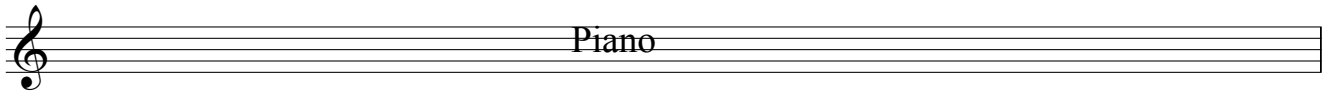


Reflexión sobre el "Bolero" de F. Chopin

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.

Reflexión sobre el "Bolero" de F. Chopin

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.)

comenzar lento y
acell el trino rit el trino

1 *tr* 2 *tr* 3 *Ped. Central.* 4 5 *Ped.(1, derecho)*



5 6 *gliss.* 7 (sobre el arpa)

(una corda)
Ped. (2, izquierdo)



8 9 10 pisando sin sonido - - -



11 12 13

Reflexión sobre el "Bolero" de F. Chopin

Rafael Diaz

ca ♩ = 88 *espressivo.*

empezar lento y ⁵acell el trino - - - - -

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. Pedal markings include "Ped. Central" and "* Ped. Ce.". A trill is indicated above the first measure.

Second system of the musical score. It continues the grand staff notation. Dynamics include *f*. Pedal markings include "Ped. 1 (derecho)" and "* Ped.". Fingerings of 3, 5, and 7 are shown. A trill is indicated above the first measure.

Third system of the musical score, starting at measure 10. Dynamics include *f*, *pp*, and *f*. Pedal markings include "Ped. Ce." and "Ped. (1)". Fingerings of 5 and 3 are shown. A trill is indicated above the first measure.

Fourth system of the musical score, starting at measure 15. Dynamics include *ff* and *pp*. Pedal markings include "Ped.", "* Ped.", and "* Ped. 2 (izquierdo)". A glissando is indicated above the first measure. Fingerings of 5 and 3 are shown.

20

f

rit el trino - - - - -

pp

Ped. 1 (derecho)

*

25

rit el trino - - - - -

mp

delicato - - -

Ped. Ce.

*Ped

Ped. (1) appena

30

** 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)

* Ped. *

50

(tr)

pp

Ped. *

gliss.

f *mf*

Ped. *

55

pp *f*

Ped. *

* Ped. (2) *

* Ped. (1) *

Musical score for measures 58-61. The system consists of two staves. Measure 58 has a piano pedal mark 'Ped.' and an asterisk '*'. Measure 59 has a triplet of eighth notes in the right hand and a piano pedal mark 'Ped.' and an asterisk '*'. Measure 60 has a boxed measure number '60', a triplet of eighth notes in the right hand, and a piano pedal mark 'Ped.' and an asterisk '*'. Measure 61 has a triplet of eighth notes in the right hand and a piano pedal mark 'Ped.' and an asterisk '*'. The key signature has one flat (B-flat).

Musical score for measures 62-65. The system consists of two staves. Measure 62 has a piano pedal mark 'Ped.' and a dynamic marking 'f'. Measure 63 has a quintuplet of eighth notes in the right hand and a dynamic marking 'f'. Measure 64 has a quintuplet of eighth notes in the right hand and a dynamic marking 'f'. Measure 65 has a sextuplet of eighth notes in the right hand and a dynamic marking 'f'. The key signature has one flat (B-flat).

Musical score for measures 66-70. The system consists of two staves. Measure 66 has a piano pedal mark 'Ped.' and a dynamic marking 'f'. Measure 67 has a piano pedal mark 'Ped.', a dynamic marking 'pp', and a 'Ce' (crescendo) marking. Measure 68 has a piano pedal mark 'Ped.', a dynamic marking 'f', and an asterisk '*'. Measure 69 has a piano pedal mark 'Ped.' and an asterisk '*'. Measure 70 has a piano pedal mark 'Ped.' and an asterisk '*'. The key signature has two sharps (F# and C#).

