

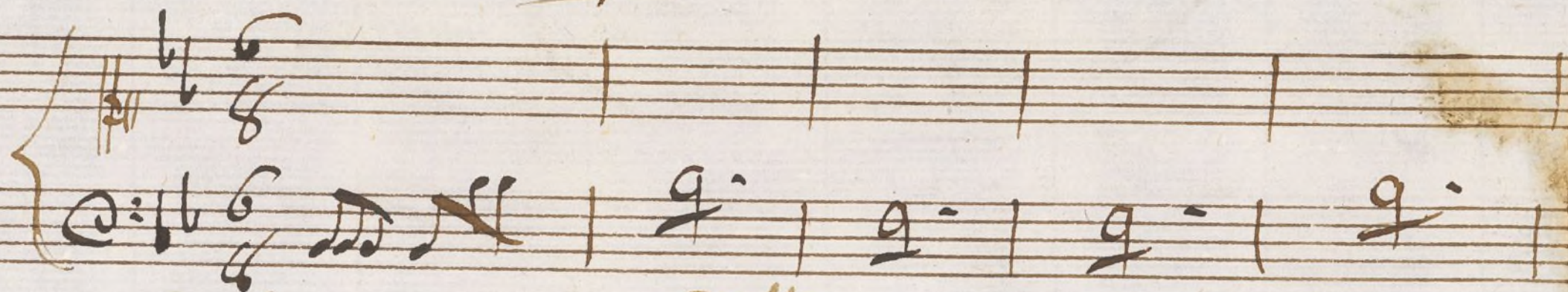
— + —
Tonadilla a quatro

Las dos Mozas de Cantarillo,
y los dos Majos

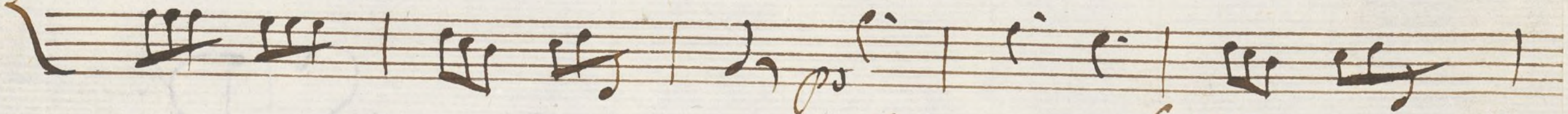
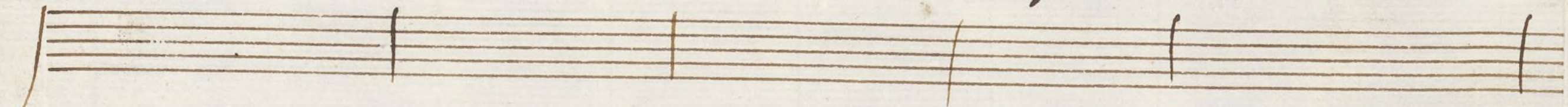
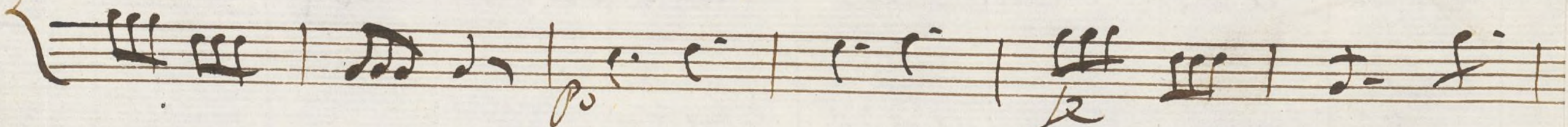
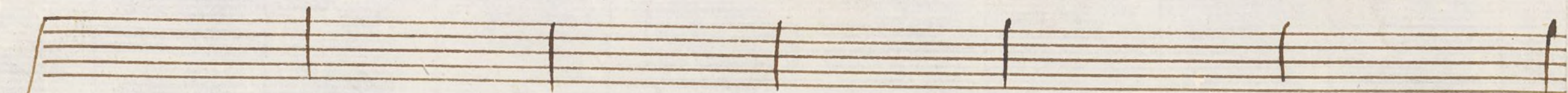
Del S.^r Esteve;

La Sarr
ta Juana
Rom.^{ro} y Paco Romor
Romero

Alleg^{ro}



*Mutacion de ^{calles} ~~del~~ con una fuente don
de ban allenar los Cantaros;*



que voi a la fuente no es solo por el
servo de Doncella en una infeliz
agua q^d vengo a bever sien Cuentro ay a
Cara de un señor ombre solo mui se
mor quedo lor mi prenda ama-da mi
lon pobre ton sin tener blan-ca sin

Yo tengo un Mayo chusco de monte
A la fuente me vengo por que en l
rilla y faja de aquellos de por vida y ma
lla me aguarda un cierto Mayo pillo q. su

The image shows a handwritten musical score on aged paper. The score is written in brown ink and consists of five staves. The first two staves are for a piano accompaniment, with the first staff in treble clef and the second in bass clef. The third staff is for the vocal melody, starting with a treble clef. The lyrics are written in a cursive script below the vocal staff. The paper shows signs of age, including yellowing and some staining.

ton de rejon q! a qui me aguar - da quoa
 mor es Señor desta mucha - cha des

Allegro

Parola, Rosa, Pero no etá alli marcela!
 Sanz, pero no etá ~~allí~~ Juana?
 Rosa, Como te ba amiga mia? ^{aquella} Sanz hija etoi
 en una cara de uno pobre Calcefera, desnuda am
 brienta y de calca y ta? Rosa, sirbo a un ombre solo que
 me quiere y me veza, ^{Sanz} era si que el conbeniencia
 y molloano lo? Rosa, sin falta le espero aora en la fuente ^{Sanz} si se
 romillo fantoma tambien vendra. ^{Rosa} puer/tenemos, interin ba
 de tirana, ^{Sanz} y qual adese? Rosa, la de los Parejai; ^{Sanz} vaya)

Tirana

And.^{te}

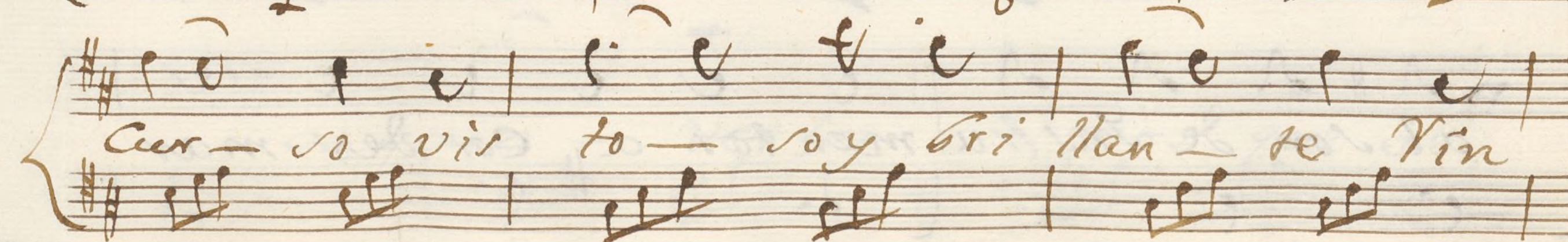
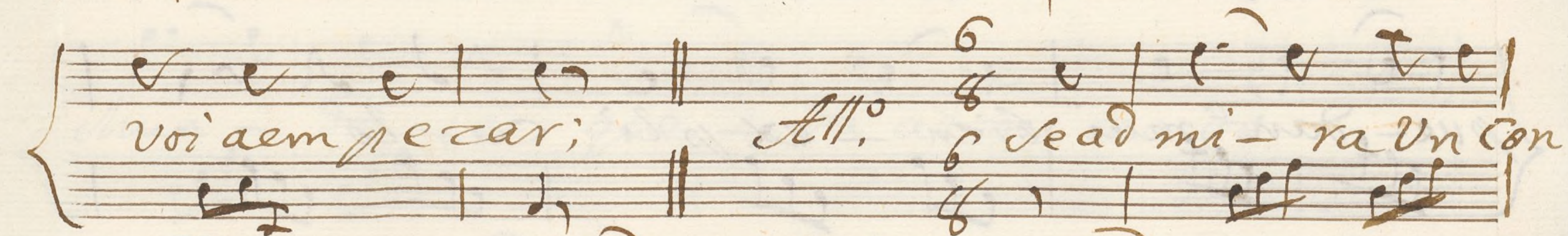
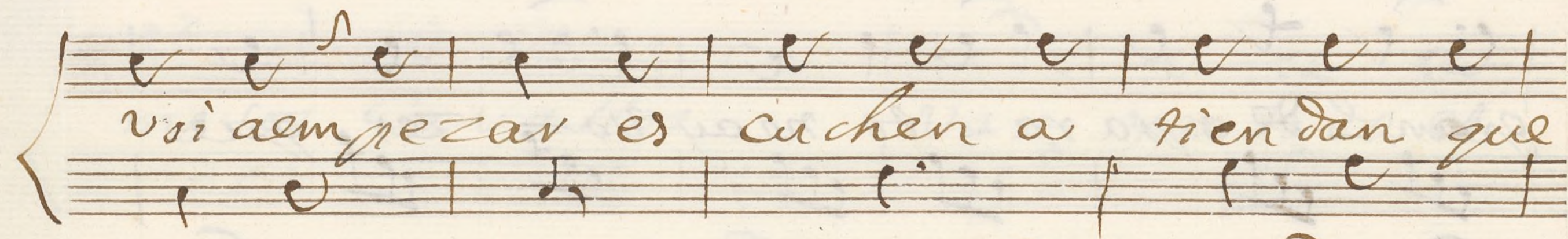
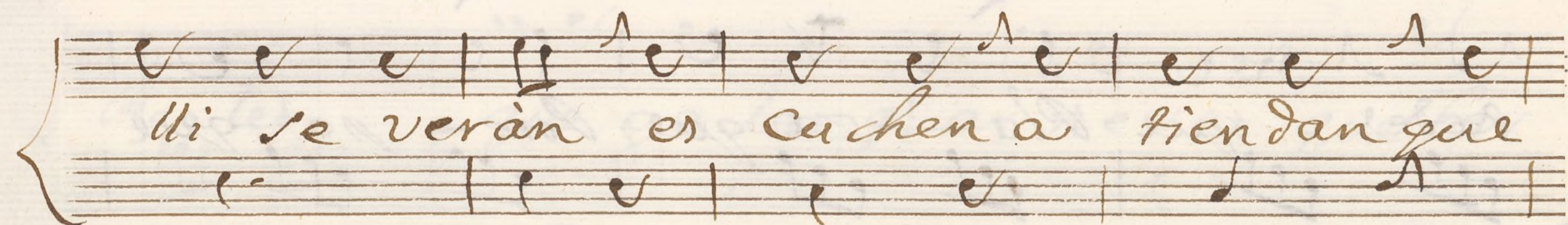
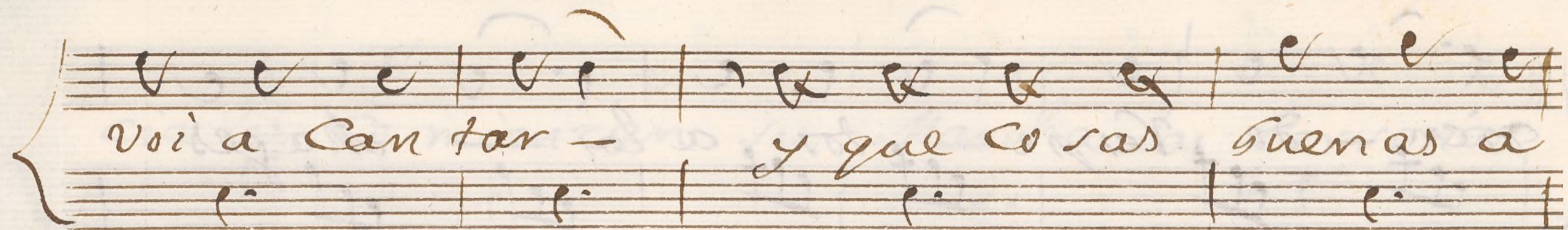
Handwritten musical score for 'Tirana'. The score is written on five systems of staves. The first system shows a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'And.^{te}'. The lyrics are written below the staves, with some words spanning across measures. The notation includes various note values, rests, and bar lines. The lyrics are: 'de Pa re jar — la fun cion — es su', 'O li me gran de y vella pue to da la —', '— flor de Es pa — ña se viene al en Con trar en', and 'ella ay que ti ra ni ta que'.

