

YVON RIVOAL

CHANSONS ET DANSES D'AMERIQUE LATINE

LIEDER UND TÄNZE
AUS SÜDAMERIKA

SONGS AND DANSES
FROM LATIN AMERICA

CANCIONES Y DANZAS
DE AMERICA LATINA

2 GUITARES

VOLUME (B)

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Les "Chansons et Danses d'Amérique Latine" proposent un choix de mélodies populaires arrangées pour deux guitares. Mexique, Brésil, Argentine, Pérou... Dans chaque recueil, la multiplicité des sources offrira une variété de styles et d'ambiances.

Ces pièces ne comportent aucune difficulté technique majeure. Néanmoins, certaines formes rythmiques, liées à la musique traditionnelle de ces régions, demanderont une attention particulière.

Aucune gradation n'a été établie dans la présentation des textes. Chaque recueil contiendra donc des pièces faciles et d'autres qui le seront un peu moins.

Toutes les données techniques et solfégiques nécessaires à l'exécution de ces pièces sont expliquées dans les "Carnets du Guitariste" et dans le "Déchiffrage à la Guitare" (chez le même éditeur).

"Lieder und Tänze aus Südamerika" stellt eine Auswahl von populären Melodien in einer Bearbeitung für zwei Gitarren vor. Mexiko, Brasilien, Argentinien, Peru... Jeder dieser Bände beinhaltet durch die Vielfältigkeit der Quellen ein abwechslungsreiches Angebot an verschiedenen Stilen und Stimmungen.

Es sind in diesen Stücken keine größeren technischen Schwierigkeiten enthalten. Dennoch verlangen einige der rhythmischen Formen, die an die traditionelle Musik der Regionen gebunden sind, besondere Aufmerksamkeit.

Bei der Zusammenstellung der Stücke wurde keine Abstufung nach Schwierigkeitsgraden vorgenommen, es kommen also in jedem dieser Bände sowohl ein wenig schwierigere, als auch leichtere Stücke vor.

Alle die für die Ausführung der Stücke notwendigen Angaben zu Technik und Solfege sind in den (beim gleichen Verlag erschienen) Bänden "Carnets du Guitariste" und "Déchiffrage à la Guitare" erklärt.

The "Songs and Dances from Latin America" present a choice of popular melodies arranged for two guitars. Mexico, Brazil, Argentina, Peru... The mixture of sources produces a variety of styles and atmospheres in each volume.

These pieces are not technically difficult. However, certain rhythms tied to the traditional music of the region will require particular attention.

The texts are presented without reference to difficulty level. Thus each volume contains some easy pieces and others which will be a bit more difficult.

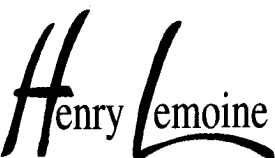
The theory and techniques required for playing these pieces are explained in the "Carnets du Guitariste" and the "Déchiffrage à la Guitare" (from the same publisher).

Las "Canciones y Danzas de America Latina" proponen una selección de melodías populares arregladas para dos guitarras. México, Brasil, Argentina, Perú... En cada libro, la multiplicidad de orígenes ofrecerá una variedad de estilos y de ambientes.

Estas piezas no implican ninguna dificultad técnica mayor. No obstante, ciertas formas rítmicas, ligadas a la música tradicional de esas regiones requieren una atención particular.

Ninguna gradación ha sido establecida en la presentación de las obras. Cada libro contiene piezas fáciles y menos fáciles.

Todos los elementos técnicos o de solfeo necesarios a la ejecución de estas piezas han sido explicados en los "Carnets du Guitariste" y en el "Déchiffrage à la Guitare" (en el mismo editor).

Editions  Henry Lemoine

24, RUE PIGALLE - 75009 PARIS

Cravo e a Rosa

Brésil

Librement rall. - - - A Tempo (♩ = 96)

The musical score consists of two staves per system. The upper staff is in treble clef and contains the melody with lyrics 'm i m i m i' and 'm a m i'. The lower staff is in bass clef and contains the bass line. Dynamic markings include *mf*, *p*, and *f*. There are also tempo markings: *Librement*, *rall.* (rallentando), and *A Tempo* with a tempo of 96 beats per minute. The score includes various musical notations such as triplets, slurs, and fingerings.

Guitare 2: marquez bien les basses.

Gitarre 2: die Bässe gut markieren.

Guitar 2: emphasize the low notes.

Guitarra 2: marque bien los bajos.

Mi Linda Mariquita

Mexique

199-215

(♩ = 96) ^{*TX*}

The musical score consists of five systems, each with a vocal line and a guitar line. The key signature is two sharps (F# and C#). The tempo is marked as quarter note = 96. The score includes various musical notations such as slurs, accents, and dynamic markings like *mp*, *p*, and *rall.* Fingerings and string numbers are indicated for the guitar parts.

