

117-12

Conadilla à Duo;

el Lacayo, y la Criada;

theatro de  
Corpus;

Del S.<sup>r</sup> Esteve;

1786

~~La Vacación~~  
Nico<sup>1a</sup>  
y garrido

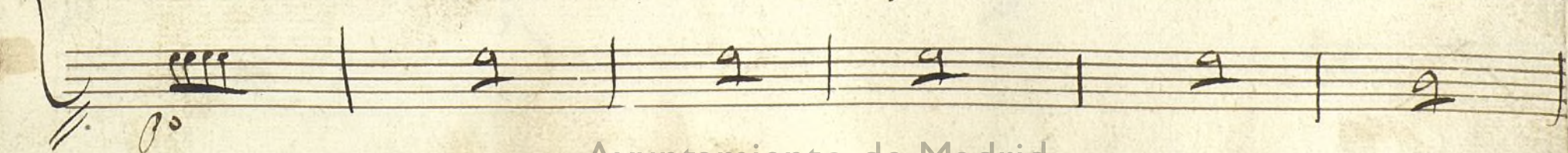
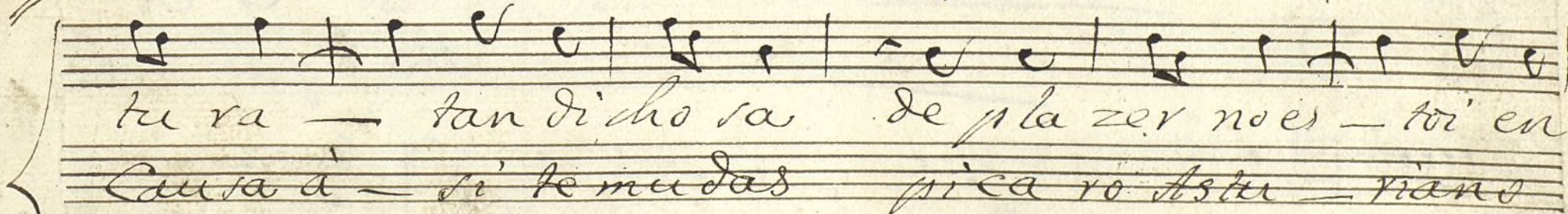
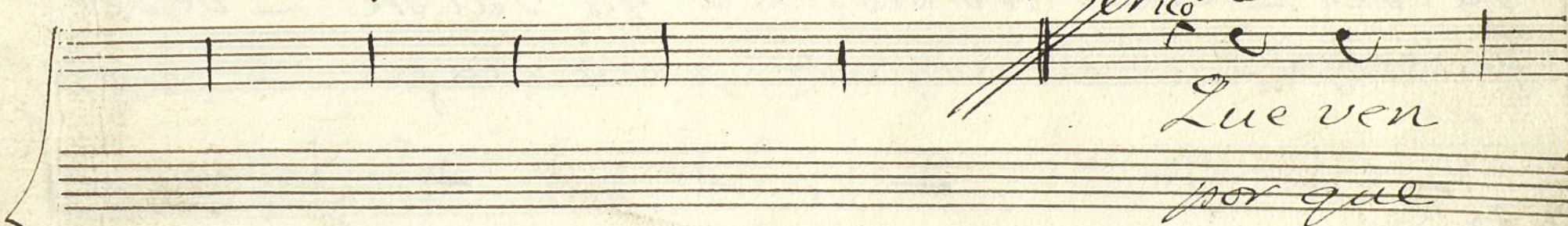
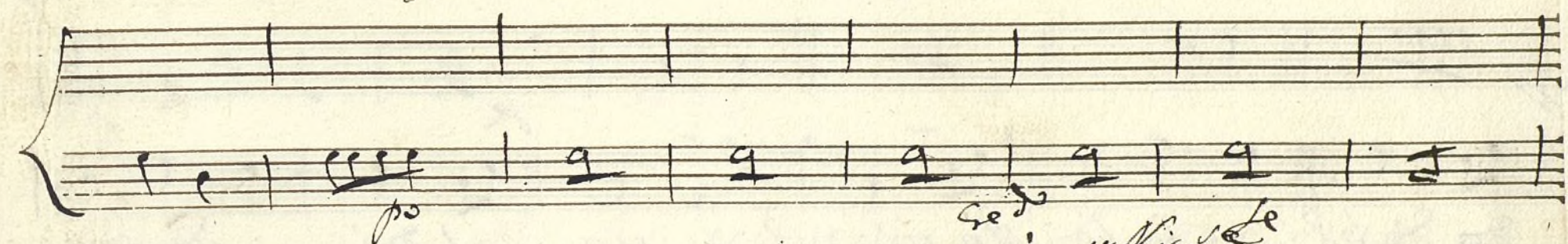
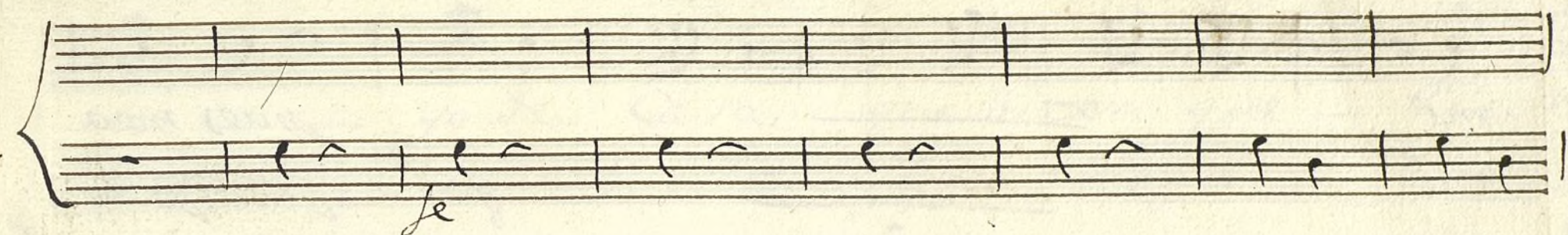


el Lacayo: Sarriño.  
la Criada: Nicolasa

*Allegro*

Handwritten musical score for a piece titled "el Lacayo: Sarriño. la Criada: Nicolasa". The tempo is marked "Allegro". The score is written on six staves, with the first two staves grouped by a brace and the last four staves grouped by a brace. The music is in 2/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a historical style, with some notes and rests written as simple vertical lines or dots. The paper is aged and shows some staining.







Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish. The score is written on five systems of staves, with lyrics written below the vocal staves.

**System 1:**

Vocal: *mi vil* *pues mea*  
Piano: *for por que*

**System 2:**

Vocal: *da do el - Cie lo No vio y ya sal dre - de ser*  
Piano: *quiero a - la Don celta para Mu ger - y no a*

**System 3:**

Vocal: *Uir* *es el*  
Piano: *ti Nico ra que pue*



La ca — yo de Casa que dicen que — Rico es  
 de Incli — narka, ella siendo me for — Moza

tà y den tro de Quinze dias  
 yo gar<sup>8</sup> porque que les a estropajos

~~no~~ nos ha vemos de Casar nos ha  
 yero tra à Casos deolor yero



*Salte Garrido /*

*par.<sup>d</sup>*

*a jus*

*Ni<sup>ra</sup> tienes*

*tas mui mal la, Cuentas a miga, que desde ayer  
Un per berris gusto que esfa Como un lechon*

*En Quanto à ser tu marido ya e mu  
par.<sup>d</sup> q<sup>d</sup> importa si gasta Bucles Batas*







gañes  
fame

te tengo de agarrar  
da re de ti fin

(te agarrado)

que viva que rabia tu  
a paria no quiero Cri

Callay Calla re  
a das de Madrid

Cuanto des tor  
que de La La



charcos Criadas llebareis Cuan tos des tos  
gar das que ten dreis a ri que de Za la

charcos Criadas llebareis Cuan tos des tos  
gar das que ten dreis a ri que de Za la

