

Leg. ~~12. 13. n. 11.~~

MUS 130-6

1

Leg. 2. n. 29

+

Polonia, la forderilla y  
Chinita

130-6

Tonadilla

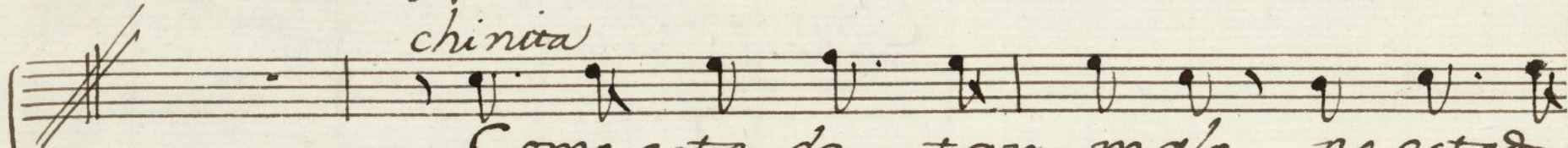
à 3

La Visita de Chinita

29.

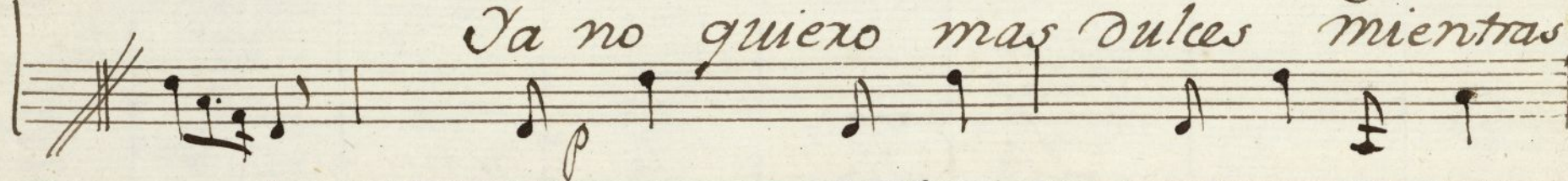
De Esteve. ?

*Andante.*

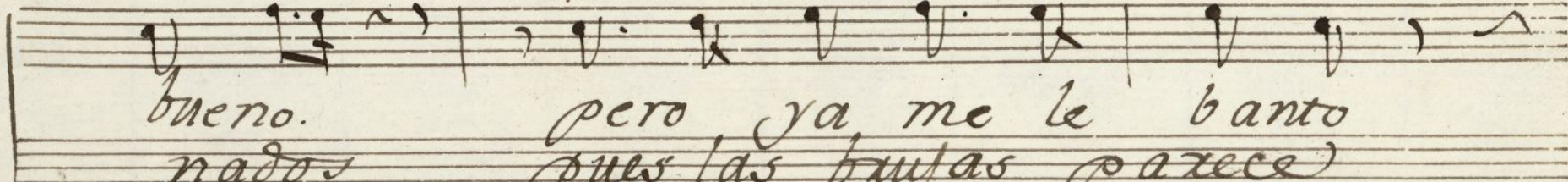


*chinita*

Como esta do tan malo no estado  
Tomax en mi escarmiento oficio



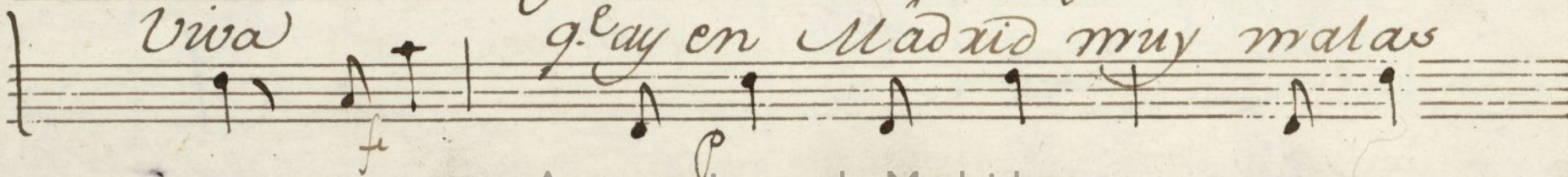
Ja no quiero mas dulces mientras que.



*bueno.*

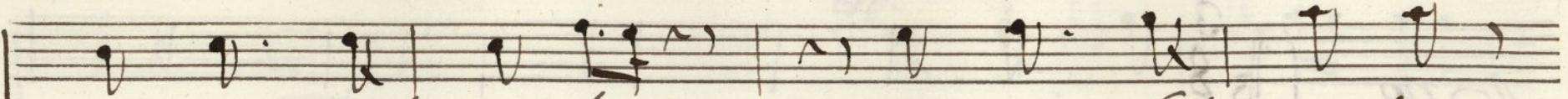
*nados*

pero ya me le banto  
pues las bufas parece



*Viva*

glay en Madrid muy malas



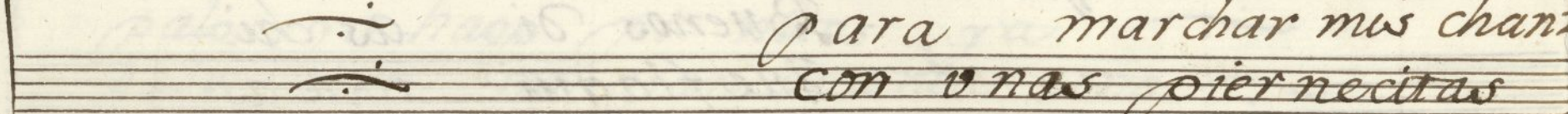
gracias al cielo. poco a fal tado  
que me an chupado. y asi me veo



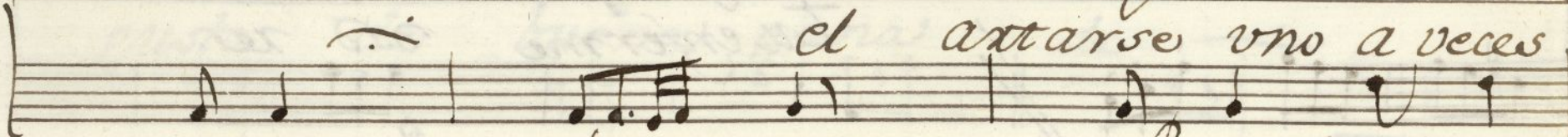
Confi te rias y es Caso fiexo



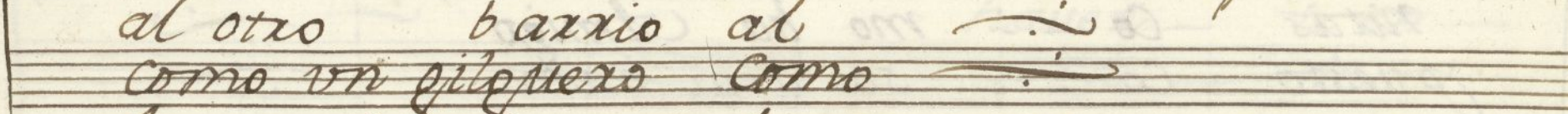
para marchar mis chanzas  
con unas pier necitas



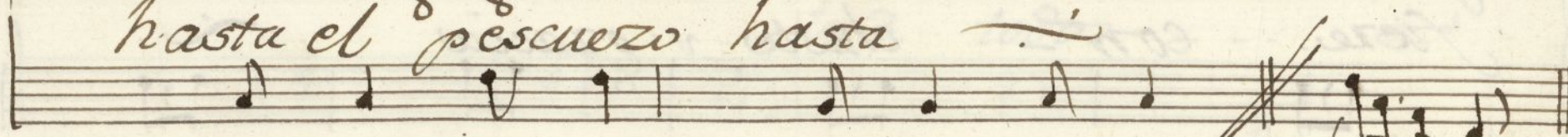
el artarse vno a veces



al otro barrio al  
como un gilguero como



hasta el pescuezo hasta



*Allegro*

*And. no*

*Gracioso.*

3

8



*tord.<sup>5</sup>*

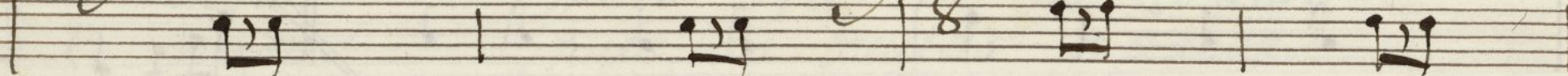
Buenos di as chi.  
Que flaquito te as  
Tu enferme dad re.



