

AGUSTÍN BARRIOS

in Tablature

Seven of His Greatest Works
Transcribed with Guitar Tablature

Standard Notation
Versions Also Included

Transcribed and Fingered
by Brian Hayes



AGUSTÍN BARRIOS

in Tablature

Edited by Brian Hayes

Copyright © 2024 Brian Hayes

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means without prior written permission from the publisher, except for brief quotations used in reviews or scholarly reference.

**Published by Brian Hayes
SoloGuitarArrangements.com**

ISBN: 9798303609563

AGUSTÍN BARRIOS

In Tablature

Contents

iv Agustín Barrios

v About the Transcriptions

Tablature

- 1 Un Sueño en 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 en 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."

— John Williams, guitarist

Agustín Barrios (1885–1944) was a Paraguayan virtuoso guitarist and composer, regarded by many as one of the greatest figures in the history of the classical guitar. His remarkable output, combined with his extraordinary abilities as both a performer and composer, has earned him a permanent place among the instrument's most influential artists.

During his career, Barrios adopted the stage name "Mangoré," becoming known as Agustín Barrios Mangoré. The name was inspired by Mangoré, a legendary chief of the Guaraní people of Paraguay, reflecting Barrios's admiration for the indigenous culture and heritage of his homeland.

The guitarist John Williams has played a major role in bringing Barrios's music to a wider audience through his recordings and concert performances. Today, many of Barrios's works are considered essential repertoire for the classical guitar.

One frequently cited story concerns Andrés Segovia, who is said to have been greatly impressed by *La Catedral*—one of Barrios's most celebrated compositions and a work included in this collection. According to Segovia, he requested a copy of the score, but Barrios was unable to provide one at the time. Whether this incident contributed to Segovia's failure to record Barrios's music remains a subject of speculation, but it illustrates one of the challenges surrounding the preservation and dissemination of Barrios's works during his lifetime.

Barrios composed hundreds of original works for the classical guitar and was among the first guitarists to be recorded on gramophone records. Over the course of his career, he produced thirty-five 78 rpm recordings, leaving behind an invaluable record of his artistry and musicianship.

Today, Barrios is celebrated throughout the world as one of the great geniuses of the guitar, and his music continues to inspire performers, teachers, and audiences alike.

ABOUT THE TRANSCRIPTIONS

Several of these transcriptions were previously published as individual sheet music editions in both tablature and standard notation formats. The idea for compiling them into a single volume arose from the strong demand for these scores, particularly the tablature editions. All of the works included here are part of my personal concert repertoire.

Each score was meticulously reviewed, with special attention given to string designations, fingerings, and barre markings. Complete standard notation editions of Barrios's works have previously been published by other authors, and those publications have made an important contribution to the classical guitar community. However, in consulting these editions, I have occasionally encountered errors, which is perhaps inevitable in projects of such scope and complexity.

Although guitarist John Williams has praised the work that went into compiling these collections, he does not necessarily use the published fingerings when performing these works. Like many leading concert artists, Williams often employs smoother and more practical fingerings that are not found in commercially available editions. The fingerings presented in this book were developed through extensive study of performances by artists such as John Williams, Denis Azabagić, Xuefei Yang, Rafael Rabello, and others. In many cases, audio and video recordings were slowed down and carefully analyzed in order to determine the fingerings actually being used in performance.

Differences in the way certain passages are played may arise from the existence of multiple Barrios manuscripts and recordings, as well as from interpretive choices made by individual performers. Whenever possible, the sources for these variations—including specific Barrios manuscripts and notable performer adaptations—are identified in the footnotes.

One particularly valuable fingering solution appears in *Un Sueño en la Floresta* on page 26 (page 103 in the standard notation edition). The arpeggio and scale passage presented there includes both the left- and right-hand fingerings used by Agustín Barrios himself, taken directly from his recording of the work. The speed at which Barrios executes this passage is astonishing. These fingerings differ significantly from those found in the published scores and will likely be of great interest to advanced players seeking insight into Barrios's own technique.

Un Sueño en la Floresta

Transcribed and Fingered by Brian Hayes

Agustín Barrios Mangoré

Sample Page - Tablature Version

$$\textcircled{5} = \mathbf{G}$$

⑥ = D

The musical score for the right-hand harmonica part is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '13'. The score is divided into measures by bar lines. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5). The ninth measure contains a whole note chord (F#4, A4, C5). The tenth measure contains a whole note chord (F#4, A4, C5). The eleventh measure contains a whole note chord (F#4, A4, C5). The twelfth measure contains a whole note chord (F#4, A4, C5). The thirteenth measure contains a whole note chord (F#4, A4, C5). The fourteenth measure contains a whole note chord (F#4, A4, C5). The fifteenth measure contains a whole note chord (F#4, A4, C5). The sixteenth measure contains a whole note chord (F#4, A4, C5). The seventeenth measure contains a whole note chord (F#4, A4, C5). The eighteenth measure contains a whole note chord (F#4, A4, C5). The nineteenth measure contains a whole note chord (F#4, A4, C5). The twentieth measure contains a whole note chord (F#4, A4, C5). The score ends with a double bar line.

