

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

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

5/4 $\text{♩} = 100$ 7/4 5/4

Piccolo *mf* *fff*

Flute 1.2 *mp* *mf* *fff*

Oboe 1.2 *mp* *mf* *fff*

Cor Anglais *mp* *mf* *fff*

Clarinet 1.2 *mp* *mf* *fff*

Bass Clarinet *mp* *mf* *fff*

Bassoon 1.2 *mp* *mf* *fff*

Contrabassoon *mf* *fff*

Horn 1.2 *mf* *fff*

Horn 3 *mf* *fff*

Trumpets 1.2 *mf* *fff*

Trumpets 3.4 *mf* *fff*

Trombone 1.2 *mf* *fff*

Bass Trombone *mf* *fff*

Tuba *mf* *fff*

Percussion sus. cymbal *mp* *fff*

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

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

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

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

Contrabass *f* *fff*

5

Picc. *mp* 3 3 3

Fl. 1.2. 1. *mp* 3 3 3 6 *cantabile*

C. A.

Timp. *mp* 3 3

Glock. *mp* 3

Hp. *mf* 10 *Ab*

Vln. I *sempre p*

Vln. II *sempre p*

Vla. *sempre p*



7

Picc. *mp* 3 3 3

Fl. 1.2. 1. *mp* 3 3 3 6

C. A. *mf* *mf*

Timp. *mp* 3 3

Perc. lemon shaker *pp* *mp*

Glock. *mp* 3

Hp. *mf* 10 *Ab*

Vln. I

Vln. II

Vla.

11

Picc. *mf* 3 3 3

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

C. A. *mf* *f*

Cl. 1.2. 1.2. *mf*

B. Cl. *mf*

Bsn. 1.2. *mf*

Cbsn. *mf*

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

Hn. 3. *mp* *mf*

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

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

Tbn. 1.2. 1.2. *mf*

Timp. *mf* 3 3

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

Glock. *mf* 3

Hp. *mf* 10 *Ab*

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

Vln. II *mp* to ord. (b) ord. *mf*

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

A

16

Picc. *f* *pp* *tr*

Fl. 1.2. *f*

Cl. 1.2. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1.2. *f*

Hn. 3. *f*

Tpt. 1.2. *f*

Tpt. 3.4. *f*

Tbn. 1.2. *f*

Perc. *f* *p*

Perc. *p*

Hp. *f* *pp* *tr*

Vln. S. *p* *mp*

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

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

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

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

accel. to -----> ♩ = 120

25

Picc. *mf*

Fl. 1.2. *mf*

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

Cl. 1.2. *mf* *mf*

B. Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. 1.2. *mp*

Hn. 3. *mp*

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

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

Vln. I

Vln. II

Vla. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *mf*

7

32

Fl. 1.2.

Cl. 1.2.

B. Cl.

Bsn.

Hn. 1.2.

Hn. 3.

Tpt. 1.2.

Tpt. 3.4.

Tbn. 1.2.

B. Tbn.

Tba.

Timp.

Vln. S.

Vc.

Cb.

1.2. con sord.

1.2. con sord.

f *f*

f

mf

mf

f *f*

f *f*

f *f*

f *f*

p *mf* *p*

24:20^b

f *ff* *f*

24:20^b 24:20^b

mf *mf*

mf *mf*

35

4/4

5/4

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

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

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

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

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

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

Tba. *f* *f* *ff*

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

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

Vc. *f* *f* *ffp*

Cb. *f* *f* *ff*

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

Fl. 1. 2. *mp*

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

B. Cl. *pp*

Bsn. *pp*

Glock. *p*

Vib. *pp*

Hp. *mp* *F#4* *F#4*

stringendo to $\text{♩} = 100$ **B**

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

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

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

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

Vc. *sempre p* *p*

accel.

45

Picc. *p*

Fl. 1.2. *p*

Ob. *p*

C. A. *p*

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

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

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

Perc. *crotal* *mp*

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

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

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

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

Vc. *mf*

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

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

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

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

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

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

Tpt. 1.2. 1. *mf*

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

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

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

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

Glock. *mf*

accel. *a tempo*

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

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

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

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

Cb. *mp* *mf*

60

Picc. *mp* *mf* *sff*

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

Ob. *mp* *sfz*

C. A. *mp* *sfz*

Bsn. *sfz*

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

Hn. 3. *mp* *sfz*

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

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

B. Tbn. *mp* *sfz*

Tba. *mp* *sfz*

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

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

Perc. *crotal* *mp*

Hp. *mf* *f*

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

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

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

Vla. *mp* *mf* *sff*

Vc. *mp* *mf* *sff*

Cb. *mp* *mf* *sff*

65

3/4 $\text{♩} = 50$ **4/4** **5/4** **4/4**

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

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

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

Tpt. 3.4. *mf*

Tbn. 1.2. *mf*

B. Tbn. *mf*

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

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

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

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

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

Vc. *mp* *mf* *f*

Cb. *pizz.* *mp*

73 $\text{♩} = 70$

Picc. *ppp* *pp* flute

Fl. 1.2. *ppp* *pp*

Ob. *mf*

Cl. 1.2. *pp*

B. Cl. *pp*

Hn. 1.2. *mp* 1. solo

Hn. 3. *mp*

Tbn. 1.2. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mp* *f*

Perc. *mp* *f* sus cymbal

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

Perc. *p* crotal agudo

Vib. *mp*

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

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

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

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

5/4 2/4 4/4

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

Hn. 1.2.

Vib.

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

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

Vln. S. $\text{♩} = 130$ *détaché*

Vln. S. *détaché*

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

Vln. S. *mf*

Vln. I *mp*

Vln. II *mp* *div.*

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

Vc. *mp*

101 piccolo

Picc. *mf* *mp*

Fl. 1.2. *mf* *mp*

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

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

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*

8^{va} gliss.

106 Hp. *mp* *f* *mp*

Vln. S. *con dolor* *mp*

Vln. I

Vln. II

Vla.

Vc. 1. pult *mf* *pp*

110

Hp.

Vln. S.

Vc.

mp

mp

mf

mp

116

Hp.

Vln. S.

Vc.

poco accell.

mf

poco accell.

poco a poco cresc.

121

F cantabile
♩ = (80-90)

Picc.

Fl. 1.2.

Cl. 1.2.

Bsn.

Cbsn.

Perc. *sus. cymbal*
ppp — *fff*

Hp.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim. *mp* *p* *pp* — *fff* *molto vib.*

dim. *mp* *p* *pp* — *fff*

div. *ff* *mf*

div. *ff* *mf*

div. *ff* *mf*

mp *p* *pp* — *fff*

tutti *ff* *mf*

arco *ff* *mf*

129

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

Fl. 1.2. *f* *cresc.* *sfz* *f*

Ob. *f*

Cl. 1.2. *f*

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.* *ff*

Perc. *ppp* *f* + sus. cymbal

Perc. *f* triangle

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. *f* 6

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

Ob.

Cl. 1.2.

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

Hn. 3. *mf* *mf* *sfz*

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

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

Perc. *p*

Cel. *mp*

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

Vln. I.

Vln. II.

Vla. *f* 6 *mf* 3

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

Cb. *f* 6

136

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

Ob. *f* *6*

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

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

Tpt. 3.4. *mf* *cresc.*

Vln. S. *f* *6*

Vla. *3*

Vc. *div* *3*

Cb. *f*

139

Ob. *gliss.* *mf*

Cl. 1.2. *gliss.* *mf*

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

Tpt. 1.2. *cresc.* *f*

Tpt. 3.4. *cresc.* *f*

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

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

Tba. *mf*

Timp. *p* *f*

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

Vla. *3*

Vc. *3*

Cb. *3*

141

Ob. *mp*

Cl. 1.2. *mp*

Hn. 1.2. *f* *mf*

Hn. 3. *mf*

Tpt. 1.2. *mf*

Tpt. 3.4. *mf*

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

B. Tbn. *f* *f*

Tba. *mf*

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

Perc. sus. cymbal *p*

Vln. S. *f*

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

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

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

Vc. *v.*

Cb. *mf*

145

Picc. *f* *ff*

Fl. 1.2. *f* *ff*

Cl. 1.2. *f* *ff*

Bsn. *f* *ff*

Cbsn. *f* *ff*

Hn. 1.2. *ff*

Hn. 3. *ff*

Tpt. 1.2. *ff*

Tpt. 3.4. *ff*

Tbn. 1.2. *ff*

B. Tbn. *ff*

Tba. *ff*

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

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

B. D. bass drum *f*

Vln. S. *f* *ff*

Vln. I. *ff*

Vln. II. *ff*

Vla. *ff*

Vc. *ff* tutti

Cb. *ff* arco

148

Fl. 1.2. *sfz*

Cl. 1.2. *sfz*

Bsn. *sfz*

Cbsn. *sfz*

Hn. 1.2. *sfz*

Hn. 3. *sfz*

Tpt. 1.2. *sfz*

Tpt. 3.4. *sfz*

Tbn. 1.2. *sfz*

B. Tbn. *sfz*

Tba. *sfz*

Timp. *f* *mf*

Perc. *f* *mf*

B. D. *ff*

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

Vc. *sfz*

Cb. *sfz*

G

149

Picc. *f*

Fl. 1.2. *f*

Cl. 1.2. 1. solo *f*

Timp. *ff* *mf*

Perc. wood blocks (4) *f*

Mar. *f*

Vln. S. *fff* *div.*

Vla. *mf*



151

Fl. 1.2. 1. solo *f*

Cl. 1.2. *f*

Hn. 1.2. *p* *f*

Hn. 3. *p* *f*

Tpt. 1.2. *p* *f*

Tpt. 3.4. *p* *f*

Tbn. 1.2. *p* *f*

B. Tbn. *p* *f*

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

Perc. snare drum *mf* *f*

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

Mar. *f*

Vla. *f*

153 *tr*

Fl. 1.2.

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

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

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

Tpt. 3.4. *p* *f*

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

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

Tba. *mf*

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

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

Mar. *Mar* *f*

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

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

Vla. *f* *f* *mf*

Vc. *f* *f* *mf*

Cb. *f* *f* *mf*

2/4

4/4

2/4

4/4

2/4

156

Picc. *mf* *f* to flute

Fl. 1.2. *mf* *f*

Ob. 1. solo *mp* *mf*

Bsn. *f*

Cbsn. *f*

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

Hn. 3. *cresc.* *f*

Tpt. 1.2. *f*

Tbn. 1.2. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *mp*

Glock. *f* *mf*

Vib. *p*

Hp. *p*

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

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

Vla. *f* *mf* *mp*

Vc. *f*

Cb. *f*

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

Miguel Bailleles

SCORE IN C

4/4 ♩ = 70

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

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

Horns 1.2.3. *con sord.*

Trombones 1.2. *con sord.*

Bass Trombone *con sord.*

Timpani *ppp*

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

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

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

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

combinar sonidos aeolian y jet whistle

9

Fl. *f* *f*

Fl. *1. solo* *pp*

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

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

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

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

Timp. *mp*

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

Vib. *mf* *mf*

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

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

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

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

A **5/4**

2/4 4/4

18

Hns. *sf*

Tbn. *sf*

B. Tbn. *sf*

Timp. *p* *mf*

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

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

Vib. *take bow*

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

Vln. S. *sf*

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

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

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

Vc. *sf*

22

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

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

Hp. *pp*

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

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

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

Vla. *p* *mp* *pp*

Vc. *p*

31

1.2.

Fl. *p mp mf mp mf*

Ob. *p mp mf mp mf*

Cl. 1.2. *p mp mf mp mf*

Bsn. *p mp mf mp mf*

Cbsn. *p mp mf mp mf*

Hns. *p mp mf mp mf*

Tbn. *mp mf*

B. Tbn. *mp mf*

Glock. *p*

Vib. *take mallets*

Vln. S. *f cresc. f poco decresc.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

2/4 4/4 C

38

Fl. *fp* *gliss.*

Ob.

Cl. 1.2.

Bsn.

Cbsn.

Hns.

Tbn.

B. Tbn.

Timp. *p* *mf*

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

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

Glock. *mp*

Vib. *mp* *Reo*

Hp. *mf* *gliss.* *6* *6* *6* *6* *cresc.*

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

44

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

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

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

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

Glock.

Vib. *Reo*

Hp. *decresc.* *dejar sonar*

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

48 *picc.*
pp *poco cresc.* *mp*

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

8va *o armónicos similares*

Vln. S. *ppp* 24 *pp* 24 *p* 24

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

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

51 $\text{♩} = 100$

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

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

Perc. *dejar sonar* *mp*

Vib. *mp* *ppp*

Vln. S. *mp* 3 3 *mf* *poco a poco cresc.* *sempre cresc.*

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

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

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

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

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

63

Hns. *mp*

Tpts. *mp*

Tbn. *mp*

Vib. *mf*
Lead

Hp. *mf* *cresc.*

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

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

69

Fl. *mf*

Cl. 1.2. *mf*

Hns. *sempre cresc.*

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

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

Glock. *mf*

Vib. *f*
Lead

Hp. *f*

Vln. S. *sempre cresc.*

Vln. I *sempre cresc.*

Vln. II *sempre cresc.*

Vla. *sempre cresc.*

Vc. *sempre cresc.*

Cb. *sempre cresc.*

75

Ob. *mf*

Hns. *mf* *sempre cresc.* *f*

Tpts. *sempre cresc.* *f*

Tbn. *sempre cresc.* *f*

B. Tbn. *f*

Tba. *f*

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

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

Vln. S. *ff*

Vln. I *sempre cresc.* *f*

Vln. II *sempre cresc.* *f*

Vla. *sempre cresc.* *f*

Vc. *sempre cresc.* *f*

Cb. *sempre cresc.* *f*



81

Hns. *sf* *mf*

Tpts. *sf*

Tbn. *sf*

B. Tbn. *sf*

Tba. *sf*

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

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

Vln. S. *sfz*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

87

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

Fl. *mp* 24

Ob. *mf*

Cl. 1.2. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hns. *mf*

Tpts. *mp*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Cymbal placed upside down on Timpani

violin bow *pp* *mf* *p*

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

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

92 t k t k t k...

