

Leg.^o 18

Mus 173-9

t

Ton.^a d A

La Incognita

Del Sr. Laserna

año 1807

Salon Corto consillas y Puerta transitable ala dexe ch'a

ala mitad del Vitornelo salen co mucho misterio Eusevio

Acuña y cristiani este con una Esquela en la mano

All.^o

Acuña

Eurevio es ta mos
es ta mos

Cristiani

Acuña

Cristiani

so los si *Eur.º* es cu cha al gu no no
so los es cu cha al gu no

Acuña

Cristiani pues me di te mos las cir cuns tan cias

Eur.º

Pues me di te mos las cir cuns tan cias

Handwritten musical score for two voices and basso continuo. The top system consists of five staves. The first two staves are for voices, and the bottom three are for the basso continuo. The lyrics are written below the staves. The music is in a single system with a repeat sign at the end.

las cir cuns tancias dees te pa pel
que tal re
las cir cuns tan cias dees te pa pel
que tal re

Handwritten musical score for two voices and basso continuo. The bottom system consists of five staves. The first two staves are for voices, and the bottom three are for the basso continuo. The lyrics are written below the staves. The music is in a single system with a repeat sign at the end.

que tal re sex ba seen cargaen el que tal re
sex ba seen cargaen el
sex ba seen carga en el que tal re

Handwritten musical score for two voices, first system. The notation is on two staves. The lyrics are written below the notes.

ser baseen car paen el seen car paen el

ser ba seen car paen el seen car paen el

Handwritten musical score for two voices, second system. The notation is on two staves. The lyrics are written below the notes.

es fe me

es fe me

Handwritten musical score for two voices, likely a duet. The notation is in a single system with two staves. The lyrics are in Spanish. The first staff begins with the lyrics "ni no" and "a bre leal pun to". The second staff begins with the lyrics "ni no" and "a bre leal pun to". The third staff begins with the lyrics "mas siel mi si bo en dona". The fourth staff begins with the lyrics "mas siel mi si bo en dona ti bo". The notation includes various musical symbols such as notes, rests, and bar lines.

ni no a bre leal pun to

ni no a bre leal pun to

mas siel mi si bo en dona

mas siel mi si bo en dona ti bo

Handwritten musical score for two voices, first system. The music is written on four staves. The lyrics are: *ti bo en do na ti vo vie nea pa xar* on the first staff, and *en do na ti vo vie nea pa xar* on the third staff. The notation includes various note values and rests.

ti bo en do na ti vo vie nea pa xar
en do na ti vo vie nea pa xar

Handwritten musical score for two voices, second system. The music is written on four staves. The lyrics are: *ba lien te char co se lle va ra* on the first staff, *ba lien te char co se lle ba ra* on the second staff, and *ba lien te char co se lle ba ra* on the third staff. The notation includes various note values and rests.

ba lien te char co se lle va ra
ba lien te char co se lle ba ra
ba lien te char co se lle ba ra

va lien te cha sco se lle va ra se lle va ra

va lien te cha sco se lle va ra se lle va ra

ef

The first system of the musical score consists of four staves. The top two staves are for vocal parts, with lyrics written below them. The bottom two staves are for piano accompaniment. The lyrics are 'va lien te cha sco se lle va ra se lle va ra'. The piano part includes a dynamic marking 'ef' (effort) under the second measure.

Versos

The second system of the musical score consists of four staves. The top three staves are empty, while the bottom staff contains musical notation. The word 'Versos' is written above the bottom staff. The system ends with a double bar line and a repeat sign.

Acuña... Pero como ha sido el lance

Cristiani... estaba yo esta mañana

en mi quarto, quando veo

entrar una vieja, vaia

¡pero q^d vieja, una vieja

de piel negra y arrugada

con los ojillos de chuchó

una boquita de aquarta,

y las narices lo mismo

que el mango de una Guitarra

Eus^o... bella pintura

Cristiani... Limpiose

el tabaco y mesurada

en tre unos golpes de tor

y con la voz de carraca

entregandome un papel

medijo aques tas palabras

Caballero si lo sois

una desvalida dama

me manda q^d con reserva

os entregue aquesta carta;

replicarla quise, y ella

arrojandome ala cara

con un terrible estornudo

una inundacion de babas

tomò al punto la escalera

[Ymitando la vieja]

Entanto q' yo trataba
de repararme del susto
de tempestad tan extraña
asi ha sido le. por de
ya la verdad me hallo en arrias
queno espexo cosa buena
delas venerables Canas.
de la portadora, pues
sin reconocer la causa
siempre he tenido alas viejas
una antipatia inata

Acuña.. Yno abriste el papel
cristiani.. No, porq' con los tres trataba

asi dice el sobrescrito - - - - - leyendo
La desventurada Dama
A los Señores Cristiani
Acuña y fernandez

Eus.º... Vara aventura

Acuña.. a brele pues

Eus.º... Salgamos de dudas tantas - - - - - | le abre cristiani y lee

Cristiani - Señor Cristiani yo tengo

una Cosa Reservada... - - - - - dejando de leer

Malísimo - - - - -

Que tratar con vñed... - - - - - lee,

y con los q' habla

el sobrescrito, alas quatro

en punto, estaxe en su Casa
cite vmd asus Compañeros
y disimule me valga
de su favor, y aquí firma . . . (sin leer,
la incognita.

Acuña . . . vaya Dama
duende es sinduda

Cristiani . . . mejor.

como tenga buena cara
q' ami no me causan miedo
nunca los duendes con faldas

Acuña . . . un coche apaxado

Cristiani . . . Bueno; yes simon pintiparada . . . mixando a la
carra de una princesa y bentana
de Nobela

Eus.º . . . pero llaman . . . Lllaman

Acuña . . . si

Cristiani . . . y son las quatro, no hai duda

Acuña . . . pues ella sera sin falta
q' las Mugeres q' citan
son fieles a su palabra

Eus.º . . . voi a echar ami bolsillo
ciento y cincuenta laradas

Cristiani . . . El mio no necesita

semefante circunstancia
q' alas doce de la Noche

Eus.^o pueden q.^d darse en la Plaza . . . | llaman fuerte,
 buelbe a llamar
 Acuña - q.^d hade hacer
 si no la abres, tu cachara
 es la q.^d admiro
 Cristiani.. Ya voi
 bien podeis entrar madama
 Acuña - no es malo el aire
 Cristiani - - Seguro
 como no pare en borrarca . . . | Ella hace señas q.^d se acerquen,
 quenor acerquemos bueno . . . | ella hace cortina,
 al menos es bien criada . . . | señalando alas sillas,
 sillas, sientese vmd, no . . . | las reusa y les hace señas
 pues seria cosa rara
 q.^d se sentasen los hombres
 estando de pie las Damas . . . | hasta q.^d se sienten,
 Ya obedecemos . . . | se sientan ellos,
 Acuña - por Dios
 descubrase vmd la cara . . . | señas q.^d no,
 Cristiani - tal vez de tras de aquel belo
 habra oculta una tarasca . . . | Da un Papel a Cristiani,
 otro billete, mui bueno
 sin duda la tal muchacha
 esta en alguna oficina

abre, y sale ella con
 Mantilla y Barquiña
 tapada

pues tanto en papeles trata señas q^e lea
que lea mor al instante . . . abre y lee
señores toda mi instancia
se reduce aq^u su influjo
en esta ocasion me valga
quiero cantar con vms
y deseazia . . .

Levantandore,

basta
Compañera

Lor 2 . . . Compañera. (Lor 3) Hable vnted . . . [Queno ,

crisiani No quiere, Yara
aventura ser Muger
y callar

Acuña . . . con q^e vmd no habla . . . [Queno ,

Ell^o . . . y canta vnted Quesi

crisiani . . . si, sin letra

sera con talara lara [señas q^e lea . ,

que siga el papel mui bien

y no hablare vna palabra . . . leyendo

si vntedes antes no ofrecen

proteger me . . .

deja de leer

eso esperabas

concedido

Lor 3 . . . concedido

Acuña . . . descubrase vmd la cara

y veamos eson oson
Eusebio - - - - - hable vmd puer descubriendone
Ella - - - - - muchas gracias - - -
que ya desecho el temor
Los 3 - - - - - Mariguila
Cristiani - - - - - buena Maulla
q' chasco no has pegado
Acuña - - - - - conque en fin toda la instancia
el cantar
Ella - - - - - precisa mente
Acuña - - - - - pero esfuerza q' antes haga
un examen para ver
como te explicas
Cristiani - - - - - sea Aña, Rondo, boleras, el Polo
el fandango, o la Fianza
Ella - - - - - sea lo primero
Los 3 - - - - - mui bien
Cristiani - - - - - silencio mientras q' canta.

^{fu}
canel Aña

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish and appear to be a traditional song, possibly a villaneta or a similar form. The notation is in a historical style, with a key signature of one flat (B-flat) and a common time signature (C). The score is written on five staves, with the first three staves representing the vocal line and the last two staves representing the piano accompaniment. The lyrics are written below the notes, with some words in italics. The paper is aged and shows some staining.

Acuña
mea quis ta do ciex ta
men te de ja ya la cor te dad de ja ya de... ja
fe
Ella
Noes po si bleen talmo
ya la cor te dad la cor te dad
fe

men to a ji ta da yo me sien to a - - gi

ta da yo me sien to y no a ciex to a res pi rar

a res pi rar Eusebio

Ce seel

Handwritten musical score for the first system. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: *miedo ce seel sus to la fa ti ga Yel dis gus to ce seel*. The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a series of eighth-note chords in the right hand and a simple bass line in the left hand.

Handwritten musical score for the second system. The vocal line continues with the lyrics: *mie do ce seel sus to por q^e no ai q^e re ce lar no no no no*. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

Handwritten musical score for the third system. The vocal line concludes the phrase with the lyrics: *por - que no ay q^e re ce lar no no no ay q^e re ce lar por - que*. The piano accompaniment provides harmonic support, ending with a final chord in the right hand and a sustained note in the left hand.

Ella
Ya mea ni moy ven tu ro sa re co
noai q^d re ce lar
nor co que di cho sa mi fox - - - tu na - - -
mi - fox tu na - - - al fin - al fin se

The musical score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand. The music features various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The paper is aged and shows some staining.

ra *cristiani*
la se ño ra da ma duende la se ño ra dama

duende me pa rece q^d ya en tien de me pa rece q^d ya en tien de la ahuja de mare

ar - - la a hu ja de ma re ar - - la a hu ja de mare
est

ma All.^o Ella

Acuña o mo mento fe liz ya pa ci ble de una union ver da de ra i cons

ar Eusebio o mo mento fe liz ya pa ci ble de una union ver da de ra i cons

o mo mento fe liz ya pa ci ble de una union ver da de ra i con

ma All.^o

tan te me pa ze ce q^o des dees teins tan te go za re mo de pu ra a mis

me pa ze ce que des dees teins tan te go za

tan te me pa ze ce q^o des dees teins tan te go za re mo de pu ra a mis

tan te me pa ze ce q^o des dees teins tan te go za

Handwritten musical score on aged paper, featuring ten staves of music with lyrics in Spanish. The lyrics are arranged in three systems, with the first system containing four staves and the second system containing six staves. The lyrics are: *tad go za re mor de pu xa a mis*, *re mor de pu xa a mis tad go za*, *tad go za re mor de pu xa a mis*, *re mor de pu xa a mis tad go za re mor de pu xa a mis*, *tad me pa re ce q^d des de es te ins tan te go za*, *tad me pa re ce q^d des de es te ins*, *tad me pa re ce q^d des de es te ins*. The music is written in a simple, handwritten style, with notes and rests clearly visible. The paper shows signs of age, including discoloration and wear at the edges.

re mor de pu ra a mis tad.

me pa re ce q' des dees teins tante

tante

tante

me pa re ce q' des dees teins tante

si q'ra re - - mor de

q'ra re mor de pu ra a mis tad.

q'ra re mor de pu ra a mis tad si'

Handwritten musical score on ten staves. The lyrics are written below the notes in a cursive script. The text is as follows:

pu xade pu raamis tad goza re mos goza re mos de pu raamis
goza re mos goza re mos de pu raamis
goza re mos goza re mos de pu raamis
tad de pu raamis tad
tad de pu raamis tad
tad de pu raamis tad

Coplas

Allegro

Ella

1ª di gaus ted a mi go mi o sin des

2ª es cucheus ted Com pa ñe ro Puer sin

3ª vi ted ve o quea lo gra do ser a

vi o di ga meus ted la bex dad di ga meus ted la ver

ce ro me pa re ceu te enver dad me pa re ceu teen ver
ma do Ya de cir le la ver dad ya de cir le la ver

dad

Como yohede ma ne jar me pa ra

dad

siel con se jo q^e me ha da do en tal

dad

comourted mea pa dxi na ra me pu

q^e lo grea gra dar como yohede ma ne jar me pa ra
ca so ser vi ra siel con se jo q^e mea da do en tal
die ra con so lar comous ted mea pa dxi na ra me pu

q^e lo grea gra dar
ca so ser vi ra
die ra con so lar

(Acuña) sien do
(Eusebio) el con
(Cristiani) hi ja

siempre se ño ri ta hu mil di ta no te niendo vani
se jo no es ma li to mas me di to que al re ver sea de to
mi a te en ga ñas te si pen sas te se me jan te ne ce
dad no te nien do va ní dad con los hom bres mui a
mar que al re ver sea de to mar por q^e so lo en su pro
dad se me jan te ne ce dad mi fa bor y mi di
ma ble mui a ma ble con las hem bras mui sa
be cho en su pro ue cho e se ha que ri do tra
ne xo y mi di ne xo co rren u na su ex tei

gar con las
tar e se
gual coxien

Allegro
2 mas

final

Ella se

All.

remui a pli ca da
e soes lo princi pal esoes lo princi pal lo princi
e soes lo princi pal e soes lo princi pal lo princi

pal
pal di vi so lavo nanza to does tranquili dad to do...

Yal pu bli co ren

Yal

es tran... qui li dad Yal pu bli co ren

di dos los qua tro agra de ci dos sa bre mos su pli

pu bli co ren di dos los qua tro agra de ci dos sa

di dos los qua tro agra de ci dos sa bre mos su pli

car sa q.^{te} me mi zen
que te mi zen siempre
car sa q.^{te} te mi zen siem pre
Car sa viremos supli car q.^{te} te mi zen siem pre
siem pre con a grado con a - - - - - gra doy con pie dad a - - - - -
siem pre con a grado con a gradoy con pie dad
siem pre con a grado con a gradoy con pie dad

Siempre

siempre

siempre

Con a

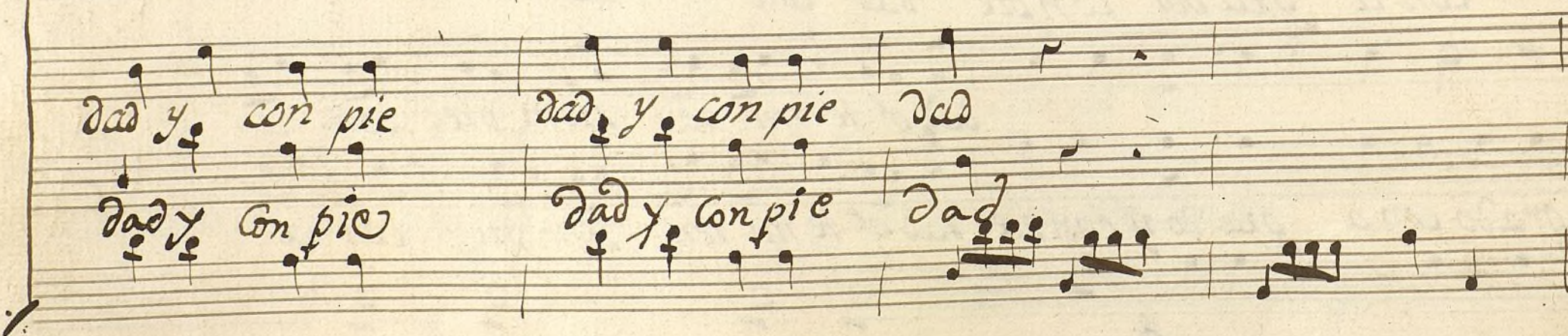
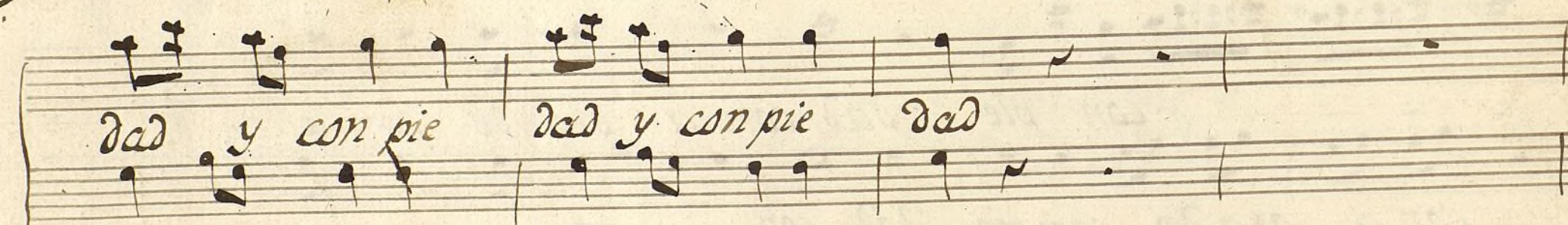
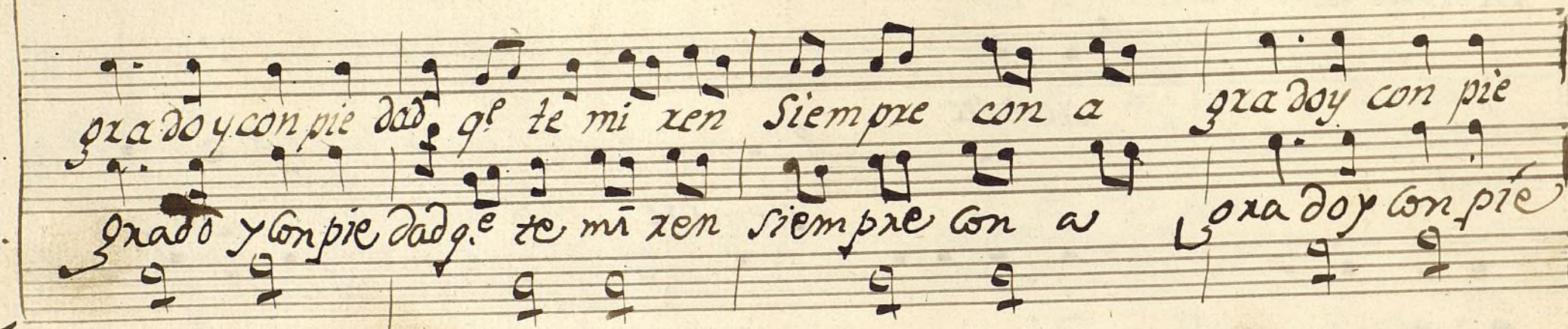
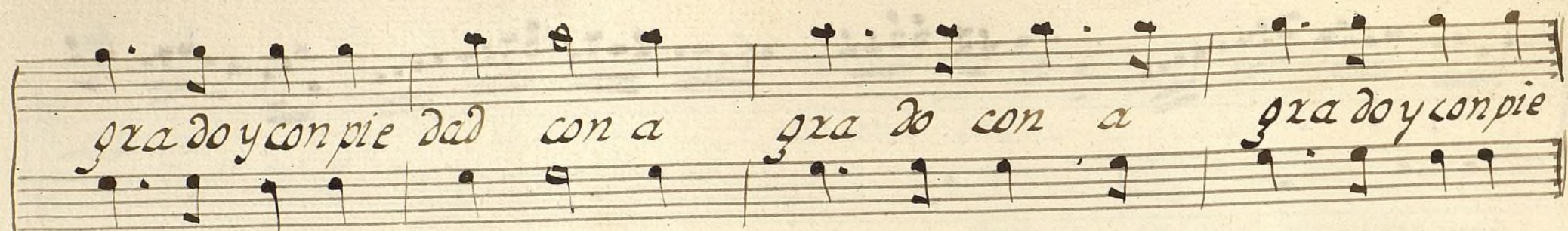
con pie dad con a gra do con a

