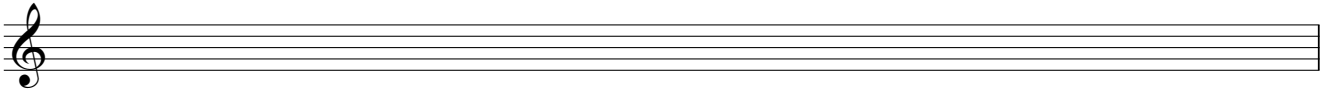


7 Preludios para violín solo

Rafael Diaz



7 Preludios para Violín sólo

Lo ideal es tener un arco sin barnizar para poder hacer con legno y arco mixto adecuadamente.

1º) Preludio



- 1) Pizzicato de mano izquierda .



- 2) Trémolo ,afectará sólo a la nota que lo lleve, otras notas aunque estén ligadas no se verán afectadas.

2º) Preludio



- 3) Crecer y acelerar , disminuir y rallentar el vibrato.



- 4) Frotando el arco en sentido circular (de Tasto a Ponticello) y aumentando la velocidad de frotación y la intensidad sonora / a la inversa.



- 5) Lo más rápido posible.



- 6) Ruido blanco. Presionando con todos los dedos de la mano izquierda sobre la tastiera tocando sobre la IV C. y sin que esta roce la tastiera, a la par que frotando el arco muy ligero.

3º)Preludio



- 7) Pizzicato Bartok, (en este prelude se ejecutará siempre con la mano derecha)



- Cuarto de tono ascendente / descendente.

4º) Preludio

Pz S. P. /
Pz S. T.

- 8) Pizzicato sul Ponticello (siempre se hará con uña) Pizzicato sul Tasto (siempre con la yema del dedo)



- 9) Glisado atacado con Pzzicato bartok, cuando dos notas están ligadas con una ligadura la segunda no se ataca.



- 10) Repetición del pasaje hasta donde dure la barra.



- 11) Aumentar progresivamente la velocidad del ataque.

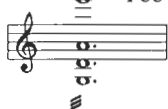
5º) Preludio

(Nada específico)

6º) Preludio

12)

↑↓ . Arpegg. Sempre (a velocidad de trémolo)



Arpeggiar el acorde continuamente todo lo que dure la figura, iniciando el arpeggio en la dirección de la flecha (arriba abajo, abajo arriba, siempre hacia abajo , siempre hacia arriba) .



N. / col L.

Mixto / Arco Batt.

- 13) Arco normal, Arco col legno, Arco mixto (en sentido horizontal frotando con cerdas y legno a la la par), Arco Battuto.

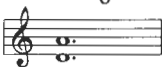
Ord. / T. / P.

- 14) Tocar donde ordinario, sul Tasto, sul Ponticello.

T. ——— P.

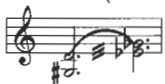
- 15) Llevando el arco progresivamente al sitio indicado.

I C. ° ° °



- 16) Completar el acorde con armónicos ad lib. sobre la cuerda indicada.

Rit (trém.)



- 17) Acelerar o retardar el trémolo.

7°) Preludio



- 18) Chasquear los dedos pulgar y medio de la mano izquierda.



- 19) Percusión sobre la caja del instrumento.



- 20) Molto vibrato atacado con pizzicato Bartok.



- 21) Trémolo de toda la mano arriba y abajo.

Pz Ord. / Pz Ta.
Pz Pont.

- 22) Pizzicar en el lugar habitual, sul Tasto , sul Ponticello.

Pz tém.



- 23) Pizzicando con varios dedos de la mano alternativamente.

Pz



- 24) Pzzicar y al rebotar la cuerda pisar el armónico.



- 25) Pizzicando en el sentido de la flecha.

7 Preludios para Violín solo

The ideal is to have an unvarnished arco in order to be able to make col legno and arco mixto.

Prelude 1°-

- 1) Pizzicato of left hand.
- 2) Tremolo will affect only the note that carries it, other notes, although they are linked will not be affected.