*Polonia*

*Plas 2.*

nitas Co - - mo ba Amigo  
puesto Co - - sa aca bada  
ficre. con - - chiste y gracia



ch.<sup>o</sup> 3

arrima do a este  
que queréis si me arr-  
por d'axos ese

palo. ya hago pi nitos ya  
dado v na gran manita una  
gusto de buena gana de

lar 2. havex - te en -  
aora - ten

lar 3. todos - - - a.

ch. a

tramus  
dieta  
tiendan

con aques  
de este mo  
la enferme

— tas Vi sitas a — que re caigo a  
do me veo por no tenerla por  
dad de china, que es Cosa buena que es

*Allegro.*

*Allegretto.*

*Polonia*

que enfermedadas te nido tan peli-  
 quien de tanto pe ligro tea mejo

A donde a tener fuistes combales.

grosa tan el Cixu-  
 grado te Amiga el

cencia me dieron

Jano dice que mal de moda que  
Dio mercurio a echo el Mi lagro  
cien doblones y fuya Ballecas

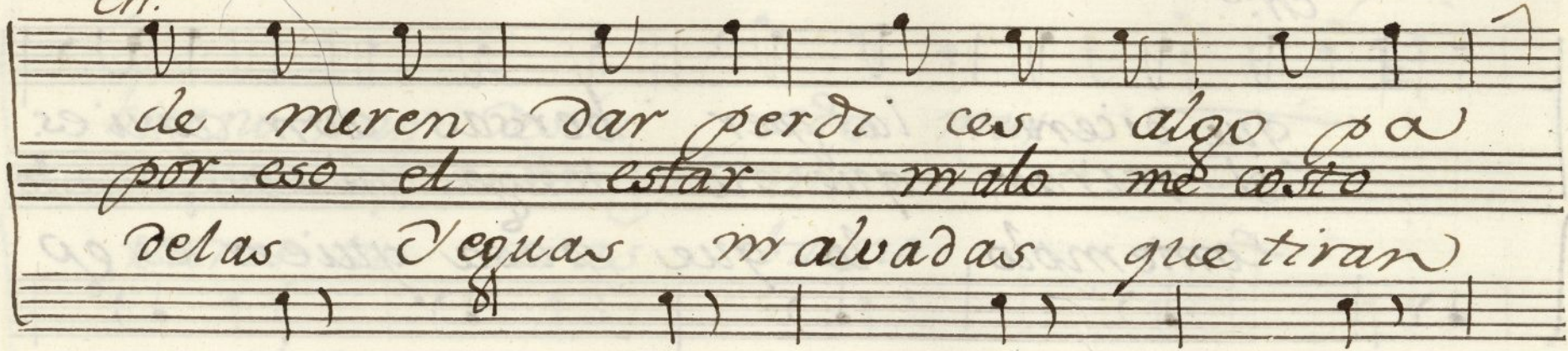
*tard.*

de que te sobre bino tan  
te habra cos tado mucho po-  
de quien mas te acor dabas en

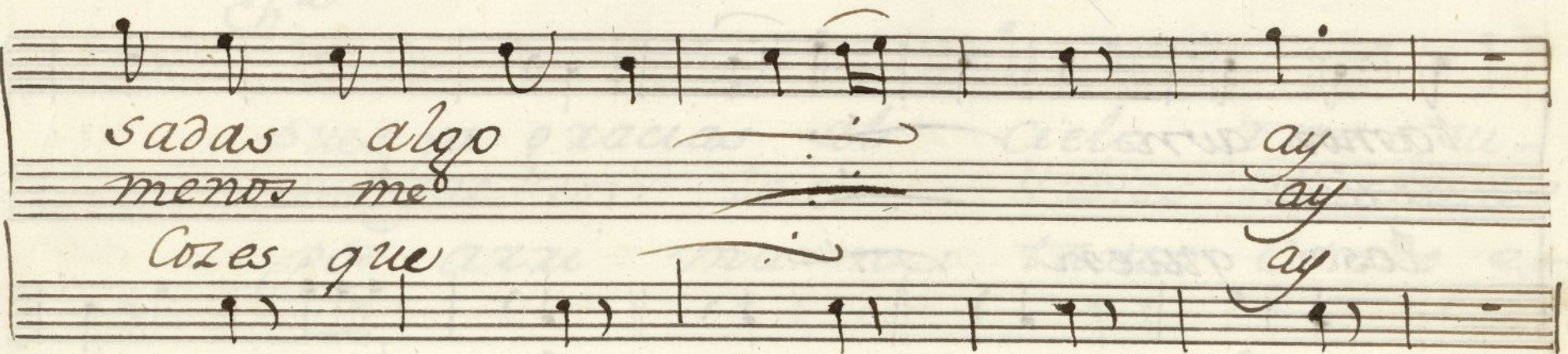
fiera plaga tan  
nexte bueno po  
tus dolores en



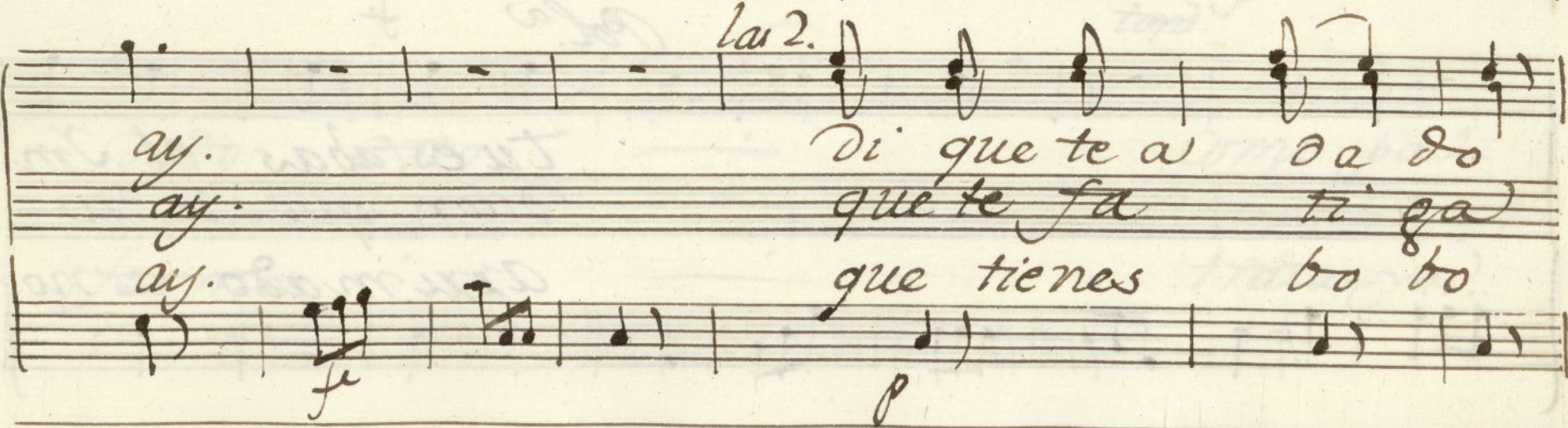
ch.<sup>a</sup>



de meren dar perdi ces algo pa  
 por eso el estar malo me costo  
 delas neguas malvadas que tiran



sadas algo  
 menos me  
 Cozes que  
 ay  
 ay  
 ay



la 2.  
 Di que te a da do  
 que te fa ti ga  
 que tienes bo bo

chr.<sup>o</sup>

que dicen las per bersas avn aqui es.  
 el mirar que no tengo ni avn punto  
 Contemplo lo que pasa quien es ep

tamos avn  
 rillas  
 loso quien

Pol.<sup>a</sup> *f*  
 tu estabas el Im.  
 dicen que te tu  
 arximado a no

bier no muy resfui ado muy  
 Histes quando enfermastes  
 rotas tu seras bueno

ch.<sup>o</sup>

pues ya gracias al cielo axto e su-  
 eso fue con las llubias las hume-  
 - por axxi marme tanto estado en

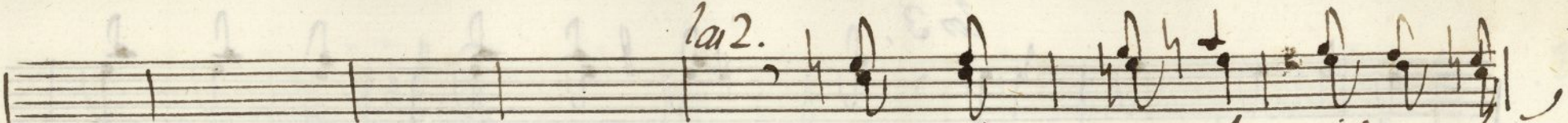
tord.<sup>o</sup>

dado axto Como pa-  
 dades las te habran ax-  
 fermo trata ya)

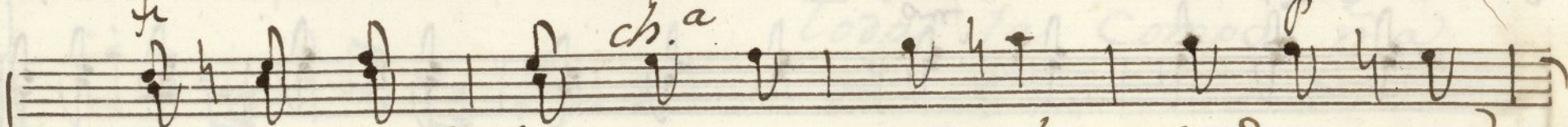
ra tu alibio sudastes tanto su  
tado mucho de medi cinas  
de enmendarte no seas maula  
Ch.º  
Con unas ciertas fuegas que  
el mayor gusto a sido Zan  
si que a estado en pe lijo el  
rece taron que  
za paxilla  
Cuerpo y gracias el

la 2.