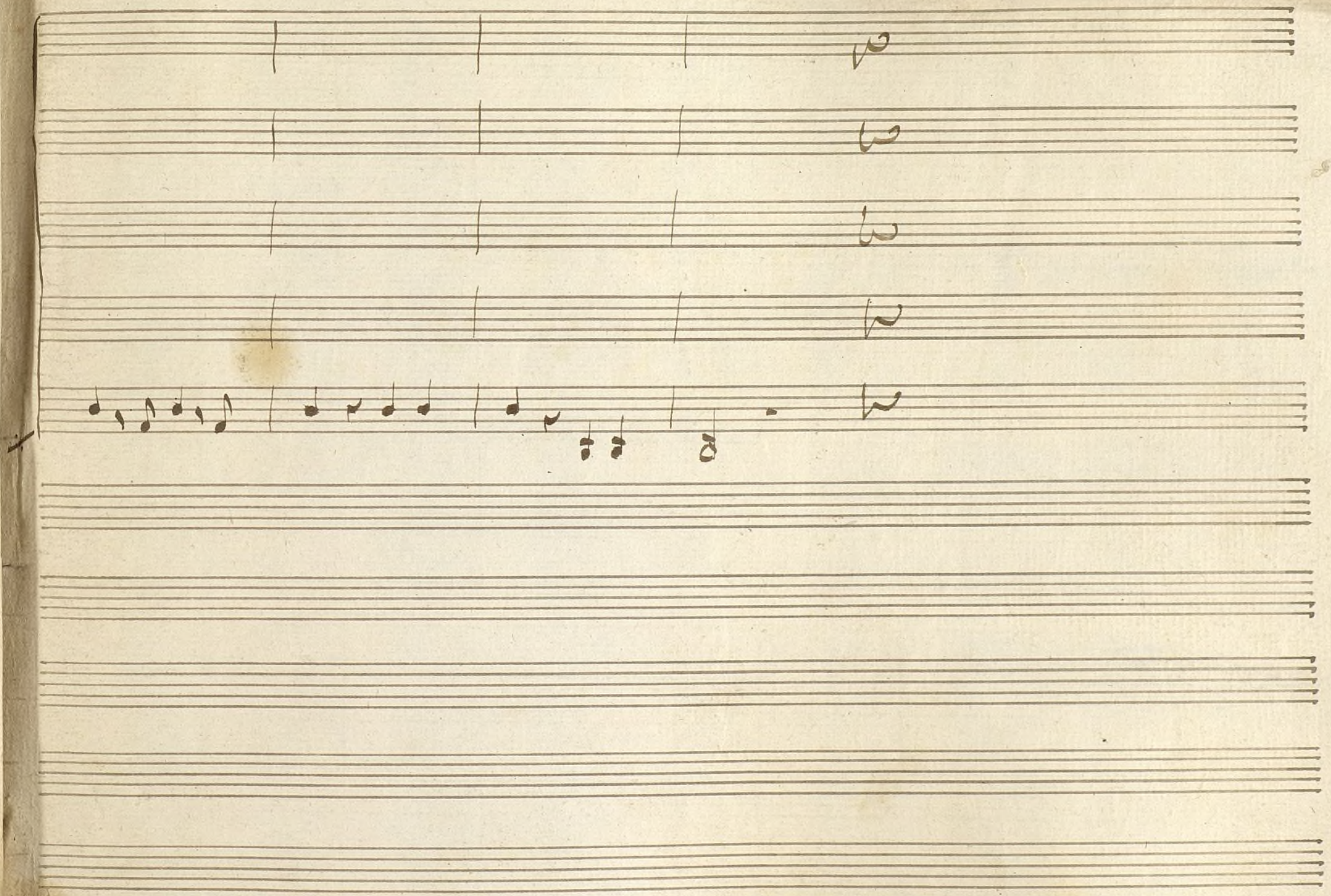
con a gra do con pie dad con

dad q' te mi ren siem pre con a

grado con a gra do y con pie dad q' te mi ren siem pre con a

fe





Ayuntamiento de Madrid

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Violin 3.^o p.l

ton.^a ã 4.^o

La Incognita

año de 1807

Handwritten musical score on ten staves. The first staff begins with the tempo marking *All.^o* and a treble clef. The music is written in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings including *fe*, *p.*, *rinf*, and *Allegro*. A double bar line is present on the fourth staff. The score concludes with the instruction *Segue Aria* written on a separate line of staves.



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The annotations include:

- crey* (first staff)
- fe* (first staff)
- mas All.^o* (third staff)
- fe* (third staff)
- fe* (fourth staff)
- fe* (fifth staff)
- fe* (sixth staff)
- fe* (seventh staff)
- fe* (eighth staff)
- fe* (ninth staff)
- fe* (tenth staff)
- 87* (tenth staff)

Coplas

All.^o Poco

Handwritten musical score for "Coplas" in 2/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking "All.^o Poco" is written above the first staff. The music is written in a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "ff" (fortissimo) and "p" (piano). The score concludes with a double bar line and the instruction "Al segno 2 may".

56

Final

All^o no Mucho

cresc

p

p

p

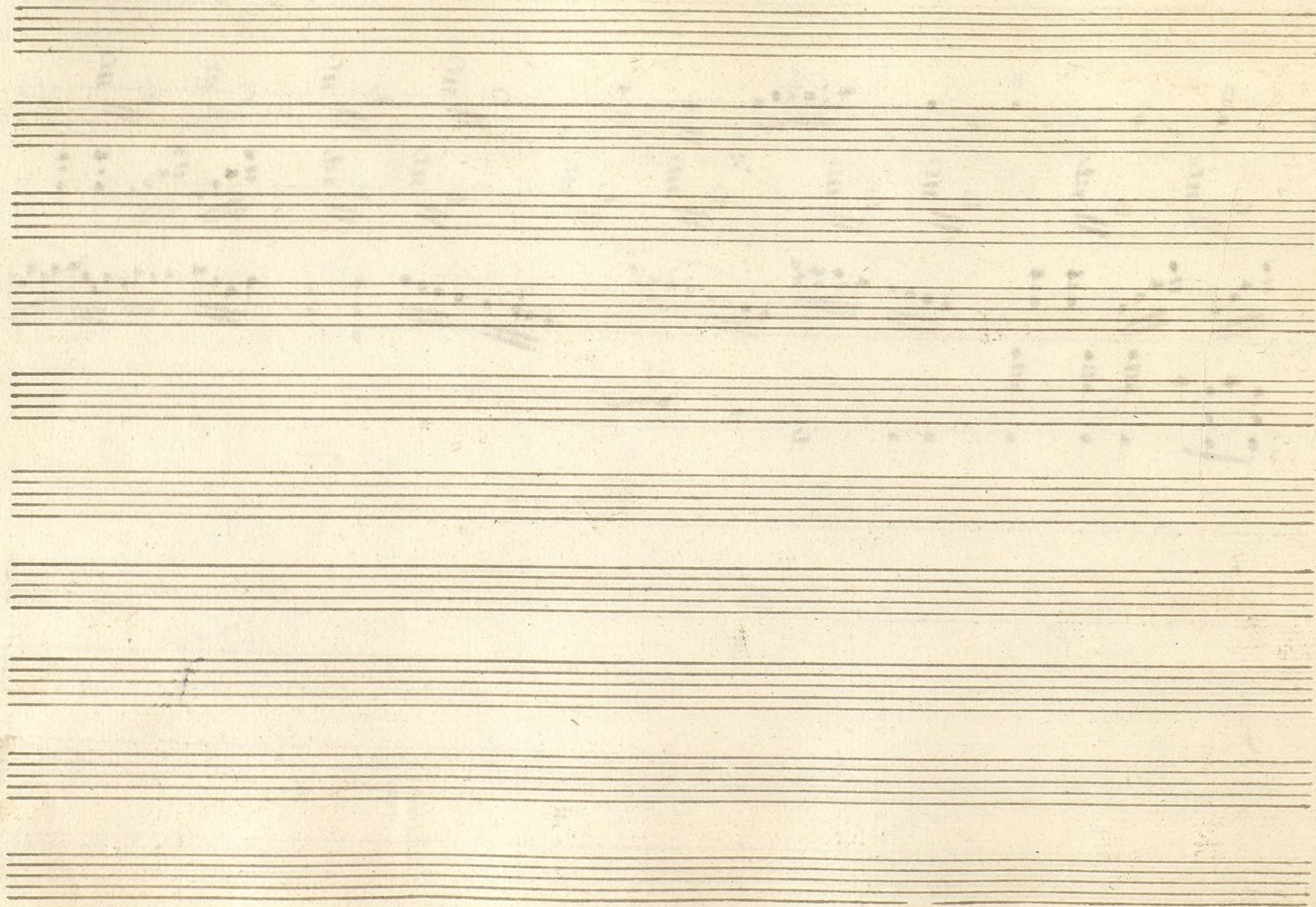
p

p

voz

p





Mus. 173-9

7

Violin 1.^o

Fon.^o a 4

La Incognita

All.^o

Allegro

Parola

Segue Aria

All.^o Moderato

The musical score consists of ten staves. The first staff begins with the tempo marking *All.^o Moderato*. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *cresc* (crescendo). The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some staining.



