

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

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*"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*

$\text{♩} = 100$

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*

5

Musical score for measures 5 and 6. The score includes parts for Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2.), Clarinet in A (C. A.), Snare Drum (Timp.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.).

- Picc.**: Starts at measure 5 with a rest, then plays a triplet of eighth notes (G#4, A4, Bb4) in measure 6. Dynamic: *mp*.
- Fl. 1.2.**: Starts at measure 5 with a rest, then plays a triplet of eighth notes (G#4, A4, Bb4) in measure 6. Dynamic: *mp*. A first ending bracket (1.) covers measures 6-7.
- C. A.**: Rests in measures 5 and 6. Dynamic: *mp*. A sixteenth-note flourish (6) is marked in measure 6. *cantabile* is written below.
- Timp.**: Rests in measures 5 and 6. Dynamic: *mp*.
- Glock.**: Rests in measures 5 and 6. Dynamic: *mp*.
- Hp.**: Rests in measures 5 and 6. Dynamic: *mf*. A ten-measure tremolo (10) is marked in measure 5. *Ab* is written below.
- Vln. I, Vln. II, Vla.**: Play sustained notes with hairpins (crescendo and decrescendo) across measures 5 and 6. Dynamic: *sempre p*.

Musical score for measures 7 and 8. The score includes parts for Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2.), Clarinet in A (C. A.), Snare Drum (Timp.), Percussion (Perc.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.).

- Picc.**: Rests in measures 7 and 8. Dynamic: *mp*.
- Fl. 1.2.**: Rests in measure 7, then plays a triplet of eighth notes (G#4, A4, Bb4) in measure 8. Dynamic: *mp*. A first ending bracket (1.) covers measures 8-9.
- C. A.**: Rests in measures 7 and 8. Dynamic: *mf*.
- Timp.**: Rests in measures 7 and 8. Dynamic: *mp*.
- Perc.**: Plays a "lemon shaker" in measure 7. Dynamic: *pp*. In measure 8, it plays a triplet of eighth notes. Dynamic: *mp*.
- Glock.**: Rests in measures 7 and 8. Dynamic: *mp*.
- Hp.**: Rests in measures 7 and 8. Dynamic: *mf*. A ten-measure tremolo (10) is marked in measure 7. *Ab* is written below.
- Vln. I, Vln. II, Vla.**: Play sustained notes with hairpins (crescendo and decrescendo) across measures 7 and 8. Dynamic: *sempre p*.

Picc. 11

Fl. 1.2. 1. 3 3 3 6 1.2.

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. 3 3 mf

Perc. mark tree p mf gliss. tambourine p f snare drum p

Glock. 3 mf

Hp. 10 mf Ab

Vln. I mp ord. mf

Vln. II mp ord. mf

Vla. mp 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*

7  
4

32

Fl. 1.2. Cl. 1.2. B. Cl. Bsn. Hn. 1.2. Hn. 3. Tpt. 1.2. Tpt. 3.4. Tbn. 1.2. B. Tbn. Tba. Timp. Vln. S. Vc. Cb.

35

4/4

5/4

Hn. 1.2. *f* *ff*

Hn. 3. *f* *ff*

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

Tpt. 3.4. *mf* *ff*

Tbn. 1.2. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

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

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

Vc. *f* *f* *ffp*

Cb. *f* *f* *ff*



Fl. 1. 2. *stringendo to*  $\text{♩} = 100$  **B**  
Cl. 1. 2. *mp* *pp*  
B. Cl. *pp*  
Bsn. *pp*  
Glock. *p*  
Vib. *pp*  
Hp. *mp* *f* *10*

*stringendo to*  $\text{♩} = 100$  **B**  
Vln. S. *f* *mf* *mf*  
Vln. I *mp* *pp* *p* *div.*  
Vln. II *mp* *pp* *p*  
Vla. *pp* *p* *div.*  
Vc. *sempre p* *p*

45 *accel.* . . . . .

Picc. *flute*  
*p*

Fl. 1.2.  
*p*

Ob.  
*p*

C. A.

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*

*accel.* . . . . . *dim.*

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

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

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

Vc.  
*mf*

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

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* *pp* *mp* *mf* *raspar con talón* *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*

65

**3/4**  $\downarrow = 50$  **4/4** **5/4** **4/4**

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.  $\downarrow = 50$  *calmo* *poco a poco accel to 70* *mf* *f* *ff* *cresc.*

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

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

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

Vc. *mp* *mf* *f*

Cb. *pizz.* *mp*

73  $\text{♩} = 70$

5/4 2/4

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.

crotal agudo *p*

Vib. *mp*

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

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

Vc. div. *fp* *fp*

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

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.*  $\text{♩} = 160$

Vln. S.  $\text{♩} = 130$  *détaché*

Vln. S. *détaché* *mf* *f*

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

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* *mp*

Vln. S. *con dolor* *mp*

Vln. I

Vln. II

Vla.

Vc. 1. pult *mf* *pp*



110

Hp.

Vln. S.

Vc.

*mp*

*mp*

*mf*

*mp*

116

Hp.

Vln. S.

Vc.

*poco accell.*

*mf*

*poco accell.*

*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* *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.*  
*mf*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*sfz*  
*f*  
*cresc.*  
*sfz*  
*f*  
*cresc.*  
*ff*  
*ppp*  
*f*  
*triangle*  
*f*  
*f*  
*cresc.*  
*f*  
*ff*  
*cresc.*  
*f*  
*cresc.*  
*ff*  
*cresc.*  
*f*  
*cresc.*  
*ff*  
*cresc.*  
*f*  
*cresc.*  
*ff*

133

Picc. *f* 6

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

Ob.

Cl. 1.2.

Hn. 1.2. *mf* *mf* *sfz*

Hn. 3. *mf* *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

Cb. *f* 6

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.* *mf* *cresc.*

Tpt. 3.4. *mf* *cresc.*

Vln. S. *f* 6

Vla. 3 3 3 3

Vc. *div.* 3 3 3 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 3 *f*

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

Tba. *mf* *f*

Timp. *p* *f*

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

Vla. 3 3 3 3

Vc. 3 3 3 3

Cb. *f*

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.

Fl. 1.2.

Cl. 1.2.

Timp.

Perc.

Mar.

Vln. S.

Vla.

*f*

*ff*

*mf*

*ff*

*mf*

1. solo

wood blocks (4)

*f*

*mf*

**G**

**Mar**

*f*

*fff*

*div.*

*mf*

151

Fl. 1.2.

Cl. 1.2.

Hn. 1.2.

Hn. 3.

Tpt. 1.2.

Tpt. 3.4.

Tbn. 1.2.

B. Tbn.

Timp.

Perc.

Perc.

Mar.

Vla.

1. solo

*f*

*tr*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*f*

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

snare drum

gong (medio)

*mf*

*f*

**Mar**

*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 to 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, Tuba), percussion (Tympani, Snare Drum, 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 chords or simple melodic lines, while the strings and percussion provide rhythmic and textural support. The strings play a complex, moving line with many slurs and accents.

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

Hn. 1.2. 4/4 2/4 4/4

Vib. 4/4 6/4 4/4

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  $\text{♩} = 70$

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 **A** **5/4**

Fl. *f* *f*

Fl. *1. solo* *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* *3* *3*

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

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

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

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

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* *gliss.* *p* *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*

*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.* *sfz* *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*

Vln. S. *ppp* *pp* *p*

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

Vln. II *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*

*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.*

75 24

Ob. *mf*

Hns. *sempre cresc.* *f*

Tpts. *sempre cresc.* *f*

Tbn. *sempre cresc.* *f*

B. Tbn. *f*

Tba. *f*

Timp. *mp* *f* *mp* *f*

Perc. *mp* *f* *mp* *f*

Vln. S. *ff*

Vln. I *sempre cresc.* *f*

Vln. II *sempre cresc.* *f*

Vla. *sempre cresc.* *f*

Vc. *sempre cresc.* *f*

Cb. *sempre cresc.* *f*

81

Hns. *sf* *mf*

Tpts. *sf*

Tbn. *sf*

B. Tbn. *sf*

Tba. *sf*

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

Perc. *mp* *f* *mp* *mf*

Vln. S. *sfz*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

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 pattern (t k t k t k...) and a dynamic marking of *p*. A fermata is placed over the first measure.
- Ob.** (Oboe): Plays a sustained note with a dynamic marking of *mp*, transitioning to *p* later.
- Cl. 1.2.** (Clarinets 1 & 2): Play a sustained note with a dynamic marking of *mp*, transitioning to *p*.
- B. Cl.** (Bass Clarinet): Play a sustained note with a dynamic marking of *mp*, transitioning to *p*.
- Bsn.** (Bassoon): Play a sustained note with a dynamic marking of *mp*, transitioning to *p*.
- Cbsn.** (Contrabassoon): Play a sustained note with a dynamic marking of *mp*, transitioning to *p*.
- Hns.** (Horn): Play a sustained note with a dynamic marking of *mp*, transitioning to *p*.
- Tpts.** (Trumpets): Two staves, both playing sustained notes with a dynamic marking of *p*, transitioning to *pp*.
- Tbn.** (Trombone): Play a sustained note with a dynamic marking of *mp*, transitioning to *p*.
- B. Tbn.** (Baritone Trombone): Play a sustained note with a dynamic marking of *mp*, transitioning to *p*.
- Tba.** (Tuba): Play a sustained note with a dynamic marking of *mp*, transitioning to *p*.
- Timp.** (Timpani): Play 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): Play a sustained note with a dynamic marking of *mf*, transitioning to *mp*.

Dynamic markings (*p*, *mp*, *pp*, *mf*) and fermatas are used throughout the score to indicate volume and phrasing. The percussion part includes an *egg shaker* and rhythmic patterns.

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

Miguel Bareilles

SCORE IN C

5/4  $\text{♩} = 120$

1

Flute 3. *pp* *p*

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

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

Fl. 2. *mp* *p*

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* Glisp

Hp. *gliss.*

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

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

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

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

gradually increase

A

Fl. 1. (P)  
Fl. 2.  
Fl. 3.  
Cl.  
B. Cl.

mp, mf, gliss., 2. solo, mf, 5

Hns. 1. 2. 3.  
Tpts. 1. 2. 3. 4.  
Tbn. 1. 2. 3.  
Timp.

fp, f, mp, mf, mp, p, f, f, f, f, f

Perc.  
Hp.

f, f, sus. cymbal, mf, f, gliss.

