

# *Agustín Barrios*

## Doce Piezas para Guitarra



revisadas y digitadas por César Amaro

*Tuscany Publications*

*Agustín Barrios*  
(1885–1944)

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**César Amaro**

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# NOTES ON THE MUSIC

## LEYENDA GUARANÍ

**L**eyenda guaraní es un obra en cinco movimientos compuesta entre 1912 y 1913, que estaba en su momento considerada como una de las principales composiciones de Barrios, al extremo que se lo identificaba como "el autor de la Leyenda Guarani." Una crónica de la época dice: "Su Leyenda Guarani, que es todo el poema doloroso, trágico y sentimental de la patria de Barrios, en una obra que por sí sola constituiría para el autor un patrimonio imperecedero."

Chinita Borda, hija de don Martín Borda y Pagola, contaba que su padre había pedido repetidamente a Barrios que escribiese esta obra, sin éxito seguramente por la extensión de la misma. En ocasión de un asado en la Cueva de la Tigra, paraje próximo a Cerro de las Cuentas (Departamento de Cerro Largo, Uruguay) donde estaba radicada la familia Borda, don Martín dejó a Barrios encerrado bajo llave en su casa con el cometido de escribir su obra, acordando que vendría a buscarlo cuando el asado estuviese pronto pero asegurando no dejarlo salir si el trabajo no estaba finalizado. Cuando llegó Borda, Barrios había terminado su tarea y, pletórico de agradecimiento, exclamó: "si no hubiera sido por ti, hermanito, esta obra ¡se habría perdido!"

Borda y Barrios se fueron entonces al almuerzo, llevando la partitura recién escrita para mostrar a sus amigos. Pero el manuscrito de Barrios quedó en la Cueva de la Tigra, y se perdió durante unas intensas lluvias que ocurrieron años después. Don Martín Borda, sabiendo de la pérdida irrecuperable del original, la tocaba de memoria y la recordó durante años hasta que en el año 1943 él y Escobar, un guitarrista paraguayo amigo de ambos, la escribieron.

**L**eyenda guaraní is a five-movement work composed between 1912 and 1913. At the time, it was considered to be one of Barrios' foremost compositions, to the extent that he was often identified as "the author of the *Leyenda guaraní*." An article of the time said, "His *Leyenda guaraní* is utterly the sad, tragic, and sentimental poem of Barrios' native land, all in a work that by itself could constitute the composer's immortal legacy."

Chinita Borda, the daughter of Don Martín Borda and Pagola, related that her father repeatedly repeatedly requested without success that Barrios write out this work. During a feast in the Cueva de la Tigra, a place near the Cerro de las Cuentas (Department of Cerro Largo, Uruguay) where the Borda family had its roots, Don Martín left Barrios locked up in his house, insisting that he write out his work. He agreed that he would come looking for Barrios when the meal was ready, but assured him that he would not be allowed to leave if the work was not completed. When Borda arrived, Barrios had finished his task and, filled with gratitude, he exclaimed, "If it weren't for you, little brother, this work would have been lost."

Borda and Barrios then proceeded to the dinner, carrying the newly written score to show to their friends. But Barrios' manuscript remained in the Cueva de la Tigra, and was lost during a series of intense storms that occurred some years later. Don Martín Borda, aware of the irrecoverable loss of the original, played it and kept it in his memory for years until 1943, when he and Escobar, a Paraguayan guitarist who was a friend to both of them, transcribed it.

## SOUVENIR D'UN RÊVE (UN SUEÑO EN LA FLORESTA)

Este trémolo fue compuesto hacia 1918, seguramente durante la primera estadía de Barrios en Brasil, y fue estrenado en Uruguay el 6 de julio de 1920, en el Instituto Verdi.

Posiblemente sea el primero de los cuatro trémolos que compuso, y fue sin dudas el que más ejecuto en público a lo largo de su vida. Sin embargo, con el correr del tiempo, esta obra aparece en sus programas de concierto con diferentes designaciones (*En sueño en la selva*, por ejemplo) hasta adoptar definitivamente el nombre de *Un sueño en la floresta*, con que la reconocen y la han grabado muchos guitarristas.

Es nuestra teoría que el cambio de nombre, que coincide con la adopción de la identidad de "Cacique Nitsuga Mangoré" con que promocionaba sus actuaciones para incrementar sus ingresos, no obedece a otra causa que la contradicción que significa que un artista presumiblemente indígena ejecutara una obra de su auroría ¡titulada en francés!

This tremolo piece was composed around 1918, certainly during Barrios' first sojourn in Brazil, and was premiered in Uruguay on July 6, 1920, at the Instituto Verdi.

It was possibly the first of the four tremolo pieces Barrios composed, and it was undoubtedly the one most often performed in his lifetime. Nevertheless, over time this work appeared in his concert programs with different titles (*En sueño en la selva*, for example), until definitively adopting the title of *Un Sueño de la floresta*, by which it is known and has been recorded by many guitarists.

It is our theory that the name change, which coincided with Barrios' adoption of the identity of Chief Nitsuga Mangoré—under which he promoted his engagements to justify an augmentation of his fees—had no other cause than the contradiction arising from a presumably indigenous artist performing a work of his own creation with a French title!

## LAS ABEJAS

Esta obra fue compuesta en Uruguay, hacia 1921. Si bien el primer manuscrito está fechado en la primavera de 1921, no es claro que haya sido compuesta durante la enfermedad que padeció Barrios ese año y que lo mantuvo alejado de las salas de concierto.

Le versión de la colección Borda y Pagola (1921) y la dedicada a Rómulo Bonilla (1924) tienen diferencias tanto en el compás y la figuración como en el aire; en 1921 está escrita como *Allegro brillante* en tresillos de corcheas y compás de cuatro cuartos, mientras que en la versión de 1924 indica *Allegro moderato* para tresillos de semicorcheas en compás de dos cuartos. La versión de 1924 comienza sin el "ad libitum" característico, tiene algunos pequeños cambios, y el final es completamente diferente.

La versión que se presenta aquí es una compaginación de las dos.

This work was composed around 1921 in Uruguay. Although the first manuscript is dated in the spring of 1921, it is not clear if it was composed during the time that year when Barrios was suffering from an illness that kept him from the concert halls.

