

Concierto para contrabajo y orquesta

V

Allegro ♩ = 126

Luis Ignacio Marín (1998)

Picc. *f*

2 Fl. *f* *a 2*

2 Ob.

2 Cl. en si bemol *f* *a 2*

2 Fg.

Tpas. 1 3 en fa

Tpas. 2. 4 en fa

3 Tpas. en do *mf stacc.*

3 Tbn. *mf stacc.*

Perc.

Cb. solista

Vl. 1os *f*

Vl. 2os *f*

Vlas. *f*

Vc. *f pizz.*

Cb. *f*

cambia a Fl. 3^a 5

Picc.
 2 Fl.
 2 Ob.
 2 Cl. en si bemol
 2 Fg.
 Tpas.1 3 en fa
 Tpas. 2. 4 en fa
 3 Tptas. en do
 3 Tbn.
 Perc.
 Cb.solista
 Vl.1os
 Vl.2os
 Vlas.
 Vc.
 Cb.

f
f
a 2
a 2
f
mf
mf
mf
 Plat. susp.
f
sf
sf

Picc. $\frac{3}{4}$ - $\frac{4}{4}$ -
 2 Fl. $\frac{3}{4}$ - $\frac{4}{4}$ -
 2 Ob. $\frac{3}{4}$ $\text{B}^{\#}$ $\frac{3}{4}$ - $\frac{4}{4}$ -
 2 Cl. en si bemol $\frac{3}{4}$ - $\frac{4}{4}$ $\text{B}^{\#}$ $\frac{4}{4}$ p
 2 Fg. $\frac{3}{4}$ - $\frac{4}{4}$ -
 Tpas.1 3 en fa $\frac{3}{4}$ $\text{B}^{\#}$ $\frac{3}{4}$ - $\frac{4}{4}$ -
 Tpas. 2. 4 en fa $\frac{3}{4}$ $\text{B}^{\#}$ $\frac{3}{4}$ - $\frac{4}{4}$ -
 3 Tpas. en do $\frac{3}{4}$ - $\frac{4}{4}$ -
 3 Tbn. $\frac{3}{4}$ - $\frac{4}{4}$ -
 Perc. $\frac{3}{4}$ - $\frac{4}{4}$ -
 Cb.solista $\frac{3}{4}$ - $\frac{4}{4}$ $\text{B}^{\#}$ $\frac{4}{4}$ mf
 Vl.1os $\frac{3}{4}$ - $\frac{4}{4}$ $\text{B}^{\#}$ $\frac{4}{4}$ p
 Vl.2os $\frac{3}{4}$ - $\frac{4}{4}$ $\frac{4}{4}$ p
 Vlas. $\frac{3}{4}$ $\frac{3}{4}$ - $\frac{4}{4}$ $\frac{4}{4}$ p
 Vc. $\frac{3}{4}$ - $\frac{4}{4}$ -
 Cb. $\frac{3}{4}$ - $\frac{4}{4}$ -

Fl. 3^a

Picc.

2 Fl.

2 Ob.

2 Cl. en si bemol

2 Fg.

Tpas. 1 3 en fa

Tpas. 2. 4 en fa

3 Tptas. en do

3 Tbn.

Perc.

Cb.solista

Vl.1os

Vl.2os

Vlas.

Vc.

Cb.

1.2. con sord. *p* > *senza sord.*

mf

mf

f

cresc.

cresc.

cresc.

mf

mf

mf

cambia a Picc.

Picc. $\frac{3}{4}$ $\frac{4}{4}$
 2 Fl. $\frac{3}{4}$ $\frac{4}{4}$
 2 Ob. $\frac{3}{4}$ $\frac{4}{4}$ 1. *mf*
 2 Cl. en si bemol $\frac{3}{4}$ $\frac{4}{4}$ *mf* 1.
 2 Fg. $\frac{3}{4}$ $\frac{4}{4}$
 Tpas. 1 3 en fa $\frac{3}{4}$ $\frac{4}{4}$ a 2 *mf*
 Tpas. 2. 4 en fa $\frac{3}{4}$ $\frac{4}{4}$ a 2 *mf*
 3 Tpas. en do $\frac{3}{4}$ $\frac{4}{4}$ *p stacc.*
 3 Tbn. $\frac{3}{4}$ $\frac{4}{4}$ *p stacc.*
 Perc. $\frac{3}{4}$ $\frac{4}{4}$
 Cb. solista $\frac{3}{4}$ $\frac{4}{4}$
 Vl. 1os $\frac{3}{4}$ $\frac{4}{4}$ *mf*
 Vl. 2os $\frac{3}{4}$ $\frac{4}{4}$ *mf*
 Vlas. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *mf*
 Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *mf arco*
 Cb. $\frac{3}{4}$ $\frac{4}{4}$ *mf stacc.*

Picc.

