

Arreglo
para
Septeto

Agradeciendo el alba

(Tango - 2025)

de la Obra "Tres Tangos para Orquesta de Cuerdas"

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

1. Agradeciendo el alba (Dankbar für die Morgendämmerung)

The musical score is arranged for a septet. It begins with a tempo of ♩=70. The first system (measures 1-4) features Violin I, Violin II, Viola, and Violoncello. The Violin parts start with a *fp* dynamic and include a triplet of eighth notes. The Viola and Violoncello parts also feature triplets. Dynamics transition from *mf* to *f*. An *accel.* marking is present. The tempo changes to ♩=110 for measures 5-8, then to ♩=100 for measures 9-12. The Bandoneon part is silent in this section. The second system (measures 13-16) includes Klavier and Kontrabass. The Klavier part has a triplet of eighth notes and dynamics of *mf*, *f*, and *mp*. The Kontrabass part has dynamics of *fp*, *mf*, *f*, and *mf*. The third system (measures 17-20) starts at measure 5 with a tempo of ♩=105. It includes Violin I, Violin II, Viola, Violoncello, Bandoneon, Klavier, and Kontrabass. The Violin I part starts with a *mf* dynamic. The Violin II, Viola, and Violoncello parts have dynamics of *mp* and *mf*. The Bandoneon part has a *mf* dynamic. The Klavier part has a *mf* dynamic and includes a triplet of eighth notes. The Kontrabass part has dynamics of *mp* and *mf*. A *rit.* marking is present in the final measures of this system.

A1

12 $\text{♩} = 100$

Vi. I *mp*

Vi. II *mp*

Vla. *mp* *mf*

Vcl. *mp* *mf*

Bd.

Kl.

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

accel. $\text{♩} = 110$

16

Vi. I *mf*

Vi. II *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

Bd.

Kl.

Kb. *mp* *mf*

A2

Tempo behalten

20

Vi. I
Vi. II
Vla.
Vc.
Bd.
Kl.
Kb.

8^{va}

Detailed description: This system contains measures 20 through 23. It features seven staves: Violin I, Violin II, Viola, Violoncello, Double Bass, Clarinet, and Contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by long, flowing lines with many slurs and ties. The Clarinet part includes a trill marked '8^{va}' in measure 21. The Double Bass part has a dynamic marking of 'mp' at the end of measure 23.

24

Vi. I
Vi. II
Vla.
Vc.
Bd.
Kl.
Kb.

mp

Detailed description: This system contains measures 24 through 27. It features the same seven staves as the previous system. The music continues with similar melodic and harmonic textures. The Clarinet part has a dynamic marking of 'mp' at the end of measure 27.

B1

cool unterwegs

29

Vi. I *mp* *mf*

Vi. II *mp* *mf*

Vla.

Vcl.

Bd.

Kl.

Kb. *pizz.*

33

Vi. I *mf* *unis.*

Vi. II *mf*

Vla. *mf*

Vcl. *mf* *mp*

Bd. *mf*

Kl.

Kb. *pizz.*

37 Chicharra

Violin I: *mf*

Violin II: *mf*

Viola: *pizz.*

Violoncello: *mf*, *pizz.*, *arco*

Bassoon: *mf*

Clarinet: *mf*

Bassoon: *mf*

41

Violin I: *mf*

Violin II: *mf*

Viola: *arco*, *mp*, *mf*

Violoncello: *mf*

Bassoon: *mp*

Clarinet: *mf*

Bassoon: *pizz.*, *arco*, *mf*

A1

55 **accel.** ♩ = 100 *ab hier muss das Tempo nicht mehr geändert werden*

Vi. I

Vi. II *arco* *mf*

Vla. *mf*

Vc.

Bd.

Kl.

Kb.

60

Vi. I *ppp* *f*

Vi. II *f*

Vla. *arco* *mp* *mf*

Vc. *mp* *mf*

Bd.

Kl. *f* *fff*

Kb.

A2

Tempo behalten

65

Vi. I *f*

Vi. II

Vla. *arco* *f*

Vc. *f*

Bd. *f*

Kl. *f*

Kb. *arco* *f*

69

Vi. I *mp*

Vi. II *mp*

Vla. *mp*

Vc. *mp*

Bd. *mp*

Kl. *mp*

Kb. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

arco

arco

rit.

rit.

pizz.

VARIATION

ab hier muss das Tempo nicht mehr geändert werden

73 - ♩=80 accel. ♩=100!!!

Vi. I
Vi. II
Vla.
Vc.
Bd.
Kl.
Kb.

77

Vi. I arco mp

Vi. II
Vla.
Vc.
Bd.
Kl.
Kb.

