

Sueño-Vibrant: A Secular Cantata for SATB Chorus and Soloists with Electric Guitars

by

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Master of Music

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ABSTRACT

This work explores the blurring and eradication of boundaries – whether the boundaries are musical, social, cultural, linguistical, or political. I wanted to create a work that would explore the boundaries of my own dual identities, such as Mexican or American, or masculine or feminine, and that of my varied interests, such as popular, jazz, and European art music. After half a year of work, *Sueño-Vibrant* is the dazzling, whirlwind of a result (“vibrant” is pronounced just as it is in English).

I worked with poet Marco Piña because we share many similarities in our artistic philosophies, owing to our mutual identities as bilingual Chicanxs. Considering the poems themselves, for me, “Bastardized Spanglish Translations” reveals an individual recovering from the end of a romantic relationship, whereas “Night Song” is about the self-discovery of one’s identity. By pairing these two poems, I create a polarity between the texts themselves, to highlight that the shaping of identity is both an internal and external process.

In the cantata, we travel from the mourning and mysterious “Do My Eyes Lie” to the Mexican folk-styled “Ya me voy;” the arduous and painful “Ban Me From Balancing;” the indie- and jazz-inspired “Soon I’ll Be Home;” the introspective choral work “Night Song;” and the dissonant and disoriented “This Song Keeps Skipping.” I complete the work with “Adiós, Amor,” where these seemingly disparate feelings, genres, ideas, and identities are tied together and explored to fruition through a variety of styles and genres, from the salsa, to the opera chorus. With this work, I invite audiences to consider their own identities and those of others, and to embrace the social dissonances that happen both within us and around us.

ACKNOWLEDGMENTS

I would first like to acknowledge my parents, Arleen Duran and Silviano Rodriguez, for all they have done, but specifically for creating in me a passion for music, and for encouraging me in my pursuit of becoming a professional musician. I would also like to thank Marco Piña for collaborating with me and providing such gorgeous texts; Ben Vining for proofreading my work and providing overall support; all those who helped workshop this piece for me and who participated in its premieres, especially Kiernan Steiner, Vince Peterson, and Steven Smith; and all my other friends and family who provided support during this this process. Lastly, I would like to thank the composition faculty under whose instruction I developed this piece – Dr. James DeMars and Dr. Jody Rockmaker – as well as my thesis committee – Dr. Kotoka Suzuki, Dr. David Schildkret, and Dr. Chris Wells – for all the work they have done in assisting me in developing this thesis.

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PREFACE

PROGRAM NOTES

Performance Time: ca. 21 minutes

Instrumentation:

SSAATTBB chorus (unaccompanied and accompanied – always includes soloists)
SATB soloists (drawn from chorus)

Electric continuo:

2 electric guitars
(required: chorus pedal or similar
optional: dynamic pedal or similar)
1 electric bass
(optional: dynamic pedal or similar)

Movements:

1. Do My Eyes Lie (unaccompanied chorus)
2. Ya me voy para siempre (alto and baritone duet + electric continuo)
3. Ban Me From Balancing (unaccompanied chorus)
4. Soon I'll Be Home (alto solo + electric continuo)
5. Night Song (unaccompanied chorus)
6. This Song Keeps Skipping (tenor solo + electric continuo)
7. Adiós, amor (chorus + electric continuo)

Libretto: “Night Song” and “Bastardized Spanglish Translations” by Marco Pina. “Night Song” is featured in movements 5 and 7. “Bastardized Spanglish Translations” is featured in movements 1-4 and 6-7. Full text for both poems is found on pages 3-4.

Composed: 2018–2019; Phoenix, AZ, El Paso, TX, and Brooklyn, NY

Premiered: June 18, 2018: Mvt. V “Night Song” premiered by Choral Chameleon under the direction of Vince Peterson in Brooklyn, NY; April 25, 2019: entire work premiered under the direction of Kiernan Steiner at the composer’s master’s composition recital at Arizona State University in Tempe, AZ.

Note for Programs:

I composed this work partially to serve as my master’s thesis, but also to explore the blurring and eradication of boundaries – whether the boundaries are musical, social, cultural, linguistic, or political. I wanted to create a work that would explore the boundaries of my own dual identities, such as Mexican and American, and masculine and feminine. This cantata also reflects my varied musical interests and influences, such as

popular music, jazz, and European art music. After half a year of work, *Sueño-Vibrant* is the dazzling, whirlwind of a result (“sueño” means dream and “vibrant” is pronounced just as it is in English).

