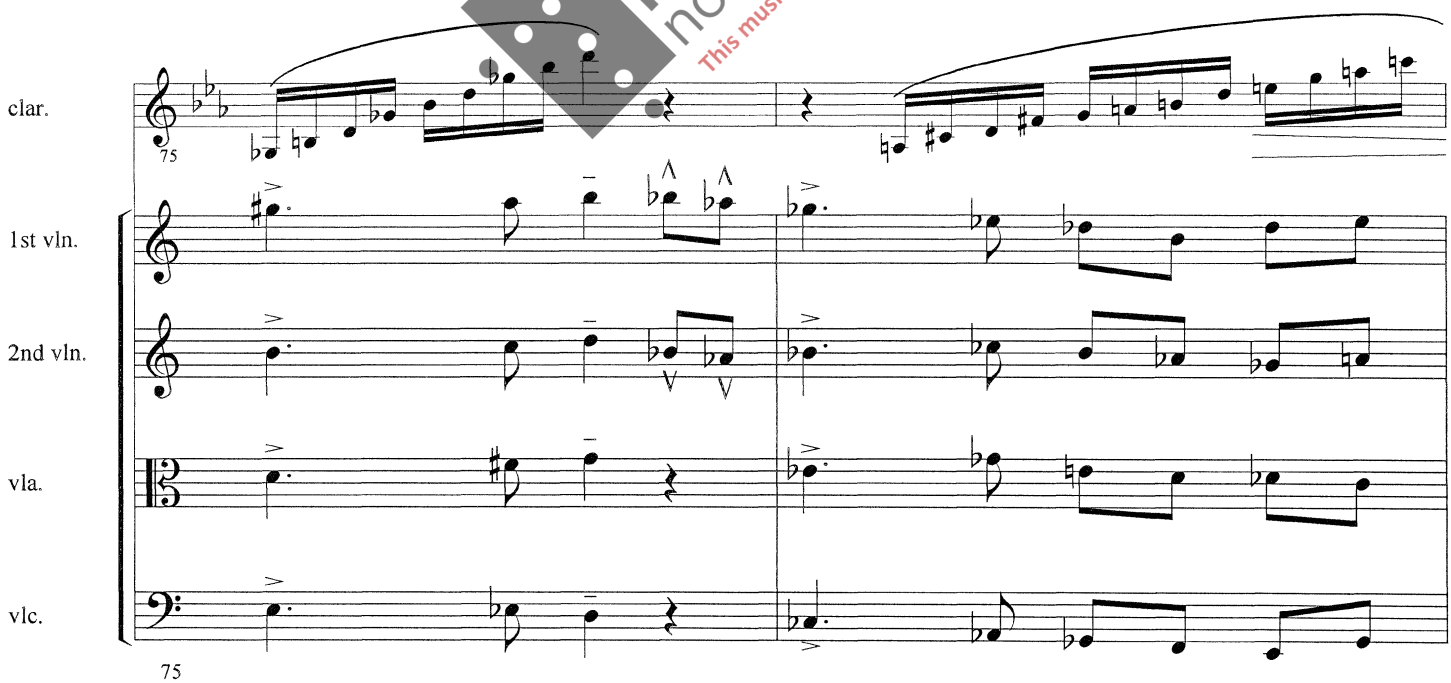

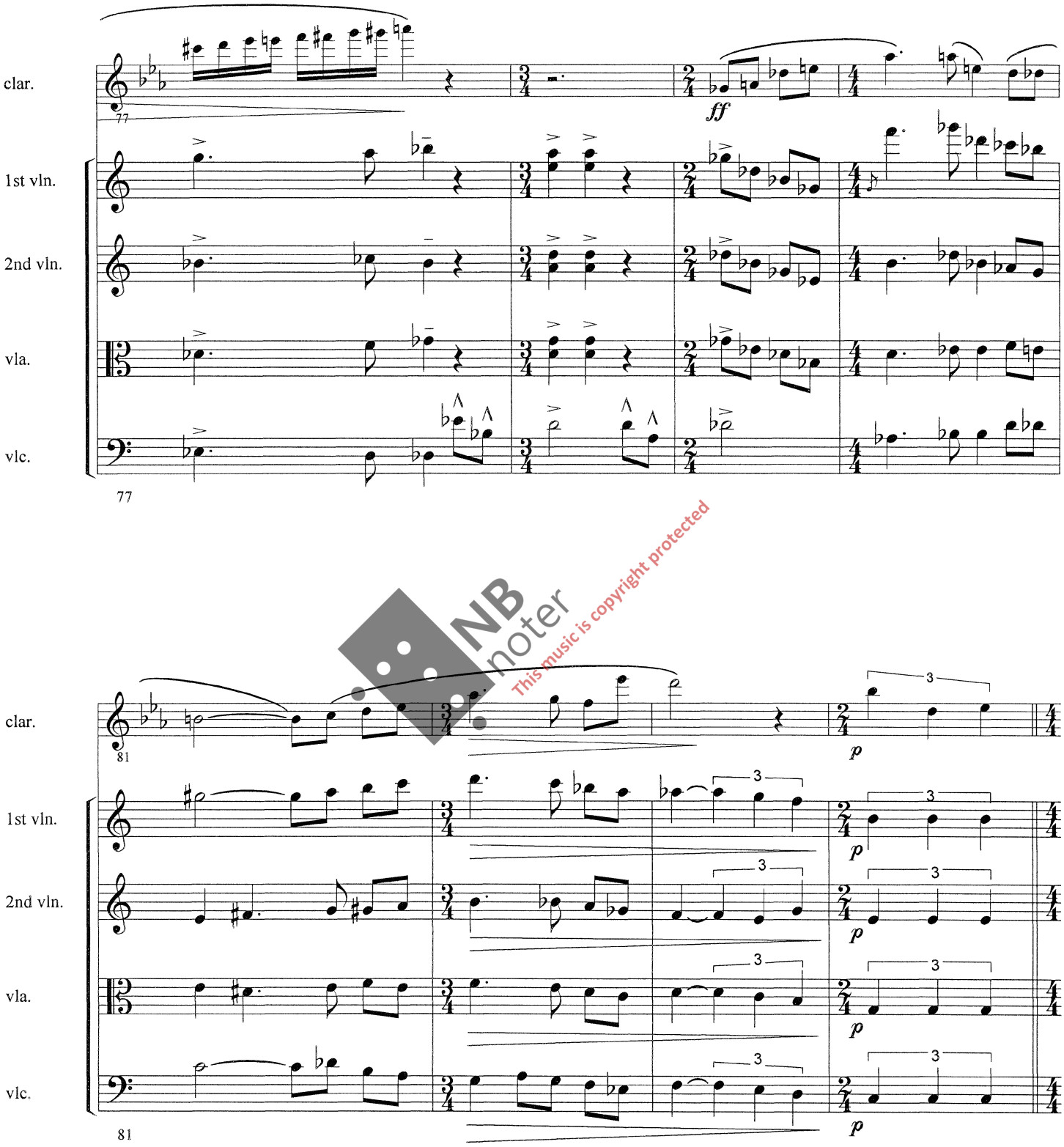

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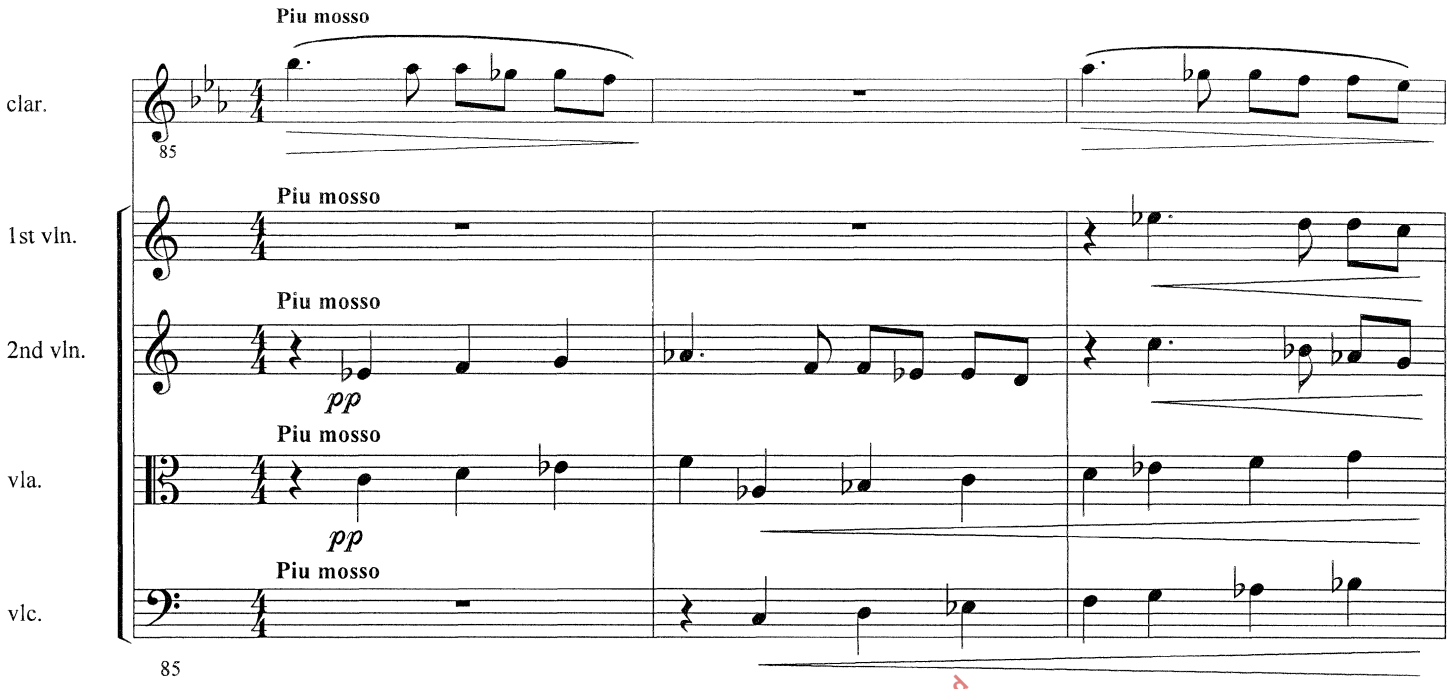

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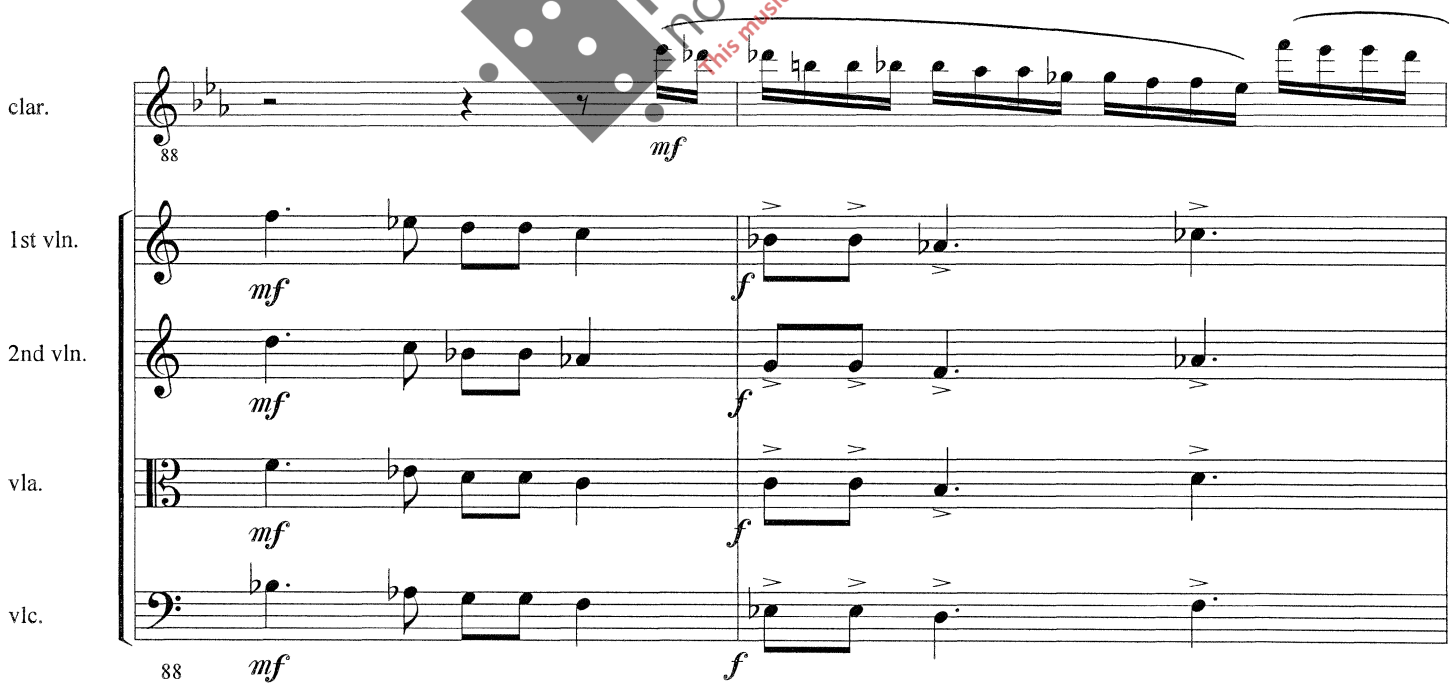

