

# LA GUITARRA EN LA ARGENTINA

Edited by Victor Villadangos

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## パブロ・ゴンザレス・ハセイ

1968年トゥクマン（アルゼンチン北西部の地域）生まれ。国立トゥクマン音楽芸術大学でギターを学び、卒業してギター・プロフェッサー号を取得。

ホセ・ルイス・コンデ（トゥクマン）、ビクトール・ピラダンゴス（アルゼンチン）、ドローレス・コストージヤス（アルゼンチン）、セルヒオ・ロドリゴ（スペイン）、ホプキンソン・スミス（スイス）らの講習会で受講。

現在、国立トゥクマン音楽芸術大学でギターを教えている。

「ビダラ」はアルゼンチン北西部特有の歌で、カハという小ドラムの伴奏で歌われる。3拍子の部分はゆっくりしたテンポで。。。というリズムの特徴をもつ。深く悲劇的な感じを詩的に表現している。

「プリメラ・インプレシオン」は「ビダラ調」の曲で、たとえ歌詞がなく、構成も歴史的ビダラとは異なっているにしても、ビダラの感じを込めて演奏していただきたい。

## グスタボ・カントール

サルタ（アルゼンチン北西部）在住のギタリスト。1967年セーデーセ José Lo Giudice 高等音楽学校を卒業し、現在同校でフォルクローレ・ギター音楽とフォルクローレの作曲を教えている。

この地位を基に、彼はアルゼンチンの伝統音楽——若くはその地でも最もポピュラーなギターに関わる音楽の保存と普及に努めている。

ギタリストとして彼はほとんどの著名なホールで演奏しており、特にアベル・フレウリ、アタウアルパ・ユバンキ、アグスティン・バリオスなどの作品を含むフォルクローレの演奏に重点を置いている。また、クラシック・ギターも演奏している。

彼はまた、グスタボ・「クチ」・レギサモン、エドゥアルド・フルー、エイミー・パターソン、エンリケ・ウリブルその他の作曲家の作品に創造的なアレンジを施している。

強烈なリズムとラスゲアード、そしてアルゼンチンの音階を用いた指導法を開拓している。

教育的作品も書いており、そのうちのいくつかはオーストリア Helbling Editors から出版されている。

## マクシモ・ディエゴ・ブホール

1957年12月7日、ブエノスアイレス生まれ。フアン・ホセ・カストロ音楽院を卒業し、ギターの上級プロフェッソールのディプロマを取得。

アルフレッド・ピセンテ・ガスコ、オラシオ・セバジェス、アベル・カルレバロ、リリアナ・アルディソネ、ミゲル・アンヘル・シロレットらに指導を受ける。さらに、和声学と作曲法をレニナス・アルネードに師事。

ギタリストおよび作曲家として、以下の賞を受賞

1978年、ジレット・アルゼンチン協会主催ギターコンクール1位特別賞。

1981年、音楽振興協会主催作曲コンクール1位、文化奨励協会主催ルイス・ジャンネロ作曲コンクール1位、文化奨励協会主催アルゼンチン・ソロイスト・コンクール1位。

1982年、コロンビアのボゴタにて開催された南米人ギタリストのためのクラシカル・スパニッシュ・ギター・コンクール本選出場。

1986年、マルティニク・ギター・フェスティバルの作曲コンクール1位。

1989年、SUAYCAI（アルゼンチン執筆者・作曲者シンジケート）より、前年度の最優秀クラシック音楽作曲家賞。

彼の作品はアルゼンチン内外の主要演奏会場——ロンドンのパセル・ルーム、パリのサント・シャペル、バレンシアの音楽友の会、ポルドー大学、マドリッドのフアン・マルコ協会、ブラジルのパレストリーナ音楽院、ブエノスアイレスのサン・マルティン文化センターなどで演奏されている。

彼の〈5つのプレリュード〉はユニヴァーサル・エディション・ジョン・デュアート監修シリーズに、〈リオプラテンセスの3つの小品〉〈エレビア〉はオーストリアのヘルブリング出版社のマリー・イサベル・シーワース監修のシリーズに、〈ソナティナ〉〈ティンポ・デル・オンブレ〉〈ブエノスアイレス組曲〉のあるタンゴ・コンサーの死に捧げるエレビア〉はルモワーズ出版社のゲリア・ストラダ監修のシリーズに、それぞれ収められている。

## ガブリエル・リバーノ

1958年、ブエノスアイレス生まれ。アドルフォ・バレス・ボチエロ（バンドネオン奏者、作曲家、初期のアルゼンチン・タンゴ・オーケストラの指揮者）を祖父に持つ。ビネッリ、バルレニタ、デロスらにバンドネオンを学び、ペドロ・アギラルと、ハリ・パンテン・ファイナーツ・スクールにて和声学と作曲法を学

