

Contrapionentes

a song cycle for chorus

by Chris Pratorius

poetry by

Federico García Lorca

for SATB choir

with

Piccolo

2 Flutes

Harp

Cello

&

Percussion, played by choir members:

Triangle

Tibetan Tingsha (thick, hand-held meditation cymbals)

Contrapionentes was commissioned by Ariose Singers.

**Ariose premiered Contrapionentes on June 1st 2012 in Aptos CA,
under the baton of Michael McGushin.**

The following Lorca poems were set in this cycle.

Eco

Ya se ha abierto
la flor de la aurora.

(¿Recuerdas
el fondo de la tarde?)

El nardo de la luna
derrama su olor frío.

(¿Recuerdas
la mirada de agosto?)

Echo

Dawn's flower
has already opened.

(Do you remember
the depth of the afternoon?)

The moon's spikenard (a flower)
spills its cold fragrance.

(Do you remember
the glance of August?)

Huerto de Marzo

Mi manzano
tiene ya sombras y pájaros.

¡Qué brinco da mi sueño
de la luna al viento!

Mi manzano
da a lo verde sus brazos.

¡Desde marzo, cómo veo
la frente blanca de enero!

Mi manzano...
(viento bajo).

Mi manzano...
(cielo alto).

March's Orchard

My apple tree
has shade and birds already.

How my dream leaps
from the moon to the breeze!

My apple tree
gives his arms to the green.

From March, how I see
January's white forehead!

My apple tree...
(low wind).

My apple tree...
(high sky).

[Agosto.]

Agosto.
Contrapoinentes
de melocotón y azúcar,
y el sol dentro de la tarde,
como el hueso en una fruta.

La panocha guarda intacta
su risa amarilla y dura.

Agosto.
Los niños comen
pan moreno y rica luna.

[August.]

August.
Counterplacements (i.e. contrasts)
of peach and sugar,
and the sun inside the afternoon,
like the pit in a fruit.

The maize cob keeps intact
her laugh, yellow and hard.

August.
The children eat
dark bread and delicious moon.

Los Cuatro Muleros

1

De los cuatro muleros,
que van al campo,
el de la mula torda,
moreno y alto.

2

De los cuatro muleros,
que van al agua,
el de la mula torda,
me roba el alma.

3

De los cuatro muleros,
que van al río;
el de la luna torda,
es mi marío.

4

A qué buscas la lumbre
la calle arriba
si de tu cara sale
la brasa viva.

The Four Muleteers (i.e. mule drivers)

1

Of the four muleteers,
who go to the field,
he, of the speckled mule,
dark and tall.

2

Of the four muleteers,
who go to the water,
he, of the speckled mule,
steals my soul.

3

Of the four muleteers,
who go to the river,
he, of the speckled mule,
is my husband.

4

Why do you search for fire
the street above
when from your face comes
live coal.

Madrigalillo

Cuatro granados
tiene tu huerto.

(Toma mi corazón
nuevo.)

Cuatro cipreses
tendrá tu huerto.

(Toma mi corazón
viejo.)

Sol y luna.
Luego...
¡ni corazón
ni huerto!

Little Madrigal

Your orchard has
four pomegranate trees.

(Take my heart,
new.)

Your orchard will have
four cypress trees.

(Take my heart,
old.)

Sun and moon.
Then...
neither heart
nor orchard!

Balanza

La noche quieta siempre.
El día va y viene.

La noche muerta y alta.
El día con un ala.

La noche sobre espejos
y el día bajo el viento.

Balance

The night always still.
The day comes and goes.

The night dead and high.
The day with a wing.

The night above mirrors
and the day below the wind.

Madrigal - 1919

Yo te miré a los ojos
cuando era niño y bueno.
Tus manos me rozaron
y me diste un beso.

(Los relojes llevan la misma cadencia,
y las noches tienen las mismas estrellas.)

Y se abrió mi corazón
como una flor bajo el cielo,
los pétalos de lujuria
y los estambres de sueño.

(Los relojes llevan la misma cadencia,
y las noches tienen las mismas estrellas.)

En mi cuarto sollozaba
como el príncipe del cuento
por Estrellita de oro
que se fué de los torneos.

(Los relojes llevan la misma cadencia,
y las noches tienen las mismas estrellas.)

Yo me alejé de tu lado
queriéndote sin saberlo.
No sé cómo son tus ojos,
tus manos ni tus cabellos.
Sólo me queda en la frente
la mariposa del beso.

