

Conadilla tres

La Dama, Cadete y Criada

Del Sr. Esteve

no



Andro

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

Musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

1<sup>o</sup> Ama rirle

le

Lui en es per a de res per a nos dize un ve fran nos  
Sale) Cadre) Buenas noches mi se ño ra ~~de id como estais de~~  
de id como estais de

dize nos dize un ve fran

yes to mismo ami me

~~de id como estais de~~  
de id ~~de id~~ como estais

Ama) ~~de id como estais de~~  
a le gre con ber os



para de tanto esperar  
~~mirar~~ *Cade?* ~~y que se me da~~  
 bueno que fe lizi dad  
 rink le

aun ca dete esto i esperando que chusco y marcial que  
~~y tu mucha cha estas buena~~ *Cri* ~~que cumplido estais~~ *qui*  
 y tu mucha cha estas buena que Cumplido estais que  
 po

chusco que chusco y marcial el qual aestado en la  
~~que que se me da~~ *Ca?* ~~vaya que esto en la~~ *mi*  
 Cuen - q<sup>e</sup> Cumplido es tair  
 le po



guerra  
li cía

donde fué a pelear  
es Mar cía li dad

muchas car tas meas crí to por q.<sup>a</sup> enfermo es ta' dicien  
~~Amo) quados ex pene se aco to do es ta a b a r r a t a d a b a~~ <sup>Cod.<sup>o</sup></sup> ~~muchas~~  
 En que dando nos so los te mpo q.<sup>a</sup> a b lar pues ha

do vendrá a ber me pues le è de Curar;  
~~va a la casa de la Nina se~~ Vaya a fegar;  
 ga u te q.<sup>a</sup> la Nina se

*rinke*

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

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

*le*



Tocan la Campana)  
 mai ya han llamado  
 Ama) Cierra esta puerta  
 muchacha Pepa  
 ve te muchacha  
 (Sale) Criadas  
 mandar señora  
 Cri<sup>a</sup> ~~que el cadete~~  
 vendrá el cadete  
 Ama  
 abra la puerta  
 a confesarla  
 Cri<sup>a</sup>  
 arriba  
~~que me~~  
 ya rime



dez co      *Alma*      Con li ge re za      *3 And.<sup>te</sup>*  
~~manda~~      ~~que fuera salga~~  
 manda      que fuera salga  
 el Cora zon me salta Zelebrando Congusto  
~~pero puesta de espia~~      ~~quanto para~~  
 pero puesta de espia      he de ver  
 esta legada  
 halli escondida      *ware*  
 al segno



Coplas

Alleg.<sup>ro</sup>

*p.*

Ama

le

to me ustea ora a sienta mi D<sup>ñ</sup> Patricio mi  
 Digame usted Cadete ama uste a muchas a  
 Porque dime ca dete quiere a otras que

Cadete

Ya le tomo se ñora sien ello os  
 mientras a ti te veo no amo a nin  
 Porque enquerer es libre siem pre la



*Amas*

*sirbo*

*gunas*

*tropa*

Como as estado dime sin  
quando usted no me mira a  
y no es a queso un grandea

*Cadere*

*no der verme*

*quantas quiere*

*re vi miento*

Pa de cien do en mi au  
a na die mas quea  
siempre a de estar la

*Amas*

*sen cia pena de muerte*

*que lla que se pre senter*

*tropa en mo vi miento*

*segun e*

*con que ero*

*porque mia*



so me el timas con grande extremo  
no es que verme a mi tan sola  
mor desprecias a leve falso

*Cadete*

mis suspiros se digan lo que se quiero  
digan lo los suspiros que el alma a Vosas  
mis cariños se digan si reydo la tro

*Criada*

quiere vsted mi se ñora aora el se fesco a o  
quiere vsted mi se ñora que magra fria que  
mi se vsted ama mia que el Niño llora que el



Cadere

esta maldita vino al mejor  
otra vez ara tido era mal  
Conque ya teneis hijos a dios se

Amor

no le quiero yo aora que  
esta noche no quiero mas  
no te è di cho taimada quea

Cria

pues me boi  
pues me boi  
pero riel

(or 2)



ln 2.

Andte

alla fuera, vere uo lando  
 alla fuera, marcha en buen ora  
 Niño Nora vited que quiere

Andte

Crian

Caran bola ami Con e — sa —  
 aunque me baya de Ca — sa —  
 La Vira tener no pue — do —

Andte paciolo

Andte

Como el ca de re sepe — ga — pero yo no  
 no se a de ur dir esta tra — ma — pue no soy Cri  
 de ver como me los de — jo — Caden un ca dese



su fro chan-za — porque soi donzella homrra da —  
 a da bue-na — para vestir terruane — la —  
 no se car-pa — con mochila y sus Ala — jas —

2/4 *All.<sup>o</sup>* *Andante*  
 Apro seguir vamos mi prenda del alma  
 mucho siento que otra quiera al que yo adoro  
 marchate de casa *Gr<sup>a</sup>* a marcharme pronto

*Cadere*  
 pue pro si a el Yato mi prenda es timada, Vamos pro si  
 a los que me es timan tambien querran skor, Vamos pro si  
 por publicar esto *Andante* ello yo ro a co to *1<sup>o</sup> 2<sup>o</sup>* calla y to ma un



quiendo mi Pien da ado ra da mi  
 quiendo si ven zer te lo gro si  
 du ro 1or 3) pue aya Tol po rio pue

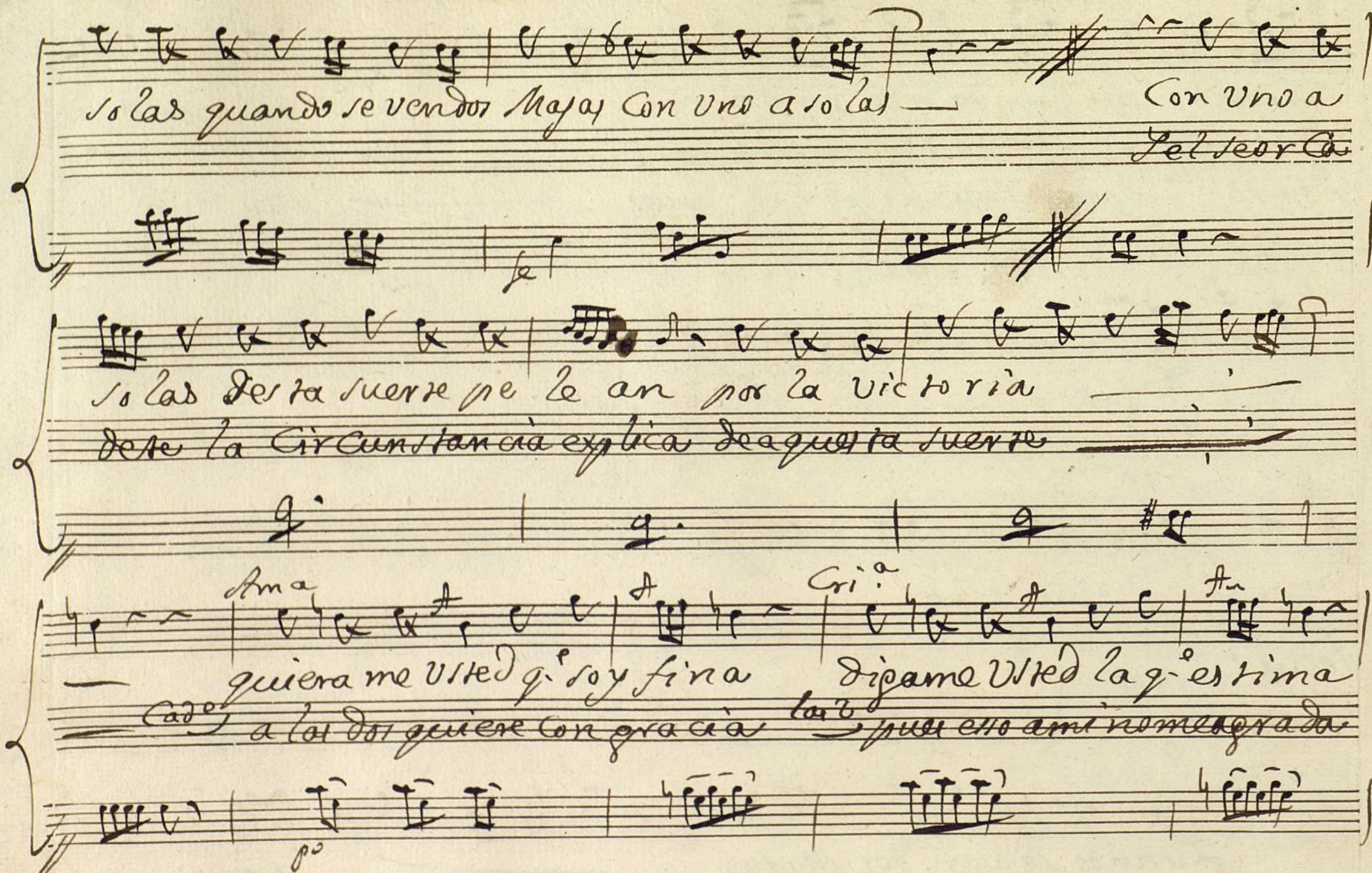
ra - da;  
 lo - gro;  
 po - rio;

