

Composers Series
ERNESTO GARCIA DE LEON
Collected Works, Volume 2

for Noé García Alcaraz

20 Estudios (20 Studies)

Musical Exercises to Refresh Your Technique
Ejercicios Musicales Para Refrescar la Técnica

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Edited by
MICHAEL LORIMER

Michael Lorimer  **New York**

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20 Estudios (20 Studies), Opus 50

Musical Exercises to Refresh Your Technique

Ejercicios Musicales Para Refrescar la Técnica

20 Studies, Op. 50 is an ingenious collection that addresses fundamental questions about how to develop and maintain guitar technique. It is designed to serve guitar teachers and students as well as performers and concert audiences. Since it explores not just the technique of our instrument, but its musical and expressive aspects as well, it makes daily technical work enjoyable, not tedious—even for someone only beginning to study the guitar.

For guitar teachers and students, *20 Studies* can serve as a basic curriculum or it can complement other methods or other sets of studies. For performers, it provides a complete overview and tune-up of the guitar technique in one graded set of daily studies that can be played in less than half an hour. This warm-up then provides the player delicious concert repertoire—as the complete set, or in smaller groups, or in combinations with other music by Ernesto García de León.

These musical exercises are also useful to rectify, reform or rehabilitate the guitar technique. García de León composed the twenty studies after suffering an accident in 1991 that made his right hand practically unusable. Fortunately, he regained his potential to play through one long, meticulous and successful microsurgery in 1996 by the excellent Columbian hand specialist Dr. Rafael Reynoso Campo. Doing post-operative exercises, García de León realized he needed to completely re-learn basic finger movements and formulas and he began to practice them. The young Mexican guitarist Noé García Alcaraz—to whom this collection is dedicated—then encouraged García de León to do more than practice right hand formulas: he commissioned García de León to compose a set of studies to explore and perfect fundamental techniques—exercises useful not only to Ernesto, but also to Noé, and to all guitar players. Thus, the twenty studies were born.

The sequence of the set is graded from easy to difficult, but the exercises may be studied or performed in any order. For example, although there is only one tiny difference between the right-hand formulas of #4 and #8, for the recuperating composer that difference posed enormous difficulties. Another apparently basic study—#1—was also so challeng-

20 Estudios, Op. 50 es una ingeniosa colección de piezas musicales, dirigida a los principios fundamentales de cómo desarrollar y mantener una técnica para la guitarra. Están diseñados para profesores y estudiantes de la guitarra tanto como concertistas y audiencias musicales. Dado que explora no sólo la técnica de nuestro instrumento sino también sus aspectos musicales y expresivos, el trabajo técnico diario se hace agradable, no monótono—aún para aquellos principiantes del estudio de la guitarra.

Para los profesores y estudiantes de la guitarra, los veinte estudios pueden servir como un currículum básico o pueden complementar otros métodos o series de estudios. A los ejecutantes les provee de un repaso completo y refinación de la técnica de la guitarra con una serie gradual de estudios diarios que pueden ser tocados en menos de media hora. Esta preparación provee al guitarrista de un precioso repertorio de concierto—tanto la colección completa, o en grupos menores, o en combinación con otras piezas de Ernesto García de León.

Estos ejercicios musicales también son muy útiles para rectificar, reformar o rehabilitar la técnica de la guitarra. García de León compuso estos ejercicios después de sufrir un accidente en 1991 que dejó su mano derecha prácticamente inutilizada. Afortunadamente recuperó el potencial de volver a tocar la guitarra gracias a una larga y meticulosa operación de microcirugía practicada en 1996 por el excelente especialista colombiano Dr. Rafael Reynoso Campo. Haciendo ejercicios post-operativos, García de León se dio cuenta de que necesitaba volver a aprender completamente todas las fórmulas y movimientos básicos de los dedos, y comenzó a ejercitarse. El joven guitarrista mexicano Noé García Alcaraz—al que esta colección está dedicada—animó a García de León a hacer más que practicar fórmulas para la mano derecha: encargó a García de León componer una serie de estudios para explorar y perfeccionar técnicas fundamentales, ejercicios útiles no sólo para Ernesto sino también para Noé y todos los guitarristas. Así nacieron los veinte estudios.

La secuencia de la serie está graduada de fácil a difícil, pero los ejercicios pueden ser estudiados o ejecutados en cualquier orden. Por ejemplo, mien-

ing to the composer that he played it fourteenth, not first, in order to be able to play through all twenty studies in a fluent manner. García de León typically plays the following order: 4, 3, 2, 5, 10, 13, 12, 6, 7, 11, 9, 14, 19, 1, 16, 8, 18, 17, 15, 20. In a nutshell, the exercises are meant to be used as necessary, their sequence tailored to each guitarist's needs.

