

"La lintera y el usía"

[El usía y la lintera]

Toradilla

Partitura

Violin 1º

Violin 2º

Contrabajo

Oboe

Trompa 1

Trompa 2

Leg^o C. n^o 28.

MVS 97-13 1

Leg^o C. n^o 34

+

Con^{da} duo

La Simeria, y el Uria.

Clivito

Con Viol.^o Oboes

y Trompas.

34

1065-

97-13

Desp.

Limeña

Una pobre Limeña soy moiguetero

que voy a vender mis Limas a este paso

con mi Cesta y mi garbato y con este canto.

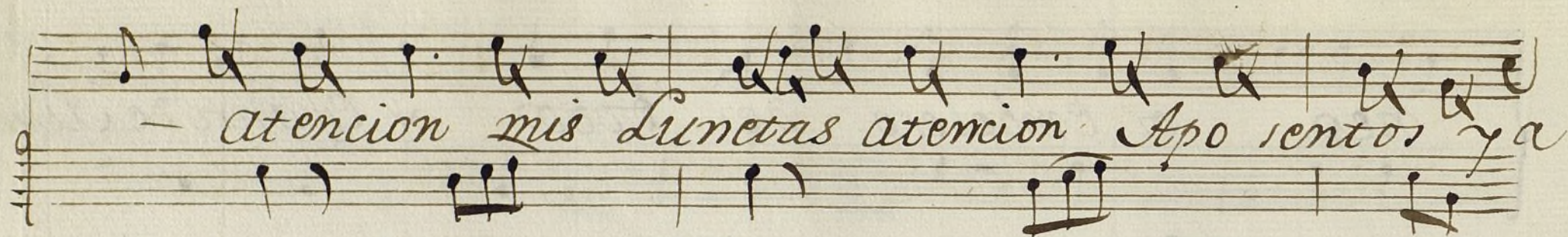
neo soi embelero de bobos y Epanto de Ma/a

dexos Mas puer ltoi despacio y anadie veo

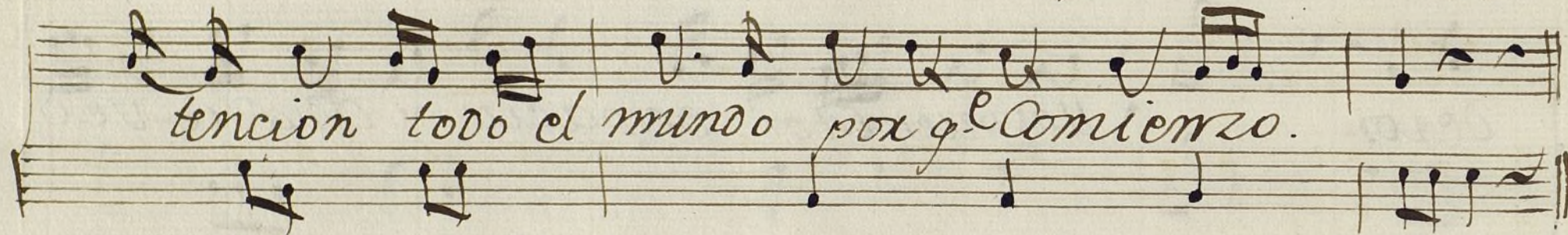
Auximo mi Ces tita y ba de Cuento

oiganlo con Cuidado oiganlo con si

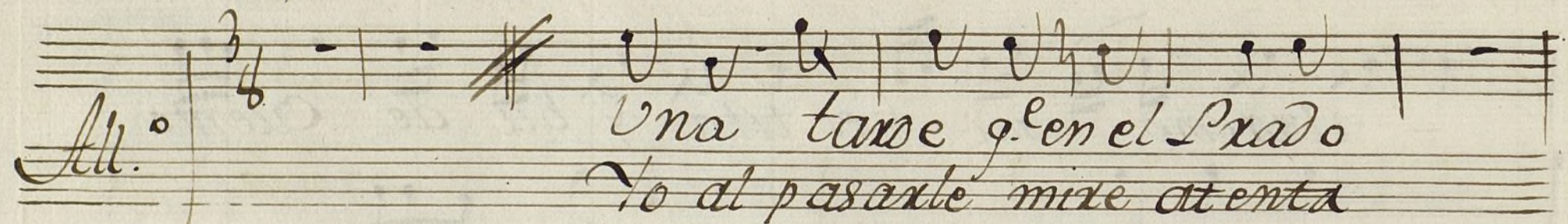
lencio vexan todor 9.º Caso tan estupendo



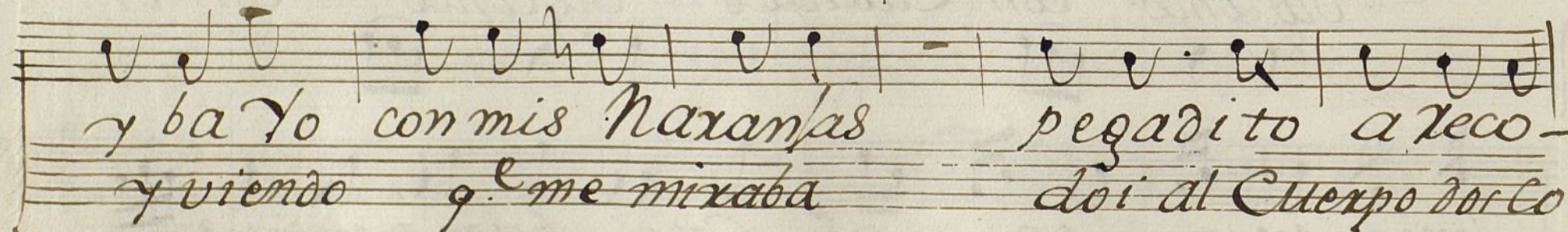
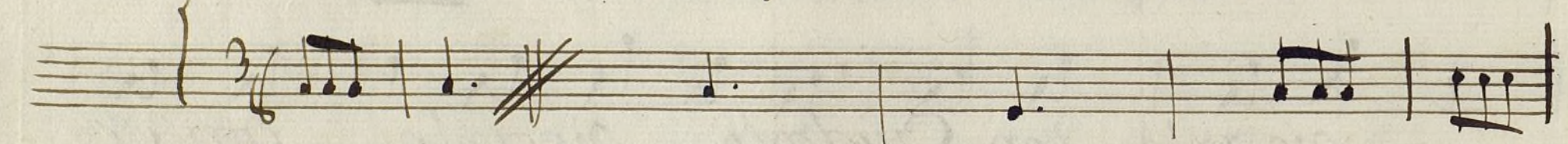
- atencion mis Lunetas atencion Apo sentos ya



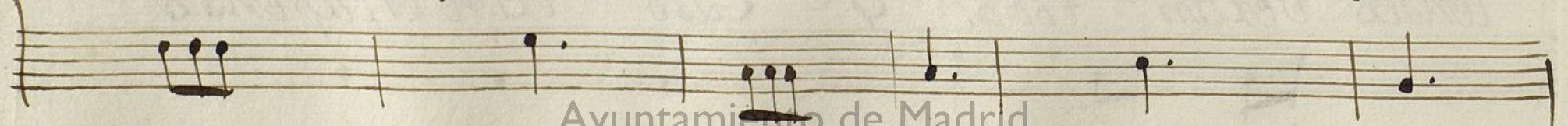
tencion todo el mundo por q^e Comienzo.



