

Seg 6<sup>o</sup> N 6

+

Mus 118-12

Con<sup>a</sup> a 3.

(Seg. 3<sup>o</sup> n.º 11.)

el Page y Lavandera

Con Viol.<sup>s</sup> y Trompas.

1264



*All. to*

*Page*

Yo Señores soy un Page un Page gle

Venido de vizcaya a-



mexecex por mi Pluma mi Pluma lo q. otros muchos no al-

canzan q. en Urcaimo es cosa

clara q. habien formax letrias q. e

antes q. nazcan

Contar la vida q. e paso es dili gencia escurada y esta



22

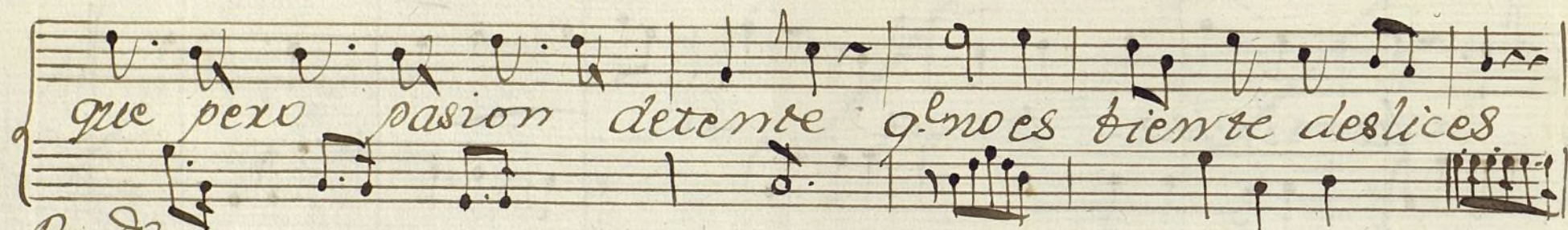
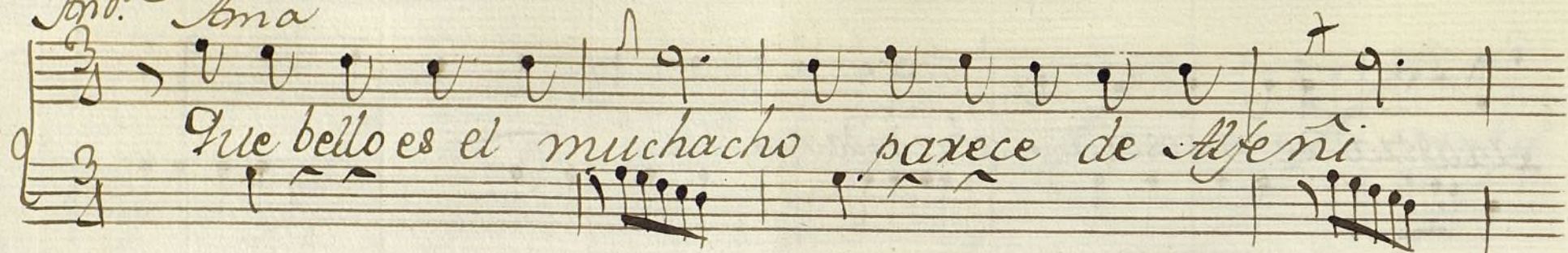
dicha si me atienden con estas quatro palabras sobras de amor  
de sueño faltas y con peluca infusa mucha antesa  
la mas no obstante todo esto todo esto en  
el favor de mi ama ya hubiera llegado a Vllescas a V  
llercas si a toledo Caminara pero no puedo por q. me a.



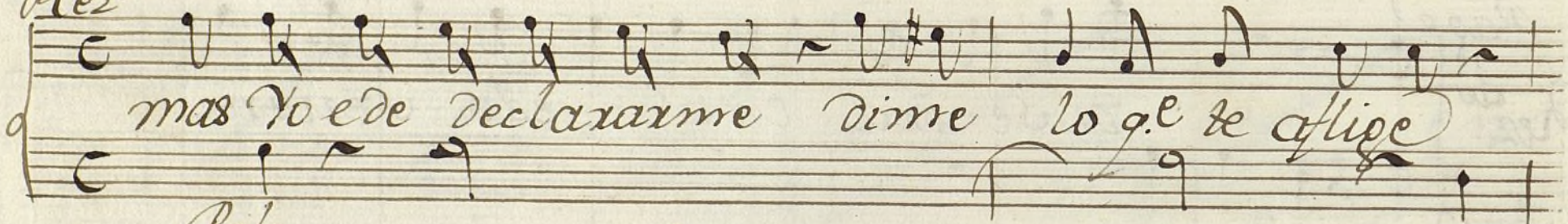
Majada de nuestra Labandera de  
 la linda traza la  
 di Señora en q' puedo servirte  
 Perico  
 p. Siempre a tu obediencia me tendrás como un lince



*And.<sup>te</sup> Ma*



*Rezo*



*Pase*





*Rez<sup>do</sup> Ama*

te. Pues ya te acomodaste por q.<sup>ta</sup> de estar tan triste

*P/e*

en usted de mis males el remedio Consis-

te pero a nadie acomoda aquello q.<sup>to</sup> no sir-

ve.



Ama 10. Coplas no mas.

Parece q.<sup>a</sup> lla maxon mixa q.<sup>a</sup> Mega  
Mixa q.<sup>a</sup> te des pachres lav. valga la flemma  
Entrate luego al punto q.<sup>a</sup> eta se vaya

Lava dera Page.  
tenga uste buenos dias ai Labande xa.  
no diga luego vria q.<sup>a</sup> se la peñan  
la Señora pa rece q.<sup>a</sup> de mi alma

Ama  
despacha ala al instante saca la cuenta saca la  
Pase ya esta el ama entendida lo? brenda del alma  
Pase al instante te sigo Ama. Voy me ala Sala.



quenta *Pape* y *Lav<sup>a</sup>* Voy halla dueño mio mi dulce  
 Ama. que es eso *Pape* es g.<sup>la</sup> quenta quiero apus-  
*Pape* no tempa de esto Celos. *Lav<sup>a</sup>* Celos Yo  
 prenda mi dulce prenda mi dulce prenda.  
 Farla quiero apustarla  
 Vaya Celos Yo vaya  
*Pape*  
*Lavandera* del alma  
 Ama. ola yael *Pape* cito  
 Ama Linda quenta bas dando  
 Ama ~~Orino~~ por g.<sup>e</sup> mi Carino  
 Ama Yo prometo ser tuya

