

# TRES TANGOS

PARA ORQUESTA DE CUERDAS

I. AGRADECIENDO EL ALBA

II. POR SI SE ACABA

III. EN TRES MESES VEMOS

I. Agradeciendo el alba

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 1. Agradeciendo el alba

1 *accel.*  $\text{♩} = 100$

Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

5  $\text{♩} = 100$

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

9 rit. . . . . Solo Violín **A1** ♩=100

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

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

13

VI. Solo  
VI. II  
Vla.  
Vc.  
Kb.

*mp* *mp* *mp*

17 **accel.** . . . . ♩=105

Fin Solo Violín Violín I **A2**

Vi. Solo

Vi. II

Vla.

Vc.

Kb.

*mp* *mf*

*div.* *mf* *mf* *mf*

21

Vi. I

Vi. II

Vla.

Vc.

Kb.

*unis.*

25  $\text{♩} = 110$

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

Detailed description: This musical score covers measures 25 to 28. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature has one flat (B-flat). The tempo is marked as quarter note = 110. Measure 25 shows the Violin I and Violoncello parts with eighth-note patterns. Measure 26 continues these patterns. Measure 27 features a dynamic accent (>) on the Violin I and Violoncello parts. Measure 28 concludes with a fermata on the Violin I and Violoncello parts.

**B1**  
29

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

pizz. *f* div.

Detailed description: This musical score covers measures 29 to 32. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature has one flat (B-flat). Measure 29 is marked with a circled 'B1' and a 'pizz.' (pizzicato) instruction. Measures 29-31 show a rhythmic pattern of eighth notes with accents (^) on the Violin I and Violin II parts. Measure 32 features a dynamic accent (>) and a 'div.' (divisi) instruction, with a forte (*f*) dynamic marking. The Viola and Violoncello parts have long, sustained notes with accents (^) in measures 29-31.

33

VI. I

VI. II

Vla.

Vc.

Kb.

*f*

pizz.

*f*

unis.

unis.

37

Chicharra

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

pizz.

*mf*

arco

*mf*

div.

41 Violine I div.

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

**B2** 45 unis.

VI. I

VI. II

Vla.

Vc.

Kb.

*pizz.*

div. unis.



49

VI. I *mp* *mf* pizz. 3

VI. II *mp* *mf* pizz. 3

Vla. pizz.

Vc. pizz.

Kb.

53 rit.  $\text{♩} = 90$  **A1** accel.  $\text{♩} = 100$

VI. I

VI. II

Vla. Solo Viola arco *mf*

Vc. Solo Cello arco *mf*

Kb.

57

VI. I

VI. II

Solo Violín II arco

*mf*

3

Vla.

*mf*

Vc. Solo

Kb.

61

VI. I

*ppp*

arco div.

*f*

VI. II Solo

Fin Solo VI. II

Violine II

*f*

Vla.

*mp*

Final Solo Viola

*mf*

Vc. Solo

Fin Solo Cello

Kb.

65

VI. I

VI. II

Vla.

Vcl.

Kb.

div.

unis.

arco

*f*

Violoncello

*f*

arco

*f*

Detailed description: This system contains measures 65 through 68. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.). The Violin I and II parts are marked 'div.' (divisi) in measure 65 and 'unis.' (unison) in measure 66. The Viola part is marked 'arco' and 'f'. The Violoncello part is marked 'f'. The Kontrabaß part is marked 'arco' and 'f'. The music consists of rhythmic patterns and melodic lines across these instruments.

69

VI. I

VI. II

Vla.

Vcl.

Kb.

unis.

pizz.

rit.

*mp*

pizz.

arco

*mp*

Viola

pizz.

arco

*mp*

*mf*

*mf*

pizz.

*mp*

Detailed description: This system contains measures 69 through 72. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.). The Violin I and II parts are marked 'unis.' (unison) and 'mp'. The Viola part is marked 'pizz.' (pizzicato) and 'mp'. The Violoncello part is marked 'mf'. The Kontrabaß part is marked 'mf'. The music includes dynamic changes and articulation marks like 'pizz.' and 'arco'. A 'rit.' (ritardando) marking is present in measure 71.

# VARIATION

73 - ♩=80                      accel. . . . . ♩=100

VI. I

VI. II

Vla.

Vc.

Kb.

77

arco

*p*

*mf*

Strapatta

*mf*

VI. I

VI. II

Vla.

Vc.

Kb.

81

VI. I *mf*

VI. II *arco*  
*mf*

Vla.

Vc. *mf*

Kb. *Cuerpo golpe agudo*  
*Cuerpo golpe grave*  
3  
*arco*

85

VI. I *mf*

VI. II

Vla.

Vc. *div.*

Kb. *pizz.*

88

VI. I

VI. II

Vla.

Vc. unis.

Kb. arco

91

VI. I

VI. II

Vla.

Vc.

Kb.