The materials out of which the twenty studies are developed are first idiomatic patterns of the guitar and then the variety of musical styles so appealing to and characteristic of Ernesto García de León. For example, classic examples of the music of the Caribbean coastal basin in general and the composer's native state Veracruz in particular appear unvarnished in #12 (a *rumba veracruzana*) and #20 (a *son*). The other studies blend elements of Mexican music in general—songs of the revolution, native dances, boleros, children's songs, and so forth—with elements of European classical music, Beatles, New Age music, jazz and other musical styles, in a way intended to appeal to the player and to the listener.

As the summary on pages 34 and 35 illustrates, the first sixteen studies explore basic formulas for the right hand. At the same time, they also address the full range of left hand techniques—including balance and positioning, independence of the fingers, longitudinal and transversal movements, shifts by substitution, by displacement, by jump, and by positions, barring, stretches and contractions, damping, pivoting, crossed movements, and movements with fixed fingers. The last four studies concern the slur.

Though each of the basic right- and left-hand formulas explored in the twenty studies is relatively simple in itself, each is a building block of a solid technique. Mastery of the complete set of twenty studies—less than half an hour of music—integrates all the formulas and develops the technique to a level at which an enormous range of the guitar repertoire becomes available.

MICHAEL LORIMER, New York 2002

tras que sólo hay una pequeña diferencia entre las fórmulas para la mano derecha de los estudios #4 y #8, para el compositor en recuperación esta diferencia representaba una dificultad enorme. Otro estudio aparentemente básico—#1—fue también tan difícil para el compositor que lo tocaba decimocuarto, no primero, para poder ser capaz de ejecutar los veinte estudios de manera fluida. García de León típicamente los toca en el siguiente orden: 4, 3, 2, 5, 10, 13, 12, 6, 7, 11, 9, 14, 19, 1, 16, 8, 18, 17, 15, 20. En esencia, los ejercicios están pensados para ser usados adaptando su secuencia a las necesidades de cada guitarrista.

Los materiales a partir de los cuales están desarrollados los veinte estudios son en primer lugar patrones idiomáticos de la guitarra así como la variedad de estilos musicales tan atractivos y característicos de Ernesto García de León. Por ejemplo, ejemplos clásicos de la música de la cuenca costera del Caribe en general y en particular del estado de Veracruz—donde nació el compositor—aparecen puros en el #12 (una rumba veracruzana) y en el #20 (un son). Los otros estudios mezclan elementos de música mexicana en general—canciones de la revolución, danzas nativas, boleros, canciones para niños y demás—with elementos de música clásica europea, Beatles, new age, jazz, y otros estilos musicales pensados para atraer tanto al guitarrista como a su audiencia.

Como ilustra el sumario en las páginas 34 y 35, los primeros dieciséis estudios exploran fórmulas básicas para la mano derecha. Al mismo tiempo estos estudios tratan técnicas fundamentales de la mano izquierda—incluyendo balance, posición, independencia de los dedos, movimientos longitudinales y transversales, trasladados por sustitución, por desplazamiento, por salto y por posición, la ceja, distensiones y contracciones, apagamiento, colocación sobre un eje, movimientos cruzados, y movimientos con dedos fijos. Los últimos cuatro estudios se refieren al ligado.

Aunque cada una de las fórmulas básicas para las manos derecha e izquierda tratadas en los veinte estudios es relativamente simple en si misma, cada una es una base importante para una técnica sólida. El dominio de la serie completa de los veinte estudios—menos de media hora de música—desarrolla la técnica de la guitarra a un nivel tal que permite ejecutar un amplio repertorio de música para la guitarra.

MICHAEL LORIMER, Nueva York 2002

Total Duration: 27'00" (ASCAP)

for Noé García Alcaraz

20 Estudios (20 Studies)

Musical Exercises to Refresh Your Technique
Ejercicios Musicales para Refrescar la Técnica

Edited by
Michael Lorimer

for Andrés Segovia

1. El Bufón (The Jester)

Ernesto García de León
Opus 50

Giocoso (d. = 60)

Musical score for 'El Bufón' (The Jester) Study 1, first page. The score is in 3/4 time, key signature of one sharp. The dynamic is **f**. The first measure shows a bass note followed by two eighth notes. The second measure starts with a bass note, followed by two eighth notes, then a crescendo (cresc.) leading to a bass note, followed by two eighth notes. The third measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The fourth measure starts with a bass note, followed by two eighth notes.

