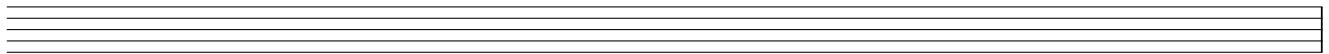


Tocatta para Trombón

Tocatta for trombone

Tocatta pour trombone

Rafael Diaz



Tocatta para Trombón

Normas generales

- = 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)-
- = Las articulaciones afectarán a las notas que las lleve y no a otras aunque aparezcan ligadas.
- = Determinados acontecimientos se indican directamente sobre la partitura por ser más prácticos y otros no se indican por ser muy conocidos.

Específicas

- 1) Doble picado (tktk y siempre 3 barras)
- 2) Glisado ascendente o descendente con alturas que resultan determinadas o indeterminadas, cuando no aparezcan ligadas se atacarán las dos notas.
- 3) Frulatti o Frullato (siempre 4 barras)
- 4) Glisando con una altura con la sordina abierta y otra con la sordina cerrada, la barra cruzada siempre indicará, lo más rápido posible.
- 5) Picado simple.
- 6) A la par, sonido y voz (con la letra "M") afinada, aunque cada intérprete lo hará en la octava que le sea cómoda.
- 7) Desde la nota natural, cuarto de tono ascendente/cuarto de tono descendente.
- 8) Con doble picado y glisando ascendente pero irregular.
- 9) Glisando hasta la nota que aparece entre paréntesis.
- 10) Con la sordina, abrir y cerrar seguido y con un glisado siempre irregular.
- 11) Glisado de la voz ascendente mientras con el sonido se glida de manera irregular.
- 12) Ritardando la velocidad en el ataque acompañándolo con la sordina.
- 13) Molto vibrato, con un vibrato muy intenso y que puede hacerse con la vara o con el labio.
- 14) Quitar o poner sordina, siempre se hará en estos espacios de silencio intentando emplear el menor tiempo posible.
- 15) Voz (tenida) y sonido a la misma par que comienza muy vibrado con la vara y aumenta su extensión como indica el gráfico..

Tocatta para Trombón

Performance note

- = 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 put to avoid confusion)
- = The articulations will affect the notes that carry them and not others even if they appear linked.
- = Certain events are indicated directly on the score because they are more practical and others are not. are indicated as being well known.

Specific

- 1) Double chopped (tktk and always 3 lines)
- (2) Gliss ascending or descending with heights are determined or undetermined, if not the two notes will be attacked.
- 3) Frulatti or Frullato (always 4 lines)
- 4) Gliss. with a height with the open sordina and another with the closed sordina, the cross bar always will indicate, as quickly as possible.
- 5) Single chop.
- 6) At the same time, sound and voice (with the letter "M") tuned, although each interpreter will do it in the octave that is to him.comfortable.
- 7) From the natural note, quarter tone up/quarter tone down.
- 8) With double pecking and gliss ascending but irregular.
- 9) Gliss. up to the note in parentheses.
- 10) With the sordina, open and close often and with a gliss always irregular.
- 11) Gliss. of the ascending voice while with the sound it is gliss of irregular way.
- 12) Ritardando the speed in the attack accompanying it with the sordina.
- 13) Molto vibrato, with a very intense vibrato and that can be done with the rod or with the lip.
- 14) To remove or to put sordina, always it will be done in these spaces of silence trying to use the minor possible time.
- 15) Voice (had) and sound at the same time that begins very vibrated with the rod and increases its extension. as the graph indicates.

Tocatta pour trombone

Règles générales

- = Les modifications n'affecteront que la note qui les porte ou qui est répétée et toujours à l'intérieur d'une même mesure ou division et non les différentes octaves (parfois pour éviter la confusion)-.
- = Les articulations affecteront les notes qui les portent et pas les autres même si elles semblent liées.
- = Certains événements sont indiqués directement sur la partition parce qu'ils sont plus pratiques et d'autres ne le sont pas parce qu'ils sont bien connus.