$\text{♩} = 100$

$\text{♩} = 90!$

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 1. Agradeciendo el alba

Violine I

1 *fp* *mf* *f* *accel.* *3* *3*  $\text{♩} = 100$

4 *mp* *mf*  $\text{♩} = 100$

8 *rit.* Solo Violín

12 **A1**  $\text{♩} = 100$

16 *accel.*  $\text{♩} = 105$  Fin Solo Violín Violín I

20 **A2**

23

Detailed description: This is the musical score for the first violin part of the piece 'Agradeciendo el alba'. The score is written in 4/4 time and consists of seven staves of music. The first staff (measures 1-4) begins with a dynamic of *fp* and includes a triplet of eighth notes, a dynamic change to *mf*, and a crescendo to *f*. The tempo is marked as  $\text{♩} = 100$ . The second staff (measures 4-8) starts with a dynamic of *mp* and a *mf* dynamic later. The third staff (measures 8-12) features a *rit.* (ritardando) and a key signature change to one flat (B-flat major), with the instruction 'Solo Violín'. The fourth staff (measures 12-16) is marked with a circled 'A1' and a tempo of  $\text{♩} = 100$ . The fifth staff (measures 16-20) includes an *accel.* (accelerando) and a tempo of  $\text{♩} = 105$ , ending with the instruction 'Fin Solo Violín'. The sixth staff (measures 20-23) is marked with a circled 'A2' and continues the melodic line. The seventh staff (measures 23-24) concludes the piece.

26  $\text{♩}=110$

29 **B1** *div.* *f*

33

36 *unis.* Chicharra *mf*

40 *Violine I* *div.*

45 **B2** *unis.*

48 *mp* *pizz.* *mf*<sup>3</sup>

52 *rit.*  $\text{♩}=90$



accel. . . . . ♩=100

55 **A1**

57 **5** arco div. *ppp* *f*

**A2** 65

69 unis. *mp* pizz. rit. . . . .

### VARIATION

73 ♩=80 accel. . . . . ♩=100 **2** arco *p*

81 *mf* *mf*

87

89 ♩=100

92 ♩=90 !

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 1. Agradeciendo el alba

Violine II

1 *fp* *mf* *f* *accel.* *rit.*  $\text{♩} = 100$

4 *mp* *mf*  $\text{♩} = 100$

8 *mp*  $\text{♩} = 100$

12 **A1** *mp*  $\text{♩} = 100$

16 *mf* *div.* *accel.*  $\text{♩} = 105$

20 **A2** *mf* *unis.*  $\text{♩} = 110$

24  $\text{♩} = 110$

29 **B1**

32 *f* div.

33

36 unis.

39 *mf* div.

**B2** 45 unis.

48 *mp* *mf*<sup>3</sup> pizz.

52 *rit.*  $\text{♩} = 90$

55 **A1** *mf* Solo Violín II arco

60 *f* Fin Solo VI. II Violine II

**A2**

65 *div.* *unis.*

69 *mp* *pizz.* *rit.* *arco*

**VARIATION**

73 *mf*  $\text{♩} = 80$  *accel.*  $\text{♩} = 100$  **5**

81 *arco* *mf*

84

87

89  $\text{♩} = 100$

92  $\text{♩} = 90$  !

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 1. Agradeciendo el alba

1 *Viola*  $\text{fp}$  *accel.*  $\text{mf}$   $\text{f}$   $\text{mf}$   $\text{♩}=100$

4 *Vla.*  $\text{♩}=100$

9 *Vla.* *rit.*  $\text{mp}$   $\frac{5}{4}$

12 (A1) *Vla.*  $\text{mp}$   $\text{♩}=100$  3

16 *Vla.*  $\text{mp}$  *accel.*  $\text{♩}=105$

20 (A2) *Vla.*  $\text{mf}$

24 *Vla.*  $\text{♩}=110$

29 (B1) *Vla.*  $\text{f}$

33 *Vla.*  $\text{f}$

37

Vla.

41

Vla.

45 **B2**

Vla.

50

Vla.

pizz. rit. ♩=90

To Vla. To Vla. Viola Solo Viola arco Viola

55 **A1**

Vla.

accel. ♩=100

58

Vla.

61 **A2**

Vla.

Final Solo Viola arco

69 Viola

*mp*

pizz.

rit. - arçõ

### VARIATION

73  $\text{♩} = 80$

accel. . . . .  $\text{♩} = 100$

77

*mf*

80

81

83

86

89  $\text{♩} = 100$

92  $\text{♩} = 90 !$

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 1. Agradeciendo el alba

Violoncello

1 *fp* *mf* *f* *accel.*  $\text{♩} = 100$

4 *mp* *mf*  $\text{♩} = 100$

8 *mp* *rit.*

12 **A1** *mp*  $\text{♩} = 100$

16 *mp* *accel.*  $\text{♩} = 105$

20 **A2** *mf*

24  $\text{♩} = 110$

29 **B1**



33 *f*

37 pizz. arco *mf*

41 arco

(B2) 45

50 piz. rit. *mf* Solo Cello arco

55 accel. (A1) =100

58

61 Fin Solo Cello 2

**A2**

65 Violoncello

Musical staff 65-68: Bass clef, starting with a forte (*f*) dynamic. The music features a long melodic line with a slur over measures 65-68.