Prelude 2°-

- 3) To grow and to accelerate, to diminish and to slow down the vibrato.
- 4) Rubbing the bow in a circular direction where it is usually played and increasing the rotation speed and sound intensity / in reverse.
- 5) As fast as possible.
- 6) White noise. Pressing with all the fingers of the left hand on the Tastiera playing on the IV C. without playing it at the same time as rubbing the bow lightly..

Prelude 3°-

- 7) Pizzicato Bartok.
- 8) Quarter tone up / down.

Prelude 4°-

- 9) Pizzicato sul Ponticello (always with fingernail) Pizzicato sul Tasto (always with fingertip)
- 10) Gliss. attacked with Pizzicato Bartok, when in a gliss. two notes are taken with a ligature, the second is not attacked.
- 11) Repeat the passage as long as the bar lasts.
- 12) Increase progressively the speed of the attack.

Prelude 5°- (not specific)

Prelude 6°-

13) (at tremolo speed) Arpeggio the chord continuously for the duration of the figure, starting the arpeggio in the direction of the arrow.

(up / down, down / up, Always down. Always up.

↑↓

↓↑

↓↓

↑↑

14) Normal bow, Legno bow, Mixed bow (in horizontal direction rubbing with bristle and legno at same time), Battuto bow.

15) Play where ordinary, sul Tasto, sul Ponticello.

Prelude 7°-

16) Taking the bow progressively to the indicated place.

17) Complete the chord with ad lib harmonics on the indicated string.

18) Accelerando or ritardando the tremolo.

19) Click with the thumb and middle fingers of the left hand.

20) Percussion on the instrument case.

21) Molto vibrato attacked with Pizzicato Bartok.

22) Tremolo of the whole hand up and down as the strumming of a guitar.

23) Pizzicato in the usual place, sul Tasto, sul Ponticello.

24) Pizzicato with several fingers of the hand alternatively.

25) Pizzicato and when bouncing the string, tread on the harmonic.

26) Pizzicato in the direction of the arrow.

Siete Preludios para violín solo

The ideal is to have an unvarnished bow in order to be able to make col legno and arco mixto.

Prelude 1°-

- 1) Left hand pizzicato.
- 2) Tremolo will affect only the note that carries it, other notes, although they are linked will not be affected.

Prelude 2°-

- 3) To grow and to accelerate, to diminish and to slow down the vibrato.
- 4) Rubbing the bow in a circular direction where it is usually played and increasing the rotation speed and sound intensity / in reverse.
- 5) As fast as possible.
- 6) White noise. Pressing with all the fingers of the left hand on the Tastiera playing on the IV string without playing it at the same time as rubbing the bow lightly.

Prelude 3°-

- 7) Pizzicato Bartok.
- 8) Quarter of tone up / down.

Prelude 4°-

- 9) Pizzicato sul Ponticello (always with fingernail) Pizzicato sul Tasto (always with fingertip)
- 10) Gliss. attacked with Pizzicato Bartok, when in a gliss. two notes are taken with a ligature, the second is not attacked.
- 11) Repeat the passage as long as the bar lasts.
- 12) Increase progressively the speed of the attack.

Prelude 5°- (not specific)

Prelude 6°-

- 13) (at tremolo speed) Arpeggio chord continuously for the duration of the figure, starting the arpeggio in the direction of the arrow.
(up / down, down / up, Always down. Always up.
- 14) Normal bow, Legno bow, Mixt bow (in horizontal direction rubbing with bristle and legno at same time), Battuto bow.
- 15) Play where ordinary, sul Tasto, sul Ponticello.

Preludio n. 1

VIVO

Sheet music for Preludio n. 1, VIVO. The score is written for a single melodic line on a grand staff (treble and bass clefs). The piece features a variety of musical techniques, including triplets, quintuplets, and octaves (8va). Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo is marked VIVO.

