

109-3

Seg.^o 3.^o

Conadilla a Dico;

La Inconstante;

Del S.^r Laverna;

} La 1.^a Porta
y 1.^a viziente

1797

+

Allegretto

$\frac{3}{4}$
4

Salon Con Acador, y Mesa apunlada Con ~~un~~ libros

Vizencia

Adu la dor es pe - - -

so que bien Ve tra - - - tas

que bien Ve
sin taa sis

tra - - - - - tas de un alagueño Vos tro - - - - - zar dulces
 ten - - - - - cia su hermosura Ignoraran - - - - - muchas ve

gra - - - - - cias de un alagueño Vos - - - - -
 lle - - - - - zas su hermosura Ignora - - - - -

tro zar dulces gra - - - - - cias;
 ran muchas velle - - - - - zas; *Allegro*

Sigue Parola +

Allegro

no lo que su va lor co noz co Con te
~~no~~ lo que mal haze mi tio en que

Don quiero hazer ver Con te la no
 Erme es clavizar en que a nín

ta ble di fe ren cia que ay del om bre ala muger que ay del
 Con om bre del mundo es po si ble pueda amar es po

Con su caricias Con su ma
 son cautelosos son enga
 ñicias nos tiranizan a su poder a su poder
 nos y el arte estudian de esclavizar de esclavizar
 Fuego fuego en su engaños fuego fuego en su querer fuego
 Fuego fuego en la mujer que se dejan engañar que se

fuego fuego en mi en ga ños fuego fuego en
fuego fuego en las Muger es que se de jan

su que rer fuego
enga ñar que se fuego
que se

~~Parola~~ ^{1^o} vale un criado / ^{2^o} criado, ^{3^o} Po^o
senora, ella que
en lo que quiere? ^{cri^{do}} que tomeis a que esta Carta
ella quien la atraido?
~~Parola y de Repite al segno~~ ^{cri^{do}} el cartero, ella voy abrir la
intardanza, ^{lee} querida sobrina es Regu
lar que llegue ala Corte el mismo dia que Veriva esta
un sujeto a quien tendria sumo gusto que le entrega
ra tu mano, por ser un soben de la mas preciosa
circunstancia; al segno

Parola 2^a ella / Ma mientras viene ò no viene
quiero en heparme a los libros
el placer que encuentro en ellos
es imposible de vir; serienta a leer

dale Camar

Allergo poco

Camar

si se rá a quella el objeto a quien vengo des di
yo me de fermino a clarla a los pies de vsted se

na do quien pu diera ve ca ta do su be lle - - -
 no ra que tro tro me ena mora dar a li - - -
 za Con - - - - - tem plar su be
 vio a - - - - - mi - - - - - pa sion dar a
 lle za Com - - - - - tem plar *Viz ta leyendo en el libro* o que buen concep to
 li bro a mi - - - - - pa sion no se que de vir de

Camay

Vizta

singular velleza
no me dai respuesta

tan gran sutileza se
de tomar la puerta meña

de ve admirar se de ve admirar
reñ el favor me ha reñ el favor

la lección sola
con fun di do sea que

su hermo
con fun

pue de mia de gría fo men tar fo men
da do con tan fiera sin ra zon sin ra
sura solo pue de
di do me he que da do
nia de gría fo men
con tan fiera sin ra

tar la lec tura so lo pue de mia le gria so men
 zon Con fun di do sea que da do Con tan fiera sin ra

tar su her mo su ra so lo pue de mia le gria so men
 zon Con fun di do me he que da do Con tan fiera sin ra

tar mia le
 zon Con tan

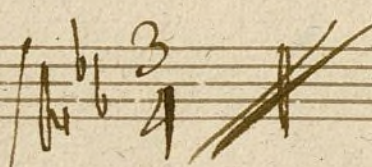
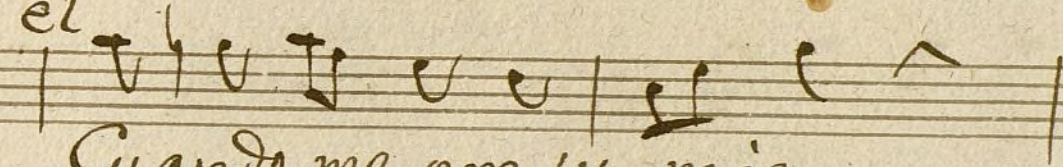
tar mia le
 zon Con tan

Allegro

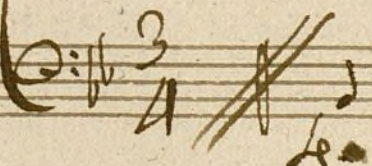
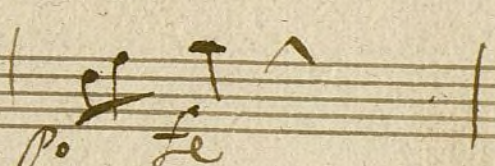
tar mia le
 zon Con tan

tar mia le
 zon Con tan


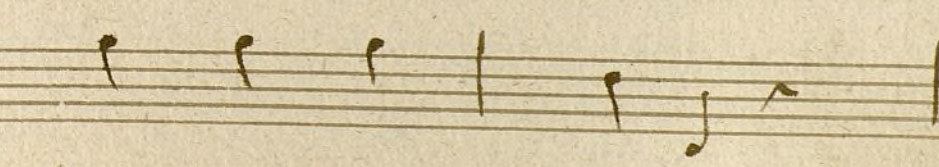
(Parola) el en que he podido señora ofender vuestra velleza
 ella, soy ombre, el portal me tengo,
 ella, puer es solo es la ofensa,
 el Como, ella Como de los ombres
 soy la enemiga mas fiera;

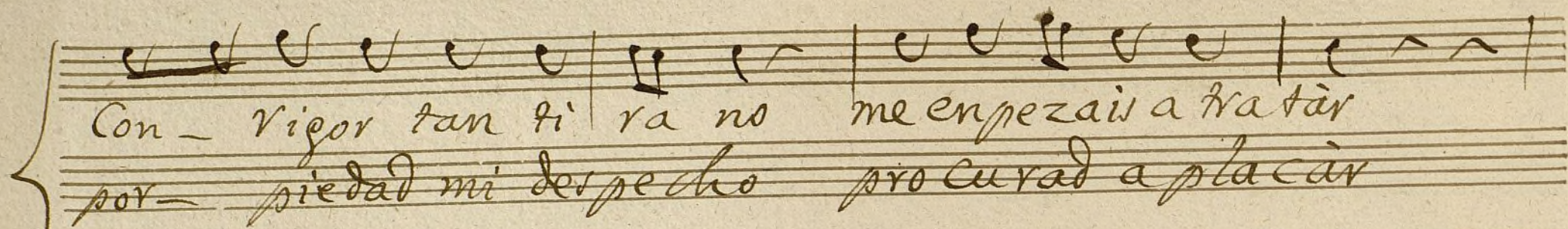
Allegro poco  el 

Cuando me presu mia
 No [tu desden es un aspid

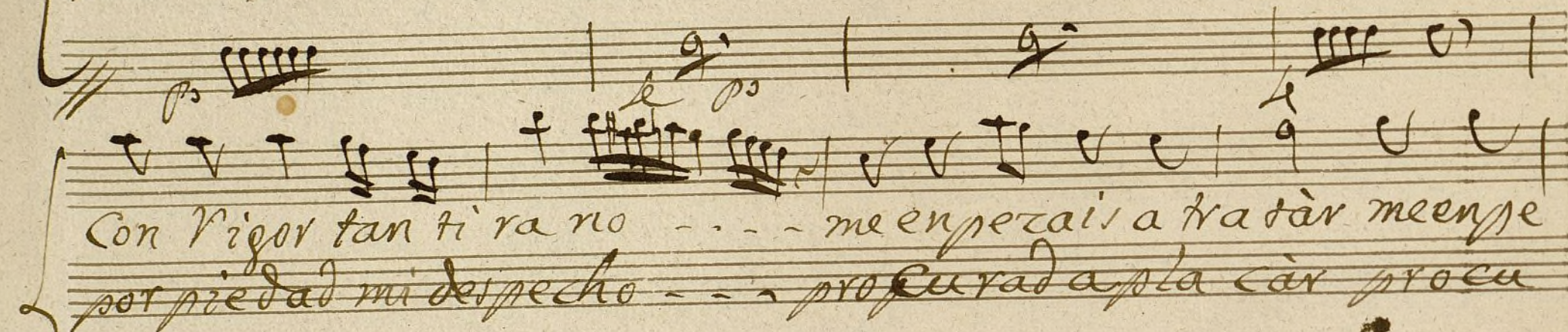
 

lo grar tan blanca mano lograr - tan blanca mano
 que me debora el pecho que me - de bora el pecho

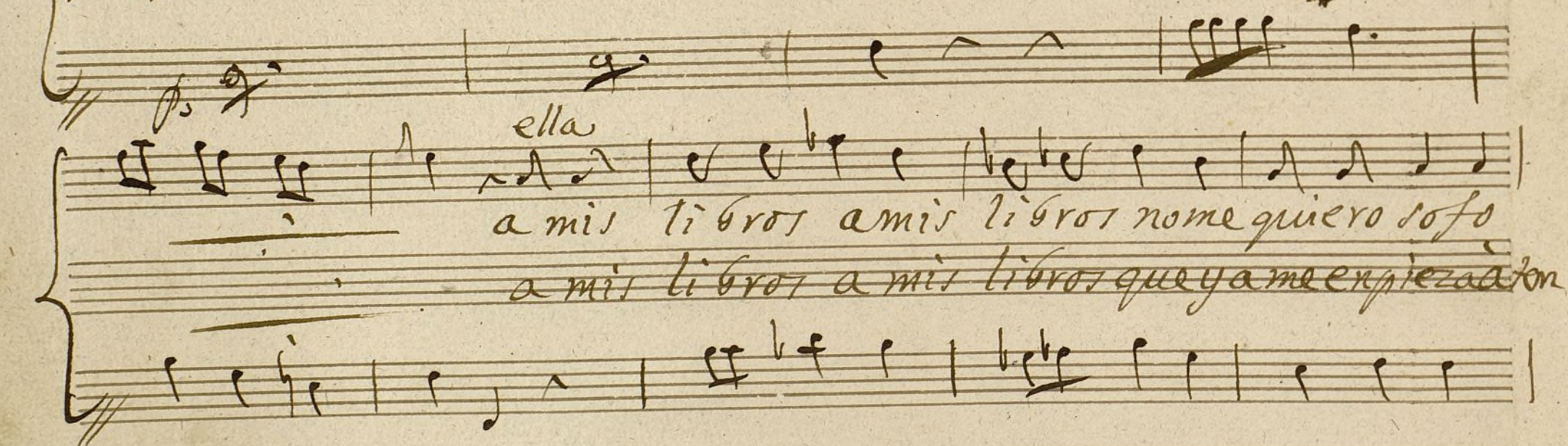
 



Con - Vigor tan ti' ra no me enpezai a tra tar
 por - piedad mi despecho procurad a placar



Con Vigor tan ti' ra no - - - me enpezai a tra tar me enpe
 por piedad mi despecho - - - procurad a placar procu



ella
 a mis libros a mis libros no me quiero sofo
 a mis libros a mis libros que ya me enpieza a ton

Car no me quiero sofo car - - no me quiero sofo
tar quem en pieza ya atentar - - que men pieza ya aten

Car, mo ni ta mi a que Ma ya de ro Ved que me muero Con
tar, Cara de Rosa qui te el Villano tem ple tu mano mi

ella
tal Vigor a va ni ca os si ha ze Ca lor a va ni
Cruel ardor a va ni ca os si ha ze Ca lor a va ni

Alleg^{ro}

ella leyendo

*en los
dizen*

*om bre de ei - - te ri - - glo se alla con mucha a - - buñ
se pre cia - - ba el om - - bre de ser ombre en o - - tro*

dan - - cia

mucho amor mucho ar tificio mucho

si - - glo

luego des pue de ser ombres yoi de

lu - jo y po ca pla ta mu cho a mor mu cho ar ti fi cio
 ser Cu rru ta qui llos luego des pue s de ser em bras

mu cho lu jo y po ca pla ta mu cho a mor y po ca pla -
 yoi de ser Cu rru ta qui llos yoi de ser Cu rru ta qui -

ta - - - - mu cho a mor y po - ca pla ta -
 llos - - - - yoi de ser Cu rru - ta qui llos -

Parola, el ^{piedra} ~~de~~ ^{que} ~~sois~~ ^{que} ~~de~~ ^{que} ~~piedra~~, Cuando mis voces no os muestran
 ella de modo... el que dice vsted, ella que no soy de las mugeres
 que con Cuatro suspiros, a bitan re se en ternecer,
 (epite) si me descuido una miaja, bien fada mis alfileres,
 el para burlar su Capricho, el artificio Conviene;)

el fingiendo le da una Congorá
 La vista se me
 turba el pecho me palpi ta

ella

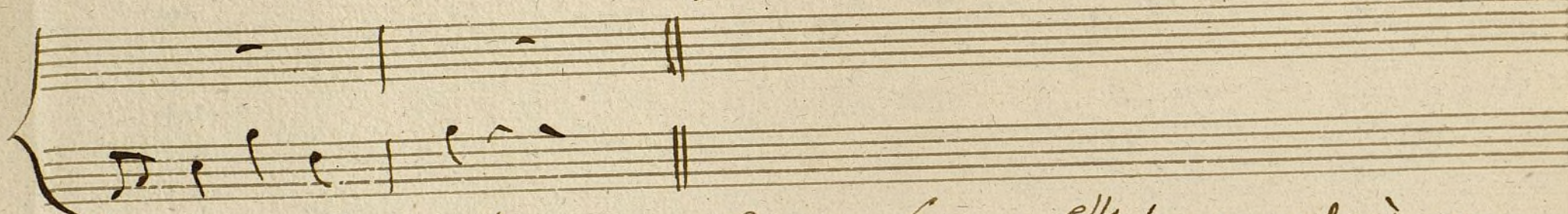
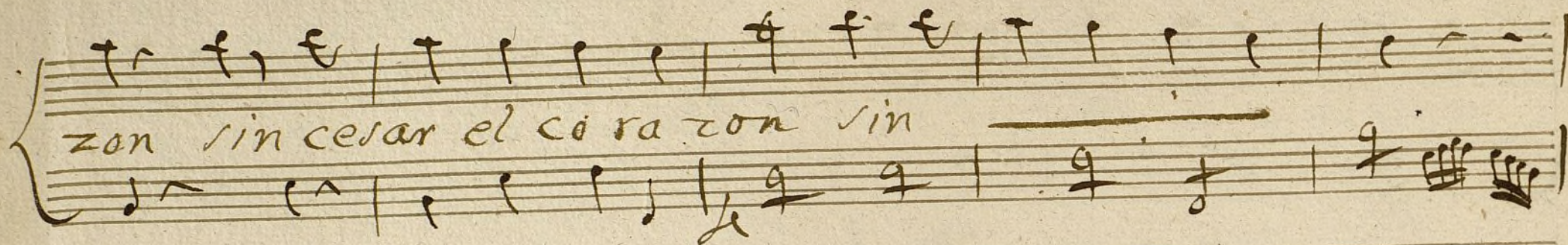
yo no se lo — ~~que~~ agi ta tan to mi Co ra zon que

terrible so fo co me mata mi pa sion me

ma ta me mata mi pa sion *se* *redemaya* ella *no bre*

ci to po bre ci to a gua pronto ven Corriendo pronto pronto ven co

crec.
rriendo porque me estará la tiendo sin cesar el co ra



Paxo las) el / Señora yo en vuestror brazos, ella / pero etari ya
mejor uito? el / con el tacto dela niebe alitante encontre
alivio, ella / es un eficaz Remedio, que o jillo tan picarillo,
tiene el Novio; el / en que pensais? ella / en nada, que bien beido;
el / y me podre prometer que pagueis mi Carino; ella / y como podre pagar 2.
el / dandome vuestro albedrio, ella / y nada mas? el / puer que a poco; ya a
capte ~~del~~ caido en el garlito; ella / y pensaba que mi mano, el / es premio
muy excelso, para un pobre como yo, ella / puer para mi suis muy Rico;
el / fabor que vsted me dispensa, ella / picarillo, picarillo,
el / ya etia como una manteca, bien el ardid me a salido;