Musical staff 69-72: Bass clef, starting with a mezzo-forte (*mf*) dynamic. The music includes accents and a ritardando (*rit.*) marking at the end of the staff.

**VARIATION**

Musical staff 73-75: Bass clef, starting with a tempo marking of quarter note = 80. It includes a triplet of eighth notes and an acceleration (*accel.*) marking. The tempo changes to quarter note = 100.

Musical staff 76-78: Bass clef, starting with a mezzo-forte (*mf*) dynamic. The music consists of a continuous eighth-note pattern.

Musical staff 79-81: Bass clef, continuing the eighth-note pattern with a mezzo-forte (*mf*) dynamic.

Musical staff 82-84: Bass clef, continuing the eighth-note pattern.

Musical staff 85-87: Bass clef, featuring a 'div.' (divisi) marking and a series of beamed eighth notes with accents.

Musical staff 88-91: Bass clef, starting with a tempo marking of quarter note = 100. It includes a 'unis.' (unison) marking and a final chord.

Musical staff 92-94: Bass clef, starting with a tempo marking of quarter note = 90!. It features a triplet of eighth notes and ends with a double bar line.

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 1. Agradeciendo el alba

Kontrabass

1 *fp* *mf* *f* *accel.*  $\text{♩}=100$

4  $\text{♩}=100$  *mf*

8 *mp* *rit.*

12 **A1**  $\text{♩}=100$  *mp*

16 *mp* *accel.*  $\text{♩}=105$

20 **A2** *mf*

25  $\text{♩}=110$

**B1**

29 pizz.

33 pizz.

37

41

**B2**

45 pizz.

50

accel. . . . . ♩=100

**A1**

55

A2

65 arco

*f*

69

*mf* *mp*

### VARIATION

73 - ♩=80 accel. . . . . ♩=100 **4**

80

Strapatta 3

Cuerpo golpe agudo

*mf*

Cuerpo golpe grave

84

arco

pizz.

88

arco

♩=100

92

♩=90!

II. Por si se acaba

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 2. Por si se acaba

1  $\text{♩} = 110$  Chicharra\*

Aunque los efectos percusivos serán normalmente ejecutados por uno o dos Violines (Chicharra y Tambor) y por un Contrabajo (Strapatta), el Director puede establecer –en base al sonido deseado– la ejecución de más Instrumentos por sección

5

9

13 Chicharra ① unis.

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

unis.

*mf*

unis.

*mf*

17

VI. I

VI. II

Vla.

Vc.

Kb.

*mp*

*mf*

*mp*

*mf*

*mp*

arco

arco

21

VI. I

VI. II

Vla.

Vc.

Kb.

*mp*

gliss.

gliss.

div.

unis.



25 2

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*mp*

29

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*mf unis.*  
*mf*

33

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*mf*  
*mf*  
*mf*  
div. unis.

37 **3** div.

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*mf*

*mf*

*mf*

arco

arco

41

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*mf*

*mf*

*mf*

unis.

div.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

unis. arco

mf

mf

45

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*mf*

*mf*

*mf*

div.

unis.

div.

div.

unis.

49 **4**

VI. I *mp* *mf*

VI. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Kb. *mp* *mf*

53

VI. I *mf* unis.

VI. II pizz. arco unis.

Vla. pizz. arco div.

Vc. pizz. arco

Kb. pizz. arco

59

VI. I

VI. II *p* *pp* gliss.

Vla. *p* *pp*

Vc.

Kb. pizz. *p*

5

Solo, con libre Interpretación

$\text{♩} = 80$

$\text{♩} = 100$

VI. Soli *mp*

VI. I *pp*

VI. II

Vla.

Vc. *pp*

Kb.

VI. Soli *mp* Sautillé

VI. I

VI. II *div.*

Vla.

Vc.

Kb.

VI. Soli *mf* *molto accel.* *fp*

VI. I *fp*

VI. II *fp*

Vla. *fp unis.*

Vc. *fp*

Kb. *fp*

85  $\text{♩} = 120$  Solo final

VI. Soli *mp* *mf*

VI. I

VI. II *mf*

Vla.

Vc.

Kb.

89 rit. **6** A tempo

VI. Soli

VI. I *mp* *p* *mf*

VI. II *mp* *p* *mf*

Vla. *mf* *mp* *p* *mf*

Vc. *mf* *p* *mf*

Kb. *mf* *p* *arco* *mf*

Tambor\* div.

Chicharra

97

VI. I *mf*

VI. II *mf*

Vla.

Vc.

Kb. *mf*

101

VI. I unis. mf

VI. II div. mf

Vla. div. mp

Vc. unis. mf

Kb. mf

Detailed description: This system contains measures 101 through 104. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature is two sharps (F# and C#). Measure 101 has a 3-measure rest for VI. I. The music is marked with dynamics such as *mf* and *mp*, and articulation like accents and slurs. A change in key signature to one flat (Bb) occurs at the start of measure 103.

105

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This system contains measures 105 through 108. The key signature is one flat (Bb). The music continues with complex rhythmic patterns and dynamics. Measure 108 features a large slur over the strings, indicating a sustained or held note.

