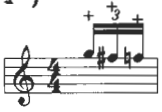
# *7 Preludios para violín solo*

Rafael Diaz

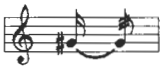
# 7 Preludios para Violín sólo

**Lo ideal es tener un arco sin barnizar para poder hace col legno y arco mixto adecuadamente.**

## 1° ) Preludio



1) Pizzicato de mano izquierda .

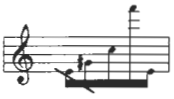


2) Trémolo ,afectará sólo a la nota que lo lleve, otras notas aunque estén ligadas no se verán afectadas.

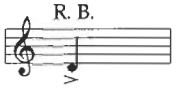
## 2° ) Preludio

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

4) Frotando el arco en semtido 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.

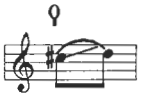
## 3° ) Preludio

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

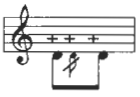
Cuarto de tono ascendente / descendente.

## 4° ) Preludio

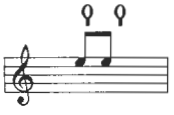
Pz S. P. /
Pz S. T. 8) Pizzicato sul Ponticello ( siempre se hará con uña ) Pizzicato sul Tasto ( siempre con la la yema del dedo )



9) Glisado atacado con Pzzicato bartok, cuando dos notas etán cgidas con una ligadura la segunda no se ataca.



10) Repetición del pasaje hasta donde dure la barra.



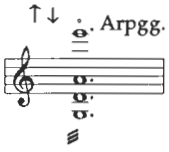
11) Aumentar progresivamente la velocidad del ataque.

## 5° ) Preludio

( Nada específico )

## 6° ) Preludio

12)




(a velocidad de trémolo)

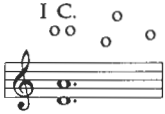
Arpegiar el acorde contínuamente todo lo que dure la figura, iniciando el arpegio en la dirección de la flecha (arriba abajo, abajo arriba, siempre hacia abajo , siempre hacia arriba) .

↑↓ ↓↑ ↓↓ ↑↑

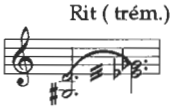
N. / col L.
Mixto / Arco Batt. 13) Arco normal, Arco col legno, Arco mixto ( en sentido horizontal frotando con cerdas y legno a la la par ) , Arco Battuto.

Ord. / T. / P. 14) Tocar donde ordinario, sul Tasto, sul Ponticello.

T_____P. 15) Llevando el arco progresivamente al sitio indicado.

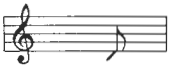



16) Completar el acorde con armónicos ad lib. sobre la cuerda indicada.

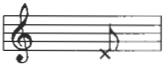



17) Acelerar o retardar el trémolo.

## 7° ) Preludio

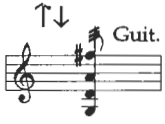


18) Chasquear los dedos pulgar y medio de la mano izquierda.



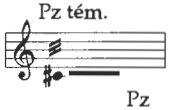
19) Percusión sobre la caja del instrumento.

20) Molto vibrato atacado con pizzicato Bartok.

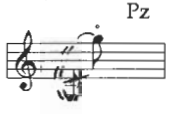



21) Trémolo de toda la mano arriba y abajo.

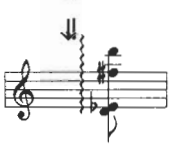
Pz Ord. / Pz Ta.
Pz Pont. 22) Pizzicar en el lugar habitual, sul Tasto , sul Ponticello.




23) Pizzicando con varios dedos de la mano alternativamente.




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 1º-

**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 2º-

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 3º-

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

### Prelude 4º-

**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 5º- (not specific)

**Prelude 6º-**

**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 7º-

**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.

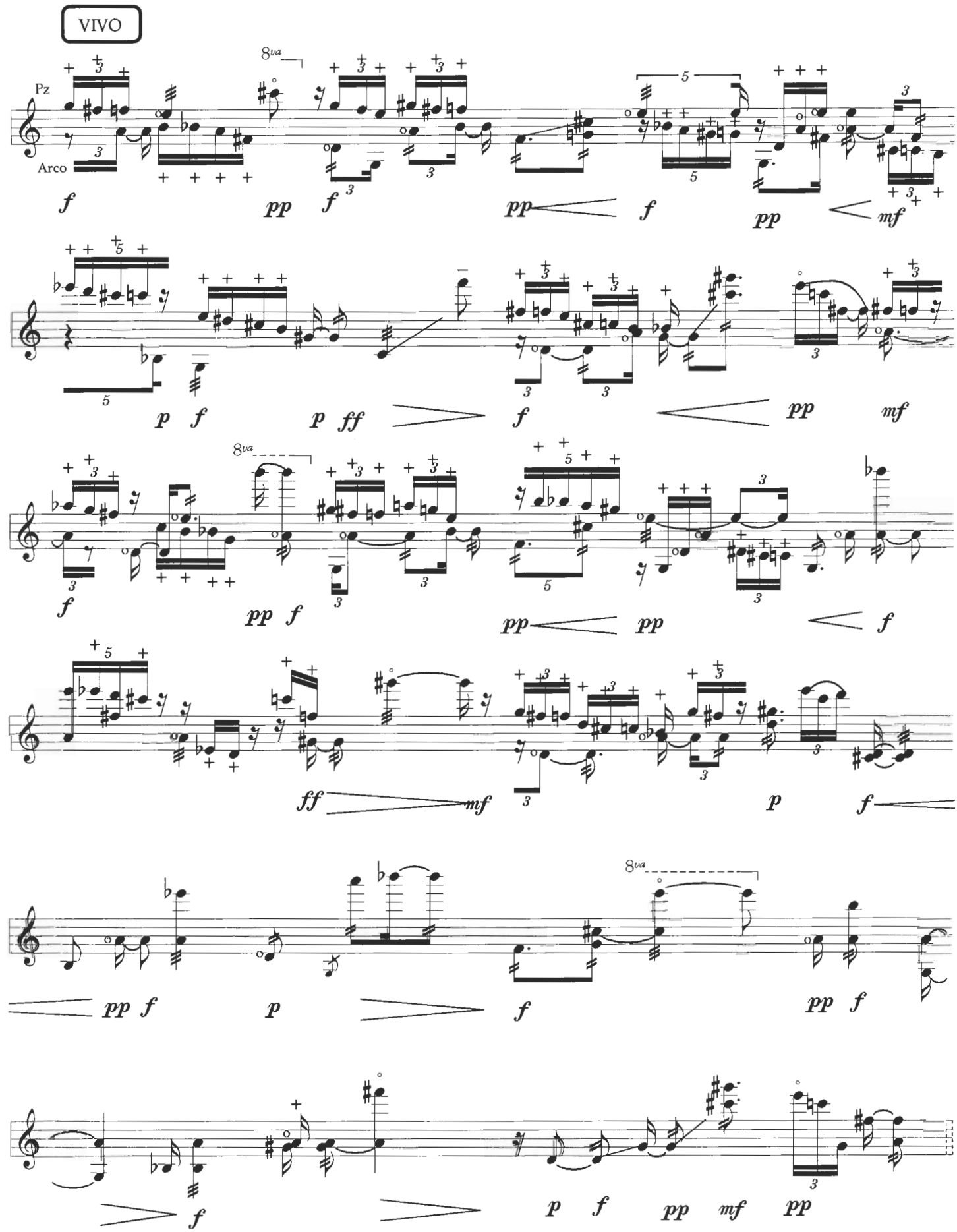
**24)** Pizzicato with several fingers of the hand alternatively**.**

