

## Acknowledgements

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## Preface

This collection is the first comprehensive publication of the entire works of Agustín Barrios Mangoré, first guitarist/composer from the New World of truly universal importance. The significance of the works of Mangoré centers in their definition of a newer, more complex level of technique, influenced by but evolving independently from European models. The maturation of the guitaristic art as it is practiced in the countries of Iberoamérica has flowered in the genius of Barrios Mangoré.

This edition is not analytical nor comparative in its scope; it is designed for the performer, student and teacher. All accidentals are given as found in the original manuscripts. In very little of the music collected were there any fingerings given. Only after a thorough study of his works can one attempt to discern the most idiomatic solution consistent with Barrios' style and technique. For example, a salient feature of the way in which Mangoré used his left hand is its "stretched-out" aspect — in many pieces (such as *Estudio para Ambas Manos*, *Estudio del Ligado*, or *Choro da Saudade* to name a few) there are long, sustained reaches which can only be played in the way indicated to achieve the desired results.

In addition to written manuscripts, he also left a legacy of recordings, all made principally on the Argentine Odeon label, circa 1915-'30. When applicable, the recorded version of a piece has been taken as the preferred and final form, and many of the pieces are here presented for the first time in this corrected form corresponding exactly to what Mangoré played on his records.

Many pieces carried dates and dedications, and when justified all dedications have been translated from the original Spanish.

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# Estudio

for Op. 38, Nr. 22

AGUSTÍN BARRIOS MANGORÉ  
for N. Coste

2nd Guitar

The musical score consists of seven staves of music for the 2nd guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is characterized by complex rhythmic patterns and frequent use of triplets. Fingering numbers (1-5) are placed below the notes to indicate fingerings. Some notes are marked with a circled number, likely indicating a specific fretting technique. The score includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. A 'C2' marking with a bracket is present above the sixth staff, indicating a capo position. The notation is written on a single treble clef staff.

# Tango No. 2

AGUSTÍN BARRIOS MANGORÉ

♩ = 80

⑤ = G  
⑥ = D

*poco rit.*

Chords:  $\frac{1}{2}C12$ , C5, C7, C9,  $\frac{1}{2}C7$ ,  $\frac{1}{2}C5$