110

molto accel. A tempo

VI. I div. unis. f

VI. II unis. f

Vla. unis. f

Vc. div. unis. f

Kb. f

Strapatta\* 3

Detailed description: This system contains measures 110 through 114. It begins with a tempo change from *molto accel.* to *A tempo*. The music is marked with a forte (*f*) dynamic. The strings play a rhythmic pattern, with VI. I and Vc. marked *div.* (divisi). A 'Strapatta\*' (triplets) is indicated in the bass line. The system concludes with a final *f* dynamic marking.

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 2. Por si se acaba

1  $\text{♩} = 110$  Chicharra\*

Violine I

5

8 div. unis. div.

11 Chicharra

15 ① unis. mf

18 mp mf

21

24

VI. I

The musical score is written for Violin I in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a tempo marking of quarter note = 110 and a dynamic of *mf*. The score is divided into measures, with measure numbers 1, 5, 8, 11, 15, 18, 21, and 24 indicated. Measure 11 features a *p* dynamic and a *Chicharra* effect. Measure 15 starts with a first ending bracket and a *mf* dynamic. Measure 18 shows a dynamic change from *mp* to *mf*. Measures 8, 11, and 15 include performance instructions: *div.* (divisi) and *unis.* (unison). The score concludes with a double bar line at the end of measure 24.

27 **②**

VI. I *mp*

29

VI. I *mf*

32

VI. I *mf*

37 **③** div.

VI. I

40

VI. I

43

VI. I *mf*

46

VI. I *mf*

49 **④**

VI. I *mp* *mf*

55

VI. I *mf*



68 **5**  $\text{♩} = 80$   $\text{♩} = 100$

Vi. Soli *mp*

Vi. I *pp*

72

Vi. Soli *mf*

Vi. I

**Sautillé** .....

75

Vi. Soli *mp*

Vi. I

79

Vi. Soli *mf*

Vi. I

**molto accel.** .....

82

Vi. Soli *fp*

Vi. I *fp*

85  $\text{♩} = 120$   
 VI. Soli *mp*  
 VI. I

88 Solo final rit. . . . .  
 VI. Soli *mf*  
 VI. I *mp*

91 Tambor\* **6** A tempo Chicharra  
 div. *p* *mf*

96 VI. I

100 VI. I

104 unis. *mf*

107 molto accel. . . . .  
 VI. I

113 div. A tempo  
 VI. I *f*

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 2. Por si se acaba

Violine II

1  $\text{♩} = 110$

*mf*

6 *mf* div.

10 unis. div. *p*

15 ① unis. *mf*

18 *mp* *mf*

21 *mf* div.

24 *mf*

Detailed description of the musical score: The score is for the Violine II part of the second tango, 'Por si se acaba'. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as quarter note = 110. The piece begins with a first ending bracket over measures 1-5, marked *mf*. From measure 6, the music continues with a series of eighth-note patterns, marked *mf* and ending with a 'div.' (divisi) instruction. At measure 10, there is a 'unis.' (unison) instruction followed by a 'div.' instruction and a dynamic marking of *p* (piano). From measure 15, the music returns to a unison line, marked *mf* and starting with a first ending bracket. At measure 18, the dynamics shift from *mp* (mezzo-piano) to *mf*. At measure 21, the music changes to a divisi texture, marked *mf*. The piece concludes at measure 24 with a final *mf* dynamic.

27 **2**  
*mp*

30 *mf* unis.

34 *mf*

37 **3** *mf* div. unis.

43 *mf* div. unis. div.

49 **4** *mp* *mf*

53 *pizz.*

57 *arco* *unis.* *p*

62 *pp* *gliss.*

68 **5** ♩=80

♩=100

Musical staff 68-76: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of notes with slurs and accents, including some rests. The tempo is marked as ♩=80 for the first part and ♩=100 for the second part.

77 *div.*

*molto accel.*

Musical staff 77-84: Treble clef, key signature of two sharps. The staff features a sequence of notes with slurs and accents, ending with a double bar line. The dynamic marking *fp* is present at the end.

85 ♩=120

*rit.* . . . . .

Musical staff 85-93: Treble clef, key signature of two sharps. The staff begins with a triplet of notes, followed by a series of notes with slurs and accents. Dynamic markings *mf*, *mp*, and *p* are indicated.

94 **6** *A tempo*

**2**

Musical staff 94-98: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents, starting with a double bar line and repeat sign. The dynamic marking *mf* is present.

Musical staff 99-102: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents.

103 *div.*

Musical staff 103-105: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents, including a change in key signature to one sharp (F#) at the end.

Musical staff 106-108: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with slurs and accents, including a double bar line.

109 *molto accel.* . . . . .

Musical staff 109-111: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents, including a double bar line.

112 . . . . . *A tempo*

Musical staff 112-115: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents, including a double bar line.

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 2. Por si se acaba

1  $\text{♩} = 110$

Viola

mf

mf

9 div.

12

15 ① unis. mf

18 mp mf

20

22 gliss.