*Seq.<sup>s</sup>*  
*All.<sup>to</sup>*



*Lav<sup>a</sup>* *Pase* *Lav<sup>a</sup>*

*Pase* quexi do llega llega a mis brazos lle  
 g<sup>e</sup> tal se inge nia tuyo soy *Lav<sup>a</sup>* y tu Ama *Pase* ten  
 de tu persona - Estas aqui no pasan *Lav<sup>a</sup>* pa-  
 asi despre cias *Pase*, por q<sup>e</sup> dice el Adagio q<sup>e</sup> ca.  
*Lav<sup>a</sup>* sea en ora buena ya sabemos la pata q<sup>e</sup> v.

ga a los mios  
 ga paciencia  
 Saxon otras  
 cada obesa  
 sia Copea



mira no vuelba  
 Ama. q. el que me aguanté  
 Ama vete halla fuera  
 Ama tu eres mi prenda  
 lor 3. esto se acabe

Pase  
 Estando yo con ti qd  
 Pase vuelve a darme los bra 2os  
 di q. al punto te entreguen  
 Lav. Caramba en la Señora  
 puerto q. ya quedamos



nada ay q.<sup>e</sup> tema.  
 Ama q.<sup>e</sup> haces m.<sup>a</sup> me.  
 la Propa Puexca.  
 q.<sup>e</sup> tal la pela.  
 todos yguales

Seg.  
 Brama el max /ime el

Viento teme el Pi. loto



teme el Pi loto ya un del mar en las  
ondas Cave seco -  
no q. el bafel se estremec e  
q. e enfurece el  
rebafese el ve lamen  
noto q. e pexe como



*vza vza que pena boga boga que*

*todas vza que perra boga que*

*me ago amaina a maina clemencia a-*

*me ago a maina clemencia*



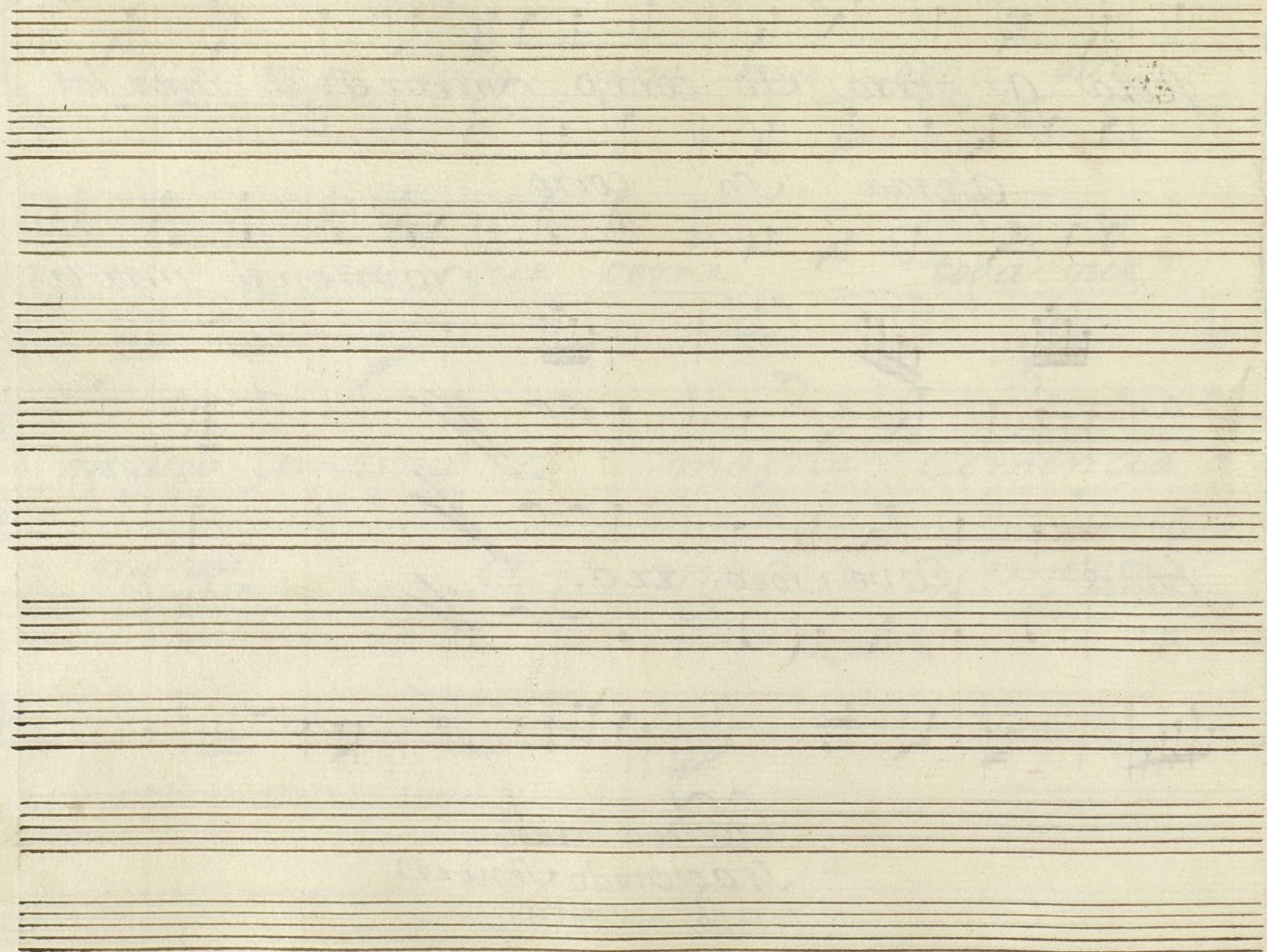
ferra a ferra so corxo yavnen el max las

aferra so corxo yavnen el max las

ondas Cave Soco xro.

