

~~Leg. 2^o n. 16~~

Mu 147-8

Leg. 2^o n. 16

147

t

Con.^a a 4.^o

Pulpillo

Joayuna

Antoni

Paco 16

El trueque de los amantes.

De Laserna.

All. 3/4

Loys.

de alguna quinta el 201

Quando el cortesano logra

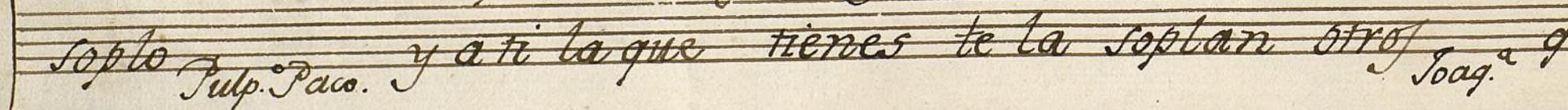
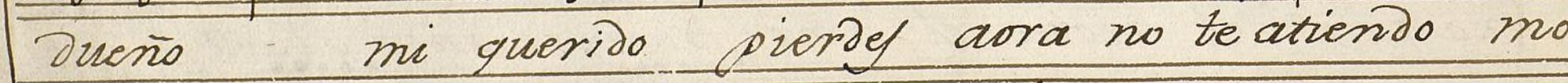
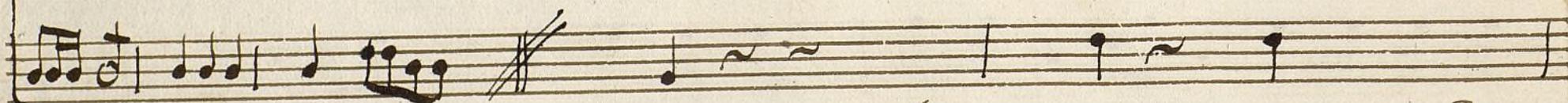
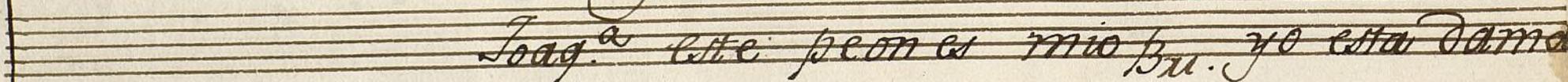
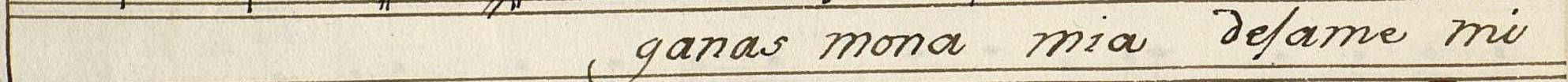
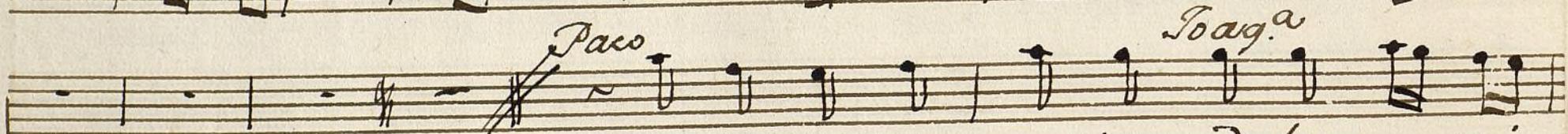
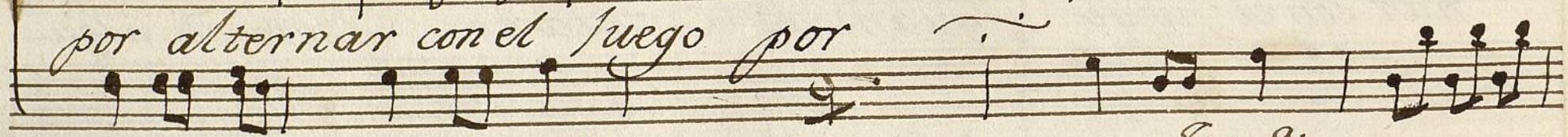
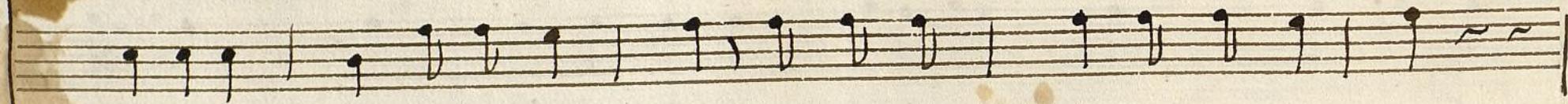
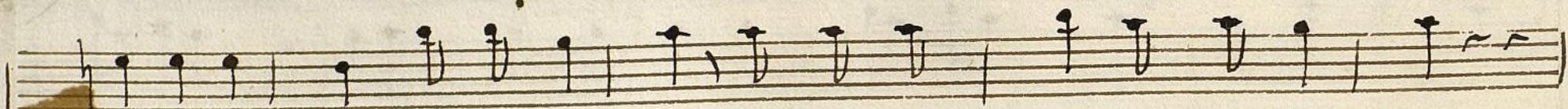
Loys.

creo

el amor siempre anda abuelta por alter

nar con el juego quando el Cortesano logra de algu-

na quinta el recreo el amor siempre anda a bueltas



Pulp.^o *Bru:* *Joag.^o* *Los B*

nita Carinõ per lita a mado

Bru: *Pulp.^o* *Paco.* Fue bien en su pre
mal aya amen el

Pulp.^o *Paco.* se la pe ga mos
ques instruc tuoso

sencia se la pega mos
juego que es instructuo so. se la pe
ques instruc.

Pulp.^o y Paco

No teen-

gamos
tuo so.

Al Segno

Toag.^a

Bxi:

Pulp.^o

Paco

Toag.^a

Bxi

fades no

deja el enojo mi dueño no te es.

cucho no te

de rabia y furia rebiento no te en

fades no te enfades deja el enojo mi dueño no te es.

cucho no te de rabia y furia rebien

to de rabia

All.^o
no mucho.

Pulp.^o Poco

Que furia que furia id con Barro

(Joaq. Bri) Mi prenda mi prenda mas q. llego a

Pulp^o
bas pues q^e desairado mi juego a desado me las paga
ver ya estan en archeda asi q^e se duerman yo te busca.

Paco
ra. pues su enojo y ceño no ablando mi empeño
re ya estan ala mira en la gale ria

Pulp^o
lae de abandonar lae chis mi officia
yo te espera re yo Joaq^a chis mi pasan.

Paco
lito chis mi cari ñito *lor 2*
fito *Bri:* chis todo lo e oido *Pulp. Paco* a qui los dos que penen y

Pulp.º
solos po demos hablar a qui los dos solos po
paquero su enfado y sandez que penen y paquero suen
Paco. a-
Bri. Joaq.º de

demos hablar podemos hablar
fado y sandez su que penen y
aqui los dos solos podemos hablar a qui los dos
celos y furia yo no se q. hacer de celos y

solos po demos hablar podemos hablar
paquen su enfado y sanchez su *su*
furia yo no se q. hacer yo *yo*

Parola.
Allegro.

Pulp.^o
And. no *Buenas noches* *yo me*
Poco. *buenas.*

boi a reco ger q. es mui tarde y ya de sueño no me
noches buenas noches yo me boi a reco ger q. es mui
Bri: buenas noches buenas noches yo me
Toaq. buenas

puedo en pie tener, buenas noches buenas noches yo me.
tarde y ya de sueño no me puedo en pie tener q. es mui.
boi a reco ger q. es mui tarde y ya de sueño no me
noches buenas noches yo me boi a reco ger q. es mui

boi a reco ger q^e es mui tarde y ya de sueño no me
tarde y ya de sueño no me puedo en pie tener no me
puedo en pie tener q^e es mui tarde y ya de sueño no me
tarde y ya de sueño no me puedo en pie tener no me

puedo en pie tener.

And. no

Joaq. Bri:

*Pulp. Paso. Vengo a este
lado a aquel*

*Sitio con lentos pasos a tomar venganza
lado canto mi dueño halla me en camino
de mi cruel agravio a tomar de mi
llena de contento halla llena
lleno lleno*

Pulp° Paco

Para que sabien d. n Juan y Pepa.

Bu. Teag. ya ba vi niendo mi dueño falso

a este sitio vengo hablar a mi prenda
como pueda el lance lea de costar Caro

Allegro

Pulp°

a este hablar oficialito.

Como lea de Paco. eres Paquito

Bru Joaq.^a Paco

Pulp.^o

Bru:

Joaq.^a Paco

Pepita: ya ban viniendo: no le encuentro: no la veo: ya lo vereis de aqui
 Joa.^a si: atraidor eres mi oficial, Bru: mucho: de un esquadron de escadra

los d.

a un nato. Como esta la noche obscura no puedo sa
 basos: que inesplicable des pecho ^{pueden} padece un d.

Pulp. Joaq.^a

vir de dudas y es fuerza hacer la señal como esta la noche obs-
 mante pecho al ver una destaal tad q.^e inesplicable des-
 ñal
 tad

cura no puedo salir de dudas y es fuerza hacer la se-
pecho padece un amante pecho al ver una desleal-

ñal
stad

Como está la noche obscura no puedo salir de
que inesplicable des pecho padece un amante

dudas y es fuerza hacer la señal y es
pecho al ver una desleal | fin al ver

y al ver . . . sigue

Tirana.

