

Mus 168-8

Leg.º 3.º N.º 22

—#

Conadilla à Duo

Segunda P.^{te} de los Titanos:

~~Leg.º 5.º no 7.~~

Para la señora Juana Garro.

5-891

+

And^{te}

Litana

Zorion

Litana omrrado que paro de tras qui lar, quando me

Con tem plo orrisse me di bier to con Can tar; no pareze que no lo

Por la salud de mis muertos
que tengo el Corazon tan
aflexio de ver que mi Litana
puedo explicar;

Parola

ay esto si quer que rer esto si quer a mar

Quiero una gitana bella ya qui la vengo a buscar;
 porque en no biendo su cielo no es posible so regar; *ay chaidemi*
 vida que *se* requiero sin *ay chaidemi*
 igual; *Parola*
Gitana
 ay es to si que quer ver es to si que quer amar; Zo soi v
se
 na gitana nilla que passo de pregonar
 para ir ganando mi vida Canas rillas de colar; *ay illor para*
 cotilla, cordo *ay illor para*
 nel para el pelo; *Parola*

ay esto si quer querer esto si quer a mar

le

Quiero aun litanillo chusco ya qui lo vengo a buscar,

le

pues sino beo ami Maxo de que sir be lo de mas

le

donde libre
de una mala
ora y de poder
de la justicia por
que le quiero a tanta;

Parola
Litano

ay esto si quer querer esto si quer a mar may

Alleg^{ro}

halli, uemiro a Juanilla mas halli veo a Co las

litano

Litane *Lit.^a*

a donde por a ca. bueno don de bueno por a

Lit.^o *Lit.^a*

ca - boca era, cinco a Zuzenas en Cayae

Lit.^o *6 lodos*

me quieréz chulita?
li.^a andar. y tu me ez timaz
li.^o Cabal pues no te he de querer
 y te tengo en cima de mi corazoncito

Parola *6* ay es to

Lit.^o

si quer querer esto si quer a mar, a que bienes

Lit.^a *Lit.^o*

pan per di do tu Pan ganado a que vas - yo

te lo di re mi vi da e a pues di me lo

ya; *Litana* Ven -

— po lla mada de un — se ño rito que — quiere o

ir nos el — ca ba llo por — eso Vengo mi —

— chula amada pa — ra ser virte pie — que sea

Titana

grada; me - voi con tigo pren - da a do ra da que -

- yo lo canto con - gran chu la da tu - can ta

ras - y - vai la re mos y - los Par ne res lea

lit.^o que ai de can tar e ca li cha a
 di ma la san gre tu za bez na a
lit.^o ha ma la ora o ie el ca va llo
 y ve ras la gra cia con que lo fa go,
Parola lit.^o voy yo a can tar lo,
lit.^o can ta po ri to, y ve ras si can to yo el ca va llo;
1.^a Co ra zon de chi pe chi pe
 en ga za do en chi pi chi pi
 si e ta ~~si~~ si li mi qui tra da
 Lo et to i si li mi qui ti si te;
2.^a Con los pin rres en el bu l
 Ca ma la re ala Can gri
 mi ra que bi ene chi nel
 bus can do la chi nor ri;

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The lyrics are written in Spanish and are integrated with the musical notation.

And.^{te}

to — do es to a si do por — a le

graros y — di ver tiros due — ños a ma dos a

dios mi Pa tio a — dios ca zuela con — segui

The image shows a handwritten musical score on aged, slightly torn paper. It consists of three systems of staves. Each system has a treble clef staff at the top and a bass clef staff at the bottom, connected by a brace. The lyrics are written in a cursive hand between the staves. The first system has lyrics: "dillas es — to fin tenga ya — qui se acaba es —". The second system has lyrics: "— ta to na da Con — segui dillas a —". The third system has lyrics: "— li ta na das Con — segui dillas a — li ta". The music is written in a simple, early modern style with various note values and rests.

dillas es — to fin tenga ya — qui se acaba es —
 — ta to na da Con — segui dillas a —
 — li ta na das Con — segui dillas a — li ta

nadas;

Segui! Alleg^{ro}

Si tana de mi vida dueño a do rado due

ño a do rado

dueño a do rado

3
 Viva — la tona dilla de los li ranos de los li ta

nos Vaila Con migo — Can ta bai lando — o la y mas

o la — ^{ablado S^{ma} no ay qⁿ se pelcⁿ el ti o pelcⁿ re} ~~manera de xacha~~ ^{ue de la vo la} — o la y mas o la — ~~Quedaba~~ ^{Parola}

~~Alles~~ Digan todos que viva digan todos que

Viva viva la tona dilla viva la tona



allegro

*Mi Patria amado
decid todos que vivan
estos Litanos %.*





Violin Primero.

