

Leg^o 4^o n.º 22

Mus 82-14 1

(Leg^o 4^o n.º 22)

t

S.^{ra} Silva:

1778

Conadilla

à Solo.

La Titaniella Afortunada

~

22

: Del Mño: D.ⁿ Josef, Castel:

~

trio^{te}

fz

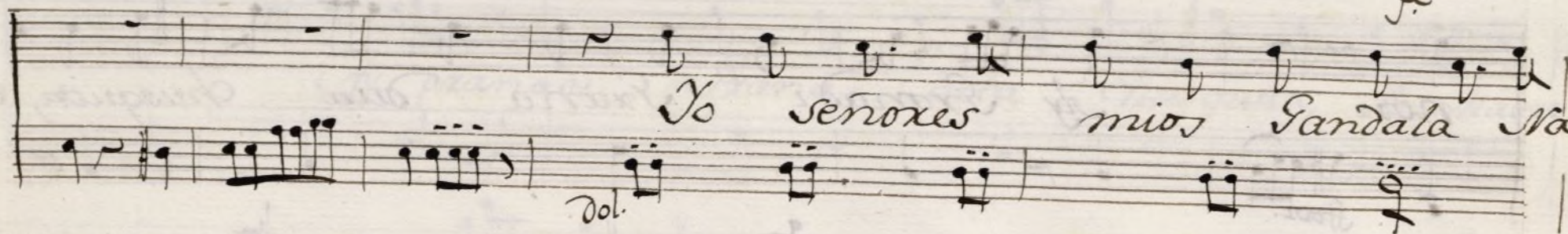
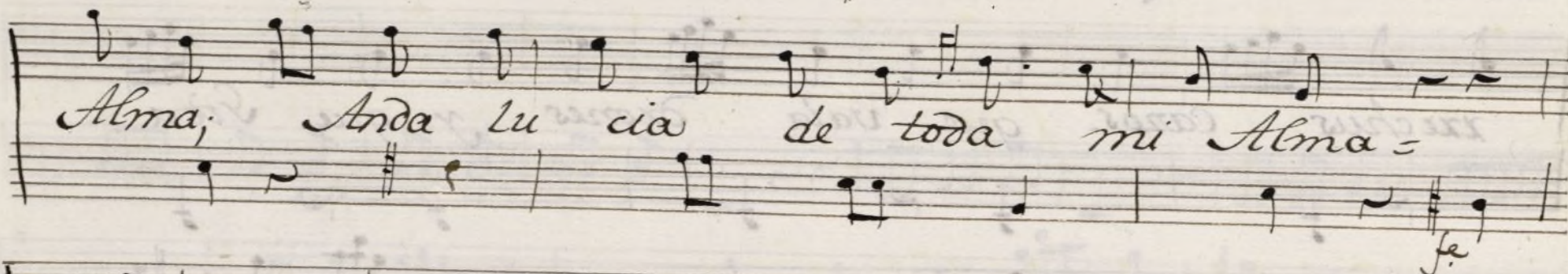
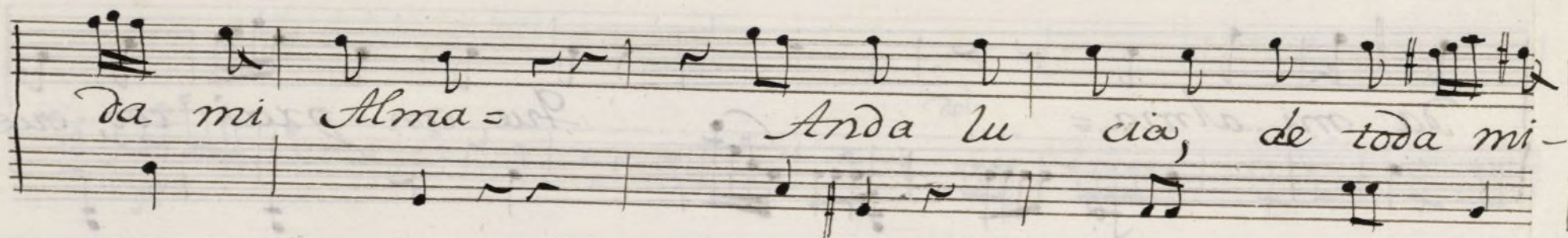
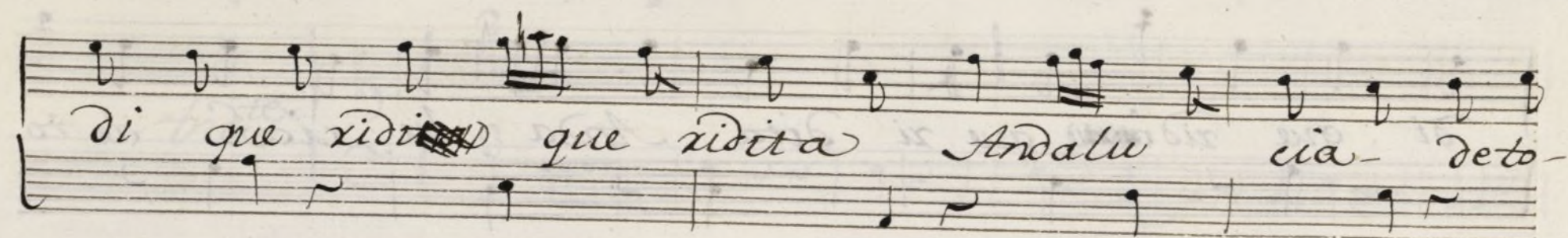
dol.

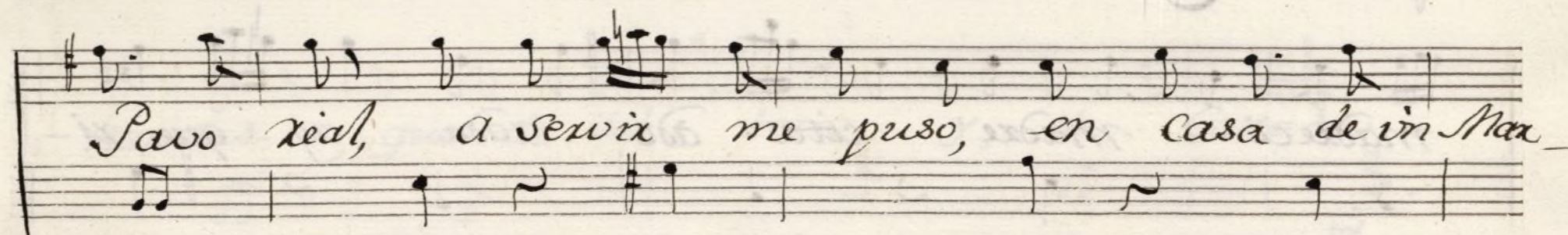
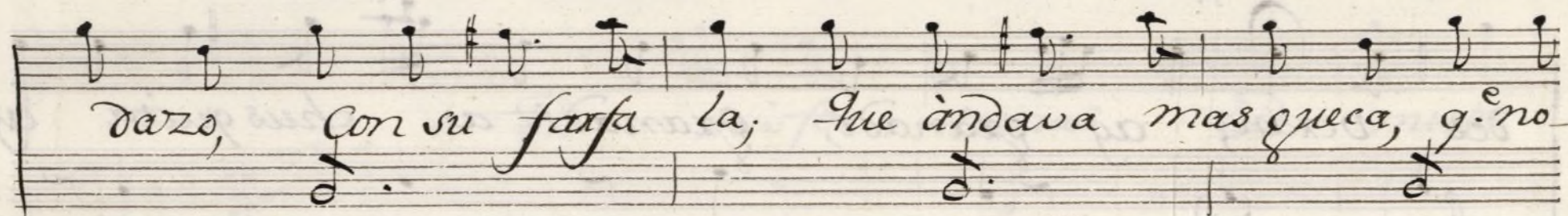
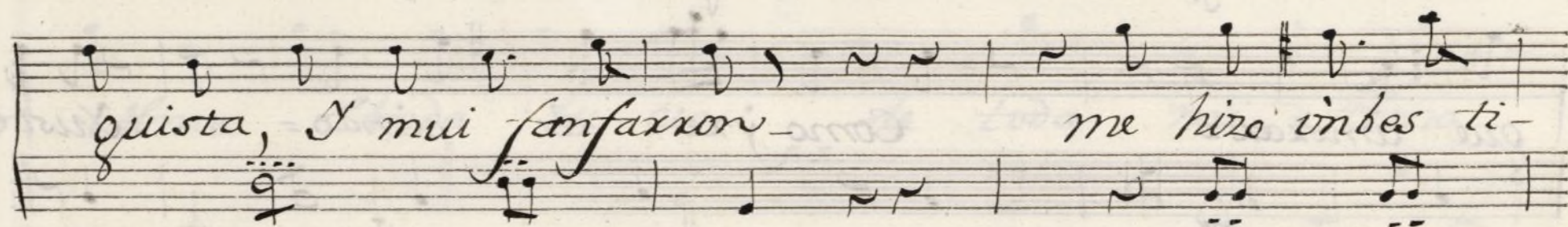
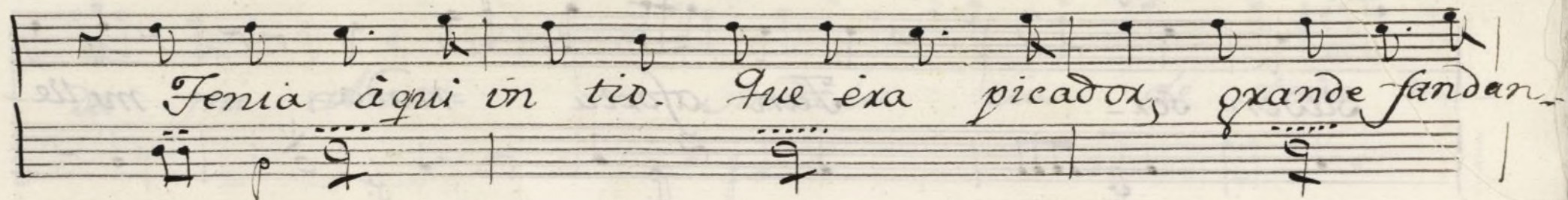
Ay granadi Granada dita chusquita, Ay Madre-

