

139-4

Leg.^o So.

Conadilla a Ses:

La oruga en el Prado:

the.^o de Corpus:

Del S.^r Esteve:

1785.

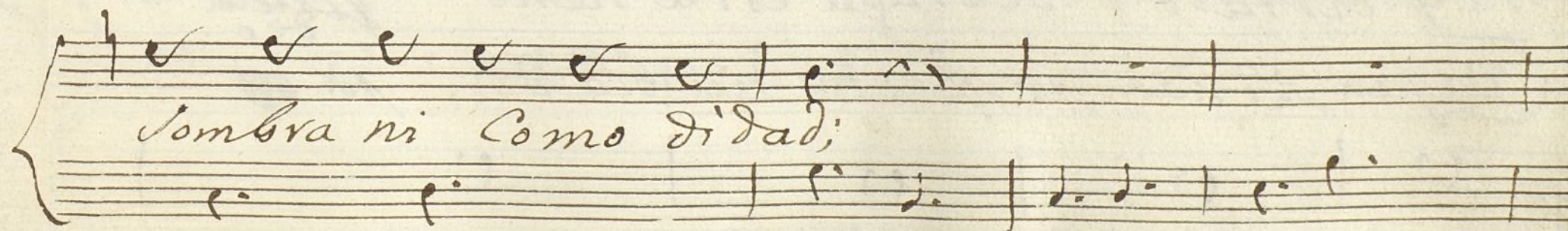
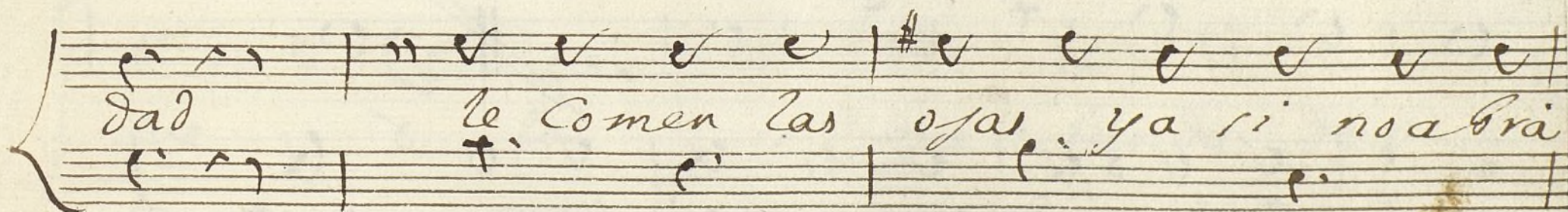
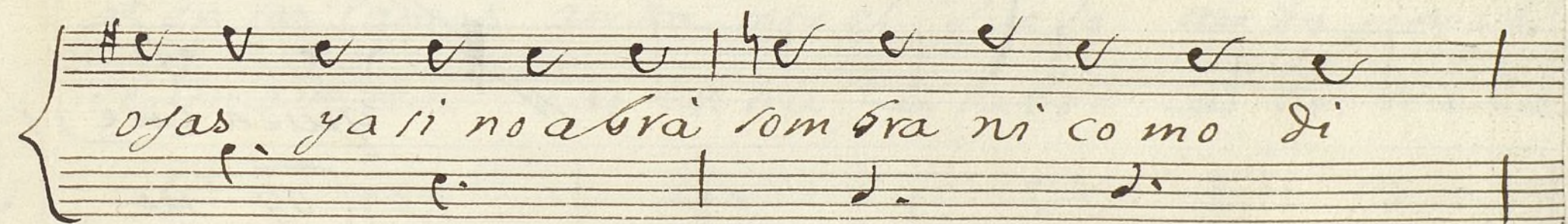
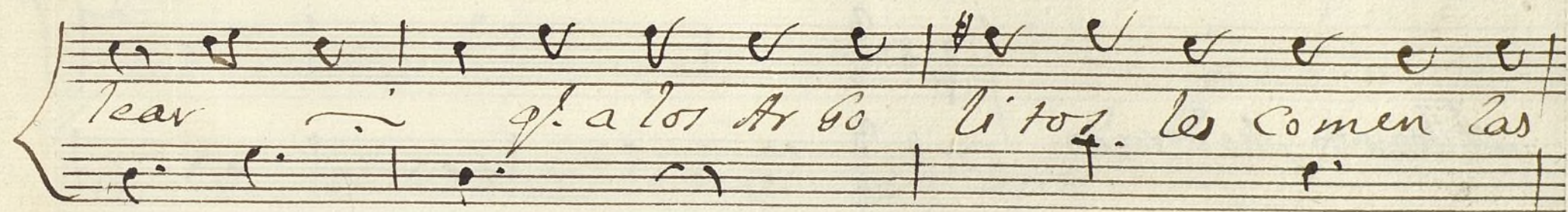
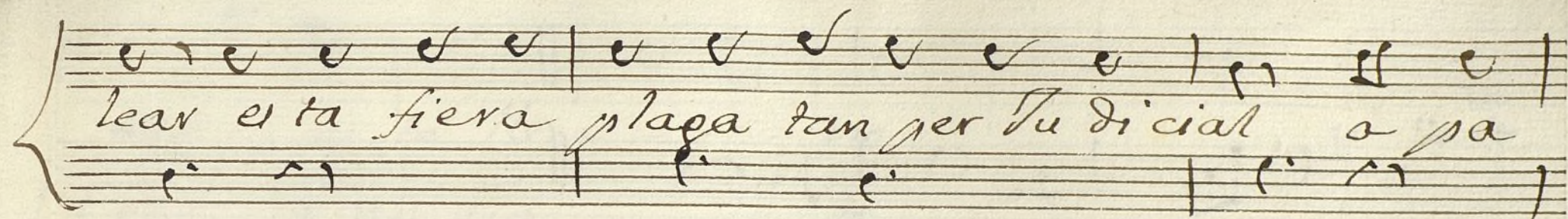
La Nicolau
garri d.v.y
Alfonso

