Quintet for Clarinet and Strings

(2010-11)

Robert Carl

Commissioned by and written for Mark Lieb, clarinet, and the Phoenix Ensemble

Instrumentation:

Clarinet in Bb

2 Violins

Viola

Cello

My Clarinet Quintet began with the idea of canons, and they are embedded throughout the work, sometimes traditional, sometimes in a more contemporary interpretation of the technique. The opening of the work is a large mensuration canon, whose five parts arrive at their climatic common conclusion to release a "cascade" that drives the music into the next movement. It is a set of variations on an original tune, which for me is a strange intersection between Appalachian hymnody and Buddhist chant, two sides of my personality and history. The final movement is quite rigorous in its process and structure, but I hope suggests a vision of serene order, a kind of unearthly beauty. It also gradually unmasks the overtone-derived harmonic "ladders" which underlie the entire work.

Like much of my music, there's an element of spiritual journey driving the flow of the music, but I hope such only gives the music a particular character and energy, and does not render it merely symbolic of something "higher". The sounds are their own justification.

---Robert Carl

Timing:

Mvt. 1: 8'

Mvt. 2: 9'

Mvt. 3: 4.5'

Total: 21.5'

Clarinet Quintet (2011)

R.Carl

I. Canon/Cascade

(♩= 60)

Clarinet in B♭

Violin 1

Violin 2

Viola

'Cello

(con sord.)

(A ghostly shadow)

9

9

15

mp *mf*

15

mp *mf*

(con sord.)

p *mp* *p*

mp *p*

mp

mp

20

mp *mf* *mp* *mf*

20

mp

(con sord.)

(Ghostly)

p *mp* *p*

p *mp*

mp

mf *mp* *mf* *mp* *mf*

24

mp *mf* *mp* *mf*

24

p *mp* *p* *mp*

mp *p* *mp*

p *mp*

mp *mf* *mp* *mf*

27

f *mf* *f* *mf* *f*

27

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

p *mp* *p*

p *mf* *mp*

(con sord.)

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

31

mf f mf mf f

31

mf mp mf

mf mp mf

mf mp

p mp p mp p mp p mp

34

Rit.

