

ALBORADA

for Viola and Piano

Emilio Mendoza

EDITION
ΕΚΔΟΣΕΙΣ



ATHENS
ΑΘΗΝΑ

Sub-Edition for all Countries by Musikverlage Hans Gerig Cologne/Germany

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SCORE

EDITION
ΕΚΔΟΣΕΙΣ **NOMOS** ATHENS
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S P E C I A L S I G N S

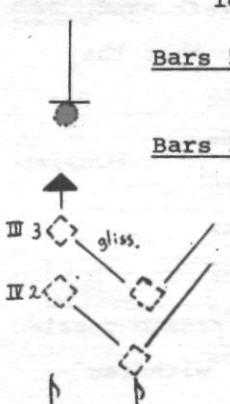
(V I O L A)

MUTED

- 1) Bars 4-5: Glissando lento, tremolo presto and with small pressure in the bow, the string dampened slightly without producing sound neither harmonic nor natural
- 2) Bar 35: Damp the string of the indicated notes, near the capotasto with the left hand.
- 3) Bar 36: Damp the string with the left thumb near the tastiera at the same time execute the pizzicato with the same hand. Or with slight pressure of the left hand so that the sound of the fingers moving over the strings is also heard.
- 4) Bar 50: Damp the IV string as close to the capotasto as possible with the left hand.

Bars 5-6: Tremolo sul ponticello, presto possibile with slight pressure on the bow, only that of its weight.

Bars 18-20: Glissandi the harmonics given by moving fingers 2 and 3 from very close to the bow to the position in the lower part of the neck located in the body of the instrument, in strings III and IV. Finger 3 should be closer to the bridge than 2 and be in this position during the glissando. This movement should last an eighth note. Return to the original position, and repeat as indicated by the eighth notes marked.



Bars 21 and 41: The diminuendo of the viola should follow the natural decrease of the sound of the piano.

Bars 33-34 and 51-53: Damp all the strings with the left hand near the capotasto. Rub with the bow on the part of the bridge where the strings are located (Rub only the bridge not the strings). Make a continuous sound and do not produce squeaks: The duration is given by the values with the "x" 's.

Vibrato Arco: Vibrato achieved by the change of pressure of the right index on the bow.

Crackle:

- 1) Bar 35: Damp the strings near the capotasto. Tremolo os short movement with great pressure on the bow.
- 2) Bar 50 (1st. beat): Rub the indicated strings behind the bridge with great pressure and little motion of the bow. It should produce a grave sound.
- 3) Bars 50-51: With the heel of the bow, rub the indicated string with great pressure and with little but constant vertical movement of the bow. Begin with the indicated note, and simultaneously move the bow slowly and gradually towards the bridge. It should be a grave and continuous sound.



Bar 38: Execute a staccato behind the bridge in all the strings for the indicated duration. The sound obtained should be caotic and without percivable order in the progression the strings are payed.



Bar 49: Rub behind the bow two or more strings at a time, repeat this step in any combination ad libitum and accelerating.

Bars 39-40: Damping all the strings with the left hand near the capotasto, move the bow in a longitudinal direction to the strings III and IV towards the bridge and apply some pressure with a continous movement of the bow. The sound should be grave and constant. Move the bow back and forth between the bridge and the capotasto (as near to it as possible) for the duration given by the values in the parenthesis. The bow should not be moved vertically.



Bars 47-48: Batuto with legno from near the capotasto, moving towards the bridge alternating strings and presto possibile. The Ricochet is indicated by the sign $\Rightarrow \Leftarrow$. The strings are damped with the left hand near the capotasto. It should not be hitted too hard, so that the tastiera does not sound.

S P E C I A L S I G N S

(P I A N O)



Bars 4-7: Rub the white keys along the keyboard with the fingertips presto possibile. Each hand should rub about an octave. To diminish the sound, withdraw slowly the fingers an shorten the amplitude of the movement. For the crescendo, exert more pressure on the keyboard. The sound should be continous.



Harmonics: Press the Key indicated without producing any sound and leave it down for the indicated duration.



Bars 16-17: Dampen the indicated string with the fingertips. The clear emission of harmonics should be avoided.



Bars 32-33: Rub the strings from the lowest one to and viceversa begining from the thickest one with a wave-like movement of moderate speed. (amplitude should be of about 10 cm.) Use a thick cloth taking care not to produce any sound with the fingers or fingersnails.



Bar 33: Scrape the upper part of the finger nail of the left thumb, between the two strings indicated by the notes marked. The scrape is done in only one direction, slowly, giving a continuos sound.



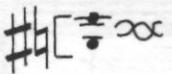
1) Bars 34-35: Rub with two pencils (without erasers) along the keyboard the white and the black keys, a pencil on each hand. Move the pencils from one side to the other side on the same direcccion at moderate speed in a continuos movement. There should always be one pencil in motion as to produce a continuos sound.

- 2) Bars 39-40: In this case use two pencils with erasers and rub in the same fashion but this time on the certyical side of the white keys facing the interpreter.

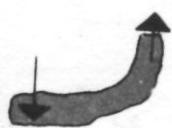


Bar 38: Scrape with a coin (3 cm. diameter aprox.) between the two lowest strings of the piano fot the time indicated by the values in parenthesis.

Start slowly with little pressure and using the fingernail more than tha coin. Little at a time, accelerate and scrape the coin with more pressure.



Bars 43-46: Play all the note indicated, not simultaneously, but without producing the obvious repetition of one note. There shoul be no specific order in the progression of notes. A fluctuating sound of slow frequency, meditating character and calmed. (incadescent). Do not asign a fixed set of notes to each hand.



Bar 49: Play freely all the keys with both hands together, presto possibile moving from the farthest left on to the highest key at the right hand side as indicated by the illustration.



