

**FOR PERUSAL ONLY**

2021

Spencer A. Roberts

**TANGO FOR TWO**

*For Bb Clarinet  
&  
Violin*

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*Adomus Publications*

## PROGRAM NOTES

*Tango For Two* is inspired by the romantic and expressive qualities of the clarinet and the violin. Rhythm and romance are at the core of the tango, and I employ both of these elements within the work by exploiting techniques and natural sonic properties of both instruments in a very natural way. Extended techniques such as rattle, instrumental percussion, slap tonguing and dynamic extremes are the ingredients to this stew of emotions and human desire – the warmth of this stew comes from the potency and prominence of this lust, allowing for the music to reach farther into the depths of human feeling. The tango is a very personal and intimate style of interaction, and I aim to capture that style in its essence whilst remaining true to the personalities of both the clarinet and the violin; this is the basis for my expression of passion and organicism through the lens of a versatile duet.

## INSTRUMENTATION

Bb Clarinet

Violin

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*Adomus Publications*  
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Transposed Score

# Tango For Two

dedicated to the Kamraton Ensemble

Spencer A. Roberts  
b. 1996

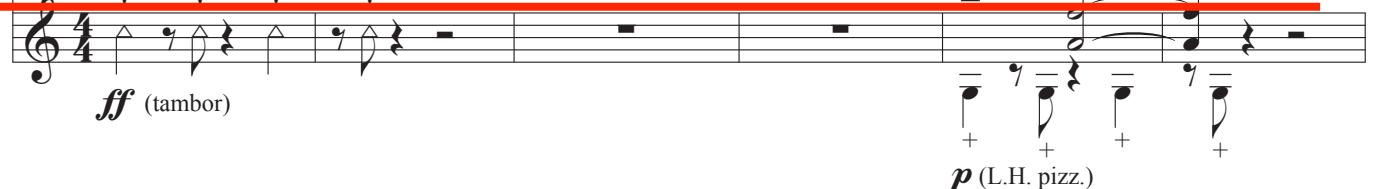
With Great Conviction,  $\text{♩} = 126$

Clarinet in B $\flat$

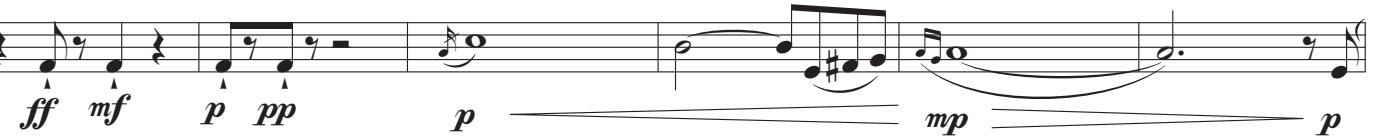


# FOR PERUSAL ONLY

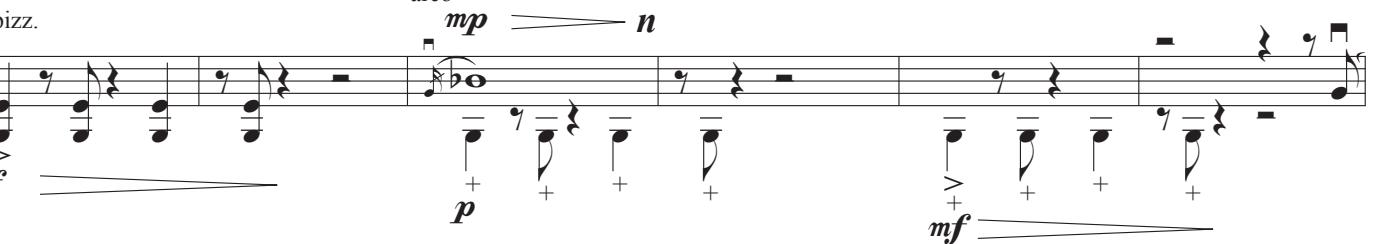
Violin



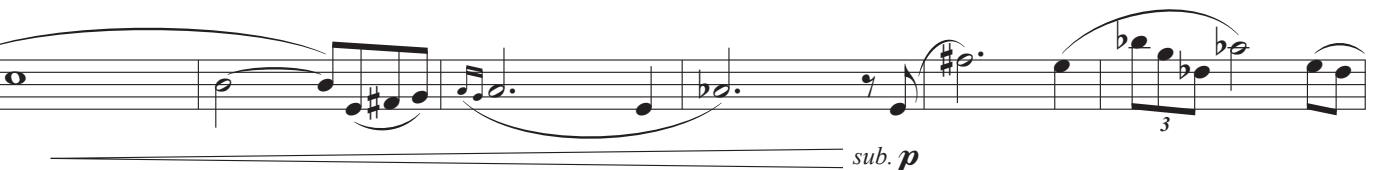
B $\flat$  Cl.



