

VELO DE GOLONDRINAS (GRAMÍNA) DE
DINO BUENAFINA

AD OBTUM

SEGUNDA O CUARTA (C)

INTRODUCCIÓN:

CELLO

AGRAVANDO LOS
ACORDES

MECLO ENRIEMO
PARA POSTERIOR
MODIFICACIÓN:

BRASS

AUMENTANDO LA VELOCIDAD
EN LA ÚLTIMA:

INDICAR LA MODIFICACIÓN A PARTIR DE LA DURACIÓN DEL ACCENT Y LOS SILENCIOS; TRANSFERIR DE LA MELODÍA

CONTRA O FRANTO (A RIGOR)

Handwritten musical score for guitar, consisting of eight staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. The score is annotated with several sections and performance instructions:

- Section 1:** Located on the second staff, marked with a circled '1' and the word "ritard".
- Section 2:** Located on the third staff, marked with a circled '2' and the instruction "INSTRUMENTOS DE VIBRACION EN LA ESCALA".
- Section 3:** Located on the fifth staff, marked with a circled '3' and the instruction "SE ASSEMBLA LA ESCALA EN LA ESCALA".
- Section 4:** Located on the sixth staff, marked with a circled '4' and the instruction "P.Y. COPE DE NENO TEMPO".

Other annotations include "A.M. 2", "SINGLE", and "A.M. 3" written above various notes. The score concludes with a double bar line and a final chord on the eighth staff.

CRESCENDO Y AUMENTANDO LA VELOCIDAD

1ª VARIACIÓN Y PREPARACIÓN DEL TRINCO:

AUMENTA LA VELOCIDAD

POSICIÓN

EN LA MISMA POSICIÓN

POSICIÓN EN LA MISMA POSICIÓN

MANTEN LA UNIFORMIDAD EN LA ESCALA

RETARDO

2ª VARIACIÓN: POSICIÓN EN LA MISMA POSICIÓN

MANTEN LA UNIFORMIDAD EN LA ESCALA

RETARDO

SILICIO

CELESTE

AVANCE LA VELOCIDAD Y TIRAR

Handwritten musical notation on a staff, featuring various rhythmic patterns and notes. A bracket above the staff is labeled "AVANCE LA VELOCIDAD Y TIRAR".

RETARDO.

DESCUENDE APOYANDO (CONSIDERAR LOS ARPEGIOS COMO ESCALAS)

Handwritten musical notation with a box labeled "POSICIÓN PUA" containing a diagram of a guitar fretboard. Notes are written on the staff below.

ACORTANDO LA CORDURA:

Handwritten musical notation with boxes labeled "POSICIÓN PUA" and "SINGLES". The boxes contain diagrams of guitar fretboards.

RESOLUCIÓN A TRAVÉS DE UNA ESCALA TAMBIÉN APOYANDO

Handwritten musical notation with boxes labeled "POSICIÓN PUA" and "SINGLES". The boxes contain diagrams of guitar fretboards.

ACORTANDO LA VELOCIDAD EN TODA LA ESCALA

Handwritten musical notation with notes and a bracket. The notes are grouped together.

RETARDO.

2º TRÉNCULO. TRÉNCULO 4 CUERDAS

Handwritten musical notation with boxes labeled "POSICIÓN PUA" and notes. The boxes contain diagrams of guitar fretboards.

Handwritten musical score for guitar, consisting of six staves. The score includes various musical notations such as chords, melodic lines, and fingerings. Several boxes contain chord diagrams with labels like "MS. 713", "MS. 714", and "MS. 715". The page also contains some faint, illegible text on the left side.

