

Leg.º 8.º N.º 30.

Page

Mus 125-9

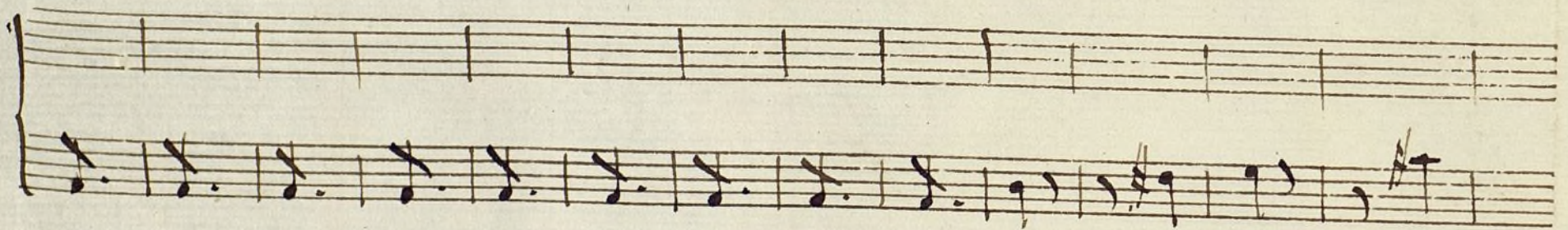
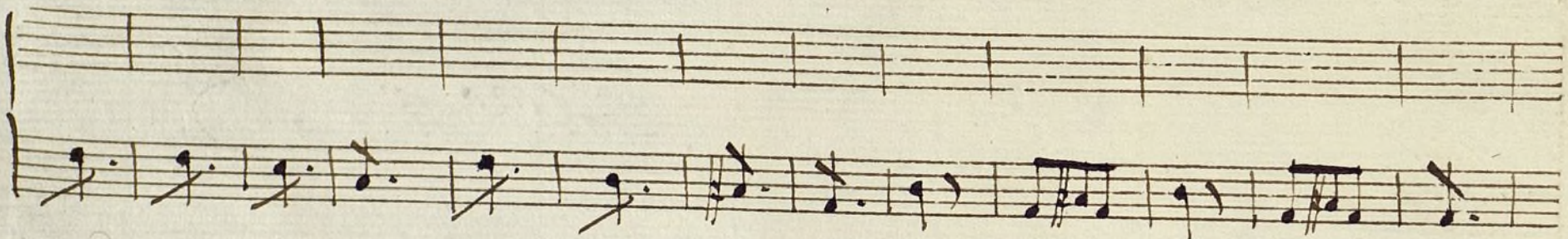
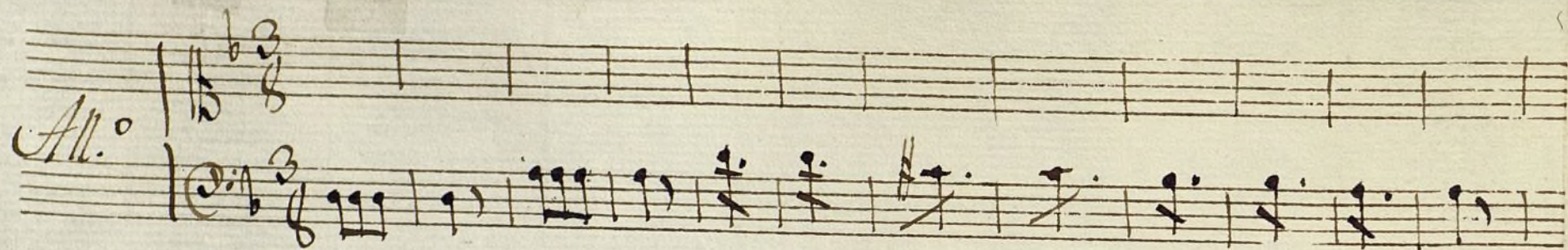
125-9

-7 (Leg.º 3.º n.º 10)

Conadilla

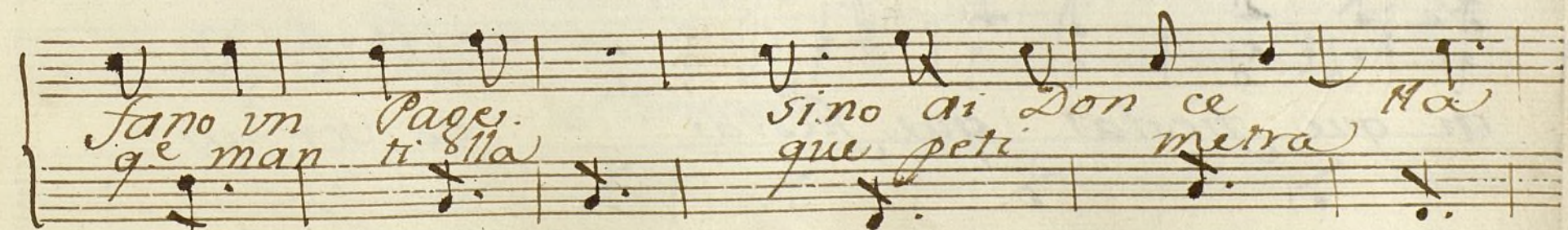
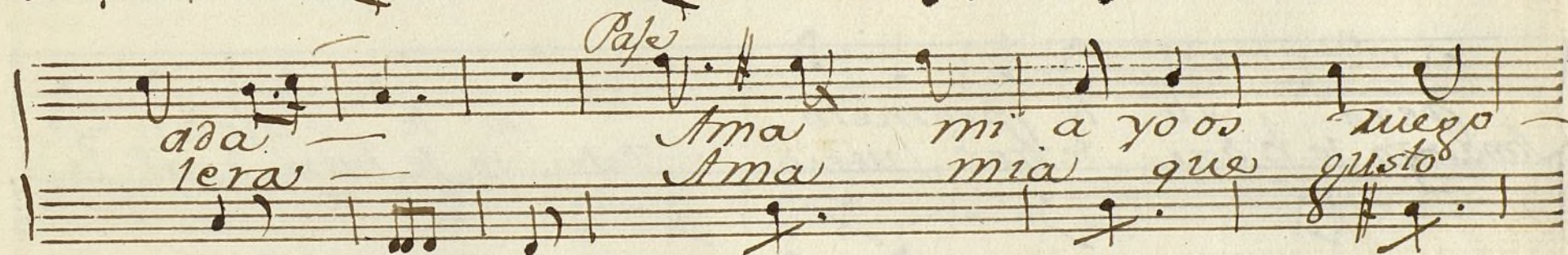
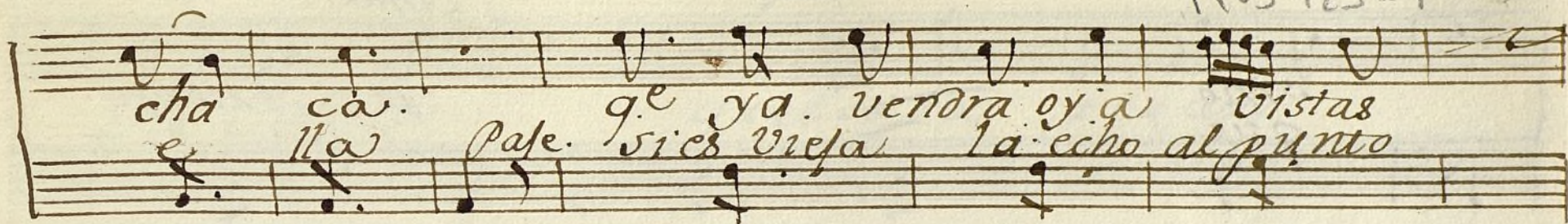
a 3

