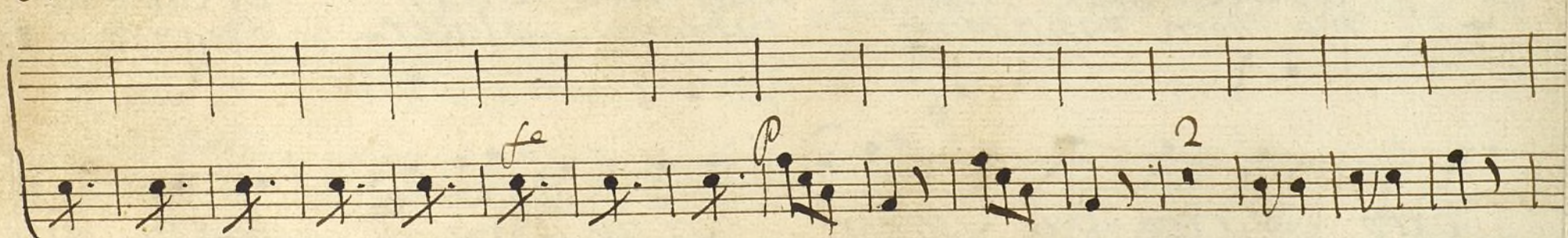
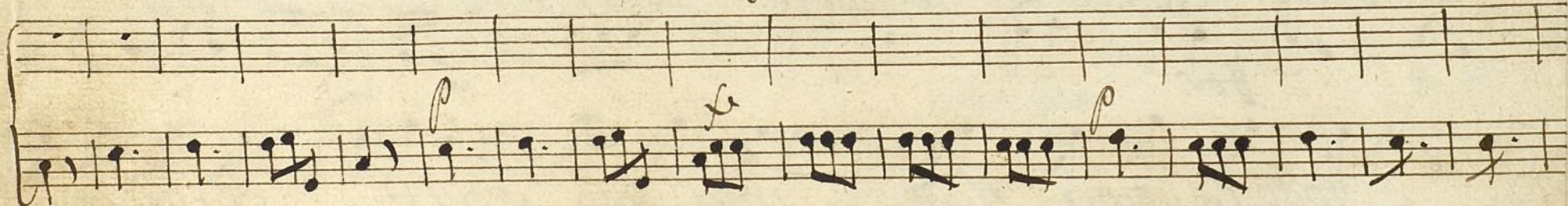
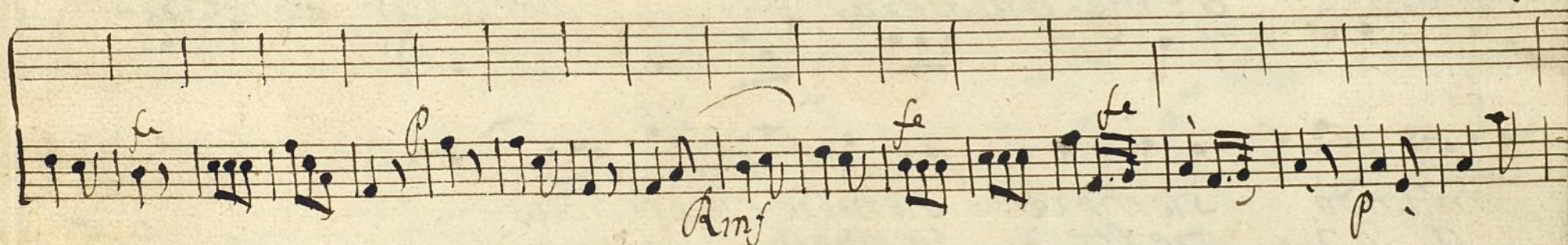
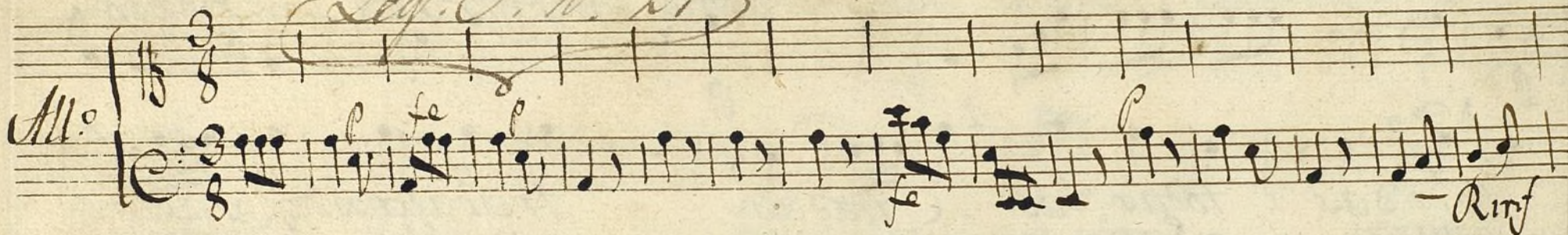


Leg.^o ~~18~~ n. ~~18~~ Leg.^o 18. n. 18.

Mus 101-4 1774

Con.^a a Duo el Sillero y la Criada.

Leg.^o 3.^o n. 27



27

Ciudad

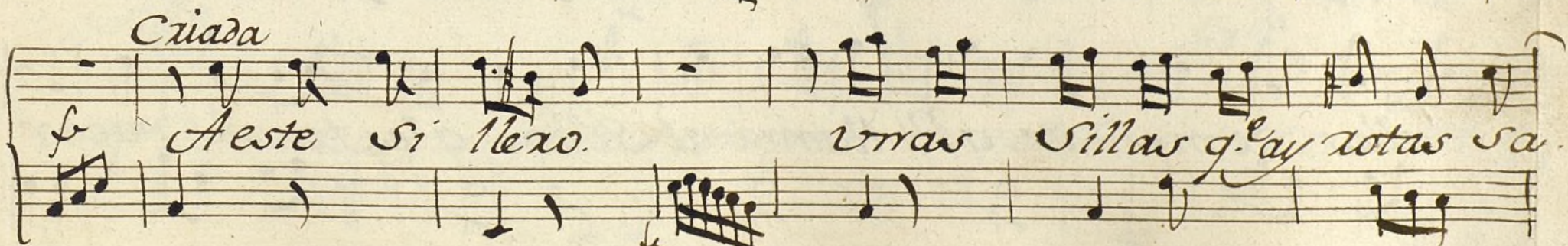
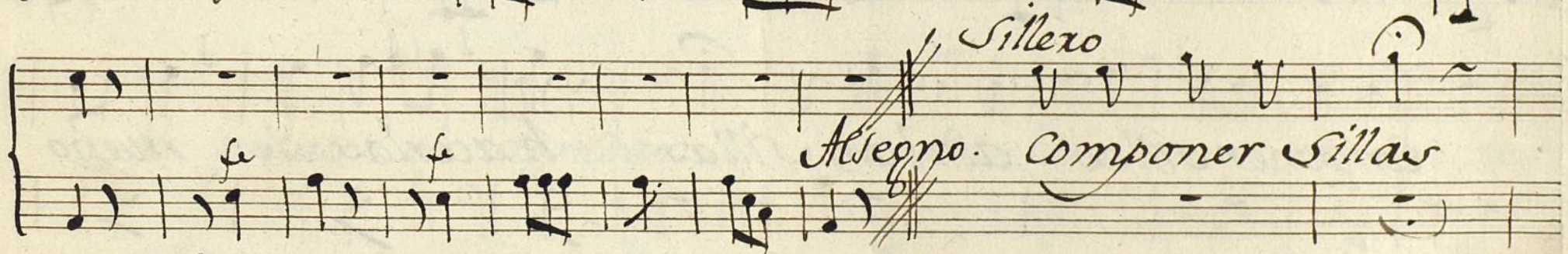
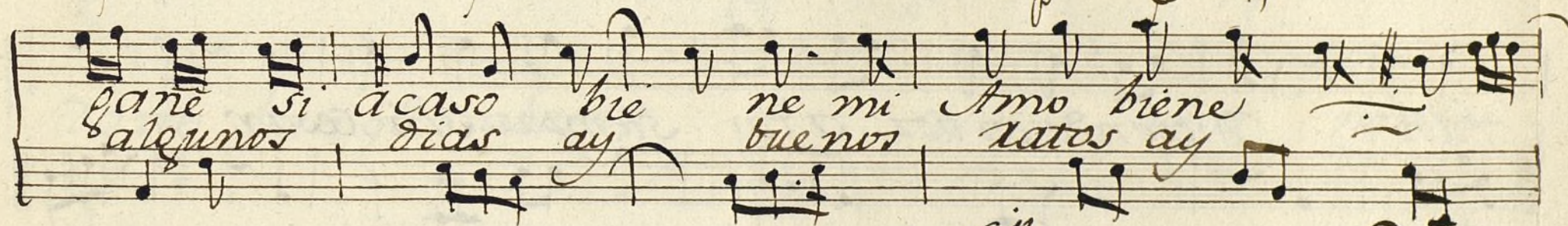
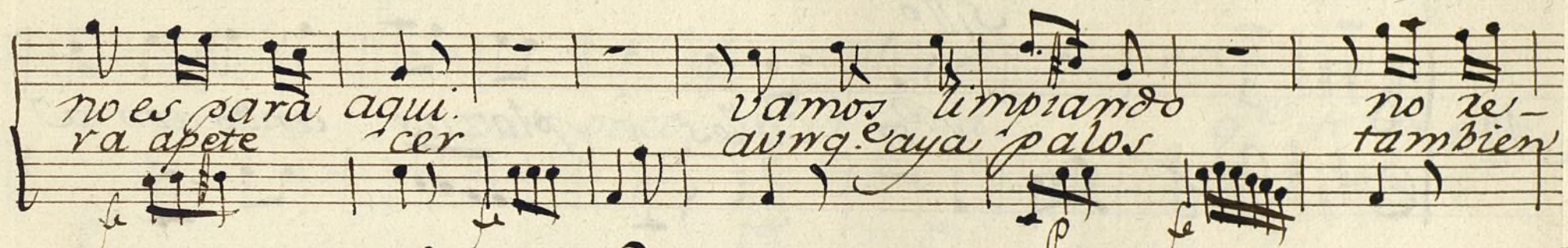
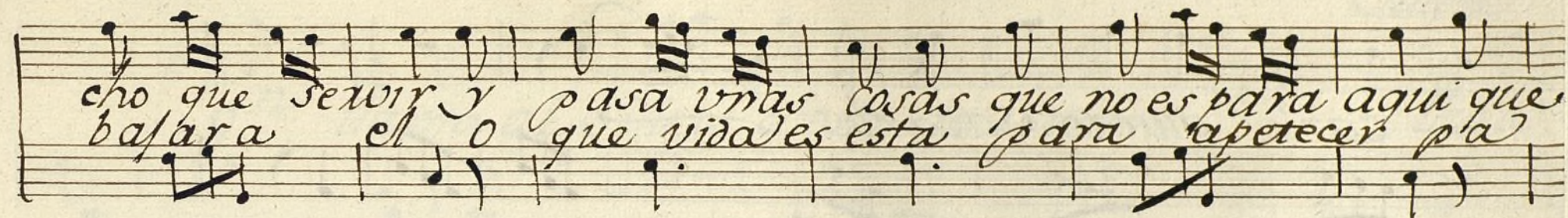
Que trabajos pa.sá mos.
Como encontrara un novio

