

Oración de la Tarde

Agustín Barrios Mangoré
(1885-1944)

Adagio sostenuto

⑥ = D

arpejado sempre

③ CII

②

$\frac{4}{6}$ CVII

4

7

10

$\frac{4}{6}$ CIV

13

$\frac{3}{6}$ CIII

16

To Coda

37 $\frac{6}{6}$ CV

40 $\frac{4}{6}$ CII

43 $\frac{3}{6}$ CIII

46 $(\frac{5}{6}$ CI)

49 **D.C. al Coda**

52

55

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⑥ = D

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$\frac{4}{6}$ CVII

Measures 1-3 of the piece. The first measure starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The guitar part is in standard tuning. The notation includes a circled 6 indicating the open D string, a circled 4 for the first fret on the D string, and a circled 3 for the second fret on the G string. A bracket labeled '③ CII' spans measures 1 and 2. A circled 2 is above measure 3. A bracket labeled ' $\frac{4}{6}$ CVII' spans measures 2 and 3. The guitar tablature below shows fingerings for strings T, A, and B.

T	3	2	2	2	3	2	4	2	5	8	7	8
A	4	4	5	2	4	4	2	5	6	7	7	9
B	0	0	0	0	0	0	0	0	0	0	9	0

4

②

Measures 4-6. Measure 4 starts with a circled 4. A circled 2 is above measure 5. The notation continues with arpeggiated chords and single notes. The guitar tablature shows fingerings for strings T, A, and B.

T	10	11	11	11	12	12	12	12	10	12	12	10	12	12
A	12	12	12	12	12	12	12	12	12	12	12	12	12	12
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0

7

②

$\frac{6}{6}$ CII

Measures 7-9. Measure 7 starts with a circled 7. A circled 2 is above measure 8. A bracket labeled ' $\frac{6}{6}$ CII' spans measures 8 and 9. The notation includes a circled 4 for the first fret on the D string and a circled 3 for the second fret on the G string. The guitar tablature shows fingerings for strings T, A, and B.

T	7	7	6	6	5	5	3	2	2	4	2	3	2	2	2
A	7	6	7	6	6	5	4	2	4	2	4	2	4	2	5
B	0	7	7	6	5	5	0	4	4	4	4	4	4	5	2

10

$\frac{4}{6}$ CIV

Measures 10-12. Measure 10 starts with a circled 10. A bracket labeled ' $\frac{4}{6}$ CIV' spans measures 11 and 12. The notation includes circled numbers 2, 3, 4, and 5. The guitar tablature shows fingerings for strings T, A, and B.

T	3	2	4	2	0	2	3	0	2	5	3	5	3	4	3	7	4
A	4	2	4	2	0	2	3	0	2	5	3	4	3	4	3	4	4
B	0	4	4	2	0	0	2	0	2	4	3	5	4	4	4	4	4

2
13

T
A
B

16

To Coda

T
A
B

19

T
A
B

22

T
A
B

25

T
A
B

28 $\frac{6}{6}$ CII

TAB

31 $\frac{6}{6}$ CII

TAB

34 $\frac{6}{6}$ CII

TAB

37 $\frac{6}{6}$ CV

TAB

40 $\frac{4}{6}$ CII

TAB

43 $\frac{3}{6}$ CIII $\frac{5}{6}$ Cl

TAB

46 $\frac{5}{6}$ Cl $\frac{4}{6}$ CII 1.

TAB

49 **D.C. al Coda** $2. \frac{4}{6}$ CII $\frac{6}{6}$ CII

TAB

52

TAB

55 *rall.*

TAB

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

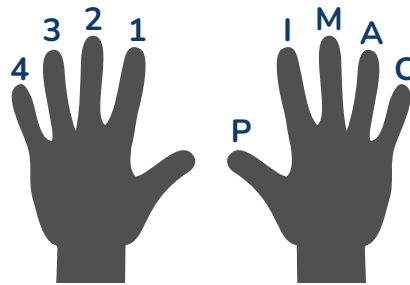
Musical Expression Starting Points

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