AGUSTIN BARRIOS

UNA LIMOSNA POR EL AMOR DE DIOS

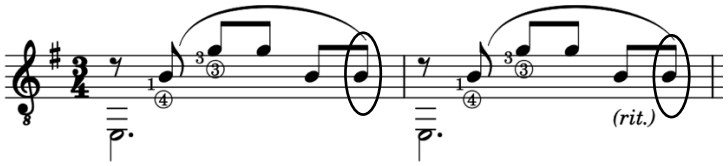
Revision for the Guitar by
Roland Schlieder

Una limosna por el Amor de Dios

Even there is no certainty about the real motivation of Barrios to compose this wonderful work; the most common story is about an old lady knocking at the door of his house during a lesson that Barrios was teaching. The knocking pattern used Barrios as the motive of his composition.

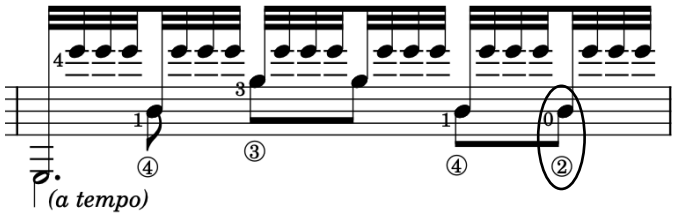
The fingering respects few key elements of the interpretation of the work.
It is important to note that the conceptual ideas of the interpretation are often limited by the technical possibilities on the fretboard; nevertheless, we should try to keep the idea of the phrasing alive and also keeping the tremolo-line continuous without gaps.

1. Motive



The motive should be phrased as shown above and it is important to keep the last eight note of each measure ringing, and not cutting of the sound by lifting the finger to early.

Keeping the last note of the motive ringing is the reason of the fingering of the 3rd measure (see example below). By playing the open B-string it is possible to keep the phrasing of the motive and allowing a quick shift of the index finger back to the 3rd fret. The challenge is to modify the thumb attack trying to match the color of the open "b" with the "b" on the 4th string and keeping the balance of the phrase.



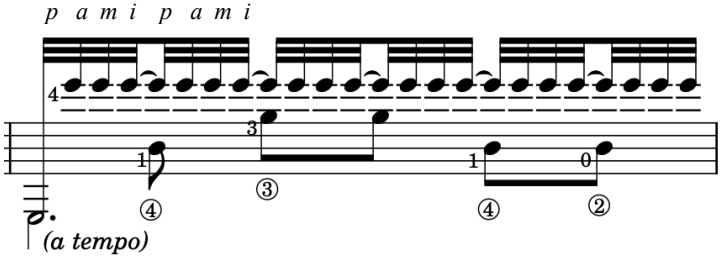
MM. 3

2. Intonation and color

As a rule, we know that notes performed on the lower strigs above the 9th fret are very sensitive to intonation modification. Small movements of the finger and the hand cause a change in intonation. Using open strings solves the problems, but the challenge is to match the color of the notes keeping a balance within the motive phrase.

3. Tremolo

The tremolo line must be as fluid and connected as possible. The missing 4th note attack is being covered by the attack of the thumb, but the 4th note must keep sounding as it would be a tied note. This is the acoustical trick that let us think it would be a continuous four note tremolo line. When the tremolo repeats the same note on the one string, then the tied 4th note is a logical consequence, but when notes within the tremolo-line change and even change the string, then extreme caution is necessary to keep the tremolo-line connected. A good technique is not to change the lower note at the same time with the tremolo note. By separating the notes, it is possible to achieve a continuous tremolo line. This concept is possible most of the times but not always, thus it is necessary to practice very slow and careful listen to the sounding 4th note of the tremolo, it must sound like a tied 4th note over the lower note plucked by the thumb.



Practice very slow and listen to the sound of the tied 4th tremolo note above the thumb attack.