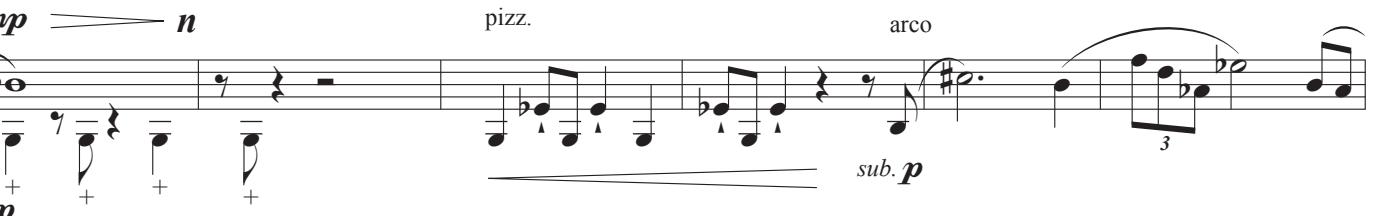
Vln.



B $\flat$  Cl.



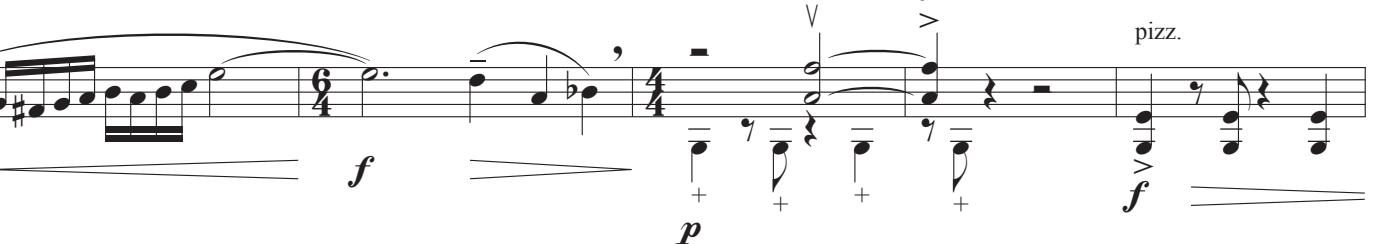
Vln.



B $\flat$  Cl.



Vln.



## Tango For Two

**B**

2  
24

B♭ Cl.      Vln.

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30

B♭ Cl.      Vln.

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36

B♭ Cl.      Vln.

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42

B♭ Cl.      Vln.

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B♭ Cl.

Vln. **FOR PERUSAL ONLY**

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B♭ Cl.

Vln. **D** Aggressively,  $\text{♩} = 180$

B♭ Cl.

Vln. **Light & Playful**

B♭ Cl.

Vln. **FOR PERUSAL ONLY**

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B♭ Cl.

Vln.

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B♭ Cl.

Vln.

*ff*      *sfz*      *pp*

B♭ Cl.

Vln.

*ff*      *sfz*      arco      *p*      *mf*      *ff*

B♭ Cl.

Vln.

*extremely short*      (arco)      *mf*      *sfz*      *sfz*      *ff*

B♭ Cl.

Vln.

pizz. (very dry, no ring)      (very wet, much ring)  
*p*      *f*

98

B♭ Cl.

*pp*

(very dry, no ring)

*ff*

(very wet, much ring)

Vln.

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104

B♭ Cl.

*pp*

Vln.

(very dry, no ring)

*pp*

110

B♭ Cl.

*mf*

*mf*

*pp*

Vln.

arco

*mf*

*pp*

*a. poco a poco. . .*

B♭ Cl.

*mp*

*pp*

Vln.

*mp*

*pp*

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(ca.  $\text{♩} = 100$ )  
*molto rit.....*

Tango For Two

6

B♭ Cl.

120

*pp*      *mf*

Vln.

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**F** Melancholy, Very Passionate,  $\text{♩} = 50$

*breathe as little as possible;  
ideally, phrases stretch until a rest*

B♭ Cl.

*pp*      *mp*

Vln.

*pp*



133

B♭ Cl.

*n*      *pp*      *mp*

Vln.

*pp*



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B♭ Cl.

*140*

*n*      *pp*

*uber-passionately, with the deepest of emotions*

Vln.

*pp*

146

B♭ Cl.

Vln.

*f*

146

B♭ Cl.

Vln.

*f*

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152

B♭ Cl.

Vln.

*fp*      *f*

152

B♭ Cl.

Vln.

*fp*      *f*



158

B♭ Cl.

Vln.

*rit.*

*pp*      *mf*

*n*      *pp*      *mf*

158

B♭ Cl.

Vln.

*rit.*

*pp*      *mf*

*n*      *pp*      *mf*



With Great Conviction,  $\text{♩} = 26$

B♭ Cl.

Vln.

*n*

*long*

*ff*

pizz.

*arco*

*n* — *f*

*p*

With Great Conviction,  $\text{♩} = 26$

B♭ Cl.

Vln.

*n*

*long*

*ff*

pizz.

*arco*

*n* — *f*

*p*

I

*very expressively*

172

B♭ Cl.

Vln.

pizz.  
*f*

arco  
*mp* = *n*

*p*

*mf*

==

178

B♭ Cl.

Vln.

*mp* = *n*

pizz.

arco

*sub. p*

*p*

==

rit.

184

a tempo

B♭ Cl.

Vln.

*mf* = *n*

arco  
*n* = *f*

*ff* *mf*

*f*

*p*

*pizz.*

*f*

==

189

rit.

B♭ Cl.

Vln.

*p*

arco  
*n* = *f*

*ff* *mf*

*p* *pp*

*p*

*pizz.*

*f*

==