mf f mf f

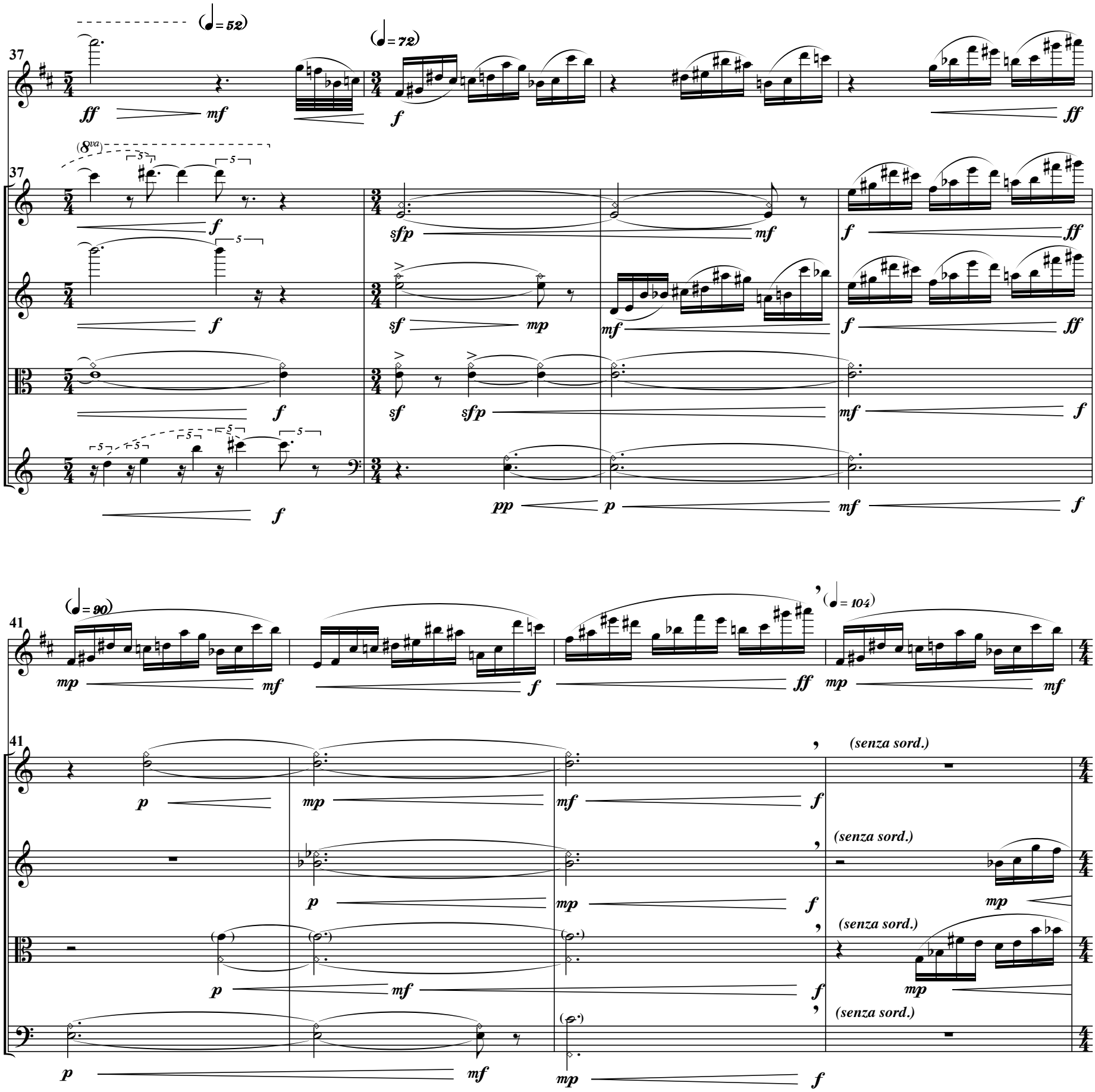
34

8va

mp mf mp mf

mp mf mf

p mf mp mf mp mf


(♩= 52)
(♩= 72)
37
(8va)
(♩= 90)
(♩= 104)
41
(senza sord.)

45

(♩ = 112)

f *ff* *mf* *f*

45

mf *f* *ff* *mf* *f*

mf *f* *ff* *mf* *f*

mf *f* *ff* *mf* *f*

mp *f* *ff* *mf* *f*

48

(♩ = 120)

ff *sfff* (♩ = 60) *sff*

(strings all separate bows)

48

ff *sfff*

ff *sfff*

ff *sfff*

ff *sfff*

(These figures at the ends of clarinet phrases should feel discursive, offhand, contemplative; quasi rubato)

55

55

64

64

70

pp p pp ppp p

70

p pp ppp pp ppp n.

p pp ppp pp ppp n.

p pp ppp pp ppp n.

p pp ppp pp ppp n.

78

mp p pp p mp mf (sub) mp p pp n. (sotto voce) ppp

85

pp mp p mp mf mp p n.

Accel. (♩= 80)

91

p mp p pp

91

(con sord.) (sul tasto)

ppp pp

95

(sotto voce)

p

95

98

ppp

p *mp*

98

(con sord.) *(sul tasto)*

ppp *pp*

101

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

101

103

p *mp* *mf* *mp*

103

(con sord.) *(sul tasto)*

ppp

105

p *pp* *p* *mp*

105

pp

107

p *pp*

107

(con sord.) *(sul tasto)* *ppp* *pp*

109

ppp *mp*

109

111

3

sf > *mf* *mp* *pp*

111

113

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

113

115

(like a puff of smoke!)

pp *ppp* *pp* *mp*

115

ppp *ppp* *ppp* *ppp*

117

pp

(ord; pizz.)

(sul pont)

117

ppp *pp* *(senza sord.)*

(sul pont) *(ord; pizz.)*

ppp *pp* *(senza sord.)*

(sul pont) *(ord; pizz.)*

ppp *pp* *(senza sord.)*

(sul pont) *(ord; pizz.)*

ppp *pp* *(senza sord.)*

II. The Call

Theme

♩ = 84 *(Prayerful; plainly **and p**laintively)*

Clarinet in B♭

Violin 1

Violin 2

Viola

'Cello

Variation 1

(sotto voce)

16 > *mp* > *p* *pp* < *p* > *pp*

(all strings quasi senza vibrato)

> *mp* > *p* *pp* < *p* > *pp*

> *mp* > *p* *pp* < *p* > *pp*

> *mp* > *p* *pp* < *p* > *pp*

16 > *mp* > *p* *pp* < *p* > *pp*

24 < *mp* > *pp* < *mp* > *p* *pp* < *mp* > *p* < *mf* > *mp* > *p*

< *mp* > *pp* < *mp* > *p* *pp* < *mp* > *p* < *mf* > *mp* > *p*

< *mp* > *pp* < *mp* > *p* *pp* < *mp* > *p* < *mf* > *mp* > *p*

24 < *mp* > *pp* < *mp* > *p* *pp* < *mp* > *p* < *mf* > *mp* > *p*

Variation 2

♩ = 76

32

pp *n.* *p* *mp* *p* *pp* *p*

(fragile, glassy, but precise; poco rubaato, bird-like)

pp *n.* *p*

(Violin 2, Viola, and 'Cello extremely still, senza vibrato)

pp *n.* *pp*

pp *n.* *pp*

32 *pp* *n.* *pp*

(growing more expressive)

38

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

38

43

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

43

Variation 3

47

p *pp* *n.*

(♩ = 66)

(All glissandi continuous over duration indicated within parentheses)

p

p

(pizz.) *(delicate, a little hesitant)*

mp

47

p

52

(Bubbling to the surface)

3 5 6 7

pp *cresc.* *mp*

mf *mp*

52

55

p *mp* *p* *mp*

55

57

mf *mp* *p* *pp* *n.* *ppp* *n.*

mf *mp*

57

62

p *cresc.* *mp* *p*

mf

62

Variation 4 *(Clarinet beginning sotto voce, coming increasingly into relief)*

65

(♩= 80)

pp *cresc.* *mp*

mf

mf

(All strings suddenly open and singing)

