AGUSTÍN BARRIOS

In Tablature

Contents

ii Agustín Barrios
iii About the Transcriptions

Tablature

1 Un Sueño el la Floresta
28 Prelude in C minor
32 La Catedral I (Preludio Saudade)
37 La Catedral II & III (Andante Religioso & Allegro Solemne)
49 Madrigal - Gavota
54 Las Abejas
62 Prelude in G minor (Op.5, No.1)
72 Una Limosna por el Amor de Dios

Standard Notation

86 Un Sueño el la Floresta
105 Prelude in C minor
108 La Catedral I (Preludio Saudade)
111 La Catedral II & III (Andante Religioso & Allegro Solemne)
119 Madrigal - Gavota
123 Las Abejas
129 Prelude in G minor (Op.5, No.1)
135 Una Limosna por el Amor de Dios

AGUSTÍN BARRIOS

"As a guitarist/composer, Barrios is the best of the lot, regardless of era. His music is better formed, it's more poetic, it's more everything! And it's more of all those things in a timeless way."

~ Guitarists, John Williams

Agustín Barrios, born May 5, 1885, was a Paraguayan virtuoso guitarist and composer, regarded by many as the greatest and most prolific composer and performer for the classical guitar of all time. At one point in his career, “Mangoré,” was added as a stage name by Barrios, making his full name: “Agustín Barrios Mangoré.” It was Barrios’ love for the Guaraní indigenous people of Paraguay that inspired him to add “Mangoré;” the name of a folkloric hero chief of the Guarani people. The great guitarist, John Williams, is largely responsible for making Barrios’ works well known with his many live performances and recordings of Barrios’ works. Barrios’ proclivity for not having scores on hand, or sometimes not having them transcribed at all, may have contributed to Andrés Segovia never having recorded any of his works. According to a quote from Segovia, himself, he had been highly impressed with “La Catedral”—one of the pieces contained in this book and widely considered to be Barrios' greatest work—and had asked Barrios for the score but Barrios was unable to produce it. Barrios composed hundreds of original works for classical guitar and was one of the first guitarists to be produced on a gramophone record, recording a total of thirty-five 78 rpm records over the course of his 40-year career. Today, Barrios is recognized by classical guitarists everywhere as one of the great geniuses of the instrument.