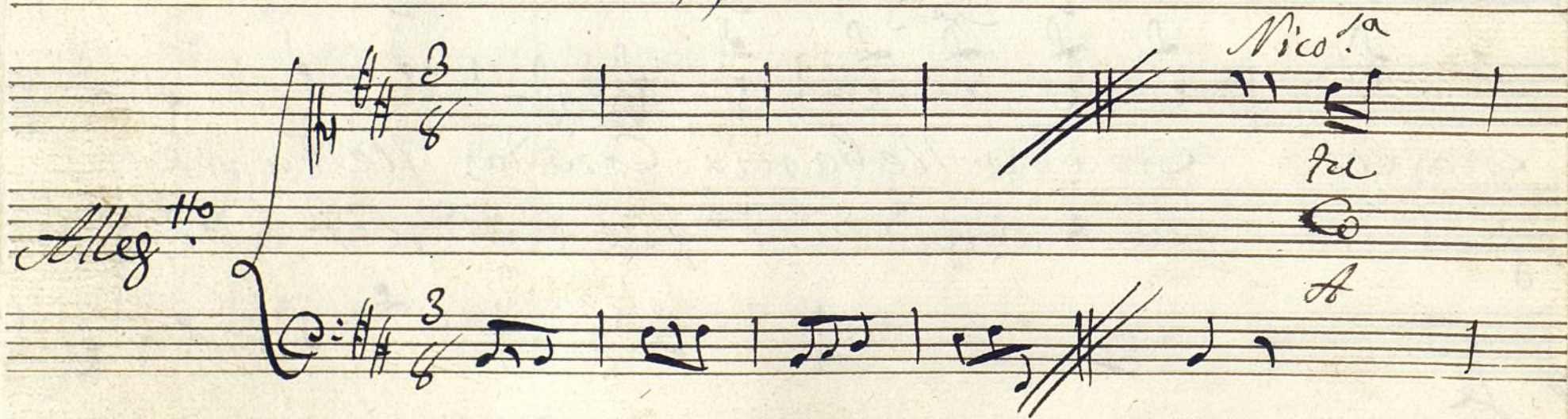
charcos Criadas llebareis Cuan tos des tos  
gar das que ten dreis a ri que ten dreis a ri





*Allegro*

*Parola* *Nico<sup>la</sup>* Vaya Santiago te burles? porque si  
me ablas formal, por la leche que mamé que de mi  
te acorda; *será* yate equevrido arto tiempo,  
la Peja me quitamas; y que Vabies òno Vabies con migo  
se acorda; )



*Nico<sup>la</sup>*

*tu*

*Co*

*A*



mea da do pa la bra Cumplir la de ve —  
 mo no me la Cumplas te echo al Infierno —  
 si pa gar Qui dar te me jor que al Amo —

Cumplir la de ve — da re' yo Qua tro cien —  
 te echo al Infierno — da re' ta re' Ca lien —  
 me jor q' al Amo — eio e proprio en la Cria —

tas todos los me ses da re' — yo Qua tro  
 te en el Infierno a vie — ta re' Ca  
 das Con los Lacayos eio e — proprio en las



Nico<sup>ra</sup>

Cientas to dos los Meses  
liente en el Im bierno  
criadas Con los Lacayos

Con que Con

Nico<sup>ra</sup>

e rei un

lo<sup>2</sup>

Cuanto abra

ciencia Con la de los La ca - - - gos var rei yor te

bicho no ay Lacayos en la Cor - - - te mas pu li di

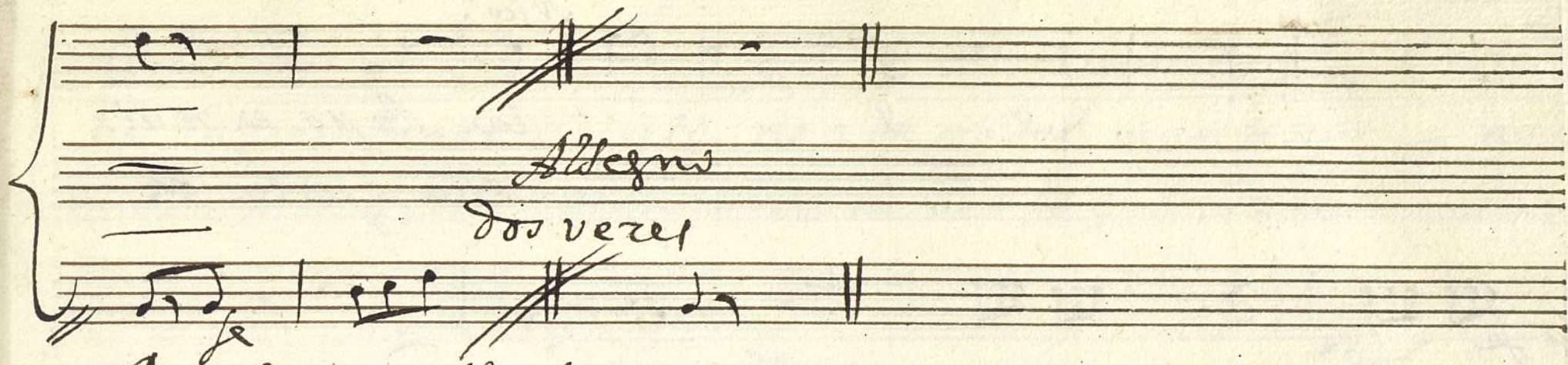
de erro - Y ellos Comen la Car - - - ne Yel Amo el que

ras Con la - de los Lacayos var res yor te ras

to no ay La - cayo en la Corte mas pu li di to

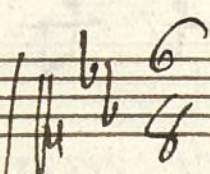
ro y ellos - Comen la Carne yel Amo el queso



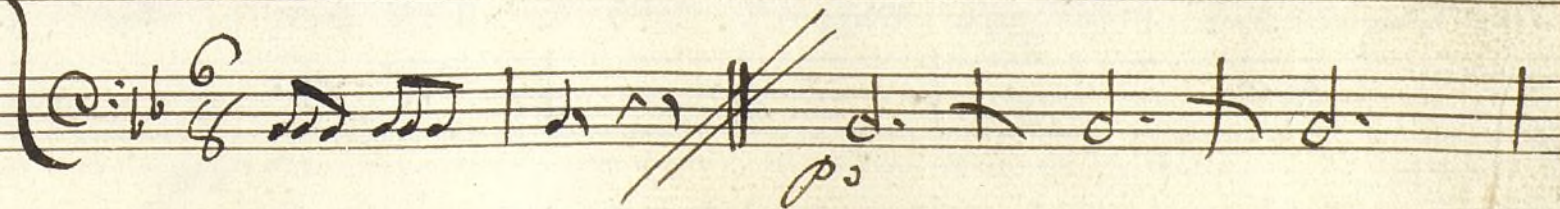


Parola, Nica es posible que me des por mi horrible  
Compañera? gar si Amiga q! he dicurrido que  
me tiene mejor cuenta; Nica gar enpañado; te pierdes  
gar- eso a embidia; Nica oye; gar empieza;

Coplas



Allegretto





Nico<sup>sa</sup>

la Pepa es mui  
ella gusta ~~de~~

pe ti metra a mi ga de mucho tren — y  
de Corte for de Bromas y de pa rear — y

tu Nacion tanto fausto no a de poder man tener — y  
mientras tu es te sirviendo sa ve Dios lo glan da ra — y

q.

q.

q.

q.



tu Razion tanto fausto no a de poder mantener — no a  
 mientras tu este viviendo sabe Dios lo gl'andara — La

*gar.<sup>do</sup>*  
 (Calla, es verdad, y sino puedo Cortear)

*gar.<sup>do</sup>*  
 (Calla, es vexdad, tambien se ixa.)

*gar.<sup>do</sup>*  
 La ei co fieta y dom bre villo Co fia de Ma  
 A co me dia ra a No billos a fan dan go.