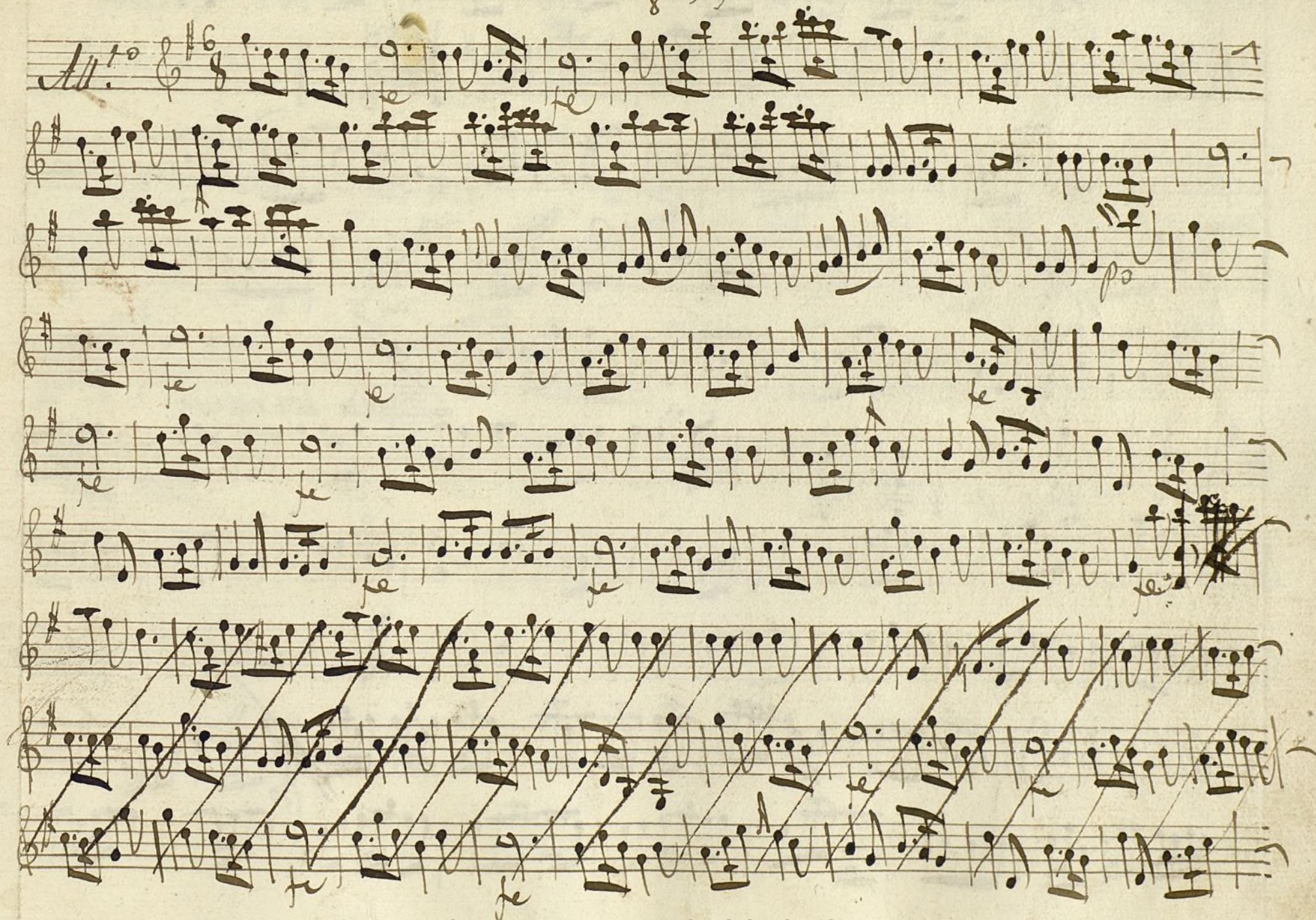
La ferra xroba  
 Si agustado Señores  
 dña mañana -







## Violin 1.ª Ton.ª a B. el Page, y La Lavandera.





Re: do

Allo

Re: do

Allegro al tempo

Allo

Alto Parra: una mas.



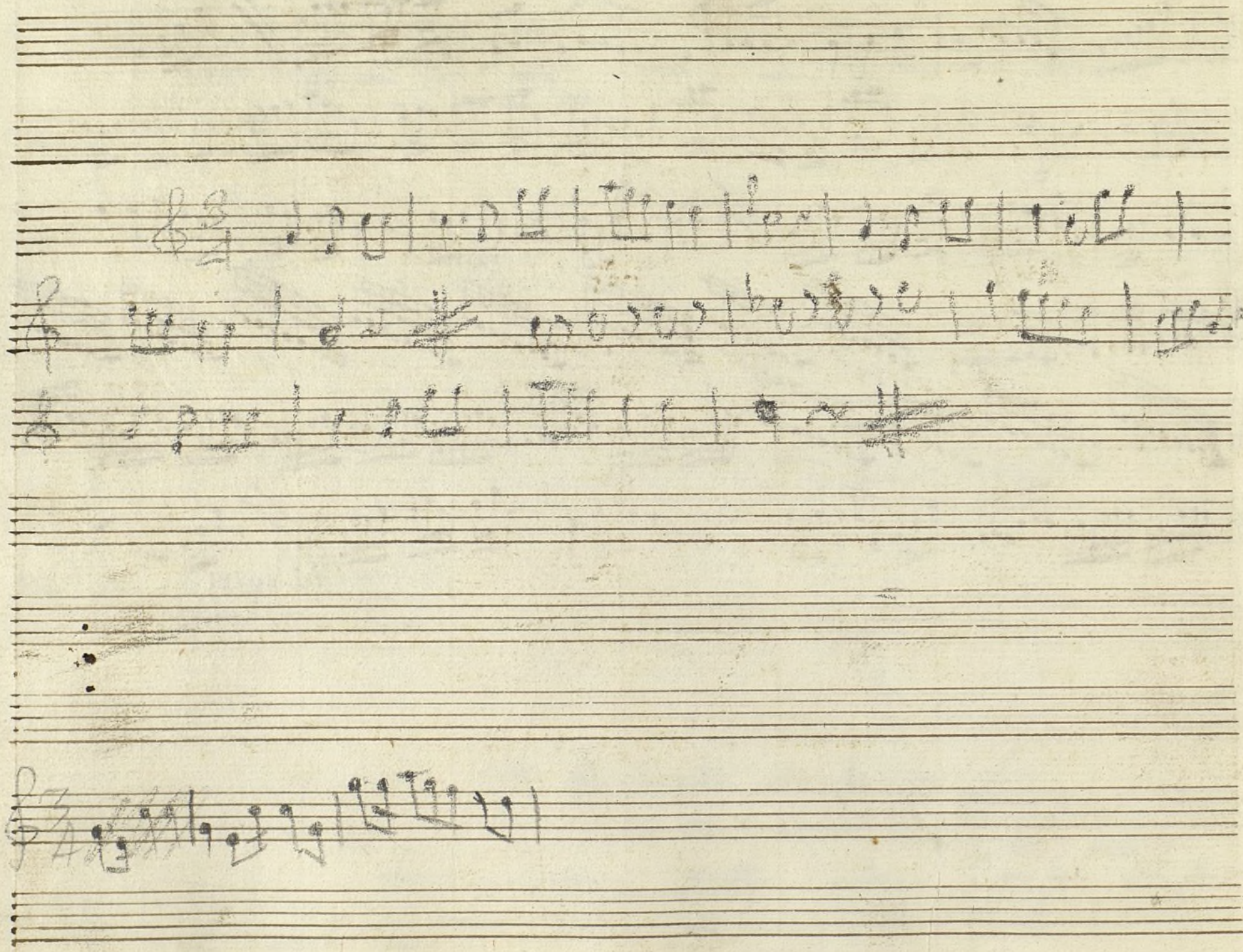
Handwritten musical score on six staves. The notation includes treble clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

4 veces mad.

