

Nueva Colección
Llobet

Miguel Llobet

Guitar Works

Vol. 4

12

Famous Guitar Duos

(Arranged by Miguel Llobet)

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Edited by Ronald Purcell

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LE COU-COU

CLAUDE DAQUIN

Vivo

p e leggiero

5 *cres - - - cen - - - do*

9 1. 2.

13 *dim. e rit. a tempo p*

17

21 *p cres - - - cen - - -*

25

do

29 

33

p e leggiero

37 
cres - - cen - - do

41

② ② ② ② ② ② ② ② ② ②

1.

2. ②

45

dim. e rit. *a tempo* *p*

49 
poco a poco cresc.

52 *sempre*

56 *cres - - cen - - do*

60 *f*

64 *mf* *cres - - -*

68 *- - - cen - - - do*

72 *poco rit.* *a tempo* *p e leggiero*

76 *cres - - - cen -*

80 *- - - do*

84 1. 2. *dim. e rit.* *pp*

RUMORES DE LA CALETA

MALAGUEÑA

(Nº 6 de «Recuerdos de viaje»)

I. ALBÉNIZ

Allegro

arm. 9 - - - - -

pizz. - - - - -

cerca del puente

CVII

pizz. - - - - -

Poco meno

cantando

arm. - - - - -

seco cerca del puente

cantando

arm. 12

51 *cresc.* *dim.* *ritard. poco* *cresc.*

57 *a m i p* *pizz.*

63 *punte*

68 *a m i p* *Lento* *arm.* *Lento*

Tempo I

75 *poco ritard.*

81 *ritard.* *a tempo* *ritard.*

87 *a tempo*

93 *[cad. Gtr. II]* *f* *pizz.*

100

106

CASTILLA

SEGUIDILLAS

(N° 7 de la «Suite Española»)

I. ALBÉNIZ

Allegro molto

⑥ en Re

ff *rall. poco*

CII

5

p a tempo

CX

9

ff *f con anima* *ff*

CII

14

p subito

18

22

ff

27

p

[illegible]

66

CV

pp

70

CIV

CVI

CVI

74

CVIII

78

CVIII

CXI

82

8a alta

ff

poco rit.

86

a tempo

marcato e brusco

90

ff

rall. poco

94

CX

CVII

ff

[illegible]

(SOUS LE PALMIER)

I. ALBÉNIZ

Allegretto ma non troppo

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42 *ff* *pp* *p*

46 *dolce* *sf*

52 *CV* *cresc.* *rit. molto* *a tempo* *cresc.*

57 *cresc.* *ff* *rit. molto*

62 *a tempo* *dolce* *arm.*

67 *puente* *cresc.* *sf rit.* *a tempo* *p*

72 *CII* *puente* *cresc.* *sf rit.*

77 *arm.* *a tempo* *CXI* *arm.*

82 *arm.* *cresc.* *express.* *dim. e rit. molto*

12

87 *f marcato* *pp*

91 *dolce* *sf* *poco riten.*

97 *f* *arm. nat.* *arm. oct.*

102 *rubato* *arm. nat.* *Andante* *pp* *expres.*

107 *CVII* *arm.* *CVI* *CV* *dim.*

113 *ritard.* *expres.* *arm. oct.* *pp*

118 *arm. oct.* *pp* *Andante* *rit.* *molto*

123 *perdendosi* *pp* *ppp* *arm.*

* in UME

EVOCACIÓN

De la Suite «IBERIA»

I. ALBÉNIZ

Allegretto espressivo

7 *dolce*

13

19 *dolce* *poco cresc.*

25 *ff* *pp* *m i a m a* *arm. oct. CII CIV*

30 *arm. oct.* *CV* *CI* *sf* *p* *pp* *CII*

35 *arm.* *12 7 12 4* *2#* *12 7 12 4* *2#* *12 7 2* *2#* *pp* *ppp*

41 *p* *p* *rit.* *arm. nat.* *pp* *3 2* *ppp* *rit. molto*

101 ④ *a tempo* CI- - - - -

pizz. - - - - -
dim.

