

UCLA
Contemporary Music Score Collection

Title

Concerto for Vibraphone and Strings

Permalink

<https://escholarship.org/uc/item/2hs4w184>

Author

Quintans, Santiago

Publication Date

2020

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)

INTRODUCTION

1. Elliptical

Vibraphone $\text{♩} = 70$ Slowly-emerging and dialectic Ped. ad lib unless otherwise indicated *p* *mp* 5

Violin I $\text{♩} = 70$ Play voice-like Glissandos at the end of note *mp* *sfz* *sp* *mp* *mf*

Violin II Play voice-like *mp* *sfz* *sp* *mp* *mf*

Viola Div. Pizz. *mp*

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

Contrabass

Vib. 4 *mp* *mf* 5

Vln. I *sp* *mp* *mf* *mp* *sfz* *sp*

Vln. II *sp* *mp* *mf* *mp* *sfz* *sp*

Vla. arco Unis Div. Pizz. *mf* *mp*

Vc. Div. Legno Battuto Arco Ordinaire Unis *mf*

9

Vib. *mf* *mf* *mp* *mp*

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

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

Vla. arco Unis. *mf*



13

Vib. *mp* *mp*

Vln. I *mp* *f* *mf* *f* *mp* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mp* *f* *mp*

15

Vib. *mp* *mf*

Vln. I *mf* *mp* *mf* *sf* *mp* *f* *mf* *f* *mf*

Vln. II *mp* *mf* *sf* *mf* *f* *mf*

Vla. *mf* *mp* *mp* *f* *mf*



Gently flowing

19

Vib. *mp* *mp* *mp* *mp*

Vln. I *mp* *f* *mp* *mp* *mf*

Vln. II pizz *mp* arco *mf*

Vla. *mp* *f* *mp* *mp* *mf*

Vc. *mf* *Simile*

Cb. *f*

Musical score for measures 24-26. The score is for a string ensemble consisting of Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The time signature is 5/4. Measure 24 starts with a *mf* dynamic. Measure 25 features a *f* dynamic. Measure 26 includes a *ff* dynamic. The Violoncello part has a *f* dynamic. The Contrabasso part has a *ff* dynamic. There are triplets in the Violin II, Viola, and Violoncello parts in measure 26.



Musical score for measures 27-28. The score is for a string ensemble consisting of Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The time signature is 5/4. Measure 27 includes a *mf* dynamic and a *f* dynamic. Measure 28 includes a *mf* dynamic. The Violoncello part has a *f* dynamic. The Contrabasso part has a *ff* dynamic. There are triplets in the Violin II, Viola, and Violoncello parts in measure 27. A tempo marking of $\text{♩} = 140$ is present above the Violin I staff in measure 27. A performance instruction "Dry no pedal" is written above the Violin I staff in measure 27.

29 Dry, no pedal

Vib. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.



31

Vib.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

A

Mostly dry, no pedal (unless needed)

34

Vib. *mp* *mf* *f* > *f* < *f* < *f*

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

Vln. II pizz. *mf*

Vla. *mf* < *f* *mf* < *f*

Vc. *mf* < *f* *mf* < *f* div.

Cb. pizz. arco *mf* < *f*



37

Vib. *p* < *f* *mf* < *ff* < *f* < *mf*

Vln. I *f* *ff* *mf*

Vln. II arco *f* *ff* *mf*

Vla. *f* *ff* *mf*

Vc. *f* *ff* *mf* unis.

Cb. *ff* *mf*

41

Vib. *f* *f* *f*

Vln. I *f* *f* *mp* *f* *f* *pizz.* *arco*

Vln. II *f* *f* *mp* *f*

Vla. *f* *f* *mp* *div.* *unis.* *f* *f*

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

Cb. *f* *mf* *pizz.* *arco* *f*



44

Vib. *f* *f* *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf* *pizz.* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

48 Ped. Ad Lib **B**

Vib. *mp* *p*

Vln. I *div.* *mp* *p* *p* *p* *unis.*

Vln. II *div.* *mp* *p* *p* *p* *unis.*

Vla. *arco* *mp* *p* *div.*

Vc. *mp*



53

Vib. *mp* *mf*

Vln. I *mf*

Vln. II *mf* (4)

