

MUS 98-13

LASERNA, Blas de

El obote funo.

Tuodillo a dvo. ~~Ap~~te ms.

Partitura

violín 1^o

violín 1^o

violín 2^o

oboe 1^o

oboe 2^o

Trompa 1^o

Trompa 2^o

Baja.

Leg^o 1^o n. 1^o

MUS 98-13

Leg^o 1^o n. 57

5

—

98-13

1776

Conadilla

à Duo

S^{ra} Man^{la} y S^r Ladeo:

El Abate ^{ff.} Juane

57

De Laserna:

~

And.^{te} poco

A handwritten musical score on aged, slightly torn paper. The score is written in black ink and consists of several staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo marking "And.^{te} poco" is written above the first staff. The music is written in a style typical of 18th or 19th-century manuscript notation. The lyrics are written in Spanish and are placed below the staves. The lyrics are: "Yo señores soy un tuno", "q.^e èto mado èste disfiar = q.^e èto mado èste dis-", and "Pas". The paper shows signs of age, including discoloration and some small tears.

Abate:

Yo señores soy un tuno

q.^e èto mado èste disfiar = q.^e èto mado èste dis-

Pas

fiar... Porvex si con esta traza- Puedo a-
si el mundo enganar; Puedo
ello cierto es grande trase; q.^e por todo-
lo q^a eñtiar- Por sazaos por banquetes por los-
Tuegos por al = (ta) lo mejor se me olvi dava-
si

g^e era lo de cortejar- que era lo de cortejar; g^e era-

lo de cortejar - - - Yo estado em Paris- Es-

tado en Narbona- Venecia tuxin; Madrid Barce-

lona en Roma y en Londres, Milan y Pa-

bia la prusia la Rusia, y toda la unoxia; y-

toda la unoxia - en Lima y bolonia y en

Cádiz tambien. Y fui en una tarde a Texusa -

len - las pobres mugeres - lo -

llegan âcxex me lleven los Diablos, si digo men -

tia que nunca épa sado de caraban chel = 9^e

nunca épa sado. (de Carabanchel- mas ya es algo-
tarde meboy á cezar; á una Mada mita. que
boy á embro llar- que boy á embro llar- a-
tiendan Señores á miã bili dad- chitito si-
lencio todos escuchad- todos, todos, escu-

chao; todos todos escuchad ---

And^{no}

Man^{1a}

La que amante suspira - Por un a -

mable ama - ble objeto - Time pe -

na y de liza - pena y de liza - por que no -

Handwritten musical score on aged paper, featuring six staves of music with lyrics in Spanish. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand, with some words hyphenated across staves. The music appears to be a vocal melody, possibly for a song or aria.

be presen - te pre sente; a sua - do xa - do

bien - Por que no be presente; a sua - do xa do -

bien a - - - suado xa do - bien -

Mas si leve a su lado - Y el cora -

pon - de amante - es un dichoso instante - dig -

no; de a-pete ce- es un dichoso instante —

digno dea pe- te ce- dea — — — — — pete ce- dea

pete ce- — — — — —

All. lan laran laran, laran la-

ran, la ran laran lan, lan

lan

lan

lan

que buen paso es este afo

lo que ami mas meagustado es el paso-

De Saxe - lo que ami mas meagustado -

The musical score is written on six systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The lyrics 'lan' are written below the first staff. The second system has a treble clef and a key signature of one sharp. The lyrics 'lan' are written below the first staff. The third system has a treble clef and a key signature of one sharp. The lyrics 'lan' are written below the first staff. The fourth system has a treble clef and a key signature of one sharp. The lyrics 'que buen paso es este afo' are written below the first staff. The fifth system has a treble clef and a key signature of one sharp. The lyrics 'lo que ami mas meagustado es el paso-' are written below the first staff. The sixth system has a treble clef and a key signature of one sharp. The lyrics 'De Saxe - lo que ami mas meagustado -' are written below the first staff.

es el paso de sarze; lo que amuy

es el paso de sarze

Pues digo el cantar de fiancia

Madam axe l'amur; quia ble-

desp...

dame digo digo don luperio

Mon cor= que de monio de lo cura

es la q. a vna, lia dado

Parola.

V. P.

lan laran laran, la
lan laran laran; la
la ran laran la
laran

Rep.^{te w} a los Parr.^S
durante la Pasola

Parola aff. dama: el esta loco sin duda, D.ⁿ Lupercio, q.^e esto! q.^e no merezca respuesta!
Abate: Señorita, vñd, perdone q.^e estaba tan embelesado con lo q.^e e-
 bisto, esta tarde emballecas: *Ma^{la}*: Pues hombre que avisto vñd-
Abte: lapran comedia francesa, q.^e cantantes, q.^e baylaxines, q.^e comitres.
Ma^{la}: Comicos diga vñd, *Abte*: no Señora, q.^e en frances, sellaman
 asi: *Ma^{la}*: y quando allegado tal compañia: *Abte*: Señora esta noche
 misma; *Ma^{la}*: que disparete, vamos repasando Alguna cosa de
 la lengua francesa; *Abte*: vamos y ciente con acex torismo
 que yo qd: *Abte*: Mada mici ilfo preter atencion-
Ma^{la}: 2^a Man^{la}