Dof Guitarras.

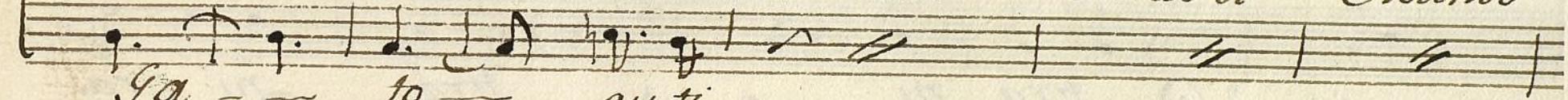
La tirana es ta mui triste pues sea lleba-

do un gran chasco. de haberse encontrado perro

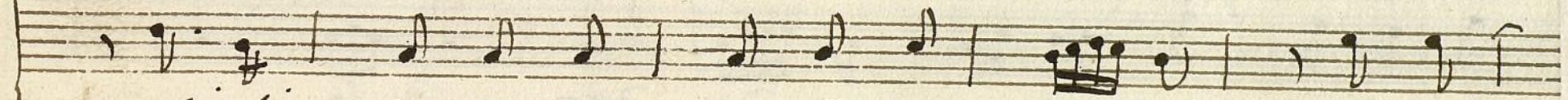
discurriendo hallarse Gato discurriendo hallarse



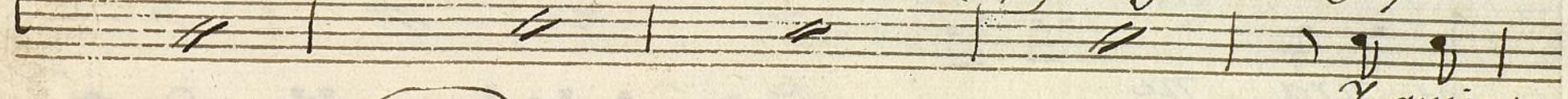
Ga — to — ai tirana esto to trae el Mundo



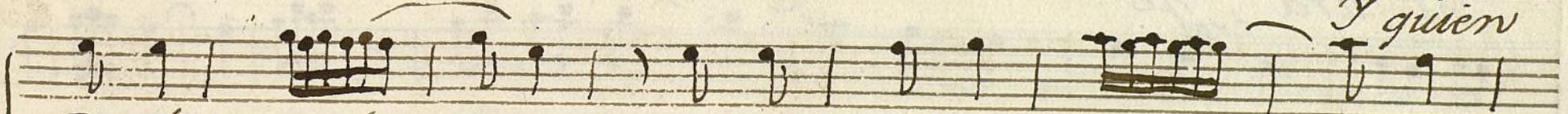
Ga — to — ay ti



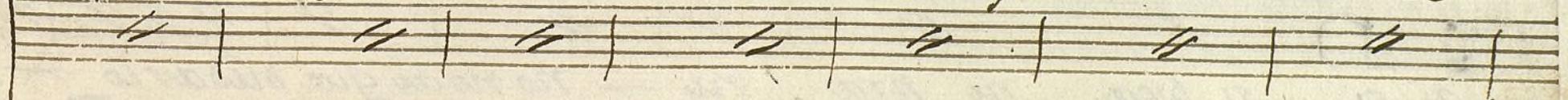
ai ti rana y sus desen gaños Y quien



Y quien



de el se fi a. sale chasque a do



de el se fi a sale chasque a do

ai si si tira ni ai si si tira ni tira

tira ni tira ni tira

ni tira ni no no ay que du dar lo

ni tira ni *cref.* *fe*

ai si si tira ni tira ni — no no ai que du dar lo

Repite al Segno

All. assai

2/4

Joaq.^o

como us-

Bui: como us.

ted quiere a su sota

con migo no esta mui

ted quiere al pasante

finca no me corre.

tierno.

con mi go

ponde

finca

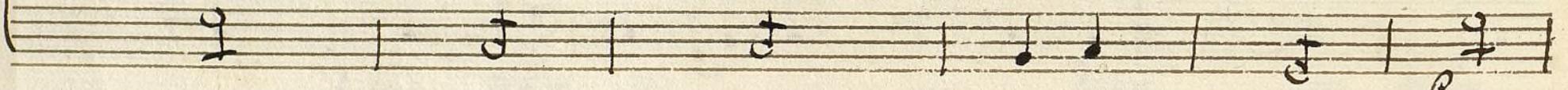
Paus



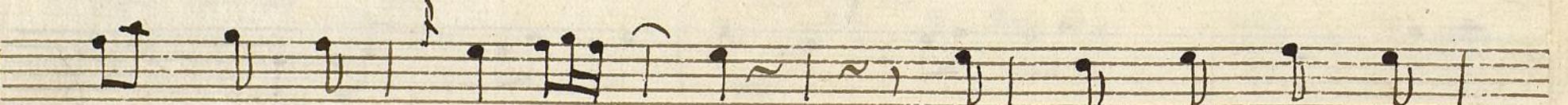
no me hables de eso no de

Pulp.

no me le nombres no que es



limosna a la pobre — la gaban teu —
el mayor salvaje — de entre los hombres



la por q.^e con las mu.
de y aunque muchos le



chachay soi limos nero - *Alleg.^o* tabardillo: fuego enti
 pican nunca se corte - *Pr.^o* se ara el desentendido a pica
 rona

Poco
 como digo es tonta

Pulp.^o *Poco* *All.^o*
 como digo es cofo. como digo es calva

Pulp.^o *Poco* *Pulp.^o* *Poco* *Pulp.^o*
 como digo es como pelona requitis gangosa *Lan.*

Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are written in cursive below the notes. Instrument markings are placed above the staves. The lyrics include: "bombo", "y otras cosas mas y otras", "no", "puedo aguantar no", "no", "Pulp°", "Joaq.", "Paco", "Bri", and "ai ai q'es a questo ha." The music is written in a single system with various note values and rests.

bombo

Joaq.^a

Bri

y otras cosas mas y otras

no

puedo aguantar no

no

Pulp°

Joaq.

Paco

Bri

ai ai q'es a questo ha.

Pulp° Paso

All.° assai.

o que

Joaq.º Bri

que confusos

truenque inesperado.

an que

los

dado

pero no me e de ablandar

Pulp. Paso

Joaq.^a Bri

O que tmeque inesperado q.^e confusos an quedado

loys

pero no mee de ablandar pero pero

Joaq.^a

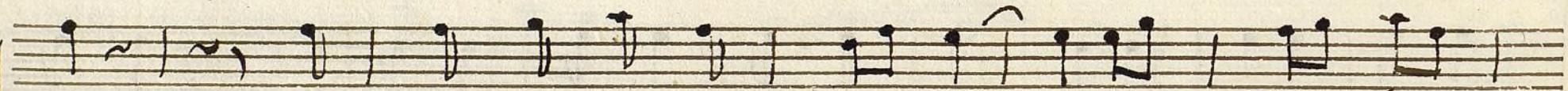
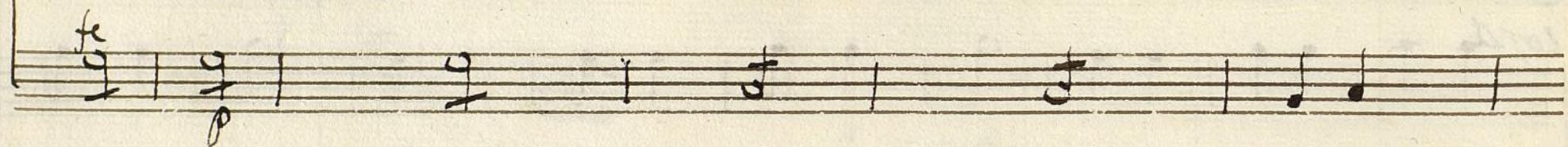
Diga uste aora lo de::

Bri: con q.^e al pobre pasante::

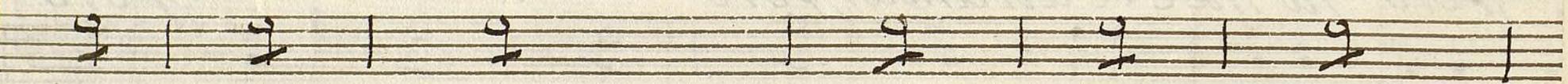


No me hables de eso no

No me te nombres no



de limosna ala pobre - la galan
que es el mayor sabbage de entre los



teo la
hombres de

por q.^e con las mu-
y aund^e muchos te.



Pulp. Poco

chachas soi limojnero — *Allegro* lo xe pito
pican nunca se corre

Joag.^a

loj. s.

Bri.

fiera escena pues para aumentar tu pe na la ma
ellas ellos

la

yo la admito feliz suerte

no le boy a dar

1oj. 1.

y este trueque hasta la muerte nuestro enlace estende

1as 2

ra estende ra y aqui con las sequi dillas

1oj. 1.

este chasco acaba ra este chasco acaba.

ra este chasco acabara a cavara a

cavari.

