

# 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 (one sharp) and 4/4 time. The notation includes guitar-specific techniques such as natural harmonics (indicated by 'CIII'), artificial harmonics (indicated by 'CV'), and various fretting patterns (e.g., 4-3, 4-1, 4-4, 3-1, 4-2). The tempo marking *rall.* is present.

⑤ = G  
⑥ = D

Musical notation for measures 5-8. Measure 5 features a 3/6 artificial harmonic (CV) and a first ending bracket. Measure 6 includes a sharp sign and a second ending bracket. Measure 7 has a 5/6 artificial harmonic (CIV). The tempo marking *a tempo* is present.

Musical notation for measures 9-12. The piece is marked *p* (piano). The notation includes various fretting patterns and a circled '4' at the end of the system.

Musical notation for measures 13-16. The piece is marked *p*. It includes 3/6 artificial harmonics (CV), a circled '4', and a circled '5'. Measure 16 ends with a *pizz.* (pizzicato) instruction and a circled '2'.

Musical notation for measures 17-20. The piece is marked *poco más*. It features circled '2', '3', and '4' markings. Measure 20 includes a circled '4' and a circled '4' with the instruction *arm XII*.

## Lento

Musical notation for measures 21-24. The piece is marked *Lento*. It includes circled '2', '3', and '4' markings. Measure 22 has a circled '4'. Measure 23 features a 6/8 time signature change. Measure 24 includes a circled '3' and a circled '4', with a circled '7' and 'VI' marking above the staff.

2 *tremolo cont. ...*

24

27

30

33

36

39

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

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

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

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

54 VIII  $\frac{6}{8}$  CIX

57 VI  $\frac{6}{8}$  CVII  $\frac{3}{8}$  CV rit.

4

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

60

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

62

*Andante*

arm XII

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

66

70

*a tempo*

*rit.*

75

$\frac{3}{6}$  CVII

\* in repetition

79

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

2.

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

87 **ad lib.** **rápido**

88 **Lento**  $\frac{3}{6}$  CIII

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

94  $\frac{3}{6}$  CIII  $\frac{6}{6}$  CVII

97  $\frac{6}{6}$  CVIII

6

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

103

$\frac{5}{6}$  CV

106

HB VIII XII XIII

109

(C fret 20) | \*

112

$\frac{5}{6}$  CIX  $\rightarrow$   $\frac{5}{6}$  CX

115

HB VIII  $\rightarrow$   $\frac{3}{6}$  CVII

\* Barrios had on his guitar one more fret and could play the high C on 20th fret. Those who can not reach this high C can use the A note on 17th fret instead.

118  $\frac{3}{8}$  CV  $\frac{3}{8}$  CVII

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

124  $\frac{3}{8}$  CVII  $\frac{4}{8}$  CVIII

127  $\frac{3}{8}$  CVII

130  $\frac{2}{6}$  CVII  $\frac{3}{8}$  CVII

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

136  $\frac{4}{6}$  CIX  $\frac{3}{6}$  CVII  $\frac{6}{6}$  CV

139 IX II

142  $\frac{3}{6}$  CV  $\frac{3}{6}$  CIII

145  $\frac{3}{6}$  CVII  $\frac{4}{6}$  CXII

*rall. poco a poco*

148  $\frac{4}{6}$  CXII  $\frac{2}{6}$  CIII



# Practice Tip Sheet

## The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

## 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!)
7. Play hands together in rhythm, with slow metronome

## 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)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
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. Video yourself for performance practice and to hear what is and is not working.

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