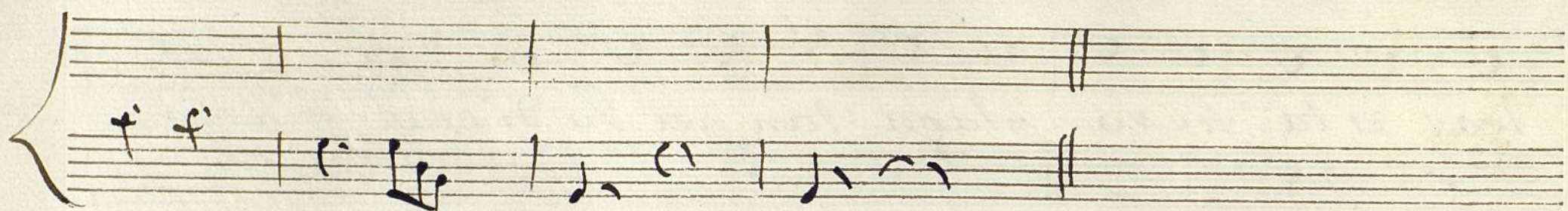
Alleg^{ro}

*Marilla Garrido, Tenor,
Un Altin, Alto,
Un Oprim, Alto.*

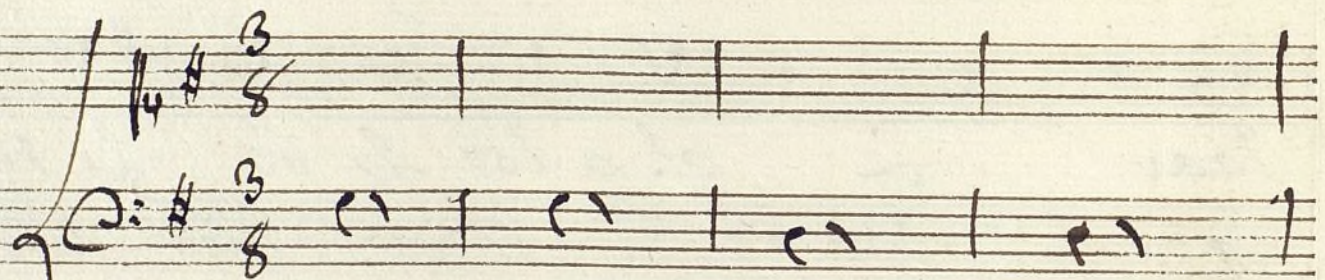
Garrido

A pa lea apla





Allegretto Moderato



quien creé

no oy no

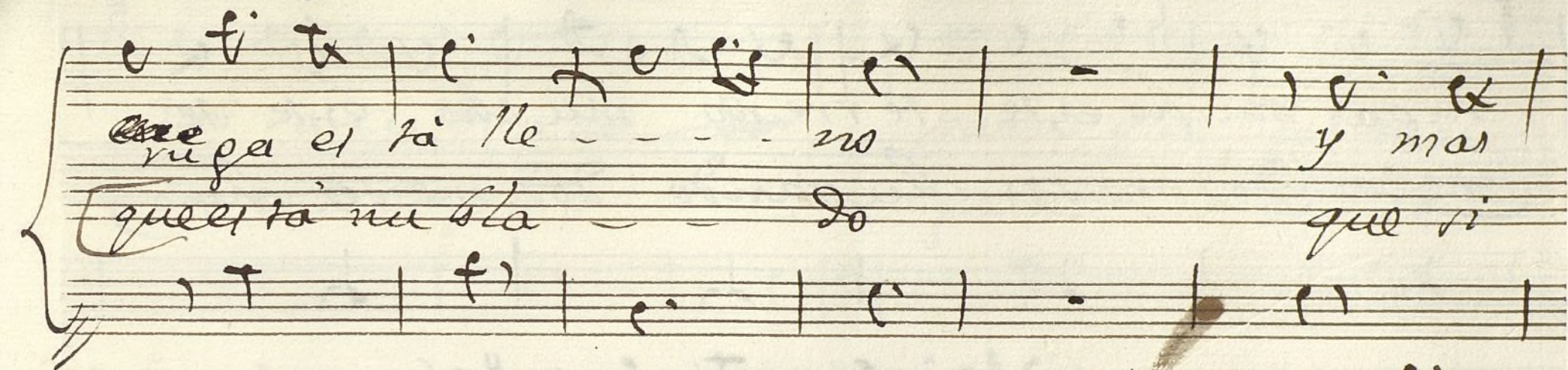
ra q. el Prado de oruga está lleno

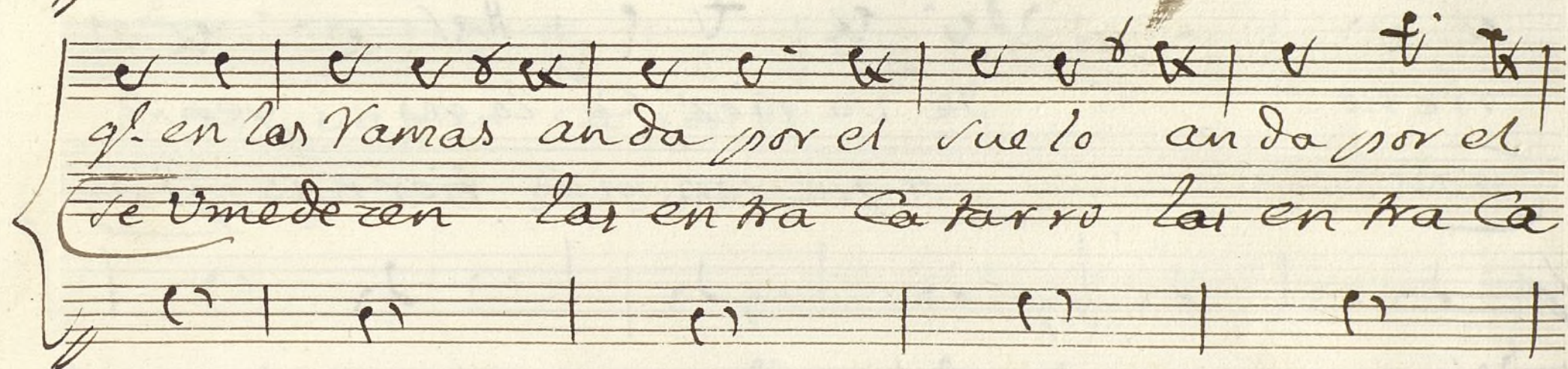
~~quien~~
de

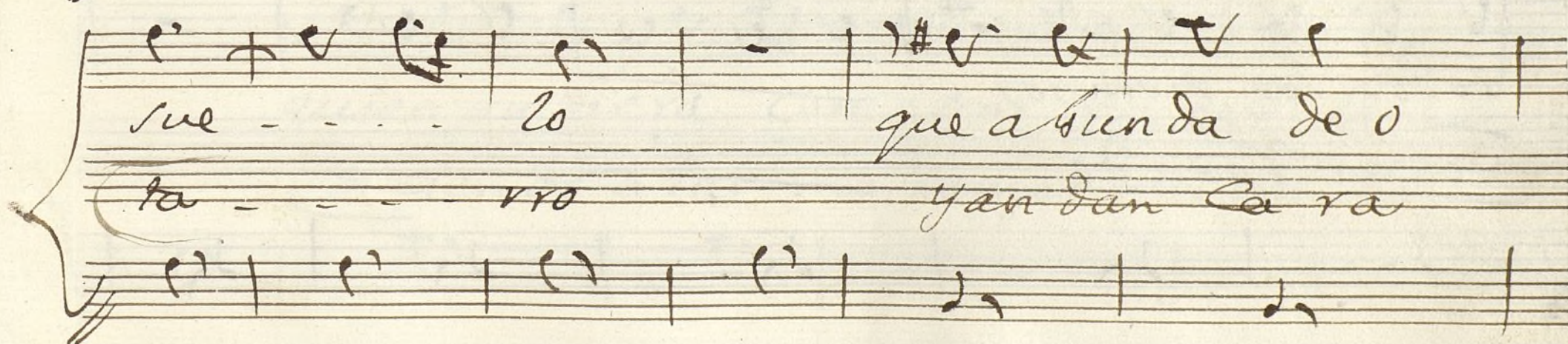
Vayan Niñas por q. está nu blado

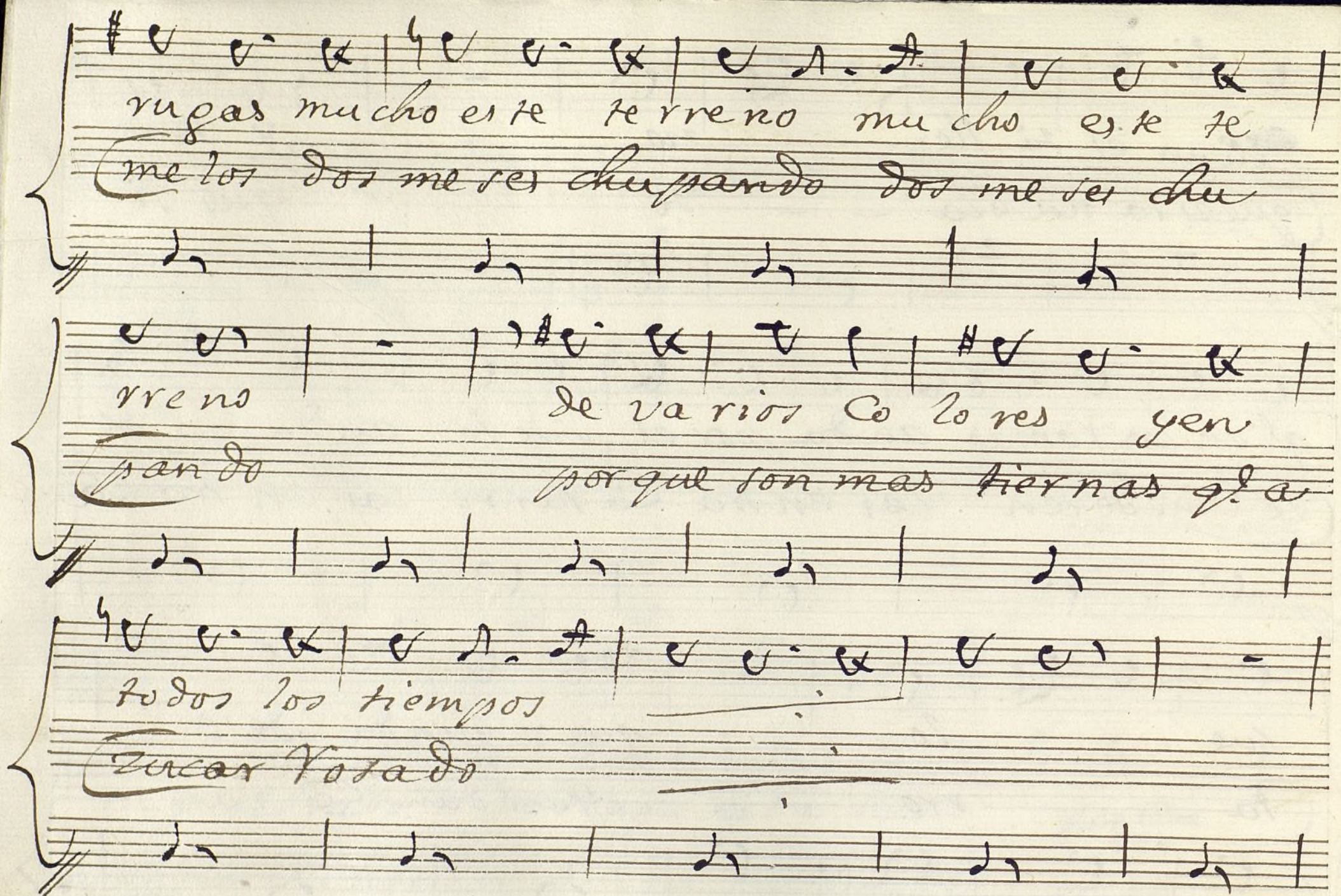
~~por~~



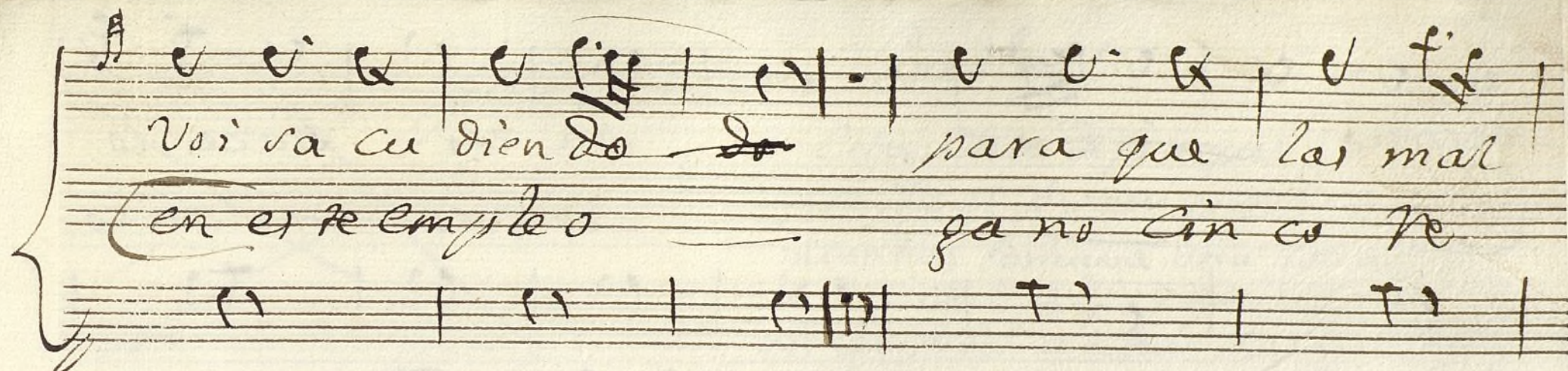

 e f' t' | e' 7 e f' | e' | - | 1 e' 6 |
que el ta lle - - - no y mas
 que el ta nu bla - - do que si

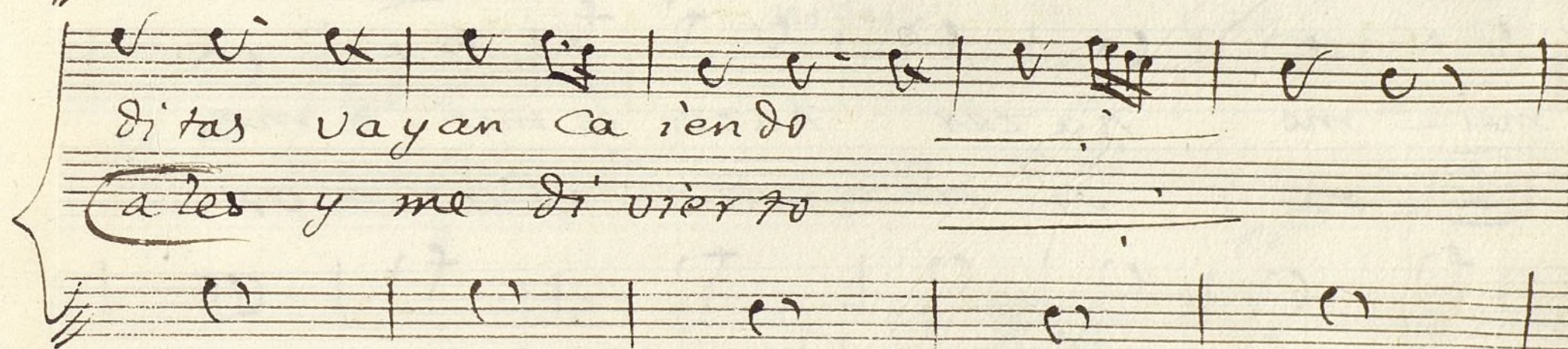

 g' en las Yamas anda por el suelo anda por el
 se Umedezan la en tra Ca tarro la en tra Ca

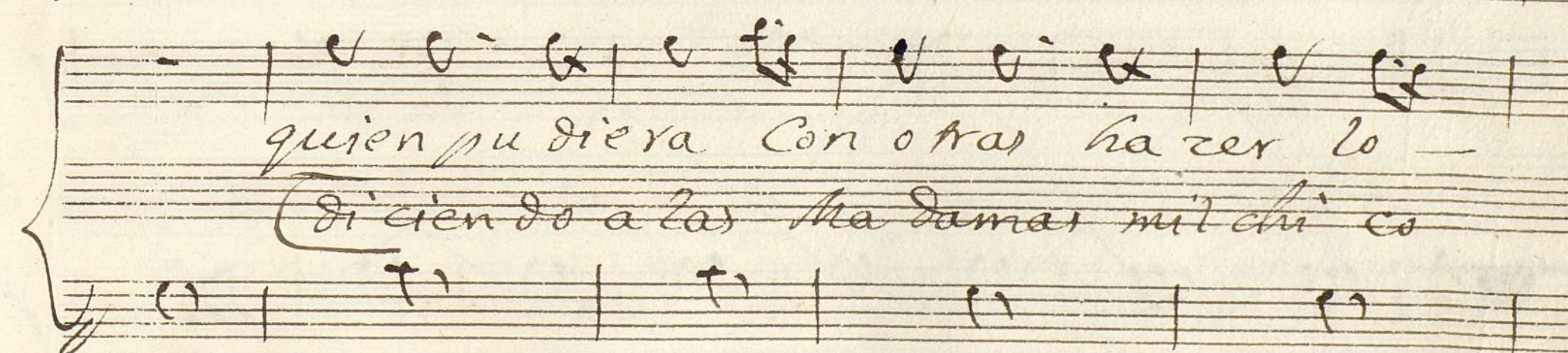

 sue - - - lo que abunda de o
 ta - - - vro yan dan Ca ra



 rugas mucho este terreno mucho este te
 melor dos me res chupando dos me res du
 rreno de varios Co lo res yen
 pando porque son mas tiernas q. a
 todos los tiempos
 Zucar Volado


 Voi sa cu dien do ~~do~~ para que las mal
 en el templo ga no cin co re


 ditas vayan ca ien do
 a les y me di viér to


 quien pu di era Con o tras ha zer lo
 di cien do a las Ma damas mil chi co

Handwritten musical score on aged paper, featuring three systems of staves with lyrics in Spanish. The notation includes notes, rests, and dynamic markings.