Conadilla à Deus Seg.^{da} P.^{te} de los Titanos // Mus 168-8

Handwritten musical score for Violin I, titled "Conadilla à Deus Seg.^{da} P.^{te} de los Titanos // Mus 168-8". The score is written on ten staves, featuring a key signature of one sharp (F#) and a 6/8 time signature. The tempo marking "And.^{te}" is present at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for.* (forte) and *po* (piano). The score is divided into sections by repeat signs and includes the instruction "2. Parola" (second part) on several staves. The final staff concludes with the word "Volta".

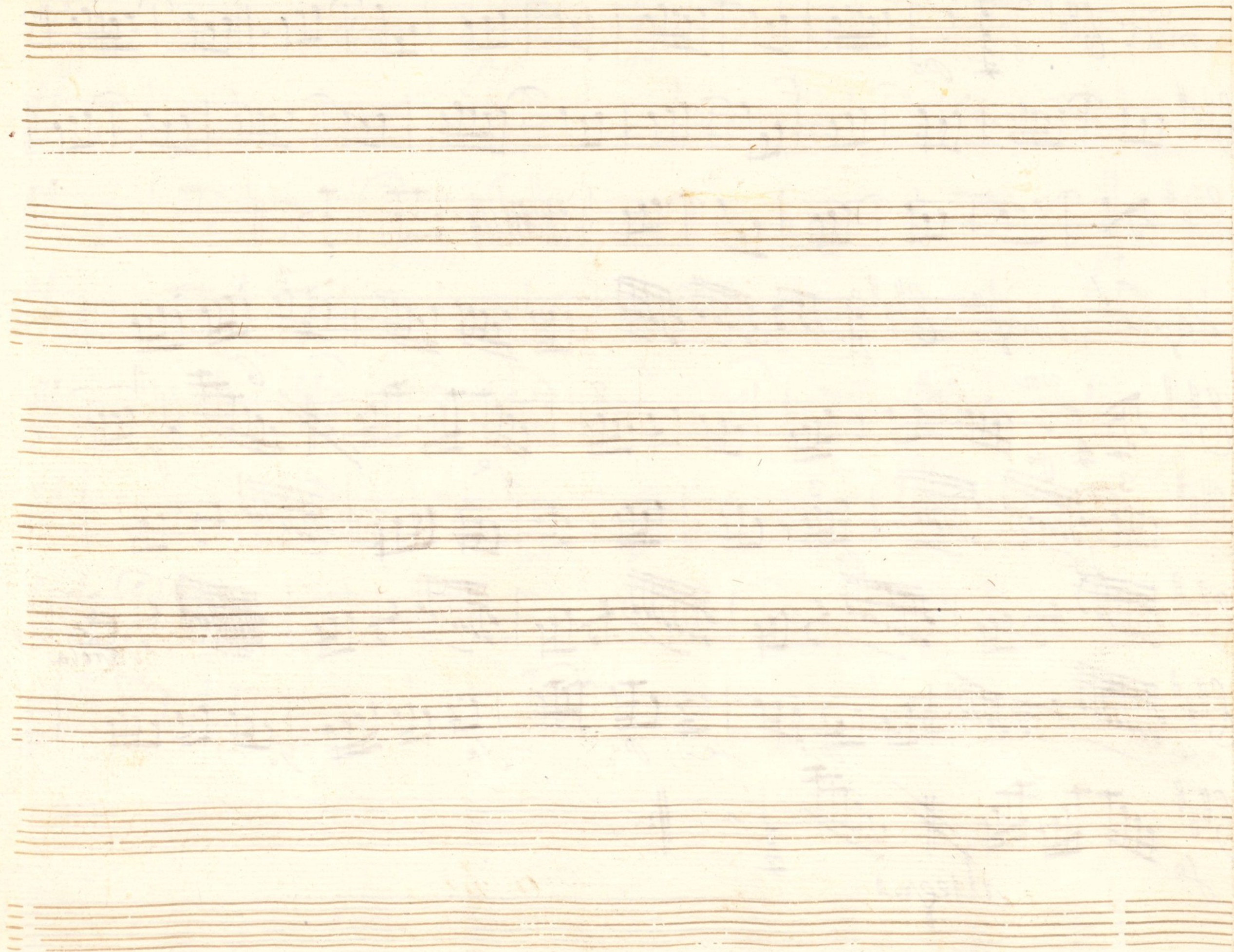
Handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

Annotations and markings include:

- Alleg^{ro}* (top center)
- Parola* (below the third staff)
- f* (below the fourth staff)
- fmo* (below the fifth staff)
- ff* (below the sixth staff)
- Parola* (below the tenth staff)

The score concludes with a double bar line and a repeat sign on the tenth staff.





Violin Primero. Mus 168-8
Oboe Flautadilla a Duo // Segunda Parte de los Titanes.

Violin Primero. Mus 168-8
Oboe Flautadilla a Duo // Segunda Parte de los Titanes.

Handwritten musical score for a piece titled "And.te" in 6/8 time. The score is written on ten staves. The first staff begins with the tempo marking "And.te" and the key signature of one sharp (F#). The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. Dynamic markings such as *for.* (forte), *po* (piano), and *se* (sforzando) are used throughout. The word "Parola" is written above several measures, indicating vocal entries. The piece concludes with a double bar line and the word "Volti" written below the final staff.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly torn paper.