All.^{to}

bien le visa re, Con bien le visa re, la tete la-
 boxe fer bien du payage - Fox que tu le siose son-

Handwritten musical score on six staves. The lyrics are in Spanish and appear to be a religious or liturgical text. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The lyrics are written in a cursive script.

las espre siones: y novan paxien- Son las espre
siones; espre siones; Son las espre siones; eno-
van paxien; Son las espre siones espre siones
Son las espre siones; enovan paxien; novanpa-
xien, novan paxien, no van paxien novan paxien; no-

la 2^a vez; (no)

los 2:

Van paxien

Al fena

e mable-

Monsiu; e mable-

e mable

e mable

Madam; e mable-

Monsiu;

mable

e mable-

Madam,

buset

buset,

buset e mi-

bien,

buset,

buset,

buset e

mi bien,

buset e bu-

sete mibien- buset, e mibien-

Parola Ma^{1a} la defemonos de festos amonizados
 que ya me enfado
 Abte. -- O madama esto es a lo parisien
 Ma^{1a} Compadre yo soi Ojia de la valterra y=

Seq.⁵ *Alto* Mas vale mas vale un Madxi-

leno- Con sugui tarra Con sugui tarra

Con su qui tarra q.e todos los fian
 Que los fian ceses siempre van espe-

9
ceses - Que todos los franceses; q'ây en la fian-
zando - siempre van espe rando; como eixe -

cià - Por que son re chuscos, Por que son salados -
ses - Por que son

Por que son monitos - Y son apax ciados -

Y los ten; Y los tengo en el âlma, muy arrei-

gados - - - muy arraigados *Al segno.*

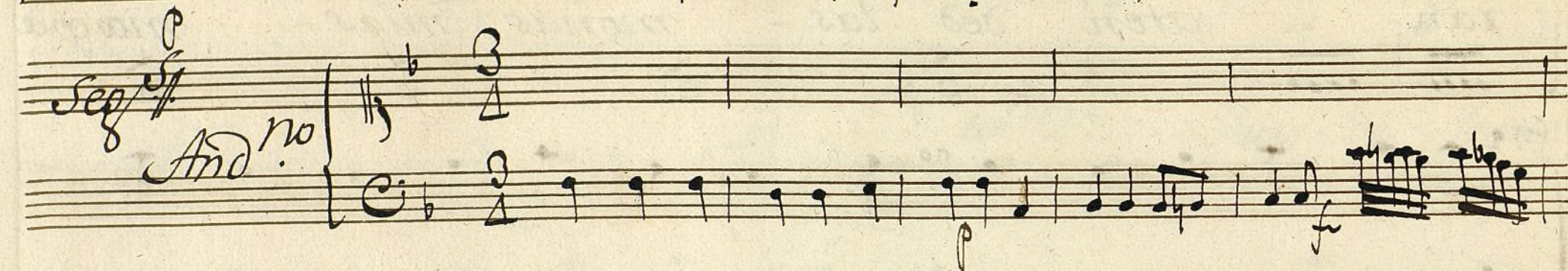
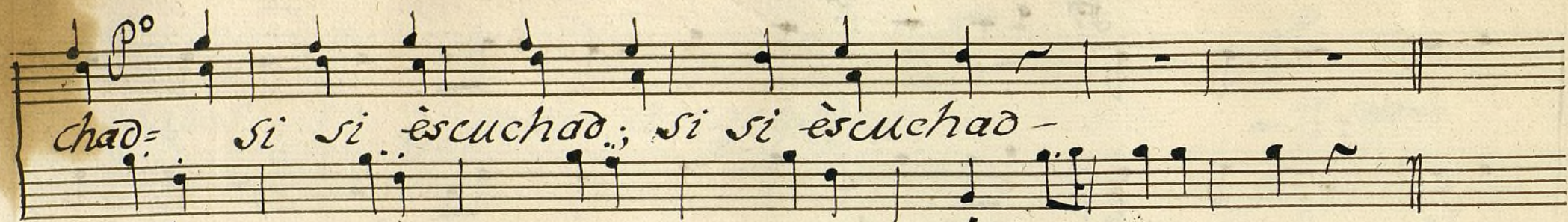
All.^o *lo 2. - - - Pues de femos*

la con tienda, y el Tuguete á Cava ya, Con v-

nas segui di llitas - que el perdon Con segui -

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are partially obscured by the musical notation. The lyrics are:
xan- aten ded las - monas mias - mo que -
texos - escuchad - atended las monas mias -
mos que texos escuchad - mos que texos escu -

The musical notation includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The paper shows signs of age, including yellowing and some staining.



do, Madrid, del Alma mi a, Pueblo ado xado; Pue
blo adorado - pueblo Pueblo ado
y siempre -
rado- amparar a estos pobres- amparar
tado- lo dixeran Como Siempre, lo dixeran

que ya portados
buenos aplausos } --- Constante os adó-
ran; y buscan amparo - en vuestras piedad - des, si -
no Dama -
Luneta del Alma -
dueños a ma - dos =