MS. 713

MS. 714

MS. 715

MS. 716

MS. 717

MS. 718

MS. 719

MS. 720

MS. 721

MS. 722

MS. 723

MS. 724

MS. 725

MS. 726

MS. 727

MS. 728

MS. 729

MS. 730

MS. 731

MS. 732

MS. 733

MS. 734

MS. 735

MS. 736

MS. 737

MS. 738

MS. 739

MS. 740

MS. 741

MS. 742

MS. 743

MS. 744

MS. 745

MS. 746

MS. 747

MS. 748

MS. 749

MS. 750

MS. 751

MS. 752

MS. 753

MS. 754

MS. 755

MS. 756

MS. 757

MS. 758

MS. 759

MS. 760

MS. 761

MS. 762

MS. 763

MS. 764

MS. 765

MS. 766

MS. 767

MS. 768

MS. 769

MS. 770

MS. 771

MS. 772

MS. 773

MS. 774

MS. 775

MS. 776

MS. 777

MS. 778

MS. 779

MS. 780

MS. 781

MS. 782

MS. 783

MS. 784

MS. 785

MS. 786

MS. 787

MS. 788

MS. 789

MS. 790

MS. 791

MS. 792

MS. 793

MS. 794

MS. 795

MS. 796

MS. 797

MS. 798

MS. 799

MS. 800

24 JUN. 09
2009

Forêt de Virochat
L'ÉCHO DE LA FORÊT

The image shows a handwritten musical score on a page from a notebook. The score is written on a five-line staff. At the top left, the title "Forêt de Virochat" and subtitle "L'ÉCHO DE LA FORÊT" are written. The music consists of several measures of notes, some with slurs and accents. There are various annotations and markings throughout the score, including circled numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), circled letters (E, G), and circled numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). There are also some markings that look like "p" and "f". The score is written in black ink on a white background. The page is slightly aged and has some faint lines from the reverse side visible.

ARMONIA EJERCICIO 6: MODIFICACIÓN EN UNA PROGRESIÓN ARMÓNICA (C6M > D6M > M6M > D6M) Y TRANSPORTE DE TONALIDADES A TRAVÉS DE UNA TÉCNICA.

USO DE GOLONDRINAS (GRUPOS) DE PIANO ESCOBAL

UNA FORMA DE PREPARAR LA MODIFICACIÓN ES MEDIANTE LA DURACIÓN DEL ACORDE, EL SILENCIO Y LA RESERVA DE UNA MELODÍA TERZO EN UNA INTENCIONALIDAD DISTINTA.

PRIMA O CADERA

AD (LITON)

INTRODUCCIÓN:

CE.III

RETARDO

CE.I

FIN CE.I

SIMILAR

A M I

USCADA EN C6M:

A PLAZA

CE.I

RETARDO

CE.I

CON LA DIBUJACIÓN DEL ACCORDE Y LOS SUSTENTOS DE POSICIÓN LA
INDICACIÓN A SU M. DEBEN SER ANTES POR SER EL:

QUINTO
DE INDICAR
EN LA
MUSICA

CAMARA SOSTENIDA Δ RIVATO

LA
QUINTA
A SU
DE LA
MUSICA

TÉCNICAS EJERCICIO 7º (CONSIDERAR LOS ARPEGIOS COMO ESCALAS EJECUTAR APOYANDO) EN VUELO RESONANCIAS (GRANJIA) DE TACD ESCORADA.

RESUATO O CARRERA

RESOLUCIÓN DE LOS ARPEGIOS APOYADOS A TRAVÉS DE UNA ESCALA

FIN DEL EJERCICIO Y RESOLUCIÓN TRANSICIONAL DE GRANJIA:

CADENZA O VERGINE A PIACESE

Handwritten musical score for guitar, consisting of eight staves. The score includes various musical notations such as treble clef, key signature (one sharp), and time signature (4/4). The notation features a mix of eighth and sixteenth notes, often beamed together, and rests. There are several annotations and markings throughout the piece:

- ENTRADA:** Located at the beginning of the second staff.
- TRILLATO:** Located in the middle of the second staff.
- TRILLATO:** Located in the middle of the third staff.
- TRILLATO:** Located in the middle of the fourth staff.
- TRILLATO:** Located in the middle of the fifth staff.
- TRILLATO:** Located in the middle of the sixth staff.
- TRILLATO:** Located in the middle of the seventh staff.
- TRILLATO:** Located in the middle of the eighth staff.
- TRILLATO:** Located in the middle of the ninth staff.
- TRILLATO:** Located in the middle of the tenth staff.
- TRILLATO:** Located in the middle of the eleventh staff.
- TRILLATO:** Located in the middle of the twelfth staff.
- TRILLATO:** Located in the middle of the thirteenth staff.
- TRILLATO:** Located in the middle of the fourteenth staff.
- TRILLATO:** Located in the middle of the fifteenth staff.
- TRILLATO:** Located in the middle of the sixteenth staff.
- TRILLATO:** Located in the middle of the seventeenth staff.
- TRILLATO:** Located in the middle of the eighteenth staff.
- TRILLATO:** Located in the middle of the nineteenth staff.
- TRILLATO:** Located in the middle of the twentieth staff.
- TRILLATO:** Located in the middle of the twenty-first staff.
- TRILLATO:** Located in the middle of the twenty-second staff.
- TRILLATO:** Located in the middle of the twenty-third staff.
- TRILLATO:** Located in the middle of the twenty-fourth staff.
- TRILLATO:** Located in the middle of the twenty-fifth staff.
- TRILLATO:** Located in the middle of the twenty-sixth staff.
- TRILLATO:** Located in the middle of the twenty-seventh staff.
- TRILLATO:** Located in the middle of the twenty-eighth staff.
- TRILLATO:** Located in the middle of the twenty-ninth staff.
- TRILLATO:** Located in the middle of the thirtieth staff.
- TRILLATO:** Located in the middle of the thirty-first staff.
- TRILLATO:** Located in the middle of the thirty-second staff.
- TRILLATO:** Located in the middle of the thirty-third staff.
- TRILLATO:** Located in the middle of the thirty-fourth staff.
- TRILLATO:** Located in the middle of the thirty-fifth staff.
- TRILLATO:** Located in the middle of the thirty-sixth staff.
- TRILLATO:** Located in the middle of the thirty-seventh staff.
- TRILLATO:** Located in the middle of the thirty-eighth staff.
- TRILLATO:** Located in the middle of the thirty-ninth staff.
- TRILLATO:** Located in the middle of the fortieth staff.
- TRILLATO:** Located in the middle of the forty-first staff.
- TRILLATO:** Located in the middle of the forty-second staff.
- TRILLATO:** Located in the middle of the forty-third staff.
- TRILLATO:** Located in the middle of the forty-fourth staff.
- TRILLATO:** Located in the middle of the forty-fifth staff.
- TRILLATO:** Located in the middle of the forty-sixth staff.
- TRILLATO:** Located in the middle of the forty-seventh staff.
- TRILLATO:** Located in the middle of the forty-eighth staff.
- TRILLATO:** Located in the middle of the forty-ninth staff.
- TRILLATO:** Located in the middle of the fiftieth staff.

PSYCHOLOGICAL
HEALTHY TEMPO

TÉCNICA: EJERCICIO 12º (IMPORTANCIA DE LOS DEDOS DE LA MANO DERECHA) ENCUENTRO DE "JUEGO DE SORDORINAS" (GRANJAÍN) DE PAGO ESCOBAR

TIRANITA
RUBATO rit
2 VECES:

LA TÉCNICA DE DEJICIDAD (1) I-M (2) M-S (3) I-A (4) A-M (5) M-A (6) A-M-I-M (7) I-A-M-S

PARA AYUDAR AL BUENO OÍDA INTERDEPENDENCIA DE LOS DEDOS.

AL REALIZAR EL EJERCICIO NO SE PODRÁ PULSAR DOS SONIDOS CON EL MISMO DEDO DE LA MANO DERECHA, LOS SONIDOS TENDRÁN LA MISMA FUERZA E INTENSIDAD CUALQUIER COS DEDOS DE LA MANO DERECHA, ADEMÁS, SE DEBE PROCURAR LA MISMA CERCERÍA EN TODOS LOS SONIDOS.