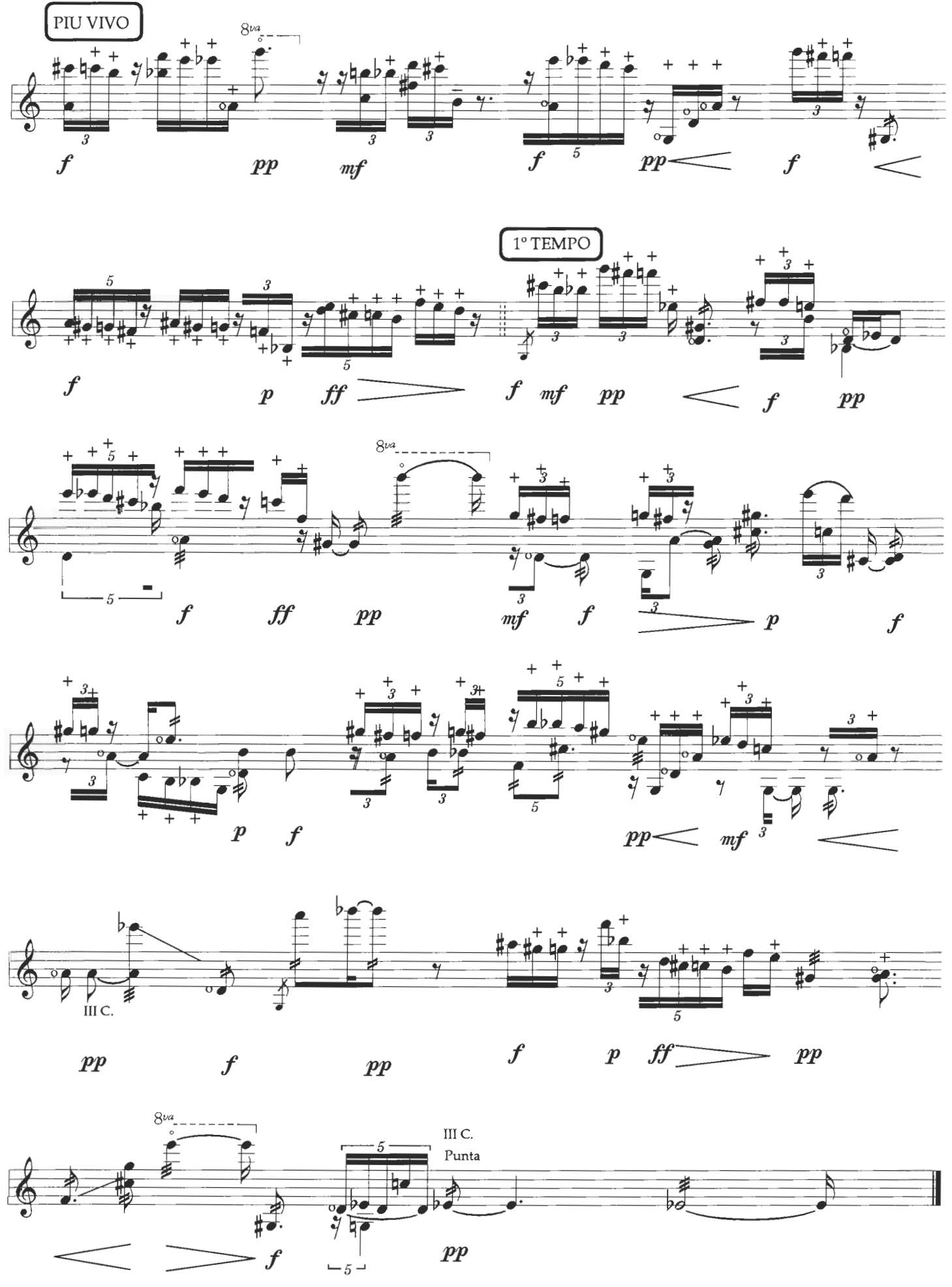
**25)** Pizzicato and when bouncing the string, tread on the harmonic.

**26)** Pizzicato in the direction of the arrow.

The ideal is to have an unvarnished bow in order to be able to make col legno and arco mixto.
Prelude 1º-
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 2º-
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 3º-
7) Pizzicato Bartok.
8) Quarter of tone up / down.
Prelude 4º-
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 5º- (not specific)
Prelude 6º-
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.