All.^o Una tarde q^e en el Prado
Yo al pasarle mire atenta



y ba Yo con mis Naxanjas pegadito a reco-
y viendo q^e me miraba doi al Cuerpo dorco.

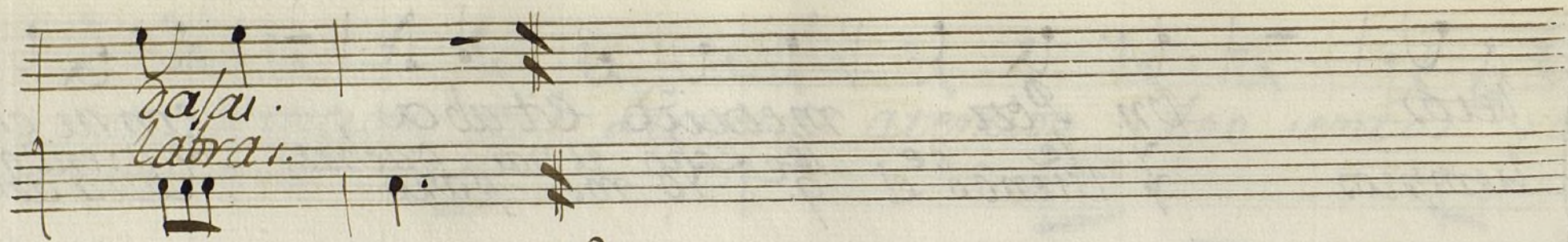


letos Un Peri merito estaba con su cheta
lumbros y le de se echo una gachas y viendo el y viendo el q. yo me paro Talla dnu al

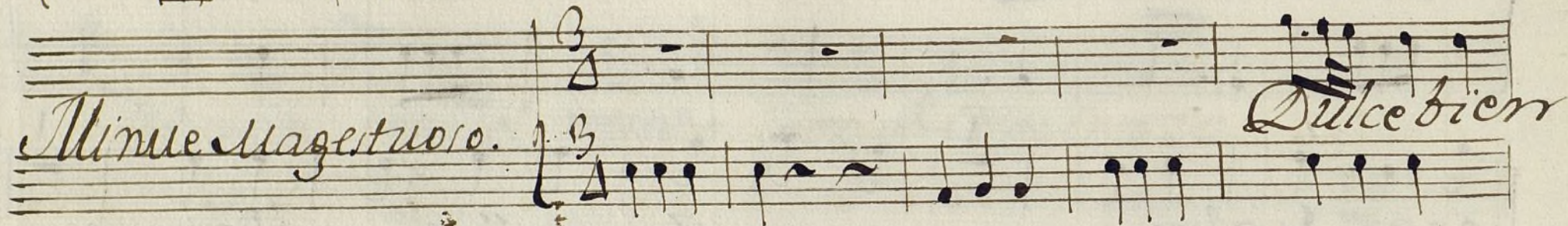
pa de Galones y sus Zapatillas blancas
g. Yo me paro punto se obanza a decirme muu tendido

media de trama de persia y las demas Zarran.
A decirme muu tendido a decirme si quaria Cantarle alguna chudada

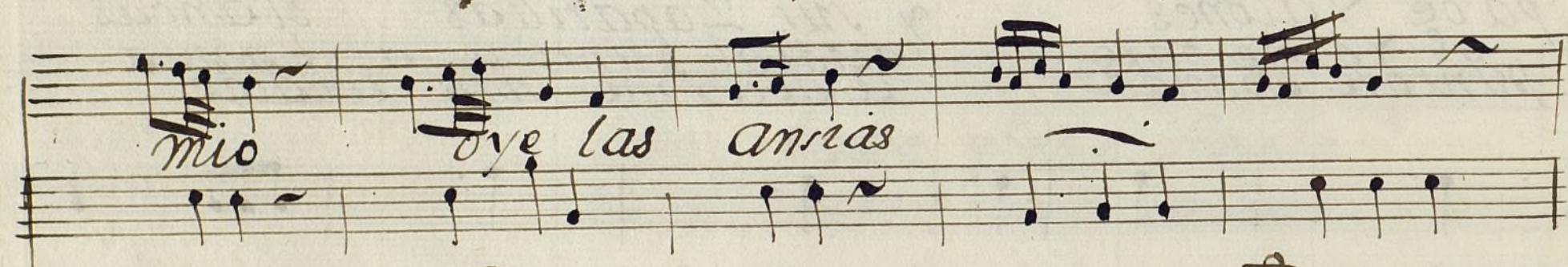
da/ai.
labra/.



Minue Magestoso. *Dulce tierra*



mio *oye las ansias*



q. Cal pecho causa tu perfeccion *Yo te ido*



latro *Yo por ti muero* *y de ti es.*



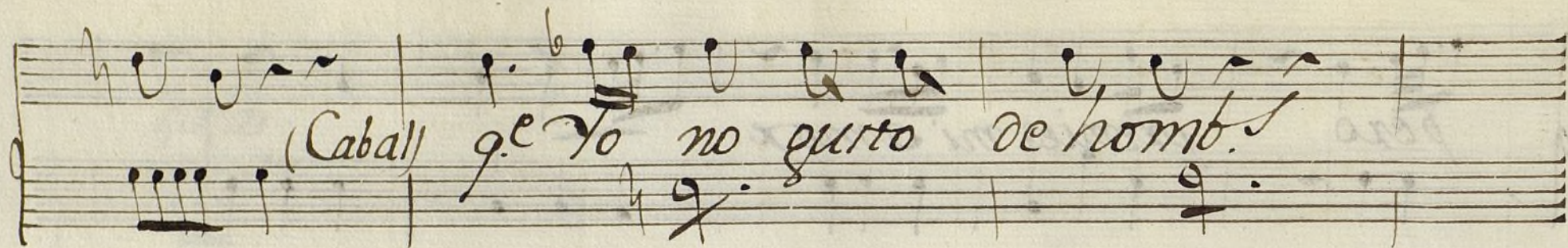
pero miemies mi amor

Yo la espalda le vuelbo el la mano me agana Yo le tuerno el jozico el suspiros es ala

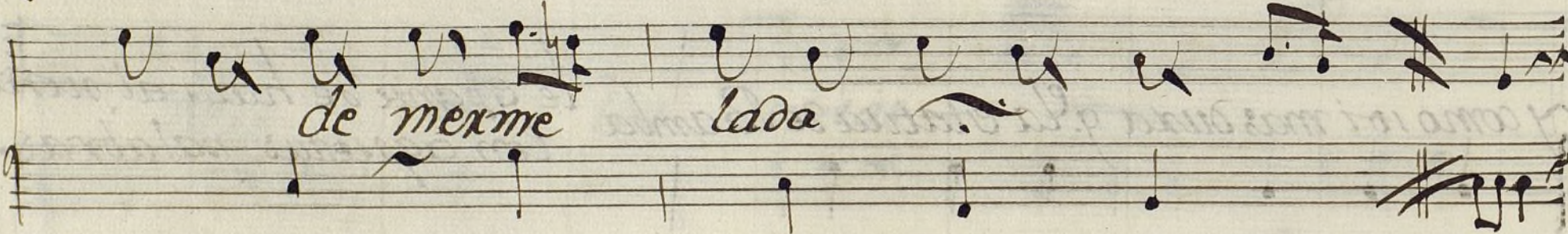
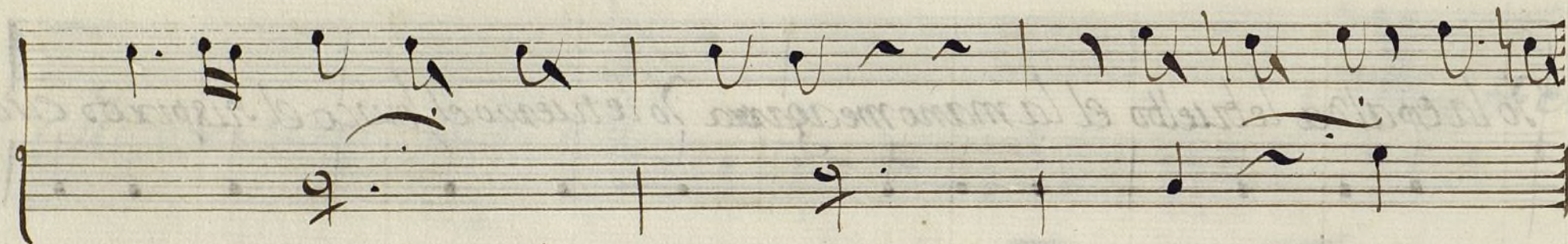
y como ioi mas duxa q. La estatua de Bamba le epanxe de halli al purito
con aquestas palabras.