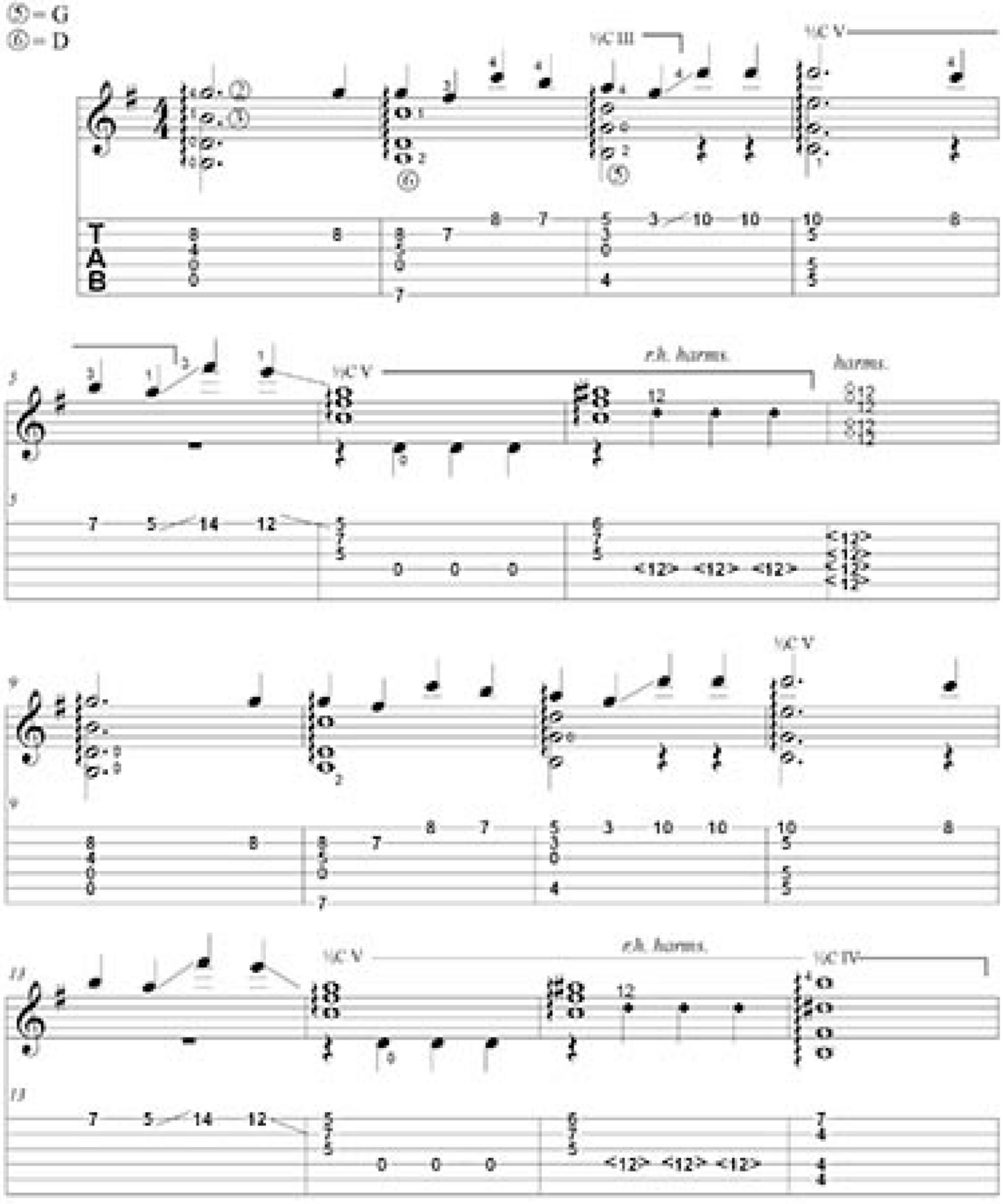
ABOUT THE TRANSCRIPTIONS

I had previously made some of these transcriptions available in the form of sheet music singles in both tablature and standard notation formats. The idea for compiling these into one book came about after seeing the high demand for these scores, especially those in the form of guitar tablature. Each of the pieces published here are part of my own personal concert repertoire. The scores were meticulously combed through with extra care taken in all string designations, fingerings and barre markings. Standard notation versions of the complete works of Barrios' works have been previously published, in their entirety, by other authors. But just the thought of this kind of mass production without the possibility of errors seems impossible and I have, in fact, found multiple errors when consulting these publications. And even though guitarist John Williams has praised the work that went into compiling these collections, Williams, himself, refrains from using the fingerings contained within them when performing these pieces. Instead, the top-tier players are often implementing smoother fingerings that cannot be found in the scores available to the public. With the scores contained in this book, this work has already been done and it was accomplished through much persistence, using technology that makes it possible to slow down audio and video to make determinations as to various artist's fingerings. Differing ways of playing certain passages in some of Barrios' pieces have also come about either due to the multiple Barrios' scores and recordings or liberties taken by various performers such as John Williams, Denis Azabagić, Xuefei Yang, Rafael Rebello and others. Justifications for these artists' liberties or the specific Barrios manuscripts that a passage was taken from are all referenced in the foot notes. One of the most valuable fingering options offered in this book are the arpeggio and scale run in *Un Sueño el la Floresta* on page 26 (*or page 103 if reading the standard notation version)* which include both the left and right-hand techniques of Agustín Barrios, himself, taken directly from the recording of him performing the piece. The speed at which Barrios executes this passage is astonishing. The fingerings are extremely different from any of his scores and would likely be of great interest to the advanced player.