Vla. *mf* *mf*

Vc. *mf* (4)

Cb. *mf*

59

Vib. *mp* *mf* *mp*

Vln. I *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *mf* *n*

Vc. *mf* *mp*

Cb. *mf*

63

Vib. *mp* *mp* *p* *mp*

Vln. I *mp* *mf* *mp* *mf* *sf* *f* *f*

Vln. II *p* *sf* *f* *f*

Vla. *mf* *mf* *pizz. div.*

Vc. *mf* *pizz.*

Cb. *mf*

67

Vib. Vln. I Vln. II Vla. Vc. Cb.

f *f* *mf* *mf* *mf*

unis. arco *mf* *f* *mf* *mf*

mf *f* *mf* *mf* *mf*

mf

Detailed description: This musical score covers measures 67 to 73. It features six staves: Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vibraphone part consists of sustained chords. The Violin I and II parts play rhythmic patterns with dynamic markings of *f* and *mf*. The Viola and Violoncello parts play similar rhythmic patterns, with the Viola part including 'unis. arco' and 'arco' markings. The Contrabass part is mostly silent, with a final *mf* marking. A double bar line is present at the end of measure 73.



74

Vib. Vln. I Vln. II Vla. Vc. Cb.

Pizz div. *f* arco Pizz

Legno Batt. Pizz div. Legno Batt. Unis. Pizz Div. arco (arco)

Pizz Bartok Ordinaire *mf* arco Pizz

div. *f* *mf* Pizz

pizz. *f* *mf* Pizz

Detailed description: This musical score covers measures 74 to 79. It features the same six staves as the previous section. The Vibraphone part has sustained chords. The Violin I part includes 'Pizz div.' and 'arco' markings. The Violin II part includes 'Legno Batt.', 'Pizz div.', 'Legno Batt. Unis.', 'Pizz Div.', and '(arco)' markings. The Viola part includes 'Pizz Bartok Ordinaire' and 'arco' markings. The Violoncello part includes 'div.' and 'Pizz' markings. The Contrabass part includes 'pizz.' and 'Pizz' markings. Dynamic markings include *f*, *mf*, and *f*. A double bar line is present at the end of measure 79.

$\text{♩} = \text{♩} = 70$

D

79

Vib. *mp*

Vln. I arco *mp* *p*

Vln. II Pizz *mp* *p*

Vla. unis. arco *mp* *p*

Vc. unis. *mp* *p*

Cb. arco *mp* *mp*



83

Vib. *p*

Vln. I Sul A (2.) *p* *pp* *p*

Vln. II *mp* *p* *pp* *p*

Vla. *mp* *p* *mp* *p*

Vc. Div. *mp* *p* *p*

Cb. *mp* *mp*

88

88

Vib. *p* *mp* *Arco* *Pizz* *mp* *Pizz*

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

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

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

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

Cb. *mp* *mp*

mp *mp*

92

92

Vib. *p* *pp* *n*

Vln. I *Arco* *Div* *Unis.* *(b-e)*

Vln. II *mp* *p* *p* *pp* *Slow Gliss* *Start with the beginning of note* *p*

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

Vla. *div.* *mp* *p* *p* *Unis.* *pp* *p*

Vc. *div.* *mp* *p* *Unis.* *pp* *p* *(b-e)*

Cb. *mp* *p* *pp* *p*

mp *p*

99

Score for measures 99-103. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Vib.:** Measures 99-103. Starts with a dynamic of *mp*. A box labeled 'E' is above the first measure. The key signature changes from two flats to one flat and then to no flats. The time signature changes from 3/4 to 5/4. Dynamics include *mp* and *mf*.
- Vln. I:** Measures 99-103. Starts with a dynamic of *mp*. Includes markings for *Div.* (divisi) and *unis.* (unison). Dynamics include *mp* and *mf*.
- Vln. II:** Measures 99-103. Mostly rests.
- Vla.:** Measures 99-103. Starts with rests, then enters in measure 103 with a dynamic of *mp*.
- Vc.:** Measures 99-103. Active throughout with a dynamic of *mp*.
- Cb.:** Measures 99-103. Starts with a dynamic of *mf*.



