

**Miguel Bareilles**  
**Violin Concerto Nr. 1**

- 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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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"

**SCORE IN C**

Miguel Bareilles

5

Picc.

Fl. 1.2.

C. A.

Timp.

Glock.

1.

*mp*

*cantabile*

*mp*

*10*

*mf*

A $\flat$

Vln. I

Vln. II

Vla.

*sempre p*

*sempre p*

*sempre p*

=

7

Picc.

Fl. 1.2.

C. A.

Timp.

Perc.

lemon shaker

*pp*

*mp*

*mf*

Glock.

*3*

*mp*

*10*

*mf*

A $\flat$

Vln. I

Vln. II

Vla.

11

Picc.

Fl. 1.2. 1. *mf*

C. A. *mf* *f*

Cl. 1.2. 1.2. *mf*

B. Cl. *mf*

Bsn. 1.2. *mf*

Cbsn. *mf*

Hn. 1.2. 1.2. *mf*

Hn. 3. *mf*

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

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

Tbn. 1.2. 1.2. *mf*

Tim. *mf*

Perc. mark tree *p* *mf*

Perc. tambourine *p* *f*

snare drum *p*

Glock. *mf*

Hp. 10 *mf* A $\flat$

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

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

Vla. *mp* to ord. *mf*

A

This page contains two systems of musical notation.

**System 1 (Top):** This system includes parts for Picc., Fl. 1.2., Cl. 1.2., B. Cl., Bsn., Cbsn., Hn. 1.2., Hn. 3., Tpt. 1.2., Tpt. 3.4., Tbn. 1.2., Perc., and Hpf. The first measure (measures 1-15) consists of sustained notes with dynamic markings *f*, *pp*, and *tr*. The second measure (measures 16-20) shows a transition with dynamic markings *f*, *p*, and *pp*.

**System 2 (Bottom):** This system includes parts for Vln. S., Vln. I., Vln. II., Vla., and Vcl. The first measure (measures 1-15) consists of sustained notes with dynamic markings *f*, *p*, and *pp*. The second measure (measures 16-20) shows a transition with dynamic markings *div.*, *fp*, *p*, *sempre p*, *sempre p*, and *sempre p*.

accel. to ----- →  $\text{♩} = 120$

25

Picc.

Fl. 1.2.

C. A.

Cl. 1.2.

B. Cl.

Bsn.

Hn. 1.2.

Hn. 3.

Perc.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*8va*  
24:20♪

7

Fl. 1.2. 32

Cl. 1.2.

B. Cl.

Bsn.

Hn. 1.2.

Hn. 3.

Tpt. 1.2.

Tpt. 3.4.

Tbn. 1.2.

B. Tbn.

Tba.

Tim.

Vln. S.

Vc.

Cb.



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

Fl. 1.2. *mp*

Cl. 1.2. *mp*

B. Cl. *pp*

Bsn. *pp*

**B**

Glock.  $\text{♩} = p$

Vib. *pp*

Hp. *mp*  $F\sharp$   $F\sharp$

*stringendo to ----->  $\text{♩} = 100$*

**B**

Vln. S. *mf* *mf*

Vln. I. *mp*

Vln. II. *mp*

Vla. *pp* *p*

Vc. *sempre p* *p*

div.

accel.

45

Picc. -

Fl. 1.2. -

Ob. -

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.

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

Vln. II - *div.* *pp* *p* *p* *mf*

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

Vc. - - - - *mf*

53

Picc. *p*      *to picc.*      *accel.*      *a tempo*

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

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

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

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

Tpt. 1.2.      *mf*      *1.*      *1.*

Tbn. 1.2.      *mp*      *mf*

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

Perc.      sus. cymbal      *fielro*      *raspar con talón*

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

Glock.      *mf*

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

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

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

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

Cb.      *mp*      *mf*

This musical score page contains ten staves of music for various instruments. The instruments listed from top to bottom are: Piccolo (Picc.), Flute 1.2, Oboe (Ob.), Clarinet A (C. A.), Horn 1.2 (Hn. 1.2.), Trumpet 1.2 (Tpt. 1.2.), Bassoon 1.2 (Tbn. 1.2.), Timpani (Timp.), Percussion (Perc.), Tambourine (tambourine), and Glockenspiel (Glock.). The score includes dynamic markings such as *p*, *mf*, *mp*, *mf*, *accel.*, *a tempo*, *to picc.*, *unis.*, *fielro*, *raspar con talón*, *non div.*, *div.*, and *1.*. The page number 10 is located at the top left.

Musical score page 60, featuring a complex arrangement of instruments. The score includes Picc., Fl. 1.2., Ob., C. A., Bsn., Hn. 1.2., Hn. 3., Tpt. 1.2., Tbn. 1.2., B. Tbn., Tba., Timp., Perc., Perc., Hp., Vln. S., Vln. I., Vln. II., Vla., Vc., and Cb. The instrumentation is as follows:

- Picc.**: *mp*
- Fl. 1.2.**: *mf* — *sff*
- Ob.**: *mp*
- C. A.**: *sfz*
- Bsn.**: *sfz*
- Hn. 1.2.**: *mp*
- Hn. 3.**: *sfz*
- Tpt. 1.2.**: *f*
- Tbn. 1.2.**: *sfz*
- B. Tbn.**: *mp*
- Tba.**: *sfz*
- Timp.**: *p* — *gliss.* — *mf p* — *f* — *p*
- Perc.**: *mf*
- Perc.**: *crotal* — *mp*
- Hp.**: *f*
- Vln. S.**: *mf*
- Vln. I.**: *sfz*
- Vln. II.**: *mf* — *sff*
- Vla.**: *mf* — *sff*
- Vc.**: *mf* — *sff*
- Cb.**: *mf* — *sff*

65

**Hn. 1.2.**

**Hn. 3.**

**Tpt. 1.2.**

**Tpt. 3.4.**

**Tbn. 1.2.**

**B. Tbn.**

**Vib.** *soft mallets*  
p  $\text{R} \ddot{\text{e}} \text{o}$

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

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

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

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

**Vc.**

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



**C**

4 79  $\text{♩} = 80$

Hn. 1.2. Vib.

Vln. S. solo  $\text{♩} = 80$  *súbito incluyendo la cuerda Re toda vez que sea posible*  $\text{♩} = 160$  *paulatinamente accel.*

**C**

$\text{f}$  *cresc.*  $\text{ff}$  *lo más rápido posible*

**C**

Vln. S.  $\text{♩} = 130$  *détaché*

**C**

Vln. S.  $\text{♩} = 130$  *détaché*

**D**

5 92  $\text{♩} = (90-100)$

Vln. S.  $\text{♩} = 70$  *fmf*

Vln. I

Vln. II

Vla.

Vc.

$\wedge$

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

$\text{mp}$

101

Picc.

Fl. 1.2.

Cl. 1.2. 1. solo

Hn. 1.2. 1. solo

Vln. I

Vln. II

Vla.

Vc.

piccolo

*mf* *mp*

106

8va

gliss.

Hp. {

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

E

E

*con dolor*

*mp*

1. pult

*mf*

*pp*

110

Hp.

Vln. S.

Vc.

*mp*

*mf*

*mp*

=

116

Hp.

Vln. S.

Vc.

*poco accell.*

*poco accell.*

*poco a poco cresc.*

121

Picc. Fl. 1.2. Cl. 1.2. Bsn. Cbsn. Perc. sus. cymbal *ppp* *sff*

Hp. *dim.*

Vln. S. *dim.* *mp* *p* *pp* *sff* *cantabile* *molto vib.* *(80-90)*

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

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

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

Vc. *mp* *p* *pp* *sff*

Cb. *ff* *arco* *mf*

tutti

129

Picc.

Fl. 1.2.

Ob.

Cl. 1.2.

Bsn. *cresc.* *f*

Hn. 1.2. *mf* *f* *cresc.* *sfz*

Tpt. 1.2. *f* *f* *cresc.* *sfz*

Tpt. 3.4. *f* *f* *cresc.* *sfz*

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

B. Tbn. *f* *cresc.*

Tba. *f* *cresc.* *v.* *ff*

Perc. snare drum *ppp*

Perc. + sus. cymbal *f*

*triangle* *f*

Cel. *f*

Vln. I *cresc.* *f* *ff*

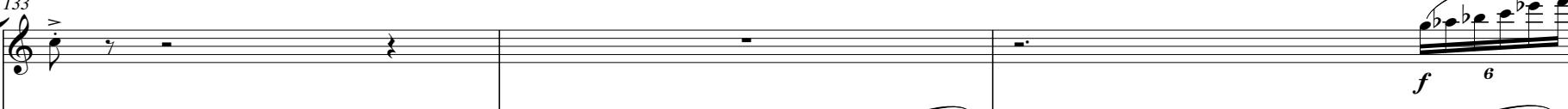
Vln. II *cresc.* *f* *ff*

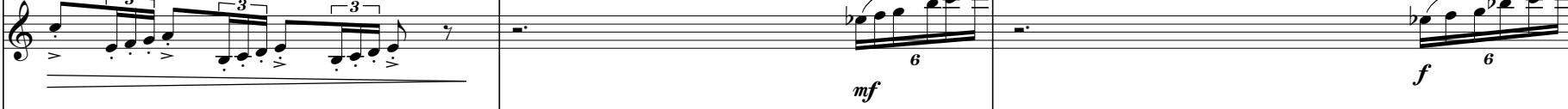
Vla. *cresc.* *f* *cresc.* *ff*

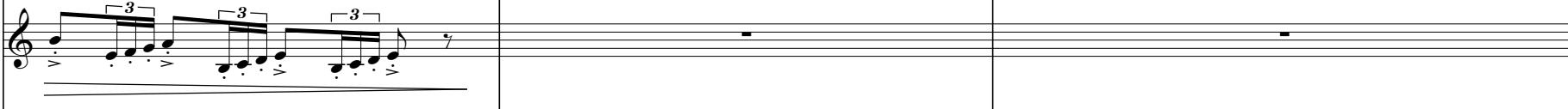
Vc. *cresc.* *f* *cresc.* *ff*

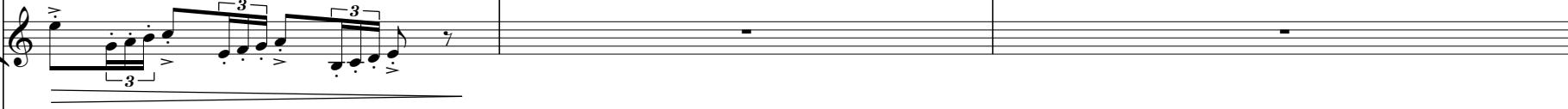
Cb. *cresc.* *f* *cresc.* *ff*

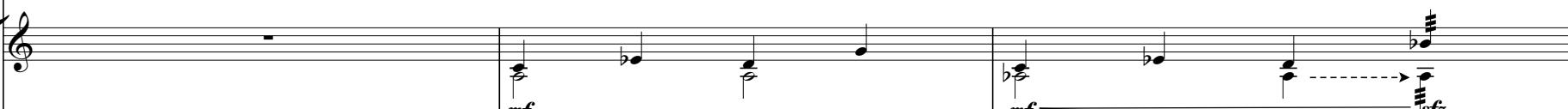
133

Picc. 

Fl. 1.2. 

Ob. 

Cl. 1.2. 

Hn. 1.2. 

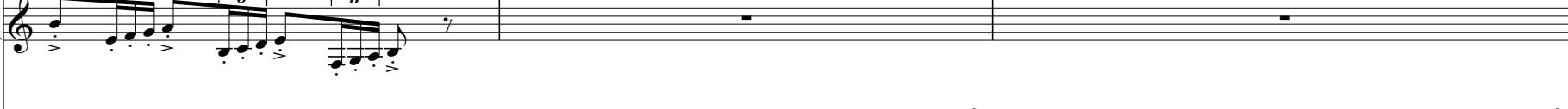
Hn. 3. 

Tpt. 1.2. 

Tpt. 3.4. 

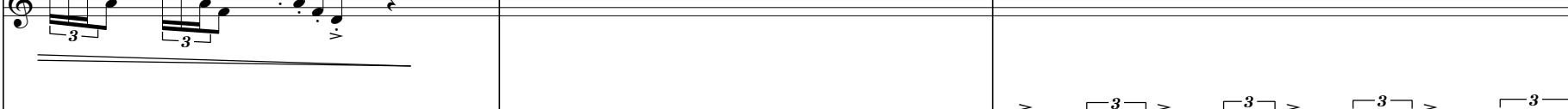
Perc. 

Cel. 

Vln. S. 

Vln. I. 

Vln. II. 

Vla. 

Vc. 

Cb. 

136

Fl. 1.2. 1. solo *f*

Ob. 1. solo *f*

Cl. 1.2. 1. solo *f*

Tpt. 1.2. *senza sord.*

Tpt. 3.4. *con sord.* *cresc.*

Vln. S. *f*

Vla. *div*

Vc. *cresc.*

Cb. *f*

139

Ob. *mf* *gliss.* *#*

Cl. 1.2. *mf*

Hn. 3. *mf* *cresc.* *#*

Tpt. 1.2. *cresc.* *f*

Tpt. 3.4. *cresc.* *f*

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

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

Tba. *mf* *v.*

Timp. *p* *f*

Vln. S. *glissando pero con arco bien marcado*

Vla. *3*

Vc. *3*

Cb. *v.*

141

Ob. *mp*

Cl. 1.2. *mp*

Hn. 1.2.

Hn. 3. *mf*

Tpt. 1.2. *mf*

Tpt. 3.4. *mf*

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

B. Tbn. *f* *f*

Tba. *v.*

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

Perc. *v.* sus. cymbal *p*

Vln. S. *v.* *f*

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

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

Vla. *v.* *v.* *mf* *mp* *mp*

Vc. *v.* *v.* *sul pont.* *mf* *mp*

Cb. *v.* *v.* *v.* *v.* *mf*

*non div. sul pont.*

*sul pont.*

145

Picc. *f*

Fl. 1.2. *f*

Cl. 1.2. *f*

Bsn. *f*

Cbsn. *f*

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* snare drum *p* bass drum *f* *mf* *f* *mf*

Perc. *>ff*

Perc.

B. D.

Vln. S. *f* *ff*

Vln. I. *ff*

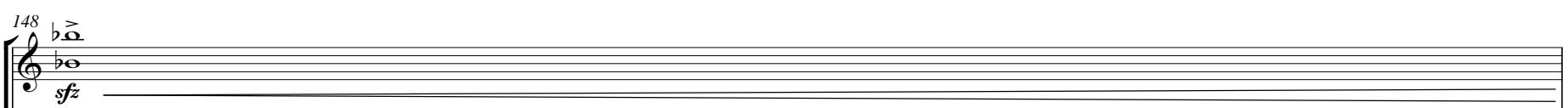
Vln. II. *ff*

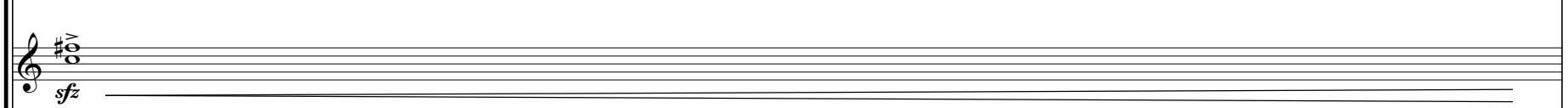
Vla. *ff* tutti

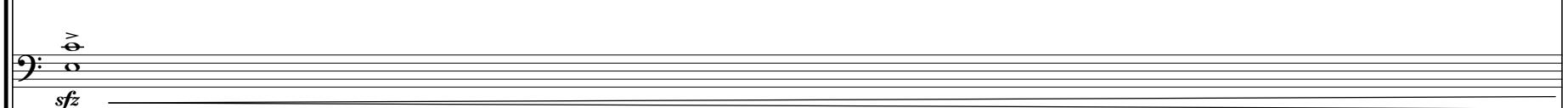
Vc. *ff*

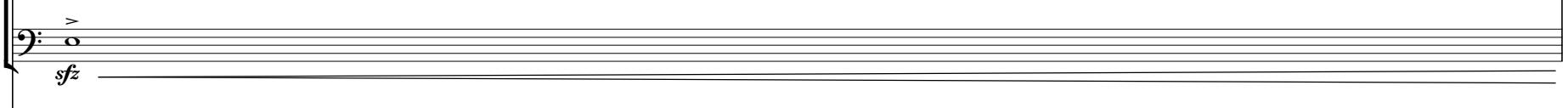
Cb. *ff* arco *ff*

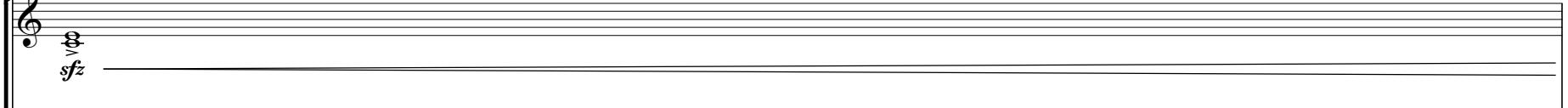
148

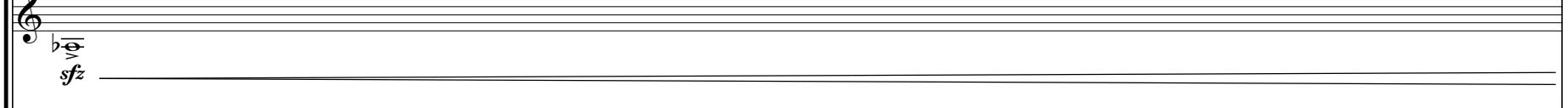
Fl. 1.2. 

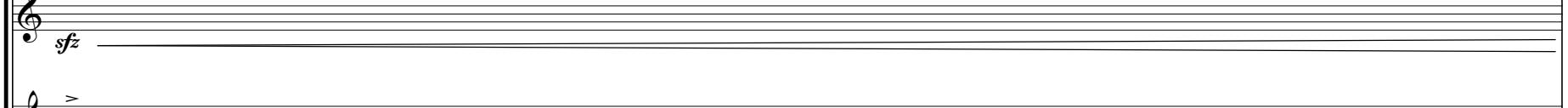
Cl. 1.2. 

Bsn. 

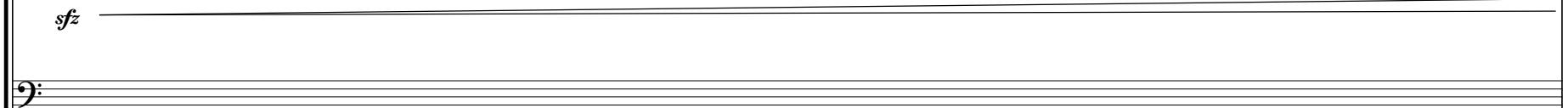
Cbsn. 

Hn. 1.2. 

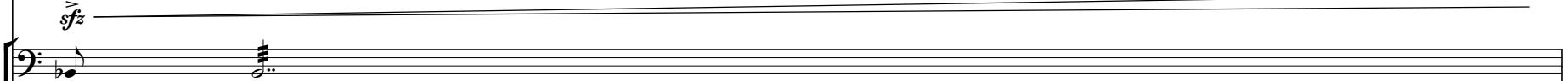
Hn. 3. 

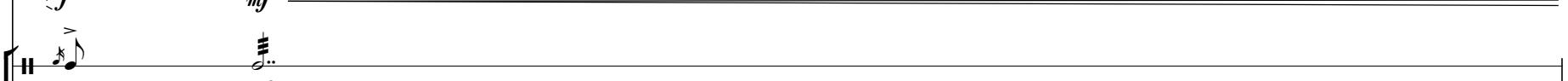
Tpt. 1.2. 

Tpt. 3.4. 

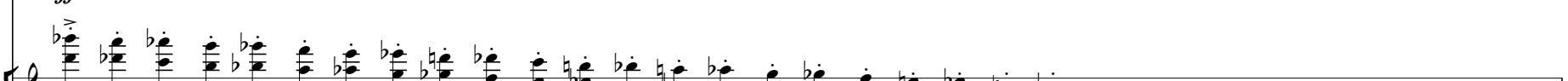
Tbn. 1.2. 

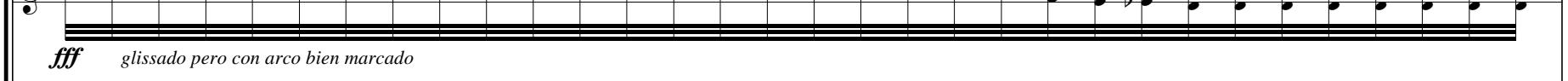
B. Tbn. 

Tba. 

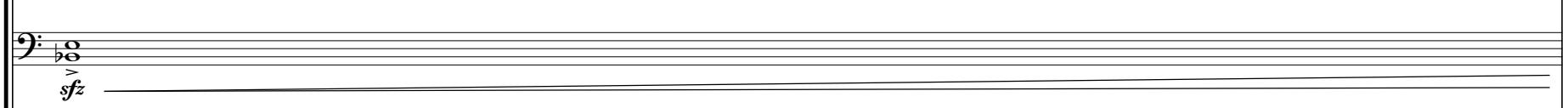
Tim. 

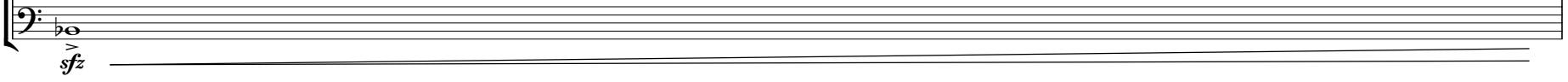
Perc. 

B. D. 

Vln. S. 

*fff glissando pero con arco bien marcado*

Vc. 

Cb. 

**G**

149

Picc.

Fl. 1.2. *f*

Cl. 1.2. 1. solo *f*

Timp. *ff*

Perc. wood blocks (4) *f*

**G**

Mar. *Mar.*

Vln. S. *fff* div.

Vla. *mf*

151

1. solo *f*

Fl. 1.2. *tr.*

Cl. 1.2. *p*

Hn. 1.2. *p* *f*

Hn. 3. *p* *f*

Tpt. 1.2. *p* *f*

Tpt. 3.4. *p* *f*

Tbn. 1.2. *p* *f*

B. Tbn. *p* *f*

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

Perc. snare drum *mf* *f*

Perc. gong (medio) *mf*

Perc. sus. cymbal *f*

Mar. *Mar.* *f*

Vla.

