

# Roger Arve Vigulf

*"4 Black Snakes" er bestilt og dedikert "Herrekvartett" som er 4 klarinettister fra Forsvarets Stabsmusikkorps.*

*Verket inneholder 3 satser hvor hver sats har egne titler:*

## **1. Computer Radiation Eliminator**

## **2. Integrated timbres that are constantly changing**

## **3. The Motorbike**

*(Merk: Fortegn gjelder kun innenfor angitt takt i samme oktav)*

*Vigulf har vært solist med Kaunas City Symphony Orchestra, Calstate Jazz Orchestra Los Angeles, Lithuania Chamber Orchestra, Klaipeda Chamber Orchestra, Vilnius Statlige strykekvartett, Chordos Quartet(LT), Cicada strykekvartett(Oslo). Spilt med Det Norske Kammerorkester, KORK, Stavanger Symfoniorkester, Trondheim Symfoniorkester, Nord-Norsk Blåsekvintett(nå: MIN ensemble/Narvik), Forsvarets Stabsmusikkorps, Forsvarets Distriktsmusikkorps Østlandet(Halden). Han har også vært engasjert som solist i NRK P2 og ved festivaler som Disobedient International Chambermusic Festival(LT), Fartein Valen Dagene(Vigulf, Kjos Sørensen, Sakshaug), Turynevu Summer Festival(LT), Is Arti(LT), Pazaislis Festival(LT), ULTIMA(som orkester musiker; 1996,97,98,2000,2002,2004) og ved Scandinavian Film festival(Los Angeles).*

*Som komponist har han har motatt bestillingsverk fra Kattas Figurteater, Ålesund strykekvartett, Disobedient International Chambermusic Festival(LT),*

*Herrekvartett c/o Olav Bakke, Operaen i Kristiansund, Ensemble KammerKlang(Vestfold), Fritz Gerhard Berthelsen(DK)m.fl. Vigulf har mottatt støtte både som komponist og som solist/kammermusiker fra bl.a. Det Norske Komponistfond 3 ganger(2013, 2016, 2020), Fond for Lyd og Bilde(2020), Tono arbeidsstipend(sist våren 2020), Fond for Utøvende Kunstnere, Den Kongelige Nederlandske Ambassade, Den Norske Ambassade i Vilnius, Calstate University Los Angeles, 1 -årig Statens Arbeidsstipend som utøver(2013),m.fl.*

*Hans mangeårige virke(siden mars 2001) i det Litauiske musikkliv, bidro til at han ble invitert på Gallamiddag på Slottet 5.4.2011 i forbindelse med Den Litauiske Presidents Statsbesøk. Som solist har Vigulf turnert bl.a. i Bosnia-Herzegovina, Litauen, England, Irland, Finland, USA.*