Coplas



Final

All.^o no Mucho

Cry





Mus 173-9

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Violin 2.º p.º

Ton.ª a A

La Incognita

Allegro 2/4

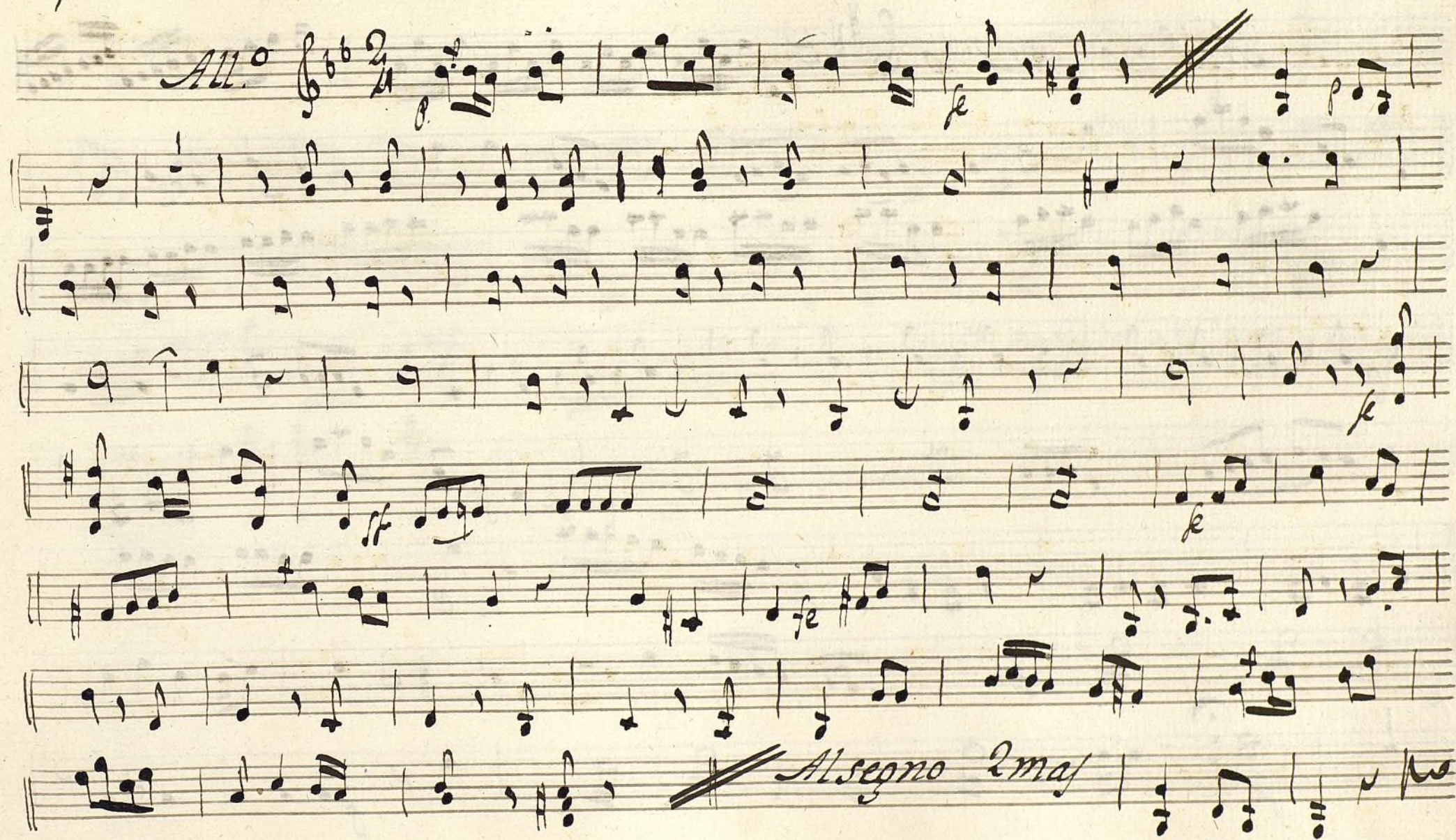
f *p* *fe*

Allegro *Parola*

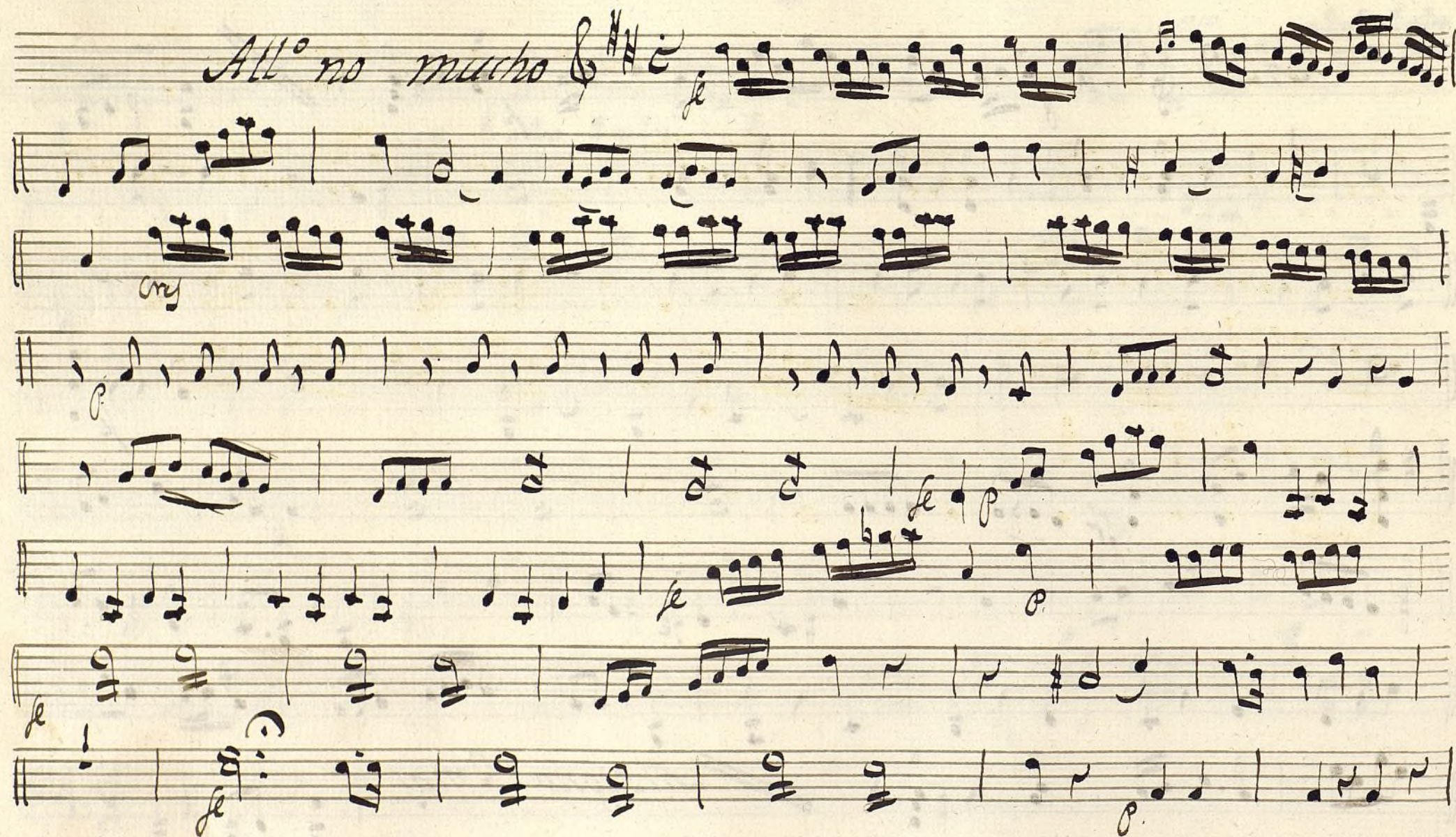
Sigue Aria

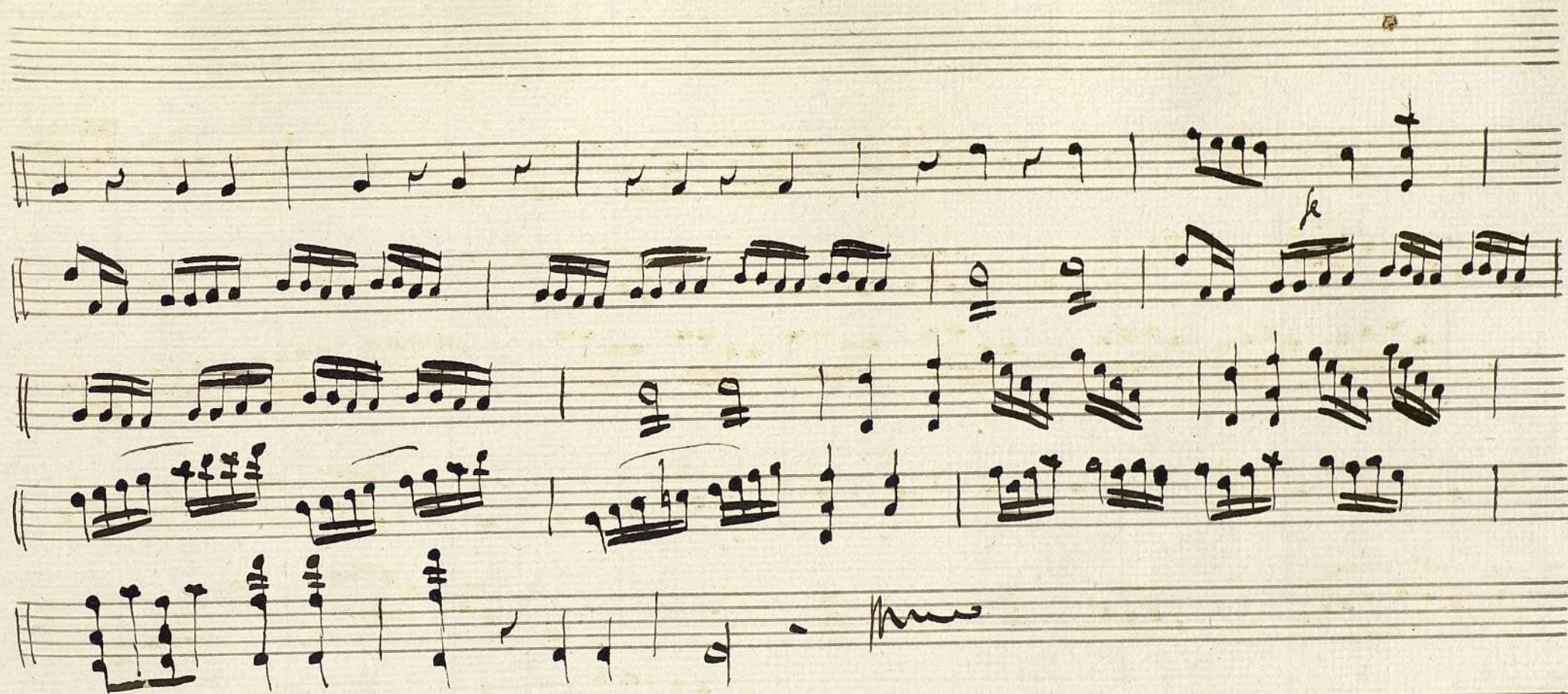


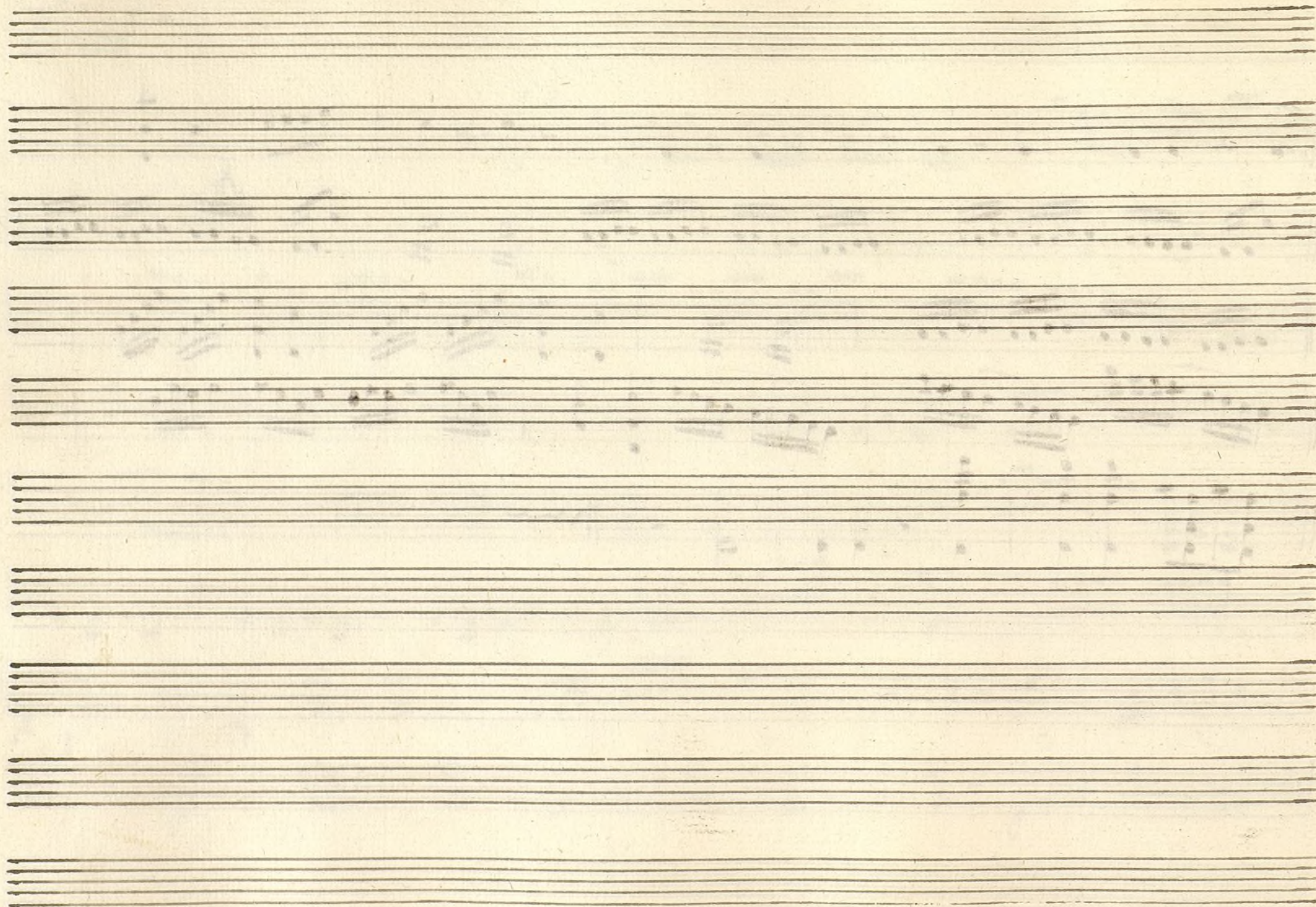
Coplas



Final







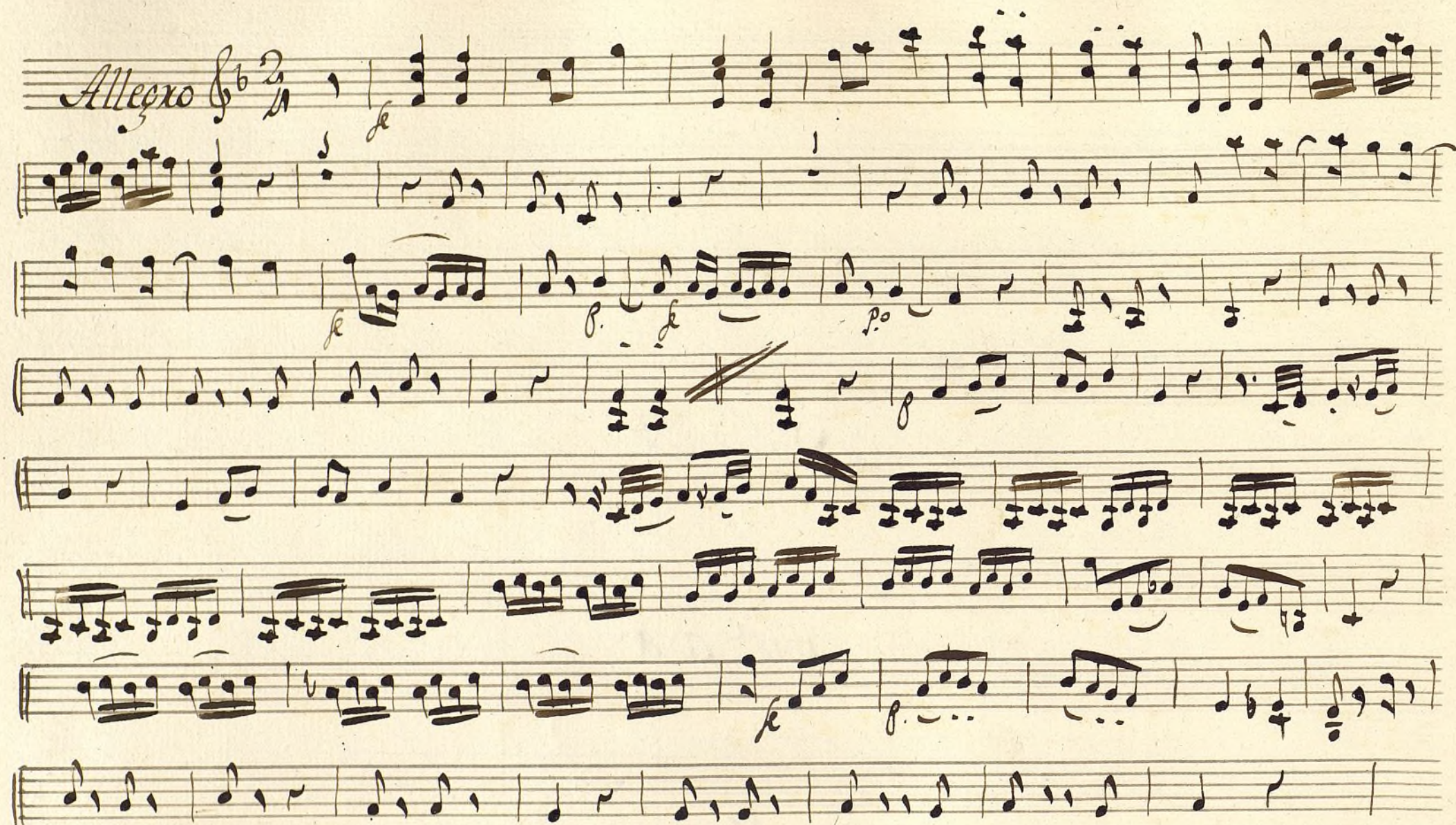
7

Violin 2^o

Ton^a a A

La Incognita

Allegro 2/4

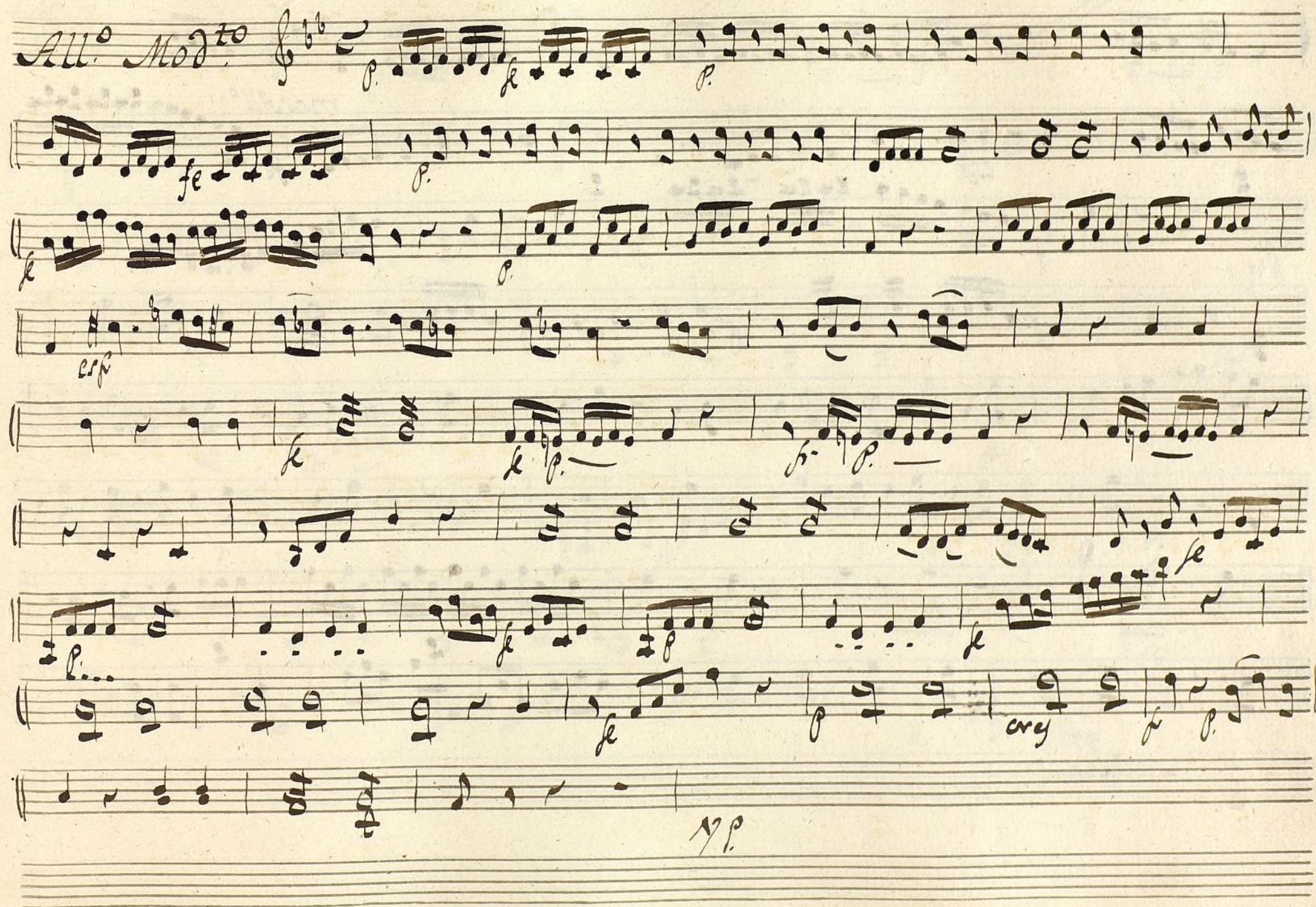


73

Allegro

Paxola

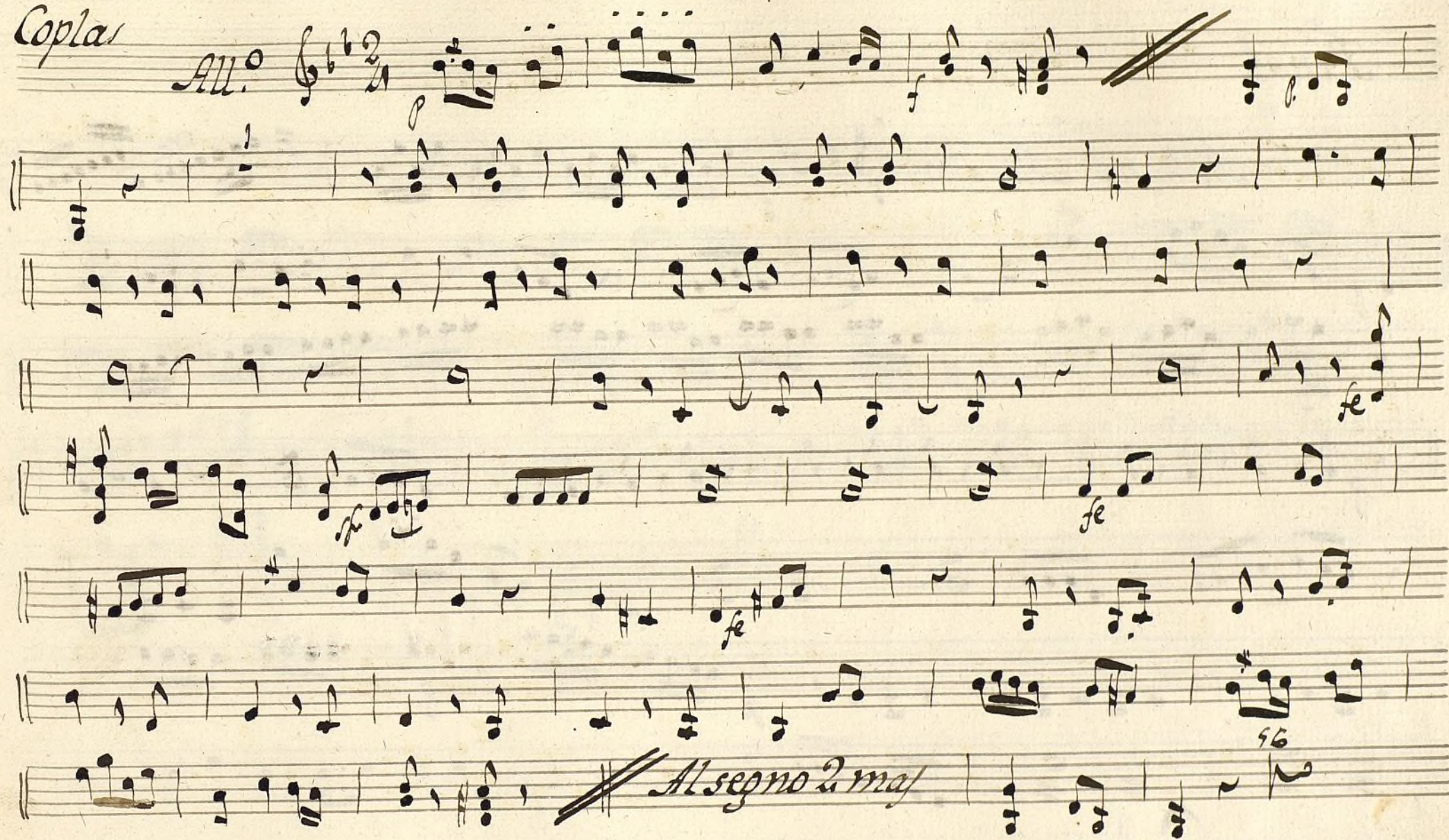
Sigue Aria





Coplas

Al.