A

Pno.

ff, r.h., l.h., ff, dejar sonar, Led., \*

Vln. S  
Vln. I.  
Vln. II.  
Vla.  
Vc.

f, ff, ord., sul pont. (div.), p < mf, mp, f, ff, ord. (div.), p < mf, mp, ord. (div.), p < mf, mp



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

$\text{♩} = 144$

$\text{♩} = 144$

$\text{♩} = 144$

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. *tr*

*mp* *mf* *mp*

*mf*

*mf*

1.2.3. *fp*

$\text{♩} = 144$

Triangle *mf* *f*

$\text{♩} = 144$

*f*

*grazioso*

scratch effect (Tango)

bowing slightly behind the bridge

ord. *mp*

ord. *mp*

pizz. *mf*

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

- Cl.:** Clarinet, starting with a trill (tr) and dynamic markings of *mp*, *mf*, and *mp*.
- Bsn. 1.2.:** Bassoon, playing a rhythmic pattern of eighth notes.
- Cbsn.:** Contrabassoon, playing a rhythmic pattern of eighth notes.
- Hns. 1. 2. 3.:** Horns, playing a melodic line with a crescendo hairpin.
- Pno.:** Piano, playing a rhythmic accompaniment of eighth notes.
- Vln. S.:** Violin Soloist, playing a melodic line with dynamic markings of *f* and *mf*.
- Vln. I.:** Violin I, playing a rhythmic pattern of eighth notes.
- Vln. II.:** Violin II, playing a rhythmic pattern of eighth notes.
- Vla.:** Viola, playing a rhythmic pattern of eighth notes.
- Db.:** Double Bass, playing a rhythmic pattern of eighth notes.
- Fl. 2.:** Flute 2, playing a melodic line with a *mf* dynamic marking.
- Ob. 1.2.:** Oboe, playing a melodic line with a *mf* dynamic marking.
- Cl.:** Clarinet, playing a melodic line with a *mf* dynamic marking.
- Bsn. 1.2.:** Bassoon, playing a rhythmic pattern of eighth notes.
- Cbsn.:** Contrabassoon, playing a rhythmic pattern of eighth notes.
- Pno.:** Piano, playing a rhythmic accompaniment of eighth notes.
- Vln. S.:** Violin Soloist, playing a melodic line with a *f* dynamic marking.
- Vln. I.:** Violin I, playing a rhythmic pattern of eighth notes.
- Vln. II.:** Violin II, playing a rhythmic pattern of eighth notes.
- Vla.:** Viola, playing a rhythmic pattern of eighth notes.
- Vc.:** Violoncello, playing a melodic line with a *mf* dynamic marking and the instruction "ord".
- Db.:** Double Bass, 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*, markings for "non vib." and "vib.", and a glissando ("gliss.") in the final measure.
- Fl. 3.:** *mf*, markings for "non vib." and "vib.", and a glissando ("gliss.") in the final measure.
- Ob. 1.2.:** *mf*, markings for "non vib." and "vib.", and a glissando ("gliss.") in the final measure.
- Cl.:** *mf*, markings for "non vib." and "vib.", and a glissando ("gliss.") in the final measure.
- Bsn. 1.2.:** *mf*, playing a rhythmic pattern of eighth notes.
- Cbsn.:** *mf*, playing a rhythmic pattern of eighth notes.
- Glock.:** *mf*, playing a melodic line with a breath mark (h) in the final measure.
- Pno.:** *mf*, playing a rhythmic accompaniment in the bass register.
- Vln. S.:** *mf*, playing a melodic line in the final measure.
- Vln. I.:** *mf*, playing a rhythmic pattern with "x" marks indicating bowing or muting.
- Vln. II.:** *mf*, playing a rhythmic pattern.
- Vla.:** *mf*, playing a rhythmic pattern.
- Vc.:** *mf*, playing a rhythmic pattern.
- Db.:** *mf*, playing a rhythmic pattern.

83

Cl. *tr*  
*mp*

Bsn. 1.2.

Cbsn.

Tpts. 1.2.3.4.  
con sord. (harmon-stem in) 1.2. 3. 4. *mf* *ff* senza sord.

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

Pno.

Vln. S *detache*

Vln. I

Vln. II

Vla.

Vc.

Db.

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

- Flutes (Fl. 1, 2, 3):** All three flutes play a melodic line starting in the third measure. The dynamic is *mf*. The word "flute" is written above the first staff.
- Clarinet (Cl.):** Plays a melodic line starting in the third measure, marked with a first and second ending bracket. The dynamic is *mf*.
- Bassoons (Bsn. 1, 2):** Play a rhythmic accompaniment of eighth notes with slurs.
- Cor Anglais (Cbsn.):** Plays a rhythmic accompaniment of eighth notes.
- Piano (Pno.):** Features a complex accompaniment with sixteenth-note patterns in the right hand and eighth-note chords in the left hand.
- Violin I (Vln. S):** Plays a melodic line with slurs, marked with a forte *f* dynamic.
- Violin II (Vln. II):** Plays a sustained chordal accompaniment.
- Viola (Vla.):** Plays a sustained chordal accompaniment.
- Violoncello (Vc.):** Plays a sustained chordal accompaniment.
- Double Bass (Db.):** Plays a simple bass line with slurs.



# 4/4

Fl. 1. (P)

Fl. 2.

Fl. 3.

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

Bsn. 1.2. *f*

Cbsn. *f*

Pno. *f* (h)(h) *f*

Vln. S. (h) *mp* *f* 26

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

Vla. gliss. molto vib. *fp*

Vc. molto vib. *fp*

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* *non vib.* *mp*

Cbsn. *pp* *mp*

Vln. I. *tutti cantabile* *sul tasto (vib.)* *pp* *non div.* *ord.* *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* *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.* *tr.* *5* *1.2.3.*

Detailed description of the musical score: The score is for page 129 and includes parts for Flute 1 (P), Flute 3, Oboe 1.2., Clarinet, Bassoon 1.2., Horns 1.2.3., Trumpets 1.2.3.4., Trombones 1.2.3., Percussion, Glockenspiel, Violin I, Violin II, Viola, and Double Bass. The woodwinds (Flutes, Oboe, Clarinet) play melodic lines with trills and dynamic markings from *mf* to *f*. The Oboe and Trombone parts feature vibrato markings. The Horns and Trumpets play sustained notes with dynamic markings from *f* to *pp*. The Trombones play a descending glissando. The Violin II part includes *sul tasto* and *sul pont.* markings. The Viola part is marked *arco*. The Double Bass part includes a *pizz.* marking. The score is in 4/4 time and features various dynamic markings and performance instructions.

137

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

Pno. *mp*

Vln. S *mp*

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

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

Vla. *pp* *arco* *pp* *mp*

Vc. *pp* *mp*

Bsn. 1.2. *p* *pp*

Perc. triangle *mp*

Pno. *8va*

Vln. S *tr* *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *sul tasto* *ppp*

Vc. *pp* *ppp*

Pno. Vln. S Vla. Vc.

*mp* *pp* *mp*

tr

tr

tr

tr



Perc. Pno. Vln. S Vln. I Vln. II

triangle *mp* 158

*ppp* *ppp* *mp* *mp*

sul tasto ord. ord.

r.h. l.h. r.h. l.h.

Perc. Bar Chimes *p* *gliss.*

Pno. *pp*

Vln. S *tr*

Vln. I *sul tasto pp mp*

Vln. II *sul tasto pp mp*

Pno. *moriendo ppp*

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

Vln. I *pp ppp*

Vln. II *pp ppp*

**E**

Vln. S *ff mf accel.*

Vln. S *ff mf f*

Vln. S *ff mf*

Vln. S *ff mf accel.*

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 two oboes (1.2.) and a clarinet (Cl.), both playing a melodic line starting in measure 194 with a *mf* dynamic. The oboe part includes a vibrato (vib.) marking. The horn section (Hns. 1. 2. 3.) plays a sustained harmonic line, starting at *mp* and reaching *f* by measure 198. The percussion part features sleigh bells with a *mf* dynamic. The piano (Pno.) part consists of a rhythmic accompaniment, starting with a *f* dynamic and transitioning to *mf* in measure 195. The string section includes Violin I (Vln. I) with a *f* dynamic and a *div.* (divisi) marking, Violin II (Vln. II) with a *mf* dynamic and a *pizz.* (pizzicato) marking, Viola (Vla.) with a *f* dynamic and an *arco div.* (arco divisi) marking, and Violoncello (Vc.) with a *mf* dynamic and a *div.* marking. The score is written in a key signature of one sharp (F#) and a common time signature.

Ob. 1.2. **mf**

Cl. **mf**

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

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**

200

210

Flute 1. (P) *mf*

Flute 2. *mf*

Flute 3. *mf*

Ob. 1.2. 206

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

Trpts. 1.2.3.4. 1.2. *mf* 1.2. 3.4. *sfz p*

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

Perc. *mf*

Pno. *mf* r.h. r.h.

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

Vln. I. detache *mf* *f* detache *mf* non div. *f*

Vln. II. arco detache *mf* *f* detache *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. *detache* *mf* *f* *f* *mf*

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

Vla. *ord.*

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

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

218

musical score for measures 218-221, featuring the following instruments and parts:

- Hns. 1. 2. 3.**: Treble clef, *cresc.*, *f*, *gliss.*
- Tpts. 1. 2. 3. 4.**: Treble clef, *cresc.*, *f*, *gliss.*, 1. 2. / 3. 4.
- Timp.**: Bass clef, *p*, *f*, *p*
- Perc.**: Bass clef, *mp*, *f*
- Cel.**: Treble clef, *f*, *mf*
- Pno.**: Treble and Bass clefs, *f*
- Vln. S**: Treble clef, *f*, *detache*
- Vln. I**: Treble clef, *mf*, (harm. gliss.), 1. 2. pult
- Vln. II**: Treble clef, *cresc.*, *mf*
- Vla.**: Treble clef
- Vc.**: Bass clef, *mf*
- Db.**: Bass clef

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. *mp* *mf*

Cl. *decresc.*

Bsn. 1.2. *decresc.*

Cbsn. *decresc.*

Hns. 1. 2. 3. *decresc.*

Tpts. 1.2.3.4. *decresc.*

Timp. *p*

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

Cel. *decresc.*

Pno. *rall.*

Vln. I. *decresc.*

Vla. *decresc.*

Vc. *decresc.*

Db. *decresc.*

3.4.

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., 1.2. Dynamics: p, p, mp.

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

Violoncello: Dynamics: p.