All.° Seq. 3

allegro  
807 mad.







Violin 1.<sup>o</sup> ton.<sup>a</sup> a3 de la Sabandera y el Paje +

Mus 118-12

Handwritten musical score for Violin 1. The score consists of nine staves. The first eight staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff has a 'Vivace' marking. The music is written in a fluid, handwritten style. The fifth staff is crossed out with a large diagonal line. The eighth staff has a 'se' marking. The ninth staff is in bass clef and contains the markings 'Rez.do' and 'And.te'.



*Re: do* *And<sup>te</sup>*

*All<sup>to</sup>* *allegro Repre*

*Seg<sup>to</sup> All<sup>to</sup>* *alos Panajos Ama*

*All<sup>to</sup>*





*allegro*  
*do: ma3*



*Violini 1.<sup>o</sup> ton.<sup>a</sup> a 3.*

*el Pase y la Lavandera.*





Violin 2.<sup>o</sup> Ton.<sup>a</sup> a3 del Paje y labandera +

Mus 112-12

Handwritten musical score for Violin 2.<sup>o</sup> in G major (one sharp). The score consists of eight staves. The first staff has a large, dark ink scribble at the beginning. The notation includes various note values, rests, and dynamic markings such as *po* and *le*. The music is written in a cursive, historical style.

Handwritten musical score for Violin 2.<sup>o</sup> in G major. This section consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of notes and rests, ending with a double bar line. The second staff begins with a bass clef and contains a series of notes and rests, also ending with a double bar line. There are handwritten annotations *bre. do* and *Anote* above the staves.

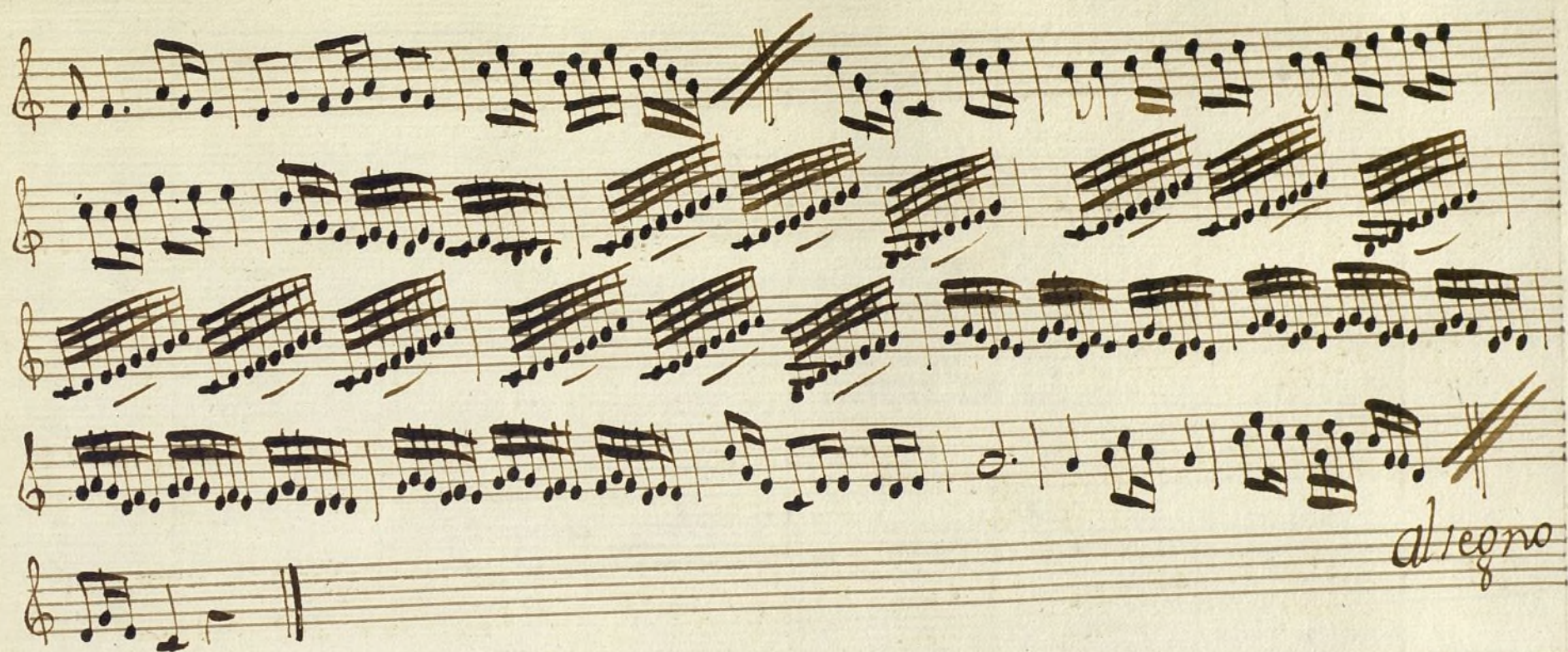


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key annotations include:

- Per<sup>do</sup>* (first staff)
- And<sup>te</sup>* (second staff)
- All<sup>to</sup>* (third staff)
- allegro* (seventh staff)
- alleg. Parrafos Amas* (ninth staff)
- reg. All<sup>o</sup>* (tenth staff)

The manuscript is written in brown ink on aged, slightly torn paper.