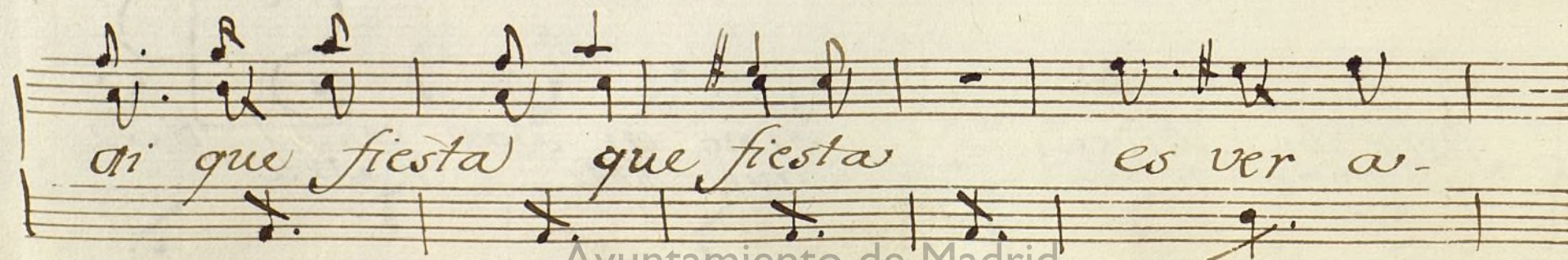
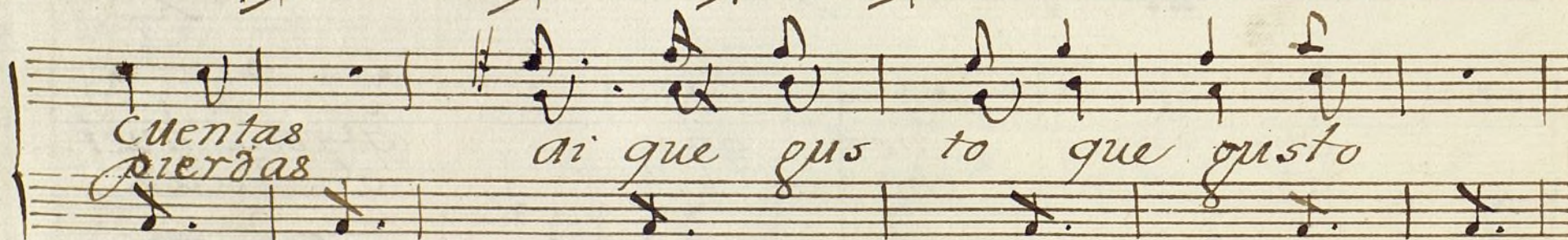
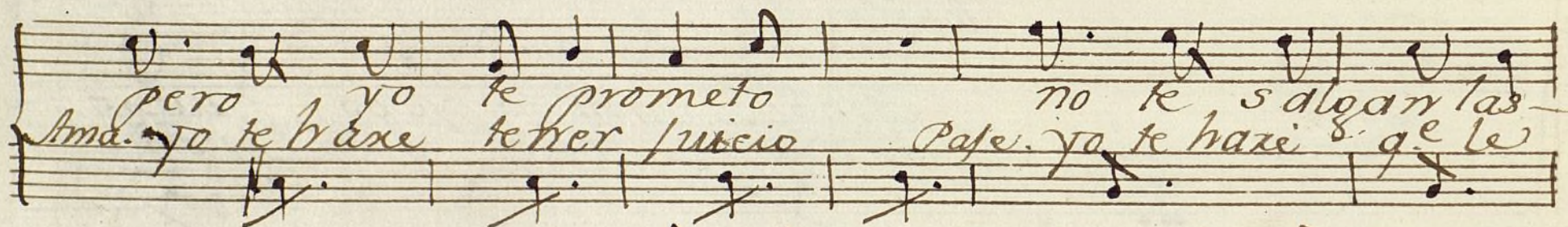
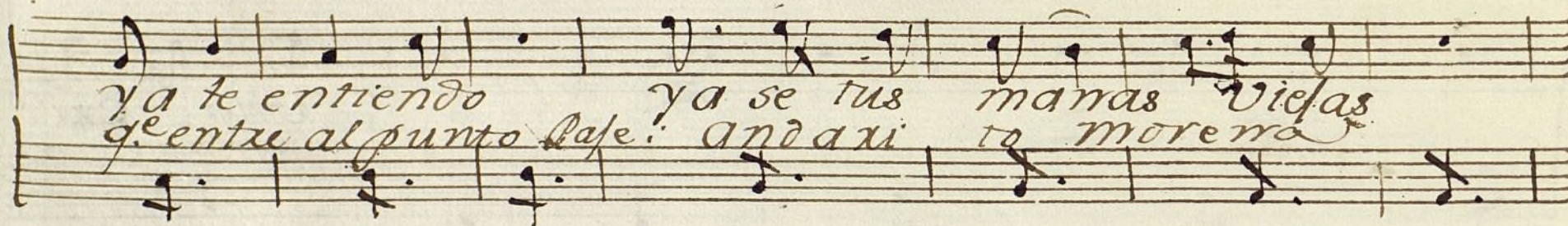
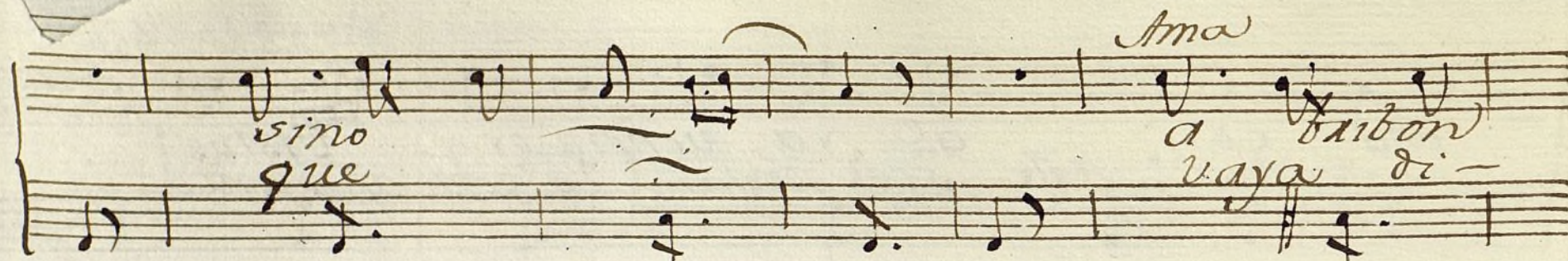
el Page y la Doncella.

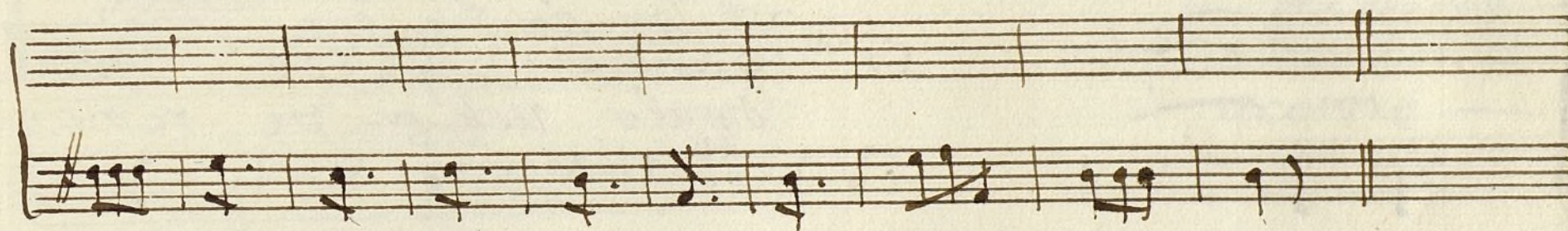
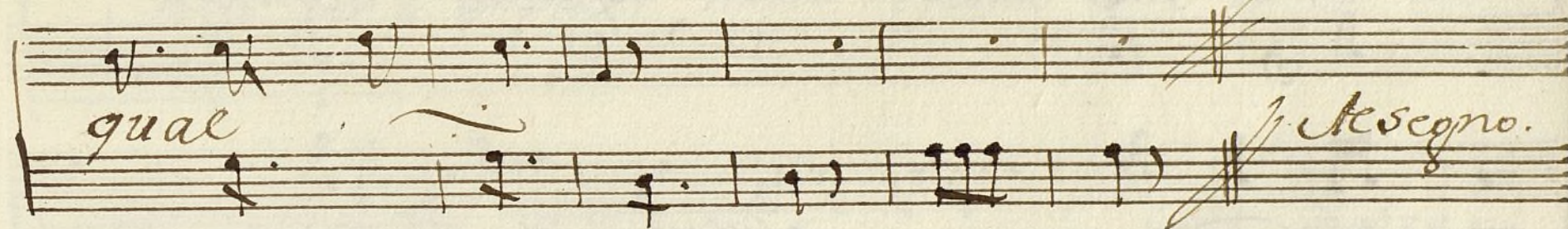
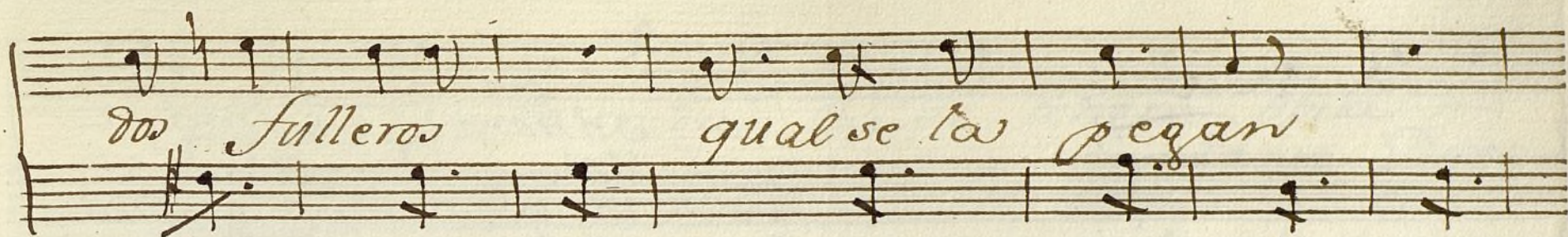


Amar.

De lame peni quillo no seas mar.
ga rece ge lla maron veaber sies



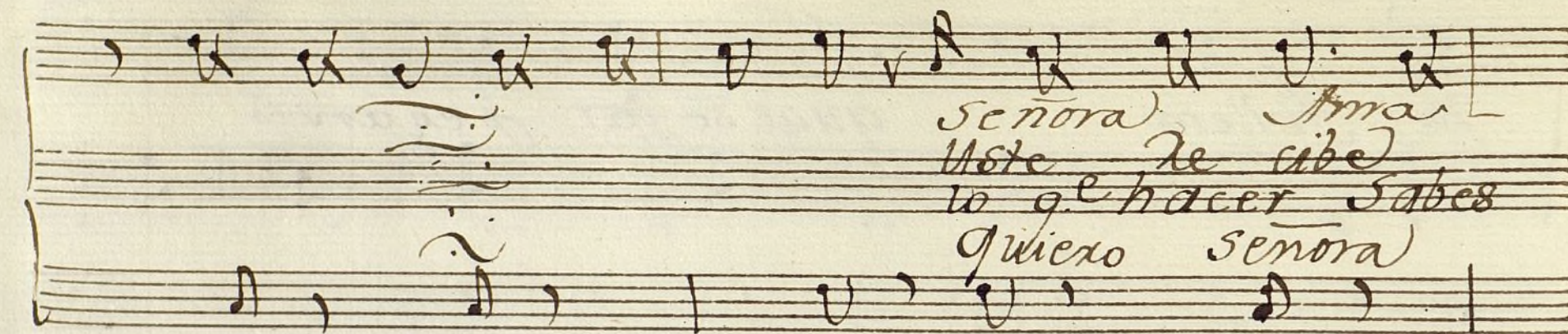




And. *3/4*

Criada tenga uste buenos dias
Dicen q.e una Don cella
Ama. Vaya dime que vida
Crda Saber lo q.e hacer debo

