

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. It features a treble clef staff with a 3/4 time signature and a key signature of one sharp. The music includes dynamic markings like $\text{F}^{\#}$, V , CVII , and P . Fingerings such as (2) and (4) are indicated above the notes. The guitar tab below shows the T, A, and B strings with corresponding fingerings and a 'slide' instruction.

Guitar tab for the first section, showing the T, A, and B strings with fingerings and a 'slide' instruction.

Sheet music for the second section. It features a treble clef staff with a 3/4 time signature and a key signature of one sharp. The music includes dynamic markings like $\text{F}^{\#}$, V , CV , CVII , and P . Fingerings such as (2) and (4) are indicated above the notes.

Guitar tab for the second section, showing the T, A, and B strings with fingerings and a 'slide' instruction.

Sheet music for the third section. It features a treble clef staff with a 3/4 time signature and a key signature of one sharp. The music includes dynamic markings like CVII , VI , and P . Fingerings such as (1), (2), (3), (4), and (5) are indicated above the notes. A 'poco rit.' (slight ritardando) is marked near the end.

Guitar tab for the third section, showing the T, A, and B strings with fingerings.

Sheet music for the fourth section. It features a treble clef staff with a 3/4 time signature and a key signature of one sharp. The music includes dynamic markings like $\text{F}^{\#}$, CV , CVII , and P . Fingerings such as (2) and (4) are indicated above the notes.

Guitar tab for the fourth section, showing the T, A, and B strings with fingerings and a 'slide' instruction.

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

The sheet music consists of six staves of musical notation for guitar, arranged in two columns. The top staff is a treble clef staff with a 2/4 time signature and a key signature of one sharp. The bottom staff is a bass clef staff with a 2/4 time signature and a key signature of one sharp. The first column contains measures 1 through 14, and the second column contains measures 15 through 28. The notation includes various note heads, stems, and bar lines. The first staff uses a standard staff line system, while the second staff uses a bass staff line system. Measure 15 starts with a treble clef and a key signature of one sharp, followed by a bass clef and a key signature of one sharp. Measures 16-17 start with a bass clef and a key signature of one sharp. Measures 18-28 start with a treble clef and a key signature of one sharp.

Measure 15: Treble clef, 1 sharp, 2/4 time. Bass clef, 1 sharp, 2/4 time.

Measure 16: Bass clef, 1 sharp, 2/4 time.

Measure 17: Bass clef, 1 sharp, 2/4 time.

Measure 18: Treble clef, 1 sharp, 2/4 time.

Measure 19: Bass clef, 1 sharp, 2/4 time.

Measure 20: Bass clef, 1 sharp, 2/4 time.

Measure 21: Bass clef, 1 sharp, 2/4 time.

Measure 22: Bass clef, 1 sharp, 2/4 time.

Measure 23: Bass clef, 1 sharp, 2/4 time.

Measure 24: Bass clef, 1 sharp, 2/4 time.

Measure 25: Bass clef, 1 sharp, 2/4 time.

Measure 26: Bass clef, 1 sharp, 2/4 time.

Measure 27: Bass clef, 1 sharp, 2/4 time.

Measure 28: Bass clef, 1 sharp, 2/4 time.

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

CIV

C VII

CIX

CVI

CIV

CII

CII

C VII

C V

C VII

C X

T A B

T A B

T A B

T A B

T A B

T A B

C VII

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

slide

TAB: 7, 7, 5, 6, 3, 7, 7, 8, 8, 3, 5, 5, 3, 2, 0

① C II

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

slide

TAB: 3, 3, 3, 2, 3, 4, 3, 4, 4, 3, 0, 0, 0, 0, 0, 3, 7, 8, 0

C II

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

TAB: 3, 2, 0, 5, 7, 5, 7, 4, 4, 2, 4, 2, 4, 0, 0, 1, 1

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

TAB: 0, 7, 0, 7, 3, 3, 5, 5, 2, 2, 3, 3

CII



T A B

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

(2)

CVII

CII

(4)