*allegro*  
 2 veces

seguí  
 Allegro  
 Allegro

Cuando se ven dos Ma yas  
 Con uno a  
 Con uno a





so las quando se vendor Mayas Con uno a so la — Con uno a  
 Fel seor Ca.

so las de esta suerre pe le an por la victoria  
 de la Circunstancia explicita de aquesta suerre

Ama Cri<sup>a</sup> Fin  
 quiera me vited q.<sup>o</sup> soy fina dipame vited la q.<sup>o</sup> es fina  
 a los dos quiere con gracia por pue esto ami nomegrada



*Cade*  
to di to a que to me re ze      la Ca ra ca de un Ca dese  
*Ana* por q' quiero ser la esenta      *Cria* de ja tu q' yo Con sienta

*Ana*      *Cria*      *Ana*  
mi re vi ted y que gar bo, mi re vi ted q' sa le ro, mi re vi ted y que  
oi ra vi ted gran de ma u la, oi ra vi ted en bu te ro, oi ra vi ted bri vo

*Cria*      *Ana*      *Cria*  
plan ta mi re vi ted y q' ter cio      que ba que re los plan to, que  
na zo oi ra vi ted fi gu re ro,      ~~que no ha de pa dar a pa ra~~ que ha  
a que go re sa cu do;



*Cad.*

ba que te so? tes si callan vistes con rentar las  
~~me arrancan el pelo~~ ~~que me arrancan el pelo~~ ~~el amor que~~  
 va que te pa te o sia la dor es timo que viene a ser

*lo 2.*

pienso para explicue el como y que sea presto; *(Sanfaron sen Compliman la)*  
~~esto y de aquesta suerte se guardan para~~ *do la dor)*  
 es to porque yo no quiero ~~de esta suerte~~ *amar dos aun tiempo*

*lo 3.*

esto propio sucede esto propio sucede ni mas ni  
 y lo para el pobre y lo para el pobre de su Cor



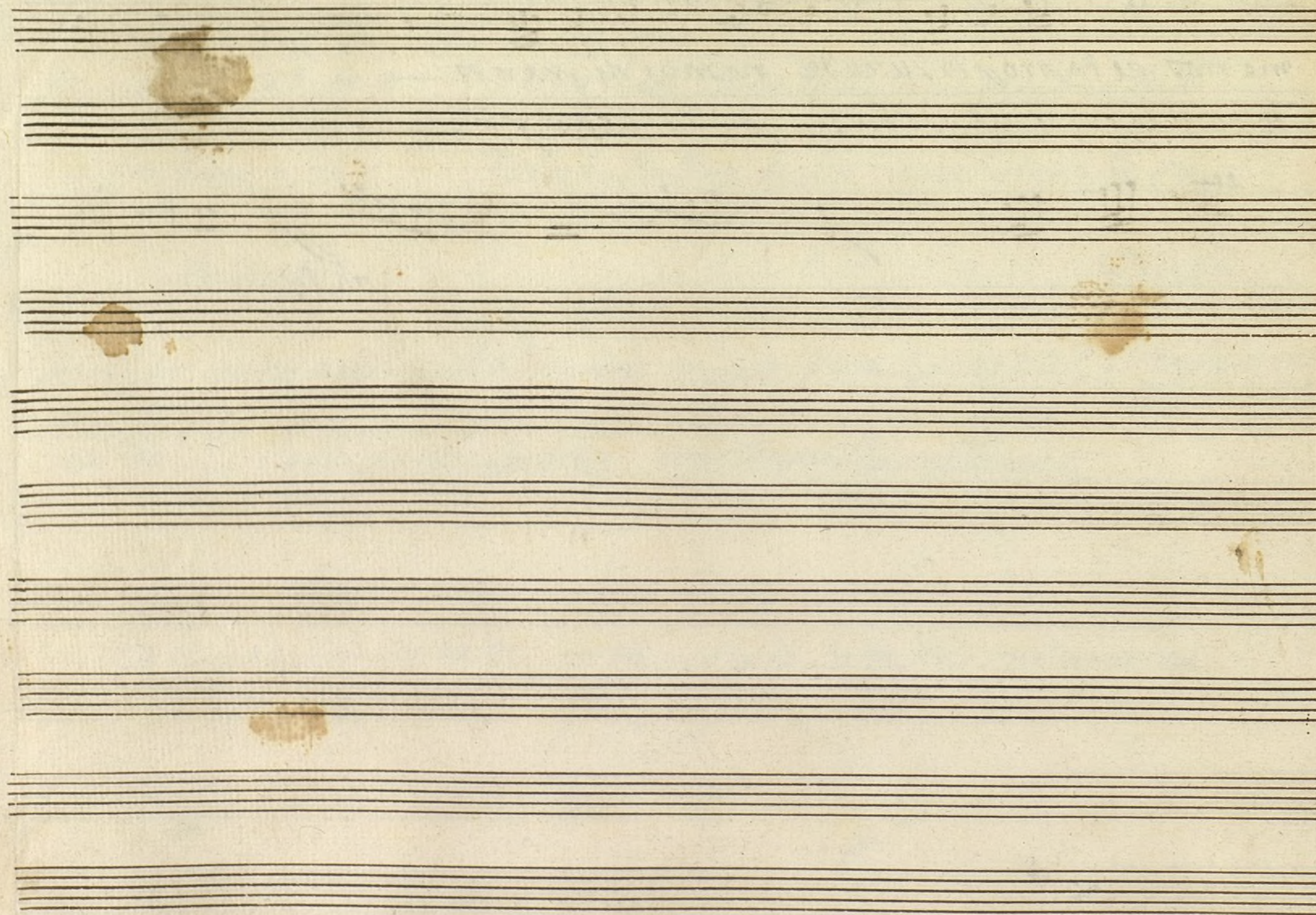
Handwritten musical score for voice and piano. The top staff is a vocal line with lyrics in Spanish. The bottom staff is a piano accompaniment. The music is written in a single system. The lyrics are: "menos el to proprio su rede ni mai ni menos — tejo y la papa el pobre de su Correo —". The piano part includes a dynamic marking "p" (piano) and a tempo marking "allegro". The score is written on aged, stained paper.

menos el to proprio su rede ni mai ni menos —  
tejo y la papa el pobre de su Correo —

*p*

*allegro*





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Violin 1.<sup>o</sup> Ton.<sup>a</sup> a 3.