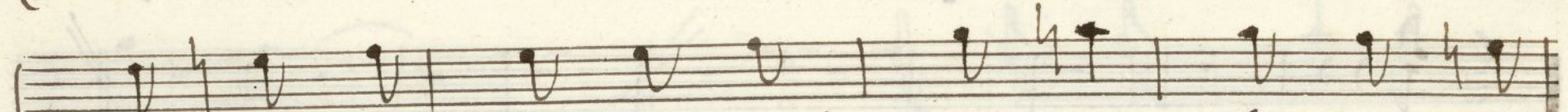
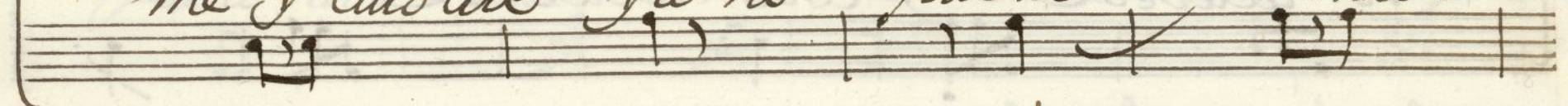
7



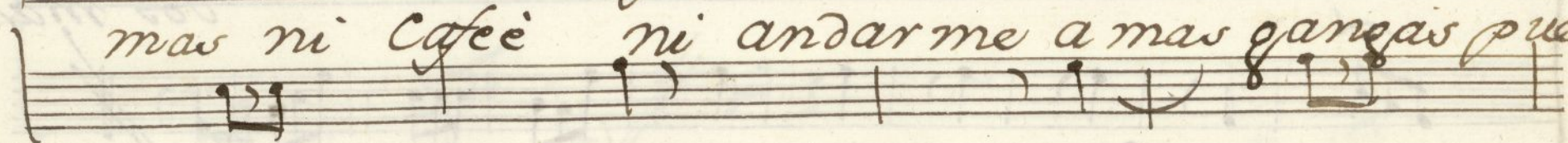
estas mejorcito ch.  
lo que habras pasado en  
Vive azregia dito co.



nia y feliz ya como de todo ya  
tu enfermedad me e bisto tu llido qua  
me y cuidate ya no quiero chanzas bro



uedo xei x y a mis mosque texos tam.  
si sin hablar p ro nunciando a veces so.



mas ni cafe ni andar me a mas ganeas pues

los 3.

bien divertix señores si silencio pa  
lo ba ba ba: oigan lo que desta pa  
desta escape. Vayan seguidillas yes  
ra proseguir para proseguir  
ra rematar para rematar  
to acabese y esto acabese

*Allegro*  
dos mar.

*Alleg.<sup>to</sup>*

Toda la Compañia

pueblo adorado toda la Compañia pueblo ado-

rado — — Pueblo adorado

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The lyrics are in Spanish and describe a scene in Poland. The score is written on seven staves. The first staff contains the lyrics "pueblo adorado ofrece mil fun." The second and third staves contain "ciones ofrece." and "para este" respectively. The fourth staff contains "Polonia" above the notes and "año." below. The fifth staff contains "habrá grandes como días de". The sixth and seventh staves contain musical notation for the piano accompaniment, including a piano dynamic marking (p).

pueblo adorado ofrece mil fun.  
ciones ofrece. para este  
Polonia  
año. habrá grandes como días de



*ch.<sup>a</sup>*  
 gusto y suspension habrá buenos sainetes de

*Tord.<sup>s</sup>*  
 chiste y diversion habrá piezas can-

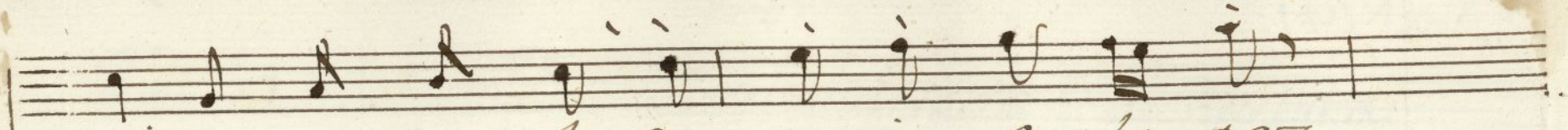
*ch.<sup>a</sup>*  
 tadas bufas y de primor y abun-

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in cursive below the notes. The first staff has the lyrics "antes to nadas que no Cantaxe". The second staff has "Jo. y asi al arma al arma con la aplica". The third staff has "cion a vencer la des gracia con la paz y u-". The fourth staff has "cion a vencer la des gracia con la paz y u-". The fifth staff has "cion a vencer la des gracia con la paz y u-". The sixth staff has "cion a vencer la des gracia con la paz y u-". There are some annotations: "los 3." above the second staff, "fmo" above the third staff, and "2da" above the fourth staff. The paper shows signs of age, including yellowing and some foxing.

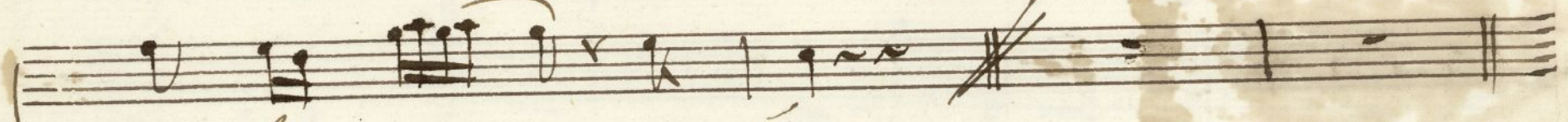
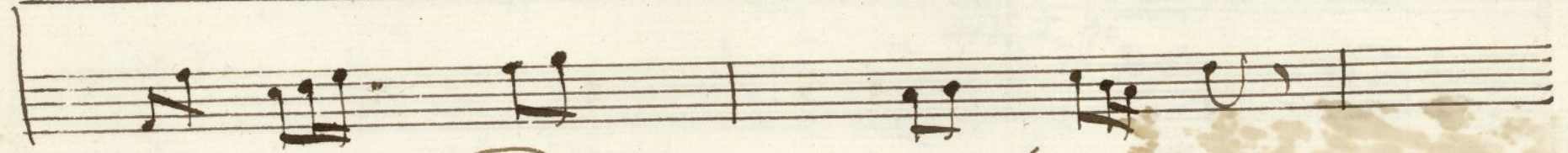
antes to nadas que no Cantaxe

los 3.  
Jo. y asi al arma al arma con la aplica

fmo  
cion a vencer la des gracia con la paz y u-



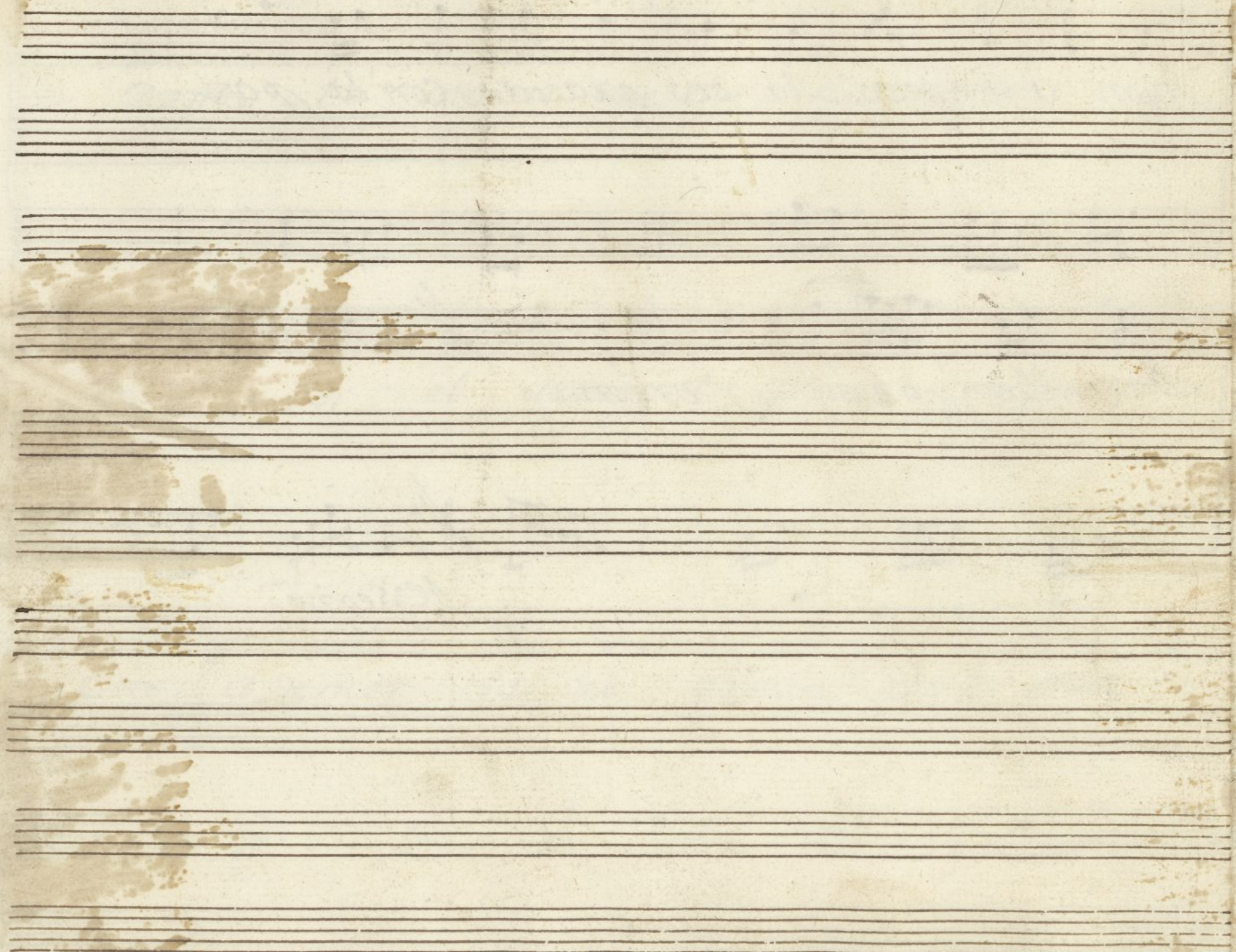
non a vencer la des gracia con la paz



con la paz y uníon.



