

MEL BAY PRESENTS

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Barrios in Tablature

VOLUME ONE



Edited by Rico Stover



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MEL BAY®

El Sueño de la Muñequita

Tempo di valse lento
Ben marcato il canto

Sheet music for the first section. The top staff shows a treble clef, 3/4 time, and a key signature of one sharp. The bottom staff shows a standard guitar tab with T (Treble), A (Alto), and B (Bass) strings. Measures 1-4 are shown with fingerings (1, 4, 2), a slide, and dynamic markings like \$V\$ and CVII. Measure 5 starts with a bass note at the bottom of the staff.

Continuation of the score. The top staff continues with fingerings and dynamic markings. The bottom staff shows a continuation of the guitar tab with fingerings (5, 6, 5, 10, 8, 8, 9, 7, 6, 6, 3, 6, 5, 4, 4) and a 'slide' instruction.

Continuation of the score. The top staff shows fingerings and dynamic markings. The bottom staff shows a continuation of the guitar tab with fingerings (0, 3, 1, 2, 2, 5, 6, 6, 5, 5, 10, 8, 8, 8, 8, 7).

Continuation of the score. The top staff shows fingerings and dynamic markings. The bottom staff shows a continuation of the guitar tab with fingerings (0, 3, 1, 2, 2, 5, 6, 6, 5, 5, 10, 8, 8, 8, 8, 7).

Continuation of the score. The top staff shows fingerings and dynamic markings. The bottom staff shows a continuation of the guitar tab with fingerings (9, 9, 8, 7, 8, 7, 7, 7, 9, 9, 7, 7, 7, 6, 7, 5, 7, 5, 6, 6). A 'poco rit.' (slight ritardando) is indicated at the end of this section.

Continuation of the score. The top staff shows fingerings and dynamic markings. The bottom staff shows a continuation of the guitar tab with fingerings (9, 9, 8, 7, 8, 7, 7, 7, 9, 9, 7, 7, 7, 6, 7, 5, 7, 5, 6, 6).

Continuation of the score. The top staff shows fingerings and dynamic markings. The bottom staff shows a continuation of the guitar tab with fingerings (5, 5, 10, 8, 8, 9, 7, 6, 6, 3, 6, 5, 4, 4, 0, 3).

Final section of the score. The top staff shows fingerings and dynamic markings. The bottom staff shows a continuation of the guitar tab with fingerings (5, 5, 10, 8, 8, 9, 7, 6, 6, 3, 6, 5, 4, 4, 0, 3).

C^{II}

T	1	2	3	0	2	0	3	1	2	3	0
A											
B	0	0	3	1		2		2	2	3	

C^{I}

T	2	1	0	1	3	2	4	2	2	3	0
A											
B	0	2		4		0	2	0	3		

harm. 8va

T	1	1	2	2	3	3	3	3	3	0	0
A	2		0		2						
B					0						

C^{II}

T	0	0	1	1	5	5	3	3	3	3	3
A	2		3		5	5	2	2	0	0	
B					0						

harm. 8^{va}

CII

morendo y rallentando a la 2a volta

D.S.

There is a charming story behind this piece. Barrios visited the home of an admirer and, upon entering, noticed a little girl cradling her dolly, gently rocking it "to sleep". Mangoré proceeded forward into the house. He had just bought a new pair of shoes and they were very "squeaky", making a lot of noise with every step he took. Looking up, the little girl admonished him, "Shh! Señor, or you will wake my dolly!" The innocence and complete sincerity of the child touched him deeply and he replied, procuring a guitar, "I will play a soft melody to wake up your dolly gently." The result: what I consider one of his "minor masterpieces" — *The Sleep of the Little Doll* — deceptively simple but profoundly expressive. Mangoré first played this piece in Costa Rica in 1933. He played the artificial harmonics in the second section with the index finger and thumb of his right hand.

Minueto en La

Agustín Barrios Mangoré

Sheet music for guitar, featuring six staves of musical notation. The first staff shows a treble clef, a key signature of two sharps, and a 3/4 time signature. The second staff shows a tablature with strings T, A, and B. The third staff shows a treble clef, a key signature of one sharp, and a 2/4 time signature. The fourth staff shows a tablature with strings T, A, and B. The fifth staff shows a treble clef, a key signature of one sharp, and a 2/4 time signature. The sixth staff shows a treble clef, a key signature of one sharp, and a 2/4 time signature.

Barrios wrote music in these forms: preludes, studies, theme and variations, waltzes, rondos, medleys, plus his extended through composed pieces (examples: *Un Sueño en la Floresta*, *La Catedral*, *Pericón*). He played minuets by Beethoven, Buñuel, Paderewsky, Sor and Tárrega. He also created 6 original minuets: two in A major, one in B major, E major and C major, plus one in D (known by reference only). This *Minueto en La* was probably written in 1923 and is dedicated to Carlos Trápani, a good friend who owned a large music store in Montevideo, Uruguay.

The following *Preludio* in e minor is an ebullient and rollicking little exercise which requires steady control in playing fluidly with *legato*. This piece was written in Guatemala in 1939, when Barrios was enroute to Mexico City for what would be his last frustrated attempt at a concert tour.

