

AGUSTIN BARRIOS MANGORE

La Catedral

Preludio saudade

Adante religioso

Allegro solemne

La Catedral

I Preludio saudade

Agustin Barrios Mangore

Lento

1
a
4
i p i m m
0 1 2
③ ④
3
4
5
③ ④
5
③ ④
X
9
a
4
p m i m p p
3 2 4
⑤ ③ ④
⑤
⑤
③ ④
13
a
4
p i m i p p
2
0 0
⑤
⑤
⑤
VII
a
4
p m i m p p
3 1 2
⑤
17
a
4
p m i m p p
2 3
⑤
⑤
IX
a
4
p m i m p p
1 1 2
④
XI
a
4
p m i m p p
2 1 1
⑤ *rit.*
21
a
4
p m i m p p
0 1 2
③ ④
③ ④
3
4
a tempo

25

p m i m p p p i m i p p p m i m p p

⑤ ⑤ ⑤

29

p m i m p p p m i m p p p m i m p p

⑤ IV ⑤ ⑤

33

m i p i m a m p i m i p p m i p i m p

③ ④ ⑤ ③ ④ ⑤ ③ ④

37

p i m i p a p p m i m p p p i m i p i m

④ ③ ⑤ ④ ③

ten.

41

p i m p i m p i m p i m

③ ③ ②

45

p i a m i p m i p i m

② ⑦ ⑥

arm.-----

II Andante religioso

Measures 1-5 of the piece. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a melodic line with various fingerings (1-4) and a bass line with chords and fingerings (0, 3, 4). A dashed line with a circled 5 indicates a continuation or a specific fingering instruction.

Measures 6-9 of the piece. The notation continues with a treble clef, two sharps, and common time. It includes a melodic line with fingerings (1, 3, 4) and a bass line with chords and fingerings (0, 3, 4). A dashed line with a circled 5 is present at the beginning of the line.

Measures 10-13 of the piece. The notation includes a treble clef, two sharps, and common time. It features a melodic line with fingerings (0, 1, 2, 3, 4) and a bass line with chords and fingerings (0, 2, 3, 4). A dashed line with a circled 5 is present at the end of the line. Roman numerals VII, III, and II are indicated above the staff.

Measures 14-16 of the piece. The notation includes a treble clef, two sharps, and common time. It features a melodic line with fingerings (1, 3, 4) and a bass line with chords and fingerings (0, 1, 2, 3, 4). A dashed line with a circled 5 is present at the beginning of the line.

Measures 17-20 of the piece. The notation includes a treble clef, two sharps, and common time. It features a melodic line with fingerings (0, 1, 2, 3, 4) and a bass line with chords and fingerings (0, 1, 2, 3, 4). A dashed line with a circled 5 is present at the beginning of the line.

Measures 21-24 of the piece. The notation includes a treble clef, two sharps, and common time. It features a melodic line with fingerings (1, 3, 4, 1, 3, 4, 3, 2, 1) and a bass line with chords and fingerings (0, 1, 2, 3, 4). A dashed line with a circled 5 is present at the end of the line. Roman numerals II and VII are indicated above the staff. The text "arm. 19 arm. 12" is written above the final measure.

