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**ADRIÁN FUENTES FLORES**

**TRIPLE CONCERTO**

FOR FLUTE, VIOLIN, PIANO AND ORCHESTRA

OP. 1

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**INSTRUMENTATION**

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**SOLOISTS**

**FLUTE**

**PIANO**

**VIOLIN**

**ORCHESTRA**

**PICCOLO (1)**  
**FLUTE (1)**  
**OBOE (1)**  
**CLARINET (1)**  
**BASSOON (1)**

**TRUMPET (1)**  
**HORN (1)**  
**TROMBONE (1)**  
**TUBA (1)**  
**TIMPANI (C, G)**

**VIOLIN I (8)**  
**VIOLIN II (8)**  
**VIOLA (6)**  
**VIOLONCELLO (4)**  
**CONTRABASS (2)**

AUGUST 2<sup>ND</sup>, 2014  
MÁLAGA, SPAIN

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# TRIPLE CONCERTO

## FOR FLUTE, VIOLIN, PIANO AND ORCHESTRA

OP. 1

Adrián Fuentes Flores  
August 2nd, 2014  
Málaga, Spain

*Andante maestoso* (♩ = 60)

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is *Andante maestoso* (♩ = 60). The score is divided into two systems. The first system covers measures 1 to 4. The second system covers measures 5 to 8. Dynamics include *mf*, *f*, *p*, and *mp*. Dashed slurs are used for recommended bow articulation for the strings and violinist, while normal slurs indicate phrasing.



Musical score for Flute, Oboe, Clarinet, Bassoon, Flute Solo, Violin Solo, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is *Andante maestoso* (♩ = 60). The score is divided into two systems. The first system covers measures 1 to 7. The second system covers measures 8 to 11. Dynamics include *pp*, *mf*, *p*, and *mp*. A section marked 'A' begins at measure 8. Dashed slurs are used for recommended bow articulation for the strings and violinist, while normal slurs indicate phrasing.

Note: Dashed slurs refer to recommended bow articulation for the strings and violinist while normal slurs mean phrasement.



23 *Pno. S.* *sf* *sf* *sf* *sf* 3

24 **C** *Presto* (♩ = 120)

*Picc.* *pp* *fp*

*Fl.* *pp* *fp*

*Ob.* *pp* *fp*

*Cl.* *pp* *fp*

*Bsn.* *pp* *fp*

*Tpt.* *pp* *fp*

*Hn.* *pp* *fp*

*Tbn.* *pp* *fp*

*Tba.* *pp* *fp* *mf*

*Timp.* *f*

*Fl. S.* *pp*<sup>3</sup> *ff*

*Vln. S.* *pp*<sup>3</sup> *f* *ff*

*Pno. S.* *pp* *f*

*Vln. I.* *pp* *ff* *p*

*Vln. II.* *pp* *ff* *p*

*Vla.* *pp* *ff* *p*

*Vc.* *pp*<sup>3</sup> *ff* *p*

*Cb.* *pp* *ff* *mf*

27

Picc. *ff* *ff*

Fl. *fp* *fp*

Ob. *fp* *fp*

Cl. *fp* *fp*

Bsn. *fp* *fp*

Tpt. *fp* *fp*

Hn. *fp* *fp*

Tbn. *fp* *fp*

Tba. *fp* *mf* *fp* *mf*

Timp.

Fl. S.

Vln. S.

Pno. S.

Vln. I

Vln. II

Vla.

Vc.