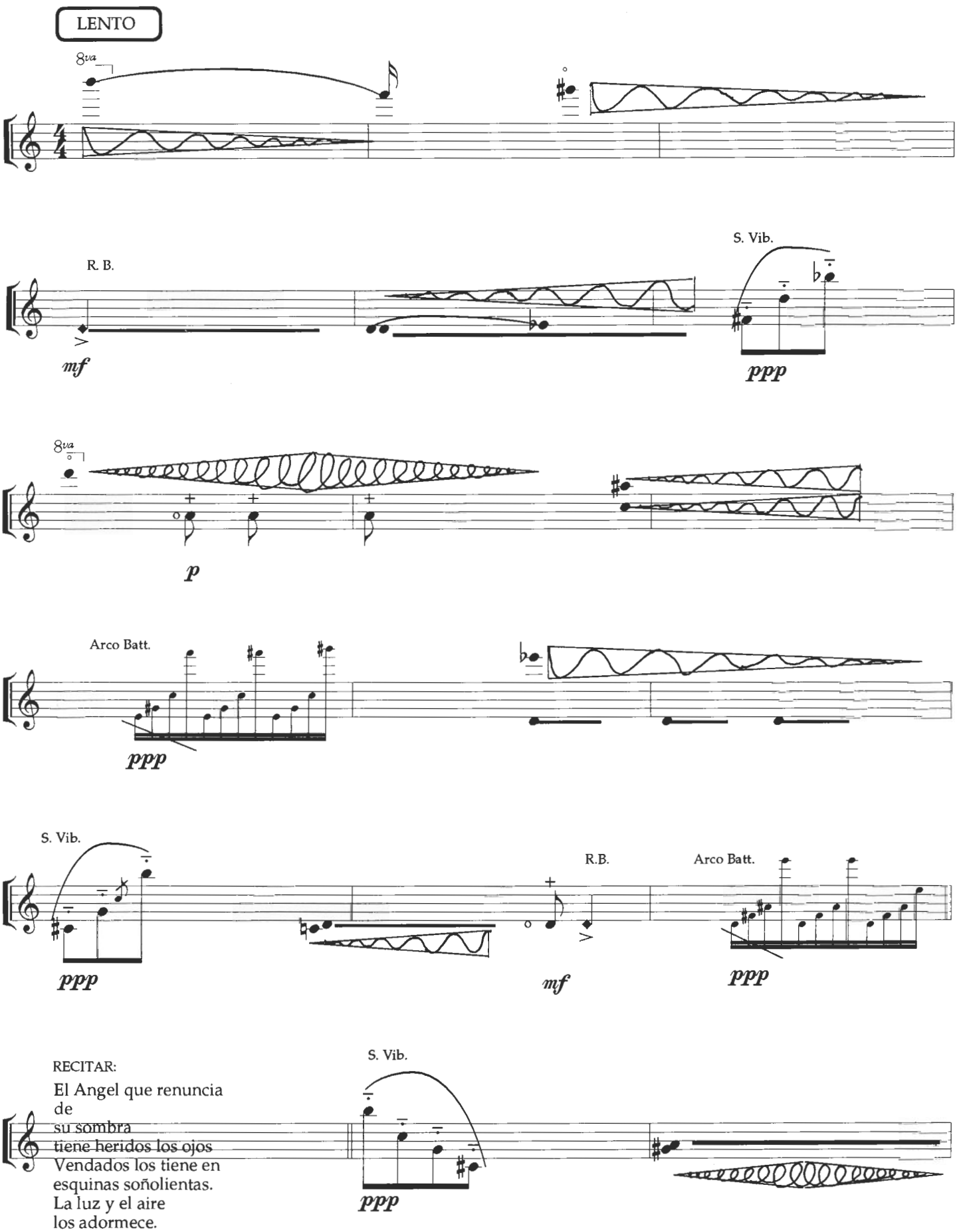
# Preludio n. 1

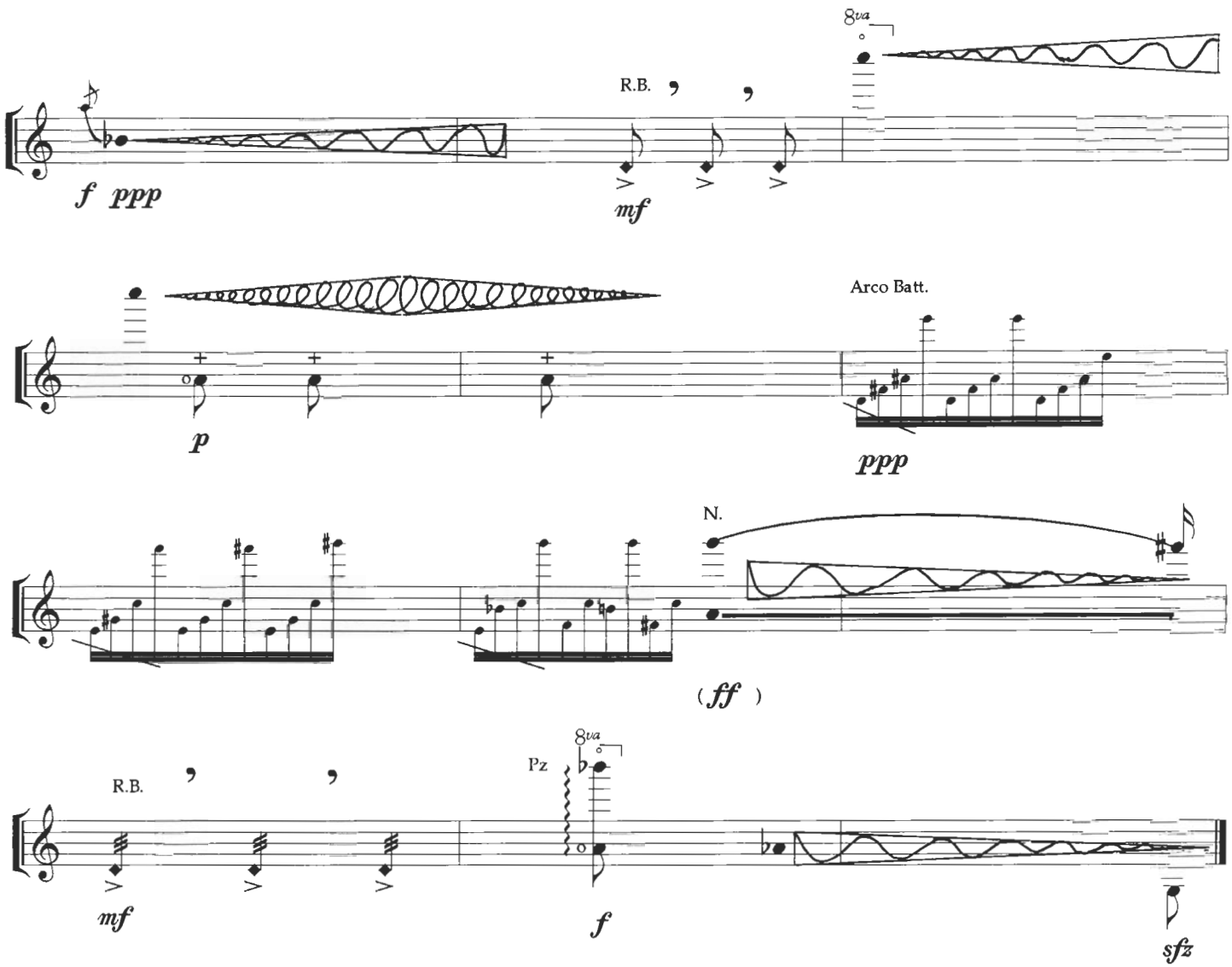



PIU VIVO
8va
f
pp
mf
f
pp
f
1° TEMPO
f
p
ff
f
mf
pp
f
pp
8va
f
ff
pp
mf
f
p
f
p
f
pp
mf
III C.
pp
f
pp
f
p
ff
pp
8va
f
III C.
Punta
pp