Musical score page 153, featuring multiple staves for different instruments. The score includes parts for Flute 1.2, Horn 1.2, Horn 3, Trumpet 1.2, Trombone 3.4, Bass Trombone 1.2, Bass Trombone, Tuba, Timpani, Percussion (snare drum), Marimba, Violin I, Violin II, Cello, Double Bass, and Bassoon. The instrumentation is primarily brass and woodwind, with some percussion and strings. The score shows dynamic markings such as *p*, *f*, *mf*, and *cresc.*. The time signature changes between 2/4 and 3/4 throughout the page. The vocal part (Vcl.) is present in the score but has no visible notation on this specific page.

2                          4                          2                          4                          2

156

Picc. *mf*

Fl. 1.2. *mf*

Ob.

Bsn. *sf*

Cbsn. *sf*

Hn. 1.2. *sf*

Hn. 3. *cresc.* *sf*

Tpt. 1.2. *sf*

Tbn. 1.2. *sf*

B. Tbn. *sf*

Tba. *f*

Timp. *f* *mp*

Glock. *f* *mf*

Vib. *p*

Hp. *p*

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

Vln. II *div.* *f* *p* *gloss.*

Vla. *f* *mf* *mp*

Vc. *f*

Cb. *f*

to flute

1. solo

1. solo

27

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

SCORE IN C

Miguel Bareilles

**4**  $\text{♩} = 70$

*aeolian sound*

Flute 3.  $\text{mf}$

Flutes 1.2.  $\text{ppp}$  *poco a poco cresc.*

Horns 1.2.3. *con sord.*

Trombones 1.2. *con sord.*

Bass Trombone *con sord.*

Timpani *egg shaker*  $\text{ppp}$

Percussion *triangle*  $\text{ppp}$   $\text{p}$

Violin I *sul pont.*  $\text{ppp}$

Violin II *sul pont.*  $\text{ppp}$

Viola *sul pont.*  $\text{ppp}$  *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.*

*combinar sonidos aeolian y jet whistle*

**5**

Fl. 1. solo  $f$

Fl.  $pp$

Cl. 1.2.  $mf$

A

Hns.  $pp$   $mf$  *senza sord.*  $p$  *cresc.*

Tbn.  $pp$   $mf$  *senza sord.*  $p$  *cresc.*

B. Tbn.  $pp$   $mf$  *senza sord.*  $p$  *cresc.*

Timp.  $mp$

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

Vib.  $mf$  *molto vib.*

Vln. S.  $mf$

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

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

Vla.  $p$  *cresc.*  $mf$

**A**

18

**2** **4**

Hns. *sf*

Tbn. *sf*

B. Tbn. *sf*

Timp. *p* *mf*

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

T-t. *pp* *mf*

Vib. take bow *ped.*

Hp. *p* cresc. *mp*

Vln. S. *sf*

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

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

Vla. *sf* *p* *mp*

Vc. *sf*

**mark tree** **gliss.** **B**

Perc. *p* *mp*

Vib. motor off (bowed) 2 arcos *p* poco cres.

Hp. *pp*

Vln. S. *mf* misterioso *3* *3* *3* no vib. poco a poco cresc.

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

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

Vla. *p* *mp* *pp*

Vc. *p*

Fl.

Ob.

Cl. 1.2.

Bsn.

Cbsn.

Musical score for measures 1.2 through 1.6. The score consists of three staves: Horn (Hns.) in treble clef, Bassoon (Tbn.) in bass clef, and Bass Bassoon (B. Tbn.) in bass clef. Measure 1.2 starts with a rest for all instruments. Measure 1.3 begins with a dynamic *p* for the Horn, followed by *mp*, *mf*, and *mf*. Measures 1.4 and 1.5 show sustained notes with decrescendo lines and dynamics *mp* and *mf*. Measure 1.6 concludes with sustained notes and dynamics *mp* and *mf*.

Musical score for the Glockenspiel (Glock.) part. The score consists of a single staff with a treble clef. It features six measures of music. The first measure has a single note. The second measure contains a sixteenth-note pattern starting with a bass note. The third measure also contains a sixteenth-note pattern starting with a bass note. The fourth measure contains a sixteenth-note pattern starting with a bass note. The fifth and sixth measures are entirely blank.

*p*

A musical score for Vibraphone. The staff begins with a dynamic marking  $p$ . Above the staff, the instruction "take mallets" is written. The vibraphone has two mallets attached to its bars at all times.

Musical score for Violin S. The score shows a melodic line with the following markings:

- normal vib.**
- f**
- cresc.**
- f**
- poco decresc.**

A musical staff for Violin I (Vln. I) begins with a note on the A string (5th line) with a fermata. This is followed by five vertical dashes representing rests, indicating a rhythmic pattern of one note followed by five rests.

A musical staff for the second violin (Vln. II). It begins with a treble clef, a key signature of one sharp, and a common time signature. A single note is sustained across the first two measures. The third measure starts with a rest, followed by five more rests, indicating a rhythmic pattern of one sustained note followed by five eighth-note rests.

Musical score for Vln. II. The first measure shows a bass clef, a common time signature, and a fermata over the first note. The dynamic marking *mf* is placed below the staff. The subsequent measures are empty, indicated by a dash in each box.

A musical score for Violin (Vla.). The staff begins with a sharp symbol, indicating F major. The first measure shows a sustained note on the G string (the fourth string from the bottom). The dynamic is marked as *mf* (mezzo-forte). The subsequent measures show rests, indicating a sustained note.

4

38

**2** **4** **C**

Fl. Ob. Cl. 1.2. Bsn. Cbsn. Hns. Tbn. B. Tbn. Timp. Perc. T.t. Glock. Vib. Hp. Vln. S.

*gliss.* **fp**

*sus. cymbal (bowed)* **p** *superball* **mp** *dejar sonar* **mf** *yarn mallets* **mp** *ped.* **mf** *gliss. 6* **6** *cresc.* **f** **fp**

*take mallets*

**C**

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

**D**

Fl. picc. *poco cresc.* *mp*  
*sus. cymbal (bowed)*  
 arco  
 Perc. *ppp* *pp* *p*

**D**

Vln. S. *o armónicos similares*  
*ppp* 24 *pp* 24 *p* 24  
 Vln. I *div.* *ppp* *pp* *p*  
 Vln. II *ppp* *#8 pp* *(h)8 p*

==

*J = 100*  
 Hns. *ppp* *poco cresc.* *pp* *poco cresc.* *p*  
 Tbn. *ppp* *poco cresc.* *pp* *poco cresc.* *p*  
 Perc. *mp* *dejar sonar*  
 Vib. *mp* *ped.* *ped.*  
 Vln. S. *mp* *mf* *poco a poco cresc.* *sempre cresc.*  
 Vln. I *mp* *ppp* *poco cresc.* *pp* *poco cresc.* *p*  
 Vln. II *mp* *ppp* *poco cresc.* *pp* *poco cresc.* *p*  
 Vla. *div.* *ppp* *poco cresc.* *pp* *poco cresc.* *p*  
 Vc. *ppp* *poco cresc.* *pp* *poco cresc.* *p*  
 Cb. *ppp* *poco cresc.* *pp* *poco cresc.* *p*

63

Hns. *mp*

Tpts. *mp*

Tbn. *mp*

Vib. *mf* *Rebd.*

Hp. *mf* *cresc.*

Vln. S. *semre cresc.*

Vln. I. *mp*

Vln. II. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

69

Fl. *mf*

Cl. 1.2. *mf* *6*

Hns. *semre cresc.*

Tpts. *poco a poco cresc.*

Tbn. *poco a poco cresc.*

Glock. *mf*

Vib. *f* *Rebd.*

Hp. *f* *Ø*

Vln. S. *semre cresc.*

Vln. I. *semre cresc.*

Vln. II. *semre cresc.*

Vla. *semre cresc.*

Vc. *semre cresc.*

Cb. *semre cresc.*

24

Ob. *mf*

Hns. *mf*

Tpts.

Tbn.

B. Tbn.

Tba.

Tim. *mp* *f*

Perc. *snare drum* *mp* *f*

Vln. S. *ff*

Vln. I *sempre cresc.*

Vln. II *sempre cresc.*

Vla. *sempre cresc.*

Vc. *sempre cresc.*

Cb. *sempre cresc.* *f*

81

Hns. *sf*

Tpts. *sf*

Tbn. *sf*

B. Tbn. *sf*

Tba. *sf*

Tim. *mp* *f*

Perc. *mp* *f*

Vln. S. *sfz*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

87

Fl.

Ob.

Cl. 1.2.

B. Cl.

Bsn.

Cbsn.

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

*mp* 24

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Musical score for orchestra and piano, measures 11-12. The score includes parts for Hns., Tpts., Tbn., B. Tbn., and Tba. The piano part is at the bottom. Measure 11 ends with a fermata over the strings. Measure 12 begins with a dynamic *mf*. The vocal line starts in measure 12 with a melodic line. The piano part has sustained notes throughout the measure.

Musical score for Timpani (Tim.). The score consists of four measures. Measure 1: Cymbal placed upside down on Timpani (indicated by a small cymbal icon). Dynamic: ***p***. Measure 2: Violin bow (indicated by a bow icon). Dynamic: ***pp***. Measure 3: Dynamic: ***mf***. Measure 4: Dynamic: ***p***.

Perc.

*sleigh bells*

*p*

*sus. cymbal*

*p*

Musical score for Violin section (Vln. S.) starting at measure 8. The score includes dynamic markings (mf, f, p), performance instructions (pizz., arco), and sustained notes with grace marks. The dynamic *f* is indicated at the end of the measure.

92

t k t k t k..

Fl.

Ob.

Cl. 1.2.

B. Cl.

Bsn.

Cbsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Vln. S.

*egg shaker*

# Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

**SCORE IN C**

**5**  $\text{♩} = 120$

Flute 3.  
multiphonic

Oboe 1.2.

Clarinets 1.2.3.  
I. solo  
multiphonic

Bassoon 1.2.

Trumpets 1.2.3.4.  
con sord.  
(harmon-stem in)

Percussion  
sus. cymbal (bowed)

Violin I.  
sul tasto  
non vib.

Violin II.  
sul tasto  
non vib.

Viola

piccolo      *non vib.*

16

vib.-----

Fl. 1. (P)      piccolo      *non vib.*      *mp*      *p*  
 Fl. 2.      *mp*      *p*  
 Fl. 3.      *non vib.*      *mp*      *p*  
 Ob. 1.2.      *to Ob.*  
 C. A.      *non vib.*      *fp*  
 Cl.      I. Cl. to B. Cl.  
 B. Cl.      *p*  
 Bsn. 1.2.      *mp*  
 Tpts. 1.2.3.4.      senza sord.  
*mp*  

Tim.      *p*  
 Perc.      *pp*  
 Glock.      *Gisp*      *mp*  
 Hp.      *gliss.*  
 Vln. I.      (8) (harm. gliss.)  
*gradually increase*  
*mp*      *mp*      *mp*      *cresc.*  
*sfz > p*      *cresc. ff*  
*arco ord.*  
*gradually increase*  
*mp*      *gradually increase*  
*cresc.*  
*sfz > p*      *cresc. ff*  
*gradually increase*  
*mp*      *gradually increase*  
*cresc.*  
*sfz > p*      *cresc. ff*  
 Vcl.      *cresc.*  
*sfz > p*      *cresc. ff*

**A**

22

Fl. 1. (P) *tr.* *gliss.*

Fl. 2. *mp* *mf* *tr.* *gliss.*

Fl. 3. *mp* *mf* *tr.* *gliss.*

Cl. *2. solo* *mf*

B. Cl. *mf*

Hns. 1. 2. 3. *o+* *fp* *f* *1.* *mf*

Tpts. 1. 2. 3. 4. *o+* *fp* *f* *2.* *mf*

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

Tim. *f* *mf* *mp* *mf* *mp* *mp* *p*

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

Hp. *f* *ff* *f*

**A** *r.h.* *l.h.* *r.h.* *l.h.* *ff* *dejar sonar*

Pno. *ff* *ped.*

Vln. S *f* *ff* *ord.* *ff* *sul pont. (div.)*

Vln. I. *ff* *ord.* *ff* *ord. (div.)*

Vln. II. *ff* *ord.* *ff* *ord. (div.)*

Vla. *ff* *ord.* *ff* *ord. (div.)*

Vc. *ff* *ord.* *ff* *ord. (div.)*

28

Cl. *mp* *pp* *ppp*

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

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

Tim. *p* *pp*

Pno. *grave* *mp* *poco a poco cresc.* *mf*  
*Led. \* Led. \* simil pedal*

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

Vln. I. *p*

Vln. II. *p*

Vla. *p* *pp moriendo*

Vc. *p* *pp moriendo*

B. Cl. *mf* *f* *sfp*

Tpts. 1.2.3.4. *p* *ff*

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

Tim. *pp* *ff* *mp* *p*

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

Vln. S *f* *sfp* *ff* *leggiero* *5* *5* *5* *5* *5* *5* *5* *5*

39

B. Cl.

Tim.

Pno.

Vln. S

*poco a poco cresc.*

*mf*

*f*

*sul pont.*

*sul tasto*

*cresc.*

*f*

*dim.*



B. Cl.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Tba.

Tim.

Pno.

Vln. S

Vc.

D. b.

*ff*

*sfz p*

*ff*

*ff*

*mf*

*p*

*pp*

*ff*

*mp*

*ff*

*ff*

*dejar sonar*

*Ped.*

*to ord.*

*ff*

*dim.*

*mf*

*f*

*gliss.*

*p*

*mf*

*p*

**B**

B. Cl. *to Cl.*

Tba.

Tim. *p* *pp*

Pno. *mp*  
\* *pedal a piacere*

Vln. S *decresc.* *tr* *a tempo*  
*mf* *misterioso*

Vc.

Db.

≡

Pno. *cresc.*

Vln. S *cresc.* *accel. up* *144* *mf*

*accel. up* *144*

≡

Pno. *sempre cresc.*

Vln. S *sempre cresc.* *molto accel.*



Cl.

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Db.

Fl. 2.

Ob. 1.2.

Cl.

Bsn. 1.2.

Cbsn.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Vc.

Db.

78

This musical score page contains two systems of music. The top system includes staves for Flute 1 (P), Flute 2, Flute 3, Oboe 1.2, Clarinet, Bassoon 1.2, Cbns., and Glock. The bottom system includes staves for Pno., Vln. S, Vln. I, Vln. II, Vla., Vc., and Db. Various performance instructions are present, such as 'piccolo' at the top left, dynamic markings like 'mf' and 'gliss.', and specific articulations like 'non vib.' and 'vib.'.

83

Cl.

Bsn. 1.2.

Cbsn.

Tpts. 1.2.3.4.

Tbn. 1.2.3.

Pno.

Vln. S

Vln. I

Vln. II

Vla.

Vc.

Db.

*tr* *mp*

con sord.  
(harmon-stem in) 1.2. +-----> o  
3. 4. *mf* ————— *ff*

senza sord.

con sord.  
(straight) 1. 2. +-----> o  
3. *mf* ————— *ff*

senza sord.

*detache*

Fl. 1.  
(P)

Fl. 2.

Fl. 3.

Cl.

Bsn.  
1.2.

Cbsn.

flute

*mf*

1. 2. *mf*

Pno.

Vln. S

Vln. II.

Vla.

Vc.

D. b.

This musical score page contains six systems of music. The top system features woodwind parts (Flutes 1, 2, 3, Clarinet) and bassoon parts (Bassoon 1.2, Double Bassoon). The middle system features the piano. The bottom system features string parts (Violin I, Violin II, Cello, Double Bass, Bassoon). The score includes dynamic markings such as *mf*, *f*, and *p*, and performance instructions like "flute" and "piano".

Musical score page 58, measures 26-27.

**Measure 26:**

- Fl. 1. (P)**: Rest
- Fl. 2.**: Rest
- Fl. 3.**: Rest
- Cl.**: *I. solo*, 6teenth-note pattern, dynamic **f**
- Bsn. 1.2.**: Bassoon 1/2 notes, dynamic **f**
- Cbsn.**: Bassoon notes, dynamic **f**
- Pno.**: **f**

**Measure 27:**

- Vln. S.**: **mp**, dynamic **f**, measure number **26**
- Vln. II.**: **mf**, *molto vib.*, dynamic **fp**
- Vla.**: **gliss.**, *molto vib.*, dynamic **fp**
- Vc.**: **gliss.**, *molto vib.*, dynamic **fp**
- D. b.**: Dynamic **fp**

85

106

flute

Fl. 1. (P) *fp*

Fl. 2. *fp*

Fl. 3. *fp*

Cl. 2.3. *mf*

Bsn. 1.2. *mf*

Cbsn. *mf*

**6**

*f* *gliss.*

*f* *gliss.*

*f* *gliss.*

*f* *ppp*

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

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

*con brío*

Pno. *Cluster Cluster*

Vln. II. *mf*

Vla. *fp*

Vc. *mf*

Db. *f*

**85**

**85**

**85**

**85**

13

**D****4**  
**4** $\text{♩} = 120$ 

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

Cbsn. *non vib.* *pp* *mp*

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

*tutti cantabile* *ord. (vib.)* *pp* *mp* *p* *sul pont. (vib.)* *pp* *mp* *p*

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

$\text{♩} = 120$

Fl. 1.  
(P)

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Perc.

Glock.

Vln. I.

Vln. II.

Vla.

Vc.

flute

*p*

*pp*

*mp*

*f*

*mf*

*sfz*

*mf*

*sfz*

*mf*

*sfz*

*f*

*finger cymbal*

*3*

*f*

*f*

*sul pont.*

*div.*

*3*

*fp*

*pizz.*

*3*

*mf*

*f*

*pizz.*

*3*

*mp*

129

Fl. 1. (P) *mf* *f*

Fl. 3. *mf* *f*

Ob. 1.2. *non vib.* *mp* *mf* *p* *vib.*

Cl. *mf* *f* *p*

Bsn. 1.2. *mp* *pp*

Hns. 1. 2. 3. *f* *p* *pp*

Tpts. 1.2.3.4. *f*

Tbn. 1. 2. 3. *f* *mf* *mp* *p* *pp*

Perc.

Glock.

Vln. I. *sul tasto* *sul pont.* *ord.* *mf* *mp* *p*

Vln. II. *f* *mp*

Vc. *arco* *mp* *p*

Db. *pizz.* *bo*

137  
non vib.

Bsn. 1.2. *pp* — *mp*

Pno. *mp*

Vln. S *mp*  
sul tasto (vib.)

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

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

Vla. *pp* *mp*

Vc. *pp* *mp*



Bsn. 1.2. *p* — *pp* — *mp*

Perc. *triangle* *mp*

Pno. *pp*

Vln. S *mf*

Vln. I. *pp*

Vln. II. *pp*

Vla. *sul tasto* *pp*

Vc. *pp* *ppp*

Pno.

Vln. S

Vla.

Vc.

≡

Perc. triangle 158

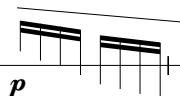
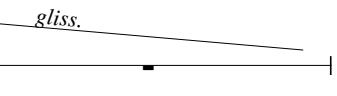
Pno.

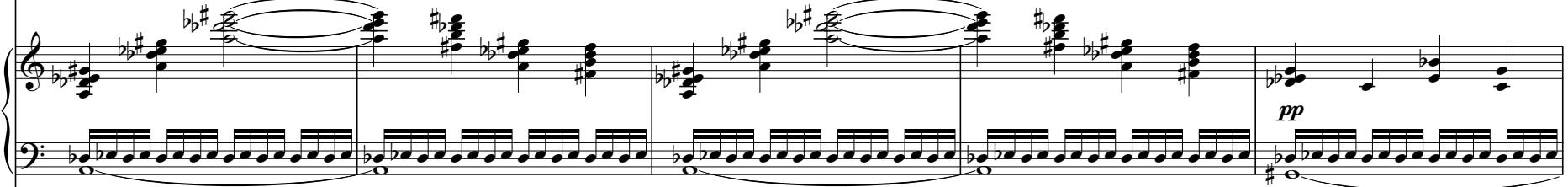
Vln. S

Vln. I.

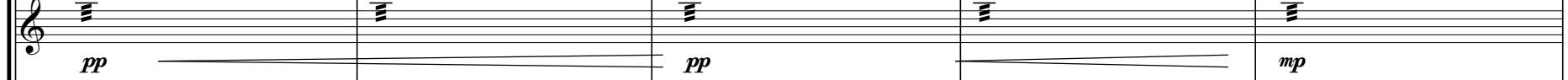
Vln. II.

Bar Chimes

Perc.   

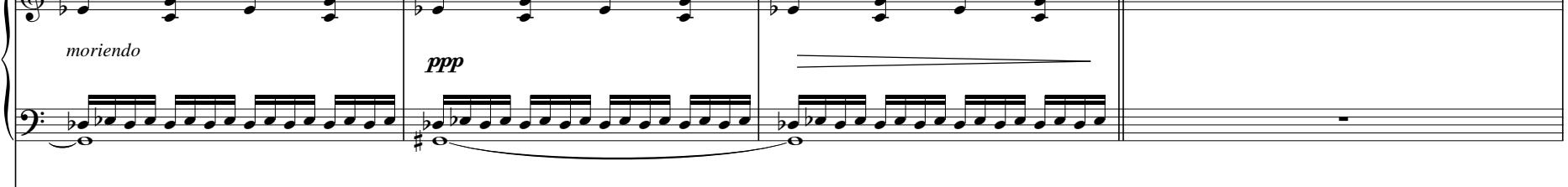
Pno. 

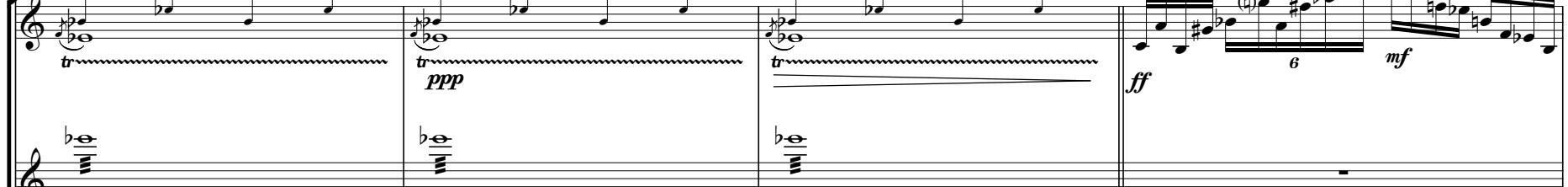
Vln. S 

Vln. I 

Vln. II 

**E**

Pno. 