System 1:

- Staff 1: *mesmo* *ha zer ha zer lo*
- Staff 2: *le os si si mitchi co*

System 2:

- Staff 1: *mes - mo ha zer ha zer lo mes - - mo*
- Staff 2: *le - os si si mitchi co le - os*

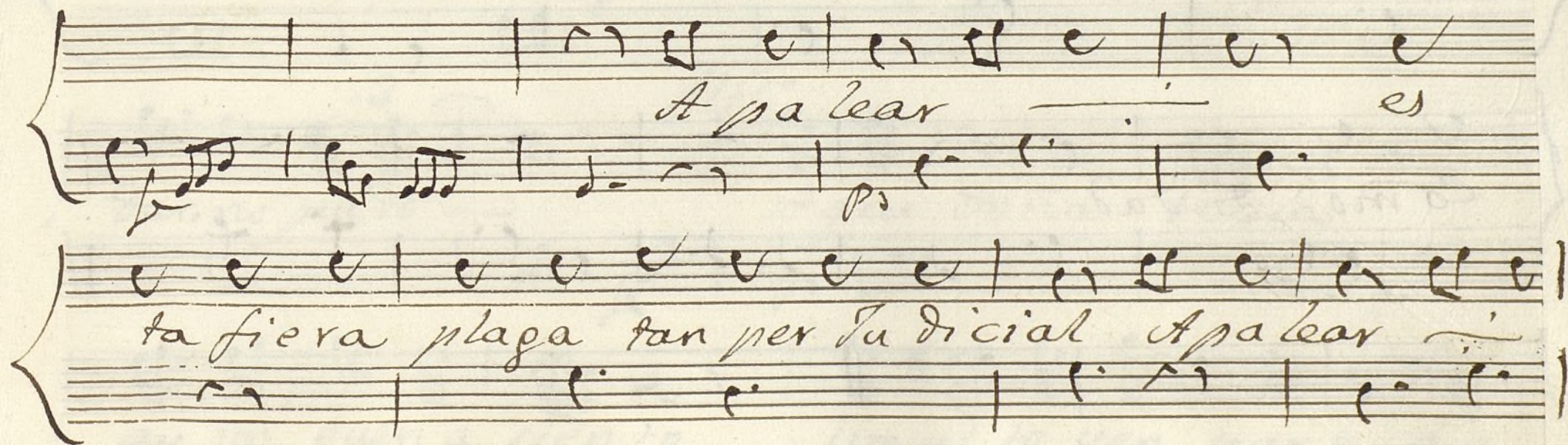
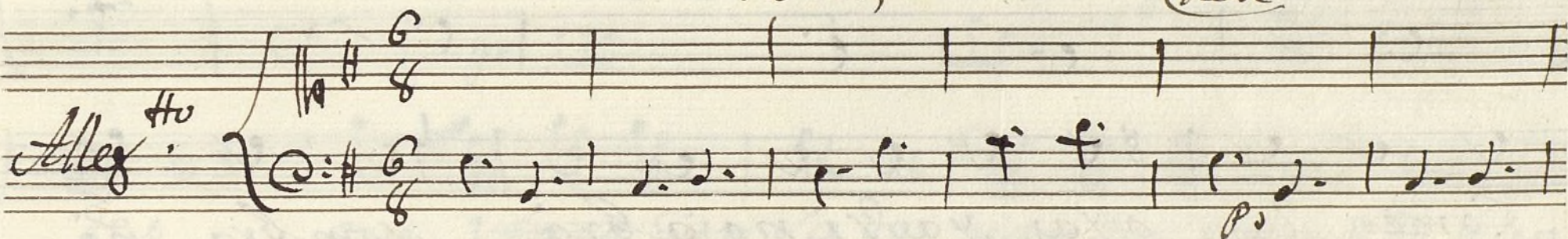
System 3:

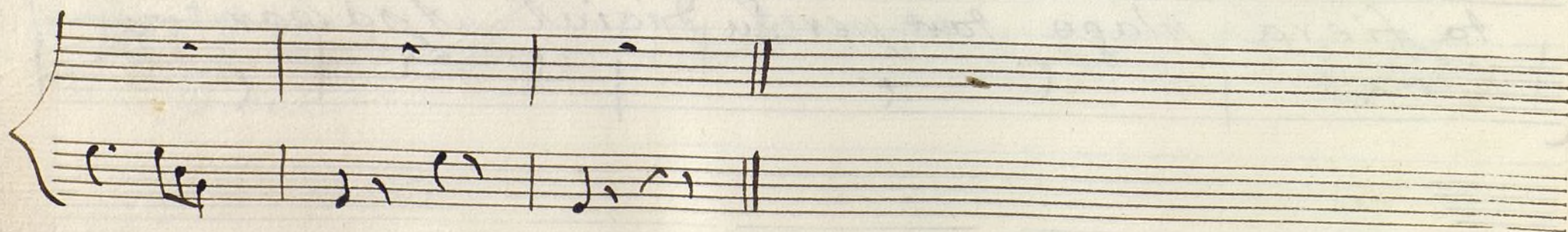
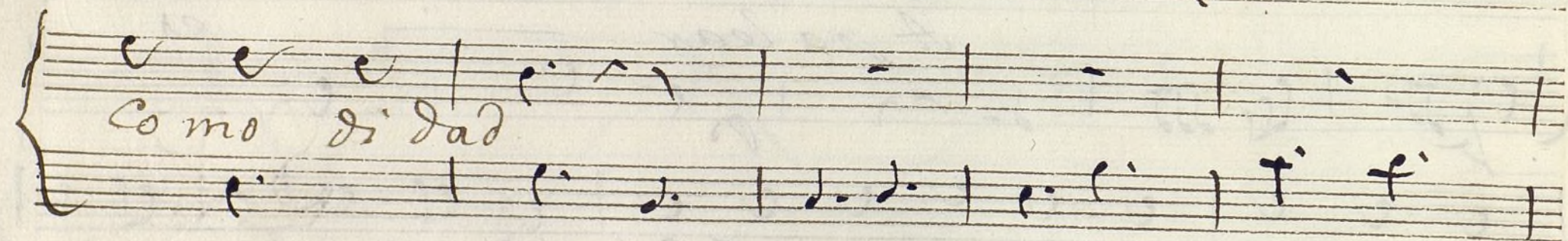
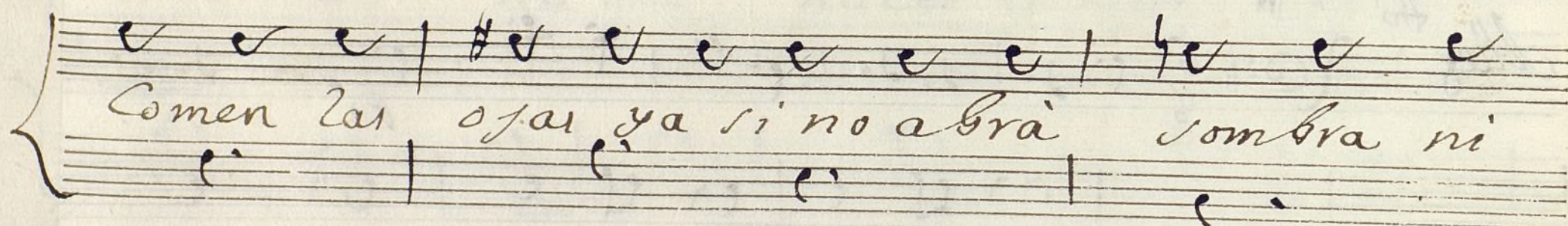
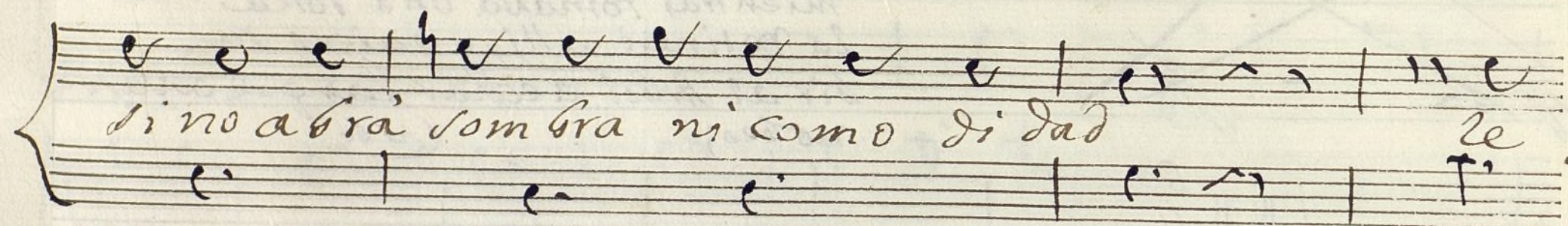
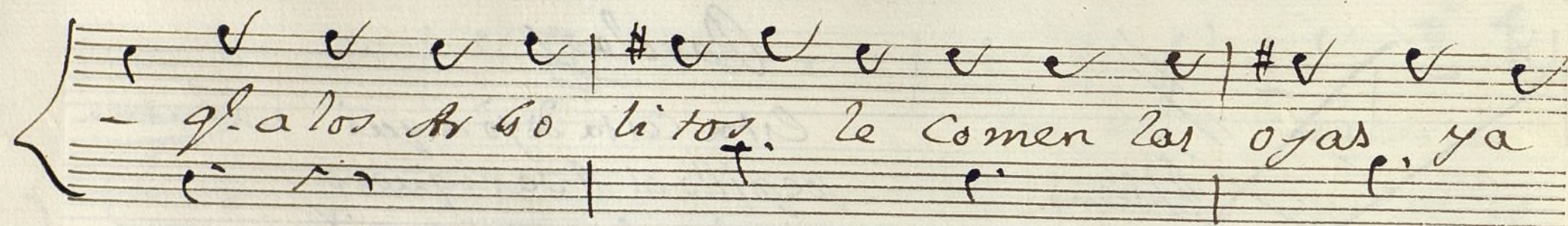
- Staff 1: *Perola*

The score includes dynamic markings such as *Cre^{do}* and *Je*. The bottom system of staves is crossed out with large diagonal lines.

Parola

Esta Cesta de jó a qui (Látoma)
pepillo el Avaniquero
mientras tomava una Torca
la retirare allí, y quiero su
bir al Arbol a echar las que avayo
no beo; (cabe)





Nico^{ra}
 to do lo vemos que todo lo vemos — que dura
 rilla

para lo de li

Cado de mi Basquiña de mi Basquiña
 gar do

La se arà al moa dillar la de pluma ~~finia~~ de pluma ~~finia~~
Biva

Parola *Alf^o* que Bello era el Prado
Nico^{ra} hermo so gar do yome e
 de estar aqui quieto oyendo estar
 do oruga y leanguetto en esta
 sienta;

Alleg^{ro}

Nico^{ra}

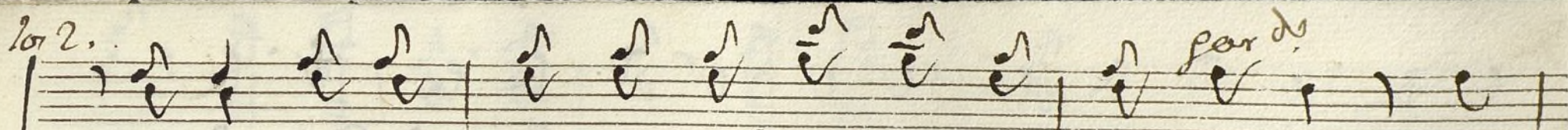
en aquel Arbol cantan mil Pajarillos — en aquel

arbol cantan mil Pajarillos — mil Paja ri

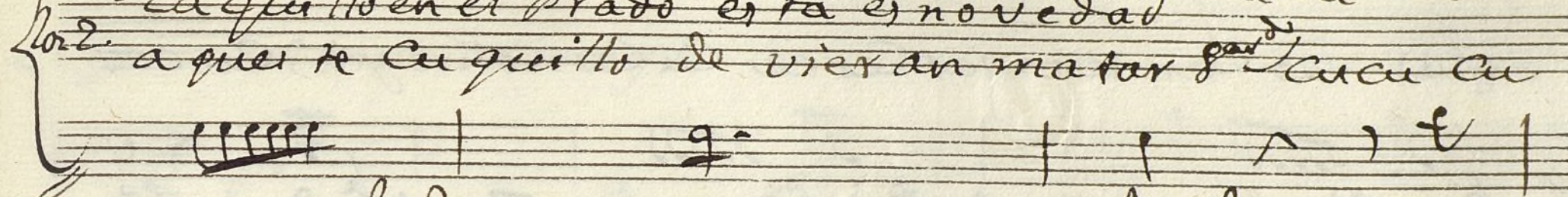
Nos mil Pajarillos — que Conden tos q! a
 los Pajarillos — Cantan aqui es te

legres — q! pu li di tos — q! Con den tos q! alegres
 tiempo — q! es un echizo — Cantan aqui es te tiempo

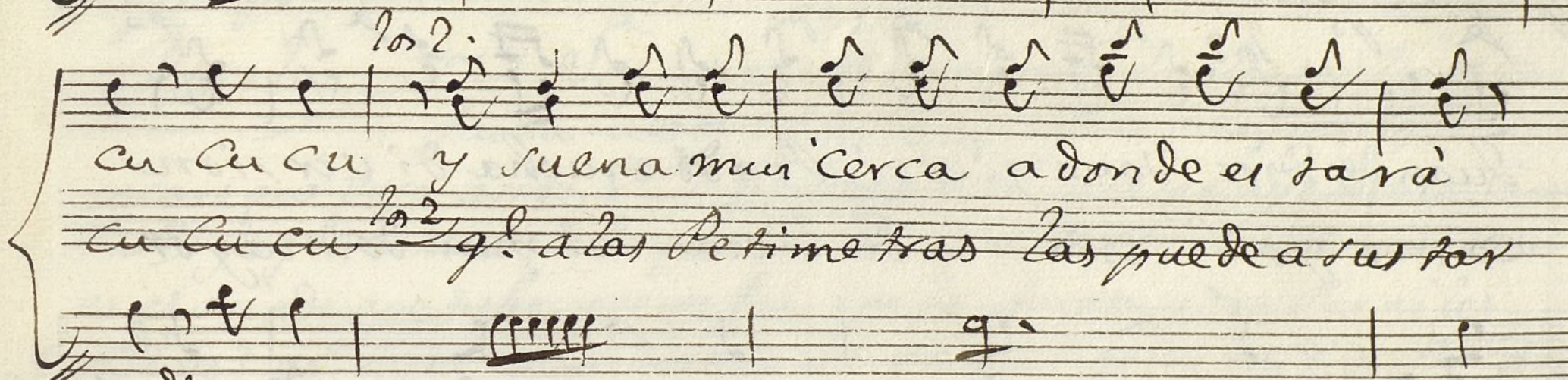
que pu li di tos — Cucu Cucu Cucu
 que es un echizo Cucu Cucu Cucu