no se de xrita tanto con las

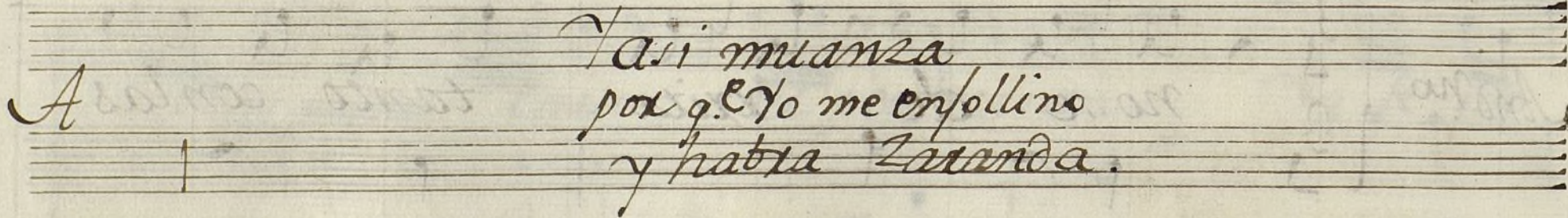
palabras



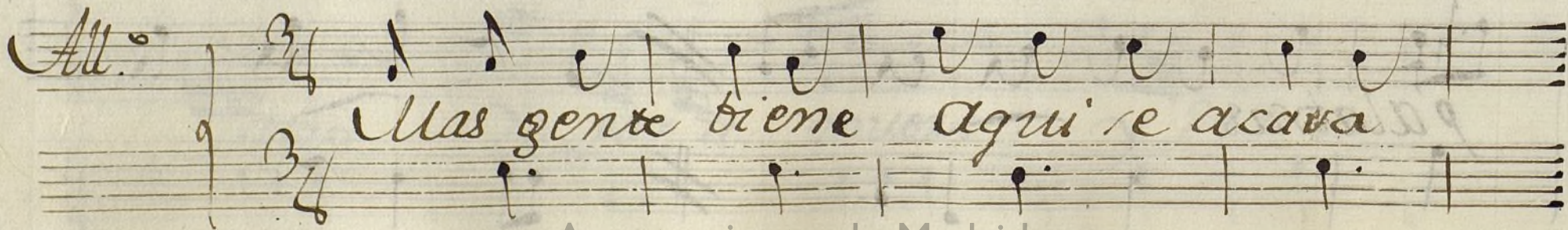
(Caball) q.º Yo no guito de homb.



de mexme lada



Asi muanza
por q.º Yo me enfollino
y habra zaranda.



All.º Mas gente viene aqui e acaba

por q.^e primero es mi ganancia tomo mi

Certa y abux Madamas todo: p exd onen mis muchas

faltas

Chinita Por Vida del Demonio q.^e le haya tentao el Diabolo
 a Doña Manuela de pedirme axa Naxanjas
 en Ocaion en Ocaion q.^e no tengo un Cuarte,
 Yo no se como hacerlo, mas halli ai una Naxanjera
 Voy avex si me las fia o si le puedo pillax algunas
 para salir de este Emperio.

chinita

And. *no*

Dios te guarda muchacha q. e bella -
 mixta a mi se me ofrece y un fuerte
 halli una nada mi a quiere na
 Lim. Por Dios no tiene una con mala
 chita mixta yo te pro meto pagarlas

g. eres
 lance
 xanjas
 fierca
 luego

Cier
 del
 en
 si
 Lim. no en

yo de tienes
 qual como tu
 ocacion q. un

Caja
 quexas
 quanto

dinero no tiene
 tiendo yo de coche

Lima

de hacer mercedes bello dinero quando bien una
 puedes sacarme vamos andando q' ya el caso me
 no me acompaña muer ai abajo perdi un saquen
 de jeme prenda por q' mi tia dice mal aya el
 q' e me maxeo pero que mudo tome d'n cele

na quele como hombre donio
 Con Complimientos -
 algo a petardo.
 un doblon de ocho
 q' en hombre fia
 chita voime corrido

All.^o Mas por q' acave a ta to

nada con requi dillas chulas y quapas a

qui me quedo so la a Cantarlas cuenta se

nõzes q. e son mui guapas y en aca vando

donme quatio palma das qua

tro pal ma das.