to, das todas las Ciudades trabajando y re.
chusco q. me quisiera por salir de ci-

mando. siempre. Siempre encerradas...
a da cierto lo apete ciera.

for. todo es rega ñar muy poco salir el salario
me fuera apasear tubiera placer quisara el pu.

Corto y alto que sufrir si ay ama de moda mu
chexo y no ay mas q. ha- cer. jo me divia tieria tra



carle quiero sacarle

Sill.^o

All.^o Por calles y plazas ando con a

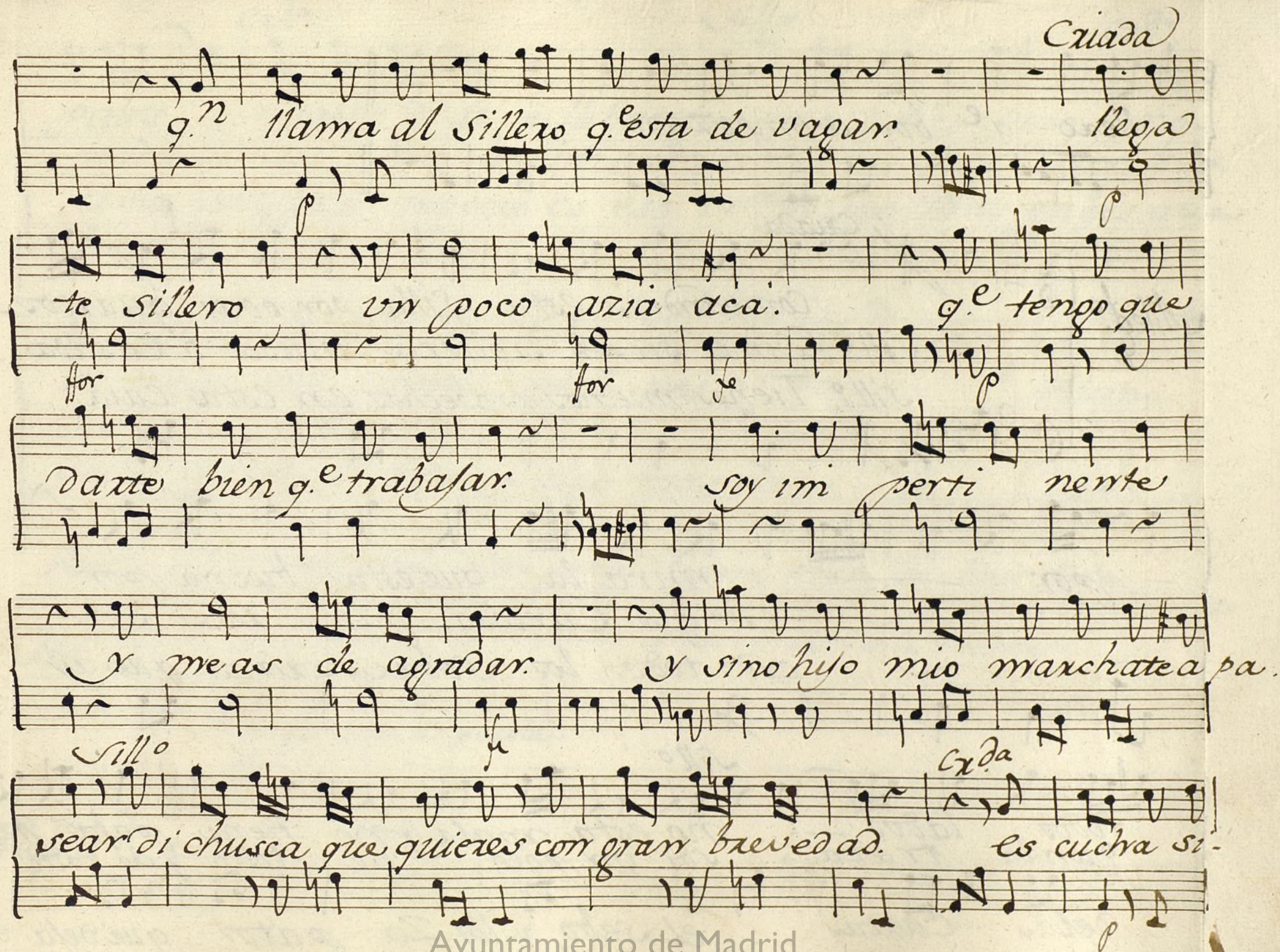
f Diciendo en voz alta siempre sin cesar.

Componer sillas adobar sillas hacerlas de nuevo

fueles remendar q.^{ra} llama al Sillero q.^{le} es ta de vagar

f

Criada
g.ⁿ llama al sillero q.^e esta de vagar. llega
te sillero un poco azia acá. q.^e tengo que
for for
darte bien q.^e trabasar. soy im perti niente
y me as de agradar. y sino hijo mio marchate a pa.
Sill^o Cx^{da}
sear di chusca que quieres con gran brevedad. es cuchra si-



Nexo g.^e boy a empezar.

Alleg.^o *Caiada*
 Compondrás esta Silla por pocos quartos.
 Sill.^o Dime si eres Soltera Viuda o Casada
 Sill.^o Tienes muchos provechos en esta casa

— por — mira la que esta buena por
 ca.^a que Curioso pa rece se.
 ca.^a todos los sobrenchitos que ay

Sill.^o
 todos lados — no esta mala y no tiene paja m.
 gun la traza... soi un poco de todo y de todo
 delas Cartas el sebo y los Za patos que deja el

Czda *Sill* *Czda*

palos... quanto dias de llebarme seis reales pido no-
 nada. *Sill* eso yono lo entiendo *Czda* ya me hago cargo bus-
 ama. *Sill* poco negocio es eso *Czda* tengo otros eages que

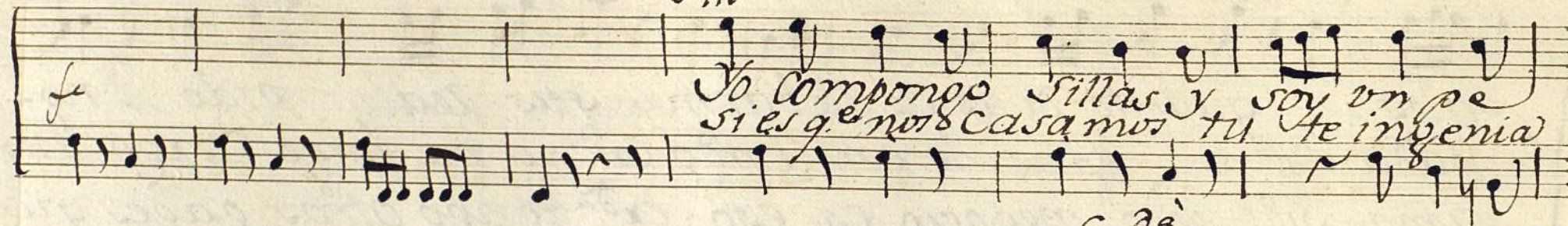
los vales tu pelma con el vesti do - - - *Allegro.*
 car para entenderlo vocabu la xio - - -
 suele darme el amo y algo mas vale - - -

Parola. *Sill* dime estas solita perla: *Czda* agora estan los Amos fuera.
Sill pues escuchame un ratito: *Czda* pues a que aguardas comienza
And. que puede q. me despidan como en la Calle me bean.

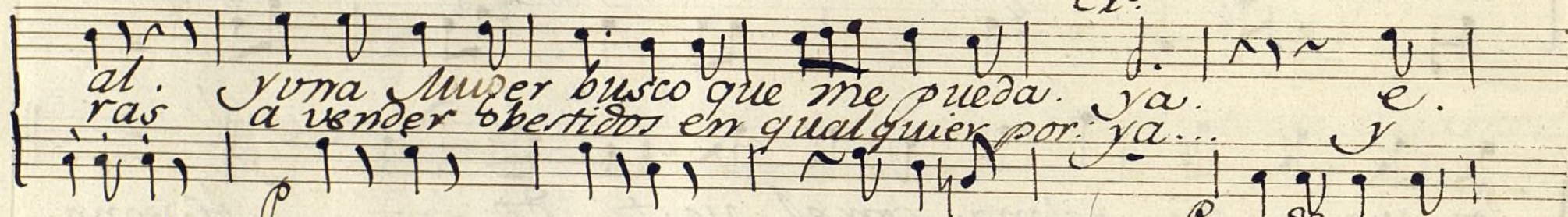
lo que dure la parola.