All.^o poco

ella

Ya ce di — de mis Caprichos a la
no [de que sir — be mo no mio que apa
le
vis — ta de tu en Can to Con si len — cio mi que Gran to no pre
ren — tes en te re za si a la pos — te mi ve lle ta tu te
el.
ten — das au men tar — no pre ten — das au men tar a mis
son — a de ven zer — tu te son — a de ven zer a mis

haze lo que ella seba a leer, y lee la Copla que sigue en el libro;

li-bros a mi li-bros que me en pieza a pro vocar que men pie za a
li-bros a mi li-bros que me en pieza a Co mover que men pie za a
pro vo car - - que me
Co mo ver - - que me
Una Doncella - - mi'ra - - - ba a los ombres con -
Una Dama que in - flexi - - ble Con los ombres se -

- des pre - cio a pe na la di je en vi do
 - mos tra - ba ya pe na a bñ con v no
 Cuando me Res pon dio quie ro a pe na la di je en
 luego le sa lio a la Ca ra ya pe na a bñ con
 vi do Cuando me Res pon dio quie ro Cuando
 v no luego le sa lio a la Ca ra luego

me respon dio quie ro - - - - - Cuando
le sa lio a la Ca ra - - - - - luego

me Res pon - dio quiero -
le sa lio a - la Ca ra -

Parola / ella / que me aya humillado ari, para sufrir tal desprecio,
el / que concepto tan sublime, la pobre esta echa un veneno,
ella / ay verla mal conocida, el / señora pue teneis tedio a los ombres
no quisiere ser mobil de buestro ceño; ya si me dareis licencia para
marcharme a mi Pueblo, ella / ya la teneis, el / pue a dios,
ella / ved que os dejai el Pañuelo, el / jito tengo en el voltillo,
ella / no esisto ombre magroso, ya no le vuelvo a llamar, el / que he de hazer
en tal aprieto, de poner por el amor todo mundano Respeto;)

final

Allegro

el
Solo e to asido una chanza

fe

phi

ella

tu mal

ya si e visto tu inconstancia

modo y tu arrogancia ya no debo perdonar ya no

de bo ~~ya no de~~ bo per do nar llo ra re ge mi
 re ha ta que con si - ga ha ta que con
 si ga tu per don lograr ni por es a ni por es a
 no me lo grai en ga ñar no me lo grai en ga ñar
 de ja el ce ño de ja el ce ño de mi pe na ten pie

1a 2.
 dad { ni por eso
 de ja el ceño
 de no me lo grar en pa
 de mi pena sen pie
 nar no - me
 dad de - mi
 ella
 rado a tus plan tas tu perdon im plo ro, ven dul
 ze te so ro ven dul - ze te so ro mi amor a go
 zar ven dulce te so ro mi amor a go zar mia

1^{da} *All.^o*

mor — a gozar: a mor amor fe li ce a

mor amor di cho so haz puer que del Re po so la

di cha yel con ten to po da mos di fru tar la

di cha yel Con ten to po da mos di fru tar a — — —

2^{da} *All.^o*

a — — — amor amor fe

lize amor amor di cho so haz pueque del Reposo la
 dicha y el contento po damos di frutar la
 dicha y el contento po damos di frutar a-
 a - - - - - amor amor di cho so a
 mor amor di cho so haz pueque del Reposo la

dicha yel Con tento La dicha yel con tento no damos disfru
 tar no damos disfru tar a
 ella

Handwritten musical score on aged paper. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and bar lines. The lyrics "po damos di fru tar" are written across several staves. The paper shows signs of age, including yellowing and some staining.

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—+—
Violin Primero

Conadilla a Due;

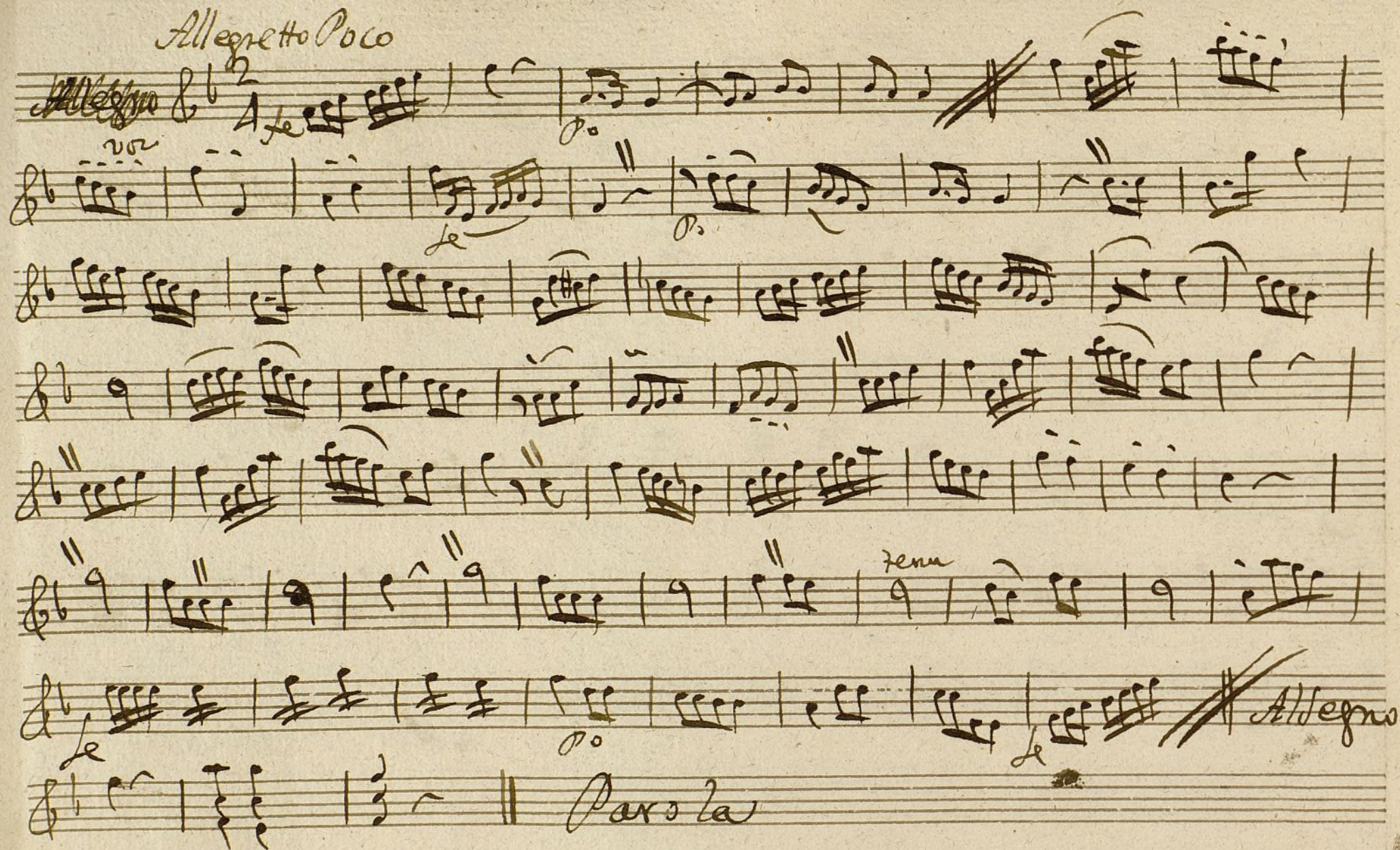
La Inconstante
//

Allegretto 3/4

Parola

Allegretto Poco

Handwritten musical score for a piece titled "Allegretto Poco". The score is written on ten staves, with the first six staves containing the main melody and the last two staves containing a "Parola" section. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le* and *zenu*. The piece concludes with a double bar line and the word "Parola".

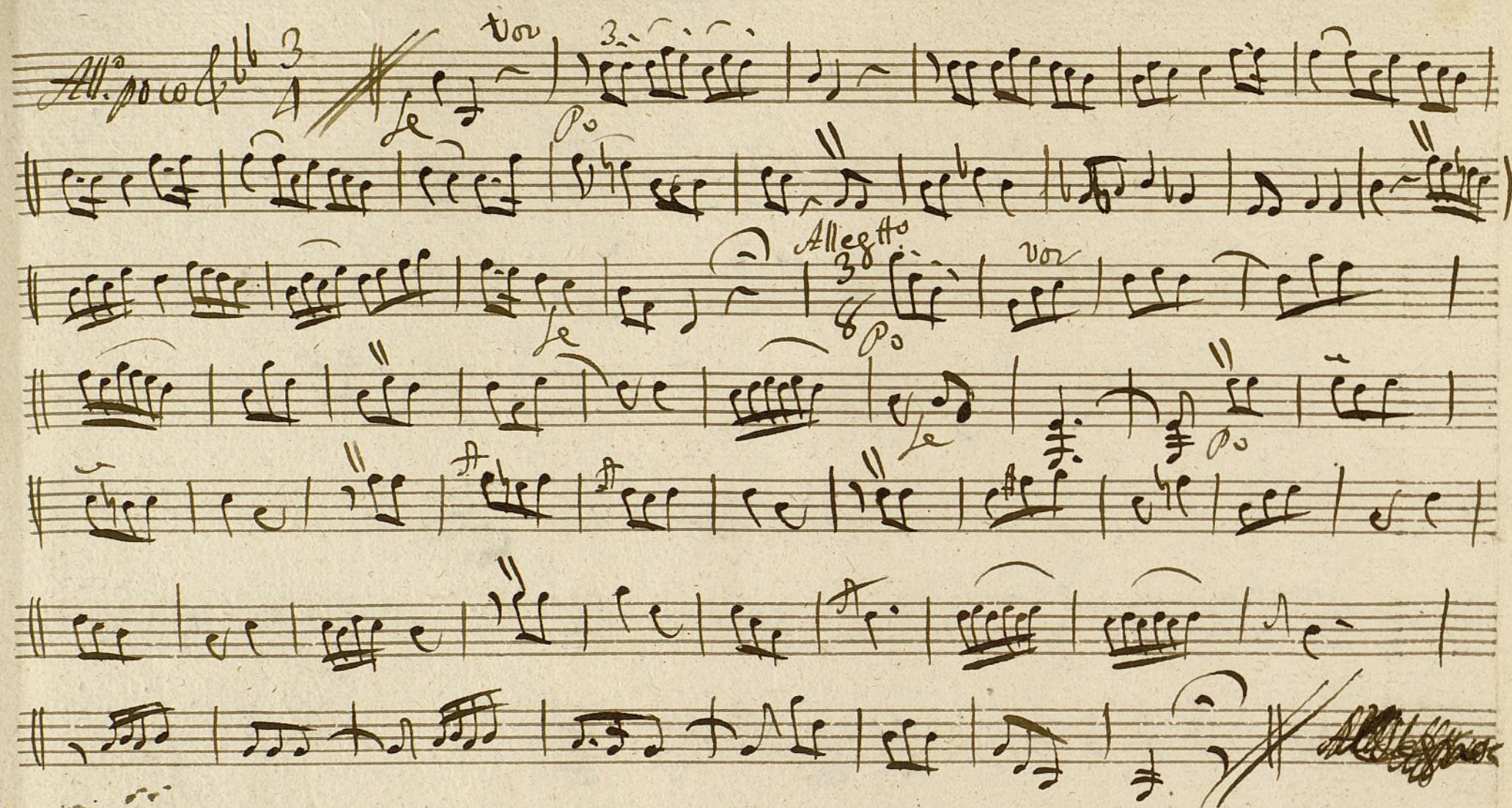


Allegro poco 3/4 ~~Le~~ *vo.* *p.* *fe.* *p.* *fe.* *p.*

Alleg. 3/4 *vo.* *p.* *Le*

Allegro *Parola* *Volte*



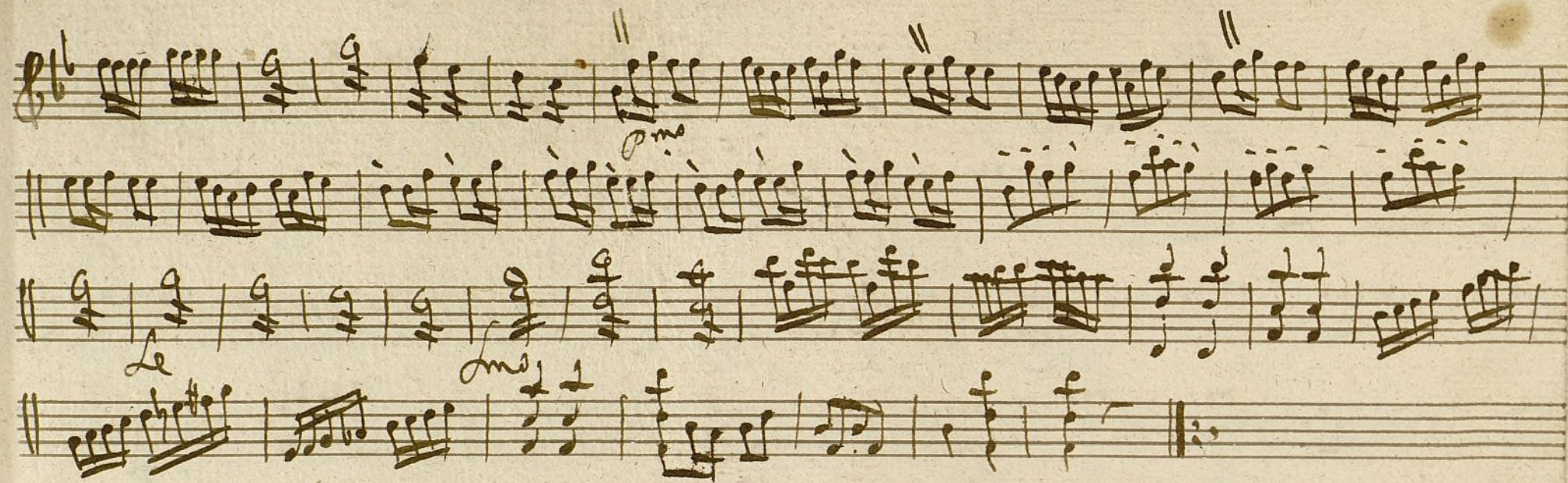


Parola

final

Allegro

Handwritten musical score for a violin, titled "final" and "Allegro". The score is written on ten staves. The key signature is one flat (B-flat) and the time signature is 6/8. The notation 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 the word "Volte" written below the final staff.



+

Violin Primero Dupli^{do}

Conadilla a duo;

La Inconstante;

Allegro

le *v* *le*

Allegro

Allegro

Parola

Allegro C *voz*

Parola Parola

Allegro poco 3/4

Allegro 3/4

Parola

19.