Ja y Peinado

Mantele las los ves

a banquetes

al Prado y Botelle

tidos flores Pichas y Lazos

los Mu

ria tu ga xerrio y Cafes

y si

geren son el diante y me allare sin pensarlo Uno  
probarse lo quiero me embiara a presidio en breve Como an



de los congregantes de la hermandad de los guapos  
echo con algunos Varías Verinas de emfente

*Nico sa*  
Yo soi al de Ana ~~te~~ <sup>y li</sup> ~~guardare~~ <sup>sita</sup> lla na  
*Nico* te verai per di-do Casa te con mi-go

te guardaré honor te guardaré honor  
tendrai Paz y bien tendrai - Paz y bien



*par<sup>do</sup>*  
 todas sus vendi'tas de la mejor ci'ta  
*par<sup>do</sup>* lo furo de se - o - solo a ti te quie'ro -  
 no me fío yo no me - fío yo Vamos  
 para mi' mujer pa ra - mi' mujer *lon 2.* y con  
 pro siguiendo que yo me man'tengo siempre en  
 un a brazo e te amable lazo a fir



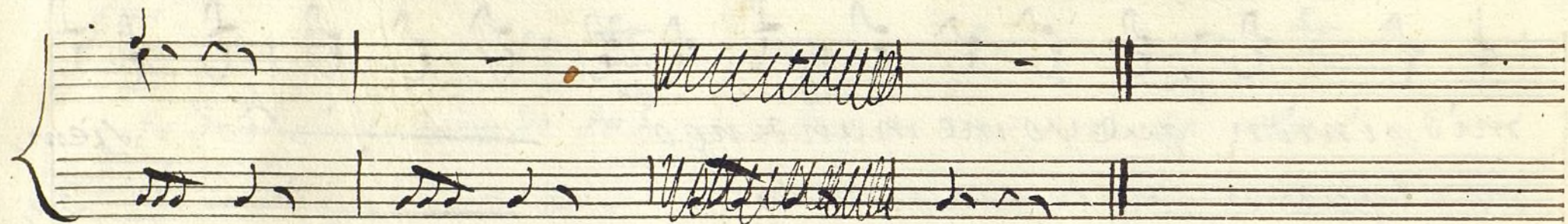
mi opinion que yo me man tengo siem  
me elquerer e te amable caro a

preen mi opinion  
firme elquerer al segno

Tei ta tona dilla  
con las segui dilla

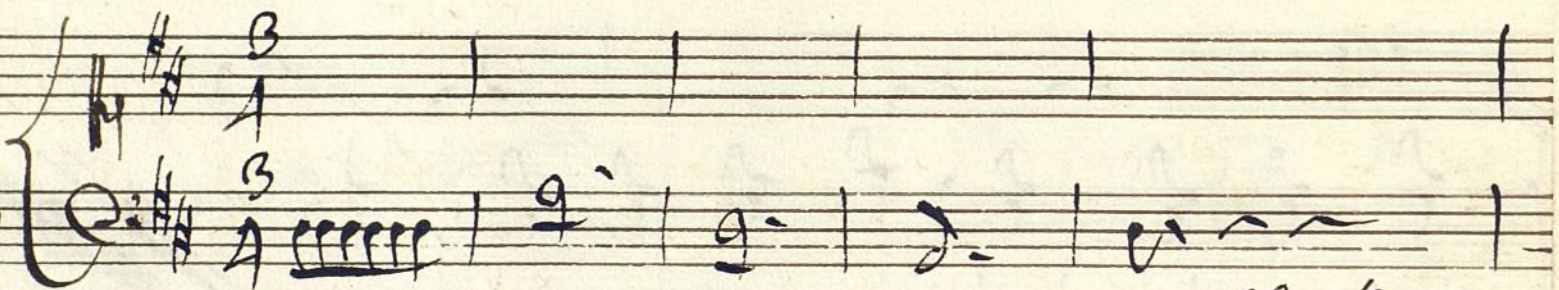
dilla Con las segui dillas fi na li ze se



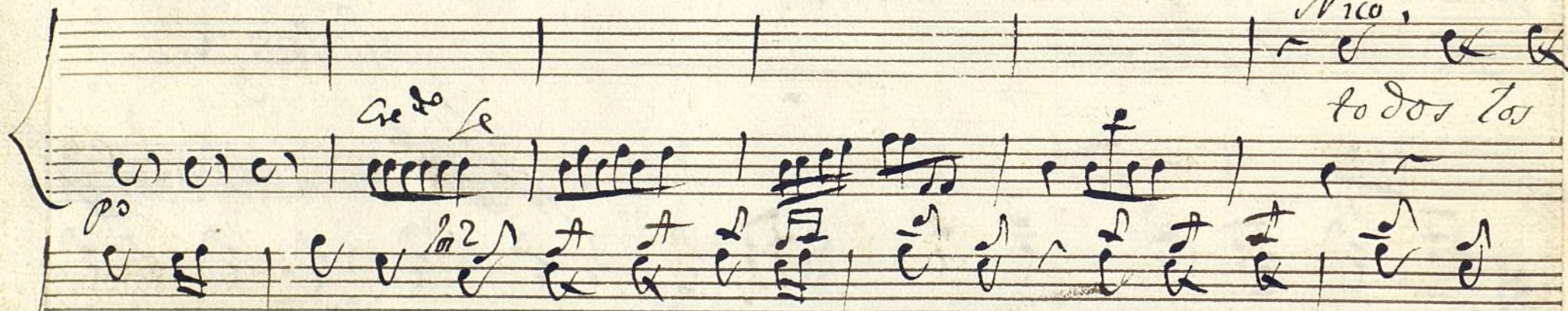


*Sequi.*

*Allegro*



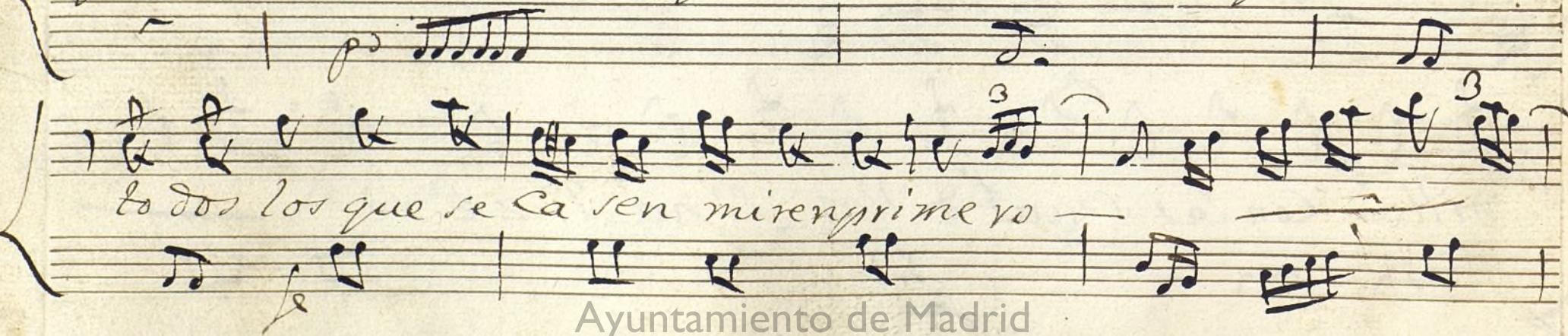
*Nico da*



*Se do le*

*todos los*

que se Casen todos los que se Casen miren primero



todos los que se Casen miren primero



ni en primero gastos

No bías y no bías el Ca

y malos Ratos

pricho pro rigue

Nico'sa

de tal empleo de tal empleo gastos y malos

a tiendantodos a tiendantodos el capri cho pro



Ratos de tal empleo

si que a tiendan todo

~~por el gallo de la casa~~

Nico<sup>ra</sup>

Poner su guar

ay gar to de

Menor

po

Le

ti to ver tirse tal cual y gar to de Boda. Cues

parto y suele parar en tener un Ama que

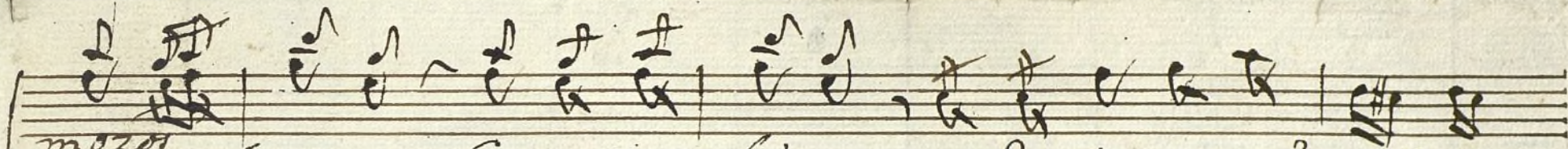


ta un di'neral y gastos  
darle a criar ~~en tener~~  
si Dios es servido darle su zesion de noche y ne  
y si queda en casa y llora sin fin el pobre Ma  
vando buscar Comadron de noche  
rido no puede dormir el pobre



