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Title

Concerto for Vibraphone and Strings

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Full Score

Santiago Quintans

Concerto for Vibraphone and Strings

Concerto for Vibraphone and Strings

to Clarissa Severo de Borba
Commissioned by Orquesta Unisinos Dir: Evandro Matté

Santiago Quintans
(2012)

1. Elliptical

[INTRODUCTION]

Vibraphone

Violin I

Violin II

Viola

Violoncello

Contrabass

Legno Battuto+
(No pitch, stop Strings Left Hand)
Let bow bounce ad lib after accent

Vib.

Vln. I

Vln. II

Vla.

Vc.

l.v.

mp

mf

sp

mf

mp

sfz

sp

mf

mp

sfz

sp

arco Unis

Div. Pizz.

Div. Legno Battuto

Arco Ordinaire Unis

mf

9

Vib.

Vln. I

Vln. II

Vla.

mf *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp

arco
Unis.

mf



13

Vib.

Vln. I

Vln. II

Vla.

mp *mp*

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

mf *f*

mp *f*

15

Vib.

Vln. I

Vln. II

Vla.



Gently flowing

19

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

arco

Simile

f

24

Vib. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

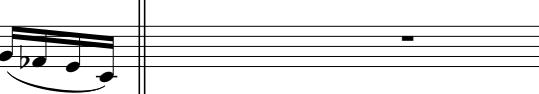


27 Dry no pedal

Vib. {  

Vln. I - 

Vln. II -  

Vla. -  

Vc. -  

Cb. -  

29

Vib. { Dry, no pedal *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.



31

Vib. { *f*

Vln. I

Vln. II

Vla.

Vc.

A

Mostly dry, no pedal (unless needed)

34

Vib. { *mp* *mf* *f* > *f* = *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

pizz. *mf* *mf* <*f*

mf *mf* <*f*

mf <*f* *mf* <*f*

mf <*f* *mf* <*f*

pizz. arco *mf* <*f*

37

Vib. { *p* — *f* *mf* — *ff* — *ff* — *f* > *mf* —

Vln. I { *f* — *ff* — *ff* — *mf* —

Vln. II { *f* — *ff* — *ff* — *mf* —

Vla. { *f* — *ff* — *ff* — *mf* —

Vc. { *f* — *ff* — *ff* — *mf* —

Cb. { *f* — *ff* — *ff* — *mf* —

41

Vib. { $\begin{array}{c} \text{5} \\ \text{4} \end{array}$ } $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$ $\begin{array}{c} 5 \\ 4 \end{array}$

Vln. I $\begin{array}{c} 5 \\ 4 \end{array}$ f f mp f f mp f f mp f f mf f

Vln. II $\begin{array}{c} 5 \\ 4 \end{array}$ f f mp f f mp f f mp f f $pizz.$ f f $arco$

Vla. $\begin{array}{c} 5 \\ 4 \end{array}$ f f mp f f mp f f mp f f $unis.$ f f

Vc. $\begin{array}{c} 5 \\ 4 \end{array}$ f f mp f f mp f f f f $pizz.$ f f $arco$

Cb. $\begin{array}{c} 5 \\ 4 \end{array}$ f f



44

Vib. { $\begin{array}{c} 4 \\ 3 \end{array}$ } f f f f f f

Vln. I mf mf mf mf mf mf

Vln. II mf mf mf mf mf mf

Vla. mf mf mf mf mf mf

Vc. mf mf mf mf mf mf

Cb. mf mf mf mf mf mf

48 Ped. Ad Llb

Vib. {

B

Vln. I div.

B unis.

Vln. II div.

Vla. arco

Vc.



53

Vib. {

Vln. I

Vln. II

Vla.

Vc.

Cb.

59

Vib.

mp

mf

mp

Vln. I

Vln. II

mf *f*

mf

unis.

mf

mf

n

Vla.

mf

mf

Vc.

mf

mp

Cb.

mf

63

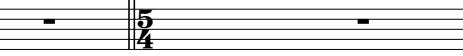
Vib. {  C 

Vln. I  C 

Vln. II  C 

Vla.  C 

Vc.  C 

Cb.  C 

67

Vib.

Vln. I

f

Vln. II

f > unis.
arco

Vla.

mf

Vc.

mf

Cb.

mf



74

Vib.

Pizz
div.

Vln. I

f

Vln. II

Legno Batt.

Vla.

Bartok
Ordinare

Vc.

div.

Cb.

pizz.

$\text{d} = \text{j} = 70$

D

Vib. { mp

Vln. I arco mp

Vln. II Pizz p

Vla. unis. unis.