Varna. Criada. y Cadete. Mus 140-12

And.<sup>no</sup> 3/4

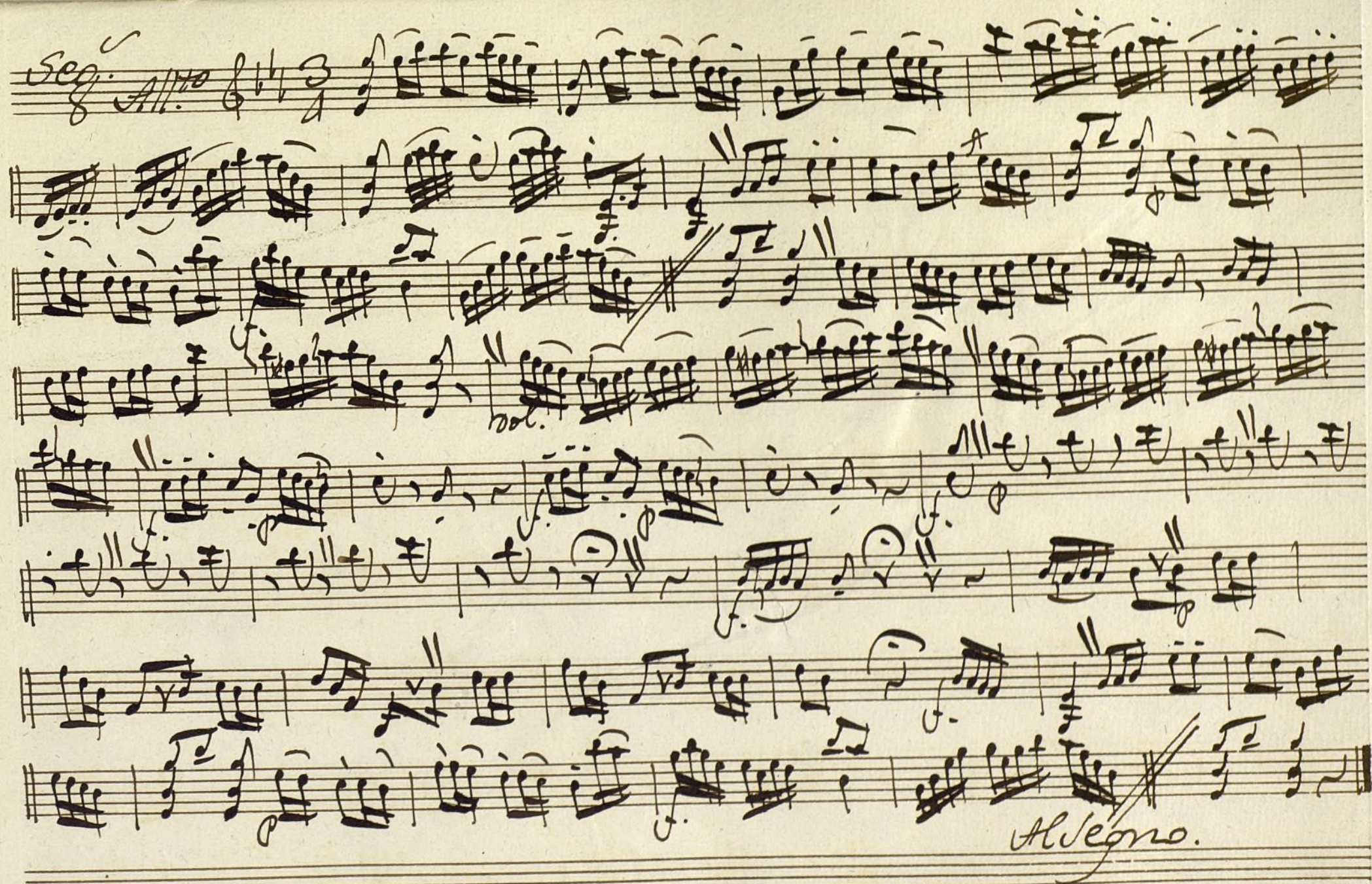
Handwritten musical score for Violin 1, featuring various musical notations, dynamics, and tempo markings. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "And.<sup>no</sup>". The score includes numerous musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *rinf.*, *f.*, *fmo*, *p.*, *fmo*, *Allo*, and *And.<sup>no</sup>*. The score concludes with the marking *Allegro*.



*And. Espacioso.*

*Allegro 2 mo.*







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Violin 2.<sup>o</sup> ton.<sup>a</sup> a' 3.

*Tama. Xiada. y Cadete.*

Signe

And no

me

vin.

ring.

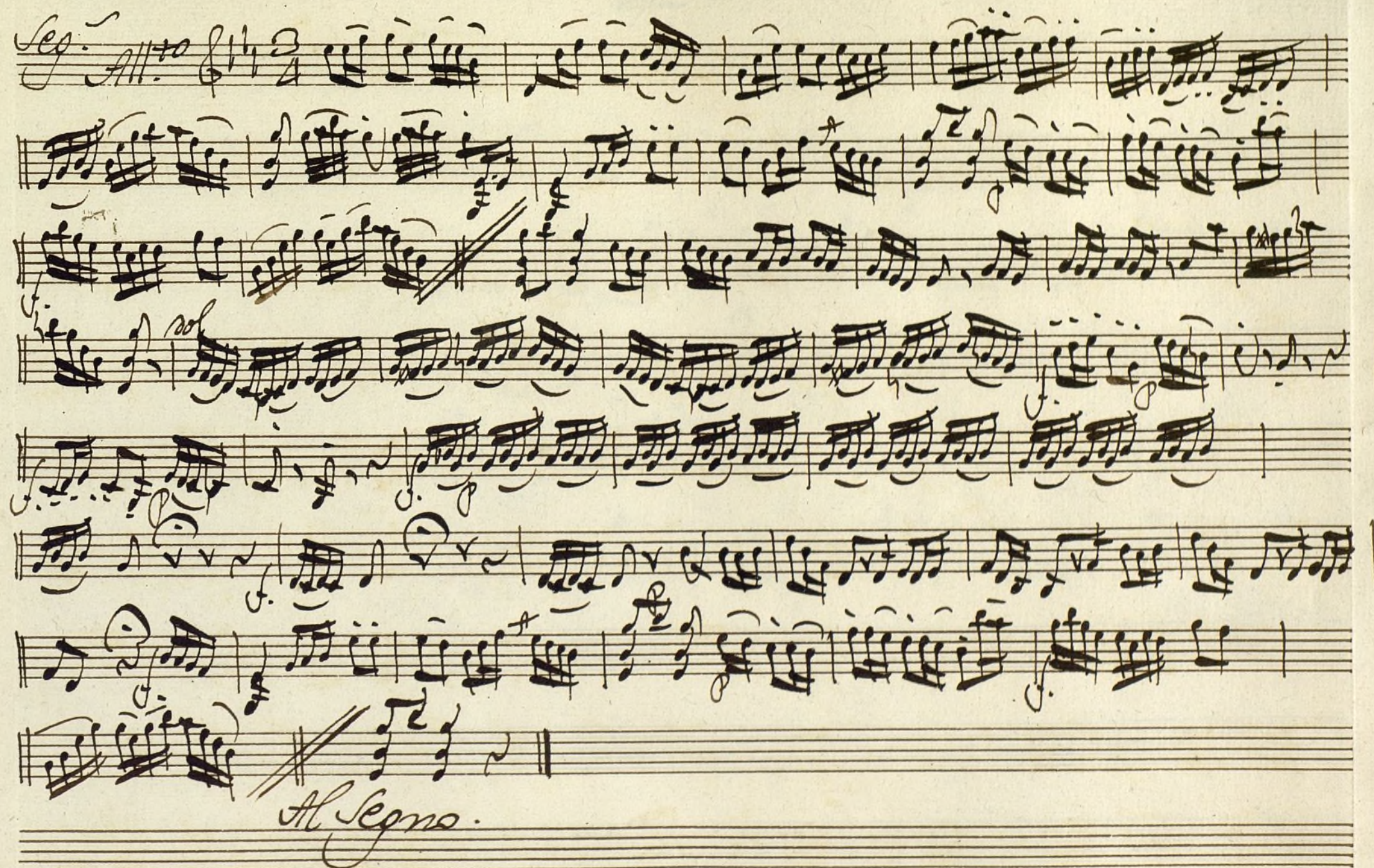
All.º Fmo

Alcorno.