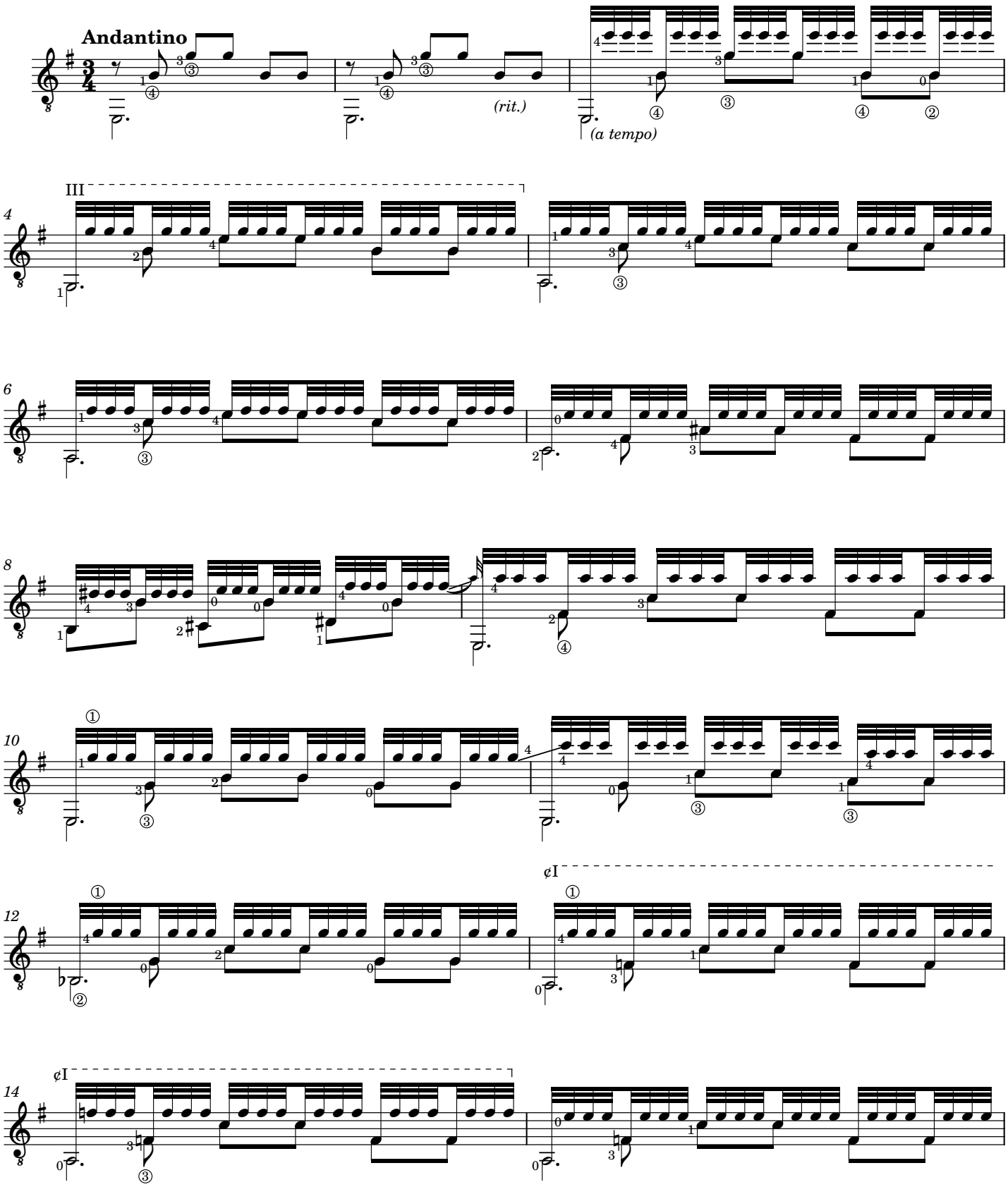
Roland Schlieder
Germany, December 2023

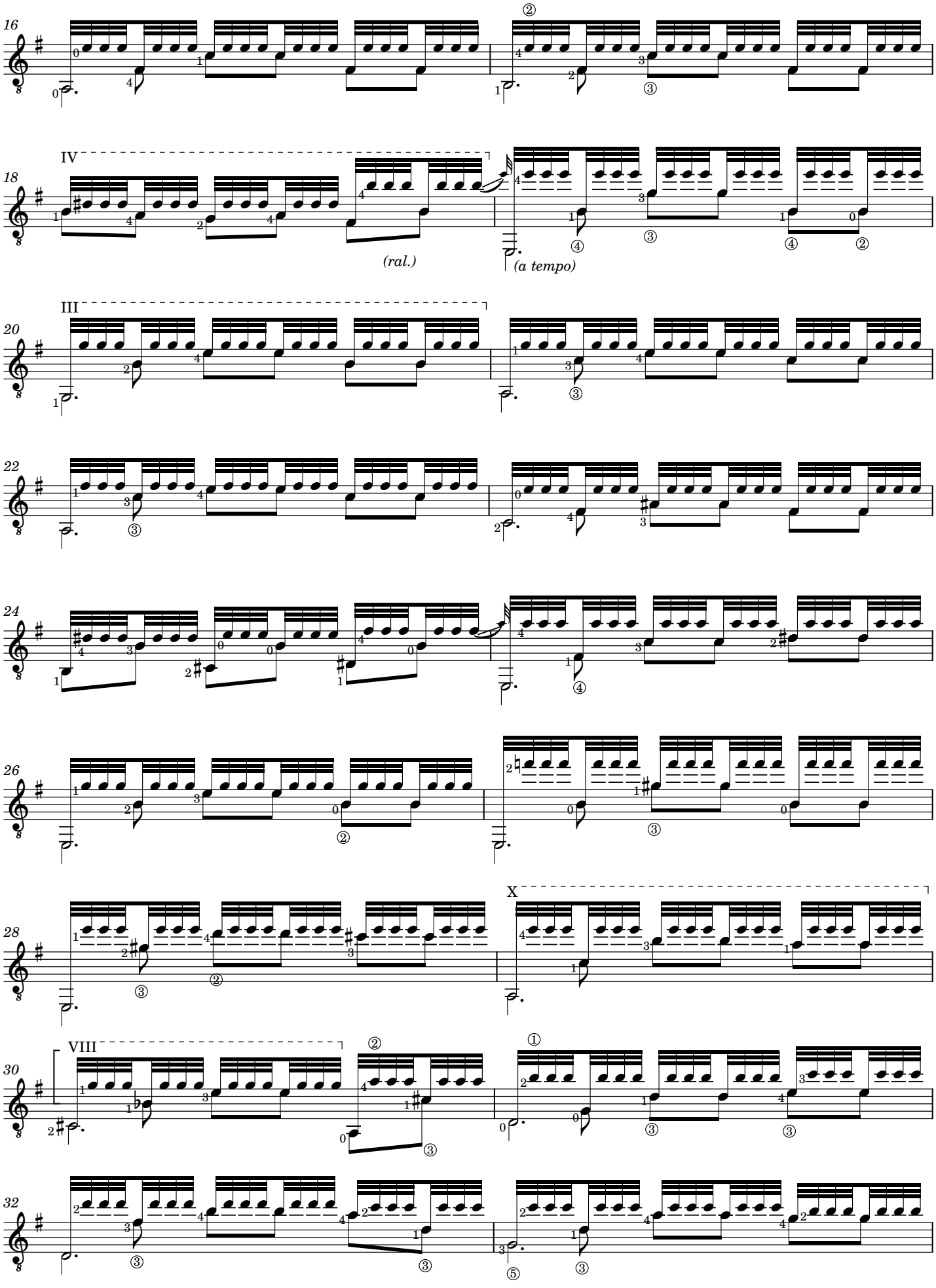
Una limosna por el Amor de Dios

(Ultima canción)

Agustín Barrios Mangoré
(1885-1944)
(San Salvador, 1944)

