

Tango Suite

$\text{♩} = 80$

"Tango"

Contralto
Tan - go - se - ve - ro/y - tris - te.

Violin 1
legato
mf

Violin 2
mf

Viola
mf

Violoncello
mf

Double Bass
mf

This system contains the first two measures of the piece. The vocal line (Contralto) begins with a half note 'Tan' followed by a dotted half note 'go', then a quarter rest, and continues with a half note 'se', a quarter note 've', a quarter note 'ro/y', and a quarter note 'tris - te'. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) provide accompaniment. Violin 1 is marked *legato* and *mf*. The other instruments are marked *mf*. The key signature has one flat (B-flat) and the time signature is 4/4.

3

Tan - go - - de a - me - na - za. Tan - go -

This system contains measures 3 through 5. The vocal line continues with a quarter note 'Tan', a quarter note 'go', a quarter rest, a quarter note 'de', a quarter note 'a', a quarter note 'me', a quarter note 'na', a quarter note 'za.', a quarter note 'Tan', a quarter note 'go', and a quarter rest. The instrumental parts continue with accompaniment. The Viola and Violoncello parts feature triplet patterns in measures 4 and 5. The key signature has one flat and the time signature is 4/4.

6

-trà - gi - co, cu - ya me - lo - di - a jue - - ga - con un te - ma de pe - le - a.

p
mp *f* *fp*
mf
mf
mf

This system contains measures 6 through 9. The vocal line continues with a quarter note '-trà', a quarter note 'gi - co,', a quarter note 'cu', a quarter note 'ya', a quarter note 'me', a quarter note 'lo', a quarter note 'di - a', a quarter note 'jue', a quarter note '- ga -', a quarter note 'con', a quarter note 'un', a quarter note 'te - ma', a quarter note 'de', a quarter note 'pe - le - a.', and a quarter rest. The instrumental parts continue with accompaniment. The Violin 1 part has dynamic markings *p*, *mp*, *f*, *fp*, and *mf*. The other instruments are marked *mf*. The key signature has one flat and the time signature is 4/4.

10 **A**

Rit - mo len - to, ar - mo - ni - a com - pli - ca - da de con - tra - tiem - pos hos - ti - les. Bai - le que

mp

mf

mp

mp legato

mp

mp

14

po - ne vér - ti - gos de ex - al - ta - ción - -

mf

mp

17

vi - ril - en los à - ni - mos que en - tur - bi - a la be - bi - da. Cre - a - dor de si - lue - tas;

f

mp

mf

mf

f

mp

mf

22

que se des - li - zan mu - das, ba - jo - la ac - ción hip - nò - ti - ca de/un en

25

sue - ño san - grien - to. A - mor ab - sor - ben - te de ti - ra - no, ce - lo - so de su vo - lun - tad.

29

do - mi - na - do - ra. Man - cha ro - ja, que se coa - gu - la en ne - gro

C

33

Musical score for measures 33-35. The score includes vocal lines and piano accompaniment. The vocal line starts with the lyrics "Tan - go fa - tal, -" in measure 33. The piano accompaniment features triplets and dynamic markings such as *dim.*, *mp*, and *f*.

36

Musical score for measures 36-38. The score includes vocal lines and piano accompaniment. The vocal line starts with the lyrics "so - ber-bi-o y bru - to. Bai - le - de/a - mor y muer - te." in measure 36. The piano accompaniment features triplets and dynamic markings such as *mf*, *sf*, and *f*.

Poemas de amor

$\text{♩} = 100$

Contralto

Violin 1

Violin 2

Viola

Violoncello

Double Bass

6

Sé que un día te/i - ras. Sé - que/en el - a - gua muer-ta/y - plá - ci - da_ de tu

11

A

al - ma mi ll - ma es co - mo/el mons-truo que se/a - cer - ca a la/o - ri - lla - y/es - pan - ta

15

sus pá - li - dos - pe - ces_ de/o-ro. Te - ní - as mie - do de

mf *f* *ff* *mf*

f *ff* *mf*

f *ff* *mf*

f *mf*

19

B

mi car - ne mor - tal y/en e - lla bus - ca - bas el al - ma_ im - mor - tal.

p *mf*

p

p

p *mf*

p

24

Pa - ra/en - con - trar - la, a pa - la - bras du - ras, me/a - brí - as gran - des - he - ri - das. En - ton - ces te/in - cli

mp *mf* *f* *mf*

mp *mf* *mf*

mf *fp*

mp *mf* *f* *mf*

mp *mf* *f*

C

29

na - bas_ so - bre/e - llas___ y/as - pi - ra - bas, te - rri - ble,

Musical score for measures 29-33. The vocal line has lyrics: "na - bas_ so - bre/e - llas___ y/as - pi - ra - bas, te - rri - ble,". The score includes four instrumental staves. Dynamics range from *mf* to *f*. There are triplets in the vocal line and bass line.