The version in the Borda y Pagola Collection (1921) and the one dedicated to Rómulo Bonilla (1924) differ from each other in tempo, time signature, and notation. In 1921 it was notated as *Allegro brillante* in eighth-note triplets in 4/4 time, while the 1924 version indicates *Allegro moderato* with sixteenth-note triplets in 2/4 time. The 1924 version begins without the characteristic *ad libitum*, has some small changes, and the ending is completely different.

The version presented here is an amalgam of the two.

## a) Original 1924

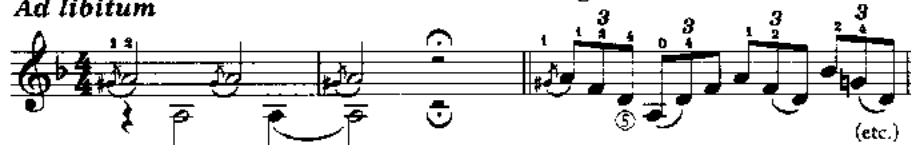
*Allegro moderato*



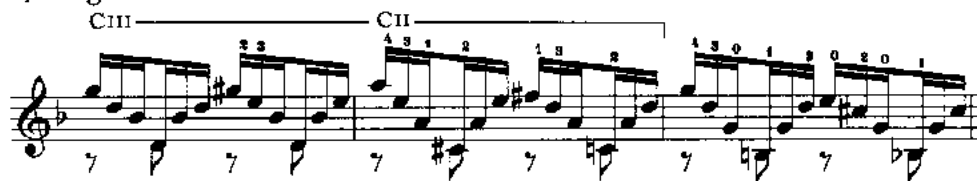
## a) Original 1921

*Ad libitum*

*Allegro brillante*



## b) Original versión 1924



## c) Original versión 1924



LAS ABEJAS, *continued*

## d) Original versión 1924

## e) Original versión 1921

## e) Original versión 1924

## LA CATEDRAL

Fue compuesta con el subtítulo de *Dístico sacro—Andante religioso y Allegro solemne*—en el otoño de 1921, y fue estrenada el 17 de abril de 1921, en el Teatro Solís. Barrios tuvo, en ese período, problemas de salud importante que lo mantuvieron muchos días recluso en su habitación del Hotel ABC. Desde allí escuchaba perfectamente las campanas de la Catedral Metropolitana de Montevideo—que suenan cada 30 minutos—, que fueron la musa inspiradora de esta obra.

En ese otoño Barrios compuso cinco obras, pero no consideraba a *La Catedral* sino en segundo lugar entre ellas (para él la más valiosa era el *Vals de primavera*, hoy muy poco conocido y ejecutado). Sin embargo, el propio compositor hacia 1939 incluía aún *La Catedral* en sus programas de concierto habiendo ya dejado de tocar muchas de sus propias obras. Es en ese año que le incorpora el *Preludio (Saudade)*, hoy conocido como primer movimiento de la obra, que había compuesto y tocado en conciertos como una pieza independiente.

En el mes de octubre de 1921, estando Barrios en Buenos Aires con motivo de grabar para la casa Max Glücksmann, conoció a Andrés Segovia. Luego de visitarlo en su domicilio, escribe Barrios en una carta a Borda y Pagola: "Mostró particular predilección por *La Catedral* y me dijo que se la diese para tocarla en conciertos."

*La Catedral* was composed with the subtitle *Dístico sacro—Andante religioso y Allegro solemne*—in the autumn of 1921, and was premiered on April 17, 1921, in the Teatro Solís. During this time, Barrios suffered from serious health problems that kept him confined for many days in his room in the Hotel ABC. From there, he could clearly hear the bells of the Metropolitan Cathedral of Montevideo which rang every thirty minutes. Those bells were the inspirational muse for this work.

In that autumn, Barrios composed five works, although he considered *La Catedral* no more than in second place among them. For him, the most important was the *Vals de primavera*, which is today much less known and played. Nevertheless, as of 1939 the composer was still including *La Catedral* in his concert programs, even though he had stopped performing many of his own works by that time. It was in that year that he incorporated the *Preludio (Saudade)*, now known as the first movement of the work, which Barrios had [previously] composed and performed in concerts as an independent piece.

In October, 1921, while Barrios was staying in Buenos Aires to record for the firm of Max Glücksmann, he met Andrés Segovia. Barrios visited him in his house, after which he wrote in a letter to Borda y Pagola: "He demonstrated particular interest in *La Catedral* and asked me to give it to him to play in concerts."

Como era habitual, Barrios no llevaba copia escrita de sus obras, y en esa carta fechada el 15 de octubre de 1921 pedía a Borda enviase a Buenos Aires esta partitura para entregársela al guitarrista español, quien embarcaba con rumbo a su país el 2 de noviembre. Es fácil ver que, a los plazos de la época, la partitura no llegó a tiempo. Segovia lo consideró un grueso desaire, a causa del cual prodigó a Barrios su total antipatía por el resto de sus días.

As usual, Barrios didn't have a written copy of his works, and in this letter, dated October 15, 1921, he requested that Borda send the score to him in Buenos Aires, in order to give it to the Spanish guitarist who was departing for his country on November 2. It is easy to see how, considering the limitations of the post in that epoch, the score would arrive too late. Segovia considered this a major slight, and because of this he held a total aversion for Barrios for the rest of his life.

*La Catedral*, Andante religioso:

1) Original 1921 (modificado en 1924)



2) Original 1921 (modificado en 1924)



3) Original 1921 (modificado en 1924)



*La Catedral*, Allegro solemne:

1) Original 1921 (modificado en 1924)



2) Original 1921



LA CATEDRAL, *continued*

## 3) Original 1921 (modificado en 1924)



## 4) Original 1921



## VALS DE PRIMAVERA

*El Vals de primavera fue compuesto por Barrios en el otoño de 1921 en Montevideo-Uruguay, junto con otras cuatro piezas entre las que se cuenta La Catedral. Fue estrenado el sábado 16 de abril en el teatro Solís de Montevideo.*

*Estas obras corresponden a un período en el cual el autor había sufrido trastornos de salud más o menos importantes, que había sobrellevado desde su habitación del Hotel ABC, en las calles Sarandí y Alzáibar, a pocas cuadras de la Catedral Metropolitana de Montevideo.*

*En un reportaje publicado en la prensa montevideana de la época con motivo de dos conciertos que, una vez repuesto, realizara Barrios en el teatro Solís, el compositor comentaba: "Tanto como mi precaria salud lo ha permitido he podido componer cinco obras para estos recitales. Considero la más importante, después del 'Vals de Primavera,' de corte romántico, 'La Catedral,' que consta de dos movimientos, un 'andante religioso' y un 'allegro solemne' ..."*

Barrios composed the *Vals de primavera* in the autumn of 1921 in Montevideo, Uruguay, together with four other pieces among which was *La Catedral*. It was premiered on Saturday, April 16, in the Teatro Solís of Montevideo.

