

Leg. 9. n. 7.

Mus 170-10

t

Conadilla Leg. 4. n. 13.

A Duo

El Page y la Viuda.

170-10

Alto B^{\flat} $\frac{6}{8}$

Viuda
una pobre viu-
un Page tengo en

dita
Casa

soi Señores fatal si
q'es vizarro y gaban si

soi
que

sin consuelo ni alivio
muchacho de quince años

en mi gran soledad si
lindo & como un coral si

en

desde que mucho mi Pedalo no hago sino lo-
 como el quiera querer me mi Marido se.

rar. diganme pues Señores si pues Señores qñ me con-
 ra por qe yo de esta suerte si de esta suerte no puedo

Solara si qñ toditi tar las
 mas estar no no este me querra

Noches al irnos a Costar me daba un peso gordo -
 mucho me sabra acariciar y quando yo este enferma

para otro dia almorzar pobre Corazon mio -
 tambien me cuidara al fin mi Page zito

q. n. te Consolara.
mi Marido vera

di Corazon Sintamos, o los lo-
q. el mas blanco y mas rubio q. el mejor

rar Morar si o los
Ale man si que

Allegro.

Ama Page

Peri quito se
Ama: Sientate aqui con

Ama.

nora ven aca mira ven
migo y azme compaña y azme

Page Ama

ven y azme
q. el lo q. uste me manda Dios ke ven
por q. en estando sola me pongo-

Page *Ama*

dió a g. e. e. m. a la por

Ama *Page*

as almorzado el quisado g. e. e. noche quedo guar.
Page: Si che diente esta pobre y mi gata un mal pa

gado el *Alegro.*

deceñ esta

Allto

Ama

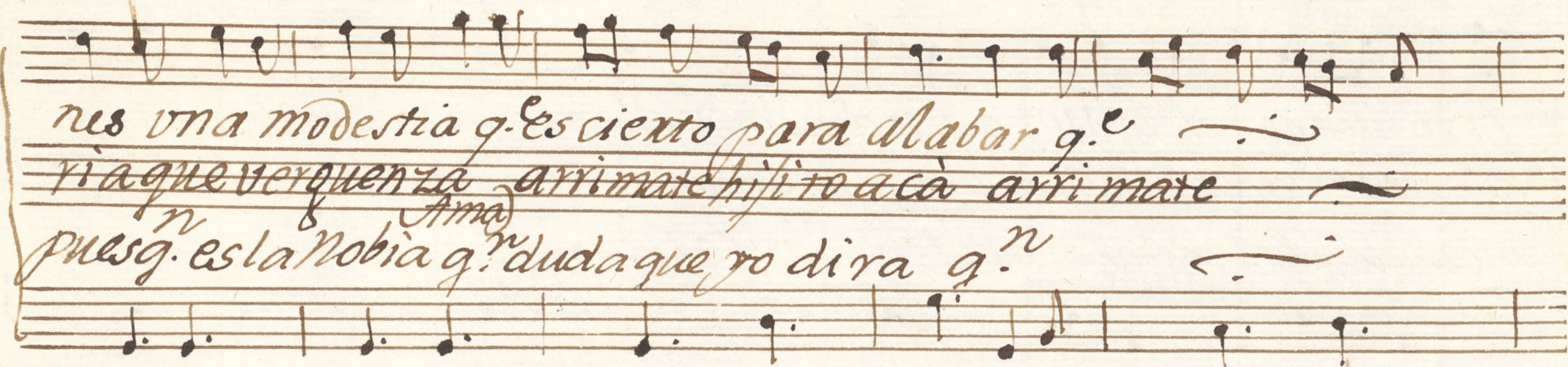
Pues Juanito pobre zito me que
Page: Ama mia perdonarme no lo -

Page:: Pues Señora (Ama:) Vaya acaba no te -

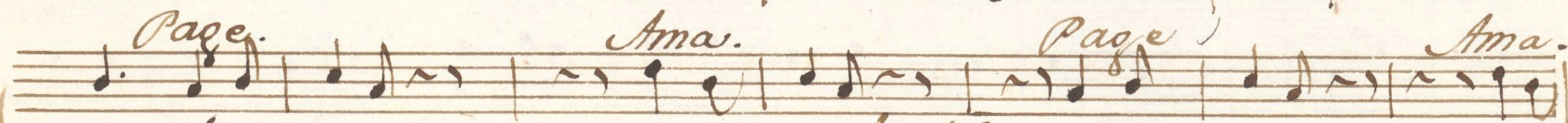
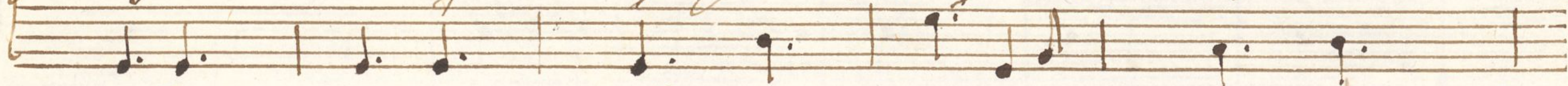
ridito Sabrás mi Como por que
pude te mediar no lo ya se que sois
tienes que parar note Page Yo qui siera