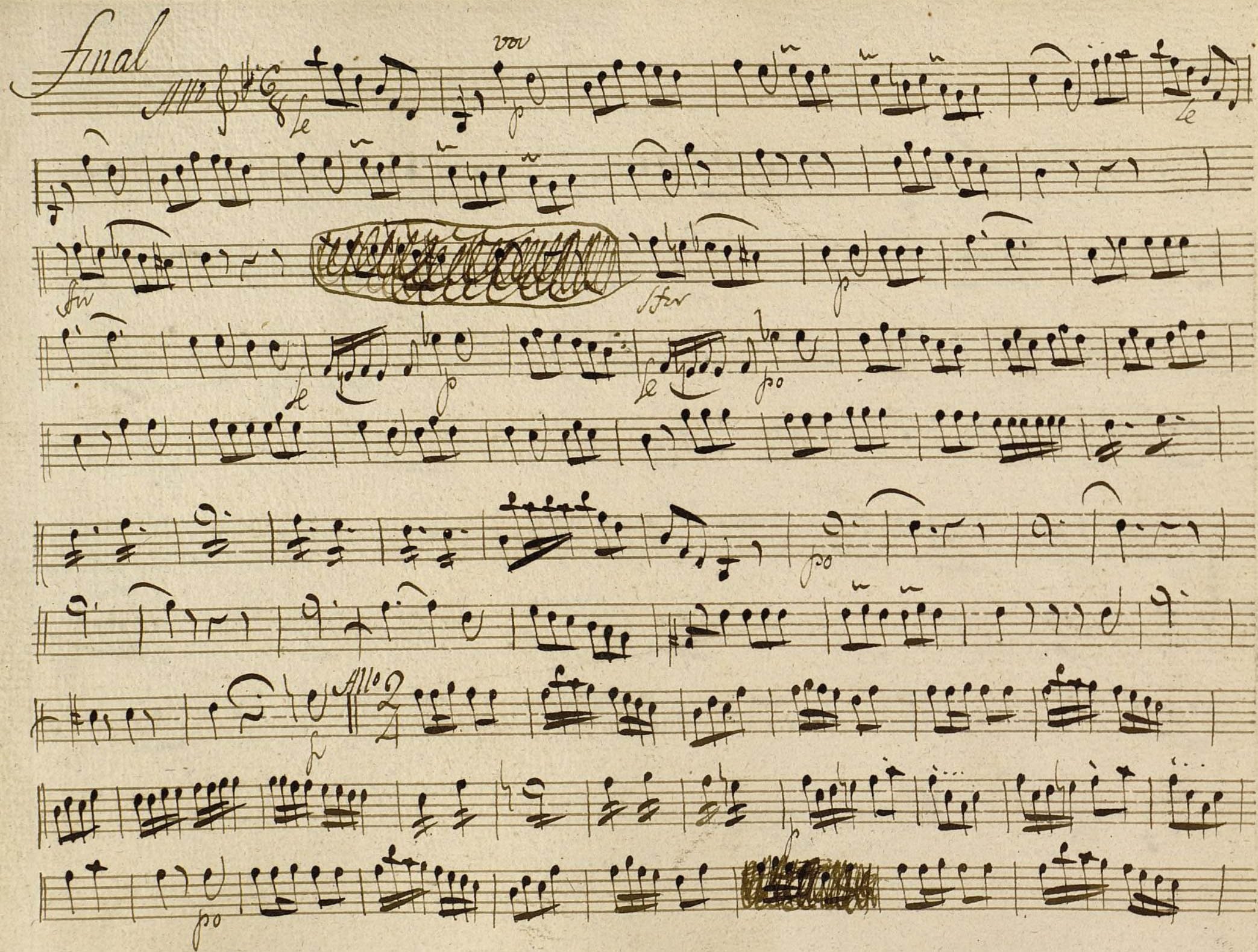


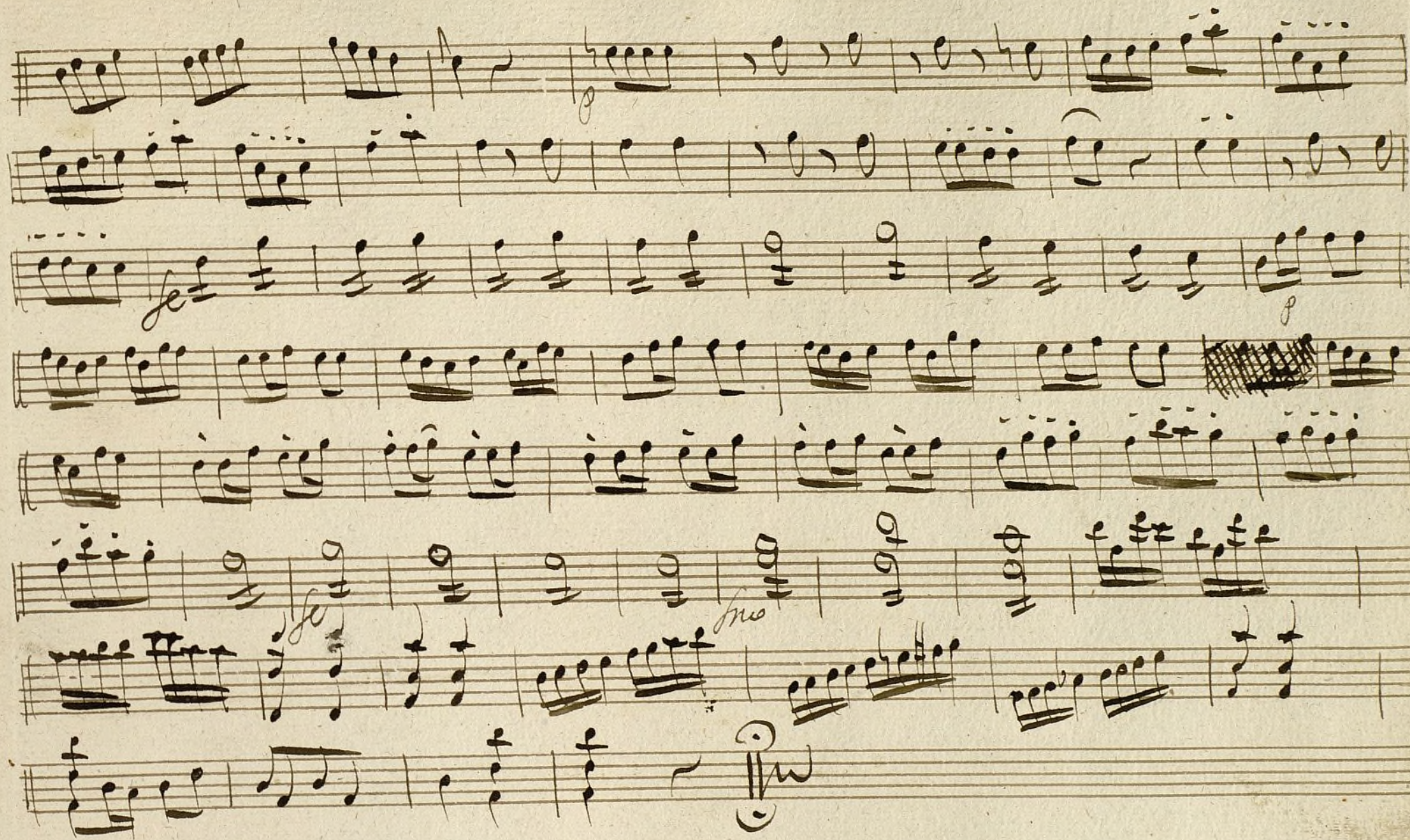
All. poco G^{\flat} 3/4 *le* *voz*

All. to. *le* *voz*

le *A* *A*

All. Segno *Parola*





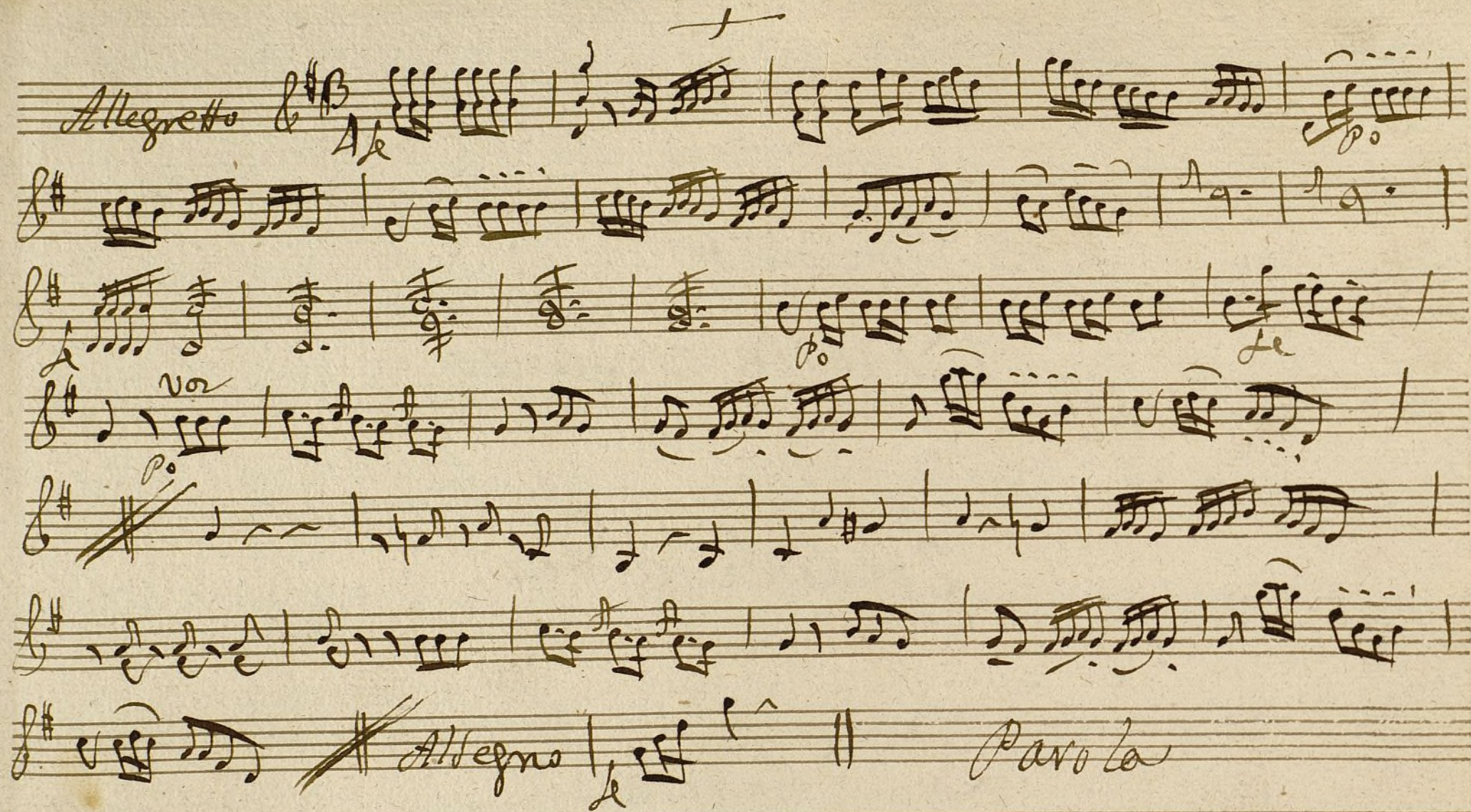
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/200055081

Violin Segundo

Conadilla a Deus;

La Inconstantes

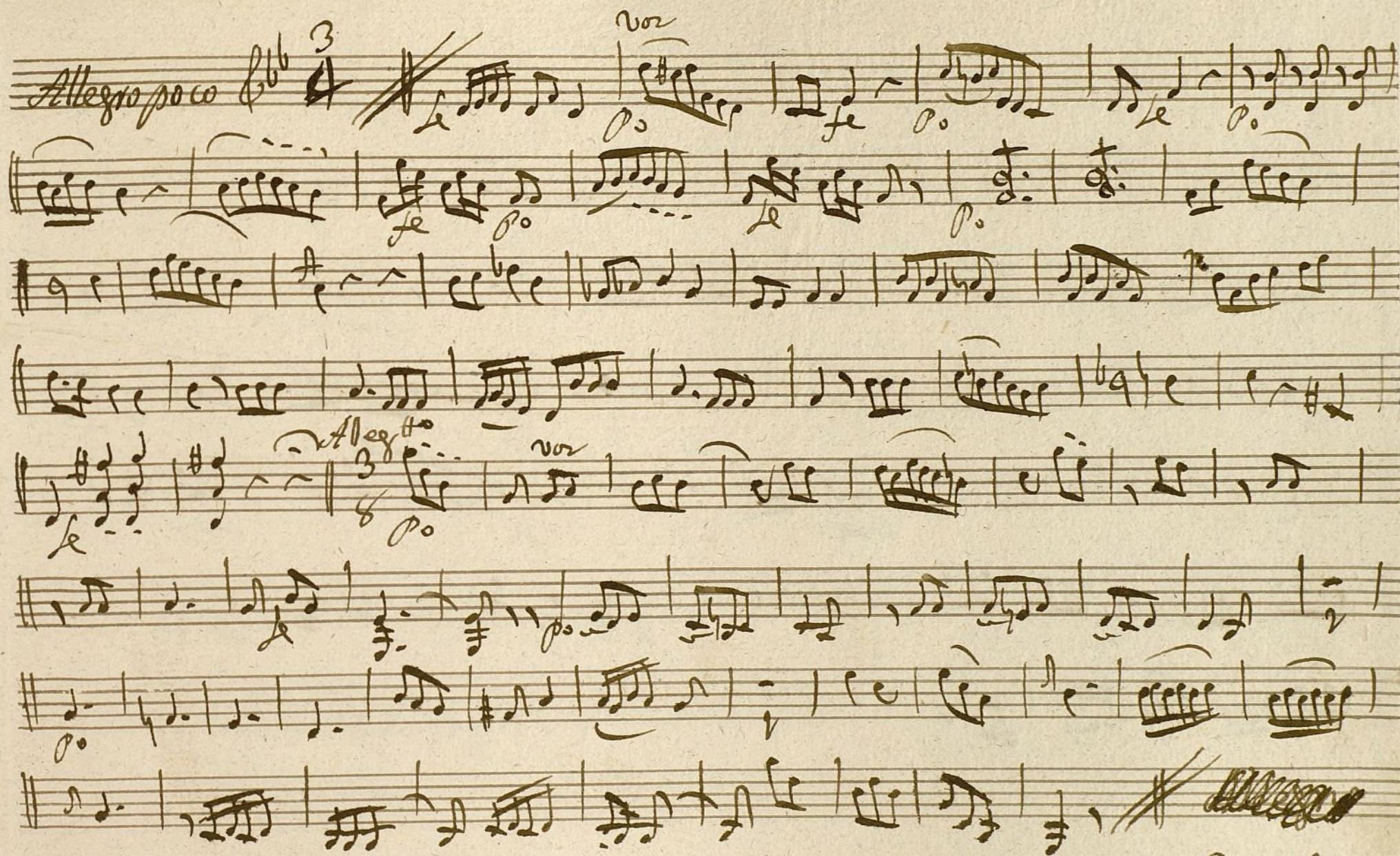


Allegro & *c* ^{*no*}

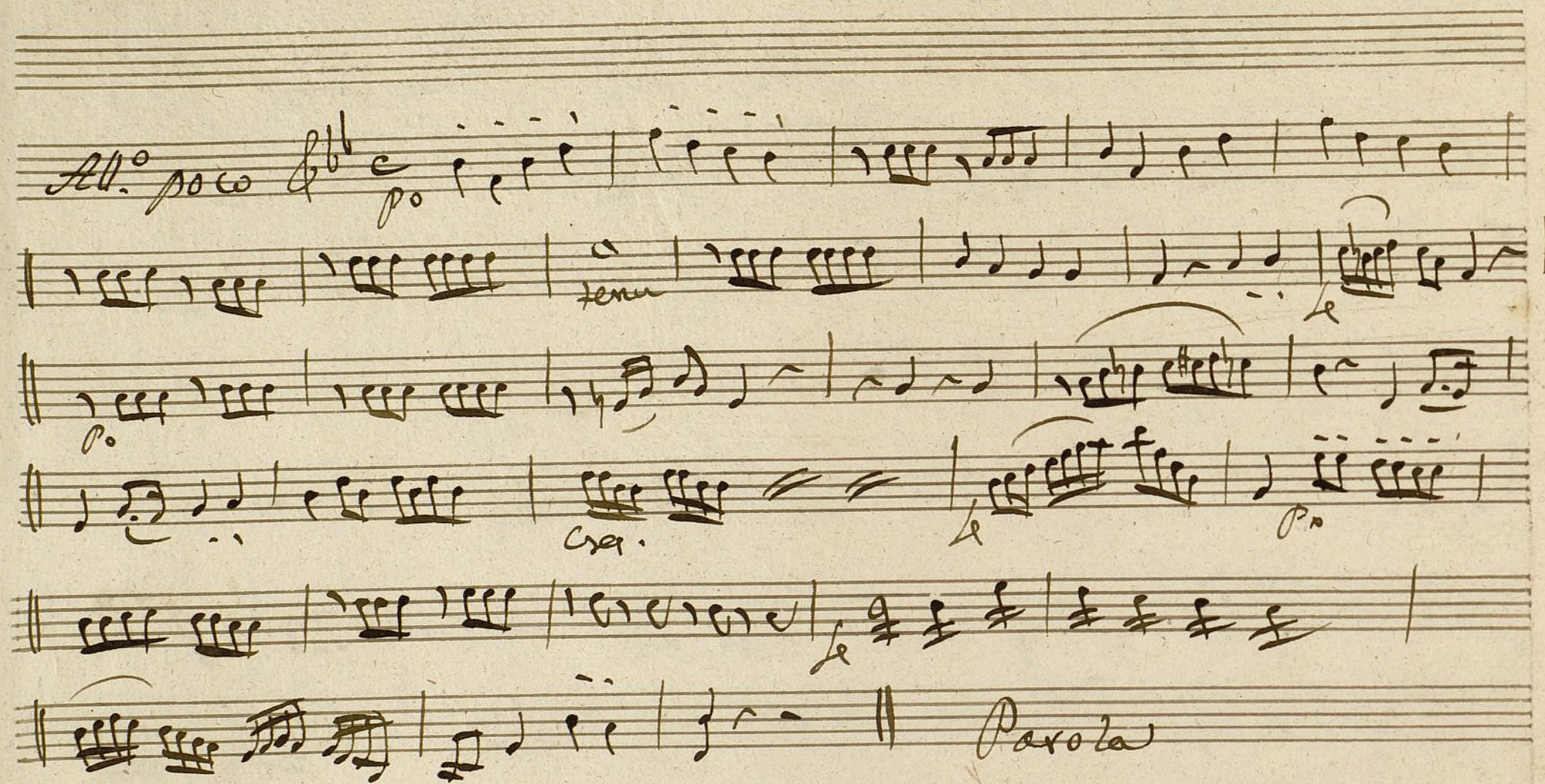
Parola

Allegro $\frac{2}{4}$

Parola



Parola



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key markings include:

- All: poco* (Allegretto poco)
- 3* (triplets)
- vor* (voice)
- p* (piano)
- 2 very* (two very)
- Alegro* (Allegro)
- 3* (triplets)
- Parola* (Parola)

The score concludes with several empty staves at the bottom of the page.

final *Allegro* 6/8

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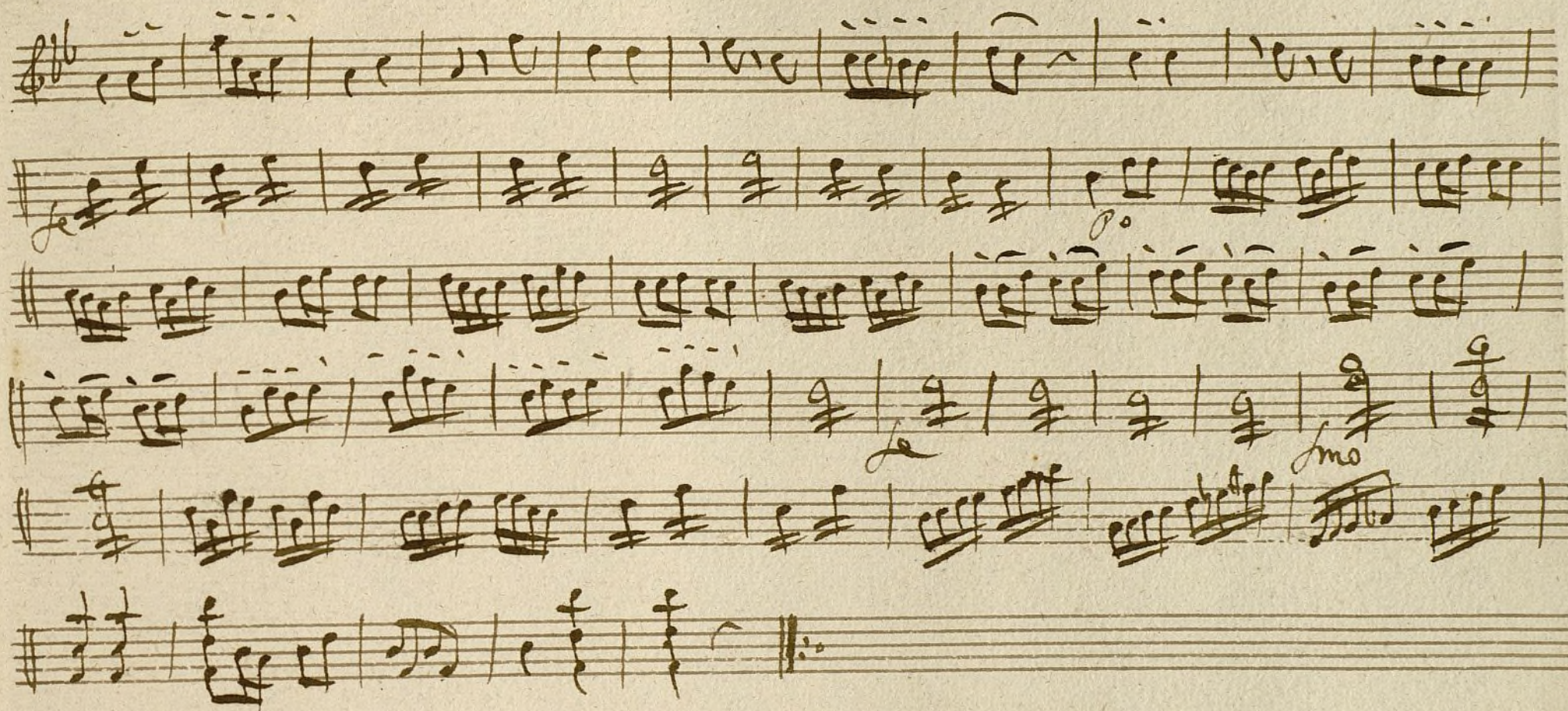
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Ayuntamiento de Madrid

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Violin Segundo. Dupli^{do}

Conadilla a Duv;

La Inconstante

2

All^o

voz

Allegro

Parola

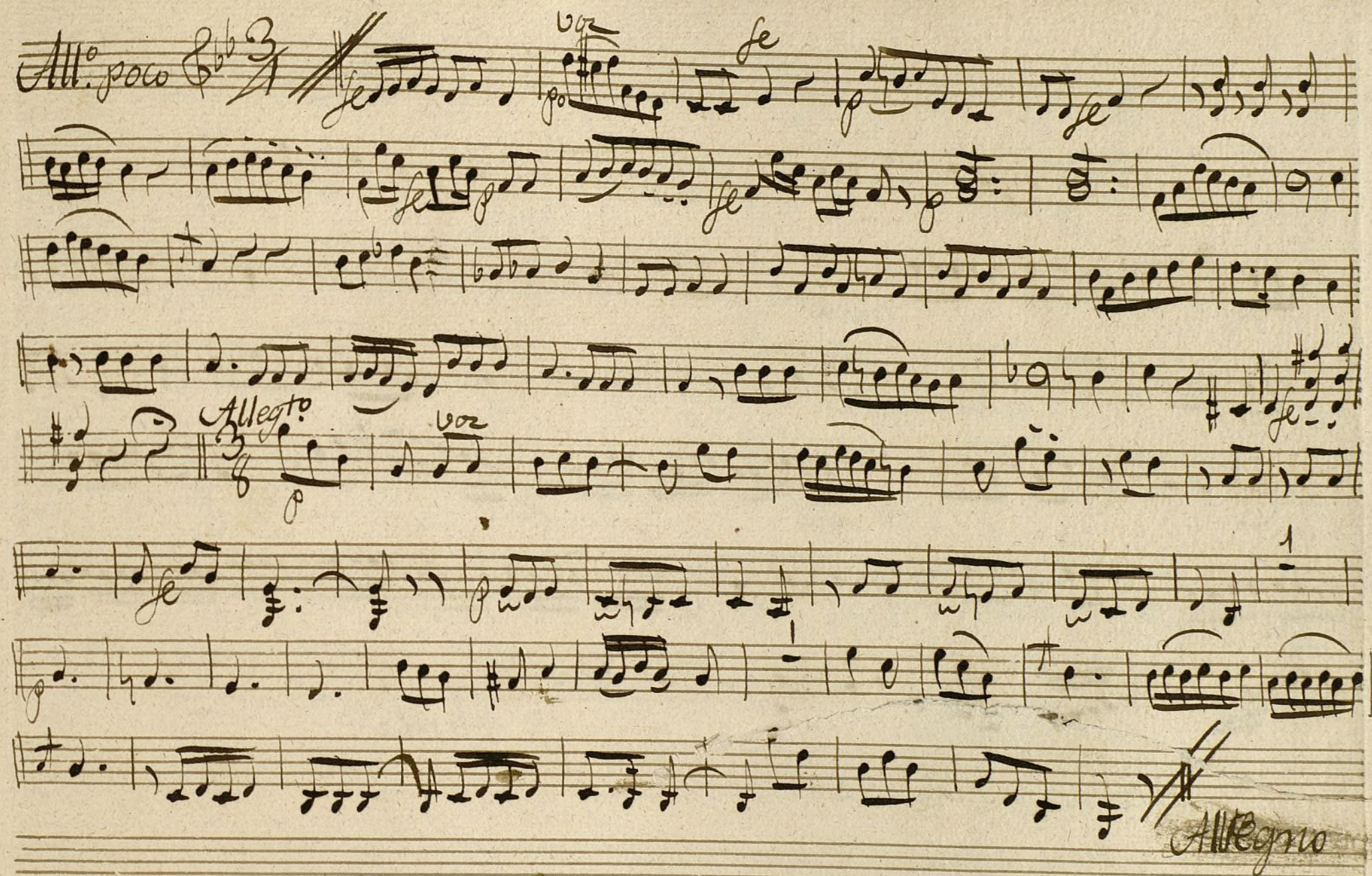
A handwritten musical score on aged paper. The score is written in a single system with ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'All^o' (Allegro). The music is written in a cursive, handwritten style. The first four staves contain the main melody, with the third staff marked 'voz' (voice). The fifth staff begins with a double bar line and a slash, indicating a section change. The sixth staff continues the melody. The seventh staff begins with a double bar line and a slash, followed by the tempo marking 'Allegro'. The eighth staff continues the melody, and the ninth staff ends with a double bar line and a slash, followed by the word 'Parola'. The tenth staff is empty. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on six staves. The first staff begins with the tempo marking "Allo." and a common time signature "C". A double bar line is followed by a key signature change to one sharp (F#) and a dynamic marking "p". Above the first staff, the word "Voz" is written. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The sixth staff contains a section of music that is heavily crossed out with multiple diagonal lines. Below the sixth staff, the words "Allegro y Parola" are written in a cursive hand, also partially crossed out.

Parola,

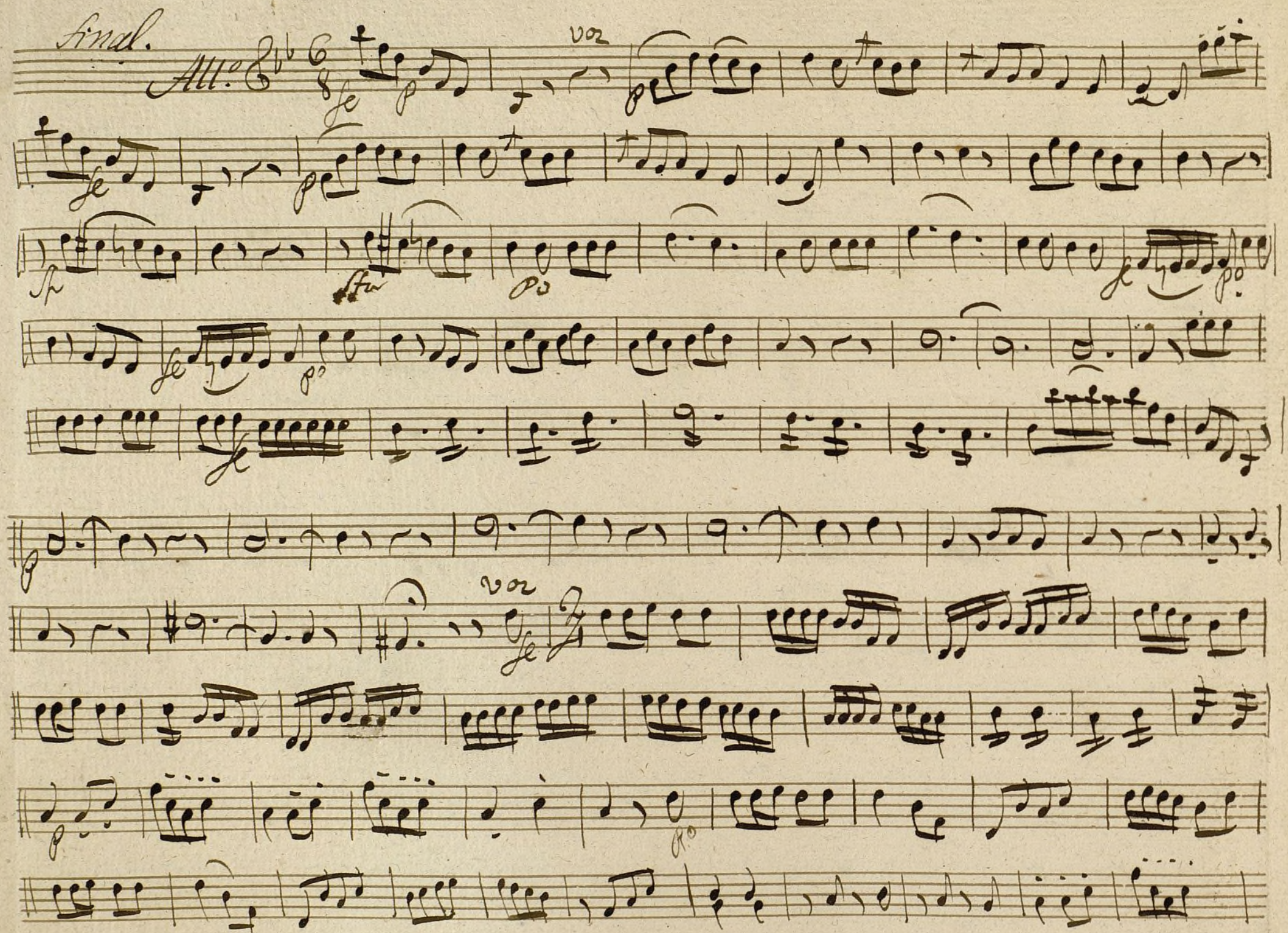
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allo.*, *se*, *tenu*, and *Allegro.*. The score concludes with a double bar line and the word *Parola..* written below the staves.

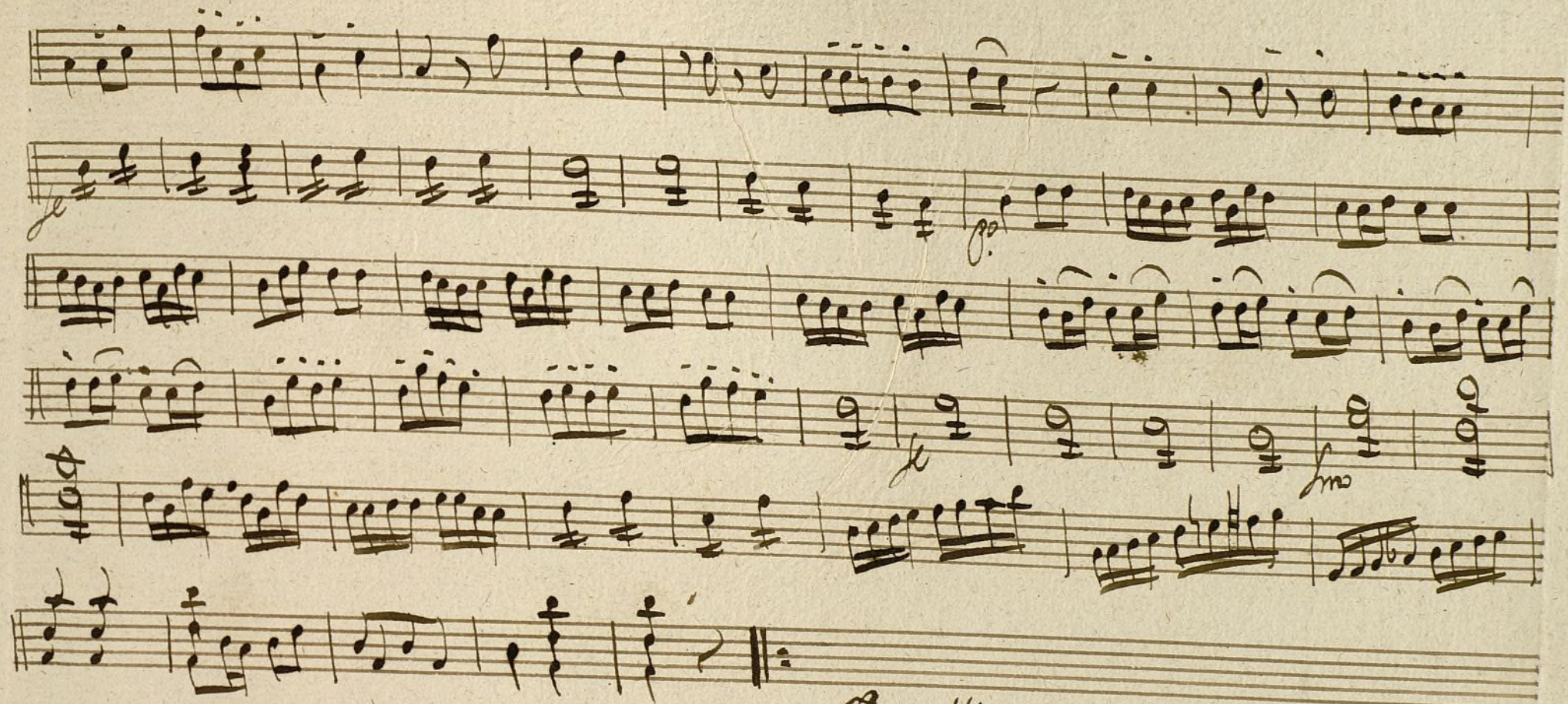
Parola..