# Preludio n. 2

texto: E. Alcántara

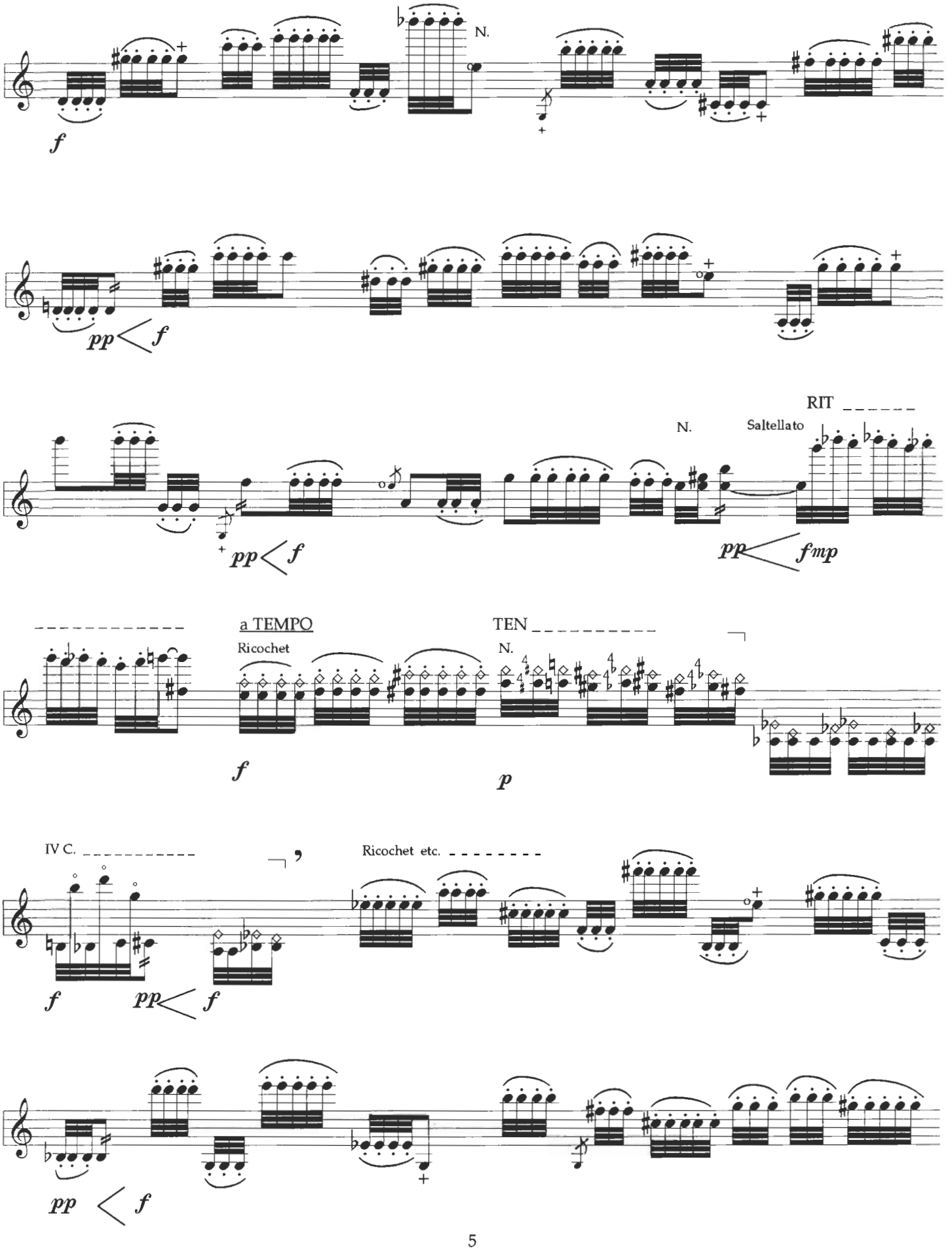


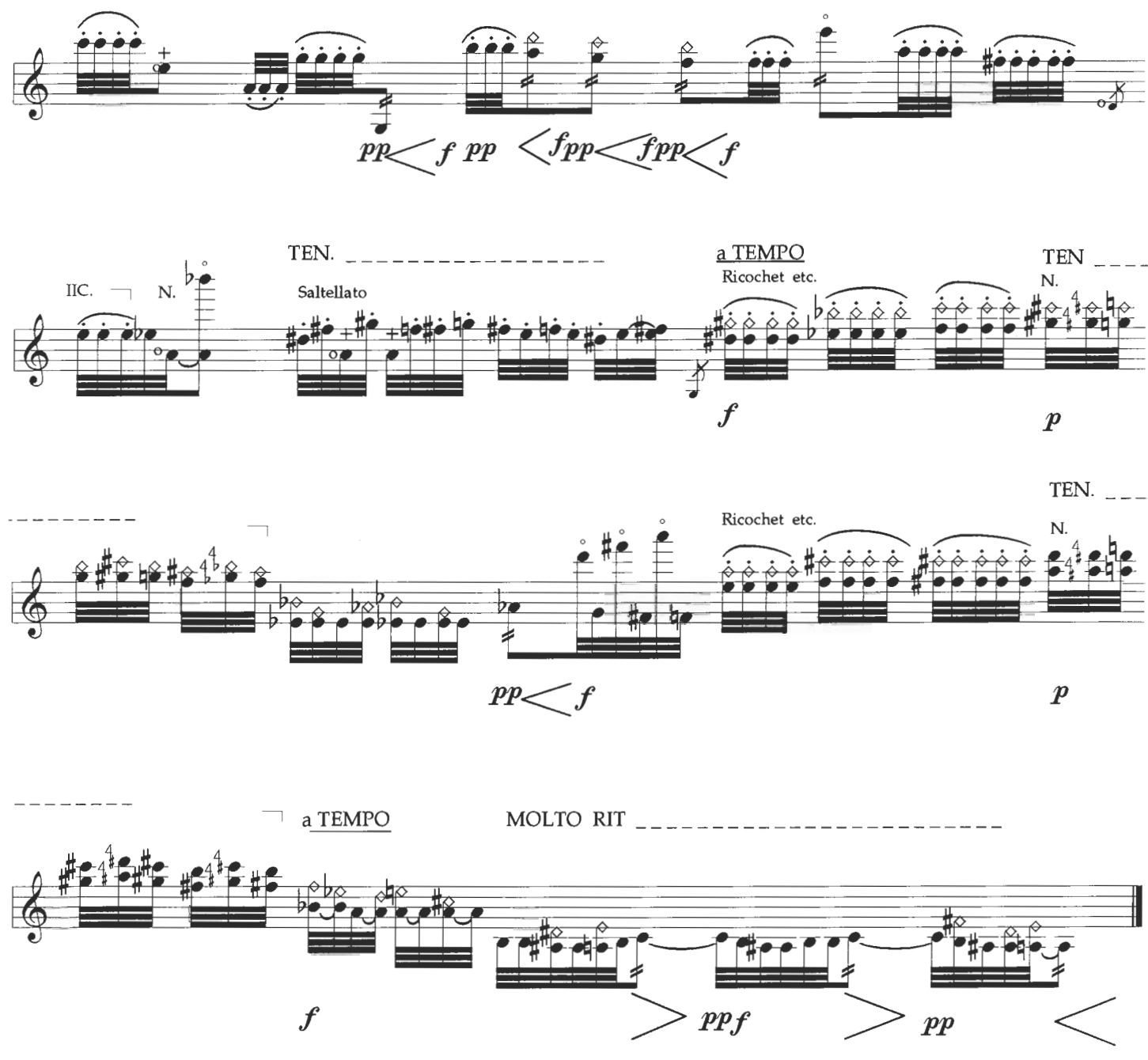

8va
R.B.
f ppp
mf
Arco Batt.
p
ppp
N.
(ff)
8va
Pz
R.B.
mf
f
sfz

# Preludio n. 3

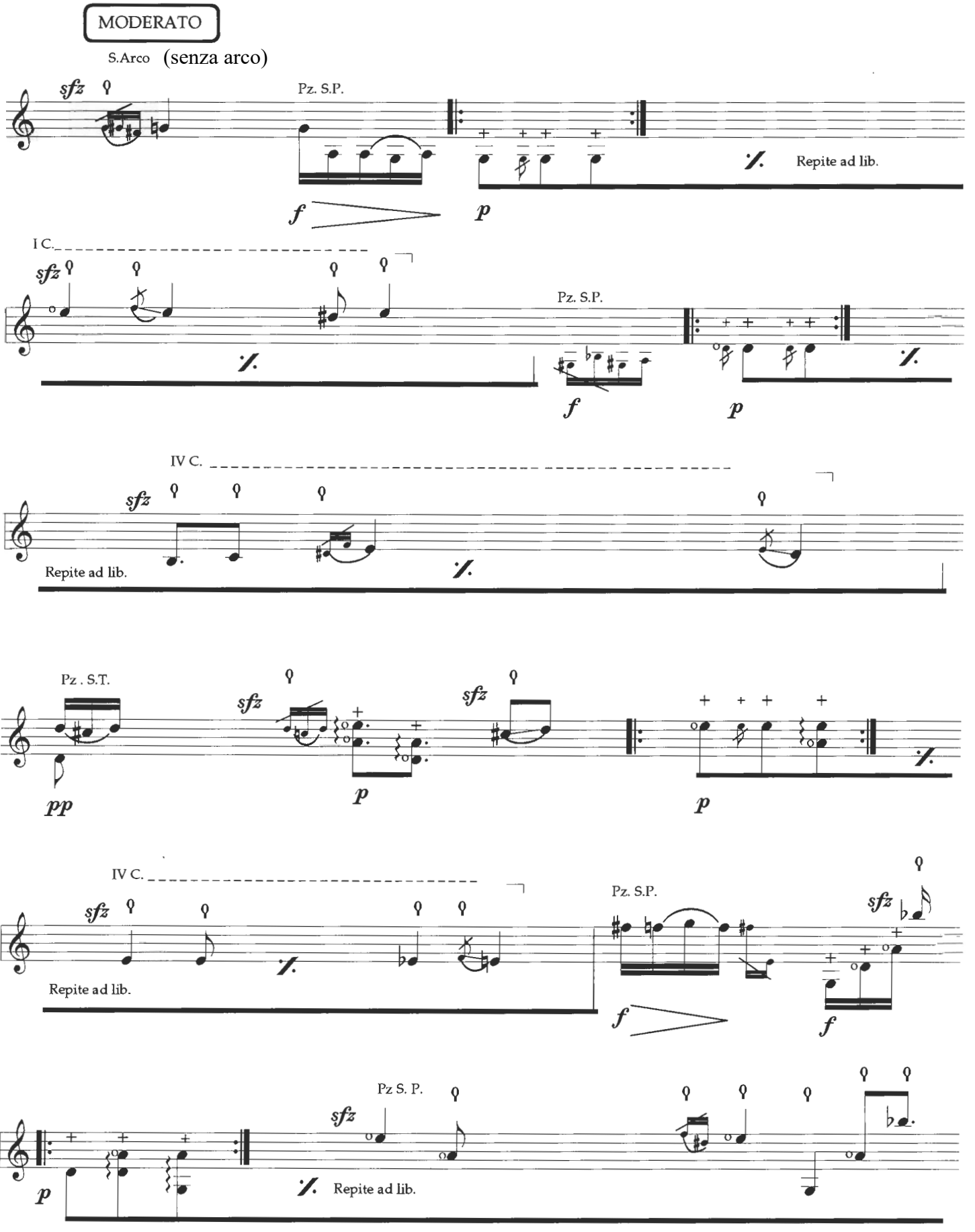
ALLEGRO