Cb. *fp* *mf* *fp* *mf*

31

*Picc.*  
*ff* *ff*

*Fl.*  
*fp* *ff*

*Ob.*  
*fp* *ff*

*Cl.*  
*fp* *ff*

*Bsn.*  
*fp* *ff*

*Tpt.*  
*fp* *mf* *ff*

*Hn.*  
*fp* *mf* *ff*

*Tbn.*  
*fp* *mf* *ff*

*Tba.*  
*fp* *mf* *ff*

*Timp.*  
*ff*

*Fl. S.*  
*fff* *pp* *fff* *mf*

*Vln. S.*  
*fff* *fff* *pp* *mf*

*Pno. S.*  
*ff*

*Vln. I.*  
*ff* *p*

*Vln. II.*  
*ff* *p*

*Vla.*  
*ff* *p*

*Vc.*  
*ff* *p*

*Cb.*  
*fp* *mf* *ff* *p*

36

Picc. *p* *ff* *ff*

Fl. *pp* *ff* *ff*

Ob. *pp* *ff* *ff*

Cl. *pp* *ff* *ff*

Bsn. *pp* *ff* *ff*

Tpt. *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *ff*

Fl. S. *f* *fff*

Vln. S. *f* *fff*

Pno. S. *ff* *sf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



40 **D**

Fl. S. *mf* *p* *pp* *pp*

Vln. S. *p* *mf* *p* *ppp* *8va*

Pno. S. *pp* *ppp*

Detailed description: This system contains measures 40 through 45. The Flute Solo part begins with a dynamic of *mf*, then gradually decreases to *p*, *pp*, and finally *pp*. The Violin Solo part starts at *p*, increases to *mf*, then returns to *p*, and ends with *ppp* and an *8va* marking. The Piano Solo part is mostly silent, with *pp* and *ppp* markings appearing in the final measures.



46

Picc. *ff* *sf* *sf* *p*

Fl. *ff* *sf* *sf*

Ob. *ff* *sf* *sf*

Cl. *ff* *sf* *sf*

Bsn. *ff* *sf* *sf*

Fl. S. *fff* *sf* *sf* *f cantabile*

Vln. S. *fff* *sf* *sf*

Pno. S. *fff* *sf* *sf*

Vln. I *ff* *sf* *sf* *pp*

Vln. II *ff* *sf* *sf*

Vla. *ff* *sf* *sf*

Vc. *ff* *sf* *sf*

Cb. *ff* *sf* *sf*

Detailed description: This system contains measures 46 through 51. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and the string section (Violin Solo, Violin I, Violin II, Viola, Violoncello, Contrabass) all play a rhythmic pattern of eighth notes, starting with a dynamic of *ff*. The Flute Solo part starts with *fff* and ends with *f cantabile*. The Piano Solo part provides harmonic support with *fff* and *sf* dynamics. The Piccolo part has dynamics of *ff*, *sf*, *sf*, and *p*. The Violin Solo part has dynamics of *fff*, *sf*, and *sf*. The Violin I part has dynamics of *ff*, *sf*, *sf*, and *pp*. The Violin II, Viola, Violoncello, and Contrabass parts all have dynamics of *ff*, *sf*, and *sf*.

**E** Moderato cantabile (♩ = 60)

50

This page of a musical score contains measures 50, 51, and 52. The score is for a full orchestra and piano. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The tempo and mood are marked "Moderato cantabile" with a metronome marking of quarter note = 60. The dynamics are primarily *ppp* (pianissimo) for the woodwinds and strings, and *pp* (pianissimo) for the piano. The piano part features a complex texture with sixteenth-note patterns and sixteenth-note chords, marked with a *pp* dynamic. The strings play a melodic line with a *f cantabile* dynamic starting in measure 51. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) all play melodic lines with long phrases and slurs. The Flute Soloist (Fl. S.) has a melodic line in measure 50 that ends with a fermata in measure 51. The Piano Soloist (Pno. S.) has a complex texture of sixteenth-note patterns in both hands, with a *pp* dynamic. The Violin Soloist (Vln. S.) has a melodic line in measure 51 that starts with a fermata in measure 50 and continues in measure 51. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines with long phrases and slurs. The Viola (Vla.) part has a melodic line with a long phrase and slur. The Violoncello (Vc.) and Contrabasso (Cb.) parts have melodic lines with long phrases and slurs.

