

Agradeciendo el alba

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. Cada tres meses

TANGO

Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

1. Agradeciendo el alba

1 *accel.* $\text{♩} = 100$

Violine I
Violine II
Viola
Violoncello
Kontrabass

fp *mf* *f* *mp*

5 $\text{♩} = 100$

Vi. I
Vi. II
Vla.
Vc.
Kb.

mf *mf* *mf*

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*

21

Vi. I

Vi. II

Vla.

Vc.

Kb.

unis.

25 $\text{♩} = 110$

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

Detailed description: This system contains measures 25 through 28. The tempo is marked as quarter note = 110. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The key signature has one flat. Measure 25 shows the Violin I part with a melodic line, while other instruments provide harmonic support. Measures 26 and 27 continue the melodic development in Violin I. Measure 28 features a final melodic flourish in Violin I and a sustained chord in the other instruments.

B1
29

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

pizz. *f* div.

Detailed description: This system contains measures 29 through 32. A section marker 'B1' is circled above measure 29. The score continues for the same five instruments. Measures 29 and 30 feature a rhythmic pattern of eighth notes in the Violin parts. Measures 31 and 32 show a change in texture, with the Violin parts playing a more complex rhythmic pattern and the Viola, Violoncello, and Kontrabaß parts playing sustained notes. Dynamics include *f* (forte) and *pizz.* (pizzicato) for the Kontrabaß.

33

VI. I unis.

VI. II unis.

Vla.

Vc. *f*
pizz.

Kb. *f*

37 Chicharra

VI. I *mf*

VI. II *mf*
div.

Vla. *mf*

Vc. pizz. *mf*
arco

Kb. *mf*

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* *pizz.* *mf* 3

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

Vla. *pizz.*

Vc. *pizz.*

Kb.

53 rit. =90 **A1** accel. =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.

Final Solo Viola

mp

mf

Vc. Solo

Fin Solo Cello

Kb.

65

VI. I

VI. II

Vla.

Vc.

Kb.

f

f

div.

unis.

arco

arco

f

69

VI. I

VI. II

Vla.

Vc.

Kb.

mp

mp

mp

mf

mf

mp

unis.

pizz.

pizz.

pizz.

arco

arco

pizz.

rit.

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.

Kb.

unis.

arco

91

$\text{♩} = 100$

$\text{♩} = 90 !$

VI. I

VI. II

Vla.

Vc.

Kb.

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 features a triplet of eighth notes. The tempo is marked as $\text{♩} = 100$. The second staff (measures 4-8) starts with *mp* and *mf* dynamics, with a tempo of $\text{♩} = 100$. The third staff (measures 8-12) includes a *rit.* (ritardando) section and a 'Solo Violín' section. The fourth staff (measures 12-16) is marked with a circled 'A1' and a tempo of $\text{♩} = 100$. The fifth staff (measures 16-20) features an *accel.* (accelerando) section and a tempo of $\text{♩} = 105$, ending with 'Fin Solo Violín' and 'Violín I'. The sixth staff (measures 20-23) is marked with a circled 'A2'. The seventh staff (measures 23-26) continues the melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings.

26 ♩=110

29 **B1**

div.
f

33

36 *unis.* Chicharra *mf*

40 *Violine I* *div.*

45 **B2** *unis.*

48 *pizz.* *mf* ³

52 *rit.* ♩=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

The musical score for Violine II is written in 4/4 time and consists of nine staves. The first staff (measures 1-3) begins with a *fp* dynamic, followed by an *mf* section with a triplet and an *f* section. It includes an *accel.* marking and a tempo of $\text{♩}=100$. The second staff (measures 4-7) starts with *mp* and $\text{♩}=100$. The third staff (measures 8-11) features a *rit.* marking and *mp* dynamics. The fourth staff (measures 12-15) is marked **A1**, *mp*, and $\text{♩}=100$. The fifth staff (measures 16-19) includes an *accel.* marking, $\text{♩}=105$, and a *div.* marking. The sixth staff (measures 20-23) is marked **A2**, *mf*, and *unis.*. The seventh staff (measures 24-28) has a tempo of $\text{♩}=110$. The eighth staff (measures 29-32) is marked **B1** and consists of a rhythmic pattern of chords.

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

4 *mp* *mf* $\text{♩}=100$

8 *mp* *rit.*

12 **A1** *mp* $\text{♩}=100$

16 *accel.* $\text{♩}=105$ *div.*

20 **A2** *mf* *unis.*

24 $\text{♩}=110$

29 **B1**

32 *f* div.

