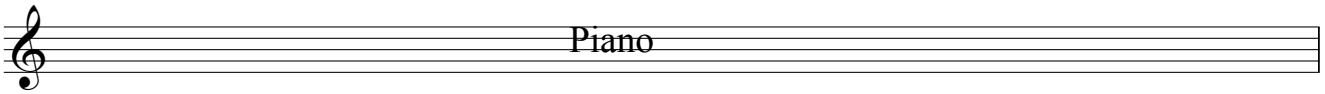
Reflexión sobre el ¨Bolero¨ de F. Chopin

Rafael Diaz



Reflexión sobre el ¨Bolero¨ de F. Chopin
Piano

General

= Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas, (a veces se ponen para evitar confusión, en los acordes se ponen siempre) ni tampoco de un compás a otro ni de un pentagrama a otro.
= Los trinos serán siempre con la nota cromática superior (salvo indicaciones) y cuando aparecen 2 notas entre paréntesis, se ejecutarán de forma irregular.
= Las articulaciones y formas de ataque afectarán a la nota que las lleve y no a otras aunque aparezcan ligadas.
= Lo que no aparece explicado es por sabido o por aparecer en la partitura y no necesita mayor aclaración.

Específicas

1) Trino que se comenzará lento y aumentará de velocidad o a la inversa (cuando se indica), se comenzará rápido y se ralentizará la velocidad.
2) Trino que se comenzará rápido y se ralentizará la velocidad.
3) Ped. central (Ce.) o sostenuto, dejando vibrar que se indica con una ligadura fragmentada para significar que continúa y se termina cuando aparece el signo de quitar pedal., las notas se escriben con figura de rombo.
4) Ped. derecho (1) cuando aparece solamente Pedal (Ped.) será siempre el derecho, si aparece **appena,** se pisará levemente.
5) Ped. izquierdo (2 una corda) .
6) Glisando entre las alturas indicadas ./ Pausa indeterminada.
7) Tocando directamente sobre las cuerdas (sobre el arpa del piano) y en las alturas indicadas. El tocar dentro, se efectuará con una moneda. Las notas con cabeza en aspas siempre indican tocar dentro. **Es convenientes pintar las cuerdas que se van a atacar, con tiza de color.**
8) El acorde con figura de mordente que aparece en el compás 79 y siguientes, son las alturas entre paréntesis.
9) Arpegiando el acorde de agudo a grave .
10) Pisando sobre el teclado las notas escritas (que aparecen entre paréntesis) pero sin sonido mientras la otra mano realiza lo escrito, se procurará realizar este proceso lo más rápido que se pueda.

Reflexión sobre el Bolero de Chopin **Piano**

Performance notes

= The alterations will affect only the note that carries them or repeated and always within the same measure or division and not to the different octaves, (sometimes they are put to avoid confusion, in chords they are always put) or from one staff to another.

= The trills will always be with the upper chromatic note (unless otherwise indicated) and when 2 notes appear between parentheses, will be executed irregularly.

= The articulations and ways of attack will affect the note that carries them and not others even if they appear linked.

= What is not explained is known or because it appears in the score and does not need further clarification.

Specific

1) Trill which will be started slowly and will increase in speed or opposite (when indicated), will be started fast and will slow down the speed.

2) Trill started fast and then slow down.

3) Central pedal (Ce.) or sharp, letting vibrate that is indicated with a fragmented ligature to signify that it continues and will slow down. Ends when the remove pedal sign appears. Notes are written with a rhombus figure.

4) Right Pedal (1) when only Pedal (Ped.) appears, it will always be the right one, if it appears appena, it will be treaded lightly.

5) Left Pedal 2 (una corda) .

6) Gliss. between the indicated heights / Indeterminate pause.

7) Playing directly on the strings (on the piano harp) and at the heights indicated. The playing inside, will be done with a coin. Notes with heads on blades always indicate playing inside. **It is convenient to paint the strings that are going to be attack, with colored chalk.**

8) The chord with mordente figure that appears in measure 79 and following, are the heights between parentheses.

9) Arpeggio the chord from high to low.

10) Treading on the keyboard the written notes (which appear in parentheses) but without sound while the another hand does what it wants. This process shall be carried out as quickly as possible.

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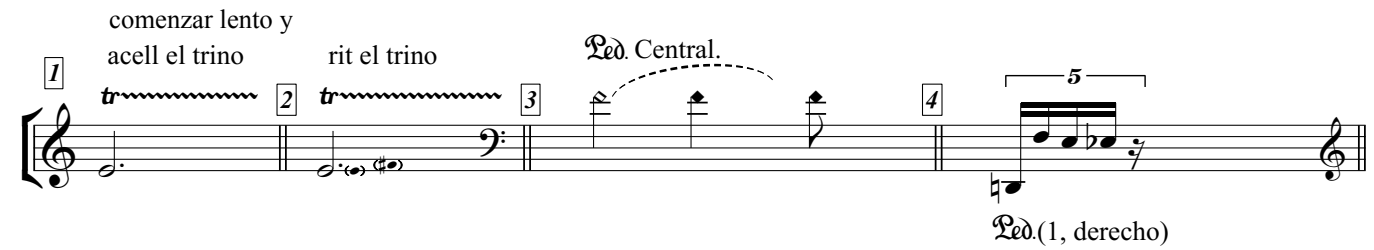
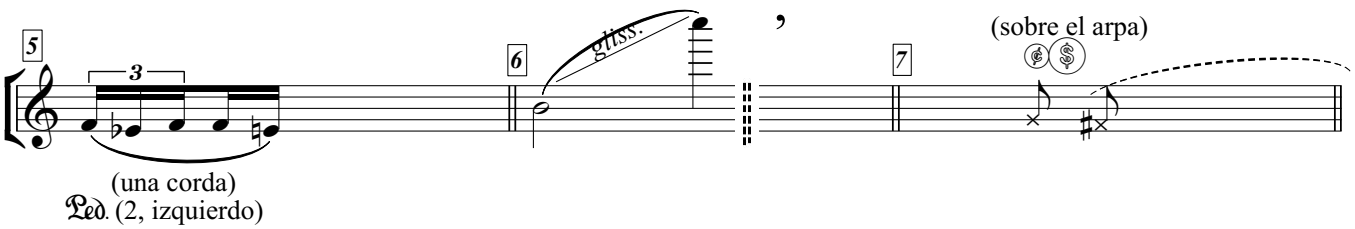
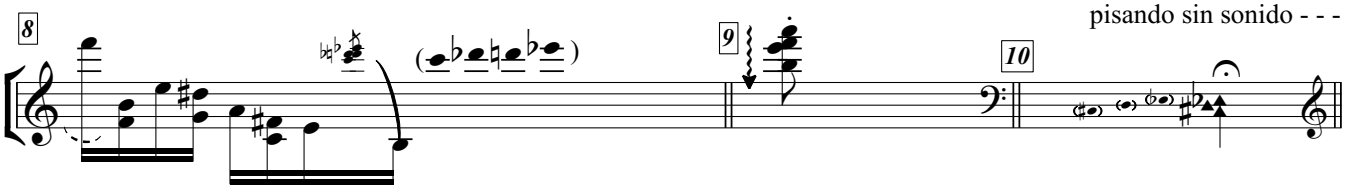
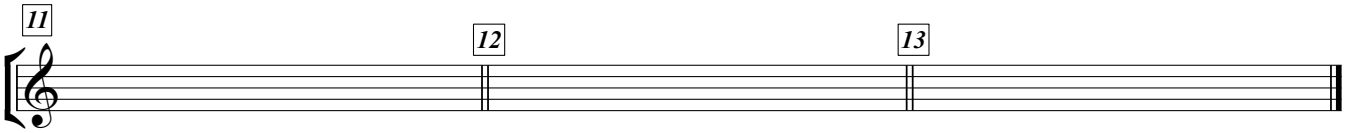
Ejemplos musicales para la interpretación, el compás 1 se corresponde con la explicación teórica de la página anterior y así sucesivamente.

(Musical examples, measure 1 corresponds to the theoretical part nº 1 of the previous page and so on.)