ぶ。

1981年から演奏活動を始め、アルゼンチン、ウルグアイ、ブラジル、スイス、スペイン、フランス、イタリア、ドイツ、オーストリア、ニュージーランド、ベルギー、日本で演奏している。また、スタイルの異なるタンゴ・グループ——ロベルト・パンセーラの代表的オーケストラ、ルイス・ボルダとロドルフォ・メデロウのタンゴ・ジャズ・フュージョン・グループ、セドロン・カルテット、アントニオ・アグリ、セサル・イセッラ、ハイメ・トレスとのタンゴとフォルクローレの実験的バンドを結成。

1990年から、彼自身のガブリエル・リバーノ・クインテットを結成し、主にブエノスアイレスやマル・デル・ジャズ91フェスティバルなどに出演。また、クラシック・ギタリストのビクトール・ピラダンゴスとデュオを組んで、ビアソラや古典的タンゴを演奏している。

現在まで、17枚の録音をしており、その内の2つは彼のクインテットによる「ガブリエル・リバーノ」「メスティソ」、ピラダンゴスとのデュオによる「タンゴ・エン・コンシエルト」などがある。

他に、バンドネオンの三重奏で映画「アイ・ラヴ・ユー」（マル・デル・ジャズ監督）においてハッハを演奏、また、リオデジャネーロのエルネスト・バスコアルのバンドでジャズを演奏している。バンドネオンとギター、オーケストラのための協奏曲を作曲し、1994年、トゥクマン交響楽団により初演された。

1994年、タンゴとフランス音楽のジャズ・フュージョンのCDを発表。彼のクインテットでヨーロッパ・ツアー。

## キケ・シネーシ

1960年3月13日、ブエノスアイレス生まれ。クラシック・ギターをリリアナ・モレッリ、パトリシア・ラバディエに師事。アベル・カルレバロのセミナーに参加。ジャズ・ギターをアレハンドロ・モロに、和声学と作曲法をフアン・カルロス・シリグリアーノとホルヘ・ラブローベに師事。

1974年からジャズやロックのコンサート活動を開始、「マドレ・アトミカ」「ライセス」「ディノ・サルツィ・カルテット」などのバンドに参加し、チューリヒやケルン、ハンブルグ、ライプツィヒ、ベルリンでのジャズ・フェスティバルに出演。

1985年、「アルフォンブラ・マジコ」を結成し、マルデル・ジャズフェスティバルに出演して脚光を浴びる。

1989年、宗教的テーマによる初録音を「アルフォンブラ・マジコ」で行なう。

1992年、再びソロ活動を開始し、バンドネオンを含むビアソラスタイルのクインテットに招かれる。

1993年、アルゼンチンの第1回国際ギターフェスティバルに参加

## ビクトール・ピラダンゴス

1958年、ブエノスアイレス生まれ。フアン・ホセ・カストロ音楽院でアメリ・クレスポにギターを師事。その後、ミゲル・アンヘル・シロレット、エドゥアルド・イサークにも師事。

1980年からソロイストおよび室内楽奏者としての活動を開始。ブエノスアイレスほか、アルゼンチン国内百以上の主要演奏会場で演奏。ブエノスアイレスでパンコ・マヨ交響楽団とエドゥアルド・アレマンのギター協奏曲を初演。日本、イタリア、ブラジル、チリ、ウルグアイで演奏。

2つの独奏、バンドネオン（ガブリエル・リバーノ）とのデュオ、フルート（サウル・マルティン）とのデュオの、計4つのカセットテープを発表。他にLP、カセット、CDなど計10枚の録音に参加。

現在、トゥクマン国立大学のギター・コースを担当し、他にもJ.J.カストロ芸術学校、マヌエル・デ・ファリヤ芸術学校（ブエノスアイレス）でもギターの指導を担当している。

## PABLO GONZALEZ JAZEY

Born in Tucumán, Argentina in 1968. Studied guitar at the School of Musical Arts of the National University of Tucumán where he graduated as Guitar Professor.

Attended important courses given by José Luis Conde (Tucumán), Victor Villadangos (Argentina), Dolores Costoyas (Argentina), José Luis Rodrigo (Spain) and Hopkinson Smith (U.S.A.-Switzerland).

At the present teaches guitar at the School of Musical Arts of the National University of Tucumán.

"Vidala" is a typical song of Argentina's North West, which is sung with the rhythm accompaniment of a "Caja" (Little drum). Its three part time is slow and its characteristic rhythm is : 3/4. . . . Its poetry expresses a deep and tragical feeling.

"Primera Impresión" is an "Aire de Vidala", that is to say, must be



PABLO GONZALEZ JAZEY



GUSTAVO KANTOR



MAXIMO DIEGO PUJOL



GABRIEL RIVANO



QUIQUE SINESI



VICTOR VILLADANGOS

played with the Vidala's feeling although it lacks lyrics, nor the musical structure does not truly correspond to a traditional Vidala.

#### GUSTAVO KANTOR

Argentine guitarist living in Salta (North West of Argentina). Graduated from the "Escuela Superior de Música José Lo Giudice", now in charge of teaching Guitar Folkloric Music and Oriented to Folkloric Compositions at same school.

Based on this position, is making collection and permeates Argentine musical traditions, especially for Guitar music, the most popular instrument of the region.