Double Bass: Dynamics: 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

7

*fp*

*fp*

*fp*

*f* *pp*

*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*

*vib.*

*non vib.*

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 *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 273, it changes to *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 *ff* marking.
- Vln. I:** Starts with *mp*. In measure 273, it has a *(harm. gliss.)* marking. In measure 274, it has a *fp* marking. In measure 275, it has a *ff* marking.
- Vla.:** Starts with *mp*. In measure 273, it has a *mf* marking. In measure 274, it has a *cresc.* marking. In measure 275, it has a *f* and *ff* marking.
- Vc.:** Starts with *mp*. In measure 273, it has a *mf* marking. In measure 274, it has a *cresc.* marking. In measure 275, it has a *f* and *ff* marking.

H

♩ = 160

Bsn. 1.2. *f*

Cbsn. *f*

Hns. 1. 2. 3. *mp* *rfz* *fp* *fp*

Tpts. 1.2.3.4. *pp* 1.2.3.4. *mp* *rfz* 1.2. 3.4. *fp* *fp*

Tbn. 1. 2. 3. *pp* *mp* *rfz* *fp* *fp*

Tba. *f*

Timp. *mp* *rfz* *f* *mf*

Perc. sus. cymbal *p* *fp*  
Low Tom *mp* *rfz* *mf*

Glock. *mf*

Vln. I. ord. ♩ = 160 *mf* *sempre cresc.*

Vln. II. ord. *mf* *sempre cresc.*

Vla. sul pont. *pp* to ord. *mf* ord. *mf* *sempre cresc.*

Vc. *f* spic. div.

Db. *f* spic.

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. *take cabasa*

Glock.

Hp.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

*piccolo*

*fp*

*f*

*mf*

*ff*

*sempre cresc.*

*pizz.*

*cabasa*

*8va*

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.

*mf*

*gliss.*

*fp*

*rfz*

*f*

1.2.3.

1.2.

*gliss.*

*mf*

*gliss.*

*rfz*

*rfz*

I

Bsn. 1.2. *cresc.* *f*

Cbsn. *cresc.* *f*

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

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

Tbn. 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*



322

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

- Bsn. 1.2.**: Bassoon parts with eighth-note patterns.
- Cbsn.**: Contrabassoon part with eighth-note patterns.
- Tba.**: Trombone part with eighth-note patterns, including dynamic markings *f*.
- Timp.**: Timpani part with eighth-note patterns.
- Perc.**: Percussion part with eighth-note patterns.
- Glock.**: Glockenspiel part with eighth-note patterns, including dynamic marking *mf*.
- Pno.**: Piano part with chords and arpeggiated figures, including dynamic marking *f* and an 8va marking.
- Vln. S.**: Violin II part with chords and arpeggiated figures, including dynamic marking *f* and an 8va marking.
- Vln. I.**: Violin I part with chords, including dynamic marking *f* and the instruction *pizz. non div.*
- Vln. II.**: Violin II part with chords, including dynamic markings *sfz p* and *ff*, and the instruction *sul pont.*
- Vla.**: Viola part with chords, including dynamic markings *sfz p* and *ff*, and the instruction *sul pont.*
- Vc.**: Violoncello part with eighth-note patterns, including dynamic marking *f*.
- Db.**: Double Bass part with eighth-note patterns, including dynamic marking *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*

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

- Bsn. 1.2.**: Bassoon parts with a melodic line.
- Cbsn.**: Contrabassoon part with a melodic line.
- Hns. 1.2.3.**: Horns part, starting with a triplet of eighth notes and a dynamic marking of *sfz p*.
- Tpts. 1.2.3.4.**: Trumpets part, starting with a melodic line and a dynamic marking of *sfz p*.
- Tbn. 1.2.3.**: Trombones part, starting with a melodic line and a dynamic marking of *sfz p*, followed by a *f* dynamic.
- Tba.**: Tuba part with a rhythmic pattern.
- Timp.**: Timpani part with a rhythmic pattern and a *cresc.* marking.
- Perc.**: Percussion part with a rhythmic pattern.
- Glock.**: Glockenspiel part with a rhythmic pattern and a *mf* dynamic.
- Pno.**: Piano part with a complex melodic and harmonic texture.
- Vln. S**: Violin II part with a melodic line and a *f* dynamic.
- Vln. I**: Violin I part, starting with a *pizz. non div.* marking and a *f* dynamic.
- Vc.**: Violoncello part with a melodic line and a *f* dynamic.
- Db.**: Double Bass part with a rhythmic pattern and a *f* dynamic.

Fl. 1. (P)

Fl. 2.

Cl.

Bsn. 1.2.

Cbsn.

Tbn. 1. 2. 3.

Tba.

Timp.

Perc.

Glock.

Pno.

Vln. S

Vla.

Vc.

Db.

piccolo

gliss.

tr

1.2.3.

rfz

cresc.

ff

mf

cresc.

ff

f

cresc.

cresc.

cresc.

cresc.

cresc.

arco ord.

rfz

cresc.

cresc.

cresc.

cresc.

**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).

This page contains the musical score for measures 356 to 361 of an orchestral work. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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.

Key musical markings and dynamics include:

- Flutes:** Dynamics of *f* (forte) are present in measures 356 and 360.
- Clarinets:** Markings of *sempre cresc.* (measures 356, 360) and *cresc.* (measure 360) are present.
- Timpani:** Markings of *sempre cresc.* are present in measures 357, 360, and 361.
- Perception:** Dynamics of *ff* (measures 356, 360) and *f* (measures 357, 360) are present.
- Violins:** *Vln. S.* has a *fff* (fortississimo) dynamic in measures 356 and 360. *Vln. I.* and *Vln. II.* have *sempre cresc.* markings in measures 360 and 361.
- Viola:** *sempre cresc.* marking is present in measures 360 and 361.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with many notes tied across measures. The overall texture is dense and dynamic.

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*





# 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*  $\text{♩} = 120$  *tr*

*mf* *cresc.* *f*

31 *f* *8va* *24:20*

*f* *8va* *24:20*

33 *f* *8va* *24:20* *ff* *f* *24:20*

*f* *8va* *24:20* *ff* *f* *24:20*

35 *ff* *f* *16:12* *ff* *f* *16:12*

*ff* *f* *16:12* *ff* *f* *16:12*

37 *ff* *f* *mf* *f* *mf* *stringendo to*

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

39  $\text{♩} = 100$  *mf* *B* 4 8 6

*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* *f*

*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

144

2

*f* *ff*

148

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

G

6

157

horn *mp* *mf*

2

*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* *mp*

**B**

*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<sup>va</sup> o armónicos similares

48 *ppp* 24 *pp* 24

(8)

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

54 *poco a poco cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3

61 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3

68 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3 *sempre cresc.* 3

74 *ff* 3 *ff* 3 *ff* 3 *ff* 3 *ff* 3 8<sup>va</sup> 8<sup>va</sup>

79 *sfz* 5 6 *sfz* 5 6 8<sup>va</sup> 8<sup>va</sup>

83 *ad libitum* 5 6 *ad libitum* 6 6 *sfz* 6 6 8<sup>va</sup> 8<sup>va</sup>

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

87 *pizz.* *mf* *f* *p* *arco* *f* 8<sup>va</sup> 8<sup>va</sup>

(8)

92 *mf* 3 *mf* 3 *mp* 3 *mp* 3 8<sup>va</sup> 8<sup>va</sup>



Violin solista

# Violin Concert Nr. 1

## 3rd. movement

### "Contemplación de la tierra"

a Lucía Luque

Miguel Bareilles

♩ = 120

1 5 13 **A** *f*

20 *ff* 3

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

33 *ff* *leggiere* 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* *f* 8va

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

3

2

9

*mp* 3

3

*mf* 3

3

4

17

*f* — *pp*

tr

2

5

3

accel. to ———— ♩ = 120

mf

30

to flute

2

2

2

6

4

3

flute

*p*

52

to picc.

*p*

2

picc.

*mf*

*mp*

*mf*

*mp*

61

♩ = 50

3

2

3

♩ = 70

3

flute

*ppp*

77

to picc.

*pp*

**C** ♩ = 80

2

8

♩ = 160

♩ = 130

4

4

**D** ♩ = (90-100)

4

103

picc.

*mf*

*mp*

2

**E**

17

**F** cantabile ♩ = (80-90)

*f*

127

3

*f*

3

3

3

3

3

135

*f*

6

9

*f*

*ff*

149 **G**

*f* *mf* *f* *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*

to picc. **A**

**B** **C** **D** *picc.*

*pp* *poco cresc.*

*mp* ♩ = 100 **47**

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* *p* *mp*

20 *tr* *gliss.* 30 B  $\text{♩} = 144$  *mf* *mf*

55 C 19 *mf*

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

95 2 *fp* *f* *gliss.*

104 D  $\text{♩} = 120$  3 17 *tr* *gliss.* *mf* *f* 5

133 E 36 F (88 - 92) 20

210 *mf* *mf* 17

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

**H** 280 ♩ = 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 *mp* *mf* *sff*  $\text{♩} = 50$  3 2 3  $\text{♩} = 70$  3

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

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

Flute 1.2.

126 **F** ♩ = (80-90)

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

133

*mf* *f* *f*

145 **G**

*f* *ff* *sfz* *f* *f* *f*

151

*f* *f*

152

*f* *f* *f* *f* *trill* **2**

156 1.2.

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

**4**  
**4** 162

*mp* *mp* *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...  
multiphonic  
pp p mp p mf f

18

A B  
tr gliss. gliss.  
mp mf mp mf

53  $\text{♩} = 144$

C  
non vib. vib. gliss. gliss.  
mf mf mf mf

79

6 4 2 6 4 2  
mf 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

*p* *mp* *p* *mp* *mp*

normal vib. non vib. normal vib.

normal vib. non vib. normal vib.

254

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

non vib. vib. non vib. vib.

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

269

**H** ♩ = 160

*mp* *mf*

normal vib. tr.

6 15

6 15

*mp* *mf*

295

**I**

*f* *f*

gliss. gliss. gliss.

8 31

8 31

Flutes 1.2.

**J**

343

gliss. tr. *f* *f*

355

*f* *f*

363

4 4 gliss. tr. gliss. *sfz* *fff* *fff*

Oboe 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*

**A** 16 8 4 2 2

37  $\text{♩} = 100$  **B**

1. ob. 2. ob.

*p* *p*

**B** 4 2 4 4

55 1.2.