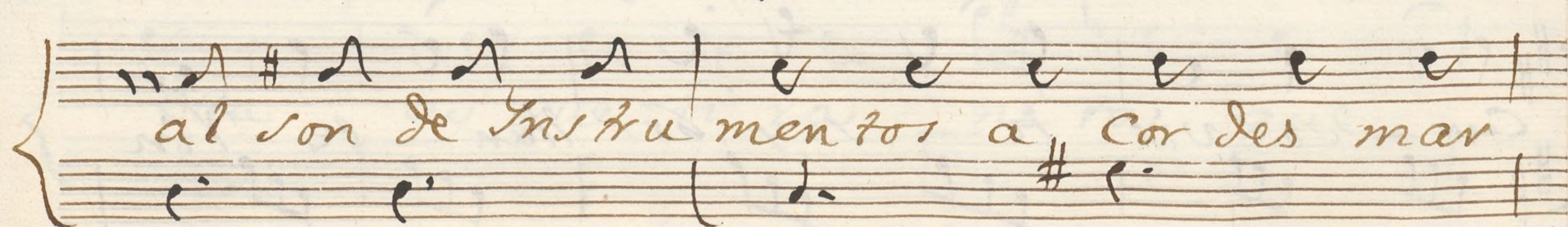
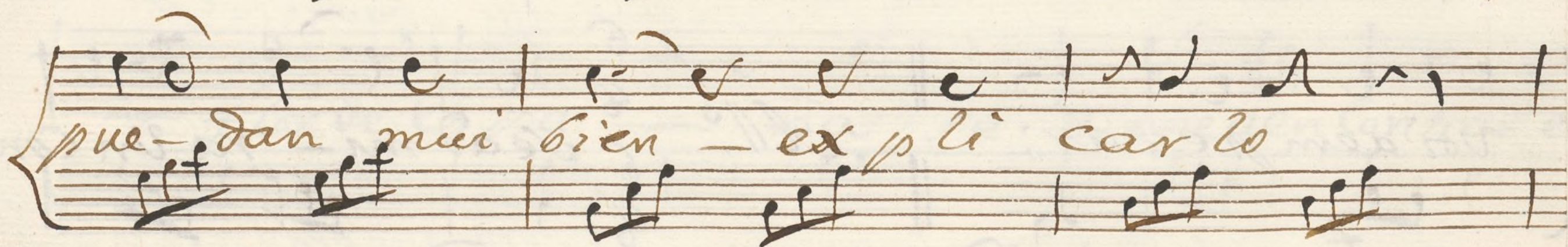
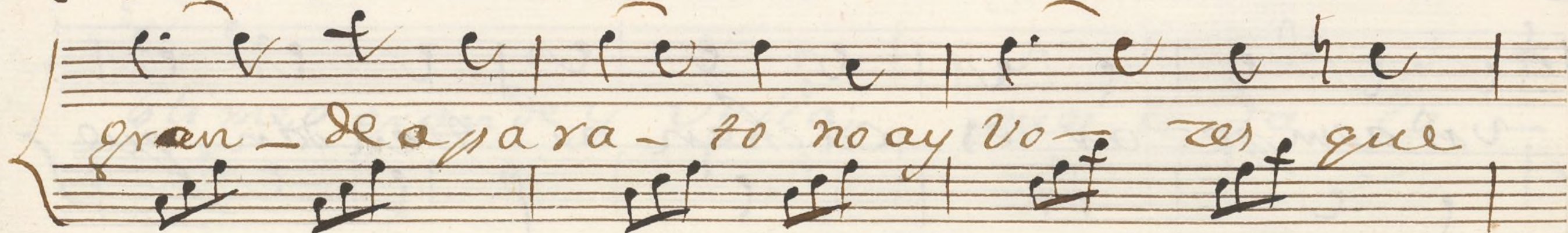
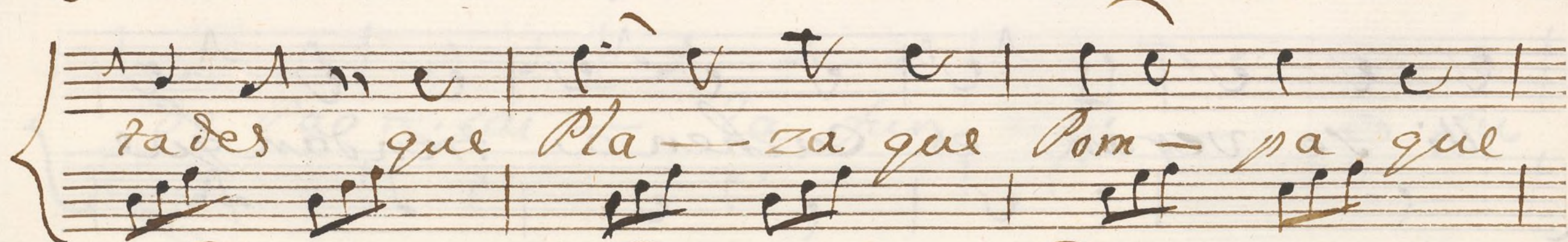
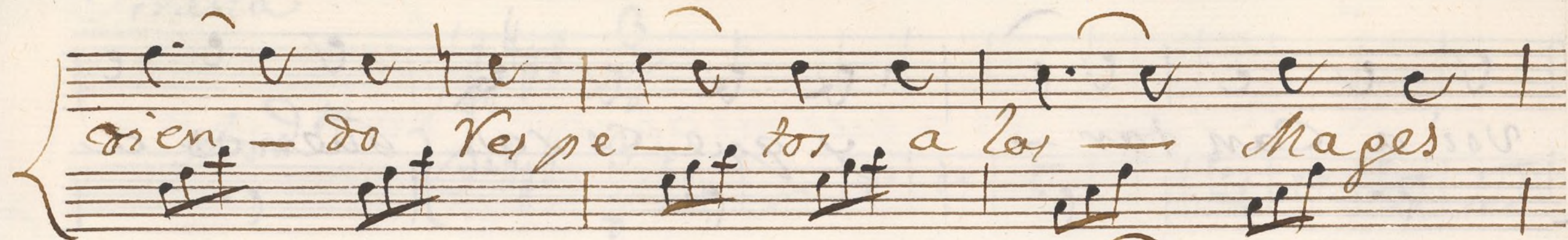
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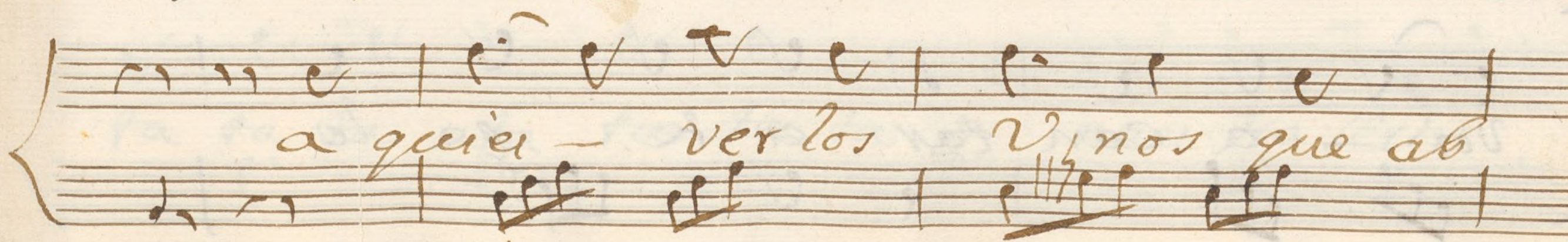
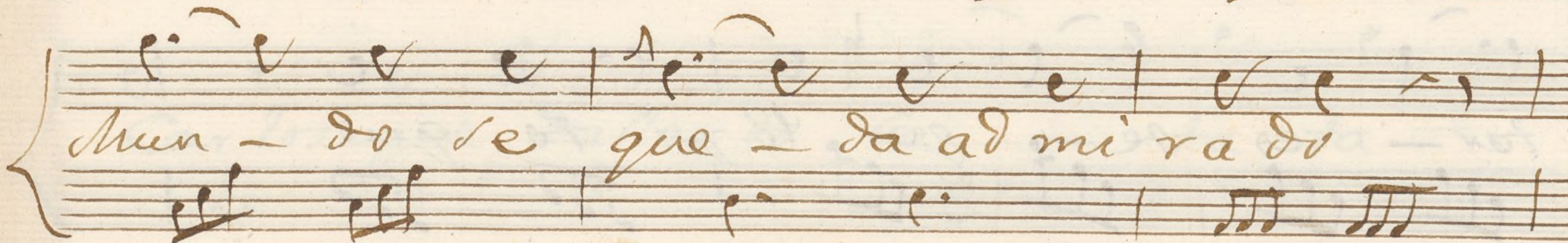
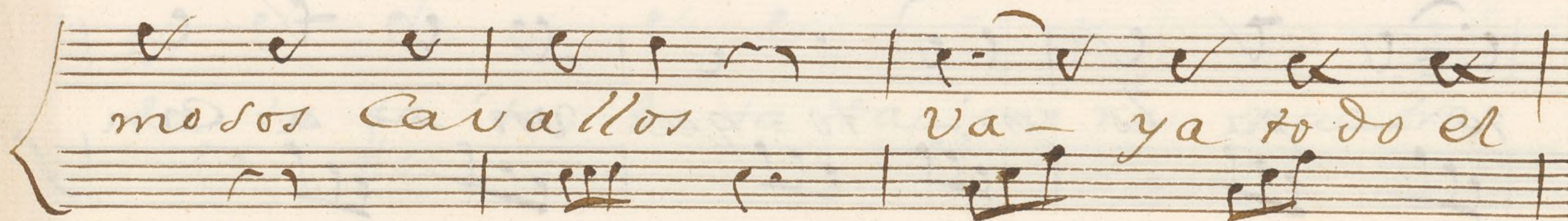
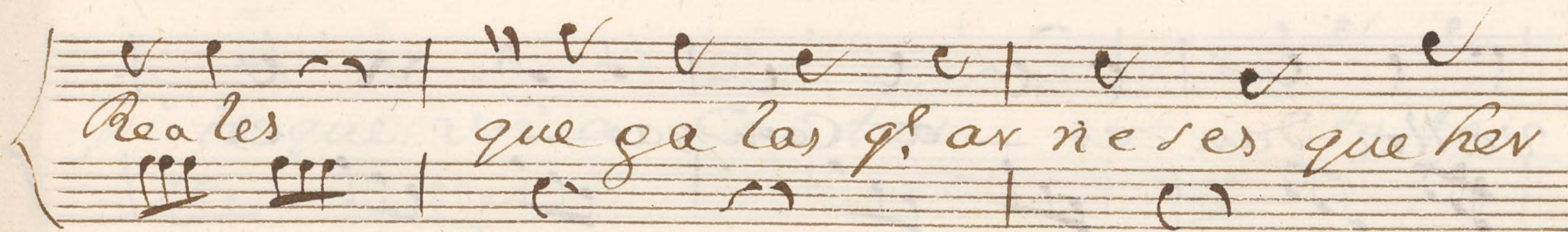
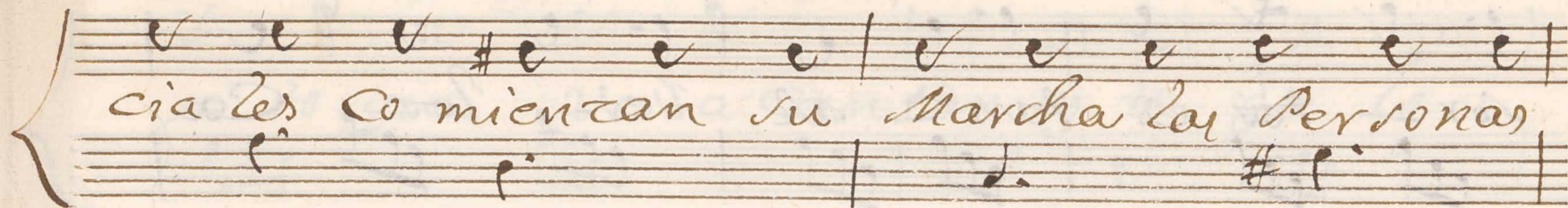
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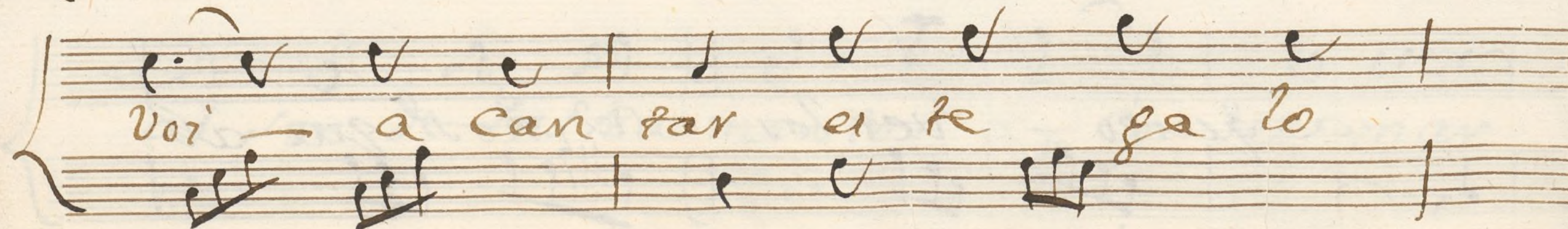
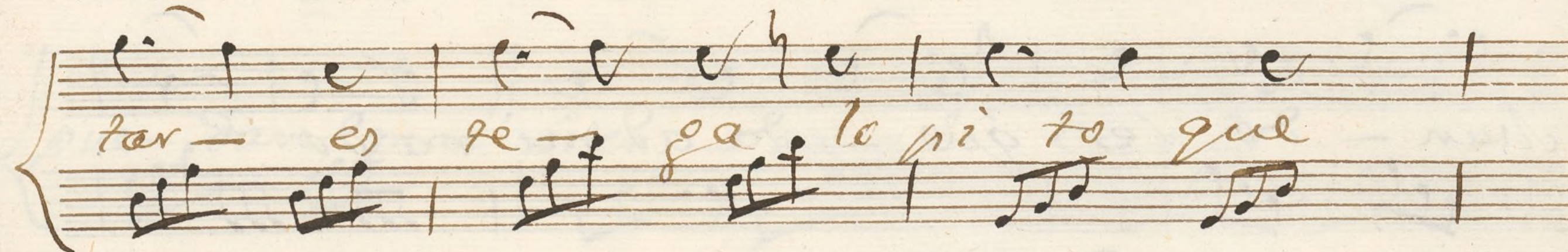
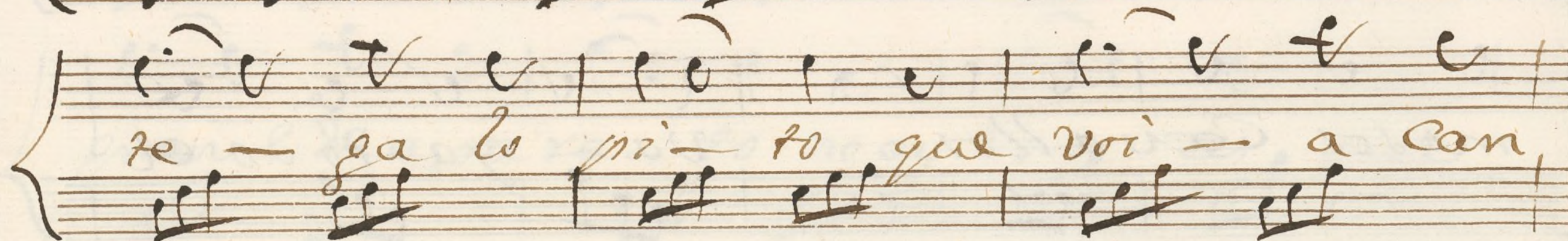
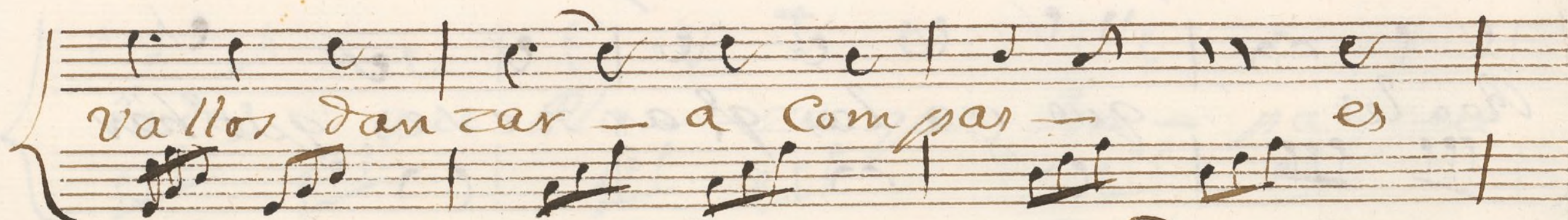
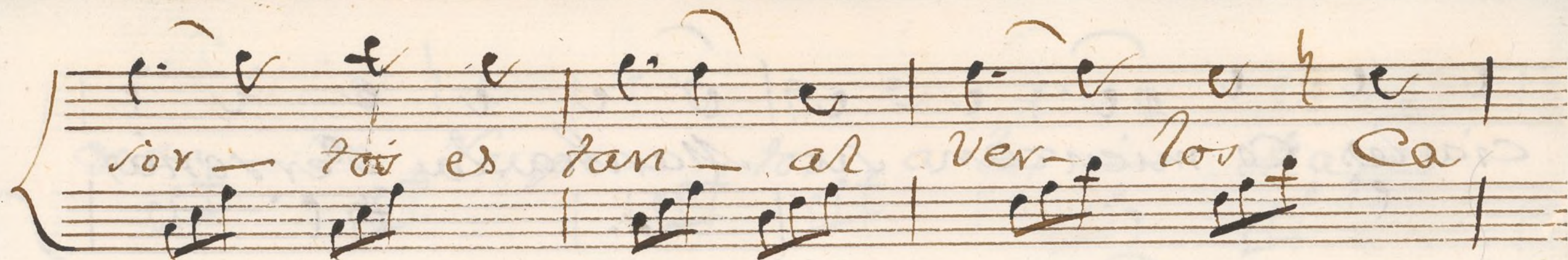
— flor de Es pa — ña se viene al en Con trar en