107 *marcato ma molto dolce*

113 *Meno mosso*

rit. *ppp muy dulce y lejano*

119 *ppp sempre*

125 *poco sf* *pp*

131 *arm. oct.* *arm. nat. arm. oct.* *ppp* *nat. 3 arm. 12* *perdendosi* *p redoble de tambora cerca del puente*

137 *p* *arm. oct.* *p redoble de tambora cerca del puente* *arm. 9* *Quasi adagio* *arm. oct.*

143 *arm. 9* *arm. oct.* *Tempo primo* *Largo* *p* *rit. molto* *ppp muy atenuado*

148 *pp pizz.* *pp*

DANAZA ESPAÑOLA N° 6

«RONDALLA ARAGONESA»

E. GRANADOS

Allegretto

⑥ en Ré

p pizz. *poco a poco accelerando*

natural

pizz. *poco a poco cresc. pizz.*

6

natural

pizz. *estos tres acordes, entre pizz. y sonido natural*

11

natural

pizz. *poco più f sempre*

medio pizz.

accel. e cresc. pizz.

16

nat. CII-----

CIII-----

CV-----

CVII-----

21

CVII-----

26

CVII-----

cresc. sempre e animando

sempre più f e accel.

31

CVII-----

cresc.

p

p

p

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85 *a piacere* *a tempo* *con molta fantasia*

91 *a tempo* *con molta espressione* *a tempo* *molto rit. e con molta expres.*

97 *poco rit.* *a piacere*

103 *a tempo* *dim. poco a poco rit.* *rit.* *a piacere* *rit.*

110 *bien cantado* *a tempo*

116 *a piacere* *a tempo* *con fantasia e expres.*

122 *a tempo* *molto legato e expres.* *a tempo* *poco rit. e expres.*

129 *a tempo* *molto* *rit.* *arm.* *a tempo*

135 *arm.* *arm.* *dim. poco a poco e rit.* *Allegretto, poco a poco accelerando* *p pizz.* *pizz.*

141 *natural* *pizz.* *pizz.* *pizz.* *Chanterelle pizz.* *pizz.* *natural* *pizz.*

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DANZA ESPAÑOLA N° 11

E. GRANADOS

Largo a piacere.

Andante con moto



27 *ff* *sempre ff* *sempre ff*

CVIII-7 CVIII-7 CVIII

30 *sempre ff* *dim.* *arm. 12*

33 *Andante con moto* *p*

36 *poco cresc.* *f*

39 *rit. molto*

42 *poco cresc.* *dim. poco a poco* *pizz.*

arm. arm. arm. oct. arm. oct. oct. oct. arm. arm.

47 *p* *largamente (como recitativo)* *rinf.* *dim.*

CVII-7 CVIII CVII-7 CVIII CVII-7

52 *molto legato* *più f* *dim. molto rit.*

56 *A tempo (misterioso)*
pizz. - - - - -
p
simulando un lejano murmullo
CVII-7

60 *A tempo (misterioso)*
pizz. - - - - -
largamente
Come primo
CVII-7 CVIIhCVII CVII--- CVIIhCVII--- -

64
dim.

69 *A tempo (misterioso)*
como un murmullo - - - - -
ppp
arm. mf

72
arm. *p meno* arm.

77 *A tempo (misterioso)*
arm. *p* pizz. - - - - -

82 *Andante con moto*
a piacer. *p*

86
poco cresc. *f*

LEYENDA DEL CASTILLO MORO

(De «Cuentos y Fantasías»)

E. LOPEZ-CHAVARRI

Allegretto moderato

arm. oct.

