

NUEVOS ESTUDIOS SENCILLOS

I

Leo Brouwer

Tempo di Giga (Comodo)

Omaggio a Debussy

p i m

(♩ - ♩) p p marcato

legato

p i m p m i p p mf marcato

cresc. molto

f

(marc.)

dim. fpp

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 (\llcorner \lrcorner).

Carácter *legato*.

El *tempo* es relativo. \downarrow = 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 (\llcorner \lrcorner).

Maintain a *legato* style.

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

Omaggio a Mangore

Vivace

1 *m i* *a* *i p i* *p*

6 *i p i* *p* *f* *dim.* *marcato* *i m i m* *p legato*

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

16 *p i m* *p* *dim.*

21 *a tempo*

26 *rit.* *m i*

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

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

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

Moderato assai ♩ = 108 - 144

Omaggio a Caturia

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 ($\leftarrow\leftarrow \rightarrow\rightarrow$) y *pulgar* (mano derecha).

Study no. 3

A study on afro-cuban rhythmic patterns.

It also emphasises wave-like dynamics ($\leftarrow\leftarrow \rightarrow\rightarrow$) and the right hand thumb.

IV
Omaggio a Prokofiev

Vivace *m i p m i*

f marcato il basso *a tempo*

pp sub. *f* *pp sub.* *f*

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

18 *poco rit.* *dolce* *rit.* *accel.* *p*

23 *cresc.* *f*

28 *p* *f*

33 *m i p m i* *f marcato il basso* *(non rit.)*

37 *p* *f*

The image shows a page of musical notation for a piece titled 'IV Omaggio a Prokofiev'. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piece begins with a 'Vivace' tempo and dynamic markings of mezzo-forte (m) and piano (p). The first system (measures 1-4) features a rhythmic pattern of eighth notes and quarter notes, with a forte (f) dynamic and the instruction 'marcato il basso'. The second system (measures 5-8) continues this pattern, ending with a 'a tempo' marking. The third system (measures 9-12) shows a change in dynamics to pianissimo (pp) and a 'rit.' (ritardando) instruction. The fourth system (measures 13-16) is marked 'Poco meno' and 'mp dolce e legato', with a 'rit.' instruction at the beginning. The fifth system (measures 17-22) includes 'poco rit.', 'dolce', and 'rit.' markings. The sixth system (measures 23-27) features 'cresc.' (crescendo), 'f' (forte), and 'accel.' (accelerando) markings. The seventh system (measures 28-32) returns to 'p' (piano) and 'f' (forte) dynamics. The eighth system (measures 33-36) has dynamic markings 'm i p m i' and 'f marcato il basso'. The final system (measures 37-40) ends with a '(non rit.)' instruction and a final forte (f) dynamic.

Estudio no. 4

Estudio sobre el pulgar.

Mano izquierda en II^a 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

Comolo *p i m*
mp *v. sempre*
(come timpani)

6

marc. *legato* *marc.*

10

legato *marc.* *legato*

13

f marc. *f sempre, intenso e marcato*

18

p *poco*

24

riten.

24

rit. *ritmico*

26

28

p

come prima

31

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

5
mf marc.
f
p legato

9
mp cresc.
p

13
(mf)
p
mf

17
sfs
p

21
p legato

24
mf

28
mf

32
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" (\lessgtr) 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 (\lessgtr) 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 *l m* *m i*

4 *p* *m*

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

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

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

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

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

20

23

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

29 *p* *m* *i*

The musical score is written for a single melodic line in treble clef. It begins with a tempo marking of 'Allegro' and a metronome range of 116-152. The piece is divided into four sections: A (measures 1-12), B (measures 13-16), C (measures 17-25), and D (measures 26-29). Section A features a rhythmic pattern of eighth notes with accents and dynamic markings of *mf* and *p*. Section B continues the eighth-note pattern with dynamic markings of *m* and *i*. Section C is marked *legato* and *p dolce*, featuring a slower tempo and a melodic line with a 'rit.' (ritardando) marking. Section D is marked *a tempo* and *sempre p*, returning to the eighth-note pattern. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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

♩2

mp

p

p

VII ① XII ② XII ① VII ④

5

p

Mosso ♩ = 116

♩2

p

1. 2. C5 C5

9

12

15

rit.

ten.

mp

a tempo

VII ④ XII ② XII ① XII VII

18

p lv.

poco

27

poco

cantabile

26

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

32

36 *rit.*

39 *mp* *perdendosi*

Estudio no. 8

Para acordes, armónicos y pequeña "ceja".

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

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

La pequeña ceja 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 F3 (opzionalmente)

6b in F (optional)

IX

Omaggio a Szymanowski

Lento assai

Cl

mp
sempre legato

9

A

8

legato

p *accompagnando*
lv.

pp (eco)

mp

B

12

15

mf *canta il basso*

18

21

mp

24

*dal **A***
al FINE

Estudio no. 9

Estudio sobre el legato melódico. Para las melodías quebradas.

En **B** son frases de 2 compases en $\underbrace{\left\langle \leftarrow \rightarrow \right\rangle}_{poco}$.

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 ($\underbrace{\left\langle \leftarrow \rightarrow \right\rangle}_{poco}$).

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

CS

4 [A]

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*

13 CS

16 [B]

19 *i m i m i p i m i m i*

21 [C]

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 periodo 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.