# Roger Arve Vigulf

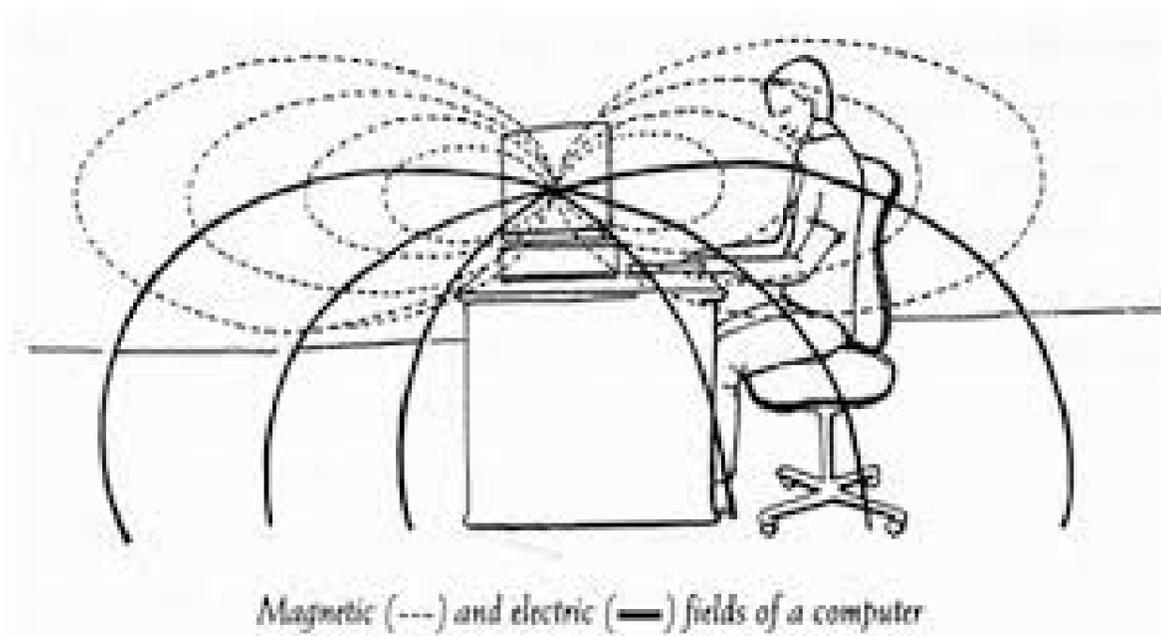
## 4 Black Snakes

for Clarinet Quartet

1. Mvt. "*Computer Radiation Eliminator*"



This music is copyright protected



# 4 BLACK SNAKES

I Mvt.  
"Computer Radiation Eliminator"

Roger Arve Vigulf

♩=120

Clarinet 1 in Bb

Clarinet 2 in Bb

Clarinet 3 in Bb

Bass Clarinet in Bb

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cl.1  
Cl.2  
Cl.3  
B. Cl.

6 6  
szf szf szf szf p  
szf #szf szf szf p  
szf szf szf szf p  
mf ff  
szf szf

Detailed description: This system covers measures 18 to 21. The first staff (Cl.1) features sixteenth-note runs with slurs and accents, marked with '6' and '6'. The second and third staves (Cl.2 and Cl.3) play sixteenth-note patterns with slurs and accents, marked with 'szf' and 'p'. The fourth staff (B. Cl.) plays a similar sixteenth-note pattern with slurs and accents, marked with 'szf' and 'p'. Dynamics include 'mf' and 'ff' in the first staff, and 'szf' in the other staves.

Cl.1  
Cl.2  
Cl.3  
B. Cl.

f  
6 6  
mf f  
6 6  
f  
6 6  
f  
ff ff

Detailed description: This system covers measures 22 to 24. The first staff (Cl.1) has rests in measures 22 and 23, followed by sixteenth-note runs with slurs and accents, marked with '6' and '6'. The second staff (Cl.2) plays sixteenth-note runs with slurs and accents, marked with '6' and '6'. The third staff (Cl.3) has rests in measures 22 and 23, followed by sixteenth-note runs with slurs and accents, marked with '6' and '6'. The fourth staff (B. Cl.) has rests in measures 22 and 23, followed by sixteenth-note runs with slurs and accents, marked with '6' and '6'. Dynamics include 'f', 'mf', and 'ff'.

Cl.1  
Cl.2  
Cl.3  
B. Cl.

ff ff ff

Detailed description: This system covers measures 25 to 29. The first three staves (Cl.1, Cl.2, Cl.3) play sixteenth-note runs with slurs and accents, marked with 'ff'. The fourth staff (B. Cl.) plays sixteenth-note runs with slurs and accents, marked with 'ff'. A large watermark 'NB noter' is visible across the system.

Cl.1  
Cl.2  
Cl.3  
B. Cl.

6 6  
mf p mf p mf p  
szf szf szf szf  
p 3 3 3 3 3 3  
szf #szf szf szf  
mp mp  
szf szf szf szf  
mp mp

Detailed description: This system covers measures 30 to 33. The first staff (Cl.1) features sixteenth-note runs with slurs and accents, marked with '6' and '6'. The second staff (Cl.2) plays sixteenth-note runs with slurs and accents, marked with '3' and '3'. The third staff (Cl.3) plays sixteenth-note runs with slurs and accents, marked with 'szf' and 'p'. The fourth staff (B. Cl.) plays sixteenth-note runs with slurs and accents, marked with 'szf' and 'p'. Dynamics include 'mf', 'p', and 'mp'.