(arco)

mf

65 *mf*

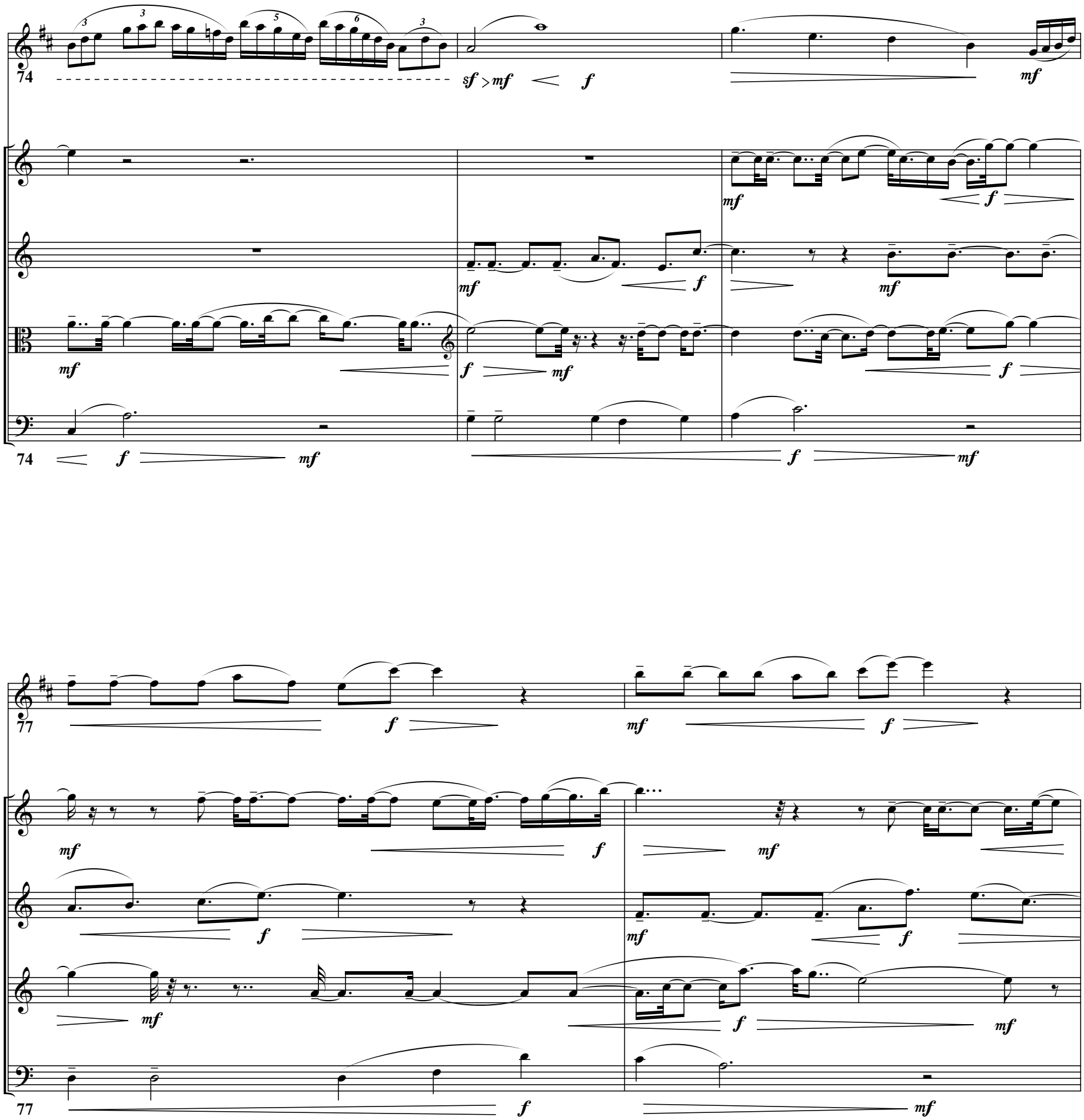
69

mf

f *sf* > *mf* *cresc.*

3

69

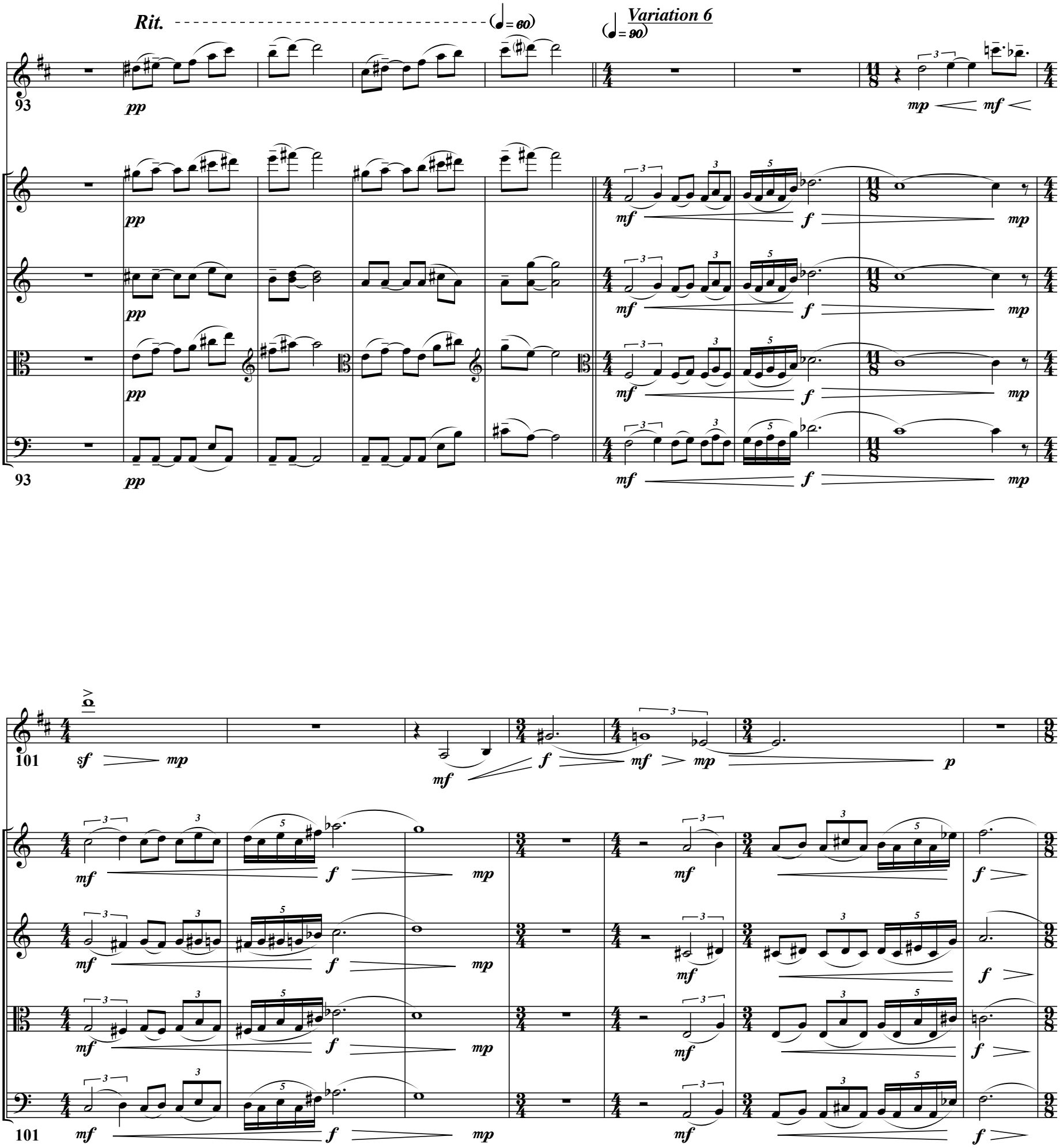

74
sf
mf
f
77

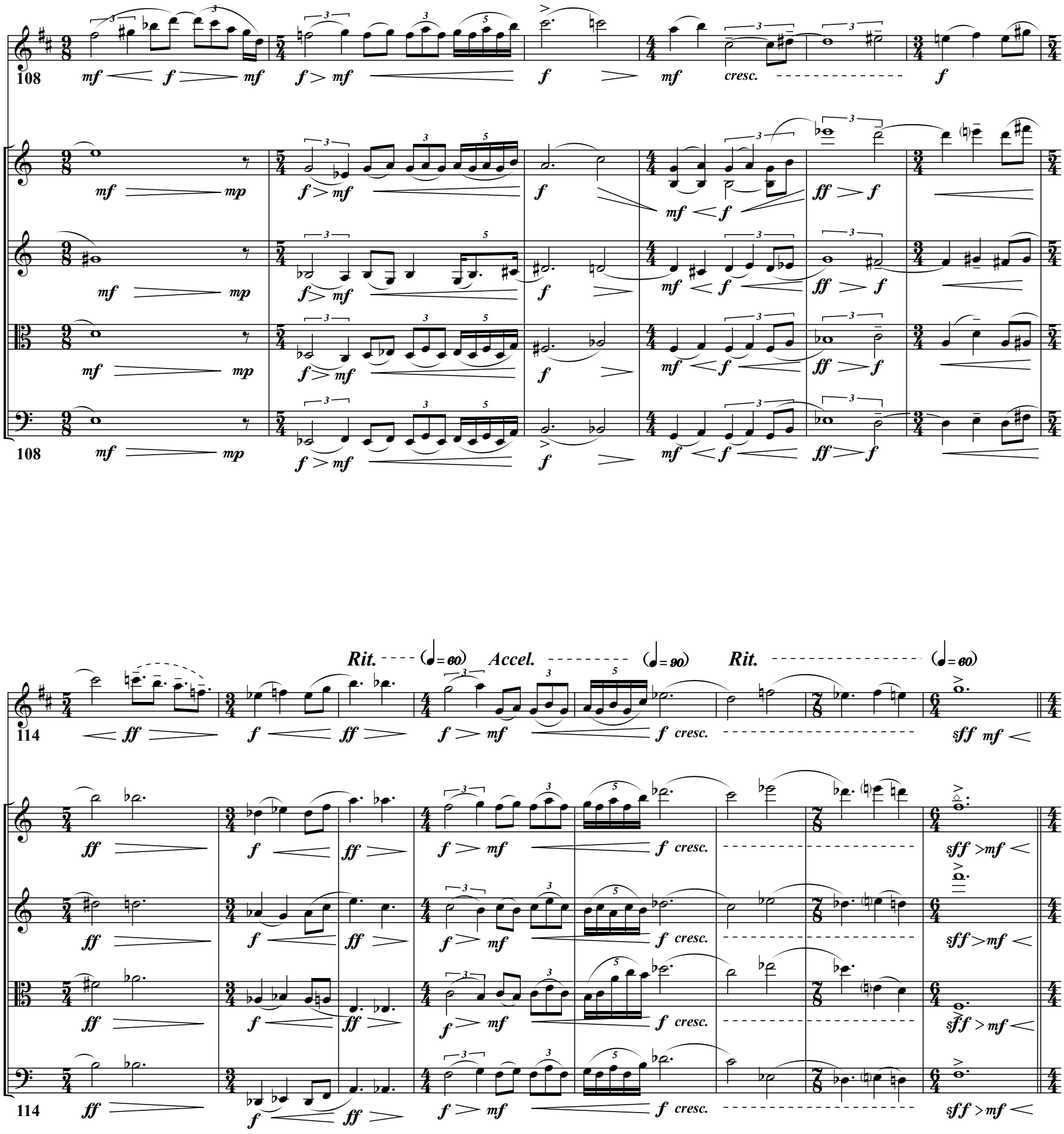
Variation 5

