

Miguel Bareilles

Violin Concerto Nr. 1

a Lucía Luque

- I. Contemplación del aire y el fuego
- II. Contemplación del agua
- III. Contemplación de la tierra

Berlin, Oktober 2012

Duration approx. 25 minutes

Instrumentation:

Woodwind:

3 flutes (including piccolo)

3 oboes (including C. A.)

3 clarinets (including bass clarinet)

3 bassoons (including double bassoon)

Brass:

4 trumpets

3 horns

3 trombones (2 tenors, 1 bass)

1 tuba

Percussion: Bass drum, snare drum, 3 tones, sus cymbal, tam tam, lemon shaker, bamboo wind chimes, triangle, mark tree (bar chimes), tambourine, crotal (agudo), wood blocks (4), gong (medio), sleigh bells, egg shaker, finger cymbal, tenor drum, cabasa.

Timpani: 32", 29", 26"

Glockenspiel, celesta, vibraphone and marimba

Harp (1)

Piano

Strings:

12-10-8-6-4

Violin soloist

"Mi dedicatoria es para Lucía Luque, la mejor violinista argentina de estos tiempos, quién -tantos años menor que yo- me enseñó que la mejor herramienta con la que puede contar un compositor no son los sonidos, sino la capacidad de trabajo".

Consideraciones previas:

1)- Si bien las denominadas "*Técnicas extendidas*" no abundan en la obra, es menester que los ejecutantes dominen ampliamente estos recursos.

2)- En un sentido estilístico, "*Contemplación del aire y el fuego*", intenta una aproximación a las formas romántico-impresionistas de la música europea. Distintamente, "*Contemplación del agua*", es una aproximación a la *Neue Musik* y a su problemática emotiva. En tanto "*Contemplación de la tierra*", es decididamente una música latinoamericanista, que hurga -aunque secretamente- en las raíces de sus ritmos y sus diferentes sonoridades étnico-melódicas.

3)- El piano interviene solamente en el tercer movimiento.

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

SCORE IN C

Miguel Bareilles

5/4 $\text{♩} = 100$

7/4

5/4

Piccolo *mf* *fff*

Flute 1.2 *mp* *mf* *fff*

Oboe 1.2 *mp* *mf* *fff*

Cor Anglais *mp* *mf* *fff*

Clarinet 1.2 *mp* *mf* *fff*

Bass Clarinet *mp* *mf* *fff*

Bassoon 1.2 *mp* *mf* *fff*

Contrabassoon *mf* *fff*

Horn 1.2 *mf* *fff*

Horn 3 *mf* *fff*

Trumpets 1.2 *mf* *fff*

Trumpets 3.4 *mf* *fff*

Trombone 1.2 *mf* *fff*

Bass Trombone *mf* *fff*

Tuba *mf* *fff*

Percussion sus. cymbal *mp* *fff*

Violin I *p* *f* *f* *div.* *sul pont.* *ffp* *súbito*

Violin II *p* *f* *f* *div.* *sul pont.* *ffp* *súbito*

Viola *p* *f* *f* *div.* *sul pont.* *ffp* *súbito*

Violoncello *p* *f* *f* *fff*

Contrabass *f* *fff*

2

Musical score for measures 5 and 6. The score includes staves for Picc., Fl. 1.2., C. A., Timp., Glock., Hp., Vln. I, Vln. II, and Vla.

- Picc.:** Measure 5 is a whole rest. Measure 6 has a triplet of eighth notes (G4, A4, B4) starting at measure 6.5, followed by a triplet of eighth notes (C5, B4, A4) starting at measure 7. Dynamics: *mp*.
- Fl. 1.2.:** Measure 5 is a whole rest. Measure 6 has a triplet of eighth notes (G4, A4, B4) starting at measure 6.5, followed by a triplet of eighth notes (C5, B4, A4) starting at measure 7. Dynamics: *mp*. A first ending bracket covers measures 6.5-7. Measure 8 has a sixteenth-note run (C5, B4, A4, G4, F4, E4) marked *cantabile*.
- C. A.:** Measure 5 is a whole rest. Measure 6 has a whole note G4. Measure 8 has a whole note G4.
- Timp.:** Measure 5 is a whole rest. Measure 6 has a triplet of eighth notes (G4, A4, B4) starting at measure 6.5, followed by a triplet of eighth notes (C5, B4, A4) starting at measure 7. Dynamics: *mp*.
- Glock.:** Measure 5 has a triplet of eighth notes (G4, A4, B4) starting at measure 5.5. Dynamics: *mp*.
- Hp.:** Measure 5 has a ten-note sixteenth-note run (C5, B4, A4, G4, F4, E4, D4, C4, B3, A3) marked *mf*. Measure 6 has a whole note Ab4.
- Vln. I, Vln. II, Vla.:** Measures 5 and 6 have whole notes G4 and A4 respectively, with long hairpins. Dynamics: *sempre p*.



Musical score for measures 7 and 8. The score includes staves for Picc., Fl. 1.2., C. A., Timp., Perc., Glock., Hp., Vln. I, Vln. II, and Vla.

- Picc.:** Measure 7 has a triplet of eighth notes (G4, A4, B4) starting at measure 7.5, followed by a triplet of eighth notes (C5, B4, A4) starting at measure 8. Dynamics: *mp*.
- Fl. 1.2.:** Measure 7 has a triplet of eighth notes (G4, A4, B4) starting at measure 7.5, followed by a triplet of eighth notes (C5, B4, A4) starting at measure 8. Dynamics: *mp*. A first ending bracket covers measures 7.5-8. Measure 9 has a sixteenth-note run (C5, B4, A4, G4, F4, E4).
- C. A.:** Measure 7 has a whole note G4. Measure 8 has a whole note G4. Dynamics: *mf*.
- Timp.:** Measure 7 has a triplet of eighth notes (G4, A4, B4) starting at measure 7.5, followed by a triplet of eighth notes (C5, B4, A4) starting at measure 8. Dynamics: *mp*.
- Perc.:** Measure 7 has a whole rest. Measure 8 has a whole note G4. Dynamics: *pp* for the first note, *mp* for the second.
- Glock.:** Measure 7 has a triplet of eighth notes (G4, A4, B4) starting at measure 7.5. Dynamics: *mp*.
- Hp.:** Measure 7 has a ten-note sixteenth-note run (C5, B4, A4, G4, F4, E4, D4, C4, B3, A3) marked *mf*. Measure 8 has a whole note Ab4.
- Vln. I, Vln. II, Vla.:** Measures 7 and 8 have whole notes G4 and A4 respectively, with long hairpins.

11

Picc. *mf* 3 3 3

Fl. 1.2. 1. *mf* 3 3 3 6 1.2. *mf*

C. A. *mf* *f*

Cl. 1.2. 1.2. *mf*

B. Cl. *mf*

Bsn. 1.2. *mf*

Cbsn. *mf*

Hn. 1.2. 1.2. *mp* *mf*

Hn. 3. *mp* *mf*

Tpt. 1.2. 1.2. con sord. *mf*

Tpt. 3.4. 3.4. con sord. *mf*

Tbn. 1.2. 1.2. *mf*

Timp. *mf* 3 3

Perc. *p* *mf* *p* *f* *snare drum* *tambourine*

Glock. *mf* 3

Hp. *mf* 10 *Ab*

Vln. I *mp* to ord. ord. *mf*

Vln. II *mp* to ord. ord. *mf*

Vla. *mp* to ord. ord. *mf*

A

16

Picc. *f* *pp* *tr*

Fl. 1.2. *f*

Cl. 1.2. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1.2. *f*

Hn. 3. *f*

Tpt. 1.2. *f*

Tpt. 3.4. *f*

Tbn. 1.2. *f*

Perc. *f* *p*

Perc. *p*

Hp. *f* *pp* *tr*

Vln. S. *p* *mp*

Vln. I. *f* *p* *sempre p*

Vln. II. *f* *p* *sempre p*

Vla. *f* *p* *sempre p*

Vc. *div.* *fp* *sempre p*

accel. to -----> ♩ = 120

25

Picc. *mf*

Fl. 1.2. *mf*

C. A. *mp* *mp* *mf* *f*

Cl. 1.2. *mf* *mf*

B. Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. 1.2. *mp*

Hn. 3. *mp*

Perc. sus. cymbal *p* *mf* *p*

Vln. S. *mf* *cresc.* *f* *f* 24:20 8va

Vln. I

Vln. II

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *mf*

35

4/4 **5/4**

Hn. 1.2. *f* *f* *ff*

Hn. 3. *f* *f* *ff*

Tpt. 1.2. *mf* *mf* *ff* senza sord.

Tpt. 3.4. *mf* *mf* *ff*

Tbn. 1.2. *f* *f* *ff*

B. Tbn. *f* *f* *ff*

Tba. *f* *f* *ff*

Timp. *f* *p* *f* *mp* *ff*

Vln. S. *ff* *f* *ff* *f* *mf* tr

Vc. *f* *f* *ffp*

Cb. *f* *f* *ff*

38 *stringendo to* $\text{♩} = 100$ **B**

Fl. 1. 2. *mp*

Cl. 1. 2. *mp* *pp*

B. Cl. *pp*

Bsn. *pp*

Glock. *p*

Vib. *pp*

Hp. *mp* *p*

Detailed description: This block contains the musical notation for woodwinds and percussion. It starts at measure 38 with a 'stringendo to' instruction and a tempo marking of quarter note = 100. A boxed 'B' indicates the beginning of a section. The Flute 1 and 2 parts play a melodic line starting with a mezzo-piano (*mp*) dynamic. The Clarinet 1 and 2 parts play a similar line, also starting at *mp* and ending at *pp*. The Bass Clarinet and Bassoon parts play a lower line, both at *pp*. The Glockenspiel part has a triplet of eighth notes at *p*. The Vibraphone part has a triplet of eighth notes at *pp*. The Harp part has a triplet of eighth notes at *mp* with a *p* dynamic marking below it.

stringendo to $\text{♩} = 100$ **B**

Vln. S. *mf* *f* *mf*

Vln. I *mp* *pp* *p* *div.*

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

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

Vc. *sempre p* *p*

Detailed description: This block contains the musical notation for the string section. It starts at measure 38 with a 'stringendo to' instruction and a tempo marking of quarter note = 100. A boxed 'B' indicates the beginning of a section. The Violin Soloist part starts with a melodic line at *mf*, reaches a fortissimo (*f*) dynamic, and then returns to *mf*. The Violin I and II parts play a similar line, starting at *mp* and ending at *pp* and *p* dynamics. The Viola part plays a similar line, starting at *pp* and ending at *p* dynamic. The Violoncello part plays a sustained line, marked *sempre p* and *p*.

accel.

45

Picc. *p*

Fl. 1.2. *p*

Ob. *p* 1.

C. A. *p*

Cl. 1.2. *p* *pp* *p* *p* *mf* *dim.*

B. Cl. *p* *pp* *p* *mf*

Bsn. *p* *pp* *p* *mf*

Perc. *crotal* *mp*

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

Vln. I *pp* *p* *p* *mf* *dim.* *p*

Vln. II *pp* *p* *p* *mf* *pp*

Vla. *pp* *p* *p* *mf*

Vc. *mf*

53 *to picc.* *accel.* *a tempo*

Picc. *p* *mf* *mp* *mf*

Fl. 1.2. *p* *mf* *mp* *mf* *unis.*

Ob. 2. *p* 1.2. *mf* *mp* *mf*

C. A. *p* *f* *mf* *mf*

Hn. 1.2. 1. *mp* *mf*

Tpt. 1.2. 1. *mf*

Tbn. 1.2. 1. *mp* *mf*

Timp. *p* *mf* *p* *mf*

Perc. *sus. cymbal* *filtro* *raspar con talón* *pp* *mp* *mf* *pp* *mp*

Perc. *tambourine* *pp* *mp* *pp* *mp*

Glock. *mf*

Vln. I *mp* *mf* *mp* *mf* *accel.* *a tempo*

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

Vla. *mp* *mf* *mp* *mf* *non div.*

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

Cb. *mp* *mf*

60

Picc. *mp* *mf* *sff*

Fl. 1.2. *mp* *mf* *sff*

Ob. *mp* *sfz*

C. A. *mp* *sfz*

Bsn. *sfz*

Hn. 1.2. 2. *mp* 1.2. *sfz*

Hn. 3. *mp* *sfz*

Tpt. 1.2. 1. *f* *sfz*

Tbn. 1.2. 2. *mp* 1.2. *sfz*

B. Tbn. *mp* *sfz*

Tba. *mp* *sfz*

Timp. *p* *gliss.* *mf p* *f* *p*

Perc. *mf* *p* *f* *p*

Perc. *crotal* *mp*

Hp. *mf* *f*

Vln. S. *tr.* *mf* *f*

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

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

Vla. *mp* *mf* *sff*

Vc. *mp* *mf* *sff*

Cb. *mp* *mf* *sff*

3/4 $\text{♩} = 50$ 4/4 5/4 4/4

65

Hn. 1.2. *p* *mp* *mf*

Hn. 3. *p* *mp* *mf*

Tpt. 1.2. *p* *mp* *mf*

Tpt. 3.4. *mf*

Tbn. 1.2. *mf*

B. Tbn. *mf*

Vib. *soft mallets* *p* *ped.*

Vln. S. $\text{♩} = 50$ *calmo* *poco a poco accel to 70* *mf* *f* *ff* *cresc.*

Vln. I *div.* *pp* *p* *mp* *mf* *f*

Vln. II *div.* *p* *p* *mp* *mf* *f*

Vla. *pizz. non div.* *mp* *arco* *p* *div.* *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *pizz.* *mp*

73 $\text{♩} = 70$

Picc. *ppp* *pp* flute

Fl. 1.2. *ppp* *pp*

Ob. *mf*

Cl. 1.2. *pp*

B. Cl. *pp*

Hn. 1.2. *mp* 1. solo

Hn. 3. *mp*

Tbn. 1.2. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mp* *f*

Perc. *mp* *f* sus cymbal mark tree *p* *mp* gliss.

Perc. *p* crotal agudo

Vib. *mp*

Vln. S. *ff* *sff* *sff* *mf* molto vib.

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

Vc. *fp* *fp* *fp* div.

Cb. *f* *mf* *mp* pizz.

5/4 2/4 2/4

79 **C** $\text{♩} = 80$ $\text{♩} = 160$

Hn. 1.2.

Vib.

Vln. S. *solo* *súbito* *incluyendo la cuerda Re toda vez que sea posible* *f* *cresc.* *ff lo más rápido posible*

paulatinamente accel. $\text{♩} = 160$

83 $\text{♩} = 130$ *détaché*

Vln. S.

87 *détaché* *mf* *f*

Vln. S.

92 $\text{♩} = 70$ **D** $\text{♩} = (90-100)$

Vln. S. *mf*

Vln. I *mp*

Vln. II *mp* *div.*

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

Vc. *mp*

101 piccolo

Picc. *mf* *mp*

Fl. 1.2. *mf* *mp*

Cl. 1.2. 1. solo *mf* *mp* *mf*

Hn. 1.2. 1. solo *mf* *mp* 1.2. *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*



106 *gliss.*

Hp. *mp* *f*

Vln. S. *con dolor* *mp*

Vln. I

Vln. II

Vla.

Vc. 1. pult *mf* *pp*

110

Hp. *mp* *mp*

Vln. S. *mf*

Vc. *mp*

116

Hp. *poco accell.*

Vln. S. *mf* *poco accell.*

Vc. *poco a poco cresc.*

121

F cantabile
♩ = (80-90)

Picc. *f*

Fl. 1.2. *f*

Cl. 1.2. *f*

Bsn. *f* *mf*

Cbsn. *f*

Perc. *ppp* *ff* sus. cymbal

Hp. *dim.*

Vln. S. *dim.* *mp* *p* *pp* *ff* *molto vib.*

Vln. I *div.* *ff* *mf*

Vln. II *div.* *ff* *mf*

Vla. *div.* *ff* *mf*

Vc. *mp* *p* *pp* *ff*

tutti *ff* *mf*

Cb. *arco* *ff* *mf*

129

Picc.
Fl. 1.2.
Ob.
Cl. 1.2.
Bsn.
Hn. 1.2.
Tpt. 1.2.
Tpt. 3.4.
Tbn. 1.2.
B. Tbn.
Tba.
Perc.
Perc.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc.
f
mf
f
cresc.
sfz
f
cresc.
sfz
f
cresc.
ff
ppp
f
f
cresc.
f
cresc.
ff
cresc.
f
cresc.
ff
cresc.
f
cresc.
ff
cresc.
f
cresc.
ff

snare drum
+ sus. cymbal
triangle

133

Picc. *f* 6

Fl. 1.2. *mf* 6 *f* 6

Ob.

Cl. 1.2.

Hn. 1.2. *mf* *sfz*

Hn. 3. *mf* *sfz*

Tpt. 1.2. *con sord.* 6 *f*

Tpt. 3.4. *con sord.* 6 *f*

Perc. *p*

Cel. *mp*

Vln. S. *f* 6 *f* 6

Vln. I.

Vln. II.

Vla. *f* 6 *mf* 3

Vc. *f* 6 *f* 3 *mf* 3 3 3 3 3 3 3 3 3 3

Cb. *f* 6

Detailed description: This page of a musical score covers measures 133, 134, and 135. The Piccolo part begins in measure 135 with a sixteenth-note scale in the right hand, marked *f* and featuring a sixteenth-note triplet (6). The Flute 1 and 2 parts play a sixteenth-note triplet pattern in the right hand, marked *mf* in measure 133 and *f* in measure 135, with a sixteenth-note triplet (6) indicated. The Oboe and Clarinet parts also play this triplet pattern. The Horn 1 and 2 parts play a half-note chord in measure 133, marked *mf*, which then moves to a sixteenth-note chord in measure 135, marked *sfz*. The Horn 3 part plays a half-note chord in measure 133, marked *mf*, and a sixteenth-note chord in measure 135, marked *sfz*. The Trumpet 1 and 2 parts are silent until measure 135, where they play a sixteenth-note chord marked *f* and *con sord.* The Trumpet 3 and 4 parts play a sixteenth-note chord marked *f* and *con sord.* The Percussion part plays a rhythmic pattern of eighth notes in measure 133, marked *p*. The Cello part plays a sixteenth-note triplet pattern in measure 133, marked *mp*. The Violin S. part plays a sixteenth-note scale in the right hand, marked *f*, with a sixteenth-note triplet (6) indicated. The Violin I and II parts play a sixteenth-note triplet pattern in the right hand. The Viola part plays a sixteenth-note triplet pattern in the right hand, marked *f* in measure 133 and *mf* in measure 135. The Violoncello part plays a sixteenth-note triplet pattern in the right hand, marked *f* in measure 133 and *f* in measure 135. The Contrabass part plays a sixteenth-note triplet pattern in the right hand, marked *f* in measure 133 and *f* in measure 135.