Cl.1  
Cl.2  
Cl.3  
B. Cl.

mf f fp f fp  
mf f fp f fp  
mf f fp f fp  
mf f fp

Detailed description: This system covers measures 34 to 37. The first three staves (Cl.1, Cl.2, Cl.3) play sixteenth-note runs with slurs and accents, marked with 'mf' and 'f'. The fourth staff (B. Cl.) plays sixteenth-note runs with slurs and accents, marked with 'mf' and 'f'. Dynamics include 'mf', 'f', and 'fp'.

40

Cl.1 *mf* *f* *p*

Cl.2 *ff* *mp* *mp* *p*

Cl.3 *ff* *mp* *mp* *p*

B. Cl. *ff* *mp* *mp* *p*

45

Cl.1 *ff* *ff* *mf* *ff* *mf* *fp* *f* *pp*

Cl.2 *ff* *mf* *ff* *mf* *ff* *mf* *mp* *mf* *pp* *sim.*

Cl.3 *ff* *mf* *ff* *tr* *mf* *mp* *mf* *pp* *sim.*

B. Cl. *ff* *ff* *tr* *mp* *mf* *pp*

*♩=60*  
*crom.* *sim.*

54

Cl.1 *mf* *3* *3* *5* *3* *3* *3* *5* *3* *3* *5* *3*

Cl.2 *pp*

Cl.3 *pp*

B. Cl. *pp*

60

Cl.1 *pp*

Cl.2 *mf* *5* *3*

Cl.3

B. Cl. *mf* *pp*



81

Cl.1 *pp* *mf* 9

Cl.2 *p* *f* *p* 5 *f* *p* 5

Cl.3 *p* *f* *p* *f* *p*

B. Cl. *f* *fff* *fff* *Puh-Scream-low C*