I worked with poet Marco Piña because we share many similar artistic philosophies owing to our mutual identities as bilingual Chicanxs. “Bastardized Spanglish Translations” portrays an individual going through a painful break-up, whereas “Night Song” is about self-discovery of one’s identity. By pairing these two poems, I create a polarity between the texts themselves, to highlight that the shaping of identity is both an internal and external process.

In the cantata, we travel from the mourning and mysterious “Do My Eyes Lie” to the Mexican folk-styled “Ya me voy;” the arduous and painful “Ban Me From Balancing;” the indie- and jazz-inspired “Soon I’ll Be Home;” the introspective choral work “Night Song;” and the dissonant and disoriented “This Song Keeps Skipping.” We finish with “Adiós, Amor,” where these seemingly disparate feelings, genres, ideas, and identities are tied together and explored to fruition through a variety of styles and genres, from the *salsa*, to the opera chorus. This, I hope, will provide audiences with an invitation to consider their own identities and those of others, and to embrace the social dissonances that happen both within us and around us.

Performance Notes:

All:

- Guitars may provide pitches for singers before movement 1 (Do My Eyes Lie); for movement 2 (Ban Me) and movement 5 (Night Song), the guitars provide the singers’ pitches at the end of the previous movement
- Hairpins (< >) without dynamic markings before and/or after indicate a swell within previous marked dynamic marking

Guitars (not including bass):

- For all movements, a dynamic pedal or similar effect is recommended but not required
- For all movements, unless specified, groups of 4 or more pitches are meant to be strummed. Groups of 3 or less are meant to be played at once. Strumming patterns are left to the discretion of the performer when not specified
- In movement 4 (Soon I’ll Be Home), guitars retune to standard D before the start of the movement. They need to retune to standard E before movement 6 (This Song Keeps Skipping). It is up to the performers and conductor how best to accomplish this.
- In movement 6 and movement 7 (Adiós, Amor), guitarists repeat certain figures *ad lib*. The tempi at which the guitarists play, the phrasing, and how many times they repeat the figures are left to the guitarists’ discretion (except that in movement 6, the guitarists are asked to play at a fast tempo, but this is left to their interpretation).

Pedals

- Also in movement 4, guitars should use a chorus pedal or a device with a similar effect. The composer desires a wide vibrato/oscillation in pitch.
- For all other movements, guitarists may use other pedals or effects to their discretion and the discretion of the conductor, so long as pitch and rhythms are clear and have an immediate onset (i.e. not too much distortion, no delay, etc.)

Singers (chorus and soloists):

Pronunciation Guide

- For text in Spanish, because the poet and composer both originate from the US-Mexico border, and incorporate influences from this particular region, the composer desires that singers employ a Northern Mexican Spanish dialect. An exhaustive guide is not provided here, but rather some notes on how Mexican Spanish differs from Italian and other dialects of Spanish. For a more extensive guide, contact the composer at www.kristiansrodriguez.com. The poet also cites the *norteño* song “Adios Amor” by Christian Nodal as an inspiration for “Bastardized Spanglish Translations,” and this song provides an excellent example of the Spanish dialect desired by the composer.
- In Northern Mexican Spanish, all vowels are pure and generally brighter than vowels in Italian. In the International Phonetic Alphabet (IPA), they are as follows: /a/, /e/, /i/, /o/, /u/. Each vowel letter has only one sound; they never change.
- In Northern Mexican Spanish, certain consonants are distinct from other dialects. They are as follows:
 - “ll” and “y” is /j/
 - “z” is always /s/
 - when “s” is soft, it is pronounced as /s/
- In Spanish, unlike Italian, there are NO aspirated or “hard” consonants.

Performance Notes

- In movements 2, 4, and 7 (Ya me voy; Soon I’ll Be Home; Adiós Amor), singers are called to use “vernacular diction.” This means that singers are to sing using their own native or “speaking” accent in their diction during these sections, as opposed to a standardized, choral diction.
- In movement 7, singers use a “nasal, bright tone, *non-vib.*” This means to sing straight-tone and with as forward, bright, and “in the mask” tone as possible. An example can be found in the Deutsche Grammophon recording of “24. Escarnio y Negación” from *La Pasión según San Marcos*, by Osvaldo Golijov.
- In the same movement, singers have the following direction: *marcato, molto vib.* like an opera chorus. This means to imitate the stereotypical perception of an opera chorus.
- “ord.” means to return to singing with standard choral tone and diction, as per the discretion of the conductor

Texts

(Both texts by Marco Piña)

“Night Song”

—Nafisa

Something is happening inside me,
an accidental thinking of words.