Preludio in E Minor

Allegro

Agustín Barrios Mangoré

T A B

T A B

T A B

T A B

T A B

T A B

CII

CII CIII

CII

Gavota al Estilo Antiguo

Agustín Barrios Mangoré

Moderato

The music is divided into six sections, each starting with a measure of C major (CIV) and ending with a measure of C major (CIV). The sections are labeled as follows:

- CIV**: Measures 1-2
- C VII**: Measures 3-4
- CIX**: Measures 5-6
- CVI**: Measures 7-8
- CIV**: Measures 9-10
- CII**: Measures 11-12
- CII**: Measures 13-14
- CV**: Measures 15-16
- C VII**: Measures 17-18
- CX**: Measures 19-20

The guitar tablature below each staff shows the strings (T, A, B) and the frets (1-6) being played. Fingerings are indicated above the notes, and strumming patterns are shown as numbers (e.g., 1, 2, 3, 4) or arrows indicating direction.

C VII

Fingerings: 1, 2, 3, 2, 1, 2, 3, 4, 3, 4, 5, 0.

T 7 5 3 3 3 3 3 3 3 3 3 3
A 7 5 4 5 7 9 0 0 0 0 0 0
B 0 2 1 2 0 2 0 2 0 2 0 0

slide

① C II

Fingerings: 2, 4, 3, 2, 3, 3, 3, 3, 3, 3, 3, 2, 0.

T 3 3 3 3 3 3 3 3 3 3 3 3
A 4 4 4 4 4 4 4 4 4 4 4 4
B 0 1 2 0 2 0 2 0 2 0 3 0

slide

C II

Fingerings: 2, 4, 3, 2, 3, 3, 3, 3, 3, 3, 3, 2, 0.

T 3 2 0 || 5 7 5 7 4 4 2 4 2 4 0 0 1 1
A 4 2 0 || 7 7 6 6 4 4 2 4 2 4 2 0 1 1
B 2 2 0 || 2 2 6 6 4 4 2 4 2 4 2 0 1 1

Fingerings: 1, 3, 2, 0, 1, 2, 3, 4.

T 0 7 0 7 3 3 5 5 2 2 3 3
A 6 6 4 4 3 3 6 6 2 2 3 3
B 2 3 2 2 4 4 6 6 4 4

CII



T A B

0	0	2
2	3	
	3	0 2 0 2
	3	4 3 0 2
2	4	4

(2)

CVII

CII

(4)

T A B

7	5	7 8 7 8
0	7	9
7	6	0 0 3 0
	2	2 3 2 3 2 0 2

CII

CVII

CIV

CII

(4)

T A B

3 2 0 3 0	7 5 7 8 7 8	6 7 6 2 2
4 3 2	0 7 9	4 3 2
2 4	7	

(2)

CVII

(3)

T A B

2 7 7	8 8 3 3	5 3 2 0
4	9 6	0
2	7 0	

slide

9 9 7 9 7	9 9 7 9 7
9	9
0	0

Musical score for piano, measures 18-21. The score consists of two staves. The left staff uses a treble clef, and the right staff uses a bass clef. Measure 18 begins with a forte dynamic. Measures 19 and 20 feature various rhythmic patterns, including eighth and sixteenth notes. Measures 21 and 22 conclude the section.

This image shows two measures of sheet music for piano, labeled '10' and '11'. The music is in common time and consists of two staves. The left staff uses a treble clef, and the right staff uses a bass clef. Measure 10 begins with a quarter note on the second line of the treble staff, followed by a eighth-note pair (two vertical stems) on the third line, and a quarter note on the fourth line. Measure 11 begins with a eighth-note pair on the second line, followed by a quarter note on the first line, a eighth-note pair on the second line, and a quarter note on the first line. The music concludes with a fermata over the final note of measure 11.

Fretboard diagram showing a blues scale with a slide. The notes are: T 3 (slide), A 4, B 5, E 7, A 8, D 6, G 9, B 0, E 0, A 0, D 0, G 1.

CII

f

p

CII

The musical score consists of two staves. The top staff is for a guitar or similar instrument, featuring a treble clef, a key signature of four sharps, and a common time signature. It contains three measures of music, each with a different harmonic progression indicated by Roman numerals CIV, CIV, and CII above the staff. The bottom staff is for a bass or double bass, showing a bass clef and a common time signature. It also contains three measures of music, with corresponding numbers below the notes: (5) in the first measure, and 2, 1, 2, 0, 2, 3, 1, 2 in the second and third measures respectively.

This delightful *Gavota al Estilo Antiguo* (*Gavotte in the Old Style*) was written in August of 1941 in San Salvador. It is indeed a *gavotte* with the accent falling on the third beat. He undoubtedly wrote it for his students to play as it is not extremely difficult and quite enjoyable, exhibiting that “harmonic singing” quality so prevalent in his music.

