

183-21422

LITOGRAFÍA

IMPRESA

MUS 183-21
Los peñinos y Horguiano
Bustos
1790

MUS 183-22
La Burla de las Mujeres
Moral
1790

ENCUADERNACIÓN

MUNICIPAL

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Mus 188-21

+

Conadilla à bes

Los Petimenes, y opic'ans;

the^o de Noviembre;

del S.^r Bustos;

{ La Niolara
Garrido, y Alfonso;

1790

All.^o poco

Salon largo con dos fillas

Nico^{1a}

Alt^{1o}

Yo el toi so fo
mei fe u zes

Cada
dia

yo el toi irri tada y con gran furor.
Con ta a le grías que tal vez tendrá que

por que mi dñ Pedro no a venido
 al ver te obsequiada de otro amor fo

oy por que mi dñ Pedro no a venido oy
 bial al ver te obsequiada de otro amor bial

si se ha bra en fada do
 vino el cavallero

por que D.ⁿ Miguel me dio en la tertulia a noche un cla
 vel que el Clavel te dio ha ver si le admiten su fina pa
 sion a ver si le admiten su fina pasion *si se*
 bel me dio en la tertulia a noche un clavel
 sion a ver si le admiten su fina pasion *si se*
 hare que le mira
 se
 nor

pero el aqui viene
 fingir me con viene lenta
 no he de enojo
 Jesus que son vros
 dada es rei gl
 yan res que me Viña
 der le al erei
 loz de Celos y embidia
 le Veni re yo le
 no puedo parar no
 le po
 cre
 le

Nic^{1a}

grata Vaya se miui nora mala ya prenda à ser Cortej

Alf^{1o} 34

ei ta no ei mala tu me Venei y yo soy el ofendido yae

Nic^{1a}

dicho que me de se ei toi corrido;

Alf^{1o}

Le

Sigue

Alleg.^{ro} agusto

Nico^{sa}

En no so traí propieta por capricho Vepañar por ca

Alf^{ro}

sino cede yo el toimal pue mia

Nico^{sa}

lecto de jarà puei sobre cito

Alf^{ro}

de le al yano puedo to lerar yano puedo to le rar

~~rar~~ ~~o~~ ~~que~~ ~~pena~~ ~~que~~ ~~tormento~~ ~~ya~~ ~~me~~ ~~a~~ ~~hopa~~ ~~el~~ ~~suprimiento~~

~~yo~~ ~~me~~ ~~voy~~ ~~a~~ ~~de~~ ~~Clarar~~ ~~o~~ ~~que~~ ~~pena~~ ~~o~~ ~~que~~ ~~tormento~~ ~~ya~~ ~~me~~ ~~a~~

~~hopa~~ ~~el~~ ~~suprimiento~~ ~~yo~~ ~~me~~ ~~voi~~ ~~a~~ ~~de~~ ~~Clarar~~ ~~o~~ ~~que~~ ~~pena~~ ~~o~~

~~que~~ ~~tormento~~ ~~ya~~ ~~me~~ ~~a~~ ~~hopa~~ ~~el~~ ~~suprimiento~~ ~~yo~~ ~~me~~ ~~voi~~ ~~a~~ ~~de~~ ~~cla~~

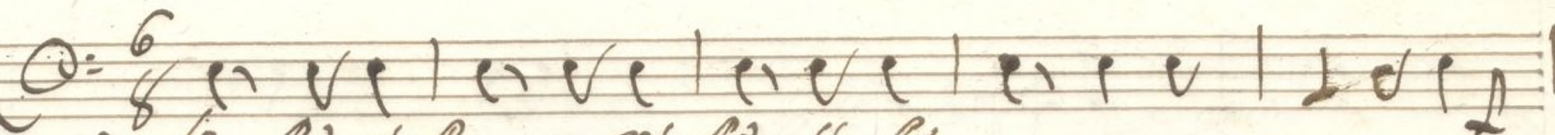
~~rar~~ ~~yo~~ ~~me~~

Parola *Alt^{1a}* *Incrata* *Retinida* à Dios; *Nico^{1a}* Vaya vaya ~~Majadero~~ llegate acá
 Majadero; no sabe que así lo quiero; *Alt^{1a}* tan bien se que por tí pao las
 penas de los Infiernos; *Nico^{1a}* Si no fueras tu Celoso, no te sucediera eso; *Alt^{1a}* bueno;
 y dejar... *Nico^{1a}* que yo requiera; *Alt^{1a}* Con esto me engañas; *Nico^{1a}* Ven y te ratifícare;
Alt^{1a} Veniego amende los Celos;

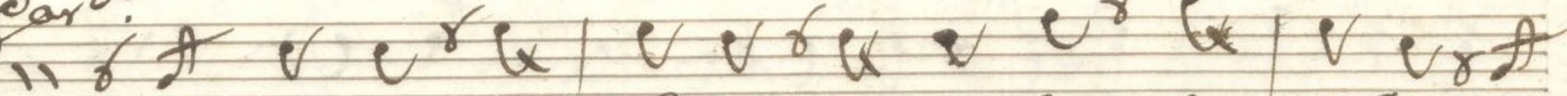
(vanse en busca de la salida, y se sientan, y va
 saliendo porrido de espaldas, por apuro, con cara
 de pedir

va saliendo porrido con mucho tiento

And.^{te} pacioso

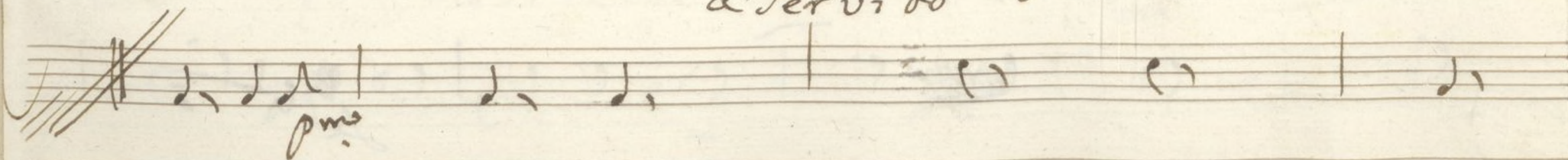


Card. Le p^o st. p. *esfu p^o fu p.*



La puerta está abierta no aladrado el Perro y

Nico^{1a} En donde ~~me acurro~~ *Card* ya en esta semana div
 a servido

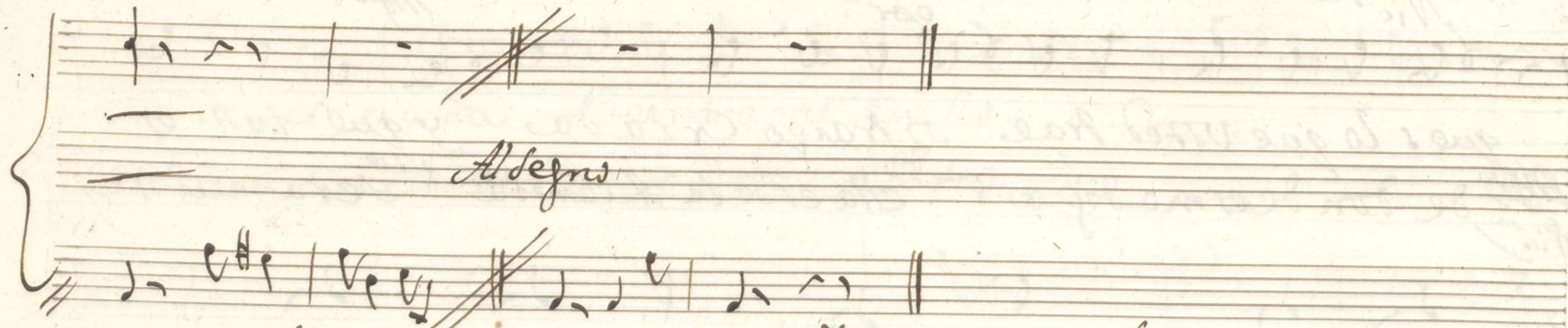


sin de cir nada a dentro me Cuelo
 Curro a mudado diez o doce Casas

Yo quiero a cer carne q' halli estan a blando quien
 y diga vsted amigo en donde aora para ser en

aqui sea cerca el Pobre os pi'cianos
 los han parados por que esta opila da

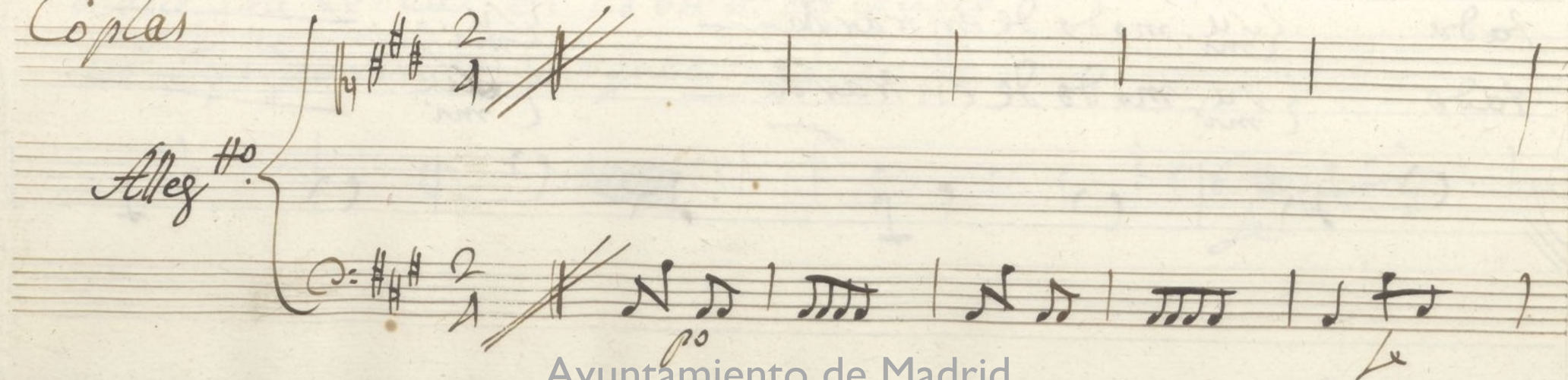
Ter



Parola / Nic^o diga usted tío bis lumbres; gar^o pregunte usted; Nic^o la criada el Respondona.
 gar^o ¿ay alguna gueno tenga ena gracia? Nic^o traigala usted y veremos ¿que tal;
 gar^o ¿lo mejor es malla; Alt^o toma usted tabaco hermano? gar^o si señor atemporada,
 si quiere usted hágame el gusto de llenar me a questa caja; (saca la de pedir)
 Alt^o eia es una media anega; gar^o en esto está la ganancia; Nic^o tío bis lumbres;
 gar^o ¿que se ofrece? Nic^o le dura a usted todavía la mañana de ser hablador?
 gar^o ¡Oh; y mucho, y la dura a usted madama la de ser preguntona? Nic^o lo mismo, encuche
 usted; gar^o al arma hijos, y vamos allá;)

