Three For Two

for two clarinets

David Vayo

The two clarinetists should be as far apart onstage as feasible,
in order to produce stereo effects.

Three for Two

David Vayo (2002)

I.

Allegro energico ♩ = ca. 126

1

B♭ Clarinet

2

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26

2-3"

2-3"

31

36

marcato

marcato

42

48

più

più

ca. 5"

ca. 5"

II.

Lilting ♩ = 72

1

mp cantabile

4

mp cantabile

7

mf

mf

9

p

p

12

pp

pp

16

** raise bell …*

out/lower bell …

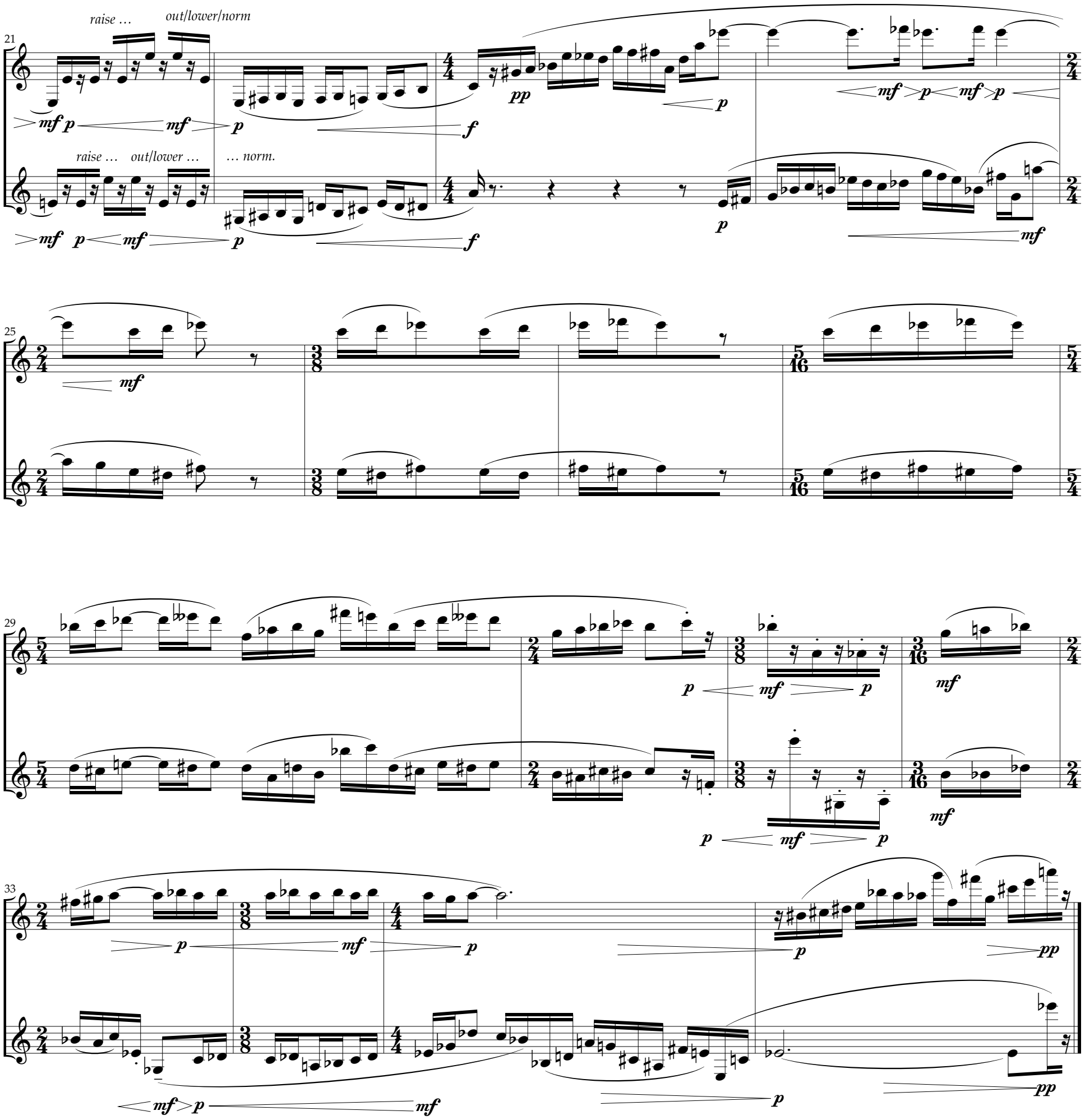
… norm.

** raise bell …*

out/lower bell …

… norm.

* Gradually raise angle of bell until it is pointing out at the audience, then lower it to a normal position.


21
raise …
out/lower/norm
raise …
out/lower …
… norm.
25
29
33

III.

Imminent ♩ = 60

1

2

n mf n

n mf n

n mf

8

n

n p

(nudge first 32nd)

p mf

(nudge first 32nd)

mf

13

p n

p n

breath only

p sotto voce

breath only

p sotto voce

simile

simile

18

Piú mosso ♩ = 72

23

4-5"

4-5"

n f p f p f p f

n f p f p p < f p

28

30

32

33

35

♩. = ♩ = 144

7a

37

39

41

43

50

52

4 1/2 - 5"

ca. 14"

ca. 5"

gradually slow rate of notes...

(keep same rate of speed)

* Alternate freely between the three repeated patterns, in any order. Change patterns in uneven, jagged rythms, ca. two changes per second, stagger breaths as needed. Accent the beginning of each pattern very heavily; the intensity of the accents should decrease as the dynamic lessens.

54 ca. 4"

55 ca. 3" ca. 6" ca. 6" ca. 6"

n n

♩ = 60

58 *breath only* *breath only*

p sotto voce *p sotto voce*

pp p p

62 pp p p

67 pp pp

71 3 3

mp pp mp pp

n mf n n mf n

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