



Rebuscándonos
per due chitarre e quartetto d'archi

Antonio Blanco Tejero
2016


Rebuscádonos di Antonio Blanco Tejero


 per non saturare lo spartito con numeri, i gruppi speciali si scrivono normalmente indicando solo il primo, tutte le successive si fanno *simile*

 pizzicato Bartók

slap colpire seccamente e bruscamente la corda con il pollice della mano destra con un movimento longitudinale verso il ponte

T tambura vicina alla bocca (nella dinamica specificata)

 tambura al ponte (idem)

 Con le gambette vuote si suona l'accordo precedente con la sua articolazione



TAST. suonare sulla tastiera

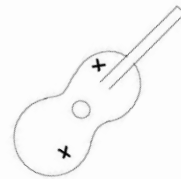
ORD. posizione e forma di suonare ordinaria


PONTE. suonare molto vicino al ponte

(si suonerà sempre nella parte della chitarra indicata per ultima fino alla successiva indicazione)

TAST.----- ORD.----- PONTE transizione graduale da una posizione all'altra

Colpo.  suonare con la mano destra la parte superiore vicina alla tastiera
 suonare con la mano destra la tavola armonica nella parte inferiore vicina al ponte





 stoppare con la mano sinistra le note indicate producendo un suono sordo


NA. non arpeggiato (tutte le note dell'accordo suonano contemporaneamente)


SP. arrivare con la mano sinistra al ponte (fino al ponte)


velocissimo. suonare il più velocemente possibile


 respirazione corta ma libera


 *ritardando* libero dal più presto possibile

 il più presto possibile

 accelerando e ritardando

 continuare con le note scritte nel modo indicato ciclicamente durante la durata specificata

 le note con legature sono suonate solo con la mano sinistra dopo un primo attacco con la mano destra all'inizio della legatura

 armonici

le dita della mano destra:

p: pollice, **i:** indice, **m:** medio, **a:** anulare, **c:** mignolo

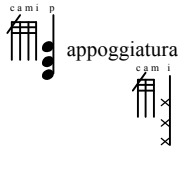
le dita della mano sinistra: 1, 2, 3, 4

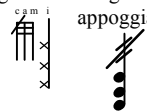
corde: ① ② ③ ④ ⑤ ⑥


“rasgueo”

↑ rasgueo velocissimo con un solo dito (se non si specifica nulla l'accordo si rasguea con un solo dito verso l'acuto)

↑ ↓ senso del rasgueo

 appoggiatura in rasgueo lanciando velocemente su tutte le corde possibile le dita: 1° c, 2° a, 3° m, 4° i, più il pollice (p) sull'accordo in grande

 appoggiatura c, a, m più l'indice (i) sul accordo in grande, con tutte le corde stoppate al 12° tasto

 rasgueo il più veloce possibile, come in flamenco, andando giù e su in circolo

ARCHI



con questo segno si colpisce con le dita il corpo dello strumento, mano sinistra la parte superiore col segno sopra la riga, mano destra colpisce la parte inferiore col segno di sotto.

Rebuscándonos

per due chitarre e quartetto d'archi

Antonio Blanco Tejero
Roma, maggio 2016

♩ = 40

Chitarra 1

Chitarra 2

Violino I

Violino II

Viola

Cello

ST (sul tasto) *lento*

ppp

5

ch. 1

ch. 2

Vln. I

Vln. II

Vla.

Vc.

pp

ST

SP

ch. 1
ch. 2
Vln. I
Vln. II
Vla.
Vc.

9
10
11
12

pp
p

SP (sul pont.)
ST (sul tasto)

SP
ST

p

Detailed description: This system covers measures 9 to 12. The first two staves (ch. 1 and ch. 2) feature tremolos, with 'T' markings above the notes. The first violin and second violin staves are silent. The viola and cello staves play sustained notes with 'SP' and 'ST' markings. Dynamics include *pp* and *p*. A large bracket spans the bottom of the system.

ch. 1
ch. 2
Vln. I
Vln. II
Vla.
Vc.