T A B

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

(5)

slide

T A B

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

ΦII CV ΦVII ΦIX ② ΦVII

T 5 5 5 | 5 7 5 5 9 10 | 10 12 10 10 7 8 | 7 7 5 6
A 6 2 4 | 6 7 9 8 10 | 10 0 7 7 5 0
B 7 | 7 5 6 | 7 5 0 |

② CI

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

slide

CII

T 3 3 3 3 | 3 0 0 0 | 0 0 3 7 8 0 | 3 4 2 3
A 4 4 4 4 | 2 0 2 1 | 2 2 4 2 3
B 2 2 2 0 | 3 0 2 2 2 | 0 2 2 2 | 1 |

slide

ΦIV ΦVII CIX CVI

T 0 7 7 | 7 9 7 7 | 7 9 11 11 9 7 | 7 6 9 7 0
A 0 4 6 | 8 9 11 10 11 9 | 8 10 9 9 8 8
B 2 2 | 9 10 11 10 9 8 | 9 10 9 8 8 |

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, CII) above the staff. The first measure starts with a chord of G major (B, D, F#, A). The second measure starts with a chord of E major (B, C#, E, G, A). The third measure starts with a chord of A major (E, G, B, C#, F#). The bottom staff is for a bass or double bass, with a bass clef and a common time signature. It shows a continuous bass line with various notes and rests.

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 Antíguo

Agustín Barrios Mangoré

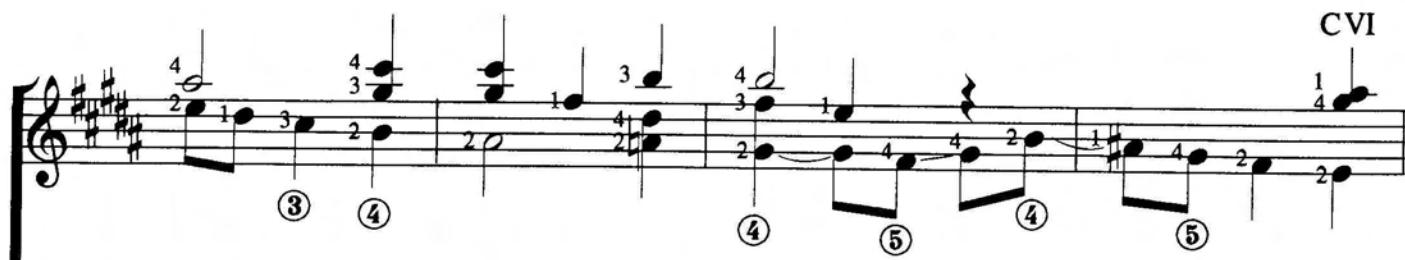
Andante

Music score for 'Medallón Antíguo' showing four staves of musical notation for a three-stringed instrument (T, A, B). The score includes standard musical notation (notes, rests, dynamics) and tablature (numbers indicating fingerings and string selection). Key signatures and time signatures change throughout the piece. Specific sections are labeled with Roman numerals (CII, CV, CIV, CIX, CVII, etc.) and circled numbers (2, 3, 5, 6, 12, 19).

(2) CVII CIV

C II CI CI

CII



CVI

CVI CIV

②

CIV

CII 1 CI CII

2

Ø

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 for 'Dinora' consists of six staves of musical notation for guitar, arranged in two columns. The top column contains measures 1 through 6, and the bottom column contains measures 7 through 12.

Staff 1 (Top Left): Treble clef, common time (C). Fingerings: 4, 1; 1, 1, 1; 3, 2, 3. Chords: C VII (labeled ②), C VII (labeled ④), C VII (labeled ⑥).

Staff 2 (Top Right): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: C VII.

Staff 3 (Bottom Left): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: T, A, B.

Staff 4 (Bottom Right): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: C VII, CI, C II. Trill: tr.

Staff 5 (Bottom Left): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: T, A, B.

Staff 6 (Bottom Right): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: C II. Trill: tr.

Staff 7 (Bottom Left): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: C II. Chord changes: ③, ④.

Staff 8 (Bottom Right): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: C II. Chord changes: ③.

Staff 9 (Bottom Left): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: T, A, B.

Staff 10 (Bottom Right): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: C II.

Staff 11 (Bottom Left): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: C II.

Staff 12 (Bottom Right): Treble clef, common time (C). Fingerings: 4, 2, 3; 3, 2, 3. Chords: C II.

ΦII CII

1 2

(3)

DS to ♪ to Trio

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

0 14 12 13 8 7

Trio

CV harm. 8va harm. 8va

(2)

(5) A.H. 8va A.H. 8va

slide

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

CV (2) CI CII

(5)

slide

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

CV harm. 8va harm. 8va

A.H. 8va A.H. 8va

slide

T 12 11 10 12 5 7 7 9 5 7 5 7 5 7 0 2 8 8
A 12 11 10 12 5 7 7 9 5 7 5 7 5 7 2 2 0 2 8 8
B 0 0 5 5 5 5 5 5 5 5 5 5 5 5 2 2 0 2 8 8

CVI CV CVI > > CVII CII harm. harm.