Un Sueño en la Floresta

Transcribed and Fingered by Brian Hayes

Agustín Barrios Mangoré



Low Resolution Sample

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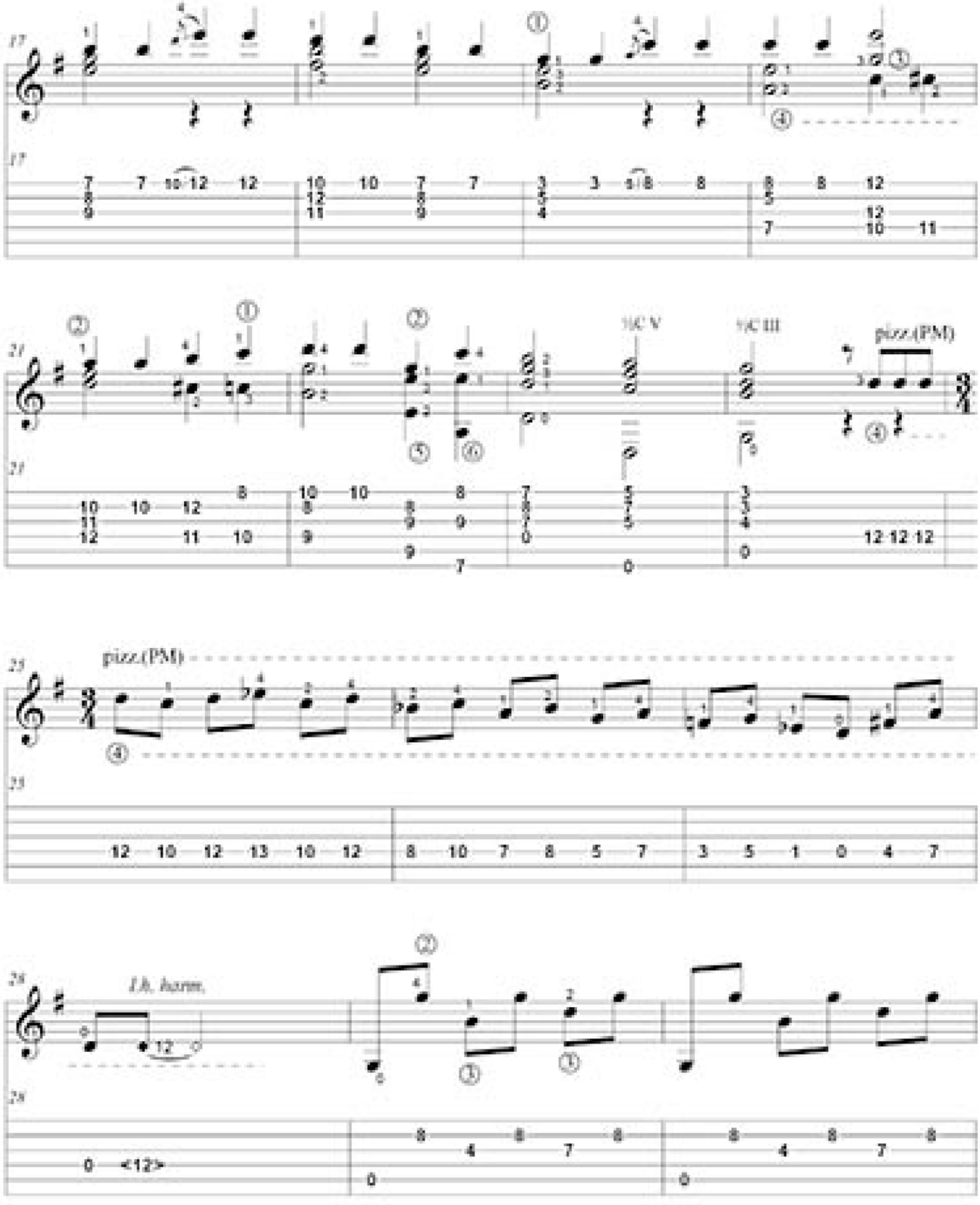

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