Contents

Invocacion a mi Madre ................................................................. 1
Vidalita ....................................................................................... 5
Sarita – Mazurka (2) ................................................................. 8
Vals No. 3 ............................................................................... 11
Aire de Zamba (1) ................................................................. 16
Armonias de America ............................................................ 19
Ay Ay Ay ............................................................................... 24
Divagaciones Criollas ........................................................... 27
Souvenir d’un Reve ............................................................... 31
Notes on the Transcriptions

Invocacion a mi Madre
An extensive revision of *A Mi Madre* (see Vol.4), this more concise version
occupied only a single side of a 78rpm disc.
There are numerous differences between this and the earlier version, most
notably the ending.

Recorded tempo: Crotchet = c.120

Vidalita
A brief work in free variation form which contains fewer technical demands
than most of the pieces Barrios recorded.

Recorded tempo: Crotchet = c.52

Sarita - Mazurka (2)
Taken from a later recording than the version in Vol.2.
The chordal introduction is no longer present, and a number of harmonies
have been revised.
On the last quaver of bar 69, Barrios plays a C# instead of the A natural
which appears in the otherwise identical bar 45.

Recorded tempo: Crotchet = c.126
Vals No.3
A well-known piece which differs in detail from existing printed versions. The extreme tempo fluctuations on the recording (bar 98 onwards) are not shown in the transcription.

Recorded tempo: Dotted minim = c.88

Aire de Zamba (1)
A rare example of two recorded versions of the same piece differing only in very small details (compare the later recording in Vol.2).

Recorded tempo: Crotchet = c.100

Armonias de America
A fantasia based on traditional themes, some of which are also used in Aires Criollos (see Vol.4).

Recorded tempo: Crotchet = c.116

Ay Ay Ay
A much more developed arrangement than the early version in Vol.1, and an example of how Barrios’ style had progressed during the intervening period. O. Perez-Freire, to whom this melody is attributed, was the dedicatee of the Barrios composition Don Perez Freire (see Vol.1).

Recorded tempo: Crotchet = c.92
Divagaciones Criollas

Another piece based on traditional material, the recorded performance rhythmically very free - unusually so, even for Barrios.

Recorded tempo: Crotchet = c.126

Souvenir d’un Reve

Better known as Sueno en la Floresta, this major work contains the only known recorded example of Barrios playing a high C at the twentieth fret. One of his longest works, Souvenir d’un Reve occupied both sides of a 78rpm disc.

Recorded tempo: Crotchet = c.132
Invocacion a mi Madre

Transcribed by Chris Dumigan

Agustin Barrios Mangore

Copyright Barrios Anniversary Edition 1994
Vidalita

Transcribed by Chris Dumigan

Agustin Barrios Mangore

Copyright Barrios Anniversary Edition 1994
Vals No.3

Transcribed by Chris Dumigan

Agustín Barrios Mangore

Copyright Barrios Anniversary Edition 1994
Aire de Zamba (1)

Transcribed by Chris Dumigan

Agustín Barrios Mangore

Copyright Barrios Anniversary Edition 1994
Armonias de America

Transcribed by Chris Dumigan

Agustin Barrios Mangore

Copyright Barrios Anniversary Edition 1994
Ay Ay Ay

Transcribed by Chris Dumigan

O. Perez Friere
arr. Agustin Barrios Mangore

Copyright Barrios Anniversary Edition 1994
24
Divagaciones Criollas

Transcribed by Chris Dunigan

Agustín Barrios Mangore

Copyright Barrios Anniversary Edition 1994
Copyright Barrios Anniversary Edition 1994

42