

ENRIQUE IGOA

ESTUDIO VI

“SECUENCIAS”

Op. 22a

Armónica sola / Solo harmonica

Madrid, 1991

Título/Title: **Estudio VI “Secuencias” op.22a**
Fecha de composición/Date of composition: **Madrid, 1991**
Duración/Lasting time: **7:26**
Plantilla/Organic: **Armónica sola/Solo Harmonica**
Estreno/First Performance: **Jardín Botánico de la Casa de la Cultura de Francia**
Ciudad/City: **Bruselas (Bélgica)/Bruxelles (Belgium)**
Fecha/Date: **3 de junio de 1992 / 3rd of June, 1992**
Intérprete/Player: **Antonio Serrano**
Grabación/recording: **CD privado/Private CD**
Intérprete/Player : **Antonio Serrano**
Publicación/Publication: **Ediciones Enigma**
Encargo/Commission: **Antonio Serrano**
Dedicada a/Dedicated to: **Antonio Serrano**

COMENTARIO¹

El **Estudio VI “Secuencias” op. 22a** nació en 1991 gracias a un encargo de Antonio Serrano, virtuoso intérprete de la armónica, quien la estrenó en Bruselas en 1992 con sólo 17 años. Escribir una obra de estas características supuso, naturalmente, un reto muy diferente al que implicaría cualquier instrumento más integrado en el “circuito sinfónico”, pero bastó una demostración sonora de Antonio para captar el enorme potencial musical que encierra la armónica y convencerme de lo interesante del proyecto. El resultado es una obra en la que prescindí voluntariamente de cualquier acompañamiento, con el fin de resaltar al máximo los recursos del instrumento, y cuya estructura responde a un sencillo esquema formal (Introducción – A – B – A’ – Coda). Integrada dentro de mi serie de estudios, la obra tiene una versión posterior para violín y marimba, la **op. 22b** (premiada y estrenada por el Dúo Marimolin en Estados Unidos) y otra para acordeón, la **op. 22c** (estrenada por Ángel Luis Castaño en Madrid). La obra está dedicada, naturalmente, a Antonio Serrano.

COMMENTARY²

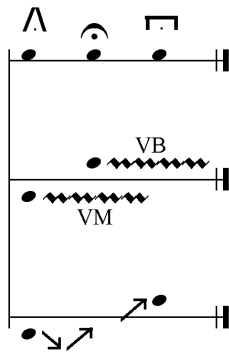
The **Estudio VI “Secuencias” op. 22a** came to birth in 1991 thanks to a commission by Antonio Serrano, the virtuoso spanish harmonica player, who premiered it in Bruxelles (Belgium) in 1992, just being 17 years old. To write such a work involved, of course, a very different challenge than to write for a “conventional instrument”, but a demonstration of Antonio was enough to catch the great musical power of harmonica and to persuade me about the interest of the adventure. The result is a work in which I dispensed any accompaniment, in order to project at the most the resources of instrument, whose structure follows a simple formal scheme (Introduction – A – B – A’ – Coda). Integrated into my series of *Estudios*, the work has a subsequent version for violin and marimba, the **op. 22b** (which obtained the First Prize in Marimolin Composition Contest in New Jersey, premiered by Marimolin Duo in New York), and a third version for solo accordion, the **op. 22c** (premiered by Angel Luis Castaño in Madrid). The work is, of course, dedicated to Antonio Serrano.

¹ Para notas al programa, comentarios radiofónicos o discográficos.

² For program notes, radio or recording commentaries.

