

SOSIEGO DOLOROSO

(PAINFUL CALM)

for Mezzosoprano and Piano
on Poems by SANTA TERESA DE JESÚS (1515-1582)

I. Introito

(I. INTROIT)

VÍCTOR CARBAJO

Dolente rubato ♩ = 82 circa

Piano *p*

4

7

10

cresc.

This system contains measures 10, 11, and 12. The music is written for piano in a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the right hand in measure 12.

13

(cresc.) *p*

This system contains measures 13, 14, and 15. The right hand continues its melodic development with some chromaticism. The left hand has a more active role with some chords and moving lines. A *(cresc.)* marking is in measure 13, and a *p* (piano) marking is in measure 14.

16

This system contains measures 16, 17, and 18. The right hand has a more complex melodic line with some chromaticism and grace notes. The left hand continues with a steady accompaniment. There are no dynamic markings in this system.

19

calando *rit.*

This system contains measures 19, 20, and 21. The right hand has a melodic line with some chromaticism. The left hand has a more active role with some chords and moving lines. A *calando* (ritardando) marking is in measure 20, and a *rit.* (ritardando) marking is in measure 21.

II. La prueba de mi verdad

(II. THE PROOF OF MY TRUTH)

Fermo ♩ = 94 circa

Voice

Fermo ♩ = 94 circa

Piano

mp *mf*

5

poco rit. *P* Se-a mi
a tpo.

dim.

9

mp *P*
go - zo en el llan - to, so bre - sal - to mi re - po - so, mi so -

p *mp*

13

mp *mf*
sie - go do - lo - ro - so, y mi bo - nan - za el que bran - to. En - tre bo -

p *mp*

17

rras - - cas mi a - mor, y mi re - ga - lo en la he-

mf

20

ri - da, es-té en la muer - - te mi vi - da, y des-

23

pre - cios mi fa - vor.

poco rit. *a tpo.* *mp*

27

mf

p *mp*
poco rit. *a tpo.* *dim.* *p* *mp*
 Mi hon-ra el a-ba-ti-mien-to, y mi

p *mp*
p *mp*
 pal - ma pa - de - cer, en las men-guas mi cre - cer, y en me-nos-

mf
mf
 ca - bo mi au - men - to. En el ham - bre mi har-

tu - ra, mi es-pe - ran - za en el te - mor, mis re-

45

ga - los en pa - vor, mis gus - tos en a-mar-

48

poco rit. *a tempo*
mp

gu - ra. A-quí es - tri - ba mi fir - me - za, a-quí

51

mf

mi se-gu - ri - dad, la prue - ba de mi ver-

54

rit., dim.

dad, la mues - tra de mi fir - me - za.

III. ¿Qué mandáis hacer de mí?

(III. WHAT WOULD YOU LIKE DONE WITH ME?)

Soave ♩ = 120 circa

Soave ♩ = 120 circa

mp

5

p

Veis a -

rit.

Meno mosso ♩ = 98 circa

9

quí mi co - ra - zón, yo le pon - go en vues - tra pal - ma, mi

Meno mosso ♩ = 98 circa

p

13

cresc.

cuer - po, mi vi - da, mi al - ma, mis en -

mf

cresc.

17

tra - ñas ya - fi - ción; dulce Es - po - so y re - den - ción, pues por

mf

21

vues - tra me o - fre - cí: ¿qué man - dáis ha - cer de mí?

mp *poco rit.*

f *mp* *poco rit.*

25 **Tempo I**

Tempo I

mp

29

p

rit.

Dad me

Meno mosso

muer - te, dad-me vi - da: dad sa - lud o en-fer - me - dad,

Meno mosso

p

hon - ra o des - hon - ra me dad, dad me

cresc. *mf*

cresc.

gue - rra o paz cre - ci - da, fla - que - za o fuer - za cum - pli - da, que a

f

mf

to - do di - go que sí: ¿qué man-dáis ha - cer de mí?

mp *poco rit.*

f *mp* *poco rit.*

49 **Tempo I**

Tempo I

mp

53 *mp* Vues-tra

rit.

Meno mosso

57 *rit.* *a tempo*

soy, pa-ra Vos na - cí, ¿qué man - dáis

Meno mosso *a tempo* *poco rit.*

mp rit.

61 *ad lib.* *a tempo*

ha - cer de mí?

colla voce *rit., dim.*

IV. Yo soy para mi Amado

(IV. I AM FOR MY BELOVED)

Dolce ♩ = 90 circa

Dolce ♩ = 90 circa

mp

5

9

mp

Cuan-do el dul - ce ca-za - dor me ti - ró y de-jó ren-

13

di - da, en los bra - zos del a - mor mi al - ma que - dó ca -

17

í - da, y co - bran - do nue - va vi - da de tal ma -

20

ne - ra he tro - ca - do, que es mi A - ma - do pa - ra

23

mí, y yo soy pa - ra mi A - ma - do.

14

27

Musical score for measures 14-27. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains rests for all four measures. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with flowing eighth-note patterns and some slurs. A key signature change to one sharp (F#) is indicated at the end of measure 27.