13
14
15
16

mp

SP (sul pont.)
ST

SP
ST

mp

Detailed description: This system covers measures 13 to 16. The first two staves continue with tremolos. The first violin and second violin staves are silent. The viola and cello staves play sustained notes with 'SP' and 'ST' markings. Dynamics include *mp*. A large bracket spans the bottom of the system.

Musical score for measures 17-30. The score includes parts for ch. 1, ch. 2, Vln. I, Vln. II, Vla., and Vc. Key performance instructions include 'slap' in ch. 1, 'mp' in ch. 2, and 'mf' in ch. 1. The Vln. II part includes 'ST' and 'SP (sul pont.)' markings. The Vla. part includes 'SP' and 'ST' markings. The Vc. part includes 'ST' markings. A bracket labeled '[2]' spans measures 20-24 in ch. 1 and ch. 2. A 'rit.' marking is present above measure 29. A '30' marking is present above measure 30. The Vln. I part includes 'ST (sul tasto)' markings in measures 29-30.

Musical score for measures 20-30. The score includes parts for ch. 1, ch. 2, Vln. I, Vln. II, Vla., and Vc. Key performance instructions include 'mf' in ch. 1, 'ord.' in Vln. I, Vln. II, Vla., and Vc., and 'rit.' above measure 29. A '30' marking is present above measure 30. The Vln. I part includes 'mf' and 'ord.' markings. The Vln. II part includes 'SP', 'mf', and 'ord.' markings. The Vla. part includes 'ST', 'mf', and 'ord.' markings. The Vc. part includes 'mf', 'SP', and 'ord.' markings. The ch. 1 part includes 'mf' and 'ord.' markings. The ch. 2 part includes 'mf' and 'ord.' markings.

Musical score for measures 29-32. The score includes parts for Violin I, Violin II, Viola, and Violoncello (Vc.).

- Violin I (Vln. I):** Features a melodic line with accents and dynamic markings *p* and *f*. Includes a **brd** (bracketed) marking and a **ST** (staccato) marking.
- Violin II (Vln. II):** Features a melodic line with accents and dynamic markings *p* and *f*. Includes a **brd** (bracketed) marking and a **ST** (staccato) marking.
- Viola (Vla.):** Features a melodic line with accents and dynamic markings *p* and *f*. Includes a **brd** (bracketed) marking and a **ST** (staccato) marking.
- Violoncello (Vc.):** Features a bass line with accents and dynamic markings *p* and *f*. Includes a **ST** (staccato) marking and a **SP** (sforzando) marking.

Musical score for measures 33-36. The score includes parts for Violin I, Violin II, Viola, and Violoncello (Vc.).

- Violin I (Vln. I):** Features a melodic line with accents and dynamic markings *mf* and *p*. Includes a **brd** (bracketed) marking and a **ST** (staccato) marking.
- Violin II (Vln. II):** Features a melodic line with accents and dynamic markings *mf* and *p*. Includes a **brd** (bracketed) marking and a **ST** (staccato) marking.
- Viola (Vla.):** Features a melodic line with accents and dynamic markings *mf* and *p*. Includes a **brd** (bracketed) marking and a **ST** (staccato) marking.
- Violoncello (Vc.):** Features a bass line with accents and dynamic markings *mf* and *p*. Includes a **brd** (bracketed) marking and a **ST** (staccato) marking.

Musical score for measures 37-40. The score includes staves for Violin I, Violin II, Viola, and Violoncello. Measure 37 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The Violin I part features a melodic line with accents and a dynamic marking of *p*. The Violin II part plays a triplet accompaniment. The Viola part is silent. The Violoncello part has a bass line with dynamic markings *ST* and *SP*. Measure 38 continues the Violin I melody with a dynamic marking of *mf*. Measure 39 introduces a complex rhythmic pattern in Violin I with dynamic markings *p* and *mf*, and includes a 'slap' instruction. Measure 40 concludes the section with a dynamic marking of *mf* and a 'tapping' instruction in the Viola part.

