

Un sueño en la Floresta

Agustín Barrios Mangoré
(1885-1944)

Introduction

Musical notation for the introduction, measures 1-4. The piece is in G major and 4/4 time. It features a melodic line with various fingerings (4, 3, 4, 3, 4, 1, 4, 4) and a bass line with chords and fingerings (0, 2, 5). A *rall.* marking is present at the end of the introduction.

Musical notation for measures 5-8. Measure 5 starts with a *a tempo* marking. The piece continues with a melodic line and a bass line with chords. A first ending bracket is shown over measures 7-8, with a second ending marked *2.* and a *5/6 CV* marking.

Musical notation for measures 9-12. The piece continues with a melodic line and a bass line. Dynamic markings *p* (piano) are used. Fingerings are indicated throughout the passage.

Musical notation for measures 13-16. The piece continues with a melodic line and a bass line. A *pizz.* (pizzicato) marking is present at the end of measure 16. A *3/6 CV* marking is also present.

Musical notation for measures 17-20. The piece continues with a melodic line and a bass line. A *poco más* marking is present. A *4 arm XII* marking is present at the end of measure 20.

Lento

Musical notation for measures 21-24. The piece continues with a melodic line and a bass line. A *Lento* marking is present. The piece concludes with a final chord and a *VI* marking.

2 *tremolo cont. ...*

24

27

30

33

36

39

42 $\frac{3}{6}$ CV $\frac{3}{6}$ CVIII

45 $\frac{5}{6}$ CIV VII

48 $\frac{3}{6}$ CVI

51 *loco* $\frac{5}{6}$ CII

54 VII VI VII VIII $\frac{6}{6}$ CIX

57 VI $\frac{6}{6}$ CVII $\frac{3}{6}$ CV *rit.*

4

$\frac{3}{6}$ CV → $\frac{3}{6}$ CIV → $\frac{3}{6}$ CVII → $\frac{3}{6}$ CV → $\frac{3}{6}$ CVI → $\frac{3}{6}$ CV → $\frac{3}{6}$ CVIII → $\frac{3}{6}$ CVI

62

$\frac{3}{6}$ CVIII → $\frac{3}{6}$ CX

Andante

arm XII

66

X VII $\frac{2}{6}$ CIII $\frac{2}{6}$ CVIII $\frac{2}{6}$ CX $\frac{2}{6}$ CVIII

70

rit. *a tempo*

75

$\frac{3}{6}$ CVII

* in repetition

79

$\frac{3}{6}$ CVII X

2.

6

100

$\frac{5}{6}$ CVIII → $\frac{5}{6}$ CIX → $\frac{5}{6}$ CX

103

$\frac{5}{6}$ CV

106

HB VIII XII XIII

109

(C fret 20) | *

112

$\frac{5}{6}$ CIX → $\frac{5}{6}$ CX

115

HB VIII → $\frac{3}{6}$ CVII

* Barrios had an extra fret on his guitar.
If you do not have the extra fret,
play the A note on the 17th fret.

118 $\frac{3}{6}$ CV $\frac{3}{6}$ CVII

121 $\frac{3}{6}$ CV

124 $\frac{3}{6}$ CVII $\frac{4}{6}$ CVIII

127 $\frac{3}{6}$ CVII

130 $\frac{3}{6}$ CX $\frac{3}{6}$ CVII

133 $\frac{3}{6}$ CV $\frac{3}{6}$ CVII

Un sueño en la Floresta

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Introduction

Musical notation for the introduction, measures 1-4. The piece is in G major (one sharp) and 6/8 time. The notation includes a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody is written in the treble clef, and the guitar accompaniment is written in the bass clef. The guitar part includes fingerings (e.g., 4, 3, 2, 1, 4, 3, 2, 1) and a 'rall.' marking. A circled 5 indicates the G string, and a circled 6 indicates the D string. A '5/6 CV' marking is present above the melody. The guitar part includes fret numbers: T (Treble) 3, 3, 3, 2, 8, 7, 5, 3, 7, 10, 10; A (Acoustic) 0, 0, 0, 0, 0, 0, 5, 5, 5, 5; B (Bass) 0, 0, 2, 4, 5, 5.