III Allegro solenne

1 **A** II

4 IV

7 *p m i a i p m i a i*

10 *a m i a m i* 2. *p m i a m* IV

13

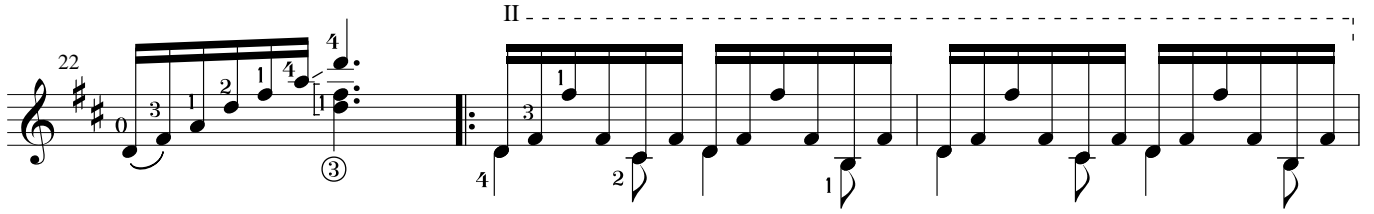
16 *p i m a p p i m a p m*

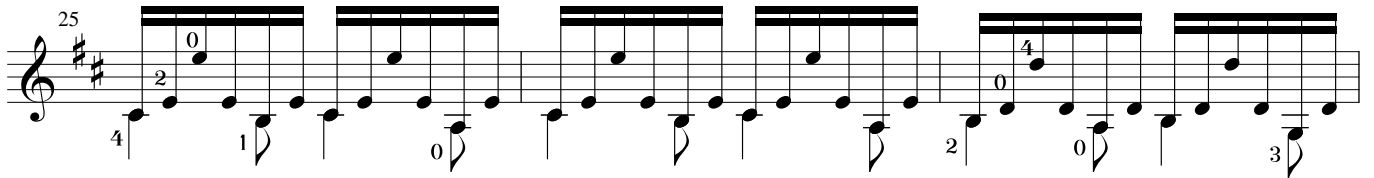
19 **B** *p i a P i p i a m P i*

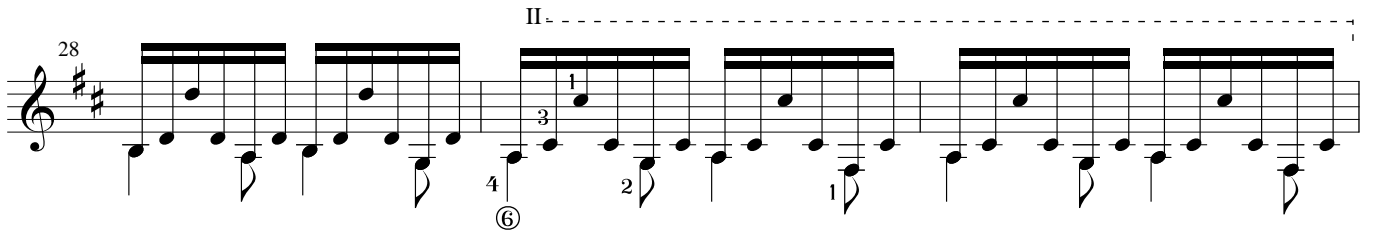
m i p i m i m i p i m i

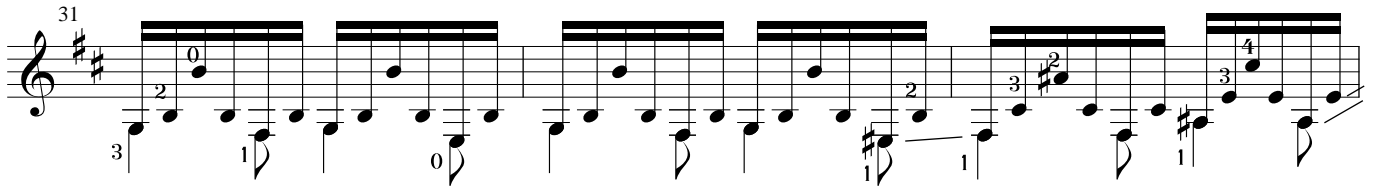
⑤ ⑥ ④ ⑤ ④ ② ⑥

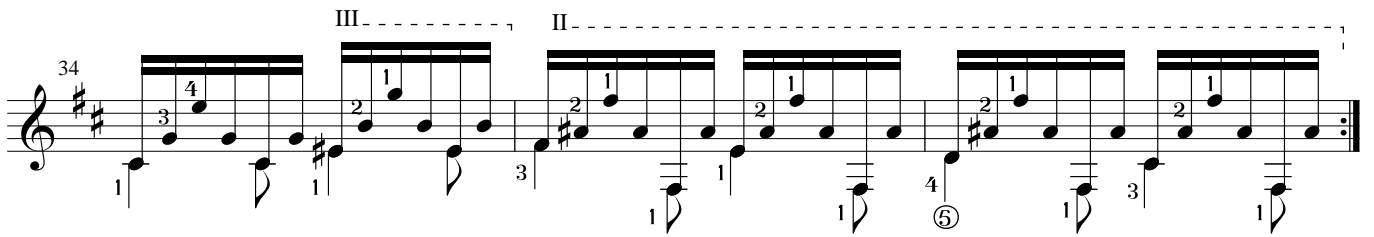
Detailed description: This is a guitar score for the third movement, 'Allegro solenne'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The score is divided into systems, with measure numbers 1, 4, 7, 10, 13, 16, and 19. Section A begins at measure 1 and includes a second ending at measure 10. Section B begins at measure 19. The score features complex guitar techniques such as triplets, sixteenth-note