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

3

66  $\text{♩} = 50$

*mf*

2 3 4

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

*mf*

**C** 2 8 4 4 9

109 **E** **F**  $\text{♩} = (80-90)$

**E** **F**  $\text{♩} = (80-90)$

17 5

131

*f* *f*

**G** 2 6 2

139

*mf* *mp*

**G** 2 4 7

157

*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.....

*mp*

3. Cor anglais

non vib.

*mp* *fp*

to Ob.

10

3

19

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

4/4 6/8 8/8

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 **F** 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 fermata of 5 measures follows. The staff ends with a melodic line.

204 32

Musical staff 204-237. A long fermata of 32 measures.

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

Musical staff 238-253. A melodic line with dynamics p, mp, p, mp, mp. Includes a box labeled 'G' and vibrato markings.

254 12 mp mp mf

Musical staff 254-272. A melodic line with dynamics mp, mp, mf. A fermata of 12 measures is present.

273 H 6 15 1.2. 3. f

Musical staff 273-297. Includes a box labeled 'H', dynamics f, and a 3-measure repeat sign.

298 I 8 14

Musical staff 298-325. Includes a box labeled 'I', dynamics f, and a fermata of 14 measures.

326 18 sfz f

Musical staff 326-345. Dynamics sfz, f. A fermata of 18 measures.

346 J f f f

Musical staff 346-358. Includes a box labeled 'J', dynamics f. A fermata of 12 measures.

359 4 sfz fff tr gliss.

Musical staff 359-363. Dynamics f, sfz, fff. Includes a trill and glissando marking.

Cor Anglais

# Violin Concert Nr. 1

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

Miguel Bareilles

1  $\text{♩} = 100$

*mp* *mf* *sfff* *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  $\text{♩} = (90-100)$

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  $\text{♩} = 100$

15 1.2.

29  $\text{♩} = 120$

41  $\text{♩} = 100$

48

65  $\text{♩} = 50$   $\text{♩} = 70$

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

101 1. cl.

109

126  $\text{♩} = (80-90)$

10

2

8

2

2

4

2

14

2

3

5

4

4

2

2

17

4

3

3

2

*mp* *mf* *sff*

*mf* *f* *f*

*mf* *mf*

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

*p* *mf* *dim.*

*pp*

*mf* *mp* *mf*

*f* *f*

accel. . . .

A

B

C

D

E

F



Clarinet 1.2.

136 1. cl.

*f*<sup>6</sup> *mf* *mp* *f*

146

*ff* *sfz* *f*

150

*ff* *sfz* *f*

157

164

*mp* *p*

Clarinets 1.2 in Bb

# Violin Concert Nr. 1

2nd. movement

## "Contemplación del agua"

a Lucía Luque

Miguel Bareilles

♩ = 70

2 7 1. cl. 13 A 5 3

19 6 B 6 1.2. p mp mf mp

36 C 7 D 4 mf

52 ♩ = 100 20

72 6 15 mf 6

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.  $p \leftarrow mf$  multiphonic

I.  $p \leftarrow f$

1.2 non vib.  $pp$   $p$   $mp$

11  $p$  **A**  $mf$   $5$

24  $mp$   $pp$   $ppp$   $5$

28 **B**  $\text{♩} = 144$   $16$   $8$

54 **C**  $1.2$   $tr$   $mp$   $mf$   $mp$   $mp$   $mf$   $mp$   $8$

71  $mf$   $1.2$  non vib. vib.  $gliss.$

80  $2$   $3$  **83**  $tr$   $3$   $mf$

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

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

Clarinets 1.2

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

133 **E** **F** ♩ (88 - 92) 36 21 5

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

222 *tr* *mp* *decresc.*

235 *(tr)* ♩ (72) **G** *non vib.* *normal vib.* *non vib.* 2 *p* *p* *p*

248 *normal vib.* *mp* *sfz* 2

261 **H** ♩ = 160 17 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* *sff* 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

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

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

133 **E** **F** ♩. (88 - 92)

231 ♩. (72) **G**

B. cl.  
258 *fp* to Cl. **18**

**H** ♩ = 160 Cl. to B. Cl.

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

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  $\text{♩} = (80-90)$  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

40

4 sfz mf sfz f 4

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

♩ - 120

con sord. (harmon-stem in) 1.2. senza sord.

5

mp

mp

**A**

12

7

10

fp

f

32

8

8

p

ff

ff

**B**

42

2

8

♩ - 144

28

82

**C**

con sord. (harmon-stem in) senza sord.

9

mf

ff

mf

ff

95

2

5

3

109

**D** ♩ - 120

16

5

mf

sfz

f

133

**E** **F** ♩. (88 - 92)

36

21

18

208

1.2.

mf

sfz p

f

rit.

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*

280 **H** **144** 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* *f* 1.2. *sfz p*

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

367 1.2. *sfz* *fff*

Trumpets 3.4. in Bb

# Violin Concert Nr. 1

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

Miguel Bareilles

1  $\text{♩} = 100$

3.4. 9

*mf* *sff*

14 3.4. con sord.

2 A 8

*mf* *f* *f*

29  $\text{♩} = 120$

4 *f* *f* *mf* *mf* *ff*

38  $\text{♩} = 100$

3 B 2 4 19

66  $\text{♩} = 50$

2 2  $\text{♩} = 70$

*mf*

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

C 2 8 4 4 D 9

108  $\text{♩} = (80-90)$

E 17 F  $\text{♩} = (80-90)$  4

130 *f* *f* *cresc.* *sfz* *f* *senza sord.*

3 2

*f* *f* *cresc.* *sfz* *f* *senza sord.*

138 *mf* *cresc.* *f* *f* *mf*

3 2

*mf* *cresc.* *f* *f* *mf*

147 *ff* *sfz* *p* *f* *p* *f*

G 3 2

*ff* *sfz* *p* *f* *p* *f*

157 *f* *f* *f* *f* *f* *f*

2 11

*f* *f* *f* *f* *f* *f*

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 ♩ = 100 16

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

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

84 5 *mp* *p* *pp*





Trumpets 3.4.

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

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

**G** 242 36

278 3.4 *mp* *rfz*

**H** 280 5/8 - 144 *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.

28  $\text{♩} = 120$

37  $\text{♩} = 100$

58 1. 2. 1.2.  $\text{♩} = 50$

69  $\text{♩} = 70$

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

101 1. 1.2.

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

129

Dynamics: *mf*, *fff*, *mp*, *f*, *ff*, *sfz*, *p*, *cresc.*

Articulations: *acc.*, *sfz*

Rehearsal marks: **A**, **B**, **C**, **D**, **E**, **F**

Measure numbers: 1, 14, 28, 37, 58, 69, 79, 101, 109, 129

Tempo markings:  $\text{♩} = 100$ ,  $\text{♩} = 120$ ,  $\text{♩} = 100$ ,  $\text{♩} = 50$ ,  $\text{♩} = 70$ ,  $\text{♩} = 80$ ,  $\text{♩} = 160$ ,  $\text{♩} = 130$ ,  $\text{♩} = 70$ ,  $\text{♩} = (90-100)$ ,  $\text{♩} = (80-90)$

Other markings: 9, 2, 7, 4, 3, 2, 4, 11, 3, 4, 2, 3, 4, 4, 2, 2, 3, 5, 4, 4, 2, 2, 17, 3, 2

Horn 1.2.

134

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

**6** **G**

144

*ff* *sfz*

**2** **2**

151

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

159

*mp* *mf*

**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.* **A** 5

*pp*  $\curvearrowright$  *mf* *mp* *p* *cresc.* *sf*

20 6 **B** 5 1.2.

*p*  $\curvearrowright$  *mp*  $\curvearrowright$  *mf*  $\curvearrowright$  *mp*  $\curvearrowright$  *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* 1. 2. *f* 3 1.2. *mp*

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 in treble clef, key of F major. It consists of a single melodic line with eighth and sixteenth notes. Dynamics include *mf*, *dim.*, and *decresc.*. Rehearsal marks 1.2., 3.4., and 1.2. are present. The piece concludes with a **rall.** marking.

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

*p*

Musical staff 232-241 in treble clef, key of F major. It consists of a single melodic line with eighth and sixteenth notes. Dynamics include *p*. Rehearsal marks 3.4. and **(72)** are present.

**G**

242 1.2.

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

Musical staff 242-256 in treble clef, key of F major. It consists of a single melodic line with eighth and sixteenth notes. Dynamics include *p*, *mp*, *mf*, and *sfz p*. Rehearsal mark 1.2. is present.

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

*mp* *mf* *sfz p*

Musical staff 257-272 in treble clef, key of F major. It features a six-measure rest (marked **6**) followed by a melodic line with eighth and sixteenth notes. Dynamics include *mp*, *mf*, and *sfz p*. Rehearsal marks 1.2. and 3. are present.

273 -----> **H** ♩ = 160

*mp* *rfz* *fp* *fp*

Musical staff 273-284 in treble clef, key of F major. It features a three-measure rest (marked with a circled **H**) followed by a melodic line with eighth and sixteenth notes. Dynamics include *mp*, *rfz*, and *fp*. A tempo marking of ♩ = 160 is present.

285

*fp* *fp* *f*

Musical staff 285-295 in treble clef, key of F major. It consists of a melodic line with eighth and sixteenth notes. Dynamics include *fp* and *f*.

296 **7** 1.2.3. **I**

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

Musical staff 296-312 in treble clef, key of F major. It features a seven-measure rest (marked **7**) followed by a melodic line with eighth and sixteenth notes. Dynamics include *fp* and *f*. Rehearsal mark 1.2.3. is present.

313 **19** 1.2. 3. *sfz p*

*f* *sfz p*

Musical staff 313-335 in treble clef, key of F major. It features a nineteen-measure rest (marked **19**) followed by a melodic line with eighth and sixteenth notes. Dynamics include *f* and *sfz p*. Rehearsal marks 1.2. and 3. are present.

336 **J** **12** **15** **4**

Musical staff 336-367 in treble clef, key of F major. It consists of rests of 12, 15, and 4 measures, followed by a final chord. Rehearsal mark **J** is present.