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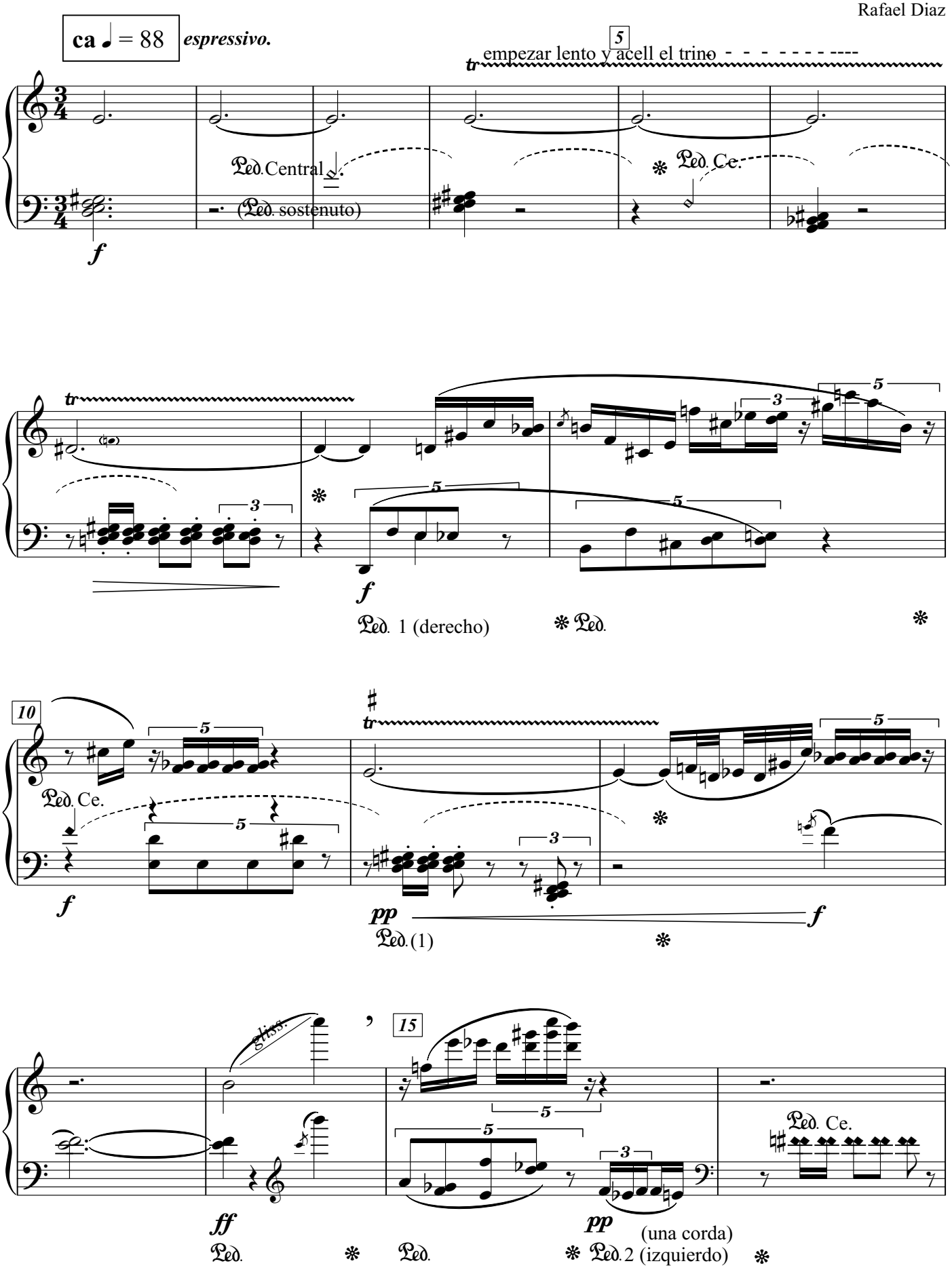
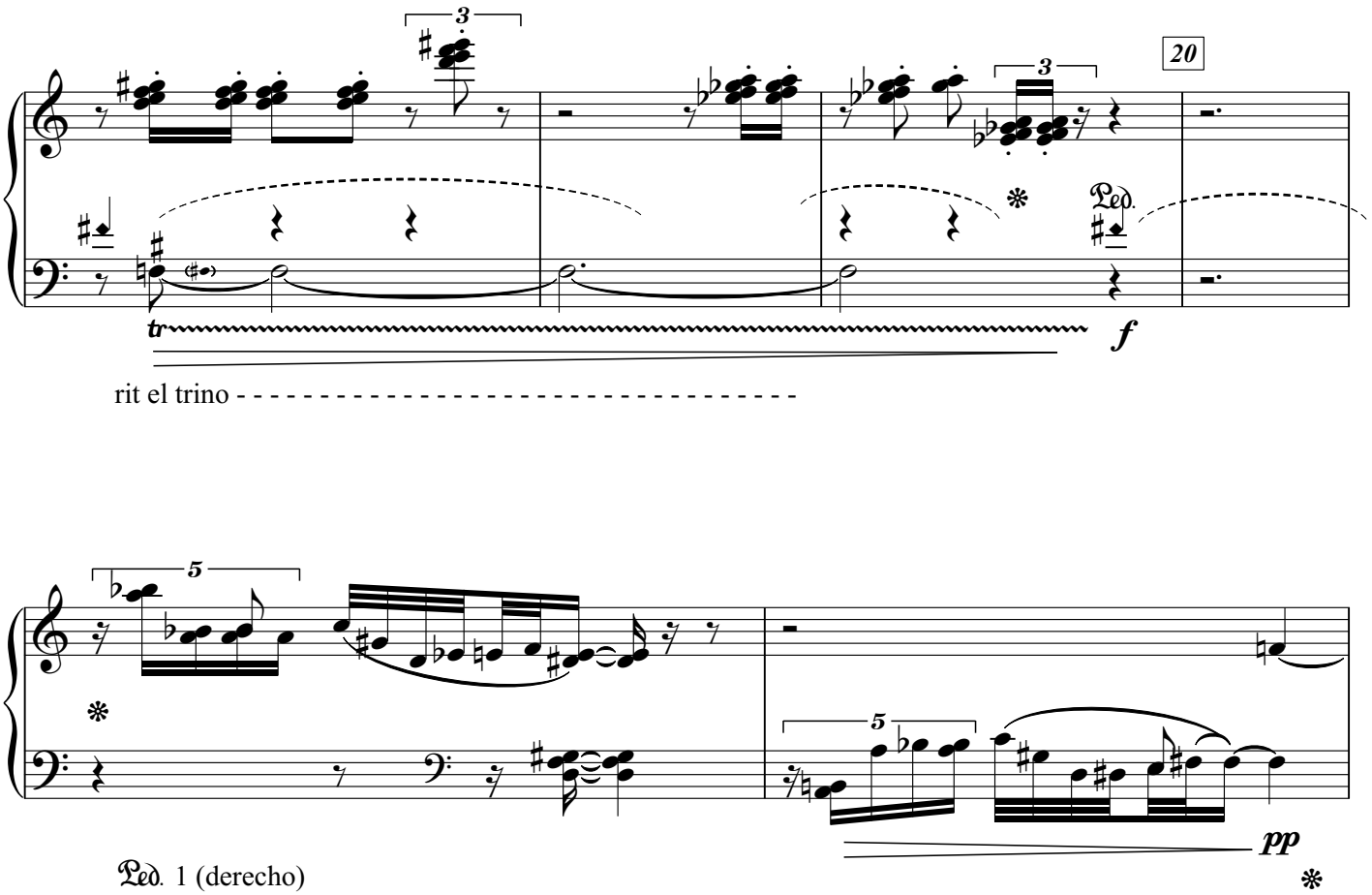