ci Madre cita ado nada = Ay que xi-

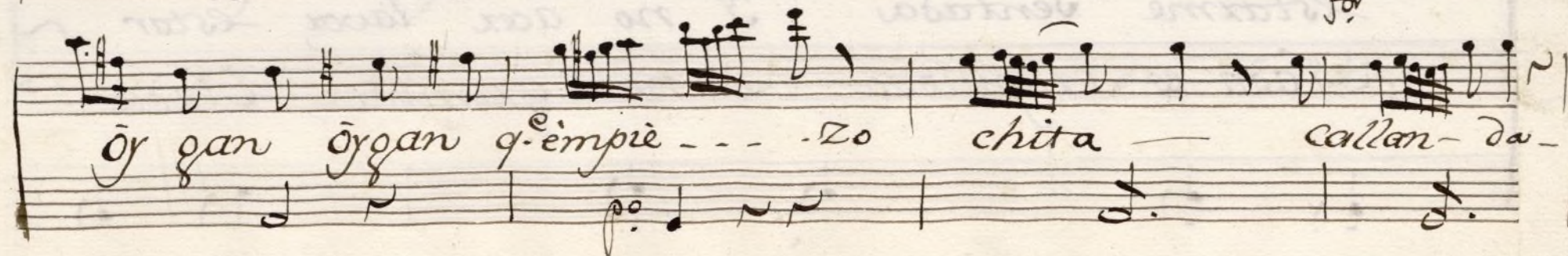
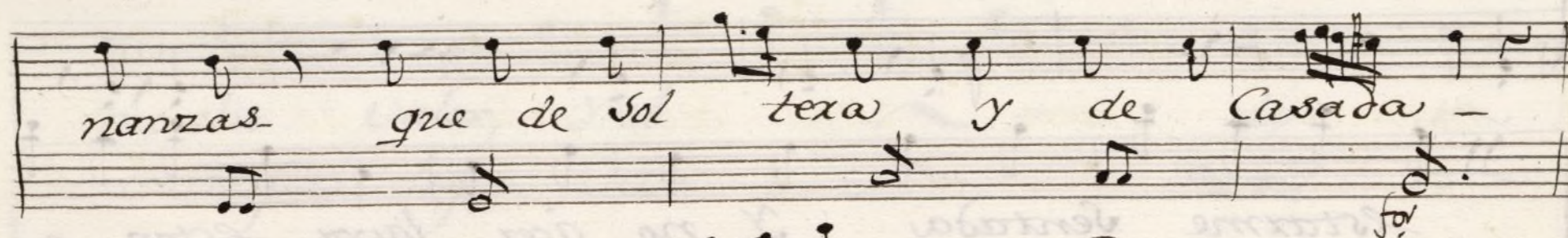
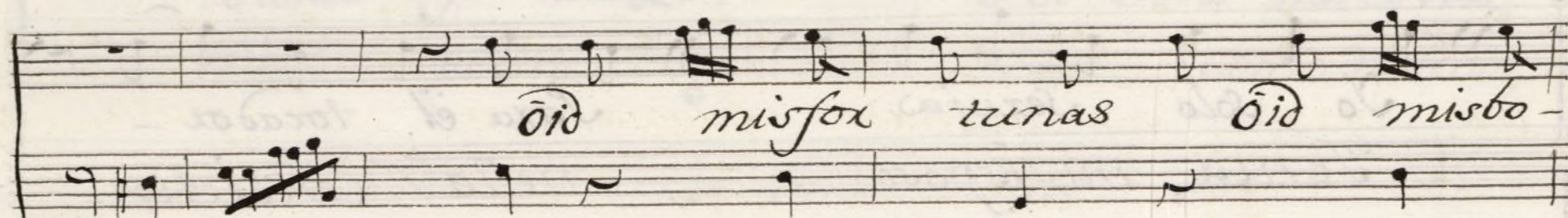
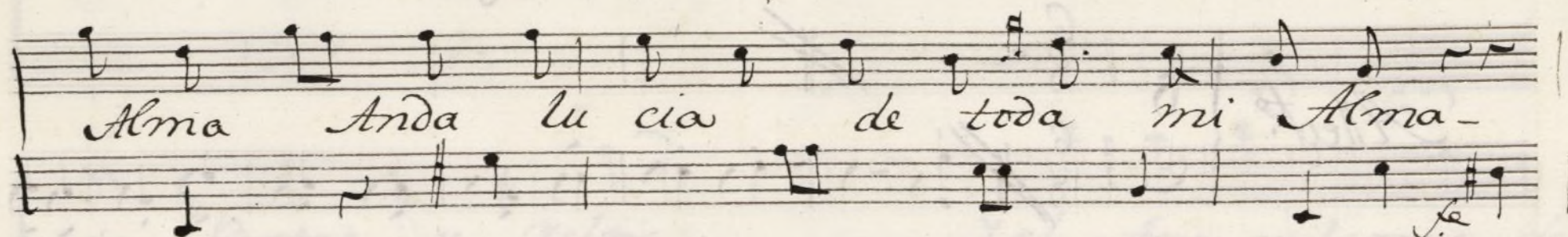
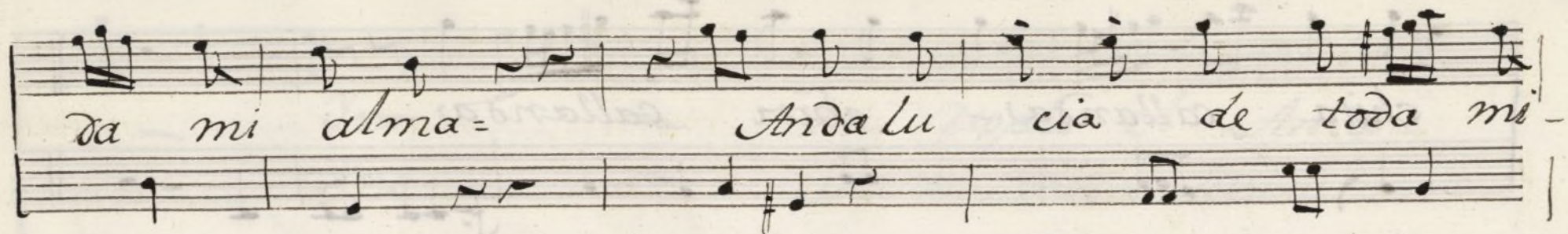
fz

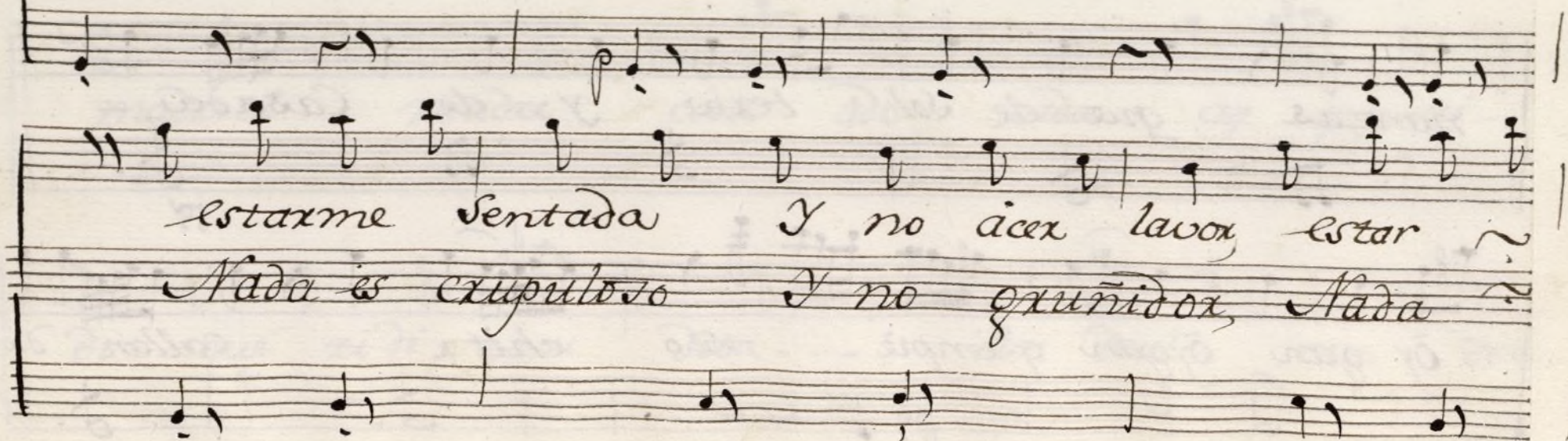
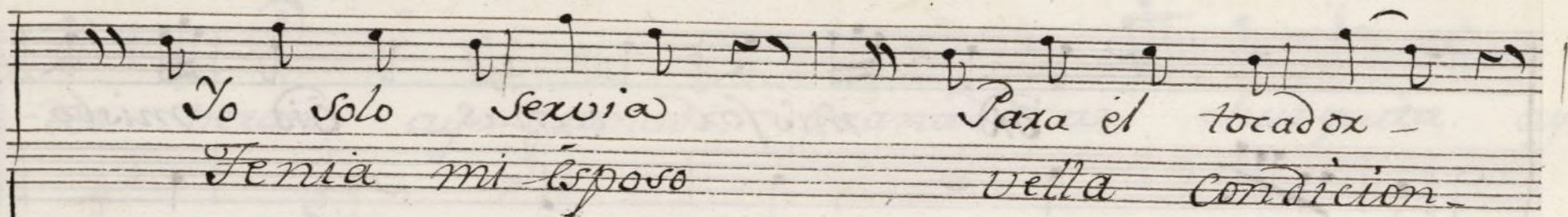
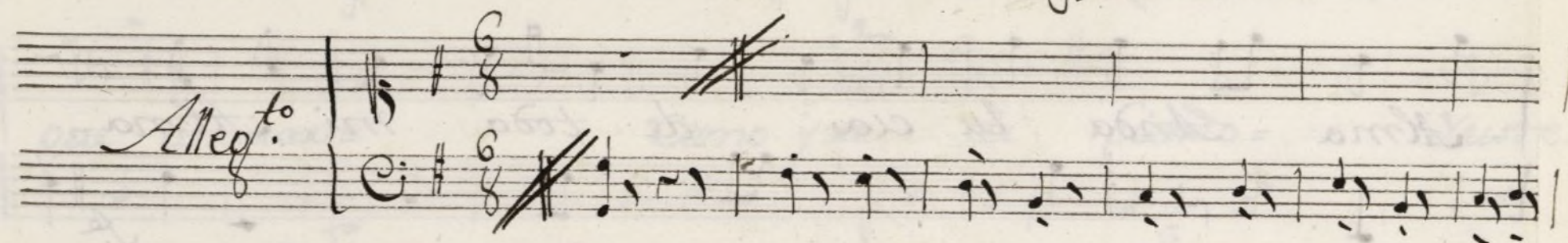
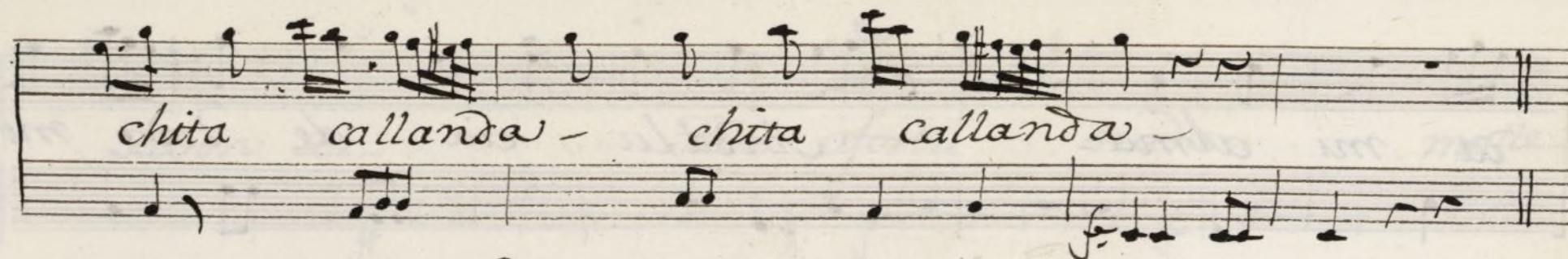
di que ~~ridi~~ que xi dita Anda lu cia - de to-
 da mi alma = Que con prai cos, que-
 xechus caros. que vala dxones y que dita -
 nos- Ay Exanadi Exana dita chusquita, ay-
 mādxe ci Mādxe ci ta adoxada - ay que xi-





saven sex- Fan afortu nada- melle-
que amixax= Como jxe di ciendo= Juste-
des vexan; ay granadi, granadit a chusquita ay-
madxeci madxe cita ado xada ay que xi-
di que xidi, quexi dita — an dalu cia deta-





Ino me regalo el Ama-
Ino Quanta moda avia -

Batas y Xelox- y el Año mil cosas, de-
me las permi tió. Yasi como muchos mil-

mucho valor, y el de
trampas defo, Yasi mil

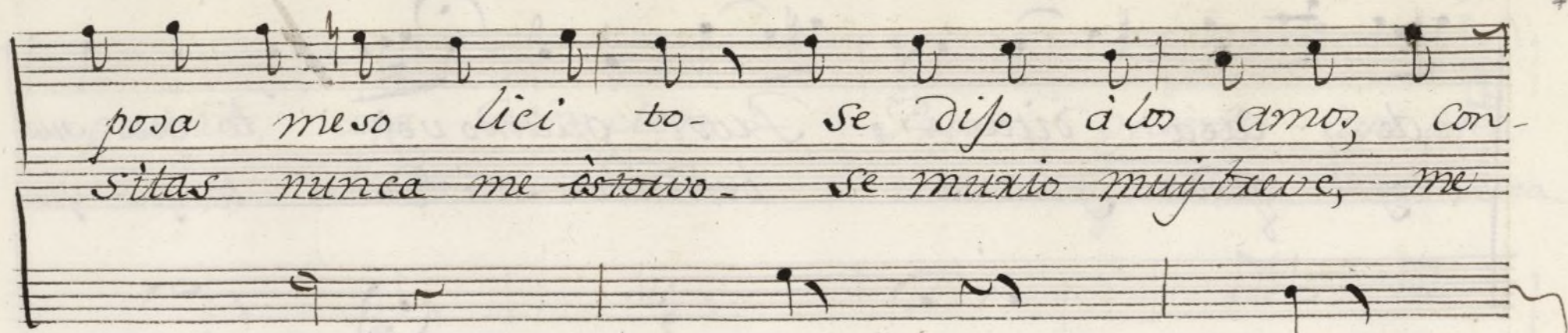
Al morzava a apasto, Comia me
 Por que mepa seara, I fuera afun-
 for, Sa lia ame nudo, I estava albalcon as-
 cion, A se xemen dava, si sastre faltava el-
 la cinco reales Exa. mixxacion, Y de choro-
 Niño axullava - Soplava el Caxon, Y con cami-

late, dorrava in doblon. Lo que queria q.^e
 sola, cien bezes fiego Lo que queria q.^e