Al. poco. *cres.*

Pulpillo
Joanna

Paco *a gita da de.*

Brunole

A gita da de celos

celos Clori se halla ba

Clo ri se halla ba.

tada de Celos. Clori se hallaba

tada de celos clo ri se hallaba clo-

Clori se hallaba.

ri se hallaba - Clori se hallaba Clori se halla -

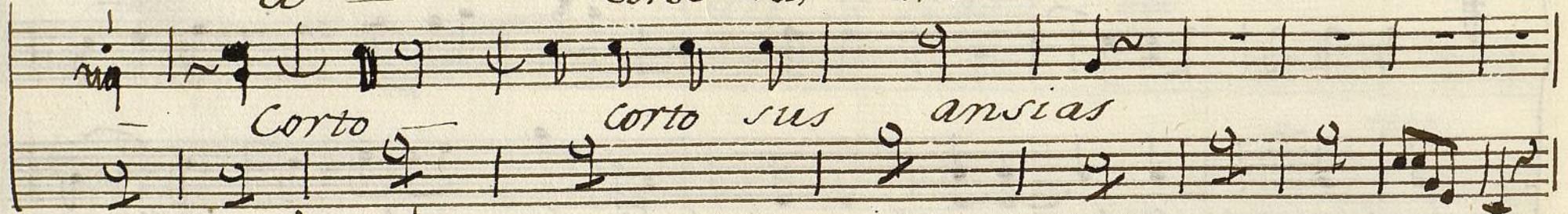
va quando el sueño piado so. corto sus an -

las 2 sias quando el sueño piadojo - corto sus ansias

The image shows a page of handwritten musical notation. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "Clori se hallaba. ri se hallaba - Clori se hallaba Clori se halla - va quando el sueño piado so. corto sus an - sias 2 quando el sueño piadojo - corto sus ansias". The piano accompaniment consists of two staves with various musical notations including chords, eighth notes, and sixteenth notes. There are some markings like 'x' and '2' above the piano staves.



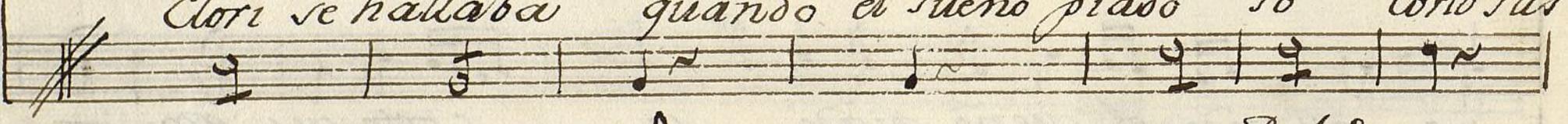
a — — — *corto sus ansias* —



Corto *corto sus ansias*



Clori se hallaba quando el sueño piado so corto sus



Pulp.º

y halli en su



ansias *corto sus an sias*



loj. S.
fanta sia - le pare cio que via al ga.

Pulp.º
lan q.^e la agrabia y que cu pido enterne.

Joaq.^a
cido y que cu pido enterne cido

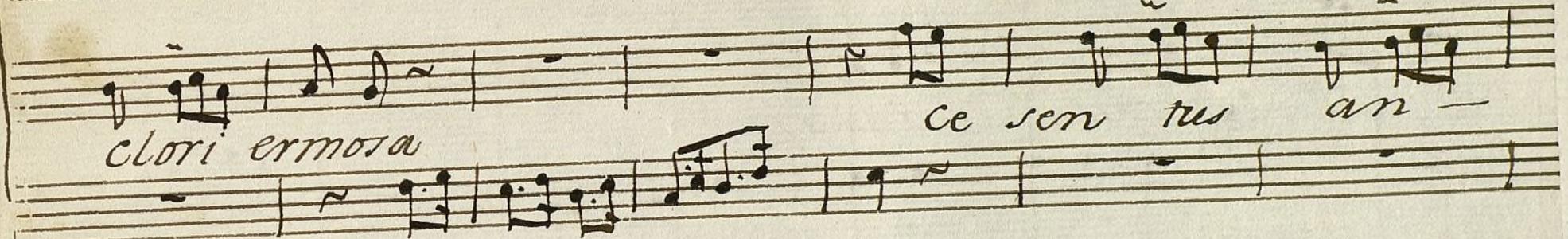
loj. S.
enterne cido - la conso la ba-

Pulp^o
Toag^a
la congo
laba.
Paco
Bri:
Diciendo Clari et mosa-
diciendo

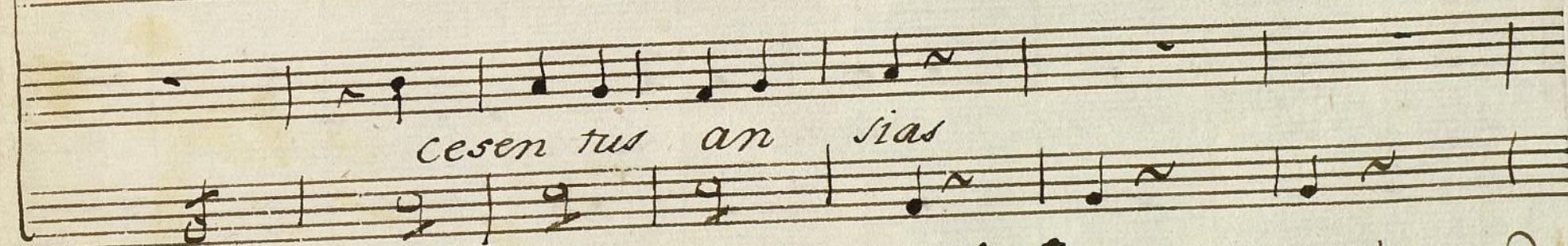


clori hermosa

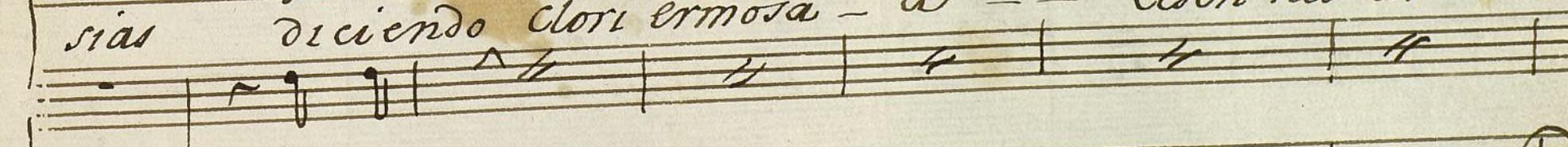
Ce sen tus an -



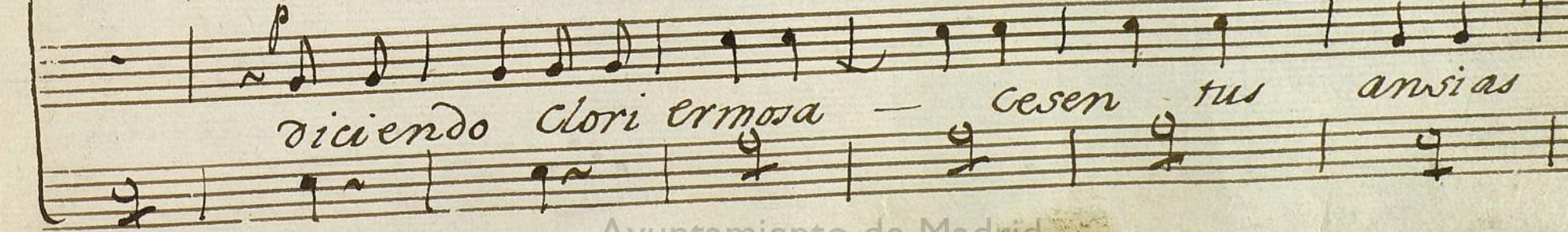
Cesen tus an sias

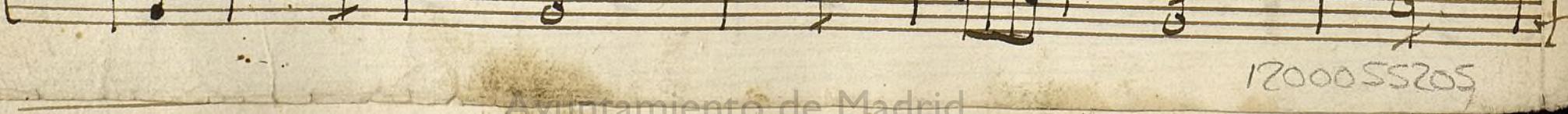
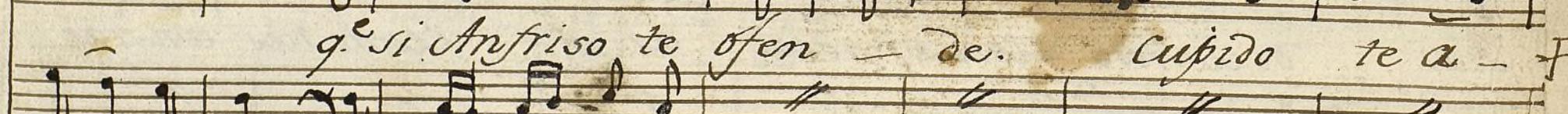
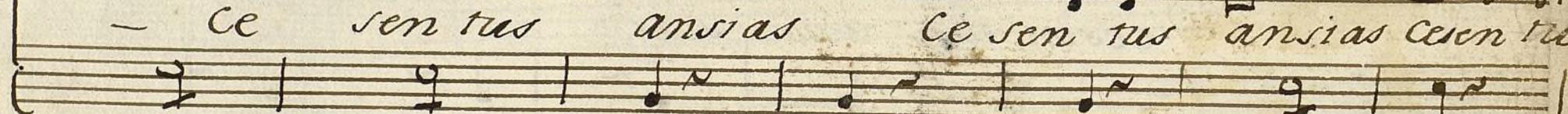
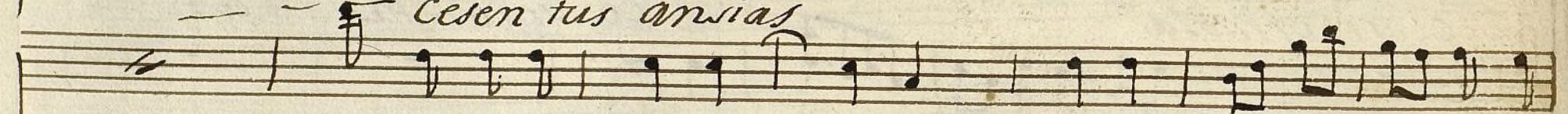
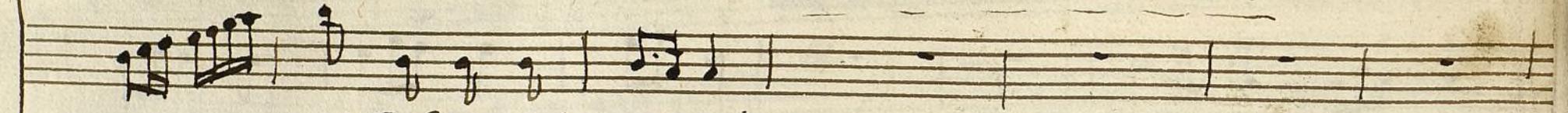