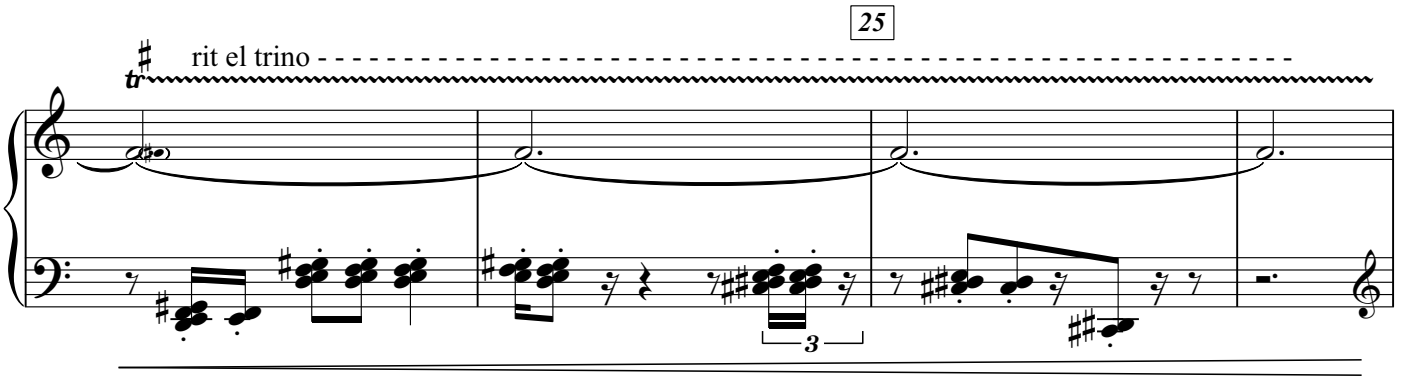
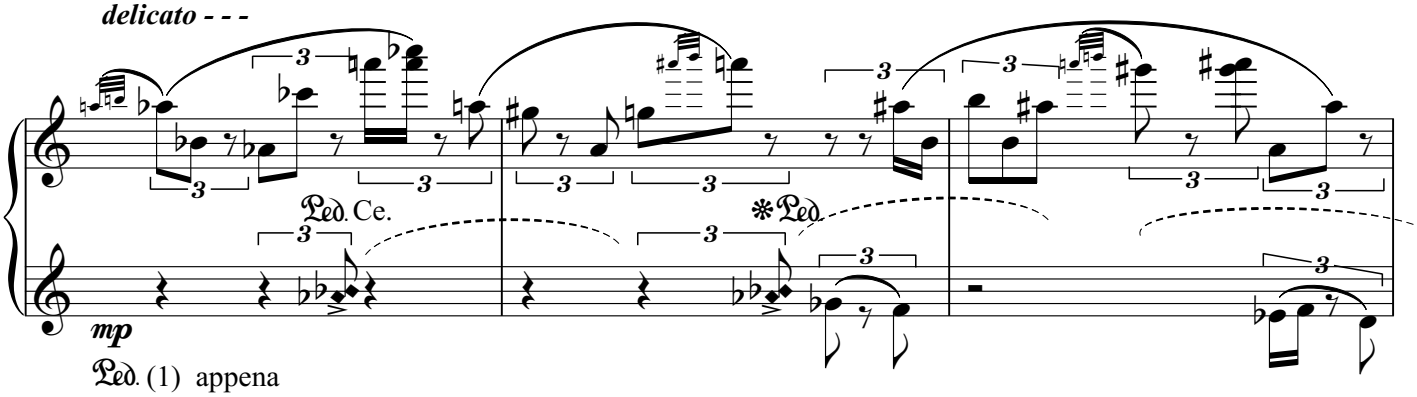
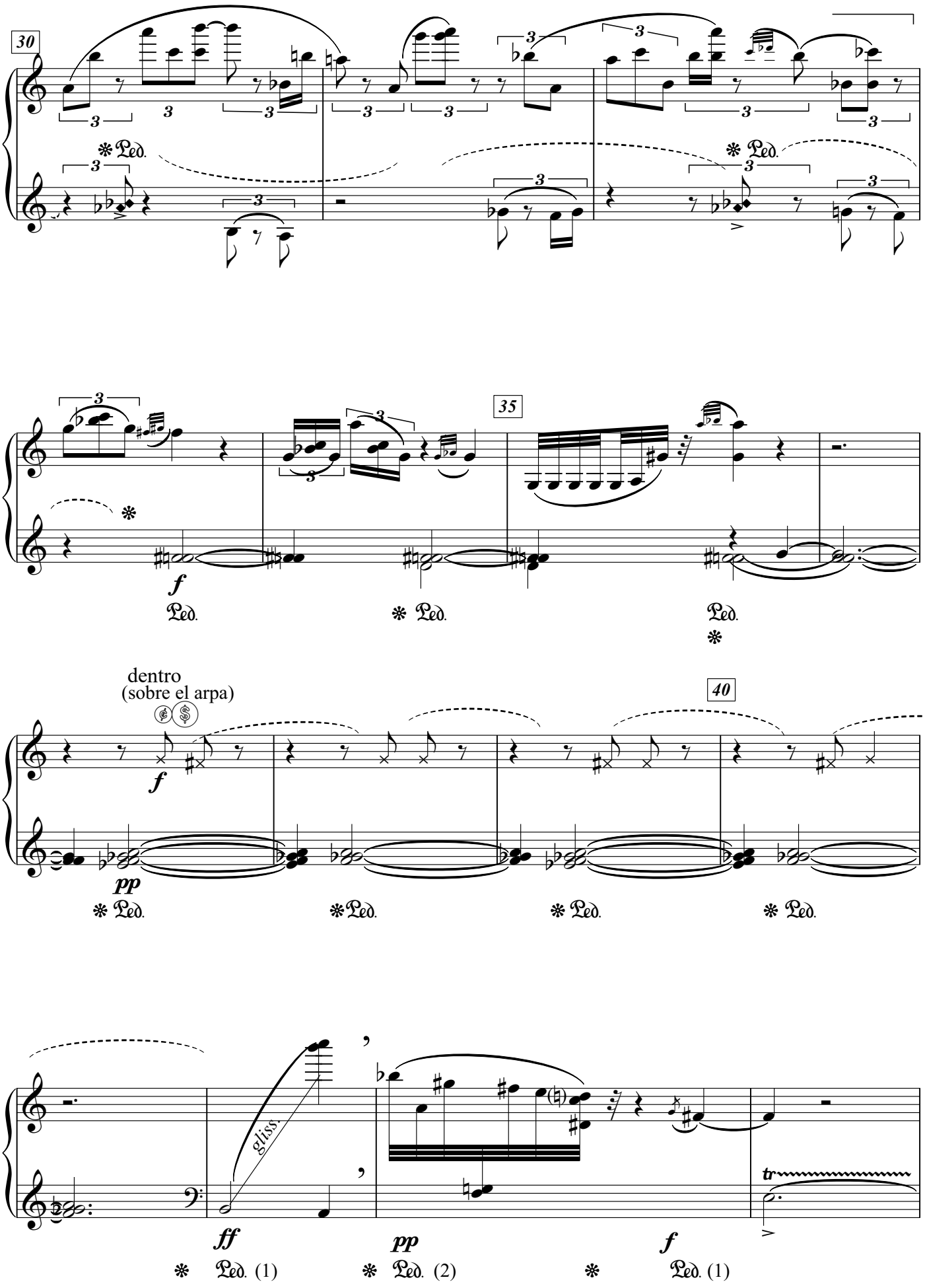