Bring out the bass (*cantando el bajo*)

Musical score for 'El Bufón' (The Jester) Study 1, second page. The score continues in 3/4 time, key signature of one sharp. The dynamic is **ff**. The first measure shows a bass note followed by two eighth notes. The second measure starts with a bass note, followed by two eighth notes, then a decrescendo (decresc.) leading to a bass note, followed by two eighth notes. The third measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The fourth measure starts with a bass note, followed by two eighth notes.

poco a poco

Musical score for 'El Bufón' (The Jester) Study 1, third page. The score continues in 3/4 time, key signature of one sharp. The first measure shows a bass note followed by two eighth notes. The second measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The third measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes.

Musical score for 'El Bufón' (The Jester) Study 1, fourth page. The score continues in 3/4 time, key signature of one sharp. The dynamic is **ff**. The first measure shows a bass note followed by two eighth notes. The second measure starts with a bass note, followed by two eighth notes, then a decrescendo (decresc.) leading to a bass note, followed by two eighth notes. The third measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes.

Musical score for 'El Bufón' (The Jester) Study 1, fifth page. The score continues in 3/4 time, key signature of one sharp. The dynamic is **poco a poco**. The first measure shows a bass note followed by two eighth notes. The second measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The third measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes.

Musical score for 'El Bufón' (The Jester) Study 1, sixth page. The score continues in 3/4 time, key signature of one sharp. The dynamic is **sub. ff**. The first measure shows a bass note followed by two eighth notes. The second measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The third measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The fourth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The fifth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The sixth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The seventh measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The eighth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The ninth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The tenth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The eleventh measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twelfth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The thirteenth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The fourteenth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The fifteenth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The sixteenth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The seventeenth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The eighteenth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The nineteenth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twentieth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-first measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-second measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-third measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-fourth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-fifth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-sixth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-seventh measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-eighth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The twenty-ninth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The thirtieth measure starts with a bass note, followed by two eighth notes, then a bass note, followed by two eighth notes. The thirtieth measure ends with a bass note, followed by two eighth notes.

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for Leo Brouwer
2. Ensueño (Dreaming)

Moderato ($\text{♩} = 80$)

* m m m m
i i i i

Musical score for measures 1-8. The key signature is one sharp. Measure 1 starts with a grace note followed by eighth notes. Measures 2-8 show a repeating pattern of eighth-note pairs. Measure 8 ends with a dynamic *mf*.

Musical score for measures 9-15. The key signature changes to two sharps. Measures 9-15 feature a more complex rhythmic pattern with sixteenth-note figures and grace notes. Measure 15 concludes with a fermata over the first note of the next measure.

Musical score for measures 16-20. The key signature changes to three sharps. Measures 16-20 show a continuation of the rhythmic patterns from the previous section, with measure 20 concluding with a dynamic *rall.* and a vibrato instruction *vib. (0'40")*.

Musical score for measures 21-25. The key signature changes to four sharps. Measures 21-25 continue the rhythmic patterns established earlier in the piece.

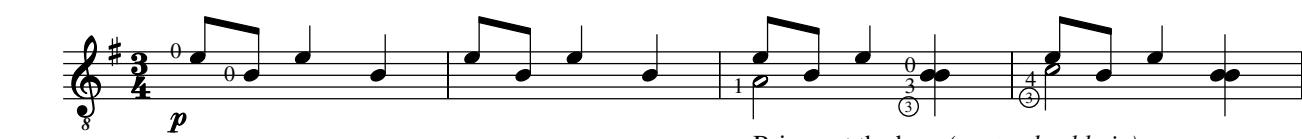
*Alternative formulas, m. 1-8 and 18-25 (*Formulas alternativas, cs. I-8 y 18-25*)

A	B	C	D	E	F	G
i a	p i	p a	m i	i m	i a	a i

for Antonio López
3. La Caverna (The Cave)

Tranquilo ($\text{♩}=100$)

m i m i



Bring out the bass (cantando el bajo)

5

10

15

20

26

31

Bring out ② (*cantando la ②*)

for the Suzuki and Childbloom Teachers

4. Juego de Niños (Children's Game)

Dolce ($\text{♩} = 80$)

Musical score for 'Bring out your dead'. The vocal line starts with 'a mi' and then splits into two parts: 'Bring out ① (cantando la ①)' and 'Bring out ② (cantando la ②)'. The score includes a treble clef, a key signature of two sharps, a time signature of 2/4, and a dynamic marking of *mp*.

