PISCIS

Antonio Blanco Tejero

per due chitarre e quartetto d'archi
2015

Dedicato con affetto al duo chitarristico Blanco-Sinacori.

Grazie mille, Alessandro e Giuseppe della vostra fiducia e gentilezza

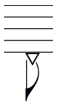
.

a Milano 26 Giugno 2015

“PISCIS”

Chitarra 1
Chitarra 2
Violino 1
Violino 2
Viola
Violoncello

Durata: 12 minuti circa.

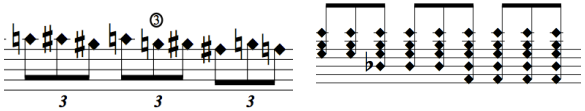
Pestare con forza sul pavimento: 

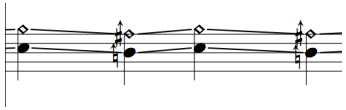
Pestare il pedale:

Pestare con un piede sul pavimento e con l’altro il pedale:

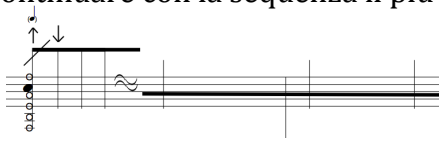
Pedali:
Ch. 1: tambura
Ch. 2: tamburello a sonagli.
Vn. 1: campanaccio
Vn. 2: bottiglia di vetro
Vla: trombetta di bicicletta, anatra di gomma, o simile.
Vc: tastiera giocattolo. Registri dei cluster pestati: 1 (più acuto), 2, 3 e 4 (più basso)
(scegliere qualsiasi suono elettronico lungo)

S.P Sounare sul ponticello
T : Tambura
Tap/Tapping : percutere le corde sulla tastiera sulle note scritte



Armonici sulla nota scritta 

Continuare con la sequenza il più veloce possibile durente i quarti scritti (gambette)

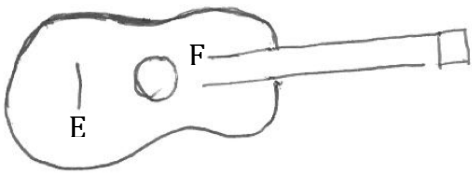


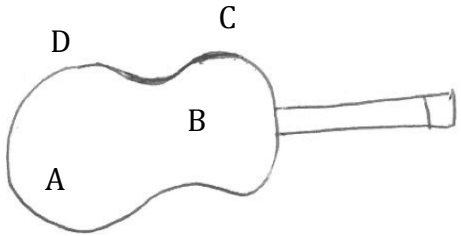
o: sequenza a velocità scritta
- : sequenza a velocità inferiore
+ : sequenza a velocità superiore

pizzicato Bartók

Corde stoppate

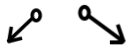
CHITARRE:
Parti:



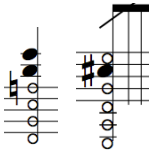


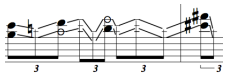
Ch. 2: SLIDE DI VETRO
Plettro semiduro
mig: mignolo, pol: pollice

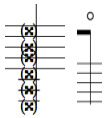
“rasgueo” in appoggiatura (m, a, medio, i)

 collocazione dello slide

giro dello slide

 Note bianche sono corde all'aria o che appartengono al capostato.

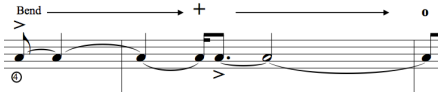
 qua, però, le note bianche indicano note che non suonano, è solo per tenere la posizione di quarta. Solo si suoneranno le note con testa nera.

 stoppare seccamente le corde con la mano destra passando prima il dito indice dalla 6ª a la 1ª corda.

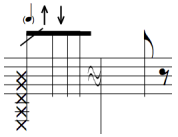
Colpire il corpd della chitarra con la mano destra, ovunque.

Colpire la tastiera con lo slide.

Bending: Tirare della corda in giù o sù fino il massimo possibile (+) e lasciarla in riposo (o), gradualmente.



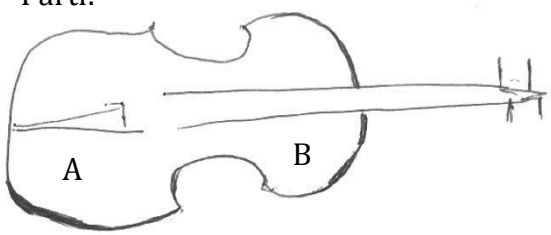
"ragueo" circolare con tutte le dita molto agresivo.

 Con le gambette vuote se deve continuare con le stesse note ed articolazione precedente.

P↑ P↓ Pollice su e giù

ARCHI:

Parti:

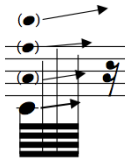


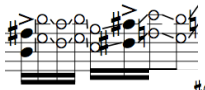
A.S.T. sounare sulla tastiera con l’arco

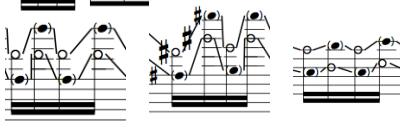
sordina (preferibilmente di metallo)

massima pressione dell’arco

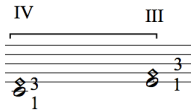
molta pressione.

 Strappato + glissato per tutta l’estensione, molto secco e violento, su tutte le corde..

 Note bianche indicano il passo del glissato, solo si suonano le note nere.

 Qui, la nota bianca suona, la nota nera tra parentesi glissa senza l’arco.

L’arco si alterna tra i due posizione. La risultante é un suono fischiante un poco muto e agresivo.



Sounare contemporaneamente due armonici, uno per ogni corda.

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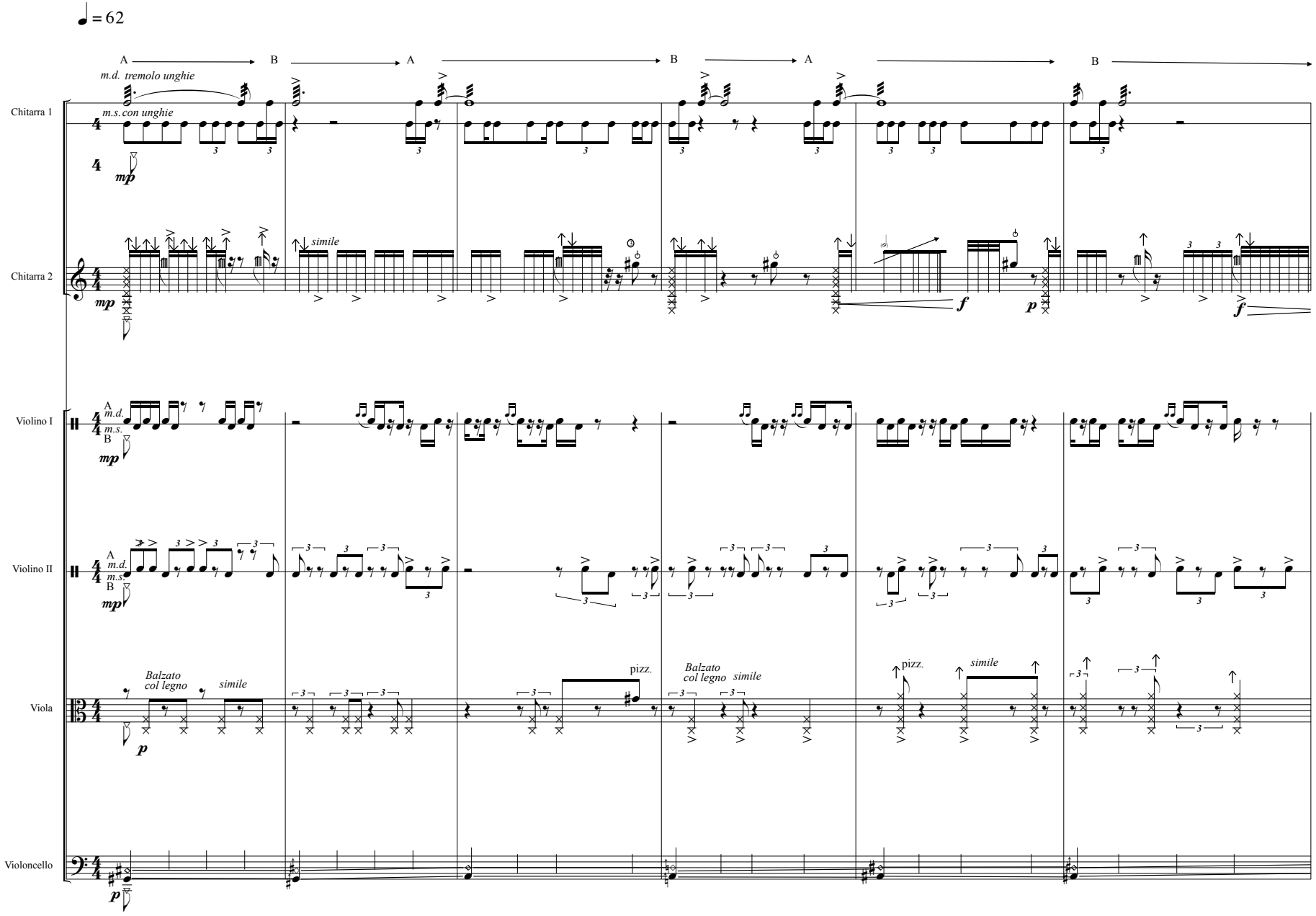
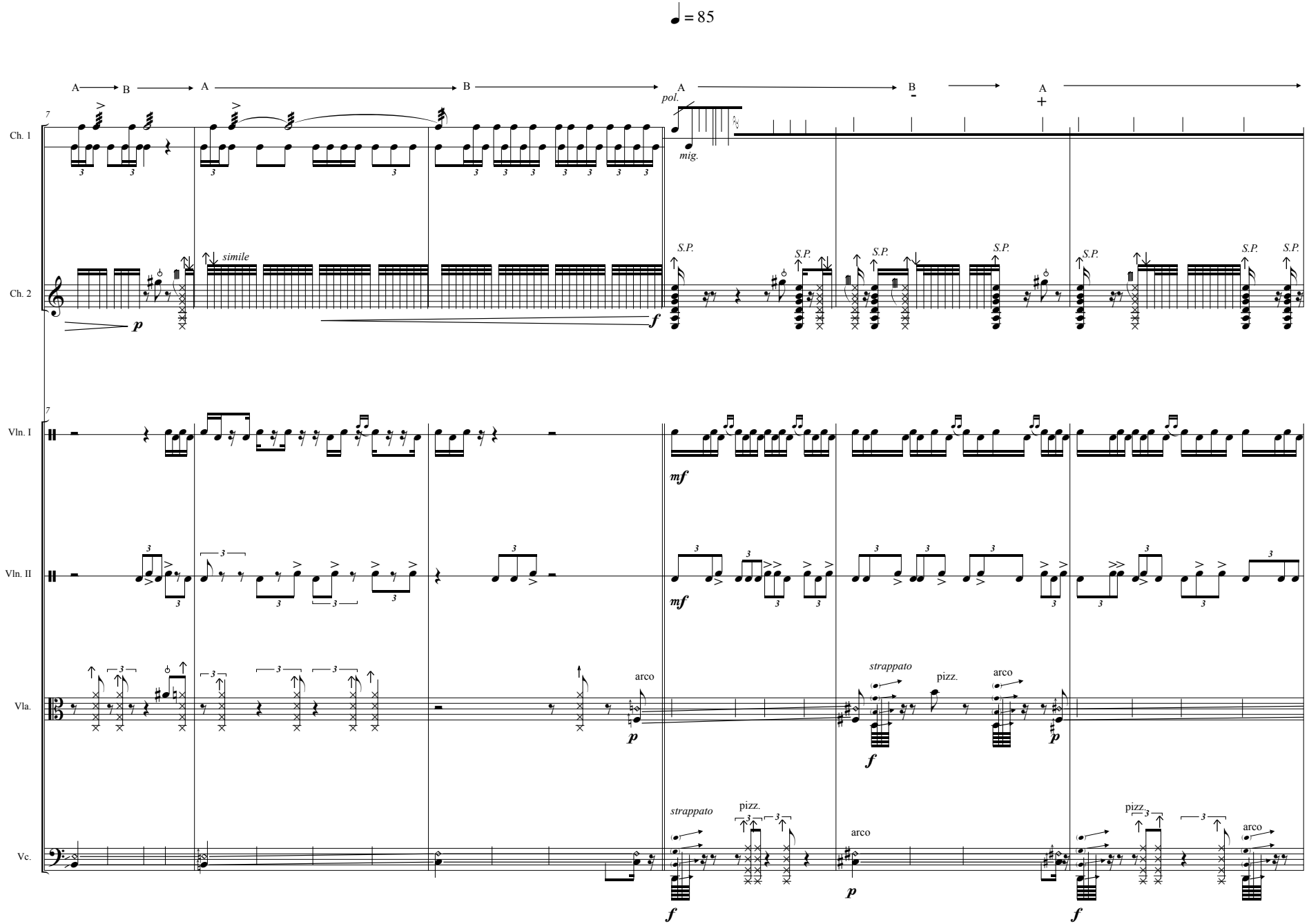
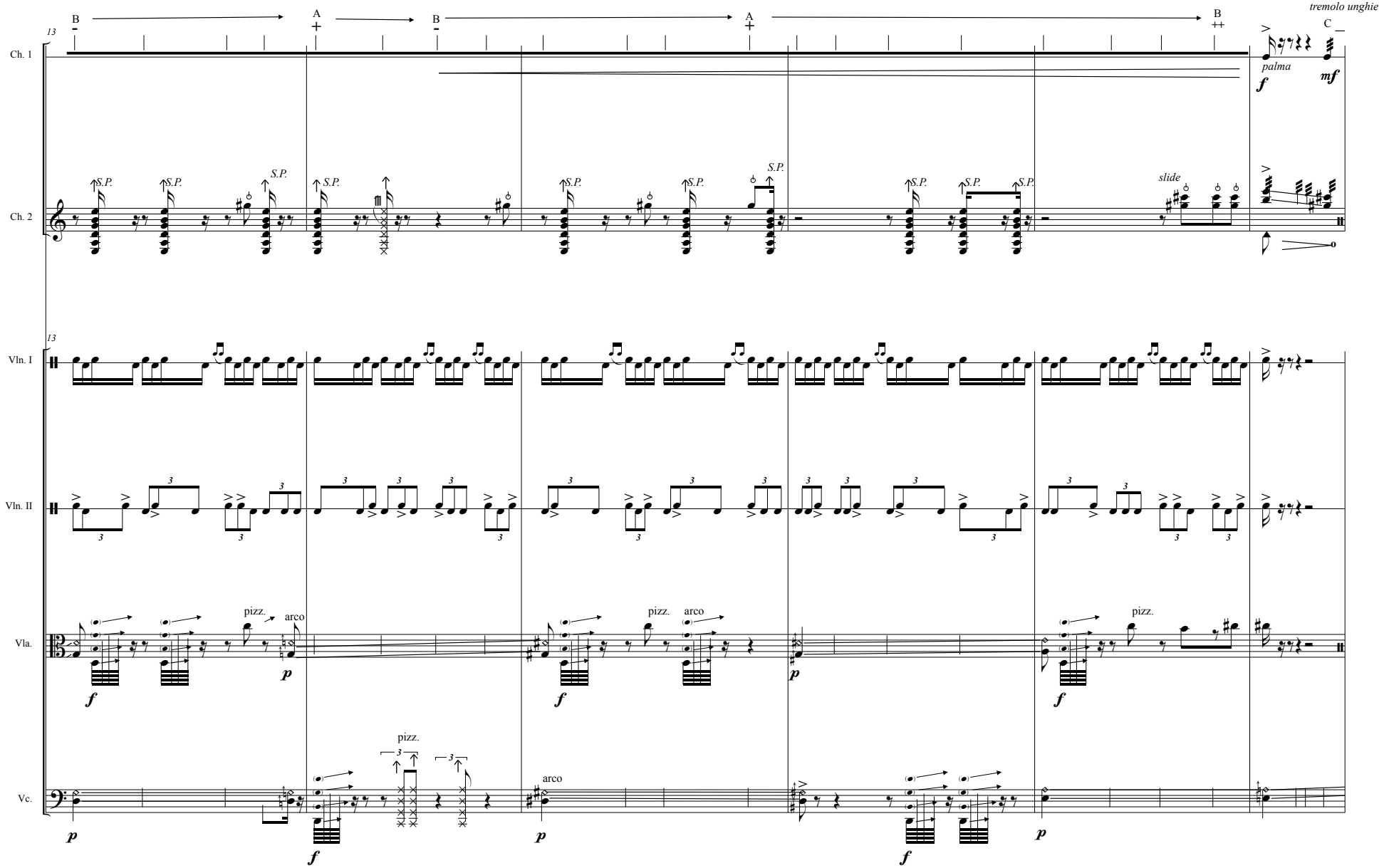
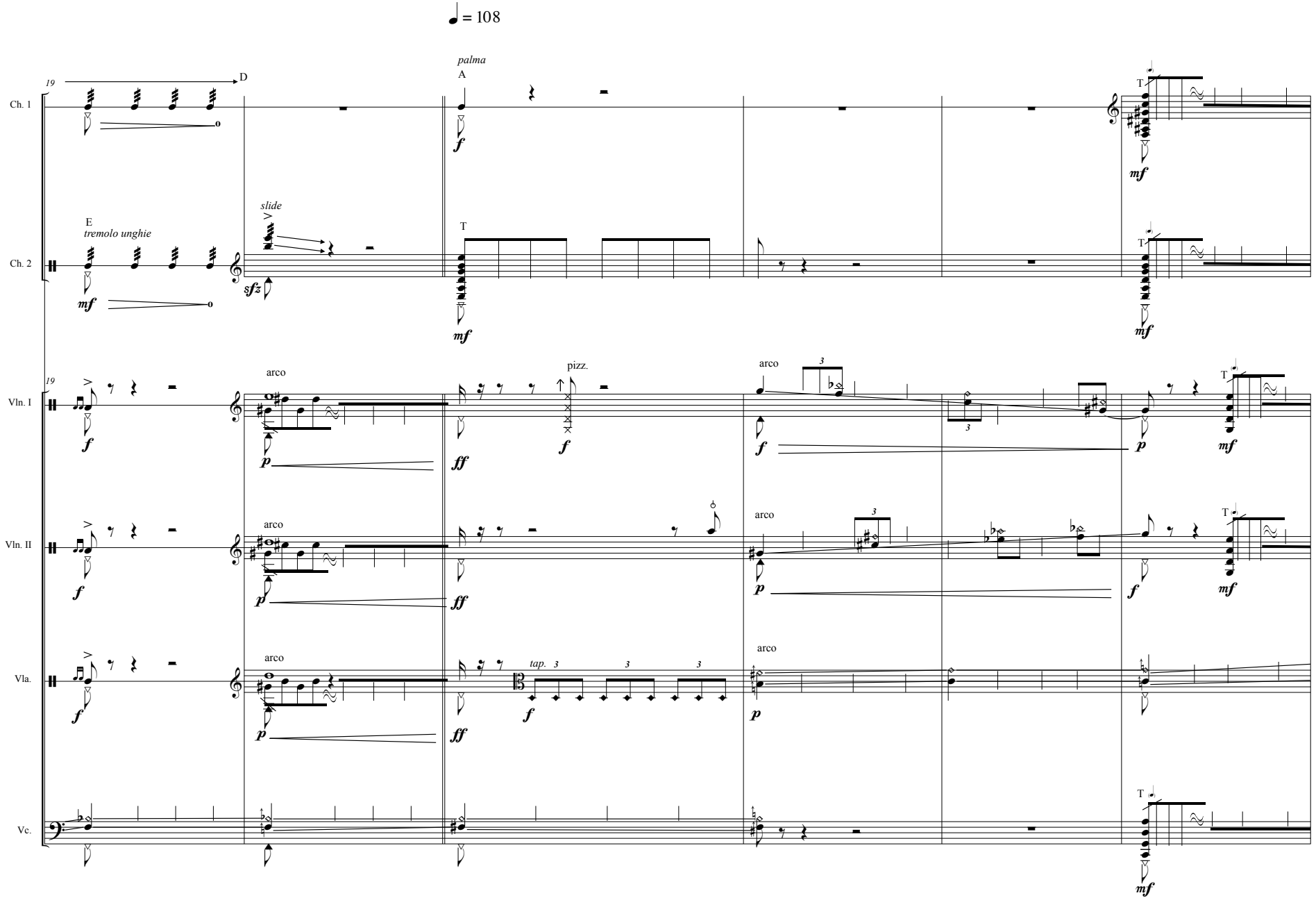
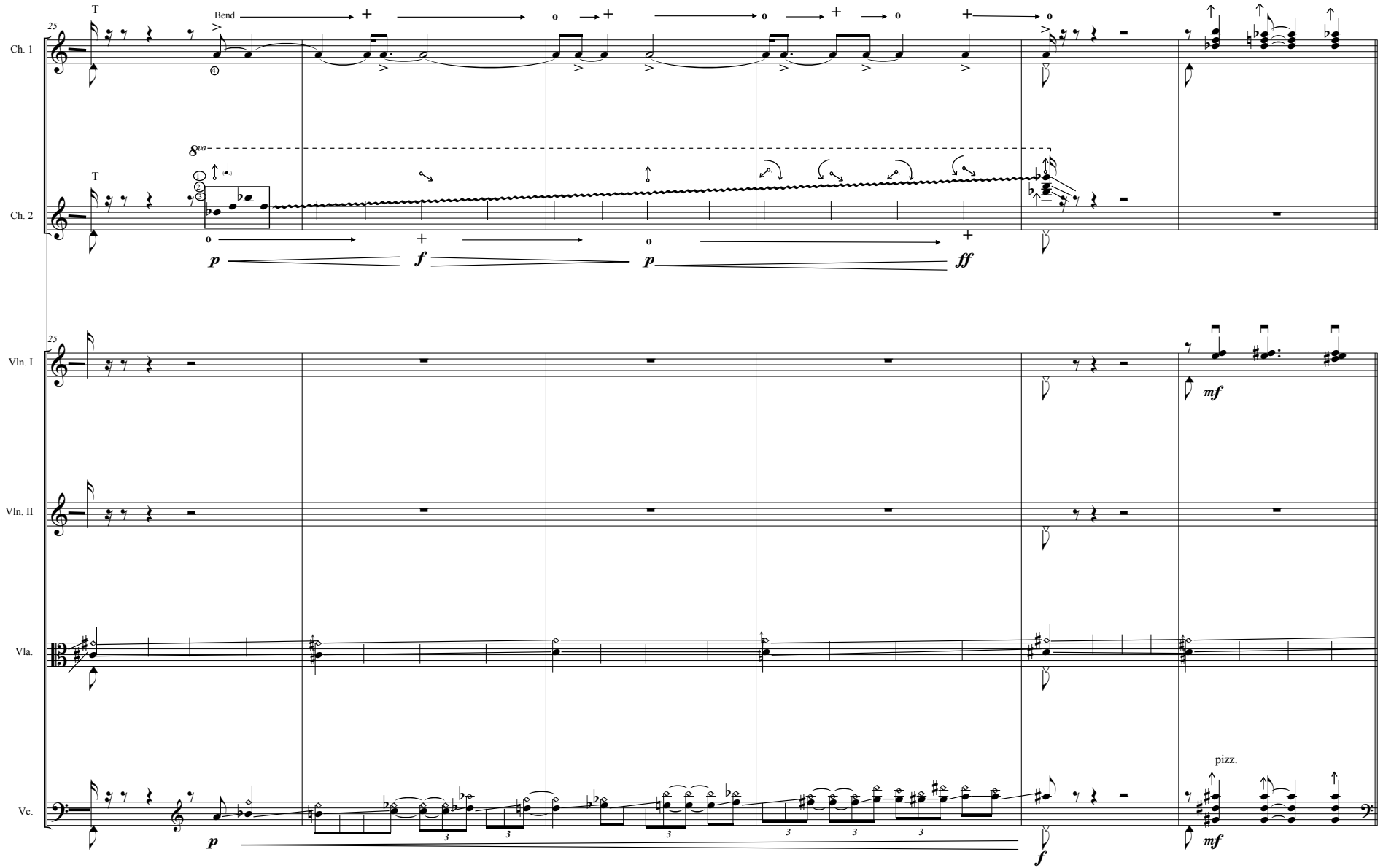
Giugno 2015

