

A las cinco de la tarde...
per viola

Antonio Blanco Tejero
2019

*orgoglioso di scrivere questo brano per il violista Luca Sanzò,
grande musicista, grande italiano, grande persona,
con la prima esecuzione assoluta il 15/11/2019
alla Reale Accademia di Spagna, la mia per sempre seconda casa.*

Durata di 11 minuti circa.



IV corda all'aria, quindi un Do 3, sempre in *pizzicato*, a volte con mano sinistra, a volte con la destra.
Lasciare sempre risouanare la corda.

„ Importantissima respirazione profonda, da uno a due secondi quando c'è una virgola e due respirazioni quando ci sono due virgole, suonare subito dopo. Si deve sentire proprio l'aria passando per il naso o bocca.



Sfiorare per ottenere l'armonico.



Mezza pressione. Senza armonici, un rumore con una percentuale d'altezza.

SP Sul ponticello.

ASP Alto Sul Ponticello, proprio sopra, quindi un suono molto sporco.

AST Alto Sul Tasto, molto vicino al capotasto, in maniera che si possa suonare sulle preme corde contemporaneamente. La mano sinistra farà i *pizzicati* con le corde all'aria suonando sulla tastiera, fra l'arco e il ponticello.



Pizzicato di mano sinistra.



Massima pressione dell'arco sulle corde, quindi un rumore molto stridente.

◊ Pizzicato Bartòk.

È possibile recitare il poema "La cogida y la muerte" in spagnolo oppure nella lingua dello strumentista o del luogo dove si interpreta, inserendo durante la recita piccoli interventi di respiro profondo uguali a quelli che sono scritti in partitura.

**La cogida y la muerte
de Federico García Lorca**

A las cinco de la tarde.

Eran las cinco en punto de la tarde.

*Un niño trajo la blanca sábana
a las cinco de la tarde.*

*Una espuma de cal ya prevenida
a las cinco de la tarde.*

*Lo demás era muerte y sólo muerte
a las cinco de la tarde.*

*El viento se llevó los algodones
a las cinco de la tarde.*

*Y el óxido sembró cristal y níquel
a las cinco de la tarde.*

*Ya luchan la paloma y el leopardo
a las cinco de la tarde.*

*Y un muslo con un asta desolada
a las cinco de la tarde.*

*Comenzaron los sones de bordón
a las cinco de la tarde.*

*Las campanas de arsénico y el humo
a las cinco de la tarde.*

*En las esquinas grupos de silencio
a las cinco de la tarde.*

*¡Y el toro solo corazón arriba!
a las cinco de la tarde.*

*Cuando el sudor de nieve fue llegando
a las cinco de la tarde*

*cuando la plaza se cubrió de yodo
a las cinco de la tarde,
la muerte puso huevos en la herida
a las cinco de la tarde.*

A las cinco de la tarde.

*A las cinco en Punto de la tarde.
Un ataúd con ruedas es la cama
a las cinco de la tarde.*

*Huesos y flautas suenan en su oído
a las cinco de la tarde.*

*El toro ya mugía por su frente
a las cinco de la tarde.*

*El cuarto se irisaba de agonía
a las cinco de la tarde.*

*A lo lejos ya viene la gangrena
a las cinco de la tarde.*

*Trompa de lirio por las verdes ingles
a las cinco de la tarde.*

*Las heridas quemaban como soles
a las cinco de la tarde,
y el gentío rompía las ventanas
a las cinco de la tarde.*

A las cinco de la tarde.

*¡Ay, qué terribles cinco de la tarde!
¡Eran las cinco en todos los relojes!
¡Eran las cinco en sombra de la tarde!*

A las cinco de la tarde

obra basada en el poema "La cogida y la muerte"
de Federico García Lorca

Antonio Blanco Tejero
septiembre de 2019

$\text{♪} = 60$

arco

I.c

Viola

pizz.

p non spengere mai il suono dopo l'attacco,
lasciare sempre risuonare la corda

mezza press.

Vla.

pizz.

