

# ESTUDIOS SENCILLOS

## Заметки по поводу "Несложных этюдов"

Apuntes sobre "Estudios Sencillos" Leo Brouwer  
 Código/Nomenclatura.

- 1-Propósito 2-Tempo 3-Técnica 4-Carácter  
 5-Que no debe hacerse.

Указания к исполнению:

1. Назначение.
2. Темп.
3. Техника.
4. Характер.
5. Чего не следует делать.

### Этюд 1.

1. Развитие большого пальца правой руки.
2. Быстро (в удобном темпе).
3. Концентрация на правой руке (без излишнего напряжения).
4. Ритмично. Услышать два "оркестровых" уровня; выделить нижний.
5. Не заглушать бас резким аккомпанементом /m/.

### I

#### Estudio 1.

- 1- Desarrollo del pulgar (P) m. derecha. M. 139. fácil cada dedo se articula solo.
- 2- Rápido. (El Tempo Colado).
- 3- Concentrarse en la M. derecha (sin rigidez).
- 4- Rítmico. Sentir dos niveles "orquestales"; el bajo en relieve.
- 5- No debe sobresalir el acompañamiento "agudo" (i.m.)

Movido

### Этюд 2.

1. Однородность и слитность аккордов. (Не заглушать ни одну струну).
2. Медленно, но не очень. -44-48.
3. Практиковать обе формулы правой руки: p1m—1ma.
4. Динамика и краски выбираются согласно гармоническому напряжению. "Напряженные" аккорды могут играть:
  - a) более громко (или тихо),
  - b) арпеджиато,
  - v) другой краской,
  - г) с замедлением.
5. Не играть слишком медленно, чтобы не нарушалась связность.

### II

#### Estudio 2

- 1- Homogeneidad de los acordes. (Ninguna cuerda debe sobresalir).
- 2- Lento "ma non troppo" M. de 44 a 48 non sostenute
- 3- Estudiarlo con doble fórmula de m. der: p1m. - 1ma.
- 4- La dinámica y el color se comportan de acuerdo a su tensión. Si son armónicos. El acorde "en tensión" se hará:
  - a) mas fuerte (o P) b) arpegiado. c) otro color d) con ritenuto.
- 5- No se debe tocar tan lento q. no sea legato (cantabile)

#### Coral Lento

## Этюд 3.

1. Подготовка к тремоло.
2. Легко, быстро, но legato -76—96.
3. Пропеть мелодию в верхнем голосе.
4. Глубкая динамика, "волнами".
5. Не играть слишком строго ритмично.

## Estudio 3

1. Preparación para el trémolo
2. Ligero, rápido una legato  $d=76/96$ .
3. Cantar la melodía de los agudos.
4. La dinámica flexible "en onda"  $\leftarrow \rightarrow$
5. No tocar con rigidez rítmica.

## Rápido

## IV

## Этюд 4.

1. На малое баре, большой палец и переменный метр:  $1/5/4/$ .
2. Moderato cantabile. Sempre legato.
3. В качестве подготовительного упражнения играть "связующие" аккорды большим пальцем.
4. Лирично. (Пропеть мелодию баса словно голосом).
5. Старайтесь не деформировать баре в позициях подобных скрипичным.

## Estudio 4

1. Estudio para la pequeña cejilla, pulgar y métrica variable ( $3/4$ )
2. Moderato Cantabile. Sempre legato.
3. Como ejercicio preparatorio estudiar los acordes "conjuntos" con el dedo.
4. Lírico (cantar la melodía del bajo - mentalmente o con la voz).
5. Cuidado no deformar la "cejilla" en posición "avanzada" (armonística).

## Comodo (Allegretto)

- Этюд 5.
1. Арпеджио сложной ритмической фигуры, основанной на афрокубинском фольклоре.
  2. С движением, но не слишком. - 88-100.
  3. Все должно звучать без акцентов, без стаккато (как на арфе).
  4. Главное не ритмика, а гармоническая последовательность.
  5. Не пугать с острым латиноамериканским ритмом (стаккато).

Estudio 5

- 1- Arpeggios con ritmica compleja basando en el folklore afrocaribano.
- 2- Movido pero no demasiado.  $\dot{=} 88$  a  $100$ .
- 3- Todo debe resonar (quasi arpa) sin acentos, ni staccati.
- 4- La ritmicidad no es la tematica central, sino la progresion armonica.
- 5- No confundir el ritmo staccato latino como modelo.

Allegretto

VI

- Этюд 6.
1. На все виды арпеджио. (Импровизируйте)
  2. - 112-132
  3. Следите за тем, чтобы не смешивать разные формулы правой руки.
  4. Не так важна скорость, как четкость и равномерность каждой формулы арпеджио.
  5. Старайтесь избегать напряжения в левой руке.