104

Score for measures 104-107. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Vib.:** Measures 104-107. Starts with a dynamic of *mf*. The key signature is one flat. The time signature is 4/4.
- Vln. I:** Measures 104-107. Starts with a dynamic of *mp*. Includes a *solo* marking in measure 107. Dynamics include *mp* and *mf*.
- Vln. II:** Measures 104-107. Starts with rests, then enters in measure 105 with a dynamic of *mp*. Includes a *unis.* marking. Dynamics include *mp* and *mf*.
- Vla.:** Measures 104-107. Starts with rests, then enters in measure 105 with a dynamic of *mp*. Includes triplets in measure 107. Dynamics include *mp* and *mf*.
- Vc.:** Measures 104-107. Starts with a dynamic of *mp*. Dynamics include *mp* and *mf*.
- Cb.:** Measures 104-107. Starts with a dynamic of *mf*. Includes a *cresc.* (crescendo) marking.

108

Vib. *mf* *f*

Vln. I tutti Unis. *f* *f* solo 8^{va} gliss. tutti Div. *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *ff*



113

Vib. *mp* **F**

Vln. I *mp* unis. **F**

Vln. II *mp* div.

Vla. *mp*

Vc. *mp*

Cb. *mp* *mf*

121

Vib. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f*

div. unis.

div. unis.



127

Vib. *cresc.*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.*

div. Half Tutti div.

132 $\text{♩} = 140$

Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *f* *ff*

gliss. *dim.*



136

Vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mf* *mp* *dim.*

unis. *8va*

140

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf

f

3

3

3

3

3

3



142

Vib.

Vln. I

Vln. II

Cb.

mf

pp

p

3

3

3

6

2. Spherical

145 **A** Dark and sensual $\text{♩} = 50$

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flautato
Con Sordino
Div.

Fast gliss
at the end of note

p



150 **accel.**

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

div.

20

155

$\text{♩} = 60$

Vib. *mp* *p* *mp* *p* *mp* *accel.* $\text{♩} = 70$

Vln. I $\text{♩} = 60$ *senza sord.* *Ord.* *mf* *unis.* $\text{♩} = 70$

Vln. II *p* *mf*

Vla. *unis.* *mp* *mf*

Vc. *div.* *mp* *mf*

Cb. *mp* *mf*

160

rall. $\text{♩} = 60$

Vib. *mf*

Vln. I *rall.* $\text{♩} = 60$ *mp*

Vln. II *mp*

Vla. *mp*

Vc. *Unis.*

Cb. *mp*

accel. $\text{♩} = 80$

168

Vib. $\text{♩} = 80$

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. Div.

Vc.

Cb.



rall.

173

Vib.

Vln. I *rall.*

Vln. II

Vla.

Vc.

Cb.

183 $\text{♩} = 70$

Vib. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f*



188

Vib.

Vln. I *f* *div.* *f*

Vln. II *f*

Vla. *unis.*

Vc. *f*

Cb.

192

Vib. **B** *mp*

Vln. I **B** Unis. *mp*

Vln. II *mp*

Vla. *mp*

Vc. *smp*



195

Vib. *mp*

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mf*

Cb. *mf*

198

Vib. *mf*

Vln. I *div.* *mp*

Vln. II *mf*

Vla. *smp*

Vc. *div.* *gliss.* *mf* *gliss.* *mf*

Cb. *f*

201

Vib.

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb.

203

Vib. *f* 3 3 3 3 3 3 3 3

Vln. I Unis. *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. unis. *f*

Cb. *f*

Detailed description: This system contains measures 203 and 204. Measure 203 is in 5/4 time. The Violin I part has a unison line with a *mf* dynamic. The Violin II part has a *mf* dynamic and a melodic line with a slur and a hairpin. The Viola part has a *mf* dynamic and a melodic line with a slur and a hairpin. The Violoncello and Contrabass parts have a *f* dynamic. Measure 204 is in 4/4 time. The Violin I part has a *mf* dynamic and a melodic line with a slur and a hairpin. The Violin II part has a *mf* dynamic and a melodic line with a slur and a hairpin. The Viola part has a *mf* dynamic and a melodic line with a slur and a hairpin. The Violoncello and Contrabass parts have a *f* dynamic.



