

Leg. 11. n. 11.

Mus 154-9

Leg. 11 n. 11

t

1783

Con.^a General

Las quejas de los Orteros.

II.

6-451

All.^o

Fadedo

Vengan a esta tienda to-
Aunque soi or terra no



doj a comprar

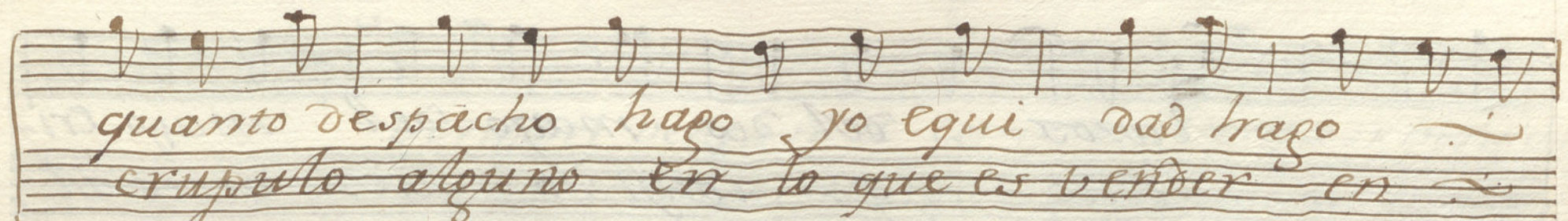
todos a comprar.

quiero tener

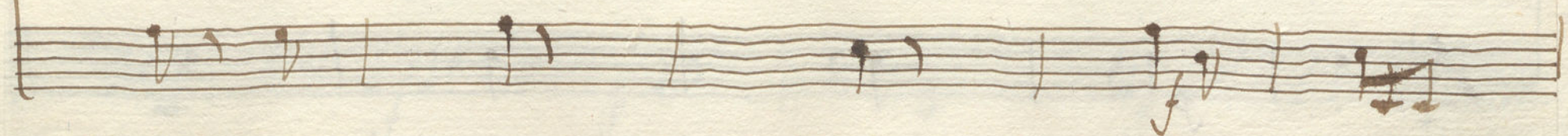
no quiero tener



q.^{ta} en quanto des pacho hago yo equidad que en
sera puto al gyno en lo que es vender es



quanto despacho hago yo equi dad hago
crupulo alguno en lo que es vender en




tenpo — cofias
y así lo que

ricas de color de apraz de
llebo en conciencia es en

lazos del des mago del mago tri-
como que confieso diez veces al

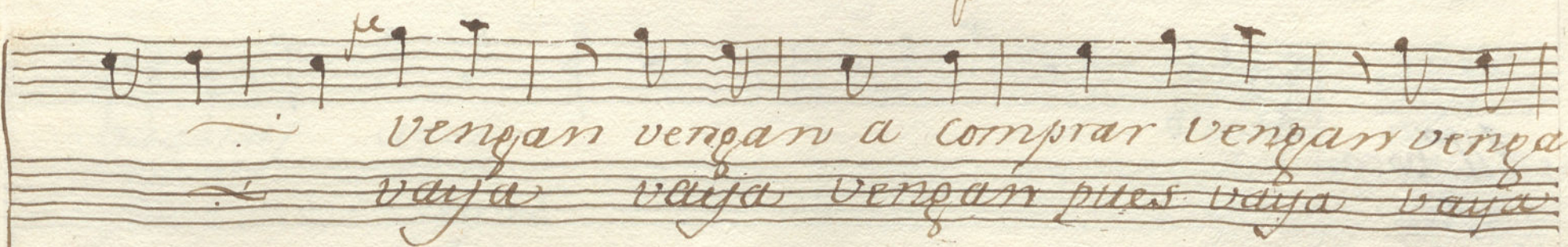
Ayuntamiento de Madrid



ban lazos del Desmayo del mago exhiban del
mes como que confeso diez veces al mes diez



vengan a comprar vengan
vaya vengan pues vaya



Vengan vengan a comprar vengan vengan
vaya vaya vengan pues vaya vaya



d Compara
Verdad pues.

Allegro.

All. poco.

Toro. 5

Saqueme vste esas cofias q. e. aora se es.
 La de panza de sopo que es lo que
 No ve vsta q. es estasa lo que me
 Siendo asi los orteras iran al

Fad.º

ti lan que
 va te que
 lleba lo
 Cielo iran

aqui estan estas
 en concienca se
 aqui nada se
 como q. e. los des.

quantas aqui
 non en
 pide aqui
 precian como

usted eli-
 seisientos sea
 sino en concienca
 en el Infiern-

1^a
les
tia
rio

Al segno.

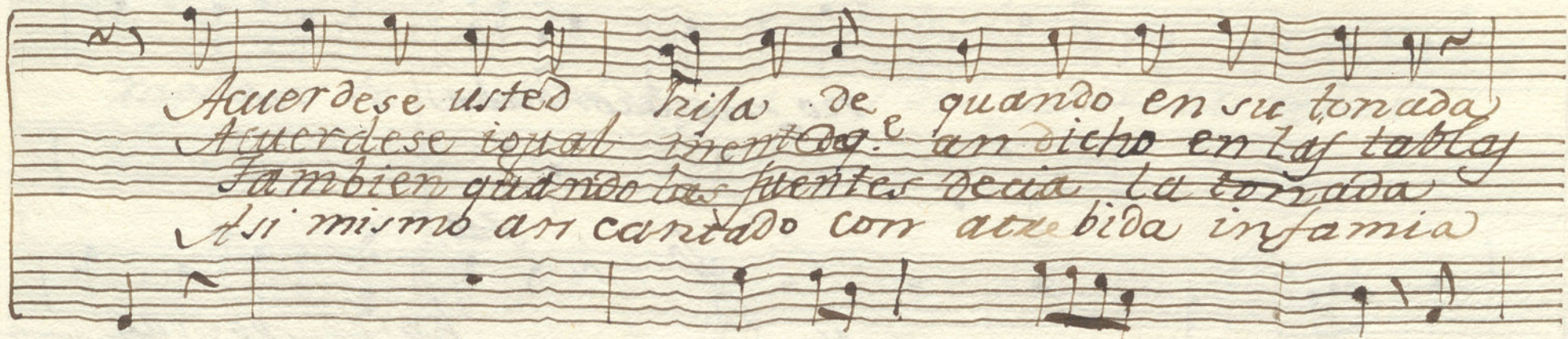
Jord.^s para creerlo a miyo mio antes lo quisiera ver
 Jod.^o como usted es del teatro quiere lo contrario
 defender: los otros son los buenos
 lo digo, y lo mantendré en el juego de pelota
 de San Blas.

ella. está muy bien, y q.^{da} dice lo contrario
 el. muchas del teatro, y usted
 ella. como soy q.^{da} no me acuerdo
 el. pues yo se lo acordaré q.^{da} es una infamia
 muy grande, que así nos quiten la piel.

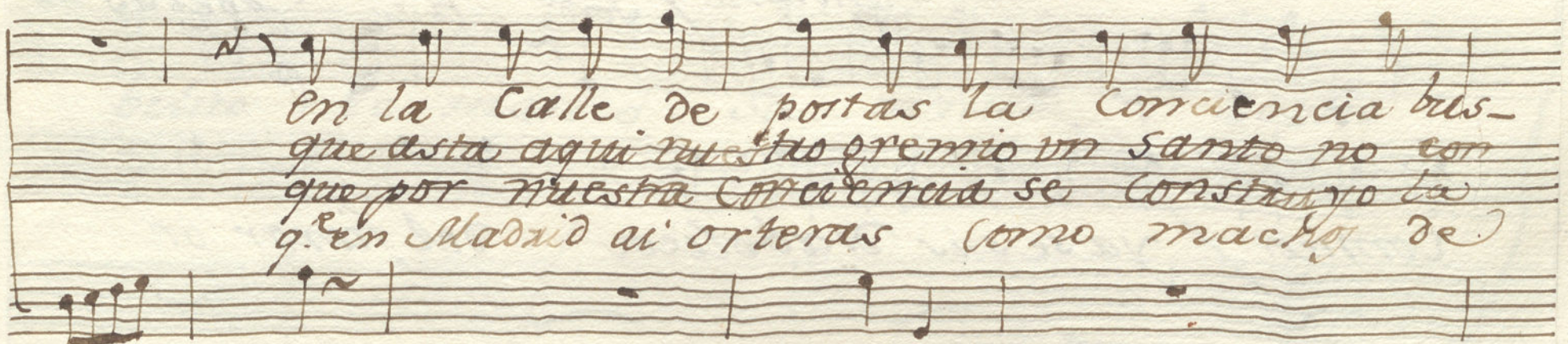
Alto.

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Fad.º

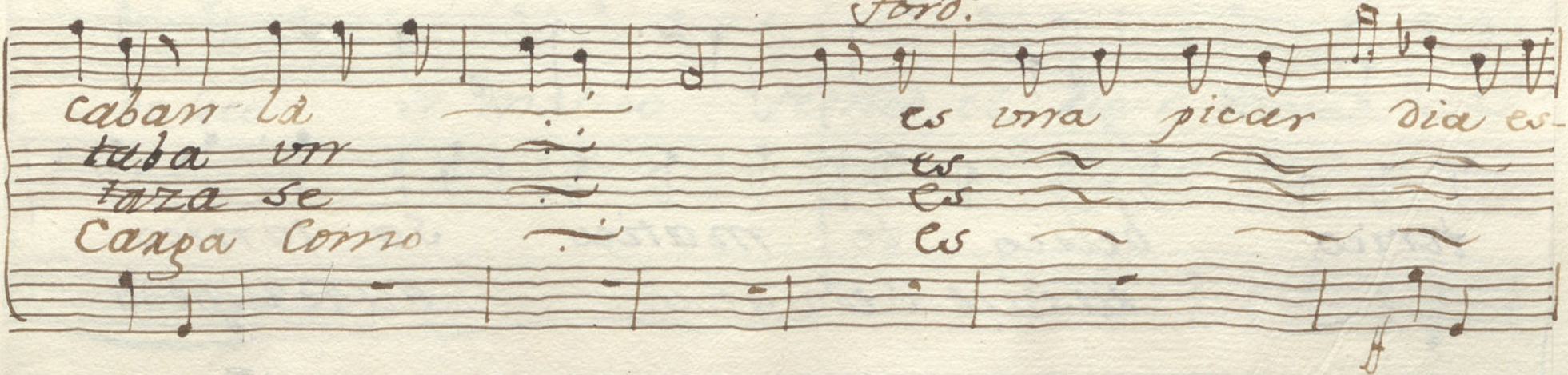


Acuerdese usted, hija de, quando en su tonada
 Acuerdese igual mentoq.º an dicho en las tablas
 Tambien quando las fuentes decia la tonada
 Asi mismo an cantado con atrebida infamia



En la Calle de portas la Conciencia bus-
 que asta aqui nuestro gremio un santo no con
 que por nuestra Conciencia se construyo la
 q.º en Madrid ai orteras como machos de)