⑥ en Ré

29 CX₇

32 CX₇ CVII—

35 CII—

39

44

48

52 Quasi Tempo I

55 Quasi Tempo I

59

f

ff

dim. sempre

pizz.

arm.

arm. oct.

glissando

arm. oct. glissando

arm. oct.

dolce

dim.

mf

poco rit.

più rit.

p

dolce perdendosi

arm. oct. gliss.

ppp

pizz. p

arm. 9

ROMANZA SIN PALABRAS N° 20

«ENDECHA AMOROSA»

F. MENDELSSOHN

Op. 53, n°. 2

Allegro ma non troppo

espressivo

sf

p

f *sf* *p*

f

rit. poco *simile*

dim.

f

37 ^② CIII- *sf*

41 CIII- ^② *sf*

45 *sf* *dolce* *sf*

50

55 ^② *i m* ^②

60 *rit. poco* *p* ^② ^② ^② ^② ^②

64 ^② ^③ ^③ ^③ ^② ^② ^③

68 ^③ ^④ *dim.* ^④ ^② ^② ^④

73 ^② *p* *arm. 19* *p*

ROMANZA SIN PALABRAS N° 25

(CONSOLACIÓN)

F. MENDELSSOHN
Op. 62, n° 1

Andante expresivo

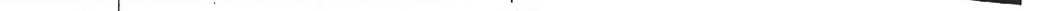
3 *sf cresc.*

6 *cresc.*

9 *dim.* *cres*

12 *cen - do* *siempre cresc.*

15 *f*

21 

24

sf cresc.

cresc.

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The system contains measures 27 through 30. Measure 27 begins with a circled '4' above the staff, indicating a fourth note. Measures 28 and 29 are marked with a forte 'f' dynamic. Measure 30 is marked with a fortissimo 'sf' dynamic. The system concludes with a double bar line.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of 30 and a circled number 4. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a whole note G3, a half note A3, and a quarter note B3. The first measure is marked with a circled 4. The second measure has a circled 4 above the G4 note. The third measure has a circled 4 above the A4 note. The fourth measure has a circled 4 above the B4 note. The fifth measure has a circled 4 above the G4 note. The sixth measure has a circled 4 above the A4 note. The seventh measure has a circled 4 above the B4 note. The eighth measure has a circled 4 above the G4 note. The ninth measure has a circled 4 above the A4 note. The tenth measure has a circled 4 above the B4 note. The eleventh measure has a circled 4 above the G4 note. The twelfth measure has a circled 4 above the A4 note. The thirteenth measure has a circled 4 above the B4 note. The fourteenth measure has a circled 4 above the G4 note. The fifteenth measure has a circled 4 above the A4 note. The sixteenth measure has a circled 4 above the B4 note. The system ends with a crescendo marking (*cresc.*) and a forte marking (*f*).

37

The musical score for measure 37 is written on a single staff with a treble clef and a key signature of one sharp (F#). The measure begins with a whole rest. On the second beat, there is a quarter note G4 (labeled '3') followed by an eighth note A4 (labeled '1'). This pair is bracketed with a circled '4' above it. The third beat contains a half note B4 (labeled '2'), a quarter note C5 (labeled '4'), and an eighth note B4 (labeled '2'). These three notes are also bracketed with a circled '4' above them. The fourth beat consists of a half note D5 (labeled '1') and a quarter note E5 (labeled '2'). The fifth beat has a half note F#5 (labeled '2'). The sixth beat features a whole note G#5 (labeled '2'). The measure concludes with a double bar line. Below the staff, the dynamic markings 'dim.' and 'muy ligado dim.' are placed under the first and third beats respectively.

dim.

muy ligado dim.

MINUETTO

De la Sinfonía N° 39

W. A. MOZART

Allegretto

CIX---7

The musical score is written for a single melodic line on a guitar. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, and 30 indicated. Fingerings are indicated by numbers 1-4. Dynamics include *f* (forte), *pizz.* (pizzicato), *p* (piano), *mfp* (mezzo-forte piano), and *f* (forte). The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a final cadence in measure 32.