Allegro *pmo*

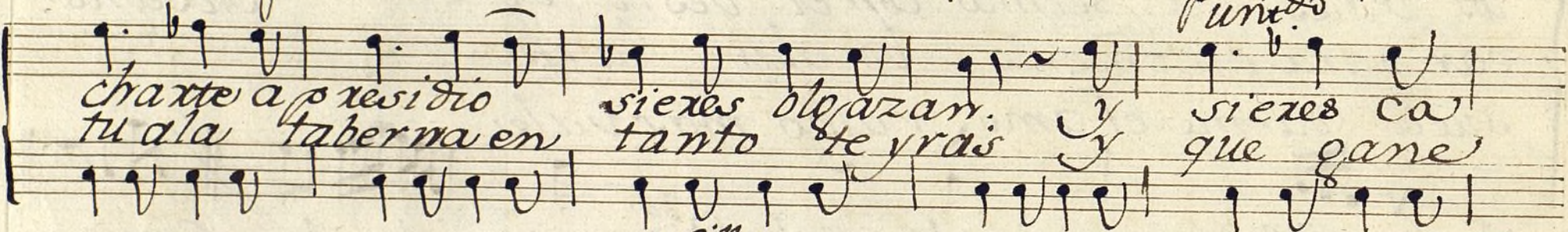
Sill^o



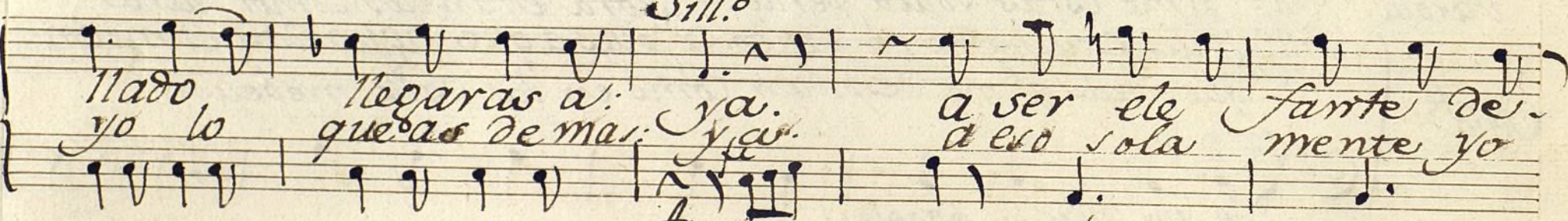
Ca^{da}



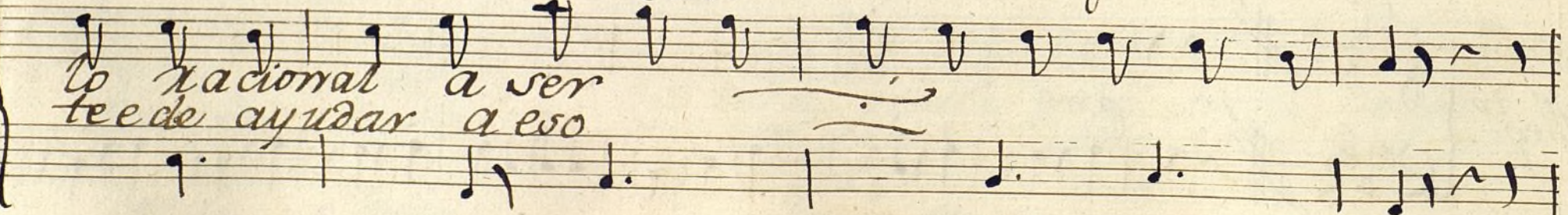
Punto



Sill^o



Aro



Cada *Sill^o*

dime si lo entiendes bien facil esta...
 tu pretendes ganarla quisiera encontrar

fe *Cada* *fe*

pero yo no quiero tener trompa y ya: Si-
 una mujercita con uti li: ya de

no te acomoda lo puedes dejar q.e yo Solte vita me-
 las que comercian en lo de pelar yo no me aco modo a e

quiero quedar q.e yo
 la facul tad yo no

Sill^o

Si me quisieras yo compondia
 Si me adorases ala canal y-

Cx.^{da}

fueles y tu escofietas y
temos y as de embarcarte

*busco yo
tengo yo*

fe po

novio q.e para los dos gane y trabase el solo, tra
miedo y ay barcos en la corte de mi provecho de-

Sill.^o *Cx.^{da}* *los 2*

no te me enfades yo nada menos. pues el /u
que me respondes q.e nada haremos. con segui.

que te *te ba prasi* *quien do va*
di *llas acaba* *re - mos a*

Allegro.

All.^o *Ans.ⁱ*

Nexo una chrusca le preguntava aun sillerio una chrusca
 le preguntaba le pregun taba de aquesta misma
 por despe vida le pijo de esta
 forma por cosas varias de
 suerte con bulla y usa le
 cada
 por qe con dor te loxes van las Ma.
 por qe mugeres y hombres van tan jun.
 Lillo
 damas por que ya en la cintura traen axxacadas
 titos es precepto de moda hablar quedito

Cada

por que refrescan tanto en todo tiempo. por que es gente fo-
 por que frecuente mente se dan la mano por si tropieza el

Sill.º

Cada

gora la de este pueblo --- por que ya los mas leban bas-
 uno que caigan ambos --- por que tan presto mudan to-

Sill.º

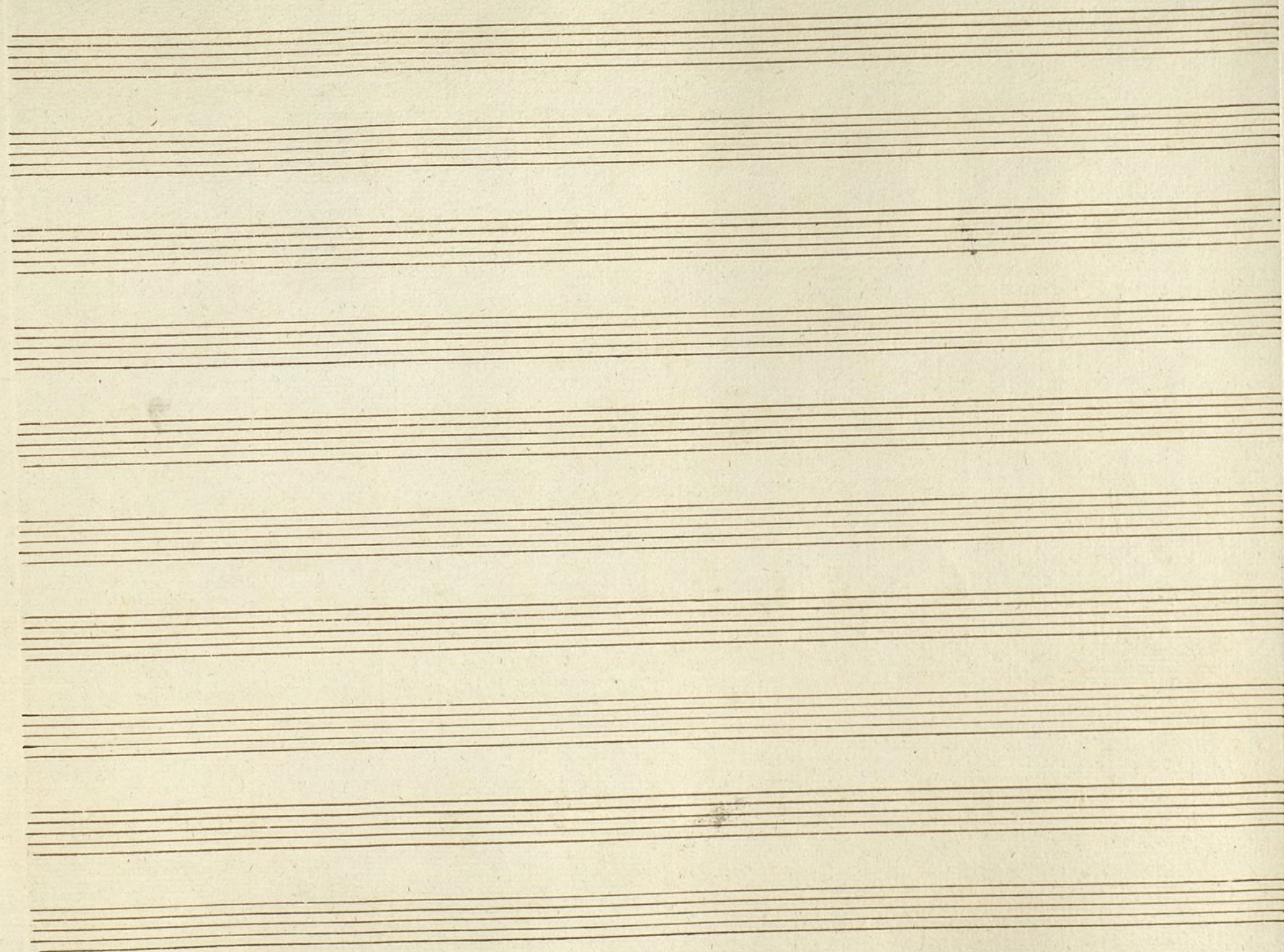
Caña

por que ay muchos picados delas ara-
 das cortejo. por que en pelando a uno le dejan ue-

mas vamos prosi- quiendo con las preguntitas vamos prosi-
 op a Dios Mada mitas a dios mosquetera darnos dos pal-

quiendo q. es cosa bonita q. es cosa
 & madas q. tubo fin esto q. e tubo

Adesno.