Key musical elements and dynamics include:

- First System:** Starts with a *f* (forte) dynamic, followed by *pp* (pianissimo), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte).
- Second System:** Features *p* (piano), *f* (forte), *p ff* (piano fortissimo), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte).
- Third System:** Includes *f* (forte), *pp* (pianissimo), *f* (forte), *pp* (pianissimo), *pp* (pianissimo), and *f* (forte).
- Fourth System:** Shows *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *f* (forte).
- Fifth System:** Contains *pp* (pianissimo), *f* (forte), *p* (piano), *f* (forte), *pp* (pianissimo), and *f* (forte).
- Sixth System:** Features *f* (forte), *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *pp* (pianissimo).

The score is marked with various articulations, including slurs, accents, and breath marks. The piece concludes with a final *pp* (pianissimo) dynamic.

PIU VIVO

f *pp* *mf* *f* *pp* *f*

1° TEMPO

f *p* *ff* *f* *mf* *pp* *f* *pp*

f *ff* *pp* *mf* *f* *p* *f*

p *f* *pp* *mf* *f*

pp *f* *pp* *f* *p* *ff* *pp*

f *pp*

III C. Punta

Preludio n. 2

texto: E. Alcántara

LENTO

8^{va}

R. B.

mf

S. Vib.

ppp

8^{va}

p

Arco Batt.

ppp

S. Vib.

ppp

R. B.

mf

Arco Batt.

ppp

RECITAR:

El Angel que renuncia
de
su sombra
tiene heridos los ojos
Vendados los tiene en
esquinas soñolientas.
La luz y el aire
los adormece.

S. Vib.

ppp

8va

R.B. , ,

f ppp

mf

Arco Batt.

p

ppp

N.

(*ff*)

R.B. , ,

Pz

mf

f

sfz

Detailed description: This musical score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. It starts with a dynamic of *f ppp* and features a wavy line indicating a tremolo. Above the staff, there are two measures of rests marked 'R.B.' and a dynamic of *mf*. A second wavy line is present. Above the staff, there is a section labeled '8va' with a wavy line. The second staff starts with a dynamic of *p* and features a series of notes with a wavy line above them. A section labeled 'Arco Batt.' is present. The third staff starts with a dynamic of *ppp* and features a series of notes. A section labeled 'N.' is present. The fourth staff starts with a dynamic of *ff* and features a series of notes. A section labeled 'R.B.' is present. The score ends with a dynamic of *sfz*.

Preludio n. 3

ALLEGRO

Ricochet SEMPRE muy cerrado y al extremo de la punta del Arco.

The image displays a musical score for the piece 'L'Espresso' by Franz Liszt, featuring a piano (p) and violin (v) part. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'.

Staff 1 (Piano): Starts with a forte (*f*) dynamic. The melody is characterized by rapid sixteenth-note runs and chords. A 'N.' (Nostalgia) marking is present above the staff.

Staff 2 (Piano): Continues the piano part with a dynamic range from *pp* (pianissimo) to *f* (forte).

Staff 3 (Piano): Features a 'RIT.' (Ritardando) marking and a 'Saltellato' (bouncing) instruction. The dynamic range is from *pp* to *fmp* (forzando mezzo piano).

Staff 4 (Violin): Starts with a forte (*f*) dynamic. It includes a 'Ricochet' section and a 'TEN' (Tension) marking. The dynamic range is from *f* to *p* (piano).

Staff 5 (Violin): Continues the violin part with a dynamic range from *f* to *pp*. It includes a 'Ricochet etc.' marking.

Staff 6 (Violin): Ends with a dynamic range from *pp* to *f*.

pp < f pp < fpp < fpp < f

TEN. ----- a TEMPO
Ricochet etc. TEN. -----
IIC. N. Saltellato N. 4

f p

Ricochet etc. N. 4

pp < f p

a TEMPO MOLTO RIT -----

f > pp f > pp <

Preludio n. 4

MODERATO

S.Arco (senza arco)

sfz *Pz. S.P.* *f* *p* *Repite ad lib.*

I.C. *sfz* *Pz. S.P.* *f* *p*

IV C. *sfz* *Repite ad lib.*

Pz. S.T. *pp* *p* *p*

IV C. *sfz* *Pz. S.P.* *f* *f*

Pz S. P. *sfz* *p* *Repite ad lib.*

sfz

Pz S. T.

p

p

sfz

pp

p

p

Repite ad lib.