[illegible]

40

CIX

Fin

45 Trio

p

a

tr

3

CVII

The first system of the musical score for 'The Little Shepherd' is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'p' (piano). The score is divided into measures by bar lines. Above the staff, there are markings for fingerings: 'a' for the first measure, 'CII' for the second measure, 'CIV' for the third measure, and 'CII' for the fourth measure. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The system ends with a double bar line and repeat dots.

53

57

65

CVII

CIV

CV

CII

3

4

D.C. hasta Fin sin repeticiones

HUMORESQUE

P. I. TCHAIKOVSKY
Op. 10, n.º 2

Allegretto scherzando

6 *mf* *p*

12 *p* *cresc.* *ff*

18 *p* *staccato*

23 *cresc.*

29 *ff* *p* *expres.* CIX--- 7

35 CIX--- 7 CVIII--- 7

41 *dim.*

46 *poco cresc.* *ritard.* *pp* ①

52 *sf* *a tempo*

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Miguel Llobet

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29

33

m i

p

p

③

37 ③

cres - - cen - - - do

[illegible]

45 [2.
 ④ ----- 7
 dim: e rit.
 a tempo
 p
 ③
 i

49 *p* C.7----- *i* *p* *poco a poco cresc.* *i* *m* *i* *p*

53 C.9----- *p* *i* *m* *i* *p*

57 C.8----- *p* *i* *m* *i* *p* *cres - - cen - - do* *arm. XII*

61 *p* *i* *m* *i* *p*

66 *mf* *cres - - - cen - - - do*

71 *poco rit.* *a tempo*

75 *p* *cres - - cen -*

80 *- do* *1.*

85 C.2----- *m* *i* *m* *i* *dim. e rit.* *pp*

RUMORES DE LA CALETA

MALAGUENA

(Nº 6 de «Recuerdos de viaje»)

I. ALBÉNIZ

Allegro

6

pizz. - - -

12

18 seco cerca del puente

p

24 Poco meno

30 Cl- - -

36

pizz. - - -

42 puente - - -

47 puente - - -

dim.

cresc.

53 *CHH* - - - 7 *arm.* - - - 7 *rit. poco*

59 *cresc.*

65 *pizz.* - - - 1 *CV* - - - 1 *a m i p*

70 *Lento* *arm.* - - - 7 *Lento* *Tempo I*

76 *expres.* *poco rit.*

82 *rit.* *a tempo* *rit.* *a tempo*

88

94 *Cadenza lenta* *m* *CV* - - - 1 *a m i p p i m a* *p* *ff*

96

102 *pizz.* - - - 1

108

seco cerca del puente



114

120 *Meno tempo*

126



132



137



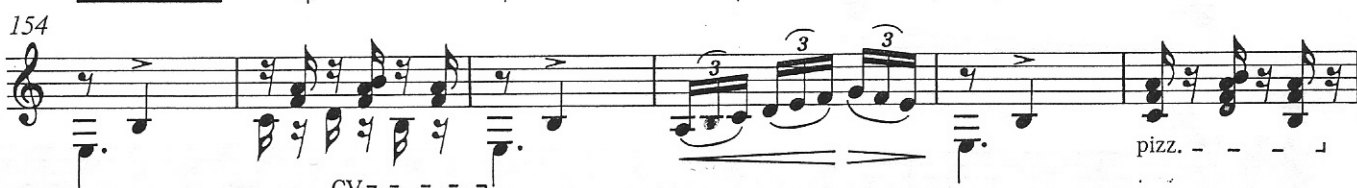
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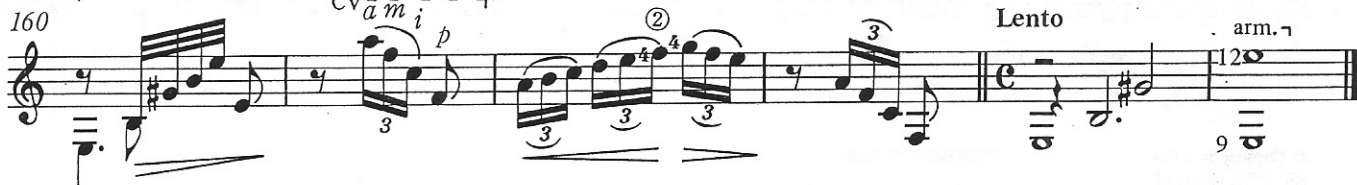
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154