These works date to the time when the composer suffered from somewhat serious health problems that confined him to his room in the Hotel ABC, at the intersection of the streets Sarandí and Alzáibar, a few blocks from the Metropolitan Cathedral of Montevideo.

In an article published in the Montevideo press of the time, on the subject of two concerts that, having been rescheduled, Barrios played in the Teatro Solís, the composer commented: "To the extent that my precarious health permitted, I was able to compose five works for these recitals. The one I consider the most important, after the *Vals de Primavera* which is neo-Romantic in style, is *La Catedral* which consists of two movements, an 'andante religioso' and an 'allegro solemne' ..."

## CANCIÓN MATERNAL

*Entre las obras de Barrios que integran la Colección de Borda y Pagola se encuentra el original de esta habanera que está titulada Canción maternal.*

*En todas las ediciones conocidas figura con el nombre de Canción de Cuna, quizás a causa de una traducción al inglés y luego de vuelta al español. De todas maneras, las versiones editadas tienen diferencias importantes con la habanera de la Colección Borda y Pagola.*

*El autógrafo está fechado el 31 de enero del año 1924 en Cerro de la Cuentas Uruguay, lugar donde residía Borda y Pagola con su esposa y dos hijas. Entonces, Chinita, la menor de las niñas, tenía unos 7 años de edad, por lo que es posible que esté inspirada en alguna tonada que la madre cantaba a sus hijas.*

Among the works of Barrios which comprise the Borda y Pagola Collection one finds the original of this habanera entitled *Canción Maternal*.

In all of the published editions, this piece bears the title *Canción de Cuna*, perhaps because of a translation into English and then back into Spanish. In all respects, the edited versions have important differences from the habanera in the Borda y Pagola Collection.

The autograph is dated January 31 of the year 1924 in Cerro de la Cuentas, Uruguay, the place where Borda y Pagola resided with his wife and two daughters. At that time, Chinita, the younger of the girls, was seven years old so it is possible that it was inspired by a melody that the mother sang to her daughters.

## GRANO DE ARENA

*Esta obra ha sido reconstruida a partir de un manuscrito de don Miguel Herrera Klinger, amigo de Agustín Barrios, que en sus escritos ha rescatado muchos detalles acerca del primer periodo de la vida de Barrios en Uruguay, y también obras cuyos manuscritos se perdieron, como el tango Don Pérez Freire.*

*Muy probablemente esta pieza haya sido compuesta entre 1912 y 1913.*

This work was reconstructed from a manuscript of Don Miguel Herrera Klinger, a friend of Agustín Barrios. Many details surrounding the first period of Barrios' life in Uruguay are preserved in his writings, as well as works the manuscripts of which are lost, such as the tango *Don Pérez Freire*.

It is likely that this piece was composed between 1912 and 1913.

## ROMANCE DE LA INDIA MUERTA

*Fue compuesta en Rocha, Uruguay, en enero de 1927, donde además Barrios se presentó en concierto los días 27 y 28 en el Teatro "25 de Mayo" de esa ciudad. El romance lleva el nombre del paraje donde vivía don Laurindo Amaral, de cuya estancia Barrios era asiduo visitante. A su vez, el nombre de este paraje "India Muerte" surge de una leyenda regional, según la que esta india era la mensajera del G<sup>ral</sup> Fructuoso Rivera, quien tenía su escritorio en la zona oculto en el corazón de un ombú. La india fue atacada y asesinada en cumplimiento de su misión por los opositores de Rivera, en la época de la primera guerra civil del Uruguay independiente hacia mediados del siglo XIX (la "Guerra Grande").*

*La obra está dedicada a Tonito Amatti Amaral, sobrino de don Laurindo. El joven, de unos 17 años de edad, iba al vecino campo del tío a tomar clases de guitarra con él. En una oportunidad llegó Barrios a la estancia y, al escuchar al joven ejecutante, lo homenajó con esta composición.*

This piece was composed in January of 1927 in Rocha, Uruguay, in which city Barrios performed in concert on the 27th and 28th in the Teatro "25 de Mayo." The romance was named for the ranch of Don Laurindo Amaral, where Barrios was often a guest. The name of this place, the "Dead Indian Woman," arose from a local legend about a woman who was the messenger of Gen. Fructuoso Rivera, who had his study in a hidden place within the heart of an enormous evergreen tree known as the *ombú*. The Indian woman was attacked and murdered by the enemies of Rivera while carrying out her mission during the first civil war of independent Uruguay—the "Great War"—around the middle of the nineteenth century.

The work was dedicated to Don Laurindo's nephew, Tonito Amatti Amaral. The seventeen-year-old youth, who lived in a neighboring town, would visit his uncle to study guitar with him. On one occasion Barrios was also visiting and, upon hearing the youth play, paid homage to him with this composition.

## LUISITO (MINUETTO)

*Este pequeño minué en do menor fue compuesto en Salto en 1925, y está dedicado a don Luis Pasquet (padre). Barrios acababa de regresar de sus país natal, y a su regreso se radicó durante algo más de un año en la ciudad de Salto en casa de Pasquet, "comerciante de esta plaza y por más datos buen aficionado a la guitarra, y más que todo, espíritu de los grandes, generosos y nobles", en el decir del propio Barrios en una carta de esta época dirigida a don Martín Borda y Pagola.*

*La anécdota cuenta que Pasquet estaba estudiando un minué de Sor y comentó a Barrios lo difícil de la tonalidad de do menor para la guitarra, a lo que éste replicó: "verás que no es así"; y se lo demostró improvisando en pocos minutos esta hermosa pieza.*

This little minuet in c minor was composed in Salto in 1925, and was dedicated to Don Luis Pasquet (senior). Barrios had just returned to his native country and settled for the better part of a year in the city of Salto in the house of Pasquet, "merchant in this town and reputed to be a true devotee of the guitar, and above all, a great, generous, and noble soul," in the words of Barrios in a letter from this time period that he wrote to Don Martín Borda y Pagola.