Musical score for measures 41-44. The score includes staves for Violin I, Violin II, Viola, and Violoncello. Measure 41 starts with a tempo marking of $\text{♩} = 120$, a treble clef, a key signature of one flat, and a 4/4 time signature. The Violin I part features a melodic line with accents and a dynamic marking of *f*. The Violin II part plays a triplet accompaniment. The Viola part is silent. The Violoncello part has a bass line with dynamic markings *iv*, *ST*, and *SP*. Measure 42 continues the Violin I melody with a dynamic marking of *p*. Measure 43 features a complex rhythmic pattern in Violin I with dynamic markings *f* and *p*, and includes a 'rit.' instruction. Measure 44 concludes the section with a dynamic marking of *p*.

♩ = 60

ch. 1

ch. 2

Vln. I

Vln. II

Vla.

Vc.

SP

ord

ST

NA

mf

p

tapping

ST

SP

ch. 1

ch. 2

Vln. I

Vln. II

Vla.

Vc.

NA

mf

p

ST

SP

61

ch. 1 $\textcircled{0}$ *p* *f* 1/2 C IV 1/2 C IV C II

ch. 2 1/2 C IV C II $\textcircled{0}$ *p*

Vln. I 61

Vln. II

Vla.

Vc. ST SP ST SP

65 $\text{♩} = 60$ $\text{♩} = 120$

ch. 1 *rit.* *mp* *gliss.* *ord.*

ch. 2 *mf*

Vln. I 65 tapping [♯]

Vln. II tapping [♯]

Vla. tapping [♯]

Vc. tapping [♯]

Musical score for measures 69-72. The score includes parts for Chorus 1 (ch. 1), Chorus 2 (ch. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Chorus 1 (ch. 1):** Starts at measure 69 with a *mf* dynamic. A **ord** (order) box is above the staff. At measure 70, a **SP** (Soprano) box is above the staff, followed by a *rit.* (ritardando) marking. The tempo is marked as $\text{♩} = 120$. The dynamic changes to *p* at measure 71.
- Chorus 2 (ch. 2):** Starts at measure 70 with a *mf* dynamic. A **SP** box is above the staff.
- Vln. I and Vln. II:** Both parts have a *rit.* marking above the staff at measure 70.
- Vla. and Vc.:** Both parts have a *rit.* marking above the staff at measure 70.

Musical score for measures 73-76. The score includes parts for Chorus 1 (ch. 1), Chorus 2 (ch. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Chorus 1 (ch. 1):** Starts at measure 73. A *rit.* marking is above the staff. A **ord** box is above the staff at measure 74. At measure 75, a **ord** box is above the staff with circled numbers 1, 2, and 3. The dynamic is *p*. At measure 76, the dynamic changes to *mf* and then *mp*.
- Chorus 2 (ch. 2):** Starts at measure 73 with a *mf* dynamic.
- Vln. I and Vln. II:** Both parts have a *rit.* marking above the staff at measure 73.
- Vla. and Vc.:** Both parts have a *rit.* marking above the staff at measure 73.

rit. ----- $\text{♩} = 60$ *accelerando*

ch. 1
slap
mf *mp*

ch. 2
mp

Vln. I
legno-jeté *mf* *p* *mf*
blz-legno

Vln. II
legno-jeté *mf* *p* *mf*
blz-legno

Vla.
legno-jeté *mf* *p* *mf*
blz-legno

Vc.
legno-jeté *mf* *p* *mf*
blz-legno

ritardando ----- $\text{♩} = 60$ rit. ----- *a tempo* $\text{♩} = 60$

ch. 1
p *mf*

ch. 2
mf

Vln. I
blz-legno *p* *mf*
blz-legno

Vln. II
blz-legno *p* *mf*
blz-legno

Vla.
blz-legno *p* *mf*
blz-legno

Vc.
blz-legno *p* *mf*
blz-legno

Musical score for measures 93-100. The score is divided into two systems. The first system (measures 93-96) features a tempo of $\text{♩} = 40$. The second system (measures 97-100) features a tempo of $\text{♩} = 40$. The instruments are: ch. 1 (Cello), ch. 2 (Double Bass), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *p*). Specific performance instructions include "slap" for the cello and double bass, and "balzato-crine" for the strings. The string parts feature triplets and sixteenth-note patterns. The woodwinds (ch. 1 and 2) have complex rhythmic patterns with slurs and accents.