20

136

Fl. 1.2. *1. solo* *f* *6*

Ob. *f* *6*

Cl. 1.2. *1. solo* *f* *6*

Tpt. 1.2. *senza sord.* *mf* *cresc.* *con sord.*

Tpt. 3.4. *mf* *cresc.*

Vln. S. *f* *6*

Vla. *3*

Vc. *div* *3*

Cb. *f*

139

Ob. *gliss.* *mf*

Cl. 1.2. *gliss.* *mf*

Hn. 3. *mf* *cresc.* *f*

Tpt. 1.2. *cresc.* *f*

Tpt. 3.4. *cresc.* *f*

Tbn. 1.2. *mf* *3* *f*

B. Tbn. *mf* *3* *f*

Tba. *mf*

Timp. *p* *f*

Vln. S. *6* *glissado pero con arco bien marcado*

Vla. *3*

Vc. *3*

Cb.

141

Ob. *mp*

Cl. 1.2. *mp*

Hn. 1.2. *f* *mf*

Hn. 3. *mf*

Tpt. 1.2. *mf*

Tpt. 3.4. *mf*

Tbn. 1.2. *f* *f* *f* *mf*

B. Tbn. *f* *f*

Tba. *mf*

Timp. *mf* *mf* *mf* *p*

Perc. sus. cymbal *p*

Vln. S. *f*

Vln. I *non div. sul pont.* *mf* *mp* *mp*

Vln. II *non div. sul pont.* *mf* *mp* *mp*

Vla. *sul pont.* *mf* *mp* *mp*

Vc. *v.*

Cb. *mf*

145

Picc. *f* *ff*

Fl. 1.2. *f* *ff*

Cl. 1.2. *f* *ff*

Bsn. *f* *ff*

Cbsn. *f* *ff*

Hn. 1.2. *ff*

Hn. 3. *ff*

Tpt. 1.2. *ff*

Tpt. 3.4. *ff*

Tbn. 1.2. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f* *mf* *f* *mf*

Perc. *ff* snare drum *p* *f* *mf* *f* *mf*

B. D. bass drum *f*

Vln. S. *f* *ff*

Vln. I. *ff*

Vln. II. *ff*

Vla. *ff*

Vc. *ff* tutti

Cb. *ff* arco

148

Fl. 1.2. *sfz*

Cl. 1.2. *sfz*

Bsn. *sfz*

Cbsn. *sfz*

Hn. 1.2. *sfz*

Hn. 3. *sfz*

Tpt. 1.2. *sfz*

Tpt. 3.4. *sfz*

Tbn. 1.2. *sfz*

B. Tbn. *sfz*

Tba. *sfz*

Timp. *f* *mf*

Perc. *f* *mf*

B. D. *ff*

Vln. S. *fff* glissado pero con arco bien marcado

Vc. *sfz*

Cb. *sfz*

G

149

Picc. *f*

Fl. 1.2. *f*

Cl. 1.2. *f* 1. solo

Timp. *ff* *mf*

Perc. wood blocks (4) *f*

Mar. *f*

Vln. S. *fff* *div.*

Vla. *mf*

151

Fl. 1.2. *f* 1. solo

Cl. 1.2. *f*

Hn. 1.2. *p* *f*

Hn. 3. *p* *f*

Tpt. 1.2. *p* *f*

Tpt. 3.4. *p* *f*

Tbn. 1.2. *p* *f*

B. Tbn. *p* *f*

Timp. *f* *mf* *f* *mf*

Perc. snare drum *mf* *f*

Perc. gong (medio) *mf* sus. cymbal *f*

Mar. *f*

Vla. *f*

153

Fl. 1.2. *tr*

Hn. 1.2. *p* *f* *mf* *cresc.*

Hn. 3. *p* *f* *mf*

Tpt. 1.2. *p* *f* *mf* *cresc.*

Tpt. 3.4. *p* *f*

Tbn. 1.2. *p* *f* *mf* *cresc.*

B. Tbn. *p* *f* *mf* *cresc.*

Tba. *mf*

Timp. *f* *p* *f* *p*

Perc. *snare drum* *p* *f*

Mar. *Mar* *f*

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

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

Vla. *f* *f* *mf*

Vc. *f* *f* *mf*

Cb. *f* *f* *mf*

Detailed description: This page of a musical score covers measures 153, 154, and 155. It features a variety of instruments including woodwinds (Flute 1.2., Horns 1.2. and 3., Trumpets 1.2. and 3.4., Trombones 1.2. and Bass Trombone, and Tuba), brass (Trombones 1.2., Bass Trombone, and Tuba), percussion (Tympani, Snare Drum, and Maracas), and strings (Violins I and II, Viola, Violoncello, and Contrabass). The score includes dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). Performance instructions like *tr* (trill) and *Mar* (Maracas) are present. The woodwinds and brass sections play sustained notes with dynamic changes, while the percussion and strings provide rhythmic accompaniment with complex patterns.

156

2/4 4/4 2/4 4/4 2/4

Picc. *mf* *f* to flute

Fl. 1.2. *mf* *f*

Ob. 1. solo *mp* *mf*

Bsn. *f*

Cbsn. *f*

Hn. 1.2. *f* 1. solo *mp* *mf*

Hn. 3. *cresc.* *f*

Tpt. 1.2. *f*

Tbn. 1.2. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *mp*

Glock. *f* *mf*

Vib. *p*

Hp. *p*

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

Vln. II *div.* *f* *p* *gliss.*

Vla. *f* *mf* *mp*

Vc. *f*

Cb. *f*

162

4/4 2/4 4/4

Hn. 1.2. - - -

Vib. *p* - *mf* *mf*

Hp. *p* *mf* *mf*

Vln. S. - *f* *tremendamente pasional* *molto vib.* *poco cresc.*

Vln. I - *mf* *poco cresc.*

Vln. II - *mf* *poco cresc.*

Vla. - *mf* *poco cresc.*

Vc. - *mf* *poco cresc.*

166

Picc. - *mp* *p*

Fl. 1.2. - *mp* *p*

Cl. 1.2. - *mp* *p*

B. Cl. - *mp* *p*

Bsn. - - *p*

Cbsn. - - *p*

Hp. *mf* - -

Vln. S. *mp* *p*

Vln. I - *mp* *p*

Vln. II - - *p*

Vla. - - *p*

Vc. - - *p*

Cb. - - *p*

flute

sul pont.

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bailleles

SCORE IN C

4/4 ♩ = 70

Flute 3. *aeolian sound*
mf *mf* *mf* *mf* *f*

Flutes 1.2. *ppp* *poco a poco cresc.*

Horns 1.2.3. *con sord.*

Trombones 1.2. *con sord.*

Bass Trombone *con sord.*

Timpani *ppp*

Percussion *egg shaker* *ppp* *p* *triangle* *ppp* *p*

Violin I *sul pont.* *ppp* *poco a poco cresc.* *poco a poco cresc.*

Violin II *sul pont.* *ppp* *poco a poco cresc.* *poco a poco cresc.*

Viola *sul pont.* *ppp* *poco a poco cresc.* *poco a poco cresc.*

combinar sonidos aeolian y jet whistle

9

Fl. *f* *f*

Fl. *pp*

Cl. 1.2. *1. cl.* *mf* *13*

Hns. *con sord.* *pp* *mf* *senza sord.* *mp* *p* *cresc.*

Tbn. *con sord.* *pp* *mf* *senza sord.* *mp* *p* *cresc.*

B. Tbn. *con sord.* *pp* *mf* *senza sord.* *mp* *p* *cresc.*

Timp. *mp*

Perc. *crotal agudo* *p* *3 tones* *p* *f*

Vib. *mf* *mf*

Vln. S. *mf* *f* *molto vib.*

Vln. I *p* *cresc.* *mf*

Vln. II *p* *cresc.* *mf*

Vla. *p* *cresc.* *mf* *6 v.*

A **5/4**

18 **2/4** **4/4**

Hns. *sf*

Tbn. *sf*

B. Tbn. *sf*

Timp. *p* *mf*

Perc. *sus. cymbal* *p* *f*

T.-t. *superball* *pp* *mf*

Vib. *take bow*

Hp. *p* *cresc.* *mp*

Vln. S. *sf*

Vln. I. *ord. div.* *p* *mp*

Vln. II. *ord. div.* *p* *mp*

Vla. *ord. div.* *p* *mp*

Vc. *sf*

22

Perc. *mark tree* *p* *gliss.* *mp* **B**

Vib. *motor off (bowed)* *2 arcs* *p* *poco cresc.*

Hp. *pp*

Vln. S. *misterioso* *mf* *poco a poco cresc.* *no vib.*

Vln. I. *p* *mp* *pp*

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

Vla. *p* *mp* *pp*

Vc. *p*

31

1.2.

Fl.

Ob.

Cl. 1.2.

Bsn.

Cbsn.

Hns.

Tbn.

B. Tbn.

Glock.

Vib.

Vln. S.

Vln. I

Vln. II

Vla.

p

mp

mf

mp

mf

p

mp

mf

mp

mf

p

mp

mf

mp

mf

p

take mallets

normal vib.

f

cresc.

f

poco decresc.

mf

mf

mf

2/4 4/4

C

38

Fl. *fp* *gliss.*

Ob.

Cl. 1.2.

Bsn.

Cbsn.

Hns.

Tbn.

B. Tbn.

Timp. *p* *mf*

Perc. *p* *mp* *mf* *take mallets*
sus. cymbal (bowed)
superball

T.-t. *ppp* *mp* *ppp*

Glock. *mp*

Vib. *mp* *gliss.* *6* *6* *6* *6* *cresc.*

Hp. *mp* *gliss.* *6* *6* *6* *6* *cresc.*

Vln. S. *mf* *cresc.* *f* *fp*

44

Tpts. *sfz* *mf* *sfz* *f*

Tbn. *sfz* *mf* *sfz* *f*

Timp. *p* *mf* *p* *mf*

Perc. *p* *mf* *p* *f* *take bow*
sus. cymbal
snare drum

Glock.

Vib. *mp*

Hp. *decresc.* *dejar sonar*

Vln. S. *gliss.* *f* *sfz*

D

Fl. *picc.*
pp *poco cresc.* *mp*

Perc. *sus. cymbal (bowed)*
arco
ppp *pp* *p*

D

Vln. S. *8va* *o armónicos similares*
ppp *pp* *p*

Vln. I *div.*
ppp *pp* *p*

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

♩ = 100

Hns. *ppp* *poco cresc.* *pp* *poco cresc.* *p*

Tbn. *ppp* *poco cresc.* *pp* *poco cresc.* *p*

Perc. *dejar sonar*
mp

Vib. *mp*

Vln. S. *mp* *mf* *poco a poco cresc.* *sempre cresc.*

Vln. I *mp* *ppp* *poco cresc.* *pp* *poco cresc.* *p*

Vln. II *mp* *ppp* *poco cresc.* *pp* *poco cresc.* *p*

Vla. *div.*
ppp *poco cresc.* *pp* *poco cresc.* *p*

Vc. *ppp* *poco cresc.* *pp* *poco cresc.* *p*

Cb. *ppp* *poco cresc.* *pp* *poco cresc.* *p*

63

Hns. *mp*

Tpts. *mp*

Tbn. *mp*

Vib. *mf*
Lead

Hp. *mf* *cresc.*

Vln. S. *mp* *sempre cresc.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

69

Fl. *mf*

Cl. 1.2. *mf*

Hns. *sempre cresc.*

Tpts. *poco a poco cresc.* *mf* *sempre cresc.*

Tbn. *sempre cresc.* *mf* *sempre cresc.*

Glock. *mf*

Vib. *f*
Lead

Hp. *f*

Vln. S. *sempre cresc.*

Vln. I *sempre cresc.*

Vln. II *sempre cresc.*

Vla. *sempre cresc.*

Vc. *sempre cresc.*

Cb. *sempre cresc.*

87

1. fl. t k t k t k...

Fl. *mp* 24

Ob. *mf*

Cl. 1.2. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hns. *mf*

Tpts. *mp*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Cymbal placed upside down on Timpani

violin bow *pp* *mf* *p*

Perc. sleigh bells *p* sus. cymbal *p*

Vln. S. *pizz.* *mf* *f* *p* *arco* *f*

92 t k t k t k...

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.** (Flute): Starts with a rapid sixteenth-note run (t k t k t k...) and a dynamic marking of *p*.
- Ob.** (Oboe): Plays a sustained note with a dynamic marking of *mp*.
- Cl. 1.2.** (Clarinets 1 & 2): Play a sustained note with a dynamic marking of *mp*.
- B. Cl.** (Bass Clarinet): Plays a sustained note with a dynamic marking of *mp*.
- Bsn.** (Bassoon): Plays a sustained note with a dynamic marking of *mp*.
- Cbsn.** (Contrabassoon): Plays a sustained note with a dynamic marking of *mp*.
- Hns.** (Horn): Plays a sustained note with a dynamic marking of *mp*.
- Tpts.** (Trumpets): Two staves, both playing sustained notes with a dynamic marking of *p*.
- Tbn.** (Trombone): Plays a sustained note with a dynamic marking of *mp*.
- B. Tbn.** (Baritone Trombone): Plays a sustained note with a dynamic marking of *mp*.
- Tba.** (Tuba): Plays a sustained note with a dynamic marking of *mp*.
- Timp.** (Timpani): Plays a sustained note with a dynamic marking of *p*.
- Perc.** (Percussion): Includes an *egg shaker* part with a dynamic marking of *p*.
- Vln. S.** (Violin I): Plays a sustained note with a dynamic marking of *mf*.

The score includes various musical notations such as slurs, dynamic markings (*p*, *mp*, *mf*), and a rehearsal mark (8) at the bottom.

Violin Concert Nr. 1
3rd. movement
"Contemplación de la tierra"
a Lucía Luque

Miguel Bareilles

SCORE IN C

5/4 $\text{♩} = 120$ multiphonic

1 7

Flute 3. *pp* *p*

Oboe 1.2. *mp* 1.2. non vib. vib.....

Clarinet 1.2.3. I. solo multiphonic I. 1.2.3. non vib. *p* *mf* *f* *pp* *p* *mp*

Bassoon 1.2. *mp*

Trumpets 1.2.3.4. con sord. (harmon-stem in) 1.2. *mp*

Percussion sus. cymbal (bowed) *p* *ppp* *p* *mp* wood block *mf* *p*

Violin I. $\text{♩} = 120$ sul tasto non vib. to ord. ord. *pp* *p* *pp* *p*

Violin II. col legno non vib. *pp* *p*

Viola sul tasto non vib. to ord. ord. *pp* *p*

piccolo *non vib.* 16 *vib.*

Fl. 1. (P) *mp* *p* *vib.*

Fl. 2. *mp* *p* *vib.*

Fl. 3. *mp* *p* *mf* *f*

Ob. 1.2.

C. A. *mp* *fp* *non vib.* to Ob.

Cl. *p* I. Cl. to B. Cl.

B. Cl. *mp*

Bsn. 1.2.

Tpts. 1.2.3.4. *mp* *senza sord.*

Timp. *p* *tr*

Perc. *pp* *snare drum off* *p*

Glock. *mp* *Glsp*

Hp. *gliss.*

Vln. I. *mp* *mp* *mp* *gradually increase* *gliss.* *cresc.* *sfz > p* *cresc. ff* *(harm. gliss.)*

Vln. II. *mp* *arco ord.* *gradually increase* *gliss.* *cresc.* *sfz > p* *cresc. ff*

Vla. *mp* *gradually increase* *gliss.* *cresc.* *sfz > p* *cresc. ff*

Vc. *gradually increase* *gliss.* *cresc.* *sfz > p* *cresc. ff*

A

This musical score page, numbered 22, features section 'A' and includes the following instruments and parts:

- Flutes (Fl. 1., 2., 3.):** Part (P). Dynamics range from *mp* to *mf*. Includes trills and glissandos.
- Clarinets (Cl., B. Cl.):** *mf*. Includes a solo for the second clarinet.
- Horns (Hns. 1., 2., 3.):** Dynamics from *fp* to *f*.
- Trumpets (Tpts. 1., 2., 3., 4.):** Dynamics from *fp* to *f*.
- Trombones (Tbn. 1., 2., 3.):** Dynamics from *fp* to *f*.
- Timpani (Timp.):** Dynamics from *f* to *p*.
- Percussion (Perc.):** Includes suspended cymbal (sus. cymbal) with dynamics *f* and *mf*.
- Harp (Hp.):** Dynamics from *f* to *f*. Includes glissandos.
- Piano (Pno.):** Dynamics from *ff* to *ff*. Includes *dejar sonar* and *Leo.* markings.
- Violins (Vln. S., I., II.):** Dynamics from *f* to *ff*. Includes *ord.* and *sul pont. (div.)* markings.
- Viola (Vla.):** Dynamics from *p* to *mf*. Includes *ord. (div.)*.
- Cello (Vc.):** Dynamics from *p* to *mf*. Includes *ord. (div.)*.

Cl. *mp* *pp* *ppp*

B. Cl. *ppp* *pp* *pp* *p* *mp*

Hns. 1. 2. 3. *mp* *pp*

Timp. *p* *pp*

Pno. *mp* *poco a poco cresc.* *mf*
Ped. * Ped. * *simil pedal*

Vln. S *mp* *poco a poco cresc.* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p* *pp moriendo*

Vc. *p* *pp moriendo*

B. Cl. *mf* *f* *sfz p*

Tpts. 1.2.3.4. *p* *ff*

Tbn. 1. 2. 3. *p* *ff*

Timp. *pp* *ff* *mp* *p*

Pno. *f* *fff* *dejar sonar*

Vln. S *f* *sfz* *ff* *leggiero*

B. Cl. *pp* *p* *mp* *mf*

Timp. *mp*

Pno. *mp* poco a poco cresc. *mf* *f*
ped. * *ped.* * *simil pedal*

Vln. S *mf* *cresc.* *f*
dim. sul tasto sul pont. 3

B. Cl. *f* *sfz p*

Tpts. 1.2.3.4. *p* *ff*

Tbn. 1. 2. 3. *p* *ff*

Tba. *mf* *p*

Timp. *pp* *ff* *mp*

Pno. *ff* *dejar sonar*
ped.

Vln. S *ff* *dim.*
 to ord. ord.

Vc. *mf* *gliss.* *f* *p*

Db. *mf* *p*

6

B

to Cl.

B. Cl.

Tba.

Timp.

p *pp*

Pno.

mp

* *pedal a piacere*

Vln. S

decresc. *tr* *a tempo*

mf *misterioso*

Vc.

Db.



Pno.

cresc. *accel. up* $\text{♩} = 144$ *mf*

Vln. S

cresc. *accel. up* $\text{♩} = 144$



Pno.

sempre cresc.

Vln. S

sempre cresc. *molto accel.*

4/4

♩ = 144

6/8

piccolo

C

56

Fl. 1. (P)

Fl. 2.

Fl. 3.

Cl.

Bsn. 1. 2.

Cbsn.

Hns. 1. 2. 3.