24

Detailed description: This is a musical score for the Viola part of the second tango, 'Por si se acaba'. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a tempo marking of quarter note = 110. The first system (measures 1-8) features a melodic line with a mezzo-forte (mf) dynamic. The second system (measures 9-11) includes a 'div.' (divisi) marking and a fourth-finger fingering (IV) for the final note. The third system (measures 12-14) continues with a similar melodic pattern. The fourth system (measures 15-17) starts with a first ending bracket (①) and a 'unis.' (unison) marking, with a mezzo-forte (mf) dynamic. The fifth system (measures 18-19) shows a dynamic change from mezzo-piano (mp) to mezzo-forte (mf). The sixth system (measures 20-21) continues the melodic line. The seventh system (measures 22-23) includes a 'gliss.' (glissando) marking. The eighth system (measures 24-26) concludes the piece with a melodic line in a lower register.

2 27 **②**

37 **③**

49 **④**

68 **5** ♩=80

♩=100

Musical staff 68-73: Bass clef, key signature of two sharps (F# and C#). Measure 68 starts with a whole note chord (F#2, C#3, G2). Measures 69-71 continue with similar chords. Measure 72 has a quarter rest followed by a quarter note G2. Measure 73 has a quarter rest followed by a quarter note G2.

74

Musical staff 74-79: Bass clef, key signature of two sharps. Measure 74 has a quarter rest followed by a quarter note G2. Measure 75 has a quarter rest followed by a quarter note G2. Measure 76 has a whole note chord (F#2, C#3, G2). Measure 77 has a whole note chord (F#2, C#3, G2). Measure 78 has a whole note chord (F#2, C#3, G2). Measure 79 has a whole note chord (F#2, C#3, G2).

83 **molto accel.**

unis.

♩=120

rit.

Musical staff 83-88: Bass clef, key signature of two sharps. Measure 83 has a whole note chord (F#2, C#3, G2) with dynamics *fp*. Measure 84 has a whole note chord (F#2, C#3, G2) with dynamics *mf*. Measure 85 has a whole note chord (F#2, C#3, G2) with dynamics *mp*. Measure 86 has a whole note chord (F#2, C#3, G2) with dynamics *p*. Measure 87 has a whole note chord (F#2, C#3, G2). Measure 88 has a whole note chord (F#2, C#3, G2).

93

**6** A tempo

2

Musical staff 93-98: Bass clef, key signature of two sharps. Measure 93 has a whole note chord (F#2, C#3, G2) with dynamics *mf*. Measure 94 has a whole note chord (F#2, C#3, G2). Measure 95 has a whole note chord (F#2, C#3, G2). Measure 96 has a whole note chord (F#2, C#3, G2). Measure 97 has a whole note chord (F#2, C#3, G2). Measure 98 has a whole note chord (F#2, C#3, G2).

99

Musical staff 99-102: Bass clef, key signature of two sharps. Measure 99 has a whole note chord (F#2, C#3, G2). Measure 100 has a whole note chord (F#2, C#3, G2). Measure 101 has a whole note chord (F#2, C#3, G2). Measure 102 has a whole note chord (F#2, C#3, G2).

103

Musical staff 103-105: Bass clef, key signature of two sharps. Measure 103 has a whole note chord (F#2, C#3, G2). Measure 104 has a whole note chord (F#2, C#3, G2). Measure 105 has a whole note chord (F#2, C#3, G2).

106

Musical staff 106-110: Bass clef, key signature of two sharps. Measure 106 has a whole note chord (F#2, C#3, G2). Measure 107 has a whole note chord (F#2, C#3, G2). Measure 108 has a whole note chord (F#2, C#3, G2). Measure 109 has a whole note chord (F#2, C#3, G2) with dynamics *div.*. Measure 110 has a whole note chord (F#2, C#3, G2) with dynamics *molto accel.*

111

unis. A tempo

Musical staff 111-115: Bass clef, key signature of two sharps. Measure 111 has a whole note chord (F#2, C#3, G2) with dynamics *f*. Measure 112 has a whole note chord (F#2, C#3, G2). Measure 113 has a whole note chord (F#2, C#3, G2). Measure 114 has a whole note chord (F#2, C#3, G2). Measure 115 has a whole note chord (F#2, C#3, G2).



# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 2. Por si se acaba

1 *pizz.*  $\text{♩} = 110$   
Violoncello *mf*

9

15 **1** arco

20 *mp* div. gliss. unis.

24

27 **2**

33 *div.* *unis.*

37 **3** *div.*  
*mf*

40 *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

44 *pizz.* *unis. arco*  
*mf*

49 **4**  
*mp* *mf*

53 *pizz.* *arco*

59 **9**

68 **5** *♩=80* *♩=100*  
*pp*

molto accel. .

76

*fp*

85  $\text{♩} = 120$

4

rit. . . . .

*mf* *p*

93

6 A tempo  
2

*mf*

99

*mf*

div.  
*mp*

104

unis.

*mf*

108

molto accel. . . . .

*mf*

113

div. A tempo

unis.