(Los relojes llevan la misma cadencia,
y las noches tienen las mismas estrellas.)

Madrigal - 1919

I looked into your eyes
when I was a child and good.
Your hands brushed over me
and you gave me a kiss.

(Clocks carry the same cadence,
and nights have the same stars.)

And my heart opened
like a flower beneath the sky,
the petals of lust
and the stamens of dreams.

(Clocks carry the same cadence,
and nights have the same stars.)

In my room I sobbed
like the prince of the story
for golden Estrellita
who left the tournaments.

(Clocks carry the same cadence,
and nights have the same stars.)

I left your side
loving you without knowing it.
I don't know your eyes,
your hands or your hair.
All that remains before me is
the butterfly of the kiss.

(Clocks carry the same cadence,
and nights have the same stars.)

Refrán

Marzo
pasa volando.

Y Enero sigue tan alto.

Enero,
sigue en la noche del cielo.

Y abajo Marzo es un momento.

Enero.
Para mis ojos viejos.

Marzo.
Para mis frescas manos.

Saying

March
passes flying.

And January continues so high.

January,
continues in the night of the sky.

And below, March is a moment.

January.
For my old eyes.

March.
For my fresh hands.

Score

Contrapiontes
poetry by Federico García Lorca

Christopher Pratorius
Febrero, Marzo, Noviembre y Diciembre del 2011

Rubato $\text{♩} = 84$

I: Eco

Soprano

Alto

Tenor

Bass

Piccolo

Flute I

Flute II

Harp

Cello

Percussion

very rubato
let vibrate
mp

rit.

rit.

mp

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Contrapionentes

6

Hp.
Vc.



Pensive $\text{♩} = 64$

mf

f

Moving $\text{♩} = 82$

p

S
A
T
B

14

Ya se ha a - bier-to la flor de la au - ro - ra.
(¿Re-cuer-das el fon-do de la

Ya se ha a - bier-to la flor de la au - ro - ra.
(¿Re-cuer-das el fon-do de la

Ya se ha a - bier-to la flor de la au - ro - ra.
(¿Re-cuer-das el fon-do de la

8
rit.

Ya se ha a - bier-to la flor de la au - ro - ra.
(¿Re-cuer-das el fon-do de la

Hp.
Vc.

14
rit.

Pensive $\text{♩} = 64$

22

S tar - de?) El nar - do de la lu - na de - rra - ma su_o - lor frí - o.

A tar - de?) El nar - do de la lu - na de - rra - ma su_o - lor frí - o.

T 8 tar - de?) El nar - do de la lu - na de - rra - ma su_o - lor frí - o.

B tar - de?) El nar - do de la lu - na de - rra - ma su_o - lor frí - o.

Moving $\text{♩} = 82$

27

S (¿Re - cuer - das la mi - ra - da de a - gos - to?)

A (¿Re - cuer - das la mi - ra - da de a - gos - to?)

T 8 (¿Re - cuer - das la mi - ra - da de a - gos - to?)

B (¿Re - cuer - das la mi - ra - da de a - gos - to?)

II: Huerto de Marzo

30 Sustained and flowing $\text{♩} = 52$

III: Huerto de Marzo

A $\frac{4}{4}$ - $\frac{5}{4}$ - $\frac{4}{4}$ - $\frac{4}{4}$ - $\frac{6}{4}$ Mi man -

Hp. $\frac{4}{4}$ mp $\frac{5}{4}$ $\frac{4}{4}$ mp $\frac{6}{4}$

S $\frac{6}{4}$ mp $\frac{5}{4}$ $\frac{3}{4}$ Mi man - za - no tie - ne ya som - bras y pá - ja - ros. $\frac{3}{4}$

A $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ za - no tie - ne ya som - bras y pá - ja - ros. $\frac{3}{4}$

Hp. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vc. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ mf

Contrapionentes

10

rit.

A

Soprano (S.)

Alto (A.)

Bassoon (H.p.)

Cello (V.c.)

Piano (P.)

Musical markings: *rit.*, A, *mp*, *mf*.

