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Barrios in Tablature

VOLUME ONE

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Edited by Rico Stover

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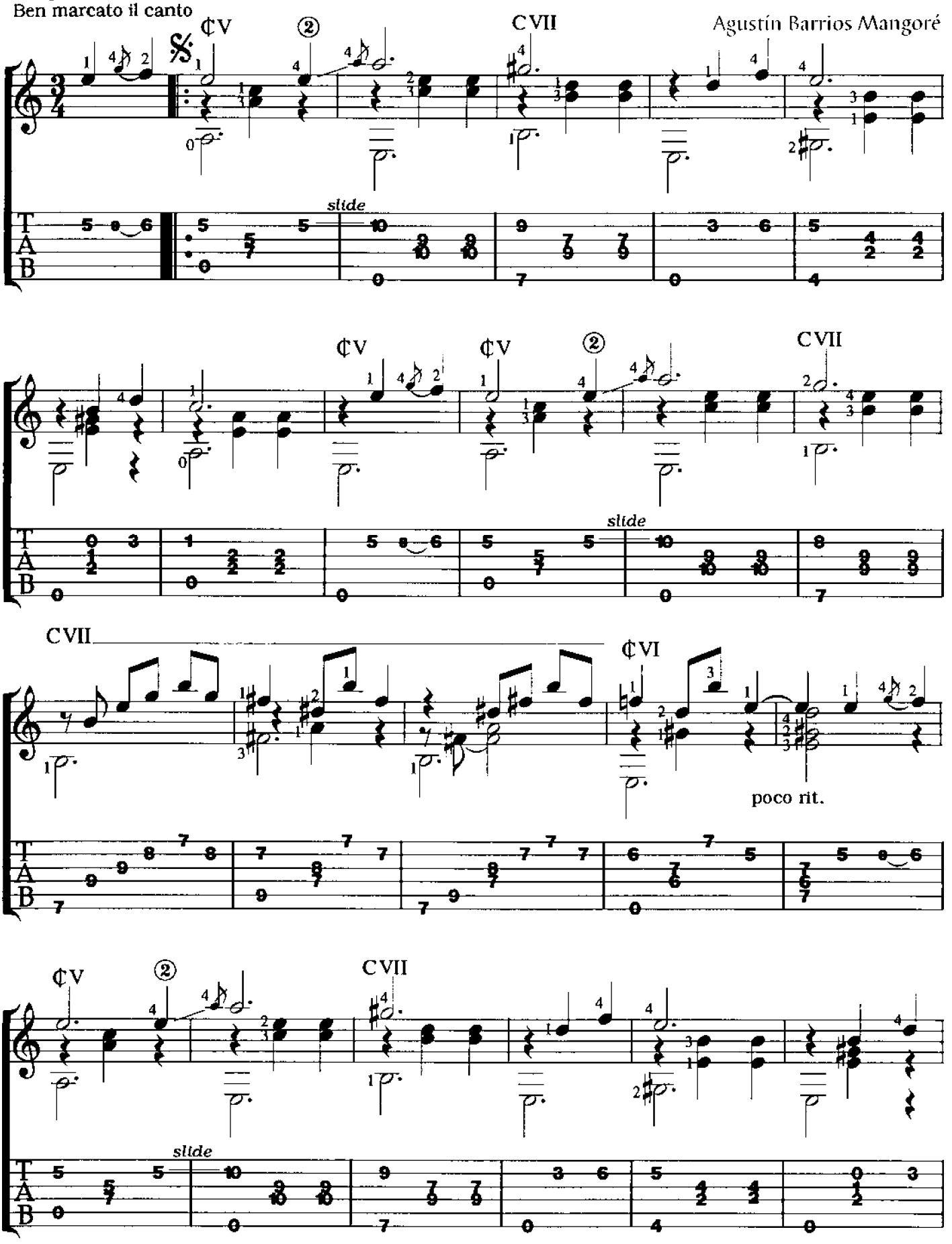
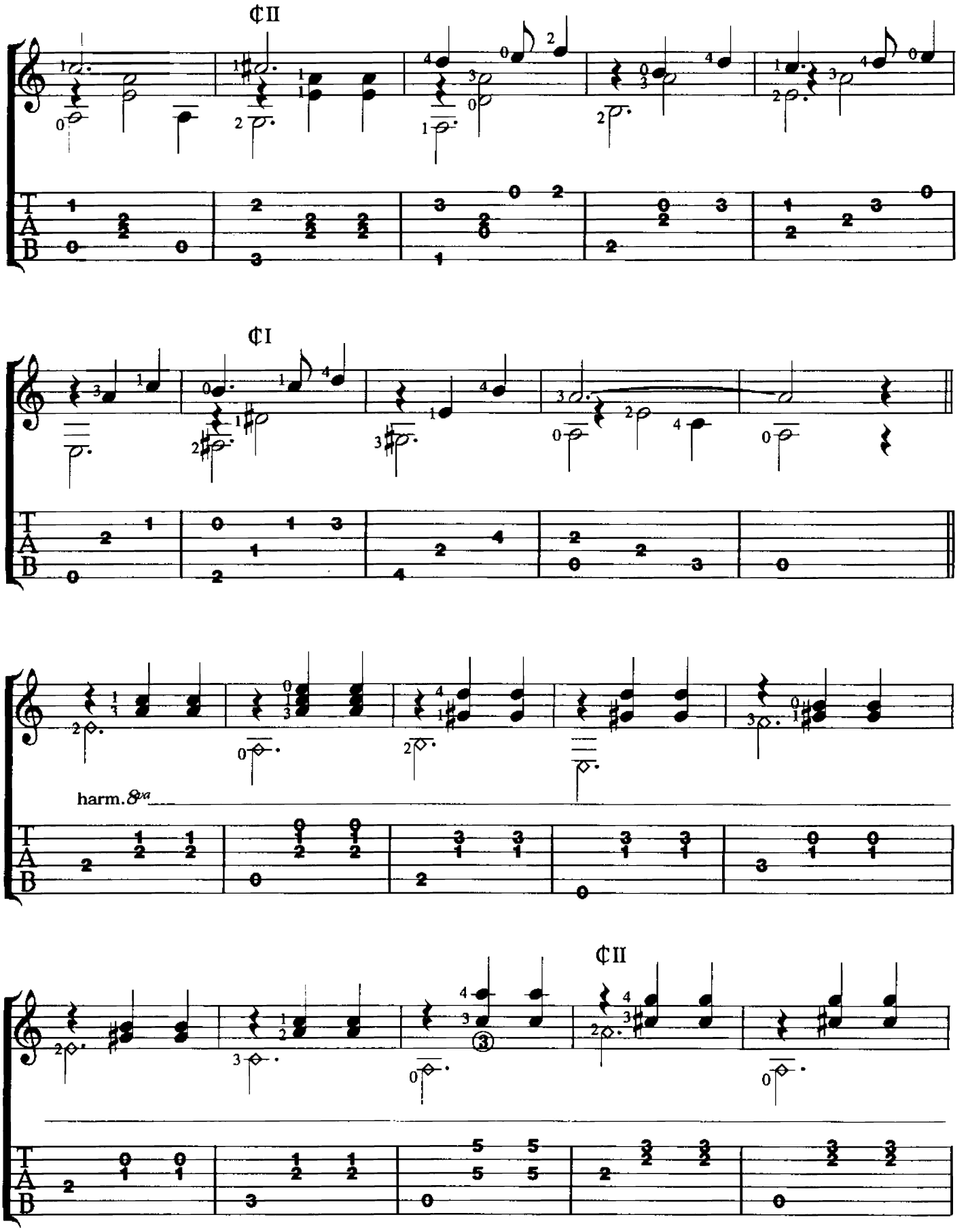
MEL BAY®

El Sueño de la Muñequita

Tempo di valse lento
Ben marcato il canto

Agustín Barrios Mangoré

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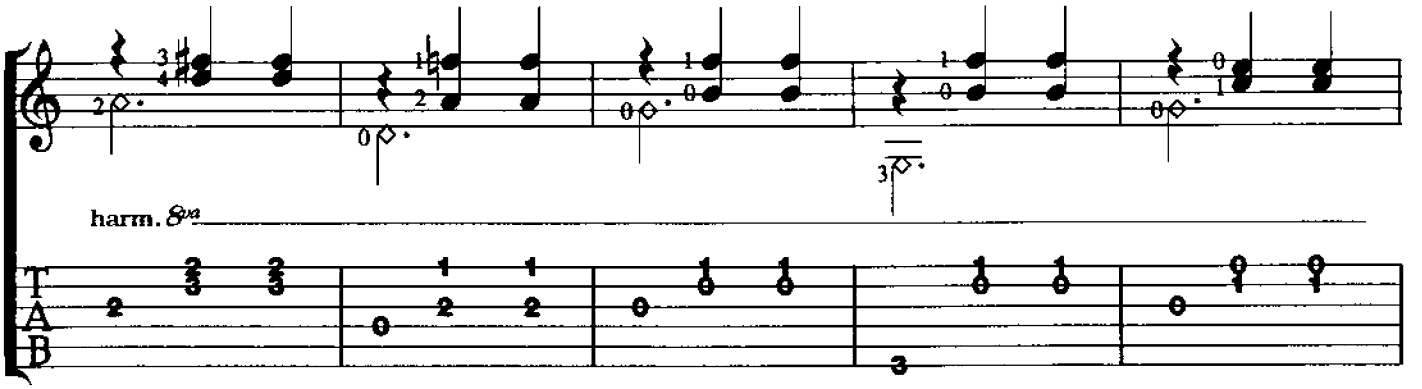
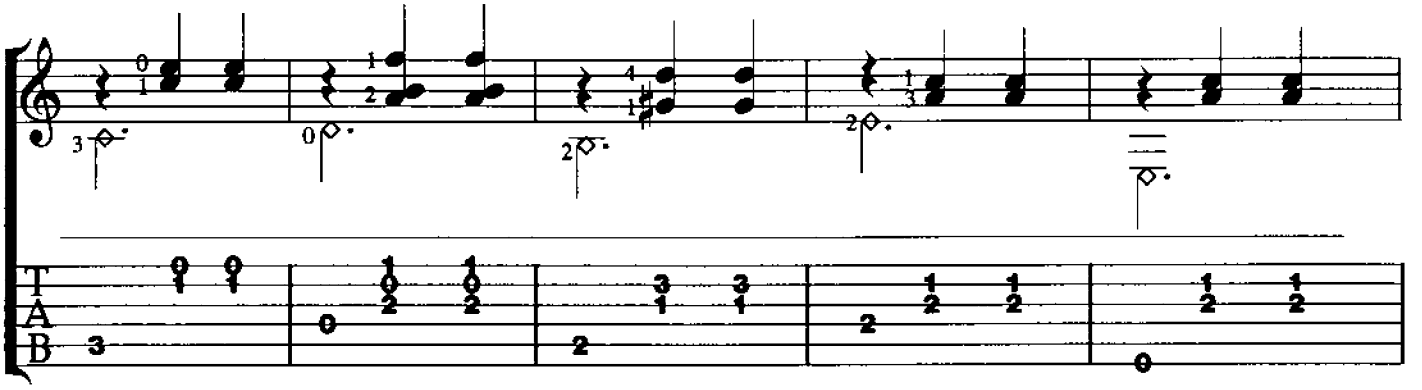
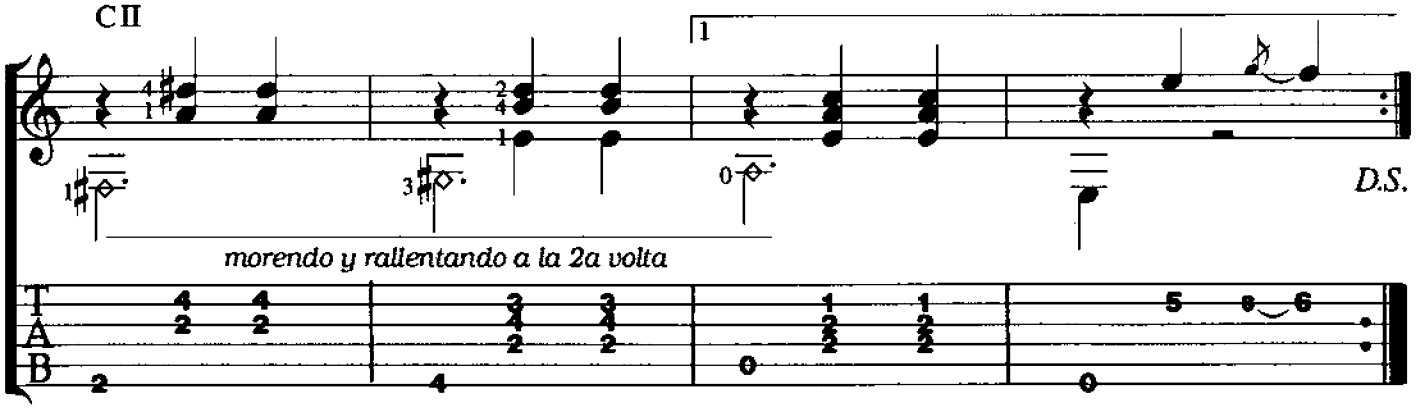
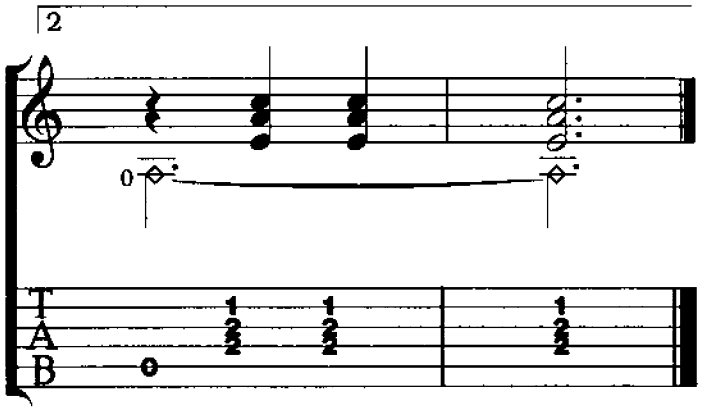




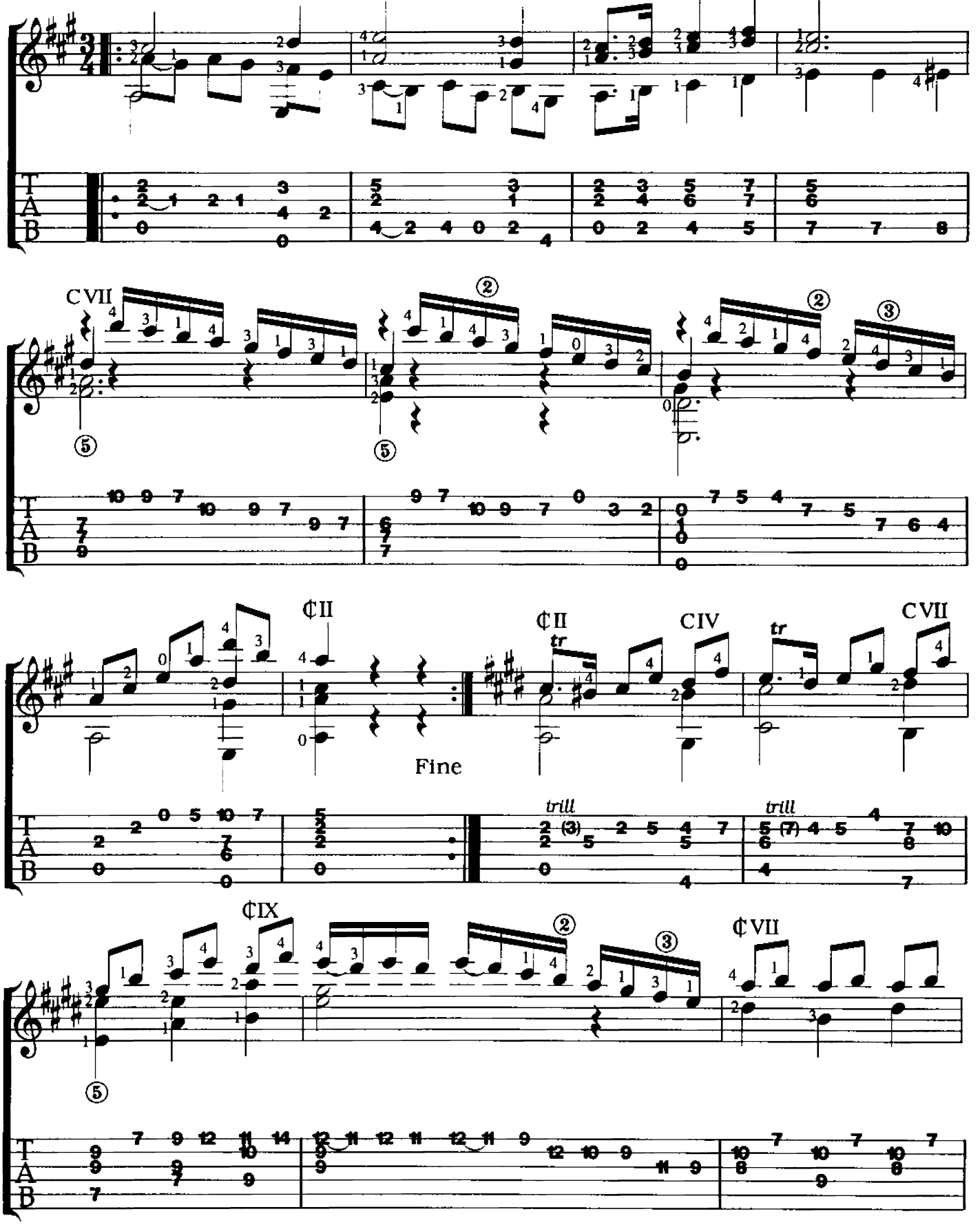


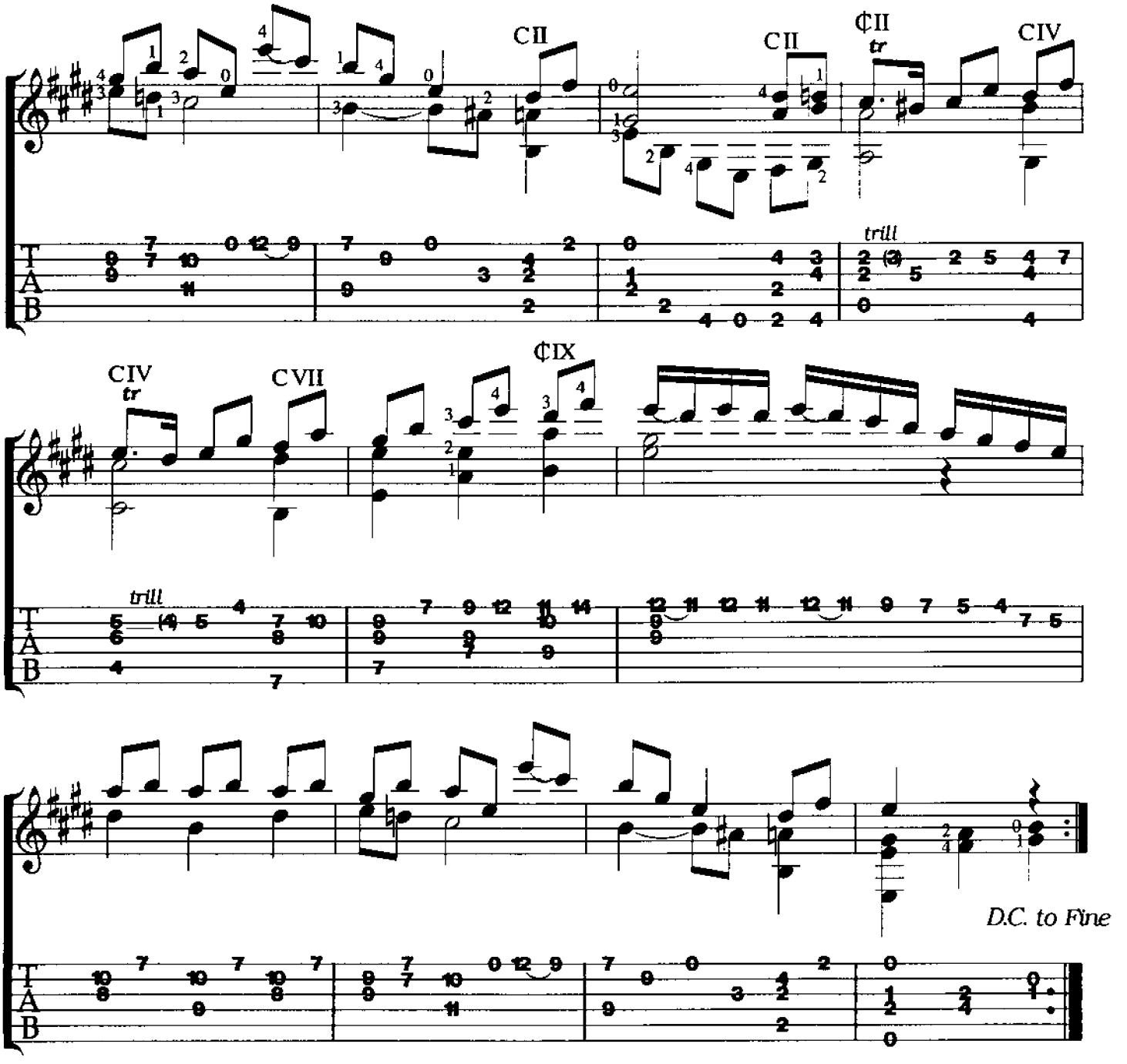


There is a charming story behind this piece. Barrios visited the home of an admirer and, upon entering, noticed a little girl cradling her dolly, gently rocking it "to sleep". Mangoré proceeded forward into the house. He had just bought a new pair of shoes and they were very "squeaky", making a lot of 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

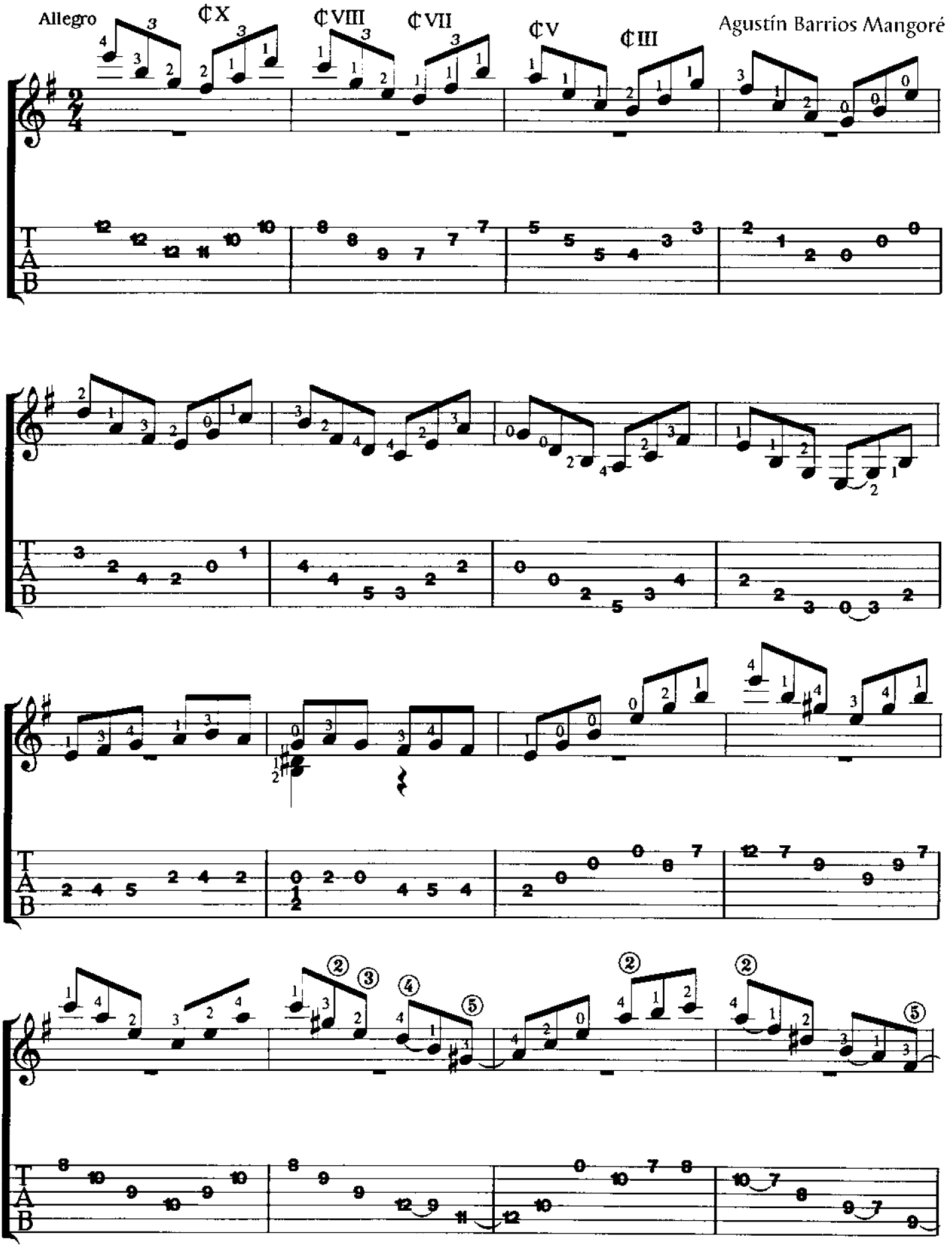


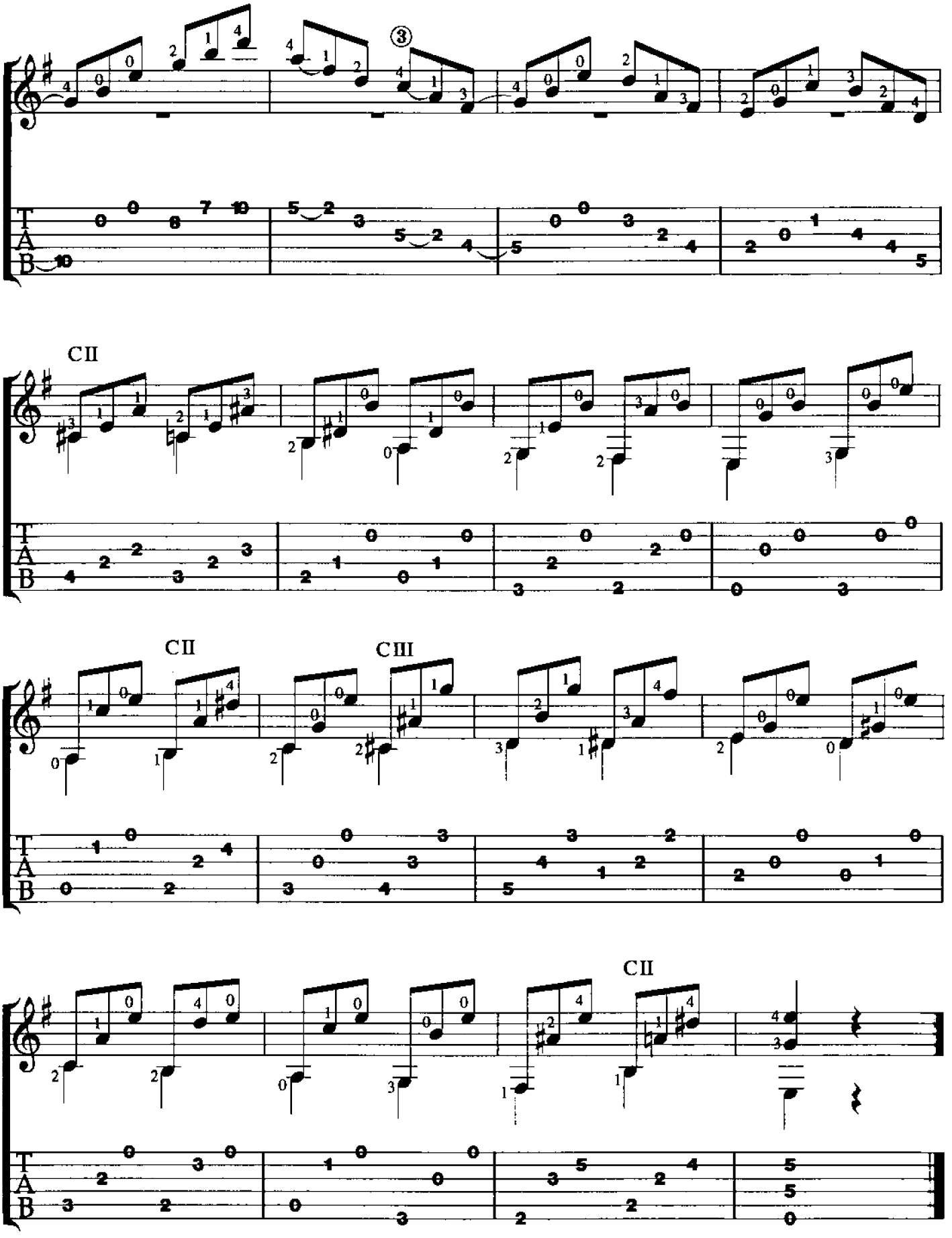


Barrios wrote music in these forms: preludes, studies, theme and variations, waltzes, rondos, medleys, plus his extended through composed pieces (examples: *Un Sueño en la Floresta, La Catedral, Pericón*). He played minuets by Beethoven, Bufaleti, Paderewsky, Sor and Tárrega. He also created 6 original 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