204

Vib. *mf* 3 3 3 3 3 3 *f* *f* *f* *rall.*

Vln. I *mf* *f* *rall.*

Vln. II *mf* *f* *rall.*

Vla. *mf* *f* *rall.*

Vc. *f* *rall.*

Cb. *ff* *rall.*

Detailed description: This system contains measures 204, 205, 206, and 207. Measure 204 is in 4/4 time. The Violin I part has a *mf* dynamic and a melodic line with a slur and a hairpin. The Violin II part has a *mf* dynamic and a melodic line with a slur and a hairpin. The Viola part has a *mf* dynamic and a melodic line with a slur and a hairpin. The Violoncello and Contrabass parts have a *f* dynamic. Measure 205 is in 3/4 time. The Violin I part has a *f* dynamic and a melodic line with a slur and a hairpin. The Violin II part has a *f* dynamic and a melodic line with a slur and a hairpin. The Viola part has a *f* dynamic and a melodic line with a slur and a hairpin. The Violoncello and Contrabass parts have a *f* dynamic. Measure 206 is in 5/4 time. The Violin I part has a *f* dynamic and a melodic line with a slur and a hairpin. The Violin II part has a *f* dynamic and a melodic line with a slur and a hairpin. The Viola part has a *f* dynamic and a melodic line with a slur and a hairpin. The Violoncello and Contrabass parts have a *f* dynamic. Measure 207 is in 4/4 time. The Violin I part has a *f* dynamic and a melodic line with a slur and a hairpin. The Violin II part has a *f* dynamic and a melodic line with a slur and a hairpin. The Viola part has a *f* dynamic and a melodic line with a slur and a hairpin. The Violoncello and Contrabass parts have a *ff* dynamic.

208 **C** ♩=60

Vib. *p* *sp* *mp* *p*

Vln. I *sp* *p* *p* *div.*

Vln. II *sp* *p* *p* *div.*

Vla. *p* *p* *div.* *unis.* *div.*

Vc. *p* *p* *p* *p*

Cb. *pizz.* *mp*



214

Vib. *mp* *p* *mp*

Vln. I *p* *p* *mp* *unis.* *div.*

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

Vla. *p* *p* *mp* *unis.*

Vc. *p* *p* *p* *arco* *pizz.*

Cb. *mf* *mp*

220 **rit.** **D** $\text{♩} = 100$ Take bow LV always

Vib. *f*

Vln. I unis. **rit.** **D** $\text{♩} = 100$ *espress.*
solo Sul G *mf*

Vln. II Div.

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

Vc.

Cb.



229 LV always **rit.**

Vib. *f* *f* *f* *f* *f* *f*

Vln. I *f* **rit.**

Vla. 4:3

236 - - - - - LV always

Vib. *f*

Vln. I *mf*

Vla. *mf* *mf* solo

Vc.

3. Linear

A $\text{♩} = 130$

Incisive, sharp and funky

tutti

gliss.

f

3 3 3

tutti

f

tutti

f

tutti

f

arco

mf



Dry, no pedal (unless otherwise indicated)

Exaggerate accents and decrescendos

248

f

f

Simile

Vib.

Vln. I

Vln. II

Vla.

mf

pizz.

f

Vc.

pizz.

arco

f

mf

arco

mf

Cb.

mf

251

Score for measures 251-253. The score includes parts for Vib. (Violoncello), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The key signature has one flat. Measure 251 features a complex rhythmic pattern in the Vib. part. Measures 252-253 show a transition in dynamics and articulation across all parts.