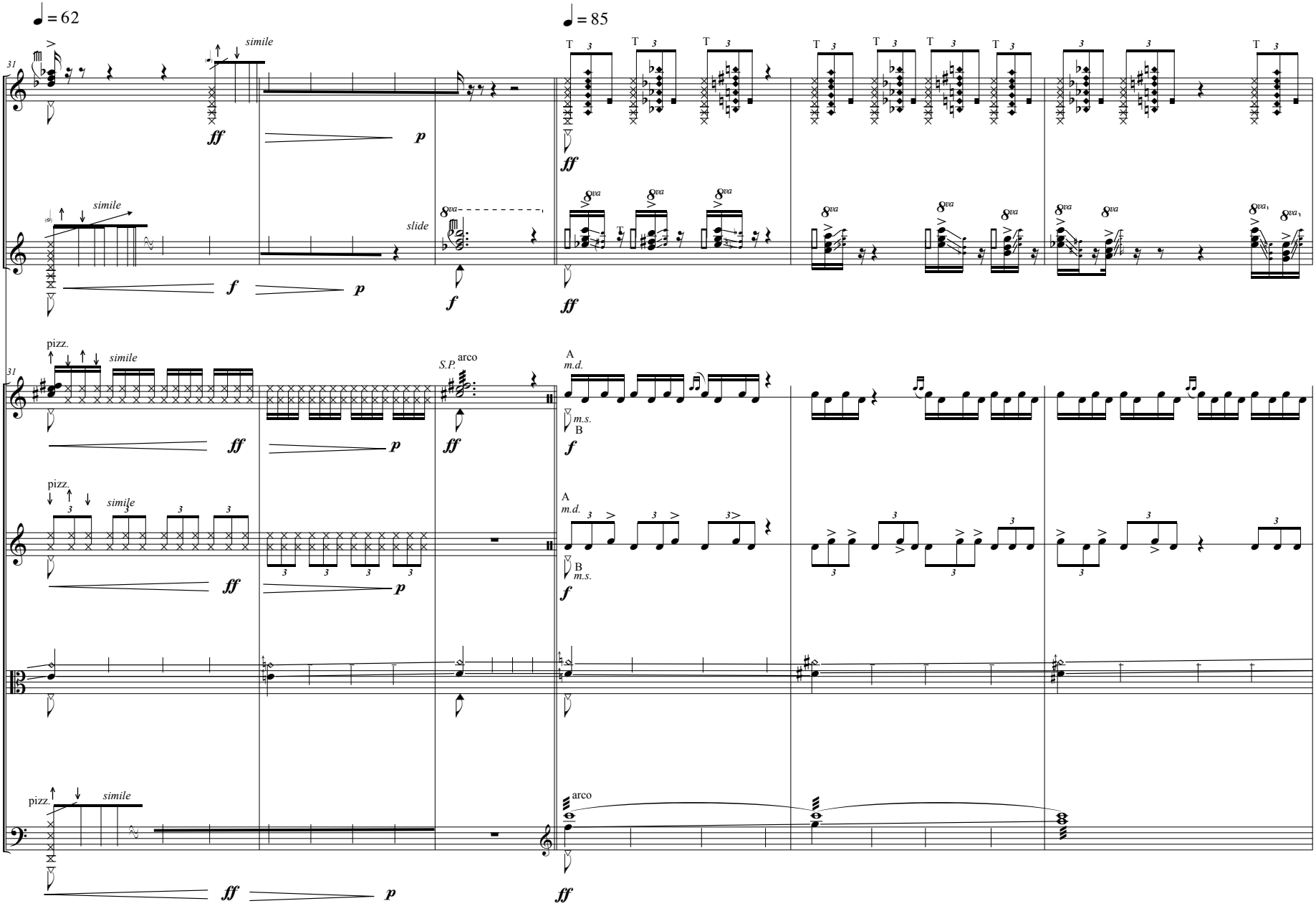


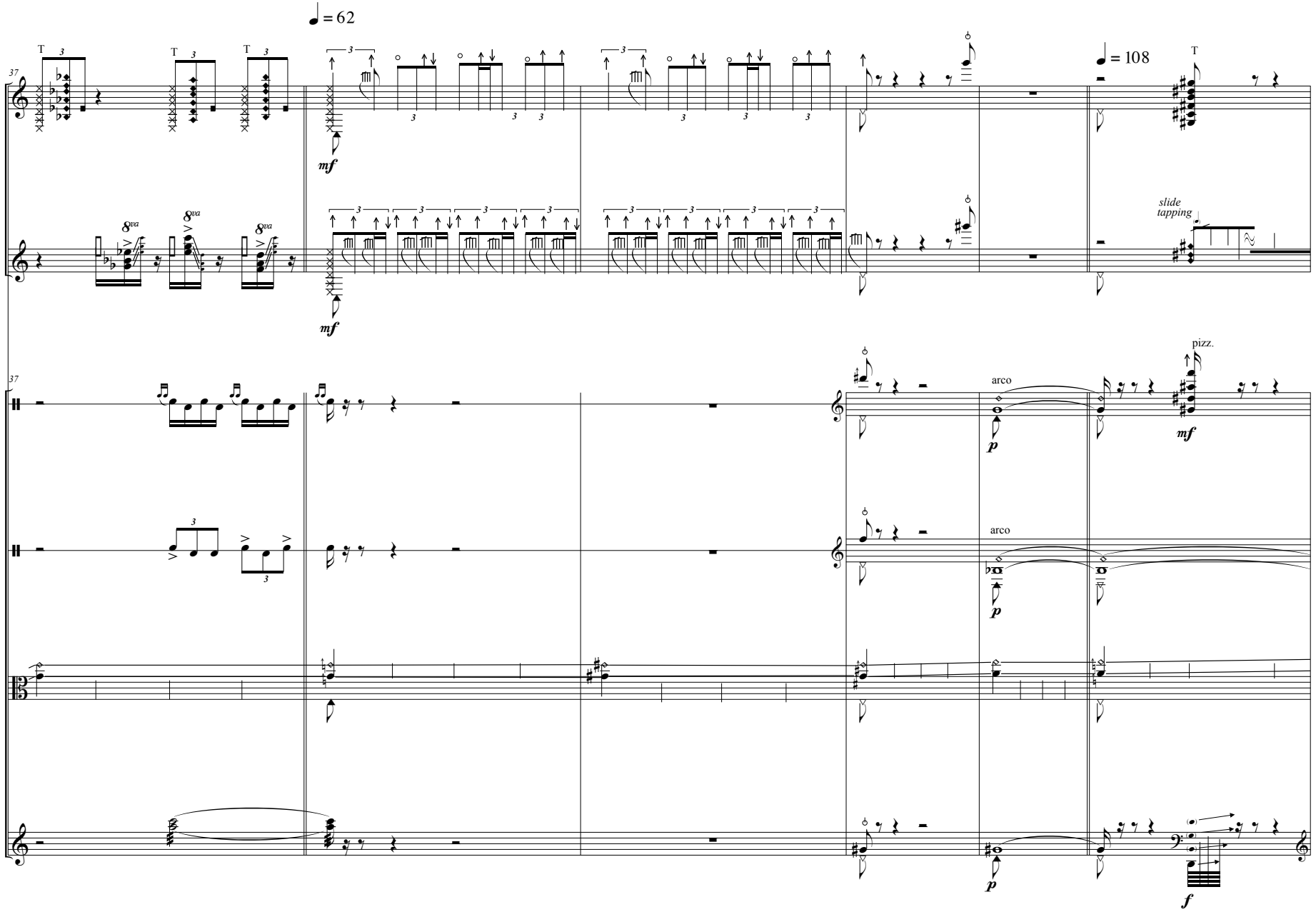

♩ = 85
A
B
A
B
A
B
A
pol.
mig.
Ch. 1
Ch. 2
simile
S.P.
p
f
Vln. I
Vln. II
mf
Vla.
arco
strappato
pizz.
Vc.

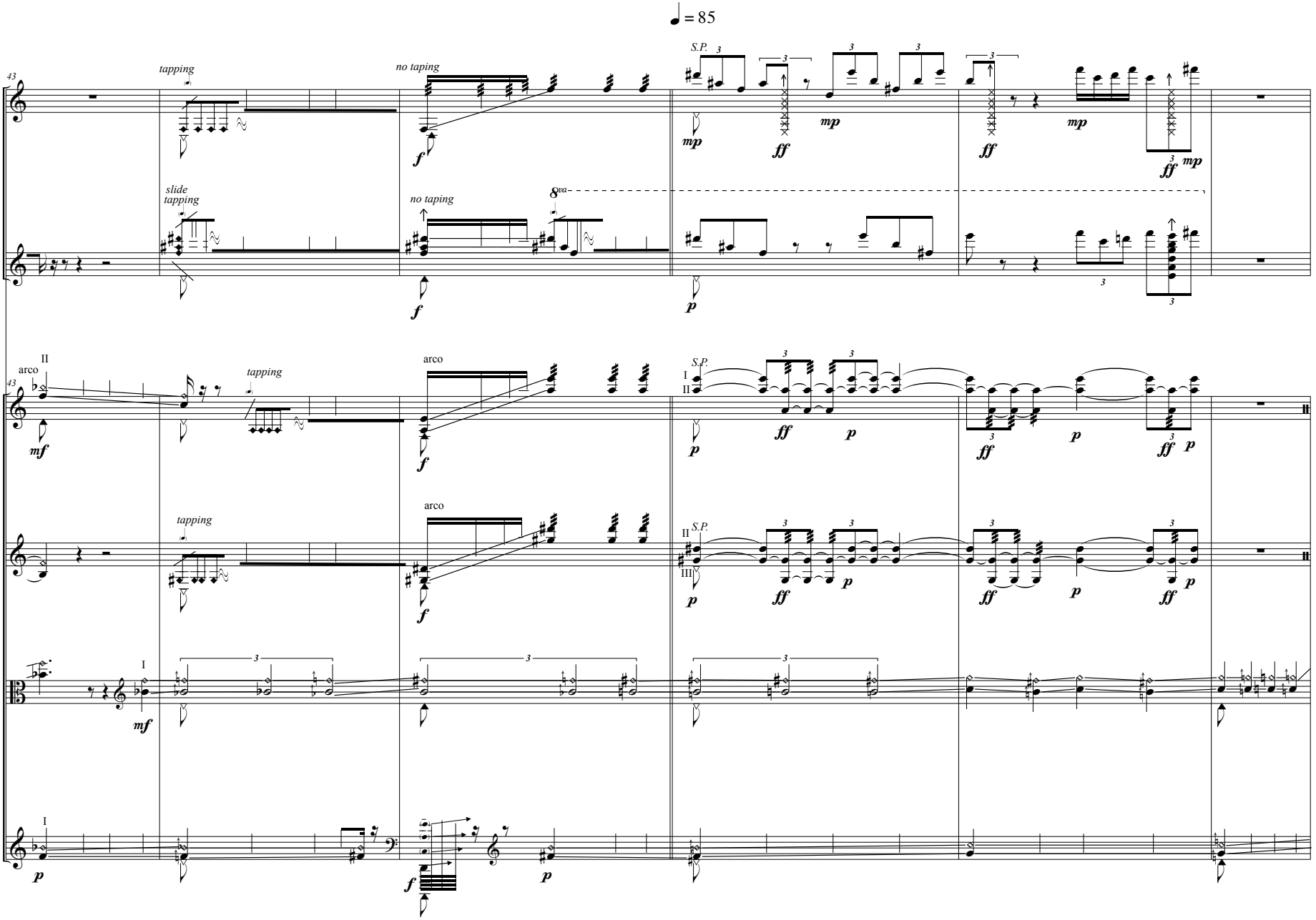

B
A
B
A
B
tremolo unghie
C
13
Ch. 1
palma
f
mf
Ch. 2
S.P.
slide
Vln. I
Vln. II
Vla.
pizz.
arco
p
Vc.

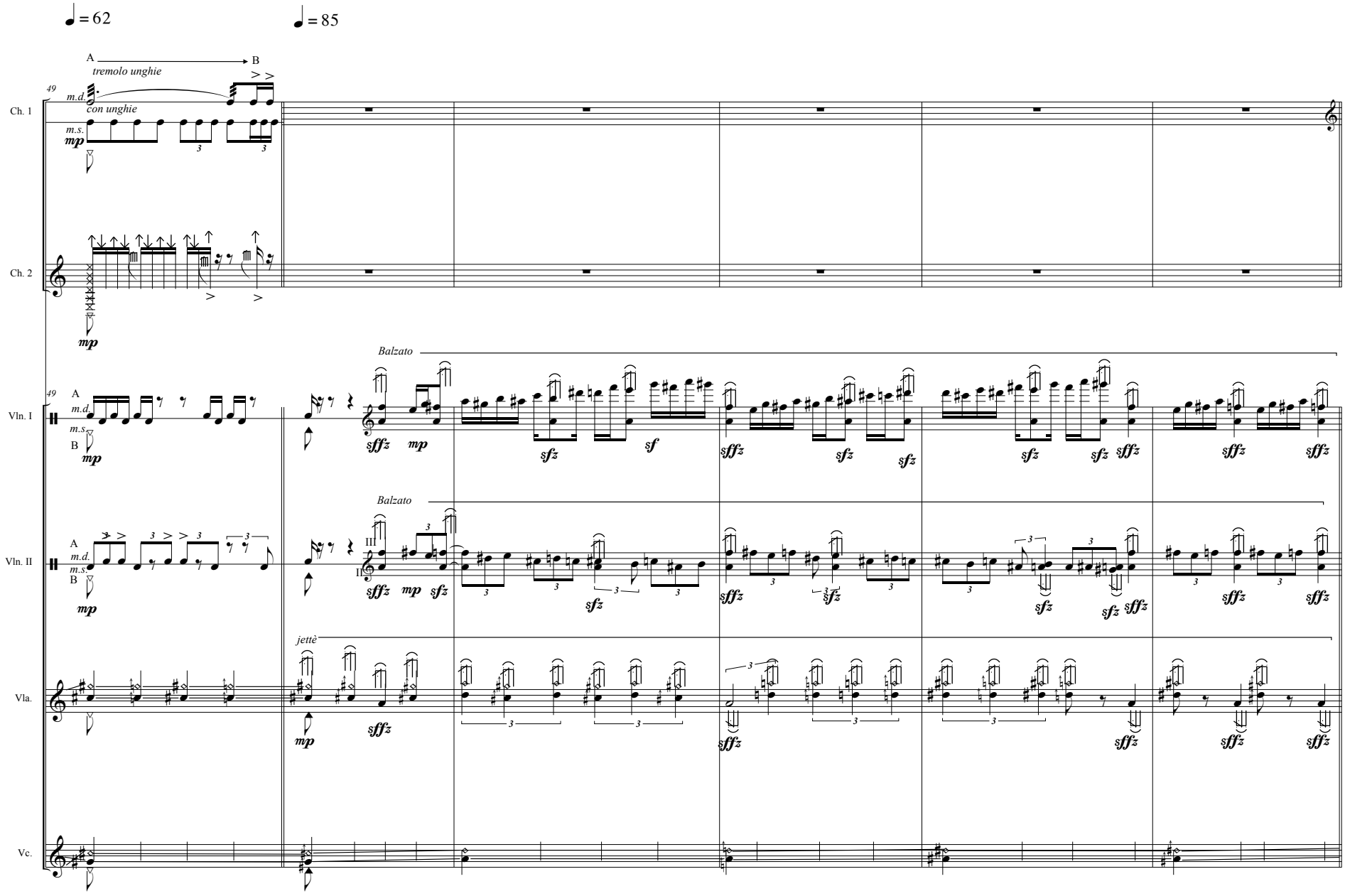

♩ = 108
19
D
palma
A
Ch. 1
E
tremolo unghie
slide
Ch. 2
arco
pizz.
tap.
Vln. I
Vln. II
Vla.
Vc.
T

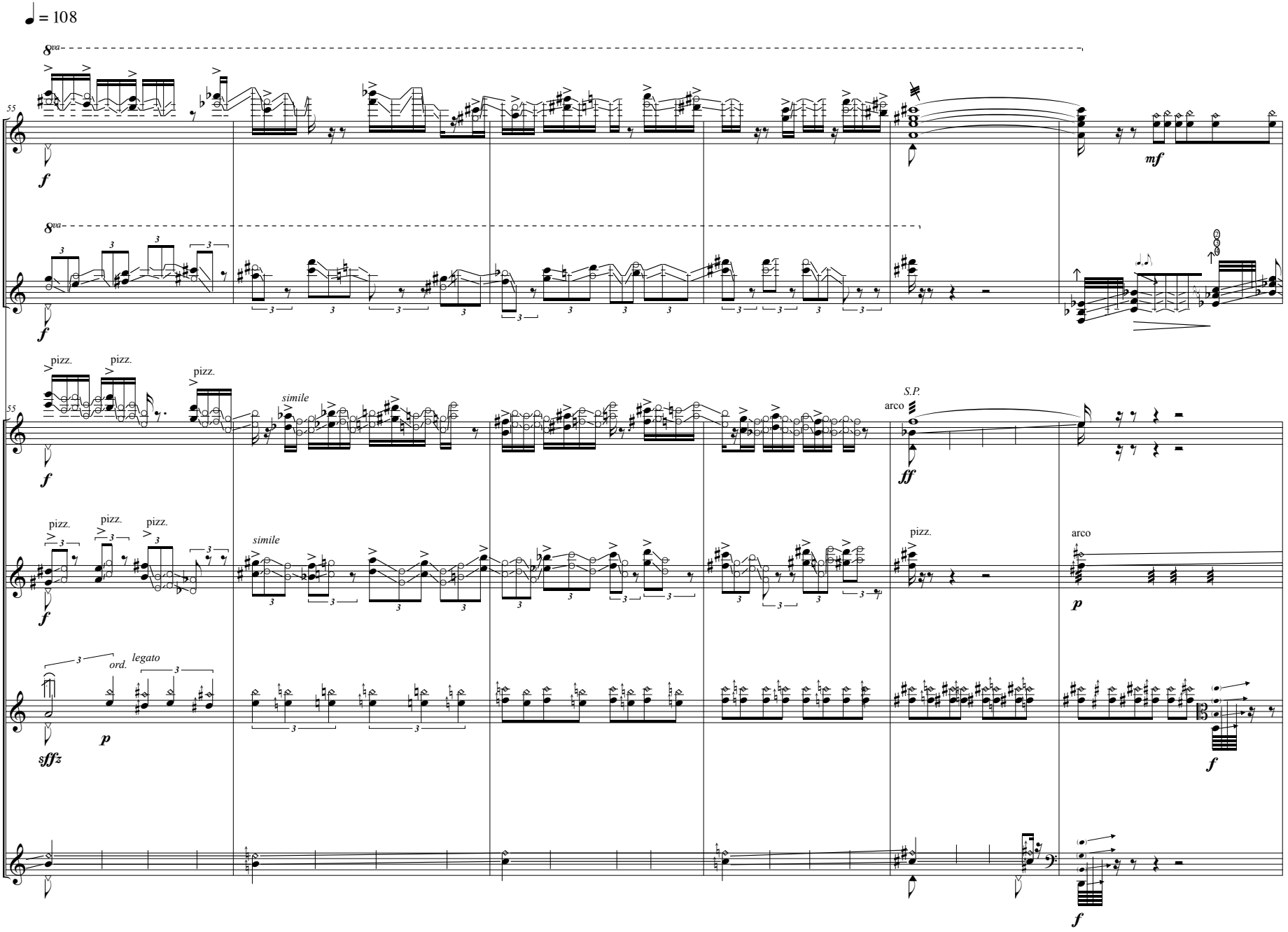

Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
25
T
Bend
8va
p
f
p
ff
mf
pizz.
mf
f
p

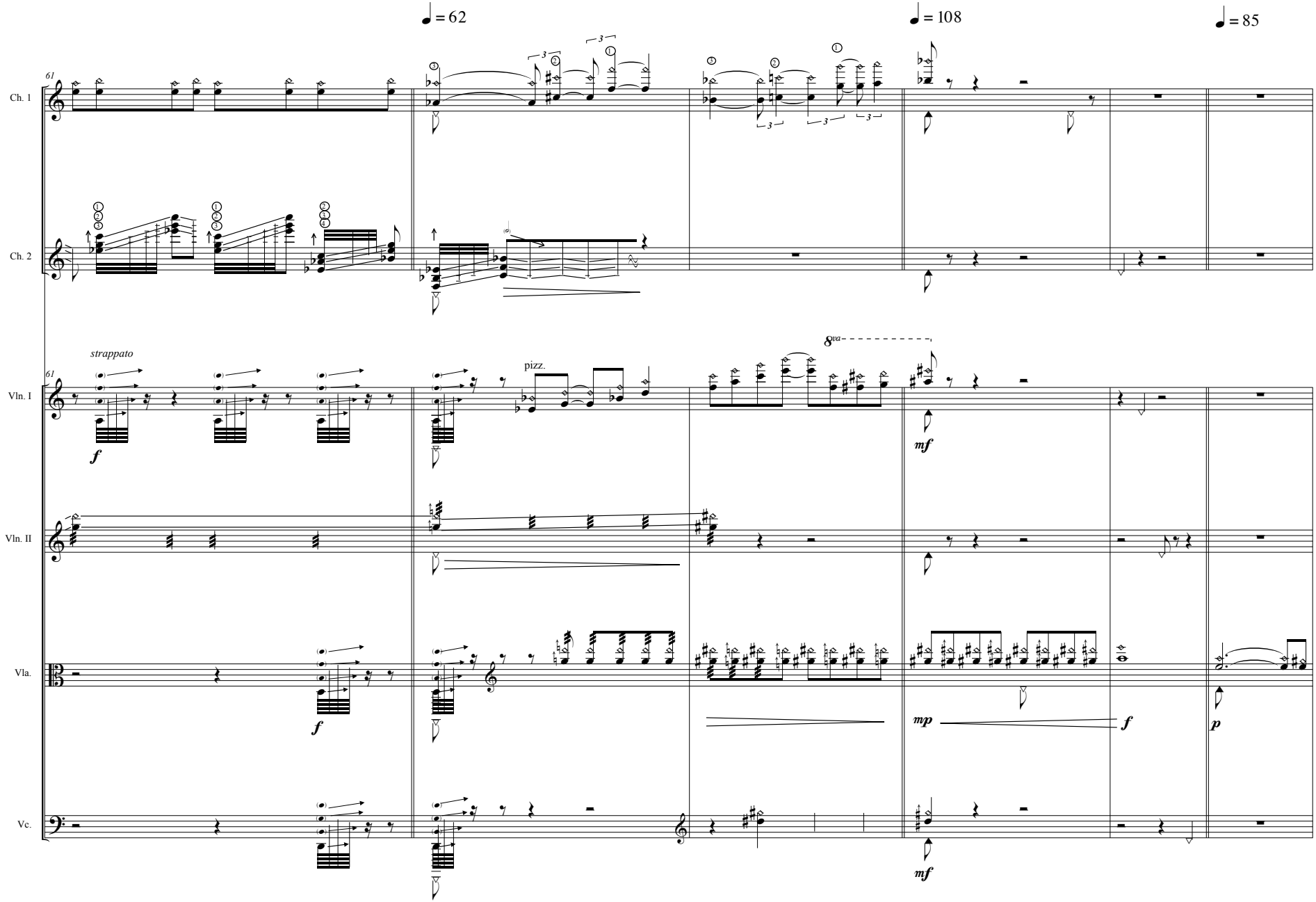

♩ = 62
♩ = 85
31
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
simile
pizz.
arco
S.P.
slide
A
B
m.d.
m.s.
ff
f
p