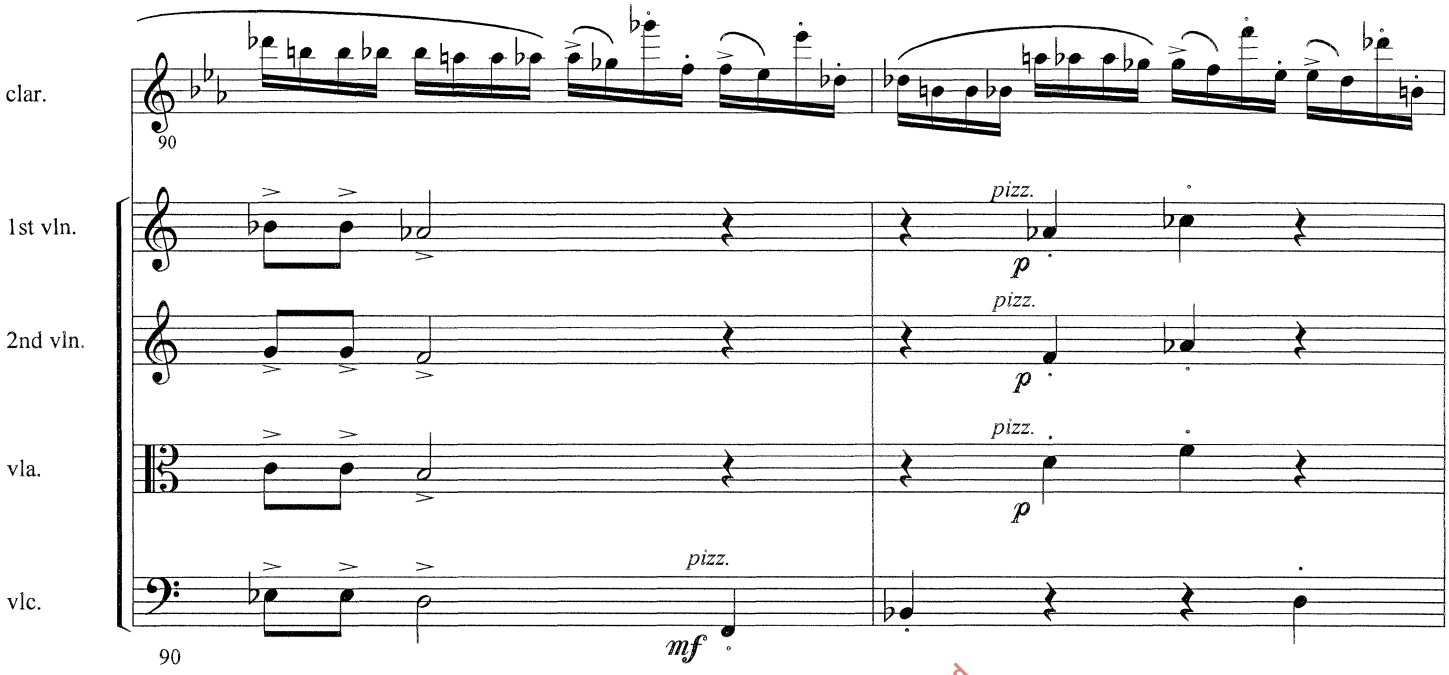

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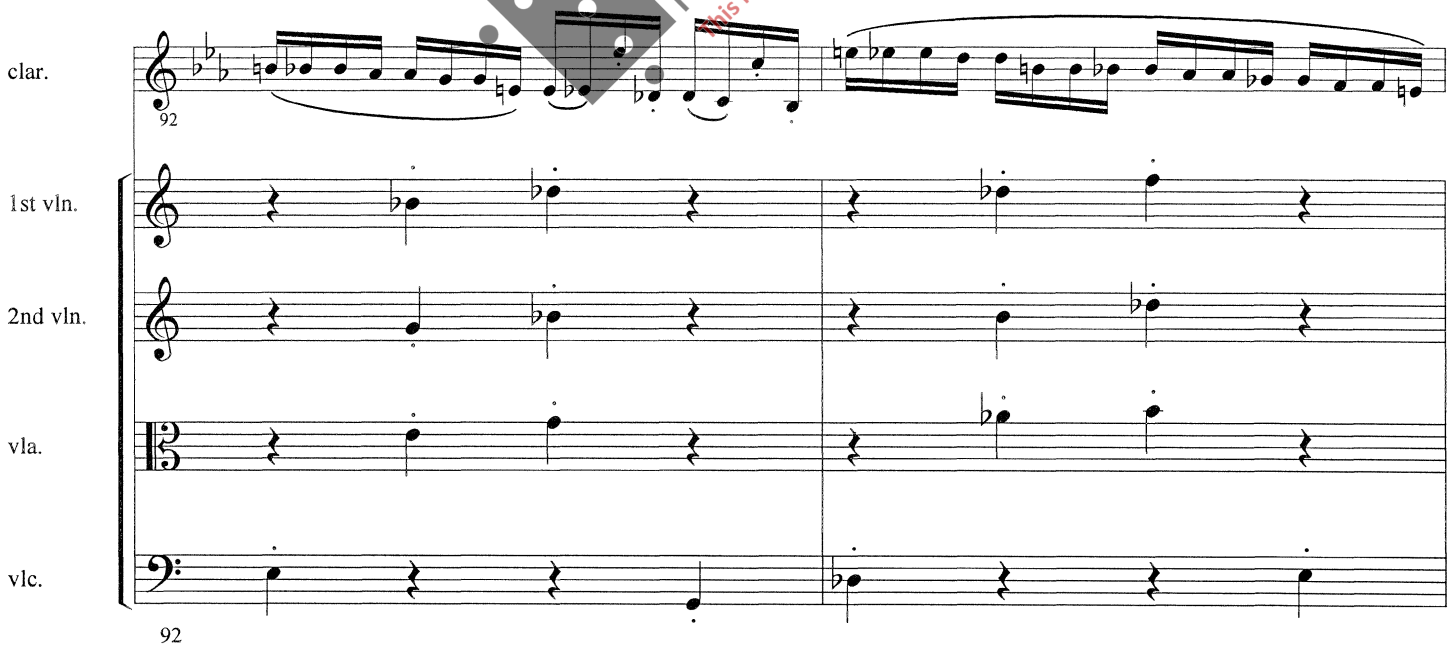

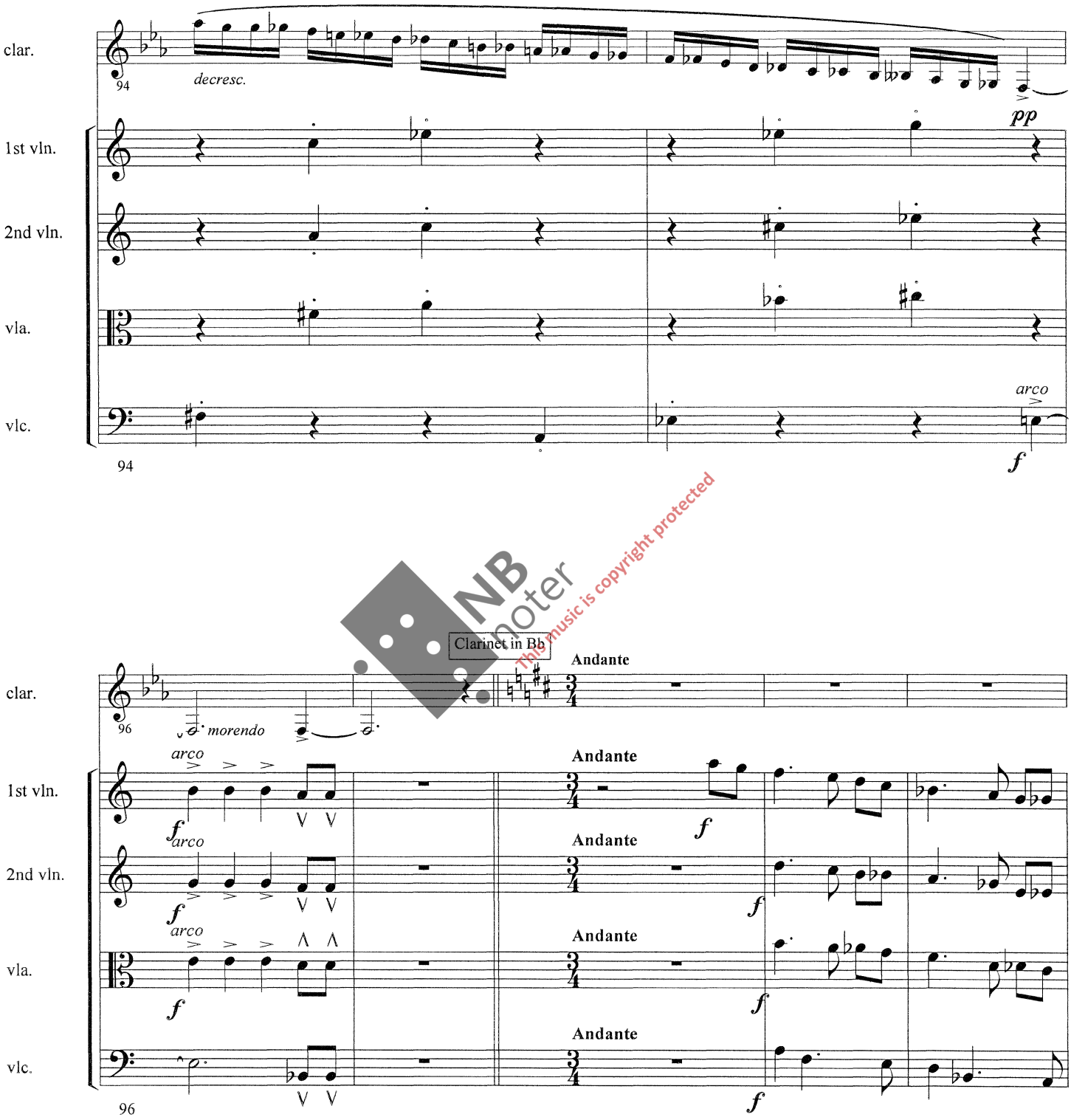

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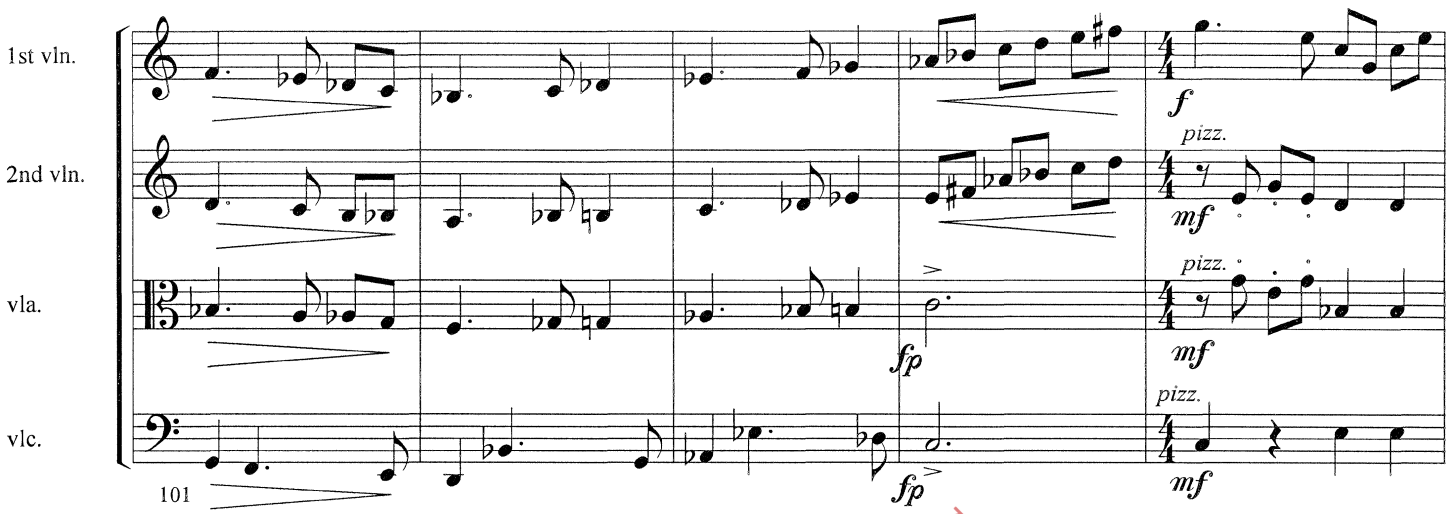

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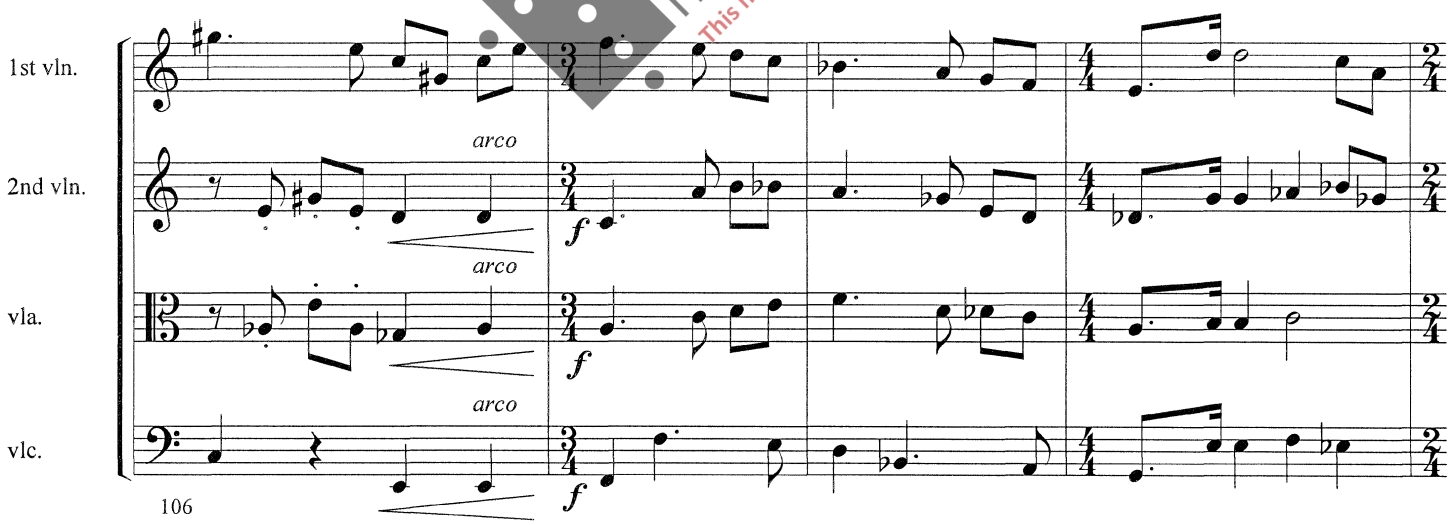

