

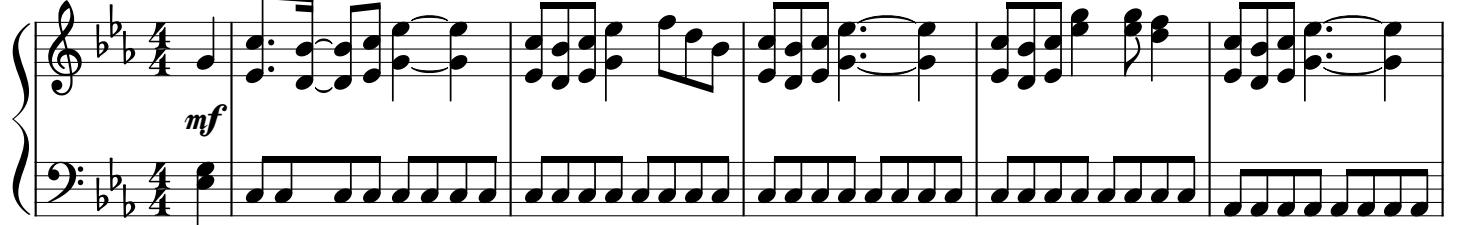
# おてんば恋娘

ZUN

$\downarrow = 152$

$\%$

*mf*



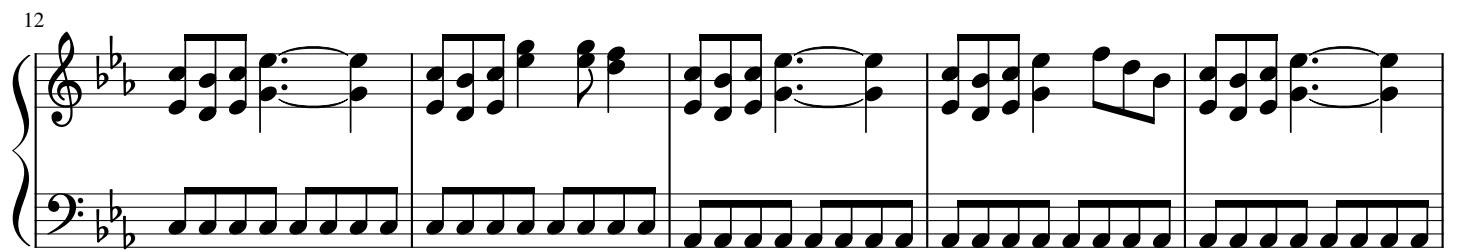
This is the first page of a musical score for two voices. The key signature is two flats, and the time signature is common time (4/4). The vocal parts are written on treble and bass staves. The tempo is indicated as  $\downarrow = 152$  and  $\%$ . The dynamic marking *mf* is present. The music consists of a series of eighth-note chords and eighth-note patterns.

7



This is the second page of the musical score. The key signature remains two flats. The vocal parts continue with eighth-note chords and patterns. Measure number 7 is indicated above the staff.

12

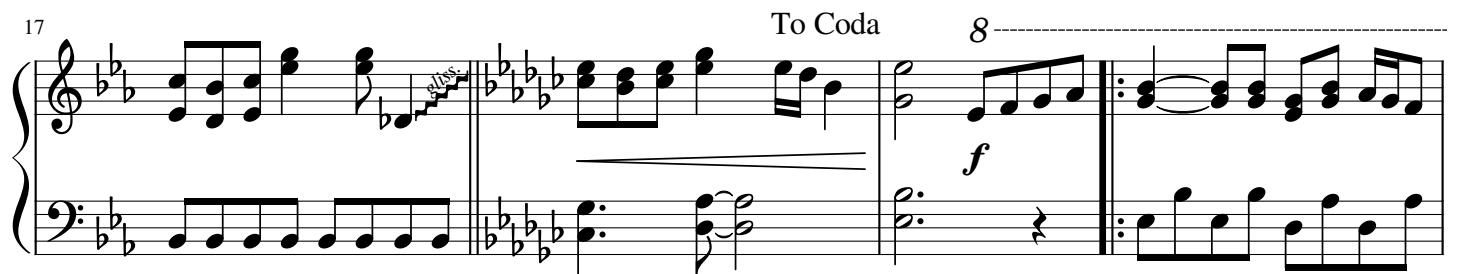


This is the third page of the musical score. The key signature remains two flats. The vocal parts continue with eighth-note chords and patterns. Measure number 12 is indicated above the staff.

17

To Coda

*f*



This is the fourth page of the musical score, leading into the coda. The key signature changes to one flat. The vocal parts continue with eighth-note chords and patterns. Measure number 17 is indicated above the staff. The instruction "To Coda" is written above the staff, and the dynamic *f* is indicated.

21

8



This is the fifth page of the musical score. The key signature changes to one flat. The vocal parts continue with eighth-note chords and patterns. Measure number 21 is indicated above the staff. The measure number 8 is also indicated above the staff.

25 8

Measures 8-10: Treble staff shows eighth-note chords and sixteenth-note patterns. Bass staff shows eighth-note patterns.

29 8

Measures 8-10: Treble staff shows eighth-note chords and sixteenth-note patterns. Bass staff shows eighth-note patterns.

33 8

Measures 8-10: Treble staff shows eighth-note chords and sixteenth-note patterns. Bass staff shows eighth-note patterns.

37

D.S. al Coda

Measures 37-39: Treble staff shows eighth-note chords and sixteenth-note patterns. Bass staff shows eighth-note patterns. Measure 39 ends with a fermata over the bass staff.