

# Gavota al Estilo Antiguo

Agustín Barrios Mangoré  
(1885-1944)

Measures 1-3 of the piece. Measure 1 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 2 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 3 contains a 4-fingered chord (4 1 2 1) in the treble clef. Above the staff, there are annotations:  $\frac{3}{6}$  CIV →  $\frac{3}{6}$  CV →  $\frac{3}{6}$  CVII. The piece is in the key of D major (two sharps).

Measures 4-6 of the piece. Measure 4 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 5 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 6 contains a 4-fingered chord (4 1 2 1) in the treble clef. Above the staff, there is an annotation:  $\frac{4}{6}$  CIV. The piece is in the key of D major (two sharps).

Measures 7-10 of the piece. Measure 7 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 8 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 9 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 10 contains a 4-fingered chord (4 1 2 1) in the treble clef. Above the staff, there are annotations:  $\frac{5}{6}$  CIV,  $1. \frac{6}{6}$  CII,  $2. \frac{6}{6}$  CII, and  $\frac{4}{6}$  CII. The piece is in the key of D major (two sharps).

Measures 11-13 of the piece. Measure 11 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 12 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 13 contains a 4-fingered chord (4 1 2 1) in the treble clef. Above the staff, there are annotations:  $\frac{2}{6}$  HB II,  $\frac{3}{6}$  CII, and  $\frac{3}{6}$  CII. The piece is in the key of D major (two sharps).

Measures 14-16 of the piece. Measure 14 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 15 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 16 contains a 4-fingered chord (4 1 2 1) in the treble clef. Above the staff, there are annotations:  $\frac{3}{6}$  CV,  $\frac{3}{6}$  CVII,  $\frac{3}{6}$  CX, and  $\frac{4}{6}$  CVII. The piece is in the key of D major (two sharps).

Measures 17-19 of the piece. Measure 17 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 18 contains a 4-fingered chord (4 1 2 1) in the treble clef. Measure 19 contains a 4-fingered chord (4 1 2 1) in the treble clef. Above the staff, there is an annotation:  $\frac{2}{6}$  HB II. The piece is in the key of D major (two sharps).

20

②  
③  
6/6 CII

23

②  
6/6 CII  
To Coda  
④  
⑤

26

④  
⑤

29

③  
3/6 CII

32

4/6 CII  
③

35

②  
③  
5/6 CVII  
④

38  $\frac{5}{6}$  CII HB V  $\frac{5}{6}$  CVII  $\frac{2}{6}$  HB II

41 **D.S. al Coda**

$\frac{3}{6}$  CIV  $\frac{3}{6}$  CV  $\frac{3}{6}$  CVII

44  $\frac{5}{6}$  CIX  $\frac{4}{6}$  CVI  $\frac{4}{6}$  CIV

47  $\frac{6}{6}$  CII

# Gavota al Estilo Antiguo

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3/8 CIV → 3/8 CV → 3/8 CVII

TAB: 7 7 7-9-7 7 9 11 11 9 7 6 9-7 0  
4 4 6 8 8 9 11 10 11 9 8 9 8  
4 4 6 8 8 9 11 10 11 9 9 10 6 8

4

TAB: 4 4 4 4 4 4 4 2 2 4 4 2 2 2 1  
4 4 8 6 4 3 4 2 3 4 2 1 0 0 0  
4 4 8 6 4 3 4 2 1 0 0 0 0 0 0

5/8 CIV

1. 6/8 CII | 2. 6/8 CII

TAB: 2 4 2 4 6 4 2 2 2 2 3 3 3 3 3 3 3 3  
3 4 4 7 6 3 3 3 2 4 2 5 2 5 2 5  
4 4 4 2 3 2 3 2 2 4 0 0 0 0 0 0 0

11

2/6 HB II

TAB: 2 5 3 2 8 8 7 5 3 5 5 5 5 5  
0 0 (0) 4 9 9 7 6 4 6 7 2 3 3 3  
0 0 0 4 0 0 0 0 0 0 0 0 0 0

2

14

$\frac{3}{6}$  CV  $\frac{3}{6}$  CVII  $\frac{3}{6}$  CX  $\frac{4}{6}$  CVII

|   |       |   |    |    |          |    |    |   |   |   |   |
|---|-------|---|----|----|----------|----|----|---|---|---|---|
| T | 5-7-5 | 5 | 10 | 10 | 10-12-10 | 10 | 10 | 7 | 7 | 0 | 2 |
| A | 5     | 5 | 7  | 8  | 10       | 10 | 0  | 8 | 7 | 7 | 0 |
| B | 6     | 7 | 7  | 9  | 11       | 0  | 0  | 0 | 7 | 7 | 0 |