Coplas

Alleg^{ro}



~~Allegro~~ Nilo^{sa}

Porque diferentes Damas suelen llevar tantas

~~Allegro~~

~~que doncellas dan oygusto, a varias Niñas de~~

plumas suelen

~~moda~~

moda avarias

por las

~~gordo~~

~~moda~~

Las que

muchas que Repelean a Savilanes sin uñas por las

~~ben, oyen, y callan y no son es crupe losas las que~~

muchas que regalan a Savilanes sin vñas a Sa
ven, oyen, y callan, y no son a cru pu los de y no
que son
que son
que son

gar^{da}

Muchas viejas q' ay sin
gar^{da} tam bien sue le a ber al

dientes y quieren pa re cer Mozas muchas viejas q' ay sin
 gu nas que ban Con Bata y Te lo xes tam bien sue le a ber al

dientes y quieren pa re zer Mozas y quieren
 gu nas que ban Con Bata y Te lo xes que ban

~~Alto~~ Nico^a

que le
Alf^o Luchare

suze de al que compra a Mercader que Conoce a Mer
la Uria al Cor refo que de fa pobre ella propia que de

Compra el Senero mas
par^{do} le embia avna Por se

malo y le cuesta precio doble Compra el Senexo mas
 ria a que tome la Siropa le embia una Por se

malo y le cuesta precio doble y le
 ria a que tome la Siropa a que

malo y le cuesta precio doble y le
 ria a que tome la Siropa a que

malo y le cuesta precio doble y le
 ria a que tome la Siropa a que

malo y le cuesta precio doble y le
 ria a que tome la Siropa a que

malo y le cuesta precio doble y le
 ria a que tome la Siropa a que



 del orpiús son per dique ros —
 No Co si tas no se supie ran —

 son per dique ros — que todo lo olfa de an
 no se supieran — si no se pregun taran

 en el to tiempas — que todo lo olfa de an q. y en en
 ni se di je ran — si no se pregu taran que ni se

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The lyrics are:

el los tiempos —
supieran —
dijeran —
y viva el opri'ciano — que tan to sa ve —
y con una tirana — lay dea a cave —
y viva el opri'ciano ay q' tan — to sa ve —
y con una tirana que lay de — a a cave —

la Mu - ger el om bre ha ze co sa tan - el tra ños
 Car as - la Inocen cia a ora da do le - ma li cia

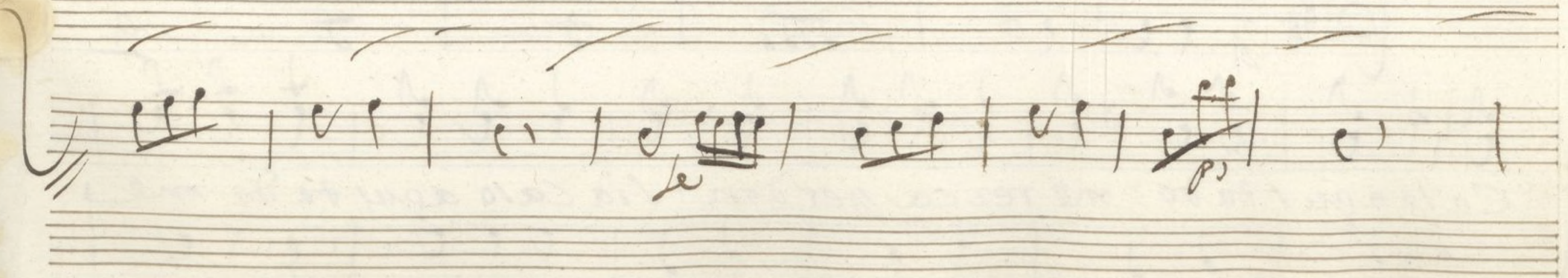
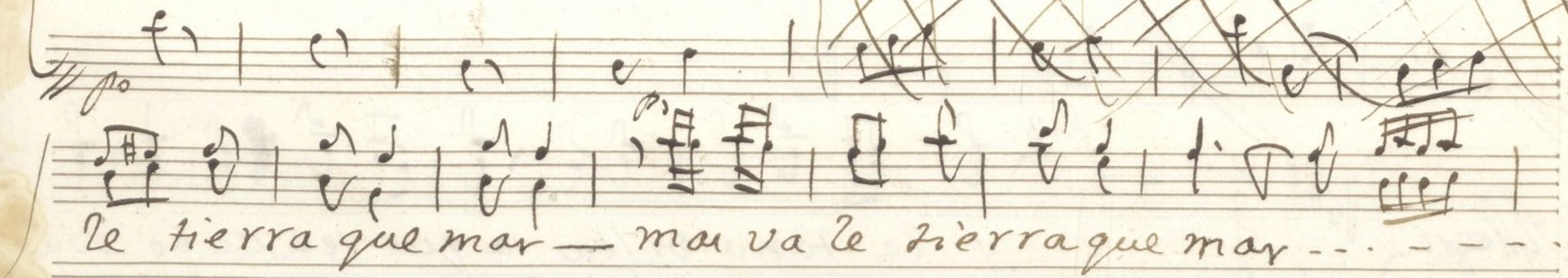
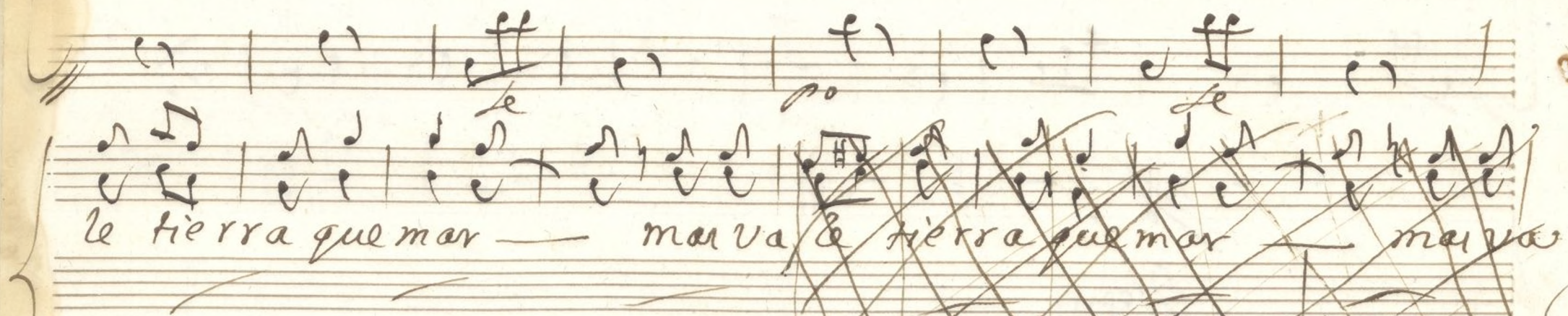
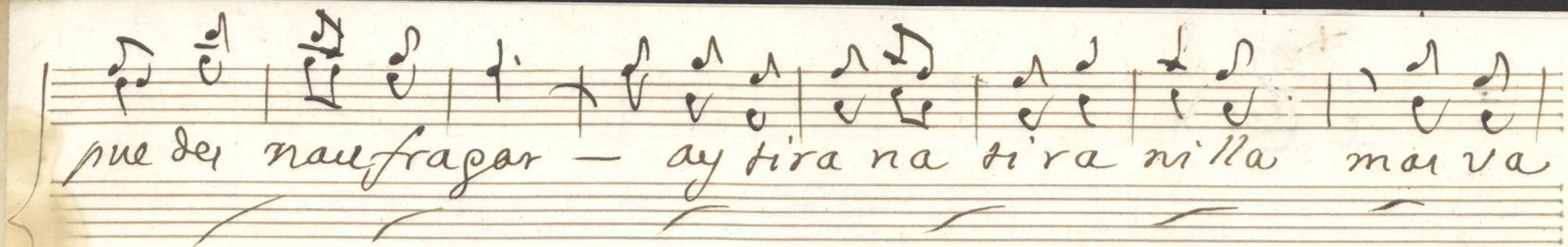
que se queda vin - ca? to nes para que ella sen -
 y por eso en vez - de vie ja lle ban ni ños tan

pa Capa - para que ella sen pa Capa
 - tay ni ñas lle van ni ños tan tay ni ñas

ay ti' rana ti' - ra ni' lla no se vaya a en -
 ay ti' rana

Var car - no se vaya a en - Var car - mi' ra

que ay mu' cha vorra car y que pue del Naufragar - y que



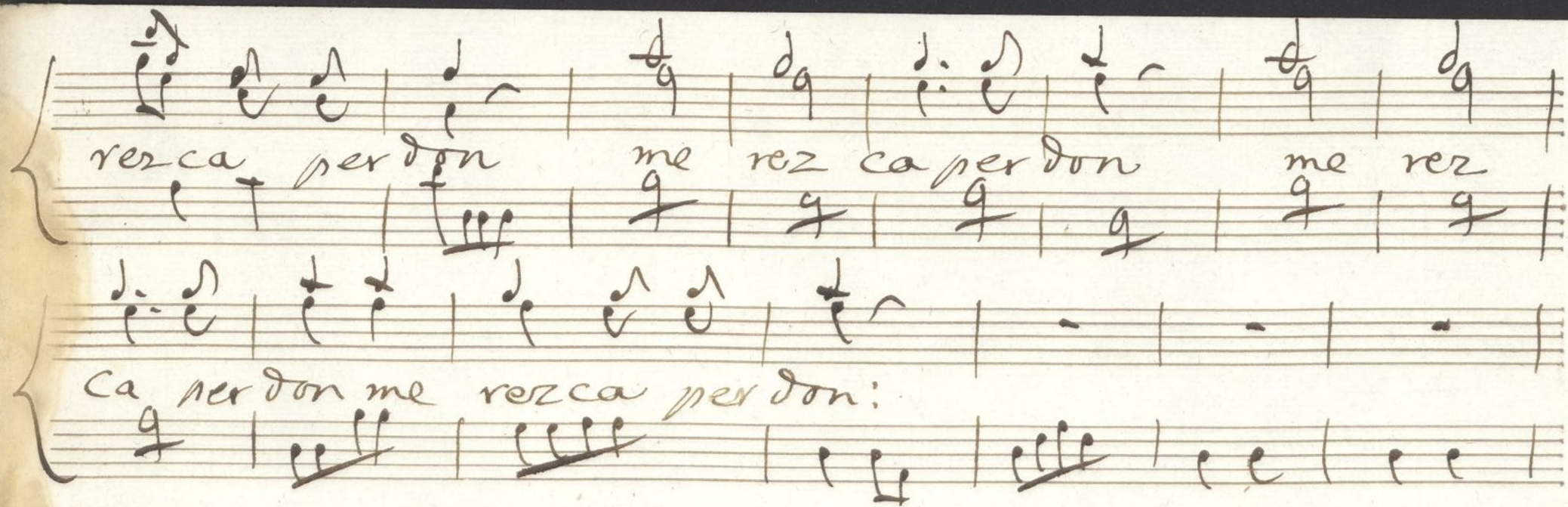
Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The score includes tempo markings: *Allegro* and *Allegro*.