Vln. S 

Vln. I 

Vln. II 

Vln. S 

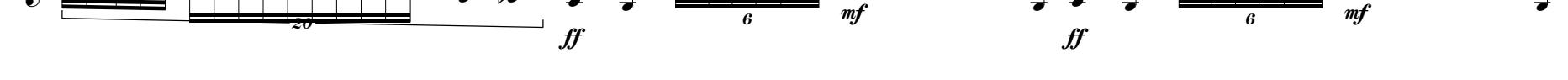
**ff**

**ff**

Vln. S 

**ff**

**ff**

Vln. S 

**ff**

**ff**

Vln. S 

**ff**

Musical score for Violin S (Vln. S) showing a melodic line. The score consists of two staves of music. The first staff begins with a dynamic marking ***ff***. The second staff begins with a dynamic marking ***mf***, followed by a measure number **6**. The third staff begins with a dynamic marking ***f***. The fourth staff begins with a dynamic marking ***ff***, followed by a measure number **6**. The fifth staff begins with a dynamic marking ***ff***, followed by a measure number **6**. The sixth staff begins with a dynamic marking ***ff***.

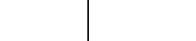
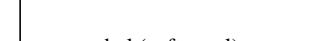
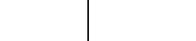
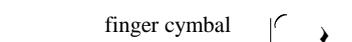
2

Musical score for the Timpani (Tim.) and Violin Section (Vln. S) from measures 11 to 15. The Timpani part consists of sustained notes at the beginning, followed by a dynamic *pp* and a melodic line with sixteenth-note patterns. The Violin Section part features eighth-note patterns with grace notes, dynamic markings of *ff*, *mf*, and *ff*, and a crescendo ending with *sempre cresc.*

二

68

**F** . (88 - 92)

Tim.							
Perc.							
							

Musical score for piano (Pno.) showing measures 88-92. The score consists of two staves: treble and bass. Measure 88 starts with a rest in the treble staff. The bass staff has sixteenth-note patterns. Measure 89 begins with a dynamic *f*. The treble staff shows sixteenth-note patterns, and the bass staff continues its sixteenth-note patterns. Measure 90 starts with a dynamic *mf*. The treble staff has sixteenth-note patterns, and the bass staff continues its sixteenth-note patterns. Measure 91 continues the sixteenth-note patterns from measure 90. Measure 92 concludes the section with sixteenth-note patterns.

Ped. \*

Musical score for Violin section (Vln. S) showing measures 6-7. The score consists of two staves. The first staff starts with a sixteenth-note pattern followed by a rest. The second staff begins with a sixteenth-note pattern, followed by a rest, and then a sustained note with a trill instruction. The measure ends with a sustained note. Dynamic markings include ***fff*** and ***mf***. Measure numbers 6 and 7 are indicated below the staves.

Musical score for Violin I (Vln. I.) showing measures 6-8. The score consists of five staves. Measures 6 and 7 are blank. Measure 8 begins with a treble clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting on the second staff. Measure 9 starts with a bass clef, a key signature of one flat, and a common time signature. It contains eighth-note patterns.

Vln. II.

6

*p* *div.*

Musical score for strings (Vla., Vcl., Cello, Double Bass) showing measures 6-7. The strings play eighth-note patterns. Measure 7 begins with a dynamic *mf* and *pizz.* notation.

Musical score for strings section, measures 11-12. The score includes parts for Violin (Vn.), Viola (Va.), Cello (Cello), Double Bass (Bass), and Bassoon (Bsn.). Measure 11 starts with a dynamic of ***mf***. The strings play eighth-note patterns, while the bassoon provides harmonic support. Measure 12 begins with a dynamic of ***pizz.***, followed by a dynamic of ***mp***. The strings continue their eighth-note patterns, and the bassoon maintains its harmonic role. Measures 11-12 conclude with a dynamic of ***cresc.***.

Musical score for orchestra and piano, page 194, measures 1.2 through 1.5.

**Measure 1.2:** Oboe 1.2 (Ob. 1.2) plays eighth-note patterns. Vibraphone (vib.) plays eighth-note patterns. Clarinet (Cl.) plays eighth-note patterns. Bassoon (Hns. 1. 2. 3.) plays sustained notes with dynamics *mp*, *p*, and *f*. Percussion (Perc.) plays sleigh bells with dynamic *mf*.

**Measure 1.3:** Oboe 1.2 (Ob. 1.2) continues eighth-note patterns. Vibraphone (vib.) continues eighth-note patterns. Clarinet (Cl.) continues eighth-note patterns. Bassoon (Hns. 1. 2. 3.) continues sustained notes with dynamics *p*, *p*, and *f*. Percussion (Perc.) continues sleigh bells with dynamic *mf*.

**Measure 1.4:** Piano (Pno.) plays eighth-note patterns with dynamics *f* and *mf*. Bassoon (Hns. 1. 2. 3.) continues sustained notes with dynamics *p* and *p*.

**Measure 1.5:** Violin S (Vln. S) plays eighth-note patterns with dynamic *f*. Violin I (Vln. I) plays sixteenth-note patterns with dynamic *f*. Violin II (Vln. II) plays eighth-note patterns with dynamic *mf* and marking *pizz.* Cello (Vcl.) plays eighth-note patterns with dynamic *mf* and marking *arco div.*

200

Ob. 1.2.

Cl.

Hns. 1. 2. 3.

Tbn. 1. 2. 3.

Perc.

sleigh bells

wood block

Pno.

Vln. S

Vln. I

Vln. II

Vla.

pizz.

cresc.

arco

mp

mf

1.2.

1.2. +

mp

1.3. trem.

2. ord.

f

gliss.

mf

210

Fl. 1. (P)      Flute      *mf*

Fl. 2.      *mf*

Fl. 3.      *mf*

Ob. 1.2.      206

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

Tpts. 1.2.3.4.      1.2.      *mf*      1.2.      *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*      *f*      *non div.*

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

Fl. 1.  
(P)

Fl. 2.

Fl. 3.

Hns.  
1. 2. 3.

Tpts.  
1. 2. 3. 4.

Tbn.  
1. 2. 3.

Perc.

Cel.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Vc.

Db.

*sus. cymbal*

*cresc.*

*r.h.*

*detache*

*mf*

*f*

*detache*

*f*

*detache*

*f*

*arco*

*ord.*

*mf*

*arco*

*ord.*

*mf*

*cresc.*

*pizz. (div.)*

*mp*

*mf*

[218]

Hns.  
1. 2. 3.

Tpts.  
1.2.3.4.

Timp.

Perc.

Cel.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Vc.

Db.

*gliss.*

*cresc.*

*f*

*1.2.*

*3.4.*

*p*

*f*

*mp*

*f*

*f*

*mf*

*f*

*detache*

*1.2. pult*

*mf*

*(harm. gliss.)*

*cresc.*

*mf*

*mf*

*mf*

222

multiphonic

Fl. 3.

Cl.

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

Tpts. 1.2.3. 4.

Tim.

Perc.

Cel.

Pno.

Vln. S

Vln. I.

Vla.

Vc.

Db.

*tr*

*mf*

*dim.*

*mp*

*dim.*

*1.2.*

*3.4.*

*1.2.*

*mf*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*mf*

*dim.*

*dim.*

*dim.*

*dim.*

*f*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*sus. cymbal (bowed)*

*mp*

*mf*

*tutti*

*mp*

*mp*

*p*

*p*

rall.

231

Fl. 3.      9. *mp* *mf*

Cl. (tr) *decresc.*

Bsn. 1.2. *decresc.*

Cbsn. *decresc.*

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

Tpts. 1.2.3.4. *decresc.*

Tim. *p*

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

Cel. *decresc.*

Pno. *rall.*

Vln. I. *decresc.*

Vla. *decresc.*

Vc. *decresc.*

Db. *decresc.*

.(72)

Fl. 1. (P) flute non vib. *p* normal vib. (b) non vib.

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

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

Ob. 1.2. non vib. *p* *mp* *p* non vib.

Cl. non vib. *p* *mp* normal vib. *p* non vib.

Bsn. 1.2. non vib. *p* *mp*

Cbsn. non vib. *p* *mp*

Hns. 1. 2. 3. *p* *p* *p* *mp*

Tpts. 1.2.3.4. *p* *p* *p*

Tbn. 1. 2. 3. *p* *p* *mp*

Tim. *pp* *ppp*

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

Glock. *pp* *p*

Cel. (b) *pp*

.(72)

Pno. (b) *p* *pp*

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

Vln. II. pizz. *pp* *p*

Vla. *p*

Vc. *p*

Db. *p*

normal vib.

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

Fl. 2. *mp*

Fl. 3. *mp* normal vib.

Ob. 1.2. *mp* normal vib.

Cl. *mp*

Bsn. 1.2. *mf* *mp*

Cbsn. *mf* *mp*

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*

Tim. *pp* *fp*

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

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

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

Vln. S

Vln. I. *mf* *mp* arco

Vln. II. *mp* pizz. *mp* *cresc.*

Vla. *mp*

Vc. *mp*

Db. *sfz*

to picc.

Fl. 1. (P) piccolo 3

Fl. 2.

Ob. 1.2.

Cl.

B. Cl. tr. fp

Bsn. 1.2. fp

Cbsn. fp

Hns. 1. 2. 3.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Tim. f pp

Perc. sus. cymbal (bowed) mp

Hp. mf

Vln. S 6 f

Vln. I. gliss.

Vln. II. gliss.

Vc.

D. b.

30

262

Fl. 2.      non vib.      vib.      non vib.

Fl. 3.      non vib.      pp      mp      p

Cl.      pp      p

B. Cl.      (tr)      x

Bsn. 1.2.      #.      mp

Cbsn.      #.      mp

Hns. 1.2.3.      x      #.      mp

Tbn. 1.2.3.      x      #.      mp

Tim.      cresc.      pp      mp      pp      mp

Perc.      mf      x

Glock.      pp      mp

Cel.      pp      mp

Hp.      x

Pno.      p      mp

Vln. I.      div.      non vib.      sul pont.      p

Vla.      sul pont.      pp      mp      p

Vc.      sul pont.      pp      mp      p

vib.

Fl. 2. *mf*

Fl. 3. *mf*

Ob. 1.2. *mp*

Bsn. 1.2. *mf*

Cbsn. *mf*

Hns. 1. 2. 3. 1.2. 3. *mf*

Tpts. 1.2.3.4. *sfz p*

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

Tim. *pp* *mp* *pp* *mp* *f* *ppp* *p*

Glock. *mf* *cresc.*

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

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

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

Vln. I. *fp* *fp* *ff*

Vla. *mp* *mf* *cresc.* *f* *ff*

Vc. *mp* *mf* *cresc.* *f* *ff*

280 H

85 ♩ = 160

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Tba.

Tim.

Perc.

Glock.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

ord. ♩ = 160

*mf*

*semre cresc.*

ord.

*mf*

*semre cresc.*

sul pont. to ord. → ord.

*mf*

*semre cresc.*

spic. div.

*f*

*spic.*

*f*

Fl. 1. (P) piccolo *pizz.* *f*

Fl. 2. *pizz.* *f*

Fl. 3. *f*

Ob. 1.2. *pizz.* 1.2. 3. *f*

Cl. *pizz.* 1.2. 3. *f*

Bsn. 1.2. *pizz.*

Cbsn. *pizz.*

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

Tpts. 1.2.3.4. *fp* *fp* *f*

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

Tba. *pizz.*

Tim. *pizz.* *take cabasa* *cabasa* *mf*

Perc. *pizz.*

Glock. *pizz.*

Hp. *pizz.* *mf*

Vln. I. *sempre cresc.* *semre cresc.* *pizz.* *ff* *f*

Vln. II. *semre cresc.* *semre cresc.* *ff* *f*

Vla. *semre cresc.* *semre cresc.* *ff*

Vc. *semre cresc.* *semre cresc.*

Db. *semre cresc.* *semre cresc.*

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.

I

Bsn. 1.2. *cresc.* *f*

Cbsn. *cresc.* *f*

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

Tpts. 1.2.3.4. *mf* 1.2. 3.4.

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

Tba. *f*

Tim. *mf*

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

Glock. *mf*

Vla. spicato *f* *cresc.*

Vc. *cresc.* *f*

Db. *cresc.* *f*

322

Bsn. 1.2.

Cbsn.

Tba.

Timp.

Perc.

Glock.

Pno.

Vln. S

Vln. I

Vln. II.

Vla.

Vc.

Db.

*f*

*pizz. non div.*

*sul pont.*

*sfz p*

*ff*

*f*

*f*

330

Ob. 1.2. *sff* — *f*

Cl. *sff* — *f*

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3. piccolo trumpet (harmon)

Tpts. 1.2.3.4. *sff p* — *f* to Trpt. 1.2. *f*

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

Tba. *f* *f*

Tim. *f*

Perc.

Glock.

(8) — |

Pno. *f*

Vln. S (8) — | *f* pizz. non div.

Vln. I.

Vc. *f*

Db. *f*

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

1.2.  
3.  
sfz p  
1.2.  
3.4. sfz p  
sfz p  
f  
f  
cresc.  
f  
mf  
pizz. non div.  
f  
f

344

piccolo

Fl. 1.  
(P)

Fl. 2.

Cl.

Bsn. 1.2.

r<sup>f</sup>z

Cbsn.

r<sup>f</sup>z

Tbn. 1. 2. 3.

r<sup>f</sup>z

Tba.

Timp.

ff = mf

cresc.

ff = f

Perc.

cresc.

cresc.

Glock.

Pno.

Vln. S

ff

arco ord.

r<sup>f</sup>z

Vla.

cresc.

Vc.

cresc.

Db.

r<sup>f</sup>z

cresc.

J

40

Musical score for orchestra and piano, page 10, measures 1-5. The score includes parts for Flute 1 (P), Flute 2, Flute 3, Oboe 1.2, Clarinet, Bassoon 1.2, Bassoon 2, Cello, Double Bass 1.2.3, Timpani, Percussion, Glockenspiel, Piano, Violin S, Violin I, Violin II, Viola, Cello, and Double Bass. The piano part features a bass line with sustained notes and chords. The orchestra parts show various melodic and harmonic patterns, with dynamic markings such as *tr*, *f*, *ff*, *p*, and *ff*. The strings play sustained notes in the lower register.

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.

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.

<img alt="A page of a musical score for orchestra and piano. The page is numbered 42 and 356. It features 18 staves of music for various instruments: Flutes 1, 2, and 3; Oboe 1.2; Clarinet; Bassoon 1.2; Bassoon; Trombone 1. 2. 3.; Tuba; Timpani; Percussion; Glockenspiel; Piano; Violin S; Violin I; Violin II; Viola; Cello; Double Bass. The music includes dynamic markings like f, ff, fff, and crescendos (sempre cresc.). Measure 1 shows woodwind entries. Measures 2-3 show brass entries. Measures 4-5 show woodwind entries. Measures 6-7 show brass entries. Measures 8-9 show woodwind entries. Measures 10-11 show brass entries. Measures 12-13 show woodwind entries. Measures 14-15 show brass entries. Measures 16-17 show woodwind entries. Measures 18-19 show brass entries. Measures 20-21 show woodwind entries. Measures 22-23 show brass entries. Measures 24-25 show woodwind entries. Measures 26-27 show brass entries. Measures 28-29 show woodwind entries. Measures 30-31 show brass entries. 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364

Fl. 1. (P) ff

Fl. 2. ff

Fl. 3. ff

Ob. 1.2. ff

Cl. ff

Bsn. 1.2. ff

Cbsn. ff

Tbn. 1. 2. 3. ff

Tba. ff

Timp. ff

Perc. ff

Glock. ff

Pno. ff

Vln. S ff

Vln. I. sfz

Vln. II. sfz

Vla. sfz

Vc. ff

Db. ff

68

piccolo

Fl. 1. (P)

Fl. 2.

Fl. 3.

Ob. 1.2.

Cl.

B. Cl.

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Tba.

Timp.

Perc.

Glock.

Hp.

Pno.

Vln. S.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

# Particellas

Violin solista

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1  $\text{♩} = 100$  2

17 **A** *p*

26 *accel. to*  $\text{♩} = 120$  *tr.* *f*

cresc.

31 *8va* *f* *24:20♪*

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

35 (8) *ff* *f* *16:12♪* *ff* *f*

37 (8) *tr.* *ff* *f* *mf* *f* *stringendo to*

39  $\text{♩} = 100$  **B** 4 8 6

*mf*

Violin solista

61 *mf* *f*

65 *calmo* *poco a poco accel to 70* *j = 50* *molto vib.* *molto vib.*

71 *cresc.* *ff* *sff* *molto vib.* *molto vib.* *solo* *súbito* *C j = 80 paulatinamente accel.* *f*

75 *sff* *mf* *molto vib.* *includiendo la cuerda Re toda vez que sea posible*

81 *cresc.* *ff lo más rápido posible* *j = 160*

83 *j = 130*

86 *détaché* *détaché*

89 *9* *9* *mf* *6* *6* *6* *f* *3* *3* *3* *3*

94 *j = 70* *D j = (90-100)* *6* *3* *f mf*

Violin solista

8va

106

*gliss.*

*mp* *f*

*con dolor*

*E*

*mp*

110

*mf* *mf*

*poco accell.* *dim.* *mp* *p* *pp* *sff*

*molto vib.*

*F* *J = (80-90)* *8*

134

*f* *f*

136

*f*

138

139

140

*glissando pero con arco bien marcado*

141

Violin solista

144

2

*f* — *ff* —

148

**G**

*ffff* *glissando pero con arco bien marcado*

*ffff*

6

157

2

*mp* — *mf* —

*f tremolando pasional*

*molto vib.*

165

*poco cresc.*

*mp*

168

*p*

*p*

Violin solista

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

$\text{♩} = 70$

1      **2**      **7**      3 tones      **6**  
p  $\nearrow f$

**A**      *mf*

17      *molto vib.*      *f*      *sf*      **2**      **3**      **4**      *mark tree*      *gliss.*  
*mf*      *misterioso*

27      *poco a poco cresc.*      *no vib.*      *poco decresc.*      *normal vib.*      *f*

33      *cresc.*      *f*

37      *poco decresc.*      **3**      **6**      **2**      **4**

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

Detailed description: The musical score is for a violin solo. It consists of six staves of music. Staff 1 starts with a rhythmic pattern of eighth and sixteenth notes followed by grace notes. Staff 2 features sustained notes with slurs and dynamic markings. Staff 3 includes a melodic line with various note heads and dynamics. Staff 4 contains a sustained note with a wavy line above it. Staff 5 shows a rhythmic pattern with grace notes and dynamic markings. Staff 6 concludes with a melodic line and dynamic markings. Various performance instructions like 'molto vib.', 'normal vib.', 'mark tree', 'gliss.', and 'cresc.' are included.

**D**

## Violin solista

8va - o armónicos similares

48 *ppp* 24 *pp* 24

(8) 50 *p* 24 *mp* 3 3 *mf* = 100 tr~~~~~

54 poco a poco cresc. sempre cresc.

61 sempre cresc.

68 sempre cresc.

74 ff

79

83 ad libitum 3 6 6 5 6 sfz

87 pizz. arco f p

(8) 92 mf mp

This block contains ten staves of musical notation for violin. Staff 1 (measures 48-50) shows a repetitive pattern of eighth-note pairs with dynamic markings *ppp*, 24, *pp*, and 24. Staff 2 (measures 50-54) includes dynamic *p*, 24, *mp*, 3, 3, *mf*, and tempo = 100, followed by grace notes and slurs. Staff 3 (measures 54-61) has dynamic markings poco a poco cresc., sempre cresc., and sempre cresc. Staff 4 (measures 61-68) shows a continuous crescendo. Staff 5 (measures 68-74) has dynamic ff. Staff 6 (measures 74-79) features slurs and grace notes. Staff 7 (measures 79-83) includes dynamic ad libitum and articulation marks 3, 6, 6, 5, 6. Staff 8 (measures 83-87) shows pizzicato (pizz.) at *mf*,弓子 (arco) at *f*, and *p*. Staff 9 (measures 87-92) includes dynamic f and articulation marks 3, 6, 6, 5, 6. Staff 10 (measures 92-96) shows dynamic mf and articulation marks 3, 6, 6, 5, 6.

Violin solista

# Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

$\text{♩} = 120$

1                    5                    13                    **A**                    *f*

20                    *ff*                    3

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

33                    *ff*                    *leggiero*

35                    *dim.*                    *sul tasto*                    *mf*                    *cresc.*                    *to ord.*                     $\rightarrow$  *ord.*

40                    *sul pont.* **3**                    *f*                    *3*                    *to ord.*                     $\rightarrow$  *ord.*

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

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

Violin solista

46 *cresc.*

accel. up     $\dot{S}.$      $\text{♩} = 144$

48

*sempre cresc.*

50

*molto accel.*

$\text{♩} = 144$   
*grazioso*

53      **C**      7

63      *f*      *mf*

71      3

79      *mf*

86      *detache*

91      *f*

95      *8va*  
*mp*      *f*      5

Violin solista

97                   **5**

109                  **D**       $\text{♩} = 120$

133                  **24**

140

148                  |  |  |  |  |  |
| --- | --- | --- | --- | --- |
| (tr)~~~~~ | tr~~~~~ | tr~~~~~ | tr~~~~~ | tr~~~~~ |

156

164                  **E**      ad libitum

170                  accel.

173

175                  20

*moriendo*

*ff*

*mf*

*6*

*ff*

*mf*

*6*

*ff*

*6*

*mf*

*f*

Violin solista

177

*ff*

6      *mf*

*ff*

6      *mf*

179

accel.

181

*ff*      *mf*

*ff*

14      *mf*

183

*f*

16      *mf*

17      *mf*

185

*ff*      *mf*

*ff*

18      *mf*

187

*ff*

*mf*

*sempre cresc.*

*fff*

190

F

1. (88 - 92) 2

*mf*

*f*

195

5

*mf*

*f*

3

Violin solista

206

*poco a poco cresc.*

212

(harm. gliss.)