Musical notation for measures 5-8. Measure 5 starts with a circled 5 and a '3/6 CV' marking. The tempo is marked 'a tempo'. The notation includes a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody is written in the treble clef, and the guitar accompaniment is written in the bass clef. The guitar part includes fret numbers: T 5, 6, 7, 7; A 5, 0, 0, 0; B 5, 0, 0, 0. A first ending bracket covers measures 7-8, with a circled 7 above measure 7. A second ending bracket covers measures 8-9, with a circled 7 above measure 8 and a '5/6 CV' marking above measure 9.

Musical notation for measures 9-12. The notation includes a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody is written in the treble clef, and the guitar accompaniment is written in the bass clef. The guitar part includes fingerings (e.g., 4, 4, 4, 4, 4, 4, 4, 4) and a 'p' (piano) marking. A circled 4 is placed below measure 12. The guitar part includes fret numbers: T 7, 7, 10, 12, 12, 10, 10, 7, 7, 3, 3, 5, 8, 8, 8, 8, 12; A 8, 9, 12, 11, 8, 9, 5, 4, 5, 8, 12, 12, 11; B 9, 11, 10, 9, 7, 4, 8, 7, 5, 10, 11.

Musical notation for measures 13-16. The notation includes a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody is written in the treble clef, and the guitar accompaniment is written in the bass clef. The guitar part includes fingerings (e.g., 4, 3, 2, 1, 4, 3, 2, 1) and a 'pizz.' (pizzicato) marking. A circled 4 is placed below measure 13. A circled 5 is placed below measure 14, and a circled 6 is placed below measure 15. A circled 2 is placed above measure 16. The guitar part includes fret numbers: T 10, 10, 12, 10, 10, 10, 8, 5, 7, 5, 3, 3, 3; A 11, 11, 10, 9, 9, 5, 7, 5, 4, 3, 3, 3; B 12, 11, 10, 9, 9, 7, 0, 0, 0.

17

poco más

4 arm XII

T
A
B

21

Lento

T
A
B

24

tremolo cont. ...

T
A
B

27

IV

T
A
B

30

TAB

7	7	7	7	7	7	10	10	10	10	9	10	17	17	17	17	15	15
0	9			7	8	0	12			12	12	0	12			12	12

33

TAB

15	15	15	15	15	15	5	5	5	5	5	5	10	10	10	10	10	10
10	10	14			12	5	5	7		7	5	10	10	10	10	10	10

36

TAB

12	12	12	12	10	10	10	10	10	10	9	10	14	14	14	14	15	15
9	10	9	10	9	10	7	7	10	7	7	7	13	13	12	13	12	13

39

TAB

12	12	12	12	12	12	10	10	10	10	12	12	10	10	8	8	7	7
12	10	12	10	12	12	9	10	9	10	12	11	10	10	9	8	7	8

4

42 $\frac{3}{8}$ CV

TAB

45 $\frac{5}{8}$ CIV VII

TAB

48 $\frac{3}{8}$ CVI

TAB

51 *loco* $\frac{5}{8}$ CII

TAB

54

VII → VI → VII | VIII → $\frac{6}{6}$ CIX

TAB

7	7	7	7	6	7	12	12	12	12	14	14	12	12	12	12	10	10	
	8		8	7	8		12		11	12	11	12		9	11	9	11	9
0		9				8						9						9

57

→ VI → $\frac{6}{6}$ CVII | $\frac{3}{8}$ CV

TAB

10	10	10	10	12	12	10	10	10	10	8	8	5	5	5	5	7	7
	9	10	9	10	9	7	9	7	9	7		0	5	0	5	0	
6						7						0					0

rit.