T 8 6 6 A 5 7 B 6 5 8 7 6 10 10 7 6 0 2 0 7 12 12 6 7 2 0 7 12 12 6

1 2 DS to \emptyset to Fine

T 3 A 4 B 5 2 3 4 0 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

C III



T A B

	4		4		
3	5	3	3	4	3
3	3	3	3	3	3

	3		5	5	
3	6	6	6	6	6
3	6	6	5	5	6

C III

C I



T A B

	5	3	3	5	3	3
3	5	3	5	3	5	5

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

T A B

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

	0	4	0	0	0	
1	1	0	0	0	0	0

T A B

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

	3	0	0	0	0	
1	1	0	0	0	0	0

T A B

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

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

	1	4	1	1	1	
1	1	0	0	0	0	0

T A B

	3	0	0	0	0	
0	1	0	0	0	0	0

	4	2	3	3		
1	1	0	0	0	0	0

	3	1	1	1		
1	1	0	0	0	0	0

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 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

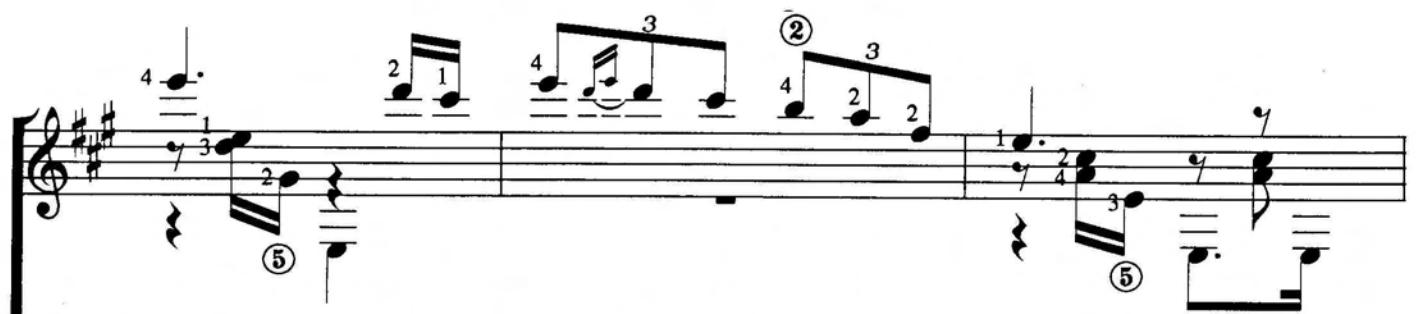
32

Measures ③, ②, CII, CII, ΦII, ΦIX

Tablature (T, A, B):

- Measure ③: T: 1-4, 2-0, 8-7, 10-7; A: 2-0, 8-7, 10-7; B: 1-4
- Measure ②: T: 7-4, 5-0, 7-1, 2-0; A: 2-0, 8-7, 10-7; B: 0
- Measure CII: T: 2-0, 8-7, 10-7; A: 2-0, 8-7, 10-7; B: 4
- Measure CII: T: 12-9, 10-0, 3-2, 2-2; A: 1-4, 2-0, 8-7, 10-7; B: 0
- Measure ΦII: T: 2-0, 8-7, 10-7; A: 2-0, 8-7, 10-7; B: 0
- Measure ΦIX: T: 2-0, 8-7, 10-7; A: 2-0, 8-7, 10-7; B: 0

Slides: slide 9-12, 10-9, 11-9, 10-9



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.

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 the strings from top to bottom: T (Thick), A, B. The first measure starts with a triplet of eighth notes. The first note has a '2' above it, the second has a '2' above it, and the third has a '4' above it. The second measure begins with a sixteenth note followed by a quarter note. The first note has a '0' above it, the second has a '1' above it, and the third has a '4' above it. The third measure begins with a sixteenth note followed by a quarter note. The first note has a '4' above it, the second has a '5' above it, and the third has a '4' above it. The fourth measure begins with a sixteenth note followed by a quarter note. The first note has a '6' above it, the second has a '6' above it, and the third has a '2' above it.

Musical score showing measures C VII, C II, C II, and C IV. The score consists of four staves, each with a treble clef and a key signature of two sharps. Measure C VII starts with a grace note followed by a sixteenth note (1) and a eighth note (1). Measure C II starts with a grace note followed by a sixteenth note (0) and a eighth note (2). Measure C II continues with a grace note followed by a sixteenth note (0) and a eighth note (3). Measure C IV starts with a grace note followed by a sixteenth note (1) and a eighth note (2).

