

# III. For Two

from "GETTING THROUGH GETTING OVER"

Dale Lyles

Adagio ♩. = 40

Clarinet in B $\flat$

Violin

Cello

Piano

2 3

2 3

*mf* *f*

2 3

*mp*

B $\flat$  Cl.

Vln.

Vc.

Pno.

4 5 6

4 5 6

4 5 6

III. For Two

2  
7

B♭ Cl.

7 8 9 1.

Vln.

Vc.

Pno.

*mp*

10 2. 11

B♭ Cl.

10 11

Vln.

Vc.

Pno.

*sempre legato*

III. For Two

12 13 14

B♭ Cl.

Vln.

Vc.

Pno.

15 *sempre legato*

B♭ Cl.

Vln.

Vc.

Pno.

III. For Two

4  
16

B♭ Cl.

16

Vln.

Vc.

Pno.

16

17

18

19

*sempre legato*

18

19

Pno.

Detailed description: This is a page of a musical score for a piece titled "III. For Two". The score is arranged in four systems, each containing staves for different instruments. The first system includes a B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The second system includes B♭ Clarinet, Violin, Viola, and Piano. The third system includes B♭ Clarinet, Violin, Viola, and Piano. The fourth system includes B♭ Clarinet, Violin, Viola, and Piano. The key signature is three flats (B♭, E♭, A♭). The time signature is 4/16. The score is marked with measure numbers 4, 16, 17, 18, and 19. The B♭ Clarinet part has a melodic line with some slurs. The Violin part has a melodic line starting at measure 18, marked "sempre legato". The Viola part has a melodic line with some slurs. The Piano part has a complex accompaniment with many slurs and ties. The score is written in a standard musical notation style.

III. For Two

20

B♭ Cl.

Vln.

Vc.

Pno.

21

B♭ Cl.

Vln.

Vc.

Pno.

III. For Two

6  
22

B♭ Cl.

Vln.

Vc.

Pno.

23

B♭ Cl.

Vln.

Vc.

Pno.

III. For Two

The musical score is arranged in four systems, each containing staves for different instruments. The first system (measures 25-26) includes Bb Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The second system (measures 27-28) includes Bb Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

**Measure 25:** Bb Cl. plays a melodic line with eighth notes. Vln. and Vc. play a similar melodic line. Pno. provides harmonic support with chords and moving lines in both hands.

**Measure 26:** Continuation of the melodic lines from measure 25.

**Measure 27:** Bb Cl. continues its melodic line. Vln. and Vc. play a melodic line. Pno. continues its harmonic support.

**Measure 28:** Bb Cl. plays a melodic line. Vln. and Vc. play a melodic line. Pno. continues its harmonic support.

**Dynamics:** *pp* (pianissimo) is indicated for the Bb Cl. in measure 28. *mp* (mezzo-piano) is indicated for the Vln., Vc., and Pno. in measure 28.

III. For Two

8  
29 30 31 32

B♭ Cl.

Vln.

Vc.

Pno.

*pp*

*pp*

*p*

33 34 35

B♭ Cl.

Vln.

Vc.

Pno.

*espress.*

*p*

*mf*

*mf*

*mf*



III. For Two

36 37 38

B♭ Cl.

Vln.

Vc.

Pno.

Detailed description: This system covers measures 36, 37, and 38. The B♭ Clarinet and Violin parts are silent, indicated by rests. The Violoncello part features a melodic line starting on a half note in measure 36, moving through eighth notes in measure 37, and ending with a quarter note in measure 38. The Piano accompaniment consists of a dense, rhythmic chordal texture in the right hand, with a simple bass line in the left hand.

39 40 41

B♭ Cl.

Vln.

Vc.

Pno.

Detailed description: This system covers measures 39, 40, and 41. The B♭ Clarinet and Violin parts are silent. The Violoncello part continues its melodic line, marked with a piano (*p*) dynamic in measure 40 and a forte (*f*) dynamic in measure 41. The Piano accompaniment maintains the dense chordal texture from the previous system.

III. For Two

10  
42

B $\flat$  Cl.

42 43 44

Vln.

Vc.

Pno.

42 43 44

45 46 47

B $\flat$  Cl.

*mp*

Vln.

*mp*

Vc.

Pno.

45 46 47