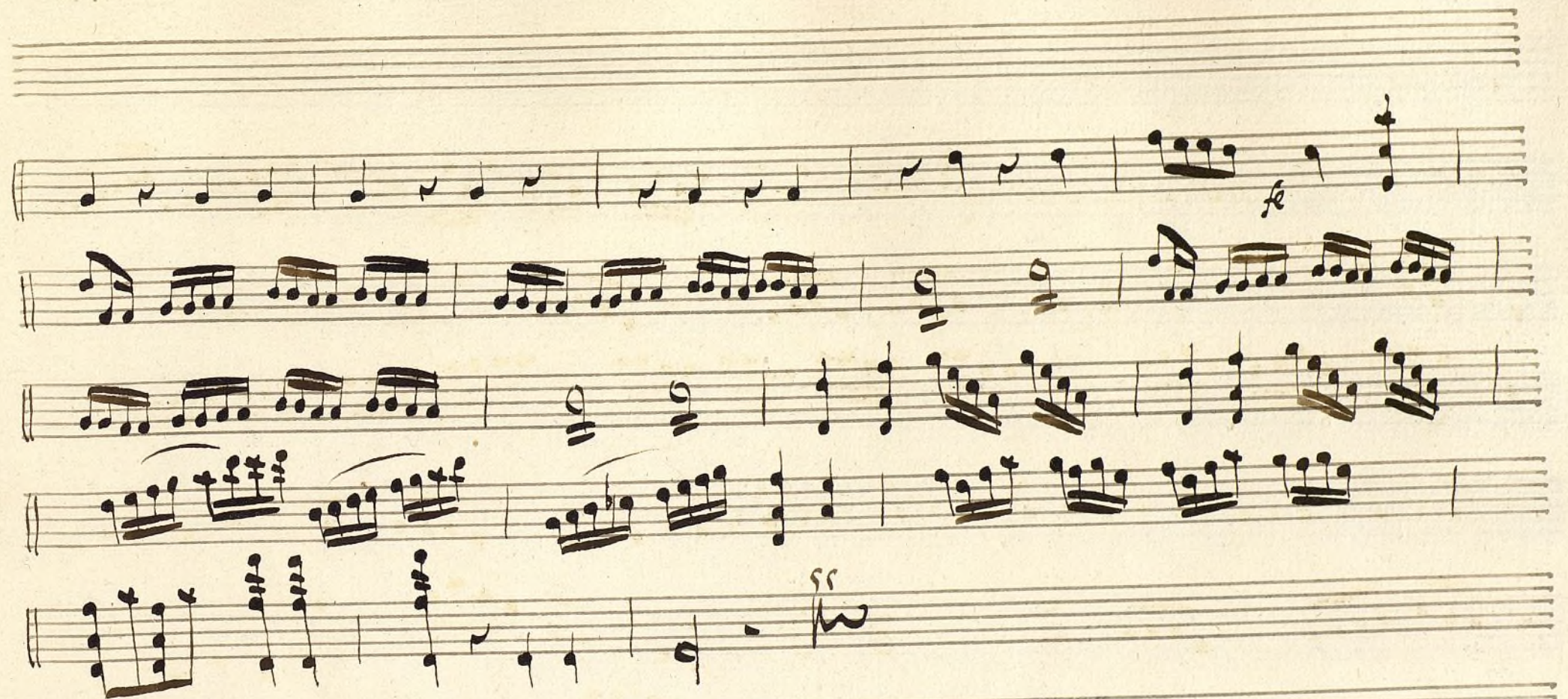


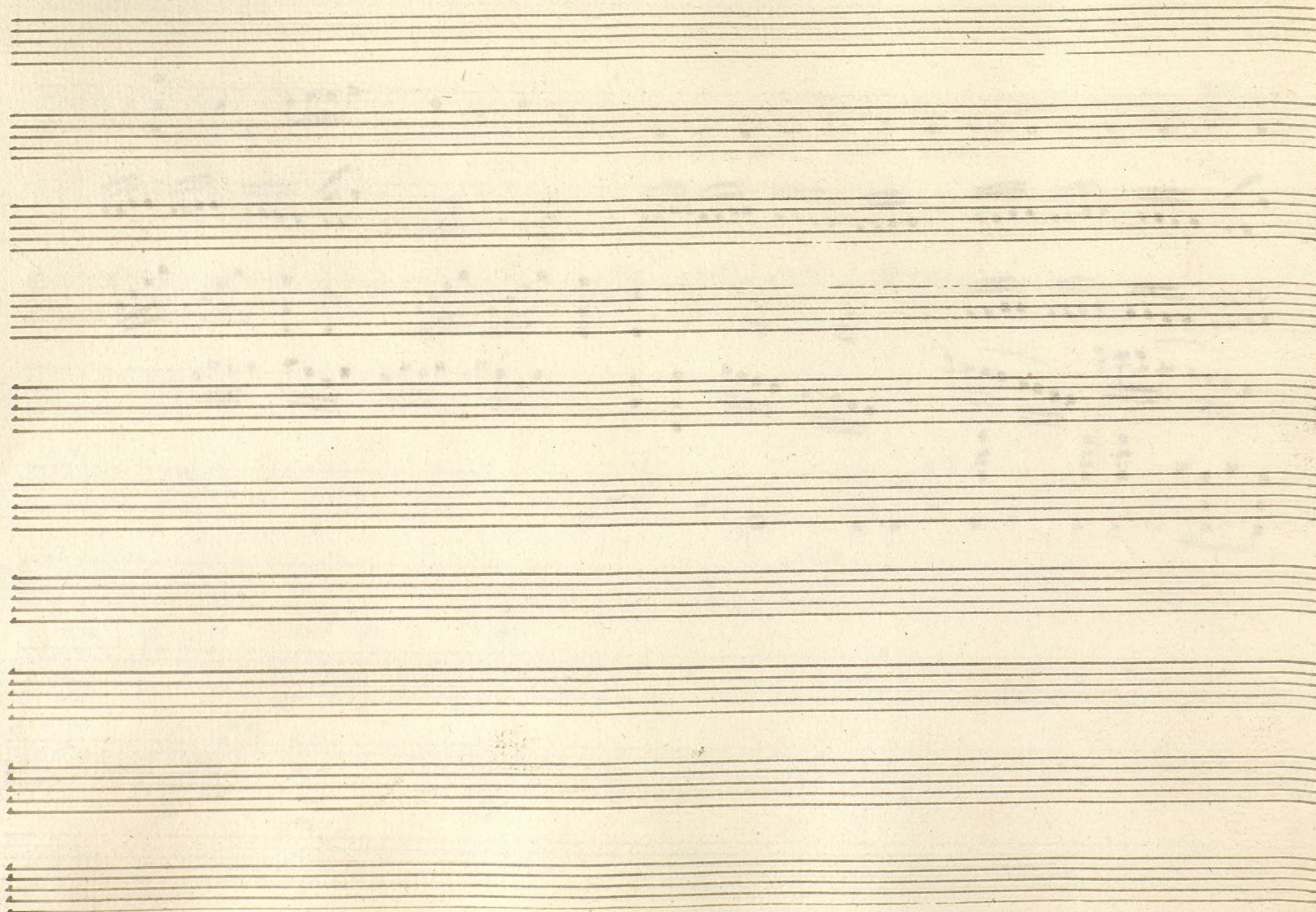
Final

All^o no Mucho

f

py





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7'

Violas

Ton.^a a 4

La Incognita

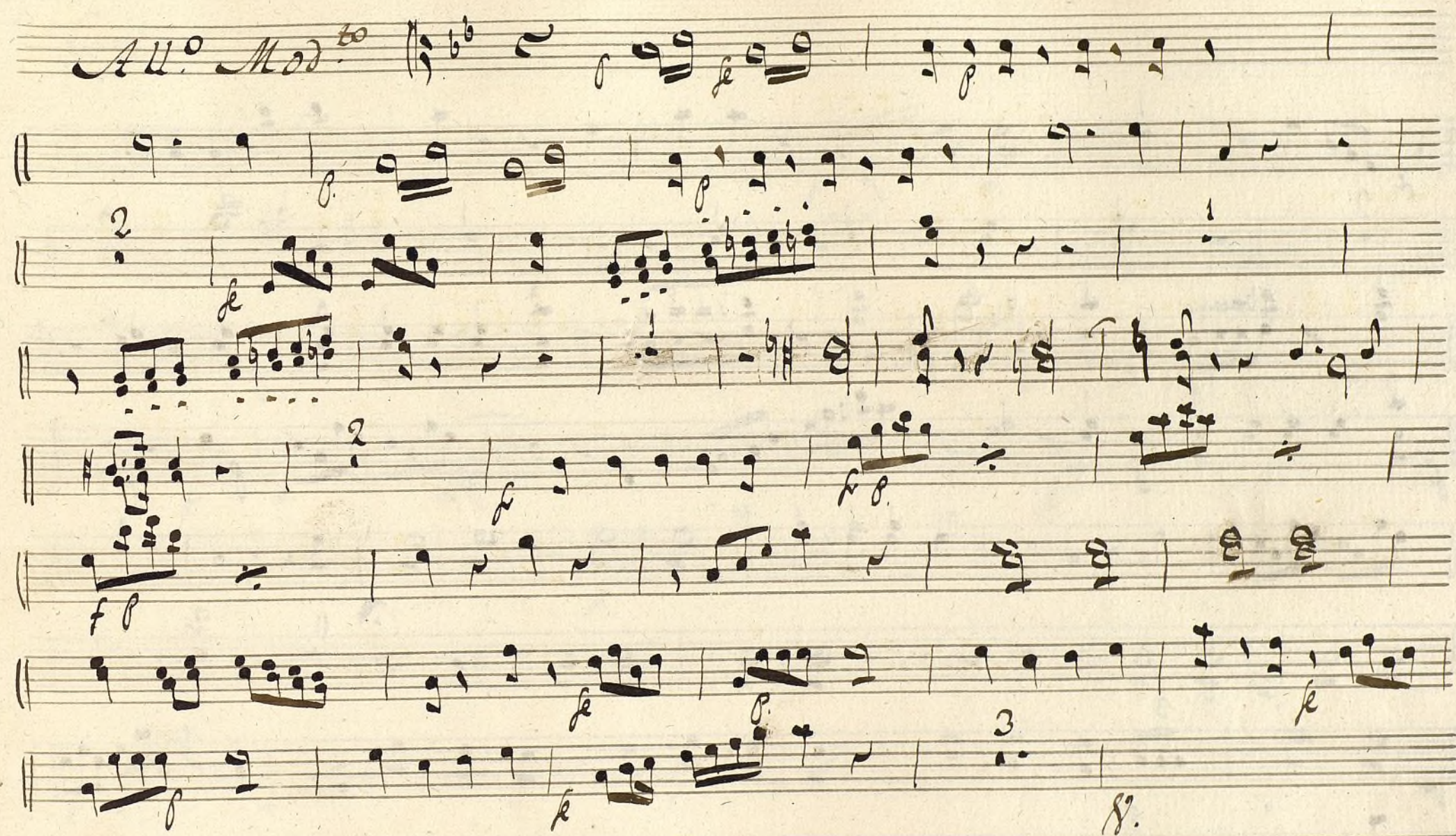
All.^o 2/4

Solo

Allegro 73

Verson

Sigue Aria





Coplas

All.^o 2/4

Allegro 2/4

56

Final

All^o no Mucho

The musical score is written on nine staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo 'All^o no Mucho' is written above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some markings that look like '4' and 's' above certain notes. The score ends with a double bar line on the ninth staff.



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Flauta 1.^a

Ton.^a a 4

La Incognita

Alleg.^o G major $\frac{3}{4}$

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Allegro

Parola

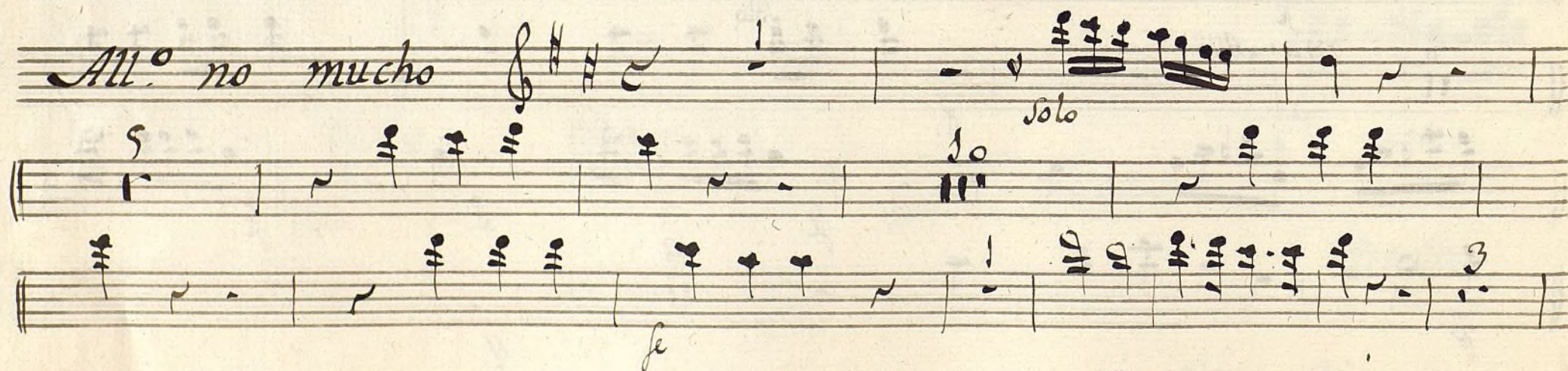
Segue Aria tacet

A handwritten musical score on aged paper, featuring ten staves of music. The title 'All° Mod° to' is written in a cursive hand at the top left. The key signature is one sharp (F#), indicating G major. The notation includes various musical symbols: notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p.' (piano) and 'f' (forte). There are also numerical markings like '11', '7', '3', '5', '8', and '11' placed above or below the staves, possibly indicating fingerings or measure counts. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts. The paper shows signs of age, including slight discoloration and some faint smudges.

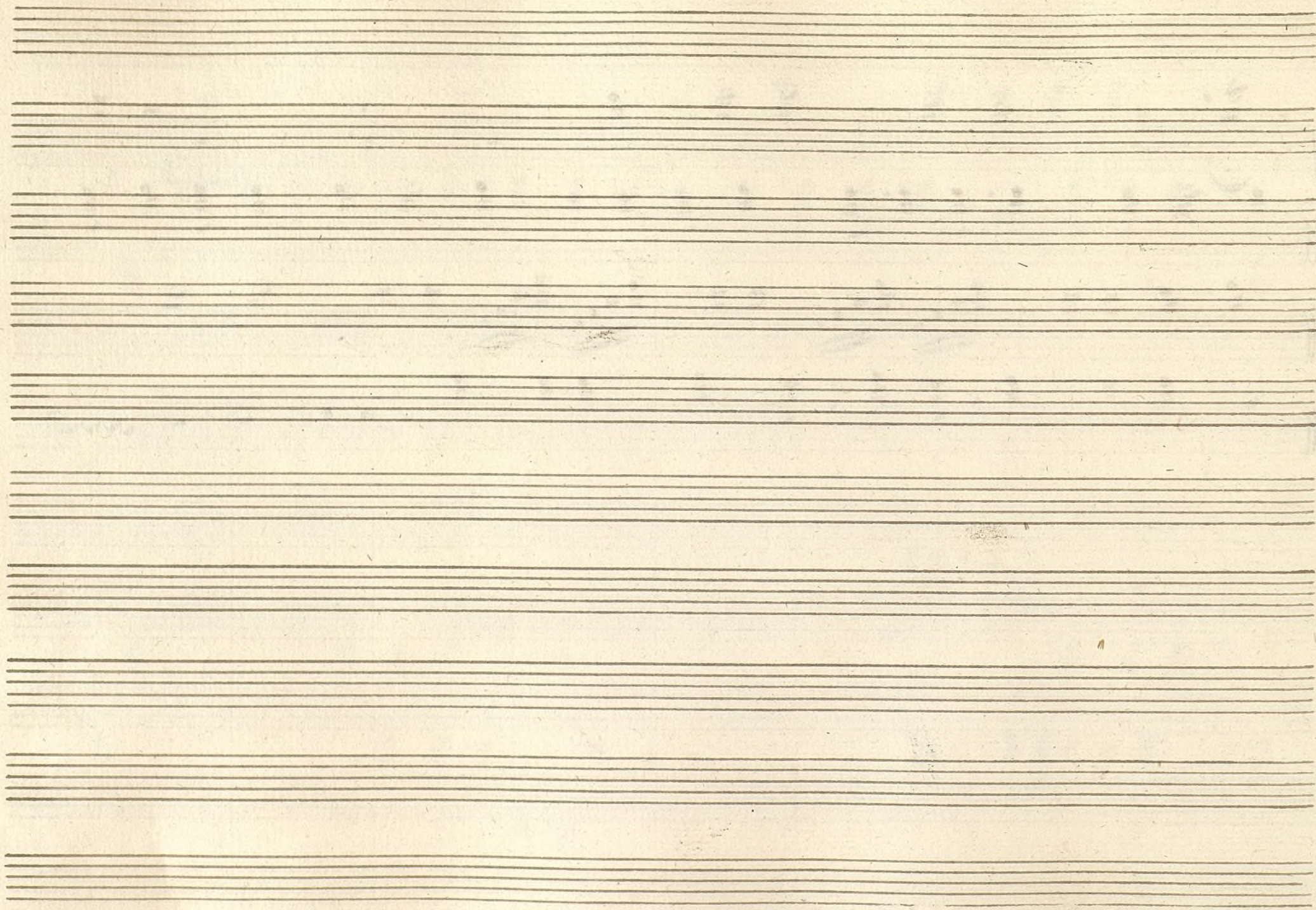


All.^o Facet.

Final







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Flauta 2^a

Ton^a à A

La Yncognita

Alleg.^{ro} 2/4

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Allegro

Parola

sigue Aria tacet

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo and mood are indicated as *All.^o Mod^{to}* at the beginning and *ma^s All.^o* later in the piece. The score is written in a single system across ten staves, with some staves containing multiple measures of music. The notation is in a style typical of 18th or 19th-century manuscript notation.



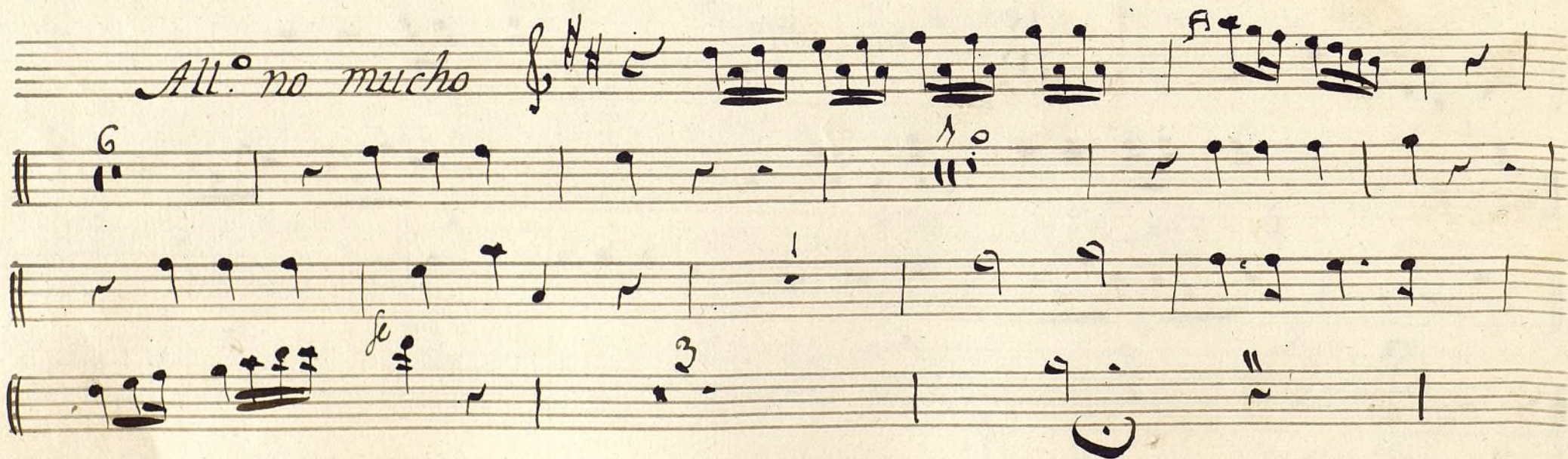
All.^o Mod^{to}

ma^s All.^o



All.^o Facet.

Final





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+

Oboe I.^o

Fon.^a ã A

La Incognita

All.^o $\text{G}\flat$ $\frac{2}{4}$ *fe* 12 8. 2 3 4 2 3 2

Allegro

73 *Parola*

Segue Aria

All.^o Mod^{to}

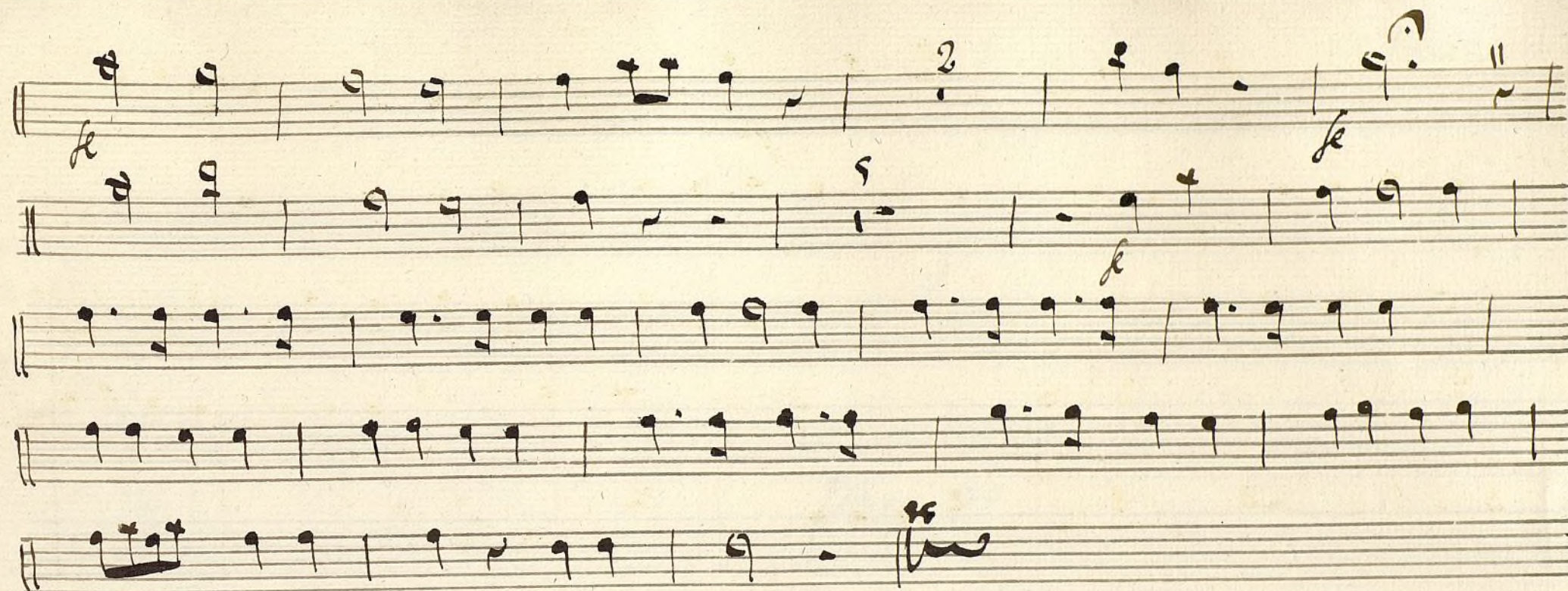
Handwritten musical score for a piece in 6/8 time, marked *All.^o Mod^{to}*. The score consists of eight staves. The first staff begins with a treble clef and a key signature of one flat. The music features various note values, rests, and dynamic markings such as *f* (forte) and *solo*. There are also articulation marks like *se*. The piece concludes with a double bar line on the eighth staff.