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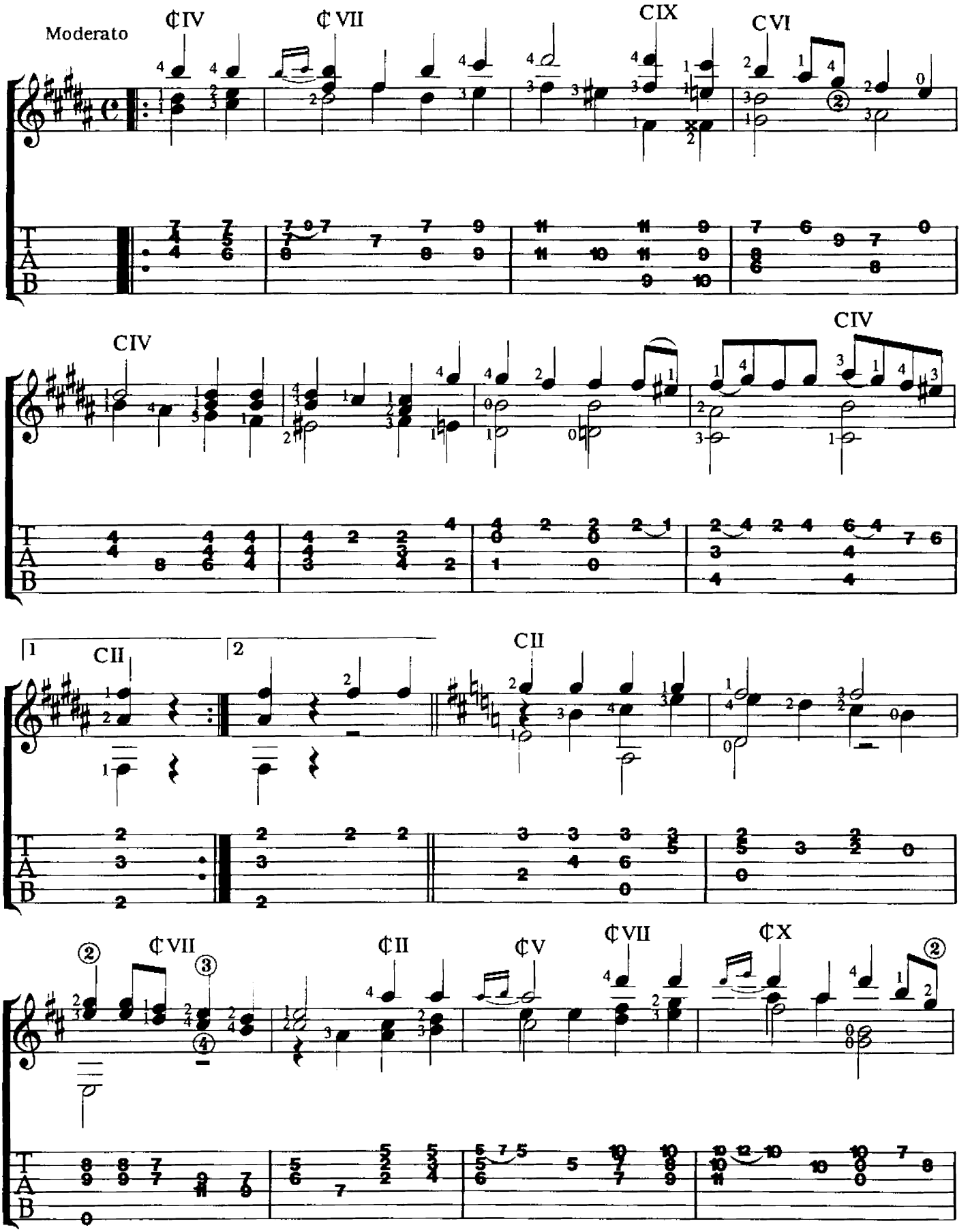
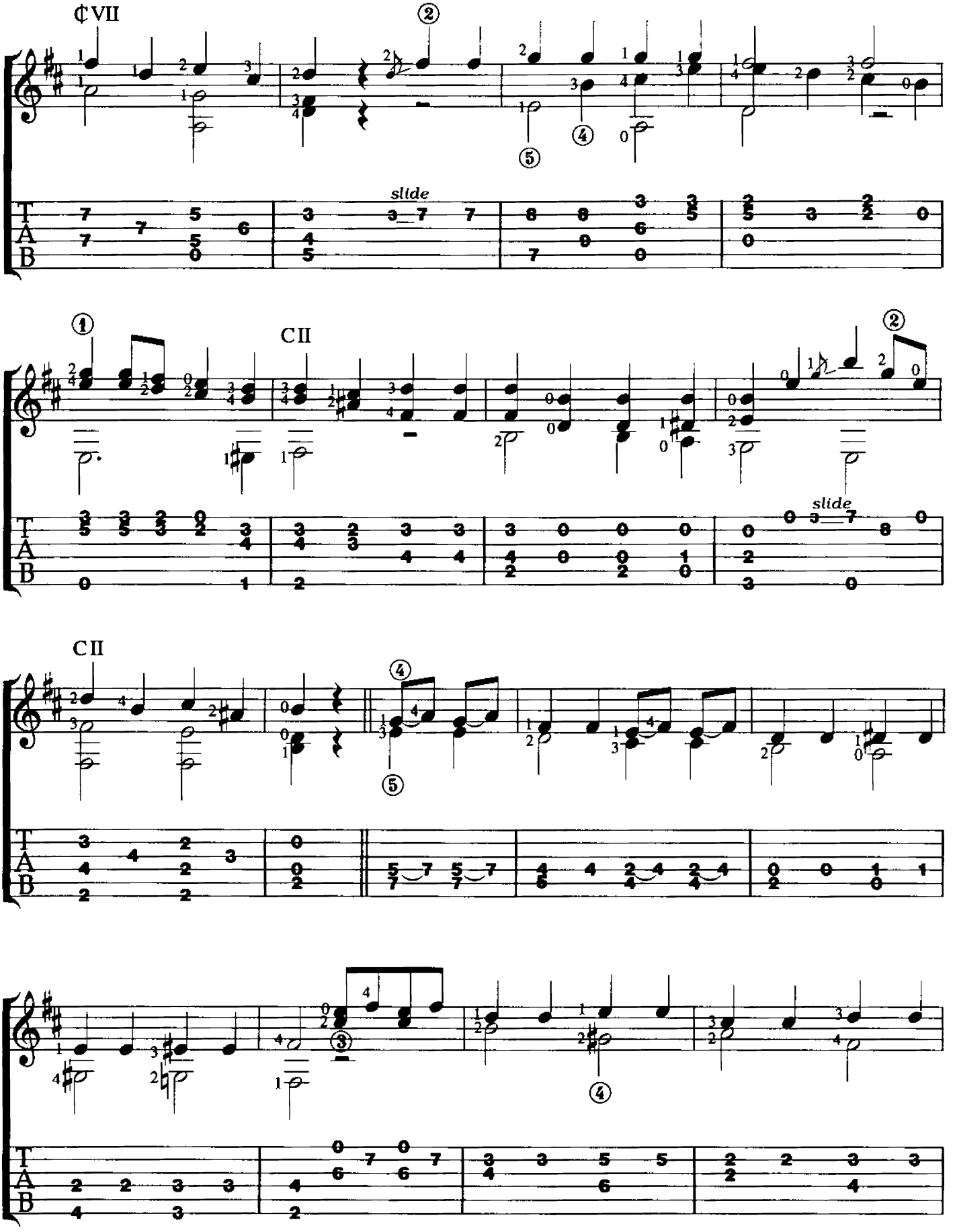
Gavota al Estilo Antiguo

Agustín Barrios Mangoré

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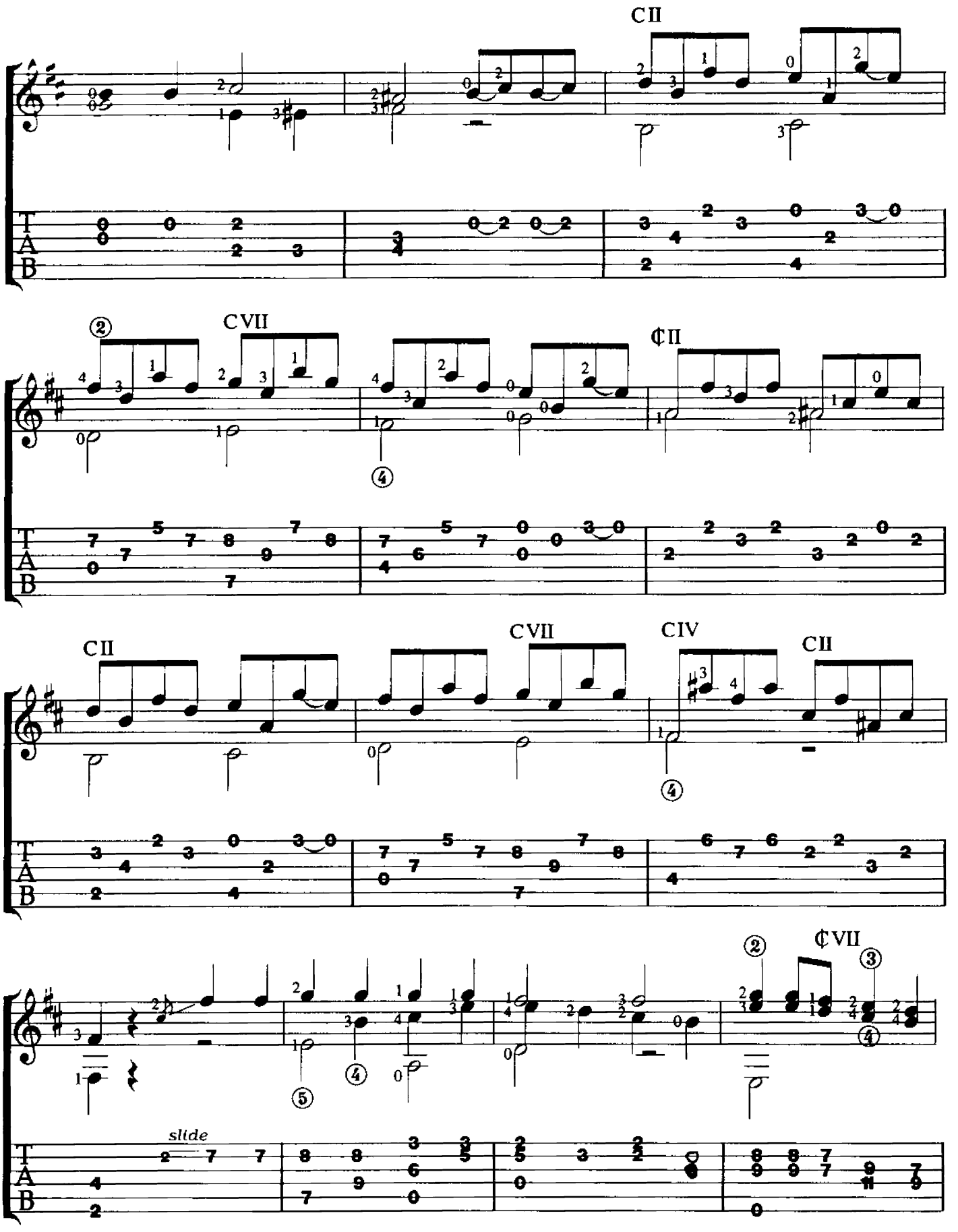
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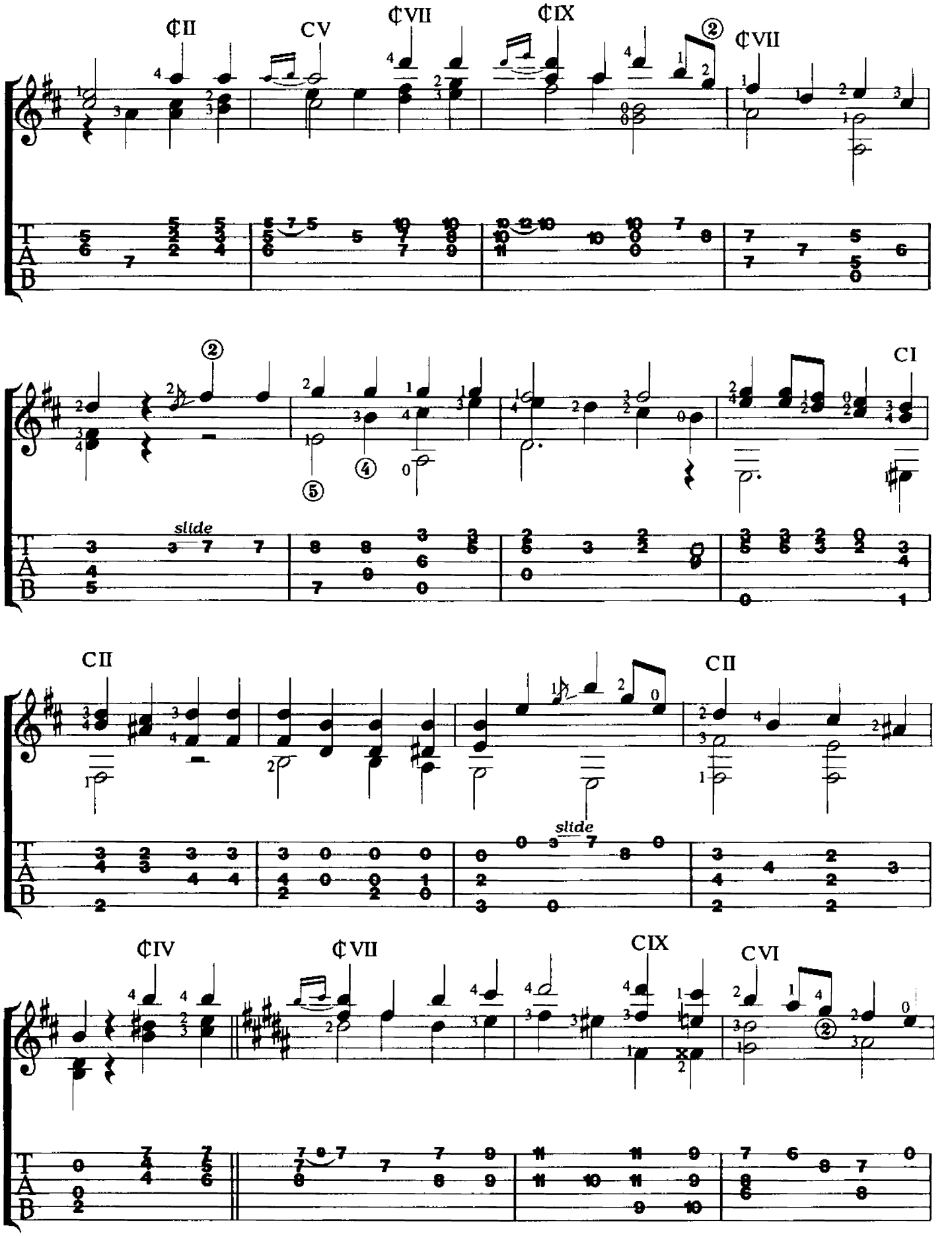
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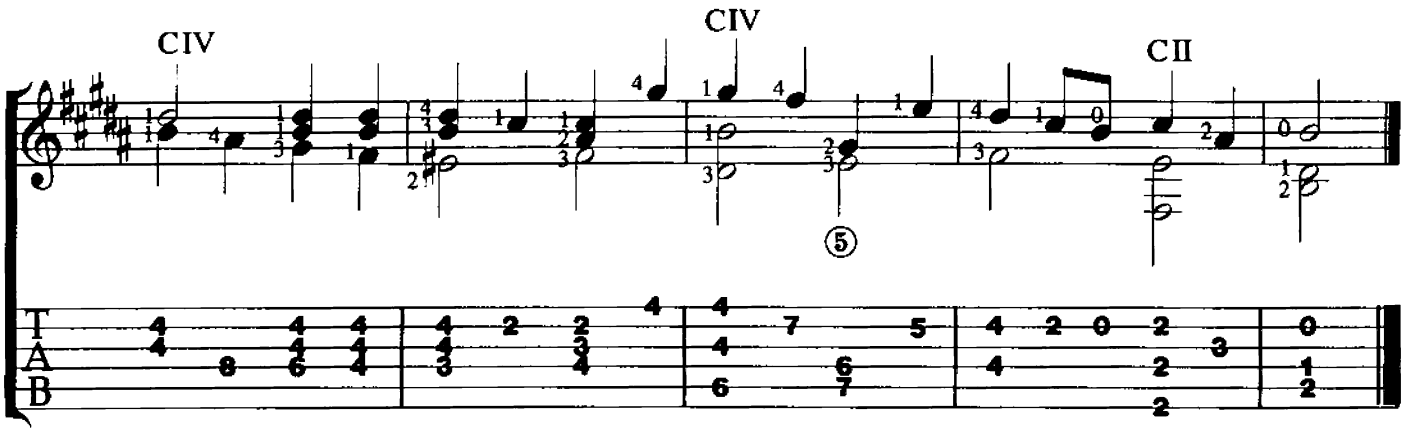
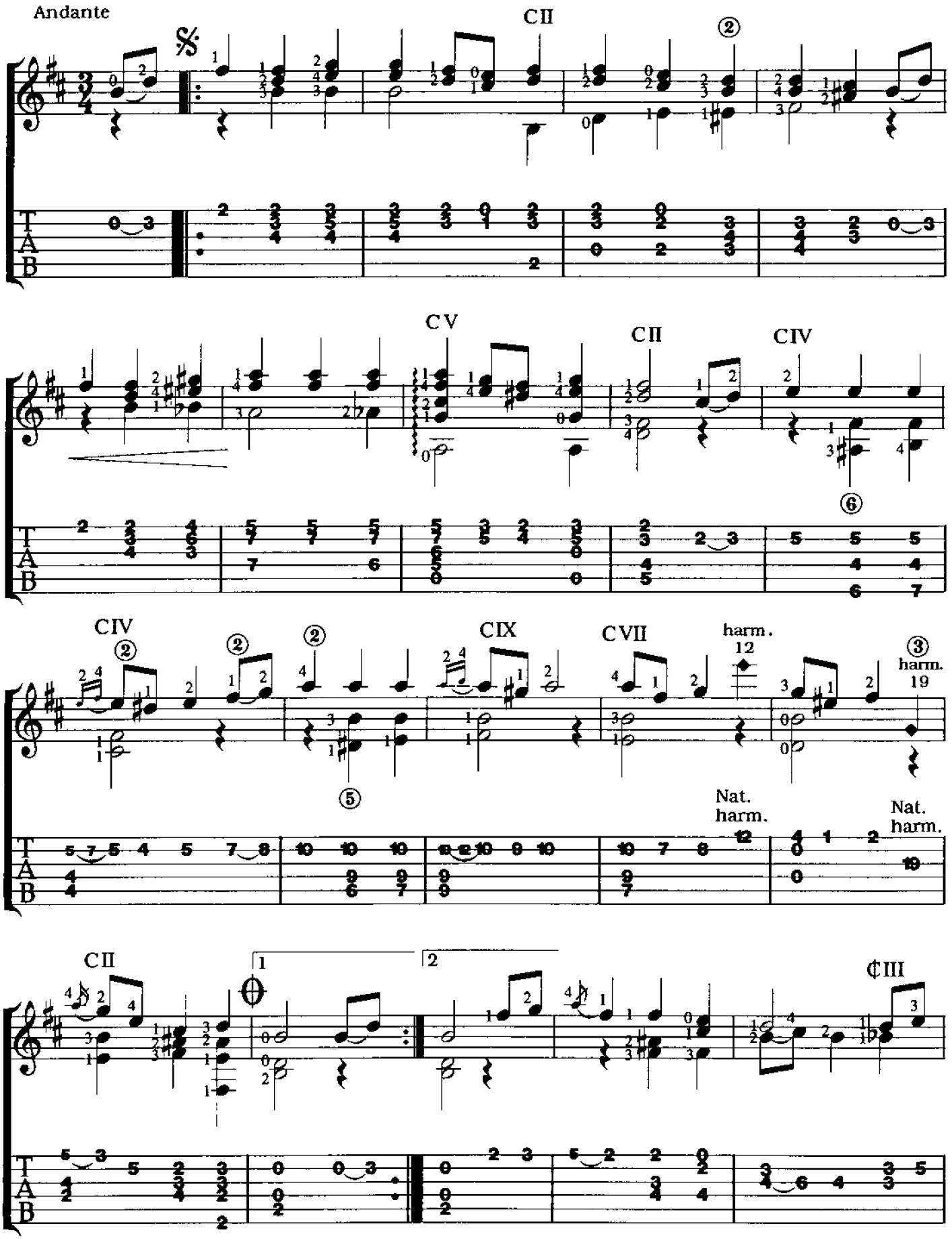
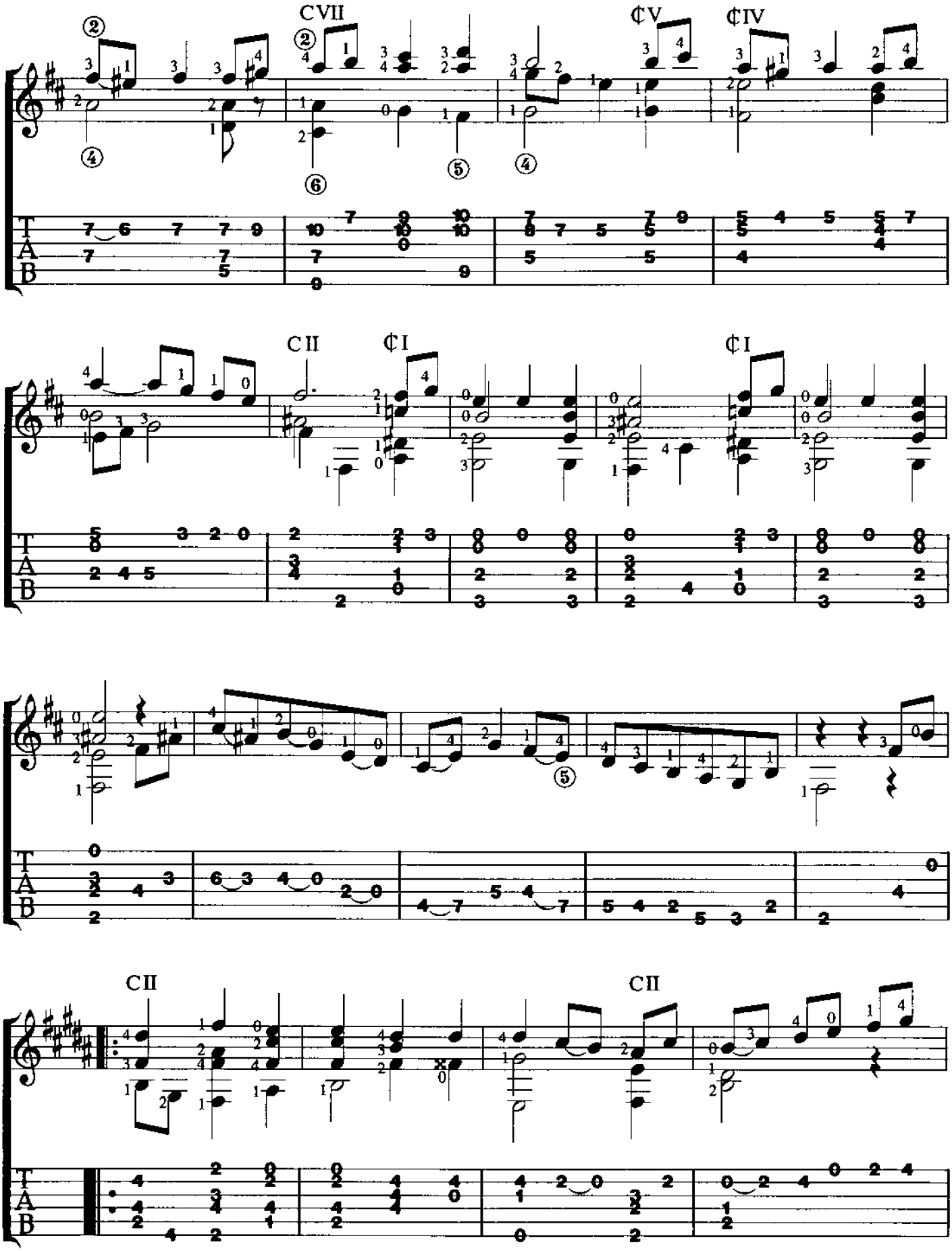


This delightful *Gavota al Estilo Antiguo (Gavotte in the Old Style)* was written in August of 1941 in San Salvador. It is indeed a *gavotte* with the accent falling on the third beat. He undoubtedly wrote it for his students to play as it is not extremely difficult and quite enjoyable, exhibiting that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