Perc.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Db.

mf

mf

mf

1. 2. 3. *mp* *mf* *mp*

mf

mf

1. 2. 3. *fp*

♩ = 144

Triangle *mf* *f*

♩ = 144

f

grazioso

scratch effect (Tango)

bowing slightly behind the bridge

ord. *mp*

ord. *mp*

pizz. *mf*

This page contains the musical score for measures 64 through 71. The instruments are arranged as follows:

- Cl.** Clarinet: Treble clef, starting with a trill (tr) and dynamic markings of *mp*, *mf*, and *mp*.
- Bsn. 1.2.** Bassoon: Bass clef, playing a rhythmic pattern of eighth notes.
- Cbsn.** Contrabassoon: Bass clef, playing a rhythmic pattern of eighth notes.
- Hns. 1. 2. 3.** Horns: Treble clef, playing a melodic line with a dashed line indicating a breath mark.
- Pno.** Piano: Grand staff, playing a rhythmic accompaniment of eighth notes.
- Vln. S.** Violin II: Treble clef, playing a melodic line with dynamic markings of *f* and *mf*.
- Vln. I.** Violin I: Treble clef, playing a rhythmic pattern of eighth notes.
- Vln. II.** Violin II: Treble clef, playing a rhythmic pattern of eighth notes.
- Vla.** Viola: Bass clef, playing a rhythmic pattern of eighth notes.
- Db.** Double Bass: Bass clef, playing a rhythmic pattern of eighth notes.
- Fl. 2.** Flute II: Treble clef, playing a melodic line with a glissando (gliss) and dynamic marking of *mf*.
- Ob. 1.2.** Oboe: Treble clef, playing a melodic line with dynamic marking of *mf*.
- Cl.** Clarinet: Treble clef, playing a melodic line with dynamic marking of *mf*.
- Bsn. 1.2.** Bassoon: Bass clef, playing a rhythmic pattern of eighth notes.
- Cbsn.** Contrabassoon: Bass clef, playing a rhythmic pattern of eighth notes.
- Pno.** Piano: Grand staff, playing a rhythmic accompaniment of eighth notes.
- Vln. S.** Violin II: Treble clef, playing a melodic line with dynamic marking of *f*.
- Vln. I.** Violin I: Treble clef, playing a rhythmic pattern of eighth notes.
- Vln. II.** Violin II: Treble clef, playing a rhythmic pattern of eighth notes.
- Vla.** Viola: Bass clef, playing a rhythmic pattern of eighth notes.
- Vc.** Violoncello: Bass clef, playing a melodic line with dynamic marking of *mf* and the instruction "ord".
- Db.** Double Bass: Bass clef, playing a rhythmic pattern of eighth notes.

78

The musical score for page 9, starting at measure 78, features the following parts and markings:

- Fl. 1. (P):** piccolo, *mf*, ending with a breath mark (h) and the instruction "to flute".
- Fl. 2.:** *mf*, non vib. / vib., gliss.
- Fl. 3.:** *mf*, non vib. / vib., gliss.
- Ob. 1.2.:** non vib. / vib., gliss.
- Cl.:** non vib. / vib., gliss., with fingering 1.2.3.
- Bsn. 1.2.:** Bassoon part with slurs and accents.
- Cbsn.:** Contrabassoon part with slurs and accents.
- Glock.:** Glockenspiel, *mf*, ending with a breath mark (h).
- Pno.:** Piano accompaniment with chords and slurs.
- Vln. S.:** Violin Soloist, *mf*, with a melodic line.
- Vln. I.:** Violin I, with a melodic line and a breath mark (h).
- Vln. II.:** Violin II, with a melodic line.
- Vla.:** Viola, with a melodic line.
- Vc.:** Violoncello, with a melodic line.
- Db.:** Double Bass, with a melodic line.

83

Cl.

Bsn. 1.2.

Cbsn.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Vc.

Db.

tr

mp

con sord. (harmon-stem in) 1.2. 3. 4. *mf* *ff* senza sord.

con sord. (straight) 1. 2. 3. *mf* *ff* senza sord.

detache

flute

Fl. 1. (P)

Fl. 2.

Fl. 3.

Cl.

Bsn. 1.2.

Cbsn.

Pno.

Vln. S

Vln. II.

Vla.

Vc.

Db.

mf

mf

mf

mf

f

1. 2.

4/4

Fl. 1. (P)

Fl. 2.

Fl. 3.

Cl. I. solo *f* 6 6 6 6

Bsn. 1.2. *f*

Cbsn. *f*

Pno. *f* (h)(h)

Vln. S. *mp* *f* 26

Vln. II. *mf* *fp* gliss. molto vib.

Vla. *fp* gliss. molto vib.

Vc. *fp* molto vib.

Db.

flute

Fl. 1. (P) *fp* *f* *gliss.*

Fl. 2. *fp* *f* *gliss.*

Fl. 3. *fp* *f* *gliss.*

Cl. 2.3. *mf* *f* *ppp*

Bsn. 1.2. *mf* *f* *dim.* *mf* *dim.* *p*

Cbsn. *mf* *f* *dim.* *mf* *dim.* *p*

Pno. *con brío*
Cluster Cluster

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

Vla. *mf* *fp* *f* *ppp*

Vc. *mf* *f*

Db. *f*



D

4/4 ♩ = 120

Bsn. 1.2. *pp* *mp* *non vib.*

Cbsn. *pp* *mp*

Vln. I. *tutti cantabile* *sul tasto (vib.)* *pp* *mp* *ord.* *p* *mp* *p*

Vln. II. *tutti cantabile* *ord. (vib.)* *pp* *mp* *p* *mp* *p*

Vla. *ord. (vib.)* *sul pont. (vib.)* *pp* *mp* *p*

Vc. *ord. (vib.)* *pp* *p* *mp* *mp* *p*

Fl. 1. (P)

Bsn. 1.2. *p* *pp* *mp* *f*

Cbsn. *mp* *f*

Hns. 1. 2. 3. *mf* *sfz*

Tpts. 1.2.3.4. *mf* *sfz*

Tbn. 1. 2. 3. *mf* *sfz*

Perc. finger cymbal *f*

Glock. *f*

Vln. I.

Vln. II. *fp* sul pont. div. *3*

Vla. *pp* *mf* *f* pizz. *3*

Vc. *mp* *3*

flute

129

Fl. 1. (P)
Fl. 3.
Ob. 1.2.
Cl.
Bsn. 1.2.
Hns. 1. 2. 3.
Tpts. 1.2.3.4.
Tbn. 1. 2. 3.
Perc.
Glock.
Vln. I.
Vln. II.
Vc.
Db.

mf *f* *mf* *p* *mp* *mf* *p* *pp* *f* *mf* *mp* *p* *pp* *mf* *mp* *p* *pizz.* *arco* *gliss.* *ord.* *div.* *sul tasto* *sul pont.* *non vib.* *vib.* *1.2.3.*

Detailed description of the musical score for page 129: The score is for a full orchestra. The woodwind section (Flutes 1 and 3, Oboe 1 and 2, Clarinet, Bassoon 1 and 2) has melodic lines with dynamic markings from *mf* to *f* and *p*. The brass section (Horns 1, 2, 3; Trumpets 1, 2, 3, 4; Trombones 1, 2, 3) plays sustained notes with dynamics ranging from *f* to *pp*, including a glissando in the trombones. The string section (Violins I and II, Viola, Cello, Double Bass) features a complex texture with dynamics from *f* to *pp*, including *sul tasto* and *sul pont.* markings for the violins, and *arco* and *pizz.* markings for the lower strings. Percussion and Glockenspiel parts are present but mostly silent.

137

Bsn. 1.2. non vib. *pp* *mp*

Pno. *mp*

Vln. S. *mp*

Vln. I. sul tasto (vib.) non div. ord. *mp* *p* *mp*

Vln. II. *pp* ord. (vib.) *pp* *mp* *p* *mp*

Vla. arco *pp* *mp*

Vc. *pp* *mp*

Bsn. 1.2. *p* *pp*

Perc. triangle *mp*

Pno. *mf*

Vln. S. *mf*

Vln. I. *pp*

Vln. II. *pp*

Vla. *pp* sul tasto *ppp*

Vc. *pp* *ppp*

Piano score for Pno., Vln. S, Vla., and Vc. measures 154-157.

Pno. (Piano): Complex chordal texture with frequent trills and tremolos. Includes dynamic markings *mp* and *pp*.

Vln. S (Violin Soloist): Features trills and tremolos. Includes dynamic markings *mp* and *pp*.

Vla. (Viola): Sustained chords. Includes dynamic markings *mp* and *pp*.

Vc. (Violoncello): Sustained chords. Includes dynamic markings *mp* and *pp*.



Piano score for Perc., Pno., Vln. S, Vln. I, and Vln. II measures 158-161.

Perc. (Percussion): Triangle. Includes dynamic marking *mp*.

Pno. (Piano): Complex texture with trills and tremolos. Includes dynamic markings *ppp* and *mp*. Includes performance instructions: *l.h.*, *r.h.*, *ord.*, *sul tasto*.

Vln. S (Violin Soloist): Features trills and tremolos. Includes dynamic markings *ppp* and *mp*.

Vln. I (Violin I): Sustained chords. Includes dynamic markings *ppp* and *mp*.

Vln. II (Violin II): Sustained chords. Includes dynamic markings *ppp* and *mp*.

Perc. *Bar Chimes* *p* *gliss.*

Pno. *pp*

Vln. S *tr*

Vln. I *sul tasto* *pp* *ord.* *mp*

Vln. II *sul tasto* *pp* *ord.* *mp*

Pno. *moriendo* *ppp*

Vln. S *moriendo* *tr* *ppp* *ad libitum* *ff* *6* *mf*

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

E

Vln. S *ff* *6* *mf* *accel.*

Vln. S *6* *ff* *mf* *ff* *6* *mf* *f* *6* *6*

Vln. S *20* *ff* *6* *mf* *ff* *6* *mf*

Vln. S *accel.* *6* *ff* *mf*

Vln. S

Timp.

Vln. S

6
F ♩. (88 - 92)

Timp.

Perc.

finger cymbal

sus. cymbal (soft wool)

tenor drum

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Vc.

194

Ob. 1.2. *mf* 1.2. vib.

Cl. *mf* tr.

Hns. 1. 2. 3. *mp* 1. 2. 3. *f*

Perc. sleigh bells *mf*

Pno. *f* *mf*

Vln. S *f*

Vln. I *f* div.

Vln. II *mf* pizz.

Vla. *f* arco div. *mf*

Vc. *mf* div.

Detailed description: This page of a musical score covers measures 194 to 198. The woodwind section includes Oboe 1 & 2, Clarinet, and Horns 1, 2, & 3. The string section consists of Violin I, Violin II, Viola, and Violoncello. The piano and percussion parts are also present. The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Performance instructions include *vib.* (vibrato), *tr.* (trill), *div.* (divisi), *pizz.* (pizzicato), and *arco div.* (arco divisi). The piano part shows a transition from a forte dynamic to a mezzo-forte dynamic. The woodwinds and strings play melodic lines, while the piano provides a rhythmic accompaniment.

200

Ob. 1.2. *mf*

Cl. *mf*

Hns. 1. 2. 3. 1.2. *mp* 1.3. trem. 2. ord. *f*

Tbn. 1. 2. 3. *mf* *gliss.*

Perc. sleigh bells *mf* wood block

Pno. *f*

Vln. S *mf* *f*

Vln. I. *mf* *f*

Vln. II. *mf* *f*

Vla. *pizz.* *mp* *cresc.* *arco* *mf*

Vc. *pizz.* *mp* *cresc.* *mf*

210

Flute 1 (P), Flute 2, Flute 3: *mf*

Oboe 1, 2: 206

Horns 1, 2, 3: 1.2.3. *mf*, *f*, *mf*, *f*

Trumpets 1, 2, 3, 4: 1.2. *mf*, 1.2. *sfz p*, 3.4.

Trombones 1, 2, 3: *sfz p*

Percussion: *mf*

Piano: *mf*, *r.h.*

Violin S: *mf*, *poco a poco cresc.*

Violin I: *detache*, *mf*, *f*, *mf*, *f*, *non div.*

Viola: *arco detache*, *mf*, *f*, *mf*, *f*

Fl. 1. (P) *mf*

Fl. 2. *mf*

Fl. 3. *mf*

Hns. 1. 2. 3. *sfz p* *ff* *mf* *cresc.*

Tpts. 1. 2. 3. 4. *f* *gliss.*

Tbn. 1. 2. 3. *f* *gliss.*

Perc. sus. cymbal

Cel. *mf* *cresc.*

Pno. *r.h.* *r.h.* *cresc.*

Vln. S *mf* (harm. gliss.)

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

Vln. II. *mf* *f* *f* *mf* *pizz. (div.) mp*

Vla. *mf* *cresc.*

Vc. *arco* *ord.* *mf* *cresc.*

Db. *arco* *ord.* *mf*

218

This musical score page covers measures 218 through 221. The instruments and their parts are as follows:

- Hns. 1. 2. 3.**: Treble clef, starting with a *cresc.* and *f* dynamic, featuring a *gliss.* in measure 219.
- Tpts. 1. 2. 3. 4.**: Treble clef, starting with a *cresc.* and *f* dynamic, featuring a *gliss.* in measure 219.
- Timp.**: Bass clef, starting with *p* and *f* dynamics, ending with *p* in measure 221.
- Perc.**: Treble clef, starting with *mp* and *f* dynamics.
- Cel.**: Treble and Bass clefs, starting with *f* and *mf* dynamics.
- Pno.**: Treble and Bass clefs, starting with *f* dynamic.
- Vln. S**: Treble clef, starting with *f* dynamic, marked *detache*.
- Vln. I**: Treble clef, starting with *mf* dynamic, marked *1. 2. pult* and *(harm. gliss.)*.
- Vln. II**: Treble clef, starting with *cresc.* and *mf* dynamics.
- Vla.**: Treble clef, starting with *f* dynamic.
- Vc.**: Bass clef, starting with *mf* dynamic.
- Db.**: Bass clef, starting with *mf* dynamic.

222

Fl. 3. multiphonic *mp* *mf*

Cl. *mp*

Bsn. 1.2. *mf* *dim.* *mp* *dim.*

Cbsn. *mf* *dim.* *mp* *dim.*

Hns. 1.2. 3.4. 1.2. *mf* *dim.* *dim.* *dim.*

Tpts. 1.2.3. *mf* *dim.* *dim.* *dim.*

Timp. *< f* *dim.* *dim.* *mp* *dim.*

Perc. *mp* *mf* *sus. cymbal (bowed)*

Cel.

Pno.

Vln. S.

Vln. I. *tutti* *mp* (h) (h) (h) (h)

Vla. *mp*

Vc. *p*

Db. *p*

rall.

231

Fl. 3.

Cl.

Bsn. 1.2.

Cbsn.

Hns. 1.2.3.

Tpts. 1.2.3.4.

Timp.

Perc.

Cel.

Pno.

Vln. I.

Vla.

Vc.

Db.

mp *mf*

decesc.

decesc.

decesc.

decesc.

decesc.

decesc.

p

sus. cymbal (bowed)

mp *mf*

decesc.

rall.

decesc.

decesc.

decesc.

decesc.

Flute 1 (P), Flute 2, Flute 3, Oboe 1.2, Clarinet, Bassoon 1.2, Contrabassoon, Horns 1.2.3, Trumpets 1.2.3.4, Trombones 1.2.3, Timpani, Percussion (sus. cymbal bowed), Glockenspiel, Cello, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass

Tempo: ♩. (72)

Flute 1 (P): flute, non vib., normal vib., non vib. Dynamics: p, mp, p.

Flute 2: non vib., normal vib., non vib. Dynamics: p, mp, p.

Flute 3: non vib., normal vib., non vib. Dynamics: p, mp, p.

Oboe 1.2: non vib., normal vib., non vib. Dynamics: p, mp, p.

Clarinet: non vib., normal vib., non vib. Dynamics: p, mp, p.

Bassoon 1.2: non vib., normal vib., non vib. Dynamics: p, mp, p.

Contrabassoon: non vib., normal vib., non vib. Dynamics: p, mp, p.

Horns 1.2.3: 1.2., 1.2. Dynamics: p, mp.

Trumpets 1.2.3.4: 1.2., 1.2. Dynamics: p.

Trombones 1.2.3: 1.2., 1.2. Dynamics: p, mp.

Timpani: pp, ppp.

Percussion: sus. cymbal (bowed), mp, mf.

Glockenspiel: pp, p.

Cello: (4) 2., pp.

Piano: (4) 2., p, pp.

Violin I: div., pp, mp, p.

Violin II: pizz., non div., pp, p.

Viola: p.

Violoncello: p.

Double Bass: p.

normal vib. to picc.

Fl. 1. (P) *mp*

Fl. 2. *mp*

Fl. 3. *mp*

Ob. 1.2. *mp*

Cl. *mp* *sfz*

Bsn. 1.2. *mf* *mp* *mf*

Cbsn. *mf* *mp* *mf*

Hns. 1. 2. 3. *mf* *mf* *sfz p*

Tpts. 1.2.3.4. *mp* *mf* *sfz p*

Tbn. 1. 2. 3. *mf* *mf* *sfz p*

Timp. *pp* *fp*

Glock. *cresc.* *cresc.* *f*

Cel. *cresc.* *cresc.* *f*

Pno. *mp cresc.* *cresc.* *f*

Vln. S. *mf*

Vln. I. *mf* *mp arco* *sfz*

Vln. II. *mp* *mp pizz.* *sfz*

Vla. *mp* *cresc.* *sfz*

Vc. *mp* *sfz*

Db. *sfz*

Fl. 1. (P)

Fl. 2.

Ob. 1.2.

Cl.

B. Cl.

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Timp.

Perc.

Hp.

Vln. S

Vln. I.

Vln. II.

Vc.

Db.

piccolo

3

tr

fp

fp

fp

f

pp

sus. cymbal (bowed)

mp

mf

f

gliss.

gliss.

30

262

Fl. 2. non vib. *pp* *mp* *p*

Fl. 3. non vib. *pp* *mp* *p*

Cl. *pp* *p*

B. Cl. *(tr)*

Bsn. 1.2. *mp*

Cbsn. *mp*

Hns. 1. 2. 3. *mp*

Tbn. 1. 2. 3. *mp*

Timp. *cresc.* *pp* *mp* *pp* *mp*

Perc. *mf*

Glock. *pp* *mp*

Cel. *pp* *mp*

Hp.

Pno. *p* *mp*

Vln. I. div. non vib. *p* *mp* *p*

Vla. sul pont. *pp* *mp* *p*

Vc. sul pont. *pp* *mp* *p*

This page of a musical score contains measures 272 through 275. The instruments and their parts are as follows:

- Fl. 2:** Starts with a *vib.* (vibrato) marking and a *mf* dynamic. In measure 273, it changes to *normal vib.* and *mp*. In measure 274, it has a *tr* (trill) marking and *mf*. It remains *mf* in measure 275.
- Fl. 3:** Starts with *mf*. In measure 273, it changes to *mp*. In measure 274, it has a *tr* marking and *mf*. It remains *mf* in measure 275.
- Ob. 1.2:** Starts with *mp*. In measure 274, it has a *(h)* marking and *mf*. It remains *mf* in measure 275.
- Bsn. 1.2:** Starts with *mf*. It remains *mf* in measure 275.
- Cbsn.:** Starts with *mf*. It remains *mf* in measure 275.
- Hns. 1.2.3:** Starts with *mf*. In measure 274, it has a *sfz p* marking. It remains *sfz p* in measure 275.
- Tpts. 1.2.3.4:** Starts with *mf*. In measure 274, it has a *sfz p* marking. It remains *sfz p* in measure 275.
- Tbn. 1.2.3:** Starts with *mf*. In measure 274, it has a *sfz p* marking. It remains *sfz p* in measure 275.
- Timp.:** Starts with *pp*. In measure 273, it changes to *mp*. In measure 274, it changes to *pp*. In measure 275, it has *mp*, *f*, *ppp*, and *p* markings.
- Glock.:** Starts with *mf*. In measure 274, it has a *cresc.* marking. It remains *mf* in measure 275.
- Cel.:** Starts with *mf*. In measure 274, it has a *cresc.* marking. In measure 275, it has a *f* marking.
- Pno.:** Starts with *mf*. In measure 274, it has a *cresc.* marking. In measure 275, it has a *f* marking.
- Vln. S:** Starts with *mf*. In measure 274, it has a *f* marking. In measure 275, it has a *f* marking.
- Vln. I:** Starts with *mp*. In measure 274, it has a *(harm. gliss.)* marking and *fp*. In measure 275, it has a *(h)* marking, *fp*, and *ff*.
- Vla.:** Starts with *mp*. In measure 274, it has a *mf* marking. In measure 275, it has a *cresc.* marking, *f*, and *ff*.
- Vc.:** Starts with *mp*. In measure 274, it has a *mf* marking. In measure 275, it has a *cresc.* marking, *f*, and *ff*.