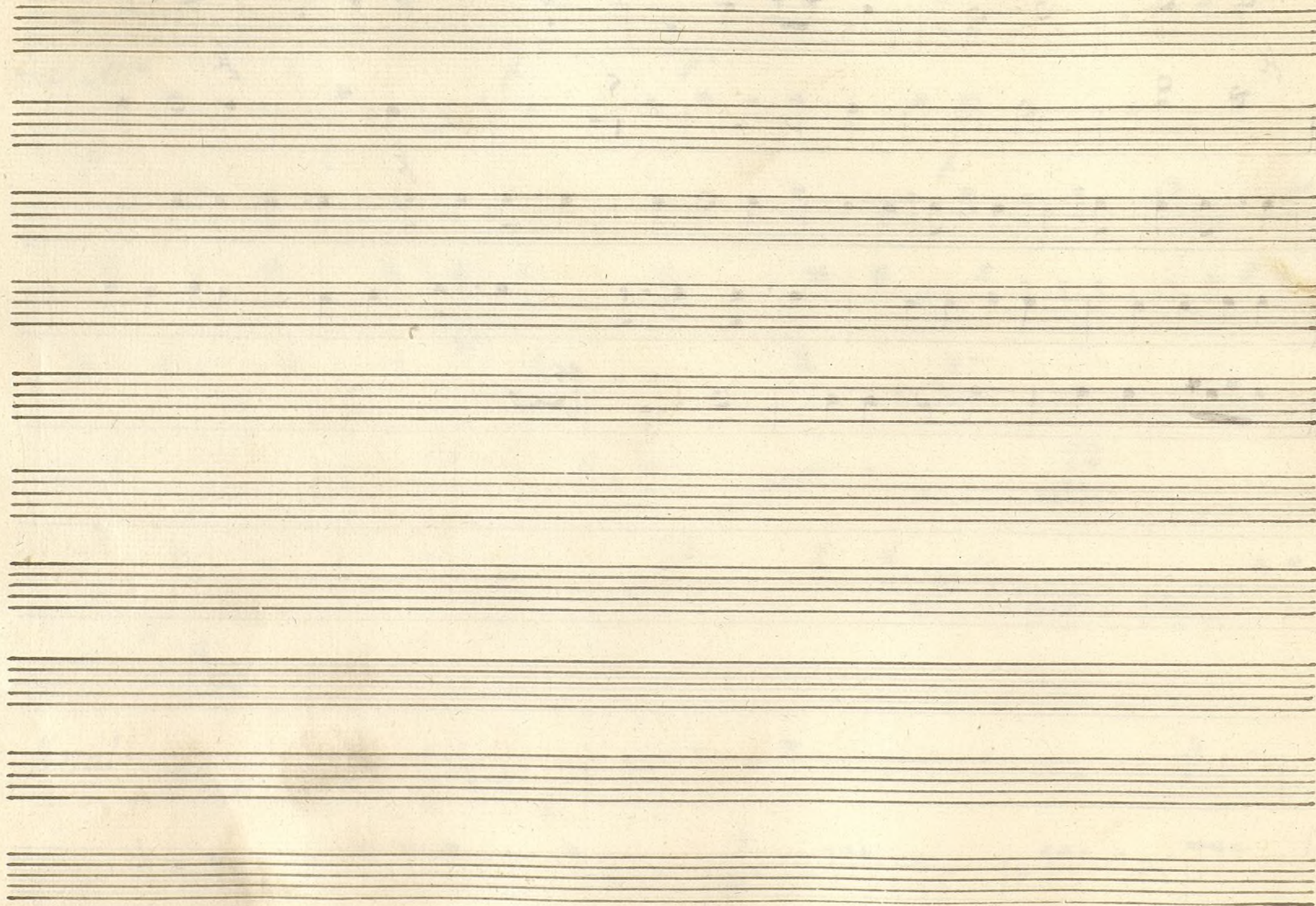
N. All.^o

ma/ All.^o

Coplas All.^o

final All.^o no Mucho





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7

Oboe 2°

Ton.^a a A

La Incognita

Allegro G major $\frac{3}{4}$

f 12 2 2 3 4 2 9 3 2 1 7B 1

Allegro

Parola

Sigue Aria

All.^o Mod.^{to}

Solo

f

fe

2

7

3

fe

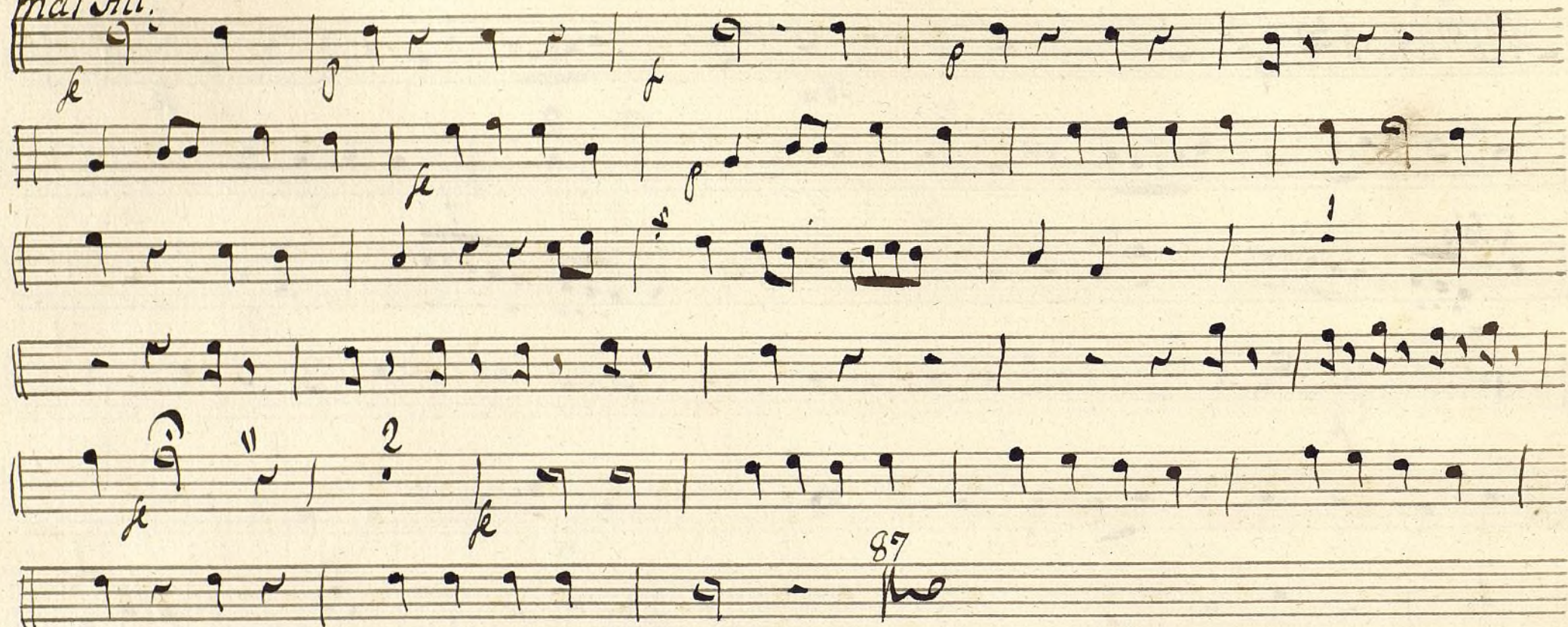
3

fe

9

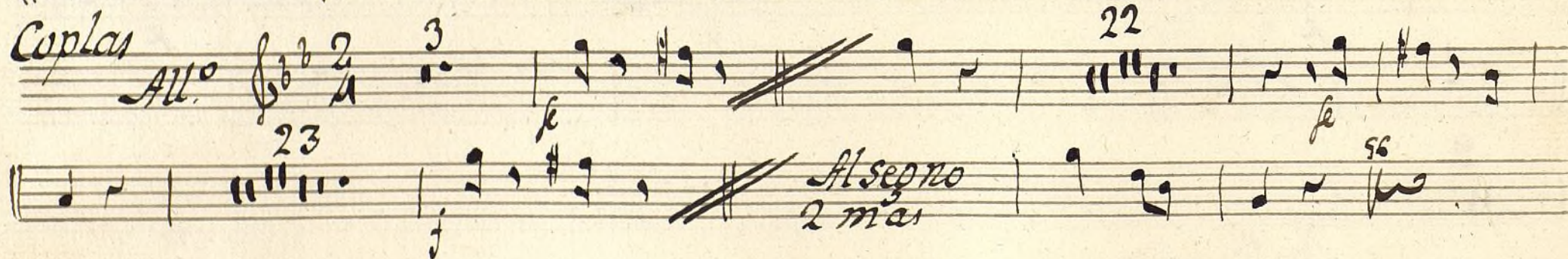
N. All.^o

mai All.^o



Coplas

All.^o



Final

All.^o no Mucho

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo marking 'All.^o no Mucho' is written above the first staff. The music is written in a flowing, handwritten style. The first staff contains the tempo marking and the first measure of the melody. The second staff continues the melody. The third staff contains a first ending bracket marked '1'. The fourth staff contains a second ending bracket marked '2'. The fifth staff continues the melody. The sixth staff ends with a double bar line and a fermata. There are also some dynamic markings like 'f' and 'sf' throughout the piece.

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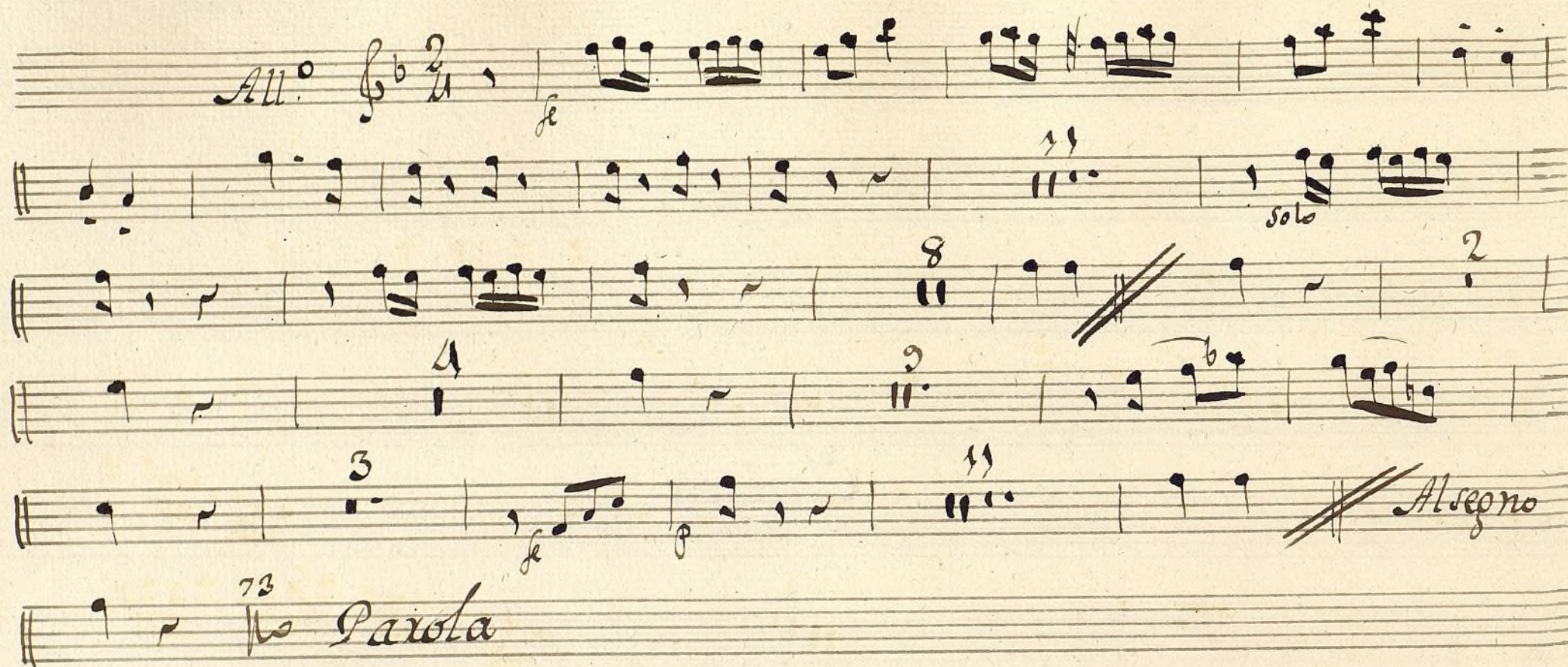
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+

Clarinete

Fon^a a 4

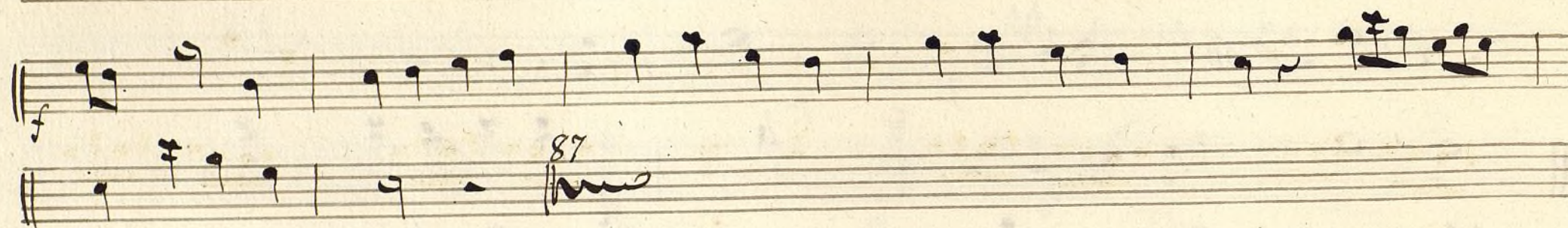
La Incognita

All.^o 
Parola
Allegro

Sigue Axia

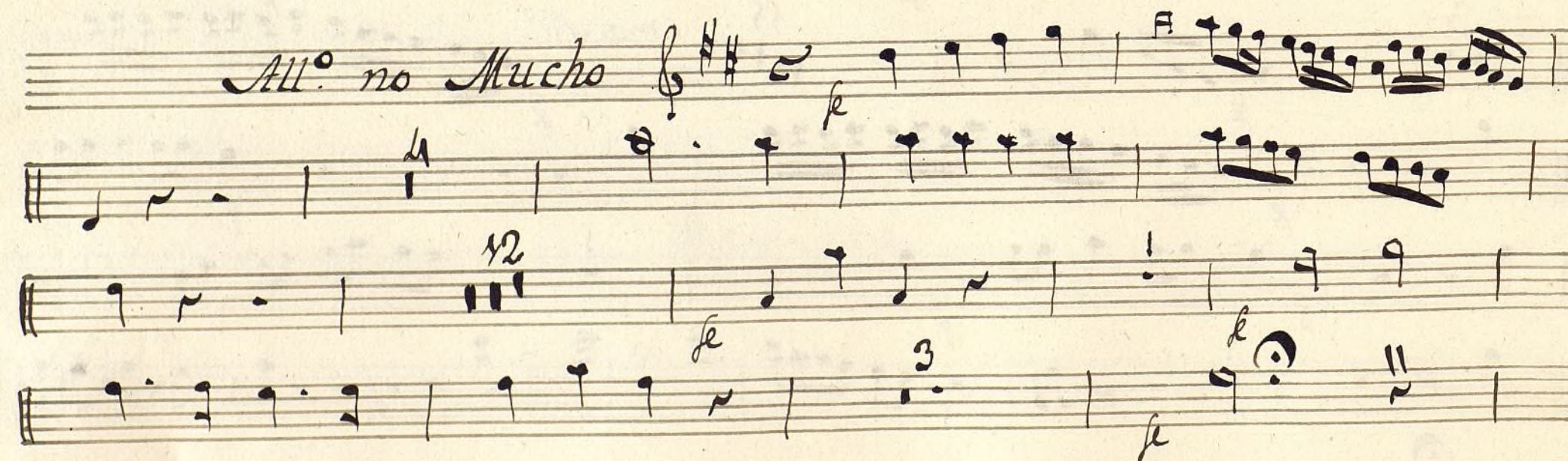
All.^o Mod^{to}

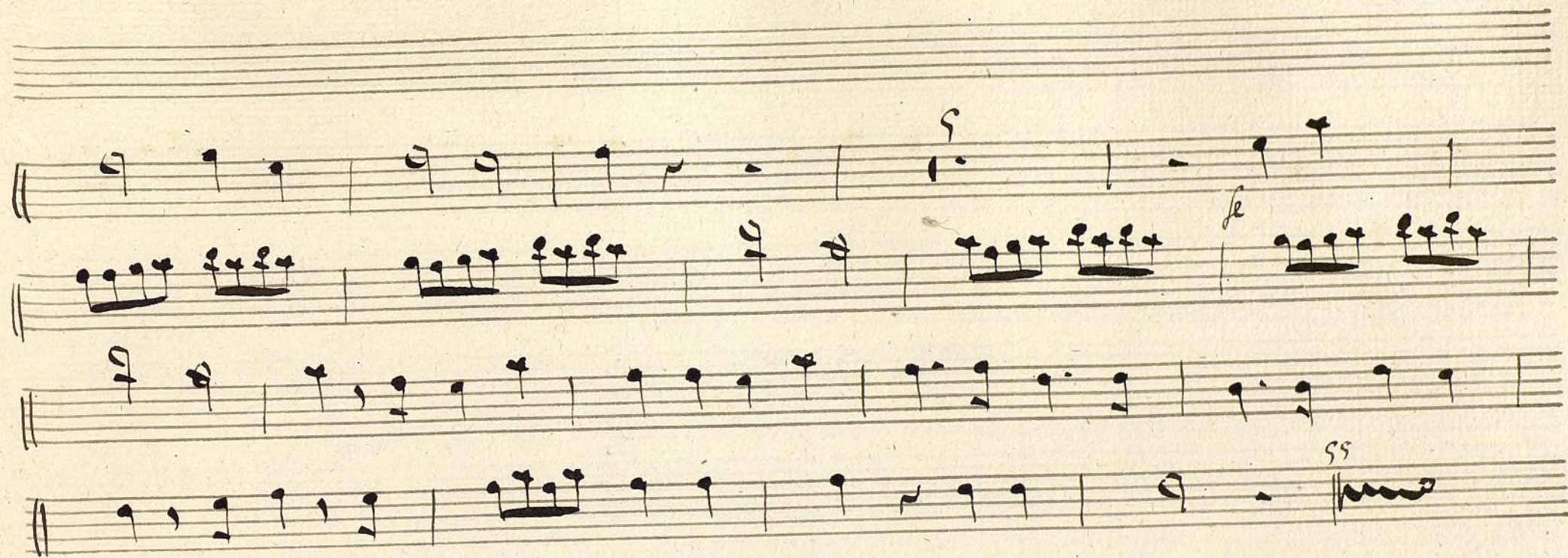
p. *fe* *7* *3* *18* *ma/ All.^o* *p.* *1* *2* *N.*



All.^o tacet.