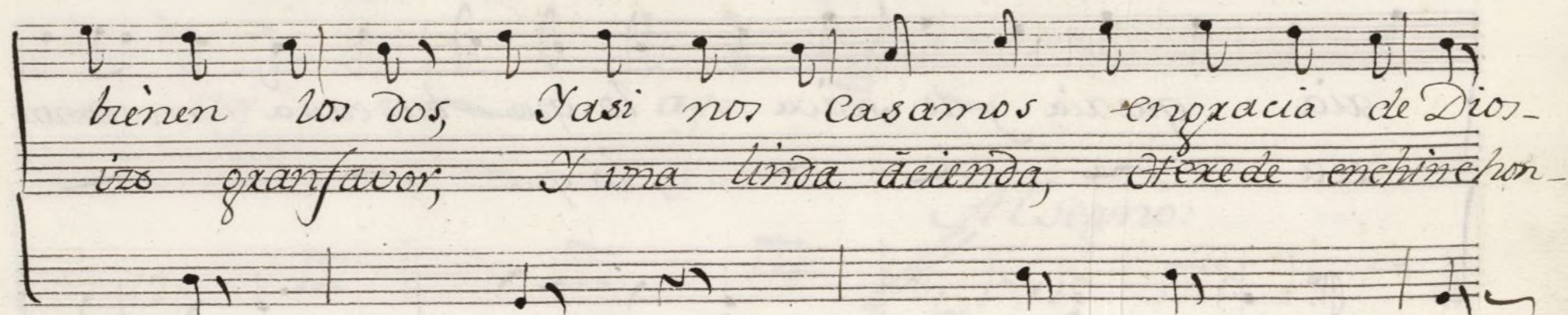
ria y de seava lo que buscava me encontre yo. lo que bus-
 ria y me lo

Cava en contre yo lo q.^e en contre -
 lo que en contre

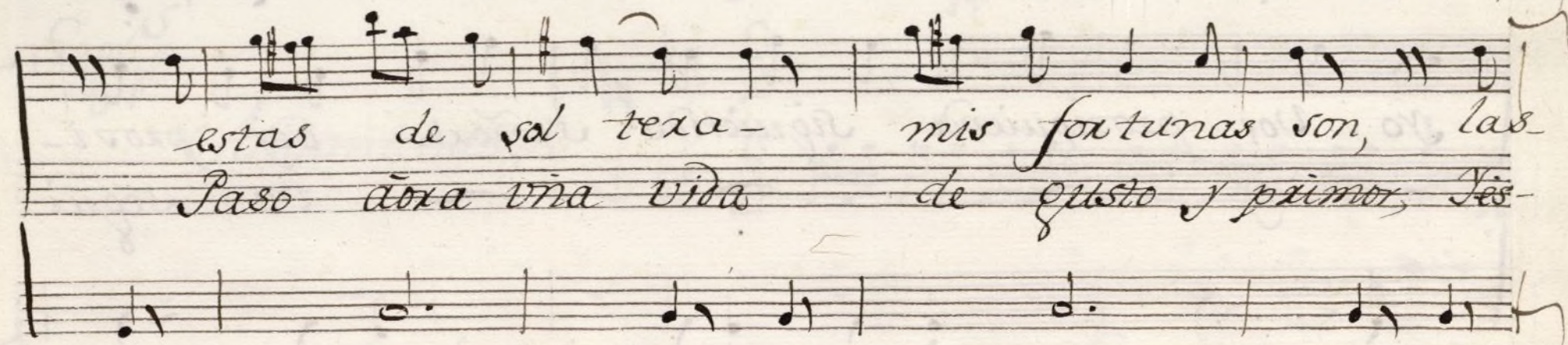
yo. exa el Gentil hombre un bello gar-
 yo. el chocola tito - Siempre melle-
 Son- Jena moxa Dito Como muchos son-
 vo- Temprano a la cama, en frío y calor -
 empezo a mostrarme Caxiño y amor. Y para su is-
 a donde salia Jamas pregunto - Y tener vi-



posa meso lici to- se dijo à los amos, con-
sitas nunca me estovo- se muxio muy breve, me



bienen los dos, Yasi nos casamos en gracia de Dios-
izo gran favor, Y una linda hacienda, Oxe de enehine hon-



estas de sol teta- mis fortunas son, las
Paso aora una vida de gusto y primor, Yes-

de casa dita - Prosi quiendo voy - lo que que
 toy goida y buena - bendito sea Dios - lo que que

ria que ria y de seava lo que buscava - en contra -
 ria lo que

No voy prosiguiendo, siguiendo señores - voy prosi-
 vay van segui-

quiendo, aya atencion - Proxi quiendo aya aten
dillas, Y esto sea cavo - van seguidillas, Y esto sea

cion, Voy aya
vo. van y esto

Allegro:

Segno

Andantinas

con Amante ale-

Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in Spanish and are partially obscured by the musical notation. The text includes:

Vozo de los — del tiempo. An

de los del tiempo — de = los del —

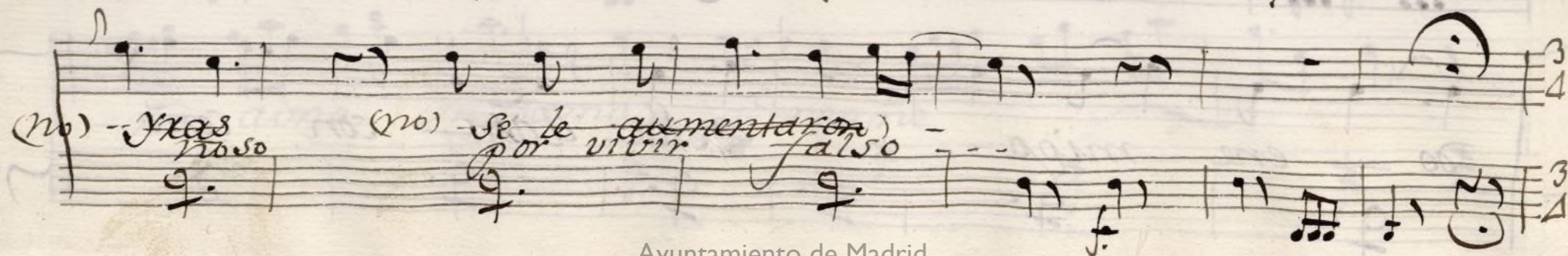
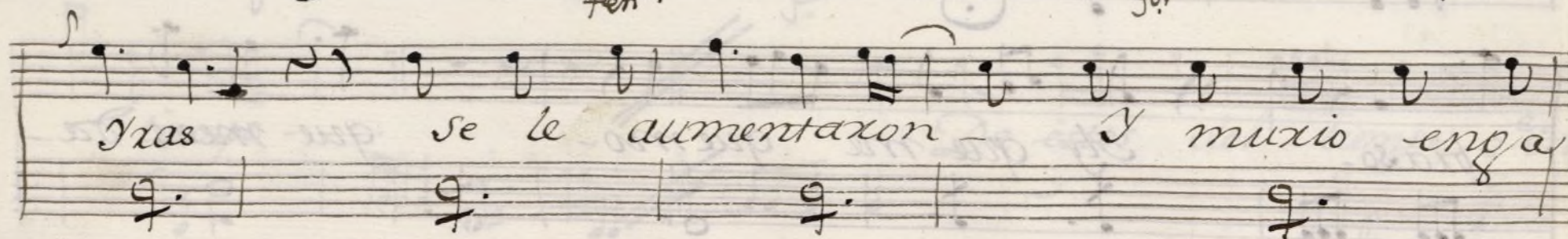
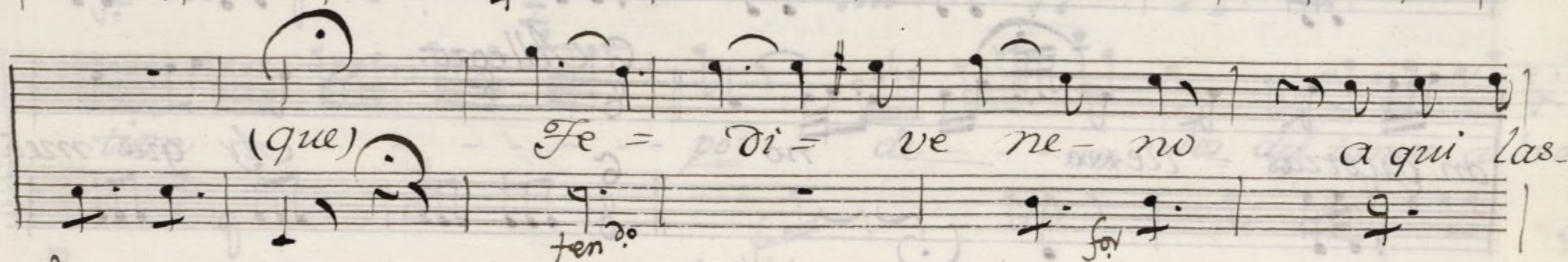
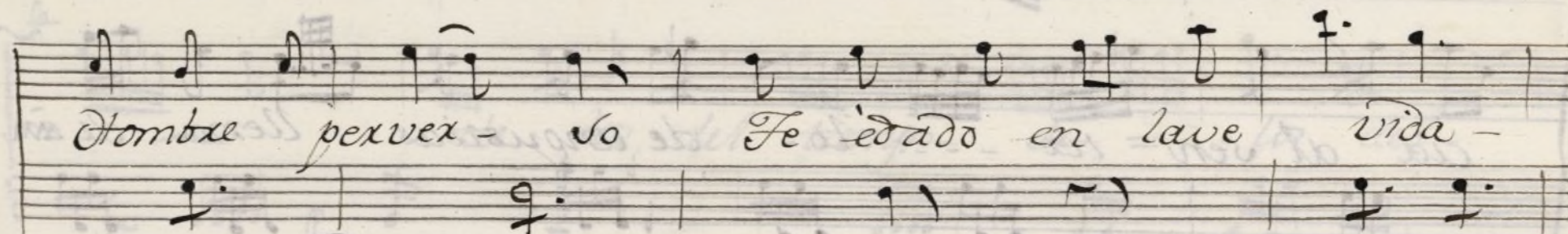
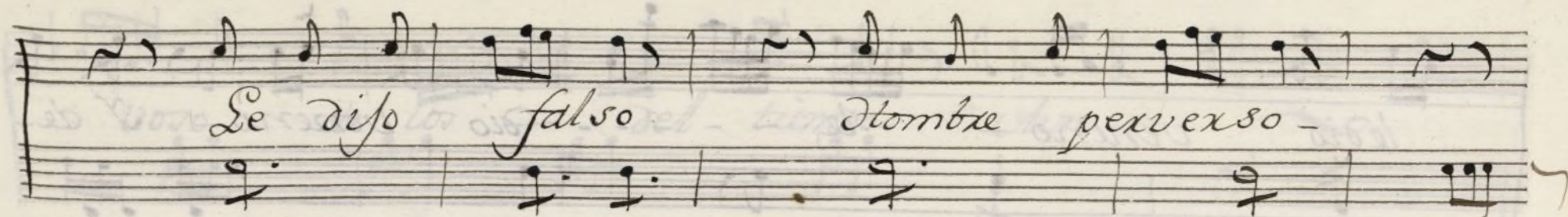
tiem — — — — — po = de — — — — — los del tiempo de los del

tiempo — — — — — De estas del tiempo, q. e. enga

no aima Madama — q. e. engaño

The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. There are some corrections and markings on the staves, such as a double slash indicating a correction or deletion.

le dio veneno - le - - - dio veneno - y de-
cia al sen tir - - - lo - de angustias lleno - de an-
angustias = llena no Ay que mea-
braso. Ay que me que mo- que meas da-
do = ene miga- Ve la con ceño-



1^{mo} tempo:

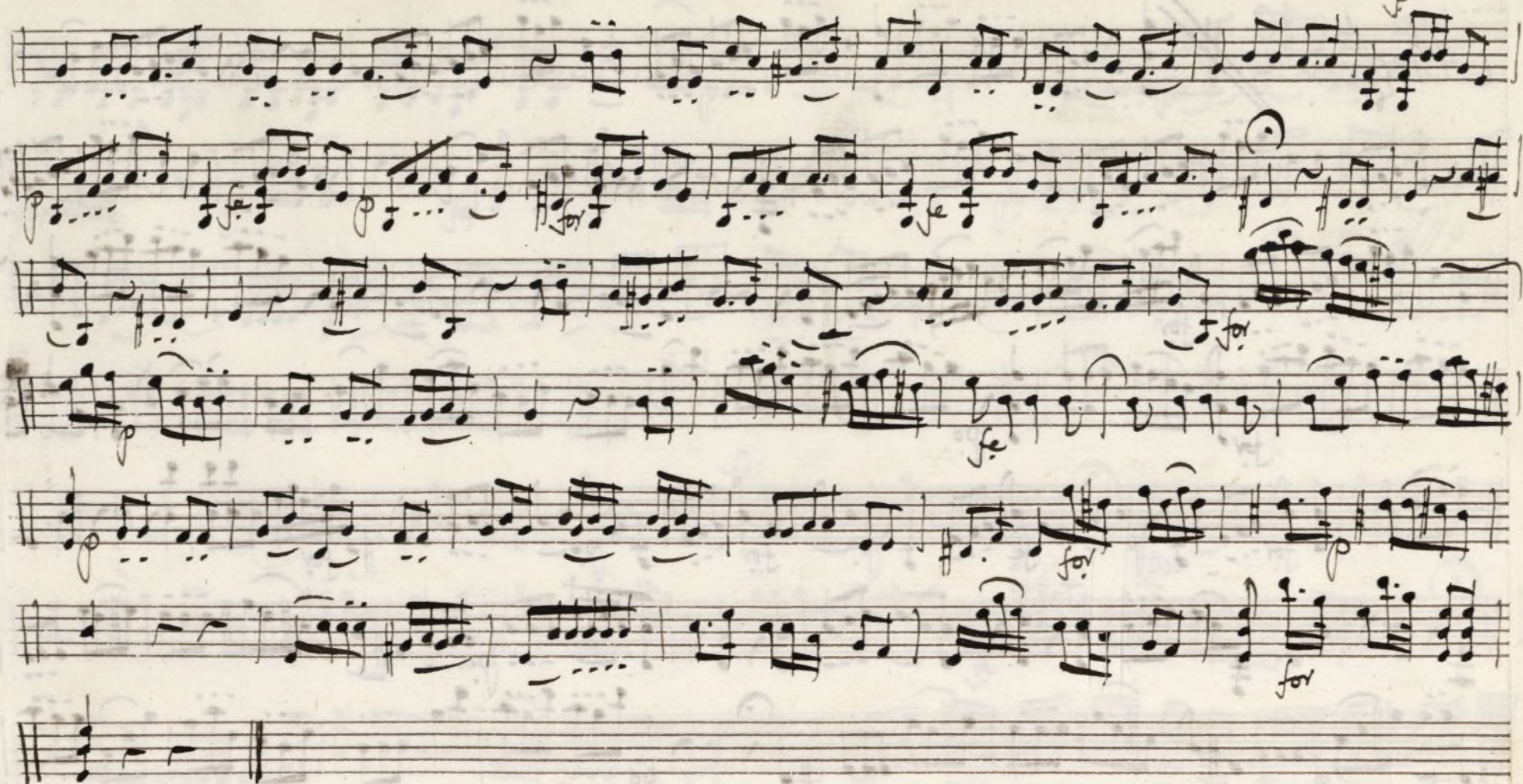
10

Amada mi - tas, y nocenti - tas, tened cui -
da - do tened cuida - do y mueran todos -
todos - si ande engañarnos, mueran, mueran, menos mis -
que xi ditos - apa - sionados - menos mis que xi -
ditos a pasio nados - A - pasio -

na - - - dos - A - - - pasio -

nados, a pasio nados -

Al segno:



Allegro 8/6

Allegro 8/6

Seq. 5 And no 8/6 3

Seq. 5 And no 8/6 3

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 single system across the staves.

Key markings and annotations include:

- for* (written on the second staff)
- All.^o* (written on the third staff)
- fe* (written above the fifth staff)
- dol.* (written above the sixth staff)
- 3* (written above the seventh staff)
- pm tempo:* (written to the left of the seventh staff)
- Allegro:* (written below the tenth staff)

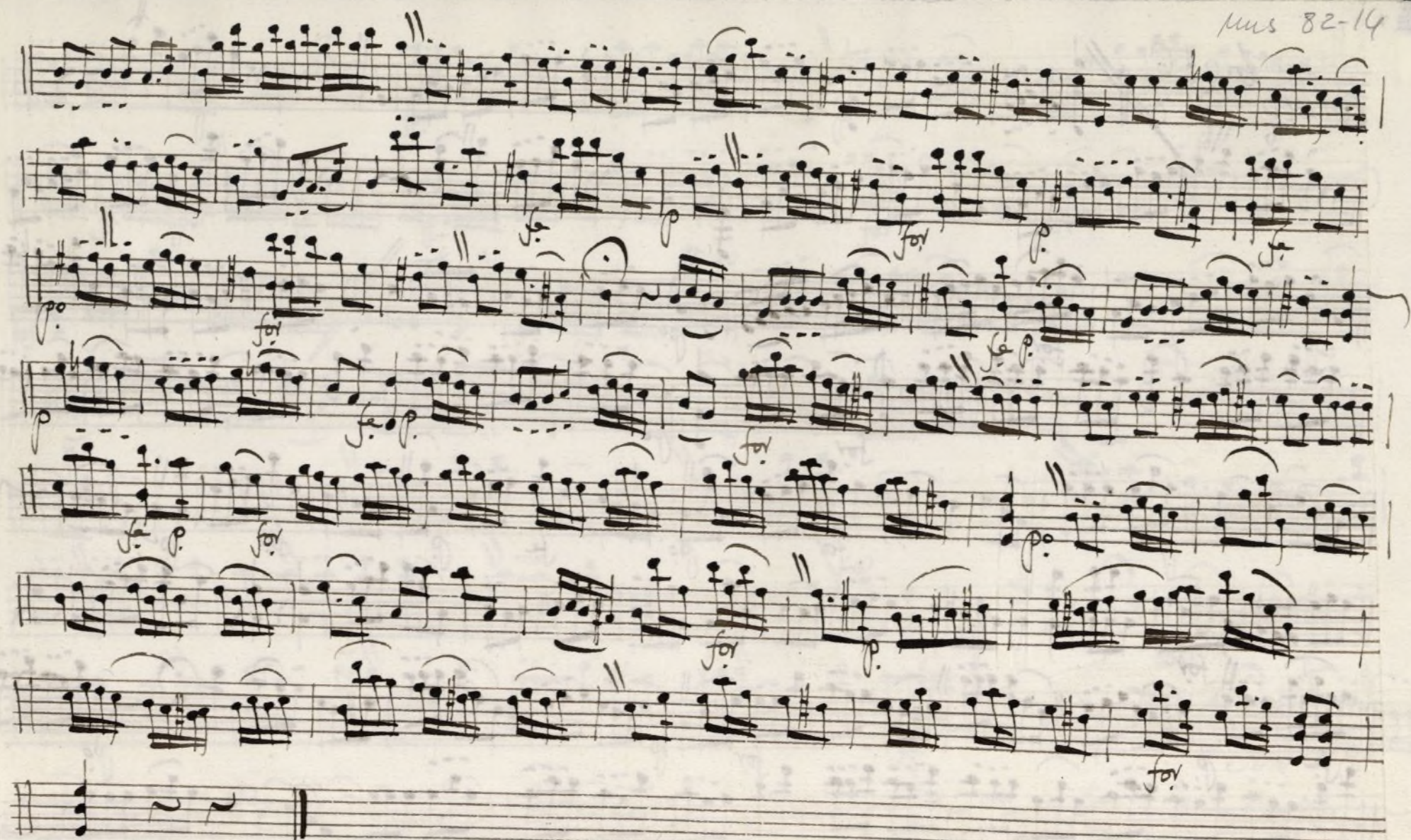
The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Violin 2^o Ton.^a a Solo de la Titania *S^{ra} Silva* ¹

And^{te} *fmo* *3*

dol. *fmo* *fmo* *fmo* *fmo* *fmo* *fmo* *fmo* *fmo* *fmo* *fmo*

mus 82-14



t Mus 82-14 *Sra. Silva* 1
Violin 1: *Con. a Solo: de la Titania:*

And.^{te}

p. *dol.* *for* *Storz.* *fe* *p.*

Alleg. 8/8

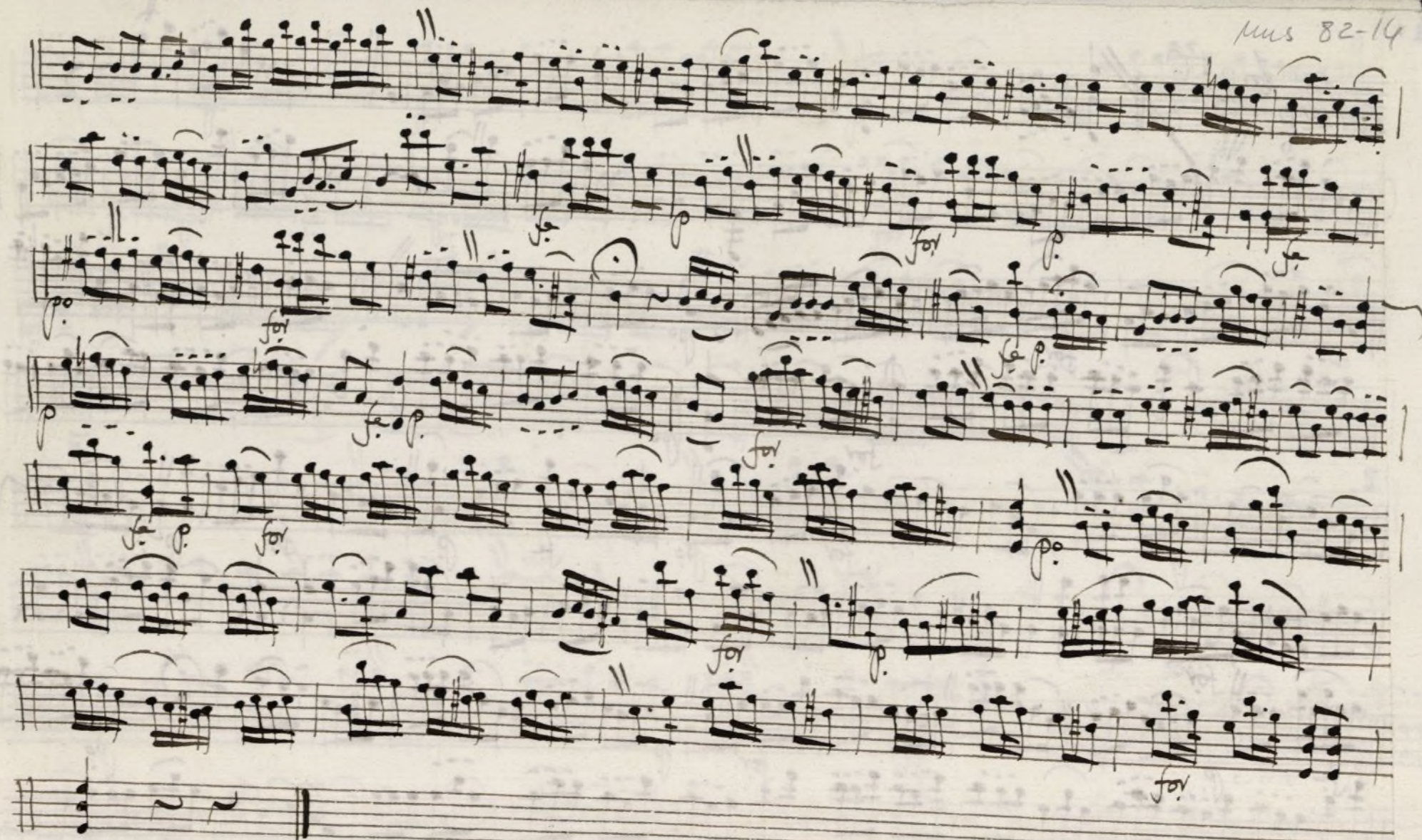
Allegro 3/4

And. 3/4

A 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. The paper is aged and shows some wear at the edges.