A musical score for piano, page 4. The key signature is two sharps. The melody is in the treble clef, and the harmonic chords are in the bass clef. The score includes a dynamic instruction "simile" above the staff.

Musical score for piano, page 7, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses an bass clef and a key signature of one sharp (F#). Measure 1: Treble staff has a quarter note on A, bass staff has a half note on C. Measure 2: Treble staff has a quarter note on G, bass staff has a half note on C. Measure 3: Treble staff has a quarter note on F#, bass staff has a half note on C. Measure 4: Treble staff has a quarter note on E, bass staff has a half note on C. Measure 5: Treble staff has a quarter note on D, bass staff has a half note on C. Measure 6: Treble staff has a quarter note on C, bass staff has a half note on C. Measure 7: Treble staff has a half note on B, bass staff has a half note on C. Measure 8: Treble staff has a half note on A, bass staff has a half note on C. Measure 9: Treble staff has a half note on G, bass staff has a half note on C. Measure 10: Treble staff has a half note on F#, bass staff has a half note on C. Measure 11: Treble staff has a half note on E, bass staff has a half note on C. Measure 12: Treble staff has a half note on D, bass staff has a half note on C. Measure 13: Treble staff has a half note on C, bass staff has a half note on C. Measure 14: Treble staff has a half note on B, bass staff has a half note on C. Measure 15: Treble staff has a half note on A, bass staff has a half note on C. Measure 16: Treble staff has a half note on G, bass staff has a half note on C. Measure 17: Treble staff has a half note on F#, bass staff has a half note on C. Measure 18: Treble staff has a half note on E, bass staff has a half note on C. Measure 19: Treble staff has a half note on D, bass staff has a half note on C. Measure 20: Treble staff has a half note on C, bass staff has a half note on C.

A musical score for piano, page 10, featuring ten measures. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). The music consists of eighth-note chords in the right hand and sustained bass notes in the left hand. Measure 10 concludes with a dynamic marking 'f' (fortissimo) under the final chord.

18

rall.

(0'35")

*for Julie and Zachary Tanenbaum***5. Madre e Hijo (Mother and Son)****Andante ($\text{♩} = 72$)**

ossia: m i p i
a m i m

a tempo, dolce

ossia: m i p m i p i m m i p m i p i m i p m
a m i a m i m a a m i a m p i a m i p i a m i p a

ossia: p i m i p m i m i p i m p i a m m i p i a m

28 a tempo

for Julio Cesar Oliva
6. El Desierto (The Desert)**Misterioso ($\text{♩} = 72$)**

i m a m a m

Bring out ③ (cantando la ③)

5

11

16

21

a tempo
dolce

mp Bring out the bass (*cantando el bajo*)

26

31

molto rall.

piu lento e morendo

molto rall.

p

(1'15'')

for Francisco Tárrega

7. The Music Box (La Cajita de Música)

Lento e molto espressivo (♩ = 56)

Musical score for piano, page 14, measures 1-14. The score consists of four staves of music. Measure 1 starts with a dynamic *p*. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-8 continue the pattern, with Roman numerals (VII, XII, XII, VII) and circled numbers (5, 4, 6) above the notes. Measure 9 shows a change in rhythm and key signature. Measures 10-14 conclude the section, with a dynamic *molto rall.* and a tempo marking of XIX (0'40"). Roman numerals (VII, IV, V, III, III, XIX, XIX, CIV) and circled numbers (5, 6, 5, 6, 5, 4, 5) are placed above the notes throughout the section.

for David Russell and Manuel Barrueco
8. Sunset (Puesta de Sol)

Molto espressivo (♩ = 80)

Musical score for piano, three staves:

- Staff 1:** Measure 3: Dynamic p . Measure 4: Chord γ_0 (3). Measure 5: Chord γ_1 (4). Measure 6: Chord γ_2 (3).
- Staff 2:** Measure 7: Chord γ_0 (3). Measure 8: Chord γ_1 (4).
- Staff 3:** Measure 9: Chord γ_2 (3).

10

13

16 *molto rall.*

20

23

26 *molto rall.*

29 (1'40'')
morendo

for Mauro Giuliani and Fernando Carulli

9. Canción de Niños (Children's Song)

Dolce ($\text{♩} = 92$)

1 m i -1 -1 0 0

5

9

13 m i a > i > > >

17

21 rall. XII

25 a tempo

p

mf

30

*ossia: i p
a m*

36 *rall.*

41 *a tempo*

47

53

59 *rall.* XII

65 ① ② ③ ④ (1'25")

for Gonzalo Salazar

10. Peces Tropicales (Tropical Fish)

Cantabile ($\text{♩} = 80$)

ossia: p p p p p p p
p i m a i m i m p m i p m i

3

6

a tempo
ossia: p a m a

9 rall.
pp pp pp

12 pp pp pp

15 pp p mp f

ossia: p p a a m i

18

20

22

24

27

a tempo
rall.