As a guitarist, plays at the most credited concert halls, particularly concentrating in folkloric original music, including compositions of the most popular composers, such as Abel Fleury, Atahualpa Yupanqui, Agustín Barrios and others. Plays classical guitar music, also.

Attaches importance to local composers, such as Gustavo "Cuchi" Leguizamón, Eduardo Falu, Amy Patterson, Enrique Uriburu, and others, and makes creative arrangement to their music.

Develops an intense music teaching activity, with special emphasis in rhythm, rasgueado and Argentine musical mode.

Is composing didactic music, some of them will be published in Helbling Editors, Austria.

#### MAXIMO DIEGO PUJOL

Born in Buenos Aires on December 7th, 1957. Graduated from the Conservatory "Juan José Castro" with a degree of "Profesor Superior de Guitar".

Undertook instrumental studies with Alfred Vicente Gascón, Horacio Ceballos, Abel Carlevaro, Liliana Ardissonne y Miguel Angel Girollet.

Studied harmony and composition under the guidance of the "Maestro" León Arnedo.

As a guitarist and composer, he obtained the following awards:

1978, 1st. Special Mention in the National Competition for Guitar Soloists organized by the Gillette Argentina Foundation.

1981, 1st. prize in the Composition Competition organized by the Association of Musical Promotions.

1981, 1st. prize in the "Luis Giannone" Composition Competition organized by the Association for Cultural incentive.

1981, 1st. prize in the competition of Argentine Soloists organized by the Association for Cultural incentive.

1982, Finalist on the Classical Spanish Guitar Competition (for Latin-American performers) in Bogotá, Colombia.

1986, 1st. prize in the "Carrefour Mondial de la Guitare" (Martinique) in the Category of Classical Composition.

1989, The SUAYCA (Syndicate of Argentine Authors and Composers) award with the prize to the best Classical Music Composer of the 1998 season.

The works has been played by international guitarists in important auditorium, such as the Purcell Room, London; Sainte Chapelle, Paris; Association of Music Friends, Valencia; University of Bordeaux; Foundation Juan March, Madrid; Music Faculty Palestrina, Brasil; San Martín Cultural Center, Buenos Aires; etc.

The work of "CINCO PRELUDIOS" were edited by Universal Edition in the series directed by John Duarte. "TRES PIEZAS RIOPLATENSES" and "ELEGIA" were edited by Edition Helbling (Austria) in the series directed by Maria Isabel Siewers. "SONATINA", "TIEMPO DEL HOMBRE", "SUITE BUENOS AIRES" and "ELEGIA POR LA MUERTE DE UN TANGUERO" were edited by Edition H. Lemoine (Paris), in the series directed by Delta Estrada.

#### GABRIEL RIVANO

Grandson of Adolfo Pérez Pocholo, bandoneonista, composer and conductor of one of the first Argentin Tango Orchestras, Gabriel Rivano was born in Buenos Aires in 1958.

Studied bandoneon with the maestro Binelli, Barletta and Mederos, and harmony and composition with Pedro Aguilar and in School of Fine Arts of Pantin at Paris, France.

Since 1981, performed in Argentina, Chile, Uruguay, Brazil, Switzerland, Spain, France, Italy, Germany, Austria, Netherlands, Belgium and Japan. Integrated various tango groups in its different styles: the typical orchestra of Roberto Pansera, tango-jazz fusion with Luis Borda and Rodolfo Mederos, experimental tango and folklore with Cuarteto Cedron, Antonio Agri, César Isella and Jaime Torres.

Since 1990, formed his own group, the Gabriel Quintet, which performed mainly in Buenos Aires and in Mar del Jazz 91 Festival. Additionally, formed a duo with classical guitarist Victor Villadangos, which played Piazzolla and classical tango music.

Played bandoneon in seventeen recordings, including two with his quintet "Gabriel Rivano" and "Mestizo", and one with Victor Villadangos, "Tango en Concierto".

Integrated a duo of bandoneones that performed music by Bach, participated in the film "I love you" directed by Marco Ferrari, and played jazz with the band of Hermeto Paschoal in Rio de Janeiro, Brasil. Also wrote a concert for bandoneon, guitar and orchestra which is performed by Symphonic Orchestra of Tucumán in 1994.

In 1994, recorded a new CD of jazz fusion between tango and Brazilian music and made a tour to Europe with his quintet.

#### QUIQUE SINESI

Born in Buenos Aires in March 13rd, 1960. Studied classical guitar with Liliana Morelli and Patricia Labadie. Attended courses given by Abel Carlevaro. Studied jazz guitar with Alejandro Moro, harmony and composition with Juan Carlos Cirigliano and Jorge Labrouve.

Since 1974, started concert activity participating in jazz and rock band "Madre Atómica", "Raices", "Dino Saluzzi Quartet". Played in jazz festival in Zurich, Cologne, Hamburg, Leipzig and Berlin.

In 1985 formed his own band "Alfombra Magica", attended in Mardel Jazz Festival.

In 1989 recorded first CD on "Alfombra Magica".

In 1992 started solo activity again, invited to a tango quintet.