Parola

Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with the tempo marking *All^o poco*. The second staff includes the marking *tenu*. The third staff includes the marking *fe*. The fourth staff includes the marking *fe* and *crec.*. The fifth staff includes the marking *fe*. The sixth staff includes the marking *pp*. The piece concludes with a double bar line and a fermata. Below the staves, the word *Parola.* is written in cursive.





Finē //

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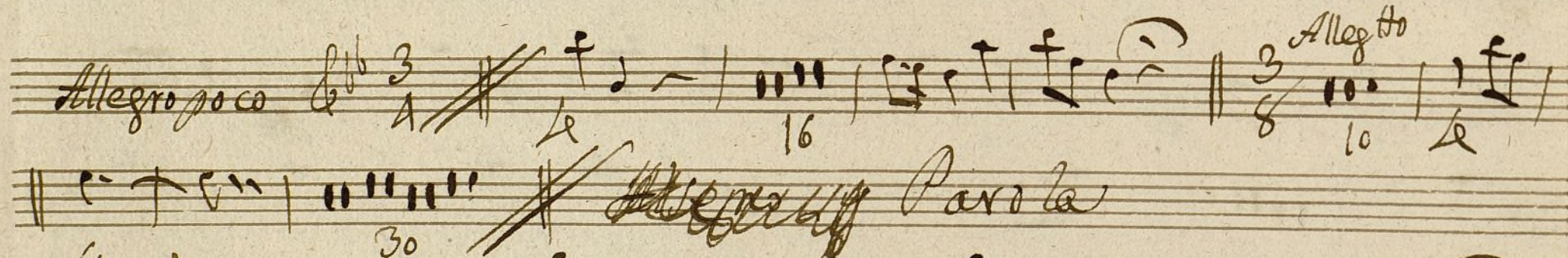
Oboe Primo
Conadilla à Duo; La Inconstante

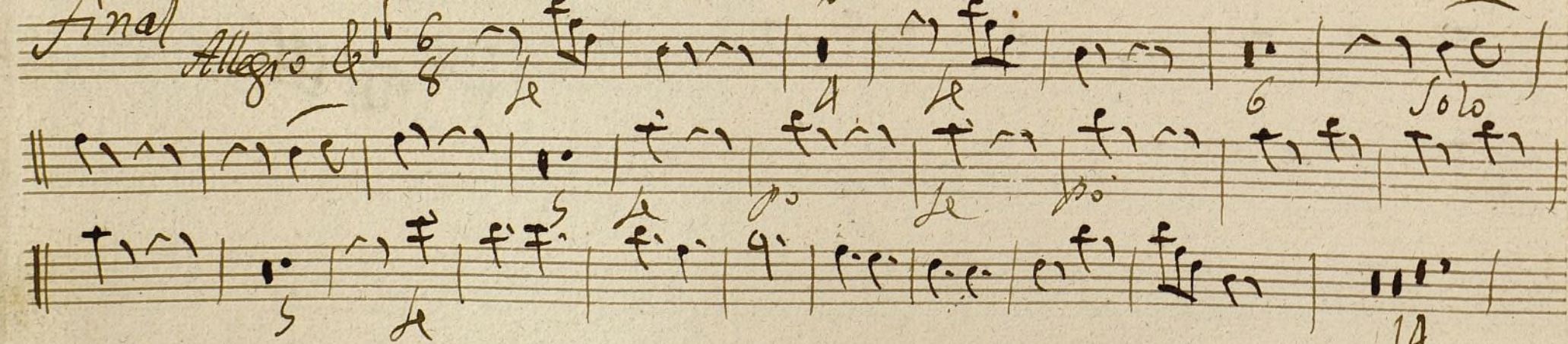
Ms 109-3

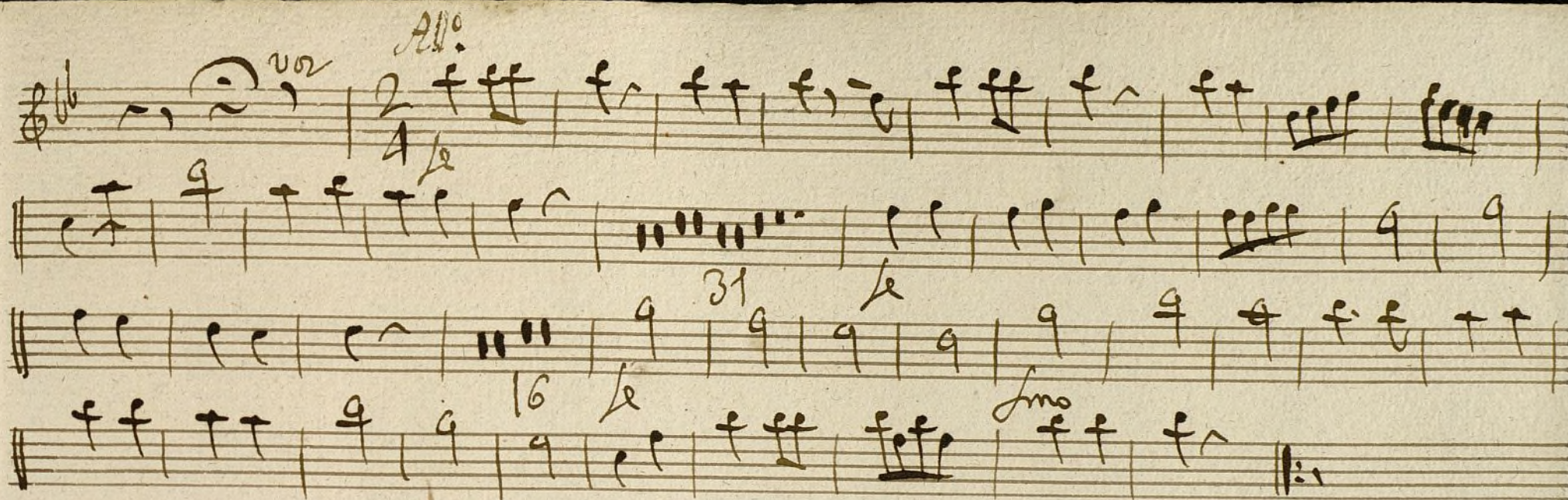
Handwritten musical score for a piece, likely a sonata or concerto, featuring various musical notations, dynamics, and tempo markings. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, key signatures (one sharp and one flat), and time signatures (3/4, 2/4, and 3/2). Dynamics such as *Allegro*, *Allegro*, *Allegro*, *Allegro*, and *Allegro* are prominently displayed. Other markings include *Parola*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. The score is characterized by frequent use of slurs, ties, and various note values (eighth, sixteenth, and thirty-second notes). There are also several instances of crossed-out sections, suggesting revisions or deletions. The handwriting is in dark ink on aged, slightly yellowed paper.

Allegro poco $\text{B}\flat$ $\frac{3}{4}$ ~~1~~ 

Parola *All. poco* $\text{B}\flat$ $\frac{3}{4}$ 

Allegro poco $\text{B}\flat$ $\frac{3}{4}$ ~~1~~ 

Parola *Allegro* $\text{B}\flat$ $\frac{6}{8}$ 



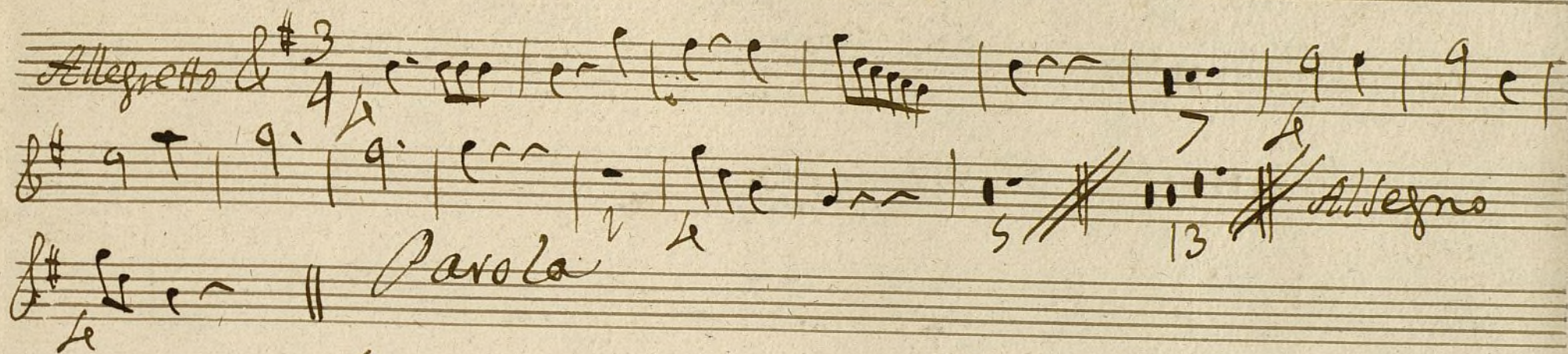
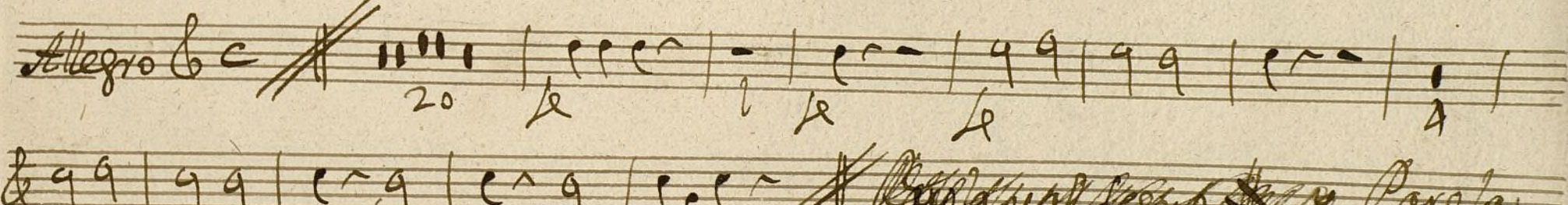
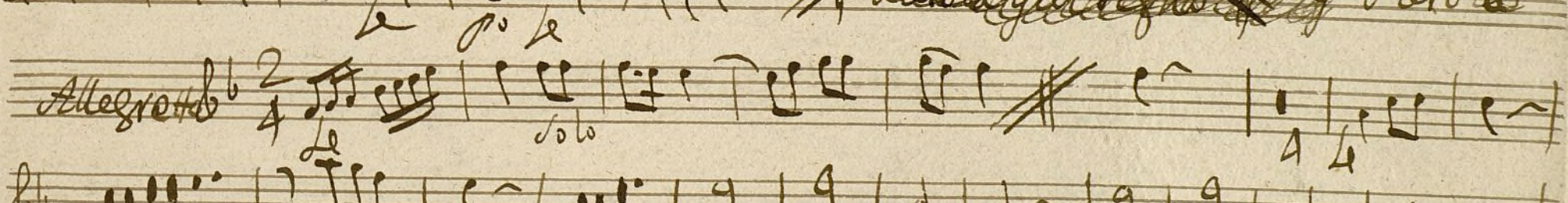
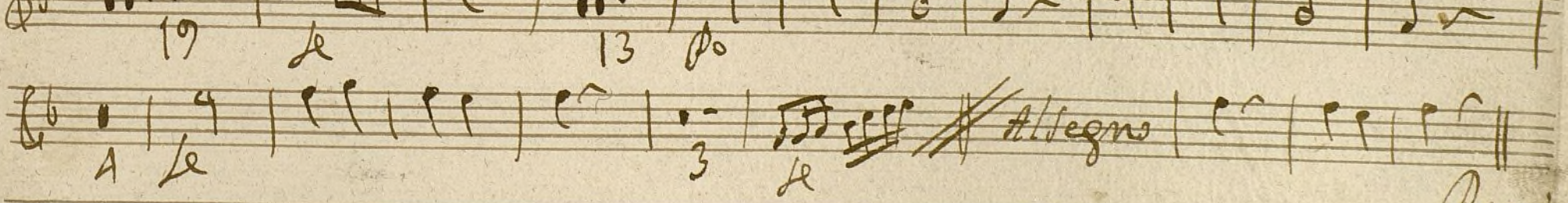
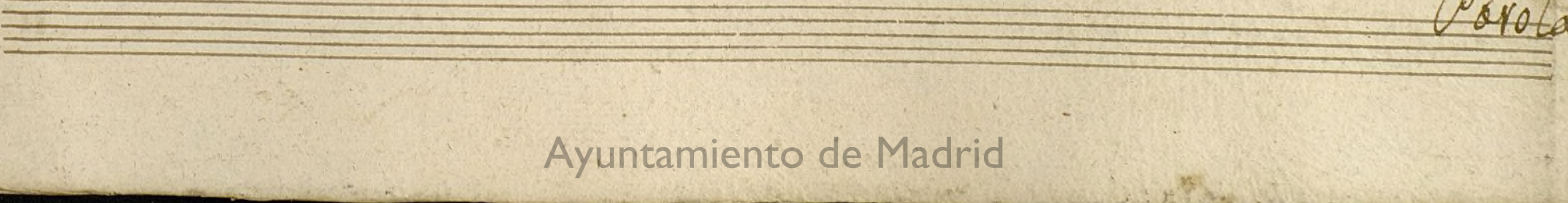
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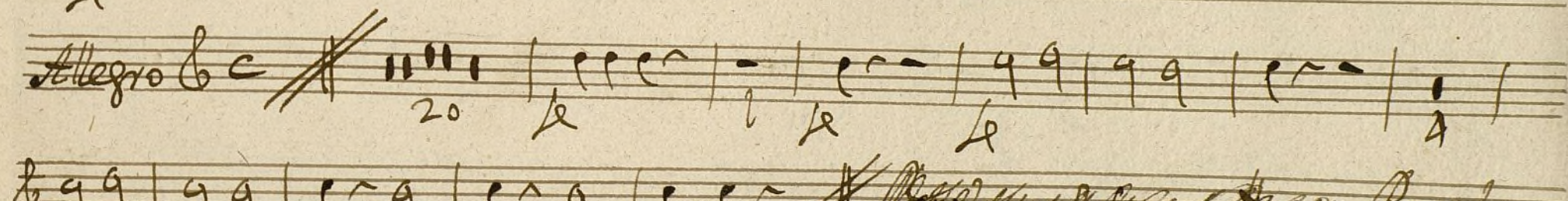
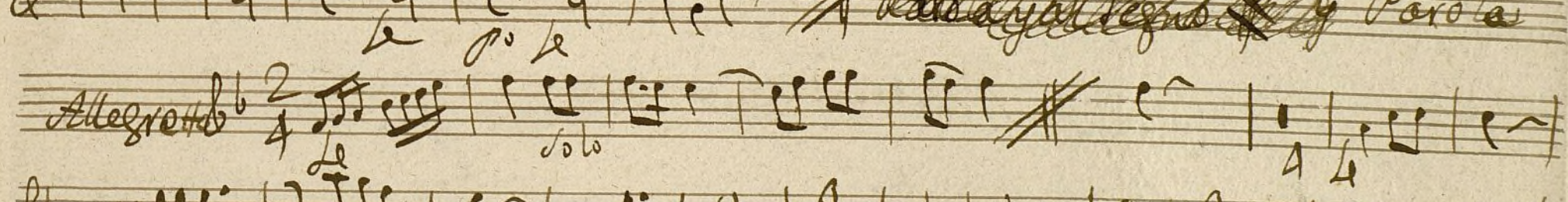
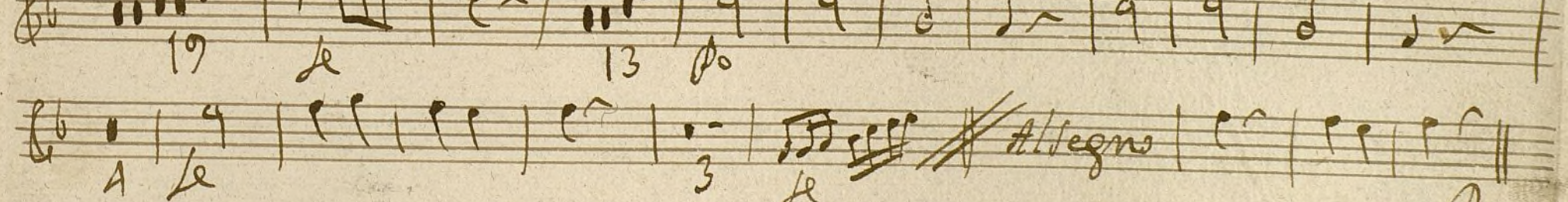
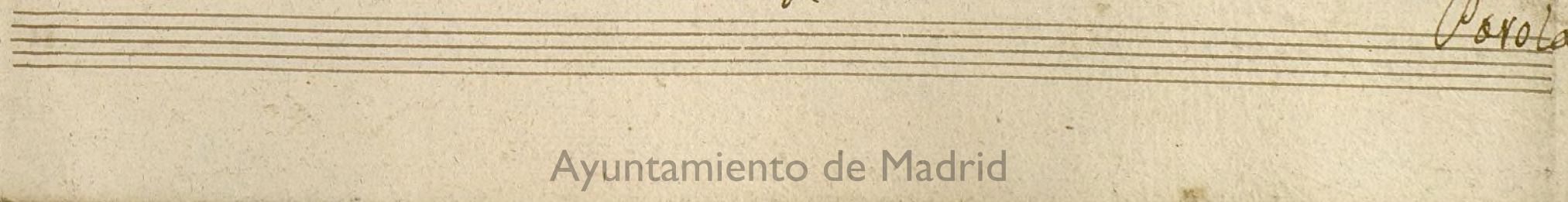
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Oboe Segundo

