ANÓNIMO

Segunda mitad s. XVIII/2nd half 18th century

Biblioteca Nacional de España
E-Mn M.P. 3174.7

CONCERTO

en Sol Mayor/in G Major

PARA FLAUTA, DOS VIOLINES Y BAJO
FOR FLUTE, TWO VIOLINS AND BASSO

Ed. Sansa Stark

Conservatorio Superior de Música de Castilla y León
Departamento de Musicología 2017

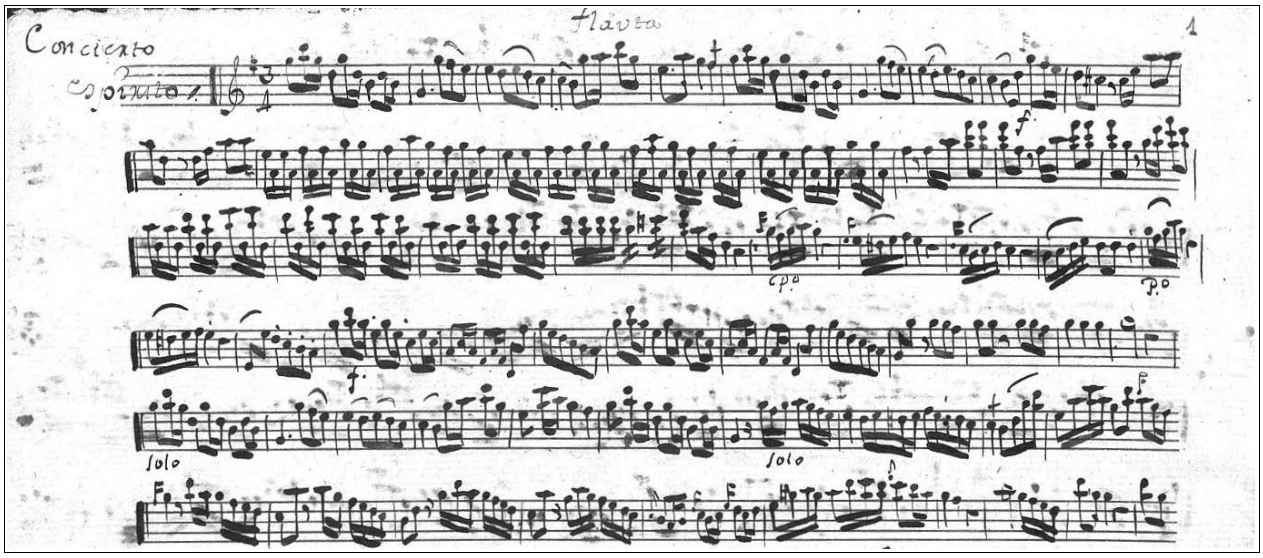
APARATO CRÍTICO

CONCERTO en Sol Mayor para flauta, dos violines y bajo
Localización: Biblioteca Nacional de España
Signatura: E-Mn MP/3174/7
Contenido: 4 particellas (flauta, violín I, violín II, bajo no realizado)
Movimientos: *Spiritoso*, *Largo*, *Rondó allegretto*
Origen: posiblemente español
Datación: ca. 1750-1770
Observaciones: en la Biblioteca Nacional de España existe también un concierto similar, en Fa Mayor y con la misma plantilla, posiblemente con el mismo origen (signatura: E-Mn MP/3174/5, edición aquí)

Spiritoso		
c. 4	vl. I	Se han respetado las disposición que presentan las plicas en el el orig.
c. 6	fl.	Se han cambiado las ligaduras del orig. para respetar el fraseo del pasaje análogo (cf. c. 2)
c. 8	vl. II	Se han añadido las ligaduras para respetar el fraseo de pasajes análogos anteriores
c. 8	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 9	fl.	La *apoggiatura* está borrosa en el orig. pero se ha mantenido
c. 22	Fl	Compás repetido de acuerdo al signo *bis* que presenta el orig.
c. 23	vl. I	Se han desarrollado los signos de repetición de figuración que presenta el orig.
c. 23	fl.	Primeras cuatro semicorcheas, orig. sol. Sustituidas por si (cf. vl. I, c. 23)
c. 29	vl. II	Se ha añadido el matiz *p*
c. 29	fl.	Primera semicorchea, se ha añadido la *apoggiatura* (cf. vl. I, c. 29)
c. 40	vl. I	Se han cambiado las plicas que presenta el orig. para facilitar la lectura
c. 52	vl. I	Se han desarrollado los signos de repetición de figuración que presenta el orig.
c. 58	basso	Se ha desplazado el *sforzando* a la primera corchea (cf. vl. II, c. 231)
c. 58	vl. I	Se han añadido las ligaduras para respetar el fraseo de pasajes análogos anteriores
c. 67	fl.	Orig. no están claras las notas del *grupetto*. Se ha transcrito análogamente al c. 66
c. 80	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl., c. 80)
c. 81	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl., c. 81)
c. 81	fl.	Cuarta corchea, orig. do becuadro. Sustituido por do sostenido (cf. c. 83)
c. 81	fl.	Se ha añadido la ligadura para respetar el fraseo del pasaje análogo (cf. c. 83)
c. 82	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl., c. 82)
c. 83	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl., c. 83)
c. 87	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 92	vl. II	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. I, c. 92)
c. 99	basso	Se ha desplazado el *f* presente en el orig. en el c. 98
c. 101	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 105	vl. I	Última semicorchea, orig. mi. Sustituido por la
c. 106	fl.	Tercera semicorchea, orig. fa. Sustituido por sol
c. 110	fl.	Últimas dos semicorcheas, orig. dudosas. Sustituidas por fa y re (cf. vl. I, c. 110)
c. 112	vl. I	Cuarta corchea, orig. presenta trino. Se ha eliminado (cf. fl., c. 112)
c. 119	basso	Primera negra, orig. si dudoso. Se ha añadido
c. 120	fl.	Se ha añadido la ligadura para respetar el fraseo del pasaje análogo (cf. c. 122)
c. 123	fl.	Tercera semicorchea, orig. re sostenido dudoso. Se ha mantenido la alteración
c. 125	basso	Se ha añadido becuadro de cortesía

c. 127	fl.	Se han respetado los becuadros de cortesía de orig.
c. 130	fl.	Se han respetado los becuadros de cortesía de orig.
c. 146	fl.	Se ha añadido la ligadura para respetar el fraseo del pasaje análogo (cf. c. 145)
c. 171	fl.	Se ha añadido el matiz *p*
c. 172	vl. I	Se ha añadido el matiz *p*
c. 174	vl. II	Se ha añadido el matiz *p* (cf. vl. I, c. 174)
c. 180	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. II, c. 180)
c. 183	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. II, c. 183)
c. 183	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 191	fl.	Primera corchea, orig. fa sostenido. Sustituido por fa becuadro (cf. c. 190)
c. 195	basso	Blanca, orig. sin puntillo. Se ha añadido (cf. vl. I y vl. II, c. 195)
c. 195	fl.	Se han desarrollado los signos de repetición de figuración que presenta el orig.
c. 197	fl.	Se han desarrollado los signos de repetición de figuración que presenta el orig.
c. 203	fl.	Compás repetido de acuerdo al signo *bis* que presenta el orig.
c. 204	fl.	Compás repetido de acuerdo al signo *bis* que presenta el orig.
c. 207	fl.	Primera semicorchea, se ha añadido la *apoggiatura* (cf. c. 208)
c. 209	fl.	Se ha añadido la ligadura para respetar el fraseo del pasaje análogo (cf. c. 208)
c. 222	fl.	Se ha añadido la *apoggiatura* y la correspondiente ligadura como en pasajes análogos
c. 223	vl. II	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl. y vl. I, c. 223)
c. 231	vl. II	Se han añadido los *stacatti* (cf. vl. I, c. 231)
c. 235	vl. I	Se han cambiado las plicas que presenta el orig. para facilitar la lectura
Larguetto		
c. 1	fl.	Se ha añadido el matiz *sempre piano* (cf. vl. I, vl. II y basso, c. 1)
c. 6	vl. II	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. I, c. 6)
c. 15	vl. I	Tercera y quinta corcheas, orig. mi. Sustituido por fa (cf. armonía vl. II, c. 15)
c. 22	vl. II	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. I, c. 22)
Rondó allegretto		
c. 31	vl. II	Cuarta corchea, orig. si dudoso. Se ha mantenido
c. 31	vl. I	Cuarta semicorchea, orig. sol. Sustituido por la (cf. fl., c. 31)
c. 31	fl.	Tercera corchea, orig. la. Sustituido por sol (cf. vl. I, c. 31)
c. 36	fl.	Segunda negra, orig. fa. Sustituido por sol (cf. vl. I, c. 36)
c. 37	basso	Segunda negra, orig. silencio dudoso. Se ha mantenido (cf. fl., vl. I y vl. II, c. 37)
c. 39	fl.	Primera semicorchea, se ha añadido la *apoggiatura* (cf. fl., c. 38)
c. 43	fl.	Se han cambiado las plicas que presenta el orig. para facilitar la lectura
c. 44	fl.	Se ha añadido la ligadura para respetar el fraseo de todos los *tutti* del movimiento
c. 45	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 45	fl.	Se ha añadido la ligadura para respetar el fraseo de todos los *tutti* del movimiento
c. 50	vl. II	Primera corchea, orig. re. Sustituido por mi
c. 53	basso	Cuarta corchea, orig. si. Sustituido por la (cf. armonía fl., vl. I y vl. II, c. 53)
c. 72	basso	Blanca, orig. sin ligadura. Se ha añadido (cf. c. 72)
c. 83	vl. II	Primera negra, orig. dobles cuerdas. Se han eliminado (cf. c. 84)
c. 88	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores

c. 97	fl.	Se han añadido las ligaduras para respetar el fraseo de pasajes análogos anteriores
c. 113	fl.	Se han añadido las ligaduras para respetar el fraseo de pasajes análogos anteriores
c. 116	vl. I	Se ha añadido el matiz ***f***
c. 116	fl.	Se ha añadido el matiz ***f***
c. 119	vl. II	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 119	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 137	fl.	Segunda negra, orig. sin ligadura. Se ha añadido (cf. fl., c. 139)
c. 143	fl.	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. c. 144)
c. 148	vl. II	Orig. compás repetido. Se ha eliminado
c. 150	vl. II	Tercera y cuarta corcheas, orig. do y re naturales. Sustituido do y re sostenidos
c. 150	vl. I	Cuarta corchea, orig. mi. Sustituido por fa
c. 155	fl.	Se ha añadido el matiz ***f***
c. 169	vl. I	Se ha añadido la ligadura para respetar el fraseo de todos los *tutti* del movimiento
c. 171	fl.	Se ha añadido la ligadura para respetar el fraseo de todos los *tutti* del movimiento
c. 179	vl. II	Se ha añadido la ligadura para respetar el fraseo de todos los *tutti* del movimiento
c. 179	fl.	Se ha añadido la ligadura para respetar el fraseo de todos los *tutti* del movimiento
c. 192	vl. II	Se ha añadido el matiz ***f***
c. 196	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 197	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 200	vl. II	Primera corchea, orig. dobles cuerdas. Se han eliminado (cf. vl. I, c. 200)
c. 201	basso	Se han desarrollado los signos de repetición que presenta el orig.
c. 201	vl. II	Se han desarrollado los signos de repetición que presenta el orig.
c. 201	vl. I	Se han desarrollado los signos de repetición que presenta el orig.
c. 201	fl.	Se han desarrollado los signos de repetición que presenta el orig.
c. 205	vl. I	Séptima semicorchea, orig. do. Sustituido por re (cf. c. 204)
c. 209	fl.	Tercera corchea, orig. la. Sustituido por sol
c. 240	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 247	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 261	vl. I	Primera negra, orig. mi. Sustituido por re (cf. vl. II, c. 261)
c. 271	vl. II	Primera semicorchea, se ha añadido la *apoggiatura* (cf. vl. I, c. 271)



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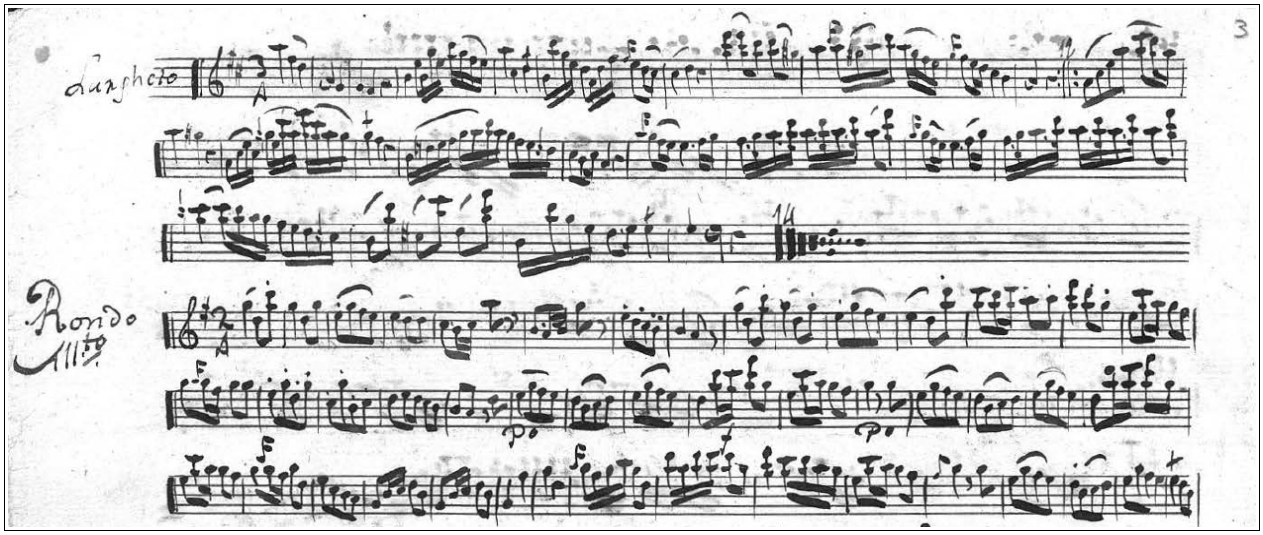
CRITICAL NOTES

CONCERTO in G Major for flute, two violins and basso
Location: Biblioteca Nacional de España
Signature: E-Mn MP/3174/7
Content: 4 parts (flute, violin I, violin II, unfigured bass)
Movements: *Spiritoso*, *Largo*, *Rondó allegretto*
Origin: possibly Spanish
Date: ca. 1750-1770
Notes: there is a similar concerto at the Biblioteca Nacional de España, presenting same parts but in F Major, possibly of the same origin (signature: E-Mn MP/3174/5, edition can be found here)

Spiritoso		
b. 4	vl. I	The edition keeps the same beaming of the orig. ms.
b. 6	fl.	Ties of the orig. ms. keep the phrasing of former similar phrases (cf. b. 2)
b. 8	vl. II	Ties have been added so as to keep the phrasing of former similar phrases
b. 8	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 9	fl.	The *apoggiatura* is kept although it looks blurred on the orig. ms.
b. 22	Fl	This bar has been repeated following the sign *bis* ("repetition") on the orig. ms.
b. 23	vl. I	Repetitions have been edited following the repetition signs on the orig. ms.
b. 23	fl.	First four sixteenth notes, orig. G. Replaced by B (cf. vl. I, b. 23)
b. 29	vl. II	*p* has been added
b. 29	fl.	First sixteenth note, an *apoggiatura* has been added (cf. vl. I, b. 29)
b. 40	vl. I	The orig. ms. beaming has been changed for practical purposes
b. 52	vl. I	Repetitions have been edited following the repetition signs on the orig. ms.
b. 58	basso	The *sforzando* has been moved to the first eighth note (cf. vl. II, b. 231)
b. 58	vl. I	Ties have been added so as to keep the phrasing of former similar phrases
b. 67	fl.	The orig. ms. shows a blured turn, the notes edited follow b. 66 turn
b. 80	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. fl., b. 80)
b. 81	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. fl., b. 81)
b. 81	fl.	Fourth eighth note, orig. C natural. Replaced by C sharp (cf. b. 83)
b. 81	fl.	A tie has been added so as to keep the phrasing of former similar phrases (cf. b. 83)
b. 82	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. fl., b. 82)
b. 83	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. fl., b. 83)
b. 87	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 92	vl. II	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. I, b. 92)
b. 99	basso	*f* on b. 98 has been moved to b. 99
b. 101	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 105	vl. I	Last sixteenth note, orig. E. Replaced by A
b. 106	fl.	Last sixteenth note, orig. F. Replaced by G
b. 110	fl.	Last two sixteenth notes, orig. blurred. Replaced by F and D (cf. vl. I, b. 110)
b. 112	vl. I	Fourth eighth notes, orig. shows a trill. Removed (cf. fl., b. 112)
b. 119	basso	First quarter note, orig. B blurred. The edition keeps the B
b. 120	fl.	A tie has been added so as to keep the phrasing of former similar phrases (cf. b. 122)
b. 123	fl.	Third sixteenth note, orig. blurred D sharp. The edition keeps the sharp
b. 125	basso	A courtesy accidental has been added

b. 127	fl.	The edition keeps the courtesy accidentals of the orig. ms.
b. 130	fl.	The edition keeps the courtesy accidentals of the orig. ms.
b. 146	fl.	A tie has been added so as to keep the phrasing of former similar phrases (cf. b. 145)
b. 171	fl.	*p* has been added
b. 172	vl. I	*p* has been added
b. 174	vl. II	*p* has been added (cf. vl. I, b. 174)
b. 180	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. II, b. 180)
b. 183	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. II, b. 183)
b. 183	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 191	fl.	First eighth note, orig. F sharp. Replaced by F natural (cf. b. 190)
b. 195	basso	Half note, orig. shows no dot on it. The note has been dotted (cf. vl. I and vl. II, b. 195)
b. 195	fl.	Repetitions have been edited following the repetition signs on the orig. ms.
b. 197	fl.	Repetitions have been edited following the repetition signs on the orig. ms.
b. 203	fl.	This bar has been repeated following the sign *bis* ("repetition") on the orig. ms.
b. 204	fl.	This bar has been repeated following the sign *bis* ("repetition") on the orig. ms.
b. 207	fl.	First sixteenth note, the *apoggiatura* has been added (cf. b. 208)
b. 209	fl.	A tie has been added so as to keep the phrasing of former similar phrases (cf. b. 208)
b. 222	fl.	A tie and an *apoggiatura* have been added as in former similar phrases
b. 223	vl. II	Ties have been added so as to keep the phrasing of former phrases (cf. fl. and vl. I, b. 223)
b. 231	vl. II	The *stacatti* have been added (cf. vl. I, b. 231)
b. 235	vl. I	The orig. ms. beaming has been changed for practical purposes
Larguetto		
b. 1	fl.	Dinamic mark *sempre piano* has been added (cf. vl. I, vl. II and basso, b. 1)
b. 6	vl. II	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. I, b. 6)
b. 15	vl. I	Third and fifth eighth notes, orig. E. Replaced by F (cf. harmony vl. II, b. 15)
b. 22	vl. II	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. I, b. 22)
Rondó allegretto		
b. 31	vl. II	Fourth eighth note, orig. B blurred. The edition keeps the B
b. 31	vl. I	Fourth sixteenth note, orig. G. Replaced by A (cf. fl., b. 31)
b. 31	fl.	Third eighth note, orig. A. Replaced by G (cf. vl. I, b. 31)
b. 36	fl.	Second quarter note, orig. F. Replaced by G (cf. vl. I, b. 36)
b. 37	basso	Second quarter note, orig. shows blurred rest. It has been kept (cf. fl., vl. I and vl. II, b. 37)
b. 39	fl.	First sixteenth note, an *apoggiatura* has been added (cf. fl., b. 38)
b. 43	fl.	The orig. ms. beaming has been changed for practical purposes
b. 44	fl.	A tie has been added so as to keep the phrasing of all the *tutti*
b. 45	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 45	fl.	A tie has been added so as to keep the phrasing of all the *tutti*
b. 50	vl. II	First eighth note, orig. D. Replaced by E
b. 53	basso	Fourth eighth note, orig. B. Replaced by A (cf. harmony fl., vl. I and vl. II, b. 53)
b. 72	basso	Half note, orig. shows no tie. A tie has been added (cf. b. 72)
b. 83	vl. II	First quarter note, orig. shows double stops. They have been removed (cf. b. 84)
b. 88	vl. I	A tie has been added so as to keep the phrasing of former similar phrases

b. 97	fl.	Ties have been added so as to keep the phrasing of former similar phrases
b. 113	fl.	Ties have been added so as to keep the phrasing of former similar phrases
b. 116	vl. I	*f* has been added
b. 116	fl.	*f* has been added
b. 119	vl. II	A tie has been added so as to keep the phrasing of former similar phrases
b. 119	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 137	fl.	Segunda negra, orig. sin ligadura. Se ha añadido (cf. fl., b. 139)
b. 143	fl.	Ties have been added so as to keep the phrasing of former similar phrase (cf. b. 144)
b. 148	vl. II	Orig. repeated bar. It has been removed
b. 150	vl. II	Third and fourth eighth notes, orig. C and D natural. Replaced by C and D sharp
b. 150	vl. I	Fourth eighth notes, orig. E. Replaced by F
b. 155	fl.	*f* has been added
b. 169	vl. I	A tie has been added so as to keep the phrasing of all the *tutti*
b. 171	fl.	A tie has been added so as to keep the phrasing of all the *tutti*
b. 179	vl. II	A tie has been added so as to keep the phrasing of all the *tutti*
b. 179	fl.	A tie has been added so as to keep the phrasing of all the *tutti*
b. 192	vl. II	*f* has been added
b. 196	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 197	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 200	vl. II	Primera corchea, orig. dobles cuerdas. Se han eliminado (cf. vl. I, b. 200)
b. 201	basso	Repetitions have been edited following the repetition signs on the orig. ms.
b. 201	vl. II	Repetitions have been edited following the repetition signs on the orig. ms.
b. 201	vl. I	Repetitions have been edited following the repetition signs on the orig. ms.
b. 201	fl.	Repetitions have been edited following the repetition signs on the orig. ms.
b. 205	vl. I	Seventh sixteenth note, orig. C. Replaced by D (cf. b. 204)
b. 209	fl.	Third eighth note, orig. A. Replaced by G
b. 240	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 247	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 261	vl. I	First quarter note, orig. E. Replaced by E (cf. vl. II, b. 261)
b. 271	vl. II	First sixteenth note, an *apoggiatura* has been added (cf. vl. I, b. 271)



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CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo
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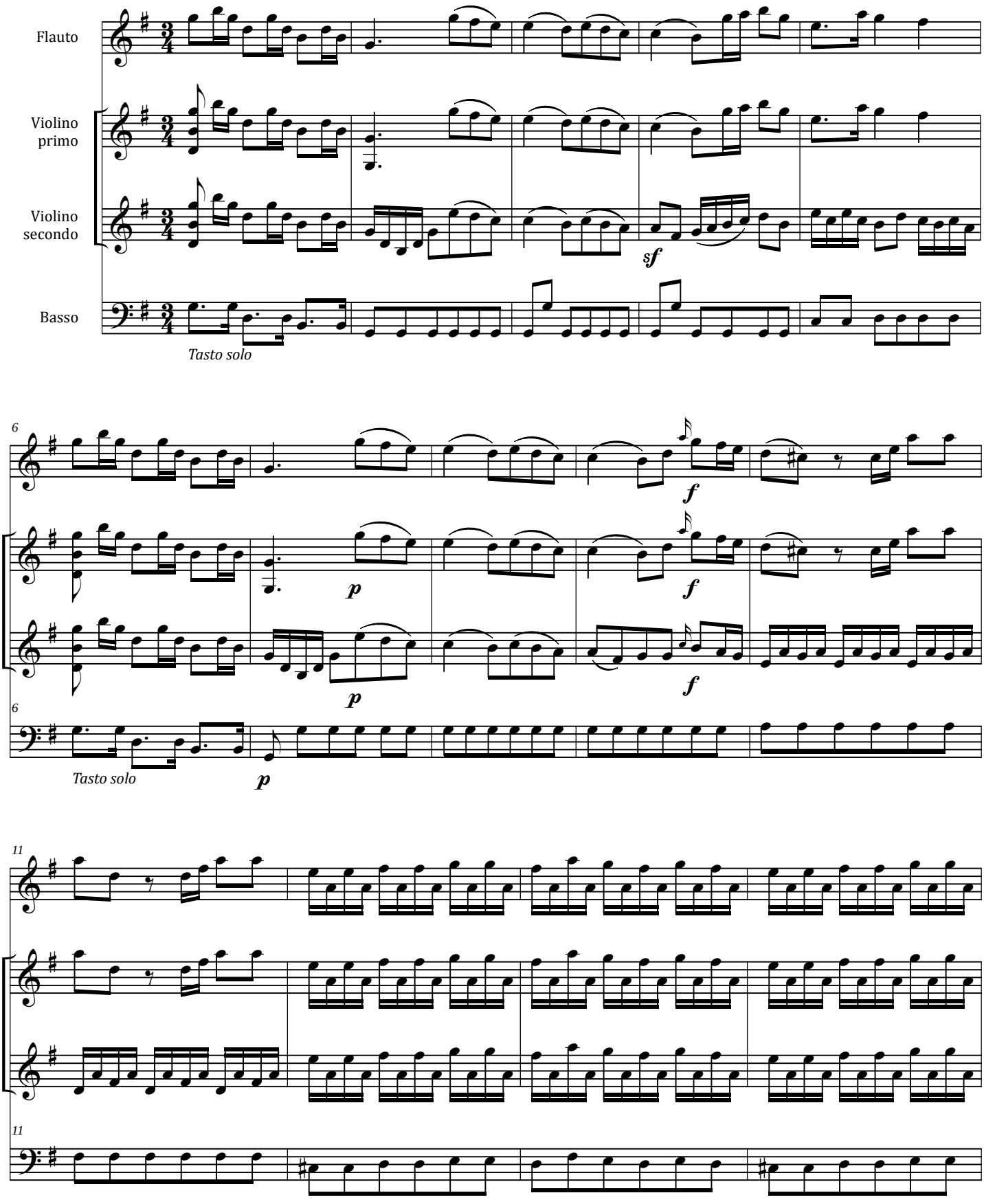
Allegretto