Fretboard diagram for the A major scale. The neck has 12 frets. Frets 1-6 are on the B string, and frets 7-12 are on the A string. The scale pattern is: B (7), A (6), G (5), F# (4), E (3), D (2), C# (1), A (0). The 12th fret is an A (0).

Fretboard diagram for the A major scale. The neck has 12 frets. Frets 1-6 are on the first string (A), frets 7-11 on the second string (E), and fret 12 on the third string (D). The notes are: A (12), G (11), F# (10), E (9), D (8), C# (7), B (6), A (5), G (4), F# (3), E (2), D (1), C# (0).



Musical score and tablature for guitar, measures 5-8. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows the strings T (top), A, and B. Measure 5: Treble staff has eighth notes at 0 and 2. Bass staff has eighth notes at 2 and 4. Tab: T 0 2, A 2 2, B 4 4. Measure 6: Treble staff has eighth notes at 1 and 3. Bass staff has eighth notes at 4 and 2. Tab: T 1 3, A 4 2, B 4 2. Measure 7: Treble staff has eighth notes at 1 and 3. Bass staff has eighth notes at 2 and 1. Tab: T 1 3, A 2 1, B 1 2. Measure 8: Treble staff has eighth notes at 1 and 3. Bass staff has eighth notes at 2 and 1. Tab: T 1 3, A 2 1, B 1 2.

CII

Musical score and tablature for guitar, measures 9-12. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows the strings T (top), A, and B. Measure 9: Treble staff has eighth notes at 1 and 3. Bass staff has eighth notes at 0 and 2. Tab: T 1 3, A 0 2. Measure 10: Treble staff has eighth notes at 3 and 5. Bass staff has eighth notes at 2 and 4. Tab: T 3 5, A 2 4. Measure 11: Treble staff has eighth notes at 2 and 4. Bass staff has eighth notes at 0 and 2. Tab: T 2 4, A 0 2. Measure 12: Treble staff has eighth notes at 2 and 4. Bass staff has eighth notes at 2 and 4. Tab: T 2 4, A 2 4, B 2 4.

Musical score and tablature for guitar, measures 13-16. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows the strings T (top), A, and B. Measure 13: Treble staff has eighth notes at 1 and 3. Bass staff has eighth notes at 0 and 2. Tab: T 1 3, A 0 2. Measure 14: Treble staff has eighth notes at 2 and 4. Bass staff has eighth notes at 0 and 2. Tab: T 2 4, A 0 2. Measure 15: Treble staff has eighth notes at 2 and 4. Bass staff has eighth notes at 2 and 4. Tab: T 2 4, A 2 4, B 2 4. Measure 16: Treble staff has eighth notes at 1 and 3. Bass staff has eighth notes at 2 and 3. Tab: T 1 3, A 2 3, B 4.

