

Leo Brouwer

Nuevos Estudios

Sencillos

for guitar

Chester Music

NUEVOS ESTUDIOS SENCILLOS

I

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Omaggio a Debussy

Tempo di Giga (Comodo)

p i m *(♩ = ♩)* *p p*
marcato

legato *p p*

p i m *p m i* *p p*
mf marcato

cresc. molto

f

(marc.)

dim. *ppp*

Detailed description: The score consists of nine staves of music in 12/8 time. The first staff begins with a treble clef, a key signature of one flat, and a tempo marking of 'Tempo di Giga (Comodo)'. The music is written in a single melodic line. The first measure is marked 'p i m' and the second measure has '(♩ = ♩)' above it. The first staff ends with 'p p' and 'marcato'. The second staff starts with 'legato' and ends with 'p p'. The third staff starts with 'p i m', has 'p m i' above the second measure, and ends with 'p p' and 'mf marcato'. The fourth staff has a 'C1' marking above the first measure. The fifth staff has 'cresc. molto' below the end. The sixth staff starts with 'f' and has '3 2' below the end. The seventh staff has '3 2' below the end. The eighth staff starts with '(marc.)' and has '3' above the first measure. The ninth staff ends with 'dim.' and 'ppp'. Fingering numbers (1-4) and circled numbers (3) are present throughout the score.

Estudio no. 1

Esta colección es para principiantes o niños (pequeños).

Pequeños arpeggios (*p, i, m*) y facilidad de mano izquierda.

Poner atención en la dinámica ($\langle \rangle$).

Carácter *legato*.

El *tempo* es relativo. ♩. = 100 – 120. No muy rápido.

Study no. 1

This collection is for beginners or children.

This study is for short arpeggios (*p, i, m*) and developing left hand facility.

Pay attention to the dynamic marking ($\langle \rangle$).

Maintain a *legato* style.

The *tempo* is relative. ♩. = 100 – 120. Not too fast.

II Omaggio a Mangore

Vivace

8 *m i*
marc. m i
a
i p i p (4)
 6 *i p i*
p
a
i p i
dim.
marcato
i m i m
p legato

11 *a tempo*
poco rit.
 (2) *i p i p*
p dolce e legato

16 *p i m*
p
dim.

21

26 *a tempo*
rit.
m i
marc. m i

31 *a*
i p i p
i p i
p
f
dim.

36 *marcato*
a
i m i m
p legato
poco rit.
a tempo
ff
a m rasg.
i i

Estudio no. 2

Es un estudio sobre ritmos con pequeñas disonancias.

Observar el contraste de las secciones 1a (algo *staccato*) y 2a (*legato e dolce*).

El trabajo constante es sobre alternancia de p, m (mano der.)
 i

Sólo por excepción hay "adelantos" técnicos para el principiante al final con a y rasgueado.
 m
 i

Study no. 2

This is a study for rhythms and mild dissonances.

Note the contrast between the sections 1a (somewhat *staccato*) and 2a (*legato e dolce*).

The technique of alternating p, m (right hand) is featured throughout.
 i

Technical "advances" for the beginner occur only at the end, with the use of a and rasgueado.
 m
 i

III

Omaggio a Caturla

Moderato assai ♩ = 108 - 144

sempre legato

1a volta *mf cantabile*
2a volta *pp (come eco)*

2a volta *pp*

p legato

staccato

rall.

a tempo

(*dim.*)

rall. molto

Estudio no. 3

Estudio sobre patrones rítmicos afrocubanos.

Dinámicas de onda (< >) y *pulgar* (mano derecha).

Study no. 3

A study on afro-cuban rhythmic patterns.

It also emphasises wave-like dynamics (< >) and the right hand thumb.

IV
Omaggio a Prokofiev

Vivace *m i* *p m i*

f marcato il basso *f* *a tempo*

ff pp sub. *f pp sub.*

rit. **Poco meno** *mp dolce e legato*

poco rit. *dolce* *rit.* *accel.* *f* *p*

cresc. *f*

m i *p m i*



f marcato il basso *f* *(non rit.)*

Estudio no. 4

Estudio sobre el pulgar.

Mano izquierda en IIe posición.

Contrastes dinámicos (*f marc.* y *p*)



Importante guardar las articulaciones de *staccato*, *legato*, y notas más largas y cortas ( )

Study no. 4

This is a study for the right hand thumb (*p*).

The left hand is in second position.

Dynamic contrasts (*f marc.* and *p*)

It is important to observe the articulation marks for *staccato*, *legato*, and the longer and shorter notes ( )

V
Omaggio a Tarrega

Comodo *p i m*

mp *l.v. sempre*
(come timpani)

marc. *legato* *marc.*

legato *marc.* *legato*

f marc. *f sempre, intenso e marcato*

p *poco*

riten.

rit. *ritmico*

6 10 13 18 20 24 26

28

31

come prima

marc. *legato*

36

riten.

lunga

f molto

poco pesante

Estudio no. 5

Pequeño *tremolo* de 3 notas (preparatorio para 4 notas).