And. no Rit. do
fixano amante

mio a leve dueño tixano amante mio

a leve dueño

dueño atiende de mis annias los tristes ecos

atiende de mis annias los tristes

ecos por q.e tixano por q.e proterbo

A mi amor tratas con tal desprecio quando ven

dida ai q.º tormento por ados xarte

fina fallerco Montes Prado, y Selbas

Pirco, Valles y Cerrros sedme todo, ter

tipos de mi tormento decidle al dueno

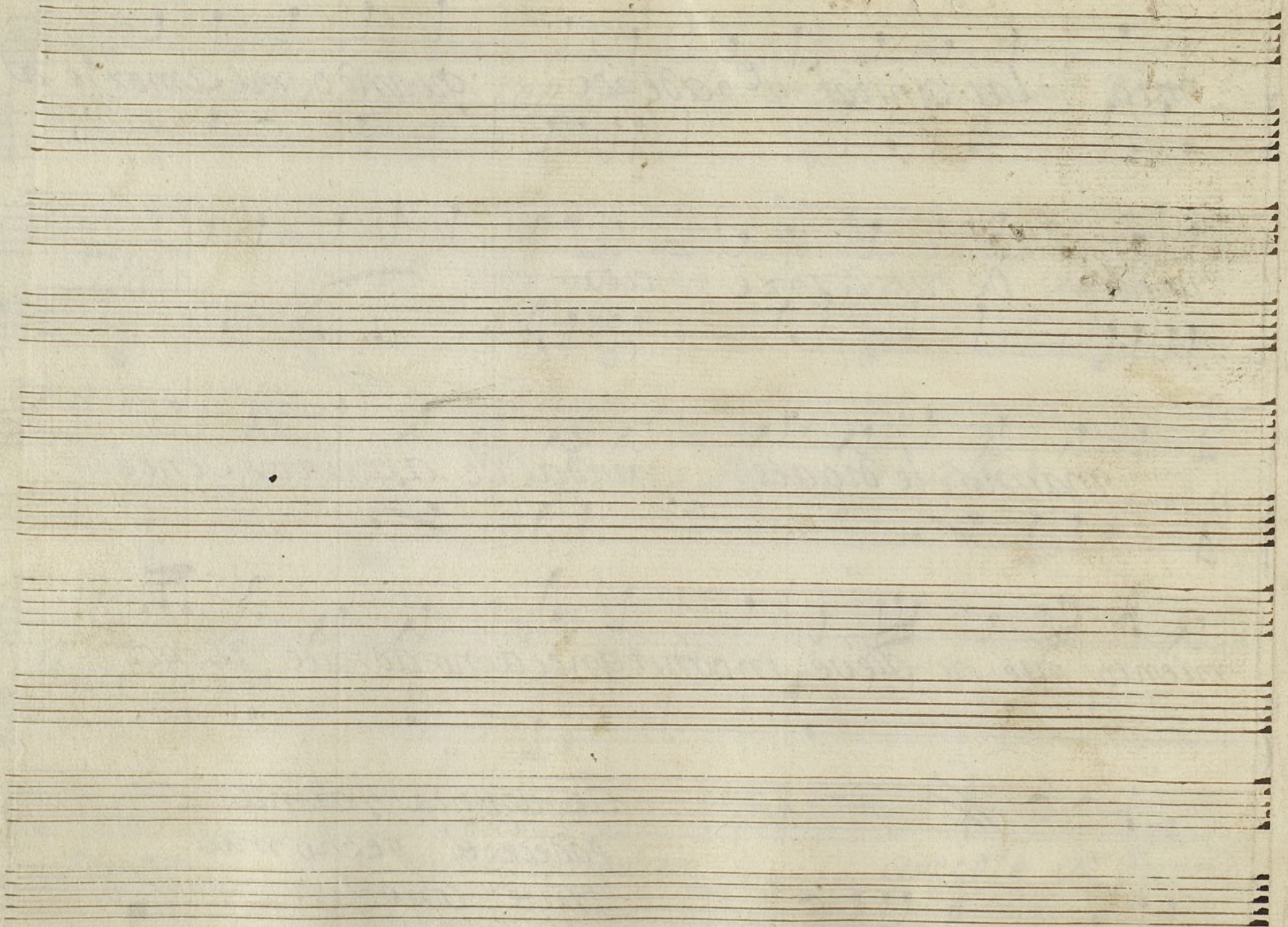
mio las amiras q. padesco quando mi amor se a

cuenda de mi despre cios

mai no le digais nada de aquestos senti

mientos pue su deve inconstancia no admite juegos

*de aquesta forma
padece el pecho mio
triste congojas.*



Ayuntamiento de Madrid



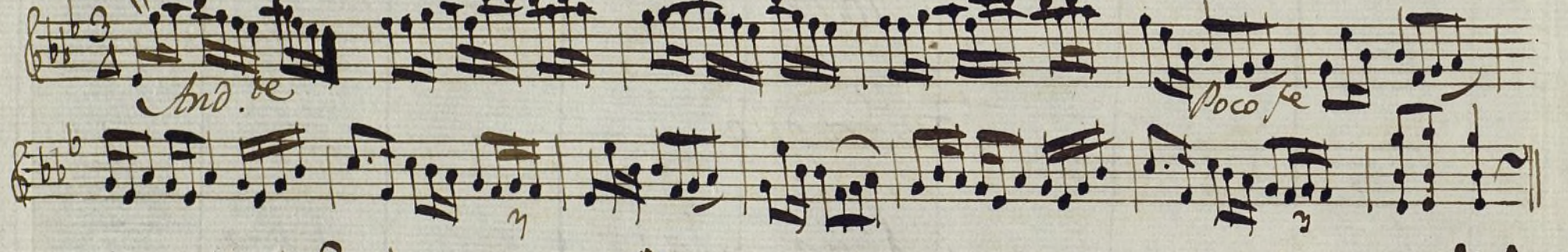

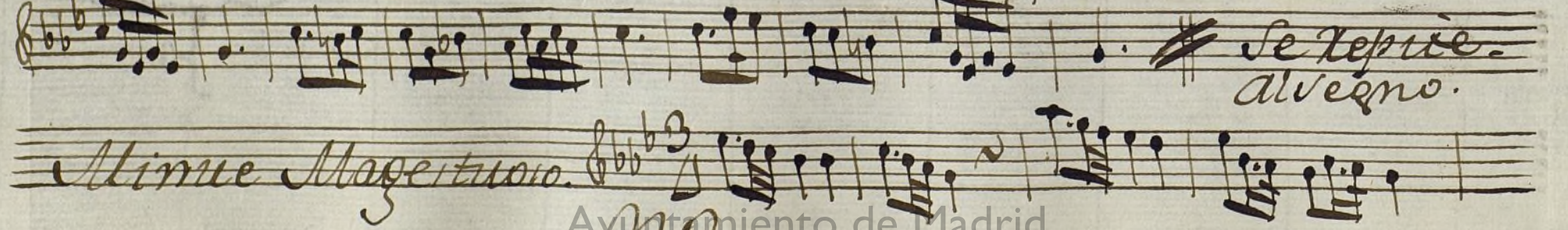
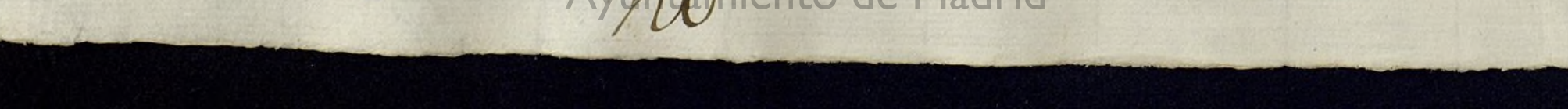
Allegro di ma.

Violini 1^o

ton.^a a duo

el Via y la

Simera.

Dep. 


And. se 
Poco se 
All. 
Se Repite.
Allegro.
Mime Magertuoro.

Handwritten musical score on ten staves. The score is in G major (one sharp) and 3/4 time. It features various musical notations including notes, rests, and dynamic markings. The piece concludes with a 'Parada' (triple bar line) and a 'Finis' symbol.

Finis

Parada

Parada salix de este Empeno

Ayuntamiento de Madrid

Cinco veces todo

A handwritten musical score on aged paper, consisting of ten staves of music. The score is written in a cursive hand and includes various musical notations such as clefs, time signatures, and dynamic markings. The first staff begins with the tempo marking 'All.' and a 3/4 time signature. The key signature consists of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and a sextuplet (indicated by a '6' over a group of notes). The score concludes with a double bar line. The paper shows signs of age, including some staining and a slightly irregular edge.

+

Violin 2^o

ton^a a duo

La Sirena

y Uria.

Tempo 6/8 b b b

b b b

b b b

b b b

b b b

b b b

All. 3/4 b b b

b b b

b b b

Minue Magistruo. 3/4 b b b

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three flats (B-flat, E-flat, A-flat), and various time signatures such as 3/4, 3/8, and 6/8. The score features several sections with dynamic markings: *All.^o* (Allegro), *And.^{no} Veg.* (Andante), *mez.^o* (mezzo), and *Pastoral.* (Pastoral). There are also markings for *Allegro* and *Allegro* in the lower sections. The music consists of melodic lines with some complex rhythmic patterns and rests. The paper is aged and shows some staining.

Obse 1.ª Tona a duo el Uria y la Lim.ª

Dep.