34

el o - lor - de - mi - san - gre.

Musical score for measures 34-38. The vocal line has lyrics: "el o - lor - de - mi - san - gre." The score includes four instrumental staves. Dynamics range from *pp* to *f*, with a *forza* marking. There are triplets in the vocal line and bass line.

39

Res - pi - rá - ba - mos la hu - me dad noc - tur -

Musical score for measures 39-43. The vocal line has lyrics: "Res - pi - rá - ba - mos la hu - me dad noc - tur -". The score includes four instrumental staves. Dynamics range from *ff* to *mp*. There are triplets in the vocal line and bass line.

D

44

- na y/o-lo - ro - sa que su - bi - a de los can - te - ros, y, co - mo de pá - li - das

mp *f* *7:6*

49

mu - je - res de/ul-tra-tum - ba, por en - tre los tron - cos ne - gros de

mp *p* *mp*

52

los ár - bo - les, veí - a - mos, - por mo -

p

54

men - tos, la car - ne blan - ca de las es - ta - tuas -

p

mp

p

p

Capricho

$\text{♩} = 92$

Contralto

Es crú - ta - me los o - jos, sor - prén - de - me la bo - ca, su - je - ta en - tre tus

Violin 1

p

mp

Violin 2

mp

Viola

mp

Violoncello

mp

Double Bass

mp

pizz.

mp

4

ma - nos es - ta ca - be - za lo - ca; da - me a be - ber, el mal - va - do ve -

p

f

mp

f

mp

mp

arco

mp

8

ne-no que te mo - ja los - la - bi - os a pe-sar de ser - bue - no.

ff 3 3 3 3
fp
ff
ff

12 **A**

legato
Pe - ro no me pre-gun-tes, no me pre-gun-tes na - da de por qué llo - ré tan - to en la no-che pa - sa - da;

fp
p
fp
p
p
pizz.
p

16

las mu-je - res llo - ra-mos sin sa-ber, por-que si; es es-to de los llan - tos - pa - sa - je ba - la -

p
mp
mp
p
arco
f

20

di.

ff *sf* *f* *sf* *f*

24 **B**

A - si so - mos, ¿no/es ci/er- to? Ya lo di - jo el po - e - ta: mo - vi - li - dad_ ab - sur - da

pp *pp* *p* *pizz.* *mp* *mf* *f* *arco*

28

de/in-con-scien - te co-que - ta - - - de - sea-mos y gus - ta - mos la miel de

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

32

C

ca-da co-pa - y/en el ce-re-bro ha-be-mos un po-qui-to de/es-to - pa.

Musical score for measures 32-35. The vocal line includes lyrics: "ca-da co-pa - y/en el ce-re-bro ha-be-mos un po-qui-to de/es-to - pa." The piano accompaniment features triplets and dynamic markings such as *mp* and *mf*.

36

Bien; no, no me pre-gun - tes

Musical score for measures 36-39. The vocal line includes lyrics: "Bien; no, no me pre-gun - tes". The piano accompaniment features dynamic markings such as *f* and *p*.

40

Tor-pe-za de mu-jer, ca - pri-cho, a - ma - do mi - o, ca - pri-cho de-be ser. Oh, dé - ja-me que ri - a...

Musical score for measures 40-43. The vocal line includes lyrics: "Tor-pe-za de mu-jer, ca - pri-cho, a - ma - do mi - o, ca - pri-cho de-be ser. Oh, dé - ja-me que ri - a...". The piano accompaniment features dynamic markings such as *mp* and *fp*.

44 **D**

poco rall. *a tempo* *rallentando*

¿No ves qué tar-de/her-no-sa? Es - pi-na-te las ma-nos y cór-ta-me/es-a ro-sa.

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano clef with lyrics: "¿No ves qué tar-de/her-no-sa? Es - pi-na-te las ma-nos y cór-ta-me/es-a ro-sa." The piano accompaniment includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics range from *f* to *p*. There are triplets in the piano parts.