H

♩ = 160

32

Bsn. 1.2.
 Cbsn.
 Hns. 1. 2. 3.
 Tpts. 1.2.3.4.
 Tbn. 1. 2. 3.
 Tba.
 Timp.
 Perc.
 Glock.
 Vln. I.
 Vln. II.
 Vla.
 Vc.
 Db.

Musical score for page 32, rehearsal mark H. The score includes parts for Bsn., Cbsn., Hns., Tpts., Tbn., Tba., Timp., Perc., Glock., Vln. I., Vln. II., Vla., Vc., and Db. The music is in 3/8 time with a tempo of 160. Dynamics range from *pp* to *f*. Performance instructions include *sempre cresc.* for strings and *spic. div.* for the cello.

Fl. 1. (P)

Fl. 2.

Fl. 3.

Ob. 1.2.

Cl.

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Tba.

Timp.

Perc.

Glock.

Hp.

Vln. I.

Vln. II.

Vc.

Db.

300

gliss.

gliss.

gliss.

gliss.

gliss.

rfz

rfz

1.2.3.

fp

fp

fp

1.2.3.

fp

1.2.

gliss.

fp

mf

gliss.

mf

gliss.

gliss.

rfz

rfz

I

Bsn. 1.2. (b) *cresc.* *f*

Cbsn. *cresc.* *f*

Hns. 1. 2. 3. *fp* *fp* *fp* *fp* *fp* *f*

Tpts. 1.2.3.4. 1.2. *mf* 3.4. *f* 1. Tpt. to Picc.

Tbn. 1. 2. 3. 1.2. 3. *f* *f*

Tba. *f*

Timp. *f* *mf*

Perc. sus. cymbal *p* *f* *mf* *f* *mf*

Low Tom *f*

Glock. *mf*

Vla. *f* *cresc.* *spicato*

Vc. *cresc.* *f*

Db. *cresc.* *f*

This page contains the musical score for measures 322 through 329. The instruments and their parts are as follows:

- Bsn. 1.2.**: Bassoon parts with a rhythmic pattern of eighth notes and quarter notes.
- Cbsn.**: Contrabassoon part with a similar rhythmic pattern.
- Tba.**: Trombone part with a rhythmic pattern of quarter notes and eighth notes, marked with *f*.
- Timp.**: Timpani part with a rhythmic pattern of eighth notes and quarter notes.
- Perc.**: Percussion part with a rhythmic pattern of eighth notes and quarter notes.
- Glock.**: Glockenspiel part with a rhythmic pattern of eighth notes and quarter notes, marked with *mf*.
- Pno.**: Piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with *f*.
- Vln. S.**: Violin II part with a melodic line, marked with *f*.
- Vln. I.**: Violin I part with a melodic line, marked with *f* and *pizz. non div.*
- Vln. II.**: Violin II part with a melodic line, marked with *sul pont.*, *sfz p*, and *ff*.
- Vla.**: Viola part with a melodic line, marked with *sul pont.*, *sfz p*, and *ff*.
- Vc.**: Violoncello part with a rhythmic pattern of eighth notes and quarter notes, marked with *f*.
- Db.**: Double Bass part with a rhythmic pattern of quarter notes and eighth notes, marked with *f*.

Ob. 1.2. *sfz* *f*

Cl. *sfz* *f*

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

piccolo trumpet (harmon)

Tpts. 1.2.3.4. *sfz p* *f* to Trpt. 1.2. *f*

Tbn. 1. 2. 3. 1. 2. *f*

Tba. *f*

Timp.

Perc.

Glock.

Pno. (8)-----|

Vln. S (8)-----|

Vln. I. pizz. non div.

Vc. *f* *f*

Db. *f* *f*

Detailed description: This is a page of a musical score for orchestra and strings, covering measures 330 to 337. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Oboe (1.2.), Clarinet, Bassoon (1.2.), Contrabassoon, Horns (1. 2. 3.), Piccolo Trumpet (harmon), Trumpets (1.2.3.4.), and Trombones (1. 2. 3.). The brass section includes Trombone (1. 2. 3.), Tuba, and Timpani. The percussion section includes Percussion and Glockenspiel. The string section includes Piano, Violin (Soprano and First), Viola, and Double Bass. The score features various dynamics such as *sfz*, *f*, *p*, and *sfz p*. There are also performance instructions like 'pizz.' and 'non div.'. The page number '330' is in a box at the top, and '37' is in the top right corner. The page is from 'free-scores.com'.

This page of a musical score, page 38, features rehearsal mark 338. The score is arranged in a standard orchestral format with the following parts and their specific markings:

- Bsn. 1.2.**: Bassoon parts with a melodic line in the bass clef.
- Cbsn.**: Contrabassoon part with a melodic line in the bass clef.
- Hns. 1.2.3.**: Horns in the treble clef, starting with a triplet of eighth notes and a dynamic marking of *sfz p*.
- Tpts. 1.2.3.4.**: Trumpets in the treble clef, with first and second endings and a dynamic marking of *sfz p*.
- Tbn. 1.2.3.**: Trombones in the bass clef, with first and second endings and dynamic markings of *sfz p* and *f*.
- Tba.**: Tuba part in the bass clef, with a dynamic marking of *f*.
- Timp.**: Timpani part in the bass clef, featuring a *cresc.* marking and a dynamic marking of *f*.
- Perc.**: Percussion part with a rhythmic pattern of eighth notes.
- Glock.**: Glockenspiel part in the treble clef, with a dynamic marking of *mf*.
- Pno.**: Piano part with a complex, fast-moving texture in both staves.
- Vln. S**: Violin II part in the treble clef, with a dynamic marking of *f*.
- Vln. I**: Violin I part in the treble clef, with a *pizz. non div.* marking and a dynamic marking of *f*.
- Vc.**: Violoncello part in the bass clef, with a dynamic marking of *f*.
- Db.**: Double Bass part in the bass clef, with a dynamic marking of *f*.

This musical score page includes the following instruments and parts:

- Fl. 1. (P)**: Flute 1, Part 1. Includes a *gliss.* marking and a *piccolo* section.
- Fl. 2.**: Flute 2. Includes a *gliss.* marking.
- Cl.**: Clarinet.
- Bsn. 1.2.**: Bassoon 1 & 2. Includes *rfz* and *cresc.* markings.
- Cbsn.**: Contrabassoon. Includes *rfz* marking.
- Tbn. 1.2.3.**: Trombone 1, 2, & 3. Includes *1.2.3.* and *rfz* markings.
- Tba.**: Trombone.
- Timp.**: Timpani. Includes *ff*, *mf*, and *cresc.* markings.
- Perc.**: Percussion. Includes *cresc.* markings.
- Glock.**: Glockenspiel.
- Pno.**: Piano.
- Vln. S**: Violin Solo.
- Vla.**: Viola. Includes *arco ord.* and *rfz* markings.
- Vc.**: Violoncello. Includes *rfz* and *cresc.* markings.
- Db.**: Double Bass. Includes *rfz* and *cresc.* markings.

J

40

Fl. 1. (P)
Fl. 2.
Fl. 3.
Ob. 1.2.
Cl.
Bsn. 1.2.
Cbsn.
Tbn. 1. 2. 3.
Tba.
Timp.
Perc.
Glock.
Pno.
Vln. S.
Vln. I.
Vln. II.
Vla.
Vc.
Db.

tr.
gliss.
ff
f
ff
1.2.
3.
ff
f
p — *f*
ff
f
sempre cresc.
f
ff
ff

This page of a musical score includes the following parts and markings:

- Fl. 1. (P)**: Flute 1, Part (P)
- Fl. 2.**: Flute 2
- Fl. 3.**: Flute 3
- Ob. 1.2.**: Oboe 1 and 2
- Cl.**: Clarinet
- Bsn. 1.2.**: Bassoon 1 and 2
- Cbsn.**: Contrabassoon
- Tbn. 1.2.3.**: Trombone 1, 2, and 3
- Tba.**: Tuba
- Timp.**: Timpani
- Perc.**: Percussion
- Glock.**: Glockenspiel
- Pno.**: Piano
- Vln. S**: Violin Soloist, marked *detache* and *fff*
- Vln. I.**: Violin I, marked *cresc.*
- Vln. II.**: Violin II, marked *cresc.*
- Vla.**: Viola, marked *cresc.*
- Vc.**: Violoncello
- Db.**: Double Bass

Dynamic markings include *f* (forte), *cresc.* (crescendo), *sempre cresc.* (sempre crescendo), and *fff* (fortissimo).

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. 1. (P):** Flute 1, Part (P)
- Fl. 2.:** Flute 2, *f*
- Fl. 3.:** Flute 3, *f*
- Ob. 1.2.:** Oboe 1.2, *f*
- Cl.:** Clarinet, *sempre cresc.* and *cresc.*
- Bsn. 1.2.:** Bassoon 1.2
- Cbsn.:** Contrabassoon
- Tbn. 1. 2. 3.:** Trumpet 1. 2. 3.
- Tba.:** Trombone
- Timp.:** Timpani, *sempre cresc.*
- Perc.:** Percussion, *ff* and *f*
- Glock.:** Glockenspiel
- Pno.:** Piano
- Vln. S.:** Violin Solo, *fff*
- Vln. I.:** Violin I, *sempre cresc.*
- Vln. II.:** Violin II, *sempre cresc.*
- Vla.:** Viola, *sempre cresc.*
- Vc.:** Violoncello
- Db.:** Double Bass

364

Fl. 1. (P)

Fl. 2.

Fl. 3.

Ob. 1.2.

Cl. 1. Cl. to B. Cl.

Bsn. 1.2.

Cbsn.

Tbn. 1. 2. 3.

Tba.

Timp.

Perc.

Glock.

Pno.

Vln. S. *detache*

Vln. I. *sfz*

Vln. II. *sfz*

Vla. *sfz*

Vc. *ff*

Db. *ff*



piccolo

Fl. 1. (P)
Fl. 2.
Fl. 3.
Ob. 1.2.
Cl.
B. Cl.
Bsn. 1.2.
Cbsn.
Hns. 1. 2. 3.
Tpts. 1.2.3.4.
Tbn. 1. 2. 3.
Tba.
Timp.
Perc.
Glock.
Hp.
Pno.
Vln. S
Vln. I.
Vln. II.
Vla.
Vc.
Db.

sfz, *f*, *cresc.*, *fff*, *gliss.*, *div.*, *tr.*, *piccolo*, *sus. cymbal*, *Low Tom*

Particellas

Violin solista

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

2 17 *p* *mp*

26 *accel. to* $\text{♩} = 120$

mf *cresc.* *f* *tr*

31

f *8va* 24:20

33

f *ff* *8va* 24:20

35

ff *f* *ff* *8va* 16:12

37

ff *f* *mf* *f* *tr* *stringendo to*

39 $\text{♩} = 100$

mf *B* 4 8 6

Violin solista

61 *mf* *f*

65 *mf* *f*

$\text{♩} = 50$ *calmo* *poco a poco accel to 70*

71 *ff* *cresc.* *ff* *sff*

$\text{♩} = 70$ *molto vib.* *molto vib.*

75 *sff* *mf* *ff*

molto vib. *solo* *súbito* *paulatinamente accel.*

$\text{♩} = 80$ *incluyendo la cuerda Re toda vez que sea posible*

81 *cresc.* *ff* *lo más rápido posible*

$\text{♩} = 160$

83 $\text{♩} = 130$

86 *détaché* *détaché*

89 *mf* *f*

94 $\text{♩} = 70$ $\text{♩} = (90-100)$

f *mf* **6**

Violin solista

harp

106 8^{va} *mp* *f* *gliss.*

E *con dolor* *mp*

110 *mf* *mf*

119 *poco accell.* *dim.* *mp* *p* *molto vib.* *pp* *sff* **F** $\text{♩} = (80-90)$ 8

134 *f* 6 6 6 6 6 6 6

136 *f* 6 6 6 6 6 6 6

138 6 6 6 6 6 6 6

139 6 6 6 6 6 6 6

140 *glissado pero con arco bien marcado*

141 *f*

Violin solista

144

2

f *ff*

148

G

6

fff *glissado pero con arco bien marcado* *fff*

157

horn

mp *mf*

f *tremendamente pasional* *molto vib.*

165

poco cresc.

3

mp

168

5

p *p*

Violin solista

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

♩ = 70

1

2 7 3 tones 6

p *f*

A

mf

17

molto vib.

f *sf*

mark tree

p *gliss.* *mp*

B

3

misterioso

mf

27

3 3 3 3

no vib.

poco a poco cresc.

f

normal vib.

33

cresc.

f

37

poco decresc.

3 6

41

C

mf *cresc.* *f* *fp* *gliss.* *sf* *sfz*

Violin solista

D

8^{va} o armónicos similares

48 *ppp* 24 *pp* 24

(8)

50 *p* 24 *mp* 3 3 *mf* = 100 3 *tr* 3

54 *poco a poco cresc.* *sempre cresc.*

61 *sempre cresc.*

68 *sempre cresc.*

74 *ff*

79 5 6 5 6

83 *ad libitum* 5 6 6 6 6 *sfz*

87 *pizz.* *mf* *f* *p* *arco* *f*

87 *mf* *f* *p* *arco* *f*

(8)

92 *mf* *mp*

Violin solista

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

♩ = 120

1 5 13 **A**

20 *ff* 3

27 *grave*
mp poco a poco cresc. *mf* *f* *sfz*

33 *ff* *leggero* 5 5 5 5 5 5 5

35 *dim.* *mf* *cresc.* *sul tasto*

40 *f* *3* *to ord.* ----- *ord.*

42 *ff* *dim.* *decresc.* *tr*

44 **B** *a tempo*
mf *misterioso*

Violin solista

46 *accel. up* $\text{♩} = 144$
cresc.

48
sempre cresc.

50
molto accel. *f*

53 $\text{♩} = 144$ *grazioso* **C** 7

63 *f* *mf*

71 *f* 3

79 *mf*

86 *detache*

91 *f* *f*

95 *mp* *f* 26

Violin solista

97 **5** **3**

109 **D** ♩ = 120 **24**

133 *mp*

140

148 *mf*

156

164 *moriendo* **E** *ad libitum* *ppp* *ff* *mf*

170 *ff* *mf* *accel.*

173 *ff* *mf* *ff* *mf*

175 *f* **20**

Violin solista

177 *ff* *mf* *ff* *mf*

179 *accel.*

181 *ff* *mf* *ff* *mf*

183 *f*

185 *ff* *mf* *ff* *mf*

187 *ff* *mf* *sempre cresc.* *fff*

F 190 *mf* *f*

195 *mf* *f*

Violin solista

206 *mf* *poco a poco cresc.*

212 (harm. gliss.) *mf*

217 *f* *detache*

220 15

238 (72) **G** 4 12 *mf*

256 6 6 6 6 6 6 *f*

259 13 6 *f*

280 **H** $\text{♩} = 160$ 32 **I** 8

320 *f* 8va *f*

Violin solista

328 *f*

335 *f*

340

344 *ff*

J

347 *detache*

352 *fff*

357 *fff*

362 *detache*
ff

367 *tr* *tr* *tr* *tr* *gliss.* *fff*

Piccolo and 3. Fl.

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

♩ = 100

2

mf *ff*

mp 3

9

mp 3

mf 3

17

f *pp* *mf*

A

accel. to $\text{♩} = 120$

2 5 3

30

to flute

2 2 2 6 4 3

flute

p

52

to picc.

p *mf* *mp* *mf* *mp*

picc.

2

61

mf *sf*

$\text{♩} = 50$ 3

2

$\text{♩} = 70$ 3

flute

ppp

77

to picc.

pp

C $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$

2 8

4 4

D $\text{♩} = (90-100)$

4

103

picc.

mf *mp*

2

17

E

F cantabile $\text{♩} = (80-90)$

f

127

3

f 3

135

f 6

f *ff*

9

149 **G**

f *mf* *f* **5** **to flute**

160

3

167 flute

mp **3** *p*

Piccolo and 3. Fl.

Violin Concert Nr. 1
 2nd. movement
 "Contemplación del agua"
 a Lucía Luque

Miguel Bareilles

♩ = 70

Flute

aeolian sound

combinar sonidos aeolian y jet whistle

Piccolo and 3. Fl.

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

picc. A

1 $\text{♩} = 120$

9 3 *non vib.* vib. *tr*

mp \rightarrow *p* *mp*

20 *tr* *gliss.* B $\text{♩} = 144$

30

mf *mf*

55 C

19

mf

78 *tr* *gliss.* *to flute* 6 4 *flute*

mf

95 2 *gliss.*

fp *f*

104 D $\text{♩} = 120$

3 17 *tr* *gliss.* 5

mf *f*

133 E F $\text{♩} (88 - 92)$

36 21 20

210 17

mf *mf*

Piccolo and 3. Fl.

231 **G** 7 4 *p* non vib. normal vib. non vib. normal vib. *mp* *p* *mp* *mp*

252 to picc. 2 piccolo 3 21

280 **H** ♩ = 160 12 2 *f* gliss.

300 8 **I** 31 gliss.

343 *f* **J** *f* *f* tr

355 *f* *f*

363 4 6 8 *sfz* *fff* tr

Flute 1.2.

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$
mp *mf* *sfff* 1. fl. *mp* 3 3 3 6

7 1. fl. *mp* 3 3 3 6 1.

12 *mf* 3 3 3 6 1.2. *mf* *f* *f*

18 $\text{♩} = 120$ 2 A 8 *mf* 2 2

37 *stringendo to* $\text{♩} = 100$ 3 B 4 4 *mp* *p*

53 *p* *mf* *mp* *mf* unis.

60 $\text{♩} = 50$ 3 2 3 $\text{♩} = 70$ 3 *mp* *mf* *sff*

76 C $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$ 2 8 4 *ppp* *pp*

95 $\text{♩} = 70$ D $\text{♩} = (90-100)$ 4 5 2 E 17 *mf* *mp*

Flute 1.2.

126 **F** ♩ = (80-90)

f *f* *cresc.* *sfz* *f*

133

mf *f* *f* *f*

145 **G**

f *ff* *sfz* *f*

151

f

152

f *trill*

156 1.2.

mf *f*

4
4 162

mp *p*

Flutes 1.2.

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

♩ = 70

1. fl.

