

Leg. 1.º N.º 2.º

Leg. 2.º n.º 3.º

1774 MS 130.11

Polonia, Riktor, Fades

Jon. a tres

El Page Galanteador

31

De Greve

All.^{to}

Maja
Mi ma
Pienso en

Ayuntamiento de Madrid

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are interspersed between the staves. The lyrics are: "ido es Murciano - - - - -", "Pobre Pascuncio - - -", "Ves Carretero - - -", "Que soy soltera - - -", "Ves Carretero - - -", "Que soy soltera - - -", "Y io soy de las Mayas - - -", "de Bomba y tueno", "Y en viendo ami Maxido - - -", "sera la fiesta - - -". The music is written in a simple, handwritten style, with notes and rests clearly visible. The paper is aged and shows some wear and tear, particularly along the left edge where the binding is visible.

ido es Murciano - - - - - Ves Carretero - - -
Pobre Pascuncio - - - Que soy soltera - - -
Ves Carretero - - - - - Ves Carretero -
Que soy soltera - - - - - Que soy soltera -
Y io soy de las Mayas - - - de Bomba y tueno
Y en viendo ami Maxido - - - sera la fiesta - - -

de bomba y trueno...
Sera la fiesta...



mientras el tragina... yo vendo Naranjas-
a las oraciones- citado le tengo-

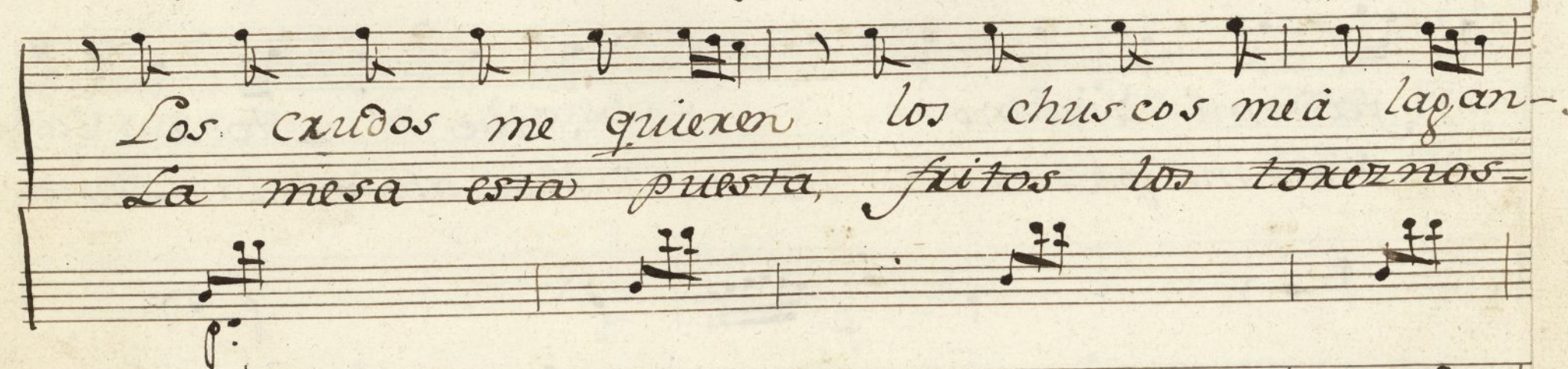


y con los mas tontos... tengo miga nancia-
Para que unas Magras, los dos mexen demos-





tengo miga nancia - - -
los das meren demos - - -



Los cuidados me quieren los chuscos me a lagar.
La mesa esta puesta, fritos los toznos -



Y cierto pajuncio - - - por mi sedas bava -
Por que apenas benga - - se siente aco meztos -

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in a cursive hand below the notes. The lyrics are: "Poxmi sedes bava... Pero-", "Se siente aco merlos... Pero-", "...ya mi Gixomo... Save... toda la", "Ya me parece... Que abair la Puerta-", "danza... Y le... quiere esta noche-", "siento... Pobre... Paje que caro...". The music is written in a single system with various note values and rests. There are some decorative flourishes in the music, such as a large group of beamed notes in the third staff.

Poxmi sedes bava... Pero-
Se siente aco merlos... Pero-
...ya mi Gixomo... Save... toda la
Ya me parece... Que abair la Puerta-
danza... Y le... quiere esta noche-
siento... Pobre... Paje que caro...

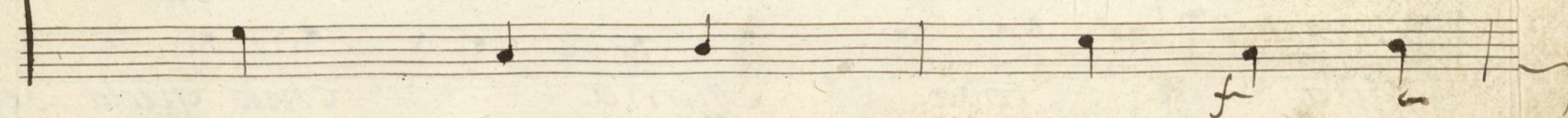
aga...nar en la trampa... aga...
te ade... salir el cuento... te ade

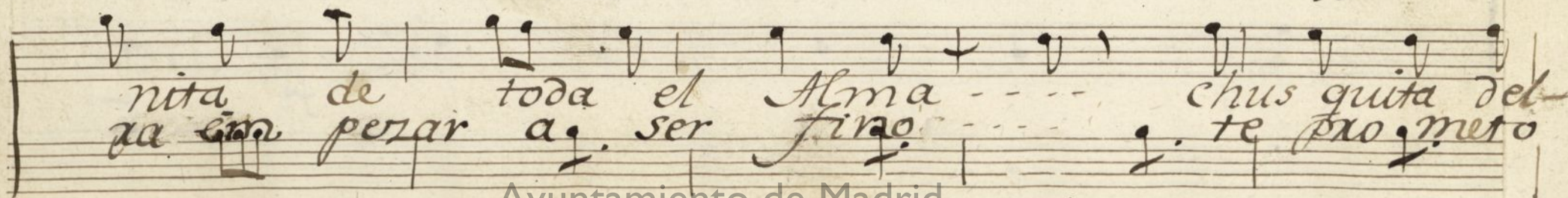
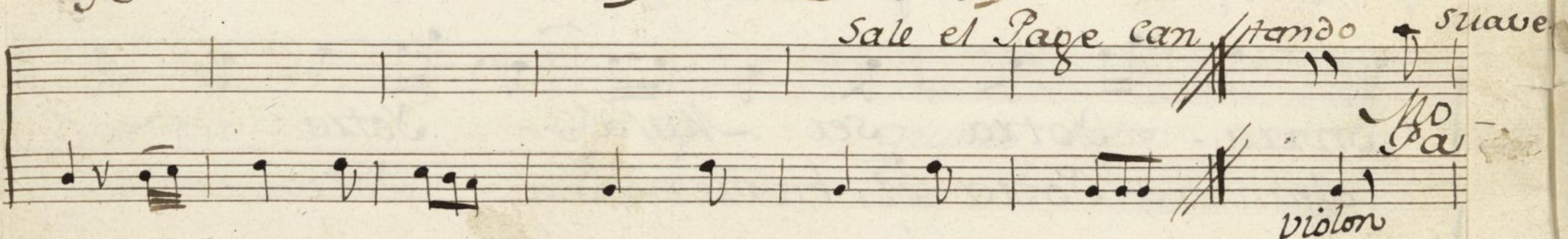
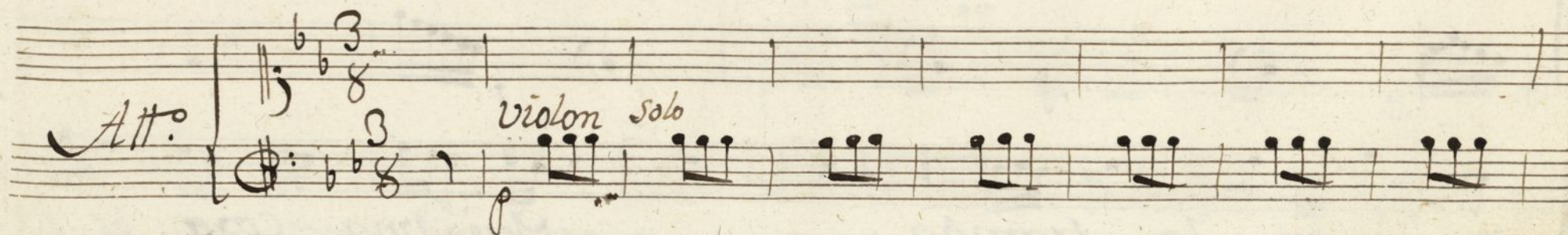
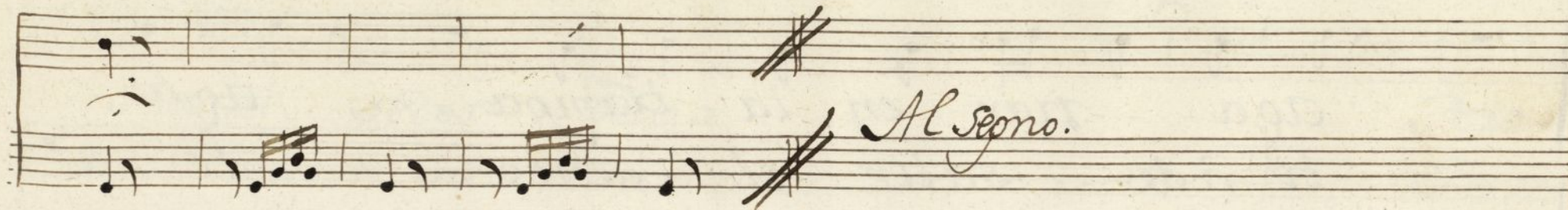


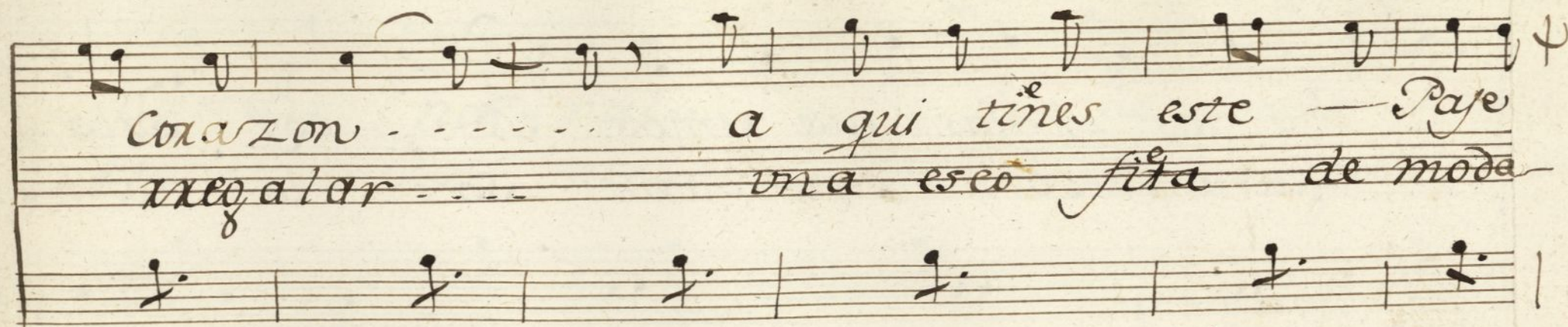
nar en la trampa... Que una cosa es la
sa lir el cuento... Que una cosa es la



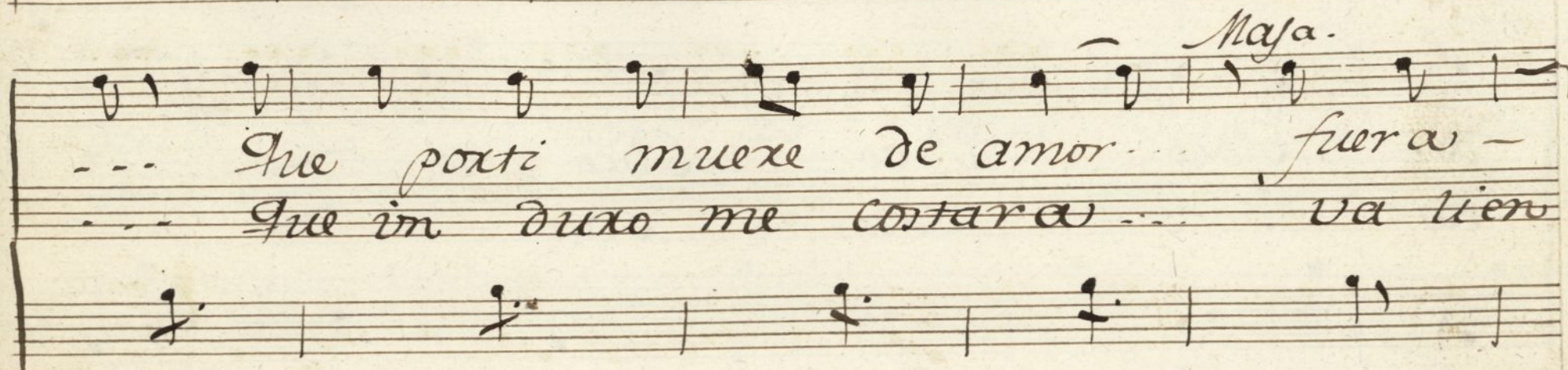
onxa. Notxa sex Maja... Notxa
chanza... Notxa el baxxeno... Notxa



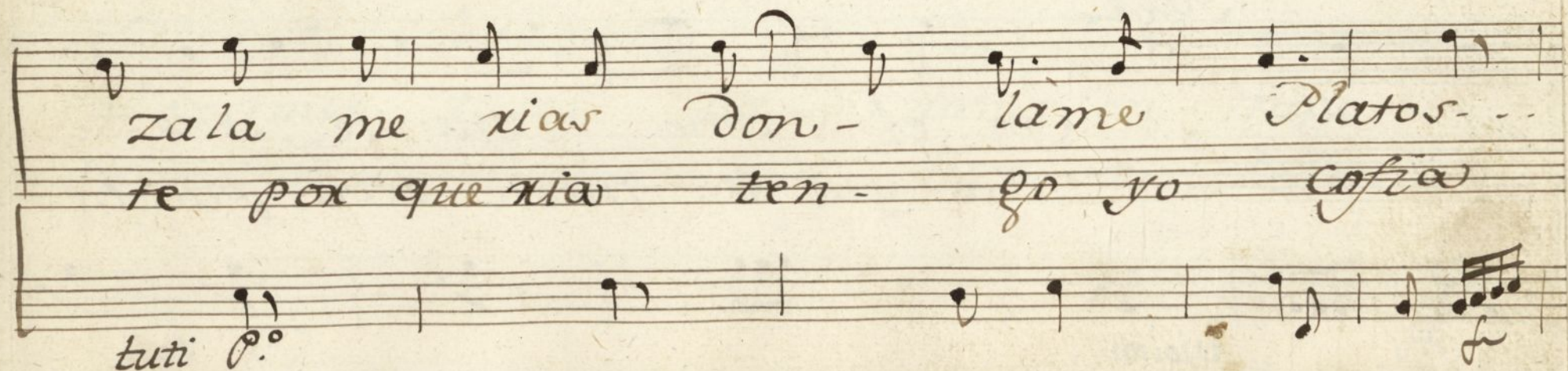




Corazon - - - - - a qui tiñes este - Page
regalar - - - - - una escofita de moda



--- Que por ti muere de amor - - - - - fuera -
--- Que imduxo me costara - - - - - va lien



Zala me xias don - - - - - lame Platos - -
te por que xia ten - - - - - go yo cofia

tuti p.