Medallón Antiguo

Agustín Barrios Mangoré

Andante

(2) CVII CIV

T 7 6 7 7 9 | 10 7 8 10 7 | 7 5 5 5 4 | 5 4 5 5 7

A 7 7 9 | 7 9 | 5 5 4 | 4

B 9 | 9 | 4 | 4

C II CI

T 5 3 2 0 | 2 2 3 | 0 0 0 | 0 2 3 | 0 0 0

A 2 4 5 | 3 1 | 2 2 | 2 1 | 2 2

B 2 | 2 | 3 | 3 | 3 | 3

T 0 | 3 4 3 | 6 3 4 0 | 2 0 | 4 7 5 4 | 7 | 5 4 2 | 5 3 2 | 2 | 4

A 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4

B 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4

C II CII

T 4 2 2 | 2 4 4 | 4 2 0 | 1 2 0 | 2 2 | 0 2 4 0 2 4

A 2 4 1 | 4 2 | 4 4 0 | 1 2 0 | 2 2 | 1 2

B 4 2 | 4 2 | 2 4 | 0 2 | 2 | 1

CVI

TAB

CVI CIV

CIV

CII 1 CI CII

TAB

Created in Brazil circa 1919, this work was dedicated to an opera singer Barrios fell in love with in Rio. The first three notes of this piece are from a song by Pergolesi that she reputedly sang. The *Medallón Antiguo* (*Old Medallion*) refers to a piece of jewelry she habitually wore which Barrios would find some pretext to fondle upon their meeting public, and in the process, succeed in touching his beloved without anyone realizing it!

This work requires maximum *legato* taking care to connect all the voices horizontally, much like a *pavana* from the 16th century. In fact, Barrios subtitled this piece, "En la manera de los antiguos vihuelistas" ("In the style of the ancient vihuela players").



Dinora

Agustín Barrios Mangoré

The sheet music consists of six staves of musical notation for guitar, arranged in two columns of three staves each. The notation includes standard musical notation with stems and rests, as well as tablature for the guitar's six strings (T, A, B). Fingerings are indicated above the notes, and various performance techniques are marked with circled numbers (e.g., ②, ④, ⑥) and symbols like 'tr' (trill).

Staff 1: Treble clef, common time (C). Fingerings: 4 1, 1 1, 1 1; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3. Measure 1 ends with a repeat sign. Measures 2-3 start with a bass note (4), followed by (2) and (6).

Staff 2: Tablature (T, A, B) for measures 2-3.

Staff 3: Treble clef, common time (C). Fingerings: 4 1, 1 1, 1 1; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3. Measures 4-5 start with a bass note (2), followed by (1) and (3).

Staff 4: Tablature (T, A, B) for measures 4-5, ending with a trill symbol.

Staff 5: Treble clef, common time (C). Fingerings: 4 1, 1 1, 1 1; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3. Measures 6-7 start with a bass note (1), followed by (2) and (3).

Staff 6: Tablature (T, A, B) for measures 6-7.

Staff 7: Treble clef, common time (C). Fingerings: 4 1, 1 1, 1 1; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3; 3 1, 2 3. Measures 8-9 start with a bass note (1), followed by (2) and (3).

Staff 8: Tablature (T, A, B) for measures 8-9.

DS to \oplus to Trio

Trio

CV harm. δ^{va} harm. δ^{va} **slide**

CI **CII**

CV harm. δ^{va} harm. δ^{va} **slide**

CV A.H. δ^{va} A.H. δ^{va} **slide**

CV A.H. δ^{va} A.H. δ^{va} **slide**

CV A.H. δ^{va} A.H. δ^{va} **slide**

CVI CV VI > > 4 1 3 VII CII harm. harm. 7 12

T 8 6 6 A 5 7 B 6 5 8 7 6 10 10 7 5 2 6 7 12 2

1 2 DS to \emptyset to Fine

T 3 A 4 B 5 2 3 4 6 3 4 5

CII Fine

T 2 A 5 B 5

Barrios composed this piece in 1939, just before he departed Costa Rica after being there for nearly a year. He had many good friends in San José, among them the architect-painter Francisco "Chisco" Salazar, who studied guitar with him. An architect friend of Chisco's was Walter Bolandi who, together with his daughter Dinora, also studied guitar with Mangoré. The handwritten manuscript carries this dedication:

"To the intelligent and dear child Dinora, beloved daughter of my unforgettable friend Don Walter Bolandi, in testimony of my sincere affection."