sias diciendo clori hermosa - a - - - Cesen tus ansias



diciendo clori hermosa - Cesen tus ansias





Cesen tus ansias

Ce sen tus ansias Ce sen tus ansias Cesen tu

q^e si Anfriso te ofen - de. Cupido te a -

ansias que te a -

MUS 147-8

~~ritard~~ a — — Cupido te ama.

~~ritard~~ cu pi — Cupido te ama.

1a 2:

que si Anfriso te ofende. Cupido te ama

Allegro

Handwritten musical notation at the top left corner.

P.

Handwritten musical notation on the right side.

Large, dark, scribbled-out musical notation across the lower middle section.

12000 SS 1705

000 SS 255

Violin 1^o Ton.^a a 4^o el trunque de los amantes.

1473

Handwritten musical score for Violin 1^o in G major, 3/4 time, titled "el trunque de los amantes". The score consists of ten staves of music. The first staff is marked "All." and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages and includes dynamic markings such as *fe*, *po*, and *p*. A section of the score is marked "Allegro" and includes a *cref.* (crescendo) marking. The notation includes various note values, rests, and articulation marks.

All.^o $\frac{2}{4}$ *te* *te* *po* *te* *po*

fr. *po* *fr.* *Pocof.* *pno*

And.^o *poco* *po todo*

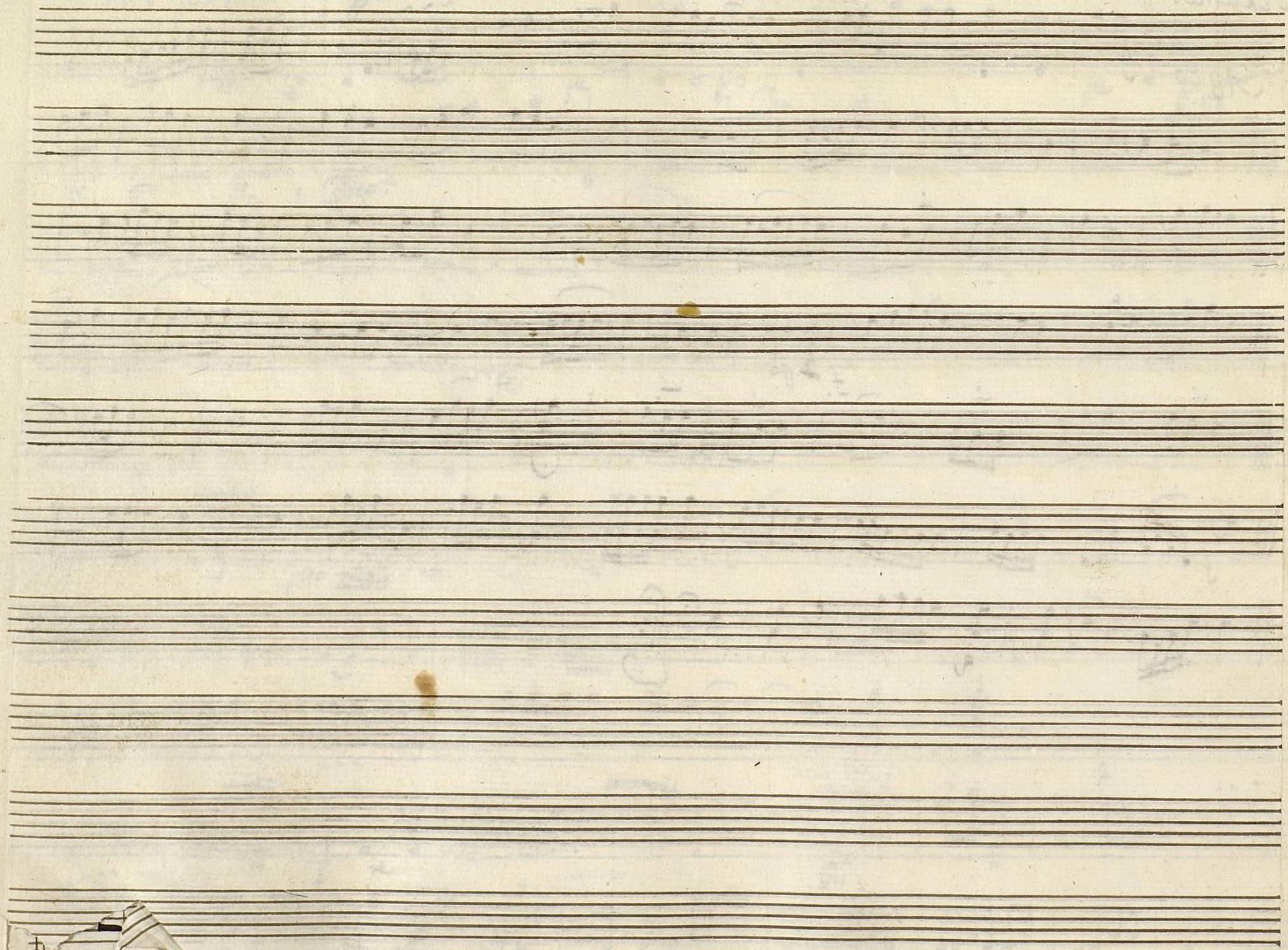
Alleg.^{to} *poco* *te* *po* *te*

fr. *fr.* *po*

Zixana. Violin 1^o.

Nos 147-8

Alto



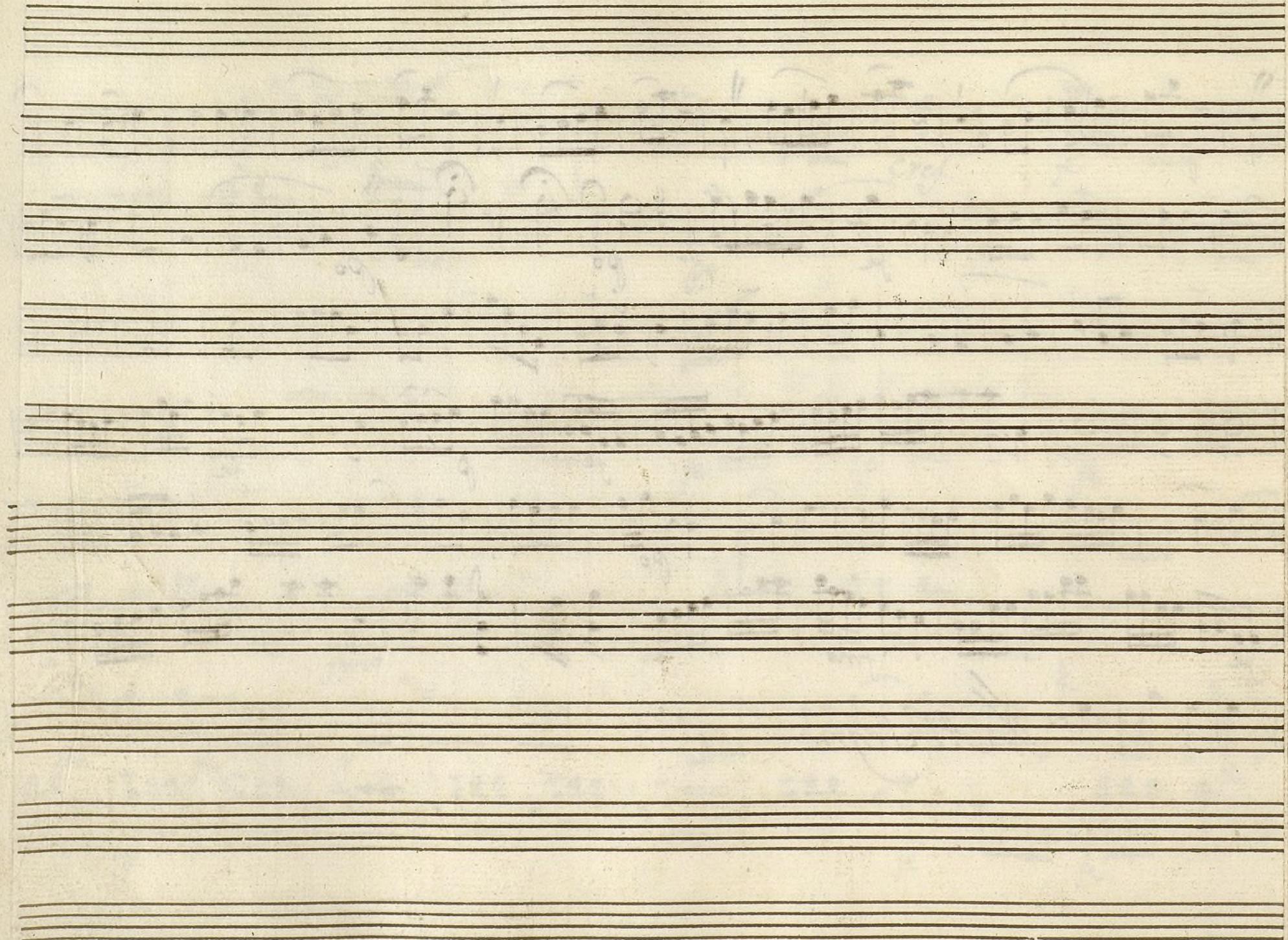
A handwritten musical score consisting of seven staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score concludes with a double bar line and a fermata-like symbol.

