

GAVIN GAMBOA
LIPOLYSIS

FOR

BASS CLARINET & VIOLIN DUO

I

RELAXED (♩ = 62)

LOS ANGELES (OCTOBER 2013)

BASS CLARINET IN B FLAT

VIOLIN I

VIOLIN II

p *mp* *p* *f*

f *mf* *f* *p* ³

pizz. arco

f

4

B. CL.

VLN. I

VLN. II

pp *p* *f*

pp *p* *f* *mf*

pizz. arco

pp *p* *f*

7

B. CL.

VLN. I

VLN. II

p *ff*

p *mf* *ff*

p *ff*

sul pont.

10

rit.

A Tempo

B. CL.

pp *f* *p*

VLN. I

ord. *pp* *f* *p*

VLN. II

pp *f* *p* pizz.

13

B. CL.

f *p*

VLN. I

f *pp*

VLN. II

arco *f*

16

B. CL.

pp *f* *p* *f*

VLN. I

sul tasto *pp* *f* *ff* *pizz.* *f*

VLN. II

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

19

B. CL.

p *mf* *pp*

VLN. I

arco *p* *mf* *pp* pizz.

VLN. II

p *mf* *p* 3

21

B. CL.

p *mf* *f* *f* tr

VLN. I

p *f* *f*

VLN. II

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

24

B. CL.

p 3 *pp*

VLN. I

p *pp*

VLN. II

p 3 *pp* pizz.

26

B. CL.

mf *f*

VLN. I

mf *f*

VLN. II

mf *f*

arco

28

B. CL.

f marcato

VLN. I

f

VLN. II

ff *f*

30

molto rit.

B. CL.

VLN. I

VLN. II

A Tempo

32

B. CL.

f

subito ppp

mf

VLN. I

f

subito ppp

mf

VLN. II

f

subito ppp

mf

35

B. CL.

f

p

VLN. I

f

p

VLN. II

f

p

37

B. CL.

mf

f

VLN. I

mf

f

VLN. II

mf

f

II

IMPENDING LETHARGY (♩ = 54)

LOS ANGELES (JUNE 2016)

1

B. CL.

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

VLN. I

p *f* *p* *mf* *pizz.* *arco* *p* *f*

VLN. II

p *f* *p* *mf* *pizz.* *arco* *p* *f*

4

B. CL.

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

VLN. I

mf *p* *f*

VLN. II

mf *p* *f*

7

B. CL.

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

VLN. I

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

VLN. II

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

10

B. CL.

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

VLN. I

pp *mf* *pizz.* *arco* *pp*

VLN. II

pp *mf* *pizz.* *arco* *pp*

14

B. CL.

mf *mp*

VLN. I

f *subito p* *mp*

VLN. II

f *subito p* *mp*

18

B. CL.

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

VLN. I

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

VLN. II

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

22

B. CL.

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

VLN. I

mf *f* *p* *pp* *f* *p* *sempre p*

VLN. II

mf *f* *p* *pp* *f* *p* *sempre p*

sul pont. (sempre *sul pont.*)

26

B. CL.

cresc. *mf*

VLN. I

pizz. *ord. arco* *f* *p* *mf* *f* *p*

VLN. II

pizz. *ord. arco* *f* *p* *mf* *f* *p*

30

B. CL.

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

VLN. I

p *mf* *f* *p*

VLN. II

p *mf* *f* *p*

3

34

B. CL.

VLN. I

VLN. II

Measures 34-36 of the score. The B. CL. part starts with a rest, then plays a quarter note G#4 (p), a quarter note F#4 (f), and a quarter note E4 (mf). The VLN. I and VLN. II parts start with a rest, then play a quarter note D4 (f), a quarter note C4 (sf), a quarter note B3 (p), a quarter note A3 (pp), and a quarter note G3 (mf). The VLN. II part also has a quarter note F#3 (mf) in measure 35.

37

B. CL.

VLN. I

VLN. II

Measures 37-39 of the score. The B. CL. part starts with a rest, then plays a quarter note G#4 (p), a quarter note F#4 (mf), a quarter note E4 (p), a quarter note D4 (pp), a quarter note C4 (mp), a quarter note B3 (mf), a quarter note A3 (f), a quarter note G3 (p), a quarter note F#3 (mf), and a quarter note E3 (p). The VLN. I and VLN. II parts start with a rest, then play a quarter note D4 (p), a quarter note C4 (pp), a quarter note B3 (mp), a quarter note A3 (mf), a quarter note G3 (f), and a quarter note F#3 (p). The VLN. II part also has a quarter note E3 (p) in measure 38.

III

11

LENTO (♩ = 45)

LOS ANGELES (JUNE 2016)

1

B. CL.

pp

mp

pp

p

VLN. I

senza vibr.

pp

p

mp

pp

p

VLN. II

senza vibr.

pp

p

mp

pp

p

5

B. CL.

mp

p

mf

p

sempre p

VLN. I

mp

pp

p

mf

p

sul pont.

poco a poco ord.

mp

pp

VLN. II

mp

pp

p

mf

p

sul pont.

poco a poco ord.

mp

pp

9

B. CL.

pp

pp

p

VLN. I

ord.

ppp

pp

p

sul pont.

VLN. II

ord.

ppp

pp

p

sul pont.

12

B. CL. *mf*

VLN. I ord. *mf*

VLN. II ord. *mf*

Measure 12: B. CL. starts with a melodic line. VLN. I and II play octaves with triplets. Dynamics are *mf*.

Measure 13: Continuation of the melodic line in B. CL. and octaves in VLN. I and II.

Measure 14: Continuation of the melodic line in B. CL. and octaves in VLN. I and II.

15 **molto accel.**

B. CL. *f* *ff*

VLN. I *f* *ff*

VLN. II *f* *ff*

Measure 15: B. CL. and VLN. I play sixteenth-note runs. VLN. II plays a rhythmic pattern. Dynamics are *f*. Tempo is **molto accel.**

Measure 16: Continuation of the runs. Dynamics increase to *ff*.

Measure 17: Continuation of the runs. Dynamics are *ff*.

18

B. CL. *p* *pp* subito *ppp*

VLN. I *pp* *p* *pp* subito *ppp*

VLN. II *pp* *p* subito *ppp*

Measure 18: B. CL. plays a descending melodic line. VLN. I and II play octaves. Dynamics are *p*.

Measure 19: Continuation of the melodic line. Dynamics decrease to *pp*.

Measure 20: Continuation of the melodic line. Dynamics decrease to *p*.

Measure 21: Continuation of the melodic line. Dynamics decrease to *pp*.

22

B. CL.

pp *p* *mf*

VLN. I

ppp *p* *mf*

VLN. II

pp *p* *mp*

poco a poco sul pont.

molto rit.

26

B. CL.

ff *f*

VLN. I

ff *f*

VLN. II

ord. *ff* *f*

30 A Tempo (Slower)

B. CL.

sempre p

VLN. I

sempre p

VLN. II

sempre p

pizz. molto rit. *pp*