

Leg. 1.º n.º ~~1~~ BB

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Mus 125-8

La Portuguesa, la Brava y Chinita

Ton.^a con Viol.^o Oboes, y Tromp.^o el Empeño de Chinita

Leg. 3.º n.º 9

125-8

Desp.^o
no mucho

chinita

halla voy moquette rito con mi gar.

ganta sutil halla voy moquette rito

Con mi garganta sutil a Cantar una tonada

por si consigo lucir à Cantar una to-

nada por si consigo lucir las muchachas alla.

dentro se estan leyendo de mi mas Yo e dever esta

tarde? Si la puedo Competir

All.^o esto supuesto Empiezo aqui tengan silencio

chi c. c. c. c. c. c. c.

And.^{no} Viene con su Mantilla de nueva
 llega puer ala Puerta ve todo
 Por q^e con mul Demonios q^{na} Co.
 La mala q^e no entiendo de Ceri.
 Doña Jeronima chilla la mala al

moda
 lleno
 torra
 mona
 Verla

mui tar
 mai ji
 no mi
 la di
 la tum

de día Caruela
 ada en sus Zancas
 ra uste lo q. e hace.
 ce puerta en Jarras
 ba, y la lebanta

Donna Ge
 echa por
 o bien a o,
 de aqueta
 la falda

nomma-
 medio
 tra ora
 forma
 menta

Pero se fia en q. es de Balha
 pia a una uaja y ella buelve, y la
 ella se enfada. y la dice muy
 no me alze el grito sino quiere la
 asi se aviva ata q. e Marcos

sara
 dice
 hueca
 pegue
 biene

muy conocida.
 muy enfadada.
 mire a qⁿ habla.
 quatro arrotitos
 y se apaciguan.

ch^{ta} el patio *Gra.^a* Infame a miⁿ Canalla tu atreviⁿ
 quiere q^e mi garganta salga a tu *Por^{sa}* *Gra.^a*

miento pagaras *Por^{sa}* ahora a n^{ras} manos con fiero
 cirlo con mis tomadas *Gra.^a* pues si eso es cierto y al patio a *Por^{sa}*

sana *Gra.^a* muera este dleve muera este mandria vayanie
 grada lo q^e tu quieras al punto Canta *Por^{sa}* ch^{ta} pues por q^e a *Gra.^a*

Repetición

luego mui noramala puer ya con migo no valen nada
 cave con toda salia la segui dillas al punto vayan

pues por q.^e luego al punto salgan te ayuda.

remos luego a Cantarlas

All.^{to}

Handwritten musical score on aged paper. The score consists of several staves of music with lyrics written in cursive. The lyrics are: "Quando dos Peti metrey a una Costejan", "a una Cox", and "tejan ella con loy dos hace ella". The music includes various note values, rests, and some triplets. There are some markings like a double slash and a sharp sign on some staves, possibly indicating a change in key or a specific performance instruction. The paper shows signs of age, including some staining and wear at the edges.

de esta manera - Oiga usted D.ª Cri-

chita

santo no es cosa buena mire usted D.ª Vi-

cente quenta con ella al uno da de

codo el otro la hace señas uno la da pas

tillas otro dulces la lleva con g. e los dos a un

tiempo la Paba pelan. ...

Ya finaliza
 digan todos señores
 viva chinita-

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Violin V.º con a 3. el Empena de Chinita

Desp. no mucho.

