

Diálogos

para Marimba e Vibrafone

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[A] ♩ = 72

Marimba

Vibrafone

mf *p* *mf* *pp*

p *mf* *p* *mp*

And.

5

M.

V.

mp *pp* *mf* *p*

pp *mp* *p* *mf*

And. simile

9

M.

V.

mf *pp* *mp* *pp*

p *mp* *pp* *mp*

M. 13

M. *mp* *pp* *mp* *pp*

V. *pp* *mp* *pp* *mf*

Detailed description: This system contains measures 13 through 16. The music is written for a Mellophone (M.) and a Vibraphone (V.). Both parts feature a melodic line with eighth-note patterns, often beamed together. The Mellophone part starts with a mezzo-piano (*mp*) dynamic, followed by piano-piano (*pp*), mezzo-piano (*mp*), and piano-piano (*pp*). The Vibraphone part starts with piano-piano (*pp*), mezzo-piano (*mp*), piano-piano (*pp*), and mezzo-forte (*mf*). The dynamics alternate between the two parts in a staggered fashion.

M. 17

M. *mf* *p* *mf* *p*

V. *p* *mf* *p* *mf*

Detailed description: This system contains measures 17 through 20. The Mellophone part begins with mezzo-forte (*mf*), then piano (*p*), mezzo-forte (*mf*), and piano (*p*). The Vibraphone part begins with piano (*p*), mezzo-forte (*mf*), piano (*p*), and mezzo-forte (*mf*). The melodic lines continue with eighth-note patterns and some chromatic movement.

M. 21

M. *mf* *pp* *mp* *pp*

V. *p* *mp* *pp* *mp*

Detailed description: This system contains measures 21 through 24. The Mellophone part starts with mezzo-forte (*mf*), then piano-piano (*pp*), mezzo-piano (*mp*), and piano-piano (*pp*). The Vibraphone part starts with piano (*p*), mezzo-piano (*mp*), piano-piano (*pp*), and mezzo-piano (*mp*). The eighth-note patterns are consistent with the previous systems.

M. 25

M. *mf* *p* *mf* *p*

V. *p* *mf* *p* *mf*

Detailed description: This system contains measures 25 through 28. The Mellophone part begins with mezzo-forte (*mf*), then piano (*p*), mezzo-forte (*mf*), and piano (*p*). The Vibraphone part begins with piano (*p*), mezzo-forte (*mf*), piano (*p*), and mezzo-forte (*mf*). The melodic lines continue with eighth-note patterns and some chromatic movement.

29

M. *mf* *p* *mp* *pp*

V. *p* *mf* *pp* *mp*

33

M. *mp* *pp* *mp* *pp*

V. *pp* *mp* *pp* *mp*

37

M. *mf* *p* *mf* *pp* *mp*

V. *p* *mf* *p* *mp* *pp*

No "Da Capo": rallentando e decrescendo al *Fine*

42

M. *pp* *mp* *pp* *mp* *Fine*

V. *mp* *pp* *mp* *p* *Fine*

46 B

M. *mp* *f* *mp* *mp* *pp*

V. *f* *mp* *f* *pp* *mp*

And. *And. simile*

51

M. *mp* *p* *mf* *p*

V. *pp* *mf* *p* *mf*

55

M. *f* *mp* *f* *p* *mp*

V. *mp* *f* *mp* *mp* *p*

And. *And. simile*

60

M. *p* *mf* *p* *mf*

V. *mp* *p* *mf* *p*

64

M. *p* *mp* *p*

V. *mp* *p* *mp*

ped. *ped.* *ped. simile*

67

M. *mf* *p* *mf*

V. *p* *mf* *p*

70

M. *mp* *f* *mp*

V. *f* *mp* *f*

73

M. *mp* *p* *mp*

V. *p* *mp* *p*

M. 76 *p* *mf* *p*

V. *mf* *p* *mf*

M. 79 *f* *mp* *f*

V. *mp* *f* *mp*

M. 82 *mf* *ff* *mf*

V. *ff* *mf* *ff*

M. 85 *mf* *p* *mf*

V. *p* *mf* *p*

M. 88 **D**
M. *mp* *f* *mp* *mf*
V. *mf* *mf* *mp*

M. 91
M. *p* *mf* *p* *mp*
V. *mp* *mp* *p*

M. 94
M. *mp* *f* *mp*
V. *mf* *mf*

M. 96
M. *mf* *mf*
V. *mp* *f*

M. 98 *mf* *f* 6 6

V. *f* 6 *mf* $\frac{1}{2}$ Led.

M. 100 *mf* *mf*

V. *mf* 6 *mf* 6 6

M. 102 *mf* 6 *mf*

V. *mf* *f* 6 6

$\frac{1}{2}$ Led.

M. 104 *f* *mf* *f* 6 6

V. *f* 6 *mf* $\frac{1}{2}$ Led.

D.C. al Fine