Que las Majas que vemos Po... coj sala-
Que á cortado cien duros so... lo la boe-
do- Poco- Poco- Poco
la- solo solo solo
Page
En el tono que te Ablo... es-
Ya que la mesa esta puesta.
violon.

hijita natural - - - - - Que de comex tanto
preve nada taleual - - - - - No malo exemos el.

dulce - - - - - estan los Pajes sin sal - - - - - ^{Maja} Pues po-
tremo - - - - - Y vamos a mexen dax - - - - - Itame -

cas amis tades, ha - - - - - ran con migo - - - - -
se umã. di choso se - - - - - ñor don Palma -
tuti P.^o

Por que las gentes sosas, me... dan asti-
 Fue con esta real moza Pocos - me xien
 o. medan medan medan as tidio - - -
 dan Pocos Pocos Pocos me xendan -
 exes chusca graciosa - (mucho)
 Lesoy agora de cido - (Paja,
 (tueno)

Paje: tu Carita una Rosa . . . (ya)
Maja: Y Sere tu con tejo. (Pues)
Paje: Dame
Dame

dame un . . . abra cito . . . de clemencia
dame una ma nita . . . un a nillo

de De
Yun Yun
ô cari dad . . .
te pondre

Maya-

de clemencia ôcaxi:: ta, que me pongo como è
Y un à nillo tepon(te) Yo los tengo de dia

xizo en lle gando... me ato car... en le-
mantes si me los quie- xo poner- si me-

Pape à Parte... *Maya.*

gando me à to car- que chus cona. que ba.
los quie xo poner- que Guitarra, Pobre-

Pape. *Maja.* *los 2...*
boso. Porti muero. Quita halla - el pa-
tonto mexen demos Por mi biervo - a sen-

sito - el el buenoba -
taxnos. a a y comex-

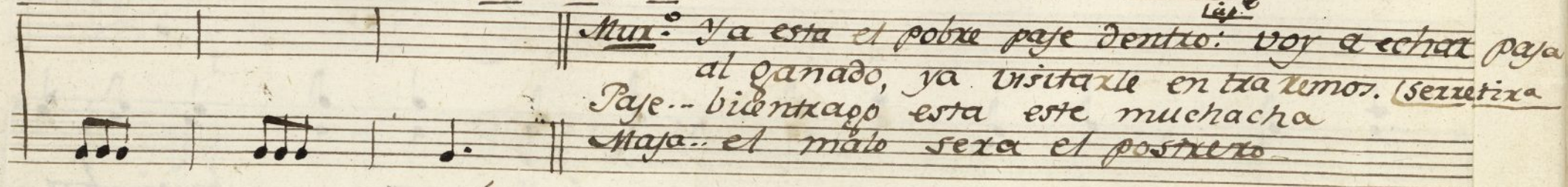
el pasito bueno ba...
asen taxnos y comex... *Al segno.*

Pape. *Maja.* *Pape.* *Maja.*
Con que vives sola. Sola. Y no tienes nunca miedo. dese vno - que id-
conozca asemejante sueto. *Pape.* vaya un trago. *Maja.* baya un trago. Lueven

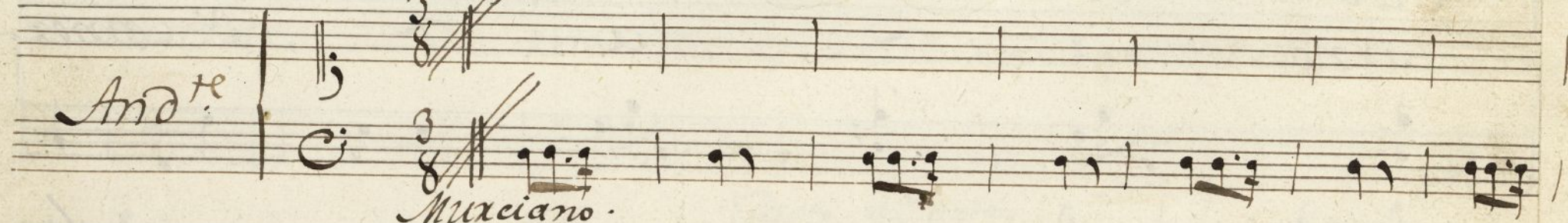
den. Mux. *Ruido & concors.*
 Y comamos y callemos: toma albañil cesa como: Paje: Paje q. ay-
 Carretero en la vecindad: *Ma* un Muxciano:



Mux el m.^{no} Por la berranilla de la Puerta *Laje*
Mux: Ya esta el pobre paje dentro: voy a echar paja
 al ganado, ya visitale en tia temor. *Servetira*
 Paje... biéntaxo esta este muchacha
 Maja... el malo sera el postueto

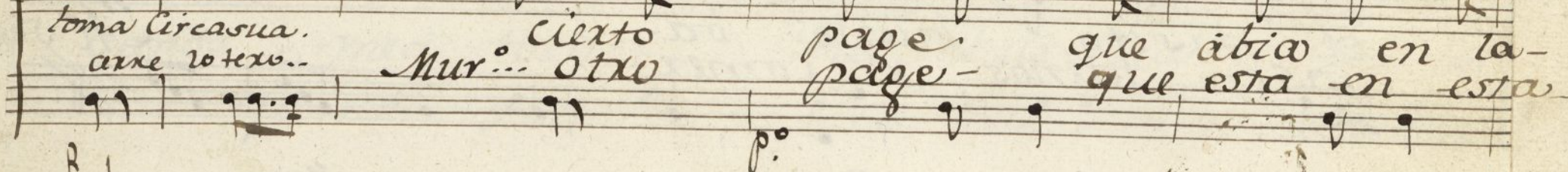


And.^{te}

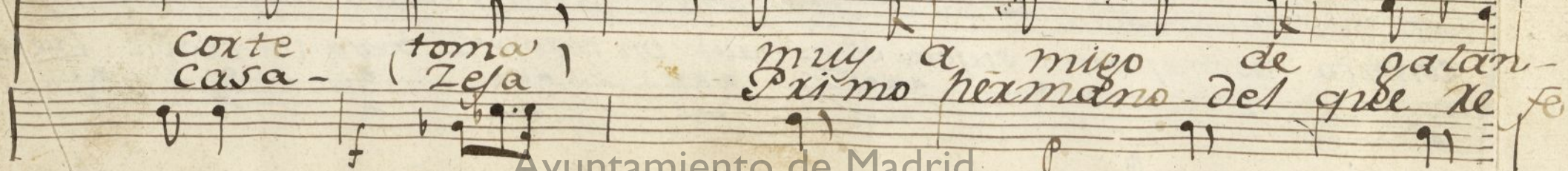


Muxciano.

toma Circasua.
 arxe to texo... *Mux*:... *cierto* *otxo* *paje* *que abia en la-*
paje- *que esta en esta*



Corte Casa - (toma Zesa) muy a migo de galan-
 Primo hermano del que se fe



teax Lo pillaxon un dia entre
xi Puede ser que le rompa una

puertas (axe) Y lo hicieron a Palos-ver-
pierna (cho) al Yns tante que yôacabe a-

Parola ^{me} ~~me~~ ^{Ma} ~~Ma~~ como unô. q? estan buenos
lar Page: malo ^{Ma} ~~Ma~~ eche unô. un par de tragos
qui

Pizz^{to}

Pape. quien es ese que canta *M^a* el caracter *Pape. y M^a.*
 que mal que te asentado al *Pape* el cuento *Atencion por si-*
Pag^e. si hablabia con mi *M^a* no ay *Para fin de me-*
 que asustaros *x* miedo esta el *Amigo-*
 todo temblando =

Alleg^{ro}. Arco.

Can ... ta... *y* mexen demos: *y* mexen-
 uen ... da- vamos bien dando vamos bien

dentro murciano

de ... mos ...
 dan do ...

D. C. Pape: quien es el que te alla
 mado *M^a* mi marido

Pape: Ixa *x* Dios que meas

And.^{te} Pizz.^{to}

Se levanta temblando

dejado aplastado; marido tienes *M.^a* Ves hombre que mata a
cada ~~Pape~~ *un Buei Pape* bren del suceso, Pues que ara con un chris-
tiano, *Punada* *M.^a* que entra *Pape* bajo de la mesa me es condeu, san macaxo un-
Pape e felipiana
sime sacasuen te
mando: *lescondese e*
bajo e la mesa

Alleg.^{to} Mod.^{to}

Sale el Muxciano
Combaxa y mi-
xando a
todas partes

Saber que digo Que hue-

Maja.. mira... mux ciano... Heven-

Pape... No estoy.. Per dido... Como

... le a osia mues... tro cuax tito...

... los dientes quiero a qui a en trado...

... mea tiue - no - salgo vivo...

lexu - lexu le, lexu lo - xu lo - - - Que-
 lexu lexu le lexu loxu lo - - - sien
 Maya - lexu - lexu le, lexu loxu lo - - - nun-

gana que traygo de camorra yo - - -
 cuentas al guño des con funde lo - - -
 ca tuna cieras tan ga lantea dox -

lexu lexu le, lexu laxu la - - -
 lexu lexu le, lexu laxu la - - -
 mur - lexu lexu le, lexu laxu la - - -



Alto

Mus^o

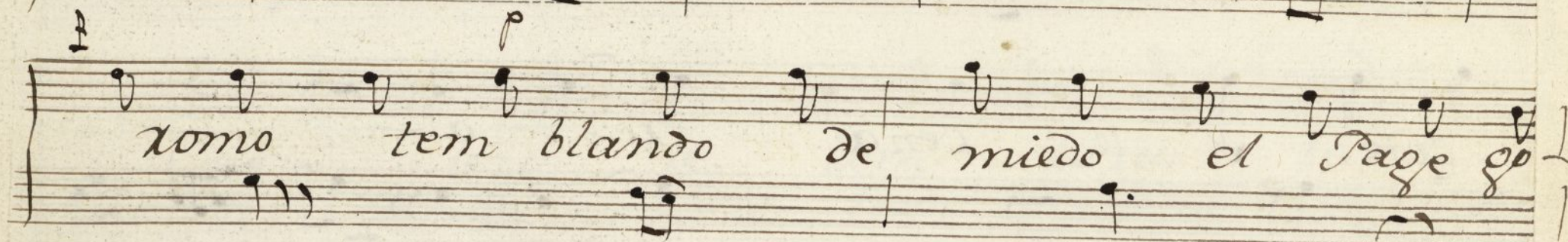
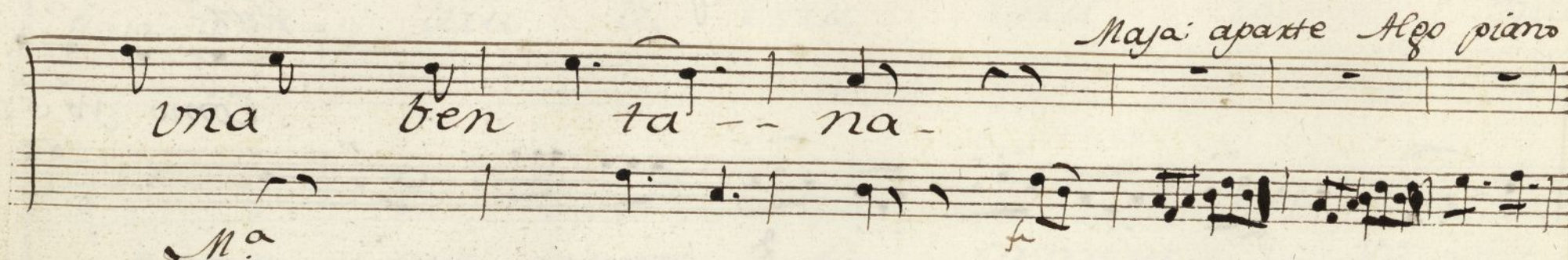
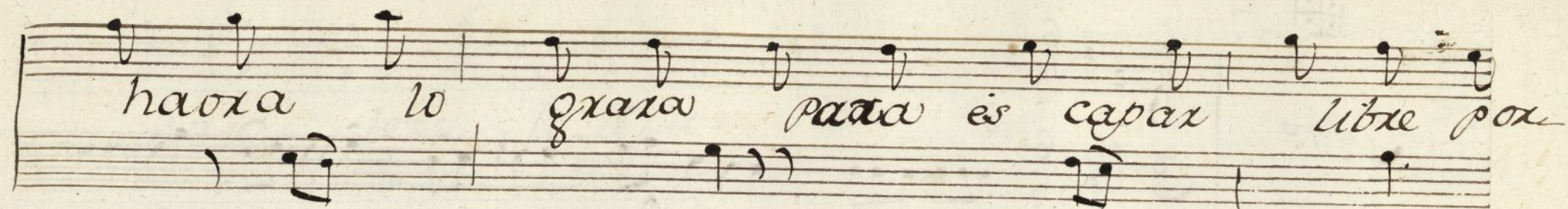
Como yo su-

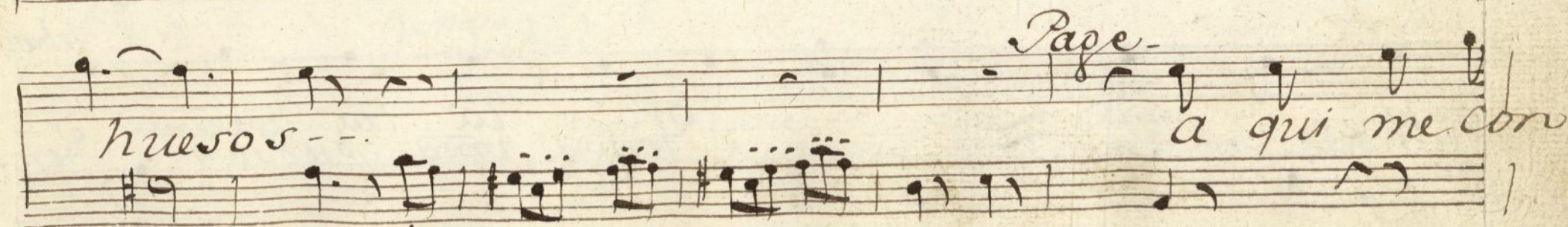
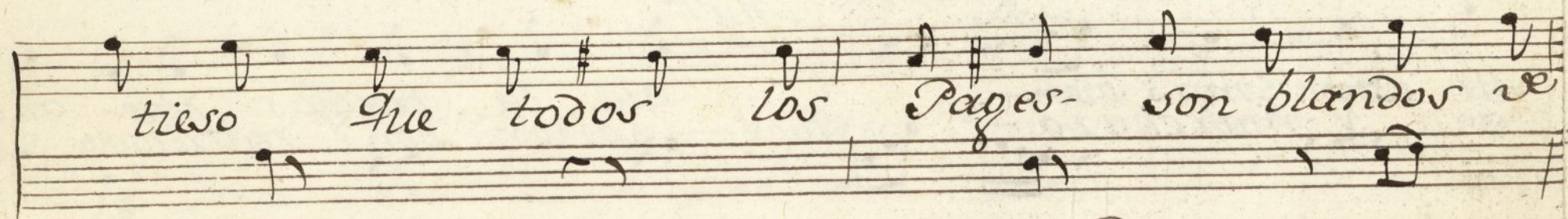
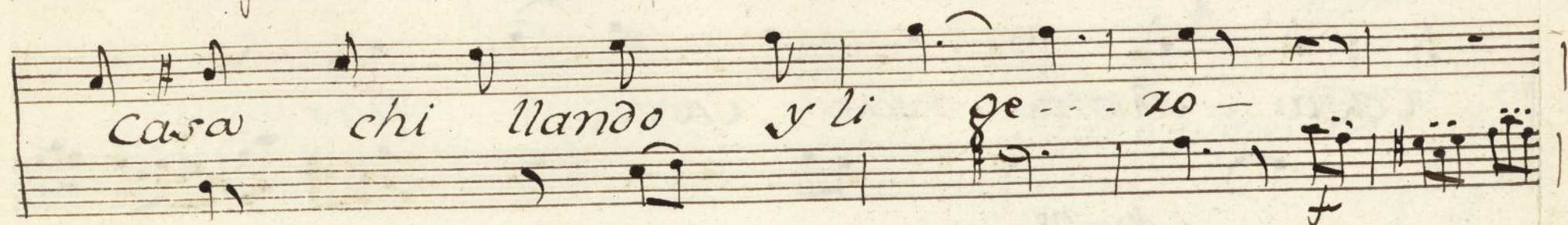
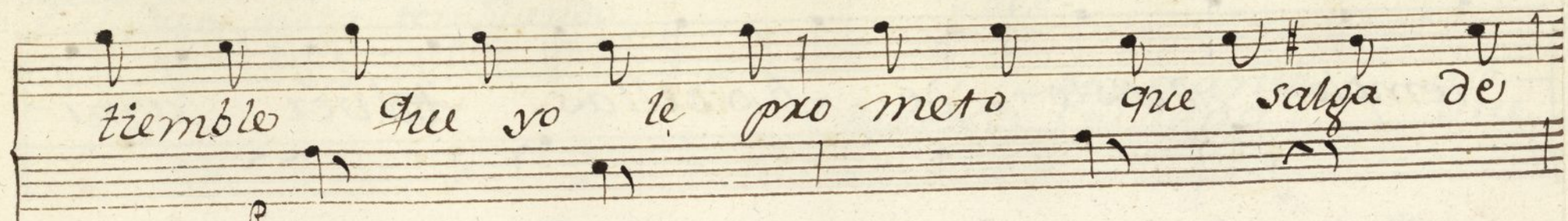
piera que al quien te queria le hiciera ~~gote~~ gi

gote y le Cena xi - a -

Pape

Bol dexe mos quito gn





templo puesto de Rodillas volver ami-

Casa Rotas las Corti- - llas-

Mux^{no}
 Don me a qui la mesa (Pobre demi) a
 e chale de casa: (Yome ixe.) Mux^{no} Zu

Mac^{sa}
 Pape.
 Maja

Nu^{no}
 lli esta mas bien-
 xa & marchaxa- Page--- que la traigas digo- que-
 Señor don myrciano se-

la
nor

Oro la tua hère-
tenga vñd. piedad-
O-ten-

lebartala

mesa el Mu^{no} y la pone al otro lado:
y el Page queda temblando:

Page.

yo ga Muxciano^{no} cle-
cui dado que

mencia cle mencia Mux ciano^{no} que es es
buelbas- que buelbas- cui dado- Page, no bol-

to bexe mugex- mas- Maja. ami que me mixas que
ni por esta calle - pa

lo sa xe diga el. Page. que miedo que
Tamas- Mux^{no} - pues bete pues-

miedo - bete - Maja... que xisa que xisa -
pues marcha pues marcha- Page- no -
fmo

malo que va- que no Balgo a-
 mas ga lanteax no va gran-
 la pru dencia- y no alboxo tax- balpa-
 seg ui dillas, para xema tar- va gran-
 y para y no para y para y no para y no para y pa-
 y para y no para y para y no para y no para y pa-

no alboro tax...
ra xre ma tar... Sigue las seg.
ra xre ma tar...

