

はじめに

私は今まで、形式ばったメソードが楽器の演奏法を習得する上で正しい方法であるかどうか自問をくり返してきた。メソードが体系、組織、修練方法を意味するならば必要であろう。しかしメソードがある観念、現在正しいと考えられている観念の図式であり、その展開であるとすれば不可欠なものではない。小鳥ですら飛んだり啼いたりすることの独自の習得法を身につけている。コンドルも飛翔法のレッスンを必要としないし、蜜蜂にとっても蜜をつくるための指導書は不要である。同様に偉大な魂をもった人間は彼自身の訓練方法を創り出し、既存の規則には興味をもたない。なぜならば自分自身の規則を創るからだ。凡庸な人間だけが、気を減らせ、頭を混乱させるような方法論の下に屈従している。メソードは自由の権利がなかった時代の意味のない産物である。ひとつのメソードは今日進歩的であっても、明日になれば凋落する。

これは私自身との戦いの歴史である。私は順応主義者ではない。私はあちこち探索して歩いた。そして私の巡礼の旅の間に集めた小さな砂の粒でタゴールならば“栄冠の花輪”というであろう“体験のネックレス”を編み上げた。私はすぐれた思想家、作家の書物の中で、また巨匠の絵の中に、南米の詩の中に、バリオス・マンゴレの中に、そして仏陀の教えの中に私を支配する哲学を発見した。今や私は他人の運命である前に私自身の運命である。私は職人である前に私自身の建築家である。

こんなわけで私はあらゆる時代の中から、とくに現代作曲されたこの“CLASSIC MUSIC OF AMERINDIA”という作品集をつくった。これは今日のためのものでもなければ、明日のためのものでもない。これは永劫のものである。また未来のためのものでもない。なぜなら未来とは永遠の現在であるに過ぎないからである。私はこれらの作品を啓蒙的、技術的、教育的な理由から、そして中南米の精神を歪曲しないような漸進的な配列に基づいて選んだ。この曲集は同様に全音楽譜出版社によって出版されているバリオス・マンゴレ作品集によって補完されるべきものである。

私は“教養ある音楽”とか“未開の音楽”とかいう言葉を信じない。もし私達がヨーロッパの文化との関連において未開だとすれば、ヨーロッパの人々も私達の文化との関連において未開である。私は個々の民族、環境、地域によるいろいろな特徴を含めて音楽を信じているだけだ。なぜなら野原や山の連なりが彼等自身の音楽の形式を形づくり創造しているのだから。

音楽の未来は中南米と日本にある。ヨーロッパ音楽の母は民謡である。これはガボット、メヌエット、サラバンド、クーラント、ブルー、アルマンド、マズルカのような民俗

舞曲からきいている。中南米音楽はリズムとメロディーが豊富である。これを拒絶するものは自らの劣等感を是認するものであろう。中南米もそれ自身の“古典音楽”をもっている——アルゼンチン・サンバ、ビダーラ、チャカレラ、コリード、ワイノ、ウアパンゴ、カルナバリー、クエーカ、ショーロ、マラムボ等々。これらは四つの民族の融合によって生まれた——白人、黒人、土着民族、東洋人（特に日本人）。

私達は中南米に発する雑種の新芸術の夜明けを迎えている。この新しい芸術のためにはギタリストは哲学、文学、宗教、心理学、そしてすべての芸術を見つめる必要がある。なぜなら彼の音楽はその教養の度合に左右されるからである。彼の音楽は彼の魂の鏡であるから。

日本は今やギターの世界で巨大な影響力をもっている。私達は節度と愛情をもってその範にならうべきである。

1979年1月 ヘスス ベニーテス

PRESENTACION

Muchas veces me he preguntado si un método es el camino correcto para el aprendizaje de un instrumento musical. Si el método se refiere a un sistema, a una organización, a una disciplina, entonces sí es necesario; si el método es una planeación y desarrollo de una idea, de un concepto actual como verdadero, entonces no es indispensable. Las aves tienen su propia disciplina para volar y trinar; el cóndor no necesita de lecciones de vuelo, ni las abejas requieren de instrucciones para elaborar su miel. De la misma manera, el Hombre que interiormente es grande creará su propia disciplina; no le importarán los reglamentos porque él hará los suyos propios. Solo el hombre mediocre vivirá esclavo de la metodología traumatizante, frustrante y desconcertante. El método es prisionero de una época sin derecho a la libertad. Un método puede ser progresista ahora pero mañana será decadente.

Esta ha sido mi lucha conmigo mismo. Soy un inconforme. Investigo aquí, allá, y en los granitos de arena que he recogido en mi peregrinar, he formado un collar de experiencias, un collar de guirnaldas como diría Rabindranath Tagore. He hallado en los grandes pensadores, filósofos, literatos, en las pinturas de los grandes maestros, en los poetas sudamericanos, en la música de mis pueblitos, en Agustín Barrios Mangoré, y en las enseñanzas del Gran Buda, la filosofía que rige mi vida. Ahora soy yo mismo; antes no era yo. Ahora soy mi propio destino; antes era el destino de otros. Ahora soy mi propio arquitecto; antes era un obrero.

Por ello elaboré este álbum “CLASSIC MUSIC OF AMERINDIA” organizado en esta época para todas las épocas. No es de Hoy ni de Mañana: es de siempre. Tampoco es para el futuro porque éste es solamente un eterno presente. Las obras que contiene han sido seleccionadas con fines didácticos, técnicos y pedagógicos en forma progresiva sin tergiversar su espíritu indoamericano. Esta colección musical debe ser complementada con los álbumes de Agustín Barrios Mangoré editados en Zen-On Music Company, Ltd., Japón.

No creo en la "música culta" ni en la "música inculta." Si nosotros somos incultos en relación a la cultura europea, ellos también son incultos en relación a nuestra cultura. Sólo creo en la MUSICA con sus diferentes particularidades de cada raza, medio ambiente y región; inclusive las llanuras y las montañas ó cordilleras forman y crean un estilo de música.

El futuro de la música están en Indoamérica ó Amerindia y Japón. El folclor es la base del concertismo. La música clásica está formada por temas y ritmos de danzas populares y folclóricas europeas como gavotas, minuetos, sarabanda, courante, bourrée, allemande, mazurkas, etc. Amerindia es rica en ritmos y melodías, y quienes la rechazan solamente afirman sus complejos. Amerindia también posee su "música clásica" y son: zambas argentinas, vidalas, chacareras, corridos, huaynos, huapangos, carnavalitos, cuecas, choros, malambos, etc., nacidos de la fusión de cuatro razas: blanca, negra, indígena y oriental. (especialmente japonés)

Estamos ya en el amanecer del neoarte mestizo de Amerindia. Para este neoarte es necesario que el guitarrista incursione en todas las artes, filosofía, literatura, religión, psicología, porque su sonido depende de su grado de cultura. El sonido es el reflejo del alma.

Japón es una potencia guitarrística y debemos seguir su ejemplo con disciplina y voluntad.

Jesús Benites R.
México, D.F., Enero de 1979

FOREWORD

I have asked myself many times whether a formalized method is the right way to learn how to play an instrument. If this method refers to a system, an organization, a discipline, then it is necessary. But if the method is a plan and development of an idea, of an actual concept considered true, then it is dispensable. Little birds have their own discipline for flying and chirping; the condor does not need flying lessons, neither do bees require instructions to make honey. In the same way, a man with a great soul will create his own discipline. He will not be interested in rules because he will make his own. Only men of mediocre ability will live slaving under a traumatizing, frustrating and disconcerting methodology. Methods are stultifying products of an age in which there was no right to freedom. A method can be progressive today, and become decadent tomorrow.

This has been my fight with myself. I am an nonconformist. I have been investigating here and there, and with the little grains of sand I have been gathering during my pilgrimage, I have threaded a necklace of experiences, a garland as Rabindranath Tagore would say. I have found in the books of the great thinkers, philosophers and writers, in the paintings of the great masters, in the sudamerican poets, in the music of my little towns, in Agustín Barrios Mangoré, and in the teachings of the Great Buddha, the philosophy which governs my life. Now I am my own destiny, before I was the destiny of others. Now I am my own architect, before I was a workman.

That is why I made this collection "CLASSIC MUSIC OF AMERINDIA", composed in this age for all ages. It is not for today, nor for tomorrow: it is forever. Neither it is for

the future, because the future is only an eternal present. I have selected these pieces for didactic, technical and pedagogical reasons, in a progressive sequence that does not distort their indo-american spirit. This musical collection should be supplemented by the ones of Agustín Barrios Mangoré, also published by Zen-On Music Company of Japan.

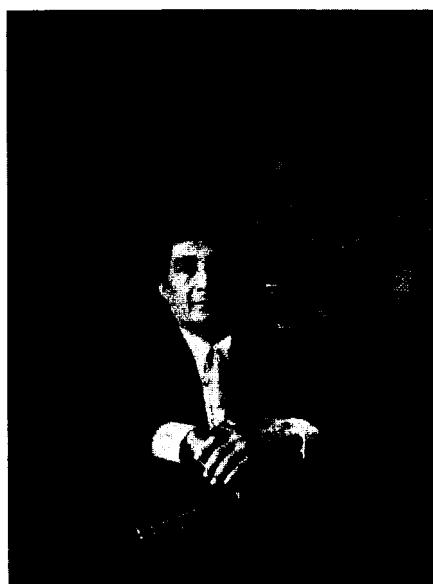
I do not believe in "cultured music" nor in "uncultured music". If we are uncultured in relation to European culture, the Europeans are also uncultured in relation to our culture. I only believe in MUSIC, with its different peculiarities for each race, environment and region. For plains and mountains and sierras shape and create their own music style.

