

Bihotz Bakarra

zortziko ereserkia

(2017-2018)

for choir, accordion, string orchestra and percussion

Gorka Hermosa

(1976-)

Andante Moderato (♩ = c. 200)

The musical score is arranged in a standard orchestral format. It includes staves for Voice, Violin I, Violin II, Viola, Cello, Double Bass, and Drum Set. The Voice part consists of a single staff with a treble clef and a 3/8 time signature, containing a series of rests. The Violin I and II parts also consist of single staves with treble clefs and 3/8 time signatures, containing rests. The Viola part consists of a single staff with a treble clef and 3/8 time signature, containing rests. The Cello part consists of a single staff with a bass clef and 3/8 time signature, containing a melodic line starting with a rest, followed by a series of notes. The Double Bass part consists of a single staff with a bass clef and 3/8 time signature, containing rests. The Drum Set part consists of a single staff with a drum clef and 3/8 time signature, containing rests. The score is marked with dynamics such as *p* and *mp*. The tempo is marked as Andante Moderato with a metronome marking of approximately 200 beats per minute.

Bihotz Bakarra

2

10

Piano score for the first system, measures 10-17. The right hand features a complex chordal texture with triplets and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *mf* to *f*.

Violin and string section staves for measures 10-17. Vln. I and Vln. II enter at measure 10 with a melodic line. Vla., Vc., and D.B. enter at measure 14 with a rhythmic accompaniment. D.S. is marked at measure 10. Dynamics range from *mf* to *f*.

19

p I ri mo ta Be lo ki Men di en ma ga le an

19

p *mp*

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

p *mp*

Bihotz Bakarra

26

Ba di tu Euskalherri ak Bi he rri e rra ie tan

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

26

D. S.

33

U ro lai ba ja da mu gae zi ten lu e na bai na ba

mf

33

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mp *mf*

D.B.

mf

D. S.

Bihotz Bakarra

6

40

ha tu bai no — la bil zen gai tue na *f* U rre txu

The vocal line and piano accompaniment are shown. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. A dynamic marking of *f* is present.

Vln. I
Vln. II
Vla.
Vc.
D.B.
D. S.

The orchestral staves include Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass (D.S.). The D.S. part is marked *p* and *f*. Dynamic markings of *f* are present in the Vln. I, Vla., Vc., and D.B. parts.

p *f*

46

Za ma rra ga bi he rri ga bihotz ba ka

46

Vln. I

46

Vln. II

Vla.

Vc.

D.B.

D. S.

46

p *f*

52

Vocal line with lyrics: rra U rre txu ma rra ga

Piano accompaniment for the vocal line, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

52

Vln. I

Violin I part, featuring a melodic line with eighth notes and some slurs.

Vln. II

Violin II part, featuring a melodic line with eighth notes and some slurs.

Vla.

Viola part, featuring a melodic line with eighth notes and some slurs.

Vc.

Violoncello part, featuring a melodic line with eighth notes and some slurs.

D.B.

Double Bass part, featuring a melodic line with eighth notes and some slurs.

D. S.

Double Bass part with dynamics: *p* (piano) and *sf* (sforzando). Includes accents and slurs.

52

Double Bass part with dynamics: *p* (piano) and *sf* (sforzando). Includes accents and slurs.

58

bi he rri bihotz ba ka rra

58

58

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

D. S.

64

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

70

Piano

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

sf *p* *sf* *p*

Bihotz Bakarra

p Fun da tzai leen _____ hiz ku tza _____ Zen gu reeus ke ra _____
mp

al

p *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

p *mp*

f

84

— Taha ien on do ren go ak — gu ta — ko — as ko ge ra —

84

84

Vln. I

Vln. II

Vla.

Vc.

D.B.