Ayuntamiento de Madrid

Handwritten musical score for a vocal part, first system. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the time signature is 3/4. The lyrics are written below the staff.

si alguno en contraxa, lea buxa encanal---
ya sabes si xomo, mi feda tidad ---
los 3. segun sea dis puesto, que fun cion abra ---

Handwritten musical score for a vocal part, second system. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the time signature is 3/4. The lyrics are written below the staff.

Allegro
dos mas y sigue
que tiene

Handwritten musical score for a vocal part, third system. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' and the time signature is 3/4. The lyrics are written below the staff.

Seg.⁵
Allegro.
los 3.
La vida

uno.
La vida

de los Pages. Con tar que xemos.

los 3:
de los Pa: ges Con tar que xemos:?

La vida de los Pages =? Contax que

xemos- Con tax que xemos -

Contax ~~Con tar~~ que xemos, y sus òcupa-

A handwritten musical score on aged, slightly stained paper. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system has the lyrics "ciones; Vayan Vayan Oyendo - Vayan O". The second system has "Vendo" followed by a dotted line and then "Lo mas de la ma". The third system has "ñana - la gastan Con el Pelo ---". The fourth system has "Ya retores - Voces - a tux -". The notation includes various note values, rests, and bar lines. There are some corrections or additions in the second system, indicated by a bracket and a "Page:" marking. The paper shows signs of age, including foxing and some staining.

ciones; Vayan Vayan Oyendo - Vayan O

Vendo Lo mas de la ma

ñana - la gastan Con el Pelo ---

Ya retores - Voces - a tux -

den el tintero - - -

Maya - -

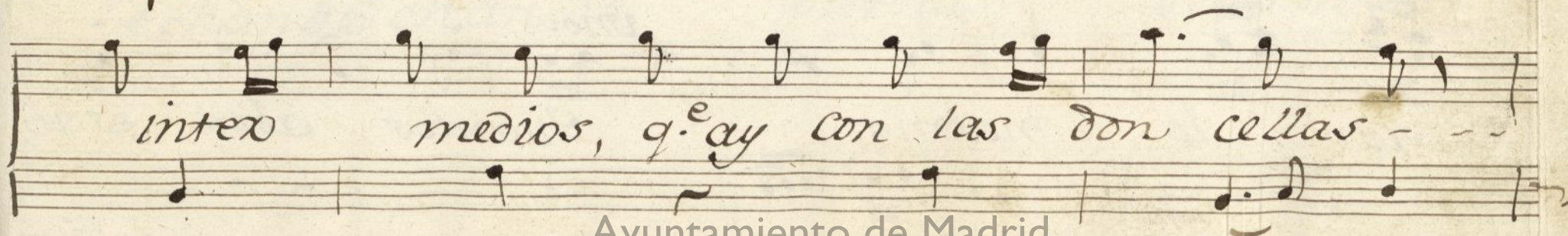
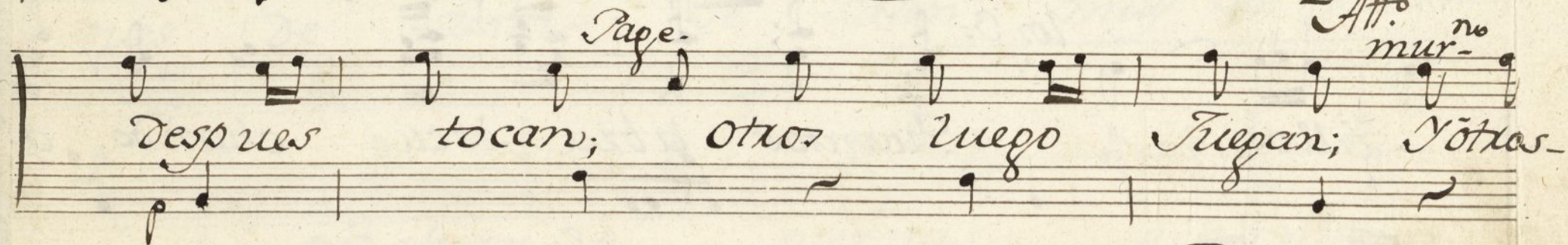
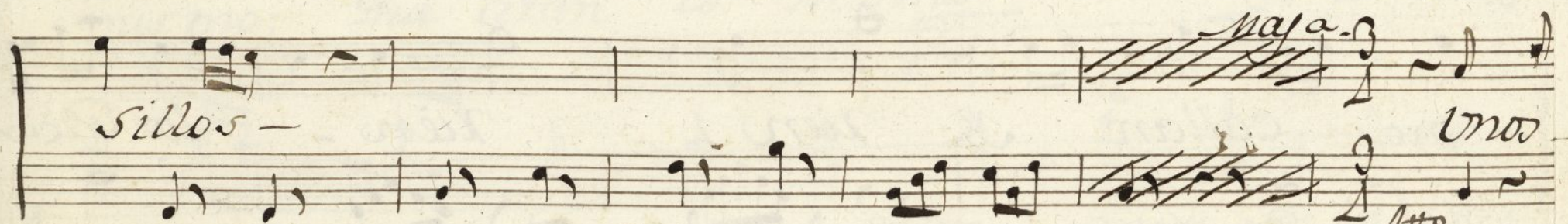
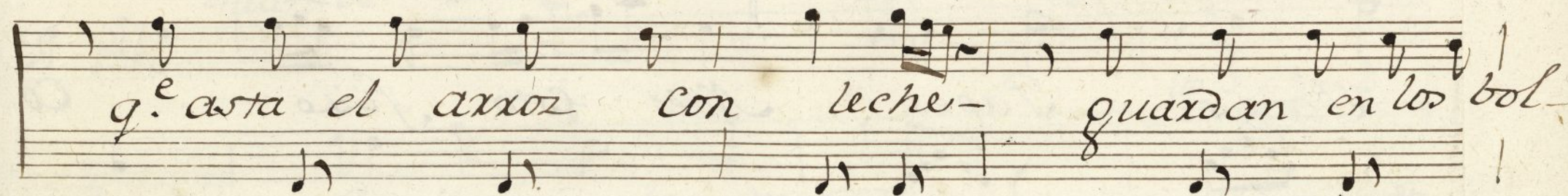
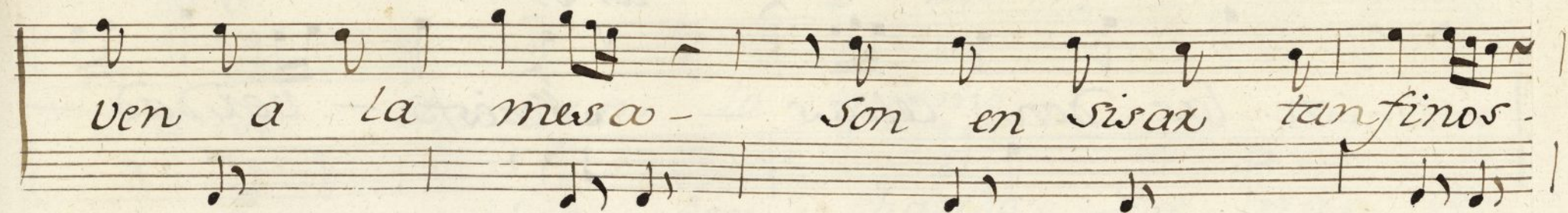
Si el Ama sale fuera -

la siwen de braxero - y sue -

len ix con ella - gas tando chupa

Mux^{no}

dexos - si si -



los 3.

Con las don cellas — Noes esto — verdad —

Papes — Papes Noes esto fixo — Co

mo callan y rien — rien — los Pica-

xillos — los 3. Quantos abra escu chando, q. e.

xan lo mesmo: uno: Quantos abra escu

los 3:

chando que axan lo mismo

Quantos abra è seu chando, que axan lo

mismo; que axan lo mismo:

Despues des-

pues de siesta. se salen muy so plados

echan echando piernas- echando -

puernas - - - *Pape.* Los que bajan al.

Prado - a todas las q^e en cuentan - *Allegro*

las dis paran sus dichos y hacen

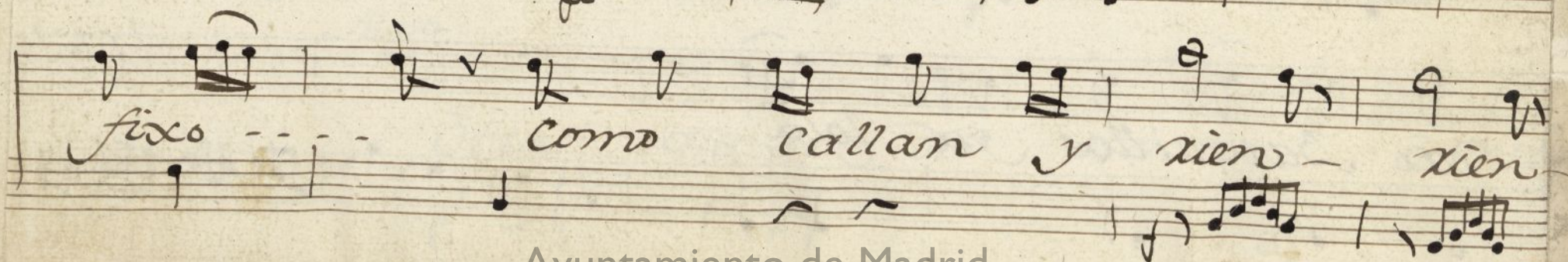
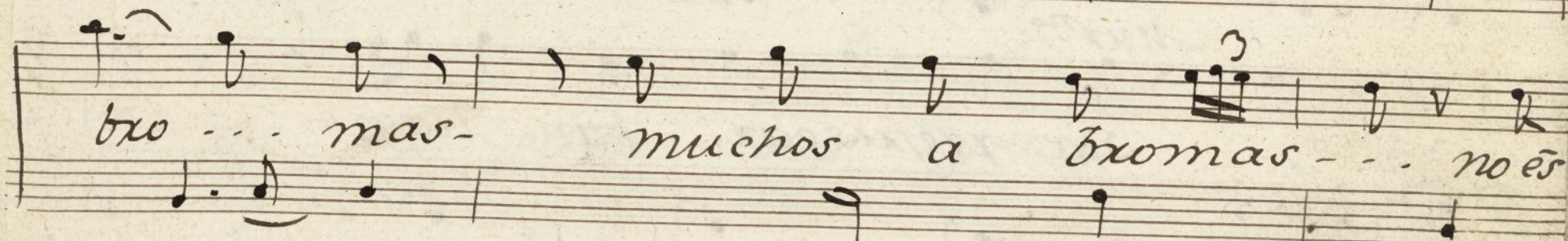
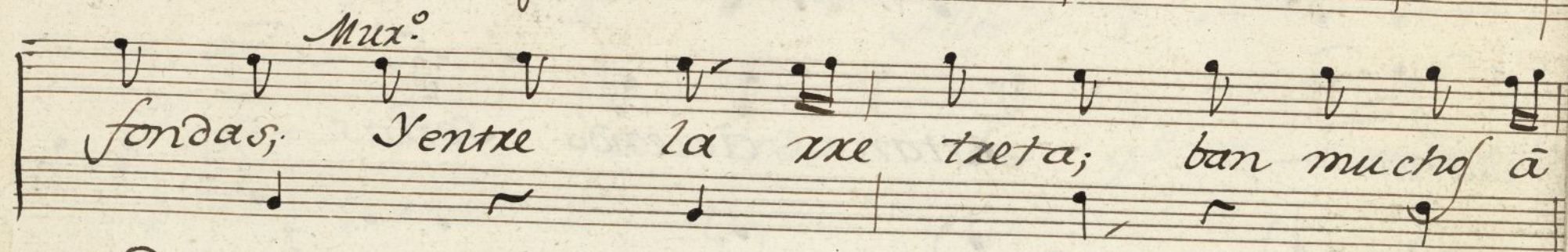
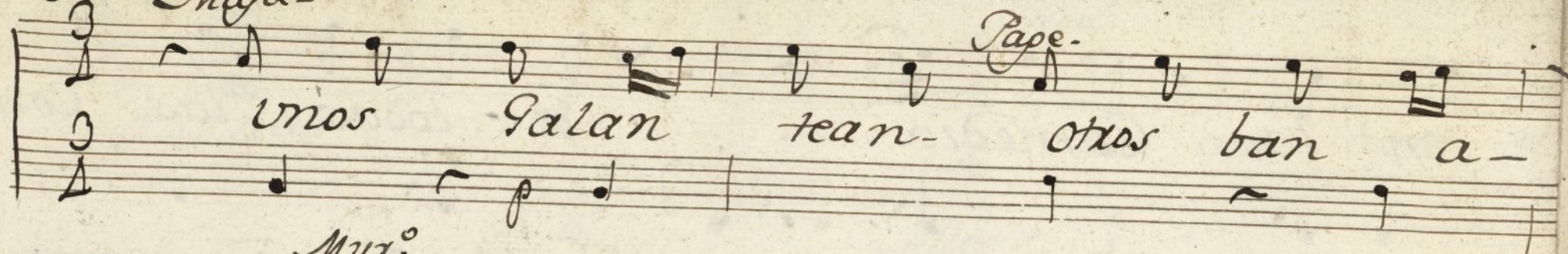
su breve xencia -