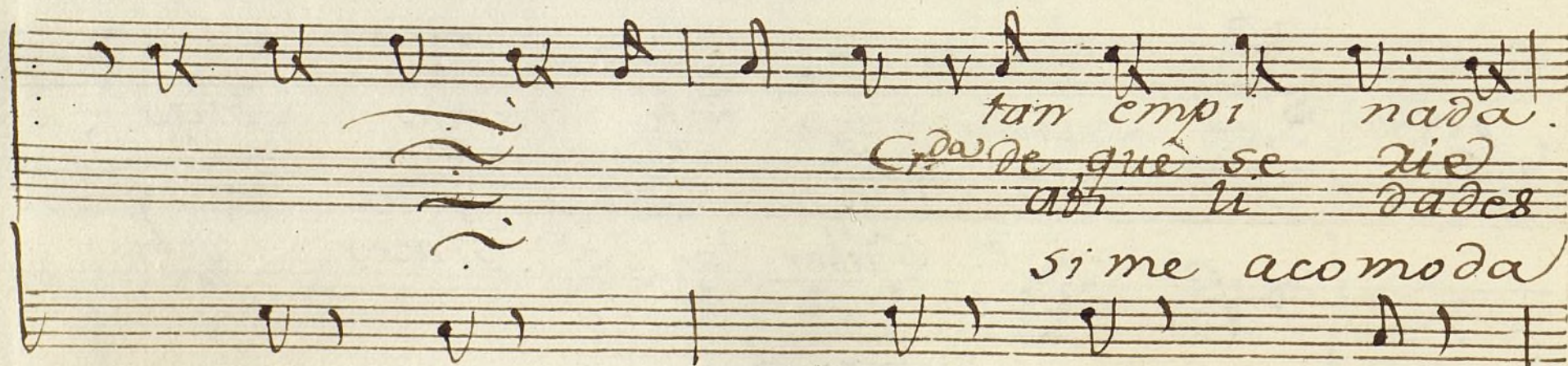
3/4 *Punteado.*



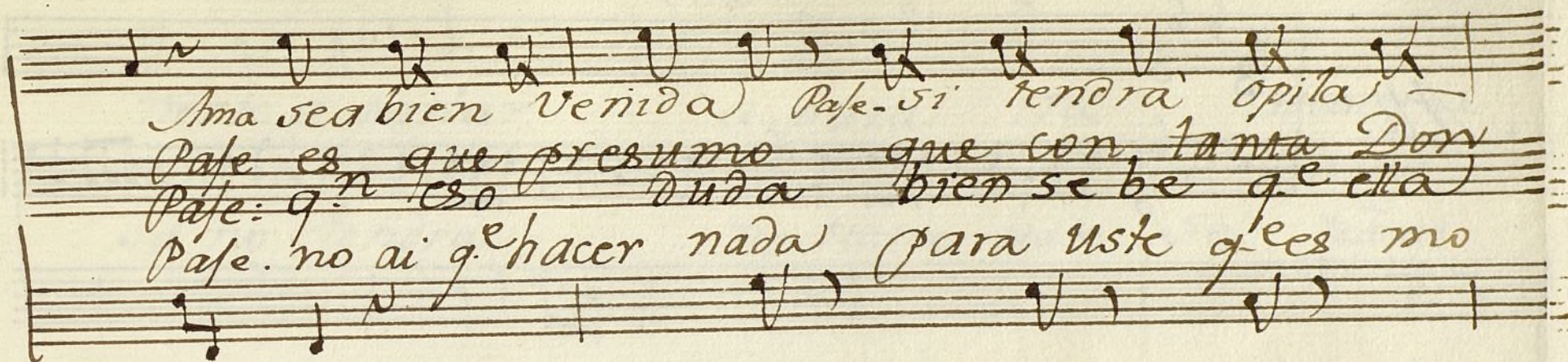
Señora Ama
 Uste se sabe
 lo q' hacer sabes
 Quiero Señora



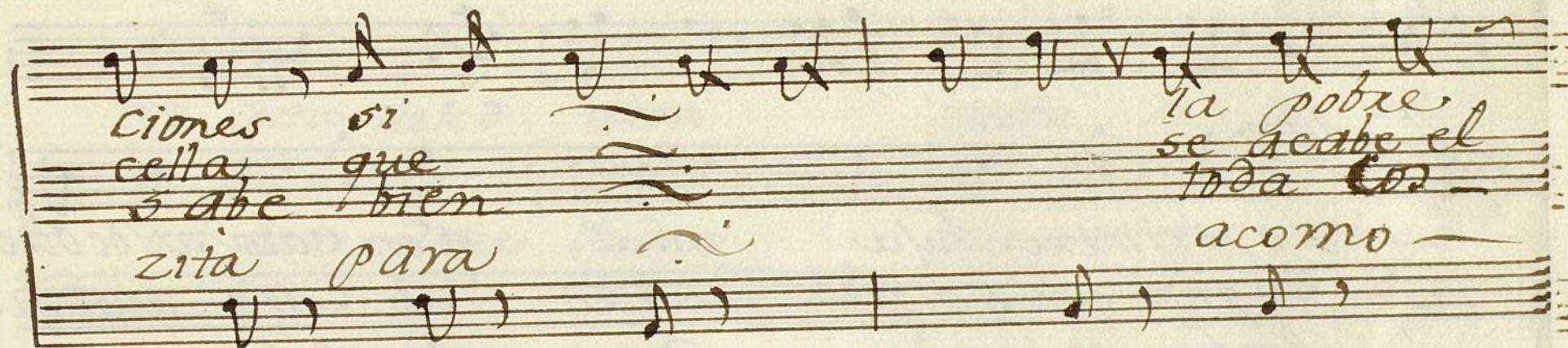
Jesus y q' esca vera
 Yo lo soi Pale ege ege
 Señora yo se muchas
 Digalo usk y ve remos



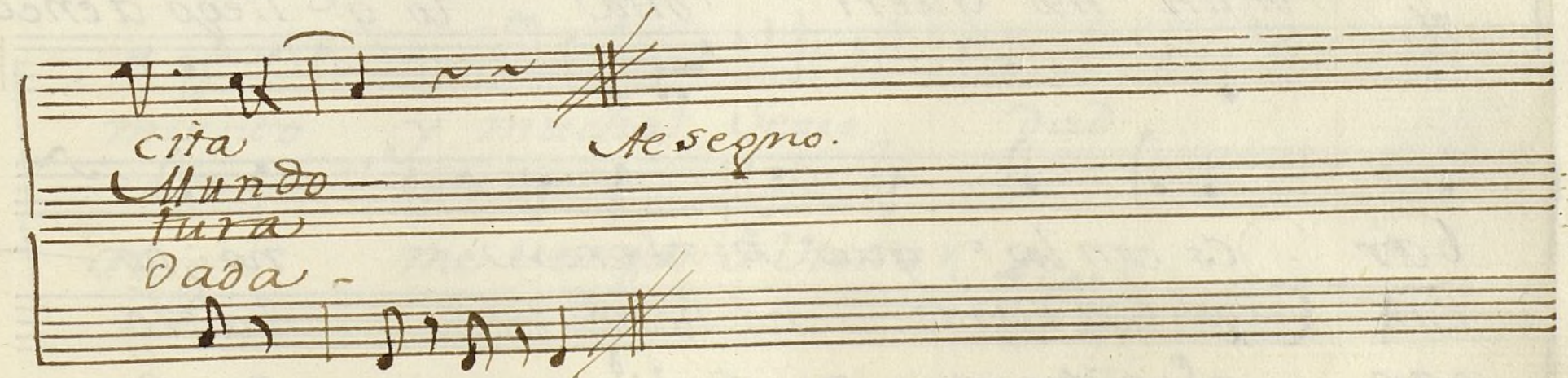
tan empi nada.
 Crda de que se tie
 abn u dades
 Si me acomoda



Ama sea bien Venida Pafe. si tenora opila
 Pafe es que presumo que con tanta Don
 Pafe: qⁿ eso duda bien se be q^e ella
 Pafe. no ai q^e hacer nada para uste q^e es mo

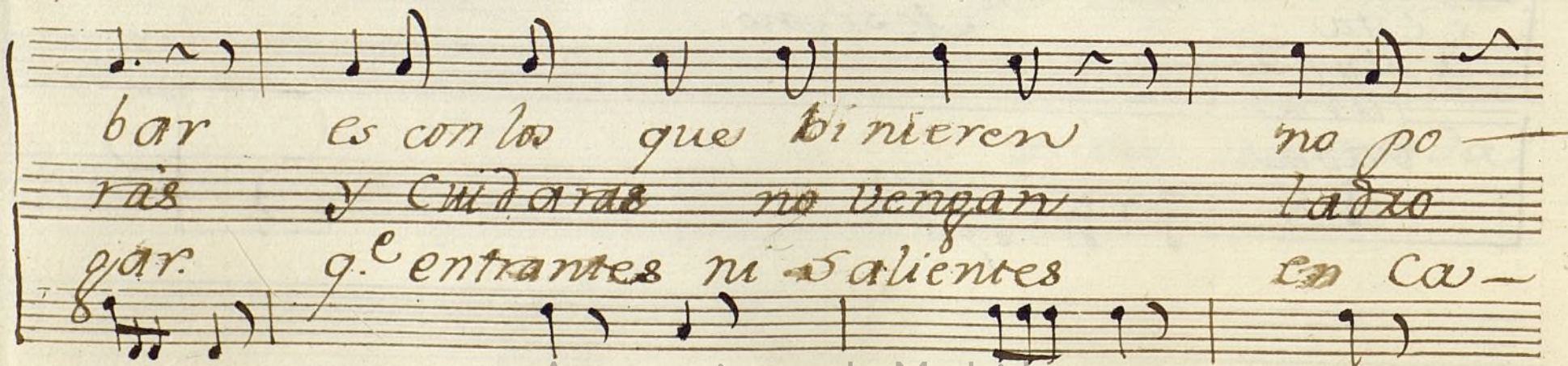
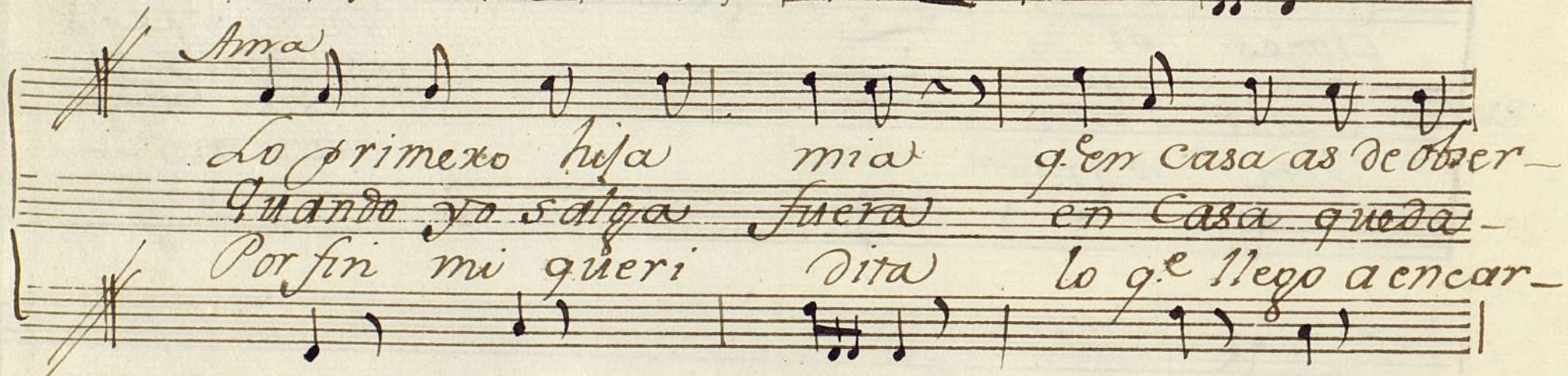
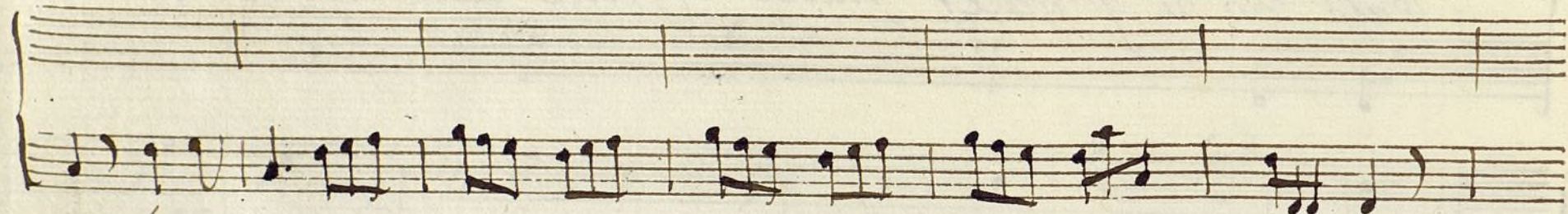
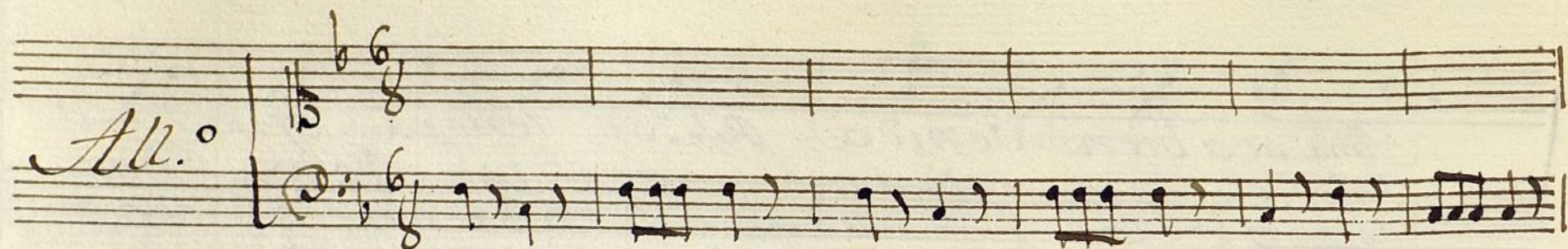