1. *ppp* *poco a poco cresc.* *pp*

10

A 5 3 B 6 6 1.2.

p *mp*

34

C 1. fl. gliss. D 6 4

mf *mp* *mf* *fp*

52 ♩ = 100

18

70

mf 16

88 1. fl. t k t k t k...

mp 24 3

93 t k t k t k...

p 24 5

Flutes 1.2.

Violin Concert Nr. 1
3rd. movement
"Contemplación de la tierra"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 120$

8 *non vib.* *vib.---*

mp *p*

pp *p*

mp *p* *mf* *f*

fingerings: 9, 8, 7, 7

articulations: *tr*, *gliss.*

text: *multiphonic*

18

A *tr* *gliss.*

mp *mf*

tr *gliss.*

mp *mf*

22 8

B

53 $\text{♩} = 144$

C

mf *mf*

tr *gliss.*

mf *mf*

tr *gliss.*

mf *mf*

19 19

non vib. *vib.---* *gliss.*

non vib. *vib.---* *gliss.*

79

6 4 2

mf

6 4 2

mf

Flutes 1.2.

97 *fp* *f* *gliss.*

106 **D** ♩ = 120 3 17 *mf* *f* 5

133 **E** **F** ♩. (88 - 92) 36 21 20

210 *mf* *mf* 9 9 multiphonic

224 5 3 3 ♩. (72) non vib. *mp* *mf* 5 3 3 non vib.

Flutes 1.2.

G

242

normal vib. non vib. normal vib.

p mp p mp mp

normal vib. non vib. normal vib.

p mp mp mp

254

4 non vib. vib. non vib. vib.

pp mp p mf

4 non vib. vib. non vib.

pp mp p mf

269

H ♩ = 160

normal vib. tr 6 15

mp mf

normal vib. tr 6 15

mp mf

295

I

gliss. 8 31

f

gliss. 8 31

f

Flutes 1.2.

J

343

gliss. tr. f f

355

f f

363

4 4 sfz fff gliss. gliss.

Oboe 1.2.

Violin Concert Nr. 1
1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

16 **A** $\text{♩} = 120$

8 4 2 2

37 $\text{♩} = 100$ **B**

4 2 4 4 1. ob. 2. ob.

55 1.2.

mf mp mf mp sfz 3

66 $\text{♩} = 50$

2 3 4 $\text{♩} = 70$ mf

80 **C** $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$

2 8 3 4 4 **D** $\text{♩} = 70$ $\text{♩} = (90-100)$ 9

109 **E** **F** $\text{♩} = (80-90)$

17 5

131

3 3 3 3 3 1. ob. 6 2 2

139

gliss. mf mp 2 4 7 **G**

157

2 1. ob. mp mf 11

Oboes 1.2.

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

♩ = 70

2 8 A 5 3 6 B 6

p *mp*

34

mf *mp* *mf*

C 7 D 4

52 ♩ = 100

23

24

75

mf 24

89

mf *mp* *p*

Oboe 1.2.3 (Cor anglais)

Violin Concert Nr. 1

3rd. movement

a Lucía Luque

Miguel Bareilles

1 $\text{♩} - 120$

6

1.2. non vib. vib.....

3. Cor anglais

10

non vib. to Ob.

mp fp

3

19

A

25

B

8

54

20

C

$\text{♩} - 144$

non vib.

mf

77

vib.-----

gliss.

15

95

2

5

3

109

D

$\text{♩} - 120$

19

non vib.

vib.

mp mf p

133

E

36

21

F

$\text{♩} (88 - 92)$

4

Oboe 1.2.3

194 1.2. vib. 5 mf

Musical staff 194-203. Starts with a rest, then a melodic line with vibrato. A 5-measure rest follows. The staff ends with a melodic line.

204 32

Musical staff 204-237. Starts with a melodic line, followed by a 32-measure rest.

238 (72) G non vib. normal vib. non vib. normal vib. 4 p mp p mp mp

Musical staff 238-253. Features a 4-measure rest, followed by four measures of chords with vibrato markings (non vib., normal vib., non vib., normal vib.). Dynamics range from p to mp.

254 12 mp mp mf

Musical staff 254-272. Starts with a melodic line, followed by a 12-measure rest, and ends with a melodic line. Dynamics range from mp to mf.

273 H 6 15 1.2. 3. f

Musical staff 273-297. Starts with a melodic line, followed by a 6-measure rest, a 15-measure rest, and a melodic line with first and second endings. Dynamics range from mp to f.

298 I 8 14

Musical staff 298-325. Starts with a melodic line, followed by an 8-measure rest, and a 14-measure rest.

326 18 sfz f

Musical staff 326-345. Starts with a melodic line, followed by an 18-measure rest. Dynamics range from sfz to f.

346 J f f f

Musical staff 346-358. Features a melodic line with chords. Dynamics are marked f.

359 4 tr gliss. sfz fff

Musical staff 359-393. Starts with a melodic line, followed by a 4-measure rest, a 6-measure rest, and a melodic line with trills and glissandos. Dynamics range from sfz to fff.

Cor Anglais

Violin Concert Nr. 1
1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

mp *mf* *sff* *cantabile* *mf*

10

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

A

27 $\text{♩} = 120$

mf *f*

B

47

p *p* *f*

57 $\text{♩} = 50$

mf *mf* *mp* *sfz*

69 $\text{♩} = 70$

sfz

C $\text{♩} = 80$ $\text{♩} = 160$

85 $\text{♩} = 130$

sfz

D $\text{♩} = 70$ $\text{♩} = (90-100)$

109 $\text{♩} = (80-90)$

sfz

E F G

156

sfz

Clarinet 1.2.

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

mp *mf* *sff* 10

15 1.2.

mf *f* *f* 2 8

29 $\text{♩} = 120$

mf *mf* 2 2 4

41 $\text{♩} = 100$

mp *pp* *p* *pp* *p* accel. . . .

48

p *mf* *dim.* 14

65 $\text{♩} = 50$ $\text{♩} = 70$

pp 2 3 4

79 $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$ $\text{♩} = 70$ $\text{♩} = (90-100)$

2 3 5 4 4 2

101 1. cl.

mf *mp* *mf* 2

109 **E**

17

126 **F** $\text{♩} = (80-90)$

f 4 3 3 2

Clarinet 1.2.

136 1. cl.

*f*⁶ *mf* *mp* *f*

146

ff *ff* *ff* *ff* *ff* **G**

150

ff *ff* *ff* *ff* *ff* *tr*

157

2 *6/4* *4/4* *6/4* *4/4* *6/4* *4/4*

164

3 *mp* *mp* *4* *8* *p*

Clarinets 1.2 in Bb

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

♩ = 70

1. cl. 13 A 5 3

mf

19 B 6 6 1.2. p mp mf mp

36 C 7 D 4 mf

52 ♩ = 100 20

72 6 15 mf

89 mf mp p

Clarinets 1.2.

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 120$ I. cl. multiphonic I. 1.2 non vib.

p < *mf* *p* < *f* *pp* *p* *mp*

11 *p* **A** 7 3 2. cl. *mf* 5

24 *mp* 5 5 5 5 5 5 *pp* 5 5 5 5 5 *ppp*

28 **B** 16 8 $\text{♩} = 144$

54 **C** 1.2 *mp* *mf* *mp* *mp* *mf* *mp* 8

71 *mf* 1.2 non vib. vib. gliss.

80 2 3 **83** 3 *mp* *mf*

95 I. solo 6 6 6 6 6 6 6 6 6 6 2. *f* *mf*

101 **D** $\text{♩} = 120$ 3 15 *f* *ppp*

Clarinets 1.2

124 *tr* *mf* *f* *p* 5 4

133 **E** 36 **F** 21 5 (88 - 92)

195 *mf* 6 *mf* 16 *rall.*

222 *tr* *mp* *decresc.*

235 *tr* (72) **G** non vib. normal vib. non vib. *p* *p* *p*

248 normal vib. *mp* *sfz* 2

261 17 **H** = 160 16 *pp* *p*

296 *f*

303 **I** 8 14 *stiss.*

326 *sfz* *f* 16

Clarinets 1.2

344

f *f*

351

cresc. *sempre cresc.* *cresc.*

361

sfz *fff*

Bass Clarinet

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

mp *mf* *sfff* 10

15

mf *f* 2 **A** 8

29 $\text{♩} = 120$

mf *mf* 2 2 4 2 $\text{♩} = 100$

43 **B**

pp *p* *pp* *p* *mf* accel.

50

15 $\text{♩} = 50$ 2 3 4

77

pp **C** $\text{♩} = 80$ 2 $\text{♩} = 160$ 3 $\text{♩} = 130$ 5 4

95 $\text{♩} = 70$

4 **D** $\text{♩} = (90-100)$ 9 **E** 17

126 $\text{♩} = (80-90)$

23 **F** **G** 7 2 4

160

3 4 *mp* *p*

Bass Clarinet

Violin Concert Nr. 1

2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$

2 8 A 5 3

19

6 B 14

40 $\text{♩} = 100$

C 7 D 41

89

mf *mp* *p*

Clarinet 3. (bass Cl.)

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

♩ = 120

1 clarinet 4 non vib. to B. Cl. 5

pp *p* *mp* *p*

17 A 5

mp *ppp* *pp* *pp* *p*

30

mp *mf* *f* *sfz* *p*

38 39 B 8

p *mp* *mf* *f* *sfz* *p* to Cl.

52 C 144

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

63 12 cl. non vib. vib. gliss. 5

mp

87 8 2 2.3. 6 5 6 5

mf *f* *ppp*

Clarinet 3. (B. Cl.)

105 **D** ♩ = 120

3 15

cl.

126 *mf* *f* *p* to B. Cl.

5 4

133 **E** **F** ♩. (88 - 92)

36 21 41

231 ♩. (72) **G**

7 4 16

B. cl.

258 *fp* to Cl. 18

18

H ♩ = 160 Cl. to B. Cl.

16

304 **I** **J** B. cl. *fff*

8 36 20 4

Trumpets 1.2. in Bb

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

1.2. *mf* *sfff* 9

14 1.2. con sord. *mf* *f* *f* 2 **A** 8

29 $\text{♩} = 120$ 4 *mf* *mf* *mf* *mf* *ff* senza sord. 3 2 $\text{♩} = 100$

43 **B** 4 9 1. *mf* 1. *f*

61 $\text{♩} = 50$ 3 *sfz* *p* *mp* 2 1.2. *mf*

73 $\text{♩} = 70$ 4 **C** $\text{♩} = 80$ 2 $\text{♩} = 160$ 8 $\text{♩} = 130$ 4 4 $\text{♩} = 70$ 4

99 **D** $\text{♩} = (90-100)$ 9 **E** 17

126 **F** $\text{♩} = (80-90)$ 4 1.2. *f* *f* *cresc.* *sfz* *f* 6 *con sord.* 2 *mf* *cresc.*

139 *cresc.* *f* *f* *mf* 3 2 *ff* *sfz* **G** 3

152 *p* *f* *p* *f* *mf* *cresc.* *sf*

159 11

Trumpets 1.2. in Bb

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$

2 8 5 3 6 14

A B

40

C D

4 4

sfz *mf* *sfz* *f*

52 $\text{♩} = 100$

16 1.2

mp *poco a poco cresc.* *mf* *sempre cresc.*

75

sempre cresc. *f* *sf* *sf* *sf*

5

89

mp *p* *pp*

Trumpets 1.2 in Bb

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

1 - 120 **5** con sord. (harmon-stem in) 1.2. senza sord. *mp* *mp*

12 **7** *fp* *f* **10**

32 *p* *ff* **8** *p* *ff*

42 **2** **8** **28** **144**

82 **C** con sord. (harmon-stem in) senza sord. *mf* *ff* *mf* *ff* **9**

95 **2** **5** **3**

109 **D** **16** *mf* *sfz* *f* **5**

133 **E** **36** **21** **F** **18** **(88 - 92)**

208 1.2. *mf* *sfz p* *f*

Trumpets 1.2

216 1.2. *cresc.* *f* *gliss.* **3** 1.2 *mf* *dim.* *dim.*

228 *dim.* *decresc.* *rall.* **(72)** *p*

239 **G** **2** **2** **2** *p* *mp* *mf* *sfz p*

256 **14** **2**

275 1.2. *pp* 1.2.3.4. *mp* *rfz*

H **144** 280 1.2. *fp* *fp* *fp* *fp*

294 **I** 1. Tpt. to Picc. **8** *f* *fp* *mf* *f*

313 **13** Piccolo trumpet *sfz p*

327 *f* **4** 1.2. *f* *sfz p*

336 **J** **12** **19**

367 1.2. *sfz* *fff*

Trumpets 3.4. in Bb

Violin Concert Nr. 1
2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

♩ = 70

1 2 8 A 5 3 B 6 14

41 C 7 D 4 16

♩ = 100

mp *poco a poco cresc.* *mf*

73 *sempre cresc.* *sempre cresc.* *f sf sf sf sf*

84 5 *mp* *p* *pp*

Trumpets 3.4 in B♭

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

1 *♩* - 120

11

12 **7** 3.4 *fp* *f* **10**

32 *p* *ff* **8** *p* *ff*

42 **2** **8** *♩* - 144 **28**

82 **C** con sord. (harmon-stem in) *mf* *ff* senza sord. **9**

95 **2** **5** **3**

109 **D** *♩* - 120 **16** *mf* *sfz* *f* **5**

133 **E** **36** **21** **F** *♩*. (88 - 92) **18**

208 **2** 3.4. *sfz p* *f* *gliss.* *cresc.* *f* **3**

Trumpets 3.4.

222 3.
mf *dim.* *dim.* *dim.* *decresc.*

231 *rall.* *p* (72) 2

G
242 36

278 3.4 *mp* *rfz*

H ♩ - 144
280 *fp* *fp* *fp* *fp*

294 8 3. *f* *fp* 2 3.4.

I 311 21 3.4. *f* *sfz p*

J 336 12 19

367 3.4. *sfz* *fff*

Horn in F 1.2.

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

14 1.2. mp mf f f **A** 2 7

28 $\text{♩} = 120$ mp f f f f

37 $\text{♩} = 100$ ff 3 2 **B** 4 11

58 1. 2. 1.2. mp mf mp sfz p $\text{♩} = 50$ 3

69 mp 2 mf $\text{♩} = 70$ 4 1. mp

79 **C** $\text{♩} = 80$ 2 $\text{♩} = 160$ 3 $\text{♩} = 130$ 5 $\text{♩} = 70$ 4 4 **D** $\text{♩} = (90-100)$ 2

101 1. mf mp 1.2. mf 2

109 **E** 17 **F** $\text{♩} = (80-90)$ 3

129 mf f cresc. sfz 2

Horn 1.2.

134

mf *mf* *sfz* *f* *mf* *sfz*

6

144

ff *sfz* *sfz* *sfz* *sfz* *sfz*

2 2 2 2 2

G

151

p *f* *p* *f* *p* *f* *mf* *cresc.* *sf*

159

mp *mf*

1. 11

Horns 1.2

Violin Concert Nr. 1
2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$
2 6 *con sord.* *senza sord.* A 5
pp *mf* *mp* *p* *cresc.* *sf*

20 6 B 5 1.2.
p *mp* *mf* *mp* *mf*

40 C 7 D 4 $\text{♩} = 100$
ppp *poco cresc.* *pp* *poco cresc.*

59
p *mp* *sempre cresc.*

71
sempre cresc. *f* *sf* *sf*

83
sf *mf* *mf*

91
mp *p*

Horns in F 1.2.3

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

♩ = 120

1 **A** 5 12 *fp* *f* *mf*

24 **B** 17 8 *mp* *pp*

52 **C** 1.2.3. *fp* ♩ = 144

63 32 2 5

102 **D** ♩ = 120 3 16

125 1.2. 3. *mf* *sfz* *f* 2 1.2.3. *p* *pp*

133 **E** **F** ♩ (88 - 92) *mp* *f* *mp* 36 21 3 1.2. +

204 1.3. trem. 2. ord. *f* 1.2.3. *mf* *f* *mf* *f*

212 1. 2. 3. *sfz* *ff* *mf* *cresc.* *cresc.* *f* *gliss.* 3

Horns in F 1.2.3

222 1.2. 3.4. 1.2. **rall.**

mf *dim.* *dim.* *dim.* *decresc.*

Musical staff 222-231: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs. Above the staff, the first four measures are marked '1.2.' and the next four '3.4.'. The final two measures are marked '1.2.' and 'rall.'. Dynamic markings below the staff are *mf*, *dim.*, *dim.*, *dim.*, and *decresc.*

232 - - - - - 3.4. - - - - - **(72)**

p

Musical staff 232-241: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Above the staff, the first four measures are marked '3.4.' and the final measure is marked '(72)'. A dynamic marking *p* is placed below the staff.

G

242 1.2.

p *mp* *mf* *mf* *sfz p*

Musical staff 242-256: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Above the staff, the first measure is marked '1.2.'. A box labeled 'G' is positioned above the first measure. Dynamic markings below the staff are *p*, *mp*, *mf*, *mf*, and *sfz p*.

257 **6** 1.2. 3. **sfz p**

mp *mf* *sfz p*

Musical staff 257-272: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Above the staff, the first measure is marked '6', the next two '1.2.' and '3.', and the final measure 'sfz p'. Dynamic markings below the staff are *mp*, *mf*, and *sfz p*.

273 **H** ♩ = 160

mp *rfz* *fp* *fp*

Musical staff 273-284: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Above the staff, the first measure is marked 'H' and '♩ = 160'. Dynamic markings below the staff are *mp*, *rfz*, *fp*, and *fp*.

285

fp *fp* *f*

Musical staff 285-295: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Dynamic markings below the staff are *fp*, *fp*, and *f*.

296 **I**

fp *fp* *fp* *fp* *fp* *fp* *fp* *f*

Musical staff 296-312: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Above the staff, the first measure is marked '7', the next three '1.2.3.', and the final measure 'I'. Dynamic markings below the staff are *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, and *f*.

313 **19**

f *sfz p*

Musical staff 313-335: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Above the staff, the first measure is marked '19'. Dynamic markings below the staff are *f* and *sfz p*.

336 **J**

12 **15** **4**

Musical staff 336-367: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Above the staff, the first measure is marked '12', the next three '15', and the final measure '4'. A box labeled 'J' is positioned above the first measure.

368

sfz *fff*

Musical staff 368-377: Treble clef, key signature of one sharp. The staff contains a sequence of eighth notes with slurs. Dynamic markings below the staff are *sfz* and *fff*.

Horn in F 3.

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

14

28 $\text{♩} = 120$

37 $\text{♩} = 100$

60 $\text{♩} = 50$

72 $\text{♩} = 70$ $\text{♩} = 80$ $\text{♩} = 160$

85 $\text{♩} = 130$ $\text{♩} = 70$ $\text{♩} = (90-100)$

109 $\text{♩} = (80-90)$

134

147

157

9

2

7

4

3

2

4

13

3

2

4

2

3

5

4

4

9

17

8

3

2

3

2

2

11

mf *fff* *mp* *mf* *f* *f* *ff* *mp* *sfz* *p* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *sfz* *f* *f* *mf* *ff* *sfz* *p* *f* *p* *f* *p* *f* *mf* *cresc.* *sf* *cresc.*

Horns 3.