Yo te quiero. te pretendo regalar te
linda y moza para parentesco tal para
si usted quiere con una moza casar con

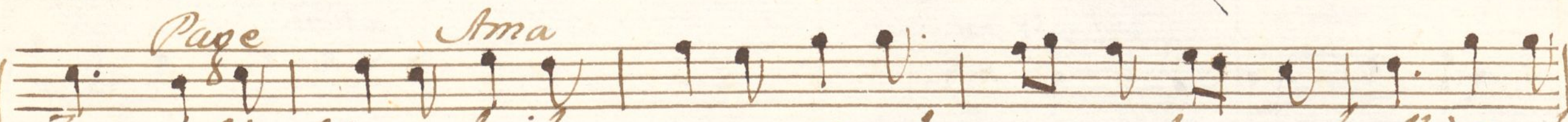
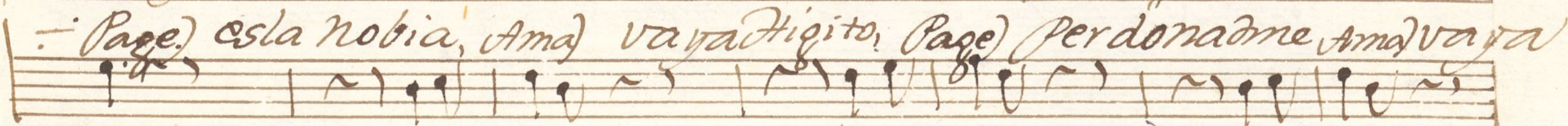
Arrimate mas un poco no no tengas Cortedad q.^e tie-
y si no fuera no fuera di no tengas Cortedad yo se
Ama Sin duda q.^e me pretende ^{Ama} saliendome muy bien ^{Page} di me
^{Ama}



nes una modestia q. es cierto para alabar q.
ria que ver quenza arrimate hifito acá arrimate
pues q. es la Nobia q. duda que yo dira q.
Ama



— Ama mia no asi me hables Madre mia ni asi—
Ama dame dame la Manita que requiero a cari—



Juan Abuelita brito nazo desbia te luego halla desbi-
ciar Cuentanopequeus te. Ama Callaque no te hare mal Calla—



Juan. soy ypacasq. no señora q. es la moza de Aplancha q. es la—

Pase.

a te luego halla voto va q. herrado el lance mas yo sela è de pe-
 que no te hare mal que colgado sea p. uero hechando la mas es-
 mora de Aplaudir. In solente brito nar. bien sela lle que a pe

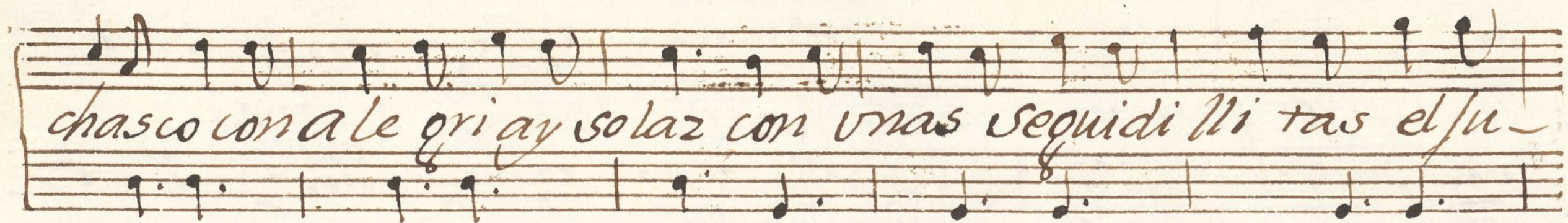
Ama *Pase*

gar que como dice el Adasio este nuevo quien es al este
 ta toma toma el Abanico que te puedes sofocar que te
 gar. *Ama* Vete de mi Casa luego *Pase* Señora abur y mandar Seño-