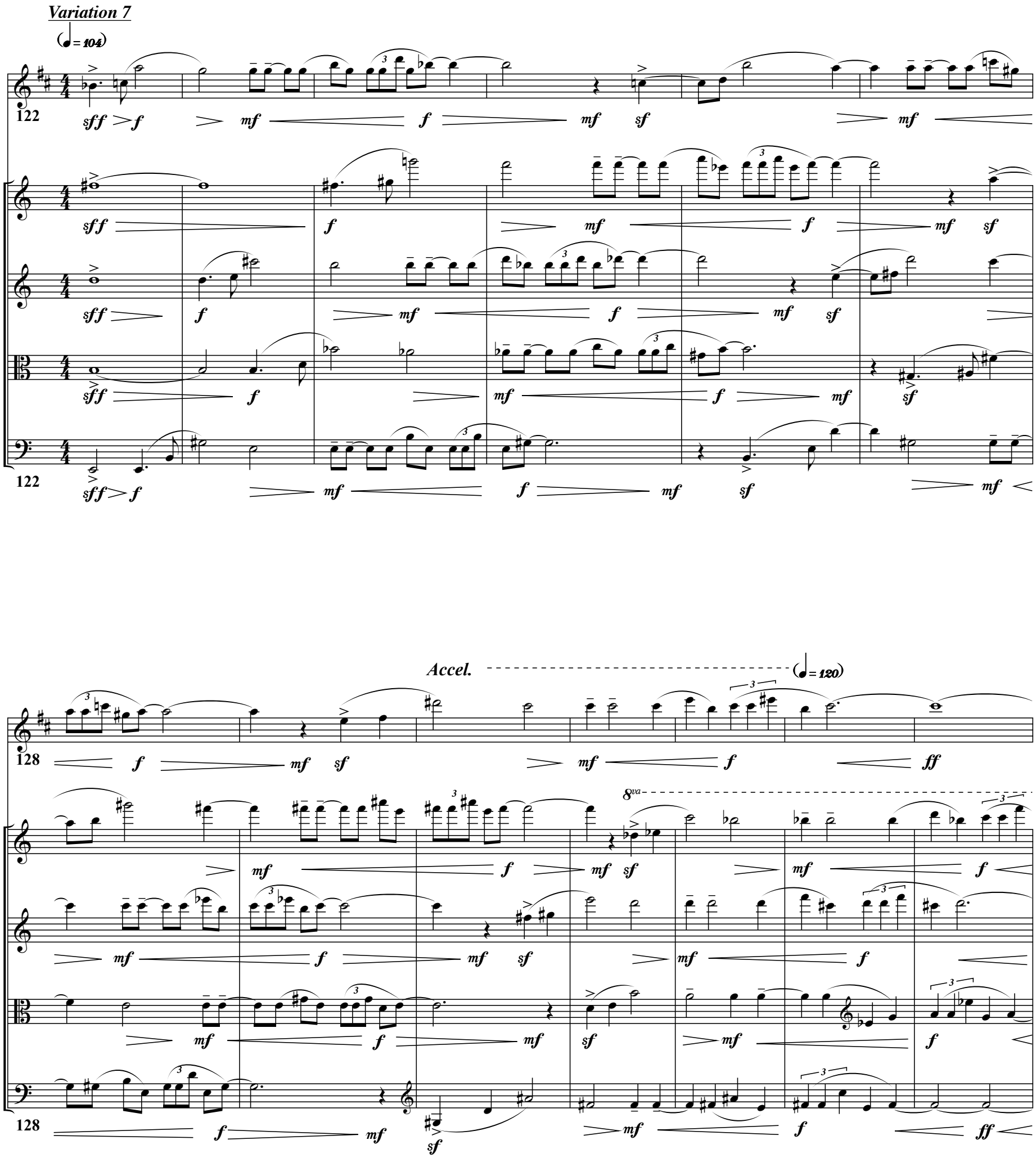
Rit. ♩ = 60 ♩ = 80 *(Broadly)*

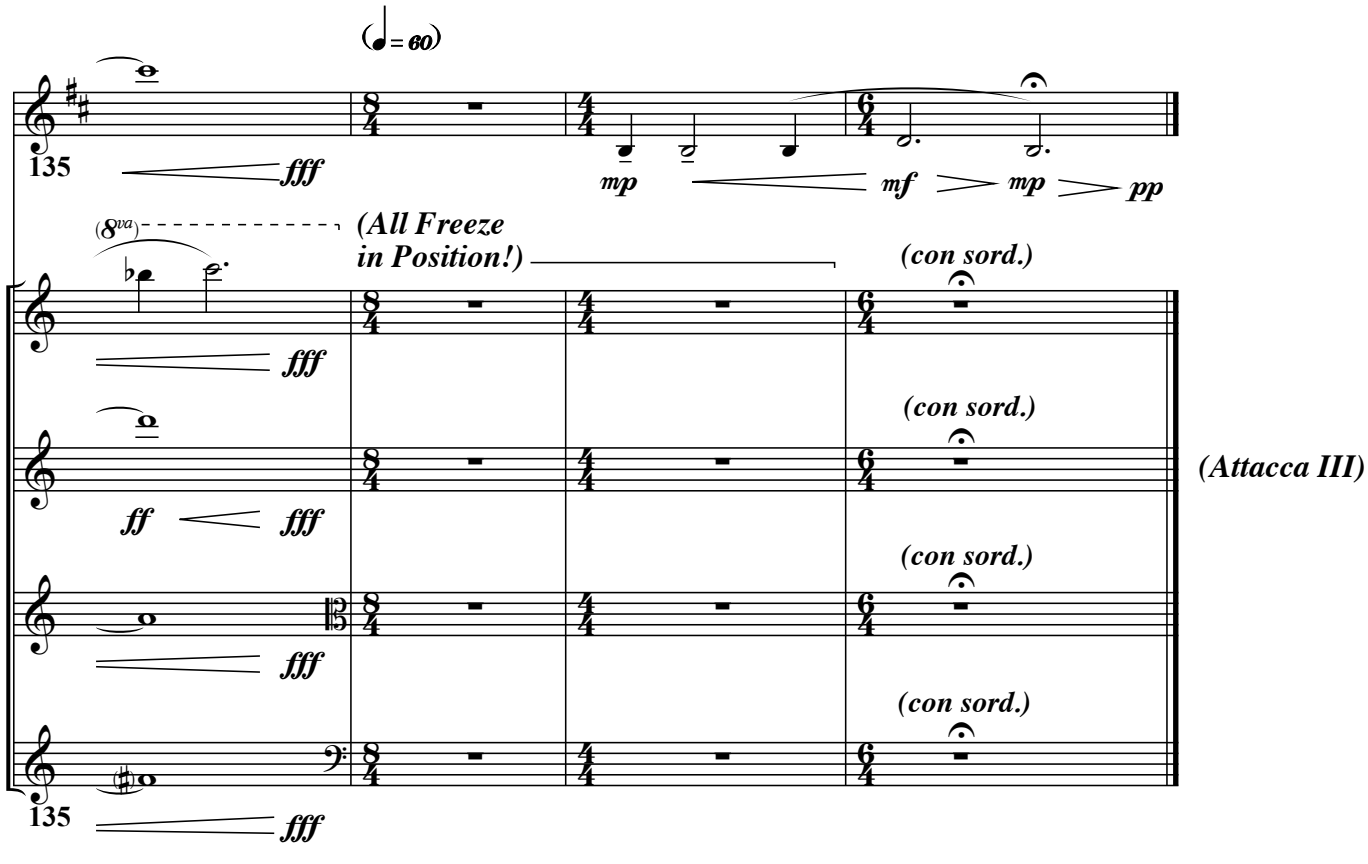
79

84

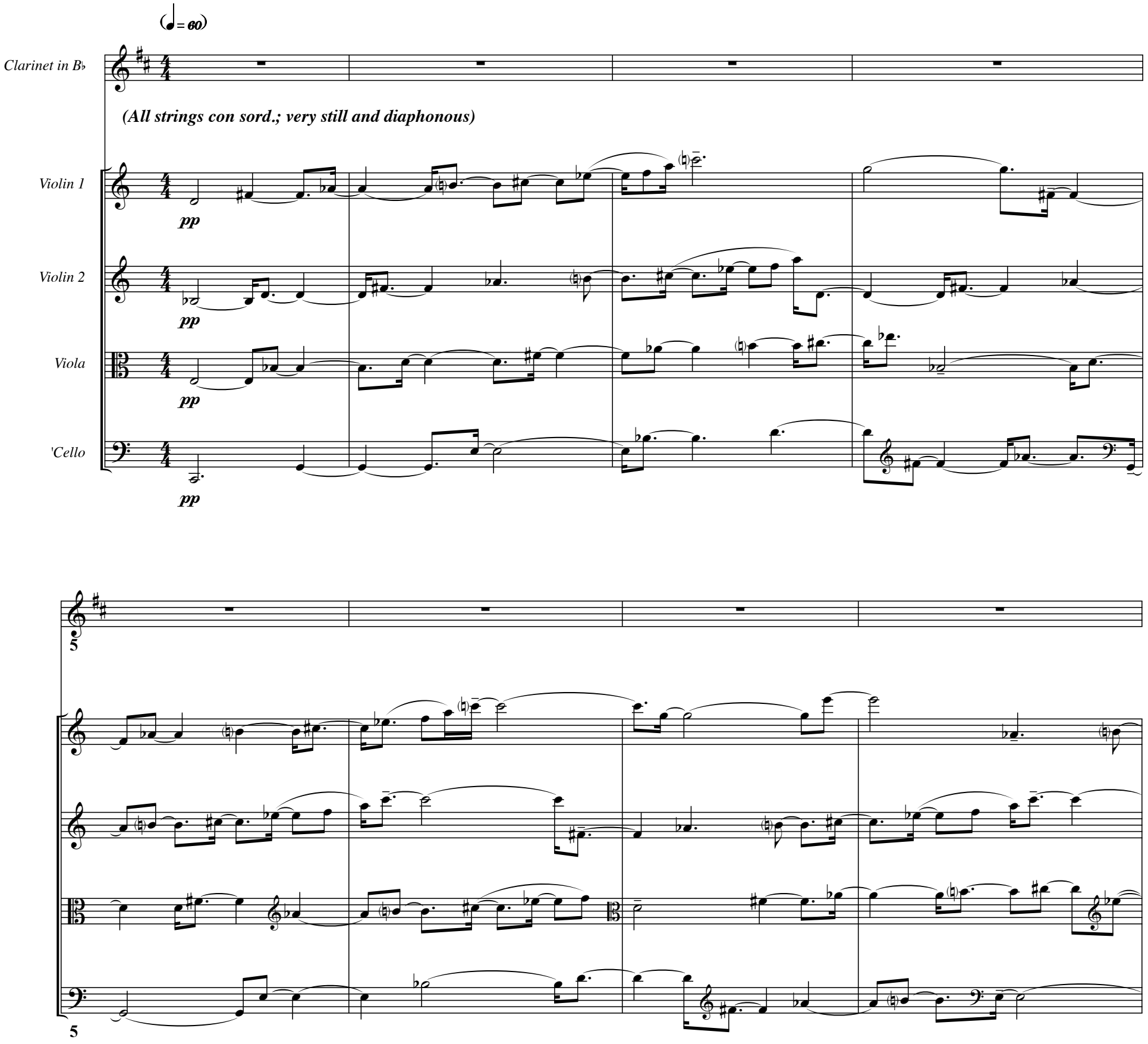

Rit.
(♩= 60)
Variation 6
(♩= 90)
93
pp
mp
mf
f
101
sf
p


108
cresc.
Rit.
Accel.
Rit.
114
cresc.


Variation 7
(♩= 104)
122
Accel.
(♩= 120)
128
8va


(♩= 60)
135
fff
mp
mf
mp
pp
(8va)
(All Freeze
in Position!)
(con sord.)
fff
(con sord.)
ff
fff
(Attacca III)
(con sord.)
fff
(con sord.)
135
fff

III. Lotus Ascension



9

9

(almost subliminal)

14

ppp

pp

n.

8va

(senza sord)

ppp

(senza sord)

14

20

pp

p

pp

(8va)

(senza sord)

ppp

p

p

p

20

26

n.

pp

p

(senza sord)