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$

2 6 *con sord.* **A** 5 *senza sord.* *p* *cresc.* *sf*

pp *mf* *mp*

20 **B** 6 14 **C** 7 **D** 4

52 $\text{♩} = 100$

ppp *poco cresc.* *pp* *poco cresc.* *p* *mp*

65

sempre cresc.

77

sempre cresc. *f* *sf* *sf* *sf* *mf*

88

mf *mp* *p*

Trombone 1.2.

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

1.2. mf sff 10

15 mf f f 2 [A] 12

33 $\text{♩} = 120$ f f f f ff 3 $\text{♩} = 100$ 2 [B] 4

47 11 1. mp mf mp 2. 1.2. sfz

63 $\text{♩} = 50$ 3 2 2 mf f $\text{♩} = 70$ 3

79 [C] $\text{♩} = 80$ 2 $\text{♩} = 160$ 3 $\text{♩} = 130$ 5 4 $\text{♩} = 70$ 4 [D] $\text{♩} = (90-100)$ 9

108 [E] 17 [F] $\text{♩} = (80-90)$ 3

129 mf f $cresc.$ 6 mf f f

141 f f f mf 2 ff 3 sfz p f [G]

153 p f mf $cresc.$ sf

159 11

Trombones 1.2.

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$ *con sord.* **A** *senza sord.* **5** *p cresc.*

18 **B** **6** **9** *mp* *mf*

41 **C** **4** *sfz* *mf* *sfz* *f* **D** **4** $\text{♩} = 100$ *ppp* *poco cresc.*

55 *pp* *poco cresc.* *p* *mp*

68 *sempre cresc.* *sempre cresc.* *f*

81 **5** *sf* *sf* *sf* *mf*

92 *mp* *p*

Trombones 1.2

Violin Concert Nr. 1
3rd. movement
"Contemplación de la tierra"
a Lucía Luque

Miguel Bareilles

♩ = 120

1 **5** **13** **A** **9**

fp f

Detailed description: This block contains the first system of music, measures 1 through 13. It begins with a tempo marking of quarter note = 120. The staff is in bass clef with a 5/4 time signature. Measure 1 has a dynamic of *fp*. Measures 2-12 are marked with a large number '13' above the staff. Measure 13 is marked with a large number '9' above the staff and contains a dynamic of *f*. A box labeled 'A' is placed above measures 10-12.

31 **8** **2** **B** **8**

p ff p ff

Detailed description: This block contains the second system of music, measures 31 through 38. The staff is in bass clef with a 4/4 time signature. Measures 31-32 are marked with a large number '8' above the staff and contain dynamics *p* and *ff*. Measures 33-34 are marked with a large number '2' above the staff and contain dynamics *p* and *ff*. Measures 35-38 are marked with a large number '8' above the staff. A box labeled 'B' is placed above measures 36-37.

52 **30** **C**

♩ = 144

Detailed description: This block contains the third system of music, measures 52 through 83. It starts with a tempo marking of quarter note = 144. The staff is in bass clef with a 4/4 time signature. Measures 52-53 are marked with a large number '6' above the staff. Measures 54-83 are marked with a large number '30' above the staff. A box labeled 'C' is placed above measure 83.

84 con sord. (straight) senza sord. **9** **2** **5** **6** **5**

mf ff

Detailed description: This block contains the fourth system of music, measures 84 through 92. The staff is in bass clef with a 4/4 time signature. Measures 84-85 are marked with a large number '9' above the staff and contain dynamics *mf* and *ff*. Measures 86-87 are marked with a large number '2' above the staff. Measures 88-89 are marked with a large number '5' above the staff. Measures 90-91 are marked with a large number '6' above the staff. Measure 92 is marked with a large number '5' above the staff.

103 **3** **D** **16** ♩ = 120

Detailed description: This block contains the fifth system of music, measures 103 through 124. The staff is in bass clef with a 5/8 time signature. Measures 103-104 are marked with a large number '6' above the staff. Measures 105-106 are marked with a large number '8' above the staff. Measures 107-108 are marked with a large number '8' above the staff. Measures 109-110 are marked with a large number '3' above the staff. Measures 111-124 are marked with a large number '16' above the staff. A box labeled 'D' is placed above measures 111-112. The tempo marking ♩ = 120 is present.

125 **3** **3** **mf** **sfz** **f** *gliss.* **mf** **mp** **p** **pp**

Detailed description: This block contains the sixth system of music, measures 125 through 132. The staff is in bass clef with a 4/4 time signature. Measures 125-126 are marked with a large number '3' above the staff and contain dynamics *mf* and *sfz*. Measures 127-128 are marked with a large number '3' above the staff and contain dynamics *mf* and *sfz*. Measures 129-130 are marked with a large number '3' above the staff and contain dynamics *f* and *gliss.*. Measures 131-132 are marked with dynamics *mf*, *mp*, *p*, and *pp*.

133 **36** **E** **21** **F** ♩ (88 - 92) **15**

Detailed description: This block contains the seventh system of music, measures 133 through 204. The staff is in bass clef with a 6/8 time signature. Measures 133-168 are marked with a large number '36' above the staff. A box labeled 'E' is placed above measures 169-180. Measures 181-204 are marked with a large number '21' above the staff. A box labeled 'F' is placed above measures 205-216. The tempo marking ♩ (88 - 92) is present.

205 *gliss.* **mf** **sfz p** **f** *gliss.*

Detailed description: This block contains the eighth system of music, measures 205 through 213. The staff is in bass clef with a 4/4 time signature. Measures 205-213 are marked with dynamics *mf*, *sfz p*, and *f*. A *gliss.* marking is present above measure 205 and below measure 213.

214 **24** ♩ (72) **4**

Detailed description: This block contains the ninth system of music, measures 214 through 217. The staff is in bass clef with a 4/4 time signature. Measures 214-217 are marked with a large number '24' above the staff. The tempo marking ♩ (72) is present.

Trombones 1.2

G
242 1.2.

Musical staff for measures 242-256. The staff contains a series of eighth notes with dynamic markings *p*, *mp*, *mf*, *mf*, and *sfz p*.

Musical staff for measures 257-273. It features a six-measure rest (marked '6') followed by notes with dynamic markings *mp*, *mf*, and *sfz p*.

Musical staff for measures 274-286. It includes a two-measure rest (marked '2'), notes with dynamic markings *pp*, *mp*, *rfz*, and *fp*, and a section marked 'H' with a tempo marking of ♩ = 160. The staff ends with a *fp* dynamic.

Musical staff for measures 287-302. It contains notes with dynamic markings *fp*, *fp*, and *f*, ending with a seven-measure rest (marked '7').

Musical staff for measures 303-312. It includes a glissando marking, notes with dynamic markings *fp*, *f*, and *f*, and a section marked 'I'.

Musical staff for measures 313-330, consisting of an 18-measure rest (marked '18').

Musical staff for measures 331-340. It features notes with dynamic markings *f*, *sfz p*, *f*, and *rfz*, and a first ending marking '1.2.3.'

Musical staff for measures 341-348. It contains notes with dynamic markings *cresc.* and *ff*, and a section marked 'J'.

Musical staff for measures 349-357, consisting of a series of notes with accents.

Musical staff for measures 358-363. It contains notes with accents and a glissando marking at the end.

Musical staff for measures 364-373. It features a three-measure rest (marked '3'), notes with dynamic markings *sfz* and *fff*, and a final note with an accent.

Bass Trombone

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

21 **A**

37

60

72

82 $\text{♩} = 160$

108

130

145

157

Bass Trombone

Violin Concert Nr. 1

2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$

2 6 *con sord.* **A** *senza sord.* 5

pp *mf* *mp* *p* *cresc.* *sf*

19 **B** 6 9 *mp* *mf*

39 **C** **D** $\text{♩} = 100$ 7 4 28

80 *f* *sf* *sf* *sf* *mf* 5

92 *mp* *p*

Bass trombon

Violin Concert Nr. 1
3rd. movement
"Contemplación de la tierra"
a Lucía Luque

Miguel Bareilles

♩ = 120

A

1 5 13 9

fp *f*

31 8 2 8

p *ff* *p* *ff*

B

52 6 5 30

mf *ff*

C con sord. (straight) senza sord.

84 9 2 5 6 5

mf *ff*

103 3 16

D ♩ = 120

125 3 *gliss.* *mf* *sfz* *f* *mf* *mp* *p* *pp*

133 36 21 15

E **F** ♩. (88 - 92)

205 *gliss.* *mf* *sfz p* *f* *gliss.*

214 24 4

♩. (72)

Bass trombon

G

242 1.2.

Musical staff for section G, measures 242-256. The staff contains a series of eighth notes with slurs. Dynamics include *p*, *mp*, *mf*, and *sfz p*.

257

Musical staff for section G, measures 257-273. It begins with a six-measure rest (marked '6') followed by notes with dynamics *mp*, *mf*, and *sfz p*.

H

♩ = 160

274

Musical staff for section H, measures 274-288. It starts with a six-measure rest (marked '6') and a time signature change to 5/8. The notes are marked with *fp*.

289

Musical staff for section H, measures 289-302. It continues with notes marked *fp* and *f*, ending with a seven-measure rest (marked '7').

303

Musical staff for section H, measures 303-312. It begins with a five-measure rest (marked '5') and notes marked *f*.

313

Musical staff for section H, measures 313-330. It consists of an 18-measure rest (marked '18').

331

Musical staff for section H, measures 331-343. It starts with a five-measure rest (marked '5') and notes marked *f* and *rfz*.

J

344

Musical staff for section J, measures 344-352. It begins with notes marked *cresc.* and *ff*.

353

Musical staff for section J, measures 353-360. It continues with notes marked *ff*.

361

Musical staff for section J, measures 361-365. It starts with notes marked *sfz* and *fff*, followed by a four-measure rest (marked '4') and notes marked *fff*.

Tuba

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

2 16

mf *fff*

21 **A** $\text{♩} = 120$

12 4 4 5/4

f *f* *f* *f*

37 $\text{♩} = 100$ **B**

3 2 4 14

ff

61 $\text{♩} = 50$ $\text{♩} = 70$

3 2 3

sfz *f*

74 **C** $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$

3 2 8 4

95 $\text{♩} = 70$ **D** $\text{♩} = (90-100)$ **E**

4 9 17

126 **F** $\text{♩} = (80-90)$

4 7

f *cresc.* *ff* *mf* **G**

141

2 2 6

mf *sfz*

155

mf *f*

160

11

Tuba

Violin Concert Nr. 1
2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

♩ = 70

2 8 **A** 5 3 6 **B** 14

40 **C** 7 **D** 4 28

♩ = 100

80 5

f *sf* *sf* *sf* *mf*

92 *mp* *p*

Tuba

Violin Concert Nr. 1
3rd. movement
"Contemplación de la tierra"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 120$
5 13

19 **A** 23

42 **B** 8 $\text{♩} = 144$

54 **C** 41 2 5

102 **D** $\text{♩} = 120$ 3 24

133 **E** 36 **F** $\text{♩} (88 - 92)$ 21 48

238 $\text{♩} (72)$ **G** 4 38 **H** $\text{♩} = 160$ *f*

283

292

299 7

Tuba

312 **I**

Staff 312-320: Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up and down, alternating between G2 and A2. The notes are: G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2. The first measure has a dynamic marking *f*. The last measure has a dynamic marking *f*.

321

Staff 321-329: Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up and down, alternating between G2 and A2. The notes are: G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2. The first measure has a dynamic marking *f*. The last measure has a dynamic marking *f*.

330

Staff 330-338: Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up and down, alternating between G2 and A2. The notes are: G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2. The first measure has a dynamic marking *f*. The last measure has a dynamic marking *f*.

J

339

Staff 339-352: Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up and down, alternating between G2 and A2. The notes are: G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2. The first measure has a dynamic marking *ff*. The last measure has a dynamic marking *ff*.

353

Staff 353-360: Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up and down, alternating between G2 and A2. The notes are: G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2. The first measure has a dynamic marking *ff*. The last measure has a dynamic marking *ff*.

361

Staff 361-368: Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up and down, alternating between G2 and A2. The notes are: G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2, G2, A2. The first measure has a dynamic marking *sfz*. The last measure has a dynamic marking *fff*.

Percussion

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

Miguel Bareilles

1 ♩ = 100

Percussion

sus. cymbal

lemon shaker

mp

sff

pp

mp

10

Perc. 1

snare drum

Perc. 2

mark tree

gliss.

tambourine

p

mf

p

f

p

17

Perc. 1

Perc. 2

A

3

6

3

6

sus.cymbal

p

mf

p

30

Perc. 1

3

7/4

2

4/4

2

5/4

4

♩ = 100

2

4

B

4

2

accel.

49

Perc. 1

dim.

crotal (agudo)

mp

4

accel.

(fieltro)

sus. cymbal

pp

mp

mf

raspar con talón

a tempo

tambourine

pp

mp

Perc. 2

4

pp

mp

59

Perc. 1

pp

mp

mf

p

f

p

3

3/4

4/4

2

5/4

4/4

♩ = 50

Perc. 2

pp

mp

crotal

mp

3

3/4

4/4

2

5/4

4/4

Percussion

70 $\text{♩} = 70$

Perc. 1 $\frac{4}{4}$ **2** *sus cymbal* *mp* *f* **2** *mark tree* *p* *mp* *gliss.* $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. 2 $\frac{4}{4}$ **2** $\frac{5}{4}$ *crotal agudo* *p* $\frac{2}{4}$ $\frac{4}{4}$

79 **C** $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$ $\text{♩} = 70$ **D** $\text{♩} = (90-100)$

Perc. 1 $\frac{4}{4}$ **2** **3** **5** $\frac{3}{4}$ $\frac{2}{4}$ **4** $\frac{4}{4}$ **4** $\frac{5}{4}$ **9** $\frac{4}{4}$

108 **E**

Perc. 1 $\frac{4}{4}$ **14** *sus. cymbal* *ppp* *sff*

126 **F** $\text{♩} = (80-90)$

Perc. 1 **3** *snare drum* *ppp* *f* *+ sus. cymbal* **9**

Perc. 2 **3** *triangle* *f* *p* **9**

144 *sus. cymbal* *p* *ff* **G** *wood blocks (4)* *f*

Perc. 2 *snare drum* *p* *f* *mf* *f* *mf* *f* *mf*

B. D. *bass drum* *f* *ff*

151 *snare drum* *mf* *f* *gong (medio)* *mf* *sus. cymbal* *f* *snare drum* *p* *f*

Perc. 1 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Perc. 2 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

157

Perc. 1 $\frac{4}{4}$ **2** $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ **11**

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$

Percussion

egg shaker

crotal agudo

3 tones

6

tiangle

11 **A**

Perc.

T. t.

sus. cymbal

superball

24

Perc.

mark tree

gliss.

14

40 **C**

Perc.

T. t.

sus. cymbal (bowed)

take mallets

dejar sonar

snare drum

superball

47 **D**

Perc.

take bow

arco

dejar sonar

100

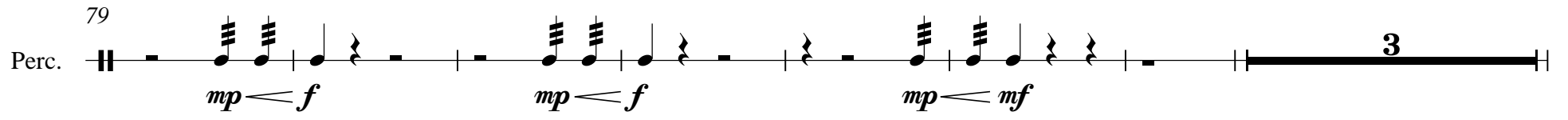
24

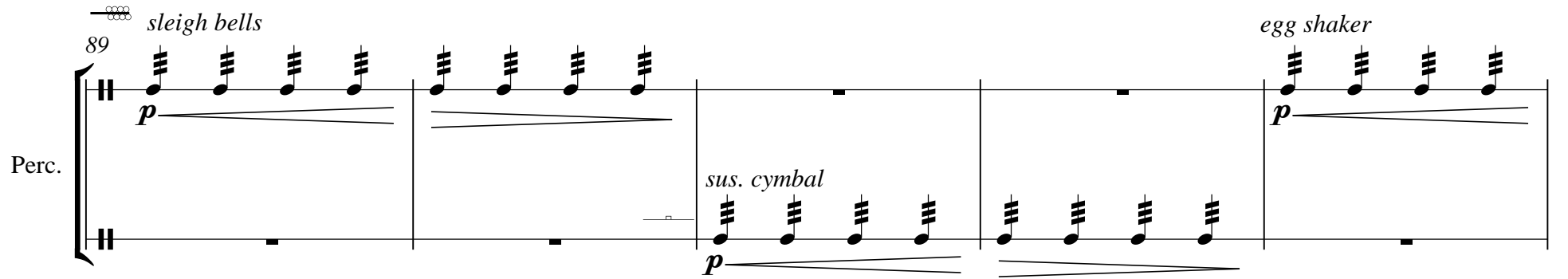
76

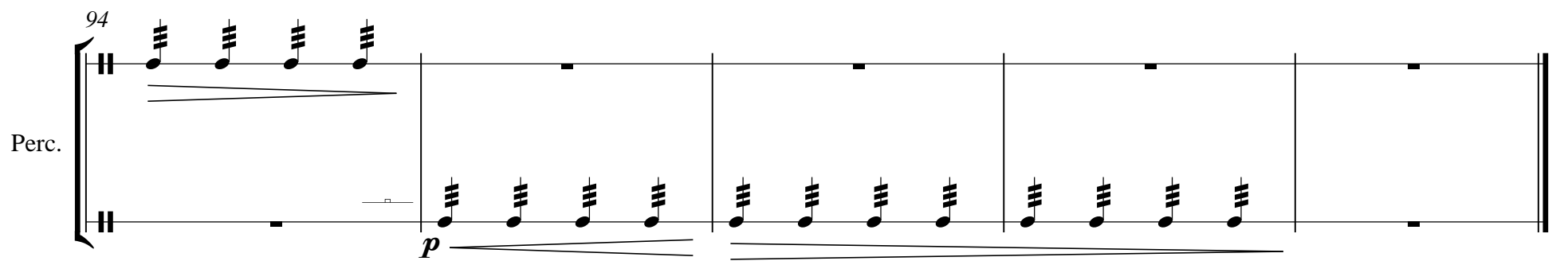
Perc.

snare drum

Percussion

79 Perc. 

89 Perc. 

94 Perc. 

Percussion

Violin Concert Nr. 1
3rd. movement
"Contemplación de la tierra"
a Lucía Luque

Miguel Bareilles

♩ = 120

1 *sus. cymbal (bowed)*

Percussion $\frac{5}{4}$

p *ppp* *p* *mp*

9

Perc.

wood block

mf *p*

5

snare drum (off)

p

A

19 *sus. cymbal*

f *mf*

22

22

44 **B**

♩ = 144

Triangle

mf *f*

C

56

39

$\frac{4}{4}$ 2 $\frac{5}{8}$ 5 $\frac{6}{8}$

102 **D** ♩ = 120

6 $\frac{5}{8}$ 6 $\frac{5}{8}$ 6 $\frac{5}{8}$ 6 $\frac{5}{8}$ 3 $\frac{4}{4}$ 13

122

finger cymbal

3

f

6

Percussion

133 Perc. **16** **7**
triangle *mp*

157 Perc. **6** **4** **19**
triangle *mp* Bar Chimes *p* gliss. **E**

188 Perc. **3** **6** **3** **6**
finger cymbal *f* sus. cymbal (soft wool) *p* *f* **F** (88 - 92) sleigh bells *mf*
tenor drum *ff*

201 Perc. **3** **3**
sleigh bells *mf* wood block *mf*

211 Perc. **2** **5** **2** **5**
sus. cymbal *mp* *f*

224 Perc. **6** **6**
sus. cymbal (bowed) *mp* *mf*

240 Perc. **16** **mp** **mf** **G** **mp**
sus. cymbal (bowed)

259 Perc. **15** **mf**

Percussion

H ♩ = 160

277 Perc. *sus. cymbal* *p* *fp* *3 Tones* *simil pero no idéntico* *mp* *mf*

286 Perc. *take cabasa*

294 Perc. *cabasa* *mf*

303 Perc. *sus. cymbal* **I** *p* *f* *mf* *f*

315 Perc. *f* *mf*

323 Perc.

331 Perc.

Percussion

338 Perc. *cresc.* *p*

348 Perc. *ff* *f*

356 Perc. *ff* *f* *ff* *f*

361 Perc. *ff* *ff*

368 Perc. *sfz* *ff* *fff* *fff* sus. cymbal

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

Glockenspiel-Marimba-Vibraphone-Celesta

Miguel Bareilles

1 $\text{♩} = 100$

Glock. 