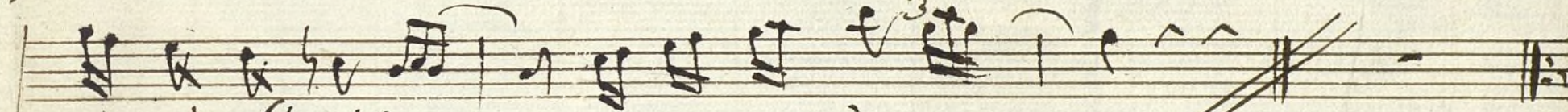
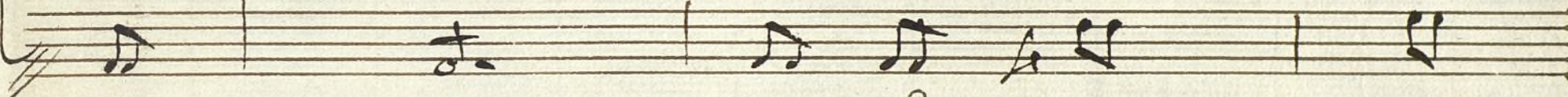
vaen Casa de treinta y sue len de  
 se siente mojado y rebé ala  
 cir si nome trae Coche no quiero salir no quiero sa  
 luz quel Niño lea puesto de verde y azul de verde ya  
 Cuenta mozos y Mozas Cuenta  
 Esto es un breve Vaseo Esto es un





~~mozos~~ y Mozas Con el a b i s o que des tos malos Vatos

~~breve~~ V a s g o de lo que para ya qui se fina l i z a  
un breve



ay in fi ni tos

ya la tona da



*Adagio*



Ayuntamiento de Madrid



Violin Primero

Conadilla a Dios;

El Lacayo, y la Criada;



*Allegro*  $\text{G}^{\#} \frac{2}{4}$

Handwritten musical score for a piece in G major, 2/4 time, marked *Allegro*. The score consists of ten staves. The first staff begins with the tempo and key signature. The music is written in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte). There are also some handwritten annotations like *le* and *vo*. The score ends with a double bar line on the tenth staff.



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score concludes with the tempo change 'Allegro' and the word 'Parola' in parentheses.



Handwritten musical score for guitar, featuring two sections: "Allegretto" and "Allegro". The score includes various musical notations such as treble clefs, key signatures (F# and Bb), time signatures (3/8 and 6/8), and dynamic markings (p, f, p0). The text "Parola) Coplas" is written in the middle of the score. The manuscript is on aged paper with some staining and a watermark at the bottom.

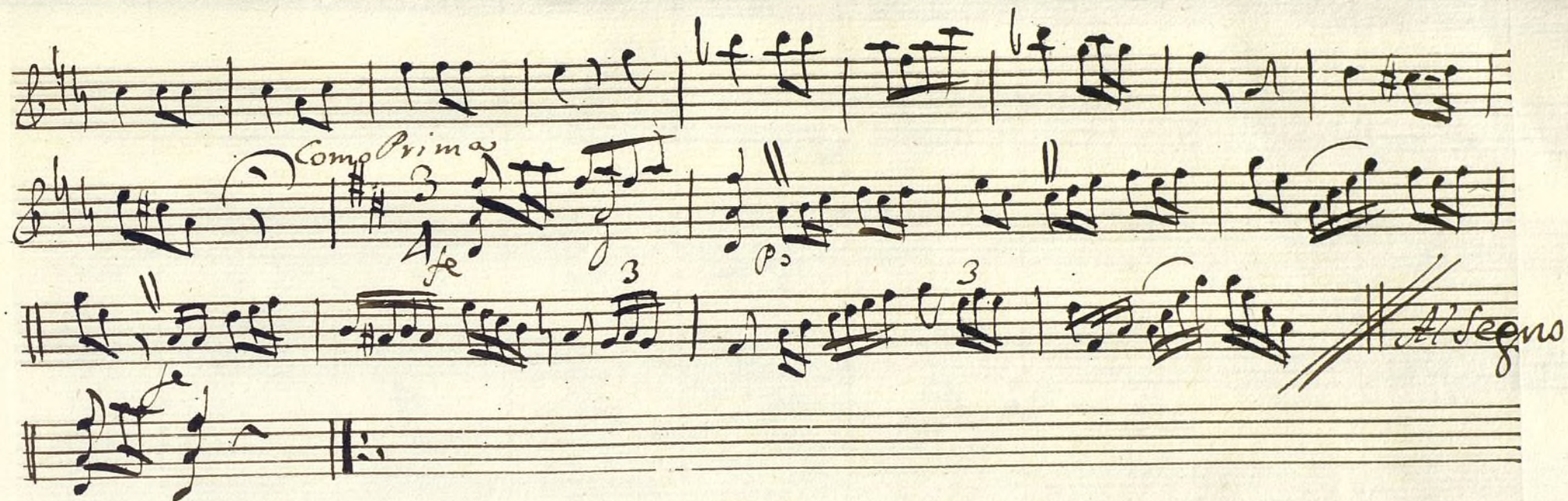














Ayuntamiento de Madrid



+

Violin Primexo Duplicado:

Tonadilla â Duo;

Pl Lacayo, y la Criada:

//



*Allegro* 8

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and a small number '8'. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano) and 'p.o.' (pianissimo) are used throughout the piece. The manuscript is written in brown ink on aged, slightly discolored paper. A watermark 'Ayuntamiento de Madrid' is visible at the bottom of the page.



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "le", "p.o.", and "cresc.". The piece concludes with a double bar line and the instruction "Al Segno" followed by "(Parola)" in parentheses. Below the main staves are three additional empty staves.



Handwritten musical score for "Paxola" by J. A. S. de M. The score is written on ten staves. It begins with "Alleg. Ho" and a 3/8 time signature. The first section ends with a double bar line and the word "Allegro". The second section begins with "Paxola) Copla." and a 6/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "p." and "f.".