p. te p. te p. te

p. te p. te p. te

p. te p. te p. te

p. te p. te p. te

p. te p. te p. te

All. al Vero Depite

Volte p.º

And. no. 1. Seq. $\text{b}\flat$ $\frac{3}{4}$

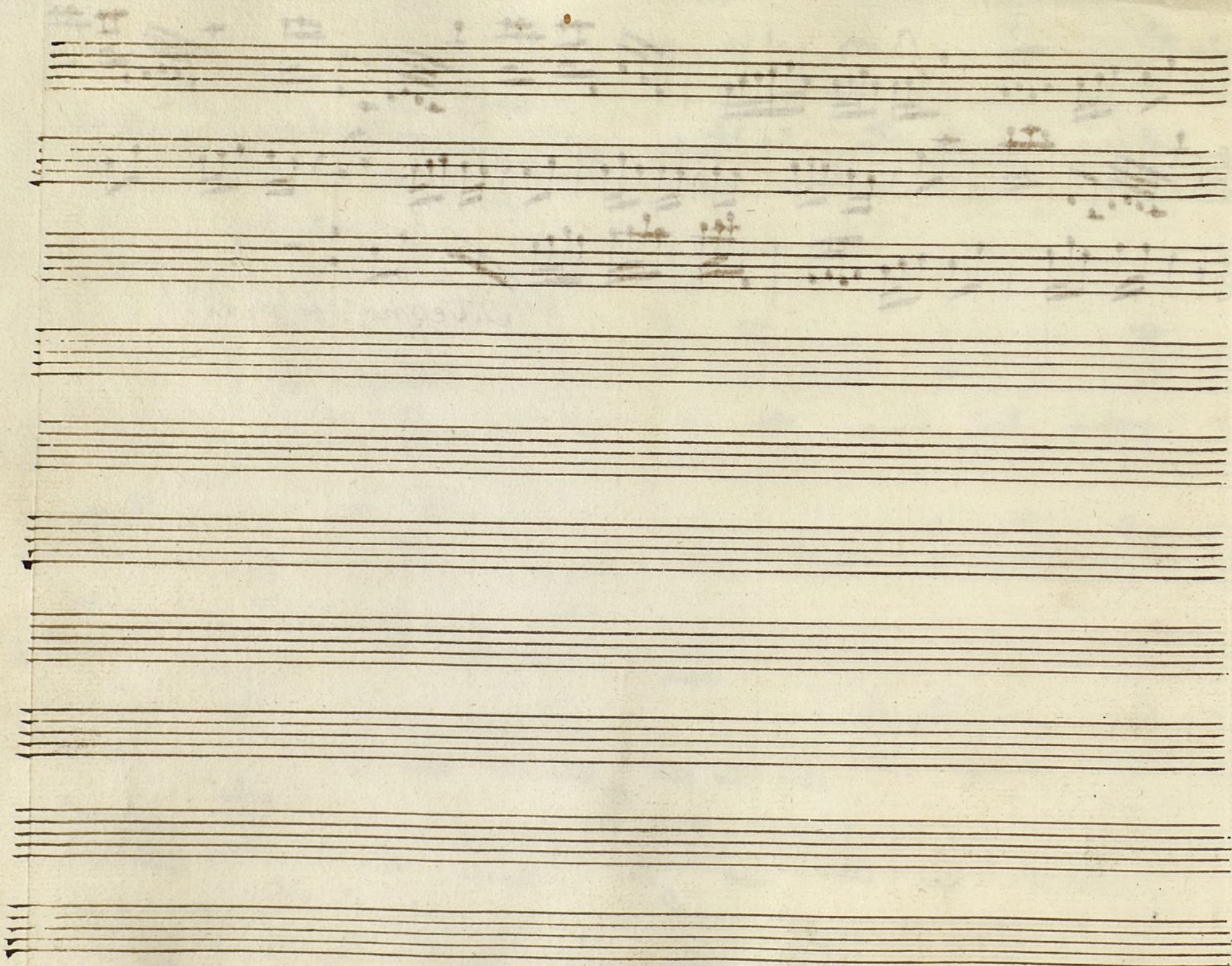
Se repren
4 mai.

All. o. $\text{b}\flat$ $\frac{3}{4}$

Se repise

All. no. 1. Seq. $\text{b}\flat$ $\frac{3}{4}$

Allegro di mar.



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Violin 2^o ton^a a 3. el Empeno de Chinita

Desp. no mucho

Requiere descansa

All.