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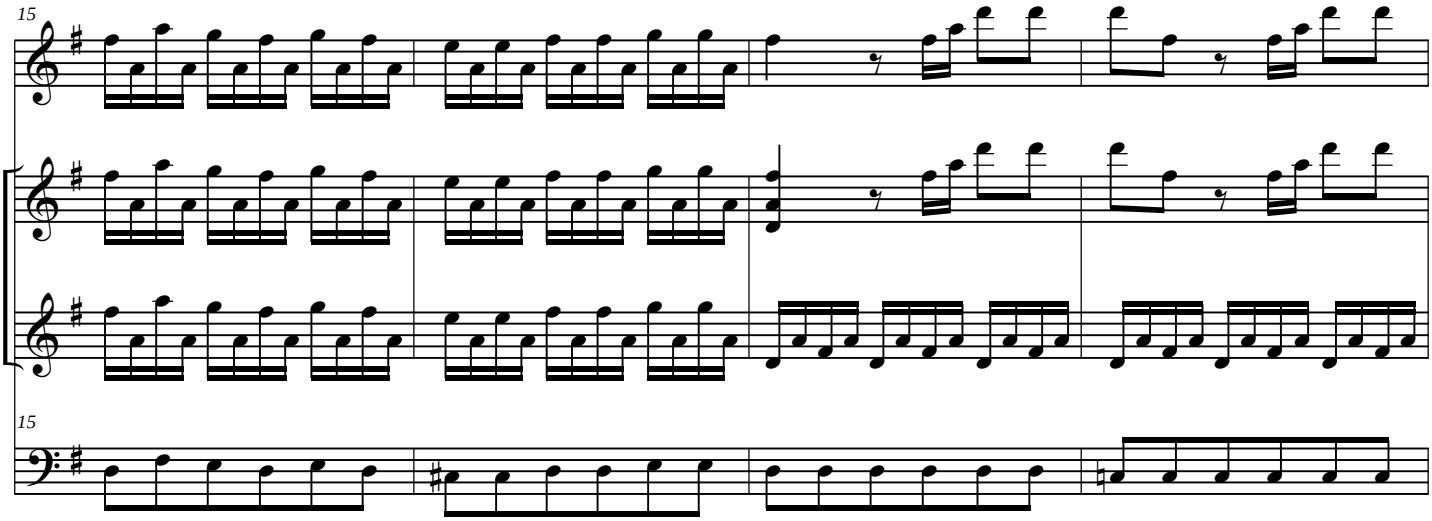
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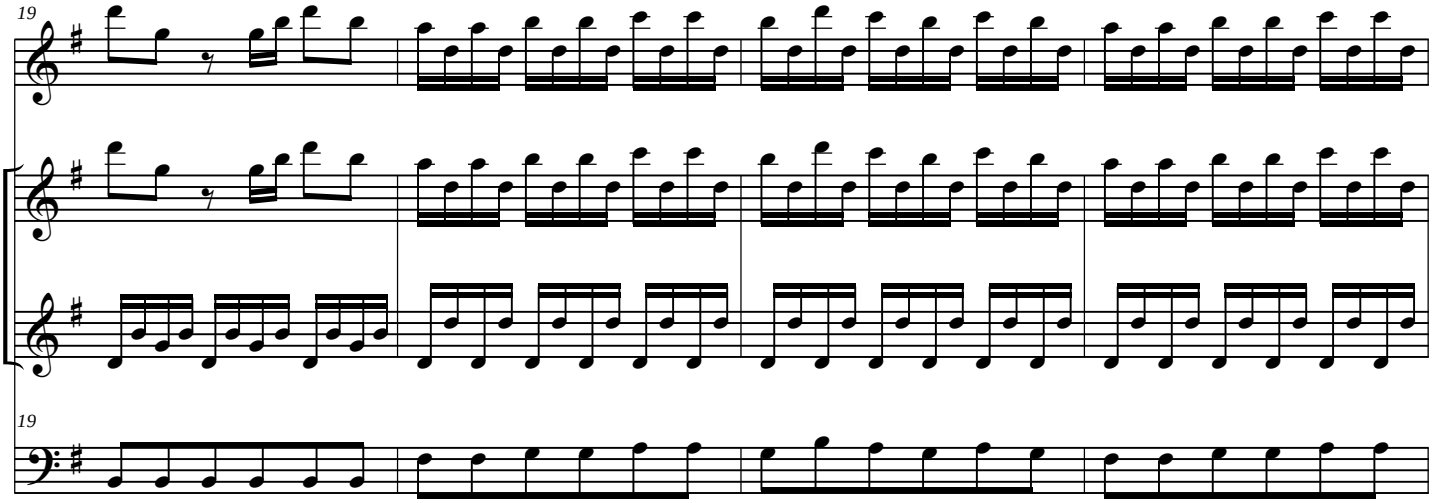
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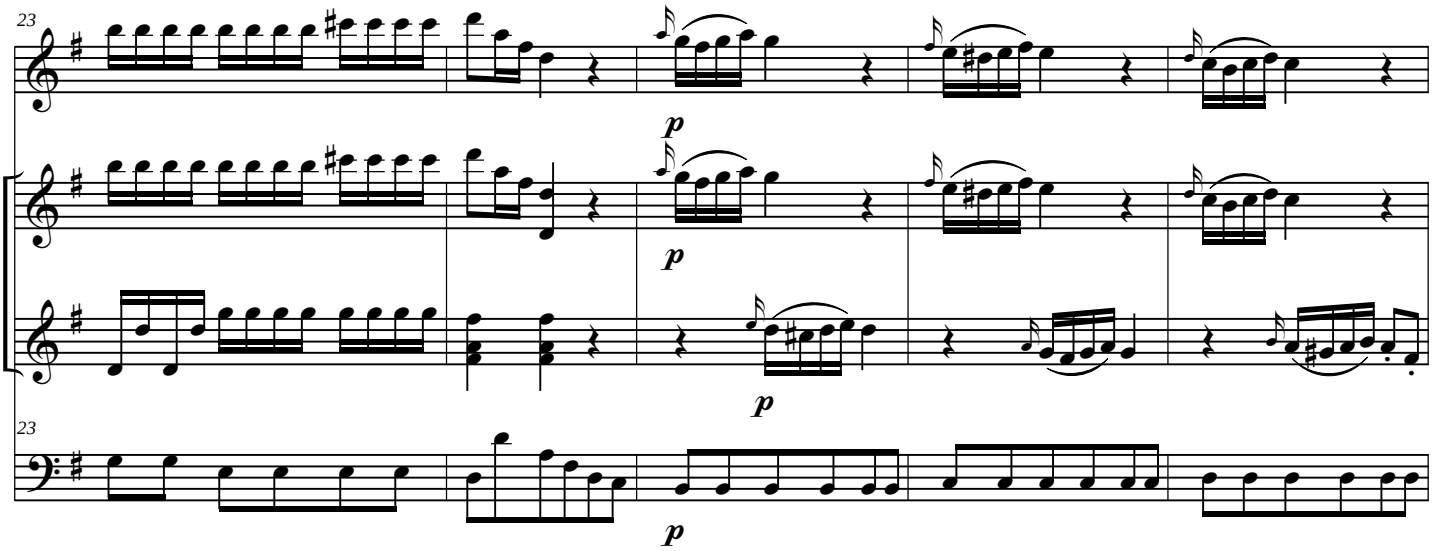
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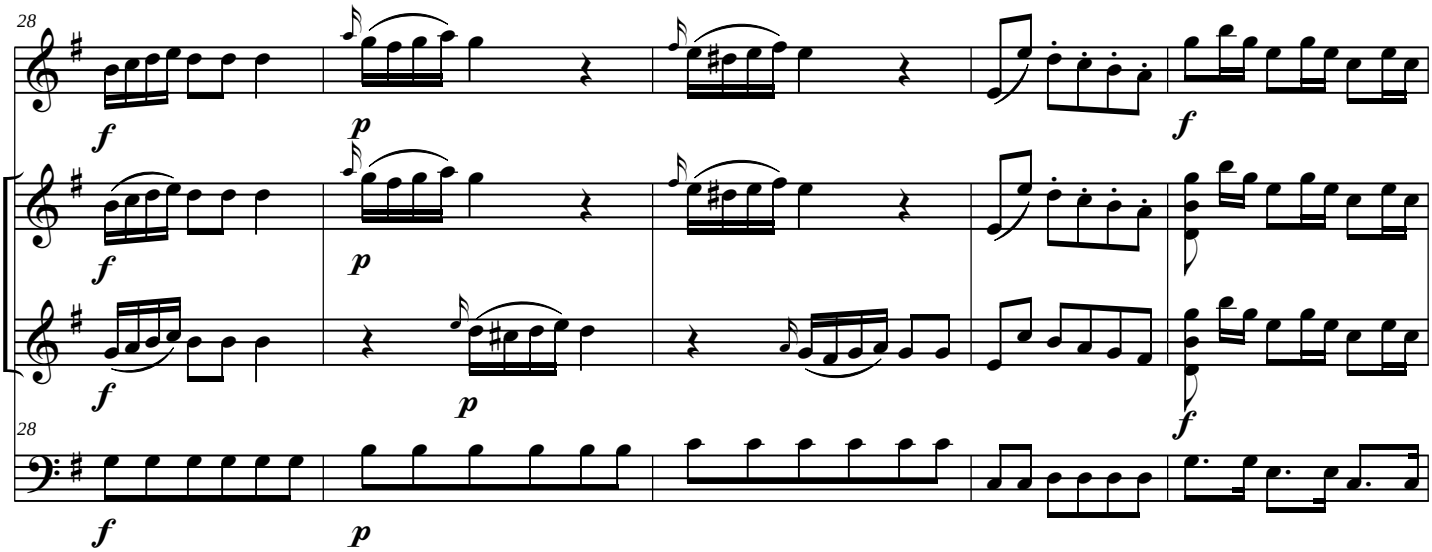
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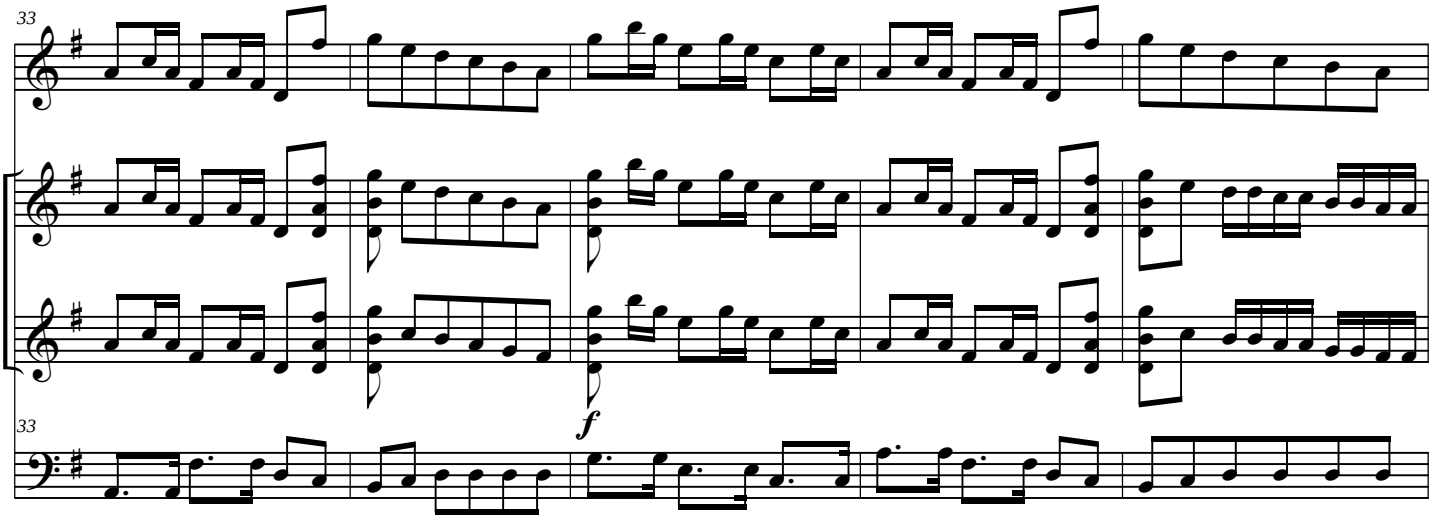
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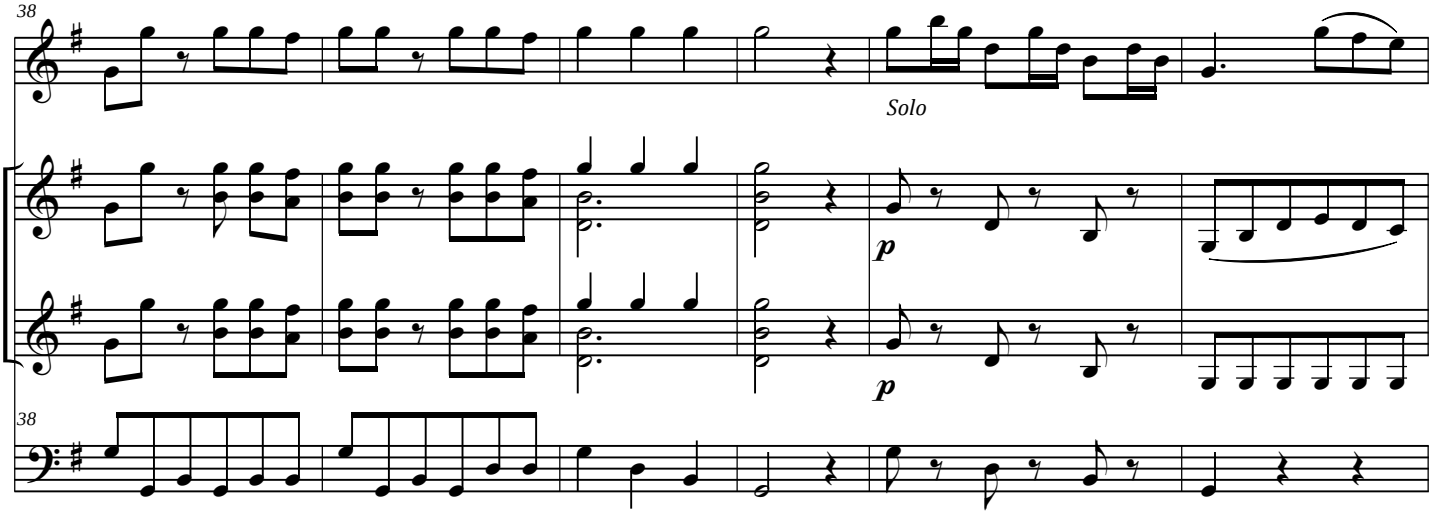
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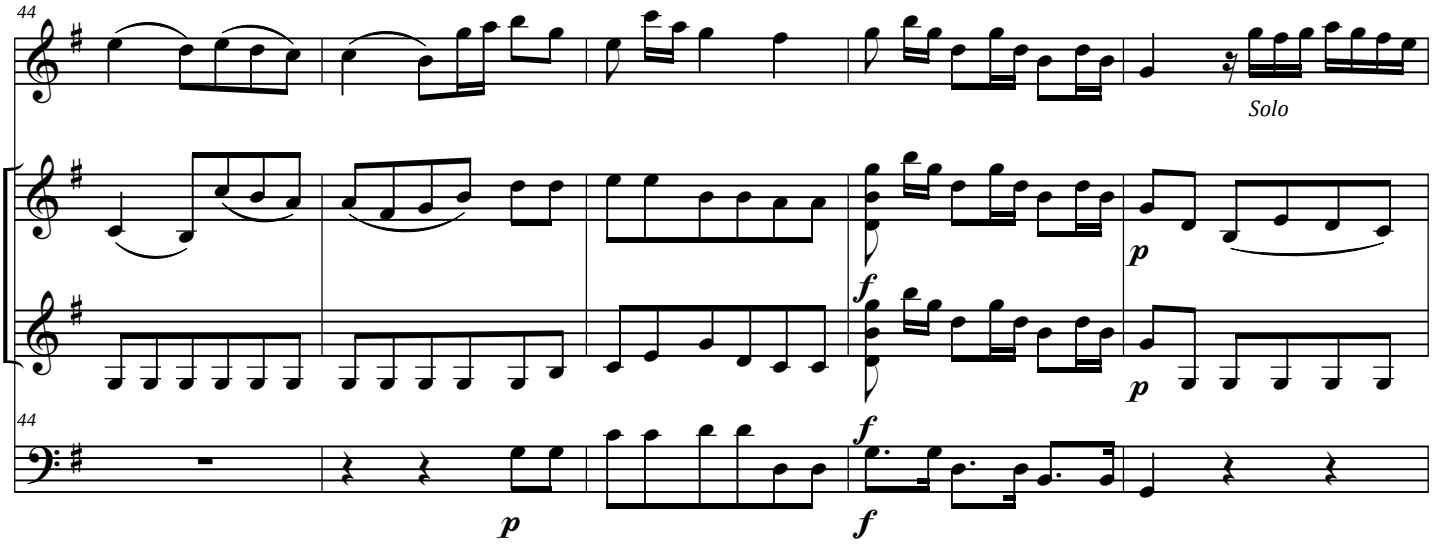
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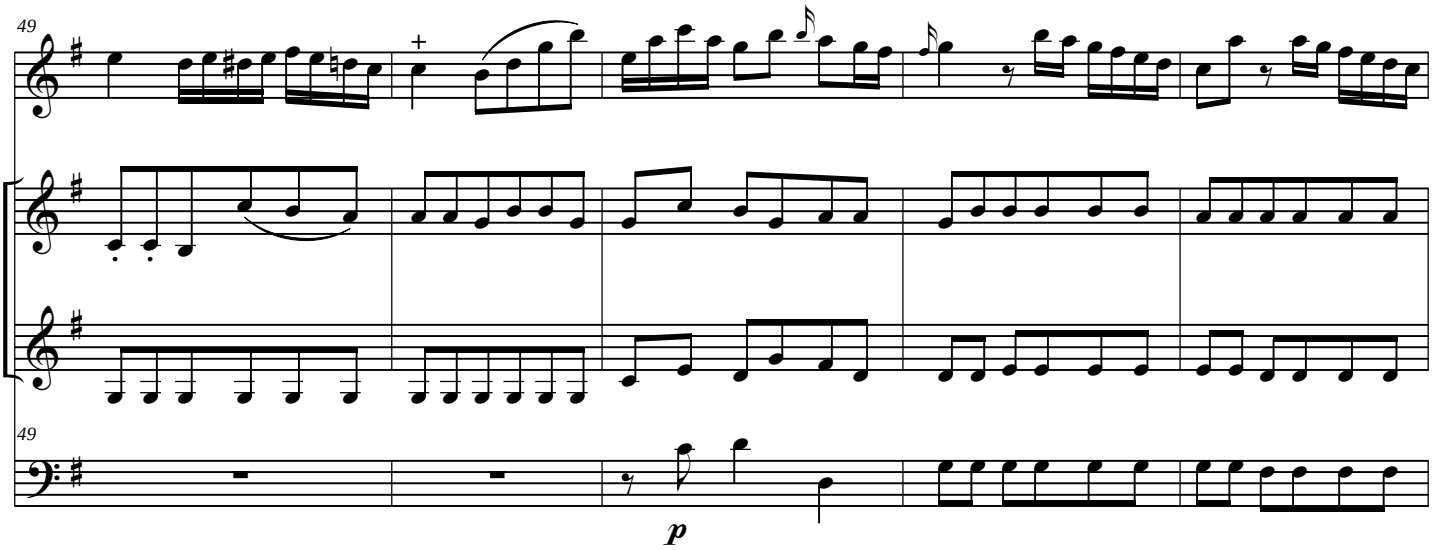
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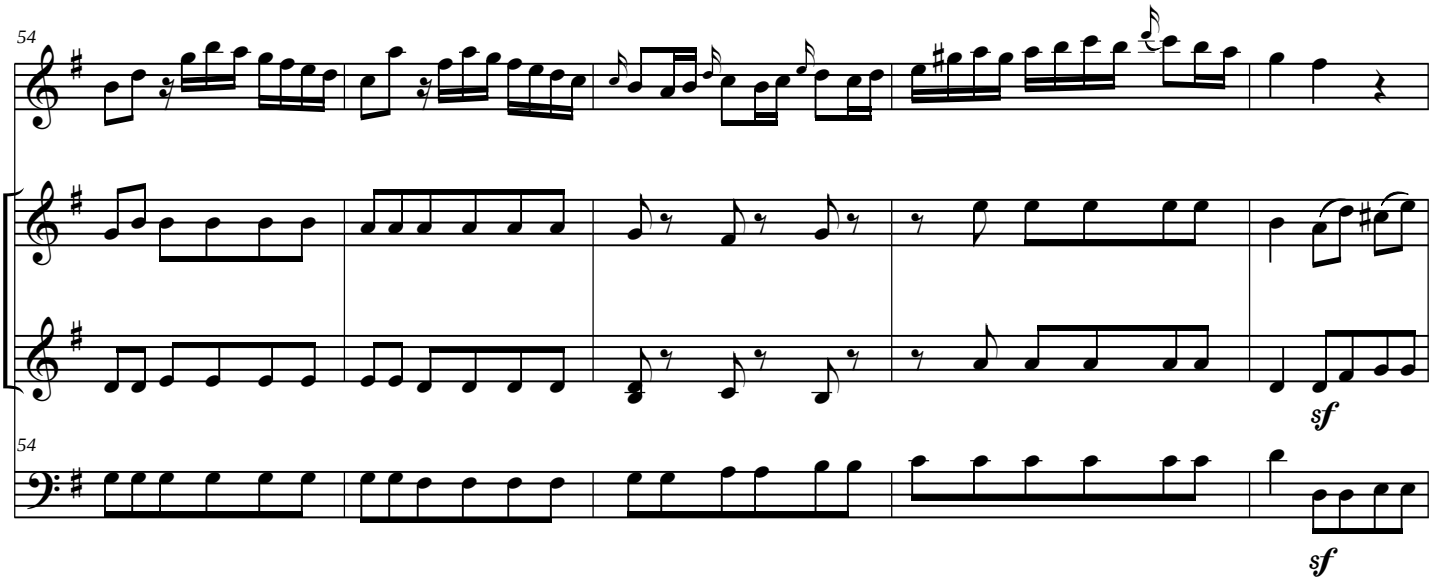
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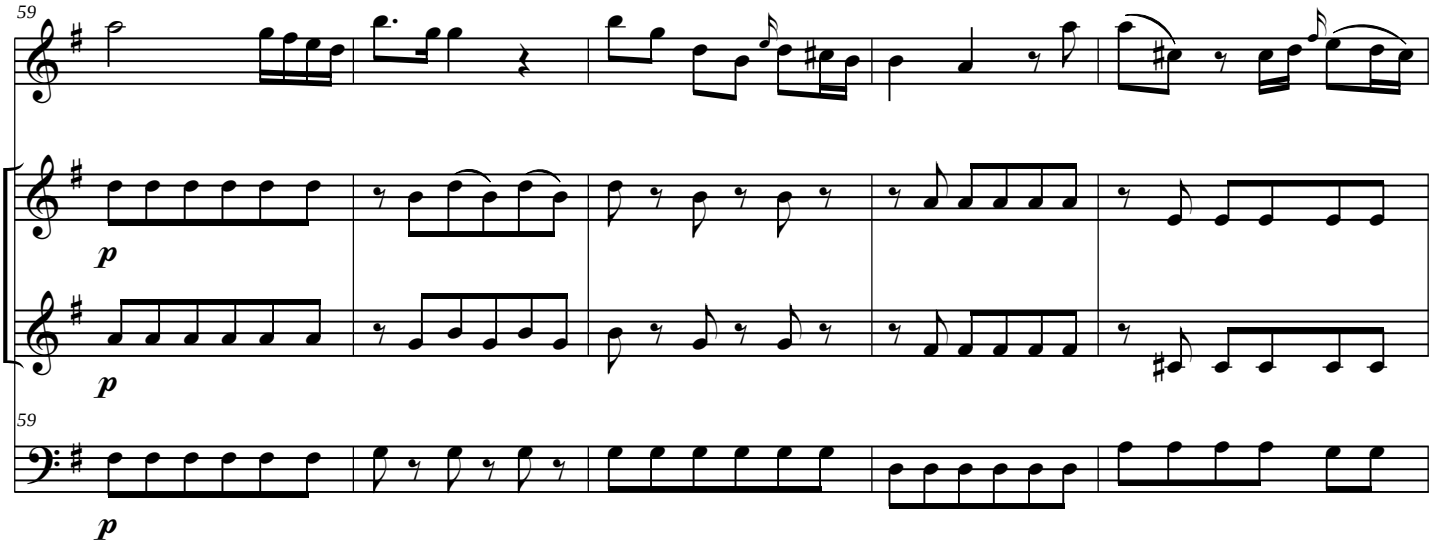
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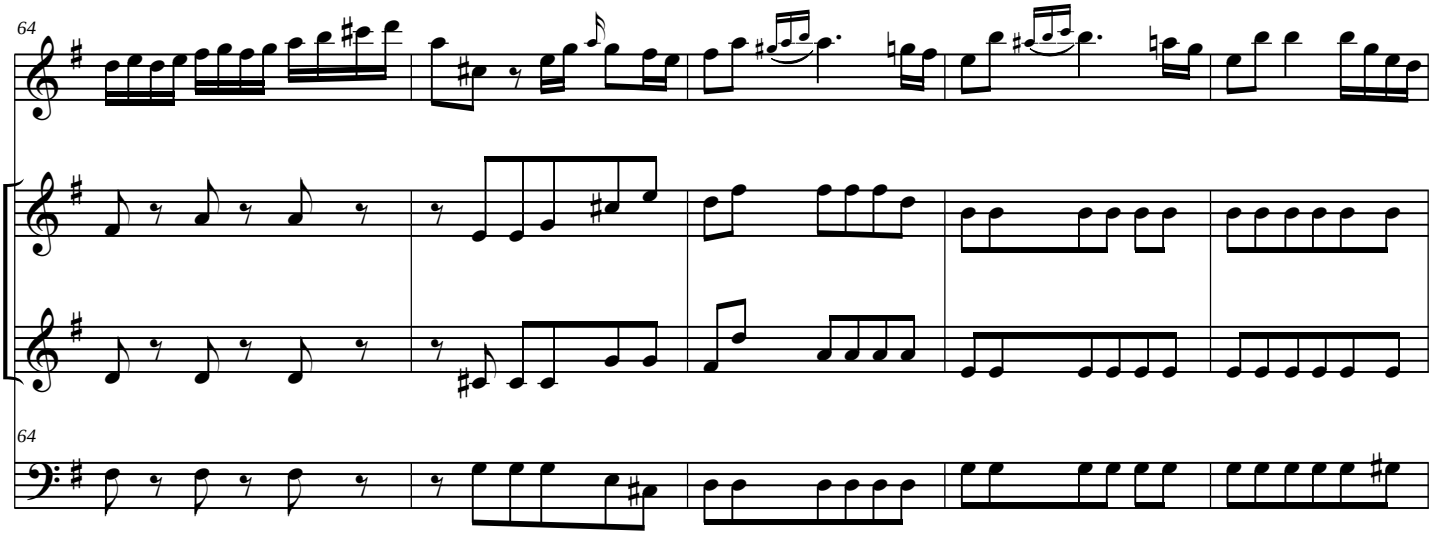
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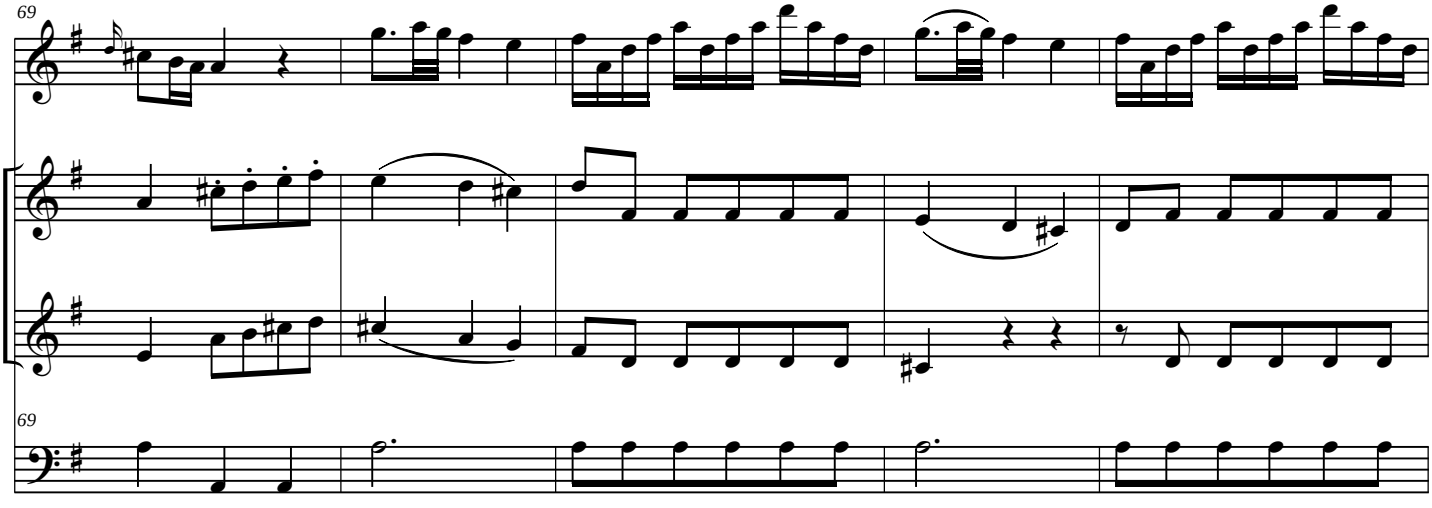