San José, Costa Rica, July 12, 1939

Preludio in C Minor

Agustín Barrios Mangoré

Adagio

T A B

T A B

T A B

C IV C III

T A B

C III



T	4		4			
A	3	5	3	3	4	3
B	3		3	3	3	3

C III

C I



T						
A	5	3	3	5	3	3
B	3	5	3	5	3	5

2	1	0	0	2		
3						

C I

1	0	0	1	0	0	
3	2	2	3	2	2	
1						

0	4	3	2	0		
1						

3	4	2	4	3		
0						

C I

1 4 1 1 1

3

1	3	1	1			
1	3	1	1			
1	3	1	1			

C I

T A B

C VI

T A B

T A B

T A B

T A B

C VIII

T A B

C VIII

T A B

C VI

T A B

C I

C III

T A B

C V

T A B

Maxixe

Agustín Barrios Mangoré

ΦII

CV

T A B

slide

CIV CII

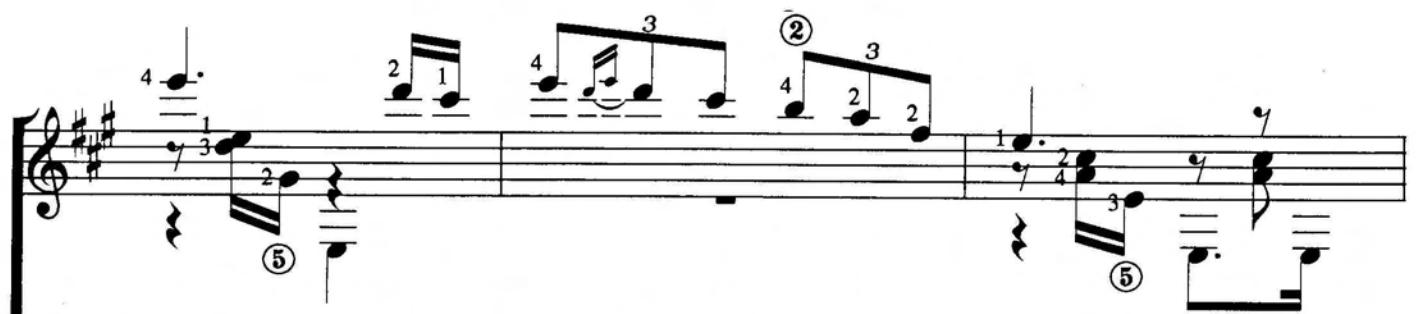
ΦII

ΦII

T A B

32

The sheet music consists of six staves. The top two staves are standard musical notation with a treble clef and a key signature of two sharps. The bottom four staves are tablatures for the strings of a guitar, labeled T (top string), A, and B (bottom string). Measure ③ starts with a grace note followed by a sixteenth-note pattern. Measure ② features slurs and grace notes. Measures CII and CII show sixteenth-note patterns with slurs. Measure ΦII contains eighth-note patterns. Measure ΦIX concludes the page with a sixteenth-note pattern and a 'slide' instruction.



Musical notation for a guitar part. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features sixteenth-note patterns with grace notes and slurs. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes a bass line with various note heads and rests. A 'slide' instruction is present on the bass staff.

Musical notation for a guitar part. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features sixteenth-note patterns with grace notes and slurs. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes a bass line with various note heads and rests. A 'slide' instruction is present on the bass staff.

Musical notation for a guitar part. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features sixteenth-note patterns with grace notes and slurs. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes a bass line with various note heads and rests. A 'CIV' instruction is present on the bass staff.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with fingerings: T (5), A (6), B (4), E (5), A (3), and D (5). The 5th string (A) has a circled '2' above it. The 6th string (E) has a circled '3' above it. The 4th string (B) has a circled '3' above it. The 3rd string (G) has a circled '2' above it. The 2nd string (D) has a circled '3' above it. The 1st string (A) has a circled '2' above it.

Musical score for piano, page 2, measures 1-6. The score consists of two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 begins with a half note. Measures 5-6 show eighth-note patterns. Measure 6 concludes with a forte dynamic.

Fretboard diagram for the first measure of the guitar solo. The diagram shows a six-string guitar neck with the following fingerings: T (Top String) - 2, A - 2, B - 0, E (Bottom String) - 4. The second string has two 2's above it, indicating a bend or a specific technique. The third string has a 4 above it. The fourth string has a 2 above it. The fifth string has a 0 above it. The sixth string has a 4 above it.

Musical score showing measures 1-4 of the first system. The score consists of four staves, each with a treble clef and a key signature of one sharp. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic.

Fretboard diagram for the first measure of a guitar solo. The diagram shows six strings and five frets. The notes are: string 6 (B) at fret 7, string 5 (G) at fret 6, string 4 (D) at fret 0, string 3 (A) at fret 2, string 2 (E) at fret 0, and string 1 (B) at fret 2. Fingerings are indicated above the strings: 4, 1, 0, 2, 2, 4.

Fretboard diagram for the A major scale. The neck has 12 frets. Frets 1-6 are on the first string (A), frets 7-12 are on the second string (E). Fingerings: 6, 2, 2; 4; 7, 1; 6, 0, 2; 0, 2; 4; 0, 2, 4, 0.

Musical score for guitar, Treble clef staff (6 measures) and Bass clef staff (3 measures). The Bass staff has three sets of horizontal lines labeled T, A, and B.

Continuation of the musical score for guitar, Treble clef staff (3 measures) and Bass clef staff (3 measures). The Bass staff has three sets of horizontal lines labeled T, A, and B.

CII

Continuation of the musical score for guitar, Treble clef staff (3 measures) and Bass clef staff (3 measures). The Bass staff has three sets of horizontal lines labeled T, A, and B. Key signature changes to CII.

Continuation of the musical score for guitar, Treble clef staff (3 measures) and Bass clef staff (3 measures). The Bass staff has three sets of horizontal lines labeled T, A, and B.