217

detache

220

15

238

**G**

4

**12**

256

6 6 6 6 6 6 f

259

**13** 6

**5**

280

**H**  $\text{♪} = 160$

32

**I** 8

320

*8va*

f

Violin solista

328

*f*

335

*f*

340

(*f*)

344

*ff*

J

347

*detache*

*ff*

352

*ffff*

357

*ffff*

362

*detache*

*ff*

367

*tr.*

*tr.*

*tr.*

*tr.*

*gliss.*

*ffff*

Piccolo and 3. Fl.

# Violin Concert Nr. 1

1st. movement

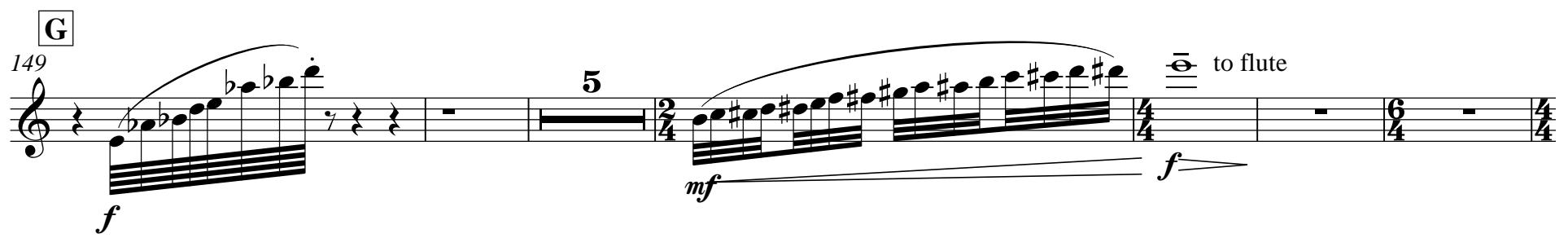
"Contemplación del aire y del fuego"

Miguel Bareilles

The sheet music consists of ten staves of musical notation for piccolo and 3rd flute. The music is divided into sections labeled A through F, each with specific dynamics and performance instructions. The sections include:

- A:** Measures 17-21. Dynamics: *f*, *pp*. Performance instruction: *tr*.
- B:** Measures 30-34. Dynamics: *p*. Performance instruction: *to flute*. Measures 35-39. Dynamics: *mf*, *mp*. Performance instruction: *accel.*
- C:** Measures 52-56. Dynamics: *p*. Performance instruction: *to picc.* Measures 57-61. Dynamics: *mf*, *sff*. Performance instruction: *picc.*
- D:** Measures 69-73. Dynamics: *pp*. Performance instruction: *to picc.* Measures 74-78. Dynamics: *mf*, *mp*. Performance instruction: *picc.*
- E:** Measures 103-107. Dynamics: *mf*, *mp*. Performance instruction: *picc.* Measures 108-112. Dynamics: *f*. Performance instruction: *cantabile*.
- F:** Measures 127-131. Dynamics: *f*. Measures 132-136. Dynamics: *f*, *ff*.

Piccolo and 3. Fl.



160

**3**

167

flute

*mp*

**3**

**p**

**3**

Piccolo and 3. Fl.

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

$\text{♩} = 70$

Flute *aeolian sound*

$\text{mf}$        $\text{mf}$        $\text{mf}$        $6$

*combinar sonidos aeolian y jet whistle*

$7$        $6$        $6$        $mf$        $f$

$9$        $f$        $f$       to picc. **A**

**B**      **C**      **D** *picc.*

$50$        $mp$

$\text{♩} = 100$       **47**

Piccolo and 3. Fl.

# Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

picc.  $\text{J} = 120$

1 9 3 non vib. vib. **A** tr.  $\text{J} = 120$   $\text{tr}$   $\text{p}$   $\text{mp}$

mp  $\text{p}$   $\text{mp}$

20 (tr)  $\text{mf}$  30 **B**  $\text{J} = 144$   $\text{mf}$

55 **C** 19  $\text{mf}$

78 to flute 6 4 flute  $\text{mf}$

95 2  $\text{fp}$   $\text{f}$  gliss.

104 3 17  $\text{mf}$   $\text{f}$  5

133 36 21 6 (88 - 92) 20

210  $\text{mf}$   $\text{mf}$  17

Piccolo and 3. Fl.

231      7      **G**      (72)      4      *p*      non vib.      normal vib.      *p*      non vib.      normal vib.      *mp*      *mp*

252      *p*. to picc.      2      piccolo      3      21      5

**H**       $\text{♪} = 160$       280      12      2      *gliss.*      *f*

300      **I**      8      31

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

355      *f*      *f*

363      4      6      8      *sfz*      *tr.*      *fff*

Flute 1.2.

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The sheet music for Flute 1.2. consists of ten staves of musical notation. Staff 1 starts at  $\text{♩} = 100$  with a dynamic of *mp*. Staff 2 begins at  $\text{♩} = 120$  with a dynamic of *mf*. Staff 3 starts at  $\text{♩} = 100$  with a dynamic of *mp*. Staff 4 begins at  $\text{♩} = 50$  with a dynamic of *sff*. Staff 5 starts at  $\text{♩} = 80$  with a dynamic of *ppp*. Staff 6 begins at  $\text{♩} = 160$  with a dynamic of *pp*. Staff 7 starts at  $\text{♩} = 130$  with a dynamic of *mf*. Staff 8 begins at  $\text{♩} = 70$  with a dynamic of *mp*. Staff 9 starts at  $\text{♩} = 70$  with a dynamic of *mf*. Staff 10 begins at  $\text{♩} = 100$  with a dynamic of *mp*.

Performance instructions include:

- Measure 1: *sf*, *fff*
- Measure 12: *mf*
- Measure 18: *mf*
- Measure 37: *p*
- Measure 53: *p*
- Measure 60: *mf*
- Measure 76: *ppp*
- Measure 95: *mf*
- Measure 10: *mp*

Articulations include slurs, grace notes, and dynamic markings like *sf*, *fff*, *mf*, *ppp*, *p*, *mf*, *sf*, *fff*, *mf*, *ppp*, and *mf*.

Measure numbers and section markers:

- 1, 7, 12, 18, 37, 53, 60, 76, 95
- A, B, C, D, E
- 1. fl., 1.2.
- 2, 3, 4, 5, 6, 8, 10, 12, 17
- stringendo to*
- unis.*

Flute 1.2.

**F**  $\text{♩} = (80-90)$

126  $f$  3  $f$  cresc.  $sfz$  3  $f$  3 3 3 3 3 3 3

133 3 3 3  $mf$  6  $f$  6 1. fl. 6 7

145  $f$  ff  $sfz$  6  $f$

**G**

151  $f$

152 2

1.2. 156  $mf$   $f$

**4** **4** 162 3  $mp$  4  $p$

Flutes 1.2.

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

$\text{♩} = 70$

1. fl.

*poco a poco cresc.*

*pp*

$\geq$

Measure 1: 4 eighth-note pairs on G4, dynamic ppp. Measure 2: 8 eighth-note pairs on G4, dynamic poco a poco cresc. Measure 3: 8 eighth-note pairs on G4, dynamic pp. Measure 4: Upward glissando on G4-G5.

10

A 5 3 B 6 6 1.2.

*p*  $\leftarrow$  *mp*  $\leftarrow$

Measure 10: Rest. Measure 11: 5 eighth-note pairs on G4. Measure 12: 3 eighth-note pairs on G4. Measure 13: 6 eighth-note pairs on G4. Measure 14: 6 eighth-note pairs on G4. Measure 15: 1.2. eighth-note pairs on G4. Measure 16: Upward glissando on G4-G5. Measure 17: Rest.

34

*mf*  $\leftarrow$  *mp*  $\leftarrow$  *mf*  $\leftarrow$  *fp*  $\leftarrow$  >

C 1. fl. *gliss.* D 6 4

Measure 34: Rest. Measure 35: 4 eighth-note pairs on G4. Measure 36: 1. fl. eighth-note pairs on G4. Measure 37: Upward glissando on G4-G5. Measure 38: 6 eighth-note pairs on G4. Measure 39: 4 eighth-note pairs on G4.

52  $\text{♩} = 100$

18

Measure 52: Rest. Measure 53: Sustained note on G4.

70

*mf*

16

Measure 70: 8 eighth-note pairs on G4. Measure 71: 8 eighth-note pairs on G4.

88

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

*mp* 24

3

Measure 88: 1. fl. eighth-note pairs on G4. Measure 89: 24 eighth-note pairs on G4. Measure 90: Sustained note on G4.

93

t k t k t k...

*p* 24

5

Measure 93: 24 eighth-note pairs on G4. Measure 94: Sustained note on G4.

## Flutes 1.2.

# Violin Concert Nr. 1

## 3rd. movement

### "Contemplación de la tierra"

Miguel Bareilles

A musical score for two staves. The top staff begins with a fermata over four measures, followed by a multiphonic sound (dots connected by a vertical line) at measure 7, dynamic *pp*, and a crescendo. The bottom staff begins with a fermata over four measures, followed by a multiphonic sound at measure 7, dynamic *p*, and a decrescendo. Measures 8-12 show sustained notes with dynamics *mp*, *>p*, *non vib.*, and *mf-f*. Measure 13 shows a sustained note with dynamic *vib...*

Flutes 1.2.

97

*fp*

*f*

*gliss.*

*fp*

*f*

*gliss.*

106

D  $\text{♩} = 120$

*fp*

3

17

*mf*

*f*

*tr*

5

133

E

F  $\text{♩} (88 - 92)$

*fp*

36

21

*6*

*8*

F  $\text{♩} (88 - 92)$

20

210

*mf*

*mf*

*mf*

*f*

multiphonic

224

*fp*

5

*mp*

*mf*

5

*mp*

*mf*

3

3

non vib.

3

3

non vib.

$\text{♩} (72)$

## Flutes 1.2.

Musical score for vibraphone and piano, page 10, measures 242-243. The score is in G major, common time. The vibraphone part consists of two staves. The top staff starts with dynamic **p**, followed by a measure of **normal vib.** (two eighth-note pairs), a measure of **non vib.** (two eighth-note pairs), another measure of **normal vib.**, and a final measure of **non vib.**. The bottom staff starts with dynamic **p**, followed by a measure of **normal vib.** (two eighth-note pairs), a measure of **(h) normal vib.** (two eighth-note pairs), a measure of **non vib.** (two eighth-note pairs), another measure of **normal vib.**, and a final measure of **non vib.**. The piano part is mostly silent, with occasional dynamics like **mp** and **p** and a few grace notes. Measure numbers 242 and 243 are indicated above the staves.

254

4

non vib.

vib.

non vib.

pp

mp

p

non vib.

mf

4

non vib.

vib.

non vib.

pp

mp

p

mf

269

normal vib.

*tr*

*mp*

*mf*

*tr*

*normal vib.*

*tr*

*mp*

*mf*

**H**

$\text{♪} = 160$

6

$\frac{5}{8}$

15

6

$\frac{5}{8}$

15

Musical score for piano, page 31, measures 295-300. The score consists of two staves. The top staff starts with a rest followed by a dynamic *f*. The bottom staff starts with a dynamic *f*. Both staves feature eighth-note patterns with grace notes and slurs. Measure 295 ends with a sharp sign. Measures 296-299 continue the pattern. Measure 300 concludes with a double bar line, repeat dots, and endings 8 and 31.

## Flutes 1.2.

343

gliss. tr. J

f f

355

f f

363

4 6 8 sfz tr. gliss. fff

4 6 8 sfz tr. gliss. fff

Oboe 1.2.

# Violin Concert Nr. 1

## 1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1  $\text{♩} = 100$   
Measure 1: Treble clef, 2/4 time. Dynamics: *mp*, *mf*, *sfff*. Measure 2: 7/8 time. Measure 3: 8/8 time. Measures 4-16: 2/4 time. Measure 16: Boxed A.

37  $\text{♩} = 100$   
Measure 37: Boxed B. Measure 38: 1. ob. (1st oboe) dynamics *p*. Measure 39: 2. ob. (2nd oboe) dynamics *p*.

55 1.2.  
Measure 55: 1.2. Measure 56: *mf*. Measure 57: *mp*. Measure 58: *mf*, *mp*, *sfz*. Measure 59: 3/4 time.

66  $\text{♩} = 50$   
Measure 66: 2/4 time. Measure 67: 3/4 time. Measure 68: 4/4 time. Measure 69: 5/4 time. Measure 70: 4/4 time. Dynamics: *mf*.

80 C  $\text{♩} = 80$   
Measure 80: Boxed C. Measure 81: 2/4 time. Measure 82: 8/8 time. Measure 83: 3/4 time. Measure 84: 4/4 time.

109 E  $\text{♩} = 160$   
Measure 109: Boxed E. Measure 110: 17. Measure 111: 5.

131  $\text{♩} = 130$   
Measure 131: 3/4 time. Dynamics: *f*. Measure 132: 4/4 time. Measure 133: 2/4 time. Measure 134: 4/4 time. Measure 135: 9/4 time. Dynamics: *f*. Measure 136: 2/4 time.

139  $\text{♩} = (80-90)$   
Measure 139: 2/4 time. Dynamics: *mf*, *mp*. Measure 140: 4/4 time. Measure 141: 7/4 time. Measure 142: 2/4 time. Measure 143: 4/4 time.

157  $\text{♩} = 110$   
Measure 157: 2/4 time. Measure 158: 6/4 time. Dynamics: *mp*, *mf*. Measure 159: 4/4 time. Measure 160: 6/4 time. Measure 161: 4/4 time. Measure 162: 6/4 time. Measure 163: 4/4 time. Measure 164: 11/4 time.

Oboes 1.2.

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

The musical score consists of five staves of music for oboes. Staff 1 (measures 2-10) starts at  $\text{♩} = 70$ . It features a sequence of eighth-note patterns: 2, 8, A (boxed), 5, 3, 2, 6, 6. Dynamics include  $p$  and  $mp$ . Staff 2 (measures 34-38) starts at  $\text{♩} = 70$  and transitions to  $\text{♩} = 100$  at measure 52. It includes dynamic markings  $mf$ ,  $mp$ , and  $mfp$ . Staff 3 (measures 23-24) shows a sustained note. Staff 4 (measures 75-78) shows a complex sixteenth-note pattern with dynamic  $mf$ . Staff 5 (measures 89-92) shows eighth-note patterns with dynamics  $mf$ ,  $mp$ , and  $p$ .

Oboe 1.2.3 (Cor anglais)

# Violin Concert Nr. 1

## 3rd. movement

Miguel Bareilles

The musical score consists of six melodic fragments (A-F) for Oboe 1.2.3 (Cor anglais). The score includes dynamic markings, articulations, and performance instructions such as vibrato and glissando.

**1. Measure 1:** **120**. Dynamics: **mp**.

**2. Measure 6:** Dynamics: **fp**. Instruction: **to Ob.**

**3. Measure 10:** Dynamics: **3**.

**4. Measure 19:** **A**. Measure 25.

**5. Measure 54:** **20**. Dynamics: **mf**. Instruction: **non vib.**

**6. Measure 77:** Dynamics: **15**. Instructions: **vib.**, **gliss.**

**7. Measure 95:** Measures 2, 5, 6, 8, 10, 12, 13.

**8. Measure 109:** **D**. **120**. Dynamics: **mp**, **mf**, **p**. Instructions: **non vib.**, **vib.**

**9. Measure 133:** Measures 36, 21, 4. Key signature: **G** major.

**10. Measure 133:** Measures 36, 21, 4. Key signature: **G** major.

## Oboe 1.2.3

194      1.2.

vib.

**5**

mf

204

**32**

238 **G** (72)      4

non vib.      normal vib.      non vib.      normal vib.

254

**12**

mp      mp      mp      mf

273      6

**H**      **J** 144

**15**

**I**

298

**8**

**14**

326

**18**

346

**J**

359

**4**

**6**

**tr. ....**

**gliss. >**

**sfz**

**fff**

Cor Anglais

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The sheet music consists of eight staves of musical notation for violin. The first staff begins at measure 1 with a tempo of  $\text{♩} = 100$ . It features a mix of common time (4/4) and 5/4 time signatures. Measures 10 through 26 show a transition section with dynamic changes from *mf* to *f*, and time signatures shifting between 4/4, 6/4, and 5/4. Measures 27 through 46 continue with dynamic shifts and time signature changes, including a return to 4/4 at the end. Measures 57 through 68 show a section with *mf*, *mp*, and *sffz* dynamics, followed by measures 69 through 84 with a tempo of  $\text{♩} = 70$  and time signatures 3/4 and 5/4. Measures 85 through 94 show a section with a tempo of  $\text{♩} = (90-100)$  and time signatures 5/4, 3/4, 4/4, 5/4, 2/4, and 3/4. Measures 109 through 118 show a section with a tempo of  $\text{♩} = (80-90)$  and time signatures 17/4, 19/4, 4/4, and 7/4. The final staff (measures 156-159) shows a section with a tempo of  $\text{♩} = 11$  and time signatures 2/4, 6/4, 4/4, 6/4, 4/4, 6/4, and 4/4.

Clarinet 1.2.

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The musical score consists of six staves of music for Clarinet 1.2. The first staff begins at measure 1 with a tempo of  $\text{♩} = 100$ . It features a mix of  $\frac{5}{4}$  and  $\frac{7}{4}$  time signatures, dynamic markings like *mp*, *mf*, and *fff*, and a crescendo line. Measure 10 ends with a long sustained note. Staff 2 starts at measure 15 with a tempo of  $\text{♩} = 120$ , featuring  $\frac{5}{4}$  and  $\frac{7}{4}$  time signatures, dynamic markings *mf* and *f*, and a section labeled 'A' with measures 2 and 8. Staff 3 begins at measure 29 with a tempo of  $\text{♩} = 120$ , showing a sequence of eighth-note patterns in  $\frac{5}{4}$  and  $\frac{7}{4}$  time, followed by measures 2, 2, and 4. Staff 4 starts at measure 41 with a tempo of  $\text{♩} = 100$ , featuring a section labeled 'B' with measures 2, 2, and 4, and dynamic markings *mp*, *pp*, *p*, and *pp*. The section ends with an *accel.* instruction. Staff 5 begins at measure 48 with a tempo of  $\text{♩} = 100$ , showing a sequence of eighth-note patterns in  $\frac{5}{4}$  and  $\frac{7}{4}$  time, followed by measure 14. Staff 6 starts at measure 65 with a tempo of  $\text{♩} = 50$ , featuring a section labeled 'C' with measures 2, 3, 5, 4, and 4, and a section labeled 'D' with measures 2, 3, 4, and 4. Staff 7 begins at measure 79 with a tempo of  $\text{♩} = 80$ , showing a sequence of eighth-note patterns in  $\frac{5}{4}$  and  $\frac{7}{4}$  time, followed by a section labeled 'E' with measure 17. Staff 8 starts at measure 101 with a tempo of  $\text{♩} = 160$ , featuring a section labeled 'F' with measures 2, 3, 5, 4, and 4, and a section labeled 'G' with measures 2, 3, 4, and 4. The score concludes at measure 126 with a tempo of  $\text{♩} = (80-90)$ .

Clarinet 1.2.

136 1. cl.

146 1. cl.

150

157

164

Clarinets 1.2 in B♭

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

$\text{♩} = 70$

1. cl. 13 A

2 7 5 3

19 6 6 1.2. B

36 C 7 D 4

52  $\text{♩} = 100$  20

72 6 15

mf 6

89 mf mp p

Detailed description: The musical score is for two clarinets (1.2 in B♭). It features six staves of music. Staff 1: Melodic line for 1st clarinet (1. cl.) with dynamic 'mf' and a grace note '13'. Staff 2: Rhythmic pattern with counts 2, 7, 5, 3. Staff 3: Melodic line with counts 6, 6, dynamic 'p', and '1.2.' above it. Staff 4: Rhythmic pattern with counts 7, 4. Staff 5: Melodic line with counts 2, 4, dynamic 'mf', and '20' above it. Staff 6: Melodic line with counts 6, 15, dynamic 'mf', and '6' below it. The score concludes with a dynamic 'p' and a grace note '8'.

## Clarinets 1.2.

## Violin Concert Nr. 1

## 3rd. movement

## "Contemplación de la tierra"

Miguel Bareilles

1 I. cl. *multiphonic* I. 1.2 non vib.

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

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

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

28 B 16 8 4 6 5 8

54 C 1.2 *tr* 8

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

71 1.2 non vib. vib. *gliss.*

*mf*

80 2 3 [83] *tr* 3 2. *mf*

*mp*

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

*f*

101 D *f* 6 5 6 5 6 5 3 15 *ppp*

Clarinets 1.2

124

*tr.*

*mf* *f* *p*

5

4

133

**E**

**36**

**21**

**F**

**6**

**8**

**5**

**(88 - 92)**

195

*tr.*

*mf*

**6**

*mf*

**16**

**rall.**

222

*tr.*

*mp*

*decresc.*

235 (tr.)

**1. (72)**

**2**

**p**

**normal vib.**

**3**

**p**

**normal vib.**

**4**

**p**

**non vib.**

248 normal vib.

*mp*

*sffz*

**2**

261

**17**

**5**

**8**

**16**

**pp**

**p**

296

*f*

303

**I**

**8**

**14**

*sffz*

326

*sffz*

*f*

**16**

Clarinets 1.2

344

**J**

*f*

*f*

351

*cresc.*

*sempre cresc.*

*cresc.*

361

**4**

*sfz*

*fff*

Bass Clarinet

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1  $\text{♩} = 100$

10

15

2 A 8

29  $\text{♩} = 120$

2 2 2 4 2

$\text{♩} = 100$

43 [B]

pp p pp p mf

accel.