The lyrics are:

Caro agustado me rezca perdon sia caro agustado me
y la tona dilla a qui sea cabo' sia

The notation includes various musical symbols, including notes, rests, and dynamic markings like *ff* (fortissimo).

Handwritten musical score for a song. The lyrics are: *rezca perdon me rezca perdon me rezca perdon me rezca perdon:*



Handwritten musical notation on empty staves, likely a continuation of the piece or a separate section. The notation is handwritten in brown ink on aged paper.

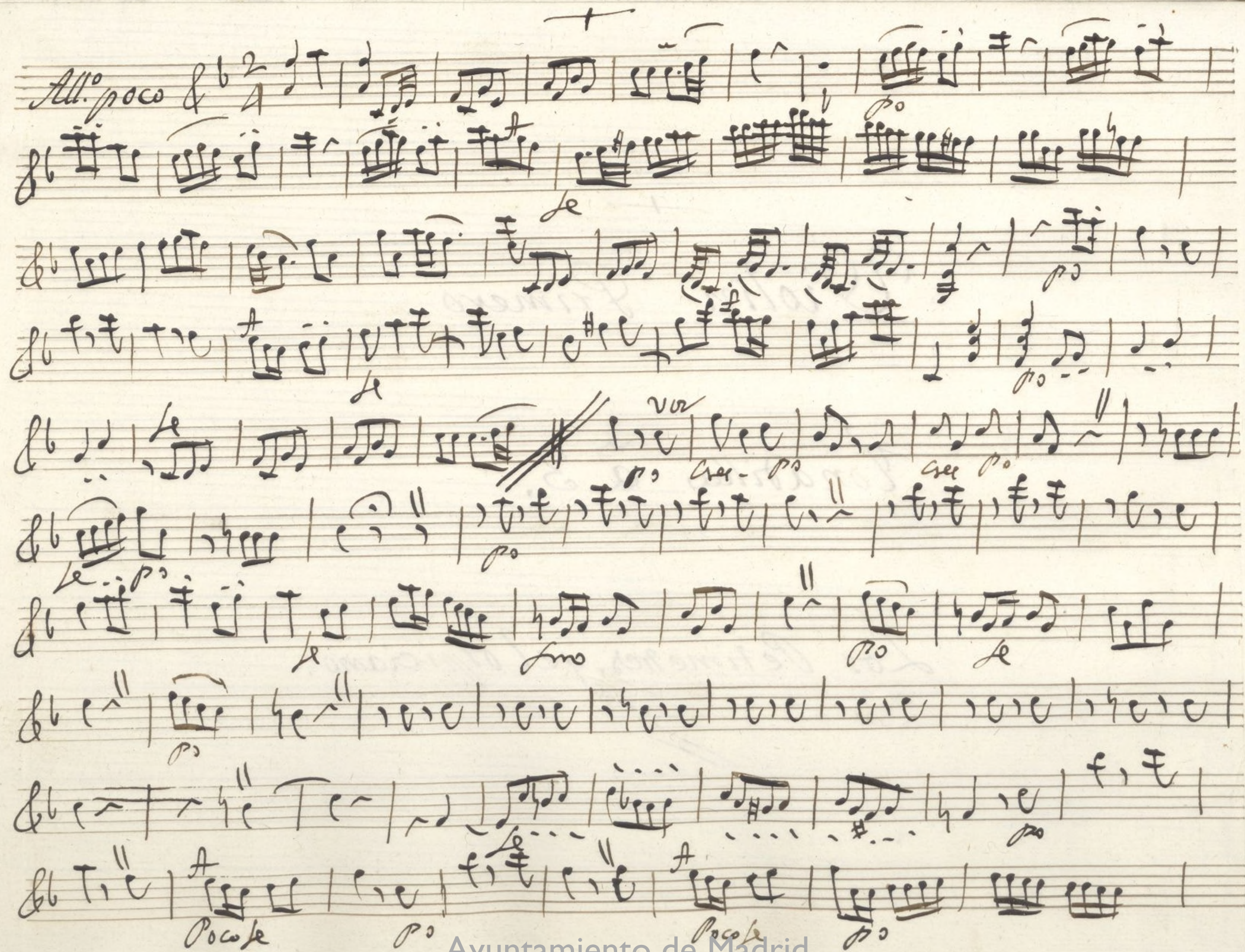


Ayuntamiento de Madrid

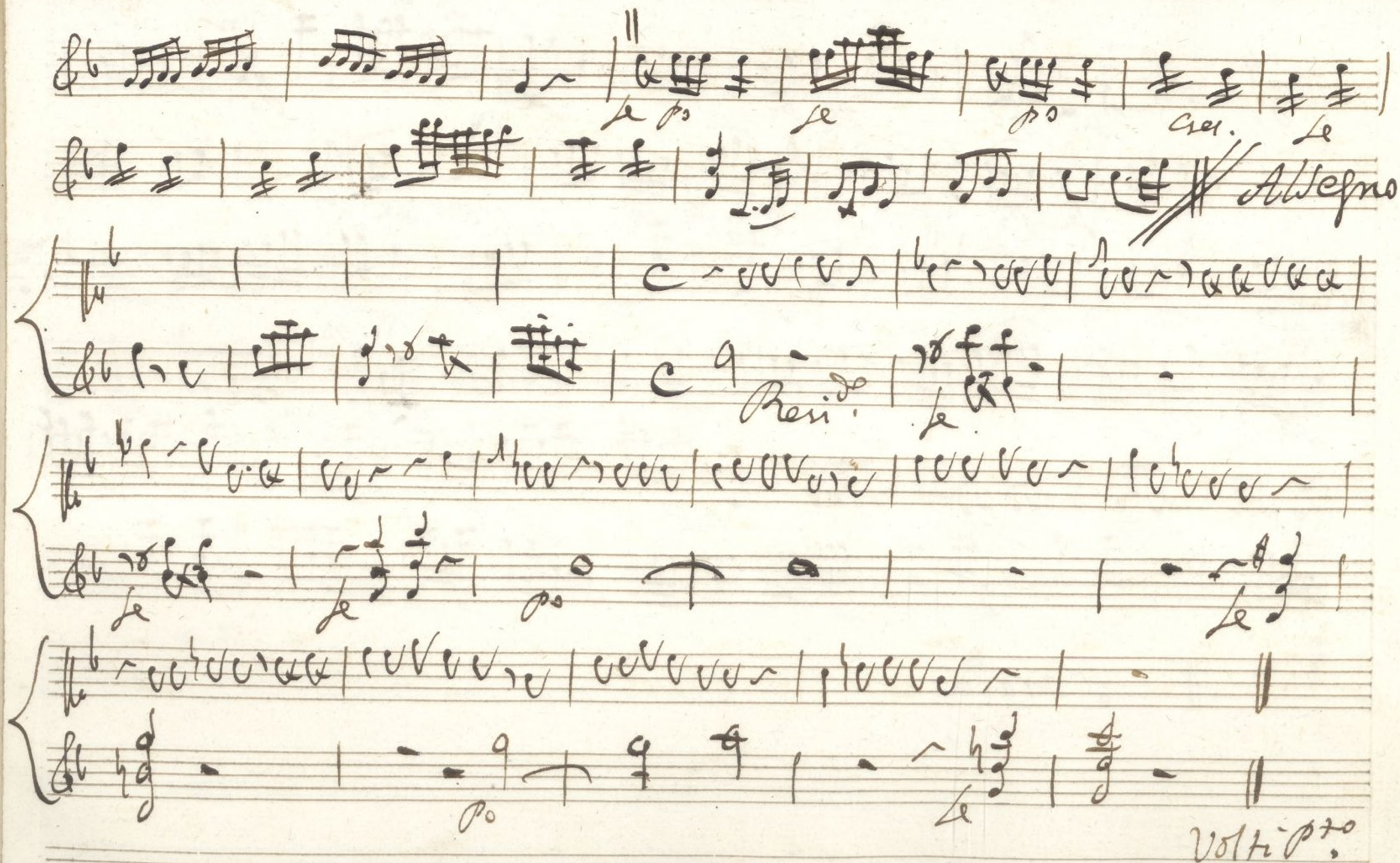
Violin Primero

Conadilla a 3.

Los Petimetros, y el ospiciano:



Handwritten musical score on a single page, featuring multiple staves and dynamic markings. The notation includes treble and bass clefs, various note values, rests, and articulation marks. The word "Allegro" is written in the upper right, and "Volto pto" appears at the bottom right. The score is written in ink on aged paper.



Handwritten musical score on a single page, featuring multiple staves and dynamic markings. The notation includes treble and bass clefs, various note values, rests, and articulation marks. The word "Allegro" is written in the upper right, and "Volto pto" appears at the bottom right. The score is written in ink on aged paper.