Medallón Antiguo

Agustín Barrios Mangoré

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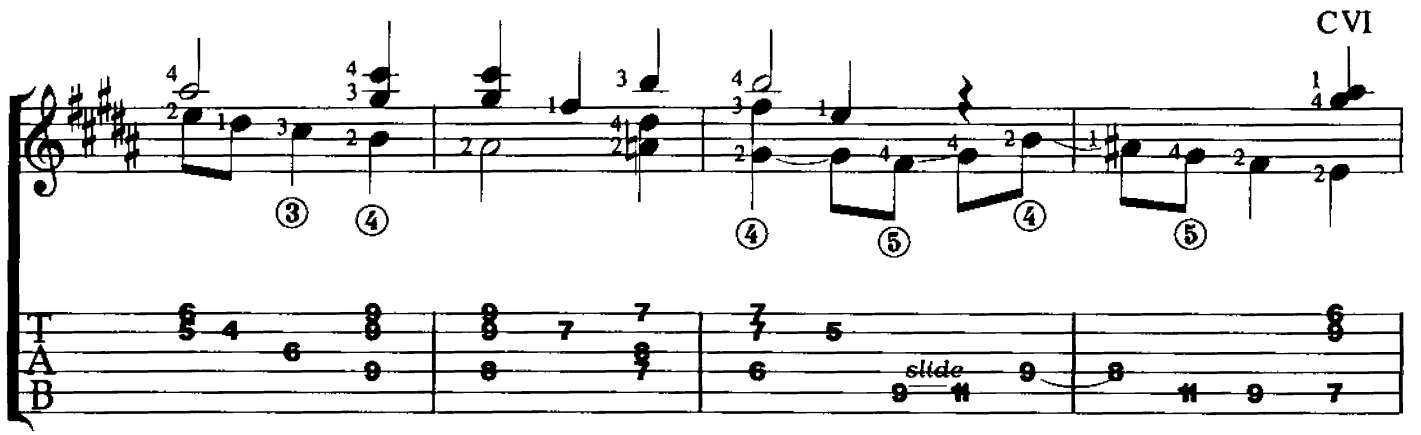
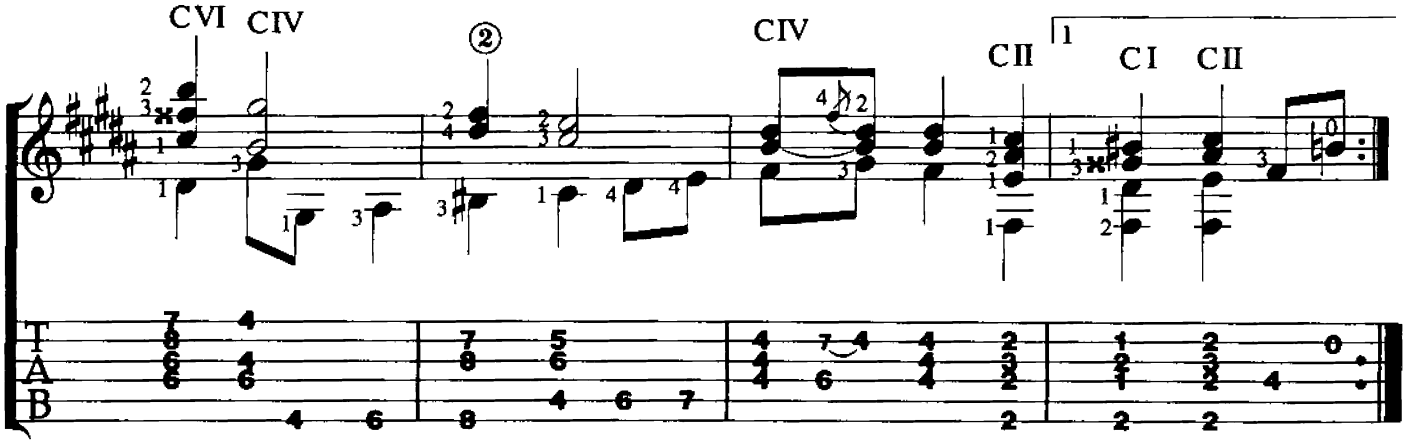
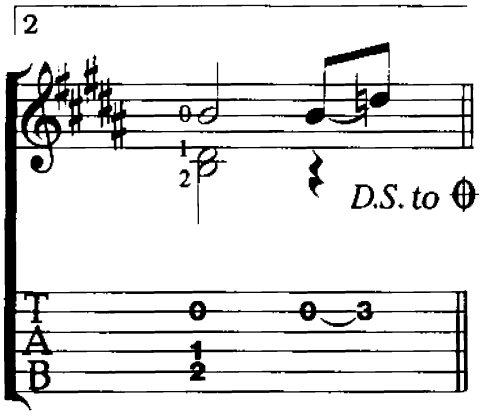
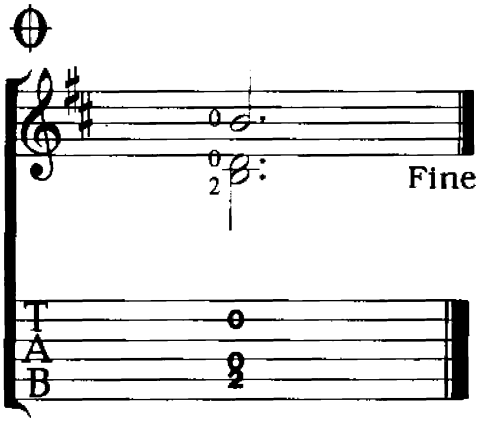






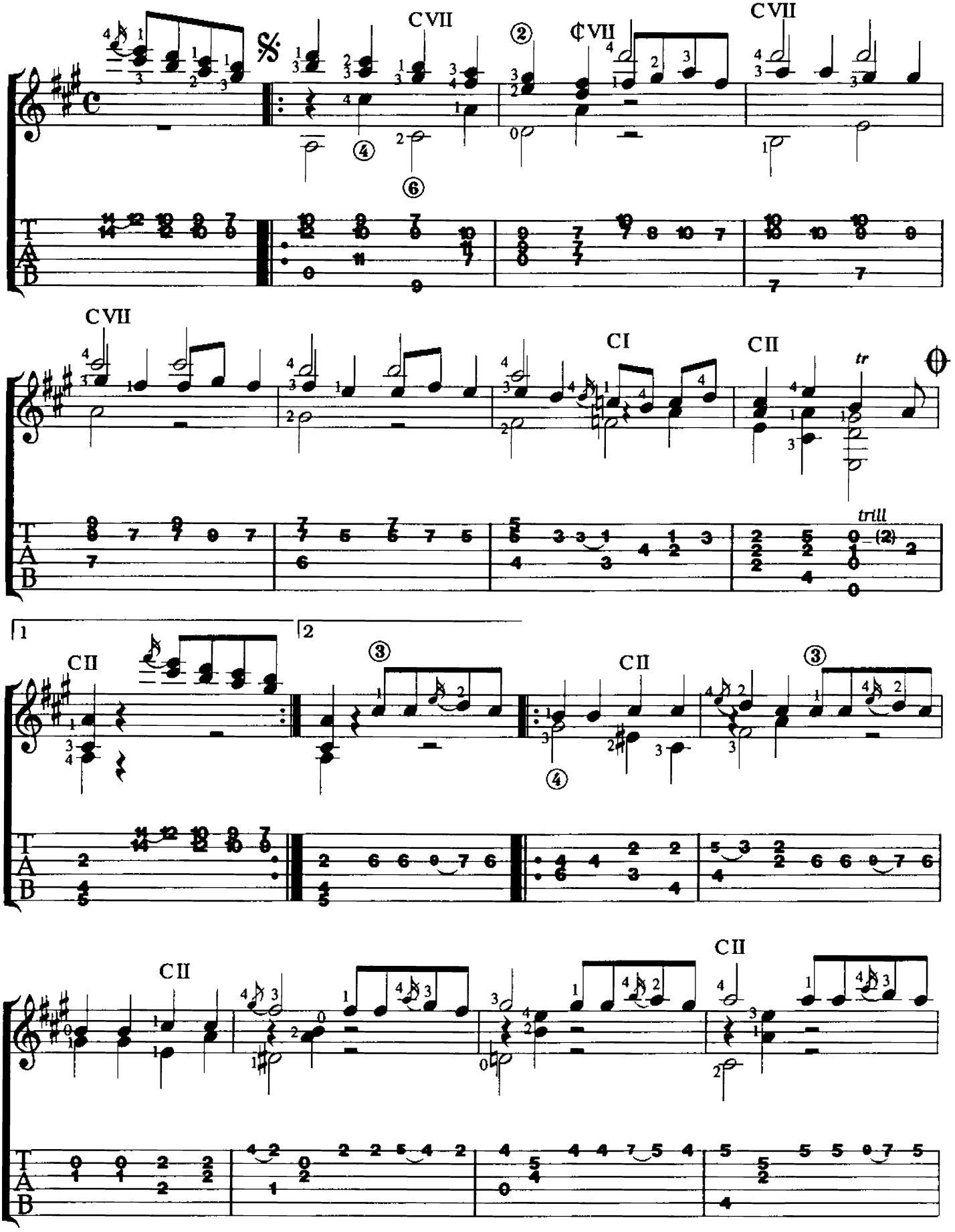


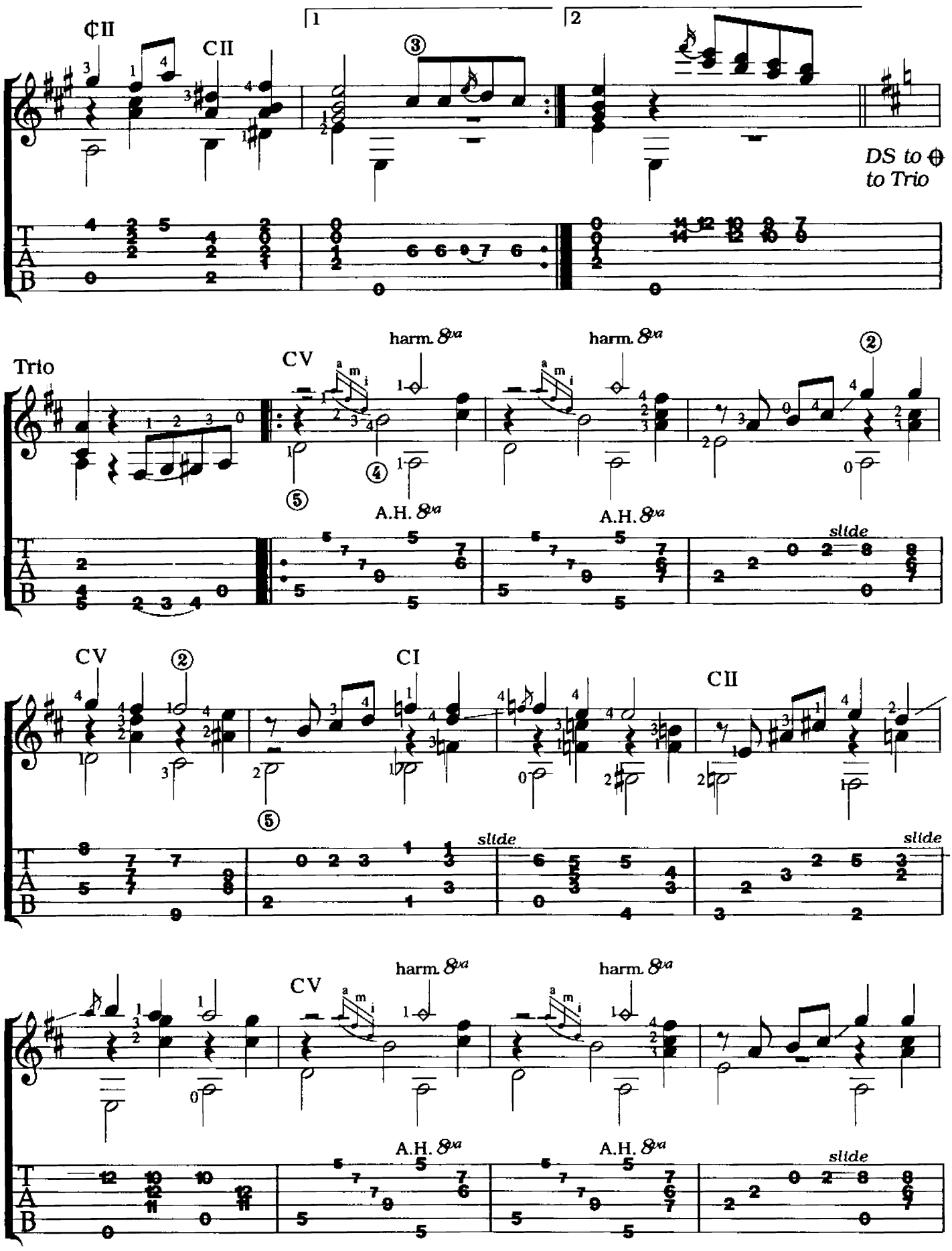
Created in Brazil circa 1919, this work was dedicated to an opera singer Barrios fell in love with in Rio. The first three notes of this piece are from a song by Pergolesi that she reputedly sang. The *Medallón Antiguo (Old Medallion)* refers to a piece of jewelry she habitually wore which Barrios would 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

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to Trio
Trio
CV
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A.H. 8va
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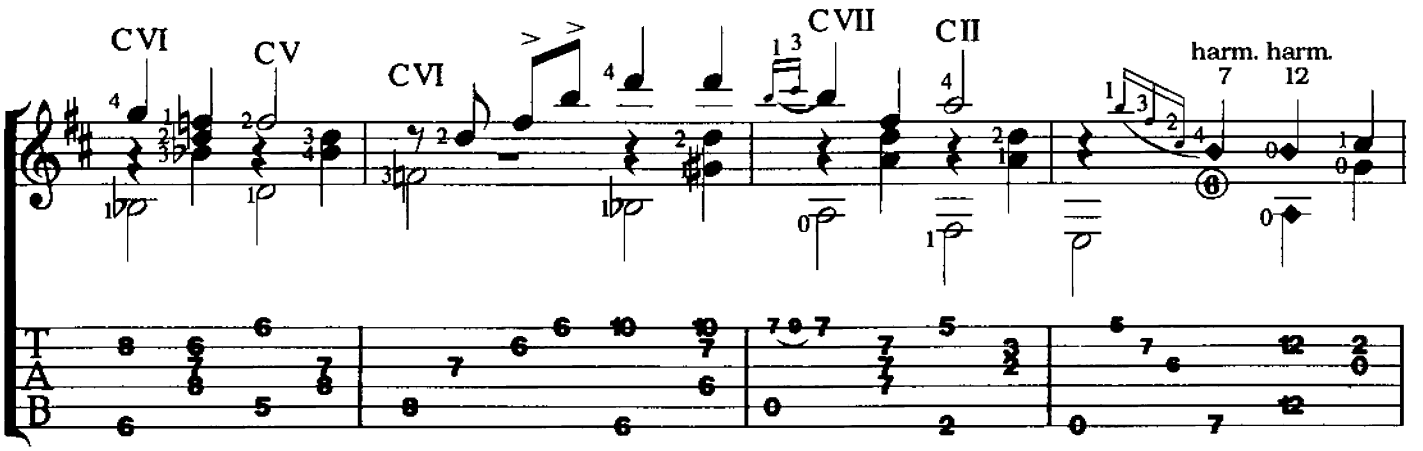
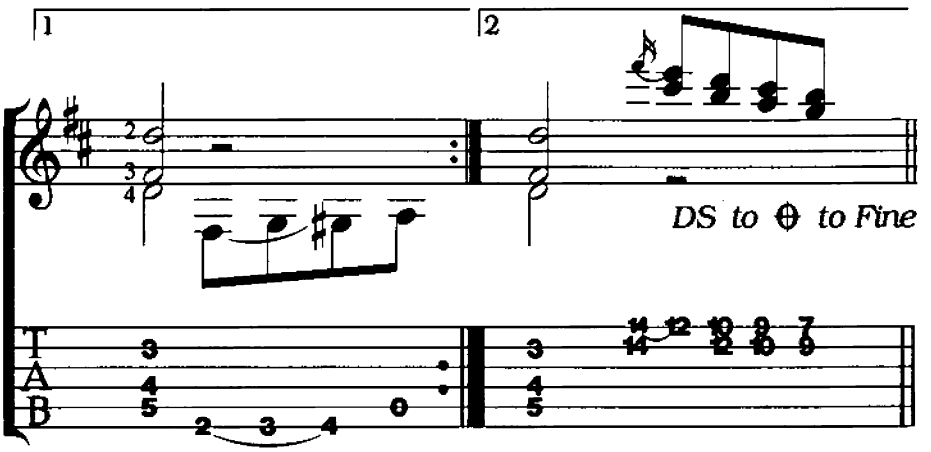
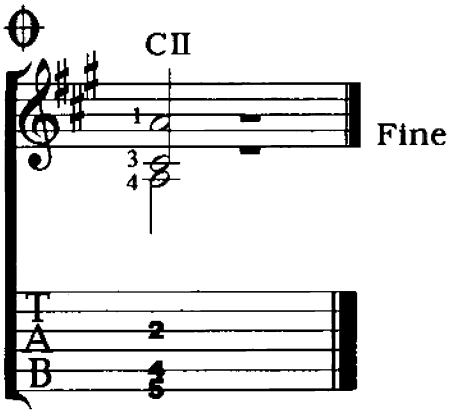
CI
CII







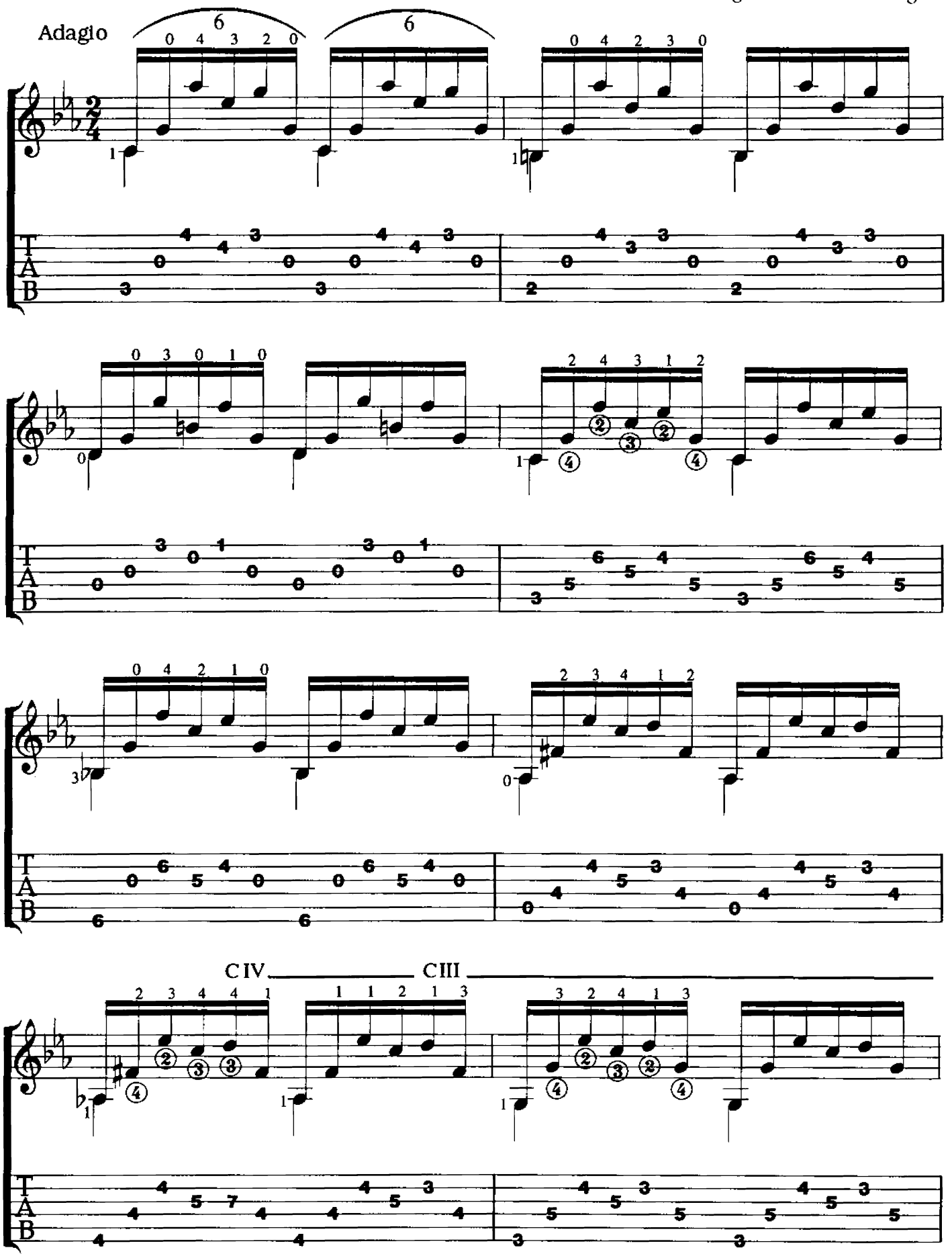
Barrios composed this piece in 1939, just before he departed Costa Rica after being there for nearly a year. He had many good friends in San José, among them the architect-painter Francisco "Chisco" Salazar, who studied guitar with him. An architect friend of Chisco's was Walter Bolandi who, together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

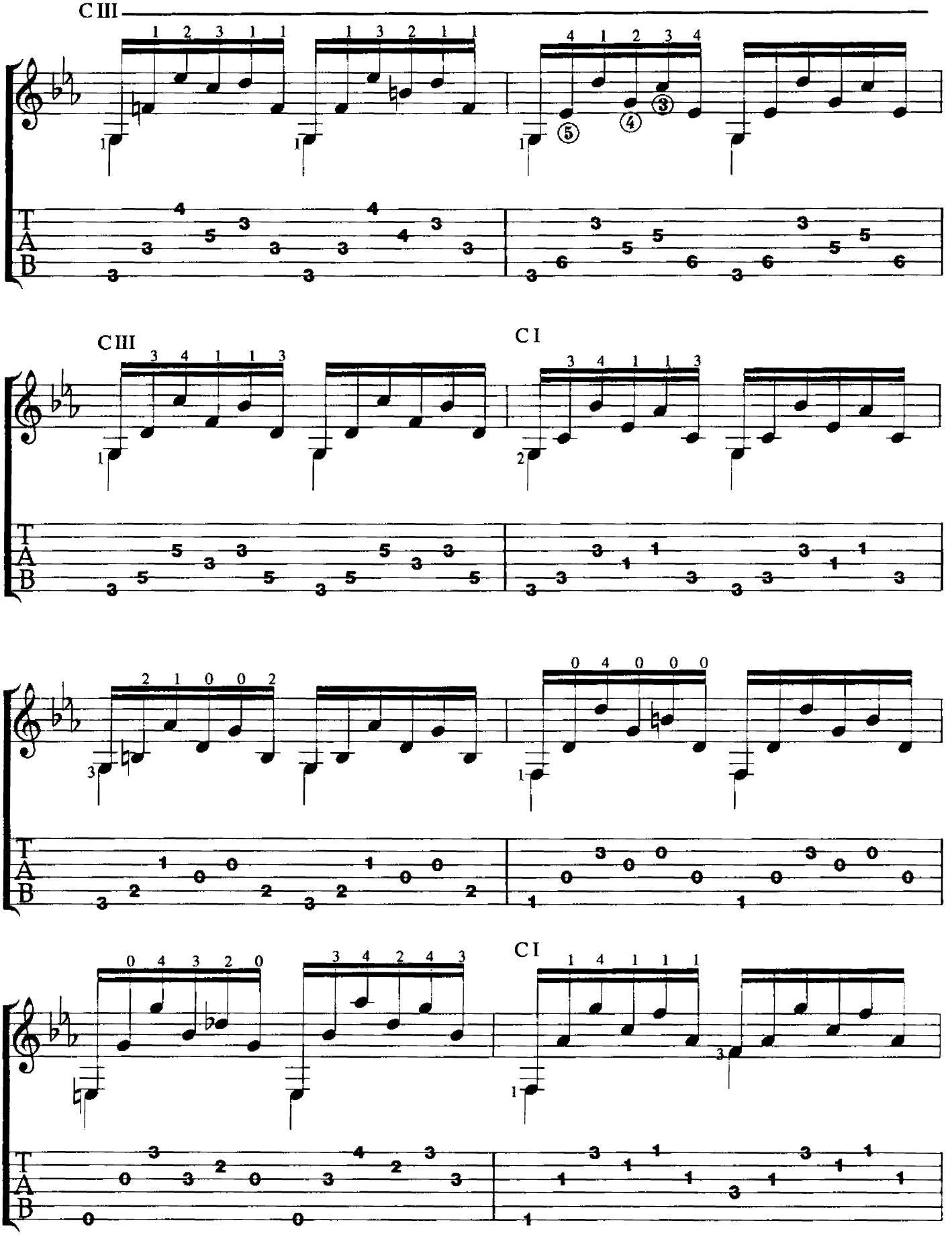
"To the intelligent and dear child Dinora, beloved daughter of my unforgettable friend Don Walter Bolandi, in testimony of my sincere affection."

San José, Costa Rica, July 12, 1939

Preludio in C Minor

Agustín Barrios Mangoré




C III
C III
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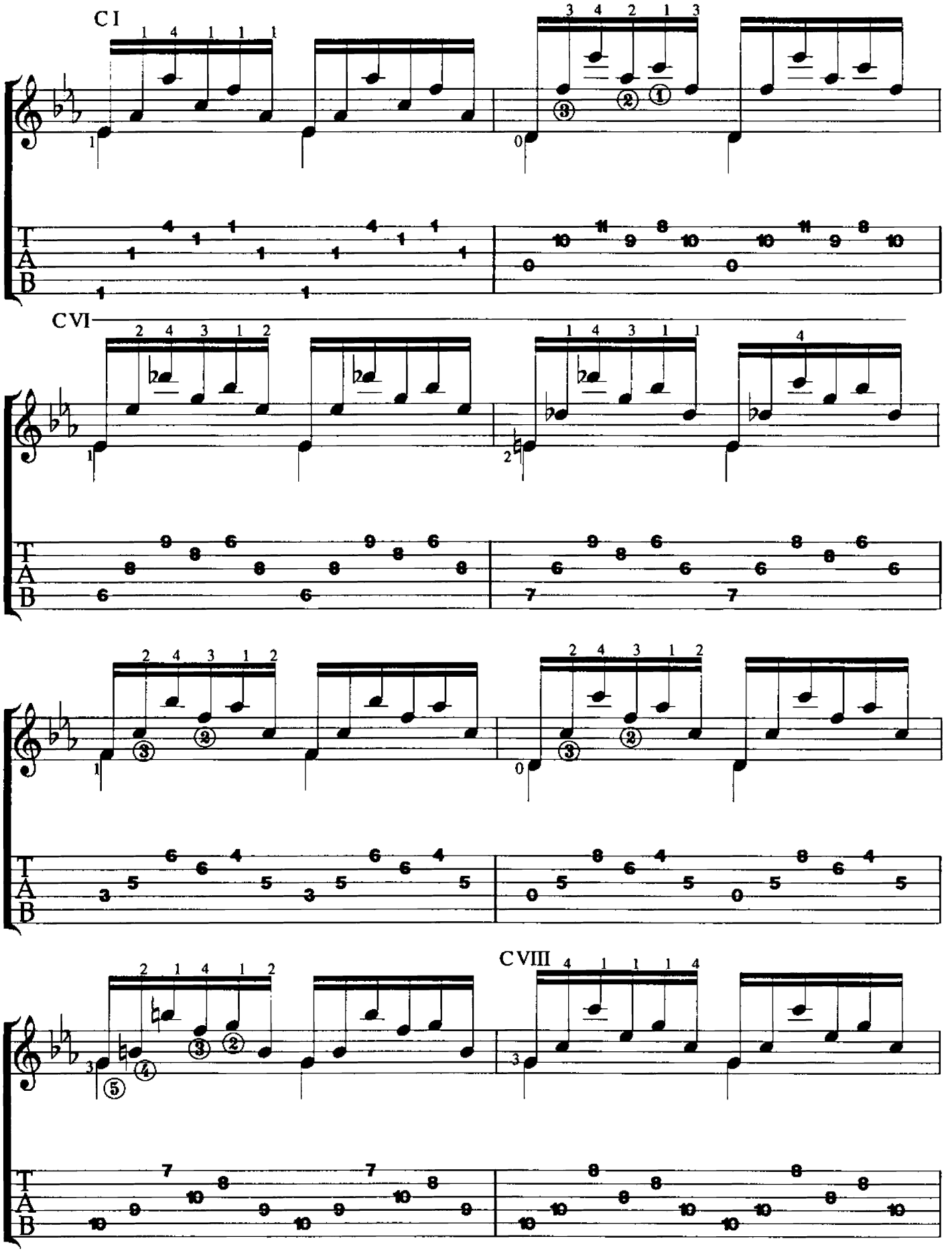
C I