SP (sul pont.)
press. normale

II.c

f

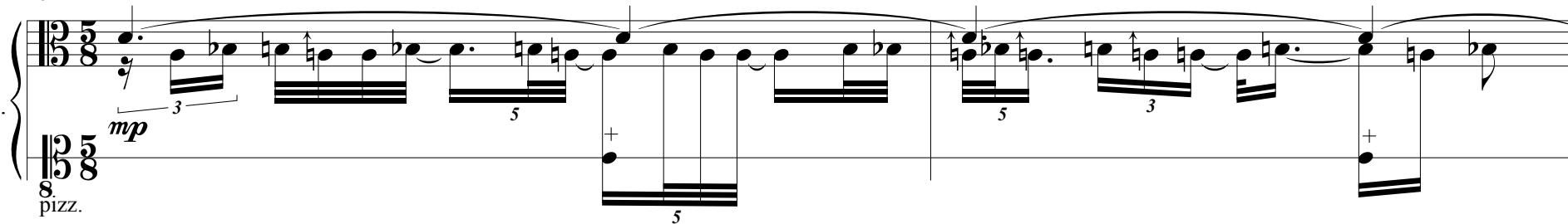
arco

pizz.

This musical score consists of three staves for the Viola and Violin. The top staff for Viola starts with dynamic **ppp**, tempo $\text{♪} = 60$, and articulation **pizz.**. It features a series of eighth-note pairs with fermatas and a measure ending with a double bar line and a **mf** dynamic. The middle staff for Violin begins with **p** and **mezza press.**, followed by a dynamic **f** and **p**. The bottom staff for Violin starts with **f** and **SP (sul pont.)**, followed by **arco** and **pizz.**. The score includes various time signatures: $\frac{5}{8}$, $\frac{3}{8}$, $\frac{2}{8}$, $\frac{4}{8}$, $\frac{5}{8}$, and $\frac{3}{8}$.

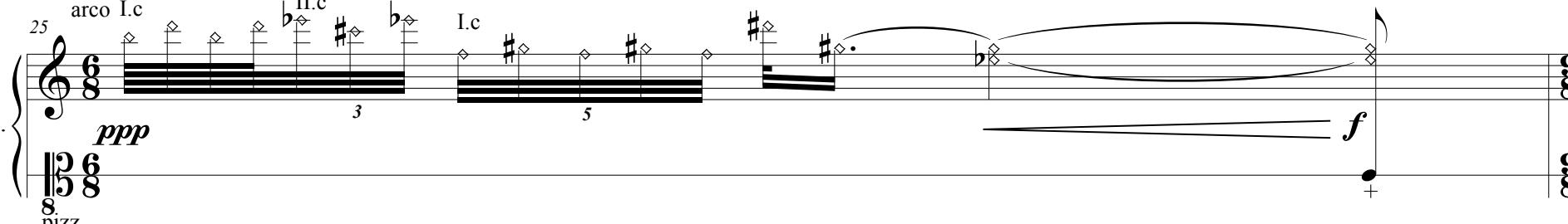
A las cinco de la tarde

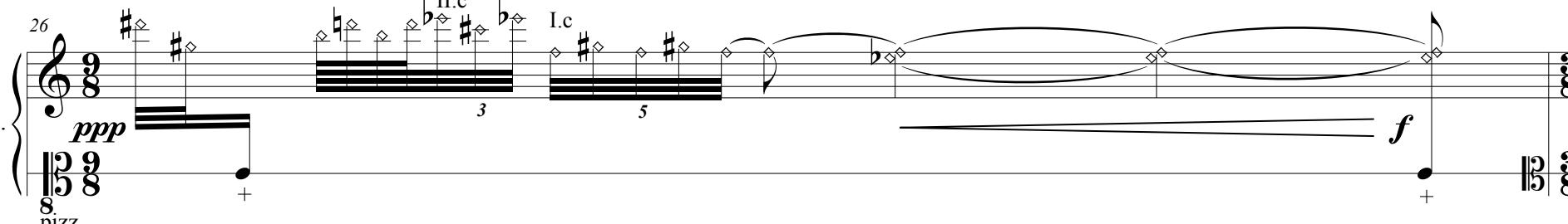
2 *ord.*
20 *col legno (tratto)*

Vla. { 

22 " "