Spécifiques

- 1) Doubiché (tktk et toujours 3 lignes)
- 2) La gliss ascendante ou descendante avec des hauteurs déterminées ou indéterminées, quand elles n'apparaissent pas liées, les deux notes seront attaquées.
- 3) Frulatti ou Frullato (toujours 4 lignes)
- 4) Luisant d'une hauteur avec la sordina ouvert et d'une autre avec le sordina fermé, la barre transversale indiquera toujours, aussi vite que possible.
- 5) Haché simple.
- 6) En même temps, le son et la voix (avec la lettre "M") sont accordés, bien que chaque interprète le fasse dans l'octave qui lui convient.
- 7) A partir de la note naturelle, quart tone haut/quart tone bas.
- 8) Avec double haché et gliss ascendant mais irrégulier.
- 9) Gliss jusqu'à la note entre parenthèses.
- 10) Avec la sordina, ouvrir et fermer souvent et avec un gliss toujours irrégulier.
- 11) Gliss de la voix ascendante tandis qu'avec le son c'est gliss de manière irrégulière.
- 12) Ritardando la velocidad dans l'attaque l'accompagnant avec la sordina.
- 13) Molto vibrato, avec un vibrato très intense et qui peut se faire avec la baguette ou avec la lèvre.
- 14) Enlever ou mettre la sordina, cela se fera toujours dans ces espaces de silence en essayant d'utiliser le moins de temps possible.
- 15) Voix (avait) et son en même temps qui commence très vibré avec la tige et augmente son extension comme indiqué dans le graphique....

Toccata para Trombón

(Musical examples, measure 1 corresponds to the theoretical part n° 1 of the previous page and so on.)

(Ejemplos musicales, el compás 1 se corresponde a la parte teórica nº 1 de la página anterior y sucesivamente)

Musical score for bassoon part 2, measures 2-4. The score shows a bassoon part with a bass clef and a 2/4 time signature. Measure 2 starts with a grace note followed by a eighth note. Measure 3 begins with a sixteenth-note grace note followed by a sixteenth note. Measure 4 begins with a sixteenth-note grace note followed by a sixteenth note.

A musical score for piano featuring a single staff. The score includes several performance instructions:

- Measure 5: A dynamic instruction consisting of two vertical double bar lines.
- Measure 6: A dynamic instruction consisting of two vertical double bar lines. Above the staff, the text "voice" is written above "voz". Below the staff, the text "gliss" is written above "sound".
- Measure 7: A dynamic instruction consisting of two vertical double bar lines.
- Measure 8: A dynamic instruction consisting of two vertical double bar lines. Above the staff, the text "tktk" is written. Below the staff, the text "glis. irregular" is written.
- Measure 9: A dynamic instruction consisting of two vertical double bar lines.

Musical score for page 10, measures 9-11. The score consists of two staves. The left staff (measures 9-10) features a bassoon (frul.) playing eighth-note glissandos, indicated by a bracket and the instruction "gliss.". Measure 9 starts with a dynamic "sfz". The right staff (measures 10-11) shows a vocal line with a dynamic "ff". Measure 10 includes a vocalization "0+0+0+0+0+" followed by "ad lib.", and a vocal line consisting of vertical wavy lines labeled "tktk + glis irregular". Measure 11 begins with a vocal line "voz" and ends with a dynamic "glis.". The vocal line in measure 11 is labeled "sonido" below it.

12 +0

Musical score for string bass, page 10, measures 13-15. The score consists of two systems separated by a vertical bar. The left system (measures 13-14) starts with a dynamic of **molto vibrato**, indicated by a wavy line above the staff. Measure 13 shows a single note on the C string. Measure 14 shows a single note on the G string. The right system (measure 15) begins with a dynamic of **via Sordina**, indicated by a small circle above the staff. Measure 15 shows a single note on the C string. To the right of the staff, there is a diagram illustrating sound waves. The top part shows a wavy line labeled "sonido" with dynamics **mp** (mezzo-piano) and **f** (fortissimo). The bottom part shows a solid horizontal line labeled "voz" (voice). A vertical bracket connects the two parts of the diagram.