Vib. *mf*

Vln. I *mp* *mf*

Vln. II pizz. *mf*

Vla. *mf*

Vc. *mf*

Cb. *f* Div. pizz./arco



254

Score for measures 254-256. The score includes parts for Vib. (Violoncello), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). Measure 254 features a complex rhythmic pattern in the Vib. part. Measures 255-256 show a transition in dynamics and articulation across all parts.

Vib. *f*

Vln. I *f* arco *f* 3 pizz.

Vln. II *f* arco *mf* pizz.

Vla. *f* arco *mf* pizz.

Vc. *f* Tutti arco Div. pizz./arco

Cb. *f* Div. pizz./arco

257

Vib.

Vln. II

Vla. arco pizz. arco *mf*

Vc.

Cb. *f* Tutti arco Div. pizz./arco *f* *f* Tutti arco *mf*



260

Vib.

Vln. I div. *f*

Vln. II pizz. *f* arco *mf*

Vla. pizz. *f* arco *mf*

Vc. pizz. *f* arco *mf*

Cb. pizz. *f* arco *mf*

Musical score for measures 262-267. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Vib.:** Starts at measure 262 with a melodic line in G-flat major, marked *f*.
- Vln. I:** Provides harmonic support with sustained chords, marked *f*.
- Vln. II:** Features a pizzicato (*pizz.*) section in measures 262-264, then arco (*arco*) in measures 265-267, marked *f*.
- Vla.:** Features a pizzicato (*pizz.*) section in measures 262-264, then arco (*arco*) in measures 265-267, marked *f*.
- Vc.:** Features a pizzicato (*pizz.*) section in measures 262-264, then arco (*arco*) in measures 265-267, marked *f*.
- Cb.:** Remains silent throughout this section.

Dynamic markings include *f* and *sf*. A *ff* marking is present at the bottom of the page, spanning measures 262-267.



Musical score for measures 268-271. The score includes parts for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Vib.:** Starts at measure 268 with a melodic line in G major, marked *mp*.
- Vln. I:** Features a unison (*Unis*) section in measures 268-271, marked *mp* and *mf*.
- Vln. II:** Features a unison (*Unis*) section in measures 268-271, marked *mp* and *mf*.
- Vla.:** Features a melodic line in measures 268-271, marked *mf*.
- Vc.:** Features a sustained melodic line in measures 268-271, marked *mf*.
- Cb.:** Remains silent throughout this section.

Dynamic markings include *mp*, *mf*, and *f*. A *f* marking is present at the bottom of the page, spanning measures 268-271.

273

Musical score for measures 273-275. The score includes staves for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vibraphone part features a melodic line with triplets and dynamic markings *mf* and *f*. The Violin I part has dynamics *mp*, *mf*, *mf*, and *f*. The Violin II part has dynamics *mp*, *mf*, *mf*, *mf*, and *f*. The Viola part has dynamics *mf*, *mp*, *mf*, and *f*. The Violoncello part has dynamics *mf*, *mf*, and *f*. The Contrabass part has dynamics *p* and *f*. The score includes various musical notations such as slurs, accents, and triplets.



276 Light Pedaling

Musical score for measures 276-278. The score includes staves for Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vibraphone part features a melodic line with triplets and dynamic markings *mf* and *f*. The Violin I part has a dynamic marking *f*. The Violin II part has a dynamic marking *f*. The Viola part has a dynamic marking *f*. The Violoncello part has a dynamic marking *f*. The Contrabass part has dynamic markings *pp* and *ff*. The score includes various musical notations such as slurs, accents, and triplets.

280

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

f

ff

f

ff

f

ff

f

fff



284

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B Ped Ad.Lib

mf

B

f

pizz. mf

mf

au talon

mf

2 double violas (au talon)
Div. 1 doubles Bass Pizz

f

mf

Div. Pizz/arco

f

288

Vib. *f* *mf*

Vln. I *mf*

Vln. II *f*

Vla.

Vc.

Cb. *f*

292

Vib. *f* *mf*

Vln. I *mf*

Vln. II *f*

Vla.

Vc.