Un Sueño en la Floresta

Transcribed and Fingered by Brian Hayes

Agustín Barrios Mangoré

Same Passage - Standard Notation Version Also Included

⑤ = G

⑥ = D

The score is written for guitar in 4/4 time. It includes the following details:

- Measure 1:** Treble clef, key of D major (F#). Chords are marked with circled numbers 2 and 3. Fingering 4 is shown for the first note.
- Measure 5:** Treble clef. Chords are marked with circled numbers 1 and 3. Fingering 1 is shown for the first note. A half-chord (1/2 C V) is indicated.
- Measure 9:** Treble clef. Chords are marked with circled numbers 0 and 2. A half-chord (1/2 C V) is indicated.
- Measure 13:** Treble clef. Chords are marked with circled numbers 0 and 2. A half-chord (1/2 C V) is indicated. A right-hand harmonic (r.h. harms.) is marked.
- Measure 17:** Treble clef. Chords are marked with circled numbers 1 and 2. A half-chord (1/2 C V) is indicated. A right-hand harmonic (r.h. harms.) is marked.
- Measure 21:** Treble clef. Chords are marked with circled numbers 1 and 2. A half-chord (1/2 C V) is indicated. A right-hand harmonic (r.h. harms.) is marked. A pizzicato (pizz.(PM)) is marked.

B

Barrios composed this piece using a 20-fret guitar, allowing for the high C note in this section. Since most classicals come with only 19 frets, those who lack the 20th fret would stay on the high A note, in place of the C.

Measures 118 through 121:

[illegible]

28

28

31

31

Chords: $D\flat$ C I, C III Cm/G, G7, G7, Cm

A

'T' is indicated for use of the left-hand thumb for bass note 'Ab.' Although using the thumb in this way is uncommon in classical guitar, it is sometimes done and in this circumstance and for this arrangement, it was chosen for being the smoothest sound, possible. Use of the thumb was not Barrios' choice for this passage. Fig 1 (*right*) shows my second choice which is still both easier to execute and smoother than Barrios' fingerings. John Williams, in his arrangement, decided to lower the F# to an 'F,' changing the chord to a 'Dm7b5,' and also chose to delete measure 8, altogether.

Fig 1

(measure 7, alternate fingerings)

Chords: $D7\flat 5/A\flat$, C IV

B Barrios' would often make changes to his pieces as he continued to perform them throughout his lifetime, resulting in multiple versions, some of which were written in Barrios' own hand. There are four known versions of *La Catedral* with changes Barrios had made to various measures throughout the piece. Although measures 21 & 22 remain consistent in all four versions, liberties were taken in this arrangement. In this arrangement, chord #2, below, was changed to an Em7 chord as this was thought to make for a more pleasant progression. Changes in voicing were also made to chord #3 (D/A). Those of you who would prefer to stay true to the Barrios' score might opt to play as he had written it:

Allegro Solemne Measures 21 & 22
(Barrios original score)

B

A/C# G/B D/A N.C. (A7)

21

21

- B** There are apparently two known original manuscripts of *Las Abejas*, one of which was written in Barrios' own hand. In both of these, measure 19 is written as follows:

Measure 19
(*Barrios original score*)



The stretch required of the left hand to reach the G natural will be extremely demanding for some. Most players replace this G with a G#. It is unclear whether this is done for being the preferred sound, ease of performance or whether the G natural is simply regarded as a copying error. For this arrangement, the G# was chosen for both its pleasant sound and ease of performance. Many players (*as is the case with this arrangement*) also retain the D from the second beat, making the G# the only change taking place on beat three, while others introduce the 'E' along with the G#, as shown below:

Measure 19
(*Variation #2*)





Un Sueño en la Floresta

Prelude in C minor

La Catedral

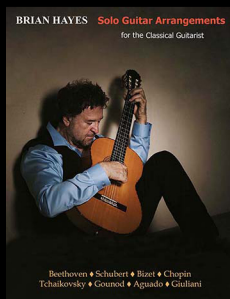
Madrigal - Gavota

Las Abejas

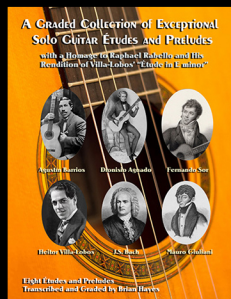
Prelude in G minor

Una Limosna por el Amor de Dios

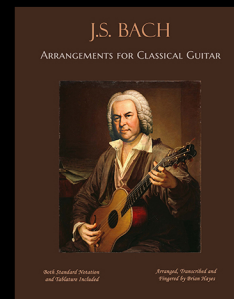
Additional Titles Available at
SoloGuitarArrangements.com



Solo Guitar Arrangements
for the Classical Guitarist



A Graded Collection of
Exceptional Solo Guitar
Etudes and Preludes



J.S. Bach - Arrangements
for Classical Guitar