Vocal lyrics: Mi man za no da a lo

43

Soprano (S) vocal line: *ver - de sus bra - zos.*

Alto (A) vocal line: *ver - de sus bra - zos.*

Tenor (T) vocal line: *mf* *Des-de mar - zo, co - mo ve-o* *la fren-te*

Bass (B) vocal line: *Des-de mar - zo, co - mo ve-o* *la fren-te*

Piccolo (Picc.) vocal line: *mf*

Flute I (Fl. I) vocal line: *mf*

Flute II (Fl. II) vocal line: *mf*

Horn (H.p.) vocal line: *mf*

Bassoon (Vc.) vocal line: *mf*

46

T
blan - ca de e-ne-ro! —

B
blan - ca de e-ne-ro! —

Picc.

Fl. I

Fl. II

Hp.

Vc.

rit.

Contrapionentes

13

50 B *mp*

Soprano (S) Mi man - za - no... Mi man - za - no...

Alto (A) Mi man - za - no... Mi man - za - no...

Tenor (T) $\frac{8}{8}$ *mp* (vien - to ba - jo).

Bass (B) *mp* (vien - to ba - jo).

Piccolo (Picc.) *p*

Flute I (Fl. I)

Flute II (Fl. II) *p*

Horn (Hpt.) *mp*

Cello (Vc.) *mp*

50

50

Contrapionentes

14

53

S

A

T
8 (cie - lo al - - - - to).

B
(cie - lo al - - - - to).

53

Picc.

Fl. I

Fl. II

53

Hp.

Vc.

This musical score page, labeled 'Contrapionentes' at the top, shows a multi-part composition. The vocal parts (Soprano, Alto, Tenor, Bass) are in soprano, alto, tenor, and bass clefs respectively. The instrumental parts (Piccolo, Flute I, Flute II, Horn, Cello) are also clearly marked. The score is divided into measures by vertical bar lines and includes various dynamics such as *mf*, *p*, and *mp*. Time signatures change throughout the piece, including 4/4 and 5/4. The vocal parts sing lyrics in parentheses: 'cie - lo al - - - - to.' The instrumentation includes woodwind and brass instruments, providing harmonic support to the vocal lines.

Allegretto ♩ = 106

III: Agosto

57

Soprano (S) *Con-tra-po-nien - tes de me-lo-co-tón y a - zú - car, den-tró de la tar - de,*

Alto (A) *Con-tra-po-nien - tes de me-lo-co-tón y a - zú - car, den-tró de la tar - de*

Tenor (T) *A - gos - to. de me-lo-co-tón y a - zú - car, y el sol tar - de,*

Bass (B) *A - gos - to. de me-lo-co-tón y a - zú - car, y el sol tar - de,*

mf > p mp > p mp > p mf > p p

Misterioso ♩ = 92

67

Soprano (S) *p La pa - no - cha guar - da in - tac - ta*

Alto (A) *p La pa - no - cha guar - da in - tac - ta*

Tenor (T) *co-mo_el hue - so en u - na fru - ta. p su*

Bass (B) *co-mo_el hue - so en u - na fru - ta. p su*

mf

Contrapontentes

16

77

Soprano (S) *a - ma - ri - lla* *y du - - - ra.* *Los ni - ños co - men*

Allegretto $\text{♩} = 106$

Mezzo-Soprano (A) *a - ma - ri - lla* *y du - - - ra.* *Los ni - ños co - men*

Tenor (T) *ri - sa a - ma - ri - lla* *y du - - - ra.* *A - gos - to.*

Bass (B) *ri - sa a - ma - ri - lla* *y du - - - ra.* *A - gos - to.*

87

Soprano (S) *pan mo - re - no* *y ri - ca lu - na.* *pan mo - re - no* *y ri - ca lu - na.*

Mezzo-Soprano (A) *pan mo - re - no* *y ri - ca lu - na.* *pan mo - re - no* *y ri - ca lu - na.*

Tenor (T) *pan mo - re - no* *y ri - ca lu - na.* *pan mo - re - no* *y ri - ca lu - na.*

Bass (B) *pan mo - re - no* *y ri - ca lu - na.* *pan mo - re - no* *y ri - ca lu - na.*

Contrapionentes

IV: Los Cuatro Muleros

17

IV: Los Cuatro Muleros

Measure 93: Fluid ♩ = 60

Picc. Fl. I Fl. II Hp. Vc.

Measure 97:

Picc. Fl. I Fl. II Hp. Vc.

Contrapionentes

18

101

T 8

B

Picc.

Fl. I

Fl. II

Hp.

Vc.