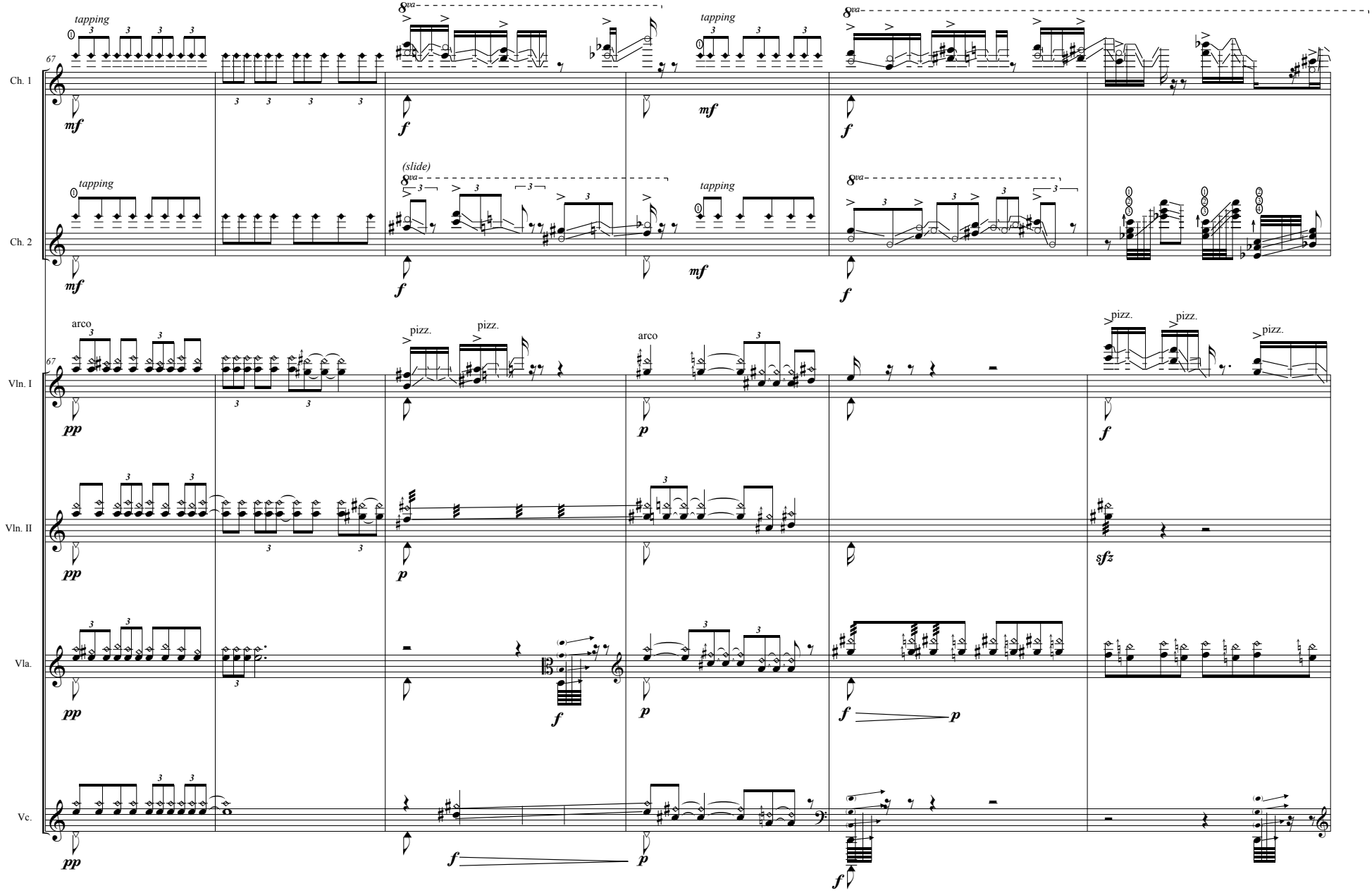

♩ = 62
♩ = 108
37
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
T
3
8va
mf
slide
tapping
pizz.
arco
p
f

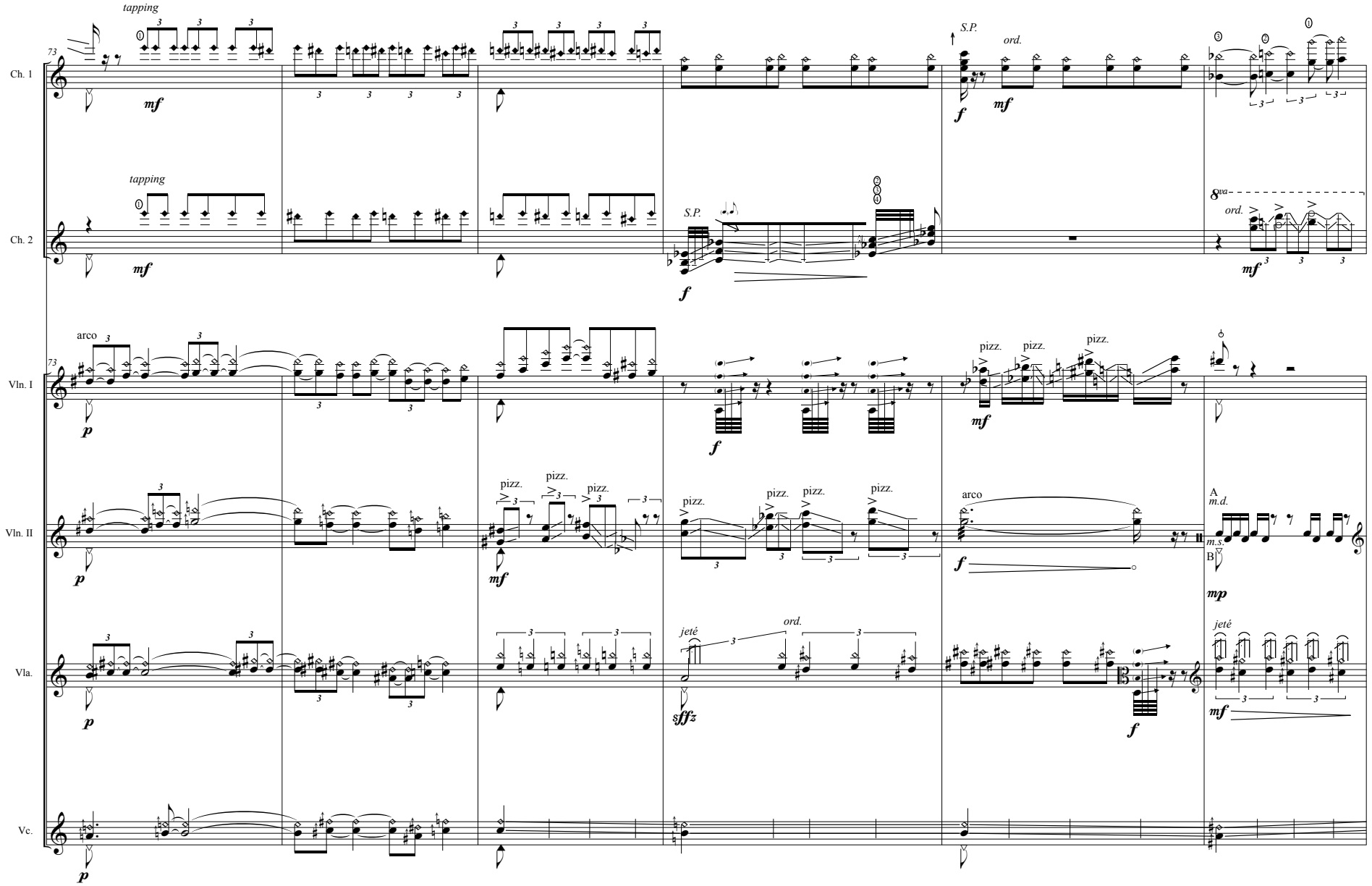

♩ = 85
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
tapping
no taping
slide tapping
8va
arco
S.P.
I
II
III

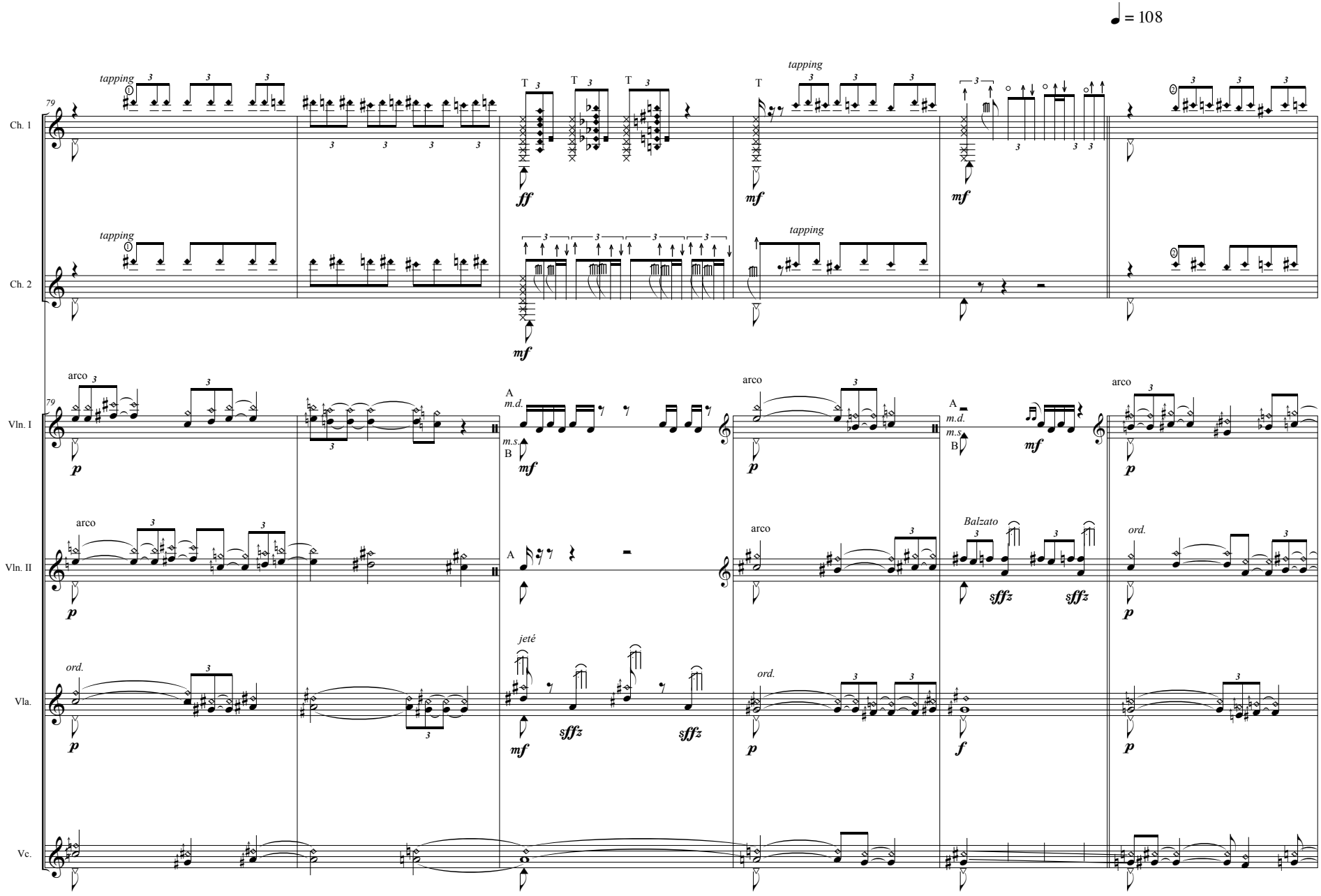

♩ = 62
♩ = 85
A
B
tremolo unghie
con unghie
49
m.d.
m.s.
mp
Ch. 1
Ch. 2
Balzato
Vln. I
Vln. II
jettè
Vla.
Vc.
sffz
sfz
sf

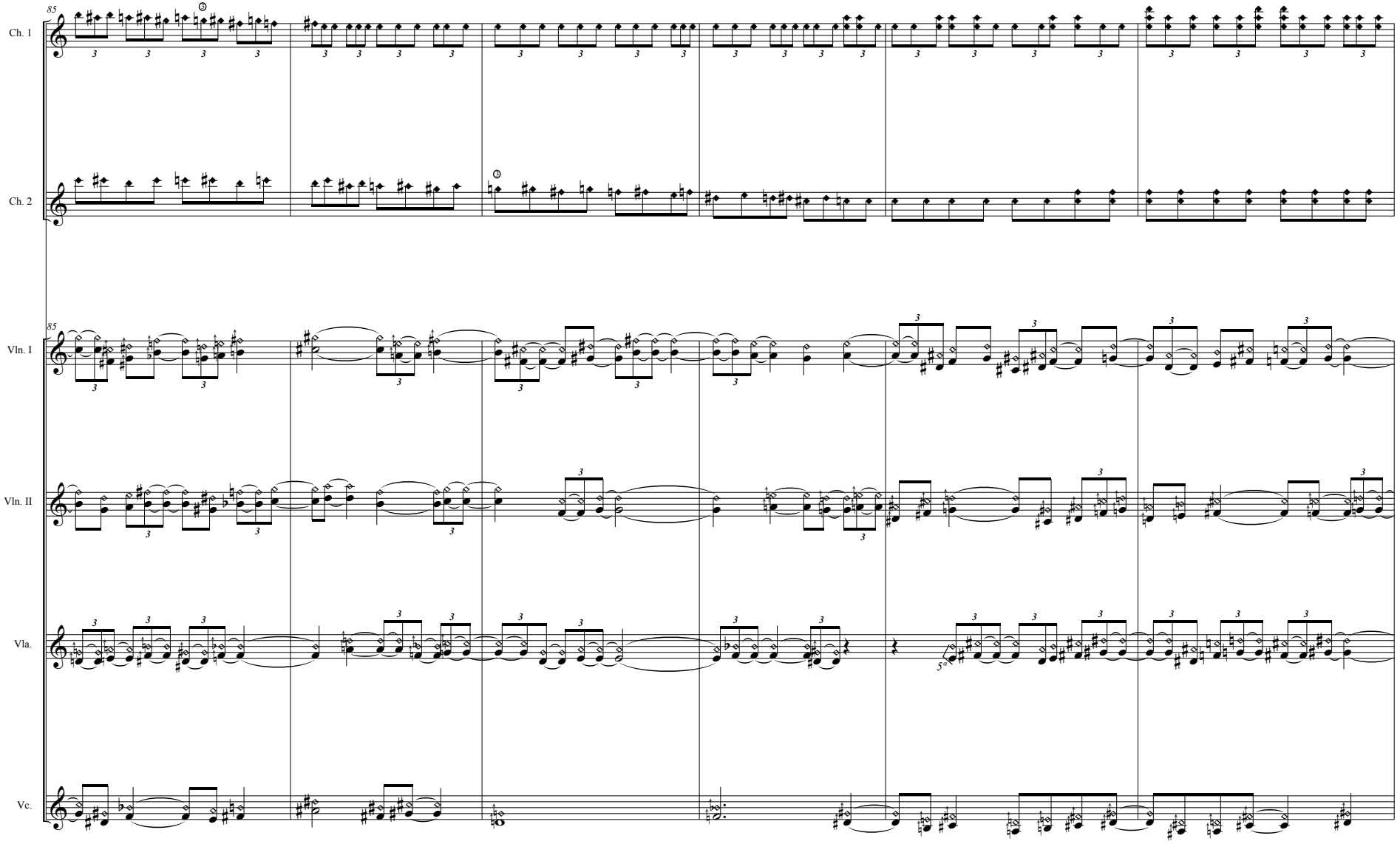

♩ = 108
8va
55
Ch. 1
f
mf
8va
Ch. 2
f
pizz.
pizz.
pizz.
simile
S.P.
arco
55
Vln. I
f
ff
pizz.
pizz.
pizz.
simile
pizz.
arco
Vln. II
f
p
3
ord.
legato
Vla.
sffz
p
f
Vc.
f

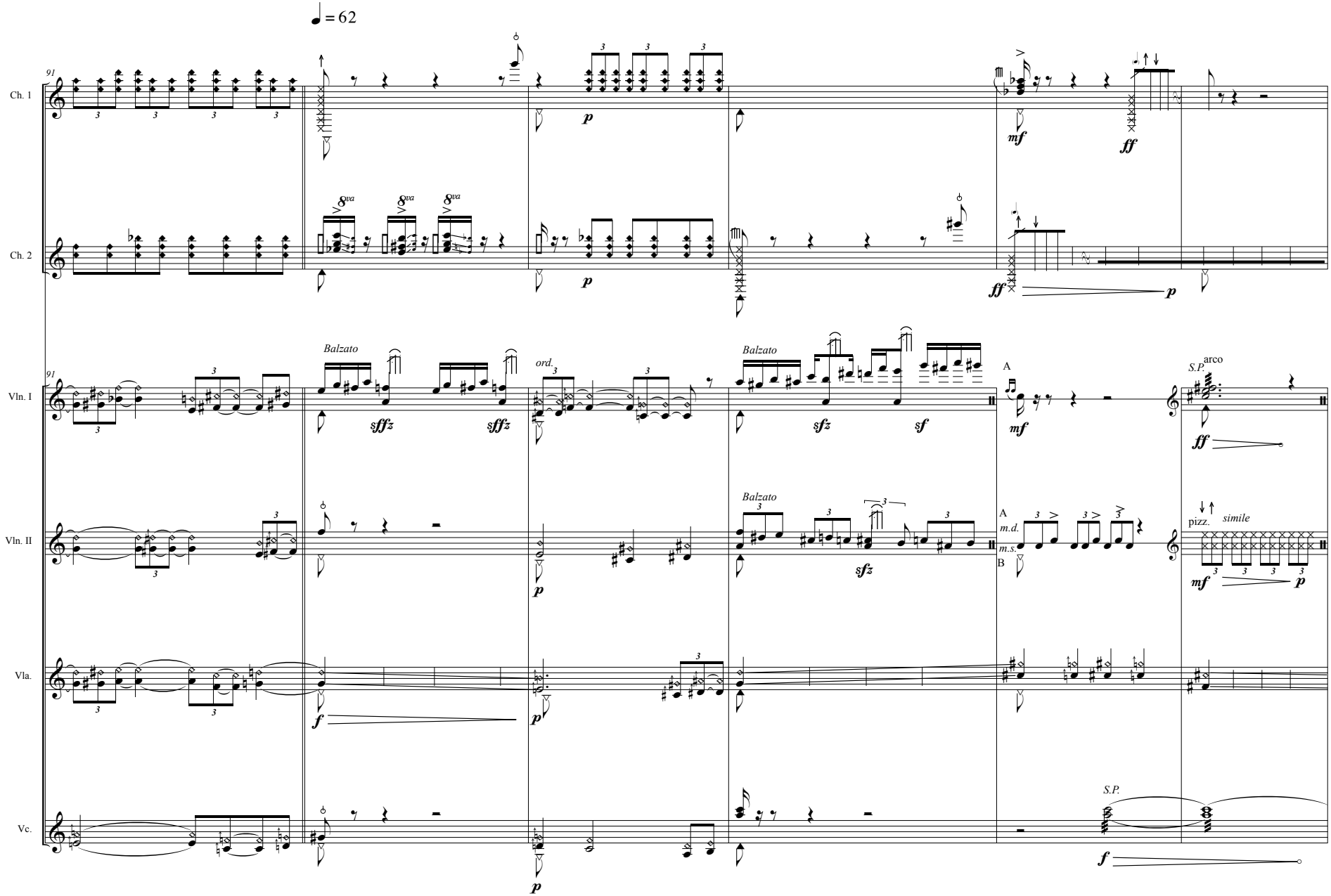

♩ = 62
♩ = 108
♩ = 85
61
Ch. 1
Ch. 2
strappato
pizz.
8va
Vln. I
Vln. II
Vla.
Vc.
f
mf
mp
p

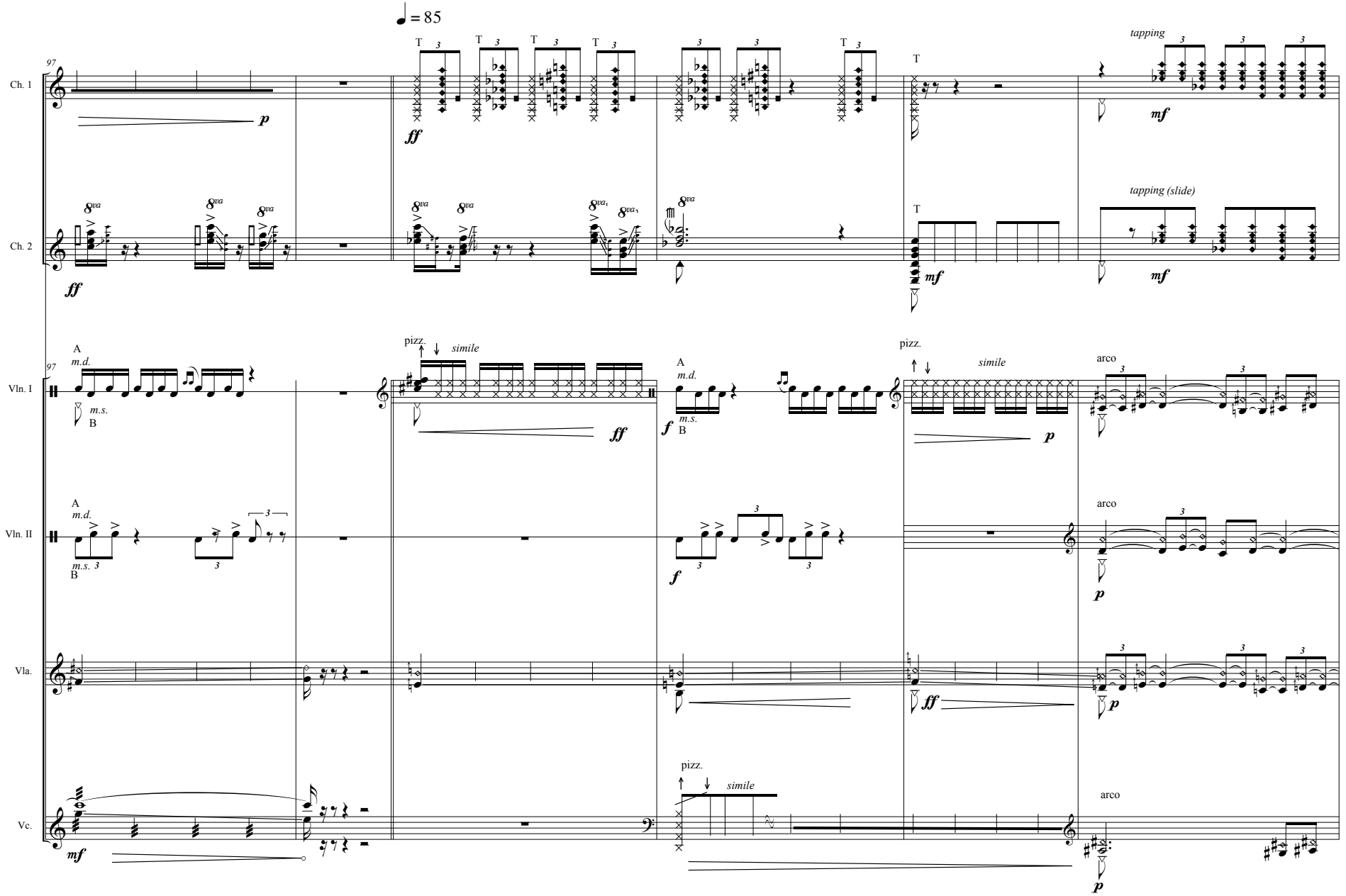

Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
67
tapping
(slide)
8va
arco
pizz.
mf
f
p
pp
sfz