Vc. p

Cb. p

Unis p

arco p

$\text{mp} \swarrow \searrow \text{mp} \swarrow \searrow$



83

Vib. { $p \swarrow \searrow p \swarrow \searrow p \swarrow \searrow$

Vln. I Sul A p

Vln. II p

Vla. Div. p

Vc. Div. p

Cb. p

$\text{mp} \swarrow \searrow \text{p} \swarrow \searrow \text{pp} \swarrow \searrow \text{p} \swarrow \searrow$

$\text{mp} \swarrow \searrow \text{p} \swarrow \searrow \text{pp} \swarrow \searrow \text{p} \swarrow \searrow$

$\text{mp} \swarrow \searrow \text{p} \swarrow \searrow \text{mp} \swarrow \searrow \text{p} \swarrow \searrow$

$\text{mp} \swarrow \searrow \text{p} \swarrow \searrow \text{mp} \swarrow \searrow \text{p} \swarrow \searrow$

$\text{mp} \swarrow \searrow \text{p} \swarrow \searrow \text{p} \swarrow \searrow \text{p} \swarrow \searrow$

88

Vib. { *p* *mp*

Vln. I Arco *Pizz* *mp* *Unis* *Pizz* *Arco*

Vln. II *div.(à 2).* *Pizz* *Arco* *mp* *Unis* *Pizz* *Arco*

Vla. *div. (à 2).* *Pizz* *Arco* *mp* *Unis* *Pizz* *Arco*

Vc. *div. (à 2)* *Arco* *mp* *Unis* *Pizz* *Arco*

Cb. *mp* *mp*

92

Vib. { *p* *pp* *n*

Vln. I *Arco* *Div* *Unis.* *(o)* *Slow Gliss*
Start with the beginning of note

Vln. II *div.* *pp* *Unis.* *p*

Vla. *div.* *pp* *p*

Vc. *div.* *pp* *Unis.* *p*

Cb. *mp* *p*

99

Vib. { **E** *mp* *mp*

Vln. I Div. **E** unis. *mp* *mp* Div.. *mp*

Vln. II

Vla.

Vc. *mp* *mp* *mp* *mp* *mp*

Cb. *mf*



104

Vib. { *b2* *b2* *b2* *b2* *b2*

Vln. I *mp* *mp* solo *mf*

Vln. II unis. *mp* *mp* *mf*

Vla. *mp* *mf* *mf*

Vc. *mp* *mf*

Cb. *mf* cresc.

108

Vib. { *mf* -

Vln. I solo *tutti Unis.* *gliss.* *tutti Div.*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *ff*

113

Vib. { *mp*

F

Vln. I *mp* *div.*

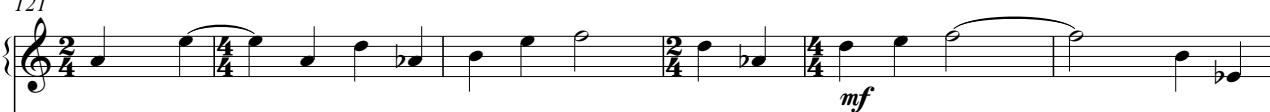
Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mf*

121

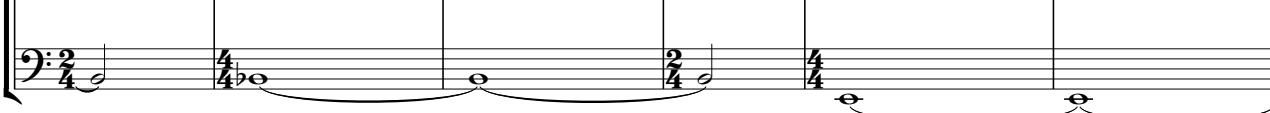
Vib. { 

Vln. I { 

Vln. II { 

Vla. { 

Vc. { 

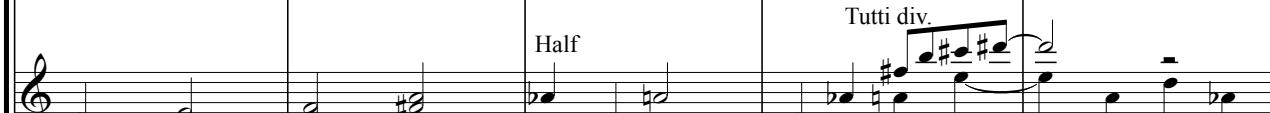
Cb. { 

=

127

Vib. { 

Vln. I { 

Vln. II { 

Vla. { 

Vc. { 

Cb. { 

132

Vib. {  =140

Vln. I {  =140

Vln. II {  8va-----1

Vla. { 

Vc. {  f > <f > f > =17

Cb. {  ff



136

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

5

unis.

mf

8va

mp

mf

3

3

3

3

3

3

dim.

3

3

3

3

3

3

140

Vib. {  - - - -

Vln. I {  (8) - - - -

Vln. II {  - - - - *mf*

Vla. {  - - - - *f* 3 3 - - - -

Vc. {  - - - - *f* 3 3 - - - -

Cb. {  - - - - *f* 3 - - - -



142

Vib. {  3 3 - - - - *mf* - - - -

Vln. I {  - - - -  - - - -  - - - -

Vln. II {  - - - -  - - - -  - - - -

Cb. {  - - - -  - - - - *pp* - - - - *p* - - - -

2. Spherical

A *Dark and sensual*

Vib. **A** *J=50*

Vln. I **A** *J=50*

Vln. II **A** *J=50*

Vla. **A** *J=50*

Vc. **A** *J=50*

Cb. **A** *J=50*

Flautato Con Sordino Div.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fast gliss at the end of note



Vln. I *150*

Vln. II *150*

Vla. *150*

Vc. *150*

Cb. *150*

accel.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

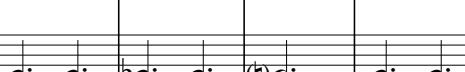
2

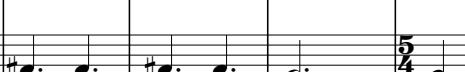
160

Vib. {  rall. $\text{♩}=60$

Vln. I {  rall. $\text{♩}=60$

Vln. II {  $> mp$

Vla. {  $> mp$

Vc. {  Unis. $\text{♩}=60$

Cb. { 

168

Vib.

accel. $\text{J}=80$ 21

Vln. I

Vln. II

Vla.