*Tirana Tace. y
Repite al segno.*

Handwritten musical score on ten staves. The score includes dynamic markings such as *p.º asai.*, *p.º*, *cres.*, and *All.º*, and a section change marked *Al Segno.*. The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The manuscript is written in dark ink on aged, slightly yellowed paper.

A handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:
- *All. assai.* (Allegretto assai) at the beginning of the second staff.
- *cref. fmo* (crescendo fortissimo) written across the fourth and fifth staves.
- *Allegro* written across the sixth staff.
- *Para* written above the sixth staff.
- Dynamic markings such as *p* (piano) and *f* (forte) are scattered throughout the score.
- The score concludes with a double bar line and repeat dots at the end of the eighth staff.

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *fmo*. The piece concludes with the instruction *Al Segno.* written in cursive on the seventh staff.



Violin 1^o Ton^a a^ll^o *Arpeggio delos Amantes.*

Handwritten musical score for Violin 1, titled "Arpeggio delos Amantes". The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro". The music consists of a continuous arpeggiated pattern. Dynamics include *fe.* (for *f*) and *po.* (for *p*). A section of the score is marked "Allegro" and includes a *crec.* (crescendo) marking. The piece concludes with a double bar line and a fermata.

Alleg. $\frac{2}{4}$ *ff.* *po.* *ff.* *po.* *ff.* *po.*

The first section of the manuscript is marked *Alleg.* in a 2/4 time signature. It spans five staves. The first staff begins with a double bar line and a key signature change to one sharp (F#). The music is characterized by rapid sixteenth-note passages. Dynamics include *ff.* (fortissimo) and *po.* (piano). There are also slurs and accents throughout the piece.

Allegro. *Parola:*

The second section begins with a double bar line and is marked *Allegro.* The word *Parola:* is written in a large, decorative cursive hand. The staff contains a few notes before the section ends.

And. $\frac{6}{8}$ *po. todo*

The third section is marked *And.* in a 6/8 time signature. It spans three staves. The music is slower and features a mix of eighth and sixteenth notes. The dynamic *po. todo* (piano tutto) is indicated at the beginning.

Alleg. $\frac{2}{4}$ *ff.* *po.*

The fourth section is marked *Alleg.* in a 2/4 time signature. It spans two staves. The music is fast and rhythmic, with dynamics of *ff.* and *po.*

A handwritten musical score consisting of seven staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *f* and *pp*. The music is written in a cursive style typical of 18th or 19th-century manuscripts. The staves are arranged vertically, with the first staff at the top and the seventh at the bottom. The paper shows signs of age, including some staining and discoloration.

*Tirana tace y
Repite al segno.*

All. ojay

Para:

Al Segno

p.o.

cres. fino

Je.

A handwritten musical score consisting of seven staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century. Dynamics include *fz* (forzando), *po* (piano), and *mo* (molto). There are also several slurs and accents throughout the piece.

Al segno.

The image shows ten horizontal musical staves, each consisting of five lines. The notation is handwritten in dark ink. The first staff is mostly blank. The second through eighth staves contain various musical notes, including quarter notes, eighth notes, and sixteenth notes, some with stems and beams. There are also some faint, illegible markings that could be clefs or other symbols. The ninth and tenth staves are also mostly blank. The paper is aged and shows some staining and discoloration.

Violin 2.ª Ton.ª A.º el truco de los amantes.

All.

All. no mucho. $\text{G} \#2$

f *po* *f* *po* *fr.* *p* *fr.* *Poco f*

Allegro. *Parola.*

And. no 6

p. todo

Alleg. to 2

f *po* *po* *fr.*

Luzana Violin 2.

Mus 147-8

Alto

Puntato

arco

le

le

69



A handwritten musical score consisting of seven staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *ff.* and *fe.*. The score concludes with a double bar line and a fermata. The handwriting is in dark ink on aged paper.

*Tirana tace. y
Repite al segno.*

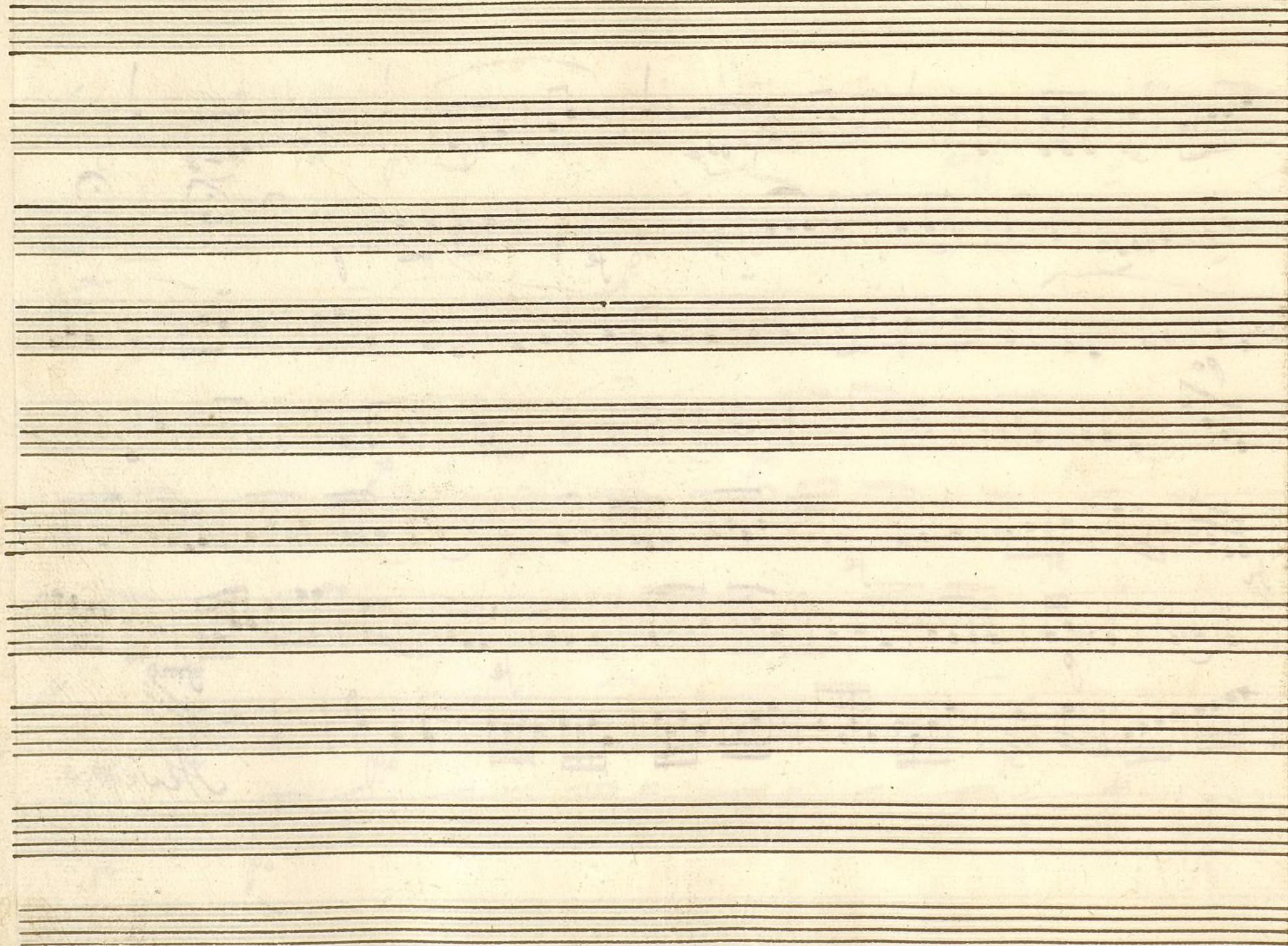
Allegro poco. p. *cres.* *f*

fmo p. *f* p. *f*

f p. *f*

A handwritten musical score consisting of seven staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: *po* (pianissimo) on the third staff, *fe* (forte) on the second, fourth, and sixth staves, and *fmp* (fortissimo) on the sixth staff. The music features complex rhythmic patterns and some rests. The handwriting is in dark ink on aged paper.