~~y me voy a casa a descansar a donde estare~~
Cu Cu Cu
Cu Cuillo en el Prado esta en novedad

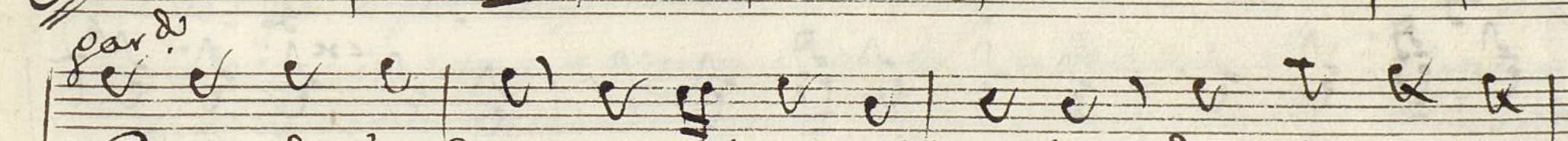
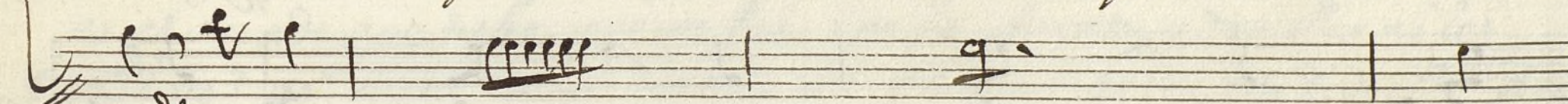


a que te Cu quillo de vieran matar ^{par d.} Cucu Cu

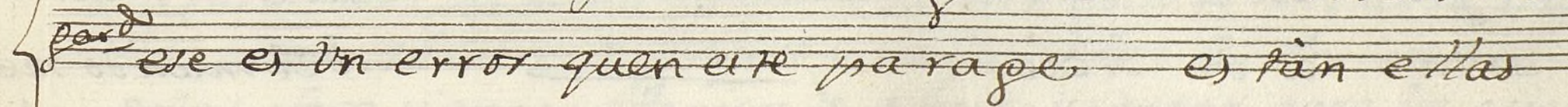


Cu Cu Cu y suena muy Cerca a donde el tará

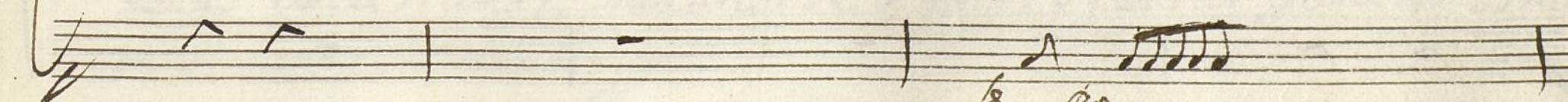
Cu Cu Cu ^{1o 2.} g! alas Petimetas las puede a su tar



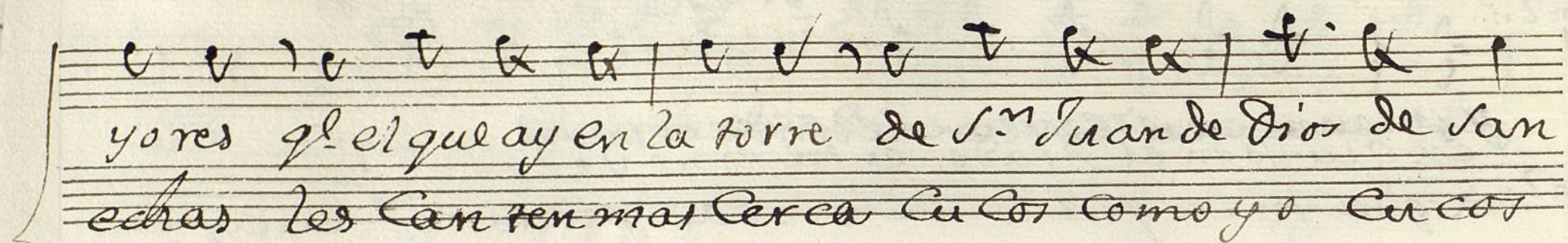
Cerca de los dos y soi un Ciguëño de Zancas ma



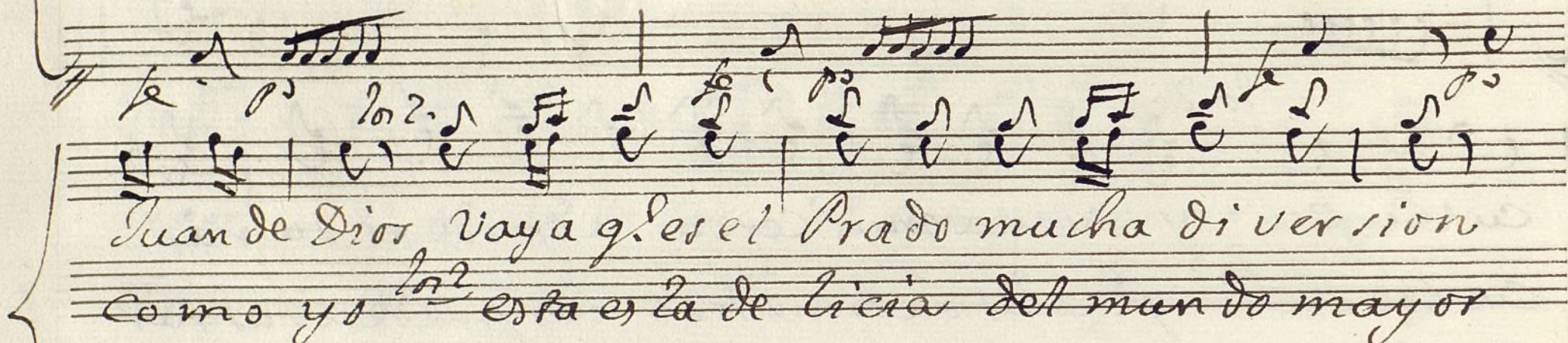
^{par d.} ere es un error quenere parage estan ellas



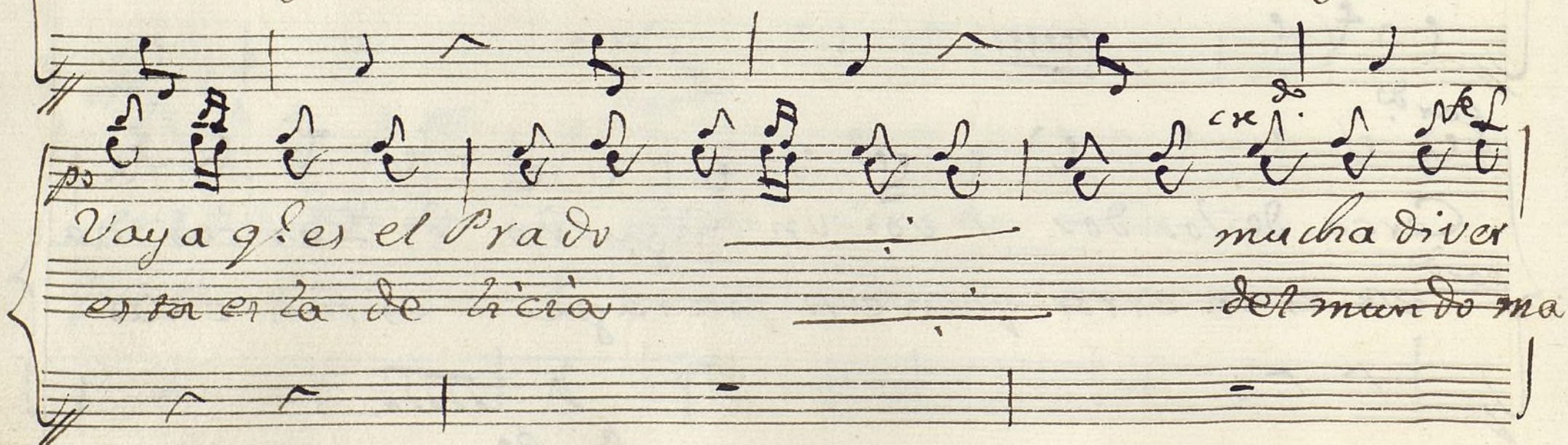
le po




yores q^l el que ay en la torre de S.^m Juan de Dios de San
edras les canten mas Cerca Cu Cos como yo Cu Cos



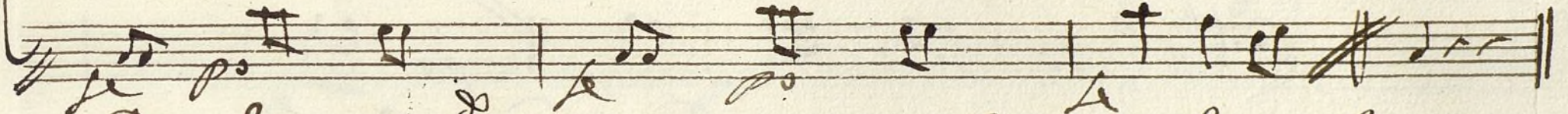
Juan de Dios vaya q^l es el Prado mucha diversion
como yo ^{lo 2.} esta es la de licia del mundo mayor



Vaya q^l es el Prado mucha diver
esta es la de licia del mundo ma



 sion mucha diversion
 yor del mundo mayor *Allegro*



Parola *scand* Voy a tirar el sombrero, ya a tirar la esco-
 faina a esta vida *Nico* ay mi escofeta, *Allegro* que
 picaro que vaya arido, *scand* perdone virei que se cayó de una rama;
Nico yoy la ekené, mas que bes *D.* Armado de mi alma, esse
 es el criado que tube, y me fue con la Manta, y dos Perniles
scand yo? yo? aqui la yndustria me valga; esto perdido; *Allegro* Bribon
 se he de seguir aunque vayas cien leguas de aqui *Nico* alcanzar
 de q. al biber de aquellas tarras se ha occultado *Allegro* Voy Corrien-
 do a obedezeros Madama; *scand* *care* Abanico grande a Cuarto, vayan
 Abanicos Abanicos de papel y Caña para las Petimetras
 de las Secarrianas, Abanicos de abrir, y Cerrar para los osias
 de el Santo Espital;