Ciones si la pobre
 cella que se acabe el
 s abe bien toda co-
 zita para acomo



cita
 Mundo
 tura
 dada -

Adesegno.



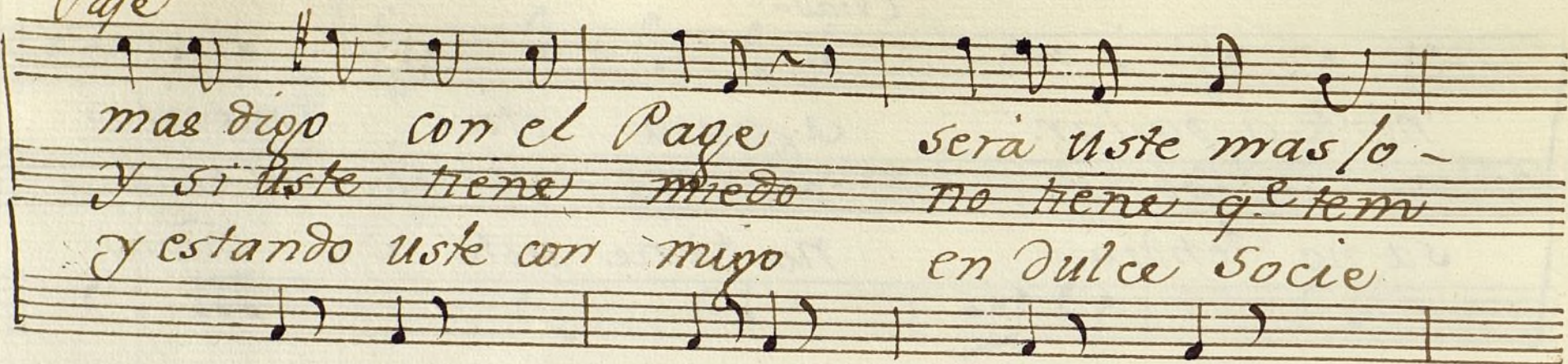
Criada

verte a parlar. a pura ita mente
nes a robar Se ñora vereis Como
sa no teñora No tiene uste Se ñora

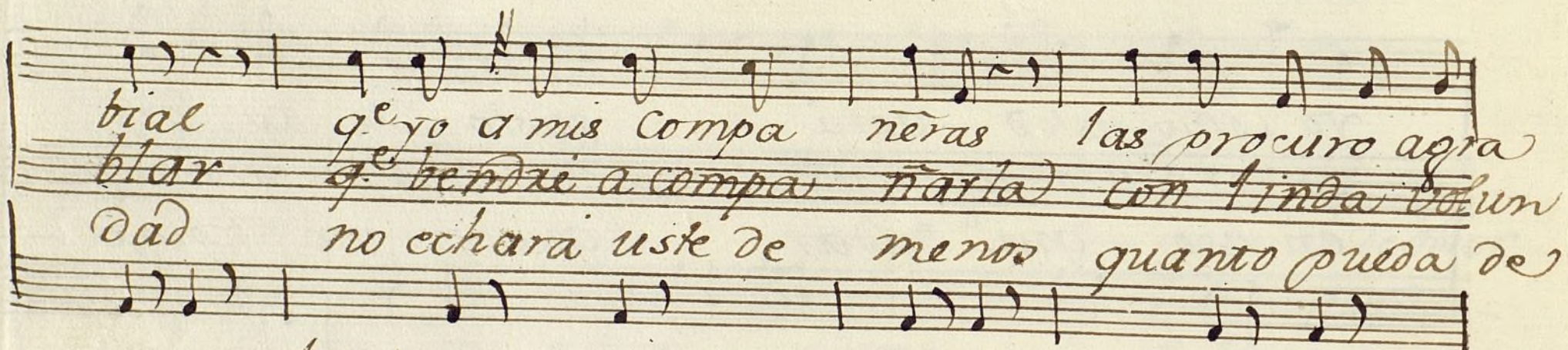
yo como: usted vera gusto de co gi-
os procuro agradar por q. a mi me agra-
en eso que duñar que yo no tengo

miento y mucha Serie dad
tado Siempxe la sole dad
quien. me venga a Visitar

Page

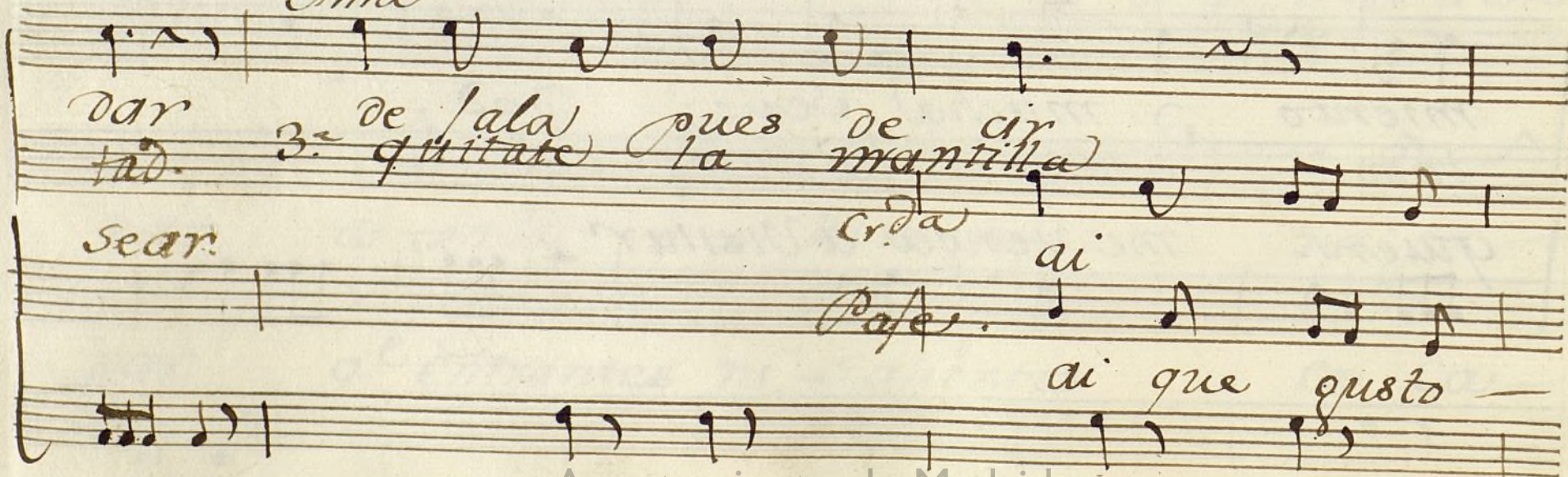


mas digo con el Page sera uste mas lo -
y si uste tiene miedo no tiene q. tem
y estando uste con migo en dulce Socie



bial q. yo a mis Compa ñeras las procuro agra
blar q. beñoxe a compa ñarla con Linda volun
dad no echara uste de menos quanto pueda de

Amor



dar 3.ª de / ala pues de air
tad. quitate la mantilla

sear

Crda

ai

Page

ai que gusto -

de jala pues hablar
vete ya a desnudar
q. e me as gustado
bueno va
Si
y en Casa queda ras-
y acra te queda ras-
lindo lindo
y come

The image shows a handwritten musical score on aged, slightly torn paper. The score is written in brown ink and consists of six staves. The lyrics are in Spanish and are written below the notes. The first staff has two lines of lyrics: 'de jala pues hablar' and 'vete ya a desnudar'. The second staff has the lyrics 'q. e me as gustado' and 'bueno va'. The third staff has the lyrics 'Si', 'y en Casa queda ras-', and 'y acra te queda ras-'. The fourth staff has the lyrics 'lindo lindo' and 'y come'. The fifth and sixth staves are empty. The paper has a slightly textured appearance and some minor staining.

remos y Cerra remos y Uui remos

Pase. P.º

y yo con tpo se re tu st.

y los dos solos sin q. aya es.

Pase. y cr.ª Seamos Amigos no llega.

en sana paz.

Arma

migo y luego digo tran parran tran chu-
 torbo q.e meren ditas emos de armar chu-
 ñemos pues que sabemos lo q.e saldrá chi

to y Callar chito ~

Crda
 mui

Pase. mui bien esta -

En las Casas qai page y qai Don.

cellas y y q'ai Doncellas lo pasan de este
modo en Carnestolendas Carnestolendas anda la bulla anda la
fiesta andan las mazas y la Gragea fandango.
lo pasan de este modo en Carnestolendas Carnestolen
das.
Abur mis Almas
Abur asta que venga
otra temporada.

Violin 1.^o ton.^a a D^{res}

el Page y la Doncella.