84

D. S.

91

Musical notation for the vocal line, including lyrics: Bes te as ko kan po tik e to rri a ko e nak De ne i

Piano accompaniment for the vocal line, including dynamic marking *mf*

91

Vln. I musical notation with dynamic marking *mf*

Vln. II musical notation with dynamic marking *mf*

Vla. musical notation with dynamic marking *mf*

Vc. musical notation with dynamic marking *mp*

D.B. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

91

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

D.S. musical notation with dynamic marking *mf*

98
zer dia-les ker ga-aur ga-re na-
f rre txu

98

Vln. I
98

Vln. II
98

Vla.
98

Vc.
98

D.B.
98

D. S.
98
p *sf*

104

Zu ma rra ga bi he rri bihotz ba ka

104

Vln. I

104

Vln. II

Vla.

Vc.

D.B.

D. S.

104

p *sf*

110

rra U rre txu ma rra ga

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

110

D. S.

p *sf* *p* *sf*

Detailed description: This page of a musical score for 'Bihotz Bakarra' covers measures 110 to 115. The top staff is a vocal line in treble clef with lyrics 'rra U rre txu ma rra ga'. The piano accompaniment consists of a right-hand part with dense chords and a left-hand part with a steady bass line. The orchestral parts include Violin I and II, Viola, Violoncello, Double Bass, and Double Bass (D.S.). The D.S. part features dynamic markings of *p* and *sf* with accents. The score is written in a single system with a key signature of one flat and a common time signature.

116

bi he rri bihotz ba ka rra

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

D. S.

f

122

Piano accompaniment for measures 122-128. The right hand features a complex texture of chords and arpeggiated figures, while the left hand provides a steady bass line with eighth notes.

Vln. I

Violin I part for measures 122-128. The line consists of eighth notes and quarter notes, often beamed together in pairs.

Vln. II

Violin II part for measures 122-128. The line consists of quarter notes and half notes, often beamed together in pairs.

Vla.

Viola part for measures 122-128. The line consists of eighth notes and quarter notes, often beamed together in pairs.

Vc.

Violoncello part for measures 122-128. The line consists of eighth notes and quarter notes, often beamed together in pairs.

D.B.

Double Bass part for measures 122-128. The line consists of quarter notes and half notes, often beamed together in pairs.

D. S.

Double Bass part for measures 122-128. The line consists of eighth notes and quarter notes, often beamed together in pairs. Dynamic markings *p* and *sf* are present, along with accents and a circled cross symbol.

ff

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

p sf

136

rrre txu zu ma rra ga

ff

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

D. S. *p sf p sf*

142




bi he rri bihotz ba ka rra U rre txu



142

Vln. I



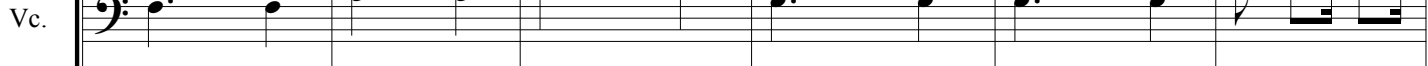
Vln. II



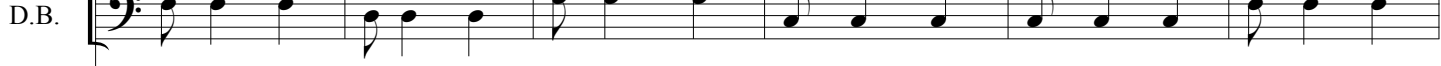
Vla.



Vc.



D.B.



D. S.



p *sf*

148

ma rra ga bi he rri bihotz ba

Vln. I

Vln. II

Vla.

Vc.

D.B.

D. S.

p *f*

Detailed description: This page of a musical score begins at measure 148. It features a vocal line at the top with lyrics: "ma rra ga bi he rri bihotz ba". Below the vocal line is a piano accompaniment consisting of a right-hand part with dense chordal textures and a left-hand part with a steady bass line. The orchestral section includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bass/Drum. The Violin I and II parts have melodic lines with some rests. The Viola part has a melodic line with some rests. The Violoncello and Double Bass parts have rhythmic patterns. The Double Bass/Drum part has a complex rhythmic pattern with dynamic markings *p* and *f* and accents. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

154

ka rra

The vocal line begins at measure 154. It features a melody with a dotted quarter note followed by an eighth note, then a half note, and finally a quarter note. The lyrics 'ka' and 'rra' are placed under the first and second measures respectively.