The anecdote told is that Pasquet was studying a minuet by Sor and he commented to Barrios that about the difficulty of the key of c minor on the guitar, to which Barrios replied, "You will see that such is not the case," and he demonstrated this by improvising, in a few minutes, this lovely piece.



## RANCHO QUEMADO

*Un pequeño estilo—forma musical tradicional propia del folklore rioplatense y en particular del folklore uruguayo—compuesto también durante la estadía de Barrios en casa de Luis Pasquet, en Salto.*

*Está dedicado a Renato Llantada, quien en esos días había perdido su casa en un incendio, aunque no fue posible reconstruir la anécdota con mayor precisión.*

This little *estilo*—a traditional musical form from the folklore of the Rio de la Plata, particularly Uruguay—was also composed during Barrios' sojourn in the house of Luis Pasquet in Salto.

Although it was not possible to reconstruct the story with precision, it is known that this work was dedicated to Renato Llantada, who had recently lost his home in a fire.

## VIDALITA CON VARIACIONES

*La vidalita es quizás la forma musical folklórica más auténtica y propiamente uruguaya, ya que si bien la milonga ha tenido una difusión considerablemente mayor es una forma más bilateral del Río de la Plata.*

*Sobre un tema auténtico y puro de vidalita, Barrios construye una "vidalita de concierto" a través de la incorporación de variaciones netamente guitarrísticas que conservan la clara esencia del tema original.*

*Esta obra fue compuesta en 1925, durante el período en el que Barrios estuvo radicado en casa de don Luis Pasquet.*

The *vidalita* is perhaps the most authentic and truly Uruguayan folkloric musical form, inasmuch as the *milonga* has had such a wide distribution that it is found on both banks of the Rio de la Plata.

Over an authentic and pure *vidalita* melody, Barrios has constructed a "concert *vidalita*" through the incorporation of genuinely guitarristic variations that preserve the clear essence of the original theme.

This work was composed in 1925, during the period in which Barrios lived in the home of Don Luis Pasquet.

## MADRECITA! ... (MINUETTO)

*Este minué, compuesto en 1925 durante el período en que Agustín Barrios estuvo radicado en Salto, está dedicado a Luis Pasquet (hijo), con la siguiente inscripción: "Al hermoso botija y futuro gran músico Luisito Pasquet", ¡Vaya premonición! ¡Luis Pasquet (hijo) ha estado durante muchos años a cargo de la dirección de la orquesta de Finlandia!*

*El jovencito había perdido recientemente a su madre. Barrios le dedica esta pieza comprendiendo el dolor y recogimiento del niño que no verá más a su madre, desde la perspectiva de quien, durante toda su vida y más allá de las distancias, tributó un cariño y veneración permanentes a su propia madre.*

This minuet, composed in 1925 during the period in which Barrios lived in Salto, was dedicated to Luis Pasquet (junior), with the following inscription: "To the handsome boy and future great musician Luisito Pasquet." What a premonition! Luis Pasquet (junior) would be the director of the Orchestra of Finland for many years!

The young boy had recently lost his mother. As one who, throughout his life and distant travels, offered a tribute of love and veneration to his own mother, Barrios dedicated this piece to him, comprehending the sorrow and loneliness of a boy who would never again see his mother.

## FUENTES DE INFORMACIÓN/ SOURCES OF INFORMATION

*Los manuscritos de Luisito, Rancho Quemado, Vidalita con variaciones y Madrecita! ... y la segunda versión de La Catedral pertenecen a la colección del Profesor Ramón Gómez Cruz, discípulo y amigo personal de Luis Pasquet (padre). Quien nos ha también reconstruido el escenario y las anécdotas que las rodearon.*

*Los manuscritos de Souvenir d'un rêve, La Abejas (versión de 1921), La Catedral, Vals de primavera, Canción maternal y Leyenda guaraní pertenecen a la Colección Borda y Pagola, que fue estudiada con la autorización de Aída Borda Sosa (Chinita), hija de don Martín Borda y Pagola, a quien se debe la mayor parte de la información anecdótica recopilada. Los cinco primeros manuscritos son de puño y letra de Agustín Barrios, en tanto el de la Leyenda guaraní es caligrafía de don Martín Borda y de Escobar.*

*El manuscrito de Las Abejas (versión de 1924) pertenece a la colección de César Amaro, y le fue obsequiado de su colección personal por don Oscar Serafino.*

*El manuscrito de Grano de arena pertenece a la colección de César Amaro, le fue obsequiado de su colección por el Profesor José López Blanco, y es caligrafía de don Miguel Herrera Klínger.*

*El manuscrito de Romance de la india muerta pertenece a la colección de César Amaro, y le fue obsequiado por José Marcos Barrios en la ciudad de Treinta y Tres (Uruguay).*

*Para la preparación de los comentarios se ha tomado como referencia el libro Agustín Barrios: Patrimonio de América (2a edición) de Elizabeth González de Amaro.*

—César Amaro

The manuscripts of *Luisito, Rancho Quemado, Vidalita con Variaciones* and *Madrecita! ...* and the second version of *La Catedral* are from the collection of Profesor Ramón Gómez Cruz, disciple and personal friend of Luis Pasquet (senior), who has also reconstructed the background and the anecdotes that surround them.

The manuscripts of *Souvenir d'un rêve, La Abejas* (1921 version), *La Catedral, Vals de primavera, Canción maternal* and *Leyenda guaraní* are from the Borda y Pagola Collection, which was examined with the authorization of Aída Borda Sosa (Chinita), daughter of Don Martín Borda y Pagola, to whom is owed the majority of the anecdotal information compiled here. The first five manuscripts are from the hand and words Agustín Barrios, and the *Leyenda guaraní* is in the hands of Don Martín Borda and of Escobar.