CIV

1 CIV CV CIV

T A B

2 CIV CV CIV CII CIV

T A B

CIV CII CIV D.S. to Ø

T A B

Ø CV Fine

T A B

Maxixe (pronounced mah-shee-shay) is a Brazilian dance based on the rhythmic cell of a dotted eighth note followed by a sixteenth. This piece was recorded by Barrios in 1928 but he did not play this work in concert to any great degree. It is one of his best pieces and should be played at a moderately fast tempo.

The work that follows — *Las Abejas* (*The Bees*) — is one of Barrios' innovative arpeggio studies written in Uruguay in 1921.

Las Abejas

Agustín Barrios Mangoré

Ad lib.





T 6 5 7 5 7 5 7 5 8 5 8 0 | 2 3 5 0 5 3 2 3 5 3 5 5 5

A

B

T 2 3 2 3 5 0 5 3 5 0 2 4 | 3 5 5 3 0 2 3 5 3 2 0

A

B

CV

T 2 3 2 3 5 7 5 6 | 8 5 5 8 5 7 5 7 8

A

B

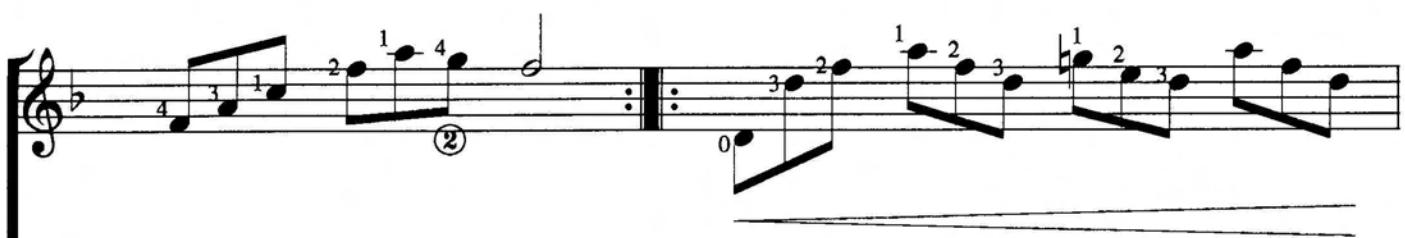
CV

slide

T 5 6 5 8 13 12 10 8 6 5 6 7 | 8 5 6 0 7 5 6 8 5 5 8 5

A

B



T 5 6 8 6 | 0 7 6 5 6 7 3 5 7 5 6 7
A 7 | 0 7 6 7 3 5 7 5 6 7
B 8 | 0 7 6 7 3 5 7 5 6 7



T 6 8 7 8 10 7 0 7 10 | 6 8 7 0 7 5 7 5 0 5 7
A 8 | 7 0 7 5 7 5 0 5 7
B 7 | 0 7 5 7 5 0 5 7

C^{III}

C^{VII}

T 3 3 3 3 4 6 3 0 3 6 | 10 9 7 7 9 7 8 7 8
A 3 | 3 3 3 3 4 6 3 0 3 6
B 3 | 0 3 6 7 9 7 8 7 8

C^{V}

C^{III}

T 8 7 5 7 5 6 5 6 | 6 5 3 3 5 4 3 4
A 7 | 5 7 6 5 6 5 4 3 4
B 7 | 6 5 3 3 5 4 3 4

A musical score for piano featuring a single melodic line in the treble clef staff. The key signature is one flat, and the time signature is common time. The melody consists of eighth-note patterns, primarily groups of two or three notes connected by slurs. The first six measures show a descending sequence from higher notes to lower ones. The seventh measure begins with a sharp sign above the staff, indicating a临时调 (local key change). The eighth measure concludes with a double bar line and repeat dots, followed by the instruction "III" above the staff.

Fretboard diagram for the first measure of a guitar solo, showing fingerings for strings T, A, B, E, D, and G.

T	3				
A	2	2	2	2	2
B		0	2		0
E			2	2	2
D				2	2
G					3

The image shows a musical score for trumpet. The key signature is C major (one sharp). The time signature is 2/4. Measure 2 starts with a eighth note followed by a sixteenth note. Measure 3 starts with a eighth note followed by a sixteenth note.

C VIII

A tablature diagram for a guitar string set. The top row shows the strings from bottom to top as E, B, G, D, A, E. The bottom row shows the frets from left to right as 10, 8, 9, 7, 9, 8. The diagram consists of two parts separated by a vertical bar. The first part starts at the 10th fret of the E string and goes down to the 7th fret of the A string. The second part starts at the 8th fret of the E string and goes up to the 9th fret of the A string. The notes are indicated by small circles on the strings.



T A B

T A B

T A B

④

D.C. to ④

0 ♫ harm. 7

CIII

Nat. harm.