Vida

$\text{♩} = 112$

Contralto Dor - mir pe-sa-da-men - te

Violin 1 *f* *ff* *sf* *mp*

Violin 2 *f* *sf* *mp*

Viola *f* *sf* *mp*

Violoncello *f* *mp*

Double Bass *f* *mp*

This system contains the vocal line and piano accompaniment for the second system. The vocal line is in an alto clef with lyrics: "Dor - mir pe-sa-da-men - te". The piano accompaniment includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics range from *f* to *mp*. There are triplets and a quintuplet in the piano parts.

5

la ma-ña - na, a - do - bar - me - la ca - ra/en - ve - je -

This system contains the vocal line and piano accompaniment for the third system. The vocal line is in a soprano clef with lyrics: "la ma-ña - na, a - do - bar - me - la ca - ra/en - ve - je -". The piano accompaniment includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *mp*. There are triplets in the piano parts.

9

A

ci - da, tra - gar sin en - tu - sias mo la co - mi - da, mi-

Musical score for measures 9-13. The vocal line starts with a rest, then sings "ci - da, tra - gar sin en - tu - sias mo la co - mi - da, mi-". The piano accompaniment consists of five staves: two treble clefs and three bass clefs. Dynamics include *mp*.

14

rar con dis - pli - cen - cia/a u - na ven - ta - na.

Musical score for measures 14-17. The vocal line starts with a rest, then sings "rar con dis - pli - cen - cia/a u - na ven - ta - na.". The piano accompaniment consists of five staves: two treble clefs and three bass clefs. Dynamics include *mp* and *f*.

18

Ho - jear des - pués al - gu-na-o - bri - lla-va-na, in-ge-rir

Musical score for measures 18-21. The vocal line starts with a rest, then sings "Ho - jear des - pués al - gu-na-o - bri - lla-va-na, in-ge-rir". The piano accompaniment consists of five staves: two treble clefs and three bass clefs. Dynamics include *mp* and *mf*. There are triplets in the piano accompaniment.

B

23

me - dia pa - va de/a - gua her - vi - da, dar u - nas cuan - tas

mp *p* *dim.* *p*

27

vuel - tas por Flo - ri - da, ri - mar sin te - ma, e - na - mo -

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

31

-rar sin ga - na... Mien - tras

mp *mf*

34 C

el mun - do má - gi - co semue - ve, a - bra - sa/el sol, des - pa - cio cae -

38

la nie - ve, se/a - fi - la en hie - lo/a - zul el pi - co en -

42

hies - to, un a - bra - zo se/ar - ma, sue - ña u na ca -

46 **D**

be - za o an - te/al mar - se des - nu - da la be - lle - za.

mf *p* *pp*

50 **rallentando**

!Yo no/he na - ci - do pa - ra to - de/es - to!

f *mf* *fp* *pp*

Tu, Que Nunca Serás....

Tempo di valse, ♩. = 64 **A**

Contralto

Sá - ba - do fue y ca - pri - cho/el be - so da - do, ca - pri -

Violin 1

Violin 2

Viola

Violoncello

Double Bass

mp

10

cho de va - rón, au - daz y fi - no, más fue dul - ce/el

20

B

ca - pri - cho mas - cu - li - no a/és - te mi co - ra zón, lo -

30

C

bez - no a - lá - do.

41 **D**

No/es que cre - a, no cre - o, si in - cli - na - do

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

51 **E**

so - bre mis ma - nos te sen - tí di - vi - no y me/em bri - a - gué, com - pren - do

mp *mf* *mf* *mf*

60 **F**

que/es - te vi - no no/es pa - ra mi mas ju - go y rue - da el

mf *mf* *mf* *mf*

G

70

da do... Yo soy ya la mu - jer

cresc. *f* *sf* *mf* *dim.*

f *mf* *dim.*

f *mf*

f *mf*

f *mf*

f *mf*

H

80

que vu - ve a - ta, tú el tre - men-do va - rón que se des -

p *mp* *p cresc.*

mp *p cresc.*

p *mp* *p cresc.*

p *mp* *p*

p *mp* *p cresc.*

90

pie - ra y/es un to - rren-te que se/en - san-cha en ri - o y

ff *f*

mf *mf* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

99

I

más se/en - cres - pa mien - tras co - rre y po - da. Ah,

108

J

me re - sis - to, mas me tie - nes to - da,

114

rallentando

tú, que nun - ca se - rás del to - da mí - o.