30

33

36

molto rall.

vib. (1'55")

for Dionisio Aguado and Emilio Pujol

11. Danza (Dance)

Dolce ($\text{♩} = 92$)

p a m i p a m i

mf cantando el bajo (bring out the bass)

1. rall.

a m i p i m a p

11

15

19

rall.

2. rall.

suave (1'00")

for Carlo Pezzimenti and Pedro Haley

12. Rumba Veracruzana (Veracruz Rumba)

Con Sabor ($\text{♩} = 60$)

m a a i

5

1.

9 3 0 3 ③

cresc.

13 4 1 ② 2 ②

f

17 a 1 a 2 1 2 1 2 1 2

f

22 m 1 m 2 1 2 1 2 1 2

27 accel.

31 4 : 2 1 2 1 2 1 2

ff

rall.

suave (1'30")

for Juan Carlos Laguna

13. La Ciudad y El Jardín (The City and the Garden)

Enérgico ($\text{d} = 92$)Bring out ② (*cantando la ②*)

4

ff

Bring out ① (*cantando la ①*)

6

11

Bring out ③ (*cantando la ③*)

16

21

Dolce

ossia: p m i

26

pp

rall. ($\text{d} = \text{d}$) a tempo

31

ff

35

41 ten.

46 dolce

50

60

64 molto rall. a tempo

rall.

68 (1'45")

for Ricardo Iznaola and Marc Teicholz
14. Golondrinas (Swallows)

Allegro (♩. = 116)

* p i m

CV CIII

f Bring out the bass (*cantando el bajo*) decresc.

⊕ = Damp the preceding bass with the l.h.
= *Corte el bajo precedente con la m.i.*

Measure 1: 6/8 time, G major, Allegro (♩. = 116). Dynamics: * p i m, CV, CIII, f. Instruction: Bring out the bass (*cantando el bajo*). Measure 2: decrescendo. Measure 3: ⊕ = Damp the preceding bass with the l.h. = *Corte el bajo precedente con la m.i.* Measure 4: 6/8 time, G major, Allegro (♩. = 116). Measure 5: 6/8 time, G major, Allegro (♩. = 116). Measure 6: 6/8 time, G major, Allegro (♩. = 116). Measure 7: 6/8 time, G major, Allegro (♩. = 116). Measure 8: 6/8 time, G major, Allegro (♩. = 116). Measure 9: 6/8 time, G major, Allegro (♩. = 116). Measure 10: 6/8 time, G major, Allegro (♩. = 116). Measure 11: 6/8 time, G major, Allegro (♩. = 116). Measure 12: 6/8 time, G major, Allegro (♩. = 116). Measure 13: 6/8 time, G major, Allegro (♩. = 116). Measure 14: 6/8 time, G major, Allegro (♩. = 116). Measure 15: 6/8 time, G major, Allegro (♩. = 116). Measure 16: 6/8 time, G major, Allegro (♩. = 116). Measure 17: 6/8 time, G major, Allegro (♩. = 116). Measure 18: 6/8 time, G major, Allegro (♩. = 116). Measure 19: 6/8 time, G major, Allegro (♩. = 116). Measure 20: 6/8 time, G major, Allegro (♩. = 116). Measure 21: 6/8 time, G major, Allegro (♩. = 116).

***Alternative formulas (Formulas alternativas)**

A B C D E F

G H I J etc.

26

cresc.

poco a poco

f

rall.

a tempo

f

This image shows a page of sheet music for piano, page 13, featuring eight staves of musical notation. The music is in common time and consists of measures 59 through 88. The key signature changes between F major (measures 59-62), G major (measures 63-67), A major (measures 68-70), and G major again (measures 71-88). The dynamics include **ff**, **sfz**, and **molto rall.**. Measure 59 starts with a dynamic of **ff**. Measures 63 and 67 begin with **ff**. Measure 67 ends with a dynamic of **sfz**. Measure 71 starts with **a tempo**. Measure 88 concludes with a dynamic of **(1'35")**.

for Heitor Villa-Lobos
15. Llorando (Crying)

Lejano ($\text{♩} = 43$)

*

mp Bring out ① (*cantando la ①*)

4

7

11

15

Coda Bring out ④ (*cantando la ④*)

molto rall.