In 1993 attended in the first International Guitar Encounter. Recorded 19 CDs.

#### VICTOR VILLADANGOS

Born in Buenos Aires in 1958. Studied guitar at "Juan José Castro" Conservatory under instruction of M.H. Gómez Crespo and then completed studies with M.A. Girollet and E. Isaac.

Since 1980 has fulfilled as intense labor as a soloist, and as part of chamber music groups, performing in the principal Theaters in Buenos Aires, and more than a hundred cities in Argentina.

Gave the first performance of concerto for guitar and orchestra composed by Eduardo Alemn with Banco Mayo Orchestra in Buenos Aires.

Performed in Japan, Italy, Brasil, Chile and Uruguay.

Made four cassette tapes, two as a soloist, one with Gabriel Rivano on bandoneon, and the other with Saul Martin on flute. Participated in other ten discs, cassettes and CDs of classic and popular music.

Giving courses about improvement in the execution of the guitar sponsored by the National University of Tucumán, and is also in charge of courses of guitar in the schools of Fine Arts J.J. Castro and Manuel de Falla in Buenos Aires.

# VILLA PUEYRREDÓN

Maximo Pujol

Allegretto

The musical score is written for guitar and consists of five systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is indicated by numbers 0-5 below the staff. The score includes various guitar-specific notations such as natural harmonics (marked with 'x'), vibrato (marked with 'v'), and dynamic markings including *mf* (mezzo-forte) and *f* (forte). Fingerings are indicated by circled numbers 1-4. The piece concludes with a *trio* section marked *a tempo* and a final chord symbol  $\text{TOH}^{\oplus}$ .

Lento

*leuto y sonoro*

*rall.* *mf*

*mf a tempo*

*mp*

*mf*

*p metallico* *claro* *rall.* *rall.*

*mf* *ten.* *ten.*

*p metallico*      *normal*      *rall.*      *D.C.*

⊕ Coda

*f*      *ff*      *f*

*ff*      *p*

*ff*      *ff*      *f pesante*      *ff a tempo*

(1994.3.4)

☰ Golpe del pulgar de la manos derecha sobre las bordonas (Chasquido).

右手のp指の腹で低音弦を叩く（チャスキード）。

☰ Golpe con dedos i, m, a y ch de la manos izquierda en el aro, debajo del zoquete.

左手の1, 2, 3, 4指で横板上部（ネックの付け根近く）を叩く。

☰ Golpe del pulgar de la mano derecha sobre la tapa, arriba de la trasteria.

右手親指で指板の高音部を（弦の上から）叩く。

# PLAZA ITALIA

Maximo Pujol

Lento

②

②

②

C3

② (C5)

C3

②

metallico

⑤

徐々にブリッジ側に寄せて弾弦  
*yendo al puente*

accel. - - -

0  
1 2  
Arm.7 C.1

C.3  
1 3

2  
0 3 4 3  
1 2 3 4

C.5

Arm.7

*p* i m p m i a i *molto rall.*

Tempo I° C.2 (C.2)

*rall.* *a tempo*

Arm.19

*pizz. rallentando*

# VILLA REAL

Maximo Pujol

Allegretto

The musical score is written for guitar and consists of eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto'. The score includes various dynamic markings: *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p sub.* (piano subito). There are several chord diagrams labeled C1 through C10, with some marked as *p* (piano). Fingering numbers (1-4) are placed above notes throughout the piece. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A 'trill' marking is present in the fifth staff. The piece concludes with a final chord diagram labeled C10.

legato

*mf pueué*

*mp pueué*

Andante

*cantabile*

*lontano*

(C.2) C.2

Arm. 8<sup>va</sup>

*mp met.* *p met.* *pp*

Arm. 12 19 24

(C.2)

*pp* *mp*

**Tempo I°**  
 i 指の爪でピチカート  
 pizz. (con una del indice, como una púa) --

*crescendo* *poco* *a* *poco*

⑤ ⑥

*f* *simile*

(Sonido normal)

*p sub.*

C.5 C.4 C.3

C.7 C.6 C.5

*mp*

(a tempo)

Coda

*ff* *f*

*f* *p*

(爪で)  
(como una púa)

*ff*

(1994.3.21)

 Golpe con el pulgar de mano derecha sobre la tapa, arriba de la tastiera.  
右手親指で指板の高音部を叩く。

 Golpe con el pulgar sobre las bordonas (Chasquido).  
右手親指の腹で低音弦を叩く (チャスキード)。

Villa Pueyrre done, Plaza Italia y Villa Real son tres barrios de Buenos Aires que tienen gran importancia en mi historia personal. En particular Villa Pueyrredón que es el barrio donde nací. Villa Reales un pequeño barrio vecino en donde, en mi juventud se hacían enormes fiestas populares para la época de Carnaval.