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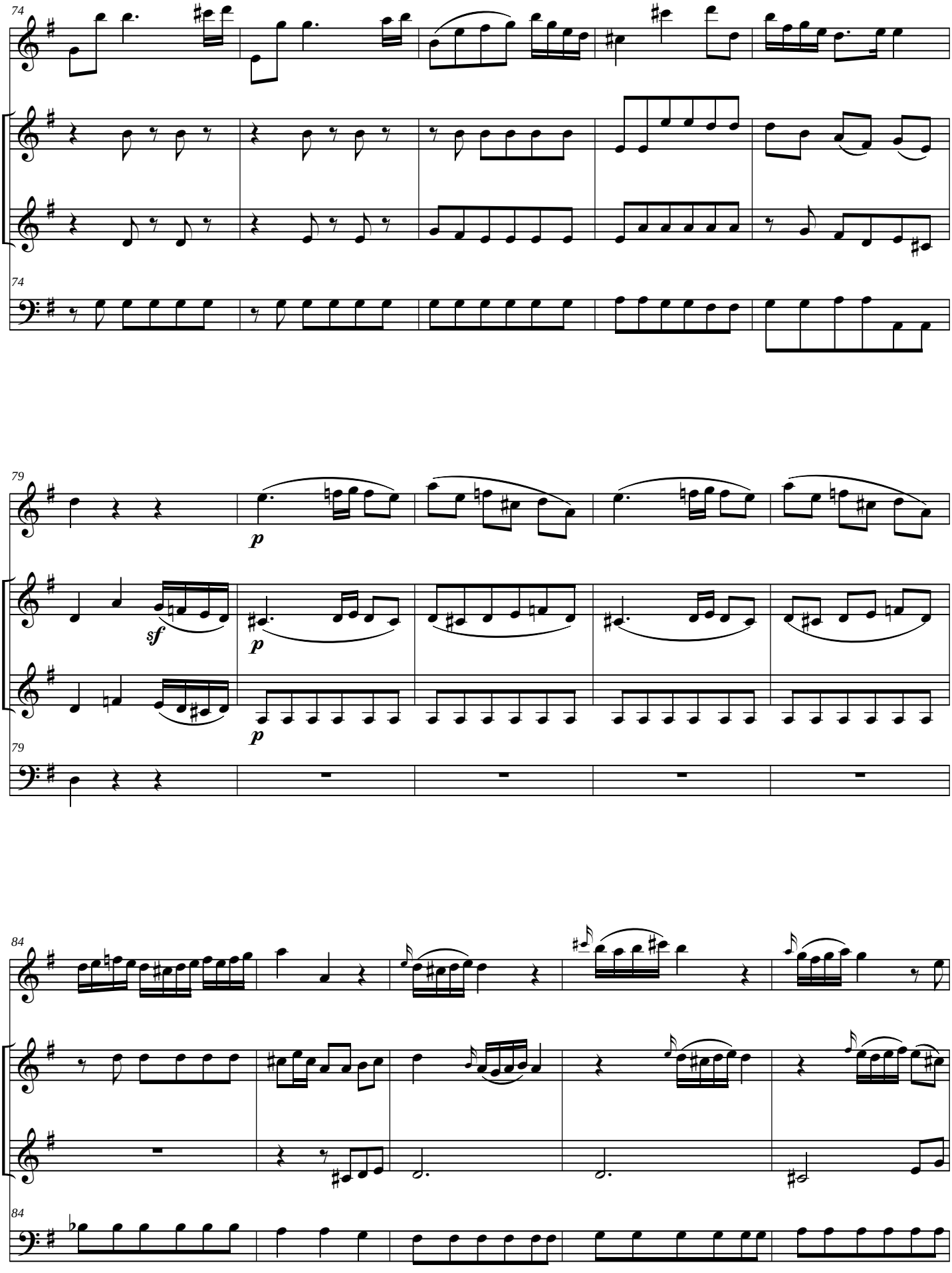
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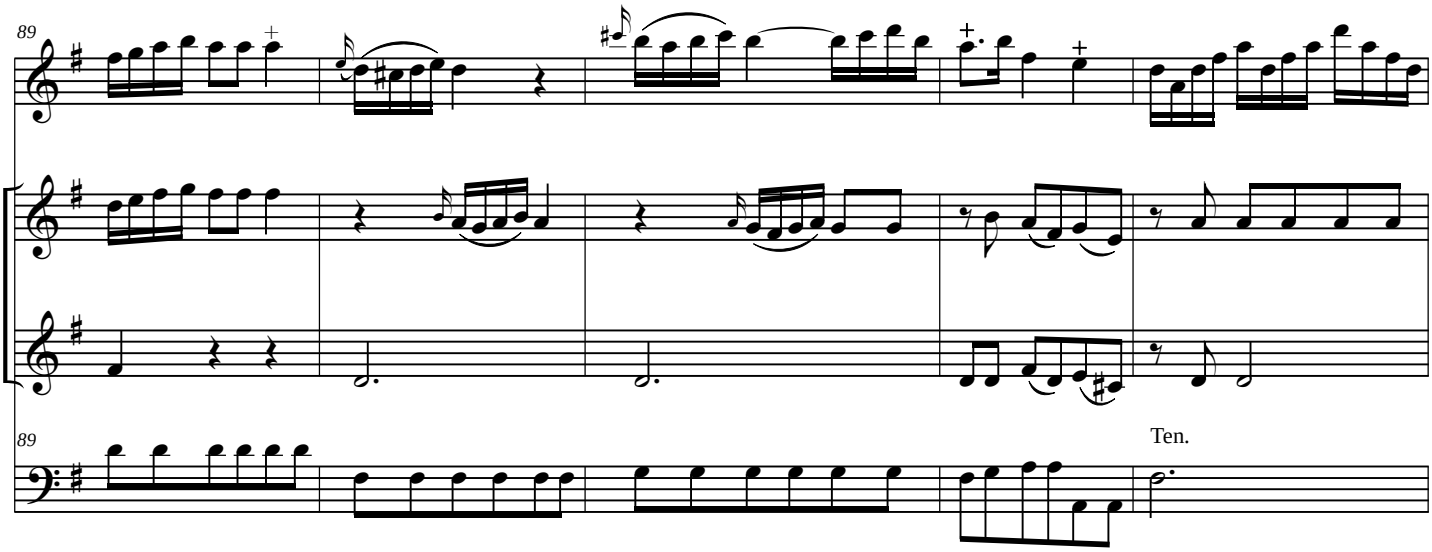
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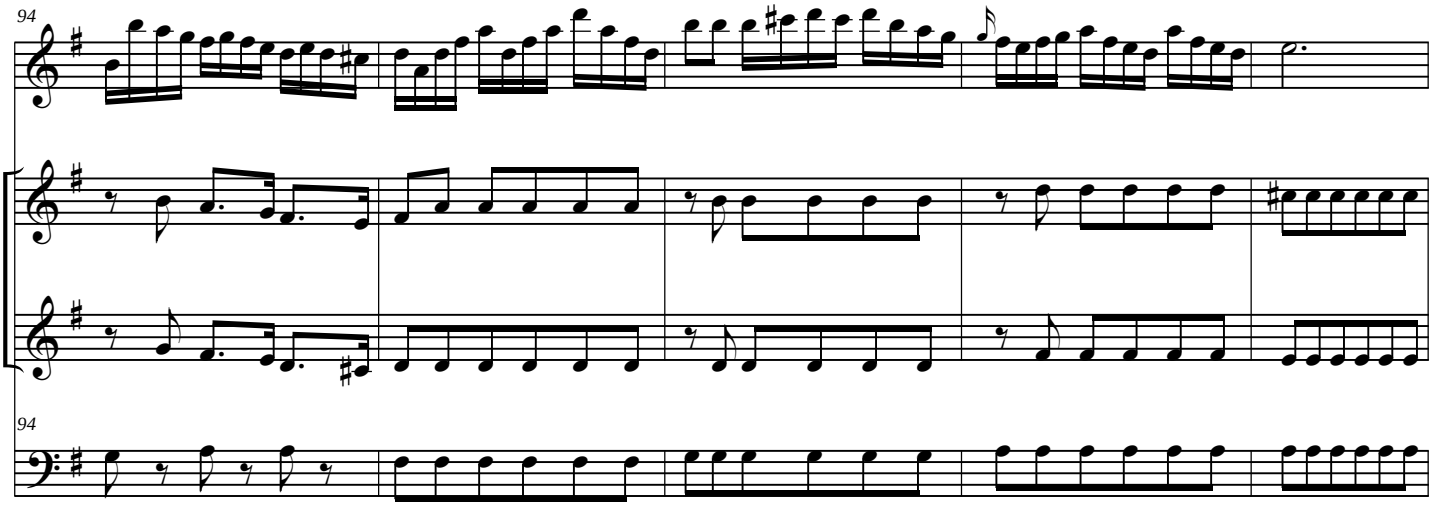
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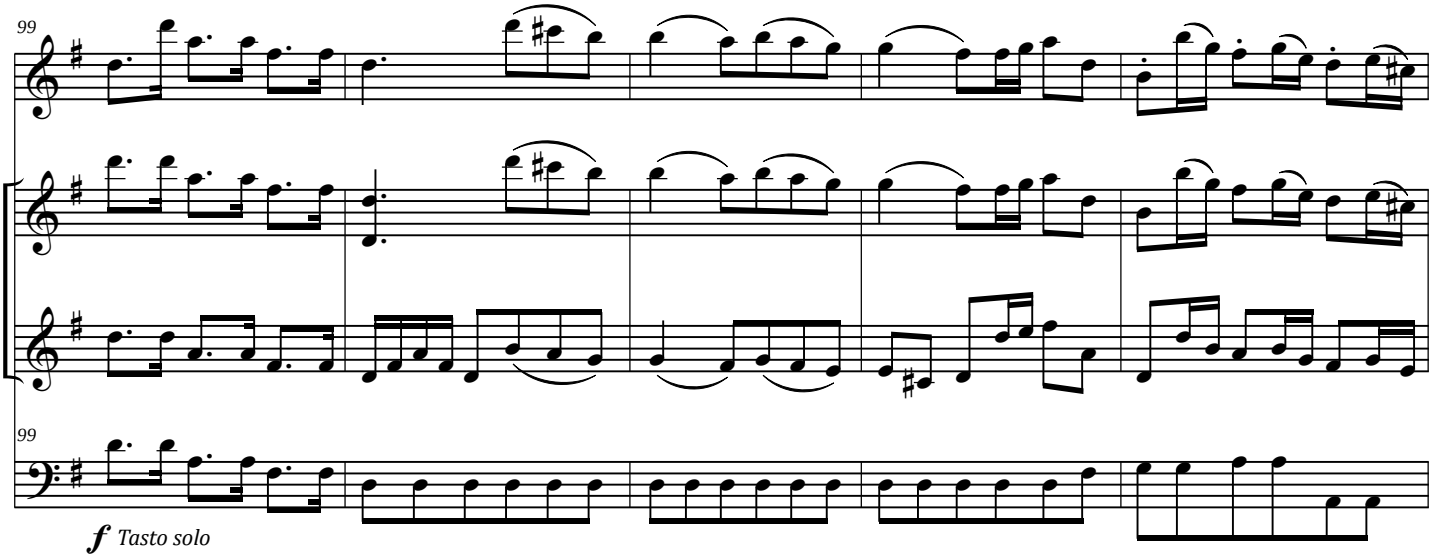
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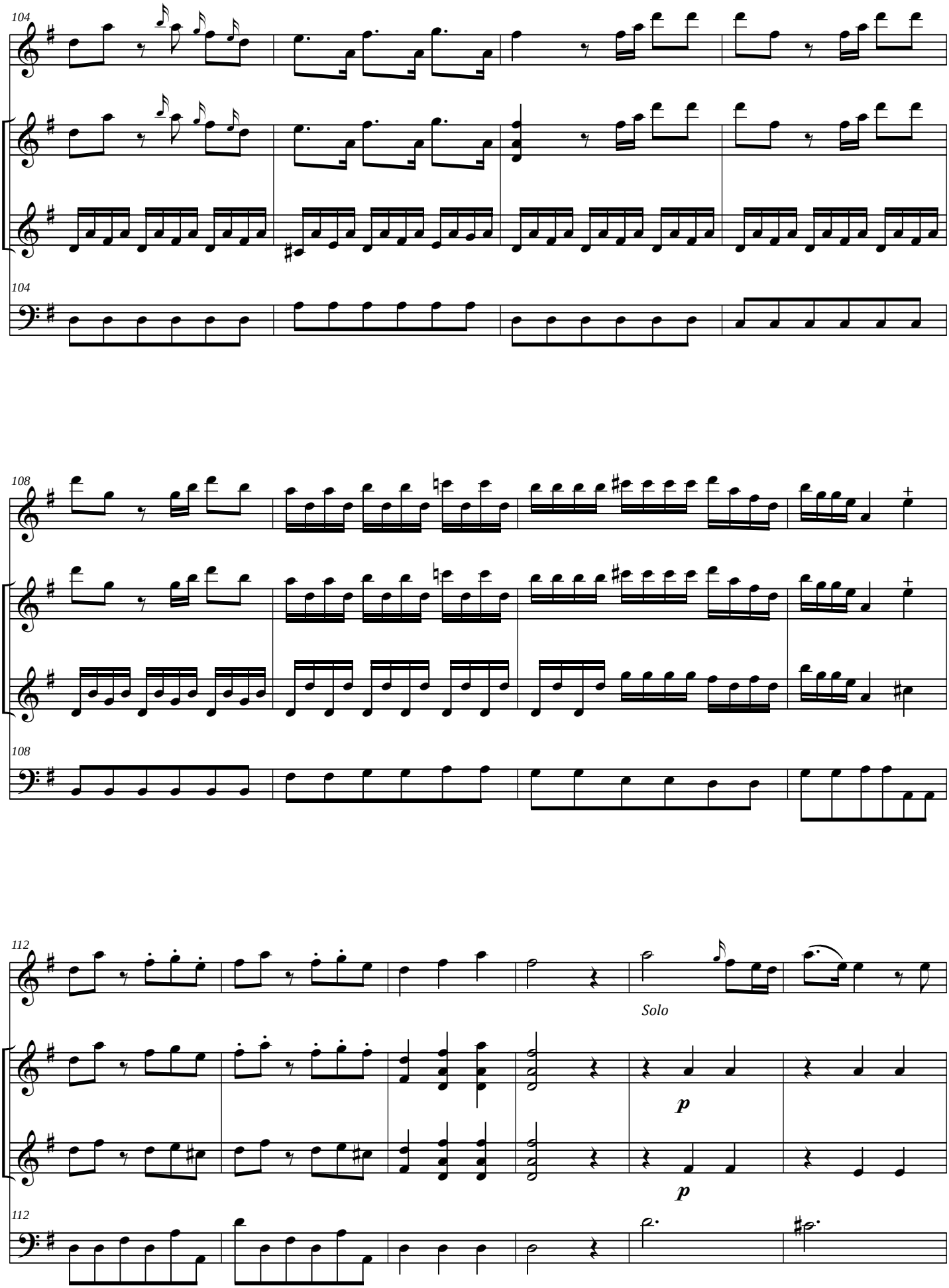
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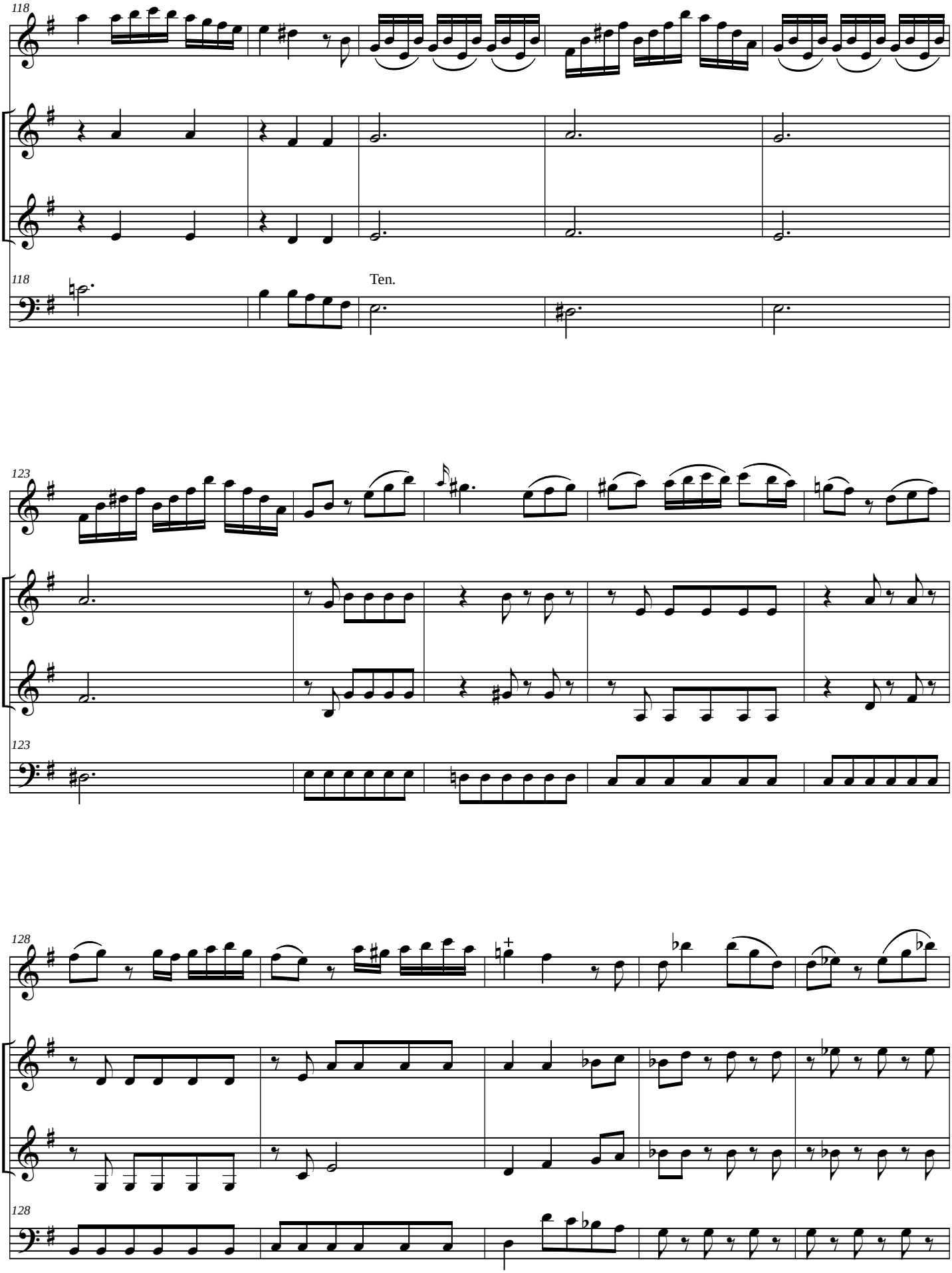
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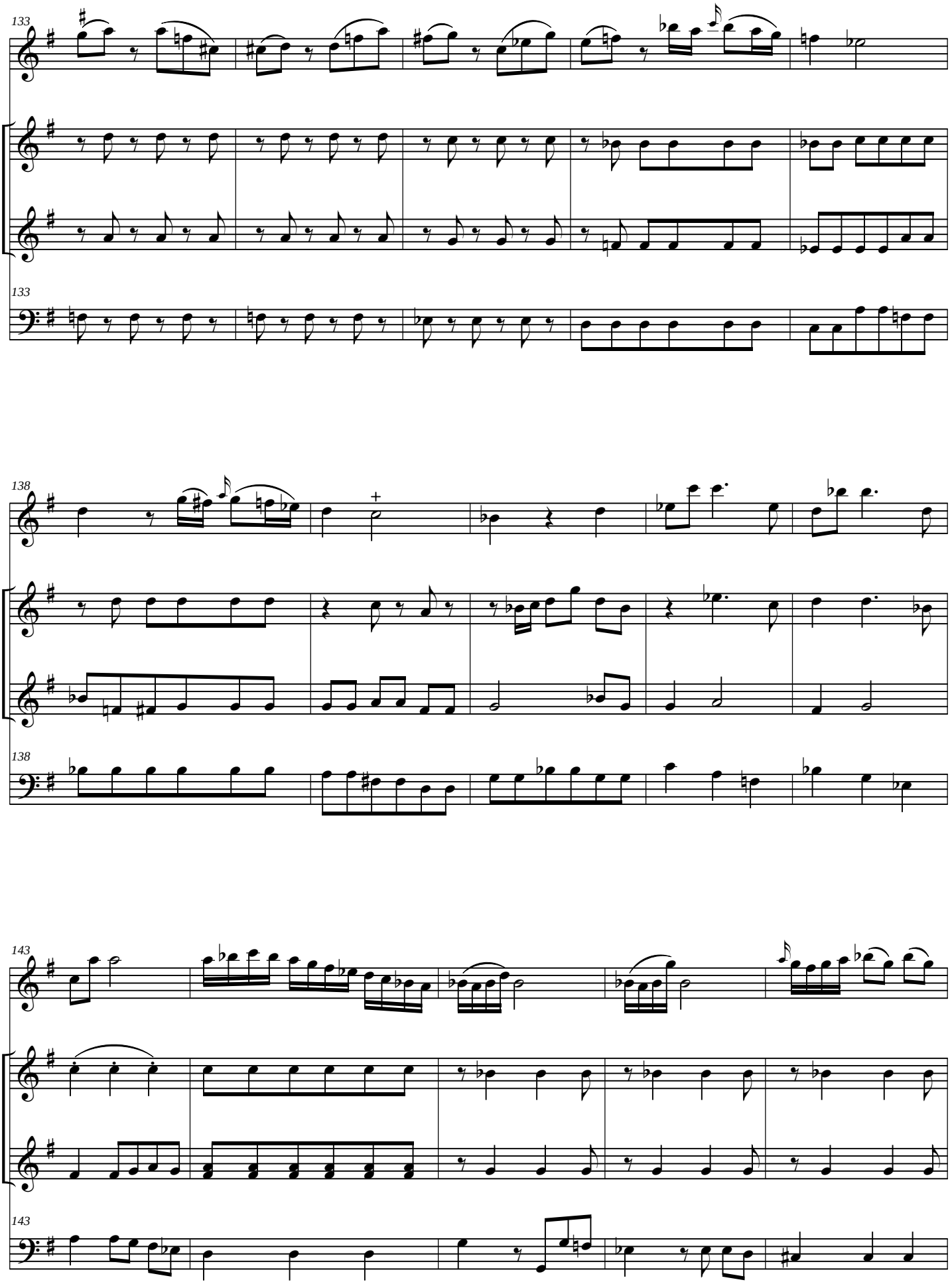
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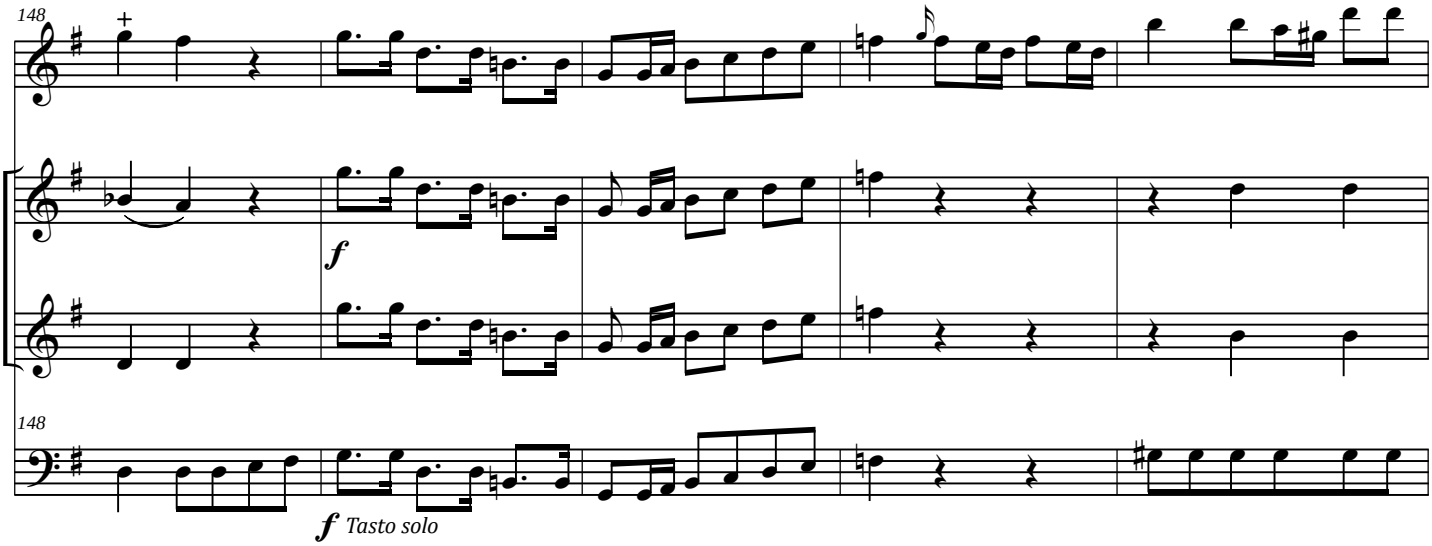
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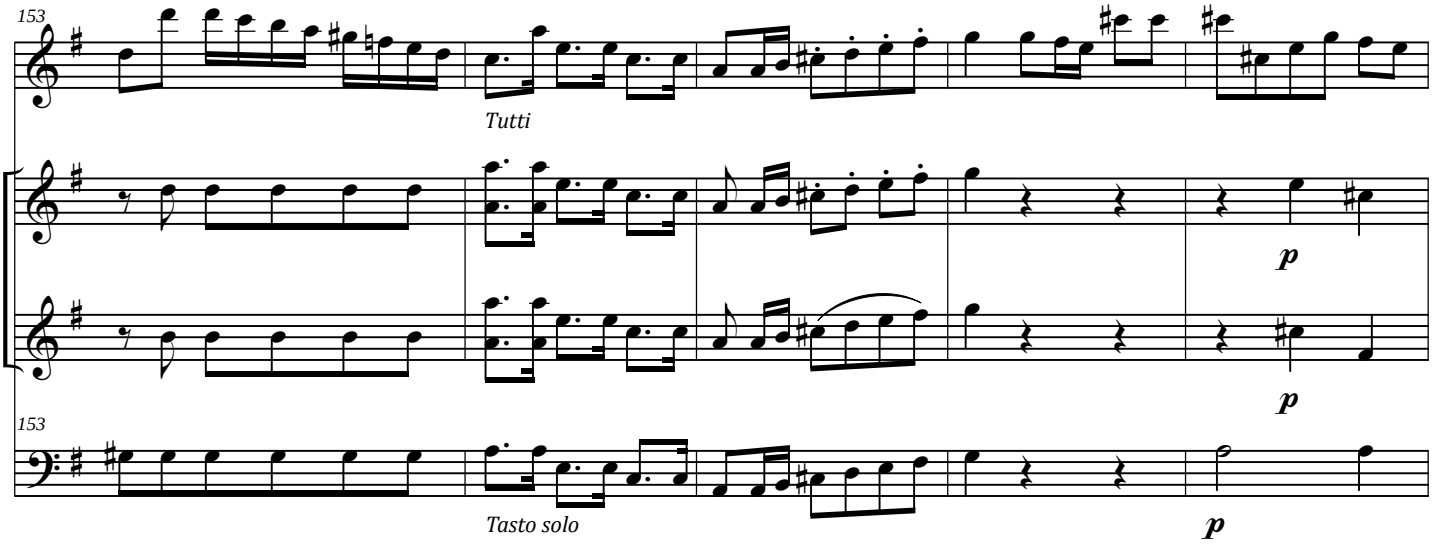
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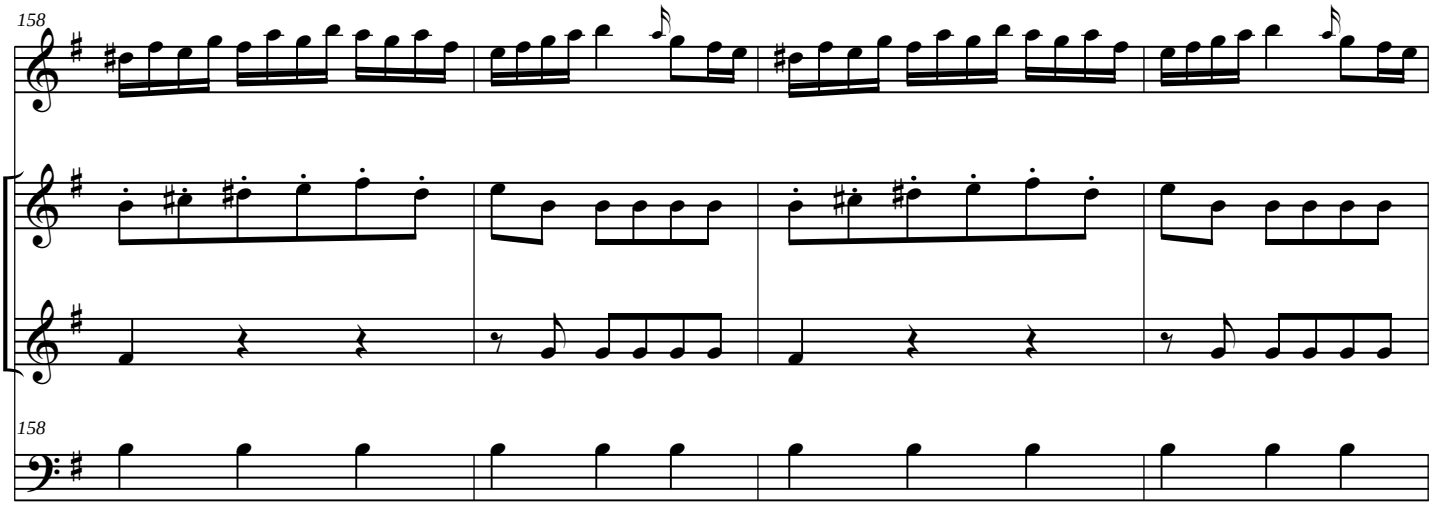
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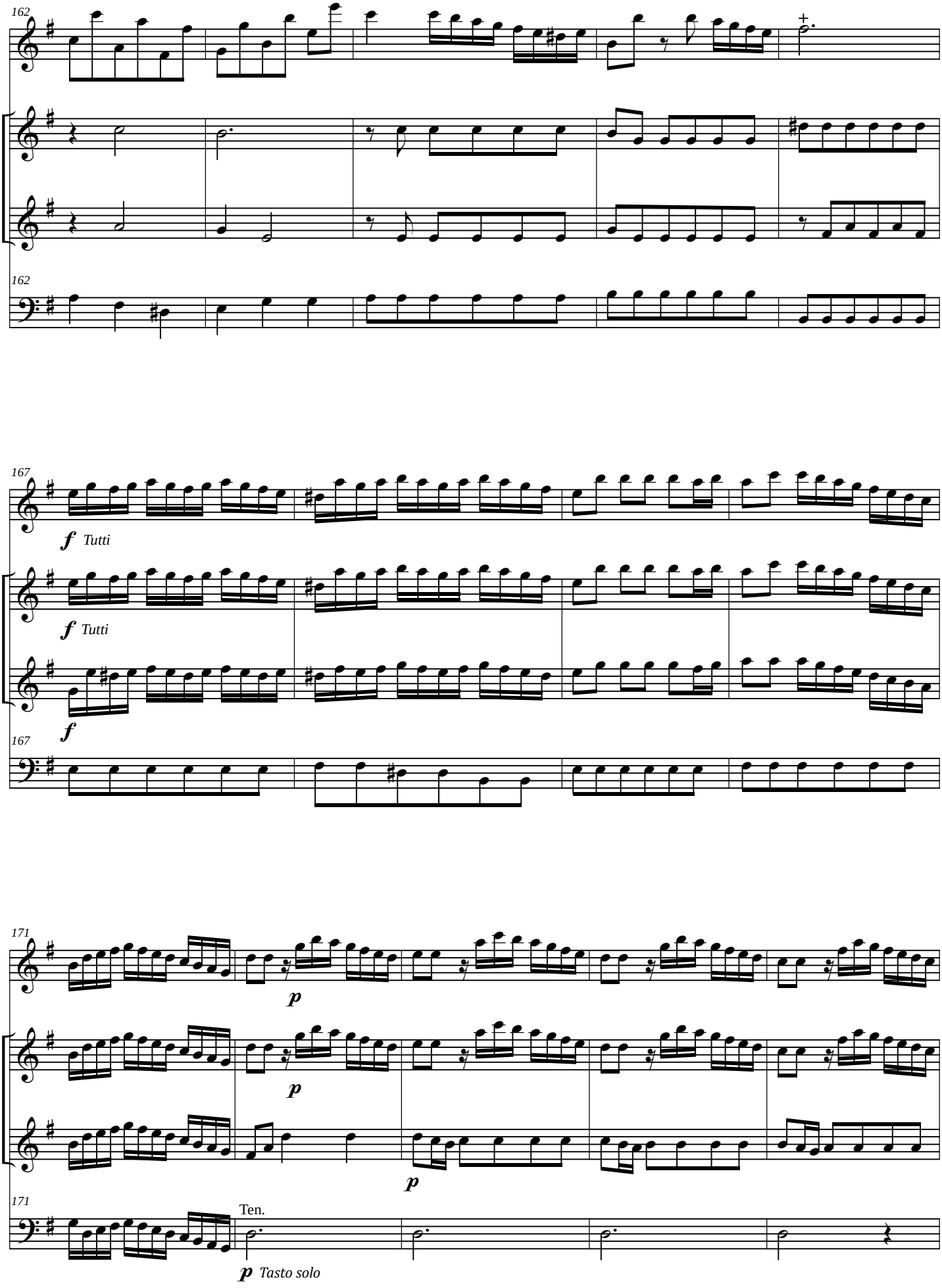
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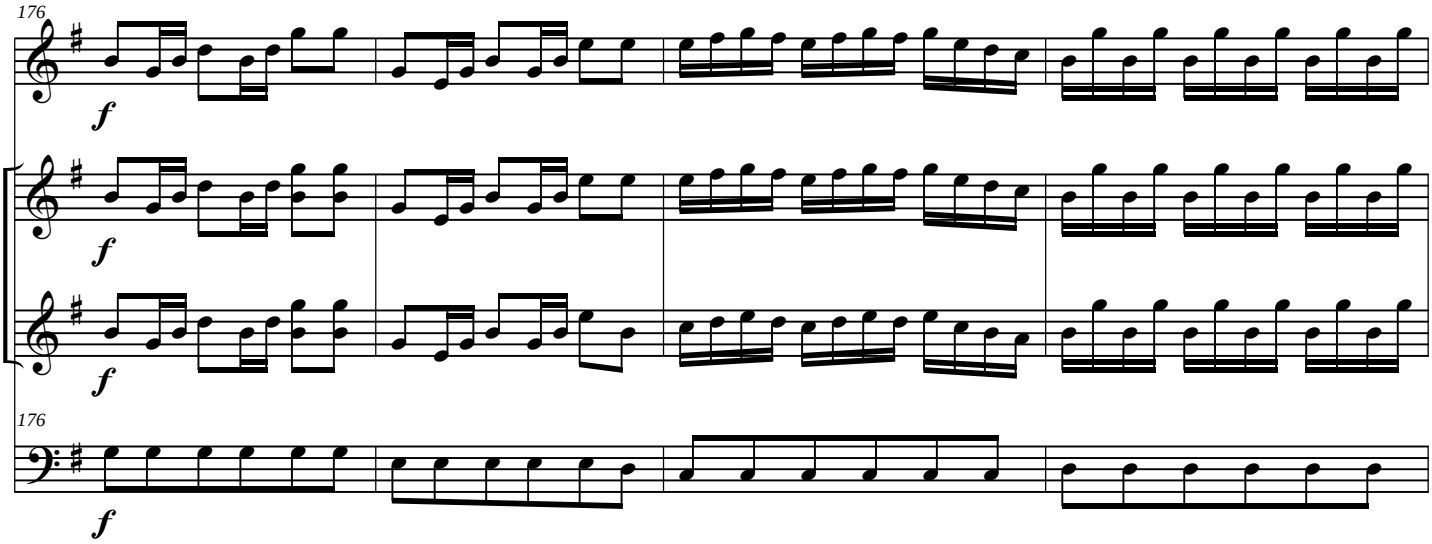
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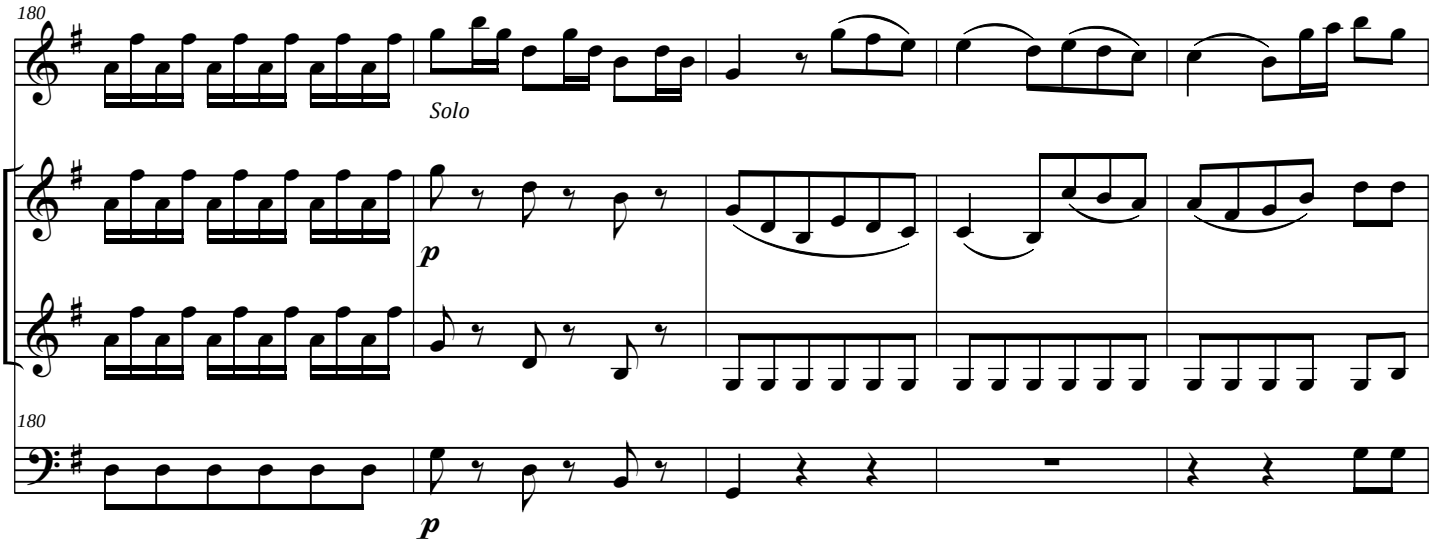