Estudio 6

- 1- Para usar todo tipo de formulas arpegiadas. (Improvisarlas)
2.  $\dot{=} 112$  a  $132$  aprox.
3. Concentrarse en mezclar o usar diversas formulas de m. derecha.
- 4- La velocidad no es lo importante sino articular todas las formulas de arpeggios con el mismo tempo. Usar cambios dinamicos.
- 5- Cuidar no sentir rigidez en la m. derecha.

В этом этюде могут быть использованы и другие арпеджио, например:

## VII

### Этюд 7.

1. Legato в левой руке с особым вниманием к слабому мизинцу.
2. - 168-184.
3. Добейтесь уверенного легато без напряжения. (По-возможности немедленно расслабляйте левую руку).
4. Ритмично и легко.
5. Не слишком растопыривайте пальцы левой руки.

### Estudio 7

- 1- Ligados de un. izquierda con énfasis en el dedo 4 (dedo débil)
- 2 - 1 = 168-184
- 3 - Accionar el ligado para ganar fuerza sin rigidez (relajando inmediatamente la tensión de los dedos de la. m. 139.)
- 4 - Rítmico y Ligero .
- 5 - No separar exageradamente los dedos (m. 139.)

Lo mas rapido posible

Этюд 8.

1. 2-х голосная полифония. В средней части выделение звуков большим пальцем на фоне арпеджио.
2. Спокойно и связно.
3. - 80 (средняя часть min = 138)
4. Навесию среднесеквойм византийским 2-х голосным напевом.
5. Не играть слишком медленно, иначе не будет слышна имитационная полифония.

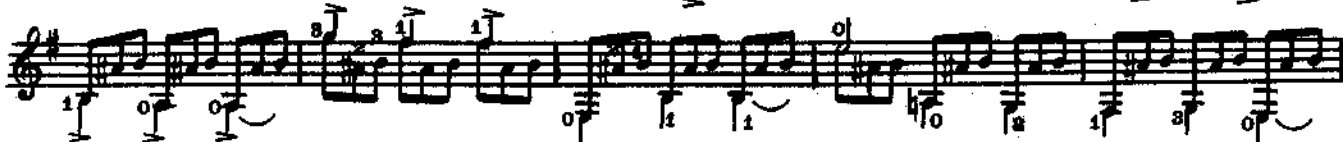
VIII

Estudio 8

- 1- Polifonía a 2 voces y pulgar cantando contra arpeggios (sección central)
- 2- Tranquilo o sempre legato.
- 3-  $\text{♩} = 80$  (Sección Central: Più Mosso  $\text{♩} = 138 \text{ min.}$ )
- 4- Homaje a la Bizancia (canto medieval a 2 voces) bizantina.
- 5- No tocar tan lento que no se oiga la imitación contrapuntística.



Più mosso



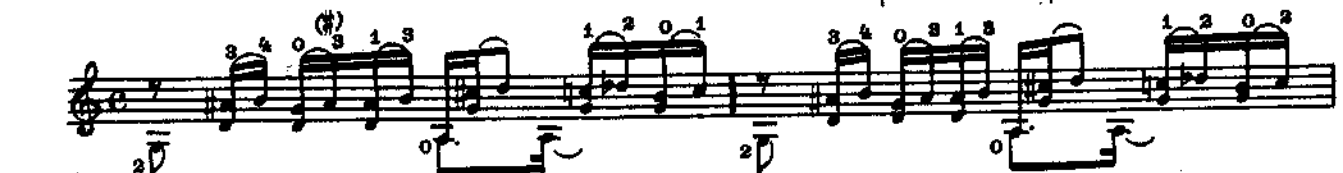
IX

Estudio 9

Этюд 9.

1. На legato в фиксированной позиции.
2. - 108—130.
3. Независимость каждого пальца левой руки.
4. Ритмично.
5. Не переоценивать важность фиксированной позиции, а уделять внимание сложностями legato.

- 1- Para el ligado junto a posiciones fijas
- 2-  $\text{♩} = 108 \text{ a } 130$
- 3- Independencia de cada dedo de la m. 139.
- 4- Rítmico
- 5- No subestimar la importancia de la pos. fija atendiendo solo a la dificultad del ligado.



- Этюд 10.
1. Независимость в левой руке. Постоянные перекрещивания струн (в правой руке).
  2. = 100—116.
  3. Сложность в соблюдении аппликатуры правой руки.
  4. Ритмично и энергично (quasi toccata).
  5. Может показаться, что этюд на левую руку, однако настоящая трудность заключена в правой.