La Plaza Italia es un pequeño Terreno redonde situado justo en frente del Jardín Zoológico de Buenos Aires. (Maximo Pujol)

ブエノスアイレスにあるビジャ・プエイレドンとプラサ・イタリア、ビジャ・レアルの3つの地域は、私の経歴において重大な意味を持っており、特にビジャ・プエイレドンには私の生地です。ビジャ・レアルはその隣にある小さな地区ですが、カーニバルの時期のお祭りは青年時代の大きな思い出です。

プラサ・イタリアはブエノスアイレスの動物園に面したところにある円形の小さな場所です。(マクシモ・プホル)

## KOKORO

Gabriel Rivano

A Tempo Deciso ♩=130

③ ① ② ②

③ ③ ③ ③

③ ③ ③ ③

② ② ② ②

④ ③ ② ③ ③ ③

First system of musical notation. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines. Above the staff, guitar chord diagrams are provided for C3, C1, and C5. The C3 diagram shows a barre at the 3rd fret with fingers 1, 2, 3, 4, 5. The C1 diagram shows a barre at the 1st fret with fingers 1, 2, 3, 4, 5. The C5 diagram shows a barre at the 5th fret with fingers 1, 2, 3, 4, 5. The notation includes various rhythmic values and articulation marks like accents and slurs.

Second system of musical notation, continuing the piece with a treble clef and one flat key signature. It features a mix of chords and melodic lines with slurs and accents.

Third system of musical notation, continuing the piece with a treble clef and one flat key signature. It features a mix of chords and melodic lines with slurs and accents.

Meno mosso e rubato

Fourth system of musical notation, starting with the instruction "Meno mosso e rubato". It features a treble clef and one flat key signature. The notation includes a series of chords and melodic lines with slurs and accents. A guitar chord diagram for C7 is shown above the staff.

Fifth system of musical notation, continuing the piece with a treble clef and one flat key signature. It features a series of chords and melodic lines with slurs and accents. Above the staff, guitar chord diagrams are provided for C5 and C3.

Sixth system of musical notation, continuing the piece with a treble clef and one flat key signature. It features a series of chords and melodic lines with slurs and accents. Above the staff, guitar chord diagrams are provided for C1, C3, C4, C3, and C2. The system concludes with a double bar line and the instruction "Arm.5".

# PRIMERA IMPRESIÓN

Pablo Gonzalez

♩=58

*f*

Gradually slower

C2 C4

3 6

C4

3 6

3

♩=40

C5

Light

*p*

C1

Slow

Increasing speed gradually

C4 3

C4

2

♩=52

C4

C2 C3

3

*f*

Arm.

① 12

④ 7

## Fast Light ♩+♩=52

0 4 3

*pp*

♩=♩

♩=♩

♩=♩

0 ② ③

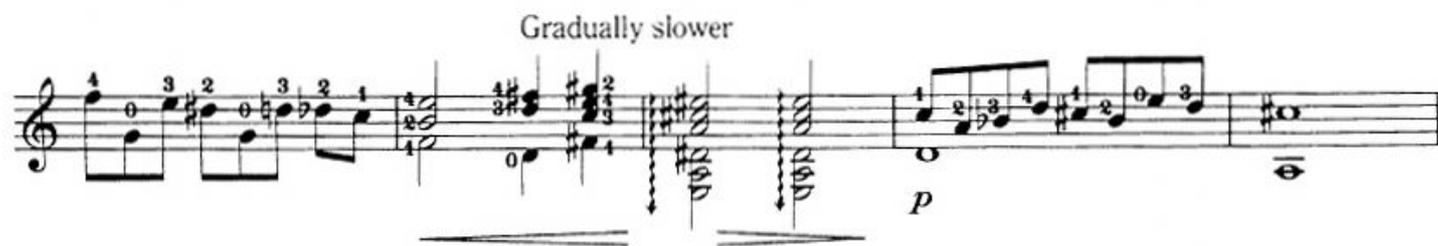
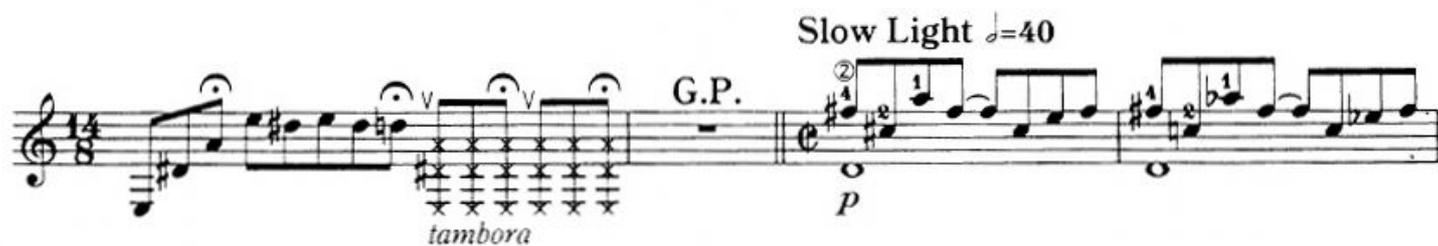
Increasing loudness

♩+♩=96

複数の指でかきならす  
Strumming with closed hand

*fff*

♩=♩



to Pablo Marquez  
**ESTUDIO No.1**  
 PUNA AND CALUYO

Gustavo Kantor

Larghetto (♩=63)