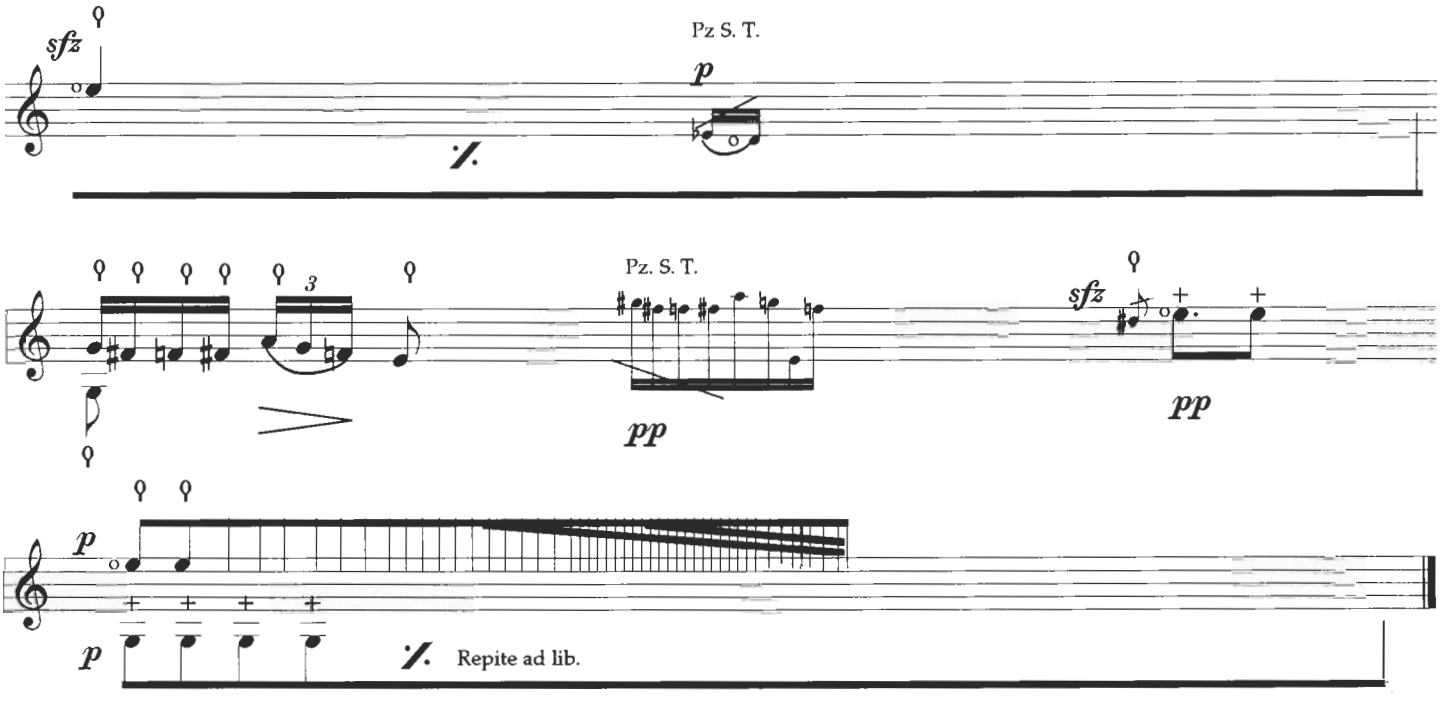
Ricochet SEMPRE muy cerrado y al extremo de la punta del Arco.



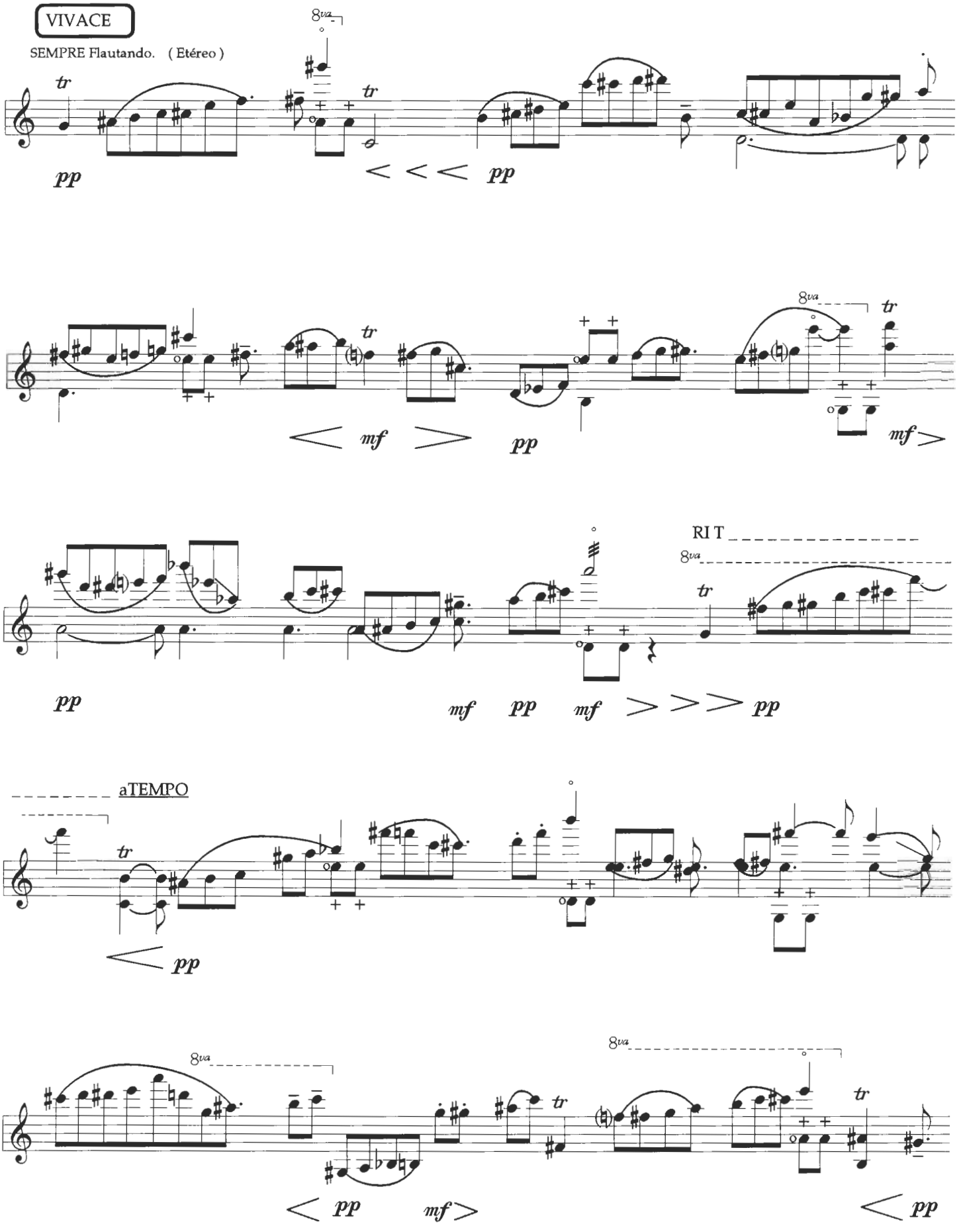

pp f pp fpp fpp f
IIC.
N.
TEN.
Saltellato
a TEMPO
Ricochet etc.
f
TEN
N.
p
TEN.
Ricochet etc.
N.
pp f
p
a TEMPO
MOLTO RIT
f
ppf
pp