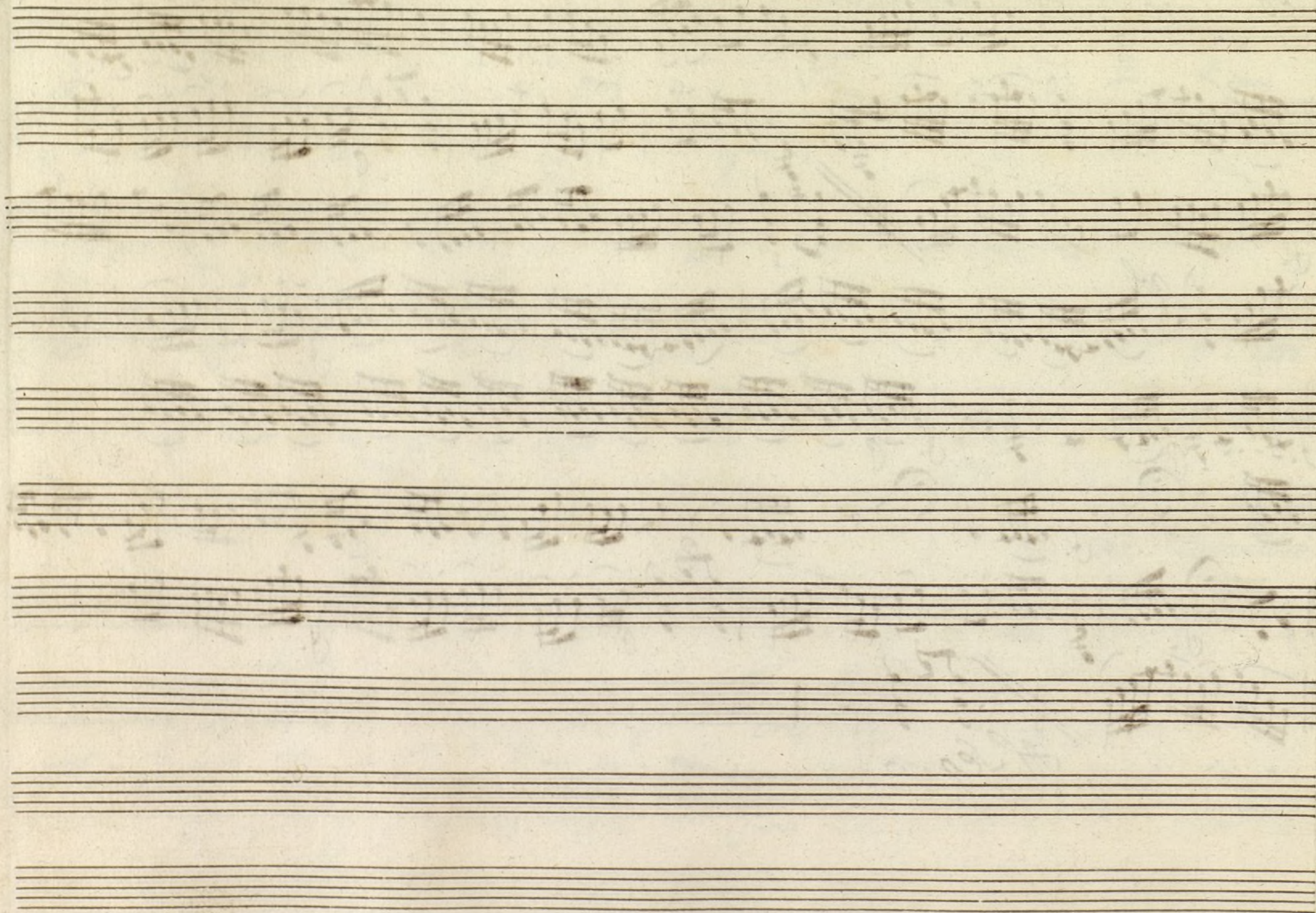


Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The final staff contains the instruction "Al Segno 2. mar."









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Oboe 1.<sup>o</sup> Ton.<sup>a</sup> a 3.

Dama. Criada. y Cadete.

Handwritten musical score for Oboe 1. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked *And.<sup>no</sup>* (Andante) at the beginning. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings: *f.* (forte), *fmo* (finito), *And.<sup>no</sup> 6*, *Allegro*, and *Allegro*. The score includes a section marked *23.* and another marked *23.* with a *f.* marking. The piece concludes with a double bar line. The notation is handwritten and includes various musical symbols such as beams, slurs, and accidentals.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.<sup>o</sup>*. The second staff has a measure marked with a double bar line and the number 16 below it. The third staff has a measure marked with a double bar line and the number 3 below it. The fourth staff has a measure marked with a double bar line and the number 6 below it. The fifth staff has a measure marked with a double bar line and the number 9 below it. The sixth staff has a measure marked with a double bar line and the number 18 below it. The seventh staff has a measure marked with a double bar line and the number 2 below it. The eighth staff has a measure marked with a double bar line and the number 4 below it. The ninth staff has a measure marked with a double bar line and the number 6 below it. The tenth staff has a measure marked with a double bar line and the number 8 below it. The score concludes with the word *fmo* (fine) and a double bar line.

