

MUSIC FOR GUITAR

バリオス・マンゴレ ギター作品集

ヘスス・ベニテス——編

No.1

Por JESÚS BENITES R.

A. BARRIOS MANGORE

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El Genio de América

Hablar de Mangoré es hablar de la guitarra de América y del mundo. Es fijar nuestros ojos hacia nosotros mismos, mirarnos interiormente buscando las raíces de Moctezuma y Atahualpa, las raíces de nuestro orientalismo, el Principio de los que somos.

Tenochtitlan y Macchu-Picchu, la Dualidad de Lao-Tse simbolizada en el Yang y Yin; el círculo de la vida y la muerte, de la muerte que es la vida y la filosofía budistas. Esta misma dualidad es propio de todo ser viviente y en este mestizo estaba muy bien identificado: MANGORE ES LA GUITARRA Y LA GUITARRA ES MANGORE. Hombre y Guitarra eran una misma Unidad y también eran Nada.

AGUSTIN PIO BARRIOS FERREYRA, genial guitarrista y compositor paraguayo, nació el 5 de Mayo de 1885 en San Juan Bautista de las Misiones, Paraguay, y falleció el 7 de Agosto de 1944 en la ciudad de San Salvador, El Salvador, cuyos restos descansan en el Panteón de los Hombres Ilustres de San Salvador por Decreto del gobierno salvadoreño. Fueron sus padres Don Agustín Barrios y Doña Martina Ferreyra de Barrios.

El nombre de "MANGORE" fue adoptado en honor al gran Cacique Mangoré, personaje muy importante de las selvas paraguayas. Estando en Caracas, Venezuela, en 1932, un amigo suyo invirtió su nombre para que tuviera mayor impacto artístico y publicitario. Así fue cómo su nombre AGUSTIN fue invertido a NITSUGA. Por ello, a Agustín Barrios Mangoré también se le conoció como NITSUGA MANGORE.

Barrios interpretaba desde temprana edad sus danzas paraguayas, y fue Gustavo Sosa Escalada su único maestro de guitarra que le entregó el conocimiento de la técnica en la Escuela de Música de Asunción, Paraguay, donde cursó todas las materias teóricas dominando especialmente composición y contrapunto.

Barrios salió de su natal hacia diferentes países sudamericanos a divulgar su arte y sus composiciones, y fue en Buenos Aires, Argentina, donde pronto se convirtió en ídolo. El Destino quiso que en 1920 el artista hispano Andrés Segovia viajara por primera vez a Sudamérica y precisamente a la ciudad de Buenos Aires. Ahí tuvo lugar ese año el histórico encuentro SEGOVIA-MANGORE. De esta reunión, Segovia aprendió mucho adoptando para sí conceptos mangoreanos que le servirían para su consagración definitiva.

Su herencia fue:

1. El Luthier español SANTOS HERNANDEZ, en un párrafo de su libro expresa: "Cuando Andrés Segovia viajó por primera vez a Sudamérica (1920), no tenía buena pulsación, pero al regresar lo hizo totalmente cambiado." El mejor homenaje que Segovia pudo hacerle a Barrios fue el adoptar la pulsación aterciopelada del artista paraguayo.

2. Mangoré fue el precursor de las cuerdas nylon. El sonido afelpado de Segovia tuvo su origen en la peculiar manera de Mangoré al encordar las cuerdas de su guitarra y en la forma de atacarlas pulsando con los dedos de costado con poca uña, y no atacarlas de frente como acostumbraban Sor, Tárrega, Pujol, Llobet, Aguado, Segovia, y muchos otros. Mangoré innovó el sonido de sus cuerdas anticipándose al sonido de las cuerdas nylon actuales, ensartando unas bolitas de hule a sus cuerdas de acero marca Pirastro, a manera de sor-

dina. Esta sedosidad impresionó a Segovia y motivó muchos ataques de sus contemporáneos a Barrios.

3. Andrés Segovia recibió "consejos interpretativos" de Barrios en cada encuentro y finalmente durante los tres últimos viajes del artista español a San Salvador quien llamaba a Mangoré que acudía solícito porque estimaba a Segovia. (le llamaba cariñosamente "Andrecito"). Lo curioso es que las clases de interpretación que recibía de Barrios eran de música europea.

4. Mangoré influyó en el compositor brasileño Heitor Villa-Lobos, quienes fueron grandes amigos:

a) De la obra "Confesión" de Barrios, Villa-Lobos se inspiró para componer su "Preludio No. 1".

b) Del "Choro da saudade" de Barrios, Villa-Lobos se inspiró para su "Choro Típico No. 1".

c) De "Mabelita" y de "Gavota al Estilo Antiguo", ambos de Barrios, el maestro brasileño se inspiró para componer su "Preludio No. 5".

5. Mangoré también influyó en Manuel M. Ponce para elaborar dos Variaciones de su conocida obra "Variaciones sobre las Folias de España y Fuga". Recordemos que Ponce estuvo en la ciudad de Buenos Aires con Segovia para estrenar el "Concierto del Sur", época en que Mangoré todavía era ídolo.

a) Del "Vals Estudio No. 1" de Barrios, en Re mayor, Ponce se inspiró para su "Variación II" pero elaborado en Re menor con algunas variantes, con un estilo muy sudamericano.

b) De "Arabescos" (Estudio No. 4) de Barrios, en Re menor, en compás de 6/8, Ponce se inspiró para elaborar su "Variación VIII" en el mismo tono, en el mismo estilo con algunas variantes pero en compás de 3/4 y en tresillos.

Como el músico podrá observar, estas dos variaciones no encajan dentro de la grandiosa obra del maestro Ponce aún cuando las armonías sean poncianas.

6. Barrios es el creador de la Escuela Mangoreana de guitarra ó indoamericana. Su escuela y técnica son una total independencia de la escuela tradicional europea.

7. Brindó a la guitarra la tensión exacta de sus cuerdas afinándola en un medio tono mas bajo de lo normal; es decir, afinaba en Sol sostenido. El sonido así se convierte en más afelpado y dulce que, como dijimos, sorprendió a Segovia. En los recitales presentados en la ciudad de México fui testigo en varias ocasiones, que el artista hispano tocaba su guitarra afinada en Sol sostenido, especialmente en la obra "Chacona" de J.S. Bach, transcrita a Re menor por el propio Segovia pero que al ser afinada un medio tono mas bajo, el maestro español interpretaba esta obra en Do sostenido menor. Siempre cambiaba de guitarra para algunas obras, y de esta manera Segovia le rendía un inconsciente homenaje al Indio Paraguayo. Su obra puede clasificarse en tres estilos:

● Música Clásica de Amerindia

● Música Neo-Romántica

● Música de estilo europeo

1. Música Clásica de Amerindia: Barrios usó temas originales, populares y folclóricos de países sudamericanos, especialmente del Paraguay, para convertirlas en obras artísticas sin perder el espíritu aborigen de sus ritmos y melodías. Esta música ha sido el resultado de la fusión de las tres razas que ha tenido América: blanca, negra é indígena. De este mestizaje nacieron nuevos ritmos, nuevas melodías y un nuevo concepto

de la música. Es clásica porque sus formas musicales, sus modelos son ejemplos básicos para elaborar los diferentes ritmos y danzas que tiene nuestra América Mestiza; formas que inspiraron é inmortalizaron a Mangoré.