Allegro.



Violin 2.º Ton. a.º el truco del amante.

Mus 147-8

Handwritten musical score for Violin 2.º, titled "Ton. a.º el truco del amante". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages. Dynamic markings such as *fe.* (forte), *po.* (piano), and *crec.* (crescendo) are used throughout. A section marked "Allegro" is indicated by a double bar line and the word "Allegro" written across the staves. The score concludes with a double bar line and a fermata.

All. no mucho. 2/4 #

Al segno ||: || *Parola*

And. no 6/8

All. no 2/4

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first seven staves contain complex rhythmic patterns with many beamed notes. The eighth staff begins with a key signature change to one sharp (F#) and contains a series of chords. The ninth staff contains the instruction "Tirana tace y Repite al segno." written in cursive. The tenth staff shows a few notes and a double bar line. Dynamic markings include "p", "f", "pmo", and "cresc. f".

*Tirana tace y
Repite al segno.*

All. assai: 2/4

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

crey. fmo *Para.*

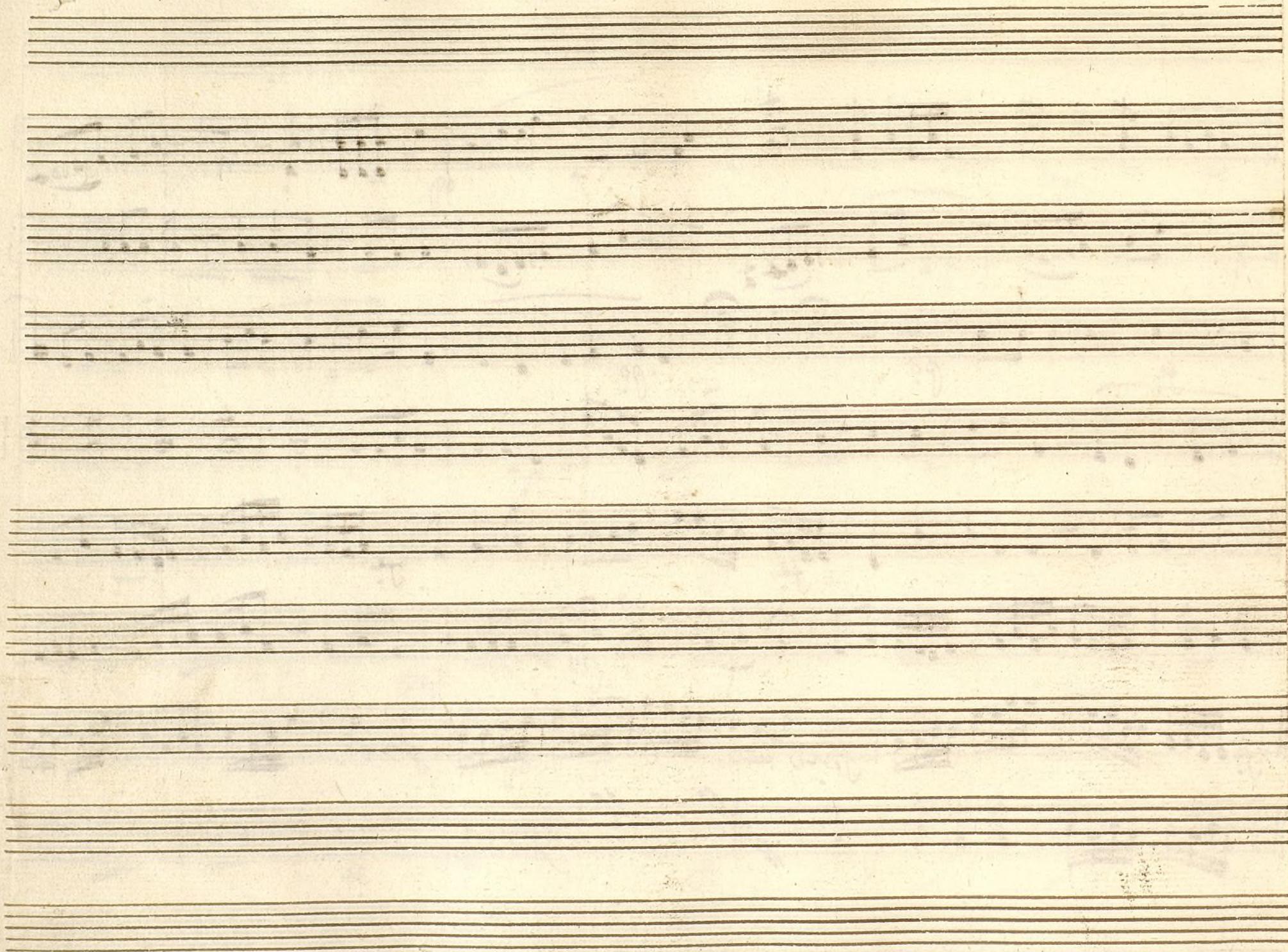
Handwritten musical notation on a five-line staff.

crey. *Allegro*

Handwritten musical notation on a five-line staff.

A handwritten musical score on ten staves. The first staff begins with the tempo marking *All. poco* and a 2/4 time signature. The music is written in a single system with various dynamics and articulations. The first staff includes the tempo marking *All. poco*, a 2/4 time signature, and dynamic markings *po.* and *cres.*. The second staff has a *po.* marking. The third staff has a *po.* marking. The fourth staff has a *fe.* marking. The fifth staff has a *po.* marking. The sixth staff has a *fe.* marking. The seventh staff has a *mo* marking. The eighth staff has a *po.* marking. The ninth staff has a *po.* marking. The tenth staff has a *fe.* marking. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and accents throughout the piece.

A handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. Dynamic markings include *je*, *po*, *fe*, and *fmo*. The piece concludes with a double bar line and the instruction *Al Segno* written in a large, elegant script.



Soboe 1.º Ton.ª a A.º el trueque de los amantes.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. A section of the score is marked *Allegro* and another section is marked *Allegro*. The score concludes with a double bar line.

All. no mucho $\frac{2}{4}$ f f

ff ff 21. ff *Allegro* *Parola. Tace* $\frac{6}{8}$

Alleg. to $\frac{2}{4}$ ff ff 27

ff *Tirana Tace y Repite al segno.*

All. assab. $\frac{2}{4}$ 23. ff ff ff ff

ff *Allegro* *Allegro* ff ff

ff ff ff ff

Handwritten musical score on a page with eight staves. The notation includes various notes, rests, and dynamic markings. Key markings include "Alleg. assai." at the start of the third staff, "Solo" above the sixth staff, and "Allegro" written across the fourth and fifth staves. A measure number "24" is written above the third staff. The score concludes with a double bar line on the seventh staff.

All. Poco 2/4 6 2A

cres. *fe* *Solo.* *fe*

Solo. *fe* *Solo.* *fe*

12 *p* *2A* *fe* *2* *fe*

Solo *fe*

Allegro.

Oboe 2.º *Con^{da} A.º* el truenque de los amantes.

Mus 147-8

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand and includes various dynamic markings such as *f*, *ff*, *p*, and *pp*. There are also performance instructions like *Allegro* and *Allegro* written across the staves. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line on the tenth staff.

Ala.

Handwritten musical score for a piece titled "Ala." The score is written on seven staves. The first staff contains the initial melodic line. The second staff begins with the tempo marking "Al. And." and a 2/4 time signature. The third staff features a triplet of eighth notes and a measure with a double bar line and a slash, indicating a section change. The fourth staff is marked "Al. Segno." and includes a dynamic marking "f". The fifth staff is marked "Solo" and includes a dynamic marking "f". The sixth staff continues the melodic line with a dynamic marking "f". The seventh staff concludes the piece with a double bar line. The manuscript shows signs of age, including a large water stain at the bottom of the page.

t
Trompa 1.^a Ton.^a a 4.^o el trueque de los amantes.

All.^o *E: #* *3/4* Musical notation on a staff with various notes and rests.

Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests, including a double bar line and a fermata.

Allegro Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests.

All. no mucho. *E: #* *2/4* Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests, ending with a double bar line and the word *Parola.*

Allegro

Parola.

Tace.

Alleg.^{to} C: 2/4 *f* 39.

f 2 *f*

Tirana Face y Repite al Segno.