Vc.

Cb.



173

Vib.

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.



188

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

f

unis.

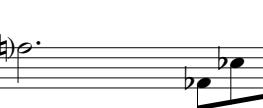
192

Vib. {  B |  

Vln. I B Unis. |  

Vln. II |  

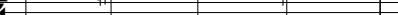
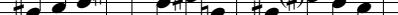
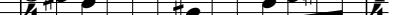
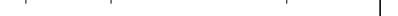
Vla. |  

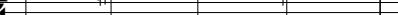
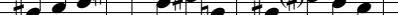
Vc. |  

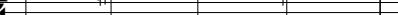
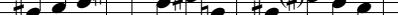
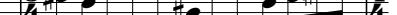


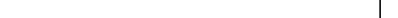
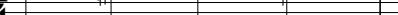
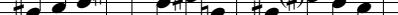
Musical score for orchestra, page 195. The score includes parts for Vib., Vln. I, Vln. II, Vla., Vc., and Cb. The Vib. part features sixteenth-note patterns with grace notes and triplets. The Vln. I and Vln. II parts play sustained notes. The Vla. part has sixteenth-note patterns. The Vc. part has sustained notes. The Cb. part has sustained notes. The score is in common time, with key changes indicated by $\frac{5}{4}$, $\frac{4}{4}$, and $\frac{3}{4}$. Dynamics include p and mf .

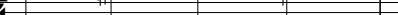
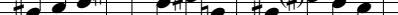
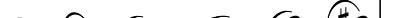
198

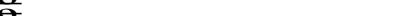
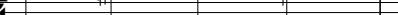
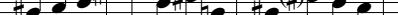
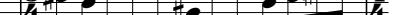
Vib. {                                    