Vla. { 

25 arco I.c II.c
Vla. { 

26 " "
Vla. { 

A las cinco de la tarde

3

27 Vla. *ppp* 5 II.c 3 I.c “ 4 8
Bass 8 pizz.

“ 4 8

29 Vla. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ff* “ 1 8
Bass 8 pizz.

“ 1 8

33 Vla. I.c II.c simile III.c *pp* *ffff* *pp* *ffff* *pp* *ffff* *pp* *ffff* *pp* “ 4 8
Bass 8 pizz.

“ 4 8

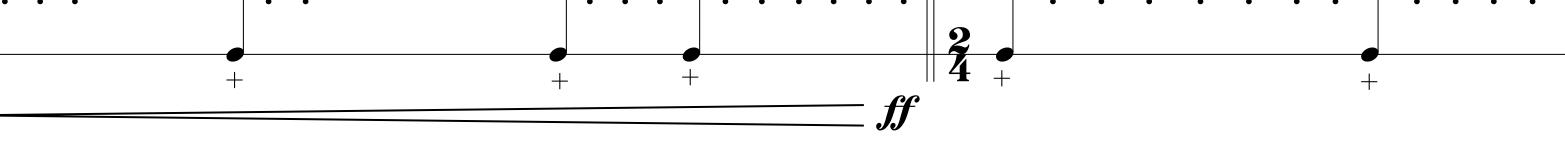
42 SP -
Bass 4 *ff* *p* *ff* *p* *ff*

42

A las cinco de la tarde

accel. ————— → ♩ = 90

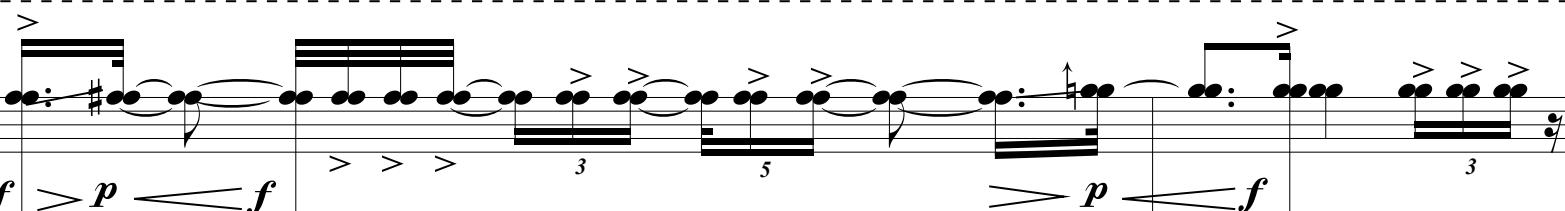
SP -

43 Vla. {  ♩ = 8
pizz. + + + + + +

ff

” 8

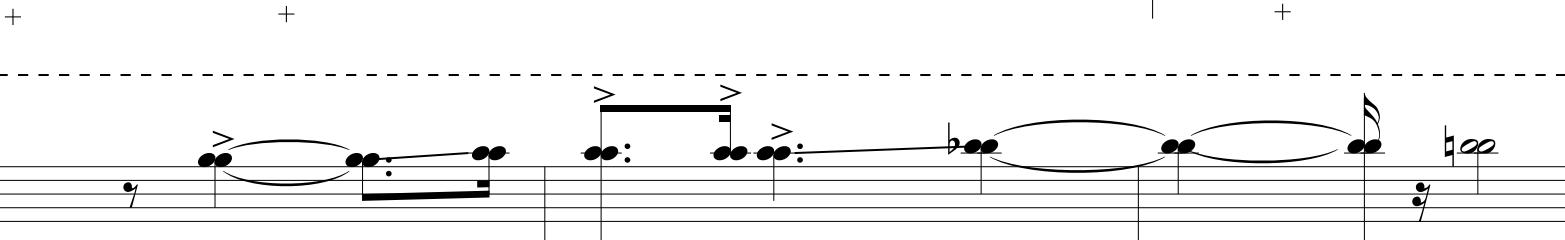
SP -

45 Vla. {  ♩ = 8
8 pizz. + + + + + +

> > > 3 5 > > > 3

f > p < f > p < f

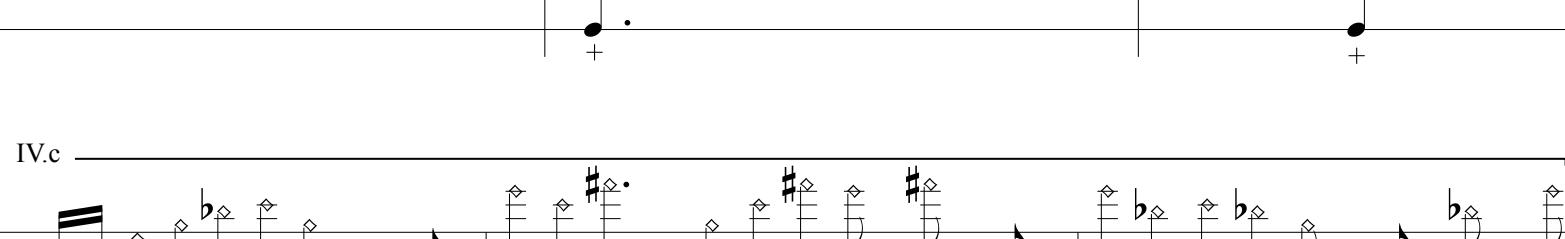
SP -

47 Vla. {  ♩ = 8
8 pizz. + + + + + +

> > > p f > > > p f pp

” 8

♩ = 60 IV.c

50 ord. Vla. {  ♩ = 8
8 pizz. + + + + + +

” 8

A las cinco de la tarde

5