50

15 2 3 4

$\text{♩} = 70$

77

C 2 3 5 4

95  $\text{♩} = 70$

D  $\text{♩} = (90-100)$

9 E 17

126 F  $\text{♩} = (80-90)$

23 G 7 2 6 4

160

3 4 mp

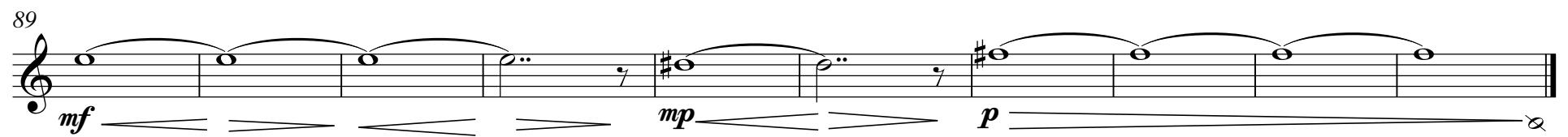
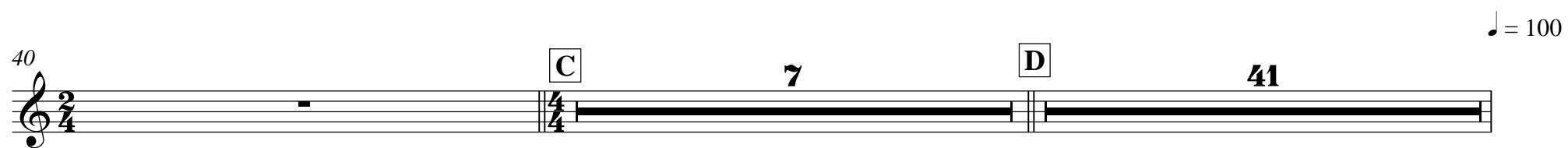
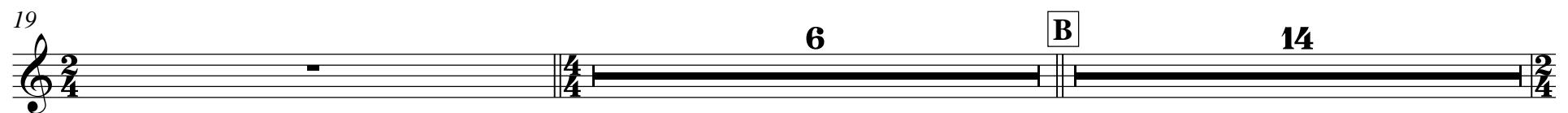
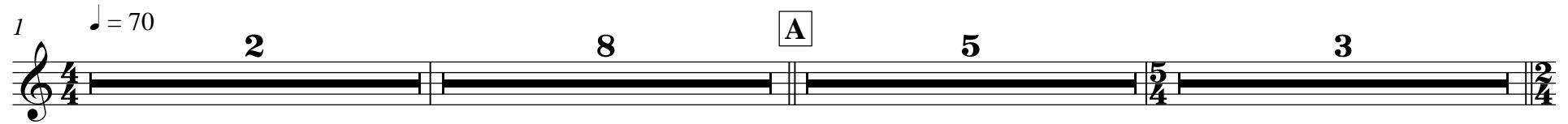
Bass Clarinet

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles



Clarinet 3. (bass Cl.)

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

Miguel Bareilles

$\text{♩} = 120$

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

**A**

17  $\text{♩} = 120$  5

**B**

30 39 8

**C**

52  $\text{♩} = 144$

63 12 cl. 5 non vib. vib. gliss. 5 tr. mp mf mp mp mp mf mp

87 8 2 2.3. mf f ppp

Clarinet 3. (B. Cl.)

105 **D**  $\text{♩} = 120$

3 15

cl.

126 *tr* 5 to B. Cl. 4

*mf* *f* *p*

133 **E** **F**  $\text{♩} = (88 - 92)$  **41**

36 21 6 8

231 7  $\text{♩} = (72)$  4 **G** 16

*fp*

B. cl.

258 *tr* to Cl. 18 5

**H**  $\text{♩} = 160$

280 16 Cl. to B. Cl.

*f*

304 8 **I** 36 **J** 20 4 B. cl.

*fff*

## Trumpets 1.2. in B $\flat$

# Violin Concert Nr. 1

## 1st. movement

## "Contemplación del aire y del fuego"

Miguel Bareilles

1  $\text{♩} = 100$

1.2.  $\text{♩} = 120$

14 1.2. con sord.

29  $\text{♩} = 120$

43 B

61  $\text{♩} = 50$

73  $\text{♩} = 70$

99 D  $\text{♩} = (90-100)$

126 F  $\text{♩} = (80-90)$

139 G  $\text{♩} = 160$

152  $\text{♩} = 130$

159 11

Trumpets 1.2. in B♭

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

1  $\text{♩} = 70$

2      8      A      5      3      -      B      6      14      2

Measure 1: Single note. Measure 2: Sustained note. Measure 3: Sustained note. Measure 4: Sustained note. Measure 5: Sustained note. Measure 6: Sustained note. Measure 7: Sustained note. Measure 8: Sustained note. Measure 9: Measure repeat sign. Measure 10: Sustained note. Measure 11: Sustained note. Measure 12: Sustained note. Measure 13: Sustained note. Measure 14: Sustained note. Measure 15: End of section.

40

C      4      # $\text{♩}$       # $\text{♩}$       # $\text{♩}$       # $\text{♩}$       # $\text{♩}$       D      4

*sffz* ————— *mf*      *sffz* ————— *f*

Measure 40: Sixteenth-note pattern. Measure 41: Sixteenth-note pattern. Measure 42: Sixteenth-note pattern. Measure 43: Sixteenth-note pattern. Measure 44: Sixteenth-note pattern. End of section.

52  $\text{♩} = 100$

16      1.2

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

Measure 52: Sustained note. Measure 53: Sustained note. Measure 54: Sustained note. Measure 55: Sustained note. Measure 56: End of section.

75

*sempre cresc.*      *f*      *sf*      *sf*      *sf*      5

Measure 75: Sustained note. Measure 76: Sustained note. Measure 77: Sustained note. Measure 78: Sustained note. Measure 79: End of section.

89

*mp*      *p*      *pp*

Measure 89: Sustained note. Measure 90: Sustained note. Measure 91: Sustained note. Measure 92: Sustained note. Measure 93: End of section.

## Trumpets 1.2 in B $\flat$

# Violin Concert Nr. 1

## 3rd. movement

## "Contemplación de la tierra"

Miguel Bareilles

## Trumpets 1.2

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

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

239 **G** **2** **2** **2** *p* *mp* *mf* *sfp*

256 **14** **2**

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

**H** **J - 144**

280 1.2. *fp* *fp* *fp* *fp* *fp*

294 **8** *f* *fp* *mf* *f*

**I** 1. Tpt. to Picc.

313 **13** Piccolo trumpet *sfp*

327 to Trpt. **4** 1.2. *f* *sfp*

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

367 **6** 1.2. *sfp* *fff*

Trumpets 3.4. in B $\flat$

# Violin Concert Nr. 1

## 1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The musical score consists of 15 staves of violin music. Staff 1 starts at  $\text{♩} = 100$  with a dynamic of *mf*, leading to *fff* at measure 9. Staff 2 begins at  $\text{♩} = 120$  with *mf* dynamics, followed by *f* and *mf*. Staff 38 features a tempo of  $\text{♩} = 100$  with measures labeled 3, 2, B, 4, and 19. Staff 66 shows a dynamic transition from *mf* to  $\text{♩} = 70$  with a 4/4 time signature. Staff 79 includes sections C (2, 8, 3, 2, 4, 4) and D (4, 5, 2, 4). Staff 108 contains measures E (17) and F (4). Staff 130 shows a crescendo from *f* to *f* with *cresc.*, *sffz*, and *sf* dynamics. Staff 147 includes measures G (3, 2), 2, and 11. The score concludes with a final section starting at staff 157.

## Trumpets 3.4. in B $\flat$

# Violin Concert Nr. 1

## 2nd. movement

## "Contemplación del agua"

Miguel Bareilles

Trumpets 3.4 in B♭

# Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

1  $\downarrow - 120$

11

A

12 7 3.4 o + + -----> o 10

fp f

B

42 2 8  $\downarrow - 144$  28

C con sord.  
(harmon-stem in)

82 9

mf ff senza sord.

D  $\downarrow - 120$

109 16 3 5

mf sfz f

E

133 36 21

F  $\downarrow (88 - 92)$  18

208 2 3.4 > gliss. cresc. 3

sfz p f

## Trumpets 3.4.

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

231

rall.

2

*p*

G

A horizontal strip of a musical score. At the top left is the page number "242". In the center is the large, bold page number "36". On the far left is a treble clef and a vertical bar line. The rest of the strip consists of five blank horizontal lines.

H

294

>

8

3.

*fp*

2

3.4.

I

Musical score page 311, ending 21. The score consists of two staves. The top staff starts with a forte dynamic (**f**) and ends with a sustained note. The bottom staff begins with a dynamic marking **sfz p**.

J

A musical staff starting with a treble clef and a 336 tempo marking. The measure number 12 is centered above the staff, and a large letter J is enclosed in a box above the 19 measure number.

Horn in F 1.2.

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The musical score consists of ten staves of music for violin and horn. The score includes the following sections:

- Staff 1 (Violin):** Dynamics include *mf*, *ffff*, *f*, *f*, *f*, *f*, *f*, *f*, *p*. Tempos:  $\text{♩} = 100$ ,  $\text{♩} = 120$ ,  $\text{♩} = 100$ ,  $\text{♩} = 50$ .
- Staff 2 (Violin):** Dynamics: *mp*, *mf*, *f*, *f*, *f*, *f*, *f*, *p*. Measures 14-17 are labeled **A**.
- Staff 3 (Violin):** Dynamics: *mp*, *f*, *f*, *f*, *f*, *f*, *f*, *p*. Measures 28-31 are labeled **B**.
- Staff 4 (Violin):** Dynamics: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *p*. Measures 37-40 are labeled **C**.
- Staff 5 (Violin):** Dynamics: *mp*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *p*. Measures 58-61 are labeled **D**.
- Staff 6 (Violin):** Dynamics: *mp*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *p*. Measures 69-72 are labeled **E**.
- Staff 7 (Violin):** Dynamics: *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *p*. Measures 101-104 are labeled **F**.
- Staff 8 (Violin):** Dynamics: *mf*, *f*, *cresc.*, *sfz*, *sfz*. Measures 129-132 are labeled **G**.

Horn 1.2.

134

**6**

**f**

**mf**

144

**ff**

**sfz**

**G**

**2**

151

**p**

**f**

**p**

**f**

**p**

**f**

**mf**

*cresc.*

**sf**

**6**

159

**mp**

**mf**

**11**

Horns 1.2

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

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

*pp* — *mf*      *mp*

20      6      B      5      1.2.  
21       $p$  —      *mp* —      *mf* —  
22      *mp* — *mf* —

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

59       $p$   
60      *mp*  
61      *sempre cresc.*

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

83      *sf* —      *mf* —

91      *mp* —  
92      *p* —

## Horns in F 1.2.3

# Violin Concert Nr. 1

## 3rd. movement

### "Contemplación de la tierra"

# Miguel Bareilles

Horns in F 1.2.3

222 1.2.

3.4.

1.2. rall.

232 - - - - 3.4. - - - -

• (72)

p

**G**

242 1.2.

p

mp

mf

mf

sfz p

257 6

mp

mf

sfz p

1.2. 3.

o+-----

273 ----- o

mp

rfz

fp

fp

**H** ♩ = 160

285

fp

fp

f

296 7

1.2.3.

fp

fp

fp

fp

fp

fp

fp

f

**I**

313 19

f

sfz p

336 12

15

4

6

368

sfz

fff

Horn in F 3.

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The sheet music consists of 15 staves of musical notation for violin. The key signature varies throughout the piece, including F major, G major, A major, and C major. The time signature also changes frequently, including measures in 2/4, 3/4, 4/4, and 6/4. The tempo is marked at the beginning as  $\text{♩} = 100$ . The music features various dynamic markings such as *mf*, *sfz*, *f*, *p*, *mp*, and *sff*. There are several sections labeled with letters and numbers: A (measures 14-17), B (measures 37-40), C (measures 72-75), D (measures 85-88), E (measures 109-112), F (measures 113-116), G (measures 147-150), and a final section starting at measure 157. The score includes instruction lines like "cresc.", "decresc.", and "cresc.". Measure numbers are indicated above the staff at the start of each section, and measure 157 is marked with **11**.

## Horns 3.

# Violin Concert Nr. 1

## 2nd. movement

### "Contemplación del agua"

Miguel Bareilles

1      *con sord.*      *senza sord.*      **A**      **5**

**2**      **6**      **5**      **2**      **5**      **2**      **4**

*pp* — *mf*      *mp*

*p*      *cresc.*      *sf*

20      6      **B**  
14  
**C**  
**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"

Miguel Bareilles

The musical score consists of 14 staves of music for Trombone 1.2. The music is divided into sections labeled A through H. The sections are:

- A:** Measures 15-19. Dynamics: *mf*, *f*, *f*. Measure 19 ends with a fermata.
- B:** Measures 33-38. Dynamics: *f*, *f*, *f*, *ff*.
- C:** Measures 63-67. Dynamics: *mf*, *f*.
- D:** Measures 79-83. Dynamics: *mf*, *f*.
- E:** Measures 108-112. Dynamics: *f*.
- F:** Measures 129-138. Dynamics: *cresc.*, *mf*, *f*, *f*.
- G:** Measures 141-152. Dynamics: *f*, *f*, *f*, *mf*, *ff*, *sfz*, *p*.
- H:** Measures 153-159. Dynamics: *p*, *mf*, *cresc.*, *sf*.

Measure numbers are indicated above the staff at the beginning of each section. Performance instructions include *sfff*, *sfz*, and dynamic markings like *f*, *mf*, *ff*, *cresc.*, and *p*.

Trombones 1.2.

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

The musical score consists of six staves of music for Trombones 1.2. The first staff (measures 1-17) starts with a dynamic of *pp* followed by *mf*, *mp*, and *cresc.*. It includes markings *con sord.* and *senza sord.* Measure 5 features a key change to  $\frac{5}{4}$ . The second staff (measures 18-26) shows a dynamic transition from *sf* to *mf* with a crescendo. The third staff (measures 41-54) includes dynamic changes from *sfp* to *mf*, *sfp* to *f*, and *ppp* to *poco cresc.* The fourth staff (measures 68-78) shows a dynamic transition from *poco cresc.* to *f* with markings *sempre cresc.* The fifth staff (measures 81-88) includes dynamic changes from *sf* to *sf*, *sf* to *mf*, and *mf* to *#8*. The sixth staff (measures 92-95) shows a dynamic transition from *mp* to *p*.

Trombones 1.2

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

Miguel Bareilles

$\text{♩} = 120$

1      **5**      **13**      **A**

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

52      **30**      **C**

84      con sord.  
(straight)      senza sord.

103      **3**      **16**      **D**       $\text{♩} = 120$

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

133      **36**      **E**      **21**      **F**       $\text{♩} = (88 - 92)$       **15**

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

214      **24**      **4**       $\text{♩} = (72)$

## Trombones 1.2

**G**

242 1.2.

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

257

6

**mp**      **mf**      **sfz p**

274

2

**H**       $\text{♪} = 160$

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

287

**fp**      **fp**      **f**

303

*gloss.*

**fp**      **f**      **f**

**I**

313

18

331

**f**      **sfz p**      **f**      **r fz**

1.2.3.

341

*cresc.*      **ff**

**J**

349

358

*gloss.*

364

3

**6**

**sfz**      **fff**

Bass Trombone

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1  $\text{♩} = 100$  2

16

21 [A] 12  $\text{♩} = 120$

2

37 3  $\text{♩} = 100$  2 [B] 4 13

ff

60  $\text{♩} = 50$  3 2 2

mp sfz

72  $\text{♩} = 70$  3 [C]  $\text{♩} = 80$  2

f

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

f f

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

f f

130  $\text{♩} = 160$  3

f cresc. mf

145 2 [G] 3  $\text{♩} = (80-90)$  4

ff sfz

157 [H] 11

sf

Bass Trombone

# Violin Concert Nr. 1

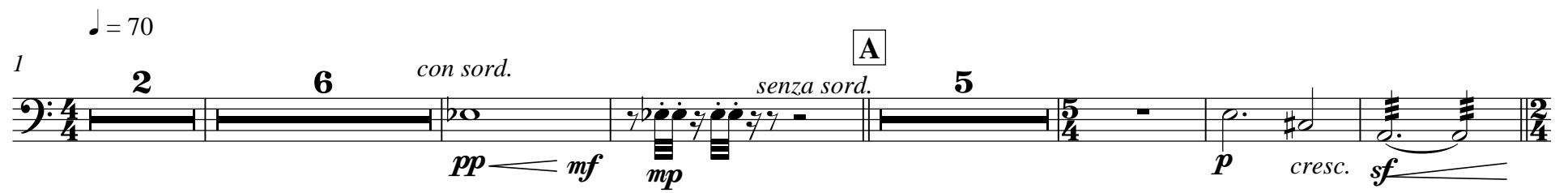
2nd. movement

"Contemplación del agua"

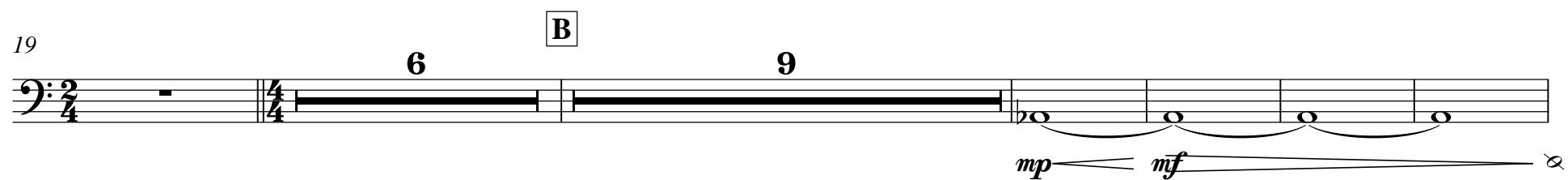
Miguel Bareilles

$\text{♩} = 70$

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



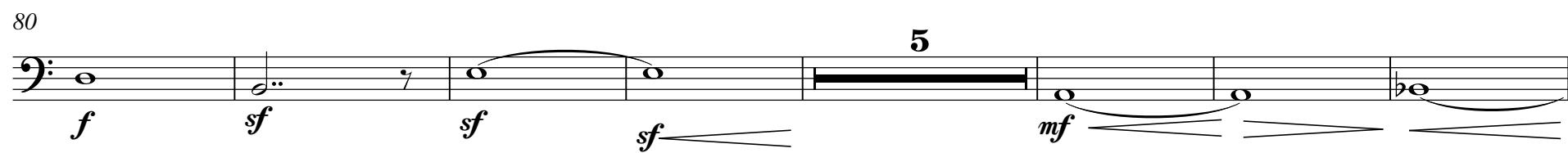
19      **6**      **B**      **9**  
**mp**  $\xrightarrow{\text{mf}}$



39      **C**      **D**      **7**      **4**       $\text{♩} = 100$       **28**  
**f**      **sf**      **sf**  $\xrightarrow{\text{sf}}$       **5**      **mf**  $\xrightarrow{\text{mf}}$



80  
**f**      **sf**      **sf**  $\xrightarrow{\text{sf}}$       **5**      **mf**  $\xrightarrow{\text{mf}}$



92  
**mp**  $\xrightarrow{\text{mf}}$



## Bass trombon

# Violin Concert Nr. 1

## 3rd. movement

### "Contemplación de la tierra"

Miguel Bareilles

## Bass trombon

**G**

242 1.2.

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

257

**6**

**mp**      **mf**      **sfz p**

274

**H**       $\text{♪} = 160$

**6**

**=**      **fp**      **fp**      **fp**

289

**7**

**fp**      **f**

303

**5**

**f**

**I**

313

**18**

**cresc.**      **ff**

331

**5**

**f**      **rffz**

344

**J**

**cresc.**      **ff**

353

361

**4**

**sfz**      **fff**

Tuba

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The musical score consists of ten staves of music for Tuba. The first staff starts at measure 1 with a tempo of  $\text{♩} = 100$ . Measures 2 through 16 show various rhythmic patterns, including eighth and sixteenth notes, with dynamics like *mf* and *fff*. Staff 21 begins at  $\text{♩} = 120$  with section A, featuring eighth-note patterns and dynamics *f*. Staff 37 continues with section A, then transitions to section B at  $\text{♩} = 100$ , followed by section C at  $\text{♩} = 80$ , section D at  $\text{♩} = (90-100)$ , section E at  $\text{♩} = 160$ , section F at  $\text{♩} = (80-90)$ , section G at  $\text{♩} = 130$ , and section H at  $\text{♩} = 6$ . Measures 141 and 155 show eighth-note patterns with dynamics *v.* and *mf*. Measure 160 concludes the score.

Tuba

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

$\text{♩} = 70$

**A**

2 8 5 3 2 - 6 14

**B**

40 **C** 7 4  $\text{♩} = 100$  28

80 5

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

92

**mp** **p**

## Tuba

# Violin Concert Nr. 1

## 3rd. movement

### "Contemplación de la tierra"

Miguel Bareilles

1  $\text{♩} = 120$

**5** **13**

**A** **23**

19 **B** **8**  $\text{♩} = 144$

42 **C** **2** **5**

54 **41** **3** **24**

102 **D**  $\text{♩} = 120$  **48**

133 **E** **21** **F**  $\text{♩} = 160$  **48**

238 **G** **38** **H**  $\text{♩} = 160$

283

292

299 **7**

## Tuba

312 **I**

321

330

339 **J**

353

361

312 **I**

321

330

339 **J**

353

361

## Percussion

## Violin Concert Nr. 1

## 1st. movement

## "Contemplación del aire y del fuego"

Miguel Bareilles

*I* ♩ = 100

Percussion sus. cymbal lemon shaker snare drum

Perc. 1 mark tree tambourine

Perc. 2 *gliss.*

*A* ♩ = 120

Perc. 1 sus.cymbal

Perc. 2 *mf*

*B* ♩ = 100 accel.