160



CASTILLA

SEGUIDILLAS

(N° 7 de la «Suite Española»)

I. ALBÉNIZ

Allegro molto

⑥ en Ré

ff pizz. — — — — — *rall. poco* — — — — — *p* — — — — — *p*

5 *a tempo*

pizz. — — — — — *mf*

9 CVII — — — — — 7

con ánima

ff

CII — — — — — 7

14

mf pizz. — — — — — *ff*

18

22 CVII — — — — — CIX — — — — — 7

arm.

CVII — — — — — 7

27

mf pizz. — — — — —

31

pizz. - - - - -

35

CIX - - - - -

con ánima

ffp *mf* *ff*

40

ff *mf* pizz. - - - - -

44

pizz. - - - - -

48

CVII - - - - -

seco puente

nat. CIII

ff

53

pizz. *ff*

CI - - - - -

CII - - - - -

CI - - - - -

puente

nat. dulce

57

ff puente

CVIII - - - - -

CVI - - - - -

arm. oct.

nat.

61

arm. *p* *f*

CIII - - - - -

CI - - - - -

arm. *ff* *ff*

66 pizz.
p marcato un poco el bajo marcato poco

70 CIV-----
p i m ② ③ ② ③ ④ p m ③ ④ p p

74 CVI----- CVI----- CIV----- CIII-----
f p i ② ③ ④ p i p p p ④ ⑤ 2

78 CVIII----- CVIII-----
p i ② ③ ④ m i p a ② ① ④ ③ ② ① ② ③ ④
f

82 ff ① ② ③ ④ ⑤

85 poco rit. a tempo m i m a p p i a
marcato e brusco

88 m i m p p i m p p i m i
ff

92 CVII-----
ff p rall. poco marcato p

96 marcato ff p

100 *pp* subito *ff*

104 *pp* subito *ff* *pp* *f*

108 CIII *Poco meno* *p* arm. *mf* *p* *i* *m* *7* *i* *arm.* *p*

111 *ff* *mf* *p* *i* *m* *7* *i* *arm.* *ff* CIII

114 *mf* *f* *Poco meno* *p* arm. *7* *puente*

118 *ff* *mf* *p* arm. *7* *i* *m* *7* *i* *arm.* *ff*

121 *ff* *ff* *CVII*

124 CIX *ff* *CVII* *ff* *CVII*

127 *ff* *ff* *CV* *CII*

BAJO LA PALMERA

(SOUS LE PALMIER)

De «Chants d'Espagne», Op. 232

I. ALBÉNIZ

Allegretto ma non troppo

⑥ en Ré

CII--

f *pp* *p*

6

⑤ *poco riten.*

11

CII-- CII-- CII--

f *pp*

17

CV-- CIII-- CV--

dolce

22

CV--

cresc. *rit. molto* *a tempo* *cresc.*

27

CV--

a m i *cresc.* *ff*

32

rit. molto *dolce*

37

poco riten. *f*

42 CII- *ff* *p* *pp* *dolce*

47 CV- CIII CV- *cresc.* *rit. molto* *a tempo* *cresc.*

52 CV- *cresc.* *rit. molto* *a tempo* *cresc.*

57 CV- *cresc.* *ff* CVII *rit. molto*

62 *rit.* *a tempo* *mf* *dolce* *arm.*

67 *a tempo* *sf rit.* *arm.*

72 *arm.* *puente* *cresc.* *arm.*

77 *a tempo* *CVII-* *arm.*

82 *cresc.* *espr.* *dim. e rit. molto*

87 CII- *f* *pp*

91 *dolce*

95 *poco riten.* *f*

99 *cresc. dim. e rit. molto*

103 *Andante* *pp* *arm.*

108 *arm.*

113 CII- *pp*

119 *pp* *rit.* *molto* *perdendosi*

124 *Andante* *puente* *pp* *arm.* *nat.*

CV-

pp e rit.

molto rit.

arm. oct.

arm. oct.

a tempo

arm. oct.

poco cresc.

cresc.

n nat.