Estilo minimalista con extensiones temáticas.

Las pausas rítmicas son resonancias, no silentes.

Atención a igualdad de pulsación rítmica (♩ = ♩).

Study no. 5

This study introduces *tremolos* of 3 notes (acting as a preparation for the more usual four note version).

It is in the minimalist style, with thematic extensions.

The notes should be allowed to resonate through the rhythmic pauses, without any silences.

Pay attention to the equality of the rhythmic pulse (♩ = ♩).

VI

Omaggio a Sor

Tempo libero ♩ = 116 - 160

p i m

mf marcato il basso *p accompagnando*

mf marc. *f* *p legato*

mp cresc. *p* *mf* *p* *sfz*

p legato

mf *p accompagnando* *mf marc.*

Estudio no. 6

Este estudio de arpeggios rectos de 3 notas y el pulgar es sencillo, sólo la sección central - compases 22 al 29 ofrece un cambio al registro agudo (cuerdas primas).

Atender las dinámicas "de onda" (<>) para hacerlas gradualmente.

La fórmula del arpeggio puede invertirse (p, m, i). Ej. 1

La fórmula del arpeggio puede ampliarse a 4 notas (p, i, m, a) con cuerda (1). Ej. 2

Study no. 6

This simple study is built up of continuous three note arpeggios with the thumb playing the melody. Only in the central section, at bars 22-29, is the upper register (the top strings) used.

Make sure that the "wave-like" dynamics (<>) are executed gradually.

The arpeggio pattern can be inverted (p, m, i). Ex. 1

The arpeggio pattern can be extended to 4 notes (p, i, m, a) by adding the first string. Ex. 2

Ej. 1 / Ex. 1

Ej. 2 / Ex. 2

VII
Omaggio a Piazzolla

A Allegro ♩ = 116 - 152

mf *i m* *m i*

4 *p* *m i*

7 *m i m i* **B**

10 *m i m i* *m i* *i a m i a m i*

13 **C** *p i m a* *rit.* *p dolce* *legato*

a tempo *(p)* *(p)*

17 **D** *p i a m i a m i* *sempre p*

20

23

26 *rit.* *breve a tempo* *i m* *m i* *mf*

29 *p* *m i*

Detailed description of the musical score: The score is written for guitar and bass. The guitar part (top staff) is in treble clef, and the bass part (bottom staff) is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piece is marked 'Allegro' with a tempo range of 116-152. It is divided into sections A, B, C, and D. Section A (measures 1-12) features a rhythmic melody with lyrics 'i m m i'. Section B (measures 13-12) continues the melody with lyrics 'm i m i' and 'i a m i a m i'. Section C (measures 13-16) is marked 'rit.' and 'p dolce', with lyrics 'p i m a'. Section D (measures 17-29) is marked 'a tempo' and 'sempre p', with lyrics 'p i a m i a m i'. The score includes various performance instructions such as 'mf', 'p', 'legato', 'rit.', and 'breve a tempo'. Fingering numbers (1-4) and circled numbers (3) are provided for specific notes. The piece concludes with a final measure in measure 29.

33 *m i m i*

36 *m i m i m i*

39 *m a m i a m i* *p i m a* *i m*

legato *f* *p* *f*

Estudio no. 7

Para las notas repetidas, acentos y ligados.

El esquema de notas repetidas debe ser tocado de ligero a intenso (mano derecha).

Acentos salen mejor tocando la nota después más *p*, que tocando el acento más fuerte.

Los compases 5 y 6, así como el 13 son contrastantes (*ponticello*, *staccato*)

La sección D es *p* haciendo *staccato* la última corchea de compas.

Study no. 7

This study is for repeated notes, accents, and slurs.

The repeated note figure should be played moving from a light to an intense touch in the right hand.

Accents come out better by playing the following note more quietly, rather than by playing the accented note more strongly.

Bars 5 and 6 as well as bar 13 should be contrasted with the others by the use of *ponticello* and *staccato*.

Section D is *p*, with the last quaver of each bar to be played *staccato*.

VIII
Omaggio a Villa-Lobos

Tranquilo ♩ = 80

Mosso ♩ = 116

Poco meno

Measure 1: VII° (4), XII° (2), XII° (1), VII (4)

Measure 5: XII° (2), XII° (1), XII° (1), XII° (1)

Measure 9: 1., 2. $\text{C}5$, $\text{C}5$

Measure 15: VII (4), XII (2), XII (1), XII , VII

Measure 18: p l.v., poco

Measure 22: poco, cantabile

29 *rall. molto* *ten.* *a tempo*

32

36 *rit.*

39 *mp* *perdendosi*

Estudio no. 8

Para acordes, armónicos y pequeña "cejà".

Este estudio puede tocarse en los primeros grados, alcanzando la pequeña cejà.

Los armónicos naturales son muy fáciles y pueden anticiparse en el progreso curricular, añadiendo interés colorístico.