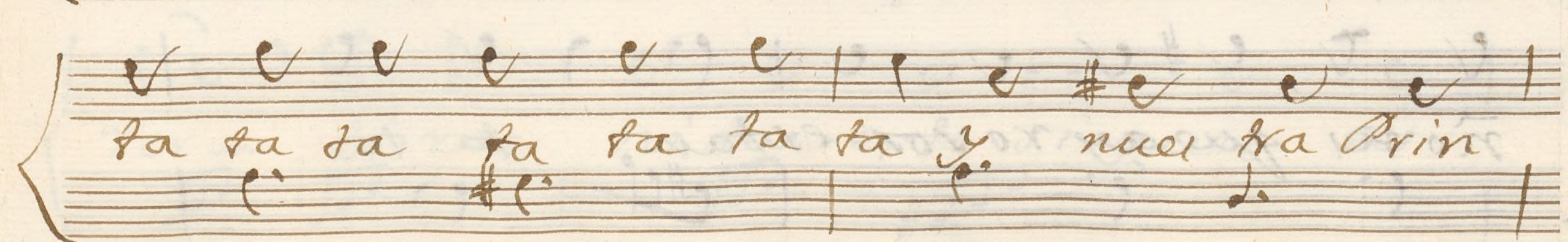
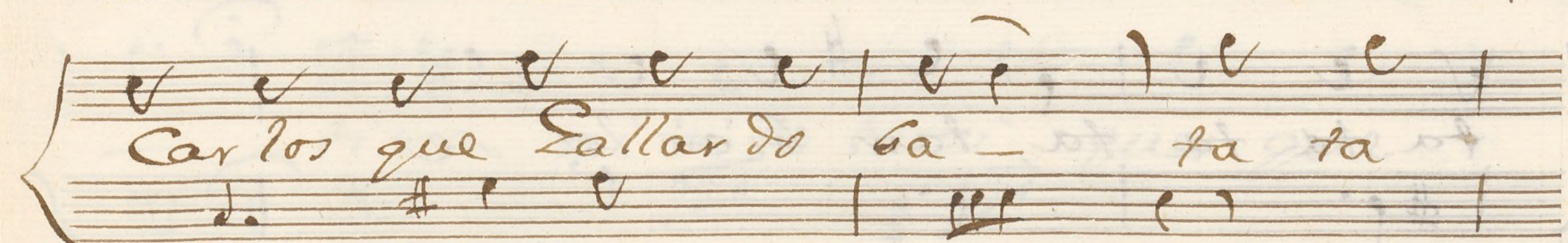
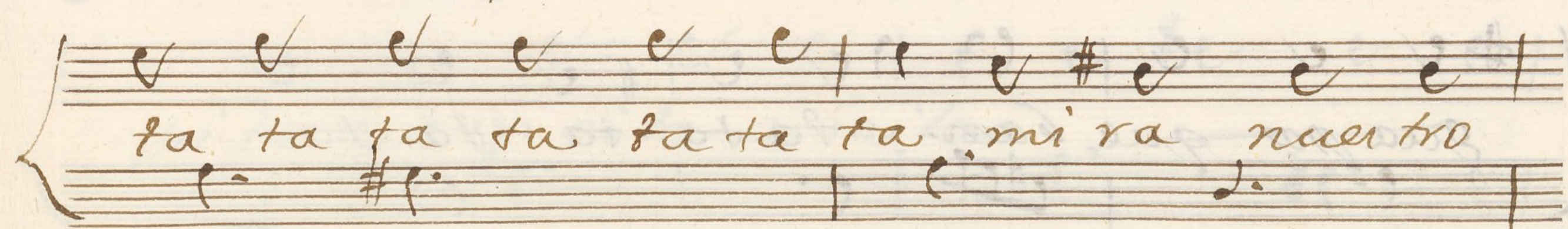
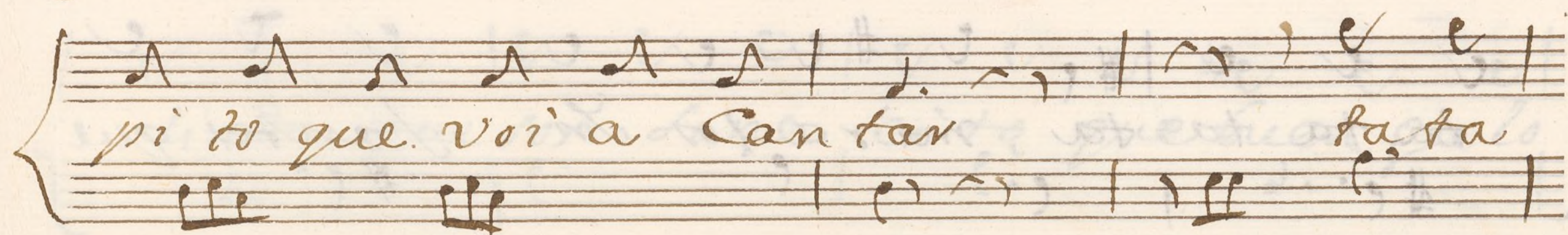
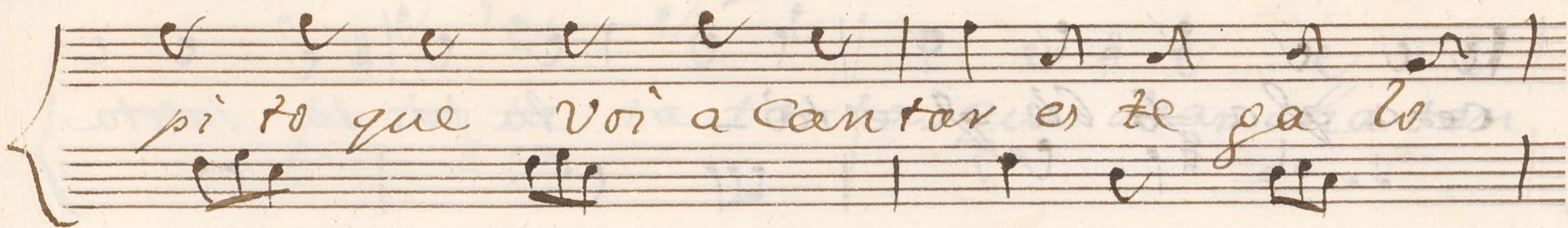
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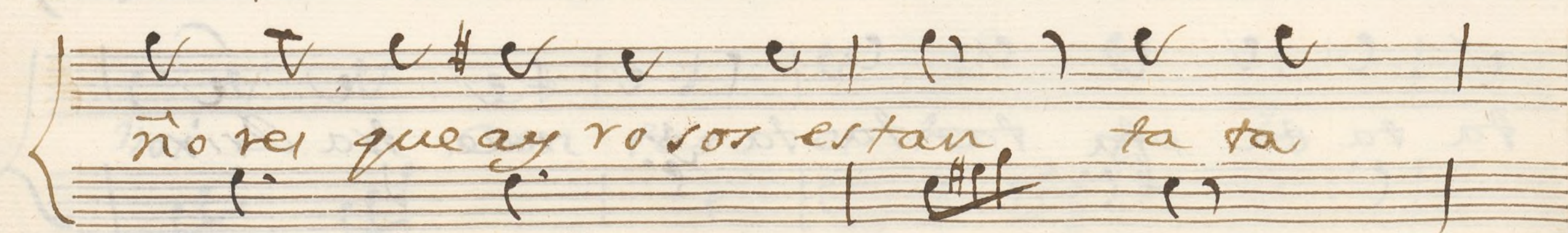
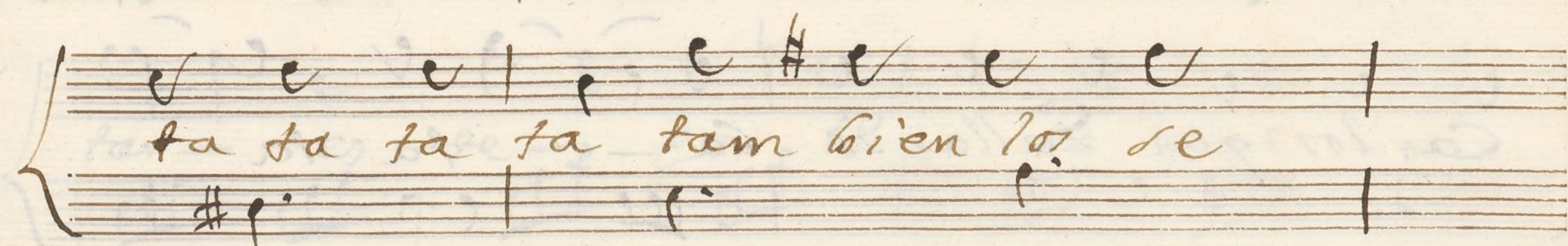
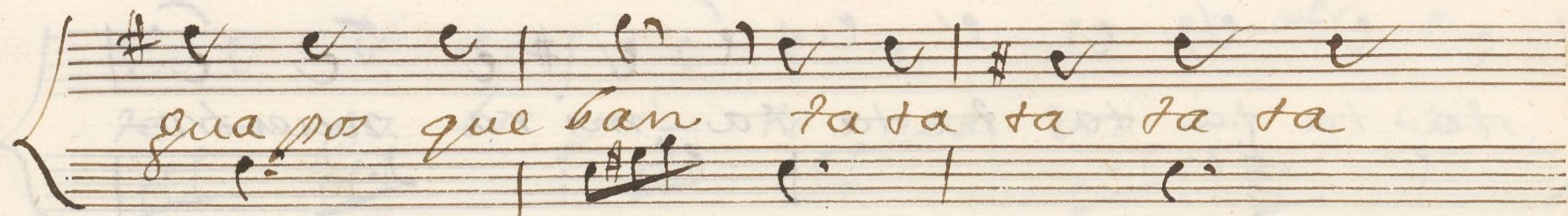
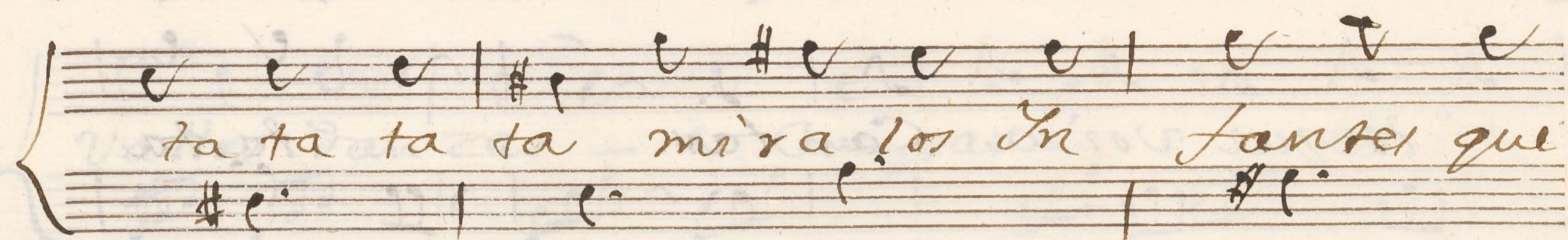
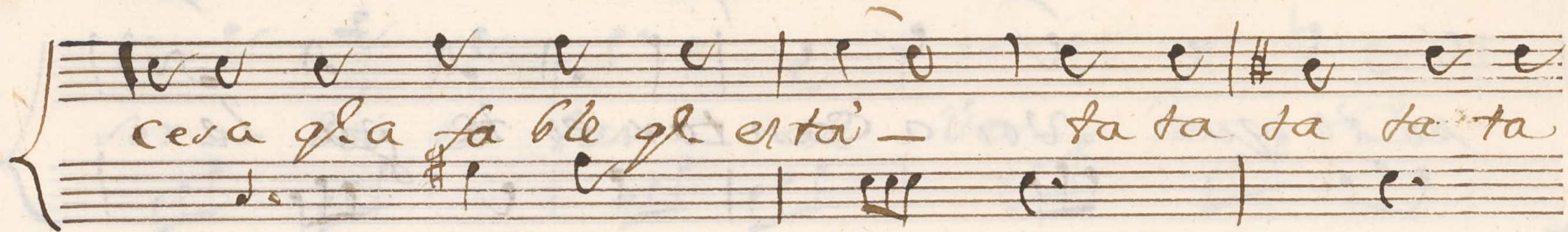


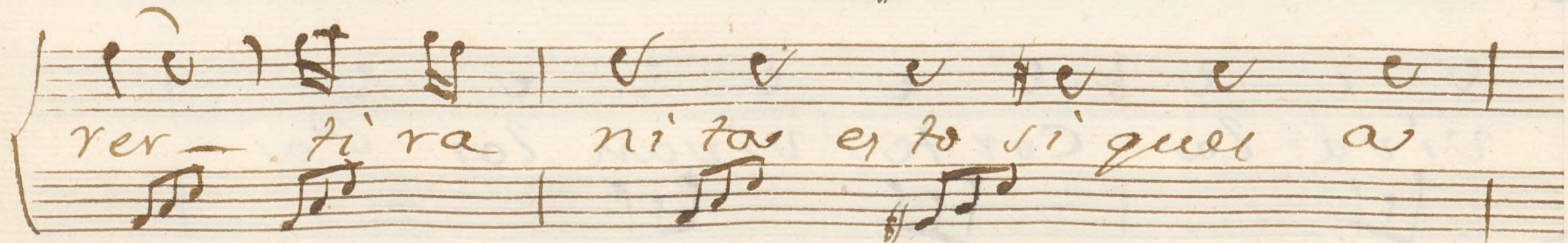
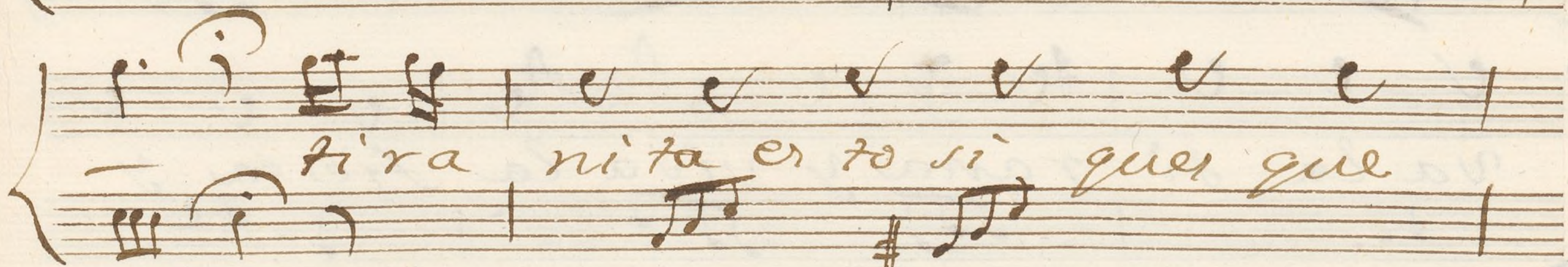
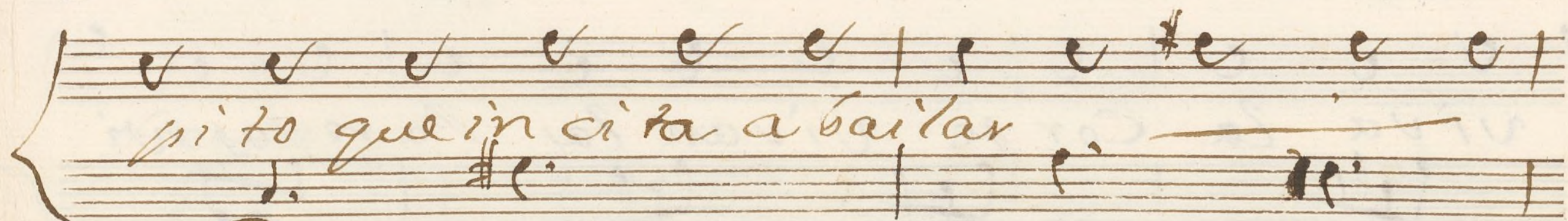
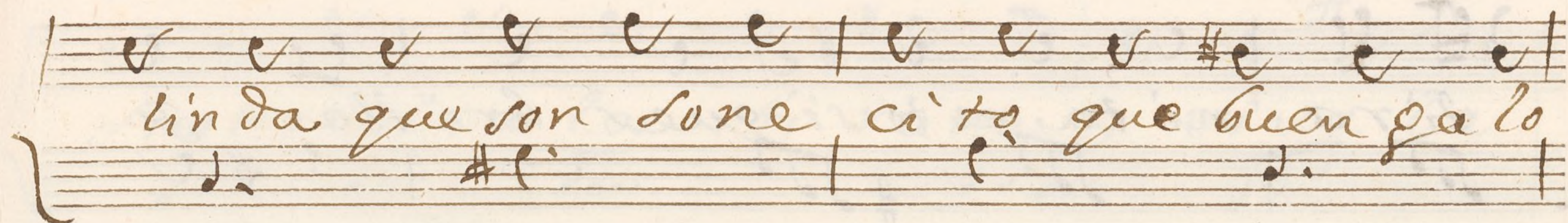
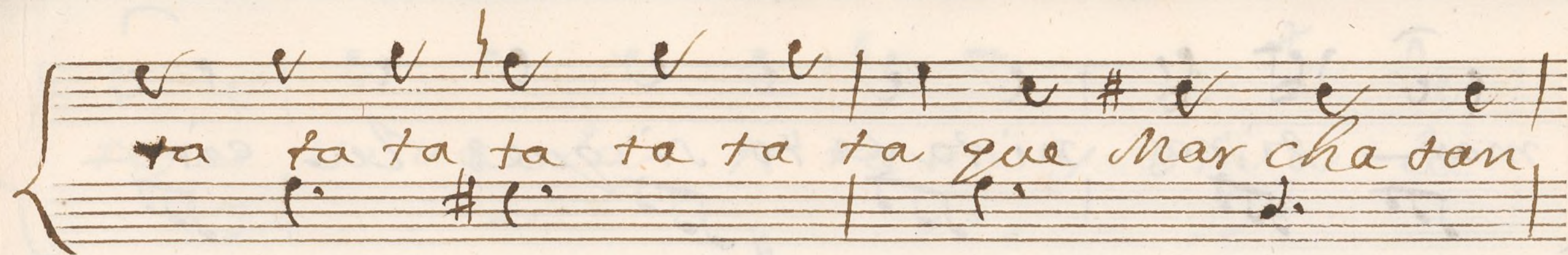