Abate
 tex tulia y Canzuela
 mis gradas y Patio - Aposentos
 los 2:
 Caros = Aposentos Caros =
 Abte
 Prote lex; Prote
 los 2:
 lexnos que xidas = Prote lex prote lexnos que xidas =

Con vuestro ampa no; Protejamos que

do
das Con vuestro amparo

Con vuestro amparo; Con i

Al segno:

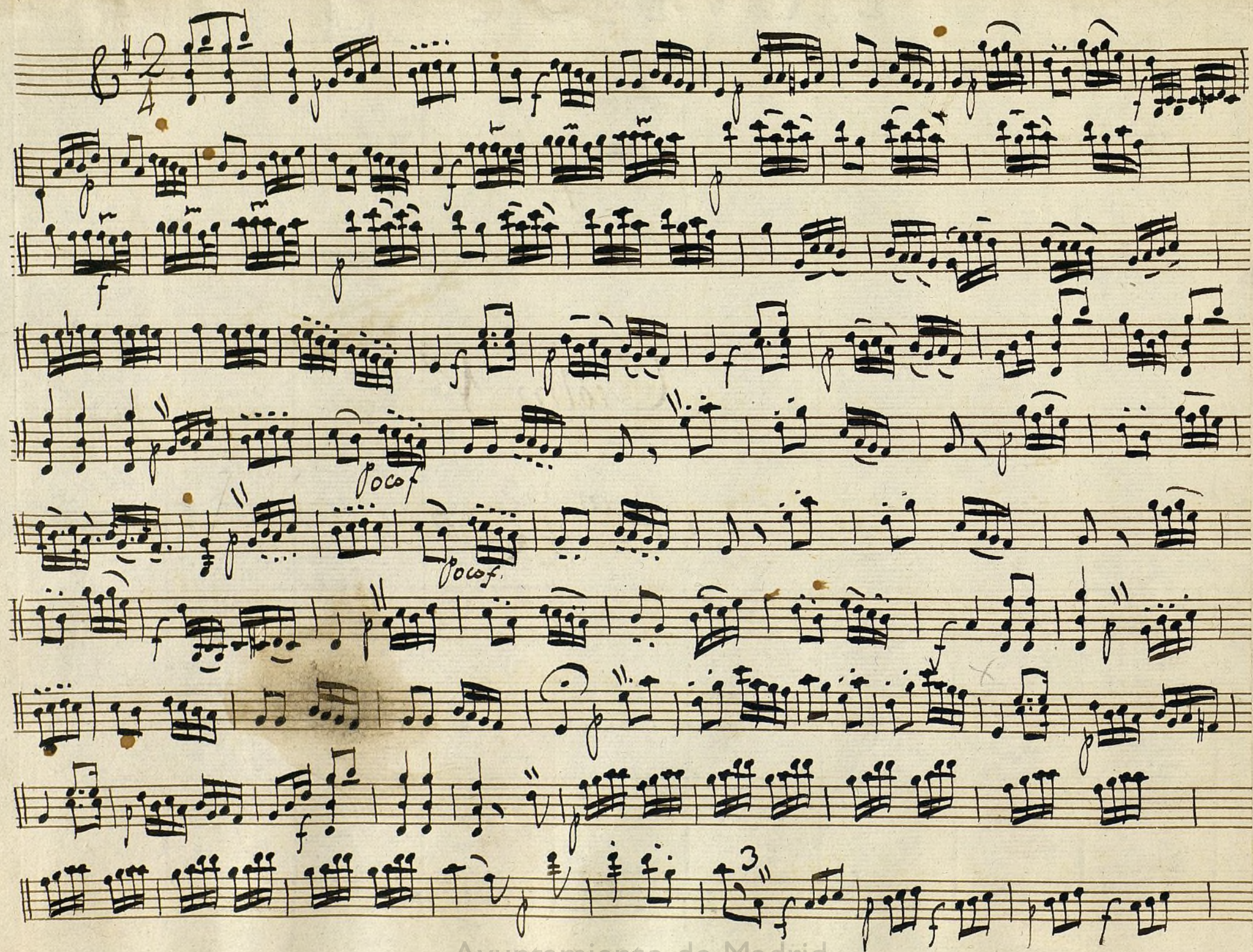
Leg.^o P.^o al n.^o 87

+

Violin V.^o

Con.^a a Duo
ff

7



A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a 'ten' marking below it. The fifth staff is labeled 'And. no 8' and has a 3/4 time signature. The eighth staff has 'for' markings above it. The tenth staff also has a 'for' marking. The handwriting is in dark ink on aged, slightly yellowed paper.

All.^o 

Para:
desp.^o *Para*

All.^o

*rep.^{te} a los Paix.
durante la Parola*

All.^{to} 

la 2.^a vez

Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- For* (written above the first and third staves)
- Para.* (written at the end of the second staff)
- Ser.* (written above the third staff)
- All. to* (written above the third staff)
- Allegro* (written above the sixth staff)
- Se Repiten* (written above the sixth staff)
- Allegro* (written above the seventh staff)
- For* (written above the eighth and ninth staves)

The score concludes with a double bar line on the tenth staff.

Seg. And.te

Al Segno.

Mozart

Violin I:

ra Man^{la}

Con. a Duo:
#

All.^o
poco.