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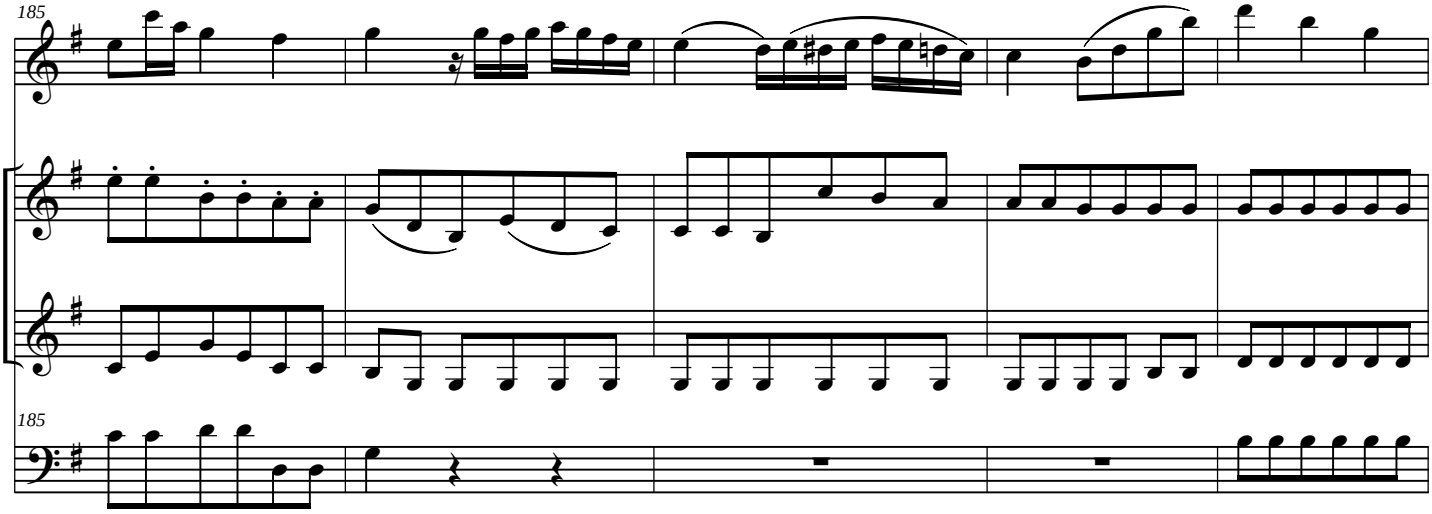
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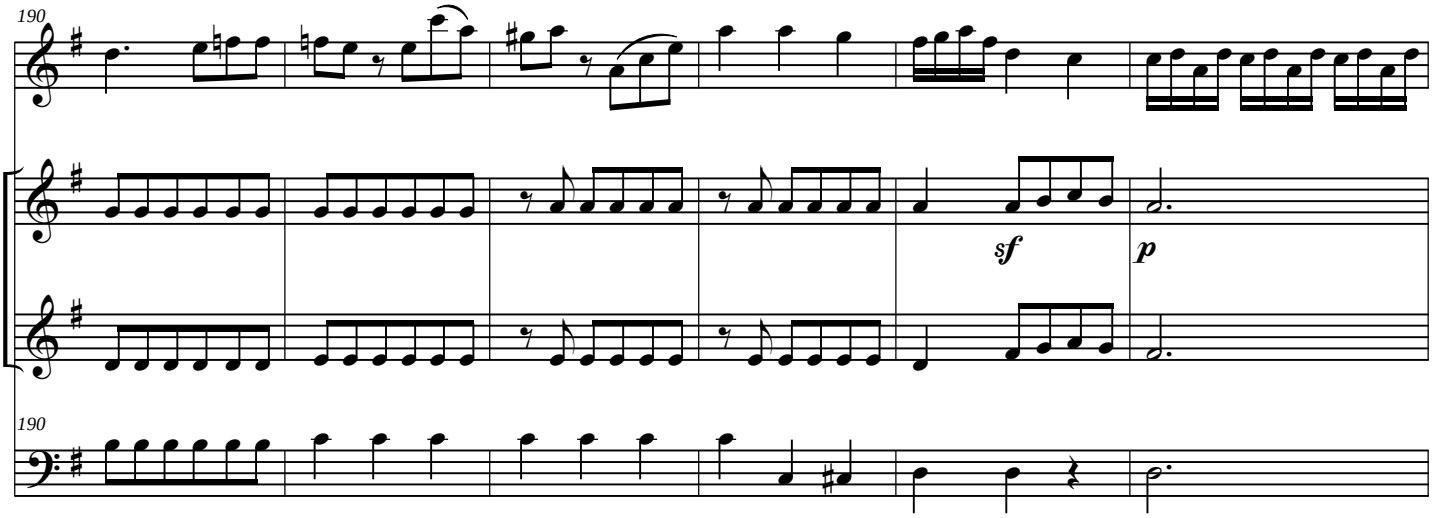
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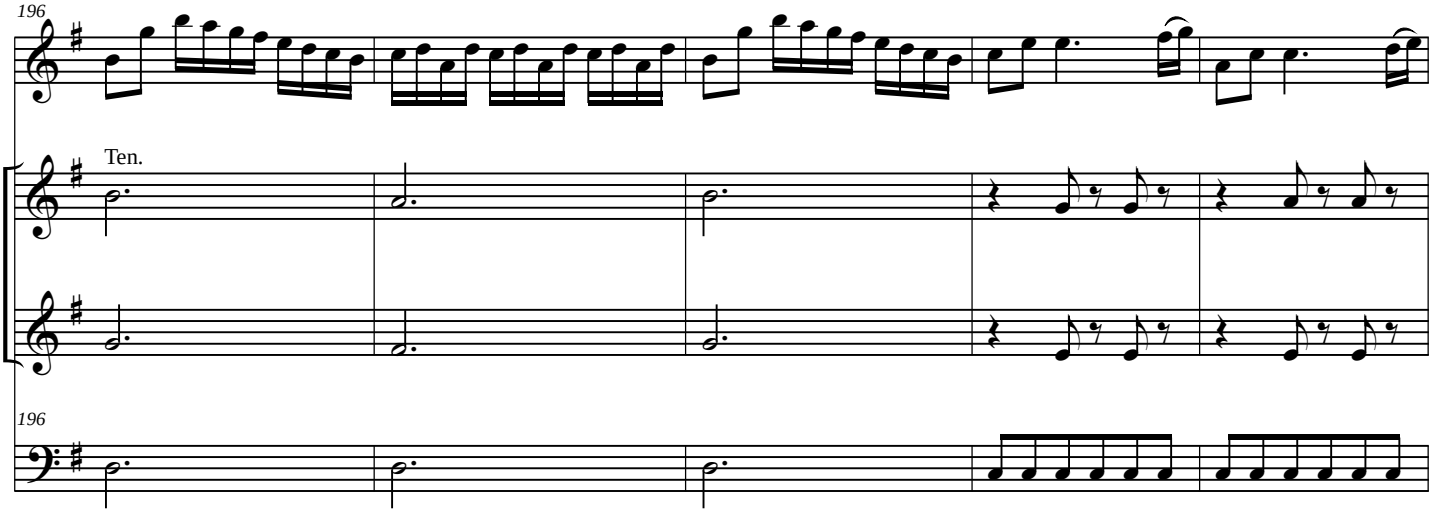
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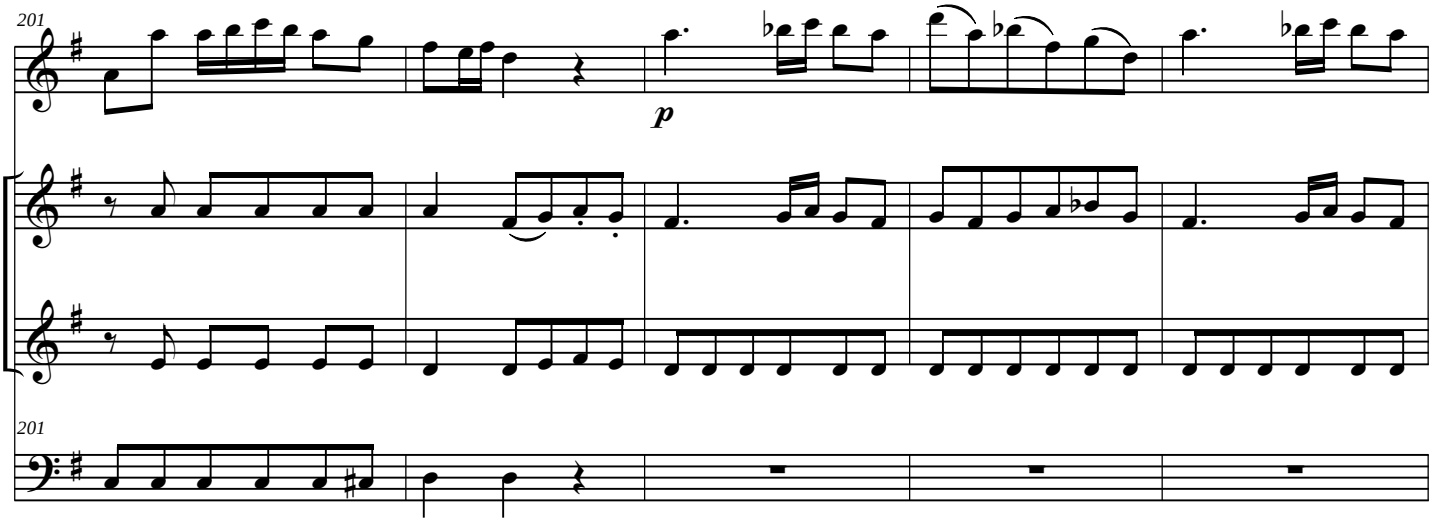
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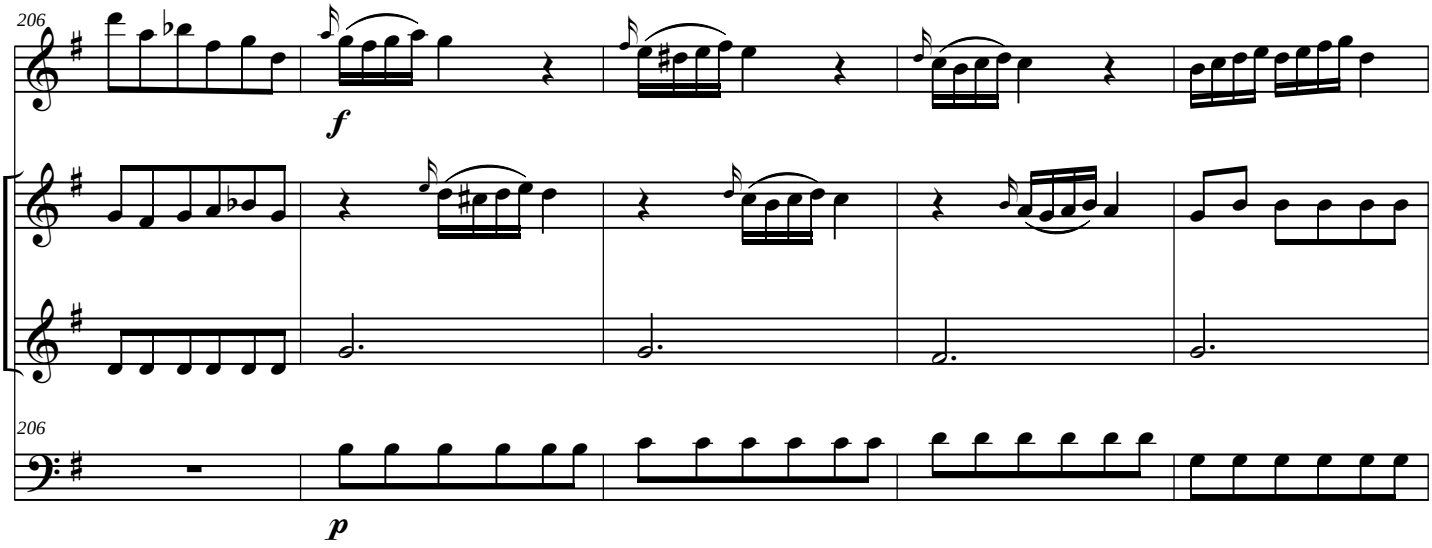
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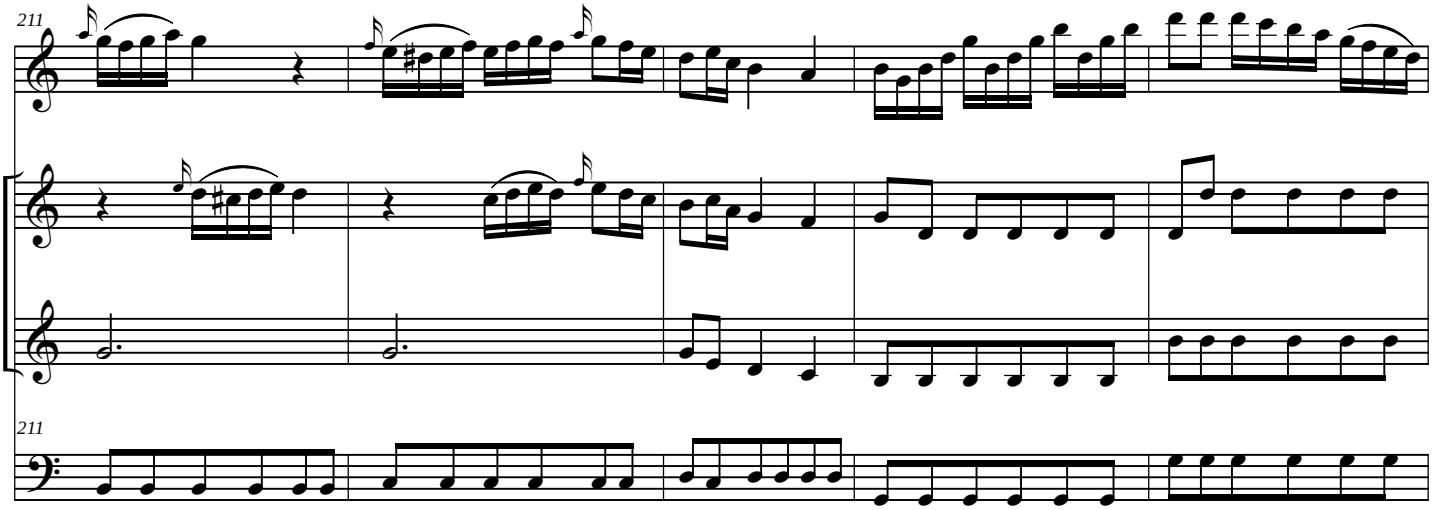
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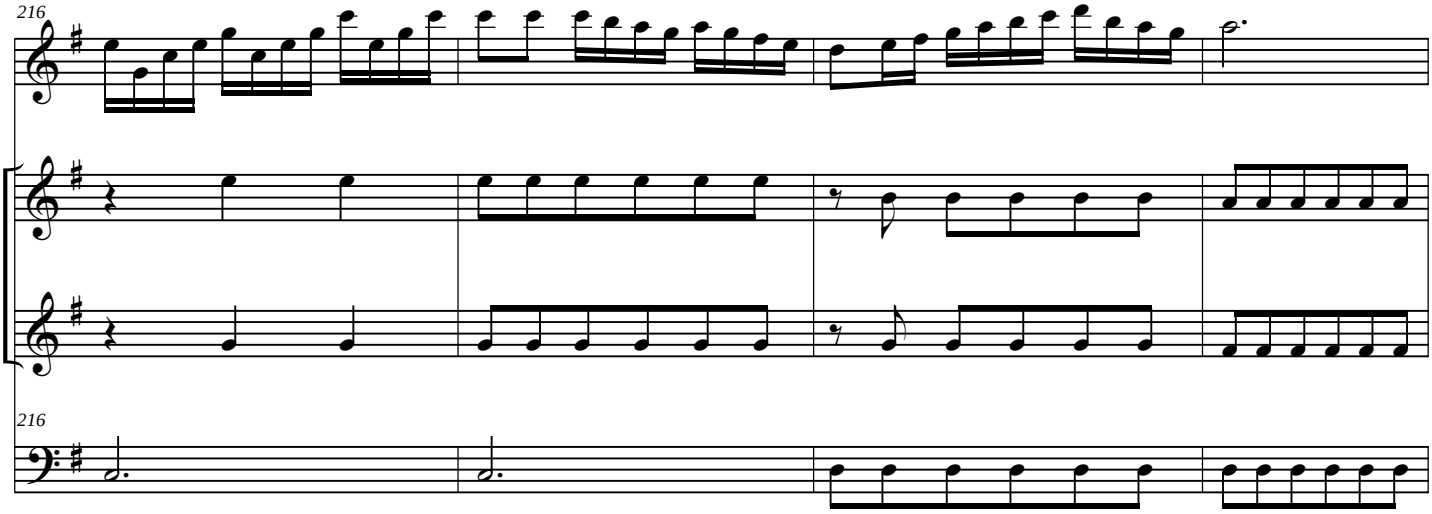
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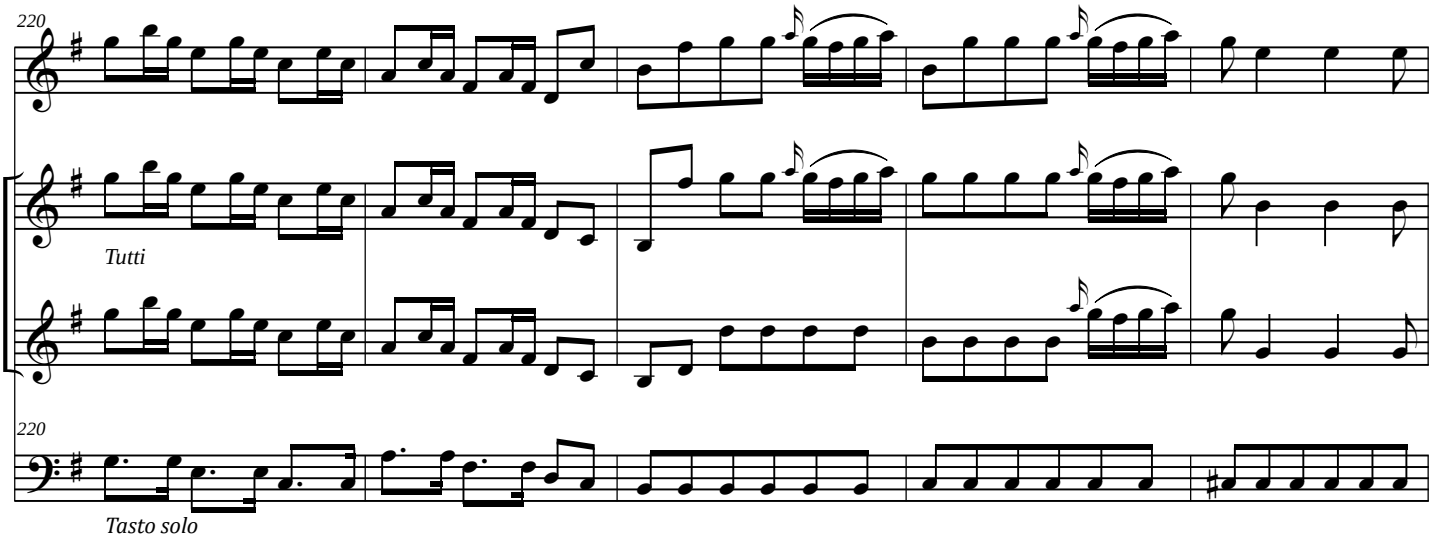
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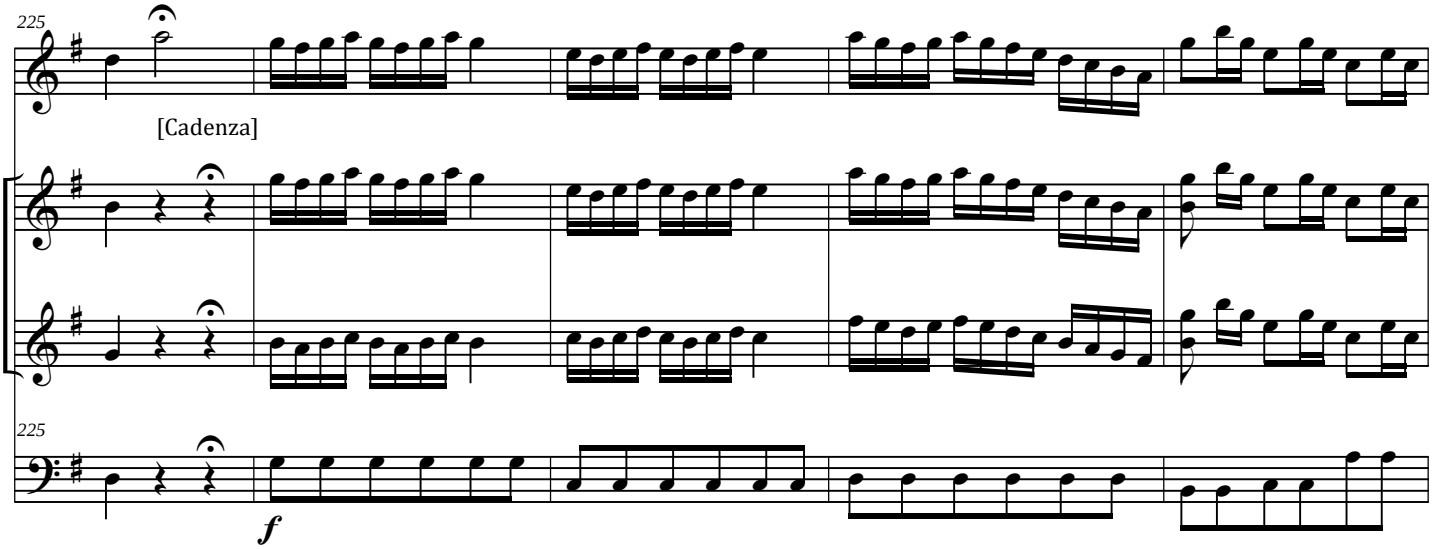
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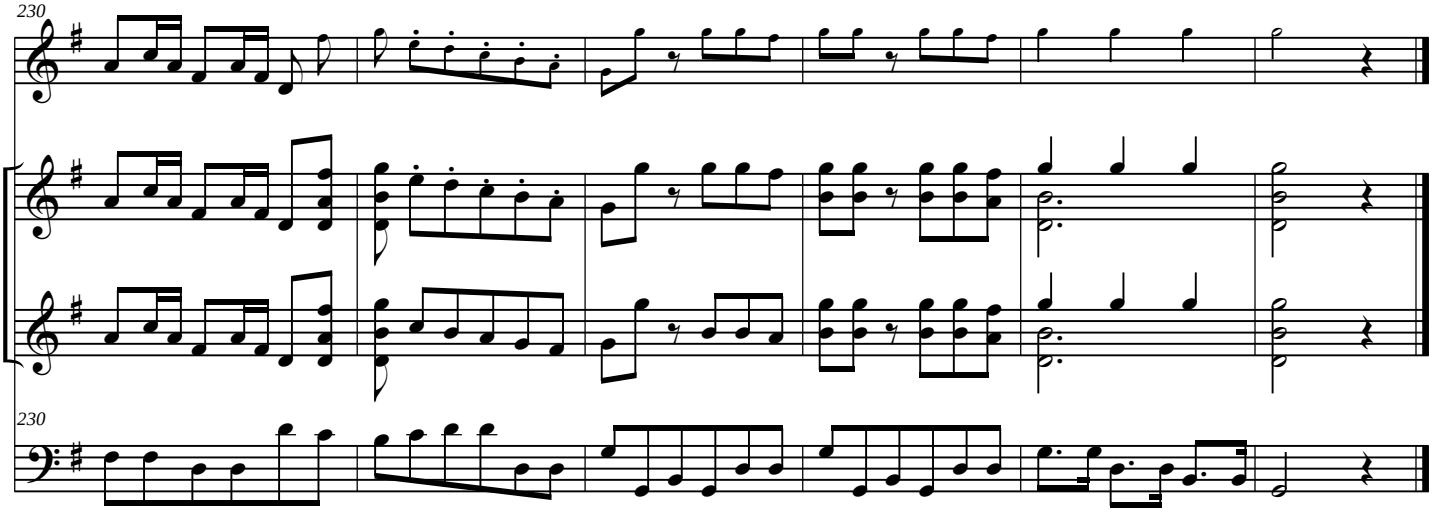
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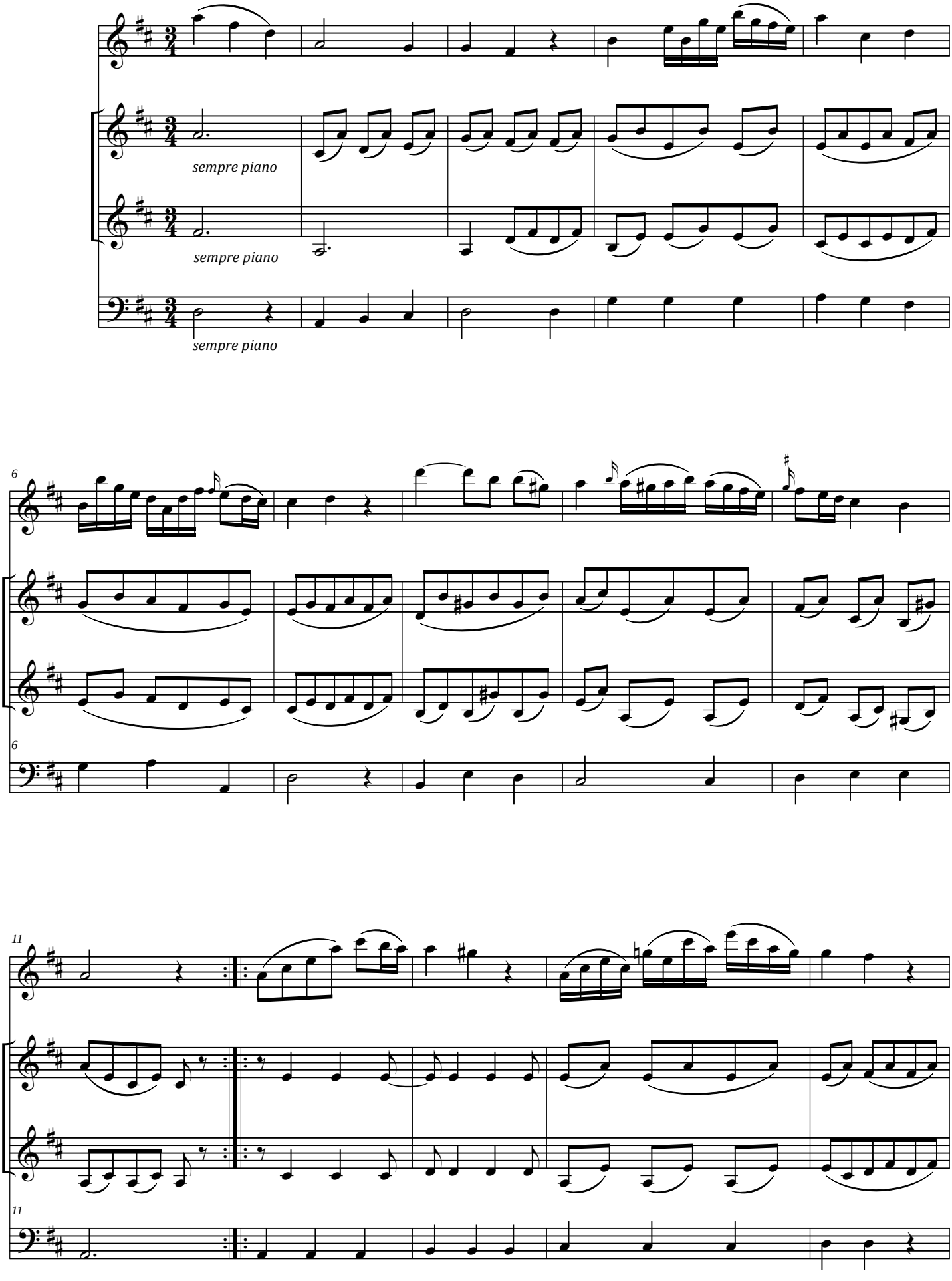
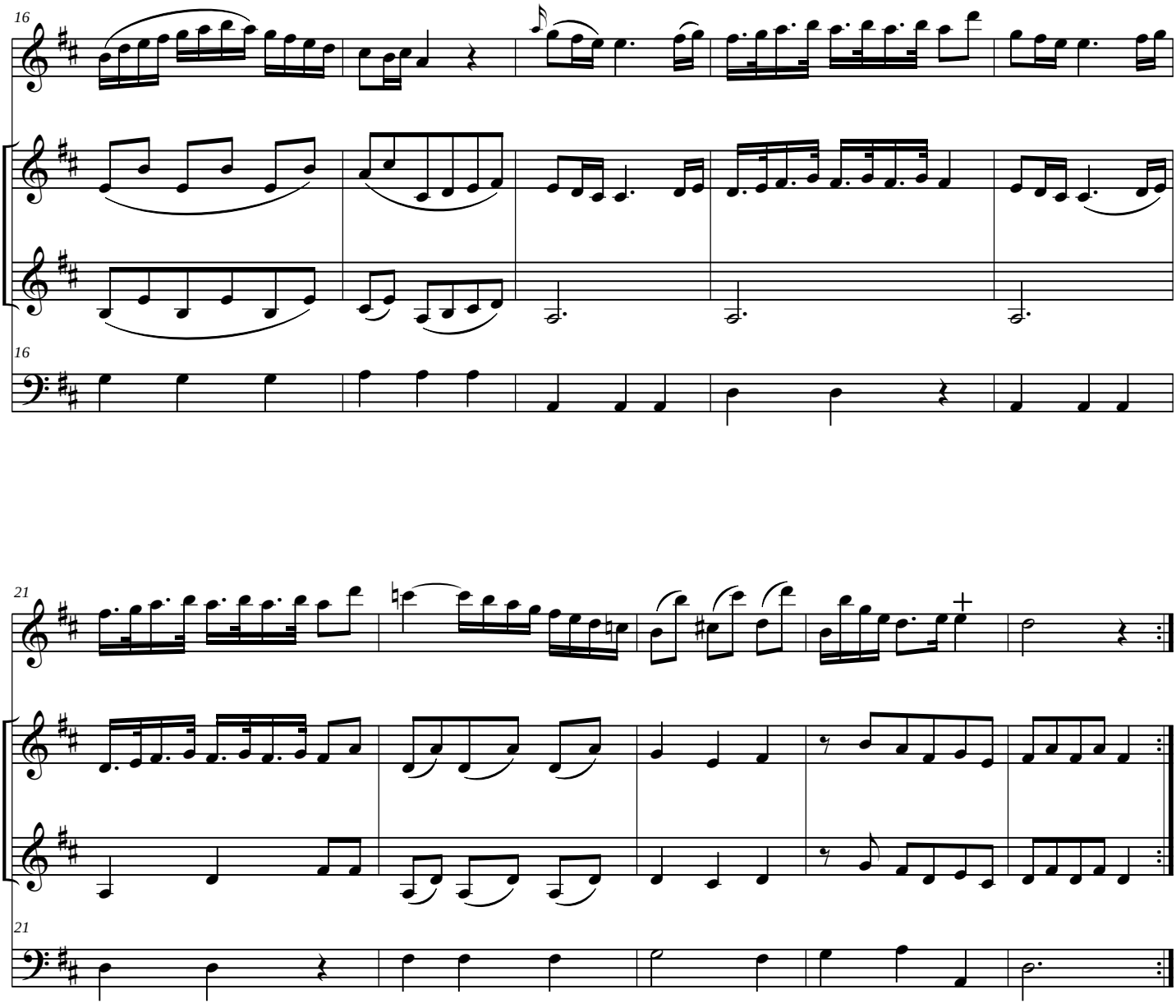
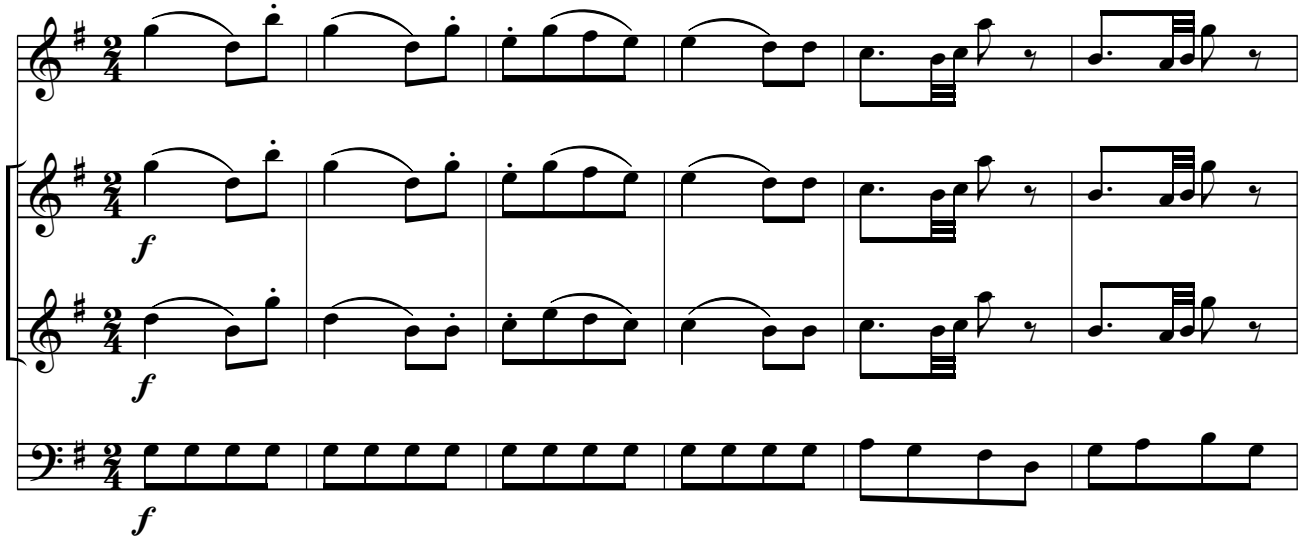
Larghetto