A

mf < De los cu-a-tró mu-le-ro-s, que van al > *mp* < >

mf < De los cu-a-tró mu-le-ro-s, que van al > < >

mf

p >

p >

p

mf

p

mf

p

mf

p

mf

p

101

mf

105

T cam - po, el de la mu - la tor - da, mo-re - no_y al - to.

B cam - po, el de la mu - la tor - da, mo-re - no_y al - to.

Picc.

Fl. I

Fl. II

Hp.

Vc.

The musical score consists of six staves. The first two staves are for vocal parts (Tenor and Bass) with lyrics: "cam - po, el de la mu - la tor - da, mo-re - no_y al - to.". The next three staves (Picc., Fl. I, Fl. II) are woodwind parts, mostly silent. The fifth staff is for the Horn (Horn), featuring eighth-note patterns. The sixth staff is for the Cello/Bass (Vc.), showing sustained notes and slurs. Measure numbers 105 and 106 are indicated at the beginning of each section. Dynamic markings include *p*, *f*, and *pp*.

Contrapionentes

20

B

Picc. 109 *p*

Fl. I 109 *p*

Fl. II 109 *p*

Hp. 109 *mp*

Vc. 109 *mf*

The musical score consists of five staves representing different instruments: Picc. (Piccolo), Fl. I (Flute I), Fl. II (Flute II), Hp. (Horn), and Vc. (Cello). The score is set in common time. Measure 1: Picc. and Fl. I play sustained notes. Fl. II has a dynamic 'p'. Measure 2: Picc. and Fl. I play sustained notes. Fl. II has a dynamic 'p'. Measure 3: Picc. and Fl. I play sustained notes. Fl. II has a dynamic 'p'. Measure 4: Picc. and Fl. I play sustained notes. Fl. II has a dynamic 'p'. Measure 5: Hp. and Vc. play eighth-note patterns. Measure 6: Hp. and Vc. play eighth-note patterns. Measure 7: Hp. and Vc. play eighth-note patterns. Measure 8: Hp. and Vc. play eighth-note patterns.

113

T: - - - - - De los cu-a-tró mu-le-ro-s, que van al a - gua, el de la

B: - - - - - De los cu-a-tró mu-le-ro-s, que van al a - gua, el de la

I13

Picc. - - - - -

Fl. I - - - - -

Fl. II - - - - -

I13

Hp. - - - - -

Vc. - - - - -

Contrapionentes

22

C

II7

T *f*
mu - la tor - da, — me ro - ba_el al - ma.

B *f*
mu - la tor - da, — me ro - ba_el al - ma.

II7

Picc.

Fl. I *pp* *mp*
b>

Fl. II *pp* *mp*
b>

Hp. *pp* *mf*
b>

Vc. *mf*

121

Picc.

Fl. I

Fl. II

Hp.

Vc.

p

p

p

mp let vibrate

mp

Contrapionentes

Rubato

125

Soprano (S) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Alto (A) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Tenor (T) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Bass (B) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Piccolo (Picc.) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Flute I (Fl. I) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Flute II (Fl. II) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Horn (Hpt.) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Cello (Vc.) vocal line, starting with a rest. The vocal line begins with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal line ends with a melodic pattern of eighth and sixteenth notes.

Measure 125: All voices sing "pppp" (pianississimo). The vocal lines end with a melodic pattern of eighth and sixteenth notes.

Measure 126: The vocal lines begin again with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal lines end with a melodic pattern of eighth and sixteenth notes.

Measure 127: The vocal lines begin again with a melodic pattern of eighth and sixteenth notes, followed by a sustained note. The lyrics are: "De los cuatros mu-le-ros, que van al rí - o; el ____ de la". The vocal lines end with a melodic pattern of eighth and sixteenth notes.

Contrapionentes

26

135

Soprano (S) vocal line with lyrics: ca - lle a - rri - ba si de tu ca - ra. Measure ends with a fermata over the 'si' note.

Alto (A) vocal line with lyrics: ca - lle a - rri - ba si de tu ca - ra.

Tenor (T) vocal line with lyrics: 8 ca - lle a - rri - ba si de tu ca - ra.

Bass (B) vocal line with lyrics: ca - lle a - rri - ba si de tu ca - ra.

Piccolo (Picc.) vocal line.

Flute I (Fl. I) playing eighth-note patterns.

Flute II (Fl. II) playing eighth-note patterns.

Horn (H.p.) playing eighth-note patterns. Measure ends with a fermata over the 'ca' note.