All.^o 3/8

Mus 125-9

Allegro

And.^{te} *Puntato* *Arco.* *D. C. Tres mas.*

All.^o *Al Segno Dos mas.*

All.^{to} 6/8 3/4

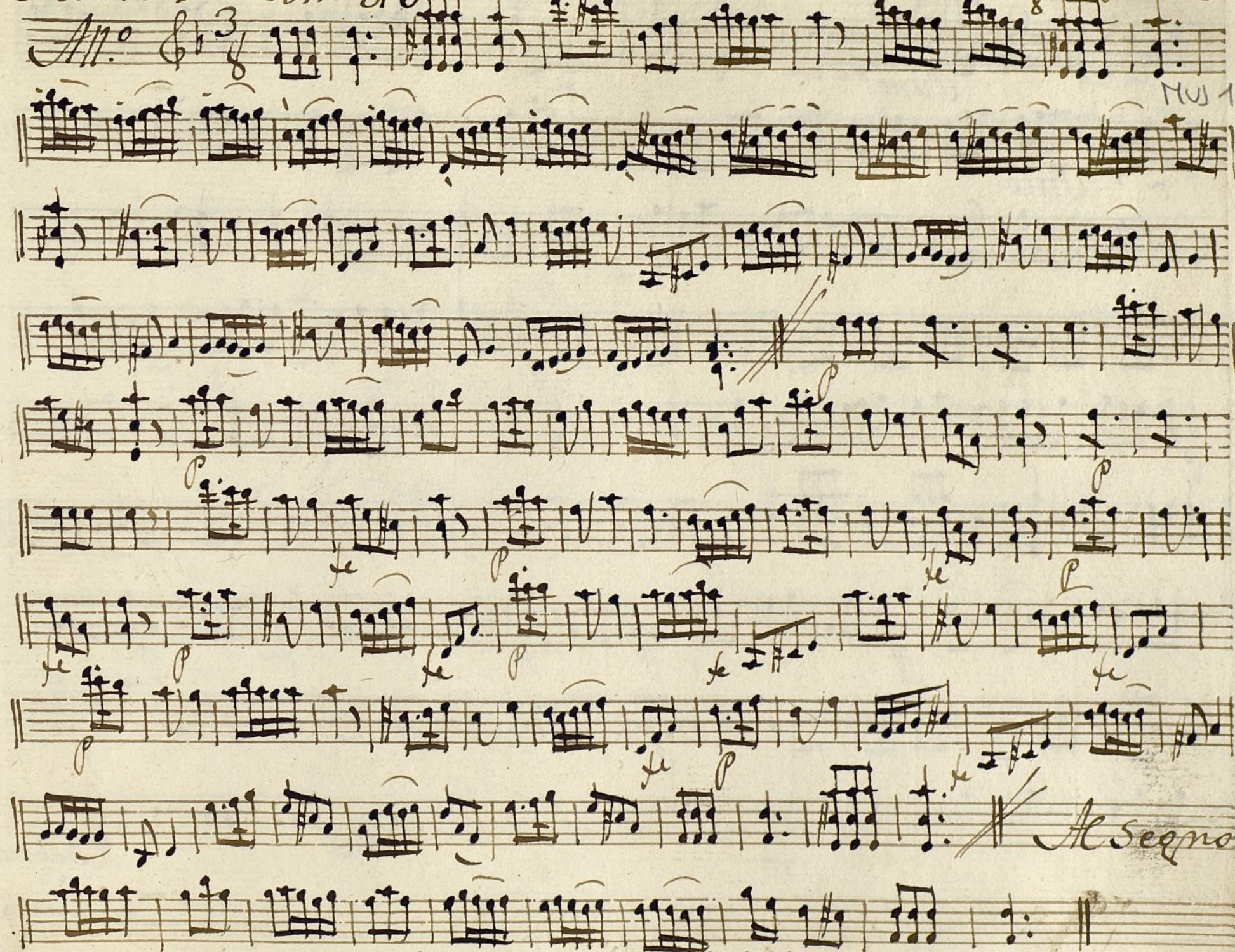
Sando

Allegro.

Ayuntamiento de Madrid

Violin 2.^o ton.^o 3

el Page y la Doncella.



MU 125-9

And. *Punt. 8^o*

Arco. *D. C. tres mas.*

All.^o

Allegro

3 mas.

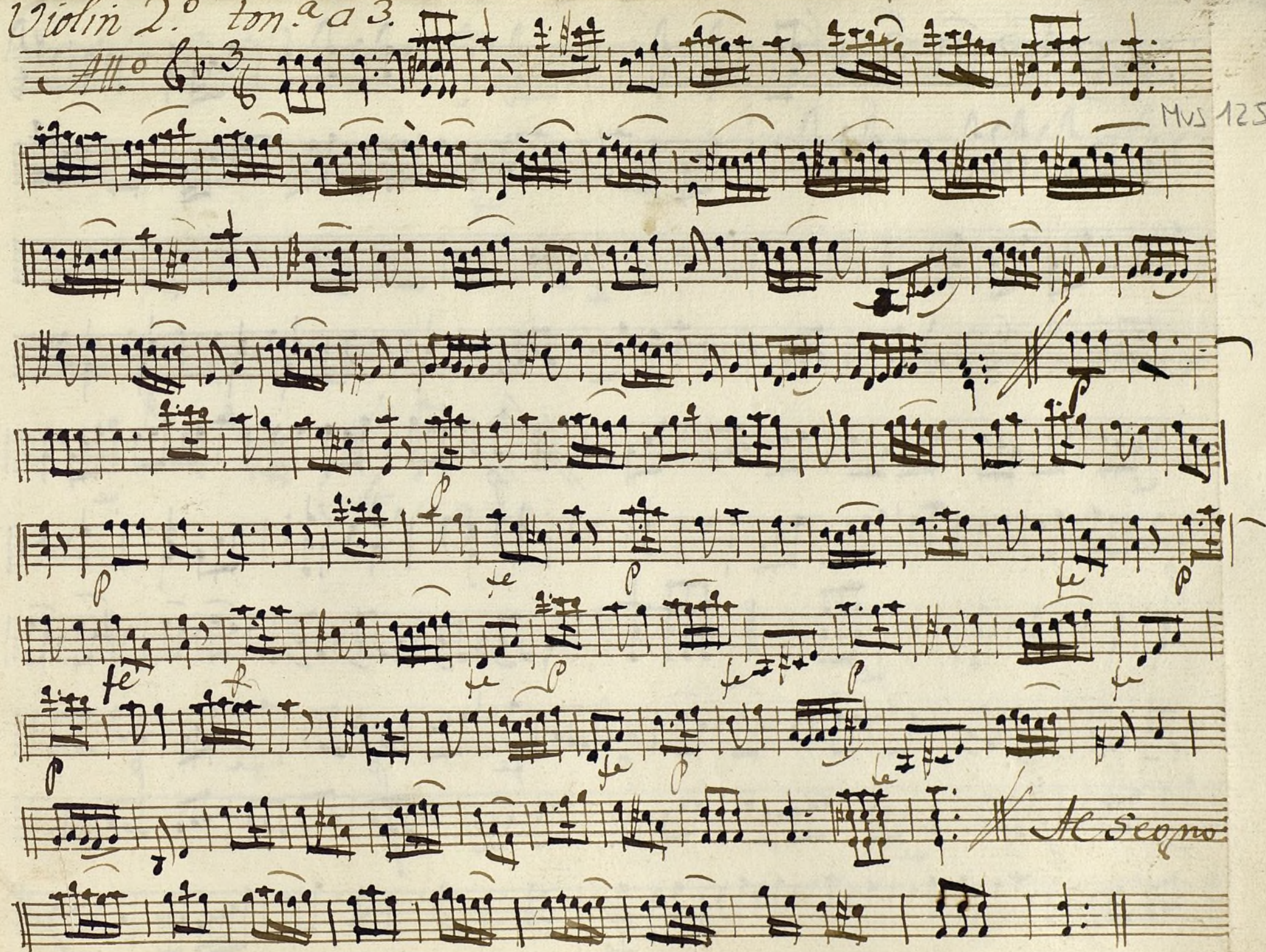
as.



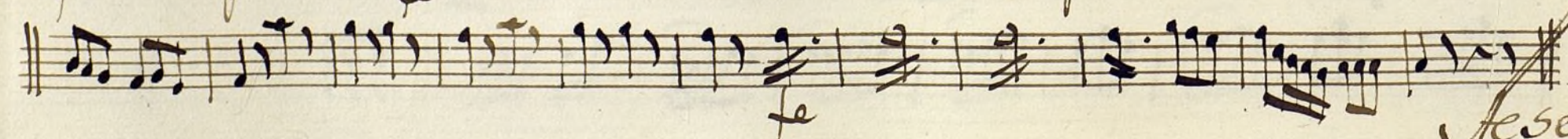
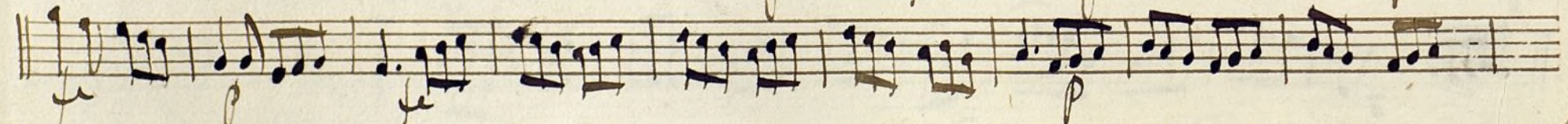
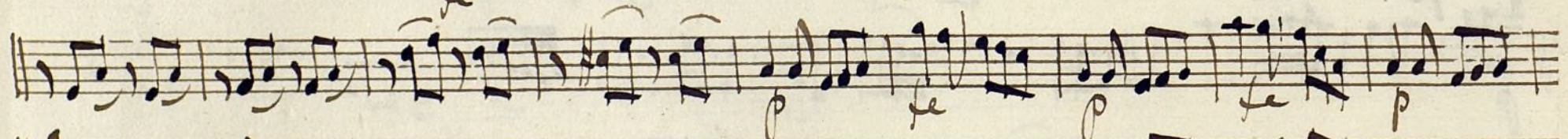
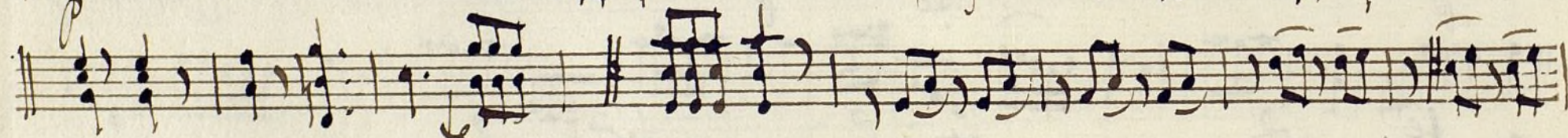
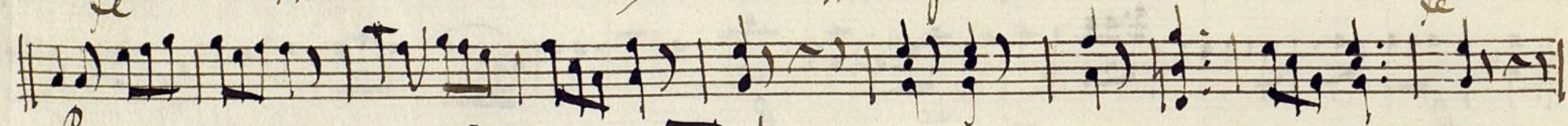
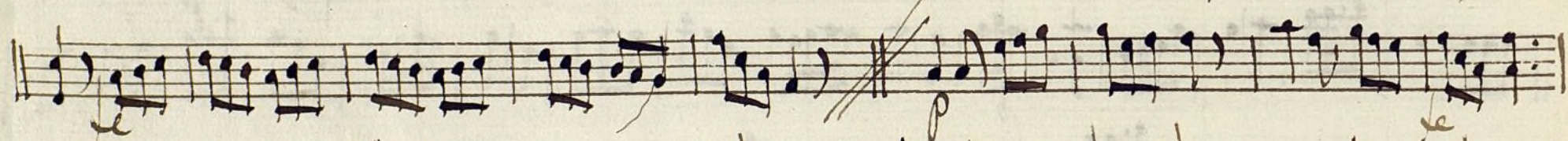
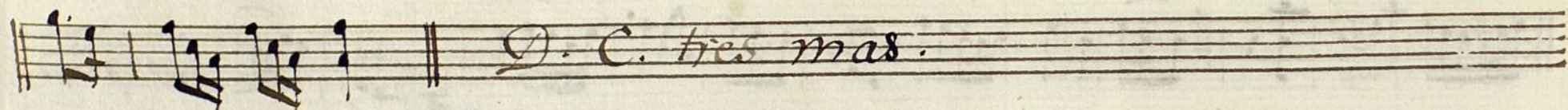
Allegro.