This musical score page includes the following parts and markings:

- Fl.**: Flute part with a rapid sixteenth-note passage starting at measure 92, marked *p* and numbered 24.
- Ob.**: Oboe part with a sustained note, marked *mp* and *p*.
- Cl. 1.2.**: Clarinet 1 & 2 part with a sustained note, marked *mp* and *p*.
- B. Cl.**: Bass Clarinet part with a sustained note, marked *mp* and *p*.
- Bsn.**: Bassoon part with a sustained note, marked *mp* and *p*.
- Cbsn.**: Contrabassoon part with a sustained note, marked *mp* and *p*.
- Hns.**: Horns part with a sustained note, marked *mp* and *p*.
- Tpts.**: Trumpets part with a sustained note, marked *p* and *pp*.
- Tbn.**: Trombones part with a sustained note, marked *mp* and *p*.
- B. Tbn.**: Baritone Trombone part with a sustained note, marked *mp* and *p*.
- Tba.**: Tuba part with a sustained note, marked *mp* and *p*.
- Timp.**: Timpani part with a sustained note, marked *p*.
- Perc.**: Percussion part featuring an *egg shaker* with rhythmic patterns, marked *p*.
- Vln. S.**: Violin I part with a sustained note, marked *mf* and *mp*.

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

Miguel Bareilles

SCORE IN C

5/4 $\text{♩} = 120$

1

Flute 3. *pp* *p*

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

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

Bassoon 1.2. *mp*

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

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

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

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

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

piccolo *non vib.* 16 *vib.*-----

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

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

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

Ob. 1.2. *non vib.* to Ob.

C. A. *mp* *fp*

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

B. Cl. *mp*

Bsn. 1.2.

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

Timp. *p* *tr*-----

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

Glock. *mp* *Glisp*

Hp. *gliss.*

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

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

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

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

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

mp *mf* *gliss.*

2. solo
mf

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

fp *f*

fp *f*

fp *f*

Timp.
Perc.

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

sus. cymbal *f* *mf*

Hp.

f *f* *gliss.*

Pno.

ff *ff* *dejar sonar*

Leo. *

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

f *ff*

ord. *f* *ff*

ord. *f* *ff*

ord. (div.) *p < mf* *mp*

ord. (div.) *p < mf* *mp*

ord. (div.) *p < mf* *mp*

ord. (div.) *p < mf* *mp*

ord. (div.) *p < mf* *mp*

sul pont. (div.) *p < mf* *mp*

sul pont. (div.) *p < mf* *mp*

Cl. *mp* *pp* *ppp*

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

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

Timp. *p* *pp*

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

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

Vln. I *p*

Vln. II *p*

Vla. *p* *pp moriendo*

Vc. *p* *pp moriendo*

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

Tpts. 1.2.3.4. *p* *ff*

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

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

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

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

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

Timp. *mp*

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

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

B. Cl. *f* *sfz p*

Tpts. 1.2.3.4. *p* *ff*

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

Tba. *mf* *p*

Timp. *pp* *ff* *mp*

Pno. *ff* *dejar sonar* *ped.*

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

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

Db. *mf* *p*

B

to Cl.

B. Cl.

Tba.

Timp.

p *pp*

Pno.

mp

* *pedal a piacere*

Vln. S

decresc. *tr* *a tempo*

mf *misterioso*

Vc.

Db.



Pno.

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

Vln. S

cresc. *accel. up* $\text{♩} = 144$



Pno.

sempre cresc.

Vln. S

sempre cresc. *molto accel.*



piccolo

C

56

Fl. 1. (P)

Fl. 2.

Fl. 3.

Cl.

Bsn. 1. 2.

Cbsn.

Hns. 1. 2. 3.

Perc.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Db.

♩ = 144

♩ = 144

grazioso

scratch effect (Tango)

bowing slightly behind the bridge

ord.

ord.

pizz.

mf

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

- Cl.:** Clarinet, starting with a trill (tr) and playing a melodic line with dynamics *mp*, *mf*, and *mp*.
- Bsn. 1.2.:** Bassoon, playing a rhythmic accompaniment of eighth notes.
- Cbsn.:** Contrabassoon, playing a rhythmic accompaniment of eighth notes.
- Hns. 1.2.3.:** Horns, playing a melodic line with a long note in measure 64.
- Pno.:** Piano, playing a rhythmic accompaniment of eighth notes.
- Vln. S.:** Violin II, playing a melodic line with dynamics *f* and *mf*.
- Vln. I.:** Violin I, playing a rhythmic accompaniment of eighth notes.
- Vln. II.:** Violin II, playing a rhythmic accompaniment of eighth notes.
- Vla.:** Viola, playing a rhythmic accompaniment of eighth notes.
- Db.:** Double Bass, playing a rhythmic accompaniment of eighth notes.
- Fl. 2.:** Flute 2, playing a melodic line with dynamics *mf* and *mf*.
- Ob. 1.2.:** Oboe, playing a melodic line with dynamics *mf* and *mf*.
- Cl.:** Clarinet, playing a melodic line with dynamics *mf*.
- Bsn. 1.2.:** Bassoon, playing a rhythmic accompaniment of eighth notes.
- Cbsn.:** Contrabassoon, playing a rhythmic accompaniment of eighth notes.
- Pno.:** Piano, playing a rhythmic accompaniment of eighth notes.
- Vln. S.:** Violin II, playing a melodic line with dynamics *f*.
- Vln. I.:** Violin I, playing a rhythmic accompaniment of eighth notes.
- Vln. II.:** Violin II, playing a rhythmic accompaniment of eighth notes.
- Vla.:** Viola, playing a rhythmic accompaniment of eighth notes.
- Vc.:** Violoncello, playing a rhythmic accompaniment of eighth notes with the marking "ord" and dynamics *mf*.
- Db.:** Double Bass, playing a rhythmic accompaniment of eighth notes.

The musical score for page 78 includes the following parts and markings:

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

83

Cl. *tr*
mp

Bsn. 1.2.

Cbsn.

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

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

Pno.

Vln. S *detache*

Vln. I

Vln. II

Vla.

Vc.

Db.

flute

Fl. 1. (P)

Fl. 2.

Fl. 3.

Cl.

Bsn. 1.2.

Cbsn.

Pno.

Vln. S

Vln. II.

Vla.

Vc.

Db.

mf

f

1. 2.

This page of a musical score contains staves for Flute 1 (P), Flute 2, Flute 3, Clarinet, Bassoon 1.2, Contrabassoon, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and piano part begin in the fourth measure with a dynamic marking of *mf*. The strings enter in the fourth measure with a dynamic marking of *f*. The score includes first and second endings for the Clarinet part. The music is written in a key with one sharp (F#) and a common time signature.

4/4

Fl. 1. (P)

Fl. 2.

Fl. 3.

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

Bsn. 1.2. *f*

Cbsn. *f*

Pno. *f* (h)(h)

Vln. S. *mp* *f* 26

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

Vla. gliss. molto vib. *fp*

Vc. molto vib. *fp*

Db.

Detailed description: This page of a musical score is for a 4/4 time signature. It features ten staves for various instruments. The woodwind section includes three flutes (Fl. 1. (P), Fl. 2., Fl. 3.), a clarinet (Cl. I. solo), two bassoons (Bsn. 1.2.), and a contrabassoon (Cbsn.). The string section includes a solo violin (Vln. S.), a second violin (Vln. II.), a viola (Vla.), a cello (Vc.), and a double bass (Db.). The piano (Pno.) is also present. The score shows a variety of dynamics from *mf* to *f*, and includes performance instructions like 'gliss.' and 'molto vib.'. A large sixteenth-note run in the solo violin part is marked with a '26' below it. The woodwinds and strings play sustained notes with vibrato, while the piano plays chords and a melodic line.

flute

Fl. 1. (P)

Fl. 2.

Fl. 3.

Cl. 2.3.

Bsn. 1.2.

Cbsn.

Pno. con brío

Vln. II.

Vla.

Vc.

Db.

fp *f* *gliss.* *mf* *f* *ppp* *mf* *dim.* *mf* *dim.* *p*

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

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

mf *f* *ppp*

mf *f* *ppp*

mf *f*

f

Cluster Cluster

D

4/4 ♩ = 120

Bsn. 1.2.

Cbsn.

Vln. I.

Vln. II.

Vla.

Vc.

tutti cantabile sul tasto (vib.) non div. ord.

tutti cantabile ord. (vib.) sul pont. (vib.)

ord. (vib.)

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

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

non vib.

flute

Fl. 1. (P)

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

Cbsn. *mp* *f*

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

Tpts. 1.2.3.4. *mf* *sfz*

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

Perc. finger cymbal *f*

Glock. *f*

Vln. I.

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

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

Vc. *mp* pizz. *mp*

This musical score page, numbered 129, features a variety of instruments and dynamic markings. The woodwind section includes Flutes 1 and 3 (Fl. 1. (P) and Fl. 3.), Oboe 1 and 2 (Ob. 1.2.), Clarinet (Cl.), Bassoon 1 and 2 (Bsn. 1.2.), and Horns 1, 2, and 3 (Hns. 1. 2. 3.). The brass section consists of Trumpets 1, 2, 3, and 4 (Tpts. 1.2.3.4.) and Trombones 1, 2, and 3 (Tbn. 1. 2. 3.). The string section includes Violin I (Vln. I.), Violin II (Vln. II.), Viola (Vc.), and Double Bass (Db.). Percussion (Perc.) and Glockenspiel (Glock.) parts are also present.

Key performance instructions include:

- Flutes 1 and 3:** Trills (tr) and dynamics of *mf* and *f*.
- Oboe 1 and 2:** *non vib.* and *vib.* markings, with dynamics *mp*, *mf*, and *p*.
- Clarinet:** Dynamics of *mf*, *f*, and *p*, with a fingering of 5.
- Bassoon 1 and 2:** Dynamics of *mp* and *p*.
- Horns 1, 2, and 3:** Dynamics of *f*, *p*, and *pp*, with a 1.2.3. marking.
- Trumpets 1, 2, 3, and 4:** Dynamics of *f*.
- Trombones 1, 2, and 3:** Dynamics of *f*, *mf*, *mp*, *p*, and *pp*, with a *gliss.* marking.
- Violin I:** *ord.* and *div.* markings, with dynamics *mf* and *mp*.
- Violin II:** *sul tasto* and *sul pont.* markings, with dynamics *f* and *mp*, and a *gliss.* marking.
- Viola:** *arco* marking, with dynamics *mp* and *p*.
- Double Bass:** *pizz.* marking.

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

Pno. *mp*

Vln. S *mp*

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

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

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

Vc. *pp* *mp*

Bsn. 1.2. *p* *pp*

Perc. triangle *mp*

Pno. *8va*

Vln. S *tr* *mf*

Vln. I *pp*

Vln. II *pp*

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

Vc. *pp* *ppp*

Pno.

Vln. S

Vla.

Vc.

musical score for Pno., Vln. S, Vla., and Vc. measures 154-157. The piano part features complex chordal textures with many accidentals. The violin soloist has trills. The viola and cello parts are mostly sustained chords with dynamic markings of *mp* and *pp*.



Perc.

Pno.

Vln. S

Vln. I.

Vln. II.

158

musical score for Perc., Pno., Vln. S, Vln. I., and Vln. II. measures 158-161. Measure 158 is marked with a box containing the number 158. The percussion part has a triangle. The piano part has complex textures with *l.h.* and *r.h.* markings. The violin soloist has trills. The violin I and II parts are marked *sul tasto* and *ppp*, with some *ord.* markings in later measures.

Perc. Bar Chimes *p* *gliss.*

Pno. *pp*

Vln. S *tr*

Vln. I *sul tasto pp mp*

Vln. II *sul tasto pp mp*

Pno. *moriendo ppp*

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

Vln. I *pp ppp*

Vln. II *pp ppp*

E

Vln. S *ff mf accel.*

Vln. S *ff mf f*

Vln. S *ff mf*

Vln. S *ff mf accel.*

Vln. S



Timp.

Vln. S



6
F ♩. (88 - 92)

Timp.

Perc.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Vc.

194

Ob. 1.2. *mf* 1.2. vib.

Cl. *mf* tr.

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

Perc. sleigh bells *mf*

Pno. *f* *mf*

Vln. S *f*

Vln. I *f* div.

Vln. II *mf* pizz.

Vla. *f* arco div. *mf*

Vc. *mf* div.

Detailed description: This page of a musical score covers measures 194 to 198. The woodwind section includes two oboes (1.2.), a clarinet (Cl.), and three horns (1. 2. 3.). The oboe and clarinet parts feature melodic lines with dynamics of mezzo-forte (mf) and vibrato (vib.). The horn parts consist of sustained notes with dynamics ranging from mezzo-piano (mp) to forte (f). The percussion part includes sleigh bells with a mezzo-forte (mf) dynamic. The piano (Pno.) part is written in two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern, with dynamics of forte (f) and mezzo-forte (mf). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Vln. I and Vln. II play sixteenth-note patterns with accents and dynamics of forte (f) and mezzo-forte (mf). Vln. II includes a pizzicato (pizz.) section. The Viola part is marked arco div. with a forte (f) dynamic. The Violoncello part is marked div. with a mezzo-forte (mf) dynamic.

200

Ob. 1. 2.

Cl.

Hns. 1. 2. 3.

Tbn. 1. 2. 3.

Perc.

Pno.

Vln. S.

Vln. I.

Vln. II.

Vla.

Vc.

mf

mf

mp

f

mf

f

f

mf

mp

cresc.

mf

mf

f

gliss.

1.3. trem.

2. ord.

sleigh bells

wood block

210

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

Oboe 1, 2: 206

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

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

Trombone 1, 2, 3: *sfz p*

Percussion: *mf*

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

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

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

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

Fl. 1. (P) *mf*

Fl. 2. *mf*

Fl. 3. *mf*

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

Tpts. 1.2.3.4. *f* *gliss.*

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

Perc. sus. cymbal

Cel. *mf* *cresc.*

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

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

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

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

Vla. *ord.*

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

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

This page contains the musical score for measures 218 through 221. The score is arranged in a system with the following parts from top to bottom:

- Hns. 1. 2. 3.**: Horns 1, 2, and 3. Measure 218 features a *cresc.* leading to a *f* dynamic with a *gliss.* marking.
- Tpts. 1. 2. 3. 4.**: Trumpets 1, 2, 3, and 4. Measure 218 features a *cresc.* leading to a *f* dynamic with a *gliss.* marking.
- Timp.**: Timpani. Measure 218 starts with *p* and ends with *f*. Measure 221 has a *p* dynamic.
- Perc.**: Percussion. Measure 218 starts with *mp* and ends with *f*.
- Cel.**: Cello. Measure 218 starts with *f*. Measure 220 has a *mf* dynamic.
- Pno.**: Piano. Measure 218 starts with *f*.
- Vln. S**: Violin Section. Measure 218 starts with *f* and a *detache* marking.
- Vln. I**: Violin I. Measure 218 starts with *mf* and a *(harm. gliss.)* marking. Measure 219 includes the instruction *1. 2. pult*.
- Vln. II**: Violin II. Measure 218 starts with *cresc.* and ends with *mf*.
- Vla.**: Viola. Measure 218 starts with *f*.
- Vc.**: Violoncello. Measure 218 starts with *mf*.
- Db.**: Double Bass. Measure 218 starts with *mf*.