9 

29 $\text{♩} = 120$ $\text{♩} = 100$

Glock. 

Vib. 

45 accel. 2 4 accel.

Glock. 

Vib. 

57 - a tempo $\text{♩} = 50$ $\text{♩} = 70$

Glock. 

Vib. 

77 $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$ $\text{♩} = 70$ $\text{♩} = (90-100)$

Vib. 

Glock.-Mar.-Vib.-Cel.

108 **E** **17** **F** ♩ = (80-90) **5** **3**

132 **15** **15**

149 **G** **Mar** **2** **2**

157 **f** **mf** **p**

161 **11** **11**

Glockenspiel and Vibraphone

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$

Vibraphone

2 6 motor off

A

5 3 3

mf *ped.*

18

Vib.

3 3 take bow

motor off (bowed)
2 arcos

B

3

p

29

Glock.

p

5

Vib.

take mallets

5

poco cres.

40

Glock.

mp

C

Vib.

yarn mallets

mp

mp *ped.*

44

Glock.

2 4 7

$\text{♩} = 100$

D

Vib.

2 4 7

ped.

Glock-Vib

59
Vib.

mp
Ped.

mf
Ped.

65
Glock.

2

mf

Vib.

2

f
Ped.

72

27

Glockenspiel-Celesta

Violin Concert Nr. 1

3rd. movement
"Contemplación de la tierra"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 120$

Glockenspiel

5 **8** *mp*

17

Glock.

A **25** **B** **8**

52 $\text{♩} = 144$

Glock.

C **20** *mf*

76

Glock.

15

95

Glock.

2 **5** **6** **5** **6** **3**

109 **D** $\text{♩} = 120$

Glock.

16 **6** *f* $\text{♩} (88 - 92)$

133

Glock.

E **36** **21** **F** **24**

Glock-Cel

Cel. *mf* *cresc.*

Cel. *f* *mf*

Cel. *rall.* *decresc.*

Cel.

Glock. *pp* **G**

Cel. *pp*

Glock-Cel

245

Glock. *p* *cresc.*

Cel. *cresc.*

251

Glock. *cresc.* *f* 7

Cel. *cresc.* *f* 7

262

Glock. *pp* *mp*

Cel. *pp* *mp*

268

Glock. *mf* *cresc.* 6

Cel. *mf* *cresc.* *f* 6

Glock-Cel

280 **H** ♩ = 160
Glock. *mf*

289
Glock.

298
Glock.

303
Glock.

312 **I**
Glock. *mf*

321
Glock.

330
Glock. *mf*

337
Glock.

Glock-Cel

348 **J**
Glock. *f*

357
Glock.

364
Glock.

370
Glock. *fff*

Harp

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

2 10 2 10 2

mf

11

10 5 5 2

mf *f* *pp*

21 **A** $\text{♩} = 120$ $\text{♩} = 100$ **B**

8 4 2 2 4 10 4

mp

47 $\text{♩} = 50$

8 5 4 2

mf *f*

70 $\text{♩} = 70$ **C** $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$

3 4 2 3 5 4

8va

95 $\text{♩} = 70$ **D** $\text{♩} = (90-100)$

4 7 7 *gliss.*

mp *f*

107

Harp

E

109

mp *mp* *mp* *mp* *mp*

G_b *mp* *D_b* *C_b*

114

E_b *F#G#A#* *B_b* *A* *C#* *C* *F* *D*

118

poco accell. *8va* *8va* *G_b*

121

dim. *19* *19*

F ♩ = (80-90)

145

p *C#* *B_b* *G#* *F#* *A*

162

mf *C#* *B_b* *G#* *F#* *A*

165

mf *C#* *B_b* *G#* *F#* *A*

Harp

Violin Concert Nr. 1
2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$ **A** 2 8 5 3

20 *p* *cresc.* *mp*

22 **B** 3 14 3 14

40 **C** 2 *gliss* 6 6 *cresc.* 6 6 *mf*

44 6 6 6 6 6 6 5

45 *decresc.* *dejar sonar* 2 2

Harp

48 **D** $\text{♩} = 100$

4 16

4 16

8^{va}

mf *cresc.*

69

8

71

28

Harp

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 120$

5 12

A single treble clef staff with a 5/4 time signature. The staff contains two measures of whole rests. The first measure is labeled with the number '5' and the second with '12'. A double bar line is placed between the two measures.

18

gliss. *f* gliss. *f*

A grand staff (treble and bass clefs) for measures 18-20. Measure 18 has a treble clef and contains a glissando of eighth notes in the right hand and a whole rest in the left hand. Measure 19 has a treble clef and contains a glissando of eighth notes in the right hand and a whole rest in the left hand. Measure 20 has a treble clef and contains a whole rest in the right hand and a whole note in the left hand. Dynamics *f* are indicated in measures 19 and 20. A box labeled 'A' is positioned above measure 19. A fermata is placed over the whole note in measure 20.

21

23 8

B

A single treble clef staff for measures 21-28. Measures 21-23 contain whole rests. Measure 24 contains a whole rest. Measure 25 contains a whole rest. Measure 26 contains a whole rest. Measure 27 contains a whole rest. Measure 28 contains a whole rest. A box labeled 'B' is positioned above measure 25. A double bar line is placed between measures 23 and 24. A 4/4 time signature change is indicated at the start of measure 25.

53 $\text{♩} = 144$

41 2 5

C

A single treble clef staff for measures 53-60. Measures 53-54 contain whole rests. Measure 55 contains a whole rest. Measure 56 contains a whole rest. Measure 57 contains a whole rest. Measure 58 contains a whole rest. Measure 59 contains a whole rest. Measure 60 contains a whole rest. A box labeled 'C' is positioned above measure 58. A double bar line is placed between measures 57 and 58. Time signature changes are indicated: 5/8 at measure 55, 4/4 at measure 58, 5/8 at measure 59, and 6/8 at measure 60.

102

3 24

D $\text{♩} = 120$

A single treble clef staff for measures 102-125. Measures 102-103 contain whole rests. Measure 104 contains a whole rest. Measure 105 contains a whole rest. Measure 106 contains a whole rest. Measure 107 contains a whole rest. Measure 108 contains a whole rest. Measure 109 contains a whole rest. Measure 110 contains a whole rest. Measure 111 contains a whole rest. Measure 112 contains a whole rest. Measure 113 contains a whole rest. Measure 114 contains a whole rest. Measure 115 contains a whole rest. Measure 116 contains a whole rest. Measure 117 contains a whole rest. Measure 118 contains a whole rest. Measure 119 contains a whole rest. Measure 120 contains a whole rest. Measure 121 contains a whole rest. Measure 122 contains a whole rest. Measure 123 contains a whole rest. Measure 124 contains a whole rest. Measure 125 contains a whole rest. A box labeled 'D' is positioned above measure 110. A double bar line is placed between measures 109 and 110. A 4/4 time signature change is indicated at the start of measure 110. A tempo marking $\text{♩} = 120$ is placed above measure 110.

133

36 21 41

E F $\text{♩} (88 - 92)$

A single treble clef staff for measures 133-174. Measures 133-136 contain whole rests. Measure 137 contains a whole rest. Measure 138 contains a whole rest. Measure 139 contains a whole rest. Measure 140 contains a whole rest. Measure 141 contains a whole rest. Measure 142 contains a whole rest. Measure 143 contains a whole rest. Measure 144 contains a whole rest. Measure 145 contains a whole rest. Measure 146 contains a whole rest. Measure 147 contains a whole rest. Measure 148 contains a whole rest. Measure 149 contains a whole rest. Measure 150 contains a whole rest. Measure 151 contains a whole rest. Measure 152 contains a whole rest. Measure 153 contains a whole rest. Measure 154 contains a whole rest. Measure 155 contains a whole rest. Measure 156 contains a whole rest. Measure 157 contains a whole rest. Measure 158 contains a whole rest. Measure 159 contains a whole rest. Measure 160 contains a whole rest. Measure 161 contains a whole rest. Measure 162 contains a whole rest. Measure 163 contains a whole rest. Measure 164 contains a whole rest. Measure 165 contains a whole rest. Measure 166 contains a whole rest. Measure 167 contains a whole rest. Measure 168 contains a whole rest. Measure 169 contains a whole rest. Measure 170 contains a whole rest. Measure 171 contains a whole rest. Measure 172 contains a whole rest. Measure 173 contains a whole rest. Measure 174 contains a whole rest. A box labeled 'E' is positioned above measure 136. A box labeled 'F' is positioned above measure 150. A double bar line is placed between measures 136 and 137. A 6/8 time signature change is indicated at the start of measure 150. A tempo marking $\text{♩} (88 - 92)$ is placed above measure 150.

rall.

231

7 4 16

G $\text{♩} (72)$

A single treble clef staff for measures 231-247. Measures 231-237 contain whole rests. Measure 238 contains a whole rest. Measure 239 contains a whole rest. Measure 240 contains a whole rest. Measure 241 contains a whole rest. Measure 242 contains a whole rest. Measure 243 contains a whole rest. Measure 244 contains a whole rest. Measure 245 contains a whole rest. Measure 246 contains a whole rest. Measure 247 contains a whole rest. A box labeled 'G' is positioned above measure 243. A double bar line is placed between measures 237 and 238. A tempo marking $\text{♩} (72)$ is placed above measure 238.

Harp

258

mf

262

18

280

H ♩ = 160

14

14

8^{va}

8^{va}

mf

gliss.

297

2

2

2

7

2

2

7

mf

gliss.

312

I

36

J

19

368

f

cresc.

ff

fff

gliss.

Piano

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

NOTA: el piano solamente interviene en este movimiento

Miguel Bareilles

♩ = 120

A

5 13

ff

ff

dejar sonar

Ped.

** Ped.*

grave

mp poco a poco cresc. *mf* *f* *fff* *dejar sonar* *mp*

Ped. **Ped.* ** simil pedal*

Ped. **Ped.* ***

poco a poco cresc. *mf* *f* *ff*

simil pedal

Ped.

dejar sonar

B

mp *cresc.* *mf*

pedal a piacere

accel. up ♩ - 144

sempre cresc. *f*

♩ - 144

C

Musical notation for the first system, measures 1-8. The right hand has a whole note chord with a fermata, and the left hand has a rhythmic accompaniment. Dynamics include *mf*.

Musical notation for the second system, measures 9-16. The right hand is mostly silent, and the left hand continues the rhythmic accompaniment.

Musical notation for the third system, measures 17-24. The right hand has a melodic line with slurs and accents, and the left hand continues the accompaniment. Dynamics include *f*.

Musical notation for the fourth system, measures 25-32. The right hand has a whole note chord with a fermata, and the left hand continues the accompaniment. Dynamics include *mf*.

Musical notation for the fifth system, measures 33-40. The right hand has a melodic line with slurs and accents, and the left hand continues the accompaniment.

Musical notation for the sixth system, measures 41-48. The right hand has a melodic line with slurs and accents, and the left hand continues the accompaniment. Dynamics include *f*.

Musical notation for the seventh system, measures 49-56. The right hand has a melodic line with slurs and accents, and the left hand continues the accompaniment. Dynamics include *ff* and *f*. Labels "con brío" and "Cluster" are present.

Musical score for the first system. The piano staff (top) has a treble clef and a 6/8 time signature. The bass staff (bottom) has a bass clef and a 6/8 time signature. The piano staff contains a triplet of eighth notes. The bass staff contains a triplet of eighth notes. Dynamic markings include *mf* and *dim.*. The system ends with a 4/4 time signature.

Musical score for the second system. The piano staff (top) has a treble clef and a 4/4 time signature. The bass staff (bottom) has a bass clef and a 4/4 time signature. A tempo marking of $\text{♩} = 120$ is present. The system is marked with a large 'D' in a box and the number '24' in both staves.

Musical score for the third system. The piano staff (top) has a treble clef and a 4/4 time signature. The bass staff (bottom) has a bass clef and a 4/4 time signature. The piano staff contains a *mp* dynamic marking. The system features complex chordal textures and some accidentals.

Musical score for the fourth system. The piano staff (top) has a treble clef and a 4/4 time signature. The bass staff (bottom) has a bass clef and a 4/4 time signature. The piano staff contains an *8va* marking. The system features various melodic lines and chordal textures.

Musical score for the fifth system. The piano staff (top) has a treble clef and a 4/4 time signature. The bass staff (bottom) has a bass clef and a 4/4 time signature. The system features complex chordal textures and various accidentals.

Musical score for the sixth system. The piano staff (top) has a treble clef and a 4/4 time signature. The bass staff (bottom) has a bass clef and a 4/4 time signature. The system features complex chordal textures and various accidentals.

Piano

The first system of music spans measures 1 to 3. The right hand (r.h.) plays a melodic line with a slur over measures 1 and 2, and a chord in measure 3. The left hand (l.h.) plays a rhythmic accompaniment of eighth notes. Labels 'r.h.' and 'l.h.' are placed near the respective staves. Dashed arrows indicate the flow of the melodic line from the right hand to the left hand.

The second system of music spans measures 4 to 6. The right hand features chords with slurs, while the left hand continues with eighth-note accompaniment. Labels 'r.h.' and 'l.h.' are present.

The third system of music spans measures 7 to 9. The right hand has chords, and the left hand has eighth-note accompaniment. The dynamic marking *pp* is shown in measure 8, and the instruction *moriendo* is written in measure 9.

The fourth system of music spans measures 10 to 12. The right hand has chords, and the left hand has eighth-note accompaniment. The dynamic marking *ppp* is shown in measure 10. A fermata is placed over the final chord in measure 12, which is labeled with a boxed 'E'. The number '2' is written below the staff in measure 12, indicating a second ending.

The fifth system of music consists of two empty staves, both labeled with the number '17' in the center.

F ♩. (88 - 92)

f *mf*

Ped. *

f *mf*

f

mf

r.h.

r.h.

cresc. *f*

6

Piano

rall.

First system of musical notation, measures 1-5. The piece is in a key with one sharp (F#) and one flat (Bb). The music features a complex texture with many accidentals and a 'rall.' (rallentando) marking at the end.

Second system of musical notation, measures 6-10. The texture continues with intricate melodic lines in both hands.

Third system of musical notation, measures 11-15. The key signature changes to two flats (Bb and Eb) starting in measure 13. A fermata is placed over a note in measure 14.

G

Fourth system of musical notation, measures 16-20. Measure 16 is marked with a fermata and the number '(72)'. The dynamic marking *p* (piano) is present in measure 16, and *pp* (pianissimo) appears in measure 18.

Fifth system of musical notation, measures 21-25. The dynamic marking *mp cresc.* (mezzo-piano crescendo) is used in measure 24.

Sixth system of musical notation, measures 26-30. Measure 26 is marked with *cresc.* and *f* (forte). Measures 27 and 28 contain a whole rest with the number '5' above and below the staff. Measure 29 is marked with *p* (piano).

Piano

Musical score for the first system, measures 1-5. The piano part features a steady eighth-note accompaniment in the bass clef, while the treble clef contains chords and single notes. A dynamic marking of *mp* is present in the third measure.

Musical score for the second system, measures 6-10. The piano part continues with eighth-note accompaniment. The treble clef shows a crescendo leading to a forte *f* dynamic. Measure 10 contains a fermata with a '7' above it.

H ♩ = 160

Musical score for section H, measures 32-32. Both staves are completely blank, with the number '32' centered above and below the staves.

I

Musical score for section I, measures 8-8. Both staves are completely blank, with the number '8' centered above and below the staves.

Musical score for the final system, measures 11-15. The piano part features eighth-note accompaniment. The treble clef has a melodic line with a fermata in measure 14, marked '8va' above it. Dynamics include *f* and *cresc.*

Piano

The first system of the piano score consists of two staves. The upper staff features a complex melodic line with frequent chromatic alterations and slurs. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the piece. The upper staff has a more active melodic line, while the lower staff includes some rests and sustained notes, with a few slurs indicating phrasing.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a descending melodic line, and the lower staff features a series of chords and single notes.

The fourth system is marked with a large 'J' in a box. It features a more complex texture with many chords and chromatic passages in both staves. The lower staff has a more active bass line.

The fifth system continues with dense harmonic textures. The upper staff has many chords, and the lower staff has a rhythmic accompaniment with slurs and accents.

The sixth system concludes the page with a final system of dense chords and melodic fragments in both staves, maintaining the complex harmonic language of the previous systems.

The first system of the piano score consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef and features a rhythmic accompaniment with eighth and sixteenth notes, including some slurs and ties.

The second system of the piano score consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef and features a rhythmic accompaniment with eighth and sixteenth notes, including some slurs and ties.

The third system of the piano score consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef and features a rhythmic accompaniment with eighth and sixteenth notes, including some slurs and ties. The system concludes with a double bar line and a dynamic marking of *fff* (fortississimo) in the bass clef.

Violin I

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

p *f* *f* *ffp* súbito *sempre p*

9

mp *mf* *f*

17

f *p* *sempre p*

26 $\text{♩} = 120$

mp

43 **B** *div.*

pp *p* *pp* *p* *p* *mf*

50

p *mp*

57 *a tempo* $\text{♩} = 50$

mf *mp* *mf* *mp* *mf* *sf* *pp*

68 *div.* $\text{♩} = 70$

p *mp* *mf* *f*

Violin I

80 **C** ♩ = 80 ♩ = 160 ♩ = 130 **D** ♩ = (90-100)

2 8 4 4

mp

101

mf *mp*

109 **E** 16 **F** ♩ = (80-90)

mf *ff*

div.

128

mf *cresc.* *f* *ff*

134 7 *sul pont. non div.* *div. (ord)*

mf *mp* *mp* *ff* *ff*

149 **G** 4 *8va* *div.*

f *f* *mf* *f*

157 *(8)* *(4)* *f* *mf* *poco cresc.*

f *mf* *poco cresc.*

165 2 *sul pont.* *mp* *p*

mp *p*

Violin I

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

♩ = 70
sul pont. (div.)

ppp poco a poco cresc. poco a poco cresc. p cresc.