*Al Segno*



Ayuntamiento de Madrid

Violin 1.º Ton. a 3 la Visita de chinita

*And.<sup>te</sup>*

*And. no Gracioso.*

*Al segno. dos mas.*

*Al segno dos mas.*

*Alleg.*

*p*

*f*

*p*

*f*

*puncto*

*A arco.*

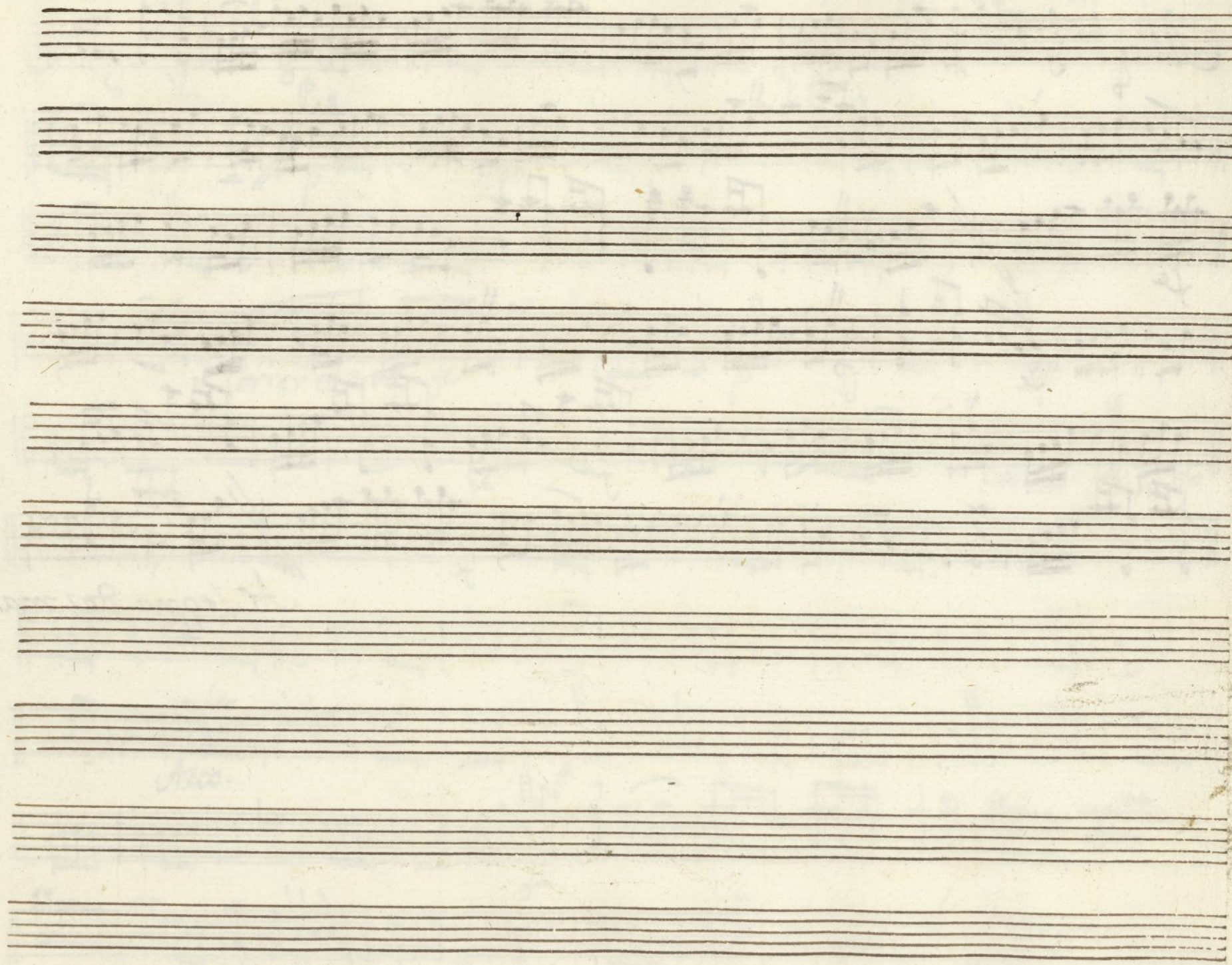
*f*

*Allegro mas.*

*Alleg. to*

Handwritten musical score on six staves. The notation includes treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music consists of six staves of dense, rhythmic notation with many beamed notes and rests. There are some markings like 'se' and 'f' on the staves. The piece concludes with a double bar line and a fermata on the final note of the sixth staff.