2. Música Neo-Romántica: El romanticismo de Barrios es nuevo por cuanto rompe las barreras del amor, de la ternura y del sentimentalismo humanos; traspasa las fronteras terrenales para transformarse en Amor Universal: la mansedumbre de las aguas del Ipakarái, Igüazú, el Amazonas, El Plata; la belleza de las danzas nativas, el trinar de los pájaros, el silbar de los árboles, los amaneceres andinos, los crepúsculos del Aconcagua y del Aconquija, etc. El romanticismo de Barrios es un Romanticismo Cósmico, de un Hombre Cósmico, con un sabor a América.

3. Música de estilo europeo: Mangoré dominó todas las formas musicales de composición europeas. Sus gavotas, minuetos y vales tienen el corte francés pero el espíritu de estas obras reflejan su exquisita sensibilidad nativa. Fue en J.S. Bach donde Barrios halló la fuente de su universalidad para plasmar en el pentagrama su inspiración indígena.

Sus virtuosismos técnico e interpretativo y su fecundo espíritu creador, hacen de AGUSTÍN BARRIOS MANGORE el más grande guitarrista y compositor de todos los tiempos, ni aún los actuales han logrado su estatura artística. **MANGORE ES EL GENIO DE AMÉRICA:** su música es embriagante, embrujadora é irresistible, tanto que poetas y literatos han adornado con sus plumas bellas páginas en su honor. Fue filósofo, literato, teósofo, místico, poeta y políglota.

Me permito insertar algunas opiniones de personajes que forman parte de la Historia de la Guitarra.

“El gran Barrios. ¡Inalcanzable!

HEITOR VILLA-LOBOS, Brasil

“Con el Estudio de Concierto No. 1, Agustín Barrios se adelantó cien años en la guitarra.”

MIGUEL LLOBET (español), Argentina

“La grandeza de Mangoré nadie podrá ya obscurecerla porque en ella existe una gran Verdad: la Belleza y la Universalidad de sus melodías con temas nuevos.”

JOSE CANDIDO MORALES, El Salvador.
(discípulo de Mangoré)

Jesús Benites R.
México, D.F., 1978

南アメリカの鬼才

マンゴレについて語ることは、アメリカそして世界におけるギターについて語ることである。それは内面に目を向けること、すなわち我々の存在の本質である、モクテスマやアタウアルパのルーツ、我々の持つオリエンタリズムのルーツを自らの内に求めることである。

テノチティランとマチュピチュ、陰陽に象徴される老子の二元性、仏教哲学における死もまた生なりという生と死の輪廻。これと同じ二元性が全ての生き物に共通しており、スペイン人とインディアンの混血であるこの鬼才においては特にそれが認められる。マンゴレはギターそのものであり、ギターはマンゴレである。人とギターとは一単位であると同時に無であった。パラグアイの天才ギタリストであり作曲家であるアグスティン・ピオ・バリ奥斯・フェレイラは、1885年5月5日、パラグアイのサン・ファン・パウティスタ・デ・ラス・ミシオーネスに

誕生し、1944年8月7日エル・サルバドルのサン・サルバドルに亡くなっている。彼の遺骨はエル・サルバドル政府の命令により、名士合祀殿に葬られている。彼の両親はドン・アグスティン・バリ奥斯とドニャ・フェレイラ・デ・バリ奥斯であった。“マンゴレ”という名は、パラグアイの密林地帯の有力者であった偉大な酋長カシケ・マンゴレにちなんでつけられた。1932年ベネズエラのカラカスに滞在中、彼の友人の一人が、芸術的に、かつ宣伝のために彼の名前に一層の箔をつけようと、アグスティン Agustin という彼の名を逆から読ませニツガ Nitsuga とした。そういう訳でアグスティン・バリ奥斯・マンゴレはニツガ・マンゴレとしても知られている。

バリ奥斯は若い頃から故郷のパラグアイの舞踊曲をよく演奏した。そしてパラグアイのアスンシオンにある音楽学校で楽器のテクニックを覚えてくれたのが、彼の唯一のギター教師であるグスタボ・ソーサ・エスカラダである。バリ奥斯はそこで全ての理論科目を勉強し、特に作曲と対位法に優れていた。

バリ奥斯は、彼の芸術と作品を知ってもらうために南アメリカの各国を訪れようと母国を後にした。そしてアルゼンチンのブエノスアイレスで、すぐにもはやされた。おりしも1920年、スペインの若き芸術家アンドレス・セゴビアが南アメリカを初めて訪れ、ブエノスアイレスにもやって来るといふ運命にあった。同年そこにおいて、セゴビア＝マンゴレの歴史的対面ということになる。セゴビアはこの対面から多くのことを学び、多くのマンゴレ的概念を自分のものにした。そしてそれが結果的にセゴビアの決定的な神聖化のために役立ったのである。

〈彼の財産は〉

1. スペインのギター製作者サントス・エルナンデスは彼の著書の一節でこう語っている。「アンドレス・セゴビアが初めて南アメリカに旅した時(1920年)、彼はまだ余り良いタッチはしていなかったが、帰国した時それは完全に変わっていた。」このように、セゴビアがパラグアイの芸術家バリ奥斯のピロードのようなタッチを採用したことこそ、彼がバリ奥斯に最大の敬意を払ったということの現われであった。

2. マンゴレはナイロン弦の先駆者であった。セゴビアの柔らかな音色は、ギターに弦を張る時のマンゴレ独特の方法、あるいは指を斜めに動かし、少しだけ爪を使って弦を弾くマンゴレ流の演奏法にその源があったのだ。その独特の弾き方はソル、ターレガ、ブジョール、リョベート、アグアドやセゴビア、そしてその他多くの奏者達が行なっていた弦に対し直角に弾くアタック奏法とは相反していた。マンゴレは一種の弱音器として小さなゴムの玉を弦に通すことで、他に先んじて現在のナイロン弦の音を出し、彼独特の弦の音を生みだした。この音の柔らかさがセゴビアには印象的だったのだが、それは同時代の人々のバリ奥斯に対する多くの攻撃の種でもあった。

3. アンドレス・セゴビアは会う度に、バリ奥斯から「演奏解釈上のアドバイス」を受け、ついにセゴビアのサン・サルバドルへの最後の3回の旅行の際、彼はマンゴレを招待しマンゴレもすぐにそれに応じた。それはセゴビアに非常な好意を持っていたからである。彼は親愛の情を持って、セゴビアを“アンドレシート”と呼んでいた。不思議なことにセゴビアが演奏に関してバリ奥斯から受けたレッスンはヨーロッパ音楽に関するものであった。

4. マンゴレは彼の友人で偉大なブラジルの作曲家エイトール・ピラ＝ロボスに影響を与えた。

a) バリ奥斯の作品「告白のロマンサ (Confesión)」に鼓舞されて「プレリュード第1番」を作曲した。

b) バリ奥斯の「悲しみのショーロ」から彼の「ショーロ・テ

イピコ第1番」のインスピレーションを得た。

c) バリオスによる「マペリータの花」及び「古いガボット」が、ブラジルの巨匠ピラ＝ロボスの「プレリュード第5番」を作曲する際のインスピレーションとしてはたらいた。