1a 3.ª no *ma. vivo. lor 2.*

Y por Zelebrar el

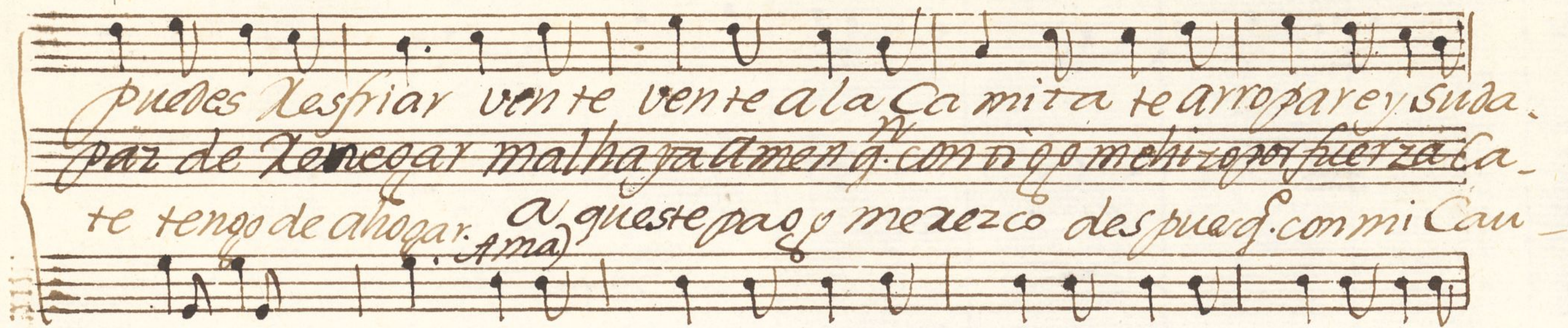
ra *1a 3.ª no* *ma. vivo*



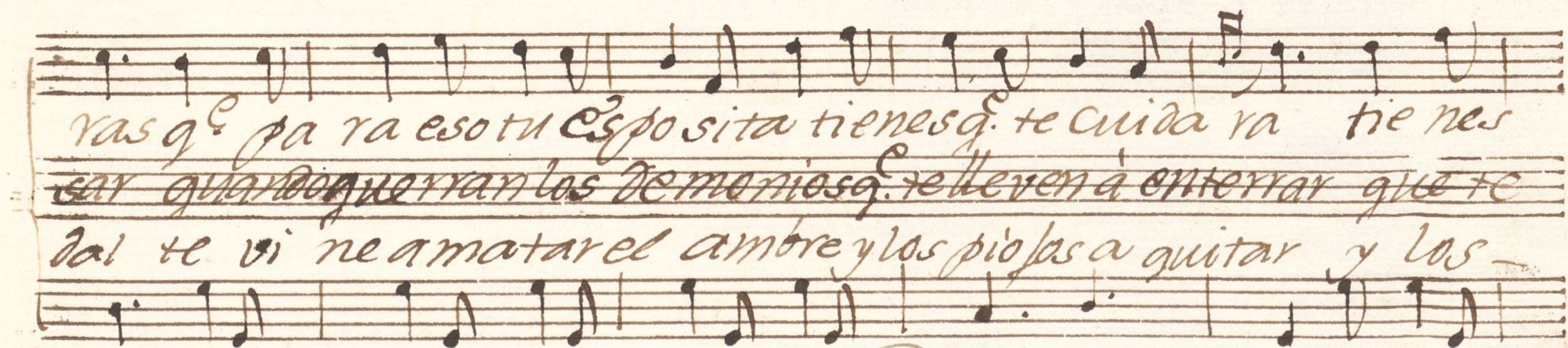
Ni ño oi gan ve ran el modo q^o le hace mi mos Oigan -
 bo bo las mas veces Res ponde de a queste modo las mas
 ne ra en re las dos se for ma la pe lo te ra entre

veran el modo q^o le hace mi mos Ama.
 veces Res ponde de a queste modo Pimpolli to de mis
 las dos se for ma la pe lo te ra (Ama) Crea de da mit de
 Ama) Crea un pica ro

o/os no te val gas a pa sear q^o esta mui fuerte el se re no y re -
 monias de la me con Barba bas q^o por no ver tu fi gu ra co ra
 nazo y tu erer un car ca mal Ama) te e de po ner en Presidio, y vo
 Page



puedes desfriar ven te ven te a la Ca mita te arroja rey su da.
par de Zene gar mal ha ya al men q. con ti go me hi zo por fuer za Ca.
te tengo de aho gar. ^{Ama} a que ste pa go me xer co des pue q. con mi Can



ras q. pa ra es tu Es po si ta tie nes q. te cui da ra tie nes
sar quan do que rran las de mo nios q. te lle ven a en ter rar que te
dal te vi ne a ma tar el am bre y las pio jas a qui tar y los



pero ya - ve ran luego pe ro
pero ya
En es to a que stas bo das en es

ya - venan luego lo que se qui ra.

to a questas bo das bienen a parar.