*Allegro dei mar.*





Violin 2.º Ton.ª a3 la Visita de Chinita

*And.<sup>te</sup>*

*Al segno dos mas.*

*And.<sup>no</sup> Gracioso.*

*Al segno dos mas.*

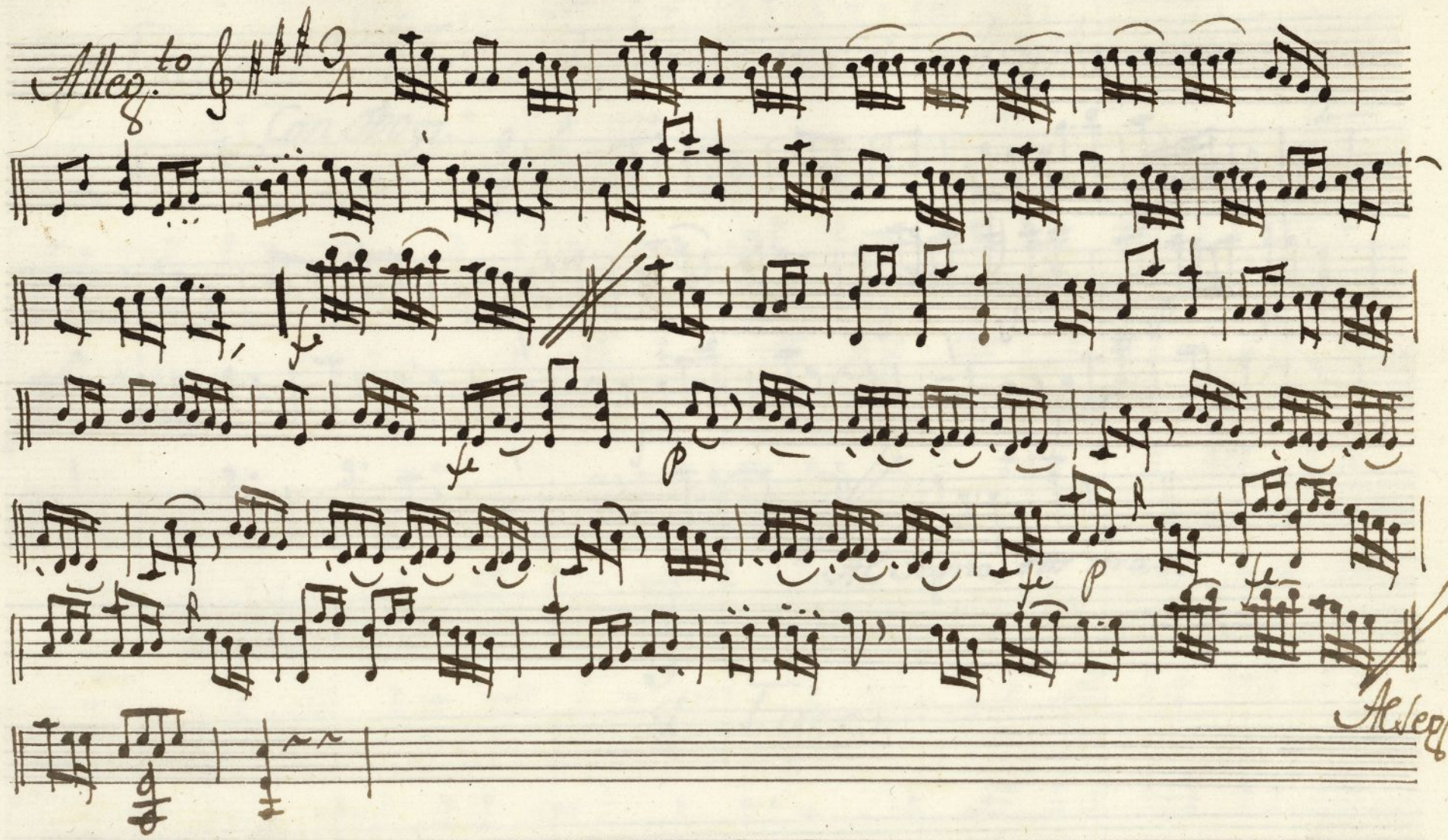
*Alleg.<sup>to</sup>* *fmo*

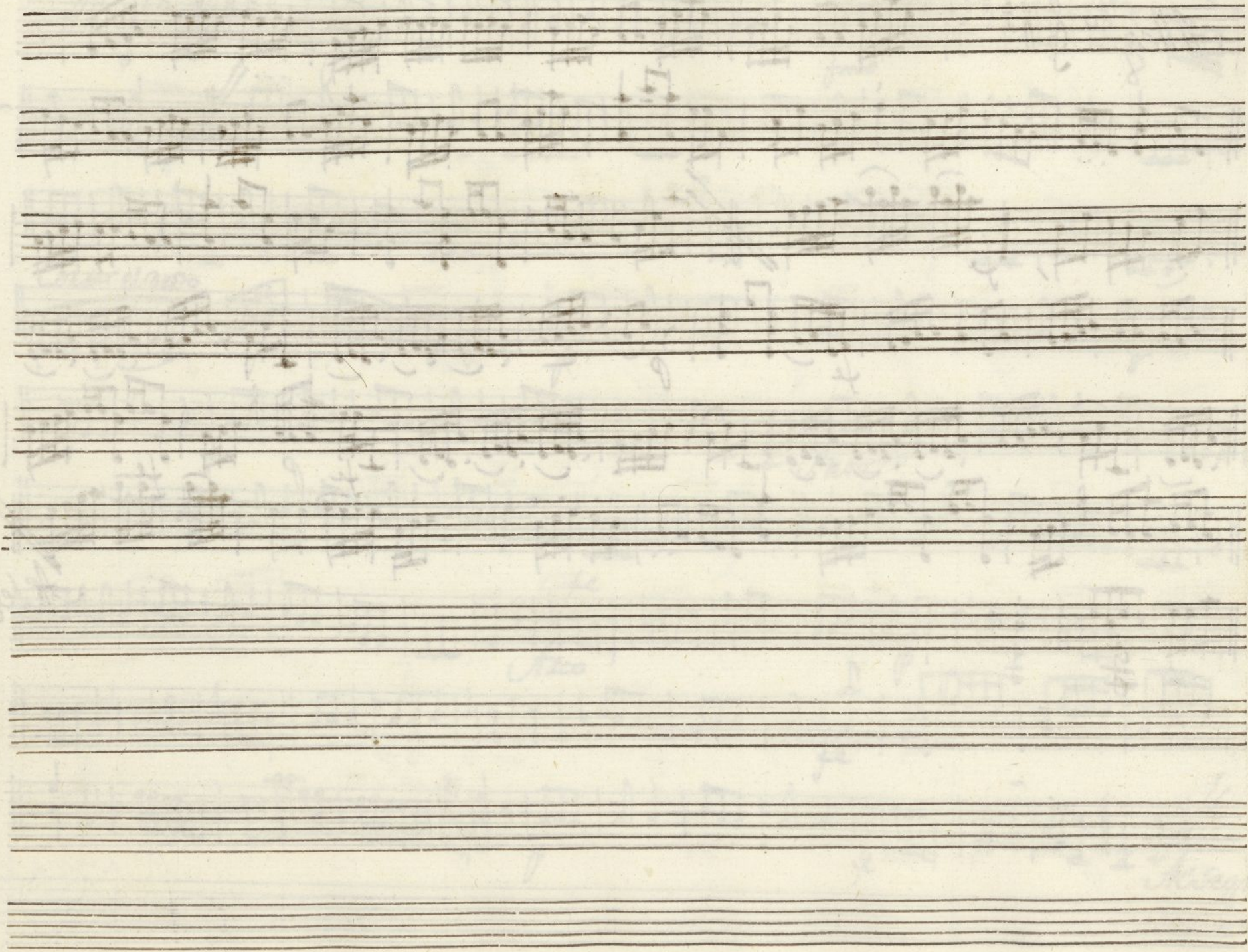
*Contra el arco* *f* *p* *Punt.<sup>do</sup>*

*f* *Arco* *p* *f*

*Allegro*  
*dos mas.*

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first staff begins with the tempo marking 'Alleg.<sup>to</sup>' and a key signature of three sharps (F#, C#, G#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. Various dynamic markings are present throughout, including 'fmo', 'f', 'p', and 'Punt.<sup>do</sup>'. A section of the music is marked 'Contra el arco' (pizzicato). The piece concludes with the tempo marking 'Allegro' and the instruction 'dos mas.' (two more measures). The paper shows signs of age, including some staining and wear at the edges.

*Alleg. to*  2



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Flauta 1<sup>a</sup> Ton. a 3 la Visita de chinita

*And.<sup>te</sup>* *Con oboes.*

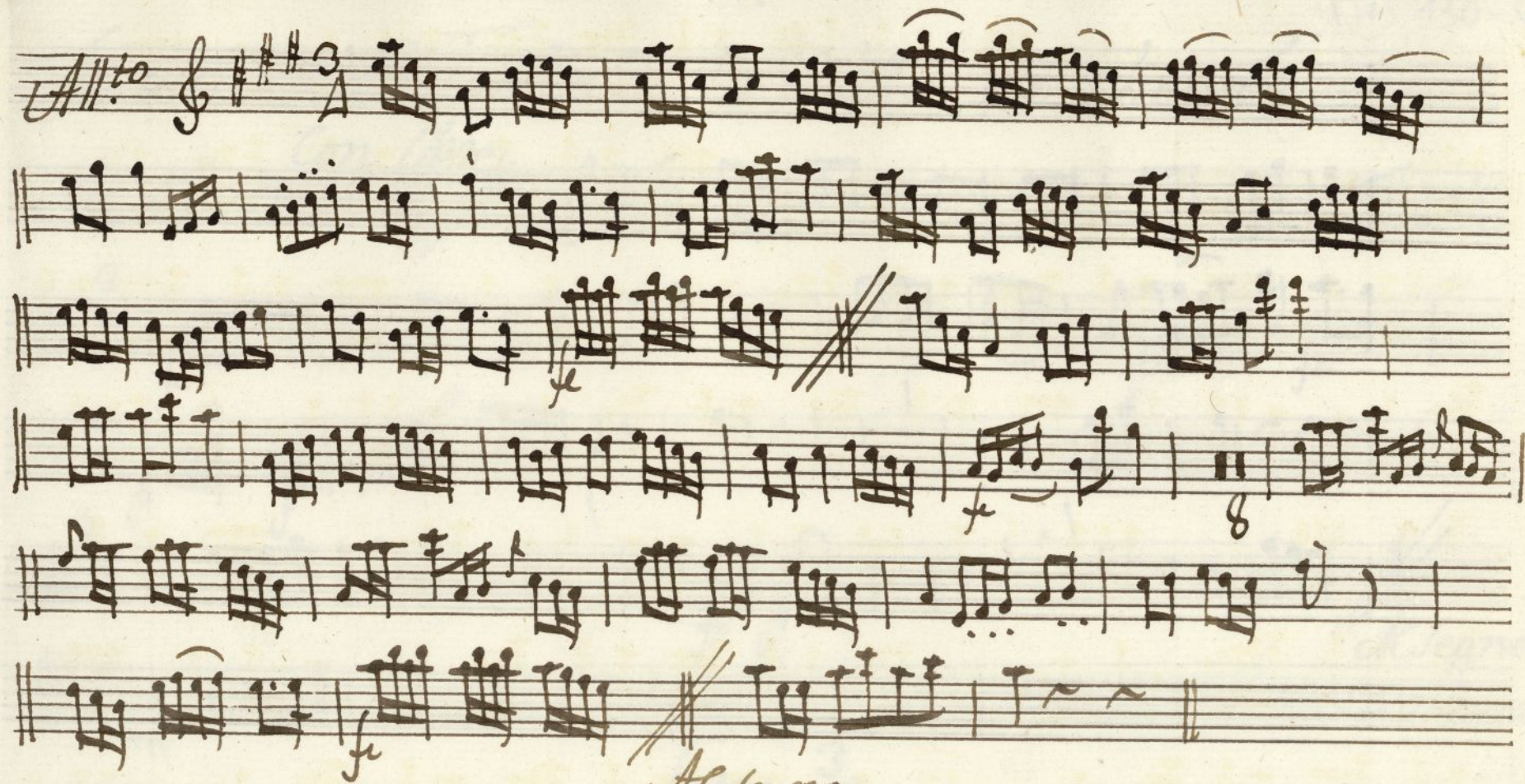
The musical score consists of four staves. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line. The second staff continues the melody with some dynamic markings like *p* and *f*. The third staff contains a series of rhythmic patterns, possibly representing a woodwind accompaniment, with notes and rests. The fourth staff concludes the piece with a double bar line and a final chord.