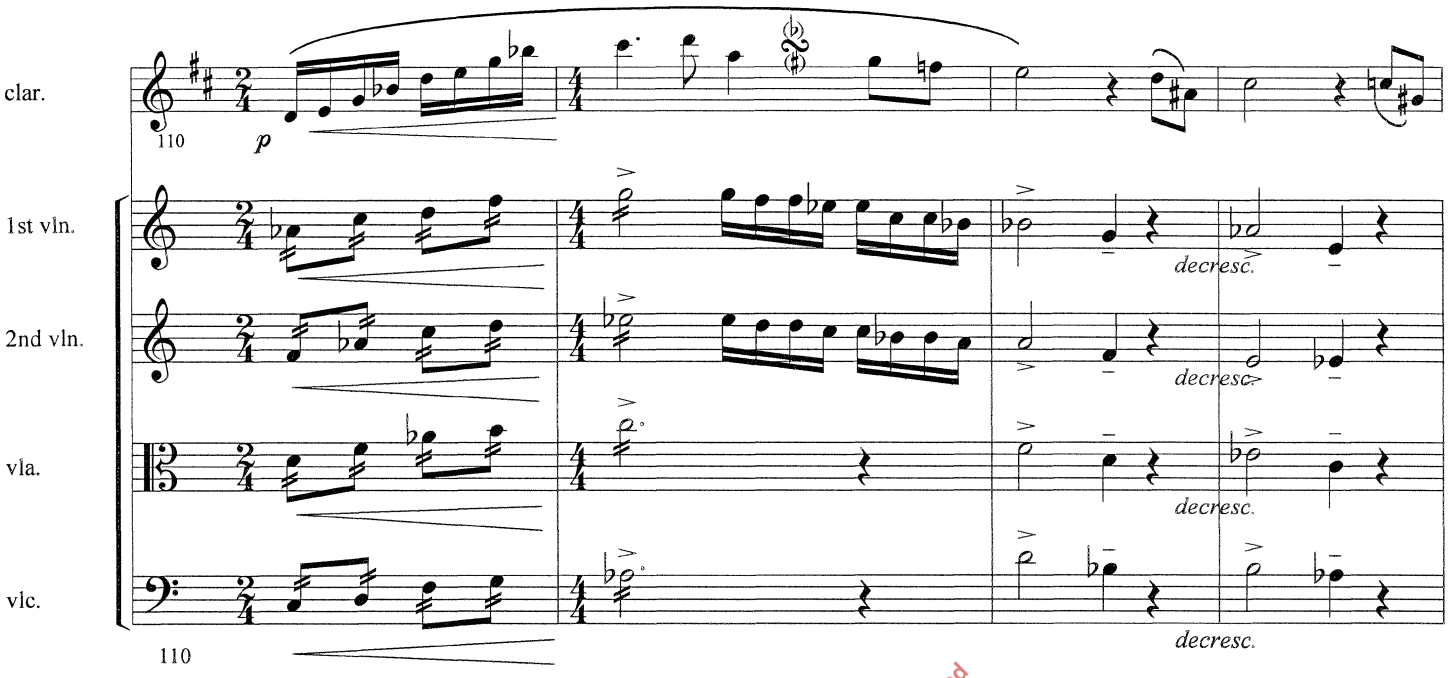

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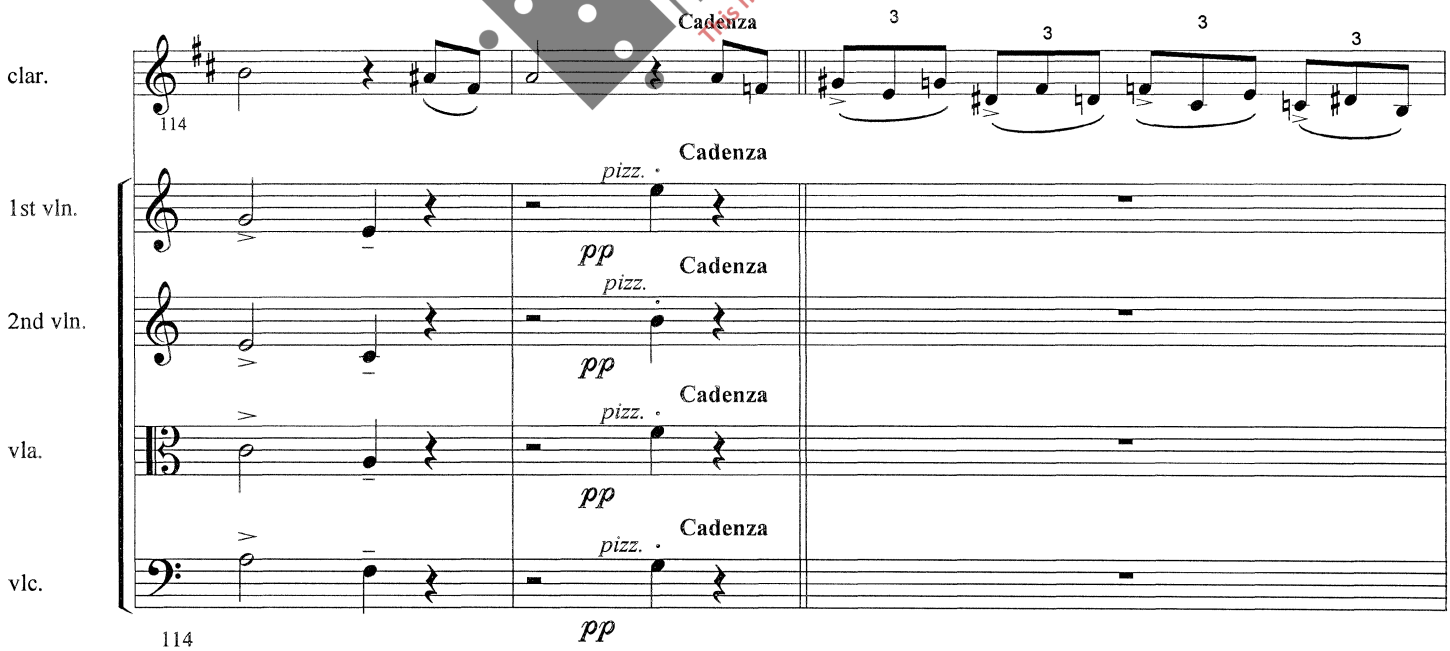

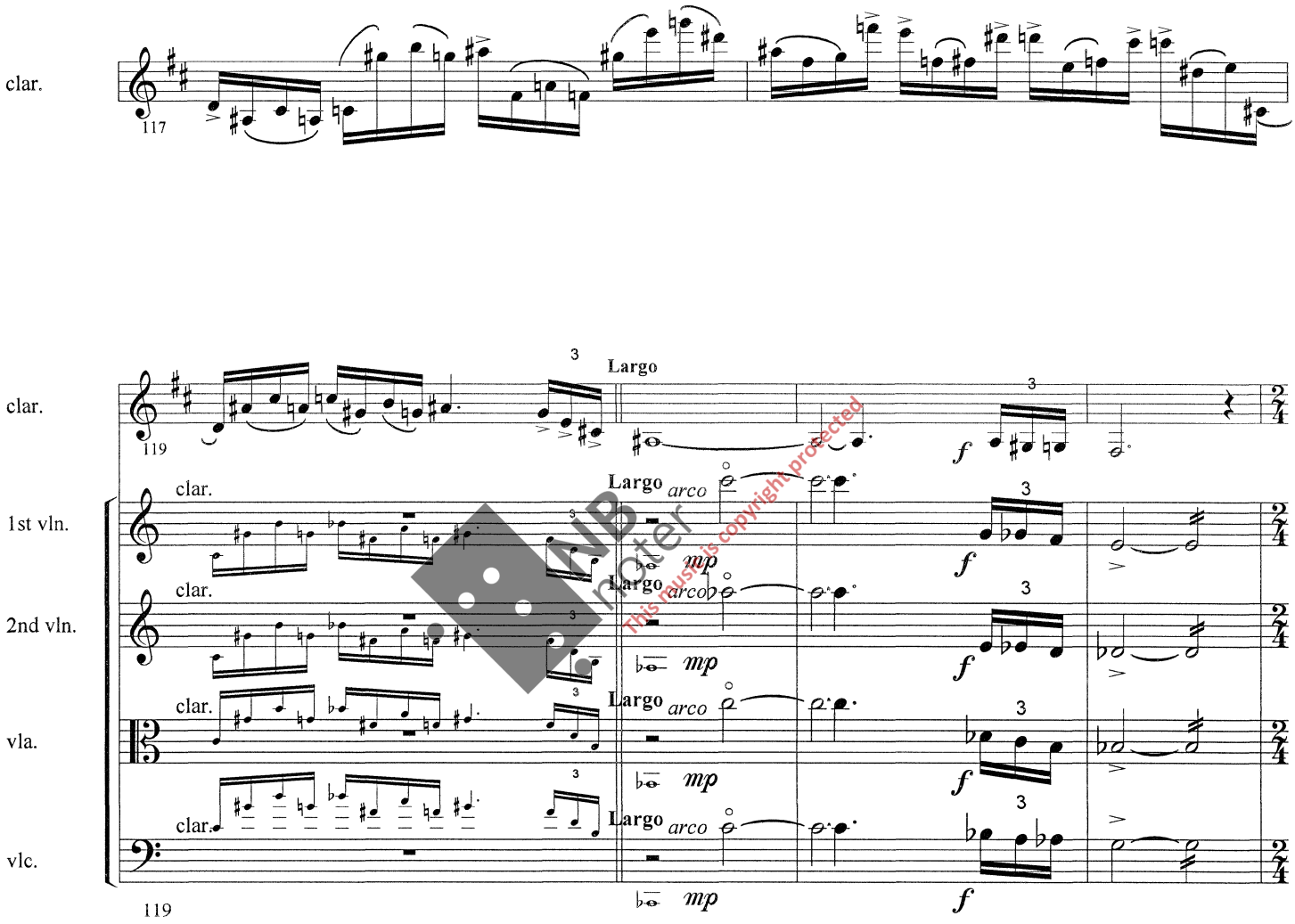

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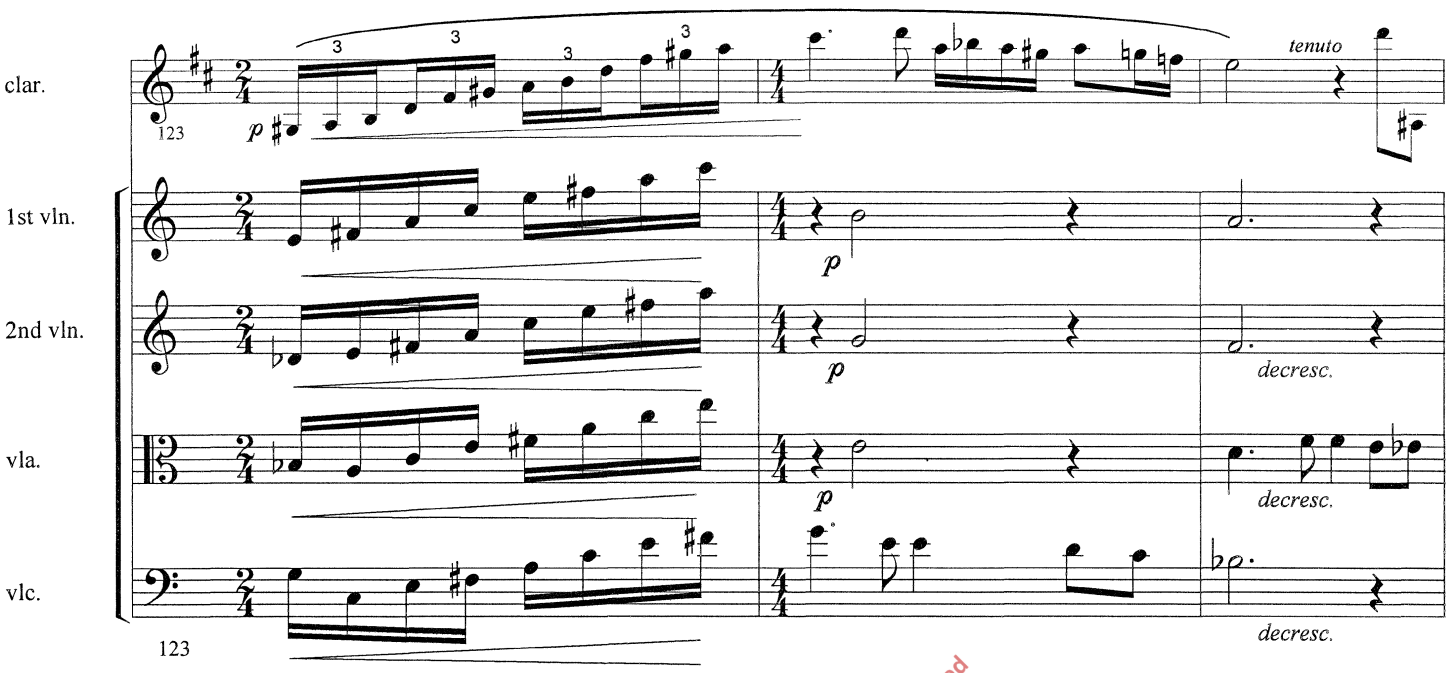

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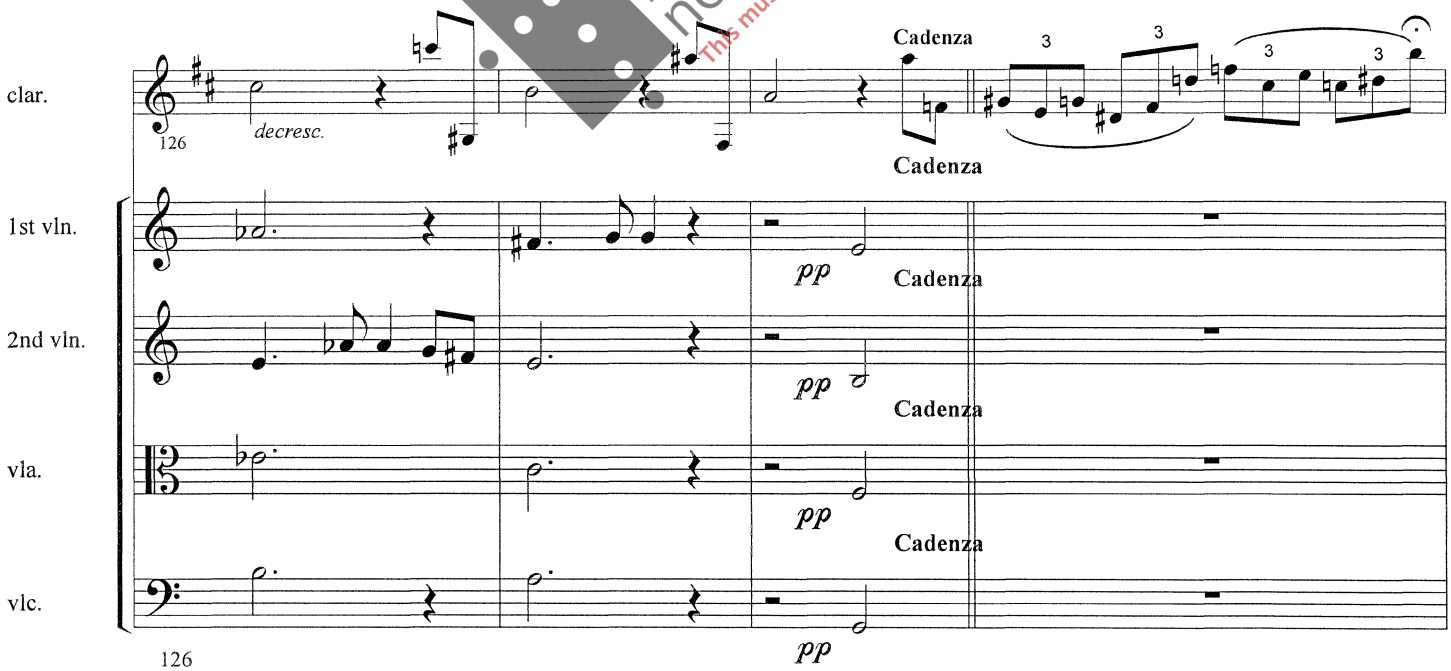

