

# SOSIEGO DOLOROSO

(PAINFUL CALM)

for Soprano or Tenor and Piano (original key)  
on Poems by SANTA TERESA DE JESÚS (1515-1582)

## I. Introito

(I. INTROIT)

VÍCTOR CARBAJO

*Dolente rubato* ♩ = 82 circa

Piano *p*

4

7

10

Musical score for measures 10-12. The piece is in G major (one sharp) and 3/4 time. Measure 10 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 11 continues with a treble clef melody of quarter notes G4, A4, B4, C5 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. Measure 12 shows a treble clef melody of quarter notes D5, C5, B4, A4 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. A *cresc.* marking is placed above the treble staff in measure 12.

13

Musical score for measures 13-15. Measure 13 has a treble clef melody of quarter notes G4, A4, B4, C5 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. Measure 14 features a treble clef melody of quarter notes D5, C5, B4, A4 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. Measure 15 shows a treble clef melody of quarter notes G4, A4, B4, C5 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. A *p* marking is placed above the treble staff in measure 14.

16

Musical score for measures 16-18. Measure 16 has a treble clef melody of quarter notes G4, A4, B4, C5 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. Measure 17 features a treble clef melody of quarter notes D5, C5, B4, A4 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. Measure 18 shows a treble clef melody of quarter notes G4, A4, B4, C5 and a bass clef accompaniment of quarter notes G2, A2, B2, C3.

19

Musical score for measures 19-21. Measure 19 has a treble clef melody of quarter notes G4, A4, B4, C5 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. Measure 20 features a treble clef melody of quarter notes D5, C5, B4, A4 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. Measure 21 shows a treble clef melody of quarter notes G4, A4, B4, C5 and a bass clef accompaniment of quarter notes G2, A2, B2, C3. A *calando* marking is placed above the treble staff in measure 20, and a *rit.* marking is placed above the treble staff 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

*p*

Se-a mi  
*a tpo.*

*dim.* *poco rit.*

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

*poco rit.*

pre - cios mi fa - vor.

*poco rit.* , *a tpo.*  
*mp*

27

*mf*

31

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

35

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

39

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

42

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

*poco rit.* *a tempo mp*

51

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

*mf*

54

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

*rit., dim.*

### III. ¿Qué mandáis hacer de mí?

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

Soave ♩ = 120 circa

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.* *mf*  
cuer - po, mi vi - da, mi al - ma, mis en -

*cresc.*

17

tra - ñas y a - fi - ción; dul-ce Es - po - so y re - den - ción, pues por

*mf* *f*

21

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

*f* *mp* *poco rit.*

25 **Tempo I**

**Tempo I**

*mp*

29

Dad me

*p* *rit.*



**Meno mosso**

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

*cresc.**mf*

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

*f*

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

*mp**poco rit.*

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

49 **Tempo I**

**Tempo I**

*mp*

*mp*

Vues-tra

*rit.*

**Meno mosso**

*rit.* *a tempo*

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

**Meno mosso** *a tempo* *poco rit.*

*mp rit.*

*ad lib.* *a tempo*

ha-cer de mí?

*a tempo*

*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 -

*mf*

*cresc.*

*mf*

17

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

*f*

*mf*

20

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

*poco rit.*

*a tempo*

*mp*

*mf*

*poco rit.*

*a tempo*

*mp*

23

mí, y yo soy pa - ra mi A - ma - do.

Musical score for measures 27-30. The system includes a vocal line with rests and a piano accompaniment with flowing arpeggiated figures in both hands.

Musical score for measures 31-34. The piano accompaniment continues with arpeggiated patterns, and the vocal line remains silent.

Musical score for measures 35-37. The vocal line begins with the lyrics "Hi - rio - me con u - na fle - cha en - her - bo -" and is marked with *mp*. The piano accompaniment features arpeggiated figures.

Musical score for measures 38-40. The vocal line continues with the lyrics "la - da de a - mor, y mi al - ma que - dó". The piano accompaniment continues with arpeggiated patterns.

41 *mf* *f*

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

*cresc.* *mf*

44 *mf*

que - 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.

61

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.