Coplas

Allegro

Nico^{1a}

Fin gido A

~~Nico^{1a}~~

Aunque de A

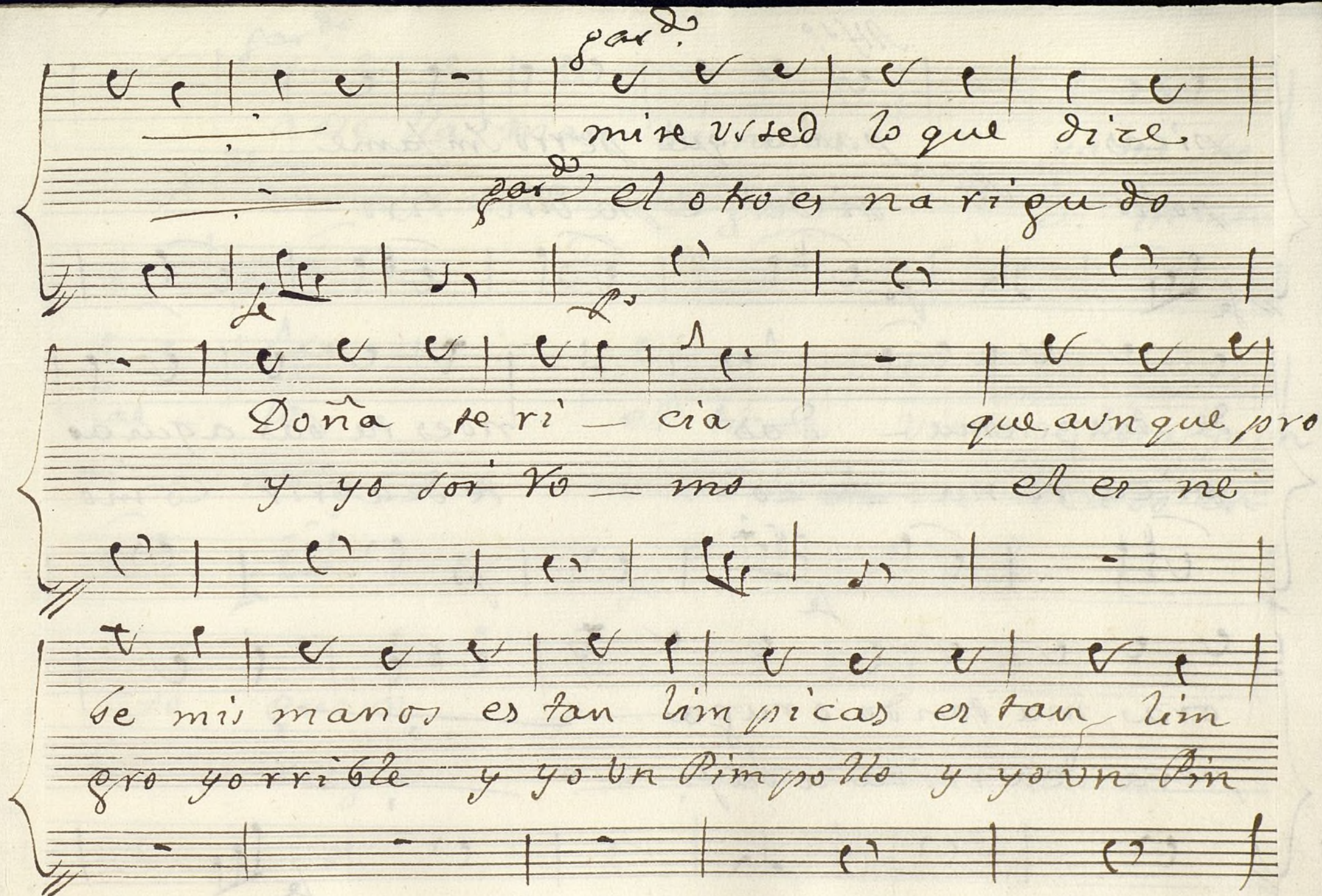
Ba ni quero

Ya se he pillado

ba ni quero

bas en Ca me - sa

he de echar a Pre rido pues meas ro bado pues
no me queda ya duda que eres la ni lla q^d e



mire vsted lo que dice
 el otro es narigudo
 Doña Pericia que aunque pro
 y yo soy tomo el er ne
 be mi manos es tan limpias es tan lin
 gro yorrible y yo un Pimpollo y yo un Pin

Alf.^o

picas para que perro Infame
 pollo *Alf.^o* si del espaldín tiro

de trage mu - das no es ta bas aqui a
 pica ro na - zo se de a brir Co mo

ora ma tando oruga
 pera de a rriba a ba jo

for^{do}
 a e e lla man Va nilla ya mi Mo
for^{do} Como go au rre la ga rre J. n. re men
 chue - lo el tiene vis ta clara y un
 ti - na me le è cho de un boca do en
 oyo quero
 la va rriga

y no es tan chiquito ni cachigor
 que puesto en Tarritas Con esta plan
 dido ni sabe decir Con
 tita y profanidad aus
 gracia y da le ro ya que se pa ro por
 ted ya qualquiera Con esta lan-zeta lea

Prego do

to do Madrid; -

Grité un ojal; -

Abanico de Caña y charol. para
los ojos del grande Erizon; el Abanico
quero de Camisola, a Cuartos y a charol
han Vela la do tal;

Y que aparada mame el chiquillo a el tado ya
Rei dore en Pretillo, y para volver o tra
tempo el voto de echo a unoria todo el mon
fuera dongo;

tu me ha ze du dar

Alf. no ha ze temblar

2. no

me ha ze du dar

ha ze temblar

si vieran vres e
esto acavese que o

se tal Va nilla que mal Cave cilla y
 hez co pa garos lo que me he lle vado Co
 que gato es
 mo ombre de bien
 qui ta se esse par
 ja nos con for ma
 rir

gato
 che aora ei la fun cion ya ei
gato
 mos no hera li do mal lora ya
 rai des cu *f* bier to *p* pi ca ro bri von - ya es
 le que el chiste se Vema ta ra - ya
 rai des cu *f* bier to pi ca ro bri von *gato* ne
 le que el chiste se Vema ta ra *gato* con

guilla que vale mucho en la ocasion ^{2^{da}} _{gae ne}
 seguí di'ltas de gran novedad ^{2^{da}} Con
 tai de cu bier to pi' caro bri von _{gae ne}
 guilla que vale mucho en la ocasion
 seguí di'ltas de gran novedad con
 tai de cu bier to pi' caro bri von
 guilla que vale mucho en la ocasion
 seguí di'ltas de gran novedad

Nico y Alf. 10

las de li cías —
 var como er tas —

seben en las de li cías —
 de fi gu ras Co mo er tas —

figuras Varas figuras Va ras —
 ay co re cha a qui — ay Co — re cha a qui — y pro si ga el Ca

licias figuras raras que por diversion vamos a
 pricho que e para veir y prosiga el capricho que

re me dar las se ven en las de licias figuras
 para veir y prosiga el capricho que para

Va ras
 re ir

Va ras
 re ir

Va ras
 re ir

figu ras Va ras — que por di ver sion Va mos —
 to das las tardes — fe quen tan gen tes Va ras —
 a vre me dar las — que por di ver sion va mos a vre me
 en to pa ra ges — fe quen tan gen tes Va ras en to pa
 dar las — ~~chi ti to que di to~~ si len cio a sen cion ^{que llega}
 rages — ~~que se quae en un~~ ~~chi ti to que di to~~ si len cio es cu da ^{que sale}
~~que se quae en un~~ ~~chi ti to que di to~~ si len cio es cu da ^{que sale}

ria Con su qui ta sol - que llega una usi'a -
 niña mui parti' cu lar - que sale otra niña -
 Con su qui ta sol - Como
 mui par ti' cu lar pa'de Yo es tar
 soi tanta mi ta - tan miña tura -
 Con mi gran cofia - mucho madama -

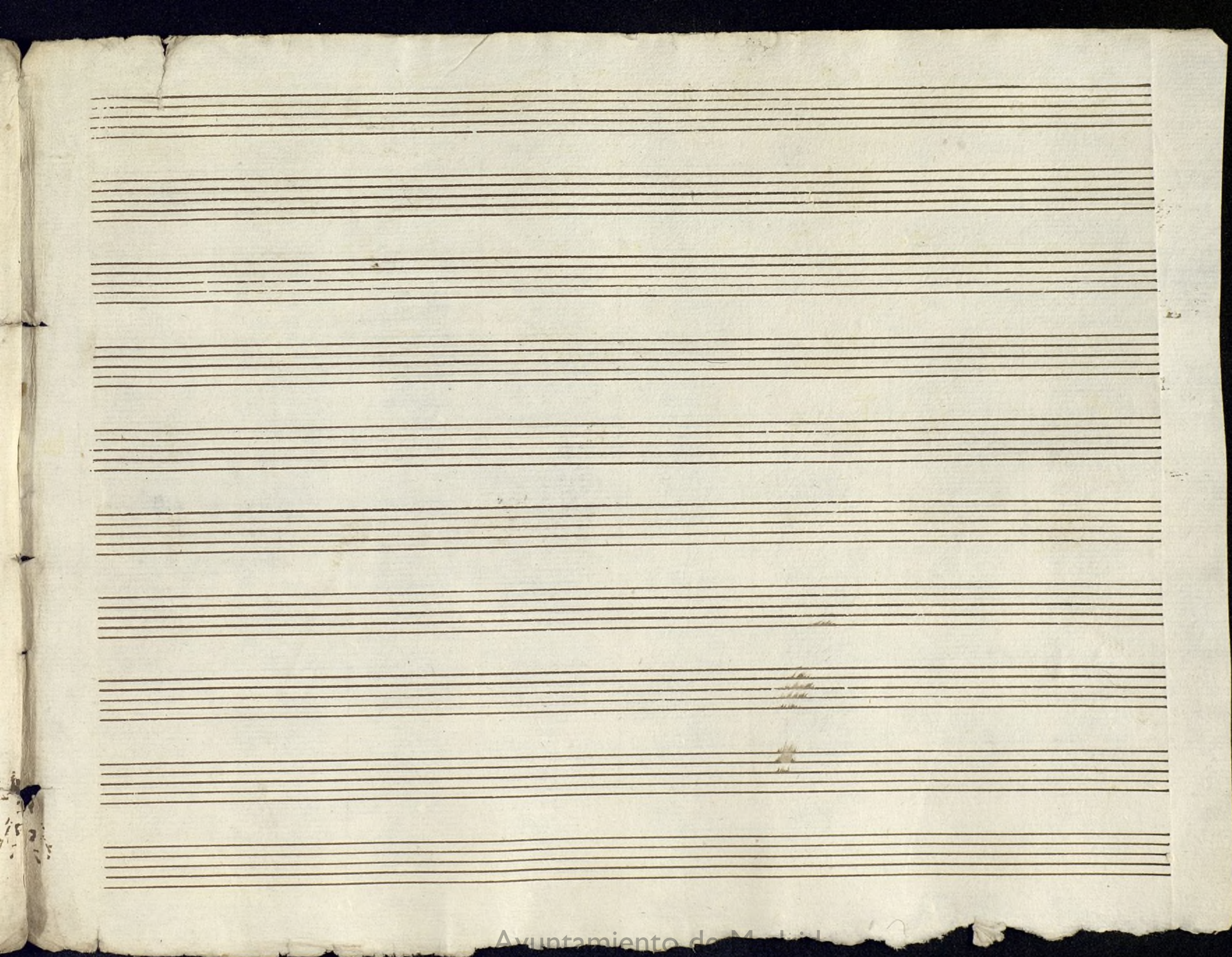
*sale Ferrido de Bata, excosista. o sombreroillo
 lunares, quita sol y Abanico. gardo*

asta las morcas pican de mi hermosura
y traen tringuis fortis en Calabaza

la tal Pe ti me tra es
Madama excusate lo

un Bo ri ton; Agur Doña Ylaria D.ª Leme a
cho ya mei bien; A Dios mia si norra Moniu a vote

madas y me rez ca de gracia quatro palmas das
 y me rez ca de gracia quatro palmas das
 fe mo das
 das das



Violin Primero

Mus 139-4

Conadilla. à 3. La oruga En el Prado;

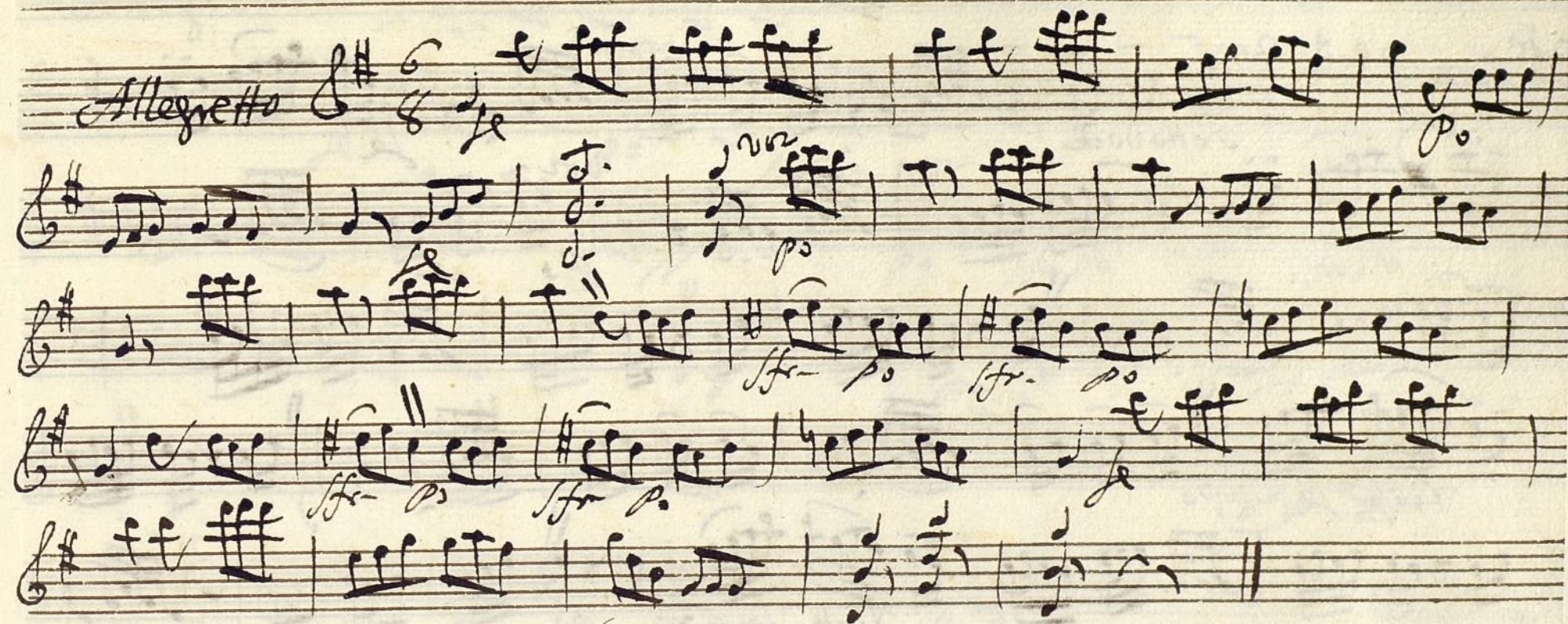
Allegretto ♨ 3/8

Handwritten musical score for Violin I, titled "Conadilla. à 3. La oruga En el Prado;". The score is in G major (one sharp) and 3/8 time. It consists of 18 measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "f" (forte) and "p" (piano). The piece concludes with a double bar line. Below the main score, there are three empty staves and the handwritten text "Volte pmo".

