

# **Leo Brouwer**

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## **Nuevos Estudios Sencillos**

**for guitar**

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## **Chester Music**

## NUEVOS ESTUDIOS SENCILLOS

I

*Omaggio a Debussy*

Leo Brouwer

Tempo di Giga (Comodo)

*p i m*

*legato*

*p i m*

*p i*

*mf marcato*

*cresc. molto*

*f*

*(marc.)*

*dim.*

*ppp*

## Estudio no. 1

Esta colección es para principiantes o niños (pequeños).

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

Poner atención en la dinámica (<< >>).

Carácter *legato*.

El *tempo* es relativo.  $\text{♩.} = 100 - 120$ . 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 (<< >> ).

Maintain a *legato* style.

The *tempo* is relative.  $\text{♩.} = 100 - 120$ . Not too fast.

II  
*Omaggio a Mangore*

**Vivace**

4

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*Omaggio a Mangore*

**Vivace**

4

6

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

16 *dim.*

21 *a tempo*

26 *rit.* *a tempo*  
*marc.*

31 *a tempo*  
*dim.*

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

## 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  $p, \underset{i}{m}$  (mano der.)

Sólo por excepción hay "adelantos" técnicos para el principiante al final con  $a, \underset{i}{m}$  y rasgueado.

## 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  $p, \underset{i}{m}$  (right hand) is featured throughout.

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

## III

Moderato assai  $\text{J} = 108 - 144$ *sempre legato**Omaggio a Caturla*

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

4  
5  
6  
2a volta ***pp***

7  
8  
9  
***p*** *legato*

10  
11  
12  
***staccato***

17  
18  
19  
*rall.*  
*(dim.)*  
*a tempo*

21  
22  
23  
*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*      *a tempo*

*f*      *f*

*pp sub.*      *pp sub.*

*rit.*      *Poco meno*

*pp sub.*      *dolce e legato*

*poco rit.*

*dolce*

*rit.*      *C2*

*cresc.*      *accel.*

*m i p m i*

*f marcato il basso*      *(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*

*l.v. sempre*

*(come timpani)*

*marc.*

*legato*

*marc.*

*legato*

*f marc.*

*f sempre, intenso e marcato*

*(d = d)*

*poco*

*riten.*

*ritmico*

*poco*

*rit.*

*ritmico*

*poco*

*rit.*

*ritmico*

*poco*

The musical score consists of three staves of music:

- Staff 1 (Measures 28-30):** Treble clef, key signature of one sharp. Measure 28 starts with a sixteenth-note tremolo. Measure 29 begins with a eighth-note followed by a sixteenth-note tremolo. Measure 30 starts with a sixteenth-note followed by a eighth-note. Various slurs and grace notes are present. Dynamic **p** is indicated at the end.
- Staff 2 (Measure 31):** Treble clef, key signature of one sharp. Measure 31 starts with a eighth-note followed by a sixteenth-note tremolo. The instruction *come prima* is above the staff. The tempo is marked *marc.* and *legato*. Measures 32-33 show a similar pattern with eighth-note followed by sixteenth-note tremolos.
- Staff 3 (Measures 36-37):** Treble clef, key signature of one sharp. Measure 36 starts with a eighth-note followed by a sixteenth-note tremolo. Measure 37 starts with a eighth-note followed by a sixteenth-note tremolo. The tempo is marked *riten.* Measures 38-39 show a similar pattern with eighth-note followed by sixteenth-note tremolos. Measure 40 starts with a eighth-note followed by a sixteenth-note tremolo. The tempo is marked *poco pesante* and dynamic **f molto**. The instruction *lunga* is above the staff.

### Estudio no. 5

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

Estilo minimalista con extensiones temáticas.

Las pausas ritmicas son resonancias, no silentes.

Atención a igualdad de pulsación ritmica ( $\text{♪} = \text{♪}$ ).

### 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 ( $\text{♪} = \text{♪}$ ).

## 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)*

*mf*

*p*

*sforzato*

*p*

*p legato*

*mf*

*p* *(2)*

*mf* *legato*

*mf*

*p* *(3)*

*p* *(3) (2)*

*p* *(3) (2)*

*p* *(3) (2)*

*mf*

*p accompagnando*

*mf marc.*

### Estudio no. 6

Este estudio de arpegios 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 arpegio puede invertirse (*p, m, i*). *Ej. 1*

La fórmula del arpegio 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*  $\text{♩} = 116 - 152$

4

7

10

13

**C**

*p i m a* (3) (4) (0) *rit.*

*p dolce*

*legato*

**D**

*a tempo*      *(p)*      *(p)*

*p i a m*      *i a m i*

17

*p legato (vibrare tutti)*

*sempr p* > >

20

23

26

*rit.*

*breve a tempo*

*i m*

*mf*

29

*p m i*

*v*

The musical score consists of ten staves of music for a solo instrument. The first staff (measures 1-3) starts with dynamic *mf* and includes slurs and grace notes. Staff 4 begins with dynamic *p*. Staff 7 features a melodic line with grace notes and dynamic *m*. Staff 10 contains a complex rhythmic pattern with grace notes and dynamics *i*, *m*, and *a*. Staff 13 shows a melodic line with *rit.* and *p dolce*. Staff 17 begins with *p legato (vibrare tutti)*. Staff 20 and 23 continue the melodic line. Staff 26 includes *rit.*, *breve a tempo*, and *mf*. Staff 29 concludes with dynamic *p m i*.

The musical score consists of three staves of music. Staff 1 (measures 33-34) has a treble clef, a key signature of one sharp, and a time signature of 8/8. It features eighth-note patterns with dynamic markings 'm i m i' and '0'. Staff 2 (measures 35-36) has a treble clef, a key signature of one flat, and a time signature of 8/8. It shows sixteenth-note patterns with dynamics 'm i m i' and 'i'. Staff 3 (measures 37-39) has a treble clef, a key signature of one sharp, and a time signature of 8/8. It includes eighth-note patterns with dynamics 'p i m a' and 'i m', and a 'legato' instruction.

### 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** is **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 VII XII XII ① XII ♩2 VII

*mf* *p* *p*

5 XII ② XII ① Mosso ♩ = 116 ♩2 ♩4

*p*

1. 2. ♩5 ♩5

9 ♩5 ♩5

12

15 rit. ten. VII XII ① XII VII

*mp*

18 Poco meno

*p l.v.* *poco*

22 poco cantabile

26

### Estudio no. 8

Para acordes, armónicos y pequeña "cejá".

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

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

La pequeña cejá 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**

♩1

*mp*  
*sempre legato*

♩4

**A**

♩8

*legato*

*p* *accompagnando*  
*l.v.*

**FINE**

*pp* (*eco*)

<♩1

♩12

♩15

**B**

*mf* *canta il basso*

♩18

*a*  
*m*

♩21

*mp*

♩24

*dal ♩  
al FINE*

## Estudio no. 9

Estudio sobre el legato melódico. Para las melodías quebradas.

En [B] son frases de 2 compases en  $\ll \gg$  *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 ( $\ll \gg$  *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  
*Omaggio a Stravinsky*

**Toccata**

$\frac{4}{4}$   $\frac{5}{5}$

**A**

**7**

**10**

**13**

**B**

**19**

**C**

**21**

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

*p i m i i m*

*m i p*

*p i*

*p i*

*m i p*

*p m i p*

*i m i m i p*

*i m i*

*p i*

*1 3 0 3 1 3 0*

*1 0*

*p i m i m i*

*1 4 0 1 4 0*

*p cresc.*

*p sub. cresc. molto*

### 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.