INDICACIONES

INDICATIONS



Mantenimiento de menor a mayor duración
Holding the note from less to more time

Vibrato de boca / Mouth vibrato

Vibrato de mano / Hand vibrato

Atacar el sonido desde un punto inferior a su altura real
Attack sound from down

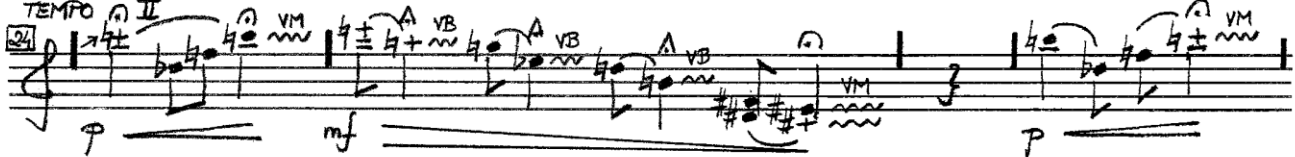
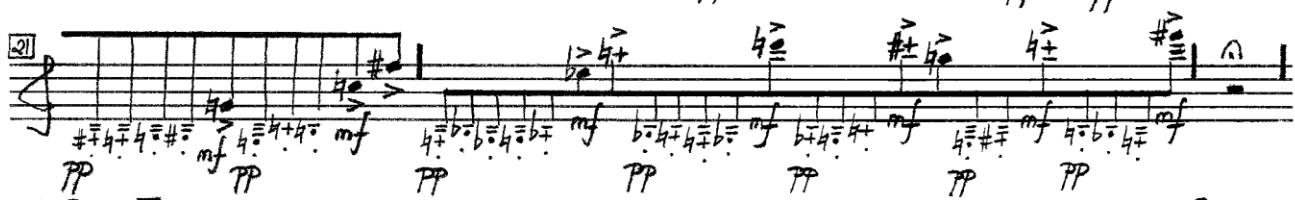
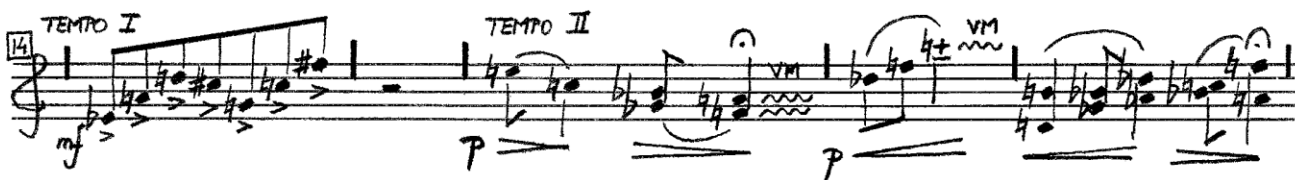
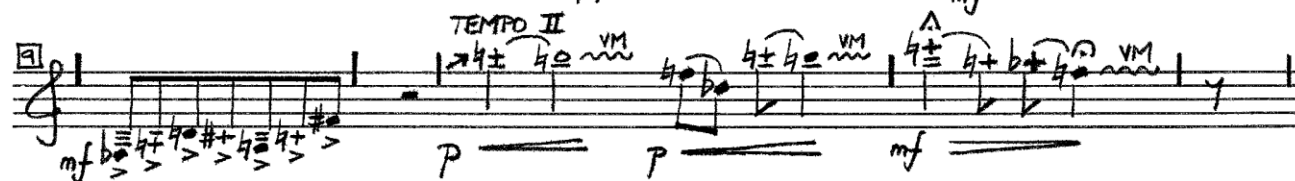
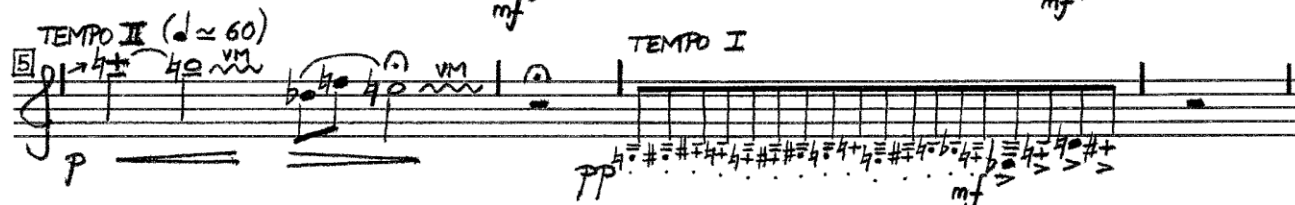
Bajada y subida en la altura del sonido
Down and up with the pitch of sound

ESTUDIO VI "SECUENCIAS"

E. IGUA MATEOS
OP. 22 (1991)

ARMONICA

TEMPO I (♩ = 360 ♩ = 180 ♩ = 120)



Handwritten musical score for a single melodic line, likely for a violin or flute. The score is divided into two main sections: **TEMPO IV** and **TEMPO II**.

TEMPO IV (♩ = 80, ♩ = 120, ♩ = 240) starts at measure 37. It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *f* and *rit. molto*. The tempo changes to **TEMPO (IV)** at measure 45, marked *poco rit.* and *p*. The section continues with *marcato* markings and dynamics *f* and *p* through measure 59.

TEMPO II (♩ = 60) begins at measure 63. It features a slower, more lyrical melody with dynamic markings *p*, *mf*, and *pp*. The score includes various musical notations such as slurs, ties, and accidentals.

Handwritten musical score for a single melodic line, spanning measures 68 to 102. The notation includes various dynamics, articulations, and tempo changes.

Measures 68-76: Starts with measure 68. Dynamics include *p* (piano) and *mf* (mezzo-forte). Articulations include *VM* (Vibrato Marking) and *VB* (Vibrato Bowing). A crescendo leads to measure 76, which ends with *pp* (pianissimo).

Measures 77-83: Measure 77 begins with a long, sweeping phrase marked *f espr.* (forte, expressive). This is followed by a series of notes with *5* (quint) fingerings. The passage concludes with a decrescendo to *pp*.

Measures 84-94: Measure 84 is marked **TEMPO (II)**. The dynamics range from *p* to *mf* to *pp*. A decrescendo leads to measure 94, which is marked *pp* and includes a *nit.* (ritardando) marking.

Measures 95-102: Measure 95 begins with a phrase marked *mf*. This is followed by a decrescendo to *pp*. Measure 98 is marked **TEMPO III (♩ = 80)**. The final measures (99-102) feature triplet patterns (marked with '3') and end with a crescendo to *f* (forte).

Other markings: The score includes various accidentals (sharps, flats, naturals), slurs, and dynamic markings such as *f*, *mf*, *pp*, and *f espr.*

Handwritten musical score for piano, measures 105 to 131. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked *TEMPO IV* (♩ = 80, ♩ = 120). The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as triplets, slurs, and accents.

Measures 105-107: *pp*, triplets, *f*, *mf*, *frull.*

Measure 108: *mf*, *f*

Measures 109-110: *pp*, *f*, *TEMPO IV* (♩ = 80, ♩ = 120)

Measures 111-113: *pp*, *f*, *TEMPO (IV)*

Measures 114-116: *f*, *poco rit.*

Measures 117-119: *sempre f*

Measures 120-122: *f*

Measures 123-125: *f*, *TEMPO (IV)*, *poco rit.*

Measures 126-128: *f*

Measures 129-131: *marcato*, *pp*, *mf*, *marcato*

TEMPO V (♩ = 140)

133 *f*

139

145 *sempre f*

151 *sempre f*

156

163

170 *sempre f*

176

TEMPO IV (♩ = 120)

182 *sempre f*

186 *acc.*

Handwritten musical notation on two staves. The first staff is marked with a box containing the number 187 and the instruction (cresc.). The second staff is marked with a box containing the number 189 and the instruction (cresc.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *p*, and *f*.

MADRID, 1991

Dedicado a Antonio Samano

Igor Stravinsky