A light that dances upon my tongue,
even if it wanders past my wrongs.

My light will never be accidental,
even if it dances me to the right.

Of your light, a lucent kiss of hope,
a hope that can never fade.

And in my dreams, you lead the way,
to the something happening inside me.

“Bastardized Spanglish Translations”

(Adios Amor—Christian Nodal)

Do my eyes lie, feign some type of happy
if you track the tears on the face of this; clown
who speaks a truth, and i have no reason to
say te amo while you pray for me to drown

in some vibrant dream, of right before you
singing the same old song, you, doing me wrong
mis manos a dios, i swear this before you
i will still love beyond the words of this song

ya me voy para siempre, goodbye my love
this place will be so lonely without me
i'm leaving here forever, push came to shove
i have no reason, so i must let it be

ya me voy para siempre, goodbye my love

adios to the native son, your only one

and now i'm a bastard, incapable of love

when i chase the moon, you call me the sun

ban me from balancing your blue, oh how it hurts

to lose you, i should trick these feet to walk away

porque ya no me amas, nothing but regrets

soon i'll be home in heaven, reach back in time

para un ángel llorando, crying a whole lifetime

this song keeps skipping on rocks of long ago

los trompetas lloran que no me amas, god knows

how i will hurt you, but it's time for me to go

remember i love you, now our time must close

in a slow drag, far away from here or you

el tiempo tomará su tiempo, i will learn

that my life is better off without you

adiós amor, ya me voy para siempre

this place will have no soul without me

i'm leaving here forever, no need to stay

i have no reason, so i must let it be

oh how it will hurt, you without me

i dedicate my life to forgetting you

porque no me amas, you can't love me

porque nunca me amaste

porque nunca me amaste

MOVEMENT 1: DO MY EYES LIE

Sueño-Vibrant

A Secular Cantata for SSAATTBB Chorus
and Soloists with Electric Guitars
Kristian S. Rodriguez

Kristian S. Rodriguez Publishing
www.kristiansrodriguez.com

Sueño-Vibrant

I. Do My Eyes Lie

Mourful ♩ = 88
p molto espressivo e legato

Soprano
Do my eyes lie, feign some type of hap - py, do my eyes lie,

Alto
Do my eyes lie, feign some type of ha - ppy, do my eyes lie,

Tenor
Do my eyes lie, feign some type of ha - ppy, do my eyes lie,

Bass
p molto espressivo e legato
feign some type of ha - ppy, do my eyes lie, do they

6
S
feign some type of hap - py if you track the tears on the

A
feign some type of hap - py if you track the tears on the

T
8
feign some type of hap - py if you track the tears on the

B
feign some type of hap - py if you track the tears on the

11
S
face of this clown, clown who speaks a truth, and I have no rea-son

A
face of this clown, clown who speaks a truth,

T
8
face of this clown, clown who speaks a truth, and I have no rea-son

B
face of this clown, clown who speaks a truth, and I have no

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16

S to say te a-mo te a-mo te a - mo while you *sub. mp*

A rea - to say te a-mo te a-mo te a - mo

T to say te a-mo te a-mo te a - mo

B rea - son to say te a-mo te a-mo te a - mo

f *f* *f* *f*

21

S pray for me, *p legato* In some

A while you pray for me, while you pray for me, *mp*

T while you pray for me, while you pray for me to *mp*

B while you pray for me to drown. *fp (both)* close immediately to "n"

A

S vi - brant dream of right be-fore you

A In some vi - brant dream of right be-fore you *mp*

T of right be-fore you

B

p legato

32

S

A *mp agitato*
sing - ing the same old

T *mp agitato*
sin - ging the same old song,

B *mp agitato*
sing - ing the same old song,

35

S *mp agitato* *f* *ff marcato*
sing - ing the same old song, you, do - ing me wrong, ^{mis} ma - nos a Dios

A *f* *ff marcato*
song, same old song, you, do - ing me wrong, ^{mis} ma - nos a Dios

T *f* *ff marcato*
sing - ing the same old song, you, do - ing me wrong, mis ma - nos a Dios

B *f* *ff marcato*
sing - ing the same old song, you, do - ing me wrong, mis ma - nos a Dios