X Etudio 10

- 1 - Independencia de m. izq. Cruce continuo de cuerdas (m. der.)
- 2 -  $\text{♩} = 100 \text{ a } 116$
- 3 - Dificultad para la digitación continua de la m. der.
- 4 - Ritmico. Energico (Quasi Toccata).
- 5 - Parece un estudio para la m. izq. cuando en realidad la dificultad esta en la m. der.

# XI

Para los ligados y las posiciones fijas

*Leo Topyop*

**Allegretto**

*f* deciso e ritmico

*meno f*

*f*

2º Tº rall.

**Legato ma in tempo**

*mp* todas las notas tenidas

*p*

al  
y

◆ CODA

cediendo - - - a T<sup>o</sup>

pp

l'54"-2'

## XII

Para los acordes disueltos en legato

Tranquillo - Moderato

*mp* sempre legato

*p* cresc. dim

rit. a T<sup>o</sup>

*mf* *mp* *P* roll. e dim. (PPP)



# XIII

Para los ligados y las posiciones fijas

Movido  
*p legato.*

*p*

*mf p*

*p*

*p*

*(p) sempre legato*

*(p)* *(pp)* *(p)<sub>m</sub>*

*sfz* *(p)*

*sfz p* *(p)*

(6)

Musical staff 1: Treble clef, 6/8 time signature. The staff contains a series of eighth-note chords. A circled number (6) is located below the staff towards the right side.

Musical staff 2: Treble clef, 6/8 time signature. The staff contains a series of eighth-note chords. The instruction *(p) comme prima (legato)* is written above the staff on the left, and *(p)* is written above the staff on the right.

Musical staff 3: Treble clef, 6/8 time signature. The staff contains a series of eighth-note chords. The dynamic marking *mf* is written below the staff on the left, and *p* is written below the staff on the right.

Musical staff 4: Treble clef, 6/8 time signature. The staff contains a series of eighth-note chords. The instruction *Harm. 12* is written above the staff in the center. The dynamic marking *mp* is written below the staff on the left, and *p* is written below the staff on the right.

Musical staff 5: Treble clef, 6/8 time signature. The staff contains a series of eighth-note chords. A circled number (3) is written below the staff on the left. The dynamic marking *poco* is written above the staff, and *mf* is written below the staff on the left. The dynamic marking *p* is written below the staff on the right.

Musical staff 6: Treble clef, 6/8 time signature. The staff contains a series of eighth-note chords. The dynamic marking *p* is written below the staff on the right.

Musical staff 7: Treble clef, 6/8 time signature. The staff contains a series of eighth-note chords. The dynamic marking *mp* is written below the staff on the left.

Musical staff 8: Treble clef, 6/8 time signature. The staff contains a series of eighth-note chords. A circled number (6) is written below the staff on the left. The dynamic marking *mp* is written below the staff on the left. The instruction *roll. e dim.* is written below the staff in the center. The dynamic marking *f sub.* is written below the staff on the right. The instruction *a T?* is written above the staff on the right.

# XIV

Para los ligados y el pulgar

**Allegro**

*p (eco)*

*(legato)*

*pp (un poco sul tasto)*

*Voo*

*f*

*son normal*

*poco rit.*

*(un peu métallique sul ponticello.)*

*p*

*pp*

TELE

# XV

Para los acordes de tres notas

## Sarabande

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes. Fingerings are indicated by numbers 1-3. A fermata is placed over a chord in the middle of the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes. Fingerings are indicated by numbers 1-3. Dynamics markings *p* and *pp* are present.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes. Fingerings are indicated by numbers 1-3. A dynamic marking *marc. il basso* is present.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes. Fingerings are indicated by numbers 1-3.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes. Fingerings are indicated by numbers 1-3. Dynamics markings *cediendo* and *(mp-p)* are present.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes. Fingerings are indicated by numbers 1-3. Dynamics markings *marcato (simile)* and *p* are present.

1 m l m  
2 o  
p p  
cresc. - - - - - 1  
mf dim. (mp)

ca  
p  
cresc. - - - - - (mf) dim. - - - - - (p)

Movendo il T<sup>o</sup> un poco  
lirico

p

pp eco

mp rall.

un poco pesante (T<sup>o</sup> I<sup>o</sup>)

p

allarg. molto  
p

# XVI

## Para los ornamentos

duración total: 11' 10" circa

Grave

6ª = Re

*f-mf*

*marcato*

*cresc.*

*dim.*

*p*

*m*

*a*

*1* *2* *3* *4* *5*

*(3)* *(2)*

*(b)* *(a)*

1

(4)

*f marcato*

Staff 1: Musical notation with a treble clef, a key signature of one flat, and a common time signature. It features a series of ascending and descending eighth-note patterns, many of which are grouped as quintuplets (labeled '5'). There are dynamic markings for *f* and *marcato*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. A circled '3' is present above the staff.