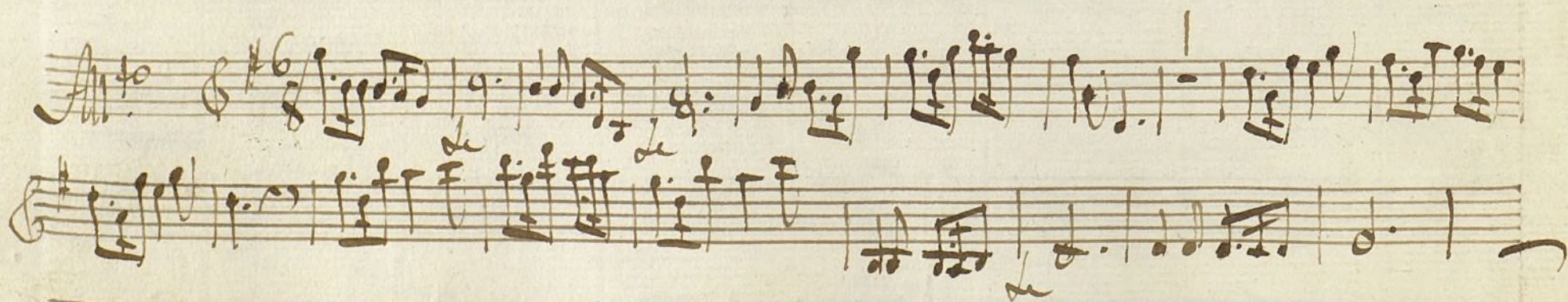


*allegro*



Violini 2.<sup>o</sup> ton.<sup>a</sup> a 3.

el Pase, y la Lavandera.





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Violin 2.<sup>o</sup>

Ton.<sup>a</sup> a 3

del Page y Lavandera



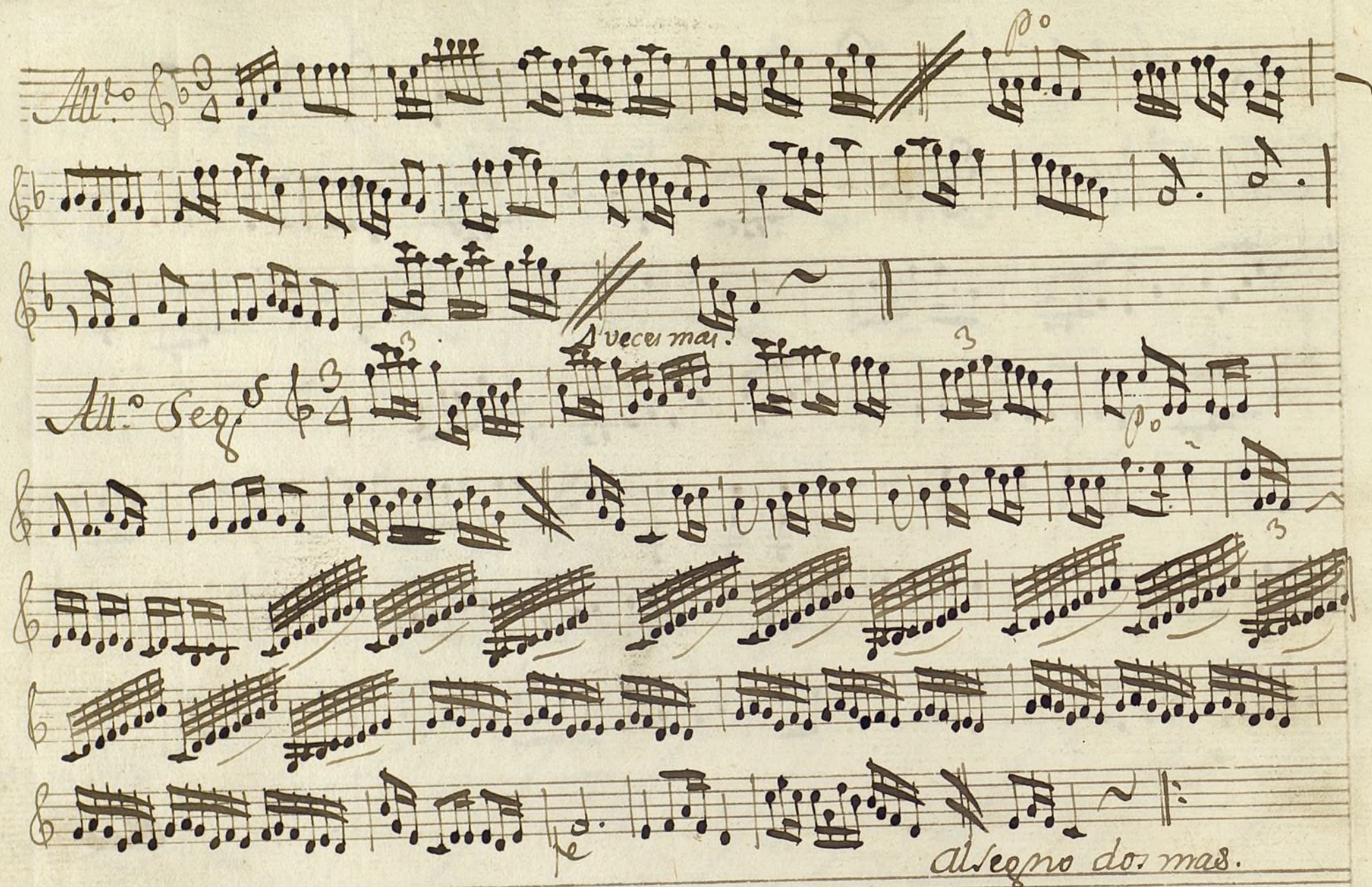




Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with the word "Rez. do" and a common time signature. The second staff begins with "And. e. All. to" and a 3/4 time signature. The third staff has a "Rez. do" marking. The fourth staff begins with "All. to" and a 6/8 time signature. The fifth, sixth, and seventh staves continue the musical notation. The paper is aged and shows some staining.

al Segno  
una  
~~una~~ tras.



*All.<sup>o</sup>* 

*Allegro*

*A veces mai.*

*Allegro do mas.*



z

Mus 118-12

Trompa 1<sup>a</sup>

ton.<sup>a</sup> 3

el Page, y Lavandera.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*. The score concludes with a double bar line and a series of time signature changes:  $C$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$ . Below these changes are the markings *Rez. do*, *Alto*, *Rez. do*, *Alto*, *Rez. do*, *Alto*, and *10*.

*Alto*  $C$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*Rez. do* *Alto* *Rez. do* *Alto* *Rez. do* *Alto* 10



Handwritten musical score on aged paper, featuring multiple staves with musical notation and tempo markings.