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

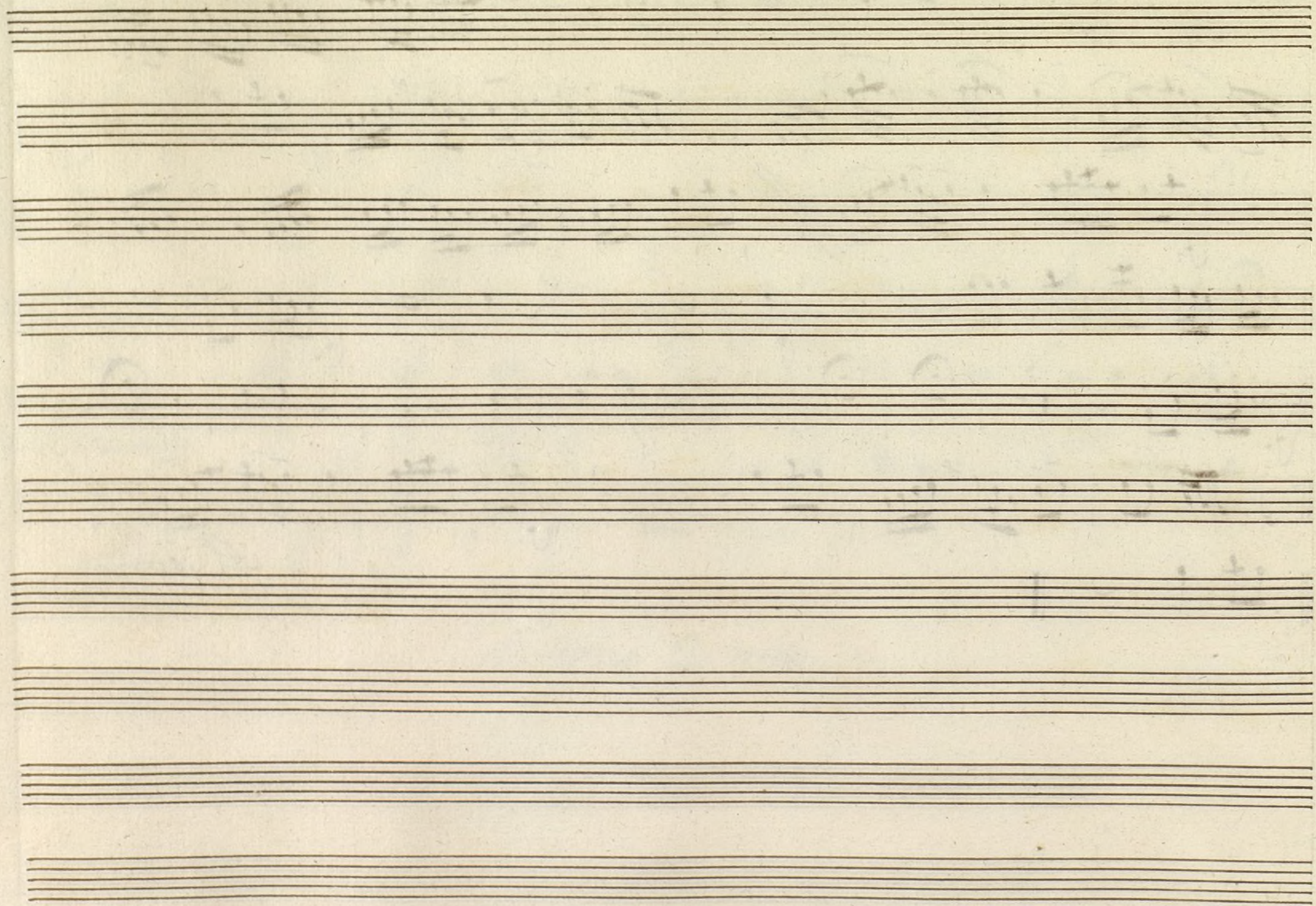
*All.<sup>o</sup>*

*Allegro 2 mar.*









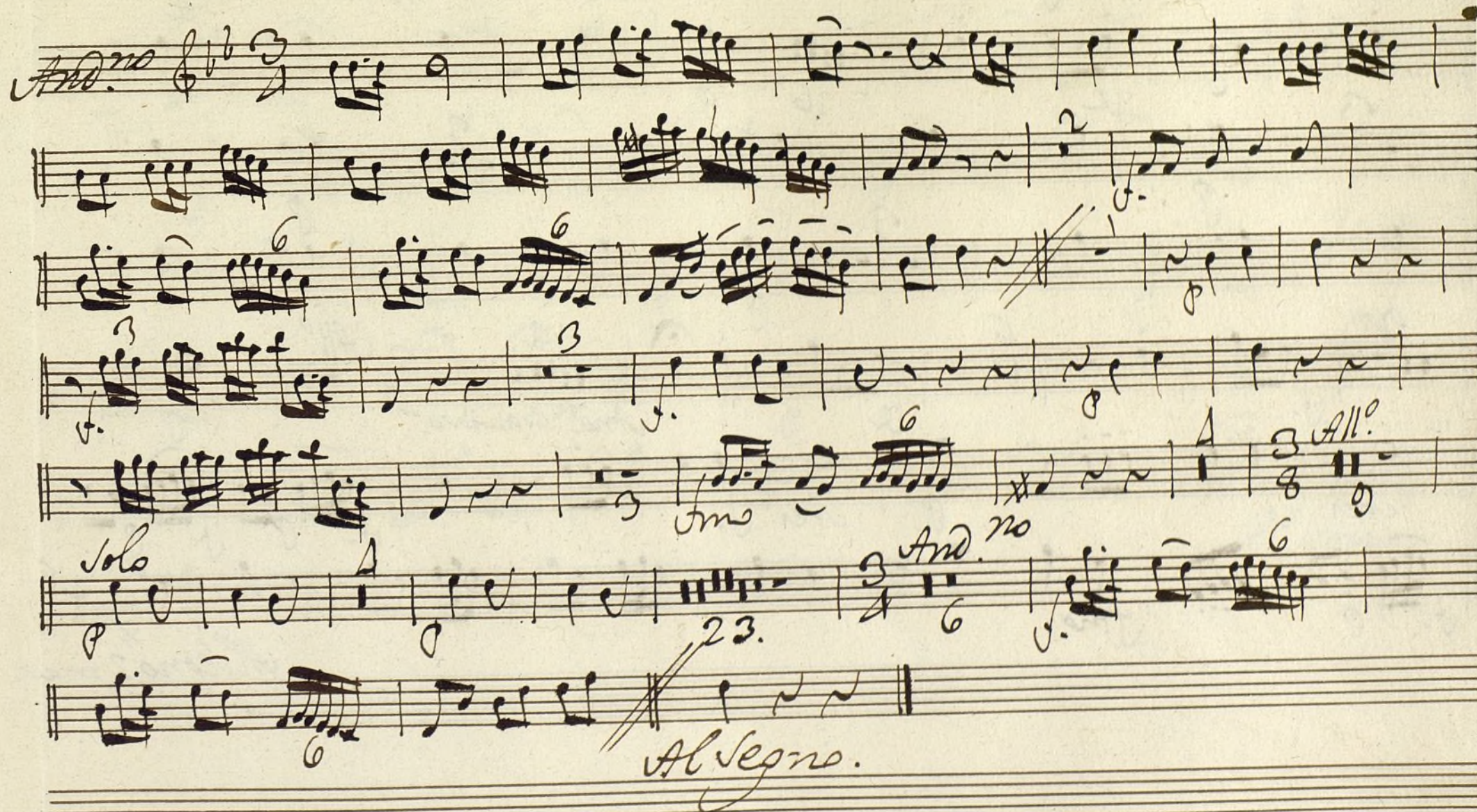
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Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a 3.

Dama. Criada. y Cadere.

Handwritten musical score for Oboe 2.<sup>o</sup> in G major (Ton.<sup>a</sup> a 3.). The score is written on ten staves. The first staff begins with the tempo marking *And.<sup>no</sup>* and the key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score includes various performance markings such as *solo*, *fmo*, *And.<sup>no</sup>*, and *All.<sup>o</sup>*. The piece concludes with the tempo marking *Allegro*.





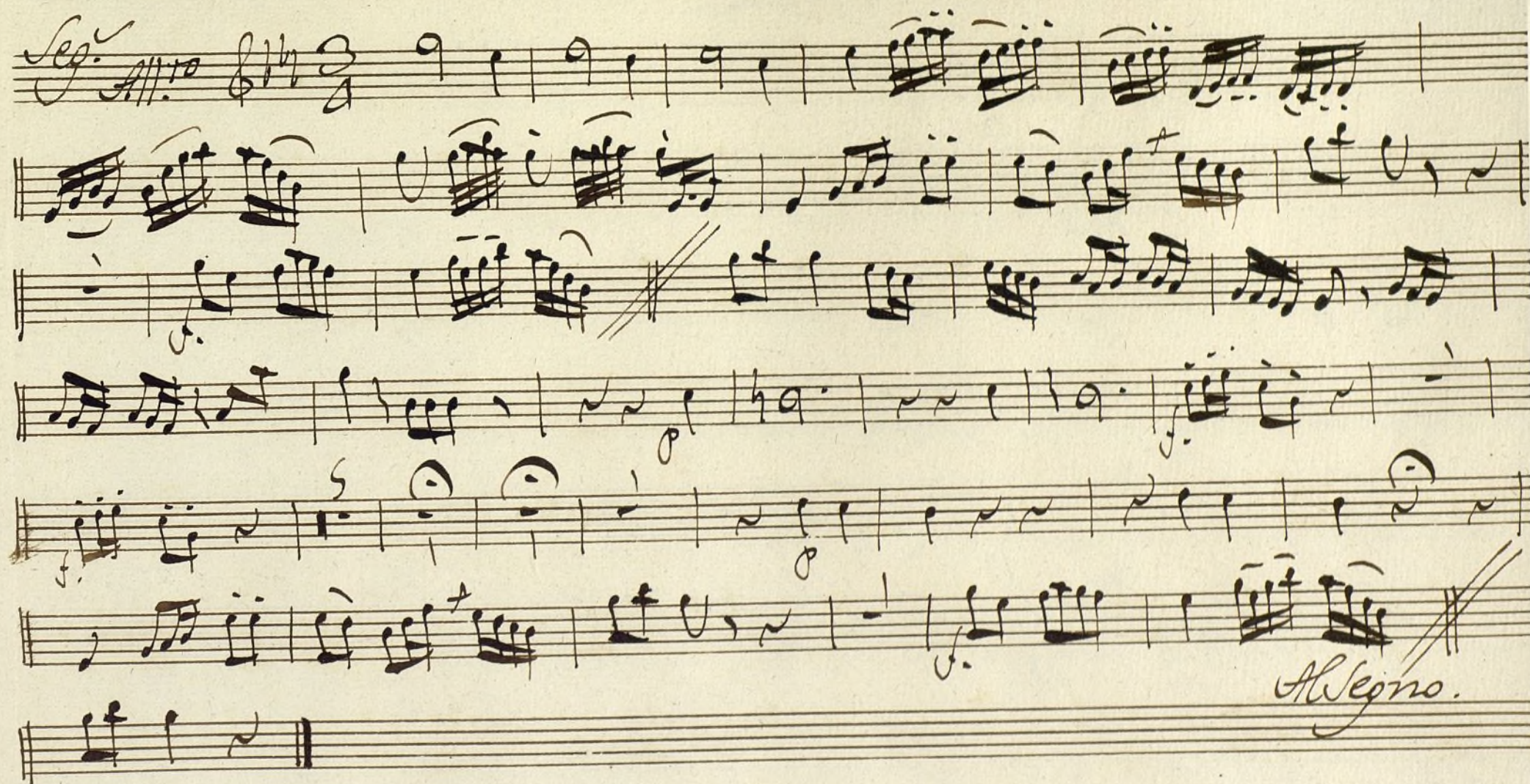
Handwritten musical score on a single page, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.<sup>o</sup>* (Allegro) at the beginning.
- Rehearsal marks with numbers: 3, 6, 16, 14, and 2.
- Tempo/Character markings: *And.<sup>te</sup> Espacioso.* (Andante Espacioso) and *Allegro 2<sup>ma</sup> mar.* (Allegro 2nd march).
- Dynamic markings: *crec. f.* (crescendo forte) and *fmo* (fortissimo).

The music is written in a single system across ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.







Ayuntamiento de Madrid



2

Mus 140-12

*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a 3.*

*Dama. Criada. y Cadete.*

Handwritten musical score for Trompa 1.<sup>a</sup> (Trumpet 1st). The score is written on ten staves. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked *And.<sup>no</sup>* (Andante). The score includes various musical notations such as notes, rests, and dynamic markings. There are several measures with a '2' above them, indicating a second ending or a repeat. The score concludes with a double bar line and the marking *Allegro*.