222

Fl. 3. multiphonic *mp* *mf*

Cl. *mp*

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

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

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

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

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

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

Cel.

Pno.

Vln. S.

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

Vla. *mp*

Vc. *p*

Db. *p*

rall.

231

Fl. 3. *mp* *mf*

Cl. *tr* *decesc.*

Bsn. 1.2. *decesc.*

Cbsn. *decesc.*

Hns. 1.2.3. *decesc.* 3.4.

Tpts. 1.2.3.4. *decesc.*

Timp. *p*

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

Cel. *decesc.*

Pno. *rall.*

Vln. I. *decesc.*

Vla. *decesc.*

Vc. *decesc.*

Db. *decesc.*

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

Tempo: ♩. (72)

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

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

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

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

Clarinet: non vib. Dynamics: *p*, *p*, *p*.

Bassoon 1.2.: Dynamics: *p*, *p*, *mp*.

Contrabassoon: Dynamics: *p*, *p*, *mp*.

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

Trumpets 1.2.3.4.: Dynamics: *p*, *p*.

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

Timpani: *ppp*, *ppp*.

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

Glockenspiel: *pp*, *p*.

Cello: *pp*.

Piano: *p*, *pp*.

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

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

Viola: Dynamics: *p*.

Violoncello: Dynamics: *p*.

Double Bass: Dynamics: *p*.

normal vib. to picc.

Fl. 1. (P) *mp*

Fl. 2. *mp*

Fl. 3. *mp*

Ob. 1.2. *mp*

Cl. *mp*

Bsn. 1.2. *mf*

Cbsn. *mf*

Hns. 1. 2. 3. *mf*

Tpts. 1.2.3.4. *mp*

Tbn. 1. 2. 3. *mf*

Timp. *pp* *fp*

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

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

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

Vln. S. *mf*

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

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

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

Vc. *mp* *sfz*

Db. *sfz*

Fl. 1. (P) piccolo

Fl. 2.

Ob. 1.2.

Cl.

B. Cl.

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

Tpts. 1.2.3.4.

Tbn. 1. 2. 3.

Timp.

Perc. sus. cymbal (bowed)

Hp.

Vln. S

Vln. I.

Vln. II.

Vc.

Db.

3

fp

f *pp*

mp

mf

f

gliss.

gliss.

30

262

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

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

Cl. *pp* *p*

B. Cl. (tr)

Bsn. 1. 2. *mp*

Cbsn. *mp*

Hns. 1. 2. 3. *mp*

Tbn. 1. 2. 3. *mp*

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

Perc. *mf*

Glock. *pp* *mp*

Cel. *pp* *mp*

Hp.

Pno. *p* *mp*

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

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

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

vib. *non vib.*

vib. normal vib. *tr*
 Fl. 2. *mf* *mp* *mf*
 Fl. 3. *mf* *mp* *mf*
 Ob. 1.2. *mp* *mf*
 Bsn. 1.2. *mf*
 Cbsn. *mf*
 Hns. 1. 2. 3. *mf* *sfz p*
 Tpts. 1.2.3.4. 1.2.
 Tbn. 1. 2. 3. *mf* *sfz p*
 Timp. *pp* *mp* *pp* *mp* *f* *ppp* *p*
 Glock. *mf* *cresc.*
 Cel. *mf* *cresc.* *f*
 Pno. *mf* *cresc.* *f*
 Vln. S. *f*
 Vln. I. *mp* (harm. gliss.) *fp* *fp* *ff*
 Vla. *mp* *mf* *cresc.* *f* *ff*
 Vc. *mp* *mf* *cresc.* *f* *ff*

H

♩ = 160

Bsn. 1.2. *f*

Cbsn. *f*

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

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

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

Tba. *f*

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

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

Glock. *mf*

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

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

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

Vc. *f* spic. div.

Db. *f* spic.

Fl. 1. (P) piccolo
 Fl. 2.
 Fl. 3.
 Ob. 1.2.
 Cl.
 Bsn. 1.2.
 Cbsn.
 Hns. 1. 2. 3.
 Tpts. 1.2.3.4.
 Tbn. 1. 2. 3.
 Tba.
 Timp.
 Perc. *take cabasa* cabasa
 Glock.
 Hp. *mf*
 Vln. I. *sempre cresc.* *ff* *f pizz.*
 Vln. II. *sempre cresc.* *ff* *f*
 Vla. *sempre cresc.* *ff*
 Vc. *sempre cresc.*
 Db. *sempre 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.

mf

gliss.

fp

rfz

f

1.2.3.

1.2.

gliss.

mf

gliss.

rfz

rfz

I

Bsn. 1.2. *cresc.* *f*

Cbsn. *cresc.* *f*

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

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

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

Tba. *f*

Timp. *f mf*

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

Glock. *mf*

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

Vc. *cresc.* *f*

Db. *cresc.* *f*

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

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

Ob. 1.2. *sfz* *f*

Cl. *sfz* *f*

Bsn. 1.2.

Cbsn.

Hns. 1. 2. 3.

piccolo trumpet (harmon)

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

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

Tba. *f*

Timp.

Perc.

Glock.

Pno. (8)-----|

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

Vln. I. pizz. non div.

Vc. *f* *f*

Db. *f* *f*

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.

sfz p

f

cresc.

mf

f

pizz. non div.

f

f

Fl. 1. (P)

Fl. 2.

Cl.

Bsn. 1.2.

Cbsn.

Tbn. 1. 2. 3.

Tba.

Timp.

Perc.

Glock.

Pno.

Vln. S

Vla.

Vc.

Db.

piccolo

gliss.

tr

r fz

cresc.

1. 2. 3.

ff

mf

cresc.

ff

f

cresc.

cresc.

cresc.

cresc.

cresc.

arco ord.

ff

cresc.

cresc.

cresc.

J

40

Musical score for orchestra and piano, measures 348-352. The score includes parts for Flute 1 & 2, Flute 3, Oboe 1 & 2, Clarinet, Bassoon 1 & 2, Contrabassoon, Trumpet 1, 2, & 3, Trombone, Tuba, Timpani, Percussion, Glockenspiel, Piano, Violin Section (Violin I, Violin II, Violin Solo), Viola, Violoncello, and Double Bass. The score features various dynamics such as *ff*, *f*, *p*, and *sempre cresc.*, along with performance instructions like *gliss.* and *(tr)*. The piano part is in the lower register, while the strings play a rhythmic pattern. The woodwinds and brass have melodic lines with some trills and glissandos.

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.

f
f
f
f
cresc.
f
sempre cresc.
f
detache
fff
cresc.
cresc.
sempre cresc.
sempre cresc.
cresc.
sempre cresc.

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.

f
f
f
f
sempre cresc.
cresc.
sempre cresc.
sempre cresc.
ff
f
ff
ff
ff
sempre cresc.
sempre cresc.
sempre cresc.
sempre cresc.

Fl. 1. (P)

Fl. 2.

Fl. 3.

Ob. 1.2.

Cl. 1. Cl. to B. Cl.

Bsn. 1.2.

Cbsn.

Tbn. 1. 2. 3.

Tba.

Timp.

Perc.

Glock.

Pno.

Vln. S

Vln. I.

Vln. II.

Vla.

Vc.

Db.

gliss.

ff

ff

gliss.

detache

ff

sfz

sfz

sfz

ff

ff



piccolo

Fl. 1. (P)
Fl. 2.
Fl. 3.
Ob. 1.2.
Cl.
B. Cl.
Bsn. 1.2.
Cbsn.
Hns. 1.2.3.
Tpts. 1.2.3.4.
Tbn. 1.2.3.
Tba.
Timp.
Perc. (sus. cymbal, Low Tom)
Glock.
Hp.
Pno.
Vln. S.
Vln. I.
Vln. II.
Vla.
Vc.
Db.

sfz, *tr*, *f*, *cresc.*, *gliss.*, *ff*, *fff*, *div.*

Detailed description of the score: This page contains a full orchestral score for 28 instruments. The top section includes woodwinds (Flutes 1-3, Oboes 1-2, Clarinets, Bass Clarinet, Bassoons 1-2, Contrabassoon), brass (Horns 1-2-3, Trumpets 1-2-3-4, Trombones 1-2-3, Tuba), and percussion (Tympani, Suspended Cymbal, Low Tom, Glockenspiel). The middle section features the Harp and Piano. The bottom section includes strings (Violin Section, Violins I and II, Viola, Violoncello, Double Bass). The score is heavily marked with dynamics and articulations, indicating a powerful and dramatic section. Key features include frequent trills, glissandos, and a crescendo leading to a fortissimo section. The piano part features a complex, flowing line with multiple glissandos and a crescendo.

Particellas

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

2 17 *p* *mp*

26 *accel. to* $\text{♩} = 120$ *tr*

26 *mf* *cresc.* *f*

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

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

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

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

39 $\text{♩} = 100$ *mf* *B* 4 8 6

Violin solista

61 *mf* *f*

65 *mf* *f*

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

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

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

75 *sff* *mf* *f*

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

$\text{♩} = 80$

incluyendo la cuerda Re toda vez que sea posible

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

$\text{♩} = 160$

83 $\text{♩} = 130$

86 *détaché* *détaché*

89 *mf* *f*

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

f *mf* **6**

Violin solista

harp

106 8^{va} *gliss.*

mp *f*

E *con dolor*

mp

110

mf *mf*

119

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

F $\text{♩} = (80-90)$
8

134

f *f*

136

f

138

f

139

f

140

glissado pero con arco bien marcado

141

f

Violin solista

144

2

f *ff*

148

G

6

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

157

horn

mp *mf*

f *tremendamente pasional* *molto vib.*

165

poco cresc.

3

mp

168

5

p *p*

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

♩ = 70

1

2 7 3 tones 6

p *f*

A

mf

17

molto vib.

f *sf*

mark tree

p *mp* *gliss.*

B

misterioso

mf

27

3 3 3 3

no vib.

poco a poco cresc.

f

normal vib.

33

cresc.

f

37

poco decresc.

3 6

41 **C**

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

Violin solista

D

8^{va} o armónicos similares

48 *ppp* 24 *pp* 24

(8)

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

54 *p* 3 3 *mp* 3 3 *mf* 3 3 *mf* *tr* *sempre cresc.*

61 *p* 3 3 *mp* 3 3 *mf* 3 3 *mf* 3 3 *mf* *tr* *sempre cresc.*

68 *p* 3 3 *mp* 3 3 *mf* 3 3 *mf* 3 3 *mf* *tr* *sempre cresc.*

74 *p* 3 3 *mp* 3 3 *mf* 3 3 *mf* 3 3 *ff* *tr*

79 *p* 3 3 *mp* 3 3 *mf* 3 3 *mf* 3 3 *tr*

83 *p* 3 3 *mp* 3 3 *mf* 3 3 *sfz* *tr*

87 pizz. arco

87 *mf* *f* *p* *f* *f* *tr*

(8)

92 *mf* 3 3 *mp* 3 3 *mp* 3 3 *mp* *tr*

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

$\text{♩} = 120$

1 **5** **13** **A** *f*

20 *ff* **3**

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

33 *ff* *leggiero* **5** **5** **5** **5** **5** **5** **5**

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

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

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

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

Violin solista

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

48 *sempre cresc.*

50 *molto accel.* *f*

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

63 *f* *mf*

71 *f* **3**

79 *mf*

86 *detache*

91 *f* *f*

95 *mp* *f* **26**

Violin solista

97 **5** **3**

109 **D** ♩ = 120 **24**

133 *mp*

140

148 *mf*

156

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

170 *ff* *mf* *accel.*

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

175 *f* **20**

Violin solista

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

179 *accel.*

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

183 *f*

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

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

F 190 *mf* *f*

195 *mf* *f*

Violin solista

206 *mf* *poco a poco cresc.*

212 (harm. gliss.) *mf*

217 *f* *detache*

220 15

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

256 6 6 6 6 6 6 *f*

259 13 6 *f*

280 **H** ♩ = 160 32 **I** 8

320 *f* *f* 8va

Violin solista

328 *f*

335 *f*

340

344 *ff*

J

347 *detache*

352 *fff*

357 *fff*

362 *detache*
ff

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

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"

Miguel Bareilles

♩ = 100

2

mf — *ff*

mp 3 3

9

mp 3 3

mf 3 3

17

f — *pp*

tr

A

2 5 3

accel. to ———— ♩ = 120

30

to flute

2 2 2 6 4 3

B ♩ = 100 accel.

flute

p

52

to picc.

p — *mf* *mp* *mf* *mp*

picc.

2

61

♩ = 50

3 2 3

♩ = 70

3

flute

mf — *fff*

77

to picc.

pp

C ♩ = 80 ♩ = 160 ♩ = 130

2 8

D ♩ = 70 ♩ = (90-100)

4 4 4

103

picc.

mf — *mp*

E

17

F cantabile ♩ = (80-90)

f

127

3

f 3 3 3 3 3

135

f 6 9

f — *ff*

Piccolo and 3. Fl.

149 **G**

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

160

3

167 flute

mp *p* **3**

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

♩ = 70

Flute

aeolian sound

3 *mf* 3 *mf* *mf* 6

combinar sonidos aeolian y jet whistle

6 *mf* 6 *f*

6 *f* *f* to picc. **A** 5 3 6

B 14 **C** 7 **D** *picc.* *pp* *poco cresc.*

6 *mp* *mp* *mp* *mp* ♩ = 100 **47**

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

picc. A

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

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

55 C 19 *mf*

78 *to flute* 6 4 *flute* *mf*

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

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

133 E 36 F $\text{♩} (88 - 92)$ 21 20

210 *mf* *mf* 17

Piccolo and 3. Fl.

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

252 to picc. 2 piccolo 3 21

H 280 ♩ = 160 12 2 *f* gliss.

300 8 **I** 31 gliss.