84  $\text{♩} = 120$

Cl.1 *szf* *pp* 5 *ppp* *ff* *mf* 3

Cl.2 *f* *pp* 5 *ppp* *ff* *mf* 3

Cl.3 *f* *pp* 5 *ppp* *ff* *mf* 3

B. Cl. *pp* 5 *ppp* *ff* *mf* 3

89  $\text{♩} = 63$

Cl.1 3 3 3 3 *ff* 7 7 *pp* *sf* *fp*

Cl.2 3 3 3 3 *ff* *f* *pp* *sf* *fp*

Cl.3 3 3 3 3 *ff* *f* *pp* *sf* *fp*

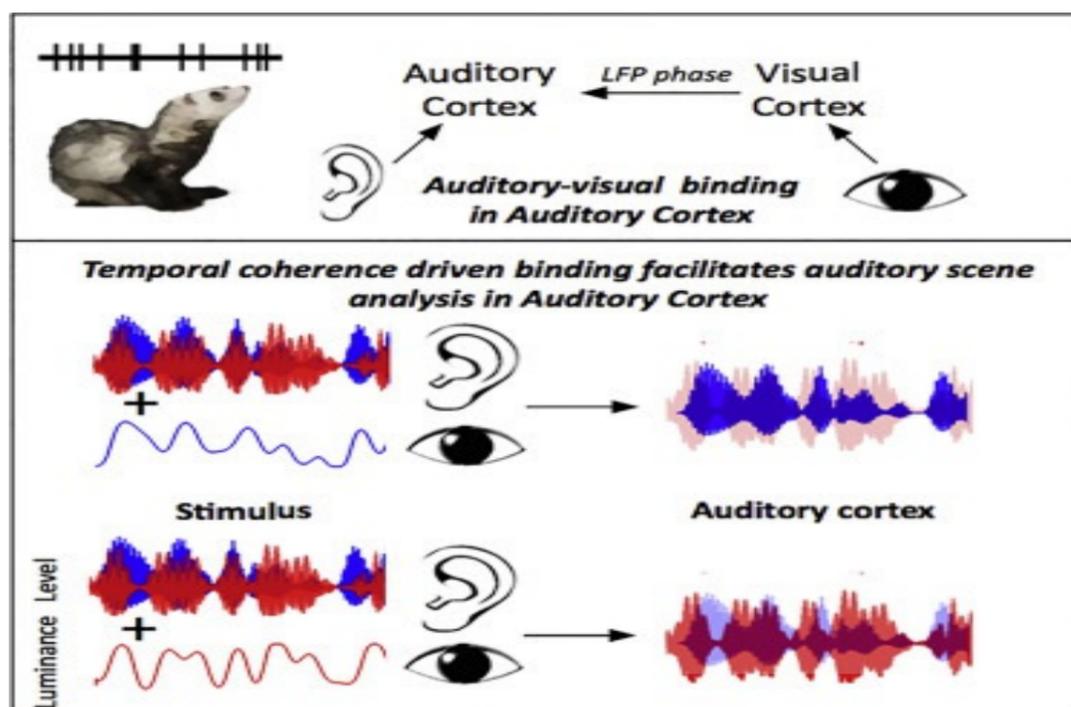
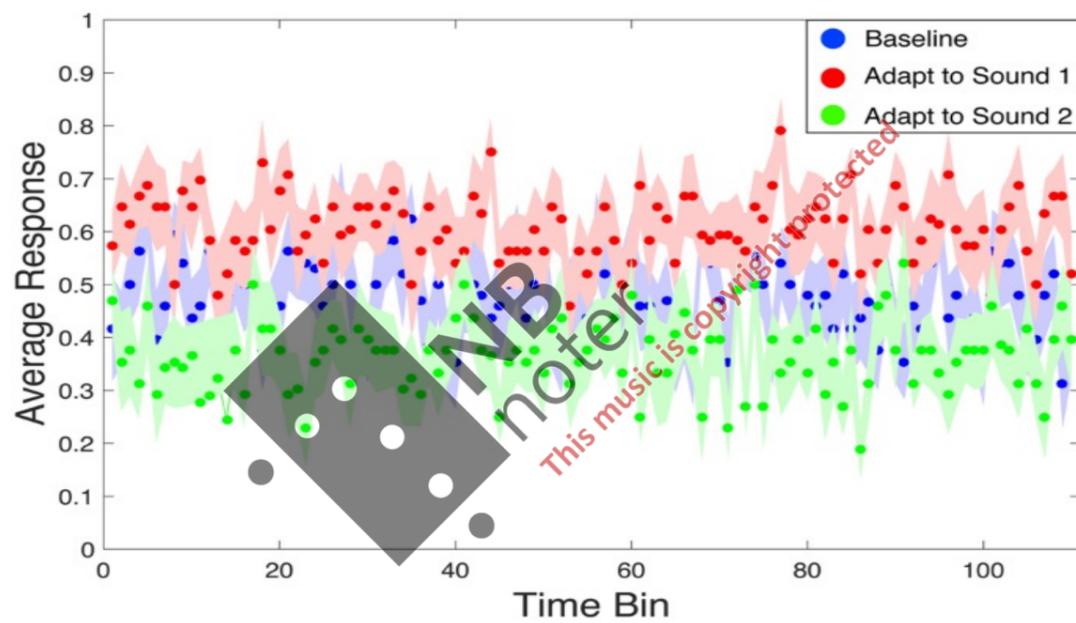
B. Cl. 3 3 3 3 *ff* *f* *pp* *sf* *fp*

# Roger Arve Vigulf

## 4 Black Snakes

### 2.Mvt.

"Integrated timbres that are constantly changing"



# 4 Black Snakes

## 2.Mvt.

**"Integrated timbres that are constantly changing"**

Roger Arve Vigulf

♩ = 63

Clarinet 1 in B $\flat$

*espress. pp* *p* *mf* *pp* *ppp* *p* *mp*

Clarinet 2 in B $\flat$

Clarinet 3 in B $\flat$

Bass Clarinet in B $\flat$

*mp* *molto* *ff* *pp*

4

Cl. 1

*pp* *f* *p* *mp* *molto*

Cl. 2

*p* *molto*

Cl. 3

*p*

B. Cl.

*mp* *p* *mp* *p*

slap

Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.