The manuscript of *Las Abejas* (1924 version) is from the collection of César Amaro, and was obtained from the personal collection of Don Oscar Serafino.

The manuscript of *Grano de arena* is from the collection of César Amaro, and was obtained from the collection of Professor José López Blanco, and is in the hand of Don Miguel Herrera Klínger.

The manuscript of *Romance de la india muerta* is from the collection of César Amaro, and was obtained from José Marcos Barrios in the city of Treinta y Tres, Uruguay.

For the preparation of the the commentaries, I have used as a reference the book *Agustín Barrios: Patrimonio de América* (2nd edition) by Elizabeth González de Amaro.

—English translation by Edward Lugo

*N. B.:* The music in this publication is drawn from private sources and collections and is published here, in its present form, for the first time. It contains new and original material and is protected by international copyright.

# Las Abejas

## Estudio

Revisión  
César Amaro

Agustín Barrios  
Montevideo, primavera de 1921

*ad libitum* *Allegro brillante*

a) *p* *p* *p* *p* *m i p p i m i m i*

4 *m i p m i p m i p i m a i m i m i a m i p p i m a i m i*

7 *a m i p p i m i a m i m p p p p i a m i m i m i*

10 *m i m i m i m i m i p p i m i m i*

13 *m i p i m a i* to Coda *m i p p m i m i a i m i p p p*

16 *p i m i m i m i m i m i a i a m i p i m a m i*

19 *p i m a m i a m i a m i*

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TPS-061

22  $\text{CIII}$   $\text{CII}$

b)

25  $\text{CI}$   $\text{CII}$

c)

28  $\text{CII}$   $\text{CII}$

31  $\text{harm. XII}$   $\text{CVIII}$

d)

34  $\text{CVII}$  (b)

37  $\text{harm. VII}$   $\text{D. S.}$

*poco rit.*  $\text{al Coda}$

$\text{CII}$

Coda *a m i p p i m a i m i*

40  $\text{CVII}$

*a m i p p i m i* e) *a m i m i m i m i m*

42  $\text{CVII}$   $\text{CX}$

*m i p i m a m i m p i p i m i p i*



32 C<sub>VI</sub> CV C<sub>III</sub> 1. C<sub>III</sub> C<sub>III</sub> 2. C<sub>III</sub> arm. XII

36 arm. VII C<sub>V</sub> arm. VII arm. XII C<sub>VIII</sub> arm. XII arm. VII C<sub>V</sub> arm. VII a tempo rall.

40 C<sub>VII</sub>

a i i p i m i p

44

m i m p

48

52 1. 2. C<sub>III</sub>

m i m a m i

56 C<sub>V</sub> C<sub>III</sub> Coda D. C. al y coda

# La Catedral

## Dístico sacro

Revisión y digitación  
César Amaro

Agustín Barrios  
Montevideo, otoño de 1921

### 1. Andante religioso

1) 3 0

5 6

9 2) 3 i p m i m 1 6

12 5 1 -1 -1 -1

tempo giusto

15 C III C II C I C II p p p

18 3) 1

espressivo rall.

21 p 2 4 1 2 3 4 5 6

molto rall.

C VII XIX XII

2. Allegro solenne

CII \_\_\_\_\_

1 *p.* mi mi mi ai mi *p.*

4 3 2 0 4 2

*p.* mi mi mi ai mi *p.*

4 *p.* mi mi mi ai mi *p.*

3 0 2 1 0 1 0

*p.* mi mi mi ai mi *p.*

7 *p.* mi ai p ip i ai p mi ai mi ai ip i ai p mi mi *p.*

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

*p.* mi ai p ip i ai p mi ai mi ai ip i ai p mi mi *p.*

10 *p.* mi ai mi ip p p *p.*

0 1 3 2 3 4 1 3

*p.* mi ai mi ip p p *p.*

13 *p.* mi ai mi ip p p *p.*

*p.* mi ai mi ip p p *p.*

16 *p.* mi ai mi ip p p *p.*

*p.* mi ai mi ip p p *p.*



19

*p* m i a m a m i *pp* i m a i m a m i p m i a m i p m i

22

a m i p p i m a i m i m i m p i m a p i p i m a p i

25

CVI

*p* i m a i a i p i p m i m i m p i m a i

28

3)

m i m i m i m i p i m i m i p i m i p i p i m a m

31

CII

34

37

CII

40

43

CII

46

49

52

*p* m i a m a m i *p* *p* i m a i m

55

*p* a m i *p* *p* *p* i m a i m i m i m

58

CVI

61 CII

*p* i a m i a m i p i m a i m a m i m p m

64 CVI

i m i m i p m i m i p m i p i m a m i m i m p i m i m

67 CVII CIX

*p* i a m i p p i m a m i m i m i m a

70 CVI CVII

m i

73 CII

*p* i m a i m a p i m i p i m i m a p i m i m i m i m i p a m i p m

76 CII

i m i m i *poco rall.*

79 a tempo CII

*p.*

82

85

88

91

94

97

100

# Grano de arena

Revisión y digitación  
César Amaro

Agustín Barrios

*Moderato*

CII CIII CIX CX CV CVII CVIII

*a mi mi mi mi ma mi a mi mi mi mi ma pi mi mi a pi*

*p* *p* *p* *p* *p* *p* *p*

4 r.h.

7

10

13

17

Fine

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20 CII—CIII CIII CVII CII

*p i a m*

24 CVII—CVIII

*a m i m i p i*

27 CII—CIII C1

*a m i m a*

31 CVIII Trio CIII

*a m i m a*

35 CIII CVIII

*p i p*

38 1. CIV

42 2. CIII CVIII CVII—CVIII D. C. al Fine

*rall.*

*D. C. al Fine*

a Tonito Amati Amaral

# Romance de la India Muerta

Revisión y digitación  
César Amaro

Estilo

Agustín Barrios  
Rocha, Uruguay, enero de 1927

*Allegretto*

⑥=D  
*mf*

CVI

CVIII

Cx

CVI

CVIII

CVI

*rit.*

*pp*

*f*

*rit.*

ma  
m  
i  
p  
i

CVII

CVI

CVI

*a tempo*

CVI

*ten.*

*rit.*

*f*

*rit.*

*p*

CVI

*molto espressivo*

*p*

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TPS-061

21 *CV*  

 Musical notation for measures 21-24. The staff shows a melodic line with various fingering indications: 1, 2, 3, 4, 5, and circled numbers 1, 2, 3, 4, 5. A 'rit.' marking is present at the end of the line. The word 'm i m a m' is written below the notes.

