

Una Limosna por el Amor de Dios

(An Alm for the Love of God)

Agustín Barrios Mangoré
(1885-1944)

Andantino

Musical notation for measures 1-3. Measure 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 3, 4. Dynamics: p. Measure 2: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 3. Measure 3: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 3. Dynamics: p. Above measure 3: *am i pa mi simile...* with a 4-measure tremolo pattern. Below measure 3: *rit.* and *a tempo*.

Musical notation for measures 4-5. Measure 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 2, 4. Dynamics: p. Above measure 4: *tremolo cont. ...* with a 4-measure tremolo pattern. Measure 5: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 3, 4. Dynamics: p.

Musical notation for measures 6-8. Measure 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4. Fingering: 1. Above measure 6: *HB II*. Measure 7: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 3, 2. Measure 8: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 3, 2, 1.

Musical notation for measures 9-11. Measure 9: Treble clef, key signature of one sharp (F#), 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4. Fingering: 2, 3, 4, 3. Dynamics: p. Measure 10: quarter rest, quarter note G4, quarter note A4. Fingering: 3, 2, 4, 3. Measure 11: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 1, 1. Above measure 11: *4/6 CV* and *4/6 CII* with arrows pointing to the notes.

Musical notation for measures 12-14. Measure 12: Treble clef, key signature of one sharp (F#), 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 2, 3. Dynamics: p. Measure 13: quarter rest, quarter note G4, quarter note A4. Fingering: 0, 3, 1. Measure 14: quarter rest, quarter note G4, quarter note A4. Fingering: 0, 3, 1. Above measure 14: *2/6 CI*.

Musical notation for measures 15-17. Measure 15: Treble clef, key signature of one sharp (F#), 3/4 time signature. Notes: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 2, 3. Dynamics: p. Measure 16: quarter rest, quarter note G4, quarter note A4. Fingering: 1, 4, 1. Measure 17: quarter rest, quarter note G4, quarter note A4. Fingering: 2, 4, 1.

18 $\frac{4}{6}$ CIV

20 $\frac{6}{6}$ CIII HB III HB II

23

26

29 $\frac{4}{6}$ CX $\frac{4}{6}$ CIII HB V

32

35 $\frac{6}{6}$ CII

4

59 $\frac{6}{6}$ CIX $\frac{4}{6}$ CIV

62 $\frac{4}{6}$ CIV $\frac{3}{6}$ CII $\frac{5}{6}$ CII

65 $\frac{6}{6}$ CV $\frac{5}{6}$ CVI

68 $\frac{5}{6}$ CII $\frac{6}{6}$ CII

71

74

77 loco

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p p *am i pa mi simile...*

12-12-12 — 12-12-12 — 12-12-12 — 12-12-12 — 12-12-12 — 12-12-12

TAB: 9 12-12 9-9 10 12-12 10-10 9 12 12 9 9

tremolo cont. ...

3-3-3 — 3-3-3 — 3-3-3 — 3-3-3 — 3-3-3 — 3-3-3

TAB: 3 4 5 5 4 4 3 5 5 5 5 5

6 → HB II

2 5 5 5 5 0 4 3 3 4 4 4 4 0 0 2 0

TAB: 0 5 5 5 5 3 4 3 3 4 4 2 4 4 1

9 $\frac{4}{6}$ CV $\frac{4}{6}$ CII

5 4 5 5 4 4 3 5 4 4 5 5 8 5 5 2 2

TAB: 0 4 5 5 4 4 0 5 4 4 5 5 0 5 5 2 2

12 $\frac{2}{6}$ Cl

15

18 $\frac{4}{6}$ CIV

20 $\frac{6}{6}$ CIII HB III HB II

23

41 $\frac{6}{6}$ CVI → HB VII

44

47 $\frac{3}{6}$ CXII

50 $\frac{3}{6}$ CX $\frac{3}{6}$ CIX $\frac{3}{6}$ CVII

53 $\frac{5}{6}$ CII

56

TAB

0	4	7	7	7	5	9	12
1	1			0	5	6	6
0	2	2	2	4	7	7	7
0				4	7	7	7

59

TAB

12	0	9	7	9	14	14	5
9	9	8	6	9	9	0	14
9	11	11	11	8	9	14	14
9				9		11	4

62

TAB

4	2	5	5	4	2	2	4	0	4	7
6	4	2	2	5	5	4	5	2	4	4
6	4	2	2	5	5	4	5	2	4	4
6				2					1	1

65

TAB

7	0	5	7	7	5	9	7	5
4	7	7	7	5	7	6	6	6
4	7	7	7	5	7	6	6	6
4				5	7	7	7	7

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

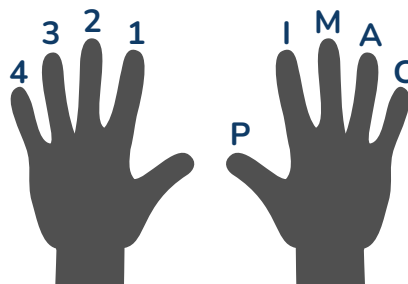
Musical Expression Starting Points

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.

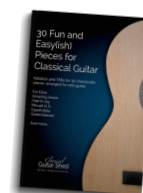
As a beloved mentor liked to say, "*How you practice is how you play!*"

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

A handwritten signature of Allen Mathews in blue ink, with a blue oval underline.



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