Revision: Roland Schlieder

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III
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28
X
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VIII
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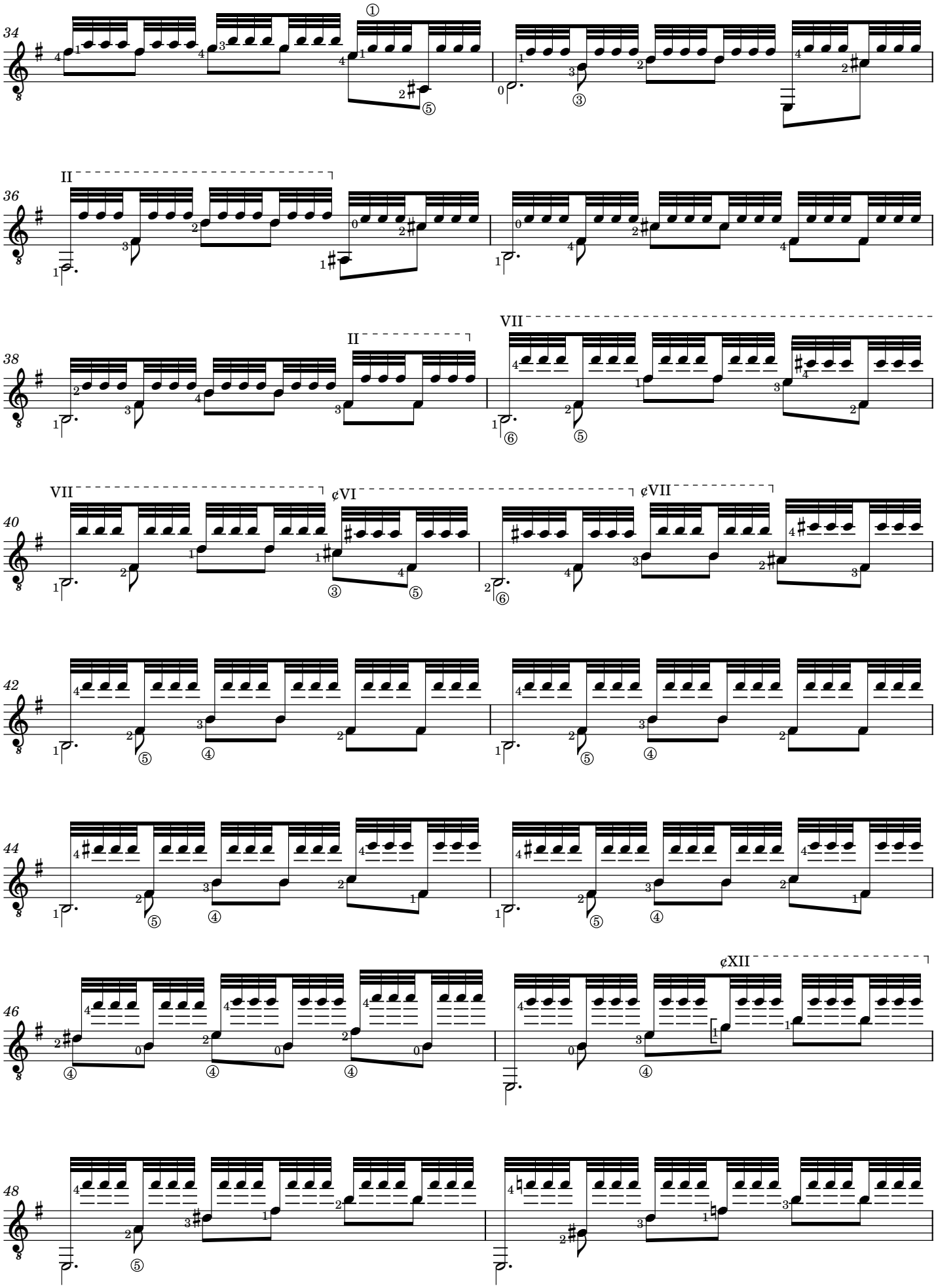
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¢VI
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¢XII