5. またマンゴレはマヌエル・M・ポンセにも影響を与えた。彼は有名な「スペインのフォリアによる変奏とフーガ」の中の2つの変奏曲において、バリオスの刺激を受けた。マンゴレの人氣がまだ続いていたころ、ポンセが「南の協奏曲」の初演で、セゴビアと共にウエノスアイレスに滞在していたということ思い出さなければならない。

a) バリオスのニ長調の「練習曲ワルツ第1番」から生まれたのがポンセの「変奏曲II」である。それはまさに南アメリカのスタイルのバリエーションを用いてニ短調で巧みに書かれた作品である。

b) バリオスの $\frac{3}{4}$ 拍子によるニ短調の「アラベスコス」(練習曲第4番)からポンセは同じ調、同じスタイル、しかし $\frac{3}{4}$ 拍子、三連音符を用いて多少変え「変奏曲VIII」を作り上げた。音楽家なら誰でもわかることだが、この2つの変奏曲は、ハーモニーはポンセ流であるが、彼の多くの作品とは一致していない。

6. バリオスは、マンゴレ派あるいは中南米のギター学校の創立者である。彼の学校やテクニックは、伝統的なヨーロッパ風のものとは完全に違っている。

7. 彼はギターを普通より半音低く、ギターにふさわしい張力で調弦した。つまり彼はギターをG \sharp を基音として調弦した。こうするとその音色はより甘く、より豊かになる。セゴビアもまた、これに感嘆した。メキシコ市で開かれたリサイタルで、そのスペインの芸術家がギターをG \sharp で調弦するのを、私は何度か見かけた。特にセゴビア自身がニ短調に移調したバッハの「シャコンヌ」は、この半音下げた調弦では、嬰ハ短調で演奏されたことになる。彼は特定の作品のためによくギターをとり替えたりもした。この様にセゴビアは無意識の内に、そのパラグアイのインディオに敬意を表わしていたのである。

バリオスの作品は3つの型に分類することができる。

- 古典的な中南米の音楽
- 新ロマン主義的音楽
- ヨーロッパ風音楽

1. 古典的な中南米の音楽：バリオスは南アメリカ、特にパラグアイのポピュラーで民族的な独特な主題を使い、それらのリズムやメロディーがもつ土着の精神を失なうことなく芸術作品に高めた。この音楽はアメリカに住む白人、黒人、インディアンという3つの人種がまざり合った結果である。この異種交配から新しいリズム、新しいメロディー、そして音楽の新しい概念が生まれたのだ。それは古典的である。なぜならその音楽様式、型は人種的に種々雑多な我々のアメリカに存在する違ったリズムやダンスに、いかにみがきをかけるかという基本例であるからだ。その様式はマンゴレを鼓舞し彼の名声を不朽のものにした。

2. 新ロマン主義的音楽：バリオスのロマンティシズムは新しいものである。なぜならそれは、愛情の障害、やさしさそして人間の感情をはばむものを打ちくだくものであるから、それは世俗的な領域を越えて普遍的な愛に変わる。イパカライ、イグアス、アマゾン川、プレート川の水の静かさ、土人の踊りの美しさ、鳥たちのさえずり、木々のささやき、アンデスの夜明け、アコンカグアやアコンキーハのたそがれ……。バリオスのロマンティシズムはアメリカの味わいを持ちながらも、宇宙的な広がりをもった人間の、宇宙的ロマンティシズムである。

3. ヨーロッパ風音楽：マンゴレはヨーロッパの作曲形式を全てマスターしていた。彼のガボットやメヌエット、そしてワル

ツにはフランスの雰囲気があるが、それらの精神は、彼の絶妙なる土着的感受性を物語っている。更にバリオスとその独特のインスピレーションを五線の上に表わした時の普遍性の源はJ.S. バッハの中にあっただとも言えよう。

彼の技術及び演奏上の卓越性、そして豊富な独創的な精神がアグスティン・バリオス・マンゴレを古今の最も偉大なギタリストそしてギターの最も偉大な作曲家にしたのだ。芸術家として今日においてもなお彼をしのぐ音楽家はいない。マンゴレはアメリカの鬼才である。彼の音楽は楽しく、魅力的で、人を信服させる。だから詩人達や作家達が彼に敬意を表わして、みごとな文章を書いている。彼は哲学者、文学者、神学者、宗教学者、詩人であり、そして語学に堪能な人でもあった。

勝手ながらギターの歴史上著名なる人々の御意見を引用してみよう。

“偉大なるバリオス——およびがたい!”：エイトール・ピラ＝ロボス (ブラジル)

“「演奏会用練習曲第1番」でアグスティン・バリオスはギターの100年を進歩させた”：ミゲール・リョベート [スペイン人] (アルゼンチン)

“新しいテーマのメロディーの美しさと普遍性とを内に持つ、その大なる真実がゆえに、誰もマンゴレの偉大さを否定できる者はいないだろう”：ホセ・カンディード・モラーレス (マンゴレの弟子)

ヘスス・ベニーテス R

1978年 メキシコ D.F.

The Genius of South America

To speak of Mangoré is to speak of the guitar in America and the world. It is to turn our eyes inwards, to look inside ourselves for the roots of Moctezuma and Atahualpa, the roots of our orientalism, the principle of our being.

Tenochtitlan and Macchu-Picchu, the duality of Lao-Tse symbolized in the Ying and Yang; the circle of life and death, of death which is life, Buddhist philosophy. This same duality is common to all living beings, and in this genius of mixed Spanish-Indian blood, it was specially well identified: Mangoré is the guitar and the guitar is Mangoré. Man and guitar were a single unit and were at the same time nothingness.

Agustin Pio Barrios Ferreyra, Paraguayan genius guitarist and composer, was born May 5, 1885, in San Juan Bautista de las Misiones, Paraguay, and died on August 7, 1944 in San Salvador, El Salvador. His remains lie in the Pantheon of Illustrious Men by a decree of the Salvadoran government. His parents were Don Agustin Barrios and Doña Ferreyra de Barrios. The name, Mangoré, was adopted in honor of the great chieftain Mangoré, an important personage of the Paraguayan jungles. During a stay in Caracas, Venezuela, a friend of his inverted his name so as to give it a greater impact both artistically and for the sake of publicity, so Agustin was inverted to Nitsuga. Therefore, Agustin Barrios Mangoré was also known as Nitsuga Mangoré.

Barrios used to interpret Paraguayan dances from an early age, and it was Gustavo Sosa Escalada, his only guitar teacher, who taught him the technique of the instrument at the School of Music in Asunción, Paraguay. He also studied there theoretical subjects, excelling especially at composition and counterpoint.