T A B

3 3 3 5 3 7 5 7 5 3 1 0

0 2 4 1 0 2 1 0 0 0 0 0

3 ♫

CFV

CFX

0 0 0 0 0 0 0 0 0 0 0 0

T A B

Danza Guarani

Agustín Barrios Mangoré

⑥=D

Allegro

ff

ff

ff

ff

ff

CII

CII

CVII

T A B

T A B

T A B

T A B

T A B

T 5 5 5 3 3 | 3 10 | 10 14 12 10 9 12 10 9 |
 A 0 4 12 | 0 | 0 0 |
 B 0 4 | 12 | 0 | 0 |

T 7 10 9 7 5 9 7 5 | 3 7 5 3 2 5 3 2 | 3 9 |
 A 0 0 | 0 1 | 2 2 2 0 |
 B 0 0 |

T 9 12 10 9 7 10 9 7 | 5 9 7 5 3 7 5 3 | 2 5 3 2 0 3 2 0 |
 A 0 0 | 0 7 | 0 2 | 0 0 |

T 3 10 | 3 10 | D.S. to \oplus
 A 4 0 | 4 0 |
 B 0 4 | 0 4 |

T 3 10 | 3 10 | D.S. to \oplus
 A 4 0 | 4 0 |
 B 0 4 | 0 4 |

*This is also possible:



Villancico de Navidad

Agustín Barrios Mangoré

⑥ = D

slide

5

0

slide

2

2

3 II

3 II

3 II

slide

2

*harms.
naturales*

Nat. harms.

*harms.
naturales*

Nat. harms.

C^{V}

T 5 8 7 5 3 | 5 3 2 0 | 2 3 5 3 2
A 6 8 0 0 | 4 0 | 3 4
B 0 0 | |

C^{II} C^{II}

T 0 2 0 3 2 | 5 2 0 3 | 2 3 2 0
A 0 1 2 | 6 7 0 5 | 2 2 2
B 2 | 0 5 | 0 4

slide

C^{II}

D.S. to C

T 2 5 10 9 7 | 5 8 7 2 0 | 3 4 0 2 | *slide*
A 4 0 0 0 | 7 0 0 0 | 4 0 0 2 |
B 5 0 0 0 | 0 0 0 0 | 0 0 0 0 |

C VII

harms.
naturales _____

Nat. harms. _____

T 3 | 10
A 4 0 0 12 | 12 12 12 | 0 0 0 |
B 0 0 0 0 | 0 0 0 0 | 0 0 0 |

Oración

Agustín Barrios Mangoré

⑥ = D

Moderato

The sheet music consists of five staves. The top staff is musical notation with fingerings (e.g., 2, 5, 1, 3, 4) and dynamic markings like 'slide'. Below it is a tablature staff with three strings labeled T (top), A (middle), and B (bottom). The second and third staves are identical, showing a melodic line with fingerings and slides. The fourth and fifth staves are also identical, continuing the melodic line. Key changes are indicated above the staff: C VII at the beginning, C II in the middle, and C IV at the end. The tablature shows various fret positions and slide markings.

CIII ♯II CIV ♯V

 T 3 3 3 4 3 5 4 5 3 3 7 5 4 5 5 3 3 2 3 2 3
 A 4 5 4 4 2 0 4 6 5 4 0 4 5 6 0 3 2 2 3 2 3
 B 5 4 4 0 0 0 0

 ♯V 3

 T 0 3 0 3 0 3 0 3 7 3 3 3 3 3 3 3 3 8 5 5 5 7 9
 A 5 4 5 1 5 5 5 5 4 4 3 4 6 4 3 4 6 7 6 6 6 6 5
 B 5 2 5

 CVII CIX CVII ♯V

 (5)

 T 10 10 7 10 9 10 10 7 8 7 5 7 2 2 0 0 5
 A 9 9 10 9 9 10 9 7 0 5 0 1 2 2 0 2
 B 9 9 10 9 9 10 9 7 0 5 0 1 2 2 0 2

 CII

 T 3 2 0 3 2 0 3 2 4 2 4 2 3 7 6 5 6 3 2 4 2 4 2
 A 4 2 0 4 2 0 4 2 4 4 2 0 7 6 7 6 0 2 4 2 4 2
 B 2 4 5 2 4 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Musical score and tablature for the first section of the piece. The score consists of two staves: a treble clef staff with a basso continuo staff below it. The tablature shows three strings (T, A, B) with fingerings and a 'slide' instruction.

Score:

Tabs:

C V

Musical score and tablature for section C V. The score shows a treble clef staff with a basso continuo staff. The tabs show three strings (T, A, B) with fingerings.

Score:

Tabs:

C II

Musical score and tablature for section C II. The score shows a treble clef staff with a basso continuo staff. The tabs show three strings (T, A, B) with fingerings and a 'slide' instruction.

Score:

Tabs:

C III

Musical score and tablature for section C III. The score shows a treble clef staff with a basso continuo staff. The tabs show three strings (T, A, B) with fingerings.

Score:

Tabs:

C II

Musical score and tablature for section C II. The score shows a treble clef staff with a basso continuo staff. The tabs show three strings (T, A, B) with fingerings.

Score:

Tabs:

C I

Musical score and tablature for section C I. The score shows a treble clef staff with a basso continuo staff. The tabs show three strings (T, A, B) with fingerings.

Score:

Tabs:

The above selection was recorded by Barrios in 1929. *Oración* (Prayer) is one of those pieces where Barrios explores what I term an “emotional mysticism”, expressing feelings of a deep spirituality in a musical form. This work has a “hymn-like” quality and must be played very *legato*.

Julia Florida - Barcarola

Agustín Barrios Mangoré

⑥ = D

T A B

slide

CII

harm. 12

Nat. harm.