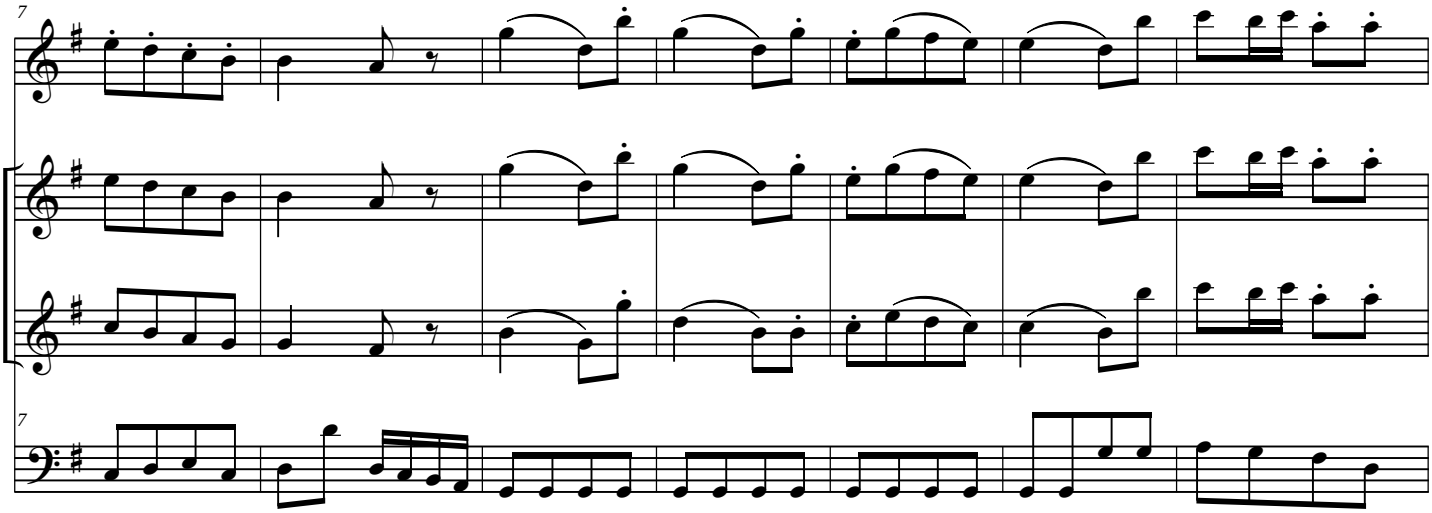




Rondó

Allegretto

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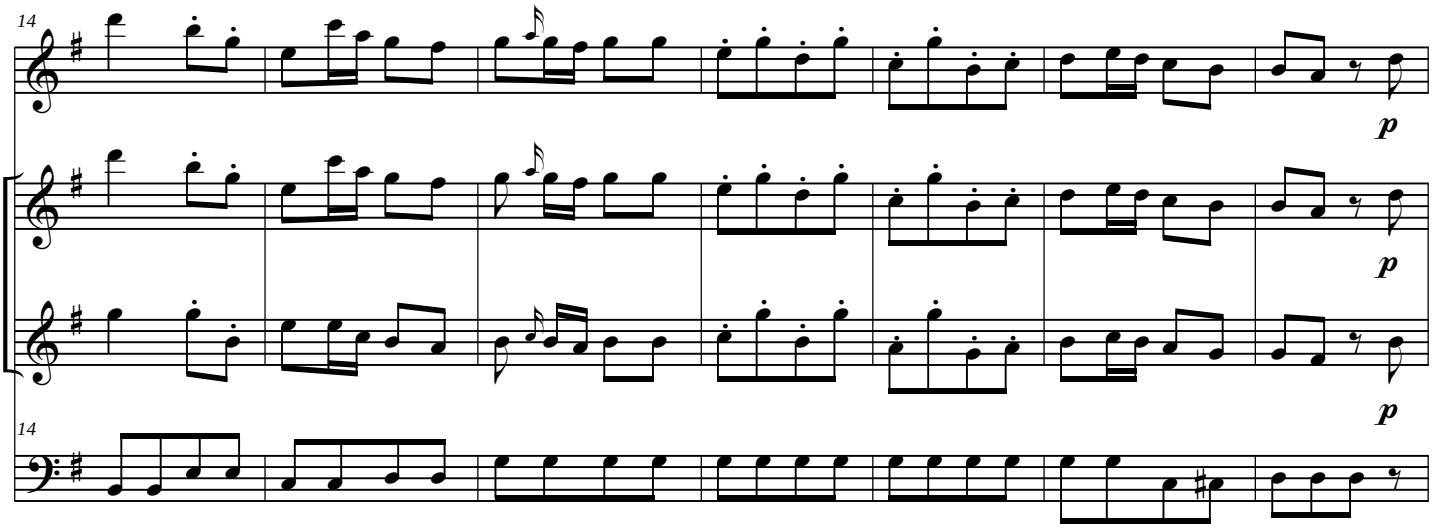
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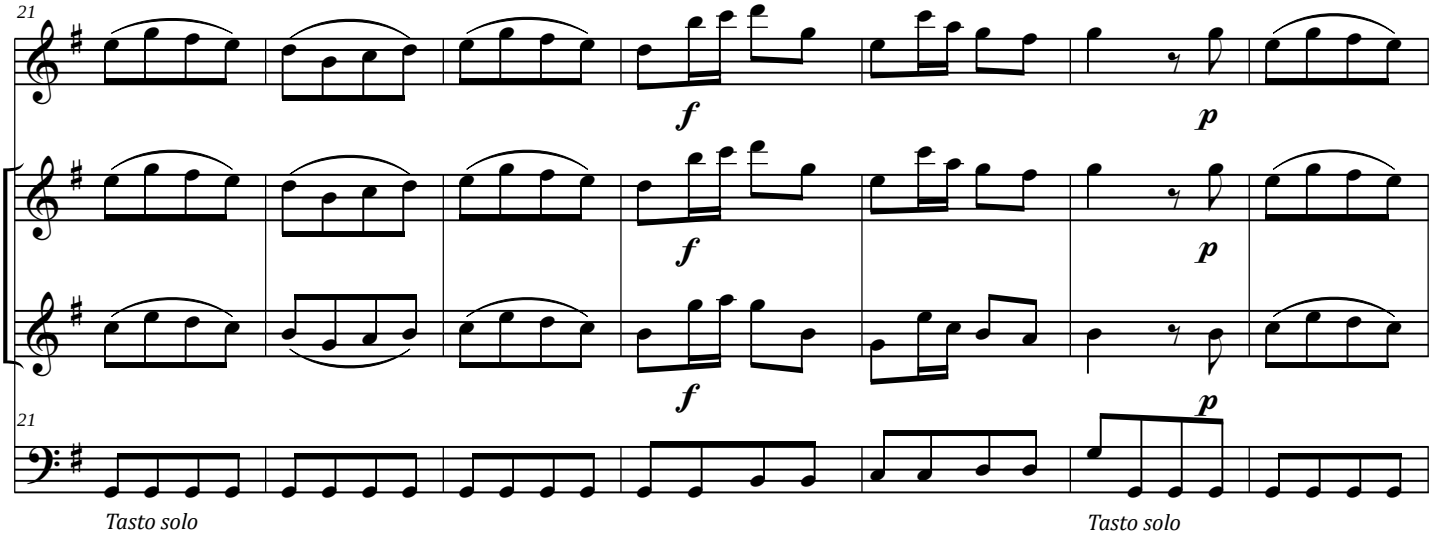
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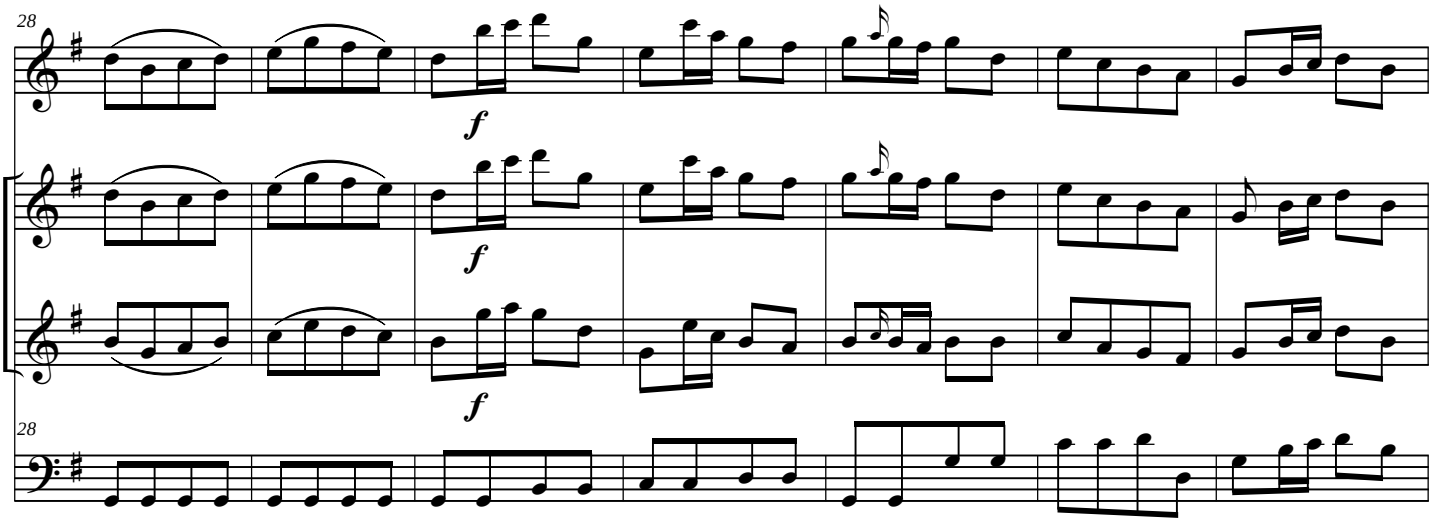
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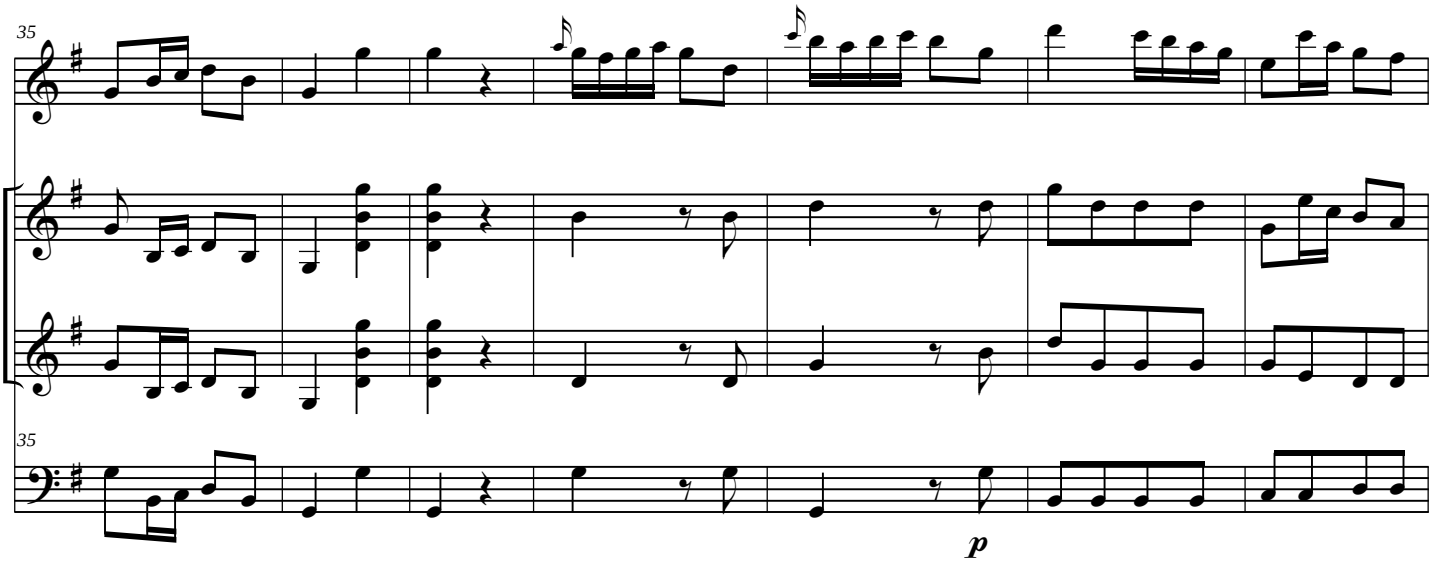
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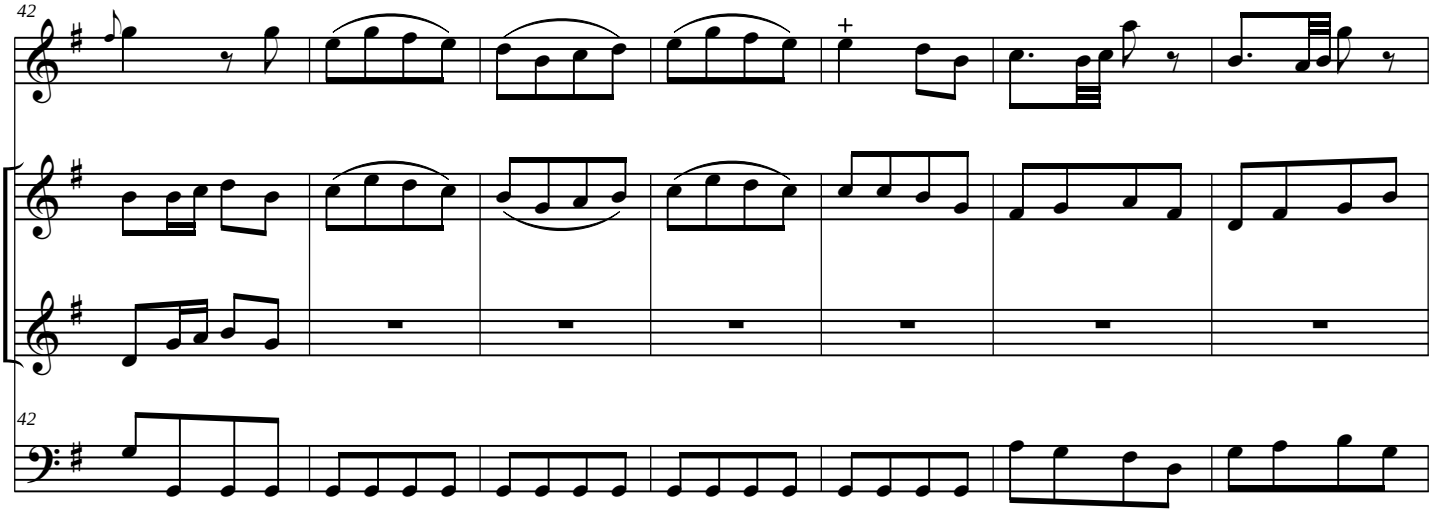
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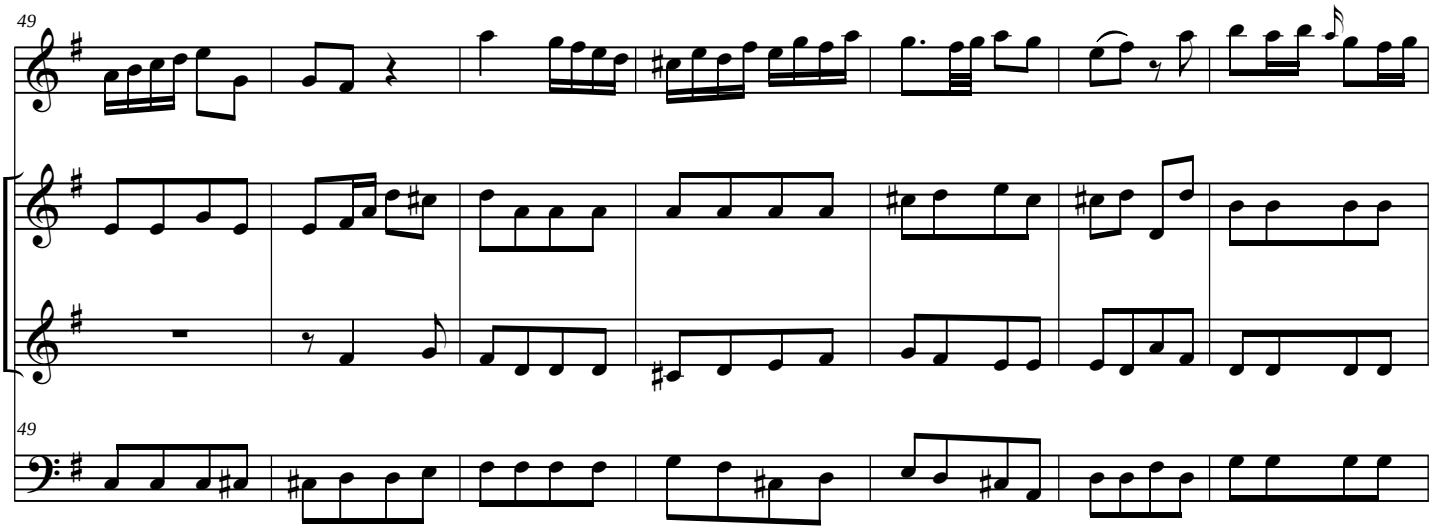
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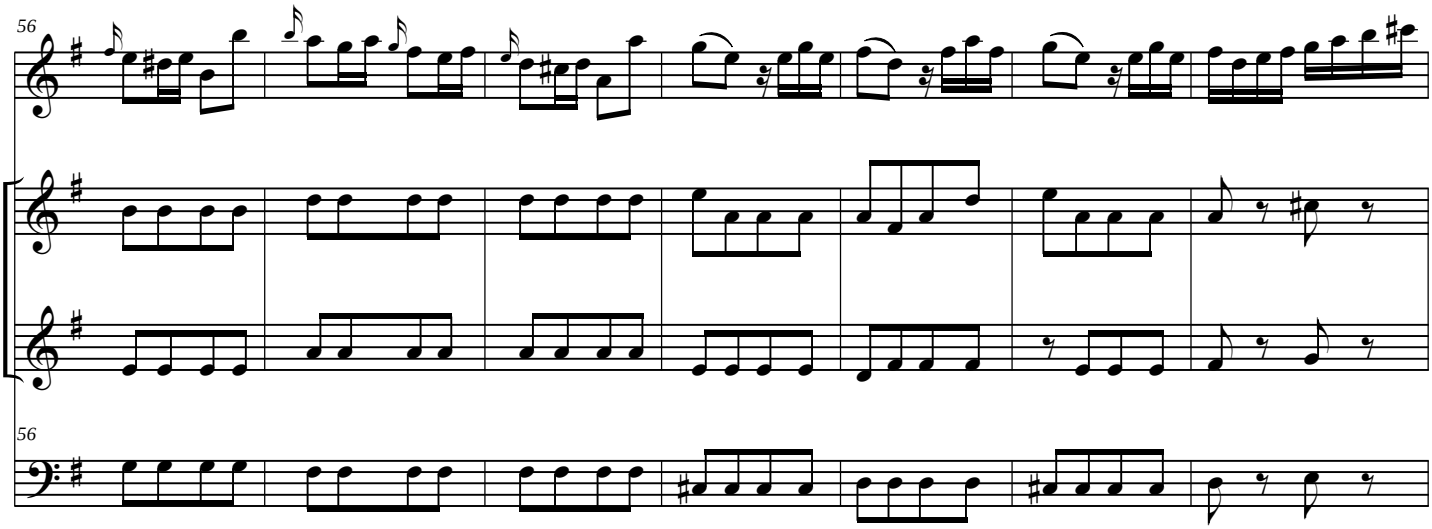
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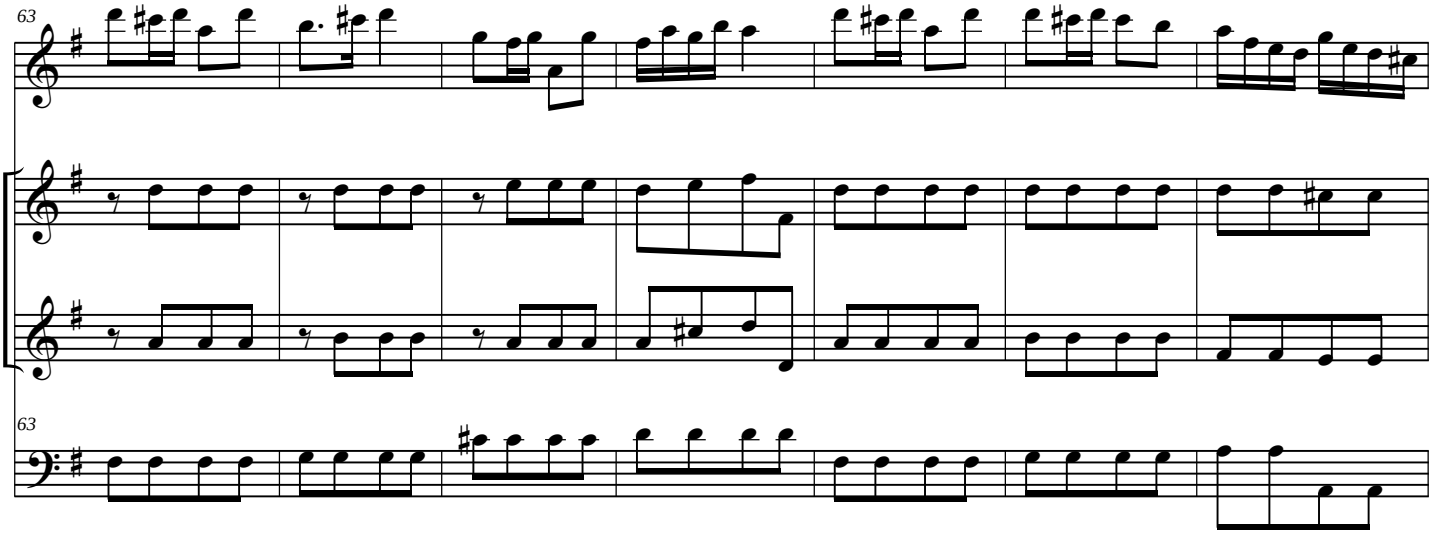
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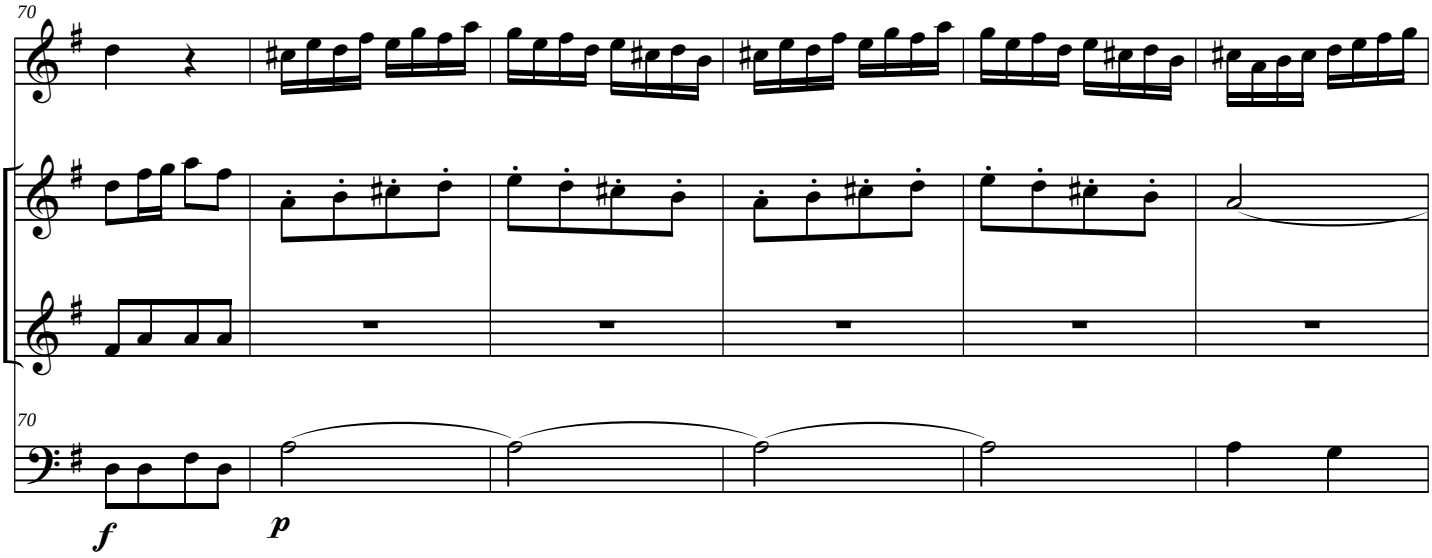
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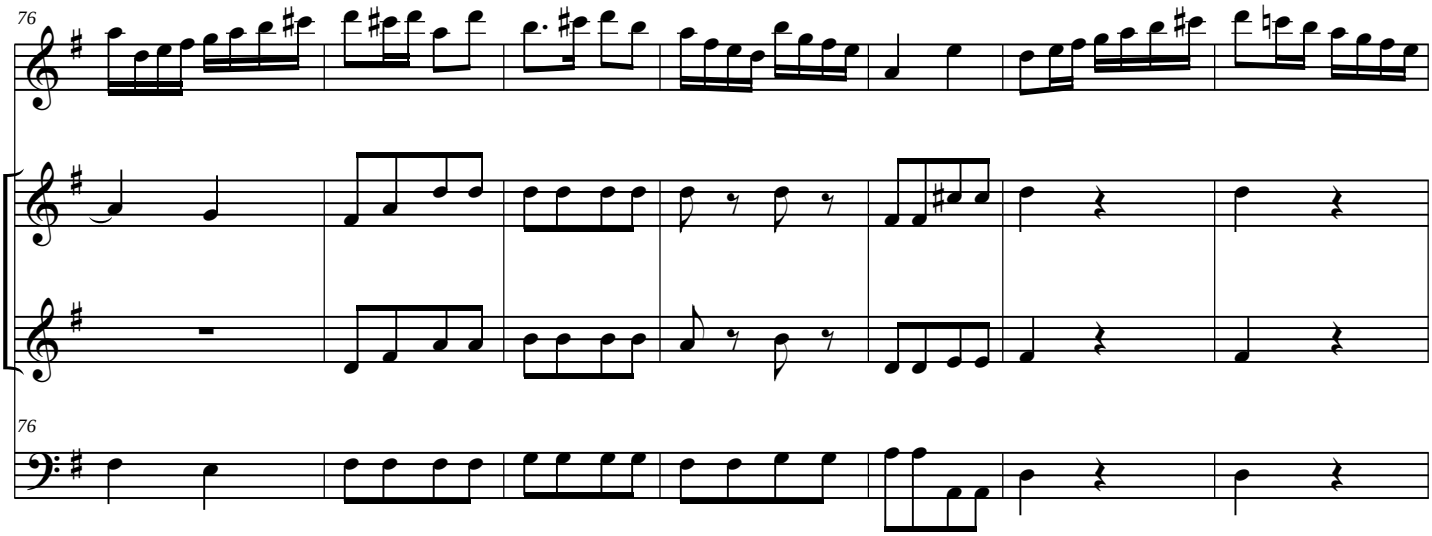
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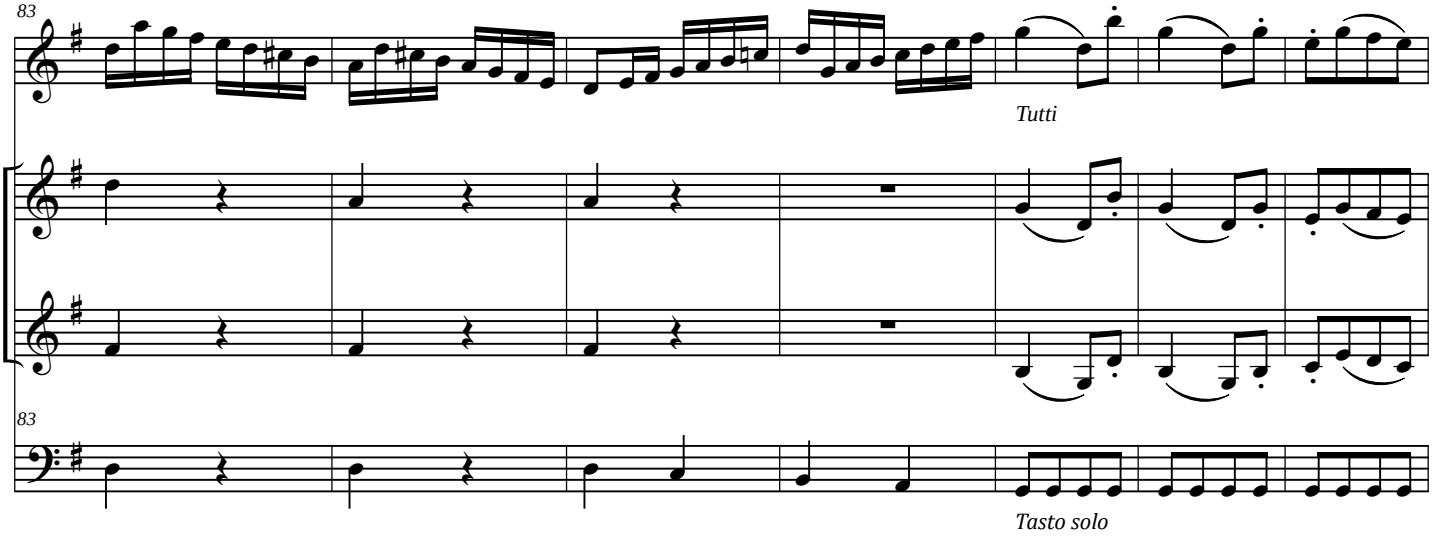
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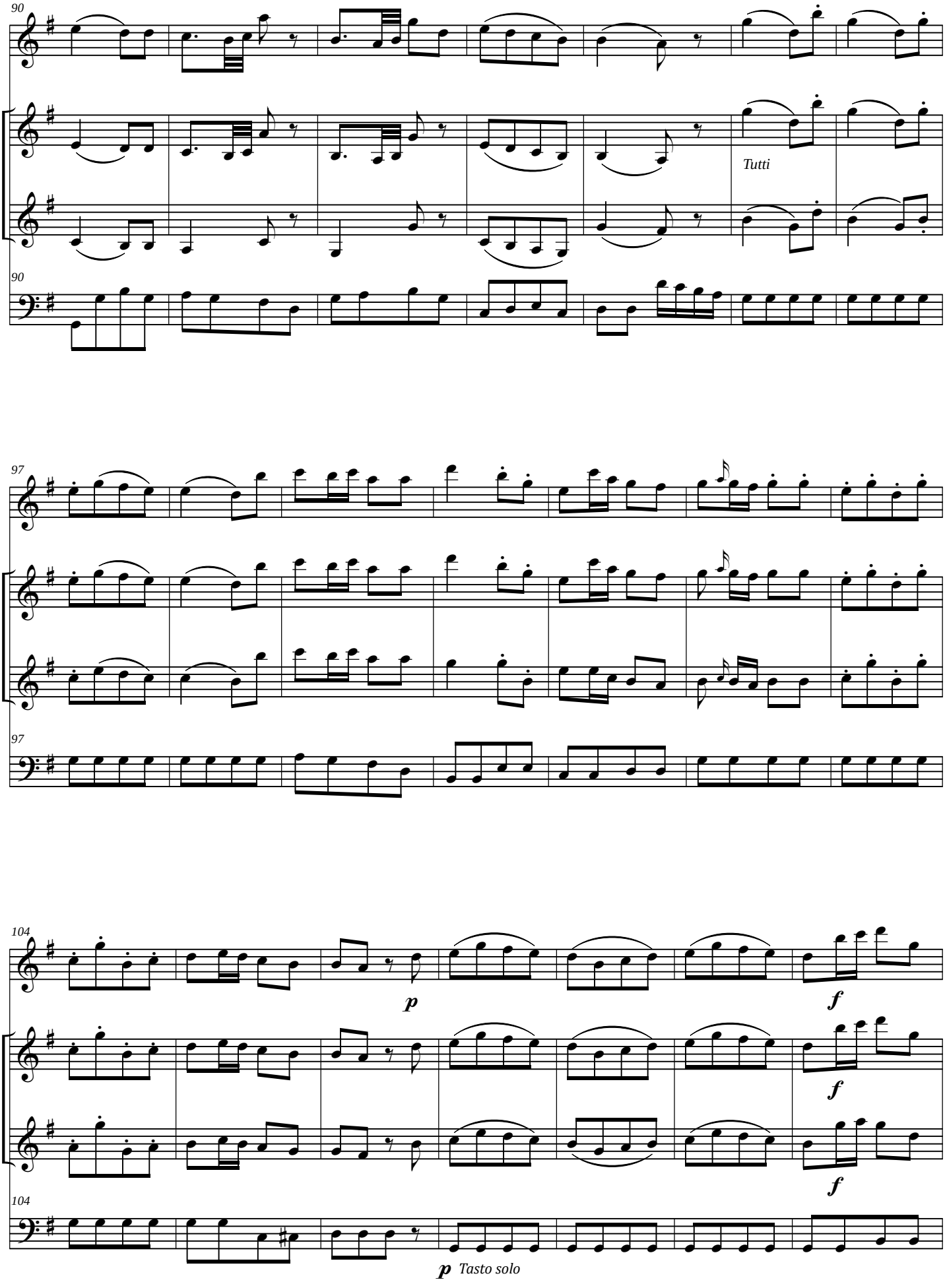
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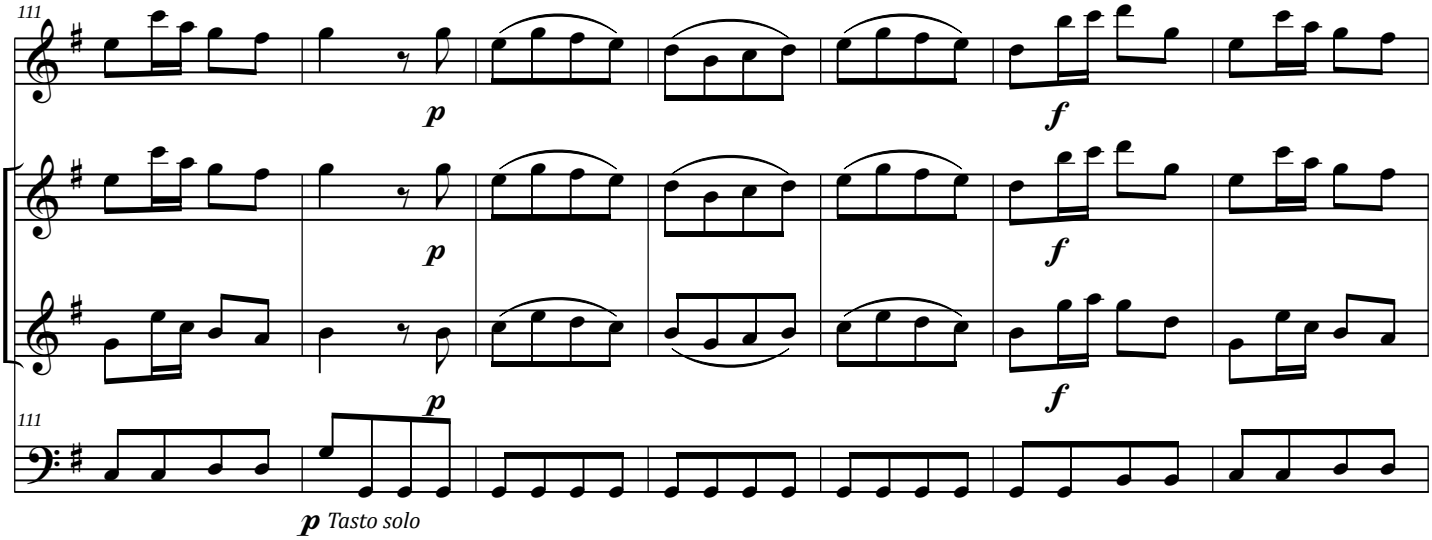
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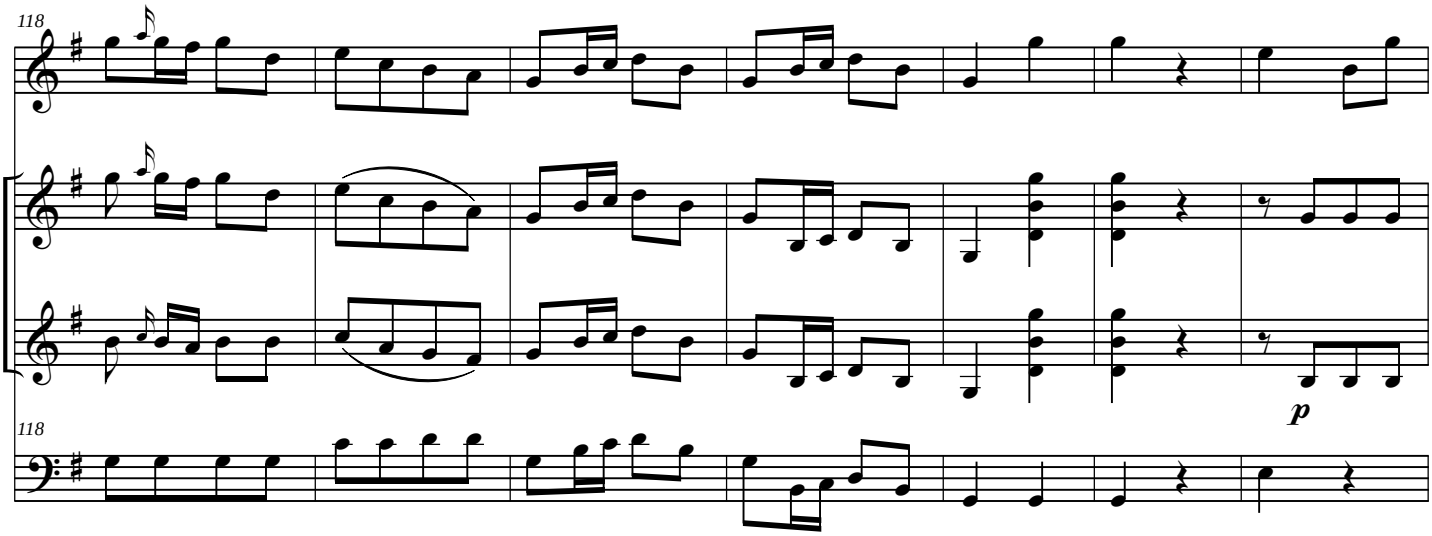
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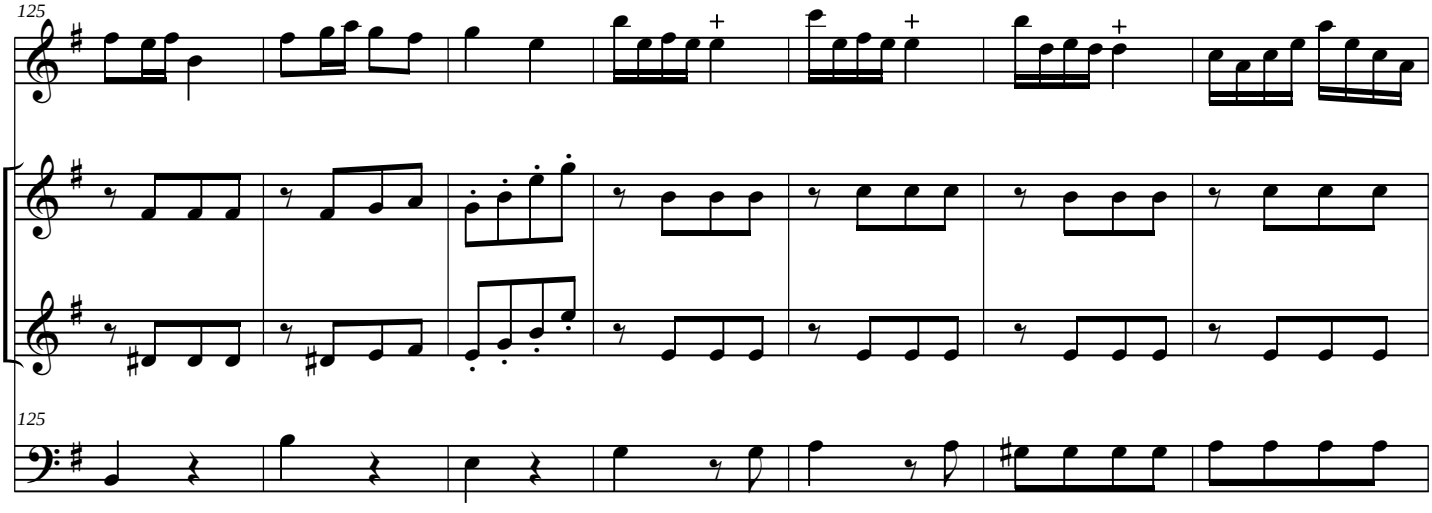
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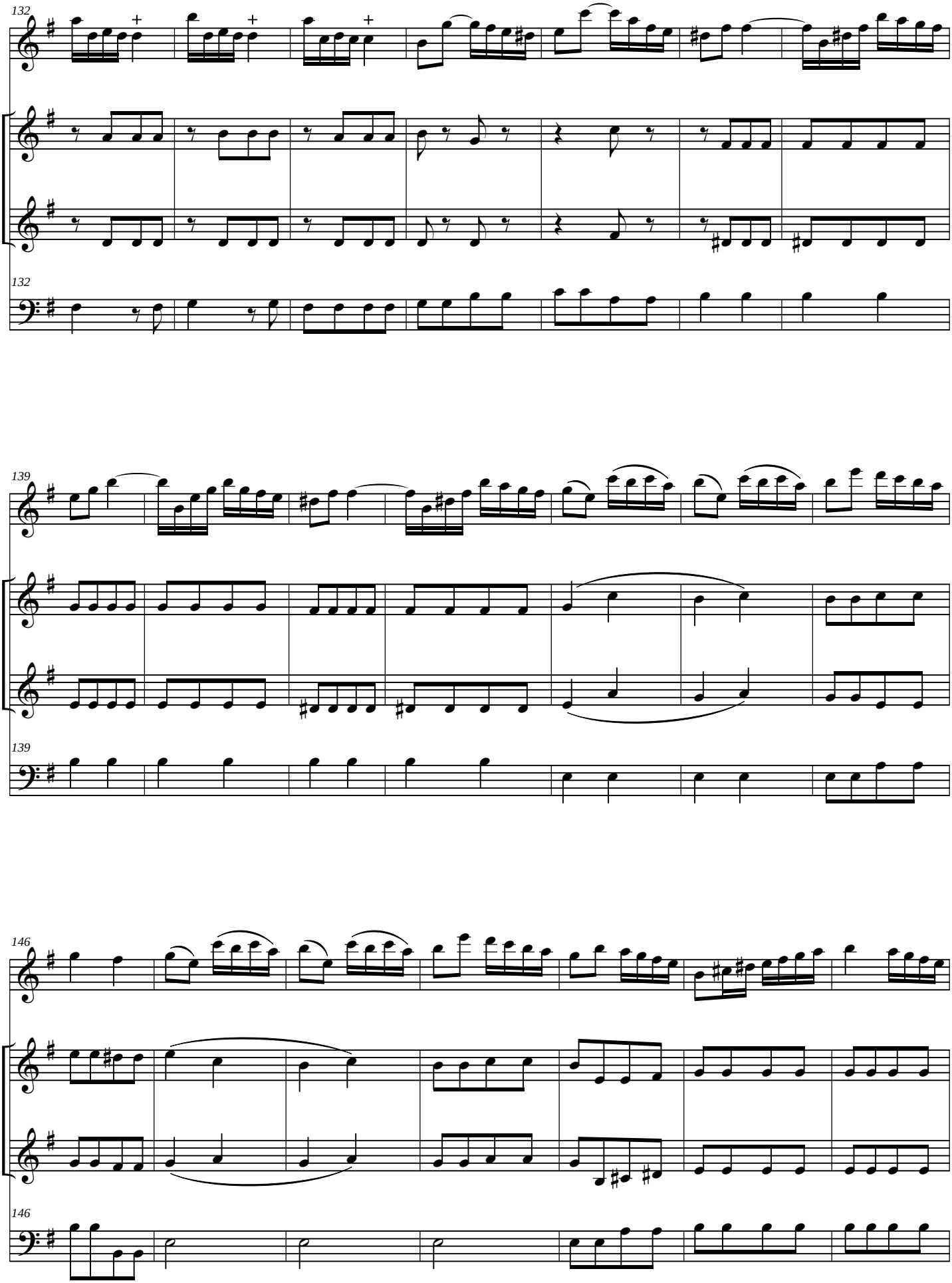
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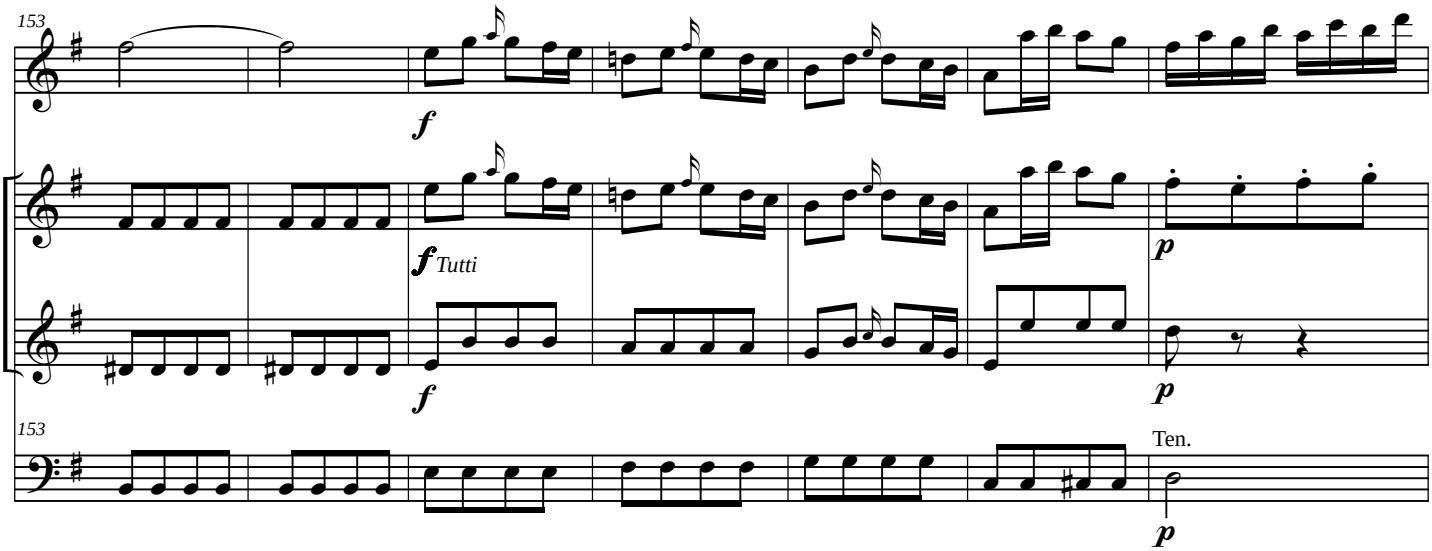
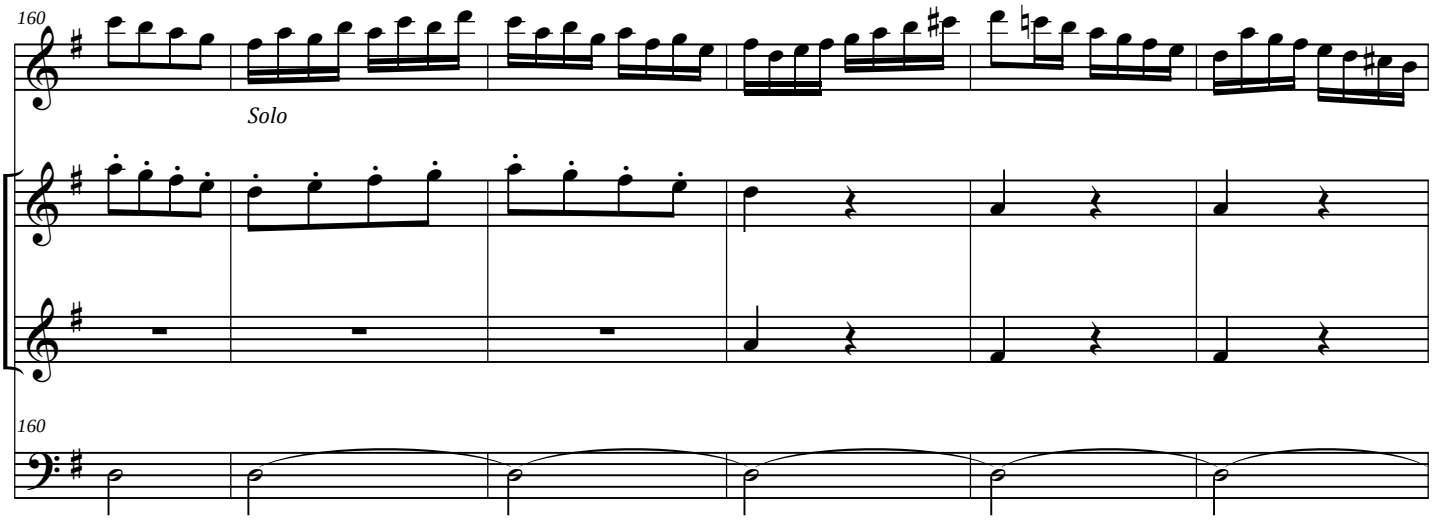
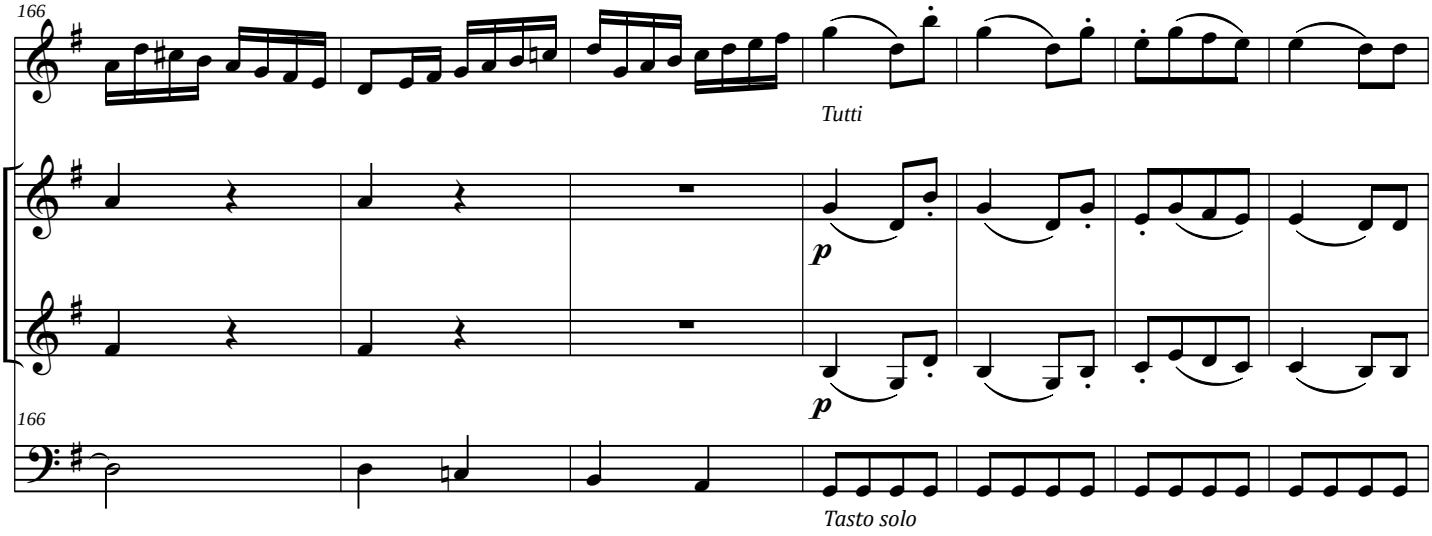
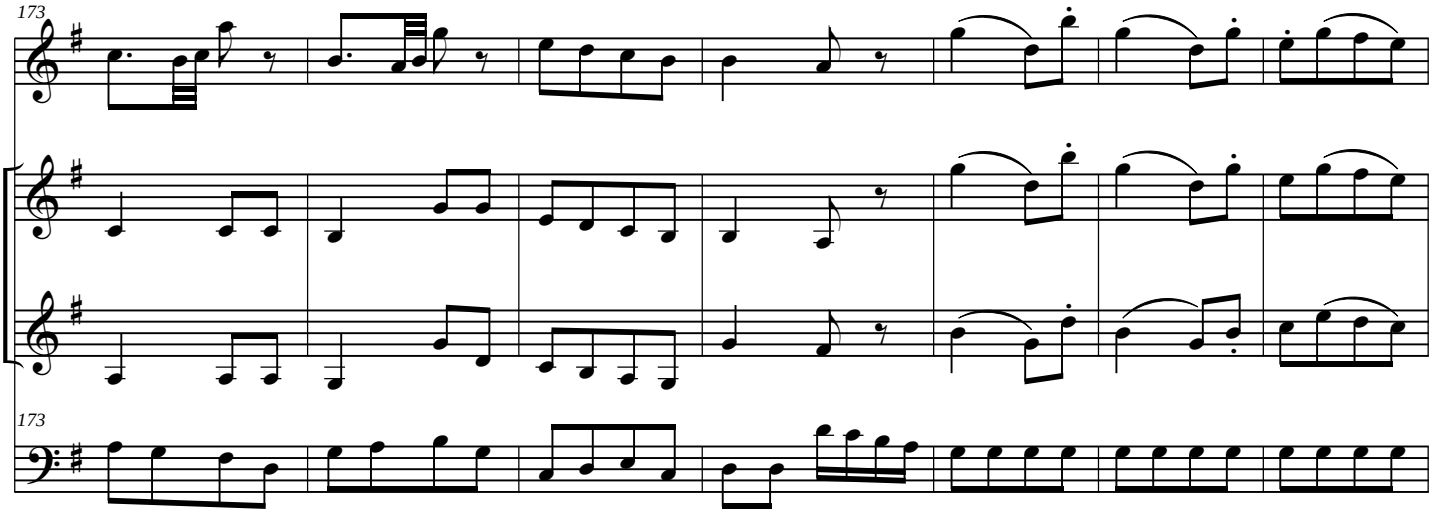
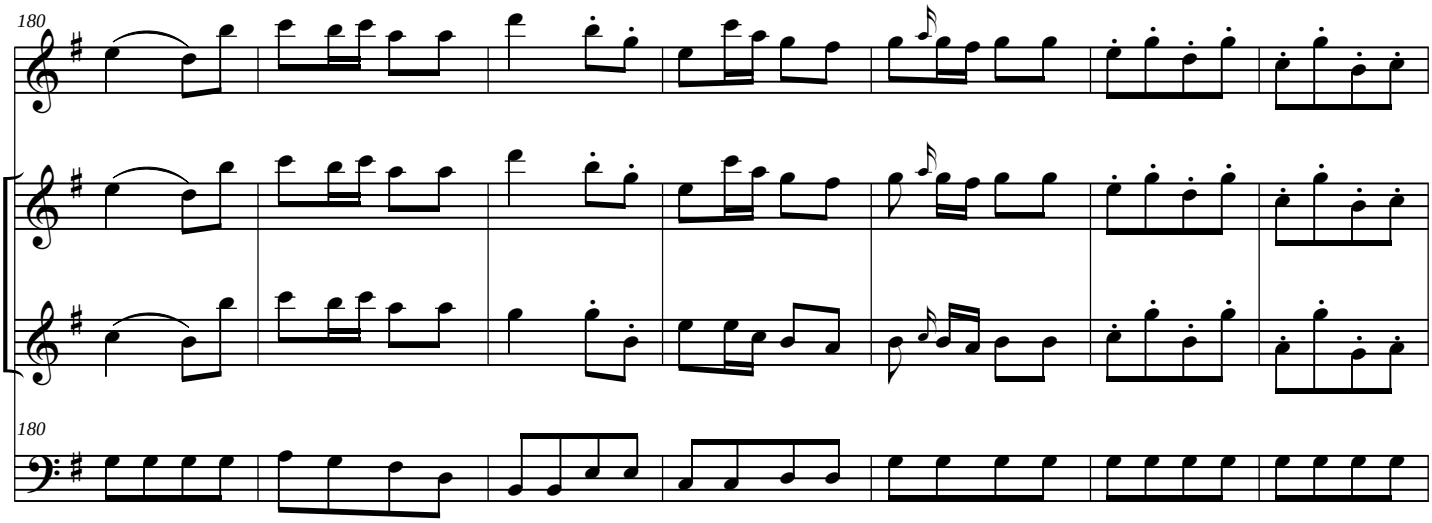
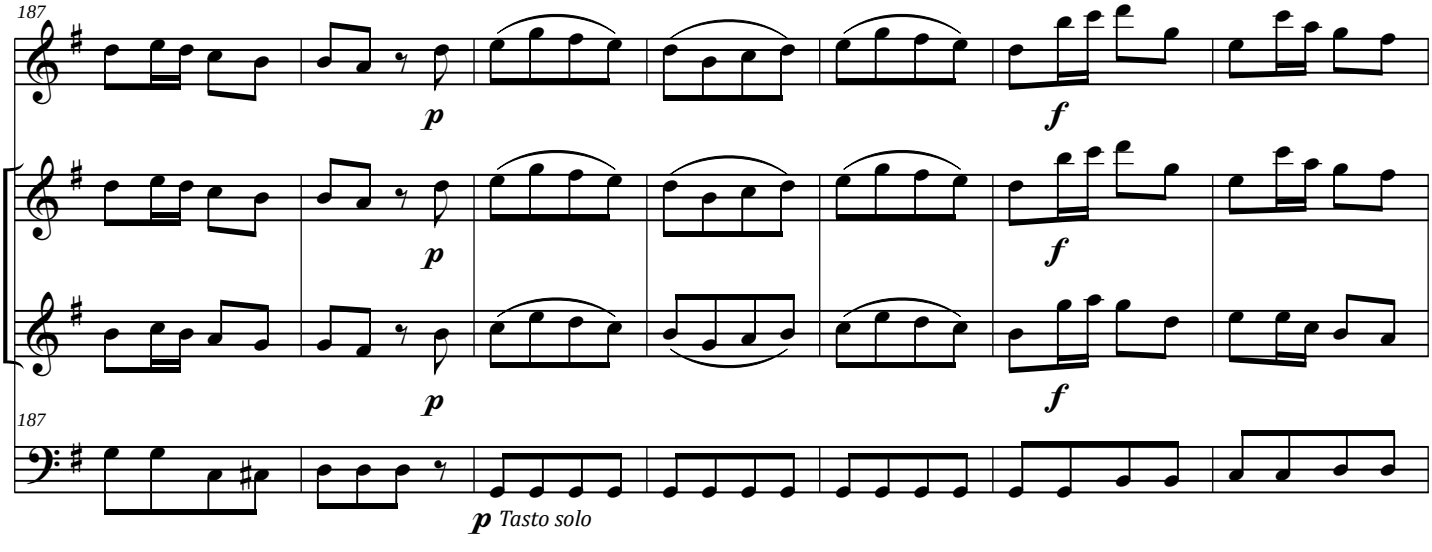