CIV

1 CIV CV CIV

T A B

2 CIV CV CIV CII CIV

T A B

Ø CII CIV D.S. to Ø

Fine

T A B

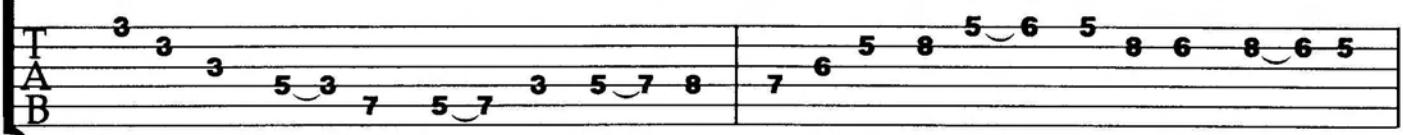
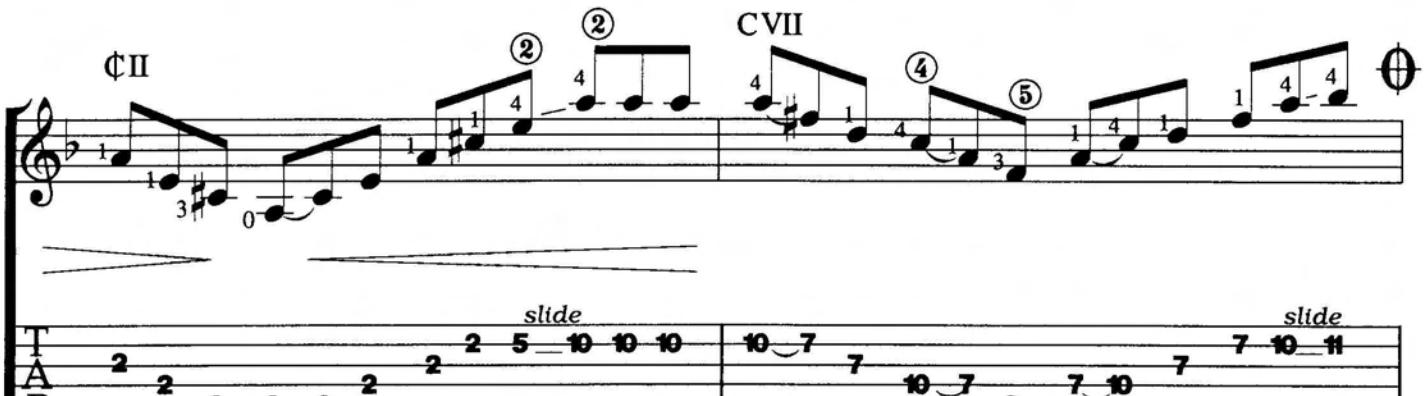
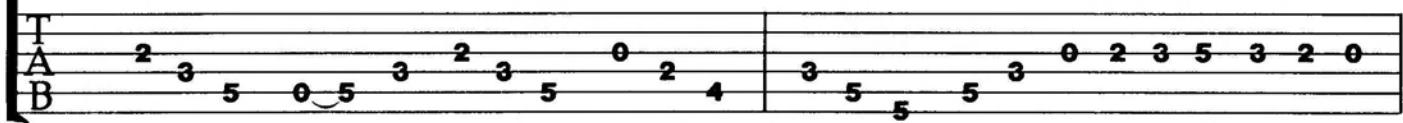
Maxixe (pronounced mah-shee-shay) is a Brazilian dance based on the rhythmic cell of a dotted eighth note followed by a sixteenth. This piece was recorded by Barrios in 1928 but he did not play this work in concert to any great degree. It is one of his best pieces and should be played at a moderately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

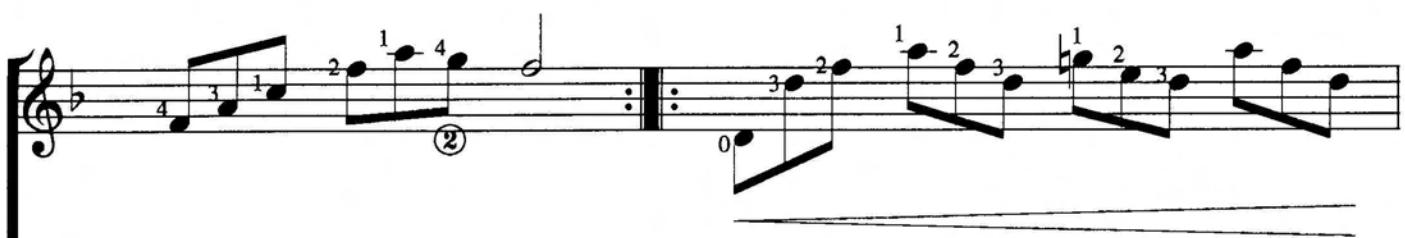
CV

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



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

$\frac{2}{4}$ III

C VII

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

CV

C III

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



T 3
A 3 2 2 3 2 3 | 3 3 2 2 3 5 5 3 5

B 3 2 3 3 | 3 3 2 2 3 5 0 3 5

Fretboard diagram for the first measure of the tablature.

C II
C III

Musical staff showing a melodic line with fingerings: 2, 3, 2, 3, 2, 3, 4, 3, 2, 3.

T 3 2 2 2 2 2 | 3 3 2 2 3 6 3 5 5 3 5

A 2 2 0 2 2 0 2 2 | 3 3 2 2 3 5 0 3 5

B 0 2 0 2 0 2 0 | 3 3 2 2 3 5 0 3 5

Fretboard diagram for the first measure of the tablature.

C II

Musical staff showing a melodic line with fingerings: 2, 3, 2, 3, 2, 3, 4, 3, 2, 3, 4, 3, 2, 3.

Fretboard diagram for the first measure of the tablature.

C VIII

Musical staff showing a melodic line with fingerings: 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1.

