

# 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*

The first system of the score is for measures 1 and 2. It features a Contralto with lyrics, Violin 1 with a legato line and a mezzo-forte dynamic, Violin 2 with a mezzo-forte dynamic, Viola with a mezzo-forte dynamic, Violoncello with a mezzo-forte dynamic, and Double Bass with a mezzo-forte dynamic. The music is in 4/4 time and begins with a treble clef and a key signature of one flat.

3

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

The second system covers measures 3 and 4. The Contralto continues with lyrics. The Violin 1 part features triplet markings over the final measure. The Violin 2, Viola, Violoncello, and Double Bass parts continue with their respective rhythmic patterns. The system concludes with a double bar line.

6

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

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

The third system covers measures 6 and 7. The Contralto continues with lyrics. The Violin 1 part starts with a piano dynamic and includes dynamic markings of mezzo-piano, forte, fortissimo, and mezzo-forte. The Violin 2, Viola, Violoncello, and Double Bass parts continue with their respective rhythmic patterns. The system concludes with a double bar line.

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*

*mp*

*mp*

*mp*

14

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

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

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*

*f*

*mp*

*mf*

22

que se des - li - zan mu - das, ba - jo - la ac - ción hip - nó - 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

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

C

29

na - bas\_ so - bre/e - llas\_\_\_ y/as - pi - ra - bas, te - rri - ble,

34

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

39

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

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. -

The first system of the score includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "men - tos, la car - ne blan - ca de las es - ta - tuas. -". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. Dynamics include *p* (piano) and *mp* (mezzo-piano).

### Capricho

♩ = 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* *mp*

Double Bass *mp* pizz.

The second system, titled "Capricho", features a vocal line and string accompaniment. The tempo is marked as ♩ = 92. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "Es crú - ta - me los o - jos, sor - prén - de - me la bo - ca, su - je - ta en - tre tus". The string accompaniment includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte). The Double Bass part includes a *pizz.* (pizzicato) marking.

4

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

The third system continues the vocal line and piano accompaniment. The lyrics are "ma - nos es - ta ca - be - za lo - ca; da - me a be - ber, el mal - va - do ve -". The piano accompaniment includes a right-hand part in a treble clef and a left-hand part in a bass clef. Dynamics include *p* (piano), *f* (forte), and *mp* (mezzo-piano). The Double Bass part includes an *arco* (arco) marking.

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* *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* *sf*

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.

Vida

♩ = 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*

5

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

Violin 1: *mf*, *mp*

Violin 2: *mf*, *mp*

Viola: *mf*, *mp*

Violoncello: *mf*, *mp*

Double Bass: *mp*, *mf*, *mp*

9

A

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

*mp*

This system contains measures 9 through 13. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with a *mp* dynamic marking, a bass clef staff with a *mp* dynamic marking, and a grand staff (treble and bass clefs) with a *mp* dynamic marking. The music is in a minor key and 4/4 time.

14

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

*mp* *f*

This system contains measures 14 through 17. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with a *f* dynamic marking, a bass clef staff with a *mp* dynamic marking, and a grand staff with a *f* dynamic marking. The music continues in the same key and time signature.

18

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

*mp* *mf*

This system contains measures 18 through 21. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with a *mf* dynamic marking, a bass clef staff with a *mp* dynamic marking, and a grand staff with a *mf* dynamic marking. The music continues in the same key and time signature.

23 **B**

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

27

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

31

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

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.

50 **rallentando**

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

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 *mp*

Violin 2 *mp*

Viola *mp*

Violoncello *mp*

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

Musical score for section D, measures 41-50. The vocal line begins with a rest, followed by the lyrics "No/es que cre - a, no cre - o, si in - cli - na - do". The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *mp* and *mf dim.*. The key signature has two flats (B-flat and E-flat).

51

E

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

Musical score for section E, measures 51-60. The vocal line begins with a rest, followed by the lyrics "so - bre mis ma - nos te sen - tí di - vi - no y me/em bri - a - gué, com - pren - do". The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *mf* and *mp*. The key signature has two flats (B-flat and E-flat).

60

F

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

Musical score for section F, measures 60-69. The vocal line begins with a rest, followed by the lyrics "que/es - te vi - no no/es pa - ra mi mas ju - go y rue - da el". The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *mf*. The key signature has two flats (B-flat and E-flat).

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 - ta 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.