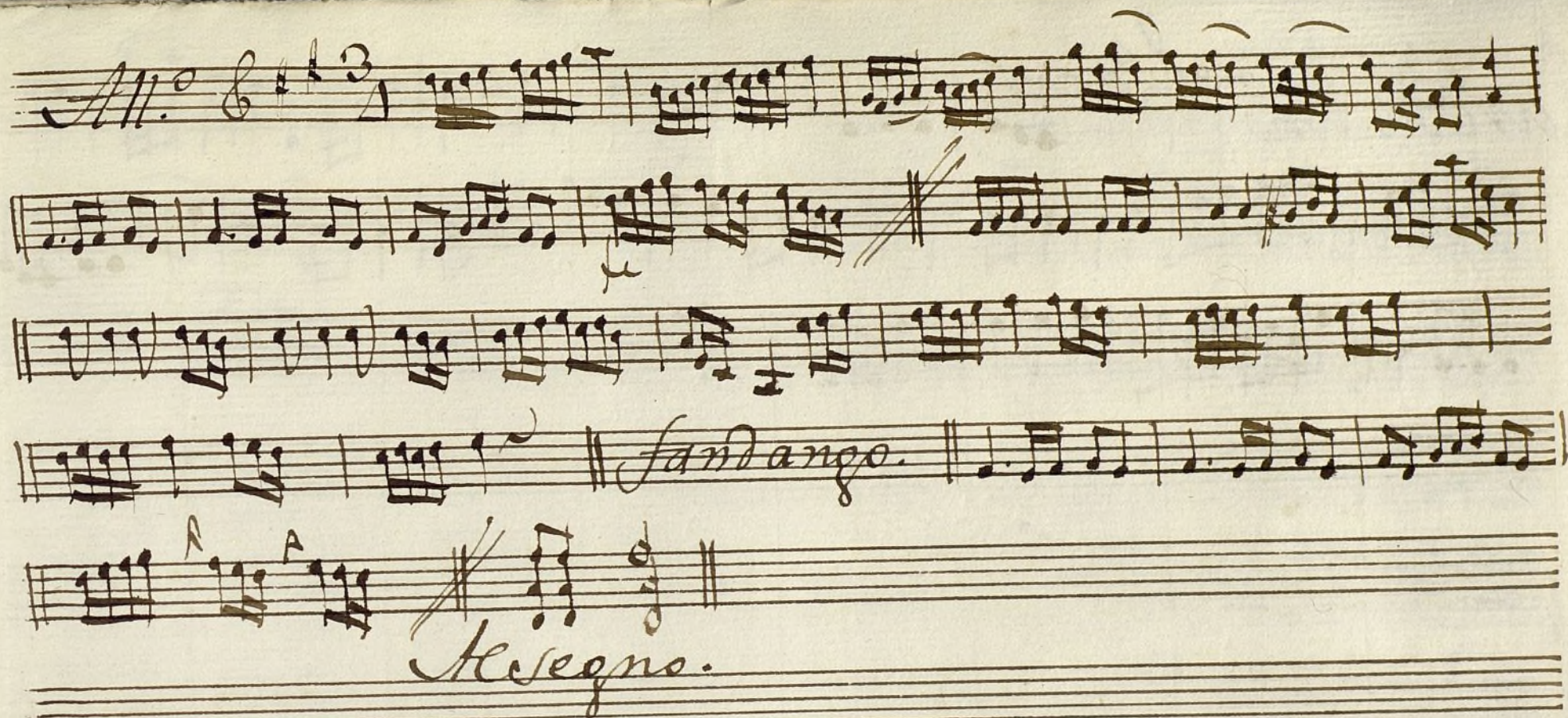
Ayuntamiento de Madrid

Violin 2.^o ton.^a a 3.



Mus 125-9

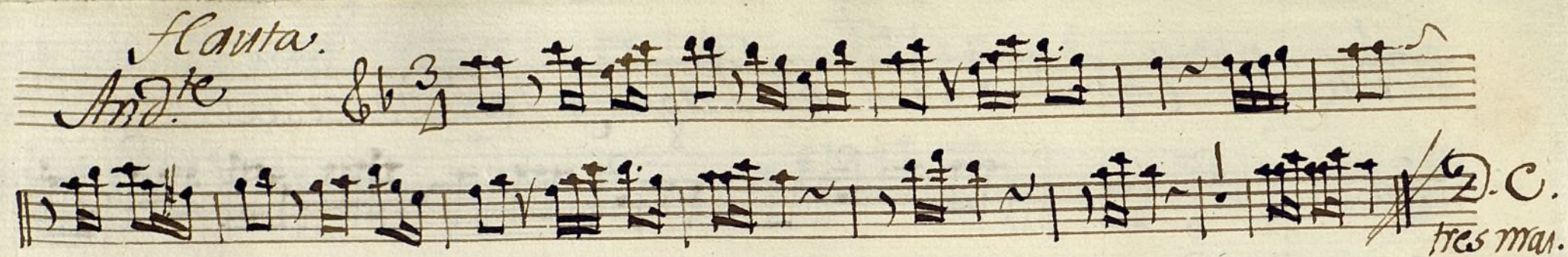






Oboe 1.^o Ton.^a a 3^{ta} # el Page y 1.^a Doncella

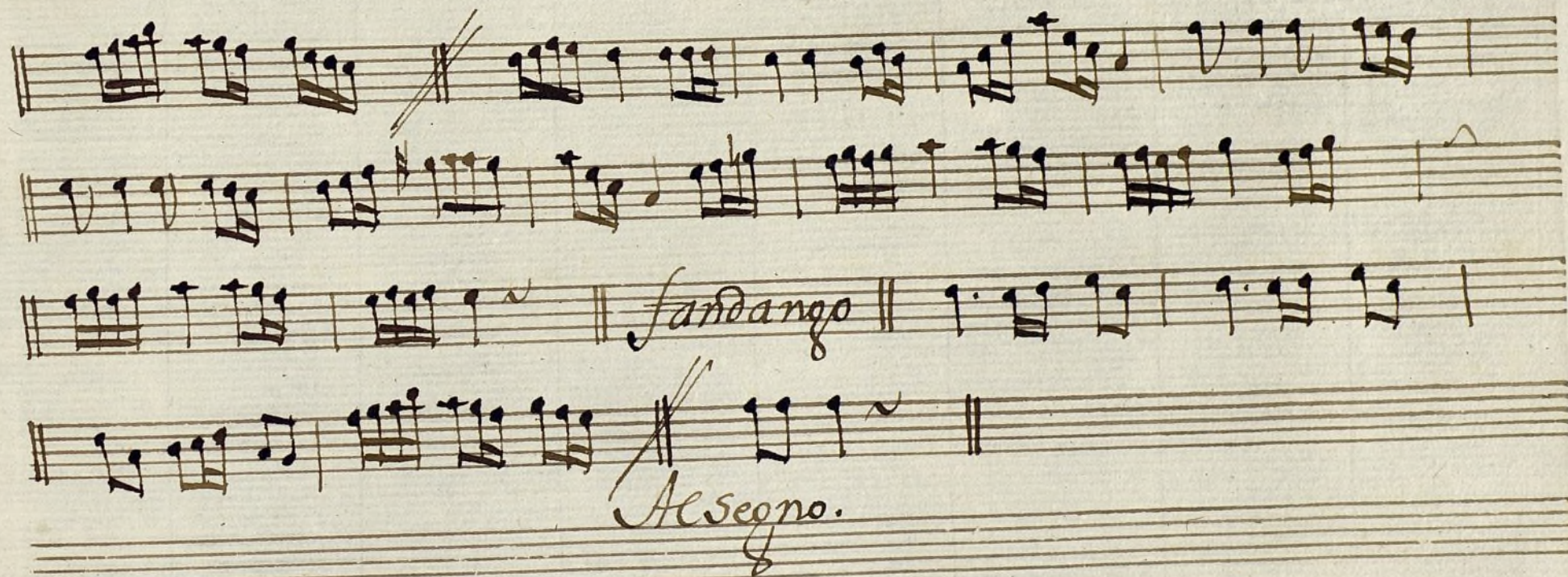
Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff contains the title and key signature. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several measures with multiple beamed notes, suggesting a fast or rhythmic passage. The score concludes with a double bar line and the instruction "Allegro" written in a cursive hand.