C I
C VI
C VIII
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A
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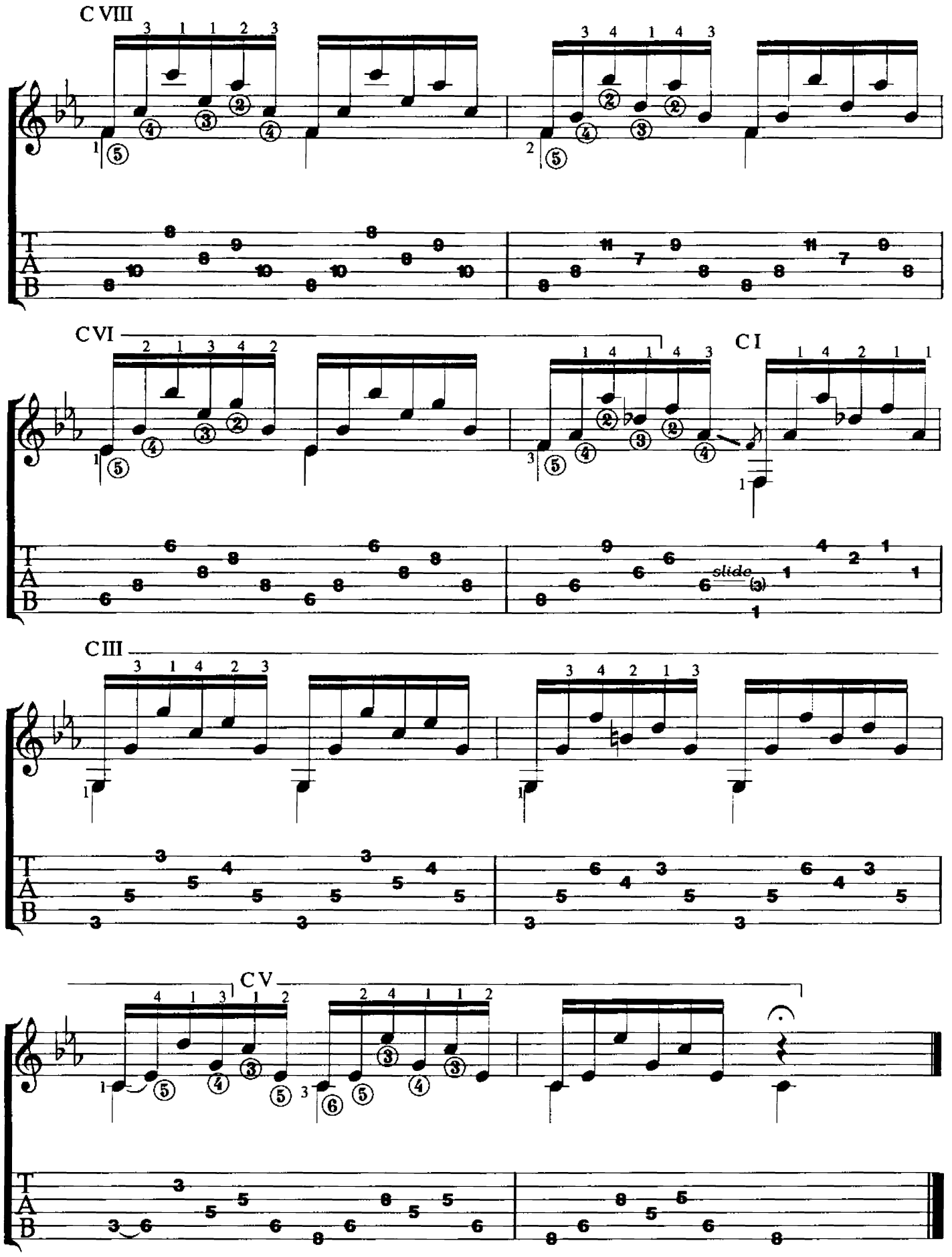
C VIII
C VI
C I
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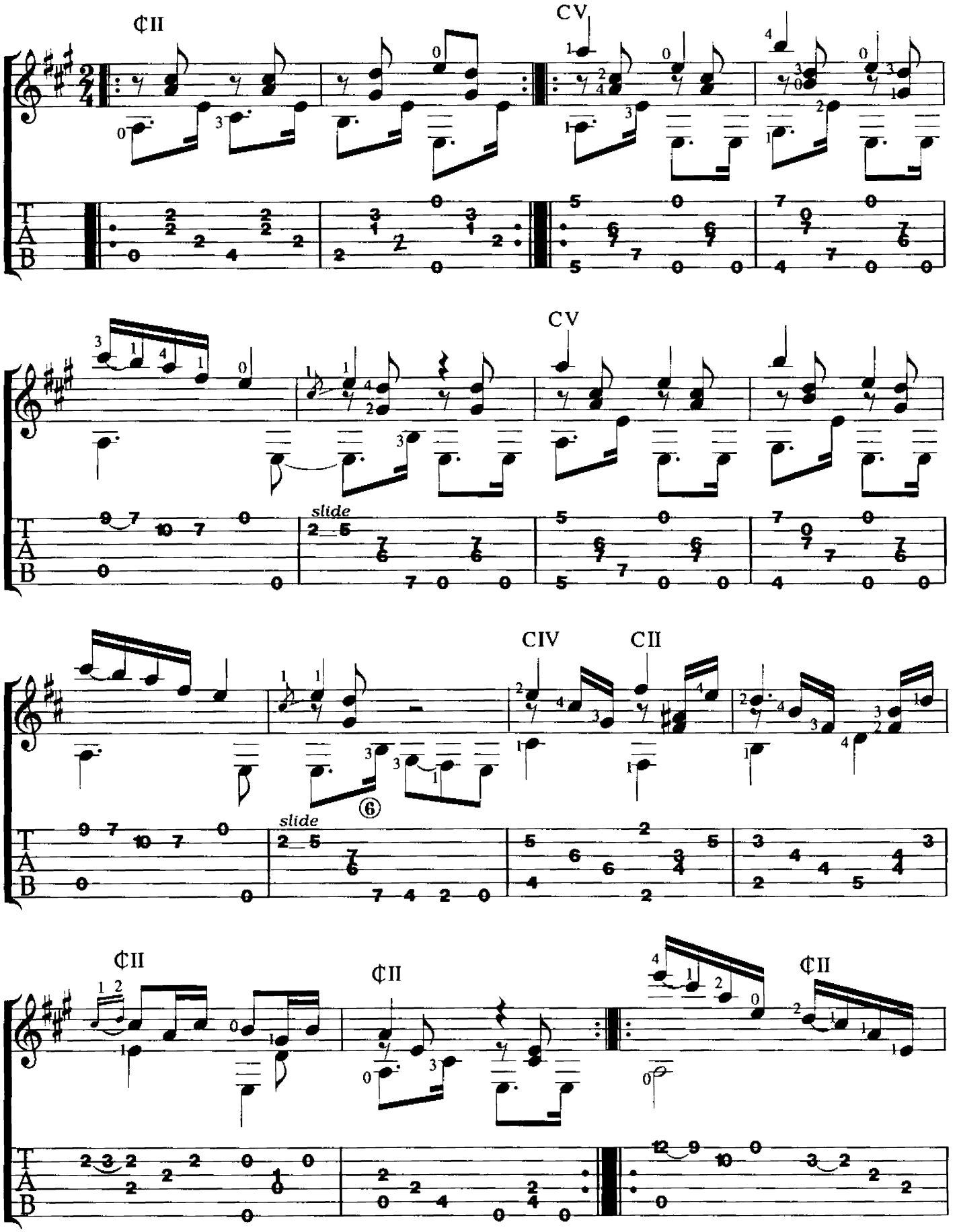
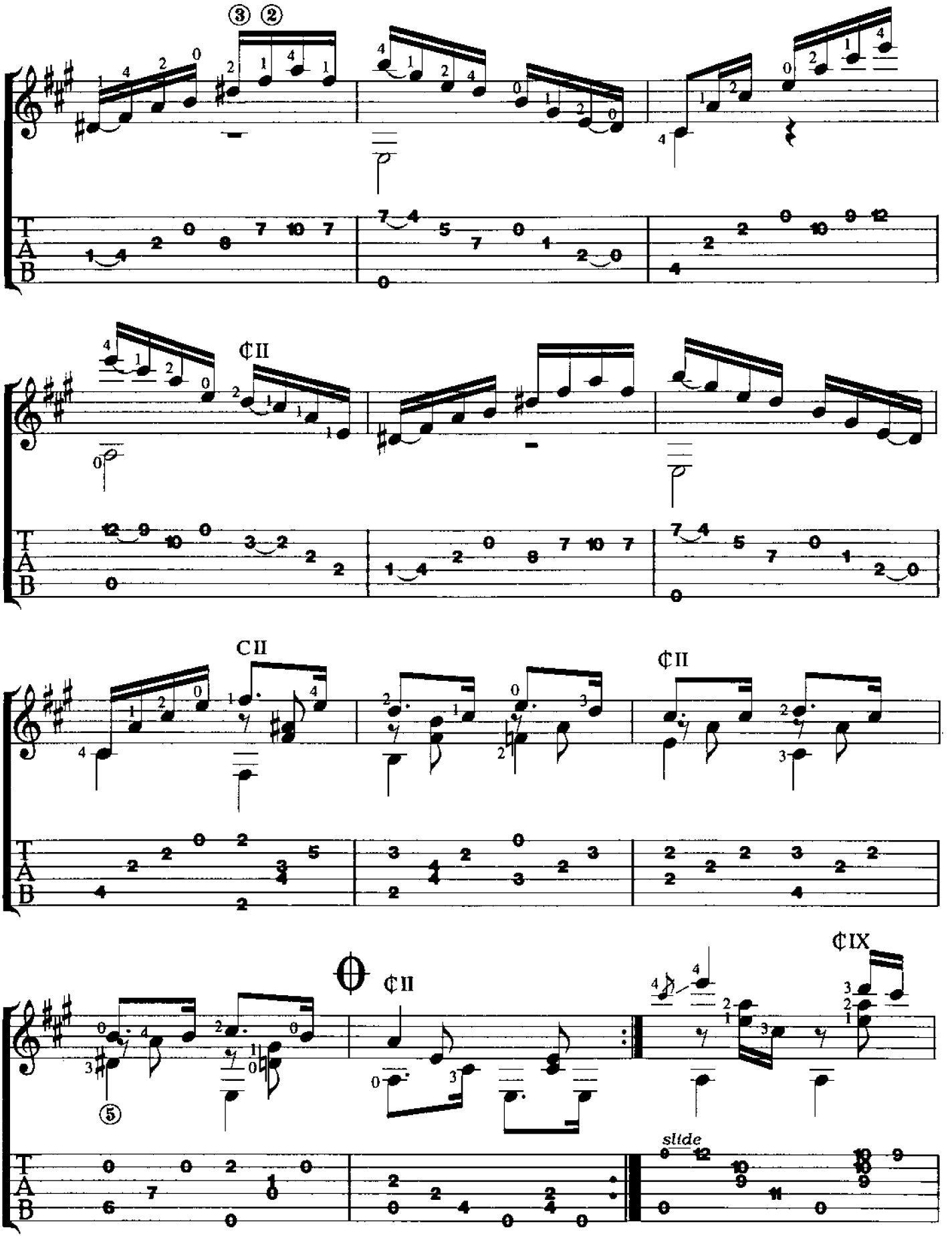
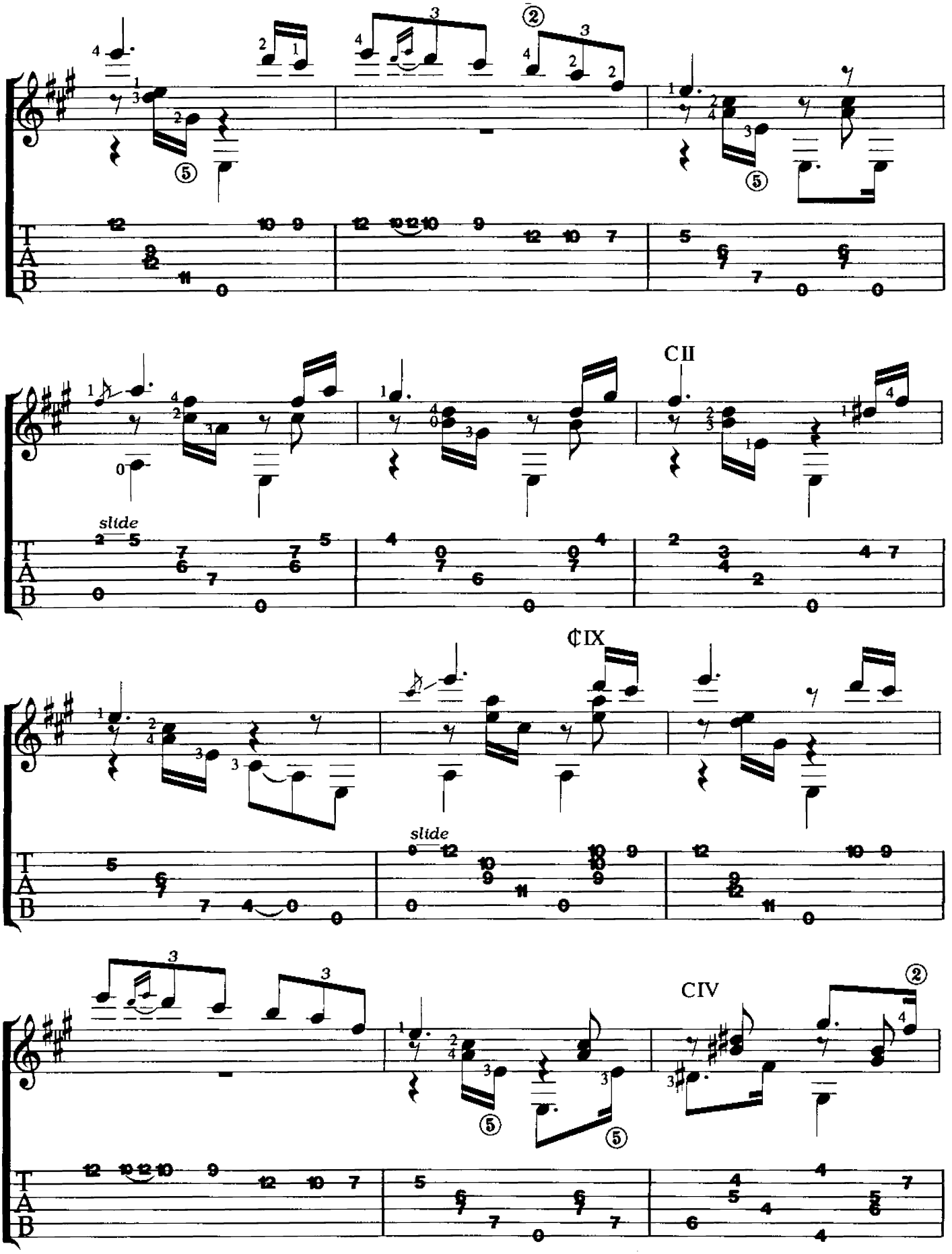
C III
C V

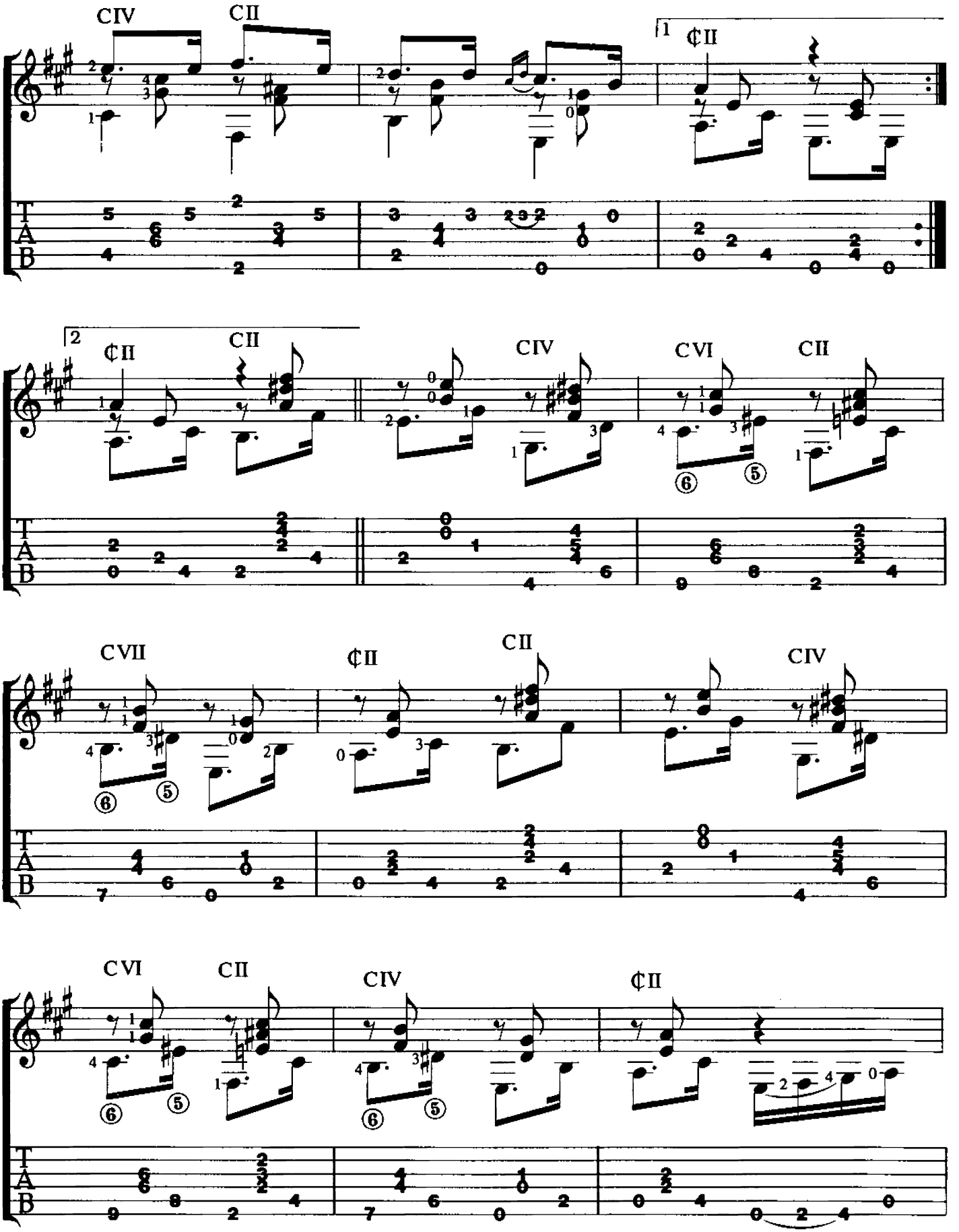
Maxixe

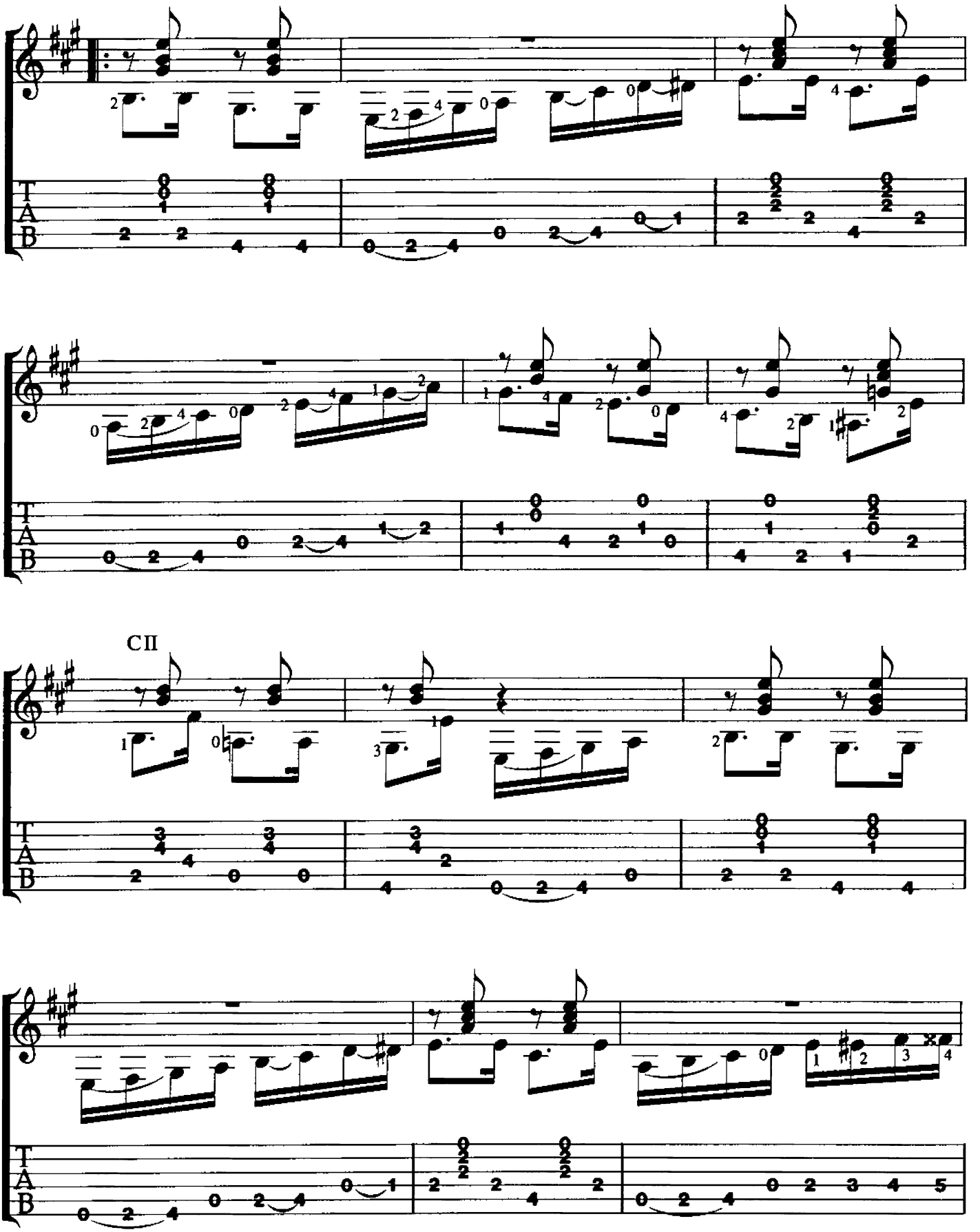
Agustín Barrios Mangoré




③ ②
¢II
CII
¢II
¢II
¢IX
slide


CII
slide
¢IX
slide
CIV


CIV
CII
1
¢II
2
¢II
CII
CIV
CVI
CII
CVII
¢II
CII
CIV
CVI
CII
CIV
¢II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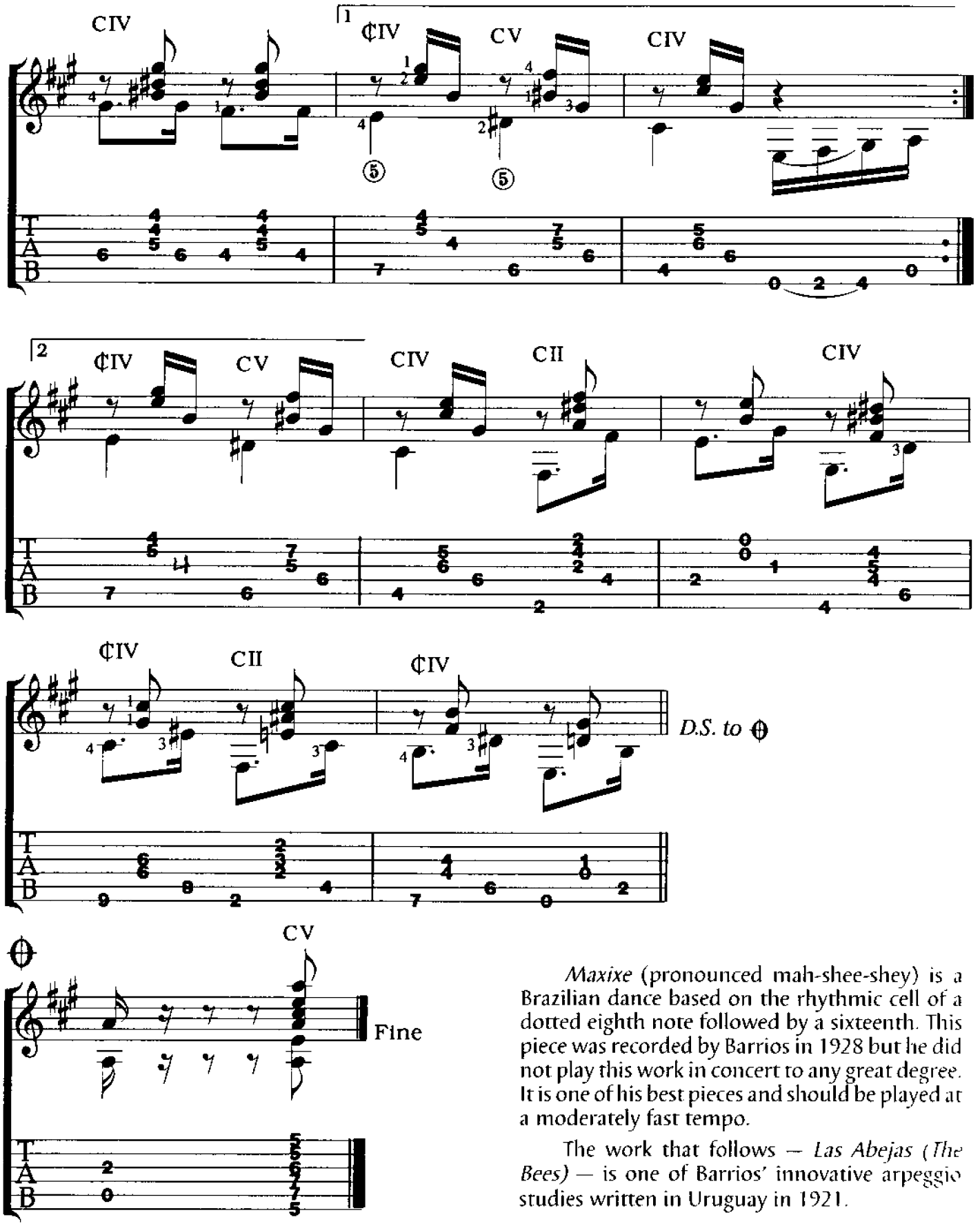
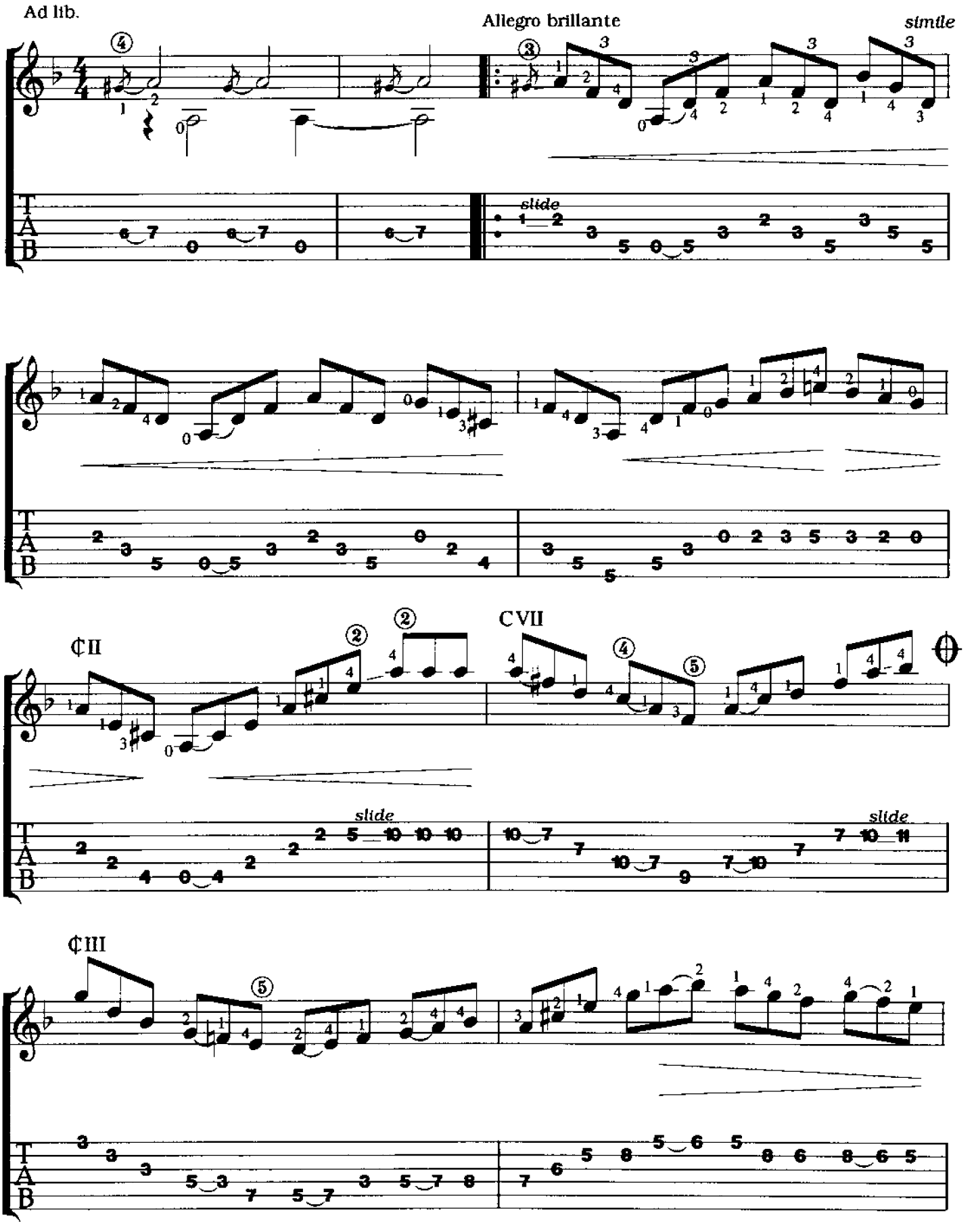