The future of music lies in Indoamerica, or Amerindia and Japan. Folklore is the mother of European classical music. This music is molded by themes and rhythms from European popular and folk dances, such as the gavotte, minuet, sarabande, courante, bourrée, allemande, mazurka, etc. Amerindia is rich in rhythms and melodies, and those who reject them only reaffirm their inferiority complexes. Amerindia possesses, too, her own "classical music": Argentine zambas, vidalas, chacareras, corridos, huaynos, huapangos, carnavalitos, cuecas, choros, malambos, etc. It was born from the fusion of four races: white, black, indigenous and oriental (especially Japanese).

We are in the dawn of a hybrid neo-art from Amerindia. For this neo-art it is necessary that the guitarist look into philosophy, literature, religion, psychology, and all the arts, because his sound depends on his level of culture. His sound is the mirror of his soul.

Japan is now tremendously influential in the guitar world, and we should follow its example with discipline and affection.

Jesús Benites R.
México, D.F., January, 1979



JESUS BENITES
Pintura: MARIO DIAZ VAZQUEZ
(Oaxaca, México)

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Ondulando
(Estudio No. 4)

練習曲第4番 波のごとく

Moderato

Jesús Benites R.

The sheet music contains eight staves of musical notation for a single instrument. The notation uses a treble clef and 2/4 time signature. Each staff includes fingerings (m or i) and dynamic markings (e.g., 4, #, rit., rall., p) below the notes. The music is divided into two sections by a vertical bar line. The first section ends with a 'rit.' instruction, and the second section ends with a 'rall.' instruction.

Canto de Aztlán

Anónimo Mexicano

アストランの歌

Versión:
Jesús Benites R.**Poco Allegro**

The musical score consists of six staves of music. The first three staves are in common time (indicated by '8') and the last three are in 2/4 time (indicated by '4'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the fourth staff. The music features various note heads (solid black, hollow, and cross-hatched), rests, and dynamic markings like 'a', 'm', 'i', 'p', and 'rall.'. The lyrics are represented by the letters 'a', 'm', and 'i' placed above the notes. The score is set against a background of vertical bar lines and horizontal grid lines.

Vals del Ligado

リガードワルツ

Jesús Benites R.

Moderato

Anónimo Mexicano

Canción de Cuna Tarasca

子守歌

Versión:
Jesús Benites R.

Vals Lento

Vals Lento

a

m

i

CII

a

m

i

CII

m

i

m

CII

m

i

m

2

3

4

5

6

7

8

9

10

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Zandunga

(Danza de Oaxaca, México)

サンドゥンガ 聖なる祈り

Versión Fácil de:
Jesús Benites R.

Ritmo de Vals

The musical score consists of six staves of music for a single instrument, likely a guitar or mandolin, in 3/4 time. The key signature changes throughout the piece, including sections in G major, A major, and E major. The music features a variety of rhythmic patterns, including eighth and sixteenth-note figures, along with rests and grace notes. Dynamics such as f , mf , mfp , p , and pp are indicated. The score includes several performance instructions: 'rall.' (rallentando) at the end of the first section, 'D.C.al Fine' (Da Capo al Fine) at the end of the second section, and 'Fine' at the end of the third section. The title 'Zandunga' is prominently displayed at the top center, with the subtitle '(Danza de Oaxaca, México)' and the Japanese translation 'サンドゥンガ 聖なる祈り' below it. The composer's name, 'Jesús Benites R.', is mentioned in the top right corner.

Delirio

Anónimo Peruano

(Yaraví Araquipeño-Perú)

インカ舞曲 ヤラヴィー

Versión:
Jesús Benites R.**Lento melancólico**

The sheet music consists of six staves of musical notation. Staff 1 starts with a treble clef, common time, and a key signature of one sharp. It features a mix of eighth and sixteenth-note patterns. Staff 2 begins with a dynamic 'p' and a key signature of zero sharps or flats. Staff 3 contains a section labeled 'CIII...' above the first measure. Staff 4 starts with a dynamic 'p' and includes a section labeled 'a'. Staff 5 starts with a dynamic 'p' and includes a section labeled 'b'. Staff 6 concludes the piece with a dynamic 'p'.

Anónimo Venezolano

La Lora

(Güasa venezolana)

ローラ(おうむ)

Versión:
Jesús Benites R.

Aire de danza

Ojos Azules
(Trote chileno)

青い瞳

Versión :
Jesús Benites R.

Allegro

C III

© Copyright 1978 by ZEN-ON Music Company Ltd.

De Allacito
(Carnavalito)

カルナバリート

Versión :
Jesús Benites R.

Allegro

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A SERGIO MANCISIDOR L.

Andantino (Estudio No. 3)

Jesús Benites R.

Moderato

練習曲第3番

Transc. y Arr. de:
Jesús Benites R.

Quenas
(Fragmento)
(Vals característico indígena del Perú)

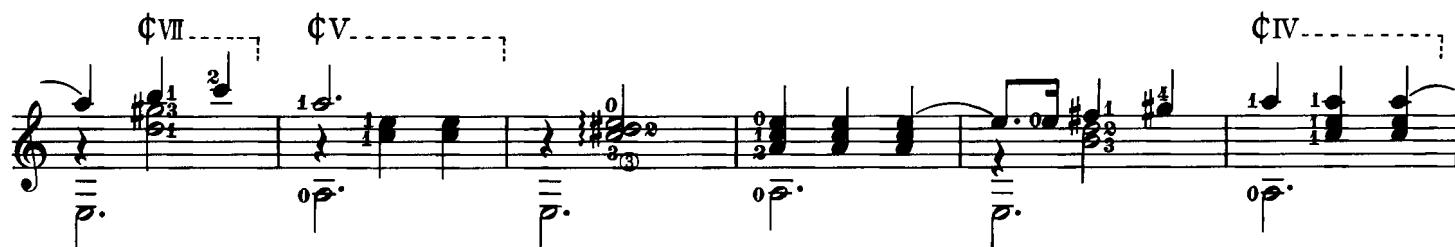
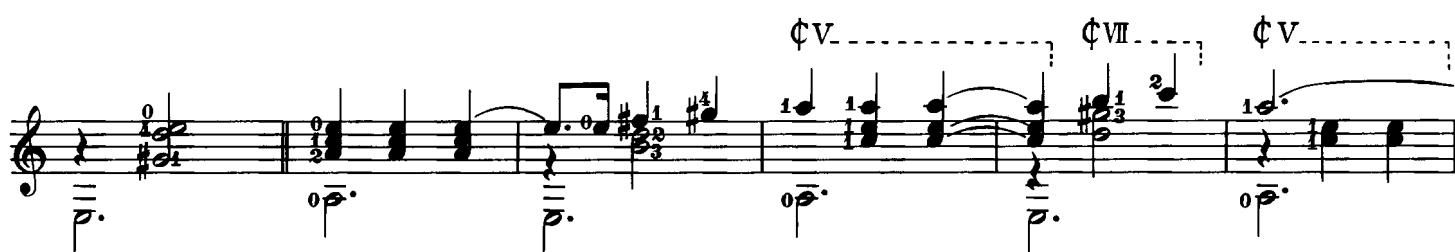
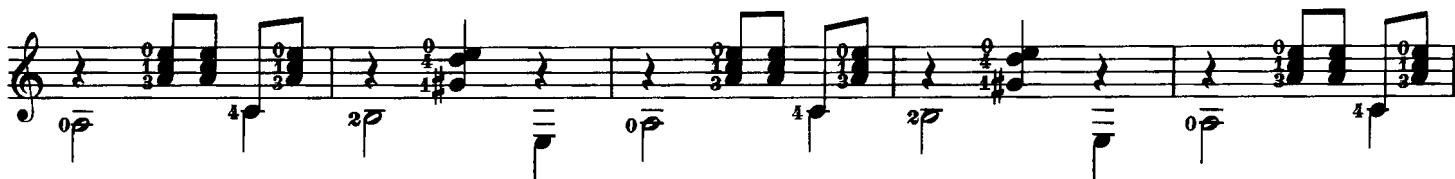
ケーナ

Luis Duncker Lavalle

Lento



Vals



Sheet music for a string instrument, likely cello or double bass, featuring six staves of musical notation. The music includes dynamic markings such as f , p , mf , and ff . Fingerings are indicated by numbers above or below the notes, and bowing is shown with vertical strokes. The music is divided into sections by key signatures: CV , CVII , CV , CVII , CV , CII , and CV . The final section ends with a dynamic marking *rall.*

Staff 1: Measures 1-6. Key signature changes between CV and CVII .

Staff 2: Measures 7-12. Key signature changes between CV and CVII .

Staff 3: Measures 13-18. Key signature changes between CV and CVII .

Staff 4: Measures 19-24. Key signature changes between CV and CVII .

Staff 5: Measures 25-30. Key signature changes between CV and CVII .

Staff 6: Measures 31-36. Key signature changes between CV and CVII .

Danza Atahualpa

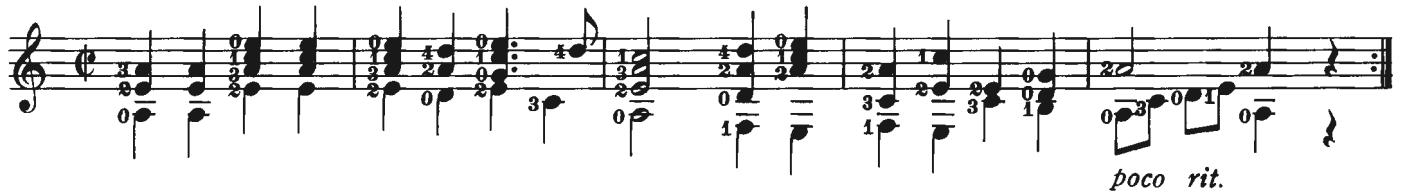
Transcripción fácil de:
Jesús Benites R.