154

The piano accompaniment starts at measure 154. The right hand plays a series of chords, primarily triads and dyads, with some grace notes. The left hand provides a steady bass line with quarter and eighth notes.

Vln. I

154

The Violin I part begins at measure 154. It features a melodic line with a dotted quarter note, an eighth note, and a half note, mirroring the vocal line's initial phrasing.

Vln. II

The Violin II part follows a similar melodic pattern to the Violin I part, starting at measure 154.

Vla.

The Viola part provides harmonic support with a melodic line that includes a dotted quarter note and an eighth note, starting at measure 154.

Vc.

The Violoncello part plays a melodic line with a dotted quarter note and an eighth note, starting at measure 154.

D.B.

The Double Bass part plays a melodic line with a dotted quarter note and an eighth note, starting at measure 154.

D. S.

154

The Double Bass part continues at measure 154. It features a melodic line with a dotted quarter note and an eighth note, marked with asterisks above the notes.

Bihotz Bakarra

(zortziko ereserkia)

(2017)

Gorka Hermosa

(1976-)

Andante Moderato (♩ = c. 200)

18

Sopranoak

Kontraltoak

Tenoreak

Baxuak

p

mp

I-ri-mo ta Be-lo - ki men-di-en ma-ga-le-an ba-di-tu

I-ri-mo ta Be-lo - ki men-di-en ma-ga-le-an ba-di-tu

men-di-en ma-ga-le-an

men-di-en ma-ga-le-an

28

S

K

T

B

mf

Eus-kal herri - ak bi he - rri e-rrai-e-tan. U - ro la i - ba-ia

Eus-kal herri - ak bi he - rri e-rrai-e-tan. U - ro la i - ba-ia

Eus-kal herri - ak U - ro la i - ba-ia

Eus-kal herri - ak U - ro la i - ba-ia

36

S

K

T

B

da mu-ga e - gi ten du-e - na bai-na ba-na-tu bai-no da bil-tzen gai - tue-

da mu-ga e - gi ten du-e - na bai-na ba-na-tu bai-no da bil-tzen gai - tue-

da mu-ga e - gi ten du-e - na bai-na ba-na-tu bai-no da bil-tzen gai - tue-

da mu-ga e - gi ten du-e - na bai-na ba-na-tu bai-no da bil-tzen gai - tue-

43 *f*

S na: U - rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra. U -

K na: U - rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra. U -

T na: U - rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra. U -

B na: U - rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra. U -

53

S rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra. _

K rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra. _

T rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra. _

B rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra. _

62 *p* *mp*

S 15 Fun - da - tzai - leen hiz - kun - tza zen gu - re eus - ke - ra

K 15 Fun - da - tzai - leen hiz - kun - tza zen gu - re eus - ke - ra

T 15 zen gu - re eus - ke - ra

B 15 zen gu - re eus - ke - ra

zen gu - re eus - ke - ra

84 *mf*

S ta ha - ien on - do - ren - go - ak gu - ta - ko as - ko ge - ra. Bes - te as - ko kan - po - tik

K ta ha - ien on - do - ren - go - ak gu - ta - ko as - ko ge - ra. Bes - te as - ko kan - po - tik

T on - do - ren - go - ak Bes - te as - ko kan - po - tik

B on - do - ren - go - ak Bes - te as - ko kan - po - tik

94 *f*

S e - to - rri - ta - ko - e - nak de - nen i - zer - dia - ri es - ker ga - ra gaur ga - re - na: U -

K e - to - rri - ta - ko - e - nak de - nen i - zer - dia - ri es - ker ga - ra gaur ga - re - na: U -

T e - to - rri - ta - ko - e - nak de - nen i - zer - dia - ri es - ker ga - ra gaur ga - re - na: U -