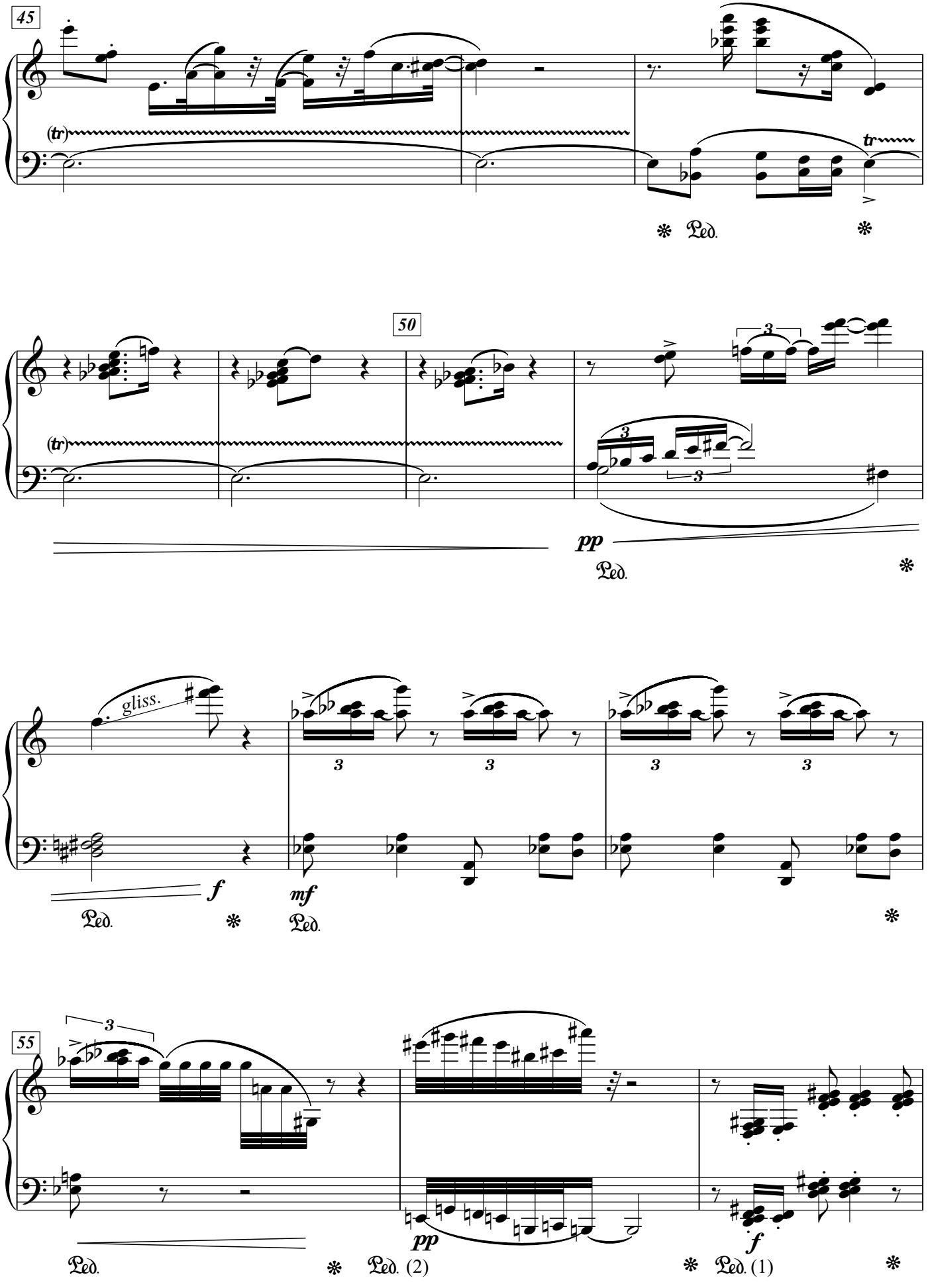

20
Ped.
tr
f
rit el trino

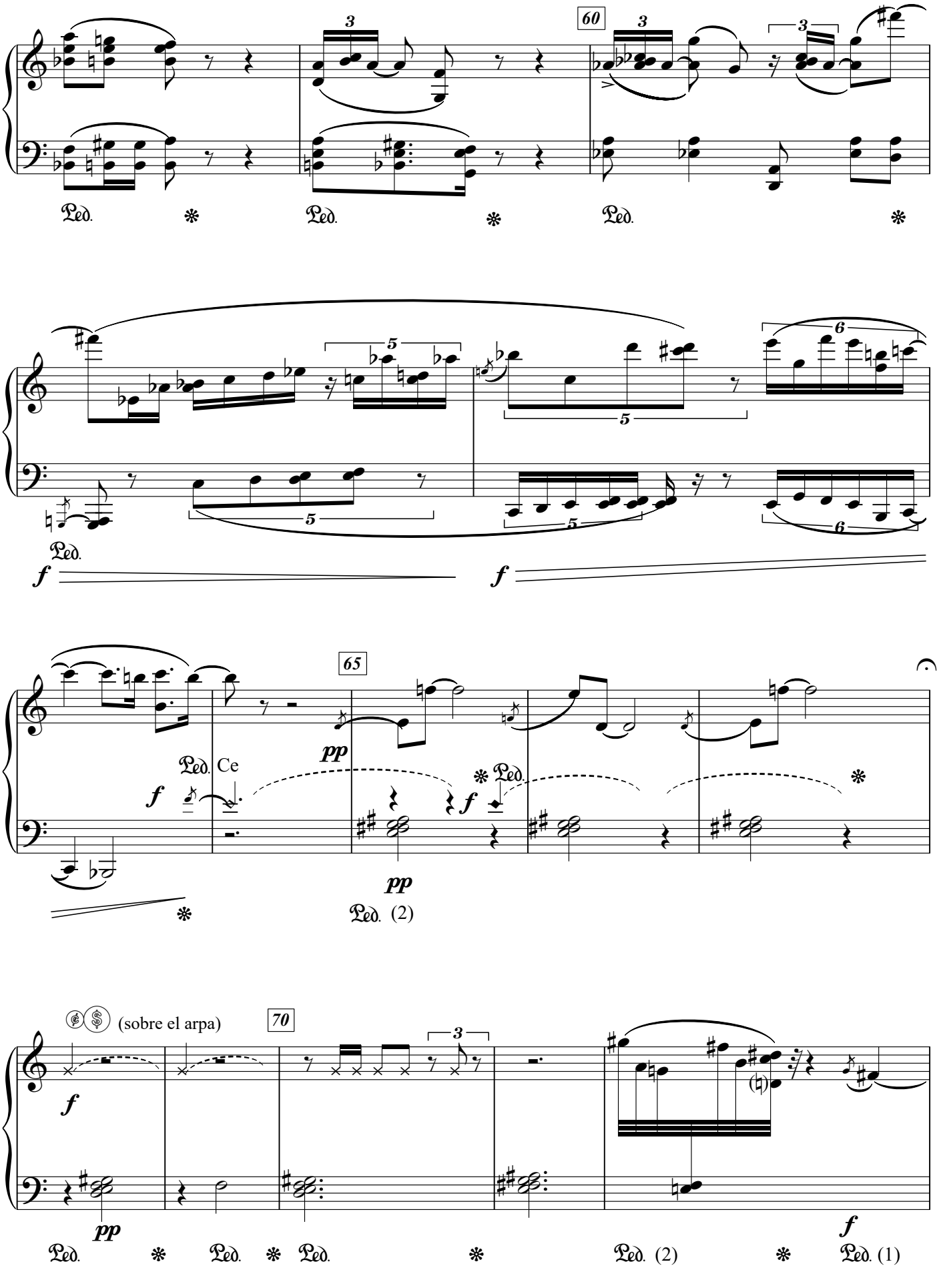
pp
Ped. 1 (derecho)