(Inca Dance)

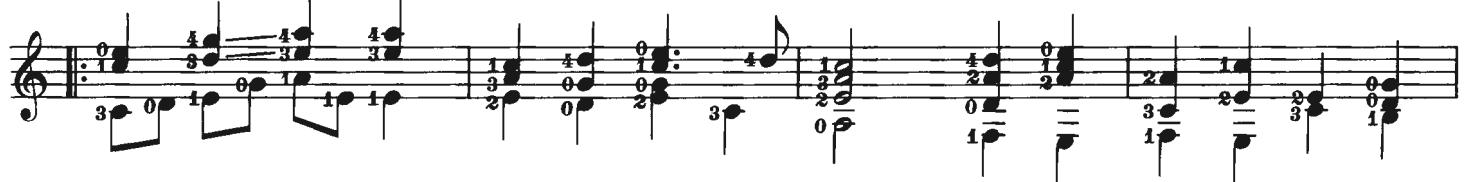
インカ舞曲 アタウアルパ

Daniel Alomía Robles
(1871—1942)

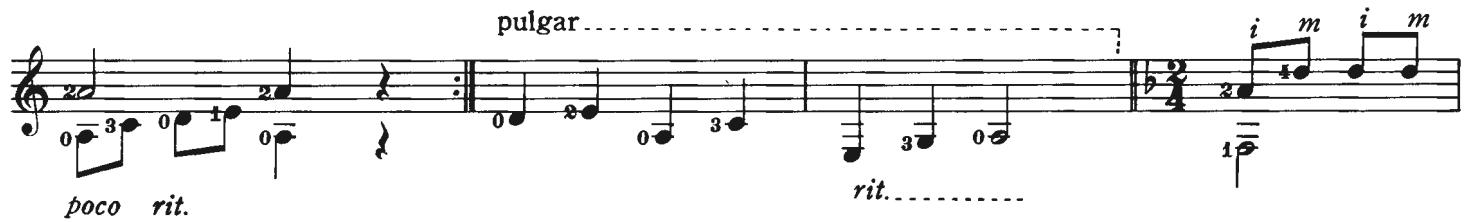
Lento



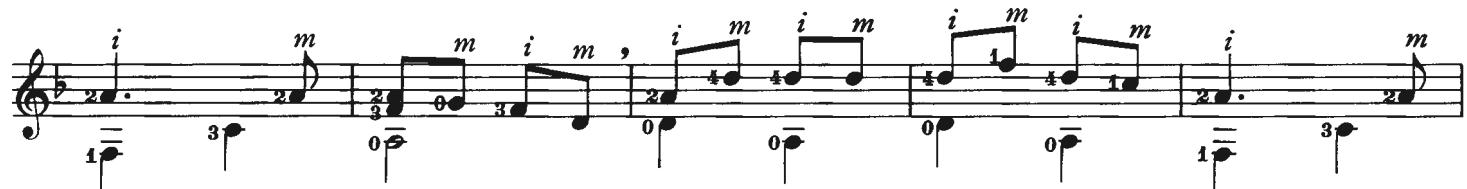
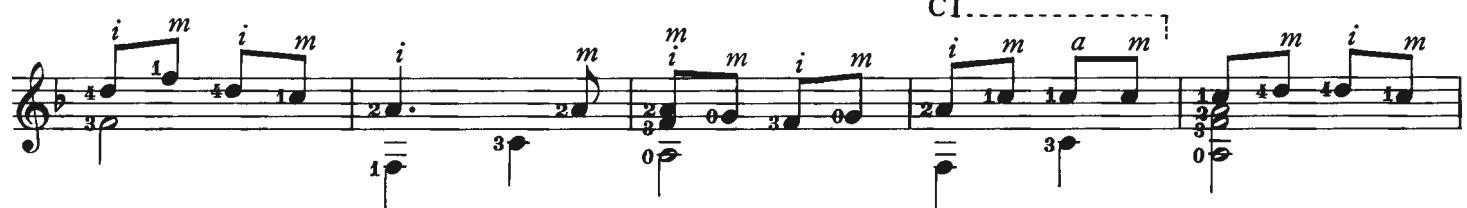
¶II.....



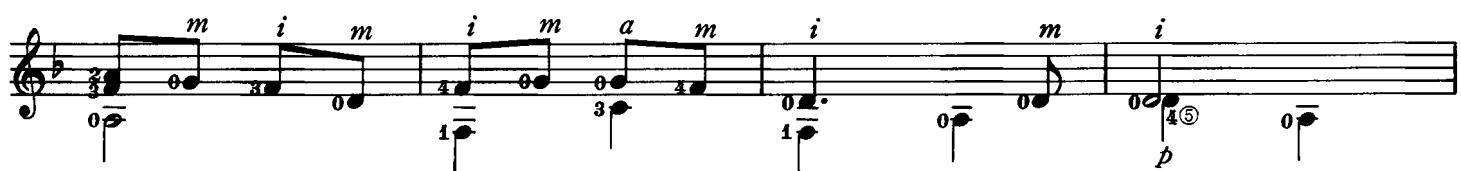
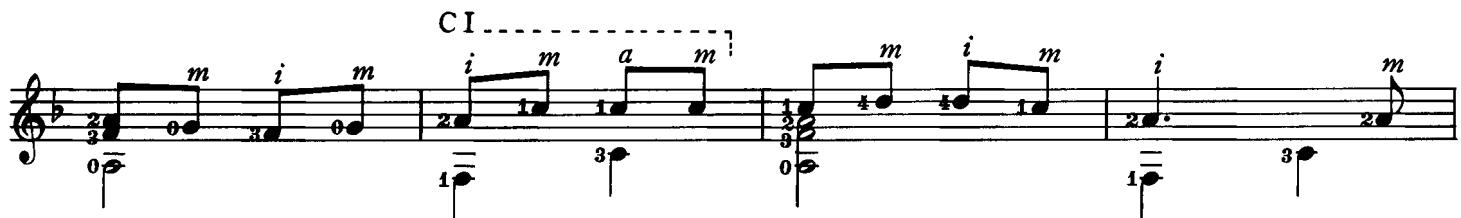
Andante



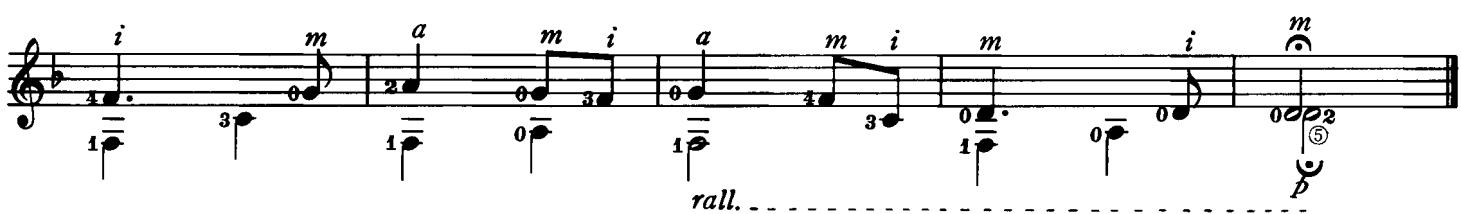
CI.....



CI



Ritmico



Román Castillo

(Romance)

城のロマンス

Anónimo Mexicano

Versión de:
Jesús Benites R.**Moderato**

Moderato

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

Al Maestro ATSUMASA NAKABAYASHI por su amor a nuestras danzas.

Anónimo Mexicano

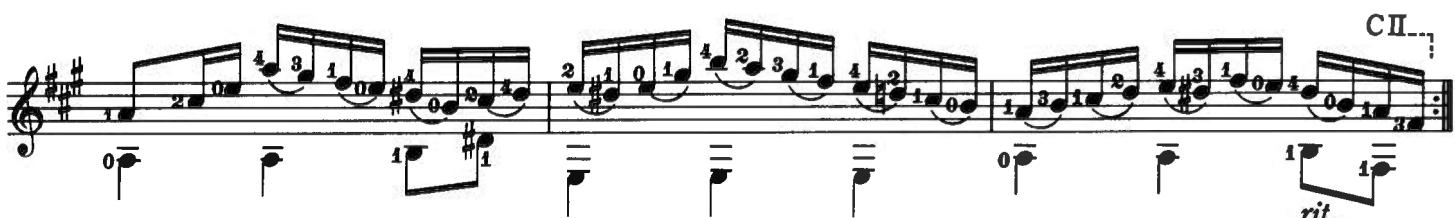
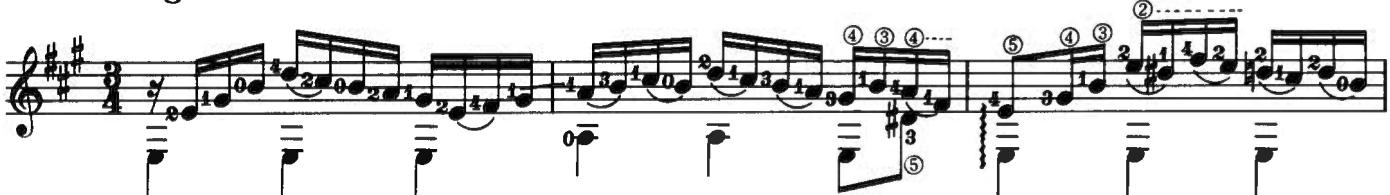
Jarabe Mixteco

(Oaxaca, México)