T 10 8 9 8 9 8 9 8 | 8 8 9 8 9 8 9 8

A 8 9 7 9 8 9 7 9 | 8 8 9 8 9 8 9 8

B 9 8 7 9 8 9 7 9 | 8 8 9 8 9 8 9 8

Fretboard diagram for the first measure of the tablature.



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 Guaraní

Agustín Barrios Mangoré

⑥ = D

Allegro

CHII

¢II

Allegro

T A B T A B T A B T A B T A B

ΦII

T A B T A B T A B T A B

T A B T A B T A B T A B

T A B T A B T A B T A B

CVII

T A B T A B

*This is also possible:



Villancico de Navidad

Agustín Barrios Mangoré

⑥ = D

slide

T A B

*harms.
naturales*

Nat. harms.

*harms.
naturales*

Nat. harms.

slide

slide

C VII

C VI

slide

②

④

C VII

T A B

T A B

T A B

T A B

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

slide

C^{II}

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

slide

C VII

Ø

harms.
naturales _____

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

Oración

Agustín Barrios Mangoré

⑥ = D

Moderato

slide

T A B

slide

T A B

slide

T A B

slide

T A B

CIII ♀II CIV ♀V

slide
 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 3 0 | 4 0 | 5 6 6 6 5
 B 5 | 3 4 4 | 2 0 | 0 2 | 1 2 3 4

♀V

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

CVII CIX CVII ♀V

(5)

slide
 T 10 10 7 10 9 10 | 10 7 8 9 7 | 6 7 2 | 2 0 0 5
 A 9 9 10 | 9 7 0 | 5 0 | 2 2 2
 B 9 | 3 4 5 | 0 2 | 1 2 3 4

CII

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

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.

Measure 1: Treble staff: 1 4, 1 0, 1 1. Bass staff: 3, 0. Tab: T 1 3 1 3, A 1 3 0 3, B 0 3. Fingerings: 1, 4, 1, 0, 1, 1. Bassoon: 3, 0. Tab: slide.

Measure 2: Treble staff: 1 0, 1 1. Bass staff: 0. Tab: T 1 5, A 6 7 6 6, B 0 7. Fingerings: 1, 0, 1, 1. Bassoon: 0. Tab: 6 7 6 6, 7 7 7 7 7 7.

Section C V: Treble clef staff with a basso continuo staff below it. The tablature shows three strings (T, A, B) with fingerings and a 'slide' instruction.

Measure 1: Treble staff: 1 4. Bass staff: 1 P. Tab: T 5 10, A 7 7 7 7, B 5. Fingerings: 1, 4. Bassoon: 1 P. Tab: 5 10.

Measure 2: Treble staff: 1 2. Bass staff: 1 P. Tab: T 5 6 5 7, A 7 6 7 6, B 5. Fingerings: 1, 2. Bassoon: 1 P. Tab: 5 6.

Measure 3: Treble staff: 0 2. Bass staff: 1 P. Tab: T 0 7 0 7 0, A 7 9 7 6, B 6. Fingerings: 0, 2. Bassoon: 1 P. Tab: 0 7 0 7 0, 6.

Section C II: Treble staff with a basso continuo staff below it. The tablature shows three strings (T, A, B) with fingerings and a 'slide' instruction.

Measure 4: Treble staff: 0 3. Bass staff: 0 P. Tab: T 2 2 2 2, A 0 4, B 0. Fingerings: 0, 3. Bassoon: 0 P. Tab: 2 2 2 2, slide.

Section C III: Treble clef staff with a basso continuo staff below it. The tablature shows three strings (T, A, B) with fingerings.

Measure 1: Treble staff: 3 2. Bass staff: 0 P. Tab: T 5 7, A 6 6 7 6 7, B 0. Fingerings: 3, 2. Bassoon: 0 P. Tab: 5 7.

Measure 2: Treble staff: 4 3. Bass staff: 2 P. Tab: T 6 3 5 3 5 3, A 5 3 3 3 3 2, B 4 0. Fingerings: 4, 3. Bassoon: 2 P. Tab: 6 3 5 3 5 3.

Section C I: Treble staff with a basso continuo staff below it. The tablature shows three strings (T, A, B) with fingerings.

Measure 3: Treble staff: 4 3. Bass staff: 0 P. Tab: T 1 3 3 0 3, A 1 3 3 3, B 1. Fingerings: 4, 3. Bassoon: 0 P. Tab: 1 3 3 0 3.

Section C II: Treble clef staff with a basso continuo staff below it. The tablature shows three strings (T, A, B) with fingerings.

