

# Variaciones sobre el Punto Guanacasteco

Tema con variaciones

Agustín Barrios Mangoré

Theme

The musical score for the 'Theme' consists of six staves. The first staff is the melody in G major, starting with a treble clef and a key signature of one sharp (F#). The second staff shows the bass line with a bass clef and a key signature of one sharp. The third and fourth staves show a guitar accompaniment with a treble clef and a key signature of one sharp, featuring triplets and a capo on the second fret. The fifth and sixth staves continue the guitar accompaniment with a treble clef and a key signature of one sharp, also featuring triplets and a capo on the second fret.

Variation I

The musical score for 'Variation I' consists of one staff with a treble clef and a key signature of one sharp. The variation features a more rhythmic and melodic line, with a capo on the second fret. The staff includes a treble clef, a key signature of one sharp, and a capo on the second fret.

## Critical Notes

### *The Complete Works of Agustín Barrios Mangoré*

by Richard D. Stover

#### Volume 1

##### No. 1 *Abril en Puerto Mi China*

Source: Handwritten manuscript by Domingo Barahola

This is the earliest composition by Barrios that has been located thus far. The source of this piece is a manuscript (dated December 18, 1924) written by Domingo Barahola of Asunción, Paraguay, a lifelong friend to whom Barrios dedicated his *Op. 4, no. 4*. Exhibiting traits of the tango, *Abril en Puerto Mi China* ("Open the Door My Country-Girl") reveals that by ten years old, young Barrios had acquired the entire approach as well as a basic knowledge of harmonic modulation.

##### No. 2 *Arroyojo*

Source: Manuscript from Berio's y Paglia's collection (of Barrios' hand)

Published in *Le Di Gioglio Anthology* (pp. 32-3)

Girola recording 3892-1 (1928)

Also called *Jure de Quina* ("Quina Air"), this work was part of the *Serie Apollin* ("Andean Suite"). The story relates that Barrios was in the Andes in northern Argentina near a peak called *Arroyojo* and was crossing the forest there after the indigenous folk called *guano* (guiltily playing the notes that begin this work in the initial *Un momento*). The Berio's y Paglia's manuscript gives a subtitle to this work of "*Una especie andina – armonizada por A. Barrios*" ("Popular Andean Air – harmonized by A. Barrios").

The version differs in manuscript details and the Di Gioglio version varies considerably from the others. The Berio's y Paglia's manuscript lacks the opening nine measures as well as measures 40 through 72 and also shows measures 14 through 25 written in 3/4 meter. This work dates from at least 1924 (earliest reference from Barrios is 1924) (program in Asunción, Paraguay dated November, 1924). Barrios played this work for numerous years before recording it in 1928 (a fact that explains why the recording is posthumous).

#### Measures 8 & 9:

Berio's y Paglia's & Di Gioglio



#### Measure 15:

Berio's y Paglia's manuscript

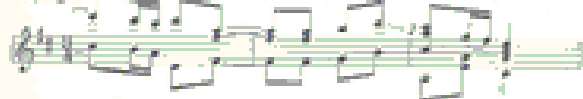


Di Gioglio



#### Measures 19-21:

Di Gioglio



#### Measures 26-30

Berio's y Paglia's manuscript



# Oración

Agustín Barrios Mangoré

Moderato

The musical score for guitar, titled "Oración" by Agustín Barrios Mangoré, is presented in a single system with seven staves. The tempo is marked "Moderato". The music is in 3/4 time and features a melodic line with various ornaments and a harmonic accompaniment. The score includes fingering numbers (1-4) and dynamic markings like "p" and "f". There are also some circled numbers (1, 2, 3, 4) and a circled "p" at the beginning of the first staff.