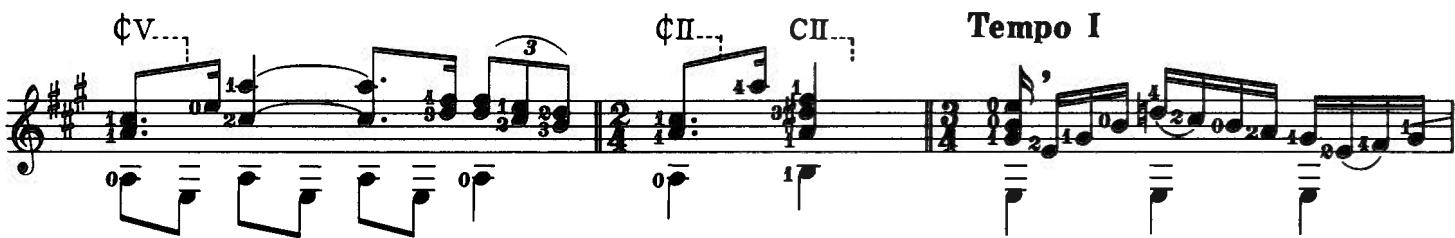
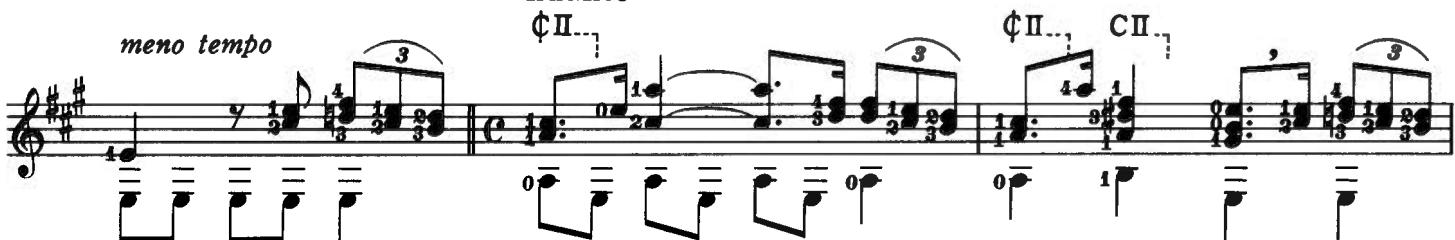
オアハカの舞曲

Versión de :
Jesús Benites R.

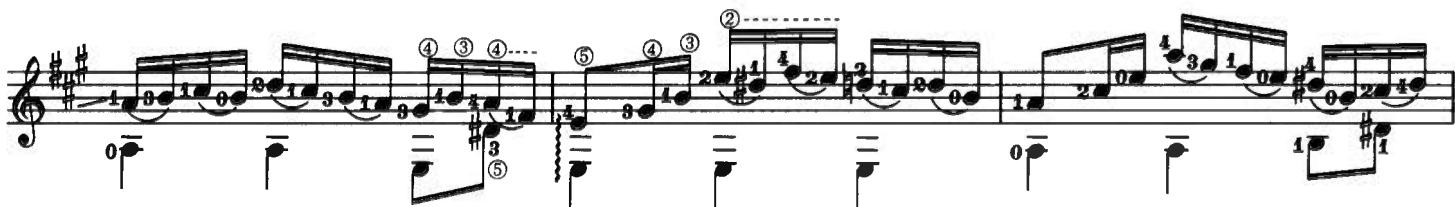
Allegro



Andante



Tempo I



Al Maestro ATSUMASA NAKABAYASHI

Tilingo Lingo

(Veracruz-Méjico)

Versión:
Jesús Benites R.**Allegro vivo**

ペラカルスの歌



The musical score consists of six staves of music for a single instrument. The key signature is A major (three sharps). The time signature varies between common time and 2/4. The score includes dynamic markings such as *i*, *m*, *a*, and *p*. The vocal parts are labeled with Japanese characters: ペラカルスの歌. The score is divided into sections labeled 1., 2., and CII, with some staves ending in dashed lines.

Jarabe Zapoteco

(de Yalalag, Oaxaca, México)

サポテック舞曲 ハラベ

Vérsion de:
Jesús Benites R.

Allegretto $\text{d} = 80$

The musical score consists of six staves of music for a single instrument. The key signature is F major (one sharp). The tempo is $\text{d} = 80$. The first staff begins with a measure of $\frac{3}{4}$, followed by a measure of $\frac{2}{4}$. The second staff begins with a measure of $\frac{2}{4}$. The third staff begins with a measure of $\frac{2}{4}$. The fourth staff begins with a measure of $\frac{2}{4}$. The fifth staff begins with a measure of $\frac{2}{4}$. The sixth staff begins with a measure of $\frac{2}{4}$. Various dynamics and markings are present throughout the score, including **CIV.**, **CII.**, **CIIV.**, **CIII.**, **Lento (Ritmo de Vals)**, **Fine**, **rit.**, **menos tiempo**, and **rall.**.

Allegretto

The final staff of the musical score begins with a measure of $\frac{3}{4}$, followed by a measure of $\frac{2}{4}$. The key signature changes to G major (two sharps) for the remainder of the staff.

ΦII.....

CII.....

p i m a

ΦII.....

i m i m

p i m a

i m i m

1.

ΦII.....

2.

ΦII, CII.....

(♩ = 100)

rit.

a

1. **2.** **CII** **CII** **CI** **CII**

1. **2.** **CII** **CII**

Allegro

2. **rit.** **rall.**

1. **2.** **CII** **CII** **CII**

1. **2.** **CII** **CII** **CII**

1. **2.** **CII** **CII** **CII**

1. **2.** **CII** **CII**

rit. **DC al Fine**

El Bolonchón

(Chiapas, México)

ろくでなし

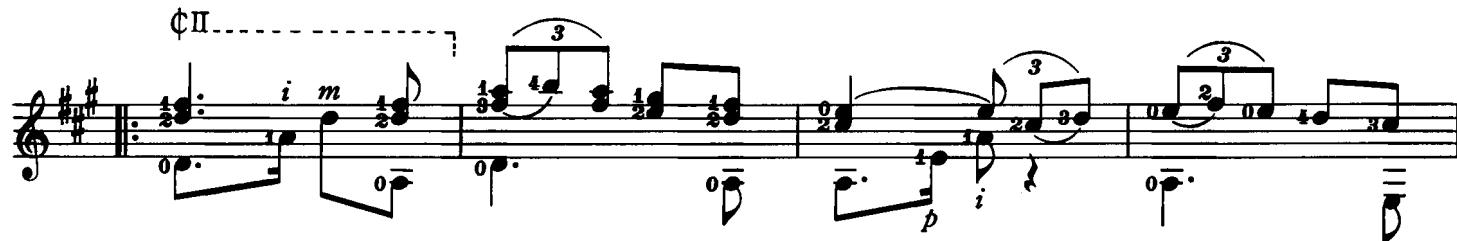
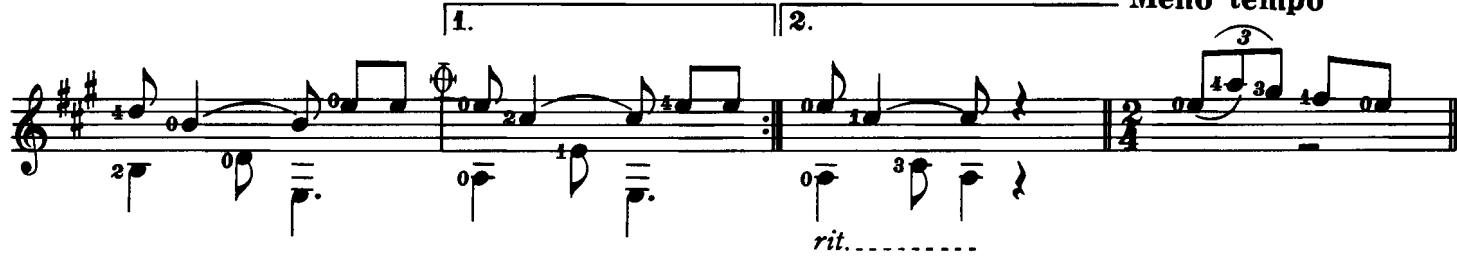
Versión :
Jesús Benites R.

Moderato**Allegro**

C II.....



C II.....

**Meno tempo**



ΦII

i m

p

i

a

i m

p

i

2.

ΦII

Allegro

0

0

0

0

ΦV

ΦVII

0

0

0

0

1.

ΦII

0

0

2.

ΦII

0

0

Tempo I

Des a ♫

0

0

0

Φ

ΦII

CII

rit.

0

0

0

A MERCEDES DELAUNEY

Estudio en mi Menor

(No. 1)

練習曲 木短調

Jesús Benites R.

Moderato

♩ = 60

1. **2.**

Fine

CIV.

CIV.

CII
 1. 2.

CV

CIV

CII
 1.

CV

CII
 1.