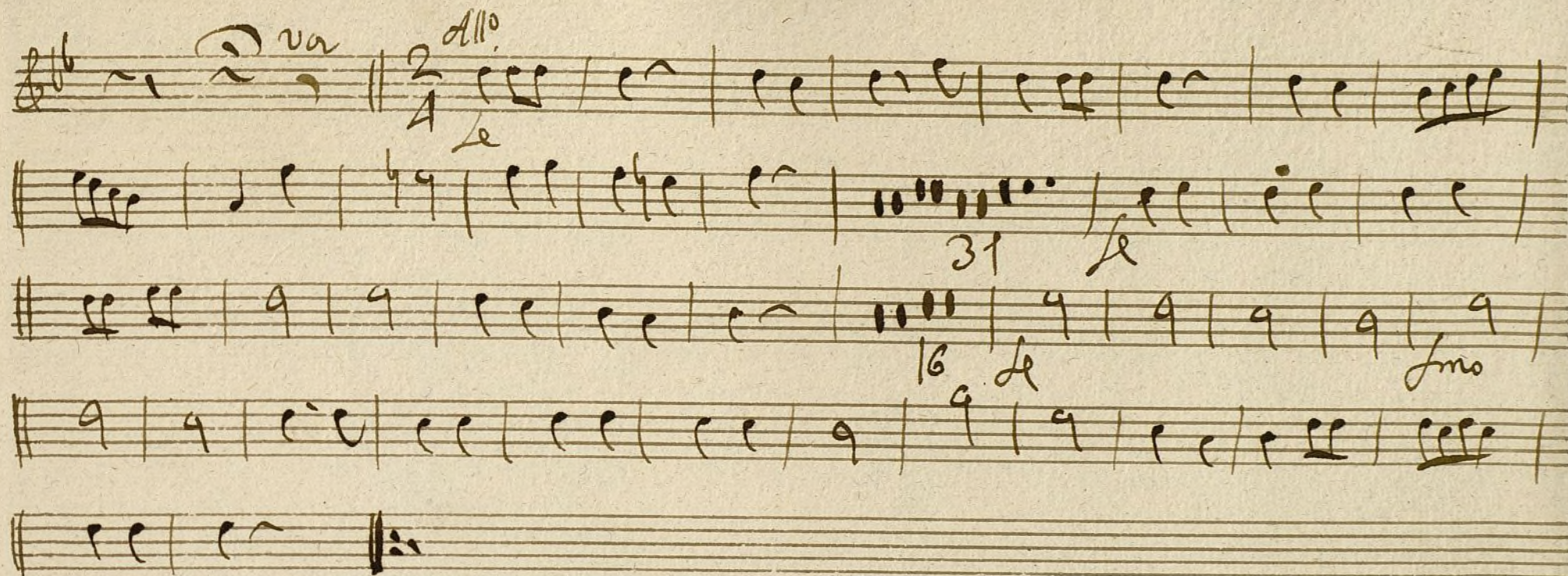
Mus 109-3

Conadilla à Duo; La Inconstante;

Allegretto & $\frac{3}{4}$ \sharp  *Parola*  *Allegro* $\frac{3}{4}$ \sharp  *Parola*  *Allegro* $\frac{3}{4}$ \sharp  *Parola*

Allegro $\frac{3}{4}$ \sharp  *Parola*  *Allegro* $\frac{3}{4}$ \sharp  *Parola*  *Parola*

All. poco & $\flat\flat$ $\frac{3}{4}$ ~~21~~ *Allegro* $\frac{3}{8}$ 10 *Parola*
All. poco & $\flat\flat$ $\frac{3}{4}$ 30 *Parola*
All. poco & $\flat\flat$ $\frac{3}{4}$ 16 *Allegro* $\frac{3}{8}$ 10 *Parola*
final *Allegro* & $\flat\flat$ $\frac{6}{8}$ 30 4 6 14



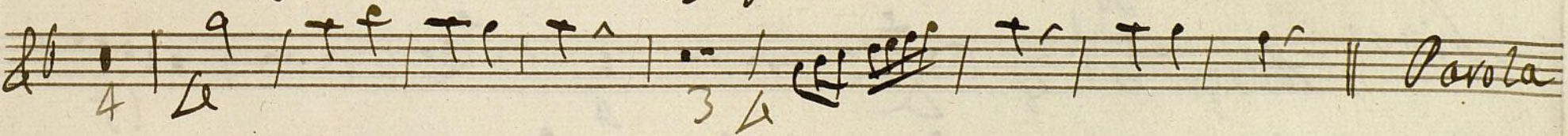
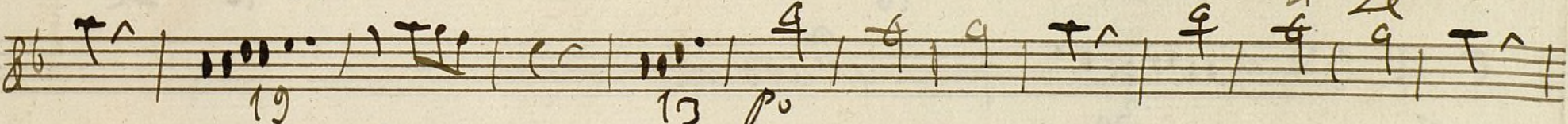
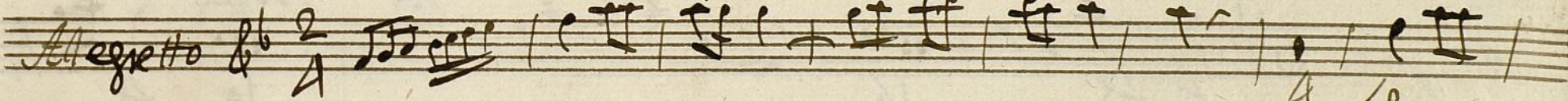
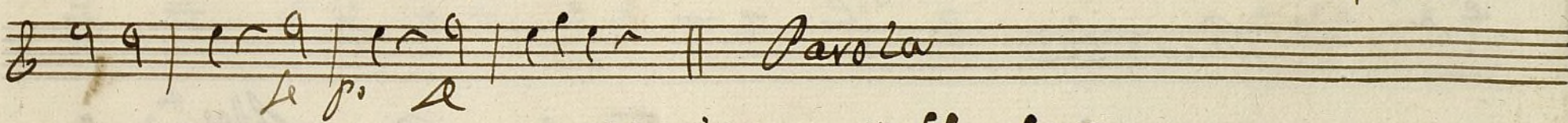
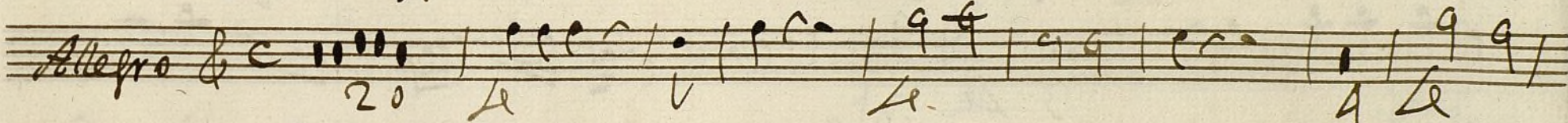
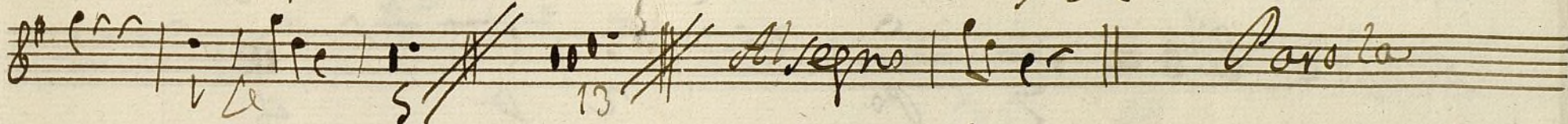
Ayuntamiento de Madrid

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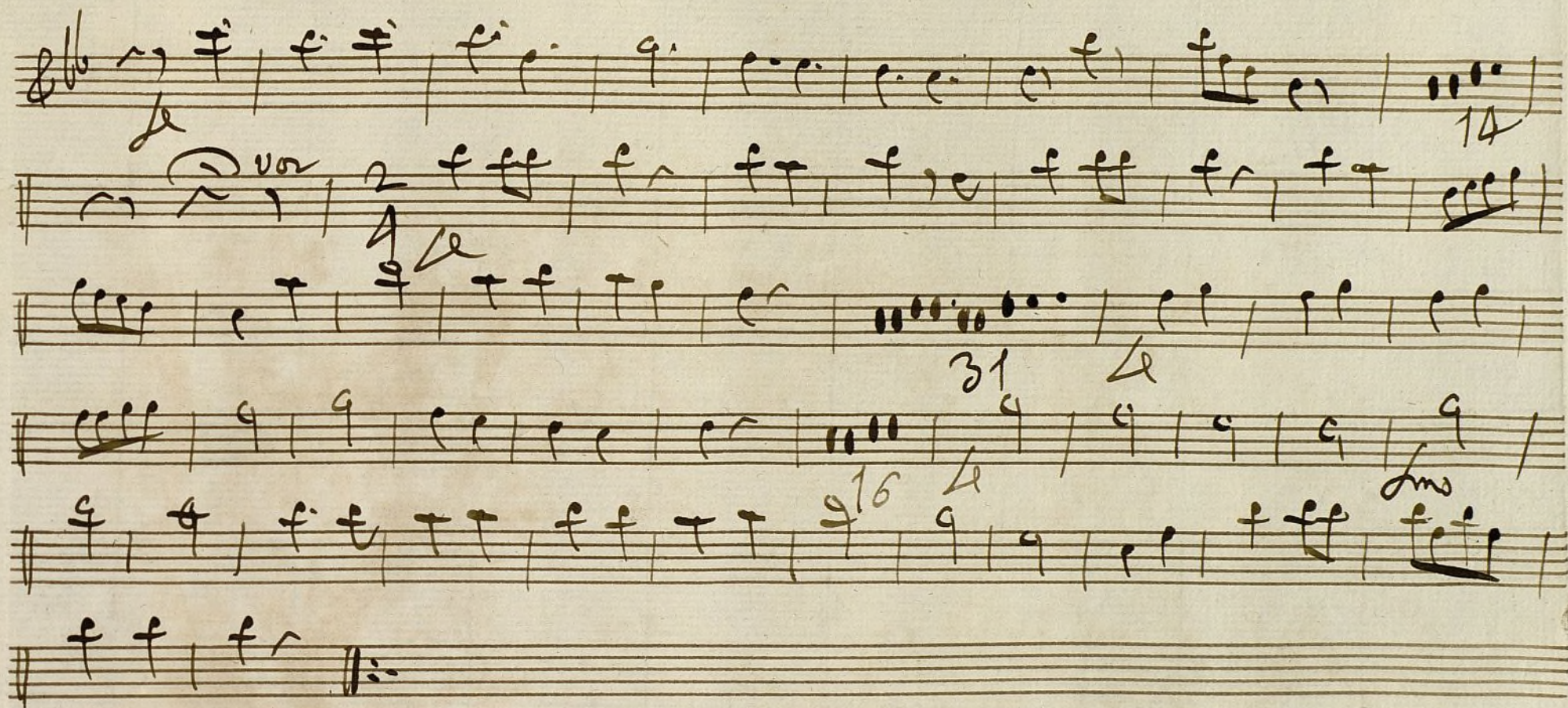
Clarinete

Conadilla a Duo; La Inconstante;

Mus 109-3



Handwritten musical score for "Parole" by J. S. Bach, BWV 106. The score is written on ten staves, featuring various musical notations including treble and bass clefs, key signatures (one flat), time signatures (3/4, 3/8, 6/8), and dynamic markings (All. poco, Allegro). The piece is divided into sections, with "Parole" appearing twice and a "Finale" section at the end. The notation includes many accidentals, slurs, and fingerings, characteristic of a handwritten manuscript.