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

355 *f* *f*

363 4 6 8 *sfz* *fff* tr

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

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

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

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

18 $\text{♩} = 120$ 2 A 8 *mf* 2 2

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

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

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

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

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

Flute 1.2.

126 **F** ♩ = (80-90)

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

133

mf *f* *f* *f*

145 **G**

f *ff* *sfz* *f*

151

f

152

f *f* *f* *f* *trill*

156 1.2.

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

4
4 162

mp *mp* *p*

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

♩ = 70

1. fl.

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

10

A 5 3 B 6 6 1.2.

p *mp*

34

C 1. fl. gliss. D 6 4

mf *mp* *mf* *fp*

52 ♩ = 100

18

70

mf 16

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

mp 24 3

93 t k t k t k...

p 24 5

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

Miguel Bareilles

1 $\text{♩} = 120$

8 non vib. vib.--

mp > p

pp < > p < > mp > p mf < > f

9 multiphonic 7 8 7

18

A B

tr gliss. 22 8

mp mf tr gliss. 22 8

mp mf

53 $\text{♩} = 144$

C

19 non vib. vib.-- gliss. 22 8

mf mf mf mf

non vib. vib.-- gliss. 19 19

mf mf

79

6 4 2 6 4 2

mf mf

Flutes 1.2.

97 *fp* *f* *gliss.*

106 **D** ♩ = 120 3 17 *mf* *f* 5

133 **E** **F** ♩. (88 - 92) 36 21 20

210 *mf* *mf* 9 9 multiphonic

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

Flutes 1.2.

G

242

normal vib. non vib. normal vib.

p mp p mp mp

normal vib. non vib. normal vib.

p mp mp mp

254

4 4

non vib. vib. non vib. vib.

pp mp p mf

non vib. vib. non vib.

pp mp p mf

269

H ♩ = 160

normal vib. tr

6 15

6 15

mp mf

mp mf

295

I

gliss. gliss. gliss.

8 31

8 31

f f

Flutes 1.2.

J

343

gliss. tr.

f f

355

f f

363

gliss. tr. gliss. sfz fff

4 4

sfz fff

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

Miguel Bareilles

1 $\text{♩} = 100$ **A** $\text{♩} = 120$

mp *mf* *sfff*

37 $\text{♩} = 100$ **B** 1. ob. 2. ob.

p *p*

55 1.2.

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

66 $\text{♩} = 50$ $\text{♩} = 70$

mf

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

mf

109 **E** **F** $\text{♩} = (80-90)$

131 1. ob.

f *f*

139 **G**

mf *mp*

157 1. ob.

mp *mf*

Oboes 1.2.

Violin Concert Nr. 1

2nd. movement
"Contemplación del agua"

Miguel Bareilles

♩ = 70

2 8 A 5 3 6 B 6

p *mp*

34

mf *mp* *mf*

C 7 D 4

52 ♩ = 100

23

24

75

mf 24

89

mf *mp* *p*

Violin Concert Nr. 1

3rd. movement

Miguel Bareilles

1 $\text{♩} - 120$

6

1.2. non vib. vib.....

mp

3. Cor anglais

non vib.

mp *fp*

to Ob.

10

3

19

A

25

B

8

54

20

C

$\text{♩} - 144$

non vib.

mf

77

vib.-----

gliss.

15

95

2

5

3

109

D

$\text{♩} - 120$

19

non vib.

vib.

mp *mf* *p*

133

E

36

21

F

$\text{♩} (88 - 92)$

4

Oboe 1.2.3

194 1.2. vib. 5 mf

204 32

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

254 12 mp mp mf

273 H 6 15 1.2. 3. f

298 I 8 14

326 18 sfz f

346 J f f f

359 4 tr gliss. sfz fff

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

Miguel Bareilles

1 $\text{♩} = 100$

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

10

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

A

27 $\text{♩} = 120$

mf *f*

B

47

p *p* *f*

57 $\text{♩} = 50$

mf *mf* *mp* *sfz*

69 $\text{♩} = 70$

sfz

C $\text{♩} = 80$ $\text{♩} = 160$

85 $\text{♩} = 130$

sfz

D $\text{♩} = (90-100)$

109 $\text{♩} = (80-90)$

sfz

E F G

156

sfz

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

15 1.2.

29 $\text{♩} = 120$

41 $\text{♩} = 100$

48

65 $\text{♩} = 50$ $\text{♩} = 70$

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

101 1. cl.

109 **E**

126 **F** $\text{♩} = (80-90)$

Clarinet 1.2.

136 1. cl.

*f*⁶ *mf* *mp* *f*

gliss.

2

146

ff *ff* *ff* *ff* *ff*

G 1. cl.

f

150

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

tr

4

157

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

164

3 *mp* *mp* 4 *p*

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

♩ = 70

1. cl. **A** 2 7 13 5 3

19 **B** 6 6 1.2. *p* *mp* *mf* *mp*

36 **C** 7 **D** 4 *mf*

52 ♩ = 100 20

72 6 15 *mf* 6

89 *mf* *mp* *p*

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

Miguel Bareilles

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

$p < mf$ $p < f$ pp p mp

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

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

28 **B** 16 8 $\text{♩} = 144$ 4/4 6/8 5/8

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

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

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

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

101 **D** $\text{♩} = 120$ 3 15 f ppp

Clarinets 1.2

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

133 **E** **F** $\text{♩} (88 - 92)$ 36 21 5

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

222 *tr* *mp* *decresc.*

235 *tr* $\text{♩} (72)$ **G** *non vib.* *normal vib.* *non vib.* *p* *p* *p* 2

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

261 *pp* *p* **H** $\text{♩} = 160$ 17 16

296 *f*

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

326 *sfz* *f* 16

Clarinets 1.2

344 *f* **J** *f*

351 *cresc.* *sempre cresc.* *cresc.*

361 *sfz* *tr* *fff*

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

Miguel Bareilles

1 $\text{♩} = 100$

mp *mf* *sfff* 10

15

mf *f* *f* 2 A 8

29 $\text{♩} = 120$

mf *mf* 2 2 4 2 $\text{♩} = 100$

43 B

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

50

15 $\text{♩} = 50$ 2 3 4

77 C

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

95 D E

$\text{♩} = 70$ 4 D $\text{♩} = (90-100)$ 9 E 17

126 F G

23 F G 7 2 6 4

160

3 4 *mp* *p*

Bass Clarinet

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

Miguel Bareilles

1 $\text{♩} = 70$

2 8 A 5 3

19

6 B 14

40 $\text{♩} = 100$

C 7 D 41

89

mf *mp* *p*

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

Miguel Baillelles

♩ = 120

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

pp *p* *mp* *p*

17 **A** **5**

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

30

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

38 **39** **B** **8** to Cl.

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

52 **C** **tr** **tr** **tr**

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

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

mp *mf* *f* *mp*

87 **8** **2** **2.3.** **mf** **f** **ppp**

mf *f* *ppp*

Clarinet 3. (B. Cl.)

105 **D** ♩ = 120

3 15

cl.

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

5 4

133 **E** **F** ♩. (88 - 92)

36 21 41

231 **G** ♩. (72)

7 4 16

B. cl.

258 *fp* to Cl. 18

18

H ♩ = 160

280 *f* Cl. to B. Cl.

16

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

8 36 20 4

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

1.2. *mf* *sfff* 9

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

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

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

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

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

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

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

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

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

159 11

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

Miguel Bareilles

1 $\text{♩} = 70$

2 8 5 3 6 14

40

C 4 D 4

sfz *mf* *sfz* *f*

52 $\text{♩} = 100$

16 1.2

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

75

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

5

89

mp *p* *pp*

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

Miguel Bareilles

♩ - 120

5

con sord.
(harmon-stem in) 1.2.

senza sord.

mp *mp*

A

12

7

fp *f*

10

32

8

p *ff* *p* *ff*

B

42

2 8

♩ - 144

28

82

C

con sord.
(harmon-stem in)

senza sord.

9

mf *ff* *mf* *ff*

95

2 5 6 5 6 5 6 3

109

D ♩ - 120

16

mf *sfz* *f*

5

133

E **F** ♩. (88 - 92)

36 21 18

208

1.2.

mf *sfz p* *f*

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

Musical staff 216-227. Starts with a 1.2. fingering. Dynamics include *cresc.*, *f*, *mf*, and *dim.*. A *gliss.* (glissando) is marked over a note. A triplet of eighth notes is indicated with a '3' above the staff.

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

Musical staff 228-238. Dynamics include *dim.*, *decresc.*, and *p*. A *rall.* (rallentando) marking is present. A fermata is placed over a note, with a '(72)' below it.

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

Musical staff 239-255. Section marker **G**. Dynamics include *p*, *mp*, *mf*, and *sfz p*. There are three measures with a '2' above them, indicating a double bar line.

256 **14** **2**

Musical staff 256-274. Section marker **14**. A double bar line is present. A '2' is written above the staff.

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

Musical staff 275-279. Dynamics include *pp*, *mp*, and *rfz*. Fingering 1.2.3.4. is shown.

280 **H** **8** *fp* *fp* *fp* *fp* **I** 1. Tpt. to Picc.

Musical staff 280-293. Section marker **H**. Dynamics include *fp*. A section marker **I** is placed above the staff with the instruction '1. Tpt. to Picc.'.

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

Musical staff 294-312. Dynamics include *f*, *fp*, *mf*, and *f*. A section marker **8** is placed above the staff.

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

Musical staff 313-326. Section marker **13**. Instrumentation change to 'Piccolo trumpet'. Dynamics include *sfz p*.

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

Musical staff 327-335. Dynamics include *f* and *sfz p*. A section marker **4** is placed above the staff. A '1.2.' fingering is shown.

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

Musical staff 336-366. Section marker **J**. Dynamics include *sfz* and *fff*. Section markers **12** and **19** are placed above the staff.

367 1.2. *sfz* *fff*

Musical staff 367-376. Dynamics include *sfz* and *fff*. A '1.2.' fingering is shown.

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

3.4. *mf* *fff* 9

14 3.4. con sord. *mf* *f* *f* 2 **A** 8

29 $\text{♩} = 120$ 4 *f* *f* *mf* *mf* *ff*

38 $\text{♩} = 100$ 3 2 **B** 4 19

66 $\text{♩} = 50$ 2 2 $\text{♩} = 70$ 4 *mf*

79 **C** $\text{♩} = 80$ 2 $\text{♩} = 160$ 8 $\text{♩} = 130$ 4 $\text{♩} = 70$ 4 **D** $\text{♩} = (90-100)$ 9

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

130 *f* *f* *cresc.* *sfz* 3 *f* 6 *senza sord.* 2

138 *mf* *cresc.* *f* *f* *mf* 3 2

147 *ff* *sfz* 3 *p* *f* *p* *f* 2

157 2 11

Trumpets 3.4. in Bb

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

Miguel Bareilles

♩ = 70

1 2 8 A 5 3 B 6 14

41 C 7 D 4 ♩ = 100 16

mp *poco a poco cresc.* *mf*

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

84 5 *mp* *p* *pp*

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

Miguel Barelles

1 $\text{♩} - 120$

11

12 **A** 7 3.4 fp f 10

32 8 p ff p ff

42 **B** 2 8 $\text{♩} - 144$ 28

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

95 2 5 6 5 6 5 6 3

109 **D** $\text{♩} - 120$ 16 3 3 mf sfz f 5

133 **E** 36 **F** $\text{♩} (88 - 92)$ 21 18

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

Trumpets 3.4.

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

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

G

242 36

278 3.4 *mp* *rfz*

H

280 *fp* *fp* *fp* *fp*

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

I

311 21 3.4. *f* *sfz p*

J

336 12 19

367 3.4. *sfz* *fff*

Horn in F 1.2.

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

mf sfff 9

14 1.2.

mp mf f f 2 A 7

28 $\text{♩} = 120$

mp f f f f 4

37 $\text{♩} = 100$

sff 3 B 2 4 11

58 1. 2. 1.2. $\text{♩} = 50$

mp mf mp sfz p 3

69 $\text{♩} = 70$

mp mf mp 2 4 1.

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

2 3 5 4 4 2

101 1. 1.2.

mf mp mf 2

109 E F $\text{♩} = (80-90)$

17 3 2

129

mf f cresc. sfz 2

Horn 1.2.

134

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

6

144

ff *sfz*

2

G

2

151

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

6

159

mp *mf*

1.

11

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

1 $\text{♩} = 70$

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

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

20 6 B 5 1.2.

p \curvearrowleft *mp* \curvearrowleft *mf* \curvearrowleft *mp* \curvearrowright *mf*

40 C 7 D 4 $\text{♩} = 100$

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

59

p *mp* *sempre cresc.*

71

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

83

sf *mf* *mf*

91

mp *p*

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

♩ = 120

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

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

52 **C** 1.2.3. *fp* ♩ = 144

63 32 2 5

102 **D** ♩ = 120 3 16

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

133 **E** **F** ♩ (88 - 92) *mp* 1. 2. *f* 3 1.2. *mp*

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

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

Horns in F 1.2.3

222 1.2. 3.4. 1.2. rall.

mf dim. dim. dim. decresc.

Musical staff 222-231. Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs. Dynamics include *mf*, *dim.*, and *decresc.*. Rehearsal marks 1.2., 3.4., and 1.2. are present. The piece concludes with a *rall.* marking.

232 3.4. (72)

p

Musical staff 232-241. Treble clef, key signature of one sharp. The staff contains eighth notes with slurs. A dynamic of *p* is indicated. A rehearsal mark (72) is shown. The staff ends with a double bar line and a fermata.

G 242 1.2.

p mp mf sfz p

Musical staff 242-256. Treble clef, key signature of one sharp. The staff contains eighth notes with slurs. Dynamics include *p*, *mp*, *mf*, and *sfz p*. A rehearsal mark **G** is present.

257 6 1.2. 3. sfz p

mp mf sfz p

Musical staff 257-272. Treble clef, key signature of one sharp. The staff contains a six-measure rest followed by eighth notes with slurs. Dynamics include *mp*, *mf*, and *sfz p*. Rehearsal marks 6, 1.2., and 3. are present.

273 1.2. 3. **H** ♩ = 160

mp rfz fp fp

Musical staff 273-284. Treble clef, key signature of one sharp. The staff contains eighth notes with slurs. Dynamics include *mp*, *rfz*, and *fp*. A rehearsal mark **H** and a tempo marking ♩ = 160 are present.

285

fp fp f

Musical staff 285-295. Treble clef, key signature of one sharp. The staff contains eighth notes with slurs. Dynamics include *fp* and *f*.