Musical score for strings section 53. The score consists of two staves. The top staff is for the Violin (Vla.) and the bottom staff is for the Cello. Both staves are in common time (indicated by '4'). The Violin staff has a dynamic of *f* and a grace note pattern. The Cello staff has a dynamic of *pizz.* and a grace note pattern. The score includes dynamics *pp*, *mf*, and *pp*. Measure numbers 53 are indicated at the beginning of each staff. The bass clef is used for both staves.

58 II.c
Vla. { III.c
8 8
pizz. fffff = p

3 3
fffff = p

fffff > p

fffff = p

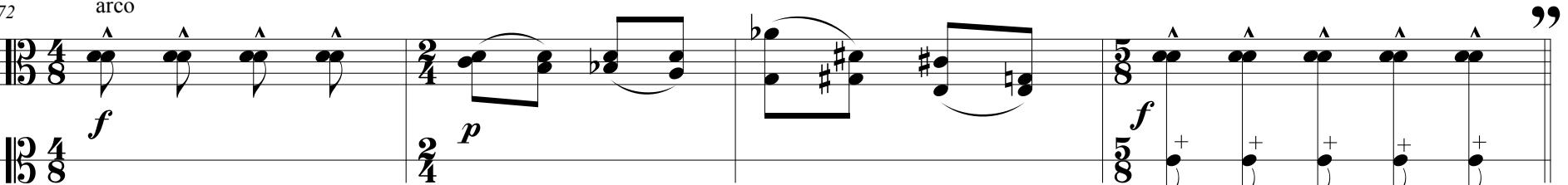
Musical score for piano, page 10, system 61. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The tempo is indicated as 'altezza orientativa' and 'gliss. su tutte le corde'. The dynamic is 'p' (pianissimo). The time signature changes from 6/8 to 5/4 at the end of the measure. The music features eighth-note patterns and rests, with vertical bars indicating glissando across all strings.

A las cinco de la tarde

6

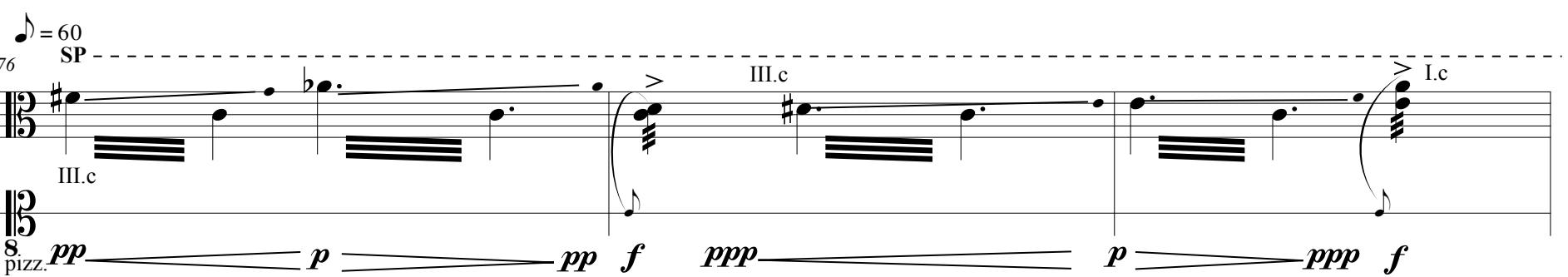
68 pizz. 