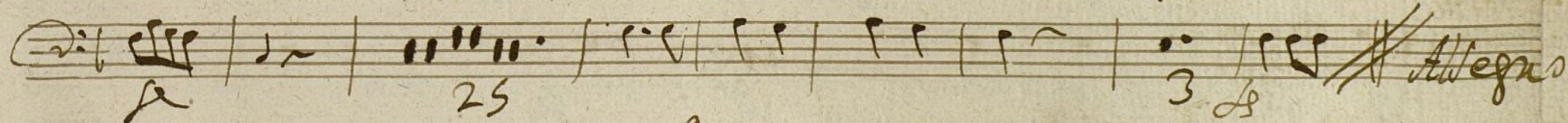
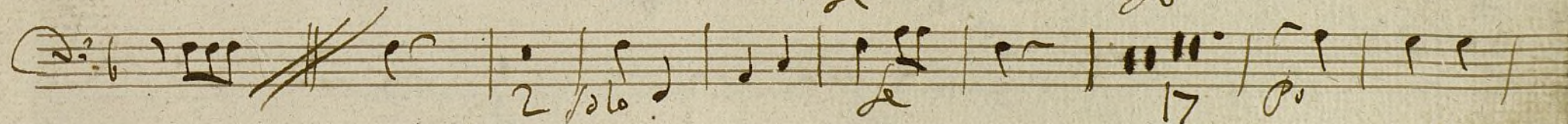
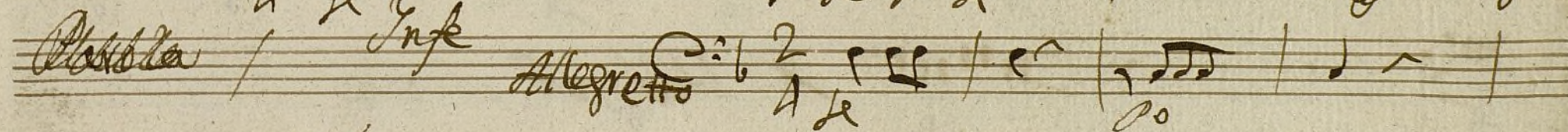
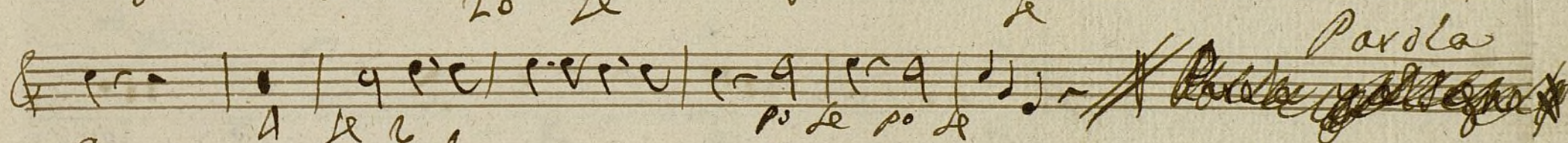
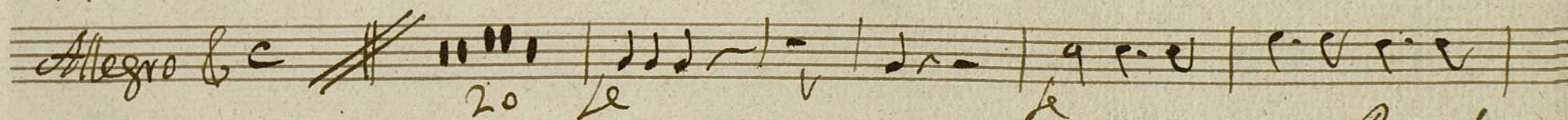
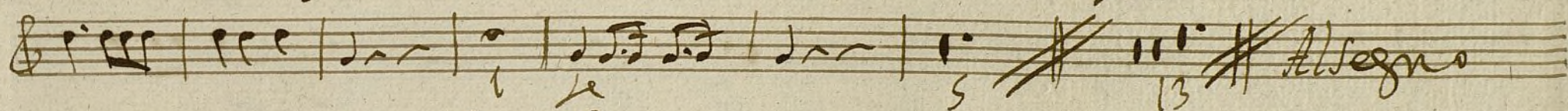
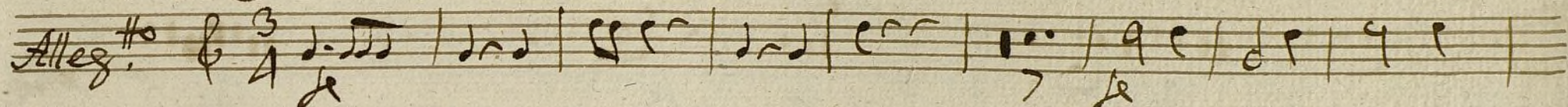


Trompa Primera

Conadilla a Duo; La Inconstante

Mus 109-3

Ince



Orata

All. poco $\text{C}:\flat\flat$ $\frac{3}{4}$ ~~4~~ $\frac{3}{8}$ $\frac{10}{8}$ $\frac{30}{8}$

Parola *Allegro* $\text{C}:\flat\flat$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{10}{8}$ $\frac{30}{8}$ $\frac{8}{8}$

Parola

All. poco $\text{C}:\flat\flat$ $\frac{3}{4}$ ~~4~~ $\frac{16}{8}$ $\frac{3}{8}$ $\frac{10}{8}$

Final *Allegro* $\text{C}:\flat\flat$ $\frac{6}{8}$ $\frac{15}{8}$ $\frac{9}{8}$ $\frac{14}{8}$

~~Allegro~~ *parola;*

(14)

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The score is marked with "Allo" and "Le". The second staff contains the number "31". The third staff contains the number "16" and the marking "mp". The fourth staff contains the marking "mp". The fifth staff is empty.

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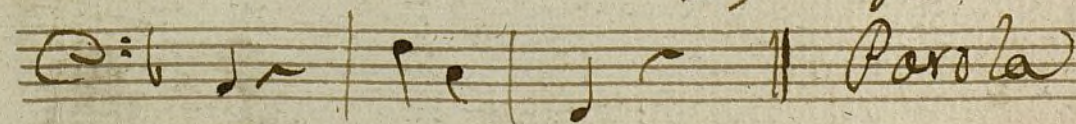
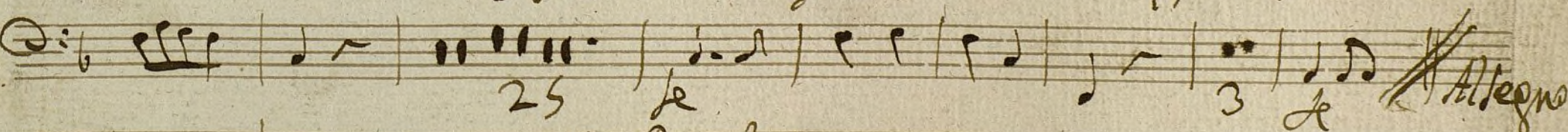
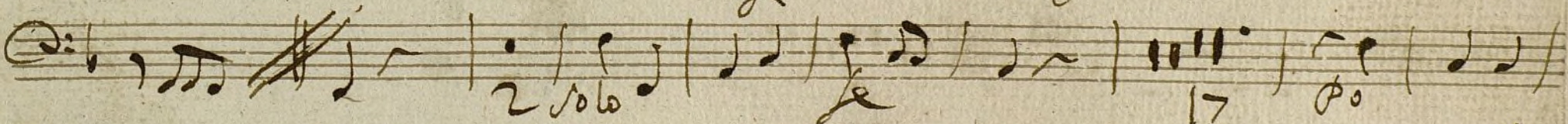
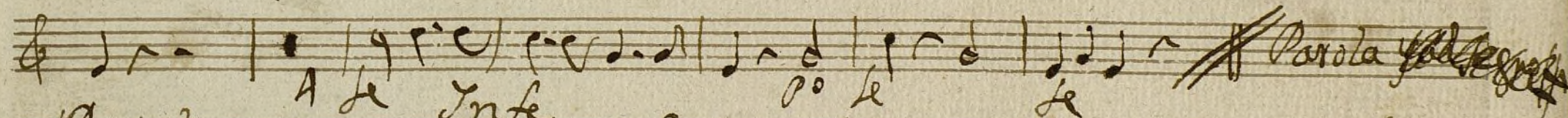
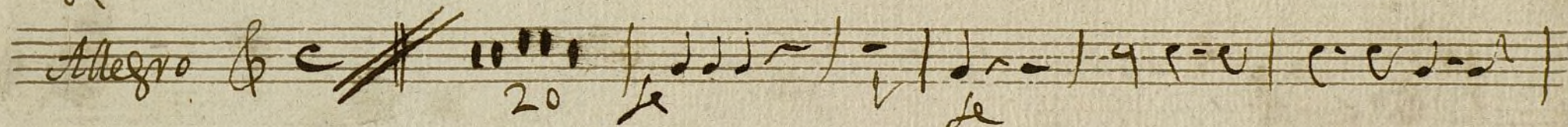
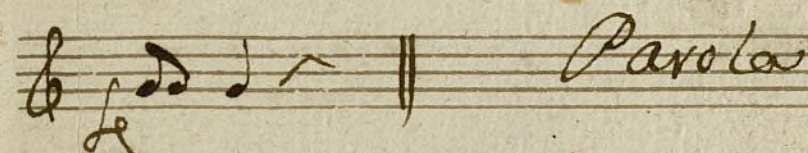
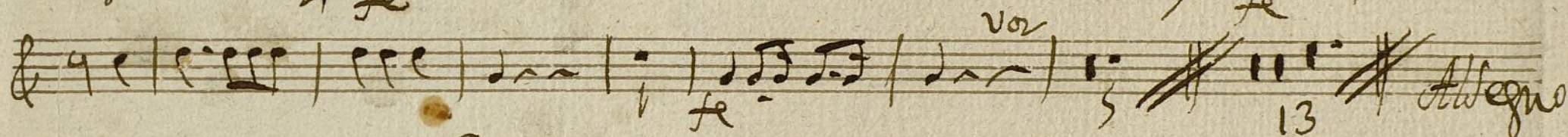
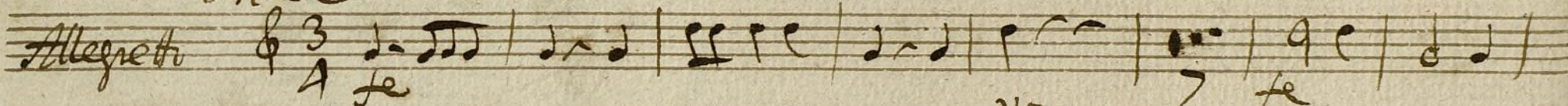
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Trompa Segunda

mus 109-3

Conadilla a Duo; La Inconstante

In Ce



Clara

All. poco $C:\flat\flat$ $\frac{3}{4}$ ~~Allegro~~ *Parola*

Allegro poco $C:\flat\flat$ $\frac{3}{4}$ *Parola*

All. poco $C:\flat\flat$ $\frac{3}{4}$ ~~Allegro~~ *Parola*

final *Allegro* C: $\text{b}\flat$ $\frac{6}{8}$

15

9

14

2
4

31

16

fmo

Ayuntamiento de Madrid

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fagot

Conadilla a Duo La Inconstante;

Mus 109-3

Allegretto

Parola



Allegretto $\text{C}:\flat$ $\frac{2}{4}$

tr

tenu

Allegro

Parola

Allegro poco 3/4 *vo* *f. p.* *Allegro* *Parola*

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Tempo: *Allegro poco*

Staff 1: *Dist* (written above the staff), *Vo* (written above the staff), *p* (written below the staff).

Staff 2: *p* (written below the staff).

Staff 3: *p* (written below the staff), *f* (written below the staff).

Staff 4: *cre.* (written below the staff), *p* (written below the staff).

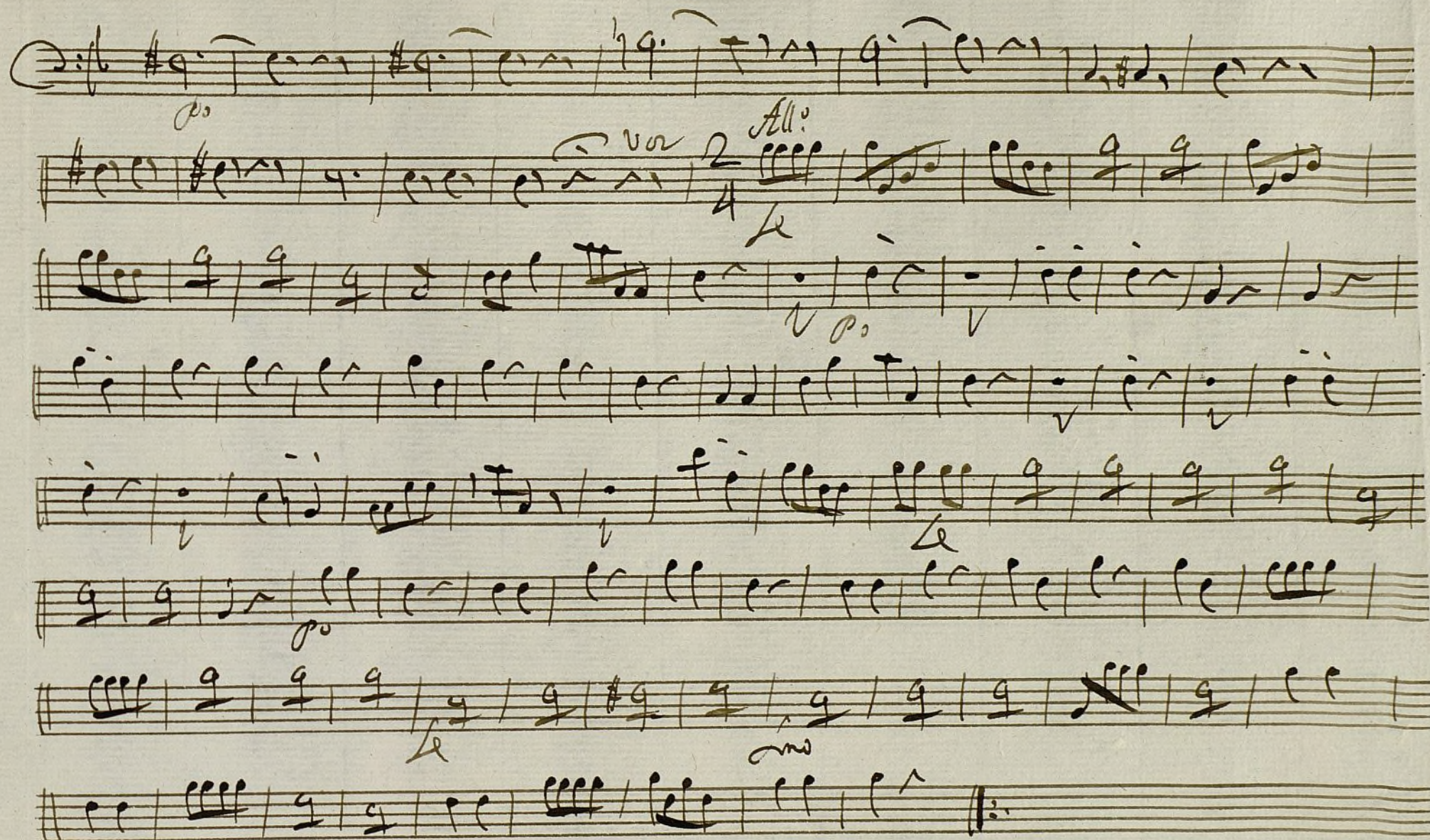
Staff 5: *Parola* (written below the staff).