*Al Segno dos mas.*

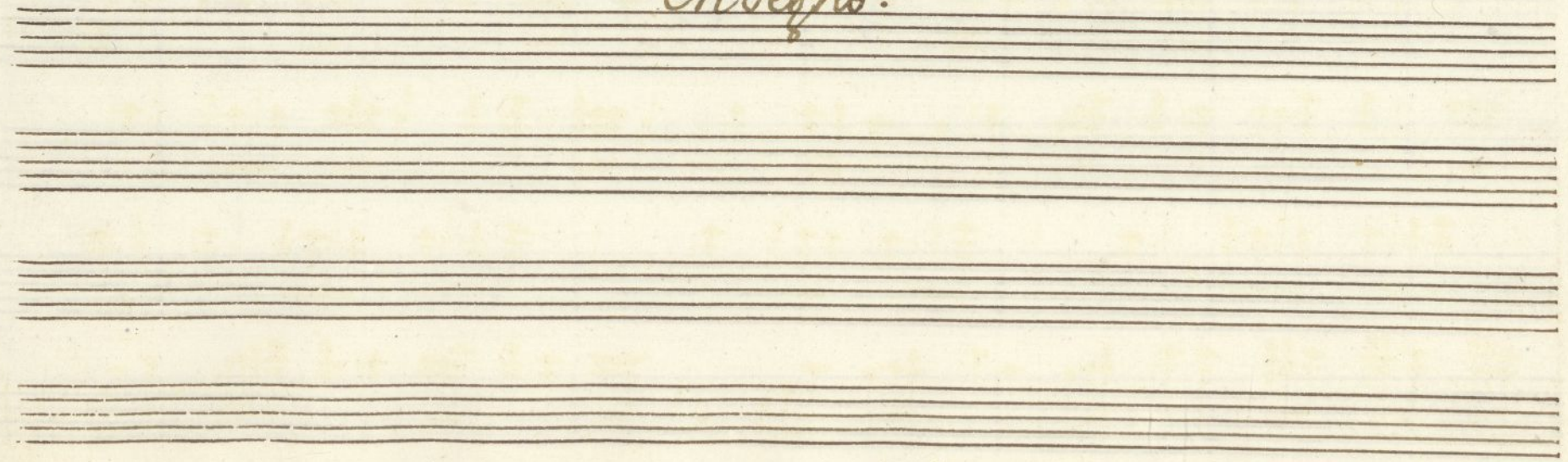
3  
8. *Tace.*

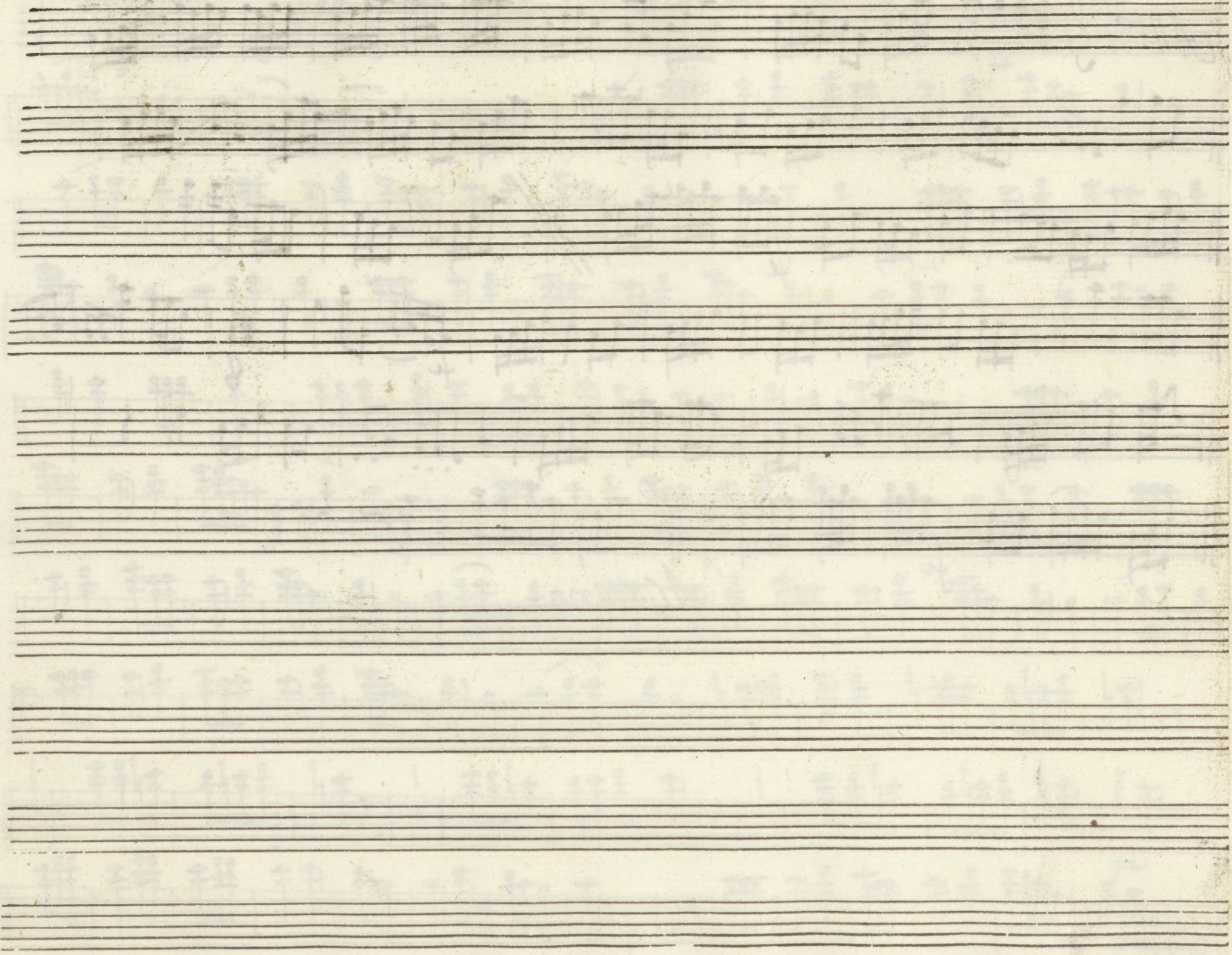
*Con sarta.*  
*Alleg<sup>ro</sup>*

The musical score is written on ten staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The tempo is marked 'Alleg<sup>ro</sup>' and the performance instruction is 'Con sarta.' The notation is dense, featuring many chords and rhythmic figures. The piece ends with a double bar line and a diagonal slash.

*All.<sup>to</sup>* 

*Allegro.*



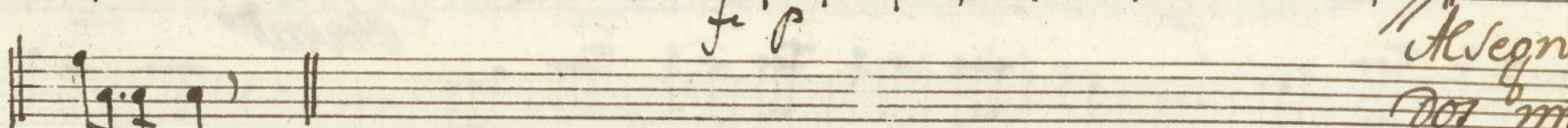
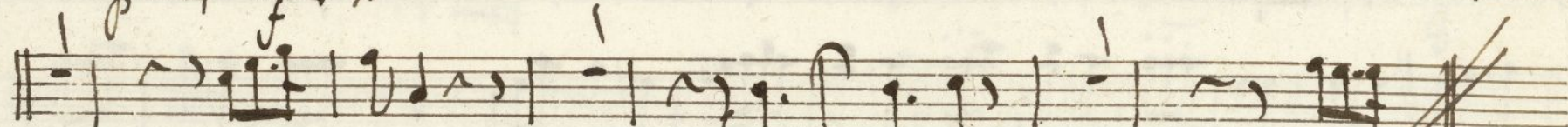
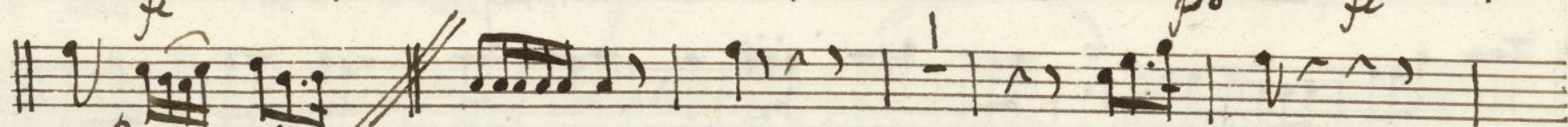
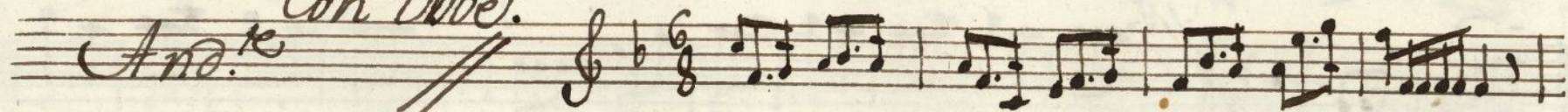




Flauta 2.<sup>a</sup> Ton. a 3. la Visita de Chinuta.

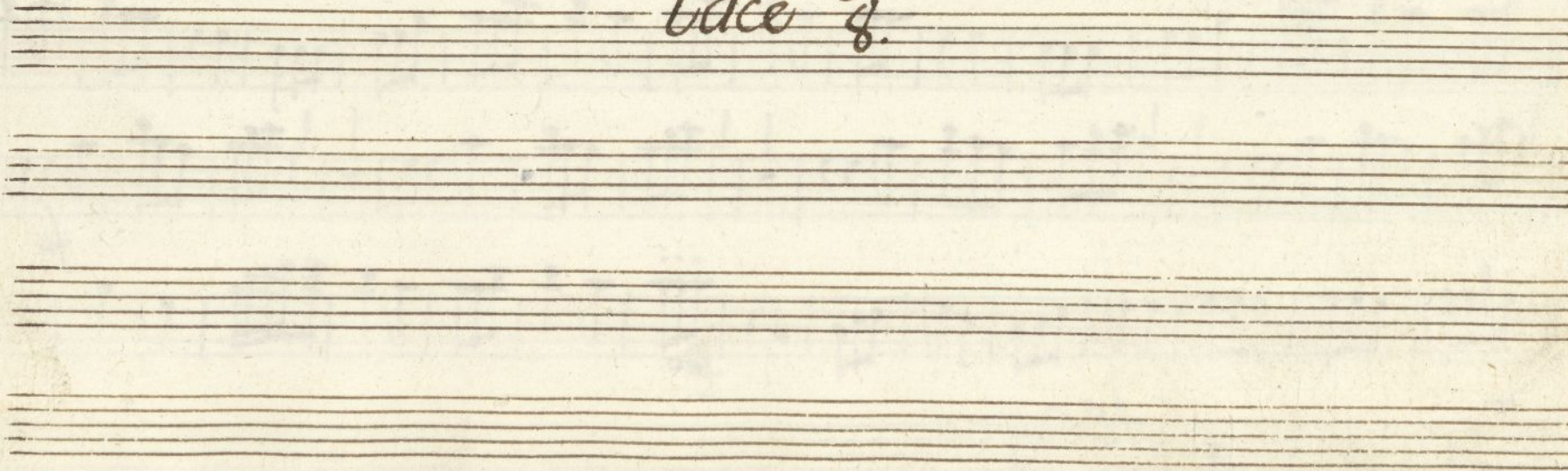
Con Oboe.