2. *poco rall.*

molto rall.

f

morendo

*Alternative formulas (*Formulas alternativas*)

A

B

C

D

E

for Regino and Eduardo Sainz de la Maza

16. Campanas en el Valle (Bells in the Valley)

Rápido ($\text{♩} = 60$)

p a m i

mf

p i a m i simile

ossia:

f

mf

f

mp

rit.

a tempo

10

12

The sheet music consists of six staves of musical notation for a guitar. Staff 1 starts with a dynamic of *mf* and includes fingerings (0, 2, 3, 1) and a circled 8. Staff 2 is an ossia with a dynamic of *f*. Staff 3 starts with a dynamic of *mf*. Staff 4 starts with a dynamic of *f*. Staff 5 ends with a dynamic of *mp* and a ritardando instruction. Staff 6 begins with an instruction "a tempo". The music features various time signatures including 2/4, 3/4, and 4/4, and includes dynamics such as *p*, *m*, *f*, *mf*, *mp*, and *rit.*. Fingerings are indicated by numbers above or below the notes, and some notes have small circles or dots. Measure numbers 1 through 12 are present at the start of each staff.

14

rit.

suave

a tempo

21

deciso

f

molto rall.

(1'00")

pp

*for William and Camille Kanengiser***17. Padre e Hija (Father and Daughter)****Dolce (♩ = 92)**

CIV

i a m i

9

11

14

CII

16

18

20

23

cresc.

poco a poco

rall.

a tempo

25

28

rall.

suave

CIX

(1'40")

p

for Fernando Sor
18. Luciérnagas (Fireflies)

Tranquilo ($\text{d} = 60$)

8 ossia: m i m i m i p
i m i m i a i
a i a i a i
i a i a i a
m i a m i
p a m i p
p m p m p
p i p i p

9

12

15

18

*Alternative formulas, m. 8-15 (Formulas alternativas cs. 8-15)

A B C D E F G

22

Bring out ② (*cantando la ②*)

26

30

34 rit. a tempo

37

40

43

46 (1'45")

pp

19. El Río (The River)

Enérgico ($\text{d} = 72$)

Sheet music for Ernesto García de León's "20 Estudios" Op. 50, Study 19, "El Río (The River)". The music is in 8/8 time, key signature of one sharp, and dynamic *f*. The tempo is *Enérgico* ($\text{d} = 72$). The score consists of two staves. The top staff starts with a measure of eighth-note pairs followed by sixteenth-note patterns. The bottom staff begins with eighth-note pairs and includes dynamic markings like $>$, *i*, *m*, CIV, CVII, and $2\#8$. Measures 1 through 27 are shown, with measure numbers 4, 7, 10, 13, 16, 20, 24, and 27 explicitly labeled.

Sheet music for vibraphone, page 19, measures 30-55. The music is in common time, key signature of one sharp. Measure 30 starts with a dynamic **p**. Measures 33-35 show a transition with dynamics **mp**, **mf**, and **f**. Measure 36 begins with **p**, followed by **mf** and **mf**. The instruction *a tempo, dolce* appears above measure 39. Measures 42-45 continue with **mf** dynamics. Measure 48 starts with **rall.** and **vib.**, followed by **a tempo**, **f**, and **dolce**. Measure 52 ends with **molto rall.**. Measure 55 concludes the page with a dynamic of **XIX (1'40")**.

for Jude and Michael Lorimer
20. La Gaviota (The Sea-Gull)

Rápido (♩. = 92)

8 p p p i m a i m a > m i p a m i
4 f a m i a m i p a m i
7 m m i 2 1 4 1 2 1 4 1
10 4 1 # 4 1 # 4 1 # 4 1 # p p i m a
13 p i m a m i m m i m m
16 4 > 3 > 1 # > . > 3 > >
19 1 > 1 > 1 > 1 > 3 # 1 >

dolce

22

25

28

31

34

molto accell.

37

a tempo

41

cresc.

45

(1'05")

molto accell.

sfz ff sfz

Summary (Sumario)

1 (d. = 60) p m i CVI ff p. 04

2 (d. = 80) m m a i a m i p p. 05

CIII 4 2 0 etc p. 06 m i m i m i m i a m i p bring out the bass cantando el bajo

4 (d. = 80) a m i m i p. 07 Bring out ② (cantando la ②)

5 (d. = 72) a m i m a m i m a m i m a p. 08

6 (d. = 72) i a m i m a p. 08 Bring out ③ (cantando la ③)

7 (d. = 56) XII XII VII p. 10

8 (d. = 80) p m i a p. 10 etc.