Barrios left his native land to visit various countries in

South America to make known his art and his compositions, and it was in Buenos Aires, Argentina, where he became an idol. Destiny decreed that in 1920 the young Spanish artist, Andrés Segovia should make his first trip to South America, and precisely to Buenos Aires. There, the same year the historical meeting between Segovia and Mangoré took place. Segovia learned a lot from this meeting, adopting various Mangorean concepts insuring his dedication.

1. The Spanish luthier Santos Hernandez writes! "When Andrés Segovia traveled to South America for the first time (1920), he did not have a good touch, but when he returned, this had changed completely". To adopt the velvety touch of the Paraguayan artist was the greatest homage Segovia could have paid to Barrios.

2. Mangoré foresaw the eventual nylon strings. The velvety timbre of Segovia had its origin in the manner Mangoré had of stringing his guitar, and in the way he attacked the strings with the fingers sideward, with very little use of the fingernails. This was opposed to the frontal attack which was the way Sor, Tarrega, Pujol, Llobet, Aguado and Segovia and many others used to use. Mangoré anticipated the sound of present-day nylon strings by threading small balls of rubber on the Pirastro steel strings, as a kind of mute. This silkiness impressed Segovia, but was the subject of many attacks on Barrios by his contemporaries.

3. Andres Segovia received advice on interpretation from Barrios at each meeting. Finally, on the occasion of Segovia's last three trips to San Salvador, he invited Mangoré to visit him there. Mangoré accepted because he had great affection for Segovia whom he used to affectionately call Andresito. An interesting thing is, lessons he received from Barrios in interpretation were for European music.

4. Mangoré influenced the Brazilian composer, Heitor Villa-Lobos, who was a great friend of his,

- a) Inspired by Barrios' piece *Confesion*, Villa-Lobos composed his *Prelude N° 1*;
- b) from the *Choro da Saudada* of Barrios came the inspiration for his *Choro Típico N° 1*;
- c) *Mabelita* and the *Gavota al Estilo Antiguo* both by Barrios, served as inspirations for the Brazilian master's *Prelude N° 5*.

5. Mangoré also influenced Manuel M. Ponce, who was inspired by Barrios in two variations of his well-known Variations and Fugue on the Foliás de España. We must recall that Ponce was in Buenos Aires with Segovia for the first performance of the *Concierto del Sur*, during which period Mangoré was still an idol.

- a) From the *Vals Estudio N° 1* of Barrios in D Major, was born Variation II of Ponce, elaborated in D minor, with some variants of a very South American style;
- b) from *Arabescos* (Study N° 4) of Barrios, in D minor, in 6/8 time, Ponce elaborated his Variation VIII in the same key, in the same style, with some changes, in 3/4 time and in triplets. As any musician will notice, these two variations do not quite fit into the great work of Manuel M. Ponce, even though the harmony is in his style.

6. Barrios is the creator of the Mangorean or Indo-American school of the Guitar. His school and technique are completely independent from the traditional European school.

7. He gave the guitar the exact tension to its strings,

tuning it half a tone below the normal; that is, he tuned it in G sharp. Its timbre is sweeter and more mellow this way. Segovia was also pleasantly surprised by this. In his recitals given in Mexico City, I was a witness on several occasions on which the Spanish artist played his guitar tuned in G sharp especially in the *Chaconne* of J.S. Bach transcribed to D minor by Segovia himself. But upon tuning the guitar half a tone lower, he played this work in C sharp minor. He always changed guitars for certain pieces. In this way, Segovia paid unconscious homage to the Paraguayan Indian.

Barrios' works can be classified in three styles:

- Classical Amerindian Music.
- Neo Romantic Music.
- European Style Music.

1. Classical Amerindian Music: Barrios used original popular and folkloric themes from South America, especially from Paraguay, converting them into works of art, without their losing the aboriginal spirit of their rhythms and melodies. This music is the result of the fusion of the three races that populated America; white, black and Indian. From this crossing, new rhythms, new melodies and a new concept of music were born. It is classical because its musical forms, its models are basic examples of how to elaborate the different rhythms and dances which exist in our racially mixed America, forms which inspired and immortalized Mangoré.

2. Neo-Romantic Music: The romanticism of Barrios is new because it breaks the barriers of love, of tenderness and human sentiment; it transcends earthly frontiers to be transformed into universal love; the still waters of Ipakarai, Iguazú, the Amazon, the River Plate; the beauty of the native dances, the song of the birds, the whistling of the wind in the trees, the Andean dawns, the sun setting behind Aconcagua and Aconquija. The romanticism of Barrios is a cosmic romanticism, belonging to a cosmic man, with a taste of America.

3. European Style Music: Mangoré mastered all the forms of European composition. His gavottes, minuets and waltzes have a French atmosphere but their spirit reflects his exquisite native sensibility. It was in J.S. Bach where Barrios discovered the source of his universality allowing him to mould on the musical staff all of his indigenous inspiration.

His technical and interpretative virtuosity and his fertile creative spirit make Agustin Barrios Mangoré the greatest guitarist and composer for his instrument, of all times. He remains unsurpassed in artistic stature even by present-day virtuosos. Mangoré is the genius of South America: his music is delightful, bewitching and irresistible, so much so, that poets and authors have penned beautiful pages in his honor. He was a philosopher, a literary man, a theosophist, mystic poet and polyglot.

I shall take the liberty of quoting from the opinions of men famous in the history of the guitar.

"The great Barrios..Unattainable!"

Heitor Villa-Lobos. Brazil
"With his Concert Etude N° 1, Agustin Barrios advanced one hundred years in the guitar."

Miguel Llobet (Spaniard) Argentina.
"Nobody will be able to darken the greatness of Mangoré's music because of the great truth that it contains: the beauty and universality of his melodies with new themes."

Jose Candido Morales. El Salvador
(Pupil of mangoré)

Jesus Benites R.
México, D.F., 1978

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C.II

(Los bajos son armo

arm.8²

nicos octavados.)

arm.8² arm.8² arm.8² arm.8² arm.8²

C.II

arm.8² arm.8² arm.8² arm.8² arm.8²

arm.8² arm.8² arm.8² arm.8² arm.8²

arm.8² arm.8² arm.8² arm.8² arm.8²

arm.8² arm.8²

De & al Φ
y Fine

arm.8²

Revisión de:
Jesús Benites R.

Estudio No.2

練習曲第2番

Agustín Barrios Mangoré

Moderato

C.VIII C.III

C.IV C.V

C.VII C.III

C.V C.I C.III

C.VIII C.V
m i a m i
a m i

C.II

Staff 1: Four measures of music. Each measure has a guitar fretboard diagram above it. Fingerings are indicated by numbers 1-4. A circled 3 is above the final measure, and circled 5 and 4 are below it.

Staff 2: Four measures of music. Each measure has a guitar fretboard diagram above it. Fingerings are indicated by numbers 1-4. A circled 5 is below the third measure.

Staff 3: Four measures of music with lyrics *m i m m* above the notes. Each measure has a guitar fretboard diagram above it. Dynamics *p* and *pp* are marked below the notes. Circled 3 and 2 are below the notes in the second and third measures.

Staff 4: Four measures of music. Each measure has a guitar fretboard diagram above it. The number 1 is written below the first note of each measure, indicating the fingering for the bass line.