*f*

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 2. Por si se acaba

Kontrabass

1 *pizz.*  $\text{♩} = 110$   
*mf*

7 *mf*

11 *mf*

15 ① *arco*

19

23

27 ②

31

37 ③ *pizz.* *arco* *pizz.* *arco*  
*mf*

The musical score is written for Contrabass in 4/4 time with a key signature of two sharps (F# and C#). It begins with a tempo marking of quarter note = 110. The piece starts with a *pizzicato* section marked *mf* (mezzo-forte), featuring a rhythmic pattern of eighth notes and quarter notes. This is followed by a section marked *arco* (arco), which consists of a steady eighth-note accompaniment. The score includes three first endings, marked with circled numbers 1, 2, and 3. The first ending leads back to the beginning of the *arco* section. The second ending leads to a different *arco* pattern. The third ending concludes the piece with a *pizzicato* flourish. The score ends with a double bar line.

42 pizz. arco pizz. arco pizz. arco *mf*

45

49 **4** *mp* *mf* pizz.

54 arco pizz. **8** *p*

68 **5** ♩=80 ♩=100 **4** **3** *molto accel.*

85 ♩=120 **4** rit. arco *mf* *p*

93 **6** A tempo *mf*

102

109 *molto accel.* *A tempo* *f* Strapatta\* **3**

115

III. En tres meses vemos

# En tres meses vemos

## Tango para Orquesta de Cuerdas

De la Obra Original

### TRES TANGOS PARA ORQUESTA DE CUERDAS

1. Agradeciendo el alba
2. Por si se acaba
3. En tres meses vemos

TANGO

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

**A1** ♩=100

The score is for a string orchestra in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩=100. The first section, labeled 'A1', begins with a dynamic of *mp*. The Viola and Violoncello parts feature a rhythmic pattern of eighth notes with slurs and accents. The Viola part includes fingering numbers: -3- for the first measure, -2- for the second, -1- for the third, and -0- for the fourth. The Violoncello parts also feature slurs and accents. The Violine Solo, Violine I, Violine II, Kontrabass I, and Kontrabass II parts are currently blank.



7

div.

pp

f

unis.

arco

mf

pizz.

f

VI. I

VI. II

Vla. I

Vla. II

Vc. I

Vc. II

Kb. I

Kb. II

14

molto accel. A tempo

mp

mp

mp

3

3

3

VI. I

VI. II

Vla. I

Vla. II

Vc. I

Vc. II

Kb. I

Kb. II

20

VI. I *mf*

VI. II *mf*

Vla. I *mf*

Vla. II *mf*

Vc. I *mp* *pizz.* *p* *mf*

Vc. II *mf* *f*

Kb. I *mf* *f*

Kb. II *mf* *f*

26 **B**

VI. I *f* *div.* *unis.* *mp*

VI. II *f* *div.* *unis.* *mp*

Vla. I *f* *mp*

Vla. II *f* *mp*

Vc. I *f* *mp* *arco*

Vc. II *f* *pizz.* *mp*

Kb. I *f* *pizz.* *arco* *mp*

Kb. II *f*

33  $\text{♩} = 80$  **molto accel.**  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 80$  arco *mf*

VI. Solo

VI. I *pizz.*

VI. II *pizz.* arco *mp* *p* *pp*

Vla. I *mf* *pizz.* arco *mp* *p* *pp*

Vla. II *mf* *pizz.* arco *mp* *p* *pp*

Vc. I *mf* *pizz.* arco *pizz.* arco *mp* *p* *pp*

Vc. II *mf* *pizz.* arco *pizz.* arco *mp* *p* *pp*

Kb. I *mf*

Kb. II arco *pizz.* arco *pizz.* *p*

**A1**

40  $\text{♩} = 110$

VI. Solo

43  $\text{♩} = 100$

VI. Solo

46 *mp* *f* *mf*

VI. Solo

49  $\text{♩} = 100$  **molto accel.**

VI. Solo

53

8<sup>va</sup>

VI. Solo

VI. I

VI. II

Vla. I

Vla. II

Vc. I

Vc. II

Kb. I

Kb. II

arco

*mf*

60

VI. I

VI. II

Vla. I

Vla. II

Vc. I

Vc. II

Kb. I

Kb. II

accel. . . ♩=100 accel. . . .

66  $\text{♩} = 100$  **(B)**

VI. Solo *mf*

VI. I *mp* *mf*

VI. II *mp* *mf*

Vla. I *mp* *mf*

Vla. II *mp* *mf*

Vc. I

Vc. II *mf*

Kb. I *mf*

Kb. II *mp* *mf*

71

VI. I

VI. II

Vla. I

Vla. II

Vc. I

Vc. II

Kb. I

Kb. II

76

VI. I *pizz.*

VI. II *pizz.*

Vla. I *pizz.* *arco*

Vla. II *pizz.* *arco*

Vc. I *pizz.* *arco* *pizz.*

Vc. II *pizz.* *arco* *pizz.*

Kb. I *arco* *pizz.* *arco* *pizz.*

Kb. II *arco* *pizz.* *arco* *pizz.*

A1

81

VI. I *arco*

VI. II *arco*

Vla. I *arco* *mf*

Vla. II *arco* *mf*

Vc. I *arco* *mf*

Vc. II *arco* *f*

Kb. I *f*

Kb. II *f*

8va

molto accel.