9 (d. = 92) m i a i p. 12

10 (d. = 80) p i m a i m i m i p. 14

11 (d. = 92) p a m i p a m i p. 16 bring out the bass cantando el bajo

Sheet music for a vocal piece, likely a solo or duet, featuring ten staves of musical notation with lyrics. The music is divided into ten measures, each with specific dynamics, fingerings, and performance instructions.

Measure 1: Treble clef, key signature of one sharp. Dynamics: p , 1 , 2 . Fingerings: (3), (2). Articulation: m , i , p , i , m , a , p . Measure 2: Dynamics: 4 , 1 , 2 . Fingerings: (2), (1). Measure 3: Dynamics: 6 . Fingerings: (3), (2).

Measure 4: Dynamics: $(d = 66)$, m , a , a , i , i , m , m . Fingerings: (1), (2), (1), (2). Measure 5: Dynamics: p . Fingerings: (1), (2), (1), (2).

Measure 6: Treble clef, key signature of one sharp. Dynamics: p , a , i , a . Fingerings: (1), (2), (1), (2). Measure 7: Dynamics: p . Fingerings: (1), (2), (1), (2).

Measure 8: Treble clef, key signature of one sharp. Dynamics: p , i , m . Fingerings: (1), (2), (1), (2). Measure 9: Dynamics: $(d = 92)$, m , i , i , p . Fingerings: (1), (2), (1), (2). Measure 10: Dynamics: p , a , i , i .

Measure 11: Treble clef, key signature of one sharp. Dynamics: p , i , m . Fingerings: (1), (2), (1), (2). Measure 12: Dynamics: p . Fingerings: (1), (2), (1), (2).

Measure 13: Treble clef, key signature of one sharp. Dynamics: p , a , i , i . Fingerings: (1), (2), (1), (2). Measure 14: Dynamics: p . Fingerings: (1), (2), (1), (2).

Measure 15: Dynamics: $(d = 63)$, p , a , i , m . Fingerings: (1), (2), (1), (2). Measure 16: Dynamics: p , a , m , i . Fingerings: (1), (2), (1), (2). Measure 17: Dynamics: p . Fingerings: (1), (2), (1), (2).

Measure 18: Dynamics: p , i , m , a , p . Fingerings: (1), (2), (1), (2). Measure 19: Dynamics: p , i , m , a , p . Fingerings: (1), (2), (1), (2). Measure 20: Dynamics: p , p , p , i , m , a , i . Fingerings: (1), (2), (1), (2).

Measure 21: Dynamics: p , i , m , a , i , m . Fingerings: (1), (2), (1), (2). Measure 22: Dynamics: p , i , m , a , i , m . Fingerings: (1), (2), (1), (2). Measure 23: Dynamics: p , i , m , a , i , m . Fingerings: (1), (2), (1), (2).

Ernesto García de León

Ernesto García de León (born in 1952 in Jáltipan, Veracruz, Mexico) is a Mexican composer who specializes in guitar music, and whose works are becoming increasingly known internationally. He studied at the Music School of the National Independent University of Mexico (UNAM) and he is now professor of guitar and composition in the High School of Music of the National Arts Center (CNA). He lives in Mexico City where he composes and plays concerts exclusively of his own music. An extensive biography of García de León appears in the first volume of this series (ML-121). A complete list of his works appears below.

Guitar Solos (Solos para Guitarra)

Pequeña Suite, Op.1 (Preludio, Danza, Canción, Final) (1975-78); Balada, Op.2 (1978); Variaciones Sobre un Tema Veracruzano y Son, Op.4 (1977-79); Cinco Bosquejos, Op.5 (Preludio, Balada, Trópico, Zapateado, Postludio) (1979-80); Estudio, Op.6 (1980); Ni Lo Pienses, Op.11 (1981); Las Campanas—Sonata N° 1, Op.13 (Diálogos Criollos, Canción, Son) (1979-82); El Viejo, Op.15 (1983);

Suite Tropical, Op.17 (Preludio, Marañón, Las Palmeras [Soliloquio], Bogando [Final]) (1982-84); Seis Invenciones, Op.18 (1981-85); De la Noche—Fantasía N° 2, Op.20 (1985-86); Evocación Tropical—Sonata N° 2, Op.21 (Trópico, Evocación, Final) (1983-86); Dos Piezas (Efímera [Canción] and La Ñapa [Danza]), Op.22 (1983-86); Preludio y Danza, Op.24 (1987); Preludio y Toccata, Op.25 (1987); Preludio, Op.26 (1988); Acere N° 1, Op.27 (1988); Sonata N° 3, Op.31 (Allegro Moderato, Lento, Como un Son) (1990);