The score begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking is *All.<sup>to</sup>*. The notation includes various note values, rests, and dynamic markings. A double bar line with a slash indicates a section break.

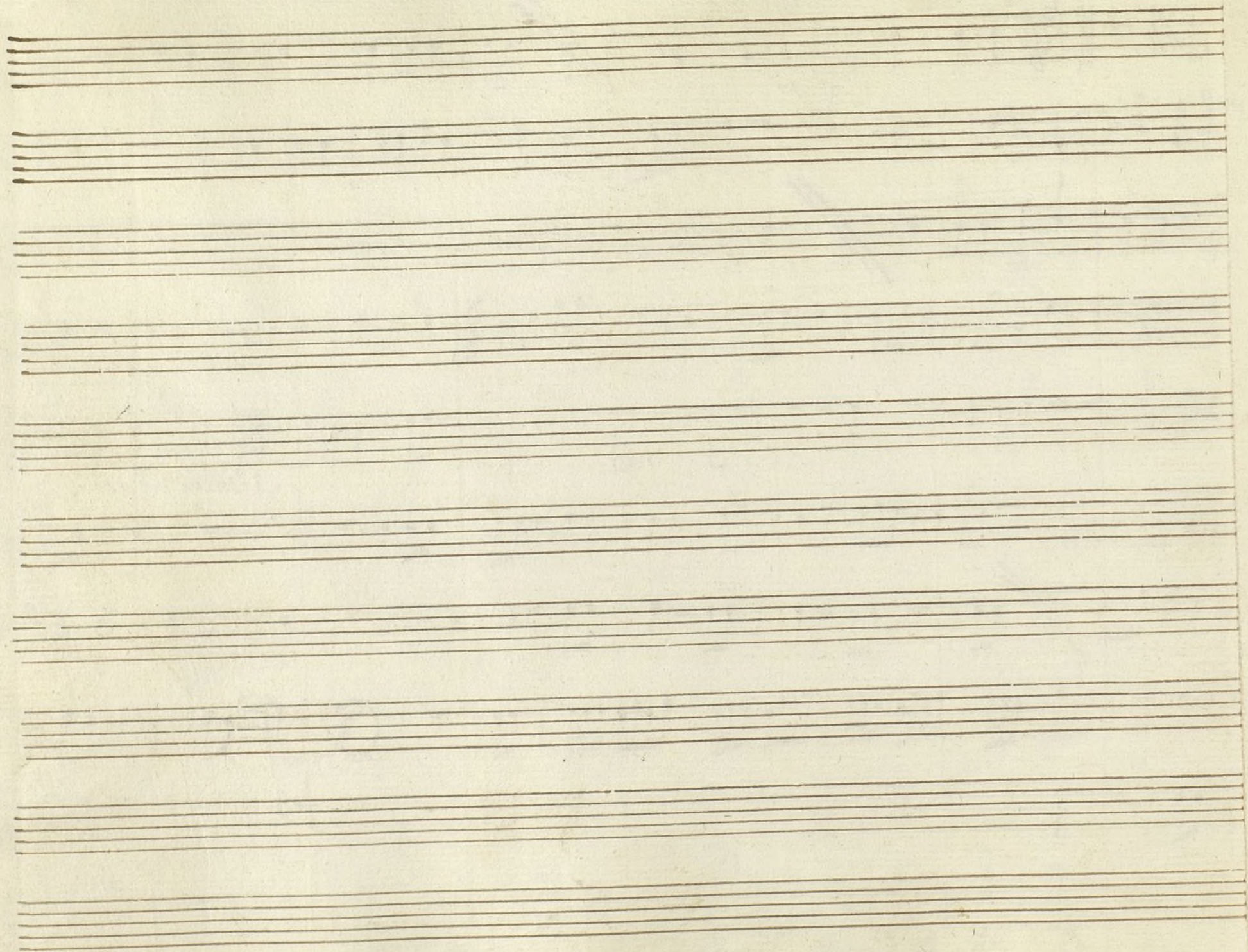
Following the first section, the tempo marking changes to *Repite al Segno 3 mas.* (Repeat at Segno 3 measures). The notation continues with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking is *All.<sup>to</sup>*.

The score then transitions to a section marked *4 veces mas.* (4 times more). The notation continues with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking is *Seg.<sup>to</sup> All.<sup>to</sup>*.

The final section is marked *Allegro 8 mas.* (Allegro 8 measures more). The notation continues with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking is *Allegro*.

The score concludes with a double bar line and a final measure.





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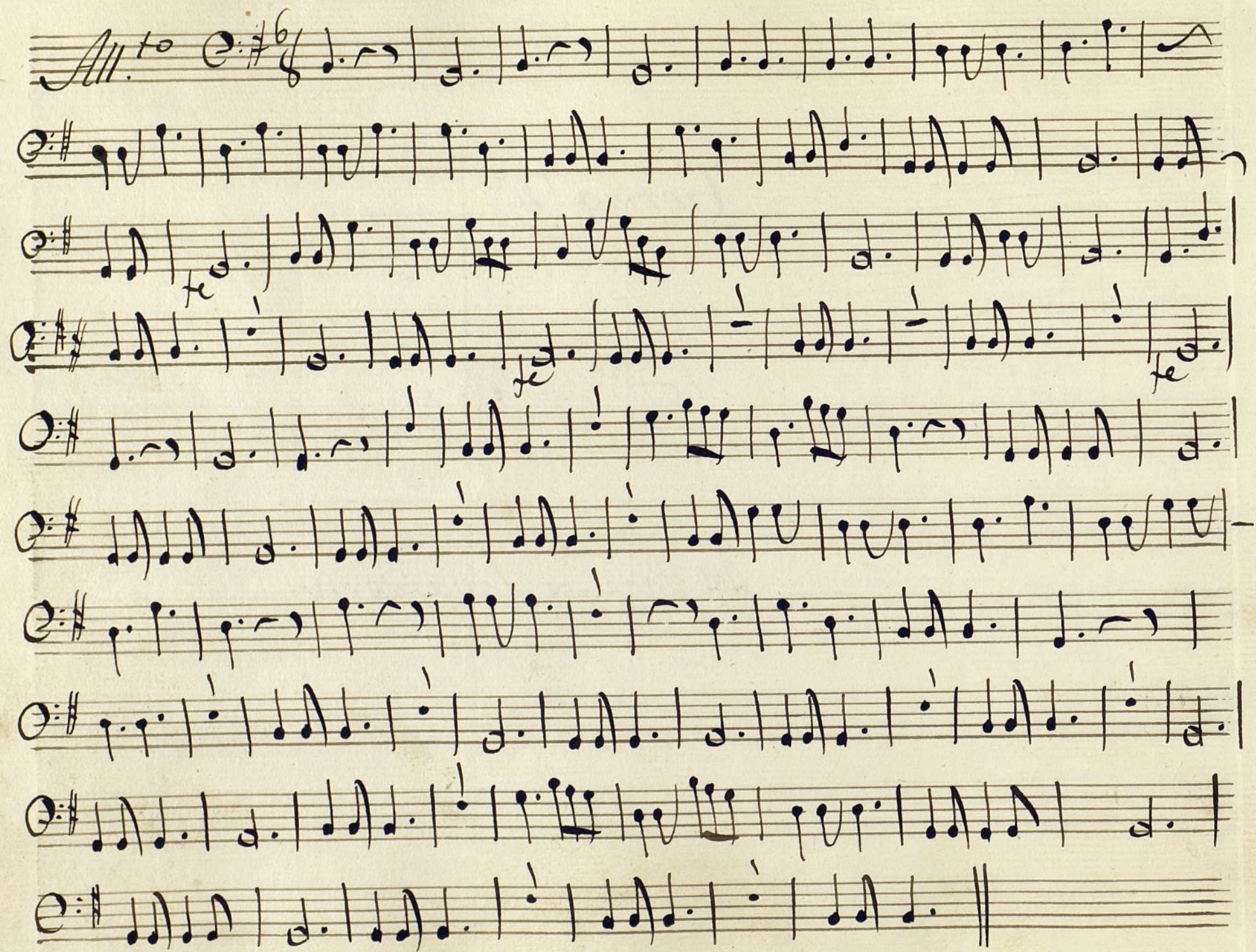
Mus 118-12