Vln. I {                                 

Vln. II {                                 

Vla. {                                 

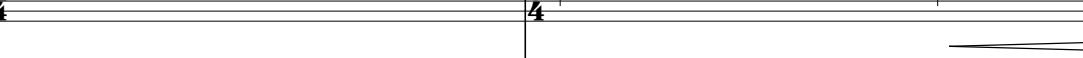
Vc. {                                 

Cb. {                                 

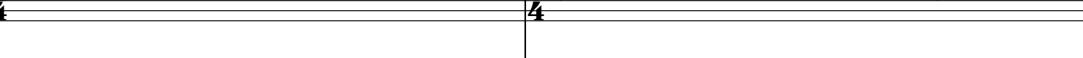


201

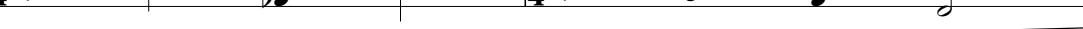
Vib. { |  }

Vln. I {  |  }

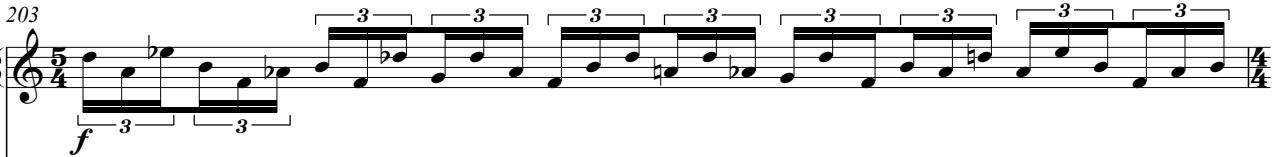
Vln. II {  |  }

Vla. {  |  }

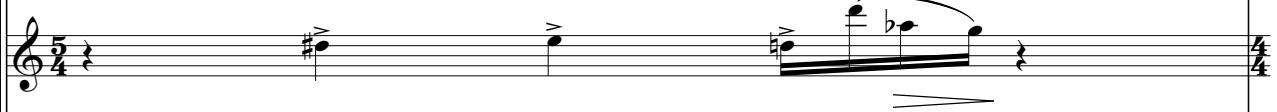
Vc. {  |  }

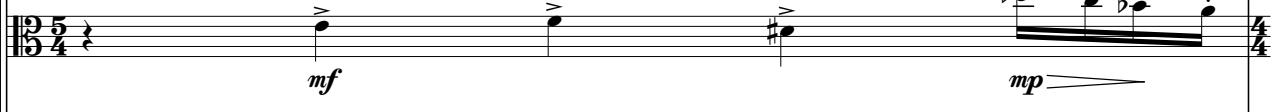
Cb. {  |  }

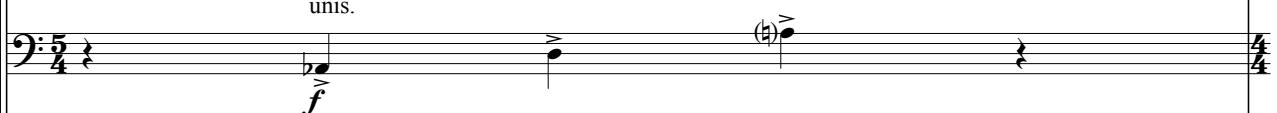
203

Vib. { 

Vln. I { 

Vln. II { 

Vla. { 

Vc. { 

Cb. { 

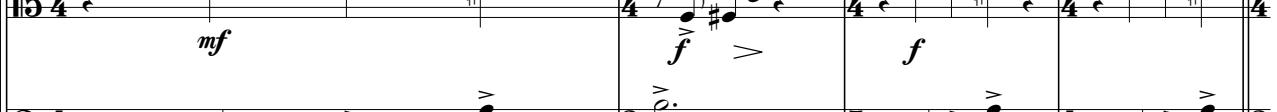
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204

Vib. { 

Vln. I { 

Vln. II { 

Vla. { 

Vc. { 



214

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

220 **D** **rit.** **=100** Take bow LV always

Vib. { **rit.** **D** **=100** *espress.*

Vln. I unis. solo Sul G **mf**

Vln. II Div.

Vla. div. solo *espress.* **mf**

Vc.

Cb.



229 **rit.**

Vib. { **rit.** LV always **f**

Vln. I **rit.**

Vla. { **rit.** 4:3

236

Vib. {

Vln. I

Vla.

Vc.

LV always

mf

mf

solo

This musical score page contains four staves. The top staff is for the Vibraphone, which plays a single note followed by a dynamic instruction 'LV always' and a forte dynamic 'f'. The second staff is for the Violin I, showing eighth-note patterns. The third staff is for the Violin II (Vla.), showing sixteenth-note patterns with dynamics 'mf' and 'mf', followed by a 'solo' instruction. The bottom staff is for the Cello (Vc.), showing sustained notes. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). Measure numbers 236 are written above the staves.

3. Linear

A ♩=130

Incisive, sharp and funky

tutti

Vln. I

244 *gliss.*

Vln. II

Vla.

Vc.

Cb.

248

Dry, no pedal (unless otherwise indicated)

Exaggerate accents and decrescendos

Simile

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

arco

f

mf

pizz.

arco

f

mf

mf

251

Vib. { 

Vln. I - 

Vln. II - 

Vla. - 

Vc. - 

Cb. - 



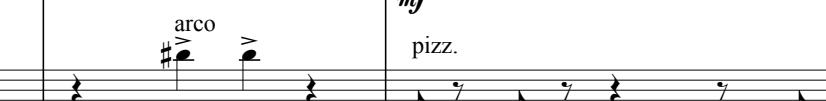
254

Vib. { 

Vln. I - 

Vln. II - 

Vla. - 

Vc. - 

Cb. - 

257

Vib.

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

arco

Tutti arco

Div. pizz./arco

Tutti arco

==

260

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

pizz.

f

arco

mf

arco

mf

mf

f

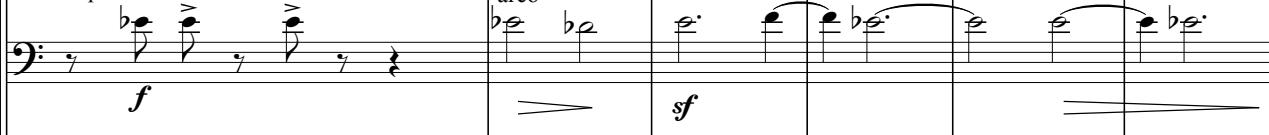
262

Vib. {  *f*

Vln. I 

Vln. II 

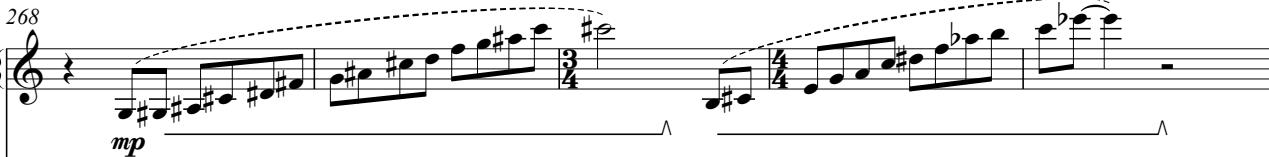
Vla. 

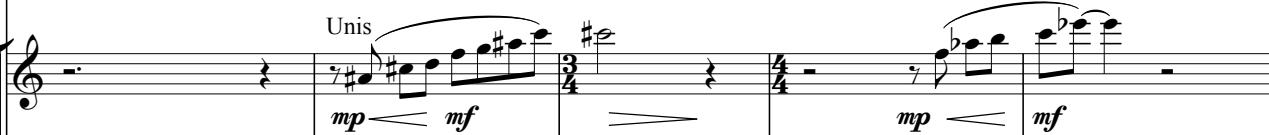
Vc. 