*Yn Clafá.*  
*All.<sup>o</sup> Cifra.*

16

6

6

6

18

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

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

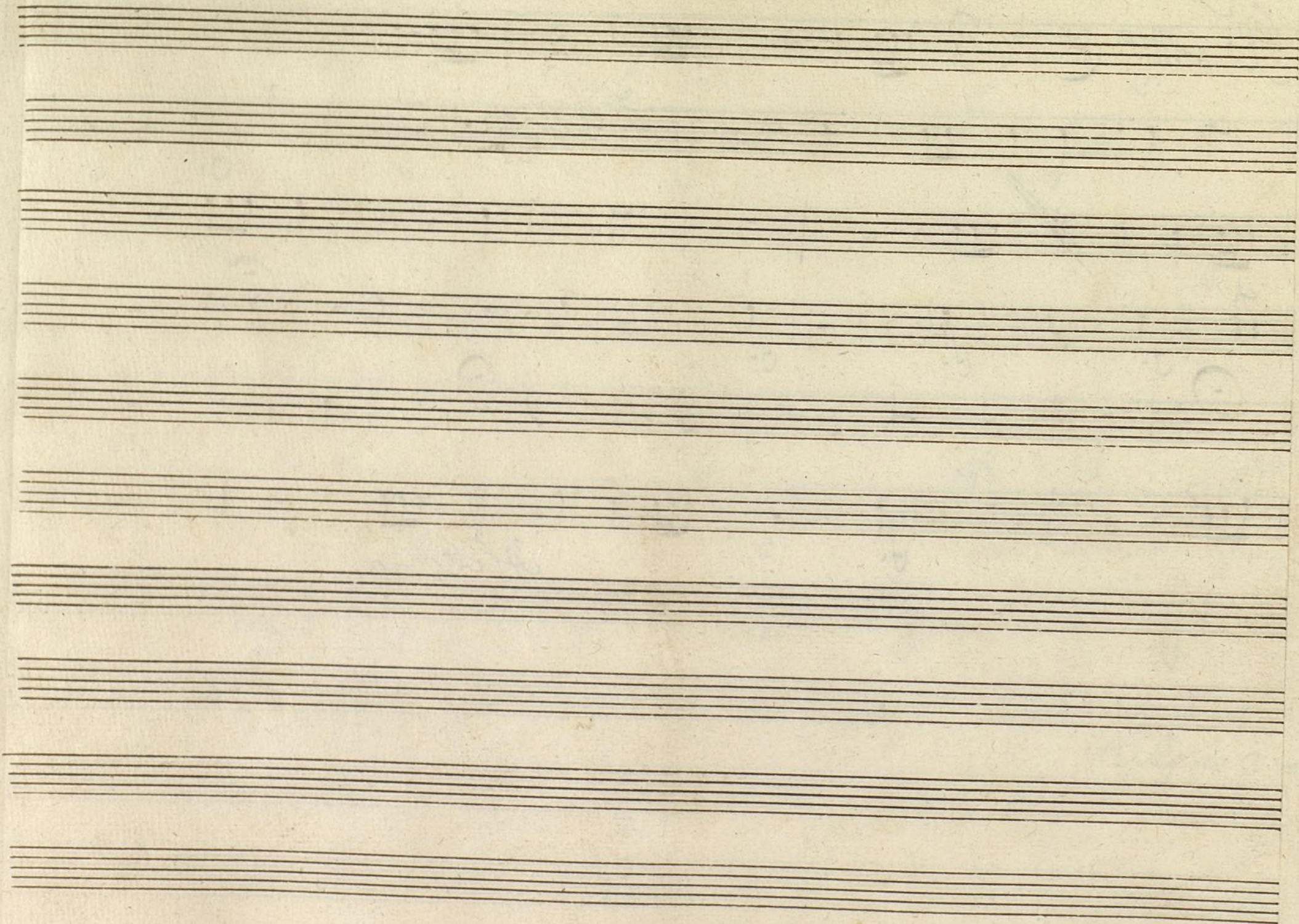
*Allegro 2 m. a.*



*Seg. All. to*

*Allegro.*





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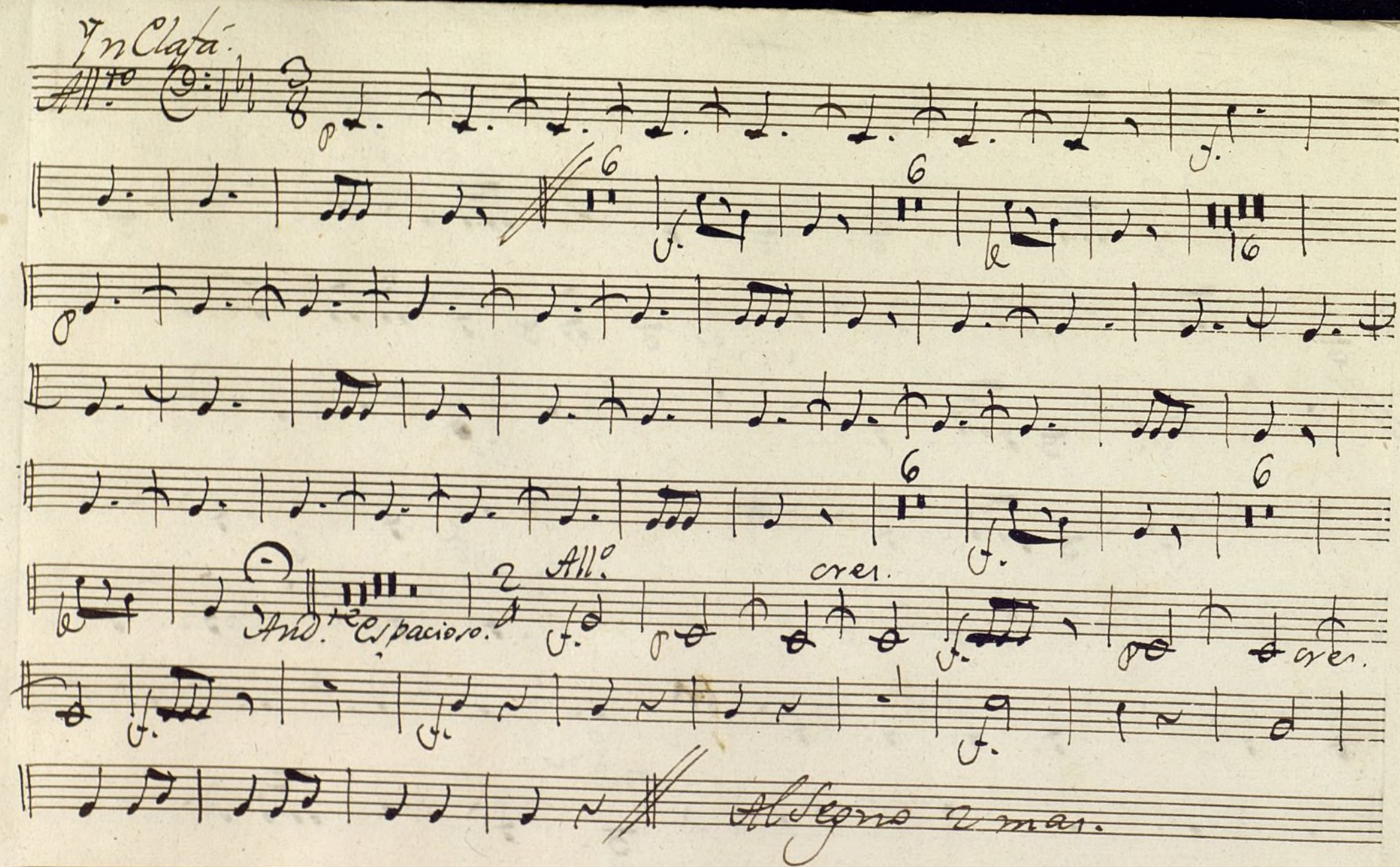
Trompa 2.<sup>a</sup> Ton.<sup>a</sup> à 3.

Dama. Criada. y Cadete.