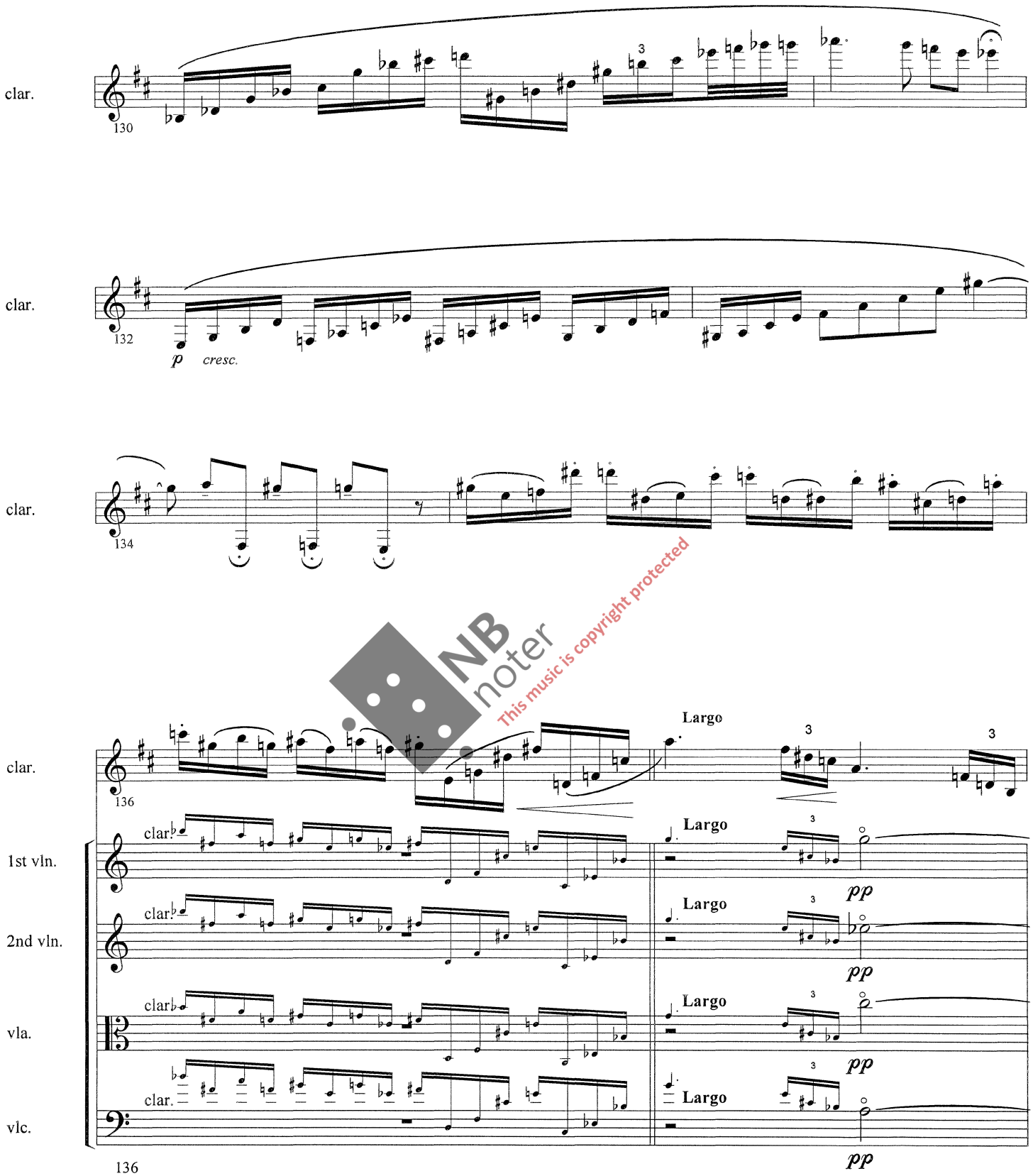

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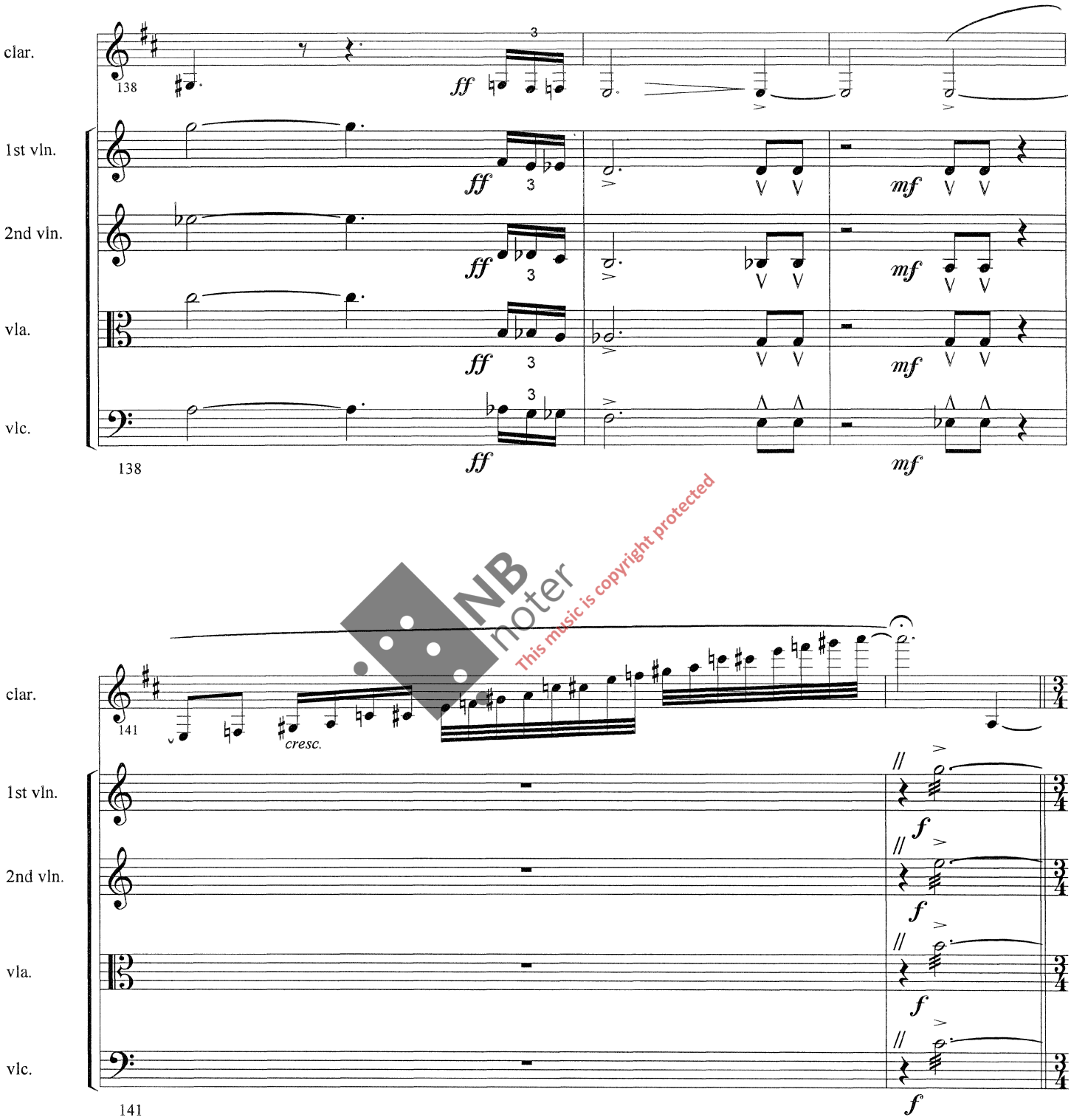

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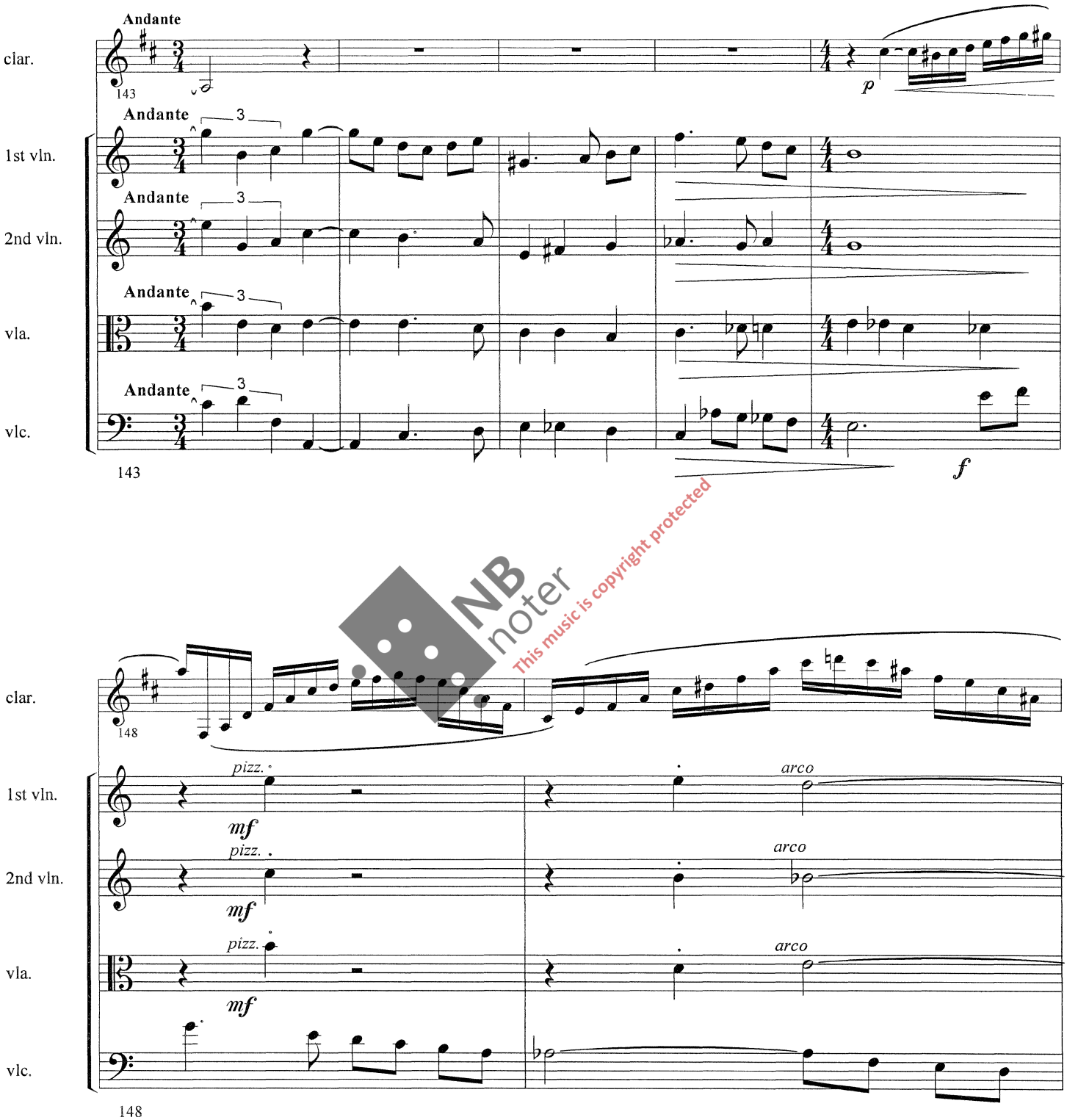

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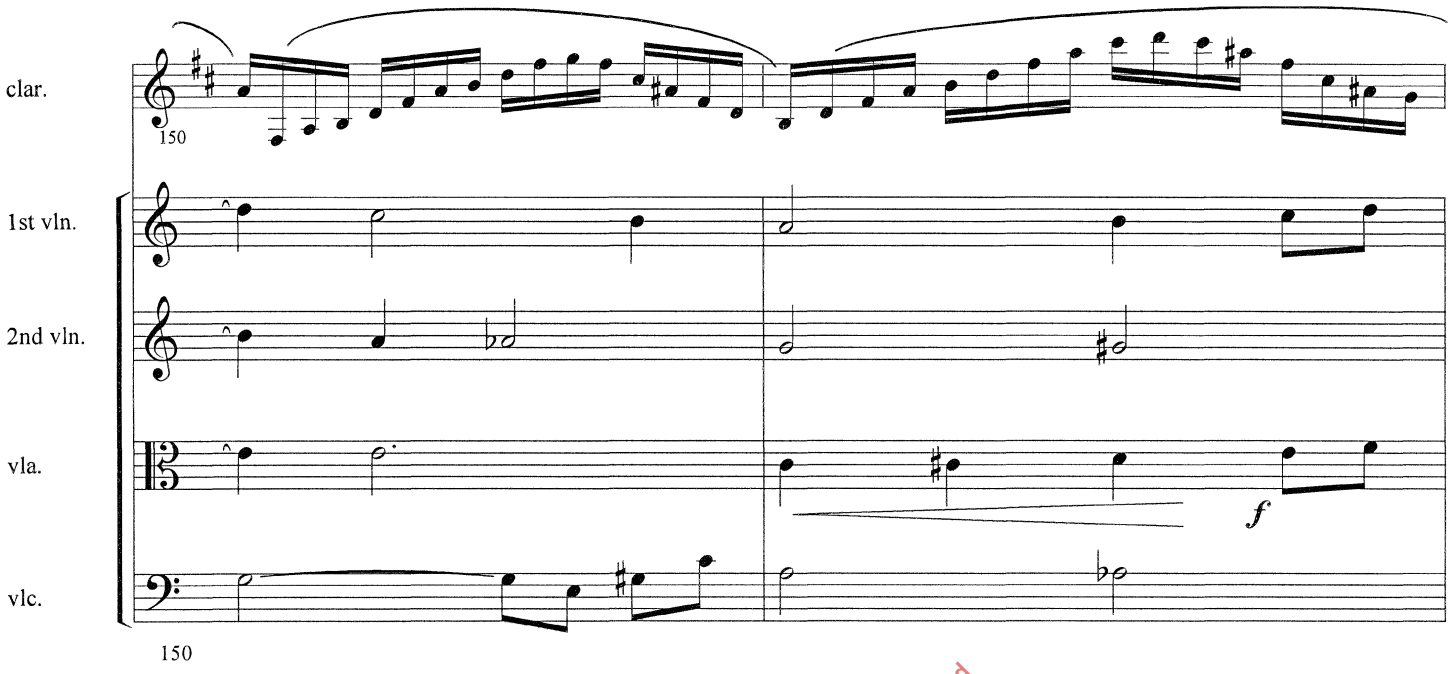