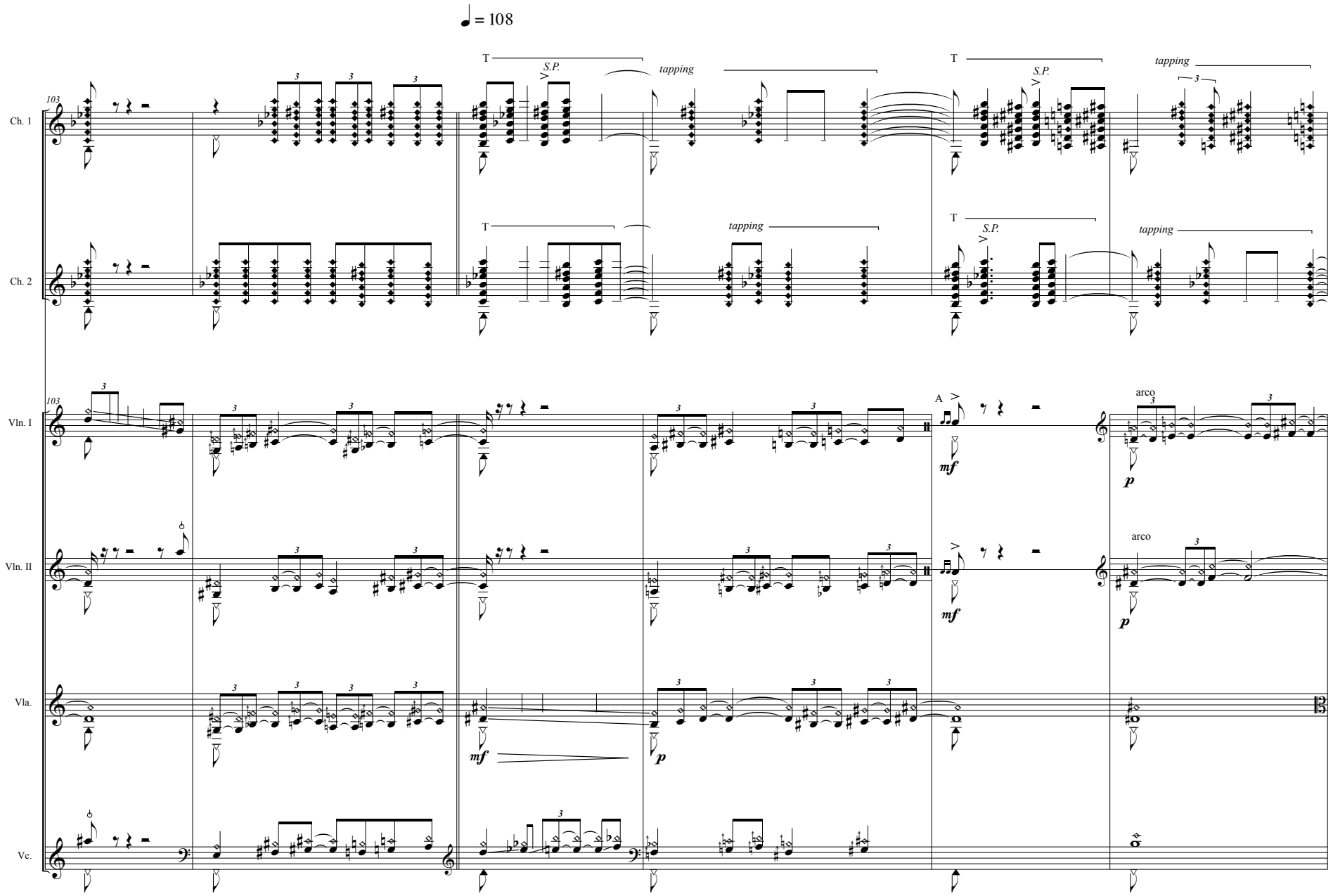

Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
73
tapping
S.P.
ord.
arco
pizz.
jeté
A
m.d.
m.s.
B

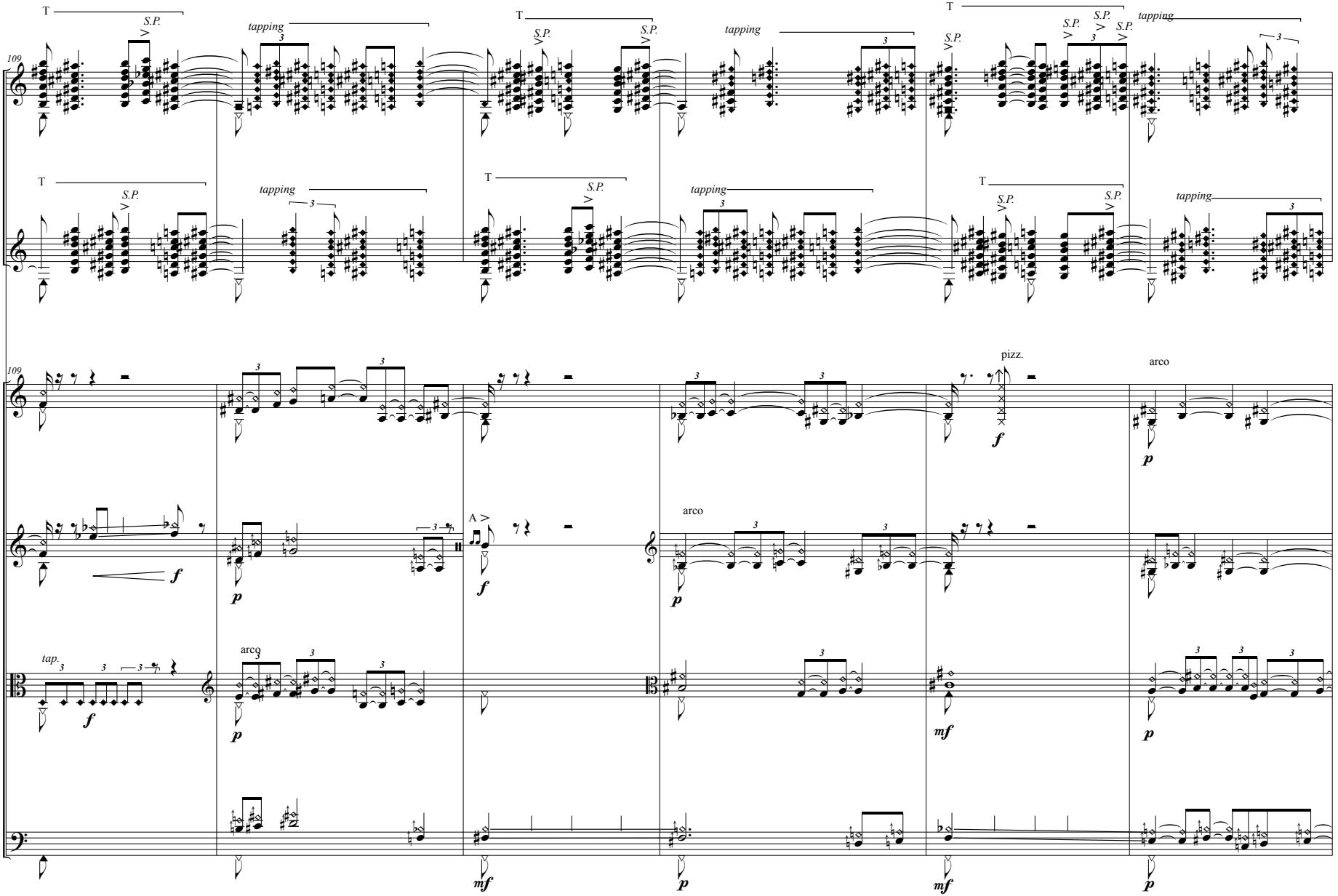

♩ = 108
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
79
tapping
arco
ord.
jeté
Balzato
A
B
m.d.
m.s.
ff
mf
p
f
sffz

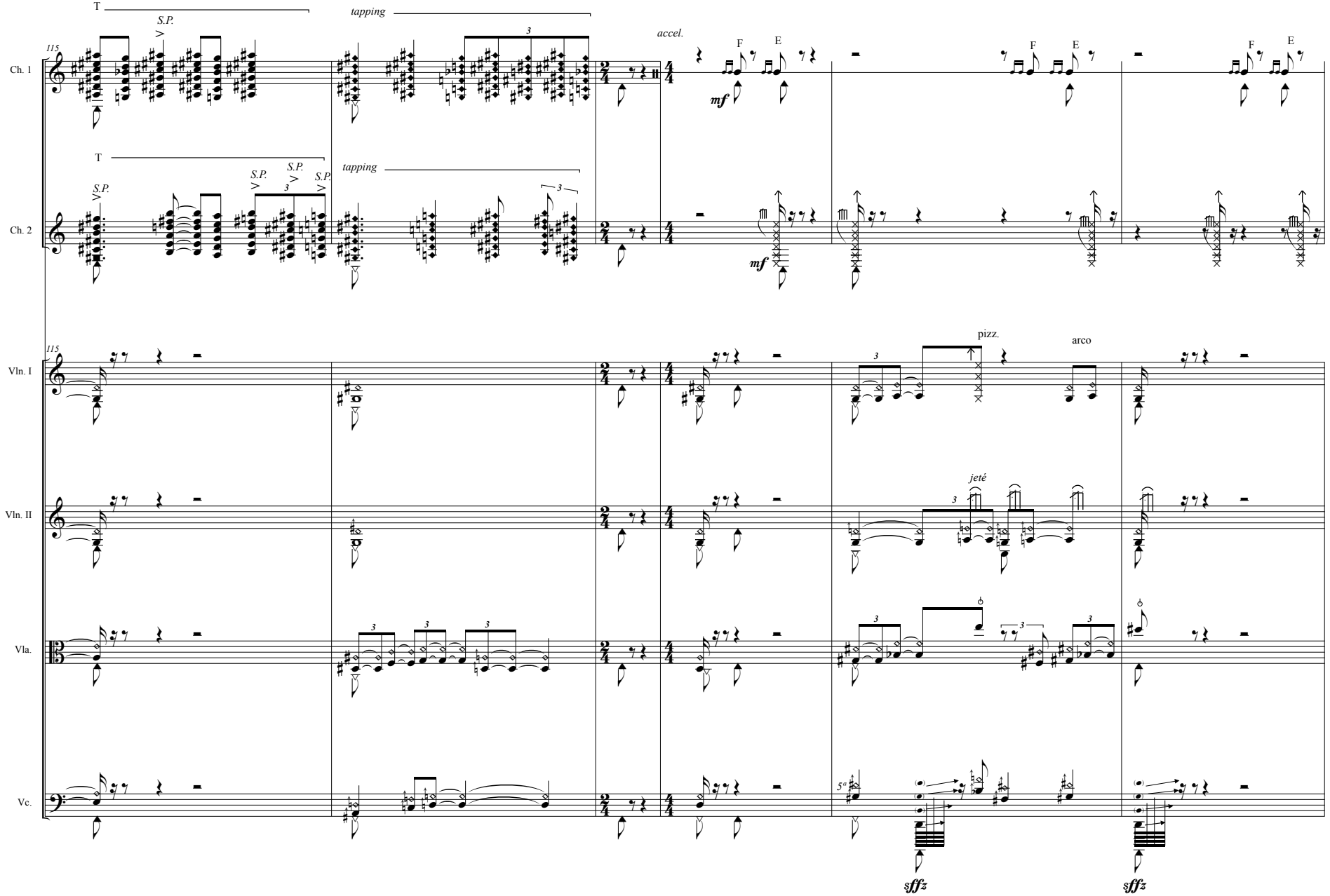

85
Ch. 1
Ch. 2
85
Vln. I
Vln. II
Vla.
Vc.

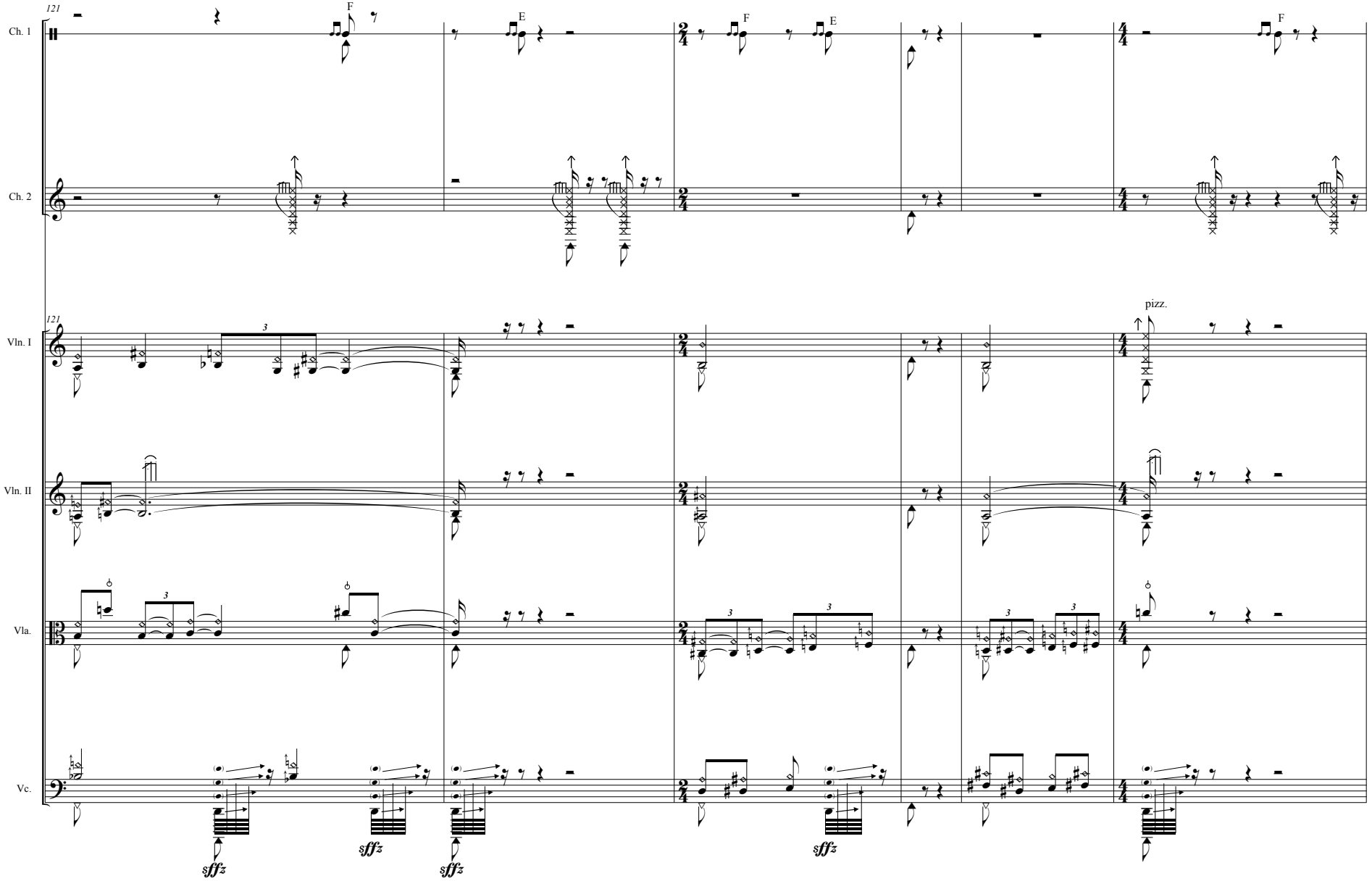

♩ = 62
91
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
Balzato
ord.
A
B
m.d.
m.s.
S.P.
arco
pizz.
simile

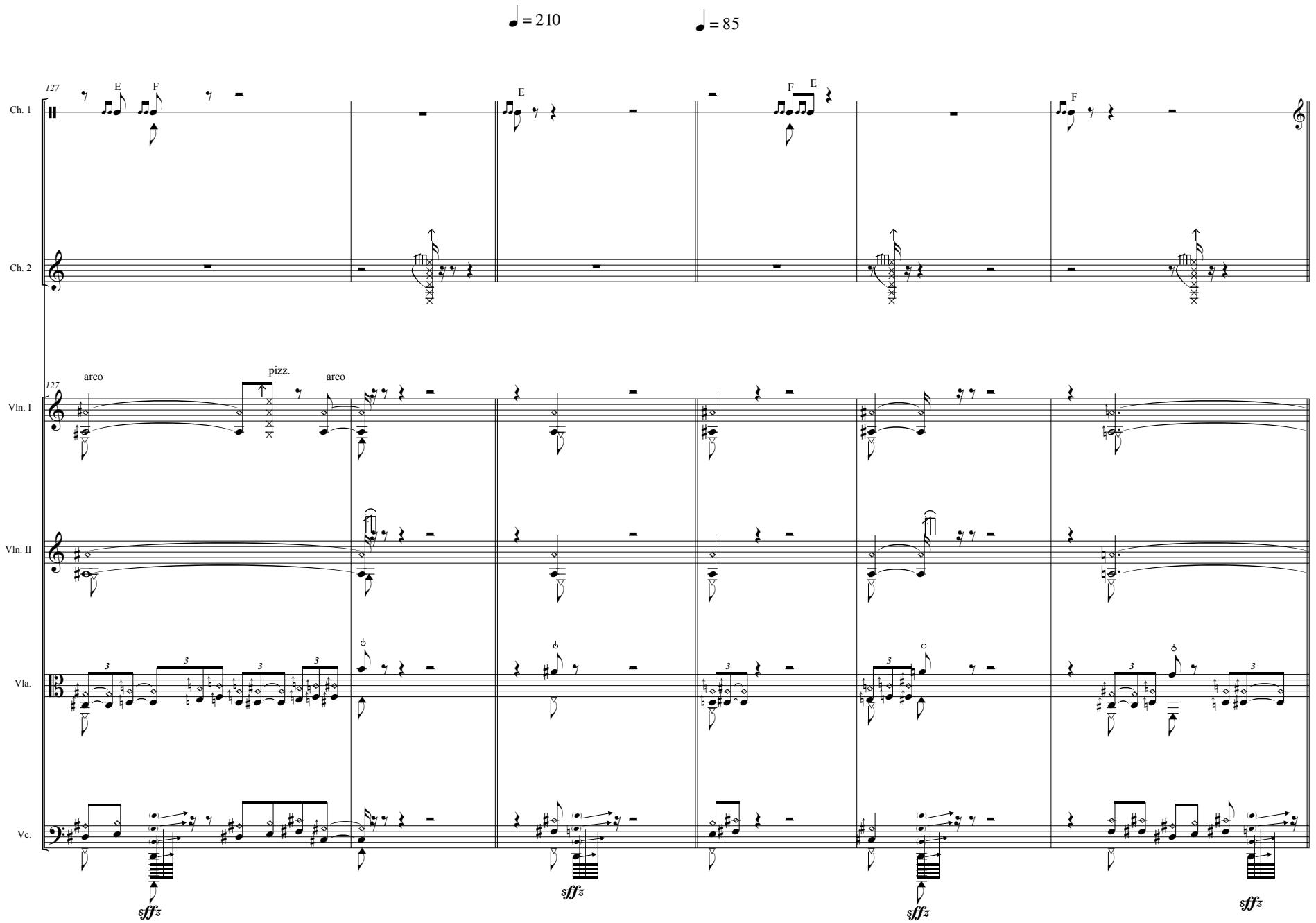

♩ = 85
97
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
p
ff
mf
f
tapping
tapping (slide)
A
m.d.
m.s.
B
pizz.
simile
arco
T
3
8va

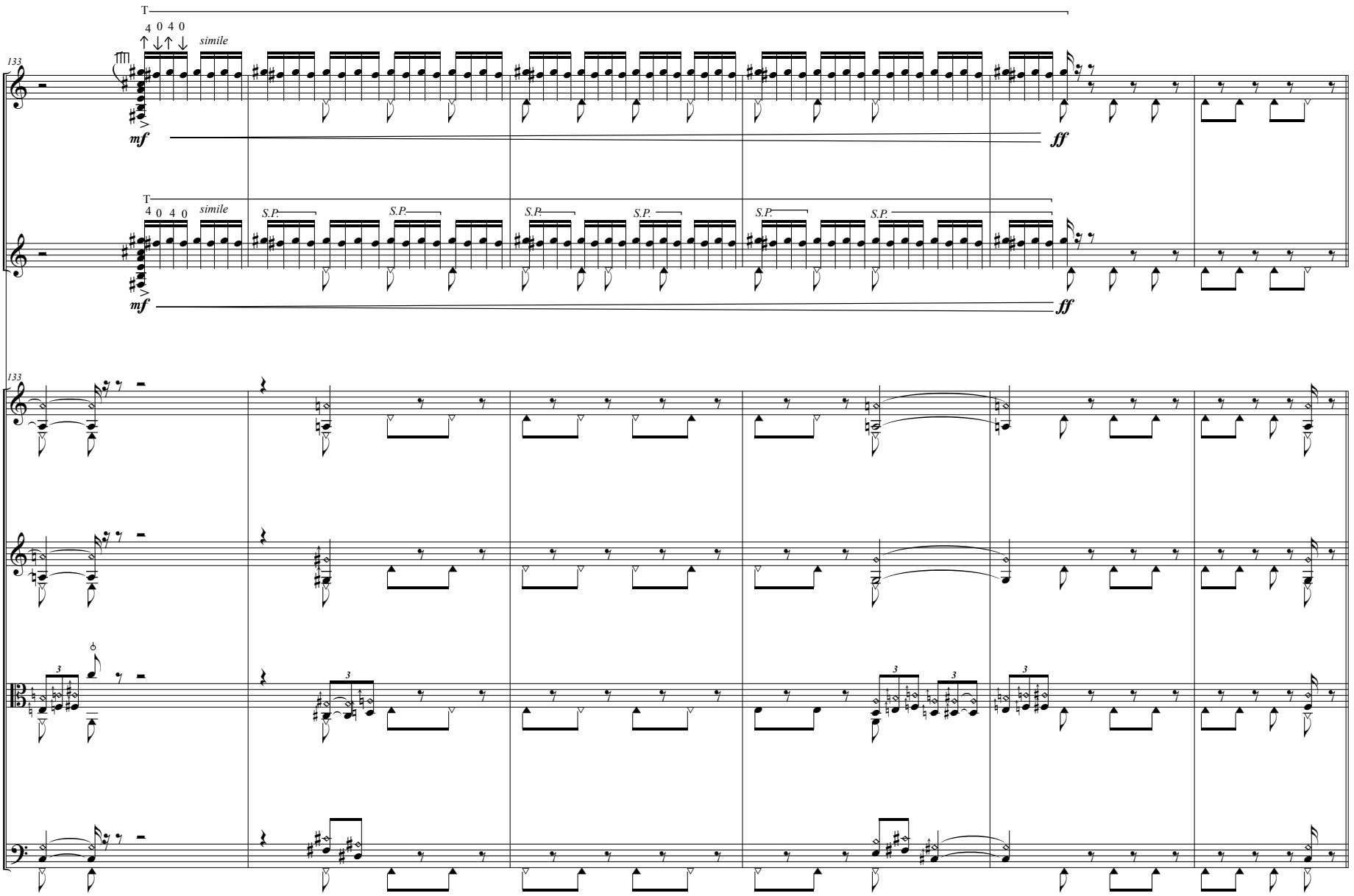

♩ = 108
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
103
T
S.P.
tapping
A
arco
mf
p