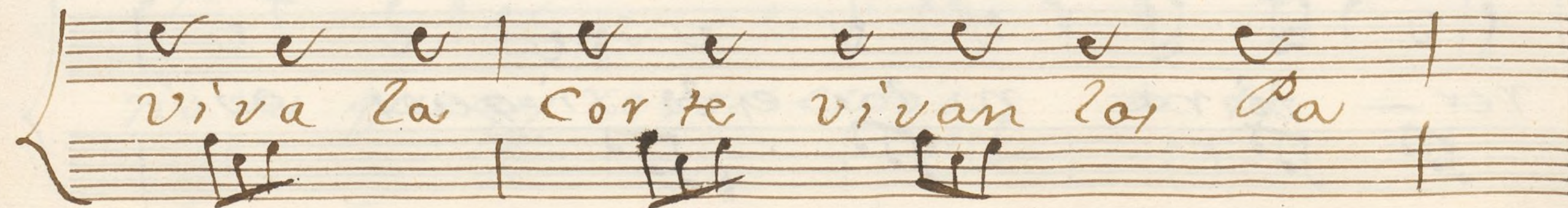
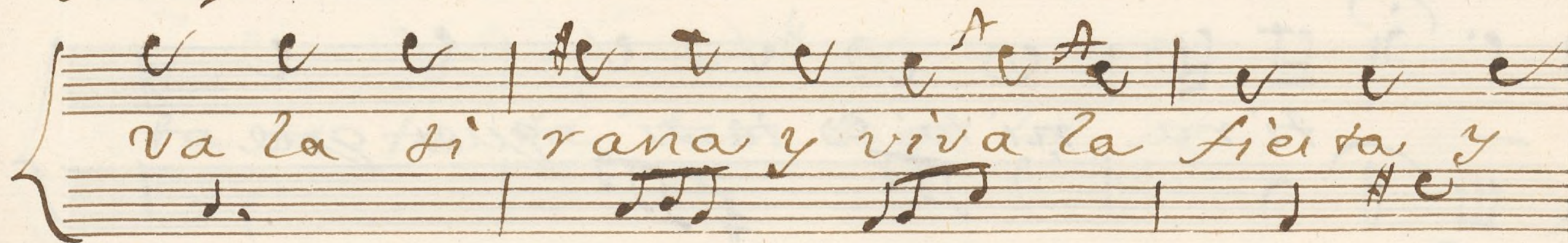
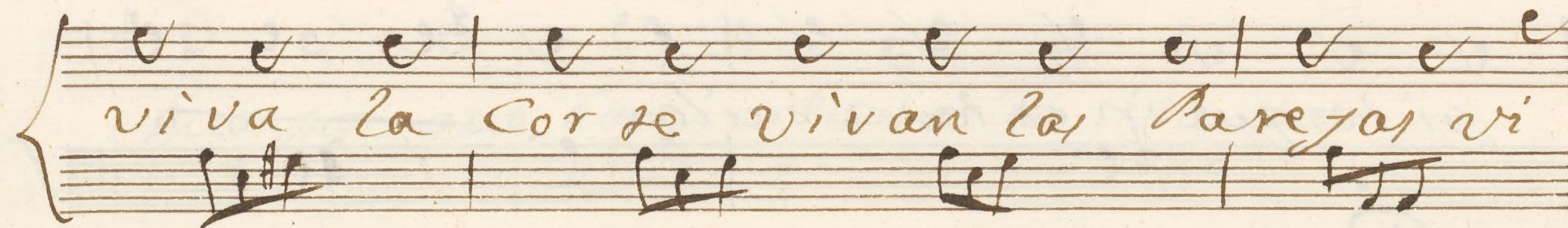
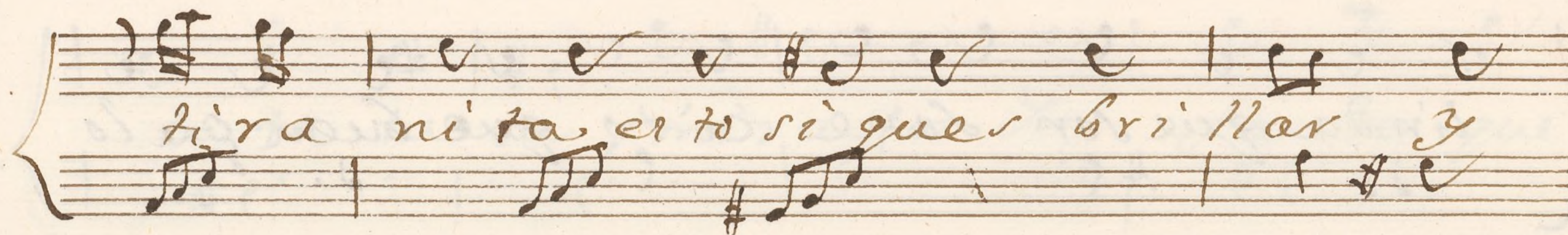
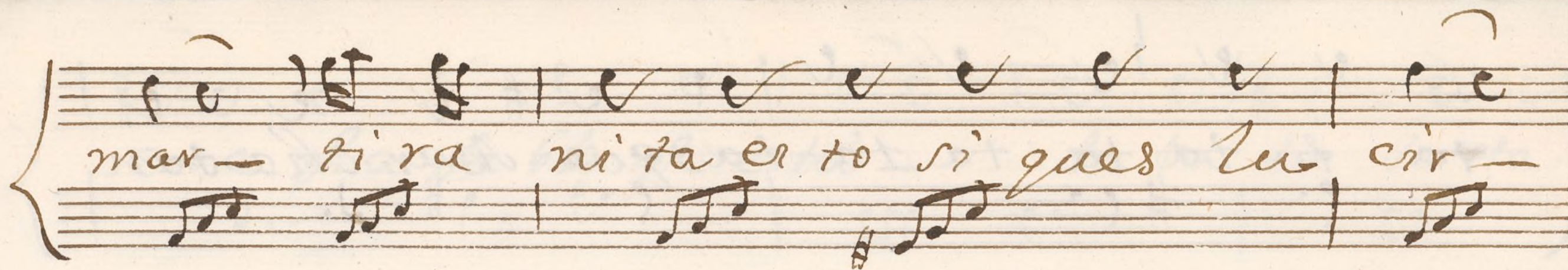










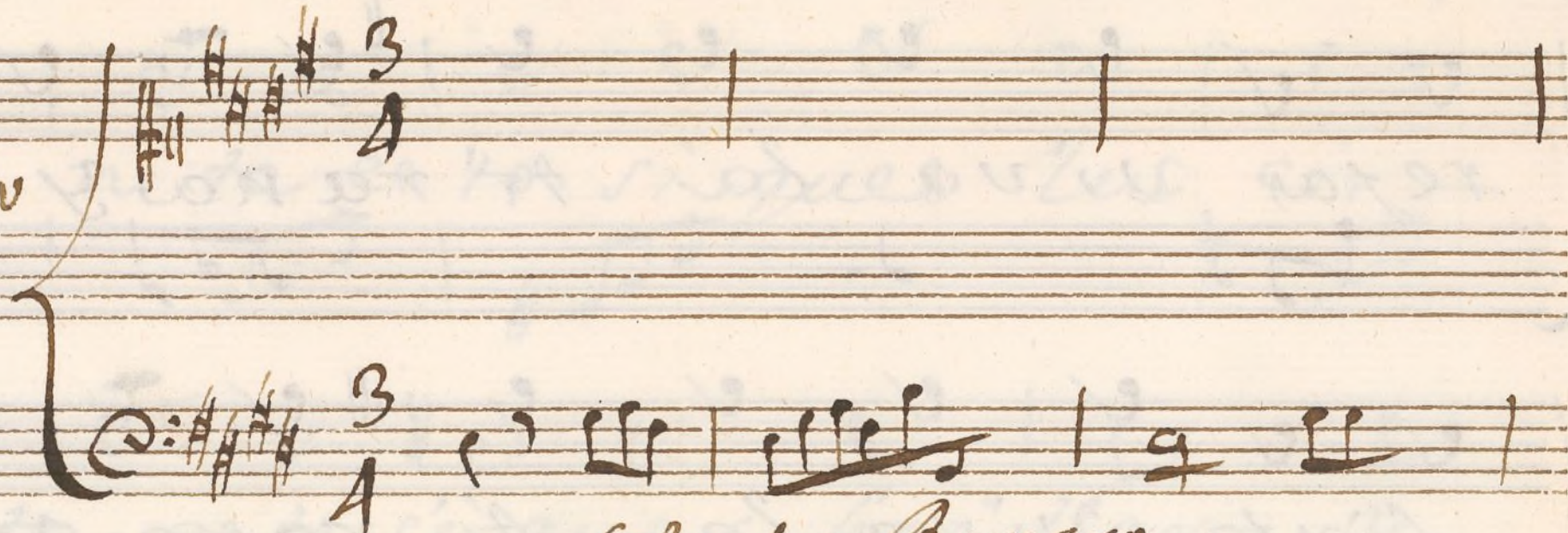


Handwritten musical notation for the first system. The top staff is a vocal line with lyrics: "rejas viva la ti' rana y viva la". The bottom staff is a piano accompaniment line with chords and single notes. The music is in a key with one sharp (F#) and a common time signature.

Handwritten musical notation for the second system. The top staff continues the vocal line with lyrics: "fiesta viva la ti' rana y viva la". The bottom staff continues the piano accompaniment. The word "fmo" is written below the piano staff.

Handwritten musical notation for the third system. The top staff concludes the vocal line with the word "fiesta;". The bottom staff concludes the piano accompaniment with a final chord. Below this system are several empty staves.

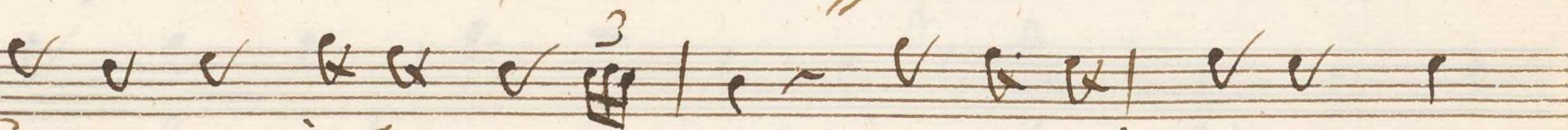
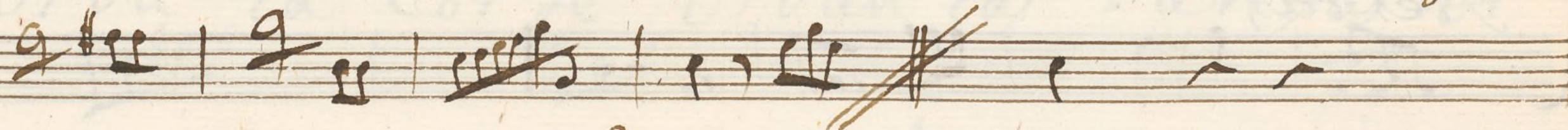
Alleg^{ro} Moderado



sale / Romero

En vozado en mi

sale / Paco... Mas vale el gava



Capa y mi Montero

es

Vato de mi Juanilla

que



toi a qui a ze chando — a mi Mar ze la
 todos los Samonei — de Algarro billa

Ande la tuna — sepa se que soi Mayo — se
 viva mi Juana — pues ninguna Co mo ella — pues

de la ga ru lla de
 viene por agua vie

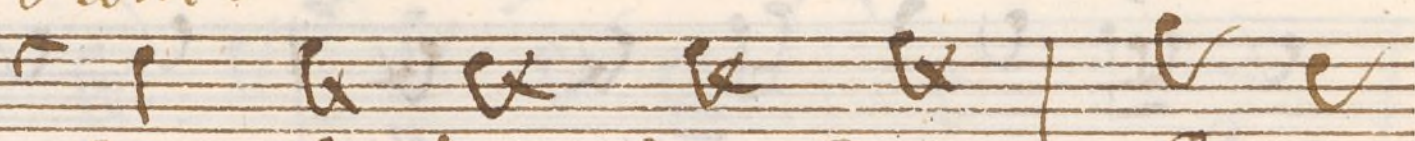
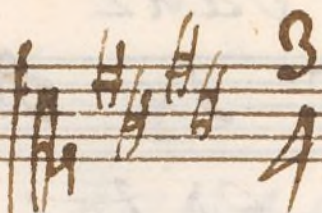
la ga rulla
ne por agua

Allegro

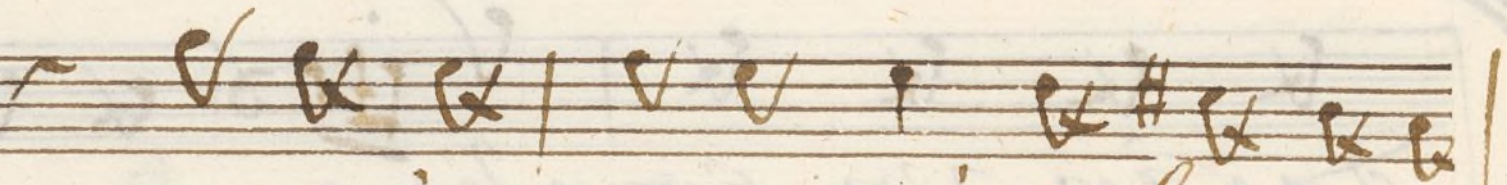
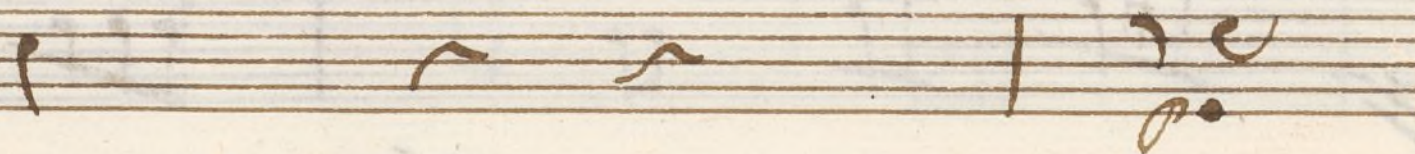
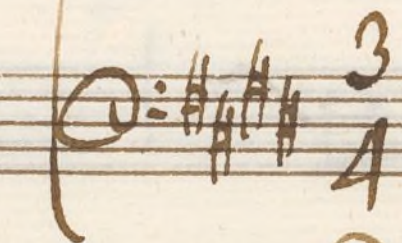
Carola, Romero abuel Marzela del alma, como está
 Paco, ^{es el real de la casa} ~~es el real de la casa~~ ^{prisionero?} Como siempre, y ya servirme;
 Juanita que está haciendo? ^{Paco} Si lo be, por que
 preguntas? ^{Romero} mira Martelita balabmas que me dio Man
 do entero, ^{Sanz} y ~~tal~~ solo d'alesmas que uno entero y medio,
 Paco, ^{Romero} Manolo, ~~Manolo~~ amigos nuestra mucha ho
 son Moza, de garbo y medio, ^{Paco} son Embra de honor que
 no an echo falta a la hora que nos dijeron, ^{Sanz} vaya
 de rit que trae, ^{Sanz} traemos mucho, y bueno.)

Allegro Moderato

Rom.^o



Un Pañuelo de china
Paco... Un Tubon Con la ci tor
Sanz... Yo tambien Corres pon do
Paco... Yo te doi' esta Co fia
Rom.^o Amigo Mano li llo



toma mucha cha -
toma Juanilla -

mirag. mea cor
en muestra de que e

a tu finezas -

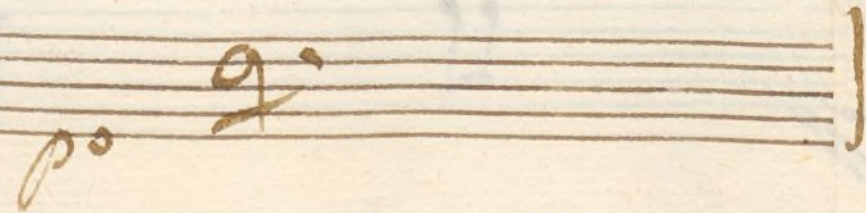
toma un par de dio

y siendo hurtada -

ad quenta que te

vaya de Broma -

y a merendar te



Lanz

3
tado — cinco y la garra, ^{es} tot presentes — te
cido — a be ^{Rosa} Vassina, — mudos me temo — que
rizon — de la dispena, ^{Rom^o} es mui del caso — ve
viene — Como To dada, ^{Paco} lograr el lance — sien
vemos — a nuestras Mozas, ^{Paco} vien se apentado — ^{104.} vien

darán un empleo —
escriban sus lazos —
galar me cho rizon —
la Ved de eta Cofia —
he los dos a media —

de Pre si dente
de Cor de lejo
siendo yo gato
puedes pecarme
thapare el gato
hazed.