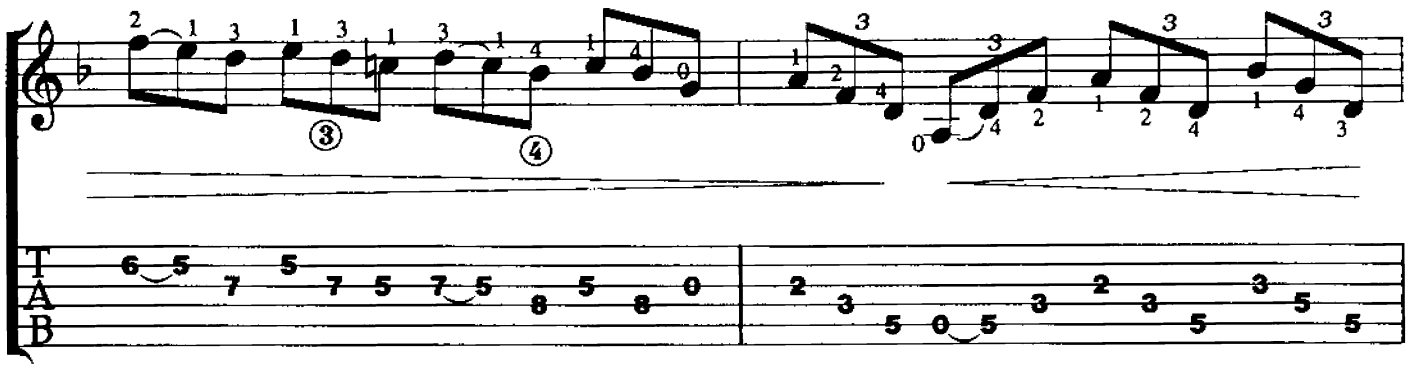
Maxixe (pronounced mah-shee-shey) is a Brazilian dance based on the rhythmic cell of a dotted eighth note followed by a sixteenth. This piece was recorded by Barrios in 1928 but he did not play this work in concert to any great degree. It is one of his best pieces and should be played at a moderately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

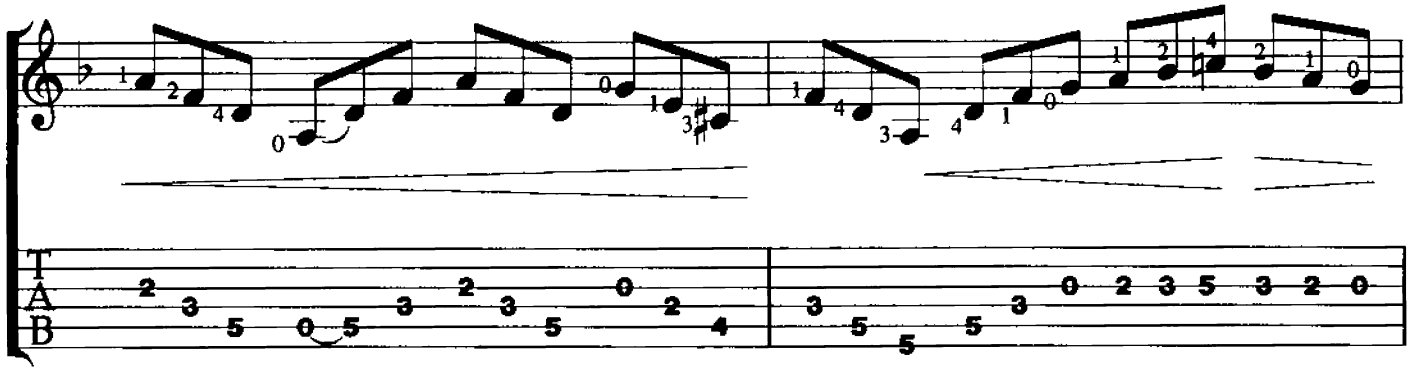
The work that follows — *Las Abejas (The Bees)* — is one of Barrios' innovative arpeggio studies written in Uruguay in 1921.

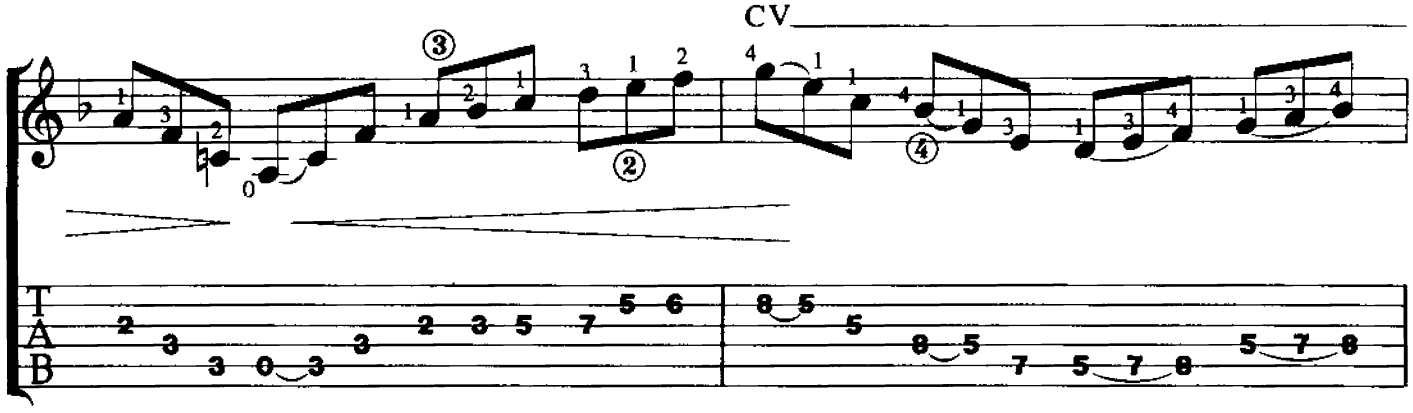
Las Abejas

Agustín Barrios Mangoré





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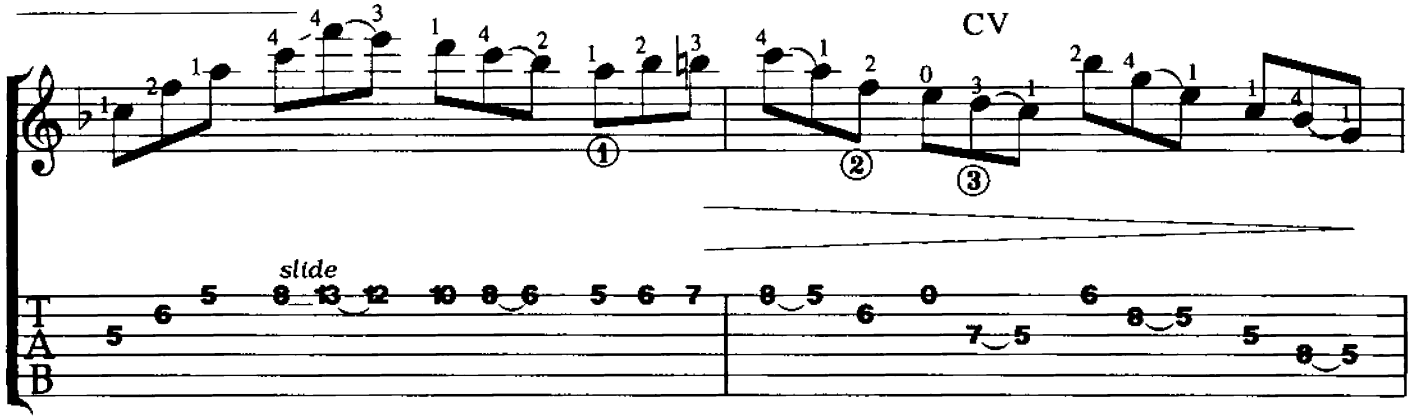
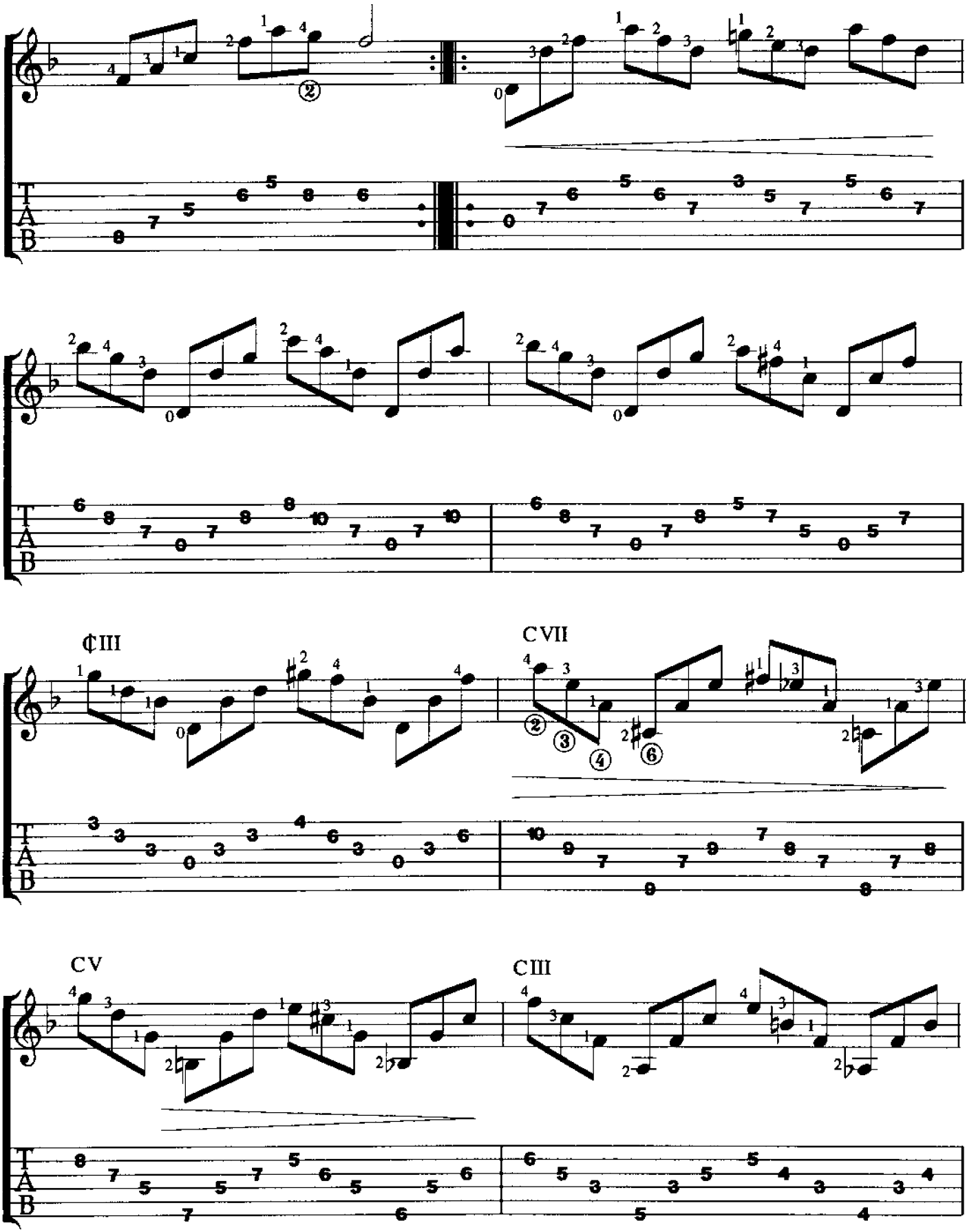

CV
slide


¢III
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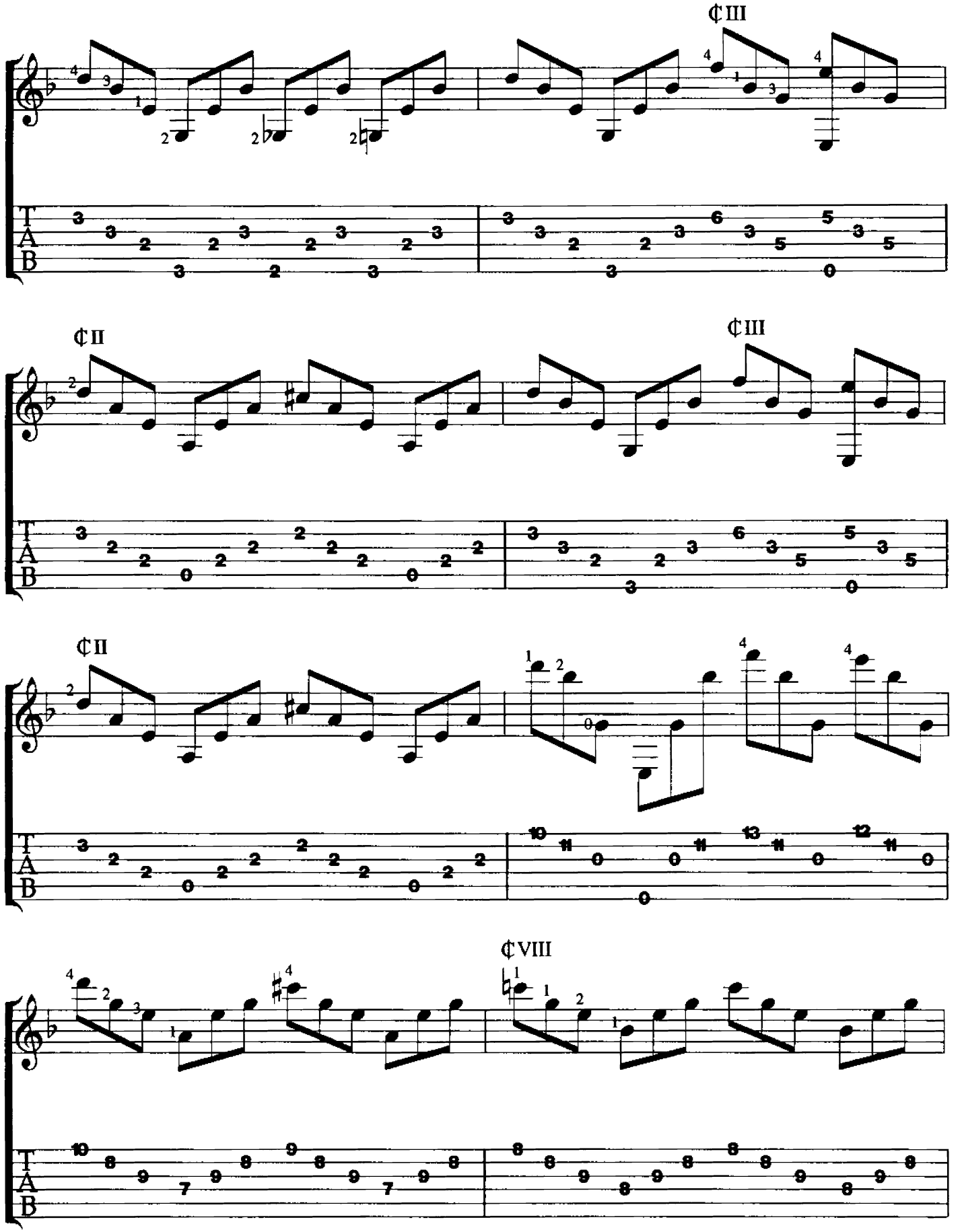
¢III
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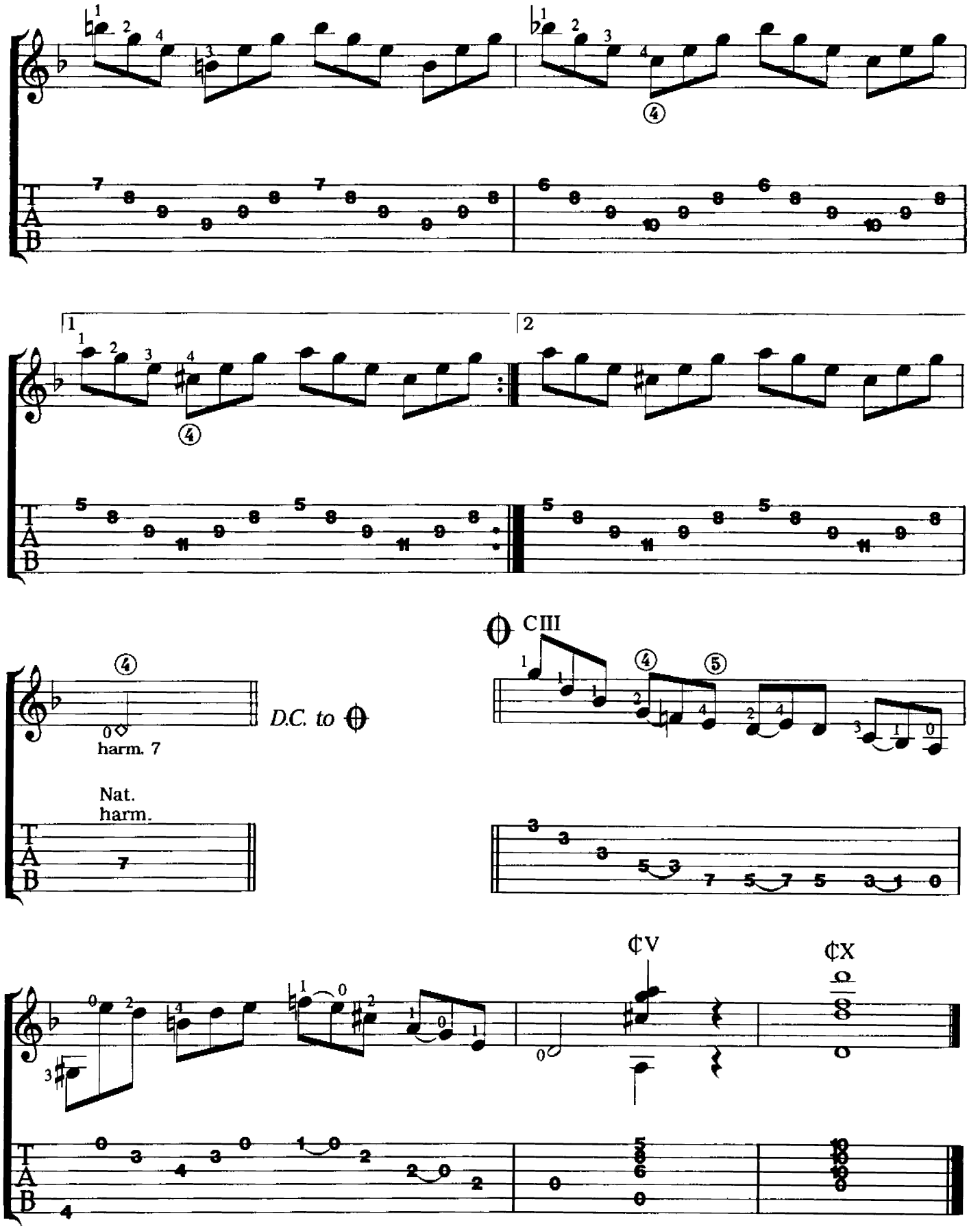
harm. 7
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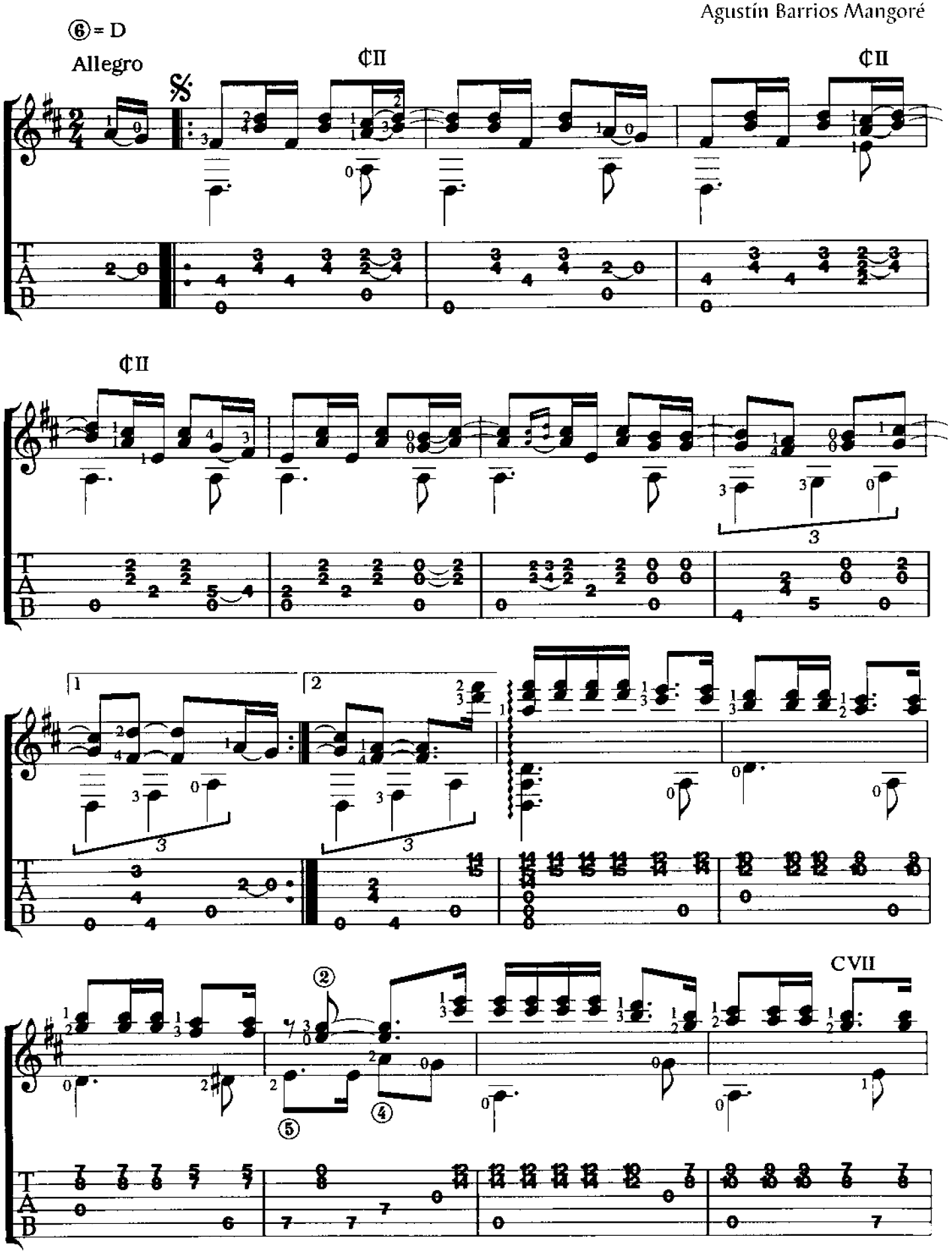
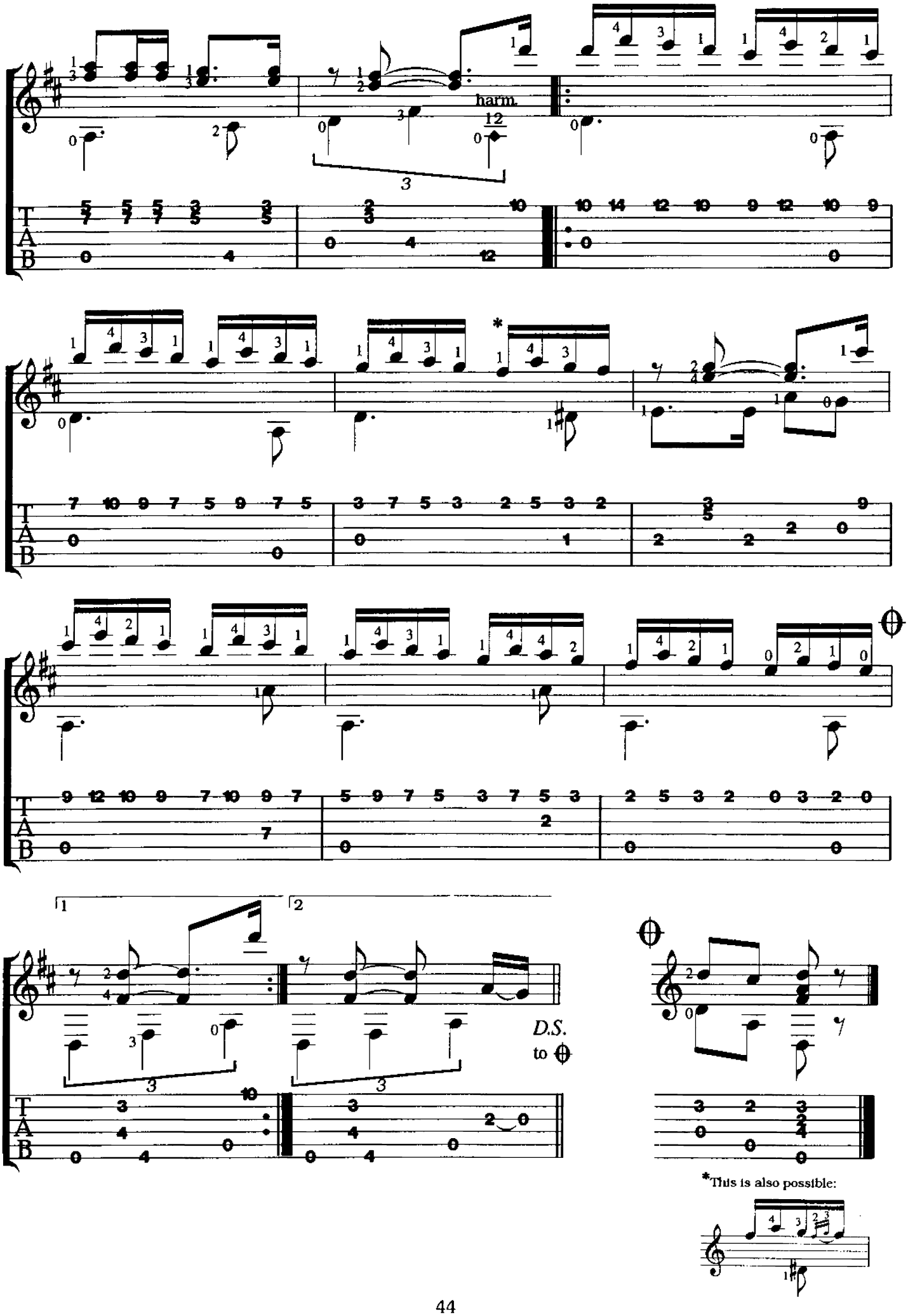
harm.
CIII
¢V
¢X