38

S *ff* *p*
I swear this be -

A *ff* *p*
I swear this be -

T *ff* *p*
I swear this be -

B *ff* *p*
I swear this be -

B

43

pp molto espressivo e legato

S fore you, I will still love you be -

pp molto espressivo e legato

A fore you, I will still love you be -

pp molto espressivo e legato

T fore you, I will still love you be -

pp molto espressivo e legato

B fore you, I will still love you be -

46

S yond the words of this song, of this

A yond the words of this song, of this

T yond the words of this song, of this

B yond the words of this song, of this

49

S song, of this song. *morendo*

A song, of this song. *morendo*

T song, of this song. *morendo*

B song, of this song. *morendo*

MOVEMENT 2: YA ME VOY PARA SIEMPRE

II. Ya me voy para siempre

Tristemente ♩ = 100

Alto Solo

Baritone Solo

Electric Guitar 1

Electric Guitar 2

Electric Bass

A BOTH: vernacular diction

f molto rubato

p molto rubato

Ya me voy pa-ra siem-pre

Ya me voy pa-ra siem-pre

Ya me voy pa-ra siem-pre

Ya me voy pa-ra siem-pre

20 *mp* *mp* *f*
 good-bye my love, this place will be so lone-ly — with-out me,
 good-bye my love, this place will be so lone-with-out me, —

28 *mp* *ff* *sub, mf* *p*
 I'm leav-ing here for - ev-er, push came to shove, I have no rea-son so I must let it be.
 I'm leav-ing here for - ev-er, push came to shove, I have no rea-son so I must let it be.

B *f* *sub. p*
 Ya me voy pa-ra siem-pre, Ya me voy pa-ra siem-pre,
 Ya me voy pa-ra — siem-pre, Ya me voy pa-ra siem-pre A - dios to your na - tive

36 *ord.* *pp* *ord.* *pp* *p*

43 *p* *mf* *mp*

A-dios, a-dios, your na-tive son, *in - cap - a - ble of love, — of*

p *mf* *mp*

son, — your on - ly one, and now I'm a bas-tard, in - cap - a - ble, in -

43 *pp* *pp*

C

52 *f molto espress.* *mp*

love, When I chase — the moon, you call me the sun.

mf *f* *p*

cap - a - ble of love, when I chase — the moon, you call me the sun.

52 *p* *f* *p* *f* *p*

p *f* *p*

p

59 *pp tristemente*

Ya me voy pa-ra siem-pre.

59 *p* *f* *p* *p*

MOVEMENT 3: BAN ME FROM BALANCING

III. Ban Me from Balancing

With urgency ♩ = 72

Soprano
f agitato
Ban me, ban me from bal - anc - ing, ——— ban me from bal - anc - ing

Alto
f agitato
Ban me, ban me from bal - anc - ing ——— ban me from bal - anc - ing

Tenor
f agitato
Ban me, ban me from bal - anc - ing ——— ban me from bal - anc - ing

Bass
f agitato
Ban me, ban me from bal - anc - ing ——— ban me from bal - anc - ing

5 *p calmato* *f agitato*
S your blue, ——— ban me from bal - anc - ing ban me, ban me from bal - anc - ing

A *p calmato* *f agitato*
your blue, ban me, ban me, ban me from bal - anc - ing

T *p calmato* *f agitato*
your blue, ban me, ban me, ban me from bal - anc - ing

B *p calmato* *f agitato*
your blue, ——— ban me, ban me, ban me from bal - anc - ing

10 *p calmato* *mp ma agitato* *f tutti*
S your blue, ——— oh how it hurts oh how it hurts, oh how it

A *p calmato*
your blue, ———

T *p calmato*
your blue, ———

B *p calmato*
your blue, ———

16

S oh how it hurts ah, ah, ah, oh, — *fp*

A oh how it hurts ah, oh, — *fp*

T oh how it hurts ah, ah, ah, oh, — *fp*

B oh, ah, oh, — *p* *fp*

22

S oh how it hurts _____ to lose you, _____

A oh how it hurts _____ to lose you,

T oh how it hurts _____ to lose you, _____

B oh how it hurts _____ to lose you, _____

B

28

S ban me from bal - an - cing, ban me, ban me from bal - anc - ing *f* *agitato*

A ban me, ban me from bal - anc - ing *f* *agitato*

T ban me, ban me from bal - anc - ing *f* *agitato*

B ban me from ban me, ban me from bal - anc - ing *f* *agitato*

32 *(♩=♩) p calmato* *(♩=♩) sempre sostenuto*

S ban me from bal-anc-ing your blue, Ooh,

A ban me from bal-anc-ing your blue, Ooh,

T ban me from bal-anc-ing your blue, Ooh,

B ban me from bal-anc-ing your blue, Ooh,

40 *mp espress.*

S I should trick these feet to walk a - way —
ooh, (ooh,)