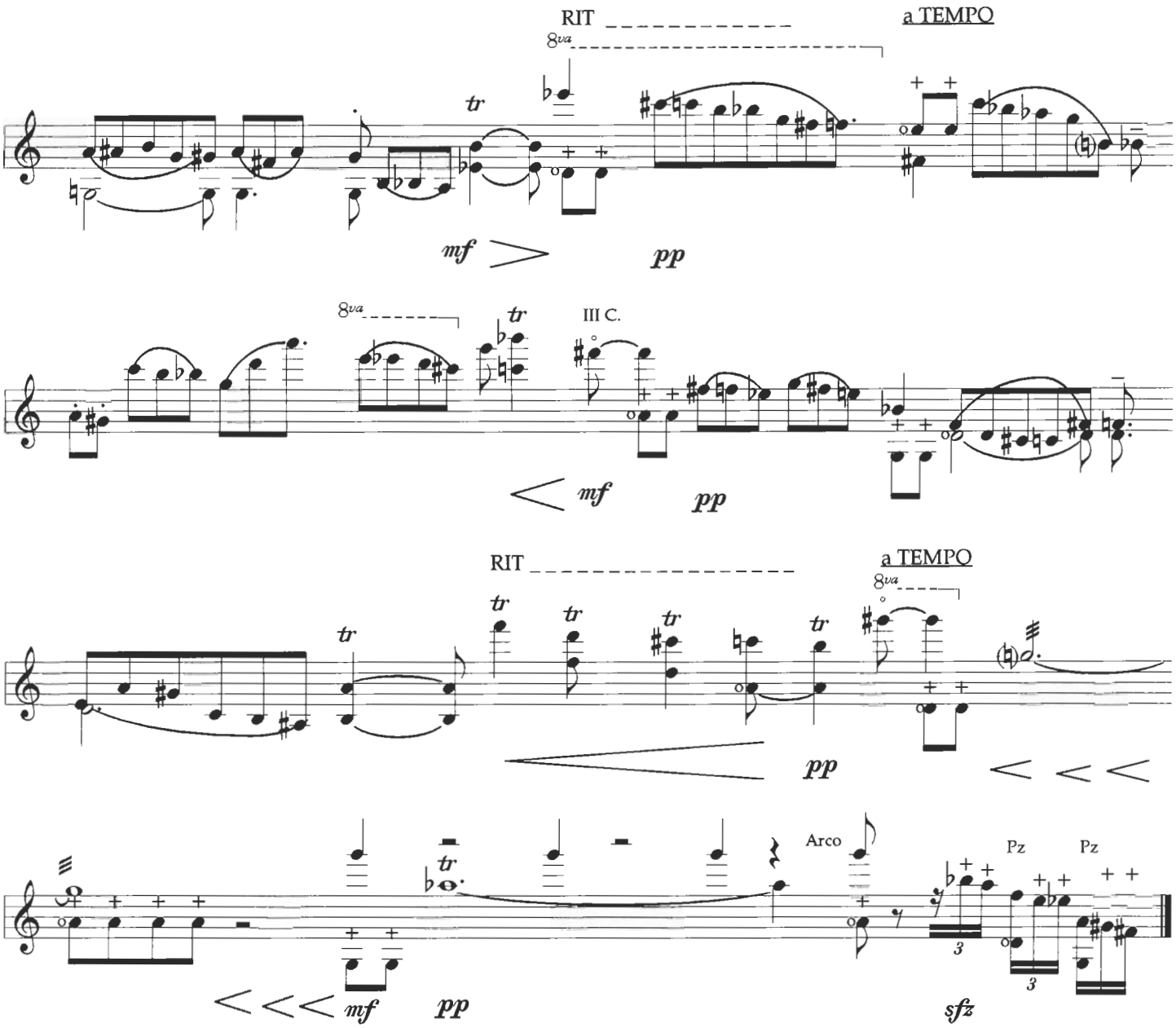
# Preludio n. 4


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.
sfz
sfz
pp
p
p
IV C.
sfz
Repite ad lib.
Pz. S.P.
f
sfz
f
Pz S. P.
sfz
p
Repite ad lib.