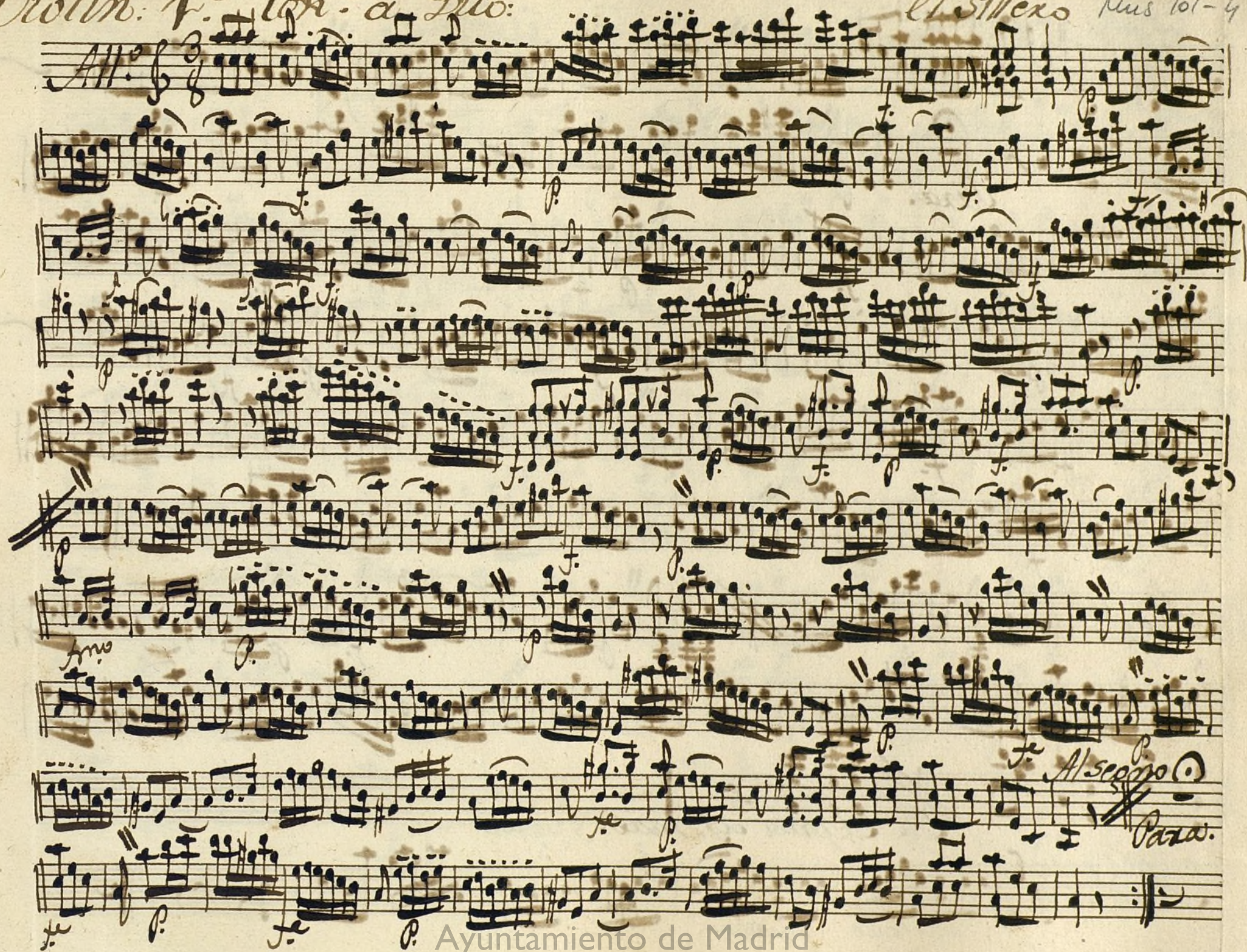
Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violin: 1.^o Tor.^a a Duo:

el sillero Mus 101-4

Handwritten musical score for Violin 1, Tor.^a a Duo. The score is written on ten staves, featuring complex rhythmic patterns and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with the instruction "Allegro" and "Para.".



Allegro

Para.

Alleg.^{ro} 2/4

Pera.

Alleg.^{ro} 2/4

Al sepro: doç. maç. y parola

And.^{te} 6/8

lo que dice la parola

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All.^o 2/4

para

All.^{to} 3/4

allegro

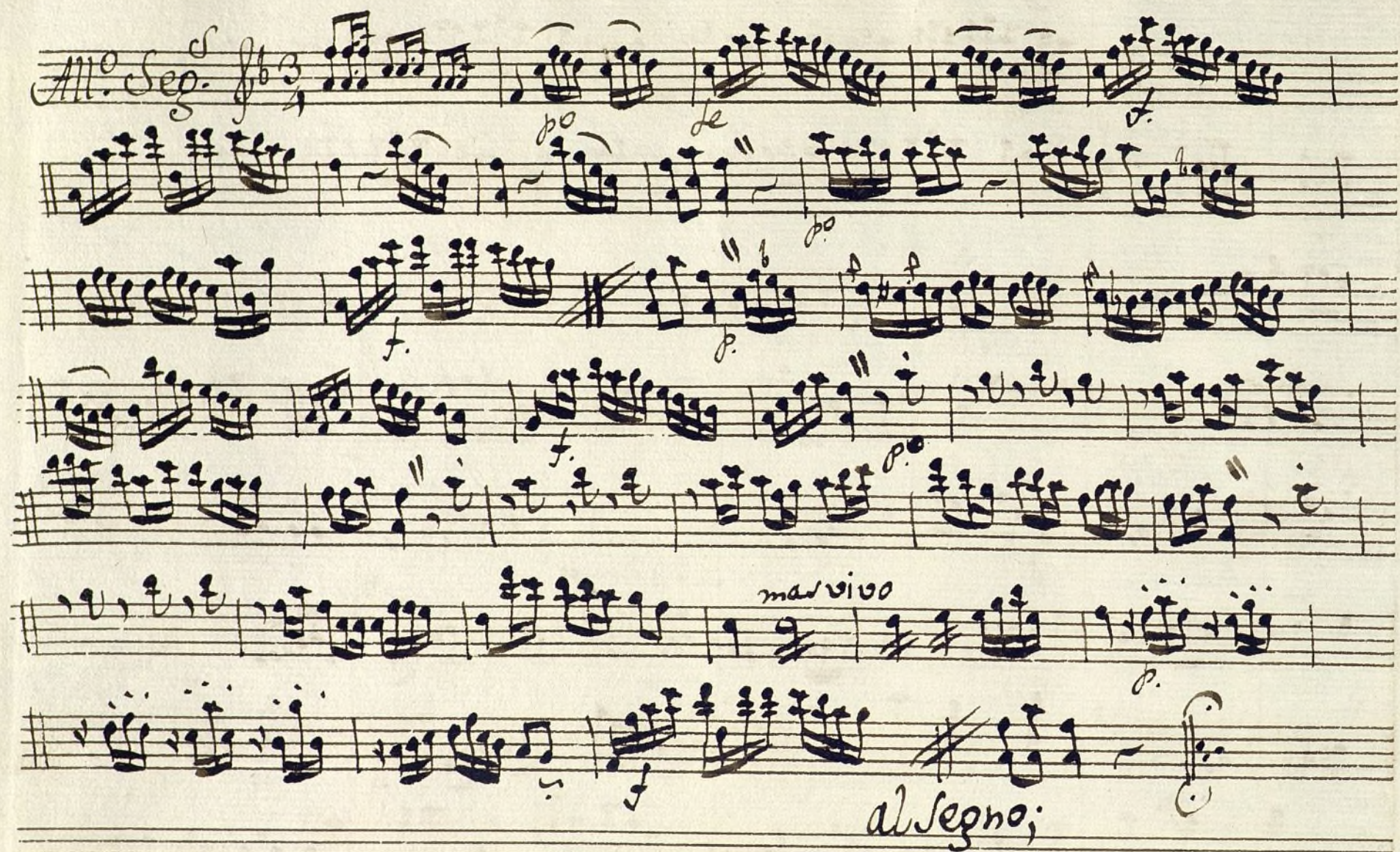
And.^{te} 6/8

loquedue

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, 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:

- Allegro* (top left)
- pmo* (first time)
- p.* (piano)
- punteado* (punctuated)
- et cetera* (et cetera)
- 2^{do}* (second time)
- f.* (forte)
- le* (likely *le* for *le*)
- allegro* (bottom right)



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Viol. 1^o

Seg. 5^o del Miguelete. Catalán:

Alleg.^o

Al segno:

Violin 2.^o Tondailla à Duo

el Silleron. Mus 101-4

A handwritten musical score on aged paper, titled 'Allegro' in the top left corner. The music is written in 3/8 time, indicated by the '3' over the '8' in the first staff. The score consists of approximately 12 staves of music. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast and intricate piece. Dynamic markings are scattered throughout, including 'f' (forte), 'p' (piano), 'for' (forzando), and 'p.o.' (pianissimo). There are also some markings that look like 'p.o.' with a dot above them. The handwriting is in dark ink, and the paper shows signs of age, including some staining and a slightly yellowed tone. The overall style is that of a personal or working manuscript rather than a formal printed score.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *All.^o* 2/4