Danza Guaraní

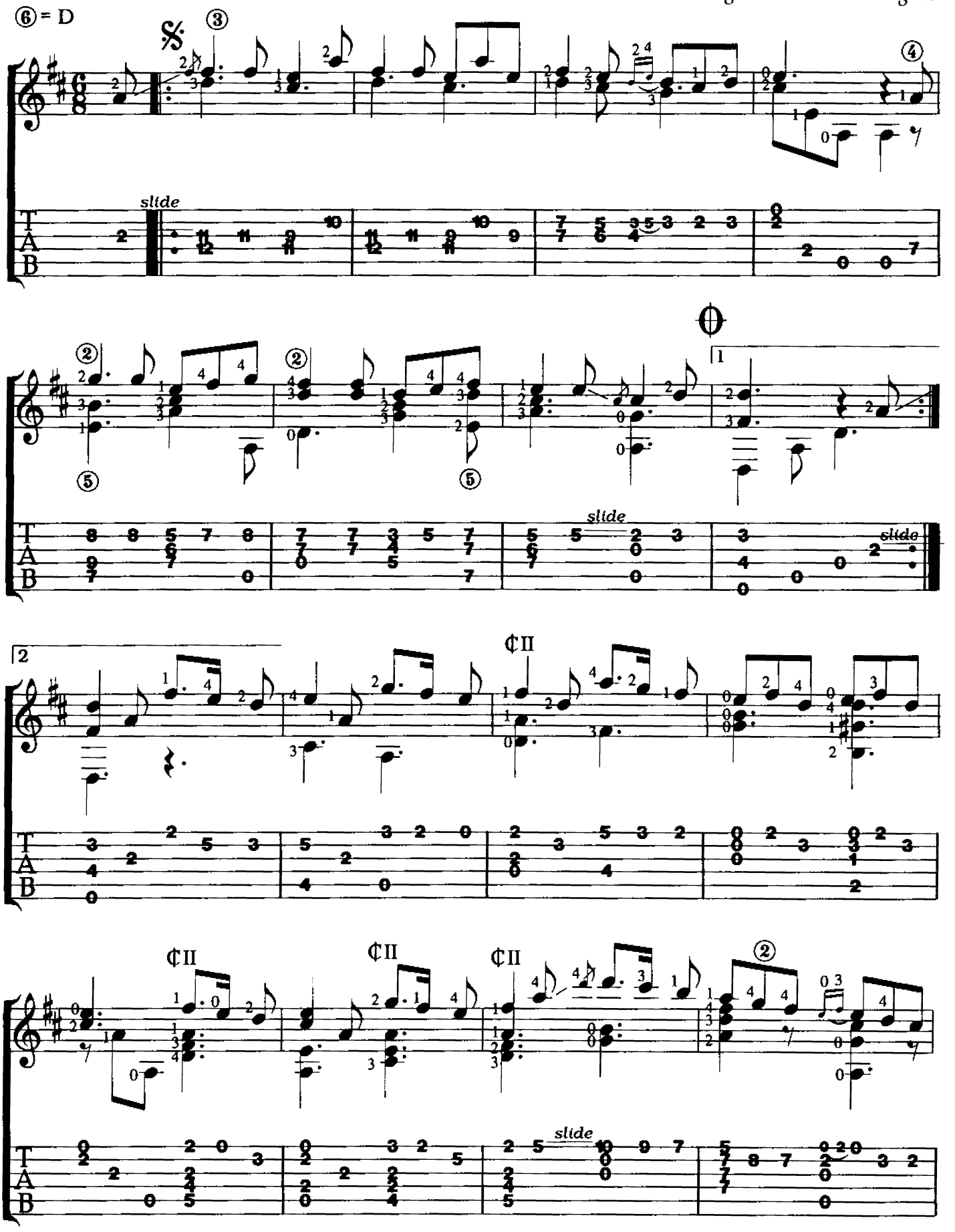
Agustín Barrios Mangoré

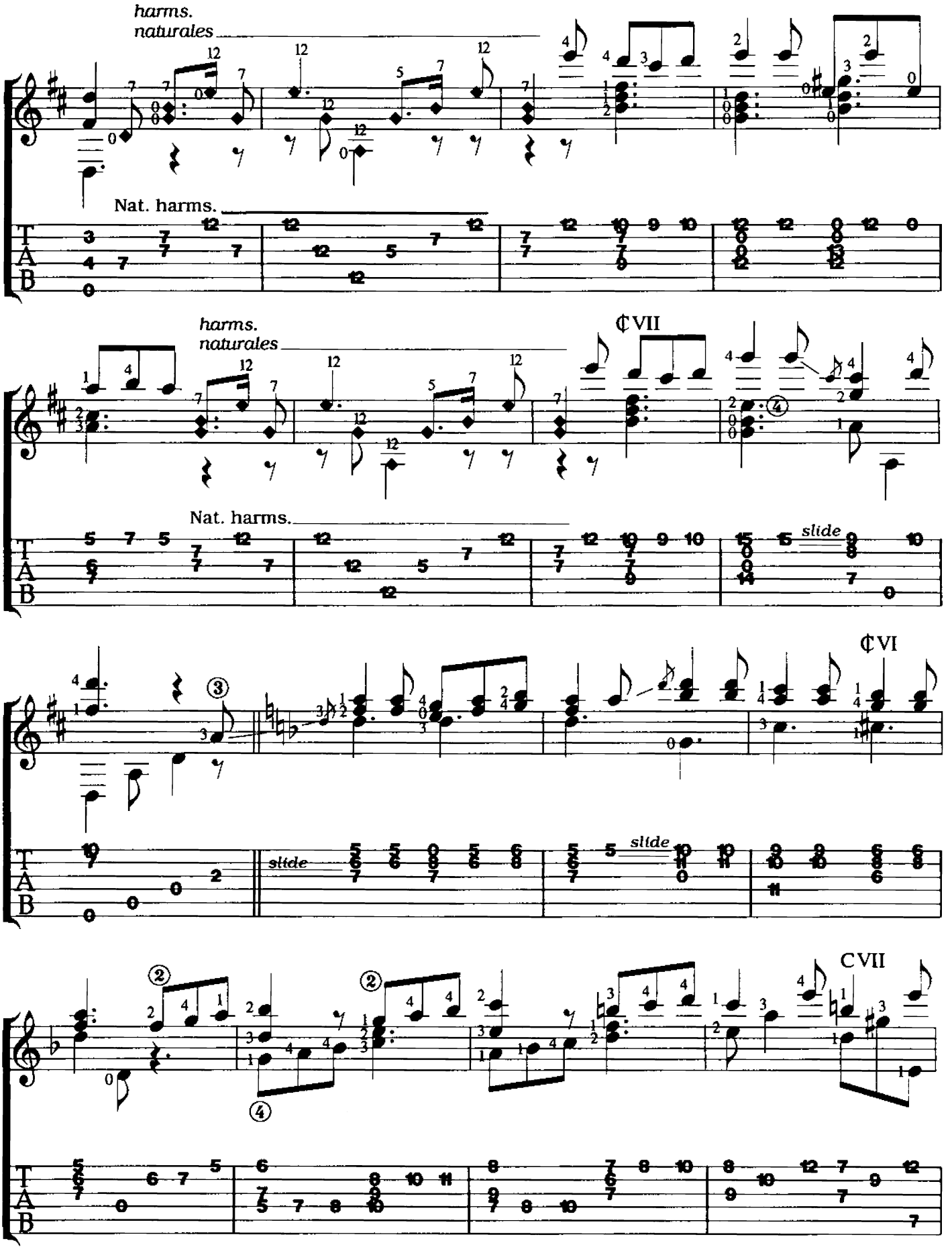



harm.
D.S.
to
*This is also possible:

Villancico de Navidad

Agustín Barrios Mangoré




harms.
naturales
Nat. harms.
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naturales
¢VII
Nat. harms.
slide
¢VI
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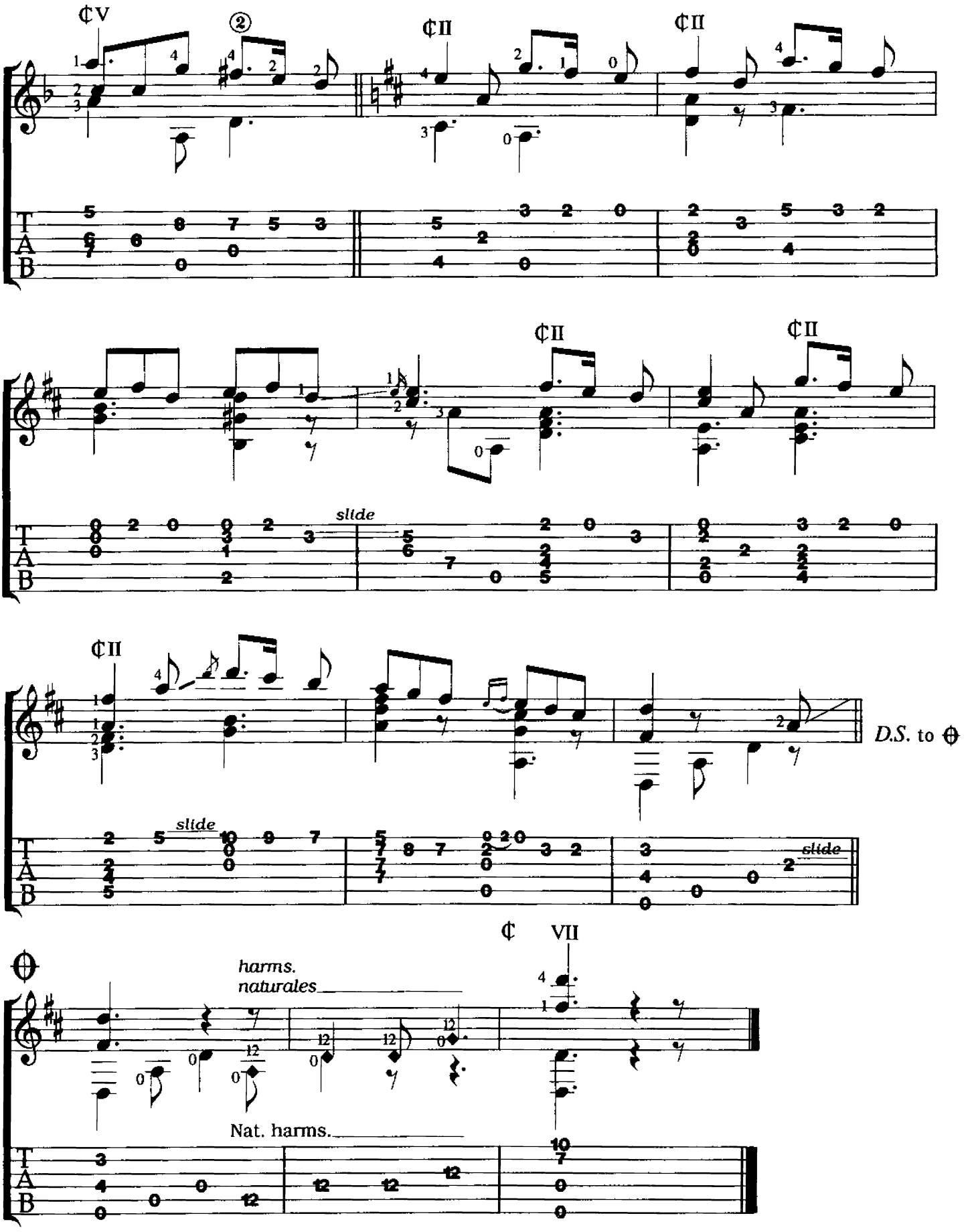
CVII


¢V
②
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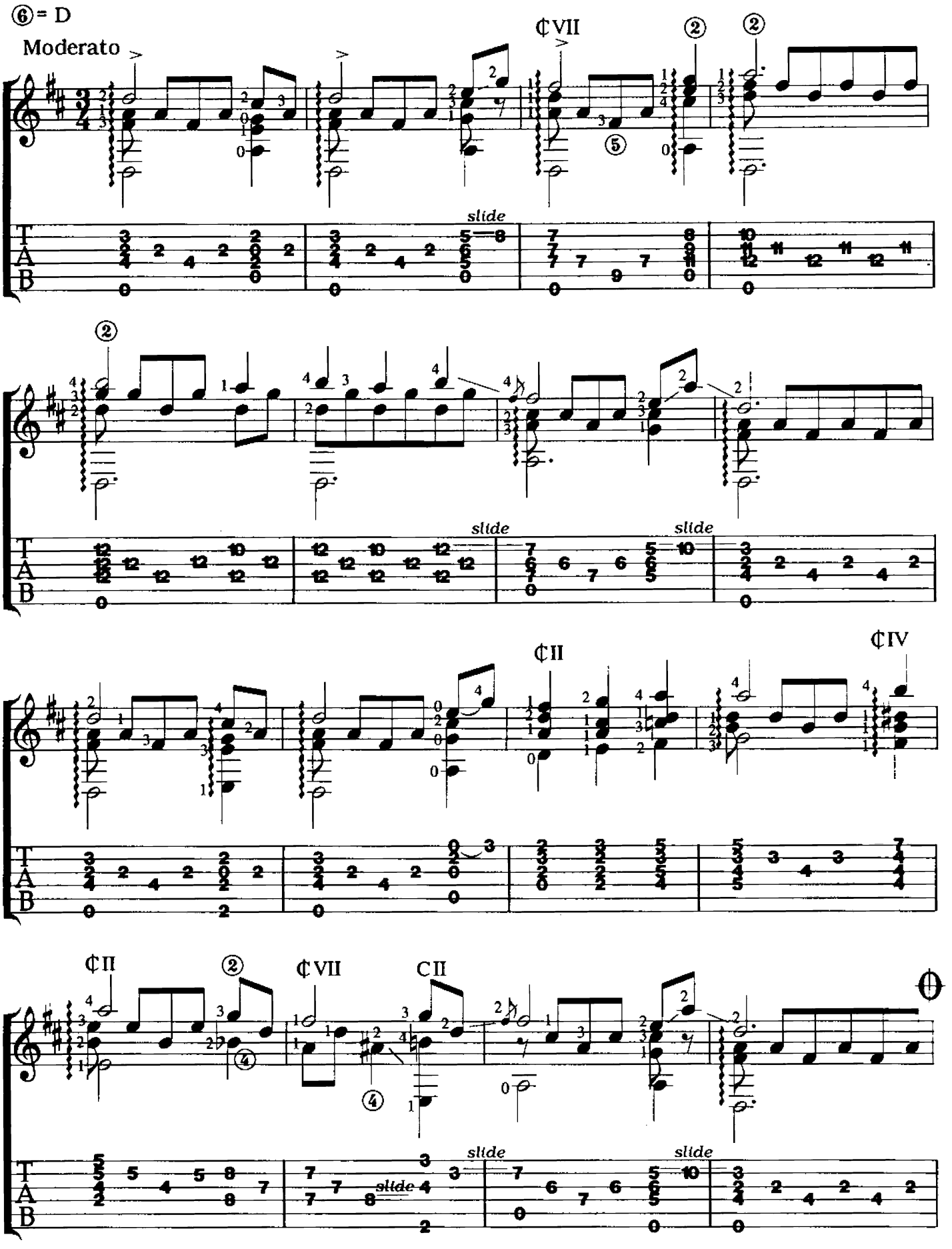
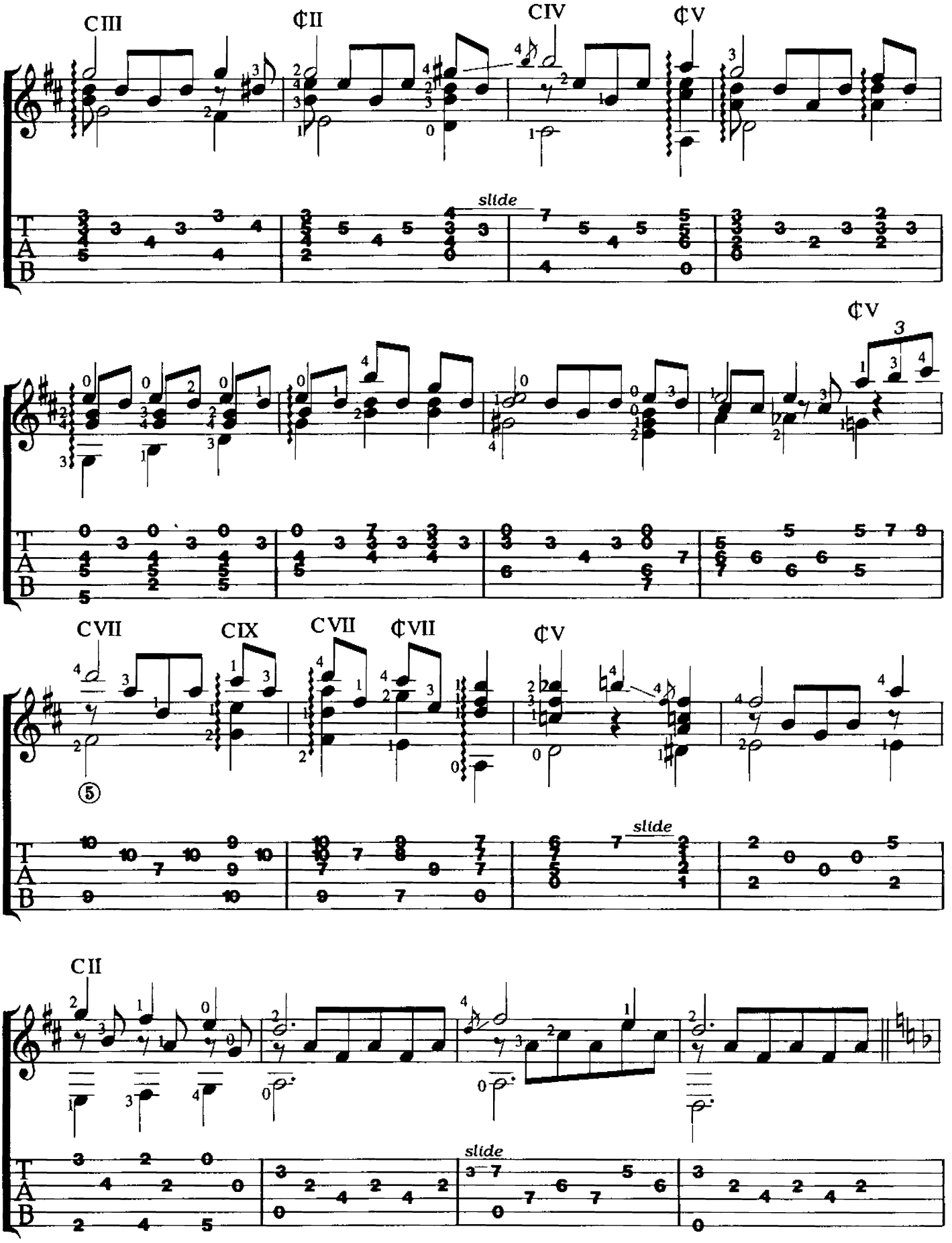
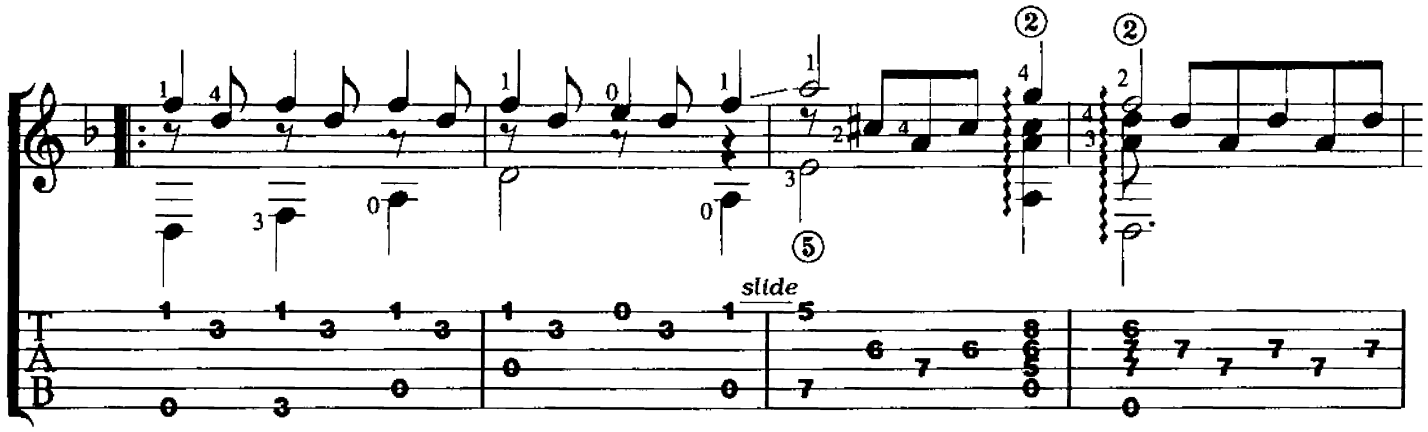
VII
harms.
naturales
Nat. harms.