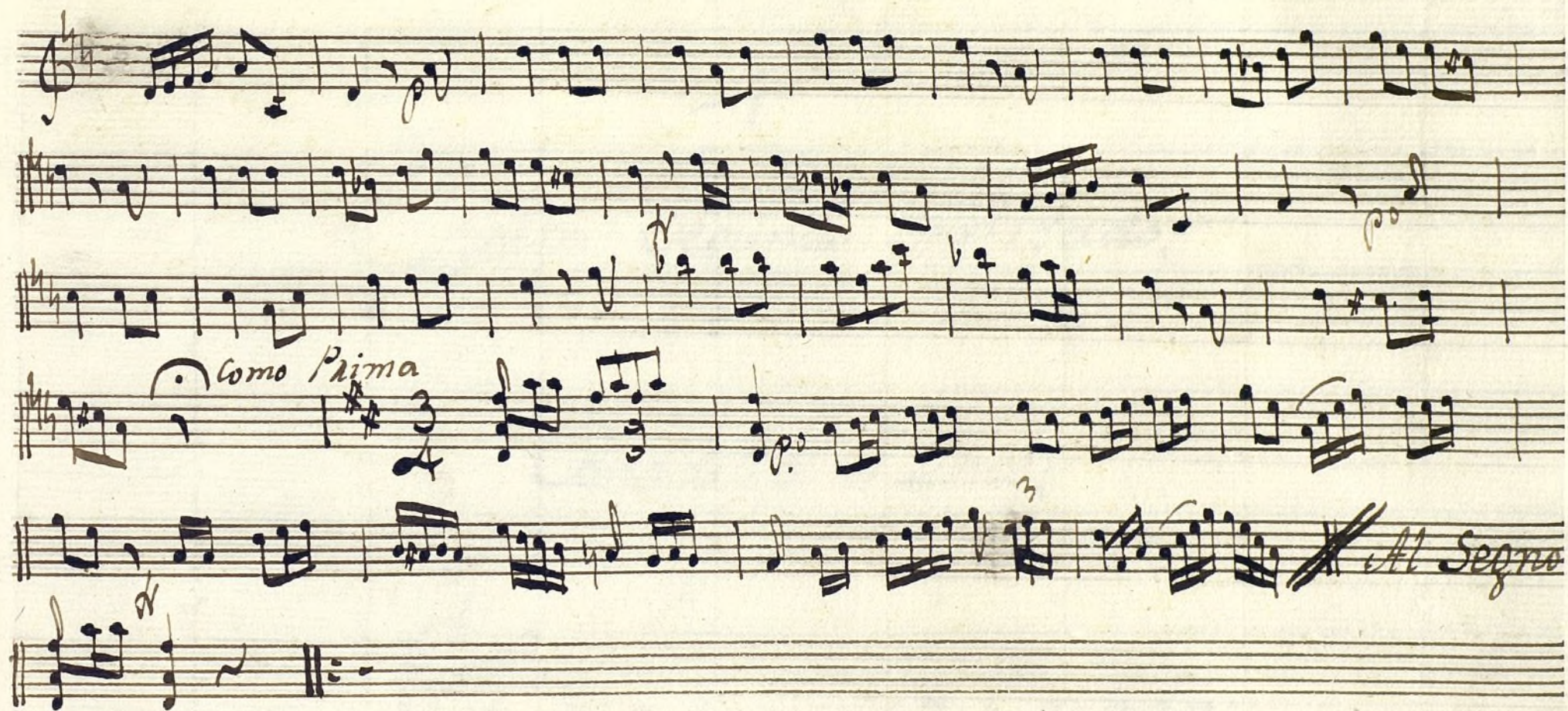


Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The music is written in a cursive, handwritten style. The eighth staff ends with a double bar line. Below the eighth staff are two empty staves.











Ayuntamiento de Madrid



+

Violin Segundo Duplicado;

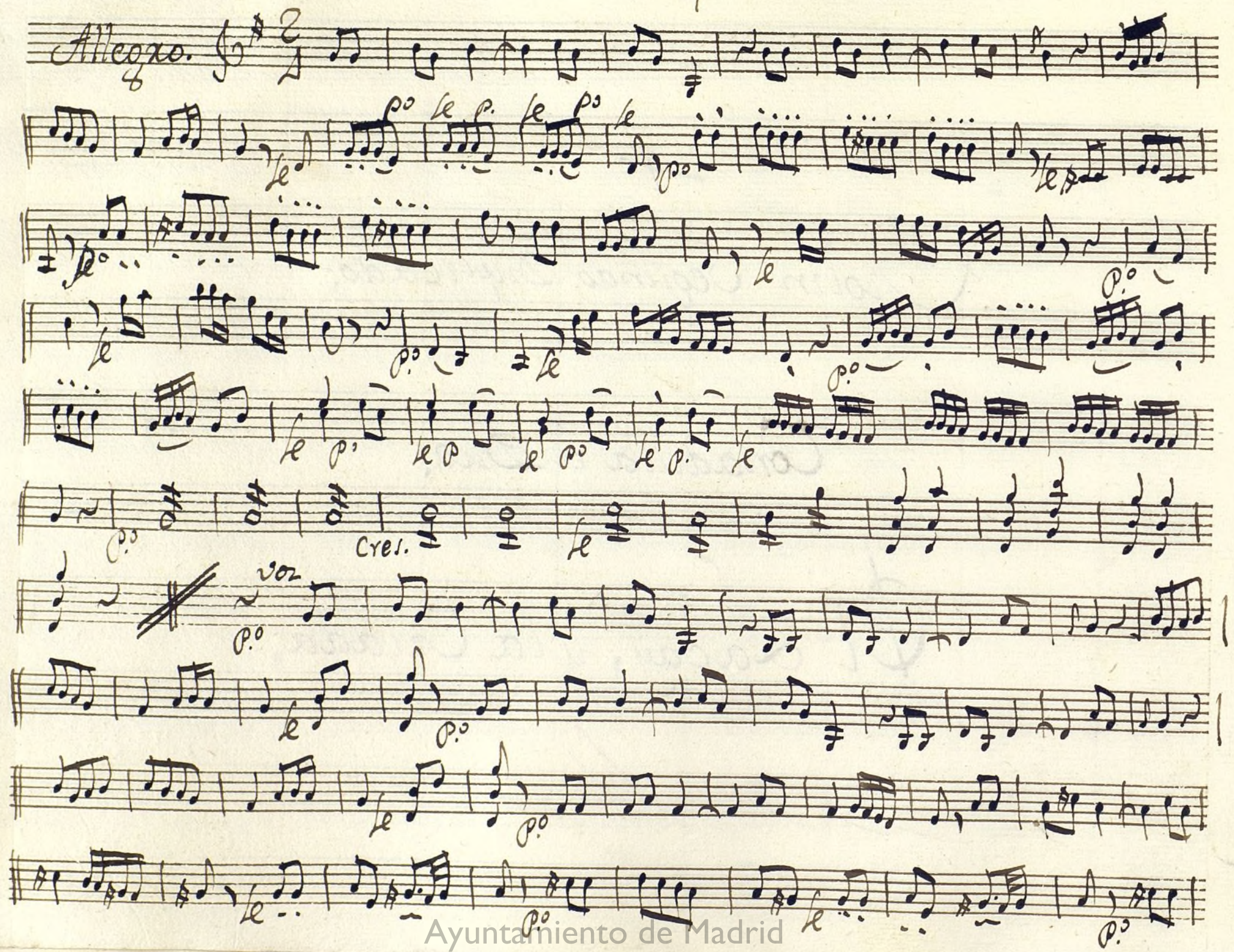
Tonadilla a Duo;

El Lacay, y la Criada;

//




Allegro.








Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *le*. The score concludes with the handwritten text *Al Segno)* and *Paxola)*.