All.º Tacet.

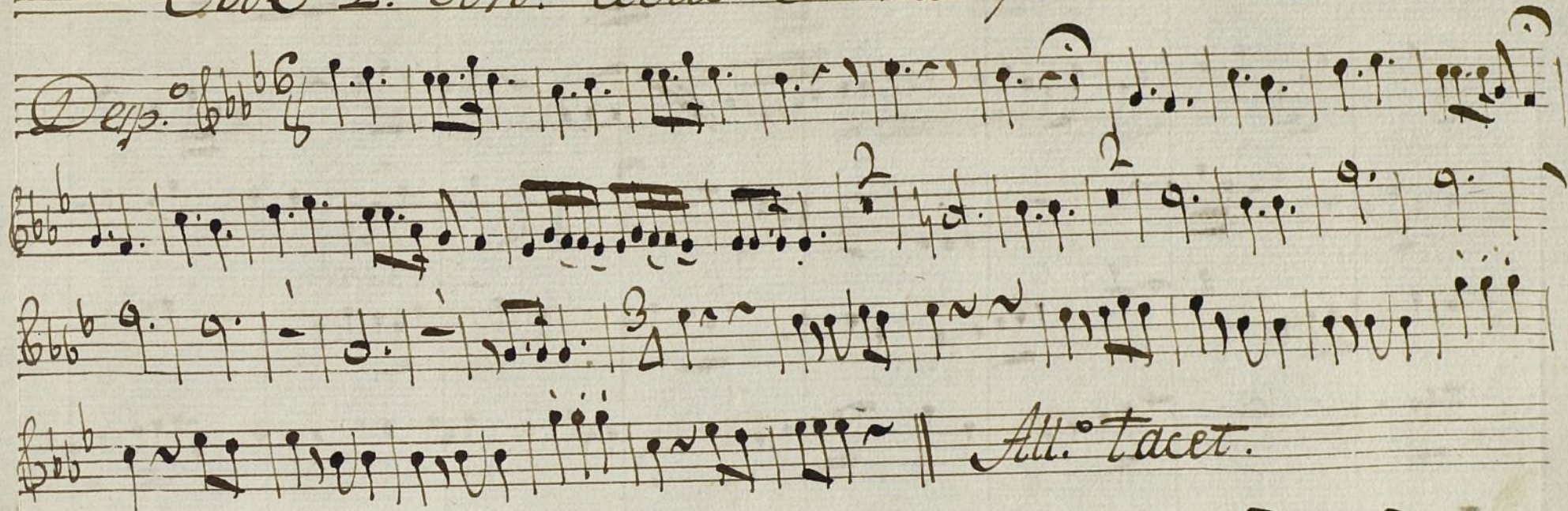
Minue Magatuoro.

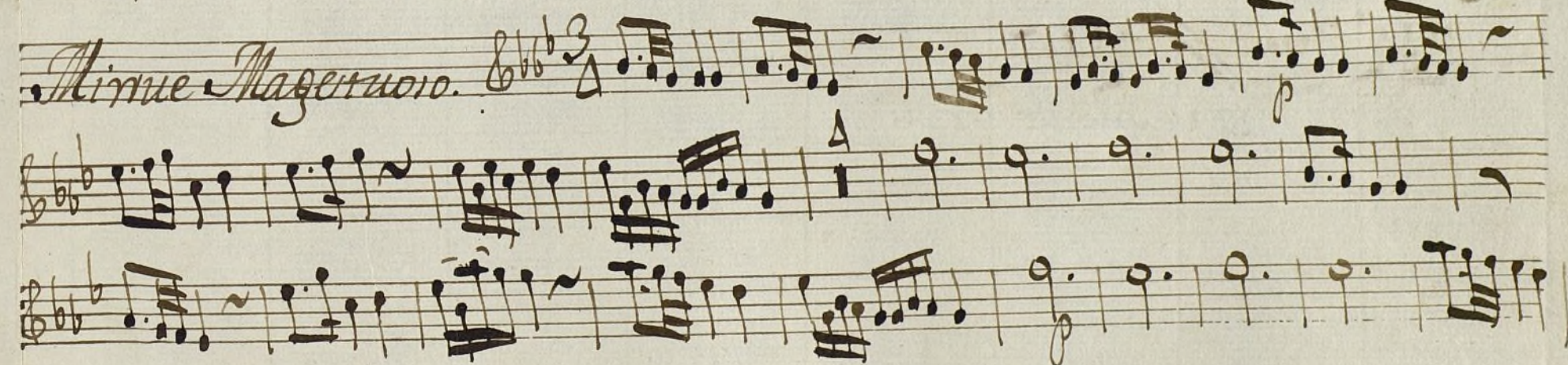
NO

Para

Tacet hasta las seg. ultimas.

Oboe 2.^o Ton.^a a uno el Una y la sim.^a

Dep. 

Mime Magerruio. 

Para. tacet hasta las seg.^o

And. no Seg. *Rez. do* *2*

Pastoral.

allegro dorma.

+

MUS 97-13

Trompa 1^a Ton. a duo el Usia, y la Limera. 1

Dep.^o

te *te* *3* *2* *2* *2* *2* *2*

Al.º

Repite al Segno

Minue Magisterio. $\text{C}:\flat\flat\text{3}$

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests, ending with *Para.*

And. Musical staff with notes and rests, ending with a double bar line.

Musical staff with notes and rests, ending with a double bar line.

allegro Reprise.

All. Musical staff with notes and rests.

Musical staff with notes and rests, ending with *Para.*

All. Musical staff with notes and rests.