Alleg. poco 2

|| Parola

And.^{te} spacio 10 & 6

pp *for.* *vor* *pp* *for.* *pp* *for.* *pp*

pm

leuu *le* *pp* *#* *le* *pp*

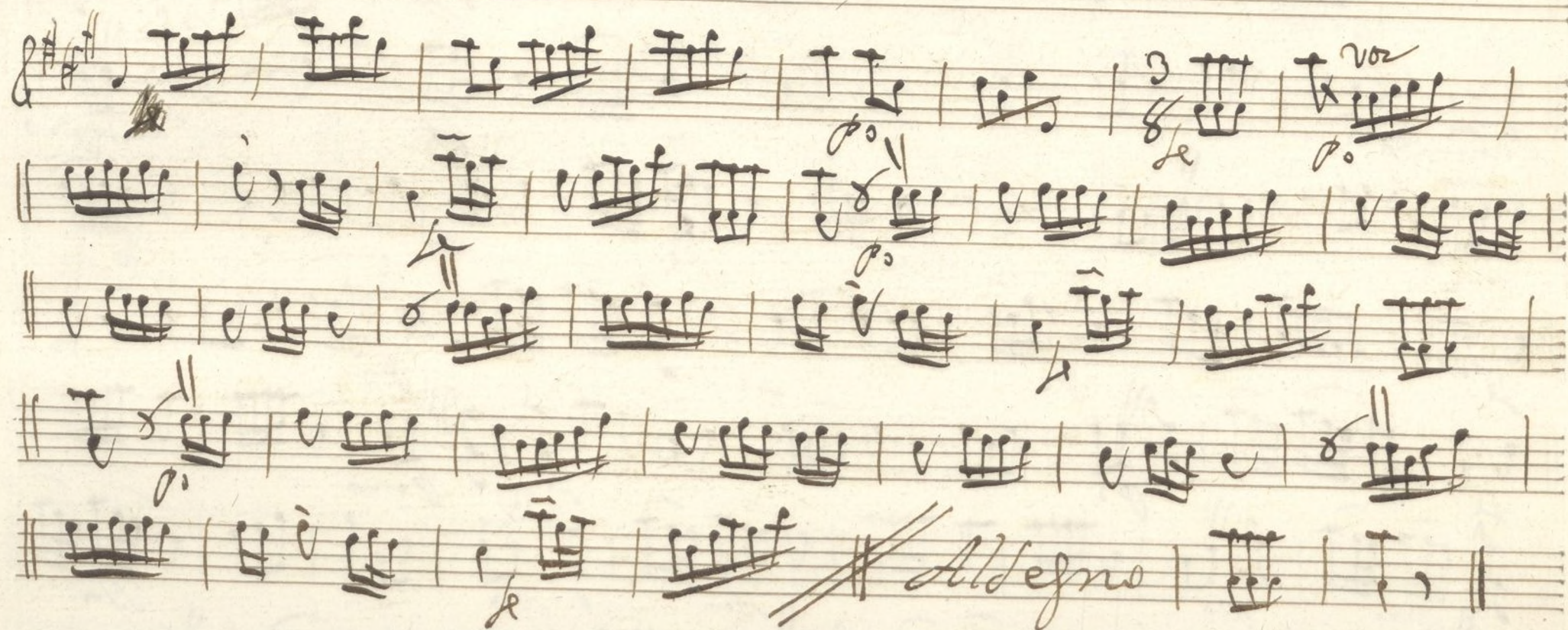
for *Allegro*

Parola

Volti

Coplas Alleg^{ro} & \sharp \sharp 2

The musical score is written on eight staves. The first staff begins with the title "Coplas" and the tempo "Alleg^{ro}", followed by a key signature of two sharps (D major) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as "Le", "A", "p", "f", "cres.", and "dim.". There are also repeat signs and a double bar line. The handwriting is in ink on aged paper.



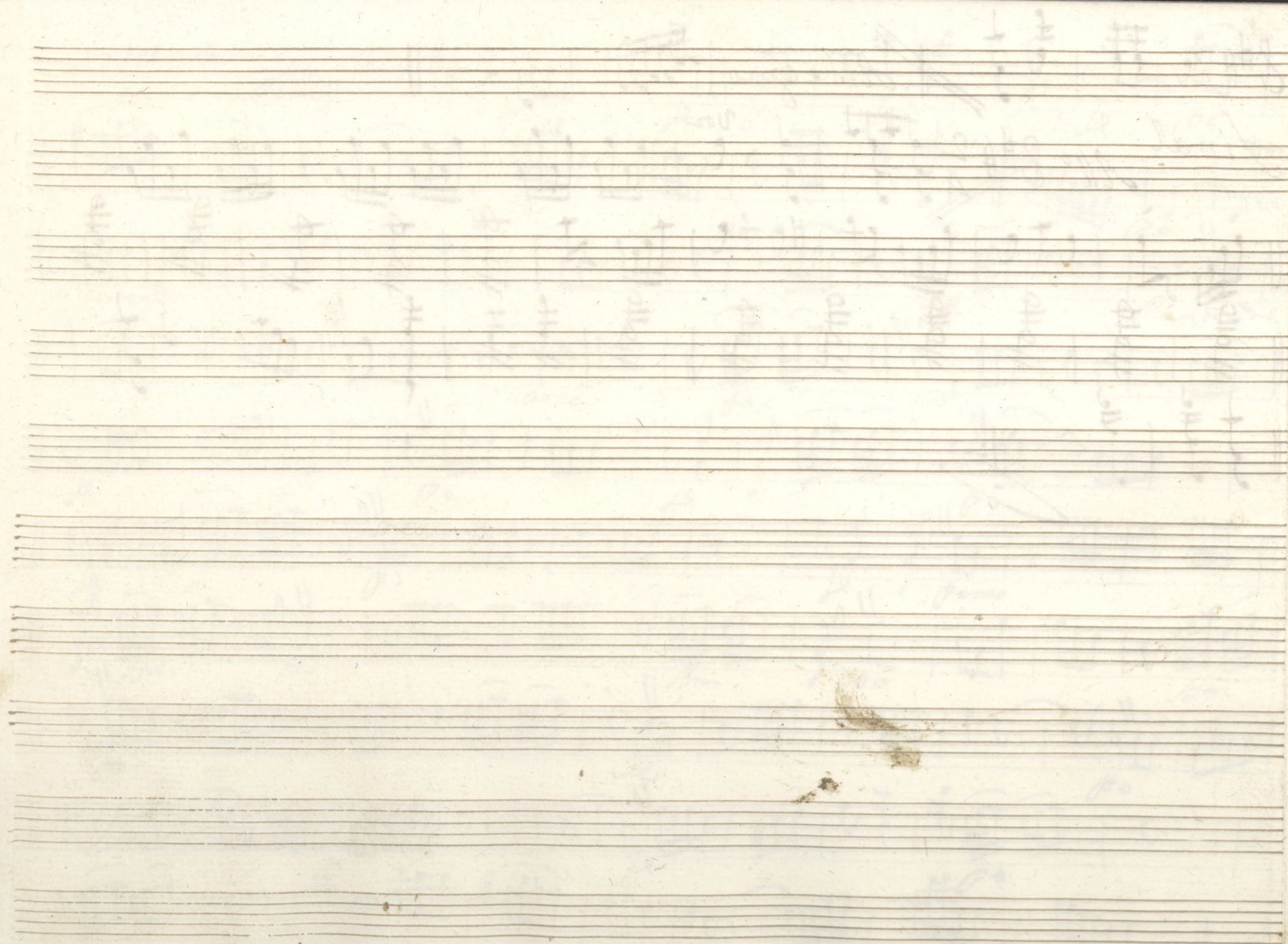
Volti

Sirana Alleg. $\text{F}\sharp\text{C}\sharp$ $\frac{3}{8}$

This is a handwritten musical score for a piece titled "Sirana". The tempo is marked "Alleg." and the key signature is two sharps (F# and C#). The time signature is 3/8. The score is written on ten 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 two sharps. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a treble clef and a key signature of one sharp (F#). The score includes various musical markings such as "Punteado", "arco", "Le", "P", "F", "Fur.", "Primo", and "Voz". The notation is dense and includes many beamed notes and rests.

Punteado *arco* *Le* *P* *F* *Fur.* *Primo* *Voz*

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a few notes and rests, followed by a double bar line and the word "Allegro" written in a cursive hand. The second staff starts with the word "final" in a large, elegant script, followed by "Allo" and a 2/4 time signature. The music continues with various notes, rests, and dynamic markings like "vz". The third staff contains more musical notation, including a key signature change to one sharp (F#) and a common time signature. The fourth and fifth staves continue the musical piece with various notes and rests. The score concludes with a double bar line and a fermata on the fifth staff.



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Violin Primero Duplicado.

Fonadilla à 3.

Los Petimetres, y el Ospiciano.

//

All.^o poco. 2

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with *All.^o poco.* and a '2' indicating a second ending. The score features a variety of musical textures, including dense chordal passages and more melodic lines. Dynamic markings like *p.^o*, *f*, *cres.*, and *poco f* are used throughout. A double bar line with a diagonal slash appears in the fifth staff. The manuscript is written in dark ink on aged paper.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *fe*, *p.*, *crey*, *Allegro*, *Rec.^{do}*, *p.*, *po*, and *Volti p.to*. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. It begins with the tempo marking "All. poco." and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "fe" (forte) and "p." (piano) are used throughout. The piece concludes with a double bar line and the word "Parola" written in a large, stylized font.

And.^{te} spacioſo. $\frac{6}{4}$ *p.* *for* *p.* *for* *p.* *for* *p.*

pmo *tenu* *fe* *fe* *p.* *for*

Parola *Allegro*

Coplar: Alleg.^{ro} $\text{D}^{\sharp} \text{F}^{\sharp} \text{A}^{\sharp}$ $\frac{2}{4}$

The musical score is written on seven staves. The first staff begins with the title 'Coplar: Alleg.^{ro}' followed by the key signature $\text{D}^{\sharp} \text{F}^{\sharp} \text{A}^{\sharp}$ and the time signature $\frac{2}{4}$. A double bar line with a repeat sign follows. The music is composed of eighth and sixteenth notes, often beamed together. Dynamic markings include 'fe' (forte), 'p.o' (piano), 'cres.' (crescendo), and 'p.' (piano). The notation is handwritten in dark ink on aged paper.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* (forte) and *p.o* (piano). The score concludes with a double bar line and the instruction *Allegro*.