Cb. *f*

296

Vib. Vln. I Vln. II Vla. Vc. Cb.

mf

Measures 296-300. Vibraphone, Violin I, Violin II, Viola, and Violoncello parts. The score is in 5/4 time. The key signature has one flat. The first measure (296) features a complex rhythmic pattern in the vibraphone and cellos. The second measure (297) has a dynamic marking of *mf*. The third measure (298) continues the melodic lines. The fourth measure (299) features a long note in the vibraphone and violin I. The fifth measure (300) is a whole rest for all instruments.

300

Vib. Vln. I Vln. II Vla. Vc. Cb.

mf *mf* *mf* *mf* *mf*

Measures 300-304. Continuation of the previous system. The vibraphone part has a dynamic marking of *mf*. The violin I part has a dynamic marking of *mf*. The violin II part is marked *arco* and has a dynamic marking of *mf*. The viola part is marked *Ord.* and has a dynamic marking of *mf*. The violoncello part is marked *Unis arco* and has a dynamic marking of *mf*. The score is in 5/4 time. The key signature has one flat. The first measure (300) features a long note in the vibraphone and violin I. The second measure (301) has a dynamic marking of *mf*. The third measure (302) continues the melodic lines. The fourth measure (303) features a long note in the vibraphone and violin I. The fifth measure (304) is a whole rest for all instruments.

304 **C**

Vib. *Dry*
f

Vln. I **C** pizz. Δ Strum *mf* arco *mf < f*

Vln. II *f* *f* *f* pizz. Strum Δ *mf*

Vla. *f* *f* *f* *f* pizz ord. *mf*

Vc. *f*

Cb. Tutti pizz. *f*

307 *Dry*

Vib. *f*

Vln. I pizz Strum Δ *mf* arco *f* *mf* *<*

Vln. II arco *f* pizz Δ *mf*

Vla. arco *f* *f* pizz *mf*

Vc.

Cb.

310

Score for measures 310-312. The score includes parts for Vibraphone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat) and the time signature is 4/4. The Vibraphone part starts with a *mp* dynamic and features a melodic line with a *f* dynamic peak. The Violin I and II parts play a rhythmic pattern, with Violin I using *pizz.* and *Strum* in the first measure and *arco* thereafter. The Viola part uses *Arco* and *Pizz Strum*. The Violoncello part uses *Div.* and *unis.*. The Contrabass part provides a steady bass line.

Vib. *mp* *f* *mp*

Vln. I *pizz. Strum* *mf* *arco* *f* *f*

Vln. II *mf* *arco* *f* *f* (arco saltando) *mp*

Vla. *Arco* *f* *f* *f* *Pizz Strum* *mf*

Vc. *Div.* *f* *f* *unis.*

Cb.

313

Score for measures 313-315. The score includes parts for Vibraphone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat) and the time signature is 3/4. The Vibraphone part is marked "Pedal long notes only" and features a melodic line with *f* and *mf* dynamics. The Violin I part has a *solo* section with a *gliss.* effect. The Violin II part uses *arco ord.*. The Viola part uses *Arco*. The Violoncello part uses *arco*. The Contrabass part uses *arco* and *fp* dynamics.

Vib. Pedal long notes only *f* *mf*

Vln. I *mf* *p* *solo* *gliss.*

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

Vla. *Arco* *f*

Vc. *arco* *f* *f* *f* *f* *f*

Cb. *arco* *fp* *fp*

316

Vib. *mf* *f* **D**

Vln. I *f* *fp* *f* *f* **D**

Vln. II *mf* *f* *f* *f*

Vla. *f* *mf* Pizz Δ Strum

Vc. *mf* *mf* *f* Pizz

Cb. *mf* *f*



320

Vib. *mp* *mf* *f*

Vln. I *mf* *f* *f*

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

Vla. pizz. ordinaire

Vc.

Cb.

324

Musical score for measures 324-326. The score is for a string ensemble and vibraphone. The key signature has one sharp (F#) and the time signature is 4/4. The vibraphone part (Vib.) features a melodic line with dynamics *mf* and *f*. The first violin (Vln. I) and second violin (Vln. II) parts have dynamics *f* and *mf*. The viola (Vla.) part is marked *div.* and *Unis. arco* with a dynamic of *mf*. The violin II part has dynamics *mf* and *f*. The cello (Vc.) and double bass (Cb.) parts provide a rhythmic accompaniment.