Kontrabass im Vordergrund übernimmt den gesamten Rhythmus

Strapatta 3

mf

Kraftvoll aber Tempo behalten

81

Vi. I *mf*

Vi. II *mf*

Vla. *mf*

Vcl. *mf*

Bd. *mf*

Kl.

Kb. *mf*

Hoher Ton: Schlag auf die obere Seite des Körpers mit der offenen Hand

Tiefer Ton: Schlag auf die Rückseite des Kb. mit der offenen Hand

arco

85

Vi. I *mf*

Vi. II *mf*

Vla. *mf*

Vcl. *mf*

Bd. *mf*

Kl.

Kb. *mf*

div.

pizz.

88 $\text{♩} = 100!$

Vi. I *f*

Vi. II *f*

Vla. *f*

Vc. *f*

Bd. *f*

Kl. *f*

Kb. *f* arco

91 *Tempo behalten* $\text{♩} = 90!$

Vi. I *mp*

Vi. II *mp*

Vla. *mp*

Vc. *mp*

Bd. *mp*

Kl. *mp*

Kb. *mp*

1. Agradeciendo el alba (Dankbar für die Morgendämmerung)

Violine I

1 $\text{♩}=70$
fp *mf* *f* *accel.* $\text{♩}=110$ $\text{♩}=100$

4 $\text{♩}=105$ *mf*

8 *rit.*

12 **A1** $\text{♩}=100$ *mp*

16 *accel.* $\text{♩}=110$ *mf*

20 **A2** *Tempo behalten*

23

26

B1

29 *cool unterwegs*

32

36 *unis.* Chicharra

40

B2

45

48 *pizz.*

52 *rit.* =90

A1
 55 *accel.* ♩=100 **5**
ppp ————— *f*

A2
 65 *Tempo behalten*
f

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

VARIATION

73 ♩=80 *accel.* ♩=100!!! **2** *arco*
mp —————

81 *Kraftvoll aber Tempo behalten*
mf ————— *mf*

87 *f*

89 ♩=100! *Tempo behalten*

92 ♩=90!
mp

1. Agradeciendo el alba (Dankbar für die Morgendämmerung)

Violine II

1 $\text{♩} = 70$ *fp* *accel.* $\text{♩} = 110$ *f* *mf* $\text{♩} = 100$ *mf*

4 $\text{♩} = 105$

8 *rit.* *mp* *mf*

12 **A1** $\text{♩} = 100$ *mp*

16 *accel.* $\text{♩} = 110$ *mf*

20 **A2** *Tempo behalten*

23

65 *Tempo behalten*

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

VARIATION

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

81 *Kraftvoll aber Tempo behalten* *arco* *mf*

84

87 *f*

89 $\text{♩} = 100!$ *Tempo behalten*

92 $\text{♩} = 90!$ *mp*

1. Agradeciendo el alba (Dankbar für die Morgendämmerung)

1 $\text{♩} = 70$ *fp* *accel.* $\text{♩} = 110$ *f* $\text{♩} = 100$ *mf*

4 $\text{♩} = 105$ *mf*

8 *rit.* *mp* *mf*

12 **A1** $\text{♩} = 100$ *mp* *mf*

16 *accel.* $\text{♩} = 110$ *mp* *mf*

20 **A2** *Tempo behalten*

25

The score is for the Viola part of the piece 'Agradeciendo el alba'. It is written in 9/4 time and consists of 25 measures. The piece starts with a tempo of 70 beats per minute and includes several dynamic markings: *fp*, *mf*, *f*, *mp*, and *mf*. There are also tempo changes: an acceleration to 110 bpm, a tempo of 105 bpm, a ritardando, and a return to 100 bpm. The score features various musical techniques such as triplets, slurs, and articulation marks. Two first endings are marked with circled 'A1' and 'A2'. The piece concludes with a final cadence in the key of B-flat major.

B1

29 *cool unterwegs*

Vla.

35 *pizz.*

Vla.

40 *arco*

Vla.

B2

45

Vla.

50 *pizz.* *rit.* $\text{♩} = 90$ *arco*

Vla.

A1

55 *accel.* $\text{♩} = 100$ *ab hier muss das Tempo nicht mehr geändert werden*

Vla.

58

Vla.

61 *arco*

Vla.

A2

65 *Tempo behalten*
arco

Vla. *f*

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

VARIATION

73 $\text{♩} = 80$ *accel.* $\text{♩} = 100!!!$ *ab hier muss das Tempo nicht mehr geändert werden*

Vla. *mf*

79

Vla.

81 *Kraftvoll aber Tempo behalten*

Vla.

84

Vla.

87 *f*

Vla.

89 $\text{♩} = 100!$ *Tempo behalten*

Vla.

92 $\text{♩} = 90!$ *mp*

Vla.