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'All.^o' and the dynamic marking 'poco.' followed by a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is dense, with many beamed sixteenth and eighth notes. There are several slurs and ties throughout the piece. Dynamic markings include 'poco' and 'poco f' (poco forte) appearing on the sixth and seventh staves. The paper is aged and shows some staining and wear at the edges.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five staves feature a melody with notes and rests, including a 'ten.' marking on the second staff. The sixth staff begins with 'And no' and a 3/4 time signature. The remaining staves continue the musical composition with dense notation and various markings like 'f' and 'ff'.

Handwritten musical score on ten staves, featuring complex rhythmic patterns and various musical notations. The score includes several key markings and instructions:

- All.^o* (Allegro) at the beginning of the first system.
- Le* (Lento) marking above the fourth staff.
- desp.^o* (ad libitum) marking below the fourth staff.
- Para:* (For) marking below the fourth staff.
- All.^o* (Allegro) marking below the fifth staff.
- Rep.^{te} a los Parr.^s* (Repeat to the Parrishs) marking above the sixth staff.
- durante, la Paxola,* (during the Paxola) marking below the sixth staff.
- All.^o* (Allegro) marking at the beginning of the seventh system.
- la 2.^a vez, (no)* (the 2nd time, (no)) marking above the eighth staff.
- Allegro* marking at the end of the tenth staff.

The notation includes various note values, rests, and dynamic markings, indicating a complex and expressive musical piece.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "for" and "p". The score is divided into sections by double bar lines. Handwritten annotations include "Sep. 5" on the third staff, "Al seono:" on the fifth staff, "Se repiten" on the sixth staff, and "V. Sep. 5" at the bottom right. The manuscript is on aged, slightly stained paper.

Seq.⁵ And.^{te}
And.^{te}

Handwritten musical score for a sequence of ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#). A large, thick brown bracket spans across the sixth and seventh staves. There are some handwritten annotations: "p.º cre.º" and "il" appear on the fourth and eighth staves. The manuscript is on aged, slightly stained paper.

Al Segno



A

*Violin 2.º**Tona a Duo:*

//

All. Poco. $\text{C} \#$ $\frac{2}{4}$

poco f

poco f

ten

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like "And." and "for". The paper is aged and shows some staining.

Handwritten musical score on ten staves, featuring various musical notations and tempo markings.

The score begins with the tempo marking *All.^o* in 2/4 time. The notation includes treble and bass clefs, key signatures of one flat (B-flat), and various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

Key markings and annotations include:

- desp.^o* (ad libitum) written below the fourth staff.
- para* written below the fourth staff.
- All.^o* written above the fourth staff.
- repite duran* and *las Para.* written above the fifth staff.
- All.^{to}* written above the sixth staff.
- la 2a vez (no)* written above the eighth staff.
- Al segno* written above the eighth staff.
- for* written below the ninth staff.

The score concludes with a double bar line on the tenth staff.

Para

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff is marked with 'seg.' and 'All.' followed by a 2/4 time signature. The third staff continues the melody. The fourth staff features a double bar line and the tempo marking 'Allegro'. The fifth staff is marked with 'All.' and a 2/4 time signature. The sixth staff includes a 'for' marking. The seventh staff concludes with a double bar line. The manuscript is written in dark ink on aged, slightly stained paper.

Seo.^o
And.^{te}

Cres.º

pº Cres.º il

Al Seo.º

Oboe. 1.^o Lon. a Duo:

Sra Man.^{la}

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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 2/4 time signature. The notation is handwritten and includes various musical symbols such as eighth notes, sixteenth notes, and rests. Dynamic markings like 'f' (forte) and 'p' (piano) are used throughout the piece. The score concludes with a double bar line on the tenth staff.

And^{mo} 2/4 9. 9. f Solo. p. Solo. p. Solo. p. Solo.

The first system consists of six staves of music. The first staff begins with the tempo marking 'And^{mo}' and the time signature '2/4'. It contains several measures with eighth and sixteenth notes, some beamed together. The second staff has a 'Solo' marking above it. The third staff has a 'p' (piano) marking. The fourth staff has 'Solo.' markings above it. The fifth staff has 'p. Solo.' markings. The sixth staff ends with a double bar line.

All.^o 2/4 f 3

The second system consists of two staves. The first staff begins with the tempo marking 'All.^o' and the time signature '2/4'. It contains several measures with eighth and sixteenth notes. The second staff continues the melody and includes a 'f' (forte) marking and a '3' indicating a triplet.

Para: desp.^o All.^o f fin. Repte a los Pann. Interin dura la Paxola.

The third system consists of two staves. The first staff begins with the tempo marking 'Para: desp.^o' and the time signature '2/4'. It contains several measures with eighth and sixteenth notes. The second staff continues the melody and includes a 'f' (forte) marking and a '4' indicating a quadruplet. The system ends with a double bar line and the word 'fin.'.