Trompa 2.<sup>a</sup>

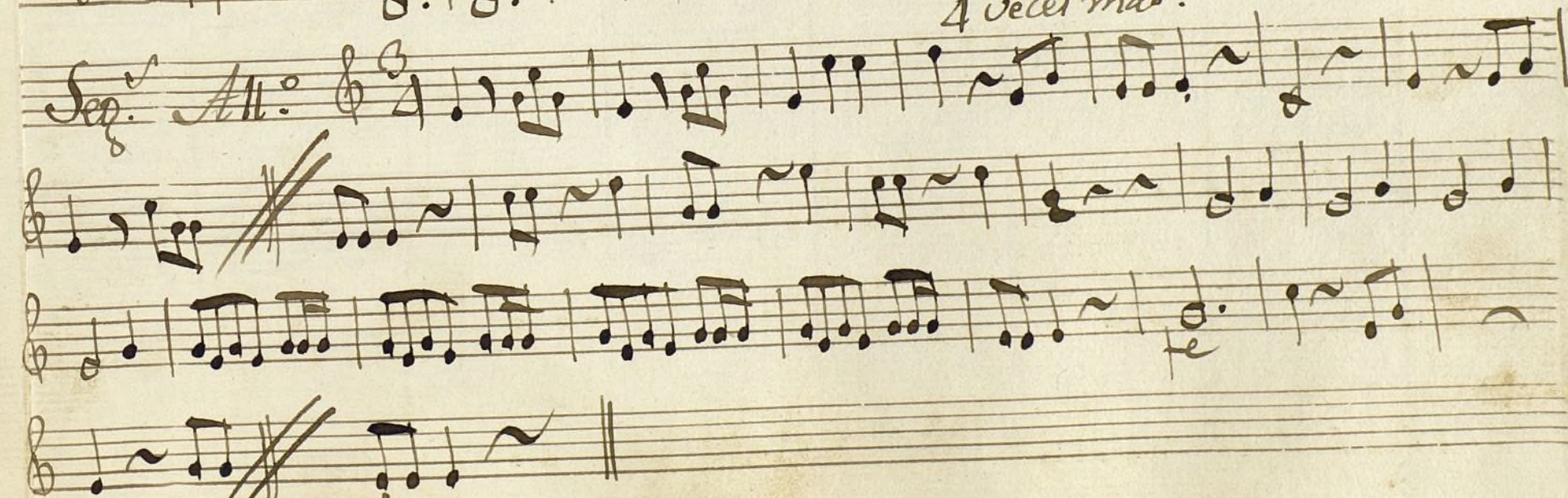
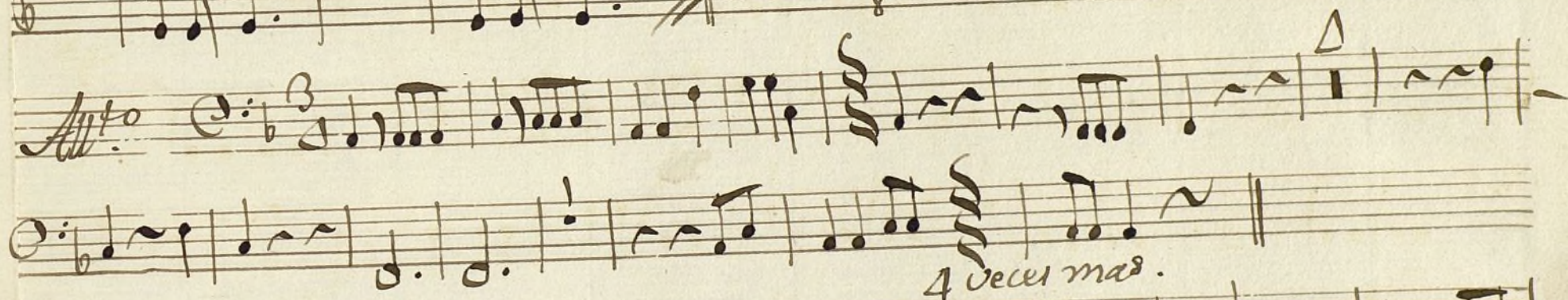
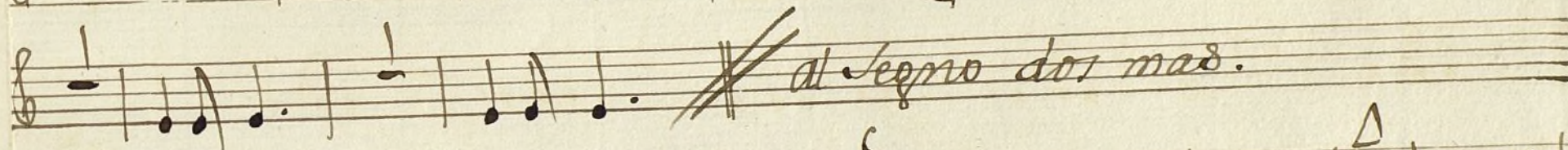
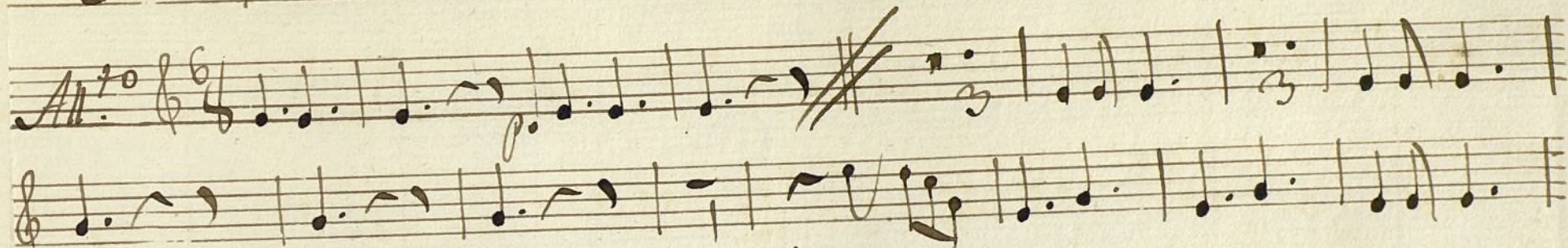
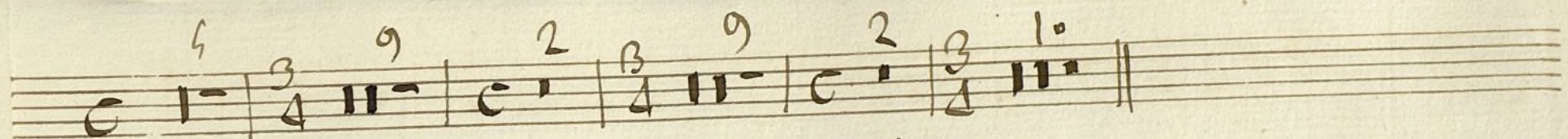
Ton.<sup>a</sup> a 3.