CIV

CIX CVII

slide

T A B

T A B

T A B

T A B

T A B

A musical score for guitar featuring a treble clef staff and a tablature staff below it. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The tablature shows the fingerings for each note or chord. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). The tablature staff has six horizontal lines representing the strings, with 'T' at the top and 'B' at the bottom.

The musical score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (three sharps). The time signature is common time. The section is labeled 'CII' above the staff. The music features eighth-note patterns with various fingerings indicated below the notes.

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: string 6 (T) is muted (0), string 5 (A) is muted (0), string 4 (B) is muted (0), string 3 (G) is muted (0), string 2 (D) is muted (0), and string 1 (A) is muted (0). The strings are muted by the 5th fret.

The image shows a page of sheet music for guitar. The top half contains a musical staff with various notes and rests, some of which are grouped by brackets and circled numbers (e.g., ②, ④, ⑤). The bottom half provides a corresponding tablature, mapping the musical notes to specific frets and strings on a six-string guitar neck.

2

5 6

C VII CV

④ CIV

CIV CIII CII CII C I

②

slide

slide

The sheet music consists of three staves. The top staff is a treble clef staff with sixteenth-note patterns. The middle staff is a bass clef staff with notes labeled with numbers (e.g., 5, 7, 6, 4) and letters (T, A, B). The bottom staff is another bass clef staff with notes labeled with numbers (e.g., 5, 7, 6, 4) and letters (T, A, B). Various dynamic markings are present, including *rall.*, *Nat. harm.*, *rall. assai*, *Nat. harm.*, *D.C.*, and *ritard.*. Harmonic labels include CV, CIV, CIII, CII, and *harm.* with circled numbers 7, 4, and 3. The music concludes with a final dynamic *ppp*.

Julia Florida (*Julia Beflowered*) is a beautiful romantic work in the form of a *barcarolle* ("boat song"), featuring the slow, smooth "rowing" rhythm of a boat gliding through the water. This piece was created in Costa Rica in 1938 and was dedicated to Julia Martinez, a young girl who studied guitar with him and who was the niece of Chisco Salazar, Barrios' good friend and supporter. The harmonic modulations are masterful; *Julia Florida* is one of his greatest works.

Romanza en Imitación al Violoncello

Moderato con alma

Agustín Barrios Mangoré

FII

5 = G
6 = D

Music for Treble clef, 2/4 time, key signature of one sharp. Measures show eighth-note patterns with dynamic markings like p and γ .

T A B

slide

Bass tablature for section FII, showing notes on the 5th, 4th, and 3rd strings. Measures show eighth-note patterns with a 'slide' instruction.

CII

CV

0

Music for Treble clef, 2/4 time, key signature of one sharp. Measures show eighth-note patterns with dynamic markings like p and γ .

T A B

slide

Bass tablature for section CII, showing notes on the 5th, 4th, and 3rd strings. Measures show eighth-note patterns with a 'slide' instruction.

CVI

④

FVII

0

Music for Treble clef, 2/4 time, key signature of one sharp. Measures show eighth-note patterns with dynamic markings like p and γ .

T A B

slide

Bass tablature for section CVI, showing notes on the 5th, 4th, and 3rd strings. Measures show eighth-note patterns with a 'slide' instruction.

FII

CII

CIV

③

0

Music for Treble clef, 2/4 time, key signature of one sharp. Measures show eighth-note patterns with dynamic markings like p and γ .

T A B

slide

Bass tablature for section CII, showing notes on the 5th, 4th, and 3rd strings. Measures show eighth-note patterns with a 'slide' instruction.

CVII

4 4 3
CV
CVII

T 0 7 5 6
A 6 7 9 10
B 9 9 7

1 CVII 2 CVII

0 : 2 4
CVII
CVII

T 7 7 6 9 : 7 8 5 : 7 7 7 7
A 0 0 4 7 : 0 0 0 : 0 4 7 9 *slide*
B 0 0 4 7 : 0 0 0 : 0 4 7 9

¢IX (4) CII

1 2 3 1 3 2
4 3 0 2 4 2
2 3 4 2 3 1
CII

T 9 10 10 9 10 10 : 8 8 8 8 8 : 5 6 5 6 4 3 2
A 12 10 11 9 10 11 : 7 6 5 4 3 2 : 0
B 0 0 4 7 : 0 0 0 : 0 4 7 9

CII CV CIV CII

1 2 3 1 3 2
3 2 1 3 2 1
2 3 1 2 3 1
CII

T 3 3 3 3 : 5 5 6 5 : 3 3 2 2 2 2
A 0 4 2 4 : 7 6 4 6 : 1 3 4 3 1
B 0 4 2 4 : 7 6 4 6 : 2 4 5 4 2

Treble staff (top):

Bass staff (bottom):

The sheet music consists of five staves of musical notation for a six-string guitar. The top staff is a melodic line with fingerings such as 2, 3, 4, 5, etc., and dynamic markings like 'CV'. The bottom staves show harmonic bass lines with fingerings like 3, 2, 1, etc. The middle section includes measures labeled CII, CIII, and CVII. The bottom section includes measures labeled ③. The guitar tuning is standard (EADGBE).