Staff 2: *para po*

Staff 3: *for*

Staff 4: *for*

Staff 5: *for*

Staff 6: *for*

Staff 7: *All.^o* 3/4

Staff 8: *allegro*

Staff 9: *log.^o dulce la parola*

Staff 10: *And.^o* 6/8

Additional markings: *allegro*, *dolce*, *parola*

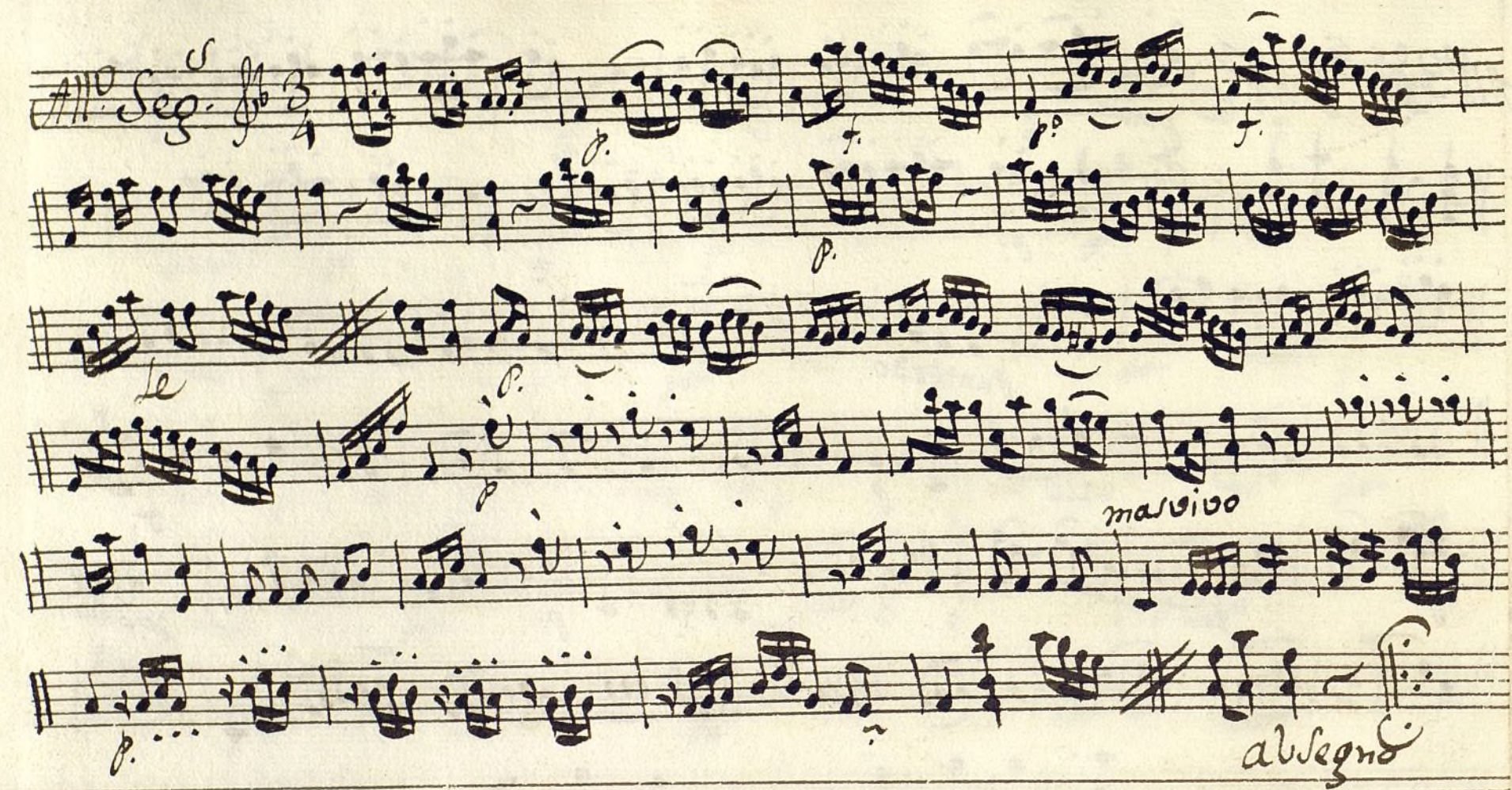
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score concludes with the instruction "al segno".

Dynamic markings and performance instructions visible in the score include:

- prmo* (first time)
- p* (piano)
- f* (forte)
- punteado* (punctuated)
- arco* (arco)
- for* (forte)
- prmo* (first time)
- al segno*

gn
ay
axola

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *Seg.* and the time signature $\frac{3}{4}$. The score concludes with the tempo marking *allegro*. The manuscript is written in dark ink on aged, slightly discolored paper.



Violin: 2.^o Ton.^a a Duo.

+

El sillero.

Mus. 10-4

Handwritten musical score for Violin 2, titled "El sillero." The score is written on ten staves. The first staff begins with the tempo marking "Alleg.^o" and the time signature "3/8". The music is in G major (one sharp) and 3/8 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "f" (forte) and "p" (piano). The score concludes with a double bar line and a repeat sign. The handwriting is in brown ink on aged, slightly stained paper.

Alleg.^o 2/4

Para.

Alleg.^{to} 3/4

Al Sepno. dor. ma& y parola

And.^{te} 6/8

loquedure laparola

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Allegro 6/8 *pmo*

Punt. 2o

Arco. 2o

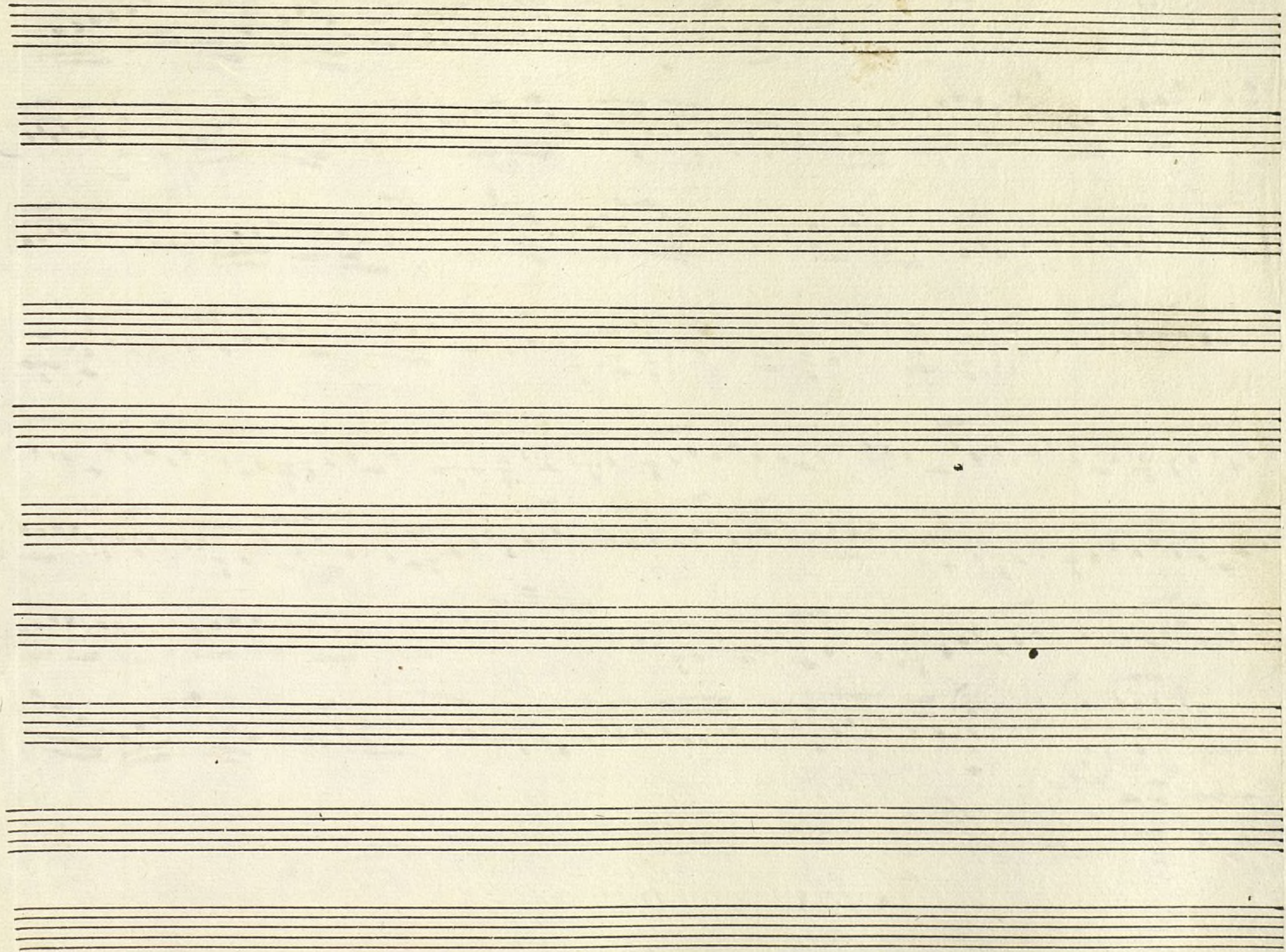
fmo

Al secondo o tra Copla.

Alleg. 3/4

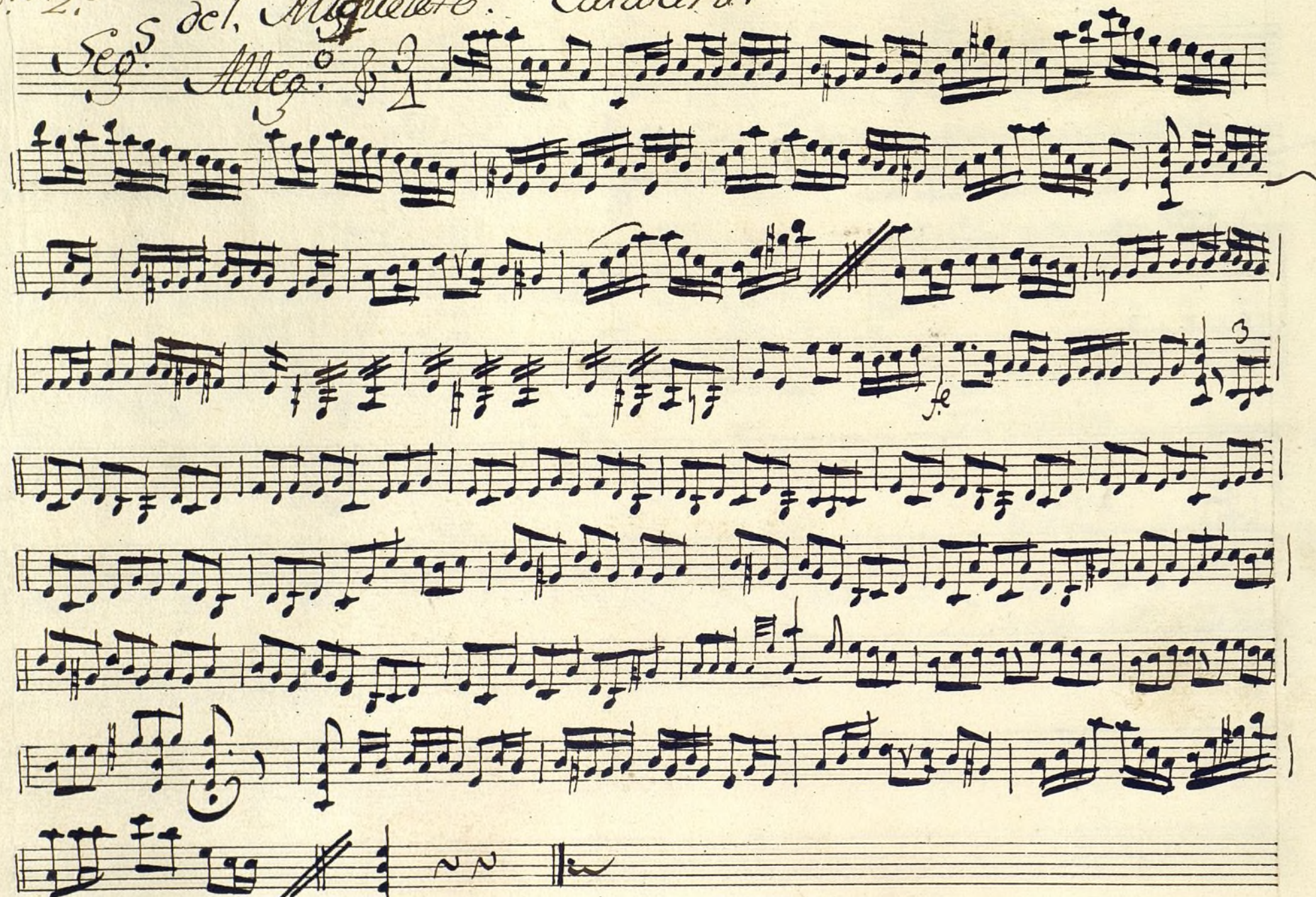
mas vino
cresc.
ci dapro Al sepro.