Key markings and annotations include:

- All to* (written above the third staff)
- se* (written below the first and fifth staves)
- Parola* (written below the third and tenth staves)
- Stor* (written above the sixth and seventh staves)
- fmo* (written above the sixth staff)
- po* (written above the first, third, and fifth staves, and below the tenth staff)

The score concludes with a double bar line on the tenth staff, followed by three empty staves at the bottom of the page.

And.^{te} 3/8 F\# C\#

Seg.^o Alleg.^{ro} 3/4 F\# C\#

Voz

Parola

allegro

Violin Segundo,

+

Mus 168-8

Conadilla a Dios; Segunda P.^a de los Jitanos

Handwritten musical score for Violin II, titled "Conadilla a Dios; Segunda P.^a de los Jitanos". The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The handwriting is in brown ink on aged paper. The score includes several dynamic markings: *And.^{te}* at the beginning, *For.* (Forte) and *po* (piano) throughout, and *f. Parola* (f. Parola) in several measures. The score ends with a double bar line and a sharp sign.

Allegro

Parola

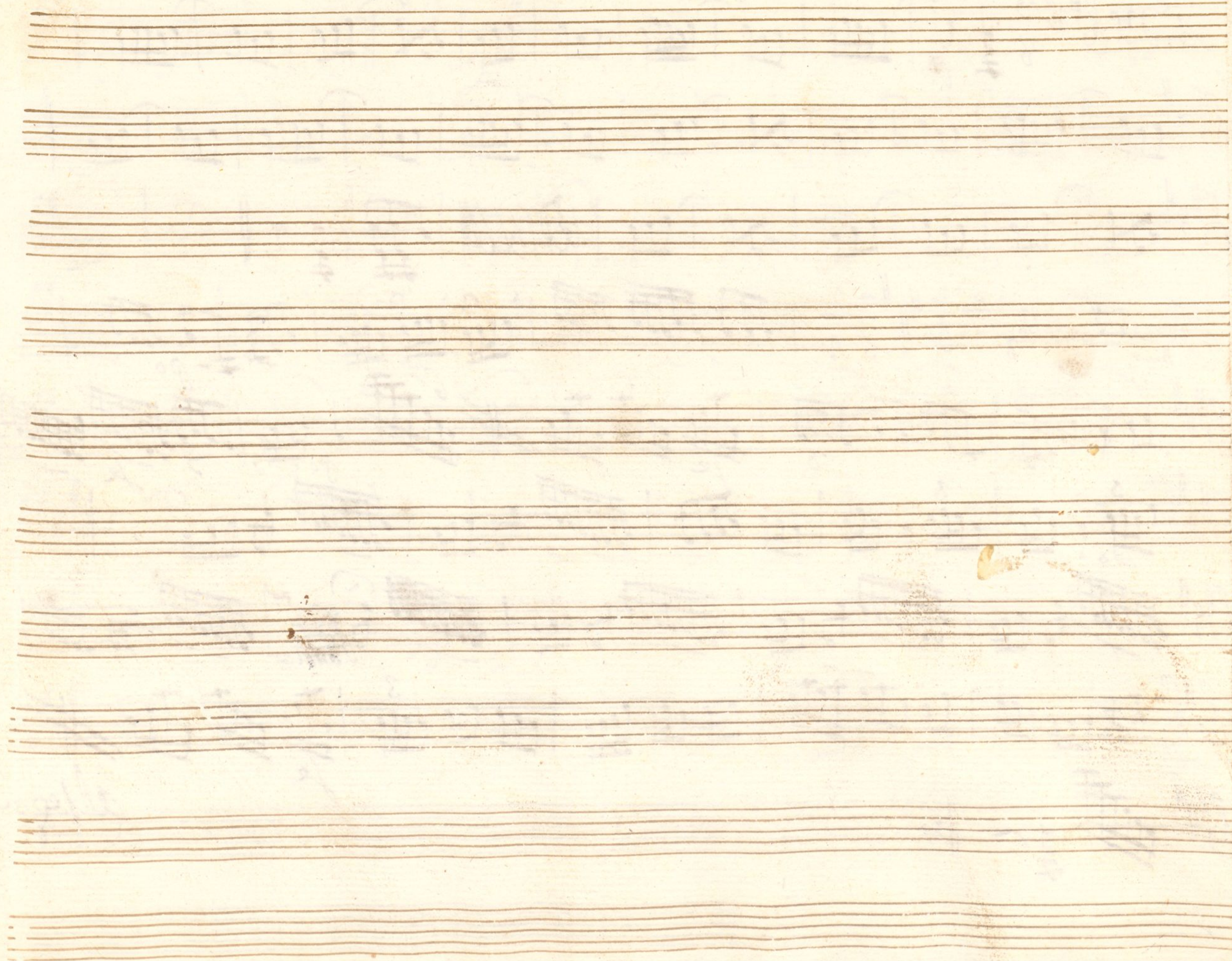
Parola

*Sigue el Cavallo ad libitum
por ala mure mayor.*

And.^{te} $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{8}$

Segui. *Alleg.^{ro}* $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{8}$

allegro



Violin Segundo.