ADVERTENCIA: PARA ACOSTUMBRAR EL OÍDO A LA DISONANCIA Y SUERTEO MODULADORIO EN UNA ESCALA.

PACAPACHES:
(FORTISSIMO)

TRINIDAD

PIRESTO
(1894)

Vivo. Largo

ASSAZ LARGO

TRAVEZ. DE. A. 3. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

TRAVEZ. DE. A. 3. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

TRAVEZ. DE. A. 3. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

TRAVEZ. DE. A. 3. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

TRAVEZ. DE. A. 3. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Handwritten musical score for two staves. The top staff begins with the instruction *meno mosso*. The music is written in a key with one sharp (F#) and a 3/4 time signature. The bottom staff contains a bass line with various rhythmic patterns and rests.

② *MARCA*

Handwritten musical score for two staves. The top staff features a melodic line with several slurs and accents. The bottom staff provides a harmonic accompaniment with chords and rhythmic figures.

④ *STRIBELLO*

Handwritten musical score for two staves. The top staff contains a melodic line with a prominent slur. The bottom staff has a bass line with rhythmic patterns. The instruction *meno mosso* is written between the staves.

Handwritten musical score for two staves. The top staff shows a melodic line with slurs and accents. The bottom staff contains a bass line with rhythmic accompaniment.

⑤

TAMBIEN CON SEGURO A LA MANO

FIN DE LA PARTE

OPUSCULO

ESTRIBO (M. 45-50)

Handwritten musical notation for the first system of the 'ESTRIBO' section. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains several measures of music with notes, rests, and dynamic markings such as *ff* and *pp*. The second staff continues the notation with similar markings and includes a fermata over a measure.

Handwritten musical notation for the second system of the 'ESTRIBO' section. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains several measures of music with notes and rests. The second staff continues the notation with notes and rests.

A set of five empty musical staves, consisting of five parallel horizontal lines.

A set of five empty musical staves, consisting of five parallel horizontal lines.

A set of five empty musical staves, consisting of five parallel horizontal lines.

A set of five empty musical staves, consisting of five parallel horizontal lines.

CONTRABAJO DE VELOCIDAD Y CRECIMIENTO EN LA ESCALA

The image shows a handwritten musical score for guitar, consisting of three staves. The title at the top is "CONTRABAJO DE VELOCIDAD Y CRECIMIENTO EN LA ESCALA".

- Top Staff:** A melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. It includes several slurs and fingerings (1, 2, 3, 4, 5). There are circled numbers 1 through 6 below the staff, likely indicating fret positions or specific notes.
- Middle Staff:** A bass line with a "ROTACION" section. It features a series of eighth notes and chords. A circled number 7 is present. The section ends with a measure containing a chord and a quarter note.
- Bottom Staff:** Chordal accompaniment. It starts with a chord marked "CEL. II" and continues with various chords and a final chord marked "CEL. VII".

PALABRAS (PALABRAS A SOBREROS TEMA DE AMOR) DE PACO ESCOBAR

PRESTO (189)

COMPAS DE ENTORSA

Handwritten musical score for guitar, consisting of ten staves. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score is annotated with various performance instructions and dynamics:

- STAFF 1:** Starts with the instruction "PIANO". It contains melodic lines with slurs and accents.
- STAFF 2:** Features the instruction "ESTRIBILLO O RITORNELLO: DELICADO Y DOLCE". It includes a double bar line and continues with melodic and harmonic notation.
- STAFF 3:** Continues the melodic development with slurs and accents.
- STAFF 4:** Includes the instruction "FUERTE Y CRESCENDO" and shows a change in dynamics and intensity.
- STAFF 5:** Features the instruction "VARIACION: DELICADO" and includes a double bar line, indicating a variation section.
- STAFF 6:** Continues the melodic lines with slurs and accents.
- STAFF 7:** Includes the instruction "RETARDANDO" and shows a change in tempo.
- STAFF 8-10:** Conclude the piece with melodic lines and dynamic markings like "p" (piano).