60

$\frac{3}{8}$ CV → $\frac{3}{8}$ CIV → $\frac{3}{8}$ CVII → $\frac{3}{8}$ CV → $\frac{3}{8}$ CVI → $\frac{3}{8}$ CV → $\frac{3}{8}$ CVIII → $\frac{3}{8}$ CVI

TAB

5	4	7	5	6	5	8	5	8	6
7	6	8	7	8	7	10	8	10	8
5	4	7	5	6	5	8	5	8	6
0	0	0	0	0	0	0	0	0	0

62

→ $\frac{3}{8}$ CVIII → $\frac{3}{8}$ CX

Andante

arm XII

TAB

8	10	14	12	12	(12)	12	12
10	12	13	12	12	(12)	12	12
8	10	12	12	12	(12)	12	12
0	0	0	0	0	0	0	0

6

66

TAB: 10 10 10 | 9 7 8 5 4 3 | 9 8 8 | 9 11 10 9 8

70

rit.

a tempo

TAB: 2 2 2 | 2 4 4 4 5 7 5 | 8 8 | 3 3 | 12 12 12

75

$\frac{3}{6}$ CVII

* in repetition

TAB: 11 11 11 6 5 | 6 9 7 7 | 7 9 7 11 7 9 11 | 11 11 11

79

$\frac{3}{6}$ CVII

X

2.

TAB: 8 12 11 | 9 7 7 | 10 10 | 0 0 0 | 0 0 0

84 $\frac{5}{6}$ CII $\frac{5}{6}$ CV $\frac{5}{6}$ CVIII $\frac{5}{6}$ CXI

T
A
B

87 *ad lib.* *rápido*

T
A
B

88 *Lento* $\frac{3}{8}$ CIII

T
A
B

91 *tremolo cont. ...* $\frac{3}{6}$ CIII $\frac{5}{6}$ CV

T
A
B

106

→ HB VIII

XII

XIII

9

T
A
B

109

(C fret 20)

★

T
A
B

112

$\frac{5}{6}$ CIX

$\frac{5}{6}$ CX

T
A
B

115

→ HB VIII

$\frac{3}{6}$ CVII

T
A
B

* Barrios had an extra fret on his guitar.
If you do not have the extra fret,
play the A note on the 17th fret.

118

TAB

121

TAB

124

TAB

127

TAB

130

3/6 CX

3/6 CVII

TAB

10	10	10	10	10	10	10	10	10	12	14	10	12	12	10	10	10	10
0	10	9	10	10	11	12	12	12	12	12	12	7	7	7	7	7	7
						0						0					

133

3/6 CV

3/6 CVII

TAB

5	5	7	7	8	8	7	7	7	7	7	7	10	10	10	12	14	14
0	0	5	0	5	0	0	9	7	8	7	9	12	12	12	12	12	12
0						0						0					

136

4/6 CXI

3/6 CVII

5/6 CV

TAB

15	15	14	14	12	12	10	10	10	12	14	10	8	8	7	7	5	5
11	12	11	12	11	12	9	7	7	9	11	7	5	5	5	5	5	5
												5					

139

IX

II

TAB

12	12	12	12	3	3	7	7	7	7	5	5	3	3	3	3	3	5
	11		12	11	2		0	7	0	5	0		0	4	0	4	0
11					2	0						0	0	0	0	0	0

142

3/6 CV → 3/6 CIII

T
A
B

145

3/6 CVII → 4/6 CXII

rall. poco a poco

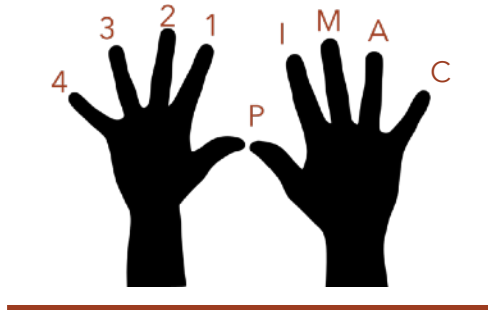
T
A
B

148

4/6 CXII → 2/6 CIII

T
A
B

Fingering Notations



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, taking corrective pauses (no mistakes! Count aloud.)
7. Play hands together in rhythm, with a slow metronome, counting aloud.

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)
6. Repeated notes get louder (start quiet if you need to)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For problem spots, state the problem out: where, what, how. ("What's going on here?")
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Record yourself frequently. Listen or watch to decide what to practice next.

If you're planning on playing guitar for years to come, it pays to shore up your basics. We'd love to help. The Woodshed® Classical Guitar Program is a step-by-step method that guarantees flowing music. Train great habits of form, positioning and movement so your hands move freely and you play beautifully.

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