Musical staff with notes and rests, ending with *All. tacet.*

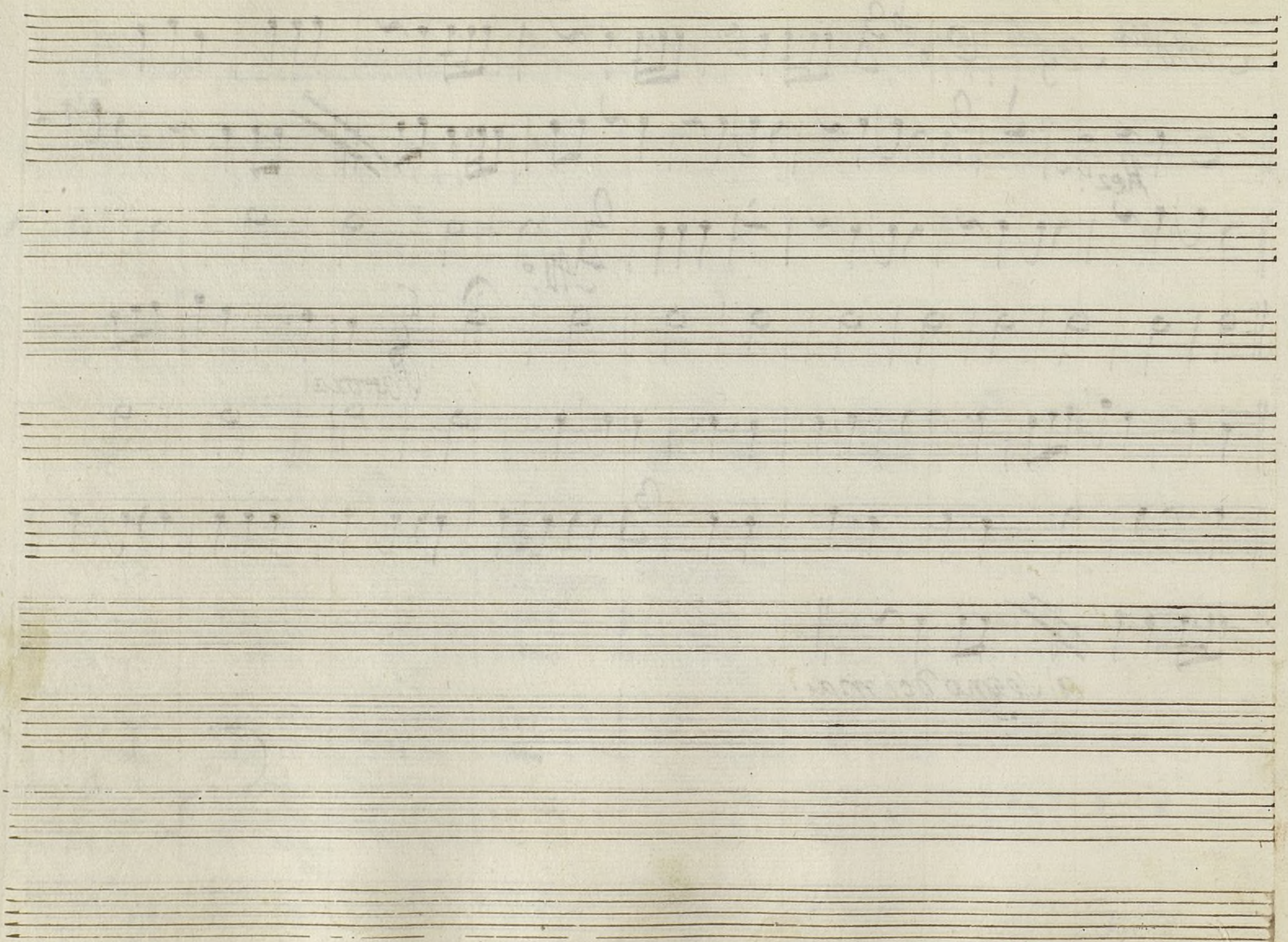
And.^{mo} Seg. $\text{C} \flat \flat \flat \text{ 3}$

Rez.

All.

Pastoral

al segno dormi.



Ayuntamiento de Madrid

+

Trompa 2.^a Tonda duo el Uria y La Lamera.

1

Handwritten musical score for Trompa 2.^a. The score consists of ten staves of music. The first staff is marked *Dep.* and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is written in a cursive hand and includes various rhythmic values, rests, and dynamic markings such as *te* and *fe*. There are several measures with first and second endings indicated by the numbers 1 and 2. A section of the music is marked *All.* (Allegro). The piece concludes with a double bar line and a sharp sign (#).

Repite al Vegno.

Minue Magistruo. $\text{C}:\flat\flat\flat\text{3}$

And.^{no} $\text{C}:\flat\flat\flat\text{3}$

All.^o $\text{C}:\flat\flat\flat\text{3}$

All.^{to} $\text{C}:\flat\flat\flat\text{3}$

Para.

Al Vespno dorma.

d ma.

The image shows a page of handwritten musical notation on aged paper. The score is written in brown ink and consists of ten staves. The first staff is titled 'Minue Magistruo.' and is in 3/8 time with a key signature of three flats. The second and third staves continue the piece. The fourth staff begins with the word 'Para.' and a double bar line. The fifth and sixth staves are marked 'And.^{no}' and feature a double bar line with a diagonal slash through it. The seventh staff is marked 'All.^o' and the eighth 'All.^{to}'. The ninth and tenth staves conclude the piece with the word 'd ma.' at the end. The notation includes various note values, rests, and dynamic markings.

All.° Tacet.

And. no Seg.°

And. no

All.°

All.°

Pastoral.

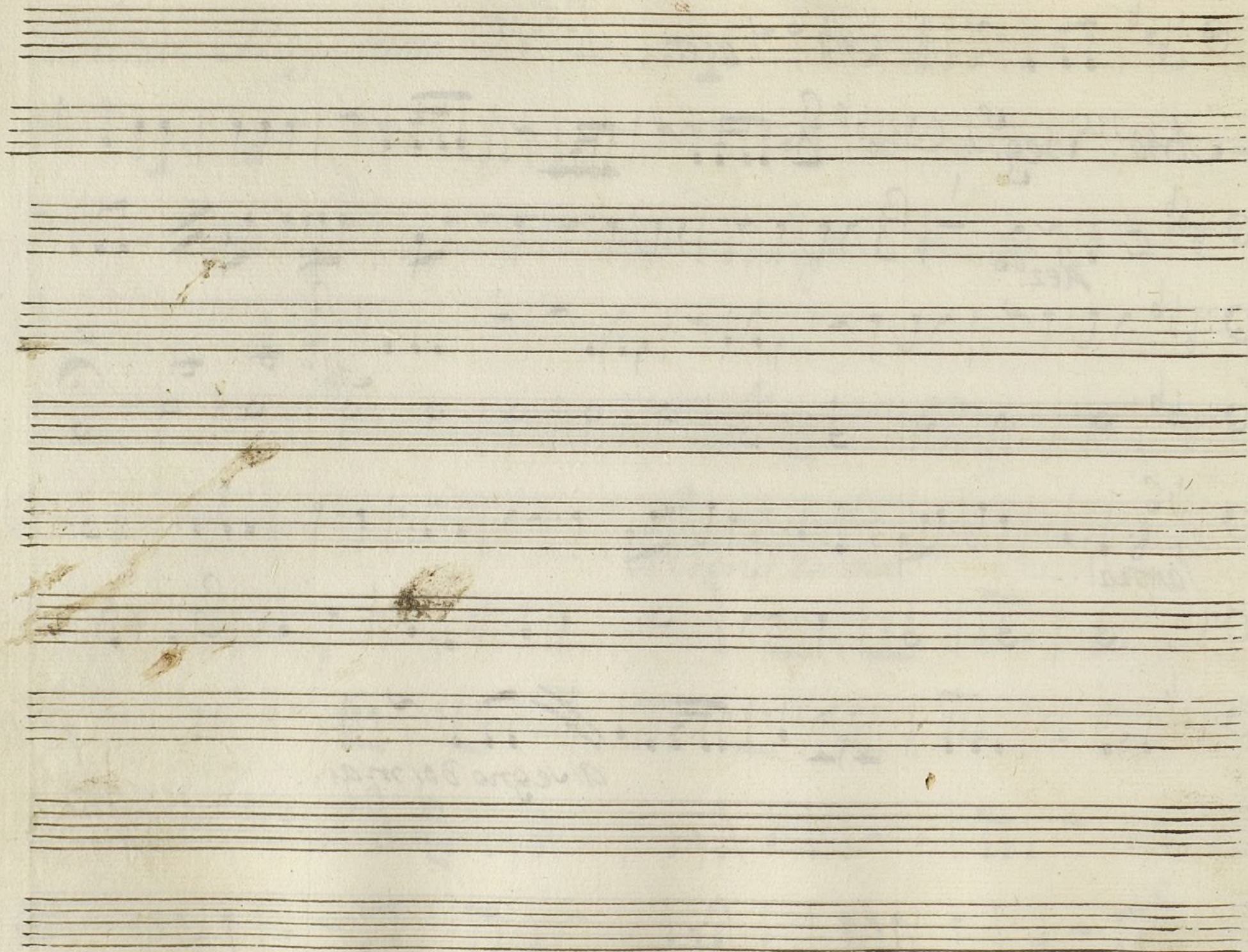
All.°

Allegro di mai.