Staff 5: Four measures of music. Each measure has a guitar fretboard diagram above it. Fingerings are indicated by numbers 1-4. Circled 5 and 4 are below the notes in the first and fourth measures.

Staff 6: Four measures of music. Each measure has a guitar fretboard diagram above it. The number 1 is written below the first note of each measure, indicating the fingering for the bass line.

Staff 7: Four measures of music. Each measure has a guitar fretboard diagram above it. Fingerings are indicated by numbers 1-4. A circled 3 is below the final measure.

Revisión de:
Jesús Benites R.

Estudio No.3

練習曲第3番

Allegro

Agustín Barrios Mangoré

The musical score is presented in six staves. The first staff starts with a 7/8 time signature and contains the following markings: *a m i*, *i m*, *p*, *m m m m*, *a m i*, *i m*, *p*, *m m m m*. The second staff includes *a m i*, *i m*, *p*, *m m m m*, *a m i*, *i m*, *p*, *m m m m*. The third staff features *a m i*, *i m a*, *p*, *i m a*, *i m a*, *p*, *C.V.*. The fourth staff contains *a m i*, *i m*, *p*, *a m i*, *i m*, *p*. The fifth staff includes *a m i*, *i m*, *p*, *a m i*, *i m*, *p*. The sixth staff concludes with *a m i*, *i m*, *p*, *a m i*, *i m*, *p*.

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with *i m a* and *a* above it. Fingering numbers 1-4 are shown. Dynamics include *p* and *p* with a circled *p*. A dashed box labeled *C.V* spans the second and third measures, and another labeled *C.VI* spans the fourth and fifth measures.

Musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with *a m i* and *i m* above it. Fingering numbers 1-4 are shown. Dynamics include *p* and *p* with a circled *p*. A dashed box labeled *C.III* spans the first and second measures.

Musical notation for the third system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with *a m i* and *i m* above it. Fingering numbers 1-4 are shown. Dynamics include *p* and *p* with a circled *p*. A dashed box labeled *C.VI* spans the first and second measures.

Musical notation for the fourth system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with *a m i* and *i m* above it. Fingering numbers 1-4 are shown. Dynamics include *p* and *p* with a circled *p*. A dashed box labeled *C.VIII* spans the first and second measures.

Musical notation for the fifth system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with *a m i* and *i m* above it. Fingering numbers 1-4 are shown. Dynamics include *p* and *p* with a circled *p*. A dashed box labeled *C.VIII* spans the first and second measures.

Musical notation for the sixth system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with *a m i* and *i m* above it. Fingering numbers 1-4 are shown. Dynamics include *p* and *p* with a circled *p*. Dashed boxes labeled *C.VI*, *C.V*, and *C.IV* span the first, second, and third measures respectively.

♩. VIII ♩. VII ♩. V ♩. IV

Revisión de:
Jesús Benites R.

Minueto en La

メヌエット イ長調

Agustín Barrios Mangoré

Allegretto

C.II

C.II

C.VII

Fine

♩. *tr* C.II C.IV C.VII C.IX

♩. C.VII C.II C.III ten. ten.

♩. *tr* C.II C.IV C.IX

♩. C.VII C.II

Revisión de :
Jesús Benites R.
6ª en RE

Arabescos (Estudio No.4)

アラベスク

Agustín Barrios Mangoré

Allegro

Revisión
Digitación de:
Jesús Benites R.

Medallón Antiguo

古いメダル

Agustín Barrios Mangoré

C.I -----

C.V -----

C.II ----- C.IV -----

C.IX ----- C.VII ----- C.II -----

arm. XII arm. XIX

1. 2. C.III

Fine

C.V ----- C.VII ----- C.V ----- C.IV -----

Revisión de:
 Jesús Benites R.

Vals Estudio No.1

練習曲ワルツ第1番

Agustín Barrios Mangoré

6ª en RE

The musical score is written for guitar in the key of D major (one sharp) and 4/4 time. It consists of seven staves of music. The notation includes various guitar-specific elements:

- Staff 1:** Features a triplet of eighth notes (3 1 1 3 1) and a circled 2. Chordal markings C.IV and C.V are indicated above the staff.
- Staff 2:** Includes a circled 4, a circled 3, and a circled 2. Dynamic markings *p* and *im a* are present.
- Staff 3:** Contains a circled 2 and a circled 3. A double bar line with repeat dots is followed by a circled 2. Dynamic markings *p* and *im a'* are present.
- Staff 4:** Features a circled 2 and a circled 3. Chordal markings C.IX, C.IV, and C.IV are indicated above the staff.
- Staff 5:** Includes a circled 4, a circled 2, and a circled 3. Dynamic markings *p*, *im a*, and *im a* are present. The lyrics "p a p i m p a p i m p a i m a" are written above the notes.
- Staff 6:** Features a circled 2 and a circled 3. Dynamic markings *p* and *im a* are present. Chordal marking C.VI is indicated above the staff.

Revisión de:
Jesús Benites R.

Oración (Plegaria)

祈り

Agustín Barrios Mangoré

♩. II ----- ♩. V ----- ♩. VII -----

a m i m

♩. II ----- ♩. III ----- ♩. IV -----

♩. II ----- ♩. III ----- ♩. II ----- ♩. V -----

♩. III ----- ♩. II ----- ♩. IV ----- ♩. II -----

♩. III -----

C.VII C.IX C.VII C.VII C.V. C.IV.

⑤

C.II

arm.VII

C.V C.II

C.III C.I

C.II 1.

Revisión de:
Jesús Benites R.

Escala y Preludio

スケールと前奏曲

I Escala

Agustín Barrios Mangoré

C.III

II Preludio

Agustín Barrios Mangoré

Andantino

C.VII C.V. C.III C.VIII C.V C.III C.III

C.III C.I C.VIII

C.VI C.IV C.VIII

C.VI C.VIII C.VI

C.VIII C.II C.III

m i m a

C.III C.II

Revisión de:
 Jesús Benites R.

Confesión

(Romanza)

告白のロマンサ

5ª en SOL
 6ª en RE

Agustín Barrios Mangoré

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff is marked 'C.II' and contains a sequence of chords and melodic lines. The second staff is also marked 'C.II'. The third staff is divided into two sections, 'C.IV' and 'C.V'. The fourth staff is divided into 'C.VII' and 'C.IV'. The fifth staff is marked 'C.V' and includes dynamic markings 'm' (piano) and 'a' (accendo). The sixth staff is marked 'C.II' and includes the lyrics 'm i a i m' under the notes. The seventh staff is marked '1.' and contains a final melodic phrase. The score includes various fingering numbers (0-4), slurs, and articulation marks.

2.

C.VII

C.V

Φ.IV

C.VII

C.V

Φ.II

Φ.II

C.II

Φ.II

♩. III

arm.V

♩. VII III IX XI

♩. X IX VII VII

♩. VII V

♩. V

arm.XII

arm.VI VII
D.C. al ♪ y sigue

♩. III

♩. III VII XII

Revisión de :
 Jesús Benites R.