25 *Tempo I* *CI*  

 Musical notation for measures 25-27. The staff shows a melodic line with fingering numbers 1, 2, 3, 4 and circled numbers 1, 2, 3.

28 *CIII* *CV*  

 Musical notation for measures 28-30. The staff shows a melodic line with fingering numbers 1, 2, 3, 4 and circled numbers 1, 2, 3, 4, 5. A '-1' marking is present at the end.

31 *arm. VII* *arm. VII* *CX*  

 Musical notation for measures 31-34. The staff shows a melodic line with fingering numbers 1, 2, 3, 4 and circled numbers 1, 2, 3, 4, 5. There are two 'arm. VII' markings below the staff.

35 *CVIII* *CI*  

 Musical notation for measures 35-38. The staff shows a melodic line with fingering numbers 1, 2, 3, 4 and circled numbers 1, 2, 3, 4, 5. A '1' marking is present below the staff.

39 *CI*  

 Musical notation for measures 39-41. The staff shows a melodic line with fingering numbers 1, 2, 3, 4 and circled numbers 1, 2, 3, 4, 5. A '3' marking is present below the staff.

42 *CIII* *più lento* *CIII* *poco rall.* *molto rall.*  

 Musical notation for measures 42-45. The staff shows a melodic line with fingering numbers 1, 2, 3, 4 and circled numbers 1, 2, 3, 4, 5. There are 'poco rall.' and 'molto rall.' markings below the staff.



# Leyenda Guarani

Revisión y digitación  
César Amaro

Agustín Barrios  
Cerro de las Cuentas, 1912

## 1. Introducción

*Lento y solemne*

5 = G  
6 = D

*f*

*i m i m*

5 *con alma* *plácido* *rit.*

9 *dolce* *pp* *pizz.*

12 *p p p* *i m* *i m*

15 *f* *a i m i m i p i p* *ten.* *p*

18 *dolce* *rit.* *nat.* *nat.* *arm. XII* *arm. VII* *arm. V* *arm. VII*

# 2. Andante

0 a i m p p a i m i m p i p

5 a i m i p

9

13 a i m p a i m

17 a i m

21 m i m i m a m

25 i i m i m i m

29

Technical markings: CIII, CVIII, CVII, CIII, CX, CIII, CIII, CI, CX, CI, CIII

Fingering: 0, 1, 2, 3, 4, 5, 6, 7, 8

Accents: ②, ③, ④, ⑤, ⑥

33

*i m i m i m i m*

37

CVIII CI CII CIII

41

CI CI CIII

*i m a i a*

45

*m m a m a*

49

CVIII

53

CI CII CI

57

CX CI CII

*m a i p m a i m*

61

CVI CVI

*a i m a i m a*

65 C̄VI CVI CV

69 C̄VI CVI CVI

mi

73 C̄VI CVI CV

77 C̄VI C̄VII CV C̄III

mi ma mi

81 ten. C̄VIII

ami mim ipiam mim

85 C̄VII CV

pimi p

89 CI

mimimi mimimi

rall. am

### 3. Adagio

*Lento e cantabile*

1  
a  
p

3 4

i m i

3 0 1 2 3 1 0 3 1 0

4

CI

1 3 0 2 3 4 0 3 1 3

7

CVII

CVI

a  
p

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

i m i a m i

10

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

a  
p

i m i a m i

13

CVIII

CV

CVI

CVII

0 3 3 1 1 1 2 3 2 2 3

16

CVII

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

19 <sup>3</sup> <sup>3</sup> CI

22 CIV

25 CVIII

28

31 CVI CIV CIII

34

37 CVII

*attacca Allegro*

### 4. Allegro

*f* *a* *m* *i*

*p* *a* *m* *i*

*p* *i* *m* *p*

*mp* *i* *m* *a* *m* *i* *a* *p* *i* *p* *p* *i* *a*

*a* *p* *i* *a* *p* *i* *a* *p* *i* *a* *p* *i*

CVII

CVIII

CVII

CVIII

Measures 1-15 of a guitar piece in 4/4 time, marked '4. Allegro'. The score includes a melody line with lyrics and guitar-specific notation such as fingering numbers (1-4), accents (*a*), and dynamics (*f*, *p*, *mp*). The lyrics are: 'a mi', 'a mi', 'i m p', 'i m a m i a p i p p i a', and 'a p i a p i a p i a p i'. The piece concludes with a final chord in measure 15.

17 *p* *f* *p* *p* *p* *p* *f*

19 CVII *f*

22 CVII *p* *p* *p* *rall.*

*a tempo poco più mosso*

25 *mp* *p.* *m i m i m* *p.* *m i m i m* *p.*

29 CVI *p.* *p.* *p.*

33 *p.* *p.* *i m i* *cresc.* *p p i*

37 *m p p i* *m p p i* *m i m a* *ff* *meno mosso* CVXI

41 CVIII *mf* *f* *pesante* *ff*



Compuesto en la casa de mi caro amigo  
Luis Pasquet, a quien dedico con muy hondo afecto

Revisión y digitación  
César Amaro

# Luisito

Agustín Barrios  
Salto, Uruguay, 1925

Tempo de minuetto

1  
i m i

2  
p p

3  
a m i

4  
i m

5  
CIII CIII<sup>2</sup>

6  
CIII CIV CIII

7  
i m i m i m i m

8  
p p p

9  
Cv

10  
i m i m i m i m i

11  
p

12  
C1 C1

13  
i m a i m i m i m i

14  
1. i m i m i m i m i m i m i  
2. i m i m i m i m i m i m i

15  
D. C. al Fine

Al hermoso botija y futuro gran músico  
Luisito Pasquet (b) cariñosamente

Revisión y digitación  
César Amaro

# Madrecita! ... Minuetto

Agustín Barrios  
Salto, Uruguay, 1925

*Tempo de minuetto*

The musical score is written for guitar and consists of eight staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked "Tempo de minuetto".