T = Tambora, P = Percussion  
 Percussion on the strings beside the bridge with the side of the thumb and beating on the bridge with the index or middle finger, almost simultaneously:

弦のブリッジ寄りを親指の側面で叩き、ほとんど同時にi指またはm指でブリッジを叩く。

♩ Coloyo (imitating vicuñas walking) ♩=80

First time  
 Second time

Repetition ad libitum.  
 自由にくりかえす。

simile

to C

## Meno mosso

Melody all on ④ and ⑤ string.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It features a complex rhythmic pattern of chords and arpeggios, with dynamic markings *m* and *p*, and the instruction *rhythmic*. The lower staff, labeled "Ossia", contains a simpler melodic line with notes and rests, and a dynamic marking *p*.

The second system continues the musical score. The upper staff shows a continuation of the rhythmic patterns, with dynamic markings *p* and *f*. The lower staff continues the melodic line. A circled number 4 is placed above the staff, and a circled number 5 is placed below the staff, likely indicating fingerings or string positions.

The third system features a prominent triplet of chords in the upper staff, marked with a '3' and a bracket. The music is marked *f* (forte). The lower staff continues the melodic line with dynamic markings *p* and *f*.

The fourth system continues the rhythmic and melodic development. The upper staff has dynamic markings *f* and *p*. The lower staff has dynamic markings *p* and *f*. The word *rall.* (rallentando) is written below the staff towards the end of the system.

## Adagio (♩=63)

The 'Adagio' section begins with a single staff in treble clef, key signature of one sharp, and a tempo marking of ♩=63. The music is characterized by long, sustained notes and chords, with a dynamic marking *piano* and the instruction *(ponticello)*. A circled number 4 is placed above the staff.

## Free and expressive

*piano (ponticceïo)*

## Coda

## Meno mosso

Melody all on ④ and ⑤ strings.

Very fast  
U.F.O. in the Puna.

The musical score is written in G major and consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of triplet eighth notes, with dynamics *pp* and *leggiero*. The second staff continues with eighth notes and includes the dynamic *mf*. The third staff has a *p leggiero* dynamic and a *cresc.* marking. The fourth staff includes *cresc.*, *mf*, and *echo* markings. The fifth staff features a *f* dynamic and an *accel.* marking. The sixth staff is marked *Free* and *only left*, with sixteenth-note patterns. The seventh staff concludes with a *rall.* marking and a double bar line. The piece ends with a *Sul tast* instruction and the name *(Salta, 1994)*.

*pp* *leggiero*

*mf*

*p leggiero* *cresc.*

*cresc.* *mf* *echo*

*f* *accel.*

*Free* *only left*

*rall.* *Sul tast*  
(Salta, 1994)

to Hiliberto Borbier, the Pilcomayo river man

# KATAKI KA

## CHACARERA

Gustavo Kantor

⑤=G

⑥=D

Allegro giocoso (♩=96)

*energico*

C5

C7

C3

mi

Chacarera Typical dance from Argentina.

チャカレーラ アルゼンチン特有の舞曲。

Kataki is the nickname that the indians Wichi use for the composer.

カタキはインディオのウィチ族が作曲者につけたニックネーム。

0 1 1 0 2 0

C1 C1 C3

3 2 3 2 3 2 3 2

C1 C3

2 4 3 4 1 2 3 4 2 4 3 4

0 3 3 4 0 3 1 1

C1 C1

1 4 3 4

1 3 1 1 3 4

C3 C5

*p* *m*

1 3 4 4 4 4 4 4 4 4

1 3 4 4 4 4 4 4

C5

*mp* *p* *i m i*

3 1 1

1 1 2 1 1 0

C7 C8

*f* *senza rall.*

Percussion

*mf rit.* *a tempo*

C.5

C.7

C.3 *cresc.*

C.5 C.3 *cresc.* *pesante* *p* *a tempo*

*cresc.* *decresc.*

*p* *i* *m* *i* *p* *f*

*mp* *p*

Ossia Strum = Fingers *i* *m* *a*, on the ③, ② and ① Strings.  
かきならし = ①弦に *a*, ②弦に *m*, ③弦に *i* を用いてかきならす。

*mf* *f* *senza rall.*



This page of musical notation for guitar consists of eight systems. Each system is written in a key signature of two sharps (F# and C#) and a 3/2 time signature. The notation includes various chords (C5, C7, C9, C4, C2, C1), triplets, and dynamic markings such as *p*, *mf*, *dim*, and *cresc.* Fingerings are indicated by numbers 1-4 and 5-6. Some systems include a bass line with a double bar line and a 3/2 time signature.