Volte pmo

Allegretto Moderato $\text{G}\sharp$ $\frac{3}{8}$

Handwritten musical score for a piece titled "Allegretto Moderato" in G major and 3/8 time. The score consists of ten staves. The first staff has a title and tempo marking. The subsequent staves contain musical notation with various notes, rests, and dynamic markings like "p" and "f". The final staff is heavily crossed out with diagonal lines and contains the word "Parola" written multiple times. The paper is aged and shows some staining.



~~Adagio~~

Adagio

And. poco 3/4 F\# G\# A

otto voce

rinke le

Parola

A handwritten musical score on aged paper, titled 'Allegretto' in 3/4 time. The score consists of nine staves of music. The notation is dense, featuring many beamed sixteenth and thirty-second notes, creating a rapid, intricate texture. Dynamic markings such as 'p' (piano), 'f' (forte), and 'sfz' (sforzando) are interspersed throughout. There are also markings for 'vo' (voice) and 'le' (likely 'le' for 'le' or 'le'). The piece concludes with a double bar line and the word 'Adagio' written below the final staff. The handwriting is in dark ink, and the paper shows signs of age and wear.

Parola

Уотки

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

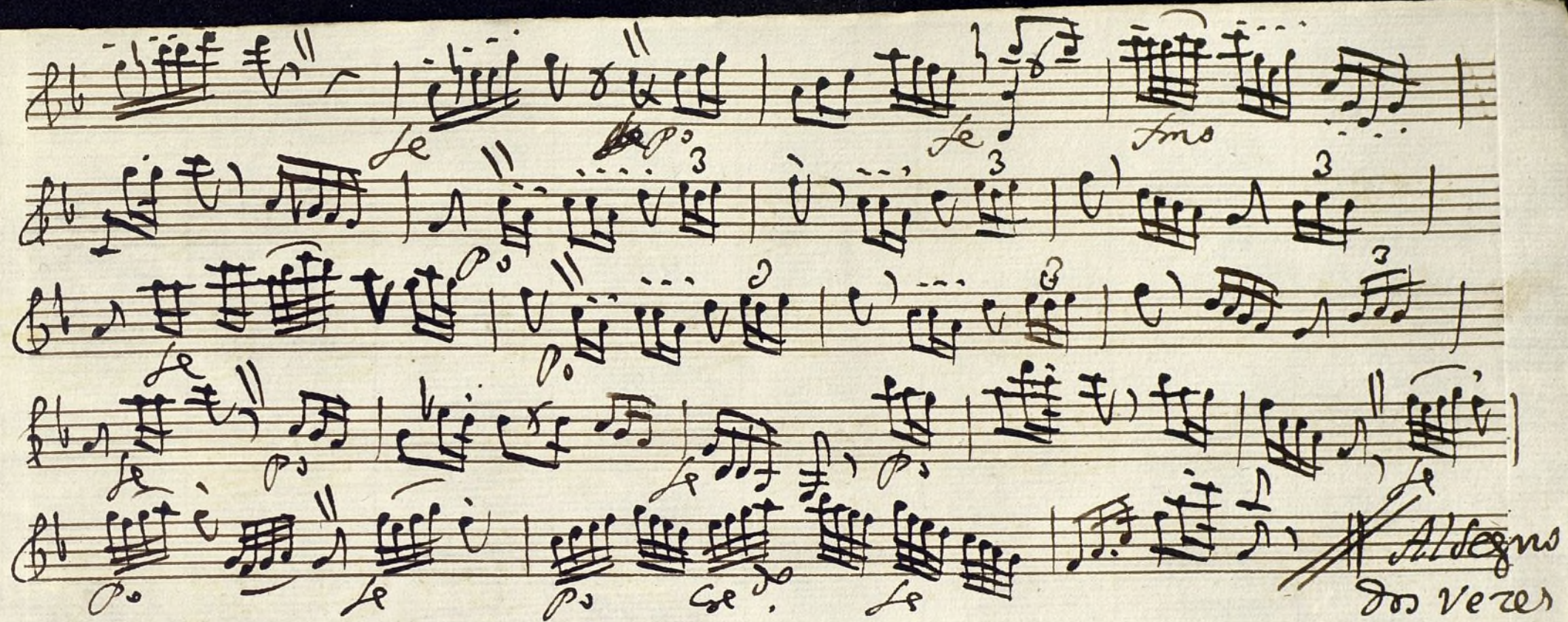
The musical score is written on ten staves. It begins with the title 'Coplas' in a large, cursive hand, followed by 'Allegro' and the key signature of G major (one sharp) and the time signature of 3/4. The notation is dense, featuring many beamed sixteenth and thirty-second notes, as well as rests and accidentals. Dynamic markings like 'p' and 'f' are used throughout. There are also some markings that look like 'fr.' and 'voz'. The paper is aged and shows some staining, particularly on the right side.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written above the second staff. The word "Vive le" appears twice, once on the fourth staff and once on the fifth staff. The word "Allegro" is written at the end of the seventh staff, crossed out with a large X. The score is written in a cursive, handwritten style.

Vol. 1

Segui. And.^{no} 3/4

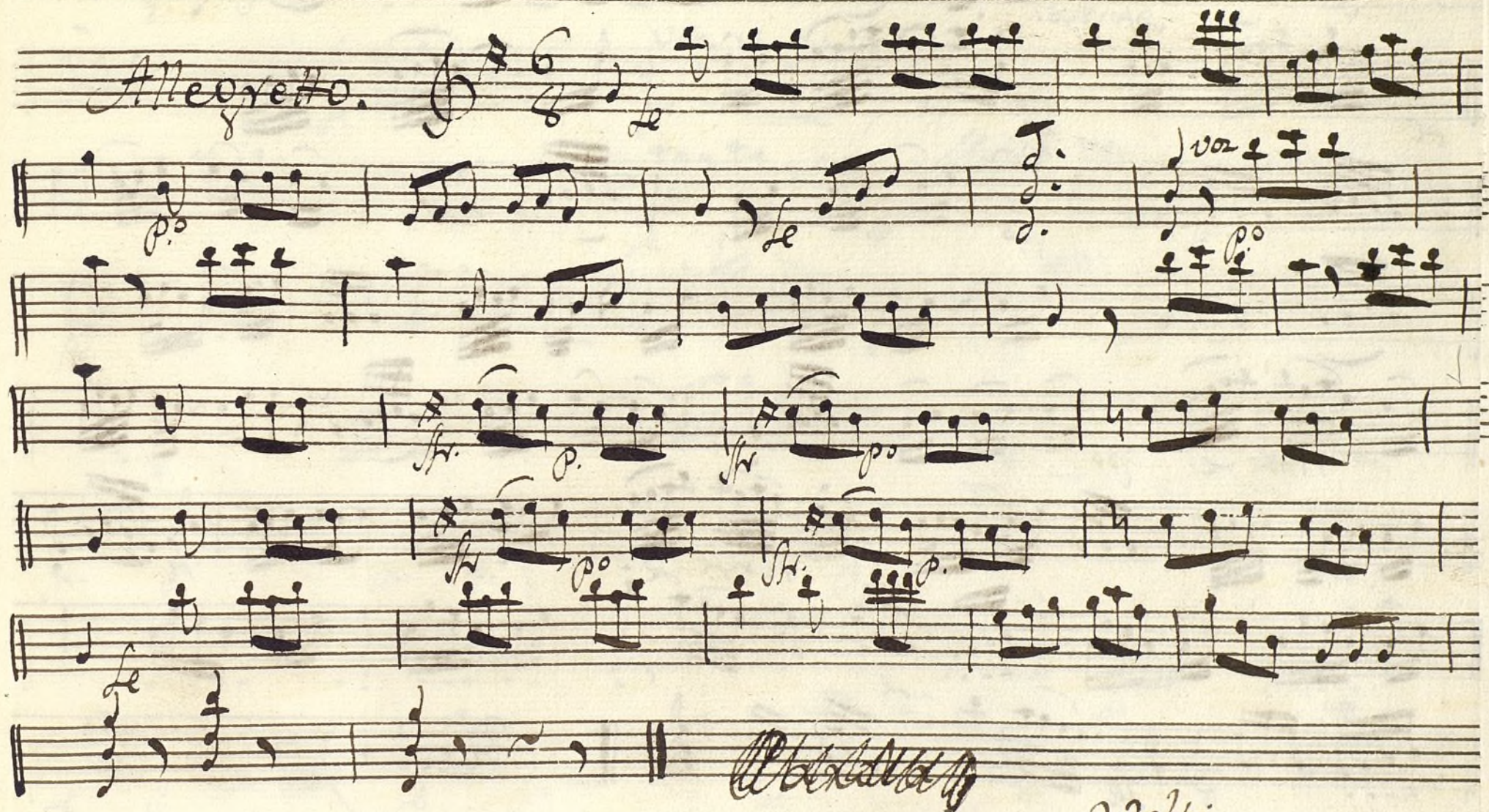
fmo *p* *cresc.* *tenu* *fmo* *p* *cresc.* *dim.* *fmo* *p* *le* *fmo*



Allegro
dos veces
la 3.ª. All.
hasta el fin

A handwritten musical score on aged paper, titled "Alleg. Moderado" in the top left corner. The time signature is 3/8. The score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p.o." (piano) and "Le" (forte). A section of the score is marked "Parola" in a larger, bolder script. The final staff shows a double bar line and the word "Allegro" written in a cursive script, suggesting a change in tempo. The handwriting is elegant and characteristic of 19th-century musical notation.

Allegretto.



Volti

Andte
poco

totovoce:

vor

p.o

rinfe le

p.o

rinfe le

p.o

le

Parola)

Alleg.^{ro} 3/4 *p.^o*

va *p.^o* *f.^o* *cres.^o* *Allegro*

Parola

Coplas Allegro. $\text{G}^{\sharp} \text{A}^{\sharp} \text{B}^{\flat} \text{C}$ $\frac{3}{4}$

The musical score is written on eight staves. The first staff begins with the title 'Coplas' and the tempo 'Allegro.' followed by the key signature 'G major' (indicated by two sharps) and the time signature '3/4'. The notation includes various note values, rests, and dynamic markings such as 'p.' (piano), 'sf.' (sforzando), and 'le' (leggero). There are also some slurs and a 'vo' marking at the end of the first staff. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *Panola* is written across the second staff. The piece concludes with a double bar line and the instruction *Allegro volti*.

Dynamic markings and other annotations include:

- Le* (first staff, first measure)
- P.^o* (first staff, fourth measure)
- Panola* (second staff, first measure)
- Le* (second staff, fourth measure)
- P.^o* (second staff, sixth measure)
- fr.* (third staff, fifth measure)
- P.* (third staff, sixth measure)
- fr.* (third staff, eighth measure)
- P.* (third staff, ninth measure)
- fr.* (fourth staff, first measure)
- P.* (fourth staff, second measure)
- fr.* (fourth staff, fourth measure)
- P.* (fourth staff, fifth measure)
- fr.* (fourth staff, seventh measure)
- Le* (fourth staff, eighth measure)
- 1 P.^o rinf.* (fifth staff, second measure)
- Le* (fifth staff, third measure)
- 1 P.^o rinf.* (fifth staff, fifth measure)
- P.^o* (fifth staff, sixth measure)
- fr.* (fifth staff, seventh measure)
- P.^o* (fifth staff, eighth measure)
- fr.* (sixth staff, first measure)
- P.* (sixth staff, second measure)
- Le* (sixth staff, third measure)
- fr.* (sixth staff, fifth measure)
- P.^o* (sixth staff, sixth measure)
- fr.* (sixth staff, seventh measure)
- P.* (sixth staff, eighth measure)

Segui. And. no $\text{G}\flat 3/4$

tenu
fmo p.o.
cres.
fmo
vo Le
tenu
Le p.o.
cres. Le fmo
p.o. Le p.o.
Le p.o.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. Dynamic markings include "p.o." (piano) and "f" (forte). There are also markings for "Le" and "fmo". The piece concludes with a double bar line and a repeat sign. Below the staves, there is a handwritten instruction in Spanish.