All.^o assai. In C. 2/4 23. *f*

Alleg.^o *f* 6 2

f

f

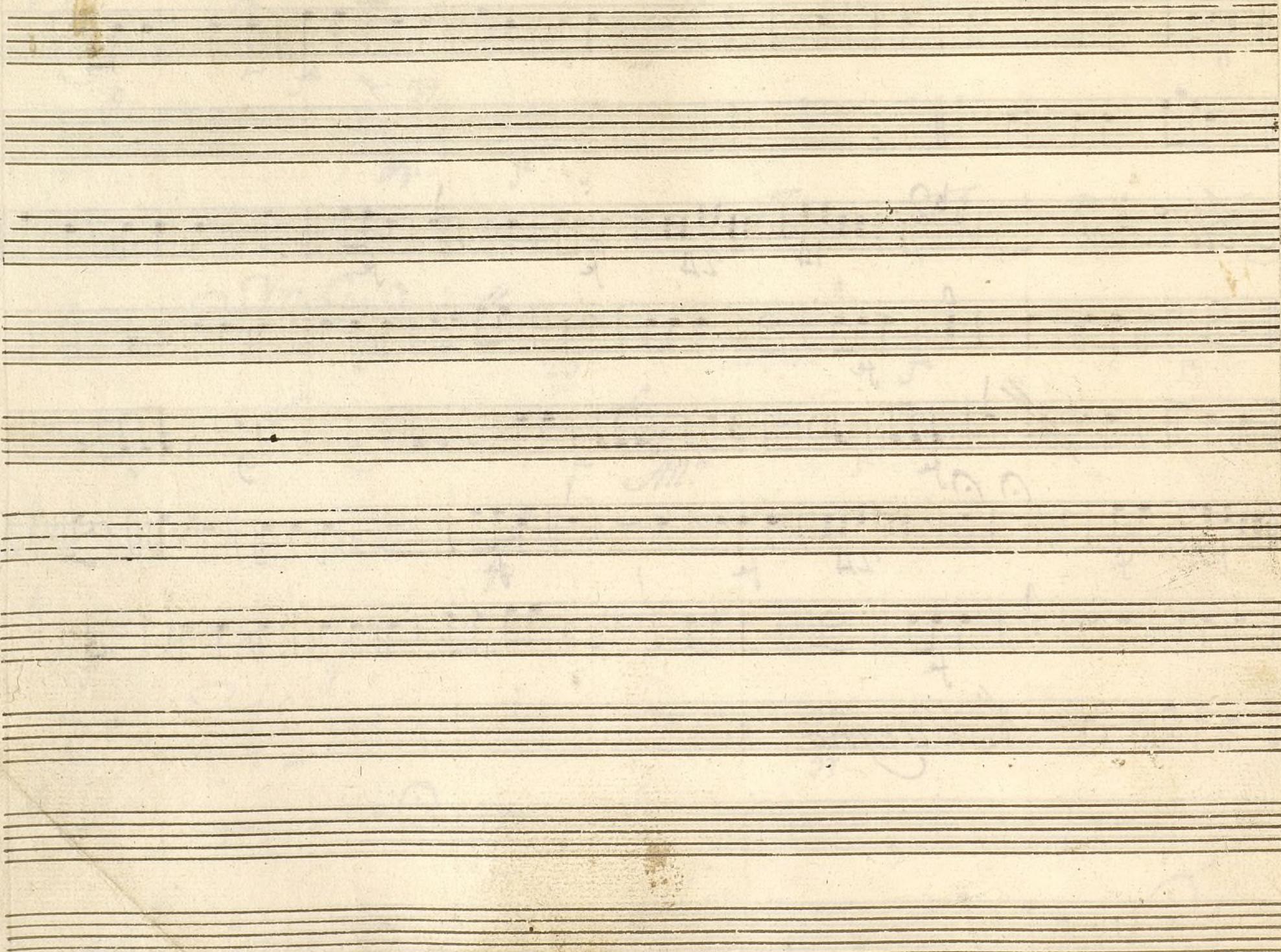
All.^o assai. 2/4 34.

f *f*

Alleg.^o *f*

no.

All. Poco. $\text{C} \flat \flat 2/4$ 14 24 *f* *f*



Trompa 2.^a Ton.^a a 1.^o el truco de los amantes.

All.^o $\text{C} \# \# \frac{3}{4}$ Musical notation on a staff with treble clef, key signature of two sharps, and 3/4 time signature.

Musical notation on a staff with treble clef, key signature of two sharps, and 3/4 time signature. Includes a first ending bracket and a 6/8 time signature change.

Musical notation on a staff with treble clef, key signature of two sharps, and 3/4 time signature. Includes a first ending bracket and a 12/8 time signature change.

Allegro Musical notation on a staff with treble clef, key signature of two sharps, and 3/4 time signature. Includes a first ending bracket and a 2/4 time signature change.

Musical notation on a staff with treble clef, key signature of two sharps, and 3/4 time signature. Ends with a double bar line.

All. no mucho $\text{C} \# \# \frac{2}{4}$ Musical notation on a staff with treble clef, key signature of two sharps, and 2/4 time signature. Includes a first ending bracket and a 3/4 time signature change.

Musical notation on a staff with treble clef, key signature of two sharps, and 2/4 time signature. Includes a first ending bracket, a 2/4 time signature change, and the word *Parola*. The number 26 is written below the staff.

6. tace.

All.^o C $\frac{2}{4}$

f $\frac{2}{4}$

Tirana tace y Repite al Segno

In C.
All.^o adal. $\frac{2}{4}$

Al Segno. $\frac{6}{8}$

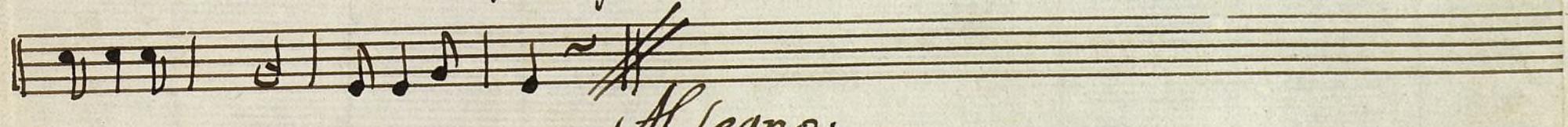
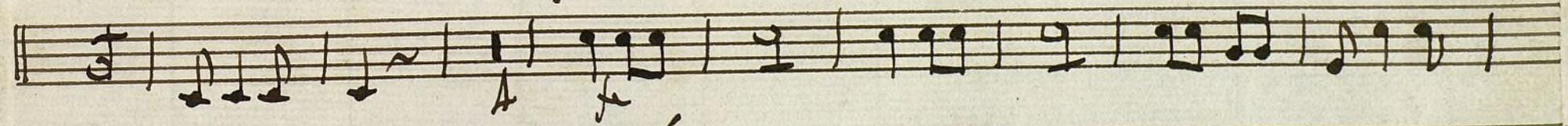
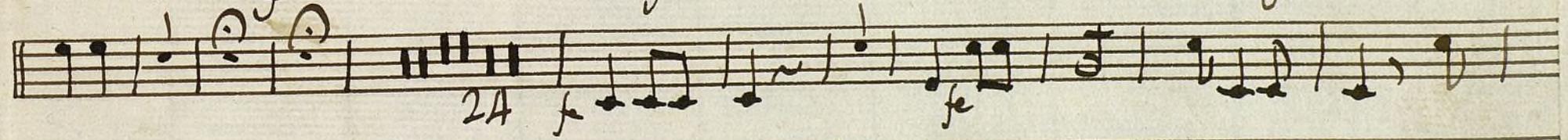
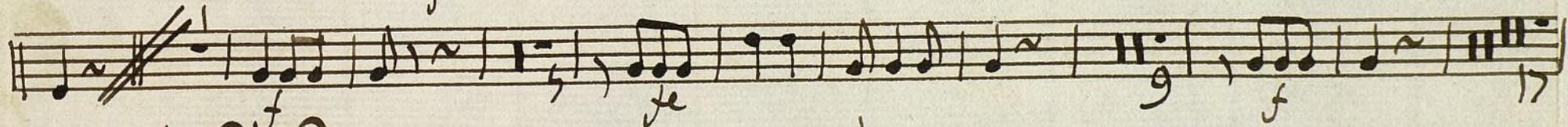
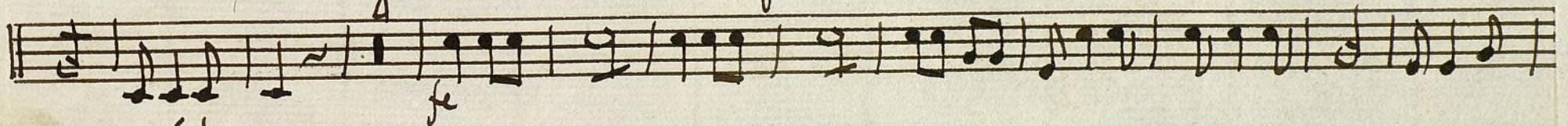
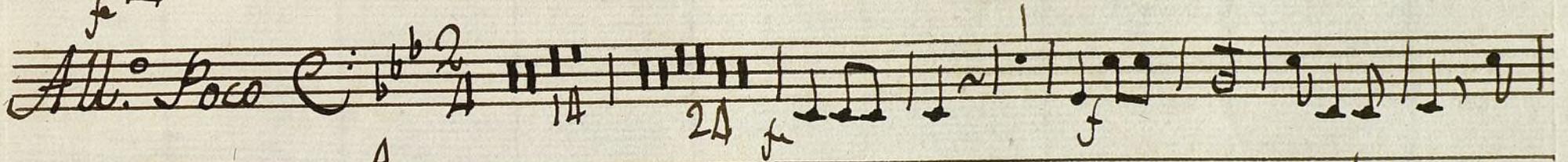
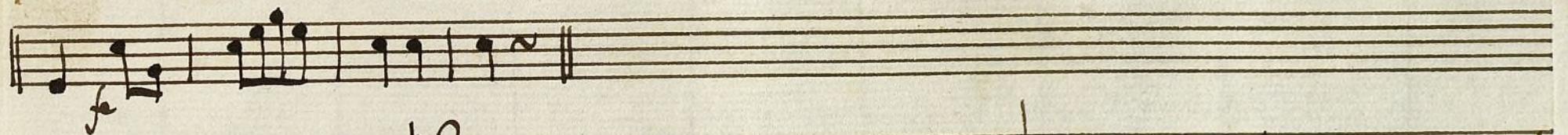
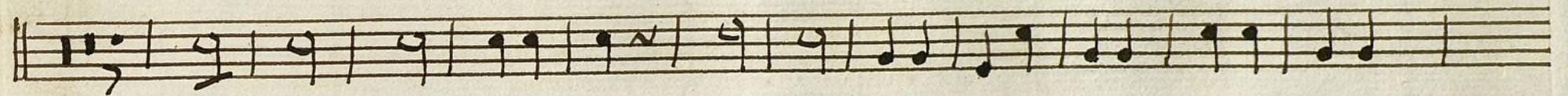
f $\frac{4}{4}$