Annotations and markings include:

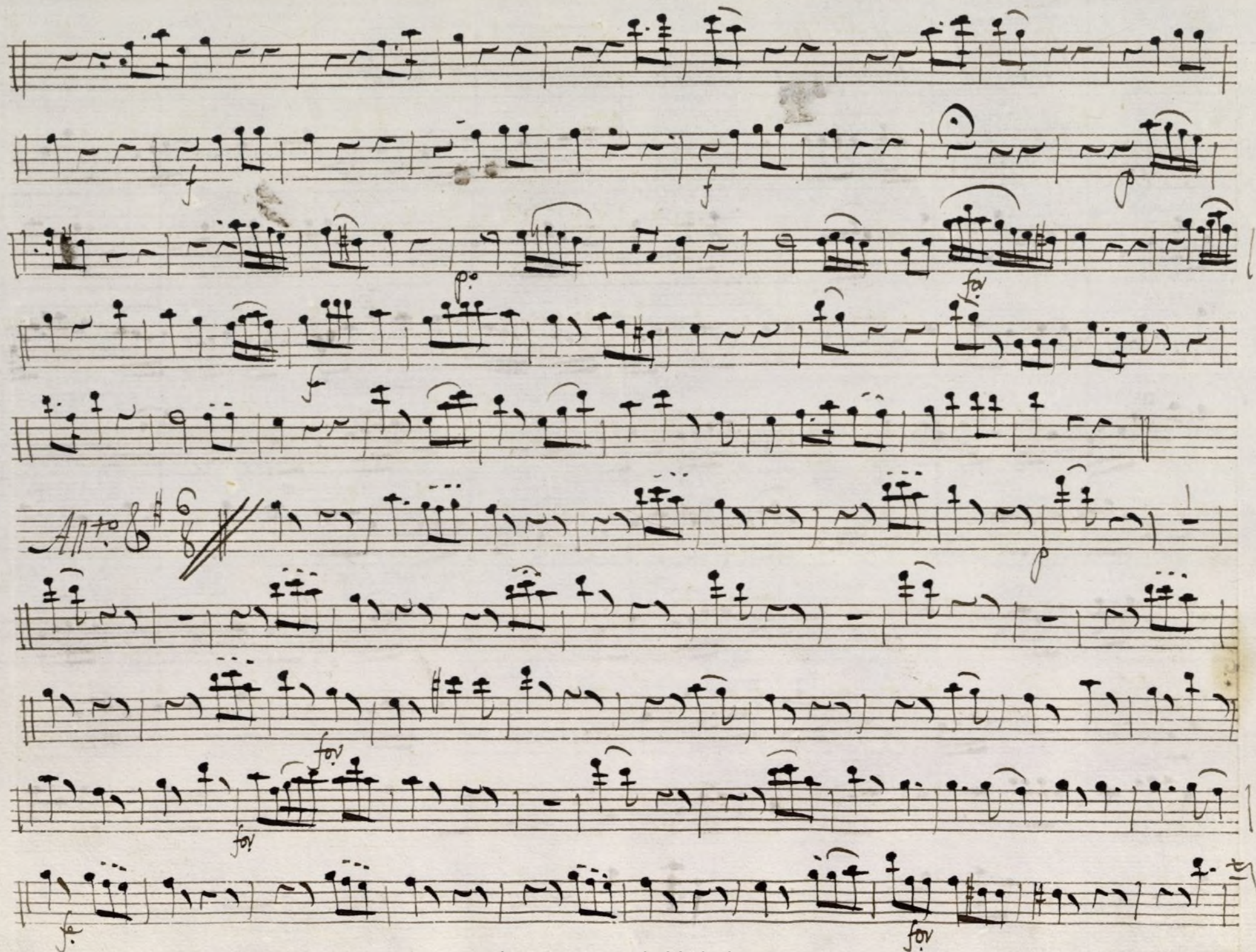
- for* (written above the first staff)
- for* (written above the second staff)
- for* (written above the third staff)
- All.* (written above the fourth staff, with a circled '6' and '8' below it)
- for* (written above the fifth staff)
- for* (written above the sixth staff)
- for* (written above the seventh staff)
- for* (written above the eighth staff)
- for* (written above the ninth staff)
- for* (written above the tenth staff)
- And no p.* (written below the seventh staff)
- Allegro* (written below the tenth staff)



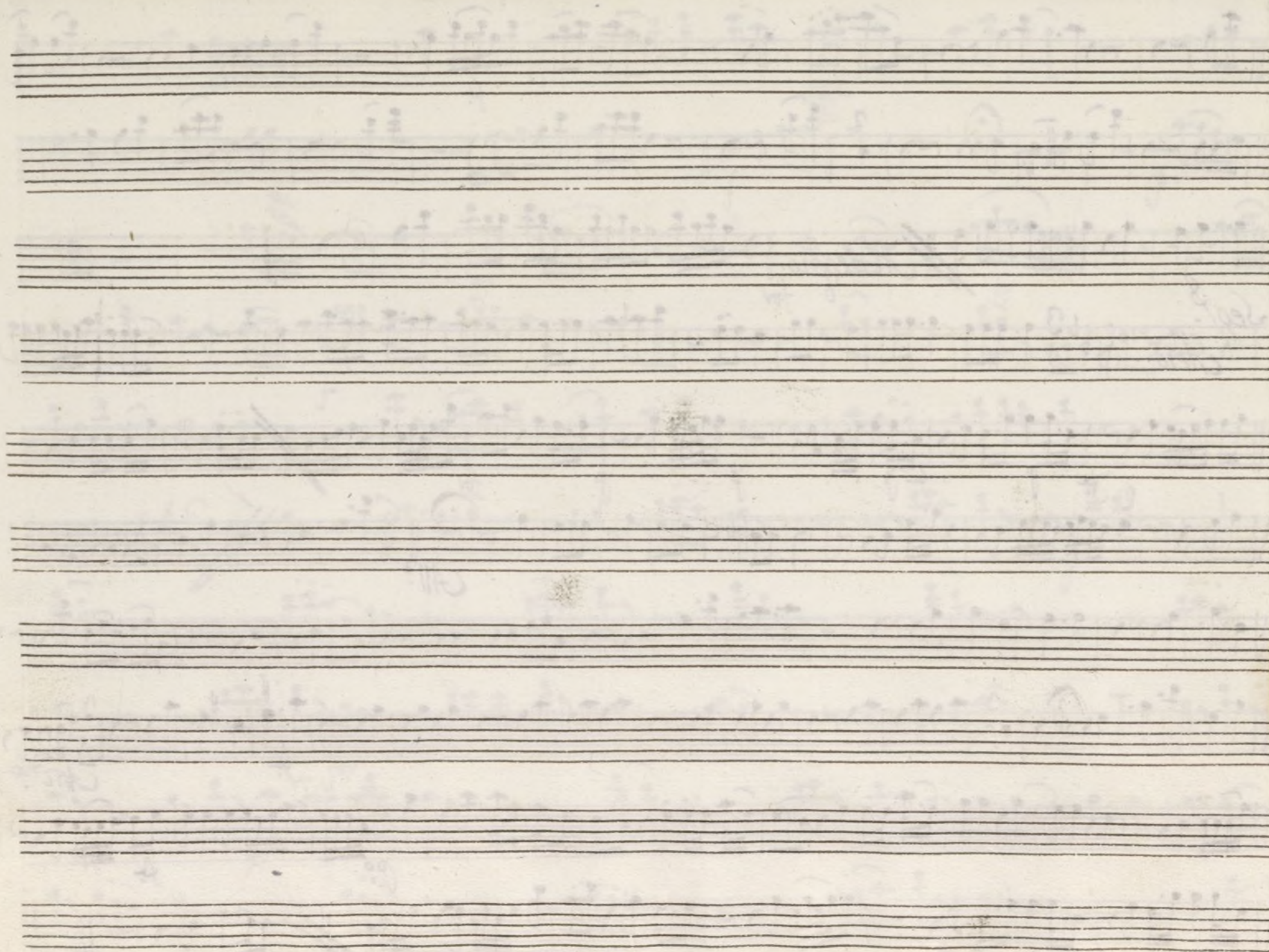
Oboe 1^o Ton. a Solo. la Titania *mus 82-14* *ra Silva*

And. *8^{va}*

f *dol.* *f* *p. f.* *f* *p* *f* *p* *f* *p* *f*

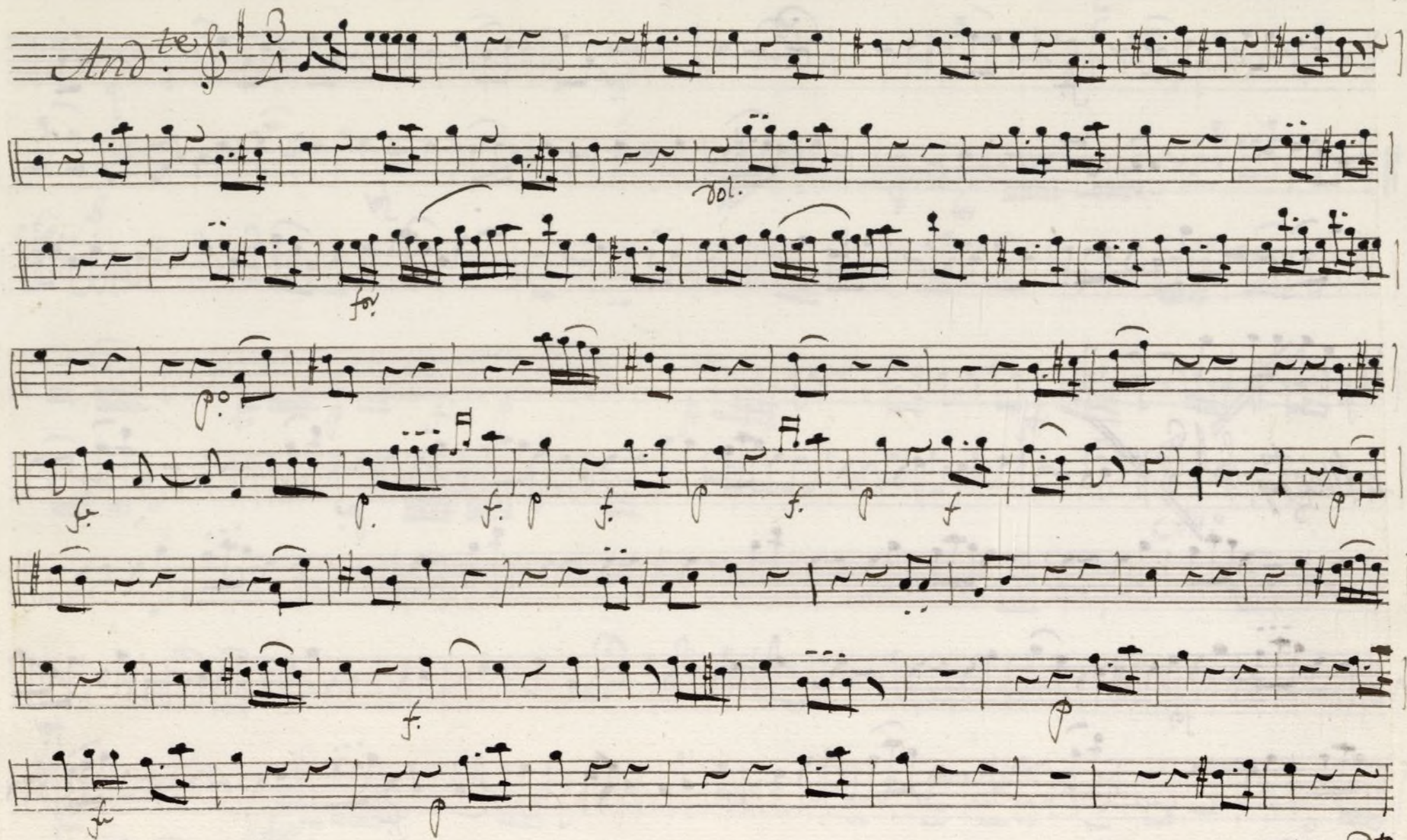


A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:
- *Al segno.* with a double bar line and a *for* marking on the third staff.
- *Seg.* and *And.* with a 3/8 time signature on the fourth staff.
- *All.* (Allegretto) on the sixth staff.
- *And. no* (Andantino) on the eighth staff.
- *Al segno.* at the bottom right of the tenth staff.
- Dynamic markings such as *p* (piano), *f* (forte), and *for* (forzando) are scattered throughout.
- The manuscript is written in dark ink on aged, slightly yellowed paper.