A (ooh,)

T (ooh,)

B (ooh,)

47 *C*

S I should trick these feet to walk a - way —

A

T

B *mp with intensity*
por-que ya no me a-mas, por-que

54

S

A *mp with intensity*
 por-que ya no me a-mas, por-que ya no me a-mas,

T *mp with intensity*
 por-que

B *mp with intensity*
 ya no me a-mas, por-que ya no me

61

S

A *mp with intensity*
 por-que ya no me a-mas, noth-ing but re - grets por-que

T
 ya no me a-mas, noth-ing but re - grets por-que ya no me

B
 a-mas, noth - ing but re - grets por-que ya no me a-mas,

67

S *cresc.*
 oh how it hurts—

A *cresc.*
 ya no me a - mas, noth - ing but re - grets

T *cresc.*
 a - mas, noth - ing but re - grets *cresc.* por - que

B *cresc.*
 noth - ing but re - grets por - que ya no me

71 *ff* (top note soloist only)

S oh how it hurts Oh, Oh, Oh,

A *ff* por-que ya no me a-mas, noth-ing but re-grets

T ya no me a-mas, noth-ing but re-grets

B a-mas, noth-ing but re-grets

D **Primo Tempo**

f agitato

S ban me, ban me from bal-an-cing,

A *subito p* Ban me, ban me, ban me from bal-an-cing,

T Ban me, ban me, ban me from bal-an-cing,

B Ban ban me, ban me from bal-an-cing,

81 *p calmato*

S ban me from bal-an-cing your blue,

A *p calmato* ban me from bal-an-cing your blue,

T *p calmato* ban me from bal-an-cing your blue,

B *p calmato* ban me from bal-an-cing your blue.

MOVEMENT 4: SOON I'LL BE HOME

IV. Soon I'll Be Home

Misterioso ♩ = 52

Alto Solo

Standard D tuning
Chorus pedal w/wide vibrato (or similar effect)
sempre sim.

Electric Guitar 1

p sempre sostenuto *f* *mf* *p* *f* *mf*

Standard D tuning
Chorus pedal w/wide vibrato (or similar effect)
sempre sim.

Electric Guitar 2

mf sempre sostenuto *p* *f* *mp* *p* *f*

Bass Guitar

vernacular diction
mp legato

7

Soon I'll be home in hea-ven, Soon I'll be home in hea-ven,

p *p*

p sempre sostenuto

12 *sfz* *sub. mp* *f* *sub. p*

reach back in time reach, reach, back in time

mp

A **Più mosso (quasi-waltz)** ♩ = 132 *mp* *sospirando*

pa - ra un àn - gel

25 *mf* *increasingly restless*

pa - ra un àn - gel llo - ran - do — pa - ra un

B **Meno mosso** ♩ = 96 *rit.* *f* *passionato*

án - gel llo - ran - do llo - ran - do llo - ran - do — cry - ing, cry - ing,

p *p* *mf*
p *p* *mf*

mf

41 *tristemente* *rit.*

cry-ing, cry-ing, cry-ing, cry-ing a whole life-time

C **Primo tempo** ♩ = 52

49

p *sempre sostenuto* *f* *mf* *p* *f* *mf* *p*

mf *sempre sostenuto* *f* *mf* *p* *f*

56 *mp legato* (if also part of chorus, rejoin them now)

soon I'll be home in hea-ven, soon I'll be home in hea-ven,

56

p

attaca "Night Song"
 both guitars:
 retune to
 standard E
 before next
 piece

MOVEMENT 5: NIGHT SONG

V. Night Song

Pensive $\text{♩} = 84$ *mf legato espress.*

Soprano Solo
 Some-thing is hap-pe ning in - side me, _____

Soprano
 *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh

Alto
 *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh

Tenor
 *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh Ah - ooh *Ah - ooh