Allegro poco *Var* *p_o* *Le*

Allegro *Var* *p_o* *Le*

Parola

Final *Allegro* *Var* *p_o* *Le* *p_o* *Le* *p_o* *Le* *p_o*



Contrabajo
Conadilla a Dos; La Inconstante;

Mus 109-3

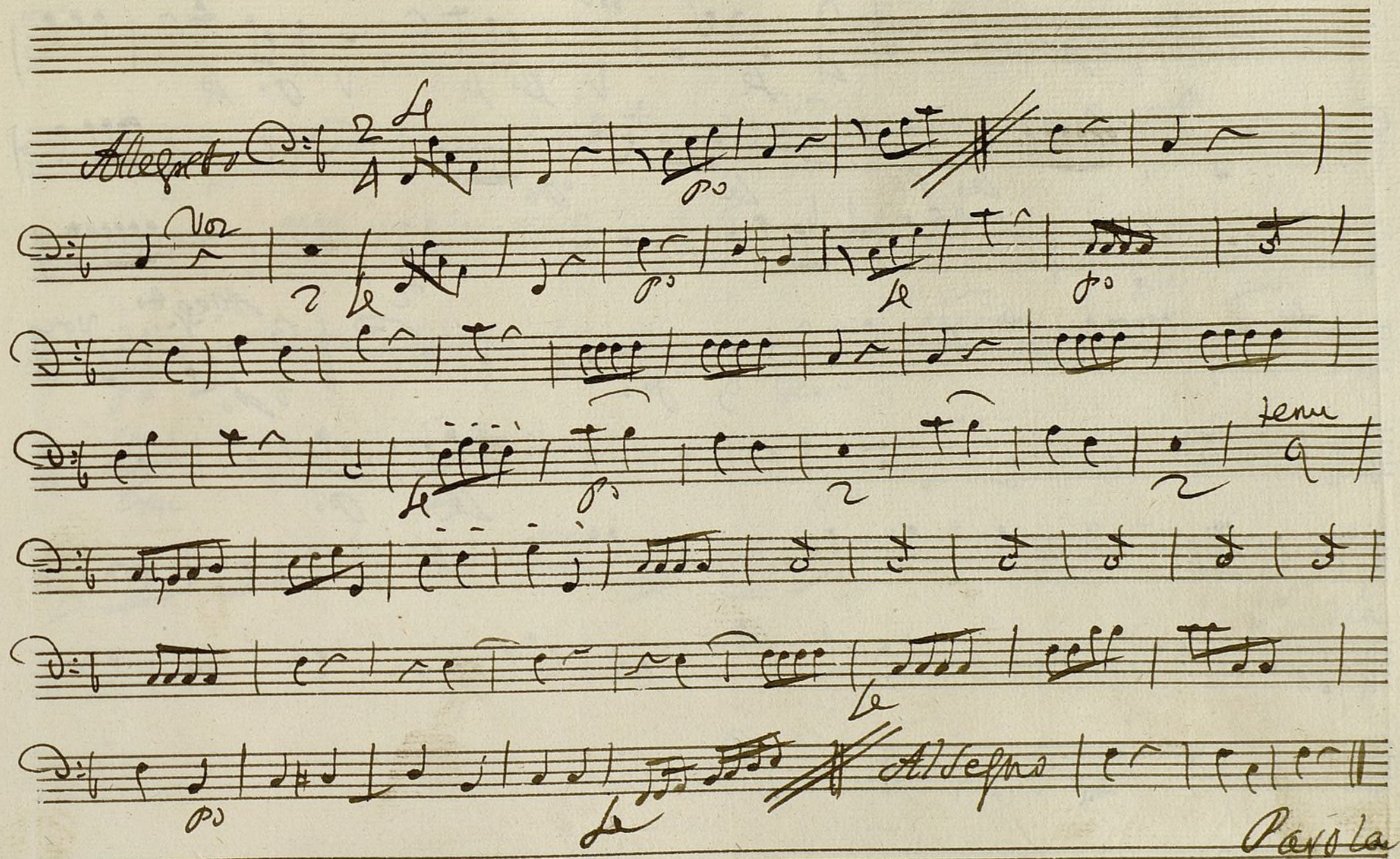
Allegro

le
p
le
p
le
p
Parola

Handwritten musical score on six staves. The first staff begins with the tempo marking *Allegro* and a common time signature *c*. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Dynamic markings like *le* and *p^o* are present throughout the score. The piece concludes with a double bar line on the sixth staff.

Parvata

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *Allegretto* and the time signature $\frac{2}{4}$. The score concludes with the tempo marking *Adesno* and the word *Parola*.



Allegro poco $\text{C} = \text{Bb}$ $\frac{3}{4}$ *vor*

Parola

Allegro poco *vo*

p

p

cresc.

p

Parola

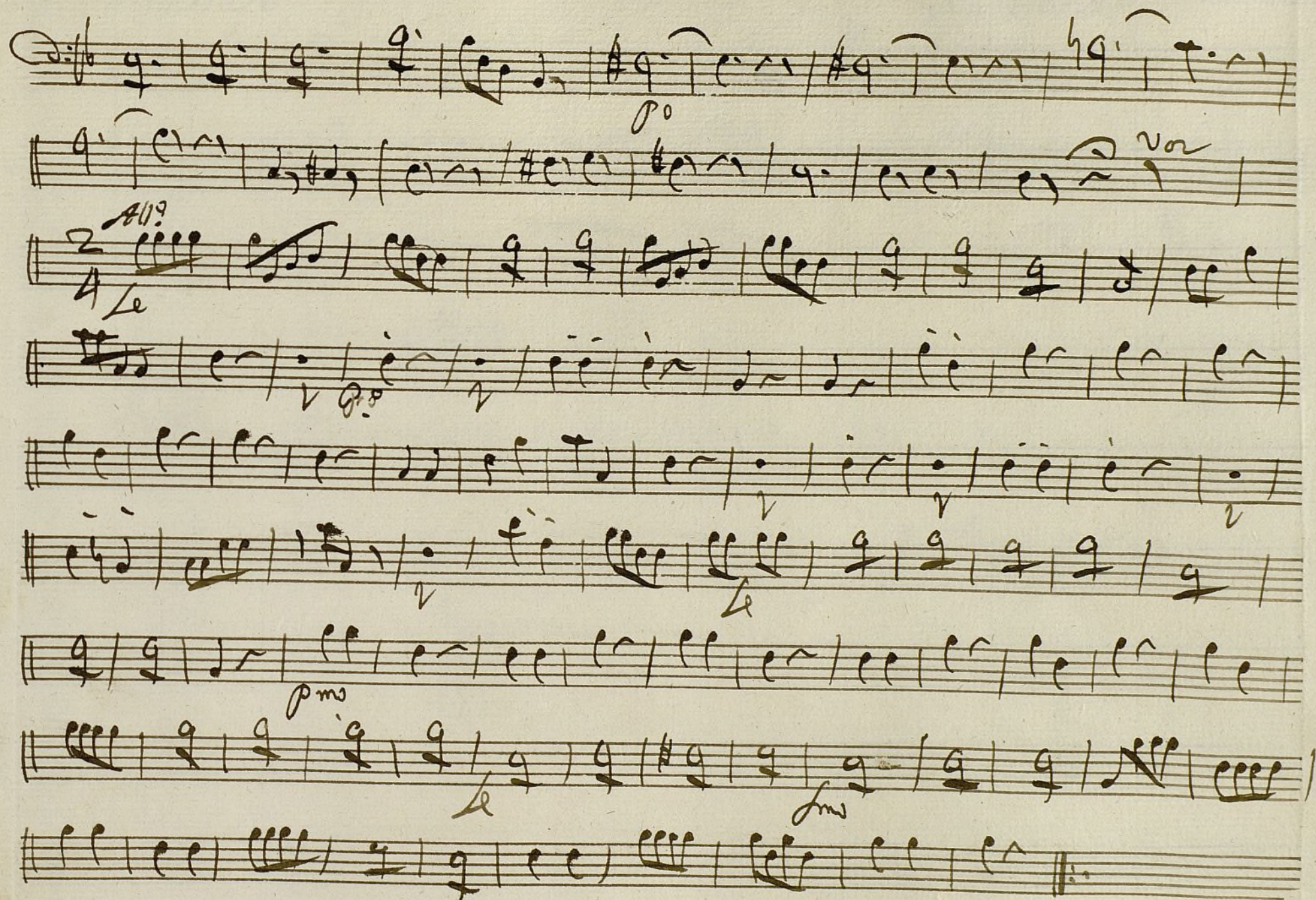
Allegro poco $\text{C} \flat \flat$ 3/4 *von* *p^o*

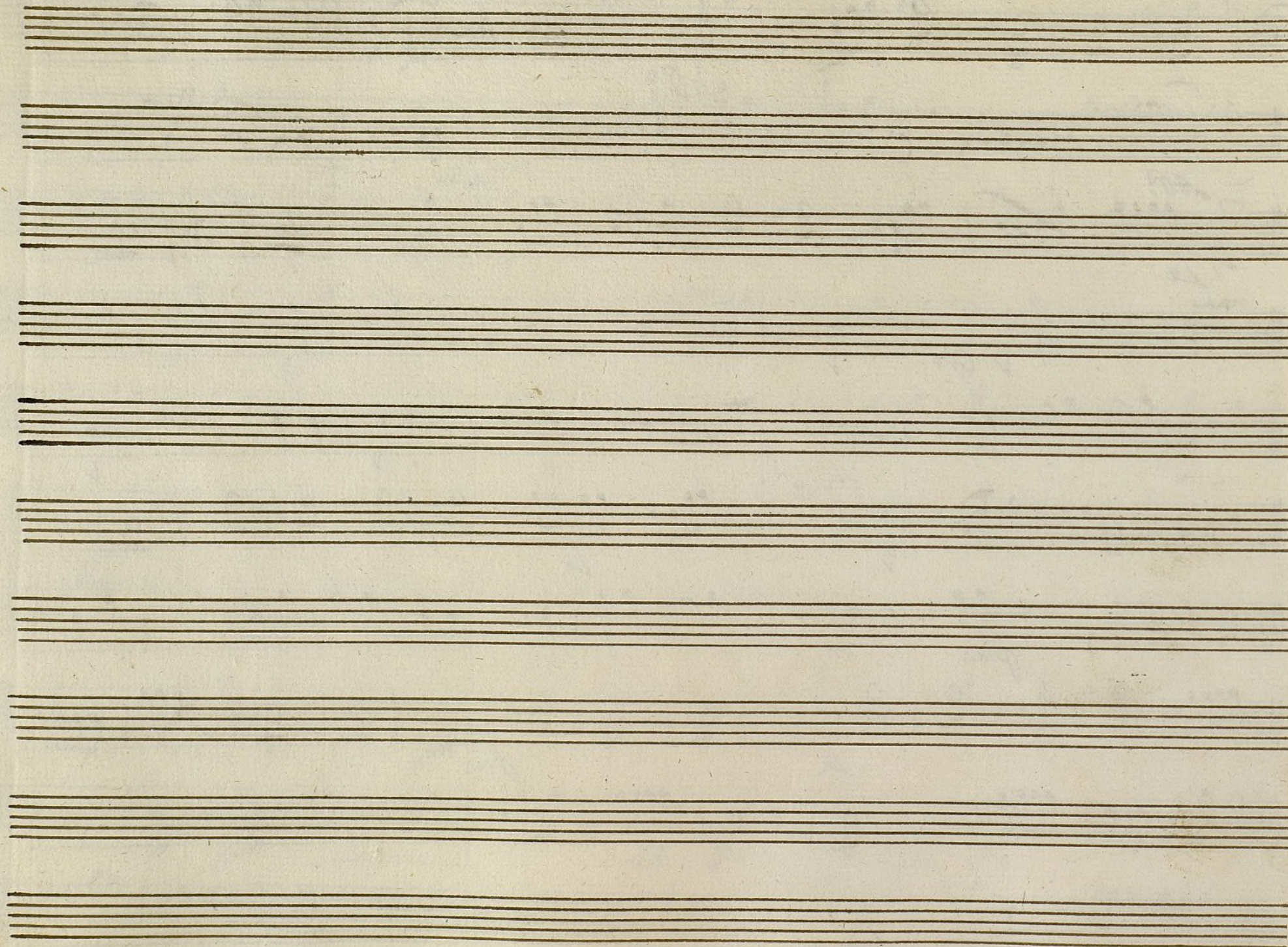
Allegro $\text{C} \flat \flat$ 3/8 *von* *p^o*

Parola

final *Allegro* $\text{C} \flat \flat$ 6/8 *von* *p^o*

p^o *p^o* *p^o* *p^o*





Contravaso;

Conadilla a duo;

La Inconitante

Musicales

Mus 109-3

Allegretto $\text{C}:\sharp 3/4$

$\text{C}:\sharp$

$\text{C}:\sharp$

$\text{C}:\sharp$

$\text{C}:\sharp$

$\text{C}:\sharp$

$\text{C}:\sharp$

Parola
Valse

Handwritten musical score for 'Allegretto' in 2/4 time. The score consists of eight staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '2/4'. The music is written in a single melodic line with various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score includes several measures of rests and some measures with multiple notes beamed together. The final staff ends with the word 'Parola' and a double bar line.

Allegro poco *Orb* *no* *po* *deu* *le* *le* *le* *Parola*

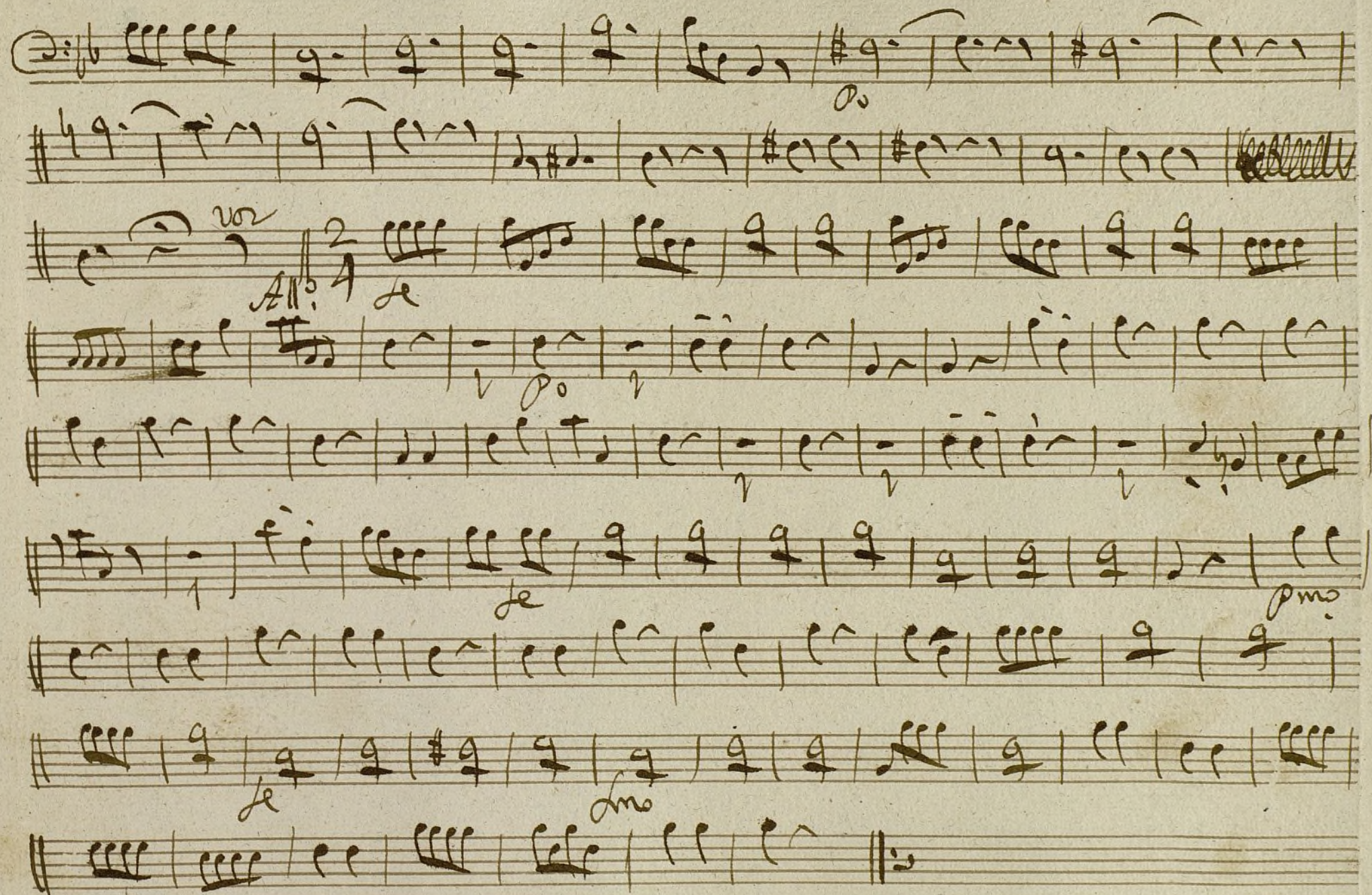
The musical score is written on five staves. The first staff begins with the tempo marking 'Allegro poco' and the time signature 'Orb'. The notation includes various note values, rests, and dynamic markings. The word 'Parola' is written at the end of the first staff. The second staff contains the word 'no'. The third staff contains the word 'po'. The fourth staff contains the word 'deu'. The fifth staff contains the word 'le'. The sixth staff contains the word 'le'. The seventh staff contains the word 'le'. The eighth staff contains the word 'Parola'.

All. poco $\text{C} \flat$ $\frac{3}{4}$ ~~se~~ *vor* *le* *p^o*

Alleg^{ro} $\frac{3}{8}$ *vor* *le* *p^o* *le* *p^o*

Parola

final *Allegro* $\text{C} \flat$ $\frac{6}{8}$ *vor* *le* *p^o* *le* *p^o* *le* *p^o* *le* *p^o*



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