Molto meno mosso

95 *pp* *dim.* *molto rit.*

102 *pp* *a tempo* *marcato ma molto dolce* *sf* *p*

109 *p* *p poco accel.* *sf* *rit.* *arm.* 12

Meno mosso

115 *ppp* *muy dulce y lejano* *sempre ppp* *arm.*

121 *CVII* *CVII* *CVII*

127 *CVII* *CVI* *CVII*

133 *CVII* *perdendosi* *ppp* *p* *rall. molto ppp*

Quasi adagio

140 *pp* *pp* *Tempo I* *arm. oct*

sonoro ma non forte *rit. molto*

147 **Largo** *ppp muy atenuato* *pp* *cerca del puente* *pp* *pizz.* *pp* *pizz.*

DANAZA ESPAÑOLA N° 6

«RONDALLA ARAGONESA»

E. GRANADOS

Allegretto

⑥ en Ré

poco a poco accel. poco a poco cresc.

CVII--- CV---

6

11

p poco più *f* sempre accel. e cresc.

16

pizz. pizz. pizz. pizz.

21

cresc. sempre e animando

26

CII--- CII---

sempre più *f* *p* e accel.

31

cresc.

36

CVII--- CX--- CVII---

fff

41 *ff* *Vivace* *CVII* *f*

45 *Vivace* *sempre ff*

51

57 *estos cuatro*

62 *CVII* *Andante* *CVII* *CV* *compases, tienen que dar la sensación de un trino fff*

69 *CII* *rit.* *dim. e rit.*

75 *CII* *CV* *CV* *Molto andante espressivo* *Copla* *arm.* *rit.* *p*

81 *CV* *CVII* *CV* *con fantasía* *a tempo* *a piacere*

87 *arm.* *CVII* *a tempo* *nat.* *p* *con molta fantasia* *a tempo*

93 *con molto espressione* *a tempo* *poco rit.*

98 *molto rit. e con molto espr. p*

103 *CVII* *CV* *a tempo* *dim. poco a* *poco rit.* *rit.* *a piacere*

109 *CV* *m* *a i* *bien cantado* *a tempo*

115 *CV* *a piacere* *a tempo* *arm.* *con fantasia*

121 *e espress.* *a tempo* *molto legato e espress.* *a tempo*

127 *poco rit. e express.* *a tempo*

132 *arm.* *molto rit.* *a tempo* *dim. poco a poco e rit.*

139 Allegretto, poco a poco accelerando

15. *Allegretto, poco a poco accelerando*



poco a poco cresc.

CVII CV CVII CV

146 *poco più **f** sempre accel.*

153

e cresc.

p

pizz.

pizz.

pizz.

pizz.

[illegible]

167

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

CX-----

174

p *CVII* *pp* *i m a m* *CX* *CVII* *ff* *i m i* *a* *i m i*

197

CVII-

CVII-1

sempre ff

fff

33 **Andante con moto** nat. --- nat. ---

pizz. ---

36 CI--- nat. --- nat. --- nat. ---

pizz. --- *poco cresc.* --- pizz. --- pizz. ---

39 nat. --- nat. --- CI--- rit. molto *pp*

pizz. --- nat. --- nat. ---

42 ②--- ③--- ④--- ③--- ②--- ④--- ③--- ②---

pizz. --- *dim. poco a poco* ---

45 ③--- **Largamente (como recitativo)** arm.

pizz. --- *p* ---

48 arm. arm. arm. arm. ④ ④

12 7 7 12 7 12 7

52 CII ④--- ④--- ②--- ③---

④--- *molto legato* ④--- *più f* --- *dim. molto rit.*

A tempo (misterioso)

56 CII arm. arm.

7 12

largamente

ppp simulando un lejano murmullo

92

95

98

102

106

110

114

117

p

cresc.

ff

dim.