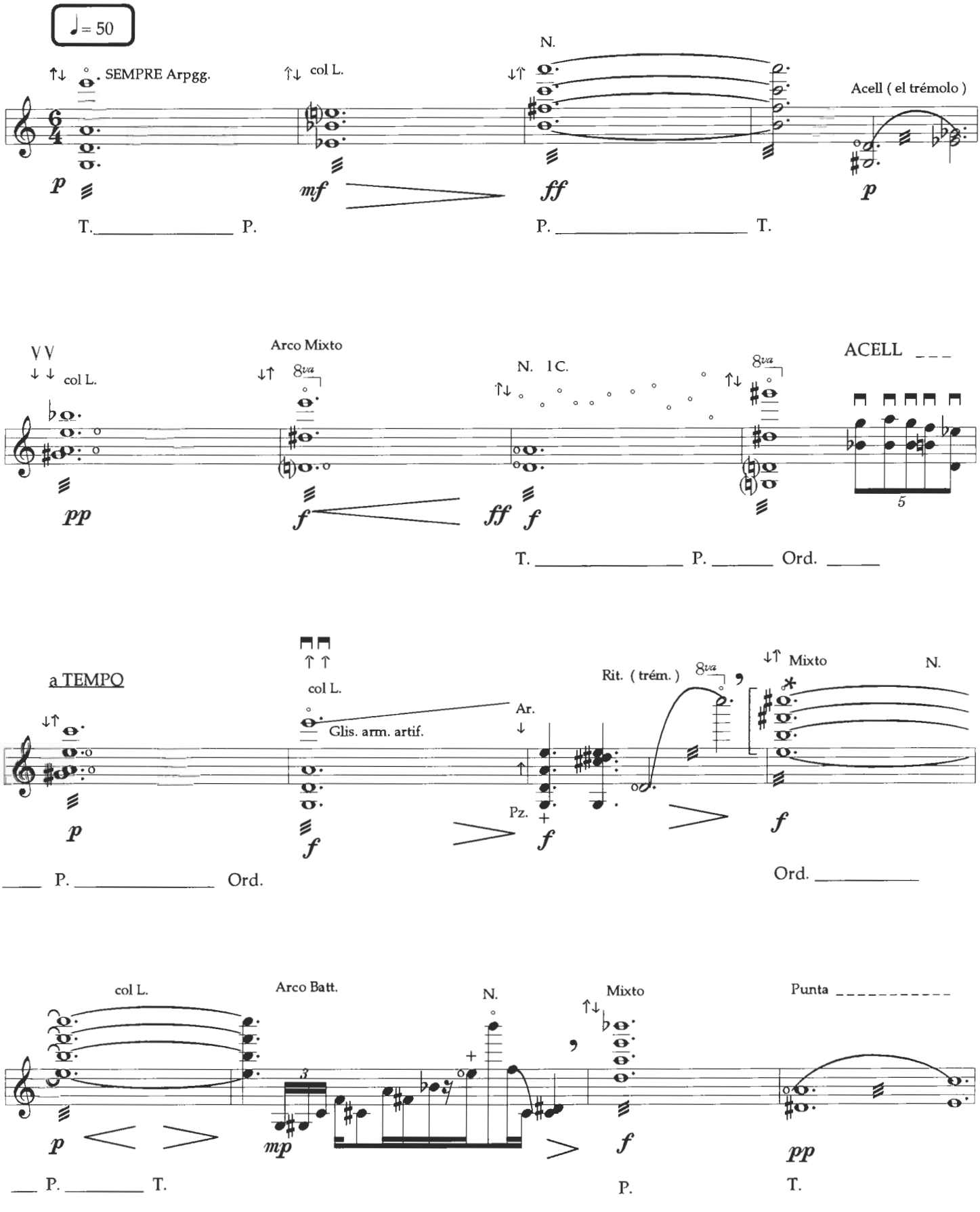

sfz
Pz S. T.
p
Pz. S. T.
pp
sfz
pp
p
p
Repite ad lib.