Measure 1: Treble staff: 4 3. Bass staff: 1 P. Tab: T 3 3 3 1, A 1 3 3 3 1, B 1. Fingerings: 4, 3. Bassoon: 1 P. Tab: 3 3 3 1.

Measure 2: Treble staff: 2 1. Bass staff: 0 P. Tab: T 1 5 3 1, A 1 3 3 1, B 0. Fingerings: 2, 1. Bassoon: 0 P. Tab: 1 5 3 1.

Measure 3: Treble staff: 4 3. Bass staff: 1 P. Tab: T 2 2 2 2, A 5 2 3 2 2, B 5. Fingerings: 4, 3. Bassoon: 1 P. Tab: 2 2 2 2.

Ending: Treble staff with a basso continuo staff below it. The tablature shows three strings (T, A, B) with fingerings.

Measure 4: Treble staff: 1. Bass staff: 1 P. Tab: T 1, A 1, B 1. Fingerings: 1. Bassoon: 1 P. Tab: 1.

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

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

CII

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

CII

T 0 0 | 0 0 | 0 2 5 | 5 2 4 3 2
A 4 2 4 | 5 2 4 | 5 2 4 5 | 5 5 2 4 3
B 5 2 4 | 5 2 4 | 5 2 4 5 | 5 5 2 4 3

harms.
12 12

Nat. harms.

T 2 2 3 2 3 | 0 0 2 2 3 | 3 0 12 12 | 5 0 5 8
A 4 4 | 4 4 | 4 4 | 4 7 10
B 0 2 | 2 4 | 4 4 | 4 7 10

CV

② ②

1 CII

T 8 7 5 8 7 | 0 2 3 5 | 2 5 4 2 4 | 2 3 4 4 1 2 4
A 5 8 | 0 7 4 | 2 5 4 2 4 | 4 4 1 2 4
B 5 5 | 0 7 4 | 2 5 4 2 4 | 4 4 1 2 4

2

5 6

C VII CV

④ CIV

CIV CIII CII CII C I

②

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, 3, and 2. The piece 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

Music for Bass clef, 2/4 time, key signature of one sharp. Shows bass notes with fingerings (e.g., 0, 2, 5) and a 'slide' instruction.

CII

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

Music for Bass clef, 2/4 time, key signature of one sharp. Shows bass notes with fingerings (e.g., 3, 5, 7) and a 'slide' instruction.

CVI

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

Music for Bass clef, 2/4 time, key signature of one sharp. Shows bass notes with fingerings (e.g., 5, 7, 9) and a 'slide' instruction.

CVII

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

Music for Bass clef, 2/4 time, key signature of one sharp. Shows bass notes with fingerings (e.g., 3, 5, 7) and a 'slide' instruction.

CII

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

CIV

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

(3)

CVII

4 4 3
CV
CVII

1 CVII 2 CVII

0 0 0
0 0 0
0 0 0

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

¢IX (4) CII

1 2 3
4 3 2
2 3 4
5
CII

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

CII CV CIV CII

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

T A B T A B T A B
0 4 2 4 : slide 7 6 4 6 : 2 4 5 4 2 2 5

Treble staff (top):

Bass staff (bottom):