*Allegretto.*  $\text{G}^{\sharp} \text{ 3/8}$   *vor*


*le* *p.o.* 

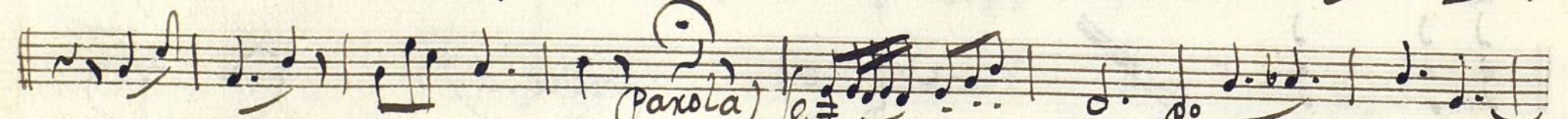
*le* *p.o.* 

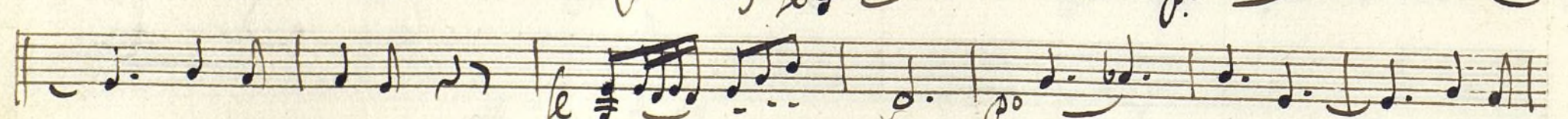
*le* *p.o.*  *Allegro*  
*dos vezze.*


*(Parola)* *Coplas.* *Allegro.*  $\text{G}^{\flat} \text{ 6/8}$   *p.o.*

*le* *vor* 

 *le* *p.o.*

*(Parola)* *le* *p.o.* 

*le* *p.o.* 

*le* *p.o.* 



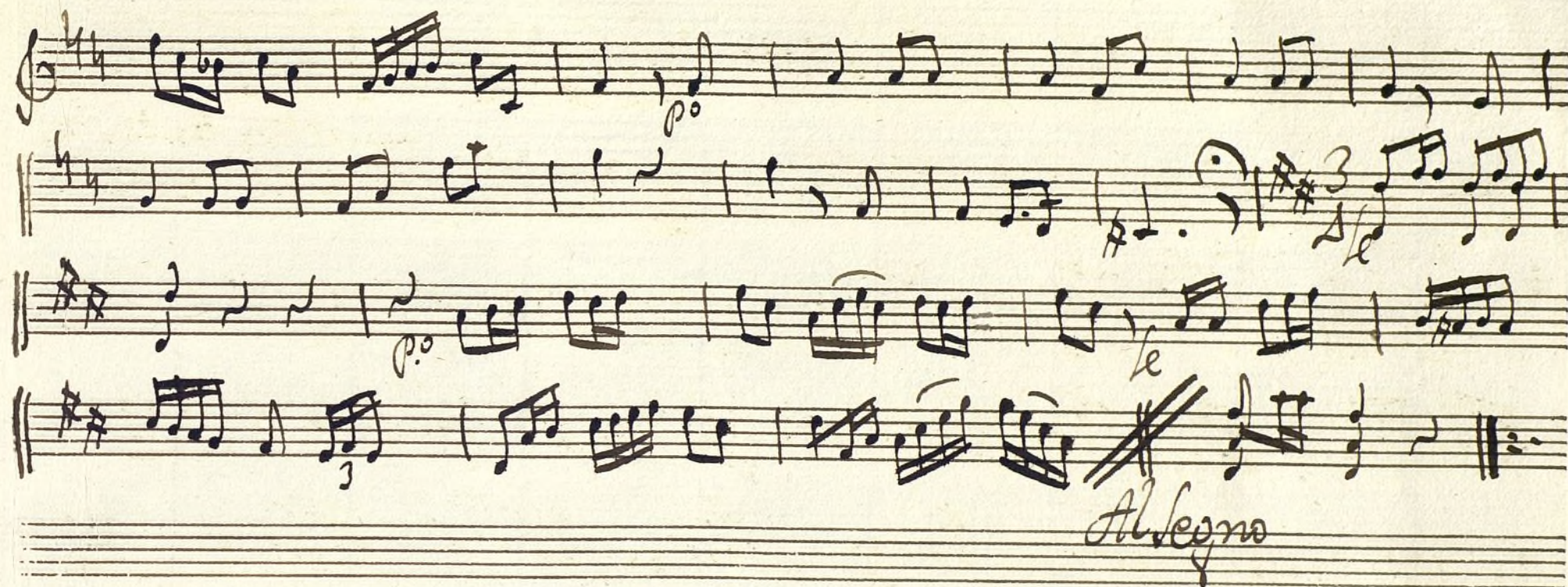
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Allegro" is written above the first staff, and "Allegro" is written above the fifth staff. The word "Voltri" is written below the eighth staff.



*Segui!* *Allegro*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and the instruction 'Segui!'. The notation is dense, featuring many beamed sixteenth and thirty-second notes. Dynamic markings such as 'p.o.' (piano) and 'le' (forte) are interspersed throughout. A section of the score is marked 'Allegro Menor' with a change in tempo and dynamics. The manuscript is written in a cursive style on aged, slightly discolored paper.







Ayuntamiento de Madrid



Violin Segundo

Conadilla a Duo;

El Lacayo, y la Criada;



Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The handwriting is in a cursive style, and the paper shows signs of age and wear.



A handwritten musical score on seven staves. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *le*, *po*, *le po*, *le po le po le po le po*, and *cre*. The score concludes with a double bar line and the word *Allegro* written in a large, stylized script. Below the staves, the word *Parola* is written in a similar script.







Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score is divided into sections by repeat signs and tempo markings.

Dynamic markings and tempo changes include:

- Poco le* (Poco meno)
- le* (meno)
- po* (piano)
- Allegro*
- fr. p.* (forzando piano)

The score concludes with a double bar line and the word *Volti* written below the staves.

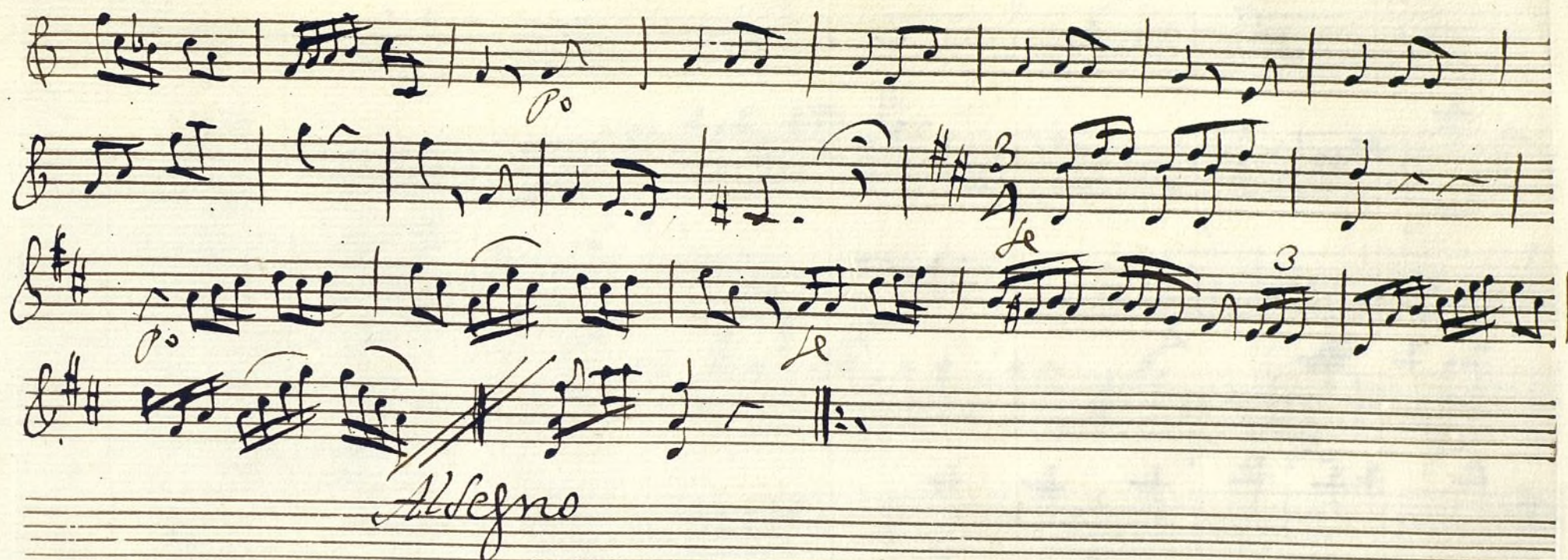


Sequitur

*Allegro*

Ayuntamiento de Madrid







Ayuntamiento de Madrid



Oboe Primero

Mus 117-12

Tonadilla à Duo; El Lacayo, y la Criada;

*Allegro*  $\text{G}\sharp\text{2}$

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music is written in a cursive, handwritten style. Dynamic markings such as 'p' (piano), 'f' (forte), and 'cres.' (crescendo) are used throughout. There are also numerical markings like '16', '10', '37', and '20' which likely refer to measures or specific notes. The score ends with a double bar line and the word 'Allegro' written below the staff.

*Allegro*  $\text{G}\sharp\text{2}$  *Barre //*



*Coplas* *Allegretto*

*Parola* *Allegro*



*Sequi!* *Allegro*  $\text{G}\sharp\text{G}$   $\frac{3}{4}$

Handwritten musical score for a piece titled "Sequi! Allegro" in G major and 3/4 time. The score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten style with various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a "3" and a slur. The second staff contains a dense cluster of notes, possibly a tremolo or a rapid scale. The third staff has a double bar line and a key signature change to one sharp. The fourth staff continues the melodic line. The fifth staff has a double bar line and a key signature change to one sharp. The sixth staff ends with a double bar line and a key signature change to one sharp. The score is written on aged, slightly yellowed paper.