This work, written in 1918 in Brazil, was first called *Página d' Album*. Later Barrios gave it another name: *Fuegos Fátuos*. Ten years after its debut, he had finally settled on *Romance in Imitation of the Cello*. The bass line does indeed suggest the range of a violoncello and Barrios ingeniously exploits this melodic bass technique. He recorded this *Romanza* in 1928.

Choro da Saudade

Agustín Barrios Mangoré

⑤ = G
⑥ = D

T A B

CII CIII CV

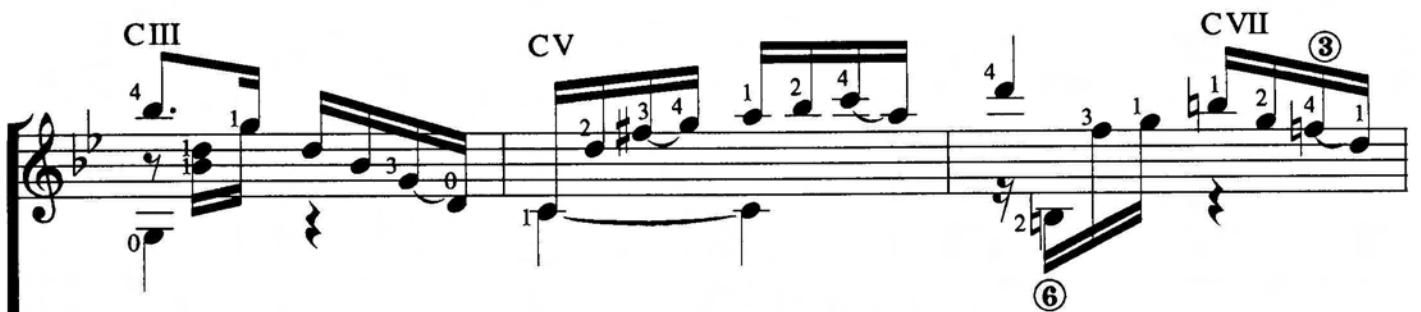
T A B

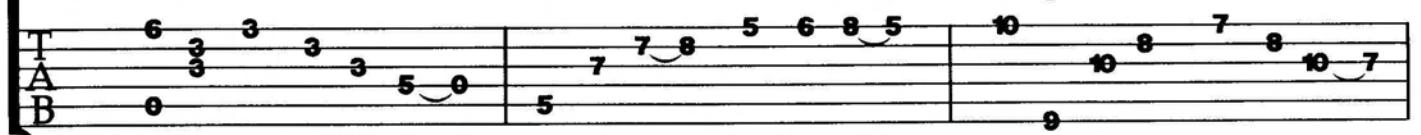
CI CII

T A B

④ ③ ② ①

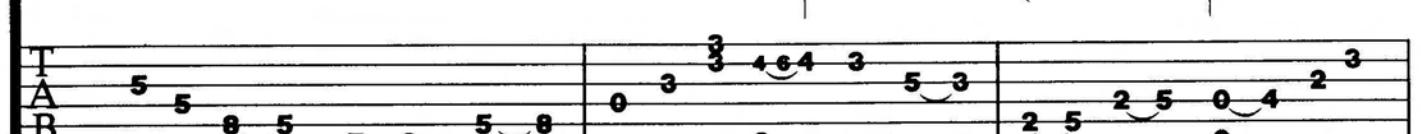
T A B

C III


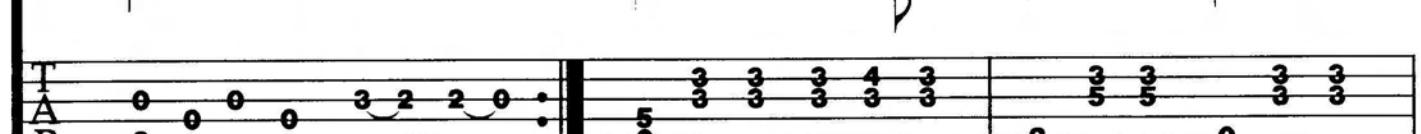
CV


C VII

CV


T A B


1 **2 ♪III**


T A B


♪II


T A B


ΦIII CIII CII CI/II

T A B 4 4 1 3 6 5 5 5 5 3 5 5 6 6 2 2 2 2 6 6 6 6 6 6 6 6 6 6

ΦV CIII

T A B slide # # # # # 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3

CV CVII ②

T A B 6 6 0 10 10 9 9 7 7 12 12 10 10 10 10 10 1 1 1 1 1 4 4 4 4 4

ΦIII CII ΦIII D.S. to Φ

T A B 6 6 6 5 3 6 6 5 5 5 3 0 3 2 2 0 0 0 0 0 0

A page of sheet music for guitar, featuring six staves of musical notation and corresponding tablatures. The music is in common time and includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff starts 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 starts with a bass clef and a key signature of one sharp. The music includes sections labeled CII, CX, CVII, and CIX. Slides are indicated by the word "slide" above certain notes. Fingerings are shown above the notes in the upper staves, and tablatures show the string and fret for each note in the lower staves.