7

Mus 168-8

Tonadilla a Duo Segunda P.^{te} de los Titanos

Andre

fe

Paxola

fe

Paxola

fe

Paxola

fe

Paxola

fe

Paxola

All.^{mo}

Je *po*


Parola

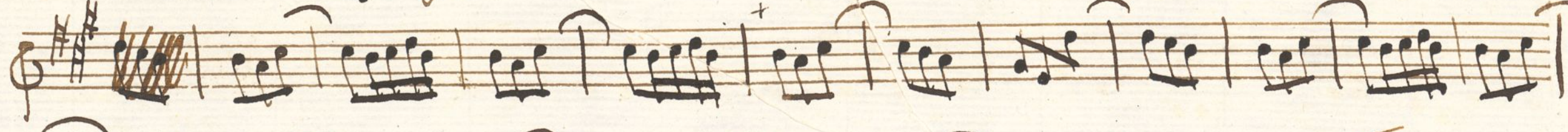
Alleg.^{ro}


po *Je* *po*


Parola.


*Sigue el Cuadrillo.
Cavallo ad libitum poralamire
maior*


And.^{te} $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{4}$ 


Seguidis *Alleg.^{ro}* $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{4}$ 

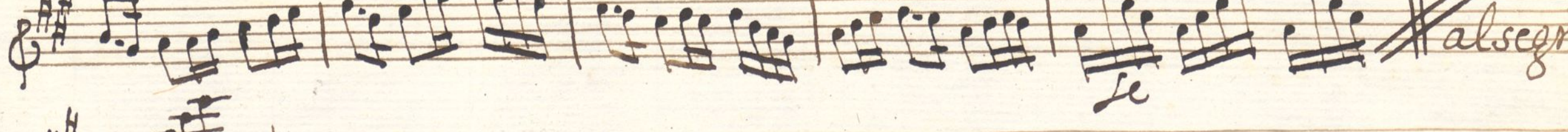




















Trompa 1.^a

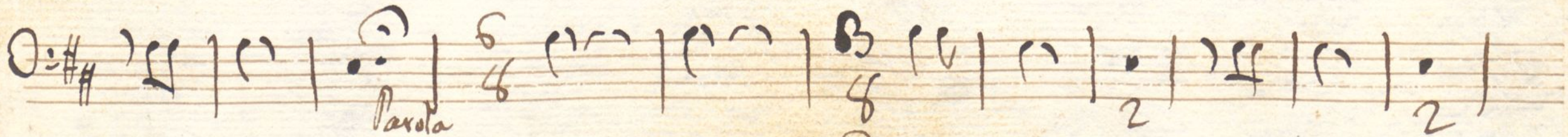
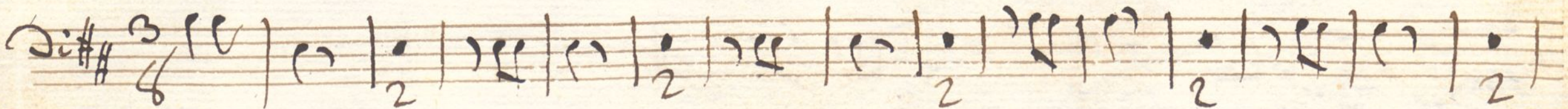
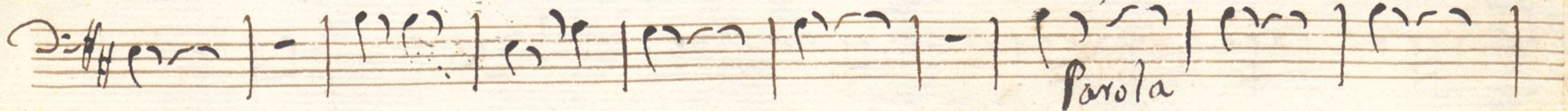
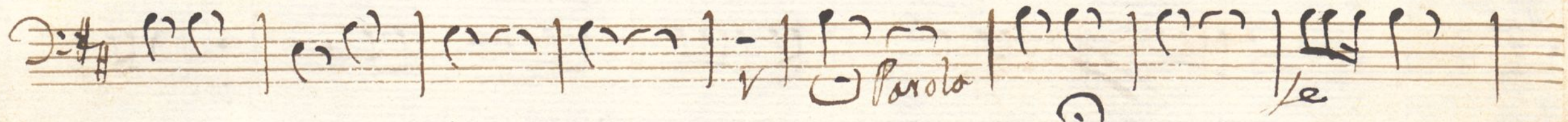
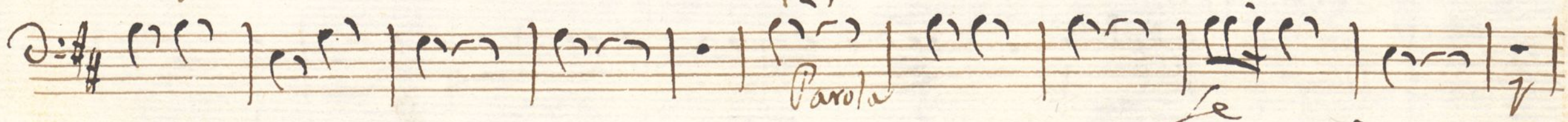
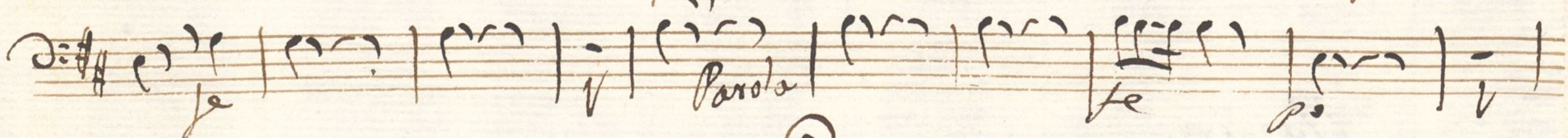
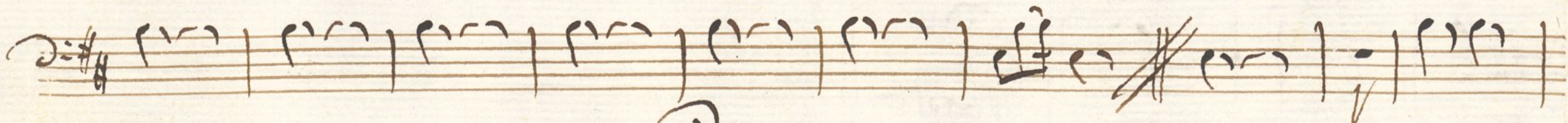
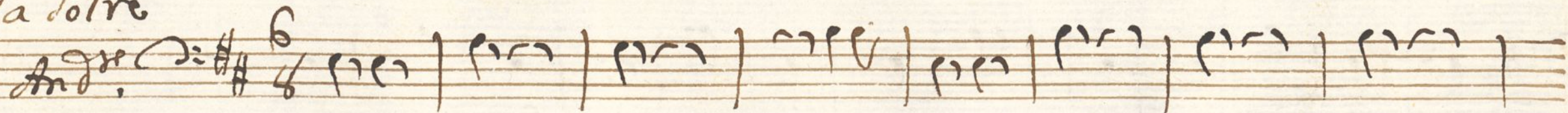
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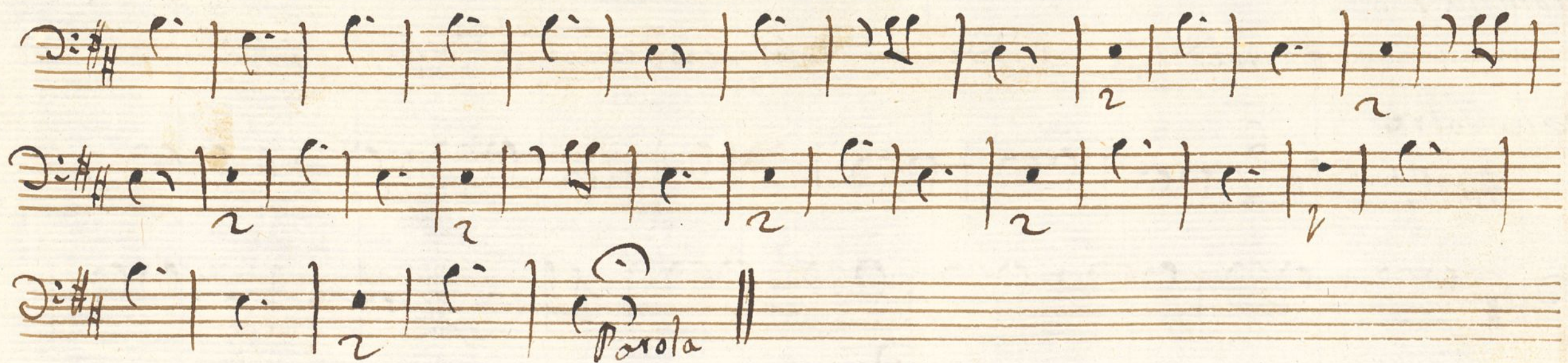
Mus 168-8