11



V.ⁿ 2.^o

Seg.^o del, Miqueloto. + Catalani:



Al Segno:

Flauta Primera Ton.^a a duo el Sillexo

Mun 101-4

Tace hasta las coplas.

Coplas Alleg.^{to}

Allegro.



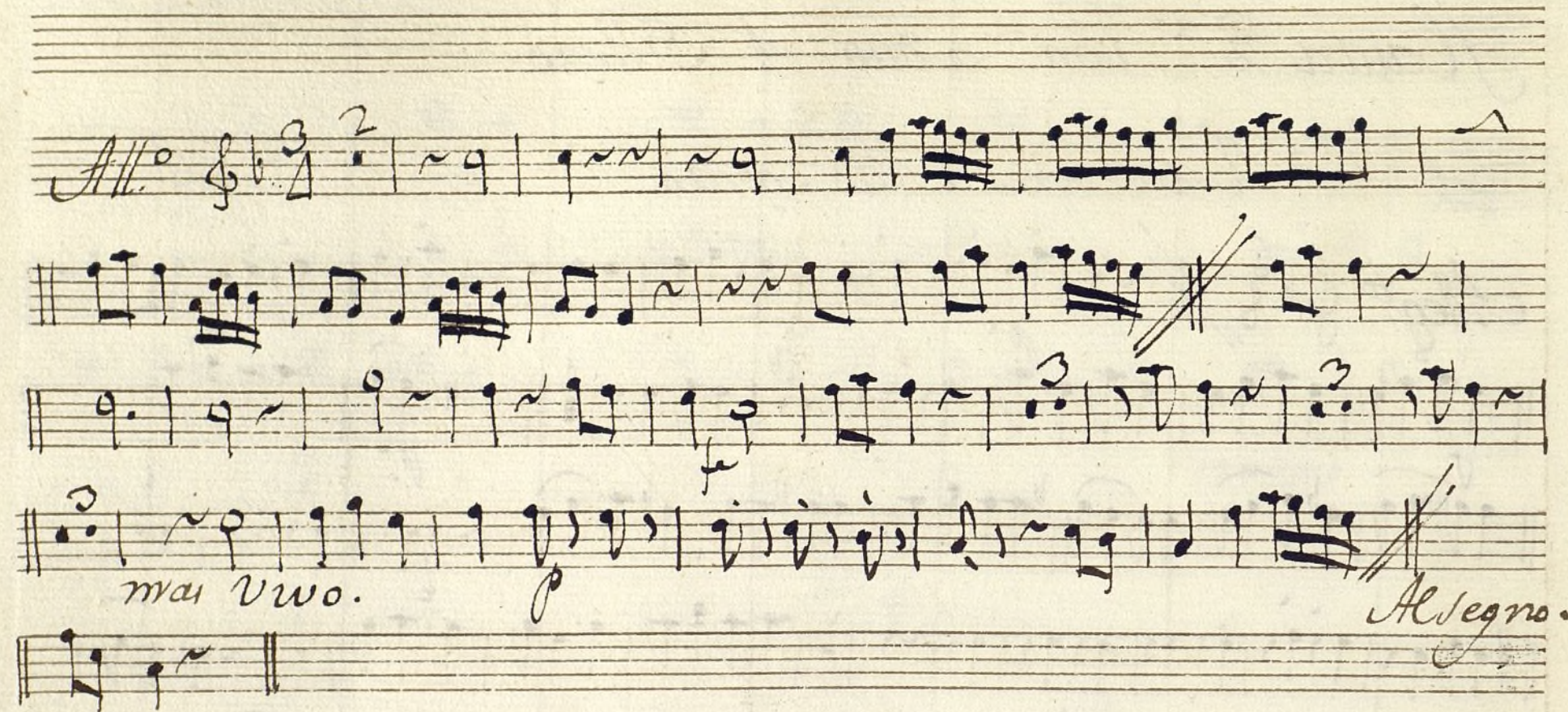
Flauta 2^a Ton.^a a duo el Sillexo

Mus 101-4

Lace hasta las coplas.

Alleg.^{to}

Adagio



t

Mus 101-4

Trompa 1^a Ton. a Duo el Sillero y la Criada.

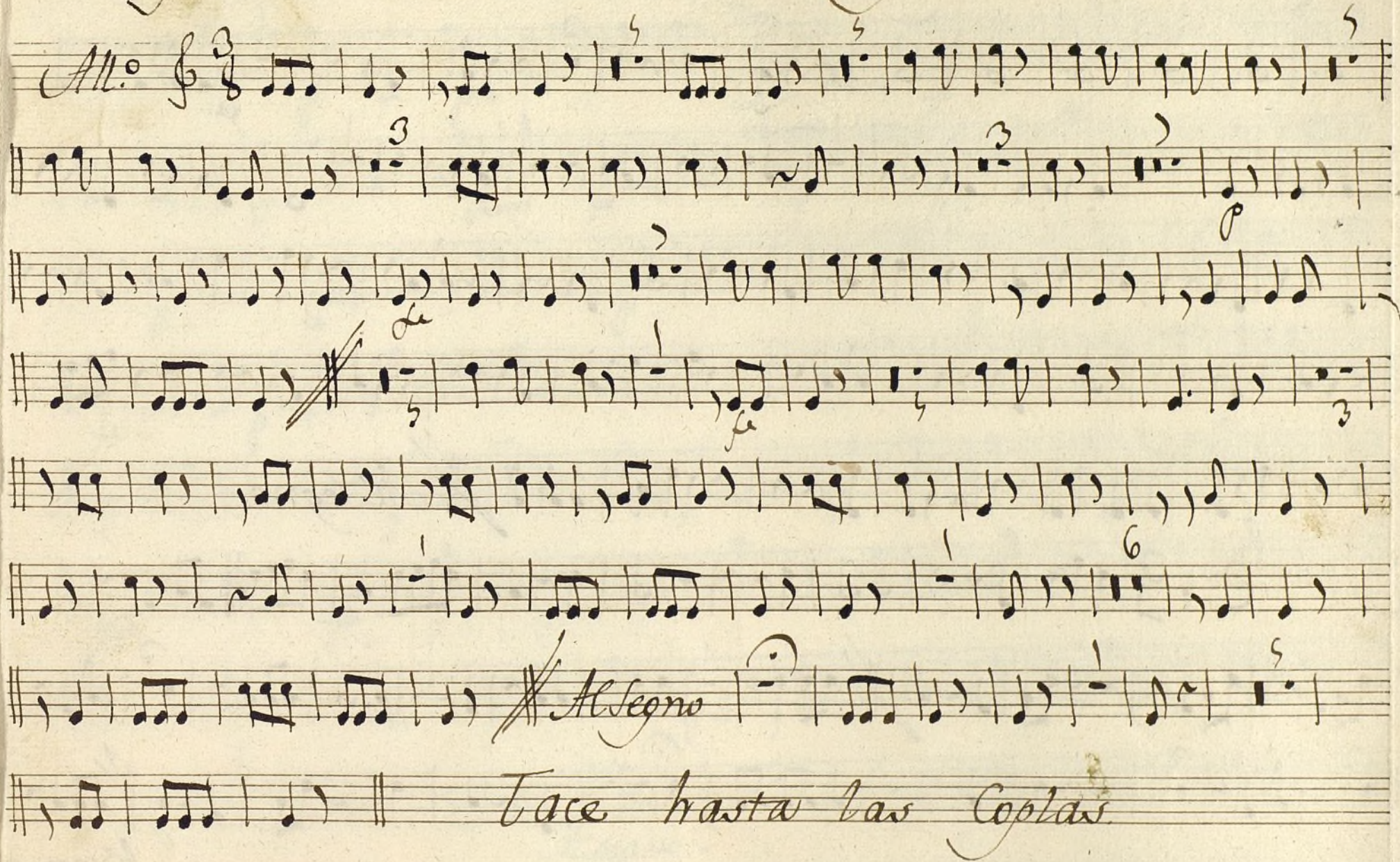
All.^o

Handwritten musical score on ten staves. The first section, marked *All.^o* in 6/8 time, spans the first six staves. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *fe* (forte) and *p* (piano). The section concludes with the instruction *Allegro.* on the sixth staff. The second section, also marked *All.^o* in 3/4 time, spans the remaining four staves. It includes similar musical notation and ends with the instruction *Allegro.* on the tenth staff.

t

Mus 101-4

Trompa 2.^a Ton.^a a duo el Sillero. y la Criada.