Bass
 *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh Ah - ooh *Ah - ooh

8
 S. Solo
 Some-thing is hap-pe ning in - side _____ me, _____

S
 *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh Ah - ooh

A
 *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh Ah - ooh

T
 *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh Ah - ooh

B
 *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh *Ah - ooh Ah - ooh

14
 S. Solo
 (with sop. 1) *fp* _____ *sub. p* _____
 -den - - - think - ing of

S
fp _____ *sub. p* _____
 Ah - ooh _____ -den - - - think - ing of

A
 Ah - ooh _____ An *all tenors: fp* _____ *sub. p* _____
 ac - ci - den - tal think - ing

T
 Ah - ooh _____ -cci *fp* _____ *sub. p* _____
 -tal think - ing

B
 Ah - ooh _____ ac *fp* _____ *sub. p* _____
 ci - den - tal think - ing of

*Whenever vocalists have "ah-ooh", vocalists should gradually shift from the "ah" to the "ooh"

18 *mf* *sub. p detached*

S. Solo words, an ac - ci - den - tal think - ing of words.

S words, an ac - ci - den - tal think - ing of words.

A words, an ac - ci - den - tal think - ing of words.

T words, an ac - ci - den - tal think - ing of words.

B words, an ac - ci - den - tal think - ing of words.

A **Meno mosso** ♩ = 63

mp *leggero*

S. Solo A light that dan - ces u - pon my tongue,

S A light that dan - ces u - pon my tongue,

A *mp* *leggero* A light that dan - ces u - pon my tongue,

T *mp* *leggero* A light that dan - ces u - pon my tongue,

B *mp* *leggero* A light that dan - ces

26 **Tempo I**

sub. p *f*

S. Solo e - ven, e - ven if it wan - ders past my wrongs.

S e - ven, e - ven if it wan - ders past my wrongs.

A e - ven, e - ven if it wan - ders past my wrongs.

T e - ven, e - ven if it wan - ders past my wrongs.

B e - ven, e - ven if it wan - ders past my wrongs.

Tempo I

56 **D**

S. Solo
side _____ me. _____

S
side _____ Ah - ooh Ah - ooh

A
side _____ Ah - ooh Ah - ooh

T. Soloist
me. _____ (join ten. section)

T
side _____ Ah - ooh Ah - ooh

B
in _____ Ah - ooh Ah - ooh

fp *side* *ff* *p*

62

S. Solo
Some - thing is hap - pen - ing in - side _____ me. _____

S
Ah - ooh Ah - ooh in - side _____ me.

A
Ah - ooh Ah - ooh in - side _____ me.

T
Ah - ooh Ah - ooh in - side _____ me.

B
Ah - ooh Ah - ooh in - side _____ me.

MOVEMENT 6: THIS SONG KEEPS SKIPPING

VI. This Song Keeps Skipping

Agitato ♩ = 92 *p*

Tenor
(repeat ad lib., fast tempo ad lib.) This song keeps

Electric Guitar 1
f (repeat ad lib., fast tempo ad lib.)

Electric Guitar 2
f

Electric Bass
f

4 *mf* *mp* *f* *mf*
8 skip-ping this song keeps skip-ping this song keeps
(repeat ad lib., fast tempo ad lib.) (repeat ad lib., fast tempo ad lib.)

8 *ff* *pp* sotto voce
8 skip-ping on rocks of long a - go,

11 *p* *mf* *mp*

8 this song keeps skip-ping this song keeps

(repeat ad lib., fast tempo ad lib.)

p (repeat ad lib., fast tempo ad lib.)

p

11 *f*

15 *f* *mf* *ff* *pp* sotto voce

8 skip-ping this song keeps skip-ping on

15

15

18

8 rocks of long a - go, on rocks of long a - go,

18

pp

pp

18 *p* *pp*

30 *mp* *p*

time, but it's time for me to go, re - mem - ber that I love you, re -

30 *p*

30 *p*

30 *p*

35 *f* *p* *pp* *triste ma non espress.*

mem - ber that I love you, now our time must close, now our time must

35 *p* *pp*

35 *p* *pp*

35 *p* *pp*

41 *mf* *pp* *triste ma non espress.* **B**

close in a slow drag, far a - way from here or you, far a -

41 *pp* *pp*

41 *pp*

46 *mp* interrupting *p*

way from here or you, el tiem - po to - ma - rà su tiem - po, I will

50 *più e più agitato*

learn that my life is be-ter off with - out you, my life is be-ter off with -

50

pp

pp

pp

54 *fff* *p ma agitato* (ending ONLY FOR standalone performance)

out you, my life is be-ter off with - out you.