368

*sfz* *fff*

Musical staff 368-377 in treble clef, key of F major. It consists of a melodic line with eighth and sixteenth notes. Dynamics include *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  $\text{mp}$   $\text{mf}$   $f$   $f$  **A** 2 7

28  $\text{mp}$   $\text{f}$   $f$   $f$   $f$   $f$

37  $\text{ff}$   $\text{♩} = 100$  3 2 **B** 4 13

60  $\text{mp}$   $\text{sfz}$   $p$   $\text{mp}$   $\text{♩} = 50$  3 2

72  $\text{mf}$   $\text{mp}$  **C**  $\text{♩} = 70$  4  $\text{♩} = 80$  2  $\text{♩} = 160$  3

85  $\text{♩} = 130$  5  $\text{♩} = 70$  4 **D**  $\text{♩} = (90-100)$  9

109 **E** 17 **F**  $\text{♩} = (80-90)$  8

134  $\text{mf}$   $\text{mf}$   $\text{sfz}$   $\text{mf}$   $\text{cresc.}$   $f$   $f$   $\text{mf}$  3 2

147  $\text{ff}$   $\text{sfz}$   $p$   $f$   $p$   $f$   $p$   $f$   $\text{mf}$   $\text{cresc.}$  **G** 2

157  $\text{sf}$  11

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** 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  $ff$   $sfz$  [G] 3  $p$   $f$

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**

2 6 5 *pp* *mf* *mp* *senza sord.* *p* *cresc.*

18 **B**

6 9 *sf* *mp* *mf*

41 **C** **D**  $\text{♩} = 100$

4 4 4 4 4 4 4 *sfz* *mf* *sfz* *f* *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*

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

*p* *ff* *p* *ff*

52 **6** **8** **30** **C**

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

*mf* *ff*

103 **3** **D** **16** ♩ = 120

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

*mf* *sfz* *f*

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

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

214 **24** ♩ (72) **4**

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') and a section marked 'H' with a tempo marking of ♩ = 160. Dynamic markings include *pp*, *mp*, *rfz*, and *fp*.

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

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

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*. A first ending bracket labeled '1.2.3.' is present.

Musical staff for measures 341-348. It includes a crescendo marking and notes with dynamic markings: *cresc.* and *ff*. A section marked 'J' is indicated.

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

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

Musical staff for measures 364-373. It includes a three-measure rest (marked '3') and notes with dynamic markings: *sfz* and *fff*.

Bass Trombone

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

Miguel Bareilles

1  $\text{♩} = 100$

2 16

*mf* *sfff*

21 **A**

12 12  $\text{♩} = 120$

*f* *f* *f* *f*

37

3 2 **B** 4 13

*ff*

60

3 3  $\text{♩} = 50$  2 2

*mp* *sfz*

72

3 3 **C**  $\text{♩} = 80$   
2

*mf* *f*

82  $\text{♩} = 160$   $\text{♩} = 130$

3 5 4 4 **D**  $\text{♩} = (90-100)$  9

*f*

108

**E** 17 **F**  $\text{♩} = (80-90)$  4

130

6 3

*f* *cresc.* *mf* *f* *f* *f* *f*

145

2 **G** 3

*ff* *sfz* *p* *f* *p* *f* *mf* *cresc.*

157

11

*sf*

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. Includes a six-measure rest (6) and dynamics *mp*, *mf*, and *sfz p*.

**H**

♩ = 160

274

Musical staff for section H, measures 274-288. Includes a six-measure rest (6) and dynamics *fp*.

289

Musical staff for section H, measures 289-302. Includes a seven-measure rest (7) and dynamics *fp* and *f*.

303

Musical staff for section H, measures 303-312. Includes a five-measure rest (5) and dynamics *f*.

313

Musical staff for section H, measures 313-330. Includes an 18-measure rest (18) and dynamics *f*.

331

Musical staff for section H, measures 331-343. Includes a five-measure rest (5) and dynamics *f* and *rfz*.

**J**

344

Musical staff for section J, measures 344-352. Includes dynamics *cresc.* and *ff*.

353

Musical staff for section J, measures 353-360.

361

Musical staff for section J, measures 361-365. Includes a four-measure rest (4) and dynamics *sfz* and *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 **B** 6 14

40 **C** 7 **D** ♩ = 100 28

80 5

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

92 *mp* *p*

Detailed description: This block contains the first four systems of a Tuba part. The first system (measures 1-14) is in 4/4 time with a tempo of 70. It features rehearsal marks A (measures 5-8) and B (measures 11-14). The second system (measures 15-28) starts at measure 40, changes to 2/4 time, and includes rehearsal marks C (measures 15-21) and D (measures 22-28) with a tempo of 100. The third system (measures 29-36) is in 4/4 time and includes a rehearsal mark 5 (measures 33-36). It features dynamic markings *f*, *sf*, *sf*, *sf*, and *mf*. The fourth system (measures 37-40) is in 4/4 time and includes dynamic markings *mp* and *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**

Musical staff 312-320: A series of nine measures in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking of *f*. The last measure has a dynamic marking of *f*.

321

Musical staff 321-329: A series of nine measures in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking of *f*. The last measure has a dynamic marking of *f*.

330

Musical staff 330-338: A series of nine measures in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking of *f*. The last measure has a dynamic marking of *f*.

339

Musical staff 339-352: A series of measures in bass clef. Measure 339: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 340: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 341: A whole rest. Measure 342: A whole rest. Measure 343: A whole rest. Measure 344: A whole rest. Measure 345: A whole rest. Measure 346: A whole rest. Measure 347: A whole rest. Measure 348: A whole rest. Measure 349: A whole rest. Measure 350: A whole rest. Measure 351: A whole rest. Measure 352: A whole rest. A bracket labeled '7' spans measures 341-352. The first measure has a dynamic marking of *ff*.

353

Musical staff 353-360: A series of eight measures in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking of *ff*.

361

Musical staff 361-368: A series of measures in bass clef. Measure 361: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 362: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 363: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 364: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 365: A whole rest. Measure 366: A whole rest. Measure 367: A whole rest. Measure 368: A whole rest. A bracket labeled '3' spans measures 365-367. A bracket labeled '2' spans measures 367-368. The first measure has a dynamic marking of *sfz*. The last measure has a dynamic marking of *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.

p

mf

tambourine

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

Perc. 2  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

*sus cymbal* *mp* *f* *mark tree* *gliss.* *crotal agudo* *p*

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

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

**C** **D**

108  $\text{♩} = (80-90)$

Perc. 1  $\frac{4}{4}$   $\frac{14}{4}$   $\frac{9}{4}$

*sus. cymbal* *ppp* *sff*

126  $\text{♩} = (80-90)$

Perc. 1  $\frac{3}{4}$   $\frac{9}{4}$

Perc. 2  $\frac{3}{4}$   $\frac{9}{4}$

*snare drum* *ppp* *f* *+ sus. cymbal* *triangle* *f* *p*

144  $\text{♩} = (80-90)$

Perc. 1  $\frac{4}{4}$   $\frac{9}{4}$

Perc. 2  $\frac{4}{4}$   $\frac{9}{4}$

B. D.  $\frac{4}{4}$   $\frac{9}{4}$

*sus. cymbal* *p* *ff* *snare drum* *p* *f* *mf* *f* *mf* *f* *mf* *bass drum* *f* *ff* *wood blocks (4)* *f*

**G**

151  $\text{♩} = (80-90)$

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  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

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

157  $\text{♩} = (80-90)$

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

# Violin Concert Nr. 1

## 2nd. movement

### "Contemplación del agua"

a Lucía Luque

Miguel Bareilles

1  $\text{♩} = 70$

Percussion

egg shaker

crotal agudo

3 tones

tiangle

ppp p p

11 **A**

Perc.

T.-t.

sus. cymbal

superball

pp mf

24 **B**

Perc.

mark tree

gliss.

14

40 **C**

Perc.

T.-t.

sus. cymbal (bowed)

take mallets

dejar sonar

snare drum

superball

ppp mp ppp

47 **D**

Perc.

take bow

arco

dejar sonar

100

24

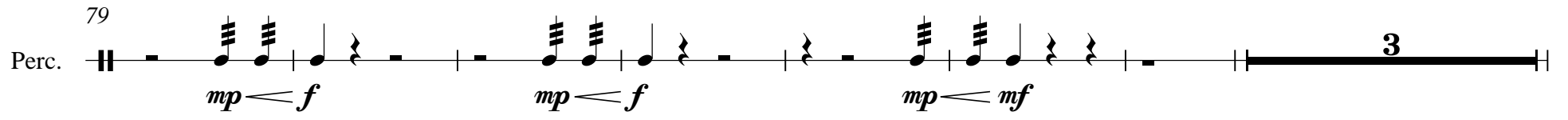
76

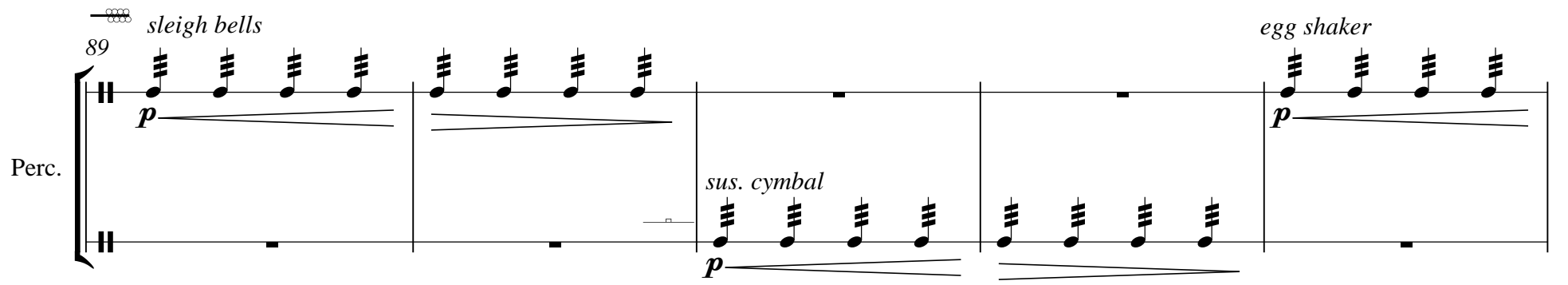
Perc.

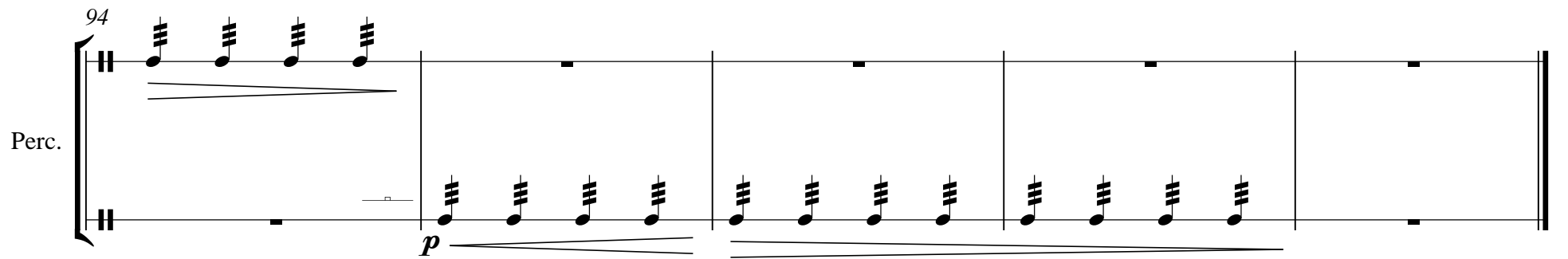
snare drum

mp f

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

5

snare drum (off)

*p*

**A**

19

Perc.