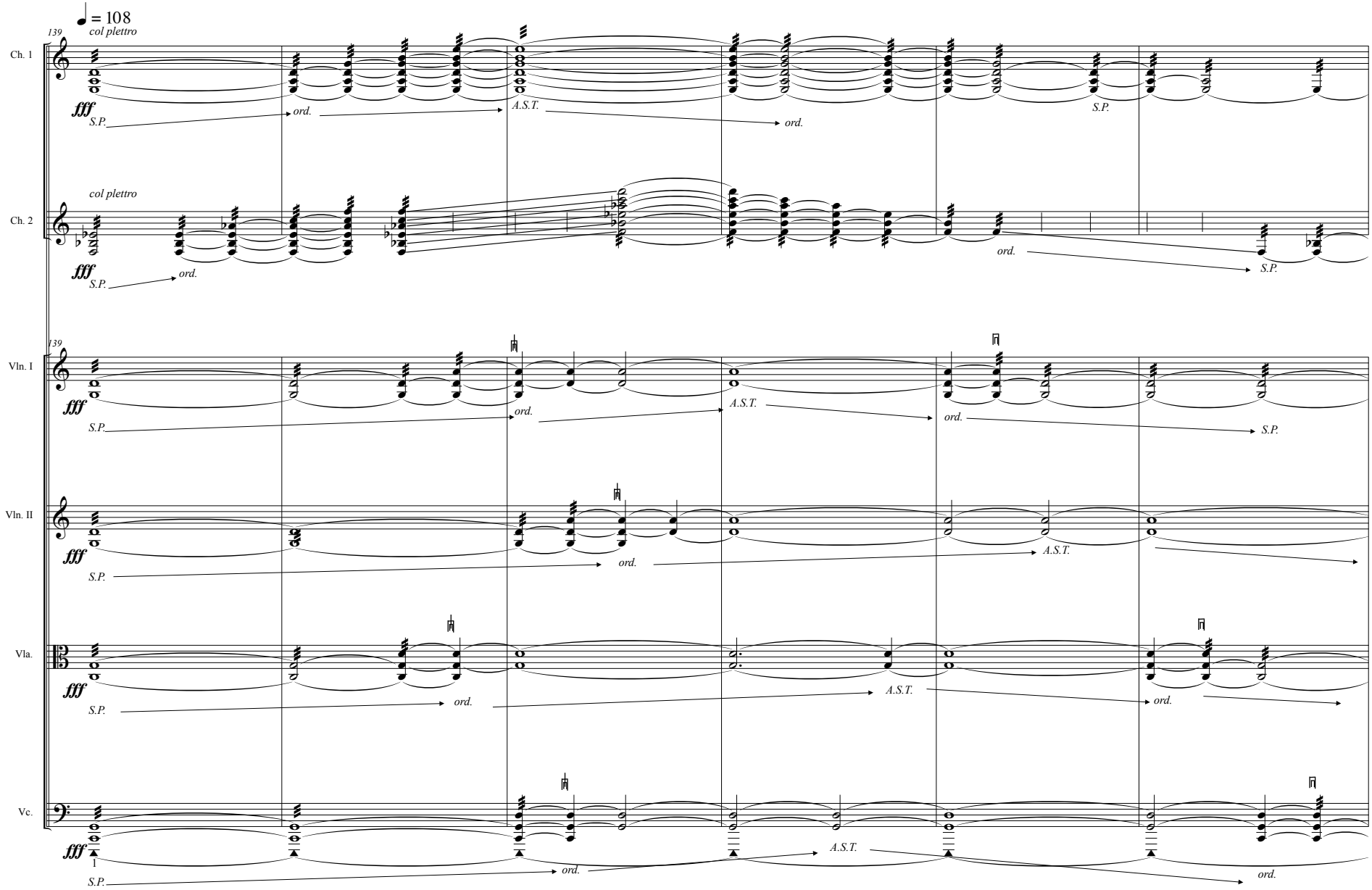

109
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
T
S.P.
tapping
tap.
arco
pizz.
A
f
p
mf

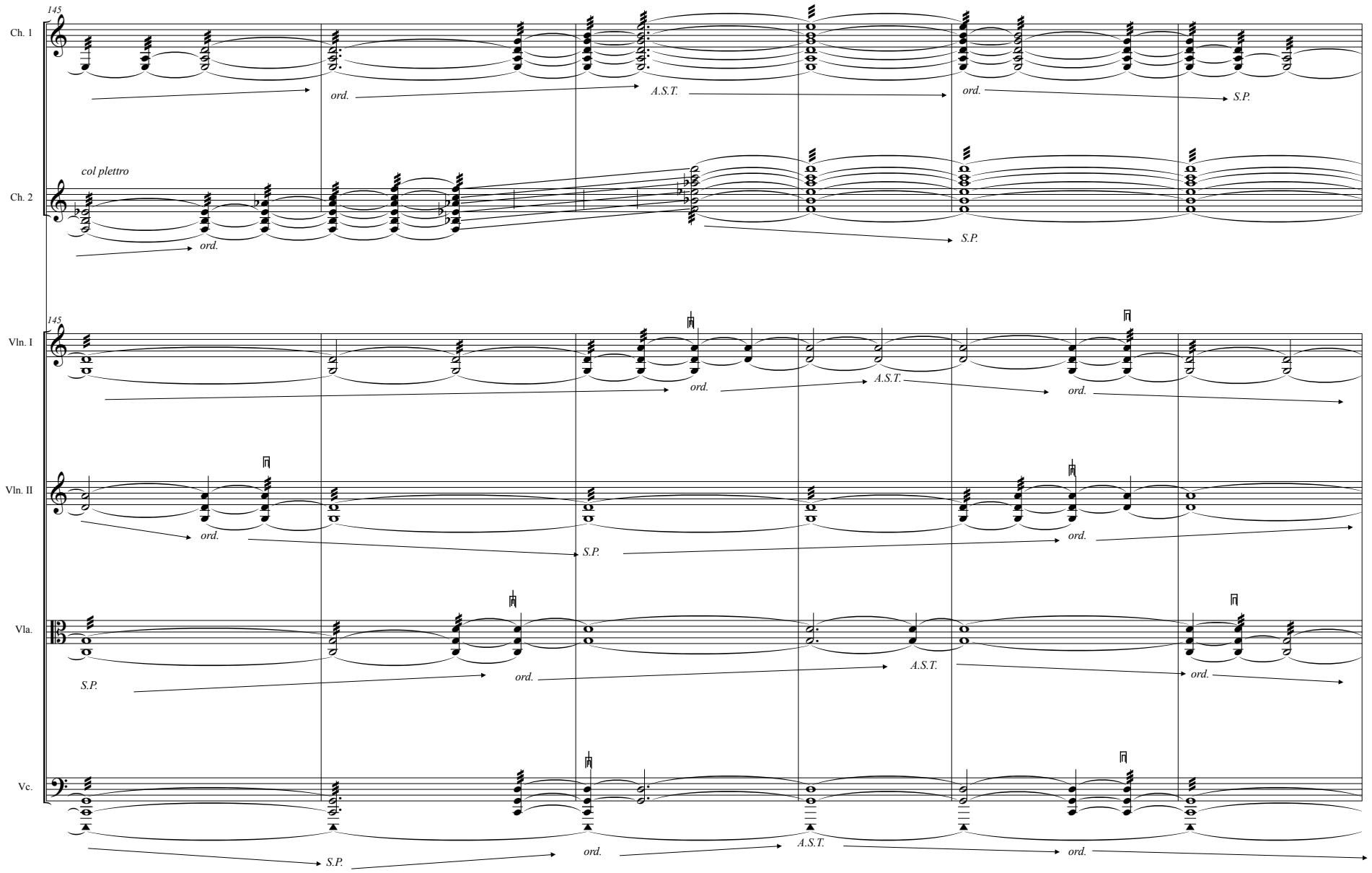

T
S.P.
tapping
accel.
115
Ch. 1
F
E
mf
Ch. 2
Vln. I
pizz.
arco
Vln. II
jeté
Vla.
Vc.
sffz

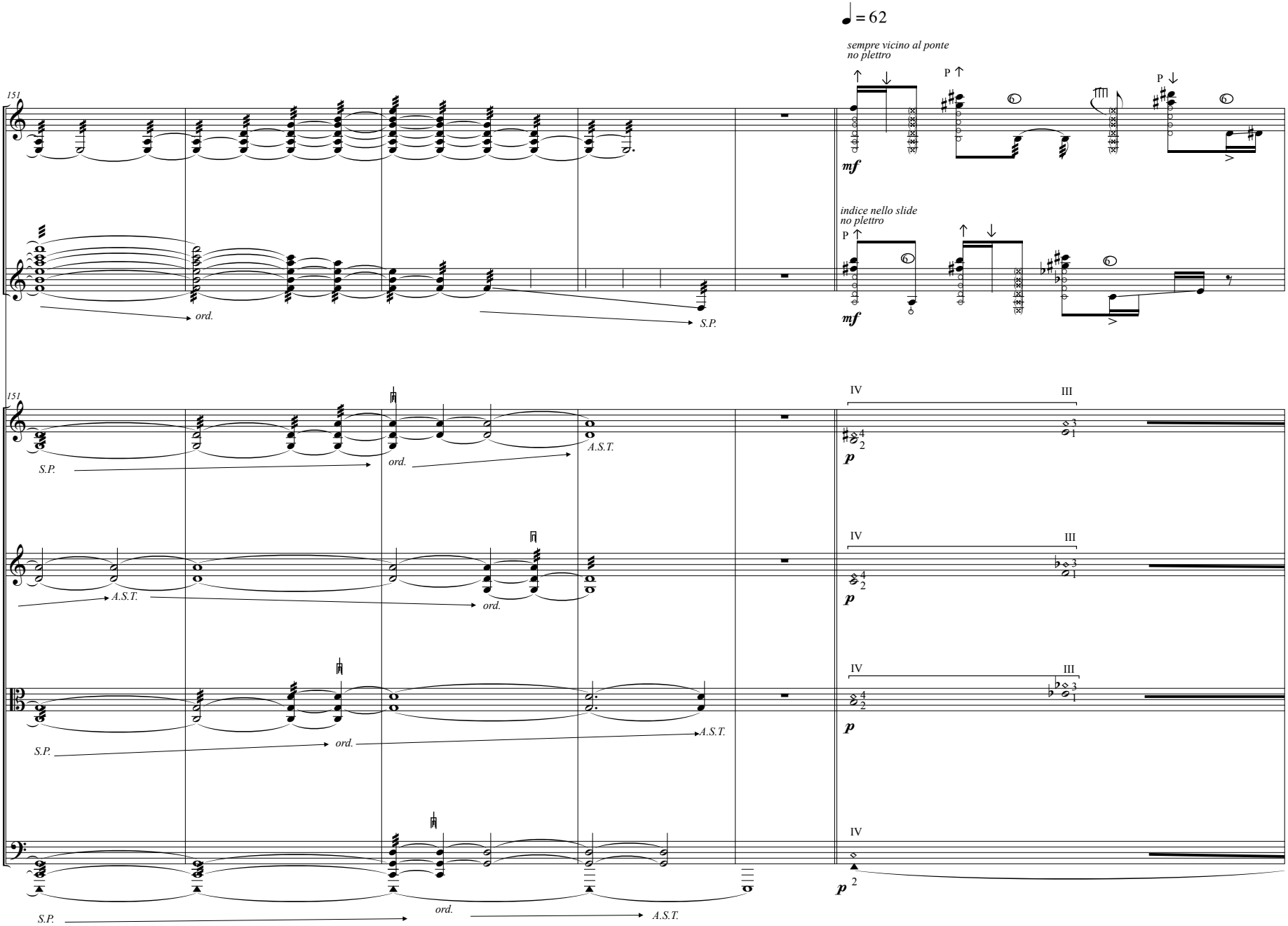

121
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
F
E
pizz.
sffz

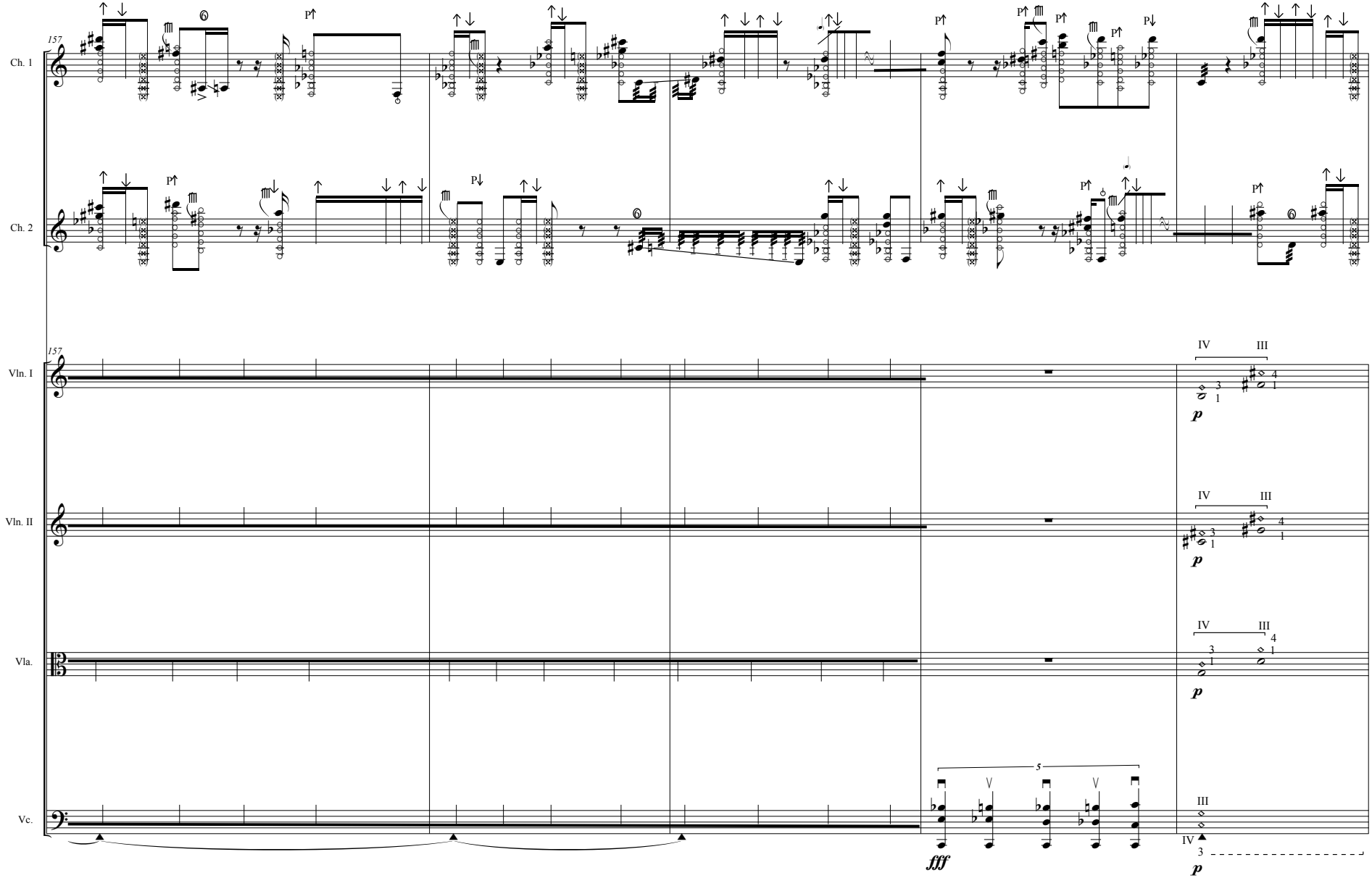

♩ = 210
♩ = 85
127
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
E
F
arco
pizz.
sffz

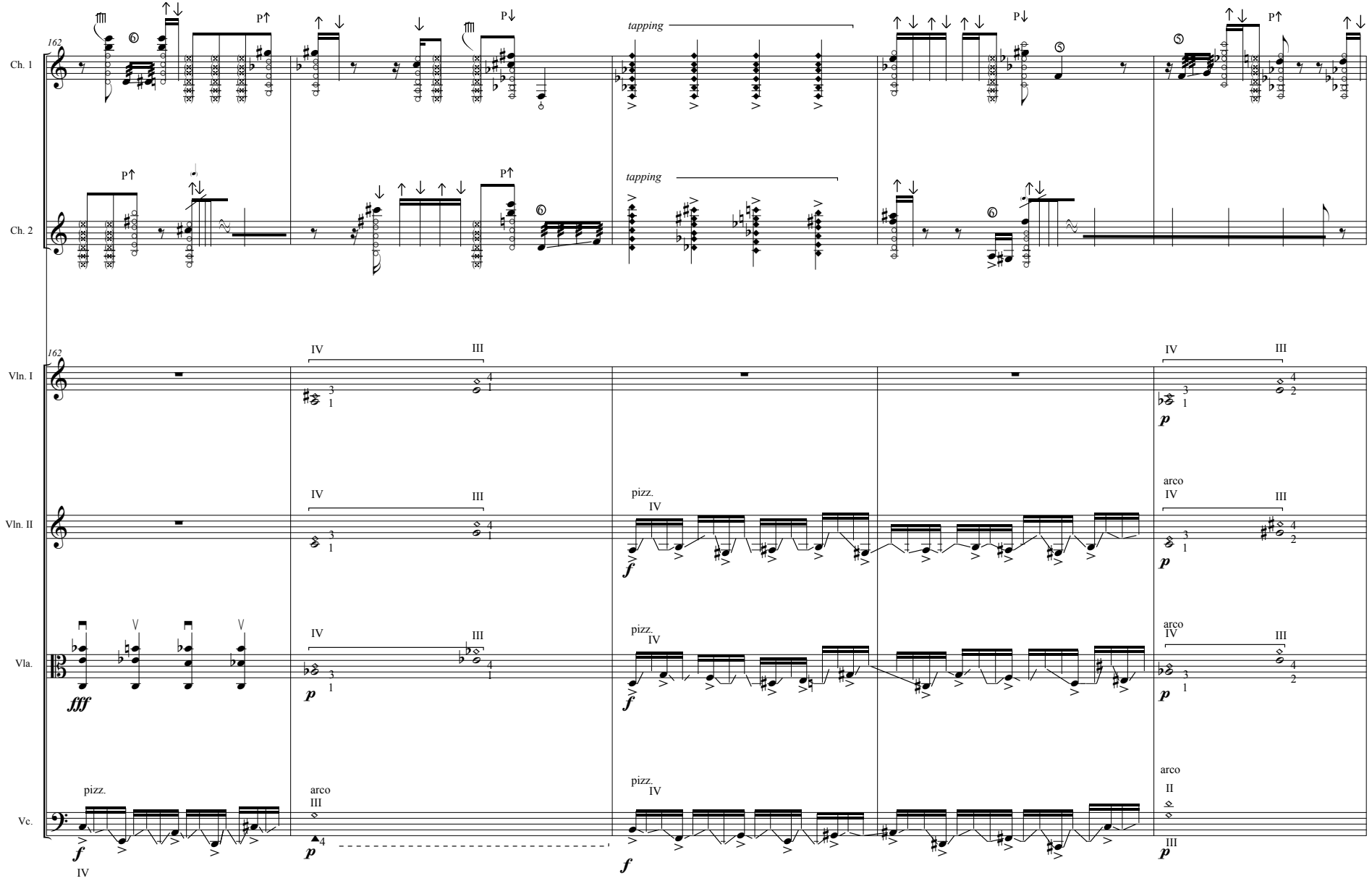

133
Ch. 1
T
4 0 4 0
simile
mf
ff
Ch. 2
S.P.
Vln. I
Vln. II
Vla.
Vc.
3

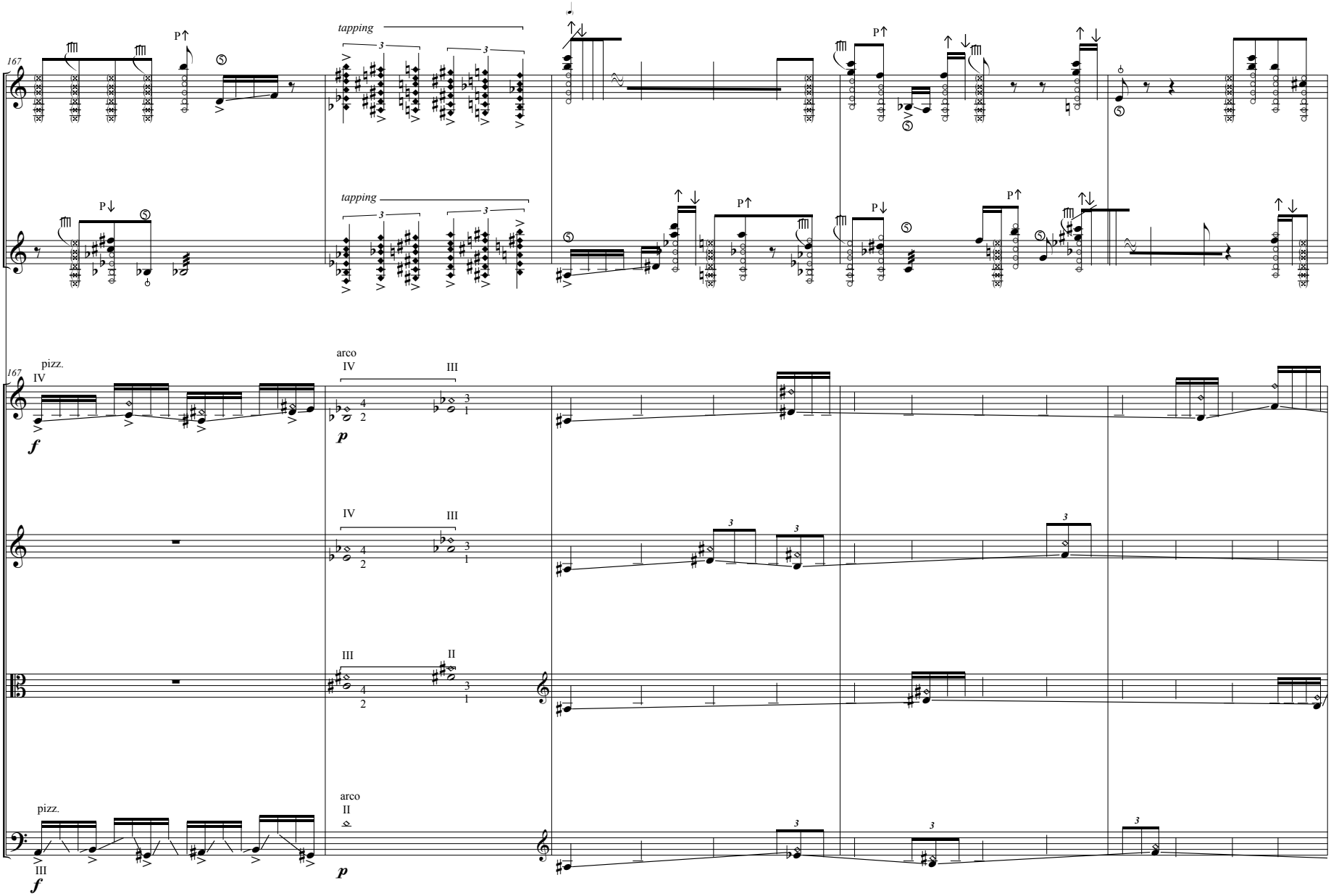

♩ = 108
139
col plettro
Ch. 1
fff
S.P.
ord.
A.S.T.
ord.
S.P.
col plettro
Ch. 2
fff
S.P.
ord.
ord.
S.P.
139
Vln. I
fff
S.P.
ord.
A.S.T.
ord.
S.P.
Vln. II
fff
S.P.
ord.
A.S.T.
Vla.
fff
S.P.
ord.
A.S.T.
ord.
Vc.
fff
1
S.P.
ord.
A.S.T.
ord.