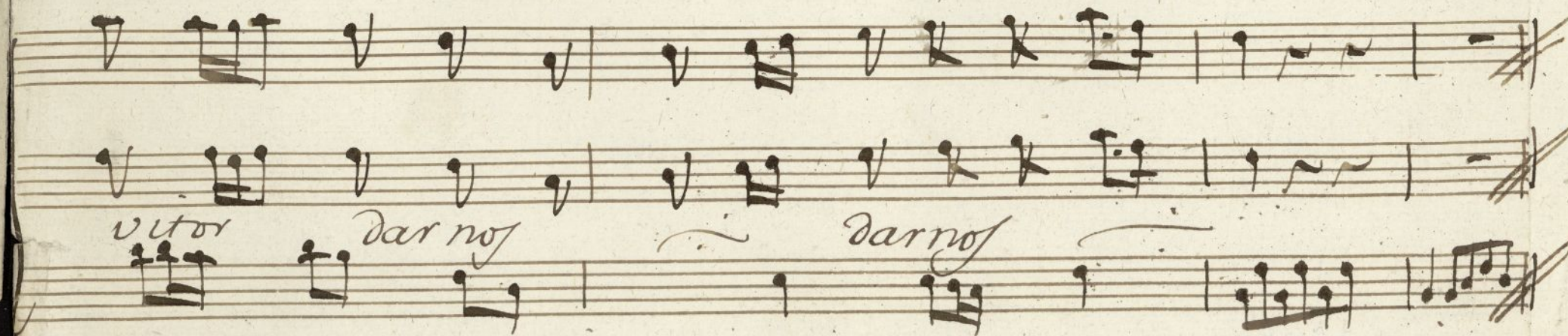
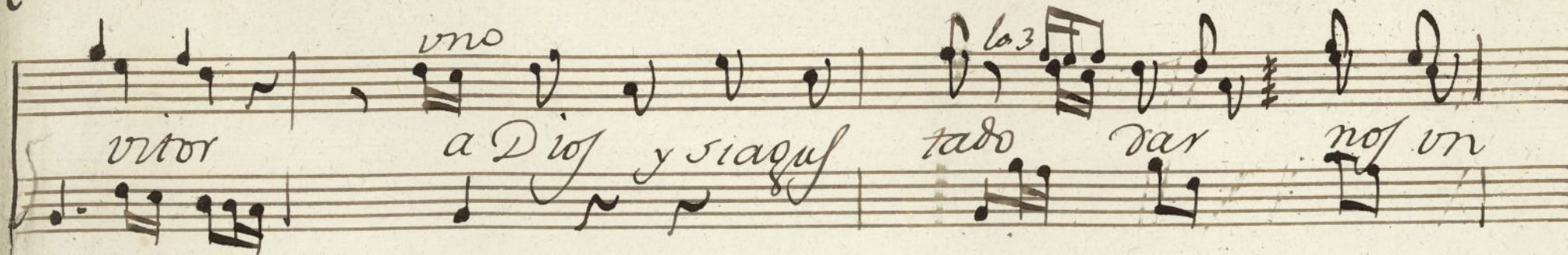
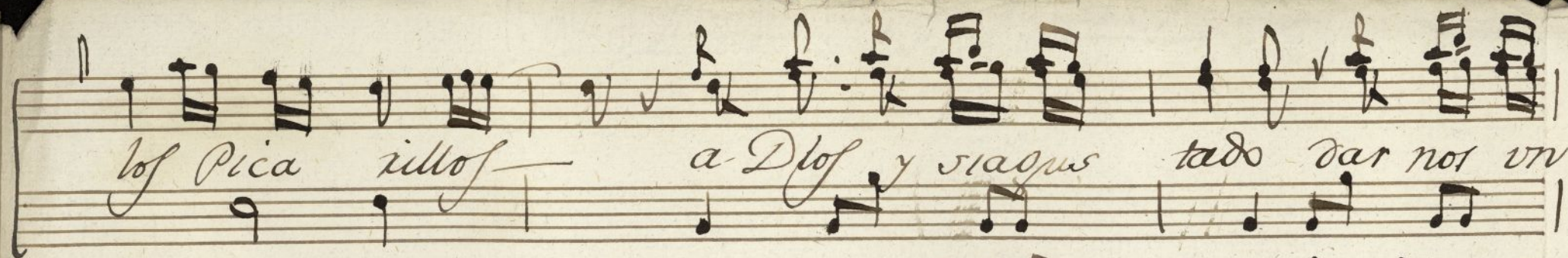
Maja. Otros que se des tinan - a entrar -

Ayuntamiento de Madrid

en la Comedia - - - ~~x~~ todas las Corne
diantas - estan âciendo señas -
Mux^{no}
Sia refrescar ban luego - Con al
guna real moza - - - Su caudal Solo puede -
dar Barquillos ya losa -

Alt.^o Maja =





Ayuntamiento de Madrid

Mozzini

Mus 130-11

Sra Psl^a

+

Violin 1^o

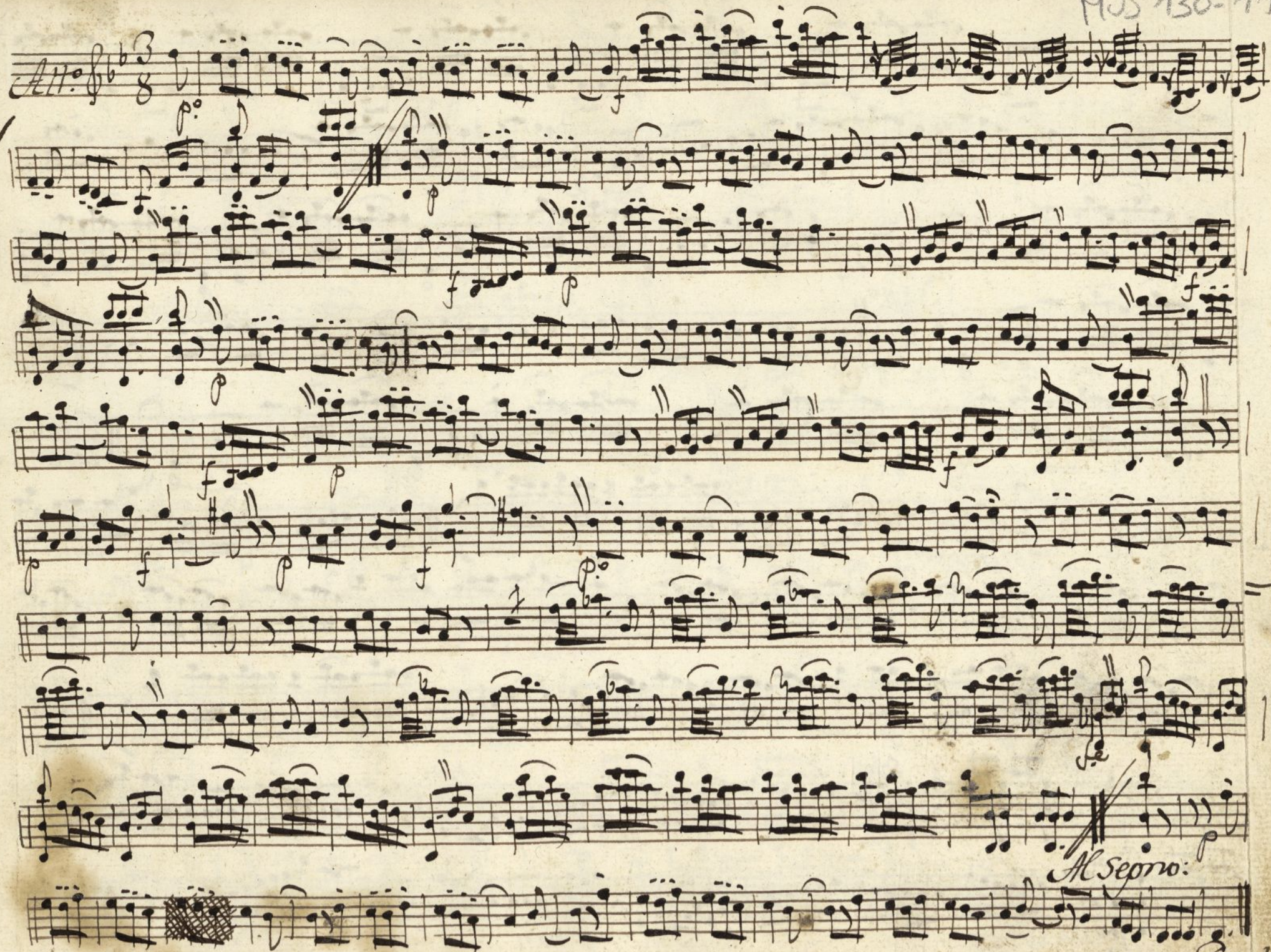
Lon.^a à 3.

del Paje Galanteador, Castigado

//.

Poco

MOD 130-11



Al segno:

Paralelo =

Handwritten musical score for "Ave Maria" by Schubert, featuring piano and organ parts. The score is written on ten staves, with the piano part on the upper staves and the organ part on the lower staves. The tempo is marked "And.^{te}" (Andante) in 3/8 time. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and ornaments. Performance instructions include "Para, nota a Cabar, 2a Perola" (Pause, note at Cabar, 2nd Perola) and "Alleg.^{ro}" (Allegretto). The organ part includes markings for "tutti", "Solo", and "f tutti". The score is written in a cursive, handwritten style.

Handwritten musical score for a string quartet, featuring ten staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo), as well as performance markings like *tutti*, *solo*, and *arag*. The score is written in a single system, with each staff containing a different part of the ensemble. The music is characterized by rapid, rhythmic patterns, often in groups of three or four notes. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is that of a 19th-century manuscript.

Sieg? *Alleg.* 8^{va} 3

6^{va} 3

Alleg.

3^{va} 11

Alleg.



Al segno:

Ayuntamiento de Madrid

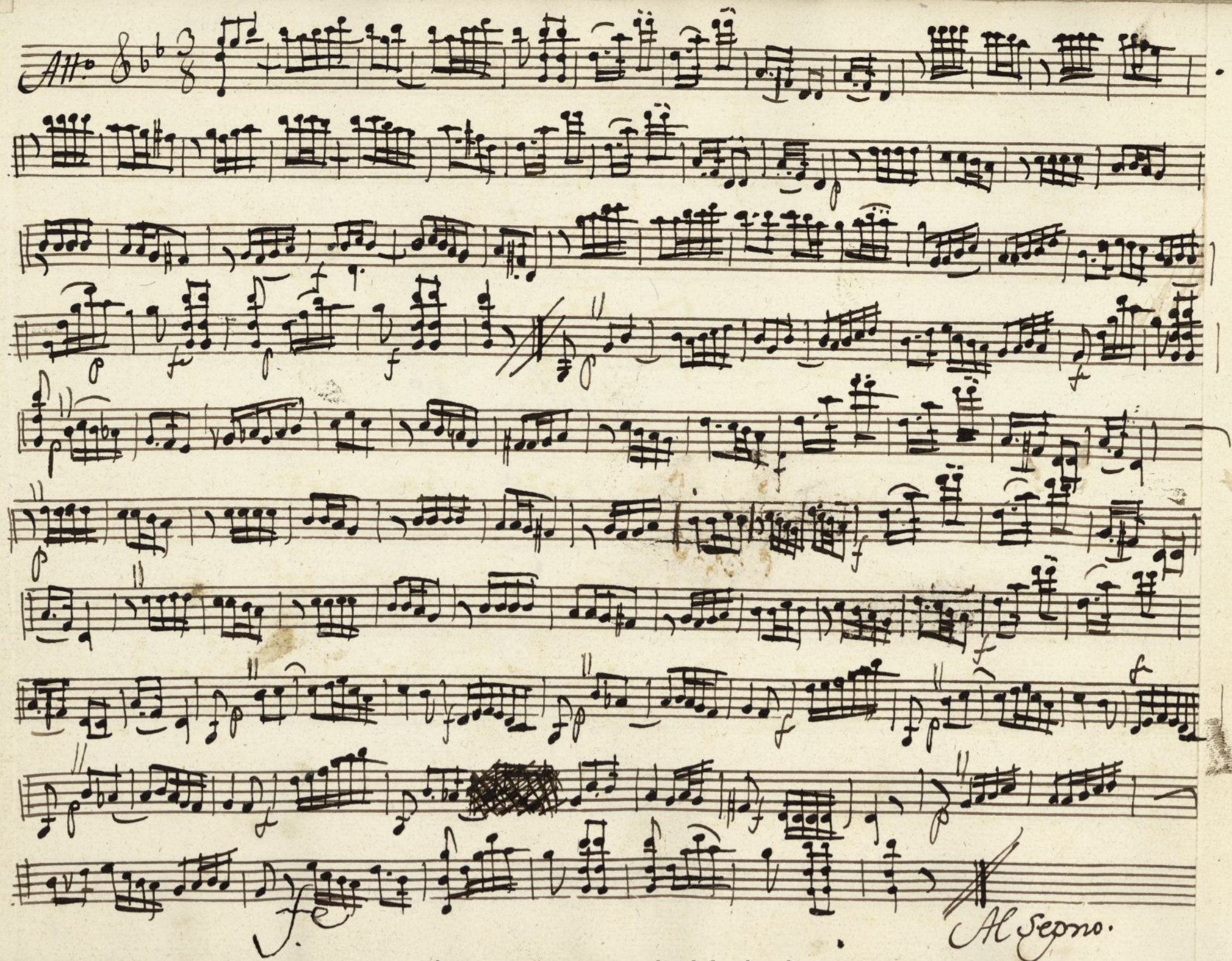
t

Violin 1^o

Ton^a a 3

del Paje Galanteadox.

||



Al Sepno.

And.^{te} 8/8

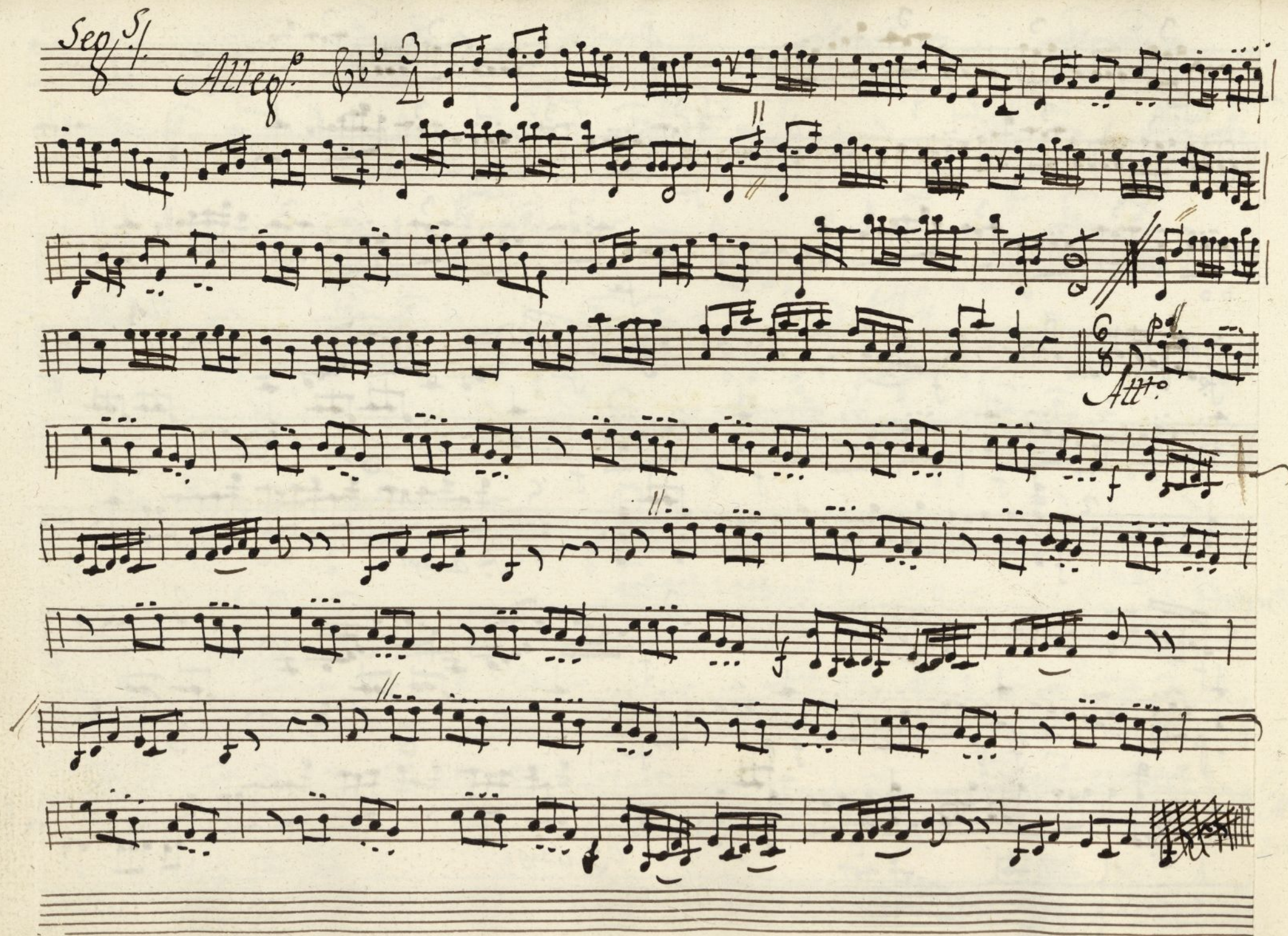
Allo. Para.