C 3

Staff 2: Continuation of the musical piece, featuring similar eighth-note patterns and quintuplets. It includes dynamic markings for *f* and *marcato*. Fingerings and articulation marks are present. A circled '3' is present above the staff.

C 3

Staff 3: Continuation of the musical piece, featuring similar eighth-note patterns and quintuplets. It includes dynamic markings for *f* and *marcato*. Fingerings and articulation marks are present. A circled '3' is present above the staff.

*corto*

a T?

*marcato come prima*

Staff 4: Continuation of the musical piece, featuring similar eighth-note patterns and quintuplets. It includes dynamic markings for *f* and *marcato*, and the instruction *come prima*. The word *corto* is written above a note. A circled '3' is present above the staff.

Staff 5: Continuation of the musical piece, featuring similar eighth-note patterns and quintuplets. It includes dynamic markings for *f* and *marcato*. Fingerings and articulation marks are present.

*rall.*

Staff 6: Continuation of the musical piece, featuring similar eighth-note patterns and quintuplets. It includes dynamic markings for *f* and *marcato*, and the instruction *rall.* (rallentando). Fingerings and articulation marks are present.



# XVII

Para los ornamentos

Moderato

6<sup>a</sup>. Re

C3

C5

3 1 2

1

3 1 2

1

The Moderato section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'Moderato' is placed above the staff. The first staff contains a melodic line with a '6<sup>a</sup>. Re' marking above the first measure. The second and third staves continue the melody, with 'C3' and 'C5' markings above the first measures of each staff respectively. The music features eighth-note patterns and some triplet markings (3 1 2).

Poco più mosso

C2

C3

C5

C7

The Poco più mosso section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'Poco più mosso' is placed above the staff. The first staff contains a melodic line with a 'C2' marking above the first measure. The second and third staves continue the melody, with 'C3' and 'C5' markings above the first measures of each staff respectively. The music features eighth-note patterns and some triplet markings (3 1 2).

*crisc. poco a poco*

dim. poco a poco

(2) (double)  
pp

(1) (3)

(7)

p

1 m

p  
cresc  
rall.  
al

poco

2'30" - 2'40" aprox.

# XVIII

Para los ornamentos

Moderato quasi lento

First musical staff with treble clef and key signature of two sharps (F# and C#). It begins with a dynamic marking of *f*. The tempo is *Moderato quasi lento*. The staff contains several measures with triplets and slurs. A dynamic marking of *meno f* appears later. Above the staff, there are markings *m i p* and *3* above a triplet.

Second musical staff continuing the piece. It features a dynamic marking of *meno f* and a tempo marking of *lirico*. Above the staff, there is a marking *C 4* and a *3* above a triplet.

Third musical staff with a dynamic marking of *cediendo p*. Above the staff, there is a marking *C 4* and a *3* above a triplet.

Fourth musical staff with a dynamic marking of *mf* and a tempo marking of *f deciso*. Above the staff, there is a marking *a T?* and a *3* above a triplet. Below the staff, there are markings *(V) p* and *(6)*.

Fifth musical staff with a dynamic marking of *mf deciso*. It contains several measures with slurs and dynamic markings.

Sixth musical staff with a dynamic marking of *mf deciso*. It contains several measures with slurs and dynamic markings.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are dynamic markings *p* and *f* above the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. There are dynamic markings *p* and *f* above the staff. Below the staff, the words "dolce" and "mf deciso" are written.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Below the staff, the words "pp lirico" are written.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. There are dynamic markings *p* and *f* above the staff. Below the staff, the words "(p)" and "(come prima)" are written.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. There are dynamic markings *p* and *f* above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. There are dynamic markings *p* and *f* above the staff. Below the staff, the word "lirico" is written.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. There are dynamic markings *p* and *f* above the staff. Below the staff, the words "cediendo e rall." and "allarg." are written. At the end of the staff, the words "p" and "pp dolce" are written.

# XIX

Para los acordes de cuatro notas

Movido (Allegretto)

dim.

Var. I

*p* sub *cresc.* poco a poco

*p* sub. *cresc.* *riten.* al  $\times$  y  $\diamond$

# XX

Para la mano izquierda y los ligados

## INTRODUCTION

Movido

Rapido

TEMA

③ son ord.

PPP eguale

P

⑦