31

Musical score for measures 31-34. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains rests for all four measures. The piano accompaniment continues with similar melodic and bass line patterns, including a key signature change to one flat (Bb) at the end of measure 34.

35

Musical score for measures 35-37. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins in measure 35 with the lyrics "Hi - rio - me con u - na fle - cha en - her - bo -". The piano accompaniment provides harmonic support with eighth-note patterns and slurs. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the vocal line.

38

Musical score for measures 38-41. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins in measure 38 with the lyrics "la - da de a - mor, y mi al - ma que - dó". The piano accompaniment continues with eighth-note patterns and slurs, including a key signature change to two flats (Bb) at the end of measure 41.

41 *mf* *f*

he - cha u - na con su Cria - dor; yo ya no

cresc. *mf*

44 *mf*

quie - ro o-tro a - mor, pues a mi Dios me he en-tre-

f *mf*

47 *poco rit.* *a tempo* *mp*

ga - do, y mi A - ma - do es pa - ra mí, y yo

poco rit. *a tempo* *mp*

50

soy pa - ra mi A - ma - do. Ya

16

53

to - da me en - tre - gué y di, y de tal suer - - te he tro -

56

ca - do, que es mi A - ma - - do pa - ra

58

mí, y yo soy pa - ra mi A - ma - do.

rit. *a tempo*

61

rit.

26 I 2015 – Dur. ~ 2' 55"
 Dur. of the whole work ca. 8' 30"
 Last modif. 21 VII 2017

Sosiego Doloroso
SANTA TERESA DE JESÚS
(1515-1582)

I. Introito

(Instrumental.)

II. La prueba de mi verdad

Sea mi gozo en el llanto,
sobresalto mi reposo,
mi sosiego doloroso,
y mi bonanza el quebranto.

Entre borrascas mi amor,
y mi regalo en la herida,
esté en la muerte mi vida,
y en desprecios mi favor.

Mi honra el abatimiento,
y mi palma padecer,
en las menguas mi crecer,
y en menoscabo mi aumento.

En el hambre mi hartura,
mi esperanza en el temor,
mis regalos en pavor,
mis gustos en amargura.

Aquí estriba mi firmeza,
aquí mi seguridad,
la prueba de mi verdad,
la muestra de mi firmeza.

III. ¿Qué mandáis hacer de mí?

Veis aquí mi corazón,
yo le pongo en vuestra palma,
mi cuerpo, mi vida, mi alma,
mis entrañas y afición;
dulce Esposo y redención,
pues por vuestra me ofrecí:
¿qué mandáis hacer de mí?

Dadme muerte, dadme vida:
dad salud o enfermedad,
honra o deshonra me dad,
dadme guerra o paz crecida,
flaqueza o fuerza cumplida,
que a todo digo que sí:
¿qué mandáis hacer de mí?

Vuestra soy, para Vos nací,
¿qué mandáis hacer de mí?

Painful Calm
SAINT TERESA OF ÁVILA
(1515-1582)

I. Introit

(Instrumental.)

II. The proof of my truth

Let my joy be in weeping,
fright, my rest,
my calm, distressing,
and my prosperity, loss.

Among tempests, my love,
my gift in the wounded one,
in death, let my life be,
and in contempt, my favor.

Let my honour be in abasement,
my glory in suffering,
in privations, my growth,
and in diminishing, my increase.

In hunger, my fill,
my hope in fear,
my joys in terror,
my pleasures in sorrow.

Here is rooted my stability,
here, my security,
the proof of my truth,
the token of my quality.

III. What would you like done with me?

Right here is my heart, you see,
Lo, I put it in your hand,
my body, soul, all I command,
my entrails and my loving thee.
Redeemer sweet who married me,
since I gave my all for thee,
what would you like done with me?

Give me life or give me death.
Give me honour, give me shame,
war or peace, it's all the same.
Give me sickness, give me health.
Weakness, strength, I won't complain.
Come what may, I'll let it be.
What would you like done with me?

For you I live and came to be,
what would you like done with me?

IV. Yo soy para mi Amado

Cuando el dulce Cazador
me tiró y dejó rendida,
en los brazos del amor
mi alma quedó caída,
y cobrando nueva vida
de tal manera he trocado,
que es mi Amado para mí,
y yo soy para mi Amado.

Hiriome con una flecha
enherbolada de amor,
y mi alma quedó hecha
una con su Criador;
ya yo no quiero otro amor,
pues a mi Dios me he entregado,
y mi Amado es para mí,
y yo soy para mi Amado.

Ya toda me entregué y di,
y de tal suerte he trocado,
que es mi Amado para mí,
y yo soy para mi Amado.

IV. I am for my Beloved

When the gentle Hunter
shot me and left me in all my weakness,
in the arms of love
my soul fell
and being charged with new life
I have changed in such a way,
that my Beloved is for me,
and I am for my Beloved.

He pierced me with an arrow
laced with the herbs of love,
and my soul became one
with her Creator;
I no longer want another love,
since I have given myself to my God,
that my Beloved is for me,
and I am for my Beloved.

Already I gave myself completely,
and have changed in such a way,
that my Beloved is for me,
and I am for my Beloved.