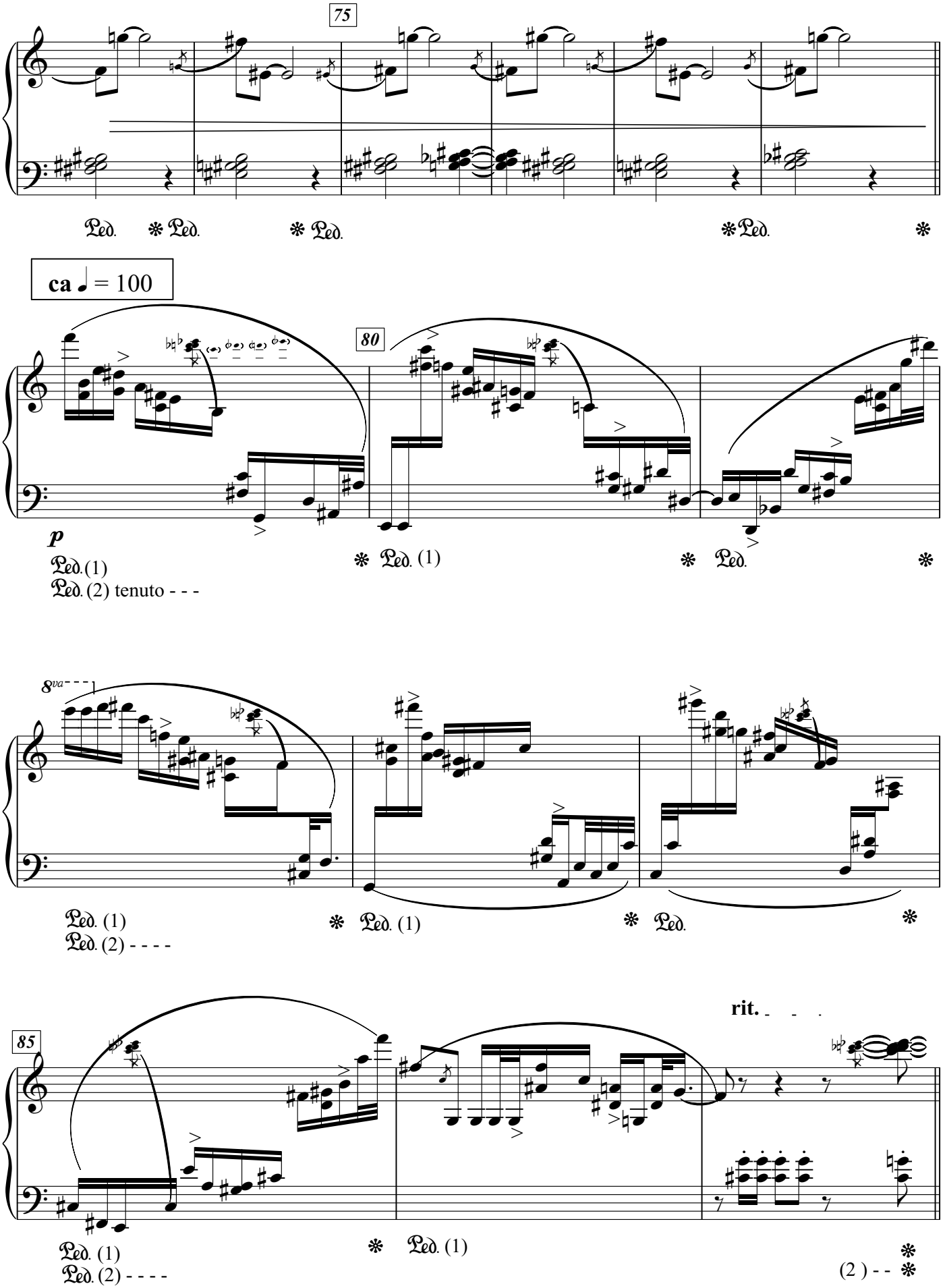

25
tr
rit el trino

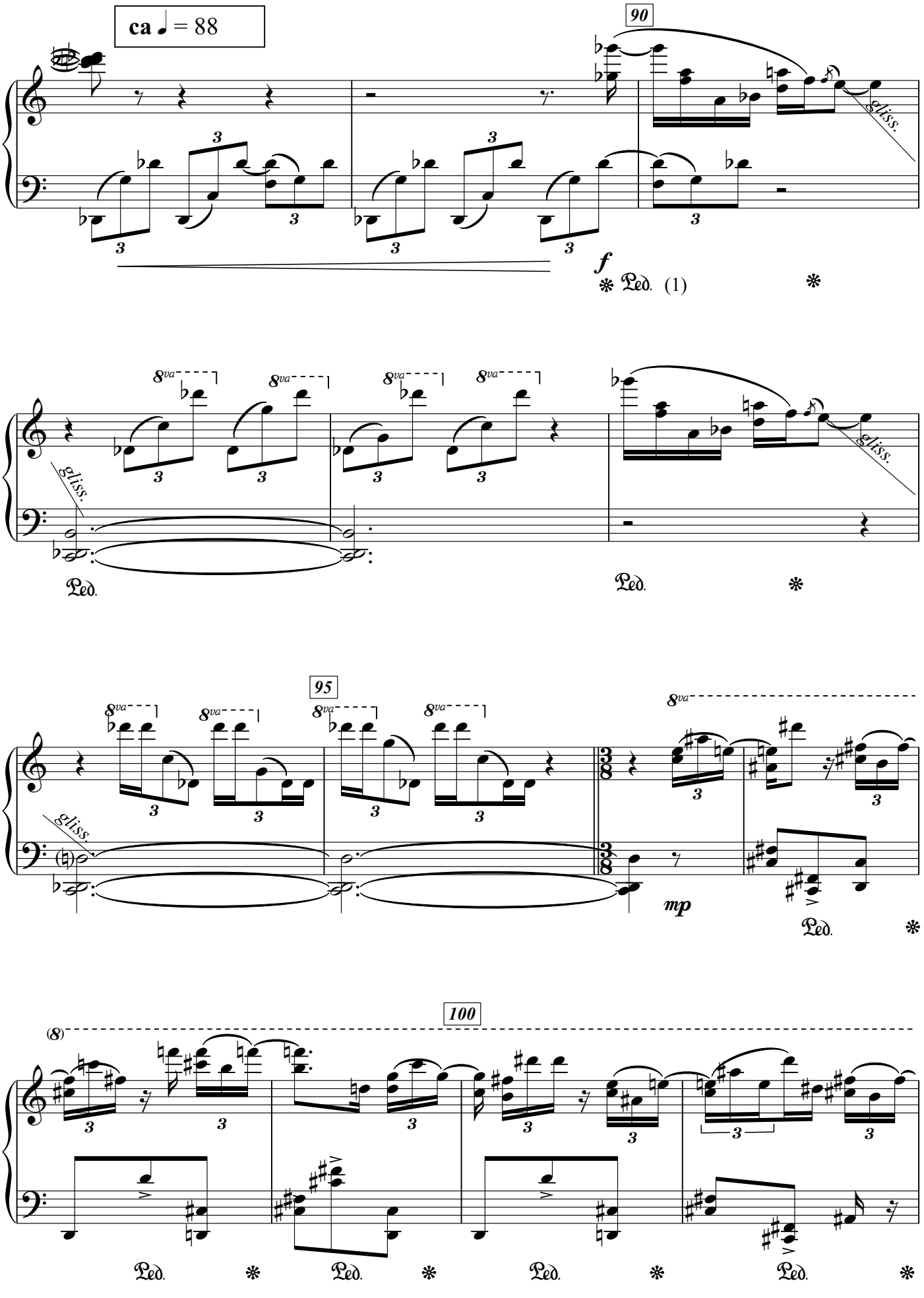

delicato
Ped. Ce.
Ped.
mp
Ped. (1) appena

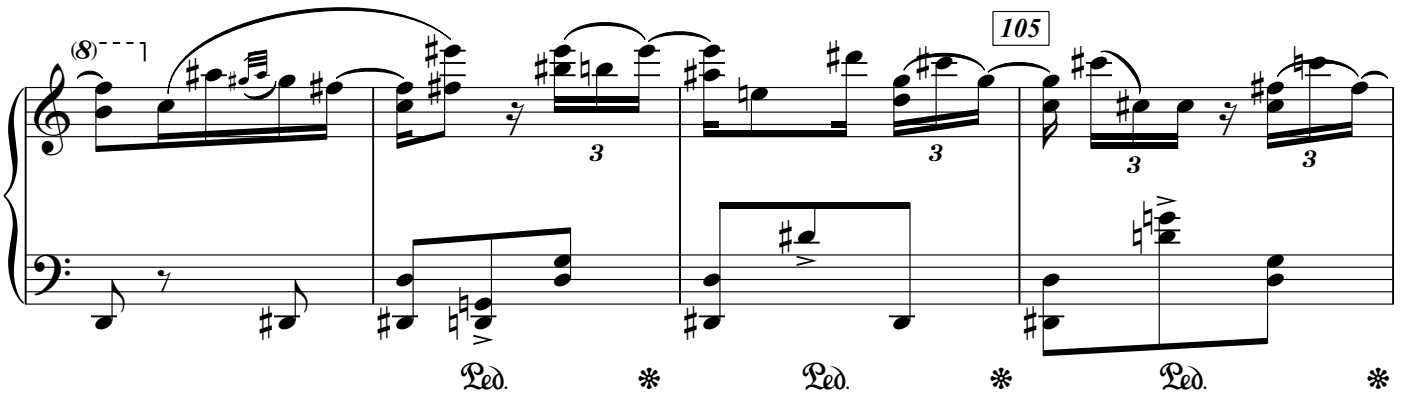

30
Ped.
Ped.
35
f
Ped.
Ped.
Ped.
dentro
(sobre el arpa)
40
f
pp
Ped.
Ped.
Ped.
Ped.
gliss.
ff
pp
f
tr
Ped. (1)
Ped. (2)
Ped. (1)

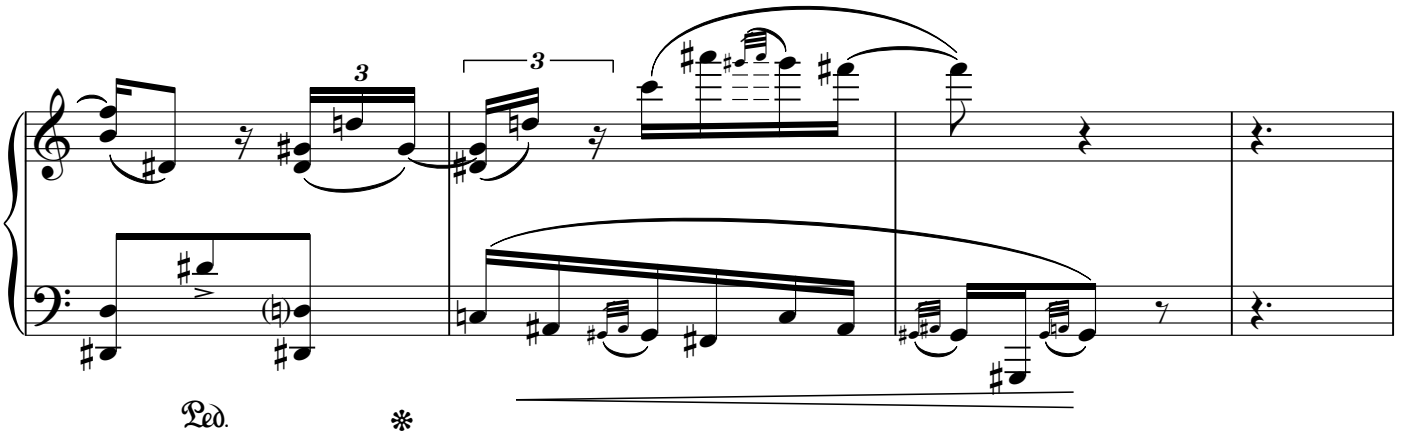

45
(tr)
tr
Ped.
50
(tr)
pp
Ped.
gliss.
f
Ped.
mf
Ped.
55
pp
Ped.
Ped. (2)
f
Ped. (1)