Bar 50: Left the keyboard cover drop freely (closing the keyboard). The drop should not be dampened nor shortened.



Bars 50-54: Tap with the fingers, fingertip or fingernail as indicated, on the keyboard cover. To play with the fingernails, curve the fingers downward and inward, so as to hit with the face of the fingernail. To diminish the sound, tap with less fingers (neves less than two fingers per hand), and less pressure.

ALBORADA

Emilio Mendoza, 1975

(♩=42)

Viola

Pianoforte

presto possibile

16a

simile

(p)

p

gliss.

sul pont.

pp

presto possibile

16a

simile

(p)

Ped.

p

8a

p

sffz

ppp

sffz

mf

pp

sffz

sffz

Ped.

Ped.

Ped.

Ped.

flageolet (normale)

con sordina

5

5

sffz

666

mf

Ped.

Ped.

Ped.

Musical score page 12, measures 18-21. The score consists of two staves. The top staff is in common time (indicated by '12') and has a key signature of one sharp (F#). It features a treble clef and a bass clef. The bottom staff is in common time and has a key signature of one sharp (F#). It features a bass clef. The music includes various note heads, stems, and rests, with some notes having horizontal dashes or dots above them. Measures 18 and 19 show a sequence of eighth-note patterns. Measure 20 begins with a sixteenth-note pattern followed by eighth-note patterns. Measure 21 concludes with a sixteenth-note pattern.

Musical score for orchestra and piano, page 13, measures 8-11. The score includes two staves: the top staff for orchestra (two violins, cello, and bass) and the bottom staff for piano. Measure 8 starts with a forte dynamic (f) and a 16th-note pattern. The first violin has a grace note. Measure 9 begins with a piano dynamic (p). Measure 10 starts with a piano dynamic (pp). Measure 11 concludes with a piano dynamic (p) and a pedal marking (Ped.). Various performance instructions are included, such as "pizz.", "senza sord.", and "mf". Measure numbers 8, 9, and 10 are indicated above the staves.

19 simile senza vib.
 ffz dim. pp sulla tast.

26 flageolet
 pp mf pp mp pp p
 Ped. Ped. Ped. Ped.

32 senza vib.
 pp p sul pont. vib. pizz.
 sulla tast. 8^a mp sul pont. 66
 M.D. M.S. M.S. M.D. 8^a 8^a
 pp pp pp pp pp pp
 Ped. Ped. Ped. Ped. Ped. Ped.

(Snodare lapis M.D.)

36 *pizz.* *pizz.* *pizz.*

37 *arco senza gliss.*

38 *molto stacc.*
ad lib.

lento

sul pont.

gliss. lento acc.

presto sim. simile

moneta (Lapis M.S.)

con gomma

acc.

acc. molto

Ped. Ped.

senza vib.

41 3 senza vib.

sulla tast. sfz dim. ppp p

mp (lento) p

vib. vib. molto lento
gliss. molto lento

Ped.

pizz. 3 p pp capo. col legno bat. pont. mf acc. 66

8° 7. mp 16° mf 6 acc. 66

Ped.

50 3 IV lento vib. arco senza vib.

666 arco gliss. (I I I) ppp

coperchio 6 simile dé cresc. poco a poco ppp

presto possibile simile simile

Ped. unghia polpastrello

ALBORADA

Emilio Mendoza, 1975

Viola

(♩=42)

1. *vib.* *sul pont.*

2. *p*

3. *pp*

4. *p*

5. *sffz* *ppp* *sffz*

6. *flageolet (normale)* *con sordina* *mf*

7. *pp* *sffz* *ppp* *mf*

8. *5* *5* *5* *5*

9. *pizz.* *pizz.*

10. *senza sord.* *mf*

11. *pp*

12. *5* *5* *5* *5*

13. *senza sord.* *mf*

14. *pp*

15. *presto possibile* *IV* *simile IV* *(d.)* *sporco* *ffff* *sporco* *3* *II* *III* *gliss.* *simile*

16. *sul pont.* *pppp* *mf* *ffff* *sporco*

17. *simile* *senza vib.* *sffz dim.* *pppp* *sulla tast.*

18. *pp* *pp* *pp* *pp*

19. *pp* *pp*

26

32 senza vib.
sulla tast.

33 pp p
80 vib. sul pont. 66 pizz.

34 pp pizz. pizz. pizz.

35 6 3 3 5

36 senza gliss.

37 molto stacc. III sul pont ad lib.

lento acc. gliss. acc.

38 senza vib.

41 sulla tast. sfp dim. ppp p

vib. vib. molto lento
gliss. lento

46. pizz. capo. con legno bat. pont. presto acc.

50. 666 6 arco gliss. vib. arco senza vib. ppp

E R R A T A

Page 3

Muted

3) Bar 36: ...with the left thumb...
read ...with the right thumb...

Bars 18-20:...2 and be in...

read ...2 and remain in...

Crackle:

1) Bar 35: ...Tremolo os short...
read ...Tremolo of short...

Page 4

Bar 38: ...without percivable order...strings are payed...
read ...without perceivable order...strings that are played...

Bars 4-7: ...fingers an shorten...
read ...fingers and shorten...

Bars 32-33:...or fingersnails...
read ...or fingernails...

Page 5

Bars 39-40:...the certical side...
read ...the vertical side...

Bar 38: ...piano fot the...
read ...piano for the...

Bars 43-46:...the note indicated...there shoul be...
read ...the notes indicated...there should be...

Bar 50: ...Left the keyboard...
read ...Let the keyboard...

Page 8,10.

Bars 21 and 41: The indication (♩ = 46) is missing.

Page 8

Bar 32: The indication 'Tempo primo' is missing.