CV

CII
 1.
poco rit. *D.C. al Fine*

A mi madre ROSA REYES Vda. de BENITES

Sones Zapotecos de Betaza

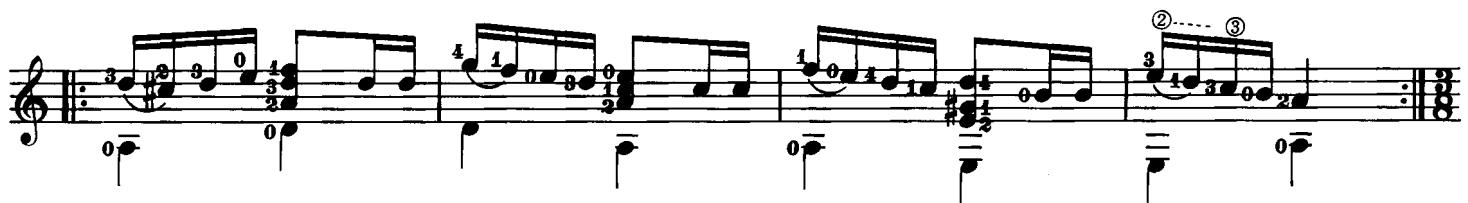
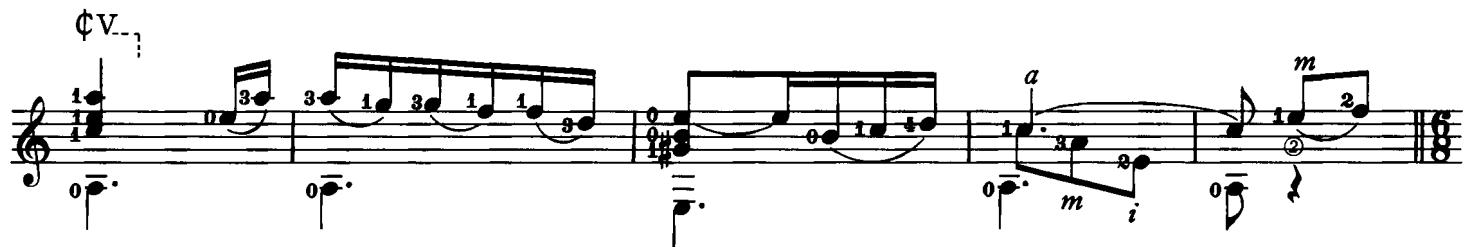
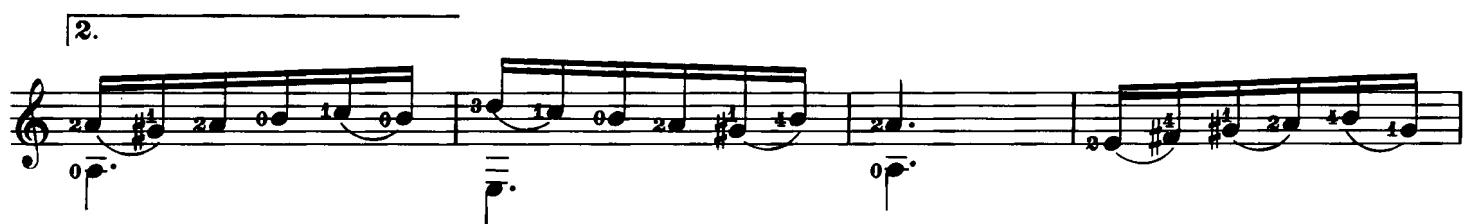
(Oaxaca-Mexico)

オアハカのサボテック舞曲

Versión:
Jesús Benites R.**Allegro**

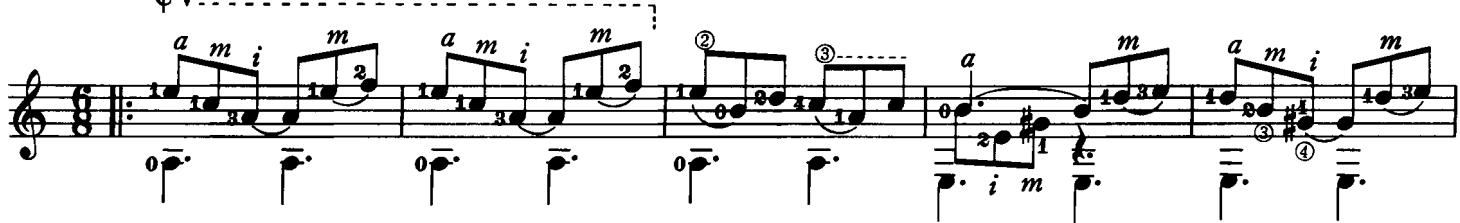
The sheet music consists of six staves of musical notation for a single instrument, likely a guitar or harp. The key signature is G major (one sharp). The time signature varies between common time and 3/4. The music is divided into sections labeled 1. and 2., indicated by brackets above the staves. The notation includes various note heads (circles, squares, triangles) and stems, with some having numbers (1, 2, 3, 4) and letters (a, m, i) written on them. Fingerings are shown as small numbers (e.g., 1, 2, 3, 4) placed near the notes. The first staff begins with a measure of eighth-note pairs followed by a dotted half note. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The fourth staff starts with a dotted half note. The fifth staff begins with a dotted half note. The sixth staff ends with a measure followed by the instruction "rit. arm.XII".

Fandango

Moderato**Allegro**

Festivo

♩ = V.



1. 2.

♩ = V.

1. 2. ♩ = V.

♩ = V.

Vírgenes del Sol

(Danza Incaica)

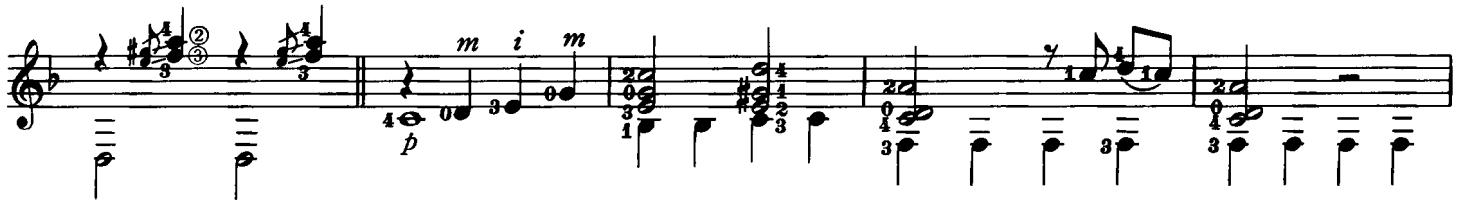
太陽の乙女達

Transcripción de:
Jesús Benites R.

62 en RE

Jorge Bravo Rueda

Rítmico



C VII . . . C IX . . . C VIII . . .

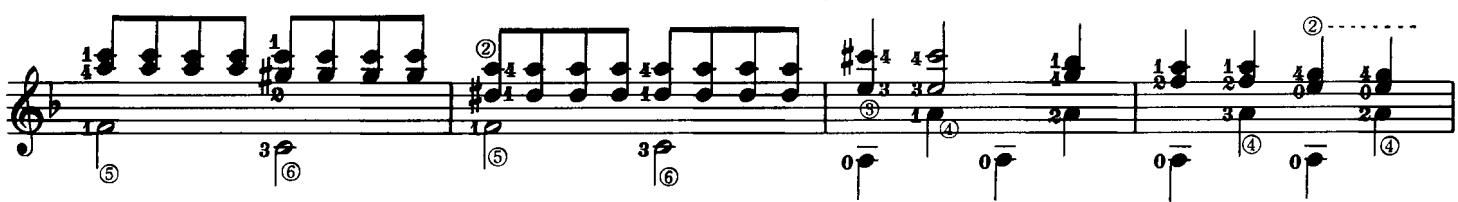
(4) . . .

C V . . .

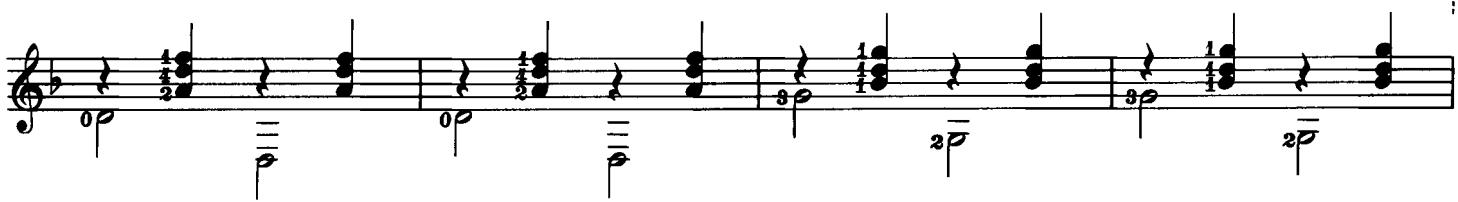
C X . . .

C VII . . . C V . . . C VII . . . C V . . .

C VIII



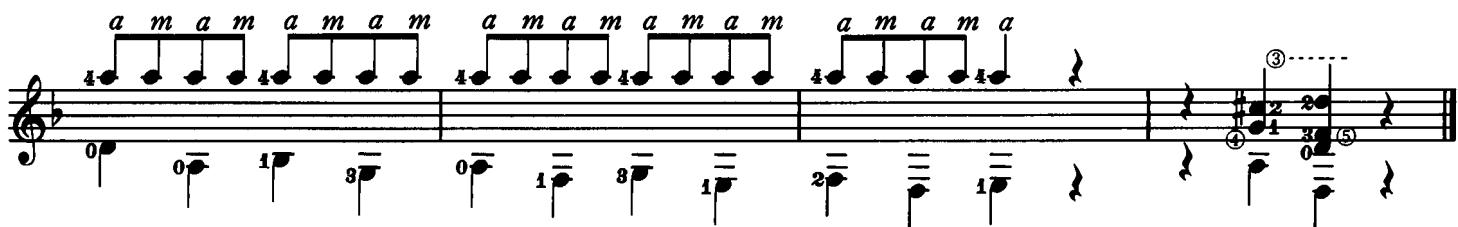
C III



C V



C II



A mi madre ROSA REYES Vda. de BENITES

Danza de las Aves

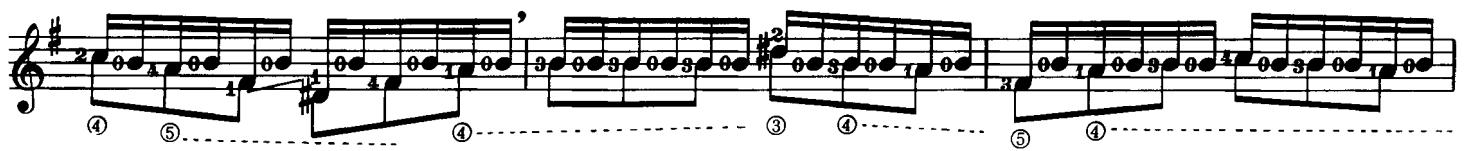
(Estudio No. 2)