And.<sup>te</sup>



Allegro  
Dol. mas

Tace 3/4.

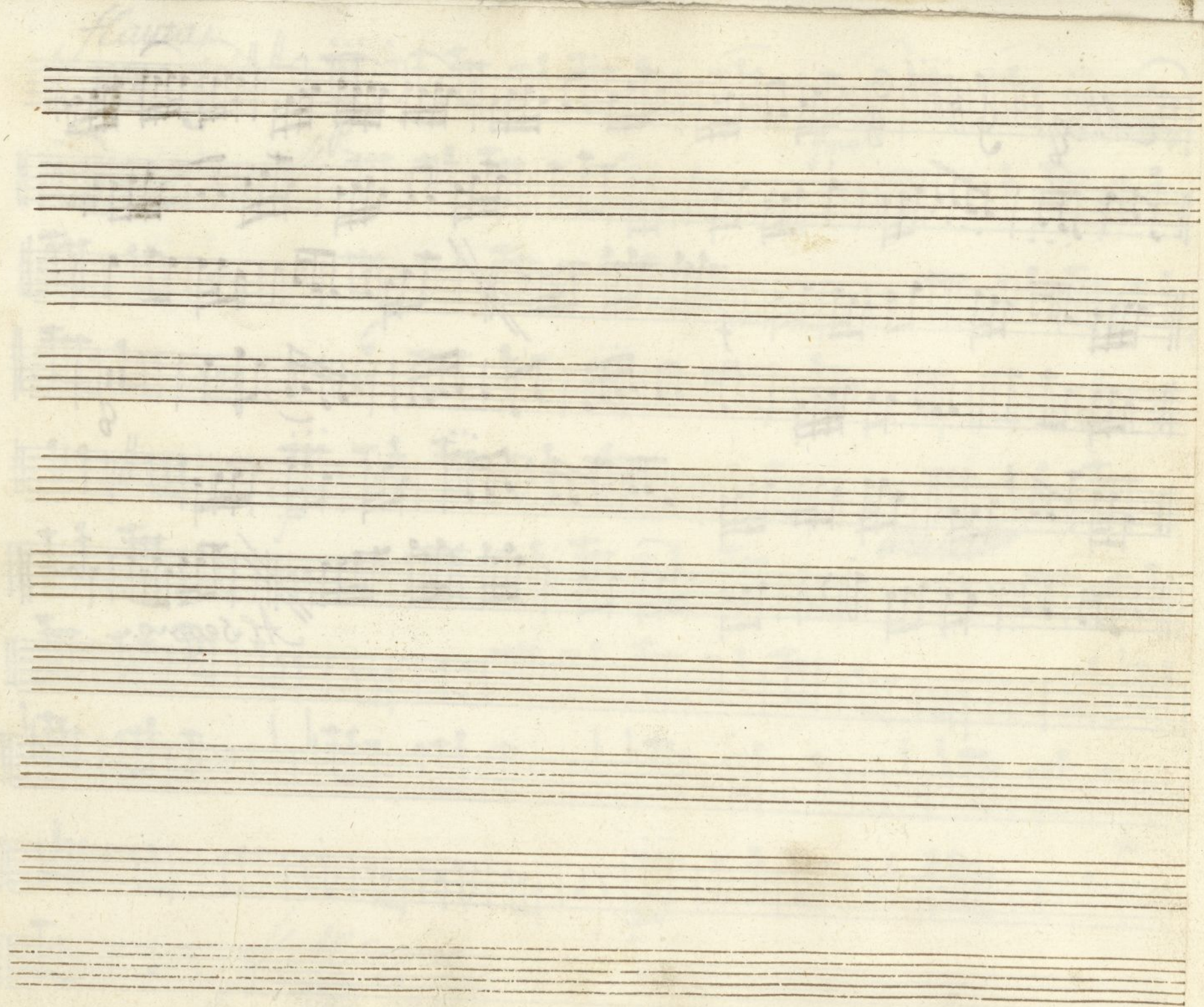


*Flauta.*  
*All.<sup>o</sup>*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The music is characterized by dense, rapid sixteenth-note passages. Dynamics include *p* (piano), *fmo* (fortissimo), and *f* (forte). The word *Allegro* is written above the sixth staff. The piece concludes with a double bar line and the instruction *Al segno* followed by *Dos mas.* (Two more).

*Alleg.<sup>ro</sup>*  $\text{G} \text{ major}$   $\frac{3}{8}$

*Al Segno.*



t

*Trompa 1.<sup>a</sup> Tonadilla a 3. la Visita de Chinita.*

*And.<sup>te</sup>*

*Al Segno dos mas.*

*3/8. Taces.*

In D.

Alleg.<sup>to</sup> 3/8

32. 14 f

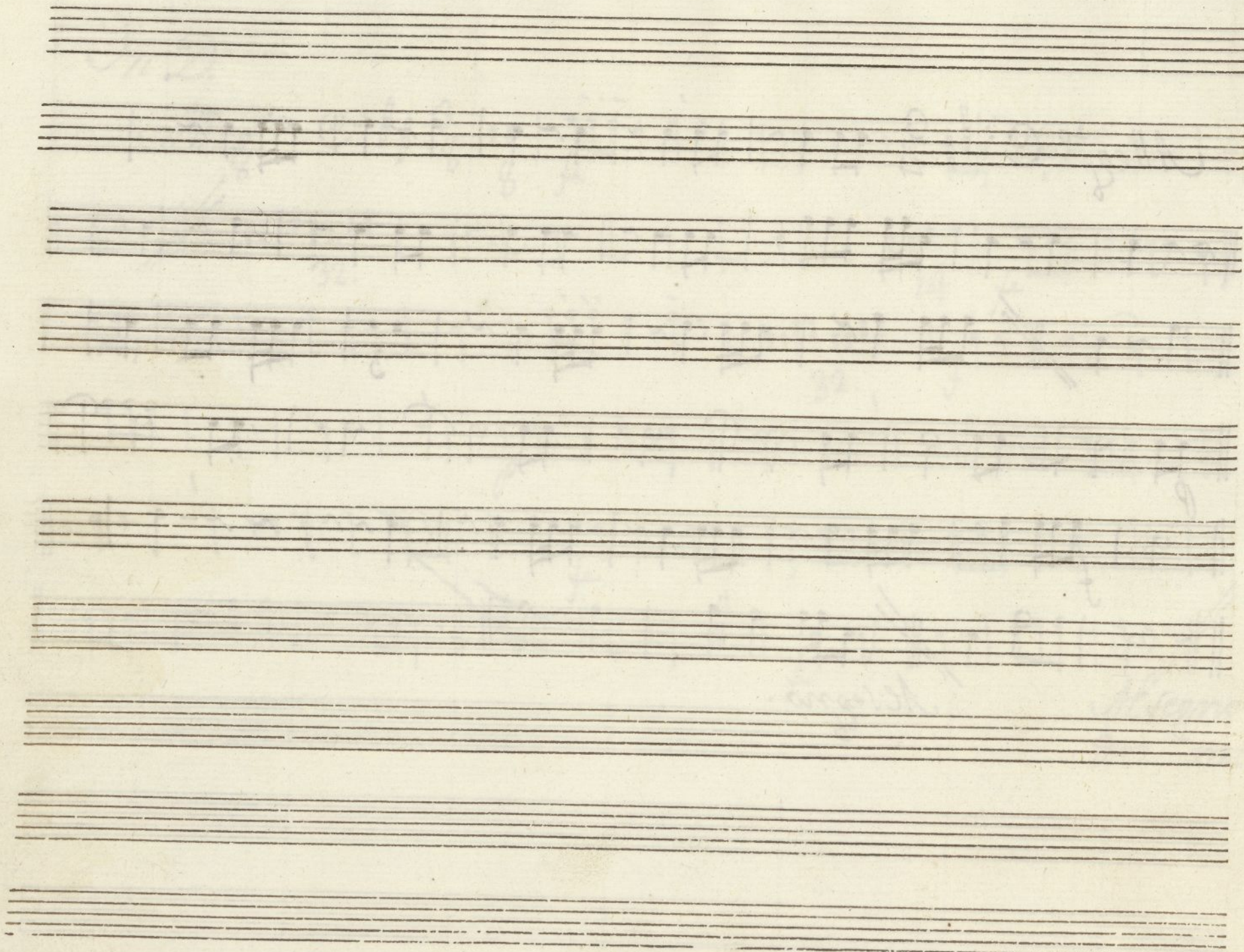
32. p f

Allegro  
Dor mai.