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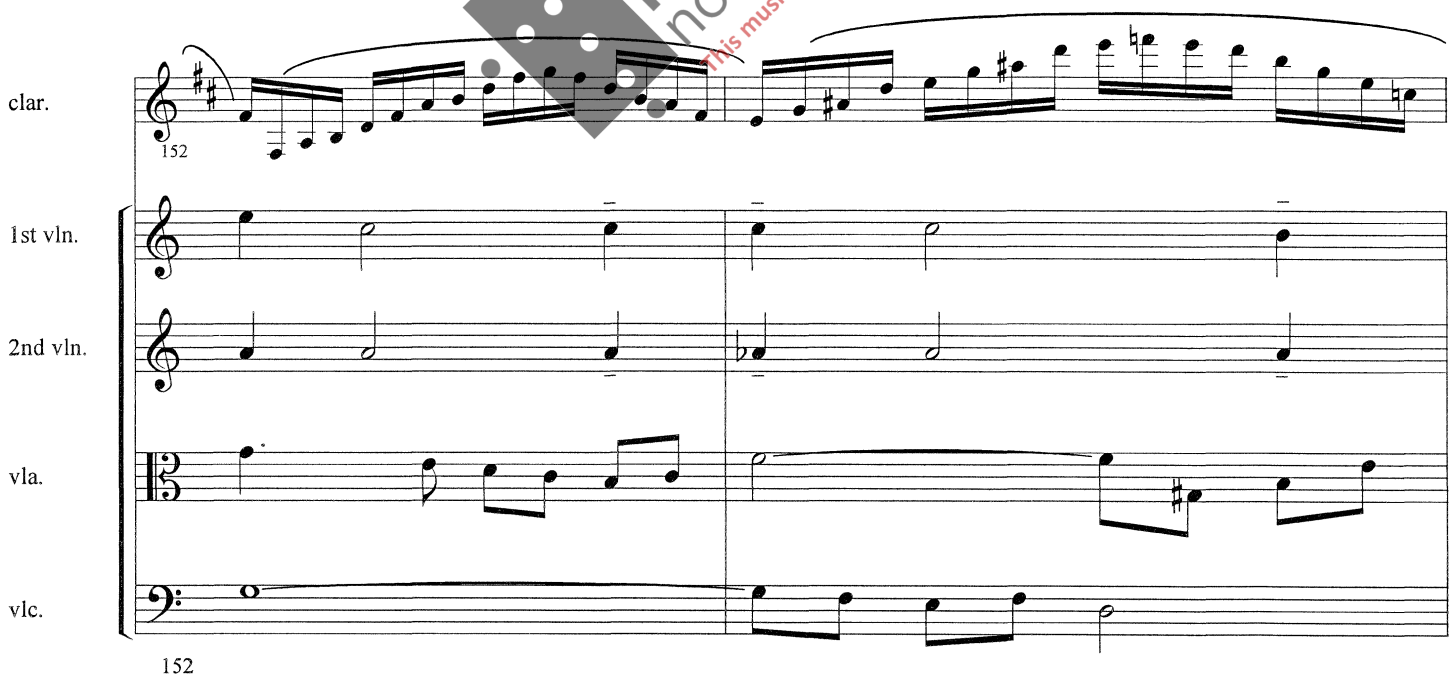

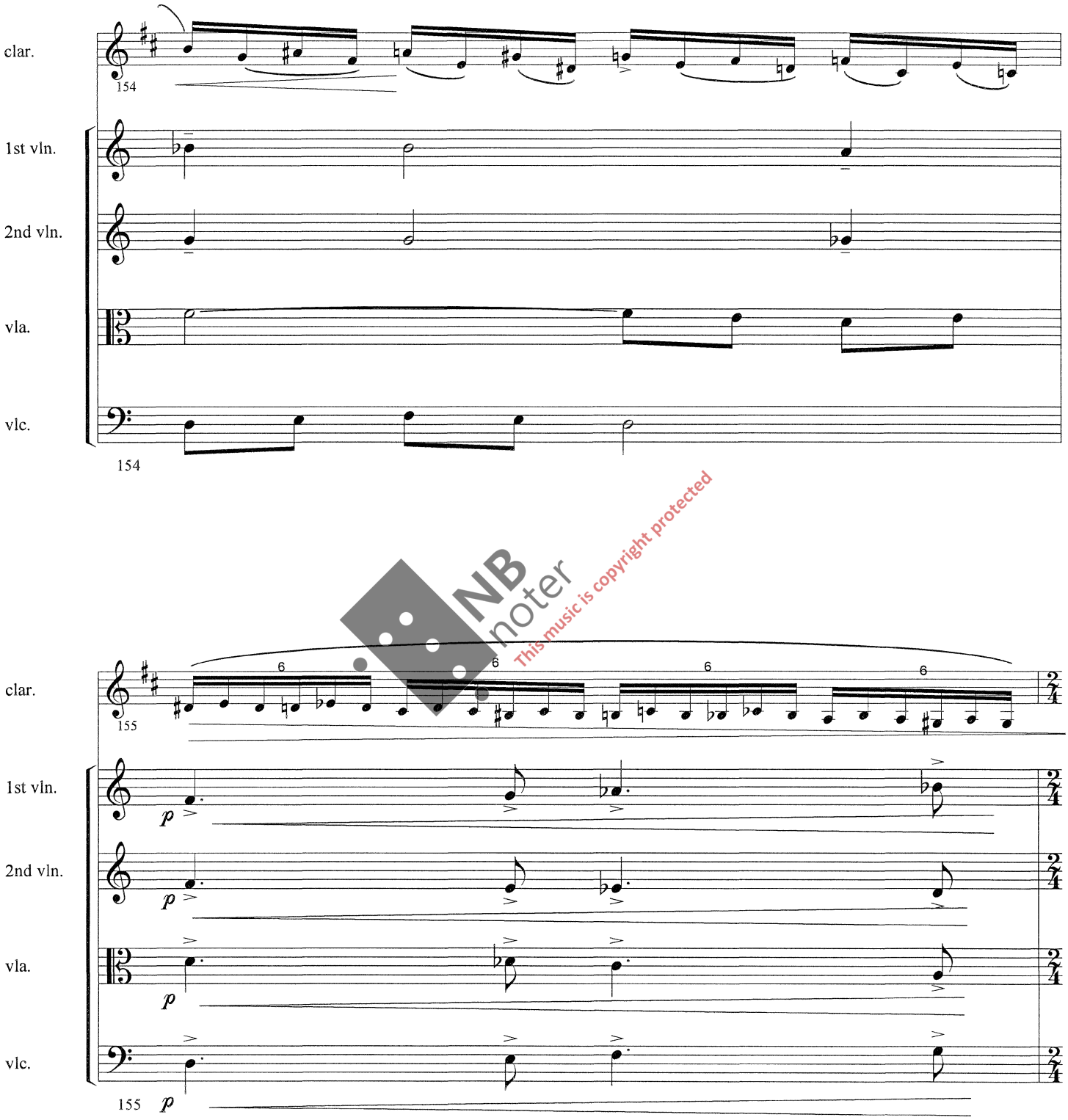

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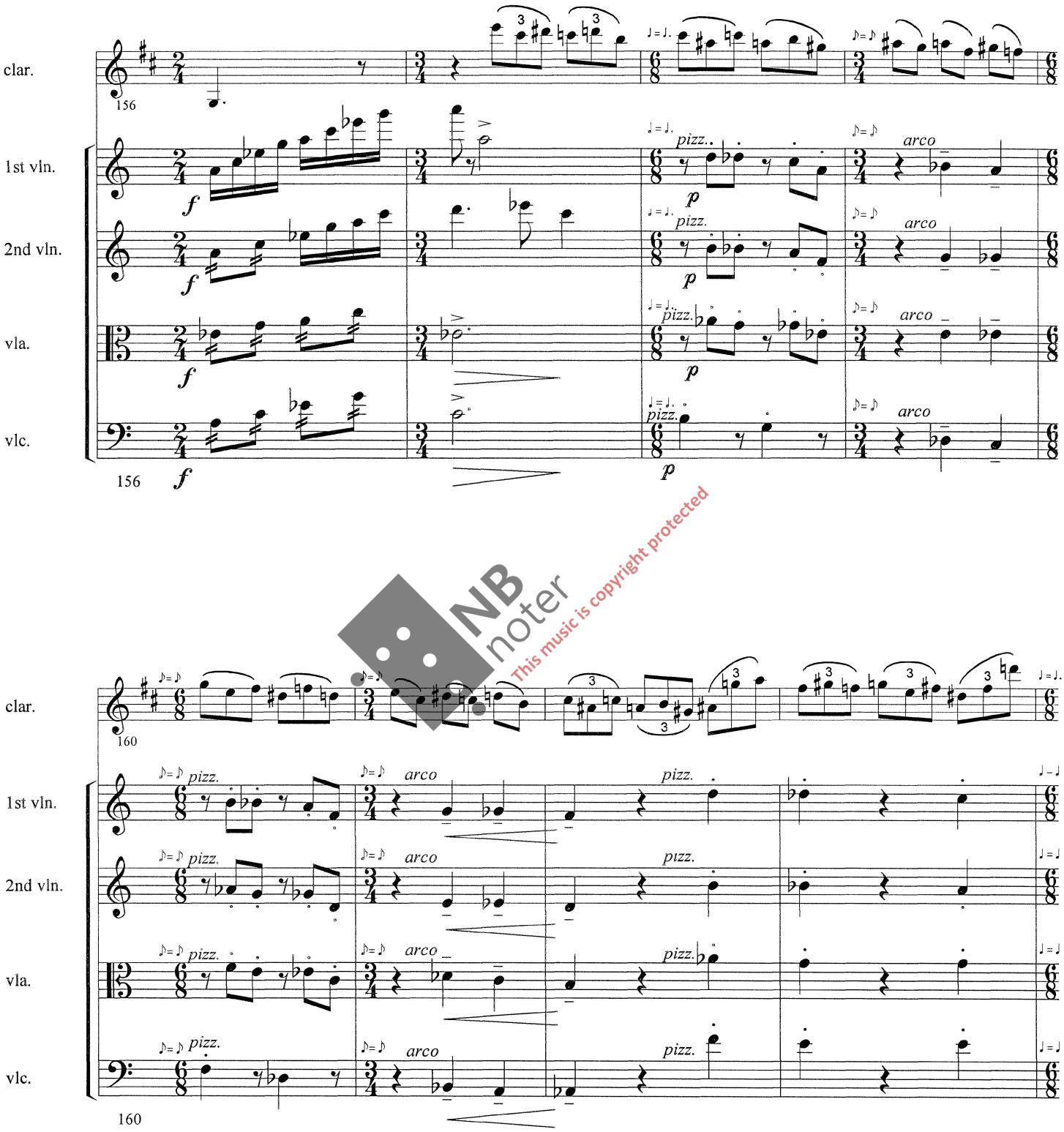

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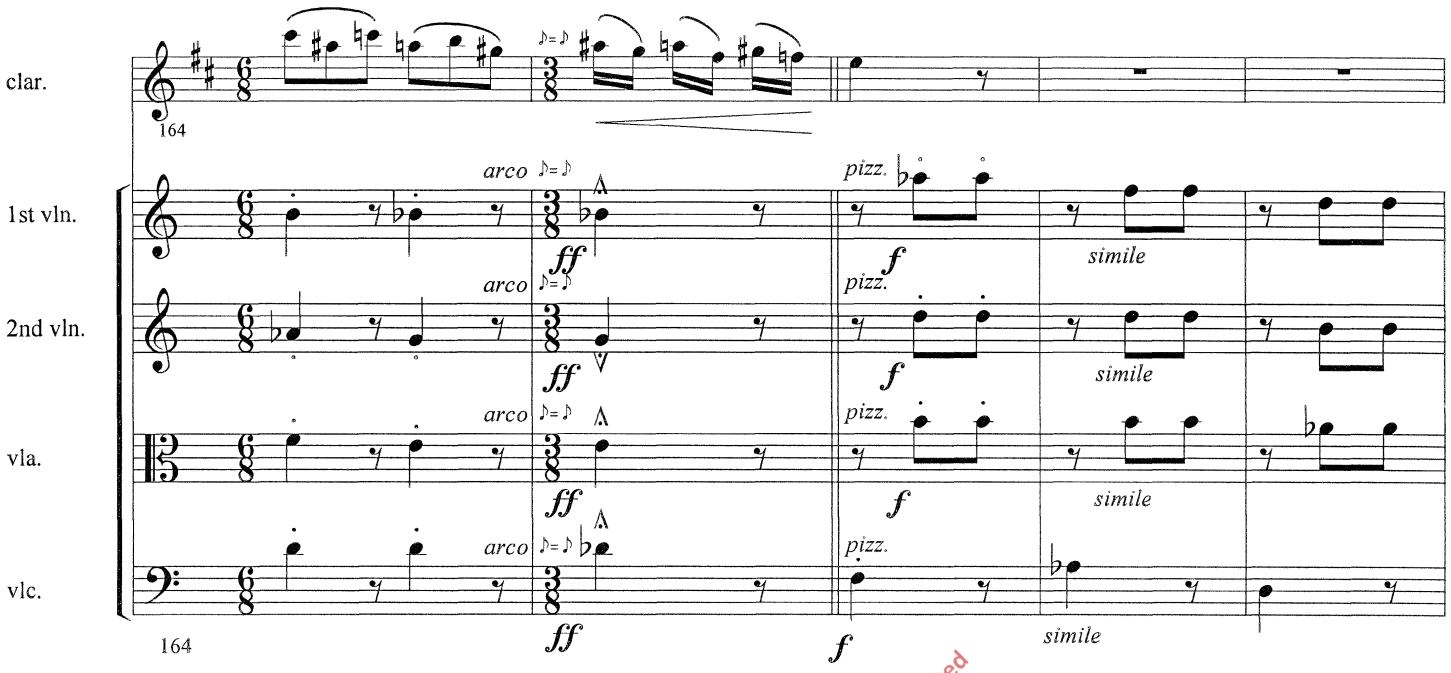

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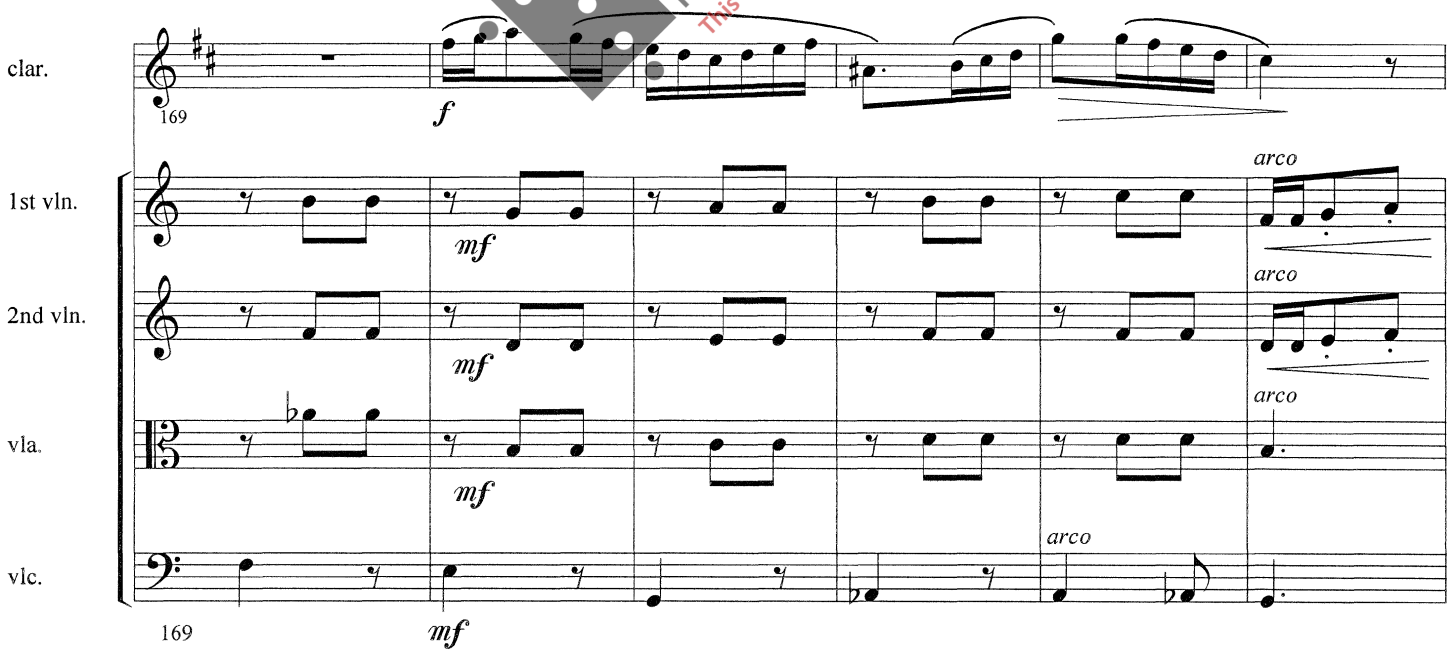