鳥たちの踊り

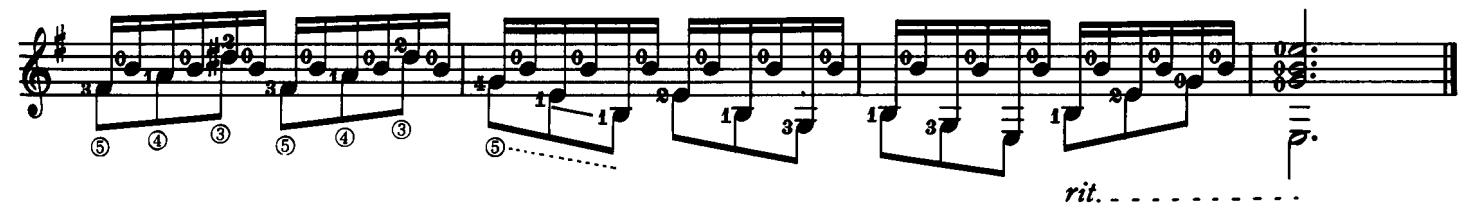
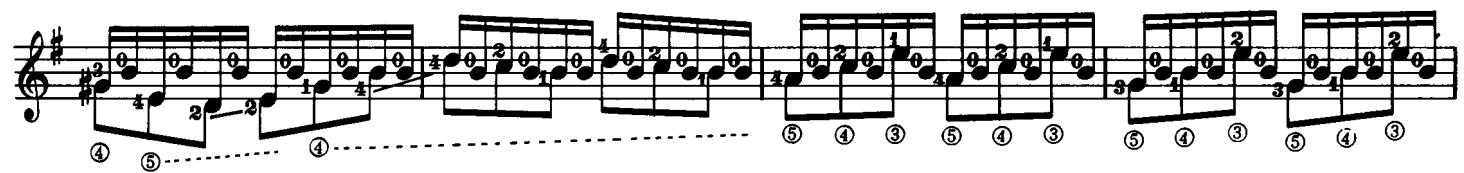
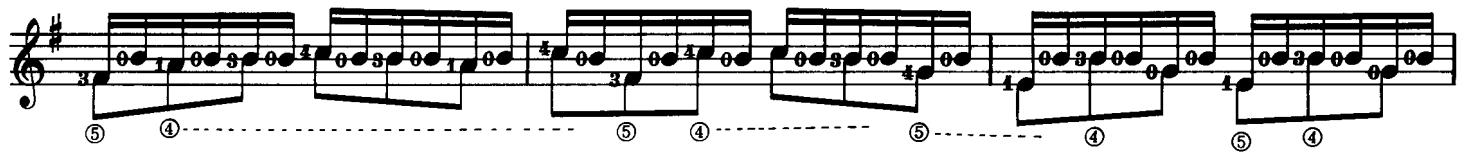
Jesús Benites R.

Allegro

The sheet music is a six-staff piece for fingerstyle guitar. It begins with a 6/8 time signature and a key of G major. The notation uses standard musical notation with a treble clef and a sharp sign indicating the key signature. Fingerings are indicated by numbers (1, 2, 3, 4, 5) placed under or above the strings. Muting is indicated by 'm' or '0' over a string. Dynamic markings like 'p' (piano), 'm' (muted), and 'f' (forte) are also present. The music is divided into measures by vertical bar lines and ends with a double bar line and repeat dots.



poco rit a tempo



Al Dr. CESAR MAYORAL FIGUEROA

Fantaseando
(Estudio No. 5)

幻想練習曲

Jesús Benites R.

Allegro

CII

p a m i a m p m

CII

p a m i a m p m

CIV

1 2 3 4

CVII

1 2 3 4

CII

1 2 3 4

CIX

a m m a

CVII

3 4

CVII

$\text{C} \text{II}$ - - -

A musical score for guitar. The top staff shows a melodic line with fingerings (1, 2, 3, 4) and a harmonic bass line. The bottom staff shows a harmonic bass line. The key signature is one sharp.

$\text{C} \text{II}$ - - -

Continuation of the musical score. The top staff shows a melodic line with fingerings (1, 2, 3, 4) and a harmonic bass line. The bottom staff shows a harmonic bass line. The key signature is one sharp.

$\text{C} \text{II}$ - - - $\text{C} \text{VII}$ - - -

Continuation of the musical score. The top staff shows a melodic line with fingerings (1, 2, 3, 4) and a harmonic bass line. The bottom staff shows a harmonic bass line. The key signature changes to one sharp.

$\text{C} \text{II}$ - - - $\text{C} \text{II}$ - - -

Continuation of the musical score. The top staff shows a melodic line with fingerings (1, 2, 3, 4) and a harmonic bass line. The bottom staff shows a harmonic bass line. The key signature is one sharp.

$\text{C} \text{II}$ - - -

Continuation of the musical score. The top staff shows a melodic line with fingerings (1, 2, 3, 4) and a harmonic bass line. The bottom staff shows a harmonic bass line. The key signature is one sharp.

$\text{C} \text{II}$ - - - $\text{C} \text{IV}$ - - - $\text{C} \text{VII}$ - - -

rall.

Continuation of the musical score. The top staff shows a melodic line with fingerings (1, 2, 3, 4) and a harmonic bass line. The bottom staff shows a harmonic bass line. The key signature is one sharp. The instruction "rall." is present.

A mi hermano JUAN C. BENITES REYES

“Preludio Sobre un Yaraví”
 (con dos temas peruanos)

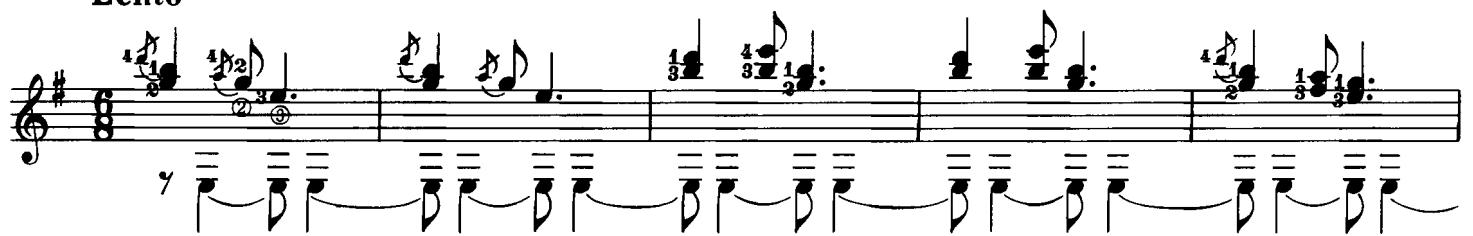
インカ舞曲による前奏曲

Jesús Benites R.

Moderato

espressivo

rall.

Lento**Piu mosso**



Moderato

p i m i p

rit. - - -

Musical score page 40, measures 5-8. The tempo is "Moderato". Measure 5 shows a sixteenth-note pattern. Measure 6 begins with a sixteenth-note pattern followed by a measure of eighth notes. Measure 7 starts with a sixteenth-note pattern. Measure 8 concludes with a sixteenth-note pattern.

m i m p

Musical score page 40, measures 9-12. Measure 9 starts with a sixteenth-note pattern. Measures 10-11 show eighth-note pairs. Measure 12 concludes with a sixteenth-note pattern.

a

i p i p

Musical score page 40, measures 13-16. Measure 13 starts with a sixteenth-note pattern. Measures 14-15 show eighth-note pairs. Measure 16 concludes with a sixteenth-note pattern.

CVII

Musical score page 40, measures 17-20. The tempo is CVII. Measures 17-18 show eighth-note pairs. Measures 19-20 show sixteenth-note patterns.

p i m i p

poco rall.... D.C. al Fine

Musical score page 40, measures 21-24. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note pairs. The piece concludes with a dynamic instruction "poco rall...." followed by "D.C. al Fine".

La Tortuga
(OAXACA, MEXICO)

龜

Versión :
 Jesús Benites R.

Moderato

The musical score consists of six staves of music for a single instrument, likely a marimba or xylophone. The tempo is marked as **Moderato**. The key signature is **G major** (one sharp). The time signature varies between **6/8** and **2/4**. The music features a variety of rhythmic patterns, including eighth and sixteenth note figures, and includes several grace notes and slurs. Various dynamic markings are present, such as **p** (piano), **i** (indicated by a circle), **m** (indicated by a square), and **a** (indicated by a triangle). Fingerings are indicated by numbers above the notes (e.g., 1, 2, 3, 4, 5, 6) and letters (e.g., C, V, II, VII). The score is divided into measures by vertical bar lines and includes repeat signs and endings.

The image shows a musical score for the right hand. The key signature is one sharp. The first measure starts with a dynamic 'p' and fingerings 'i m'. It continues with 'a i m' over two measures. Measure 3 begins with '4' and a bracket over three notes. Measure 4 starts with '4' and a bracket over four notes. Measures 5-6 begin with 'p' and fingerings 'i m'. Measure 7 starts with a dynamic 'p' and fingerings 'i m'. The word 'pulgars' is written below the staff.

A musical score for piano in G major (two sharps) and common time. The melody is played in the right hand, featuring grace notes and slurs. The left hand provides harmonic support with sustained notes and chords. Pedal markings are indicated by the letter 'P' with a vertical dashed line above it, positioned over specific notes. Fingerings are shown as numbers above the notes. Measure numbers 1 through 12 are present at the beginning of each measure.