- System 1: Treble clef, key signature of two sharps, 3/2 time. Chords: C5, C7. Includes triplets and fingerings.
- System 2: Treble clef, key signature of two sharps, 3/2 time. Chords: C7, C9, C7. Includes triplets and fingerings.
- System 3: Treble clef, key signature of two sharps, 3/2 time. Chords: C4, C2, C5, C7. Includes triplets and fingerings.
- System 4: Treble clef, key signature of two sharps, 3/2 time. Chords: C7, C7, C9, C7. Includes triplets, *p*, *m*, and *p* markings.
- System 5: Treble clef, key signature of two sharps, 3/2 time. Chords: C7, C2, C5, C1. Includes triplets, *mf*, and *dim.* markings.
- System 6: Treble clef, key signature of two sharps, 3/2 time. Chords: C2, C2. Includes triplets, *pp*, and *to: ⊕* markings.
- System 7: Treble clef, key signature of two sharps, 3/2 time. Chords: C7, C2. Includes triplets, *cresc.*, and *mf* markings.

C7  
cresc.

C2 C7  
f ff

f mf rall.

Lento ♩=60  
C2 3 C4 C2  
mf

C2 3 C4 C2  
p mf rall.

Arm.12  
Coda  
D.S.  
f

# CONTRA MAREA

## MILONGA

Edited and arranged for  
Guitar by Vivtor Villadangos

Quique Sinesi

⑥ = D

*mf*  $\text{♩} = 92$  C.2

*f* *mf* C.2

*f* C.2

*p* *a* *i a m a i p p m p a i p m* Arm. 19

*mf* to  $\text{♩}$  1. Amr. 7

*f* *p* *ponticello* *boca* C.4 C.2 C.2 C.2 C.2 C.2

2. C.2

C2 C2 C1 C1 C5

*cresc.* *f* *p*

Arm.19

*mf*

C1 C8 C4 C3

*p* *rall.*

C1

*pp* *cresc.*

C1

*mf* *cresc.*

C1

*f*

Coda

C2

*rall.* *ff* *D.C.*

C2 C1 C1 C5

mf

C5 C4

Arm.19

♩ = 80  
Arm.19 Arm.7 Arm.12 Arm.12

C.4 C.2 C.2 Arm.12 Arm.7 Arm.9  
f sul ponticello p sul tasto rall.

# CIELO ABIERTO

## CANDOMBE

Edited and arranged for  
guitar by Victor Villadangos

Quique Sinesi

$\text{♩} = 100$

*p* pizz. *mf* pizz.(only Bass)

*f*

*f* *mf* *sf* *sf*

C.9 — Arm.12

C.2 C.3 C.5 C.7 C.8

*p* *cresc. molto*

C7 Arm.7 C.2 C.7 C.10 C.9 Arm. 12

*mf* *p* *f*

C.2 C.7 Arm.12 Arm.7 Arm.8va

*mf* *f*

Arm.7 Arm.12

*mf* *f* *mf*

*f*

*mf* *f* *mf*

*mf*

*rall.* - - -

*a tempo* *f* *p*

*f* *poco rall.* *p* *rall.* - - -

*p* *cresc. accelerando* -

*molto* *pff* *mf*

*f*

*f* *p* *mf*



Musical staff with treble clef, key signature of one sharp (F#), and a melody with various fingerings and dynamics. Dynamics include *mf*.

Musical staff with treble clef, key signature of one sharp (F#), and a rhythmic pattern for a tambora. Dynamics include *p* and *f*. Includes the instruction "Beat on the ⑥ string" and "Arm.12".

Musical staff with treble clef, key signature of one sharp (F#), and a rhythmic pattern for the left hand. Dynamics include *ff* and *dim.*. Includes the instruction "Beat on the side with the right finger".

Musical staff with treble clef, key signature of one sharp (F#), and a melody with dynamics *mf* and *f*.

Musical staff with treble clef, key signature of one sharp (F#), and a melody with dynamics *mf* and *f*. Includes fingerings and a circled 5.

Musical staff with treble clef, key signature of one sharp (F#), and a melody with dynamics *p*, *mf*, and *p*. Includes fingerings and a circled 4.

Musical staff with treble clef, key signature of one sharp (F#), and a melody with dynamics *mf* and *f*. Includes fingerings and circled numbers 4 and 5.

C3

*mf* *p*

C2

*mf* *p*

2

*mf*

*f* *mf*

*f* *mf*

C2

Beat on the side with the right finger

*f* *ff*

Left hand only

Arm.7

*dim.* *ff*

# ADIÓS NONINO

## TANGO

Edited and arranged for  
Guitar by Victor Villadangos

Astor Piazzolla

$\text{♩} = 120$

C.1 *p* *p* *i* *m* *i* *a* *m* *i* *f* C.4 C.3 C.1 *f*

C.6 C.4 C.3 C.1 C.6 *mf* *f* 1 2 3 0 *f*

C.5 C.4 C.8 C.3 *mf* *f* *p* *f* *rall.* C.12

**Lento**  $\text{♩} = 72$

C.7 C.6 C.4 C.3 *mf* *p*

C.1 C.6 *mf* *f* *p*

C.3 C.8 C.6 *mf*

C3 C7 C1

*p*

C4 C3 C6 C4

*rall.* *mf a tempo*

C3 C1

C6 C3 C8

*f accel.*

C3 C1 C9 C6

*rall.* *f* *mf*

C3 C4

*P* *f* *D.S.*

C3 C1

*pp*

# TRIUNFAL

## TANGO

Edited and arranged for  
Guitar by Victor Villadangos

Astor Piazzolla

$\text{♩} = 112$

*f* *p* *mf* *f* *p* *f* *mf* *rall.*

C.3 C.2 C.2 C.7 C.5

to:

Lento  $\text{♩} = 63$

*p* *mf* *f* *mf* *f*

C.3 C.2 C.5 C.6 C.7

*m.*  
*rubato*

*p* C7

*mf* *f* C2 *rall* D.C.