B e - to - rri - ta - ko - e - nak de - nen i - zer - dia - ri es - ker ga - ra gaur ga - re - na: U -

102

S rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka -

K rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka -

T rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka -

B rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka -

110

S rra U - rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra

K rra U - rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra

T rra U - rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra

B rra U - rre - txu Zu - ma - rra - ga bi he - rri bihotz ba - ka - rra

120 *ff* 15

S U - rre - txu Zu - ma - rra - ga bi he - rri

K U - rre - txu Zu - ma - rra - ga bi he - rri

T U - rre - txu Zu - ma - rra - ga bi he - rri

B U - rre - txu Zu - ma - rra - ga bi he - rri

144

S
K
T
B

bihotz ba-ka-rra U-rre - txu Zu-ma-rra-ga bi he - rri bihotz ba-

bihotz ba-ka-rra U-rre - txu Zu-ma-rra-ga bi he - rri bihotz ba-

bihotz ba-ka-rra U-rre - txu Zu-ma-rra-ga bi he - rri bihotz ba-

bihotz ba-ka-rra U-rre - txu Zu-ma-rra-ga bi he - rri bihotz ba-

154

S
K
T
B

- - ka - - - rra.

ka - - - rra.

ka - - - rra.

- - ka - - - rra.

Bihotz Bakarra

(zortziko ereserkia)

(2017)

Gorka Hermosa

(1976-)

Andante Moderato (♩ = c. 200)

Akordeioia

Measures 1-9. Treble clef, 5/8 time signature. Dynamics: *p*, *mp*.

10

Ak.

Measures 10-17. Treble clef, 5/8 time signature. Dynamics: *mf*, *f*.

18

Ak.

Measures 18-23. Treble clef, 5/8 time signature. Dynamics: *p*.

24

Ak.

Measures 24-29. Treble clef, 5/8 time signature.

31

Ak.

38

Ak.

44

Ak.

f

50

Ak.

56

Ak.

61 Ak.

Musical score for measures 61-66. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand (treble clef) features a complex texture of chords and moving lines, often with slurs and accents. The left hand (bass clef) provides a steady accompaniment with chords and single notes.

67 Ak.

Musical score for measures 67-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand continues with intricate chordal patterns and melodic fragments. The left hand maintains a consistent accompaniment.

73 Ak.

Musical score for measures 73-78. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand shows a change in texture, with some measures featuring a more rhythmic pattern. The left hand continues with its accompaniment. A dynamic marking of *p* (piano) is present in measure 78.

79 Ak.

Musical score for measures 79-84. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand features a series of chords with a rhythmic pattern. The left hand continues with its accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in measure 80.

85 Ak.

Musical score for measures 85-90. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand continues with a series of chords and moving lines. The left hand maintains its accompaniment.

92

Ak.

mf

99

Ak.

f

105

Ak.

111

Ak.

116

Ak.

Bihotz Bakarra

122

Ak.

129

Ak.

136

Ak.

ff

142

Ak.

148

Ak.

154

Ak.

Bihotz Bakarra

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Andante Moderato (♩ = c. 200)

13

mf

f

32

mp

mf

40

f

47

55

f

63

71

79

11

mp

mf

97

f

104

112

120

f

128

136

ff

143

150

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(1976-)

Andante Moderato (♩ = c. 200)

13 11

mf *f*

30 *mp* *mf*

39

46

55 *f*

64

74 *mp*

91 *mf*

Detailed description: This is a musical score for Violin II, consisting of eight staves of music. The piece is in 3/8 time and marked 'Andante Moderato' with a tempo of approximately 200 beats per minute. The score begins with a treble clef and a key signature of one flat. The first staff contains measures 1 through 11, with a repeat sign at the end. The second staff starts at measure 13 and includes a first ending bracket over measures 13-14. The third staff begins at measure 30 and features a first ending bracket over measures 30-31. The fourth staff starts at measure 39. The fifth staff begins at measure 46. The sixth staff starts at measure 55 and includes a first ending bracket over measures 55-56. The seventh staff begins at measure 64. The eighth staff starts at measure 74 and includes a first ending bracket over measures 74-75. The final staff begins at measure 91 and includes a first ending bracket over measures 91-92. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *f* (forte). A copyright symbol (©) is located at the bottom center of the page.