53

*Picc.*  
*Fl.*  
*Ob.*  
*Cl.*  
*Bsn.*  
*Fl. S.*  
*Vln. S.*  
*Pno. S.*  
*Vln. I*  
*Vln. II*  
*Vla.*  
*Vc.*  
*Cb.*

*p*  
*p*  
*p*  
*p*  
*p*  
*mf*  
*mf*  
*f cantabile*  
*p*  
*p*  
*p*  
*p*  
*p*

56

*Picc.*  
*mf*

*Fl.*  
*p*

*Ob.*  
*p*

*Cl.*  
*p*

*Bsn.*  
*p*

*Fl. S.*  
*ff sonoro*

*Vln. S.*  
*mf*

*Pno. S.*  
*p*

*Vln. I*  
*mf*

*Vln. II*  
*p*

*Vla.*  
*p*

*Vc.*  
*p*

*Cb.*  
*p*

Detailed description: This page of a musical score, numbered 10 and starting at measure 56, features a woodwind and string ensemble. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play sustained notes with dynamic markings of *mf* or *p*. The Flute Soloist (*Fl. S.*) and Violin Soloist (*Vln. S.*) have more active parts, with the Flute Soloist playing a *ff sonoro* passage and the Violin Soloist playing a *mf* passage. The Piano Soloist (*Pno. S.*) has a complex part with *p* dynamics, including arpeggiated figures and melodic lines. The score is written in a key signature of two flats and a common time signature.

59

Picc.

Fl.

Ob.

Cl.

Bsn.

Fl. S.

Vln. S.

Pno. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*ff* *sonoro*

Detailed description of the musical score: The score is for page 11, starting at measure 59. It features a variety of instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Flute Solo (Fl. S.), Violin Solo (Vln. S.), Piano Solo (Pno. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The score is divided into two measures. The first measure (59) shows long melodic lines for most instruments, with some slurs and accents. The Piano Solo part features a complex rhythmic pattern with many sixteenth notes. The second measure (60) continues the melodic lines, with some instruments playing sustained notes. Dynamic markings include *mf* (mezzo-forte) and *ff* *sonoro* (fortissimo sonoro). The Piccolo part has a melodic line with a slur. The Flute part has a melodic line with a slur. The Oboe part has a melodic line with a slur. The Clarinet part has a melodic line with a slur. The Bassoon part has a melodic line with a slur. The Flute Solo part has a melodic line with a slur and a dynamic marking of *mf*. The Violin Solo part has a melodic line with a slur and a dynamic marking of *ff* *sonoro*. The Piano Solo part has a complex rhythmic pattern with many sixteenth notes. The Violin I part has a melodic line with a slur. The Violin II part has a melodic line with a slur. The Viola part has a melodic line with a slur. The Violoncello part has a melodic line with a slur. The Contrabass part has a melodic line with a slur.

F

61

Picc.

Fl.

Ob.

Cl.

Bsn.

Fl. S.

Vln. S.

Pno. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *sonoro*

63

Picc.

Fl.

Ob.

Cl.

Bsn.

Pno. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf meno*

65

Fl. S.

Vln. S.

Pno. S.

*mf*

*p*

*ppp*

67

Fl. S.

Vln. S.

Pno. S.

*f*

*mf*

*ff*

ossia

*Picc.*  
*Fl.*  
*Ob.*  
*Cl.*  
*Bsn.*  
*Fl. S.*  
*Vln. S.*  
*Pno. S.*  
*Vln. I.*  
*Vln. II.*  
*Vla.*  
*Vc.*  
*Cb.*

*ppp* ————— *fff*  
*ppp* ————— *fff*  
*ppp* ————— *fff*  
*ppp* ————— *fff*  
*ppp* ————— *fff*  
*pp* ————— *f* ————— *p* ————— *fff* *f*  
*pp* ————— *f* ————— *p* ————— *fff*  
*pp* ————— *f* ————— *p* ————— *fff*  
*ppp* ————— *fff*  
*ppp* ————— *fff*  
*ppp* ————— *fff*  
*ppp* ————— *fff*  
*ppp* ————— *fff*



**G**

70

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Fl. S.