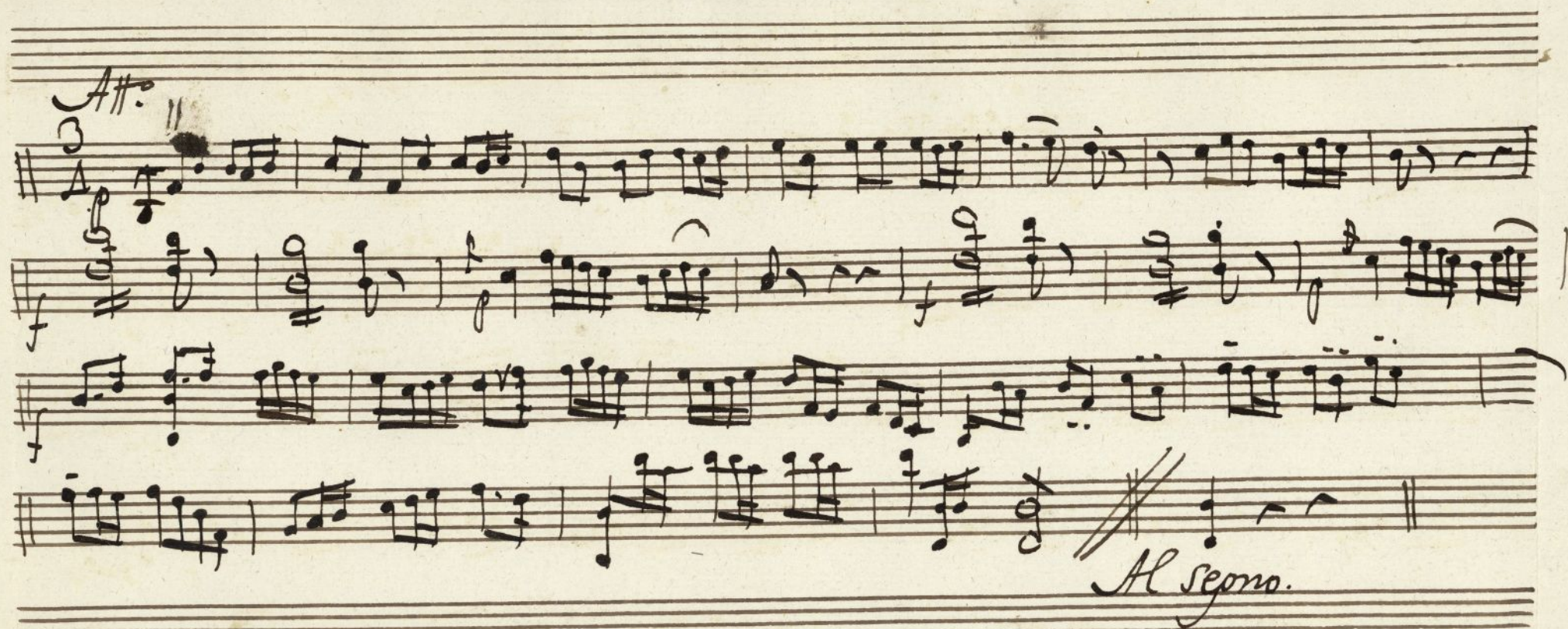
Allegro.

Para.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 2. The score is written on ten staves. The first system (staves 1-4) is marked "And." and 3/8 time. The second system (staves 5-8) is marked "Alleg." and 3/8 time. The third system (staves 9-10) is marked "Allegro" and 6/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". There are also handwritten annotations like "D.C." and "Al seg. 2. mas.".

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system consists of three staves, and the second system also consists of three staves. The third system has three staves, with the word *Presto:* written above the first staff. The fourth system has three staves, with the word *f. a say.* written below the first staff. The fifth system has three staves, with the word *f. a say.* written below the first staff. The sixth system has three staves, with the word *f. a say.* written below the first staff. The seventh system has three staves, with the word *f. a say.* written below the first staff. The eighth system has three staves, with the word *f. a say.* written below the first staff. The ninth system has three staves, with the word *f. a say.* written below the first staff. The tenth system has three staves, with the word *f. a say.* written below the first staff. The music is written in a single system, with the staves connected by a brace on the left. The paper is aged and shows some staining. The handwriting is in dark ink, and the notation is clear and legible.





The image shows a page from an old music manuscript book. It contains ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some foxing and stains visible. The staves are empty of any musical notation.

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+

Violin 2^o

Fon.^a a 3^o

A Pafe Galanteadox

||

Allegro 3/8

Allegro 3/8

Allegro 3/8

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A handwritten musical score on ten staves. The notation is in a historical style, featuring 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 single system. The notation includes many beamed notes, suggesting a fast tempo. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score ends with a double bar line and the word 'Para' written in a cursive hand. A faint watermark 'Ayuntamiento de Madrid' is visible across the bottom of the page.

Allegro: p.

Para

Handwritten musical score for guitar, featuring various tempo markings and performance instructions. The score is written on ten staves, organized into three systems of three staves each. The first system begins with the tempo marking *And^{te}* and the time signature $\frac{3}{8}$. It includes dynamic markings such as *p*, *f*, and *Alto*, and performance instructions like *Pizz^{to}* and *arco*. The second system starts with *Alleg^{to} Mod^{to}* and $\frac{3}{8}$, followed by *p^{re} sempre:* and *And^{te} Pizz^{to}*. The third system begins with *Allegro* and $\frac{6}{8}$, and includes markings for *tutti*, *solo*, and *simile*. The score concludes with a double bar line and a final *p. solo* marking. The handwriting is in dark ink on aged paper.

P. Solo

fe tutti

Solo

fe tutti

P. Solo *tutti* *P. Solo* *tutti* *P. Solo*

fe tutti

P. Solo.

Presto

P. Solo *fe tutti.* *P. Solo* *fe tutti* *P. Solo* *fe tutti*

f. allaj.

fe tutti

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Seg^{da}

All.^o 3/4

All.^o 6/8

A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the tempo marking "All." and a 3/4 time signature. The third staff features a key signature change to two sharps (F# and C#). The fourth staff continues the melody with a key signature change to one sharp (F#). The fifth staff ends with a double bar line and a key signature change to one sharp (F#). The sixth staff begins with a treble clef and a key signature of one sharp (F#), followed by the tempo marking "Allegro".

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5^{va} Fl.^a

Violin 2.^o

ton.^a a 3.

