

A mi querido amigo el profesor Juan F. Fontaine con mi mayor aprecio

*Moc*

# Nostalgia Llanera



Transcripción para Guitarra

POR

Adolfo V. Luna

MUSICA DE

**Pablo M. Beruti**

*Adolfo V. Luna*

IGNACIO IGLESIAS  
SUCESOR DE  
F. NUÑEZ y Cia



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## GUITARRA

**Andante**

C7<sup>a</sup> C7<sup>a</sup> C3<sup>a</sup> C1<sup>a</sup>

C2<sup>a</sup> C3<sup>a</sup> C5<sup>a</sup> C2<sup>a</sup>

C7<sup>a</sup> *mesto*

*con molta espresione*

arm 7<sup>o</sup> arm 8<sup>o</sup> *calando* C2<sup>a</sup>

*pp*

arm 8<sup>o</sup> *calando* C2<sup>a</sup> *ten*

*pp*

The score is written for guitar on a single staff in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. It begins with the tempo marking 'Andante'. The piece features several changes in guitar voicings, indicated by dashed boxes and labels: C7<sup>a</sup>, C3<sup>a</sup>, C1<sup>a</sup>, C2<sup>a</sup>, C3<sup>a</sup>, C5<sup>a</sup>, and C2<sup>a</sup>. The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also indications for arm positions (arm 7<sup>o</sup> and arm 8<sup>o</sup>) and dynamic markings like *pp* (pianissimo) and *ten* (tension). The tempo changes to *mesto* (moderato) and *con molta espresione* (with much expression). The piece concludes with a *calando* (ritardando) and a final *pp* marking.

GIUITARRA

Largo

ff cresc ritard ppp

C 8<sup>a</sup>

a tempo pp arm. 8<sup>a</sup>

1<sup>a</sup> vez 2<sup>a</sup> vez C 2<sup>a</sup> C 7<sup>a</sup>

marcato espress rall pp

A Tempo cresc ff dim ritard

C 4<sup>a</sup> C 2<sup>a</sup> C 4<sup>a</sup> C 2<sup>a</sup>

pp allarg. ten

a tempo ppp allarg. arm. 7<sup>a</sup> FIN. ppp

arm. 8<sup>a</sup>