A tempo

8

86

VI. Solo

VI. I

VI. II

Vla. I

Vla. II

Vc. I

Vc. II

Kb. I

Kb. II

*mf* *mp*

92

VI. Solo

VI. I

VI. II

Vla. I

Vla. II

Vc. I

Vc. II

Kb. I

Kb. II

*tr* *mp* *f* *fp*

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

Violine I

**A1**  $\text{♩} = 100$

8

div.

unis.

*pp* *f*

VI. I

**A2**

13

VI. I

16

molto accel. .

3

VI. I

19

A tempo

*mp* *mf*

VI. I

**B**

26

*f*

VI. I

30

div. unis.

*mp*

pizz.

VI. Solo

35

$\text{♩} = 80$  *molto accel.*  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 80$

arco

*mf*

VI. I



2 **A1** 40  $\text{♩} = 110$

VI. Solo

VI. I

43  $\text{♩} = 100$

VI. Solo

VI. I

46 *mp* *< f* *mf*

VI. Solo

VI. I

50 *molto accel.*  $\text{♩} = 100$  *8va*

VI. Solo

VI. I

54  $\text{♩} = 100$

VI. Solo

VI. I

arco

*mf*

58 **A2**

VI. I

62 *accel.*  $\text{♩} = 100$  *accel.*

VI. I

66  $\text{♩} = 100$

VI. Solo *mf*

VI. I *mp*

70 **(B)**

VI. I *mf*

73

VI. I

78

VI. I *pizz.* *arco*

84 **(A1)**

VI. Solo *8va*

VI. I *mf*

89 *molto accel.* *A tempo*

VI. Solo

VI. I

92

VI. Solo *tr* *fp*

VI. I *f* *fp*


# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

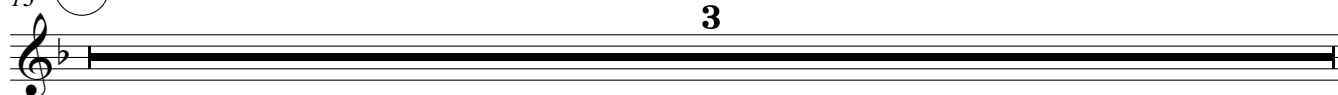
(A1) ♩=100

13



13 (A2)

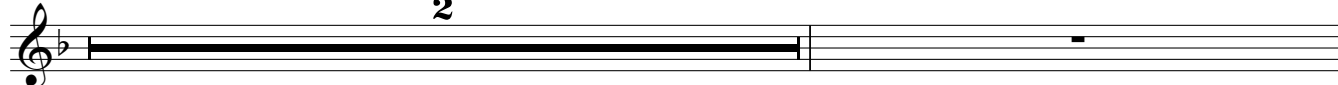
3



16


2

molto accel. . .



19 A tempo

7



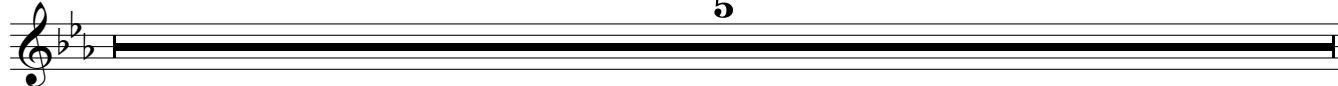
26 (B)

4



30

5



35

♩=80

molto accel. . .

♩=80

♩=60

♩=80 arco

mf



(A1)

40


♩=110

♩=100

molto accel. . . ♩=100

8va

f mp f mf



55 <sup>8</sup> Violine Solo  
 ♩ = 100

58 **A2** 5

63 *accel.* ♩ = 100 *accel.* ♩ = 100

70 **B** 4

74 4

78 4 2

84 **A1** <sup>8va</sup> *molto accel.* *A tempo*

92 *tr* *mp* 3 3 5 *fp*

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

Violine II

**A1**  $\text{♩} = 100$   
8

**A2**  
13

16 *molto accel.* - 3

19 *A tempo*  
*mp* *mf*

**B**  
26 *f*

30 *div.* *unis.* *mp* *pizz.*

35  $\text{♩} = 80$  *arco* *molto accel.*  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 80$   
*mp* *p* *pp*

**A1**  
40 2  $\text{♩} = 110$  2  $\text{♩} = 100$  3 *molto accel.*  $\text{♩} = 100$  2 4

♩=100

55 *mf*

**A2**

58

63 *mp*

accel. ♩=100 accel. ♩=100

**B**

70 *mf*

73

78 *pizz.* *arco*

**A1**

84 *mf*

**molto accel. A tempo**

92 *f* *fp*

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

**(A1)**  $\text{♩} = 100$

Viola I

*mp*

5

*f*

**(A2)**

13

18 *molto accel. A tempo*

*mp* *mf*

**(B)**

26

*f*

31

*mp* *mf* *pizz.* *arco*

36  $\text{♩} = 80$  *molto accel.*  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 80$