$\text{♩} = 40$ arco

72 

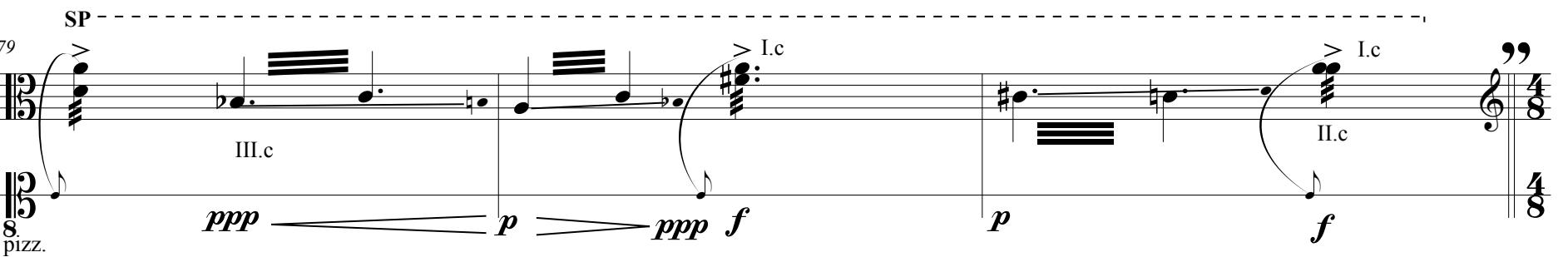
Vla.

$\text{♩} = 60$ SP

76 III.c 

Vla.

SP

79 III.c 

Vla.

A las cinco de la tarde

7

Musical score for strings (Vla.) in 3/8 time, dynamic *p*, key signature of B-flat major. The score shows two staves. The top staff has a bass clef, and the bottom staff has an alto clef. Measure 90 starts with a forte dynamic *p* followed by eighth-note patterns labeled II.c, III.c, II.c, III.c, and III.c. Measure 91 begins with a dynamic *sffz* followed by a crescendo line to *p*. The score includes various slurs, grace notes, and dynamic markings like *sfz* and *p*.

8
battuto
col legno

A las cinco de la tarde



Musical score for page 8, measures 94-95. The top staff continues with eighth-note patterns. The bottom staff (cello) has a sixteenth-note pattern. Measure 94 includes a dynamic of *(tratto)* and a tempo of 5. Measure 95 begins with a sixteenth-note pattern, followed by a measure of eighth notes with a fermata over the first note. The tempo is indicated as 5. The key signature changes to $\frac{6}{8}$ at the end of measure 95.

Musical score for page 8, measures 95-96. The top staff continues with eighth-note patterns. The bottom staff (cello) has a sixteenth-note pattern. Measure 95 includes a dynamic of *f*. Measure 96 begins with a sixteenth-note pattern, followed by a measure of eighth notes with a fermata over the first note. The tempo is indicated as $\frac{3}{8}$. The dynamic *fff* is shown at the beginning of measure 96. The section ends with a dashed line labeled **ASP**.

Musical score for page 8, measures 97-98. The top staff continues with eighth-note patterns. The bottom staff (cello) has a sixteenth-note pattern. Measure 97 includes a dynamic of *fff*. Measure 98 begins with a sixteenth-note pattern, followed by a measure of eighth notes with a fermata over the first note. The tempo is indicated as $\frac{3}{8}$. The section ends with a dashed line labeled **ASP**.

ASP -

Vla. { 101 8 pizz. " 5 8 5

$\text{♩} = 90$
con sordina metallica

104 5 mf ffff

Vla. { 106 8 pizz. b 5

Vla. { 108 8 + 5 sff

A las cinco de la tarde

Vla. *senza sordina*
 110 $\text{♩} = 60$
 Vla. {
 8 pizz.

 115
 Vla. {
 8 pizz.

 120
 Vla. {
 8 pizz.

 oltre il pont.
 IV.c > III.c > II.c > I.c
 125 f