7  
ff pp mp pp  
f > < 3 fp  
mp > flutt.  
flutt.  
mp 3

Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.

12  
mf 3 > p < szf  
mf  
mf  
mf 3 f

Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.

17  
ff mf 3  
ff mf  
ff mf  
slap mf 3 f mf

20

Cl. 1

Cl. 2

Cl. 3

B. Cl.

22

Cl. 1

Cl. 2

Cl. 3

B. Cl.

24

Cl. 1

Cl. 2

Cl. 3

B. Cl.

29

Cl. 1 *f* 3 3 3 3 3 3 3 3 *mp* *mf* 9

Cl. 2 *f* 3 3 3 3 3 3 3 3 *mp*

Cl. 3 *f* 3 3 3 3 3 3 3 3 *mp*

B. Cl. *f* 3 3 3 3 3 3 3 3 *mp*

31

Cl. 1 *f* 3 3 *mf* 9 *f*

Cl. 2 *sf* 3 *sf* *mp* *sf* 3 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp*

Cl. 3 *sf* 3 *sf* *mp* *sf* 3 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp*

B. Cl. *sf* 3 *sf* *mp* *sf* 3 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp*

34

Cl. 1 *f* 3 *mp* *pp* 3 *mf* *pp* 3 3

Cl. 2 *f* 3 *mp* *pp* *pp* 3 3

Cl. 3 *f* 3 *mp* *pp* *mp* *mf* 3 3

B. Cl. *mp* 3 3 *mf* *mp* *mf* 3 3 3 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Musical score for measures 39-42. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The time signature is 4/4. Measure 39 starts with a treble clef and a key signature of one flat. Cl. 1 has a melodic line with trills. Cl. 2 has a line with a 5th fingering. Cl. 3 has a line with 5th fingerings. B. Cl. has a line with a 3rd fingering. Measures 40-42 continue the patterns with some rests and trills.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Musical score for measures 43-44. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The time signature is 4/4. Measure 43 starts with a treble clef and a key signature of one flat. Cl. 1 has a melodic line with a 6th fingering and a *ppp* dynamic. Cl. 2 has a line with a 6th fingering and a *ppp* dynamic. Cl. 3 has a line with a 6th fingering and a *ppp* dynamic. B. Cl. has a line with a 3rd fingering and a *ppp* dynamic. Measure 44 continues the patterns with a 5th fingering in Cl. 1 and a 6th fingering in B. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Musical score for measures 44-47. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The time signature is 4/4. Measure 44 starts with a treble clef and a key signature of one flat. Cl. 1 has a melodic line with a 3rd fingering. Cl. 2 has a line with a 7th fingering. Cl. 3 has a line with a 3rd fingering. B. Cl. has a line with a 5th fingering. Measures 45-47 continue the patterns with various fingerings and dynamics.

45

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p* *mf*

47

Cl. 1

Cl. 2

Cl. 3

B. Cl.

50

Cl. 1

Cl. 2

Cl. 3

B. Cl. *mf* *ppp* *mf*

54

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

B. Cl. *ppp*

56

Cl. 1

Cl. 2

Cl. 3

B. Cl.

58

Cl. 1

Cl. 2

Cl. 3

B. Cl.

60

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Musical score for measures 60-61. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is one sharp (F#) and the time signature is 4/4. Measure 60 contains several triplet and septuplet markings. Measure 61 continues the patterns with a sextuplet in Cl. 2.

62

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Musical score for measures 62-64. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature changes to two flats (Bb, Eb) and the time signature changes to 2/4. Measure 62 features a large watermark reading 'NB: This music is copyright protected'. Measure 63 includes triplet markings. Measure 64 includes a septuplet in Cl. 1 and a sextuplet in Cl. 2.

65

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Musical score for measures 65-66. The score is for four parts: Cl. 1, Cl. 2, Cl. 3, and B. Cl. The key signature is two flats (Bb, Eb) and the time signature is 4/4. Measure 65 features septuplet and triplet markings. Measure 66 continues with similar patterns, including a septuplet in Cl. 1 and a sextuplet in Cl. 2.