Vln. S. *f*

Pno. S. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



72

Pno. S. *mf*

H

Presto (♩ = 120)

74

*Picc.* *pp* *fp* *ff*

*Fl.* *pp* *fp* *fp*

*Ob.* *pp* *fp* *fp*

*Cl.* *pp* *fp* *fp*

*Bsn.* *pp* *fp* *fp*

*Tpt.* *pp* *fp* *fp*

*Hn.* *pp* *fp* *fp*

*Tbn.* *pp* *fp* *fp*

*Tba.* *pp* *fp* *mf* *fp* *mf*

*Timp.* *f*

*Fl. S.* *pp* *ff*

*Vln. S.* *pp* *f* *ff*

*Pno. S.* *pp* *f*

*Vln. I.* *pp* *ff* *p*

*Vln. II.* *pp* *ff* *p*

*Vla.* *pp* *ff* *p*

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

*Cb.* *pp* *ff* *mf* *fp* *mf*

78

*Picc.*  
*ff*

*Fl.*  
*fp*

*Ob.*  
*fp*

*Cl.*  
*fp*

*Bsn.*  
*fp*

*Tpt.*  
*fp*

*Hn.*  
*fp*

*Tbn.*  
*fp* *mf*

*Tba.*  
*fp* *mf*

*Timp.*

*Fl. S.*

*Vln. S.*

*Pno. S.*

*Vln. I*

*Vln. II*

*Vla.*

*Vc.*

*Cb.*  
*fp* *mf* *fp* *mf*

82

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Tpt. *mf* *ff* *mf*

Hn. *mf* *ff* *mf*

Tbn. *ff* *mf*

Tba. *ff* *mf*

Timp. *ff*

Fl. S. *fff* *pp* *fff* *mf*

Vln. S. *fff* *fff* *pp* *mf*

Pno. S. *ff*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

86

Picc. *p* *ff* *ff*

Fl. *pp* *ff* *ff*

Ob. *pp* *ff* *ff*

Cl. *pp* *ff* *ff*

Bsn. *pp* *ff* *ff*

Tpt. *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *ff*

Fl. S. *f* *fff*

Vln. S. *f* *fff*

Pno. S. *ff* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

90 **I**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Timp. *p*

Fl. S. *p* *mf*

Vln. S. *mf* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



94

Pno. S. *mf*

This musical score page, numbered 96, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings play a melodic line that starts with a forte (*f*) dynamic and transitions to a piano (*p*) dynamic. The brass instruments play a sustained harmonic accompaniment at a mezzo-piano (*mp*) dynamic. The timpani and string sections provide a rhythmic and harmonic foundation, with the strings playing a complex, multi-layered texture. The dynamic markings range from *ff* (fortissimo) to *mf* (mezzo-forte).

Picc. *f*  
 Fl. *f*  
 Ob. *f*  
 Cl. *f*  
 Bsn. *f*  
 Tpt. *mf* *f* *ff*  
 Hn. *mf* *f* *ff*  
 Tbn. *mf* *f* *ff*  
 Tba. *mf* *f* *ff*  
 Timp. *mp* *mf* *f*  
 Fl. S. *f* *ff* *fff*  
 Vln. S. *f* *ff* *fff*  
 Pno. S. *f* *ff* *fff*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.



102

Picc. *f* *fp*

Fl. *f* *fp*

Ob. *f* *fp*

Cl. *f* *fp*

Bsn. *f* *fp*

Tpt. *fp*

Hn. *fp*

Tbn. *fp*

Tba. *fp* *mf*

Timp. *f*

Fl. S. *p* *ff*

Vln. S. *p* *f*

Pno. S. *p* *f*

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

Cb. *f* *ff* *mf*

Picc. *ff*  
 Fl. *fp*  
 Ob. *fp*  
 Cl. *fp*  
 Bsn. *fp*  
 Tpt. *fp*  
 Hn. *fp*  
 Tbn. *fp*  
 Tba. *fp* *mf*  
 Timp.  
 Fl. S. *ff*  
 Vln. S. *ff*  
 Pno. S.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb. *fp* *mf*





**K**

120

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Timp. *p*

Fl. S. *p* *mf*

Vln. S. *mf* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



124

Pno. S. *mf*

rit. . . . .