Ford.º



Caban la es una picar dia es
 tuba un es
 tarta se es
 Carpa como es

no me acordaba no

Allegro Foro ha ha poetas poetas

Comicos ya se sois diabolicos del furor or

terico belico tematico satanico
místico selvatico quadrupedo

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rapido te med el rigor del furor or temico
asmatico xid el rigor del

belico te matico Sa tanico rapido
ustico Selvatico quad xupedo asmatico

belico te matico temed el rigor temed
ustico Selvatico xid el rigor xid



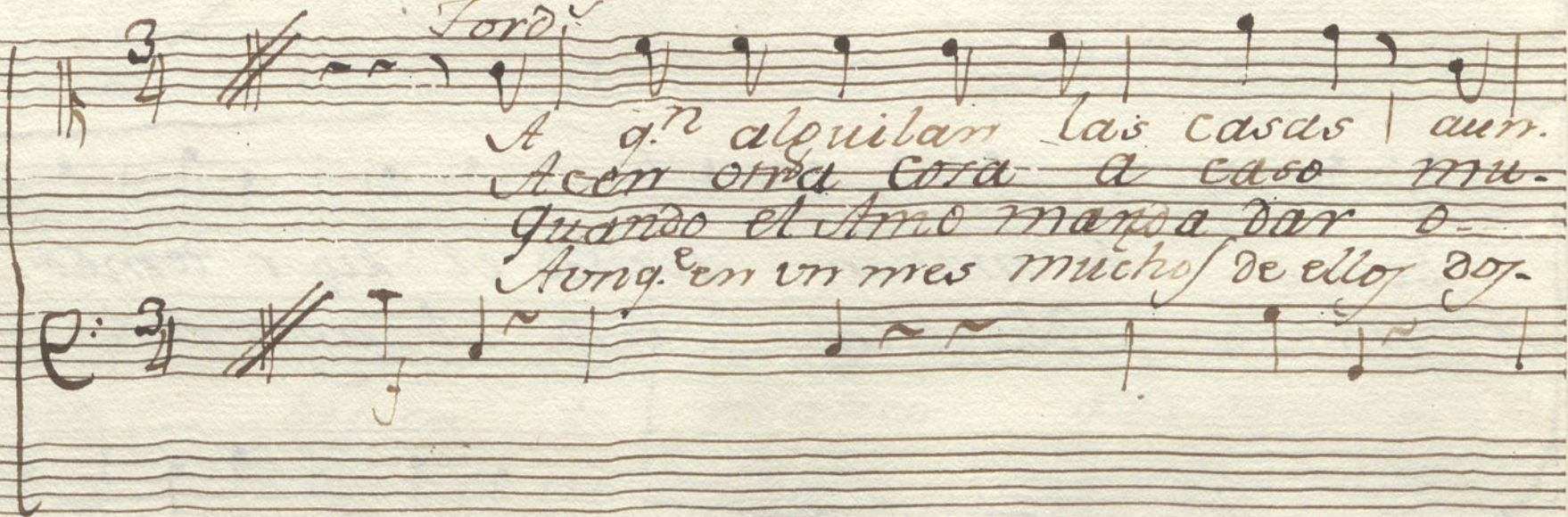
Parola. *Fad.* Se parece a usted q. es justo todo lo q. dho. Nevo.

Tord. de ningun modo y ustedes deben poner el premio
por que no ebisto otra q. tenga tales defectos
ante vien callado en muchos sublimes pro-
cedi mientos. *Fad.* ¿que mujer? no la ay como
ella en todos los otros premios señora
catalin? quales son? quales?

Tord. exor---

Tord.

All.



A q. n. alquilar las casas | aurr.
A con otra cosa a caso mu.
Quando el Amo manda dar d.
Aunq. en un mes muchos de ellos doj.

Los orteros mas malos sino a una gente tan justa
 chos de ellos en sus ^{tiendas} ~~tiendas~~ mas q. hacen pagar dos veces
 bra a pobres vergonzantes q. es lo q. hacen sino darla
 o tres mil reales roban para el sa bado dar-

q. da lo q. es suyo a todos q. da
 quando pueden una cuenta quando
 alquiloj a sus comedores alou
 dos ochabos de limonina dos

Fad.
 Vea usted
 Vea
 Vea
 Vea

Allegro

Fad.

bien aya amen la boca de q.ª for deo

All. poco

Ford.

fiende de si hacen muchos to-

Coro

do esto la Critica apriete la Critica apriete

Fad. corr
Ford. avr

tard.

que de usted me burlo mi pecho no teme mi pecho no
que de mi se burla yohaze q.ª se auerde yohaze q.ª se a

Parola. Fad.º Ola urribiti goiti goiti
na farondo! Nuti balcaga

te me.
cuexde.

All.º
Bui.
que es lo q.º usted nos

manda q.º noy orde no no retarde en de

Pepe.
q.º es lo q.º usted noy manda q.º nos orde

Digan y Foro!
que es lo q.º usted noy ay Digi quanto Sib-

cirlo el Proto ortera no retarde en de

na no retarde en decirlo el proto orde

manda que noj orde na no retarde en de
esta con esta tale qds de todos los por-

Puehol

Parthalo

que es lo q. usted noj manda q. noj orde

que es lo q. usted noj

cirlo el proto ortera el proto orde ra

ia el proto orde ra el

cirlo el proto
tales a qui se acercan aqui
na que manda

Parola *Todoy* Que nos manda vnted

Tad. que benqueis nuestras ofensas

Bui. en q.^{ta} decid

Tad. en los Comicos q. en el teatro orbite
peran *Bui.* chicos abengarrros

Tod. Contra los Comicos guerra *Bui.* por el abol de gan
nica se ante acordar de la fiesta

Ford.

All. poco.

De los Comicos Como
De la Ortera q. es bueno

habeis de Venparos abeis
no habla este pasage no

Bii.



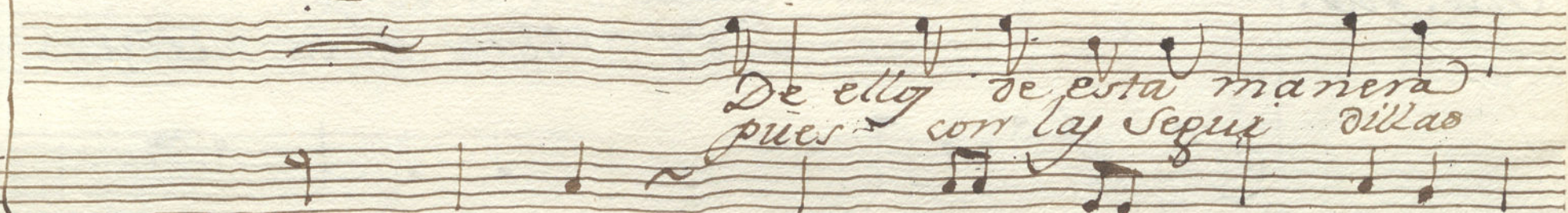
no dandole a ninguno generoso si ados




1.º y del malo la queja sea el enmendarse




todos



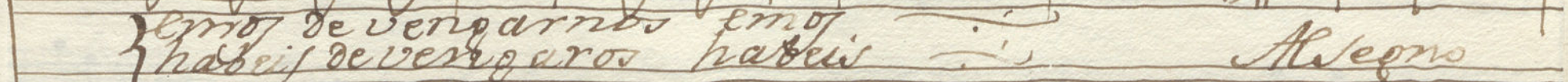
De ellos de esta manera



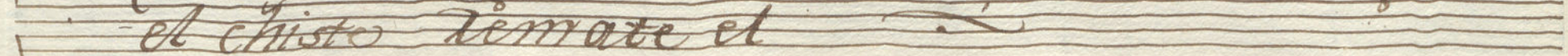
pues con la sequi dillas



temo de vengarnos temo



habéis de vengaros habéis



el chisto temate el

Allegro



All.^o

el por que de las coras es un objeto

Ford.

And

el por q.^e de las coras es un objeto

todo
el por que de las cosas el

es un objeto es

es un objeto es
Oírse benigno

for. *todo.*
que para seguir villas que
el por que de las cosas el

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todos *tor.*
puede puede ver bueno puede
que des, que describimos que si-

Fodor.
lencio silencio si lo quieren ver. y de varias

cosas veran el por que veran

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Fad.º

por que por q.^e de
por que por q.^e infi.

All.º

la Andalu cia bienen aqui tantas moras
mito Caseroj nos cobran los alquileres

Ford.º

por que por que quieren ser algunas Recto
por que por q.^e ebitan en sus Casas ermo



ras de s.ⁿ fernando rectoras

sas q.^e son Mujeres her



por que por q.^e infinitas mu
por que por q.^e en nra compa



perex suelen quitarse los años por
ña ñoj hacemos oje vistas por





que por que quieren q. se tenga por carne lo q. es por
que por que estudian los ambientes mucho mas q. lo e



caso por
gustar mucho



todos
3/4 y del por que sacamos



3/4 *All.*

Faro y Farol

en consecuencia — que todo en este
que si el por que no

mundo es apa riencia — que todo en este
que si el por que no

Mundo que — es apa riencia
que — es por que apes

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, there are two staves of music. The first staff contains a series of notes, including a quarter note, an eighth note, and a sixteenth note, followed by a double bar line and a fermata. The second staff contains a similar sequence of notes. Below these two staves, there are several more staves, all of which are empty. The handwriting is in brown ink. The paper shows signs of age, including some staining and a slightly uneven texture.

es

es

Allegro

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Violin 1.º Ton.ª G.ª La ^t *Mejoras de la Orquesta.* Mus 154-9 *Amorosi*