17

|   |   |     |   |   |   |   |   |   |   |   |
|---|---|-----|---|---|---|---|---|---|---|---|
| T | 3 | 3-7 | 7 | 8 | 8 | 8 | 8 | 7 | 7 | 7 |
| A | 4 |     |   | 8 | 6 | 9 | 9 | 9 | 7 | 6 |
| B | 5 |     |   | 7 | 9 | 0 | 0 | 0 | 7 | 9 |

20

$\frac{6}{6}$  CII

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 8 | 8 | 7 | 5 | 3 | 3 | 2 | 3 | 3 | 3 | 0 | 0 | 0 |
| A | 9 | 9 | 7 | 6 | 4 | 4 | 3 | 4 | 4 | 4 | 0 | 0 | 1 |
| B | 0 |   |   |   | 1 | 2 |   |   |   | 2 | 2 | 2 | 0 |

23

$\frac{6}{6}$  CII

To Coda

|   |   |   |     |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|-----|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 3-7 | 8 | 0 | 3 | 4 | 2 | 3 | 0 | 5 | 7 | 5 | 7 |
| A | 2 |   |     |   |   | 4 | 4 | 2 | 3 | 0 | 7 | 7 | 7 | 7 |
| B | 3 | 0 |     |   |   | 2 | 2 | 2 |   | 2 | 7 | 7 | 7 | 7 |

26

T  
A  
B

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 4 | 4 | 2 | 4 | 2 | 4 | 0 | 0 | 1 | 1 | 2 | 2 | 3 | 3 |
| 5 |   | 4 | 4 | 4 | 4 | 2 |   | 0 |   | 4 |   | 3 |   |

29

T  
A  
B

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
|   | 0 | 2 | 0 | 2 | 3 | 3 | 0 | 0 | 2 | 2 | 3 | 3 |
| 4 |   | 2 | 2 |   | 4 | 3 | 1 |   | 2 | 2 | 4 | 3 |
| 2 |   |   |   |   |   |   |   |   |   |   |   |   |

32

T  
A  
B

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 2 | 0 | 2 | 0 | 2 | 0 | 2 | 3 | 2 | 3 | 5 | 2 | 3 | 5 |
| 0 |   | 2 | 3 | 4 |   |   |   |   | 4 | 4 | 4 | 2 |   |   |   |
|   |   |   |   |   |   |   |   |   | 2 |   | 4 |   |   |   |   |

35

T  
A  
B

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 5 | 7 | 8 | 7 | 8 | 7 | 5 | 7 | 5 | 4 | 3 | 5 | 2 | 3 | 2 | 0 | 2 |
| 0 | 7 |   | 9 |   |   | 4 | 6 | 5 | 4 |   | 2 |   | 2 | 3 | 3 | 2 |   |
|   |   | 7 |   |   |   |   |   | 5 |   |   |   |   |   |   |   |   |   |



# Practice Tips

## The 7 Steps to Learn Any Piece

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1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

## Musical Expression Starting Points

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1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

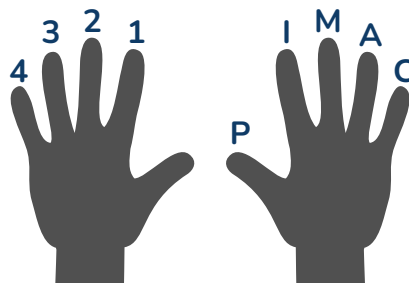
## Tips for Good Practice

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1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations

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## Hello!

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Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

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Wishing you all the best in your music,  
Allen Mathews