runs, and slurs. Fingerings are indicated by numbers 1-4. Dynamics like 'p' (piano) are used. The lyrics 'p m i a i', 'a m i a m i', 'p m i a m', 'p i m a p', and 'm i p i m i' are placed above the notes. A circled 'A' and 'B' mark the start of sections. Roman numerals II, IV, and IV are placed above the staff. Circled numbers 2, 4, 5, and 6 are placed below the staff, likely indicating fret positions or specific techniques. The page number 1122 is at the bottom.

22 

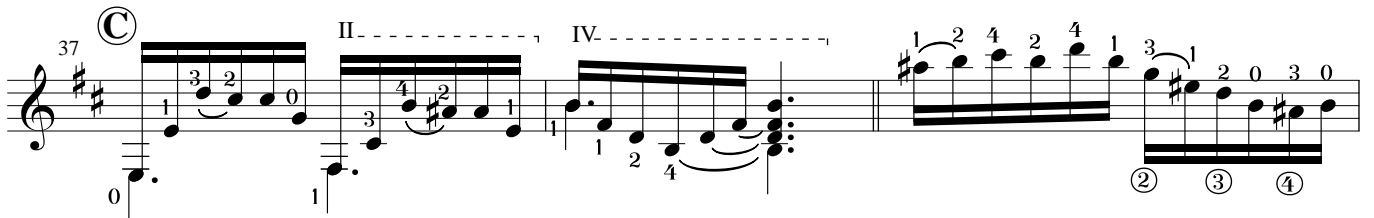
25 

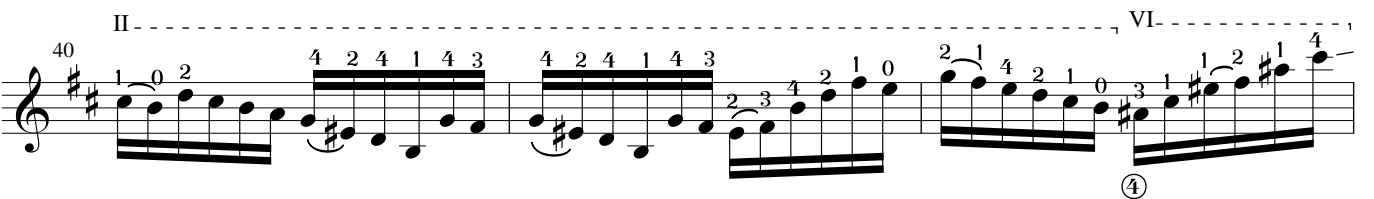
28 

31 

34 

*D. C. al B
y salta a C*

37 

40 

43 VII- IV-

p p i m a m

② ③ ④

46 VI-

② ③

49 IV- II-

② ③ ②

52

rall. D. C. al B y salta a Coda

② ③ ②

CODA

55

① ② ④ ③

58 II- IV- III- II- VII-

⑥ ⑤ ④

61 X VII IV

④ ② ③ ③ ④ ⑥