

Medallón Antiguo

Agustín Barrios Mangoré
(1885-1944)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). Measure 1 starts with a whole rest. Measures 2-4 contain a melodic line with various fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (1, 0, 1, 2, 3, 4). Above the staff, the fingering $\frac{5}{6}$ CII and HB II is indicated.

Musical notation for measures 5-8. Measure 5 begins with a whole rest. Measures 6-8 feature a melodic line with fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (1, 2, 3, 4, 5). Above the staff, the fingering $\frac{4}{6}$ CV is indicated.

Musical notation for measures 9-12. Measure 9 starts with a whole rest. Measures 10-12 contain a melodic line with fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (1, 2, 3, 4, 5). Above the staff, the fingering $\frac{5}{6}$ CIV is indicated. A dashed line with a circled 2 above it spans measures 9 and 10.

Musical notation for measures 13-16. Measure 13 starts with a whole rest. Measures 14-16 contain a melodic line with fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (1, 2, 3, 4, 5). Above the staff, the fingering $\frac{5}{6}$ CVII is indicated. Below the staff, 'arm XII R.H.' and 'arm XIX R.H.' are noted. The piece concludes with a double bar line and the word 'Fine'.

Musical notation for measures 17-20. Measures 17-20 contain a melodic line with fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (1, 2, 3, 4, 5). Above the staff, the fingering $\frac{3}{6}$ CIII is indicated.

Musical notation for measures 21-24. Measures 21-24 contain a melodic line with fingerings (1, 2, 3, 4) and a bass line with chords and fingerings (1, 2, 3, 4, 5). Above the staff, the fingering $\frac{4}{6}$ CV is indicated.

25

29

36

39

42

D.C. al Fine

Medallón Antiguo

Agustín Barrios Mangoré
(1885-1944)

5/6 CII HB II

TAB

0	3	2	2	3	3	5	2	0	2	2	0	3	3	2	0	3
			4	4	4	4	3	2	3	3	2	4	4	3	3	
								2			0	2	4	4		

5 4/6 CV

TAB

2	2	4	5	5	5	5	3	2	3	2	3	2	3	2	3
	3	6	7	7	7	7	5	4	5	0	0	4	4	3	3
	4	3	7	6	5	0	6	0	0	4	5				

9 5/6 CIV

TAB

5	5	5	5-7-5	4	5	7	8	10	10	10	10-12	10	9	10
	4	4	4					9	9	9	9			
	6	7	4					6	7	9	9			

13 5/6 CVII arm XII RH arm XIX 6/6 CII

TAB

10	7	8	0	3	1	2	5	3	5	2	3	0	
	9			0		0	4	5	3	3	3	0	
	7						2	4	4	4	2	0	

Fine

3/6 CIII

4/6 CVII

TAB

21

4/6 CV

4/6 CIV

6/6 CII

4/6 CI

TAB

25

CII

4/6 CI

CII

TAB

29

5/6 CII

TAB

6/6 CII

TAB

33	34	35
0	4 2 0	0 4 4 4 2 0
4	4 4 4	4 4 0 1 2 3 2
2	4 4 4	4 4 0 1 2 3 2
4	4 2	0 2

36

TAB

36	37	38
0 2 4 0 2 4	6 9 9 7 7	9 7 7
1 1 1 1 1 1	5 4 6 9 8 8	9 7 8
2 2 2 2 2 2	9 9 9 8 7	9 8 7

39

TAB

39	40	41
7 7 5 6 7 4	6 8 4	7 4
6 (6) 9 11 9 8 11 9 7	9 8 6 4 6	6 6 4 6
9 11 9 7 6 7 4 6	6 6 6 4 6	4 6

42

D.C. al Fine

TAB

42
7 5 4 7 5 4 2 1 2 0
8 6 4 4 4 3 2 2 .
8 4 6 7 4 6 1 3 .
8 2 2 2 . 1 2

Practice Tips

The 7 Steps to Learn Any Piece

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

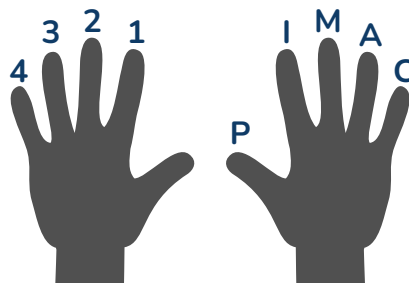
Musical Expression Starting Points

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

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



Hello!



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.

[Click here to transform your playing.](#)

Wishing you all the best in your music,
Allen Mathews

A handwritten signature in blue ink that reads "Allen Mathews". The signature is stylized and includes a flourish at the end.