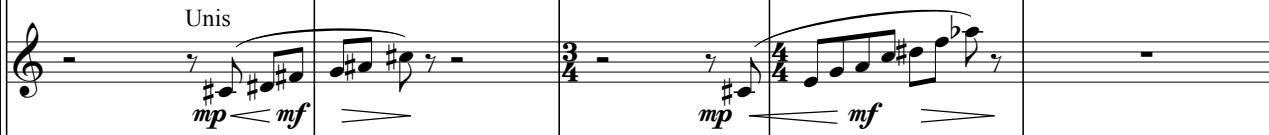
Cb. 



268

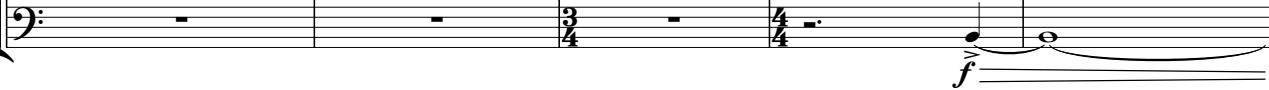
Vib. {  *mp*

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

273

Vib. { 

276 Light Pedaling

Vib. { 

280

Vib. { 

284

Ped Ad.Lib

B

Vib. { 

288

Vib. { *f* *mf*

Vln. I - *mf*

Vln. II *f*

Vla.

Vc.

Cb.

292

Vib. { 5

Vln. I - *mf*

Vln. II

Vla.

Vc.

Cb.

296

Vib. { Measures 296-300. The score includes parts for Vibraphone, Violin I, Violin II, Viola, Cello, and Bass. Measure 296 starts with Vibraphone and Violin I. Measure 297 begins with Violin II. Measure 298 begins with Viola. Measure 299 begins with Cello. Measure 300 begins with Bass. Measures 296-300 are in common time (indicated by a '4'). Measures 297-300 have a tempo marking of *mf*.

300

Vib. { Measures 300-304. The score includes parts for Vibraphone, Violin I, Violin II, Viola, Cello, and Bass. Measure 300 starts with Vibraphone. Measure 301 starts with Violin I. Measure 302 starts with Violin II. Measure 303 starts with Viola. Measure 304 starts with Cello. Measures 300-304 are in common time (indicated by a '4'). Measures 301-304 have a tempo marking of *mf*. Measure 302 includes an instruction 'arco'. Measure 303 includes an instruction 'Ord.'. Measure 304 includes an instruction 'Unis arco'.

304 C

Vib. { *pizz. □*
C Strum

Vln. I *mf* arco *mf < f*

Vln. II *f >* *f >* *f*

Vla. *f >* *f >* *f*

Vc. *f*

Cb. *f*

Dry *f*

Tutti pizz.

307

Vib. { Dry

f

pizz Strum \wedge

Vln. I

arco

arco f mf

Vln. II

arco f

pizz \wedge mf

Vla.

f f mf

Vc.

Cb.

310

Vib. { *pizz.*
Strum *mp*

Vln. I { *pizz.*
Strum *mf*

Vln. II { arco
mf

Vla. { Arco
f > *f* >

Vc. { Div. *f* > *f* >
unis.

Cb. {

arco
f > *f* >
Pizz. *mf*

(arco saltando)
mp

313 Pedal long notes only

Vib. { *f* *mf*

Vln. I { *mf* *p*

Vln. II { arco ord.
mf *mf* *mf* *mf*

Vla. { Arco
f

Vc. { *f* *f* *f* *f* >

Cb. { *fp* *fp*

solo gliss.

316

Vib. {  }

D

Vln. I {  }

tutti

Vln. II {  }

Vla. {  }

Vc. {  }

Cb. {  }

Pizz. \triangle
Strum

f

Pizz.



320

Vib. {  }

Vln. I {  }

Vln. II {  }

Vla. {  }

Vc. {  }

Cb. {  }

324

Vib. { $\begin{array}{c} \text{mf} \\ \text{f} \end{array}$ } $\begin{array}{c} \text{mf} \\ \text{f} \end{array}$ f

Vln. I

Vln. II $\begin{array}{c} \text{mf} \\ \text{mf} \end{array}$ $\begin{array}{c} \text{mf} \\ \text{f} \end{array}$

div.

Vla. $\begin{array}{c} \text{Unis.} \\ \text{arco} \end{array}$ $\begin{array}{c} \text{mf} \\ > \end{array}$

Vcl. $\begin{array}{c} \text{mf} \\ > \end{array}$

Cb. $\begin{array}{c} \text{mf} \\ > \end{array}$



Dry

327 Vib. {  5

f

Vln. I {  5

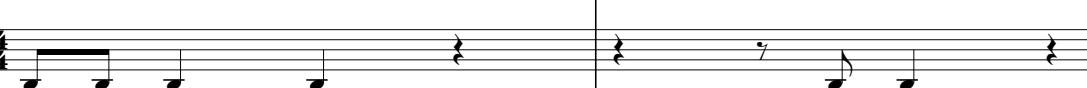
Div à 3

Vln. II {  5

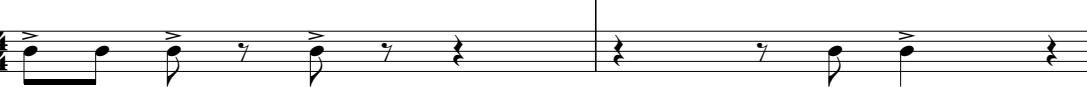
mf

Vla. {  5

mf

Vc. {  5

> > > >

Cb. {  5

> > > >

329

Vib.