*f* *mf*

*f*

22

22

*f*

*mf*

*f*

44 **B**

Perc.

8

$\frac{4}{4}$

♩ = 144

$\frac{6}{8}$

5

Triangle

*mf*

**C**

*f*

56

Perc.

39

$\frac{4}{4}$

2

$\frac{5}{8}$

5

$\frac{6}{8}$

102 **D** ♩ = 120

Perc.

$\frac{6}{8}$

$\frac{5}{8}$

$\frac{6}{8}$

$\frac{5}{8}$

$\frac{6}{8}$

3

$\frac{4}{4}$

13

122

Perc.

3

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

277 **H** ♩ = 160  
sus. cymbal  
3 Tones  
*p* *fp*  
*mp* *mf*  
*simil pero no idéntico*

286 *take cabasa*

294 cabasa  
*mf*

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

315  
*f* *mf*

323

331

Percussion

338 Perc. *cresc.* *p*

348 Perc. *ff* *f*

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

361 Perc. *ff* 3 3

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

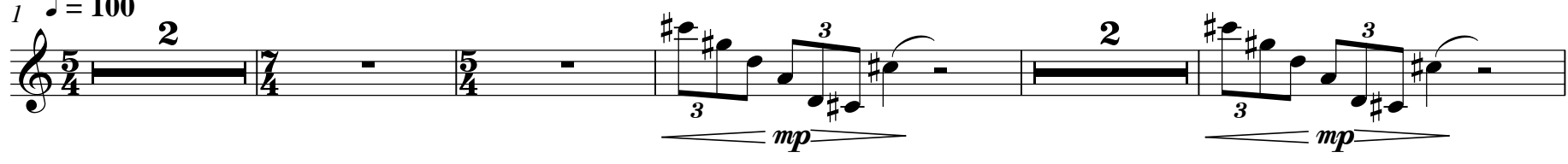
# Violin Concert Nr. 1

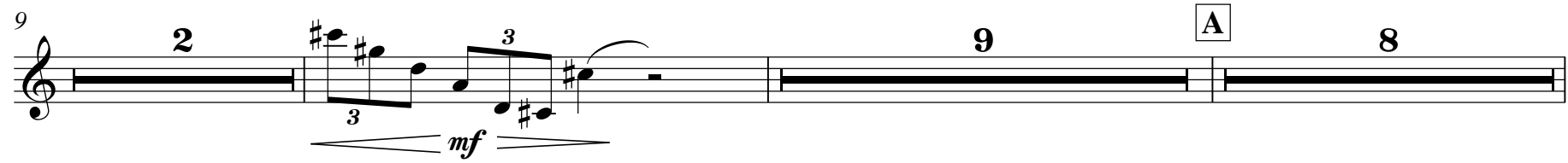
1st. movement  
"Contemplación del aire y del fuego"  
a Lucía Luque

Glockenspiel-Marimba-Vibraphone-Celesta

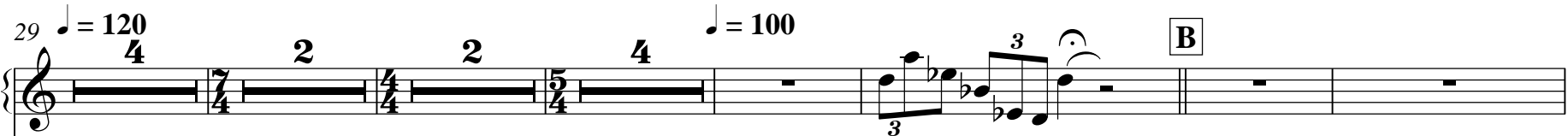
Miguel Bareilles

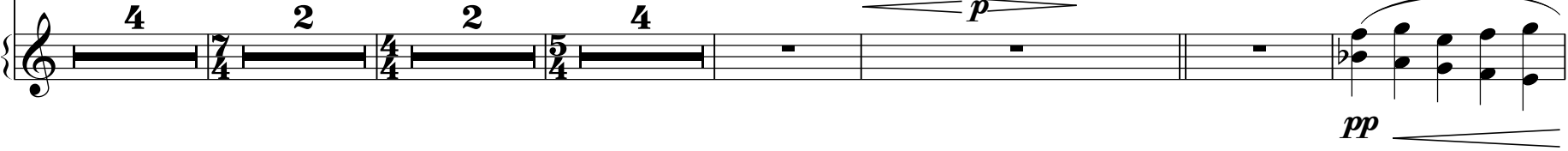
1  $\text{♩} = 100$

Glock. 


9 


29  $\text{♩} = 120$   $\text{♩} = 100$

Glock. 


Vib. 


45 accel. 2 4 accel.

Glock. 

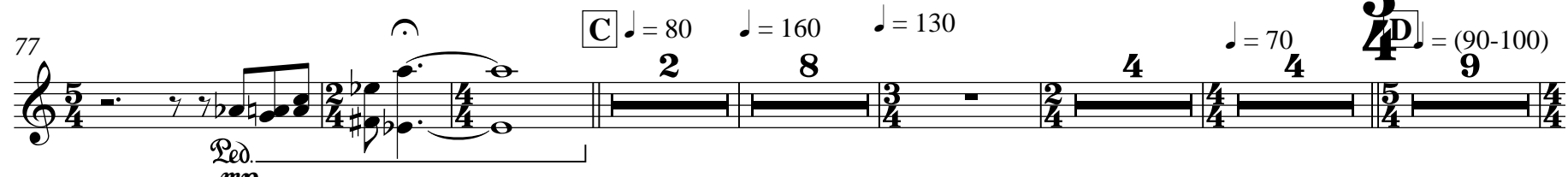
Vib. 

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**

Cel.

132 **15** **15**

Cel.

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

Mar.

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

Glock.

Vib.

161 **11** **11**

Glock.

Vib.

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.

20 C *mf*

76

Glock.

15 *f*

95

Glock.

2 5 6 5 6 3

109 **D**  $\text{♩} = 120$

Glock.

16 *f* 6  $\text{♩} (88 - 92)$

133

Glock.

E 36 F 21 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. *gliss.*

364

Glock. **4** **6/8**

370

Glock. *fff*

Harp

# Violin Concert Nr. 1

1st. movement

## "Contemplación del aire y del fuego"

Miguel Bareilles

a Lucía Luque

1  $\text{♩} = 100$

2 10 2 10 2

*mf*

11

10 5 5 *tr* 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**  $\text{♩} = (90-100)$  *gliss.*

4 7 4 7 4 7 4 7 4 7 4 7

*mp* *f*

107

4 4 4 4

Harp

**E**

109

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

*G<sub>b</sub>* *E<sub>b</sub>* *D<sub>b</sub>* *C<sub>b</sub>*

114

*mp*

*E<sub>b</sub>* *F#G#A#* *B<sub>b</sub>* *A* *C#* *C* *F* *D*

118

*poco accell.* *G*

*8va*

121

*dim.* *F* ♩ = (80-90)

**19**

145

*p* *C# B<sub>b</sub>* *G# F#* *A*

162

*p* *mf*

*C# B<sub>b</sub>* *G# F#* *A*

*8va*

165

*mf*

*C# B<sub>b</sub>* *G# F#* *A*

*8va*

Harp

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

Miguel Bareilles

1  $\text{♩} = 70$  **A**

20 *p* *cresc.* *mp*

22 **B** *pp*

40 **C** *gliss* *mf* *cresc.*

44

45 *decresc.* *dejar sonar* **2**



Harp

48 **D**  $\text{♩} = 100$

4 16 8<sup>va</sup> *mf* *cresc.*

69

8<sup>va</sup> *mf* *cresc.*

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 '5' and the second '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 sixteenth notes, indicated by a slur and the word 'gliss.'. The bass clef has a whole rest. Measure 19 has a treble clef and contains a glissando of sixteenth notes, indicated by a slur and the word 'gliss.'. The bass clef has a whole rest. Measure 20 has a treble clef and contains a whole rest. The bass clef has a whole rest. The dynamic *f* is marked in both measures 19 and 20.

21

23 8

B

A single treble clef staff for measures 21-28. Measures 21-23 are whole rests, labeled '23'. Measure 24 is a whole rest, labeled '8'. A double bar line is placed between measures 23 and 24. A box labeled 'B' is positioned above measure 24. The time signature changes from 5/4 to 4/4 at measure 24.

53  $\text{♩} = 144$

41 2 5

C

A single treble clef staff for measures 53-60. Measures 53-54 are whole rests. Measure 55 is a whole rest, labeled '41'. Measure 56 is a whole rest, labeled '2'. Measure 57 is a whole rest, labeled '5'. A double bar line is placed between measures 56 and 57. A box labeled 'C' is positioned above measure 57. The time signature changes from 6/8 to 4/4 at measure 55, and back to 6/8 at measure 57.

102

3 24

D  $\text{♩} = 120$

A single treble clef staff for measures 102-125. Measures 102-104 are whole rests. Measure 105 is a whole rest, labeled '3'. Measure 106 is a whole rest. Measure 107 is a whole rest. Measure 108 is a whole rest. Measure 109 is a whole rest. Measure 110 is a whole rest. Measure 111 is a whole rest. Measure 112 is a whole rest. Measure 113 is a whole rest. Measure 114 is a whole rest. Measure 115 is a whole rest. Measure 116 is a whole rest. Measure 117 is a whole rest. Measure 118 is a whole rest. Measure 119 is a whole rest. Measure 120 is a whole rest. Measure 121 is a whole rest. Measure 122 is a whole rest. Measure 123 is a whole rest. Measure 124 is a whole rest. Measure 125 is a whole rest, labeled '24'. A double bar line is placed between measures 110 and 111. A box labeled 'D' is positioned above measure 111. The time signature changes from 6/8 to 4/4 at measure 111.