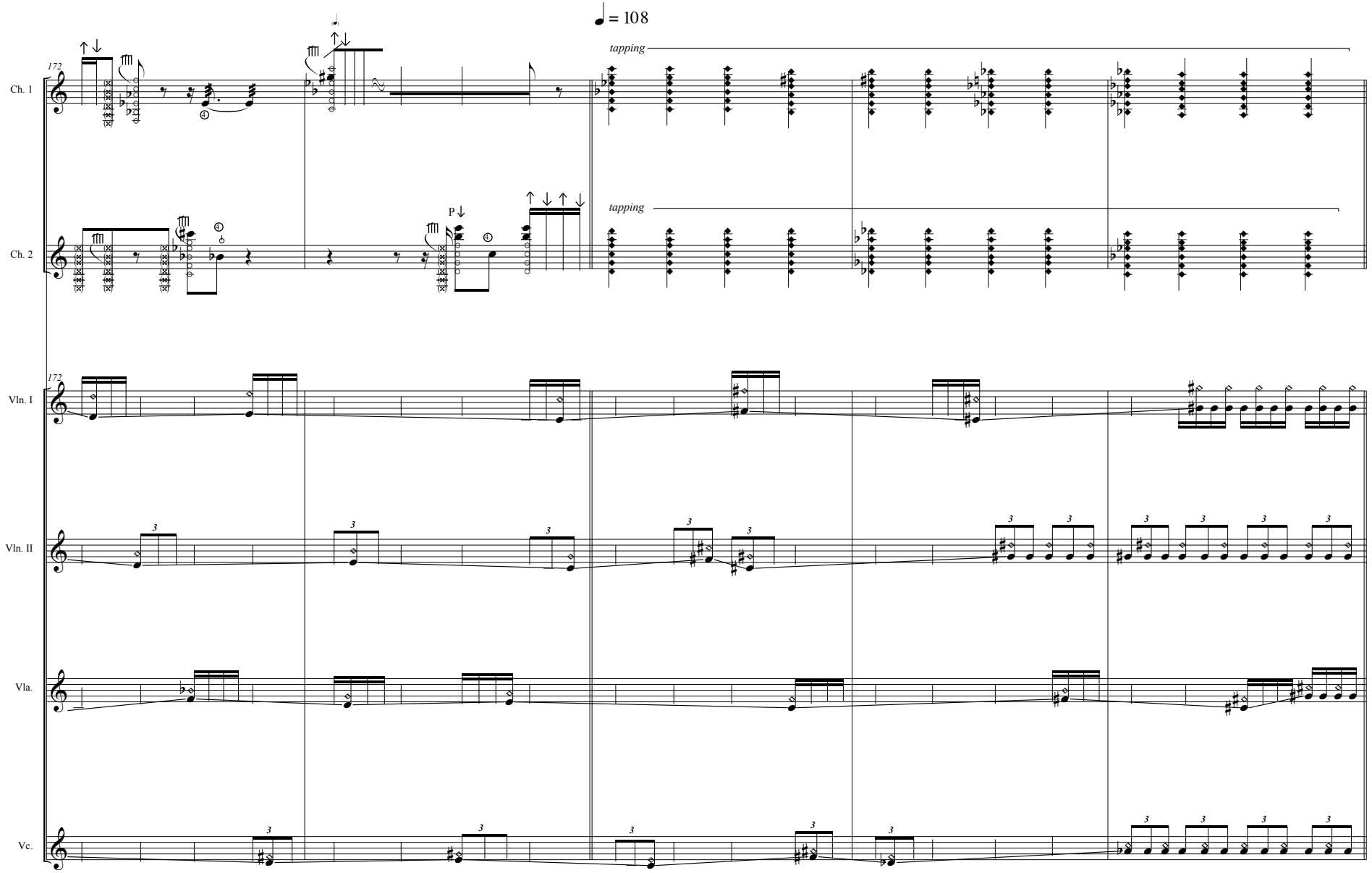

145
Ch. 1
ord.
A.S.T.
ord.
S.P.
col plettro
Ch. 2
ord.
S.P.
145
Vln. I
ord.
A.S.T.
ord.
Vln. II
ord.
S.P.
ord.
Vla.
S.P.
ord.
A.S.T.
ord.
Vc.
S.P.
ord.
A.S.T.
ord.

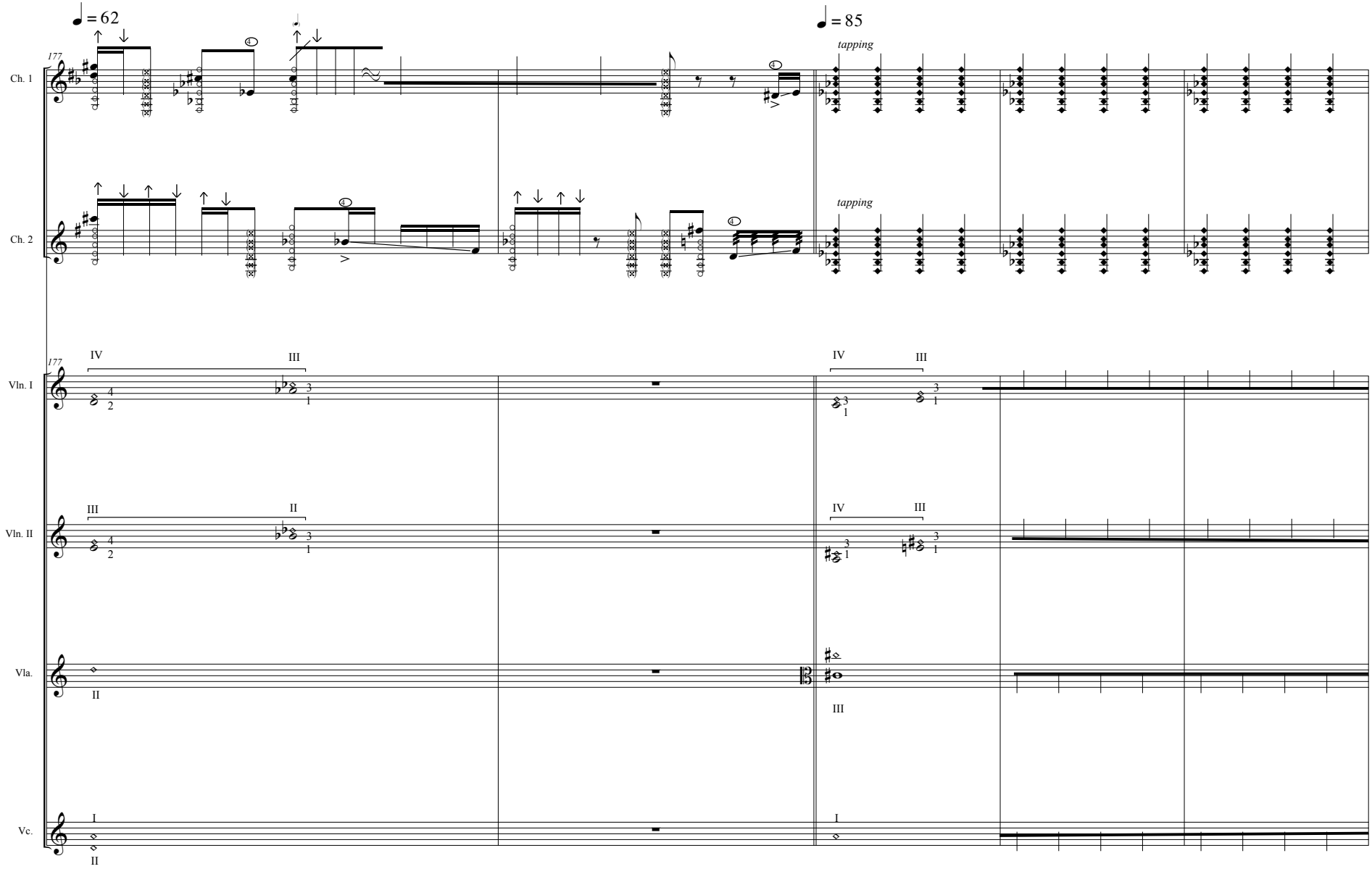

♩ = 62
151
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
sempre vicino al ponte
no plettro
indice nello slide
no plettro
mf
p
P
ord.
S.P.
A.S.T.
IV
III

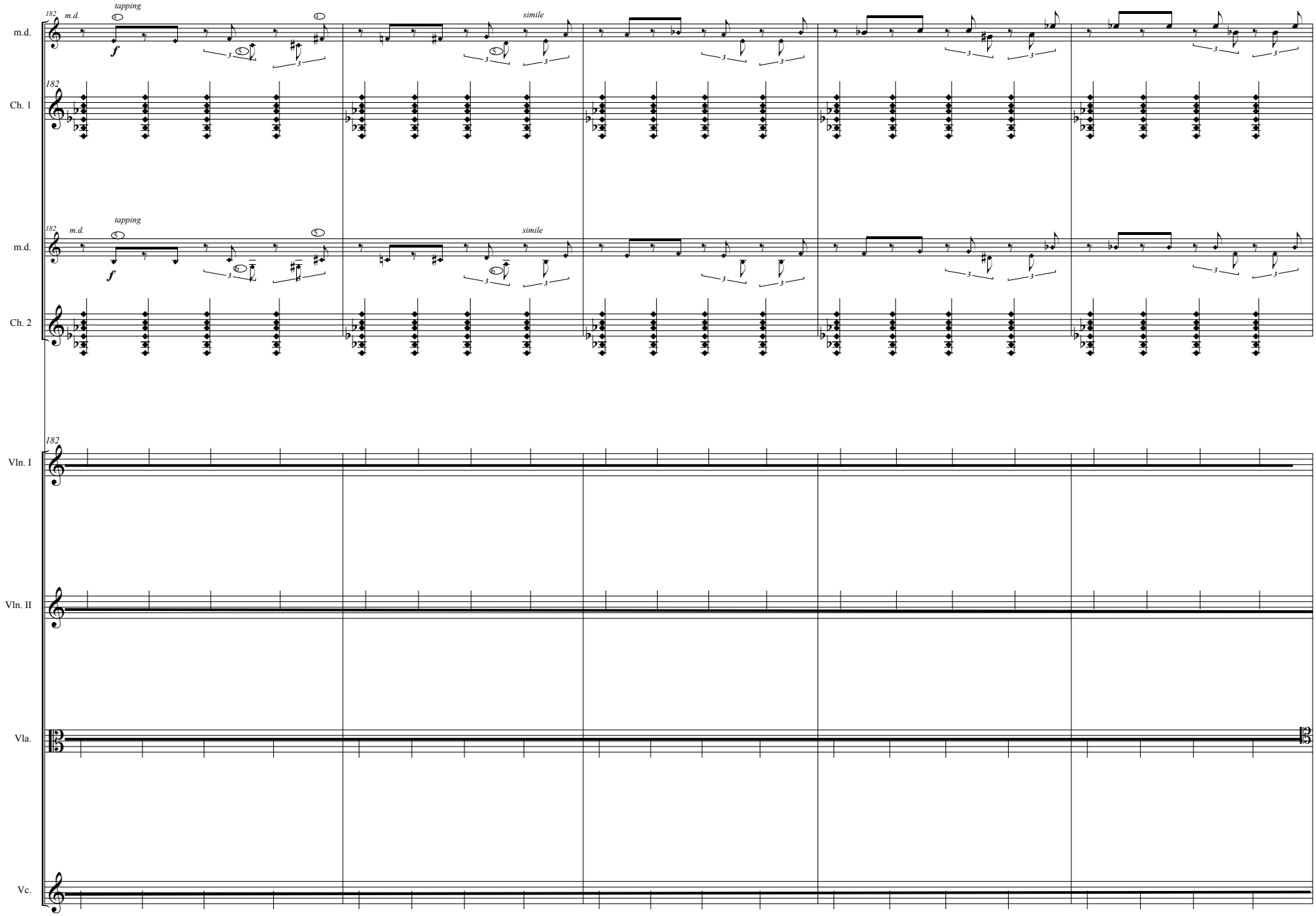

157
Ch. 1
Ch. 2
157
Vln. I
Vln. II
Vla.
Vc.
IV III
p
IV III
p
IV III
p
5
fff
III
IV
3
p

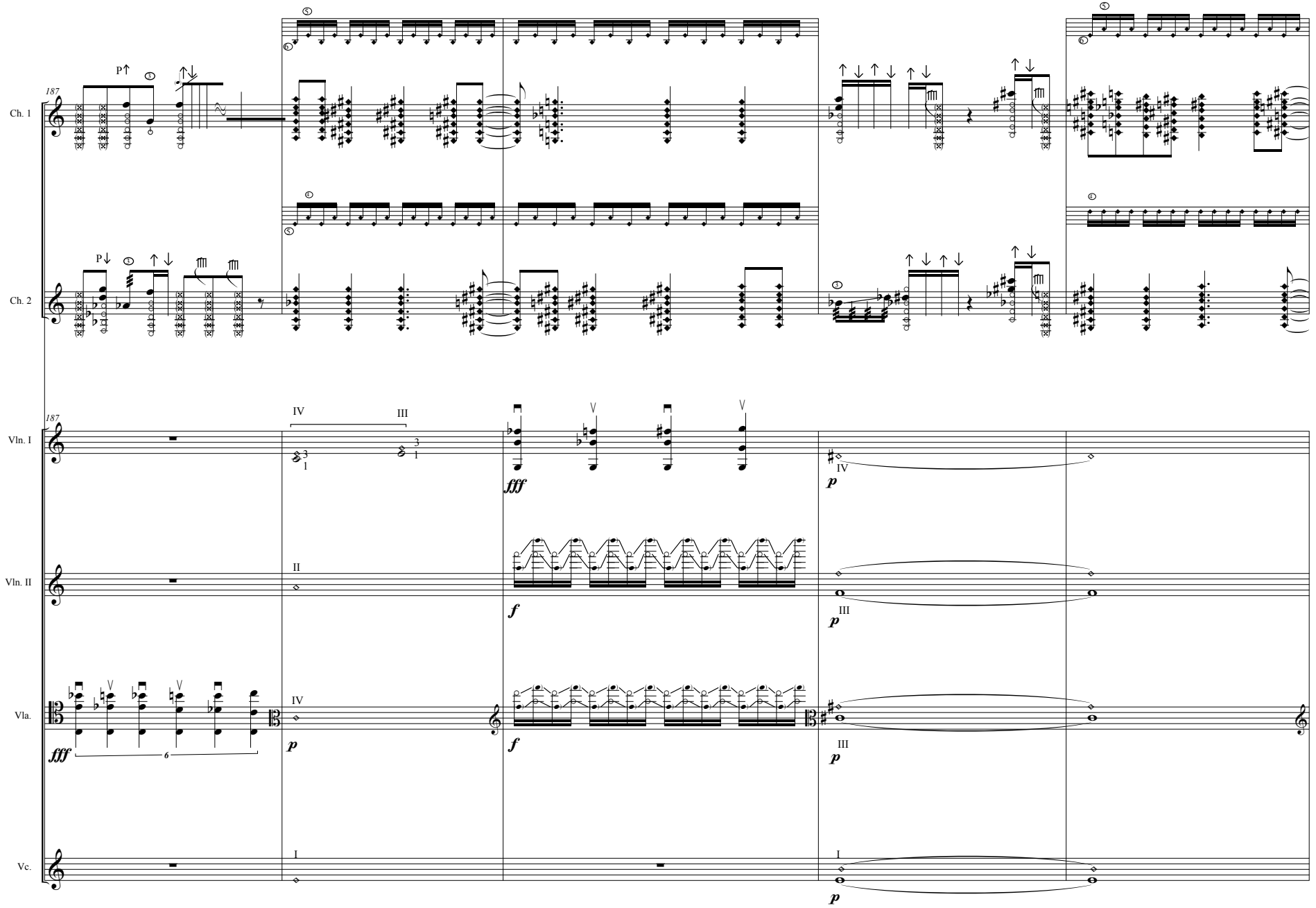

162
Ch. 1
Ch. 2
tapping
tapping
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
fff
IV
III
II

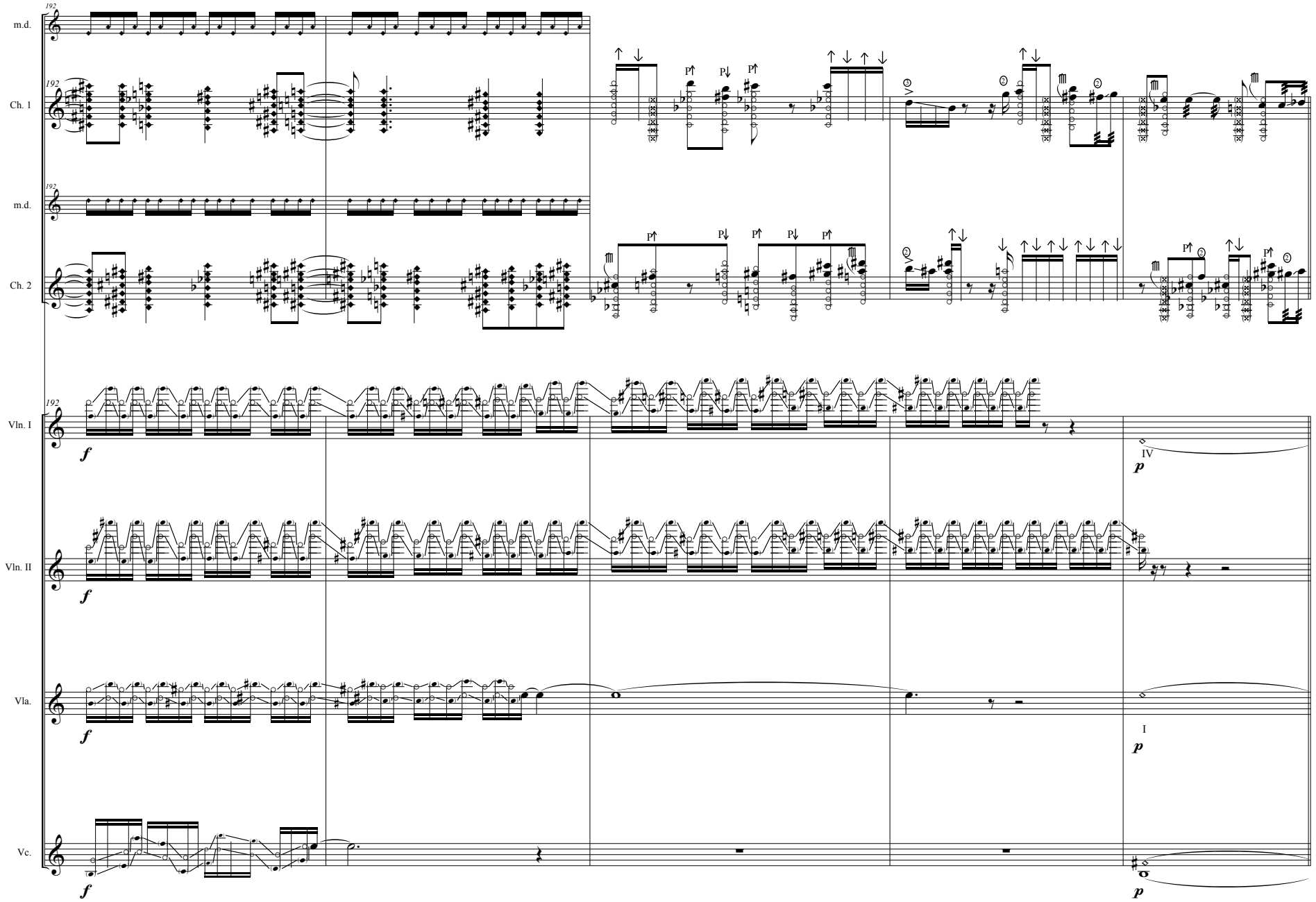

167
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
tapping
pizz.
arco
IV
III
II
f
p

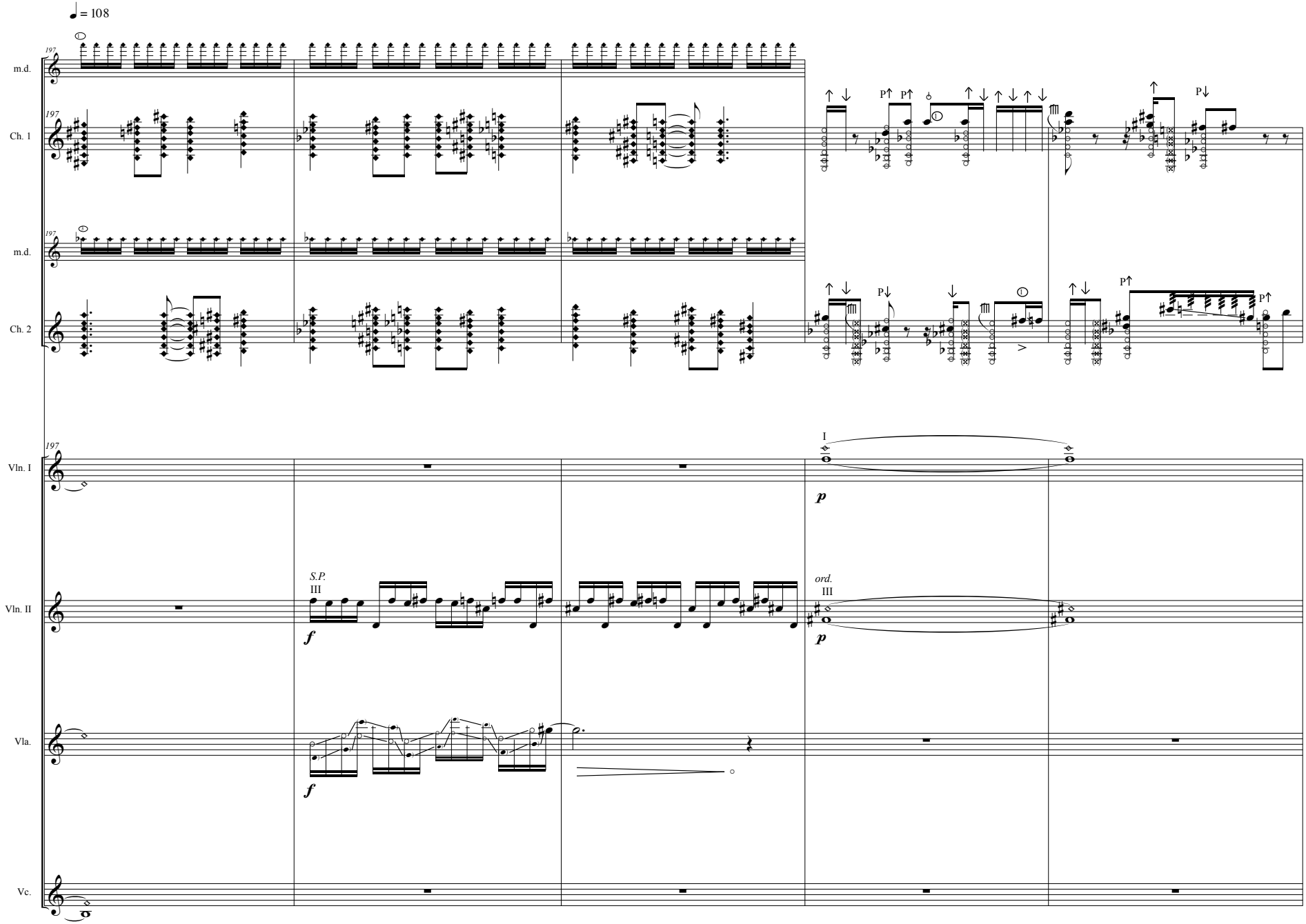

♩ = 108
172
tapping
Ch. 1
P
tapping
Ch. 2
172
Vln. I
Vln. II
Vla.
Vc.