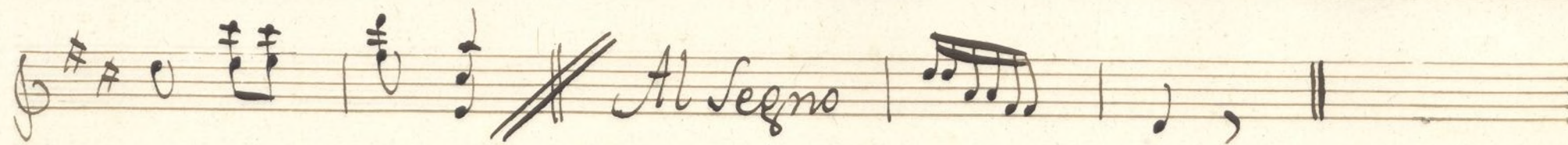
Volti

Fixana:

Alleg.^{ro}

3/4

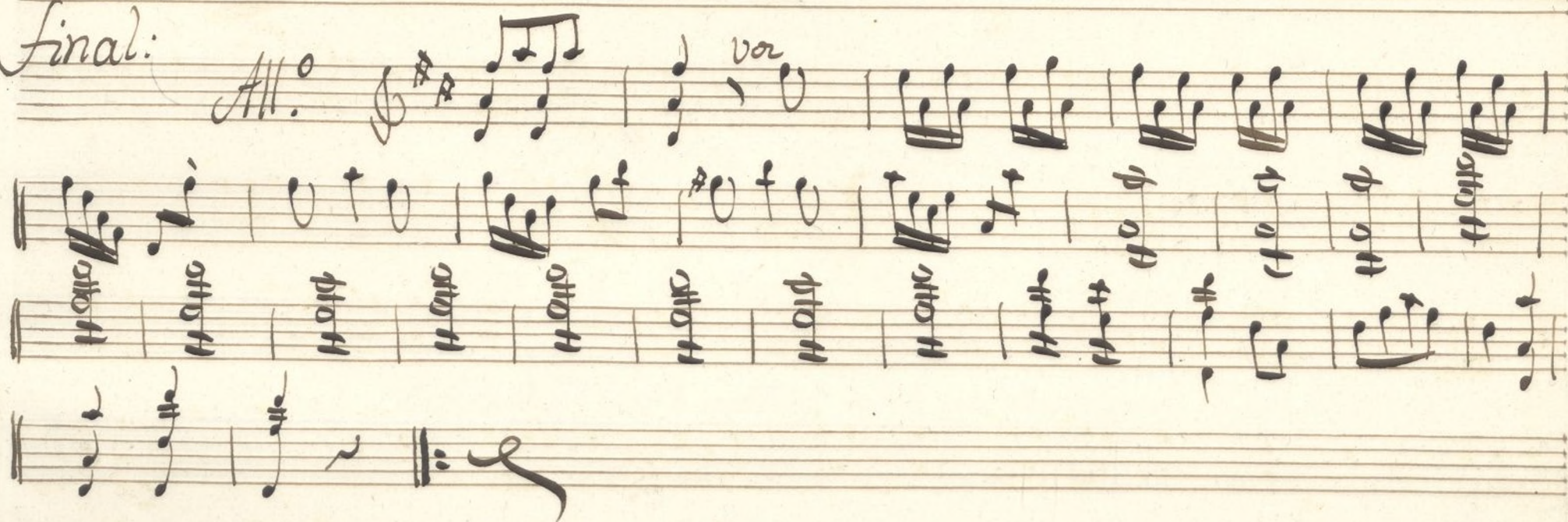
A handwritten musical score for a piece titled "Fixana". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Alleg.^{ro}". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe*, *p^o*, *arco*, *fur.*, and *p^{mo}* are used throughout. The word "Punteado" appears on the second staff, and "vor" appears on the third staff. The score concludes with a double bar line on the tenth staff.



Final:

All.^o

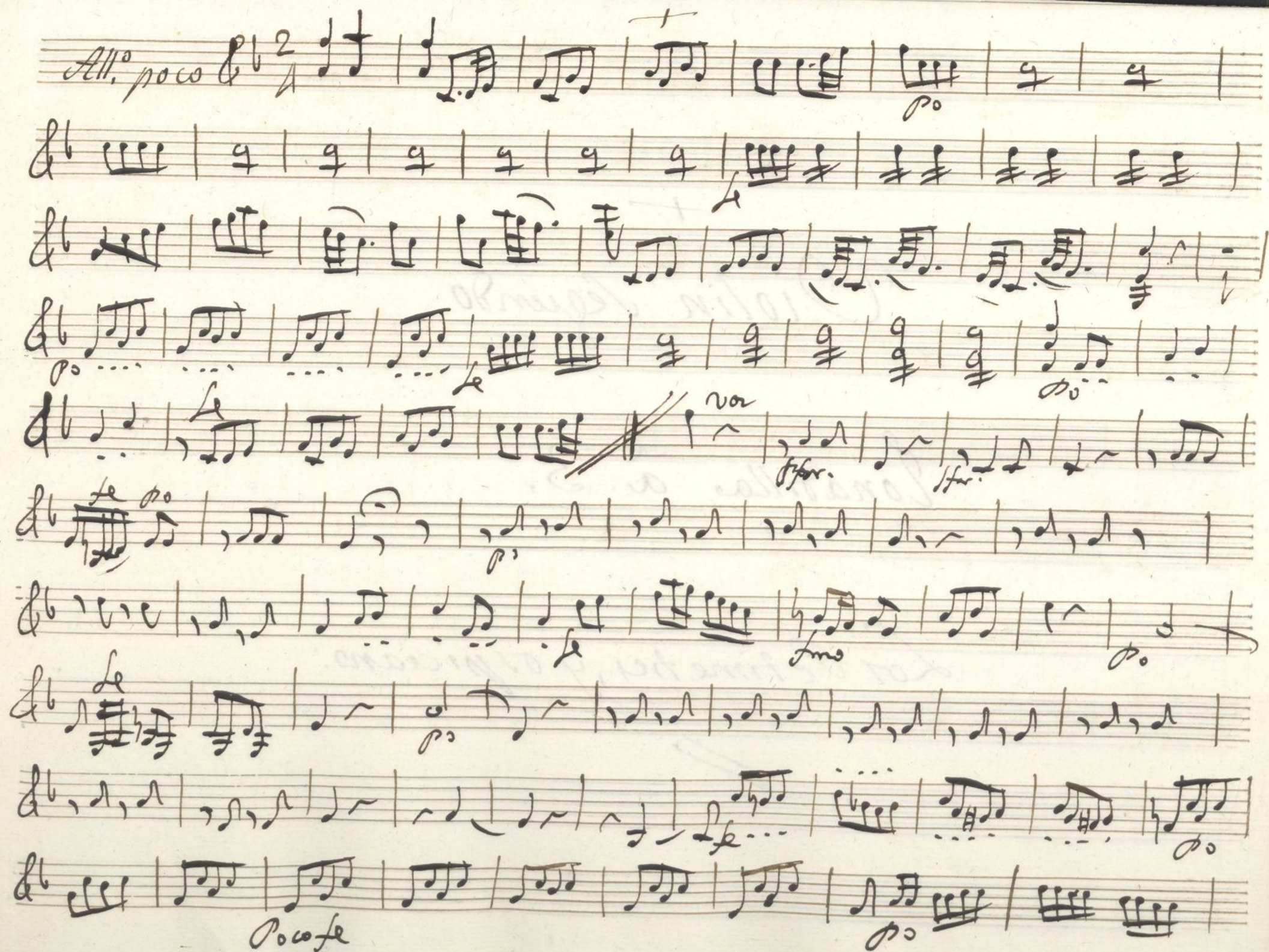
vor



Violin Segundo

Conadilla a 3.

Los Petimetres, y ospiciano.



Handwritten musical score on a single page, featuring multiple staves with musical notation and dynamic markings.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *Cres*, *le p_o*, *A*, *le p_o*, *Rezi do*, *Allegro*, and *Volli*.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