170-10

Mus 170-10

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

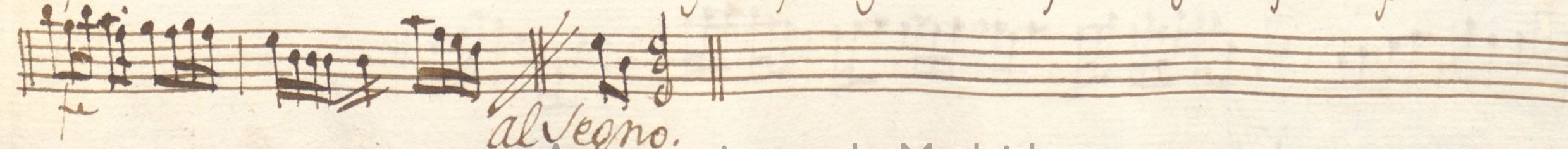
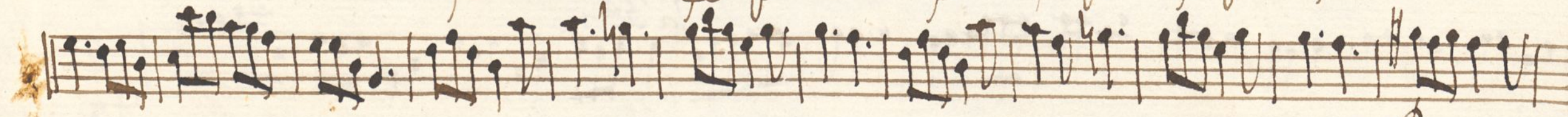
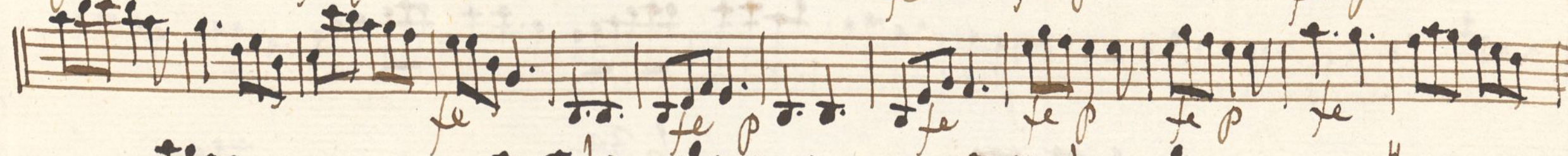
Key markings and annotations include:

- All.^o* (Allegretto) at the beginning of the first staff.
- fe* (forte) and *p^o* (piano) dynamic markings throughout the score.
- la 3.^a vez no* (the 3rd time no) written above the sixth staff.
- Allegro dorma* and *ya la 4.^a vez* written to the right of the sixth staff.
- All.^o* (Allegretto) at the beginning of the seventh staff.
- Allegro* at the beginning of the eighth staff.
- allegro* at the end of the ninth staff.

Violin 1^o

toda Por J. Solxera.

Mus 170-10



allegro.

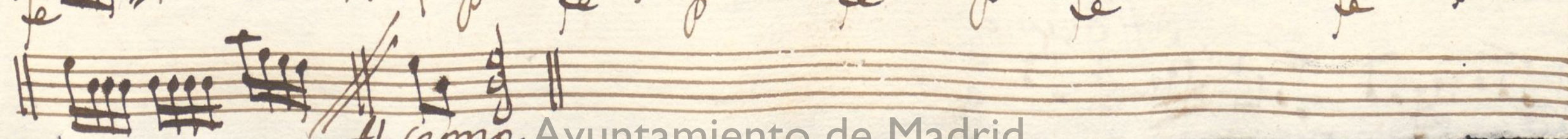
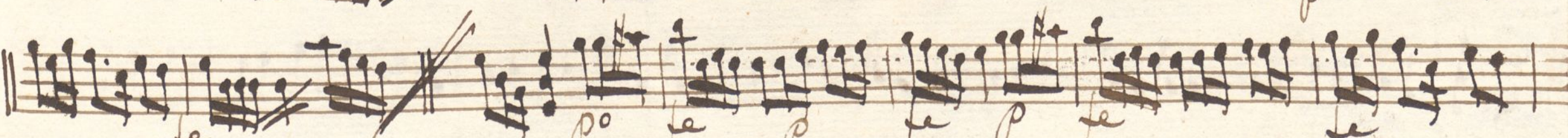
Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *fe* and *p*. The first staff begins with the tempo marking *All.^{to}*. The fifth staff features the annotation *la 3^a no* above the music. The sixth staff concludes with the tempo change *allegro* and the instruction *do mas.*

ma vivo.

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *fe* and *p*. The first staff begins with the tempo marking *All.^{to}*. The second staff features the annotation *la 3^a no* above the music. The fifth staff concludes with the tempo change *allegro* and the instruction *do mas.*

Violin 2.^o ton.^a a Duo el Paje, y la Viuda

Mus 170-10



Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 6/8.