Vln. I unis Saltando

Vln. II Saltando

Vla.

Vc. div. *mf*

Cb.

332

Vib.

Vln. I Ord. Saltando

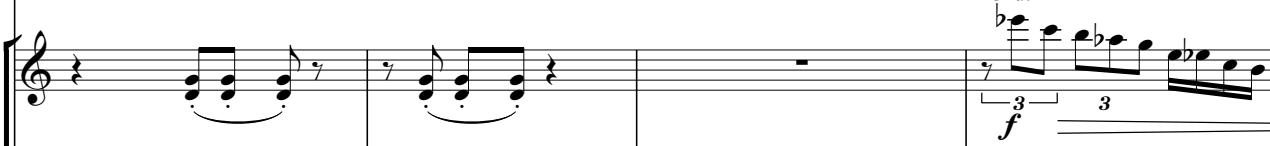
Vln. II Ord. Saltando

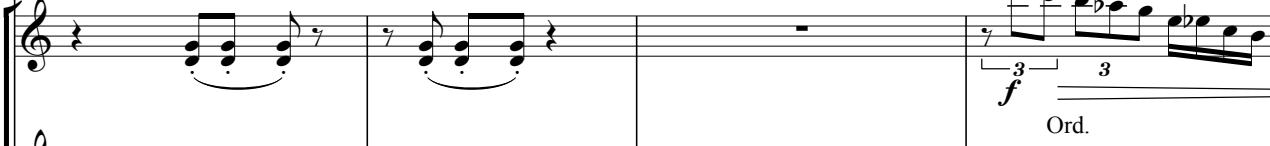
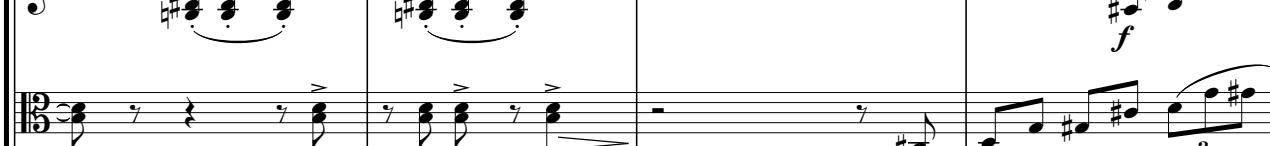
Vla.

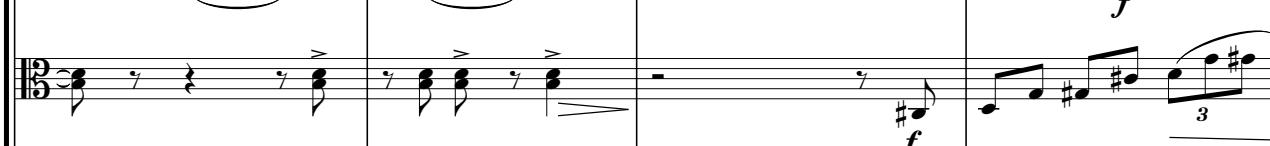
Vc.

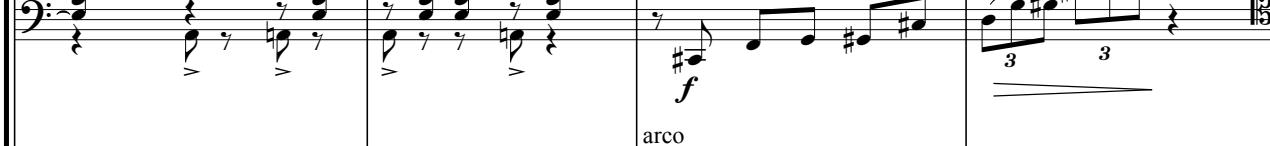
Cb.