London carapé

(Danza paraguaya No.3)

5ª en SOL
 6ª en RE

ロンドンの思い出

Agustín Barrios Mangoré

Allegretto grazioso

♩ VII

♩ III

C.X

C.X

♩ VII

♩ VII

1. 4. 1. 4. 1.
 3 2 1 3 2 1
 3
 ② ③ ④
 C.III
 i m a m i m

1. 2.
 , pizz C.V
 0 2 4 1 2 4 1 4 1 4 2 1 4 1 4

C.V
 3 1 4 1 4 1 2 4 1 2 4 1 1 4 1 4 2 1 4 1 4

staccato C.V
 4 1 3 0 1 3 4 4 1 2 4 1 4 4 4 4 1 4 4 4 3 1 4 1 4

C.V
 1 2 4 1 2 4 1 4 1 4 3 4 2 4 1 4 1 3 4 0 1 4 3

De & a y Fine

rall C.VII C.XII
 ten. subito
 4 1 2 4 1 4 1 4 1 4 2 4 1 4 1 4 0 2 4 1 4 1 4

Revisión de:
Jesús Benites R.

Tú y yo

(Gavota)

恋人達のガボット

Czibulka-
Agustín Barrios Mangoré

Φ.II

C.IV

Φ.II

C.II

1. 2.

C.II

C.II

C.II

Φ.I

C.II

Φ.IV

C.IV

C.II

C.II

Φ.II

C.IV

Φ.II

♩.II ♩.II ♩.VI ♩.VII ♩.V ♩.XIV

Fine

Trío

♩.II ♩.II arm.8^o ♩.II

♩.VII arm.XII ♩.II arm.VI ♩.II

♩.II ♩.II

arm.XII ♩.II ♩.VII

arm.VI

♩.II ♩.II

♩.II

Del Trio a ♩ y D.C.al Fine

Revisión de :
Jesús Benites R.

Madrigal (Gavota)

マドリガル ガボット

Agustín Barrios Mangoré

Moderato

C.II C.IV C.VII C.V

C.II C.IV C.II C.VII C.II C.IV

C.VII C.V C.VII

C.VII C.V C.II C.IV

C.IX C.VI
a m

C.IX C.IV C.II C.IV

p p p

poco rit.

C.IX C.VI C.VII

Trío C.II C.II C.VII

D.C.al Fine, y sigue Trío

C.VIII C.VII C.XII

C.II C.VII C.VII

arm.XII

C.XII C.VII C.VII

poco rit. subito

C.IX C.VII C.IX

rit.

Del Trío a [A] y D.C.al Fine

Revisión de:
Jesús Benites R.

Vals No.3

ワルツ第3番

6ª en RE

Agustín Barrios Mangoré

The musical score is written for guitar in 3/4 time, with a key signature of one flat (B-flat). It consists of several systems of music:

- System 1:** Starts with a first ending bracket labeled 'A'. The melody features eighth and sixteenth notes with various fret numbers (1, 3, 4, 5) and rests. Chords are indicated by numbers 0, 3, and 5.
- System 2:** Continues the melody with a second ending bracket labeled 'C.VII'. It includes a triplet of eighth notes (2, 1, 4) and other rhythmic patterns.
- System 3:** Features a first ending bracket labeled 'C.X' and a second ending bracket labeled 'C.V'. The melody continues with eighth and sixteenth notes.
- System 4:** Continues the melodic line with eighth and sixteenth notes, ending with a first ending bracket.
- System 5:** Contains two first ending brackets labeled '1.' and '2.'. The '1.' ending leads to a double bar line, and the '2.' ending concludes with a 'Fine' marking. Chords are marked with 'arm. XII'.
- System 6:** Starts with a first ending bracket labeled 'B'. It includes a triplet of eighth notes (4, 3, 2) and other rhythmic patterns. Chords are marked with 'arm. VII' and 'arm. XII'. The system ends with a first ending bracket labeled 'C.V'.

C.III

C.VI

i m a p i
m a m i a

p

Repetir A
y sigue C

arm.XII

C.VII

arm.VII

arm.V

C.IX

C.VII

arm.VII

C.IX

C.IV

arm.V

p

C.IX

C.IX

p

a

Revisión de :
Jesús Benites R.

Canción de la Hilandera

つむぎ歌

6ª en RE

Agustín Barrios Mangoré

The musical score is written for guitar in E major (one sharp) and 6th position. It consists of six staves of music. The first five staves contain the main melody with various fingerings and ornaments. The sixth staff includes a double bar line with first and second endings, a 'Fine' marking, and a 'rall.' instruction.

C.III

C.V

C.VI

C.II

1.

2.

pasa a [A]; sigue de ♯ a ♯ y Fine

C.V. Φ .VI Φ .VI

[B] *am* *p* *i* *p*

Φ .V C.II 1.

2. Trío Φ .II

1. 2. 3. *Fine* Φ .X

De [A] sigue
a [B], Trío y Fine

Revisión de:
Jesús Benites R.

Preludio en Do menor

前奏曲 ハ短調

Moderato

Agustín Barrios Mangoré

The musical score is written in G minor, 2/4 time, and is marked 'Moderato'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The music features a series of eighth-note patterns with fingerings (i, a, m, a) and accents (>). The first staff has four measures, each starting with a piano (p) dynamic marking. The second staff has five measures, with the first two marked 'p' and the last three grouped under a dashed line labeled 'C.I'. The third staff has five measures, with the first two marked 'p' and the last three grouped under a dashed line labeled 'C.IV'. The fourth staff has five measures, with the first two marked 'p' and the last three grouped under a dashed line labeled 'C.III'. The fifth staff has five measures, with the first two marked 'p' and the last three grouped under a dashed line labeled 'C.I'. The score includes various fingerings (1, 2, 3, 4, 0) and accents (>) throughout.

C.I.

Musical staff C.I. in G major, 4/4 time. The staff contains six measures of music. The first measure has a whole note G4 with fingerings 4, 3, 2, 1 and an accent (>). The second measure has a whole note A4 with fingerings 4, 2, 4 and an accent (>). The third measure has a whole note B4 with fingerings 4, 1, 1, 3 and an accent (>). The fourth measure has a whole note C5 with fingerings 4, 1, 1 and an accent (>). The fifth measure has a whole note D5 with fingerings 4, 1, 1, 4 and an accent (>). The sixth measure has a whole note E5 with fingerings 4, 1, 1, 4 and an accent (>). The piece ends with a piano (p) dynamic marking.

C.VI

Musical staff C.VI in G major, 4/4 time. The staff contains six measures of music. The first measure has a whole note G4 with fingerings 4, 2, 1 and an accent (>). The second measure has a whole note A4 with fingerings 4, 2, 1 and an accent (>). The third measure has a whole note B4 with fingerings 4, 3, 1 and an accent (>). The fourth measure has a whole note C5 with fingerings 4, 2, 1 and an accent (>). The fifth measure has a whole note D5 with fingerings 4, 3, 1 and an accent (>). The sixth measure has a whole note E5 with fingerings 4, 2, 1 and an accent (>). The piece ends with a piano (p) dynamic marking.