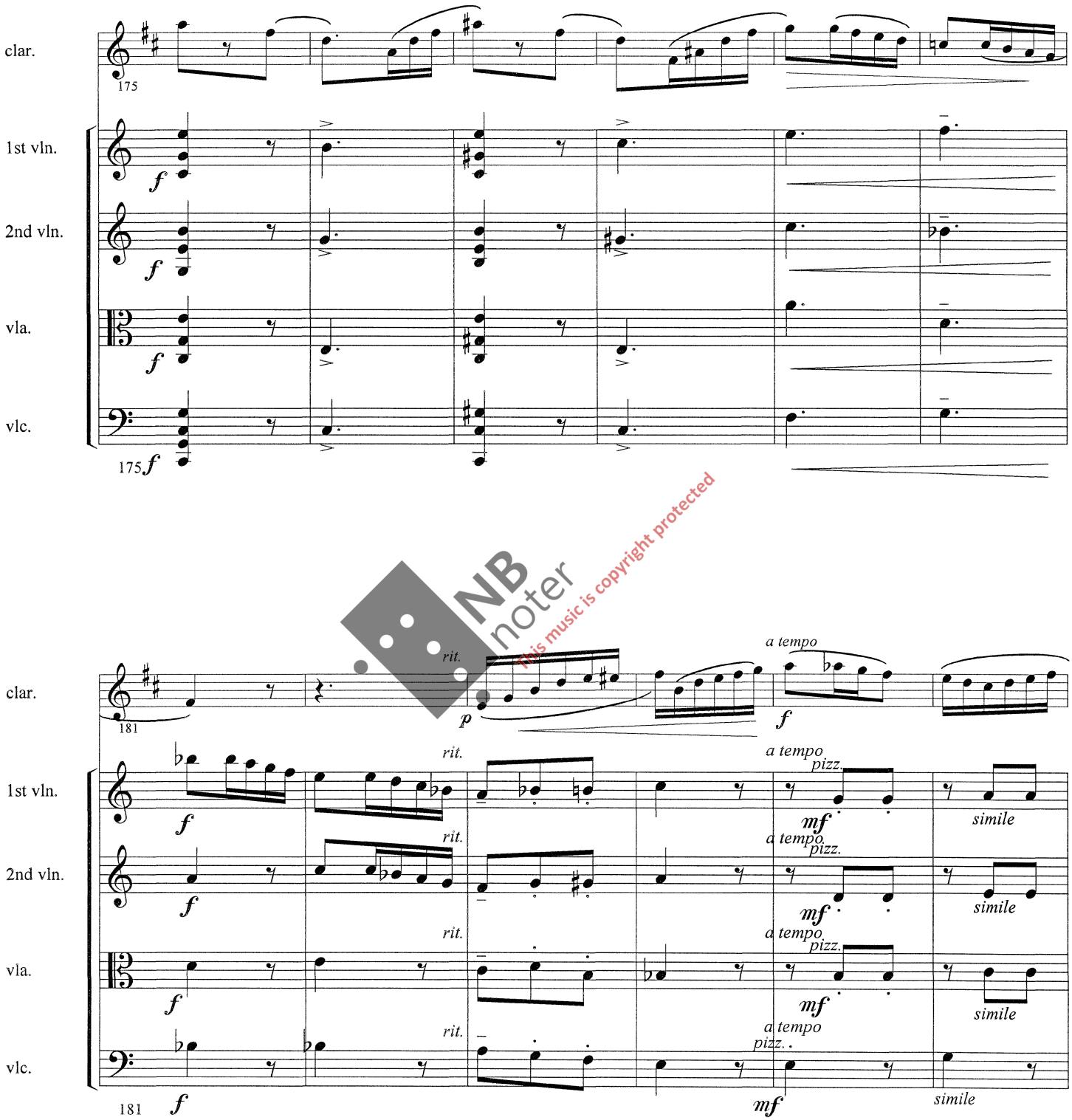

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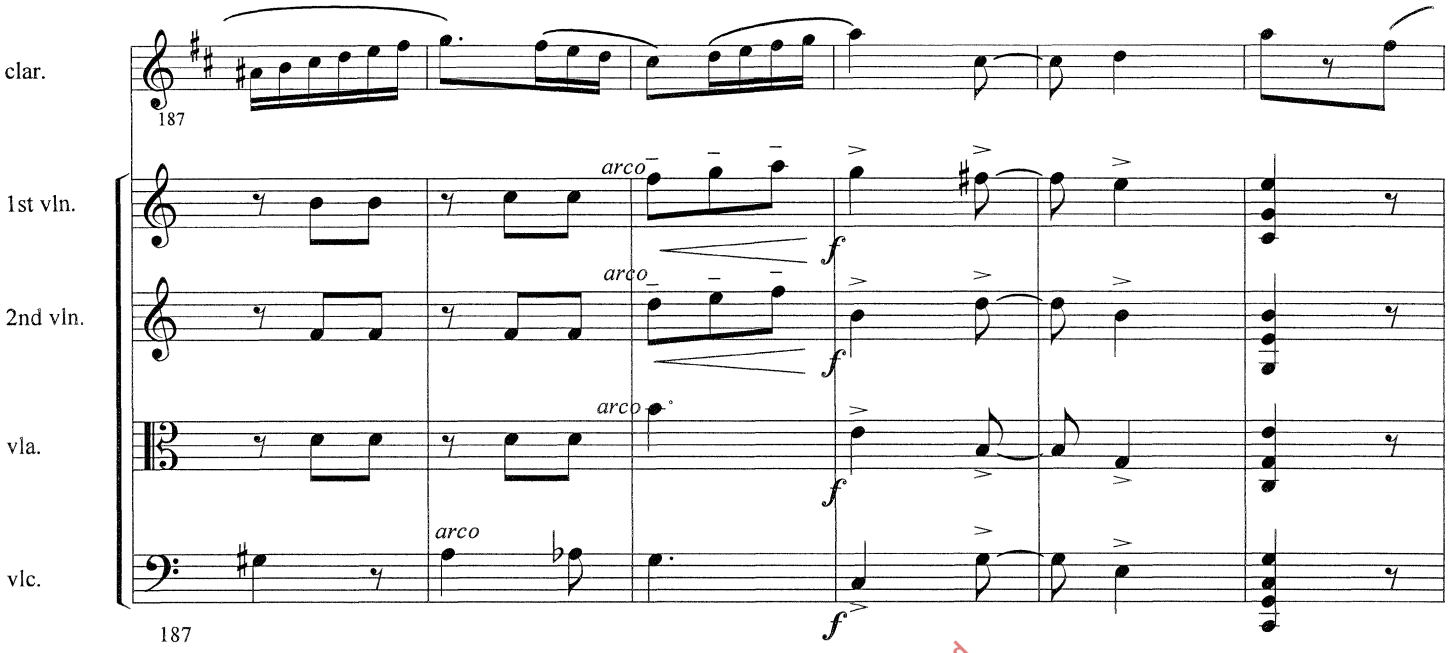

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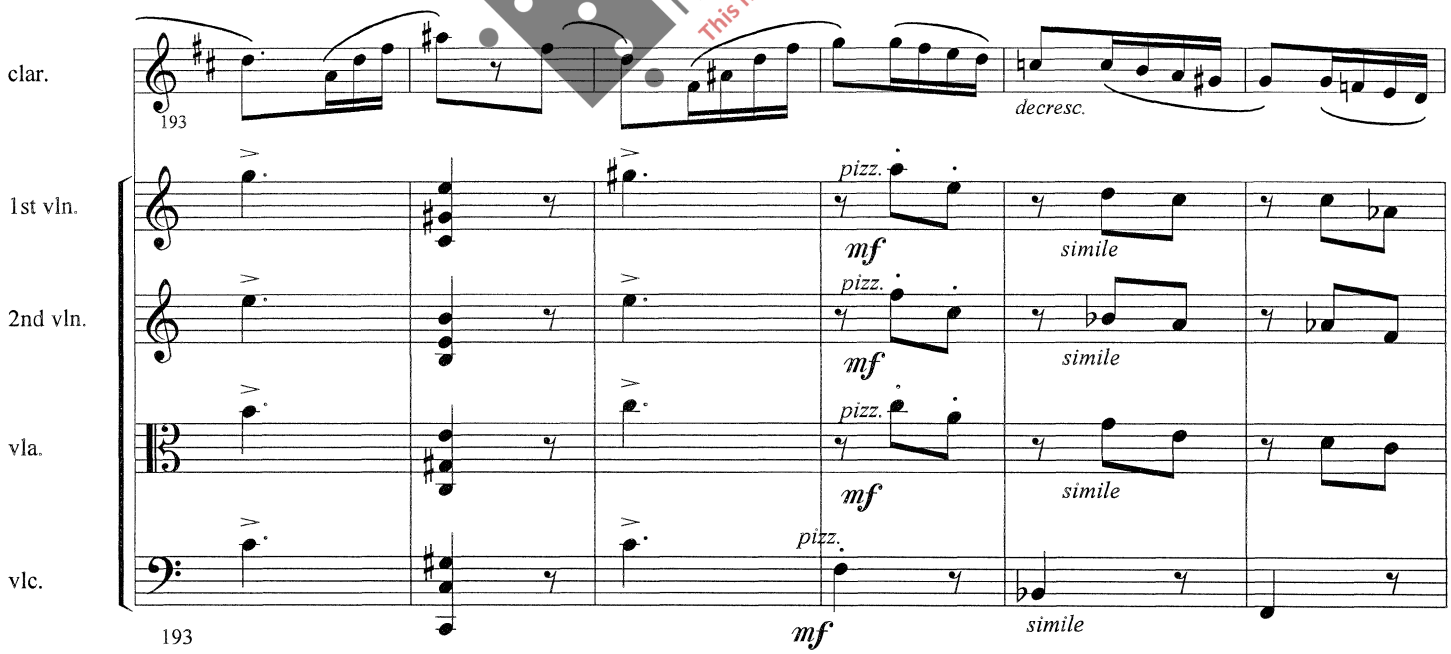