⊕ Coda

Lento

*p* C3 C2

*mf* C5 C6 *f*

*p* C3 C7 *rall*

*mf* *f* *dim.* C2 *rall*

*a tempo* *f* Arm.12

# EL DIA QUE ME QUIERAS

Edited and arranged for  
Guitar by Victor Villadangos

Gardel Lepera

Rubato Expression ♩=56

The score consists of five lines of music. The first line begins with a *p* dynamic and includes a C7 chord and a triplet. The second line features a *cresc.* marking and a C4 chord. The third line has a *f* dynamic and a C6 chord. The fourth line includes a *rall.* marking, a *p rubato* dynamic, and a section marked *EN EL MEMO* with an *Arm. 8va* instruction. The fifth line concludes with a *mf* dynamic and a C3 chord.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). It features a melodic line with various ornaments and a bass line with chords. A bracket labeled "C.5" spans the first five measures. A dynamic marking "mf" is present below the staff.

Musical staff 2: Treble clef, key signature of two sharps. It continues the melodic and harmonic material from the first staff. A bracket labeled "C.2" spans the first two measures. Fingerings and other performance markings are visible throughout the staff.

Musical staff 3: Treble clef, key signature of two sharps. It includes a "rall." marking and a "ten." marking with a circled "2". A dynamic marking "p rubato" is present. A bracket labeled "C.2" spans the last two measures.

Musical staff 4: Treble clef, key signature of two sharps. It features a melodic line with a five-note run. A bracket labeled "C.2" spans the first two measures. Dynamic markings "mf" and "f" are present.

Musical staff 5: Treble clef, key signature of two sharps. It features a melodic line with a seven-note run. Brackets labeled "C.7" and "C.4" are present. A dynamic marking "mf" is present.

Musical staff 6: Treble clef, key signature of two sharps. It features a melodic line with various ornaments. Brackets labeled "C.4", "C.3", and "C.2" are present.

C.7  
 Fine a tempo  
 Arm. gva---  
 rall.

C.7 C.7 C.5 C.7  
 Arm.19  
 p f mf rall. p

C.7 C.5

C.10 C.9  
 accel. rall.

C.5 C.7

C.7 C.5  
 rall. D.S.

# TAQUITO MILITAR

## MILONGA

Edited and arranged for  
Guitar by Victor Villadangos

Mariano Mores

$\text{♩} = 120$

*mf* *f* *mf* *p* *mf* *f* *mf* *f* *mf* *f* *p* *f*

Beat on the top

Musical staff 1: Treble clef, 3/4 time signature. Features a melodic line with slurs and fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (0, 1, 2, 3). Includes dynamic markings *p* and *mf*, and fret numbers C4 and C5.

Musical staff 2: Treble clef, 3/4 time signature. Features a melodic line with slurs and fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (0, 1, 2, 3). Includes dynamic markings *mf* and *p*.

Musical staff 3: Treble clef, 3/4 time signature. Features a melodic line with slurs and fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (0, 1, 2, 3). Includes dynamic marking *mf* and fret numbers C4 and C3.

Musical staff 4: Treble clef, 3/4 time signature. Features a melodic line with slurs and fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (0, 1, 2, 3). Includes dynamic markings *f* and *p*, and fret numbers C4 and C5.

Musical staff 5: Treble clef, 3/4 time signature. Features a melodic line with slurs and fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (0, 1, 2, 3). Includes dynamic marking *f* and a *v* (accents) marking.

Musical staff 6: Treble clef, 3/4 time signature. Features a melodic line with slurs and fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (0, 1, 2, 3).

*p p p p p p*  
*p pizz.*

*mf* *f*

*f* *mf*

*f* *mf*

Beat on the top

*f* *f* *p*

Beat on the top

## MILONGA DE MIS AMORES

Edited and arranged for  
Guitar by Victor Villadangos

Pedro Lauren

$\text{♩} = 92$

The score consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 92. The melody starts with a series of eighth notes, followed by a triplet of eighth notes. The bass line features a series of chords with fingerings like 2, 1, 2, 3, 4, 0, 1. The second system continues the melodic development with more triplets and slurs. The third system shows a change in the bass line with a double bar line. The fourth system includes a section marked 'to ⊕' and features a fortissimo (f) dynamic. The fifth system concludes with a piano (p) dynamic and a final melodic flourish.

4 1-1 2 C9 C9 p

f

C1 p

mf p

mf p

mf 3 0 1-1 D.S.

⊕ Coda f

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