Musical staff with six measures of music. The first measure has a whole note G4 with fingerings 4, 3, 2, 1 and an accent (>). The second measure has a whole note A4 with fingerings 4, 3, 2 and an accent (>). The third measure has a whole note B4 with fingerings 4, 3, 1 and an accent (>). The fourth measure has a whole note C5 with fingerings 4, 3, 1 and an accent (>). The fifth measure has a whole note D5 with fingerings 4, 3, 1 and an accent (>). The sixth measure has a whole note E5 with fingerings 4, 3, 1 and an accent (>). The piece ends with a piano (p) dynamic marking.

C.VIII

Musical staff C.VIII in G major, 4/4 time. The staff contains four measures of music. The first measure has a whole note G4 with fingerings 4, 1, 1, 4 and an accent (>). The second measure has a whole note A4 with fingerings 4, 1, 1, 4 and an accent (>). The third measure has a whole note B4 with fingerings 4, 1, 2, 3 and an accent (>). The fourth measure has a whole note C5 with fingerings 4, 1, 2, 3 and an accent (>). The piece ends with a piano (p) dynamic marking.

C.III

Musical staff C.III in G major, 4/4 time. The staff contains two measures of music. The first measure has a whole note G4 with fingerings 4, 2, 1 and an accent (>). The second measure has a whole note A4 with fingerings 4, 2, 1 and an accent (>). The piece ends with a piano (p) dynamic marking.

C.VI

Musical staff C.VI in G major, 4/4 time. The staff contains four measures of music. The first measure has a whole note G4 with fingerings 4, 3, 2, 1 and an accent (>). The second measure has a whole note A4 with fingerings 4, 3, 2 and an accent (>). The third measure has a whole note B4 with fingerings 4, 3, 1 and an accent (>). The fourth measure has a whole note C5 with fingerings 4, 3, 1 and an accent (>). The piece ends with a piano (p) dynamic marking.

C.I

Musical staff C.I in G major, 4/4 time. The staff contains two measures of music. The first measure has a whole note G4 with fingerings 4, 1, 1, 3 and an accent (>). The second measure has a whole note A4 with fingerings 4, 1, 1, 3 and an accent (>). The piece ends with a piano (p) dynamic marking.

C.III

Musical staff C.III in G major, 4/4 time. The staff contains two measures of music. The first measure has a whole note G4 with fingerings 4, 2, 1 and an accent (>). The second measure has a whole note A4 with fingerings 4, 2, 1 and an accent (>). The piece ends with a piano (p) dynamic marking.

Musical staff with four measures of music. The first measure has a whole note G4 with fingerings 4, 3, 2, 1 and an accent (>). The second measure has a whole note A4 with fingerings 4, 3, 2, 1 and an accent (>). The third measure has a whole note B4 with fingerings 4, 3, 1 and an accent (>). The fourth measure has a whole note C5 with fingerings 4, 3, 1 and an accent (>). The piece ends with a piano (p) dynamic marking.

Revisión de:
Jesús Benites R.

Estudio de Concierto No.2

演奏会用練習曲第2番

Agustín Barrios Mangoré

Allegro

C.VI

Revisión de:
Jesús Benites R.
5ª en SOL
6ª en RE

Caazapá

カアサパ

Lento y con alma

Agustín Barrios Mangoré

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings (2, 1, 4, 2, 1, 0, 1, 0, 1, 2, 3, 4, 4, 4, 1, 2, 4, 1) and a circled number 3 at the end.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains notes with fingerings (2, 4, 2, 1, 2, 3, 0, 3, 0, 2, 3, 0, 1, 0, 0). The word "ten." appears below the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains notes with fingerings (2, 4, 2, 1, 2, 3, 0, 4, 0, 1, 3, 0, 1, 4). A circled number 3 is present. The label "C.I." is at the end.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains notes with fingerings (2, 4, 2, 1, 2, 3, 0, 3, 0, 2, 3, 0, 1, 0, 0). A circled number 5 is present.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains notes with fingerings (2, 4, 2, 1, 2, 3, 0, 4, 0, 1, 3, 0, 1, 4). A circled number 3 is present. The label "C.I." is at the end.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains notes with fingerings (0, 3, 4, 3, 0, 3, 2, 2, 4, 4, 2, 4, 4, 4, 3, 3, 3). A circled number 5 is present.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains notes with fingerings (3, 0, 2, 3, 1, 3, 1, 3, 1, 4, 3, 2, 7, 1, 3, 4, 3, 2). The label "C.V." is at the start, and "arm. XII" is written above the staff. A circled number 6 is present.

♩ VI ————— ♩ VII ————— ♩ V ————— ♩ III

arm. XII

♩ VI ————— ♩ VII ————— ♩ V ————— ♩ III

♩ VI

♩ VII ————— ♩ VI

arm. VI ————— ♩ VII ————— ♩ V ————— ♩ III

Revisión de:
Jesús Benites R.
6ª en RE

Danza paraguaya No.1

(1a. versión)

パラグアイ舞曲第1番(1)

Agustín Barrios Mangoré

Allegro moderato

C.IV

♩.VII

♩.VII

♩.V

♩.IV

C.IV

1.

2.

♩.II

♩.VII

♩.II

De & a ♩
y Trio

Trio

♩.V

C.VII

1. 2. ♩.V

De & a ♩
y sigue a Fine

Revisión de:
Jesús Bentes R.
6ª en RE

Danza paraguaya No.1

(2a. versión)

パラグアイ舞曲第1番(2)

Agustín Barrios Mangoré

Allegro

Φ.IV C.IV Φ.VII

C.VII Φ.V

Φ.IV C.IV

Φ.III Φ.II Φ.II

Φ.II Φ.VII

arm. XII

♩.II

♩.VII

*D.C. al ♩
y sigue*

C.V

♩.V

C.III

♩.VII

Fine

♩.X

Revisión de:
Jesús Benites R.

La Catedral

大聖堂

I Preludio (Saudade)

Agustín Barrios Mangoré

Lento

Musical score for guitar, marked *Lento*. The piece is in G major (one sharp) and 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of chords and melodic lines with fingerings (1-4) and dynamics (p, a). The second staff continues the piece. The third staff is marked $\Phi.VII$ and includes a dashed box. The fourth staff continues. The fifth staff is marked *C.IX* and *C.XI* with dashed boxes, and ends with *rit.*. The sixth staff concludes the piece with the marking *a tempo*.

C.XI

Musical staff for C.XI. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *a* (accents). The piece concludes with a double bar line.

C.IV

Musical staff for C.IV. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *a* (accents). The piece concludes with a double bar line.

Musical staff for C.IV continuation. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *a* (accents). The piece concludes with a double bar line.

C.IV ten.

Musical staff for C.IV ten. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *a* (accents). The piece concludes with a double bar line.

C.II

Musical staff for C.II. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *a* (accents). The piece concludes with a double bar line.

C.VII

Musical staff for C.VII. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *a* (accents). The piece concludes with a double bar line.

II Andante religioso

This musical score is for guitar, titled "II Andante religioso". It consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The score includes various musical notations such as chords, arpeggios, and melodic lines. Fingering is indicated by numbers 1-4 on the fingers and 0 for the open string. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The score is divided into sections labeled C.II, C.VII, C.XII, C.X, C.VIII, C.V, C.III, C.II, C.II, and arm.XII. A circled number 5 is also present at the end of the sixth staff.