Preludio n. 5

VIVACE

SEMPRE Flautando. (Etéreo)

8va

tr

pp

< < < pp

8va

tr

mf

pp

mf

RI T

8va

tr

pp

mf

pp

mf

> > > pp

aTEMPO

tr

pp

8va

tr

pp

mf

pp

RIT a TEMPO
 8va
 tr mf pp

8va tr III C. mf pp

RIT a TEMPO
 8va tr tr tr tr pp

Arco Pz Pz mf pp sfz

Preludio n. 6

$\text{♩} = 50$

Arco Mixto

col L.

N. IC.

ACELL

pp

f

ff

f

T. _____ P. _____ Ord. _____

a TEMPO

col L.

Glis. arm. artif.

Ar.

Pz.

Rit. (trém.)

8va

Mixto

N.

p

f

f

P. _____ Ord. _____

Ord. _____

* Todo el acorde con el pulgar de la mano izquierda.

Rit. (el trém.) III C. $\uparrow\downarrow$ N. Rit. (trém.) col L.

pp *ff* *mp*

P. _____ T.

Arco Batt. Batt. N. RIT. $\uparrow\downarrow$

p *Ord.* *T.*

a TEMPO col L. 8va $\uparrow\downarrow$ N. 8va $\downarrow\uparrow$ Mixto $\uparrow\downarrow$ col L. $\downarrow\uparrow$ Acell (trém.)

mf *pp* *f* *p* *pp* *f*

P. _____ T. P. _____ T. _____ P. _____

ACELL ----- a TEMPO V V Mixto $\downarrow\downarrow$ II C. $\uparrow\downarrow$ col L. Glis. arm. artf. lento

ff *pp*

_____ Ord. T.

Preludio n. 7

ALLEGRETTO

Tempo rubato S. Arco (senza arco)

Pz S.P.

Pz S.P.

mf

$$f$$

Pz S.T.

↑↓ Guit.

Pz Ord.

mp

sfz

Pz S.T.

Pz Ord.

 \mathfrak{sfz}

pp

3

J

ACELL

LIBERAMENTE

Pz trém.

 \mathfrak{sfz} f

sfz

sfz

pp f (simile)

(simile)

$$f$$
 \mathfrak{sfz} mf f_z f^* *vi* γ
sfz f

Pz trém.

Guit. $\uparrow\downarrow$ Glis. lento

mf sfz

Pz

pp sfz mf

Guit. $\uparrow\downarrow$

1° TEMPO

Pz S.T.

mp pp sfz

5 3 3

VIVO

Pz Ord.

Guit. $\uparrow\downarrow$

f sfz Sempre

I II III

II I III

f

II IV III II I

IV I IV Pz I IV IV

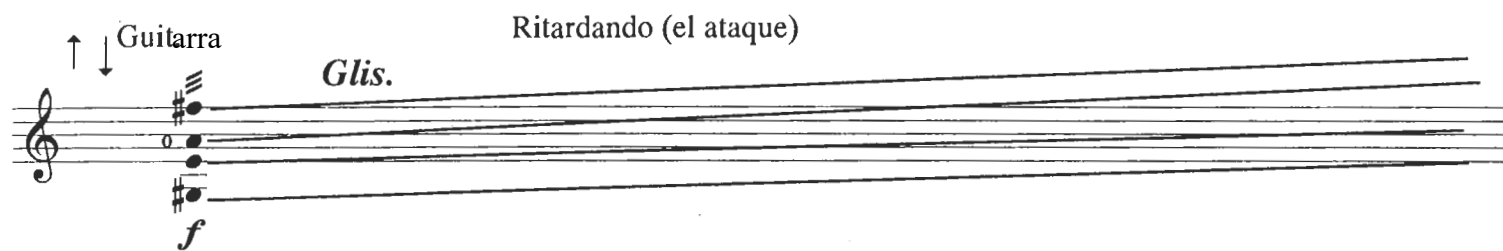
f

IV III IV

IV III IV

f

IV



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