1. Agradeciendo el alba (Dankbar für die Morgendämmerung)

Violoncello

$\text{♩} = 70$

1 *fp* *accel.* $\text{♩} = 110$ *f* *mf*

4

8 *rit.* *mp* *mf* $\frac{5}{4}$

12 **A1** $\text{♩} = 100$ *mp* *mf*

16 *accel.* $\text{♩} = 110$ *mp* *mf*

20 **A2** *Tempo behalten*

23

29 **B1** *cool unterwegs*

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

41 *mf*

B2

45 *mp*

51 pizz. rit. =90 arco *mf* *mf*

A1

55 accel. =100 ab hier muss das Tempo nicht mehr geändert werden

58 **2**

A2

65 *f* Tempo behalten

69 *mp* rit.

VARIATION

73 $\text{♩} = 80$ *mf* 3 *accel.*

75 $\text{♩} = 100!!!$ *ab hier muss das Tempo nicht mehr geändert werden*

77 *mf*

79

81 *Kraftvoll aber Tempo behalten* *mf*

84 *div.*

87 $\text{♩} = 100!$ *f*

90 *Tempo behalten* 3

93 $\text{♩} = 90!$ *mp*

1. Agradeciendo el alba

(Dankbar für die Morgendämmerung)

1 $\text{♩}=70$ *accel.* $\text{♩}=110$ $\text{♩}=100$ $\text{♩}=105$ 4 2 *rit.*

Bandoneon

12 **A1** $\text{♩}=100$ 3

16 *accel.* $\text{♩}=110$

20 **A2** *Tempo behalten* 4 4 *mp*

29 **B1** *cool unterwegs* *mf*

34

mf

mp

B2

45

50

mp

rit. ♩=90

A1

55

accel. ♩=100

8

A2

65

Tempo behalten

f

69

rit.

mp

VARIATION

73 - ♩=80

accel. ♩=100!!!

5

81 Kraftvoll aber Tempo behalten

84

87

♩=100!

90

Tempo behalten

♩=90!

1. Agradeciendo el alba (Dankbar für die Morgendämmerung)

1 $\text{♩}=70$ *accel.* $\text{♩}=110$ $\text{♩}=100$

Klavier

mf f

4 $\text{♩}=105$

mp *8^{vb}* mf

8 *rit.*

mp mf

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

5 5 mf

Detailed description: The score is for piano in 4/4 time. It begins at measure 1 with a tempo of 70 and a dynamic of mf. The music features a series of chords and triplets. At measure 4, the tempo changes to 105 and the dynamic to mp. A section marked '8^{vb}' (8 measures of vibrato) is indicated. At measure 8, the tempo slows down with a 'rit.' marking. At measure 12, the tempo returns to 100 and the dynamic to mf. The piece concludes with a final section marked 'A1' and a tempo of 110, featuring a 5-measure rest in both staves and a final chord with a wavy line indicating a tremolo or similar effect.

A2 *Tempo behalten*

20

8^{vb}

24

B1

cool unterwegs

29

34

37

40

2

mf

B2

45

mp

50

rit. ♩=90

A1

55

accel. ♩=100

7

7

f

fff

A2

65

Tempo behalten

f

69

rit.

mp

VARIATION

73

$\text{♩} = 80$

accel. $\text{♩} = 100!!!$

ab hier muss das Tempo nicht mehr geändert werden

8

8

85

f

89

$\text{♩} = 100!$

Tempo behalten

mp

92

$\text{♩} = 90!$

mp

mp

1. Agradeciendo el alba

(Dankbar für die Morgendämmerung)

Kontrabass

♩=70

1 *fp* *mf* *f* *accel.* ♩=110 ♩=100

4 *mf* ♩=105

8 *mp* *mf* *rit.*

12 **A1** *pizz.* ♩=100 *arco* *mf*

16 *mp* *mf* *accel.* ♩=110

20 **A2** *Tempo behalten*

24

29 **B1** *cool unterwegs* *pizz.* *pizz.*

35

41 pizz. arco *mf*

B2 45 pizz. arco *mp*

50 pizz. rit. $\text{♩} = 90$ *mf*

A1 55 accel. $\text{♩} = 100$ 8

A2 *Tempo behalten* 65 arco *f*

69 rit. pizz. *mp*

VARIATION

Kontrabass im Vordergrund übernimmt den gesamten Rhythmus

73 $\text{♩} = 80$ accel. $\text{♩} = 100!!!$ 4 3 *mf*

Kraftvoll aber Tempo behalten
Hoher Ton: Schlag auf die obere Seite des Körpers mit der offenen Hand

81 arco *mp*

Tiefer Ton: Schlag auf die Rückseite des Kb. mit der offenen Hand

85 pizz. arco $\text{♩} = 100!$ *f*

91 *Tempo behalten* $\text{♩} = 90!$ 3 *mp*