Alleg.^{ro} 27. *1a 2a no* *Alleg.^{ro}* *3* *for* *4* *for*

Sep.^{te} Lace:

U. Sep.^{te}

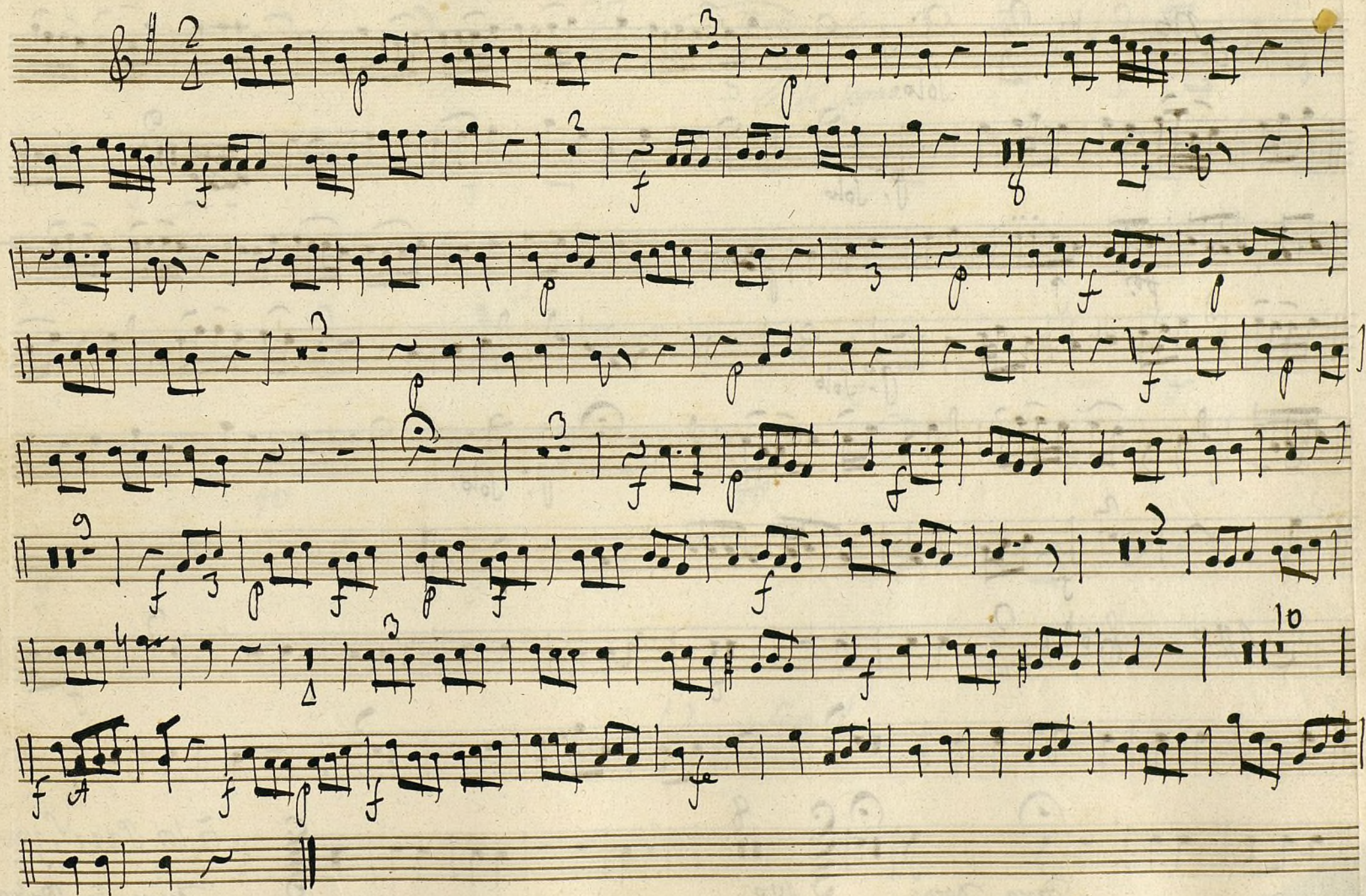
Seg. 5/8 And.

Al Segno.

Oboe 2^o Lon^a a^u Duo^{ff}

1^a Man^{1a}

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And^{te} 2/2

Solo.

p.^o Solo

p.^o Solo

p.^o Solo.

f

All.^o 2/2

f

Para desp.^o

All.^o

à la Pass.^a ynterin

Dux la Parola

Handwritten musical score on six staves. The first staff begins with the tempo marking *All.^o*, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains a double bar line followed by the number 27, then a measure with a 5-measure rest, and a section marked *1a 2.^a no.* with a 3-measure rest. The section concludes with two measures marked *for*. The second staff continues the melody. The third staff features a double bar line followed by the instruction *Sep.^s tace*. The fourth staff begins with *All.^o*, two flats, and 2/4 time, followed by a melody with a 2-measure rest. The fifth staff continues the melody with two measures marked *for*. The sixth staff concludes the section with a final double bar line.

