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**Nuevos Estudios**  
**Sencillos**  
for guitar

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# NUEVOS ESTUDIOS SENCILLOS

## I

Leo Brouwer

*Omaggio a Debussy*

Tempo di Giga (Comodo)

*p i m* *(♩ - ♩)* *p p*  
*marcato*

4 *legato* *p p*

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

10

13  $\Phi 1$  *cresc. molto*

16 *f* ③ ②

19 ③ ② ③ ②

22 ③ ③ *(marc.)*

26 *dim.* *ppp*

## 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 (< >).

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 (< >).

Maintain a *legato* style.

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

## II Omaggio a Mangore

Vivace

1 *m i*  
 2 *i p i p*  
 3 *i m i m*  
 4 *i p i p*  
 5 *i m i m*  
 6 *i p i p*  
 7 *i m i m*  
 8 *i p i p*  
 9 *i m i m*  
 10 *i p i p*

*marc. m i*  
*a*  
*dim.*  
*marcato*  
*p legato*

11 *a tempo*  
*poco rit.*  
 12 *i p i p*  
 13 *i p i p*  
 14 *i p i p*  
 15 *i p i p*

*p dolce e legato*

16 *p i m*  
 17 *p i m*  
 18 *p i m*  
 19 *p i m*  
 20 *p i m*

*dim.*

21 *i p i p*  
 22 *i p i p*  
 23 *i p i p*  
 24 *i p i p*  
 25 *i p i p*

*a tempo*

26 *rit.*  
 27 *m i*  
 28 *m i*  
 29 *m i*  
 30 *m i*

*marc. m i*

31 *i p i p*  
 32 *i p i p*  
 33 *i p i p*  
 34 *i p i p*  
 35 *i p i p*

*dim.*  
*f*

36 *i m i m*  
 37 *i m i m*  
 38 *i m i m*  
 39 *i m i m*  
 40 *i m i m*

*poco rit.*  
*a tempo*  
*marcato*  
*p legato*  
*ff*

## 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.)  
 <sub>$i$</sub>

Sólo por excepción hay "adelantos" técnicos para el principiante al final con  $a$  y rasgueado.  
 <sub>$m$   
 $i$</sub>

## 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.  
 <sub>$i$</sub>

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

III

Omaggio a Caturia

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.*

13 *rit.* **Poco meno**

*(f)* *mp dolce e legato*

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

28 *p* *cresc.* *f*

33 *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)

6 *marc.* *legato* *marc.*

10 *legato* *marc.* *legato*

13 *f marc.* *f sempre, intenso e marcato*

18 *p* *poco*

20 *riten.*

24 *rit.* *ritmico*

26

28

31

36

*p*

*come prima*

*marc.* *legato*

*riten.* *lunga* *poco pesante*

*f molto*

### 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* *mf*

*sfx* *p*

*p legato*

*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  
*i m m i*  
*mf*

4 *p m i*

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

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

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

*a tempo (p) (p)*  
**D** *p i a m i a m i*

17 *p legato (vibrare tutti) sempre p*

20

23

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

29 *p m i*

Detailed description: This is a musical score for guitar, titled 'Omaggio a Piazzolla' (Homage to Piazzolla). It is in 3/4 time and marked 'Allegro' with a tempo range of 116-152. The score is divided into sections A through D. Section A (measures 1-10) features a melodic line with lyrics 'i m m i' and 'm i m i a m i a m i'. Section B (measures 7-10) continues the melody. Section C (measures 13-17) includes the lyrics 'p i m a' and 'i a m i', with performance instructions like 'legato', 'p dolce', and 'rit.'. Section D (measures 17-29) continues with 'i a m i' and 'i m m i'. The score includes various guitar techniques such as triplets, slurs, and vibrato, and dynamic markings like 'mf', 'p', and 'sempre p'. Fingering numbers (1-4) are provided for many notes, and a capo position of 2 is indicated at the end.



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* *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

mf p

Mosso ♩ = 116

p

11. 12. C5 C5

p

p

15 rit. ten. a tempo VII XII VII XII VII

mp

18 Poco meno p l.v. poco

p

22 poco cantabile

poco

26

p

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

♩1

*mp*  
*sempre legato*

4

♩A

*mp*

8

*legato*

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

*pp* (*eco*)

♩1

FINE

12

15

♩B

*mf* *canta il basso*

18

*a*  
*m*

*m*  
*i*

*i* *p*

*i* *p*

*m*  
*i*

21

♩1

*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  $\underset{poco}{\langle \rangle}$ .

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 ( $\underset{poco}{\langle \rangle}$ ).

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

Tocatta

Omaggio a Stravinsky

♩5

*f*

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*

13 [3-]

*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.* *p sub. cresc. molto*

The musical score consists of three systems. The first system starts at measure 24 with a treble clef and a 5/8 time signature. It features a melody with accents and a bass line with triplets and sixteenth notes. The dynamic is marked *f* *come prima*. The second system starts at measure 27 with a treble clef and a 2/4 time signature. It includes dynamic markings *p*, *i*, *p*, *p*, *i*, *p*, *p*, *i*, *p*, *i*, *p*, *i*, *p*, *m*, *p*, *i*, *3*, *0*, *a*. The dynamic is marked *p* *cresc.*. The third system is a grand staff with two staves, both marked *G.P.* (Guitar Pedal). The dynamics are marked *f* *molto*. The piece concludes with a double bar line.

### Estudio no. 10

Este estudio se concentra en las cuerdas graves, ligados y alternancia de *p* (pulgár) 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.