pp

p

p

26

30

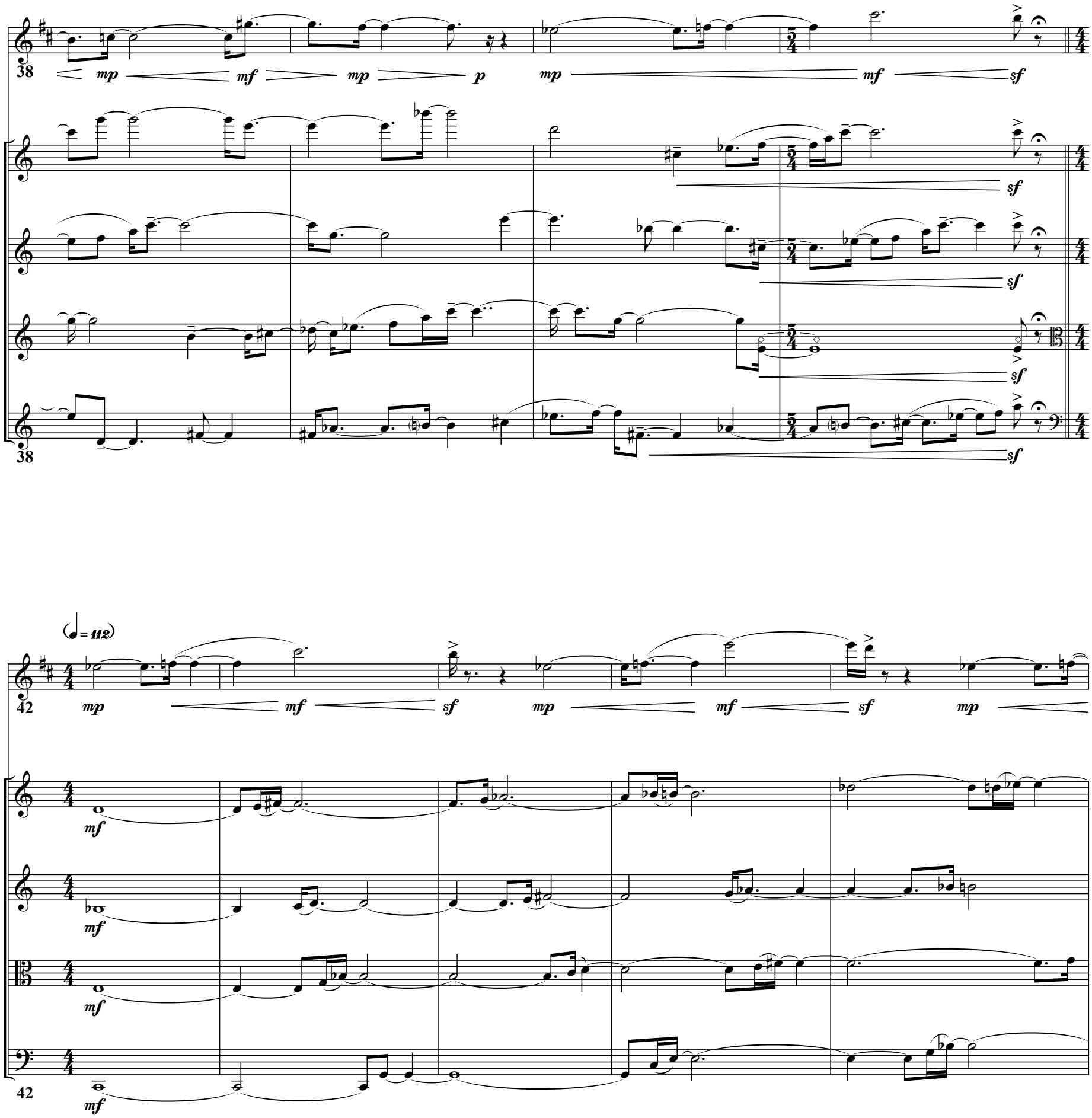
pp *n.* *p*

30

34

mp *p* *pp* *p*

34


38
mp
mf
mp
p
mp
mf
sf
sf
sf
sf
sf
38
(♩= 112)
42
mp
mf
sf
mp
mf
sf
mp
mf
mf
mf
42
mf

47

mf *sf* *mf* *f* *sf* *mf* *f* *sf* *f* *sff*

cresc.

cresc.