*Alleg<sup>ro</sup>*  $\text{C} \#$   $\frac{3}{4}$

Handwritten musical score on seven staves. The first staff is marked *Alleg<sup>ro</sup>* in  $\text{C} \#$  and  $\frac{3}{4}$  time. The notation includes eighth and sixteenth notes, rests, and a triplet marked with a '3'. There are some corrections, such as a double slash through a staff in the third measure. The piece ends with a double bar line on the seventh staff.

*Allegro.*





Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a<sup>3</sup> la Visita de chinita

*And.<sup>te</sup>*

*Allegro. dos mas.*

*3/8. tace.*

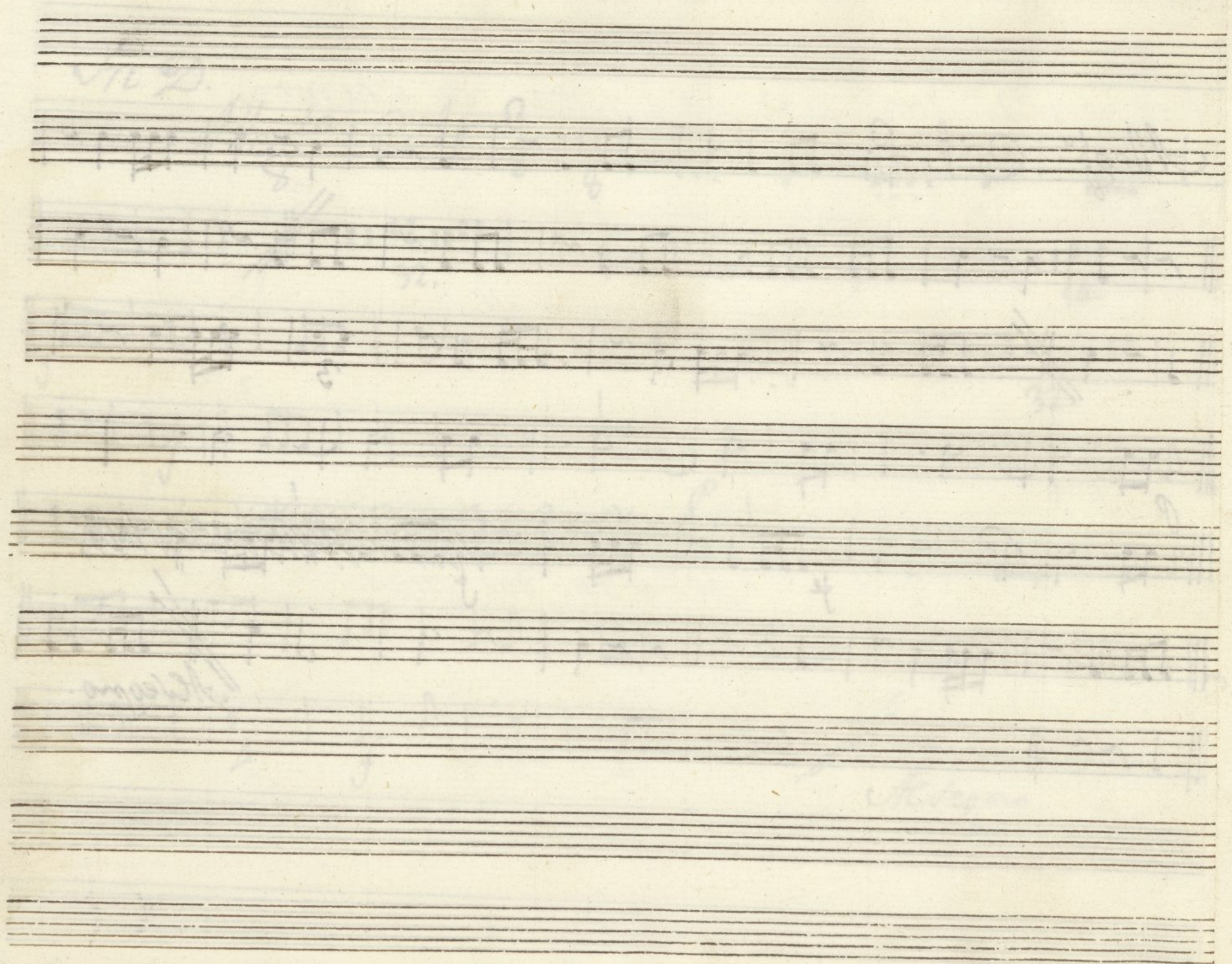
*In D.*  
*Allegro*  $\text{C}:\sharp\sharp$   $\frac{3}{8}$

*f* *f* *f* *A* *Allegro*

32. 14. 32.

*Alleg.<sup>to</sup>*  $\text{C} \sharp \text{F} \#$   $\frac{3}{4}$

*Allegro.*



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Baxo Tonadilla a 3: 1a Visita de chinita.

And.<sup>te</sup> C: 6/8

Allegro dos mas.

And.<sup>no</sup> Gracioso. C: 3/8

Allegro dos mas.

*Alleg.<sup>to</sup>*  $\text{C} \# \# \# \frac{3}{8}$

*p* *f* *ff*

*Punt.<sup>o</sup>*

*f* *p* *f* *p*

*f* *Al Segno*

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*Alleg.<sup>to</sup>* C: # # 3/4

*mo*

*Allegro.*

*Alleg.<sup>to</sup>*  $\text{C} \# \# \# \frac{3}{8}$

*p* *f* *ff*

*Punt.º*

*Aru* *p* *f*

*Al Segno*  
*dos mas.*

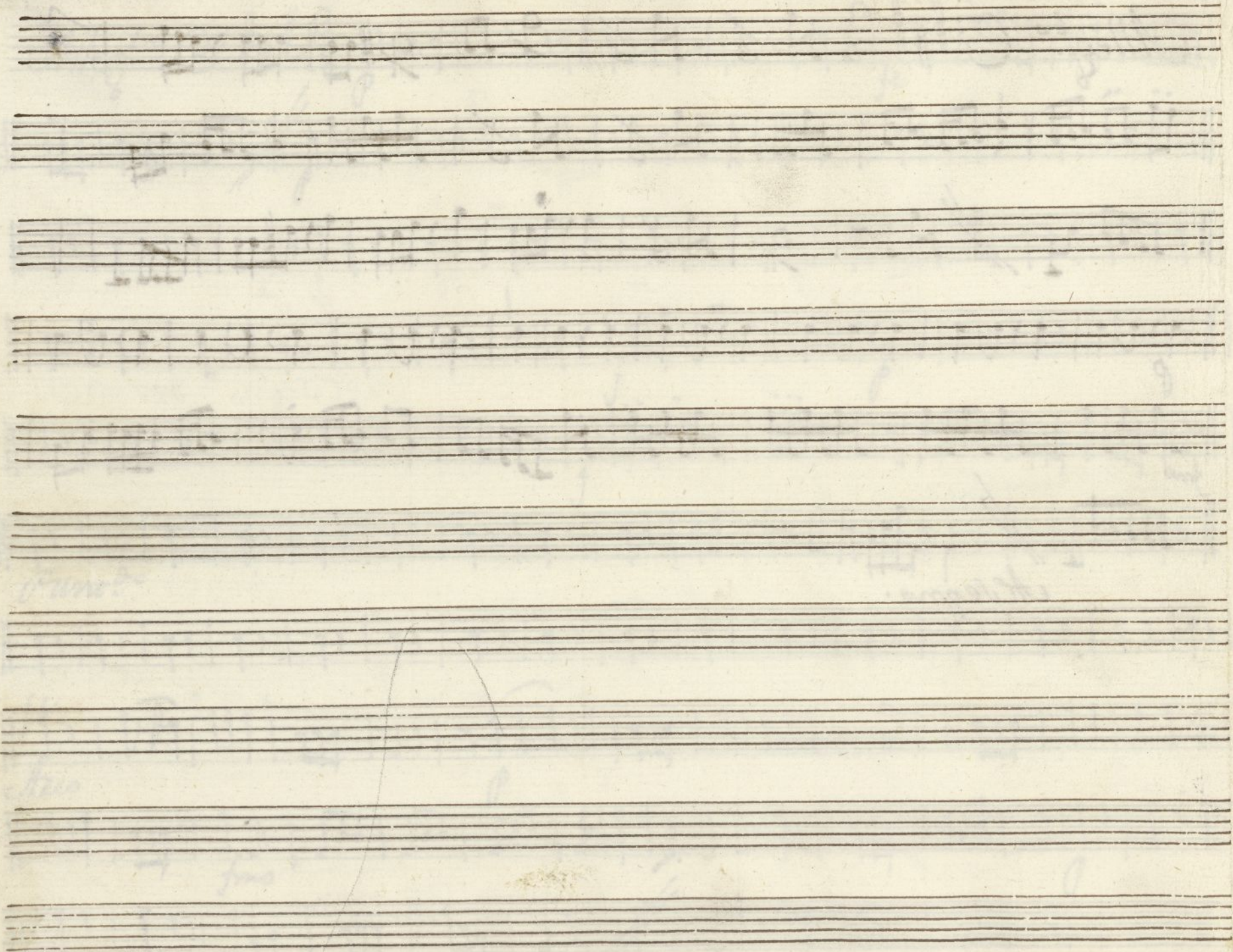
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*Alleg.<sup>to</sup>* C:  $\sharp$   $\sharp$   $\frac{3}{4}$

*mo*

*Adagio.*



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