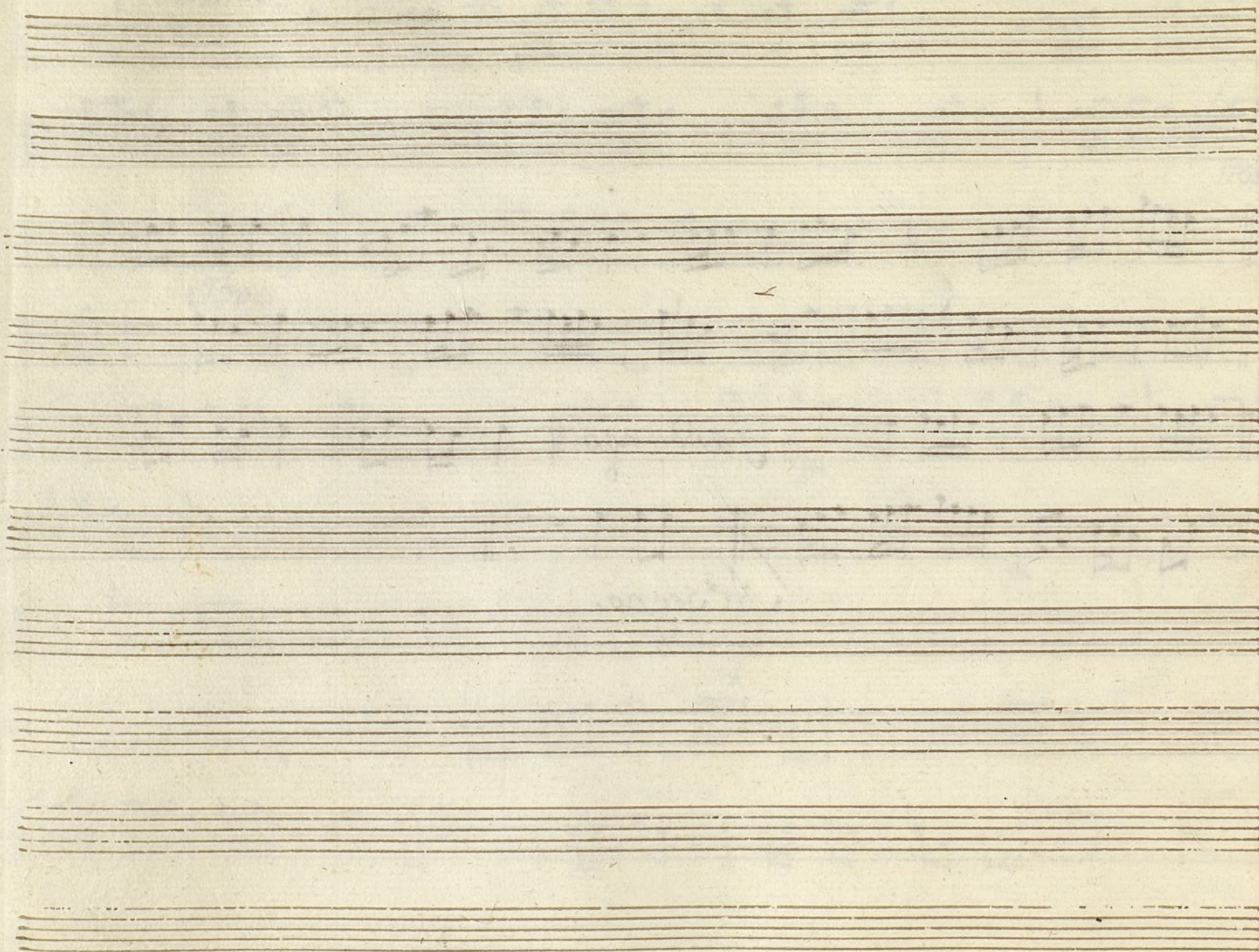
Flauta.
And.^{te}  *D. C.*
tres mas.

All.^o 
Oboe. 

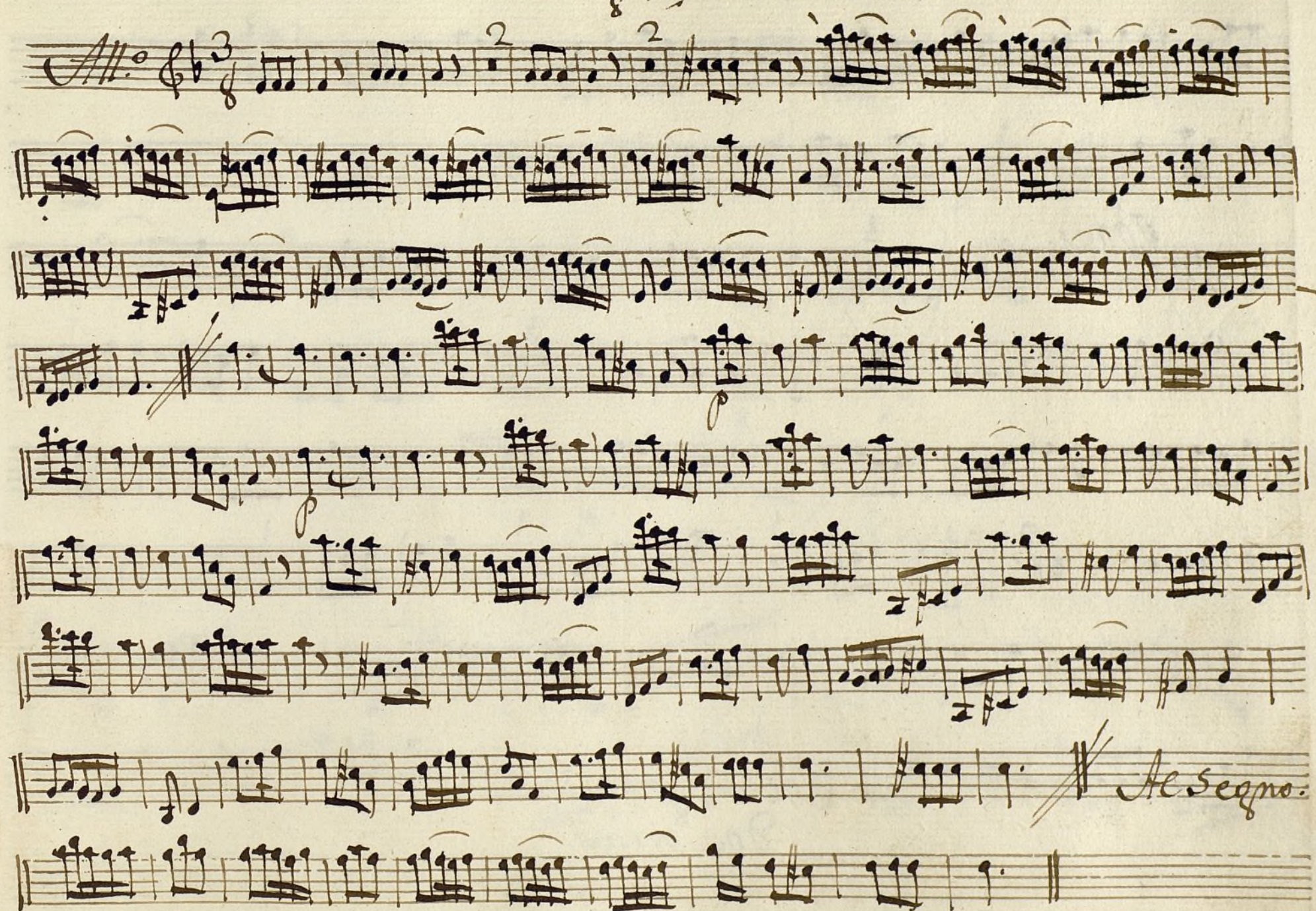
All.^o 

C.
ma.



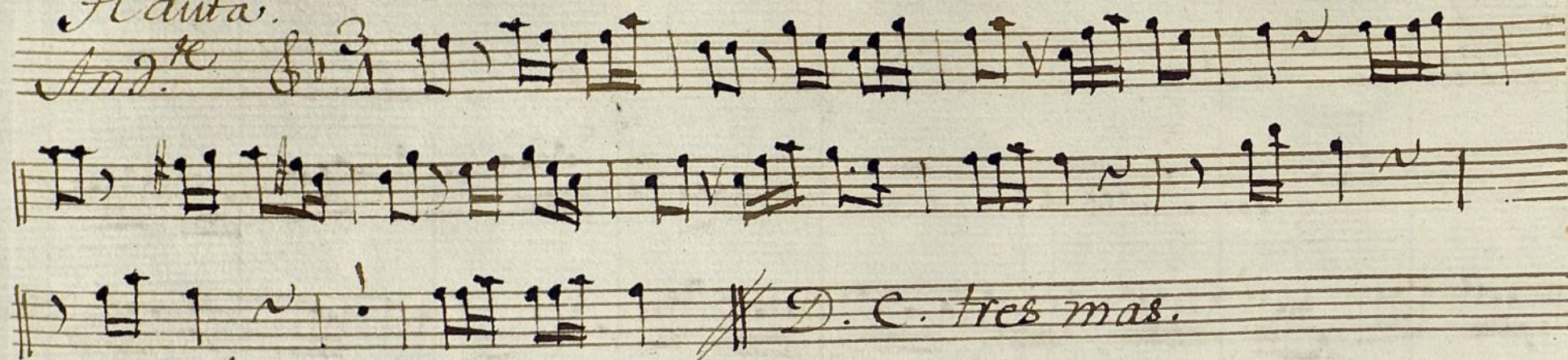


Oboe 2.^o Ton.^a a 3 // el Page, y la Doncella.



Flauta.