153
f
f Tutti
p
153
Ten.
p

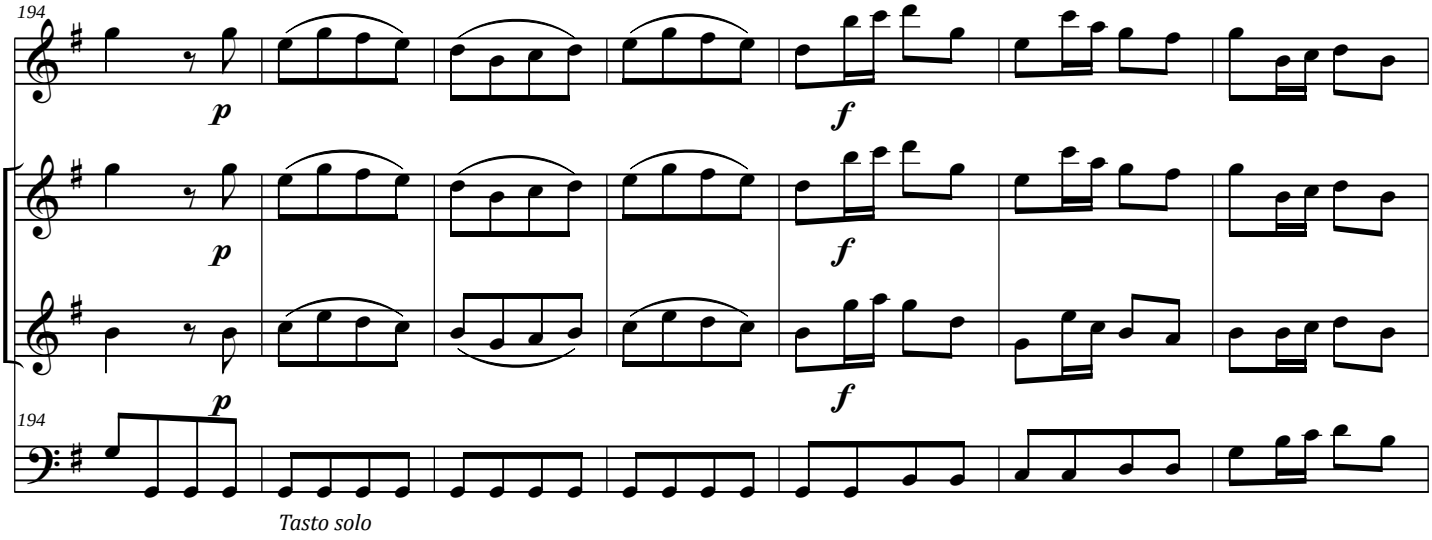

160
Solo
160

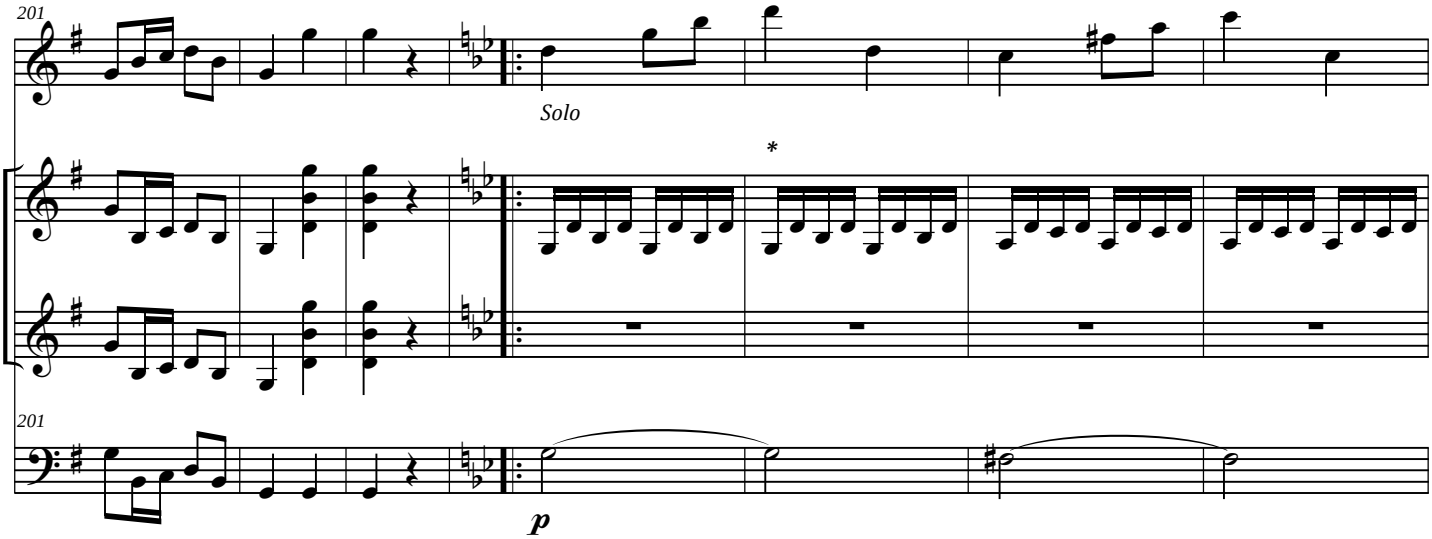

166
Tutti
p
p
166
Tasto solo

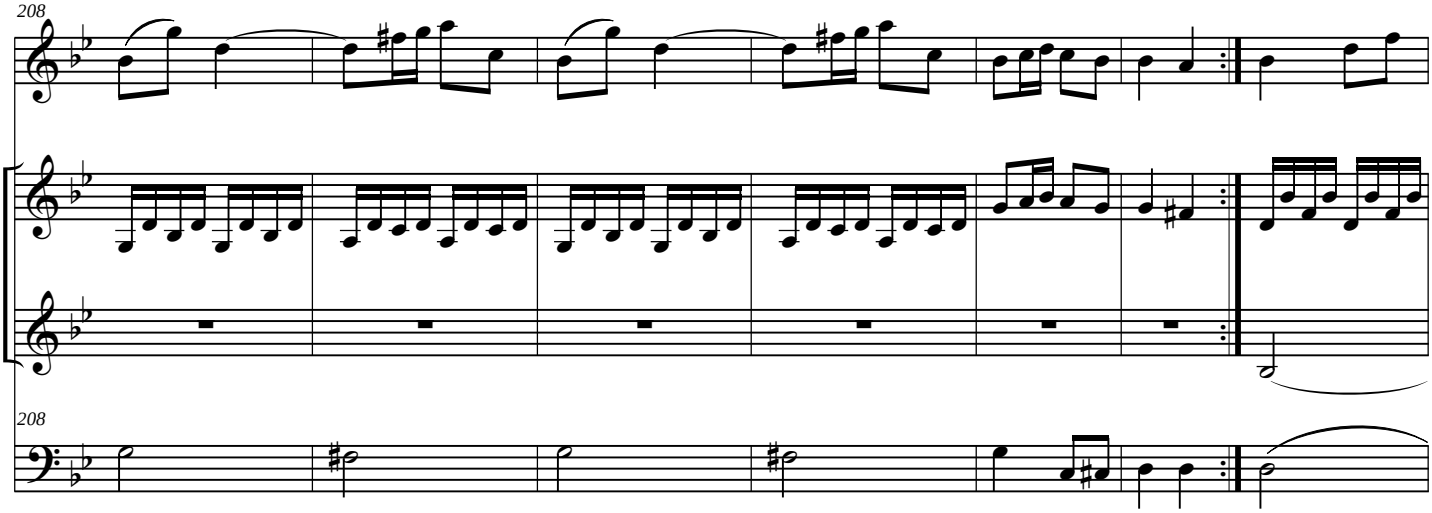

173
173

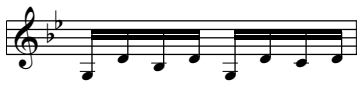

180
180

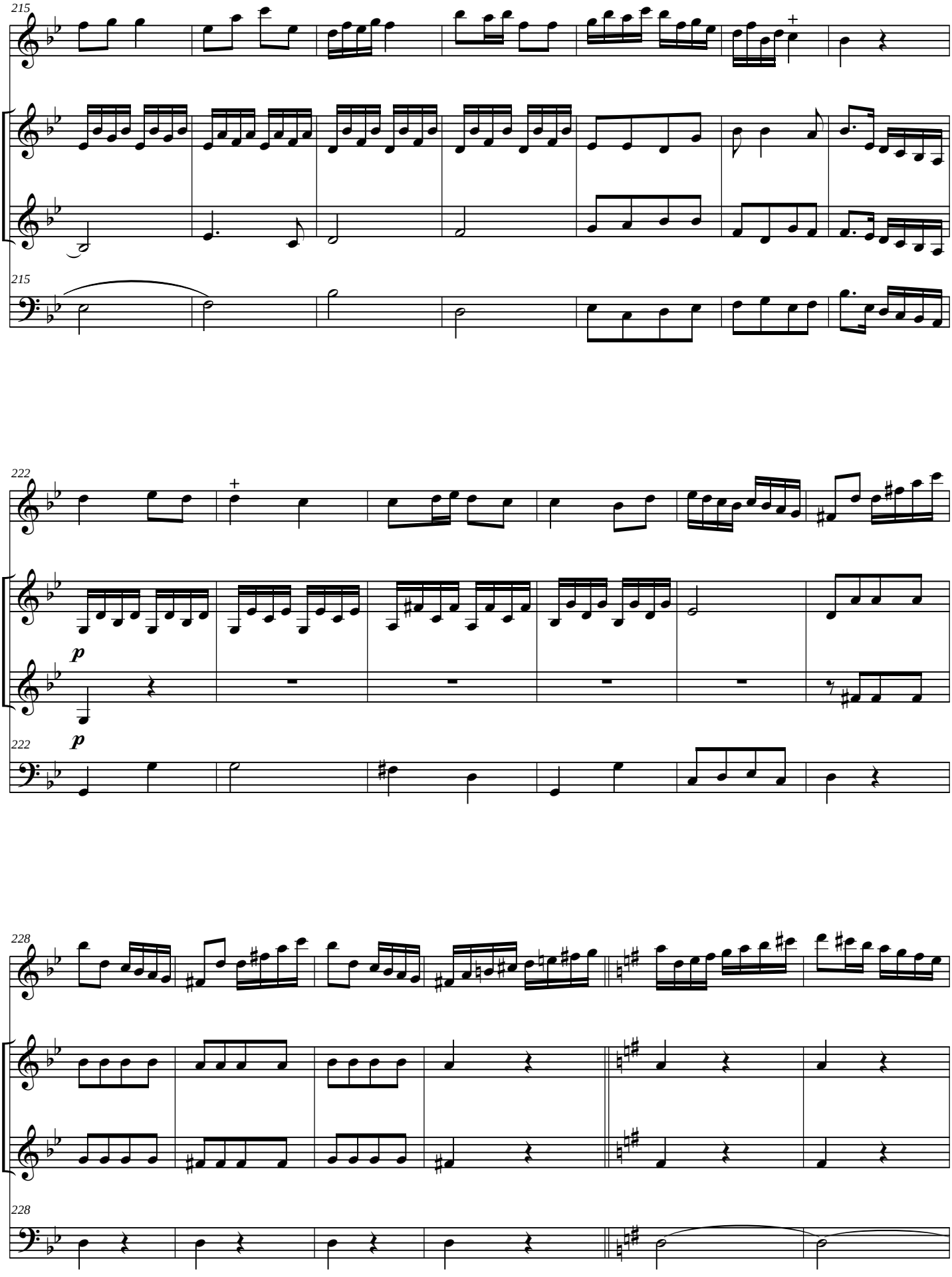

187
p
f
p
f
p
f
187
p Tasto solo

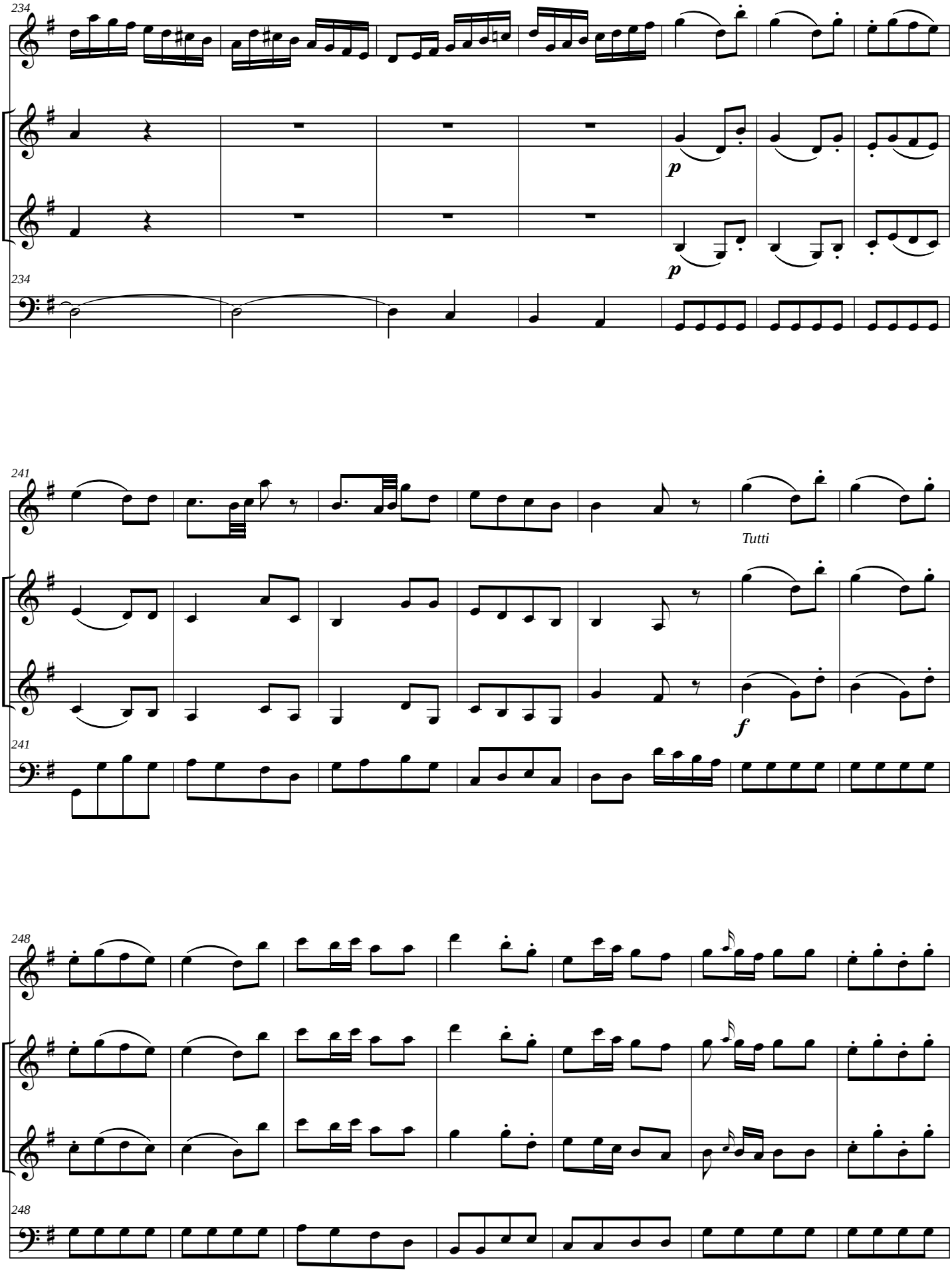


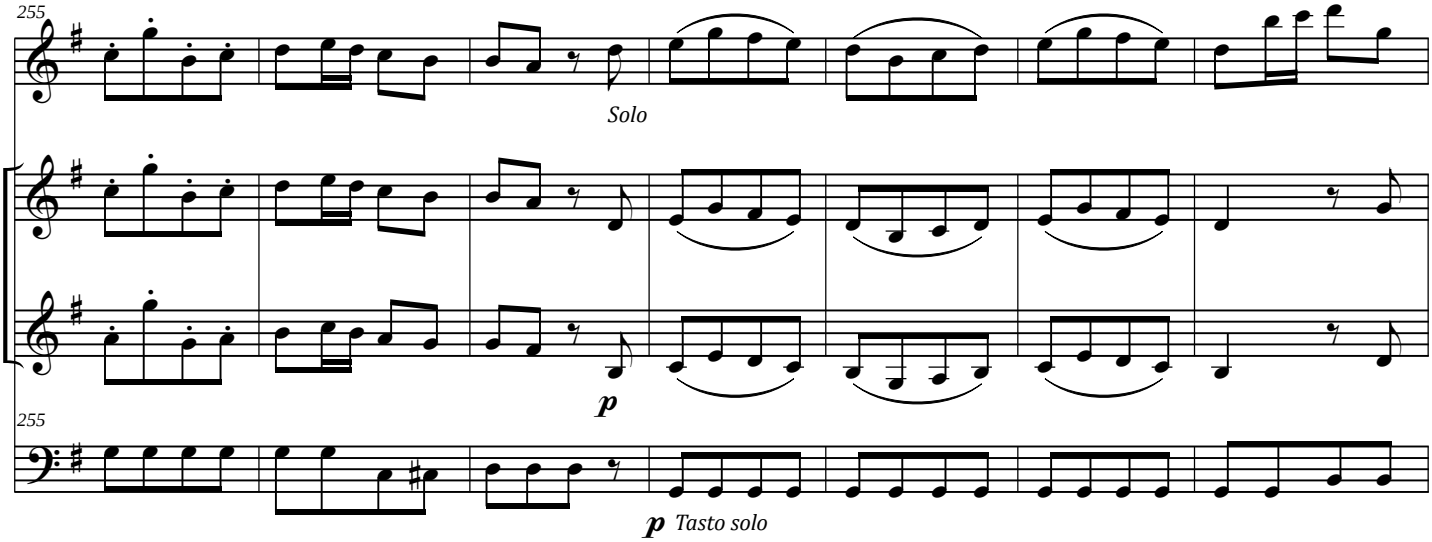


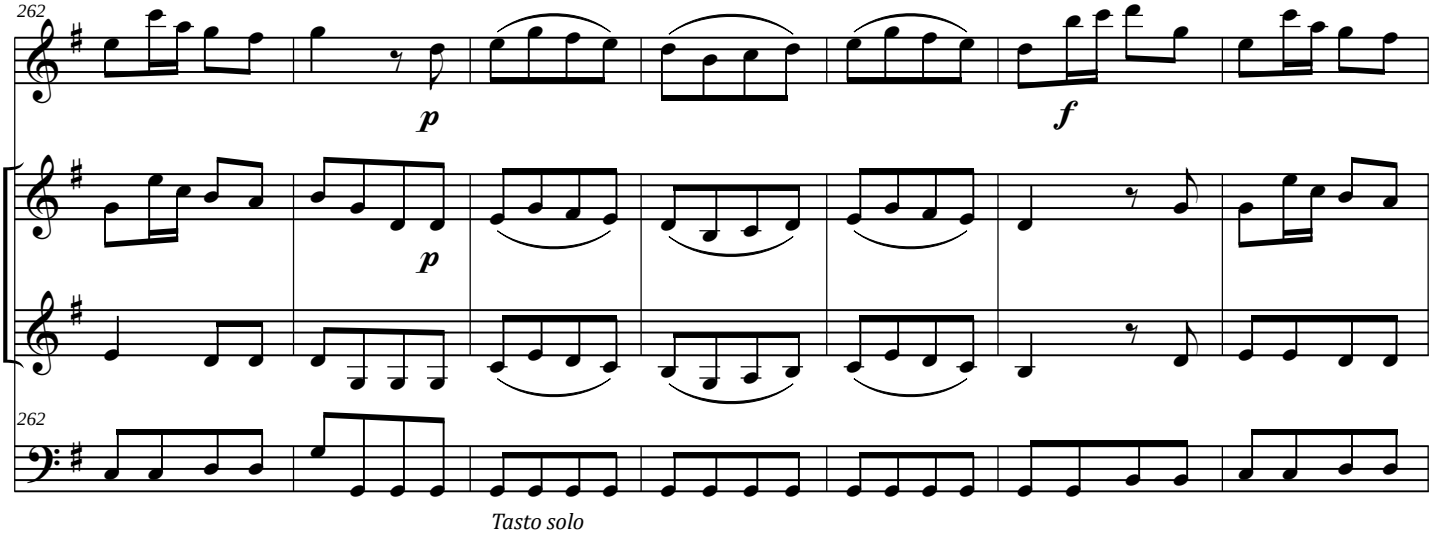


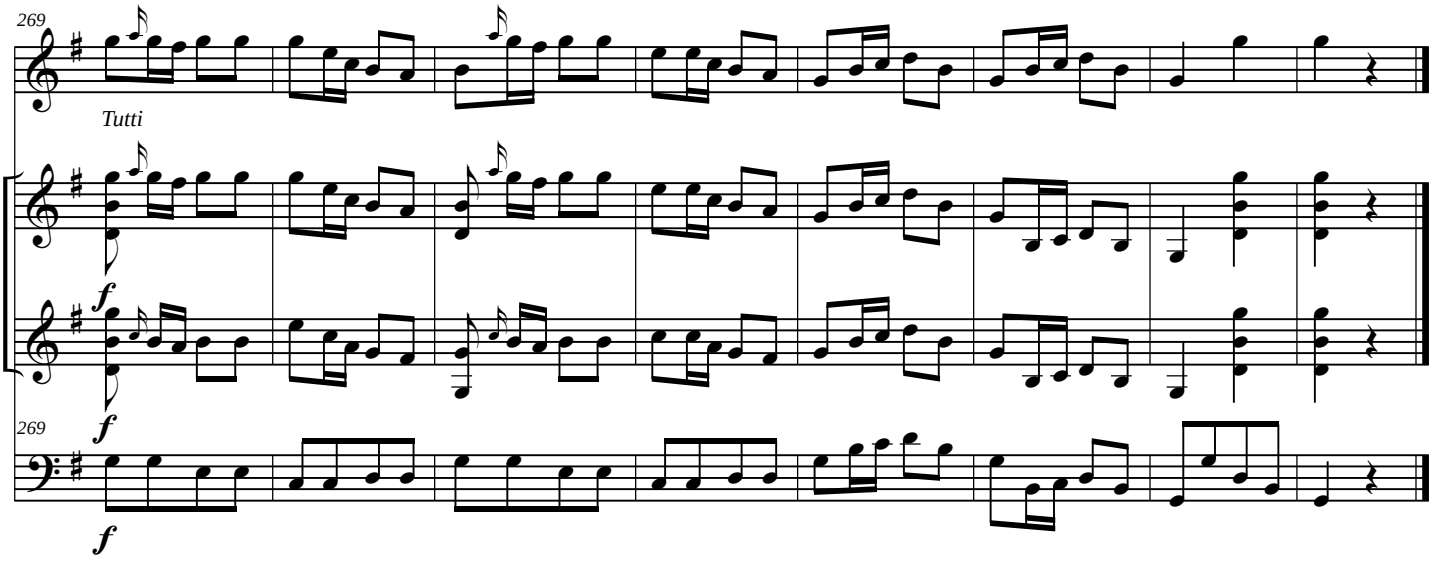
*Orig.: 


215
215
222
p
p
222
228
228


234
p
p
234
241
Tutti
f
241
248
248


255
Solo
p
255
p Tasto solo


262
p
f
p
262
Tasto solo


269
Tutti
f
f
269
f

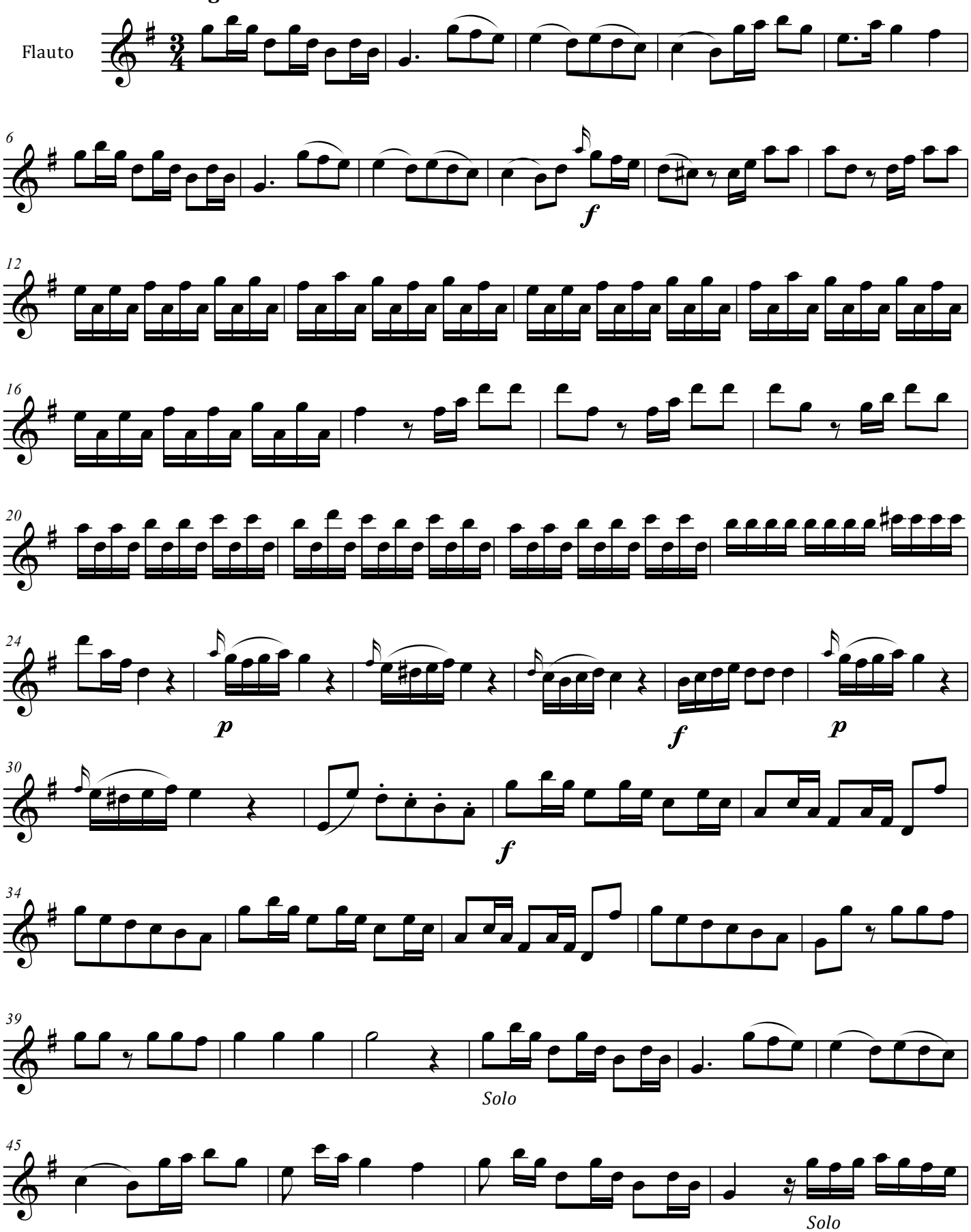
CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo
E-Mn MP/3174/7

Allegretto

Flauto



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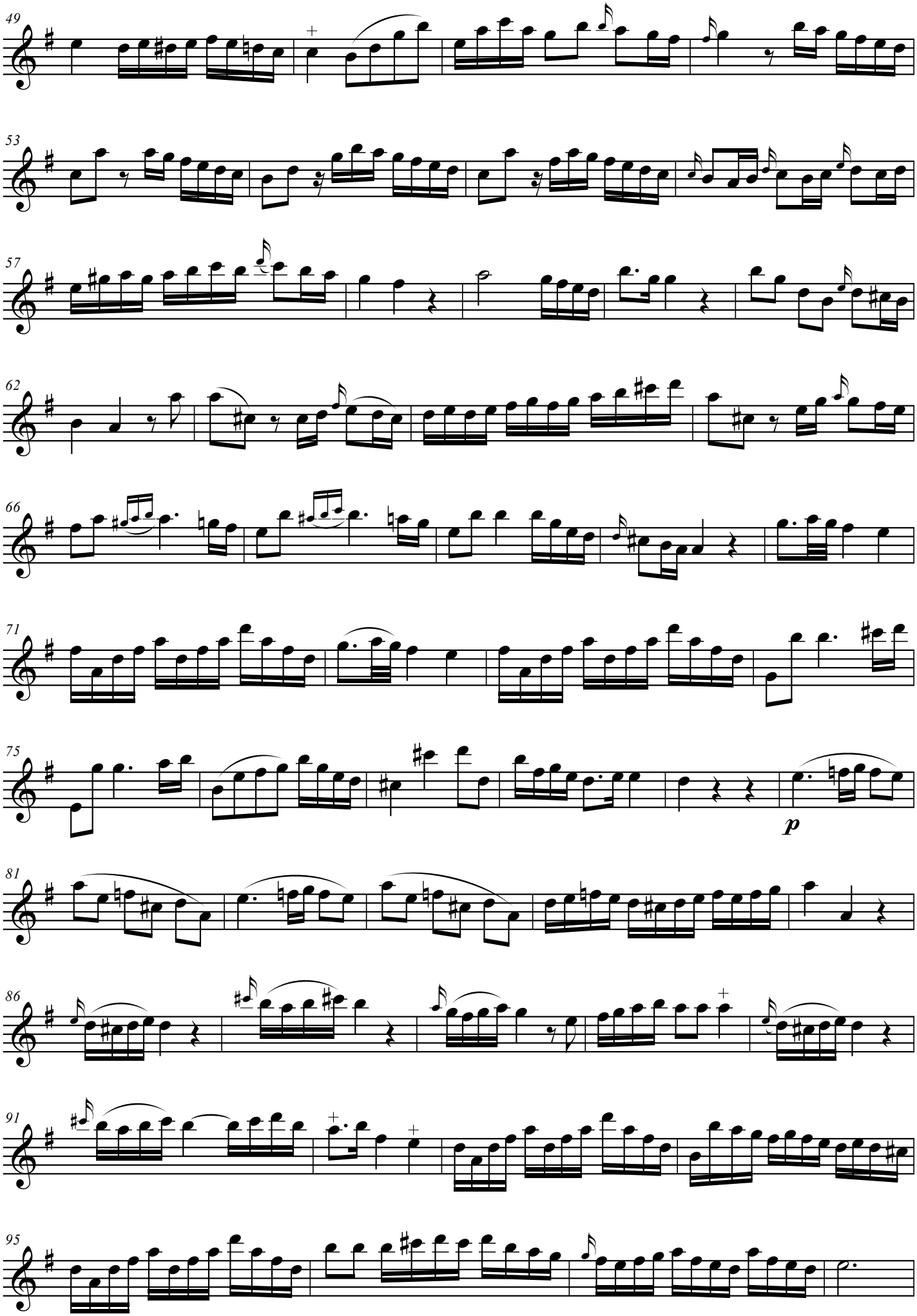
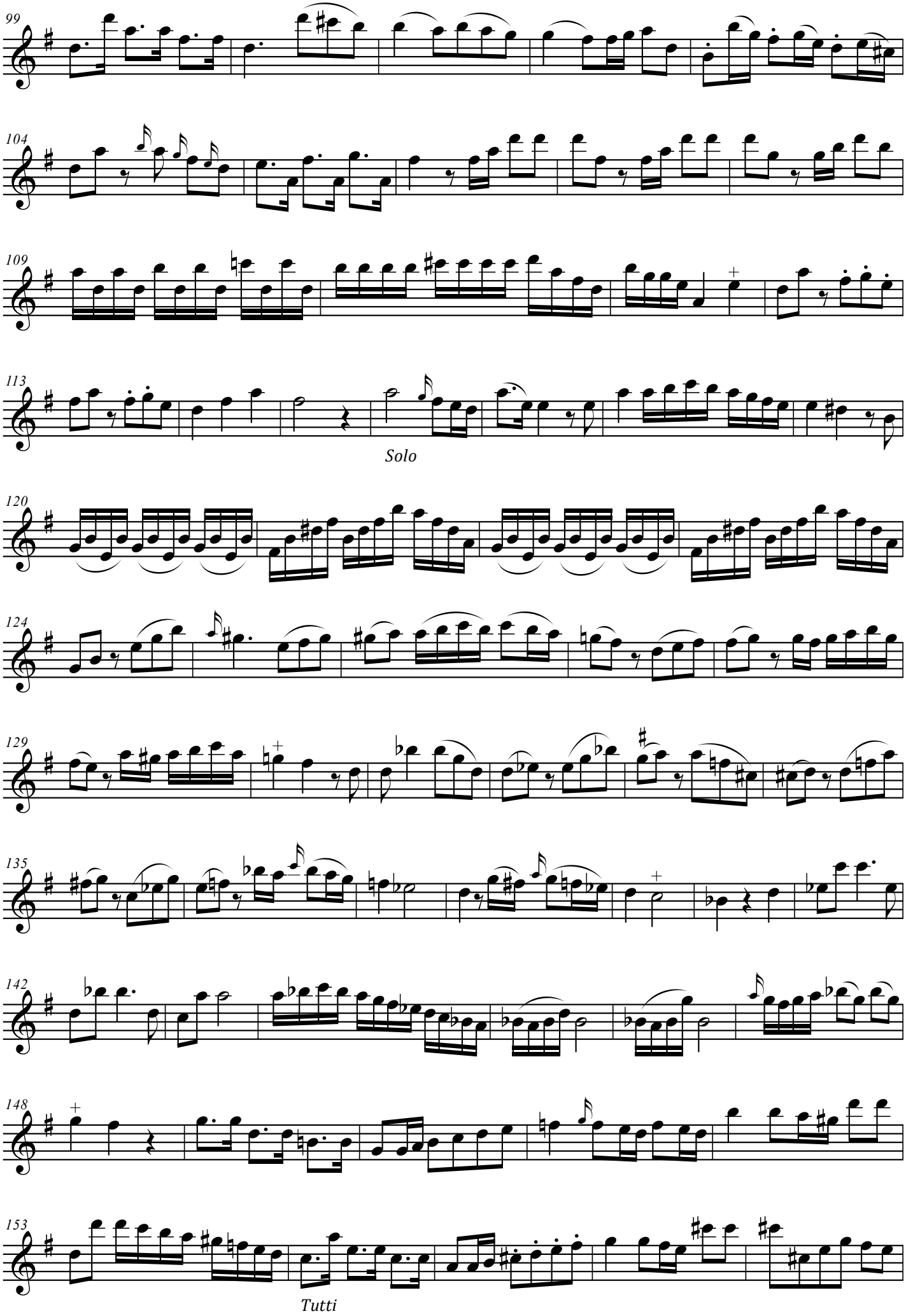
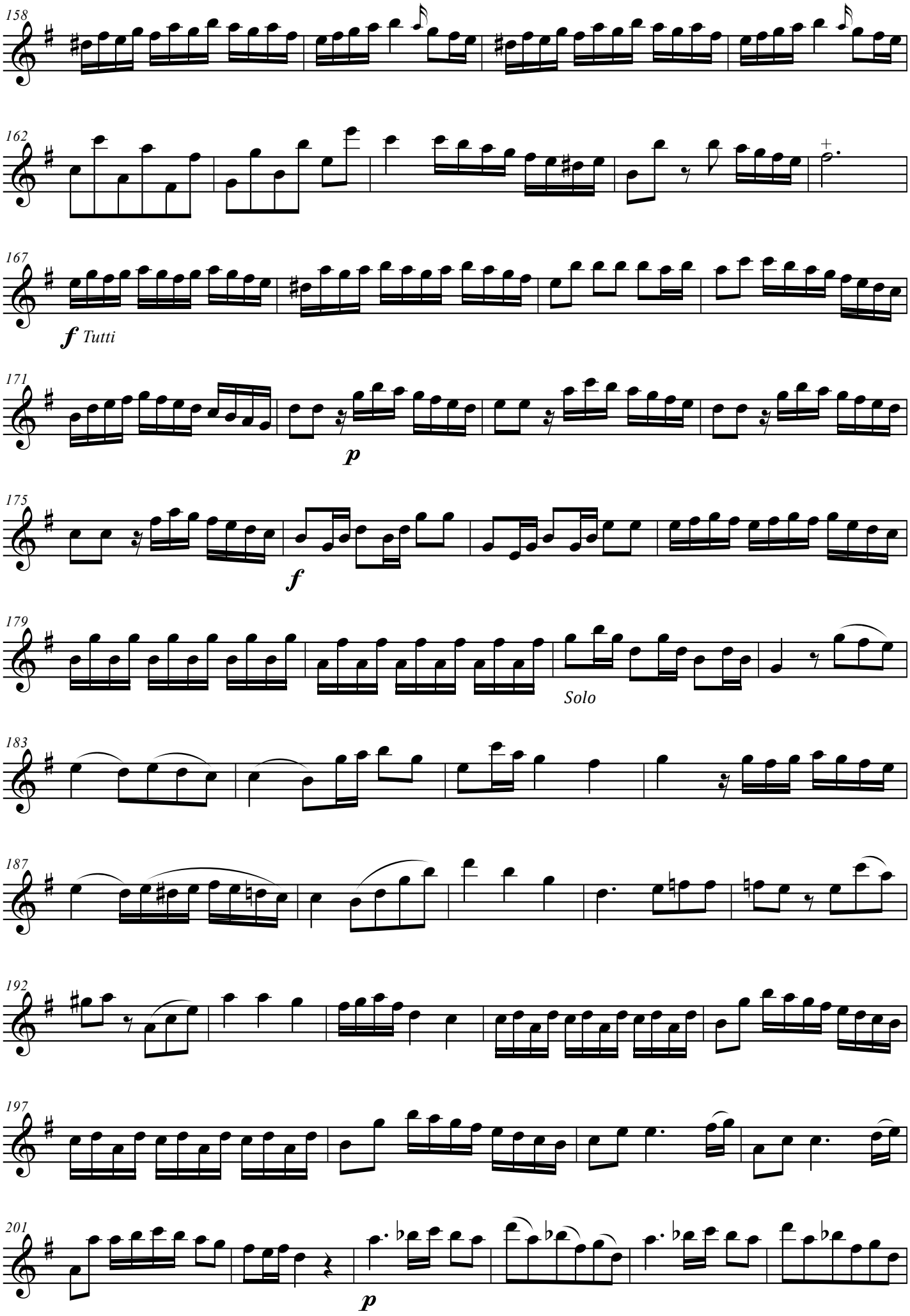
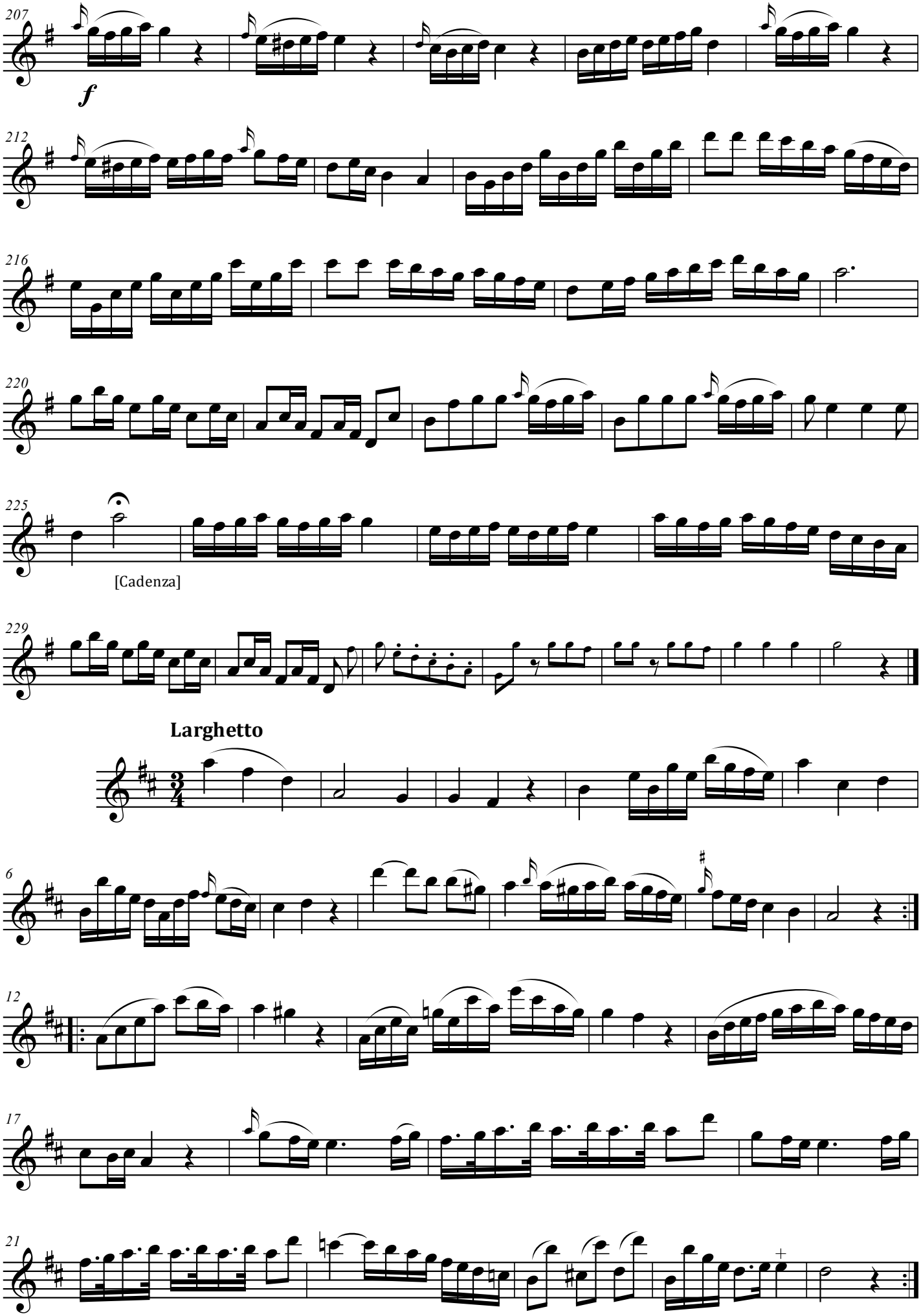
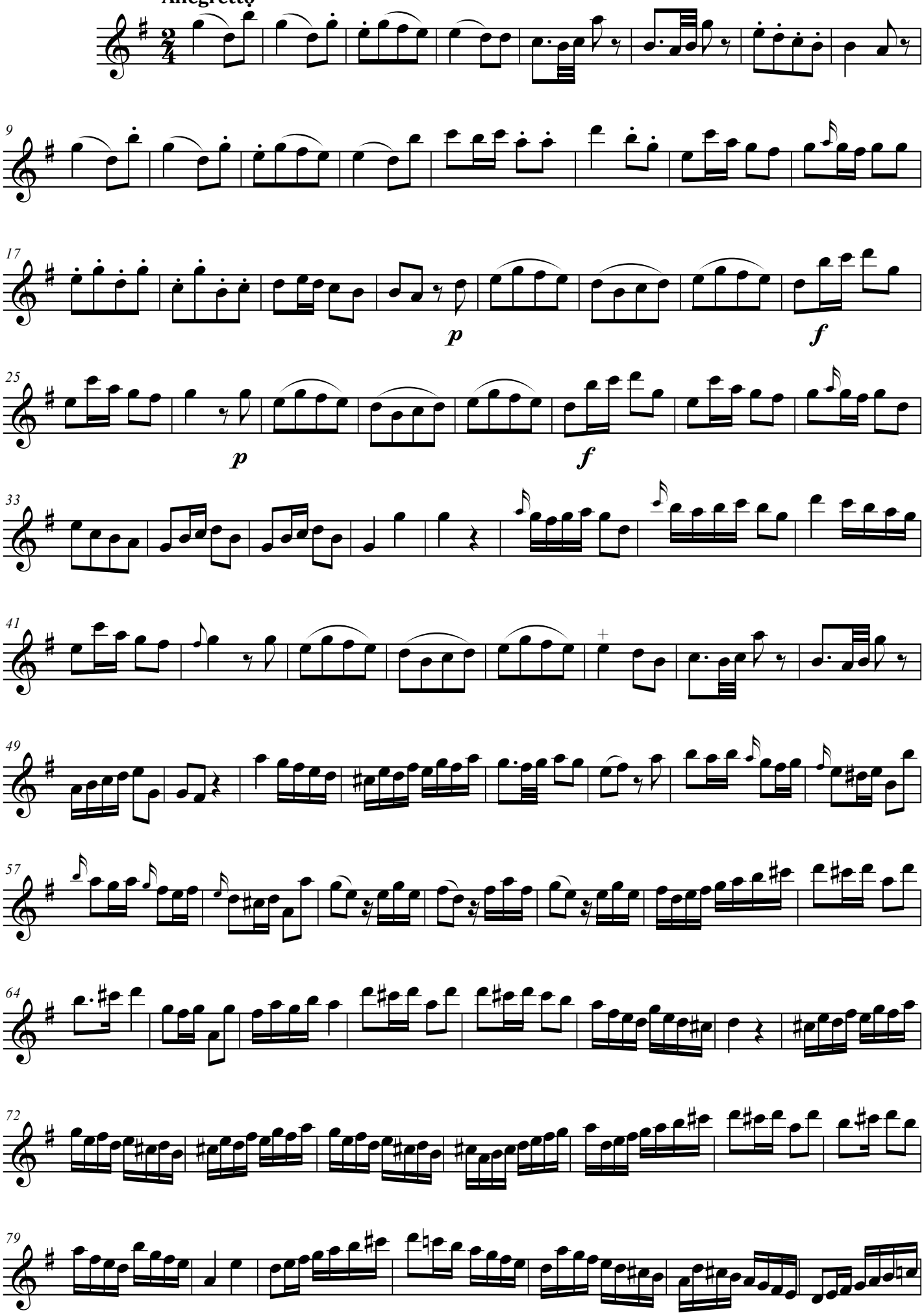

49
53
57
62
66
71
75
p
81
86
91
95

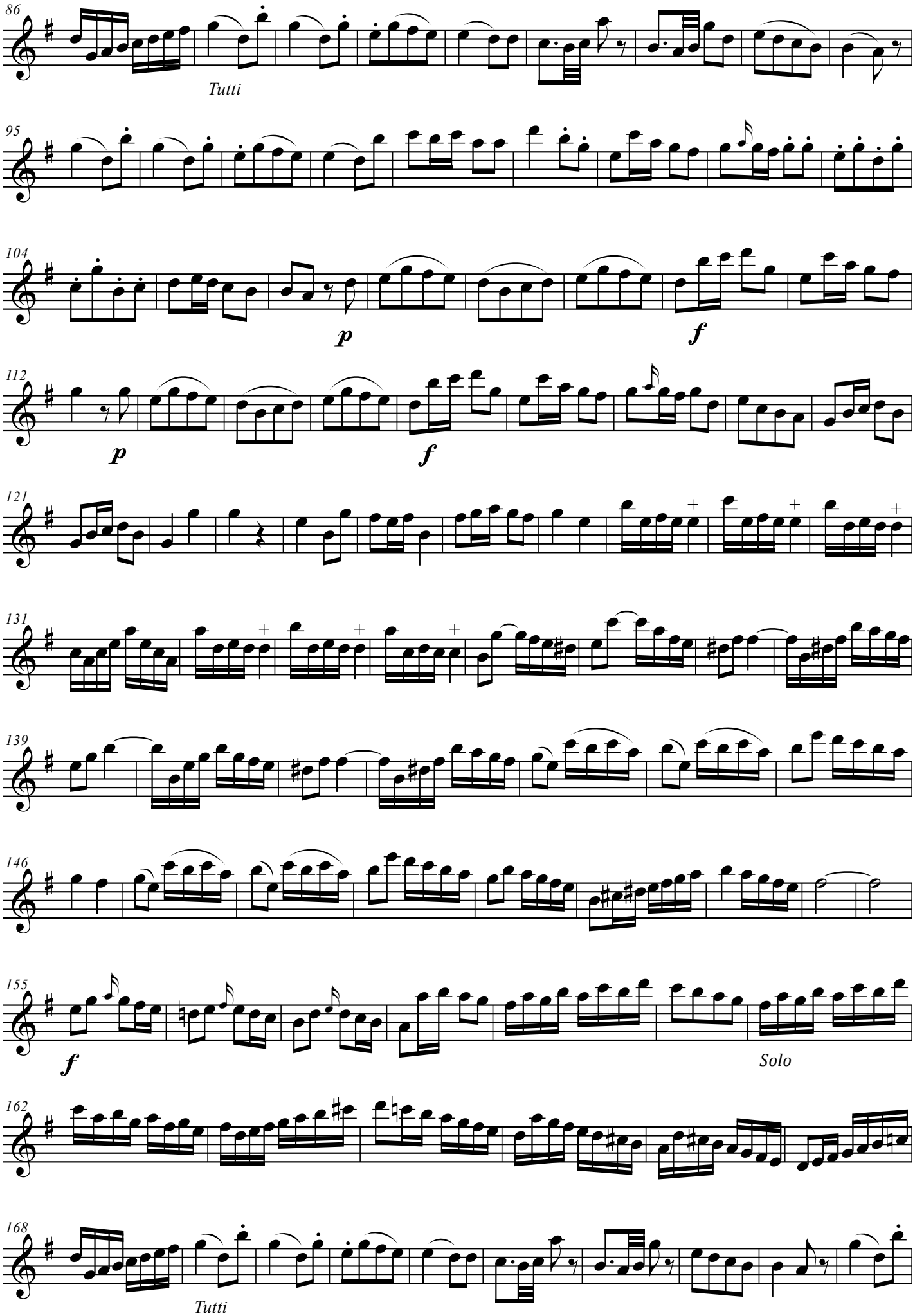

99
104
109
113
Solo
120
124
129
135
142
148
153
Tutti

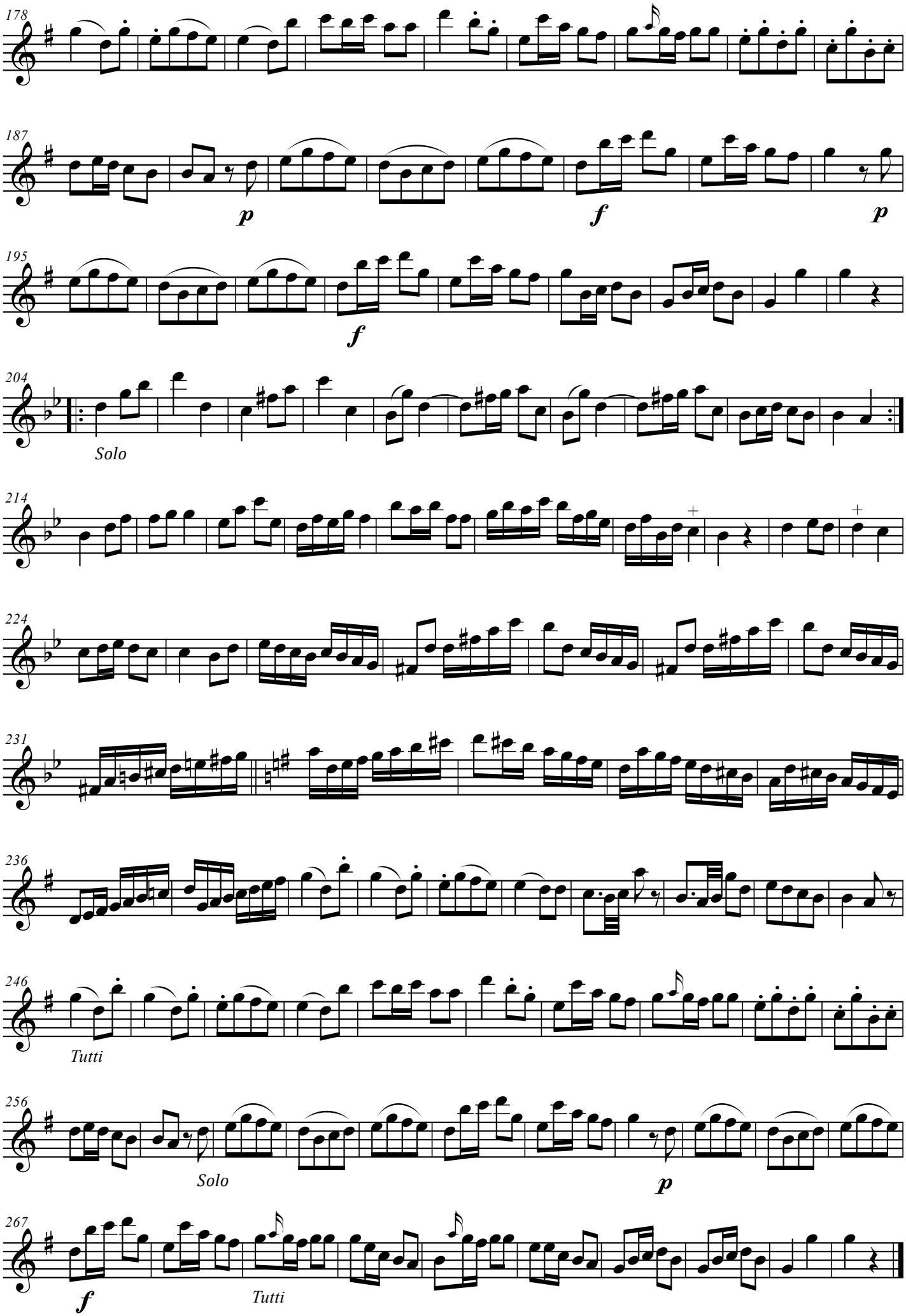

158
162
167
f Tutti
171
p
175
f
179
Solo
183
187
192
197
201
p


207
f
212
216
220
225
[Cadenza]
229
Larghetto
6
12
17
21

Rondó
Allegretto




86
Tutti
95
104
p
f
112
p
f
121
131
139
146
155
f
Solo
162
168
Tutti


178
187
p
f
p
195
f
204
Solo
214
224
231
236
246
Tutti
256
Solo
p
267
f
Tutti

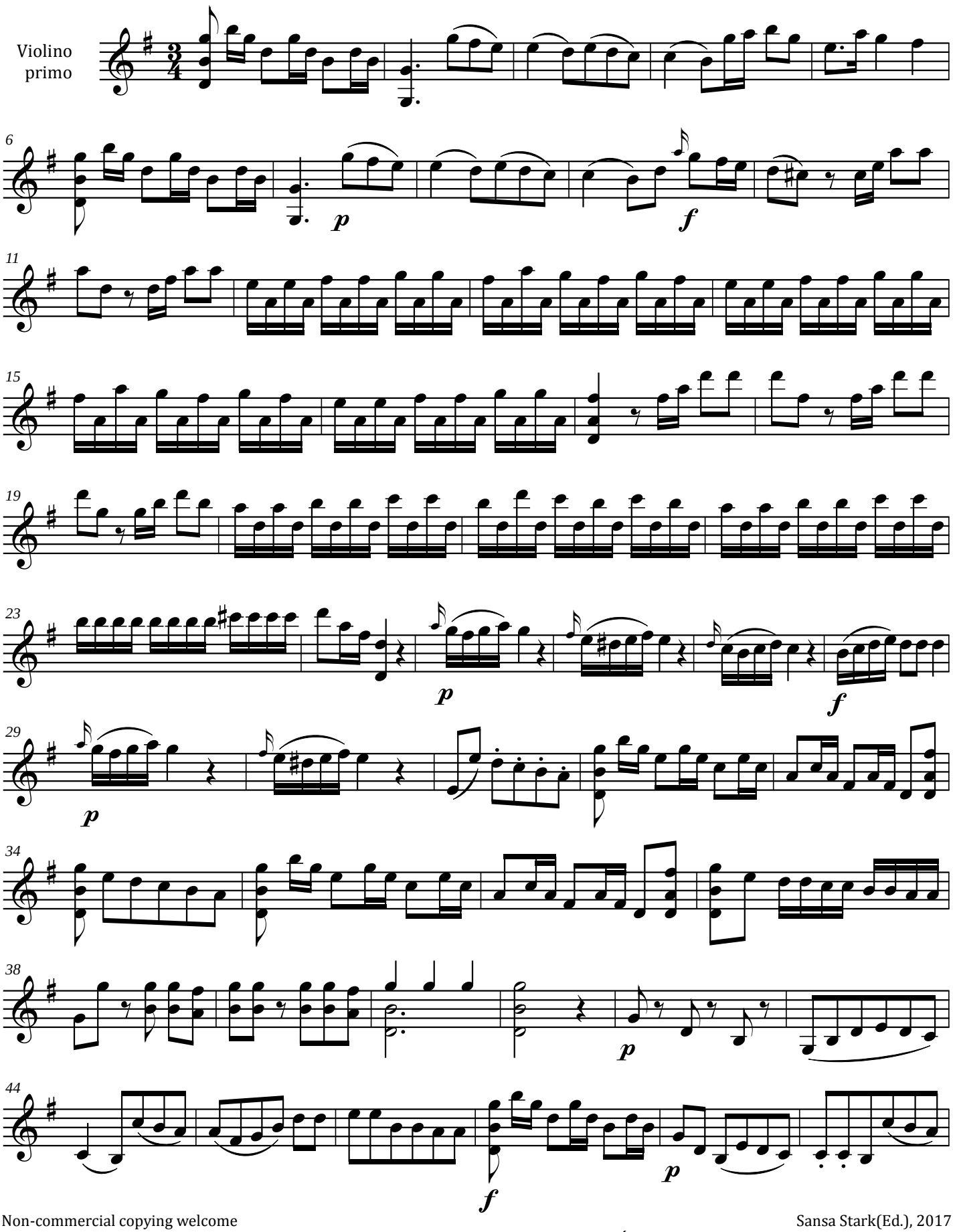
CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo
E-Mn MP/3174/7