cresc.

47

cresc.

52

f *sff* *ff* *sff*

8va

(G.P)

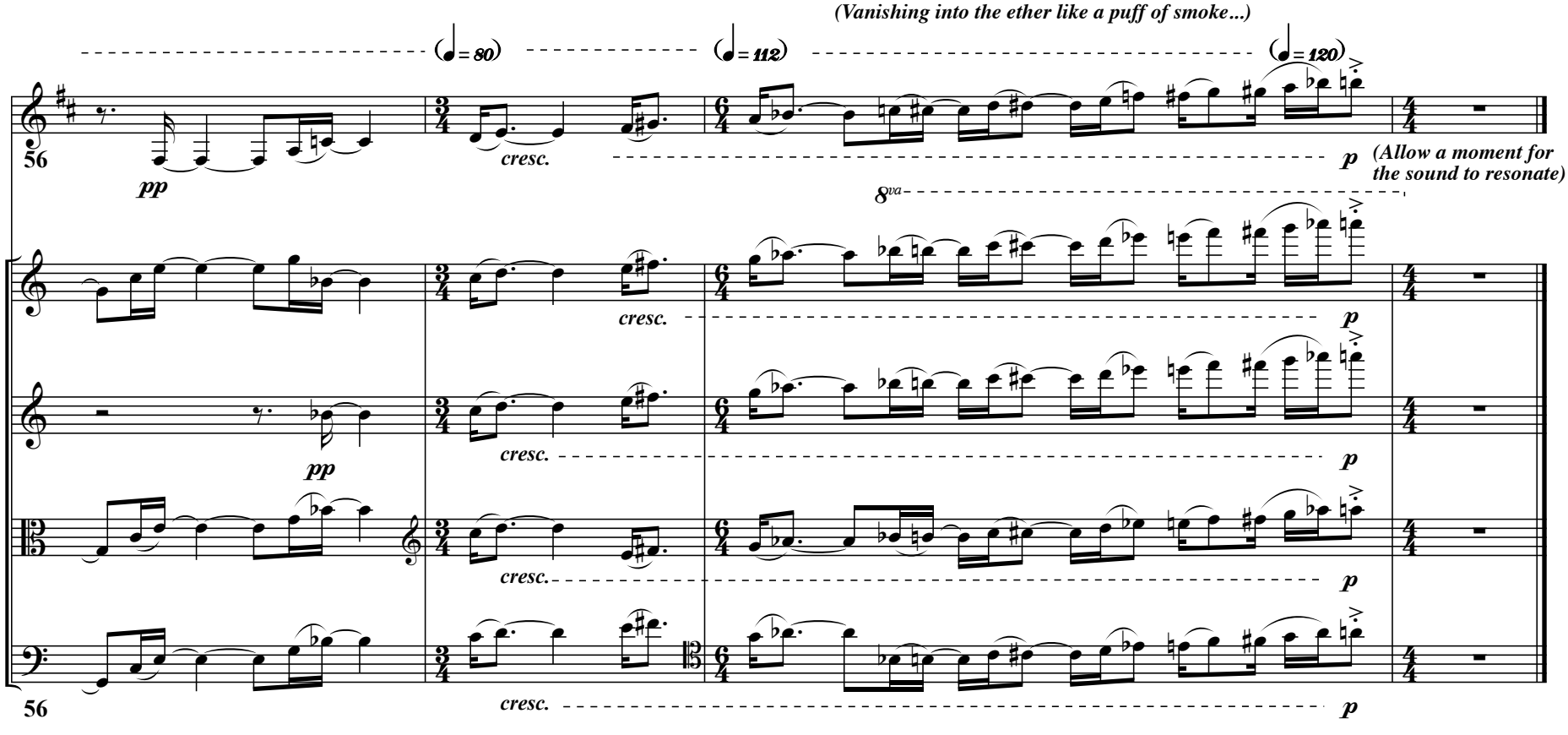
(♩= 60) *Accel.*

(Everyone sotto voce; strings a little dry and viol-like)

(G.P)

f *sff*

pp



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