Sonadilla a Duo

Segunda P.^{te} de los Litanos

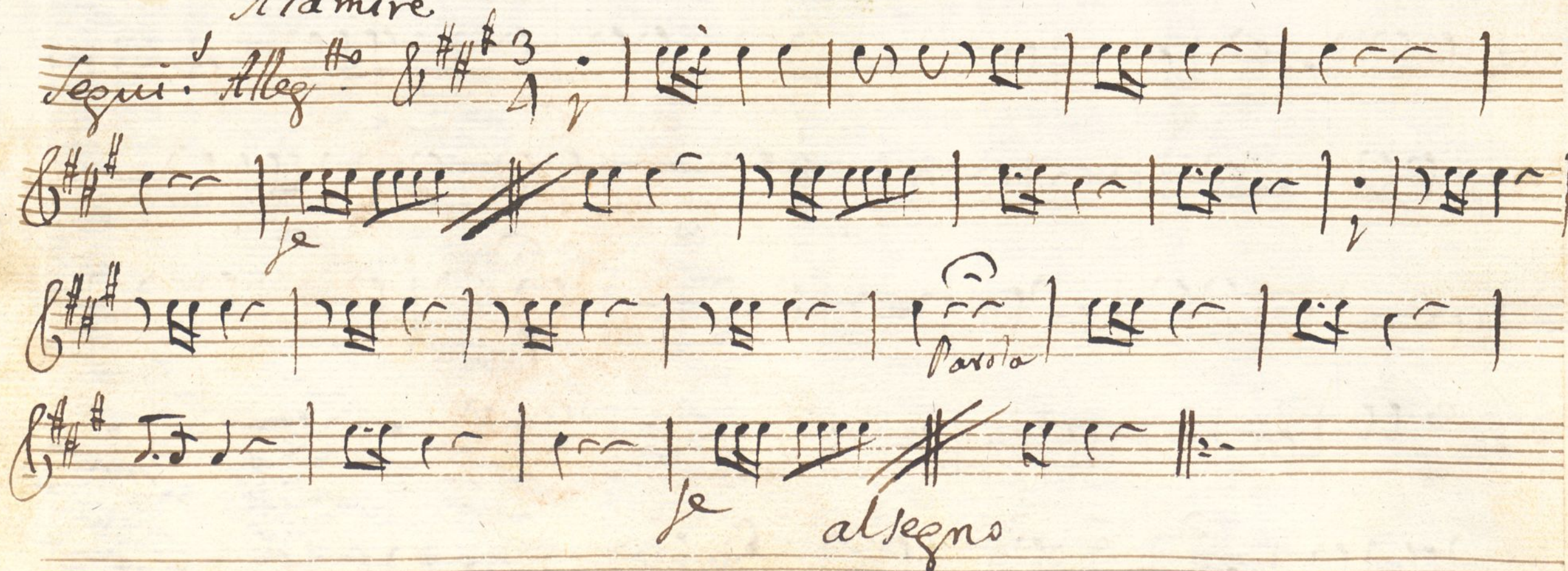
De la solre





And. H. force

Alamire

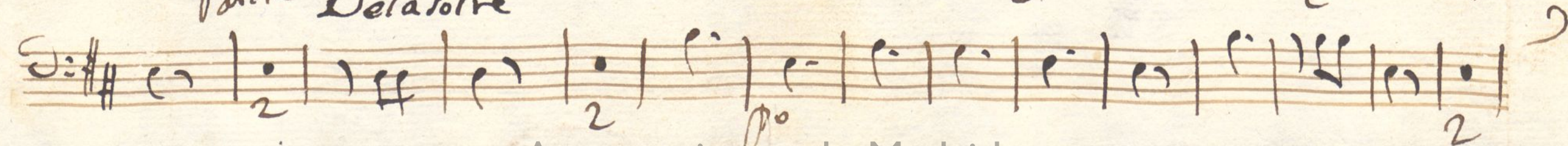
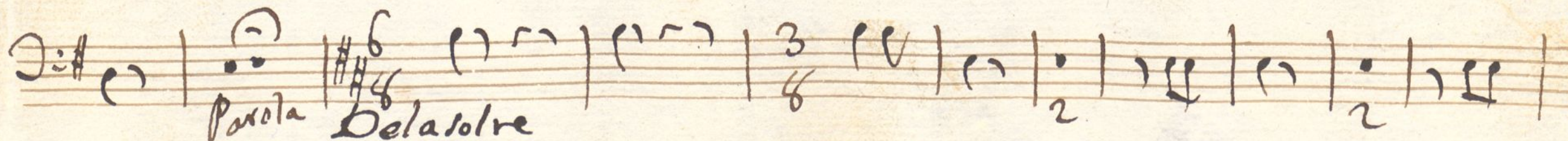
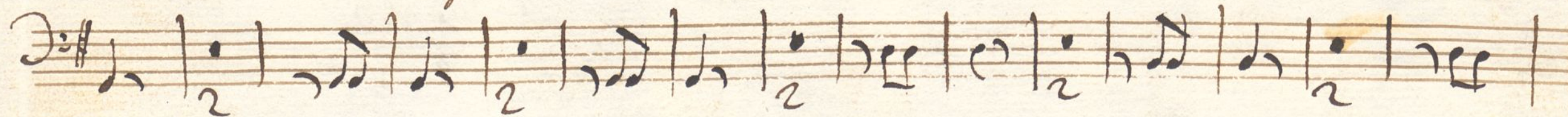