14 mf sf ord. div. p mp p mp

24 B >pp mf 8

41 C D 7 div. ♩ = 100 ppp pp p mp ppp poco cresc. pp

58 poco cresc. p mp

71 sempre cresc. sempre cresc. f sf

84 15

Violin I.

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

to ord. -----> ord.

♩ - 120

2

8^{va}

sul tasto non vib.

pp

p

pp

p

11 (8) (harm. gliss.)

gradually increase

gliss.

gliss.

gliss.

mp

mp

mp

cresc.

sfz p

cresc. ff

19 **A**

ord.

sul pont. (div.)

f

ff

p < mf > mp

p

7

34 **B**

9

7

scratch effect (Tango) bowing slightly behind the bridge

♩ - 144

54 **C**

3

3

2

65

3

7

79

7

8

2

97 **D**

5

2

tutti cantabile

♩ - 120

sul tasto (vib.)

pp

110 non div. ord.

mp

p

mp

p

121 ord. div.

3

mf

mp

Violin I.

133 *sul tasto (vib.)* *non div.* *ord.*
pp *mp* *p* *mp*

144 *sul tasto* *ord.* *sul tasto*
pp *ppp* *mp* *pp*

162 *ord.* **E** **21**
pp *mp* *pp* *ppp*

190 **F** *♩. (88 - 92)* *div.*
mf *f*

198 *mf* *f*

206 *detache* *detache* *non div.* *detache*
mf *f* *mf* *f*

213 *detache* **2** *1.2. pult* *(harm. gliss.)*
f *mf* *mf*

220 *tutti* *mp* *decresc.*

231 *♩. (72)* **G** *div.*
pp *mp*

245 *p* *mf* *mp*

251 *sfz* **4**

Violin I.

262 *div.* *non vib.* (harm. gliss.)

p mp p mp fp fp ff

6

280 **H** *ord.* *mf* *sempre cresc.* *sempre cresc.*

289 *sempre cresc.* *ff* *f* *pizz.*

298 *8*

312 **I** *pizz. non div.* *f* *2* *pizz. non div.* *3* *pizz. non div.*

328 *pizz. non div.* *f* *7* *12*

348 **J** *f* *cresc.* *sempre cresc.*

357 *sempre cresc.*

364 *sfz* *div.* *sfz* *gliss.* *fff*

Violin II

Violin Concert Nr. 1
1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$
p *f* *f* *ffp* *súbito* *sempre p* *sul pont.* *div.*

9 *mp* *mf* *f* *to ord.* *ord.*

17 *f* *p* *sempre p* **A**

26 $\text{♩} = 120$ 4 2 2 4 $\text{♩} = 100$ *mp*

43 **B** *pp* *p* *pp* *p* *pp* *acc.*

49 *mf* *p* *mp*

55 *mf* *mp* *mf* *mp* *mf* *acc.* *a tempo*

62 $\text{♩} = 50$ 3 *sff* *p* *p* *mp* *mf* *div.*

72 $\text{♩} = 70$ 4 $\text{♩} = 80$ 2 $\text{♩} = 160$ 3 $\text{♩} = 130$ 5 4 *f* **C**

Violin II

95 $\text{♩} = 70$ **D** $\text{♩} = (90-100)$ *div.*
mp *mf* *mp*

104 **E** 16

125 $\text{♩} = (80-90)$ **F** *div.*
ff *mf* *cresc.* *f*

132 *ff* 7 *nou d'ont.* *mf* *mp* *mp*

145 *ff* *ff* **G** 4 *f*

154 *f* *mf* *f* *div.* *f* *p*

159 *gliss.* *mf*

164 *poco cresc.* 6 *p*

Violin II

Violin Concert Nr. 1
2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

♩ = 70

1 *sul pont.*

ppp *poco a poco cresc.* *poco a poco cresc.* *p* **A**

13

cresc. *mf* *sf* *ord. div.* *p* *mp* *p*

23 **B**

mp *pp* *mf* 8

41 **C** **D** ♩ = 100

ppp *pp* *p* *mp* *ppp* *poco cresc.* *pp* *poco cresc.*

59

p *mp* *sempre cresc.*

72

sempre cresc. *f* *sf*

84

15

Violin II.

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 120$ 6 col legno non vib. arco ord.

13 gradually increase A

20 ord. sul pont. (div.)

27 17 B 8

52 $\text{♩} = 144$ C ord. mp

64

78

92 gliss. molto vib. mf fp mf

101 (h) f ppp 3

Violin II.

D ♩ - 120
tutti
cantabile
ord. (vib.)

109 *pp* *mp* *p* *mp* *p*

119 *fp*

----- sul tasto --sul pont.

126 *f* *mp* *gliss.*

ord. (vib.)

133 *pp* *mp* *p* *mp*

143 *pp* *ppp* 8

ord. sul tasto ord.

158 *mp* *pp* *ppp* *mp* *pp* *ppp*

E

169 21

F ♩. (88 - 92)

190 *mf* *mf* *f* *div. pizz.*

198 *mf* *f*

arco detache detache detache

206 *mf* *f* *mf* *f* *mf*

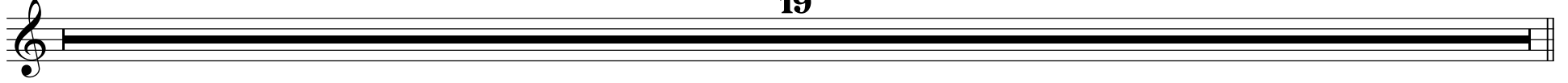
detache pizz. (div.)

212 *f* *f* *mf* *mp* *cresc.* *mf*

Violin II.

219

19



238 **G** non div. pizz. *pp* *p*

247 arco *mp* *mp* *sfz* **2**

258 **H** - 144 ord. *mf* *sempre cresc.* *sempre cresc.*

289 pizz. *ff* *f* *sempre cresc.*

301 **8**

312 **I** **10** sul pont. *sfz p* *ff*

324 **J** **24** *f*

350 *cresc.* *sempre cresc.* *sempre cresc.* *sempre cresc.*

362 *sfz* *div.* *gliss.* *fff*

Viola

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

p *f* *div.* *sul pont.* *f* *ffp* súbito *sempre p*

9 *mp* *mf* *f* *f* *to ord.* *ord.*

18 **A** *p* *sempre p*

27 $\text{♩} = 120$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 100$ $\frac{2}{2}$ **B** *div.* *pp* *p*

45 *accel.* *pp* *p* *p* *mf* *dim.* *3* *mp*

55 *accel.* *non div.* *a tempo* *mf* *mp* *mf* *mp* *mf* *sff* *3*

$\text{♩} = 50$ *non div.* *pizz.* *mp* *arco* *p* *div.* *mp* *mf* *f* *f* $\text{♩} = 70$ *pizz.*

74 *pizz.* *mf* *pizz.* *mp* **C** $\text{♩} = 80$ $\frac{2}{2}$ $\text{♩} = 160$ $\frac{8}{8}$ $\text{♩} = 130$ $\frac{3}{4}$ $\frac{2}{4}$

91 $\text{♩} = 70$ $\frac{4}{4}$ $\frac{4}{4}$ **D** $\text{♩} = (90-100)$ *arco* *mp* *mf* *div.* *mp*

103

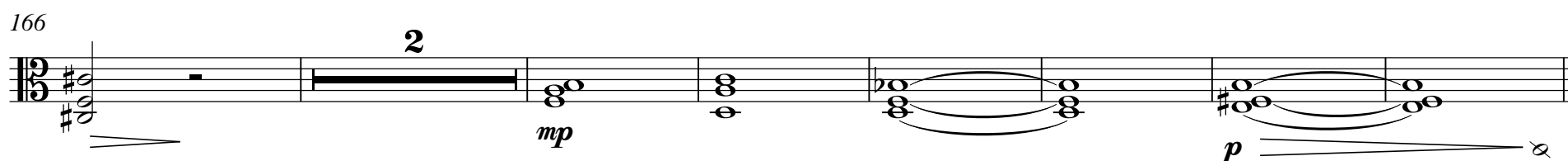
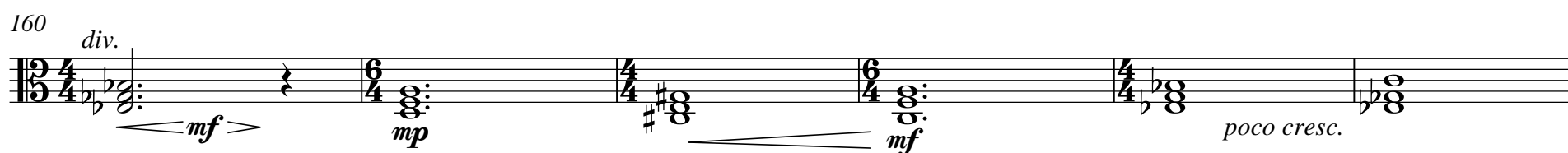
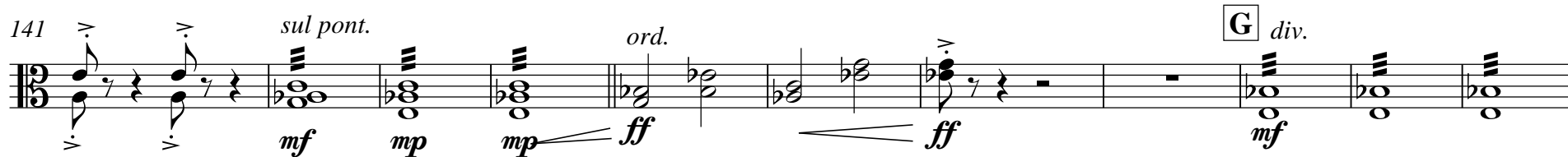
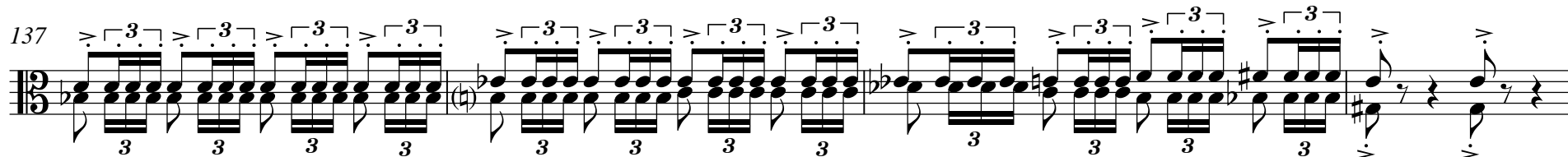
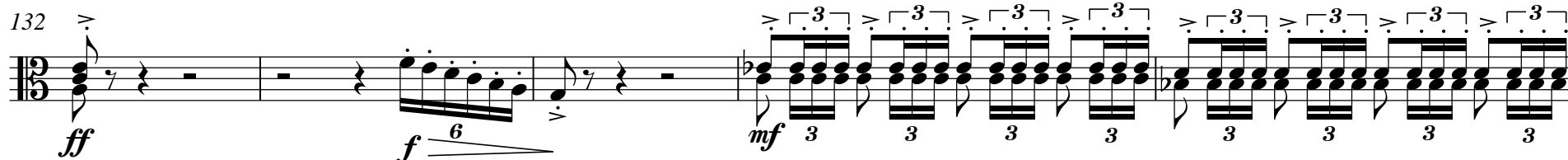
Viola

109 **E**

17



126 **F** ♩ = (80-90)



Viola

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

a Lucía Luque

Miguel Bareilles

♩ = 70

1 *sul pont.* A

13 *cresc.* 6 v. *mf sf* tutti *ord. div.* *p mp p*

23 B *mp pp mf* 8

41 C D ♩ = 100 *div.* *ppp poco cresc. pp poco cresc. p* 7 4

62 *mp* *sempre cresc.*

73 *sempre cresc.* *f sf*

84 **15**

Viola

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 120$

3 sul tasto non vib. to ord. -----> ord.

11 gradually increase

19 **A** 2 ord. (div.)

29 15 **B** 8

52 $\text{♩} = 144$ **C** ord.

65

79

93 gliss. molto vib.

104 3 4 sul pont. (vib.)

118 pizz. 3

126 7

Viola

133 **4** arco *pp* *mp*

145 sul tasto *pp* *ppp* *mp* *pp* *mp*

157 **E** **12** **21**

190 **F** ♩. (88 - 92) pizz. arco div. *mf* *mp* *cresc.* *f*

196 pizz. *mf* *mp* *cresc.*

202 arco *mf* **8**

214

218 **4** *mp* *delesc.*

232 ♩. (72) **10**

G 250 pizz. *mp* *cresc.* **2**

258 **4** arco sul pont. *pp* *mp* *p*

268 *mp* *mf* *cresc.* *f* *ff* **2**

Viola

H ♩ - 144

276 sul pont. to ord.-----> ord.

pp *mf* *mf* *sempre cresc.*

286

sempre cresc. *sempre cresc.*

295

ff **11** *f* *cresc.* spicato

311

I **8** *sfz p* *ff* sul pont.

324

16 ord. *rfz* *cresc.*

345

J *f* *cresc.* *sempre cresc.*

354

sempre cresc. *sempre cresc.*

362

sfz *sfz* *fff*

Violoncello

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

16

25 $\text{♩} = 120$

34 $\text{♩} = 100$

43 **B** accel. - dim. accel. - - - - - a tempo

60 $\text{♩} = 50$

72 $\text{♩} = 70$

79 **C** $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$ $\text{♩} = 70$ **D** $\text{♩} = (90-100)$

Violoncello

100 1. pult

mp *mf*

107 E

pp *mp*

116

poco a poco cresc. *mp* *p* *pp* *sfz*

F ♩ = (80-90)

126 tutti

ff *mf* *cresc.* *f* *cresc.* *ff*

133

f *mf*

137

f *sfz*

141 G

ff *sfz*

156

ff *sfz*

Violoncello

Violin Concert Nr. 1

2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$

2 8 5 2

A

22 3

B

12

41 C D $\text{♩} = 100$

7 4

ppp poco cresc. pp poco cresc. p

63

mp sempre cresc.

74

sempre cresc. f sf

84 15

Violoncello

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

1 **♩ - 120** **13** *gradually increase* *gliss.* *gliss.* *gliss.*

17 **A** **2** *ord. (div.)* *cresc.* *sfz p* *cresc. ff* *p < mf > mp* *p* *pp moriendo*

28 **12** *ord.* *gliss.* *mf* *f* *p*

44 **B** **8** **♩ - 144** **16**

70 **C** *ord.* *mf*

84 *molto vib.* *fp* *mf*

98 **3** *f*

109 **D** **♩ - 120** *ord. (vib.)* *pp* *p* *mp* *mp* *p*

119 *pp*

125 *pizz.* **2** *arco* *mp* *p*

133 *mp* *mp*

143 *pp* *pp* *ppp* *mp*

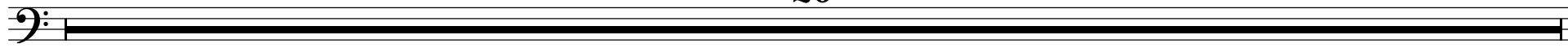
153 **12** *pp* *mp*

Violoncello

169

E

20



189

F ♩ (88 - 92)

2

pizz.

div.



199

pizz.

8

arco ord.



215

3

rall.

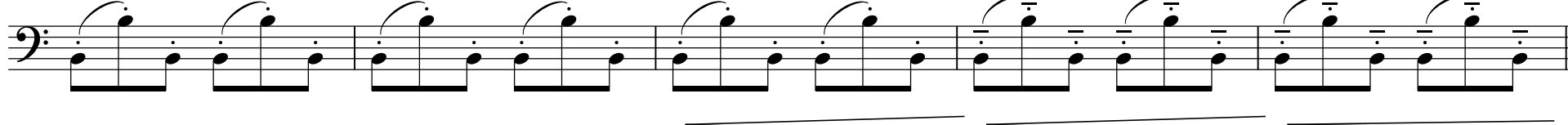


225

decresc.



233



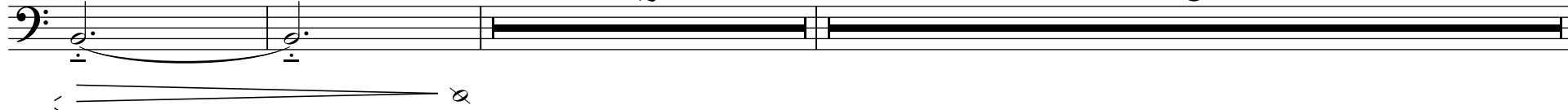
238

♩ (72)

G

2

8



250

4

sul pont.

mp

sfz

pp



263

mp

p

mp



270

6

mf

cresc.

f

ff



Violoncello

H ♩ - 144
spic. div.

280 *f* *sempre cresc.*

289 *sempre cresc.*

298 *rfz*

307 *cresc.* **I** *f*

316 *f* *f*

325 *f* *f*

334 *f* *rfz*

343 *cresc.* **J** *ff*

352

361 *ff* 3

368 2 *sfz* *tr* *fff*

Contrabass

Violin Concert Nr. 1
1st. movement
"Contemplación del aire y del fuego"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 100$

2 16

f *sfff*

21 **A** $\text{♩} = 120$

8

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

37 $\text{♩} = 100$ **B** *accel.* *dim.*

3 2 4 8 3

ff *mp* *mf* *mp*

61 $\text{♩} = 50$ *pizz.* $\text{♩} = 70$ *pizz.*

3 2 3

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

75 **C** $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$

2 3 5

mp

90 $\text{♩} = 70$ **D** $\text{♩} = (90-100)$ **E** 17

4 4 9

126 **F** $\text{♩} = (80-90)$ *arco*

ff *mf* *cresc.* *f* *cresc.* *ff* *f* 6

134 *div.*

f

141 **G** 4

mf *ff* *ff* *sfz*

Contrabass

153

f *f* *mf* *f*

160

f *f* *f* *p*

9

Contrabass

Violin Concert Nr. 1
2nd. movement
"Contemplación del agua"
a Lucía Luque

Miguel Bareilles

1 $\text{♩} = 70$

2 8 **A** 5 3

20 **B** 6 14

41 **C** **D** $\text{♩} = 100$

7 4 *ppp* *poco cresc.* *pp* *poco cresc.* *p*

63 *mp* *sempre cresc.*

74 *sempre cresc.* *f* *sf*

84 **15**

Contrabass

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

1 $\text{♩} - 120$ 18 A 23

42 B 8 $\text{♩} - 144$ C pizz.

mf \rightarrow *p* *mf*

57

71

85

98

106 D $\text{♩} - 120$ 3 19 pizz. 4

133 E 36 21 F $\text{♩} (88 - 92)$ 24

214 arco ord. cresc. 3 p

mf

227 rall. decresc.

237 $\text{♩} (72)$ G 12 div.

Contrabass

254 22

sfz

H ♩ - 144

280 *div. spic.*

f *sempre cresc.*

289

sempre cresc.

298

rfz *cresc.*

309 **I**

f

319

f *f*

328

f *f*

337 **J**

rfz *cresc.*

ff

349

ff

358

ff

365

sfz *fff*