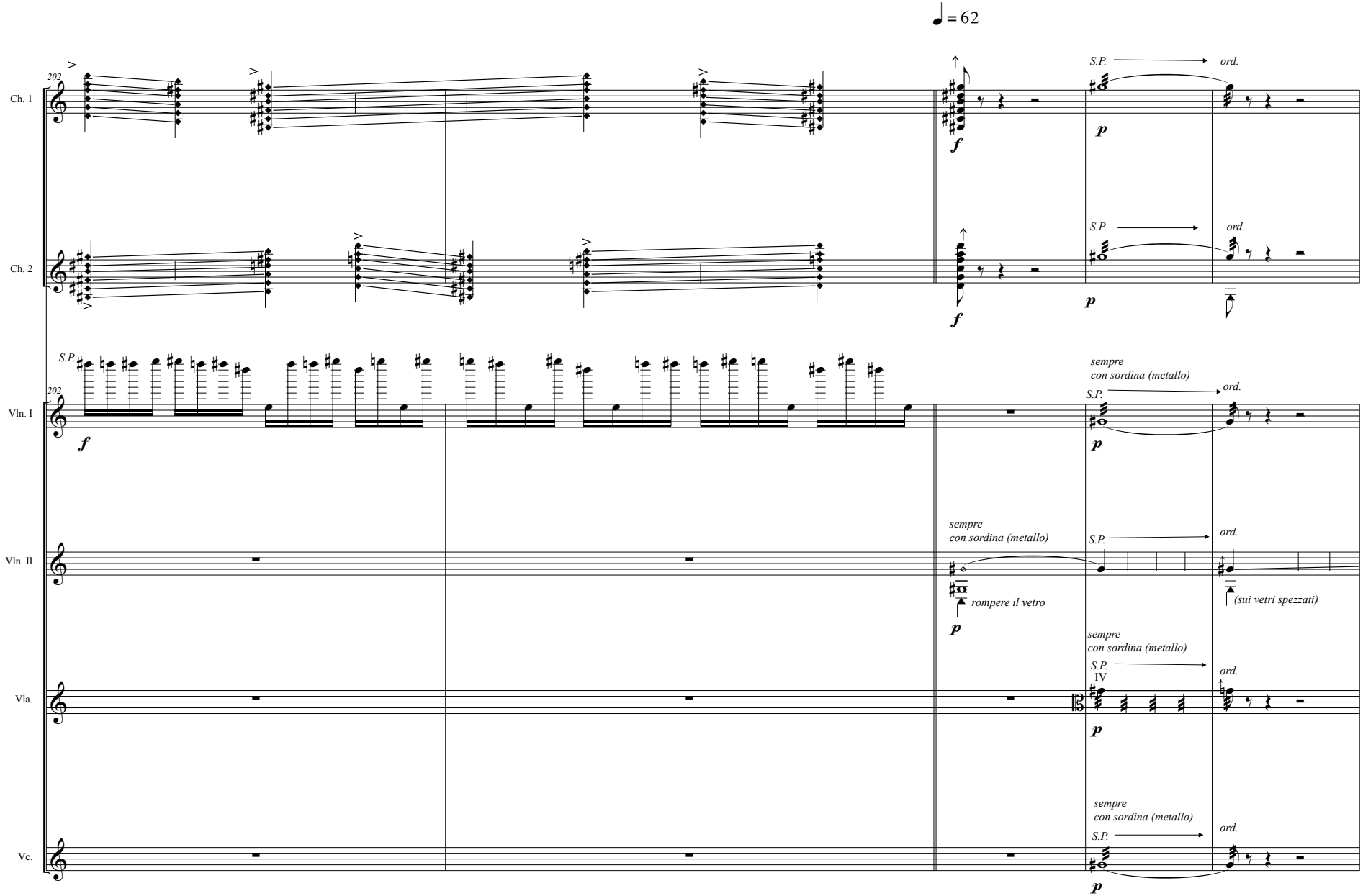

♩ = 62
♩ = 85
177
tapping
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.

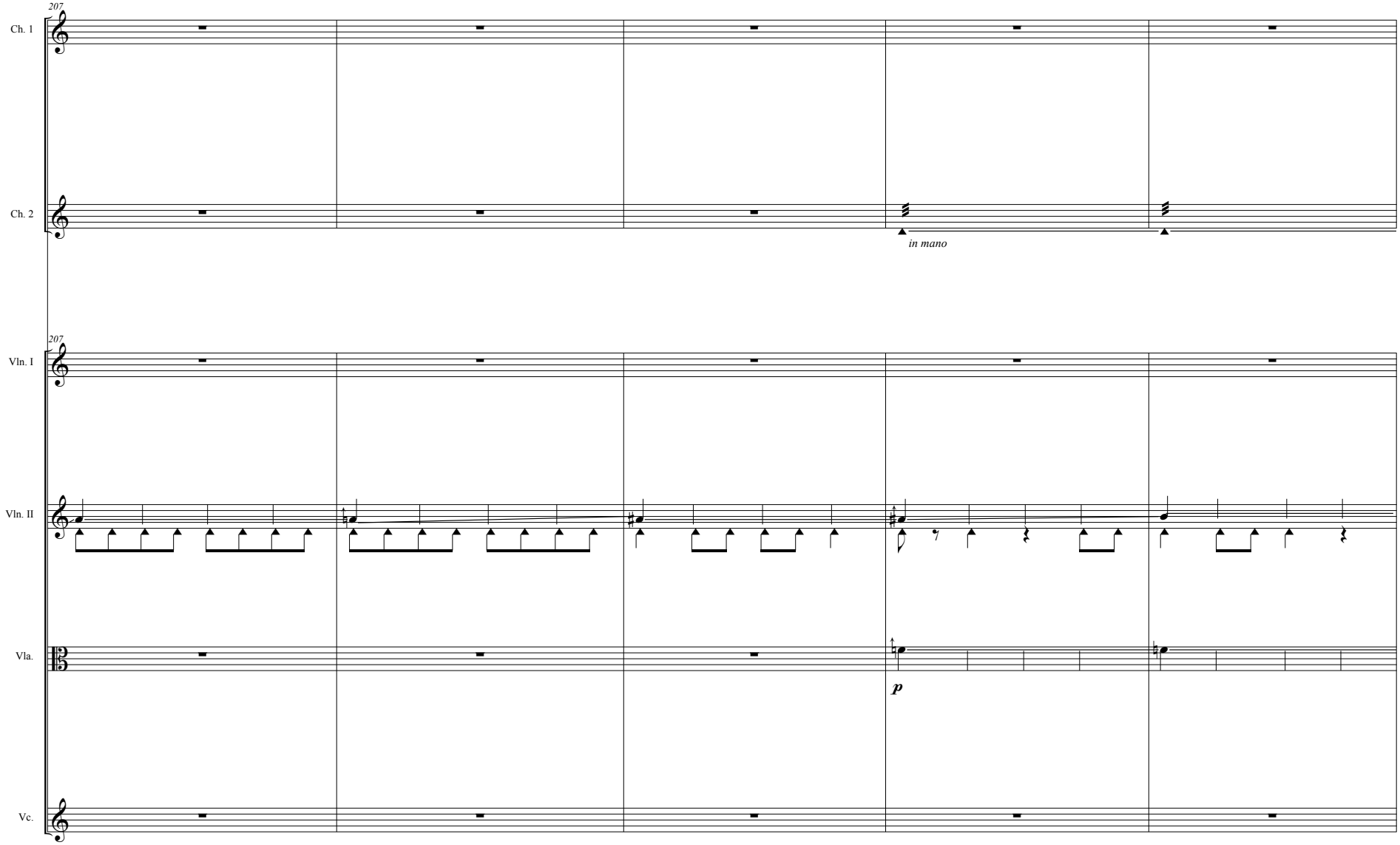

182
m.d.
tapping
f
simile
m.d.
Ch. 1
182
m.d.
tapping
f
simile
m.d.
Ch. 2
182
Vln. I
Vln. II
Vla.
Vc.

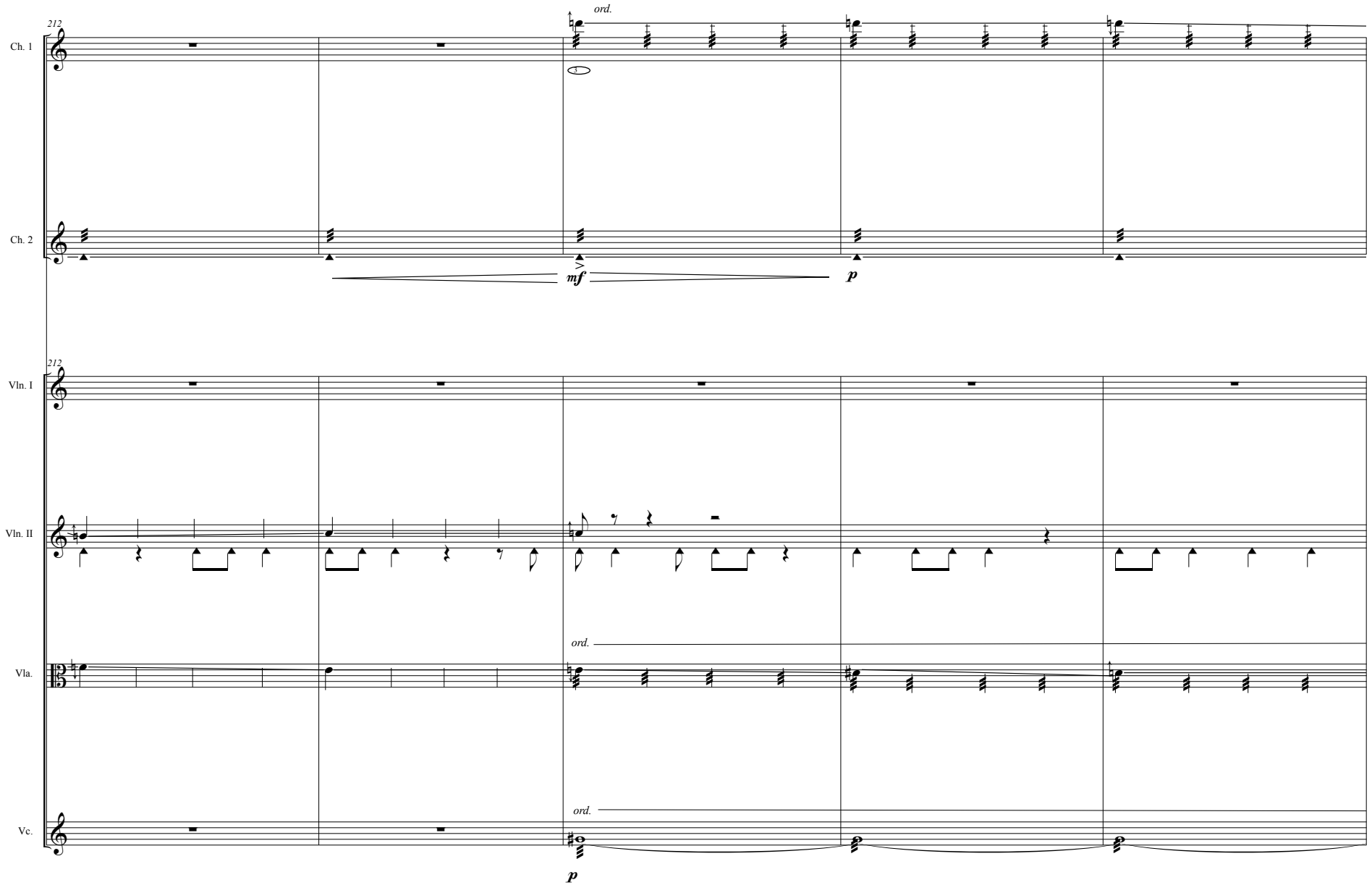

187
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
P
fff
f
p
IV
III
II
I
6

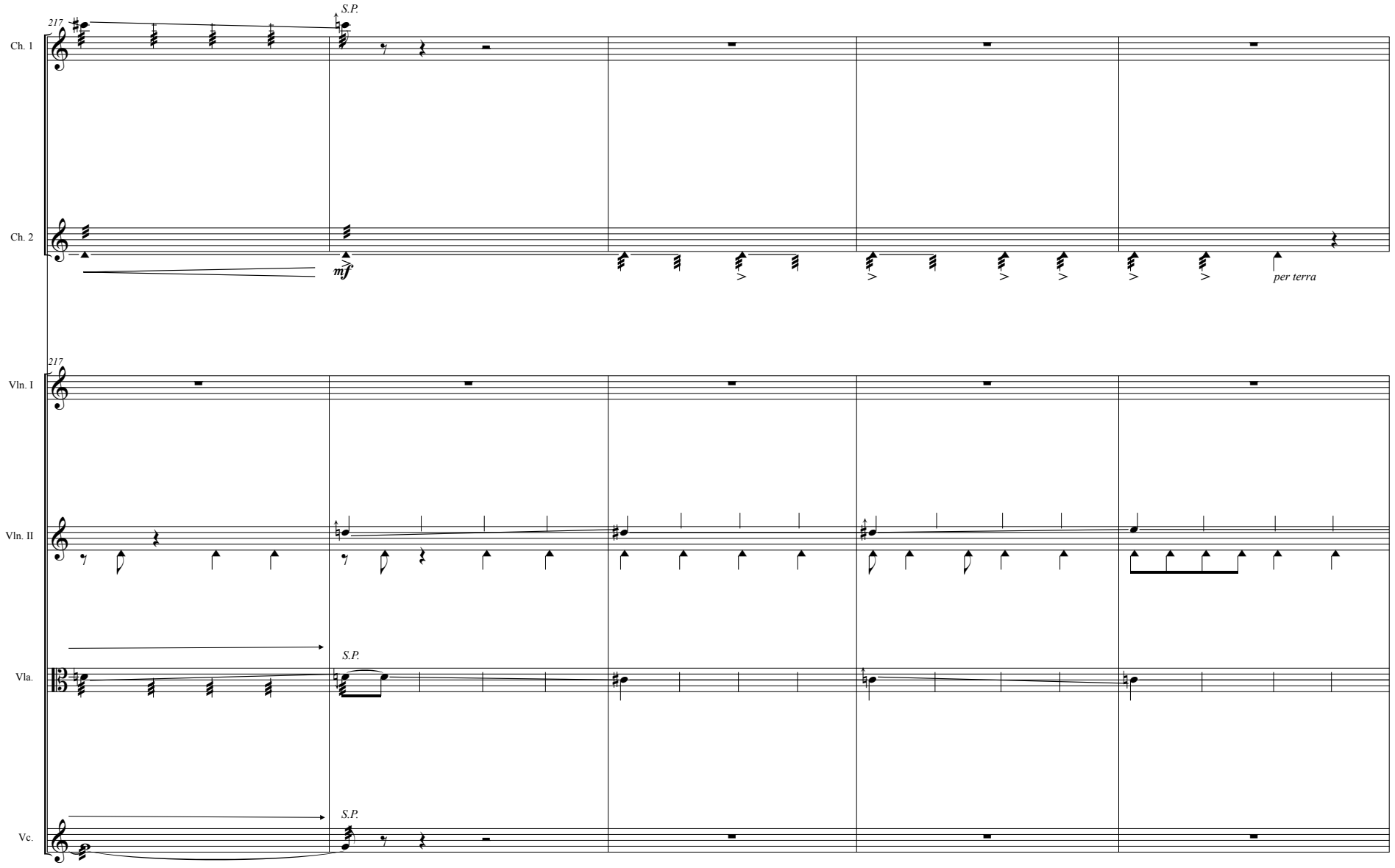

m.d.
Ch. 1
m.d.
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
192
f
p
IV
I

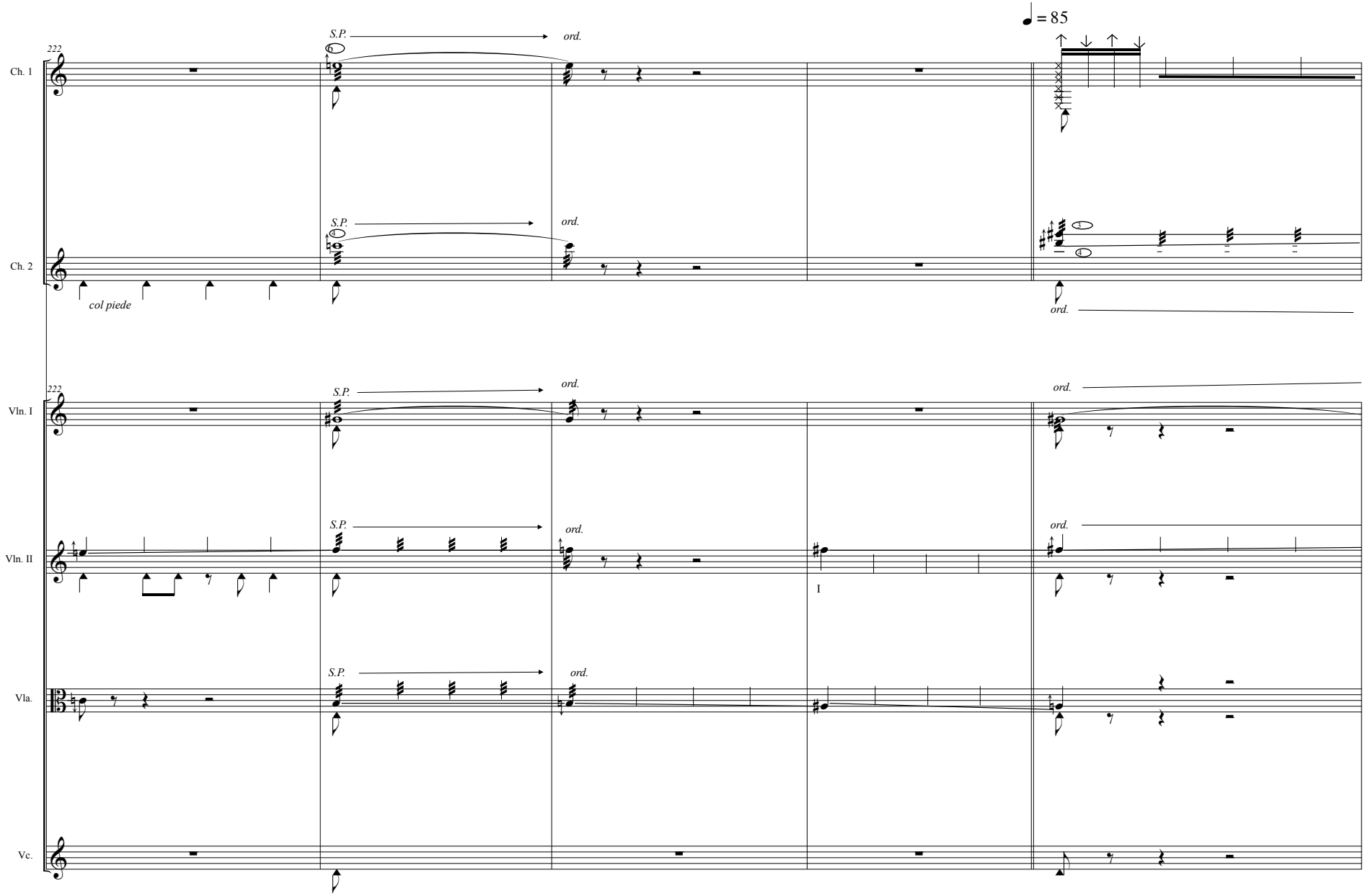

♩ = 108
197
m.d.
Ch. 1
m.d.
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
I
p
S.P.
III
f
ord.
III
p
f