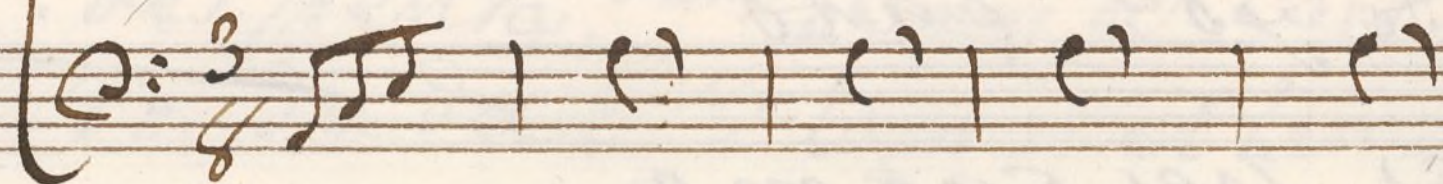
Parola, lor 2, y quenor
haveis de dor. lor 2. Meu
choi cora escuchadto

Allegro
Cinco veces

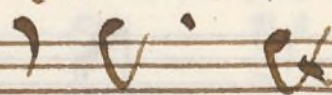
Coplas

3
4 8

Alleg.^{to} no mucho



Rom.^o



A Co

Pais - - Pueyo

Paco - - Vaya

mer vendràs Marze la Callos de guito e pe
le Con vi do Luana à que Comas sin te
puei vamos a son da por esso no a de que

cial — Al figon de la Plameña
 mor — del figon de Leganitos
 dar — Romo, y si no ay morca no demos

de los Caños del Pe:: (quien yo? ya) es mi es
 una trucha y un Ja:: (quien yo?) solo en
 nuestra periso na empe:: (ta) em pe

to ga mo mui flaco soy se ño ray me hara
 fonda mui famosa entro Con tre puta
 ñad buetrai Camisas y dad nos de me ren

mal - Soy
ciom - en tro
dar - y dadnos

Al Segno
dos veces

All.^o *los dos*
Vamos chi guillas Vamos ha

la 2.^a

lla Vamos Co rriendo a meren dar

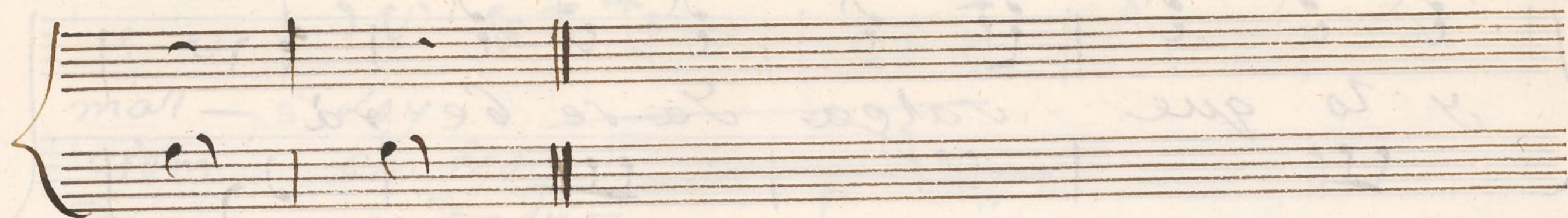
y lo que salga ya se be rà

y lo que salga ya se be rà

Corriendo vamos a merendar

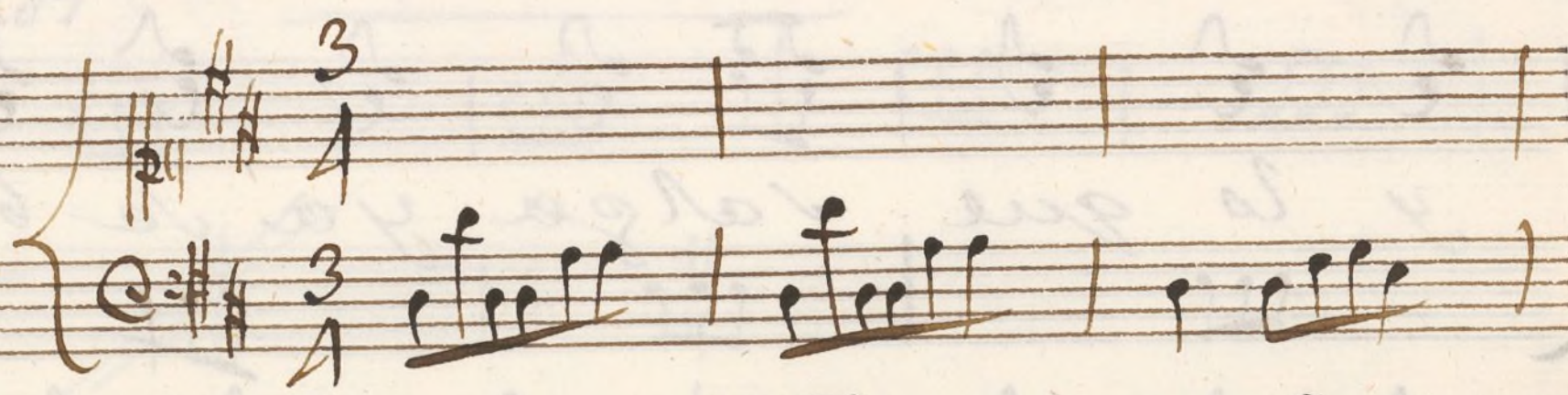
y lo que salga ya se be rà

y lo que salga ya se be rà

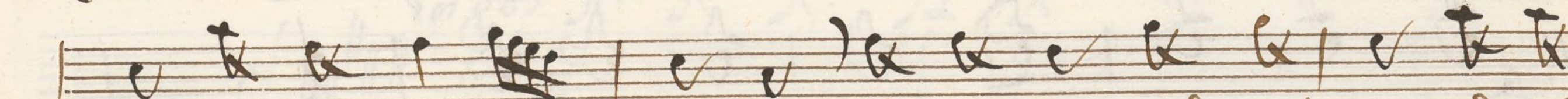


Segui

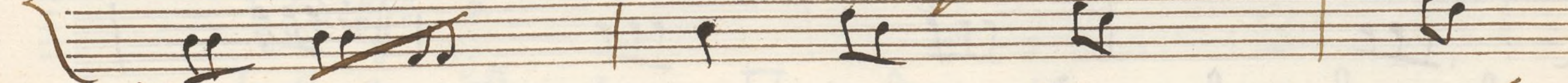
Allegro



La que estando sir



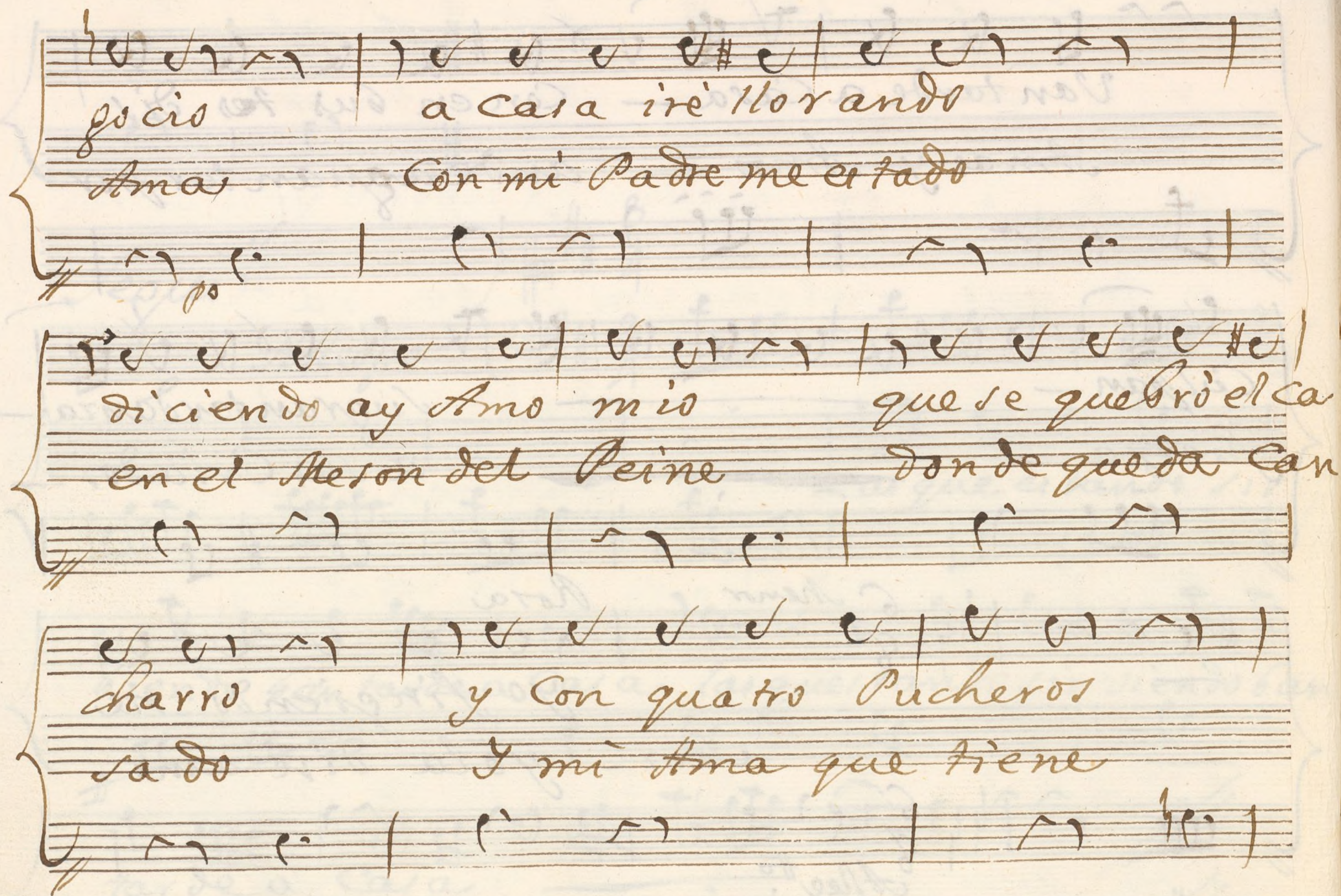
viendo ban tarde a Casa la que estando sir viendo ban



tarde a Casa



Van tarde a Casa — Con en bus to dis
 Amar y Amos — ande aguantar por
 Culpan — Sugran tor danza —
 fuerza — a sus Criados
 an — yo fingiendo ne
 Sanz — yola dire ami
 Allegro



gocio a Casa iré llorando
Ama Con mi Padre me estado

diciendo ay Amo mio que se quebró el ca
en el Meson del Peine donde queda Can

charro y Con quatro Pucheros
sado y mi Ama que tiene

al instante le engañó porq[ue] al fin e vn
 genio Vendito y Santo se tragara esta

ombre que yo en todo le mando
 guinda sin ha[cer] ningun as co

Poco
 mira no salga luego — tu Juicio e
 Romo procura no te Copan — en vn mal

Tempo Primo

Rosa

rrado ay no te de Manolo — de eso qui
 paso ^{Sanz} no me faltará a donde — e char la

los A.

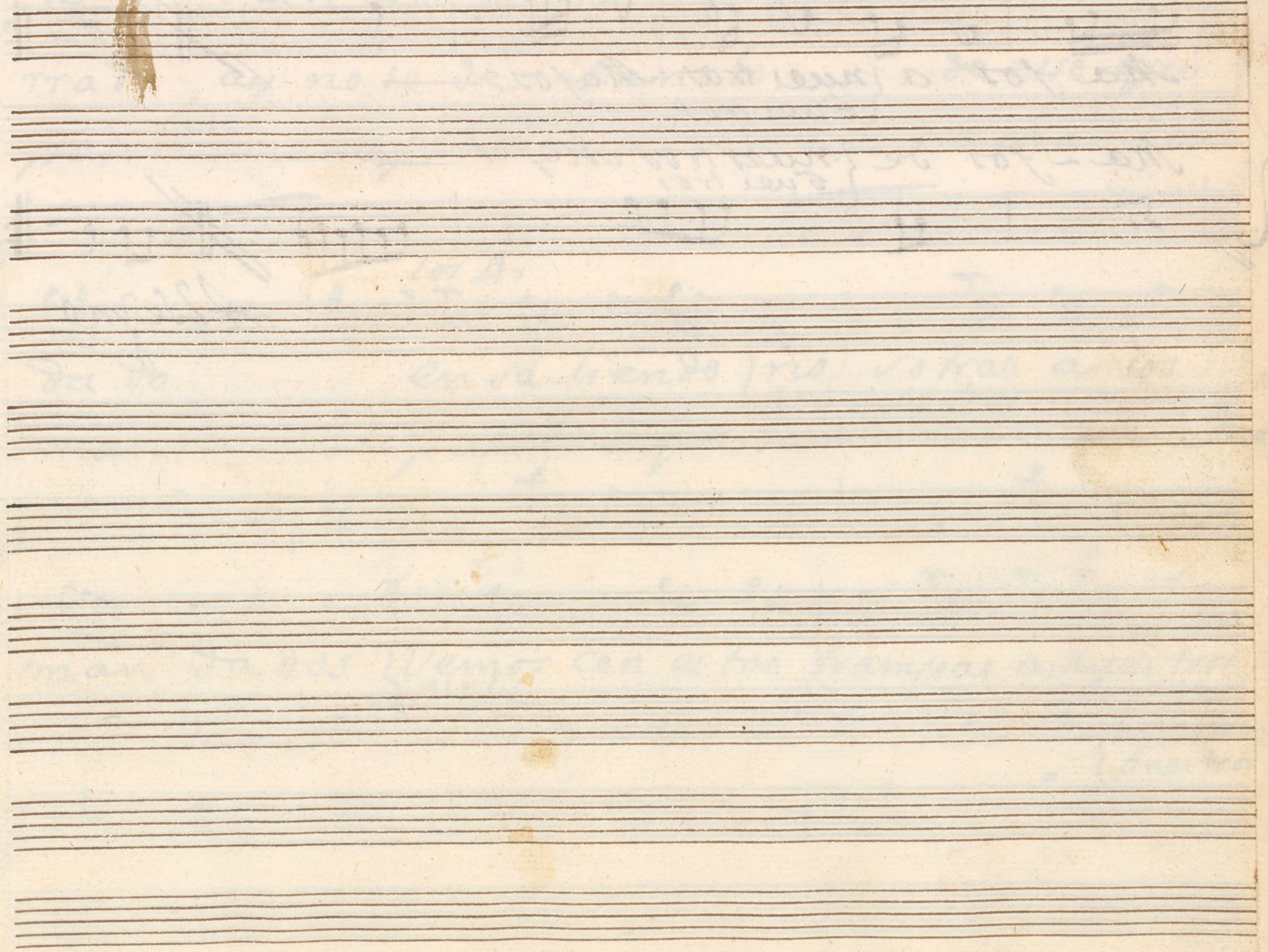
da do en sa liendo {rio so tras a los
 mano *los A.* puei dea que sa ma nera Vamo

man dados {Vemos con etas trampas a nuei tros
 no vamos a dis fru tar el Brindis de {nuei tros
 {veis {buei tros

Ma fos a {nuei tros Majos —
Guei tros

Ma - fos de {nuei tros Majos —
Guei tros

Allegro



Violin Primero.

Mus 172-12

Ton.^a a A. Las dos cruces de Cantarillo.

Handwritten musical score for Violin I, titled "Las dos cruces de Cantarillo." The score is written on ten staves. The first staff begins with the tempo marking "Al. to" and the key signature of one sharp (F#). The music is in 6/8 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings in brown ink, including "p." (piano) and "fe" (forte). The score concludes with a double bar line and the instruction "Al Segno 3 vezes mas" written in brown ink.

Parola Volti.

Tirana
And.te

The image shows a handwritten musical score on ten staves. The title 'Tirana' is written in a cursive script at the top left. Below it, the tempo 'And.te' is indicated. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings. The word 'And.te' is written in a larger, stylized font at the beginning of the first staff. The word 'All.' is written in a similar font on the fourth staff. The word 'p.o' is written in a smaller font on the fourth, fifth, sixth, and seventh staves. The word 'fe' is written in a smaller font on the third, fourth, fifth, and sixth staves. The music is written in a cursive style with many slurs and ties. The paper is aged and slightly discolored.