CV

T A B

3 3 5 5 7
6 5 0

0 0 3 3 2 2
0 1 2

1 1 0 0 1 1
1 4 3

CIII

$\frac{1}{16}$

T A B

3 2 0 2 2
4 5 6
1 0

3 3 3 3 7 7 7 7
8 7 9 7 0

CII

T A B

0 0 0 0
2 5 4

2 3 2 3 3 4 3 4
0

3 3 3 3 7 7
4 5 4 4 7 0

T A B

0
0
0

0
0
0

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

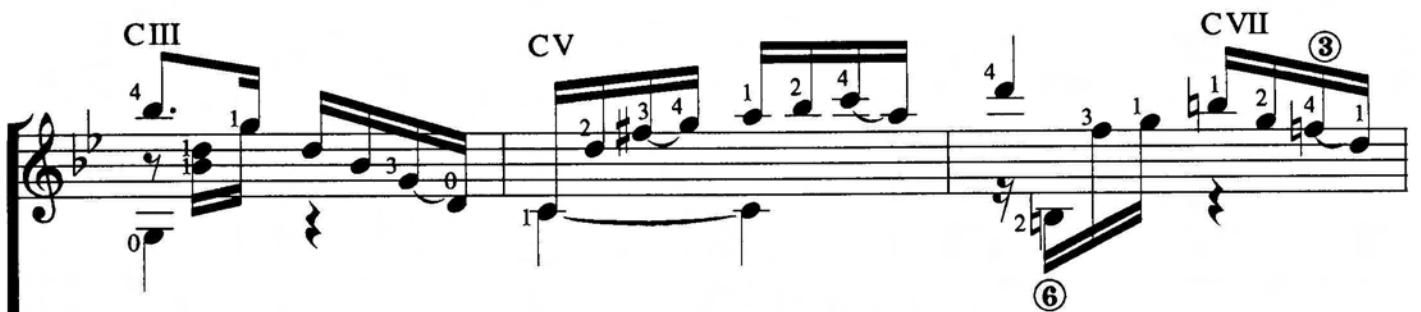
T A B

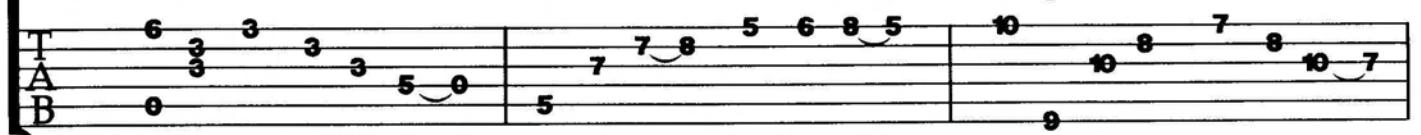
CI CII

T A B

④ ③ ② ①

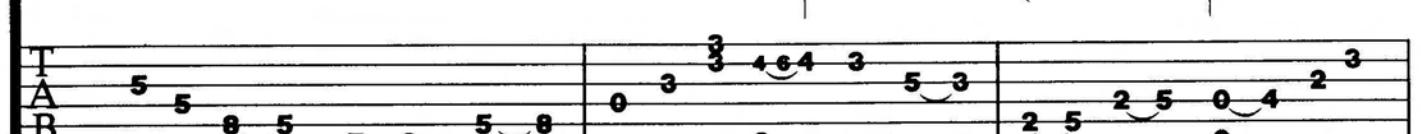
T A B

C III


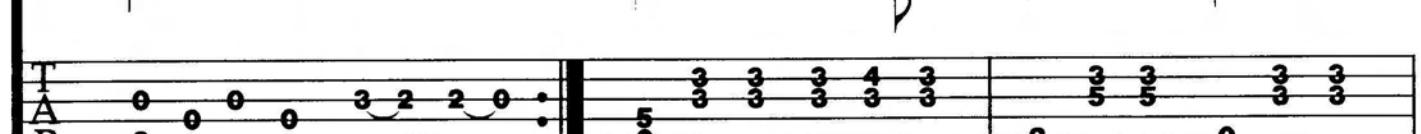
CV


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

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 arrows 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.

Sheet music for guitar tablature, featuring six staves of musical notation. The staves are labeled with Roman numerals and letters above them, indicating specific chords or techniques. The bottom staff includes a tablature system with T (Treble), A (Alto), and B (Bass) lines, with numerical values indicating fingerings.

Top Staff: C^V, ④, ⑤, C^{VI}, C^{VII}, ⑥

Second Staff: T, A, B

Third Staff: C^{II}, C^V, ① C^{III}, ② C^{III}

Fourth Staff: T, A, B

Fifth Staff: C^{II}, C^{II}, C^{III}

Sixth Staff: T, A, B

Bottom Staff: C^{III}, C^{III}, C^{II}, C^{I/II}

Bottom Tablature:

T: 3 3	A: 3 3	B: 2
T: 3 3	A: 3 3	B: 0
T: 3 3	A: 2 2 2 2	B: 4
T: 3 3	A: 3 3 3 3	B: 0
T: 3 3	A: 3 3 3 3	B: 0
T: 3 3	A: 3 3 3 3	B: 4
T: 3 3	A: 3 3 3 3	B: 0

T: 4	A: 2	B: 0
T: 1	A: 2	B: 0
T: 1	A: 2	B: 0
T: 1	A: 2	B: 0
T: 1	A: 2	B: 0
T: 1	A: 2	B: 0
T: 1	A: 2	B: 0

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

C V

T A B

slide 11 11 11 11 11 11 0 5 5 5 5 5 5 7 8 8 8 8 8 8

C III C V C VII ②

T A B

5 3 3 3 3 3 | 3 5 5 5 10 10 | 9 7 7 12 12 | 10 10 10 10 0

¢ III C II ¢ III

D.S. to Θ
to Fine

T A B

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

Θ

T A B

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