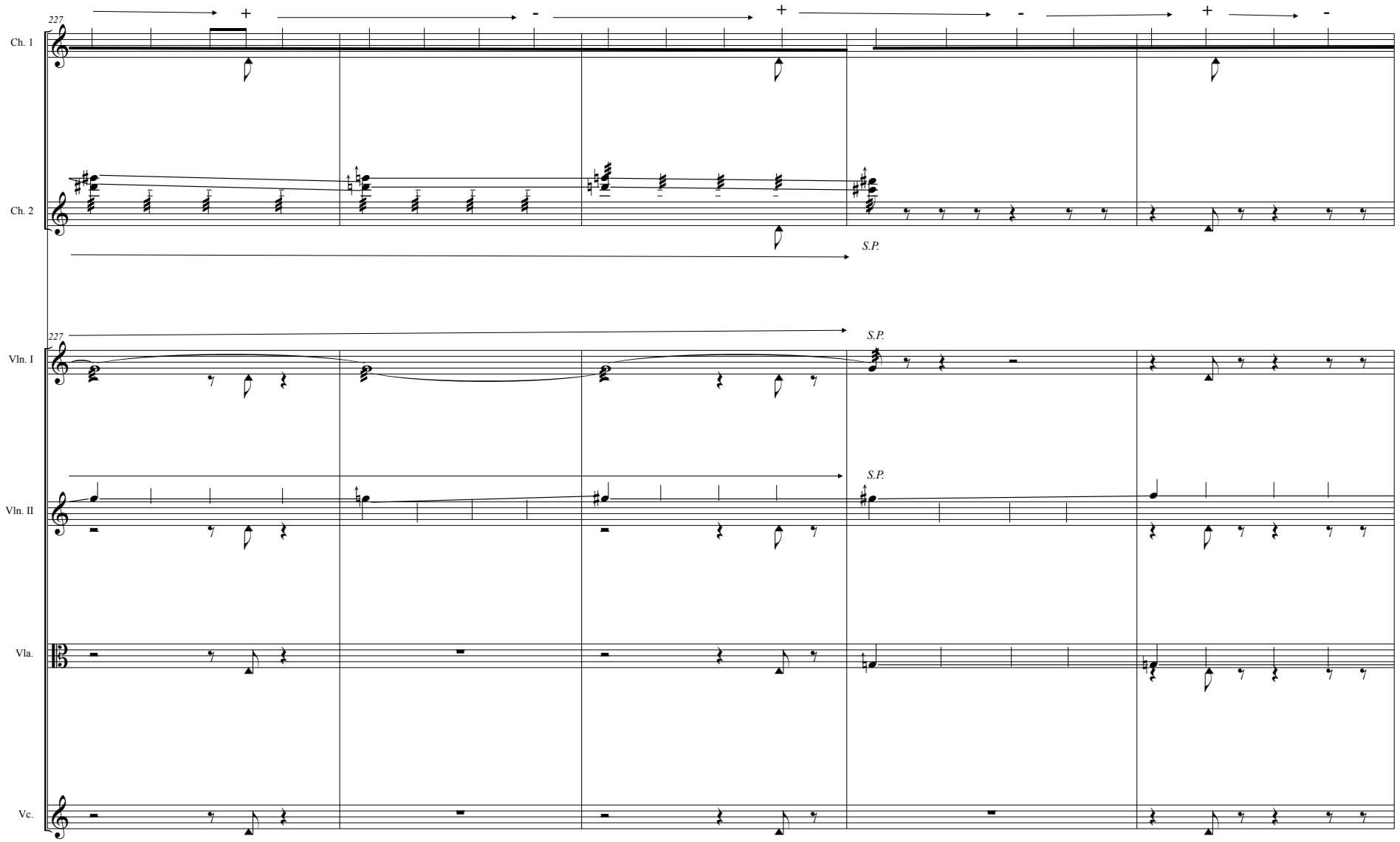

♩ = 62
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
202
S.P.
ord.
f
p
sempre
con sordina (metallo)
rompere il vetro
(sui vetri spezzati)
IV

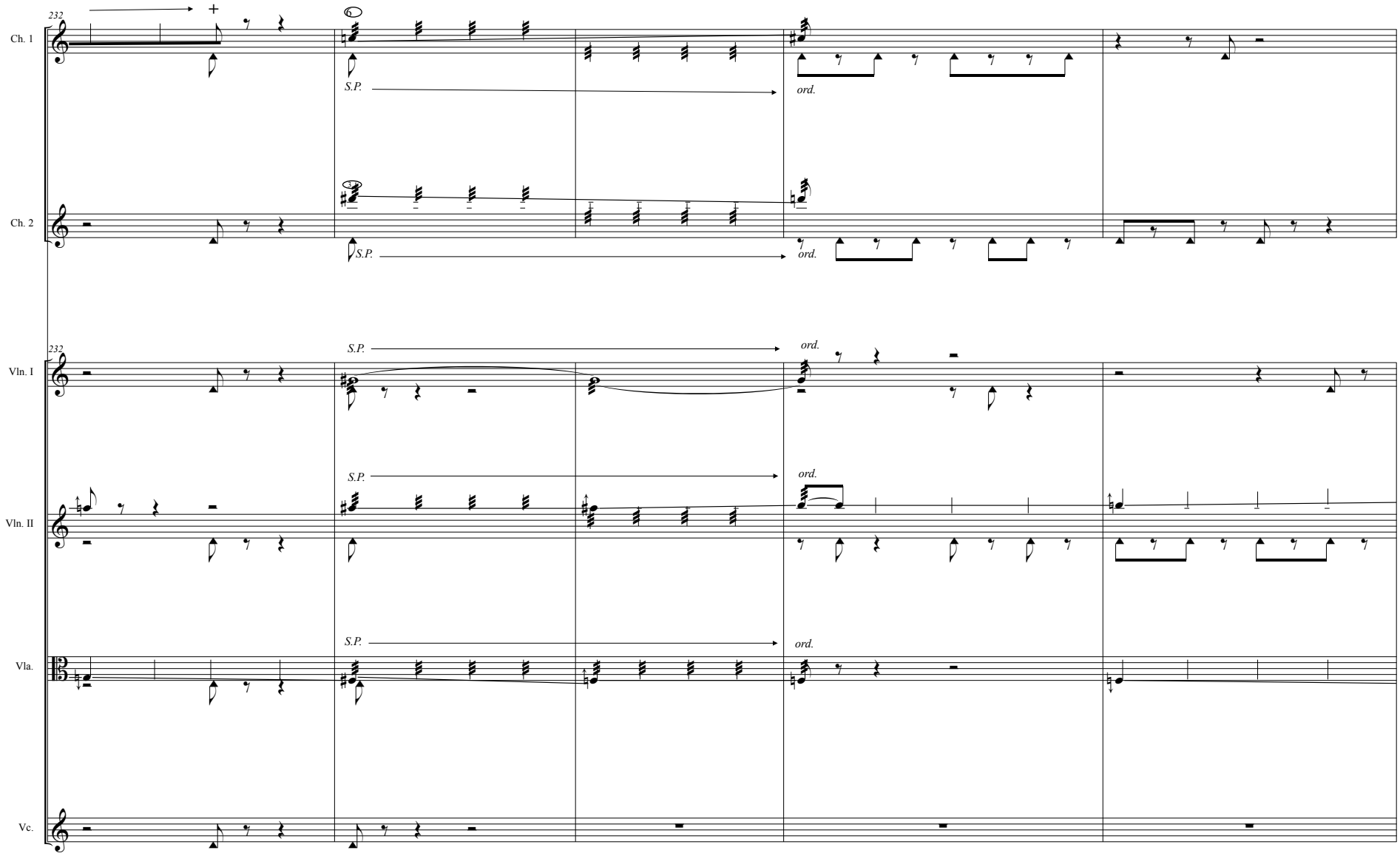

207
Ch. 1
Ch. 2
in mano
207
Vln. I
Vln. II
Vla.
p
Vc.

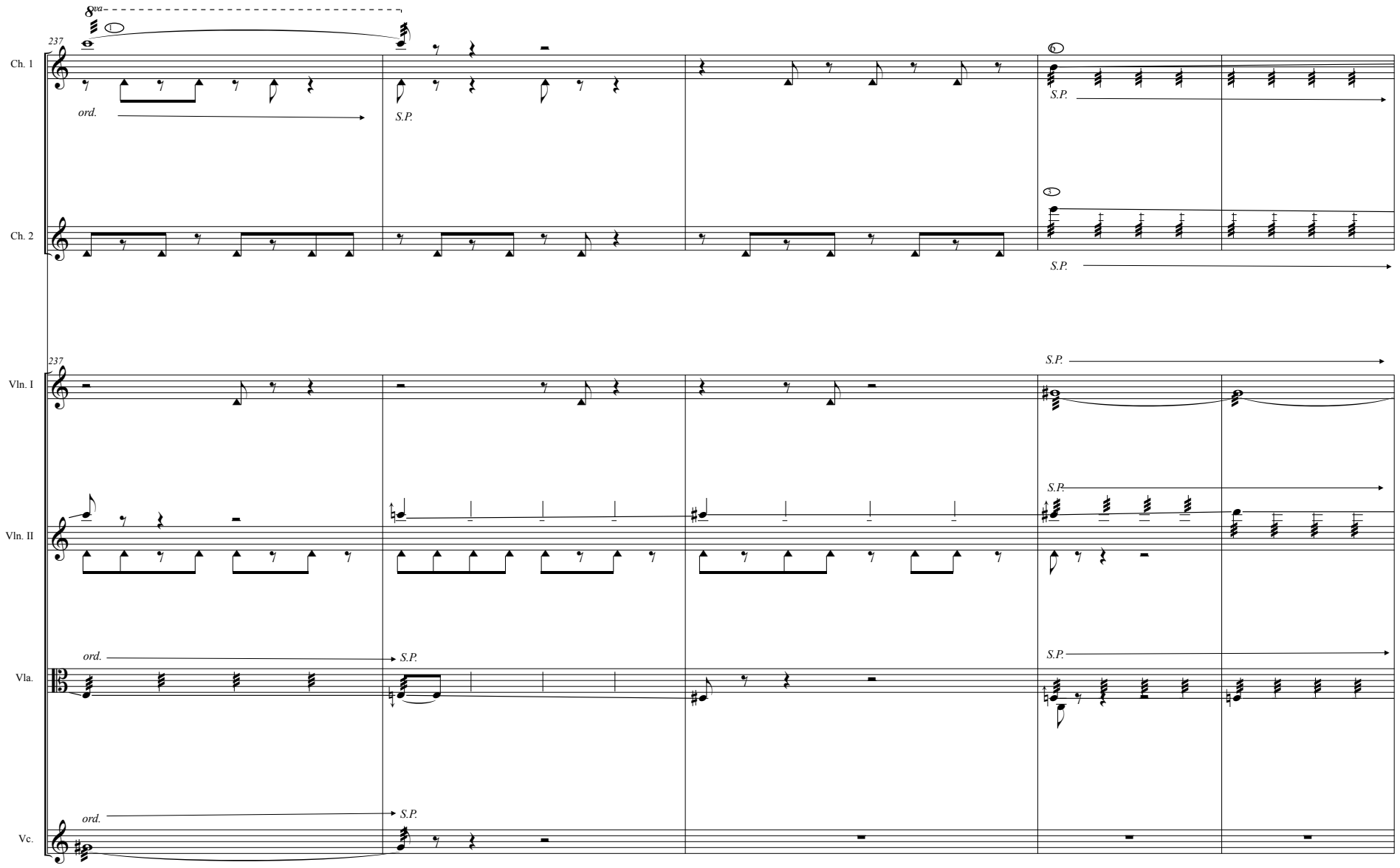

212
Ch. 1
ord.
Ch. 2
mf
p
212
Vln. I
Vln. II
Vla.
ord.
Vc.
ord.
p

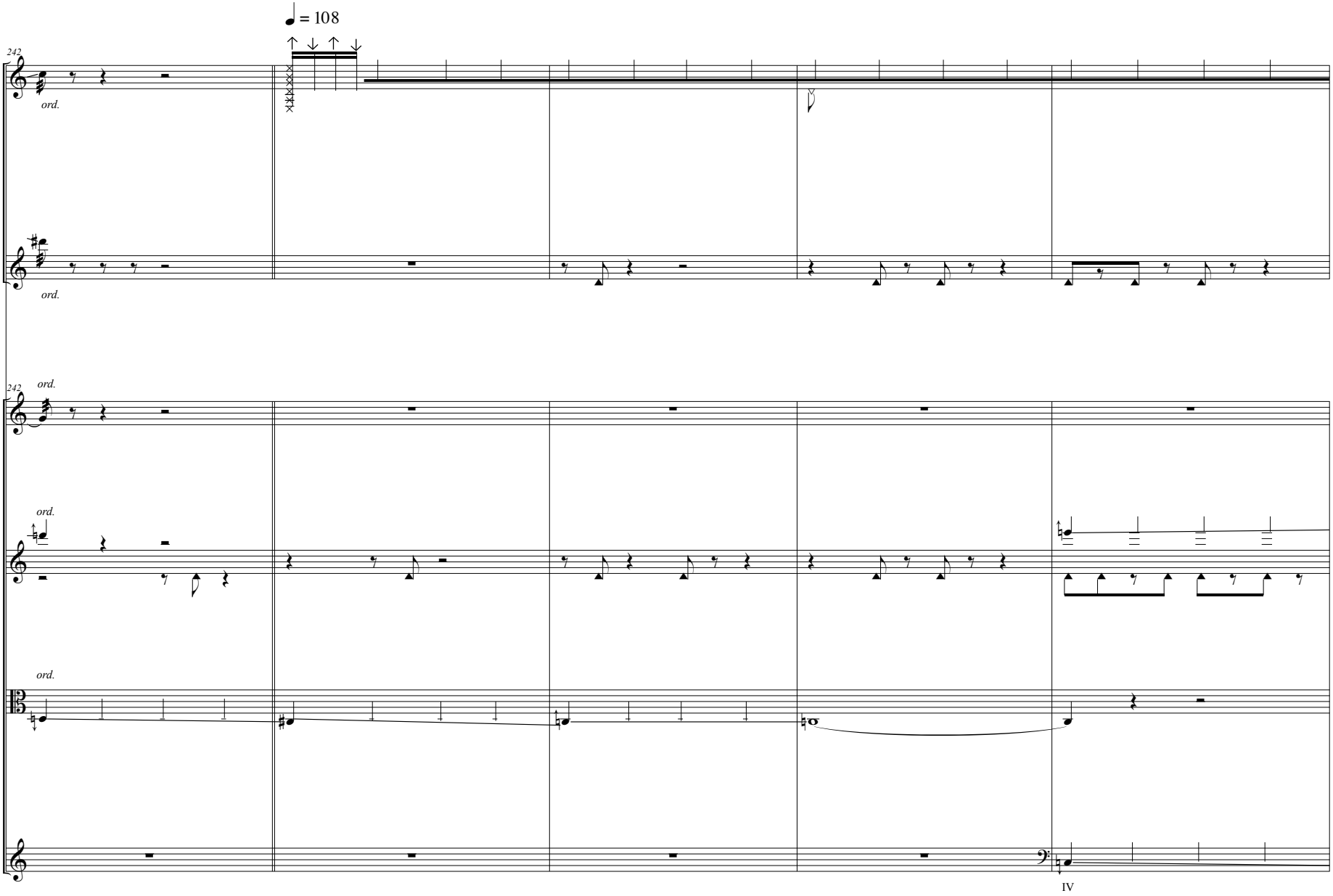

217
S.P.
Ch. 1
Ch. 2
mf
per terra
217
Vln. I
Vln. II
S.P.
Vla.
S.P.
Vc.

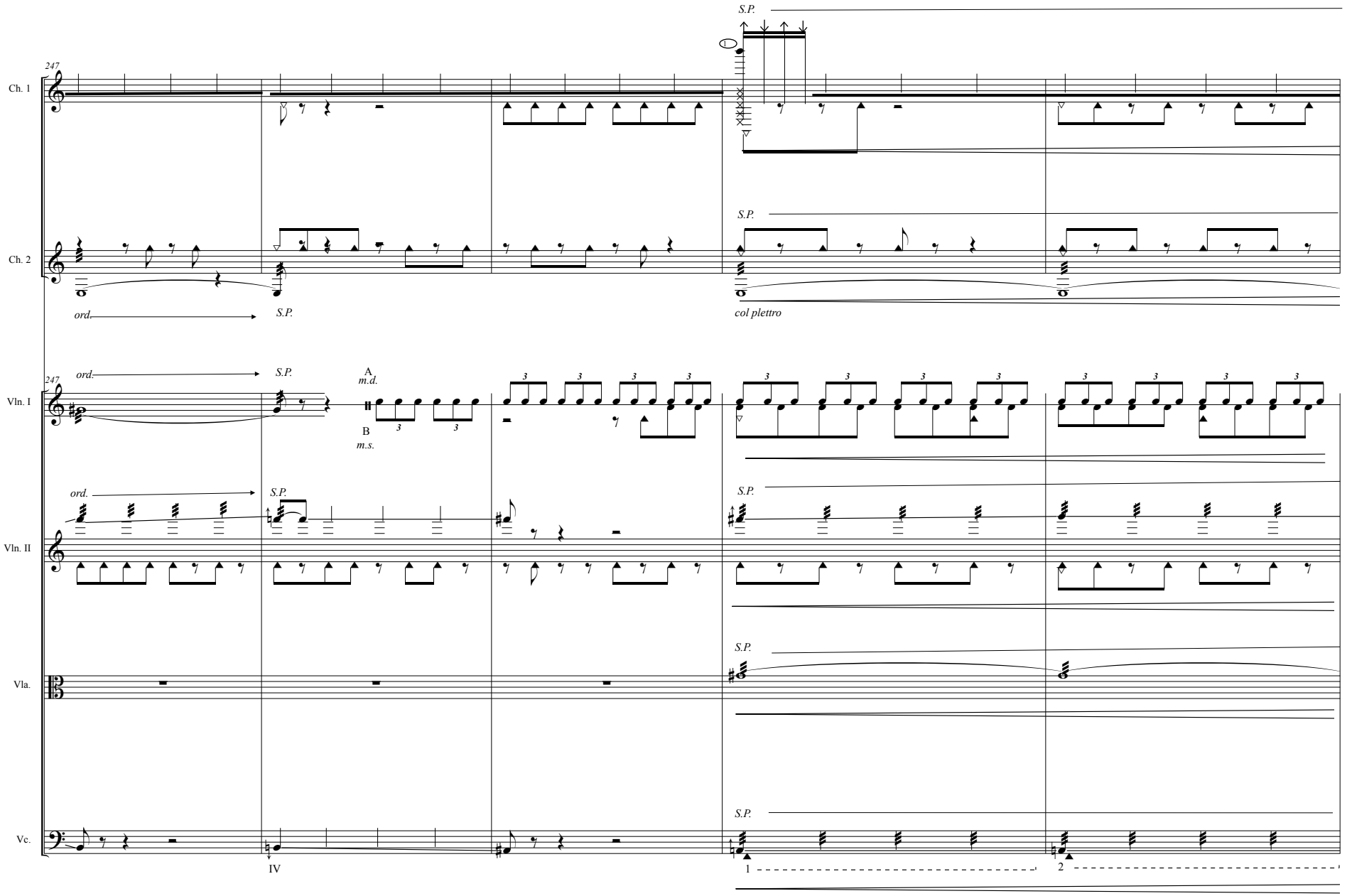

♩ = 85
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
222
S.P.
ord.
col piede
I

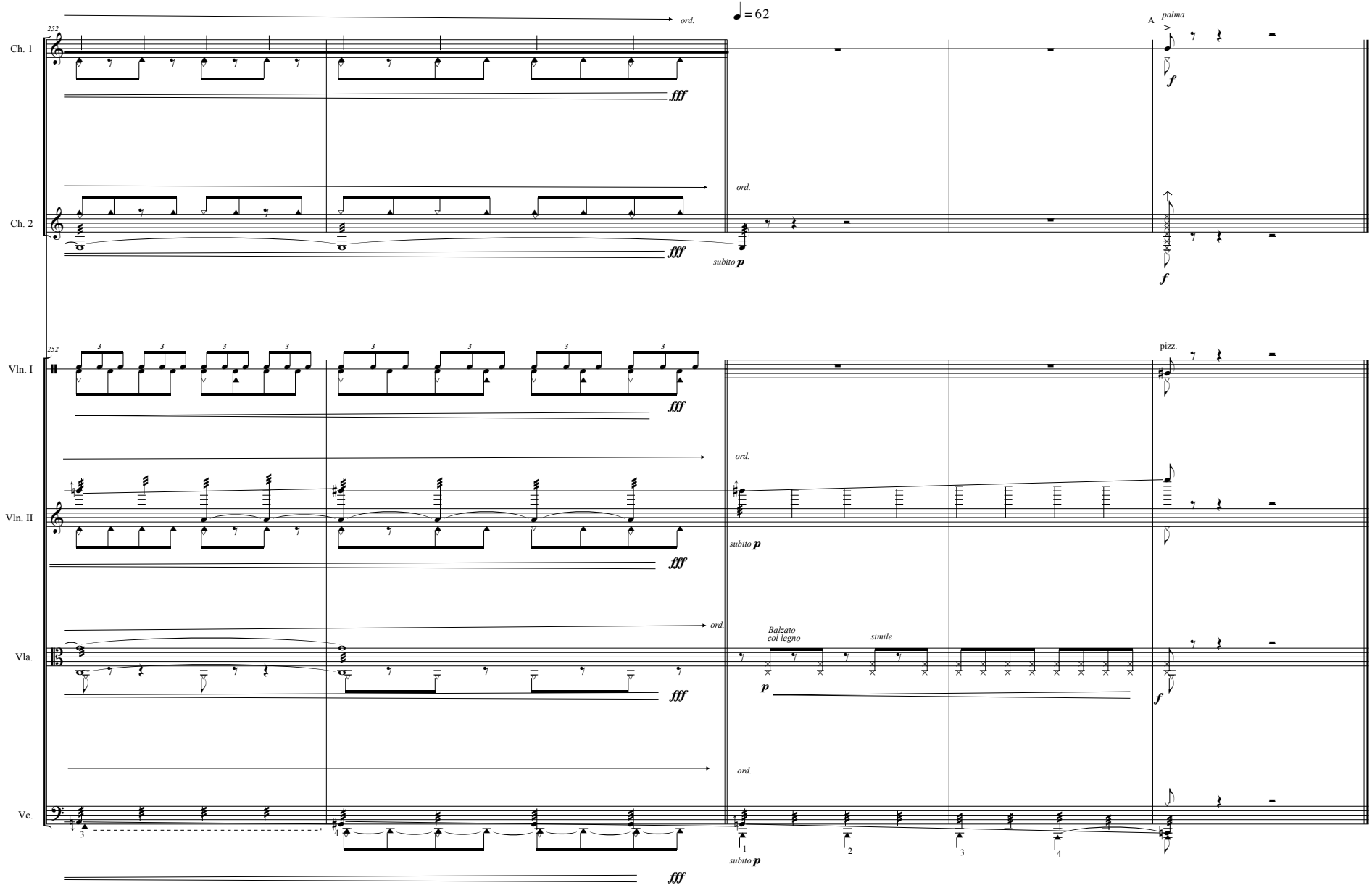

227
Ch. 1
Ch. 2
S.P.
227
S.P.
Vln. I
S.P.
Vln. II
Vla.
Vc.


232
Ch. 1
S.P.
ord.
Ch. 2
S.P.
ord.
232
Vln. I
S.P.
ord.
Vln. II
S.P.
ord.
Vla.
S.P.
ord.
Vc.


8va
237
Ch. 1
ord.
S.P.
S.P.
Ch. 2
S.P.
237
Vln. I
S.P.
Vln. II
S.P.
ord.
S.P.
Vla.
S.P.
ord.
S.P.
Vc.


♩ = 108
242
Ch. 1
ord.
Ch. 2
ord.
242
ord.
Vln. I
ord.
Vln. II
ord.
Vla.
Vc.
IV


247
Ch. 1
Ch. 2
Vln. I
Vln. II
Vla.
Vc.
S.P.
ord.
col plettro
A
m.d.
B
m.s.
IV
1
2


252
ord.
♩ = 62
A
palma
Ch. 1
fff
f
ord.
Ch. 2
fff
subito p
f
252
pizz.
Vln. I
fff
ord.
Vln. II
subito p
fff
ord.
Balzato
col legno
simile
Vla.
p
fff
f
ord.
Vc.
subito p
fff