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first staff.
- la 3.^a no* (the 3rd number) above the fifth staff.
- Allegro* (All.) at the beginning of the sixth staff.
- Allegro* (All.) at the beginning of the seventh staff.
- Allegro* (All.) at the beginning of the eighth staff.
- Allegro* (All.) at the beginning of the ninth staff.
- Allegro* (All.) at the beginning of the tenth staff.
- Allegro* (All.) at the beginning of the eleventh staff.
- Allegro* (All.) at the beginning of the twelfth staff.
- Allegro* (All.) at the beginning of the thirteenth staff.
- Allegro* (All.) at the beginning of the fourteenth staff.
- Allegro* (All.) at the beginning of the fifteenth staff.
- Allegro* (All.) at the beginning of the sixteenth staff.
- Allegro* (All.) at the beginning of the seventeenth staff.
- Allegro* (All.) at the beginning of the eighteenth staff.
- Allegro* (All.) at the beginning of the nineteenth staff.
- Allegro* (All.) at the beginning of the twentieth staff.
- Allegro* (All.) at the beginning of the twenty-first staff.
- Allegro* (All.) at the beginning of the twenty-second staff.
- Allegro* (All.) at the beginning of the twenty-third staff.
- Allegro* (All.) at the beginning of the twenty-fourth staff.
- Allegro* (All.) at the beginning of the twenty-fifth staff.
- Allegro* (All.) at the beginning of the twenty-sixth staff.
- Allegro* (All.) at the beginning of the twenty-seventh staff.
- Allegro* (All.) at the beginning of the twenty-eighth staff.
- Allegro* (All.) at the beginning of the twenty-ninth staff.
- Allegro* (All.) at the beginning of the thirtieth staff.
- Allegro* (All.) at the beginning of the thirty-first staff.
- Allegro* (All.) at the beginning of the thirty-second staff.
- Allegro* (All.) at the beginning of the thirty-third staff.
- Allegro* (All.) at the beginning of the thirty-fourth staff.
- Allegro* (All.) at the beginning of the thirty-fifth staff.
- Allegro* (All.) at the beginning of the thirty-sixth staff.
- Allegro* (All.) at the beginning of the thirty-seventh staff.
- Allegro* (All.) at the beginning of the thirty-eighth staff.
- Allegro* (All.) at the beginning of the thirty-ninth staff.
- Allegro* (All.) at the beginning of the fortieth staff.
- Allegro* (All.) at the beginning of the forty-first staff.
- Allegro* (All.) at the beginning of the forty-second staff.
- Allegro* (All.) at the beginning of the forty-third staff.
- Allegro* (All.) at the beginning of the forty-fourth staff.
- Allegro* (All.) at the beginning of the forty-fifth staff.
- Allegro* (All.) at the beginning of the forty-sixth staff.
- Allegro* (All.) at the beginning of the forty-seventh staff.
- Allegro* (All.) at the beginning of the forty-eighth staff.
- Allegro* (All.) at the beginning of the forty-ninth staff.
- Allegro* (All.) at the beginning of the fiftieth staff.
- Allegro* (All.) at the beginning of the fifty-first staff.
- Allegro* (All.) at the beginning of the fifty-second staff.
- Allegro* (All.) at the beginning of the fifty-third staff.
- Allegro* (All.) at the beginning of the fifty-fourth staff.
- Allegro* (All.) at the beginning of the fifty-fifth staff.
- Allegro* (All.) at the beginning of the fifty-sixth staff.
- Allegro* (All.) at the beginning of the fifty-seventh staff.
- Allegro* (All.) at the beginning of the fifty-eighth staff.
- Allegro* (All.) at the beginning of the fifty-ninth staff.
- Allegro* (All.) at the beginning of the sixtieth staff.
- Allegro* (All.) at the beginning of the sixty-first staff.
- Allegro* (All.) at the beginning of the sixty-second staff.
- Allegro* (All.) at the beginning of the sixty-third staff.
- Allegro* (All.) at the beginning of the sixty-fourth staff.
- Allegro* (All.) at the beginning of the sixty-fifth staff.
- Allegro* (All.) at the beginning of the sixty-sixth staff.
- Allegro* (All.) at the beginning of the sixty-seventh staff.
- Allegro* (All.) at the beginning of the sixty-eighth staff.
- Allegro* (All.) at the beginning of the sixty-ninth staff.
- Allegro* (All.) at the beginning of the seventieth staff.
- Allegro* (All.) at the beginning of the seventy-first staff.
- Allegro* (All.) at the beginning of the seventy-second staff.
- Allegro* (All.) at the beginning of the seventy-third staff.
- Allegro* (All.) at the beginning of the seventy-fourth staff.
- Allegro* (All.) at the beginning of the seventy-fifth staff.
- Allegro* (All.) at the beginning of the seventy-sixth staff.
- Allegro* (All.) at the beginning of the seventy-seventh staff.
- Allegro* (All.) at the beginning of the seventy-eighth staff.
- Allegro* (All.) at the beginning of the seventy-ninth staff.
- Allegro* (All.) at the beginning of the eightieth staff.
- Allegro* (All.) at the beginning of the eighty-first staff.
- Allegro* (All.) at the beginning of the eighty-second staff.
- Allegro* (All.) at the beginning of the eighty-third staff.
- Allegro* (All.) at the beginning of the eighty-fourth staff.
- Allegro* (All.) at the beginning of the eighty-fifth staff.
- Allegro* (All.) at the beginning of the eighty-sixth staff.
- Allegro* (All.) at the beginning of the eighty-seventh staff.
- Allegro* (All.) at the beginning of the eighty-eighth staff.
- Allegro* (All.) at the beginning of the eighty-ninth staff.
- Allegro* (All.) at the beginning of the ninetieth staff.
- Allegro* (All.) at the beginning of the ninety-first staff.
- Allegro* (All.) at the beginning of the ninety-second staff.
- Allegro* (All.) at the beginning of the ninety-third staff.
- Allegro* (All.) at the beginning of the ninety-fourth staff.
- Allegro* (All.) at the beginning of the ninety-fifth staff.
- Allegro* (All.) at the beginning of the ninety-sixth staff.
- Allegro* (All.) at the beginning of the ninety-seventh staff.
- Allegro* (All.) at the beginning of the ninety-eighth staff.
- Allegro* (All.) at the beginning of the ninety-ninth staff.
- Allegro* (All.) at the beginning of the hundredth staff.