This musical score page contains the following parts and dynamics:

- Picc.**: *f* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Fl.**: *f* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Ob.**: *f* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Cl.**: *f* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Bsn.**: *f* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Tpt.**: *mp* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Hn.**: *mp* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Tbn.**: *mp* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Tba.**: *mp* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Timp.**: *mf* (measures 126-128), rest (measures 129-130)
- Fl. S.**: *ff* (measures 126-128), *fff* (measure 129), *p* (measure 130)
- Vln. S.**: *ff* (measures 126-128), *fff* (measure 129), *p* (measure 130)
- Pno. S.**: *ff* (measures 126-128), rest (measures 129-130)
- Vln. I**: *mf* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Vln. II**: *mf* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Vla.**: *mf* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Vc.**: *mf* (measures 126-128), *mf* (measure 129), *pp* (measure 130)
- Cb.**: *mf* (measures 126-128), *mf* (measure 129), *pp* (measure 130)

132 *Accelerando al Tempo*

Picc. *ppp*  
 Fl. *ppp*  
 Ob. *ppp*  
 Cl. *ppp*  
 Bsn. *ppp*  
 Tpt. *ppp*  
 Hn. *ppp*  
 Tbn. *ppp*  
 Tba. *ppp*  
 Timp. *p*  
 Fl. S. *mp*  
 Vln. S. *mp*  
 Pno. S. *pp non pesante*  
 Vln. I *ppp*  
 Vln. II *ppp*  
 Vla. *ppp*  
 Vc. *ppp*  
 Cb. *ppp*

136 *Tempo*

*Picc.* *mf* *mf*

*Fl.* *mf* *mf*

*Ob.* *mf* *mf*

*Cl.* *mf* *mf*

*Bsn.* *mf* *mf*

*Tpt.* *mf*

*Hn.* *mf*

*Tbn.* *mf*

*Tba.* *mf*

*Timp.* *ff* *f*

*Fl. S.* *ff*

*Vln. S.* *ff* *ff*

*Pno. S.* *ff* *sf* *sf* *f*

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

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

*Vla.* *mf* *mf*

*Vc.* *mf* *mf*

*Cb.* *mf* *mf*



141

Picc. *sf*  
 Fl. *sf*  
 Ob. *sf*  
 Cl. *sf*  
 Bsn. *sf*  
 Tpt. *sf*  
 Hn. *sf*  
 Tbn. *sf*  
 Tba. *sf*  
 Timp. *ff*  
 Fl. S. *ff sf*  
 Vln. S. *sf*  
 Pno. S. *mf*  
 Vln. I *sf*  
 Vln. II *sf*  
 Vla. *sf*  
 Vc. *sf*  
 Cb. *sf*

Picc. *sf* *sf sf sf* *sf sf*  
 Fl. *sf* *sf sf sf* *sf sf*  
 Ob. *sf* *sf sf sf* *sf sf*  
 Cl. *sf* *sf sf sf* *sf sf*  
 Bsn. *sf* *sf sf sf* *sf sf*  
 Tpt. *sf* *sf sf sf* *sf sf*  
 Hn. *sf* *sf sf sf* *sf sf*  
 Tbn. *sf* *sf sf sf* *sf sf*  
 Tba. *sf* *sf sf sf* *sf sf*  
 Timp. *sf* *sf sf sf* *sf sf*  
 Fl. S. *sf* *sf sf sf* *sf sf*  
 Vln. S. *sf* *sf sf sf* *sf sf*  
 Pno. S. *ff*  
 Vln. I *sf* *sf sf sf* *sf sf*  
 Vln. II *sf* *sf sf sf* *sf sf*  
 Vla. *sf* *sf sf sf* *sf sf*  
 Vc. *sf* *sf sf sf* *sf sf*  
 Cb. *sf* *sf sf sf* *sf sf*

148

Picc. *fff*  
 Fl. *fff*  
 Ob. *f* *fff*  
 Cl. *f* *fff*  
 Bsn. *f* *fff*  
 Tpt. *f* *fff*  
 Hn. *f* *fff*  
 Tbn. *f* *fff*  
 Tba. *f* *fff*  
 Timp. *fff*  
 Fl. S. *f* *fff*  
 Vln. S. *f* *fff*  
 Pno. S. *fff* *fff*  
 Vln. I *f* *fff*  
 Vln. II *f* *fff*  
 Vla. *f* *fff*  
 Vc. *f* *fff*  
 Cb. *f* *fff*