Musical score for measures 71-75. The system consists of two staves. Measure 71 has a dynamic marking 'f' and a piano pedal mark 'Ped.' and an asterisk '*'. Measure 72 has a dynamic marking 'pp' and a piano pedal mark 'Ped.' and an asterisk '*'. Measure 73 has a dynamic marking 'pp' and a piano pedal mark 'Ped.' and an asterisk '*'. Measure 74 has a dynamic marking 'pp' and a piano pedal mark 'Ped.' and an asterisk '*'. Measure 75 has a dynamic marking 'f' and a piano pedal mark 'Ped.' and an asterisk '*'. The key signature has two sharps (F# and C#).

75

Ped. * Ped. * Ped. * Ped. *

ca ♩ = 100

80

p
Ped. (1) * Ped. (1) * Ped. *

Ped. (2) tenuto - - -

8va

Ped. (1) * Ped. (1) * Ped. *

Ped. (2) - - - -

rit. . . .

85

Ped. (1) * Ped. (1) (2) - - *

Ped. (2) - - - -

(2) - - *

ca ♩ = 88

90

Musical score for measures 88-90. The piece is in G major. Measure 88 features a treble clef with a whole note chord (G4, B4, D5) and a bass clef with a triplet of eighth notes (G3, B2, D3). Measure 89 continues the bass clef triplet. Measure 90 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a triplet of eighth notes (G3, B2, D3). A dynamic marking of *f* is present. Pedal markings include ** Ped. (1)* and ***.

Musical score for measures 91-94. Measures 91-94 feature a treble clef with eighth notes, marked *8va* and *gliss.* in the bass clef. Measure 95 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a triplet of eighth notes (G3, B2, D3). Pedal markings include *Ped.* and ** Ped.*

95

Musical score for measures 95-99. Measures 95-99 feature a treble clef with eighth notes, marked *8va* and *gliss.* in the bass clef. Measure 100 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a triplet of eighth notes (G3, B2, D3). A dynamic marking of *mp* is present. Pedal markings include *mp* and ** Ped.*

100

Musical score for measures 100-104. Measures 100-104 feature a treble clef with eighth notes and a bass clef with chords. Pedal markings include *Ped.* and ***.

105

Musical score for measures 100-104. The right hand features a melodic line with slurs and triplets. The left hand provides a bass line with slurs and triplets. Pedal markings are present below the bass line.

Musical score for measures 105-109. The right hand continues with slurs and triplets. The left hand features a long, sweeping slur across several measures. Pedal markings are present below the bass line.

110

gliss.

Musical score for measures 110-114. Measure 110 includes a glissando in the right hand. The right hand has slurs and triplets. The left hand has slurs and triplets. Dynamics *ff* and *mf* are indicated. Pedal markings are present below the bass line.

115

Musical score for measures 115-119. The right hand has slurs and triplets. The left hand has slurs and triplets. Pedal markings are present below the bass line.

120

ff 8^{va}

pp Ped. (2)

f tenuto --

* Ped. (1)

125

acell el trino -----

pp

130

mp tenuto --

* Ped. (1) appena ---

* gliss.

135

3

8va

tr

(irregular)

pp

Ped. (1)

Ped. (2) - - - -

*

140

3

8va

(tr)

f

Ped. (1)

Ped. (2) - - - -

(1) *

*

♩ = 60

Piano

(alternancia de manos ad lib)

8va

Ped. Ce

pp senza Ped.

mf

pp

Pno.

8va

8va

8va

Ped. Ce

mf

pp

Pno.

145

Pno.

f

empezar lento y acell el trino -----

f

150

ca ♩ = 88

pp
Ped. (1)
Ped. (2)

155

sfz

sfz

sfz

sfz

* pisando sin sonido - - - *

(sobre el arpa)

160

f

pp
Ped.

* Ped.

* Ped.

* Ped.

165

gliss.

6

ff
Ped.

*

pp
Ped. (2)

rit. el trino

170

5

3

f
* Ped. (1)

mp
* Ped.

Musical score for piano, page 13. The score consists of two staves: a treble clef staff and a bass clef staff. The piece is in G major. The first measure features a treble staff with a sixteenth-note triplet and a bass staff with a quarter note and a half note. The second measure has a treble staff with a whole rest and a bass staff with a half note and a half note, marked "Ped." and "f". The third measure has a treble staff with a sixteenth-note triplet and a bass staff with a quarter note and a half note. The fourth measure has a treble staff with a whole rest and a bass staff with a half note and a half note, marked "Ped.". The piece ends with a double bar line.