Handwritten musical score for Trompa 2.<sup>a</sup> (Trombone 2nd). The score is written on ten staves. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked *And.<sup>te</sup>* (Andante). The piece is titled "Dama. Criada. y Cadete." (Lady, Maid, and Cadet). The score includes various musical notations such as notes, rests, and dynamic markings. A section marked *All.<sup>o</sup>* (Allegro) begins on the sixth staff. The piece concludes with a double bar line and the instruction *Al Segno.*

The musical score is written on ten staves. The first staff contains the title and key signature. The subsequent staves contain the musical notation, including notes, rests, and dynamic markings. A section marked *All.<sup>o</sup>* (Allegro) begins on the sixth staff. The piece concludes with a double bar line and the instruction *Al Segno.*

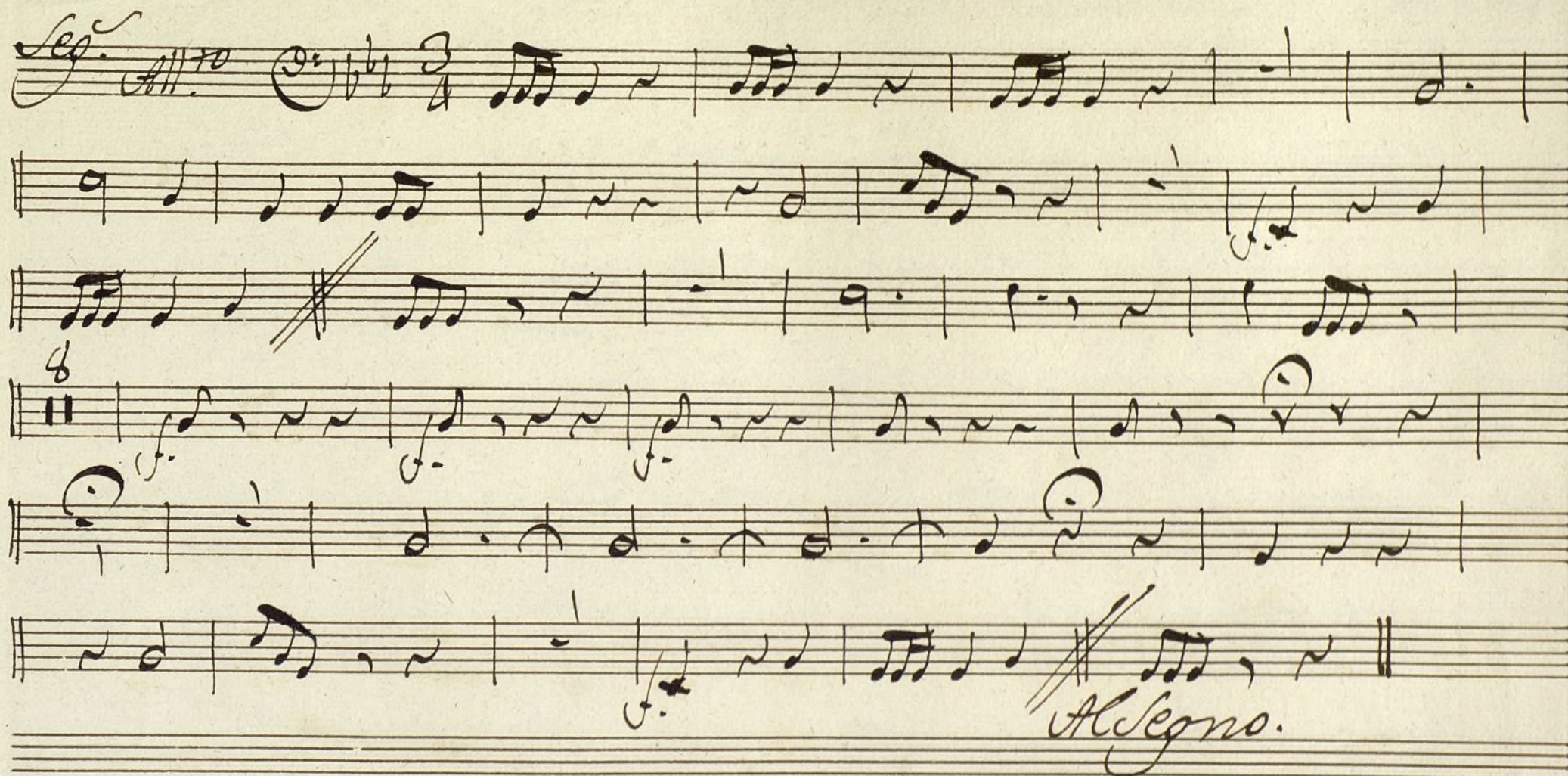


*In Clavé.*  
*All.<sup>o</sup>* 

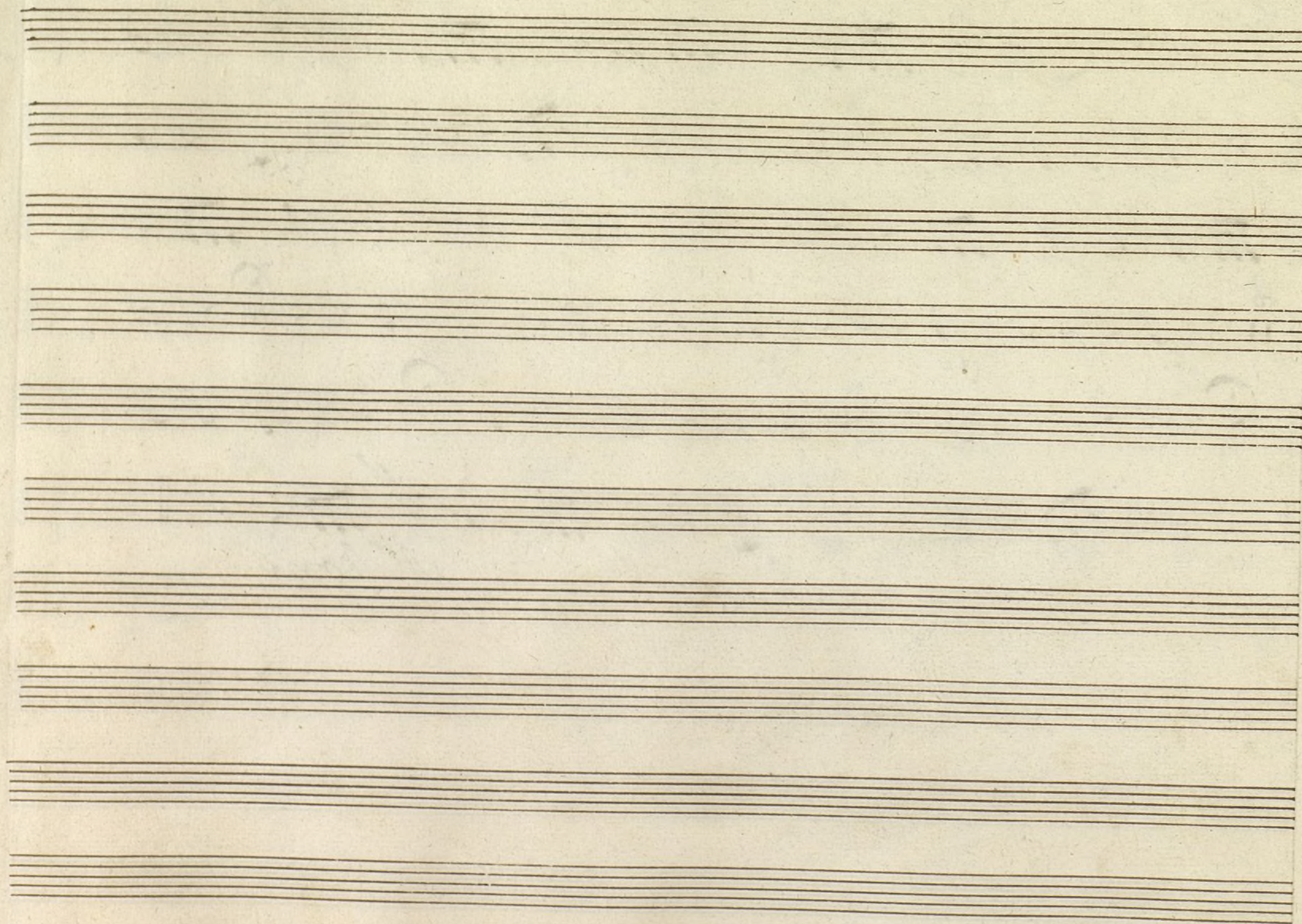
*And.<sup>te</sup> Espacioso.* *All.<sup>o</sup>* *crec.*

*Ad Segno 2 mar.*









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

Dama. Criada. y Cadete.