67

Cl. 1

Cl. 2

Cl. 3

B. Cl.

69

Cl. 1

Cl. 2

Cl. 3

B. Cl.

71

Cl. 1

Cl. 2

Cl. 3

B. Cl.

73

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. *mf*

75

Cl. 1 *f* *szf* *pp* *ff*

Cl. 2 *f* *szf* *p* *ff*

Cl. 3 *f* *ff*

B. Cl. *mf* *ff*

# 4 Black Snakes

3.Mvt.

*"The Motorbike"*



# 4 Black Snakes 3.sats

## "The Motorbike"

Roger Arve Vigulf

♩ = 92

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bass Clarinet in B $\flat$

Contrabass Clarinet in B $\flat$

Cl.1

Cl.2

B. Cl.

Cb. Cl.

Cl.1

Cl.2

B. Cl.

Cb. Cl.

16

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*mf*

*mf*

*f*

*f*

20

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*p*

*ff*

*p*

*ff*

*mf*

*p*

*p*

*ff*

*p*

*ff*

*p*

*p*

*ff*

*p*

*ff*

*p*

25

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*f*

*mf*

*f*

*mf*

*f*

*pp*

*f*

*mf*

*f*

*mf*

*pp*

*f*

*mf*

*pp*

30

Cl.1

Cl.2

B. Cl.

Cb. Cl.

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

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

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

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

34

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*f* *pp* *f* *pp*

*pp* *f* *pp*

*pp* *f* *pp*

*pp* *f* *pp*

39

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*f* *mf* *sf* *p*

*f* *mf* *sf* *p*

*f* *mf* *sf* *p*

*f* *mf* *sf* *p*

43

Cl.1

Cl.2

B. Cl.

Cb. Cl.

This block contains the musical score for measures 43 through 47. It features four staves: Cl.1 (treble clef), Cl.2 (treble clef), B. Cl. (bass clef), and Cb. Cl. (bass clef). The music is in 11/16 time and includes various dynamics such as *f* and *p*. Measure 43 starts with a treble clef and a key signature of one sharp (F#). Measures 44-47 continue with the same key signature. The score includes triplets and accents.

48

Cl.1

Cl.2

B. Cl.

Cb. Cl.

This block contains the musical score for measures 48 through 52. It features four staves: Cl.1 (treble clef), Cl.2 (treble clef), B. Cl. (bass clef), and Cb. Cl. (bass clef). The music is in 11/16 time and includes dynamics such as *pp* and *f*. Measure 48 starts with a treble clef and a key signature of one sharp (F#). Measures 49-52 continue with the same key signature. The score includes accents and a watermark that reads "This music is copyright protected".

53

Cl.1

Cl.2

B. Cl.

Cb. Cl.

This block contains the musical score for measures 53 through 57. It features four staves: Cl.1 (treble clef), Cl.2 (treble clef), B. Cl. (bass clef), and Cb. Cl. (bass clef). The music is in 11/16 time and includes dynamics such as *f*. Measure 53 starts with a treble clef and a key signature of one sharp (F#). Measures 54-57 continue with the same key signature. The score includes accents and a watermark that reads "This music is copyright protected".

58

Cl.1

Cl.2

B. Cl.

Cb. Cl.

This block contains the first system of musical notation, covering measures 58 to 61. It features four staves: Cl.1 (top), Cl.2, B. Cl., and Cb. Cl. (bottom). The Cl.1 staff begins with a treble clef and a key signature of one sharp (F#). The Cl.2 staff also uses a treble clef. The B. Cl. and Cb. Cl. staves use bass clefs. The music consists of complex rhythmic patterns with many slurs and accents. A dynamic marking of *sfz* is present at the beginning of measure 58. The notation includes various note values, rests, and articulation marks.

62

Cl.1

Cl.2

B. Cl.

Cb. Cl.