54

ff

ff

ff

p

p

ff

p

(Attaca "Adios, Amor" when performing Sueno-Vibrant in entirety)

MOVEMENT 7: ADIÓS, AMOR

VII. Adiós, Amor

Reflective ♩ = 80

Soprano

Alto

Tenor (solo cont. from previous mvmnt.)
(you.)

Bass

Electric Guitar 1 *f* *p*

Electric Guitar 2 *p*

Electric Bass *p*

5

S

A

T

B

E.Gtr. 1 *p* *p* *mf*

E.Gtr. 2 *p* *p* *mf*

E.B. *p* *p* *p* *2*

9 accel.-----

S
A
T
B

E.Gtr. 1
E.Gtr. 2
E.B.

12 **Tempo di Cumbia** ♩ = 120

nasally, bright tone, non-vib
(sing almost completely in the mask)
f
A - diós, a - mor,

S
A
T
B

nasally, bright tone, non-vib
(sing almost completely in the mask)
f
A - diós, a - mor,

E.Gtr. 1
E.Gtr. 2
E.B.

21

S *sub. p* harshly *f* nasal tone, non-vib *sub. p* harshly
ya me voy pa-ra siem - pre, A - diós, a - mor, ya me

A nasally, bright tone, non-vib
(sing almost completely in the mask) *sub. p* (harsh whisper) *f* nasal tone, non-vib *sub. p* harshly
ya me voy pa-ra siem - pre, A - diós, a - mor, ya me

T *sub. p* (harsh whisper) *f* nasal tone, non-vib *sub. p* harshly
ya me voy pa-ra siem - pre, A - diós, a - mor, ya me

B nasally, bright tone, non-vib
(sing almost completely in the mask) *sub. p* (harsh whisper) *f* nasal tone, non-vib *sub. p* harshly
ya me voy pa-ra siem - pre, A - diós, a - mor, ya me

E.Gtr. 1 *mp* *f* *mp*
F#m C#m F#m G#m C#m F#m

E.Gtr. 2

E.B.

30 **Grandioso** *marcato, molto vib.* *f* like an opera chorus
marcato, molto vib. *f* like an opera chorus

S voy pa - ra siem - pre, A - diós, a - mor, —
marcato, molto vib. *f* like an opera chorus

A voy pa - ra siem - pre, A - diós, a - mor, —
marcato, molto vib. *f* like an opera chorus

T voy pa - ra siem - pre,

B voy pa - ra siem - pre,

E.Gtr. 1 *mp* *f* *mp* repeat freely tempo ad lib.
C#m F#m G#m

E.Gtr. 2 *mp*

E.B.

Tranquillo ma tristamente ♩ = 84

48

ord. *p* *f* *p* *p*

S This place ___ will have no soul with-out me, This place ___

A ord. *p* *f* *p* solo *p*

T This place ___ will have no soul with-out me, This place ___ will have no soul with-

B ord. *p* *f* *p* solo *p*

This place ___ will have no soul with-out me, This place ___ will have no soul with-

E.Gtr. 1

E.Gtr. 2

E.B. *p*

55

mf risoluto *poco cresc.* *f*

S I'm leav-ing here for - ev - er, no need to stay, solo *p*

A tutti; *mf* risoluto *poco cresc.* *f* I have no

T I'm leav-ing here for - ev - er, no need to stay, I have no

B tutti; *mf* risoluto *poco cresc.* *f* I have no

out me, I'm leav-ing here for - ev - er, no need to stay, I have no

E.Gtr. 1 *pp* non espress.

E.Gtr. 2 *pp* non espress.

E.B. *pp* non espress.

61 *pp non espress.* *fp agitato*

S Ooh, Oh, how it will hurt,

A *mf tutti p* rea-son, so I must let it be. *p sotto voce* Ooh,

T *pp non espress.* Ooh,

B *mf tutti p* rea-son, so I must let it be. *p sotto voce* Ooh,

E.Gtr. 1 *pp non espress.*

E.Gtr. 2 *pp non espress.*

E.B.

67 *risoluto f*

S *risoluto f*

A *p triste* you with-out me, *risoluto f*

T *p agitato* Oh how it will hurt, *p triste* you with-out me, *risoluto f*

B *p triste* you with-out me, *risoluto f*

E.Gtr. 1

E.Gtr. 2

E.B.