Cello (V.c.) playing eighth-note patterns. Measure ends with a fermata over the 'ca' note.

139

S *mp*
sa - le la bra - sa vi - - va. si de tu ca - ra sa - le la bra - sa

A *mp*
sa - le la bra - sa vi - - va. si de tu ca - ra sa - le la bra - sa

T *mp*
8 sa - le la bra - sa vi - - va. si de tu ca - ra sa - le la bra - sa

B *mp*
sa - le la bra - sa vi - - va. si de tu ca - ra sa - le la bra - sa

Picc.

Fl. I

Fl. II *p*

Hp. *p*
&
Vc. *p*

144

S

A

T

B

vi - va.

vi - va.

vi - va.

vi - va.

E

Picc.

Fl. I

Fl. II

p

144

Hp.

p

p

Vc.

144

mf

149

Picc.

Fl. I

Fl. II

rit.

Hp.

Vc.

149

149

149

pp

mf

f

8^{va}

pp

mf

f

Measure 149: Picc. rests. Fl. I and Fl. II play eighth-note patterns. Hp. and Vc. play eighth-note patterns.

Measure 150: Picc. rests. Fl. I and Fl. II play eighth-note patterns. Hp. and Vc. play eighth-note patterns.

Measure 151: Picc. rests. Fl. I and Fl. II play eighth-note patterns. Hp. and Vc. play eighth-note patterns.

Dynamics: *pp*, *mf*, *f*, *rit.*

Contrapionentes

30
155 F *a tempo*

Picc. Fl. I Fl. II

Hp. Vc.

155

Picc. Fl. I Fl. II

Hp. Vc.

160

Picc. Fl. I Fl. II

Hp. Vc.

mp

p

mp

mf

mp

mf

mp

mp

mp

mp

Contrapionentes

Musical score for measures 164 to rit. The score includes parts for Picc., Fl. I, Fl. II, Hp., and Vc. Measure 164 starts with Picc. and Fl. I playing eighth-note pairs, Fl. II playing eighth notes, and Hp. and Vc. providing harmonic support. The dynamic is *mf*. Measures 165-166 show a continuation of this pattern with some rhythmic variations. Measure 167 begins with a forte dynamic, indicated by a large '*mf*' below the staff, followed by eighth-note pairs. Measures 168-170 conclude the section with a gradual ritardando, indicated by the word 'rit.' above the staff.

V: Madrigalillo

Dancing $\text{♩} = 102$

169

Soprano (S) Alto (A) Tenor (T) Bass (B) Triangle (Pr.)

Cua-tro gra-na-dos tie-ne tu huer - to. (To-ma mi co - ra-zón nue - vo.)

Cua-tro gra-na-dos tie-ne tu huer - to. (To-ma mi co - ra-zón nue - vo.)

Cua-tro gra-na-dos tie-ne tu huer - to. (To-ma mi co - ra-zón nue - vo.)

Cua-tro gra-na-dos tie-ne tu huer - to. (To-ma mi co - ra-zón nue - vo.)

Triangle: $\frac{7}{8}$ $\frac{10}{8}$ $\frac{7}{8}$ $\frac{10}{8}$ $\frac{7}{8}$

ContrapONENTES

185

Soprano (S) vocal line with lyrics: "lu - - - na. Lue - go... jni co - ra - zón ni huer - to!" Dynamics: *pp*, *mf*. Measure 1: 7/8 time. Measure 2: 6/8 time. Measure 3: 7/8 time.

Alto (A) vocal line with lyrics: "lu - - - na. Lue - go... jni co - ra - zón ni huer - to!" Dynamics: *pp*, *mf*.

Tenor (T) vocal line with lyrics: "lu - - - na. Lue - go... jni co - ra - zón ni huer - to!" Dynamics: *pp*, *mf*.

Bass (B) vocal line with lyrics: "lu - - - na. Lue - go... jni co - ra - zón ni huer - to!" Dynamics: *pp*, *mf*.

Percussion (Prc.) line with a continuous eighth-note pattern.

VI: Balanza

192 **Andantino** ♩ = 66

Soprano (S) vocal line:

(*solo or tutti*)

mp La no - che quie - - - ta

Alto (A) vocal line:

(*solo or tutti*)

mp La no-che quie - ta

Horn (Hp.) instrumental line:

192 mp Horn line consisting of eighth-note patterns.