And.^{te}



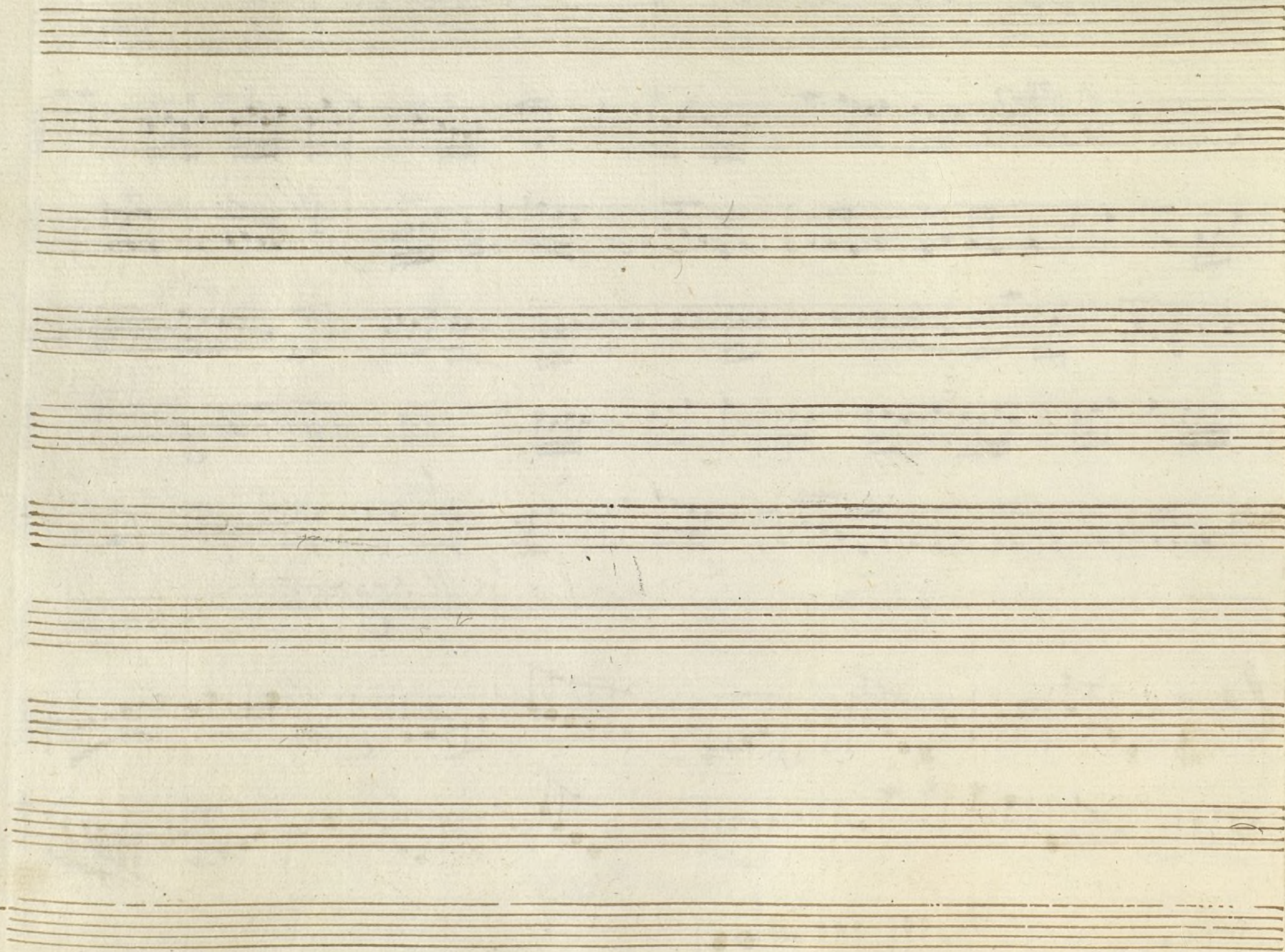
Oboe.

All.^o



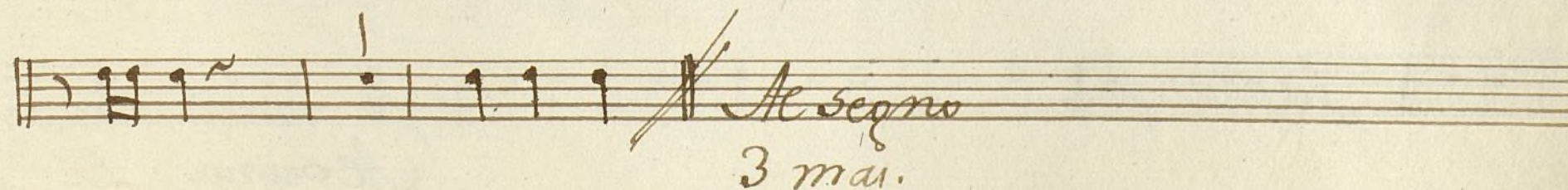
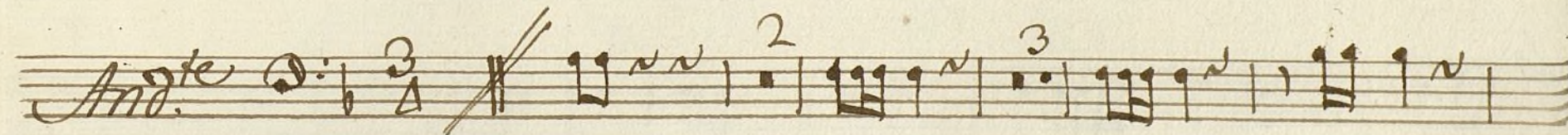
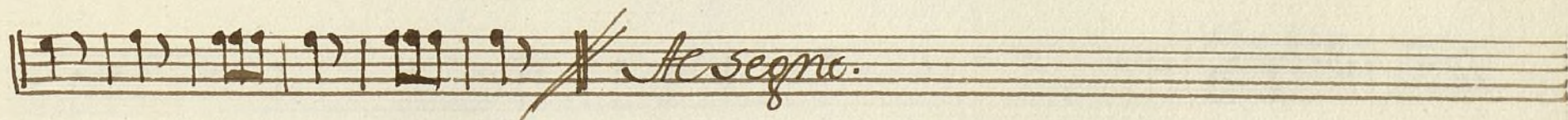
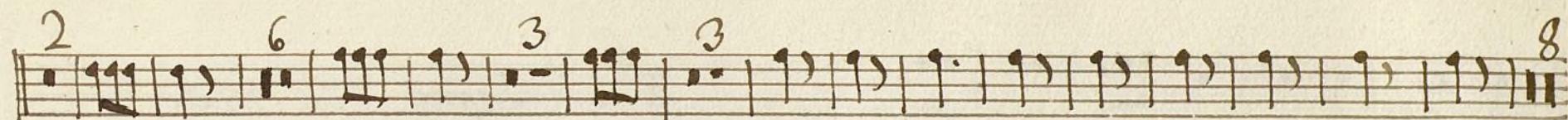
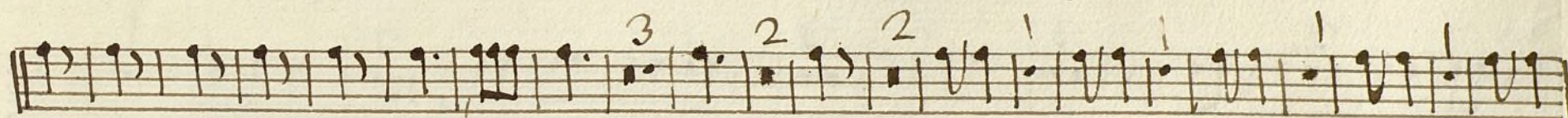
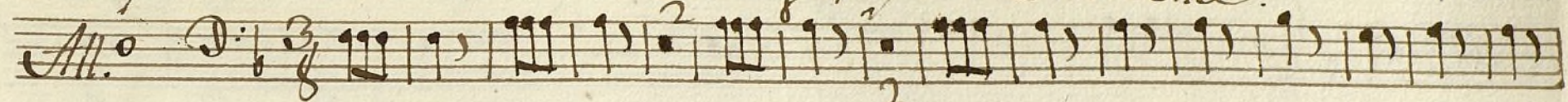
Handwritten musical score on five staves. The first staff begins with the tempo marking *Allegro* and the key signature of two sharps (F# and C#). The notation includes various rhythmic values and rests. The fourth staff concludes with the instruction *Fandango.* The fifth staff begins with a double bar line and the instruction *Allegro.*

Handwritten musical score on three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation continues with various rhythmic values and rests. The third staff begins with a double bar line and a key signature change to one sharp (F#).



Trompa 1^a Ton.^a a 3. ^tel Page, y la Doncella.

Nos 125-9



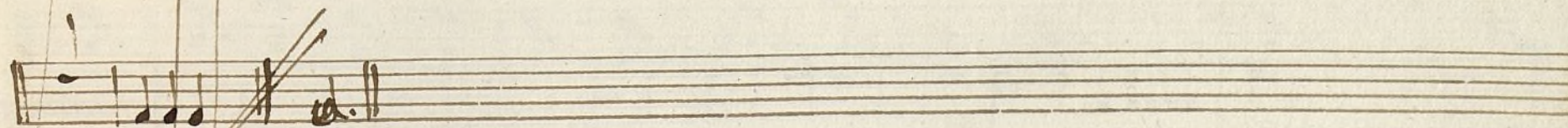
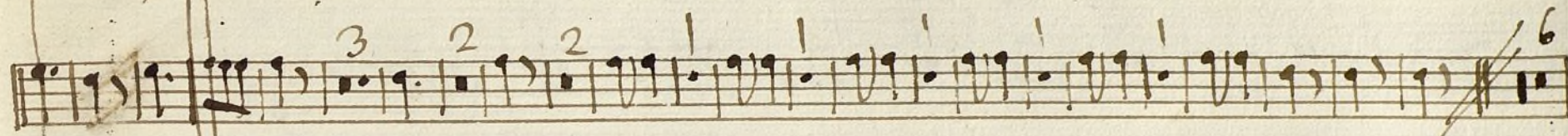
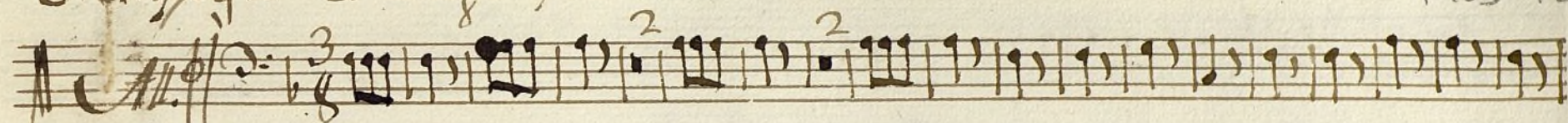
Handwritten musical score on aged paper, featuring eight staves of music. The notation includes various rhythmic values (eighth, sixteenth, and triplet notes), rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following text annotations:

- Allegro* (written at the beginning of the first staff)
- Allegro dos mas.* (written after the fourth staff)
- fandango* (written after the sixth staff)
- Allegro.* (written after the seventh staff)

The manuscript shows signs of age, including yellowing and some staining. The bottom of the page features a printed line: Ayuntamiento de Madrid

Trompa 2.^a el Page y la^a Doncella a 3.

Mus 125-9



Al segno 3 ma.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by double bar lines.

The first section (staves 1-4) begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features several measures with triplets and accents. The section concludes with the instruction *Allegro dos mas*.

The second section (staves 5-6) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It continues with musical notation, including a measure with a triplet. The section concludes with the instruction *fandango*.

The third section (staves 7-8) begins with a treble clef and a key signature of one sharp (F#). It features musical notation and concludes with the instruction *Allegro*.

Bajo Ton.^a a 3 // el Page y la Doncella.

Handwritten musical score for a piece titled "Bajo Ton.^a a 3 // el Page y la Doncella." The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation is in a cursive, handwritten style. The piece concludes with the instruction "Al Segno" written across the eighth staff, followed by a double bar line. The final staff contains a few more notes and a double bar line.

And.^{te} *Punt.^{do}*

D. C. tres mas.

Allegro

Allegro

Allegro dos mas.