296 7 1.2.3. **I**

fp fp fp fp fp fp fp f

Musical staff 296-312. Treble clef, key signature of one sharp. The staff contains eighth notes with slurs. Dynamics include *fp* and *f*. A rehearsal mark **I** is present.

313 19

f sfz p

Musical staff 313-335. Treble clef, key signature of one sharp. The staff contains a nineteen-measure rest followed by eighth notes with slurs. Dynamics include *f* and *sfz p*.

336 **J** 12 15 4

Musical staff 336-367. Treble clef, key signature of one sharp. The staff contains rests of 12, 15, and 4 measures. A rehearsal mark **J** is present.

368

sfz fff

Musical staff 368-377. Treble clef, key signature of one sharp. The staff contains eighth notes with slurs. Dynamics include *sfz* and *fff*.

Horn in F 3.

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

14

28 $\text{♩} = 120$

37 $\text{♩} = 100$

60 $\text{♩} = 50$

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

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

109 $\text{♩} = (80-90)$

134

147

157

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

9 **2** **7** **4** **3** **2** **4** **13** **3** **2** **3** **5** **4** **4** **4** **9** **17** **8** **3** **2** **2** **11**

A **B** **C** **D** **E** **F** **G**

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

Miguel Bareilles

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

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

52 $\text{♩} = 100$
ppp *poco cresc.* *pp* *poco cresc.* *p* *mp*

65
sempre cresc.

77
sempre cresc. *f* *sf* *sf* *sf* *mf*

88
mf *mp* *p*

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

1.2. mf sff 10

15 mf f f 2 [A] 12

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

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

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

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

108 [E] 17 [F] $\text{♩} = (80-90)$ 3

129 mf f $cresc.$ 6 mf f f

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

153 p f mf $cresc.$ sf

159 11

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

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

18 **B** 6 9 *sf* *mp* *mf* $\text{♩} = 100$

41 **C** 4 **D** 4 *sfz* *mf* *sfz* *f* *ppp* *poco cresc.*

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

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

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

92 *mp* *p*

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

♩ = 120

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

fp *f*

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

p *ff* *p* *ff*

52 **C** **30**

mf *ff*

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

mf *ff*

103 **D** **3** **16** ♩ = 120

mf *mp* *p* *pp*

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

mf *sfz* *f*

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

mf *sfz* *p* *f*

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

mf *sfz* *p* *f*

214 **24** ♩ (72) **4**

mf *sfz* *p* *f*

Trombones 1.2

G

242 1.2.

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

257

Musical staff for measures 257-273. Measure 257 has a fermata with a '6' above it. The staff continues with eighth notes and slurs. Dynamics include *mp*, *mf*, and *sfz p*.

H ♩ = 160

274

Musical staff for measures 274-286. Measure 274 has a fermata with a '2' above it. The staff changes to eighth notes with slurs. Dynamics include *pp*, *mp*, *rfz*, and *fp*.

287

Musical staff for measures 287-302. The staff contains eighth notes with slurs. Dynamics include *fp* and *f*. Measure 302 has a fermata with a '7' above it.

303

Musical staff for measures 303-312. Measure 303 has a gliss. marking. The staff contains eighth notes with slurs. Dynamics include *fp* and *f*. Measure 312 has a fermata with an 'I' above it.

313

Musical staff for measures 313-330. The staff is mostly empty with a fermata and the number '18' above it.

331

Musical staff for measures 331-340. The staff contains eighth notes with slurs. Dynamics include *f*, *sfz p*, and *f*. Measure 340 has a fermata with '1.2.3.' above it.

341

Musical staff for measures 341-348. The staff contains eighth notes with slurs. Dynamics include *cresc.* and *ff*. Measure 348 has a fermata with a 'J' above it.

349

Musical staff for measures 349-357. The staff contains eighth notes with slurs.

358

Musical staff for measures 358-363. The staff contains eighth notes with slurs. Measure 363 has a gliss. marking.

364

Musical staff for measures 364-373. Measure 364 has a fermata with a '3' above it. The staff changes to eighth notes with slurs. Dynamics include *sfz* and *fff*.

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

2 16

mf *sff*

Detailed description: This system contains measures 1 through 16. It begins with a bass clef and a 5/4 time signature. Measure 1 has a whole note G2. Measure 2 has a whole note G2. Measure 3 has a whole note G2. Measure 4 has a whole note G2. Measure 5 has a whole note G2. Measure 6 has a whole note G2. Measure 7 has a whole note G2. Measure 8 has a whole note G2. Measure 9 has a whole note G2. Measure 10 has a whole note G2. Measure 11 has a whole note G2. Measure 12 has a whole note G2. Measure 13 has a whole note G2. Measure 14 has a whole note G2. Measure 15 has a whole note G2. Measure 16 has a whole note G2. Dynamics include *mf* at measure 3 and *sff* at measure 10.

21 **A**

12 $\text{♩} = 120$

f *f* *f* *f*

Detailed description: This system contains measures 21 through 36. It begins with a bass clef and a 7/4 time signature. Measure 21 has a whole note G2. Measure 22 has a whole note G2. Measure 23 has a whole note G2. Measure 24 has a whole note G2. Measure 25 has a whole note G2. Measure 26 has a whole note G2. Measure 27 has a whole note G2. Measure 28 has a whole note G2. Measure 29 has a whole note G2. Measure 30 has a whole note G2. Measure 31 has a whole note G2. Measure 32 has a whole note G2. Measure 33 has a whole note G2. Measure 34 has a whole note G2. Measure 35 has a whole note G2. Measure 36 has a whole note G2. Dynamics include *f* at measures 22, 24, 26, and 28.

37

3 2 **B** 4 13

ff

Detailed description: This system contains measures 37 through 60. It begins with a bass clef and a 5/4 time signature. Measure 37 has a whole note G2. Measure 38 has a whole note G2. Measure 39 has a whole note G2. Measure 40 has a whole note G2. Measure 41 has a whole note G2. Measure 42 has a whole note G2. Measure 43 has a whole note G2. Measure 44 has a whole note G2. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measure 47 has a whole note G2. Measure 48 has a whole note G2. Measure 49 has a whole note G2. Measure 50 has a whole note G2. Measure 51 has a whole note G2. Measure 52 has a whole note G2. Measure 53 has a whole note G2. Measure 54 has a whole note G2. Measure 55 has a whole note G2. Measure 56 has a whole note G2. Measure 57 has a whole note G2. Measure 58 has a whole note G2. Measure 59 has a whole note G2. Measure 60 has a whole note G2. Dynamics include *ff* at measure 37.

60

3 $\text{♩} = 50$ 2 2

mp *sfz*

Detailed description: This system contains measures 60 through 71. It begins with a bass clef and a 5/4 time signature. Measure 60 has a whole note G2. Measure 61 has a whole note G2. Measure 62 has a whole note G2. Measure 63 has a whole note G2. Measure 64 has a whole note G2. Measure 65 has a whole note G2. Measure 66 has a whole note G2. Measure 67 has a whole note G2. Measure 68 has a whole note G2. Measure 69 has a whole note G2. Measure 70 has a whole note G2. Measure 71 has a whole note G2. Dynamics include *mp* at measure 60 and *sfz* at measure 61.

72 $\text{♩} = 70$

3 **C** $\text{♩} = 80$
2

mf *f*

Detailed description: This system contains measures 72 through 81. It begins with a bass clef and a 5/4 time signature. Measure 72 has a whole note G2. Measure 73 has a whole note G2. Measure 74 has a whole note G2. Measure 75 has a whole note G2. Measure 76 has a whole note G2. Measure 77 has a whole note G2. Measure 78 has a whole note G2. Measure 79 has a whole note G2. Measure 80 has a whole note G2. Measure 81 has a whole note G2. Dynamics include *mf* at measure 72 and *f* at measure 74.

82 $\text{♩} = 160$ $\text{♩} = 130$

3 5 4 4 **D** $\text{♩} = (90-100)$ 9

Detailed description: This system contains measures 82 through 107. It begins with a bass clef and a 5/4 time signature. Measure 82 has a whole note G2. Measure 83 has a whole note G2. Measure 84 has a whole note G2. Measure 85 has a whole note G2. Measure 86 has a whole note G2. Measure 87 has a whole note G2. Measure 88 has a whole note G2. Measure 89 has a whole note G2. Measure 90 has a whole note G2. Measure 91 has a whole note G2. Measure 92 has a whole note G2. Measure 93 has a whole note G2. Measure 94 has a whole note G2. Measure 95 has a whole note G2. Measure 96 has a whole note G2. Measure 97 has a whole note G2. Measure 98 has a whole note G2. Measure 99 has a whole note G2. Measure 100 has a whole note G2. Measure 101 has a whole note G2. Measure 102 has a whole note G2. Measure 103 has a whole note G2. Measure 104 has a whole note G2. Measure 105 has a whole note G2. Measure 106 has a whole note G2. Measure 107 has a whole note G2. Dynamics include *mf* at measure 82 and *f* at measure 84.

108

E 17 **F** $\text{♩} = (80-90)$ 4

Detailed description: This system contains measures 108 through 129. It begins with a bass clef and a 4/4 time signature. Measure 108 has a whole note G2. Measure 109 has a whole note G2. Measure 110 has a whole note G2. Measure 111 has a whole note G2. Measure 112 has a whole note G2. Measure 113 has a whole note G2. Measure 114 has a whole note G2. Measure 115 has a whole note G2. Measure 116 has a whole note G2. Measure 117 has a whole note G2. Measure 118 has a whole note G2. Measure 119 has a whole note G2. Measure 120 has a whole note G2. Measure 121 has a whole note G2. Measure 122 has a whole note G2. Measure 123 has a whole note G2. Measure 124 has a whole note G2. Measure 125 has a whole note G2. Measure 126 has a whole note G2. Measure 127 has a whole note G2. Measure 128 has a whole note G2. Measure 129 has a whole note G2. Dynamics include *mf* at measure 108 and *f* at measure 110.

130

6 3

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

Detailed description: This system contains measures 130 through 144. It begins with a bass clef and a 4/4 time signature. Measure 130 has a whole note G2. Measure 131 has a whole note G2. Measure 132 has a whole note G2. Measure 133 has a whole note G2. Measure 134 has a whole note G2. Measure 135 has a whole note G2. Measure 136 has a whole note G2. Measure 137 has a whole note G2. Measure 138 has a whole note G2. Measure 139 has a whole note G2. Measure 140 has a whole note G2. Measure 141 has a whole note G2. Measure 142 has a whole note G2. Measure 143 has a whole note G2. Measure 144 has a whole note G2. Dynamics include *f* at measure 130, *cresc.* at measure 131, *mf* at measure 133, and *f* at measures 135, 137, 139, and 141.

145

2 **G** 3

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

Detailed description: This system contains measures 145 through 156. It begins with a bass clef and a 4/4 time signature. Measure 145 has a whole note G2. Measure 146 has a whole note G2. Measure 147 has a whole note G2. Measure 148 has a whole note G2. Measure 149 has a whole note G2. Measure 150 has a whole note G2. Measure 151 has a whole note G2. Measure 152 has a whole note G2. Measure 153 has a whole note G2. Measure 154 has a whole note G2. Measure 155 has a whole note G2. Measure 156 has a whole note G2. Dynamics include *ff* at measure 145, *sfz* at measure 146, *p* at measure 148, *f* at measure 150, *p* at measure 152, *f* at measure 154, *mf* at measure 156, and *cresc.* at measure 157.

157

6 4 4 6 4 6 4 11

sf

Detailed description: This system contains measures 157 through 168. It begins with a bass clef and a 4/4 time signature. Measure 157 has a whole note G2. Measure 158 has a whole note G2. Measure 159 has a whole note G2. Measure 160 has a whole note G2. Measure 161 has a whole note G2. Measure 162 has a whole note G2. Measure 163 has a whole note G2. Measure 164 has a whole note G2. Measure 165 has a whole note G2. Measure 166 has a whole note G2. Measure 167 has a whole note G2. Measure 168 has a whole note G2. Dynamics include *sf* at measure 157.

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

Miguel Bareilles

1 $\text{♩} = 70$

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

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

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

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

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

92 *mp* *p*

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

Miguel Bareilles

♩ = 120

A

1 5 13 9

fp *f*

31 8 2 8

B

p *ff* *p* *ff*

52 6 5 30

♩ = 144

C

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

mf *ff*

103 3 16

D ♩ = 120

♩ = 120

125 3 gliss. mf sfz f mf mp p pp

133 36 21 15

E **F** ♩. (88 - 92)

205 gliss. mf sfz p f gliss.

214 24 4

♩. (72)

Bass trombon

G

242 1.2.

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

257

mp *mf* *sfz p*

H

♩ = 160

274

fp *fp* *fp*

289

fp *f*

303

f *f*

313

18

331

f *rfz*

J

344

cresc. *ff*

353

361

sfz *fff*

Tuba

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

Miguel Bareilles

1 $\text{♩} = 100$

2 16

mf *fff*

21 **A** $\text{♩} = 120$

12 *f* *f* *f* *f*

37 $\text{♩} = 100$ **B**

3 2 4 14

ff

61 $\text{♩} = 50$ $\text{♩} = 70$

3 2 3 *sfz* *f*

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

3 2 8 4

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

4 9 17

126 **F** $\text{♩} = (80-90)$

4 7 *f* *cresc.* *ff* *mf* **G**

141 2 2 6

mf *sfz*

155 *mf* *f*

160 11

Tuba

Violin Concert Nr. 1

2nd. movement
"Contemplación del agua"

Miguel Bareilles

♩ = 70

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

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

♩ = 100

80 5

92

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

mp *p*

Tuba

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

Miguel Bareilles

1 $\text{♩} = 120$
5 13

19 **A** 23

42 **B** 8 $\text{♩} = 144$

54 **C** 41 2 5

102 **D** $\text{♩} = 120$ 3 24

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

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

283

292

299 7

Tuba

312 **I**

Musical staff for measures 312-320. The staff contains a sequence of eighth notes with stems pointing up. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking *f*. The last measure has a dynamic marking *f*.

321

Musical staff for measures 321-329. The staff contains a sequence of eighth notes with stems pointing up. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking *f*. The last measure has a dynamic marking *f*.

330

Musical staff for measures 330-338. The staff contains a sequence of eighth notes with stems pointing up. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking *f*. The last measure has a dynamic marking *f*.