327

Musical score for measures 327-330. The key signature has one sharp (F#) and the time signature is 4/4. The vibraphone part (Vib.) is marked *f* and *Dry*. The first violin (Vln. I) part has dynamics *mf* and *mf*, with markings *Div à 3* and *div.*. The second violin (Vln. II) part has a dynamic of *mf*. The viola (Vla.) part has a dynamic of *mf*. The cello (Vc.) and double bass (Cb.) parts provide a rhythmic accompaniment.

329

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mf*

unis Saltando

mf Saltando

div. *mf*

mf

mf *f*

332

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ord. Saltando Ord. Saltando

f *mp* *f* *mp*

Ord. Saltando Ord. Saltando

mf *mp* *mf* *mp*

Unis

div. (à 2)

mf *f*

337

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

Ord.

Ord.

unis.

arco



341

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E Dry

f

mp cresc.

mf

mf

pizz.

344

Vib.

Vln. I pizz. *mp* arco *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. Div. *mf*

Cb. *mf* *mf*



347 Ped Ad Lib (Dryish)

Vib. *mf* *f* *mf* *f* *f*

Vln. I *mf* *mf* *f* *mf* *f* *mf* *f*

Vln. II *mf* *mf* *f* *mf* *f* *mf* *f* *mf*

Vla. *mf* *f* *f* *f*

Vc. unis. *mf* *f*

Cb. *mf* *f*

351

Vib. *mf* *f* *f*

Vln. I *mf* *f* *mf* *f*

Vln. II *mf* *f* *mf* *f* Div. *mf*

Vla. *f* *f*

Vc. *f*

Cb. *f*



354

Vib. *mf* *mf* *f* *mf*

Vln. I *f* *mf* *f* *mf* *f*

Vln. II Div.(à 2) *f*

Vla. *f* *f* *f*

Vc. *f*

Cb. *f*

356 **F**

Vib. *f*

Vln. I **F**

Vln. II unis.

Vla. *f*

Vc. *f*

Cb. Arco



Dry

359

Vib. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

362 Dry

Vib. *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.



365

Vib. *mf* *mf*

Vln. I

Vln. II *f* *mf*

Vla.

Vc. *mf*

Cb.

rall.

370

Vib. *dim.*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *dim.*

Cb. *mp* *dim.*

"Even" accelerando
make note value changes unnoticeable

G ♩ = 60

Freely, but flowing fast
Vibes Cadenza

accel.

377

Vib. *p* *sp* *p* *cresc.*

382

♩ = 130

Vib. 3 3 5 5

Vln. I

Vln. II

Vla.

Vc.

Cb.

385

Vib. Dry, no pedal **Fine**

Vln. I **Fine**

Vln. II

Vla. Legno Battuto

Vc. Bartok pizz.

Cb. pizz.

Detailed description of the musical score: The score is for measures 385, 386, and 387. Measure 385 is in 5/4 time. Measure 386 is in 2/4 time. Measure 387 is in 4/4 time. The Vibraphone part starts with a whole rest in 5/4, then a quarter note in 2/4, and a quarter note in 4/4. The Violin I part has a whole rest in 5/4, then a half note in 2/4, and a whole rest in 4/4. The Violin II part has a whole rest in 5/4, then a half note in 2/4, and a whole rest in 4/4. The Viola part has a whole rest in 5/4, then a quarter note in 2/4, and a quarter note in 4/4. The Violoncello part has a whole rest in 5/4, then a quarter note in 2/4, and a quarter note in 4/4. The Contrabass part has a whole rest in 5/4, then a whole rest in 2/4, and a quarter note in 4/4. Dynamics include sfz, f, mf, and f. Performance instructions include 'Dry, no pedal', 'Legno Battuto', and 'Bartok pizz.'. The piece ends with 'Fine' in the Vibraphone and Violin I parts.