del Page, y Lavandera.









al Segno dos mas.

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2

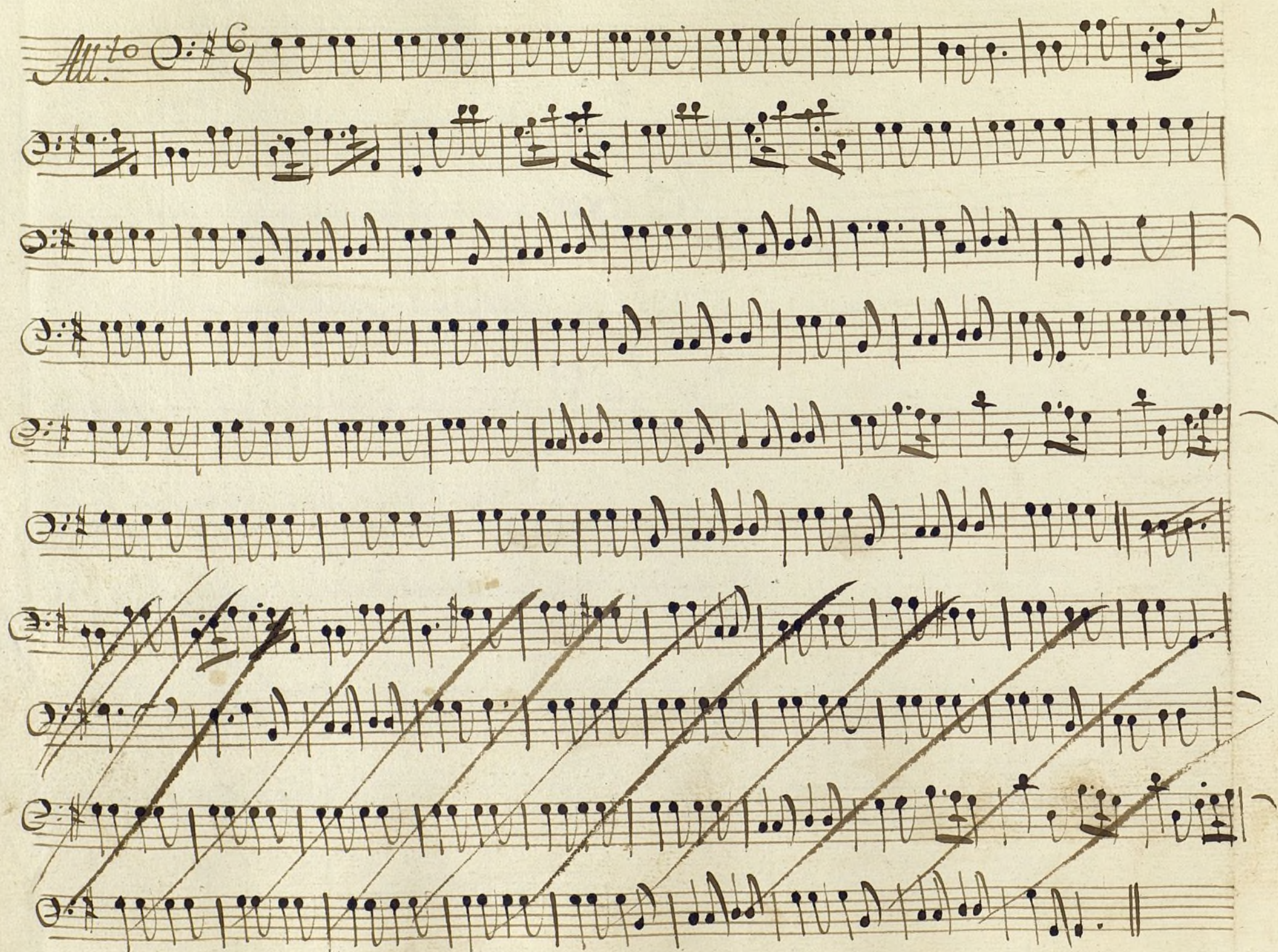
Mus 118-12

Baxo

Ton.<sup>a</sup> 3

el Pape y Lavandera.







*Resdo*

*Alto*

*4.ª mas.*

*Alto*

*al segno*

*Si que*

*Quatro mas*





*Al Segno dos mas.*