Canção

Brasil

(♩ = 50)

The musical score consists of five systems. The first system shows a treble clef staff with a melody and a bass clef staff with an arpeggio. The second system continues the melody and arpeggio. The third system includes a first ending and a second ending. The fourth system continues the melody and arpeggio. The fifth system includes a treble clef staff with a melody and a bass clef staff with an arpeggio. The score includes various musical notations such as dynamics (p, mp, mf, f), articulation (accents, slurs), and performance instructions (harm. XII, harm. V, rall.).

A En vous inspirant de l'exemple ci-contre, maintenez la résonance des notes supérieures de l'arpège. Assurez néanmoins, dès l'introduction, la pulsation ternaire.

B Harmoniques naturelles obtenues en effleurant, avec le 4^e ou le 1^{er} doigt tendu, les cordes ①, ② et ③ au-dessus de la XII^e ou de la V^e barrette.

An dem angegebenen Beispiel orientiert die Resonanz der oberen Noten des Arpeggio erhalten. Dennoch von Anfang an den dreiteiligen Takt sichern.

Natürliche Flageolet-Töne, die dadurch erreicht werden, daß der erste oder vierte gestreckte Finger auf den ①, ② und ③ Saiten über dem 12. oder 5. Bundstäbchen leicht aufliegt.

Following the example at right, maintain the resonance of the upper notes of the arpeggio. However, continue the ternary rhythm.

Natural harmonics obtained by brushing the ①, ② or ③ strings, above the 12th or 5th fret, with the 4th or 1st finger straightened.

Inspirándose del ejemplo adjunto, mantenga la resonancia de las notas superiores del arpeggio. No obstante asegure la pulsación ternaria desde la introducción.

Armónicos naturales obtenidos rozando con el 4^o ó 1^o dedo estirado, las cuerdas ①, ② y ③ sobre el XII o V trastes.

El Cachimbo

Chili

(♩ = 84)

The musical score for "El Cachimbo" is written for two staves in 3/4 time. The tempo is marked as quarter note = 84. The key signature has one sharp (F#). The score consists of five systems of two staves each. Dynamics include *mf*, *p*, *m*, *f*, and *mp*. Articulation marks include *i* (accents). Fingerings are indicated by numbers 1, 2, 3, and 4. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs with first and second endings in the third system. The notation includes slurs, ties, and various accidentals.

Pour le rapport entre 6/8 et 3/4, voir le "Déchiffrage à la Guitare" N°2, page 30.

Zum Verhältnis zwischen 6/8 und 3/4, siehe "Déchiffrage à la Guitare" Nr. 2, Seite 30.

For the relation between 6/8 and 3/4 see the "Déchiffrage à la Guitare" N°2, page 30.

Para la relación entre el 6/8 y 3/4, ver el "Déchiffrage à la Guitare" N°2, página 30.

San Pedro

Bolivie

(♩ = 69)

A Harmoniques naturelles obtenues en effleurant, avec le 4^e doigt tendu, les cordes ①, ② et ③ au-dessus de la XII^e barrette. La main droite joue normalement.

Natürliche Flageolet-Töne, die dadurch erreicht werden, daß der 4. gestreckte Finger auf den Saiten ①, ② und ③ über dem 12. Bundstäbchen leicht aufliegt. Die rechte Hand spielt normal.

Natural harmonics obtained by brushing the ①, ② or ③ strings above the 12th fret, with the straightened 4th finger.

Armónicos naturales obtenidos rozando con el 4^o dedo estirado, las cuerdas ①, ② y ③ sobre el XII traste. La mano derecha toca normalmente.

Maninha

Brésil

Lent *mp* *rall.* *A Tempo* (♩ = 112)

mp *p* *i m i* *p i m i*

mf *m i m i* *m* *m m m m* *m* *i m* *p* *p* *i m i*

m

1.

Lent *rall.* *i* *m i m* *m i a m* *i a i* *m*

p *p*

Variations sur "CORAZON DE MADERA"

Argentine

(♩. = 160)

First system of musical notation. Treble staff: *m*, *mf*, *p*. Bass staff: *mp*. Includes fingerings and accents.

Second system of musical notation. Treble staff: *f*, *p*, *i*, *m*, *p*. Bass staff: *mf*. Includes fingerings and accents.

Third system of musical notation. Treble staff: cédez - - - *m*, *mf*, *p*, *i*, *m*, *i*, *m*, *i*. Bass staff: *f*, *p*, *i*, *m*, *i*, *m*, *i*. Includes fingerings and accents.

Fourth system of musical notation. Treble staff: *p*, *i*, *m*, *p*, *m*, *i*, *m*, *i*, *m*, *p*, *i*, *p*, *i*, *m*, *i*, *p*, *i*, *p*, *m*, *a*, *m*, *i*. Bass staff: *m*, *i*, *f*, *p*, *i*, *m*, *p*. Includes fingerings and accents.

Fifth system of musical notation. Treble staff: cédez - - - *a*, *m*, *i*, *p*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*. Bass staff: *mf*, *p*, *i*, *m*, *p*. Includes fingerings and accents.