Musica

And. no $\text{C} \frac{3}{4}$

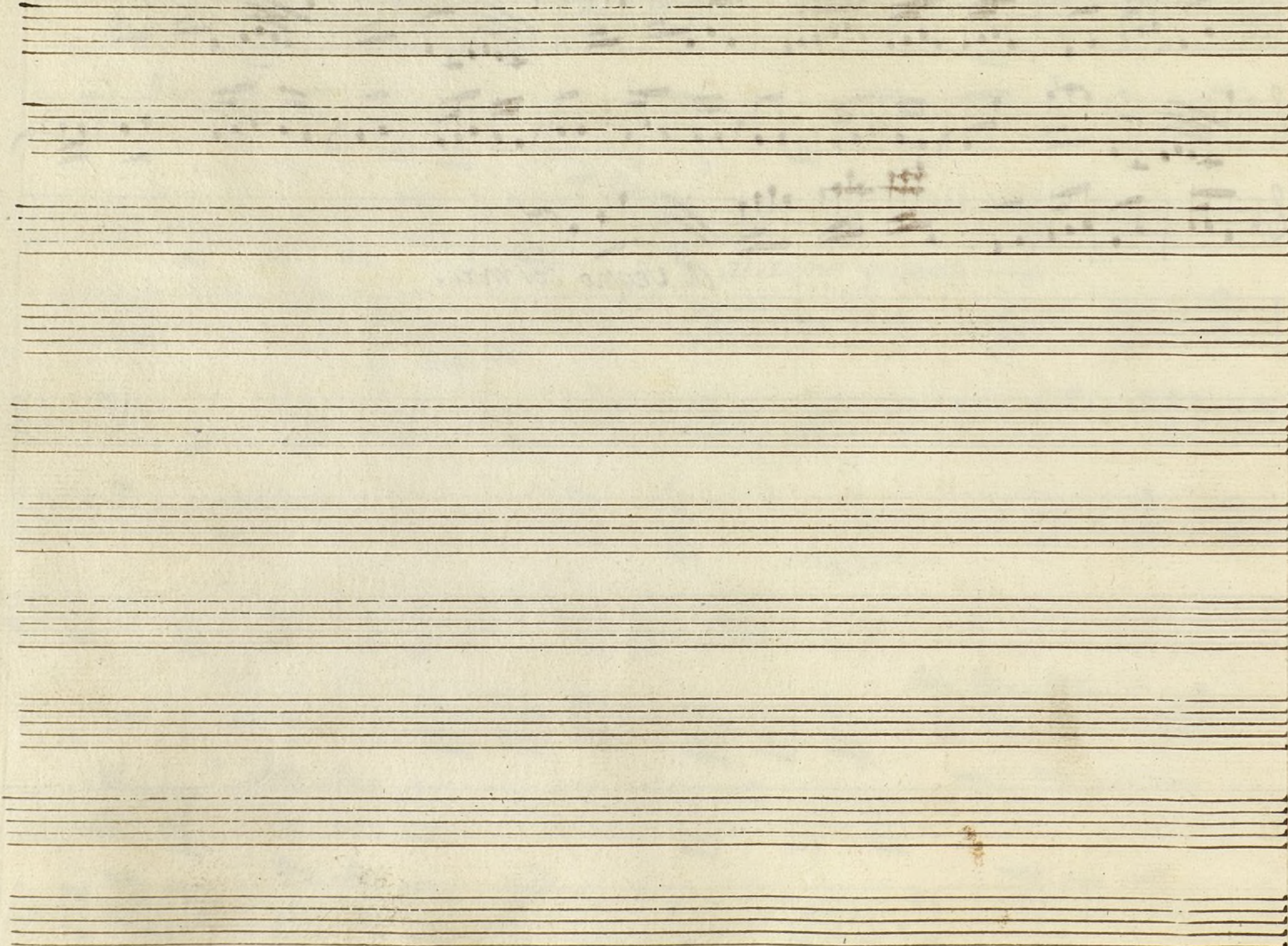
All.º $\text{C} \frac{3}{4}$

al segno quattro mai.

al: Paraph.
Prepice.

All.º Seq.º $\text{C} \frac{3}{4}$

Al Regno dormir.



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Violin 2^o

Ton.^a 3.

el Empeno de
chinita

Dep. no mucho.

All.

And. no

Al Segno 4 ma.

All.

Reprise

Alto Seg.

al segno dorma.