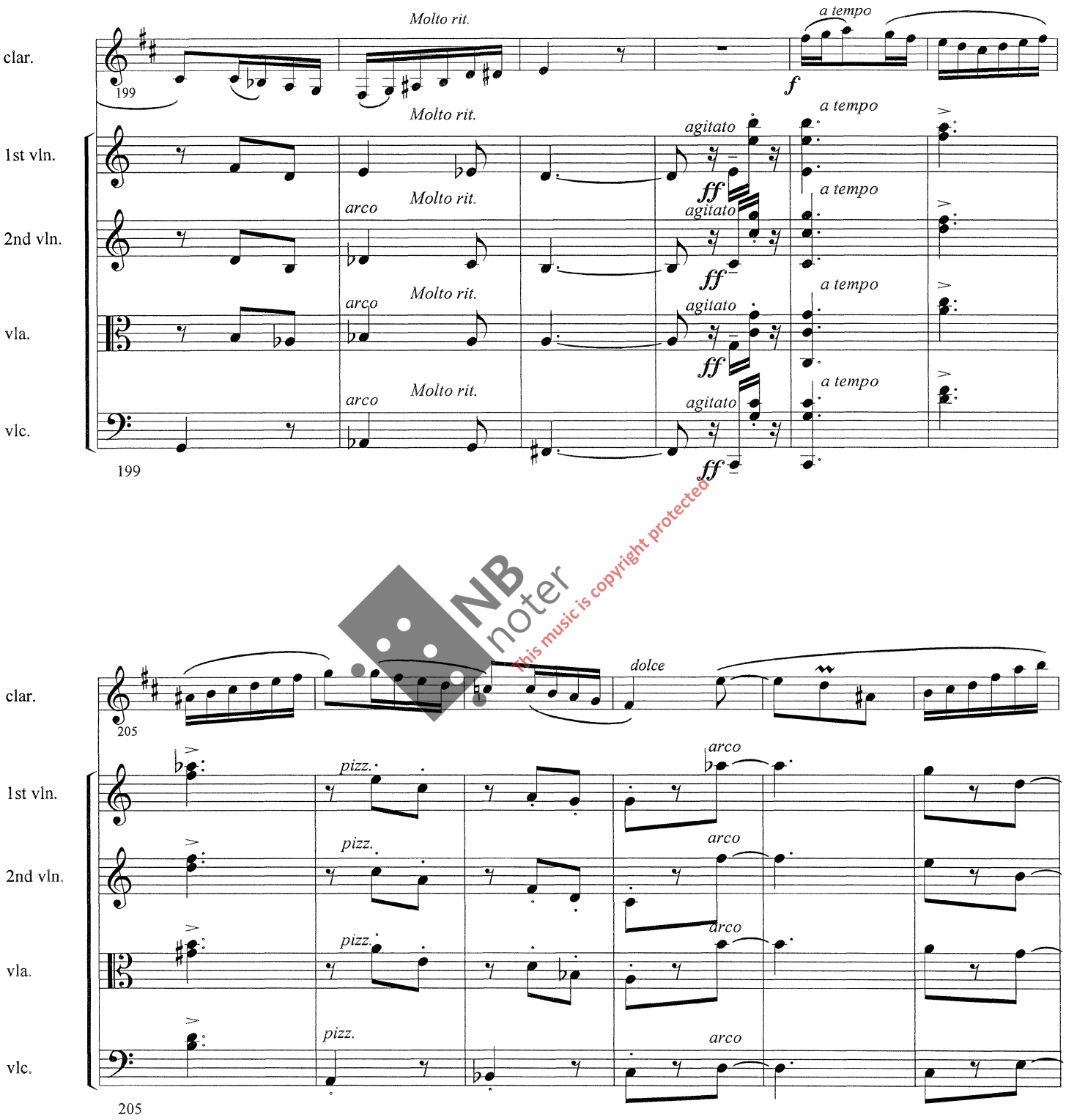

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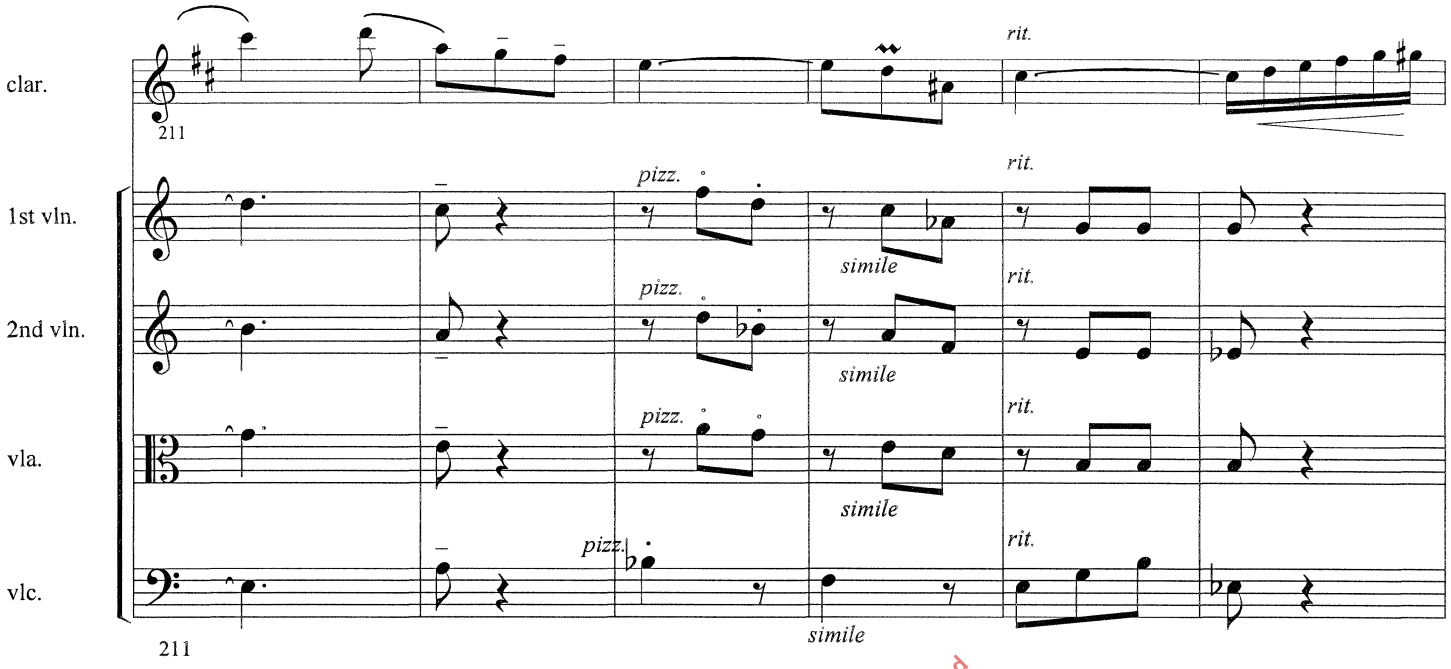

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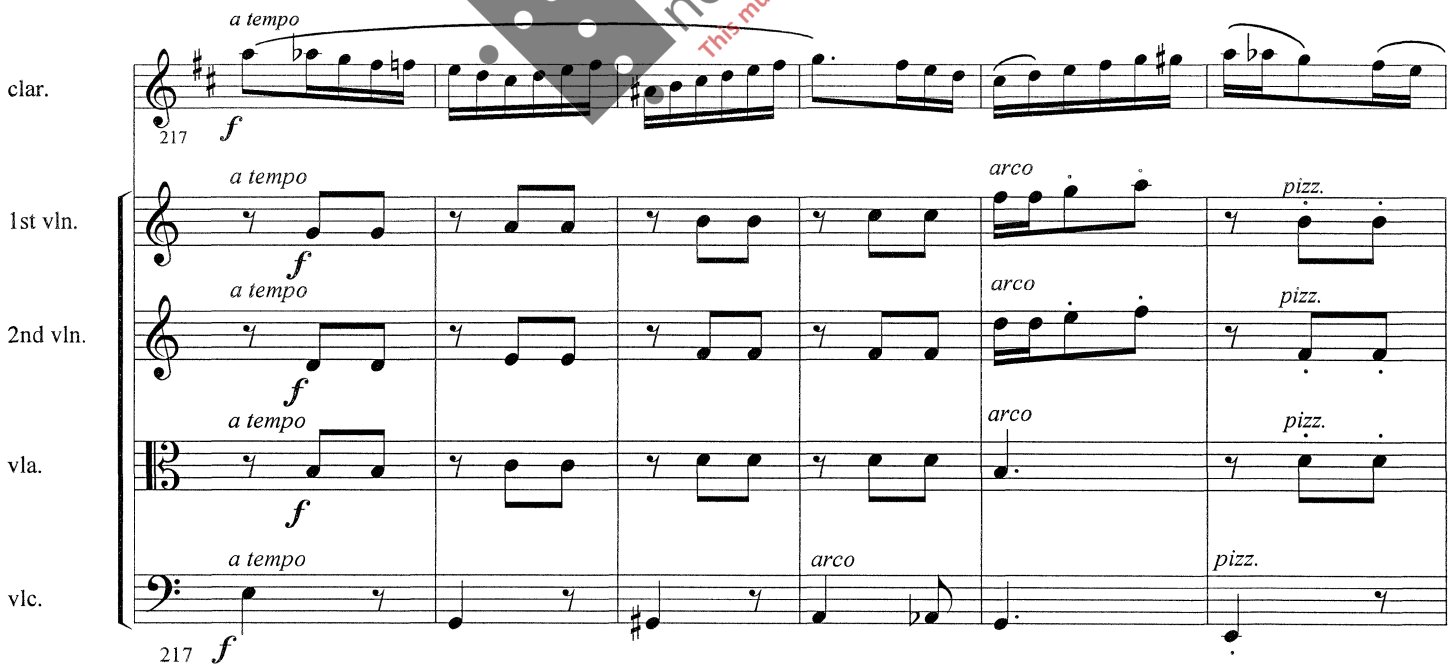

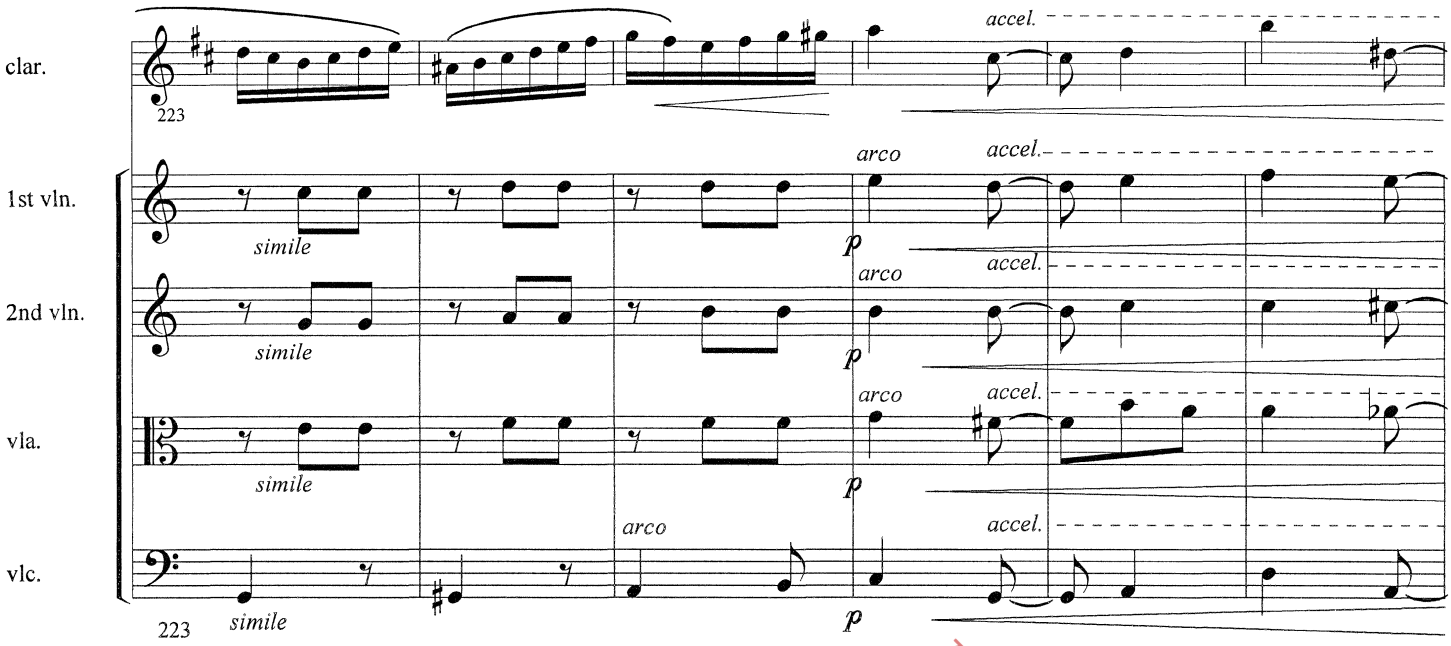

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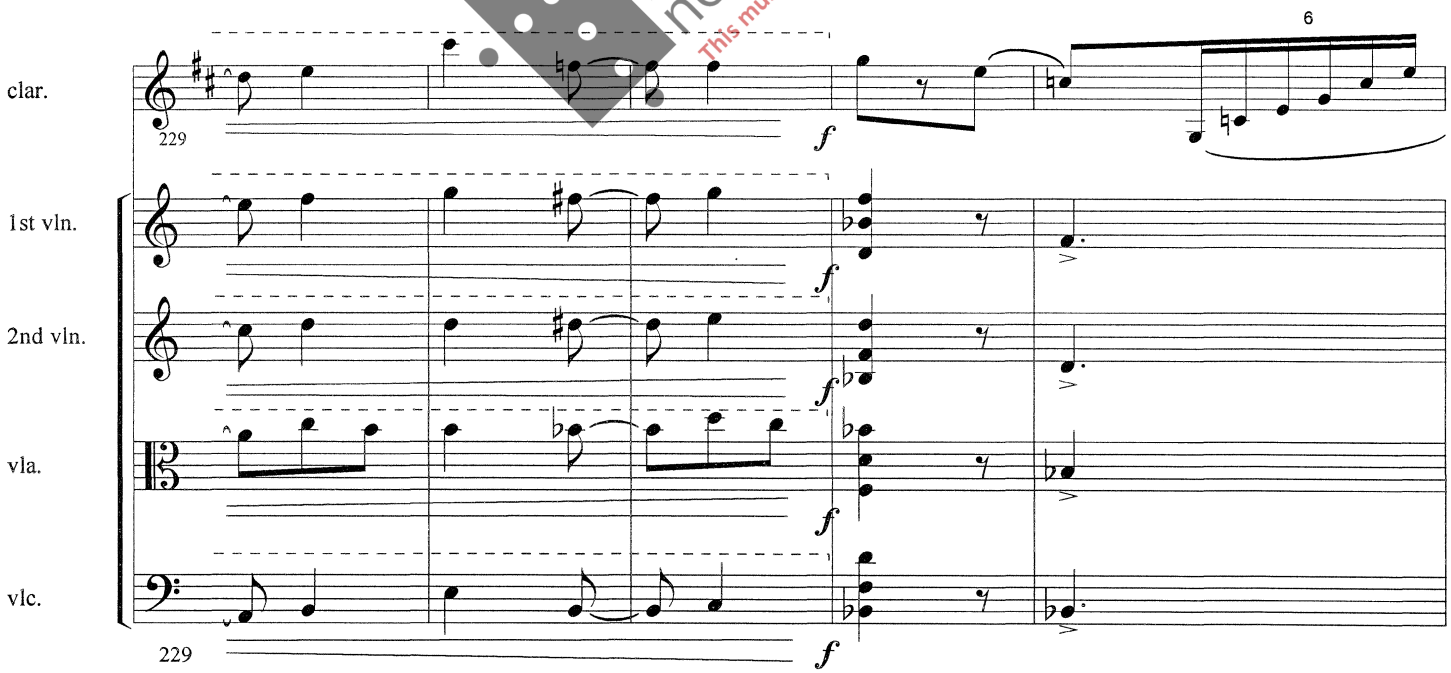