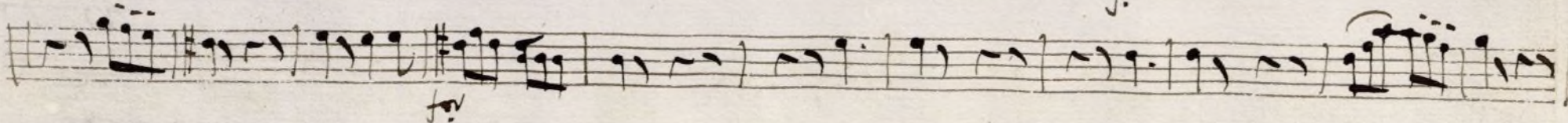
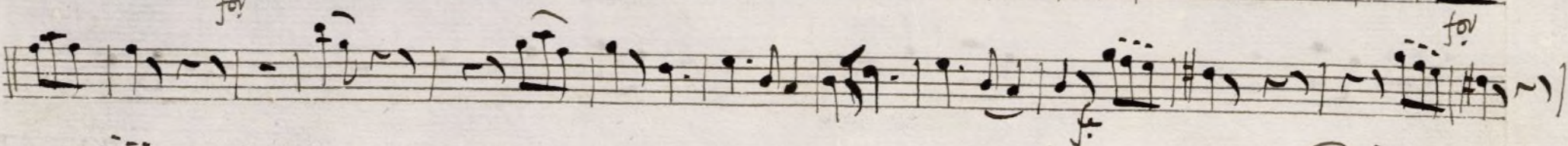
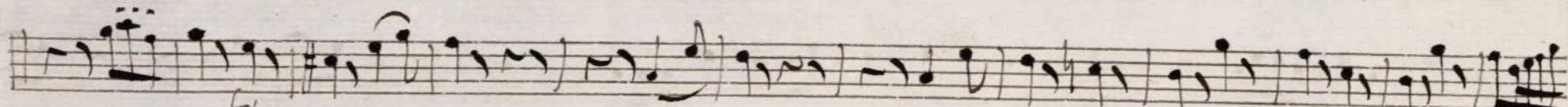
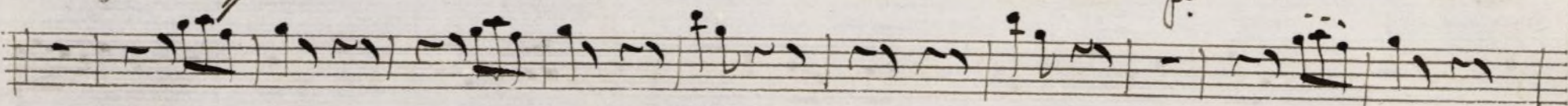
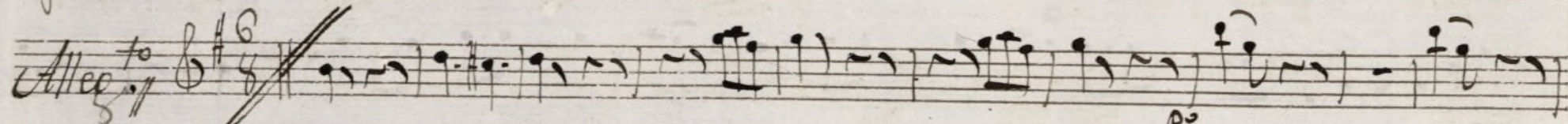
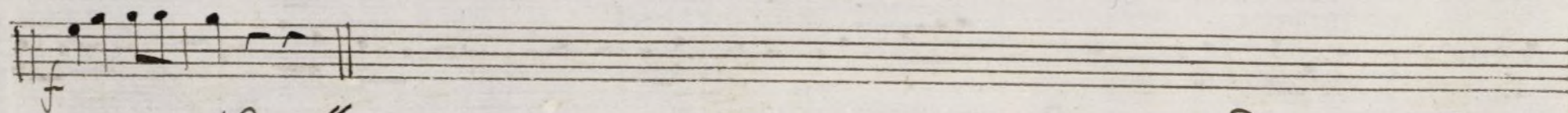
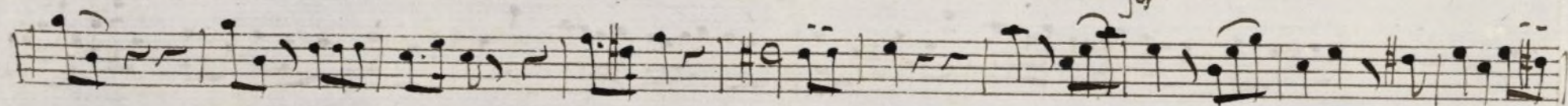
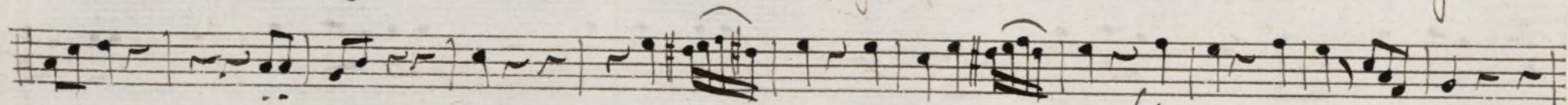
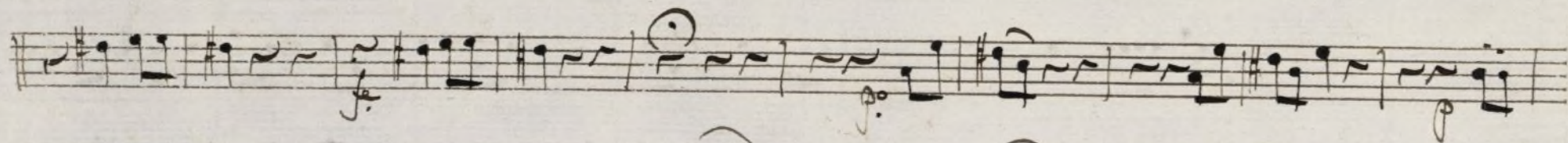
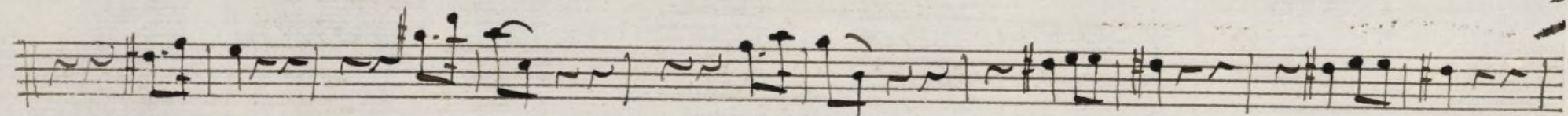


Obœ 2.º Ton.ª a Solo la Titanilla. Sra Silva:

Mus 82-14



V. P.º



And. vivo

Allegro

Seq. 8

And. no

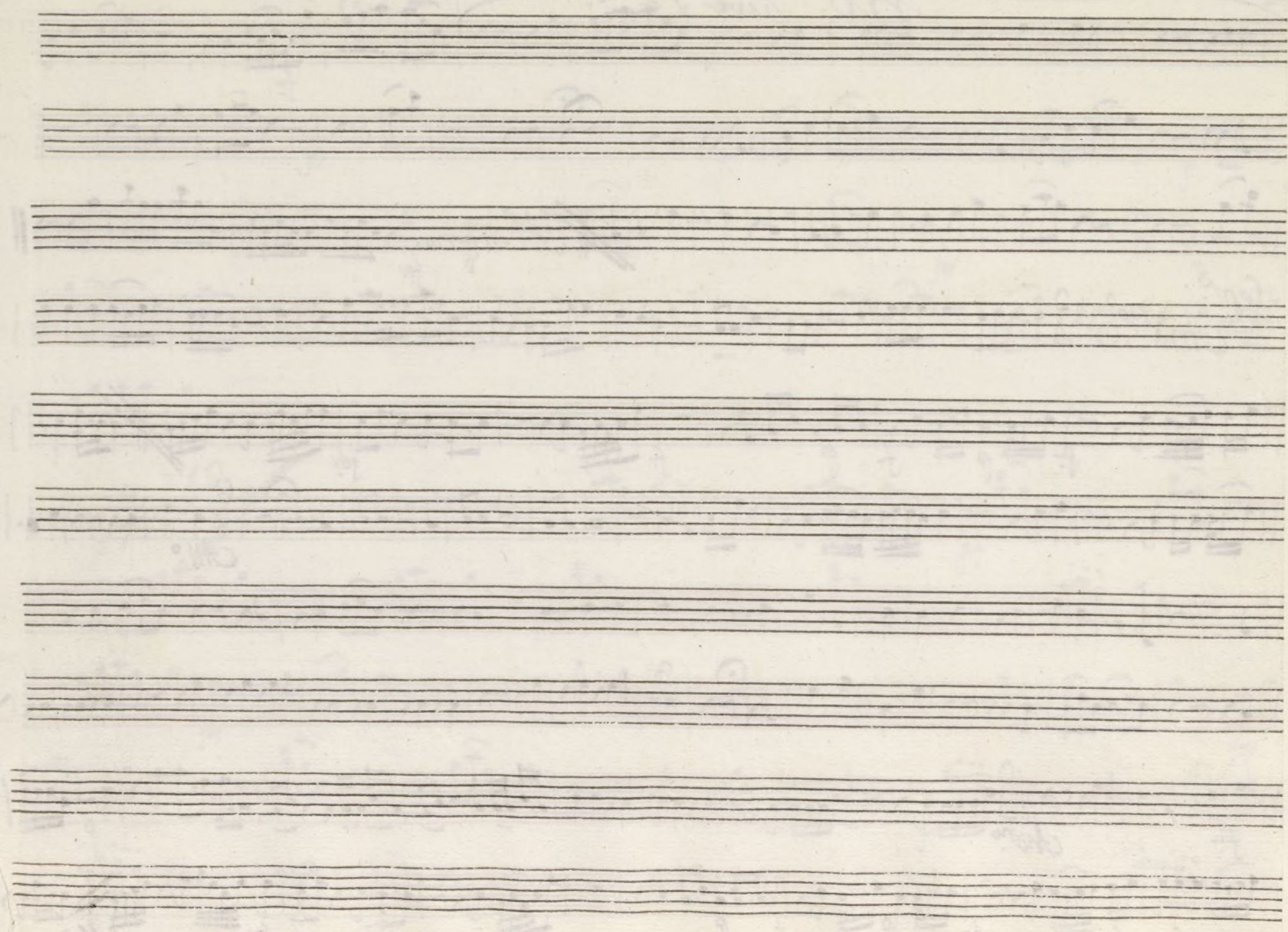
All.º

f

And. no

f

Allegro

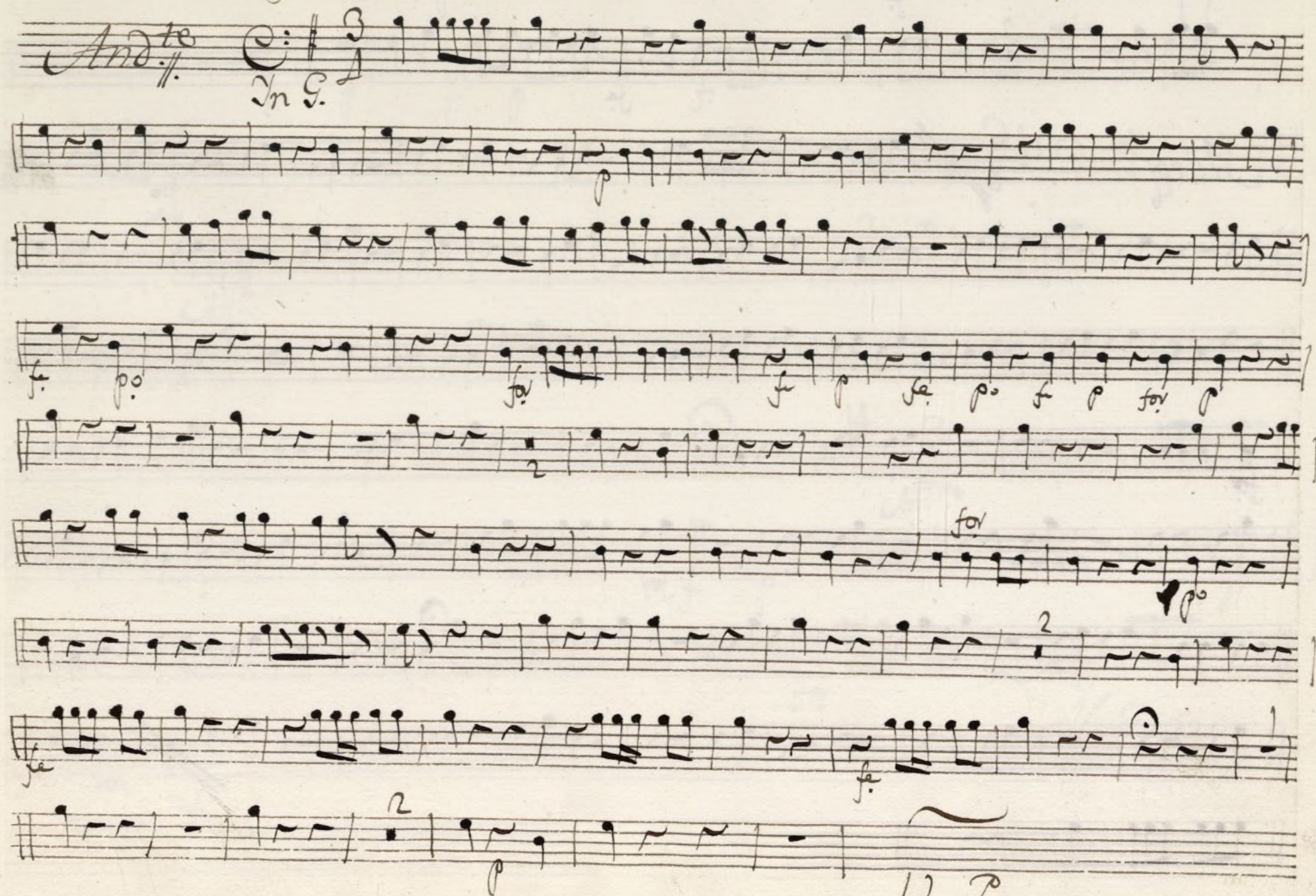


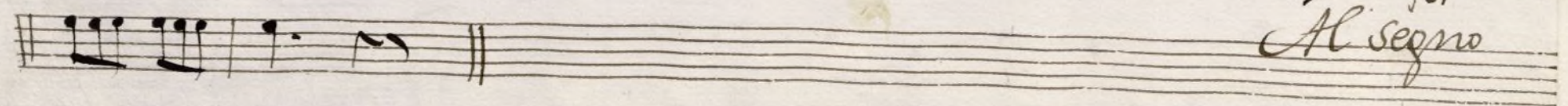
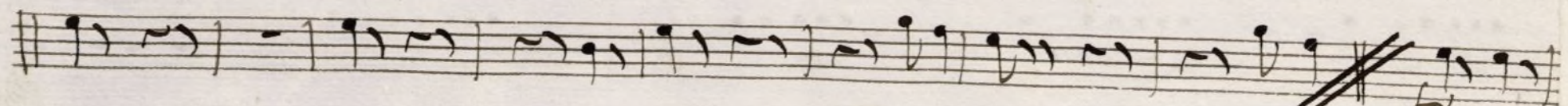
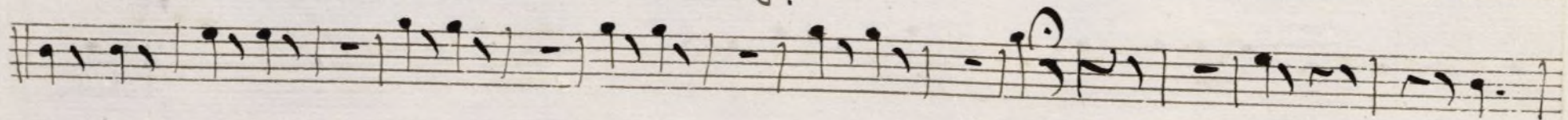
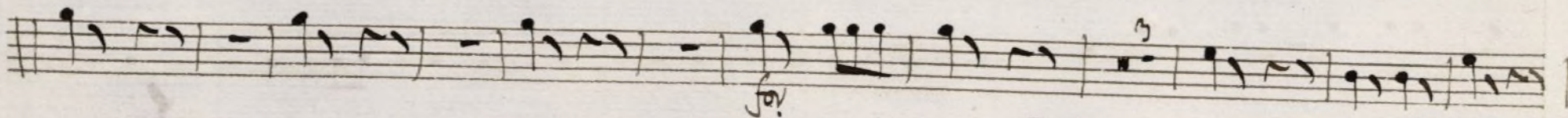
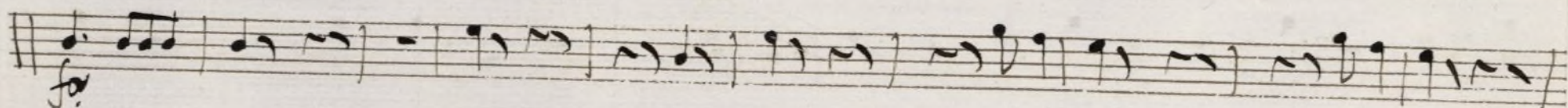
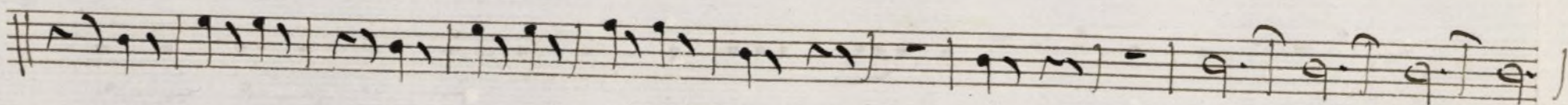
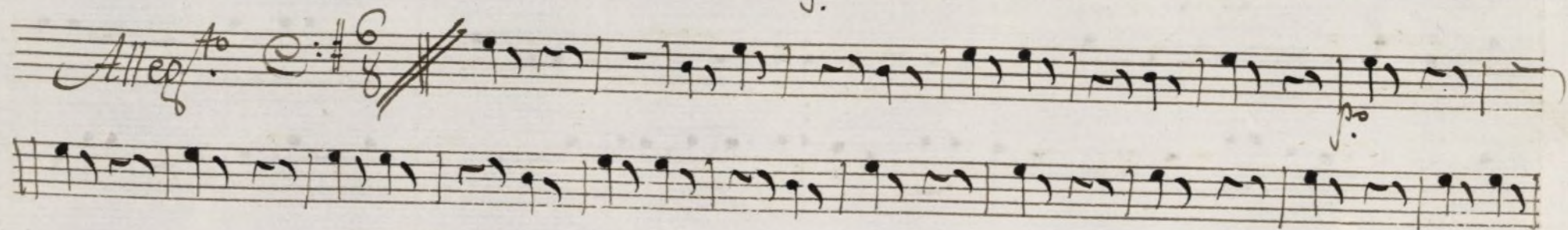
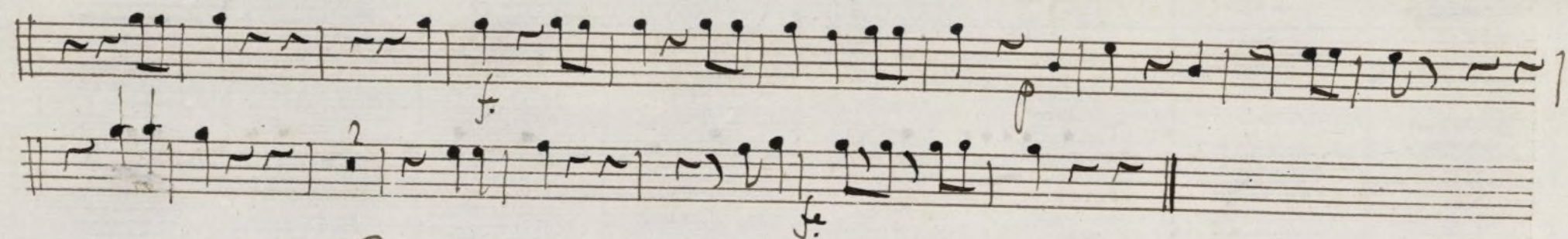
Mus 82-14

Trompa 1^a Ton. a Solo la Titanilla.

And.^{te} //

In G.





for
Allegro

Sep.⁵

In B:

And^{no}

C:

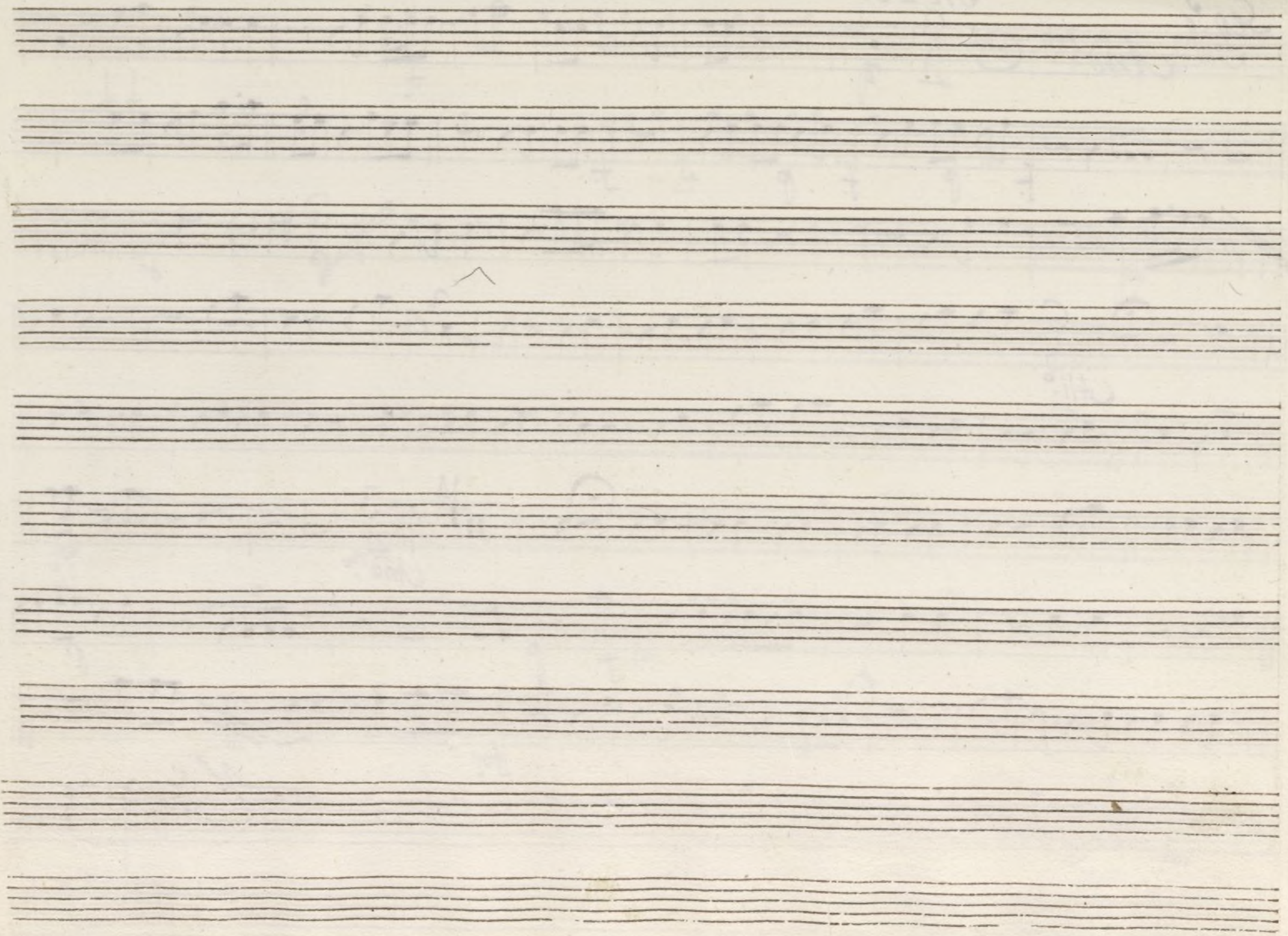
3

1

2

Handwritten musical score for a piece in B major, marked 'And^{no}'. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'And^{no}' is written above the first staff. The music is written in a cursive, handwritten style. The second staff contains dynamic markings 'f' and 'p'. The third staff is crossed out with a large diagonal line. The fourth staff contains a measure with a '6' above it. The fifth staff contains a measure with a '2' above it. The sixth staff contains a measure with a '14' above it. The seventh staff contains a measure with a '3' above it. The eighth staff contains a measure with a '4' above it. The ninth staff contains a measure with a '3' above it. The tenth staff contains a measure with a '4' above it. The score ends with a double bar line and a sharp sign.

Allegro.