All.º

fmo *Allegro*

All. poco. *fe*

for. *Allegro* *for.* *Al Segno tres mas.* *Parola.*

for. *Al Segno tres mas.* *Parola.*

for. *Al Segno tres mas.* *Parola.*

All.^o *3/4* *for.* *Allegro* *tres mas.* *2/4* *Allegro* *for.* *mayor*

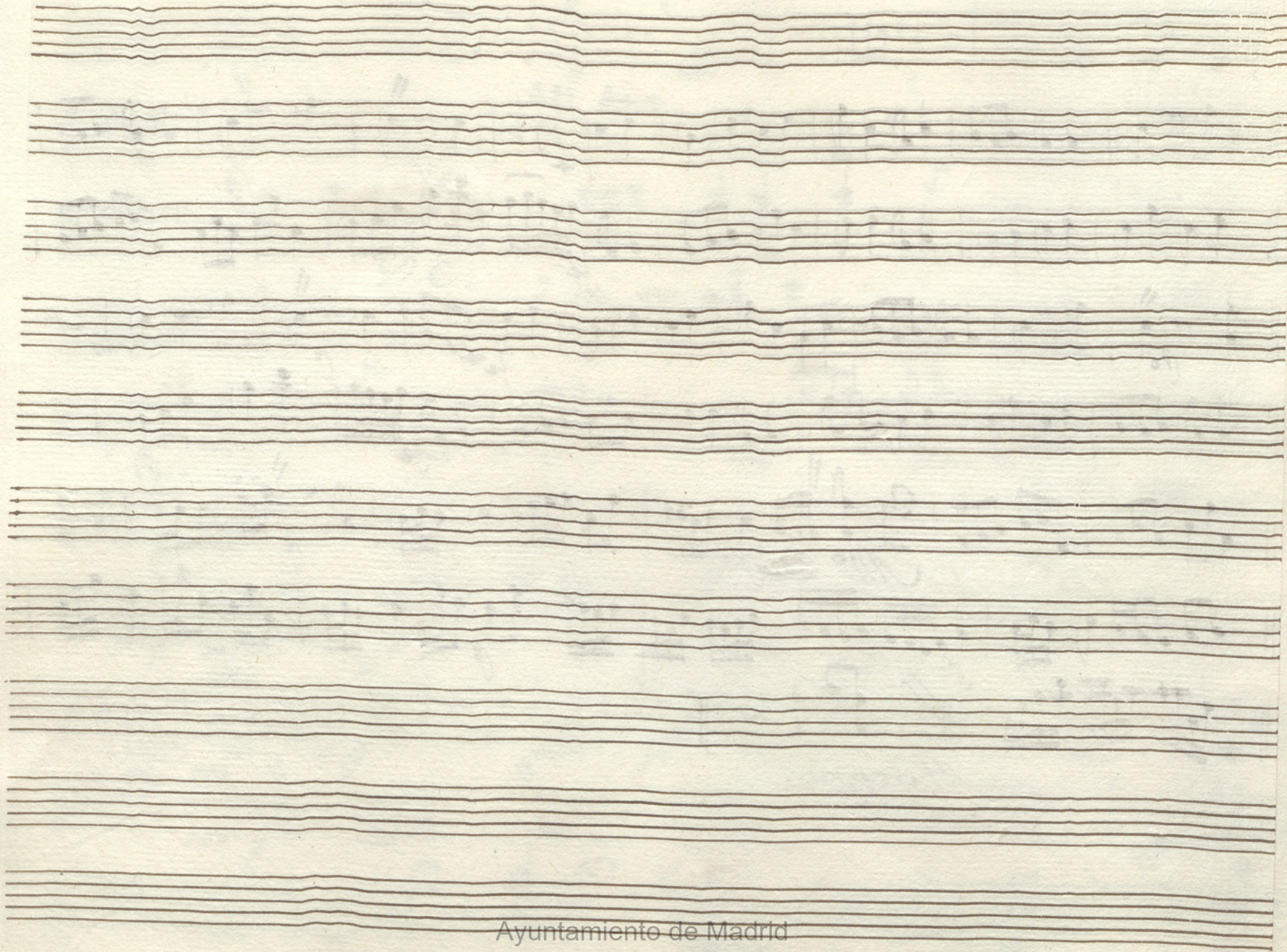


All.^o *Piarrotodo* *femo* *Parola.*



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of five staves each. The first system begins with the tempo marking "All." and a 2/4 time signature. The second system begins with "All." and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p", "f", and "Poco f". A "D.C." (Da Capo) marking is present above the second system. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. The piece concludes with the instruction *Allegro.* written below the final staff.



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Mus 154-9

Violin No. 1 a G 2
Son. Gen. Las Luerras de las Ostreras.

The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo marking is 'Allegro'. The score contains various musical notations including slurs, ties, and dynamic markings such as *pp*, *fz*, *fmo*, and *crel.*. The piece concludes with a double bar line and the instruction 'Allegro' written below the final staff.

All.^o & 3/4 *pp*

fmo

A. segno 2 *All. poco* *pp*

f *pp* *f*

Parola



All.^o & 6/8 *pp*

f *pp* *f* *pp* *f* *pp*

Parola



All. poco & 2/4

All.^o & 3/4

All.^o

A handwritten musical score consisting of seven staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. Dynamic markings such as *pp* (pianissimo) and *f* (forte) are present. The piece concludes with a double bar line and a fermata on the final note of the seventh staff.