All.^o 

Allegro

Tace hasta las Coplas

Alleg.^{to} C: 6/8


Allegro

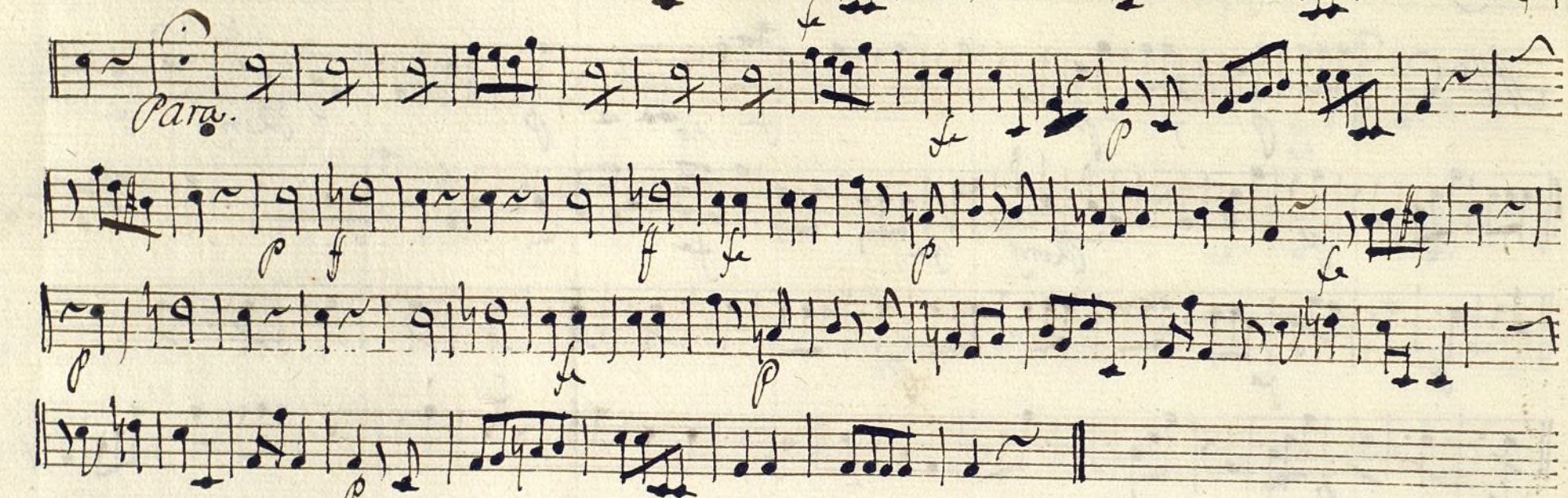
All.^o C: 3/4

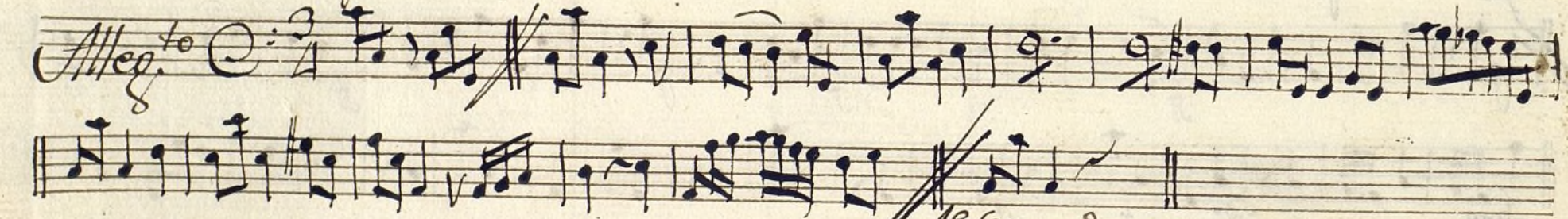
Allegro

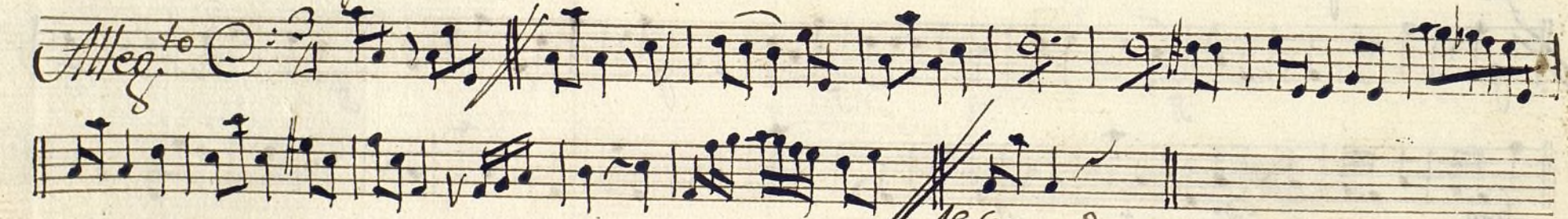
Bajo Ton.^a a Duo el Sillero

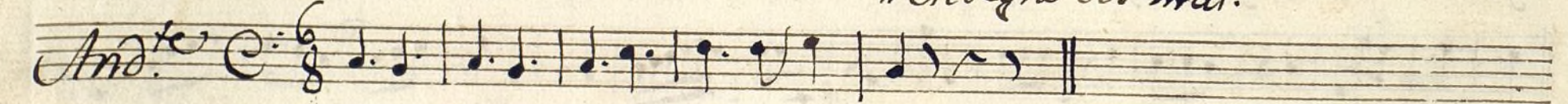
Handwritten musical score for 'Bajo Ton.^a a Duo el Sillero'. The score is written on ten staves. The first staff begins with a treble clef, a common time signature (C), and a 3/8 time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *Dimf*, and *fmo*. A double bar line is present on the sixth staff. The final staff ends with a double bar line. The score is written in a cursive, handwritten style.

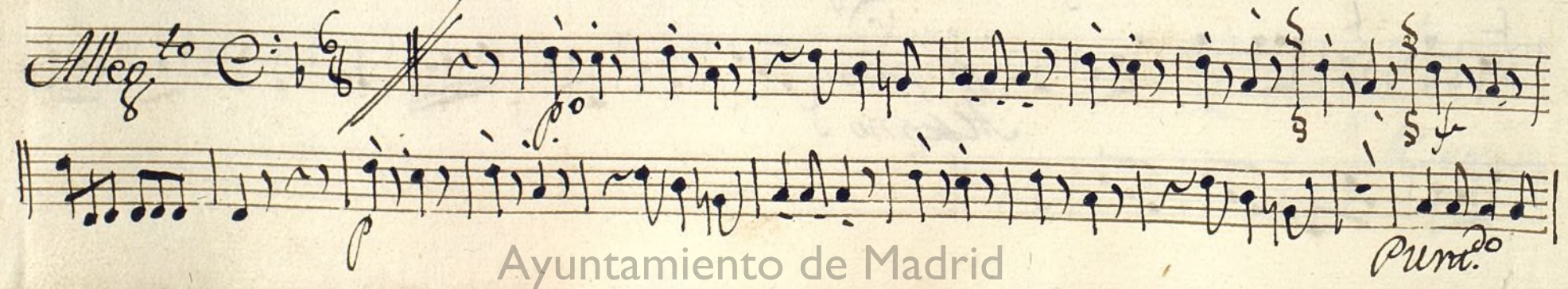
All.^o $\text{C} \frac{3}{4}$ $\text{F}\sharp$ 

Para. 

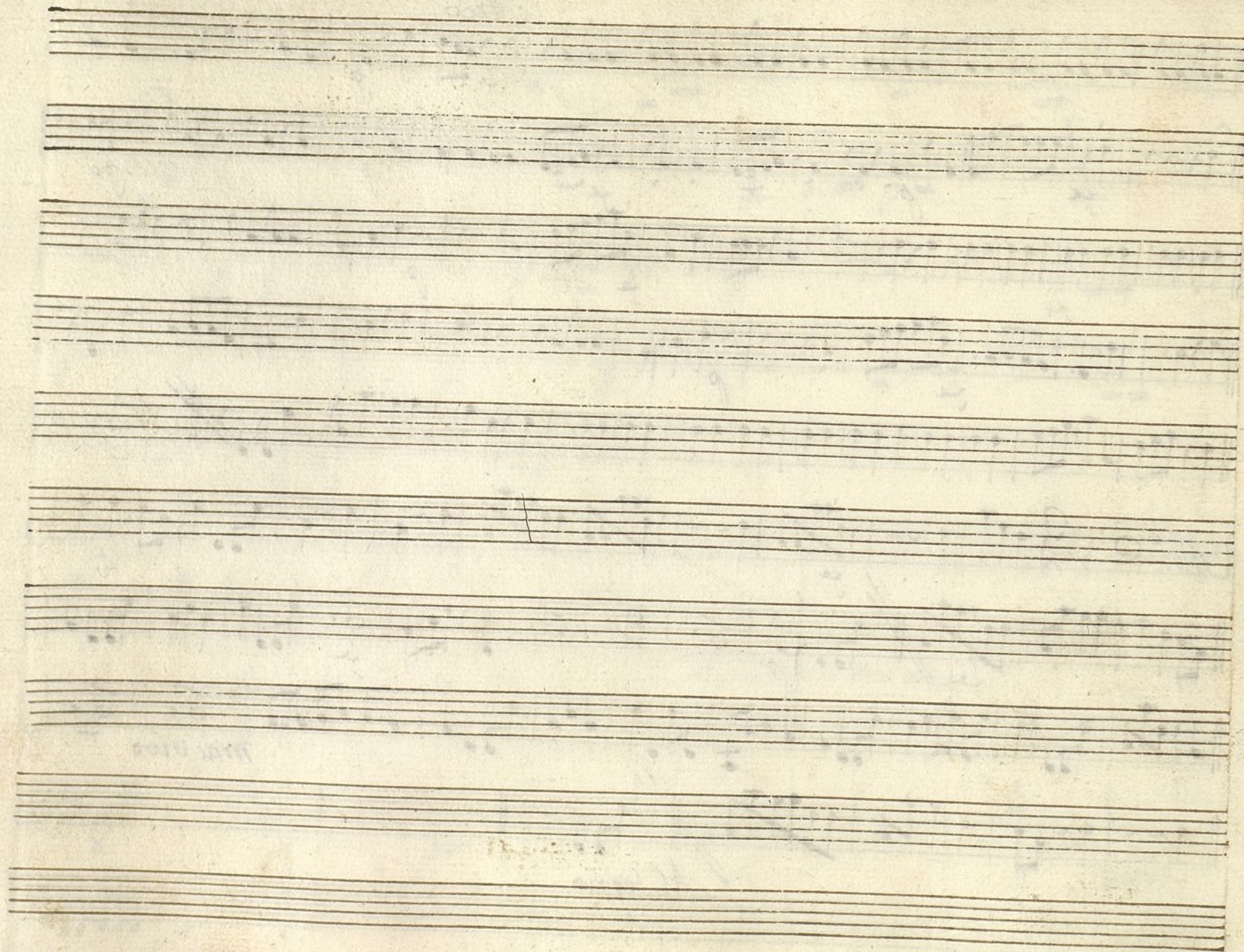
All.^{to} $\text{C} \frac{3}{4}$ $\text{F}\sharp$ 