Perc. 1 30 3 7 2 4 2 5 4 2 4 2 4 2

Perc. 1 49 dim. crotal (agudo) accel. (fielro) sus. cymbal raspar con talón

Perc. 2 4 a tempo tambourine

Perc. 1 59 pp mp mf 3 3 4 2 5 4

Perc. 2 pp mp

## Percussion

$\text{♩} = 70$

Perc. 1

Perc. 2

*sus cymbal*

*mp f*

*mark tree*

*crotal agudo*

*p*

*gliss.*

$\text{♩} = 70$

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

Perc. 1

**C**

**D**

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

$\text{♩} = 79$

$\text{♩} = 108$

Perc. 1

**E**

**F**

$\text{♩} = 108$

*sus. cymbal*

*ppp*

*sff*

$\text{♩} = (80-90)$

Perc. 1

Perc. 2

**F**

**G**

$\text{♩} = (80-90)$

*sus. cymbal*

*ppp*

*f*

*triangle*

*+ sus. cymbal*

*f*

*p*

$\text{♩} = 126$

$\text{♩} = 144$

Perc. 1

Perc. 2

B. D.

**F**

**G**

$\text{♩} = 144$

*sus. cymbal*

*ff*

*snare drum*

*p*

*f*

*bass drum*

*f*

*ff*

*wood blocks (4)*

*f*

$\text{♩} = 151$

Perc. 1

Perc. 2

**F**

**G**

$\text{♩} = 151$

*snare drum*

*mf*

*f*

*gong (medio)*

*f*

*sus. cymbal*

*p*

*f*

*snare drum*

*f*

$\text{♩} = 157$

Perc. 1

**F**

**G**

$\text{♩} = 157$

*2*

*6*

*4*

*6*

*4*

*6*

*4*

*11*

## Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

Percussion

*egg shaker*

*triangle*

*crotal agudo*

*3 tones*

*p*

*p*

*f*

Perc.

T.-t.

**A**

*sus. cymbal*

*superball*

*pp*

*mf*

Perc.

**B**

*mark tree*

*gliss.*

**C**

**D**

*24*

*14*

*2*

*p*

*mp*

Perc.

T.-t.

**C**

*sus. cymbal (bowed)*

*superball*

*p*

*mp*

*ppp*

*take mallets*

*dejar sonar*

*sus. cymbal*

*p*

*f*

Perc.

**D**

*47*

*take bow*

*arco*

*ppp*

*pp*

*p*

*mp*

*dejar sonar*

*24*

*100*

Perc.

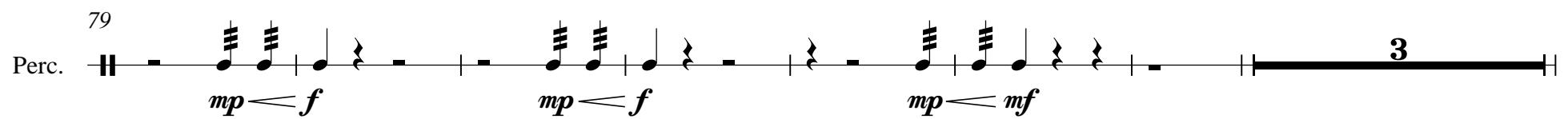
*76*

*snare drum*

*mp*

*f*

Percussion



89

Perc.

*sleigh bells*      sus. cymbal      egg shaker

p

This staff features three distinct patterns. The first section, labeled "sleigh bells", consists of eighth-note pairs. The second section, labeled "sus. cymbal", consists of eighth-note pairs. The third section, labeled "egg shaker", consists of eighth-note pairs. All sections are dynamic *p*.

94

Perc.

p

This staff shows a continuous pattern of eighth-note pairs. The dynamic is *p*.

## Percussion

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

Miguel Bareilles

 $\text{♩} = 120$ 

Percussion

*sus. cymbal (bowed)*

$\frac{5}{4}$

$p$        $ppp$        $p$        $mp$

Perc.

$\frac{9}{8}$

*wood block*

$mf$        $p$

$pp$

$5$

$5$

$p$

*snare drum (off)*

A

Perc.

$f$

$19$

*sus. cymbal*

$f$

$mf$

*sus. cymbal*

$22$

$22$

B

Perc.

$44$

$8$

$4$

$6$

$8$

$5$

$mf$

*Triangle*

$f$

C

Perc.

$56$

$39$

$2$

$5$

$6$

D

Perc.

$102$

$6$

$5$

$6$

$5$

$6$

$3$

$4$

$13$

$\text{♩} = 120$

Perc.

$122$

$3$

*finger cymbal*

$3$

$f$

$6$

## Percussion

133

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

157 triangle Bar Chimes *p* *gliss.* **E**

Perc. **6** **4** **19**

188 finger cymbal sus. cymbal (soft wool) **F** (88 - 92) sleigh bells

Perc. **f** **p-f** **6** **3** **6** **ff** **3** **6**

201 sleigh bells wood block sus. cymbal

Perc. **3** **3** **mf** **2** **2** **5** **5**

211 sus. cymbal (bowed)

Perc. **6** **6**

224 sus. cymbal (bowed)

Perc. **mp** **mf** **6** **mp** **mf** **6**

240 (72) sus. cymbal (bowed) **G** sus. cymbal (bowed)

Perc. **mp** **mf** **16** **mp** **15**

259 sus. cymbal (bowed)

Perc. **mp**

## Percussion

**H** ♩ = 160

277 sus. cymbal 5  
 Perc. 3 Tones 5  
 mp fp  
*simil pero no idéntico*

286 take cabasa

Perc.

294 cabasa 5  
 Perc. mf

303 sus. cymbal I

Perc. 5 f 5 p f mf

315 f mf

Perc.

323

Perc.

331

Perc.

Percussion

338

Perc.

*cresc.*

*p*

*cresc.*

348

Perc.

*f*

*f*

*ff*

356

Perc.

*ff*

*f*

*ff*

*f*

361

Perc.

*ff*

3

3

*ff*

368

Perc.

*sus. cymbal*

*f*

*ffff*

*sfz*

*fff*

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Glockenspiel-Marimba-Vibraphone-Celesta

Miguel Bareilles

**System 1:** Measure 1. Key signature: 5 sharps. Time signature: 4/4. Dynamics: *mp*. Articulation: 3. Measure 2. Dynamics: *mp*.

**System 2:** Measure 9. Dynamics: *mf*. Measure 10. Dynamics: *A*. Measure 11. Dynamics: *8*.

**System 3:** Measure 29. Key signature: 4 sharps. Time signature: 4/4. Dynamics: *p*. Measure 30. Dynamics: *p*. Measure 31. Dynamics: *pp*.

**System 4:** Measure 45. Dynamics: *pp*, *p*. Measure 46. Dynamics: *p*. Measure 47. Dynamics: *mp*. Measure 48. Dynamics: *p*.

**System 5:** Measure 57. Dynamics: *mf*. Measure 58. Dynamics: *p*. Measure 59. Dynamics: *soft mallets*. Measure 60. Dynamics: *p*.

**System 6:** Measure 77. Dynamics: *mp*. Measure 78. Dynamics: *C*. Measure 79. Dynamics: *2*. Measure 80. Dynamics: *8*. Measure 81. Dynamics: *3*. Measure 82. Dynamics: *4*. Measure 83. Dynamics: *5*. Measure 84. Dynamics: *4*. Measure 85. Dynamics: *9*. Measure 86. Dynamics: *5*.

Glock.-Mar.-Vib.-Cel.

Musical score for Cel. (Cello) showing measures 108-113. The score includes dynamics, articulations, and performance instructions like '3' and '5'. Measure 108 starts with a dynamic of **E**. Measures 110-111 have dynamics of **17**. Measures 112-113 have dynamics of **F** at tempo **5**, with a note value of **5** indicated above the staff. Articulations include a fermata over the first note of measure 110, a short dash over the first note of measure 111, a dot over the first note of measure 112, and a fermata over the first note of measure 113. Performance instructions include '3' over the first note of measure 113 and '5' over the first note of measure 112. The cello part consists of two staves: treble clef and bass clef, both in common time (4/4).

Musical score for Cellos (two staves) showing sixteenth-note patterns with grace notes and slurs. The top staff starts with a dynamic of *f* and a tempo of 132 BPM. The bottom staff starts with a dynamic of *ff*. Measure numbers 15 are indicated at the end of both staves.

Musical score for Marimba, page 10, measures 149-150. The key signature is G major (one sharp). Measure 149 starts with a dynamic *f*. The melody consists of eighth-note patterns with grace notes. Measure 150 begins with a repeat sign and continues the melodic line. The dynamic *f* is indicated again. Measure 151 concludes the section.

Musical score for orchestra and piano, page 157. The score shows two staves. The top staff is for 'Glock.' (triangle) and the bottom staff is for 'Vib.' (vibraslap). Both staves are in common time (indicated by '4'). The 'Glock.' staff begins with a dynamic 'f' followed by a melodic line of sixteenth-note patterns. The 'Vib.' staff begins with a dynamic 'p' followed by a rhythmic pattern of eighth and sixteenth notes.

Musical score for orchestra, page 11, measures 161-162. The score consists of two staves. The top staff is for the Glockenspiel (Glock.) and the bottom staff is for the Vibraphone (Vib.). Both staves are in common time (indicated by '4'). Measure 161 starts with a rest followed by a measure in common time. Measure 162 begins with a measure in common time, followed by a measure in 6/4 time. The Vibraphone part includes dynamic markings 'p' and 'f'. Measure 163 starts with a measure in common time, followed by a measure in 6/4 time. The Vibraphone part ends with a fermata over the last note of the measure.

Glockenspiel and Vibraphone

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

The musical score consists of five staves of music for Glockenspiel and Vibraphone. The staves are labeled A, B, C, D, and E.

**Staff A:** Vibraphone part. Measure 1: 2 measures of sustained notes. Measure 2: 6 measures of sustained notes. Measure 3: "motor off" instruction. Measure 4: 5 measures of sustained notes. Measure 5: 3 measures of sustained notes. Dynamics:  $\text{p} \text{ ped.}$ ,  $\text{mf} \text{ ped.}$ . Measure 6:  $\text{p}$ .

**Staff B:** Vibraphone part. Measure 1: 3 measures of sustained notes. Measure 2: "take bow" instruction. Measure 3: 2 measures of sustained notes. Measure 4: "motor off (bowed)" instruction. Measure 5: 2 measures of sustained notes. Dynamics:  $\text{p}$ .

**Staff C:** Glockenspiel and Vibraphone parts. Measure 1: 5 measures of sustained notes. Measure 2: "take mallets" instruction. Dynamics:  $\text{poco cres.}$

**Staff D:** Glockenspiel and Vibraphone parts. Measure 1: 4 measures of sustained notes. Measure 2: 4 measures of sustained notes. Measure 3: 7 measures of sustained notes. Dynamics:  $\text{p}$ .

**Staff E:** Vibraphone part. Measure 1: 4 measures of sustained notes. Measure 2: 4 measures of sustained notes. Measure 3: 7 measures of sustained notes. Dynamics:  $\text{p}$ .

Glock-Vib

59

Vib.

*mp*  
Ped.  
Ped.  
*mf*  
Ped.

65

Glock.

Vib.

**2**

*mf*  
Ped.

**2**  
*f*  
Ped.

72

**27**

27

Glockenspiel-Celesta

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

Miguel Bareilles

The musical score for Glockenspiel-Celesta consists of six staves of music, each with specific dynamics and performance instructions. The staves are as follows:

- Staff 1:** Labeled "Glockenspiel". The tempo is  $\text{♩} = 120$ . Measure 1 starts with a sustained note. Measures 5 and 8 follow. The dynamic *mp* is indicated at the end of measure 8. The staff ends with a repeat sign.
- Staff 2:** Labeled "Glock.". Measure 17 starts with a sustained note. The section is divided into measures A (measures 18-24), 25, and B (measures 26-32). The staff ends with a repeat sign.
- Staff 3:** Labeled "Glock.". The tempo is  $\text{♩} = 144$ . Measure 52 starts with a sustained note. The section is divided into measures 20, C (measures 21-27), and 15. The staff ends with a repeat sign.
- Staff 4:** Labeled "Glock.". Measure 76 starts with a sustained note. The section is divided into measures 15 and 3. The staff ends with a repeat sign.
- Staff 5:** Labeled "Glock.". Measure 95 starts with a sustained note. The section is divided into measures 2, 5, 6, 8, 10, 12, 14, and 16. The staff ends with a repeat sign.
- Staff 6:** Labeled "Glock.". The tempo is  $\text{♩} = 120$ . Measure 109 starts with a sustained note. The section is divided into measures D (measures 110-116), 16, and 6. The dynamic *f* is indicated at the end of measure 16. The section is followed by a dynamic instruction *d. (88 - 92)*.
- Staff 7:** Labeled "Glock.". Measure 133 starts with a sustained note. The section is divided into measures E (measures 134-140), 21, F (measures 141-147), and 24. The staff ends with a repeat sign.

## Glock-Cel

214

Cel. { *mf*      *cresc.* —

218 (h) ♫ *f*      *mf*

Cel. { —

224

Cel. { *rall.* —      *decresc.* —

231

Cel. { —

238 ♦. (72)

Glock. { —

G

*pp*

Cel. { (h) ♦. —

*pp*

66

## Glock-Cel

245

Glock.

*p*

*cresc.*

Cel.

*cresc.*

251

Glock.

*cresc.*

*f*

7

Cel.

*f*

7

7

262

Glock.

*pp*

*mp*

Cel.

*pp*

*mp*

268

Glock.

*mf*

*cresc.*

*f*

6

5

Cel.

*mf*

*cresc.*

*f*

6

5

**H** ♩ = 160      **Glock-Cel**

280      Glock.

289      Glock.

298      Glock.

303      Glock.      7

**I**

312      Glock.     

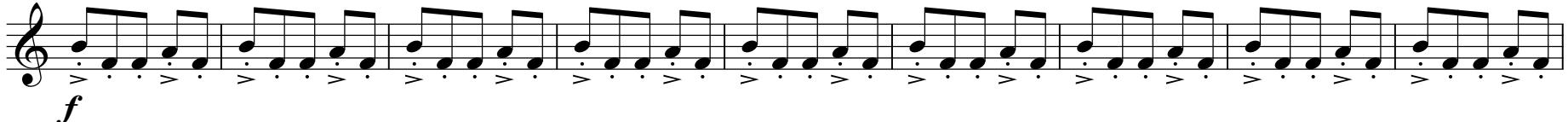
321      Glock.

330      Glock.     

337      Glock.      7

Glock-Cel

348 **J**

Glock. 

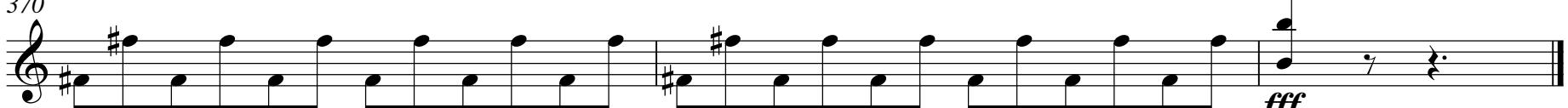
357

Glock. 

364 **4**

Glock. 

370

Glock. 

Harp

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The musical score for the Harp consists of six staves of music, each with two systems. The first four staves are in common time (indicated by a '4' below the staff), while the last two are in 2/4 time (indicated by a '2' below the staff). The key signature varies throughout the piece, with sections in A major (no sharps or flats), B minor (one flat), F# major (one sharp), and G major (one sharp).

**Staff 1:** Measures 1-10. Dynamics: *mf*, *mf*. Articulation: *tr* (trill) over a grace note.

**Staff 2:** Measures 11-12. Dynamics: *mf*, *f*, *pp*.

**Staff 3:** Measures 21-22. Dynamics: *mp*. Articulation: *gliss.* (glissando).

**Staff 4:** Measures 47-48. Dynamics: *mf*, *f*.

**Staff 5:** Measures 70-71. Dynamics: *70*, *70*.

**Staff 6:** Measures 95-96. Dynamics: *mp*, *f*.

**Staff 7:** Measures 107-108. Dynamics: *70*, *(90-100)*, *8va* (octave up), *gliss.* (glissando).

**E**

109

Harp

*mp*

*f*

*mp*

G<sub>b</sub>

D<sub>b</sub>

C<sub>b</sub>

*mp*

Musical score page 121, measures 3-19. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 3 starts with a sixteenth-note rest followed by eighth-note pairs. Measures 4-5 show eighth-note pairs with measure 5 ending with a fermata. Measures 6-7 show eighth-note pairs with measure 7 ending with a fermata. Measures 8-9 show eighth-note pairs with measure 9 ending with a fermata. Measures 10-11 show eighth-note pairs with measure 11 ending with a fermata. Measures 12-13 show eighth-note pairs with measure 13 ending with a fermata. Measures 14-15 show eighth-note pairs with measure 15 ending with a fermata. Measures 16-17 show eighth-note pairs with measure 17 ending with a fermata. Measures 18-19 show eighth-note pairs.

Musical score for piano, page 162, measures 1-2. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. Measure 1 starts with a dynamic *p*. The melody in the treble staff consists of eighth-note chords: C# B# (two notes), G# F# (two notes), and A# (one note). The bass staff has a sustained note. Measure 2 begins with a dynamic *mf*. The melody continues with eighth-note chords: 6 (two notes), 4 (one note), - (rest), 6 (two notes), and 6 (one note). The bass staff has a sustained note.

Musical score for piano, page 165, measures 165-166. The score consists of two staves: treble and bass. Measure 165 starts with a forte dynamic. The right hand plays a sixteenth-note pattern with grace notes, followed by a sustained note. The left hand provides harmonic support. Measure 166 begins with a dynamic of 8va. The right hand continues the sixteenth-note pattern, while the left hand provides harmonic support. Measure 167 starts with a dynamic of 8va. The right hand plays a sixteenth-note pattern with grace notes, followed by a sustained note. The left hand provides harmonic support. Measures 168-169 show a continuation of the sixteenth-note patterns and sustained notes, with dynamics of 8va and 8.

Harp

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

The musical score for the Harp consists of five staves of music, each with a different dynamic and articulation. Staff 1 (measures 1-19) starts with a sustained note followed by eighth-note patterns. Staff 2 (measures 20-29) features eighth-note patterns with dynamics *p*, *cresc.*, and *mp*. Staff 3 (measures 30-39) shows eighth-note patterns with dynamics *pp* and *mf*. Staff 4 (measures 40-49) includes a *gliss.* and *cresc.* instruction. Staff 5 (measures 50-55) ends with a *dejar sonar* instruction.

**A**

**B**

**C**

**D**

**E**

Harp

Musical score for Harp, featuring three staves of music:

- Staff 1 (Measures 48-50):** Key signature D major (indicated by a box labeled "D"). Time signature 4/4. Dynamics: dynamic 4, dynamic 16, dynamic 16. Tempo:  $\text{♩} = 100$ . Articulation: slurs. Measure 48: Two measures of sustained notes. Measure 49: Sustained notes followed by a measure of eighth-note pairs. Measure 50: Sustained notes followed by a measure of eighth-note pairs.
- Staff 2 (Measures 51-52):** Key signature changes to A major (indicated by a box labeled "A"). Time signature 16/16. Dynamics: *mf*, *cresc.* Measure 51: Sixteenth-note patterns. Measure 52: Sixteenth-note patterns.
- Staff 3 (Measures 53-54):** Key signature changes to E major (indicated by a box labeled "E"). Time signature 16/16. Dynamics: *f*. Measure 53: Sixteenth-note patterns. Measure 54: Sixteenth-note patterns.
- Staff 4 (Measures 55-56):** Key signature changes to C major (indicated by a box labeled "C"). Time signature 16/16. Dynamics: *f*. Measure 55: Sixteenth-note patterns. Measure 56: Sixteenth-note patterns.
- Staff 5 (Measures 57-58):** Key signature changes to G major (indicated by a box labeled "G"). Time signature 16/16. Dynamics: *f*. Measure 57: Sixteenth-note patterns. Measure 58: Sixteenth-note patterns.
- Staff 6 (Measures 59-60):** Key signature changes to D major (indicated by a box labeled "D"). Time signature 16/16. Dynamics: *f*. Measure 59: Sixteenth-note patterns. Measure 60: Sixteenth-note patterns.
- Staff 7 (Measures 61-62):** Key signature changes to A major (indicated by a box labeled "A"). Time signature 16/16. Dynamics: *f*. Measure 61: Sixteenth-note patterns. Measure 62: Sixteenth-note patterns.
- Staff 8 (Measures 63-64):** Key signature changes to E major (indicated by a box labeled "E"). Time signature 16/16. Dynamics: *f*. Measure 63: Sixteenth-note patterns. Measure 64: Sixteenth-note patterns.
- Staff 9 (Measures 65-66):** Key signature changes to C major (indicated by a box labeled "C"). Time signature 16/16. Dynamics: *f*. Measure 65: Sixteenth-note patterns. Measure 66: Sixteenth-note patterns.
- Staff 10 (Measures 67-68):** Key signature changes to G major (indicated by a box labeled "G"). Time signature 16/16. Dynamics: *f*. Measure 67: Sixteenth-note patterns. Measure 68: Sixteenth-note patterns.
- Staff 11 (Measures 69-70):** Key signature changes to D major (indicated by a box labeled "D"). Time signature 16/16. Dynamics: *f*. Measure 69: Sixteenth-note patterns. Measure 70: Sixteenth-note patterns.
- Staff 12 (Measures 71-72):** Key signature changes to A major (indicated by a box labeled "A"). Time signature 16/16. Dynamics: *f*. Measure 71: Sixteenth-note patterns. Measure 72: Sixteenth-note patterns.
- Staff 13 (Measures 73-74):** Key signature changes to E major (indicated by a box labeled "E"). Time signature 16/16. Dynamics: *f*. Measure 73: Sixteenth-note patterns. Measure 74: Sixteenth-note patterns.
- Staff 14 (Measures 75-76):** Key signature changes to C major (indicated by a box labeled "C"). Time signature 16/16. Dynamics: *f*. Measure 75: Sixteenth-note patterns. Measure 76: Sixteenth-note patterns.
- Staff 15 (Measures 77-78):** Key signature changes to G major (indicated by a box labeled "G"). Time signature 16/16. Dynamics: *f*. Measure 77: Sixteenth-note patterns. Measure 78: Sixteenth-note patterns.
- Staff 16 (Measures 79-80):** Key signature changes to D major (indicated by a box labeled "D"). Time signature 16/16. Dynamics: *f*. Measure 79: Sixteenth-note patterns. Measure 80: Sixteenth-note patterns.
- Staff 17 (Measures 81-82):** Key signature changes to A major (indicated by a box labeled "A"). Time signature 16/16. Dynamics: *f*. Measure 81: Sixteenth-note patterns. Measure 82: Sixteenth-note patterns.
- Staff 18 (Measures 83-84):** Key signature changes to E major (indicated by a box labeled "E"). Time signature 16/16. Dynamics: *f*. Measure 83: Sixteenth-note patterns. Measure 84: Sixteenth-note patterns.
- Staff 19 (Measures 85-86):** Key signature changes to C major (indicated by a box labeled "C"). Time signature 16/16. Dynamics: *f*. Measure 85: Sixteenth-note patterns. Measure 86: Sixteenth-note patterns.
- Staff 20 (Measures 87-88):** Key signature changes to G major (indicated by a box labeled "G"). Time signature 16/16. Dynamics: *f*. Measure 87: Sixteenth-note patterns. Measure 88: Sixteenth-note patterns.
- Staff 21 (Measures 89-90):** Key signature changes to D major (indicated by a box labeled "D"). Time signature 16/16. Dynamics: *f*. Measure 89: Sixteenth-note patterns. Measure 90: Sixteenth-note patterns.
- Staff 22 (Measures 91-92):** Key signature changes to A major (indicated by a box labeled "A"). Time signature 16/16. Dynamics: *f*. Measure 91: Sixteenth-note patterns. Measure 92: Sixteenth-note patterns.
- Staff 23 (Measures 93-94):** Key signature changes to E major (indicated by a box labeled "E"). Time signature 16/16. Dynamics: *f*. Measure 93: Sixteenth-note patterns. Measure 94: Sixteenth-note patterns.
- Staff 24 (Measures 95-96):** Key signature changes to C major (indicated by a box labeled "C"). Time signature 16/16. Dynamics: *f*. Measure 95: Sixteenth-note patterns. Measure 96: Sixteenth-note patterns.
- Staff 25 (Measures 97-98):** Key signature changes to G major (indicated by a box labeled "G"). Time signature 16/16. Dynamics: *f*. Measure 97: Sixteenth-note patterns. Measure 98: Sixteenth-note patterns.
- Staff 26 (Measures 99-100):** Key signature changes to D major (indicated by a box labeled "D"). Time signature 16/16. Dynamics: *f*. Measure 99: Sixteenth-note patterns. Measure 100: Sixteenth-note patterns.

