

Pensar

NTVG

Piano

The first system of music is marked 'Piano'. It consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and sixteenth notes, including a repeat sign and a key signature change to one sharp (F#). The lower staff is also in bass clef and contains a rhythmic accompaniment of eighth notes.

Pno.

The second system is marked 'Pno.'. It continues the piece with two staves. The upper staff features a melodic line with eighth notes and a key signature change to two sharps (F# and C#). The lower staff continues the rhythmic accompaniment.

Pno.

The third system is marked 'Pno.'. It continues the piece with two staves. The upper staff features a melodic line with eighth notes and a key signature change to two sharps (F# and C#). The lower staff continues the rhythmic accompaniment.

Pno.

The fourth system is marked 'Pno.'. It continues the piece with two staves. The upper staff features a melodic line with eighth notes and a key signature change to two sharps (F# and C#). The lower staff continues the rhythmic accompaniment.

Pensar

9 Ha - - - bí - a_u - na vez en un pe -

Pno.

11 que - ño pa - is don - de_al - gu - na gen - te se sen -

Pno.

13 tí - a fe - liz un al - ma chi - qui - ti - ta se

Pno.

15 qui - so_es - ca - par pe-ro no le da - ba pa - ra

Pno.

Pensar

17 cru - zar el mar y le di - je - ron vas mal

Piano accompaniment for measures 17-18. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

19 muy mal e - so no se ha - ce te -

Piano accompaniment for measures 19-20. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. The key signature has one flat (B-flat).

21 nés que pen - sar y pen - sar con

Piano accompaniment for measures 21-22. The right hand has a melodic line with some rests, and the left hand continues the eighth-note accompaniment. The key signature has one flat (B-flat).

23 ham - bre no se pue - de pen - sar

Piano accompaniment for measures 23-24. The right hand has a melodic line with some rests, and the left hand continues the eighth-note accompaniment. The key signature has one flat (B-flat).

Pensar

25 no se pue - de

Piano accompaniment for measures 25-26. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

27

Piano accompaniment for measures 27-28. The right hand continues the melodic line with eighth and sixteenth notes, and the left hand continues the rhythmic accompaniment.

29

Piano accompaniment for measures 29-30. The right hand continues the melodic line with eighth and sixteenth notes, and the left hand continues the rhythmic accompaniment.

31

Piano accompaniment for measures 31-32. The right hand continues the melodic line with eighth and sixteenth notes, and the left hand continues the rhythmic accompaniment.

Pensar

33 Y_es - pe - ro y_es - pe - ró y_el mo -

Piano accompaniment for measures 33-34. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a minor key, indicated by the one flat in the key signature.

35 men - to no lle - gó con el co - rrer del tiem - po_es - ta - ba

Piano accompaniment for measures 35-36. The right hand continues the melodic line with eighth notes, and the left hand maintains the eighth-note accompaniment. The tempo and feel appear consistent with the previous measures.

37 ca - da vez pe - or y ce - dió ti -

Piano accompaniment for measures 37-38. The right hand has a melodic line with some rests, and the left hand continues the eighth-note accompaniment. The overall texture remains consistent.

39 ra - ron de la pio - la_y ce - dió Y_a -

Piano accompaniment for measures 39-40. The right hand features a melodic line with eighth notes, and the left hand continues the eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Pensar

41 ho - ra ya no_hay vuel - ta a - trás to - do vuel-ve_a ir pa-ra_a -

Piano accompaniment for measures 41-43. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with eighth notes and chords. The key signature has one flat (B-flat).

44 trás ya no_es-tá cons-cien - te_a - trás y_a -

Piano accompaniment for measures 44-46. The right hand continues the melodic line with some rests, and the left hand maintains the accompaniment pattern. The key signature has one flat (B-flat).

47 ho - ra ya no_hay vuel - ta a - trás la rea - li-dad te mien - te

Piano accompaniment for measures 47-49. The right hand continues the melodic line, and the left hand maintains the accompaniment pattern. The key signature has one flat (B-flat).