337

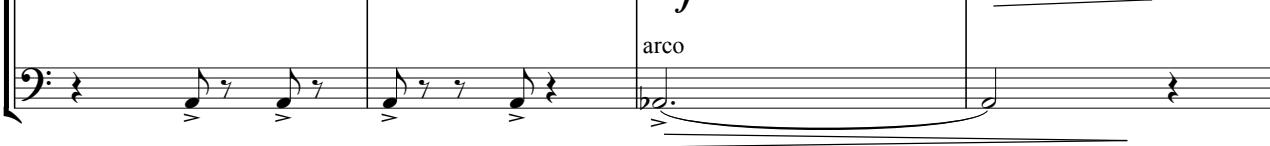
Vib. {  

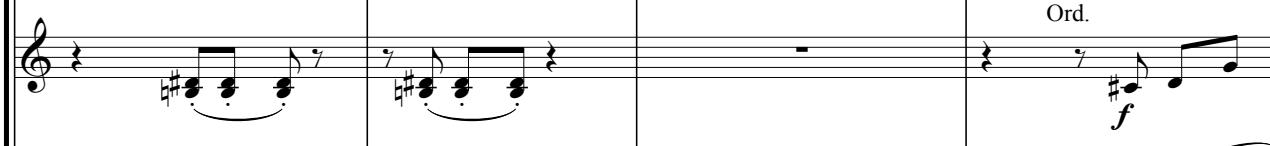
Vln. I {  

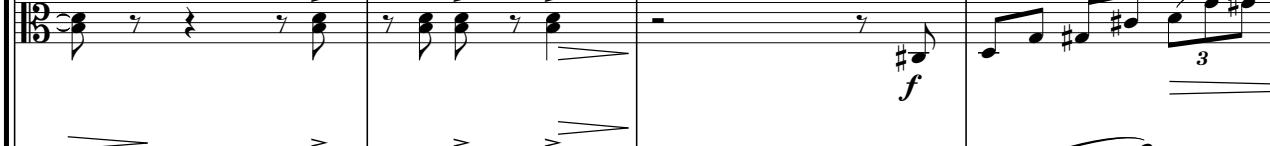
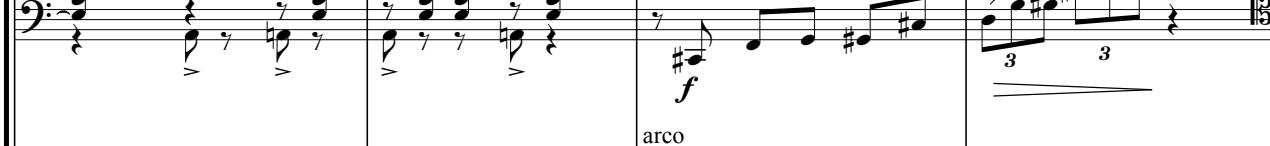
Vln. II {  

Vla. {  

Vc. {  

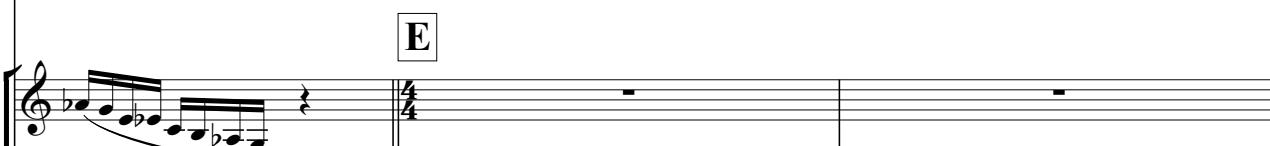
Cb. {  

Ord. 
Ord. 

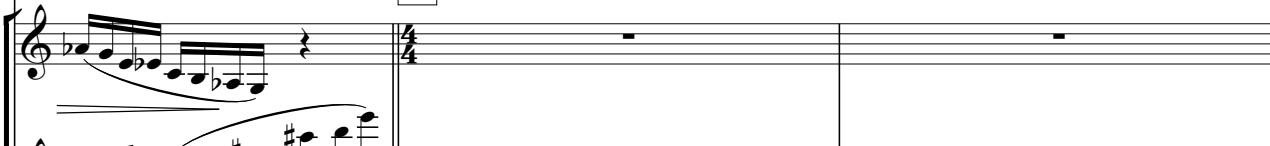
unis. 
f arco 

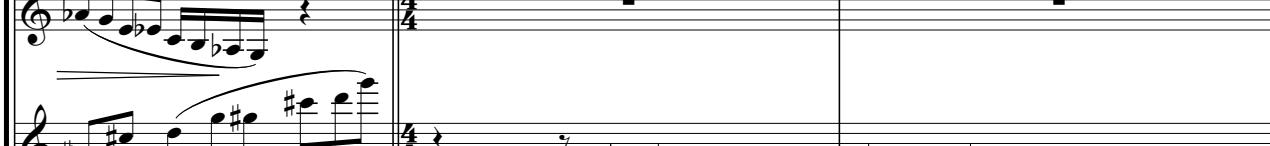
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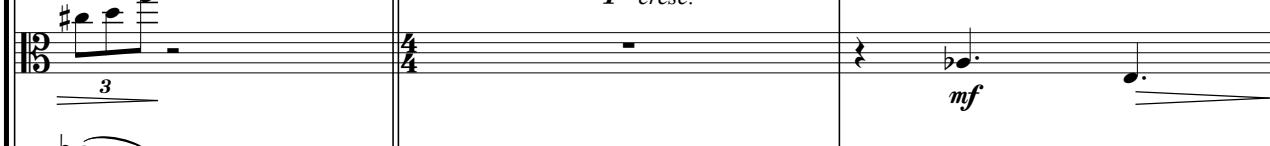
341