Staff 1: Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The first measure is marked "semplice". Fingering includes a 4-fingered chord (4 0) and a 2-fingered chord (2). A circled 4 indicates a fourth fret. The staff ends with a circled 4.

Staff 2: Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The first measure is marked with a circled 4. The staff contains various chords and notes, including a circled 4 and a circled 7. The staff ends with a circled 4.

Staff 3: Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The first measure is marked with a circled 4. The staff contains various chords and notes, including a circled 4 and a circled 6. The staff ends with a circled 4.

Staff 4: Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The first measure is marked with a circled 4. The staff contains various chords and notes, including a circled 4 and a circled 6. The staff ends with a circled 4.

Staff 5: Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The first measure is marked with a circled 4. The staff contains various chords and notes, including a circled 4 and a circled 6. The staff ends with a circled 4.

Staff 6: Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The first measure is marked with a circled 4. The staff contains various chords and notes, including a circled 4 and a circled 6. The staff ends with a circled 4.

Staff 7: Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The first measure is marked with a circled 4. The staff contains various chords and notes, including a circled 4 and a circled 6. The staff ends with a circled 4.

Staff 8: Starts with a treble clef, key signature of two sharps, and a 3/4 time signature. The first measure is marked with a circled 4. The staff contains various chords and notes, including a circled 4 and a circled 6. The staff ends with a circled 4.

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# Vals de Primavera

Revisión y digitación  
César Amaro

Agustín Barrios  
Montevideo, otoño de 1921

1  
CII CII  
i m i m i m i p m i m i m i p m i m a

6  
i m i m i m i m i m i m i m i m i m a

11  
CIV CII CIV  
i m a a m i p m i m a m i p m i m a i m  
*poco rall.* *a tempo*

16  
CII CII  
m i p i m i m i p m i m i p m i p m

22  
CII  
i m i m i m i m i m i p m

27  
CIV Cv  
a m i a i m i p m i p i p i p i  
Fine

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33 CII — CIV

*p* i m i m i m i m *p*

38 CVII — CIV

*p* i m i m p i m a i m

43 CVII

*p* a m i m i m p i m *poco rall.*

49 *a tempo* CII — CIV CVII

*a tempo* *p* m i m i i m

55 CIII

*p* i m i m i m i

60 CII CII CIV 1. CII 2. CII

*p* a m i m 1ª parte y sigue

*Poco più mosso*

61 *p* i a m o

73

80

87

93 *p* p m i m i m i m i m i a m i p

99 *p* m i m

104 *p* a m i p

109 *i m i m i m i m i*

*p m i m*

115 *i m i m i m i m i*

*p m i m*

121 *i a i a m*

♩ *a tempo*

*poco rall.*

128

135

142

149 *i m i m a i p a i*

*♩*

155 *p a i p*

*rall.*

**D. C.  
al Fine**

*a Luis Pasquet*  
**Vidalita**  
con variaciones

Revisión y digitación  
César Amaro

Agustín Barrios  
Salto, Uruguay, 1925

*Lento, tempo de vidalita*

The score consists of six systems of music, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Lento, tempo de vidalita'. The systems are numbered 1, 5, 9, 13, and 17. Various guitar techniques are indicated by letters above the staff: CII, CIII, CV, and CVII. Fingerings are shown with numbers 1-4. Some measures include a circled number (e.g., ④, ⑤, ⑥). The first system starts with a circled 6 and a bar line with a 'D' below it. The second system includes the lyrics 'i a m i m' under the notes. The third system includes a circled 6 and a bar line with a 'D' below it. The fourth system includes a circled 2 and a bar line with a 'D' below it. The fifth system includes a circled 2 and a bar line with a 'D' below it. The sixth system includes a circled 2 and a bar line with a 'D' below it.

21 *Cv*

25

27

29

31 *Cv - CIII*

33



35

arm. VII arm. VII arm. XII r.h.

39

arm. VII arm. XII arm. VII arm. VII

43

arm. VII arm. XII arm. VII rit.

47

CII CII

51

CIII CII

55

CIII CVII Cx

a Renato Llantada  
**Rancho quemado**

Estilo

Revisión y digitación  
César Amaro

Agustín Barrios  
Salto, Uruguay, 1925

*Allegretto*

*Andante*

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Agustín Barrios, 1922

# Souvenir d'un rêve

(Un sueño en la floresta)

Revisión y digitación  
César Amaro

Agustín Barrios  
Brasil, 1919

**Largo**

⑤=G  
⑥=D

1. 2.

VII harm. XII harm.

*poco più mosso*

m i a i a m i a

p

13

a a a

Cv CIII

pizz.

17

XII harm.

21

a m i p a m i p

p

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24

26

28

30

32

34

This musical score is for guitar, featuring six systems of music. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The music is primarily composed of sixteenth-note patterns, often grouped in fours or eights. Fingering is indicated by numbers 1-4 in circles, and articulation is shown with slurs and accents. Measure numbers 36, 38, 40, 42, 44, and 46 are placed at the beginning of their respective systems. The score includes several section markers: 'CVII' appears above the first system and above the first measure of the second system; '1. CVIII' is above the first measure of the second system; 'CX', 'CVIII', and 'CVII' are above the first, second, and third measures of the third system; 'CV' is above the first measure of the fourth system; and 'CIV' is above the first measure of the fifth system. The notation includes various rhythmic values and fingerings, such as triplets and slurs over groups of notes.