*Adagio*



Ayuntamiento de Madrid



Oboe Segundo.

Mus 117-12

Sonadilla à Duo; El Lacayo, y la Criada;

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

16 *p* *f* *p* *f* *p*

37 *p* *f* *p* *f* *p*

10 *p* *f* *p* *f* *p*

3 *p* *f* *p* *f* *p*

*tr.* *Allegro*

*3/8 Alleg. Ho. Sare, q*



*Coplas* *Allegretto* 6/8

no

3

4

5

Parola

6

le

4

le

3

le

2

p

le

p

le

Allegro

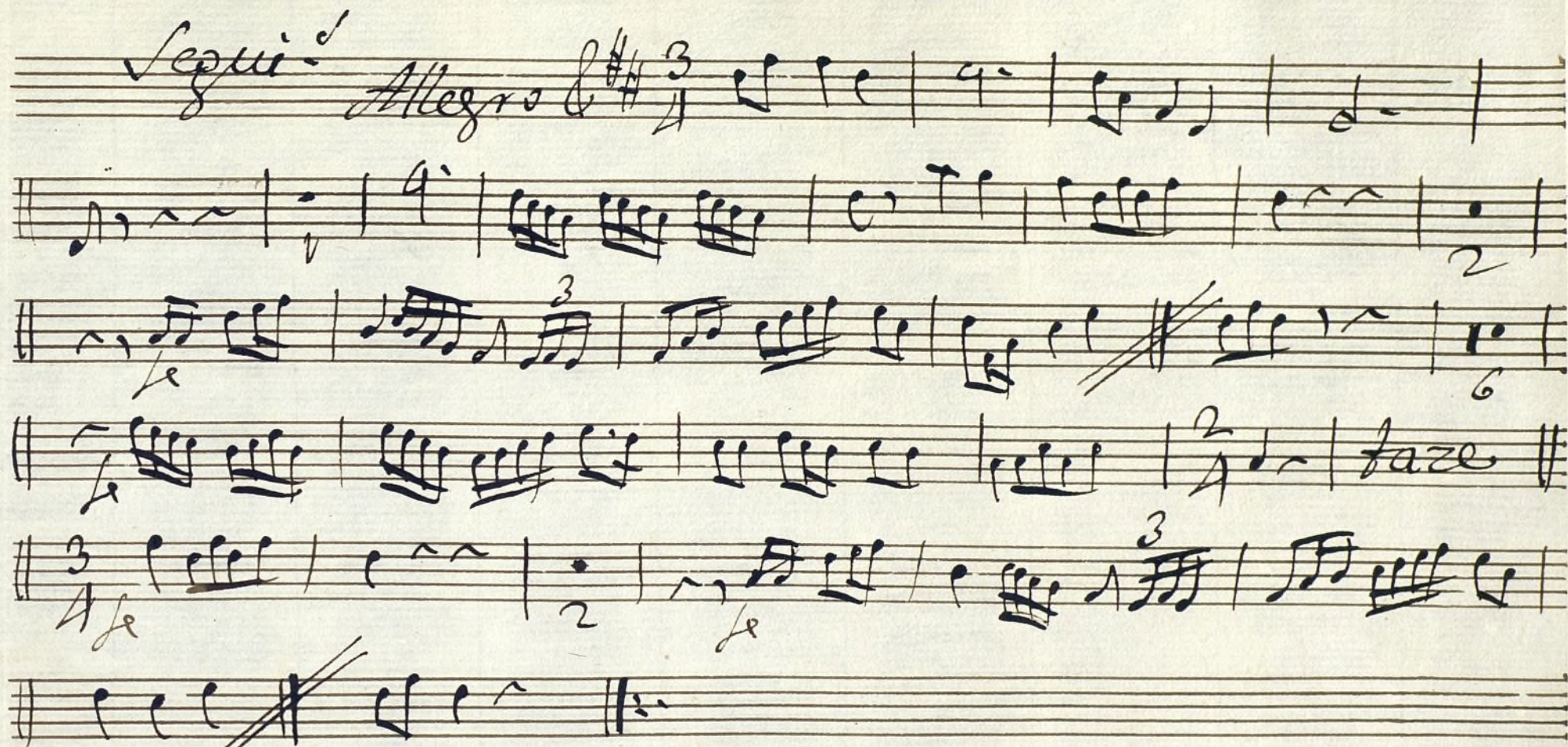
p

f



Septu-

*Allegro*



Allegro



Ayuntamiento de Madrid



*Trompa Primera*

Mus 117-12

*Sonadilla à Deus; El Lacayo, y la Criada;*

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

The musical score is written on 12 staves. The first staff begins with the tempo marking 'Allegro' and the key signature 'C:#' (C major) with a 2/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'le' (likely 'forte' or 'legato'). The score concludes with a double bar line and the word 'Allegro'.



Coplas In elata  
Allegretto

Allegro Ho

202

Parola

L

4

人

3

1998

A handwritten cursive letter 'L' is shown on a four-line staff. The letter starts with a vertical stroke on the middle line, loops around to the left, and then curves back up to the middle line.



2

o

P.

2

Allegro

ρ3

Le

6

12

A close-up of a handwritten musical note on a five-line staff. The note is a half note with a stem and a flag, positioned on the second line from the bottom.