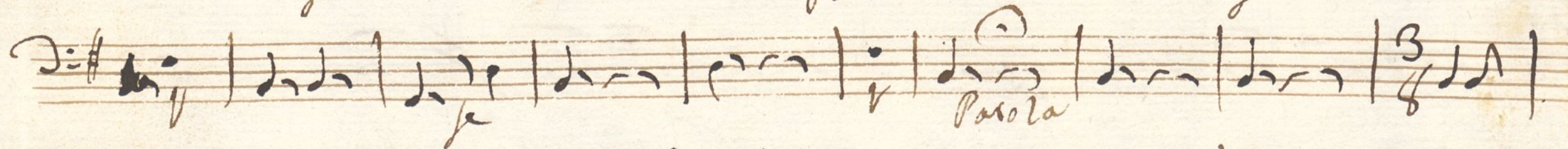
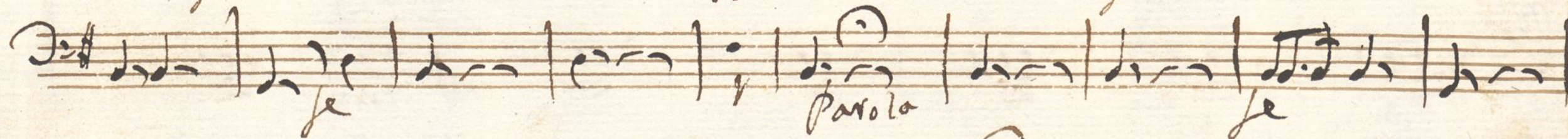
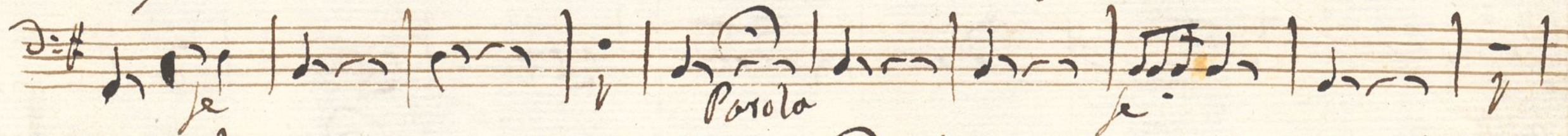
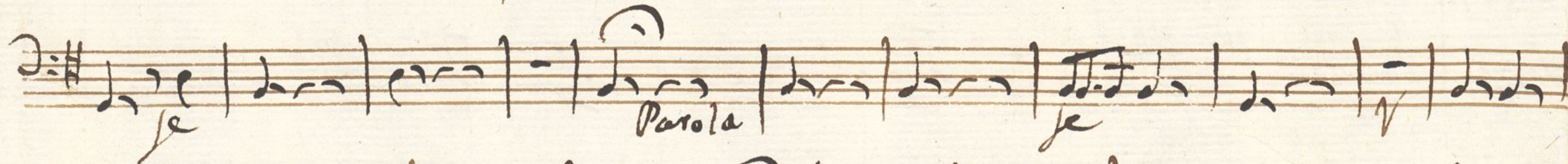
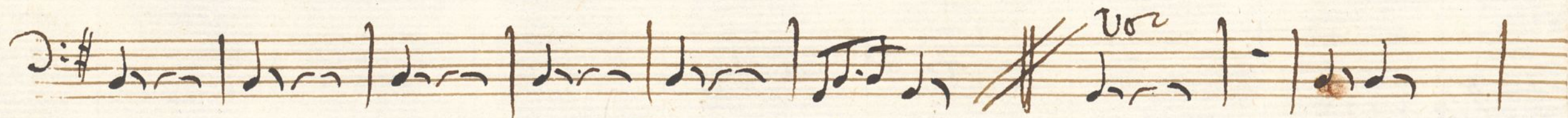
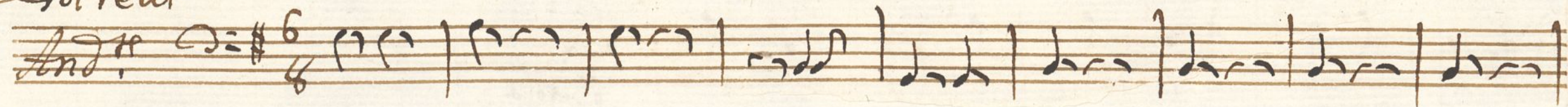