Volti p. to

Alleg.^{ro} Moderado $\frac{3}{4}$ *Al Seño* *Parola*

Alleg.^{ro} Moderado $\frac{3}{4}$ *Se Repiten*
4 veces mas *Parola*

Coplas
Alleg. No
No mucho. $\frac{3}{4}$

Parola

Al Segno dos vezes

All.^o $\frac{3}{4}$

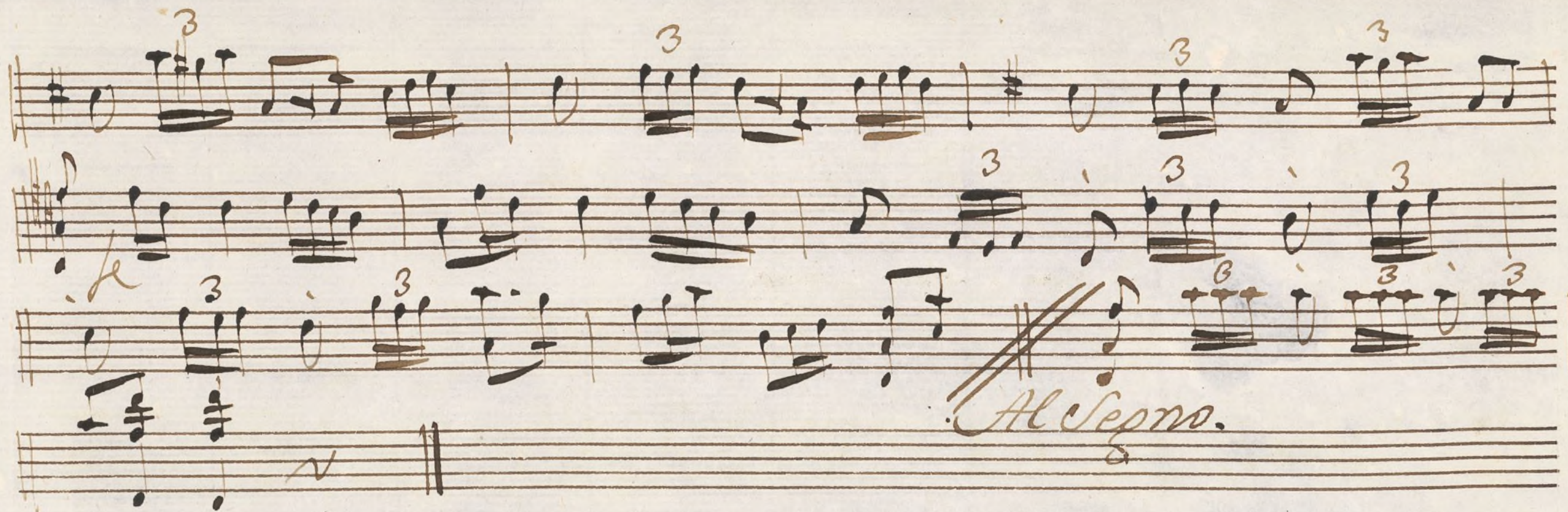
for

Volti $\frac{3}{4}$

Sequi. *Allegro.*

Alleg. to

And.





Violin Primero

— +

Mus 172-12

Tonadilla à 4. Lados Mozas de Cantavillo;

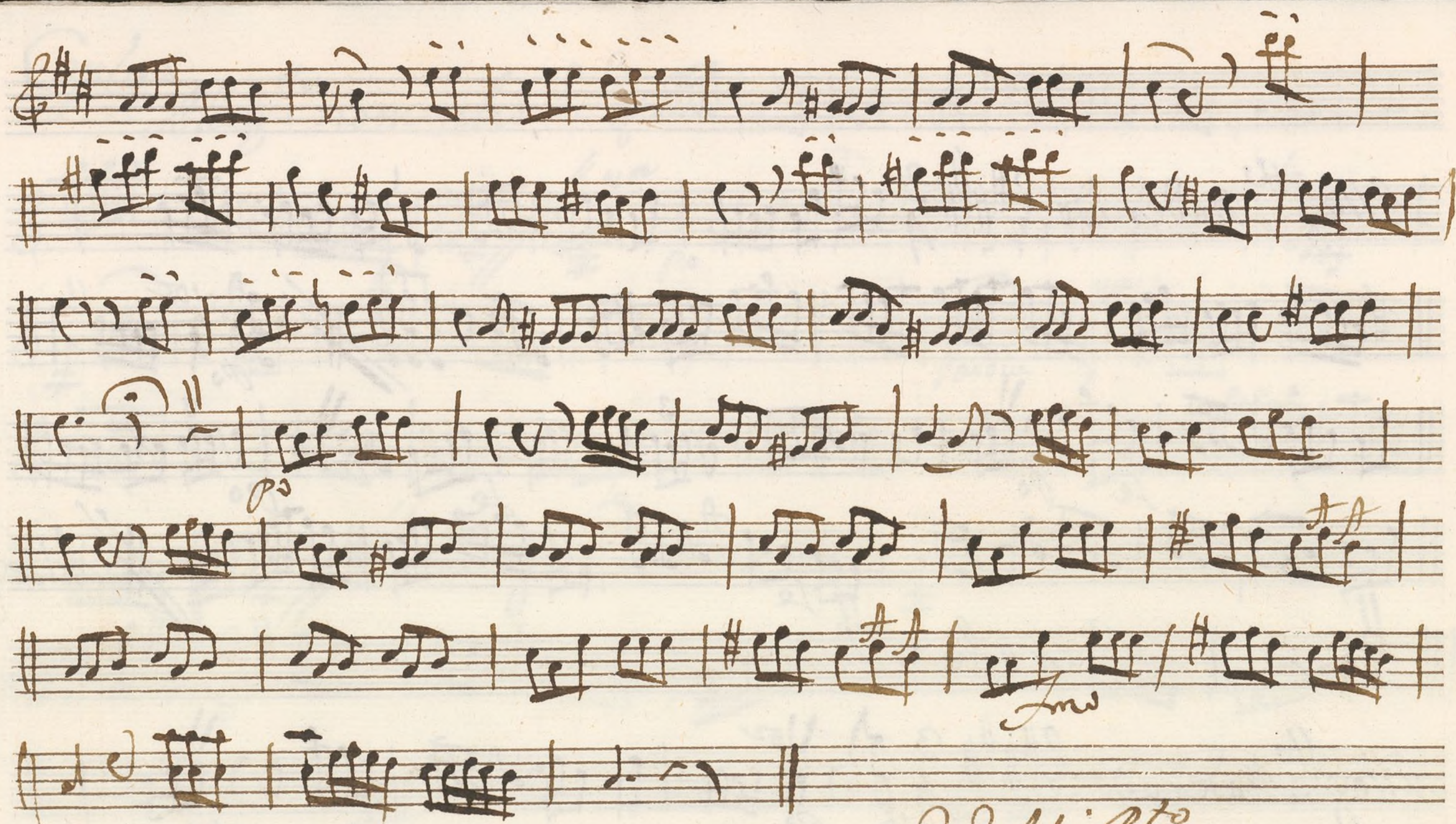
Alleg 4/8 6/8

Allegro 3 vezemas

Parola / Vol. 1

Tirana
And. $\text{G}\sharp\text{C}\text{F}\text{A}$ $\frac{3}{8}$

The musical score is written on 11 staves. The key signature is G major (one sharp) and the time signature is 3/8. The tempo is marked 'And.' and 'Andante'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'le' (forte). The piece concludes with a double bar line and a repeat sign.



Volte P.^{to}

Alleg.^{to} Moderado & $\sharp\sharp\sharp$ $\frac{3}{4}$

Parola

Alleg.^{to} Moderado & $\sharp\sharp\sharp$ $\frac{3}{4}$

Parola

Coplas

23 Alleg. Ho

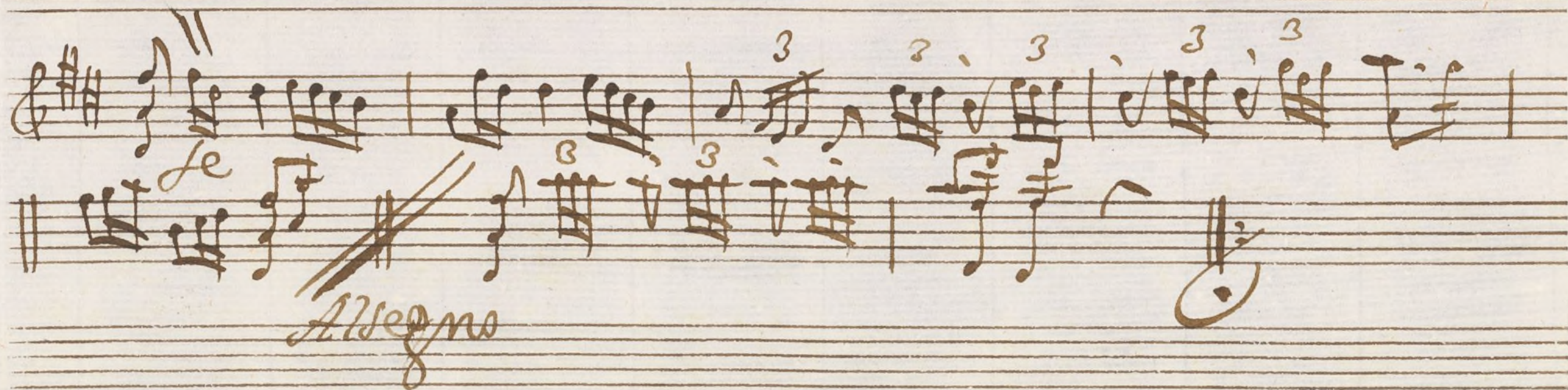
Parola

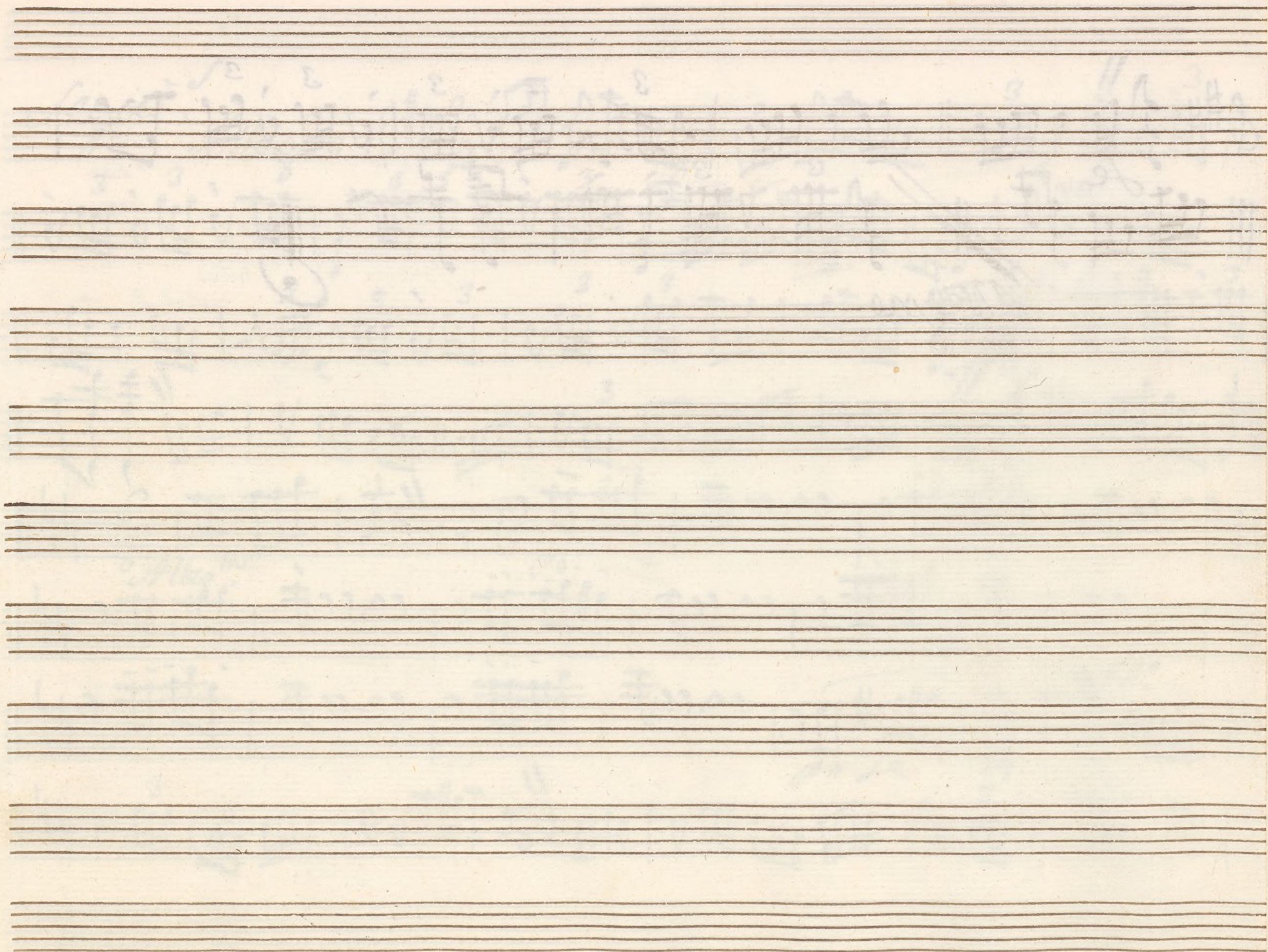
Allegro Dos vete

Volpi P.^{to}

Segui. *Allegro* & *Alleg^{ro}*

The musical score consists of ten staves. The first staff is marked 'Segui.' and 'Allegro'. The notation is in brown ink on aged paper. The music features complex rhythmic patterns, including many triplets (indicated by a '3' over the notes) and sixteenth-note runs. There are several dynamic markings such as 'p' (piano) and 'f' (forte), and some notes are marked with 'vo' (voice). A section of the music on the third staff is crossed out with a large 'X'. The score concludes with a double bar line and repeat dots. The bottom of the page has empty staves.





Violin Segundo

Mus 172-12

Tonadilla à 4. Las dos Mozas de Cantavillo;

Alleg. H^{\flat} 6/8

Handwritten musical score for Violin II, titled "Tonadilla à 4. Las dos Mozas de Cantavillo;". The score is in 6/8 time with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with "Alleg. H^{\flat} 6/8". The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "le" (likely "le" for "le" or "le" for "le"). There are also some slurs and phrasing marks. The eighth staff ends with "Allegro 3 vez" followed by a double bar line.

Parola)

Volvi

Tirana

And.^{te} 3/8

A handwritten musical score for a piece titled 'Tirana'. The score is written on ten staves. The first staff begins with the tempo marking 'And.^{te}' and the time signature '3/8'. The key signature consists of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations in brown ink, including 'vo' (voice) and 'p' (piano), and some numbers like '3' and '6'. The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *po*, *pp*, and *f*. The score concludes with the instruction *Volte pto* written below the final staff.

Alleg.^{ro} Moderado & $\sharp\sharp\sharp$ $\frac{3}{4}$

Allegro

Parola

Alleg.^{ro} Moderado & $\sharp\sharp\sharp$ $\frac{3}{4}$

Se Ne piten A. vezes

||

Coplas *Alleg.^{ro} no mucho* & $\frac{3}{4}$

The musical score consists of ten staves. The first staff begins with the title 'Coplas' and the tempo 'Alleg.^{ro} no mucho' in 3/4 time. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A double bar line with a repeat sign appears after the fourth staff. The fifth staff is marked 'Allegro do verei' and continues the rhythmic pattern. The sixth staff is marked 'Allegro' and the seventh staff is marked 'Allegro do verei'. The eighth staff is marked 'Allegro' and the ninth staff is marked 'Allegro'. The final staff is marked 'Volto pto' and ends with a double bar line. The score is written in a cursive, handwritten style on aged paper.