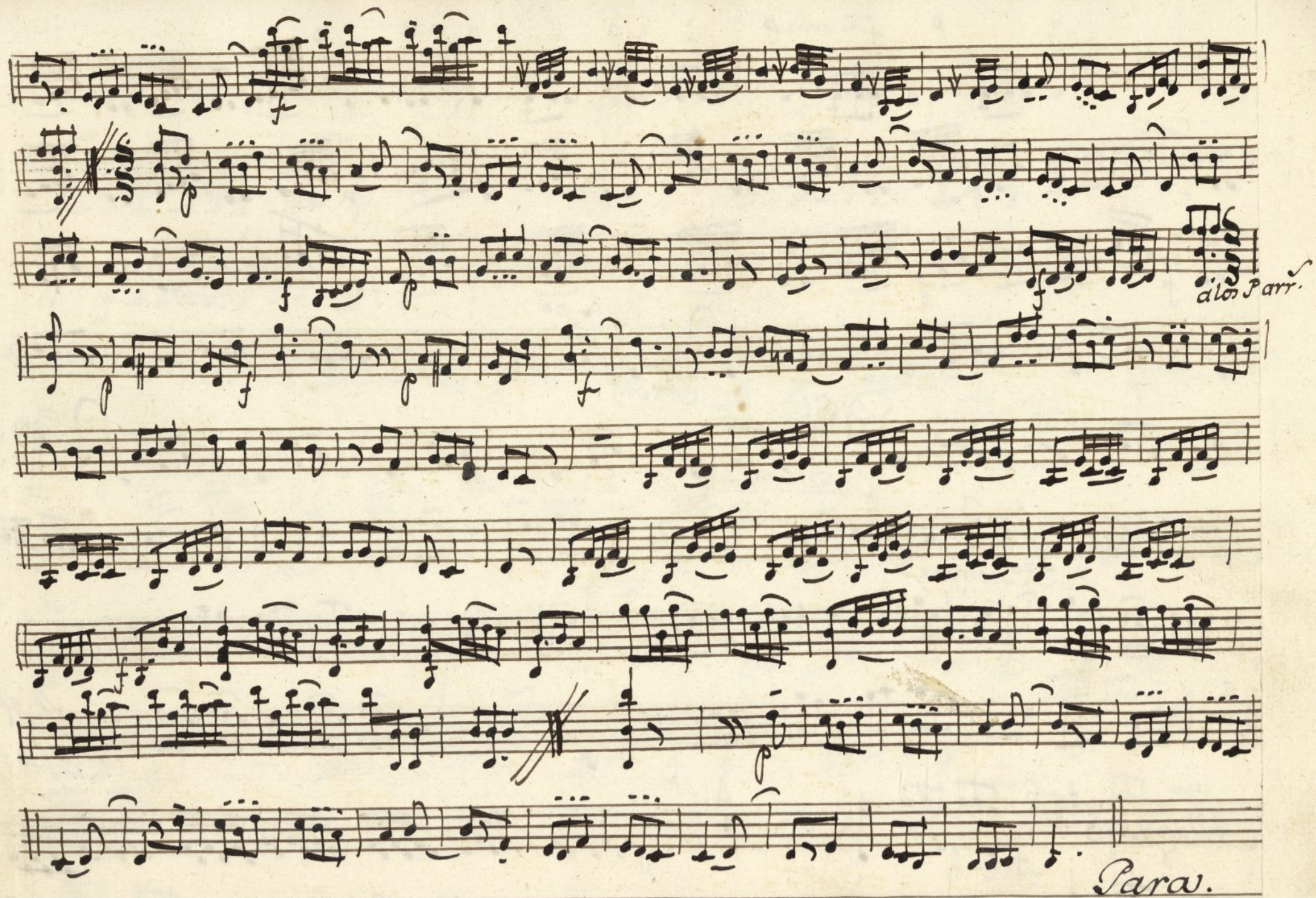
del Paje Galanteador

//

All.^o 8 6 6 3

Al segno

8 6 6 3



Smile

f

Smile

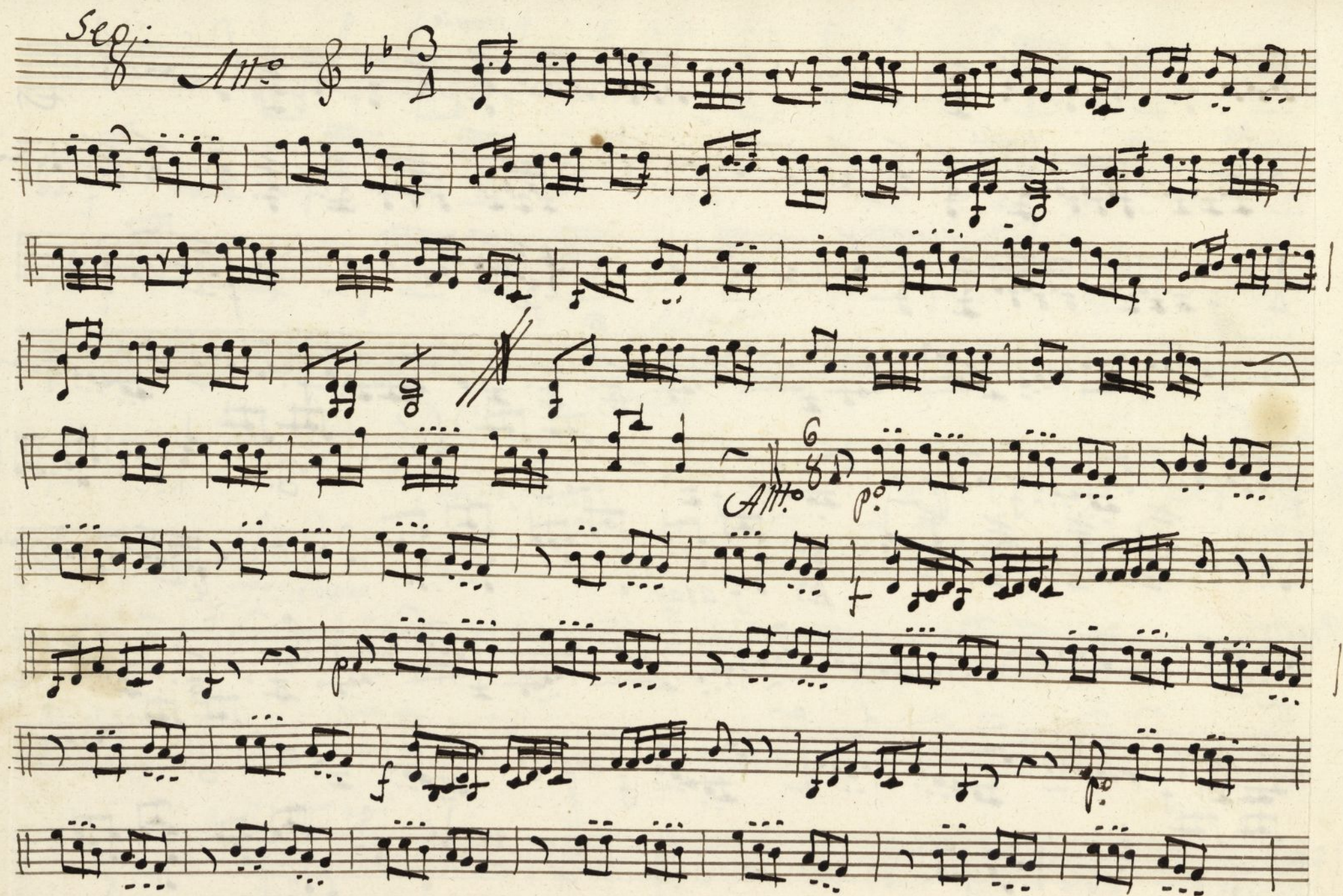
Smile

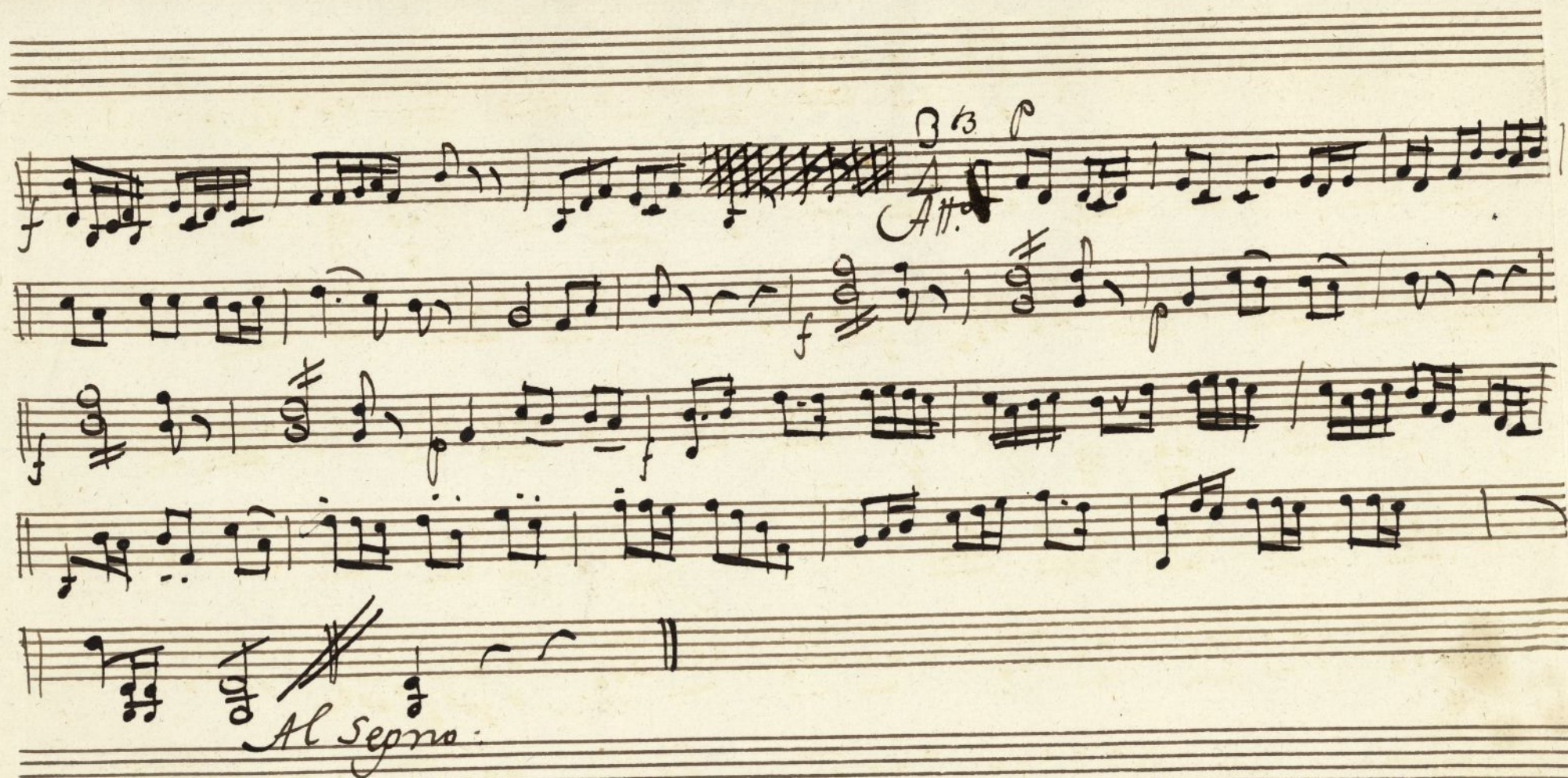
f. asay

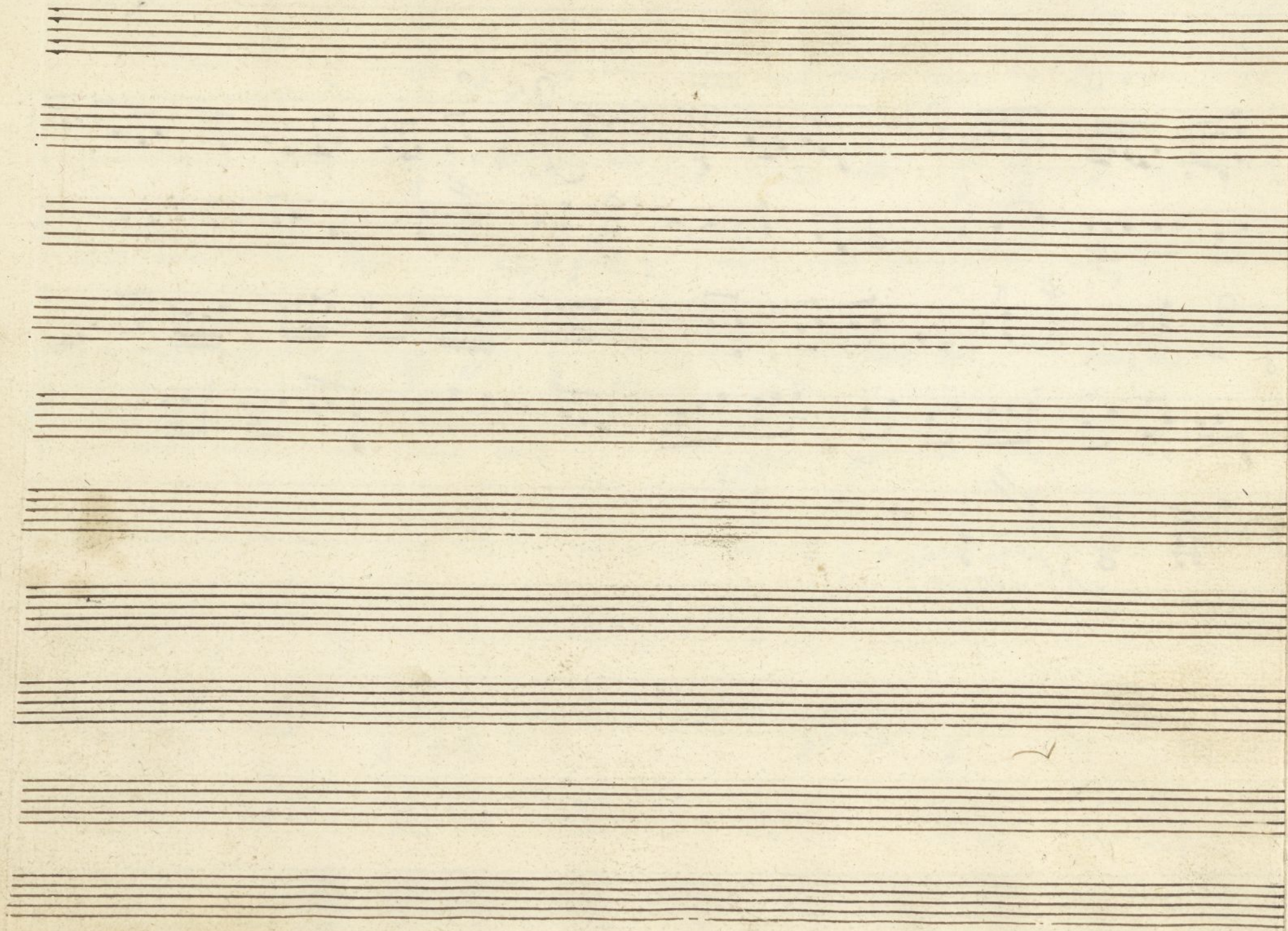
Presto:

f. asay

The musical score consists of ten staves of handwritten notation. The first three staves are marked with 'Smile' and 'f'. The fourth and fifth staves continue the notation. The sixth staff is marked with 'Presto:' and 'f. asay'. The seventh and eighth staves continue the notation, with 'f. asay' appearing again on the eighth staff. The ninth and tenth staves conclude the piece. The notation is dense and expressive, typical of 19th-century manuscript notation.







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Leon:

Mus 130-11

+

Sra Sol.^a

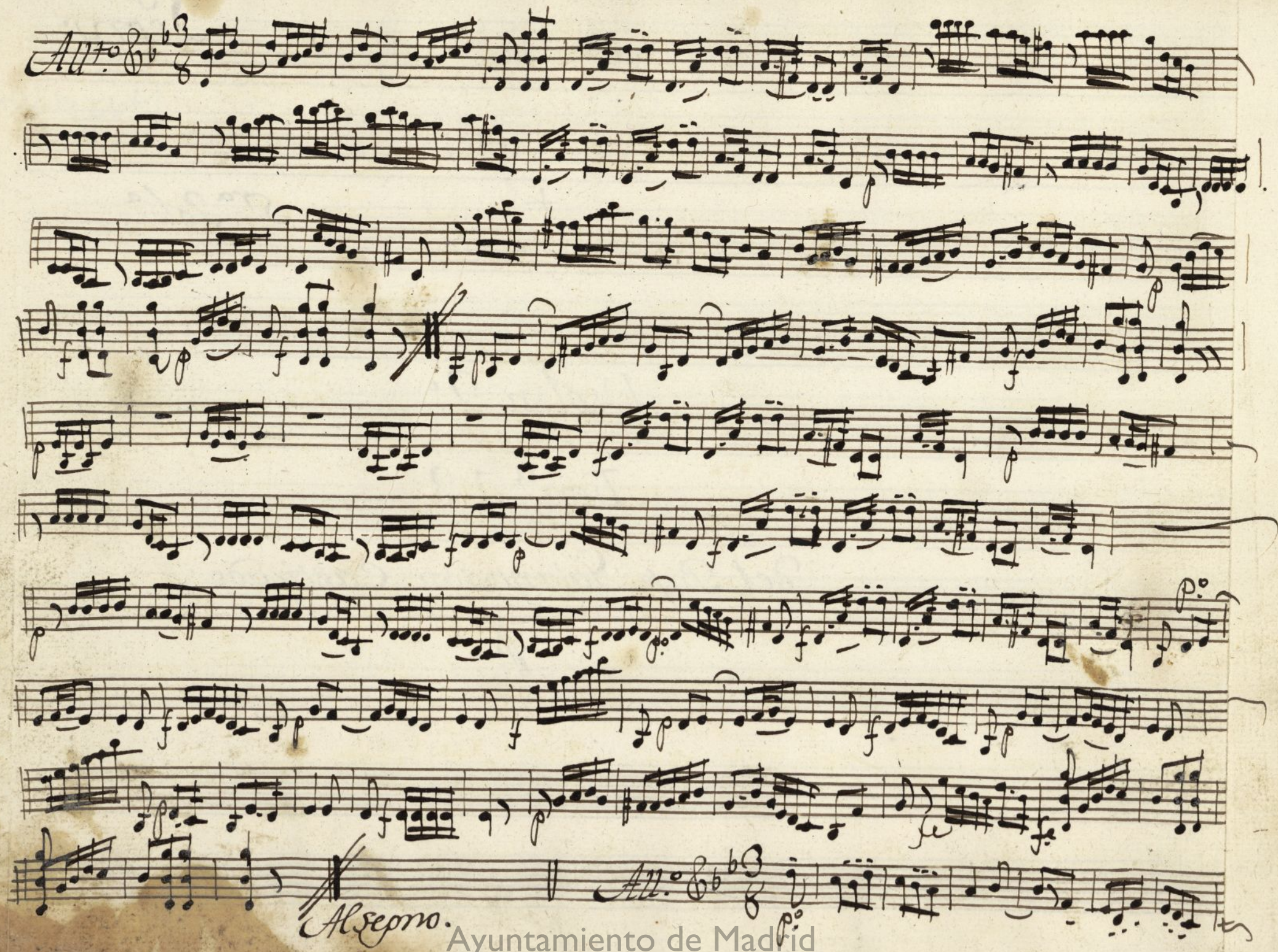
Violin 2^o

Ton.^a à 3

del Paje Galanteador Castigado

//

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with the tempo marking *All.^o* and a key signature of one flat. The score is written in a cursive, handwritten style. A double bar line appears after the eighth staff, followed by the tempo marking *Allegro.* and a key signature of one flat. The final staff ends with a double bar line and a fermata.



A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score concludes with a double bar line and the instruction *Al segno*. The word *Parola:* is written in the bottom right corner.

And^{te} 3/8

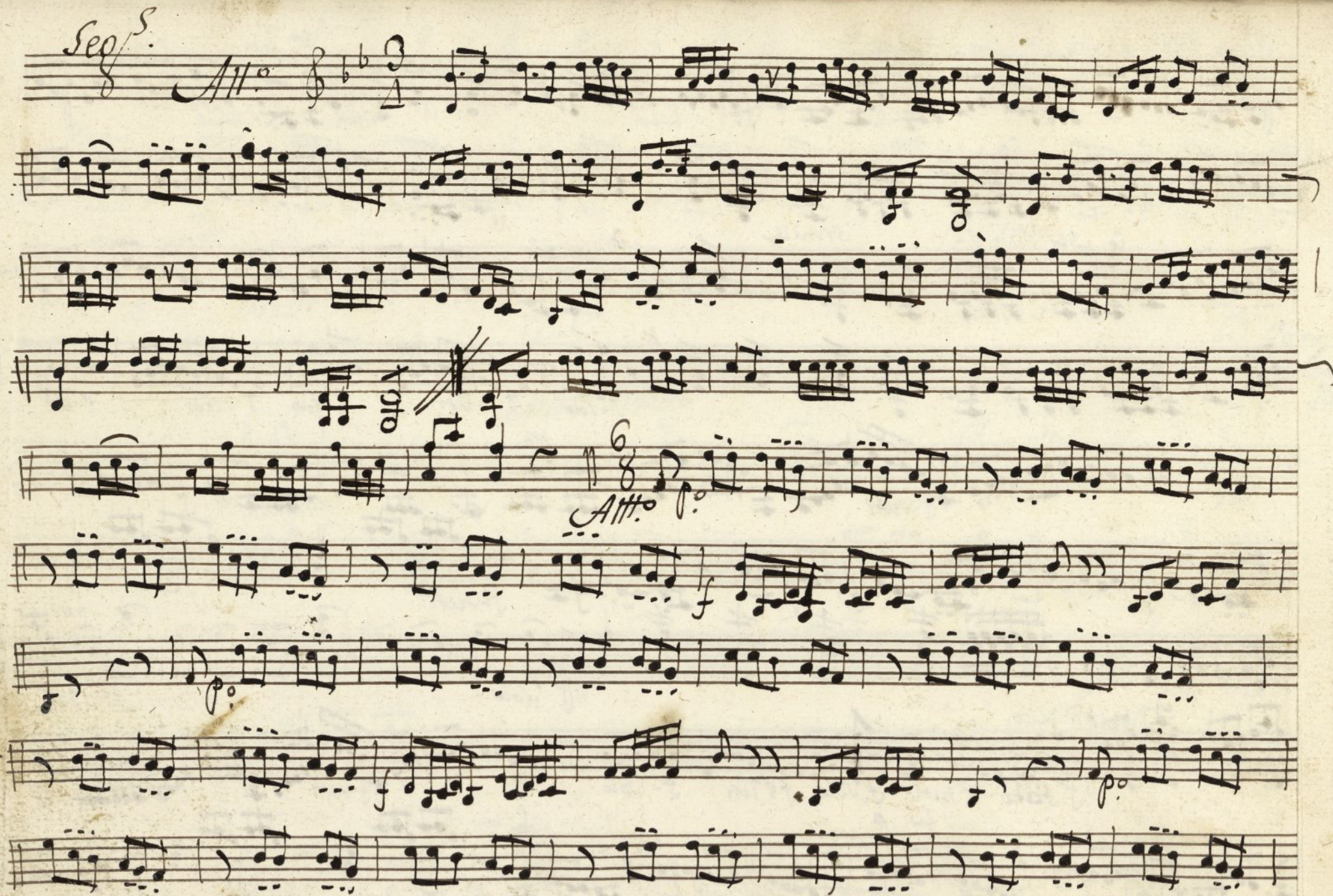
Pizz^{to} *arco fe.* *Alt^o* *Para, hasta*
acabar, la
Parola:

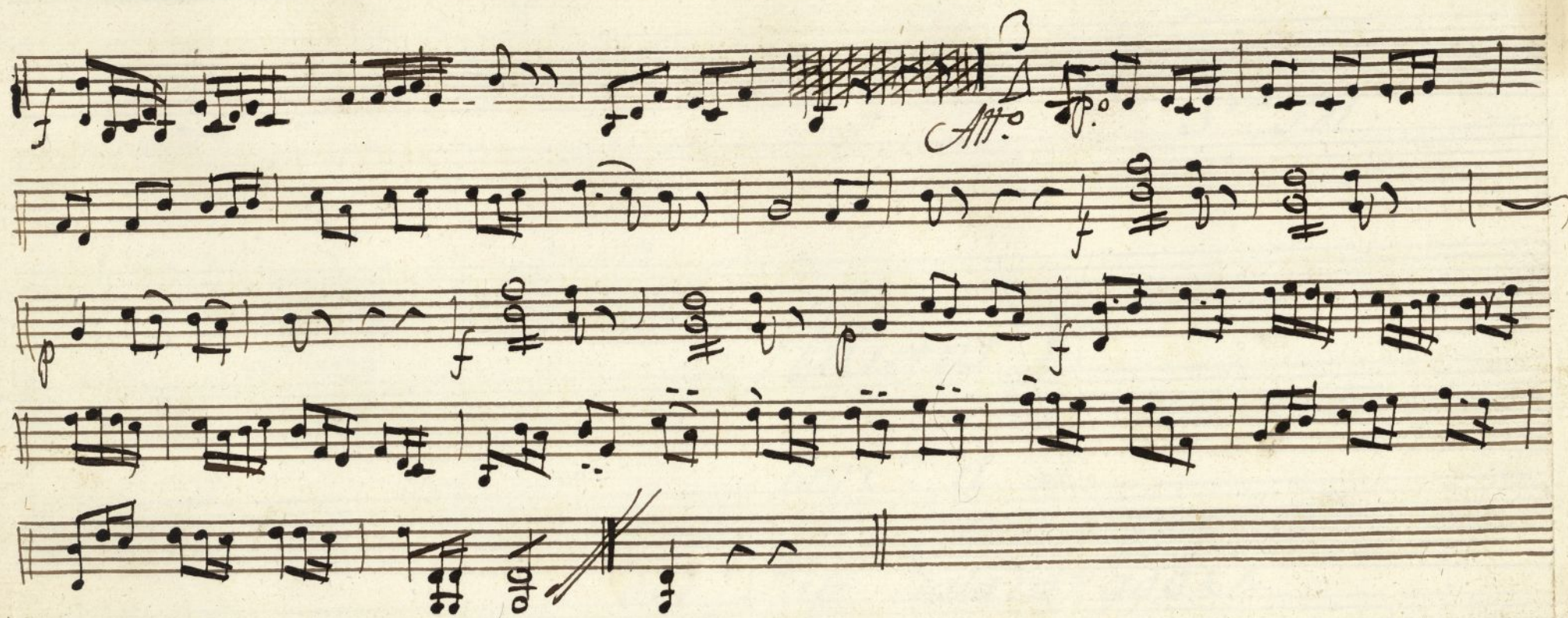
D.C. *And^{te}* *Pizz^{to}*

Alt^o *Mod^o* *p^o sempre:*

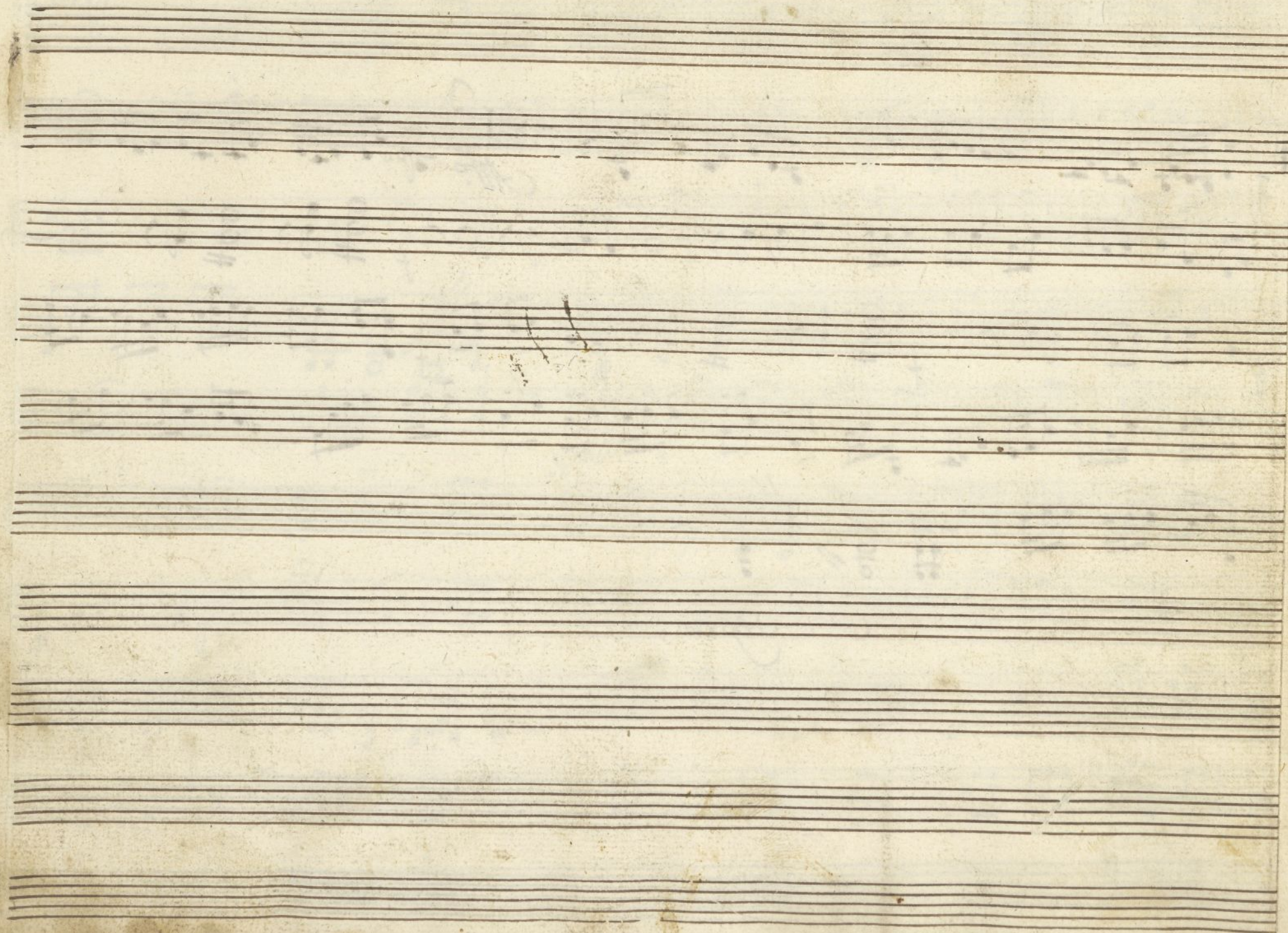
Allegro *tutti* *f* *solo* *tutti* *simile*

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Al Sepno:



+

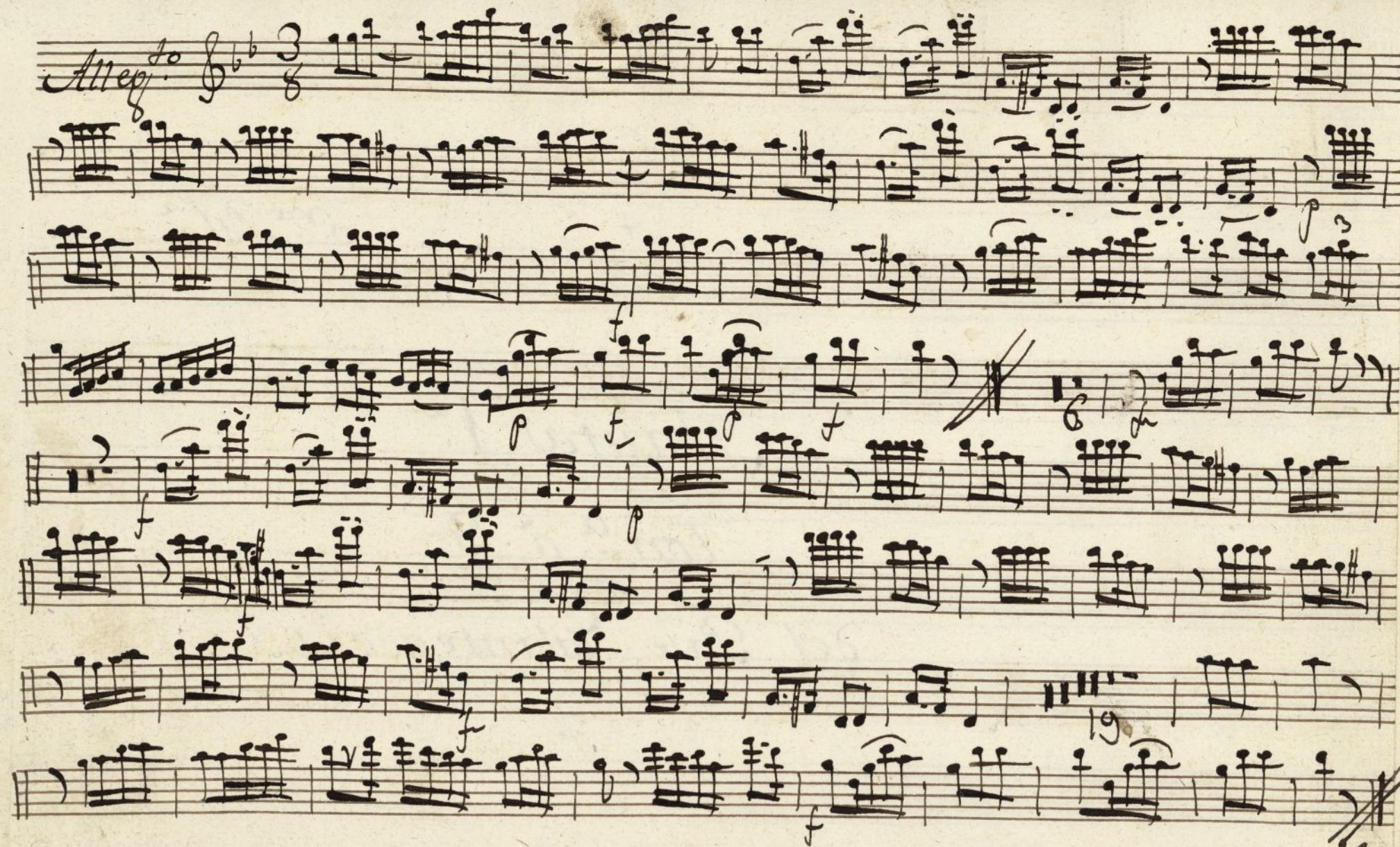
Sra Pol.^a

Flauta 1.^a

Ton.^a à 3

del Paje Galante adon-

//



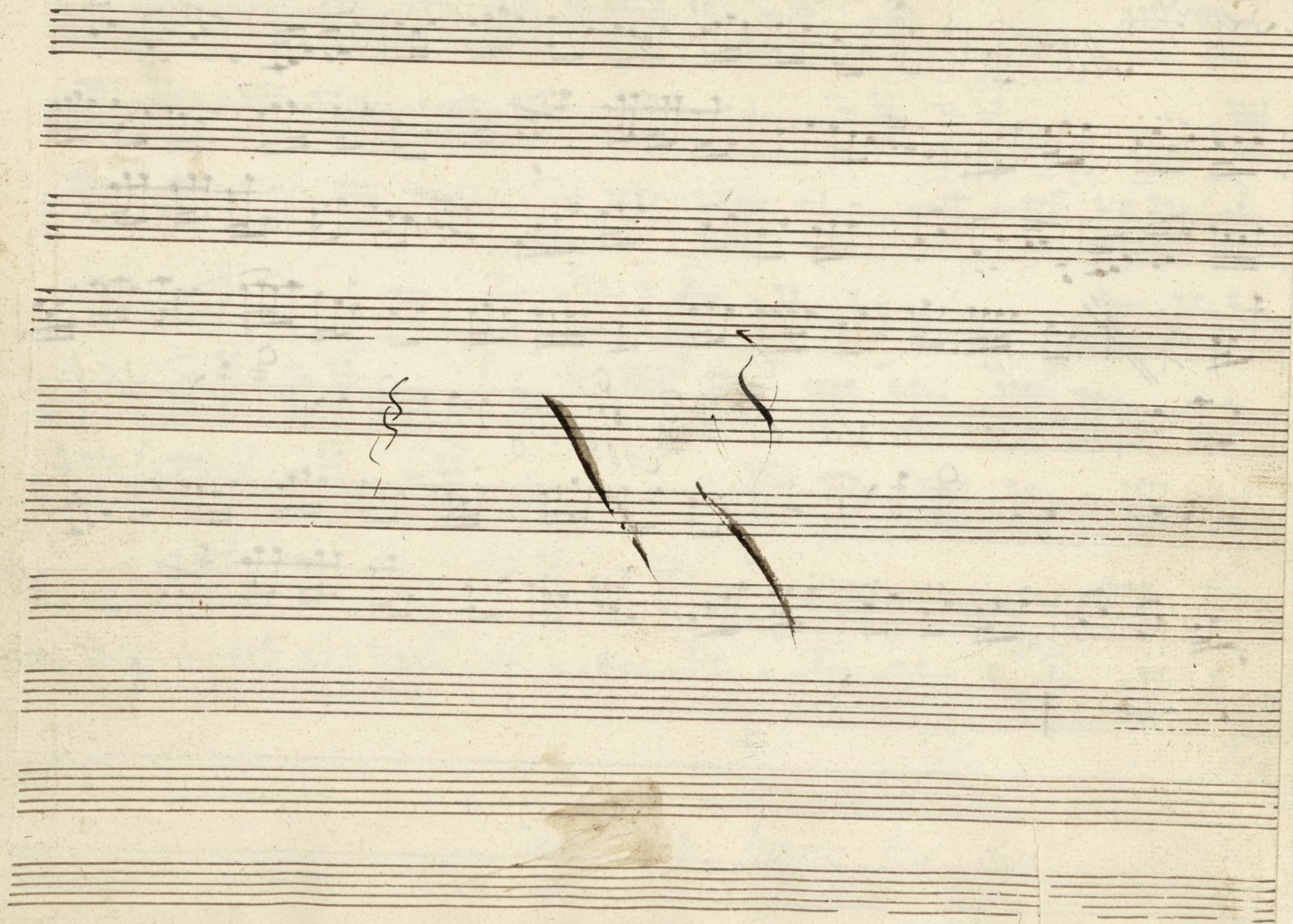
Allegro.

Tace todo hasta las Sep.^s

Seg.⁵/ *All.^o* G^{\flat} $\frac{3}{4}$

Tace: hasta el $\frac{3}{4}$ *All.^o* A^{\sharp} $\frac{6}{8}$

Al Segno =



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Sra P^a

t

Flauta 2^a

Ton.^a a 3

del Paje Galante adon.

//

Allegro 3/8

Al sepro

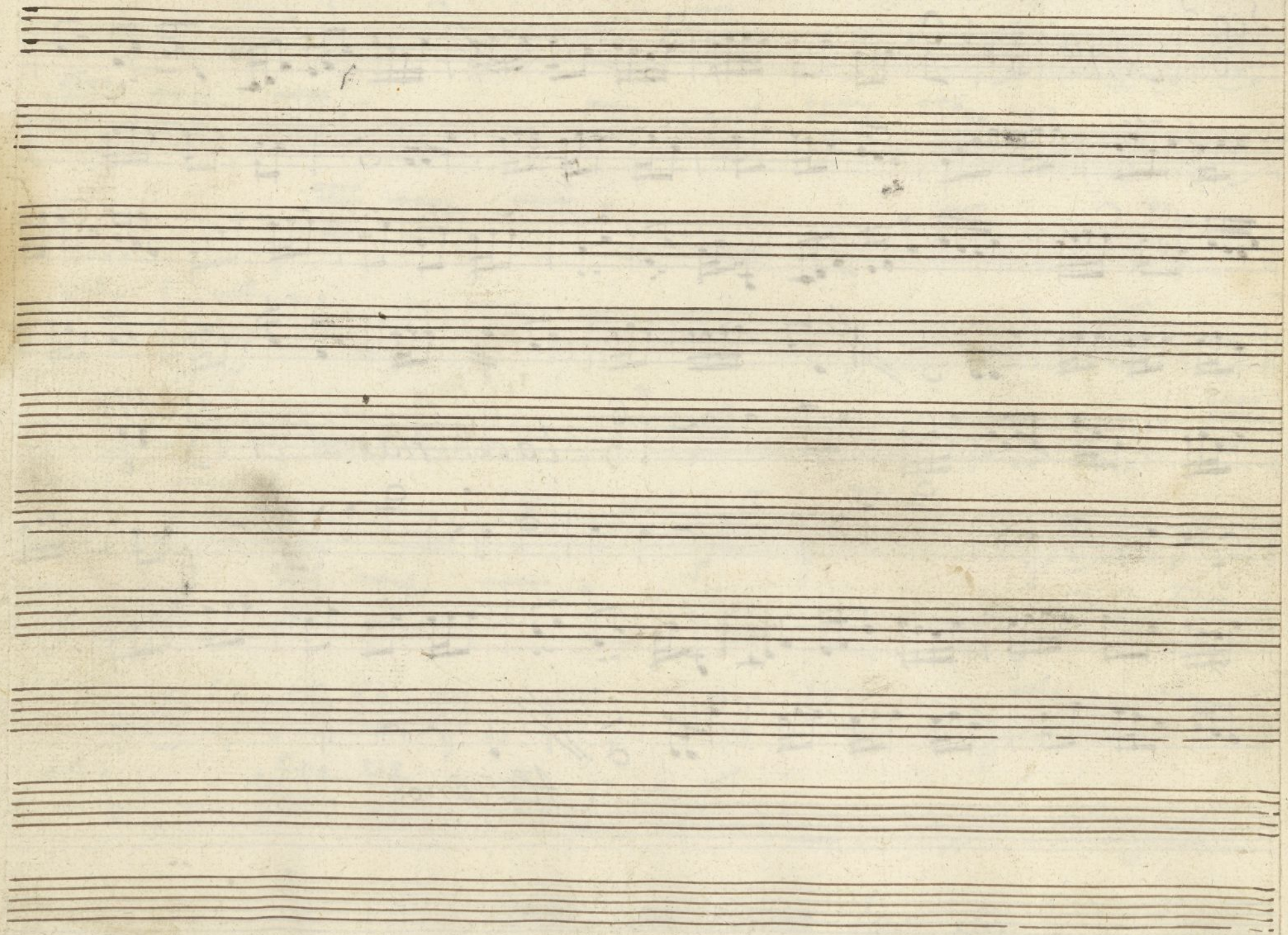
face todo hasta las Seg^s

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Sep.⁵
All.^{to} 8 \flat $\frac{3}{2}$

Tace: hasta el 3 *All.^{to}* 6

Al Seprio:



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Sra P^a

Trompa 1^a

Ton.^a à tres

del Paje Galanteador.