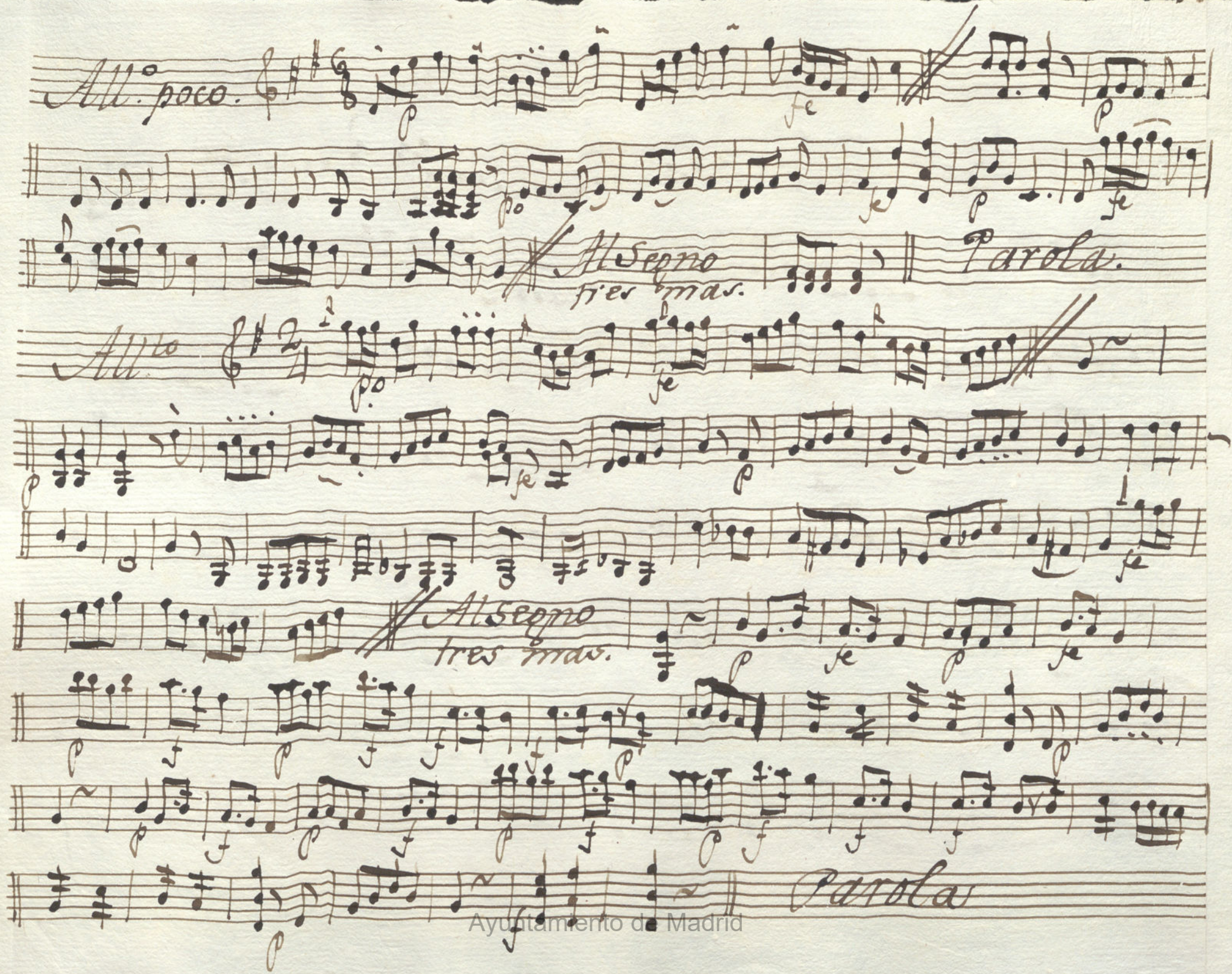
All.^o poco

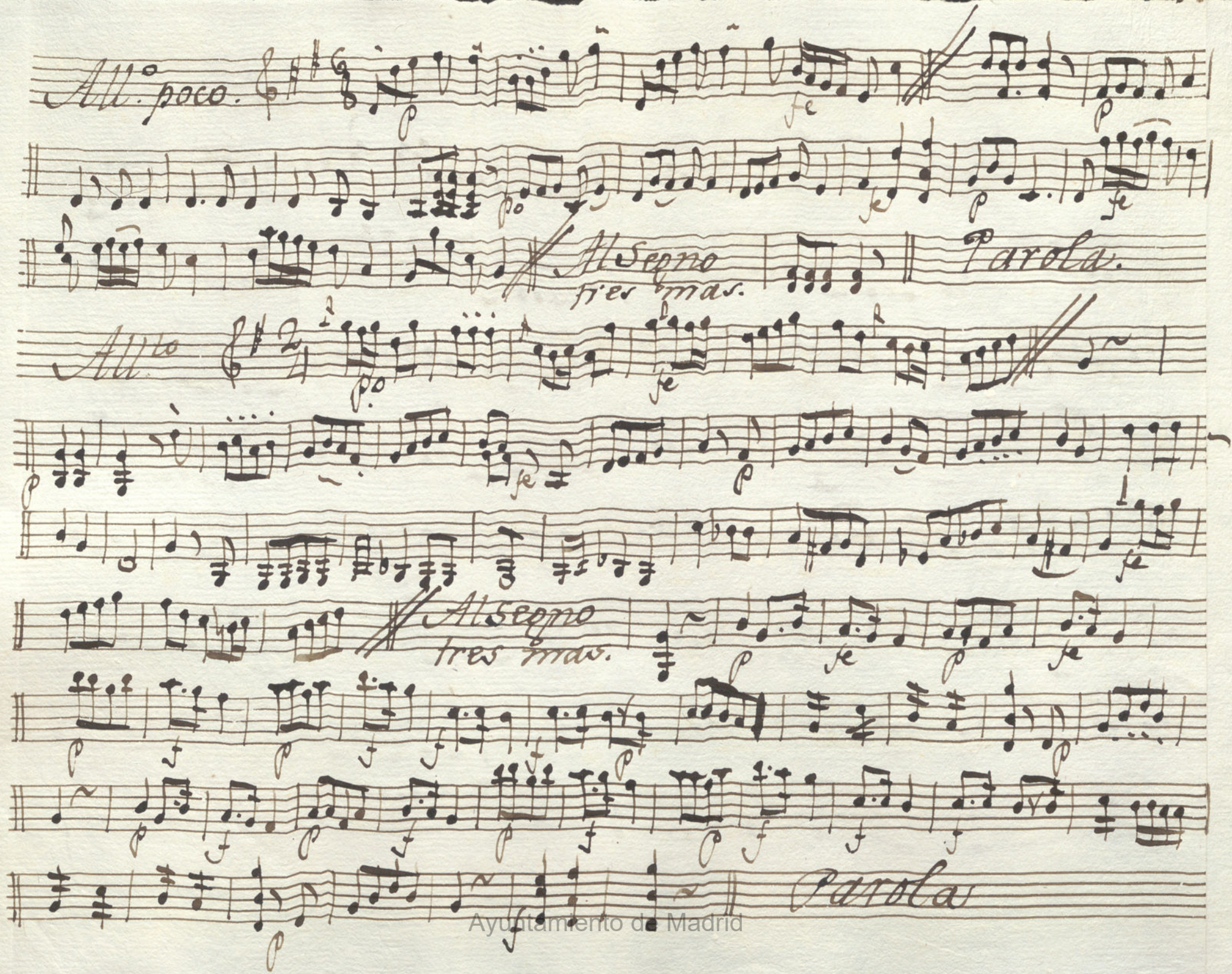
All. segno

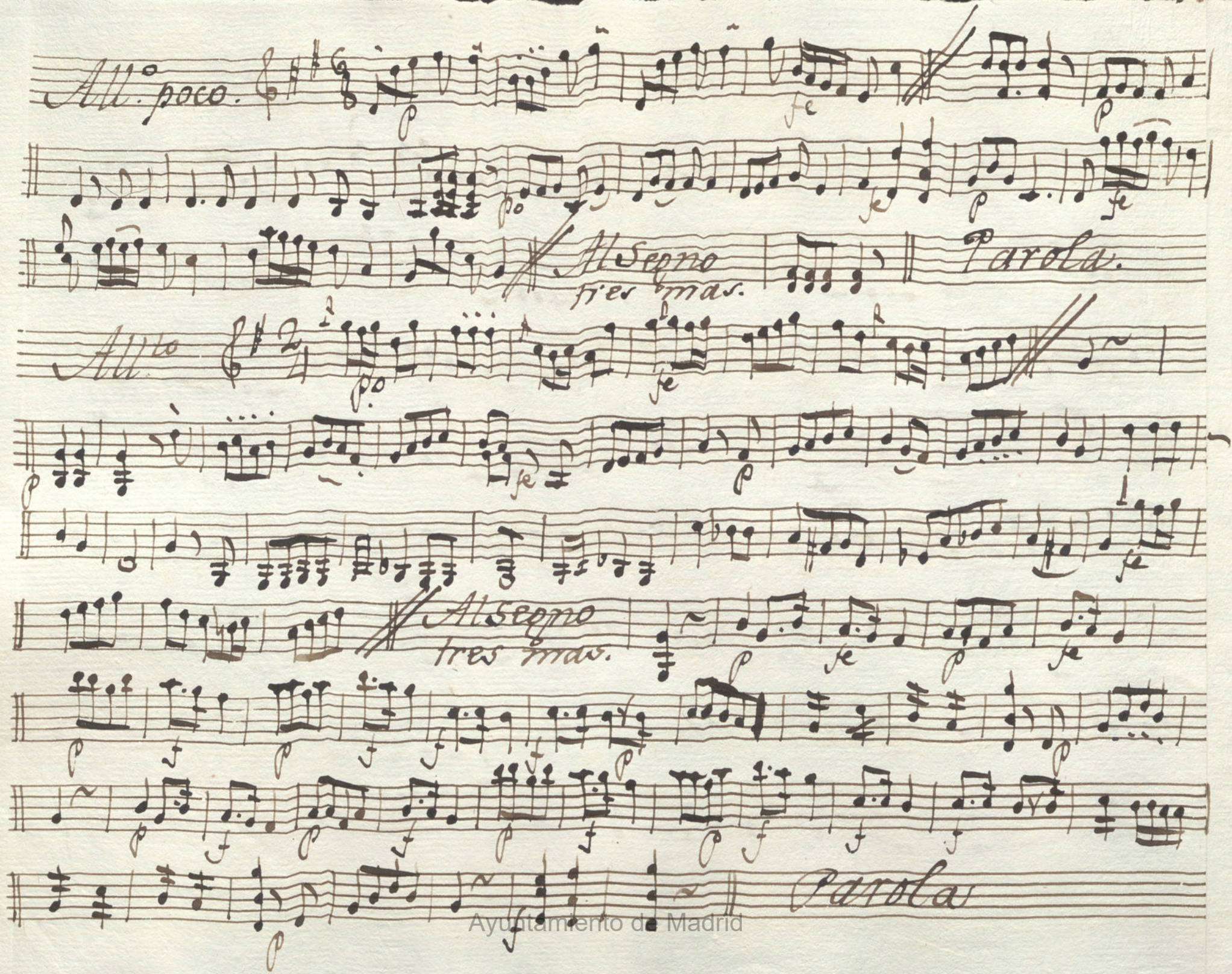
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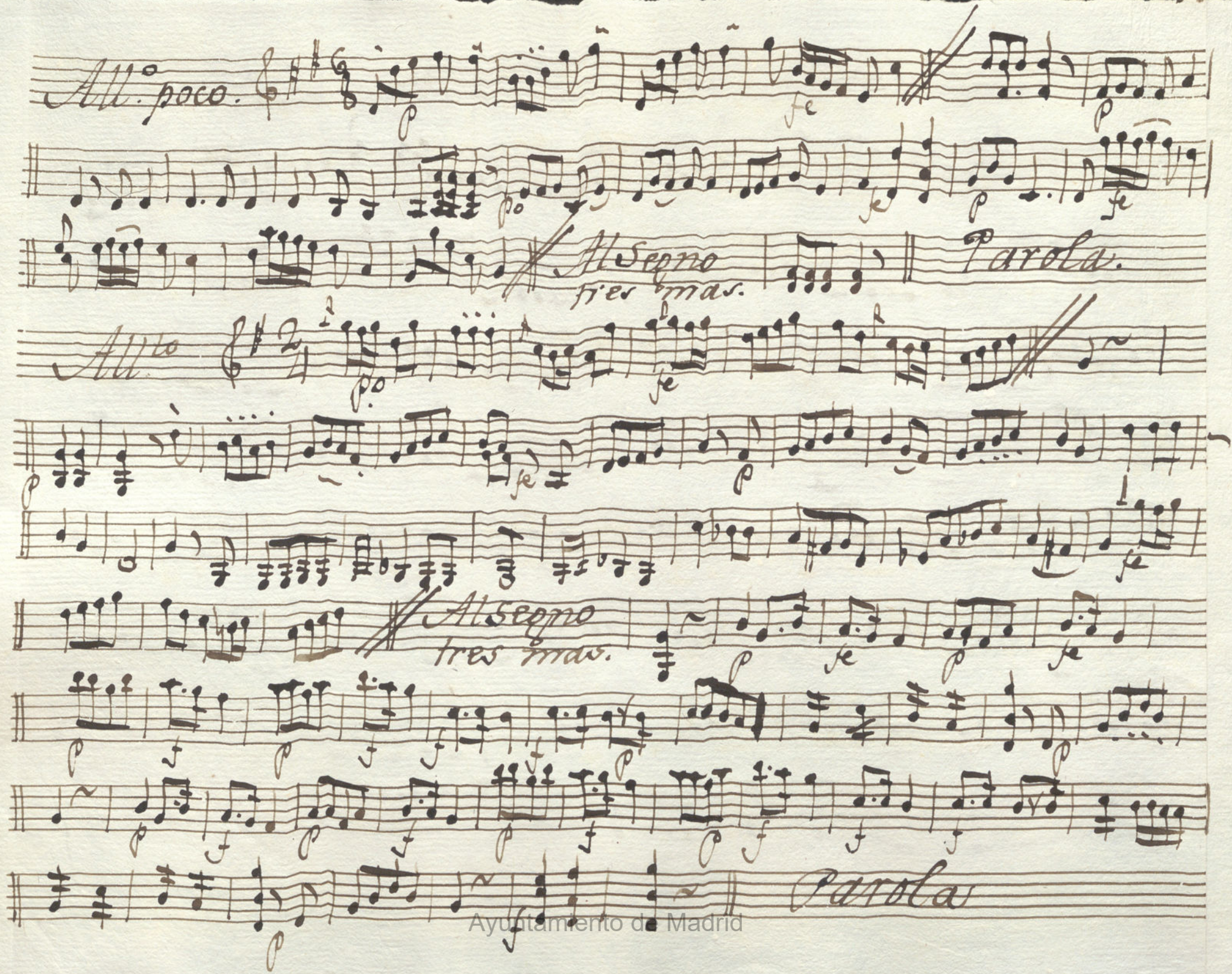
Violin 2^o Ton. a G² Las quejas de los Ojeras.

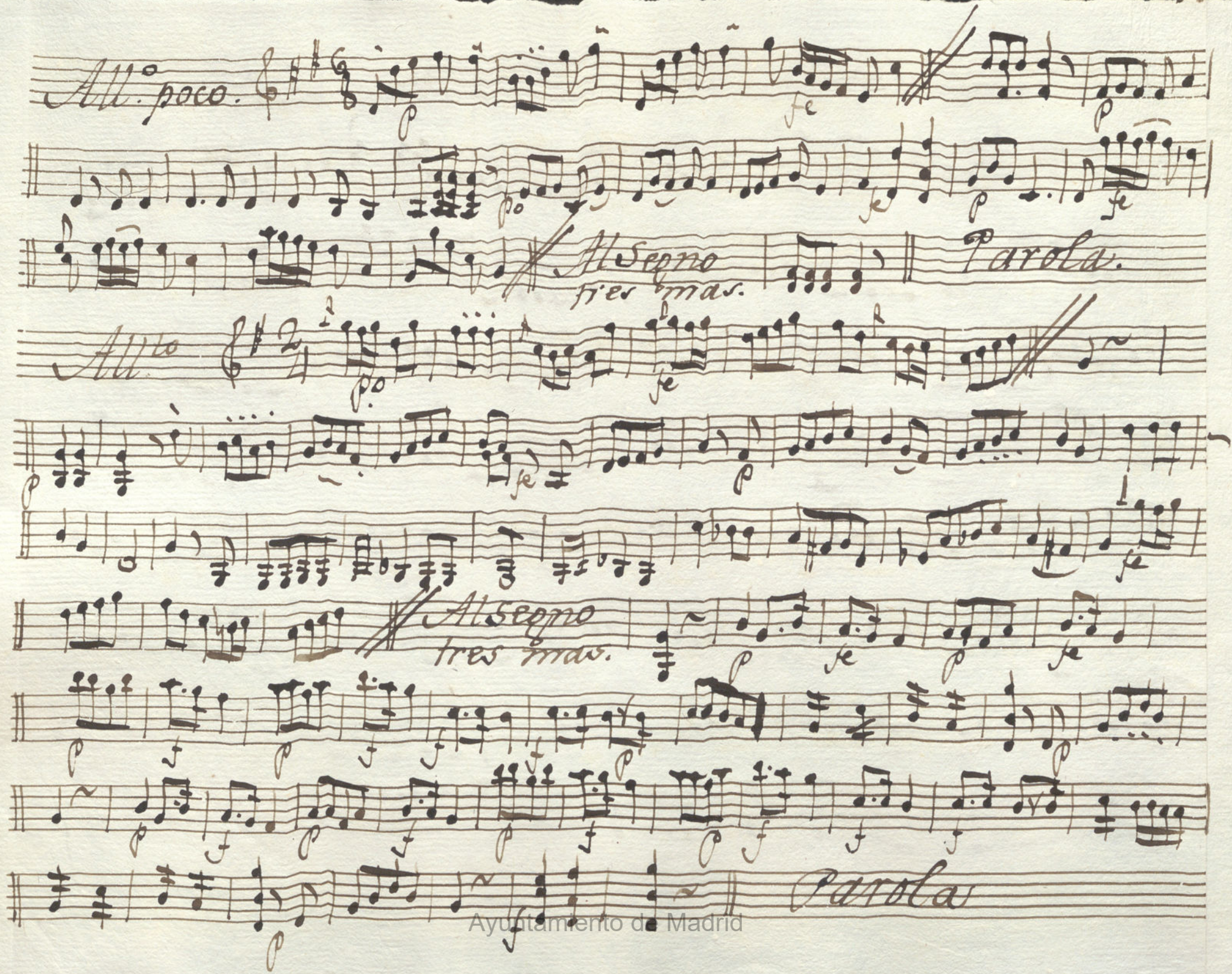
Handwritten musical score for Violin 2^o in G major, titled "Las quejas de los Ojeras". The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *pp*, *f*, *cr.*, and *fmo*. A double bar line with a slash is used to indicate a section change or repeat. The piece concludes with the instruction "Allegro." and a double bar line.