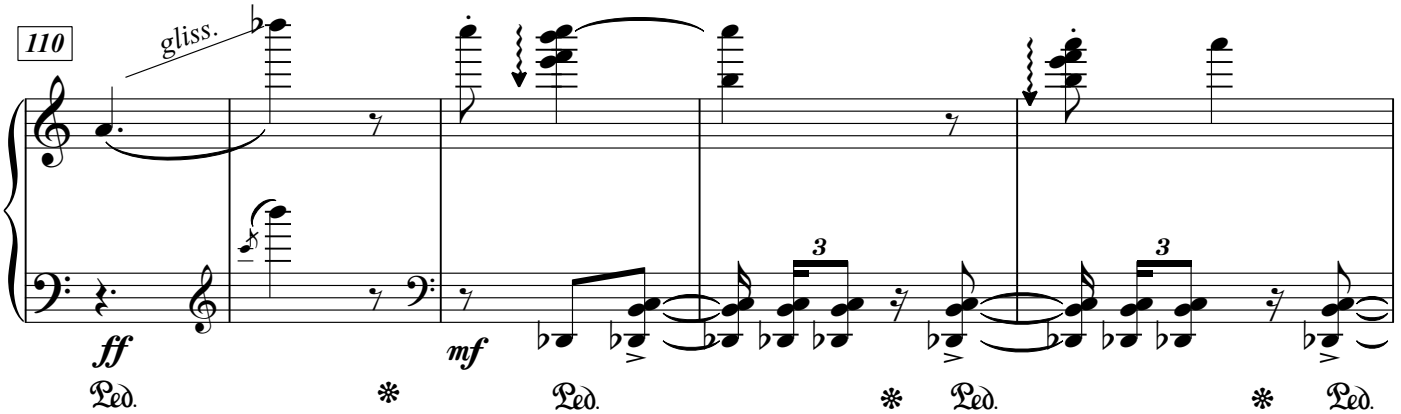

60
Ped.
Ped.
Ped.
f
f
65
pp
Ped. Ce
f
f
Ped.
pp
Ped. (2)
(sobre el arpa)
70
f
pp
Ped.
Ped.
Ped.
Ped. (2)
f
Ped. (1)

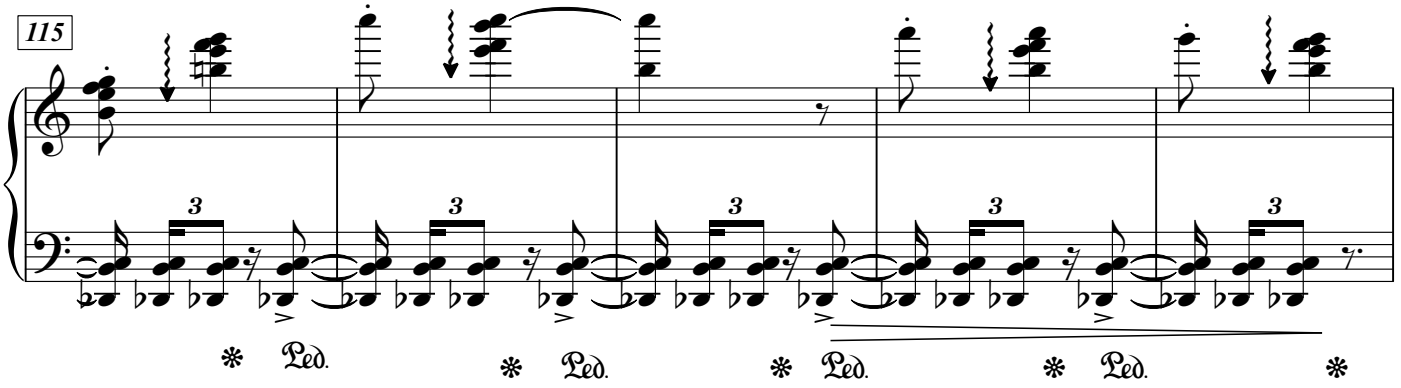

75
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻
ca ♩ = 100
80
p
Ped. (1)
Ped. (2) tenuto - - -
✻ Ped. (1) ✻ Ped. ✻
8va
Ped. (1)
Ped. (2) - - - -
✻ Ped. (1) ✻ Ped. ✻
rit.
85
Ped. (1)
Ped. (2) - - - -
✻ Ped. (1) ✻
(2) - - ✻

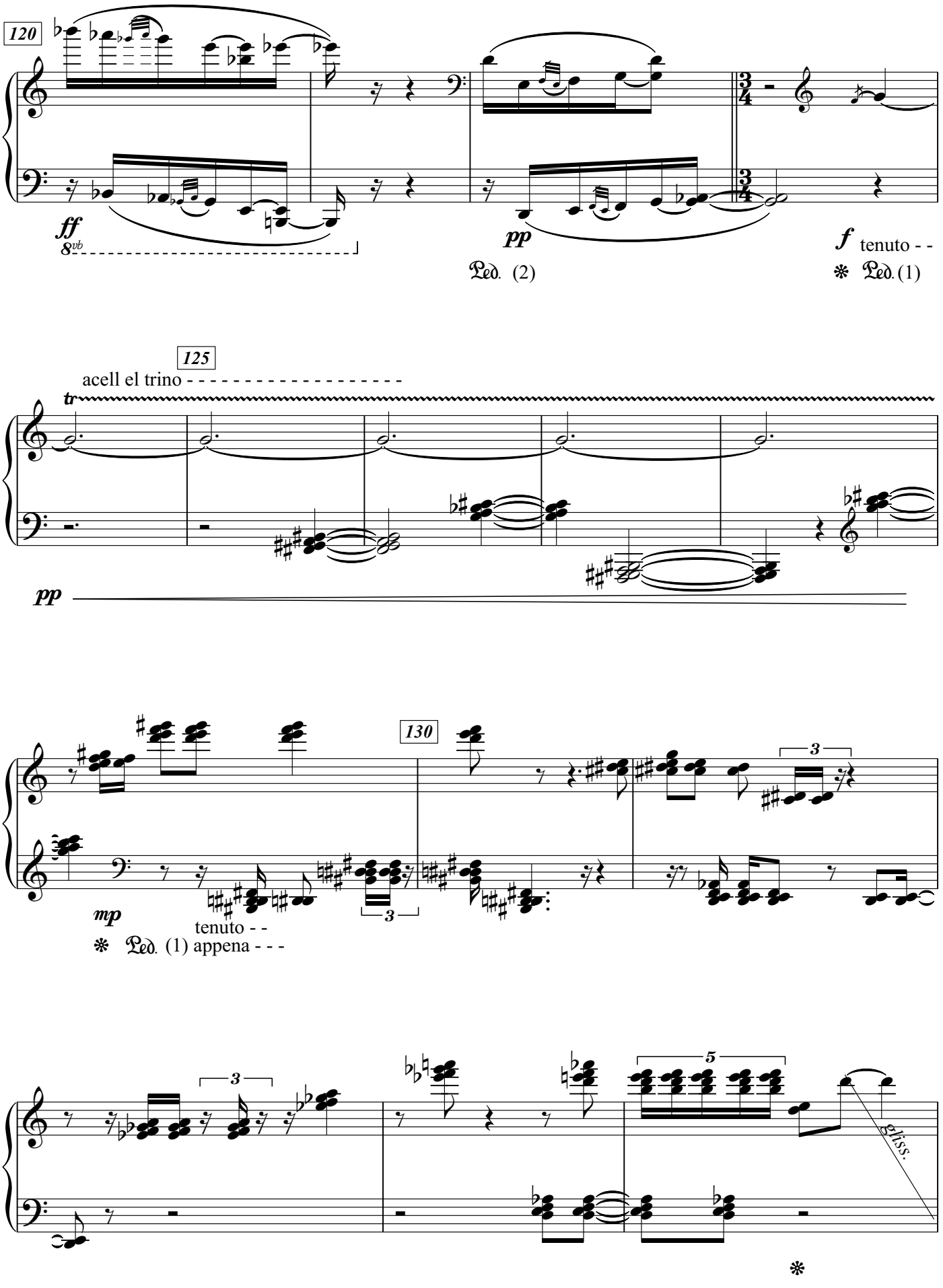

ca ♩ = 88
90
gliss.
f
Ped. (1)
8va
gliss.
Ped.
95
mp
100
(8)