2 Fl. *a 2*
mf

2 Ob.

2 Cl. en si bemol
mf

2 Fg. 1.
mf

Tpas. 1 3 en fa

Tpas. 2 4 en fa

3 Tptas. en do

3 Tbn.

Perc.

Cb. solista

Vl. 1os

Vl. 2os

Vlas. *div.*

Vc.

Cb.

Picc.

2 Fl.

2 Ob.

2 Cl. en si bemol

2 Fg.

Tpas.1 3 en fa

Tpas. 2. 4 en fa

3 Tpas. en do

3 Tbn.

Perc.

Cb.solista

VI.1os

VI.2os

Vlas.

Vc.

Cb.

Detailed description: This page of a musical score contains 14 staves. The Piccolo, Flutes, Oboes, Clarinets, Bassoon, Solo Contrabass, Violins, Viola, Violoncello, and Contrabass parts feature melodic lines with various note values and rests. The Trumpets and Trombones parts consist of block chords. The Percussion part is silent. The Solo Contrabass part has a melodic line. The Violins and Viola parts have melodic lines. The Violoncello part has a melodic line. The Contrabass part has a rhythmic pattern of eighth notes.

Picc. *mf* *cresc.* *ff*
 2 Fl. *cresc.* *ff*
 2 Ob. *a 2* *cresc.* *ff*
 2 Cl. en si bemol *cresc.* *ff*
 2 Fg. *a 2* *cresc.* *ff*
 Tpas.1 3 en fa *cresc.* *ff*
 Tpas. 2. 4 en fa *cresc.* *ff*
 3 Tpas. en do *cresc.* *f*
 3 Tbn. *cresc.* *f*
 Perc. *-*
 Cb.solista *-*
 Vl.1os *cresc.* *ff*
 Vl.2os *cresc.* *ff*
 Vlas. *cresc.* *ff*
 Vc. *cresc.* *ff*
 Cb. *cresc.* *ff*

cambia a Fl. 3ª

25

Picc. - - - $\frac{2}{4}$ - $\frac{4}{4}$

2 Fl. - - - $\frac{2}{4}$ - $\frac{4}{4}$

2 Ob. - - - $\frac{2}{4}$ - $\frac{4}{4}$

2 Cl. en si bemol - - - $\frac{2}{4}$ - $\frac{4}{4}$

2 Fg. - - - $\frac{2}{4}$ - $\frac{4}{4}$

Tpas. 1 3 en fa - - - $\frac{2}{4}$ - $\frac{4}{4}$

Tpas. 2. 4 en fa - - - $\frac{2}{4}$ - $\frac{4}{4}$

3 Tpas. en do - - - $\frac{2}{4}$ - $\frac{4}{4}$

3 Tbn. - - - $\frac{2}{4}$ - $\frac{4}{4}$

Perc. Gong grave - - - $\frac{2}{4}$ - $\frac{4}{4}$

Cb. solista *f* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Vl. 1os *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Vl. 2os *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Vlas. *unis.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Vc. *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Cb. *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

30

Picc.

2 Fl.

2 Ob.

2 Cl. en si bemol

2 Fg.

Tpas. 1 3 en fa

Tpas. 2. 4 en fa

3 Tptas. en do

3 Tbn.

Perc.

Cb.solista

Vl.1os

Vl.2os

Vlas.

Vc.

Cb.

mf

p

pp

Picc. 2/4

2 Fl. 2/4

2 Ob. 2/4

2 Cl. en si bemol 2/4

2 Fg. 2/4

Tpas. 1 3 en fa 2/4

Tpas. 2. 4 en fa 2/4

3 Tptas. en do 2/4

3 Tbn. 2/4

Perc. 2/4

Cb.solista 2/4

Vl.1os 2/4

Vl.2os 2/4

Vlas. 2/4

Vc. 2/4

Cb. 2/4

p *f* *f* *dim.*

Picc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 2 Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 2 Ob. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 2 Cl. en si bemol $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 2 Fg. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Tpas. 1 3 en fa $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Tpas. 2. 4 en fa $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 3 Tptas. en do $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 3 Tbn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Perc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Cb. solista $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Vl. 1os $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Vl. 2os $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Vlas. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Cb. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Picc.

2 Fl.

2 Ob.

2 Cl. en si bemol

2 Fg.

Tpas. 1 3 en fa

Tpas. 2. 4 en fa

3 Tptas. en do

3 Tbn.

Perc.

Cb.solista

Vl.1os

Vl.2os

Vlas.

Vc.

Cb.