99

f

107

116

f

125

135

ff

144

153

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(2017-2018)

for choir, accordion, string orchestra and percussion

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(1976-)

Andante Moderato (♩ = c. 200)

The musical score is written for Viola in 5/8 time. It consists of eight staves of music. The first staff (measures 1-15) begins with a 15-measure rest, followed by a melodic line starting with a forte (f) dynamic. The second staff (measures 16-29) contains an 8-measure rest followed by a melodic line with a mezzo-forte (mf) dynamic. The third staff (measures 30-44) continues the melodic line with a forte (f) dynamic. The fourth staff (measures 45-53) continues the melodic line with a forte (f) dynamic. The fifth staff (measures 54-61) continues the melodic line with a forte (f) dynamic. The sixth staff (measures 62-68) continues the melodic line with a forte (f) dynamic. The seventh staff (measures 69-75) continues the melodic line with a forte (f) dynamic. The eighth staff (measures 76-96) contains a 7-measure rest followed by a melodic line with a mezzo-piano (mp) dynamic, then an 8-measure rest followed by a melodic line with a mezzo-forte (mf) dynamic. The final staff (measures 97-100) continues the melodic line with a forte (f) dynamic. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

105



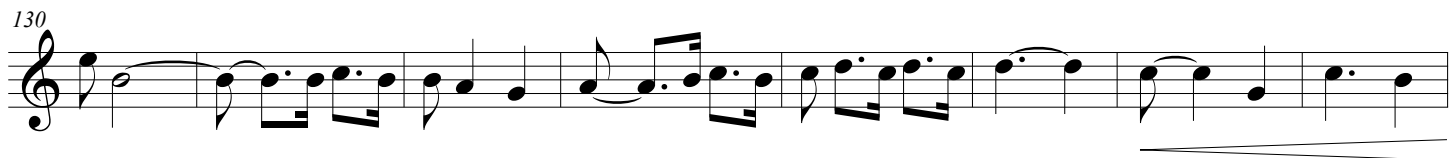
114



122



130



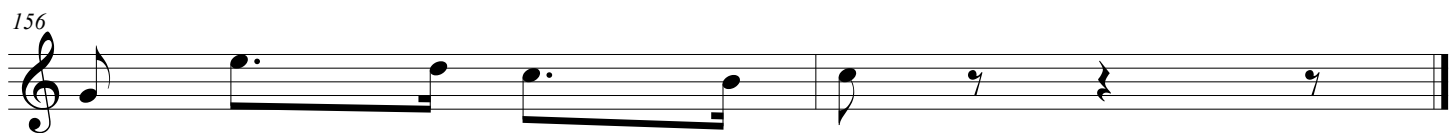
138



147



156



Bihotz Bakarra

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(2017-2018)

for choir, accordion, string orchestra and percussion

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(1976-)

Andante Moderato (♩ = c. 200)

The musical score is written for Cello in a 5/8 time signature. It consists of seven staves of music. The first staff begins with a *mp* dynamic and includes an 8-measure rest. The second staff starts at measure 16 with a *f* dynamic, followed by a 5-measure rest and a *p* dynamic, and ends with an 8-measure rest and a *mp* dynamic. The third staff starts at measure 35 with a *mf* dynamic and a 2-measure rest. The fourth staff starts at measure 45 with a *f* dynamic and a 2-measure rest. The fifth staff starts at measure 55 with a *f* dynamic. The sixth staff starts at measure 62 with a *f* dynamic. The seventh staff starts at measure 69 with a *f* dynamic, followed by a 3-measure rest and a *p* dynamic, and ends with an 8-measure rest and a *mp* dynamic. The score includes various musical notations such as rests, slurs, and dynamic markings.