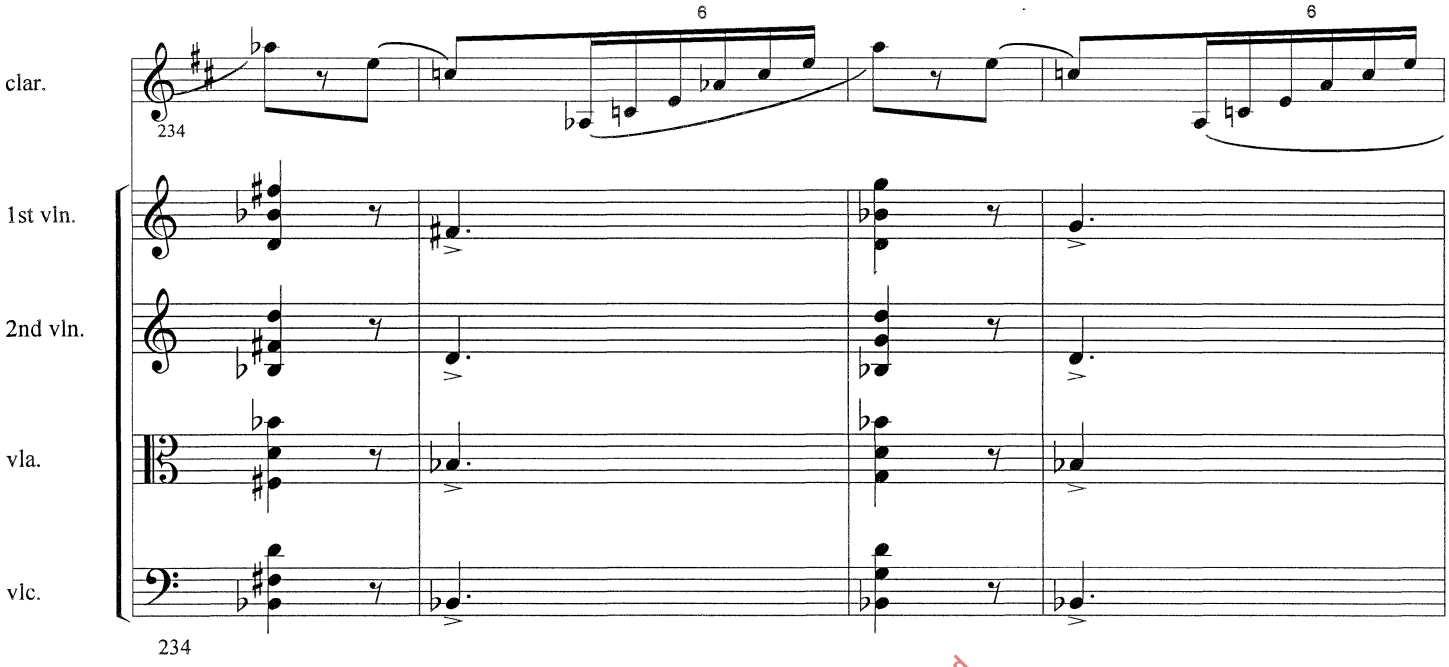

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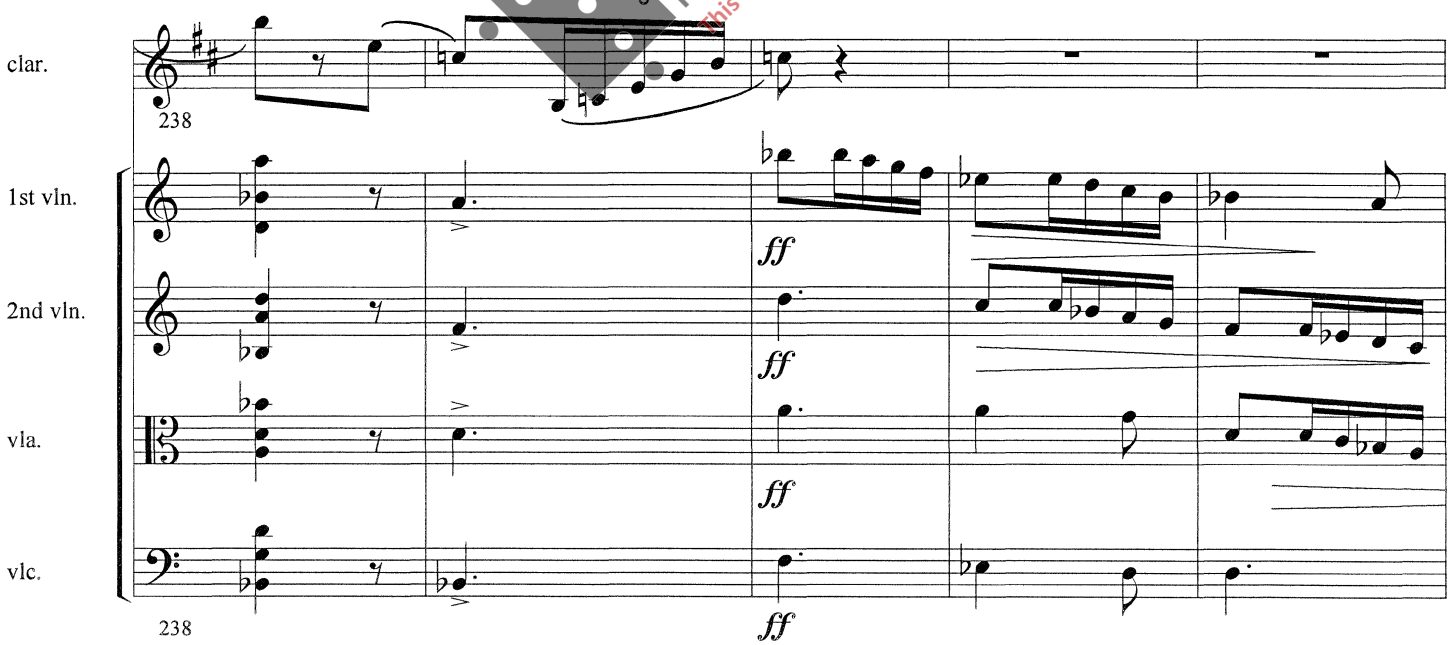

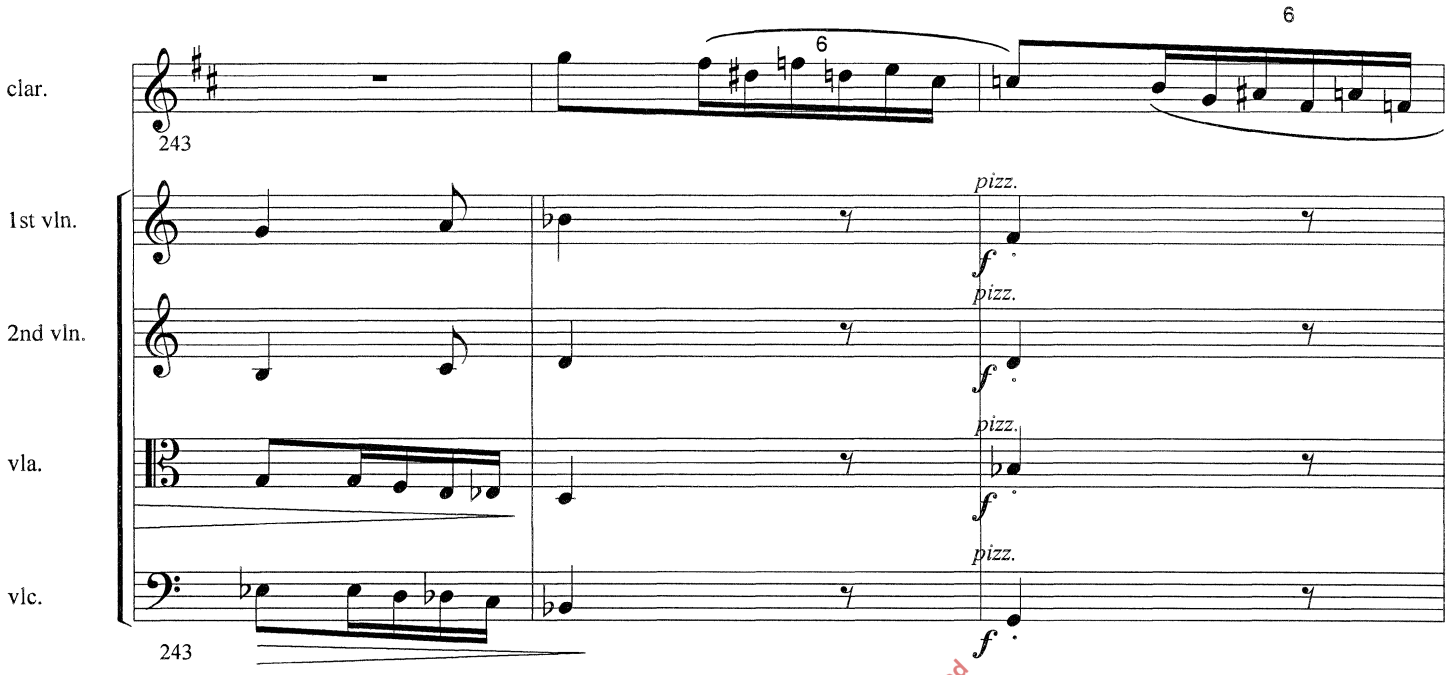

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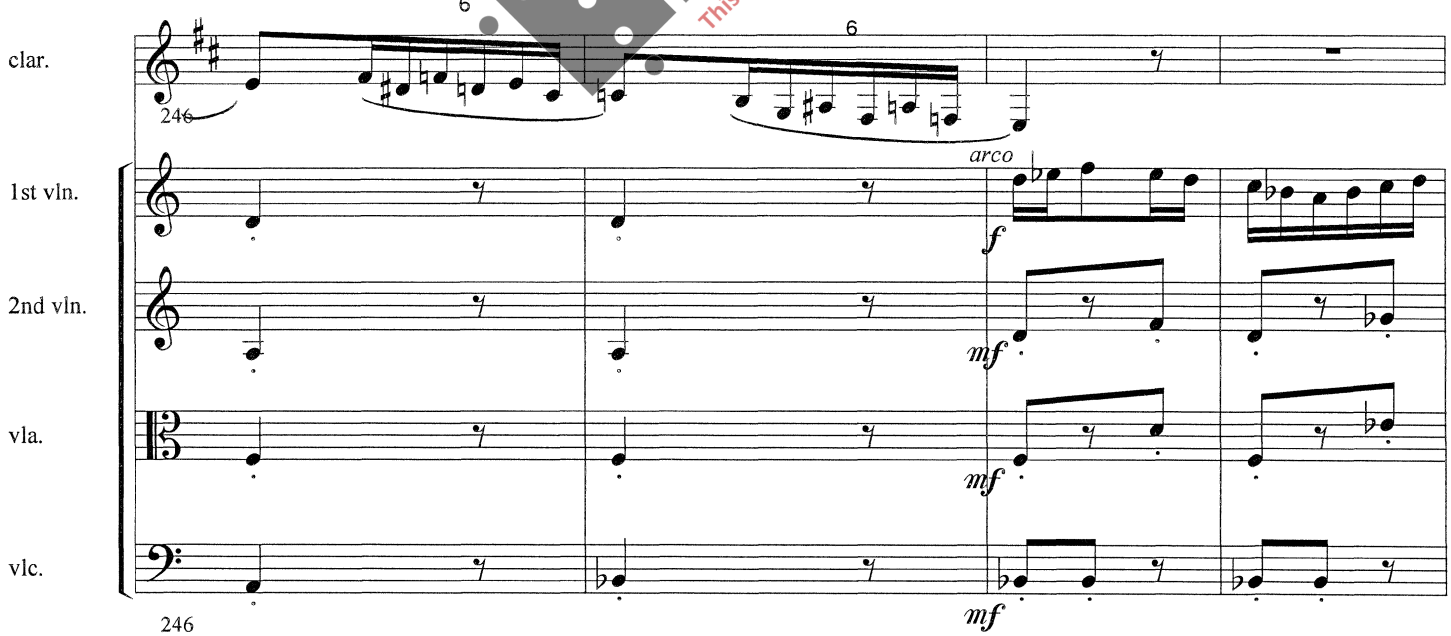

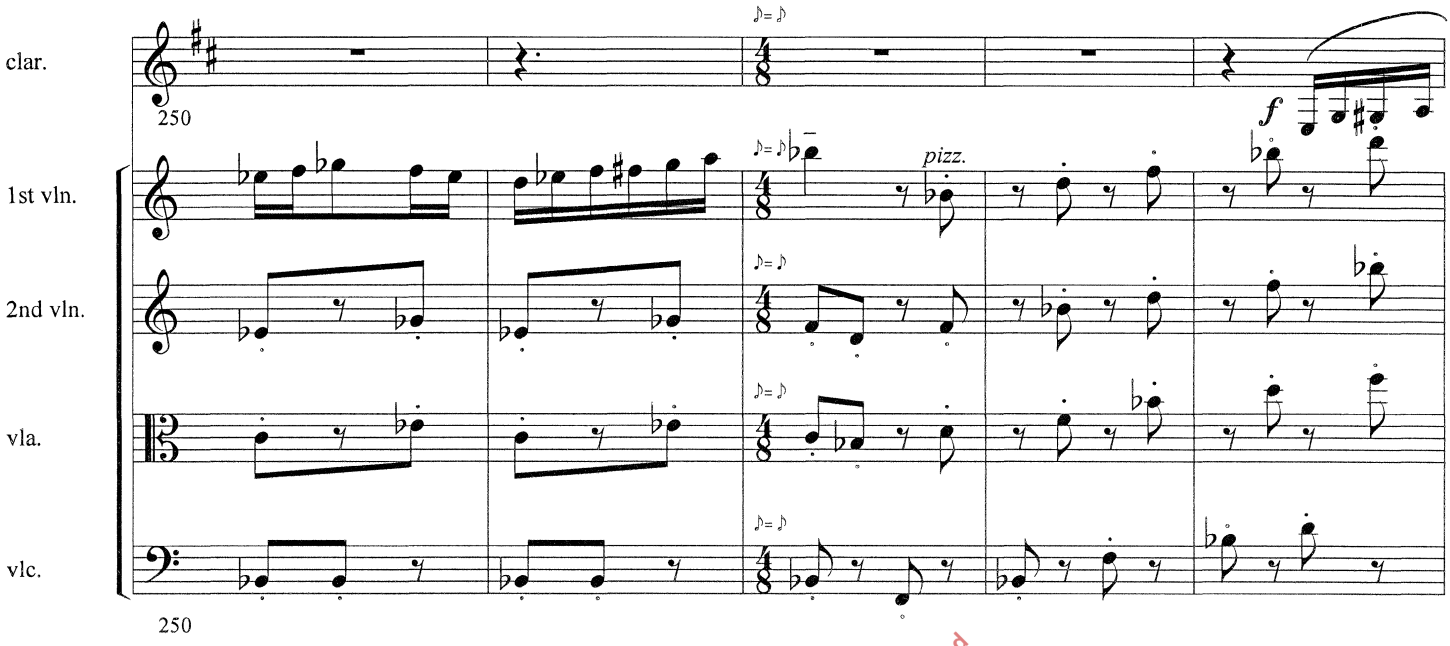
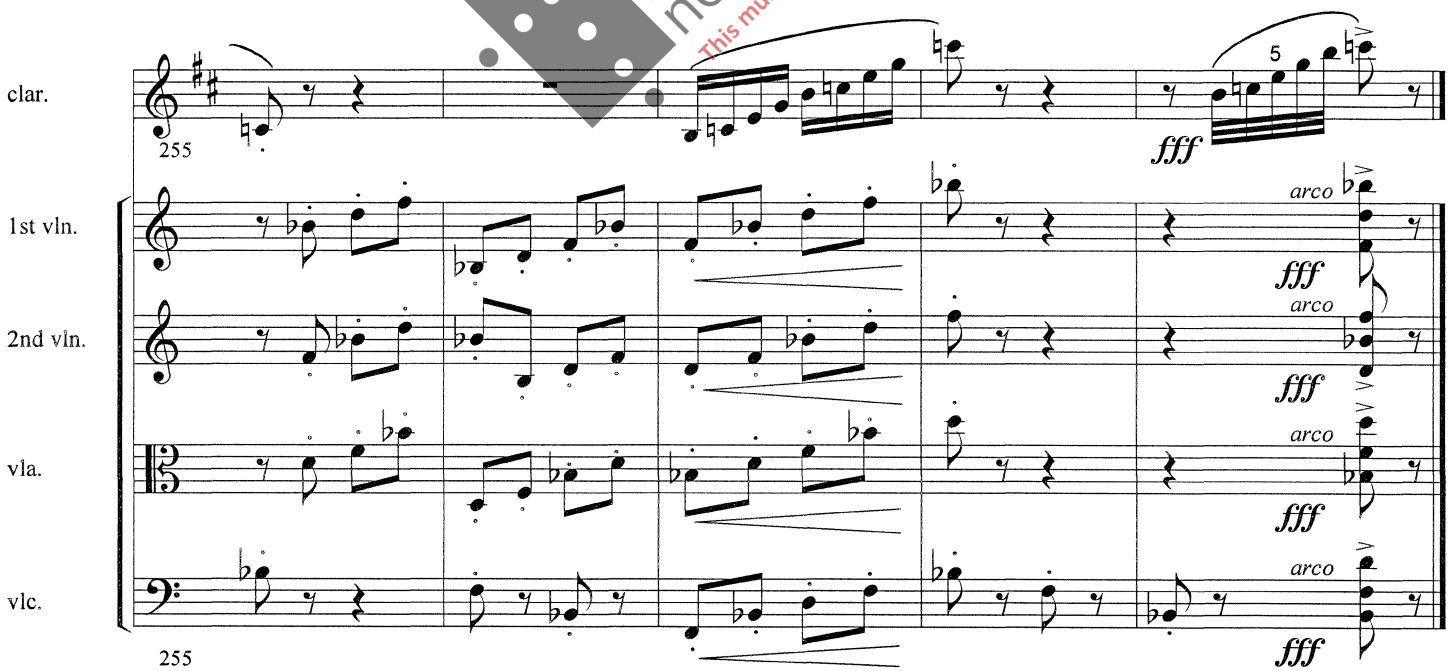
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