1. *mf* *p*

2. *dim.* *p*

1. *mf*

2. *p*

p

Picc.
 2 Fl. *dim.*
 2 Ob.
 2 Cl. en si bemol *dim.*
 2 Fg.
 Tpas. 1 3 en fa
 Tpas. 2. 4 en fa
 3 Tptas. en do
 3 Tbn.
 Perc.
 Cb.solista *mf*
 Vl.1os *p*
 Vl.2os *p*
 Vlas. *dim.* *p*
 Vc.
 Cb.

45

Picc. Fl. 3^a

2 Fl.

2 Ob.

2 Cl. en si bemol

2 Fg.

Tpas.1 3 en fa

Tpas. 2. 4 en fa

3 Tpas. en do 1.2. con sord. *p* *senza sord.*

3 Tbn.

Perc.

Cb.solista *f*

Vl.1os *cresc.* *mf*

Vl.2os *cresc.* *mf*

Vlas. *cresc.* *mf*

Vc.

Cb.

cambia a Picc.

The musical score for page 50 is arranged in a standard orchestral format. It begins with a 3/4 time signature, which changes to 4/4 at the start of the second measure. The Piccolo part starts with a melodic line in the first measure, followed by a rest in the second measure. The Flute and Oboe parts have melodic lines starting in the second measure. The Clarinet and Bassoon parts have melodic lines starting in the second measure. The Trumpet and Trombone parts have melodic lines starting in the second measure. The Percussion part has a rest in the second measure. The Solo Cello part has a melodic line starting in the second measure. The Violin, Viola, and Violoncello parts have melodic lines starting in the second measure. The Contrabass part has a melodic line starting in the second measure. The score includes various dynamics such as *mf* and *p*, and articulations such as *stacc.* and *a 2*. The Piccolo part is marked *cambia a Picc.* at the beginning of the second measure. The Trumpet and Trombone parts are marked *a 2* at the beginning of the second measure. The Percussion part is marked *p* and *stacc.* at the beginning of the second measure. The Solo Cello part is marked *mf* at the beginning of the second measure. The Violin, Viola, and Violoncello parts are marked *mf* at the beginning of the second measure. The Contrabass part is marked *mf* at the beginning of the second measure.

Picc.
 2 Fl.
 2 Ob.
 2 Cl. en si bemol
 2 Fg.
 Tpas. 1 3 en fa
 Tpas. 2. 4 en fa
 3 Tptas. en do
 3 Tbn.
 Perc.
 Cb.solista
 Vl.1os
 Vl.2os
 Vlas.
 Vc.
 Cb.

a 2
mf
mf
 1.
div.

Picc.

2 Fl.

2 Ob.

2 Cl. en si bemol

2 Fg.

Tpas.1 3 en fa

Tpas. 2. 4 en fa

3 Tptas. en do

3 Tbn.

Perc.

Cb.solista

VI.1os

VI.2os

Vlas.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 55, contains 15 staves for various instruments. The Piccolo (Picc.) and Solo Cello (Cb.solista) parts are mostly silent. The Flutes (2 Fl.), Oboes (2 Ob.), Clarinets in B-flat (2 Cl. en si bemol), Bassoon (2 Fg.), Trumpets (Tpas. 1, 3 en fa; Tpas. 2, 4 en fa), and Violins (VI.1os, VI.2os) play melodic lines with slurs and accents. The Trombones (3 Tbn.) play block chords. The Viola (Vlas.), Violoncello (Vc.), and Contrabass (Cb.) provide harmonic support with rhythmic patterns. The Percussion (Perc.) part is also silent.

Picc. *mf cresc.*
 2 Fl. *cresc.*
 2 Ob. *a 2 cresc. ff*
 2 Cl. en si bemol *cresc.*
 2 Fg. *a 2 cresc.*
 Tpas. 1 3 en fa *cresc. ff*
 Tpas. 2. 4 en fa *cresc. ff*
 3 Tptas. en do *cresc.*
 3 Tbn. *cresc.*
 Perc. *-*
 Cb. solista *mf cresc.*
 Vl. 1os *cresc.*
 Vl. 2os *cresc.*
 Vlas. *cresc.*
 Vc. *cresc.*
 Cb. *cresc.*

60

Picc. *ff*

2 Fl. *ff*

2 Ob. *ff*

2 Cl. en si bemol *ff*

2 Fg. *ff*

Tpas. 1 3 en fa

Tpas. 2. 4 en fa

3 Tptas. en do *ff*

3 Tbn. *ff*

Perc. *ff*
Plat. susp.
Bombo

Cb. solista *ff*

Vl. 1os *ff*

Vl. 2os *ff*

Vlas. *ff*

Vc. *ff*

Cb. *ff*

dur. total aprox.: 20 min.