Alleg. # *gustoso* & 2 *Le* *po*

Le *po* *Le* *po* *Poco* *Le* *po*

Parola

And.^{te} spaciozo & 6 *no* *sfz.* *no* *sfz.* *no* *sfz.* *no*

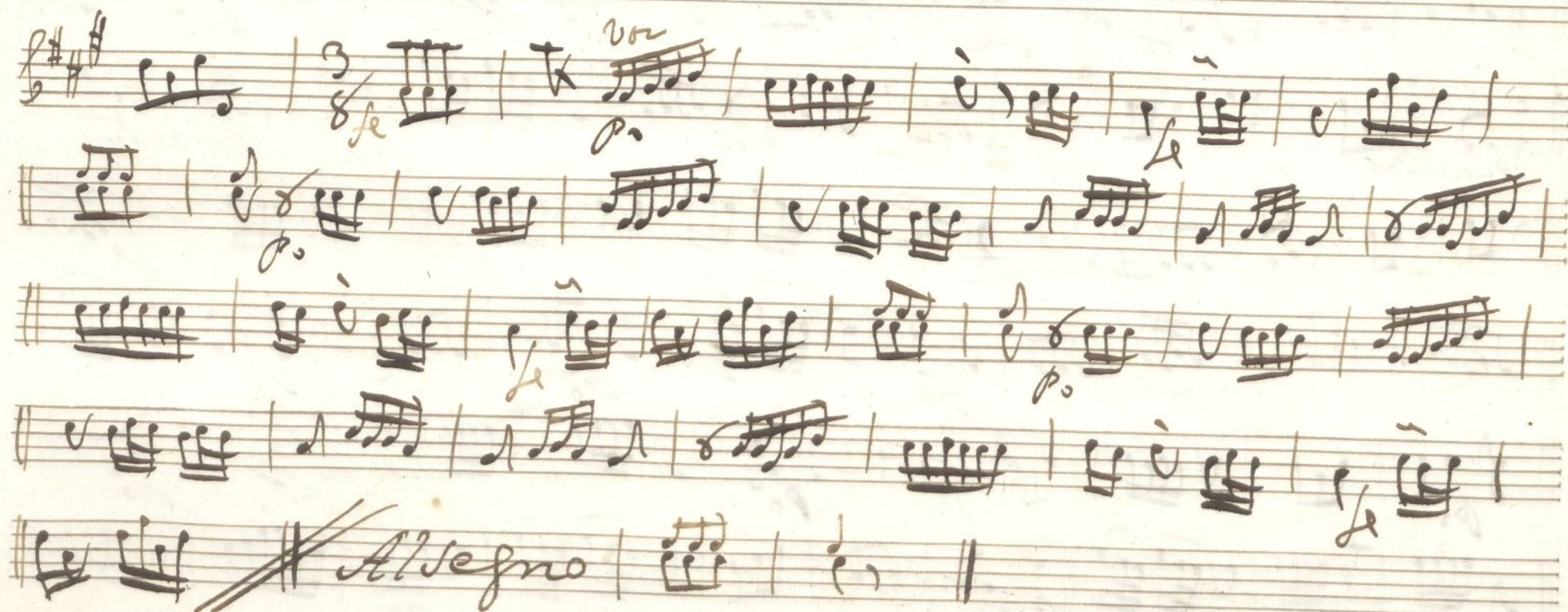
p^{mo} *no*

Allegro

Parola

Volte



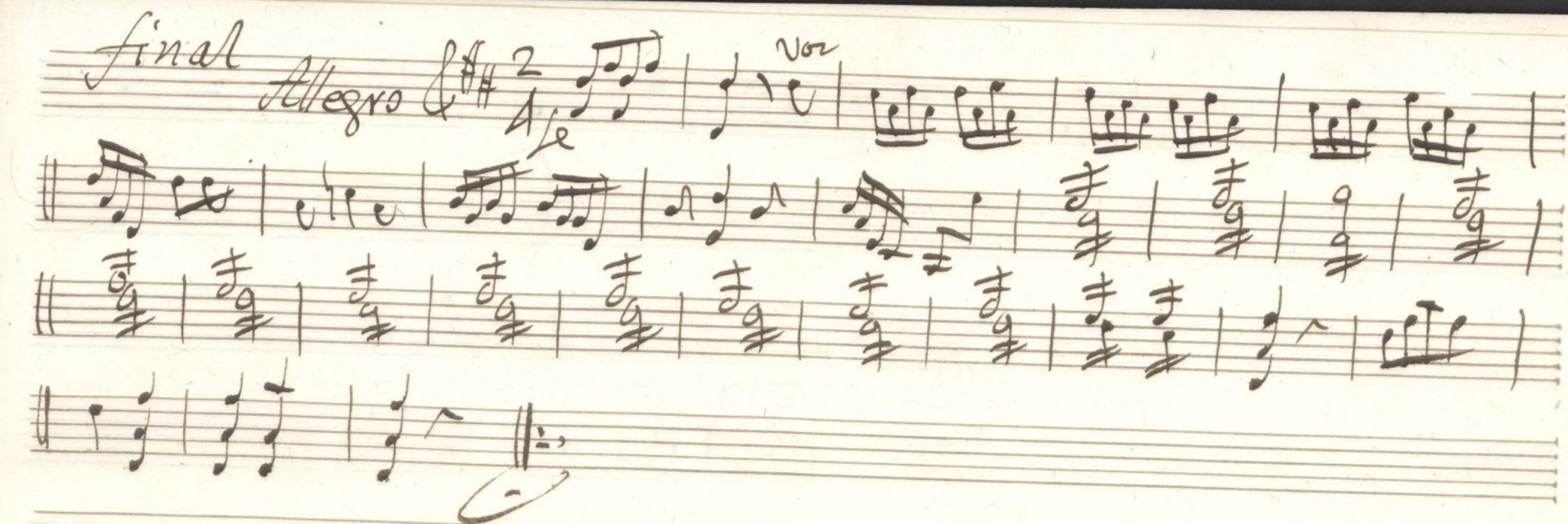


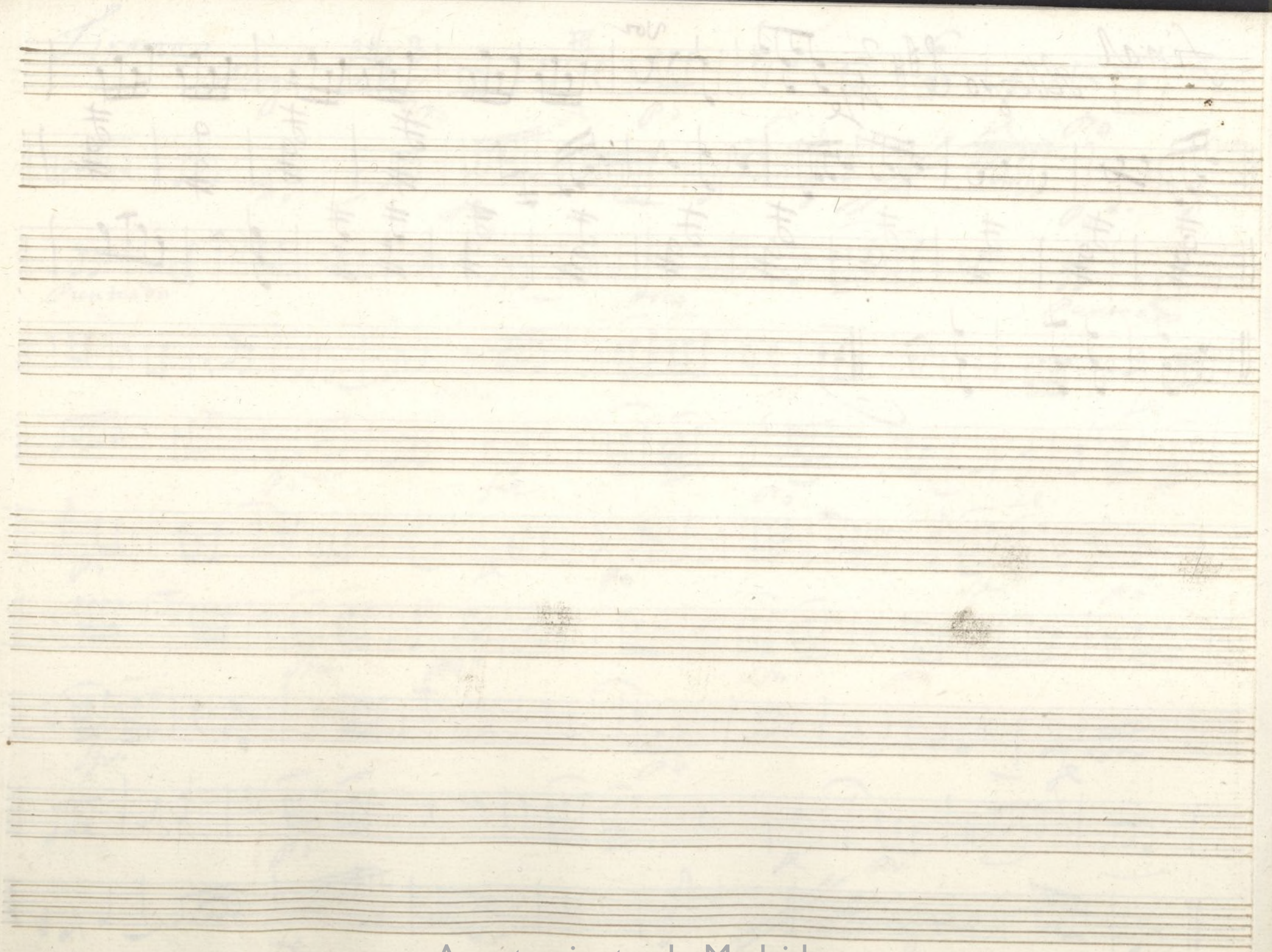
Volte

Tirana

Alleg

[illegible]





Ayuntamiento de Madrid

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Violin Segundo. Duplicado;

Tonadilla à 3.

Los Petimetres, y Ospiciano:

//

All. poco. B^b $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking *All. poco.* and the key signature of one flat (B^b) and a 2/4 time signature. The notation includes a variety of note values, rests, and accidentals. Dynamic markings are used throughout, including *p* (piano), *fe* (forte), *fmo* (finito), and *v* (vivace). A double bar line with a slash is placed on the fifth staff. The manuscript is on aged, slightly stained paper.

Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions include:

- fe p^o* (first system, first staff)
- le* (first system, second staff)
- fe p^o* (first system, third staff)
- crey* (first system, fourth staff)
- Allegro* (first system, fifth staff)
- Rezi^{do}* (second system, first staff)
- Volti* (fifth system, second staff)

The score concludes with a double bar line and repeat signs on the final staff.

Alleg.^{ro} gusto $\frac{2}{4}$

Parola

And.^{te} spacioſo. 6/8

P. *JH* *P.* *JH* *P.* *JH* *P.* *JH*

Pmo

fe *P.* *fe* *P.* *fe* *P.*

Al Segno

Parola)

Volti:

Coplas:

Alleg.^{ro} $\text{G}^{\sharp} \text{A}^{\sharp} \text{B}^{\sharp} 2$

fe p° *vor* *fe* *crey* *fe* *p.º* *fe* *p.º* *crey* *fe* *p.º* *fe* *p.º* *fe* *p.º*



Volti

Fixana:

Alleg.^{ro}

Fixana: Alleg.^{ro} 3/4

fe p^o fe fe p^o fe p^o

vor Punteado arco Punteado

arco p^o fe p^o fe p^o fe

Stur p^o Stur p^o Stur p^o fe

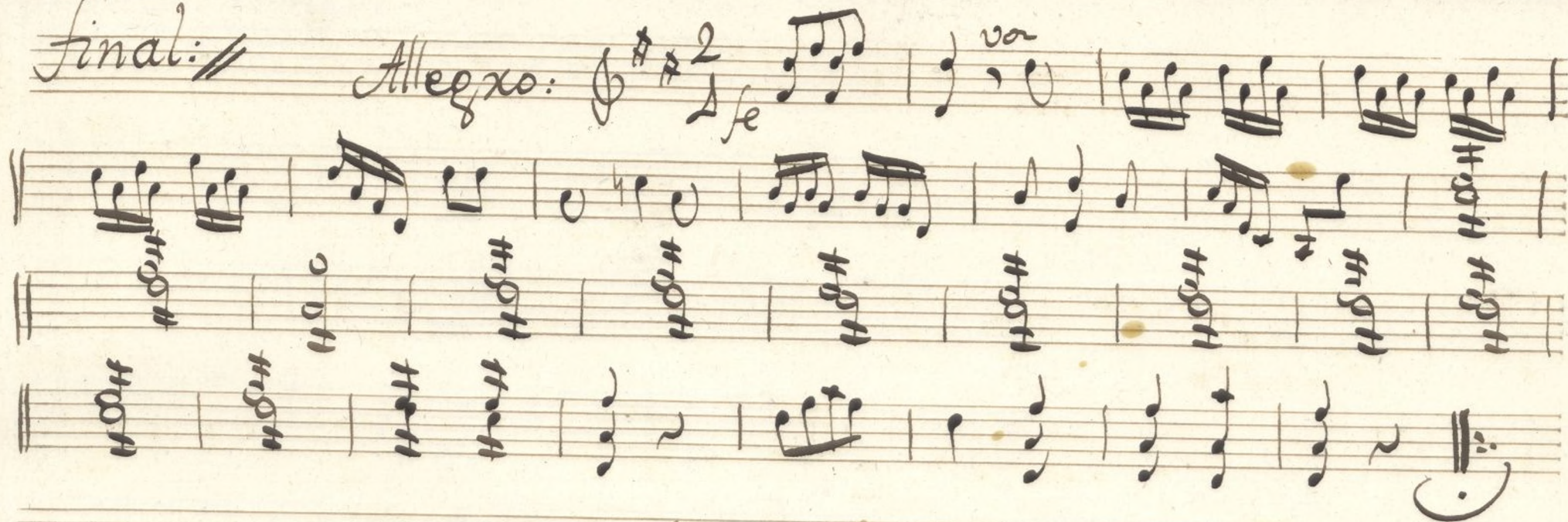
fe p^o fe p^o Al Segno

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Final: //

Allegro:

$\frac{2}{4}$
fe



Ayuntamiento de Madrid

Oboe Primero

Conadilla à 3. Los Petimetros y Osipianos:

Handwritten musical score for Oboe Primo, featuring various musical notations, clefs, and dynamic markings.