La pequeña cejà sólo ocurre en II, IV y V posición con los cambios de posición preparados.

Study no. 8

A study for chords, harmonics and the partial *barré*.

This can be played by elementary students who are able to manage a partial *barré*.

Natural harmonics are very easy and can be learnt at an earlier stage than usual here, so as to add colour.

The partial *barré* is only employed in II, IV and V positions, and with the position changes prepared.

6a in Fá (opcionalmente)
6th in F (optional)

IX

Omaggio a Szymanowski

Lento assai

Musical score for "Omaggio a Szymanowski" in 4/4 time, marked "Lento assai". The score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The piece begins with a tempo marking of "Lento assai" and a dynamic of "mp". The first measure is marked with a fermata and a first ending bracket. The score includes various articulations such as slurs, accents, and fingerings. A section marked "A" begins at measure 4, featuring a first ending bracket and a repeat sign. The dynamic changes to "p" and "poco" (poco) at measure 8, with the instruction "p accompagnando l.v.". A section marked "B" begins at measure 15, with a dynamic of "mf" and the instruction "canta il basso". The score concludes with a "FINE" marking and a dynamic of "mp". The final measure is marked with a fermata and a first ending bracket, with the instruction "dal FINE al FINE".

Musical score for "Omaggio a Szymanowski" in 4/4 time, marked "Lento assai". The score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The piece begins with a tempo marking of "Lento assai" and a dynamic of "mp". The first measure is marked with a fermata and a first ending bracket. The score includes various articulations such as slurs, accents, and fingerings. A section marked "A" begins at measure 4, featuring a first ending bracket and a repeat sign. The dynamic changes to "p" and "poco" (poco) at measure 8, with the instruction "p accompagnando l.v.". A section marked "B" begins at measure 15, with a dynamic of "mf" and the instruction "canta il basso". The score concludes with a "FINE" marking and a dynamic of "mp". The final measure is marked with a fermata and a first ending bracket, with the instruction "dal FINE al FINE".

Estudio no. 9

Estudio sobre el legato melódico. Para las melodías quebradas.

En [B] son frases de 2 compases en $\langle \underbrace{\hspace{1cm}}_{poco} \rangle$.

Algún salto (compases 5 al 6; 16 al 17; 18 al 19) no impide el *legato* melódico.

Como dificultad no pasa de V posición.

Study no. 9

The object of this study is to maintain a *legato* line in a melody which often moves around in leaps.

At [B] there are phrases of two bars with wave-like dynamics ($\langle \underbrace{\hspace{1cm}}_{poco} \rangle$).

The few changes of position (bars 5-6; 16-17; 18-19) should not be allowed to affect the melodic *legato*.

The technical demands do not require going beyond V position.

X

Toccata

Omaggio a Stravinsky

♩5

f ⑥

4 [A]

p

7

p i p m p p i p m p p i i m i m i p p i

10

p i m i i m

♩3-7

13

f

m i p p p i m i p

16 [B]

p i p m i p

19

i m i m i p i m i m i

21 [C]

p cresc.

a

p sub. cresc. molto

The musical score consists of three systems. The first system (measures 24-26) is for guitar, marked *f* *come prima*, with a C5 chord indicated above the first measure. The second system (measures 27-30) is for guitar, marked *p* *cresc.*, with fingerings *p*, *i*, *p*, *p*, *i*, *p*, *p*, *i* and *p*, *i*, *p*, *m*, *p*, *i*, *3*, *0*, *a* indicated above the notes. The third system (measures 31-34) is for guitar and bass, both marked *f* *molto*, with *G.P.* (Grand Pause) markings above the first and third measures of each staff. The guitar part includes a sixteenth-note figure and a sixteenth-note rest.

Estudio no. 10

Este estudio se concentra en las cuerdas graves, ligados y alternancia de *p* (pulgar) con *i*, *m* (*a*), obligando a la mano derecha a articular en "bloque".

Los 9 compases de [A] y los 6 de [B] pueden repetirse cada uno consecutivamente o el período completo *ad lib.*

Hay recursos compositivos como "caesuras" cortas (') y largas (G.P.) que resultan poco usuales para principiantes; rogamos al profesor los explique, vale.

La violencia de los acordes permite algún color distinto y *staccato* de izquierda (levantando la cejilla, lo cual relaja la izquierda también). Esta técnica es poco común en la técnica tradicional pero se le encuentra muchas veces en el jazz.

Study no. 10

This study concentrates on the lower strings, slurs and the alternation of *p* with *i*, *m* (*a*).

The 9 bars of [A] and the 6 of [B] can be repeated; either each one consecutively, or the entire period *ad lib.*

There are "caesuras", both short (') and long (G.P.), which are perhaps unusual for beginners. Teachers will explain.

The violence of the chords makes possible the use of some distinctive tone colour, as well as for left hand *staccato*. (The raising of the *barré* in producing this *staccato* also relaxes the left hand.) This is a bit unusual in traditional technique, but is often used in jazz.