Final





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7

Trompa 1^a

Ton^a 4

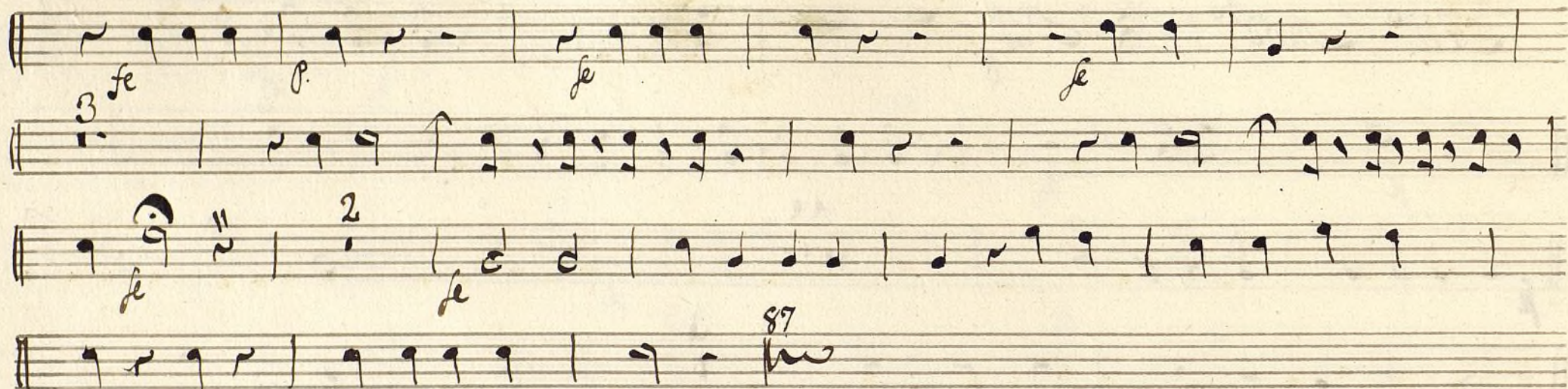
La Incognita

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 *All.^o* and the time signature $\text{D}:\flat \frac{2}{4}$. Above the first staff is the dynamic marking *Inf*. The score includes several measures with notes and rests, some with fingerings (1, 2, 3, 4, 7) and articulation marks. The sixth staff ends with the instruction *Allegro*. The seventh staff begins with the tempo marking *73* and the instruction *Parola*.

sigue Aria

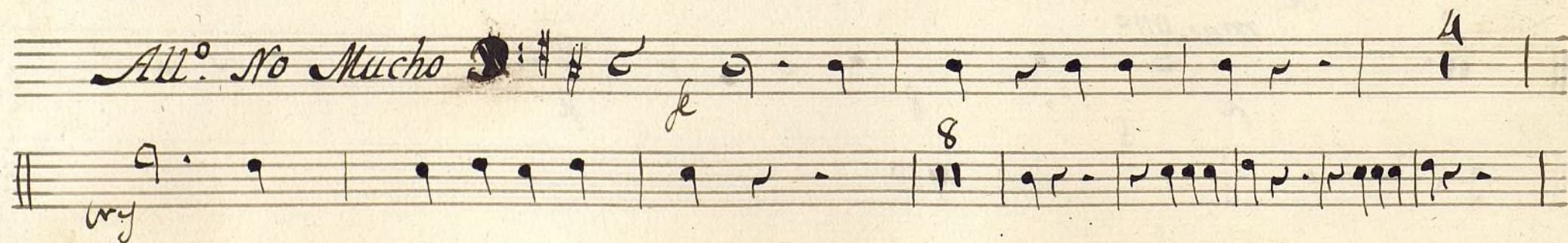
All.^o Mod.^{to} In B.

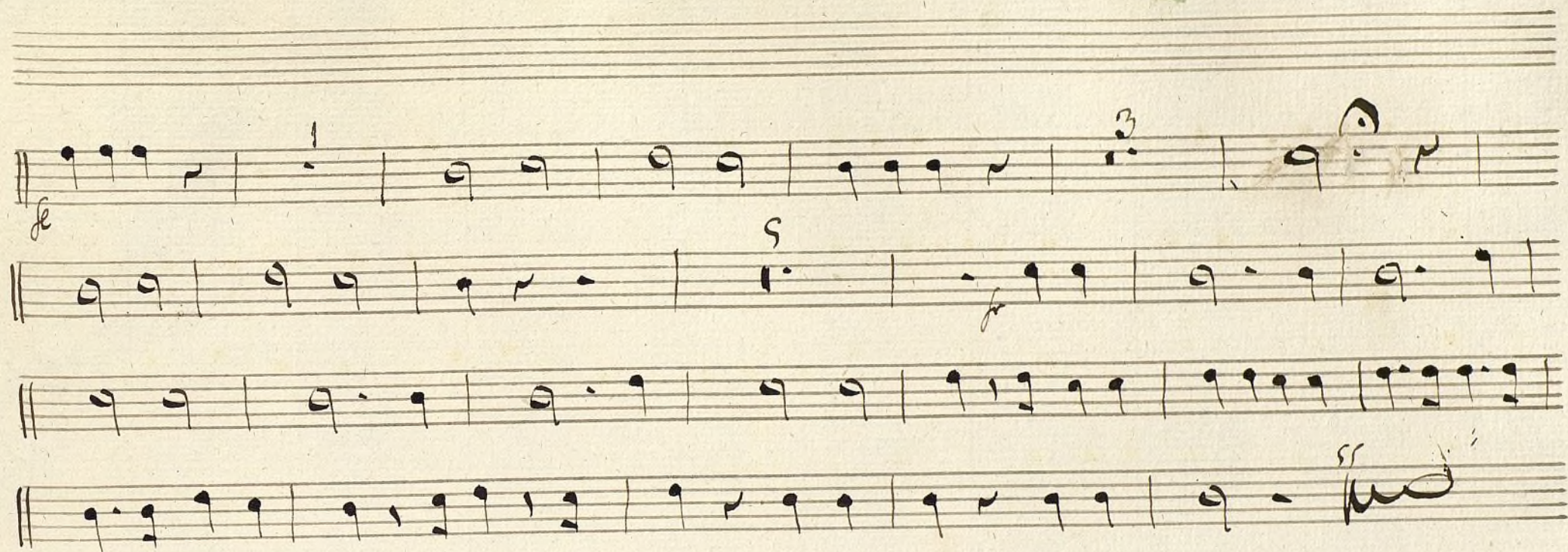
The musical score consists of ten staves. The first staff begins with the tempo marking *All.^o Mod.^{to}* and the key signature *In B.*. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings like *f*, *p*, and *cresc.*. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The bottom of the page features the text *Ayuntamiento de Madrid*.

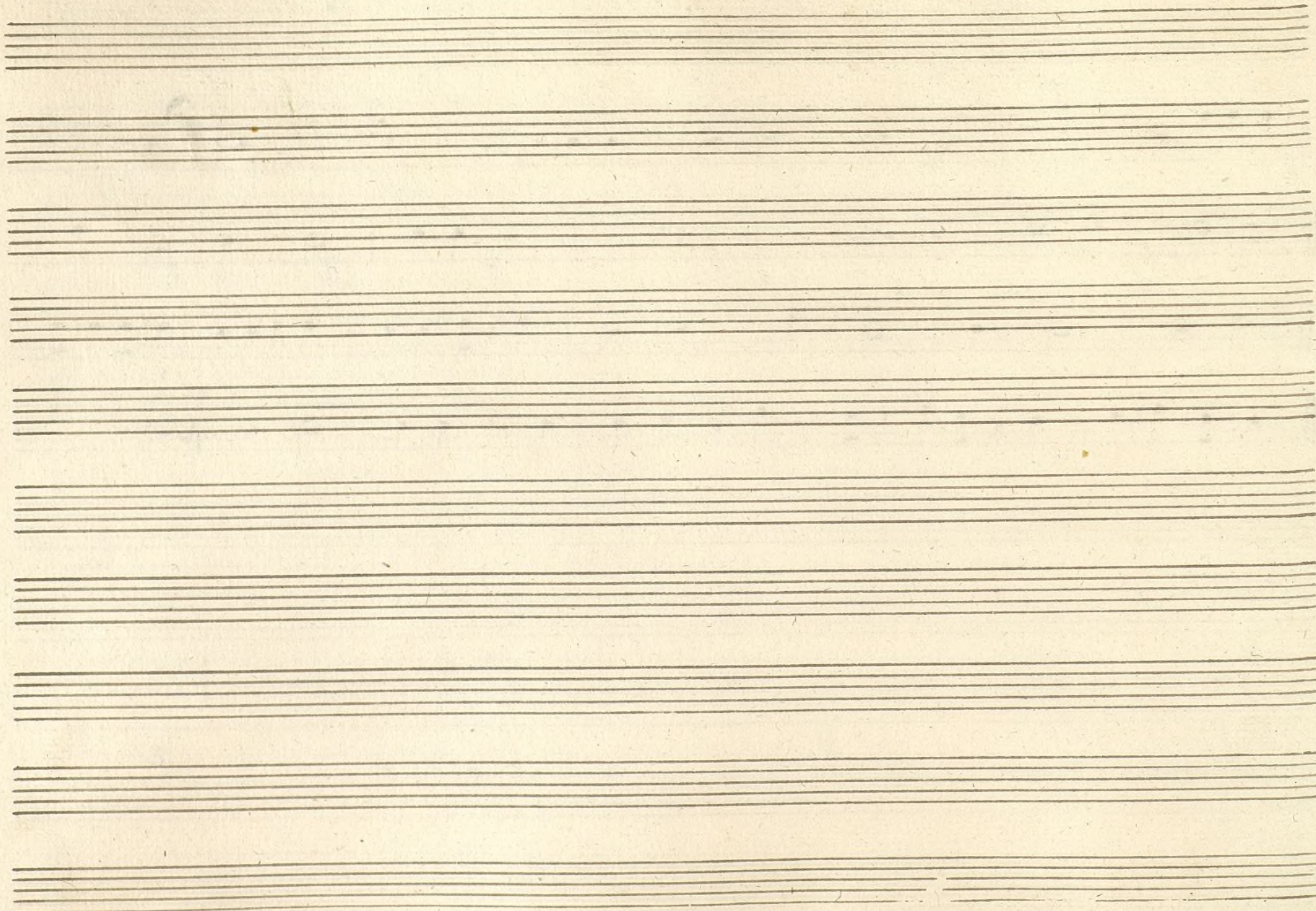


All^o tacet.

Final







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Trompa 2.^a

Ton.^a a 4

La Incognita

All.^o *Inf* *2/4*

11

3

2

4

9

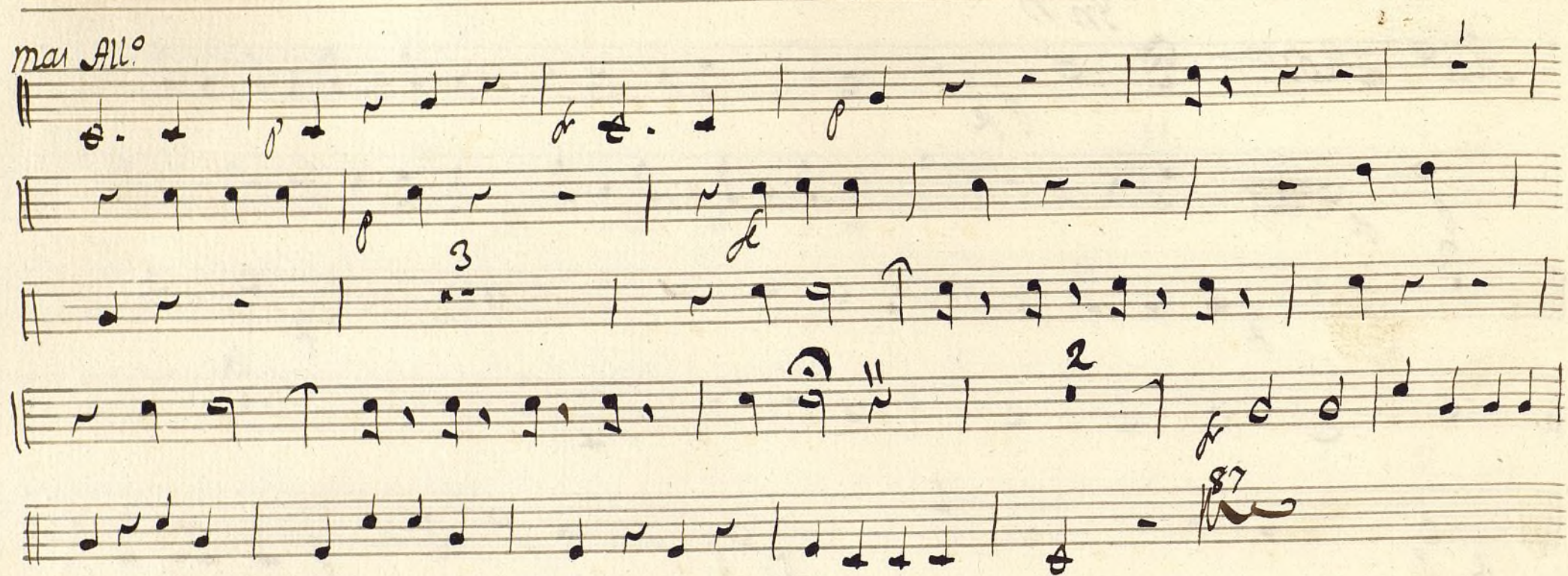
73

Allegro *Parola*

Sigue Aria

All.^o Mod.^{to} *yn n*
p. fe
2.
11
p. fe
p. fe
3
9
N. P. All.^o

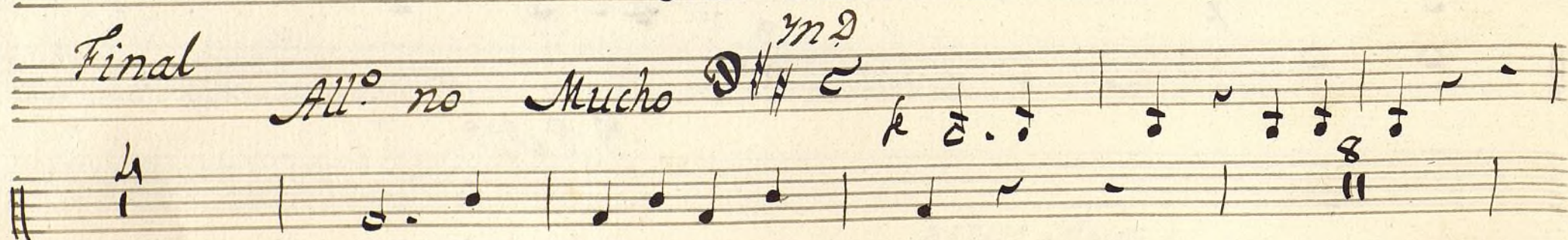
ma All^o

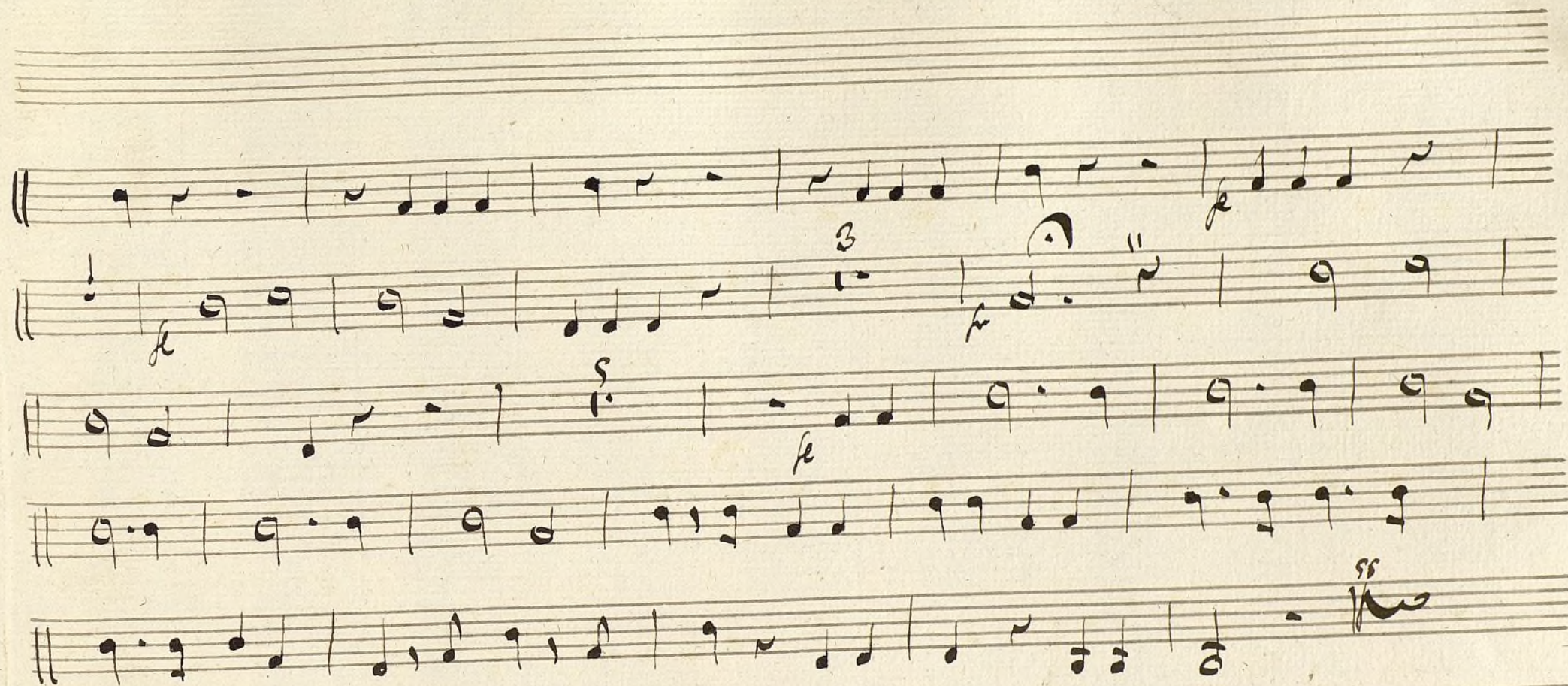


All^o Facet.

Final

All^o no Mucho ^{in D} D#





+

Fagot.