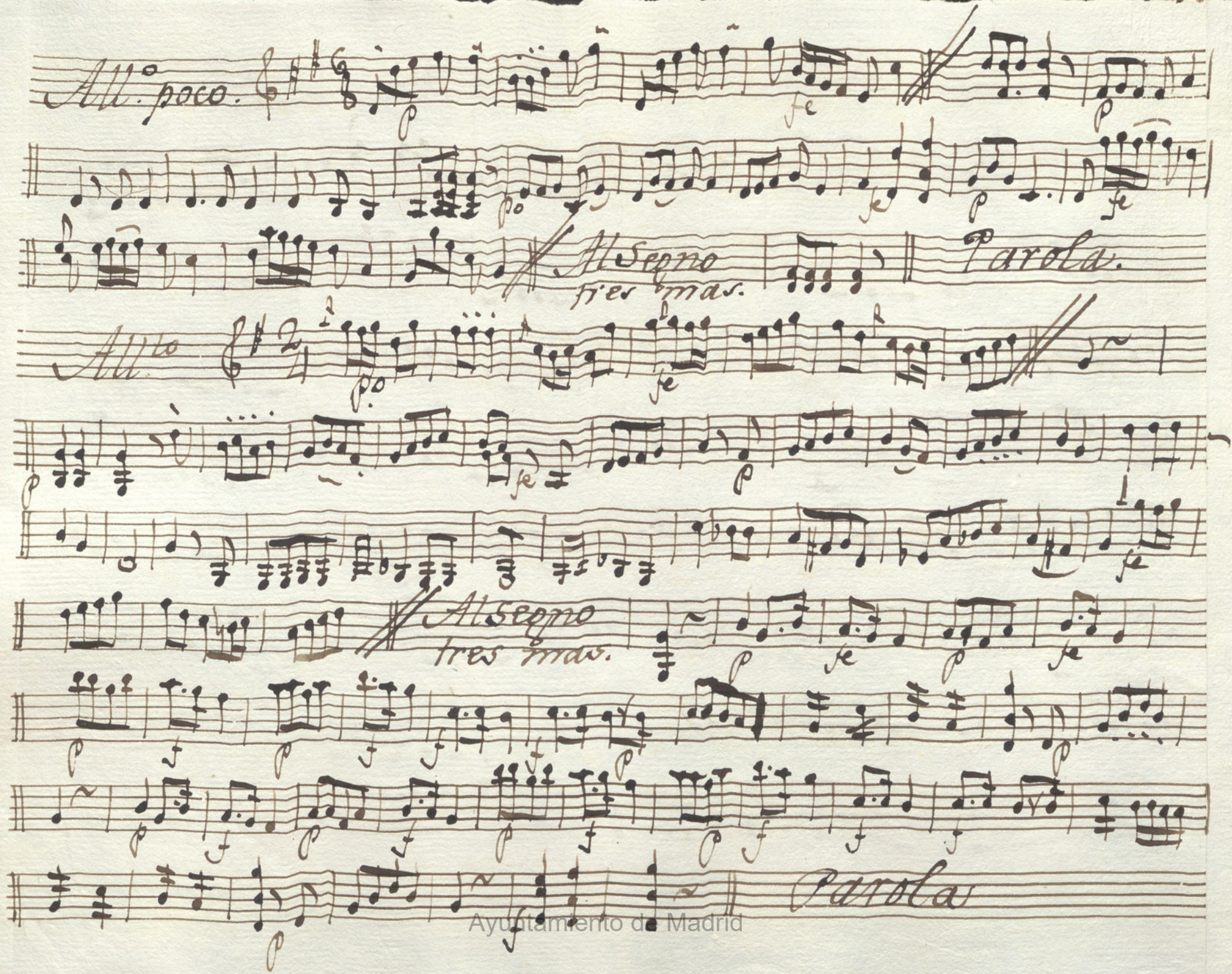
All. poco.  *fe*

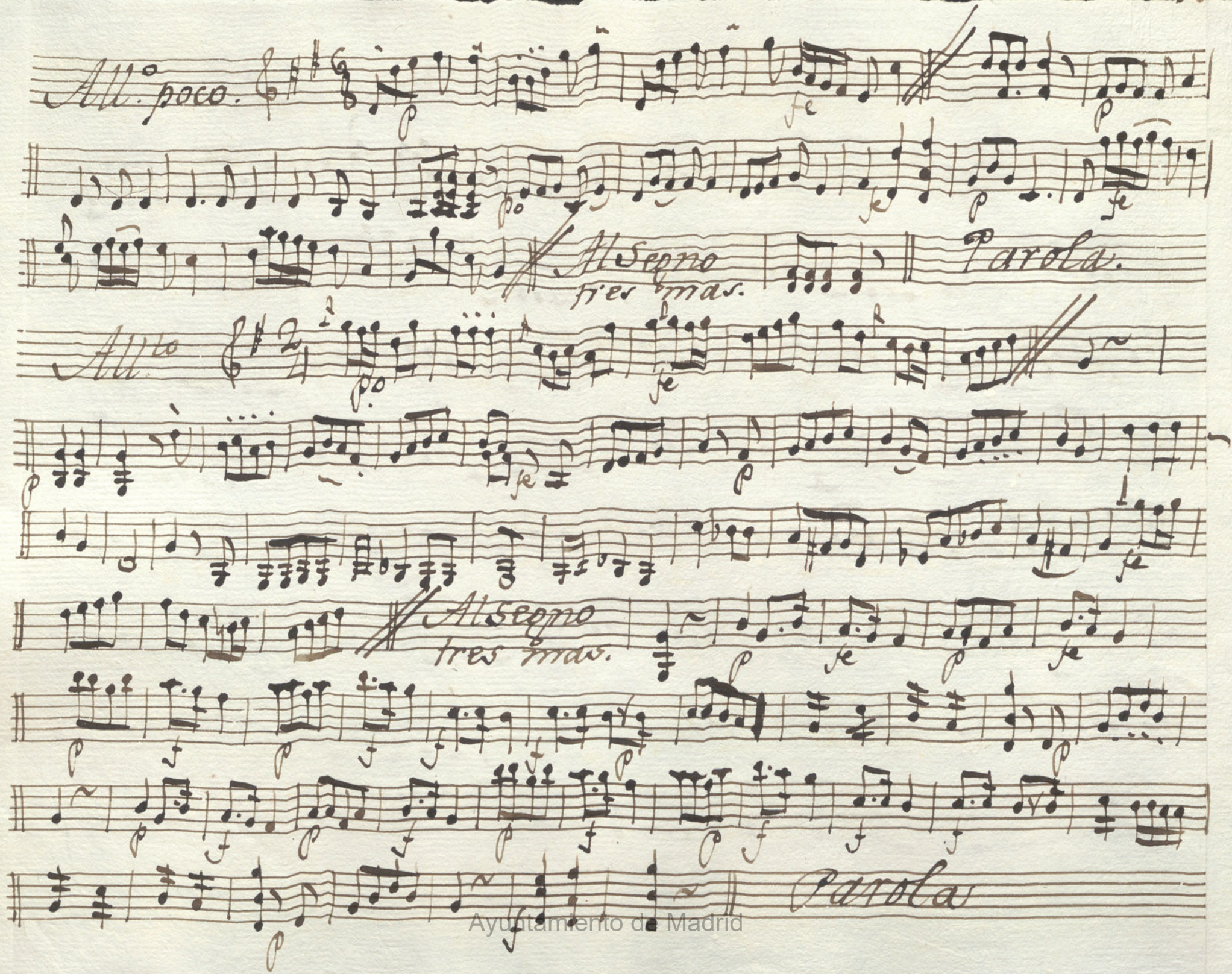
Allegro  *fe*

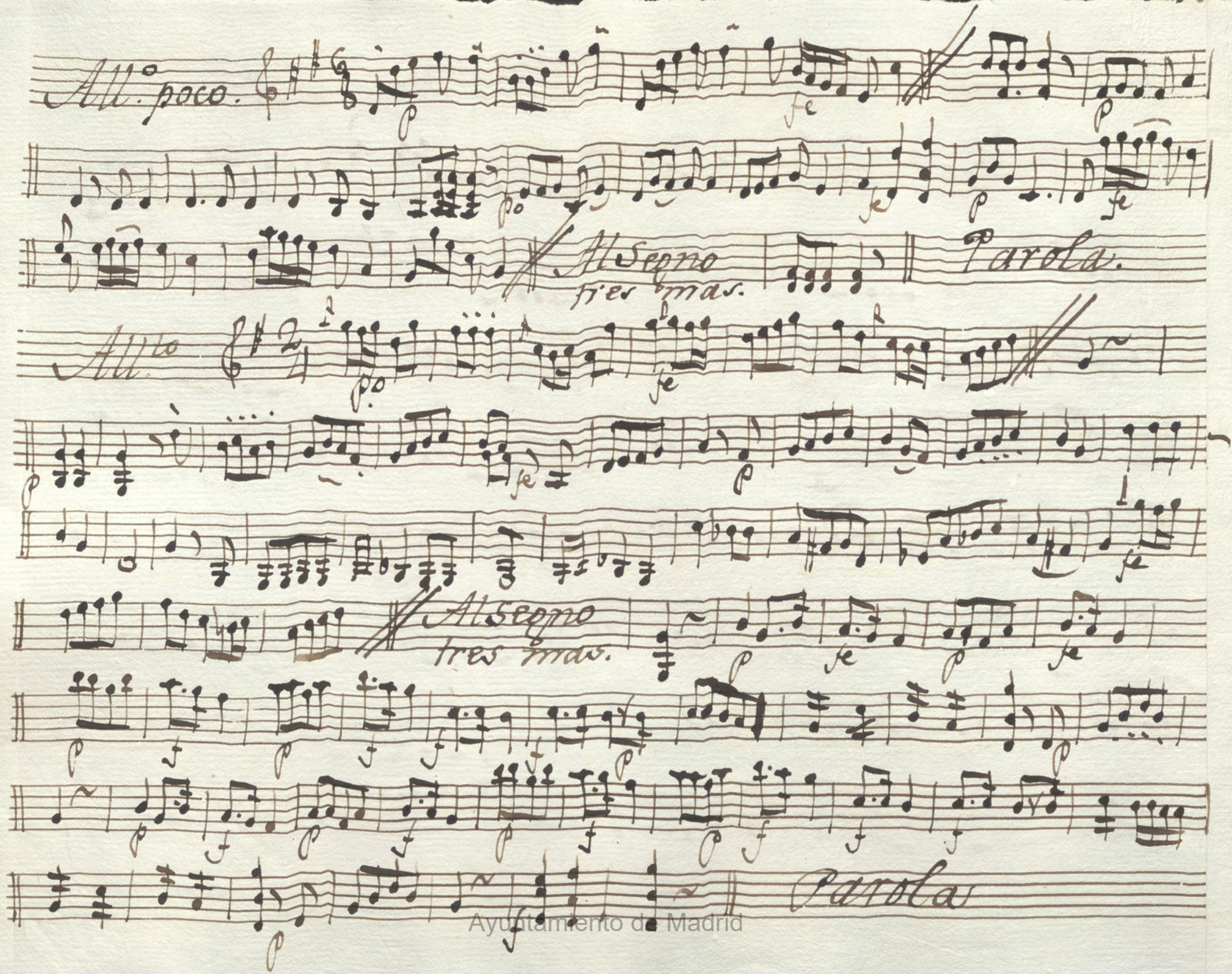
Allegro  *fe*

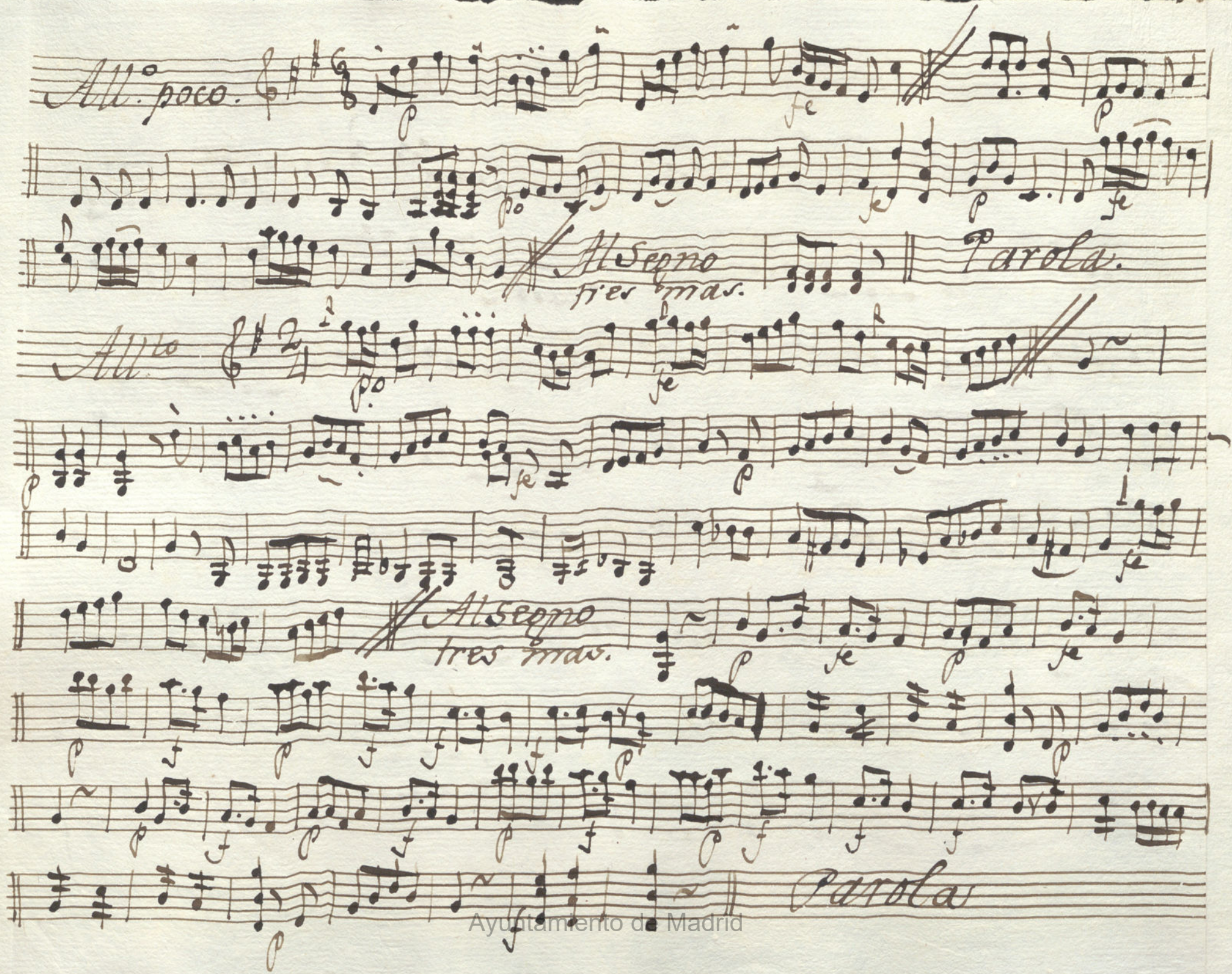
Allegro  *fe*

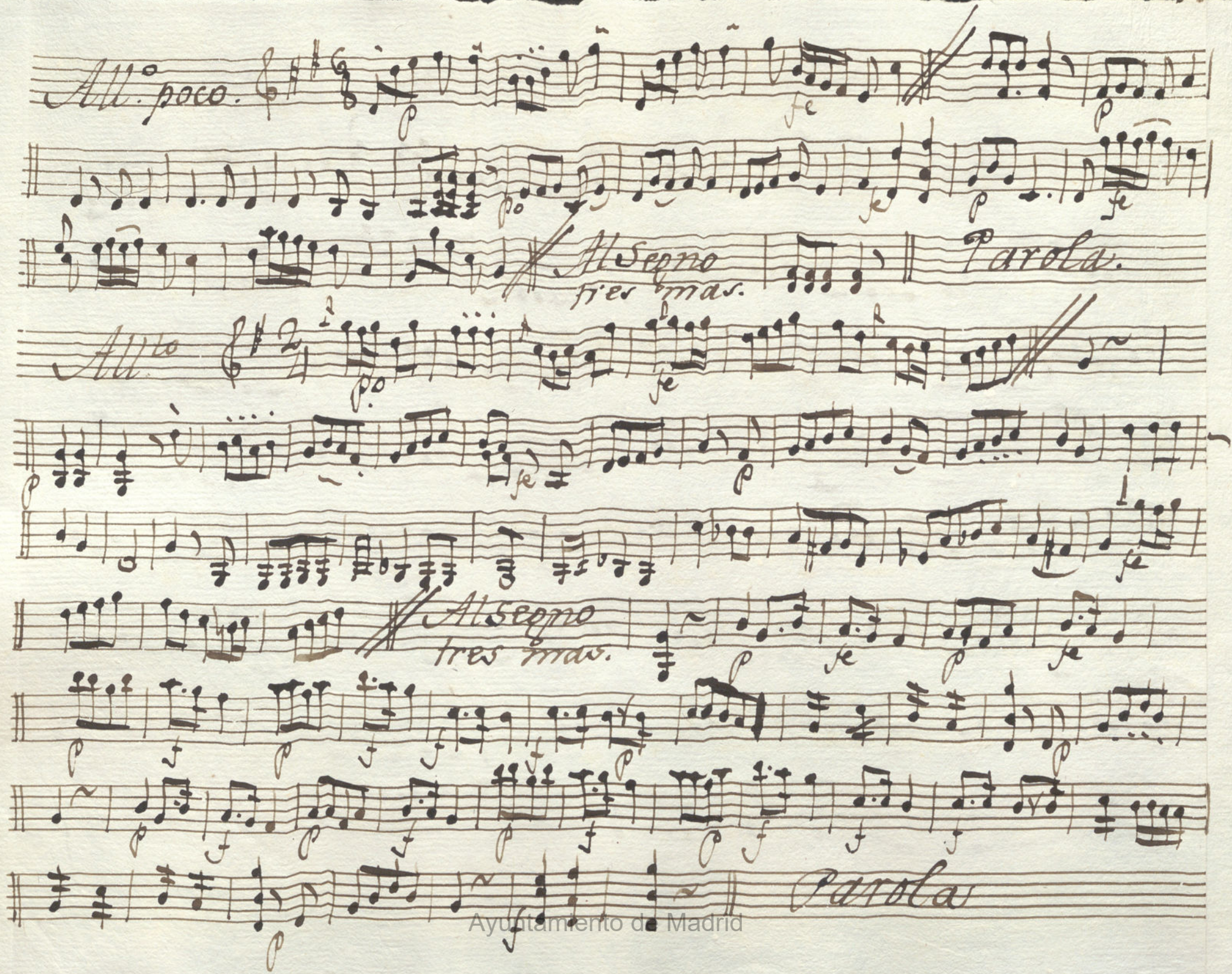
Allegro  *fe*

Allegro  *fe*

Allegro  *fe*

Allegro  *fe*

Allegro  *fe*

Allegro  *fe*



Allegro
tres mas. *Parola.*

Allegro
tres mas.

Parola

All.^o 

fme 
All.^o poco 
Parola.

All.^o 


Parola.

This is a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, likely for a single melodic instrument. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking *All.*. A double bar line with a slash through it appears after the first few measures. The second staff continues the melody with dynamic markings *p* and *f*. The third staff features a section marked *Al Segno*, indicated by a double bar line with a slash and the text *Al Segno* written above it. The fourth staff starts with a 3/4 time signature and the tempo marking *All.