Harp

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

Miguel Bareilles

1       $\text{♩} = 120$

5

12

18

A

f

gliss.

18

B

f

21

23

8

C

2

5

53       $\text{♩} = 144$

41

D

3

24

102

E

F

rall.

133

36

21

(88 - 92)

41

231

7

4

G

16

$\text{♩} = 120$

$\text{♩} = 72$

Harp

258

*mf*

262

18

*5*

*8*

280 **H**  $\text{♪} = 160$

14

*8va*

*8va*

*mf*

*gliss.*

297

2

*mf*

*gliss.*

2

*mf*

*gliss.*

2

*gliss.*

7

7

312 **I**

**J**

36

19

*6*

*8*

368

*f*

*gliss.*

*cresc.*

*gliss.*

*gliss.*

*ff*

*gliss.*

*gliss.*

*fff*

*v.*

Piano

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

NOTA: el piano solamente interviene en este movimiento

**A**

$\text{♩} = 120$

Miguel Bareilles

5 13 ff r.h. l.h. r.h. l.h. dejar sonar ff \* Ped.

grave

mp poco a poco cresc. mf f fff dejar sonar mp Ped. \* Ped. \* simil pedal Ped. \* Ped. \*

poco a poco cresc. mf f ff Ped. 8va deje sonar

simil pedal

**B**

accel. up  $\frac{8}{8}$  - 144

mp cresc. mf

\* pedal a piacere

sempre cresc.  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{5}{8}$

**C**

con brío

*ff*

*Cluster*

*Cluster*

*f*

## Piano

3

Piano score page 3, measures 1-5. The score consists of two staves. The top staff is in treble clef, 6/8 time, and the bottom staff is in bass clef, 6/8 time. Measure 1 starts with a dynamic *dim.*. Measures 2-5 show a repeating pattern of eighth-note chords. Measure 5 ends with a fermata over the bass staff. Measure 6 begins with a dynamic *mf*.

**D**

$\text{♩} = 120$

**24**

**24**

Piano score page 3, measures 6-10. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. Measure 6 starts with a dynamic *mp*. Measures 7-10 show a continuation of the musical line, with measure 10 ending with a fermata over the bass staff.

Piano score page 3, measures 11-15. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 11-15 feature complex harmonic structures with many accidentals and grace notes.

Piano score page 3, measures 16-20. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 16-20 continue the harmonic progression, with measure 20 ending with a fermata over the bass staff.

Piano score page 3, measures 21-25. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 21-25 show a continuation of the musical line, with measure 25 ending with a fermata over the bass staff.

Piano score page 3, measures 26-30. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 26-30 conclude the section, with measure 30 ending with a fermata over the bass staff.

## Piano

## Piano

5

**F** (88 - 92)

Ped. \*

*mf*

*f*

*mf*

*f*

*mf*

*r.h.*

*r.h.*

*cresc.*

*f*

6

Piano

rall.

G

. (72)

*p*

*pp*

*mp cresc.*

*cresc.*

*f*

5

*p*

7

Piano

*mp*

Musical score for piano showing two staves. The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns.

7

*mf*

*cresc.*

*f*

*7*

*5*

Musical score for piano showing two staves. The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one sharp (F#). The dynamics *mf*, *cresc.*, and *f* are indicated. Measures 7 and 5 are marked with vertical bars.

**H**

$\text{♪} = 160$

**32**

Musical score for piano showing two staves. The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one sharp (F#). The measure number 32 is shown above each staff.

**I**

**8**

**8**

Musical score for piano showing two staves. The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one sharp (F#). The measure number 8 is shown above each staff.

*f*

*f*

*8va*

Musical score for piano showing two staves. The top staff uses treble clef and the bottom staff uses bass clef. Both staves have a key signature of one sharp (F#). The dynamic *f* is indicated. Measure 8 is marked with *8va* (octave up).

## Piano

Musical score for piano, page 8. The top two staves show rapid sixteenth-note patterns in G major. The bottom staff shows sustained notes with grace notes.

Continuation of the piano score, showing more sixteenth-note patterns and sustained notes with grace notes.

Continuation of the piano score, showing sixteenth-note patterns and sustained notes with grace notes.

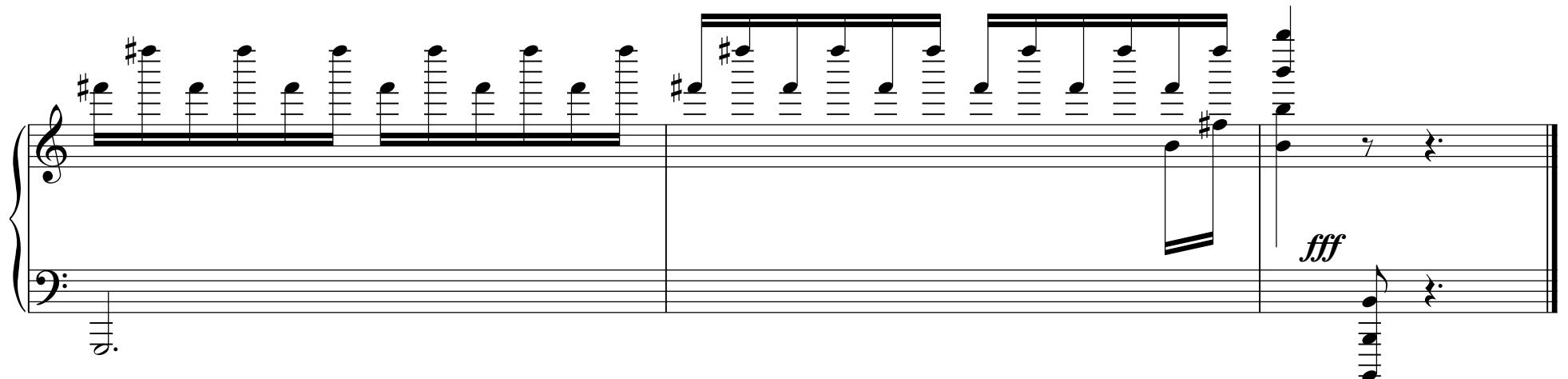
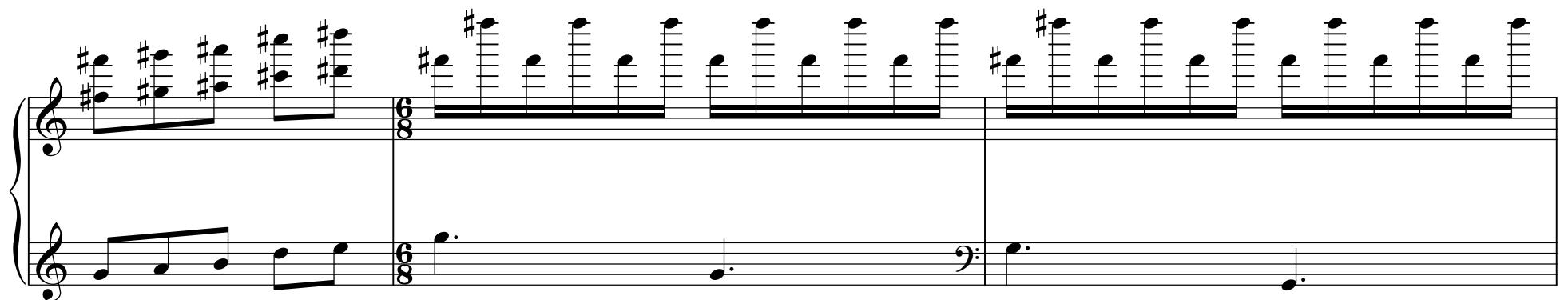
Continuation of the piano score, featuring eighth-note patterns and sustained notes with grace notes. A large square box contains the letter 'J'.

Continuation of the piano score, showing sustained notes with grace notes.

Continuation of the piano score, showing sustained notes with grace notes.

## Piano

9



Violin I

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1  $\text{♩} = 100$

*sul pont.*

*div.*

*f* *ff* *p* *súbito*

*sempre p*

9

*to ord.*  $\xrightarrow{\text{ord.}}$

*mp*

*mf*

*f*

17

A

*f*

*p*

*sempre p*

26  $\text{♩} = 120$

*ff*

**4 2 2 4**

*mp*

B

*div.*

*pp*

*p*

*pp*

*p*

*mp*

50

*accel.*

*p*

*mp*

a tempo

57  $\text{♩} = 50$

*mf*

*mp*

*mf*

*mp*

*mf*

*ffff*

*3*

*pp*

68  $\text{♩} = 70$

*div.*

*p*

*mp*

*mf*

*f*

Violin I

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

101  $\text{mf}$        $\text{mp}$

**E** **16**  $\text{♩} = (80-90)$  **F** *div.*  $\text{ff}$

128  $\text{mf}$       *cresc.*       $f$        $\text{ff}$

134 **7** *sul pont.* *non div.* *div. (ord)*  $\text{ff}$   $\text{ff}$

**G** **4**  $f$        $f$        $\text{mf}$   $f$

157 (8)  $\text{f}$   $\text{mf}$  *poco cresc.*

165 **2** *sul pont.*  $\text{mp}$  **8** **8** **8** **8**  $\text{p}$

Violin I

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

$\text{♩} = 70$

*sul pont. (div.)*

**A**

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

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**629**

**630**

**631**

**632**

**6**

## Violin I.

# Violin Concert Nr. 1

## 3rd. movement

## "Contemplación de la tierra"

# Miguel Bareilles

**1** - 120      *sul tasto non vib.*      *8va*      *to ord.*      *ord.*

**2**      *pp*      *p*      *pp*      *p*

**(8)**      *(harm. gliss.)*      *gradually increase*      *cresc.*      *sfz p*      *cresc. ff*

**A**      *ord.*      *sul pont. (div.)*      *p < mf > mp*      *p*      **7**

**B**      *scratch effect (Tango) bowing slightly behind the bridge*

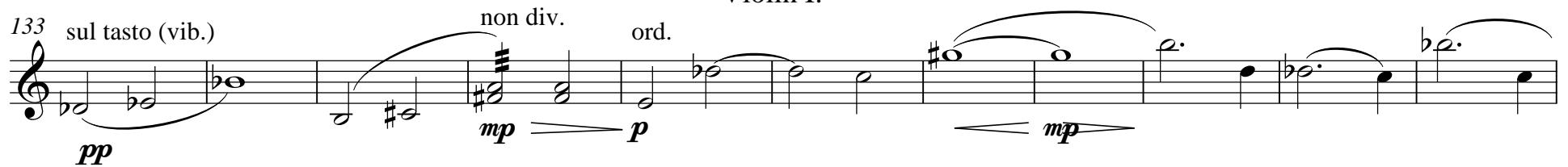
**C**      **3**      **7**      **4**      **6**      **5**

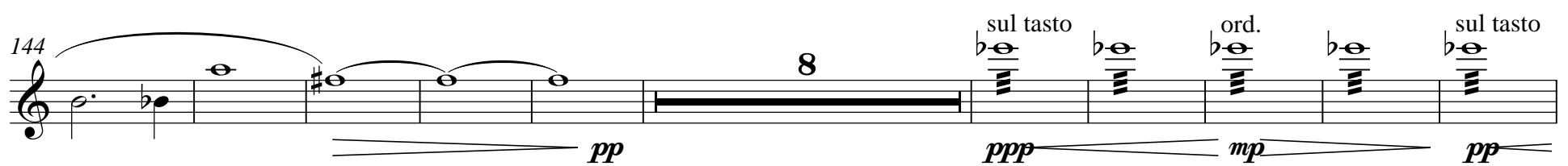
**D**      *sul tasto (vib.)*      *pp*

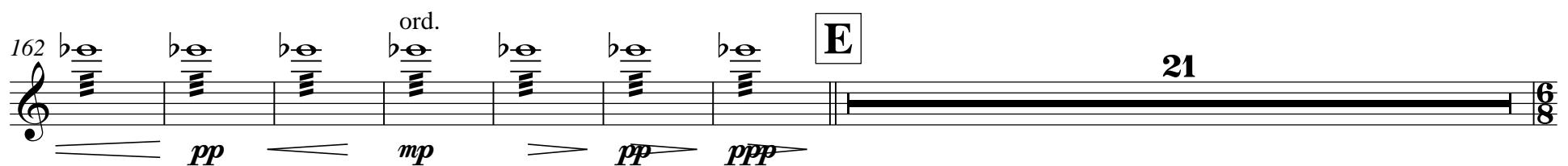
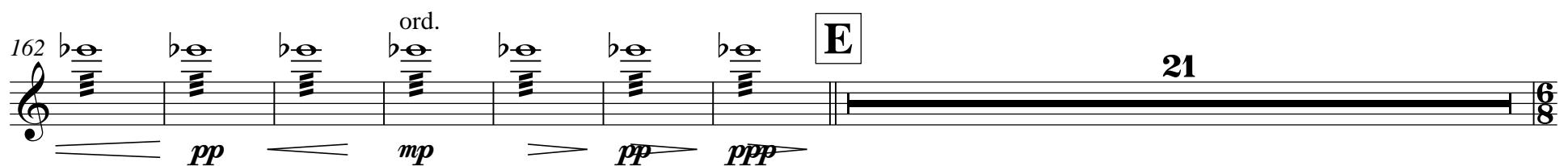
**E**      *non div.*      *ord.*      *mp = p*      *mp p*

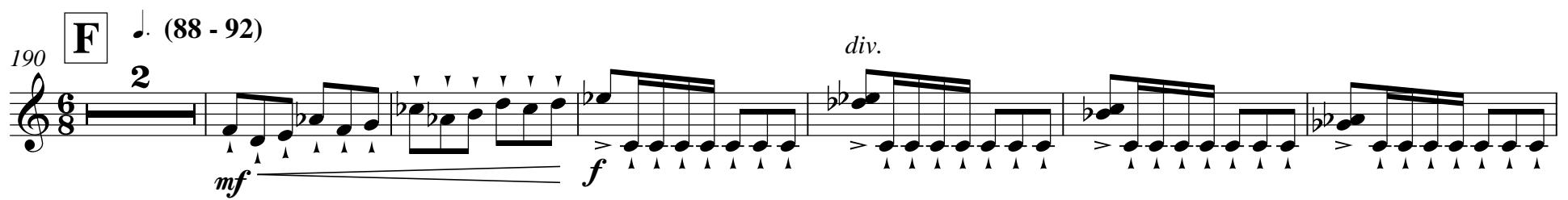
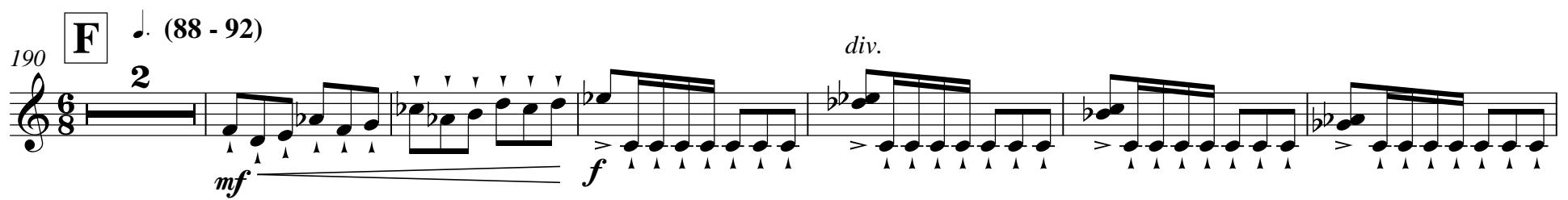
**F**      *div.*      *mf*      *mp*      *(h)*

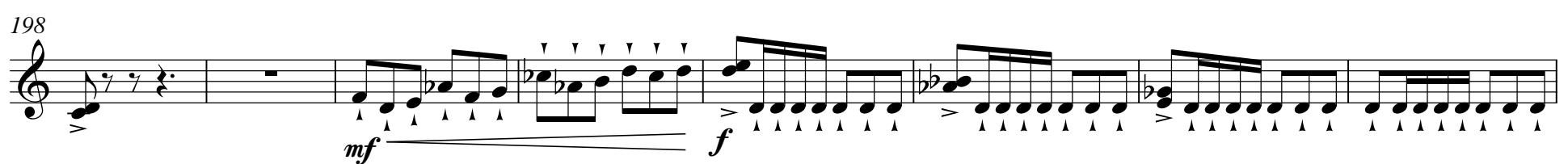
## Violin I.

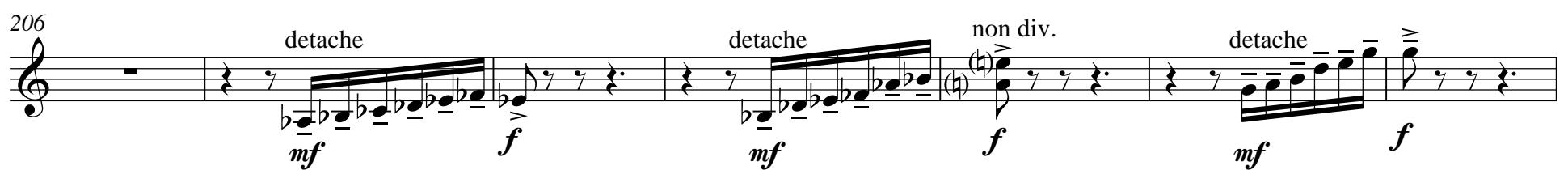
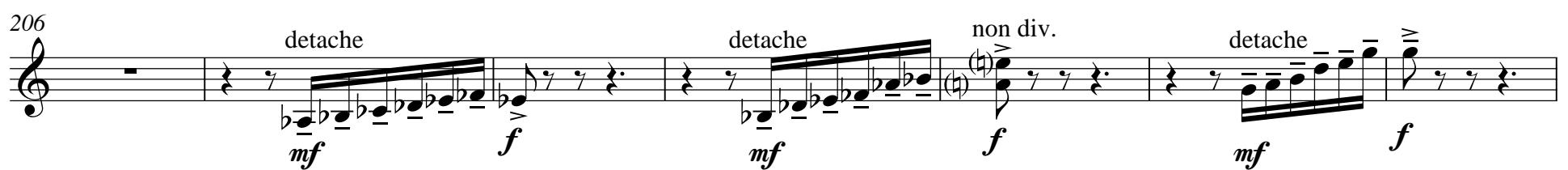
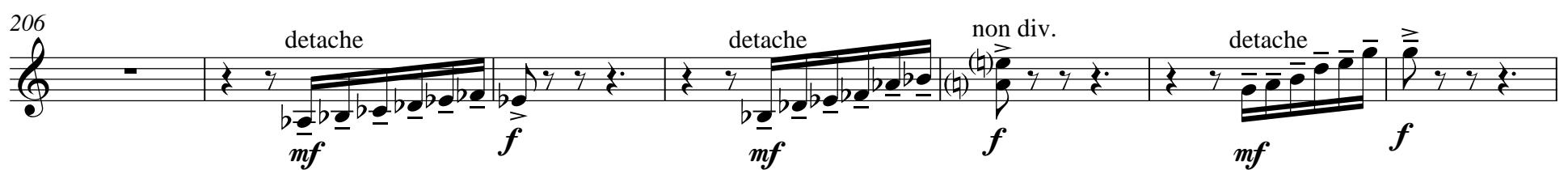
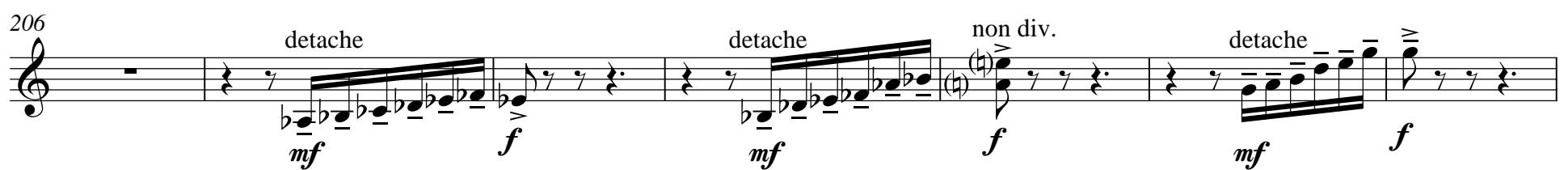
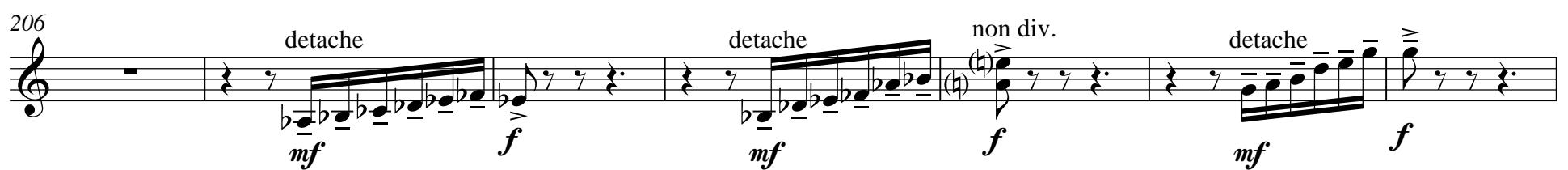
133 sul tasto (vib.) non div. ord. 