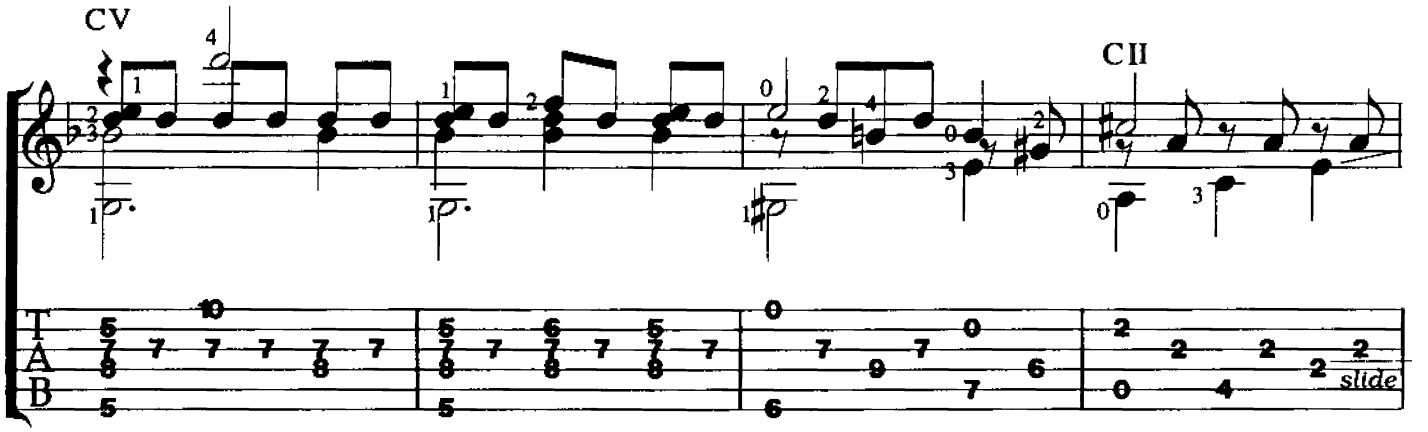
Oración

Agustín Barrios Mangoré




CIII
¢II
CIV
¢V
slide
¢V
3
CVII
CIX
CVII
¢VII
¢V
slide
CII
slide


slide


CV
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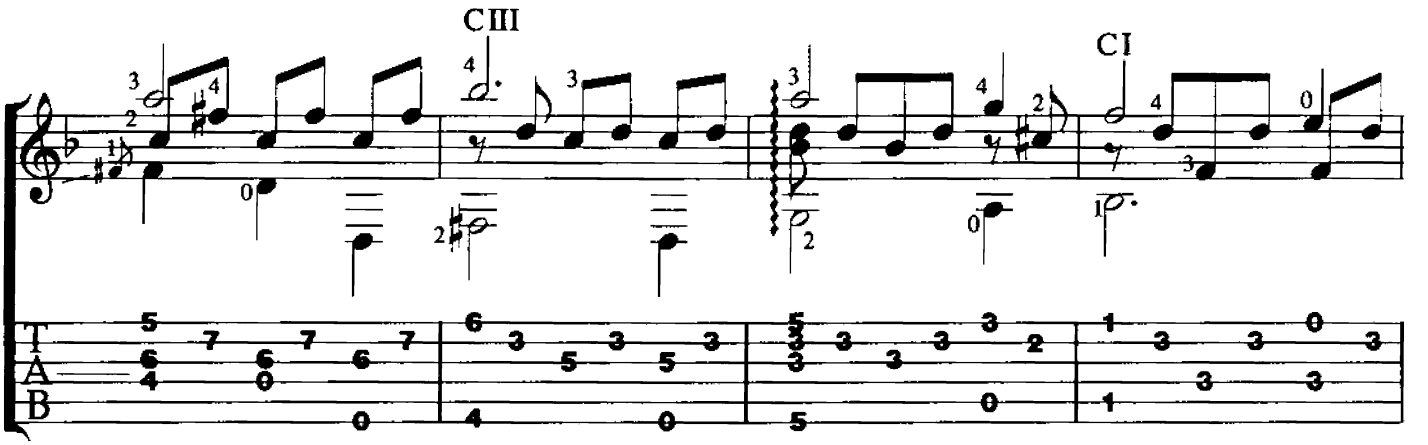
CIII
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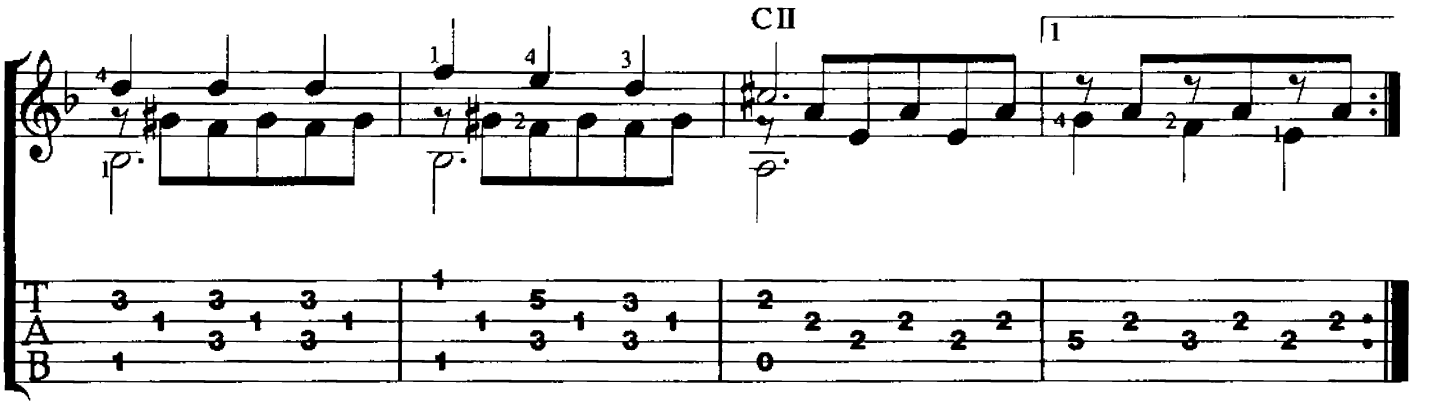
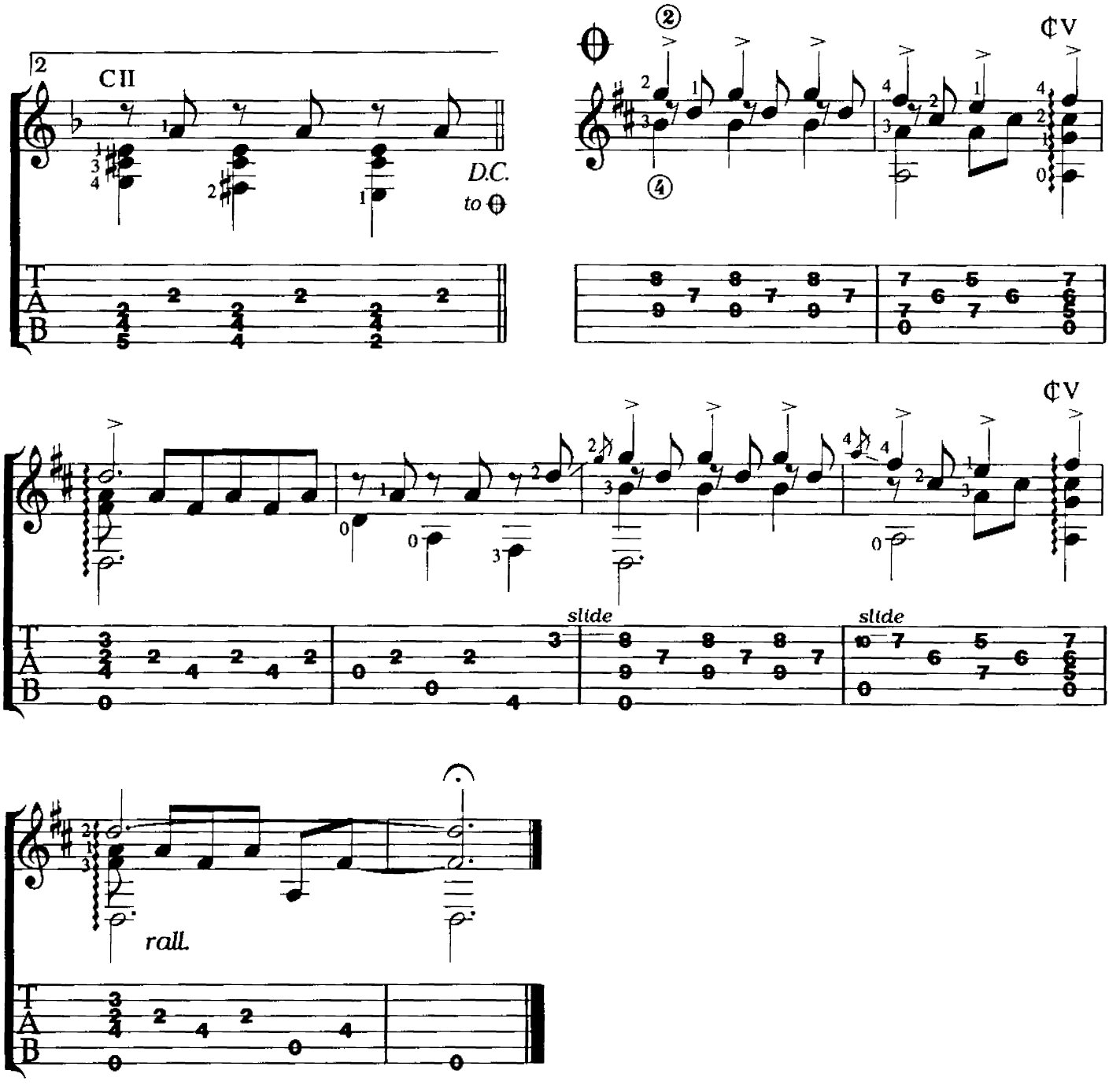
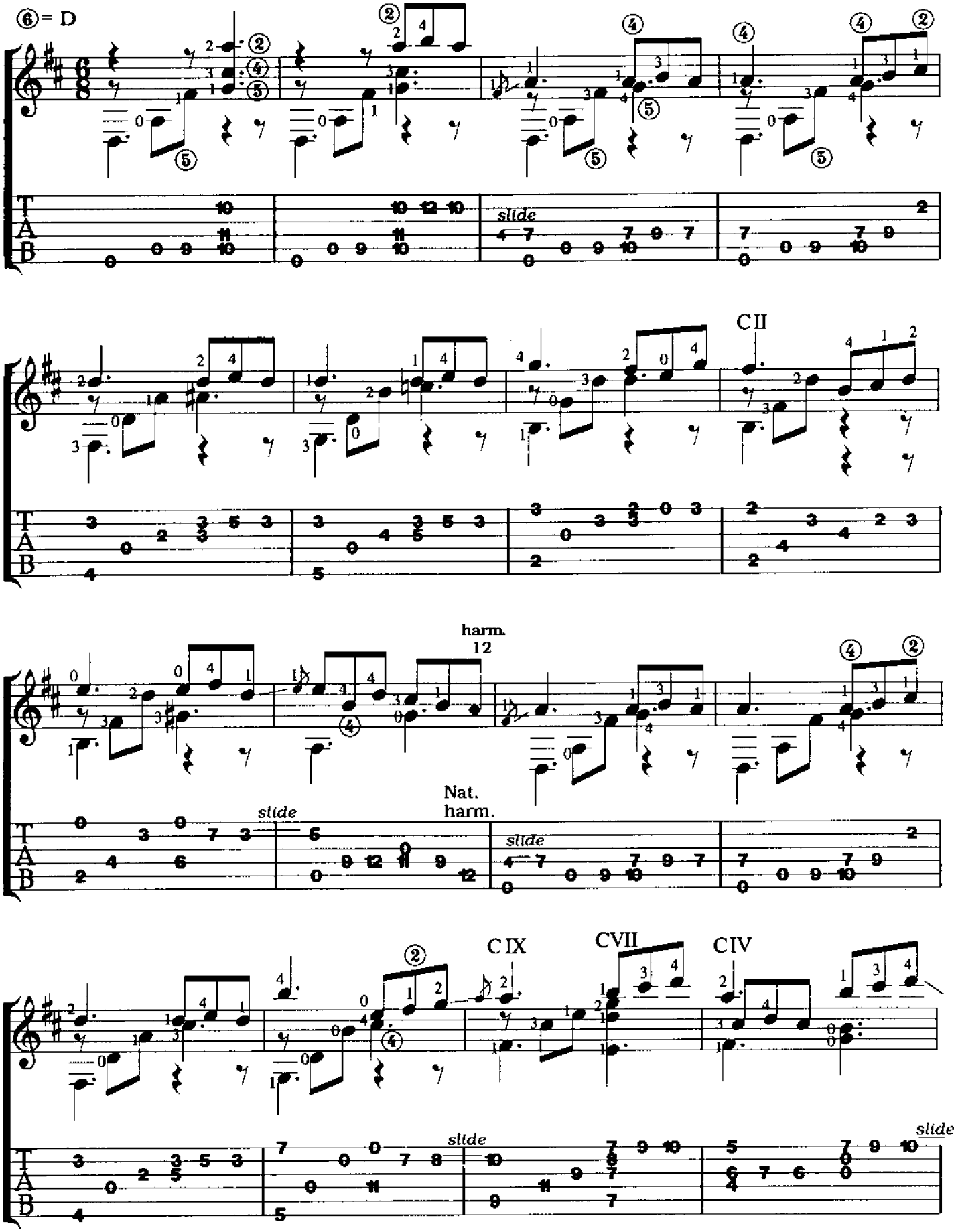

CII

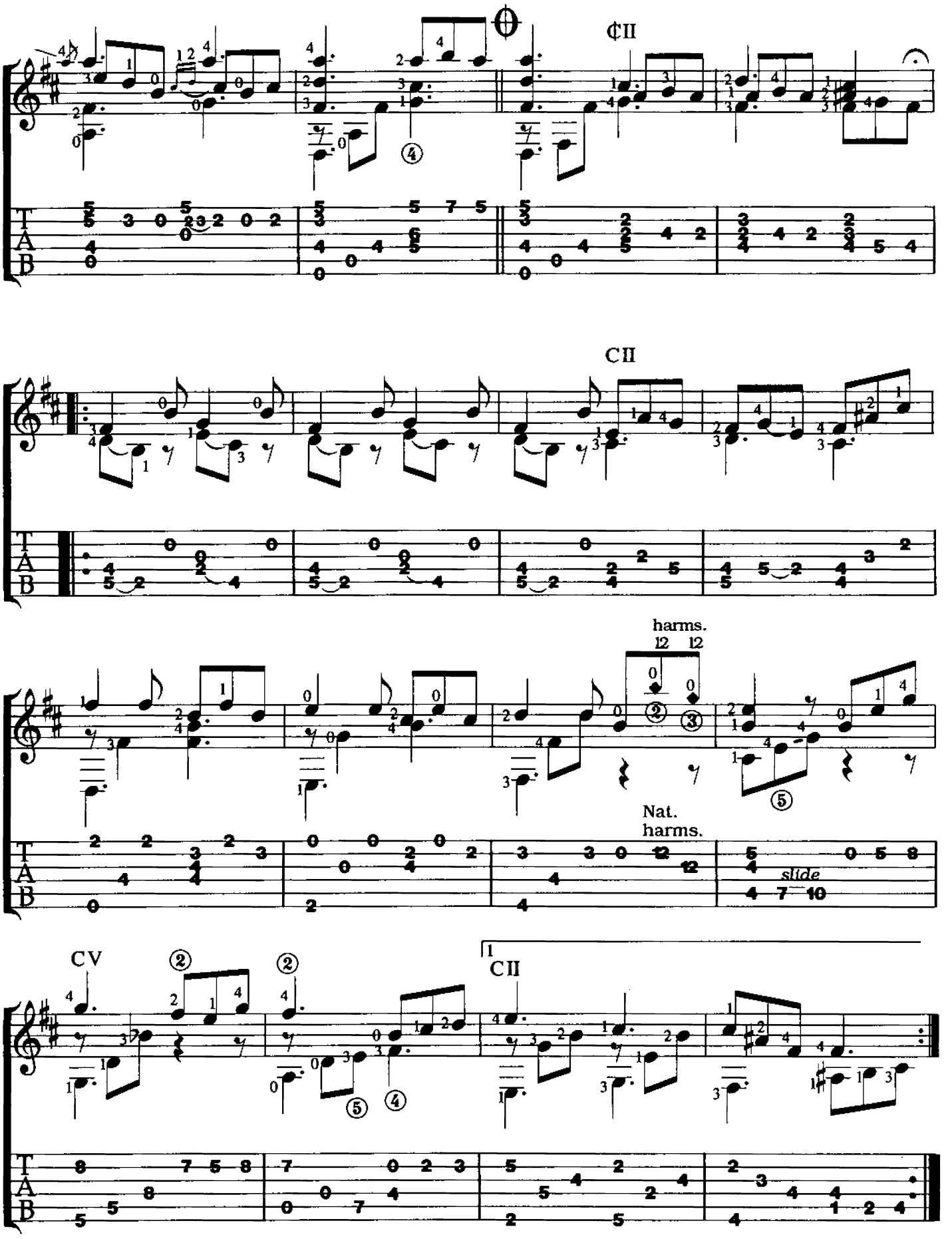


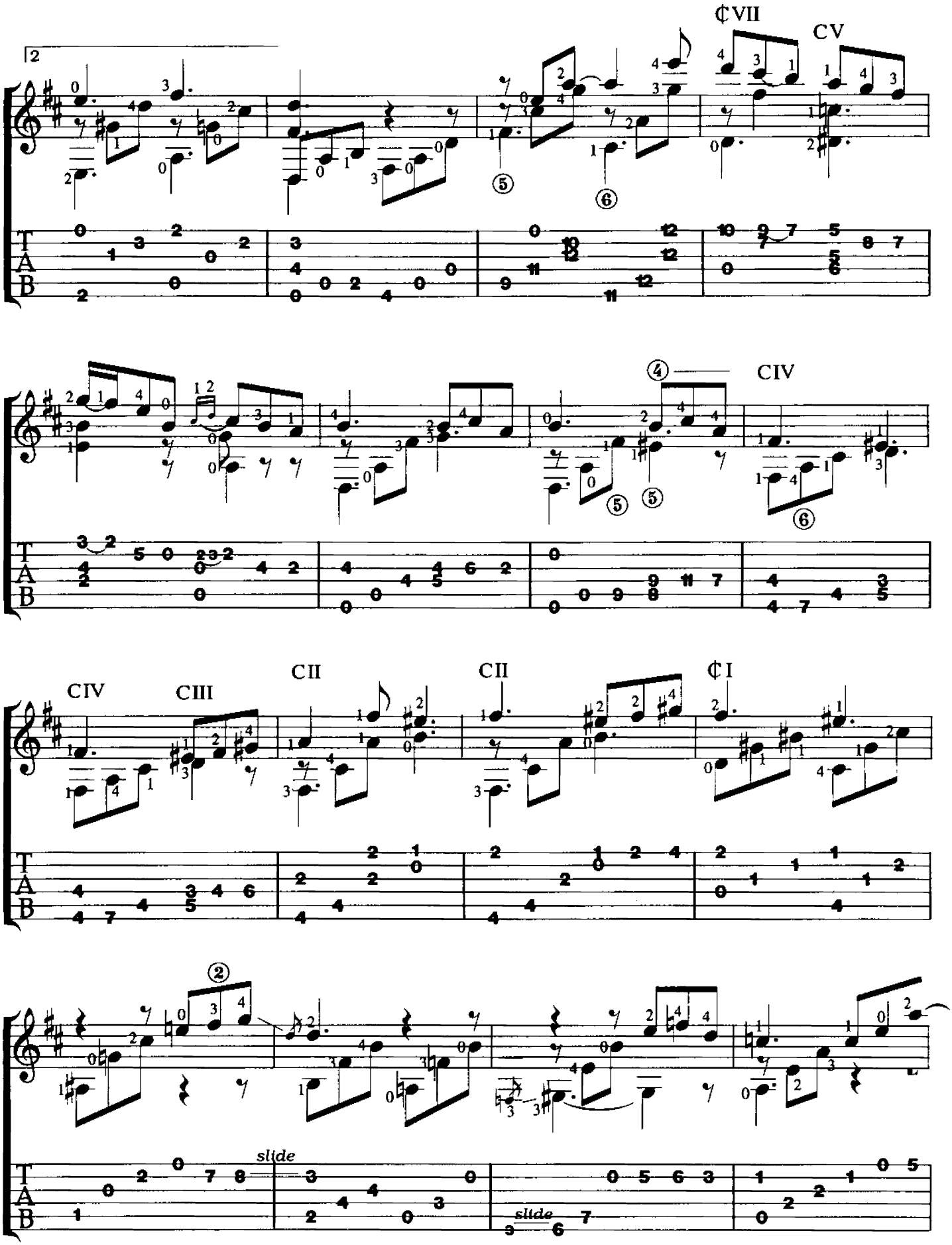
The above selection was recorded by Barrios in 1929. *Oración (Prayer)* is one of those pieces where Barrios explores what I term an "emotional mysticism", expressing feelings of a deep spirituality in a musical form. This work has a "hymn-like" quality and must be played very *legato.*

Julia Florida - Barcarola

Agustín Barrios Mangoré




¢II
CII
harms.
Nat.
harms.
slide
CV
CII


¢VII
CV
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¢I
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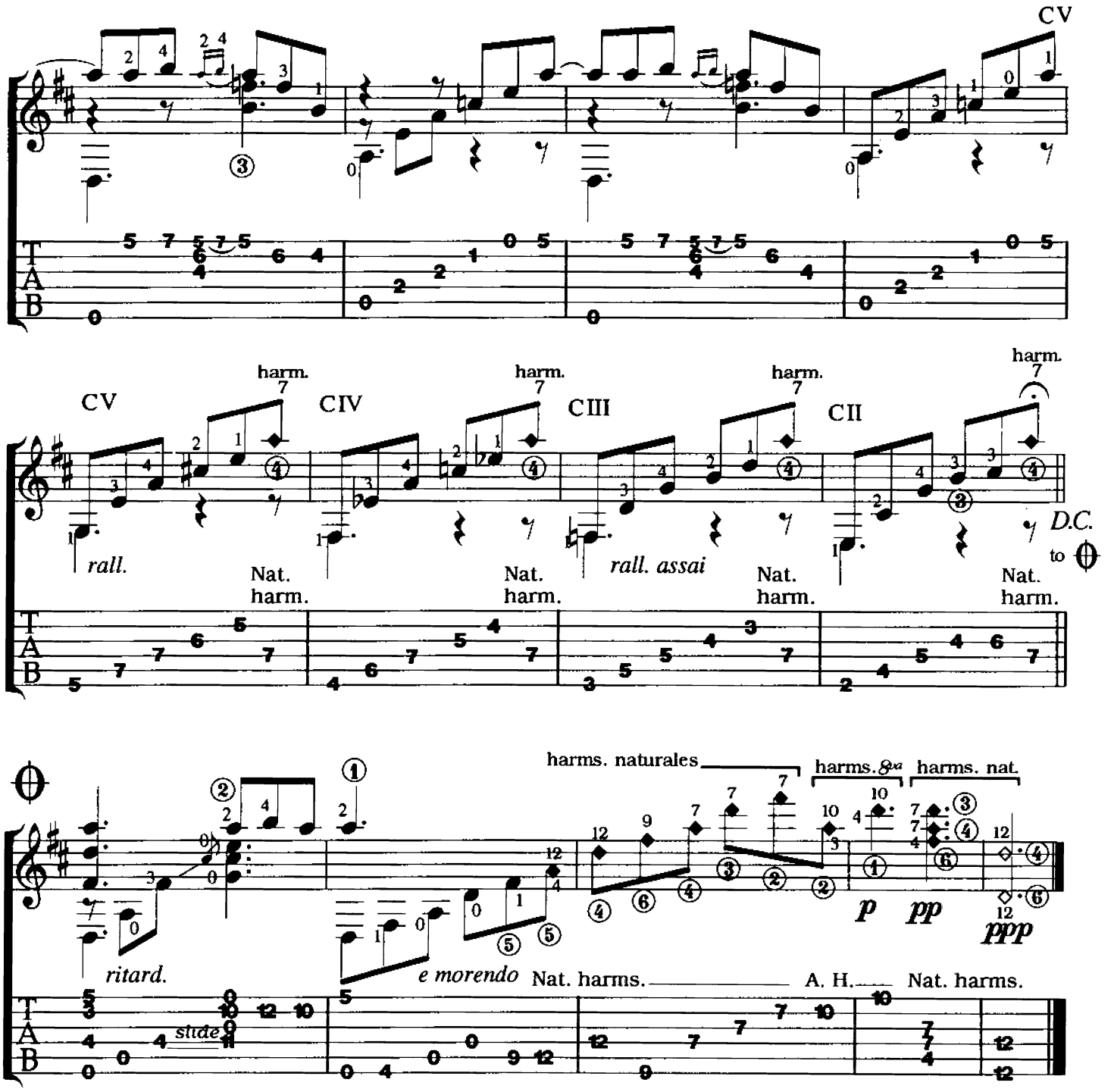
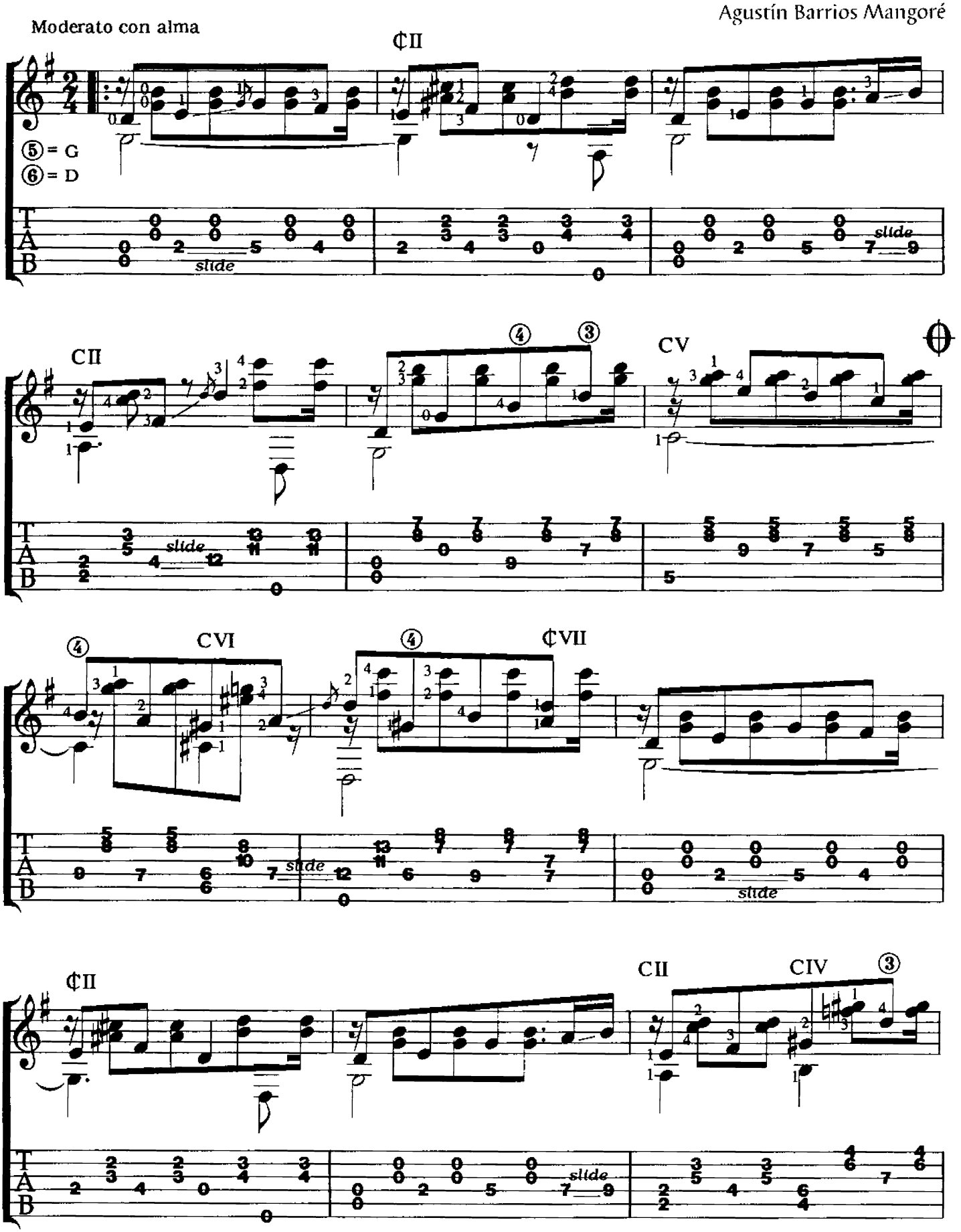
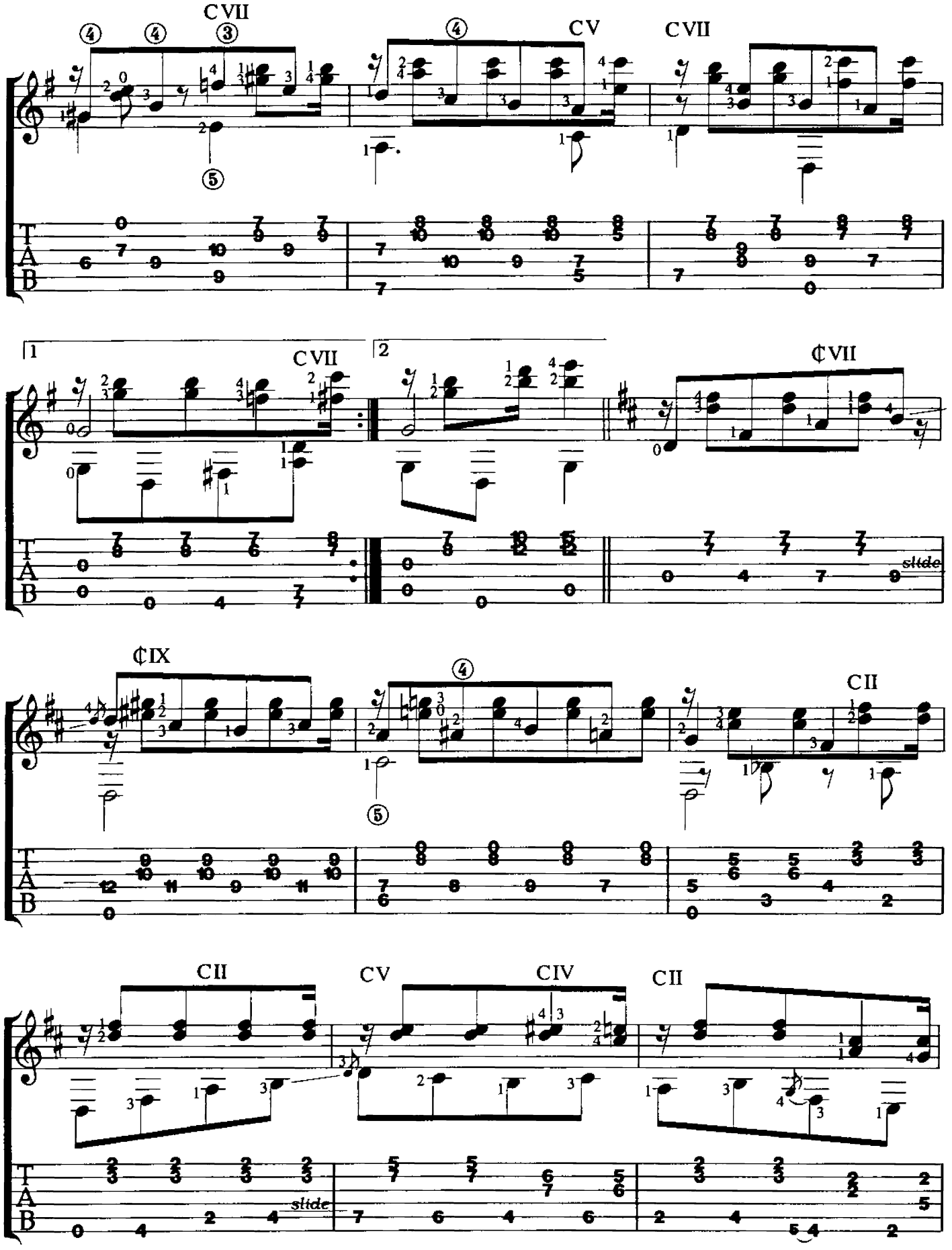


Julia Florida (Julia Beflowered) is a beautiful romantic work in the form of a *barcarolle* ("boat song"), featuring the slow, smooth "rowing" rhythm of a boat gliding through the water. This piece was created in Costa Rica in 1938 and was dedicated to Julia Martinez, a young girl who studied guitar 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

Agustín Barrios Mangoré




CVII
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CVII
1
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CVII
¢VII
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¢IX
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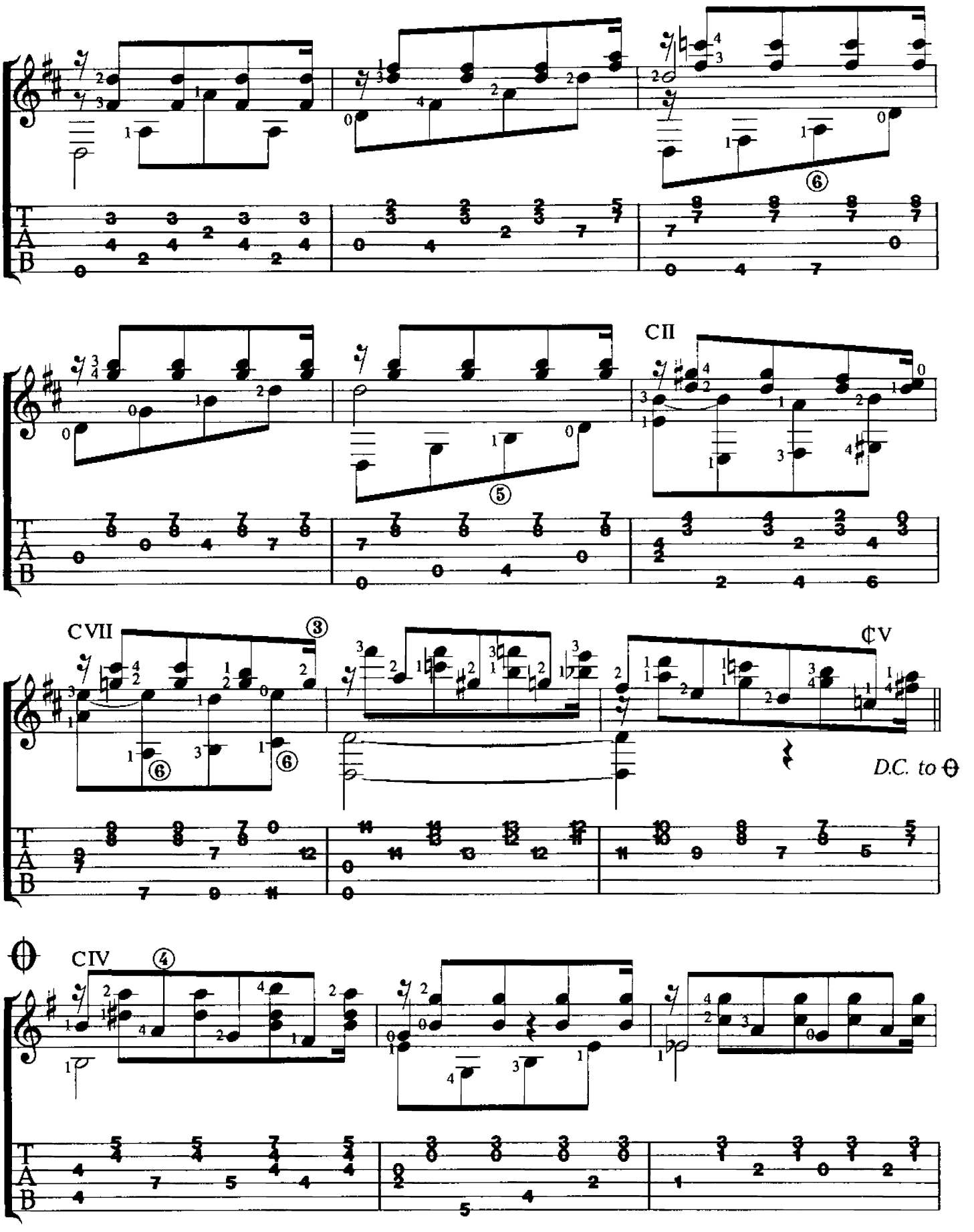
CII
CV
CIV
CII
slide