Empty musical staff

Empty musical staff

Empty musical staff



Ayuntamiento de Madrid

+

Mus 97-13

Contrabajo Ton. a duo el Uria y la Limerca.

1

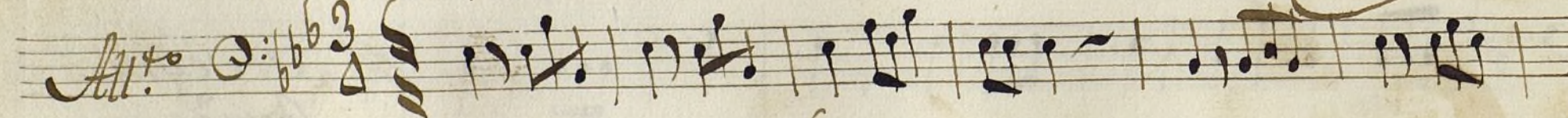
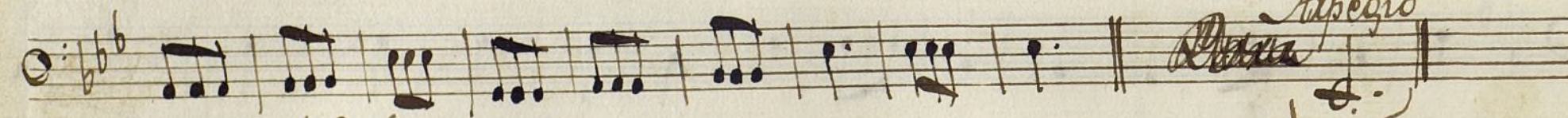
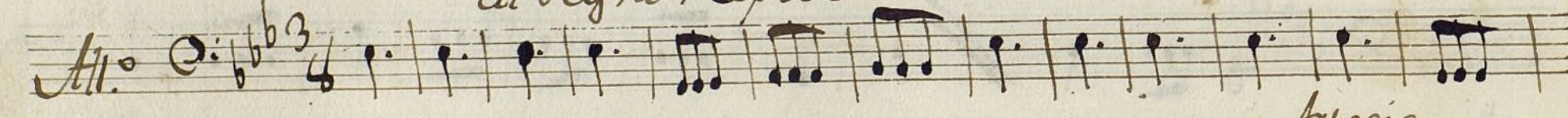
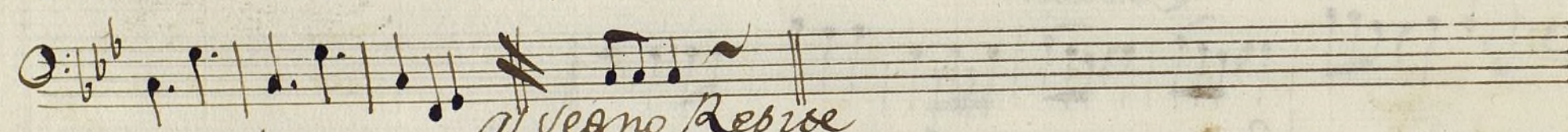
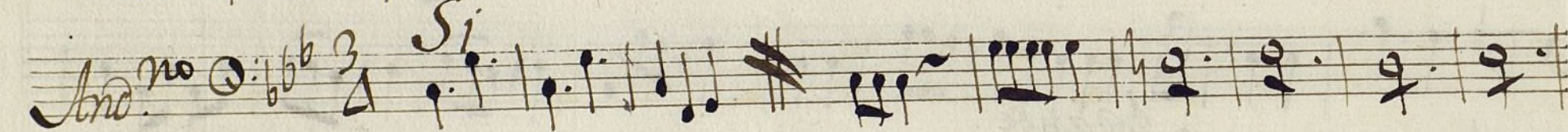
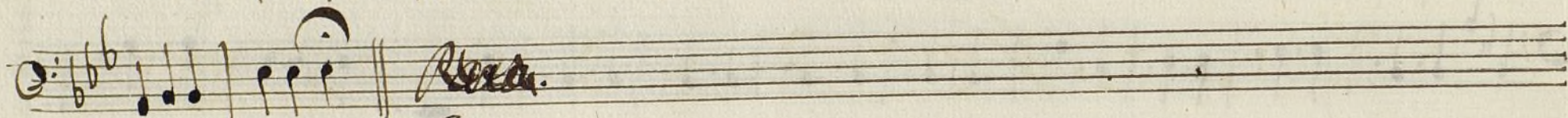
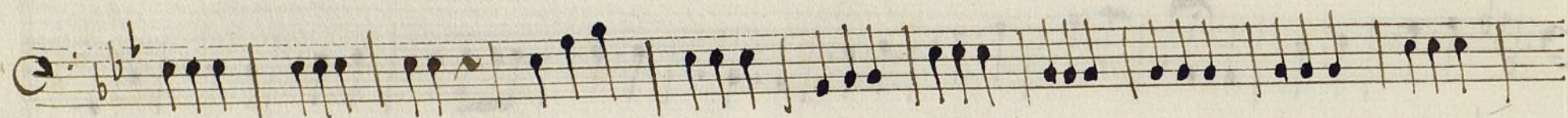
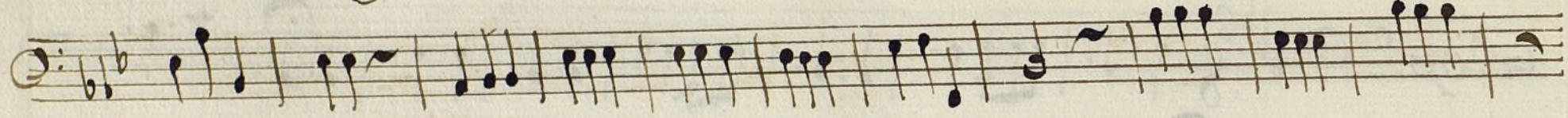
Dep.^o

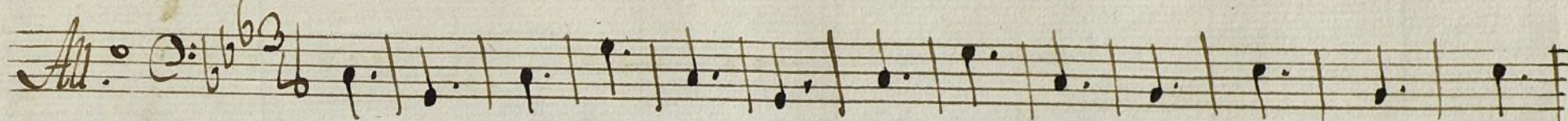
Andante.