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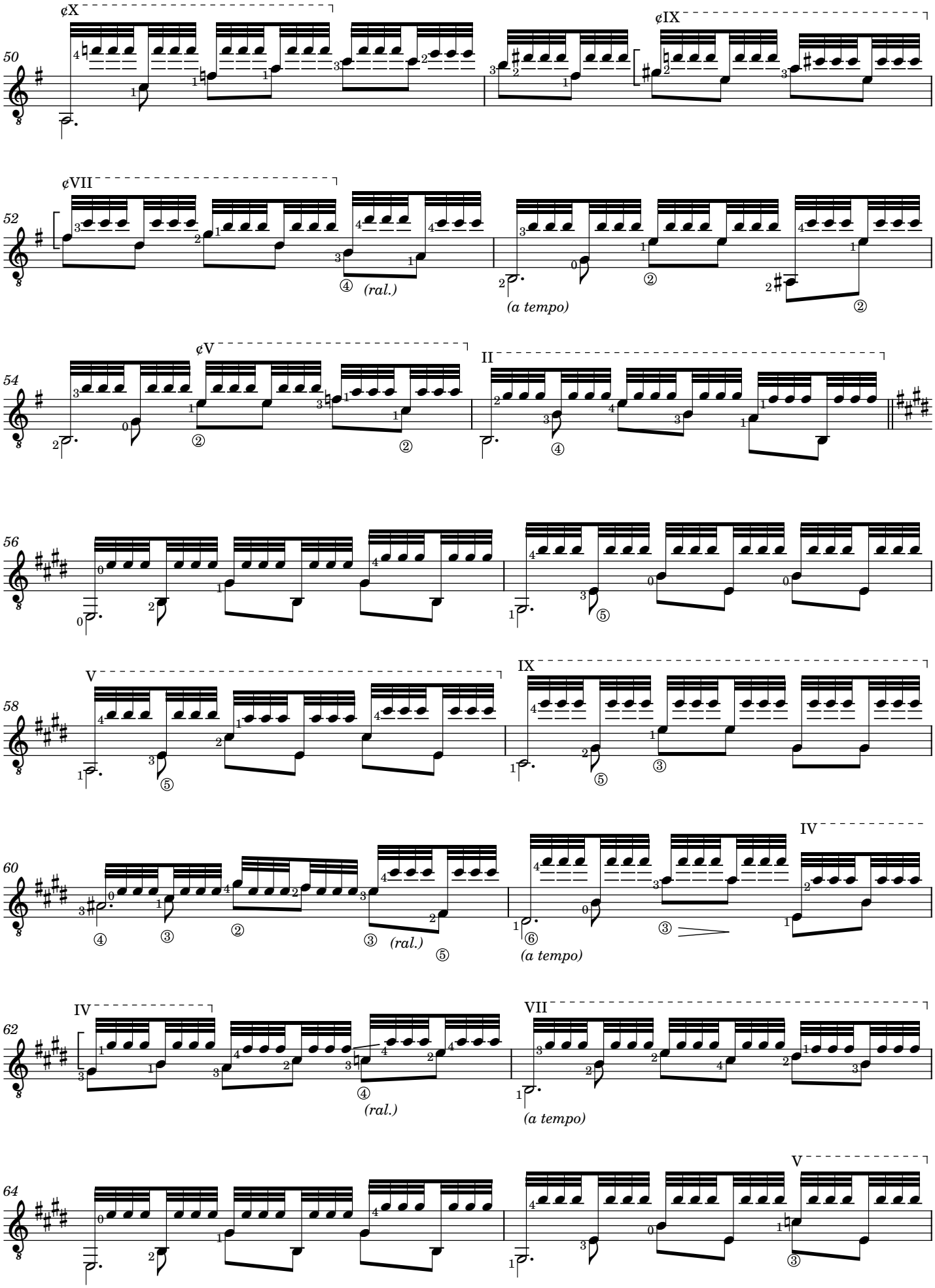
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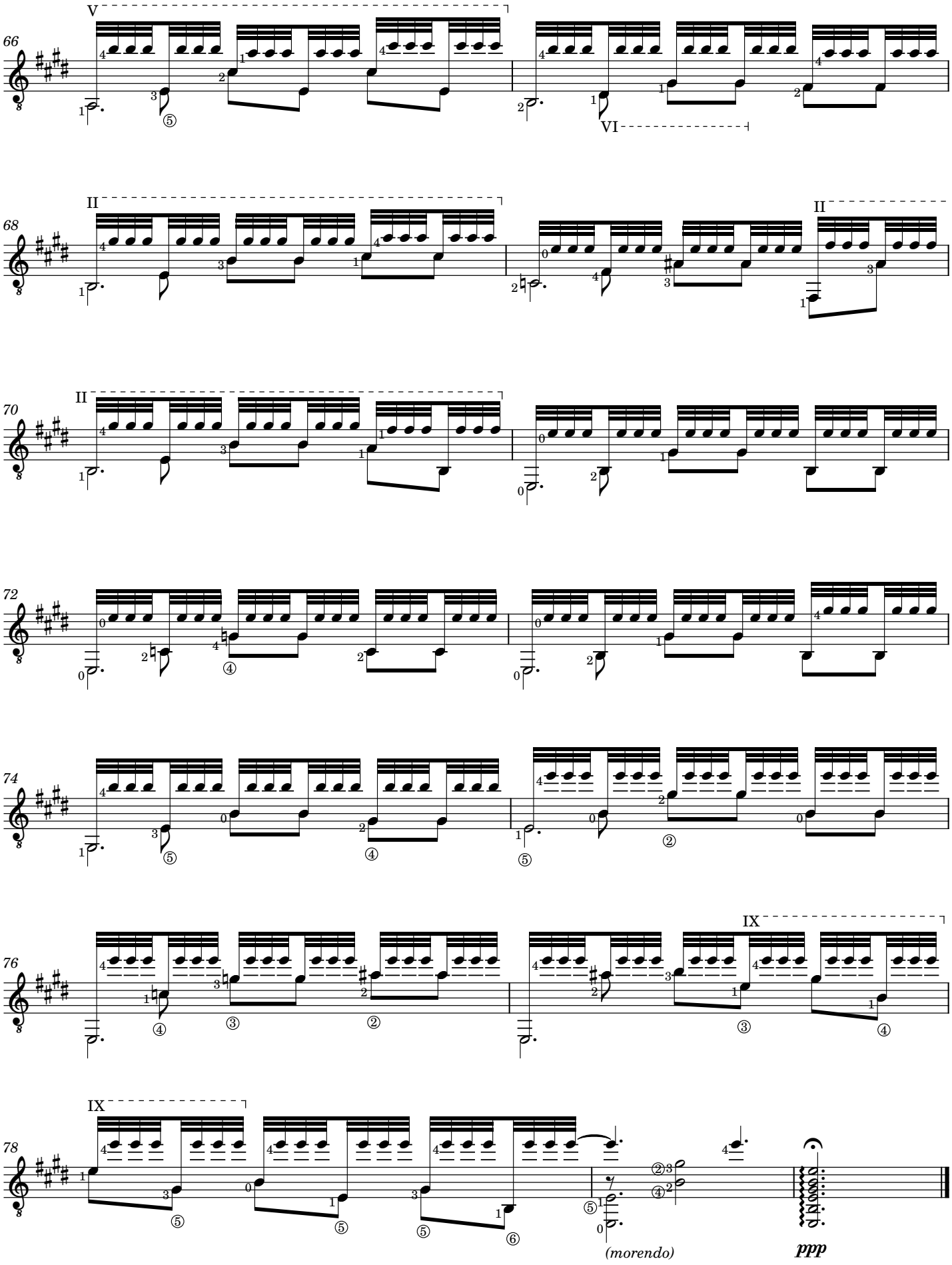
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ppp