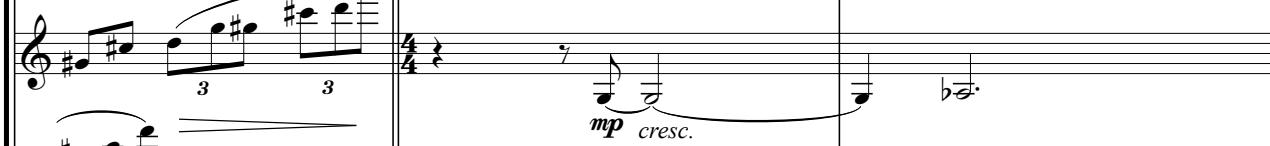
Vib. {  

E Dry 

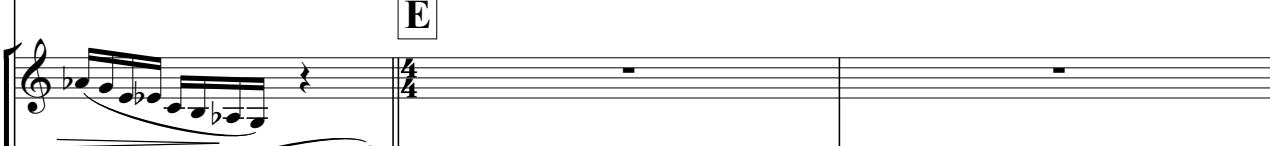
Vln. I {  

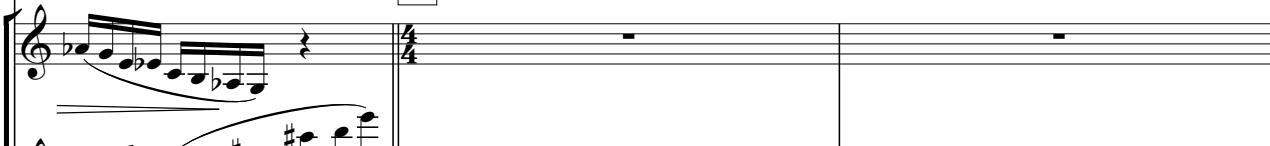
Vln. II {  

Vla. {  

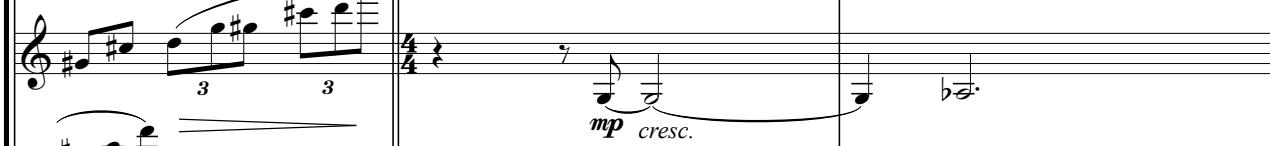
Vc. {  

Cb. {  

E 

mp cresc. 

mf 

mf 

344

Vib.

pizz. arco

Vln. I

Vln. II

Vla.

Div.

Vc.

Cb.



347

Ped Ad Lib (Dryish)

Vib.

Vln. I

Vln. II

Vla.

Vc.

unis.

Cb.

351

Vib. { 

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div.



354

Vib. { 

Vln. I

Vln. II

Vla.

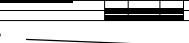
Vc.

Cb.

Div.(à 2)

45

356

Vib. {  f |  f | - | f

Vln. I  f |  unis.

Vln. II |  | 

Vla. |  f | 

Vc. |  |  Arco

Cb. |  | 

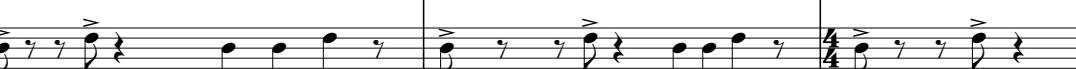


Dry

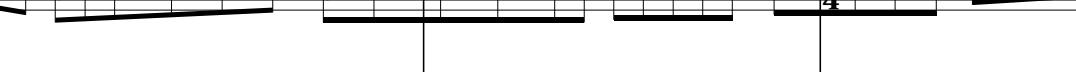
359

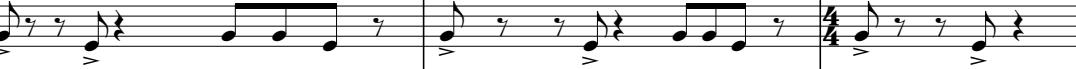
Vib. {  5

Vln. I  5

Vln. II  5

Vla.  5

Vc.  5

Cb.  5

362

Dry

Vib. { $\begin{array}{c} \text{Dry} \\ \text{mf} \end{array}$ } f

Vln. I

Vln. II

Vla.

Vc.

Cb.



365

Vib. { $\begin{array}{c} \text{mf} \end{array}$ } mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

370

Vib. { *rall.* dim. *rall.*

Vln. II *mp*

Vla. *mp*

Vc. *mp* dim.

Cb. *mp* dim.

G $\text{♩} = 60$

Freely, but flowing fast
Vibes Cadenza

377 Vib. *p* *sp* *>* *sp* *>* *>* *p* *cresc.* *accel.*

382 $\text{♩} = 130$

Vib. { *3* *3* *5* *5*

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

$\text{♩} = 130$

385

Vib. { *Dry, no pedal* **Fine**

Vln. I *mf* **Fine**

Vln. II *mf*

Vla. *f* *mf* **Legno Battuto**

Vc. *f* **Bartok pizz.**

Cb. *sfz* **pizz.**