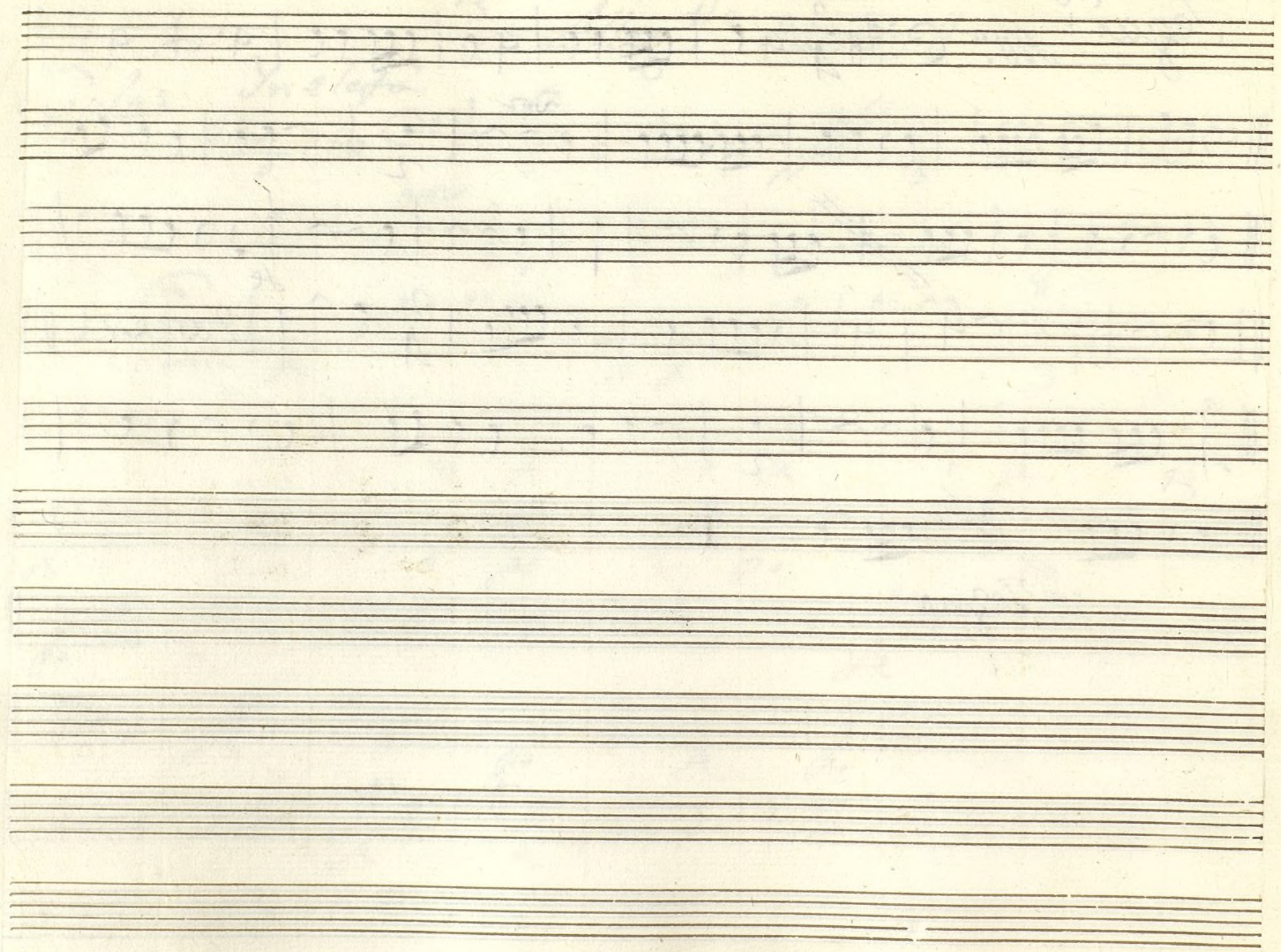


*Segui!* *All.<sup>o</sup>*  $\text{C} = \text{D} \# \frac{3}{4}$

The musical score is written on six staves. The first staff begins with the tempo marking 'All.<sup>o</sup>' and the key signature 'C = D #'. The time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The sixth staff ends with a double bar line and a repeat sign.

*Allegro*







Trompa Segunda +

Mus 117-12

Conadilla à Deo; El Lacayo, y la Criada;

*Allegro* 2/4

Handwritten musical score for Trompa Segunda, featuring ten staves of music in G major (one sharp) and 2/4 time. The tempo is marked *Allegro*. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and the word *Allegro*.



*Coplas Inelata*  
*Allegretto*

*Voz*  
*Parola*  
*fe*  
*3*  
*po*  
*Allegro*  
*fe*



*Segui.* *Allegro*  $\text{C} \# \# \frac{3}{4}$

*Adagio*



Ayuntamiento de Madrid



La PaçalRodrigo

Mus 117-12

Contravajo

Conadilla a Dios;

El Lacayo, y la Criada;

//



+

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

Handwritten musical score for a piece in  $\text{C}\sharp\text{F}\frac{2}{4}$  time, marked *Allegro*. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo *Allegro* is written above the first staff. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests, and triplets), dynamic markings (*p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*), and articulation marks (accents, slurs). A double bar line with a repeat sign appears in the sixth staff. The score concludes with a final cadence in the tenth staff.



Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

The score is written in G major (one sharp) and common time (C). The first five staves contain a complex melodic and harmonic passage. The sixth staff begins with the tempo marking *Allegro* and the word *Parola* in parentheses. The seventh and eighth staves continue the melodic line. The ninth staff concludes with the tempo marking *Allegro* and the instruction *dos veces* (two times). The final staff is empty, with the word *Parola* written below it.

Key markings and dynamics include:

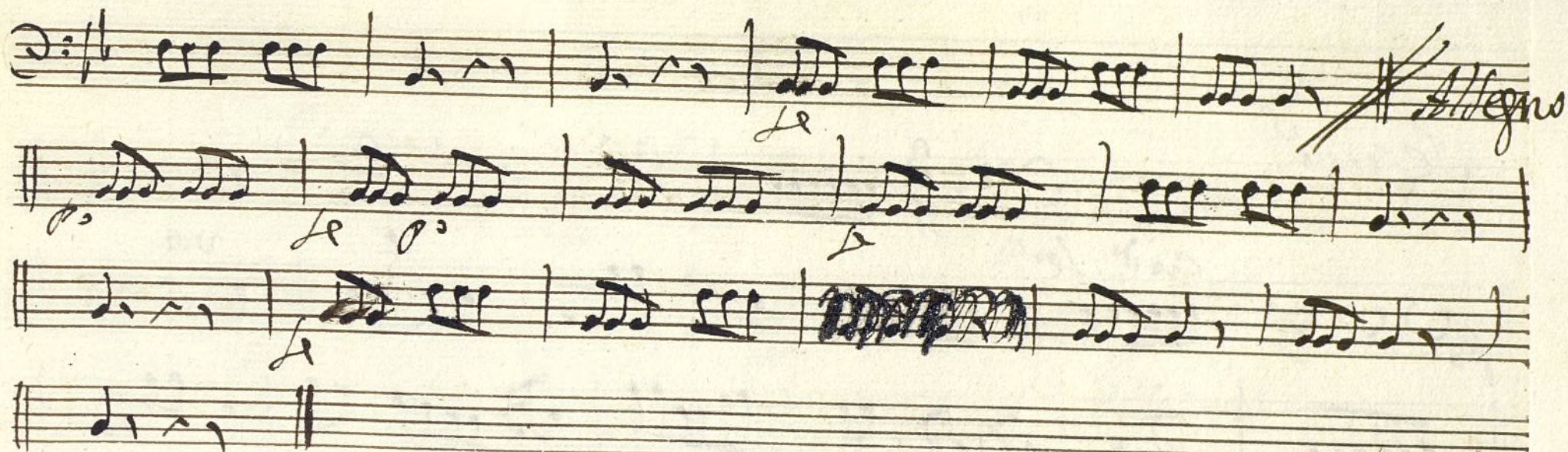
- fe* (first ending)
- po* (piano)
- Le* (lento)
- Cre.* (Crescendo)
- Allegro* (Allegro)
- Parola* (Parola)
- Allegro dos veces* (Allegro two times)



*Coplas* Allegretto *Cifra* 6

*Parola*







Seguís

Allegro

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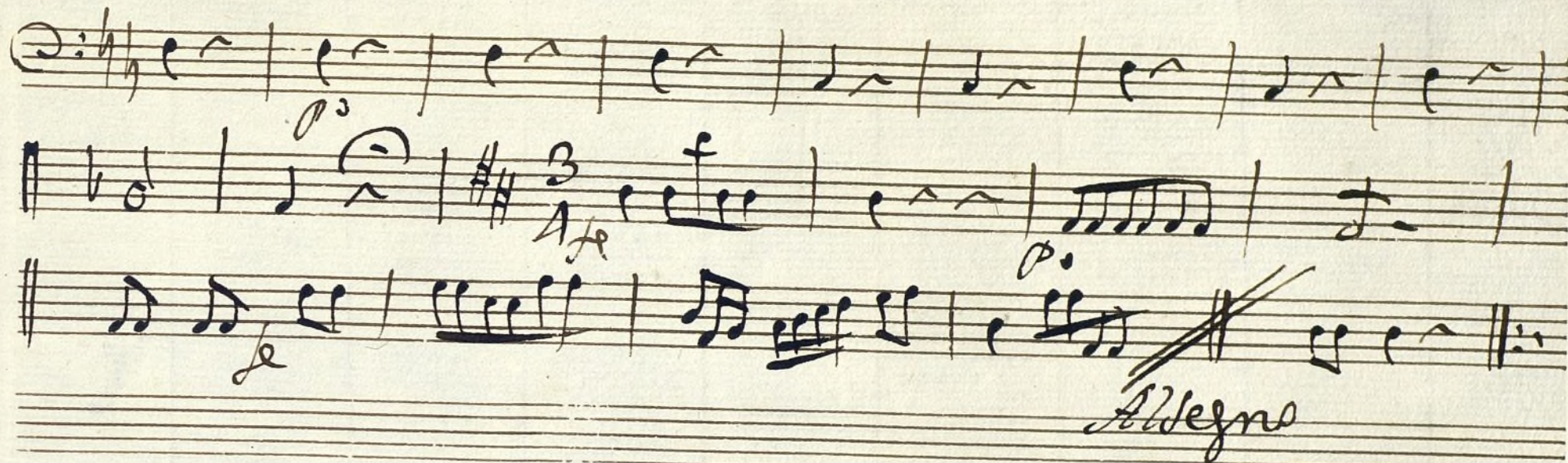
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Ayuntamiento de Madrid