

Domenico Giannetta

TWO FOR TWO

for marimba and vibraphone (4 players)

(2002)



dedicated to Tetraktis

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Non troppo mosso $\text{♩} = 88$

The musical score is written for four staves. The top two staves are for the vibraphone, labeled '1.' and '2.', and the bottom two are for the marimba, labeled '3.' and '4.'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The vibraphone parts (staves 1 and 2) consist of whole rests throughout the entire piece. The marimba part (staves 3 and 4) begins with a whole rest on staff 3 and a whole note on staff 4. The first six measures of the marimba part feature a rhythmic pattern of quarter notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The seventh measure of the marimba part features a rhythmic pattern of quarter notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B3, A3, G3, F3, E3, D3, C3, B3, A3, G3, F3, E3, D3, C3. The piece concludes with a *mf* dynamic marking.

TWO FOR TWO

13

1. vibr.

2. vibr.

(enters the stage)

3. mar.

4. 8 *p*

19

1. vibr.

2. *p*

3. mar.

4. 8

TWO FOR TWO

25

1. vibr.

2. *mf* *p*

3. mar.

4. *mf* *p*

31

1. vibr.

2. *mf*

3. mar.

4. *mf*

TWO FOR TWO

37

1. vibr.

2. *p* *mp*

3. mar. (enters the stage) *mp*

4. *p* *mp*

43

1. vibr.

2. vibr.

3. mar.

4. mar.

TWO FOR TWO

49

1. vibr.

2. *mf*

3. mar. *mf*

4. *mf*

55

1. vibr.

2. *mp*

3. mar. *p* *mp*

4. *mp*

TWO FOR TWO

61

1. vibr.

2.

3. mar.

4.

mf

mp

f

mf

mp

67

1. vibr.

2.

3. mar.

4.

p

mf

p

mf

(enters the stage)

TWO FOR TWO

73

1. vibr.

2.

3. mar.

4.

p

mp

79

1. vibr.

2.

3. mar.

4.

mf

mp

TWO FOR TWO

85

1. vibr. *mf*

2. *mf*

3. mar. *mf*

4. *mf*

91

1. vibr. *f*

2. *f*

3. mar. *mf*

4. *f*

TWO FOR TWO

97

1. vibr.

2.

3. mar.

4.

ff

ff

103

1. vibr.

2.

3. mar.

4.

TWO FOR TWO

109

1. *mf* *mp*

vibr. 2. *mf* *p*

3. *mf* *p*

mar. 4. *mf* *p*

115

1.

vibr. 2.

3.

mar. 4.

TWO FOR TWO

121

1. vibr.

2. *pp* *mp*

3. mar.

4. *pp*

127 The same tempo

1. vibr. *p* *mf* far, ethereal

2. *fp* far, ethereal

3. mar. *pp* *mp* *pp* *mp*

4. *fp*

TWO FOR TWO

135

vibr.

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

2.

mar.

3. *p* *mp* *pp* *mp*

4.

143

vibr.

1. *p* *pp*

2.

mar.

3. *p* *p*

4. *p* *arcane* *p*

TWO FOR TWO

151

1. vibr. *p* *fp*

2.

3. mar. *p* *mp*

4.

159

1. vibr. *pp*

2.

3. mar.

4. *p* gradually more evident

TWO FOR TWO

167

1. vibr.

2.

p

3. mar.

4. 8 *mp*

delicate, not dry

175

1. vibr.

2. *mf*

3. mar. *mf*

4. 8 *mf*

gliss.

f but not dry

TWO FOR TWO

183

1. *f* *crescendo, more and more pressing*

2. *f*

3. *mf* *crescendo, more and more pressing* *mf*

4. *f*

191

1.

2. *f*

3.

4.

TWO FOR TWO

199

1. vibr.

2.

3. mar.

4.

accelerando poco a poco

f

205

1. vibr.

2.

3. mar.

4.

ff almost paroxysmal

lunga

212 Tempo I

1. vibr.

2.

(the others move away from the instruments)

3. mar.

4.

p as in the beginning

218

1. vibr.

2.

(approaching)

mp

3. mar.

4.

mp

TWO FOR TWO

224

1. vibr.

2. *mf*

3. mar.

4. *mf*

230 (approaching)

1. vibr. *mp*

2. *p* *mp*

3. mar.

4. *p* *mp*

TWO FOR TWO

236

1. vibr.

2.

3. mar.

4.

mf

mf

(approaching)

mf

242

1. vibr.

2.

3. mar.

4.

f

f

mf

f

f

TWO FOR TWO

248

1. vibr.

2.

3. mar.

4.

ff

254

1. vibr.

2.

3. mar.

4.

ff

TWO FOR TWO

260

1. vibr.

2.

3. mar.

4.

mf

mf

mf

in evidence

mf

266

1. vibr.

2.

3. mar.

4.

f

f

TWO FOR TWO

272

1. vibr.

2.

3. mar. *f*

4. *f*

278

1. vibr.

2. *f*

3. mar. *ff*

4. *ff*

TWO FOR TWO

284

1. vibr.

2.

3. mar.

4.

ff

ff

ff

ff

290

1. vibr.

2.

3. mar.

4.

ff

ff

ff

TWO FOR TWO

296

vibr. 1. *f* *mf*

2. *f* *mf*

mar. 3. *ff* *f* (taking leave)

4. *ff* *f*

302

vibr. 1. *mp* (taking leave) *sfz* > (leave the stage)

2. *mp*

mar. 3. *mf* *sfz* (leave the stage)

4. *mp*

TWO FOR TWO

308

1. vibr.

2. *p*

3. mar.

4. *p*

morendo poco a poco

314

1. vibr.

2. *pp*

3. mar.

4. *pp* (taking leave)

Rit. (leave the stage)