The score is heavily annotated with slurs, accents, and dynamic markings such as "p", "f", and "crescendo". There are also some circled numbers and symbols at the bottom of the page, possibly indicating fingerings or specific performance techniques.

PAZARRAS (TOVA DE AMOR)

PRIMO (12/4)

CONCIERTO PARA VIOLA A 3/4

Handwritten musical score for 'PAZARRAS (TOVA DE AMOR)'. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key annotations include:

- PRIMO (12/4)** at the top left.
- CONCIERTO PARA VIOLA A 3/4** at the top center.
- CONCIERTO PARA VIOLA** written above the first staff.
- CONCIERTO PARA VIOLA** written above the second staff.
- CONCIERTO PARA VIOLA** written above the third staff.
- CONCIERTO PARA VIOLA** written above the fourth staff.
- CONCIERTO PARA VIOLA** written above the fifth staff.
- CONCIERTO PARA VIOLA** written above the sixth staff.
- CONCIERTO PARA VIOLA** written above the seventh staff.
- CONCIERTO PARA VIOLA** written above the eighth staff.
- CONCIERTO PARA VIOLA** written above the ninth staff.
- CONCIERTO PARA VIOLA** written above the tenth staff.

The score is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece is in 12/4 time and is a concerto for viola in 3/4 time. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key annotations include:

- PRIMO (12/4)** at the top left.
- CONCIERTO PARA VIOLA A 3/4** at the top center.
- CONCIERTO PARA VIOLA** written above the first staff.
- CONCIERTO PARA VIOLA** written above the second staff.
- CONCIERTO PARA VIOLA** written above the third staff.
- CONCIERTO PARA VIOLA** written above the fourth staff.
- CONCIERTO PARA VIOLA** written above the fifth staff.
- CONCIERTO PARA VIOLA** written above the sixth staff.
- CONCIERTO PARA VIOLA** written above the seventh staff.
- CONCIERTO PARA VIOLA** written above the eighth staff.
- CONCIERTO PARA VIOLA** written above the ninth staff.
- CONCIERTO PARA VIOLA** written above the tenth staff.

Handwritten musical score on a page with ten staves. The notation includes various notes, rests, and dynamic markings such as *p* and *f*. There are also some illegible handwritten annotations and a circled 'X' on the second staff.

Annotations on the page include:

- Staff 2: circled 'X' with illegible text above it.
- Staff 4: *CHORDS ONLY*
- Staff 5: *CHORDS ONLY*
- Staff 7: *CHORDS ONLY*

REPTICIÓN DE ①:

TRANSICIÓN DE ENTRADA

INTERVALO OBTUSO: DECLINADO Y TOCADO

PARTE Y CRESCENDO

DECLINADO

VARIACIÓN 2ª:

The image shows a page of handwritten musical notation on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. There are several annotations in Spanish: "REPTICIÓN DE ①:" on the second staff, "TRANSICIÓN DE ENTRADA" on the fourth staff, "INTERVALO OBTUSO: DECLINADO Y TOCADO" on the fifth staff, "PARTE Y CRESCENDO" on the seventh staff, and "DECLINADO" on the eighth staff. A circled number "1" is present on the third staff. The notation is dense and appears to be a detailed study or score for a specific piece.

Handwritten musical score consisting of seven staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *pp*, *mp*, and *fp*. Performance instructions are written in Spanish: "ROTAR Y DISMINUYENDO LA VELOCIDAD" (Rotate and decrease speed) and "ACCELERANDO" (Accelerando). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with the instruction "RITARDANDO" (Ritardando) and a final cadence.

ESTRIBILLO

DELICADO Y DOLCE

TRISTE Y CRESCENDO

2ª VEZ EL ESTRIBILLO CON VARIACIÓN Y CONCLUSIÓN