Ton^a a 4

La Incognita

All.^o $\text{D}:\flat \frac{2}{4}$

8 3 4 3 12 1 79

Allegro

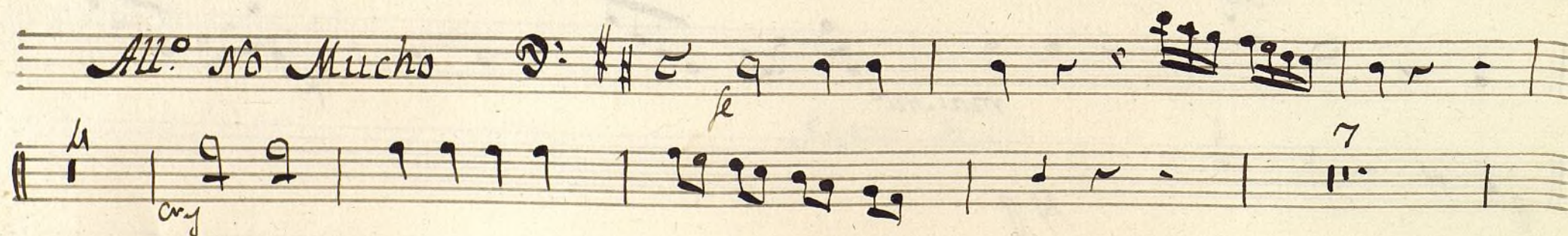
Parola

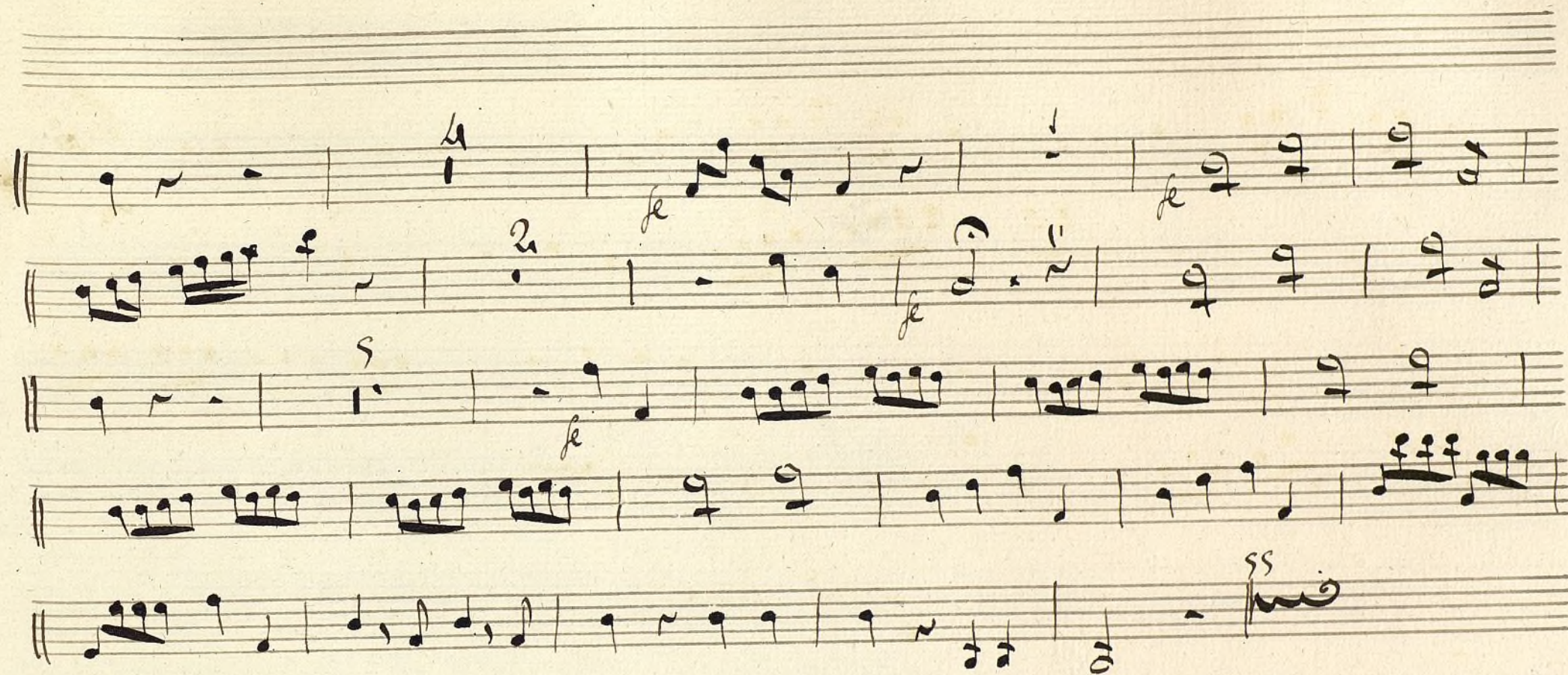
Sigue Aria

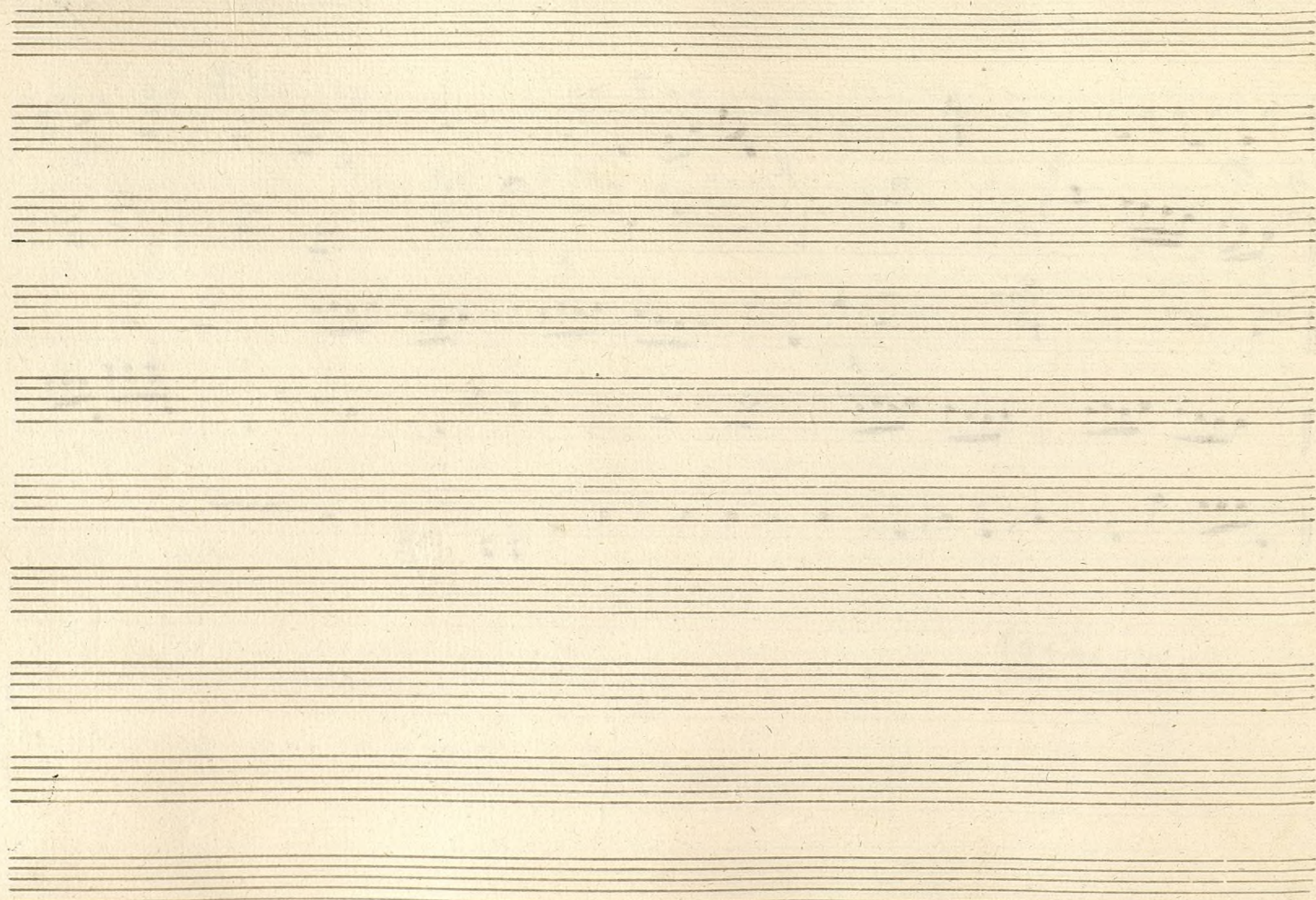


All.^o Tacet

Final







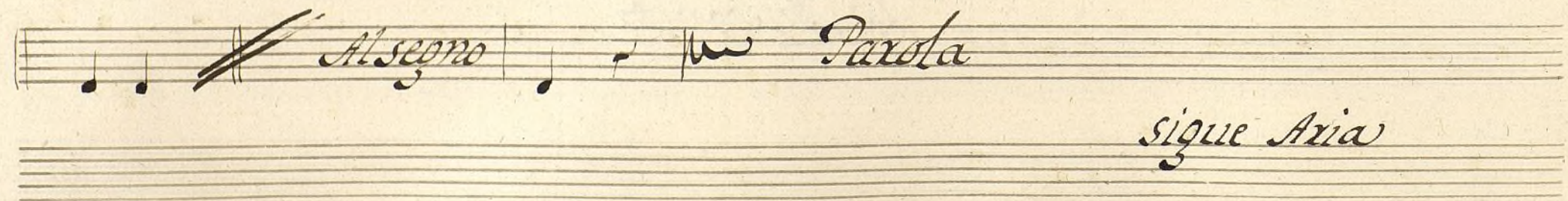
Mus 173-9



Bajo Pl

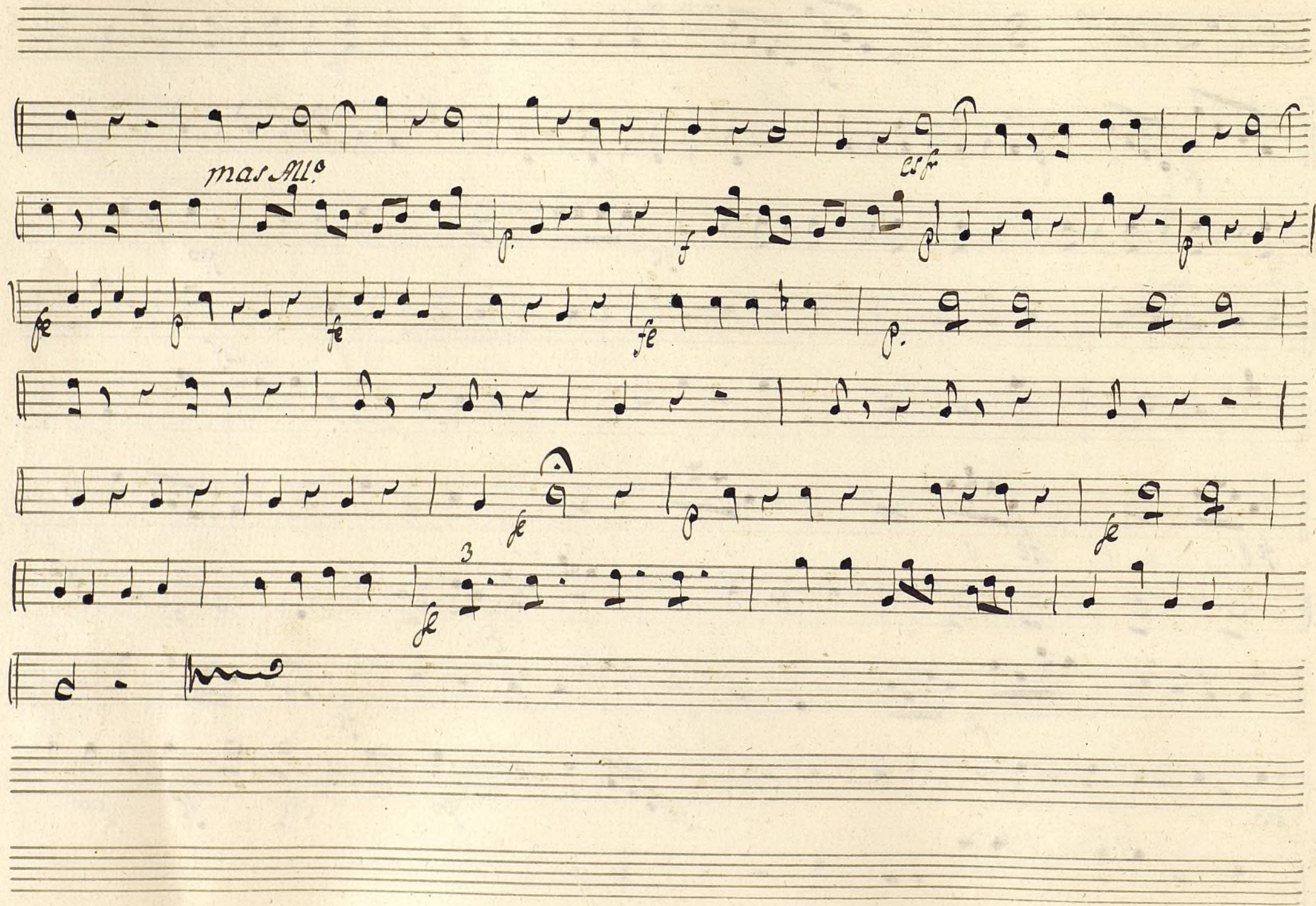
Ton.^a 4

La Incognita

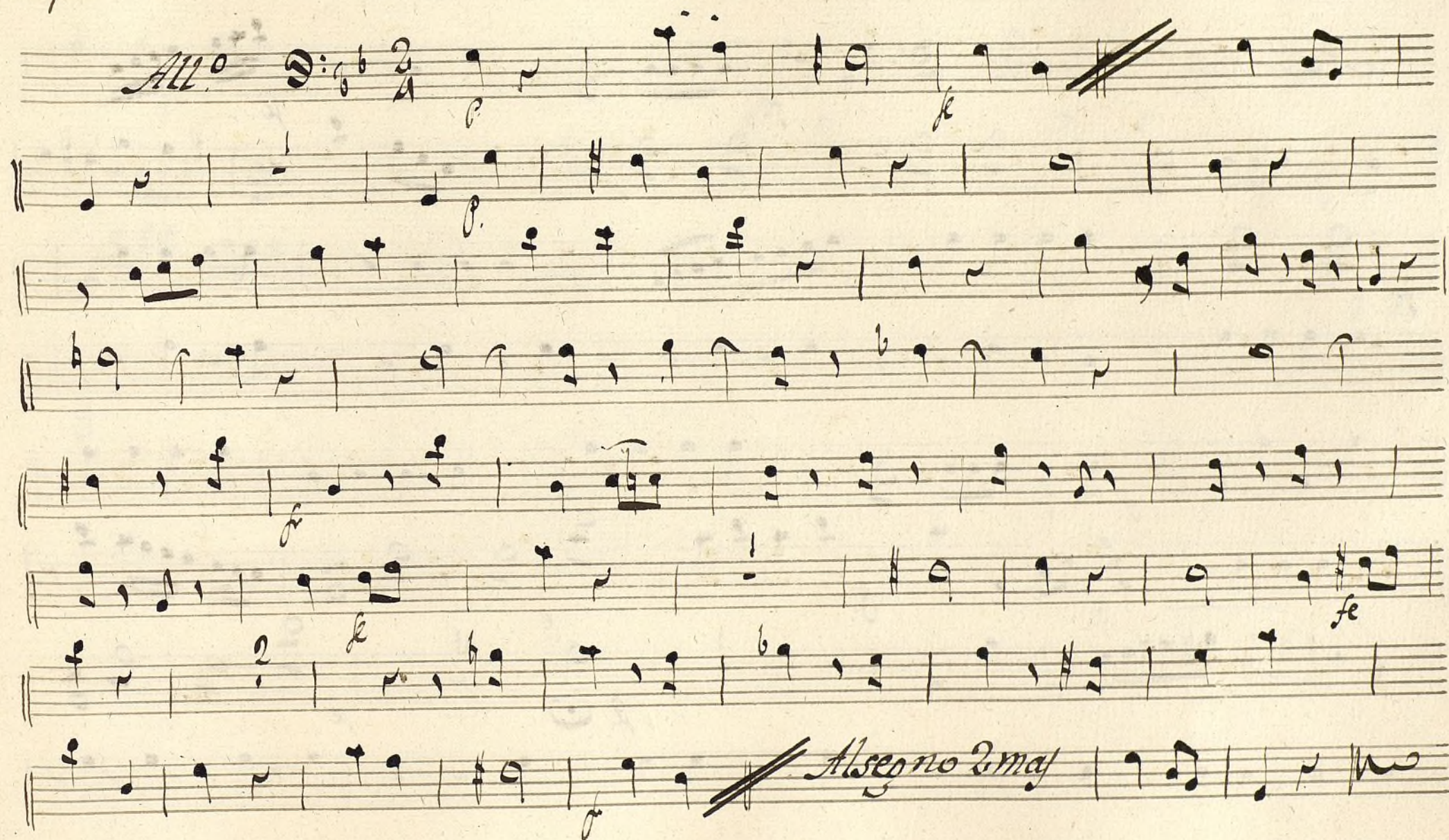


sigue Aria

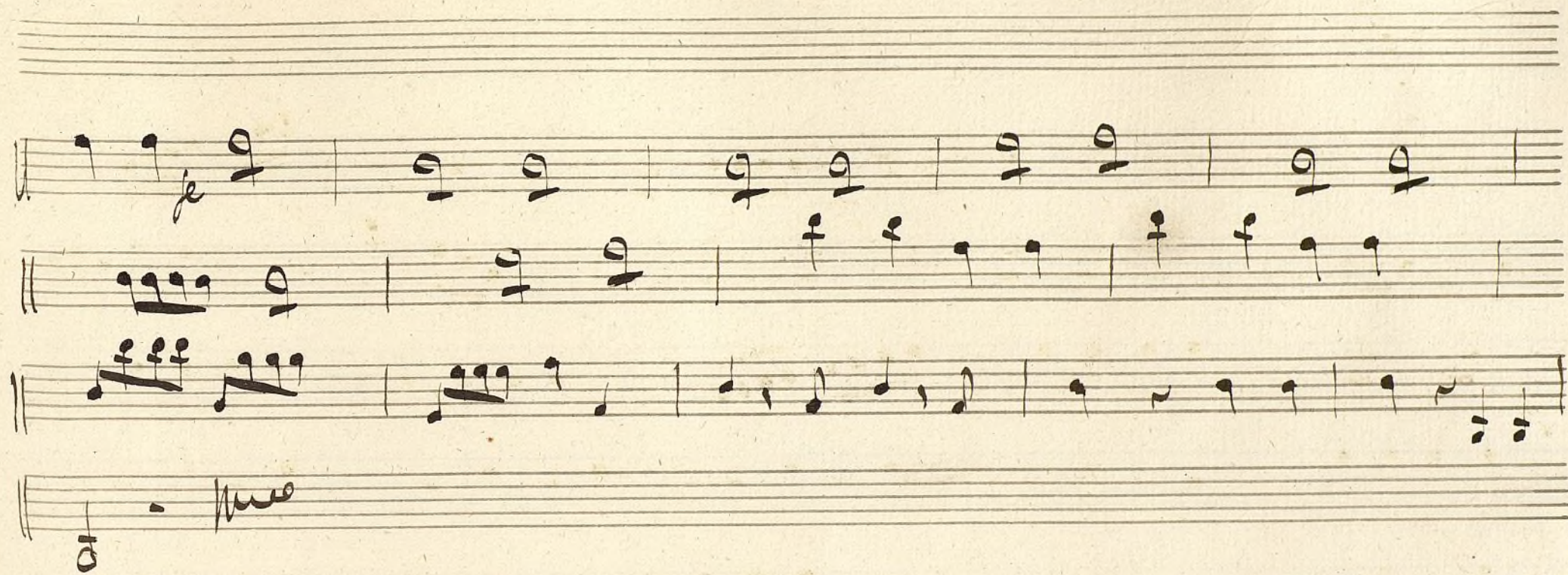