La no - che quie - - - ta

La no-che quie - ta

199

Soprano (S): - - - - | (tutti) *mf* El dí - a va y vie - ne. El

Alto (A): siem-pre. (tutti) *mf* El dí - a va y vie - ne. El

Piccolo (Picc.): - - - - |

Flute I (Fl. I): *pp* - - - - | *f* tr. - - - - |

Flute II (Fl. II): *pp* - - - - | *f* tr. - - - - |

Bassoon (H. p.): - - - - | *mf* - - - - |

Cello (Vc.): - - - - | arco *mf* - - - - |

Contrapionentes

36

204

S dí - a con un a - la. Y el dí-a ba - jo el vien - - - - - to.

A dí - a con un a - la Y el dí-a ba - jo el vien - - - - - to.

Picc.

Fl. I

Fl. II

Hp.

Vc.

mf

mf

pizz. f

This musical score page features six staves of music for a vocal ensemble and orchestra. The vocal parts are Soprano (S) and Alto (A), both singing the same melody. The instrumental parts include Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Bassoon (Hp.), and Cello (Vc.). The vocal line consists of the lyrics 'dí - a con un a - la' and 'Y el dí-a ba - jo el vien - - - - - to.' The instrumentation includes eighth-note patterns from the woodwinds and sustained notes from the bassoon and cello. Dynamic markings such as 'mf' and 'f' are present, along with performance instructions like 'pizz.' and 'tr' (trill).

210

S (soprano) *(solo or tutti)*
A (alto) *(solo or tutti)*

Picc.

Fl. I

Fl. II

Hp. (double bass)
Vc. (cello)

210 arco
mf

The musical score page contains six staves. The top two staves are for voice (Soprano and Alto), with lyrics "La no - che muer - ta" and "La no-che muer-ta y al - ta." The third staff is for Piccolo, the fourth for Flute I, the fifth for Flute II, and the bottom two are for Double Bass (Horn) and Cello (Vc.). Measure 210 starts with a rest for most instruments. The vocal parts enter with dynamics *mp* and *pp*. The bassoon part has a continuous eighth-note pattern. The cello part begins with a sustained note followed by eighth-note patterns, with a dynamic marking of *mf* and an *arco* instruction.

Soprano (S) part:

Alto (A) part:

Piccolo (Picc.) part:

Flute I (Fl. I) part:

Flute II (Fl. II) part:

Bassoon (H. p.) part:

Cello (Vc.) part:

Contrapionentes

40

Musical score for orchestra and choir, page 40, system 227. The score consists of seven staves:

- Soprano (S):** Starts with three rests. Dynamics: *mp*. Articulation: *rit.* Vocal line: La_ no - che so - bre es - pe - jos.
- Alto (A):** Starts with three rests. Dynamics: *mp*. Articulation: *(solo or tutti)*. Vocal line: La_
- Piccolo (Picc.):** Playing eighth-note patterns.
- Flute I (Fl. I):** Playing eighth-note patterns.
- Flute II (Fl. II):** Playing eighth-note patterns. Dynamics: *mp*.
- Horn (H.p.):** Playing sixteenth-note patterns.
- Bassoon (Vc.):** Playing quarter notes. Articulation: *arco*. Dynamics: *mp*.

232 *rit.*

A no-che so - bre es - pe-jos.

Picc.

Fl. I

Fl. II

Hp.

Vc.

Detailed description: The musical score consists of six staves. The first staff (Alto) has a vocal line with lyrics. The second staff (Piccolo) has eighth-note patterns. The third staff (Flute I) has sixteenth-note patterns. The fourth staff (Flute II) has eighth-note patterns. The fifth staff (Bassoon) has sixteenth-note patterns. The sixth staff (Cello) has eighth-note patterns. Dynamics include *p*, *pp*, and *tr*. Measure numbers 232 are at the top of each staff. The vocal line continues from the previous measure.

Contrapontentes

VII: Madrigal 1919

239 *mp*

S
Yo te mi - ré a los o - jos cuan-do_e_ra ni - ño y bue - no. Tus ma-nos me ro - za - ron y me

A
Yo te mi - ré a los o - jos cuan-do_e_ra ni - ño y bue - no. Tus ma-nos me ro - za - ron y me

T
8 Yo te mi - ré a los o - jos cuan-do_e_ra ni - ño y bue - no. Tus ma-nos me ro - za - ron y me

B
Yo te mi - ré a los o - jos cuan-do_e_ra ni - ño y bue - no. Tus ma-nos me ro - za - ron y me

249 *mp* **Dancing** $\text{♩} = 126$

rit.