33

36 unis.

39 *mf* div.

B2 45 unis.

48 *mp* *mf*³ pizz.

52 rit. ♩=90

55 **A1** accel. ♩=100 Solo Violín II arco *mf*

60 Fin Solo VI. II Violine II *f*

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

4 $\text{♩} = 100$

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

12 (A1) *mp* $\text{♩} = 100$

16 *mp* *accel.* $\text{♩} = 105$

20 (A2) *mf*

24 $\text{♩} = 110$

29 (B1) *f*

33

The score is written for Viola and Violin (Vla.) in 3/4 time. It includes dynamic markings such as *fp*, *mf*, *f*, *mp*, and *mf*. Performance instructions include *accel.* (accelerando), *rit.* (ritardando), and a tempo marking of $\text{♩} = 100$. The score features several measures with triplets and a section with a 5/4 time signature. Rehearsal marks (A1, A2, B1) are present. The key signature changes from one flat to two flats.

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

mp *mf* *f*

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** $\text{♩} = 100$ *mp*

16 *mp* *accel.* $\text{♩} = 105$

20 **A2** *mf*

24 $\text{♩} = 110$

29 **B1**

33 *f*

37 *pizz.* *arco* *mf*

41 *arco*

45 **B2**

50 *pizz.* *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. A long slur covers the first four measures. The music consists of eighth and sixteenth notes.

Musical staff 69-72: Bass clef, starting with a mezzo-forte (*mf*) dynamic. Measures 69-71 feature eighth-note patterns with accents. Measure 72 is marked *rit.* (ritardando) and ends with a whole rest.

VARIATION

Musical staff 73-75: Bass clef, starting with a tempo marking of quarter note = 80. Measure 73 has a triplet of eighth notes. The music is marked *mf*. A dashed line indicates an *accel.* (accelerando) section. The tempo marking changes to quarter note = 100.

Musical staff 76-78: Bass clef, continuing the variation with a mezzo-forte (*mf*) dynamic. The music features sixteenth-note patterns.

Musical staff 79-81: Bass clef, continuing the variation with a mezzo-forte (*mf*) dynamic. The music features sixteenth-note patterns.

Musical staff 82-84: Bass clef, continuing the variation with a mezzo-forte (*mf*) dynamic. The music features sixteenth-note patterns.

Musical staff 85-87: Bass clef, starting with a *div.* (divisi) instruction. The music features sixteenth-note patterns with accents.

Musical staff 88-91: Bass clef, starting with a tempo marking of quarter note = 100. Measure 88 has a *unis.* (unison) instruction. The music features sixteenth-note patterns.

Musical staff 92-94: Bass clef, starting with a tempo marking of quarter note = 90!. Measure 92 has a triplet of eighth notes. The music features sixteenth-note patterns.

Tres Tangos para Orquesta de Cuerdas

Coco Nelegatti

1. Agradeciendo el alba

Kontrabass

The musical score for the Contrabass part of 'Agradeciendo el alba' is written in 4/4 time. It consists of seven staves of music. The first staff starts with a dynamic of *fp* and includes an *accel.* marking. It features two triplet markings and a tempo marking of $\text{♩} = 100$. The second staff continues with a dynamic of *mf* and a tempo marking of $\text{♩} = 100$. The third staff includes a *rit.* marking and a change in time signature to 5/4. The fourth staff is marked with a circled 'A1' and a dynamic of *mp*, with a tempo marking of $\text{♩} = 100$. The fifth staff is marked with a circled 'A2' and a dynamic of *mf*, with a tempo marking of $\text{♩} = 105$. The sixth staff has a dynamic of *mp* and a tempo marking of $\text{♩} = 110$. The seventh staff concludes the piece with a dynamic of *mf* and a tempo marking of $\text{♩} = 110$.

B1

29 pizz.



33 pizz.



37



41



B2

45 pizz.



50



accel. ♩=100

55 **A1**



A2

65 arco *f*

69 *mf* *mp* rit. pizz.

VARIATION

73 $\text{♩} = 80$ accel. $\text{♩} = 100$ 4

80 *mf* Strapatta 3 Cuerpo golpe agudo Cuerpo golpe grave

84 arco pizz.

88 $\text{♩} = 100$ arco

92 $\text{♩} = 90!$