III Allegro solenne

C.II

First musical staff with lyrics *m i m i m i a i m i*. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of eighth and quarter notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *p* (piano).

C.IV

Second musical staff with lyrics *m i m i m i a i m i*. It continues the melodic line with similar rhythmic patterns and fingerings, marked with *p*.

Third musical staff with lyrics *m i a m m i a m m i a m m i a m m i m i*. The melody alternates between eighth and quarter notes, marked with *p*.

Fourth musical staff with lyrics *m i m i m i a m i a m i m i m i m i a i m i*. It includes a fermata over the first measure and continues with eighth and quarter notes, marked with *p*.

C.II

Fifth musical staff with lyrics *m i m i m i a i m i*. It repeats the initial melodic phrase, marked with *p*.

C.IV

Sixth musical staff with lyrics *m i a m m i a m m i a m m i a m*. The melody continues with eighth and quarter notes, marked with *p*.

C.IV

Seventh musical staff with lyrics *m i a m m i m i a m i a m a m i a m*. It includes a fermata over the first measure and continues with eighth and quarter notes, marked with *p*.

Eighth musical staff with lyrics *a m i i m a m i m i m i m a i i m a m*. The melody features a descending eighth-note line followed by quarter notes, marked with *p*.

Φ.VI Φ.VII C.IV

i m a
i m
i m a

p *p* *p*

m

p

Φ.VI Φ.VII

i m a
i m

p *p*

Φ.IV C.II

i m
i m

p *p* *p* *p* *p*

ten.

p *p* *p* *p* *p*

Finale

ra - - - llen - - - tan - - - do De & a Φ y pasa a Finale

C.V C.II

i a m i
i a m i

p *p* *rit.* *p* *p* *p* *p* *p* *p* *p*

C.II C.IV C.VII

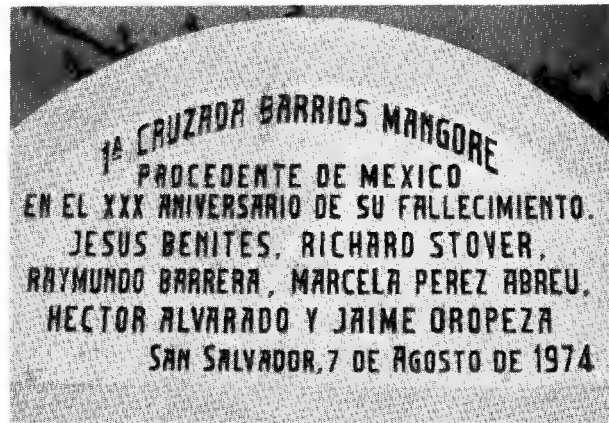
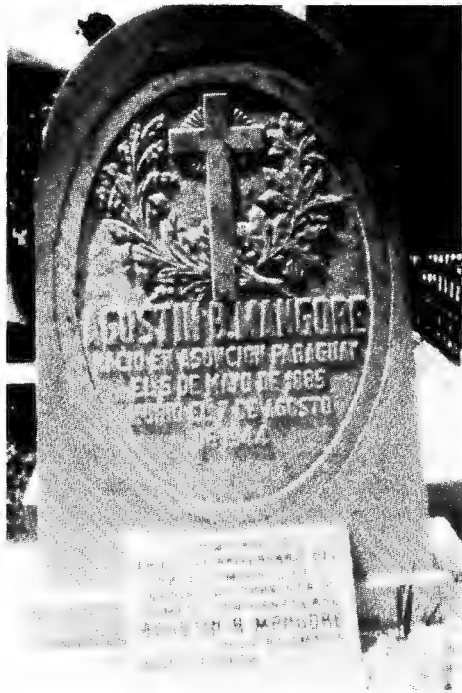
i a m > m
i a m > m
a m i i m
a m i i m
a m i i m
a m i i m

p *p* *p* *p* *p* *p* *p* *p*

C.VII C.IV

a m i i m

p *p* *p* *p*



En el Panteón de Hombres Ilustres, San Salvador.
バリ奥斯・マンゴレの墓と著者のヘスス・ベニーテス氏。

楽聖 A. バリオス・マンゴレ

中南米では、普通マンゴレの愛称で呼ばれ、バリ奥斯とはあまり言われていない。私が約20年前、中南米から十余曲持ちかえり、出版社や演奏家に当たった時は、まったく手応えがなく、そのうちに時代が移り今日に至った。

この作曲家の偉大な人間像とその作品をうかがい知るとき、楽聖といっても過言でないことを、やがて誰しも知る時がそう遠くないと信ずる。

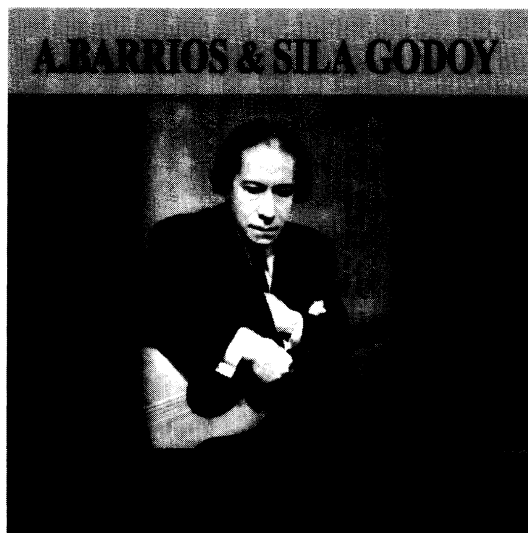
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バリオス・マンゴレ ギター作品集1~4 曲目一覧

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2. 練習曲第2番	2. メヌエット ハ長調	2. リガード練習曲 イ長調	2. さまよい
3. 練習曲第3番	3. 古いガボット	3. 練習曲 イ短調	3. 南アメリカのハーモニー
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7. 練習曲ワルツ第1番	7. 舞曲	7. ユモレスク	7. ビグリータ
8. 祈り	8. 船歌	8. デイオノラ	8. ソナチネ(我が母へ)
9. スケールと前奏曲	9. 二重奏練習曲 ロ短調	9. フリア・フロリダ	9. ドン・ペレス・フレイレ
10. 告白のロマンス	10. コロムビア舞曲	10. アコンキーハ	10. アイ・アイ・アイ
11. ロンドンの想い出	11. 前奏曲 ホ長調	11. 妖しき光	11. メヌエット ト長調
12. 恋人達のガボット	12. チリ舞曲	12. みつばち	12. 小さなミロンガ(月光の曲)
13. マドリガル ガボット	13. アルゼンチン・サンバ	13. マズルカ イ長調	13. プレリュード(ショパン)
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15. ワルツ第3番	15. グウラニ舞曲	15. スペイン狂想曲	
16. つむぎ歌	16. アレグロ・シンフォニック	16. 前奏曲 イ短調	
17. 悲しみのショーロ	17. 日本へのノスタルジア	17. 練習曲第6番による変奏	
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