*, with dynamic markings *f*, *po*, and *Poco f*. The fifth staff includes a triplet of eighth notes marked with a '3' above it. The sixth staff has dynamic markings *p* and *f*. The seventh staff begins with a treble clef, a key signature change to one sharp (F#), and dynamic markings *f*, *po*, and *f*. The eighth staff continues with dynamic markings *f* and *po*. The ninth staff has dynamic markings *f* and *po*. The tenth staff concludes with a treble clef, a 6/8 time signature, and the tempo marking *All.*, with dynamic markings *f* and *po*. A watermark 'Ayuntamiento de Madrid' is visible at the bottom center of the page.

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as *for*, *ff*, *p*, and *f*. A 3/4 time signature is present on the fifth staff, and the tempo marking *Allegro* is written at the end of the piece.

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Al poco

Allegro

Al segno tres mas

Parola

Parola.

All.^o & 3/4

fmo

*Allegro
trés maj*

All.^o poco 2/4

Parola.

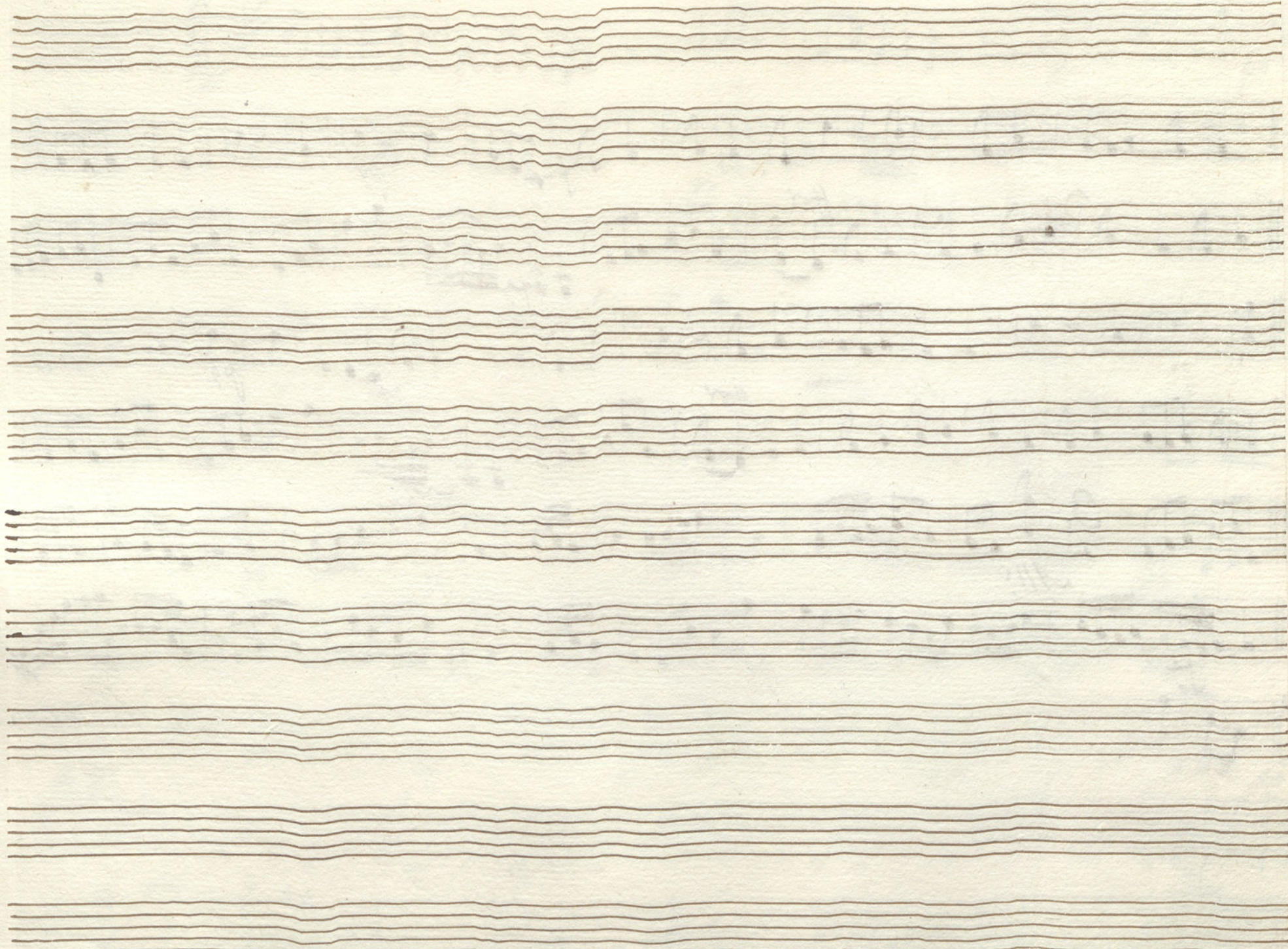
All.^{to} & 6/8

Parola.