Alleg.^{to} $\text{C} \frac{3}{4}$ $\text{F}\sharp$ 

And.^{te} $\text{C} \frac{6}{8}$ 

All.^{to} $\text{C} \frac{6}{8}$ $\text{F}\sharp$ 

Punt.^{do}



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Bafo Lon^a aduo el Sillerxo

Handwritten musical score for a single melodic line. The notation is in a single system with 12 staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Allo' (Allegro). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as 'p' (piano), 'f' (forte), and 'finf' (finito) are present throughout the score. The piece concludes with a double bar line on the twelfth staff.

Para
Allegro.

All.^o *Para*

Alleg.^{to}

And.^{te}

Alleg.^{to}

Allegro dos mai.

Pura.

Ayuntamiento de Madrid

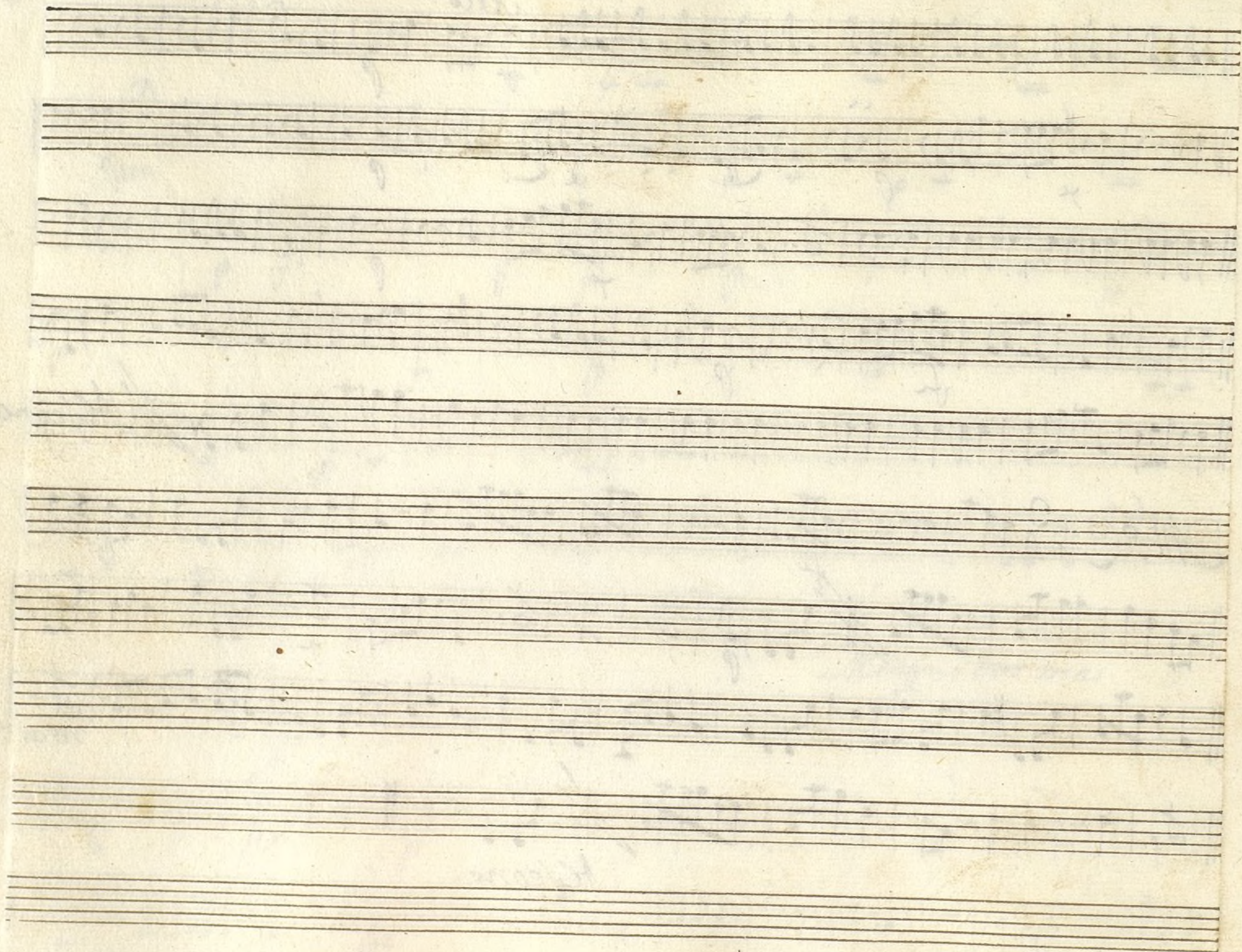
Arco

Allegro

All.º *C* *2*

ma vivo.

Allegro.

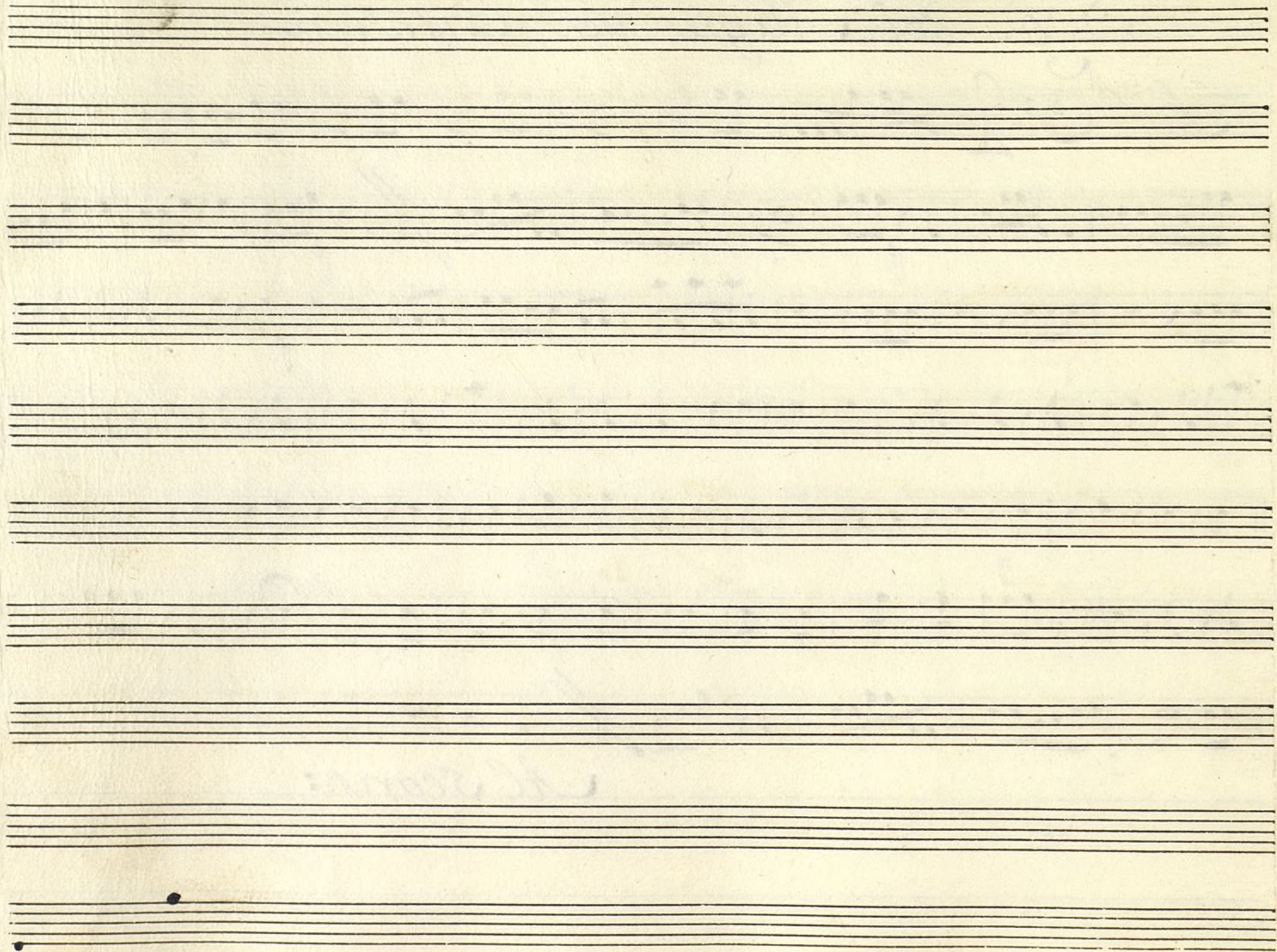


Ayuntamiento de Madrid

Baxo:

Sep.⁵ del Miguelete. Catalan

Al segno:



Ayuntamiento de Madrid