Accentuez les notes surmontées d'un chevron horizontal (>).

Die mit einem horizontalen Betonungszeichen versehenen Noten hervorheben (>).

Emphasize the notes marked with a horizontal accent (>).

Acentúe las notas con una espiga horizontal (>).

The first system features a vocal line and piano accompaniment. The vocal line starts with a dynamic of *m* (mezzo-forte) and includes the instruction "cédez" with a dashed line indicating a fermata. The piano accompaniment begins with a dynamic of *f* (forte). The key signature has one sharp (F#), and the time signature is 4/4.

The second system continues the piece. The vocal line is marked *m* and includes the syllables "a m i m i". The piano accompaniment is marked *p* (piano) and features arpeggiated chords with fingerings like 0, 2, 3, 0.

The third system shows the vocal line starting with *m* and *p*, followed by the instruction "cédez" with a dashed line. The piano accompaniment is marked *f* and *mf*. The key signature changes to no sharps or flats (C major).

The fourth system features the vocal line with dynamics *p*, *mf*, and *mp*, including the syllables "p i m i m i". The piano accompaniment is marked *mf* and includes fingerings such as 3, 2, 0, 4, 0 and circled 2s for repeated notes.

The fifth system features the vocal line with dynamics *mp* and the instruction "rall." with a dashed line. The piano accompaniment is marked *pp* (pianissimo). The key signature returns to one sharp (F#).

Las Mañanitas

Mexique

120-102

(♩ = 104)

The musical score is written in G major (one sharp) and 2/4 time. The tempo is marked as 104 quarter notes per minute. The piece is in a 4-measure phrase structure. The vocal line starts with a *mf* dynamic and includes lyrics: "mi m", "2 3", "4", "1", "2 3 4", "2", "mi m". The guitar accompaniment starts with a *mf* dynamic and includes lyrics: "p i m i m i", "p i m", "i m i", "i m i". The second system features a *f* dynamic and lyrics: "i", "4", "a", "i", "m", "4 m". The third system features a *f* dynamic and lyrics: "3 i", "1 2 3 4", "1", "3", "4", "1 2", "m i". The fourth system features a *p* dynamic and lyrics: "m", "3", "1", "3", "4", "4", "3", "1".

First system of musical notation. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a circled '2' and a fermata over a quarter note. The lower staff is in bass clef, starting with a piano (*p*) dynamic. Both staves feature melodic lines with slurs and accents.

Second system of musical notation. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The lower staff includes a guitar-style fingering sequence: 2 0 2 0 2 4 1 2 4 1. It concludes with a melodic phrase marked with *m* and *i*.

Third system of musical notation. The upper staff features a melodic line with a mezzo-forte (*mf*) dynamic. The lower staff continues with melodic accompaniment, including slurs and accents.

Fourth system of musical notation. The upper staff includes a *rall.* (rallentando) marking and a dynamic of *a* (forte). The lower staff features a guitar-style fingering sequence: 2 0 2 4 1 2 4 1. The system ends with a melodic phrase marked with *i*, *m*, *i*, and *a*.

Adeus

Brésil

Nonchalant (♩ = 58)

The musical score is arranged in five systems, each with a guitar part on the bottom staff and a vocal part on the top staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked as 'Nonchalant' with a quarter note equal to 58 beats per minute. The guitar part includes various chords, including a $\frac{1}{2}$ BII chord, and fingerings such as 0, 2, 2, 2, 2, 2. Dynamics include *mp*, *p*, *m*, *mf*, and *p*. The vocal part features melodic lines with slurs, accents, and fingerings (1, 2, 3, 4). The score concludes with first and second endings for both parts, marked 1° *mf* and 2° *p*.

A Accord arpégé: voir le "Carnet du Guitariste" N°4, page 18.

Arpeggioakkord: siehe "Carnet du Guitariste" Nr. 4, Seite 18.

Arpeggiated chord: see the "Carnet du Guitariste" N°4, page 18.

Acorde arpegiado: ver el "Carnet du Guitariste" N°4, página 18.

Faz Hoje um Ano

Brasil

218 - 245

(♩ = 100)

The musical score consists of a vocal line and a guitar accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked as quarter note = 100. The lyrics are 'p i m i' and 'a m i m i'. The guitar accompaniment is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It includes various techniques such as harmonics, fingerings, and dynamics. The score is divided into several systems, with some systems marked 'BII' and 'rall.'. The final system includes a box labeled 'harm. XII'.

A Harmonique naturelle obtenue en effleurant, avec le 4^e doigt, la corde ① au-dessus de la XII^e barrette.

Natürliche Flageolet-Töne, die dadurch erreicht werden, daß der 4. gestreckte Finger auf Saite ① über dem 12. Bundstäbchen leicht aufliegt. Die rechte Hand spielt normal.

Natural harmonic obtained by brushing the ① string above the 12th fret with the fourth finger.

Armónico natural obtenido rozando con el 4^o dedo, la cuerda ① sobre el XII traste.