A handwritten musical score on aged paper, consisting of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The score begins with a tempo marking of *All.* and a 2/4 time signature. The first staff contains a melodic line with dynamic markings *f* and *pp*. The second staff continues the melody with *f* and *pp* markings. The third staff features a dense texture of chords and is marked *All. Segno*. The fourth staff changes to a 3/4 time signature and includes a *pp* marking. The fifth staff has a *pp* marking and a triplet of eighth notes. The sixth staff is marked *Poco f*. The seventh staff has a *pp* marking and a double bar line. The eighth staff has a *pp* marking and a double bar line. The ninth staff has a *pp* marking and a double bar line. The tenth staff begins with a *pp* marking, a tempo change to *All.*, and a 6/8 time signature. The piece concludes with a *f* marking.

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A handwritten musical score consisting of seven staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a *for* annotation above it. The third staff has a *pp* marking below it. The fourth staff has a *for* annotation above it and a *pp* marking below it. The fifth staff has a *3* marking above it and a *pp* marking below it. The sixth staff has an *All.^o* marking above it and a *pp* marking below it. The seventh staff has a *pp* marking below it and ends with a double bar line and a flourish. The word *Allegro* is written in cursive at the bottom right of the page.

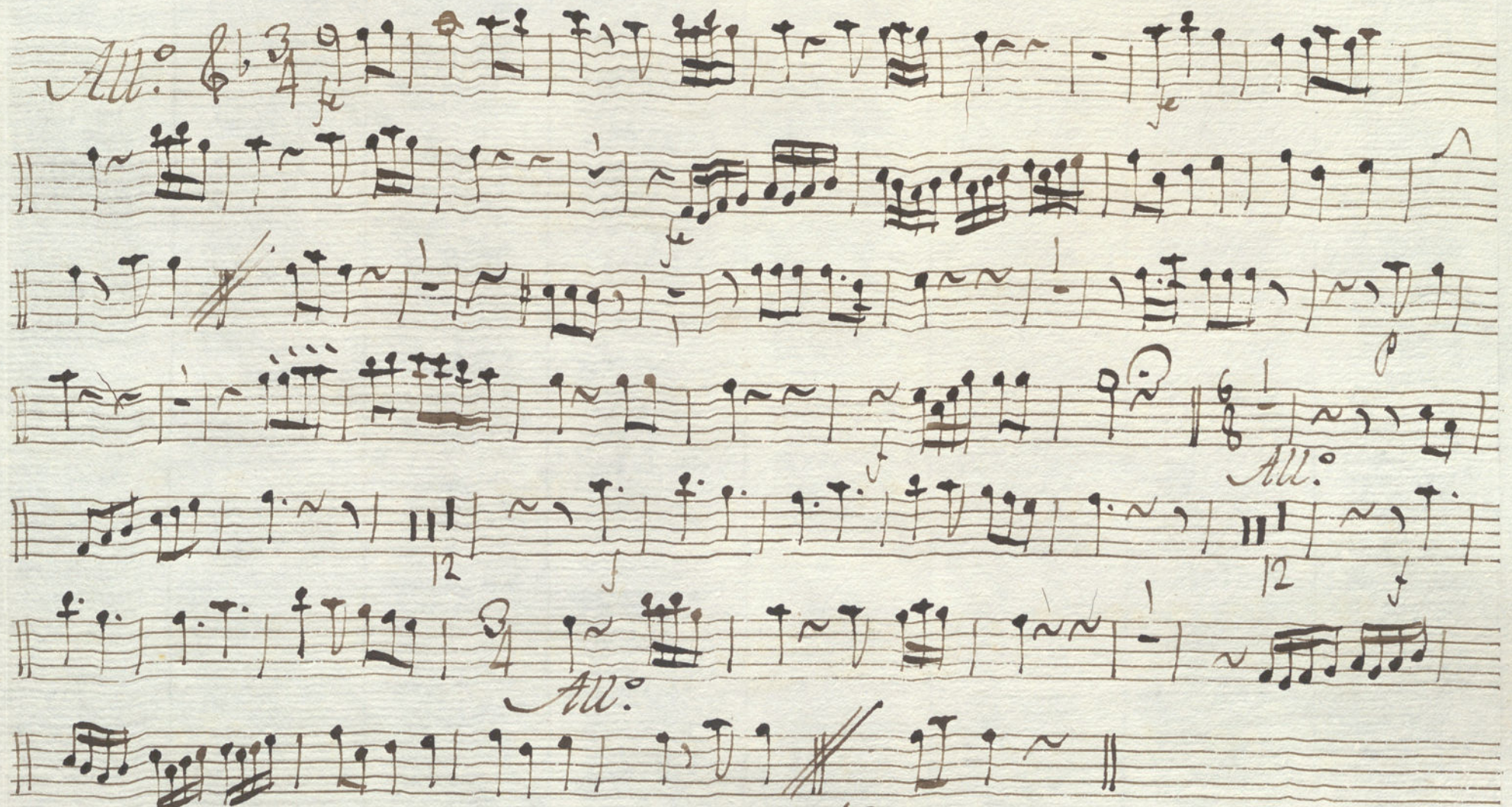


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Oboe 1.º Con a Gen. Las quejas de los Orteros.

Handwritten musical score for Oboe 1.º, titled "Las quejas de los Orteros". The score is written on eight staves. The first staff is the title line. The second staff begins with the tempo marking "Al.º" (Allegro) and a 3/8 time signature. The music is in G major (one sharp). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "f" (forte) and "p" (piano). There are also performance instructions like "cresc." (crescendo) and "Allegro". The piece concludes with the tempo marking "Allegro" and the word "Parola." written in a large, decorative script.

Allegro tres mas.

All.^o 

Al segno.

Trompa 1.^a Gen. Las quejas de los Otteras.

All.^o

All. poco.

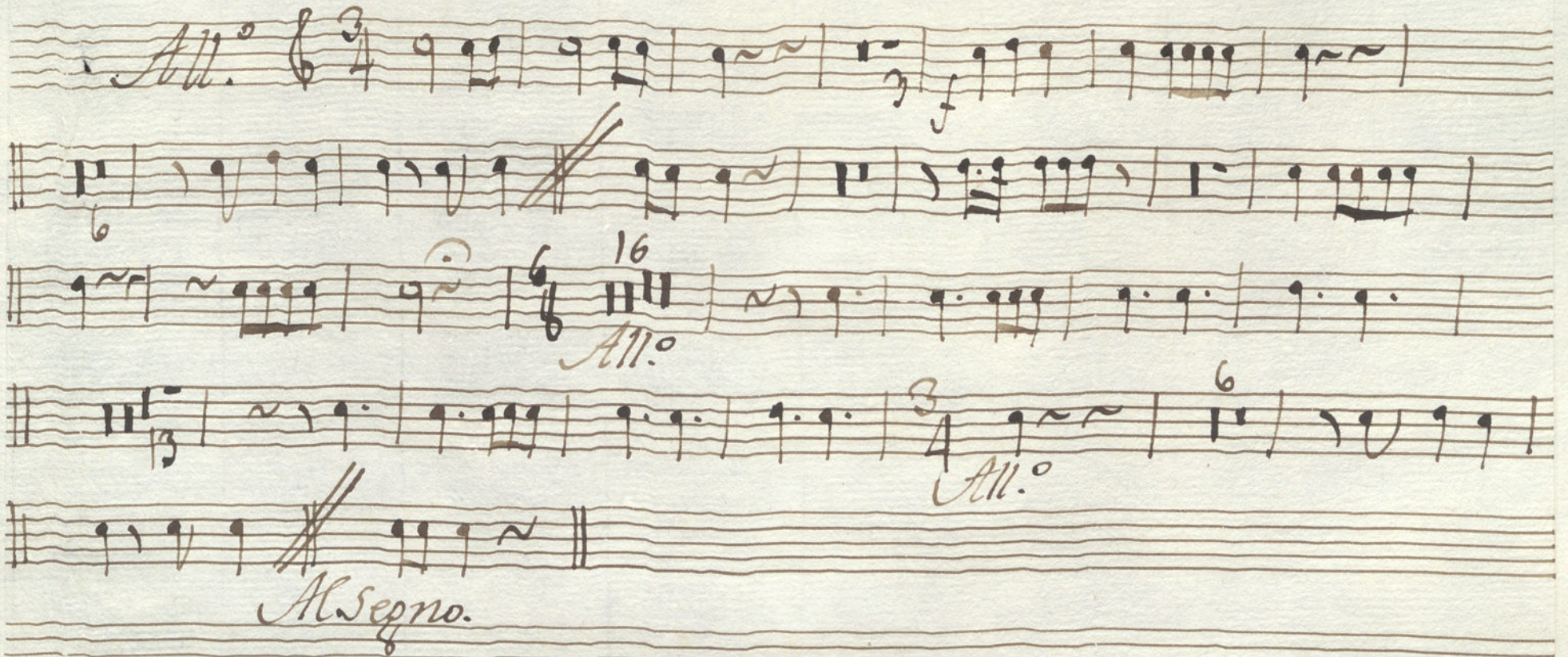
Al segno tres mas.

Sigue.

All.^o 

In C. *All.^o*  *Allegro tres mas.*

All.^o poco  *Tace.*

All.^o $\frac{3}{4}$ 

Al Segno.

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t
Trompa 2.^o Ton^a Gen^l Las quejas de los oteros

All.^o C: G 3/8

3 1 *cr. el.*

f *f* *f* *f* *f* *f* *f* *f*

3 1 2

Allegro

All.^o poco. C: G 3/8

f *f* *f* *f* *f* *f* *f* *f*

Allegro tre mas. Parola

All.^o C: # 2/4

3 mas fe

Parola.

In C. *All.^o* 3/4

Allegro nel mai.