CII
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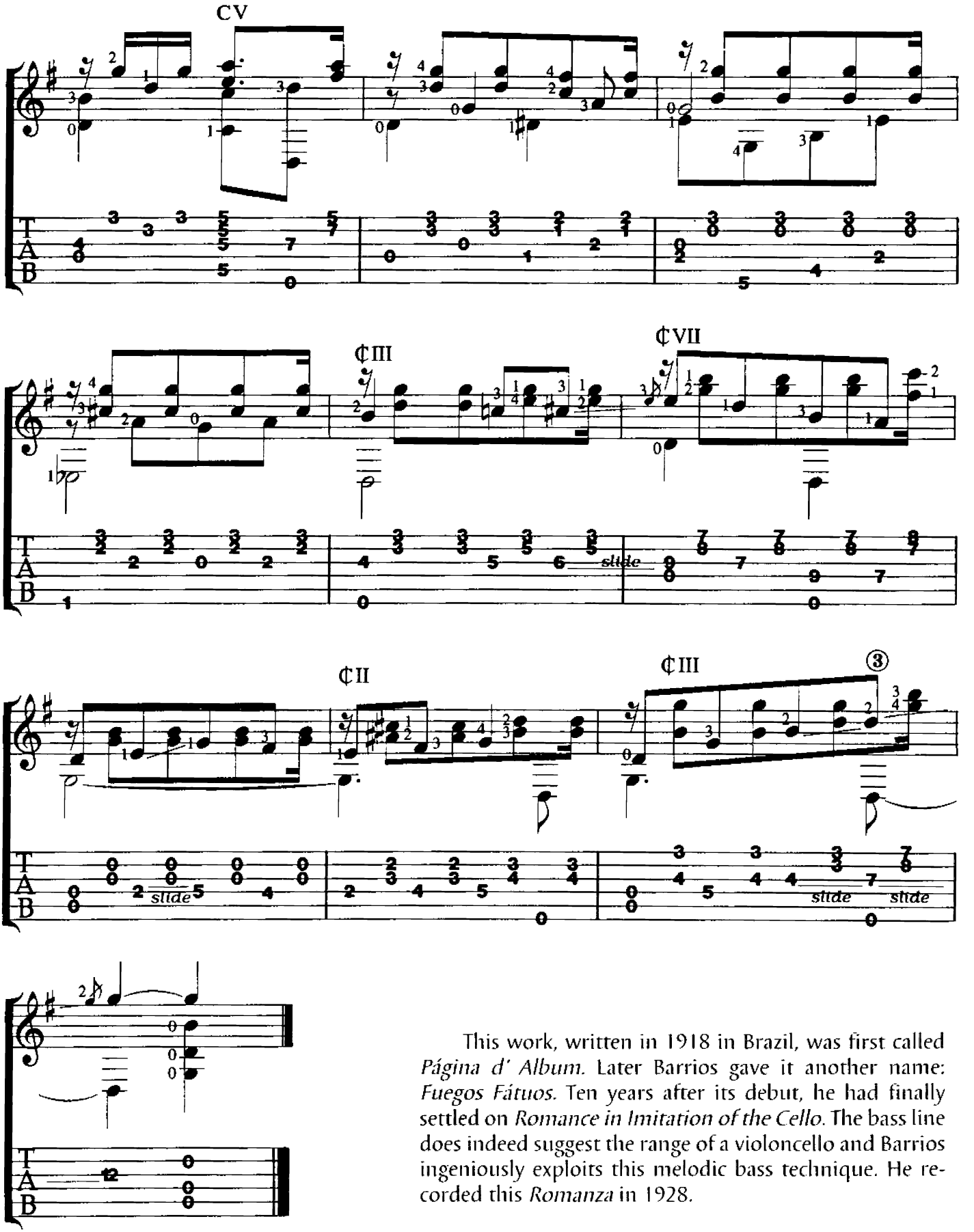
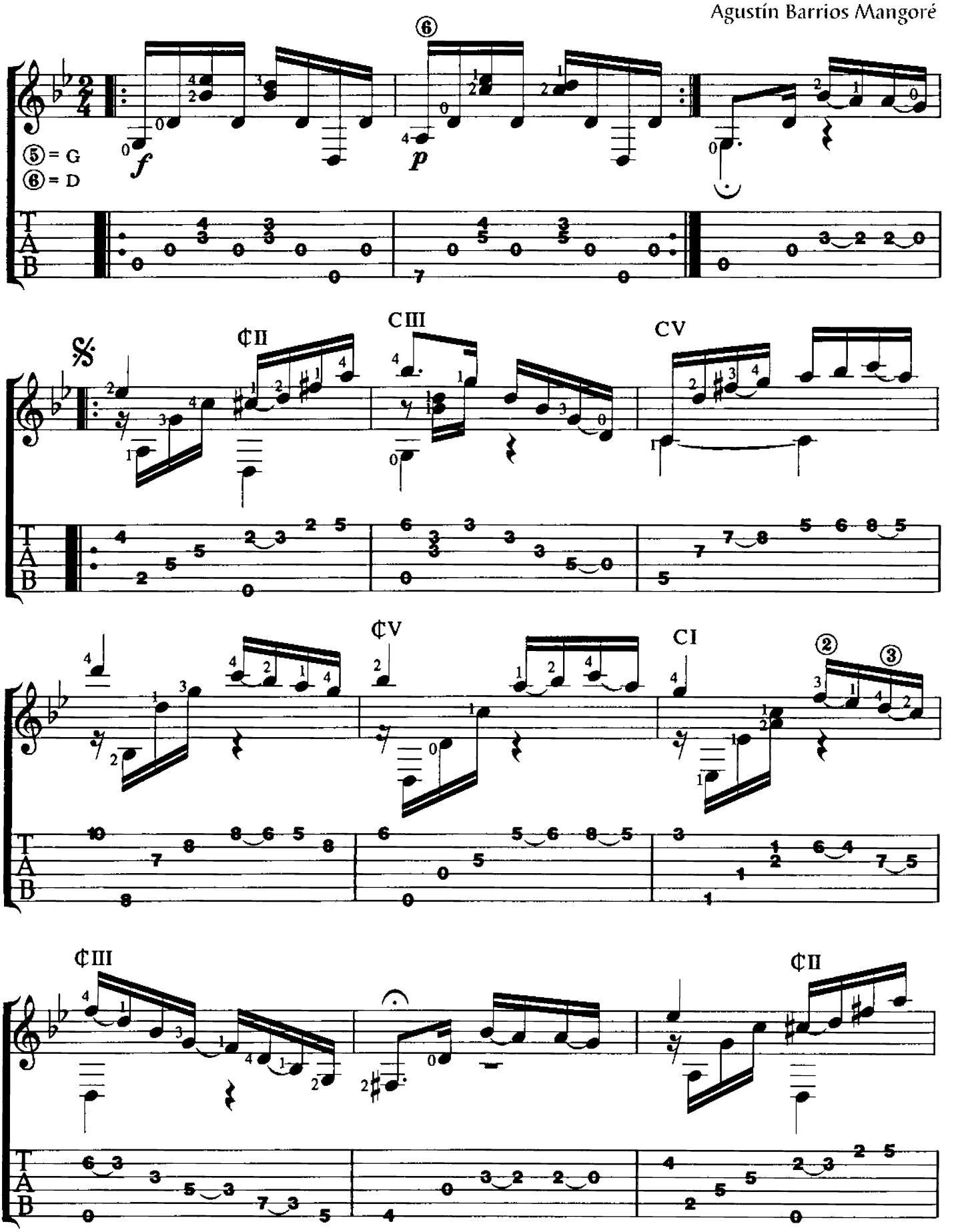
CIV

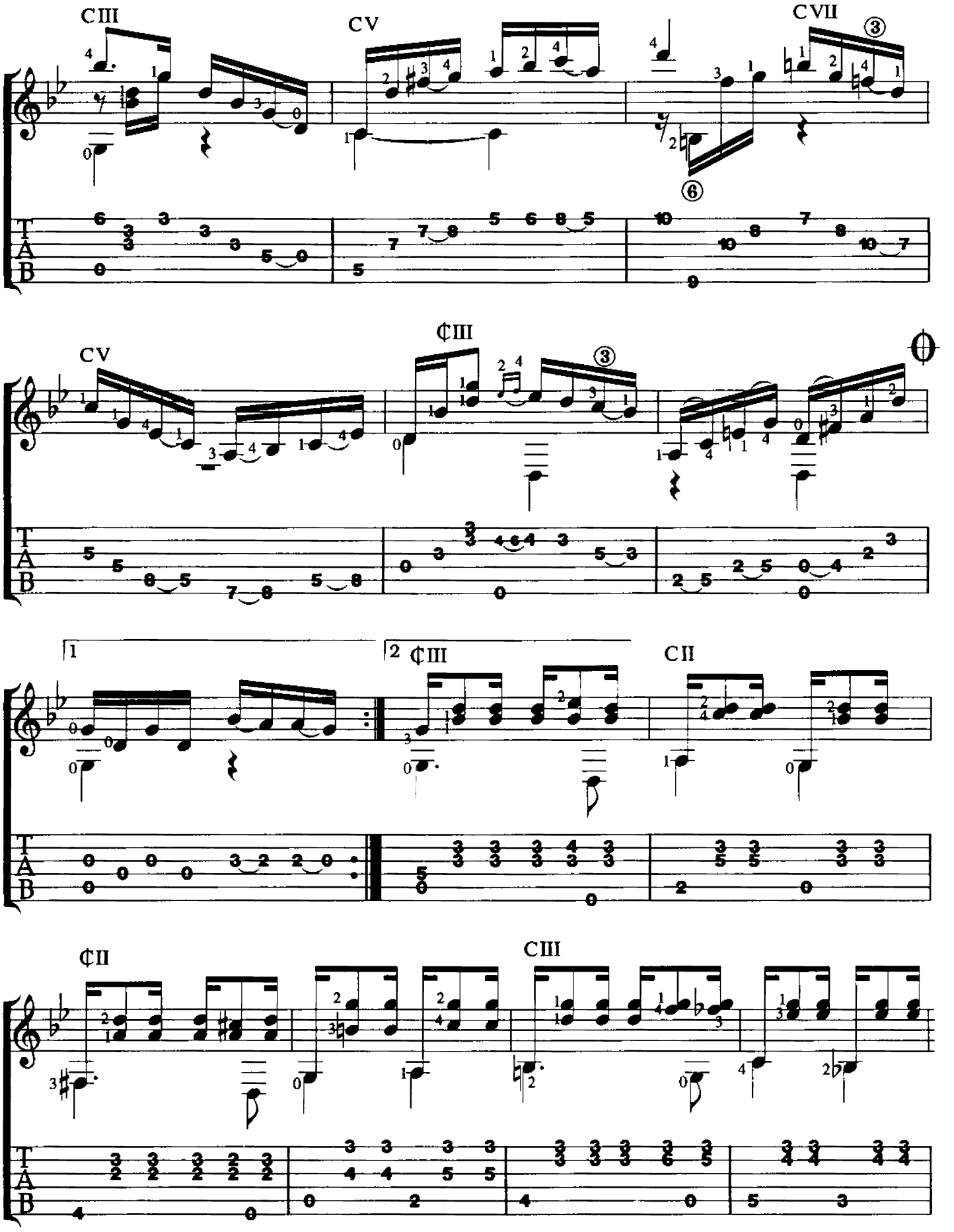


This work, written in 1918 in Brazil, was first called *Página d' Album.* Later Barrios gave it another name: *Fuegos Fátuos.* Ten years after its debut, he had finally settled on *Romance in Imitation of the Cello.* The bass line does indeed suggest the range of a violoncello and Barrios ingeniously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

Choro da Saudade

Agustín Barrios Mangoré




CIII
CV
CVII
③
⑥
CV
¢III
③
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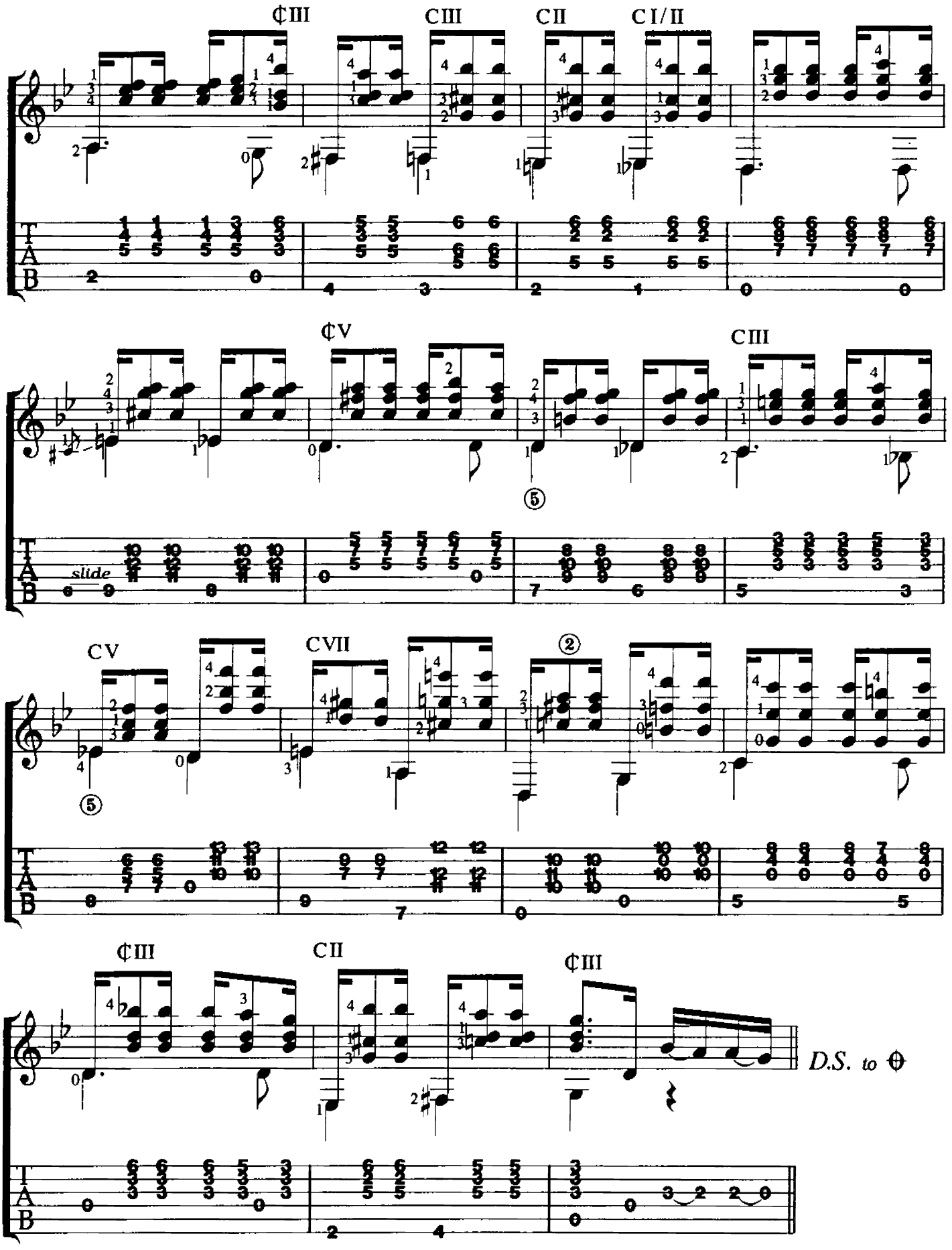
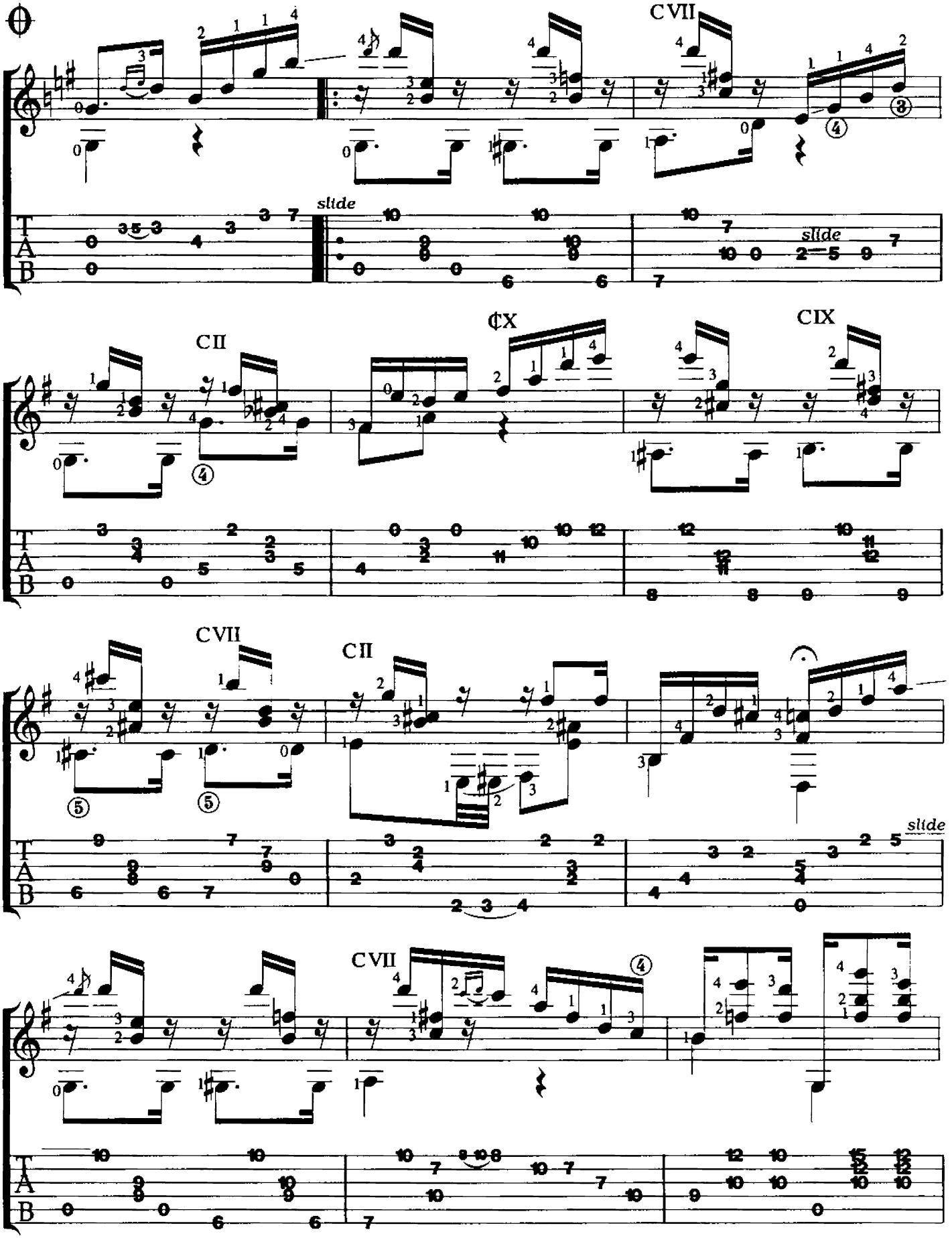
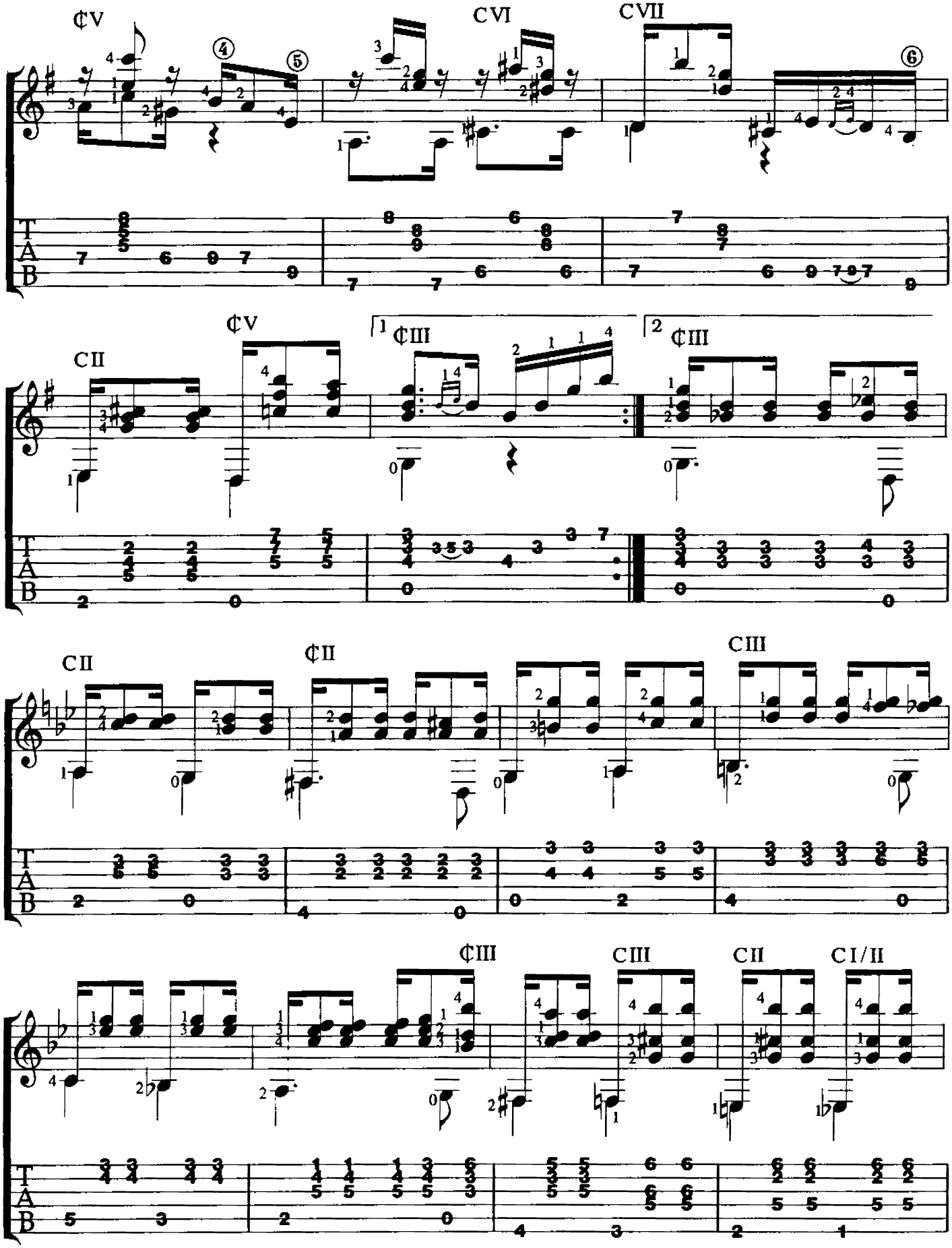
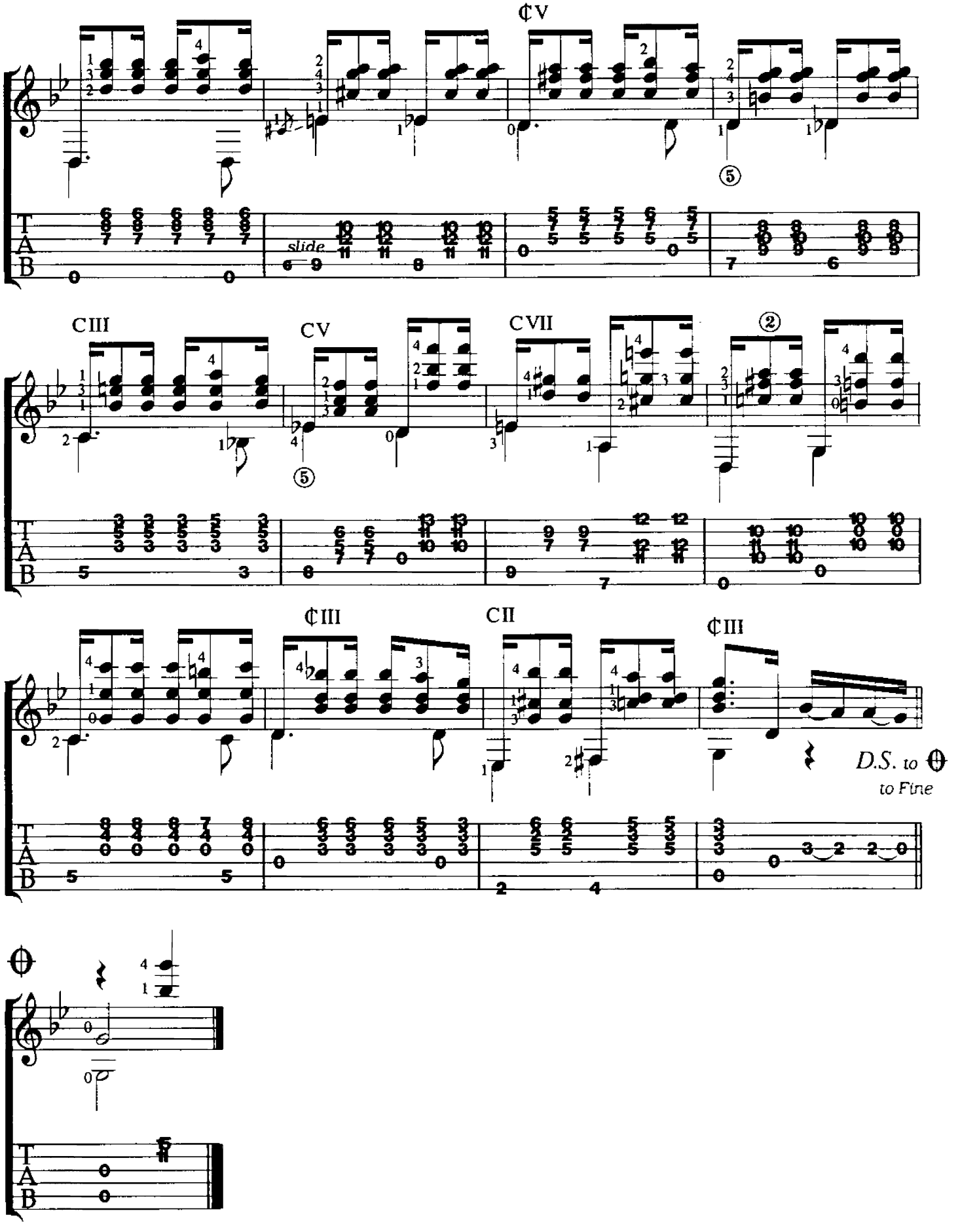
2 ¢III
CII
¢II
CIII


¢III
CIII
CII
CI/II
¢V
CIII
slide
CV
CVII
¢III
CII
¢III
D.S. to ⊕


CVII
slide
slide
CII
¢X
CIX
CVII
CII
slide
CVII


¢V
CVI
CVII
CII
¢V
1 ¢III
2 ¢III
CII
¢II
CIII
¢III
CIII
CII
CI/II


¢V
slide
CIII
CV
CVII
②
¢III
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¢III
D.S. to 𝄋
to Fine
𝄋