Toccata para Trombón

Vivo

Rafael Diaz

Sordina Plunger

Musical score for measure 1. Bass clef. Measures 1-2. Dynamics: pp. Articulations: tktk (staccato), gliss. (glissando), sffz (fortissimo). Measure 2: frul. (friction), tktk.

Musical score for measure 2. Bass clef. Measures 2-3. Dynamics: pp. Articulations: tktk, gliss.

Musical score for measure 3. Bass clef. Measures 3-4. Dynamics: pp. Articulations: tttt (trill-like), 3 (trill-like), 3 (trill-like), 5 (trill-like).

Musical score for measure 4. Bass clef. Measures 4-5. Dynamics: mf, pp, sffz, pp. Articulations: gliss., voz, sonido, gliss., gliss., tktk.

Musical score for measure 5. Bass clef. Measures 5-6. Dynamics: ff, mf. Articulations: voz, sonido.

Musical score for measure 6. Bass clef. Measures 6-7. Dynamics: mf, sffz, sffz, mf, sffz, sffz, mf. Articulations: frul., gliss., tktk, glis. irregular, frul., gliss.

Musical score for measure 7. Bass clef. Measures 7-8. Dynamics: ff, pp. Articulations: tktk, via Sordina, gliss., gliss.

Sordina
Wa-wa

8

sffz pp sffz pp sffz pp

9

tktk + glis irregular
0+0+0+0+0+ ad lib.
etc.

pp *gliss.* f — pp

10 Lento

pp ff pp ff pp

11

ff pp — ff pp ppff pppp ff pp ff pp ff pp ff pp

accel.

13

ff — gliss. — ff — gliss. — ff — gliss. — ff — gliss.

ff

Vivo

14

tktk Sordina Plunger tktk 0 tktk

ff pp ff

15

pp ff 0 tktk tktk frul.

pp

poco a poco abrir
tttt - - -
0 poco a poco cerrar
+
via Sordina
16
pp
pp

Musical score for bassoon part, page 18. The score consists of two systems of music. The first system starts with a dynamic of ***p***, followed by a measure of ***Vivo*** with a tempo marking of **C.**. The second system begins with a dynamic of ***Sordina Wha-wha***, also with a tempo marking of **C.**

Musical score for bassoon part, page 22, measures 22-23. The score shows a bassoon staff with a key signature of one sharp (F#) and a tempo of 0. Measure 22 consists of a series of eighth-note pairs followed by a half note. Measure 23 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 0. It features a continuous eighth-note pattern. The bassoon part ends with a fermata over the last note of measure 23.

Musical score for bassoon part 19. The score consists of a single staff in bass clef, common time, and A major (indicated by a sharp sign). The measure contains a series of eighth-note rests followed by a sustained note. The dynamic is marked as *ff*. The score is numbered 19 in a box.

+ _____

21 glis. irregular etc.

mf

Lento

23 0 molto vibrato + 0 + 0 via Sordina

mp < **mp** < **mp** < **mp** < **mp** < **sffz**

27 sonido

mp

voz

f

31 **Vivo**

pp **sffz** **f** voz sonido **sffz** **pp** tttt -----

34 tktk

pp **sffz** **f** frul. **pp** **molto vibrato**

35 **Lento**

gliss.

pp *ff* — *pp* *ff* —

36

gliss.

pp — *pp*

accel. —

37

ff

pp *ff* *pp* *pp* *ff* *pp* *ff* *pp*

voz

sonido

Vivo *Sordina*
Wa-wa

38

f

tktk — *M*

via
Sordina

39 *tttt + glis. irregular*

pp

sffz *pp-f* *pp-f*

5 3

41

sffz *sffz* *sffz* *sffz*

f *sffz* *sffz* *sffz*

voz

gliss.

sffz *f* *sffz* *sffz* *sffz* *sffz*