//

Allegro *In B. f.*

1 2 3 4

Allegro *In B. f.*

19 20 9 14 8

Allegro *In B. f.*

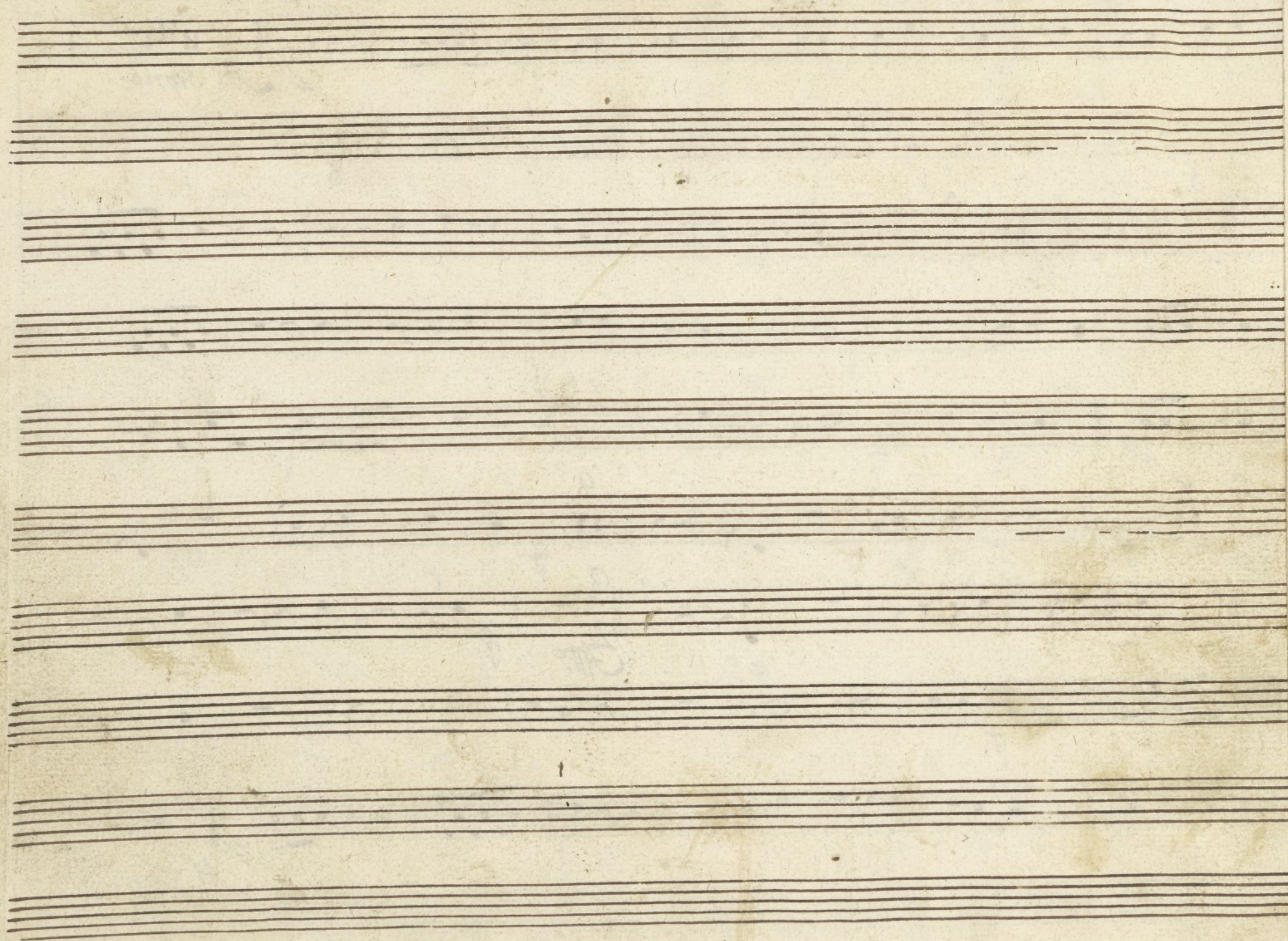
19 20 9 14 8

Al Segno.

Face todo hasta las Seg.⁵

Seg.⁵ / Alleg.^o

Al Segno



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+

va. 2^a

Trompa 2^a

Ton^a a 3.

del Paje Galanteador --

f.

.

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "3/8". The key signature is one flat (B-flat). The music is written in a single melodic line. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several dynamic markings, including "f" (forte) and "Allegro". The score is divided into sections by double bar lines. The first section ends with a double bar line and a repeat sign. The second section begins with a double bar line and a repeat sign. The third section begins with a double bar line and a repeat sign. The fourth section begins with a double bar line and a repeat sign. The fifth section begins with a double bar line and a repeat sign. The sixth section begins with a double bar line and a repeat sign. The seventh section begins with a double bar line and a repeat sign. The eighth section begins with a double bar line and a repeat sign. The ninth section begins with a double bar line and a repeat sign. The tenth section begins with a double bar line and a repeat sign. The score is written in a clear, legible hand.

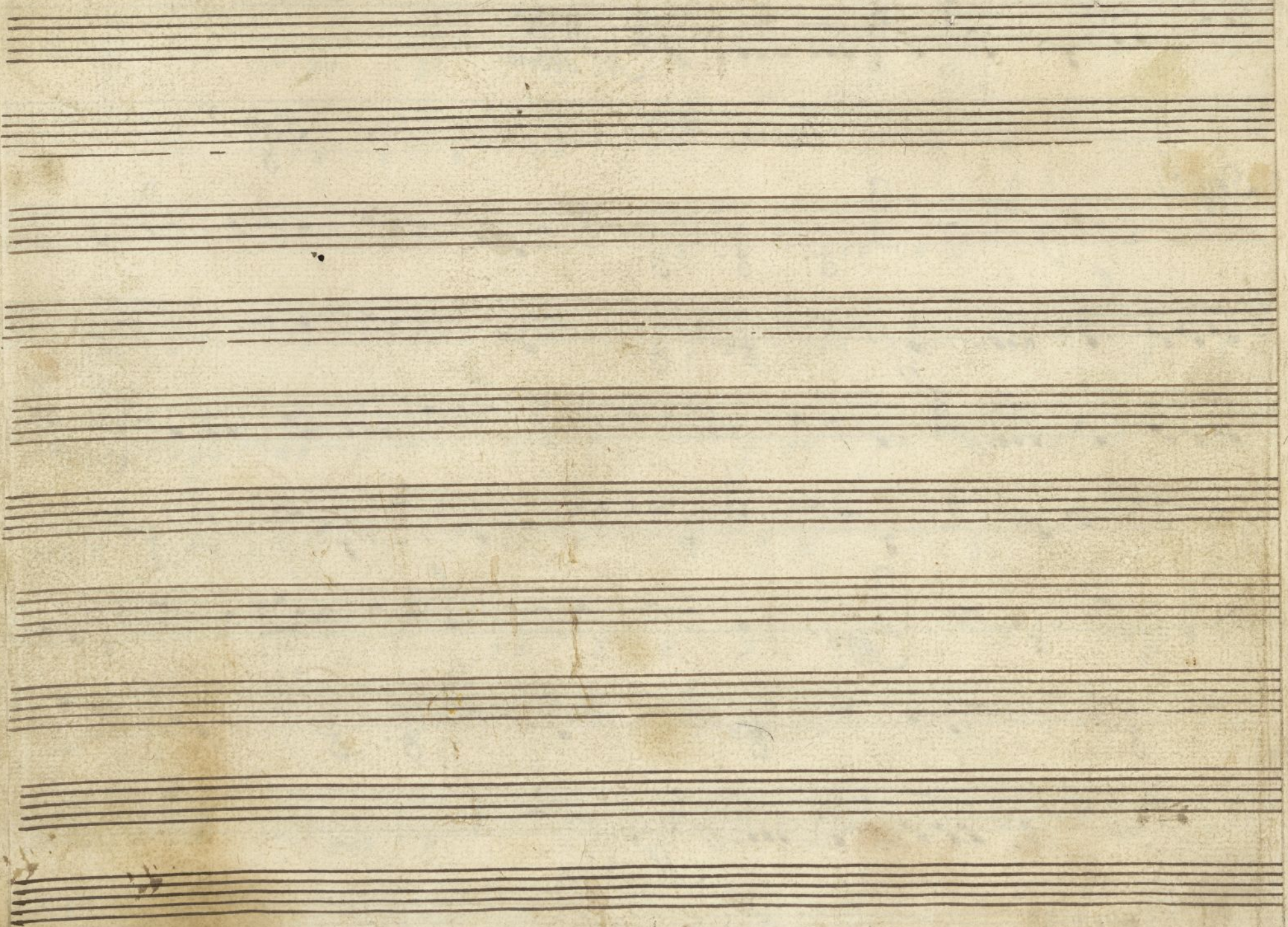
Allegro.

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Handwritten musical notation on a single staff, concluding with a double bar line and the instruction *Al Segno:*.

Tace todo hasta las seg.⁵

Handwritten musical score consisting of eight staves. The first staff begins with the tempo marking *Alleg.^o* and the time signature $\frac{3}{8}$. The notation includes various rhythmic values, rests, and dynamic markings such as *Alleg.^o* and *Alto*. The piece concludes with a double bar line and the instruction *Al Segno:*.



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t

Sra P^{ra}

Bajo

Ton.^a á tres

del Paso Galanteadox.

∥

[illegible]

Violon. Solo.

J. Zuti=

Allegro

And.^{te} C^{\flat} $\frac{3}{8}$

fe

Pizz.^{to}

arco

All.^o

D. C.

Pizz.^{to}

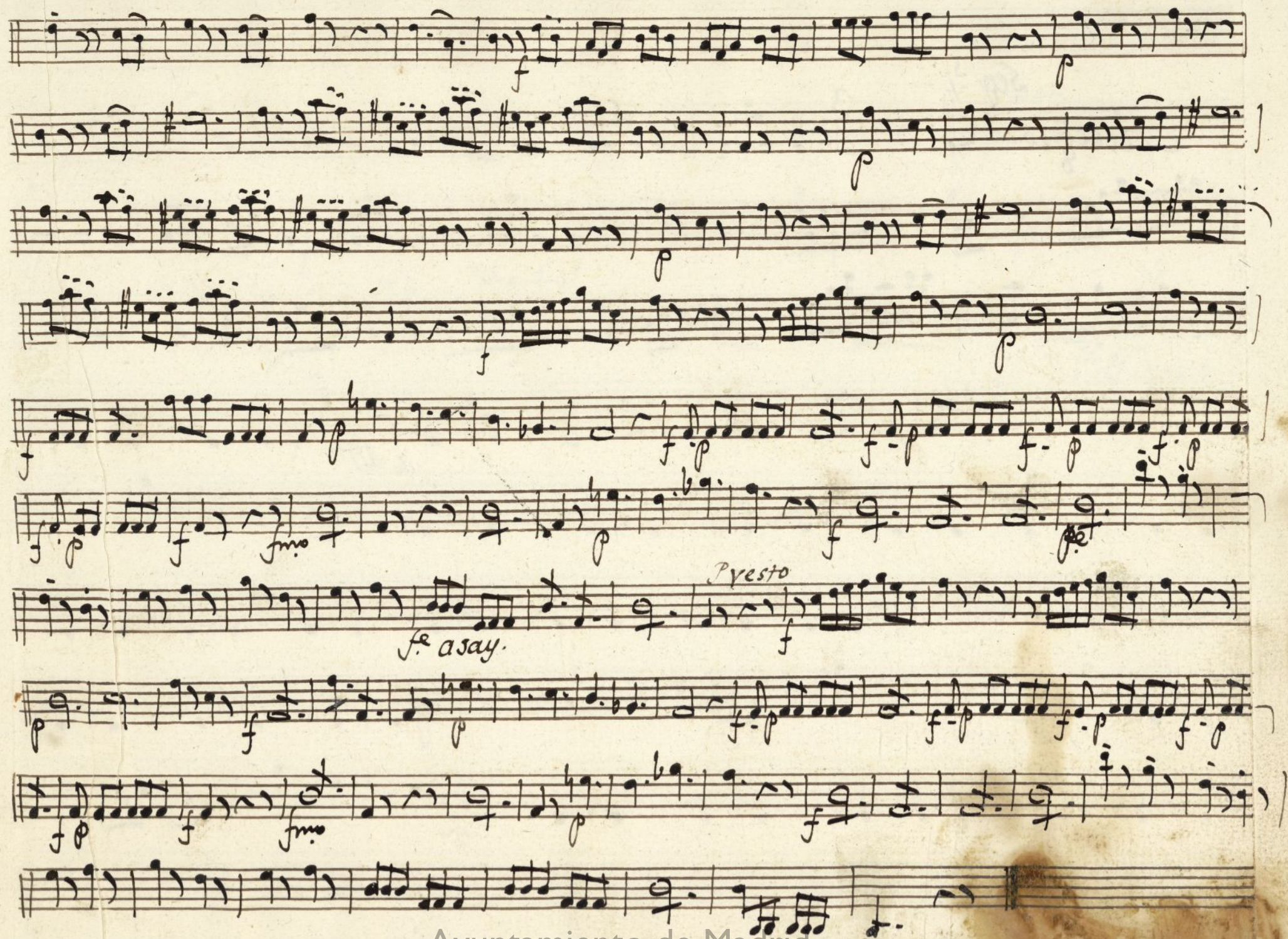
All.^o Mod.^o C^{\flat} $\frac{3}{8}$

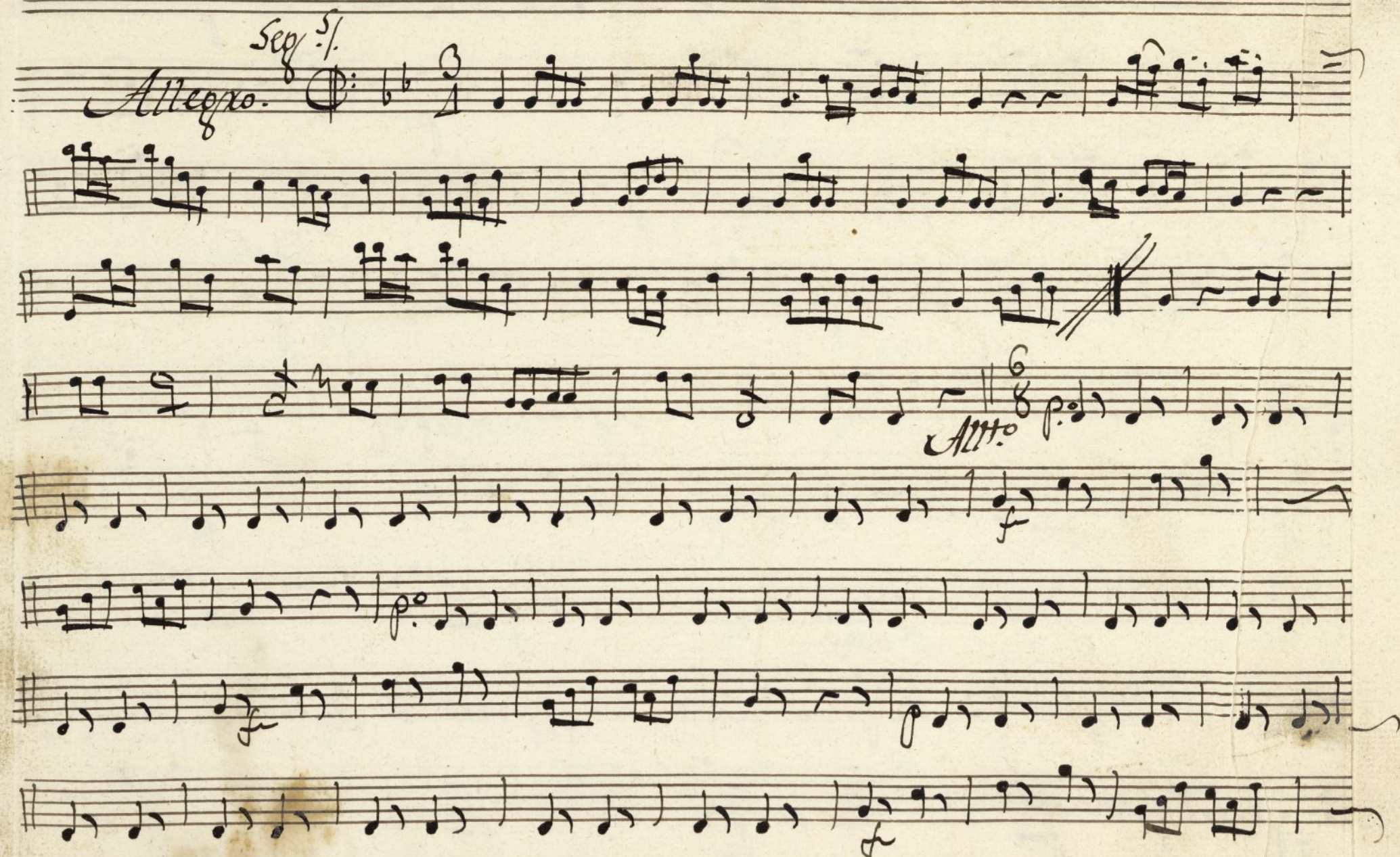
P.^o sempre =

Allegro, dos mas:

All.^o C^{\flat} $\frac{6}{8}$

p









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