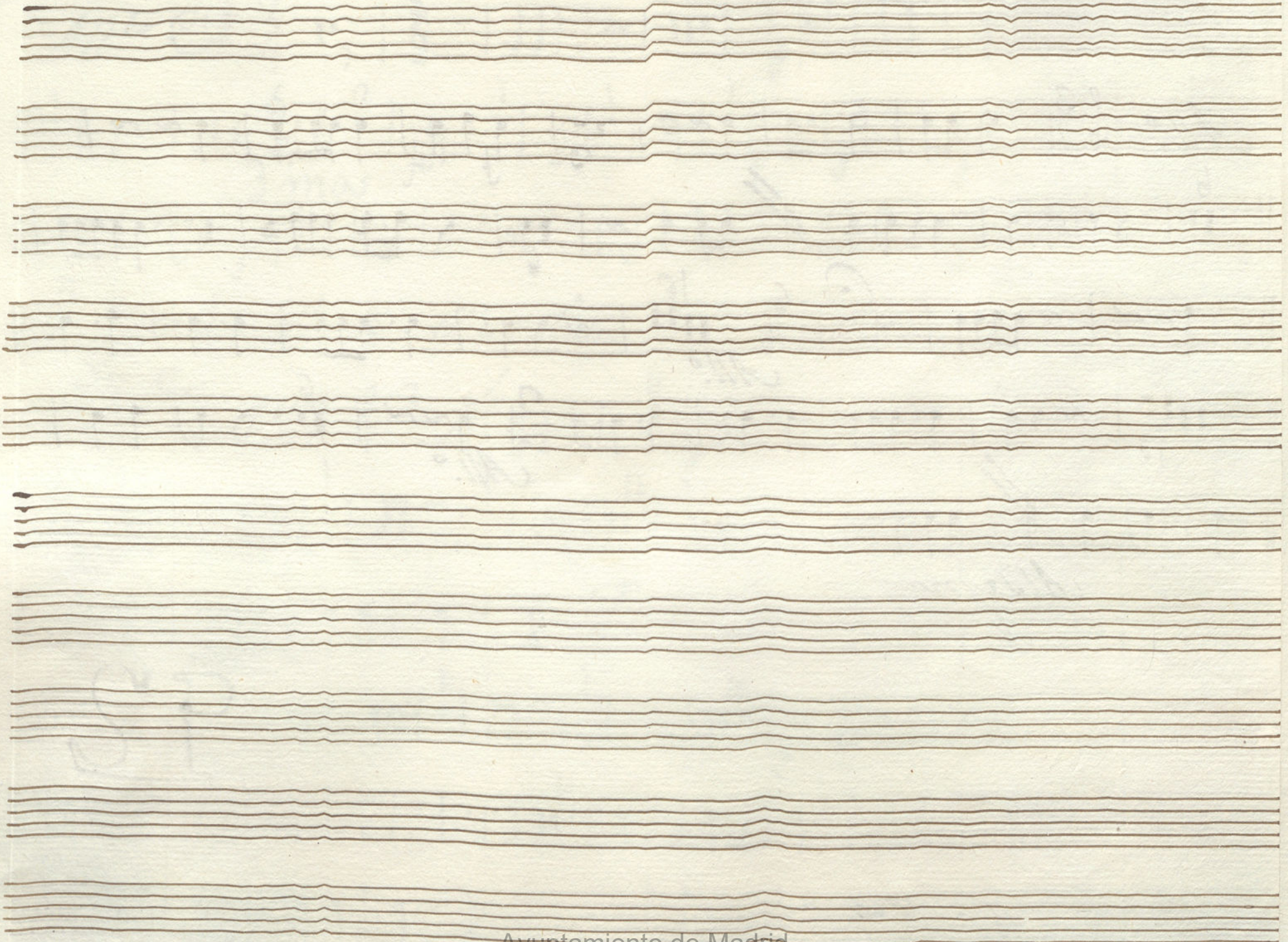
Parola. Face 6/8

All.^o 2/4

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Handwritten musical score on five staves. The notation includes various rhythmic values, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and a 3/4 time signature. The second staff has a *b* marking above the first measure. The third staff features a *b* marking above the first measure and a *16* marking above the fifth measure. The fourth staff has a *3* marking above the first measure and a *6* marking above the fifth measure. The fifth staff ends with a double bar line. The tempo marking *All.^o* appears twice, once above the third staff and once above the fourth staff.

Allegro



Bajo Con. a Gen. ^z Las quejas de las Oterras.

All.^o *C:* *#* *#* *3/8*

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'All.^o' and the key signature of two sharps (F# and C#). The time signature is 3/8. The music is written in a cursive hand and includes various dynamic markings such as 'p', 'f', and 'Cres.'. There are also some slanted lines through the notes in the fourth and tenth staves, possibly indicating a deletion or a specific performance instruction. The piece concludes with the tempo marking 'Allegro'.

All poco. E: # 6

Parola.

All to E: # 2/4

Allegro


Allegro tres mas.

Parola

All.^o $\text{C} \frac{3}{4}$ 

Allegro
Tres mas
All.^o Poco. $\frac{2}{4}$ 



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

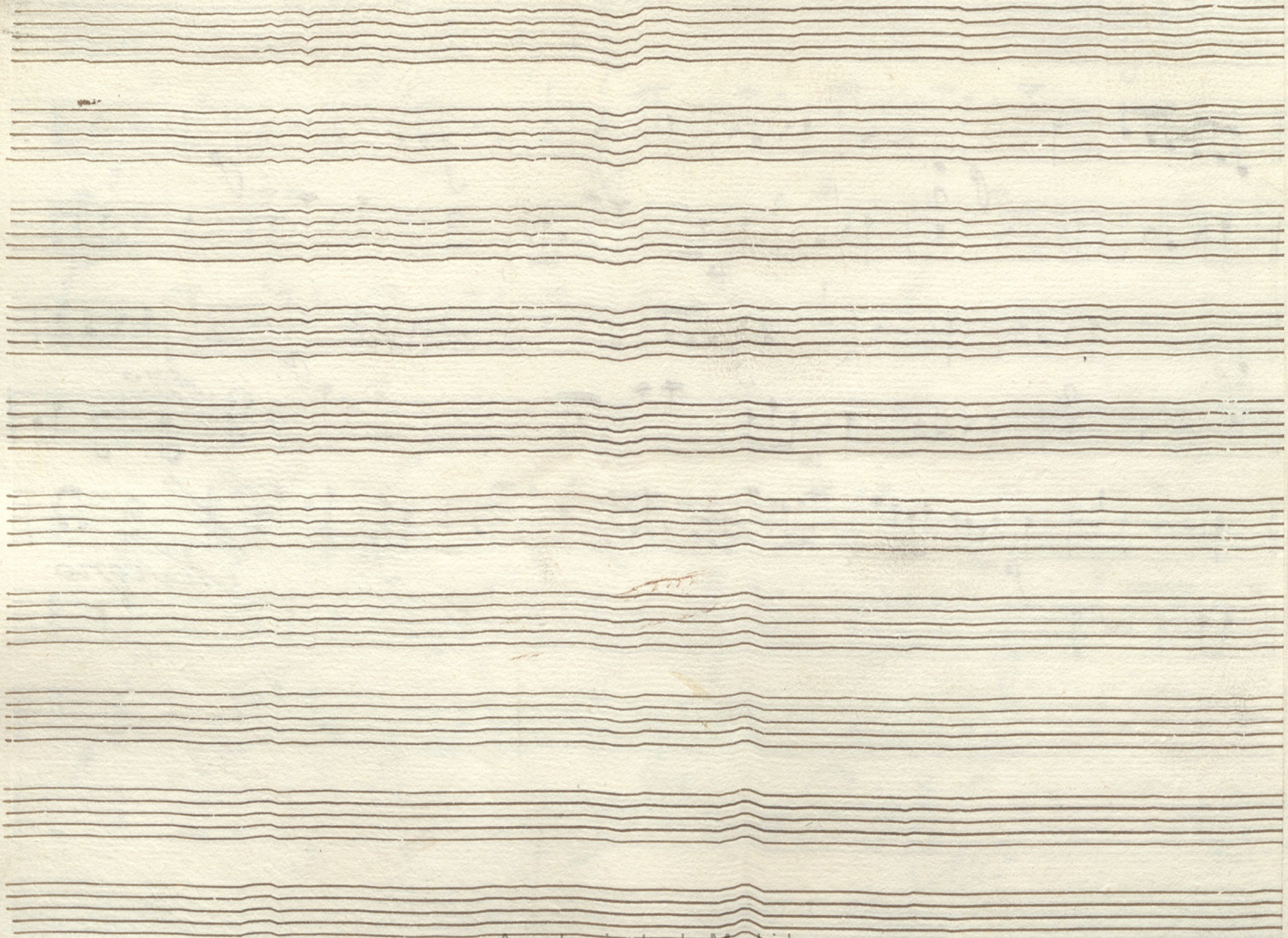




All.^o

All.^o

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as 'p' and '2'. The piece concludes with a double bar line and the tempo marking 'Allegro' written in cursive.



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Oboe 2.º Ton.ª Gen.ª La queja de los Oteros.

All.º $\text{G} \text{A} \text{B}$ $\frac{3}{8}$

crec. *fe*

fe

f

Allegro

All.º Poco. $\text{G} \text{A} \text{B}$ $\frac{6}{8}$

Parola

Allegro tres mas.

All.^o 2/4

All.^o 3/4

All.^o 2/4

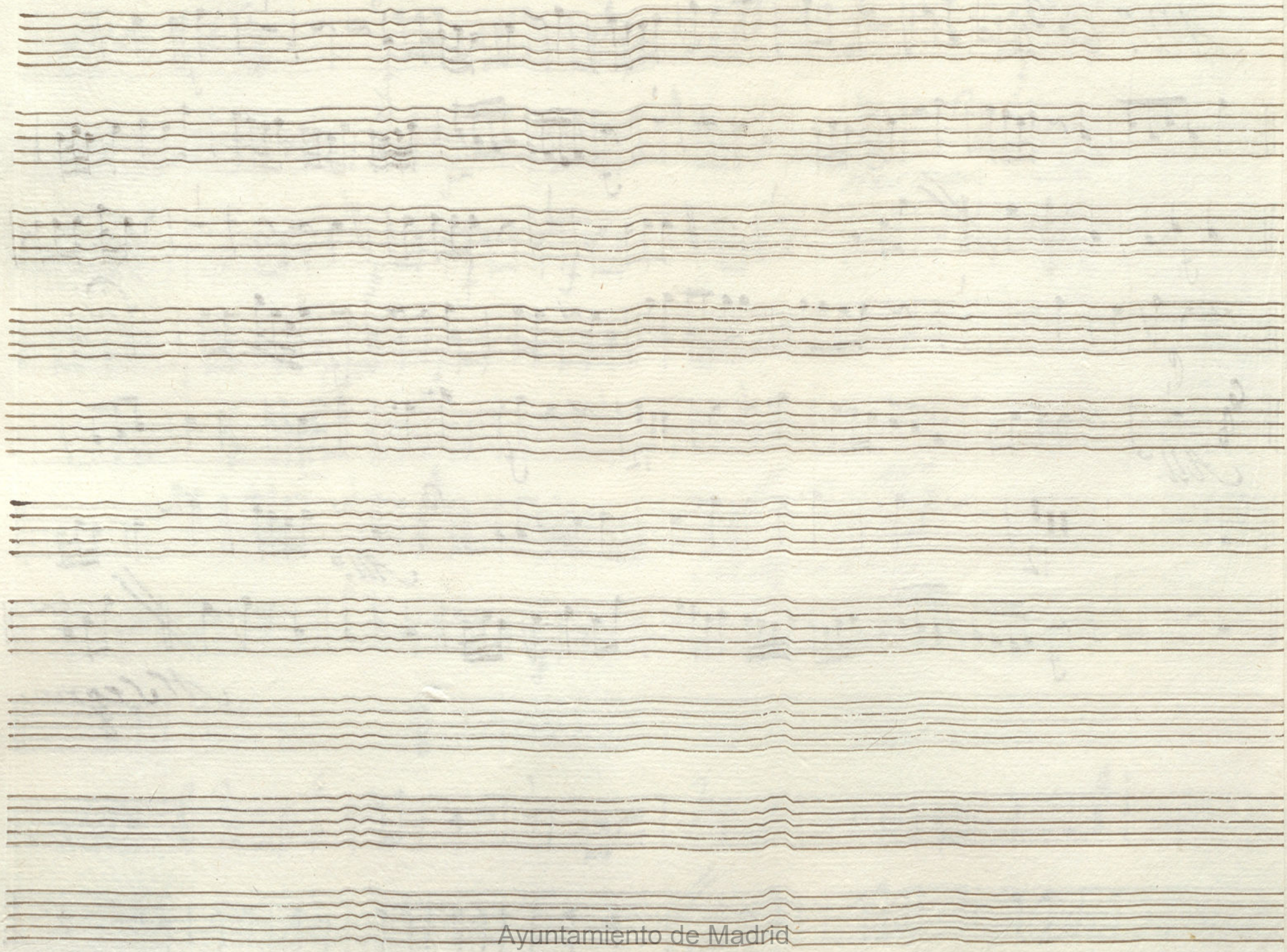
Parola

Ayuntamiento de Madrid

Allegro

All.^o $\frac{3}{4}$

Allegro.



Ayuntamiento de Madrid