$\frac{4}{4}$

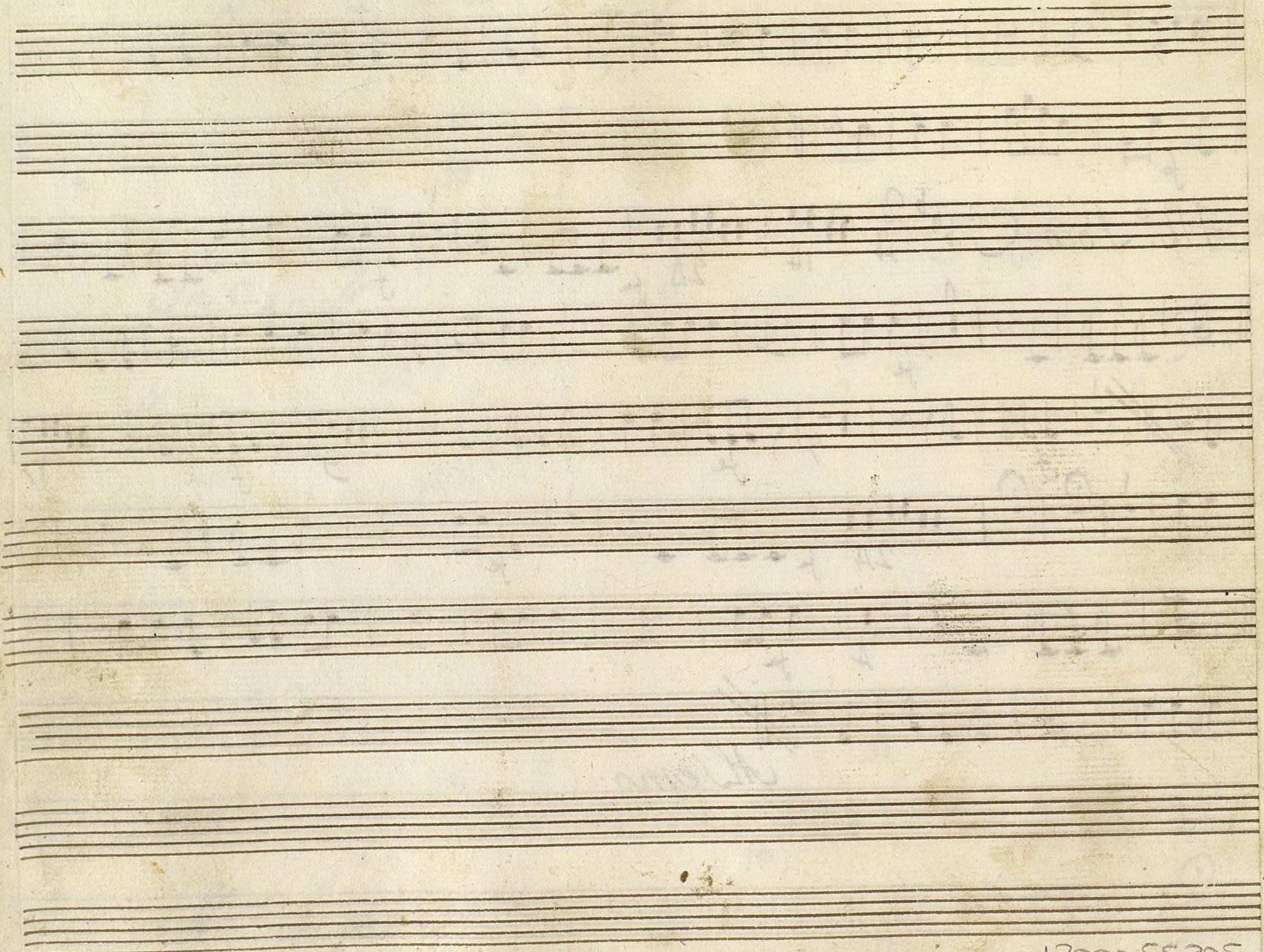
All.^o adal. $\frac{2}{4}$

f $\frac{4}{4}$

Al Segno $\frac{3}{4}$



Allegro.



All. no mucho. $\text{C} \#$ $\frac{2}{4}$

f *Poco f.* *p* *f* *p*

f *M. Legno.* *Par*

And. no C $\frac{6}{8}$ *p. todo.* *p.*

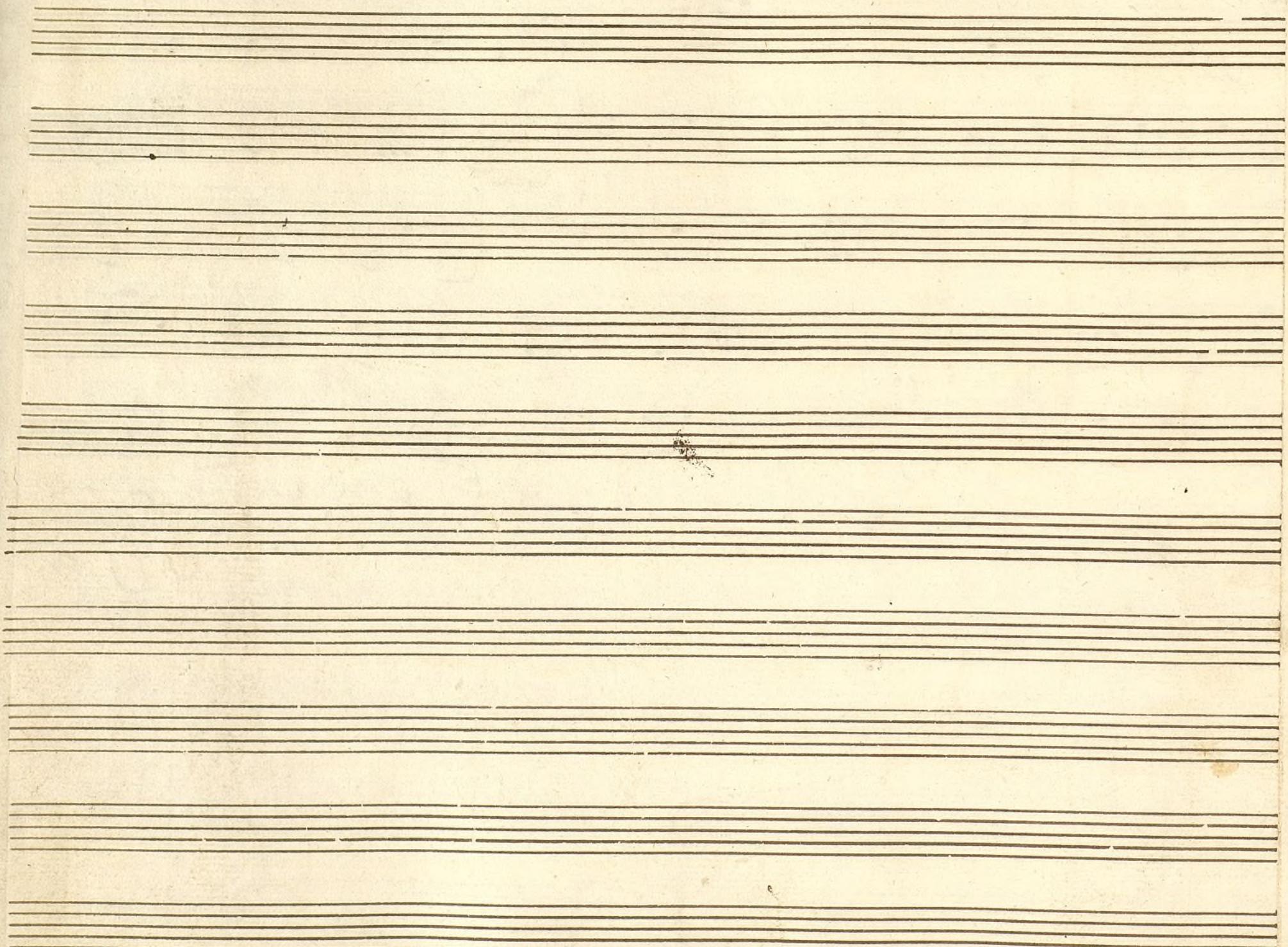
f

Bajo.

Zizana

Auto 0:4 #3/4

69.



Ayuntamiento de Madrid



And. no $\text{C} \frac{2}{4}$

*Tirana tace. y
Repite al segno.*

All. assai $\text{C} \frac{2}{2}$ *Allegro* *All.*

Cres.

All. assai. C:2

fe

p

cres. fmo

Pard. fe p fe p

cres. f Allegro p f