48  $\text{C VI}$

50

52  $\text{C II}$

54

56  $\text{C IX}$

58  $\text{C VII}$

60  $\text{C}^{\text{V}}$   $\text{C}^{\text{IV}}$   $\text{C}^{\text{V}}$   $\text{C}^{\text{VI}}$   $\text{C}^{\text{V}}$   $\text{C}^{\text{VI}}$

62  $\text{C}^{\text{VIII}}$   $\text{C}^{\text{X}}$  *harm.* XII *XII harm.*

66  $\text{C}^{\text{III}}$   $\text{C}^{\text{VIII}}$   $\text{C}^{\text{X}}$   $\text{C}^{\text{VIII}}$

71 *p i p p* *i* *p*

76  $\text{C}^{\text{VII}}$   $\text{C}^{\text{VII}}$  *i p i m*  $\text{C}^{\text{VII}}$  *p p p p i p*

81  $\text{C}^{\text{II}}$  *p i m a m i*

85  $\text{C}^{\text{V}}$   $\text{C}^{\text{VII}}$   $\text{C}^{\text{XI}}$  *p p i m a m i p i m a i*

87 *m i m i m i (sempre)*

88 *p i m p a m i p a m i*

91 *p i m p a m i p a m i*

93 *p i m p a m i p a m i*

95 *p i m p a m i p a m i*

97 *p i m p a m i p a m i*



99 CVIII

101 CIX CX

103 CV

105 1

107 1

109 4

111

CIX CX

113

CVIII CVII

115

117

119

121

123

ØVII

125

ØX

127

ØVII

129

ØVII

131

ØXI

133

ØVII

CV

135

3 0 4 3 -1

4 -4

p.

137

1 2 3

4

♩V

p.

139

1 2 3

4

p.

♩VII

141

3 4

4

p.

143

0 0 2 2 1 0

4

p.

145

2 3 0 1

4

p.

morendo

harm. XII

## MUSIC FOR SOLO GUITAR

- AHNFELT, OSCAR Blott en Day (Day By Day) (Eriksson)  
 ALBÉNIZ, ISAAC Favorite Pieces (Cádiz, Córdoba, Leyenda, Rumores de la Caleta, Sevilla) (P. Romero)  
 Mallorca: Barcarola, Op. 202 (Switzer/P. Romero)  
 Parrita No. 2 in d minor, BWV 1004 (P. Romero)  
 Suite No. 3 in D major, BWV 1009 (P. Romero)
- BACH, J. S. Five Lyric Pieces
- BEAUVAIS, William Innocent Meandering (Robinson)
- BLANCHARD, HAROLD Adieux à la Suisse: Tyrolienne de Bruguière variée, Op. 56 (Long)
- CARULLI, FERD. Variations sur l'air "Ah! vous dirai-je, Maman" ["Twinkle, Twinkle, Little Star"], Op. 60, No. 3 (Danner)  
 Introduction et thème varié [on a Theme from Mozart's *The Magic Flute*], Op. 276, No. 30 (Danner)  
 La Girafe à Paris: Divertissement Africo-français, Op. 306 (Long)
- CASSÉUS, FRANTZ Complete Works, Vol. 1: Music for Solo Guitar (Ribot)
- CASTELLACCI, LUIGI Variations on a Theme of Páisiello: "Nel cor più non mi sento" ..., Op. 35 (Long)  
 Fantaisie sur un thème viennois [A Schissert und a Reindl], Op. 65 (Long)  
 Fantaisie sur la romance favorite de la *Cenerentola*: "Non più mesta" de Rossini, Op. 99 (Long)  
 Grande Fantaisie ... sur la marche favorite de Moïse ... de Rossini, Op. 100 (Long)
- CHANDLER, HUGH Two Preludes (Holzman)
- CIMAROSA, DOM. Three Sonatas (Nos. 15, 46, 53) (Zohn)
- CORELLI, ARCANGELO Allegro, from Violin Sonata Op. 5, No. 3 (Long)
- DUARTE, JOHN W. Birds, Op. 66 (Goni)  
 Three Dances (Valse lyrique, Op. 137; Valse en rondeau, Op. 128; Danza eccentrica, Op. 138)  
 Variations on an Italian Folk Song, Op. 139 (Marchione)  
 Twelve Studies, Op. 140 (De Innocentis)  
 Pequeña suite venezolana, Op. 141
- GIANONCELLI, BERN. Tastegiata & Bergamesca (Klickstein)
- GIULIANI, MAURO Six variations sur la chanson national "I bin a Kohlbaurn Bub." Op. 49 (Long)  
 Variazioni sulla cavatina favorita "De! Calma oh ciel" di Rossini, Op. 101 (Long)  
 Introduzione e variazioni sopra la cavatina favorita "Nume perdonami ..." nei Bacchanali di Roma, Op. 102 (Long)  
 Tre Tarantelle e Balletti nazionali napoletani (King)  
 Faust Waltzes (M. Y. Ferrer/King)  
 La Maja de Goya: Tonadilla (P. Romero) (In Preparation)
- GOUNOD, CHARLES Suite for a Musical Clock (Zohn)
- GRANADOS, ENRIQUE Sonata in G, Hob. XVI:8 (Zohn)
- HANDEL, G. F. Grandes variations, Op. 16 (Long)
- HAYDN, F. J. Juicy Fruit Shuffle
- HORETZKY, FELIX Spooky Blues
- KAUFFMAN, JAY Threnody  
 Variations on a Mongolian Folk Song
- KENYON, STEPHEN Maumbury Rings & Dancing Ledge  
 Scottish Suite
- KING, JOHN Chico: Cancion Andaluza  
 El Fandango Rosado  
 Soledad  
 Suite for Guitar (after Salvador Dalí)
- MARTÍN, EDUARDO Introducción y Danza  
 Dos Piezas: Air de paz & Son de barrio
- MELLI, PIETRO PAOLO Capriccio detto "il Gran Monarca" (Long)
- MERLIN, JOSÉ LUIS Dos Aires Pampeanos  
 Catedral de los Pájaros  
 Sueño con Caballos  
 Suite del Recuerdo
- MERLIN & ÁLVAREZ Tantanakuy: Suite argentina
- MUDARRA, A. DE Fantasia X (P. Romero)
- OURKOUZOUNOV, A. Frammenti

- PETTOLETTI, PIETRO Fantaisie sur une mélodie russe, Op. 32 (Long)
- PICCHIANTE, LUIGI Two Arias of Rossini: Preghiera "Dal tuo stellato sogli Cavatina "Come dolce all'anima mia" (Long)
- ROMERO, CELEDONIO Tango Angelita (P. Romero)
- ROSSINI, G. A. La Danza: Tarantella napolitana (Aron)
- SAGRINI, LUIGI Variations brillantes sur un thème allemand [A Schissert und a Reindl], Op. 11 (Long)  
 Variations brillantes sur un air di Rossini, Op. 12 (L. Danzas españolas (P. Romero)
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