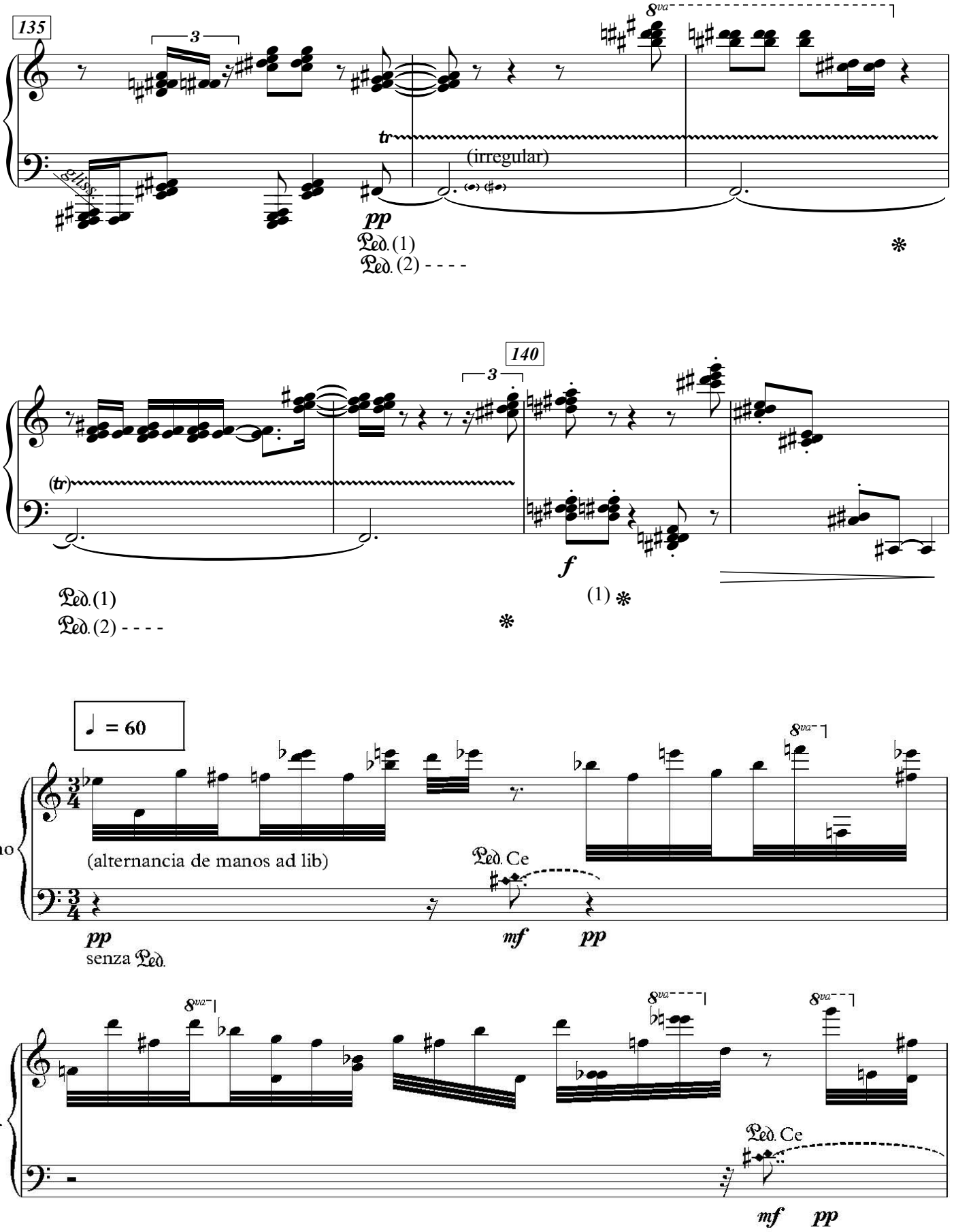

105
(8)
Ped.
Ped.
Ped.

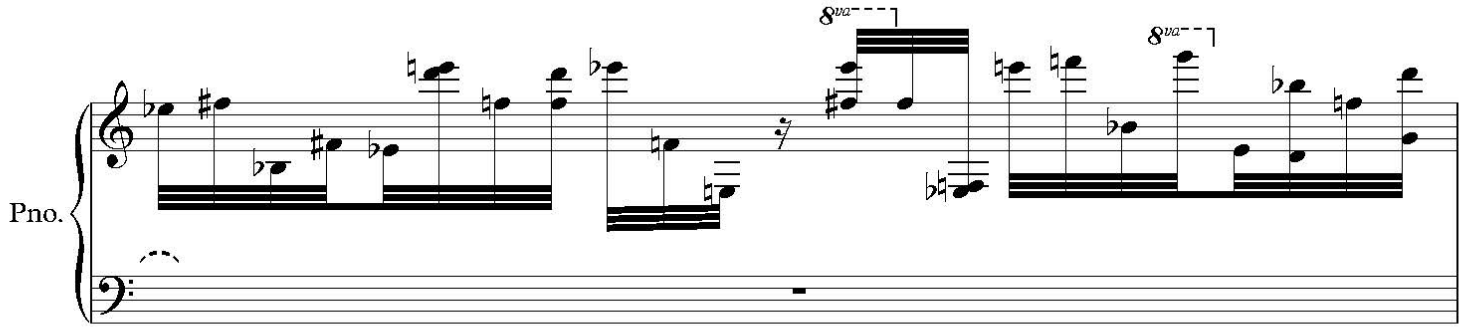

Ped.

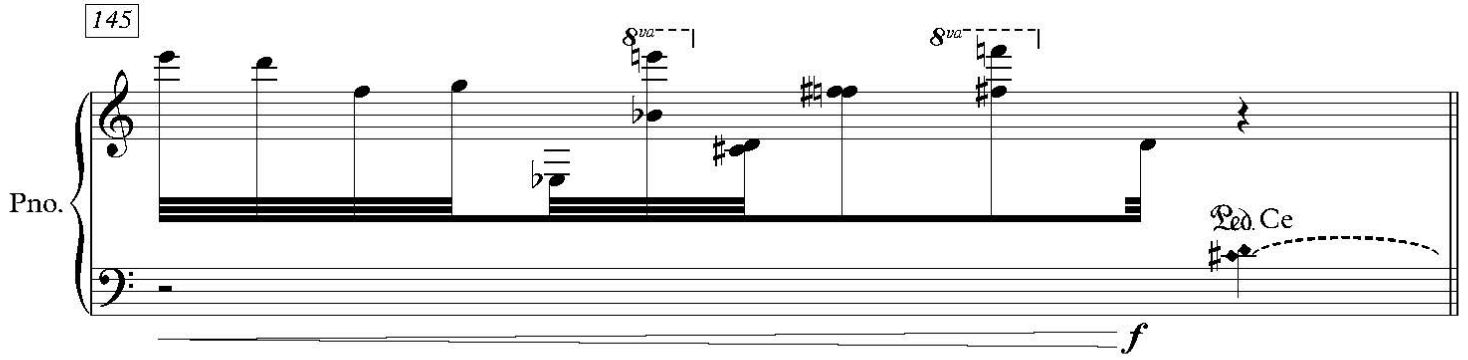

110
gliss.
ff
mf
Ped.
Ped.
Ped.
Ped.