Andante con moto

pizz.

poco cresc.

pp

dim. poco a poco

dim. e rit. molto

LEYENDA DEL CASTILLO MORO

(De «Cuentos y Fantasías»)

E. LOPEZ-CHAVARRI

Allegretto moderato

⑥ en Ré

CII-----

p

5

1. CII- -

arm.

mf

10

2. ③-----

arm.

a tempo

puente mf

nat. mf rit.

pizz. - - -

15

20

CIV

CVII-----

f poco piu animato

f ben ritmico

f

f

f

23

CVII-----

f

f

f

f

f

25

i m i p

i p i

CII-----

i m i p

i p i

deciso liricamente

mf p

mf

p

28 CII-----

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

31 CII-----

i *i* *arm.* *i* *i* *arm.*

34 puente puente CII-----

p *p* *p* *dim. sempre* *p*

39 CII----- CII-----

44 puente arm. arm. oct. CII gliss. CII----- CIV-----

nat. *mf* *dim.* *F*

49 Quasi Tempo I CII-----

pizz. *poco rit.* *p* *poco rit.*

54 CII----- CIV----- CII----- CII-----

Quasi Tempo I *nat.* *arm.*

p *più rit.* *p dolce perdendosi* *p*

58 arm. oct. gliss. *pizz.* *pp* *pp* *rit.*

ROMANZA SIN PALABRAS N° 20

«ENDECHA AMOROSA»

F. MENDELSSOHN

Op. 53, n°. 2

Allegro ma non troppo

simile

⑥ en Ré

4

8

12

16

20

25

29

33

f

sf

rit. poco

dim.

marcato

f

CII

CVII

CV

i m a

a i m

37

41

45

49

53

57

61

66

70

74

f

f

CII- - -

CVII- - -

rit. poco

p

p

p

19 *i m* *p* *dim.*

21 *CV* *p i m a* *pp*

24 *CIII* *CIII* *CII* *CII* *i m* *i m* *i m* *i m* *cresc.*

27 *p i m* *i m i m* *p m i* *m a* *m i* *m a* *CIII* *CV* *p*

30 *CV* *i m* *p i m i m* *CV* *m i* *CII* *p i* *m i* *m i* *cresc.* *f*

33 *CIII* *p i m* *p p i* *p i m* *p i m i m* *dim.* *p*

36 *dim.*

39 *CIII*

MINUETTO

De la Sinfonía N° 39

W. A. MOZART

Allegretto

6 *f* pizz. - - -

CII - - - CIV - - -

11 *p* *m a i p i p* *m i* CII - - -

15 *f* *p*

20 CIV - - CII - -

25 *f* pizz. - - - CIV - -

30 CII - - CIV - - *mfp* *mfp*

35 CII----- CIV----- CII----- CII-7

p

40 CII-----

Fin

45 Trio

p p i m

sonido cerca del puente

49 CIV----- CIV-----

i m i m i

sonido cerca del puente

m a i m i m

53 CIV-----

p i m

p i m

p i a m i p

p m a m i p

57 *i m a* *i m a i m i* *m i m i*

(6) (5)

61 *p i*

p

sonido cerca del puente

65 CIV-----

sonido cerca del puente

D.C. hasta Fin sin repeticiones

HUMORESQUE

P. I. TCHAIKOVSKY
Op. 10, n° 2

Allegretto scherzando

6 *mf* ④ ⑤

12 *cresc.* *ff* ④ ⑤

18 *p stacc.* *dim. poco cresc.* ⑥ ⑤

23 *p* *rit.* *pp* ④

29 *p* *sf* ④

35 *sf* ④

41 *sf* ④

47 *sf* ④

53 *sf* ④

[illegible]