Parola

Allegro do verei

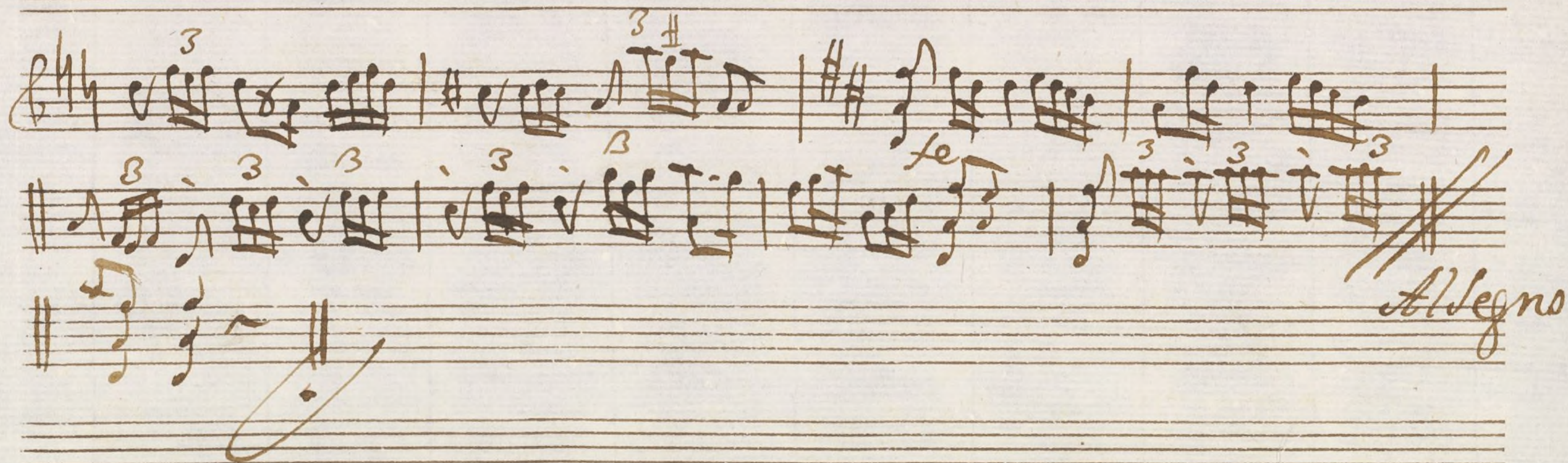
Allegro

Allegro do verei

Allegro

Volto pto

Segui. *All.º* *Allegro* *Alleg.º* *All.º*



Obce Primero

Mus 172-12

Tonadilla à A. Las Dos Mozas de Cantavillo;

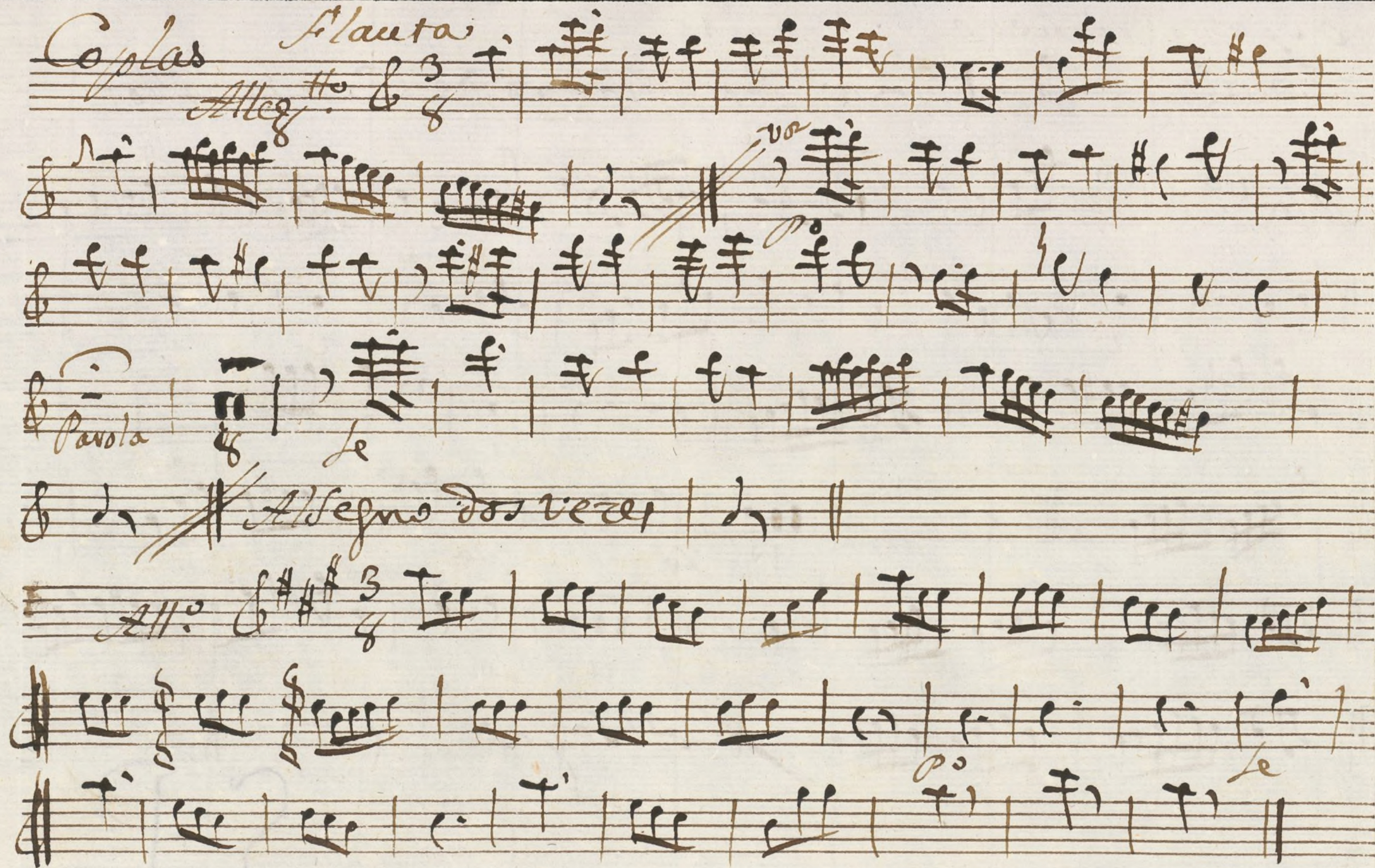

A handwritten musical score on aged paper, featuring six staves of music. The tempo is marked 'Allegro' in the top left corner. The time signature is 6/8. The music is written in a single melodic line across the staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'se' (sempre). There are also some handwritten annotations like 'vor' and 'lo' below the staves. The score concludes with a double bar line and the word 'Allegro' written again.

Tirana farce //

3
1 Alleg^{ro} Faze = Volte

Coplas Flauta
Alto 8 3

Alleg



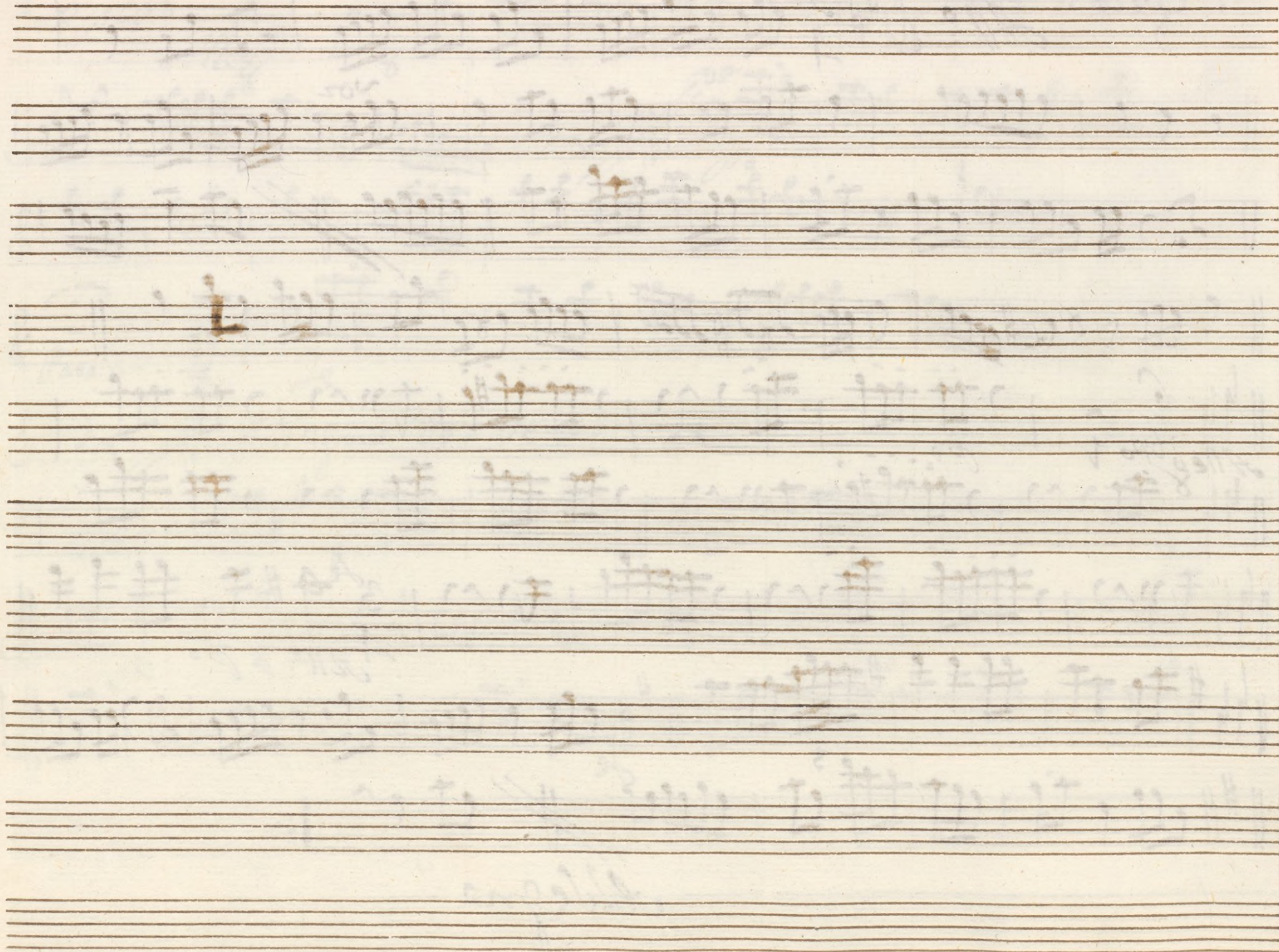
Segue.^s *All.* 8 $\sharp\sharp$ 3

2or

All. 8 $\sharp\sharp$ 3

Adagio

Adagio



Oboe Segundo.

Mus 172-12

Tonadilla à 1. Lado: Mozas de Cantarillo;

Alleg^{ro} $\text{G}^{\flat}\text{F}^{\flat}$ $\frac{6}{8}$

Allegro

$\frac{3}{8}$ *Travana tarre*

$\frac{3}{4}$ *Alleg^{ro} tarre*

Volte

Coplas Azanta
Alleg.^{ro} & 3/8

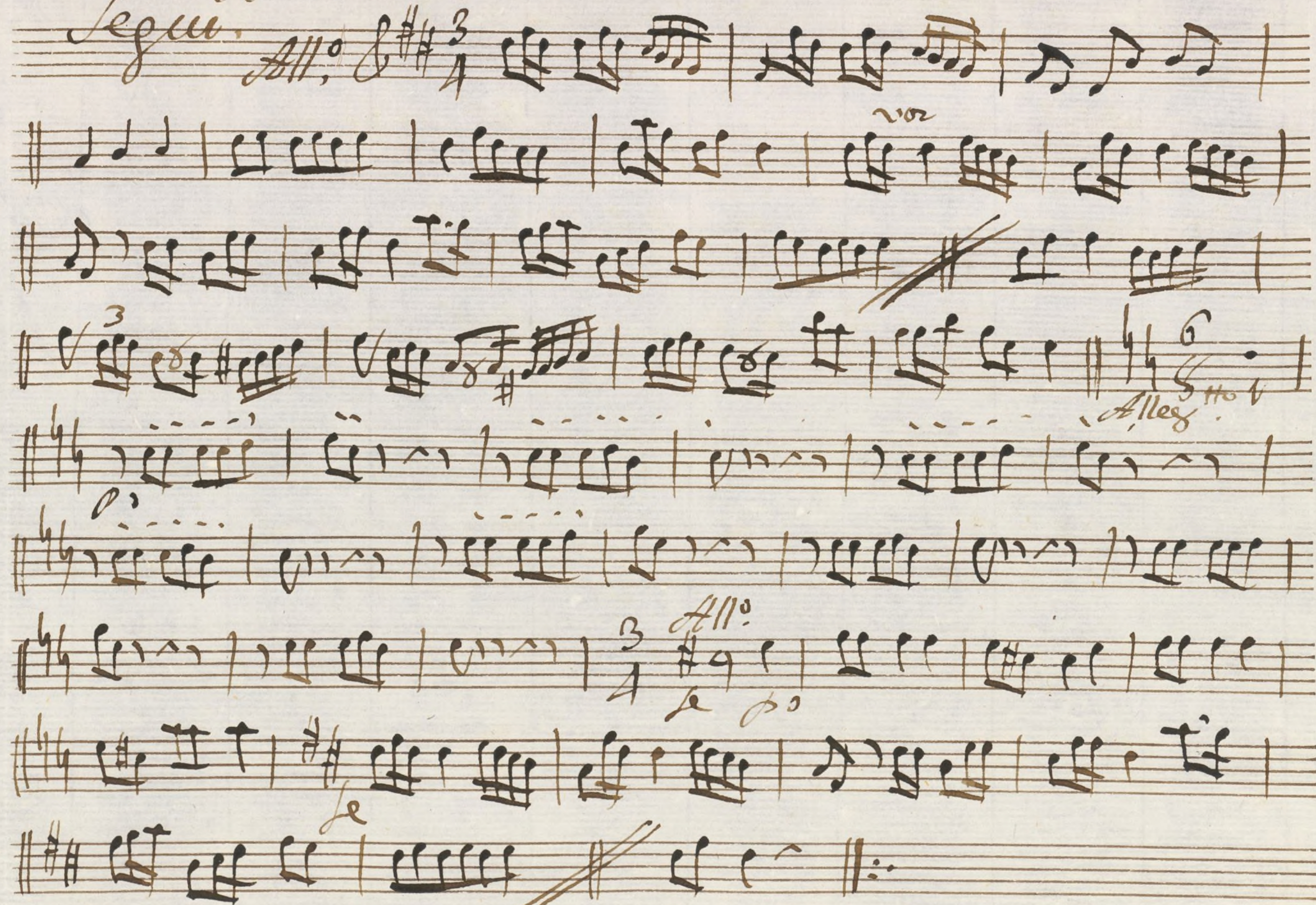
Parola

Allegro dos vezes

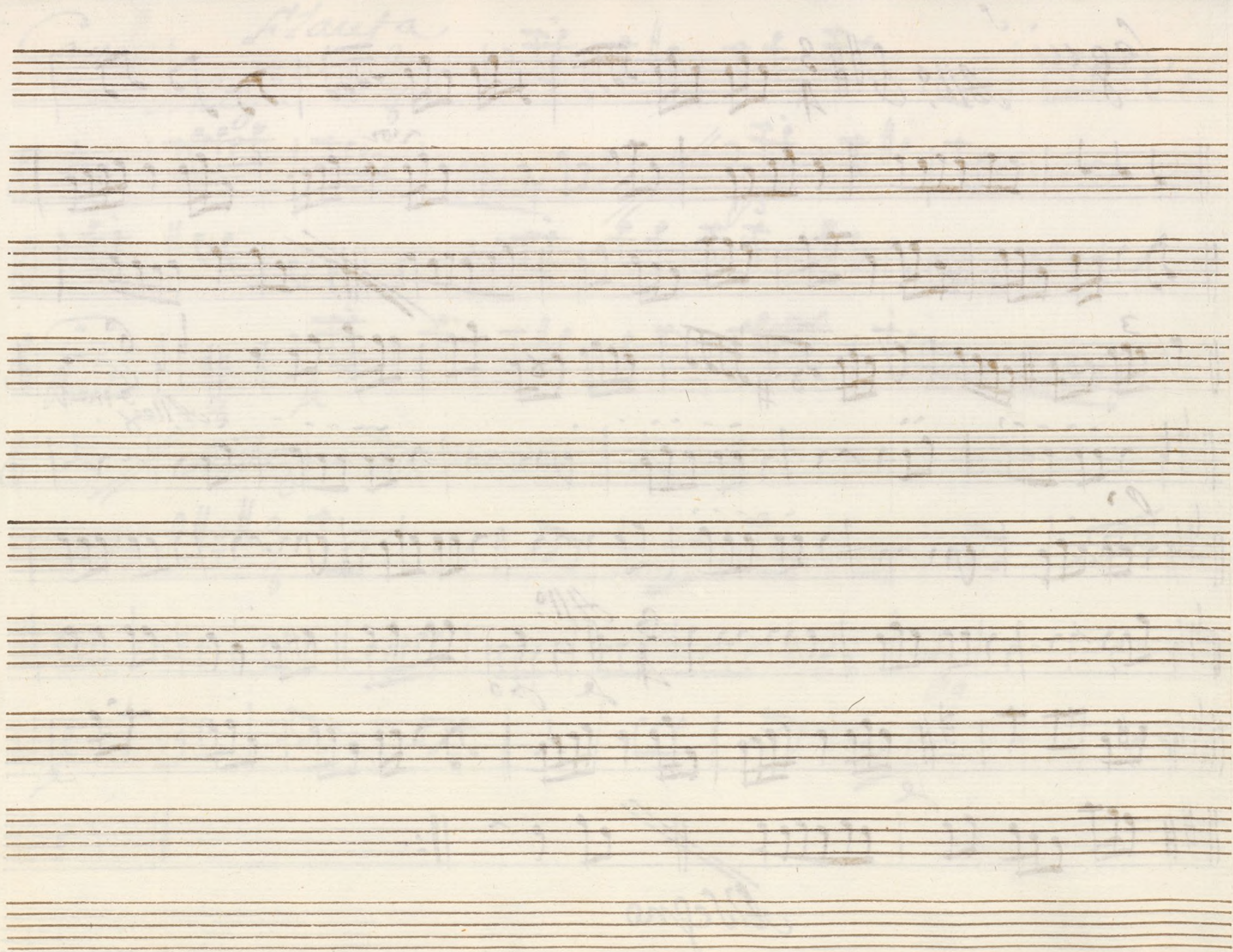
All.^{ro} & 3/8

Sequi.