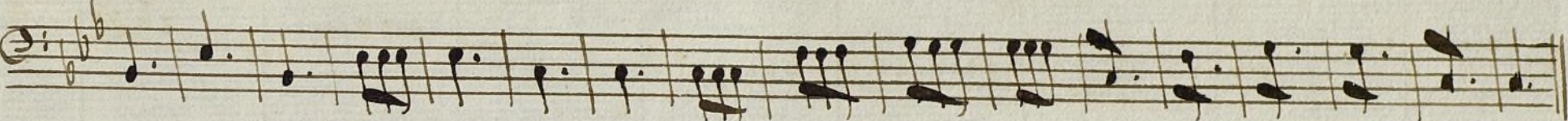
All.^o

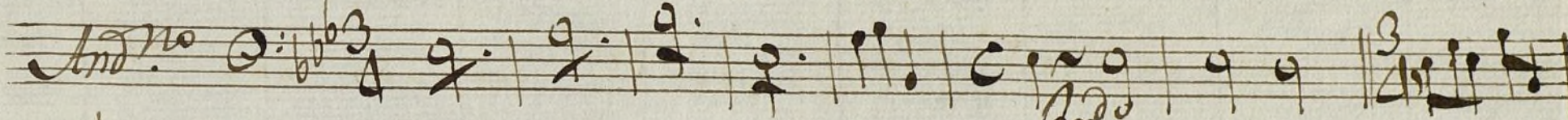
*Al Segno
Repite.*

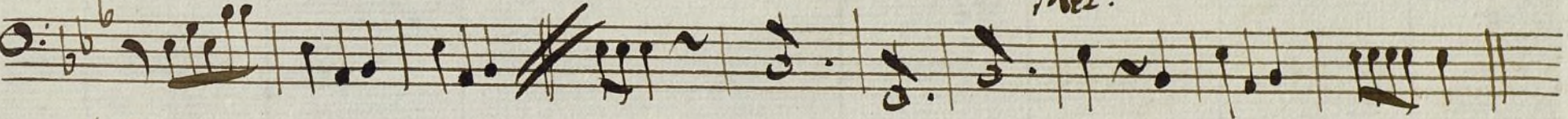
Mimue Magertuoro. *No.* *3*

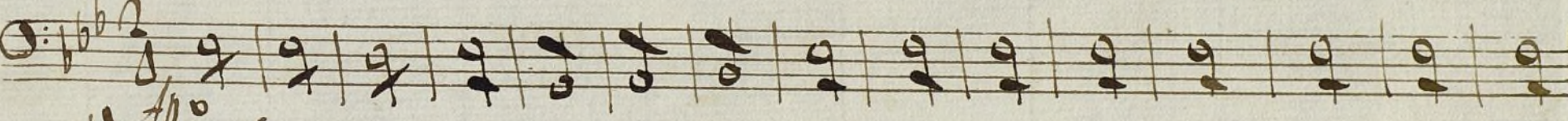



All. 

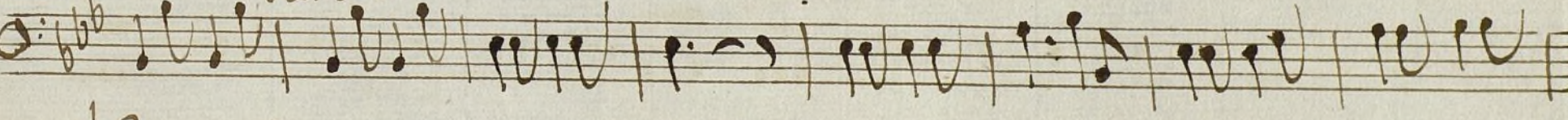


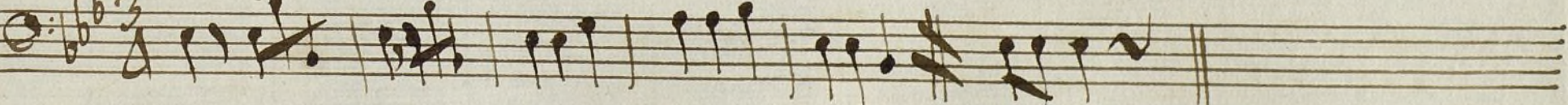
And. mo 





All. 

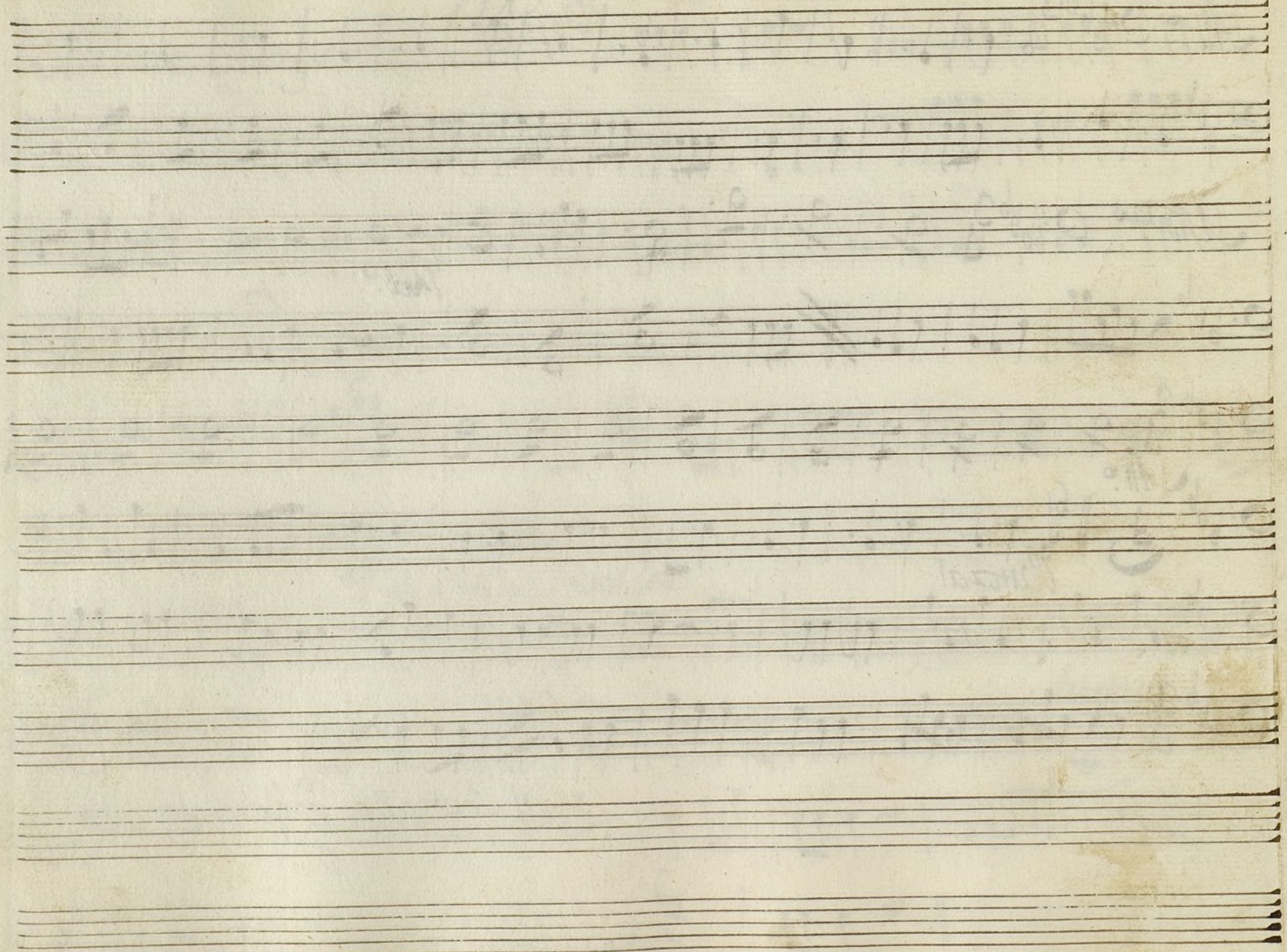
Pastoral 



And.

Pastoral

Al Segno do, ma.



Ayuntamiento de Madrid