133

36 21 41

E F  $\text{♩} (88 - 92)$

A single treble clef staff for measures 133-174. Measures 133-139 are whole rests, labeled '36'. Measure 140 is a whole rest. Measure 141 is a whole rest. Measure 142 is a whole rest. Measure 143 is a whole rest. Measure 144 is a whole rest. Measure 145 is a whole rest. Measure 146 is a whole rest. Measure 147 is a whole rest. Measure 148 is a whole rest. Measure 149 is a whole rest. Measure 150 is a whole rest. Measure 151 is a whole rest. Measure 152 is a whole rest. Measure 153 is a whole rest. Measure 154 is a whole rest. Measure 155 is a whole rest. Measure 156 is a whole rest. Measure 157 is a whole rest. Measure 158 is a whole rest. Measure 159 is a whole rest. Measure 160 is a whole rest. Measure 161 is a whole rest. Measure 162 is a whole rest. Measure 163 is a whole rest. Measure 164 is a whole rest. Measure 165 is a whole rest. Measure 166 is a whole rest. Measure 167 is a whole rest. Measure 168 is a whole rest. Measure 169 is a whole rest. Measure 170 is a whole rest. Measure 171 is a whole rest. Measure 172 is a whole rest. Measure 173 is a whole rest. Measure 174 is a whole rest, labeled '41'. A double bar line is placed between measures 139 and 140. A box labeled 'E' is positioned above measure 140. A box labeled 'F' is positioned above measure 160. The time signature changes from 6/8 to 6/8 at measure 160.

rall.

231

7 4 16

G  $\text{♩} (72)$

A single treble clef staff for measures 231-247. Measures 231-237 are whole rests, labeled '7'. Measure 238 is a whole rest. Measure 239 is a whole rest. Measure 240 is a whole rest. Measure 241 is a whole rest. Measure 242 is a whole rest. Measure 243 is a whole rest. Measure 244 is a whole rest. Measure 245 is a whole rest. Measure 246 is a whole rest. Measure 247 is a whole rest, labeled '16'. A double bar line is placed between measures 237 and 238. A box labeled 'G' is positioned above measure 244. The time signature changes from 6/8 to 4/4 at measure 244.

Harp

258

mf

262

18

280

**H** ♩ = 160

14

14

8<sup>va</sup>

8<sup>va</sup>

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

r.h. l.h.

ff

Ped.

dejar sonar

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**

accel. up  $\text{♩} = 144$

mp cresc. mf

\* pedal a piacere

$\text{♩} = 144$

sempre cresc. f

**C**

The musical score is written for piano and consists of seven systems of staves. The first system begins with a treble clef, a 5/8 time signature, and a key signature of one flat (B-flat). The first measure of the treble staff contains a whole note chord with a dynamic marking of *mf*. The bass staff of the first system features a continuous eighth-note accompaniment. The second system continues the eighth-note accompaniment in the bass staff, while the treble staff remains mostly silent. The third system introduces a melody in the treble staff, marked with a dynamic of *f*, while the bass staff continues its accompaniment. The fourth system features a whole note chord in the treble staff, marked *mf*, with the bass staff accompaniment. The fifth system shows a treble staff with a whole note chord marked *f* and a dynamic hairpin, and a bass staff with accompaniment. The sixth system continues the *f* melody in the treble staff and accompaniment in the bass staff. The seventh system is marked *con brío* and *ff*, featuring a treble staff with chords and a bass staff with accompaniment. Two instances of the word "Cluster" are written below the bass staff in the final two measures of this system. The score concludes with a final chord in the treble staff marked *f* and a final measure of accompaniment in the bass staff.

Musical notation for the first system, featuring a treble and bass clef. The bass line includes a triplet of eighth notes. The treble line has several chords. Dynamics include *dim.* and *mf*.

Musical notation for the second system, consisting of two blank staves. Above the staves, there is a tempo marking  $\text{♩} = 120$  and a section marker **D**. The number 24 is written above the treble staff and below the bass staff.

Musical notation for the third system, showing complex chordal textures in both hands. The dynamic is *mp*. The bass line has some notes with accidentals.

Musical notation for the fourth system, featuring a melodic line in the treble with an *8va* marking and a dashed line indicating an octave shift. The bass line has chords.

Musical notation for the fifth system, showing dense chordal textures with many accidentals in both hands.

Musical notation for the sixth system, continuing the dense chordal textures with some melodic movement in the treble.

Piano

The first system of music spans measures 1 to 3. The right hand (r.h.) plays a melodic line with a long slur over measures 1 and 2, and a final chord in measure 3. The left hand (l.h.) plays a steady eighth-note accompaniment. 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 in measure 3.

The second system of music spans measures 4 to 6. The right hand features chords with slurs, including a double bar line in measure 5. 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, with a double bar line in measure 8. The left hand continues with eighth-note accompaniment. Dynamic markings 'pp' and 'morendo' are present.

The fourth system of music spans measures 10 to 12. The right hand has chords, with a double bar line in measure 11. The left hand continues with eighth-note accompaniment. Dynamic marking 'ppp' is present. A box containing the letter 'E' is positioned above the right staff in measure 11. The number '2' appears below the right staff in measure 12, indicating a second ending.

The fifth system of music spans measures 17 to 17. Both the right and left staves are completely blank, with the measure number '17' centered below each staff.

**F** ♩. (88 - 92)

*f* *mf*

Ped. \*

*f* *mf*

*f* *mf*

*mf* *f*

r.h.

*mf* *f*

r.h.

*cresc.* *f*



6

Piano

rall.

The first system of music consists of five measures. The right hand features a complex, flowing melodic line with many accidentals, while the left hand provides a steady accompaniment of eighth notes. The tempo marking 'rall.' is positioned at the end of the system.

The second system continues the piece with five more measures. The melodic and accompaniment patterns from the first system are maintained, showing a consistent texture and harmonic progression.

The third system, also five measures long, shows a shift in the right-hand melody towards a more descending and chromatic path, with several flats appearing in the notes.

G

The fourth system begins with a measure rest in the right hand, indicated by a 'J. (72)' and a 'p' dynamic marking. The left hand continues with eighth-note accompaniment. The system concludes with a 'pp' (pianissimo) dynamic marking.

The fifth system features a 'mp cresc.' (mezzo-piano crescendo) dynamic marking in the right hand, which begins to play again with a series of chords and moving lines.

The sixth system includes a 'cresc.' marking in the right hand, followed by a 'f' (forte) dynamic. It contains two measures with a '5' fingering and a whole rest in the right hand. The system ends with a 'p' (piano) dynamic marking.

Piano

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some grace notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking of *mp* (mezzo-piano) is placed above the second measure of the upper staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some grace notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* (mezzo-forte) above the second measure, *cresc.* (crescendo) above the third measure, and *f* (forte) above the fourth measure. The system concludes with a double bar line and a fermata over the final measure, with a '7' above the staff.

**H** ♩ = 160

The third system of the musical score consists of two empty staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a '32' above them, indicating a 32-measure rest.

**I**

The fourth system of the musical score consists of two empty staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with an '8' above them, indicating an 8-measure rest.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some grace notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed above the first measure of the upper staff. A dashed line labeled '8va' is positioned above the second measure of the upper staff, indicating an octave transposition.

Piano

This page contains six systems of piano music. The first system consists of two staves with continuous eighth-note patterns. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, including some rests. The third system continues the melodic and accompanimental lines. The fourth system is marked with a large 'J' in a box and features a treble staff with a complex melodic line and a bass staff with a steady accompaniment. The fifth system continues the accompaniment with a consistent rhythmic pattern. The sixth system concludes the page with further accompanimental figures.

The first system of the score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many accidentals (sharps and naturals) and some slurs. The lower staff is in bass clef and features a more rhythmic accompaniment with some slurs and a fermata over a measure.

The second system consists of two staves. The upper staff has a treble clef and contains a series of chords and melodic fragments, some with slurs. The lower staff has a bass clef and contains a few notes, including a fermata over a measure.

The third system consists of two staves. The upper staff has a treble clef and contains a series of chords and melodic fragments, some with slurs. The lower staff has a bass clef and contains a few notes, including a fermata over a measure. The system concludes with a double bar line and a dynamic marking of *fff* (fortississimo) in the bass staff.

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*

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

68 *div.*

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

Violin I

80 **C** ♩ = 80   ♩ = 160   ♩ = 130   ♩ = 70   **D** ♩ = (90-100)

Musical staff 80-90. It begins with a 2-measure rest, followed by an 8-measure rest. The staff then contains several measures of rests with time signatures 3/4, 2/4, 4/4, and 4/4. The final two measures are melodic, starting with a *mp* dynamic and a slur.

101

Musical staff 101-110. It features a melodic line with various dynamics including *mf* and *mp*, and includes slurs and accents.

109 **E**   **F** ♩ = (80-90)

Musical staff 109-127. It starts with a 16-measure rest. The section **F** begins with a *div.* marking and a *ff* dynamic, featuring complex rhythmic patterns.

128

Musical staff 128-133. It contains a melodic line with dynamics *mf*, *cresc.*, *f*, and *ff*. It includes triplets and slurs.

134

Musical staff 134-148. It begins with a 7-measure rest. The section *sul pont. non div.* has dynamics *mf*, *mp*, and *mp*. The section *div. (ord)* has a *ff* dynamic and features complex rhythmic patterns.

149 **G**

Musical staff 149-156. It starts with a 4-measure rest. The section **G** has dynamics *f*, *f*, *mf*, and *f*. It includes a *div.* marking and an *8va* marking.

157

Musical staff 157-164. It features a melodic line with dynamics *f*, *mf*, and *poco cresc.*. It includes slurs and accents.

165

Musical staff 165-174. It starts with a 2-measure rest. The section *sul pont.* has dynamics *mp* and *p*. It includes slurs and accents.