Handwritten musical score for Bass (Bajo) in 3/4 time. The score consists of 10 staves. The tempo markings are *And.<sup>no</sup>* at the beginning, *Allegro* in the middle, and *And.<sup>no</sup>* towards the end. The dynamics include *rinf.* (rinfornito) and *fmo* (fornito). The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with a double bar line and the word *Allegro.* written below the final staff.

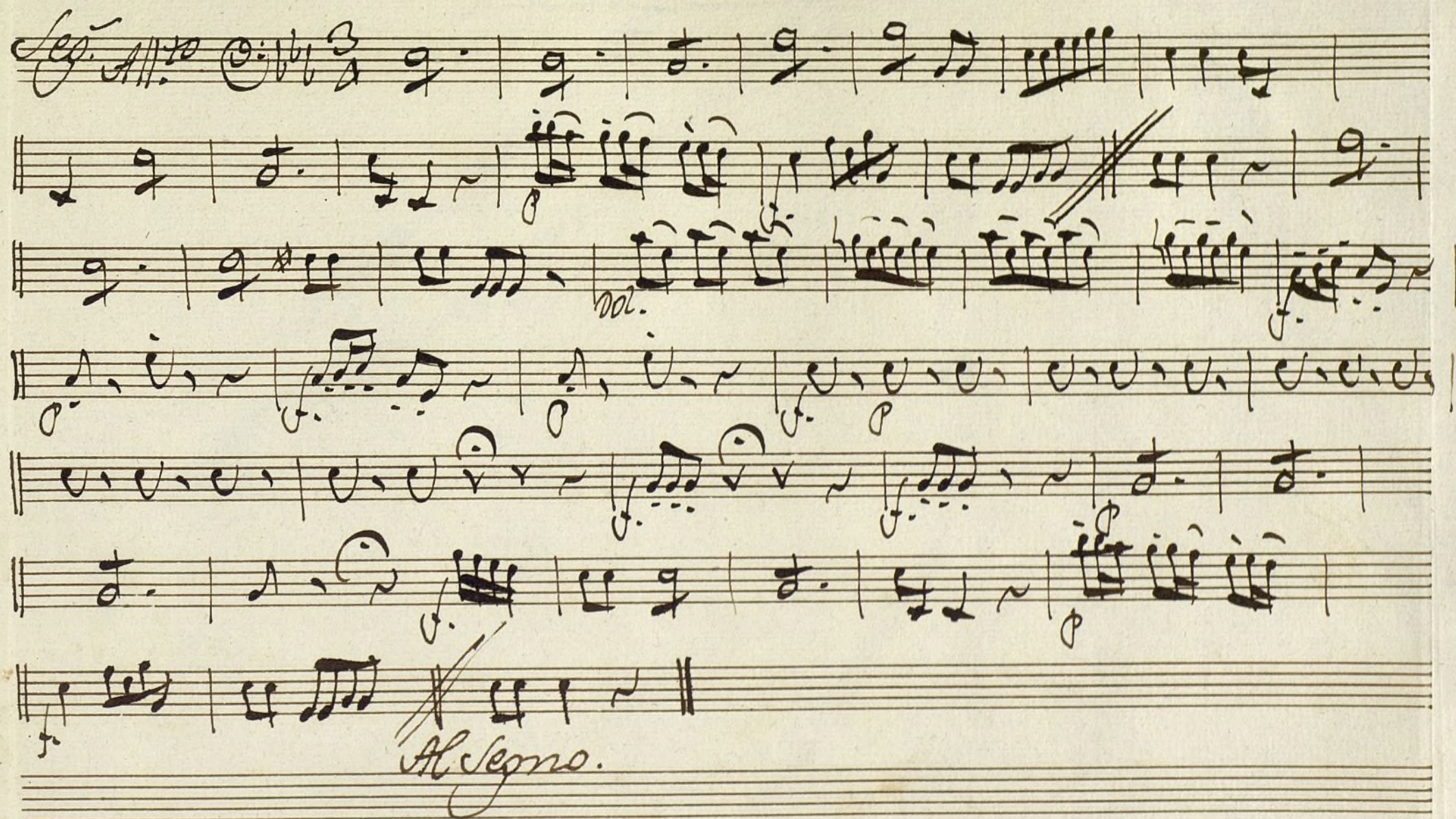


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

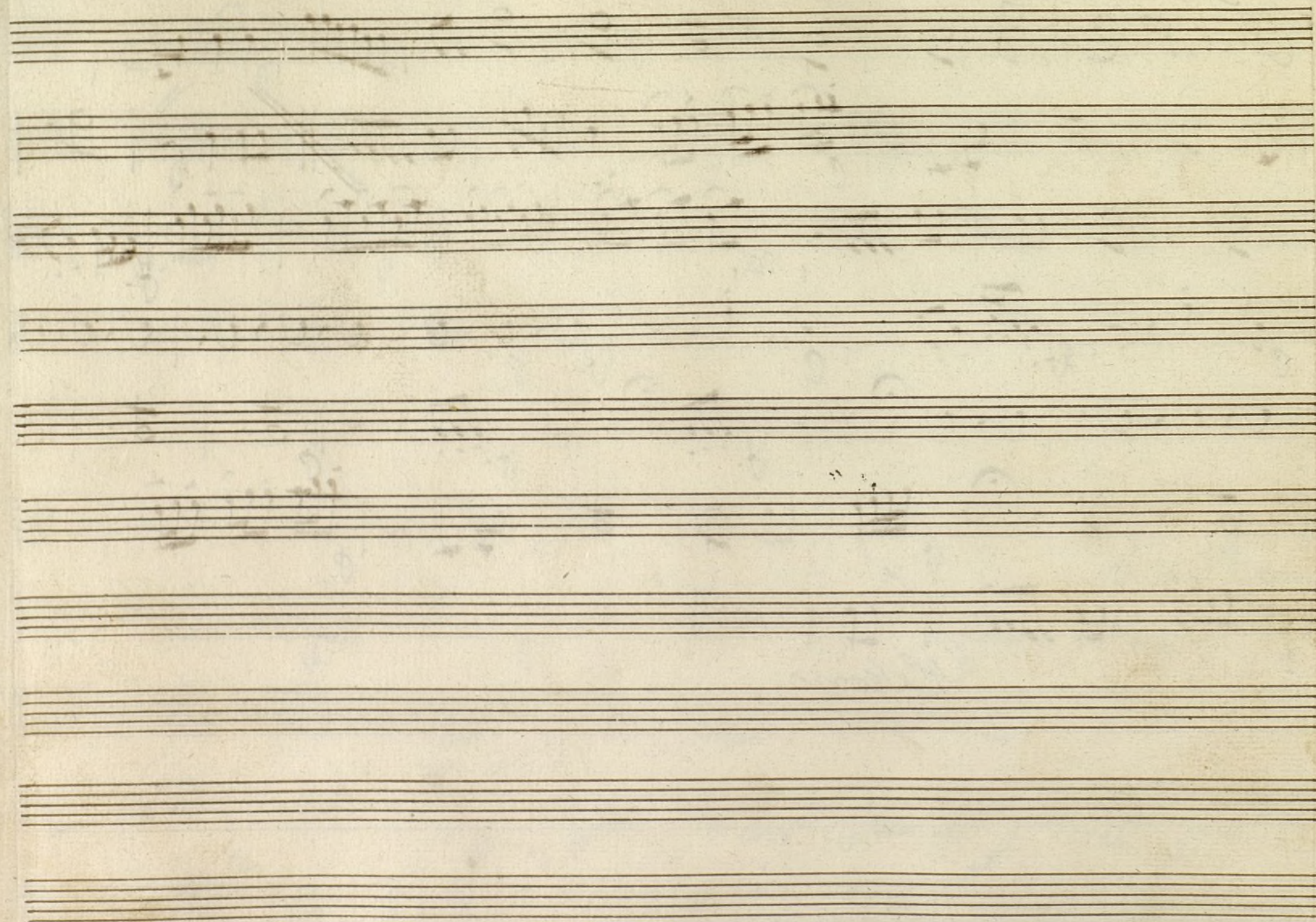
- All.<sup>o</sup>* (Allegro) at the beginning of the first staff.
- And.<sup>te</sup> Espacioso* (Andante Espacioso) in the middle of the eighth staff.
- All.<sup>o</sup>* (Allegro) in the middle of the ninth staff.
- crec.* (crescendo) markings on the ninth and tenth staves.
- Allegro 2<sup>ma</sup>* (Allegro 2<sup>ma</sup>) at the end of the tenth staff.



*Seg. All. 10* 

*Al Segno.*





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