*mp* *p* *pp*

**(A1)**  $\text{♩} = 110$   $\text{♩} = 100$  *molto accel.*

40 2 2 3 2

2 51  $\text{♩} = 100$   $\text{♩} = 100$

4  
*mf*

58 (A2)

*mf*

62 *accel.*  $\text{♩} = 100$

*mf*

65 *accel.*  $\text{♩} = 100$

*mp* *mf*

70 (B)

*mf*

74

*mf*

78 *pizz.* *arco* *arco*

*mf*

84 (A1) *mf*

*mf*

87 *molto accel.* *A tempo*

*mf* *mp*

92 *f* 3 3 *fp*

*f* *fp*



# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

**A1**  $\text{♩} = 100$

Viola II

*mp*

5

*f*

13 **A2**

18 *molto accel. A tempo*

*mp* *mf*

26 **B**

*f*

31

*mp* *mf* pizz. arco

36  $\text{♩} = 80$  *molto accel.*  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 80$

*mp* *p* *pp*

40 **A1**  $\text{♩} = 110$   $\text{♩} = 100$  *molto accel.*

2 2 3 2

51  $\text{♩} = 100$  **4**  $\text{♩} = 100$

*mf*

58 **(A2)**

62 **accel.**  $\text{♩} = 100$

65 **accel.**  $\text{♩} = 100$

*mp* *mf*

70 **(B)**

74

78 **pizz.** **arco** **arco**

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

Violoncello I

**(A1)**  $\text{♩} = 100$

*mp*

5

*f*

**(A2)**

13

16 *molto accel.*

19 **A tempo** *pizz.* *arco*

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

26 **(B)** *f*

30 *mp* *mf* *pizz.* *arco*

35 *pizz.* *arco*  $\text{♩} = 80$  *molto accel.*  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 80$

*mp* *p* *pp*

**(A1)**  $\text{♩} = 110$   $\text{♩} = 100$  *molto accel.*

40 2 2 3 2

51  $\text{♩} = 100$  **4**  $\text{♩} = 100$

*mf*

58 **A2**

63 *accel.*  $\text{♩} = 100$  *accel.*

66  $\text{♩} = 100$

70 **B**

75

79 *pizz.* *arco* *pizz.* *arco*

84 **A1** *mf*

87 *molto accel.* *A tempo* *mf* *mp*

92 *fp*

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

**(A1)**  $\text{♩}=100$

Violoncello II *mp*

5 *f*

**(A2)**

13

16 *molto accel.*

19 *A tempo* **2** *pizz.* *mf* *arco* *f*

26 **(B)** *pizz.* *f*

31 *arco* *mp* *mf* *pizz.* *arco*

35 *pizz.* *arco*  $\text{♩}=80$  *mp* *molto accel.*  $\text{♩}=80$   $\text{♩}=60$   $\text{♩}=80$  *p* *pp*

**(A1)**  $\text{♩}=110$   $\text{♩}=100$  *molto accel.*

40 **2** **2** **3** **2**

2 51  $\text{♩} = 100$   $\text{♩} = 100$

4

*mf*

58 (A2)

*mf*

63 *accel.*  $\text{♩} = 100$  *accel.*

*mf*

66  $\text{♩} = 100$

*mf*

70 (B)

*mf*

74

*mf*

79 *pizz.* *arco* *pizz.* *arco*

*mf*

84 (A1)

*f*

87 *molto accel.* *A tempo*

*mf* *mp*

92

*fp*

# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

Kontrabass I

**A1** ♩=100

arco

mf f

**A2**

13

17

molto accel. A tempo

mf

22

f

**B**

26

pizz.

f

30

arco

mp mf

35

♩=80 molto accel. ♩=80 ♩=60 ♩=80

**A1**

40

♩=110 ♩=100

2 2 3

2 48 **molto accel.** ♩=100 ♩=100

58 **(A2)** arco *mf*

63 **accel.** ♩=100 **accel.** ♩=100 3 3 3

70 **(B)** *mf*

74

78 *f*

84 **(A1)** **molto accel.** **A tempo** *mf*

92 arco *fp*



# Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

## 3. En tres meses vemos

**(A1)**  
♩=100  
8  
Kontrabass II

*pizz.*  
*mf* *f*

**(A2)**

13

17

**molto accel.**

*arco*  
*mf* *f*

22

*f*

**(B)**

26

*pizz.*  
*f*

30

*arco* *pizz.* *arco*  
*mf* *f*

35

*pizz.* ♩=80 **molto accel.** ♩=80 ♩=60 ♩=80  
*p*

*f*

**(A1)**

40

♩=110 2 2 3 ♩=100

*f*

2  
48

molto accel. ♩=100

♩=100

2 5 6/4

(A2)

58

*mf*

63

accel. ♩=100 accel. ♩=100

*mp*

(B)

70

*mf*

75

arco pizz. arco

80

pizz. *f*

(A1)

84

*mf*

88

molto accel.

A tempo

*mp*

92

*fp*