93 **2**

mf

This musical staff covers measures 93 to 102. It begins with a bass clef and a single flat. Measure 93 starts with a half note. A fermata with a '2' above it spans measures 94 and 95. From measure 96 onwards, the piece consists of a continuous eighth-note pattern. Dynamics include *mf* and a hairpin crescendo leading into measure 102.

103 **2**

f

This musical staff covers measures 103 to 112. It begins with a bass clef and a single flat. Measure 103 starts with a half note. A fermata with a '2' above it spans measures 104 and 105. From measure 106 onwards, the piece consists of a continuous eighth-note pattern. Dynamics include *f* and a hairpin crescendo leading into measure 112.

113

This musical staff covers measures 113 to 119. It begins with a bass clef and a single flat. The entire staff consists of a continuous eighth-note pattern. Dynamics include a hairpin crescendo leading into measure 119.

120
f

This musical staff covers measures 120 to 126. It begins with a bass clef and a single flat. The entire staff consists of a continuous eighth-note pattern. Dynamics include *f*.

127
f

This musical staff covers measures 127 to 133. It begins with a bass clef and a single flat. The entire staff consists of a continuous eighth-note pattern. Dynamics include *f*.

134
ff

This musical staff covers measures 134 to 143. It begins with a bass clef and a single flat. Measure 134 starts with a half note. A fermata with a '2' above it spans measures 135 and 136. From measure 137 onwards, the piece consists of a continuous eighth-note pattern. Dynamics include a hairpin crescendo leading to *ff*.

144
f

This musical staff covers measures 144 to 151. It begins with a bass clef and a single flat. The entire staff consists of a continuous eighth-note pattern. Dynamics include *f*.

152
f

This musical staff covers measures 152 to 159. It begins with a bass clef and a single flat. The piece consists of a continuous eighth-note pattern. Dynamics include *f*. The staff concludes with a double bar line.

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Andante Moderato (♩ = c. 200)

15

f *p*

23

mp

32

mf

41

f

50

f

59

f

68

f

77

p *mp*

86

mf

Musical staff 86-94: Bass clef, 8 measures. The melody consists of quarter and eighth notes. A dynamic marking of *mf* is placed below the staff at the end of the line.

95

f

Musical staff 95-103: Bass clef, 8 measures. The melody continues with quarter and eighth notes. A dynamic marking of *f* is placed below the staff at the end of the line, with a hairpin crescendo leading to it.

104

Musical staff 104-112: Bass clef, 8 measures. The melody continues with quarter and eighth notes.

113

f

Musical staff 113-121: Bass clef, 8 measures. The melody continues with quarter and eighth notes. A dynamic marking of *f* is placed below the staff at the end of the line, with a hairpin crescendo leading to it.

122

Musical staff 122-130: Bass clef, 8 measures. The melody continues with quarter and eighth notes.

131

ff

Musical staff 131-139: Bass clef, 8 measures. The melody continues with quarter and eighth notes. A dynamic marking of *ff* is placed below the staff at the end of the line.

140

Musical staff 140-148: Bass clef, 8 measures. The melody continues with quarter and eighth notes.

149

Musical staff 149-157: Bass clef, 8 measures. The melody continues with quarter and eighth notes, ending with a double bar line.

Bihotz Bakarra

zortziko ereserkia

Drum Set

(2017-2018)

for choir, accordion, string orchestra and percussion

Gorka Hermosa

(1976-)

Andante Moderato (♩ = c. 200)

42

The musical score is written for a Drum Set and consists of ten staves of music, numbered 50, 59, 67, 76, 107, 116, 124, 133, 142, and 151. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with dynamic markings such as *p* (piano) and *sf* (sforzando). The score features several accents (>) and accents with a circled cross (>⊗). A repeat sign with the number 23 is present in the 76-measure staff. The key signature is one sharp (F#) and the time signature is 3/8. The piece concludes with a final cadence in the 151-measure staff.