# Preludio n. 5

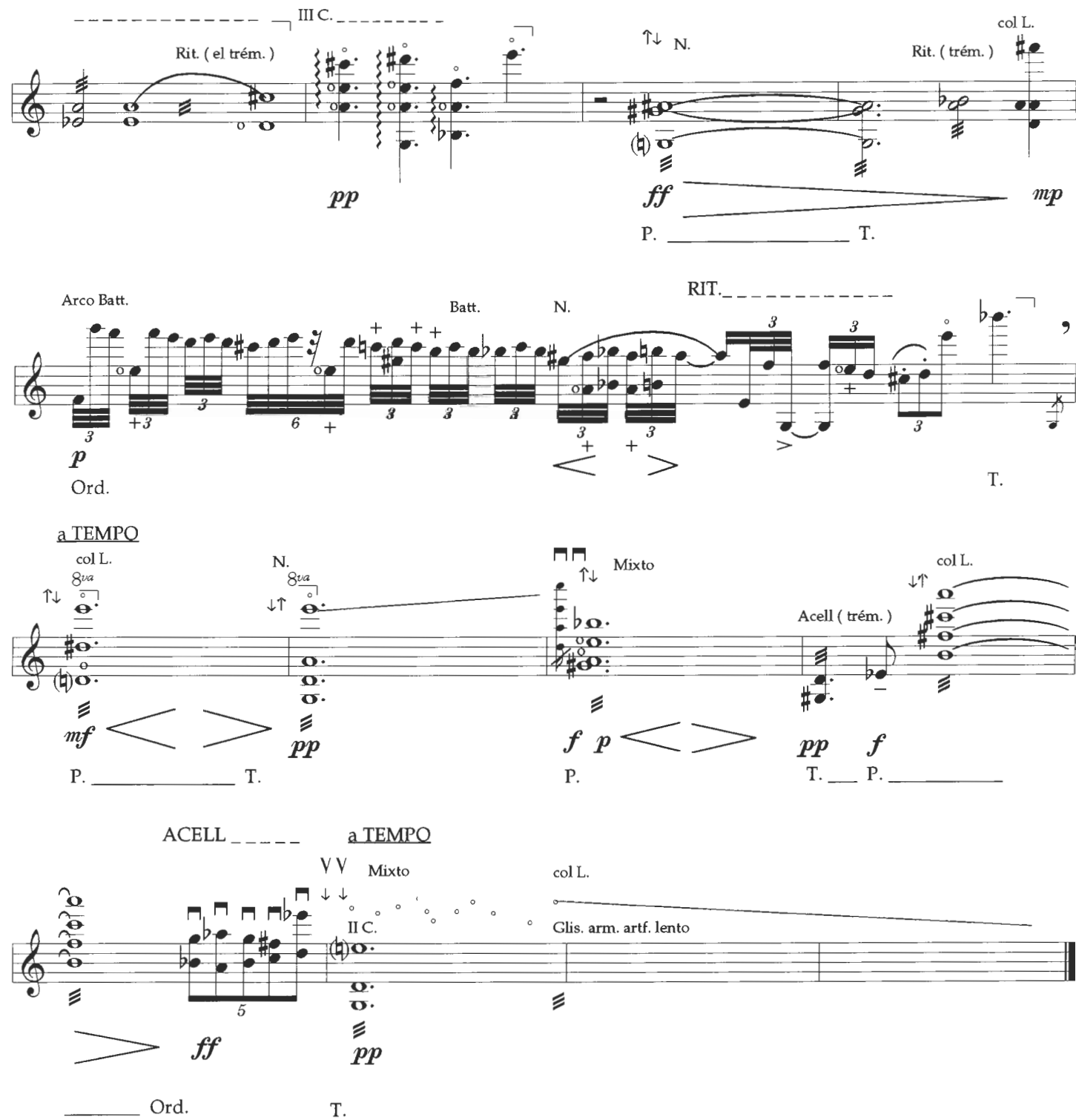



RIT
a TEMPO
8va
tr
mf
pp
III C.
Arco
Pz
sfz

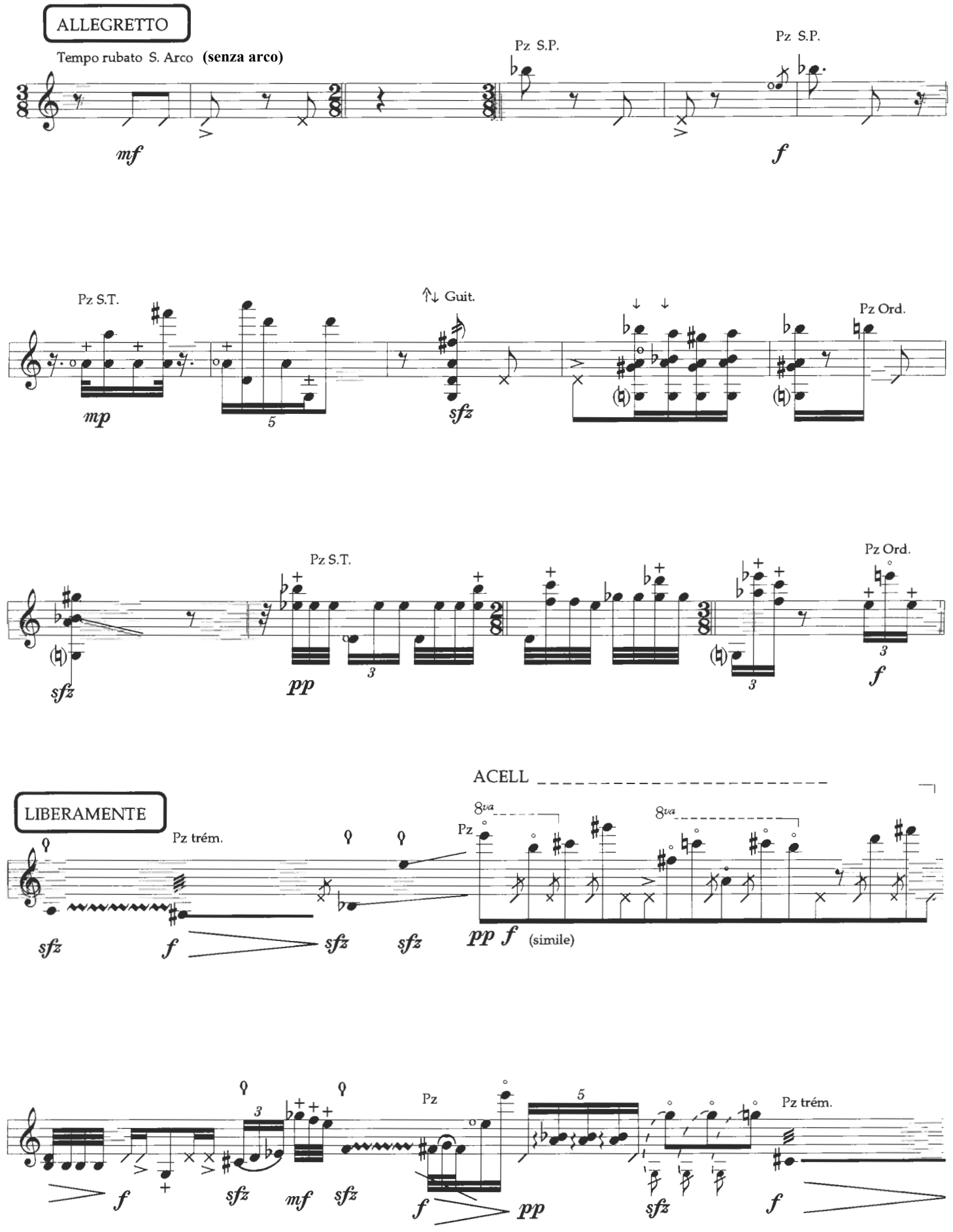
# Preludio n. 6

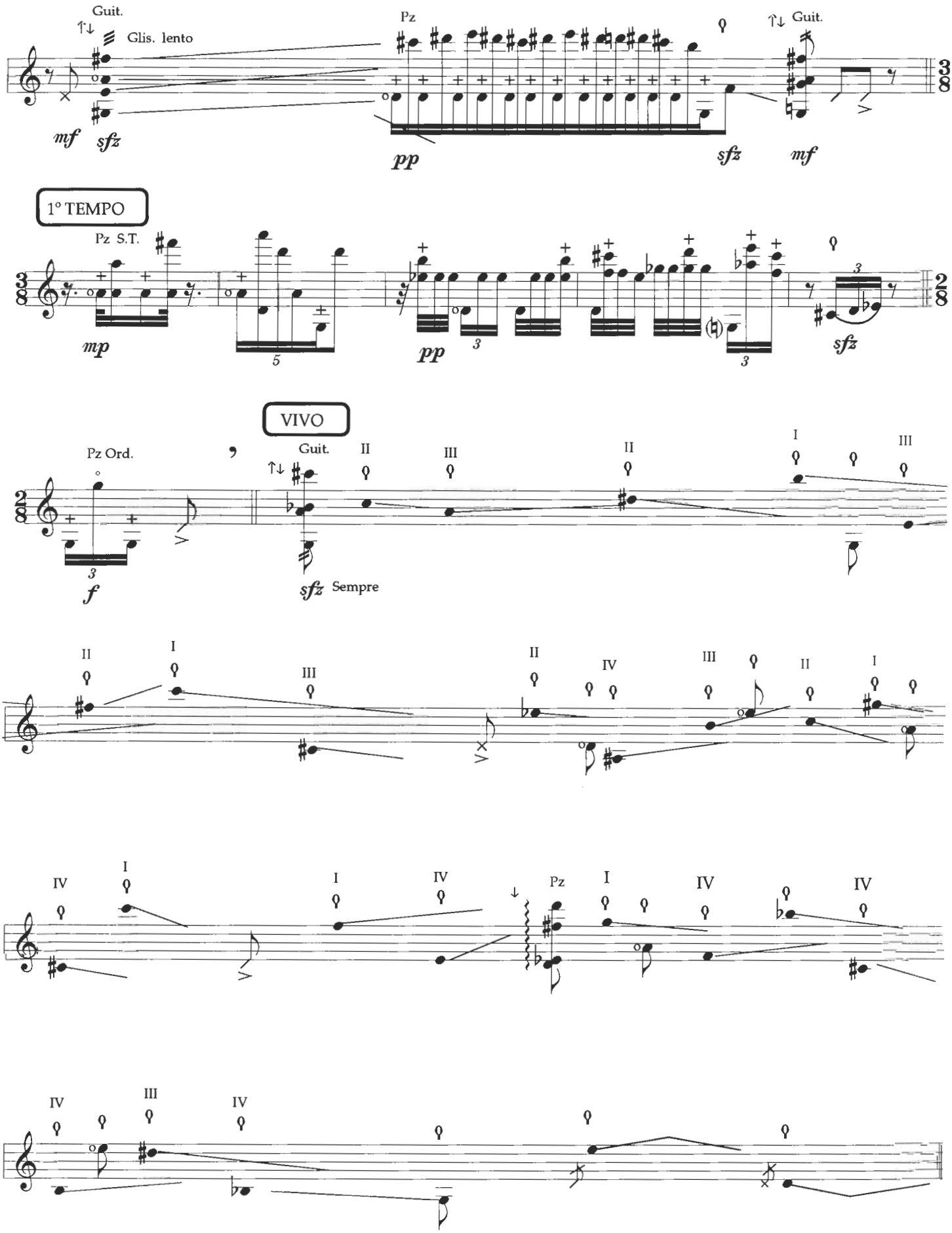


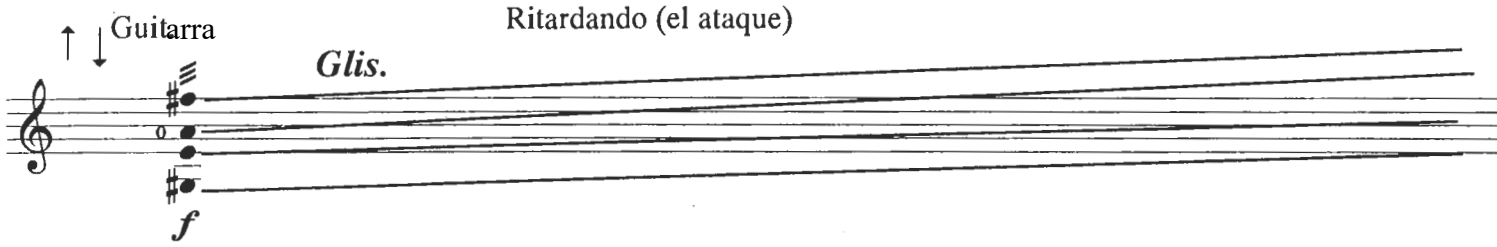

*Todo el acorde con el pulgar de la mano izquierda.


III C.
Rit. ( el trém. )
pp
N.
ff
mp
col L.
Rit. ( trém. )
P.
T.
Arco Batt.
Batt.
N.
RIT.
p
Ord.
T.
a TEMPO
col L.
8va
mf
pp
P.
T.
N.
8va
Mixto
f p
P.
Acell ( trém. )
col L.
pp f
T.
P.
ACELL
a TEMPO
Mixto
II C.
ff
pp
col L.
Glis. arm. artf. lento
Ord.
T.

# Preludio n. 7


ALLEGRETTO
Tempo rubato S. Arco (senza arco)
Pz S.P.
Pz S.P.
Pz S.T.
Guit.
Pz Ord.
Pz S.T.
Pz Ord.
LIBERAMENTE
Pz trém.
ACELL
8va
8va
Pz
(simile)
Pz
Pz trém.


Guit.
Glis. lento
mf
sfz
Pz
pp
sfz
Guit.
mf
1° TEMPO
Pz S.T.
mp
pp
sfz
VIVO
Pz Ord.
f
Guit.
sfz
Sempre
Pz




Málaga 2013