The image shows two measures of piano sheet music. The key signature is C major (one sharp). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, indicated by a 'p' and a small 'y' above the note. The music continues with eighth-note patterns and grace notes.

m a *p p i*

rit.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 11 starts with a dotted half note followed by a sixteenth-note pattern of eighth notes. Measure 12 begins with a dotted half note followed by a sixteenth-note pattern of eighth notes.



0 dots
1 dot
1 dot
1 dot
1 dot
1 dot
2 dots

C VIII
C V
C II
C V
C V
C V
C V
②
④
③
①
④
③
①
④
③
②
④
③
⑤
⑥

p i m
p i m
p i m
p i m
p i m

p i m a
p i m a
p i m a
p i m a
p i m a

C II

"El Cóndor Pasa"

Transcripción y Arreglo:
Jesús Benites R.

コンドルは飛んでゆく

I - Preludio

de: Daniel Alomia Robles
(1871—1942)

Lento

The sheet music consists of six staves of musical notation. The first staff starts with a treble clef, common time, and a key signature of one sharp. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes fingerings such as 1, 2, 3, 4, 5, and 6. The second staff begins with a bass clef and a key signature of one sharp. The third staff returns to a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The notation includes dynamic markings like *p* (piano) and *i* (indicated by a downward arrow), and fingerings like 1, 2, 3, 4, 5, and 6. The music is labeled "I - Preludio".

Sheet music for a six-string guitar, page 45. The page contains six staves of musical notation with various fingerings, dynamic markings like "p" and "i m a", and performance instructions like "CV-".

Staff 1: Treble clef. Fingerings: 3 0 2 3, 2, 3 0 2 3, 2, 3 0 2 3, 2, 3 0 2 3.

Staff 2: Treble clef. Dynamic: *p*. Fingerings: 3 2 0 0, 1, 2 0 1, 0, 1, 0, 1, 0, 1, 0, 1.

Staff 3: Treble clef. Fingerings: 3 2 0 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1.

Staff 4: Treble clef. Fingerings: 0 2 3 1, 2 3 1 0, 3 1 0 1, 2 1 0 1, 3 1 0 1, 2 1 0 1, 3 1 0 1, 2 1 0 1.

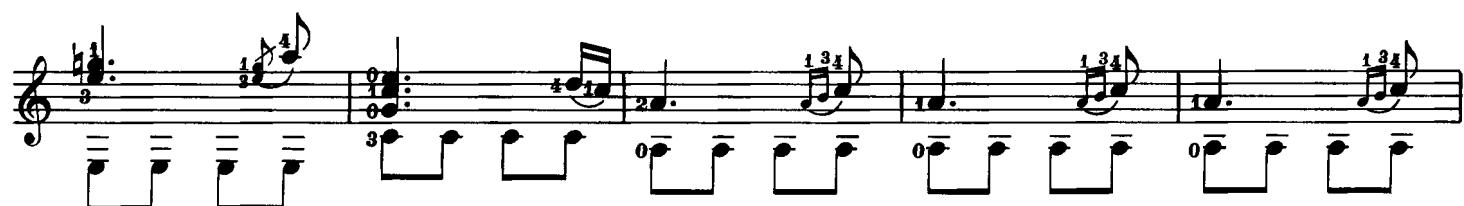
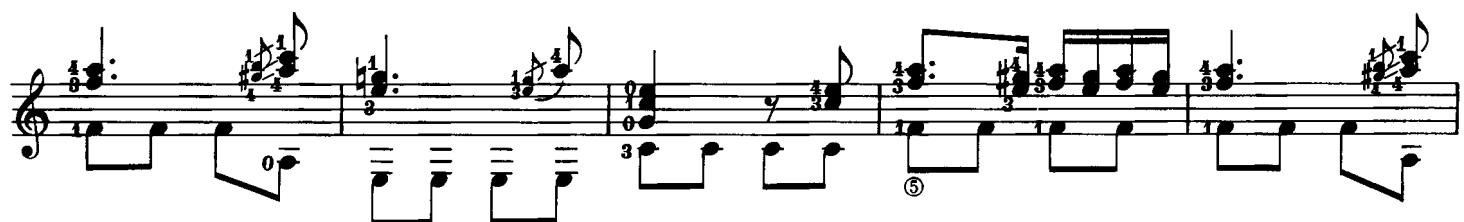
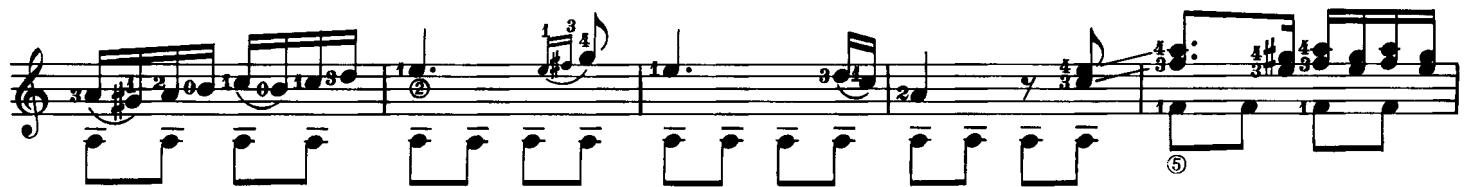
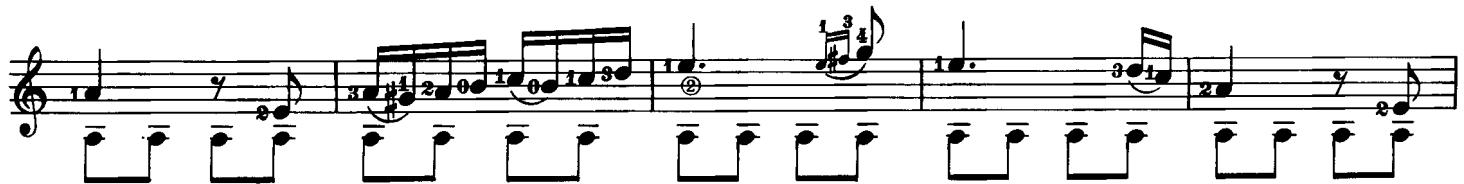
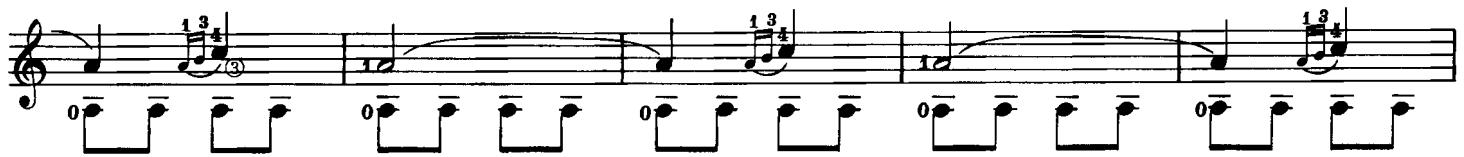
Staff 5: Treble clef. Fingerings: 0 2 3 1, 2 3 1 0, 3 1 0 1, 2 1 0 1, 3 1 0 1, 2 1 0 1, 3 1 0 1, 2 1 0 1.

Staff 6: Treble clef. Fingerings: 3 2 0 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1.

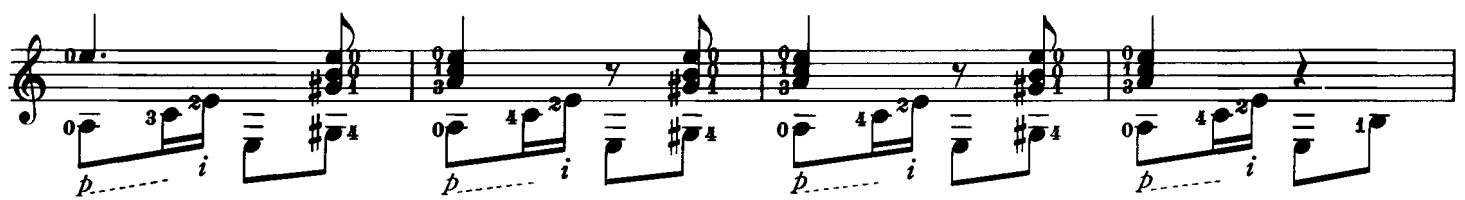
Staff 7: Treble clef. Fingerings: 3 2 0 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1.