All: $\text{C} \# \# \frac{3}{4}$



Mefno



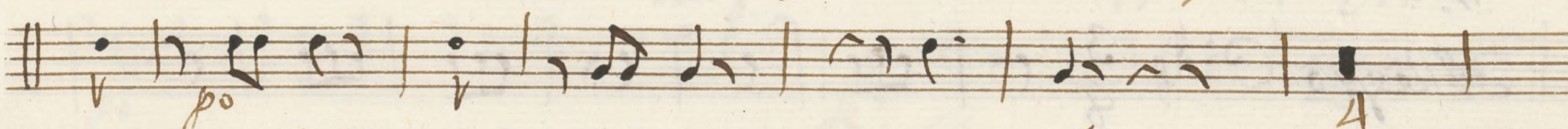
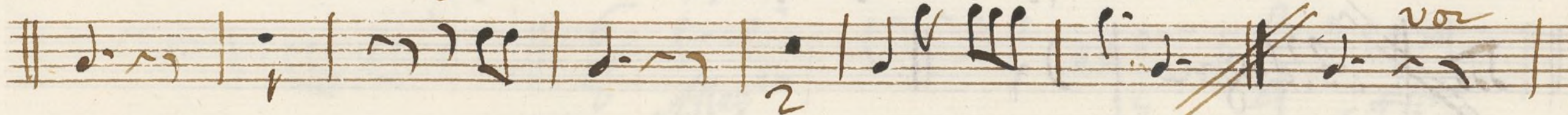
Trompa Primera

Mus 172-12

Tonadilla à 4. Las dos Mozas de Cantavillo;

In clafa

Alleg



3/4 Tirana ta ze //

3/4 Allegro Tirce //
volti

Coplas *In del*

Allegro

3/8

16

8

2

15

8

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16

Sequi. *Allegro* $\text{C}\sharp$ $\frac{3}{4}$

le *Allegro* $\frac{3}{4}$ *Allo.*

p *le*

Allegro

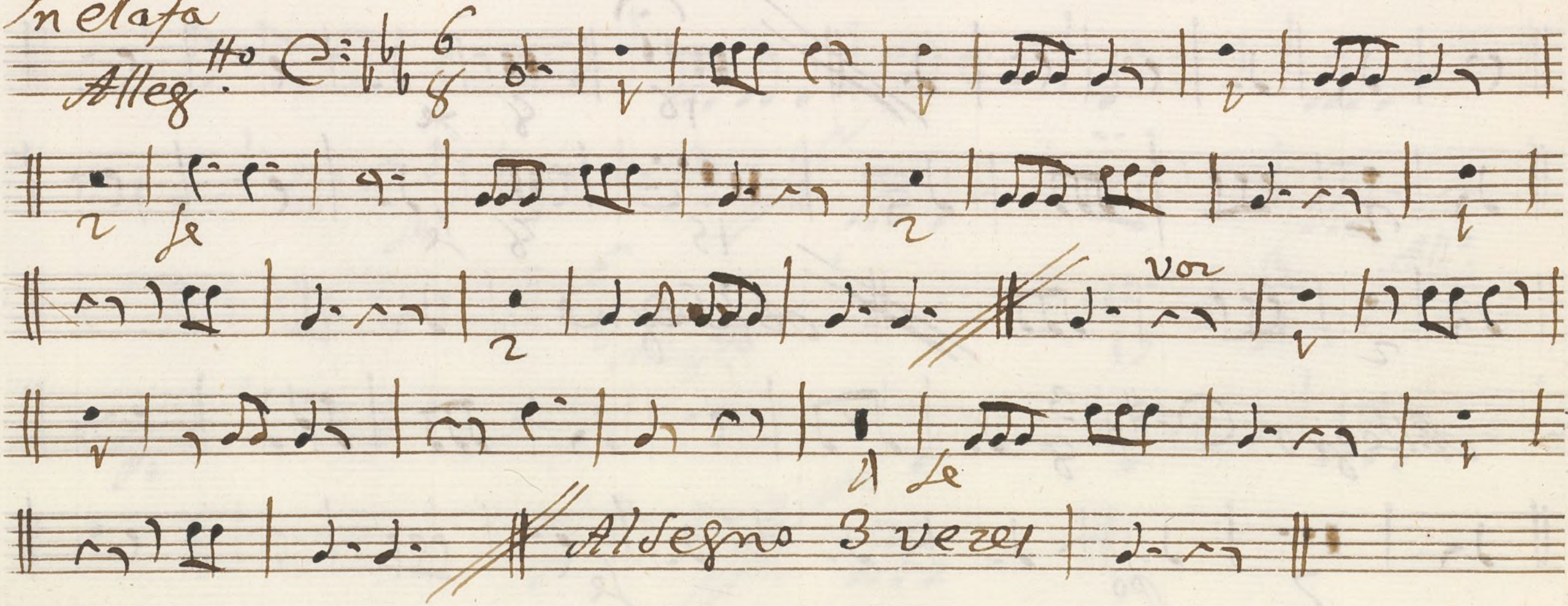
Trompa Segunda

Mus 172-12

Tonadilla à 4. Los dos Mozas de Cantarillo;

In clafa

Alleg.



*3
4 Tirana Taze //*

*3
4 Alleg. Taze //*

Notti

Coplas *In de*
Alleg $\text{C}:\sharp\sharp$ $\frac{3}{8}$

16 8 *le*
15 8 *le*
Allegro $\text{C}:\sharp\sharp$ $\frac{3}{8}$
po *le*

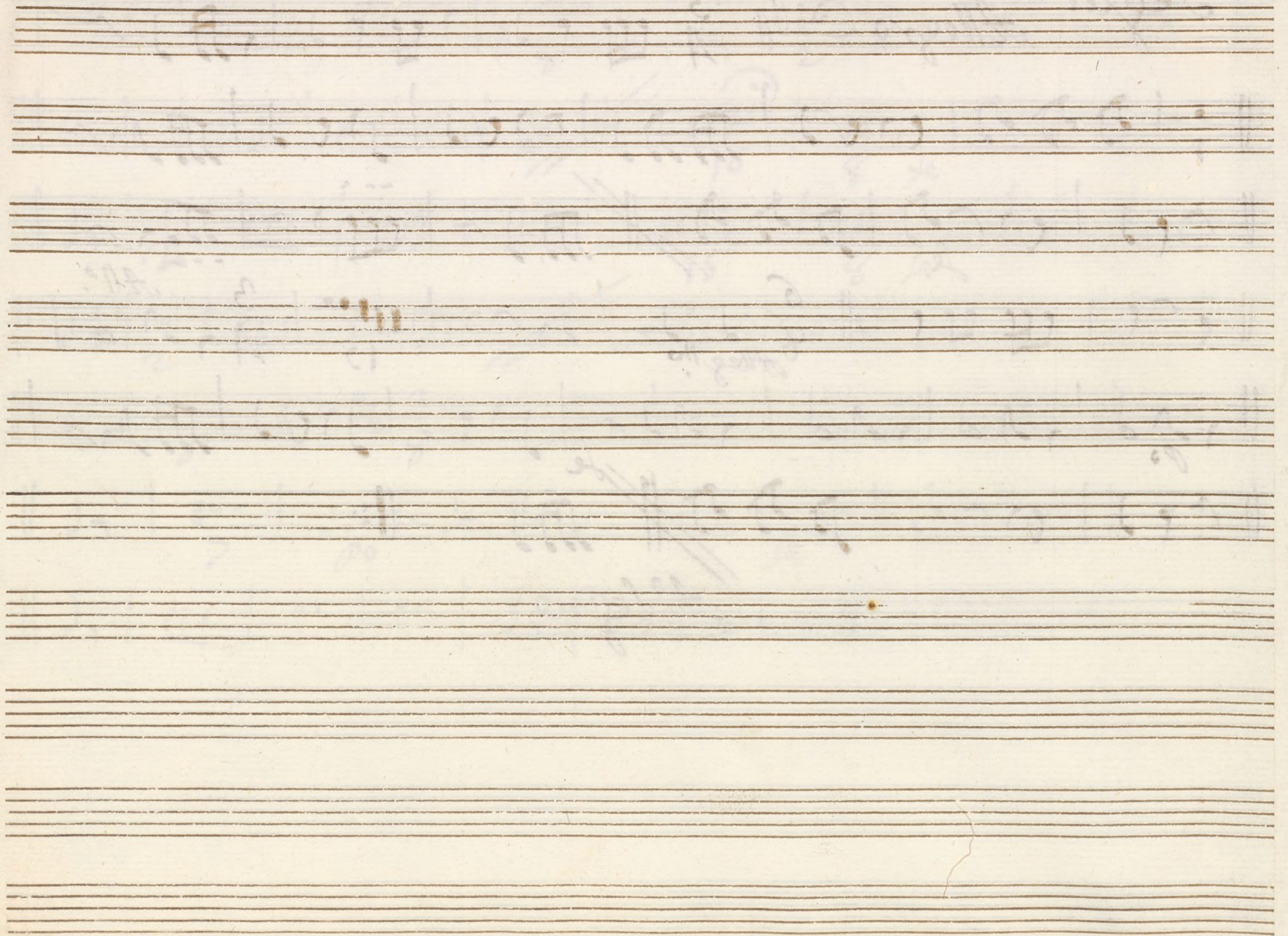
Segui. Allegro $\text{C}=\text{H}$ $\frac{3}{4}$

le

Alleg.

Alleg.

Allegro



Contravajo:

Mass 172-12

Contrabajo: Mus 172-12
Tonadilla à 4. Las dos Mozas de Cantavilla;

Handwritten musical score for a piece titled "Allegretto 3 pezzi". The score is written on seven staves. The first staff begins with the tempo marking "Allegretto" and a key signature of one sharp (F#). The time signature is 3/8. The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano) and "f" (forte) are used throughout. The piece concludes with a double bar line and the text "Allegretto 3 pezzi" written below the staff. The handwriting is in a cursive style, and the paper shows signs of age and wear.

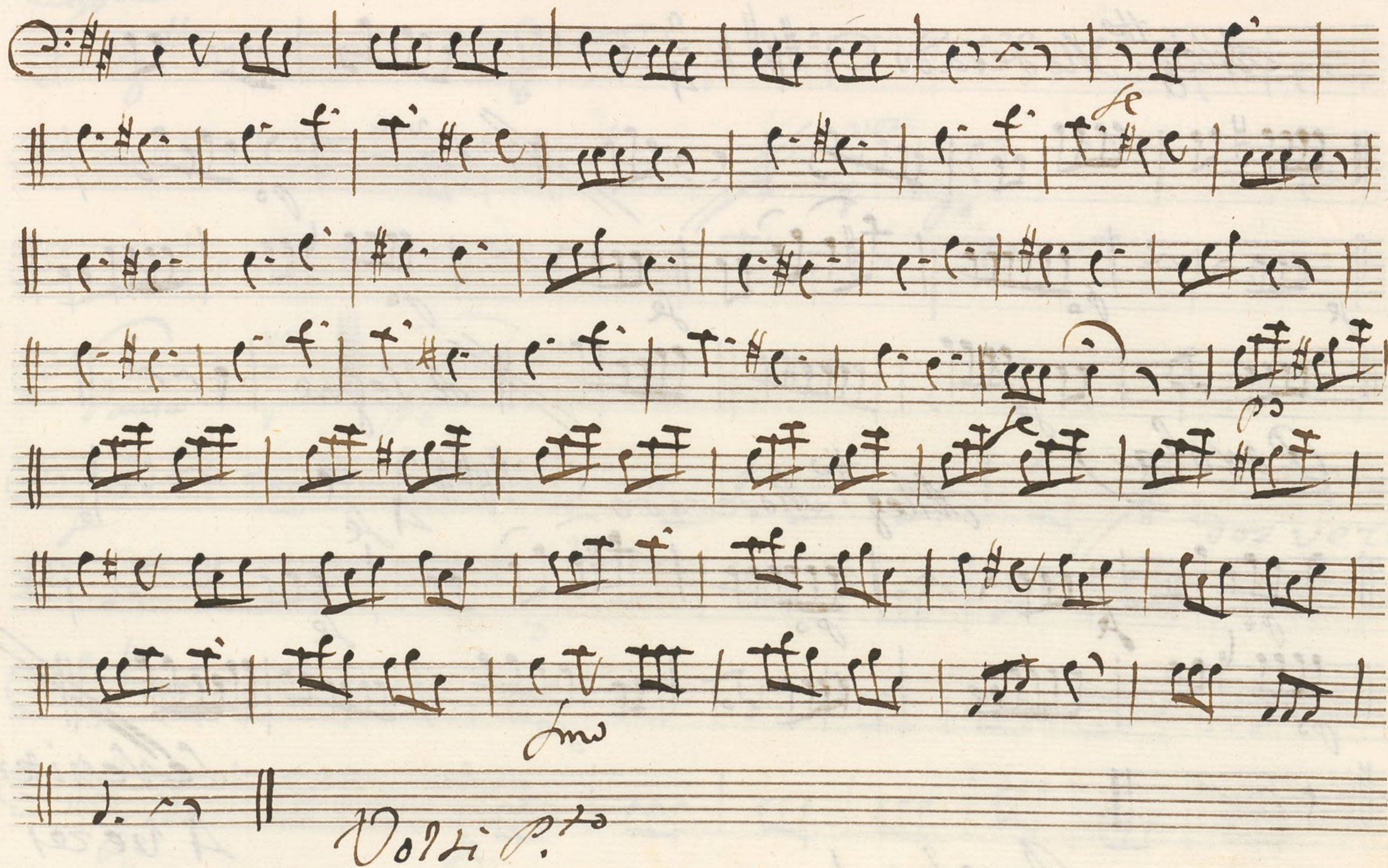
Parola

Vol 4

Travana

And.^{te} $\text{C} = \text{H} \text{H} \frac{3}{8}$

vo
p
f
f
f
f
f
f
f
f
f



Alleg.^{ro} Moderado C: $\sharp\sharp\sharp\sharp$ $\frac{3}{4}$

Parola

Alleg.^{ro} Moderado C: $\sharp\sharp\sharp\sharp$ $\frac{3}{4}$

Sevillan
A veres

Parola

Coplas

Alleg.^{ro} no mucho $\text{C}:\frac{3}{8}$

voz

Pausa

Allegro $\text{C}:\frac{3}{8}$ *dos veces*

Volte

Segue! *Allegro* $\text{C}=\text{F}\sharp$ $\frac{3}{4}$

vor

Allegro

p

Allegro