S
dis - te un be-so.

A
dis - te un be-so.

T
8 dis - te un be-so. (Los re - lo - jes lle - van la mis - ma ca - den - cia, y las no - ches tie-nen las mis-mas es - tre -)

B
dis - te un be-so.

Prc.
Tingsha

Rubato $\text{♩} = 84$

Soprano (S) vocal line with lyrics: Y se abrió mi corazón como una flor bajo el cielo, los petalos de lulas.)

Alto (A) vocal line with lyrics: Y se abrió mi corazón como una flor bajo el cielo, los petalos de lulas.)

Tenor (T) vocal line with lyrics: Y se abrió mi corazón como una flor bajo el cielo, los petalos de lulas.)

Percussion (Prc.) rhythmic patterns: $\frac{3}{4}$, $\frac{2}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{2}{3}$, $\frac{3}{2}$, $\frac{2}{3}$, $\frac{2}{3}$.

Dancing $\text{♩} = 126$

Soprano (S) vocal line with lyrics: ju - ria ----- y los es - tam - bres de sue - ño.

Alto (A) vocal line with lyrics: ju - ria -----

Bass (B) vocal line with lyrics: (Los re - lo - jes lle - van la mis - ma ca - den - cia, y las no - ches)

Percussion (Prc.) rhythmic patterns: $\frac{3}{4}$, $\frac{2}{3}$, $\frac{3}{4}$, $\frac{3}{4}$, $\frac{2}{3}$, $\frac{3}{4}$, $\frac{2}{3}$.

Contrapionentes

44

Moving ♩ = 96

A T B Prc.

280

En mi cuar-to so - llo - za - ba co-mo_el-prín-ci - pe del cuen-to.
 En mi cuar-to so-llo - za - ba co-mo_el-prín-ci - pe del cuen-to. Por Es-tre -
 tie-nen las mis-mas es - tre - llas.)

rit.

Moving ♩ = 102

S A T Prc.

291

(Los re - lo - jes lle - - - van la
 Por Es - tre - lli - ta de o - ro que se fué de los tor - ne - os.
 Ili - ta de o - ro que se fué de los tor - ne - os.

p

Contrapionentes

46

322

Soprano (S): be - llos. Solo me que - da en la fren - te la ma - ri - po - sa del be - so.

Alto (A): be - llos. Solo me que - da en la fren - te la ma - ri - po - sa del be - so.

Tenor (T): *mf* be - llos. la ma - ri - po - sa del be - so.

Bass (B): *mf* be - llos. la ma - ri - po - sa del be - so.

rit.

A: Sadly $\text{♩} = 96$ *ppp* , (Los re - lo - jes lle - van la mis - ma ca - den - cia,____ y____ las no - ches tie-nen las mis-mas es - tre - llas.)

VIII: Refrán

Expansive ♩ = 108

341

Picc.

Fl. I

Fl. II

Vc.

341 pizz.

mp

347

Picc.

Fl. I

Fl. II

Vc.

347

mf

p

Contrapionentes

48

A

352 *mp*

S Mar - zo pa - sa vo - lan - do. Y E - ne - ro si - gue tan al - - - - to.

A Mar - zo pa - sa vo - lan - do. Y E - ne - ro si - gue tan al - - - - to.

T Mar - zo pa - sa vo - lan - do. Y E - ne - ro si - gue tan al - - - - to.

B Mar - zo pa - sa vo - lan - do. Y E - ne - ro si - gue tan al - - - - to.

353

Picc. *mp*

Fl. I *mp*

Fl. II *mp*

Vc. *mp*

354

359

Soprano (S) vocal line consists of eighth-note rests followed by a forte dynamic **p** on the final note.

Alto (A) vocal line consists of eighth-note rests followed by a mezzo-forte dynamic **mp** on the final note.

Tenor (T) vocal line consists of eighth-note rests followed by a mezzo-forte dynamic **mp** on the final note.

Bass (B) vocal line consists of eighth-note rests followed by a forte dynamic **p** on the final note.

Piccolo (Picc.) has a melodic line with eighth-note pairs, dynamic **mf**, and slurs.

Flute I (Fl. I) has a rhythmic pattern of eighth-note pairs, dynamic **p**, and slurs.