Al segno dos veze,
La 2.^a All.^o hasta el (:))

Violin Secondo
Ton.^a à B.

Mus. 139-4

La Oruga en el Prado.

Allegro 6/8

The musical score is written for Violin Secondo in G major (one sharp) and 6/8 time. It begins with the tempo marking 'Allegro'. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line on the eighth staff.

Volvi P^{to}

All.^{to} Moderato $\text{G} \# \frac{3}{8}$

The musical score is written on ten staves. The first staff begins with the tempo marking *All.^{to} Moderato* and the key signature $\text{G} \# \frac{3}{8}$. The notation includes treble clef, key signature of one sharp (F#), and 3/8 time signature. The music features various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *le* (legato). There are also some handwritten annotations like *voo* and *po*. The paper is aged and slightly discolored.

ore *le* *Parola*

Allegro
Parola

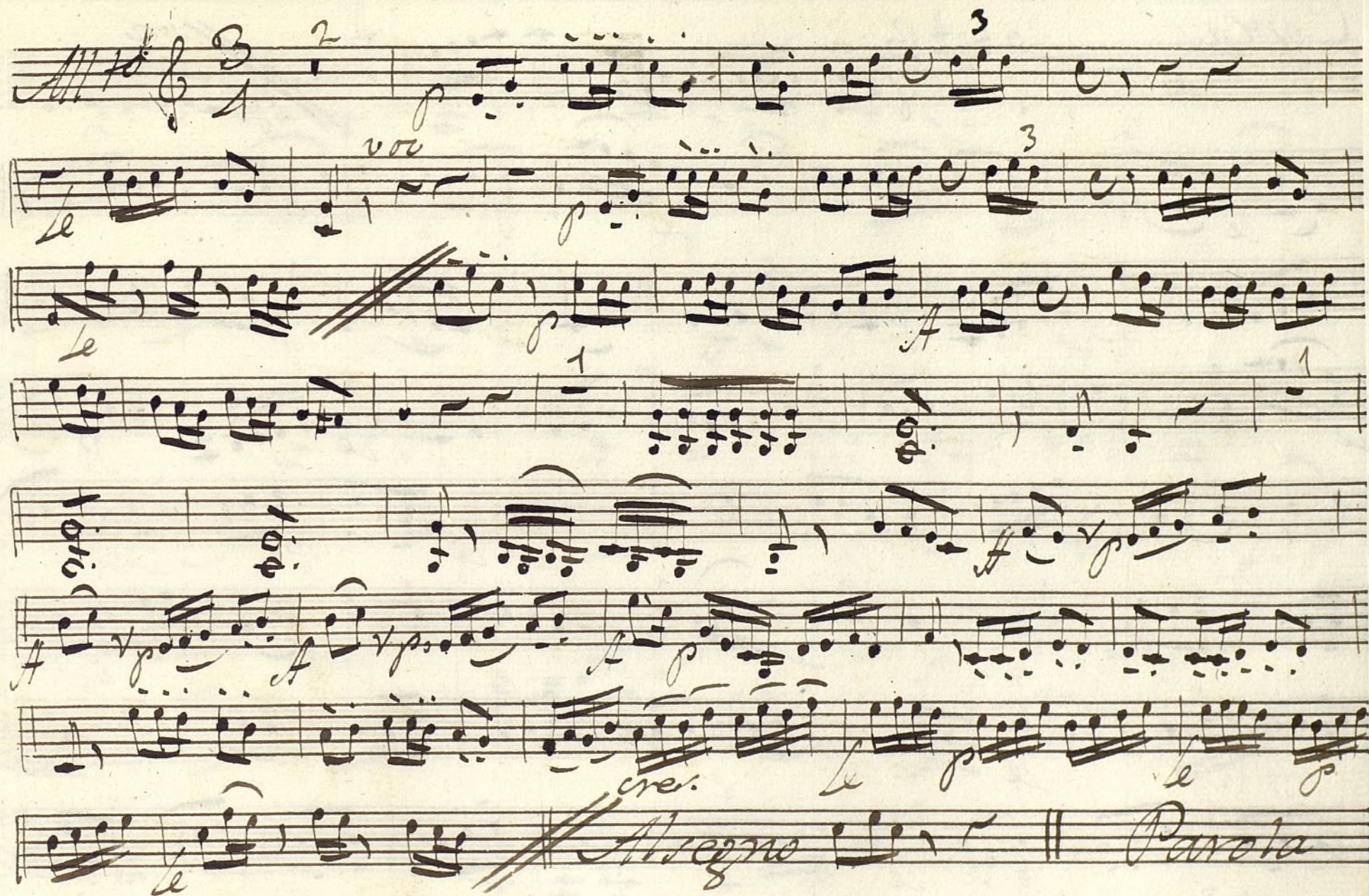
All 10 *6*

le *voz* *so* *le* *Parola*

Andte poco 3/8 *Solo voce*

Parola

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score features various musical notations such as notes, rests, and dynamic markings like *le*, *cre.*, and *for.*. There are also numerical markings (1, 2, 3) above some notes. The piece concludes with the tempo marking *Allegro* and the word *Parola*.



Coplas *Alto* $\text{F}\sharp\text{C}\sharp\text{F}\sharp$ $\frac{3}{8}$

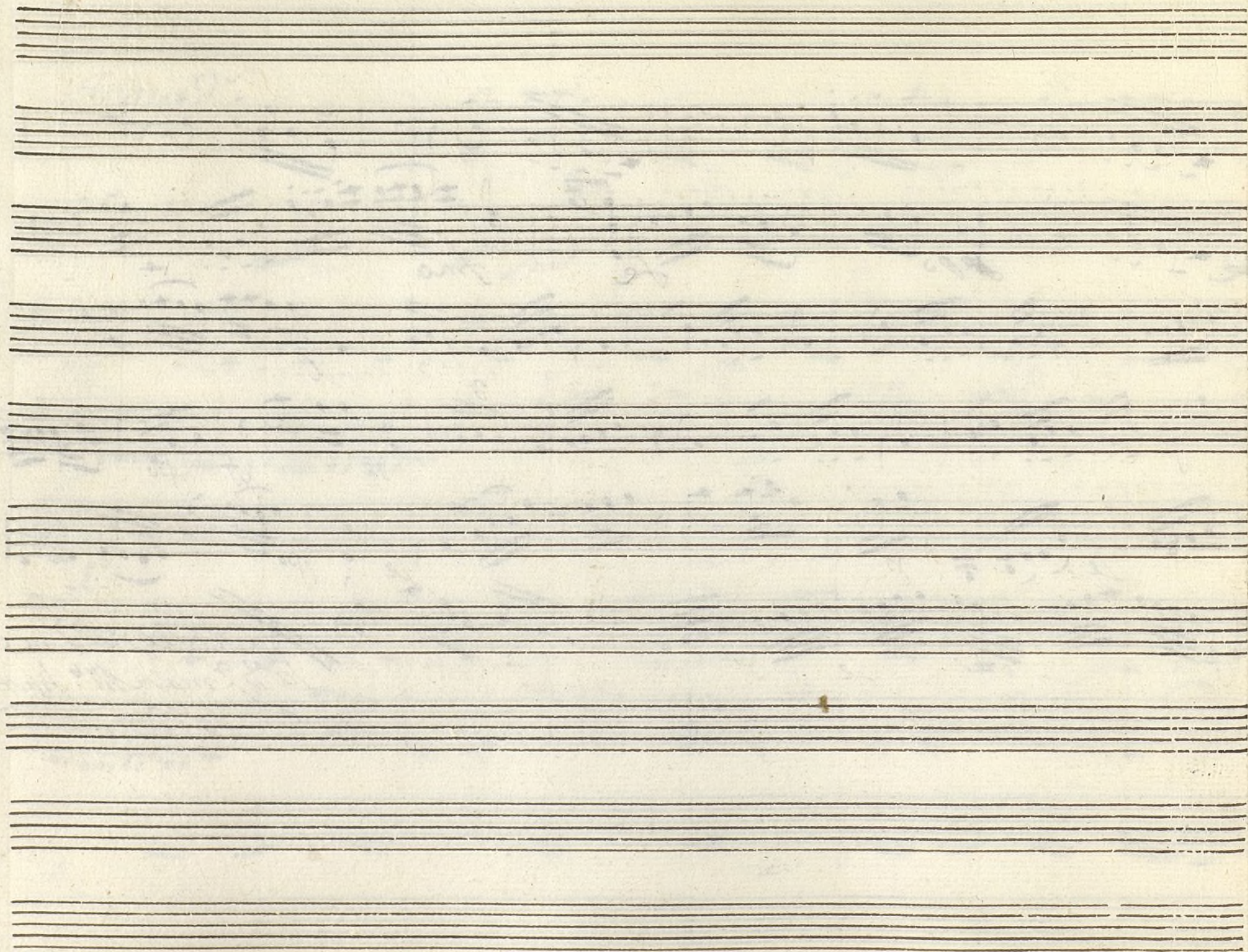
Handwritten musical score for a piece titled "Coplas" in Alto clef, F major, 3/8 time. The score consists of eight staves of music. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "le" (likely "le" for "le" or "le" for "le"). There are also some slurs and a "vor" marking at the end of the first staff. The paper is aged and slightly discolored.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The word "Parola" is written on the second staff, and "Allegro" is written on the eighth staff. The word "voltri" is written below the eighth staff.

Segue
Andro 3/4

f *ten* *f* *ten* *cres.* *f* *le* *f* *ten* *f* *le* *cres.* *f* *le* *f* *le*





Violin Segundo

Mus 139-4

Conadilla à 3. La oruga en el Prado;

Allegretto & # 6/8

fz p *fz p* *Le* *p* *fz p*

fz p *fz p* *Le* *p* *fz p*

fz p *fz p* *Le* *p* *fz p*

fz p *fz p* *Le* *p* *fz p*

fz p *fz p* *Le* *p* *fz p*

fz p *fz p* *Le* *p* *fz p*

fz p *fz p* *Le* *p* *fz p*

fz p *fz p* *Le* *p* *fz p*

Alleg. Moderado $\text{G} \# \frac{3}{4}$

Parola Parola

Allegretto $\text{G}^\# \frac{6}{8}$

Handwritten musical notation on five staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line on the fifth staff.