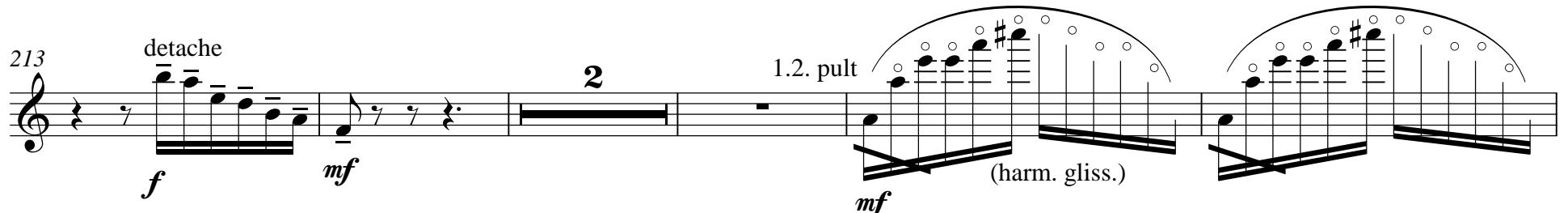
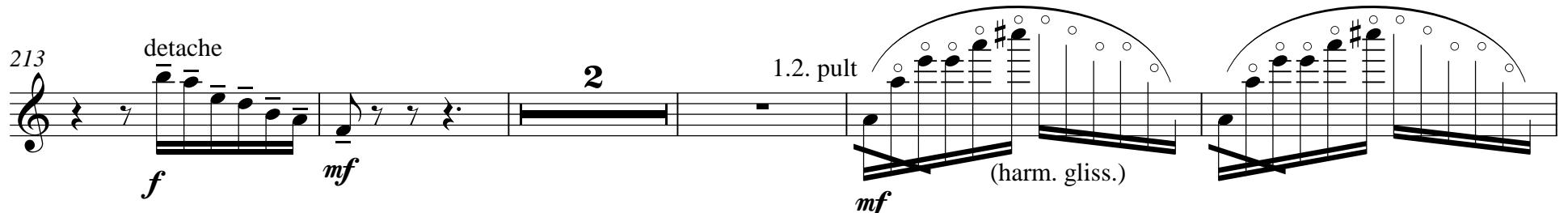
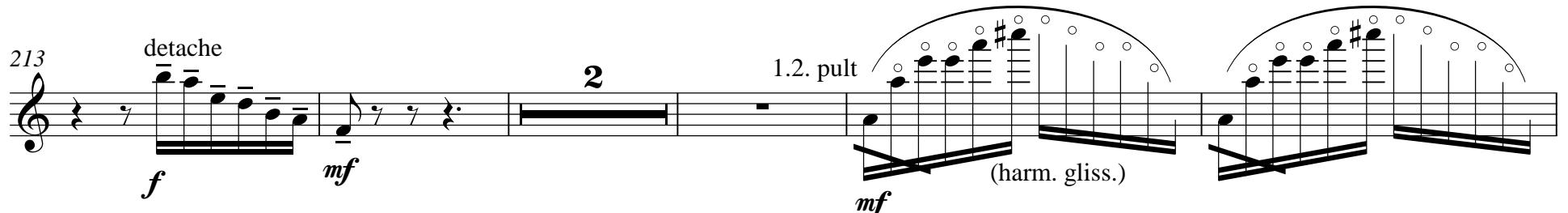
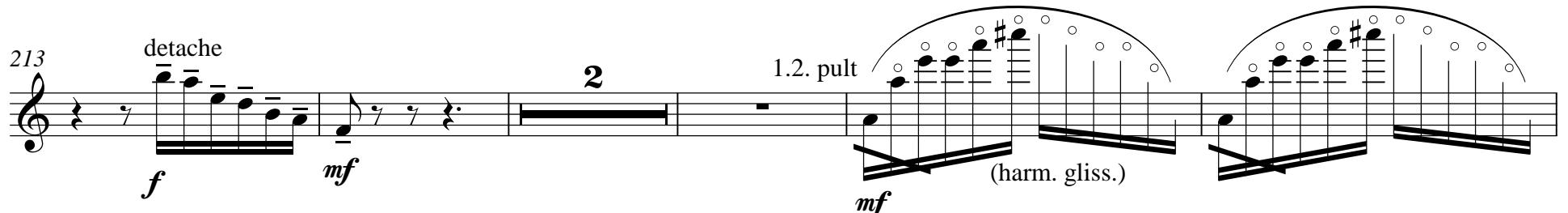
144 

162  **E** 21  6  
8

**F**  2 

198 

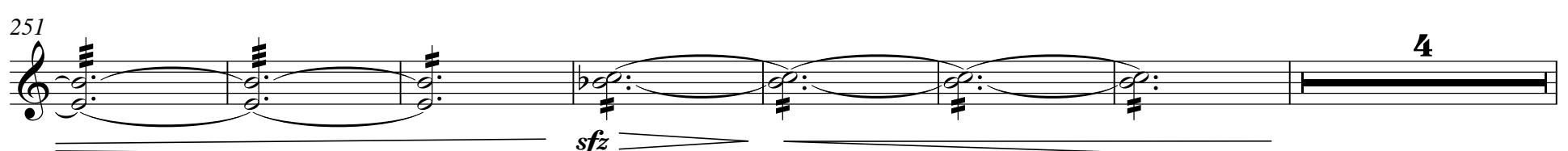
206  detache  detache  non div.  detache 

213  detache  1.2. pult  (harm. gliss.) 

220  tutti 

231  **G** 

245 

251  **4**

## Violin I.

262

non vib. (harm. gliss.)

**6**

**H** J. - 144

280 ord.

*mf*

*sempre cresc.* *sempre cresc.*

289

*sempre cresc.* *pizz.*

**ff** **f**

298

**8**

312 **I**

**7** pizz. non div. **2** pizz. non div. **3** pizz. non div.

**f**

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

**f**

**J**

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

357

*sempre cresc.*

364 (b)

*sfz*

**6** *sfz*

div. *gliss.* **fff**

Violin II

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The musical score for Violin II consists of ten staves of music. Staff 1 (measures 1-16) starts at  $\text{♩} = 100$  with a dynamic *p*, followed by *f*, then *sul pont.*, *div.*, *fff súbito*, and *sempre p*. Staff 2 (measures 9-16) shows a transition with *mp*, *to ord.*, *ord.*, *mf*, and *f*. Staff 3 (measures 17-25) is labeled 'A' and features *f*, *p*, and *sempre p*. Staff 4 (measures 26-34) shows a tempo change to  $\text{♩} = 120$  with measures 26-28 in 4/4, 29-30 in 7/4, 31-32 in 4/4, 33-34 in 5/4, and a return to  $\text{♩} = 100$  with *mp*. Staff 5 (measures 35-43) is labeled 'B' and includes dynamics *pp*, *p*, *pp*, *p*, *p*, and *accel.*. Staff 6 (measures 44-52) shows a dynamic transition from *mf* to *p* to *mp*. Staff 7 (measures 53-61) includes *accel.*, *a tempo*, and dynamics *mf*, *mp*, *mf*, *mp*, *mf*, and *mf*. Staff 8 (measures 62-69) starts with *sff* and a tempo of  $\text{♩} = 50$ , followed by measures in 3/4, 4/4, 5/4, and 4/4. Staff 9 (measures 70-77) shows a dynamic transition from *f* to *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*. Staff 10 (measures 78-85) includes a section labeled 'C' with tempos  $\text{♩} = 80$  (2),  $\text{♩} = 160$  (3),  $\text{♩} = 130$  (5), and  $\text{♩} = 70$  (4).

## Violin II

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

104      **E**      **16**

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

132      *ff*      **7**      *non divent.*  
*mf*      *mp*      *mp*

145      **G**      **4**      *f*

154      *f*      *mf*      *f*      *div.* **8**      **8**      *f*      *p*

159      *gliss.*

164      *poco cresc.*

**6**       $\alpha$        $\alpha$

*p*

Violin II

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

$\text{♩} = 70$

1      *sul pont.*  
*ppp*      *poco a poco cresc.*      *poco a poco cresc.*      **A** *p*

13      *cresc.*      **B** *mf*      *sf*      *ord. div.* *p* — *mp* — *p*

23      **B**      **C**      **D**      *mf*

41      **C**      **D**      *div.*       $\text{♩} = 100$

59      *p*      *mp*      *sempre cresc.*

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

84      **15**

Violin II.

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

Miguel Bareilles

The musical score for Violin II consists of eight staves of music, each with specific dynamics, articulations, and performance instructions. The score includes sections labeled A, B, and C, and features various time signatures and key changes.

- Staff 1:** Measure 1 starts with a dynamic of **- 120**. The instruction **6** appears above the staff. The next section, starting at measure 6, uses **col legno non vib.** with a dynamic of **pp**, followed by **p** and **mp**. The section ends with **arco ord.**.
- Staff 2:** Measure 13 starts with a dynamic of **gradually increase**. The instruction **cresc.** appears below the staff. The section ends with **sff**.
- Staff 3:** Measure 20 starts with **ord.** and **f**. The instruction **sul pont. (div.)** appears above the staff. The section ends with **ff**.
- Staff 4:** Measures 27, 17, and 8 are grouped together. Measure 27 starts with **ord.** Measure 17 follows with **17** above the staff. Measure 8 follows with **8** above the staff.
- Staff 5:** Measure 52 starts with **- 144**. The instruction **C** appears above the staff. The section ends with **ord.** and **mp**.
- Staff 6:** Measure 64 continues the pattern of eighth-note chords.
- Staff 7:** Measure 78 continues the pattern of eighth-note chords.
- Staff 8:** Measure 92 starts with **mf**. The instruction **molto vib.** appears above the staff. The section ends with **fp**.
- Staff 9:** Measure 101 starts with **f**. The instruction **ppp** appears below the staff. The section ends with **3**.

## Violin II.

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

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

119 *sul pont.* *div.* *3* *fp*

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

126 *gliss.* *f* *mp*

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

143 *pp* **8** *sul tasto* *pp* *ppp*

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

**E** **169** **21** **6** **8**

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

198 *mf* *f*

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

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

## Violin II.

219

19

238 **G** non div.

**3** pizz. **pp** **p**

247 arco

**2** **sfz**

**mp** **mp**

258 **H** **14** **7** ord.

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

**1 - 144**

289 pizz.

**ff** **f**

**sempre cresc.**

301 **8**

312 **I** **10** sul pont.

**sfz p** **ff**

324 **24** **J**

**f**

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

362 **sfz** **div.** **gliss.** **fff**

Viola

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

The musical score for the Viola part of the Violin Concerto No. 1 consists of ten staves of music. Staff 1 starts at  $\text{♩} = 100$  with a dynamic of  $p$ , followed by  $f$ . It includes markings for *sul pont.*, *ffp súbito*, and *sempre p*. Staff 2 begins at measure 9 with *mp*, leading to *mf*, *f*, and *f*. Staff 3 starts at measure 18 with *p* and *sempre p*. Staff 4 begins at measure 27 with *4*, *2*, *2*, *4*, *2*, *div.*, *pp*, and *p*. Staff 5 starts at measure 45 with *accel.*, *dim.*, *mf*, *mp*, *3*, and *mp*. Staff 6 begins at measure 55 with *accel.*, *non div.*, *a tempo*, *mf*, *mp*, *mf*, *mp*, *mf*, *sff*, and *3*. Staff 7 starts at measure 66 with *pizz.*, *mp*, *arco*, *p*, *div.*, *mf*, *mf*, *f*, *f*, *pizz.*, and *f*. Staff 8 begins at measure 74 with *pizz.*, *mf*, *pizz.*, *mp*, *C*, *2*, *160*, *8*, and *130*. Staff 9 starts at measure 91 with *4*, *4*, *arco*, *mp*, *div.*, *mf*, *mf*, *mp*, and *mp*. Staff 10 ends at measure 103 with a final section of *pizz.* markings.

Viola

Viola

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

$\text{♩} = 70$

1      *sul pont.*

**A**

**1**      *sul pont.*

**A**

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

13

*cresc.*

6 v.

**tutti**  
*ord. div.*

**B**

**13**

*cresc.*

**6 v.**

**tutti**  
*ord. div.*

**B**

23

**B**

**8**

**23**

**B**

**8**

*mp*      **pp**      *mf*

41

**C**      **D**

**7**      **4**

$\text{♩} = 100$

*div.*

**41**

**C**      **D**

**7**      **4**

$\text{♩} = 100$

*div.*

62

**62**

*mp*

*sempre cresc.*

73

**73**

*sempre cresc.*

**f**

**sf**

84

**15**

**84**

**15**

Viola

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

Miguel Bareilles

The musical score for the Viola part of the Violin Concert Nr. 1, 3rd movement, "Contemplación de la tierra" by Miguel Bareilles, consists of ten staves of music. The score includes dynamic markings, tempo changes, and performance instructions such as 'sul tasto non vib.', 'to ord.', 'gradually increase', 'cresc.', 'sfz p', 'moriendo', 'ord. (div.)', 'mp', 'pp', 'f', 'fp', 'mf', 'gliss.', 'molto vib.', 'pizz. 3', 'mf', and 'f'. The score also features sections labeled A, B, and C.

1 **- 120**      3      sul tasto non vib.      to ord. ----- → ord.

11      gradually increase      cresc.      sfz p      cresc. ff

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

29      15      **B**      8

52 **C**      ord.      mp

65

79

93      gliss.      molto vib.      fp      mf      fp      f      ppp

104      3      **- 120**      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**  
**6**      **8**

190      **F**      *pizz.*      *arco div.*  
*mf*      *mp*      *cresc.*      *f*  
196      *pizz.*      *mf*      *mp*      *cresc.*

202      arco      **8**  
*mf*

214

218      4      *mp*      *decresc.*

232      *c*      *(72)*      **10**

250      **G**      pizz.  
*mp*      *cresc.*

258      4      arco      sul pont.  
*pp*      *mp*      *p*

268      *mp*      *mf*      *cresc.*      *f*      *ff*      **2**

Viola

**H** ♩ - 144

276 sul pont. to ord.-----> ord.

*sempre cresc.*

286

*sempre cresc.*      *sempre cresc.*

295

11      *spicato*  
*f*      *cresc.*

311

**I**      8      *sul pont.*  
*sfz p*      *ff*

324

**16**      *rfz*      *cresc.*

345

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

362

*sfz*      *sfz*      *ffff*

Violoncello

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1  $\text{♩} = 100$

div.

**11**

16

**A**

div.

**fp**

semper **p**

25  $\text{♩} = 120$

cresc.

**mf**

**mf**

34  $\text{♩} = 100$

**mf**

**f**

**ffp**

semper **p**

**p**

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

**4**

**2**

**mf**

**4**

**div.**

**mf**

**mp**

**mf**

60  $\text{♩} = 50$

**mp**

**mf**

**sff**

**mf**

72  $\text{♩} = 70$

**f**

**fp**

**fp**

**mf**

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

**2**

**3**

**5**

**2**

**4**

**4**

**5**

## Violoncello

Violoncello

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

1       $\text{♩} = 70$

2      8      5      2      2

A

22      3      12

B

41      7      4       $\text{♩} = 100$

C      D

63

$mp$       *poco cresc.*      *poco cresc.*       $p$

74

*sempre cresc.*       $f$        $sf$

15

Violoncello

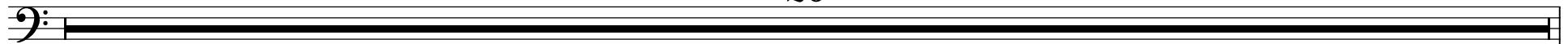
Violin Concert Nr. 1  
3rd. movement  
"Contemplación de la tierra"

Miguel Bareilles

The musical score for Violoncello consists of 15 numbered staves of music. Staff 1 starts at tempo **120** with a dynamic **sfz p**, followed by **cresc. ff**. It includes markings for **gradually increase**, **gliss.**, and **cresc.**. Staff 2, labeled 'A', begins at **13** with **ord. (div.)** and **p < mf >**. Staff 3 starts at **17** with **2**, **p**, **mp**, and **p**. Staff 4 continues with **pp moriendo**. Staff 5 starts at **28** with **12**, **mf**, **f**, and **p**. Staff 6, labeled 'B', starts at **44** with **8**, **16**, and **-**. Staff 7 starts at **70** with **C**, **ord.**, and **mf**. Staff 8 starts at **84** with **molto vib.**, **fp**, and **mf**. Staff 9 starts at **98** with **3**. Staff 10, labeled 'D', starts at **109** with **120**, **ord. (vib.)**, **pp**, **p**, **mp**, and **p**. Staff 11 starts at **119**. Staff 12 starts at **125** with **pizz.**, **2**, **mp**, **arco**, **p**, and **pp**. Staff 13 starts at **133** with **mp**, **p**, and **mp**. Staff 14 starts at **143** with **pp**, **ppp**, and **mp**. Staff 15 starts at **153** with **12**.

## Violoncello

169

**E****20**

189

**F** ♦. (88 - 92)**2**

pizz.



199

pizz.

*cresc.**mf*

8 arco ord.

*mf*

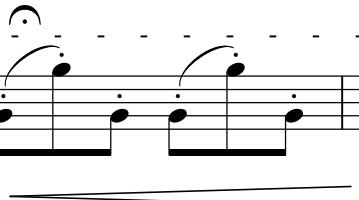
215

*mf***3***p*

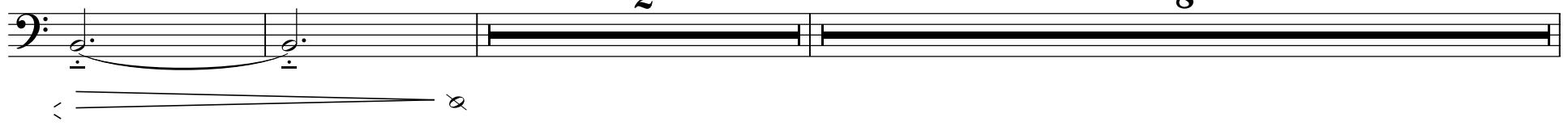
225

*decresc.*

233



238 ♦. (72)

**G****2****8**

250

*mp**sffz***4**

sul pont.

*pp*

263

*p*

270

*mf**cresc.***6***f***5**

## Violoncello

**H** ♩ - 144  
spic. div.

280 *sempre cresc.*

289 *sempre cresc.*

298 *r fz*

307 **I** *cresc.* *f*

316 *f* *f*

325 *f* *f*

334 *f* *r fz*

343 **J** *cresc.* *ff*

352

361 *ff* *3* *6*

368 *sfz* *tr* *fff*

Contrabass

# Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1 ♩ = 100      2

16

21 A ♩ = 120      8

mf      mf      mf      f      f

37      3      2      4      8      3      accel.      dim.

ff      mp      mf      mp

61      3      pizz.      2      3      70      pizz.

mf      sff      mp      f      mf

75      C      2      160      3      130      5

mp      ff      ff      ff

90      4      4      9      E      17

ff      ff      ff      ff

126 F      arco      80-90

ff      ff      ff      ff

134      div

ff      ff      ff      ff

141      G      4

ff      ff      ff      ff

Contrabass



Contrabass

# Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

1       $\text{♩} = 70$       2      8      A      5      3      -      4

Bass clef, common time, key signature of B-flat major.

20      6      B      14      2      -      4

Bass clef, common time, key signature of B-flat major.

41      C      D      4       $\text{♩} = 100$

7      4

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

Bass clef, common time, key signature of B-flat major.

63

*mp*      *sempre cresc.*

Bass clef, common time, key signature of B-flat major.

74

*sempre cresc.*      **f**      *sf*

Bass clef, common time, key signature of B-flat major.

84

**15**

Bass clef, common time, key signature of B-flat major.

Contrabass

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

Miguel Bareilles

The musical score consists of ten staves of music for Contrabass. The score is divided into sections labeled A through G, each with specific dynamics and performance instructions.

- Staff 1:** Measures 1-17. Dynamics: **mf**, **p**. Measure 18: **A**, **120**. Measure 23: **23**.
- Staff 2:** Measures 42-56. Dynamics: **mf**, **p**. Measure 57: **B**, **8**. Measure 65: **C**, **pizz.**, **mf**.
- Staff 3:** Measures 71-84. Dynamics: **f**.
- Staff 4:** Measures 85-97. Dynamics: **f**.
- Staff 5:** Measures 98-105. Dynamics: **p**.
- Staff 6:** Measures 106-113. Dynamics: **mf**. Measure 106: **D**, **120**. Measure 113: **3**, **19**, **pizz.**, **4**.
- Staff 7:** Measures 133-140. Dynamics: **mf**. Measure 133: **E**, **36**. Measure 140: **F**, **(88 - 92)**.
- Staff 8:** Measures 141-158. Dynamics: **p**.
- Staff 9:** Measures 176-183. Dynamics: **rall.**
- Staff 10:** Measures 184-191. Dynamics: **decresc.**
- Staff 11:** Measures 214-221. Dynamics: **mf**, **cresc.**, **p**.
- Staff 12:** Measures 237-244. Dynamics: **div.**

## Contrabass

254

sfz

22

5

**H** J. - 144

280 *div. spic.*

**f**

*sempre cresc.*

289

*sempre cresc.*

298

*rffz*

*cresc.*

309 **I**

**f**

319

**f**

328

**f**

**f**

337

*rffz*

*cresc.*

**J**

**ff**

349

358

**ff**

365

3

2

*sfz*

*tr*

*fff*

6

8