V. Sep.^s

See/ And^{no}

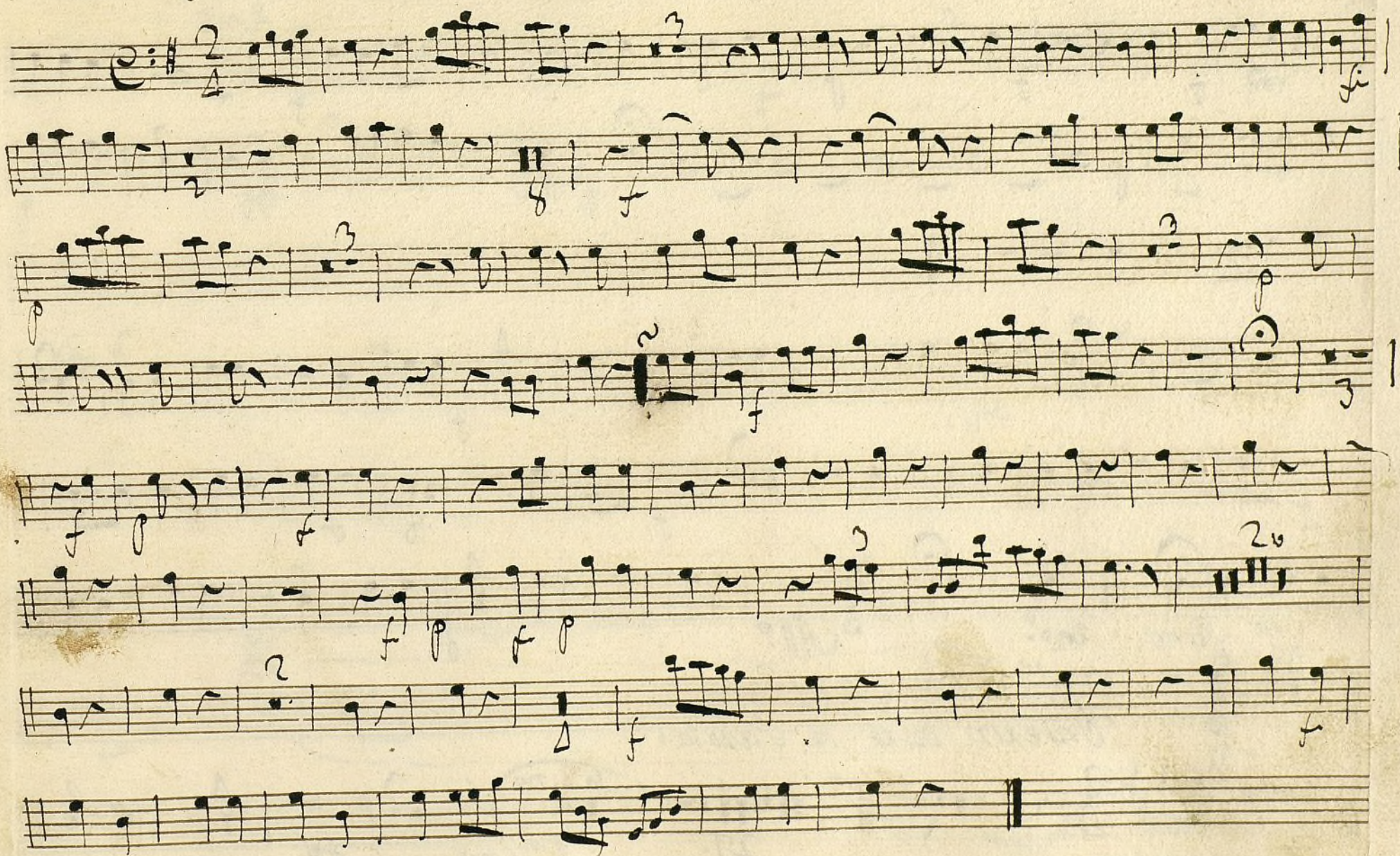
Al Segno:

Trompa 1.^a Lon.^a a Duo:

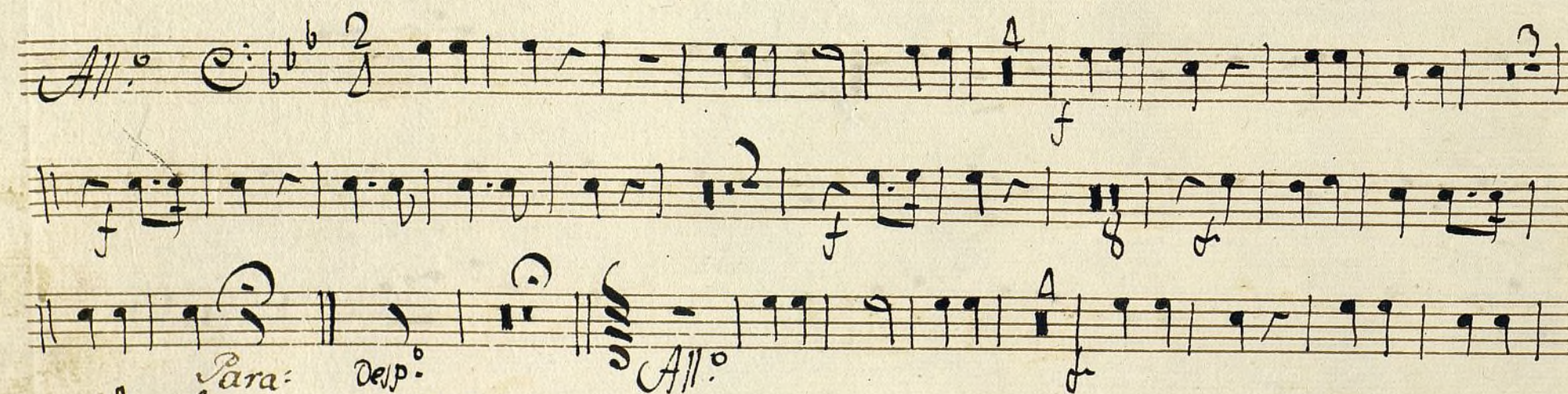
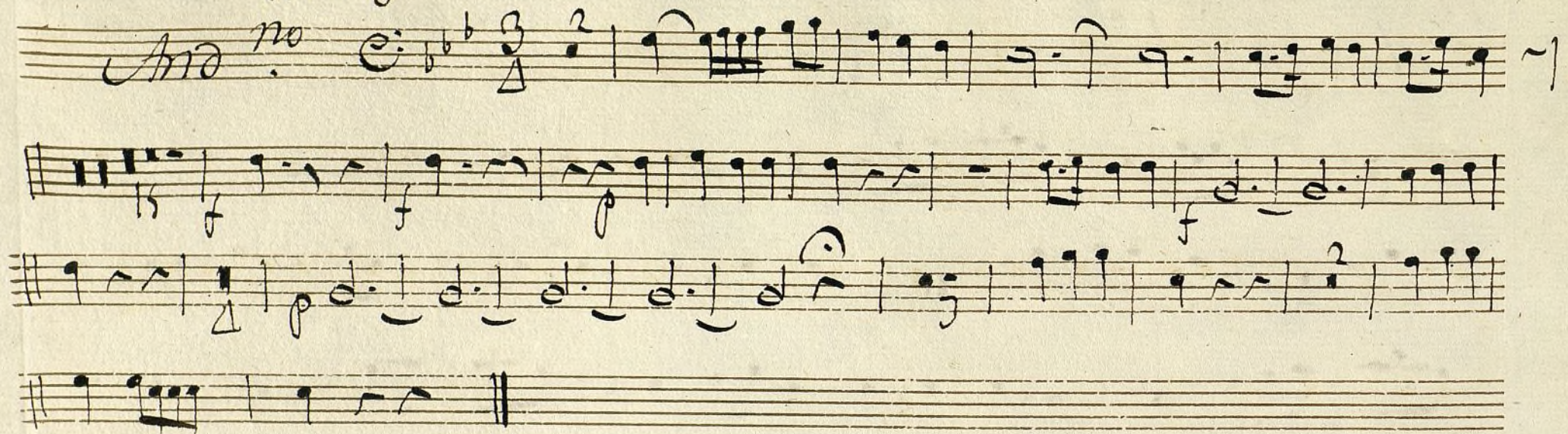
1.^a Man.^{1a}

MVS 98-13

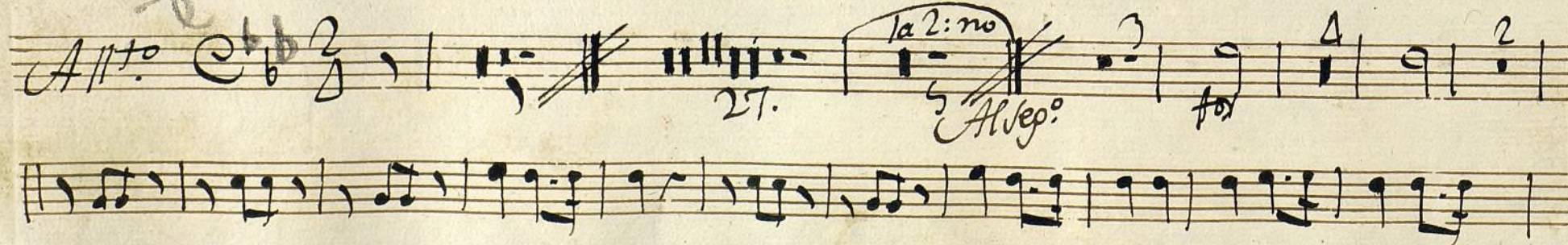
1



In elaf.



Para: Desp: rep^{te} à la Para: Inten dux la Parola:

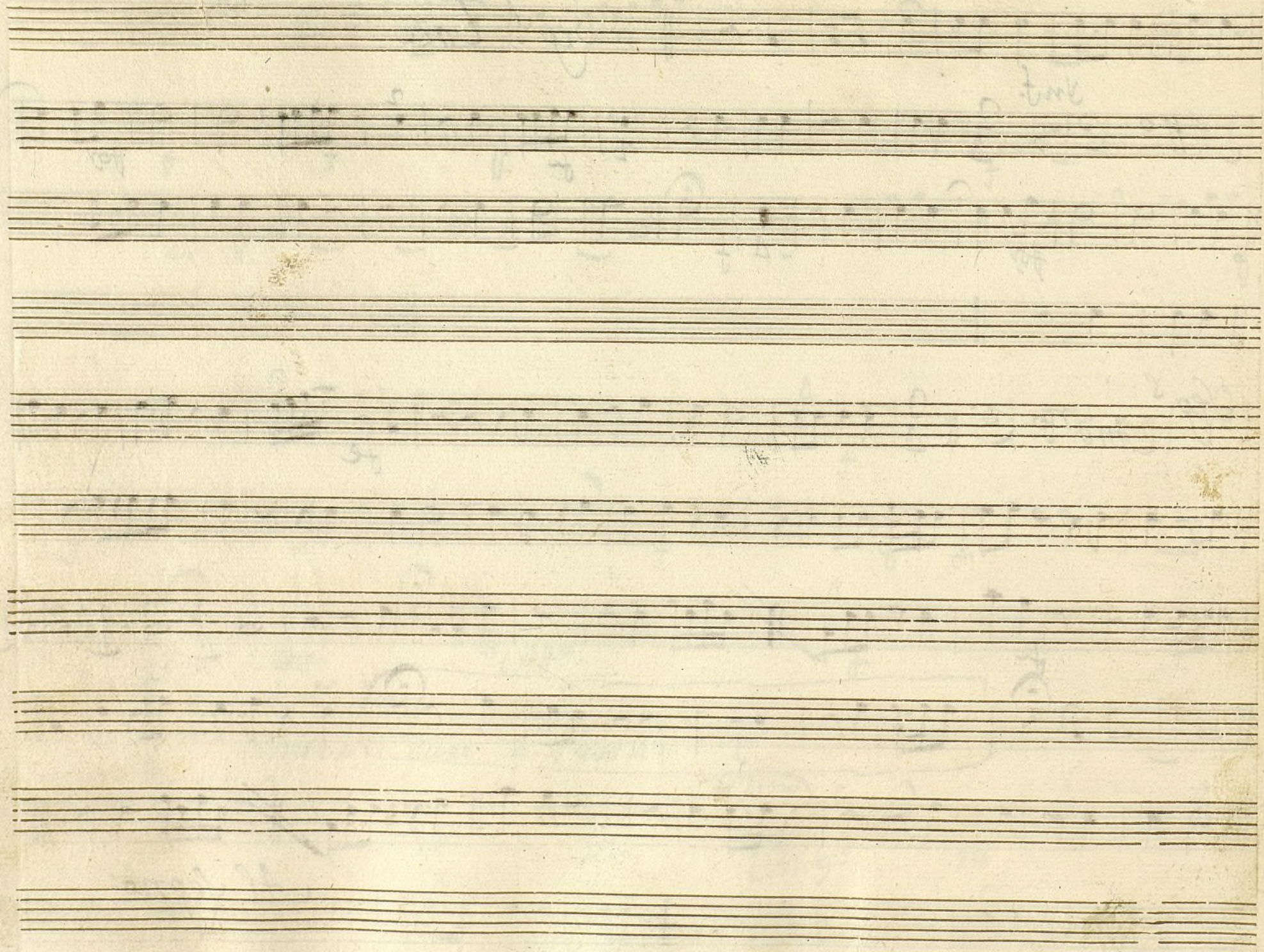


Sep.^o Tace

All.^o *mf* *f* *for*

Sep.^o And.^{te} *f*

Al Sepno:



Trompa 2^a Ton. a^u Duo:

tra Man^{la}

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in G.

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 time signature of 2/4. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some handwritten annotations like '55' and '20' near specific notes. The paper is aged and shows some staining.

In claf.

And.^{mo} *C* *b* *b* *b* *3* *2* *15*

All.^o *C* *b* *b* *2* *4* *8* *4*

Para desp. *Para* *All.^o*

rep.^{te} a lo Paro?
durante la Parola

All.^o *C* *b* *b* *2* *27.* *12.^{no}* *3* *for* *4* *Al desp.*

2

Seg.^s Tace.

2

All.^o *Inf.* *2* *f* *2*

Sep.⁵ *And.^{no}* *3* *f* *3*

Al Sep.^o

Ayuntamiento de Madrid

—t

Sra Man^{ra}

Bajo

Con. a Duo
//

All.^o Poco

A handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings: *f* (forte) appears multiple times, and *Pocf.* (Poco forte) is written on the fourth and fifth staves. Handwritten numbers are placed above the staves to indicate measures: 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100. The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "And^{no}" is written on the third staff. The score concludes with a double bar line on the eighth staff.

Handwritten annotations above the staves include the numbers 420, 730, 140, 150, 160, 170, and 180, which likely indicate measure numbers or rehearsal marks. The word "for" is written at the end of the eighth staff.

V. P.

All.^o
220
230
236
Para: despacio:
240
Para:
250
Se rep.^{te} a los Parr-
muy piados, In-
terin dura la Panola
260
Alleg.^o
270
280
290
la 2.^a vez (no)
290

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and mood changes.

320

320

320

320

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

1010

1020

1030

1040

1050

1060

1070

1080

1090

1100

1110

1120

1130

1140

1150

1160

1170

1180

1190

1200

1210

1220

1230

1240

1250

1260

1270

1280

1290

1300

1310

1320

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2100

2110

2120

2130

2140

2150

2160

2170

2180

2190

2200

2210

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2250

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3090

3100

3110

3120

3130

3140

3150

3160

3170

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