J

339

Musical staff for measures 339-352. The staff contains a sequence of eighth notes with stems pointing up. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking *ff*. The last measure has a dynamic marking *ff*. A fermata is placed over measures 340-342, with the number 7 above it.

353

Musical staff for measures 353-360. The staff contains a sequence of eighth notes with stems pointing up. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

361

Musical staff for measures 361-368. The staff contains a sequence of eighth notes with stems pointing up. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The first measure has a dynamic marking *sfz*. The last measure has a dynamic marking *fff*. A fermata is placed over measures 362-364, with the number 3 above it. A second fermata is placed over measures 365-367, with the number 2 above it.

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

1 ♩ = 100

Percussion

sus. cymbal

lemon shaker

mp

sff

pp

mp

10

Perc. 1

snare drum

Perc. 2

mark tree

gliss.

p

mf

tambourine

p

f

p

17

Perc. 1

Perc. 2

A

3

6

3

6

sus.cymbal

p

mf

p

30

Perc. 1

3

7/4

2

4/4

2

5/4

4

♩ = 100

2

4

accel.

2

49

Perc. 1

dim.

crotal (agudo)

mp

4

accel.

(fieltro)

sus. cymbal

pp

mp

mf

raspar con talón

a tempo

tambourine

pp

mp

Perc. 2

4

pp

mp

59

Perc. 1

pp

mp

mf

p

f

p

3

3/4

4/4

2

5/4

4/4

♩ = 50

Perc. 2

pp

mp

crotal

mp

3

3/4

4/4

2

5/4

4/4

Percussion

♩ = 70

70

Perc. 1

4/4

2

2

5/4

2/4

4/4

sus cymbal

mp

f

mark tree

gliss.

crotal agudo

p

79

Perc. 1

4/4

2

3

5

3/4

2/4

4

4/4

4

5/4

9

4/4

♩ = 80

♩ = 160

♩ = 130

♩ = 70

♩ = (90-100)

C

D

108

Perc. 1

4/4

14

sus. cymbal

ppp

sff

E

126

Perc. 1

3

snare drum

ppp

f

+ sus. cymbal

9

Perc. 2

3

triangle

f

p

9

F

♩ = (80-90)

144

Perc. 1

sus. cymbal

p

ff

G

wood blocks (4)

f

Perc. 2

snare drum

p

f

mf

f

mf

f

mf

B. D.

bass drum

f

ff

151

Perc. 1

snare drum

mf

f

2/4

4/4

Perc. 2

gong (medio)

mf

sus. cymbal

f

snare drum

p

f

2/4

4/4

157

Perc. 1

4/4

2

6/4

4/4

6/4

4/4

6/4

4/4

11

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

1 $\text{♩} = 70$

Percussion

egg shaker

crotal agudo

3 tones

6

tiangle

11 **A**

Perc.

T. t.

sus. cymbal

superball

24 **B**

Perc.

mark tree

gliss.

14

40 **C**

Perc.

T. t.

sus. cymbal (bowed)

take mallets

dejar sonar

snare drum

superball

47 **D**

Perc.

sus. cymbal (bowed)

take bow

arco

dejar sonar

100

24

76

Perc.

snare drum

Percussion

79 Perc. *mp* < *f* *mp* < *f* *mp* < *mf* **3**

89 Perc. *sleigh bells* *p* *sus. cymbal* *p* *egg shaker* *p*

94 Perc. *p* *p*

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

♩ = 120

1 *sus. cymbal (bowed)*

Percussion $\frac{5}{4}$

9

Perc.

A

19

Perc.

44 **B**

Perc.

102 **D** ♩ = 120

Perc.

122

Perc.

Percussion

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

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

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

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

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

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

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

259 Perc. **15** *mf*

Percussion

H ♩ = 160

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

286 Perc. *take cabasa*

294 Perc. *cabasa* *mf*

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

315 Perc. *f* *mf*

323 Perc.

331 Perc.

Percussion

338 Perc. *cresc.* *p*

348 Perc. *ff* *f*

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

361 Perc. *ff* *ff*

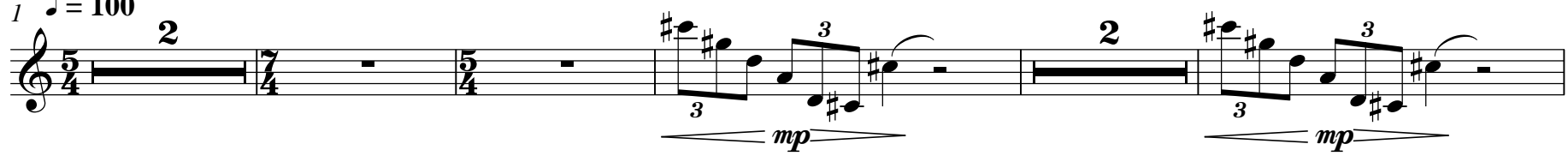
368 Perc. *sfz* *ff* *fff* *fff* sus. cymbal

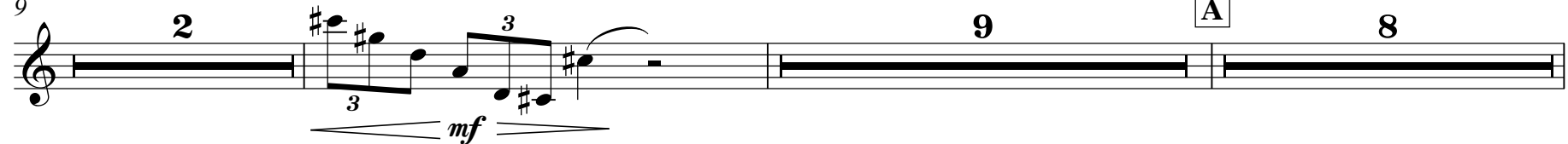
Violin Concert Nr. 1
1st. movement
"Contemplación del aire y del fuego"

Glockenspiel-Marimba-Vibraphone-Celesta

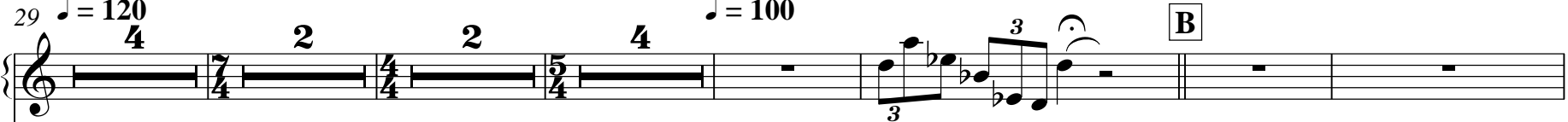
Miguel Bareilles

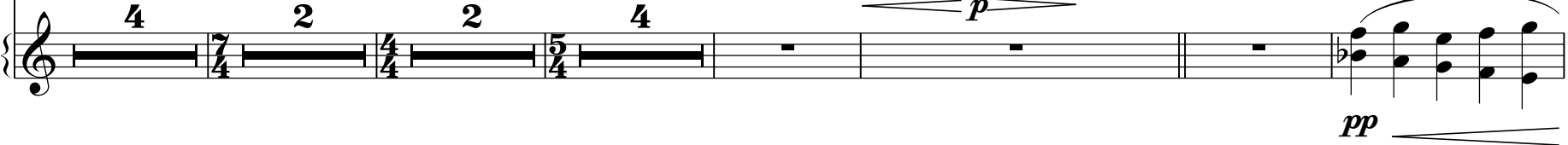
1 $\text{♩} = 100$

Glock. 

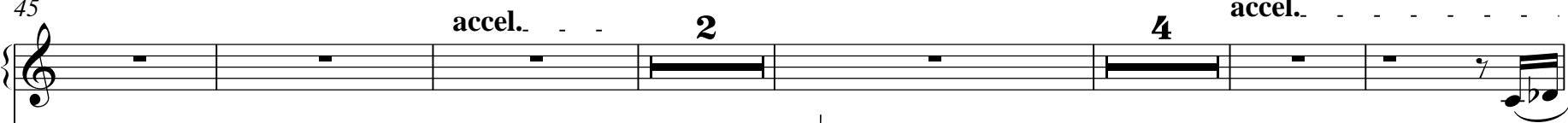
9 


29 $\text{♩} = 120$ $\text{♩} = 100$

Glock. 


Vib. 


45 accel. 2 4 accel.

Glock. 

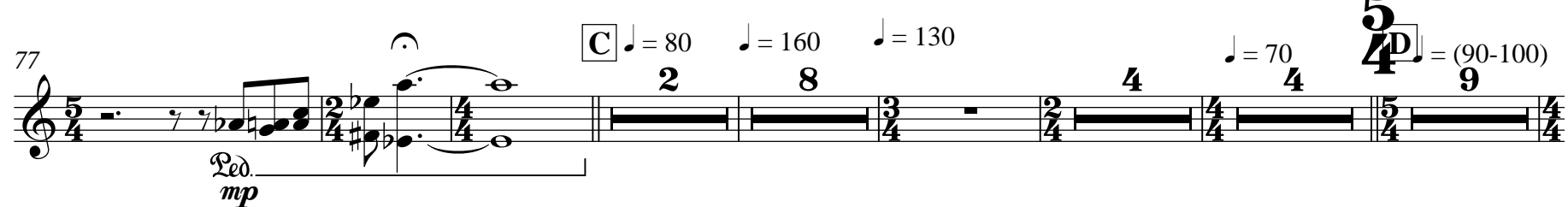
Vib. 

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

Glock. 

Vib. 

77 $\text{♩} = 80$ $\text{♩} = 160$ $\text{♩} = 130$ $\text{♩} = 70$ $\frac{5}{4} \text{p} = (90-100)$

Vib. 

Glock.-Mar.-Vib.-Cel.

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

Cel.

132 **15** **15**

Cel.

f *mp*

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

Mar.

f *f* *f*

157 **6/4** **4/4** **6/4** **4/4** **6/4**

Glock.

f *mf*

Vib.

p

161 **6/4** **4/4** **6/4** **4/4** **11**

Glock.

Vib.

p

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

1 $\text{♩} = 70$

Vibraphone

2 6 motor off

A

5 3 3

mf *ped.*

18

Vib.

3 3 take bow

motor off (bowed)
2 arcos

B

3

p

29

Glock.

p

5

Vib.

take mallets

5

poco cres.

40

Glock.

mp

C

Vib.

yarn mallets

mp

mp *ped.*

44

Glock.

2 4 7

$\text{♩} = 100$

D

Vib.

2 4 7

ped.

Glock-Vib

59
Vib.

mp
Ped.

mf
Ped.

65
Glock.

2

mf

Vib.

2

f
Ped.

72

27

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

Miguel Bareilles

1 $\text{♩} = 120$

Glockenspiel

5 8 *mp*

17

Glock.

A 25 B 8 *mp*

52 $\text{♩} = 144$

Glock.

C 20 *mf*

76

Glock.

15 *mf*

95

Glock.

2 5 6 5 6 3

109 $\text{♩} = 120$

Glock.

D 16 *f* 6 $\text{♩} (88 - 92)$

133

Glock.

E 36 F 21 24

Glock-Cel

Cel. *mf* *cresc.*

Cel. *f* *mf*

Cel. *rall.* *decresc.*

Cel.

Glock. *pp* **G**

Cel. *pp*

Glock-Cel

245

Glock. *p* *cresc.*

Cel. *cresc.*

251

Glock. *cresc.* *f* 7

Cel. *cresc.* *f* 7

262

Glock. *pp* *mp*

Cel. *pp* *mp*

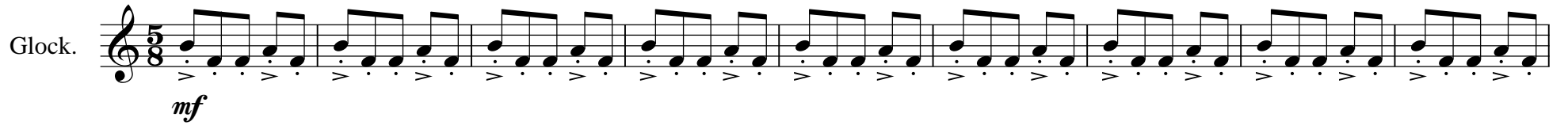
268

Glock. *mf* *cresc.* 6

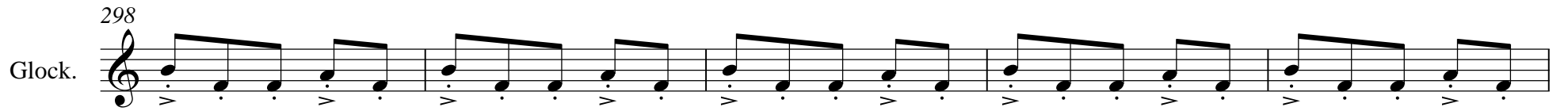
Cel. *mf* *cresc.* *f* 6

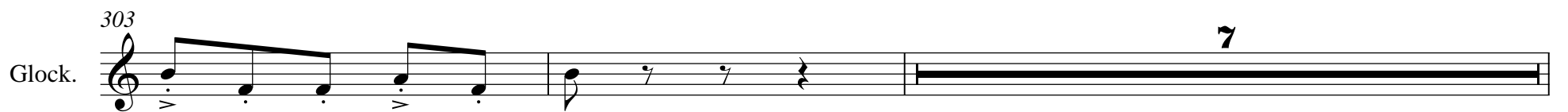
Glock-Cel

280 **H** ♩ = 160

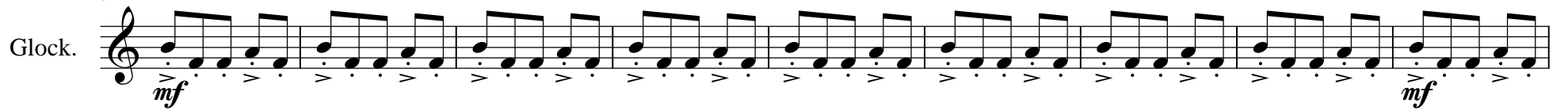
Glock. 

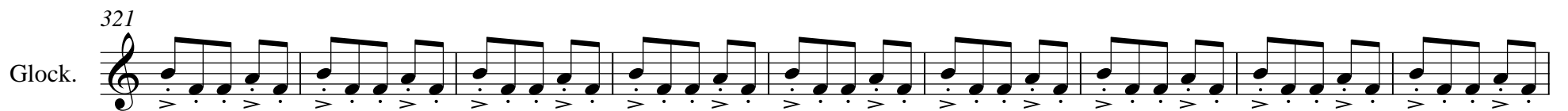
Glock. 