This block contains the second system of musical notation, covering measures 62 to 66. It features the same four staves as the first system. The Cl.1 staff continues with a treble clef and one sharp. The Cl.2 staff uses a treble clef. The B. Cl. and Cb. Cl. staves use bass clefs. The music continues with complex rhythmic patterns. A dynamic marking of *sfz* is present at the beginning of measure 62. A large watermark for 'NB noter' is overlaid on the center of this system, with the text 'This music is copyright protected' written diagonally across it.

67

Cl.1

Cl.2

B. Cl.

Cb. Cl.

This block contains the third system of musical notation, covering measures 67 to 70. It features the same four staves. The Cl.1 staff continues with a treble clef and one sharp. The Cl.2 staff uses a treble clef. The B. Cl. and Cb. Cl. staves use bass clefs. The music continues with complex rhythmic patterns. A dynamic marking of *sfz* is present at the beginning of measure 67.

72

Cl.1 *tr*

Cl.2

B. Cl.

Cb. Cl.

*ff* *fp* *ff*

77

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*ff* *mf* *ff* *mf* *ff*

82

Cl.1 *szf* *fp* *gliss.* *mf*

Cl.2 *szf* *p* *mf* *p* *mf* 5

B. Cl. *szf* *p* *mf* *p* *mf* 5

Cb. Cl. *szf* *p* *mf* *p* *mf* 5

$\bullet = 42$

86

Cl.1 *pp* *mf* *mf*

Cl.2 *f* *p* *mf*

B. Cl. *p* *mf* *p*

Cb. Cl.

88

Cl.1 *ff* *f* *f* *mf*<sup>5</sup> *f*<sup>5</sup>

Cl.2 *ff* *f* *f* *mf* *f*

B. Cl. *f* *mf* *f*<sup>5</sup> *fp* *p*

Cb. Cl. *f* *mf* *mp*

91

Cl.1 *f* *mf* *szf* *p* *ff* *szf* *mf*

Cl.2 *szf* *p* *ff* *szf* *mf*

B. Cl. *mf* *szf* *p* *ff* *mf* *szf* *mf*

Cb. Cl. *szf* *ff*

*♩ = 76*

94

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*mf* *ff* *mf* *ff*

98

♩ = 112

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*mf* *f* *fp* *f* *f* *3*

106

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*p* *p* *slap sim.* *mf*

114 (2+2+3)

Cl.1 *mf*

Cl.2 *mf*

B. Cl.

Cb. Cl.

122

Cl.1 *f fp p f f mf f*

Cl.2 *f p f f mf f*

B. Cl. *f*

Cb. Cl. *f* *slap sim.*

127 (2+2+3)

Cl.1 *p mf*

Cl.2 *p mf*

B. Cl. *p*

Cb. Cl. *mf*

134

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*mf* *f*

*mf* *f*

*f*

*f*

142

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*mf rit.* *p* *pp* *p*

*mf rit.* *p* *pp* *mf* *flutt.*

*mf rit.* *p* *mf* *slap*

*mf* *p* *mf* *f*

*rit.*

$\bullet = 42$

145

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*p* *pp* *p* *pp* *pp* *3*

*p* *pp* *mf* *pp* *p* *3* *3*

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

*pp* *f* *p* *pp* *3*

*slap*

148

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*pp* 3

*p* 3

*pp* 3

152

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

158

Cl.1

Cl.2

B. Cl.

Cb. Cl.

*p* *pp*

*p* *pp* *mf*

*p* *mf* 3

*p* *mf* *f*

*slap* *slap*

160

Cl.1 *p* *pp* *p* *mf*

Cl.2 *p* *pp* *flutt.* *mf* *pp* *mf*

B. Cl. *p* *mf* *pp* *mf*

Cb. Cl. *pp* *f* *mf* *p* *mf* *f* *mf* *p* *mf*

*slap* *slap* *slap*

164

Cl.1 *ppp*

Cl.2 *ppp*

B. Cl. *pp* *pp*

Cb. Cl. *pp*

*3* *3* *3*

$\text{♩} = 30$

169

Cl.1 *ff*

Cl.2 *ff*

B. Cl. *ff* *ff*

Cb. Cl. *ff* *ff*

*ff* *ff*

$\text{♩} = 120$