The score is written on ten staves. The first staff begins with the tempo marking *All. poco* and the time signature $\frac{2}{4}$. The key signature is one flat (B-flat). The notation includes various note values, rests, and articulation marks. Dynamic markings such as *p.* (piano) and *for* (forte) are present. The score concludes with the tempo change *Allegro* and the instruction *Per. base*.

Volte

Flauta

Alleg.^{ro} poco & 2/4

Parola

And.^{te} spacioſo & 6/8

Allegro

Parola

Coplas oboe
Allegretto & $\sharp\sharp 2/4$

The musical score is written on eight staves. The first staff begins with the title 'Coplas' and 'Allegretto' in a handwritten script, followed by a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as 'cres' (crescendo) and 'f' (forte) are indicated. The piece ends with a double bar line and the word 'Allegro' crossed out with a diagonal line.

Volte'

Tirana Maeta

Solo

Alleg.^{ro}

$\frac{3}{8}$

Allegro

Final

All.^{ro}

$\frac{2}{4}$

Alta

Alleg.^{ro} poco $\frac{2}{4}$

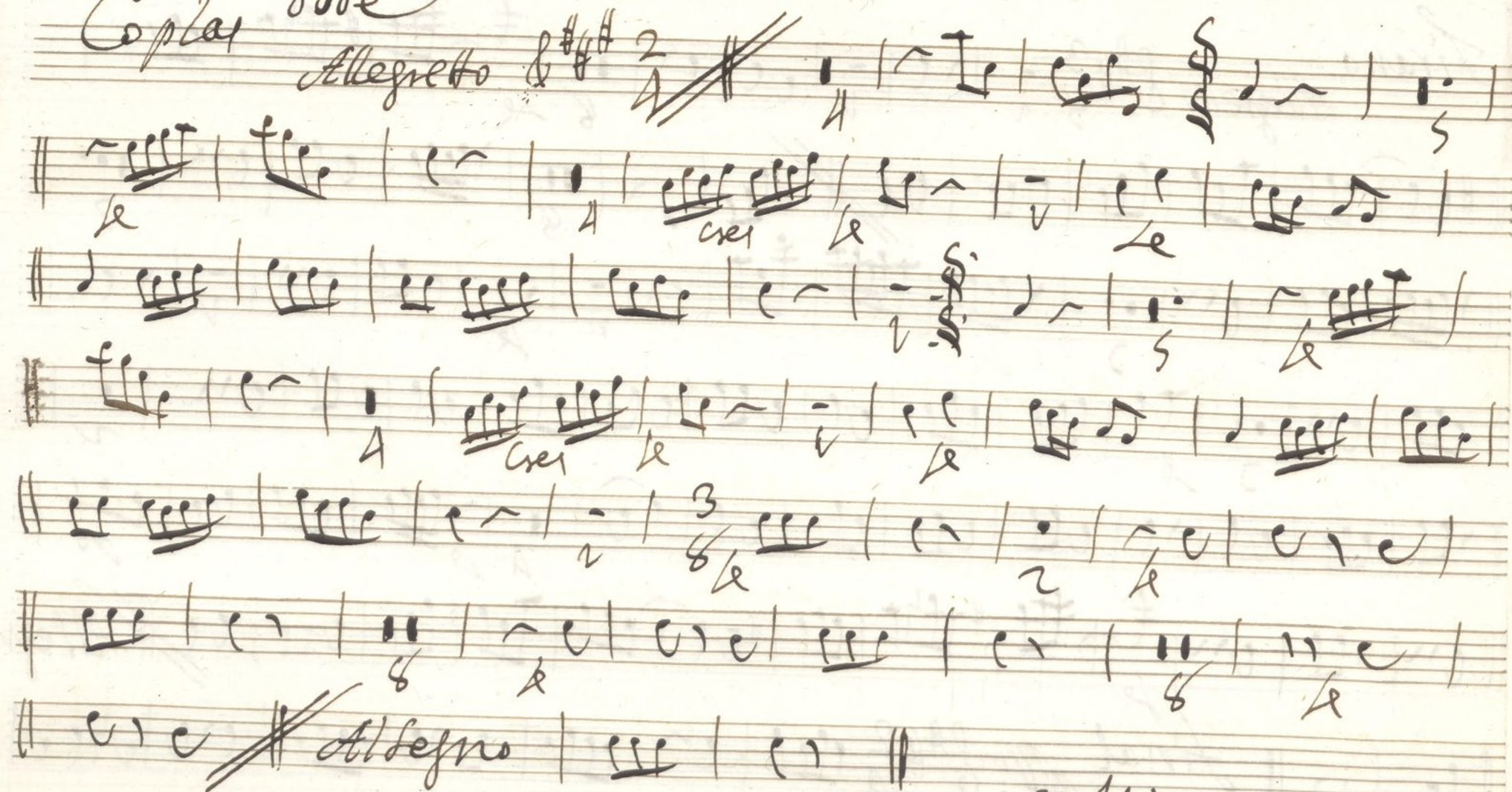
Parola

And.^{te} spacio $\frac{6}{8}$

Parola

Copied above

Allegretto



volte

Tirana Alauta

[illegible]

Trompa Primera

Conadilla à 3. Los Petimetre, y officiano;

Allegro poco $\text{C} \frac{2}{4}$

$\text{C} \frac{4}{4}$

$\text{C} \frac{4}{4}$

$\text{C} \frac{4}{4}$

$\text{C} \frac{4}{4}$

$\text{C} \frac{4}{4}$

$\text{C} \frac{4}{4}$

Volti

In cerol fant

Allegretto & $\frac{2}{4}$

& $\frac{2}{4}$

& $\frac{3}{4}$

& $\frac{2}{4}$

Parola

And.^{te} forte 1

Coplas *In de*
Allegretto C: $\sharp\sharp$ $\frac{2}{4}$ ~~4~~ *vor*

Handwritten musical score for a piece titled "Coplas" in G major (two sharps) and 2/4 time, marked "Allegretto". The score is written on six staves. The first staff begins with a treble clef and a key signature of two sharps. The tempo is marked "Allegretto". The music is written in a single melodic line. The first staff has a "vor" marking above it. The second staff has a "3" marking below it. The third staff has a "6" marking below it. The fourth staff has a "3" and "8" marking below it. The fifth staff has a "6" and "A" marking below it. The sixth staff has a "6" and "A" marking below it. The piece ends with a double bar line. Below the sixth staff, the word "Allegro" is written, followed by a double bar line. Below the "Allegro" section, there are four empty staves. To the right of the empty staves, the word "Voldi" is written.

Voldi

Tirana

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

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegretto'. The notation includes various note values, rests, and dynamic markings such as 'le' and 'p'. There are several measures with slurs and some measures that are crossed out with a double slash. The word 'final' is written above the eighth staff, followed by a double bar line. The tempo changes to 'Allegro' and the time signature changes to 2/4. The score continues with more notes and rests. The piece concludes with a final double bar line and a fermata on the last note of the tenth staff.

final *Allegro* $\text{C}:\sharp\text{F}\frac{2}{4}$

Trompa Segunda

Conadilla à 3. Los Petimoles, y espiciano;

Allegro poco $C:\flat$ $\frac{2}{4}$

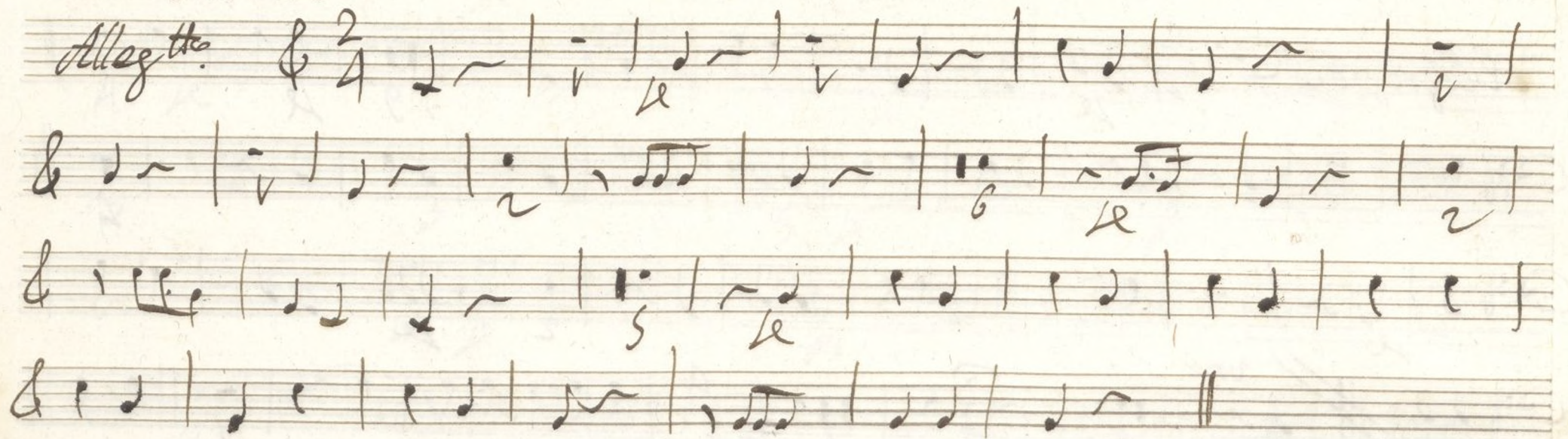
The musical score consists of ten staves. The first staff begins with the tempo marking 'Allegro poco' and the key signature 'C:\flat' with a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some numerical markings like '9' and '4' below the staff. The fourth staff has a double bar line with the word 'vor' written above it. The eighth staff has a double bar line with the word 'Allegro' written above it. The tenth staff ends with a double bar line and the word 'faze' written below it.

Volte

In cerol.