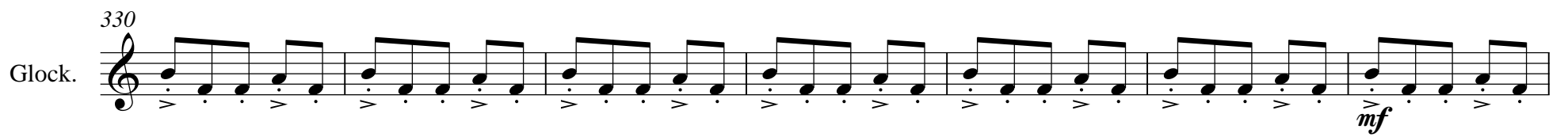
Glock. 

Glock. 

312 **I**

Glock. 

Glock. 

Glock. 

Glock. 

Glock-Cel

348 **J**

Glock. *f*

357

Glock.

364

Glock.

370

Glock. *fff*

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

2 10 2 10 2

mf

11

10 5 5 2

mf *f* *pp*

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

8 4 2 2 4 10 4

mp

47

8 5 4 2

mf *f*

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

3 4 2 3 5 4

8va

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

4 7 *mp* *f* *gliss.*

107

4 4

E Harp

109

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

G_b *E_b* *D_b* *C_b*

114

E_b *F_{sharp}* *G_{sharp}* *A_{sharp}* *B_b* *A_b* *C_{sharp}* *C_b* *F_b* *D_b*

mp

118

poco accell.

8^{va}

mp *G_b*

121

F ♩ = (80-90)

dim.

3 19

3 19

145

G

p *E_b* *G_b*

162

p *C_{sharp}* *B_b* *G_{sharp}* *F_{sharp}* *A_b* *mf*

165

8^{va}

mf 6 8

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

Miguel Bareilles

1 $\text{♩} = 70$ **A**

2 8 5 3

20 *p* *cresc.* *mp*

p *cresc.* *mp*

22 **B**

3 14 3 14

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

2 6 6 6 6 6 6 6 *cresc.*

44

6 6 6 6 6 6 6 5

45 *decresc.* *dejar sonar*

2 2

Harp

48 **D** $\text{♩} = 100$

4 16 4 16 *mf* *cresc.* 8^{va}

69

71 28

Harp

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

Miguel Bareilles

1 $\text{♩} = 120$ 5 12

18 *gliss.* *f* *gliss.* *f*

21 23 8 B

53 $\text{♩} = 144$ 41 2 5 C

102 3 D $\text{♩} = 120$ 24

133 36 E 21 F $\text{♩} = (88 - 92)$ 41
rall.

231 7 G $\text{♩} = (72)$ 4 16

Harp

258

mf

262

18

280

H ♩ = 160

14

8^{va}

mf

gliss.

297

2

2

7

mf

gliss.

312

I

36

J

19

368

f

cresc.

ff

fff

gliss.

Piano

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

NOTA: el piano solamente interviene en este movimiento

Miguel Bareilles

♩ = 120

A

5 13

r.h. l.h.

ff

dejar sonar

Ped.

*

grave

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

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

poco a poco cresc. mf f ff

simil pedal Ped. dejar sonar

8va

B

accel. up $\text{♩} = 144$

mp cresc. mf

pedal a piacere

$\text{♩} = 144$

sempre cresc. f

C

The first system of music features a treble clef staff with a 5/8 time signature. It begins with a half rest followed by a quarter note G4 with a flat. A dynamic marking of *mf* is placed below the staff. A large slur encompasses the first two measures, with a fermata over the second measure. The bass clef staff contains a continuous eighth-note accompaniment of chords.

The second system continues the eighth-note accompaniment in the bass clef. The treble clef staff contains whole rests for all measures.

The third system introduces a melody in the treble clef staff, starting with a dynamic marking of *f*. The melody consists of eighth notes with various accidentals. The bass clef accompaniment continues.

The fourth system features a treble clef staff with a large slur and fermata over the first two measures. A dynamic marking of *mf* is present. The bass clef accompaniment continues.

The fifth system shows the treble clef staff with chords and some accidentals. A dynamic marking of *f* is present. The bass clef accompaniment continues.

The sixth system continues the melody in the treble clef staff. A dynamic marking of *f* is present. The system concludes with a 4/4 time signature change and a final chord in the treble clef.

The seventh system is marked "con brío" and "ff". It features a treble clef staff with chords and a dynamic marking of *ff*. The bass clef staff includes two "Cluster" markings with corresponding chord symbols. The system ends with a dynamic marking of *f* and a large slur and fermata over the final measure.

Musical notation for the first system. The treble clef part consists of chords in 6/8 time. The bass clef part starts with a *dim.* marking and a 7-measure rest, followed by a melodic line with a *mf* dynamic. The system concludes with a triplet of eighth notes in both staves.

Musical notation for the second system. It features a 4/4 time signature and a tempo marking of $\text{♩} = 120$. A large box labeled 'D' is positioned above the treble staff. Both staves contain a solid black bar with the number '24' written above and below it, indicating a 24-measure rest.

Musical notation for the third system. The treble staff begins with a *mp* dynamic. The system contains complex chordal textures with various accidentals and articulations. The bass staff provides a simple accompaniment.

Musical notation for the fourth system. The treble staff features a melodic line with an *8va* marking. The bass staff continues with accompaniment. The system includes various chordal textures and articulations.

Musical notation for the fifth system. Both staves feature dense, sustained chordal textures with various accidentals and articulations. The system is characterized by complex harmonic structures.

Musical notation for the sixth system. The treble staff concludes with a melodic flourish. The bass staff continues with accompaniment. The system includes various chordal textures and articulations.

First system of musical notation. The right hand (r.h.) plays a melodic line with a slur. The left hand (l.h.) plays a rhythmic accompaniment. Labels 'r.h.' and 'l.h.' are present.

Second system of musical notation. The right hand (r.h.) has chords with slurs. The left hand (l.h.) has a rhythmic accompaniment.

Third system of musical notation. The right hand (r.h.) has chords. The left hand (l.h.) has a rhythmic accompaniment. Labels 'pp' and 'morendo' are present.

Fourth system of musical notation. The right hand (r.h.) has chords. The left hand (l.h.) has a rhythmic accompaniment. Labels 'ppp' and 'E' are present.

Fifth system of musical notation. The staves are mostly empty, with the number '17' written on both.

F ♩. (88 - 92)

f *mf*

Ped. *

f *mf*

f

mf

r.h. r.h.

r.h. r.h.

cresc. *f*

rall.

G

Musical score for the first system, measures 1-5. The right hand plays chords with dotted rhythms, and the left hand plays a steady eighth-note accompaniment. Dynamics include *mp*.

Musical score for the second system, measures 6-10. Dynamics include *mf*, *cresc.*, and *f*. The system ends with a double bar line and a fermata over a whole note chord.

H ♩ = 160

Musical score for section H, measures 32-32. Both staves are empty with a fermata and the number 32 written above and below.

I

Musical score for section I, measures 8-8. Both staves are empty with a fermata and the number 8 written above and below.

Musical score for the final system, measures 11-15. Features a melodic line in the right hand with a trill and an 8va marking, and a complex accompaniment in the left hand. Dynamics include *f*.

The first system of the piano score consists of two staves. The right-hand staff features a complex melodic line with many accidentals, including sharps and naturals. The left-hand staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system continues the piece. The right-hand staff has some rests in the first two measures, while the left-hand staff maintains its accompaniment. There are some dynamic markings like *p* and *f* visible.

The third system shows a continuation of the melodic and accompanimental lines. The right-hand staff has a more active melodic line, and the left-hand staff has some longer note values.

The fourth system includes a section marked with a boxed letter 'J'. The right-hand staff has a series of chords and melodic fragments, while the left-hand staff has a more active bass line with some grace notes.

The fifth system continues with complex chordal textures in both hands. The right-hand staff has many accidentals, and the left-hand staff has a steady accompaniment with some grace notes.

The sixth system concludes the piece with dense chordal structures. The right-hand staff has a series of chords, and the left-hand staff has a steady accompaniment with some grace notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, primarily in the right hand. The lower staff is in bass clef and features a more active line with eighth and sixteenth notes, including some slurs and ties. The key signature is one sharp (F#).

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, primarily in the right hand. The lower staff is in bass clef and features a more active line with eighth and sixteenth notes, including some slurs and ties. The key signature is one sharp (F#).

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, primarily in the right hand. The lower staff is in bass clef and features a more active line with eighth and sixteenth notes, including some slurs and ties. The key signature is one sharp (F#). The system concludes with a double bar line and a dynamic marking of *fff* (fortississimo) in the bass staff.

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

p *f* *f* *ffp* subito *sempre p*

9

mp *mf* *f*

17

f *p* *sempre p*

26 $\text{♩} = 120$

mp

43 **B** *div.*

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

50

p *mp*

57 *a tempo*

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

68 *div.*

p *mp* *mf* *f*

Violin I

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

Musical staff 80-100. It begins with a 2-measure rest, followed by an 8-measure rest. The tempo markings are ♩ = 80, ♩ = 160, ♩ = 130, and ♩ = 70. The key signature changes to D major at measure 91. The staff ends with a 4-measure rest. Dynamics include *mp*.

101

Musical staff 101-110. It contains a melodic line with various articulations and dynamics. Dynamics include *mf* and *mp*.

109 **E** **F** ♩ = (80-90)

Musical staff 109-127. It features a 16-measure rest followed by a section marked *div.* and *ff*. The tempo marking is ♩ = (80-90).

128

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

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

Musical staff 134-148. It features a 7-measure rest followed by a section marked *div. (ord)*. Dynamics include *mf*, *mp*, and *ff*.

149 **G**

Musical staff 149-156. It contains a melodic line with dynamics and an 8va marking. Dynamics include *f*, *mf*, and *f*.

157

Musical staff 157-164. It features a melodic line with dynamics and a *poco cresc.* marking. Dynamics include *f* and *mf*.

165

Musical staff 165-174. It features a melodic line with dynamics and a *sul pont.* marking. Dynamics include *mp* and *p*.

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

♩ = 70
sul pont. (div.)

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

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

24 *>pp* *mf* 8

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

58 *poco cresc.* *p* *mp*

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

84 15

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Barelles

to ord. -----> ord.

8^{va} sul tasto non vib.

♩ - 120

2

pp *p* *pp* *p*

11 (8) (harm. gliss.)

gradually increase

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

19 **A** ord. sul pont. (div.)

f *ff* *p* *mf* *mp* *p* **7**

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

9 7 ♩ - 144

54 **C** 3 3 2

65 3 7

79 7 8 2

97 **D** tutti cantabile sul tasto (vib.)

♩ - 120

pp

110 non div. ord. *mp* *p* *mp* *p*

121 ord. div. 3 *mf* *mp*

Violin I.

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

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

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

190 **F** *♩* (88 - 92) *div.*
mf *f*

198 *mf* *f*

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

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

220 *tutti* *mp* *decresc.*

231 *♩* (72) **G** *div.* *pp* *mp*

245 *p* *mf* *mp*

251 *sfz* **4**

Violin I.

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

p mp p mp fp fp ff

6

H ♩ - 144

280 *ord.*

mf *sempre cresc.* *sempre cresc.*

289

sempre cresc. *ff f* *pizz.*

298

8

312 **I**

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

f

328

7 *pizz. non div.* 12

f

348 **J**

f *cresc.* *sempre cresc.*

357

sempre cresc.

364 *sfz*

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

Violin Concert Nr. 1

1st. movement

"Contemplación del aire y del fuego"

Miguel Bareilles

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

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

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

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

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

49 *mf* *p* *mp*

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

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

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

Violin II

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

mp *mf* *mp*

104 **E** 16

125 $\text{♩} = (80-90)$ **F** *div.*

ff *mf* *cresc.* *f*

132 **G** 7 *nou d'ont.*

ff *mf* *mp* *mp*

145 **G** 4 *f*

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

159 *gliss.* *mf*

164 *poco cresc.* 6 *p*

Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

♩ = 70

1 *sul pont.* A

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

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

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

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

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

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

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

84 **15**

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

Miguel Bareilles

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

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

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

27 **B** 17 8

52 $\text{♩} = 144$ **C** ord. *mp*

64

78

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

101 (h) *f* *ppp* 3

Violin II.

D ♩ - 120
tutti
cantabile
ord. (vib.)

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

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

126 *f* *mp* *gliss.*

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

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

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

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

Violin II.