Allegretto

Violino primo



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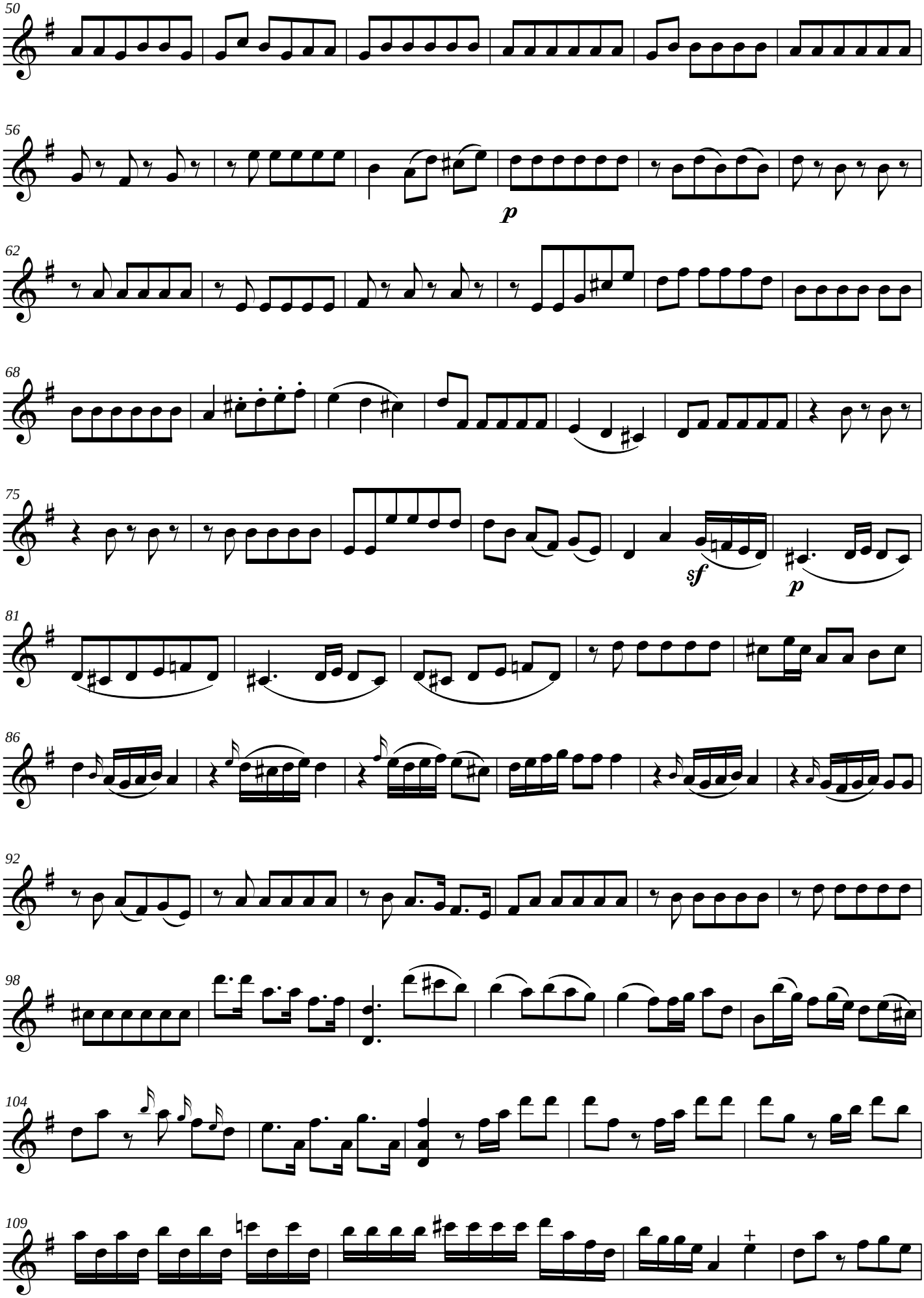
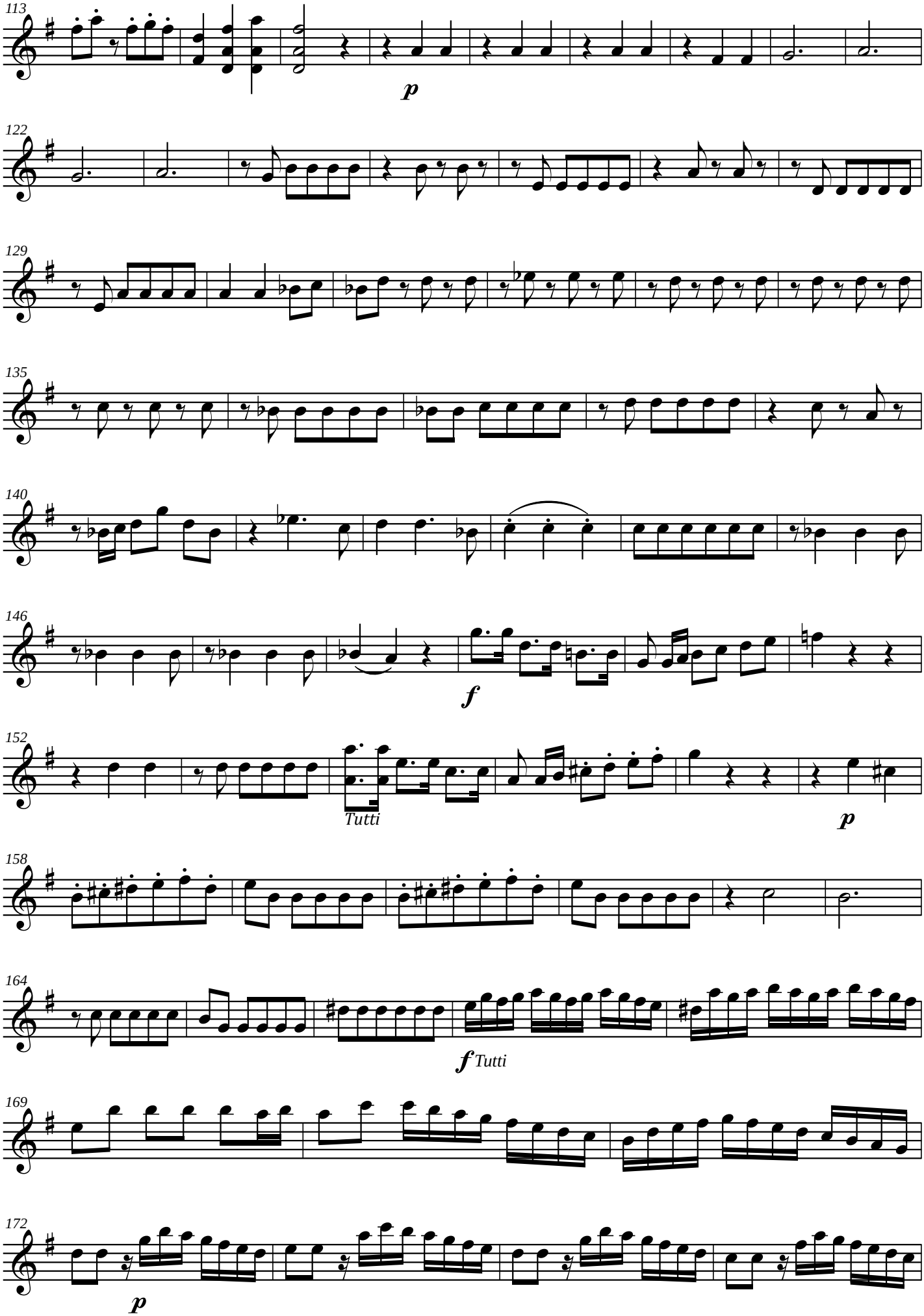
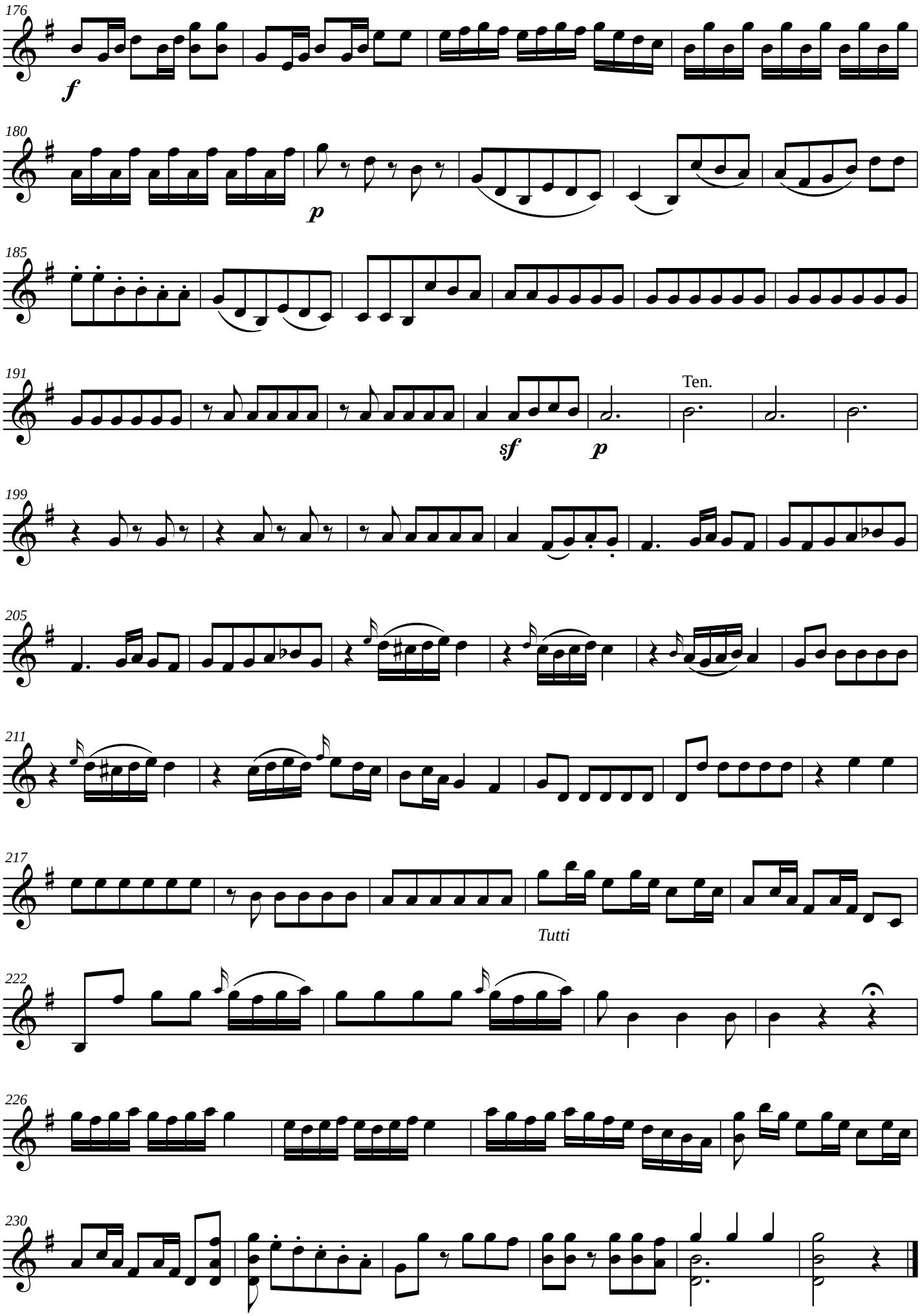

50
56
p
62
68
75
sf
p
81
86
92
98
104
109


113
p
122
129
135
140
146
f
152
Tutti
p
158
164
f Tutti
169
172
p


176
f
180
p
185
191
sf
p
Ten.
199
205
211
217
Tutti
222
226
230

Larghetto

sempre piano

Rondó
Allegretto

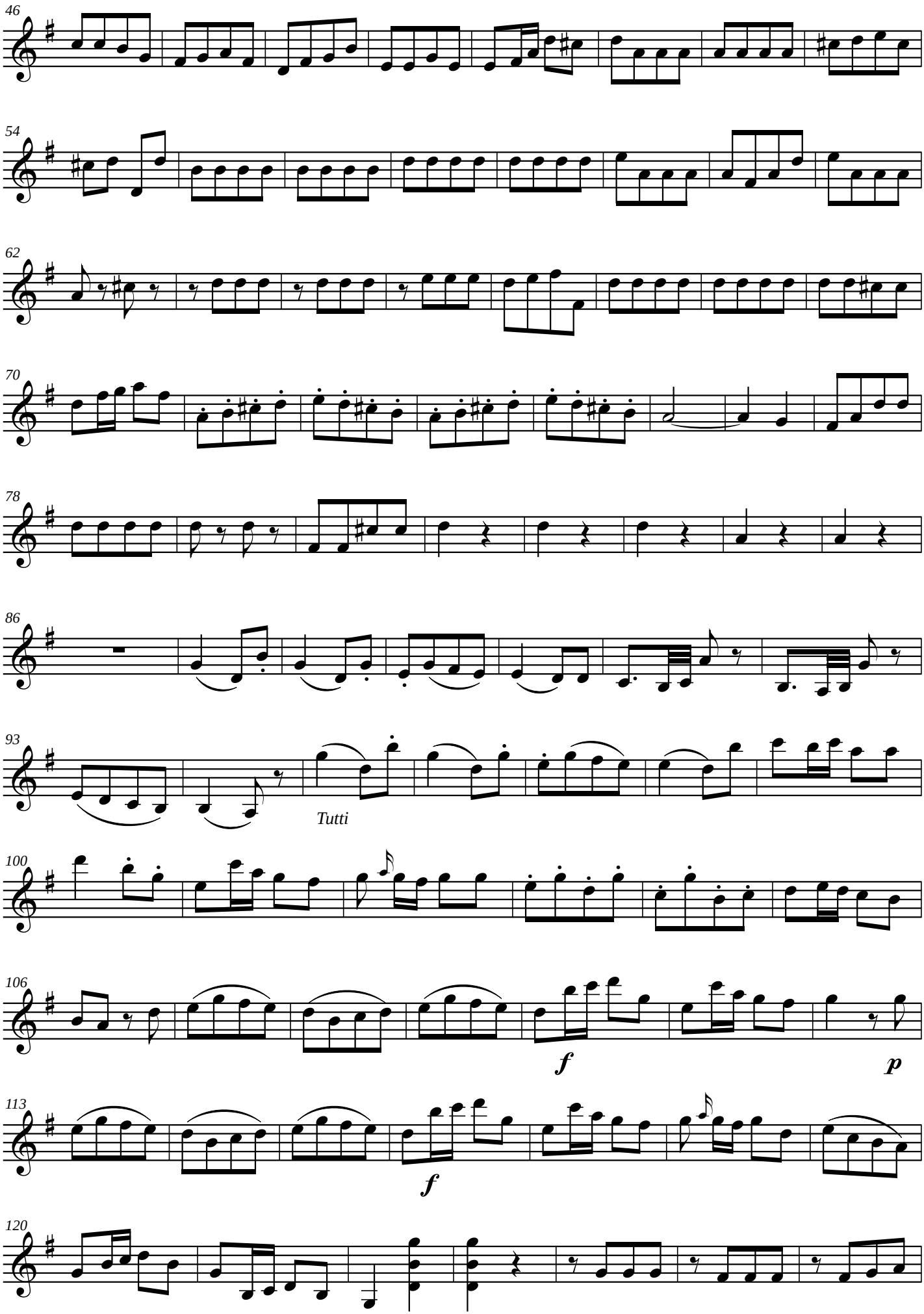
f

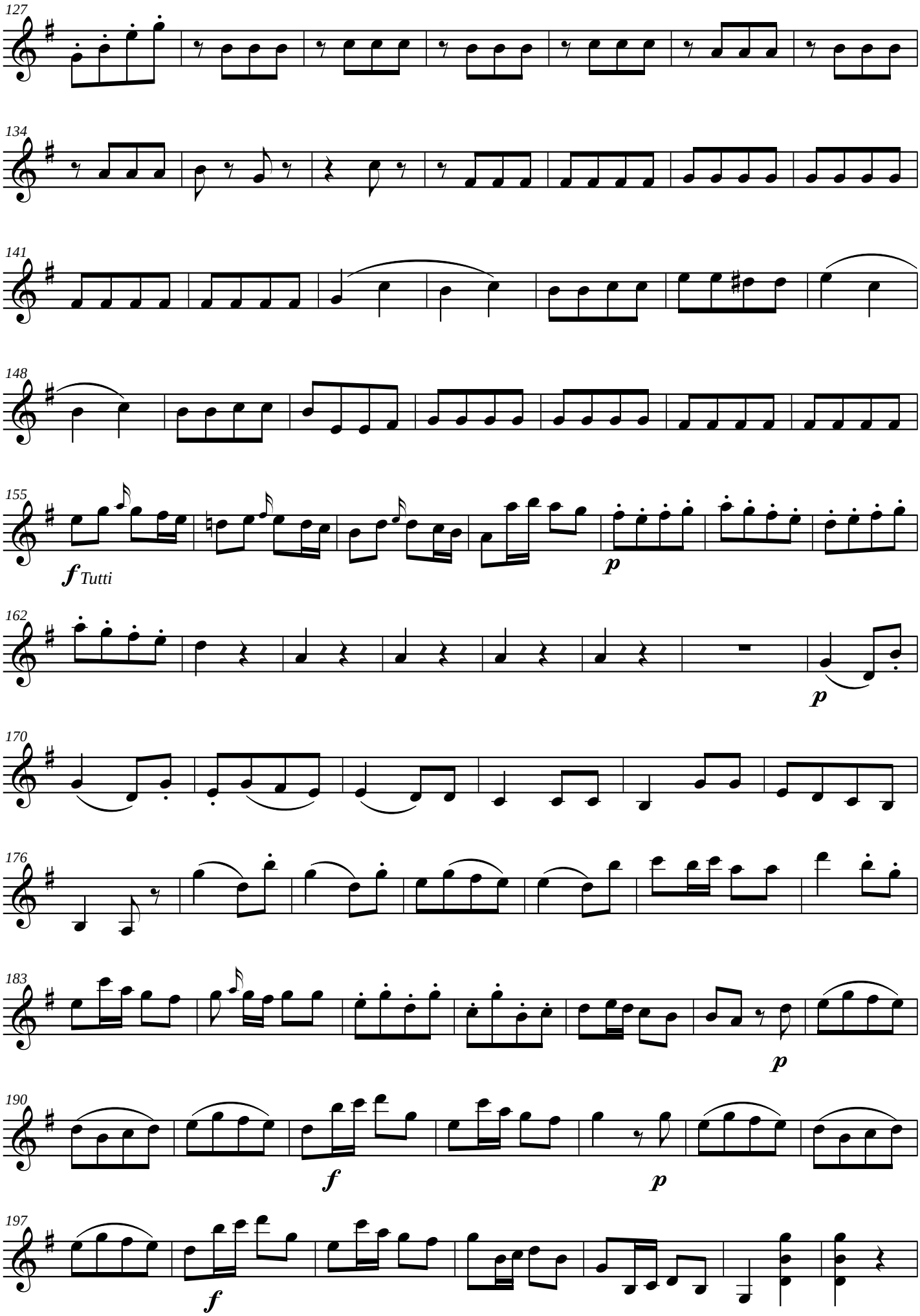
p

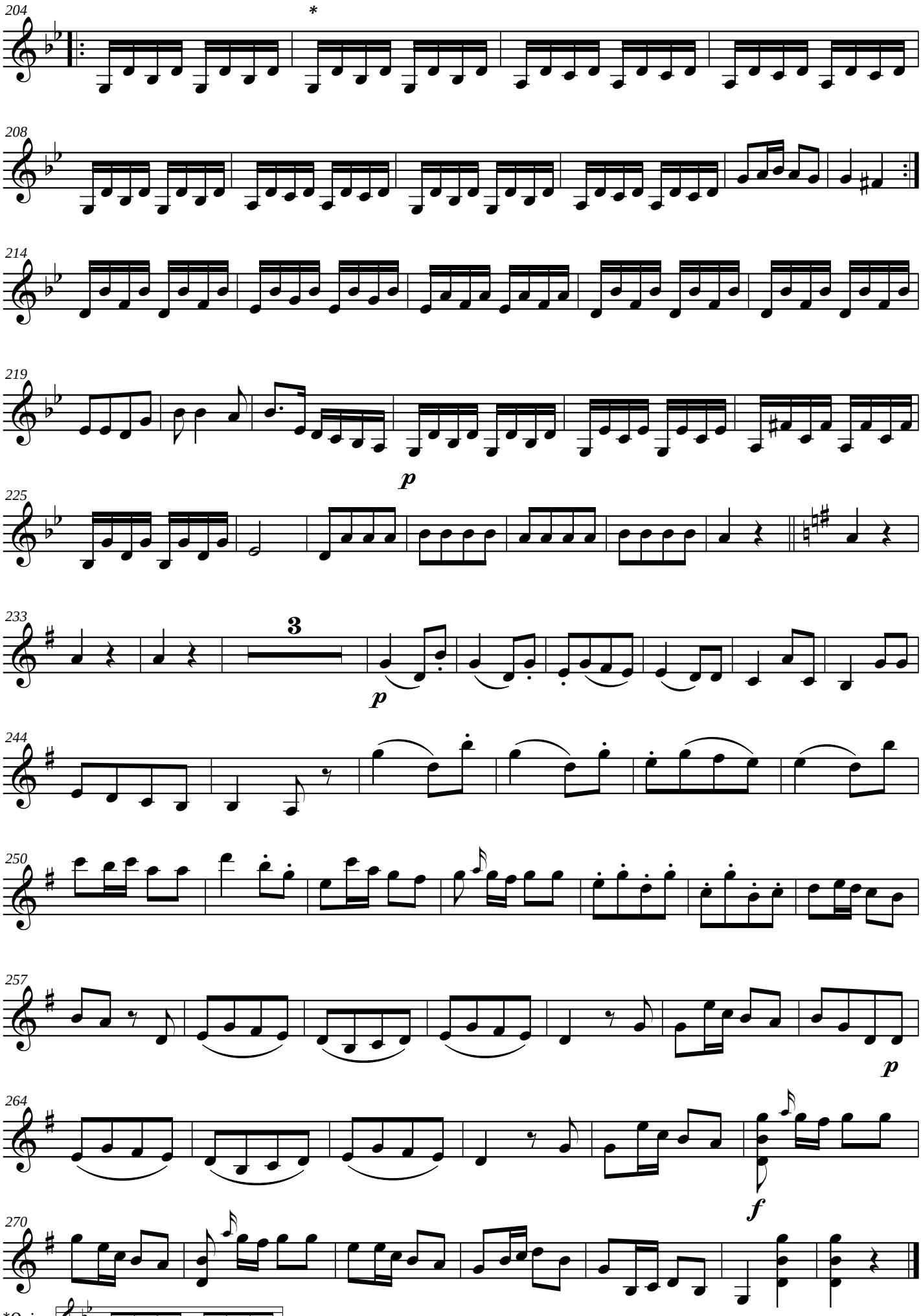
f

p

f


46
54
62
70
78
86
93
Tutti
100
106
f
p
113
f
120


127
134
141
148
155
f Tutti
p
162
p
170
176
183
p
190
f
p
197
f


204
*
208
214
219
p
225
233
3
p
244
250
257
p
264
f
270
*Orig:

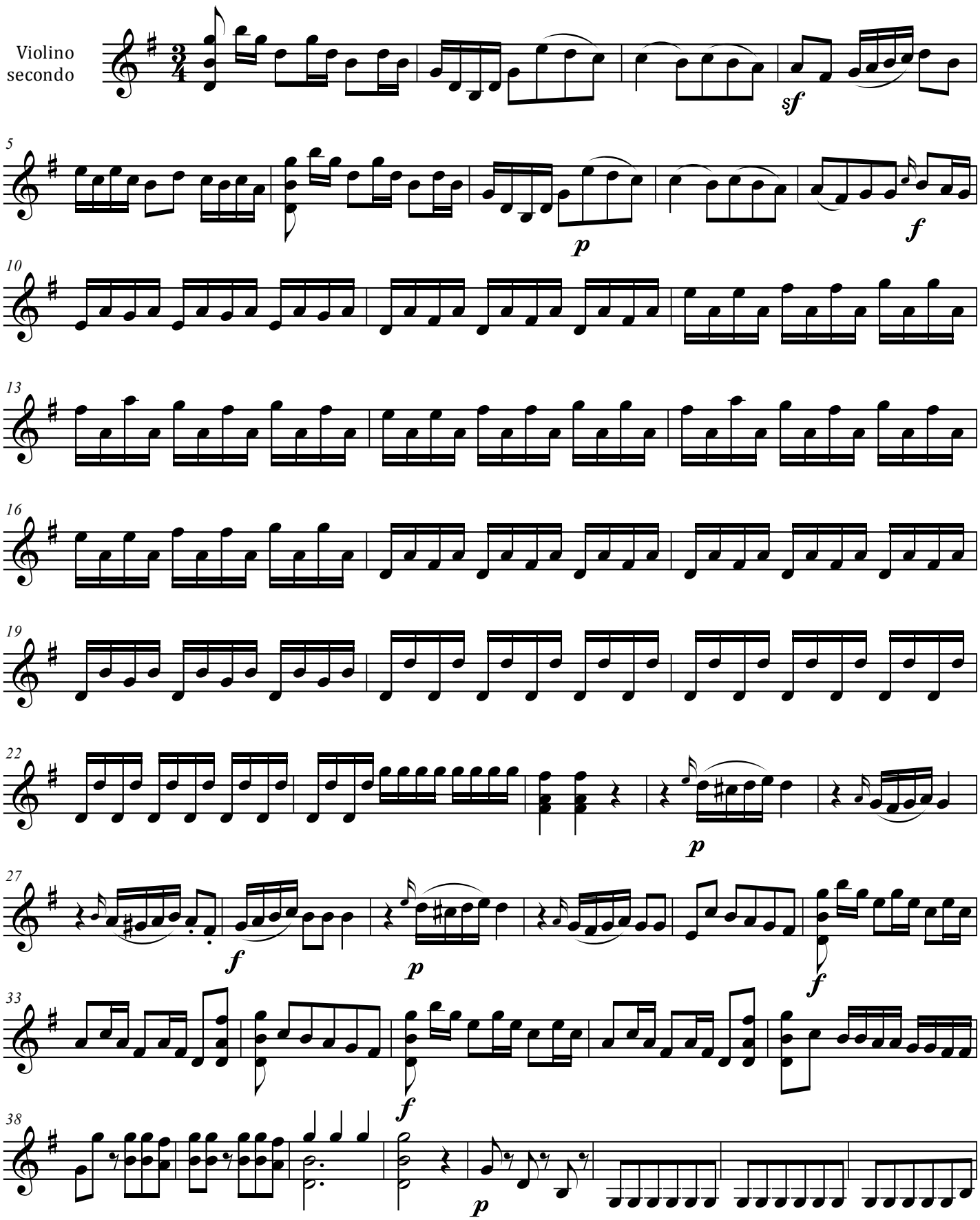
CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo
E-Mn MP/3174/7

Allegretto

Violino secondo



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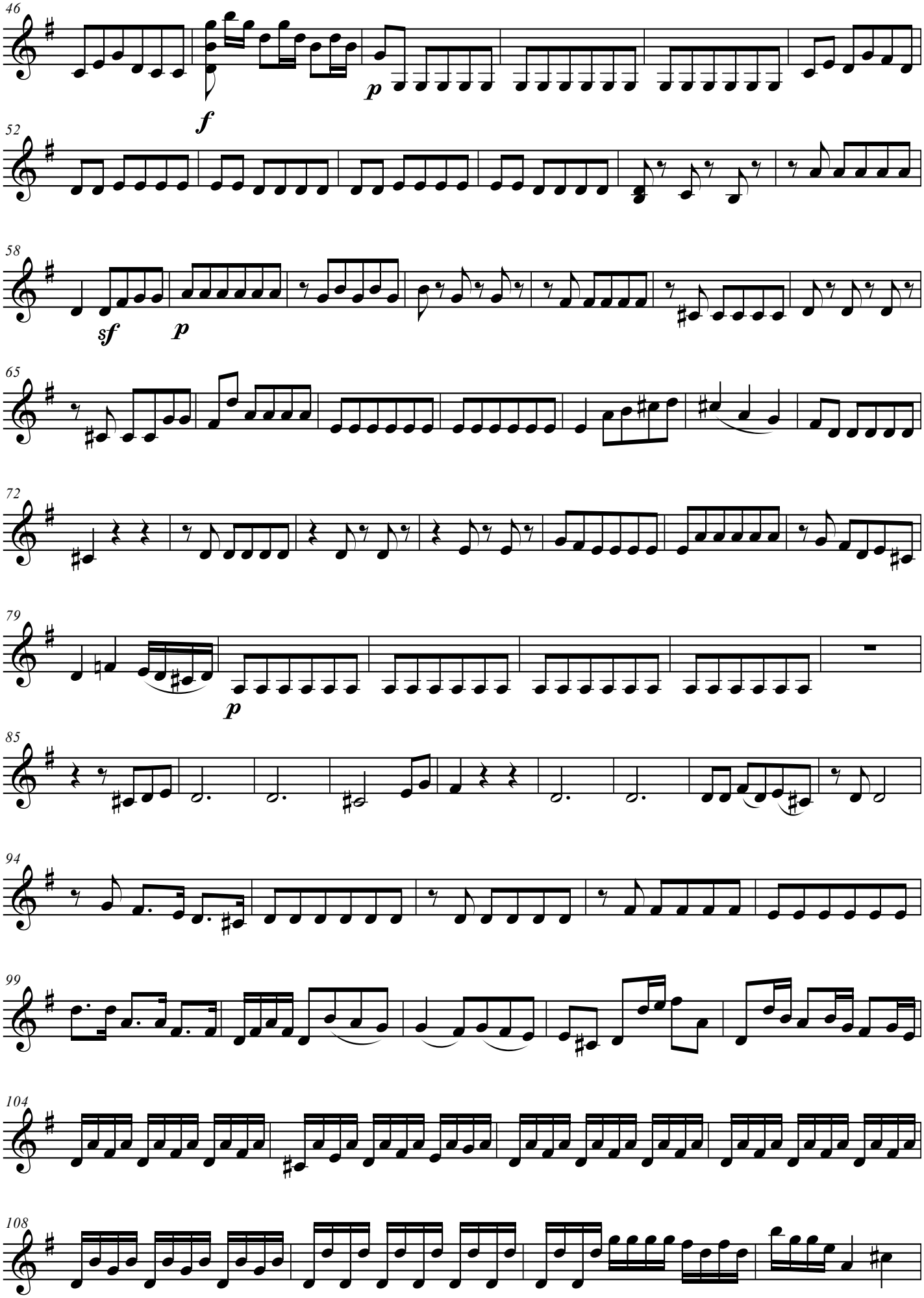
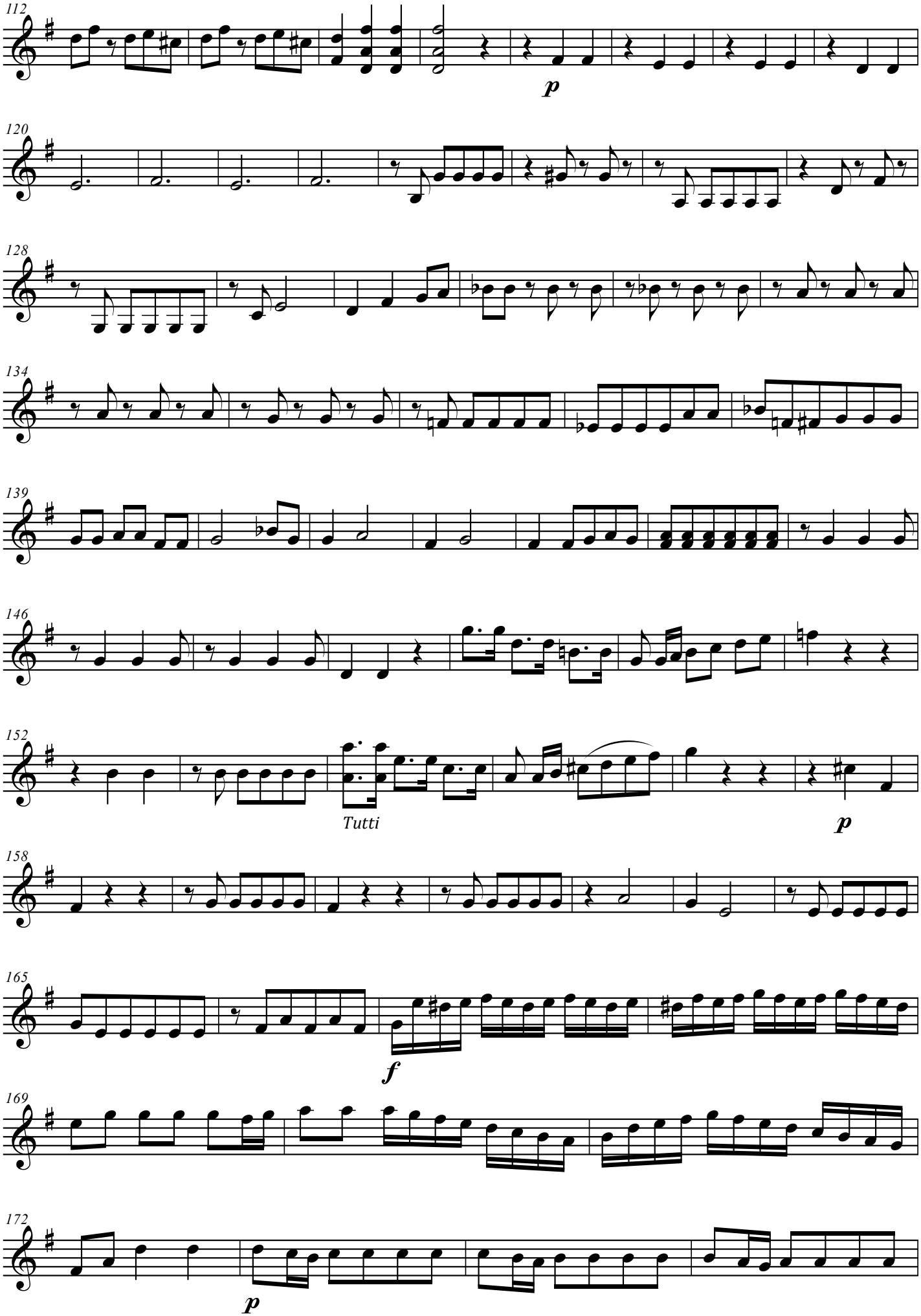
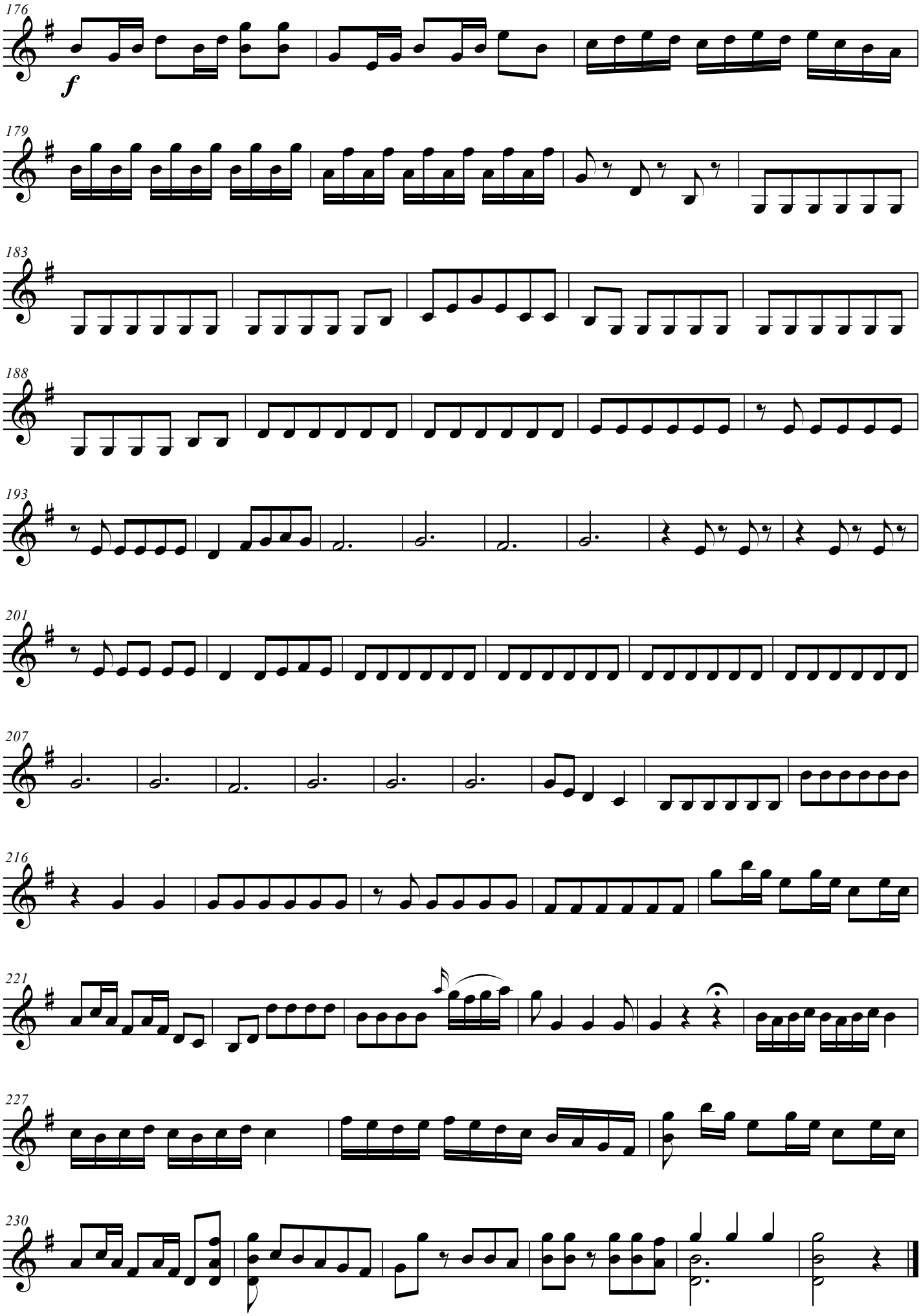
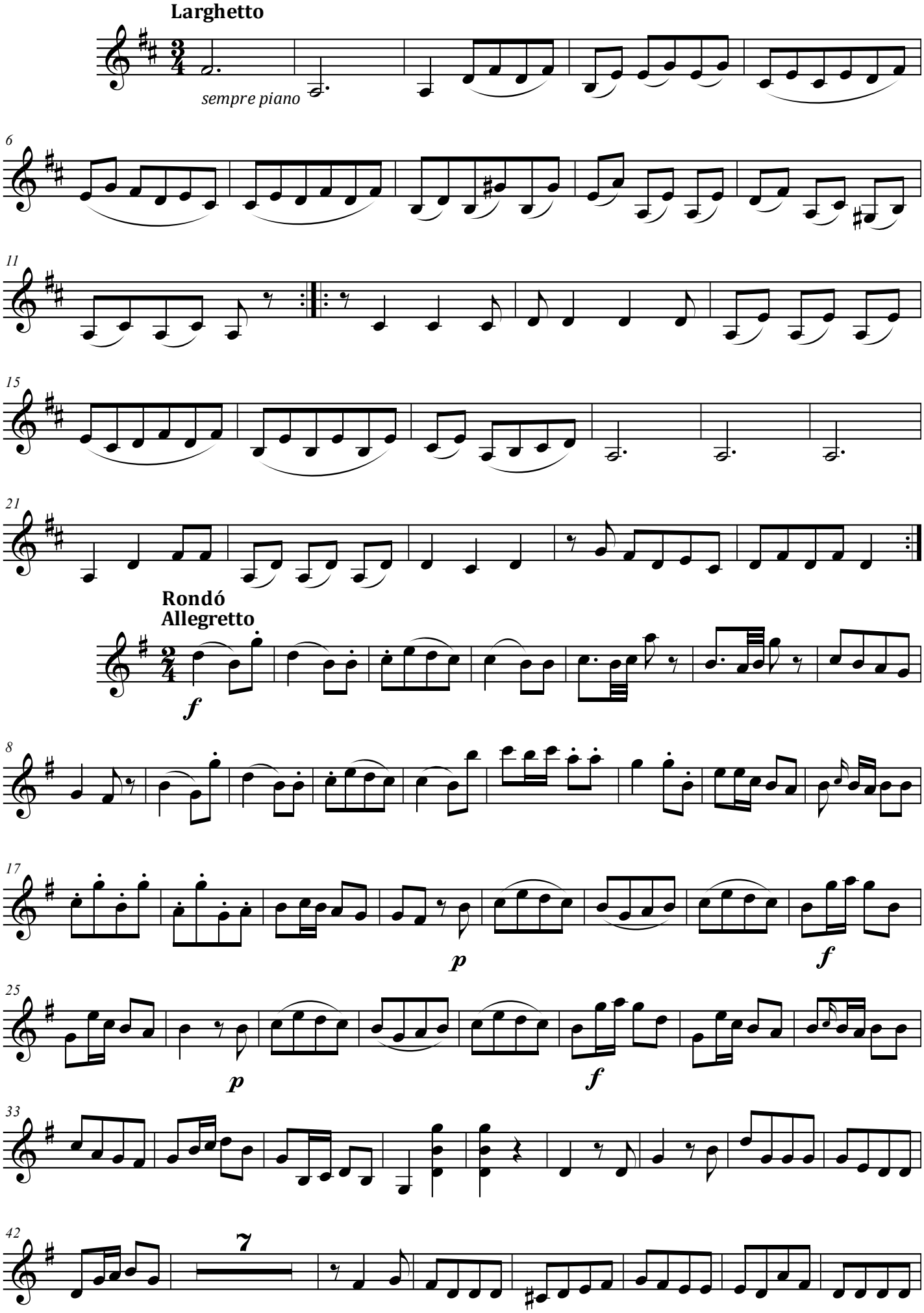
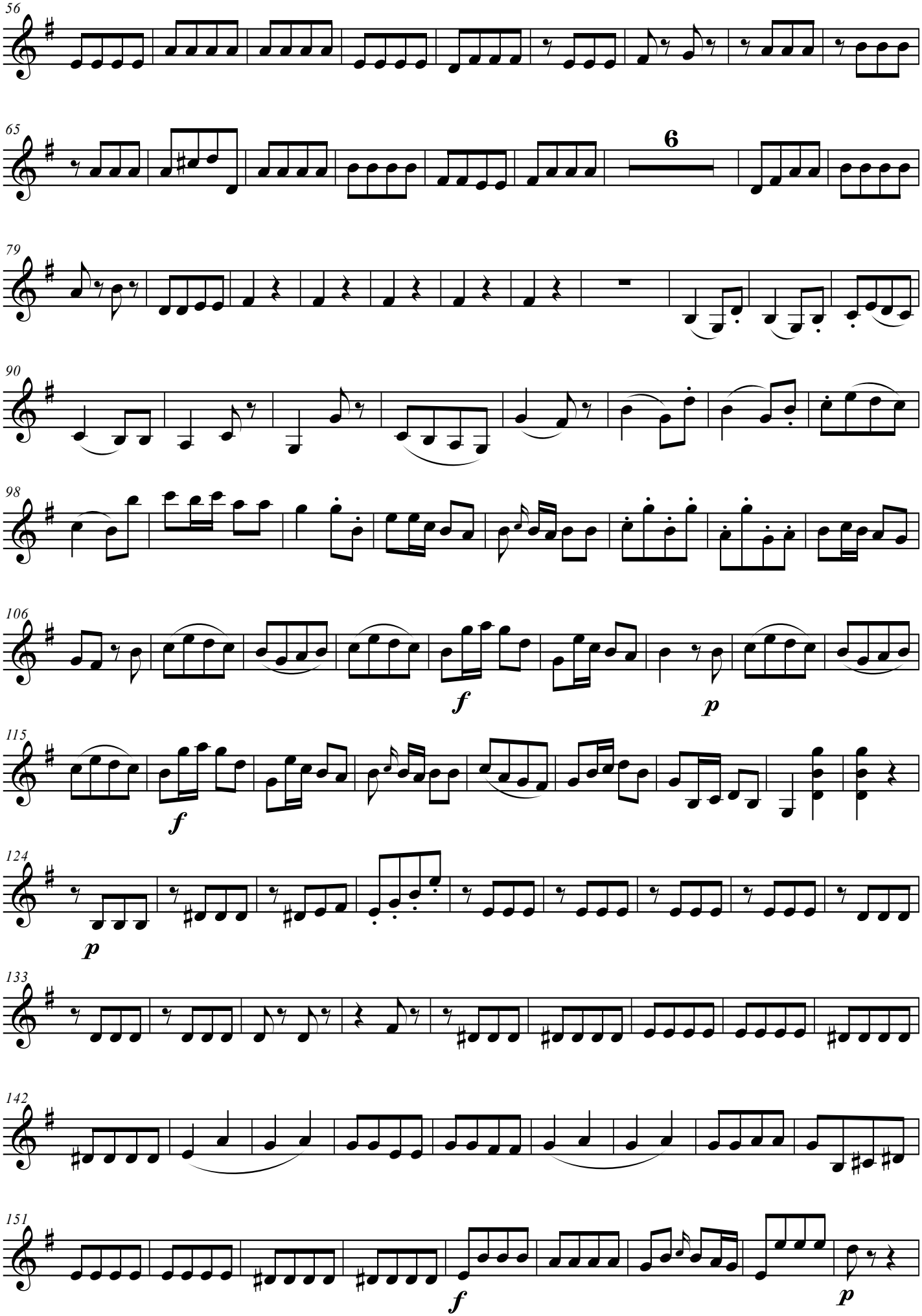
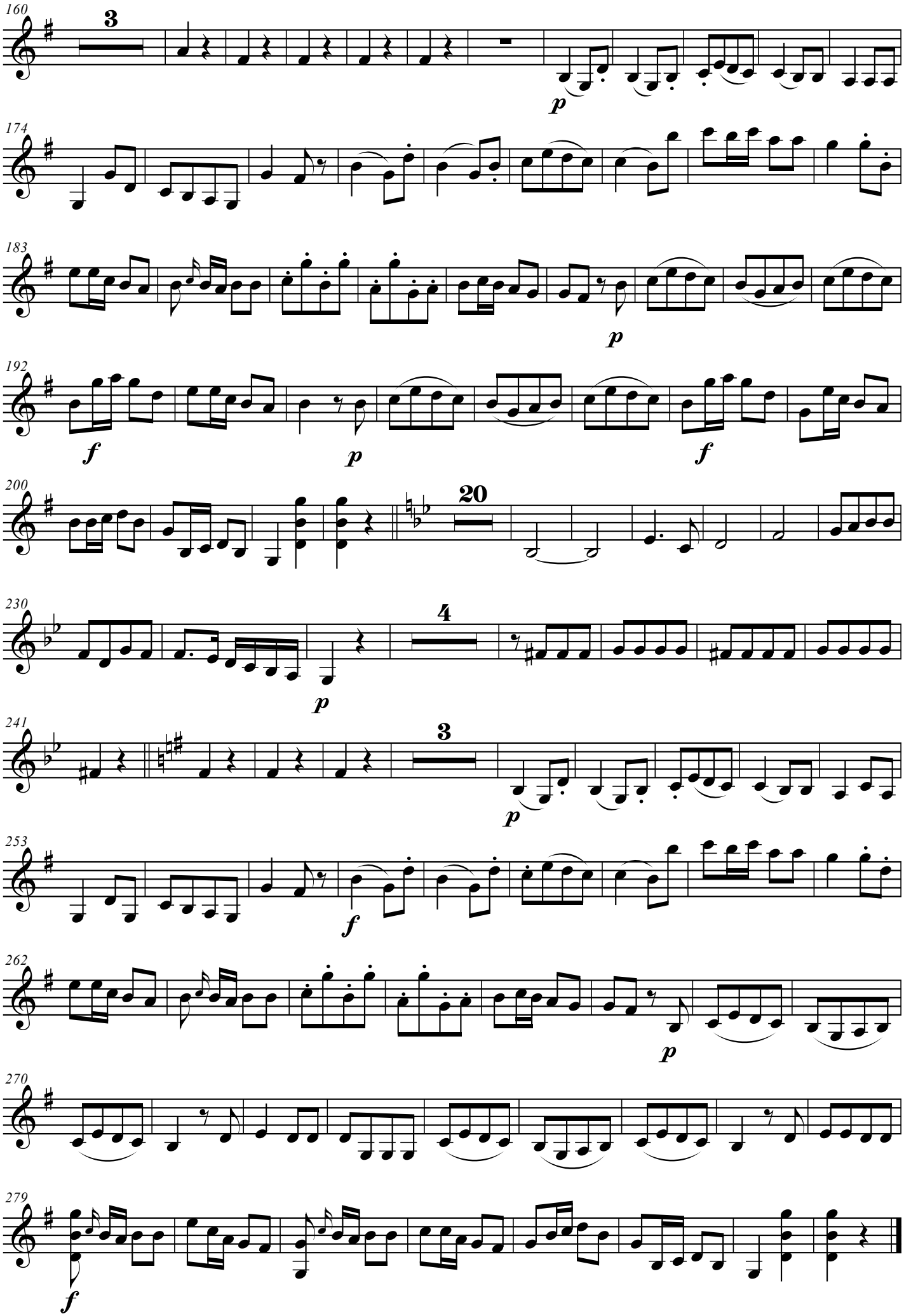