Violin 2^o Por J. Solzrent.
All.^o

Mus 120-10

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The music consists of eighth and sixteenth notes, with dynamic markings 'fe' and 'p' (piano) interspersed. A double bar line appears after the second staff. The third staff continues the melodic line. The fourth staff features a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking. The score concludes with a double bar line.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (6/8, 3/8, 3/4), notes, rests, and dynamic markings like *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. The score is written in a cursive, handwritten style. The first staff begins with *All.* and a treble clef. The second staff has a *fe* marking. The third staff has a *fe* marking. The fourth staff has a *fe* marking. The fifth staff has a *la 3.ª no* marking. The sixth staff has a *fe* marking. The seventh staff has a *fe* marking. The eighth staff has a *fe* marking. The ninth staff has a *fe* marking. The tenth staff has a *fe* marking. The score concludes with a double bar line and a repeat sign.

Oboe 1.^o Ton.^a a duo el Pape, y la Curia.

All.^o *Con Flauta*

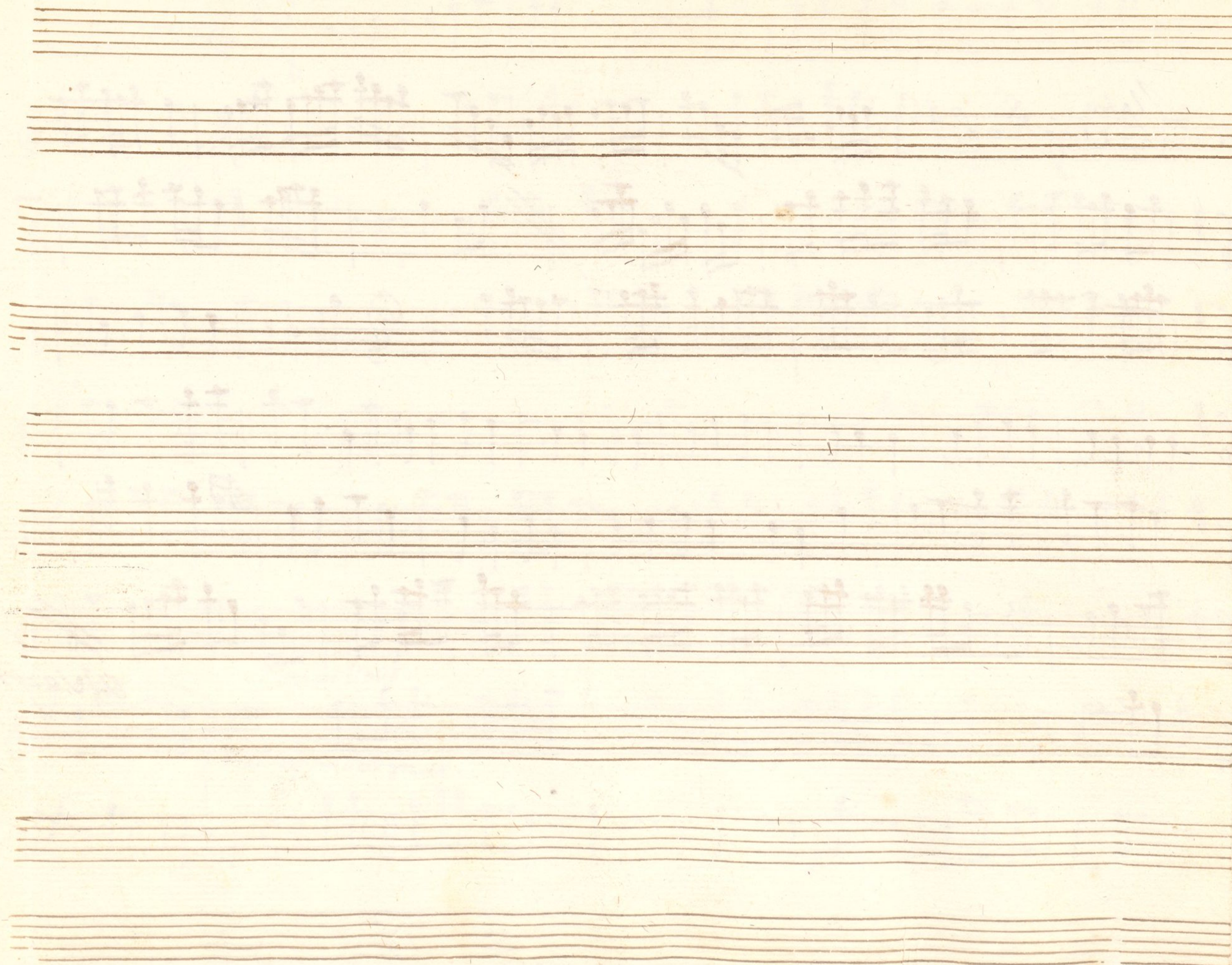


Tacet Seq.^s y Sigue



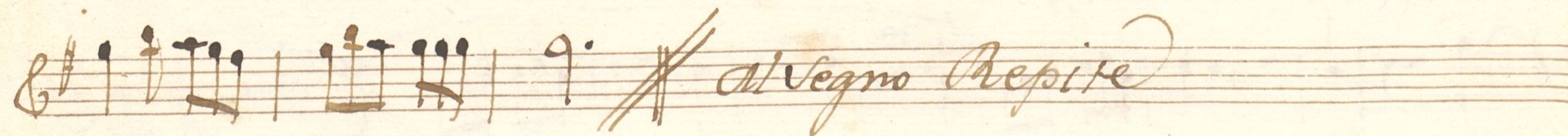
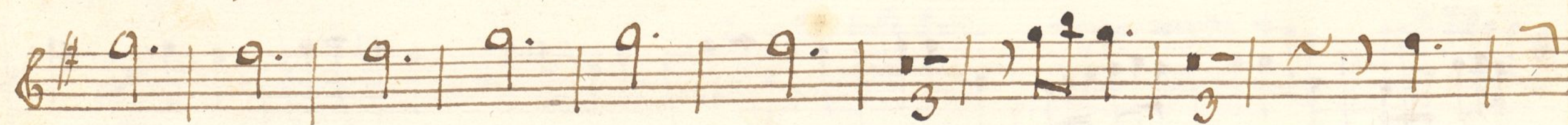
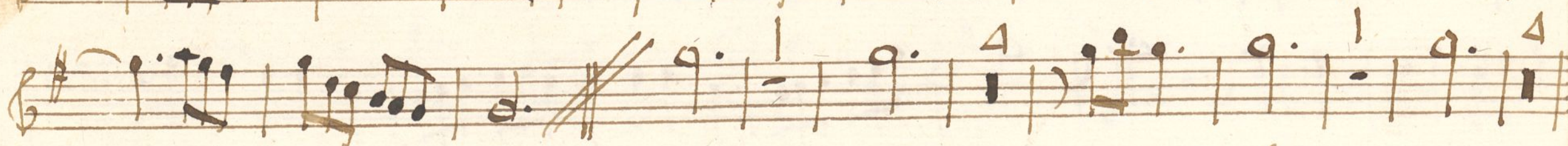
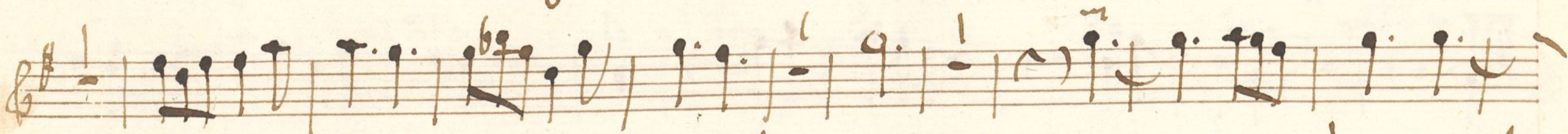

All.^{to} Seq.⁸

allegro.



Boe 2.^o Ton.^a Duo el Pase, y la Guardia

All.^o Conflauta.