219 **19**

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

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

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

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

301 **8**

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

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

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

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

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

Miguel Bareilles

1 $\text{♩} = 100$

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

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

18 **A** *p* *sempre p*

27 $\text{♩} = 120$ 4 2 2 4 $\text{♩} = 100$ **B** *pp* *p* *div.*

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

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

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

74 *pizz.* *pizz.* **C** $\text{♩} = 80$ 2 $\text{♩} = 160$ 8 $\text{♩} = 130$ *mf* *mp*

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

103

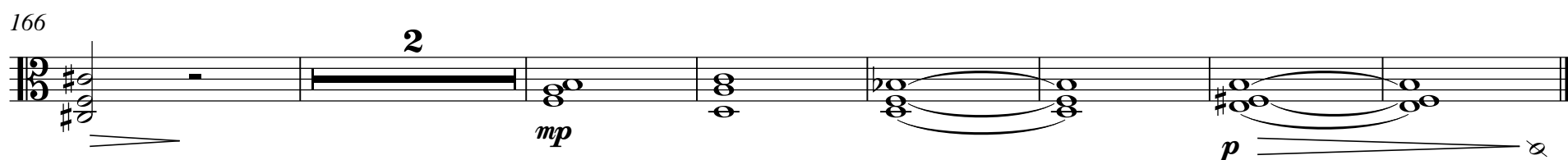
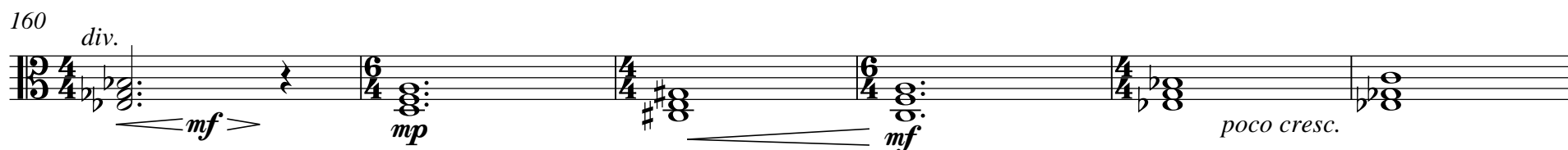
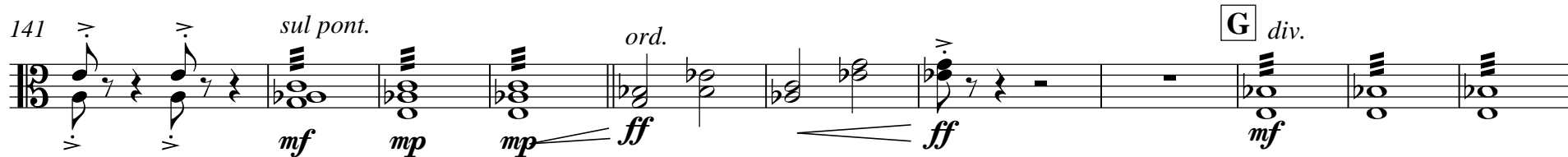
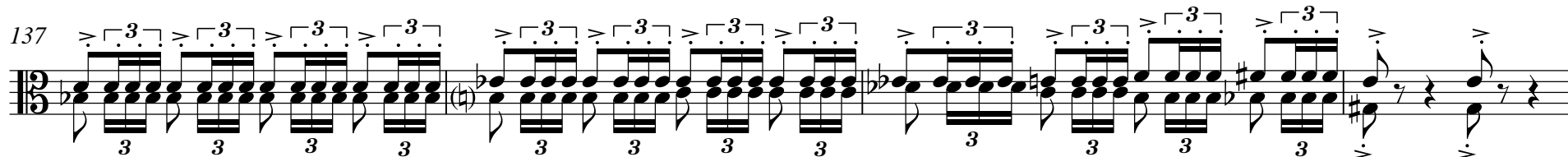
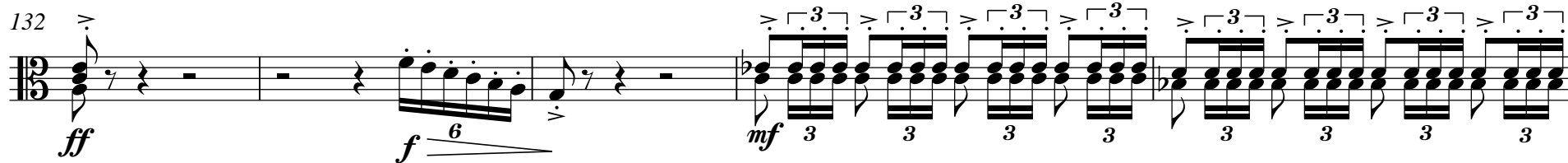
Viola

109 **E**

17



126 **F** ♩ = (80-90)



Violin Concert Nr. 1

2nd. movement

"Contemplación del agua"

Miguel Bareilles

♩ = 70

1 *sul pont.* A

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

13 *cresc.* 6 v. *mf* *sf* tutti *ord. div.* *p* *mp* *p*

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

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

62 *mp* *sempre cresc.*

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

84 15

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Barenilles

1 $\text{♩} - 120$

3 sul tasto non vib. to ord. -----> ord.

11 gradually increase

19 **A** 2 ord. (div.)

29 15 **B** 8

52 $\text{♩} - 144$ **C** ord.

65 mp

79

93 gliss. molto vib.

104 $\text{♩} - 120$ 3 4 sul pont. (vib.)

118 pizz. 3

126 7

Viola

133 **4** arco *pp* *mp*

145 sul tasto *ppp* *mp* *pp* *mp*

157 **E** **12** **21**

190 **F** ♩. (88 - 92) pizz. arco div. *mf* *mp* *cresc.* *f*

196 *mf* *mp* *cresc.* pizz.

202 arco *mf* **8**

214

218 **4** *mp* *delesc.*

232 ♩. (72) **10**

G 250 pizz. *mp* *cresc.* **2**

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

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

Viola

H ♩ - 144

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

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

286

sempre cresc. *sempre cresc.*

295

ff **11** *spicato* *f* *cresc.*

311

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

324

16 *ord.* *rfz* *f* *cresc.* *sempre cresc.*

345

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

354

sempre cresc. *sempre cresc.*

362

sfz *sfz* *fff*

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

p *f* *f* *sfff* **11**

16

fp *sempre p* **A**

25 $\text{♩} = 120$

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

34 $\text{♩} = 100$

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

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

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

60 $\text{♩} = 50$

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

72 $\text{♩} = 70$

f *fp* *fp*

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

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

Violoncello

100 1. pult

mp *mf*

107 E

pp *mp*

116

poco a poco cresc. *mp* *p* *pp* *sfz*

F ♩ = (80-90)

126 tutti

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

133

f *mf*

137

f *sfz*

141 G

ff *sfz*

156

ff *sfz*

Violin Concert Nr. 1

2nd. movement
"Contemplación del agua"

Miguel Bareilles

1 $\text{♩} = 70$

A

2 8 5 2

sf

22 **B**

3 12

p

41 **C** **D** $\text{♩} = 100$

7 4

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

63 *mp* *sempre cresc.*

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

84 **15**

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

1 *♩* - 120

13 *gradually increase*

17 **A** *ord. (div.)*

28 *ord.*

44 **B** *♩* - 144

70 **C** *ord.*

84 *molto vib.*

98 *f*

109 **D** *ord. (vib.)* *♩* - 120

119

125 *pizz.* *arco*

133

143 *pp*

153 *pp* *mp* *ppp* *mp*

12

gliss. *gliss.* *gliss.*

cresc.

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

mf *f* *p*

mf *pp* *p*

mp *p*

mp *p*

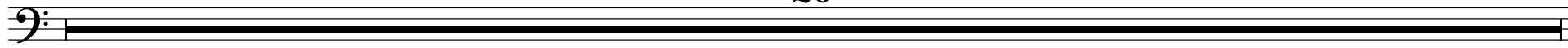
pp *ppp* *mp*

Violoncello

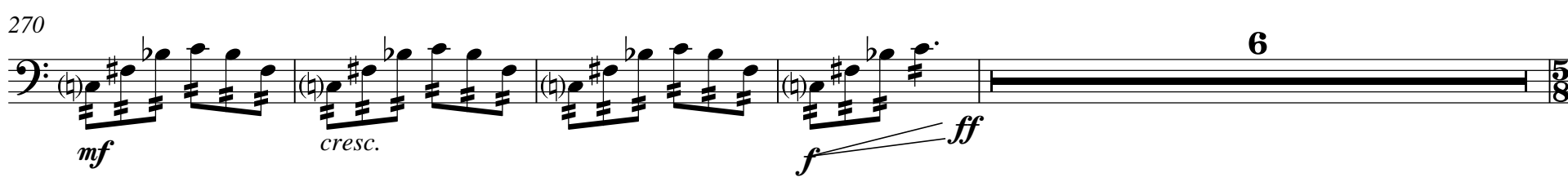
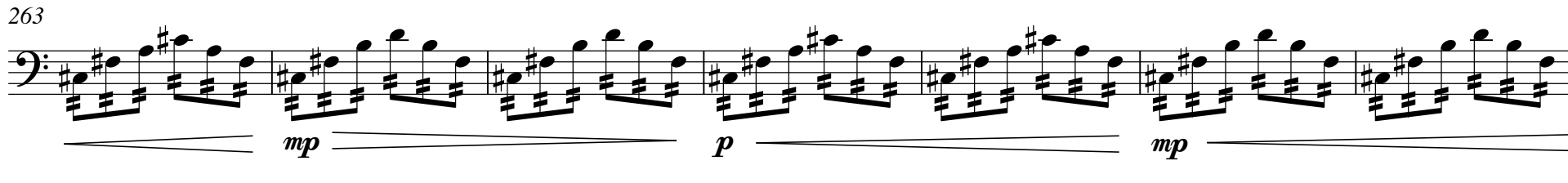
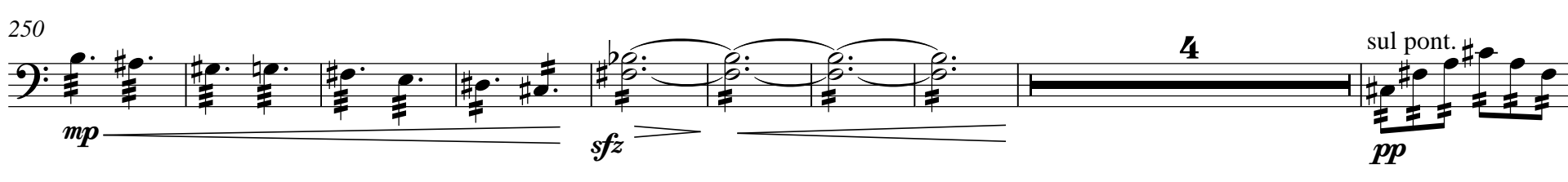
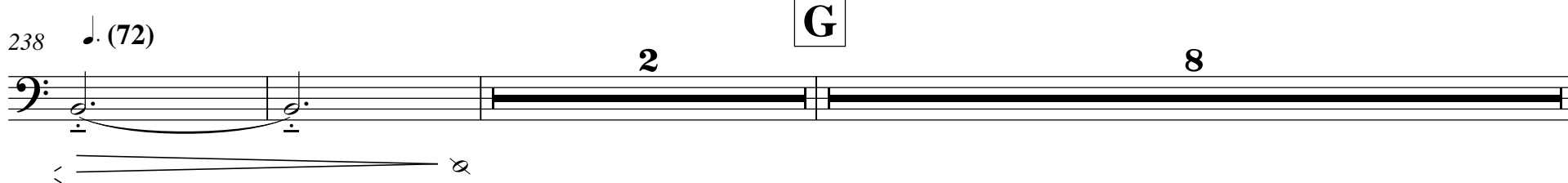
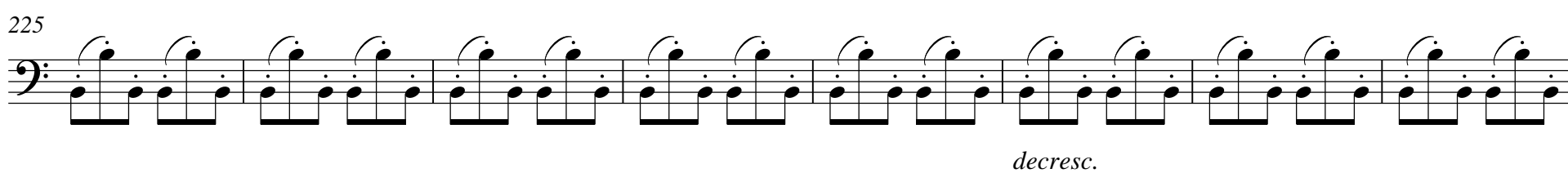
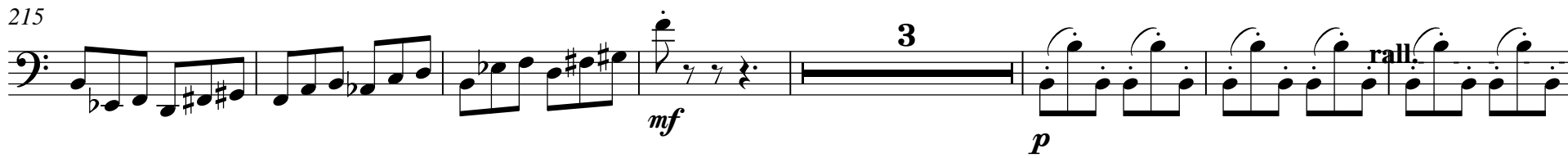
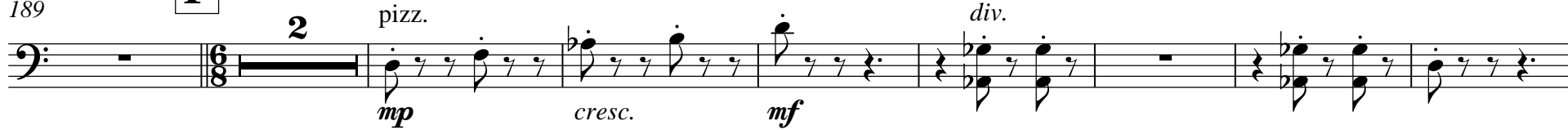
169

E

20



189 **F** ♩ (88 - 92)



Violoncello

H ♩ - 144

spic. div.

280 *f* *sempre cresc.*

289 *sempre cresc.*

298 *rfz*

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

316 *f* *f*

325 *f* *f*

334 *f* *rfz*

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

352

361 *ff* **3**

368 **2** *sfz* *tr* *fff*

Violin Concert Nr. 1

1st. movement
"Contemplación del aire y del fuego"

Miguel Bareilles

1 $\text{♩} = 100$

2 16

f *sfff*

21 **A** $\text{♩} = 120$

8

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

37 $\text{♩} = 100$ **B** *accel.* *dim.*

3 2 4 8 3

ff *mp* *mf* *mp*

61 $\text{♩} = 50$ *pizz.* $\text{♩} = 70$ *pizz.*

3 2 3

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

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

2 3 5

mp

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

4 4 9 17

126 **F** $\text{♩} = (80-90)$ *arco*

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

134 *div.*

f

141 **G**

4

mf *ff* *ff* *sfz*

Contrabass

153

f *f* *mf* *f*

160

9

p

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

Miguel Bareilles

1 $\text{♩} = 70$

2 8 A 5 3

20 B 6 14

41 C D $\text{♩} = 100$

7 4

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

63

mp *sempre cresc.*

74

sempre cresc. *f* *sf*

84 15

Violin Concert Nr. 1

3rd. movement

"Contemplación de la tierra"

Miguel Bareilles

1 $\text{♩} - 120$ 18 A 23

42 B 8 $\text{♩} - 144$ C

mf \rightarrow *p* *mf* *pizz.*

57

71

85

98

106 $\text{♩} - 120$ D 19 *pizz.* 4

133 E 21 F $\text{♩} (88 - 92)$ 24

214 *arco ord.* *cresc.* 3 *p*

227 *rall.* decresc.

237 $\text{♩} (72)$ G 12 *div.*

Contrabass

254 22

sfz

H ♩ - 144

280 *div. spic.*

f *sempre cresc.*

289

sempre cresc.

298

rfz *cresc.*

309 **I**

f

319

f

328

f

337 **J**

rfz *cresc.* *ff*

349

358

ff

365

sfz *fff*