Musical score for measures 97-104. The score is divided into two systems. The first system (measures 97-100) features a tempo of $\text{♩} = 60$. The second system (measures 101-104) features a tempo of $\text{♩} = 120$. The instruments are: ch. 1 (Cello), ch. 2 (Double Bass), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *p*, *ff*). Specific performance instructions include "rit." (ritardando) and "SP" (Sforzando). The string parts feature triplets and sixteenth-note patterns. The woodwinds (ch. 1 and 2) have complex rhythmic patterns with slurs and accents. The string parts are marked with "jeté" and "balzato-crine".

ch. 1 $\text{♩} = 60$ [ord] *mf* *mp* *mf*

ch. 2 *mf* [ord]

Vln. I *p* *blz-cr.*

Vln. II *p* *blz-cr.*

Vla. *p* *blz-cr.*

Vc. *p* *blz-cr.*

ch. 1 *rit.* [SP] $\text{♩} = 120$ *ff*

ch. 2 *p* [SP] *ff*

Vln. I *mf* *jeté*

Vln. II *mf* *jeté*

Vla. *mf* *jeté*

Vc. *mf* *jeté*

ch. 1

ch. 2

Vln. I

Vln. II

Vla.

Vc.

116

mf

mf

ff

legno-jeté

legno-jeté

legno-jeté

legno-jeté

pizz.

p

pizz.

p

pizz.

p

simile

simile

simile

ch. 1

ch. 2

Vln. I

Vln. II

Vla.

Vc.

120

mp

f

p

simile

SP

Musical score for measures 124-129. The score includes parts for ch. 1, ch. 2, Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat). Measure 124 starts with a *mp* dynamic. Ch. 1 has a circled '1' above the final measure. Vln. I and Vln. II are marked *pizz. sempre* and *p*. The strings (Vla. and Vc.) are silent.

Musical score for measures 129-134. The score includes parts for ch. 1, ch. 2, Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat). Measure 129 starts with a *mp* dynamic. Ch. 1 features glissando markings (*gliss.*) over several notes. Ch. 2 has a *f* dynamic in measure 133. Vln. I and Vln. II are marked *pizz. sempre* and *p*. The strings (Vla. and Vc.) are silent.

Musical score for measures 132-135. The score includes parts for Ch. 1, Ch. 2, Vln. I, Vln. II, Vla., and Vc. Ch. 1 features glissando markings and dynamic markings of *mp*, *f*, and *SP*. Ch. 2 features sixteenth-note patterns with dynamics *f*, *mp*, and *p*. The other instruments have sparse accompaniment.

(dal 18° tasto) δ^{18}

Musical score for measures 135-138. The score includes parts for Ch. 1, Ch. 2, Vln. I, Vln. II, Vla., and Vc. Ch. 1 features a continuous glissando with dynamics *pp*, *p*, *mp*, and *mf*. Ch. 2 features sixteenth-note patterns with dynamics *mp* and *mf*. Vln. I, Vln. II, Vla., and Vc. feature pizzicato accompaniment with dynamic *mf*.

139 tapping *sempre*

ch. 1

ch. 2

Vln. I

Vln. II

Vla.

Vc. arco *ry* ST

p

143

ch. 1

ch. 2

Vln. I

Vln. II

Vla.

Vc.

mp

mf

f

rit.

p

ord. arco

ord. arco

147 $\text{♩} = 60$ *ord* *mp* *ST* $\text{♩} = 40$ NA *ord* *p* *rit.*

ch. 1

ch. 2

Vln. I

Vln. II

Vla. *arco ord.* *p*

Vc. *IV*

151

ch. 1

ch. 2

Vln. I

Vln. II

Vla.

Vc.