tacet Seg.^o y Sigue



Allegro *Seq.* 8 6 3

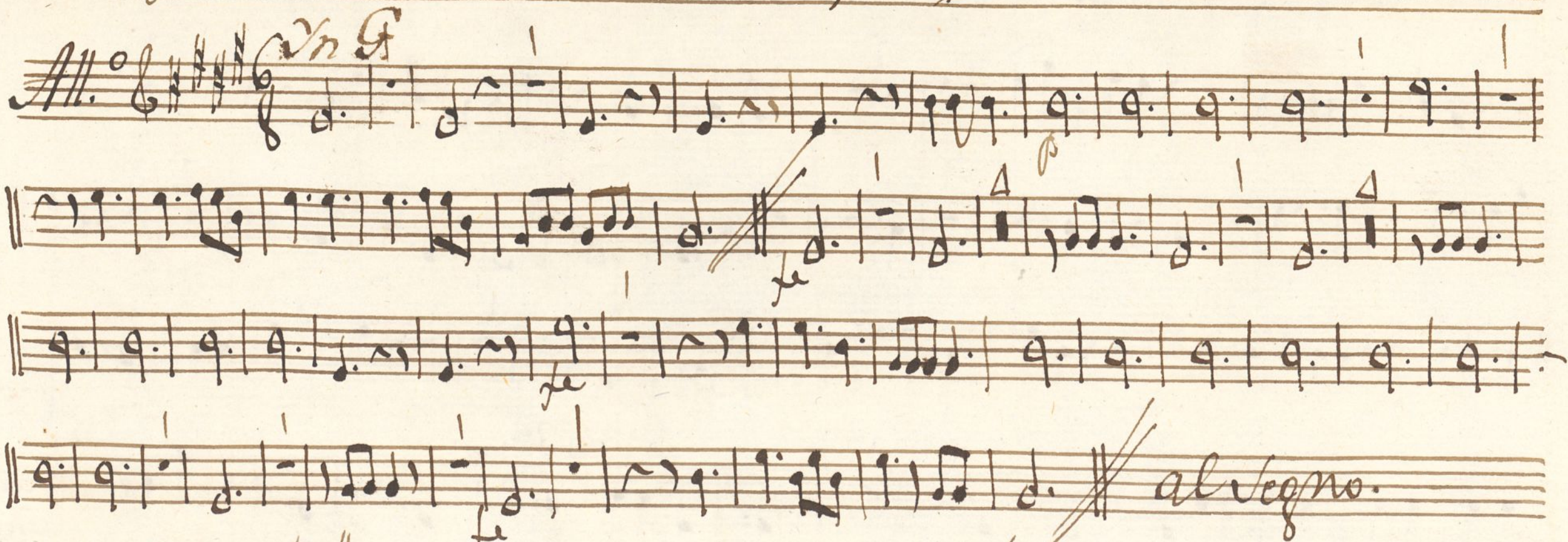
Allegro dos mas.



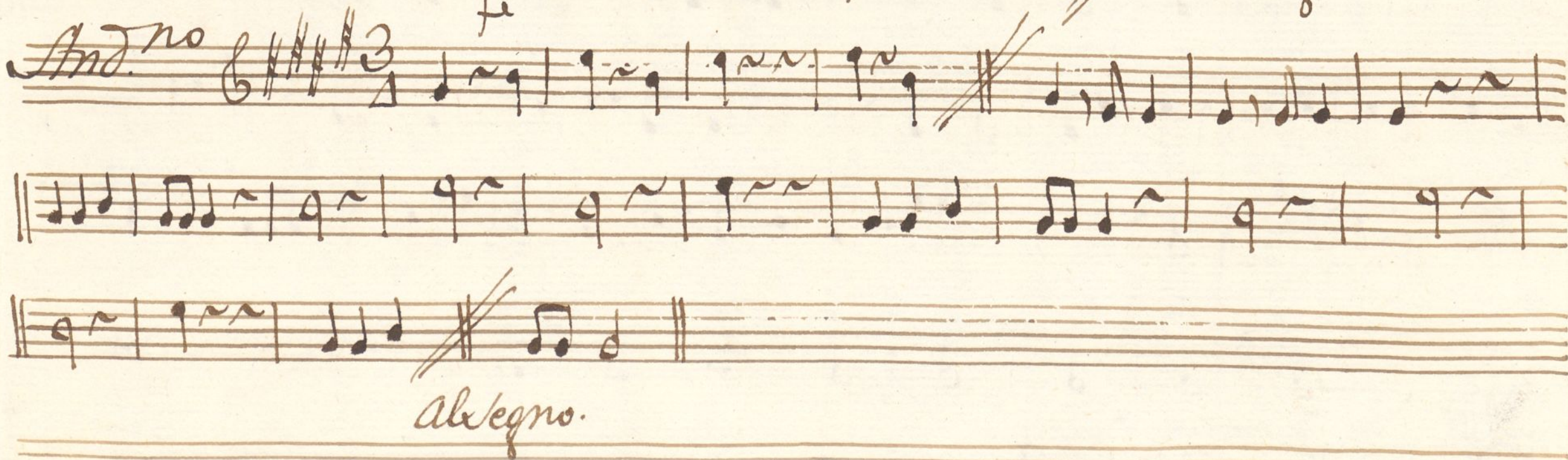
Trompa 2^a Ton^a a duo el Paje, y la Viuda.

Mus 170-10

All.^o *Vn G*



And.^{no}



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and various time signatures (6/8, 3/4, 6/4). The score features numerous musical notations such as notes, rests, and accidentals. There are several performance markings: *All.^{to}* at the beginning of the first and seventh staves, *la 3.^a no* above the fifth staff, and *al segno* followed by *domen.* at the end of the fifth staff. The word *al segno.* appears again below the eighth staff. The manuscript is written in brown ink on aged, slightly torn paper.

Bajo Ton.^a a duo el Pase, y la Vida.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures (3/4, 6/8, and 3/2). The score is written in brown ink on aged, slightly stained paper.

Annotations and markings include:

- And no* (top left)
- fe p* (multiple instances across the first three staves)
- al regno de mas.* (written below the third staff)
- Alto* (written below the fourth staff)
- la 3^a no* (written above the bottom staff)
- mas vivo* (written above the bottom staff)
- al regno de mas* (written below the bottom staff)