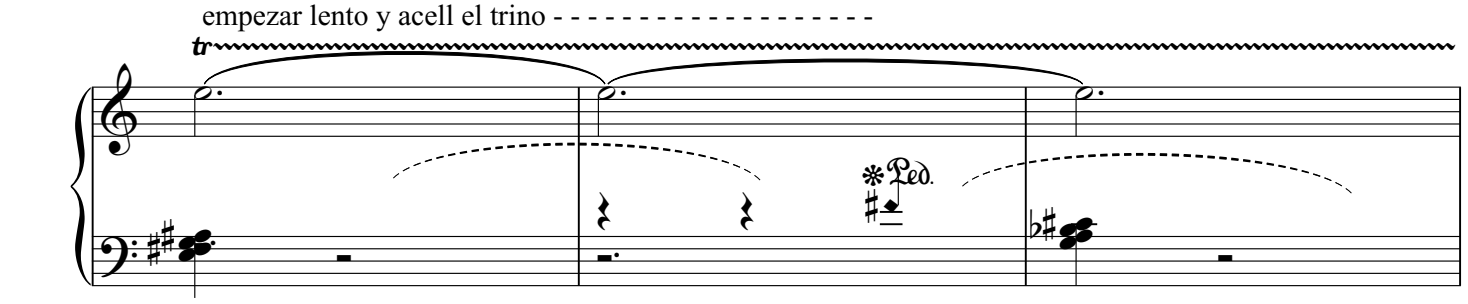

115
Ped.
Ped.
Ped.
Ped.

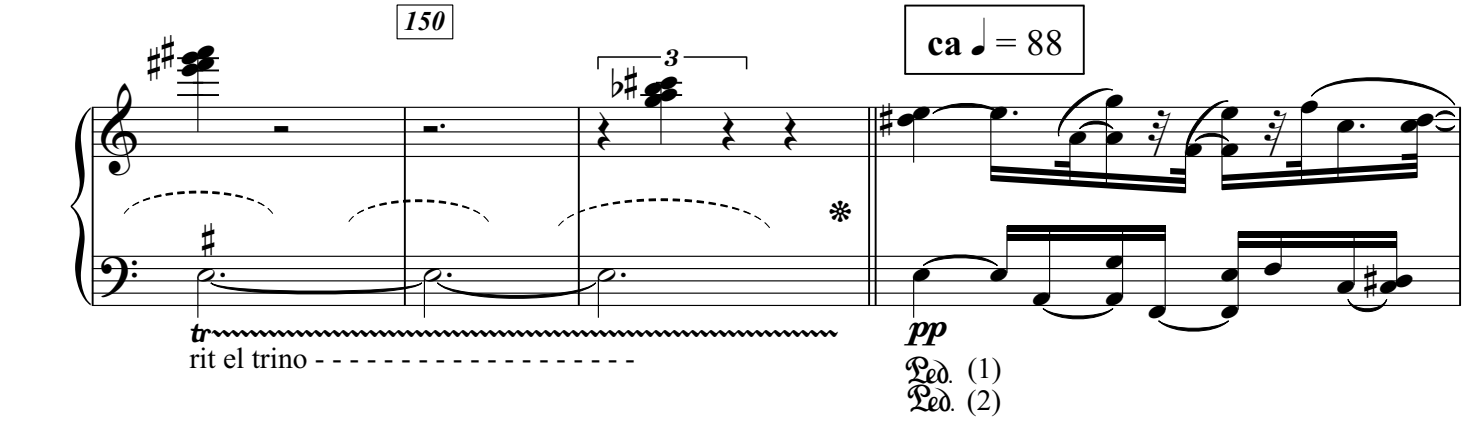

120
ff
8vb
pp
Ped. (2)
f tenuto - -
Ped. (1)
125
acell el trino - - - - - - - - - - - - - - - - - -
tr
pp
130
3
mp
tenuto - -
Ped. (1) appena - - -
3
5
gliss.

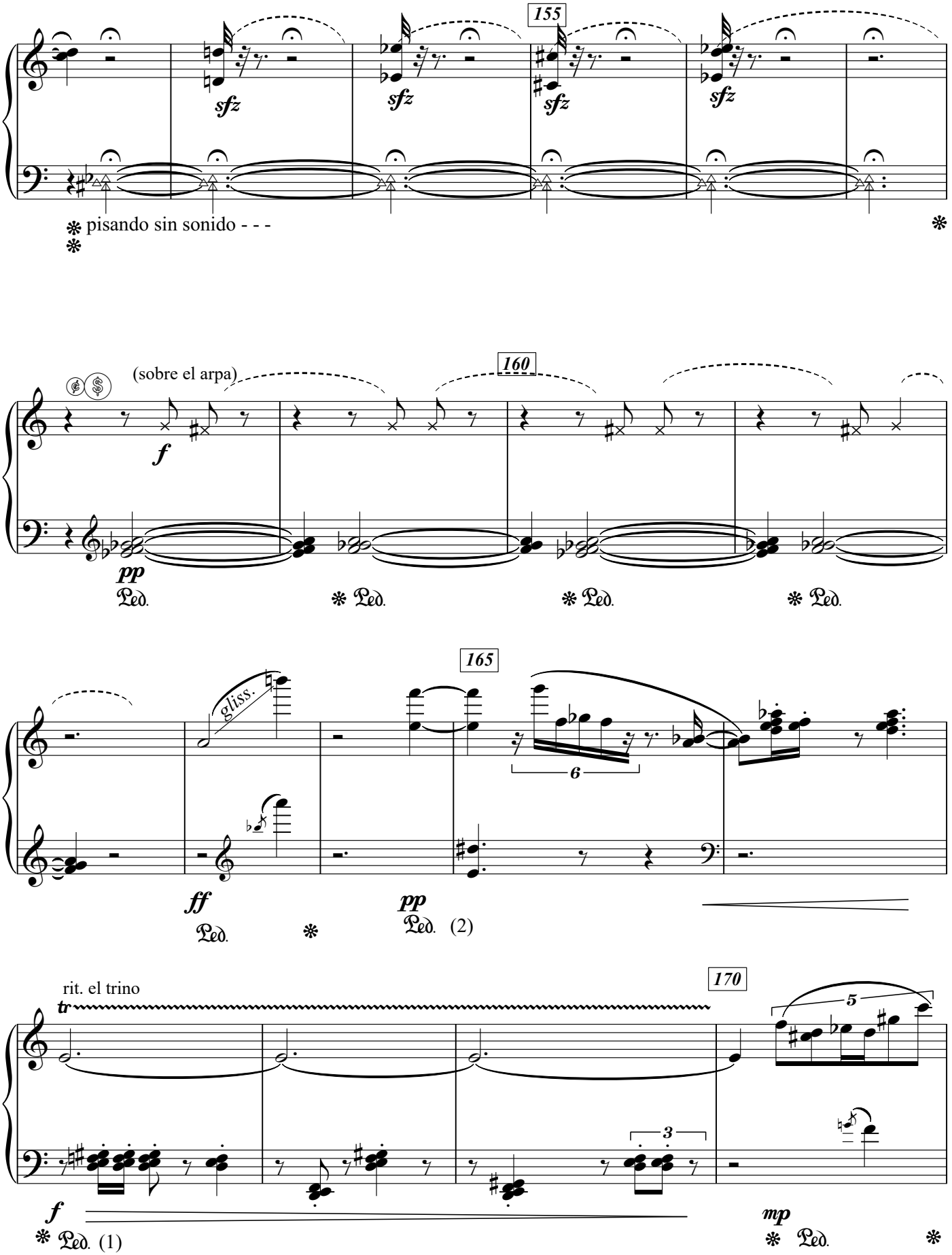

135
3
8va
tr
(irregular)
pp
Ped. (1)
Ped. (2) - - - -
140
3
(tr)
f
(1)
Piano
(alternancia de manos ad lib)
Ped. Ce
pp
senza Ped.
mf
pp
Pno.
Ped. Ce
mf
pp

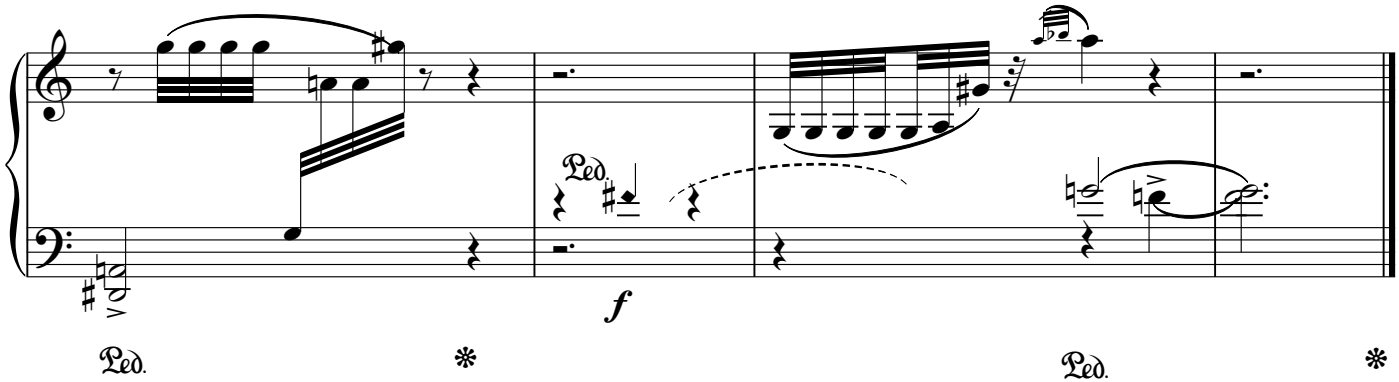

8va
8va
Pno.


145
8va
8va
Pno.
Ped. Ce
f


empezar lento y acell el trino - - - - - - - - - - - - - - - - - - -
tr
Ped.


150
3
ca ♩ = 88
tr
rit el trino - - - - - - - - - - - - - - - - - -
pp
Ped. (1)
Ped. (2)


155
sfz
sfz
sfz
sfz
pisando sin sonido - - -
160
(sobre el arpa)
f
pp
Ped.
165
gliss.
6
ff
pp
Ped.
(2)
rit. el trino
tr
170
5
3
f
Ped.
(1)
mp
Ped.


Ped.
f
Ped.
*
Ped.
*