Roberto

Volvi

And.^{te} poco 3/8 *Sotto voce*

rinke le

le

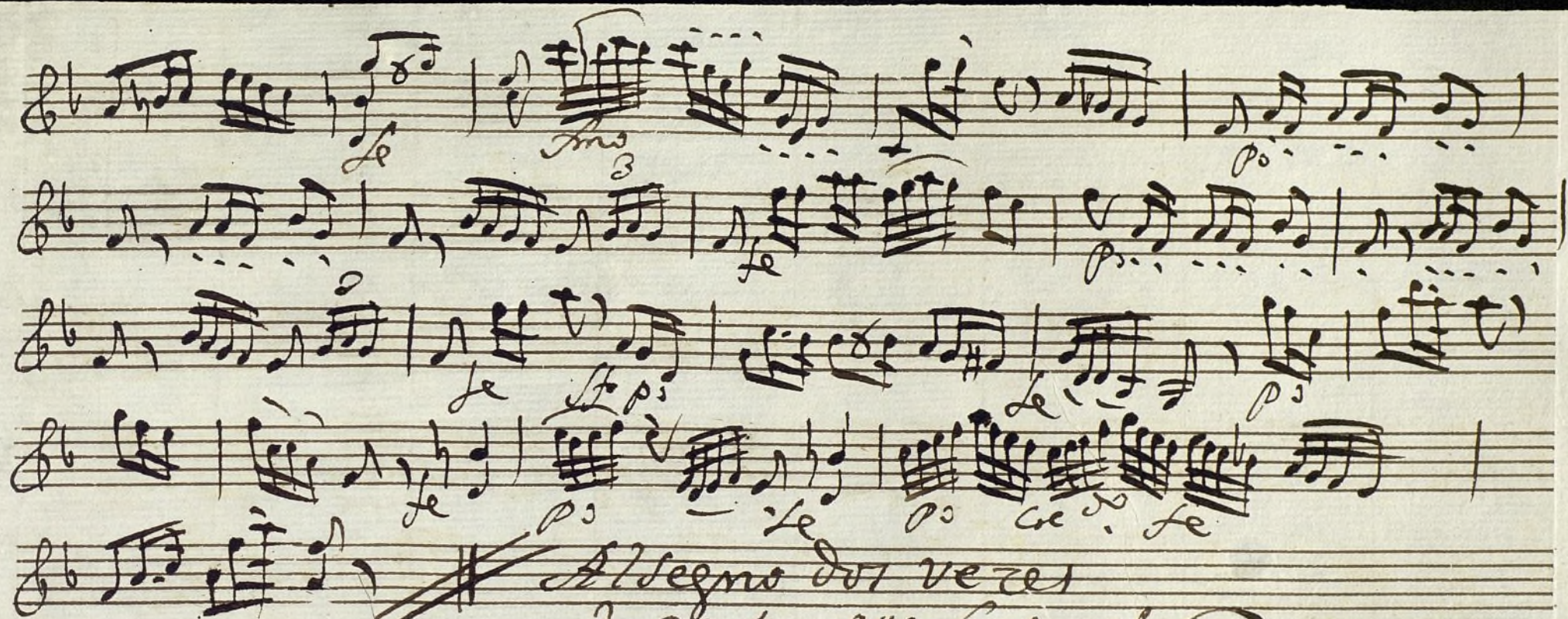
Parola

Coplas *Allegro* & $\sharp\sharp$ $\frac{3}{8}$

Handwritten musical score for "Coplas" in 3/8 time, key of D major. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The first staff has a double bar line followed by a repeat sign. The second staff has a double bar line followed by a repeat sign. The third staff has a double bar line followed by a repeat sign. The fourth staff has a double bar line followed by a repeat sign. The fifth staff has a double bar line followed by a repeat sign. The sixth staff has a double bar line followed by a repeat sign. The seventh staff has a double bar line followed by a repeat sign. The eighth staff has a double bar line followed by a repeat sign. The ninth staff has a double bar line followed by a repeat sign. The tenth staff has a double bar line followed by a repeat sign. The notation includes various note values, rests, and dynamic markings such as "p" and "f". There are also some markings that look like "Le" and "p0". The paper is aged and slightly discolored.

Handwritten musical score on seven staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like *Parola*, *le*, *p*, *sfz*, and *Allegro*. The score concludes with a double bar line and the word *Allegro*.

Volte



Allegro due volte
La 3.ª May All.º hasta el (.)

Ayuntamiento de Madrid

Oboe Primero.

Mus. 139-4

Canadilla à 3. la Oruga en el Prado;

Alleg.^{ro} 6/8

Alleg. ro $\text{Mod. do } \frac{3}{8}$ faze //

V. Pto

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *All. No* 6/8. *le*

Staff 2: *le*

Staff 3: *le*

Staff 4: *le*

Staff 5: *flauta.* *And. poco* 3/8. *p.*

Staff 6: *le*

Staff 7: *p.*

Staff 8: 15. *f.* *Paxola)*

Staff 9: *Paxola)*

Staff 10: *Paxola)*

Sequi. Oboe)
And. no 3/4

6 *p^o cres. fe*

8 *p^o cres. fe*

9 *Le*

13 *p^o cres. fe*

Al Segno dos vezes
2a 3.ª All.º hasta el

The image shows a handwritten musical score for Oboe. It consists of five staves of music. The first staff begins with the instruction 'Sequi. Oboe)' and 'And. no' followed by a 3/4 time signature. The music is written in a single system. The first staff has a measure number '6' and the dynamic 'p^o cres. fe'. The second staff has a measure number '8' and the dynamic 'p^o cres. fe'. The third staff has a measure number '9' and the dynamic 'Le'. The fourth staff has a measure number '13' and the dynamic 'p^o cres. fe'. The fifth staff ends with a double bar line and the instruction 'Al Segno dos vezes' and '2a 3.ª All.º hasta el'. The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

Oboe Segundo

Mus 139-4

tonadilla a 3. la oxuza en el Prado;

Alleg.^{ro} $\frac{6}{8}$

le

le

Alleg.^{ro} $\frac{3}{8}$ faze)

V. P.

Alleg.^{ro} 6/8 *le*

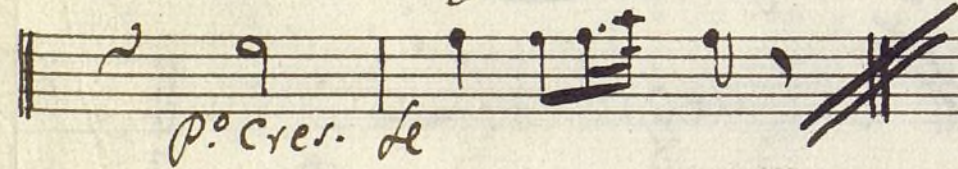
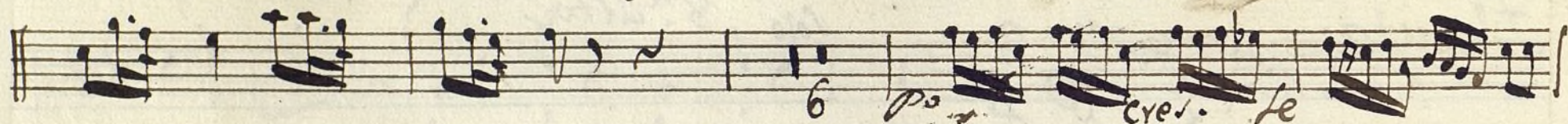
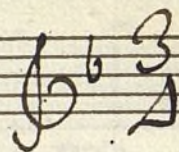
franta.
And^{te} polo 3/8 *p.*

Paxola)

15. *le* *Paxola)*

Oboe: *segu.*

And.^{no}



*Al Segno dos vezes.
La 3^a *And.^{no}* hasta el (.)*

Trompa Primera

Tonadilla à 3. La oruga en el Prado;

Mus 139-4

Allegretto $\text{C}=\sharp \frac{6}{8}$

$\text{C}=\sharp$ $\frac{6}{8}$

$\text{C}=\sharp$ $\frac{6}{8}$

$\text{C}=\sharp$ $\frac{6}{8}$

$\text{C}=\sharp$ $\frac{6}{8}$

Volteado

In Ce
Allegretto 3/4

Solo

no

Allegro

Coplas tarce //

Segno. Inf.

And.^{te}

le

voz

p

le

p

p

27p

p

le

fmo

le

3

le

3

le

3

A Segno doo Veres la B. ma All. hasta el fin.

Ayuntamiento de Madrid

Trompa Segunda

Mus 139-4

Tonadilla a ~~Quinto~~ tres: La oruga en el Prado;

Allegretto $\text{C}:\sharp$ $\frac{6}{8}$

fe *p*

Volti Presto

Allegretto $\text{C}:\sharp \frac{3}{8}$

Parola

Allegretto $\text{C}:\sharp \frac{6}{8}$

And.^{te} fare // Parola

In Ce Solo

Allegretto 3/4

3

2

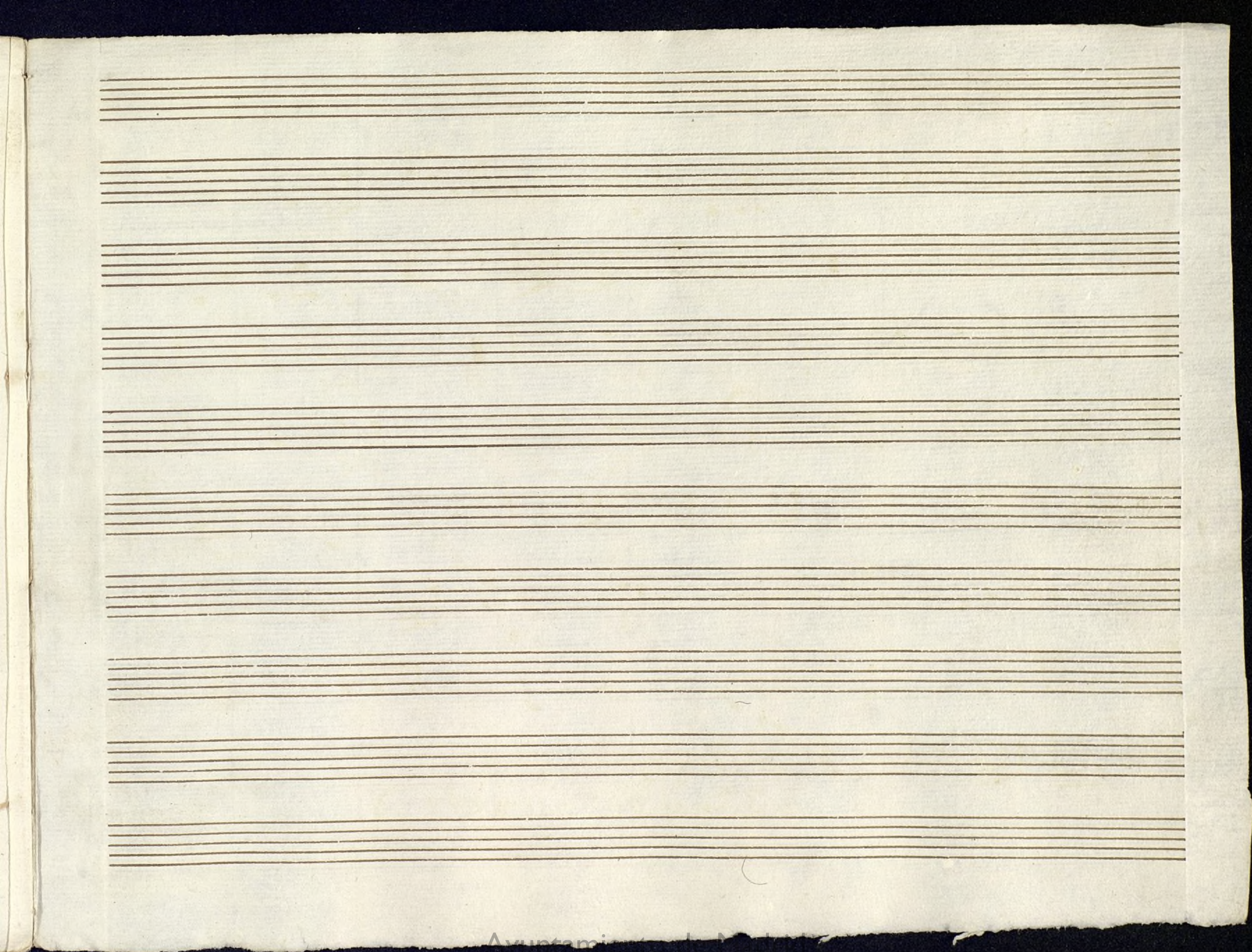
2

2

2

Allegro

Coplas para //



Ayuntamiento de Madrid

Contrabajo:

Mus 139-4

Sonadilla à tres: La oruga en el Prado;

Allegretto

Handwritten musical score for Contrabajo (Double Bass) in G major, 6/8 time. The score consists of six staves. The first staff begins with the tempo marking 'Allegretto'. The music is written in a single system. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line on the sixth staff.

Nolzi

Allegretto Moderato $\text{C}=\sharp$ $\frac{3}{8}$

Parola

Allegretto $\text{C} \sharp \text{F}$ $\frac{6}{8}$

Handwritten musical score for five staves. The first staff begins with the tempo *Allegretto* and key signature $\text{C} \sharp \text{F}$ (F# and C#). The time signature is $\frac{6}{8}$. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The second staff has a *voz* (voice) marking above it. The piece concludes with a double bar line on the fifth staff.

Voz

Andre poco $\text{C} = \text{F}\sharp\text{C}\sharp\text{F}\sharp$ $\frac{3}{8}$ *Sottovoce*

voz

p

p

p

Parola

Allegretto 3/4

vor

p

p

p

p

p

Allegro

Parola

Volta

Coplas *Allegro* $\text{C} = \text{A} \text{A} \text{A} \frac{3}{8}$ *no*

ps *ps* *ps* *ps* *ps* *ps* *ps* *ps* *ps* *Parola*

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction *Allegro* and the tempo marking *Alti*.

Dynamic markings and other annotations include:

- le* (first staff)
- po* (second staff)
- for.* (second staff)
- for.* (third staff)
- le* (third staff)
- po rinf* (third staff)
- po rinf* (fourth staff)
- for.* (fourth staff)
- for.* (fourth staff)
- le* (fourth staff)
- for.* (fifth staff)
- for.* (fifth staff)
- le* (fifth staff)
- Allegro* (seventh staff)
- Alti* (seventh staff)

Sequidillas

An Ins.

[illegible]

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Staff 1: *po* *Le* *po* *Le* *sfr.*

Staff 2: *po* *sfr.* *po* *sfr.* *po* *sfr.*

Staff 3: *po* *credo* *Le* *Allegro* *ha vivo*

Staff 4: *Le* *po* *Le* *po* *Violon*

Staff 5: *cre.* *Le* *tutti* *fmo*

Staff 6: (Empty staff)

Ayuntamiento de Madrid