73

S *sub. mp* de-di-cate my life to for - get-ting you, *sub. mp*

A de-di-cate my life to for - get-ting you, *sub. mp*

T de-di-cate my life to for - get-ting you, *sub. mp*

B de-di-cate my life to for - get-ting you, *sub. mp* solo *mp* to for - get-ting you,

E.Gtr. 1 *mp dolce*

E.Gtr. 2 *mp dolce*

E.B. *mp dolce*

(close immediately)

78 *fp* to "oo" *f* **Tempo di Salsa** ♩ = 100

S you, (close immediately) *fp* to "oo" *f*

A you, (close immediately) *fp* to "oo" *f*

T you, (close immediately) *fp* to "oo" *f*

B tutti *fp* to "oo" *f*

E.Gtr. 1 you,

E.Gtr. 2 *mf* with groove

E.B. *mf* with groove

83

S *f*

A *f* *Por-que*

T *marcato, bright tone, non-vib* *f* *Por-que* *no me a - mas,* you can't love me, *(when text is in English, use vernacular diction)* *f* *Por-que*

B *marcato, bright tone, non-vib* *f* *Por-que* *no me a - mas,* you can't love me, *(when text is in English, use vernacular diction)*

Por-que no me a - mas, you can't love me,

E.Gtr. 1

E.Gtr. 2

E.B.

(when text is in English, use vernacular diction)

86

S *no me a - mas,* you can't love me,

A (when text is in English, use vernacular diction) *no me a - mas,* you can't love me,

T *Por-que* *no me a - mas,* you can't love me,

B *Por-que* *no me a - mas,* you can't love me,

E.Gtr. 1

E.Gtr. 2

E.B.

89

S
you can't love me

A
you can't love me

T
you can't love me

B
you can't love me

p ma con brio
Por-que nun-ca me a-mas-te, Por-que

E.Gtr. 1

E.Gtr. 2

E.B.
pp

92

S
p ma con brio

A
p ma con brio
Por-que nun-ca me a-mas-te, Por-que

T
p ma con brio
Por-que nun-ca me a-mas-te, Por-que nun-ca me a-mas-te, Por-que

B
nun-ca me a-mas-te, Por-que nun-ca me a-mas-te, Por-que nun-ca me a-mas-te, Por-que

E.Gtr. 1
f

E.Gtr. 2
pp

E.B.
pp

95

S *cresc.*
nun - ca me a - mas - te, Por - que nun - ca me a - mas - te, Por - que

A *cresc.*
nun - ca me a - mas - te, Por - que nun - ca me a - mas - te, Por - que

T *cresc.*
nun - ca me a - mas - te, Por - que nun - ca me a - mas - te, Por - que

B *cresc.*
nun - ca me a - mas - te, Por - que nun - ca me a - mas - te, Por - que

E. Gtr. 1

E. Gtr. 2 *cresc.*

E. B. *cresc.*

Molto meno mosso ♩ = 80

ff molto rubato ed espressivo

solo Some - thing is hap - pen - ing in - side

97

S *ff*
nun - ca me a - mas - te, Por - que nun - ca me a - mas - te.

A *ff*
nun - ca me a - mas - te, Por - que nun - ca me a - mas - te.

T *ff*
nun - ca me a - mas - te, Por - que nun - ca me a - mas - te.

B *ff*
nun - ca me a - mas - te, Por - que nun - ca me a - mas - te.

E. Gtr. 1 *ff*

E. Gtr. 2 *ff*

E. B. *ff*

102 me. *p* ord.; non espress.

S *tutti* A - diós a mor, a - diós,

A *p* ord.; non espress. A - diós a - mor, a - diós,

T *p* ord.; non espress. A - diós a - mor, a - diós, solo *p*

B A - diós,

E.Gtr. 1 *pp* *p*

E.Gtr. 2 *pp* *p*

E.B. *pp*

110 *p* <> *pp*

S in - side me.

A solo *p* *tutti* *p* <> *pp* in - side me.

T Some-thing is hap-pen-ing in - side me.

B solo *p* *tutti* *p* <> *pp* in - side me.

E.Gtr. 1 *pp*

E.Gtr. 2 *pp*

E.B. *p* *pp*

APPENDIX A

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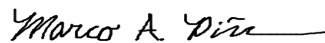
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Date: March 26, 2019

Kristian Silviano Rodriguez

Composer



Date: March 26, 2019

Marco Piña

Poet

APPENDIX B

CONTACT INFORMATION FOR SCORES AND RECORDINGS

To request a full score of this piece for study or performance; for recordings; and to see the composer's other works, please visit www.kristiansrodriguez.com