Lejanías—Sonata N° 4, Op.34 (Nostalgia Costeña, Rumor de Lejanas Brisas, Son) (1991-92); 24 Preludios, Op.37 (1991-92); Nocturno, Op.40 (1992); 24 Preludios, Op.41 (1993-?); 4 Sonatas Elementales, Op.49 (Tierra—Sonata N° 5, Agua—Sonata N° 6, Aire—Sonata N° 7, Fuego—Sonata N° 8) (1993-?); 20 Estudios, Op.50 (1998); Ofrenda para Marco Antonio Anguiano, Op.54 (2000); La Guitarra de Plata, Op.56 (2001); Nocturnal (Danza en la Soledad), Op.57 (2002); Son, Op.58 (2002); El Profundo Misterio, Op.60 (2003); Tres Miniaturas (El Duende, El Enamorado, La Hindú), Op.62 (2005); Bálsamo, Op.63 (2006).

Guitar Duos (Duos de Guitarras)

Preludio y Son N° 1, Op.7 (1980); Preludio y Son N° 2, Op.30 (1989); Preludio y Son N° 3, Op.32 (1990); Suite, Op.35 (Preludio, Danza, Canción, Final) (1991-92).

Ernesto García de León (nacido en 1952 en Jáltipan, Veracruz, México) es un compositor mexicano que se especializa en música para guitarra, y cuya obra es conocida cada vez más a nivel internacional. Ha estudiado en La Escuela Nacional de Música de la Universidad Nacional Autónoma de México (UNAM) y ahora es profesor de guitarra y composición en la Escuela Superior de Música del Centro Nacional de las Artes (CNA). Vive en la Ciudad de México donde compone y ofrece conciertos exclusivamente de su música. Una biografía extensa de García de León aparece en el primer volumen de esta serie (ML-121). Una lista completa de la obra suya aparece abajo.

Eight-String Guitar Solos

(Solos para Guitarra de Ocho Cuerdas)

Del Crepúsculo—Fantasía N° 1, Op.12 (1979-82); Suite Tropical, Op.17 (Preludio, Marañón, Las Palmeras [Soliloquios], Bogando [Final]) (1982-84); Un Laberinto de Brisas—Nocturno, Op.23 (1987); El Bosque Eterno de los Niños—Fantasía N° 3, Op.33 (1991); De la Mañana—Fantasía N° 4, Op.38 (1992).

Guitar with Other Instruments and/or Voice

(Guitarra con Otros Instrumentos y/o Voz)

Preludio y Danza, Op.3 (fl. & gtr.) (1977-78); Elegía, Op.8 (sop. & gtr.) (1980); Marañón, Op.14 (gtr. 8^a, strings & per.) (1982); Obertura, Op.16 (fl., ob., gtr. 8^a, pno., per., cb., voices) (1983-84); Con Flores y Cantos, Op.19 (vln. & gtr.) (1985); Trío, Op.28 (fl., vla., & gtr.) (1988-89); Distante, Op.42 (ob. & gtr.) (1995); Suite N° 1 “Maerle”, Op.43 (Preludio, Nostalgia, Danza) (fl. & gtr.) (1995); Suite N° 2, Op.44 (fl. & gtr.) (1995);

Concierto N° 1, Op.45 (Allegro, Melancólico, Son) (gtr. & orch.) (1995); Suite N° 3, Op.46 (Preludio, Danza, Canción, Final) (fl. & gtr.) (1995); Fantasía, Op.47 (gtr. & small orch.) (1995); Introducción, Danza, y Contemplativo, Op.48 (tpt. & gtr.) (1997); Introducción, Danza, y Contemplativo, Op.51 (alto sax. & gtr.) (1999); La Esencia de los Duendes, Op.55 (Orq. de Guitarras, perc., cb.) (2000).

Others (Otros)

Coincidencias—Cuarteto N° 1, Op.9 (str. qt.) (1980-81); Estudio, Op.10 (sop. & pno.) (1981); Album de Pequeñas Piezas, Op.29 (pno.) (1986-89); Sonata N° 1, Op.36 (hpchd.) (1990-92); Cuarteto N° 2, Op.39 (str. qt.) (1992); Son Pretextos para el Preludio, Op.52 (arp.) (2000); Sonata N° 2, Op.53 (hpchd.) (2000); Son, Op.59 (3 gtas.) (2003); Rumbas, Op.61 (4 gtas.) (2004).