Flute II (Fl. II) has a rhythmic pattern of eighth-note pairs, dynamic **p**, and slurs.

Bassoon (Vc.) has a melodic line with eighth-note pairs and slurs.

Contrapionentes

50

B

365

S ne - ro si-gue_en la no - che cie - - - - - lo. Y a - ba - jo Mar - zo es un mo - men - to.

A ne - ro si-gue_en la no - che del cie - - - - - lo. Y a - ba - jo Mar - zo es un mo - men - to.

T 8 ne - ro si-gue_en la no - che del cie - - - - - lo. Y a - ba - jo Mar - zo es un mo - men - to.

B ne - ro si-gue_en la no - che cie - - - - - lo. Y a - ba - jo Mar - zo es un mo - men - to.

====

373

Picc.

Fl. I

Fl. II

Vc.

373

mp

mp

mp

mp

Musical score for measures 380. The score consists of four staves:

- Picc.**: Treble clef, key signature of two sharps. Playing eighth-note patterns with slurs and dynamic *mf*.
- Fl. I**: Treble clef, key signature of one sharp. Playing eighth-note patterns with slurs and dynamic *p*.
- Fl. II**: Treble clef, key signature of one sharp. Playing eighth-note patterns with slurs and dynamic *p*.
- Vc.**: Bass clef, key signature of one sharp. Playing quarter notes and eighth-note patterns with slurs and dynamic *p*.

The score is set in common time. Measure 380 starts with a forte dynamic. Measures 381-382 show rhythmic patterns with slurs and dynamics *mp* and *p*. Measures 383-384 continue with similar patterns. Measure 385 ends with a half note followed by a fermata.

Contrapionentes

52

C Relaxed $\text{♩} = 92$

386

Soprano (S): E - ne - - - ro.

Alto (A): E - ne - - - ro.

Tenor (T): Pa - ra mis o - jos vie - - - jos.

Bass (B): Pa - ra mis o - jos vie - - - jos.

Picc.: mp

Fl. I: mp

Fl. II: mp

Hb.: mp

Vc.: arco mf

391

Soprano (S) vocal line, melodic line with grace notes, dynamic *mp*, lyrics "Mar - - - zo.", time signature 3/4.

Alto (A) vocal line, melodic line with grace notes, dynamic *mp*, lyrics "Mar - - - zo.", time signature 3/4.

Tenor (T) vocal line, melodic line with grace notes, dynamic *mp*, lyrics "Pa - ra mis fres - cas", time signature 9/4.

Bass (B) vocal line, melodic line with grace notes, dynamic *mp*, lyrics "Pa - ra mis fres - cas", time signature 9/4.

Piccolo (Picc.) vocal line, melodic line with grace notes, dynamic *mp*, lyrics "Pa - ra mis fres - cas", time signature 9/4.

Flute I (Fl. I) vocal line, melodic line with grace notes, dynamic *mp*, lyrics "Pa - ra mis fres - cas", time signature 9/4.

Flute II (Fl. II) vocal line, melodic line with grace notes, dynamic *mp*, lyrics "Pa - ra mis fres - cas", time signature 9/4.

Horn (Horn) rhythmic pattern of eighth-note chords, dynamic *mp*, time signature 9/4.

Cello (Vc.) rhythmic pattern of eighth-note chords, dynamic *p*, time signature 9/4.

Measure 391 concludes with a dynamic *p* and a fermata over the last note of the horn line.

Contrapionentes

D Fading Away $\text{d}=86$

395

Picc. Fl. I Fl. II Hp.

rit.

mf *mp*

mf *p*

mf *p*

395

400

Picc. Fl. I Fl. II Hp.

p *p* *p* *p*

pp *p*

400

405 *molto rit.*

Picc. Fl. I Fl. II

*hold until breath runs out
don't end with anyone else*

405

Hp.

Detailed description: The musical score consists of four staves. The top three staves (Picc., Fl. I, Fl. II) are in treble clef and have a key signature of two sharps. They each play a single note (A, B, and C respectively) with a dot above it, followed by a long horizontal slur extending across all three notes. To the right of these notes, there is handwritten text: 'hold until breath runs out' and 'don't end with anyone else'. The bottom staff (Hp.) is in bass clef and has a key signature of one sharp. It features a continuous eighth-note pattern starting from the first measure. Measure numbers '405' are placed at the beginning of both the upper and lower sections.