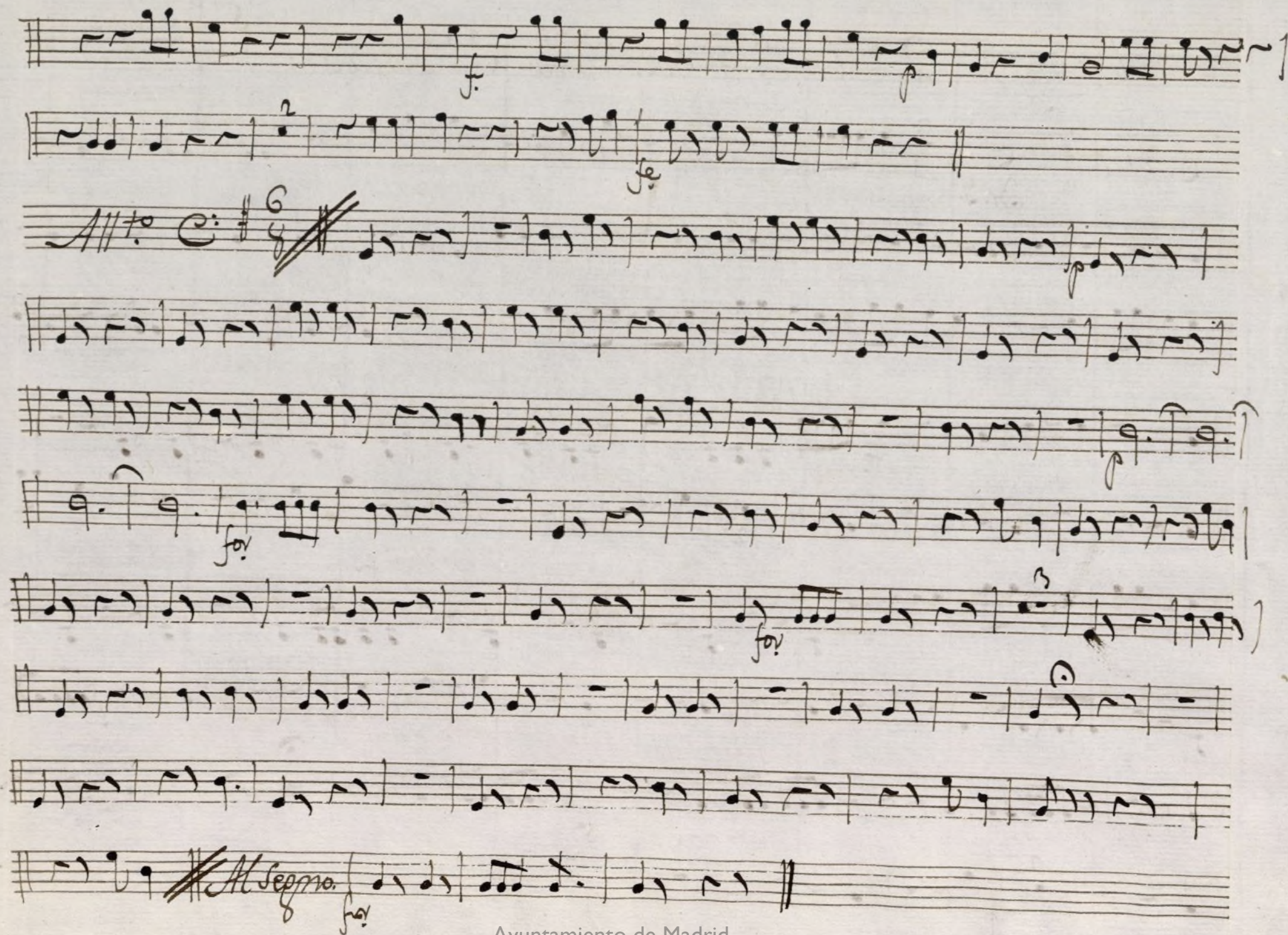
Trompa 2.^a Ton.^a Solo. la Titanilla:

Mus 82-14

Sra. Silva

1

And.^{te} *In G.*

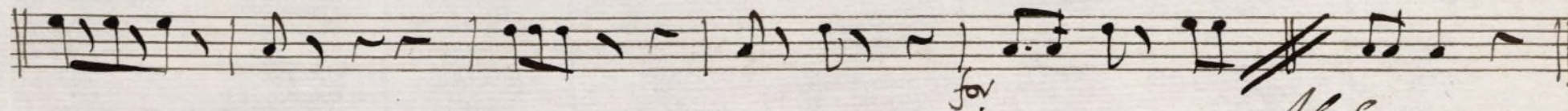
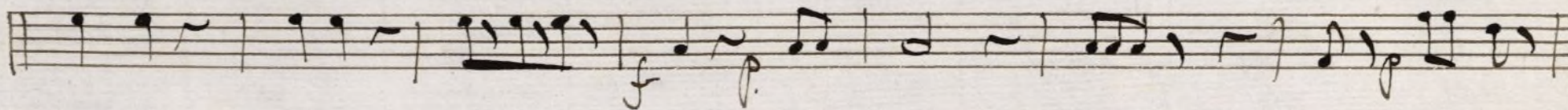
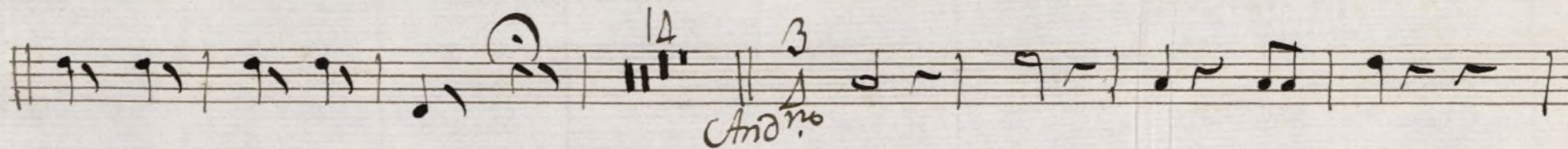
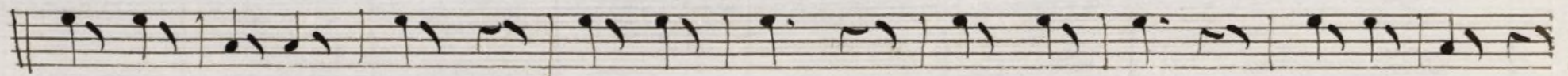
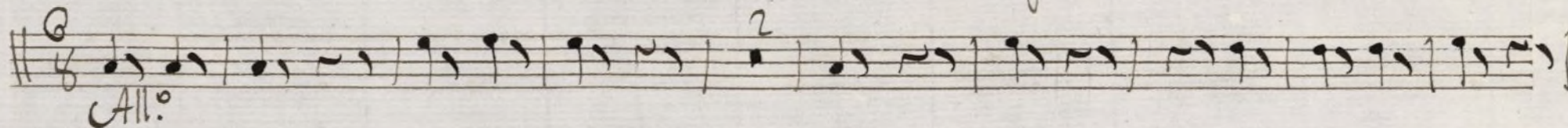
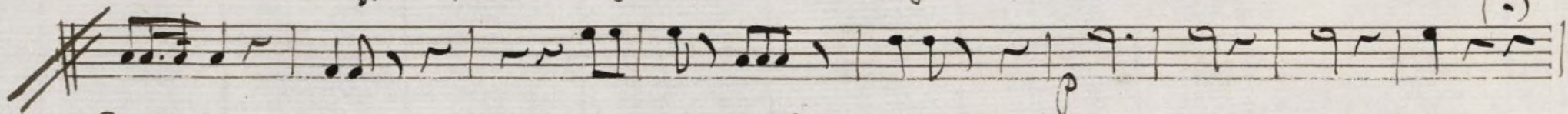
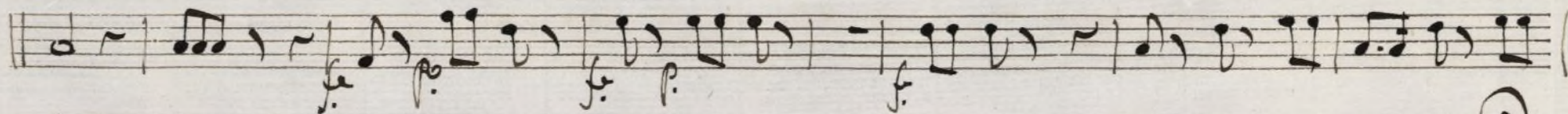
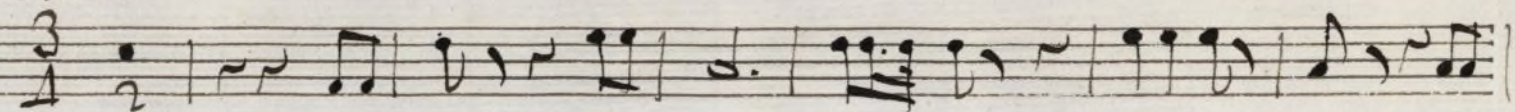


Sep.⁵

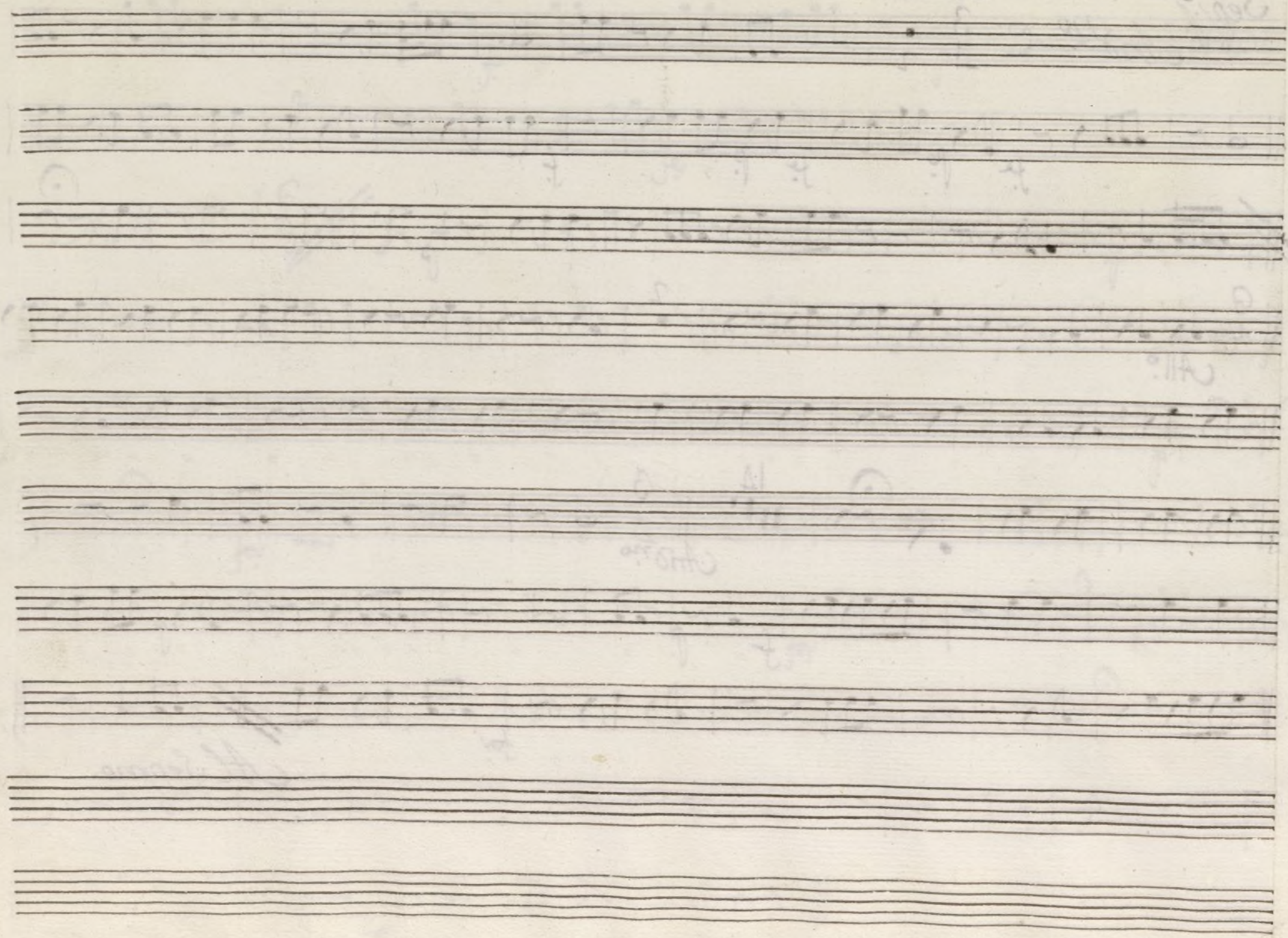
In B.

2

And^{mo}



Al Segno.



Bajo Ton.^a a Solo la Titanilla.

And.^{te}

Handwritten musical score for guitar, featuring a 6/8 time signature and a key signature of one sharp (F#). The score is written on ten staves. The first staff begins with "Allegro" and a double bar line. The music is in a single melodic line. The eighth staff has a double bar line and the word "Segno" written above it. The ninth staff has "And. no" written above it. The tenth staff has "Allegro" written above it. The score ends with a double bar line.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a single system across the staves. Key annotations include:

- for* (written above the first staff)
- je* (written below the first staff)
- All.* (written below the third staff)
- tenido* (written below the fifth staff)
- And no* (written below the sixth staff)
- Al Segno.* (written below the tenth staff)

The score concludes with a double bar line and a final note on the tenth staff.

Mus 82-16