Allegro

$\frac{2}{4}$




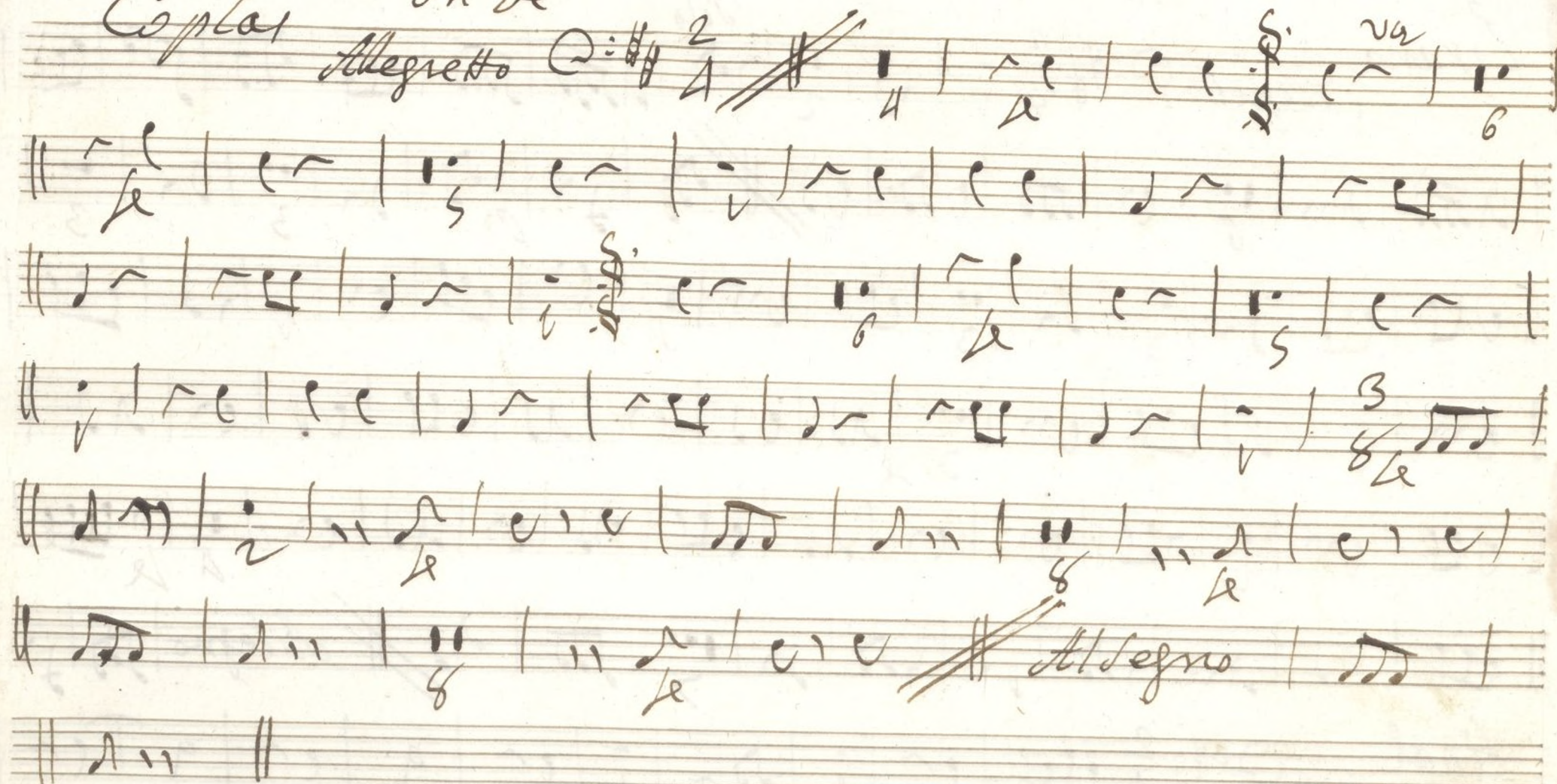
And. ^{te} tace

Coplas

In de

Allegretto

Q: 



Tirana

Allegretto $\text{C}:\sharp\sharp \frac{3}{4}$

final *Allegro* $\text{C}:\sharp\sharp \frac{2}{4}$

Contravaso.

~~Conadilla~~

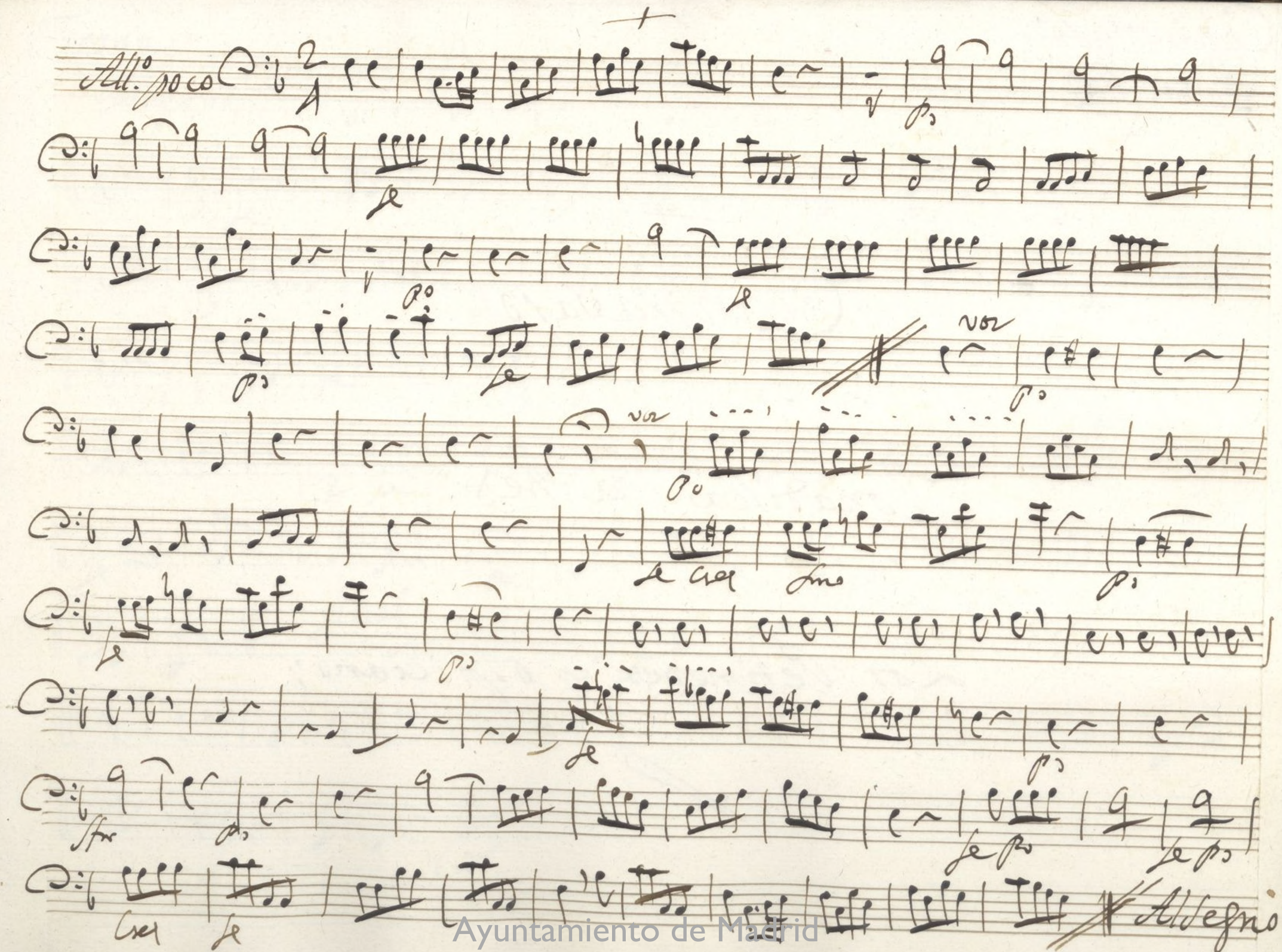
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Contravaso

Conadilla à tres;

Los Petimetres, y Espicianos;

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in a cursive style, typical of 18th or 19th-century manuscript notation. The first staff begins with the tempo marking "All.^o poco" and a 2/4 time signature. The notation includes numerous sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings such as *p*, *pp*, *f*, *sfz*, *cr*, *mo*, *no*, and *no* are interspersed throughout the score. The piece concludes with a double bar line and the tempo marking "Allegro".



Perid.

Alleg. gustoso

Parola

voti

And. spacio $\text{C} = \frac{6}{8}$

Adagio

Copla *Allegro* $\text{C} = \text{F} \#$ $\frac{2}{4}$ *ver*

ver

p

ver

p

ver

p

ver

p

p

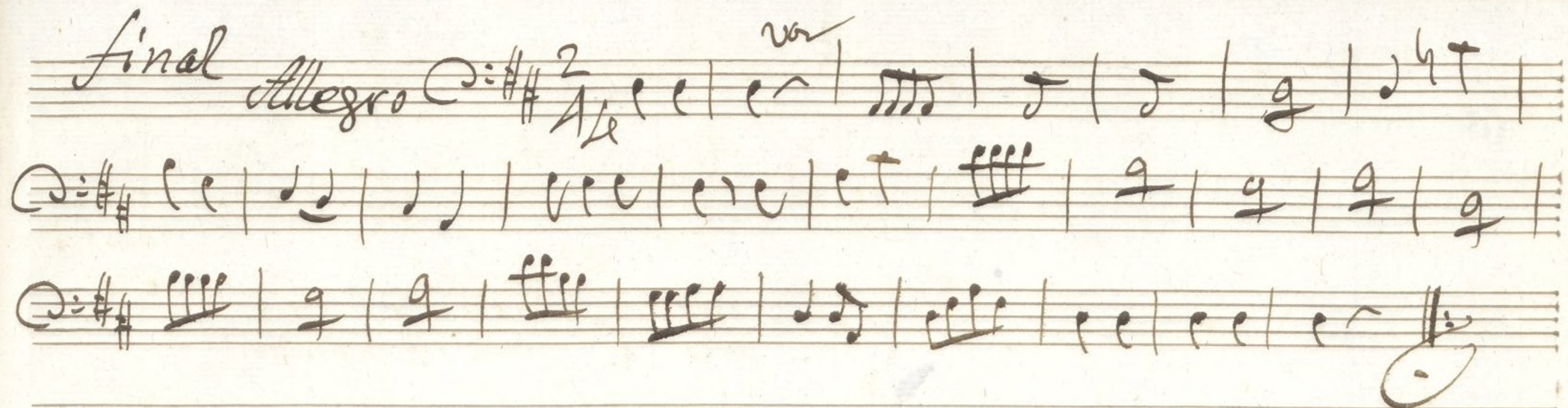
Volte

Tirana

Alleg.

Pirana Allegro $\text{C}=\text{D}$ $\frac{3}{4}$

3
Le
arco
arco
p.
p.
p.
p.
p.
Allegro



Ayuntamiento de Madrid