Coplas







Mus 173-9

t

Bajo

Ton.^a a 4

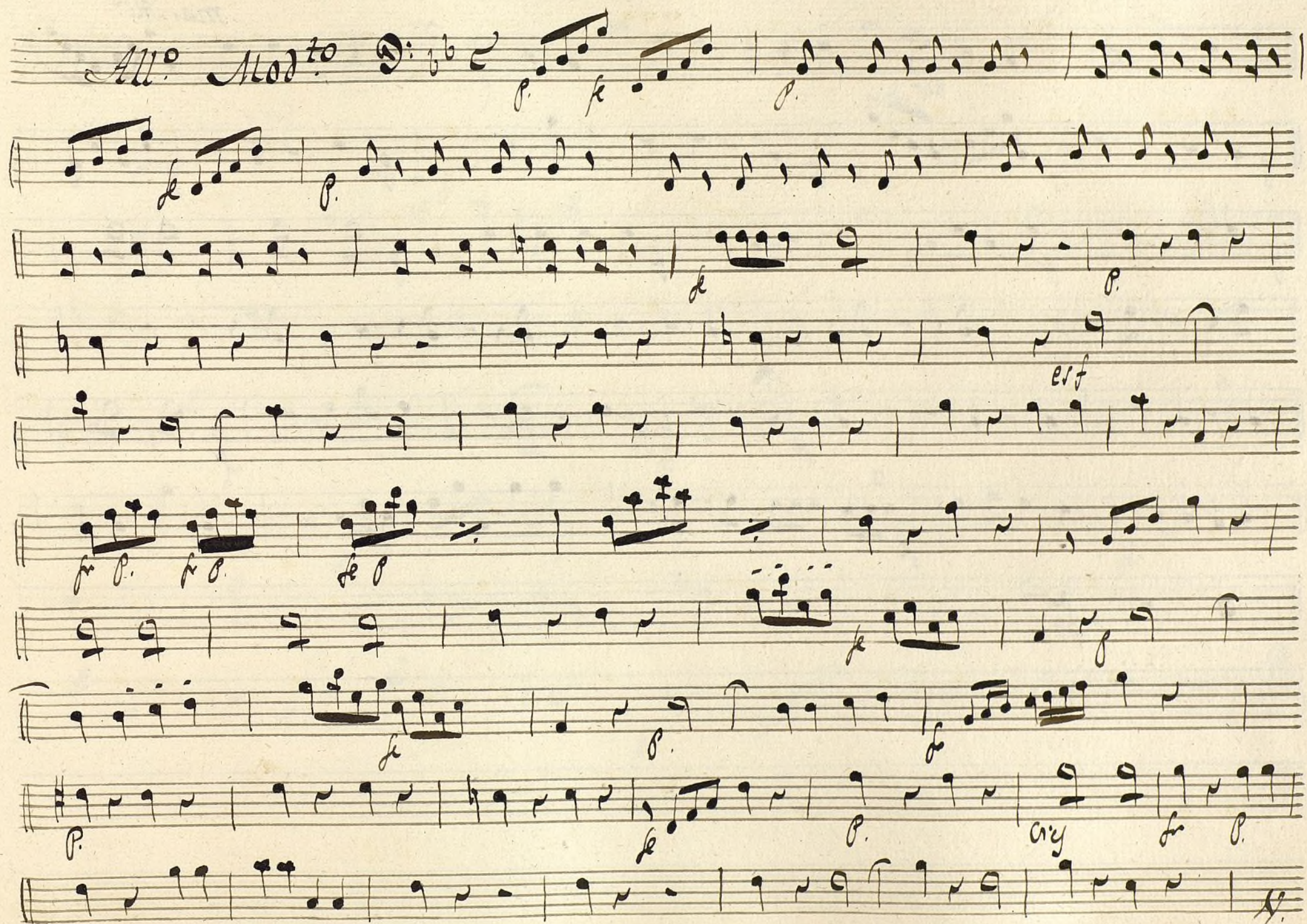
La Incognita

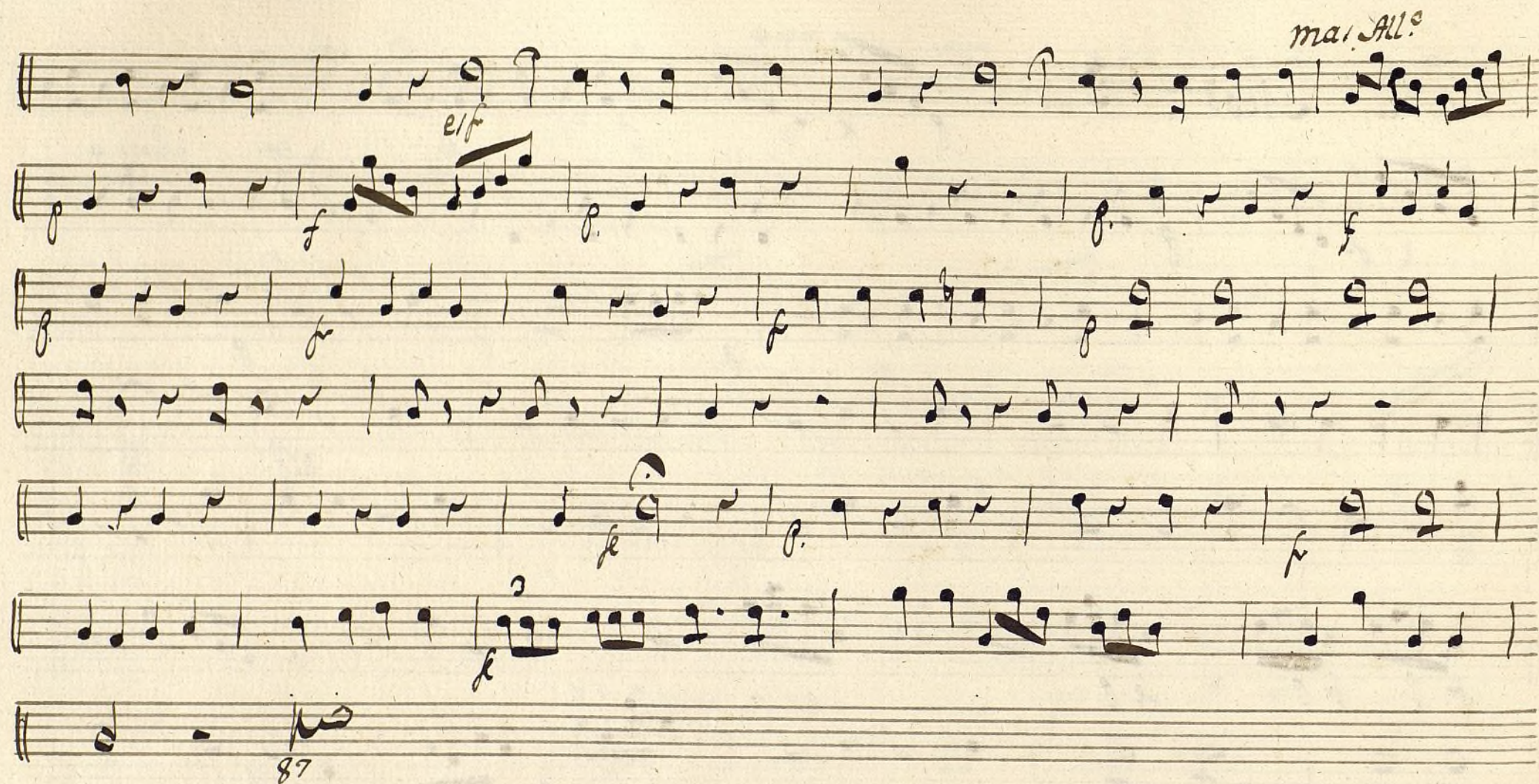
All.^o $\text{D}^{\flat} \frac{2}{4}$

le *f* *le* *p* *2* *2* *le* *p. 1* *esf*

Allegro *73* *Verso*

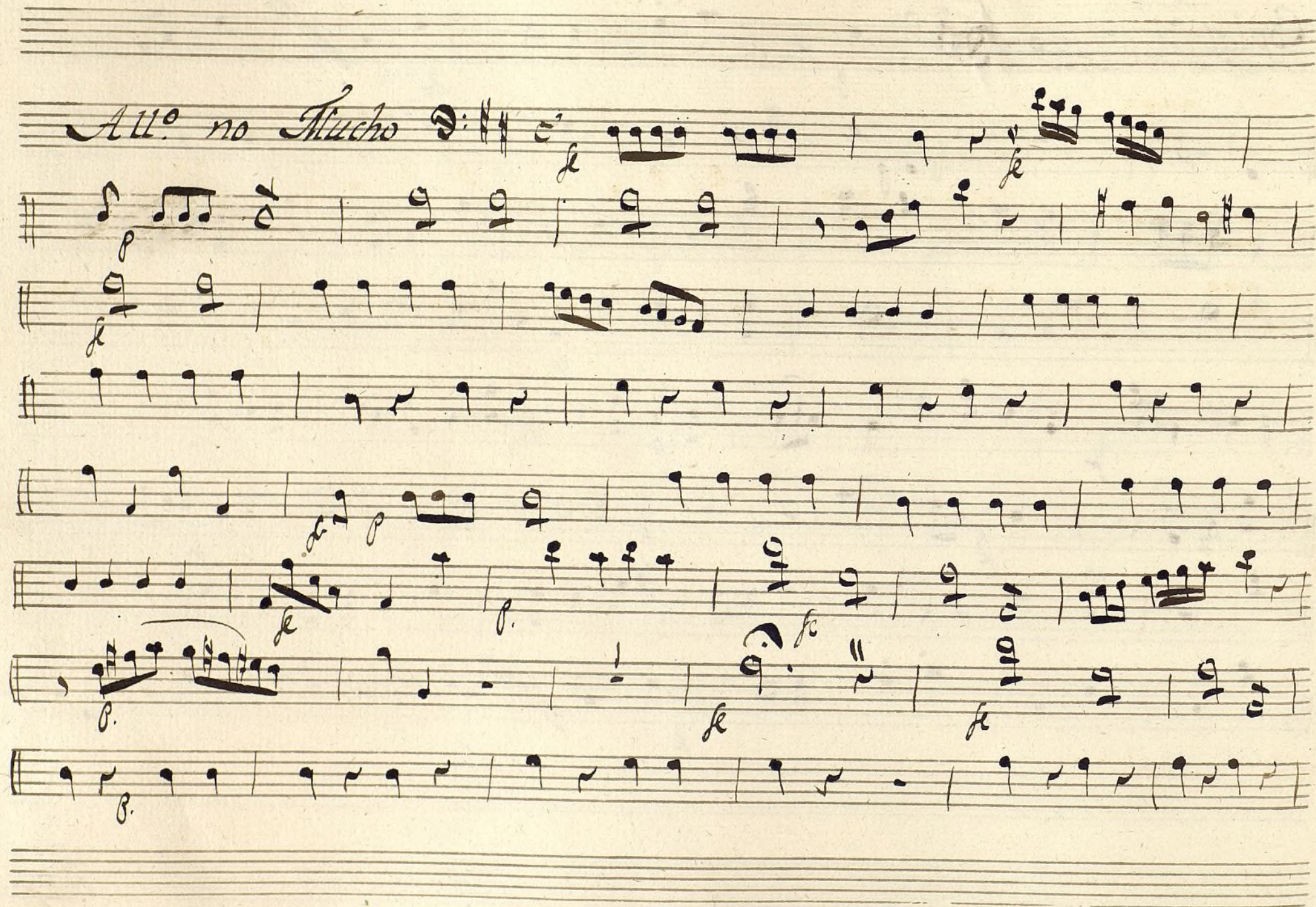
Sigue Aria

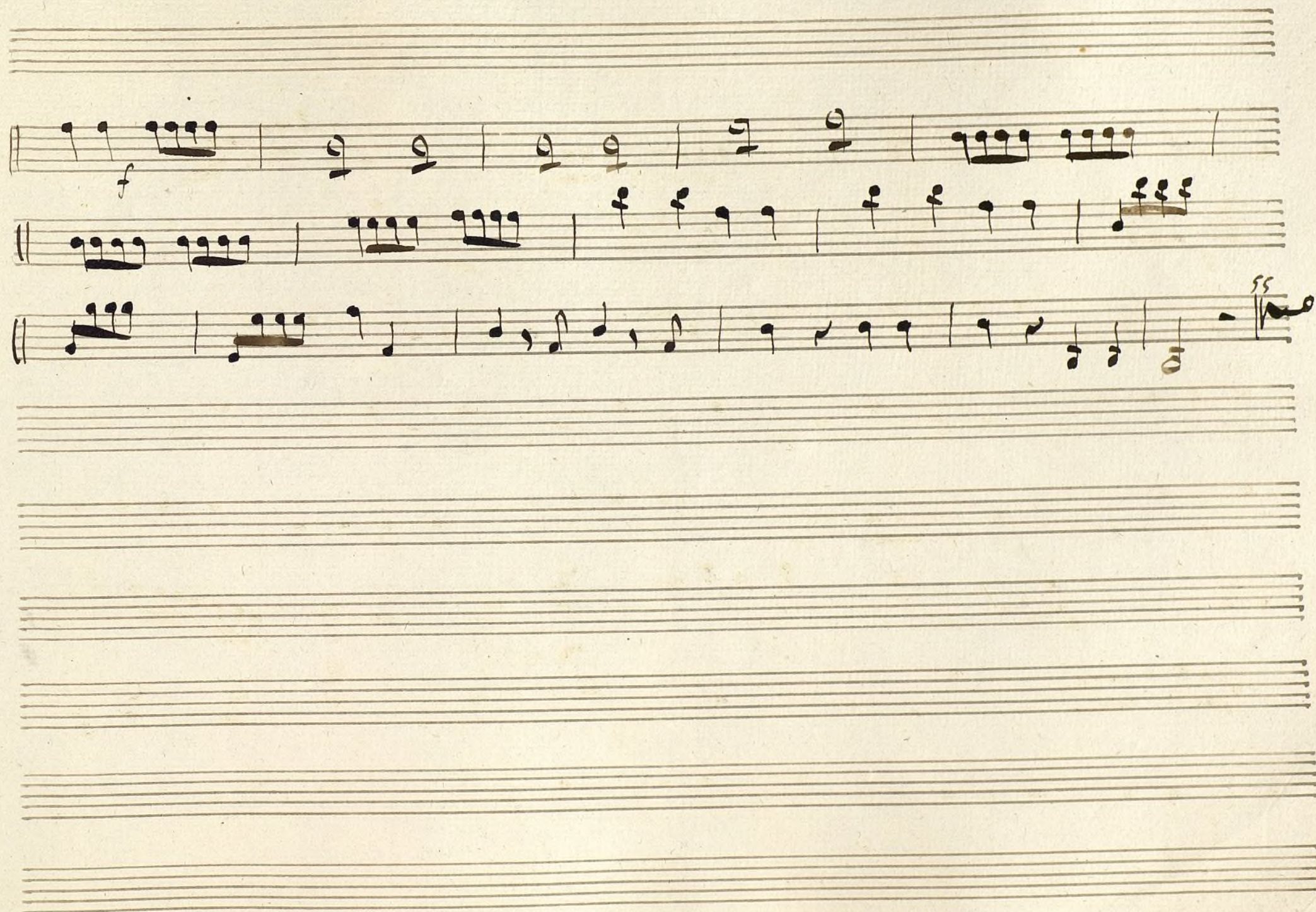


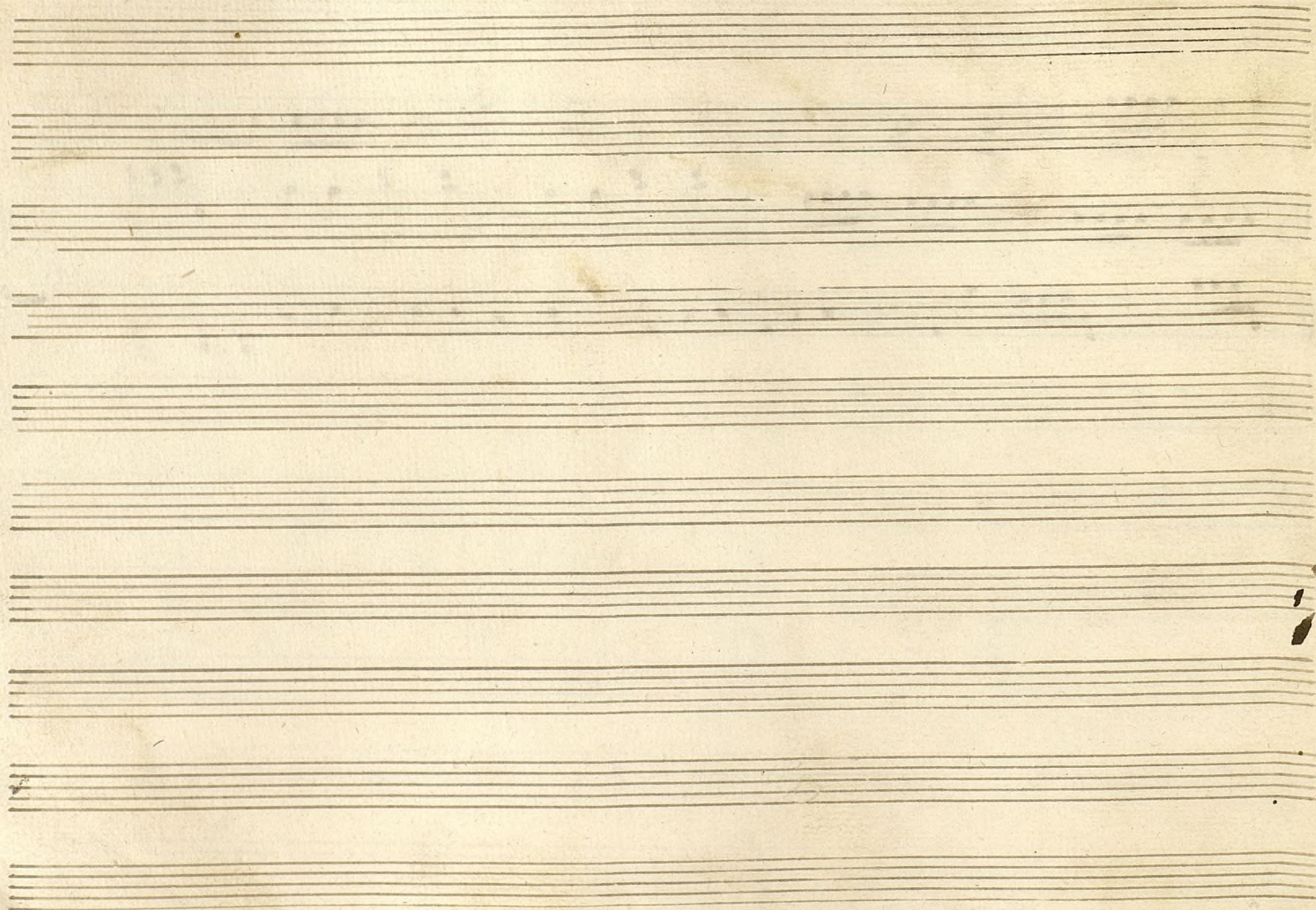


Coplas *All.* D^{\flat} $\frac{2}{4}$

Allegro 2 maj 56







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