II - Andante

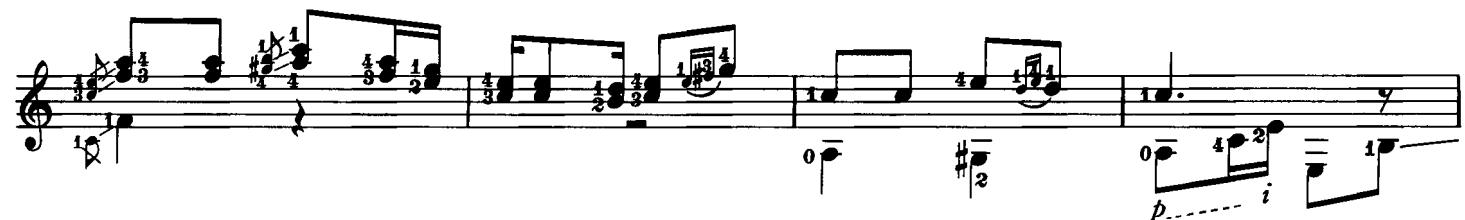
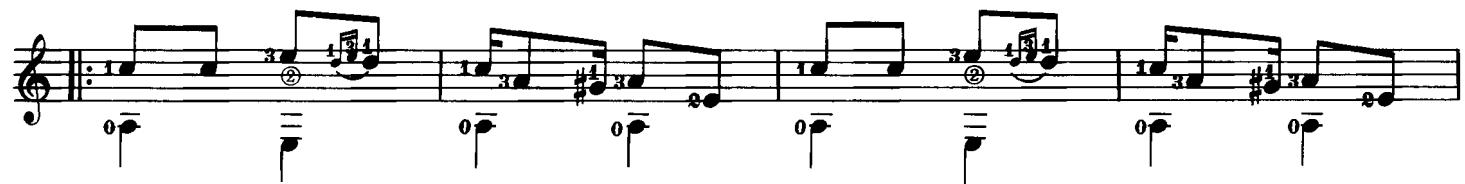
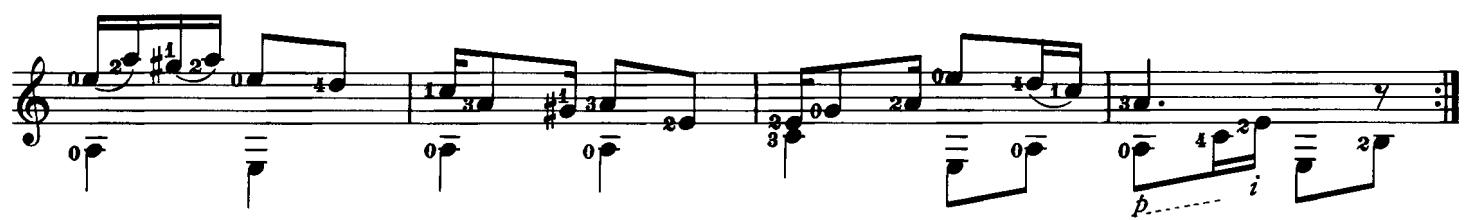
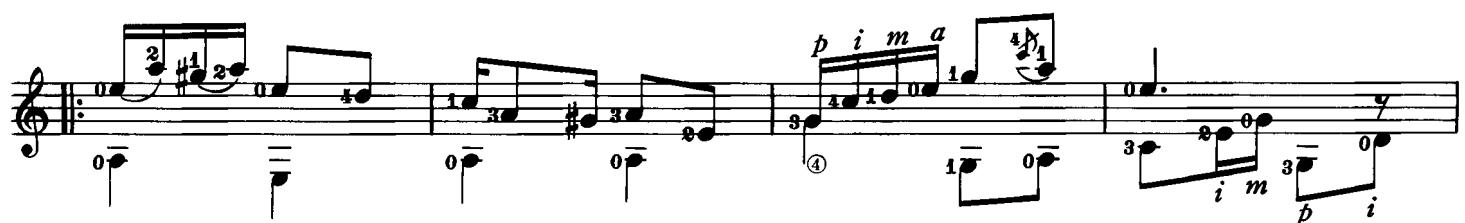
The sheet music consists of six staves of musical notation, likely for a wind ensemble. The key signature changes frequently, including sections in G major, A major, and E major. Measure numbers (e.g., 1, 2, 3, 4, 5) are indicated above the staff. The notation includes various note heads, stems, and rests, with some notes having slurs or grace marks. The first staff begins with a rest followed by eighth-note patterns. The second staff starts with a sixteenth-note pattern. The third staff features a mix of eighth and sixteenth notes. The fourth staff includes a section with a bassoon-like part. The fifth staff shows a transition with a bassoon part and a treble clef. The sixth staff concludes the page.

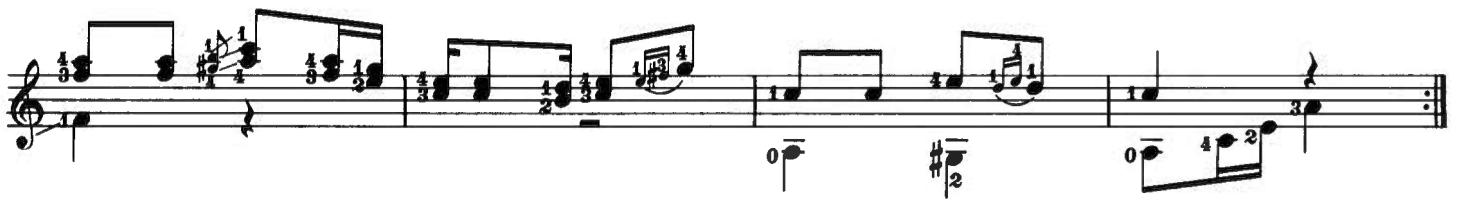


III -Cashua

Allegro*Imitando al tambor**Cruzar la 6^a cuerda sobre la 5^a en el XIIº traste*

C III





C III

p i m a

1. 2.

C II

“Paisaje Incaico”
(A mi Tata Juan José Benites Huamanquispe)

インカの風景

I - Ollantay

de : Jesús Benites R.

Moderato

C II.

C IV.

C II.

1. 2.

C II.

C VI.

1. 2.

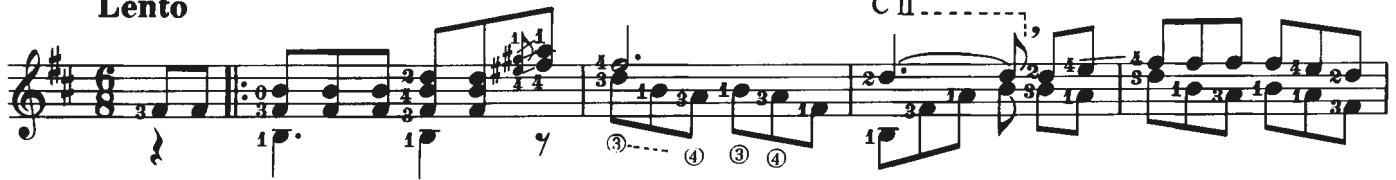
2.

1. 2.

1. 2.

rit.

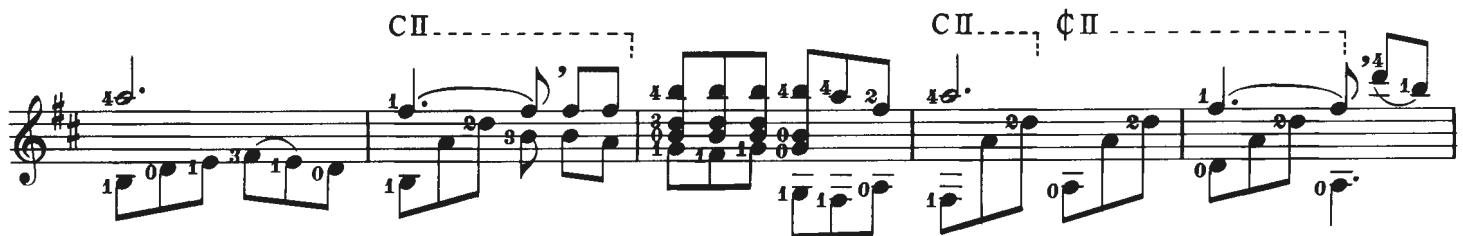
II - Harawic

Lento

C II

C II

C II



1.

2.

C II

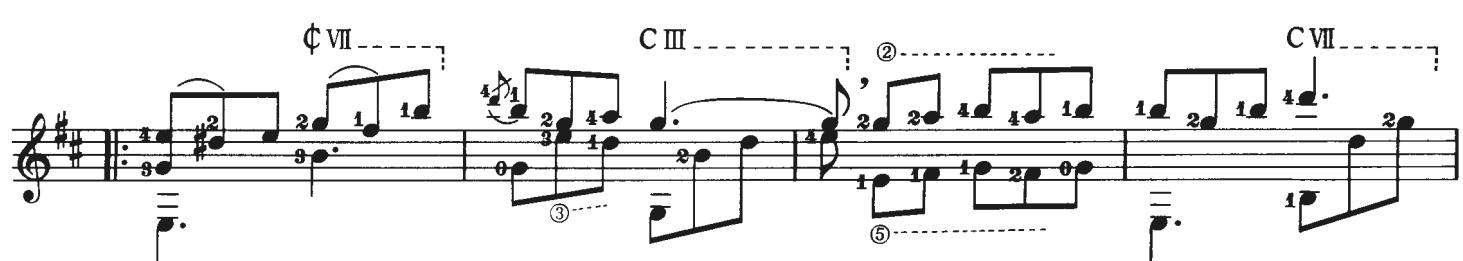
C II



C VII

C III

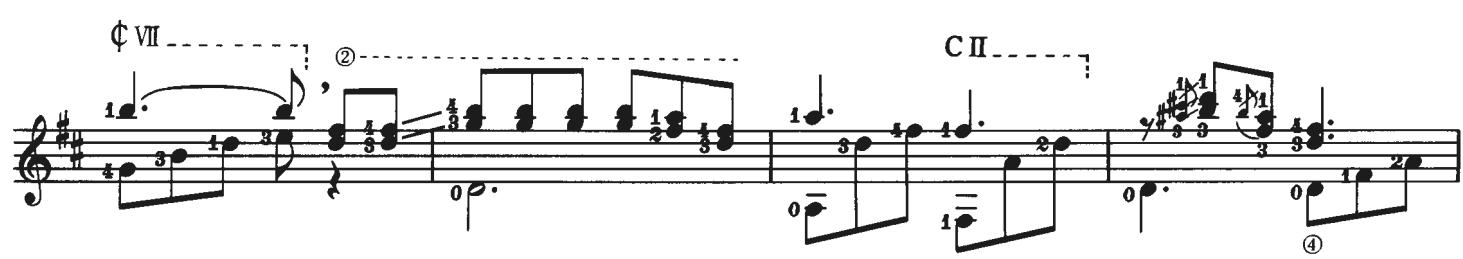
C VII



C VII

②

C II



C II

1.

2.