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 *>pp* *mf*

41 *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

♩ - 120

2

8<sup>va</sup> sul tasto non vib.

to ord. -----> ord.

pp p pp p

11 (8) (harm. gliss.)

gradually increase

gliss. gliss. gliss.

cresc. sfz p cresc. ff

mp mp mp sfz p cresc. ff

19 A ord.

sul pont. (div.)

f ff p < mf > mp p

7

f ff p < mf > mp p 7

34 B

9 7

scratch effect (Tango) bowing slightly behind the bridge

♩ - 144

9 7 scratch effect (Tango) bowing slightly behind the bridge ♩ - 144

54 C

3 3 2

3 3 2

65

3 7

3 7

79

7 8 2

7 8 2

97 D

5 2

tutti cantabile

♩ - 120 sul tasto (vib.)

pp

5 2 tutti cantabile ♩ - 120 sul tasto (vib.) pp

110 non div. ord.

mp p mp p

non div. ord. mp p mp p

121

3

ord. div.

mf mp

3 ord. div. 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*

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  $\text{♩} = 120$   $\text{♩} = 100$  *mp*

43 **B** *pp* *p* *pp* *p* *p* *accel.*

49 *mf* *p* *mp*

55 *mf* *mp* *mf* *mp* *mf* *accel.* *a tempo*

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

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

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. *pp* *p* *mp*

13 gradually increase *cresc.* *sfz* *p* *cresc. ff* **A**

20 ord. sul pont. (div.) *f* *ff* *p* *mf* *mp* *p*

27 17 8 **B**

52  $\text{♩} = 144$  **C** ord. *mp*

64

78

92 *gliss.* *mf* *fp* *mf* molto vib.

101 (h) *f* *ppp* 3

Violin II.

**D** ♩ - 120  
tutti  
cantabile  
ord. (vib.)

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

119 *fp* sul pont. div. 3

126 *f* *mp* gliss. sul tasto -- sul pont.

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

143 *pp* *ppp* sul tasto 8

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

**E**

169 21

**F** ♩. (88 - 92)

190 *mf* *mf* div. pizz.

198 *mf* *f*

206 arco detache *mf* *f* detache *mf* *f* detache *mf*

212 detache *f* *f* *mf* pizz. (div.) *mp* *cresc.* *mf*

Violin II.

219 **19**

238 **G** non div. pizz. *pp* *p*

247 arco *mp* *mp* **2** *sfz*

258 **H** - 144 ord. *mf* *sempre cresc.* *sempre cresc.*

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

301 **8**

312 **I** **10** sul pont. *sfz p* *ff*

324 **J** **24** *f*

350 *cresc.* *sempre cresc.* *sempre cresc.* *sempre cresc.*

362 *sfz* *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  $\text{♩} = 120$   $\text{♩} = 100$  **B** *pp* *p* *div.*

45 *pp* *p* *accel.* *p* *mf* *dim.* *mp* *3*

55 *mf* *mp* *mf* *mp* *mf* *sff* *3* *accel.* *non div.* *a tempo*

66  $\text{♩} = 50$  *non div.* *pizz.* *mp* *arco* *p* *div.* *mp* *mf* *f* *f*  $\text{♩} = 70$  *pizz.*

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

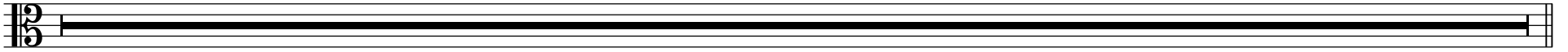
91  $\text{♩} = 70$  **D**  $\text{♩} = (90-100)$  *mp* *arco* *mf* *div.* *mp*

103

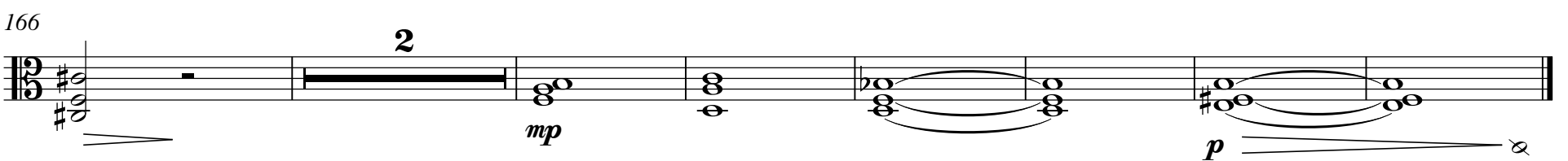
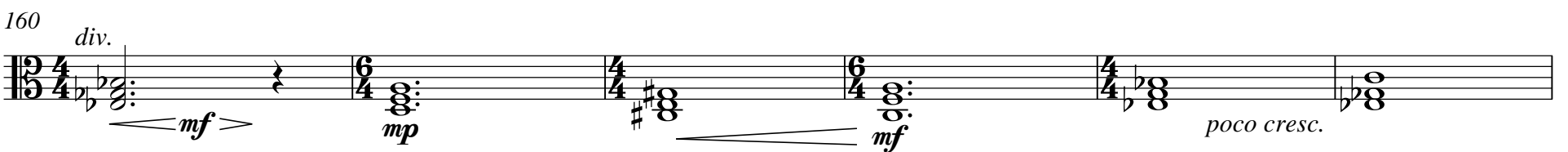
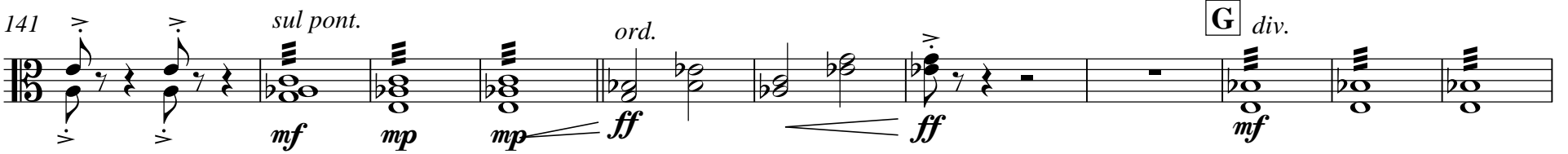
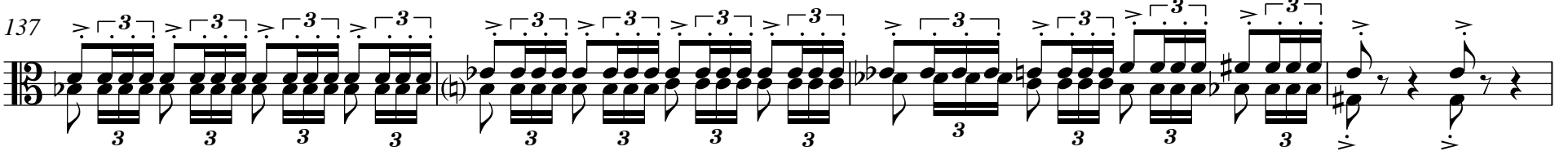
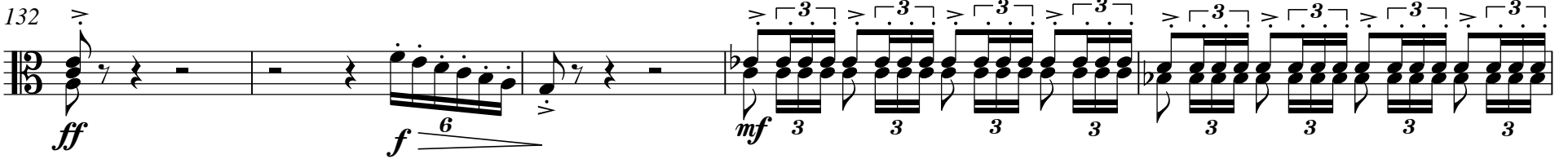
Viola

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

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

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

23 B *mp* *pp* *mf* 8

41 C D 7 4 *ppp* *poco cresc.* *pp* *poco cresc.* *p* ♩ = 100 *div.*

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 **♩ - 120**

3 *sul tasto non vib.* *pp* *p* *pp* *p*

11 *gradually increase* *mp* *cresc.* *gliss.* *sfz p* *cresc. ff*

19 **A** 2 *ord. (div.)* *p* *mf* *mp* *p* *pp moriendo*

29 **B** 15 8

52 **C** **♩ - 144** *ord.* *mp*

65

79

93 *gliss.* *molto vib.* *fp* *mf* *fp* *f* *ppp*

104 **♩ - 120** 3 4 *sul pont. (vib.)* *pp* *mp* *p*

118 *pp* *pizz. 3* *mf* *f*

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* *spicato* *cresc.*

311

**I** *sfz p* *ff* *sul pont.* *ff*

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  $\text{♩} = 100$

*p* *f* *f* *sfff*

*div.* **11**

16

*fp* *sempre p*

*div.* **A**

25  $\text{♩} = 120$

*mf* *cresc.* *mf* *mf*

34  $\text{♩} = 100$

*mf* *f* *f* *ffp* *sempre p* *p*

43 **B** *accel.* *dim.* *accel.* *a tempo*

*mf* *mp* *mf*

*div.* **B**

60  $\text{♩} = 50$

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

**3**

72  $\text{♩} = 70$

*f* *fp* *fp*

*div.*

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

**2** **3** **5** **4** **4** **D**

**C** **D**

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 **A** 5 2 *sf* 2

22 **B** 3 *p* 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.)*

*sfz p* *cresc. ff* *p < mf > mp* *p* *pp moriendo*

*cresc.*

28

12 *ord.*

*mf* *f* *p*

*gliss.*

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

125 *pizz.*

2 *arco*

*mp p*

133

*mp*

143 *pp*

*pp ppp mp*

153

12

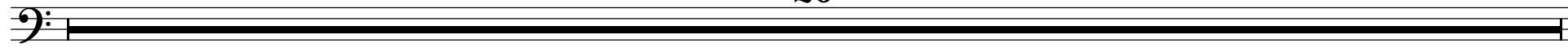
*pp mp*

Violoncello

169

**E**

20



189

**F**

♩. (88 - 92)

2

pizz.

div.



199

pizz.

8

arco ord.



215

3

rall.



225

decresc.



233



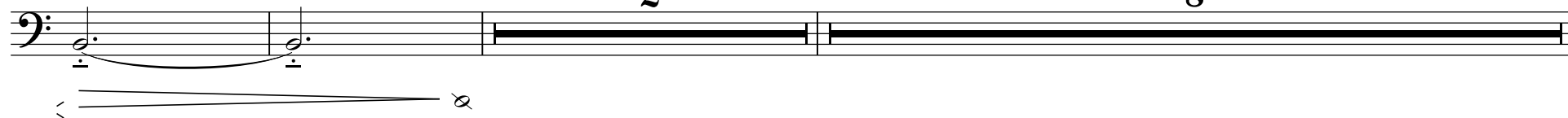
238

♩. (72)

**G**

2

8



250

4

sul pont.



263



270

6



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* *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**

4 4 9 17

126 **F**  $\text{♩} = (80-90)$  *arco*

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

134 *div.*

*f*

141 **G**

4

*mf* *ff* *ff* *sfz*

Contrabass

153

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

160

*f* *f* *f* *f* *f* *f* *f* *f*

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*