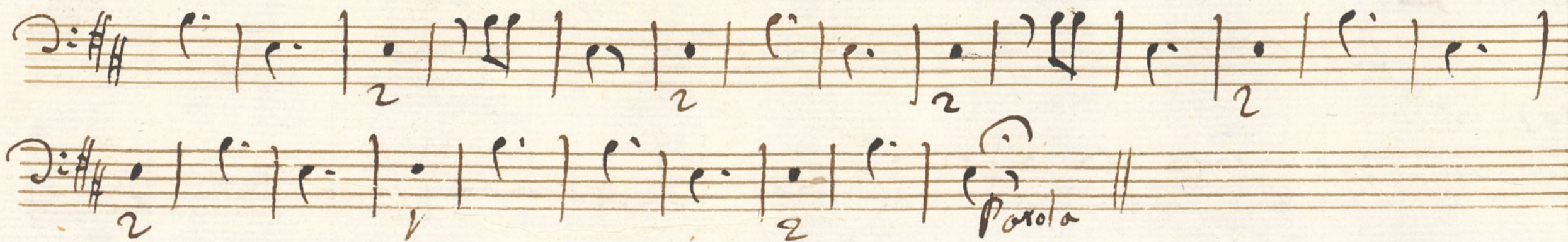
Trompa 2^a

Mus 168-8

Conadilla a Duo Segunda P.^{ta} de los Litanos

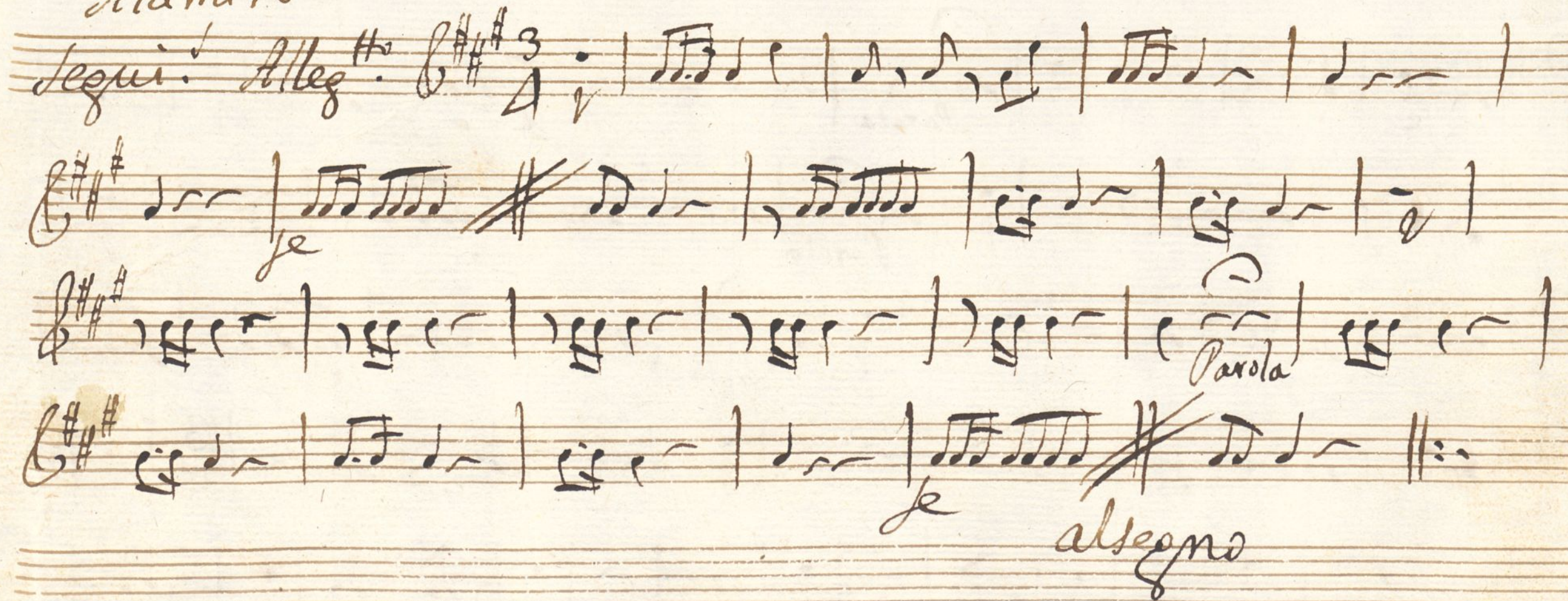
Se resolt





And^{te} rare

Alamire



Violon

+
Sonadilla a Deus: Segunda P^{te} de los Titanos

Mus 168-8

Handwritten musical score for Violon, titled "Sonadilla a Deus: Segunda P^{te} de los Titanos". The score is written on ten staves, featuring a key signature of one sharp (F#) and a 6/8 time signature. The tempo marking "And^{te}" is present at the beginning. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p^o" (piano) and "vol/n" (volume). The word "Parola" is written below several staves, indicating specific sections or lyrics. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. Key markings include "Parola" on the third staff, "For." on the sixth staff, and "Parola" on the tenth staff. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the sixth staff, and to three sharps (F#, C#, and G#) in the eighth staff.

Sigue el Cavallo. ad vivit un por ala mire may or

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures (3/8 and 3/4), and notes. The first staff is marked "Andte" and the second staff is marked "Alleg". The seventh staff has the word "Parola" written above it, and the eighth staff has "fe" and "allegno" written below it. There are several instances of crossed-out or heavily scribbled-out musical notation throughout the score.