46
f
p
52
58
sf
p
65
72
79
p
85
94
99
104
108


112
p
120
128
134
139
146
152
Tutti
p
158
165
f
169
172
p


176
f
179
183
188
193
201
207
216
221
227
230


Larghetto
sempre piano
Rondó
Allegretto
f
p
f
p
f
7


56
65
6
79
90
98
106
f
p
115
f
124
p
133
142
151
f
p

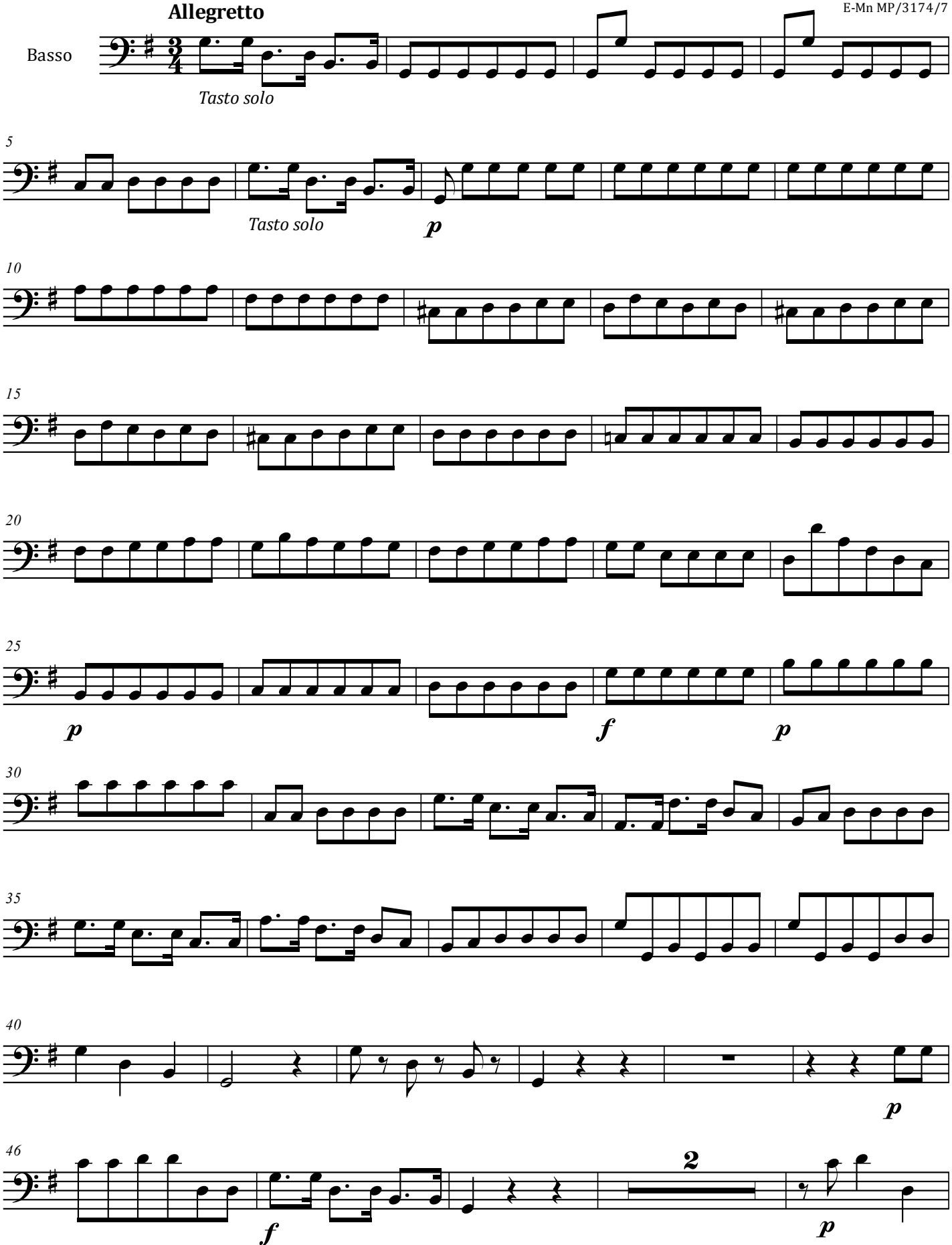

160
3
p
174
183
p
192
f
p
f
200
20
230
4
p
241
3
p
253
f
262
p
270
279
f

CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo

E-Mn MP/3174/7



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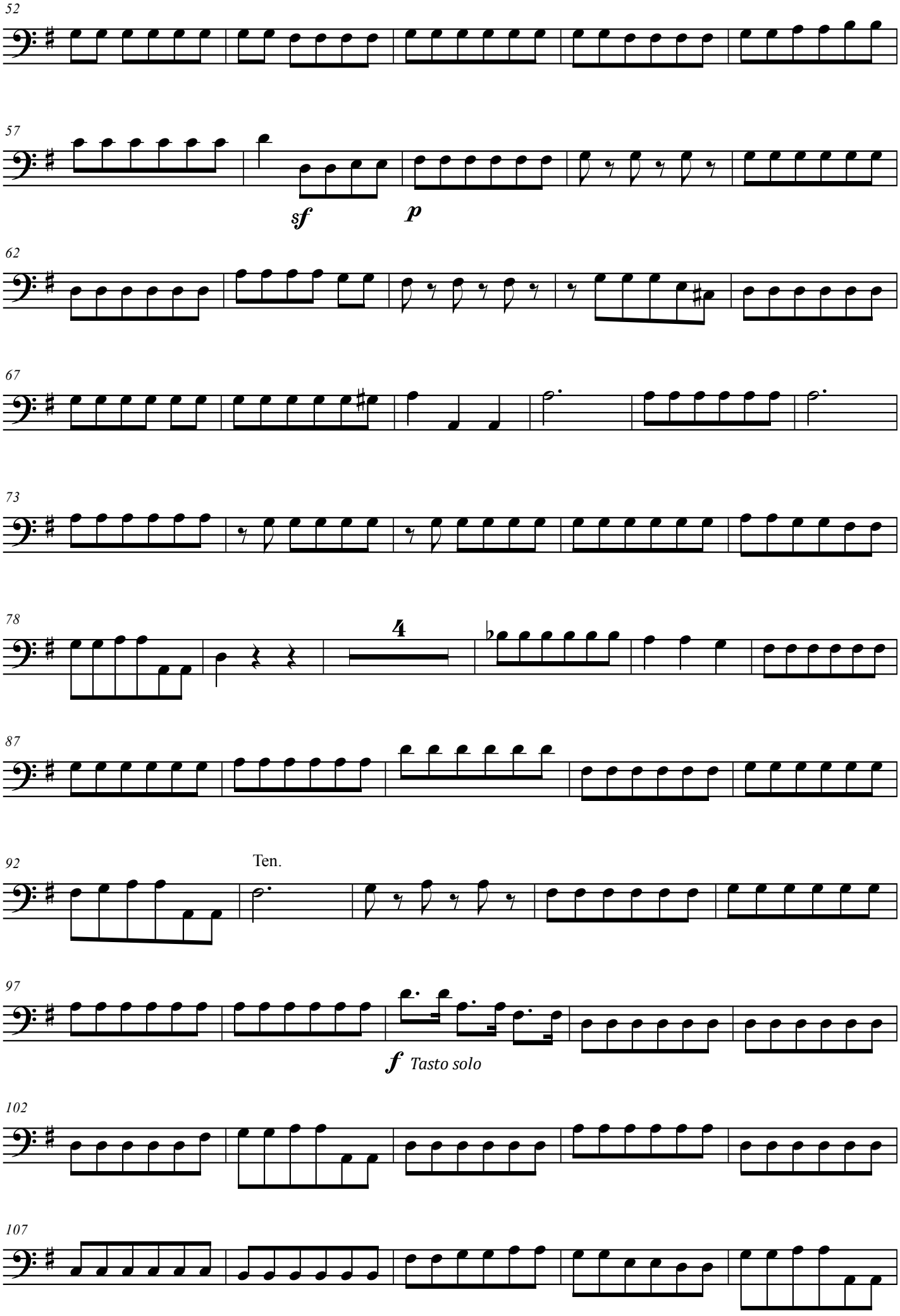
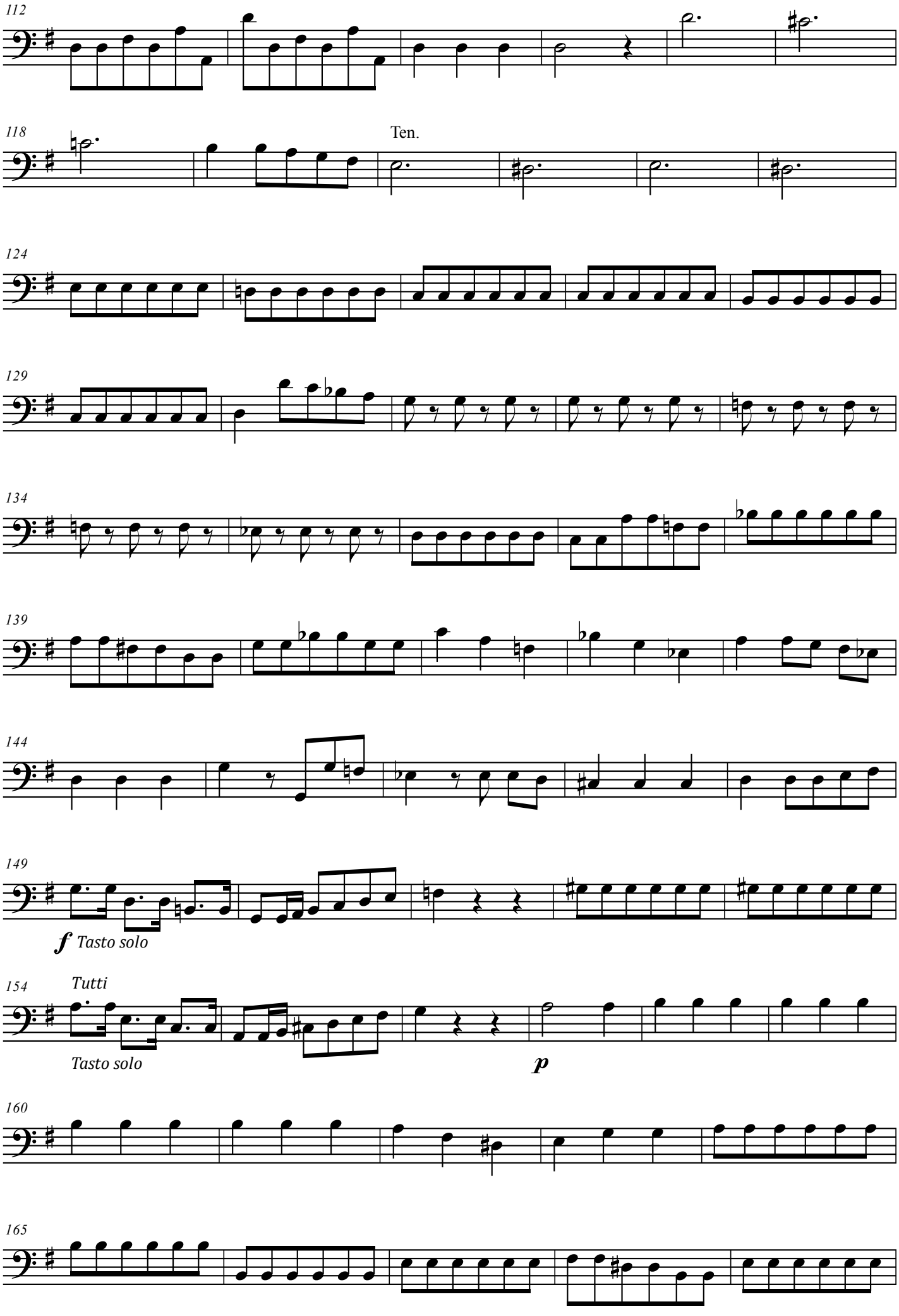
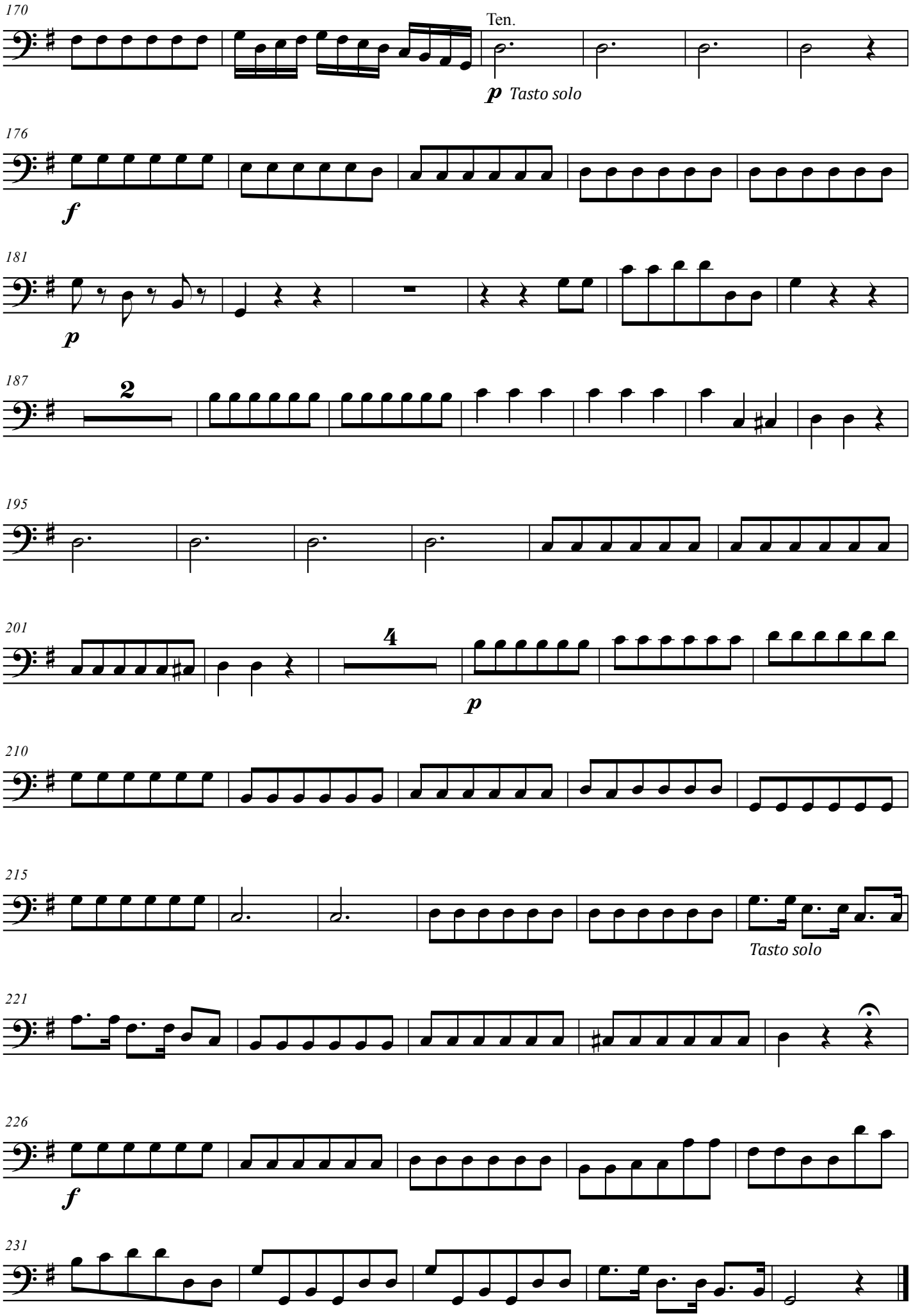
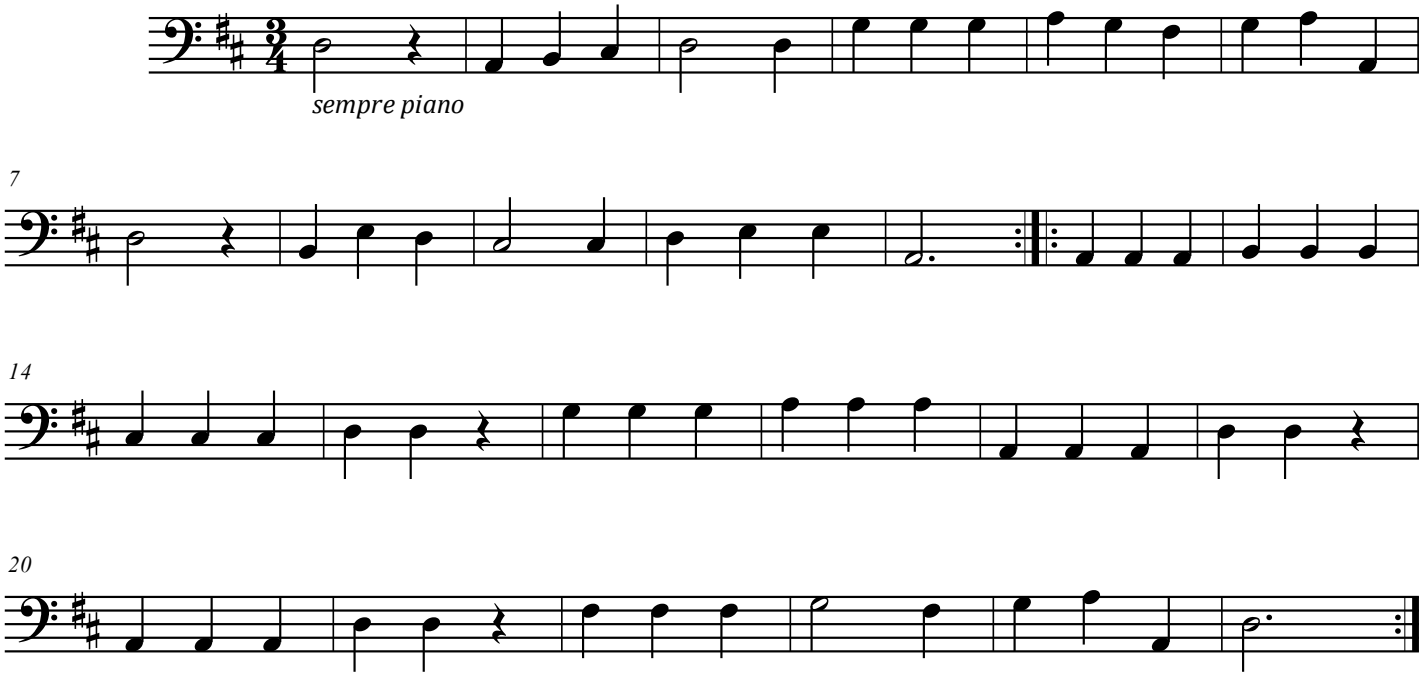

52
57
sf
p
62
67
73
78
4
87
92
Ten.
97
f Tasto solo
102
107


112
118
Ten.
124
129
134
139
144
149
f Tasto solo
154
Tutti
Tasto solo
p
160
165

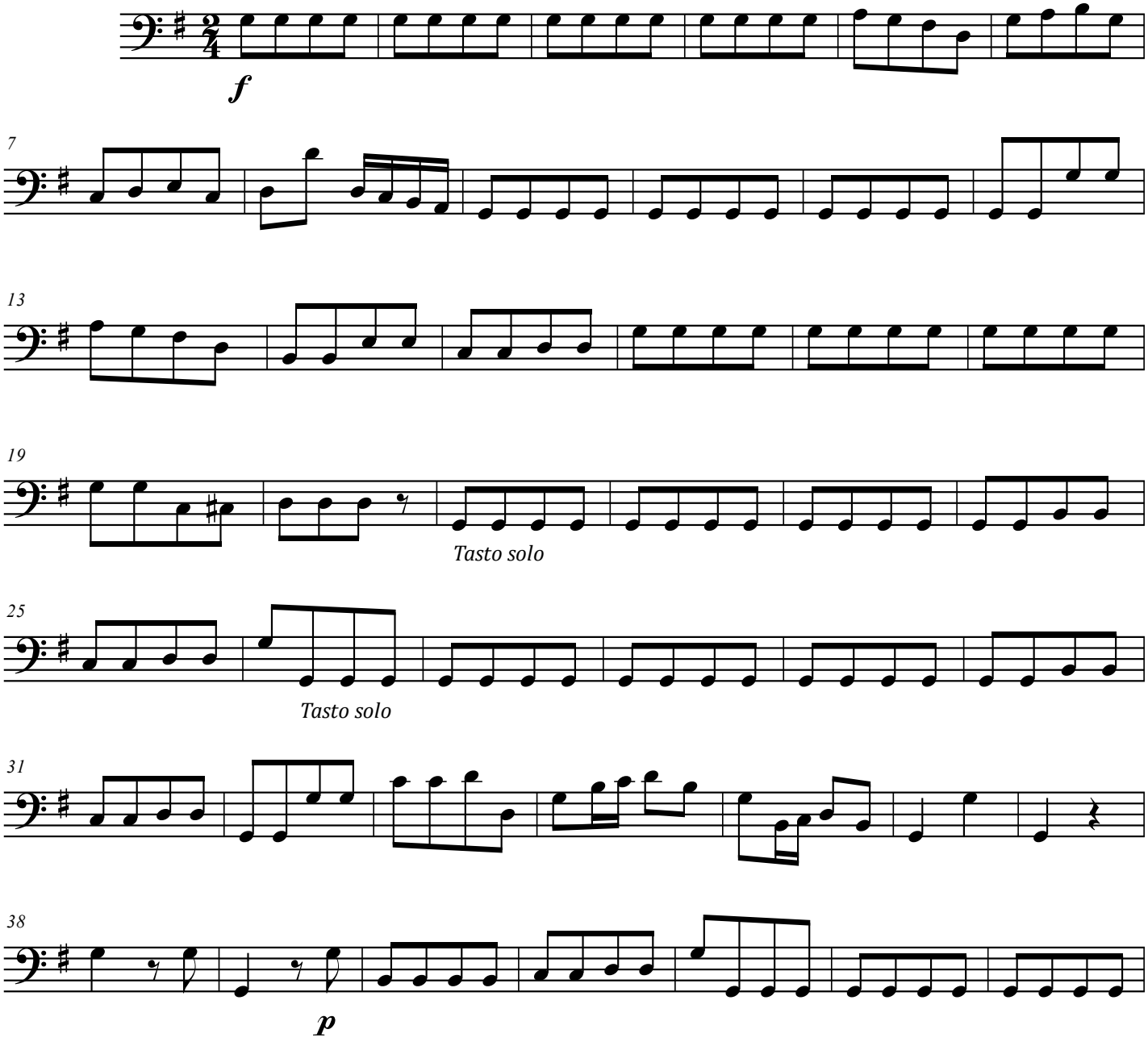

170
Ten.
p Tasto solo
176
f
181
p
187
2
195
201
4
p
210
215
Tasto solo
221
226
f
231

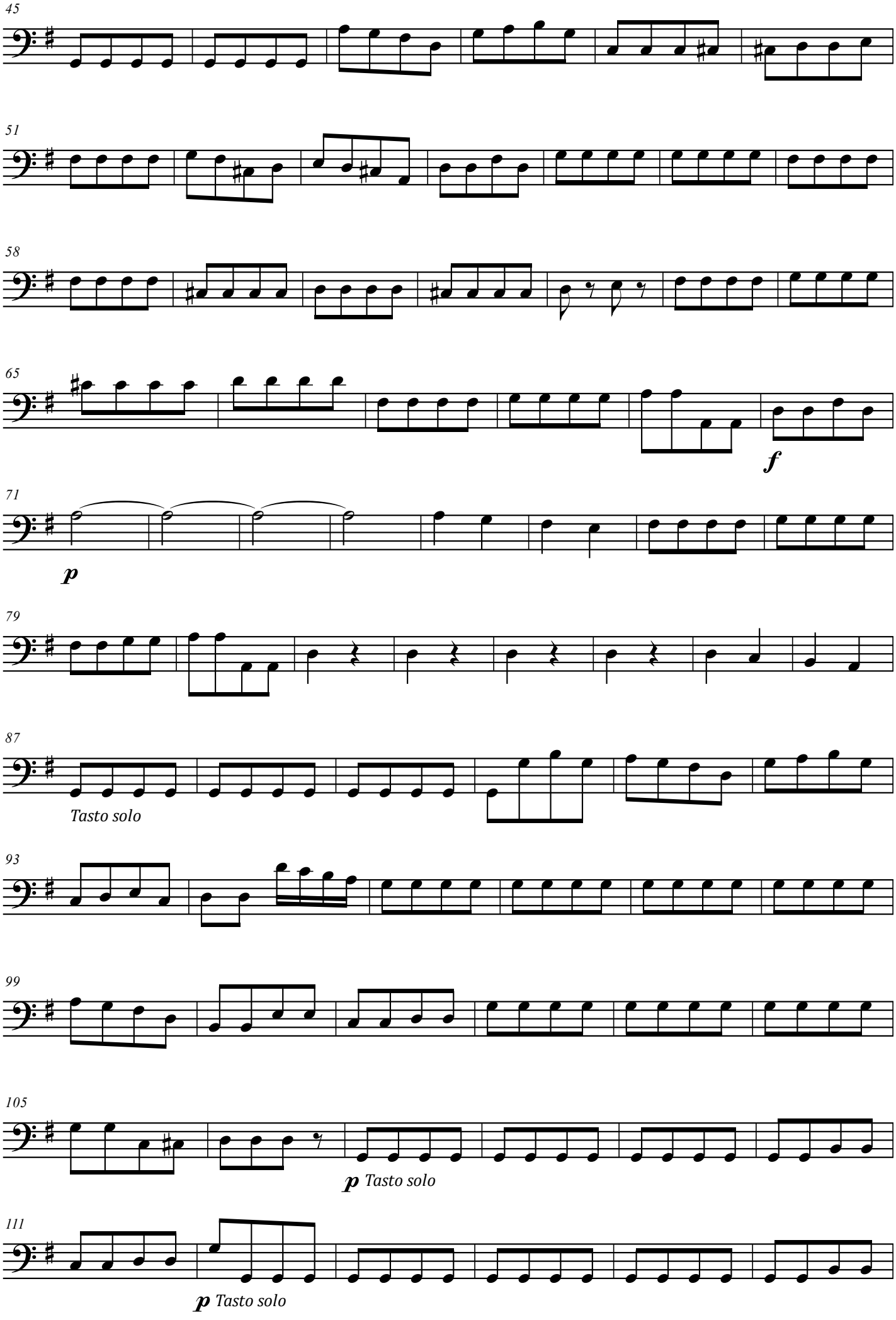
Larghetto

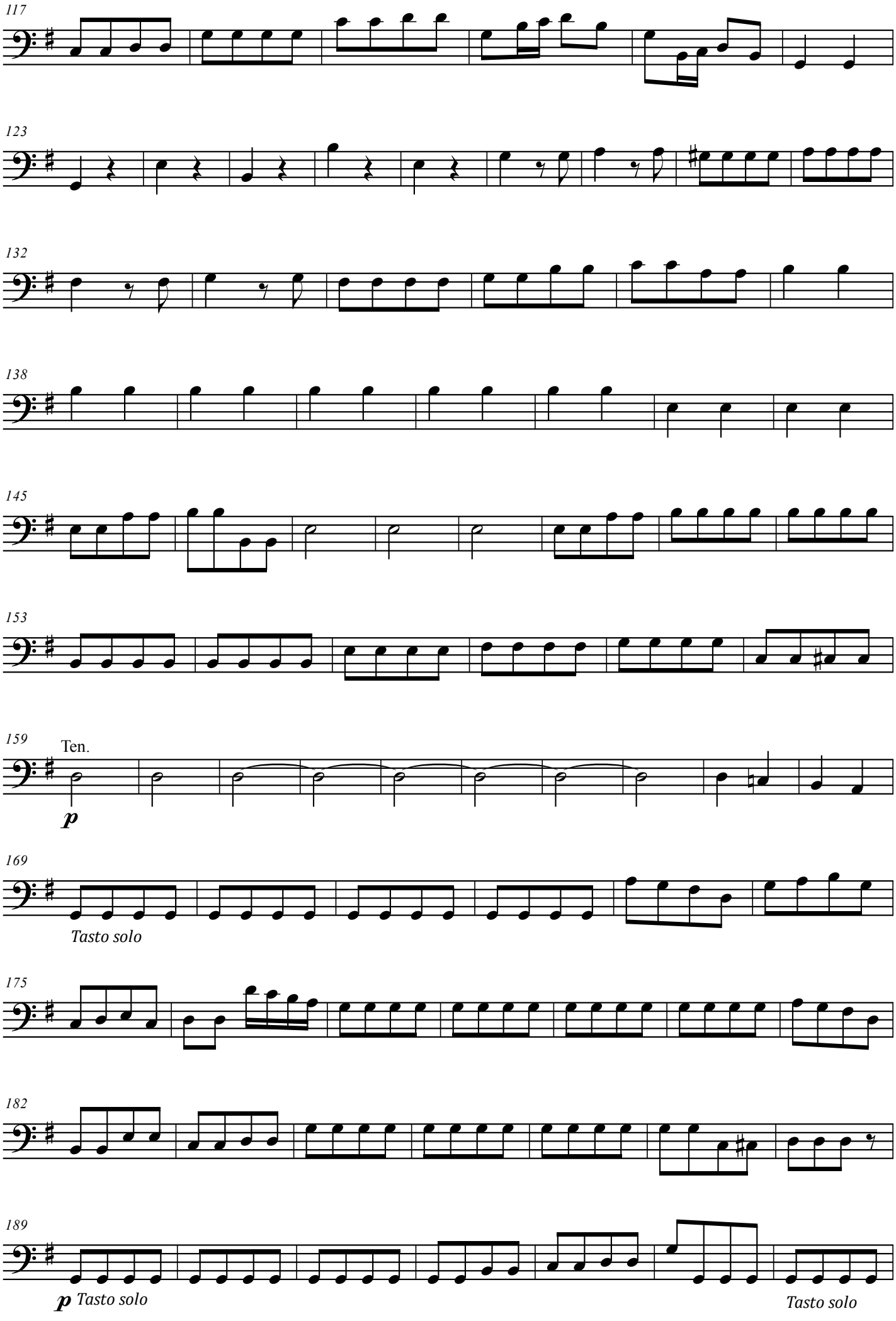


Rondó

Allegretto




45
51
58
65
f
71
p
79
87
Tasto solo
93
99
105
p Tasto solo
111
p Tasto solo


117
123
132
138
145
153
159
Ten.
p
169
Tasto solo
175
182
189
p Tasto solo
Tasto solo

196

204

p

214

222

232

240

246

252

258

p *Tasto solo*

264

Tasto solo

f

270