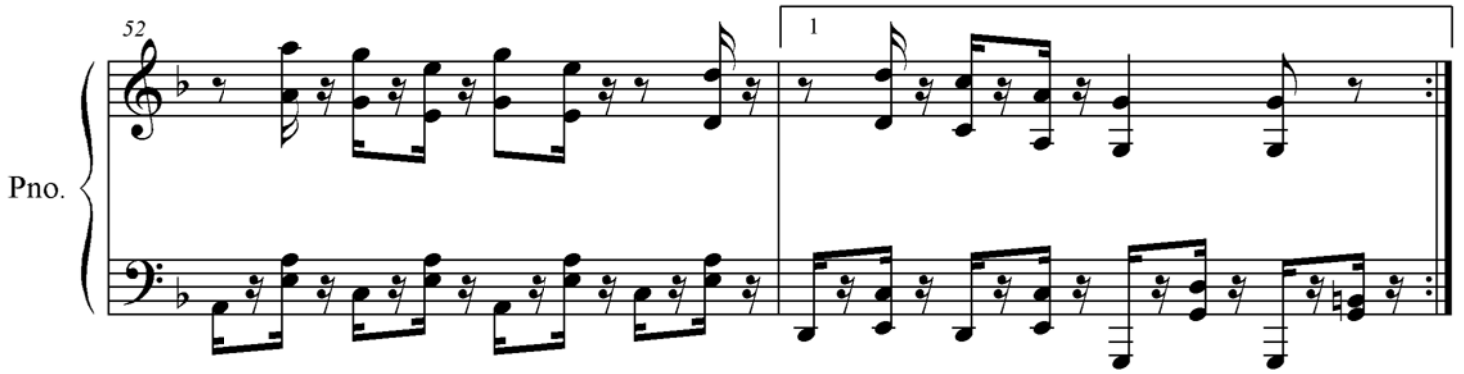
50

Piano accompaniment for measures 50-52. The right hand continues the melodic line, and the left hand maintains the accompaniment pattern. The key signature has one flat (B-flat).

Pensar

52

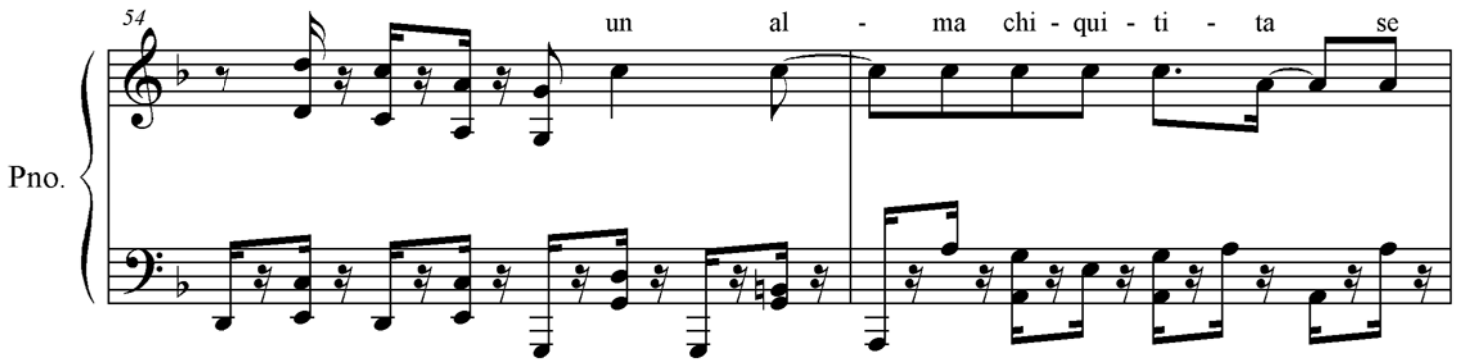
Pno.



54

Pno.

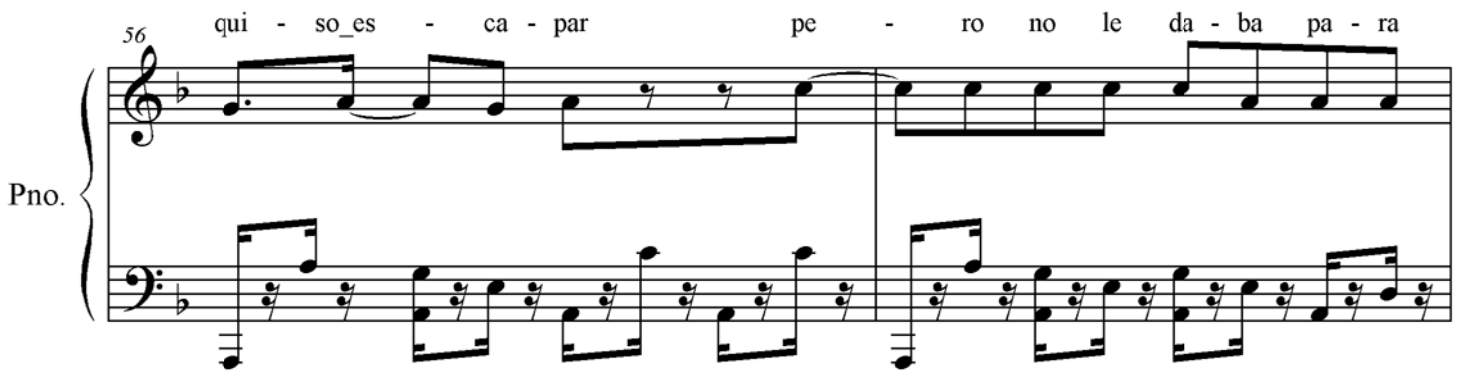
un al - ma chi - qui - ti - ta se



56

Pno.

qui - so es - ca - par pe - ro no le da - ba pa - ra



58

Pno.

cru - zar el mar y le di - je - ron vas mal muy



Pensar

60 muy mal e - so no se ha - ce te -

Pno.

62 nés que pen - sar y pen - sar con

Pno.

64 ham - bre no se pue - de pen - sar

Pno.

66 no se pue - de pen - sar con

Pno.

Pensar

68 ham - bre no se pue - de pen - sar

70 no se pue - de

72

74

Pensar

76

Pno.

78

Pno.

*Inspección Nacional de Música
Departamento de Extensión Cultural
Transcripción: Prof. Bruno Benedetto*