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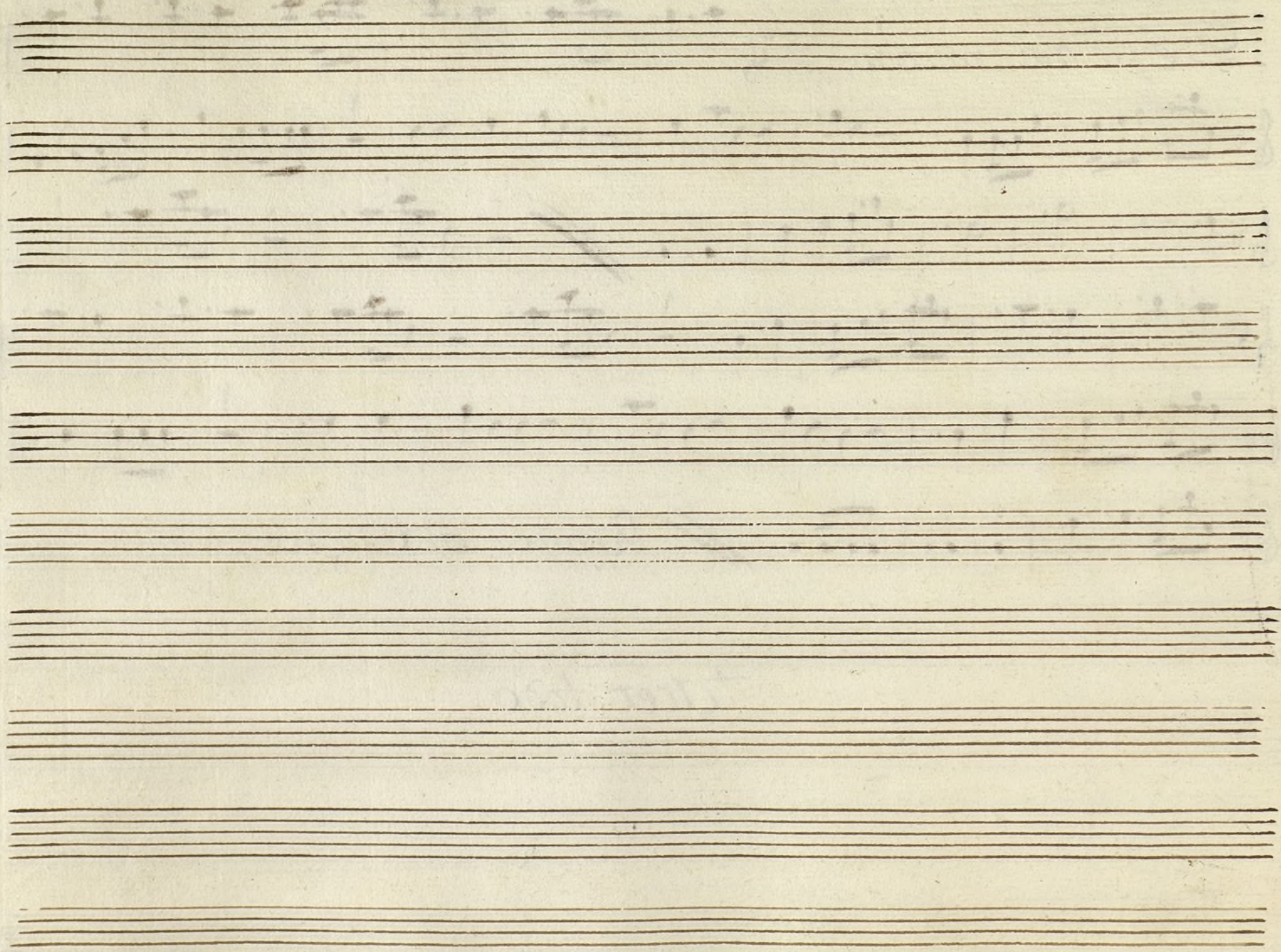
Oboe 1.º Ton.ª a 3. de Chinita

Mus 125-8

Dep.º no mucho.

Repite al Vespno.

tacet todo.



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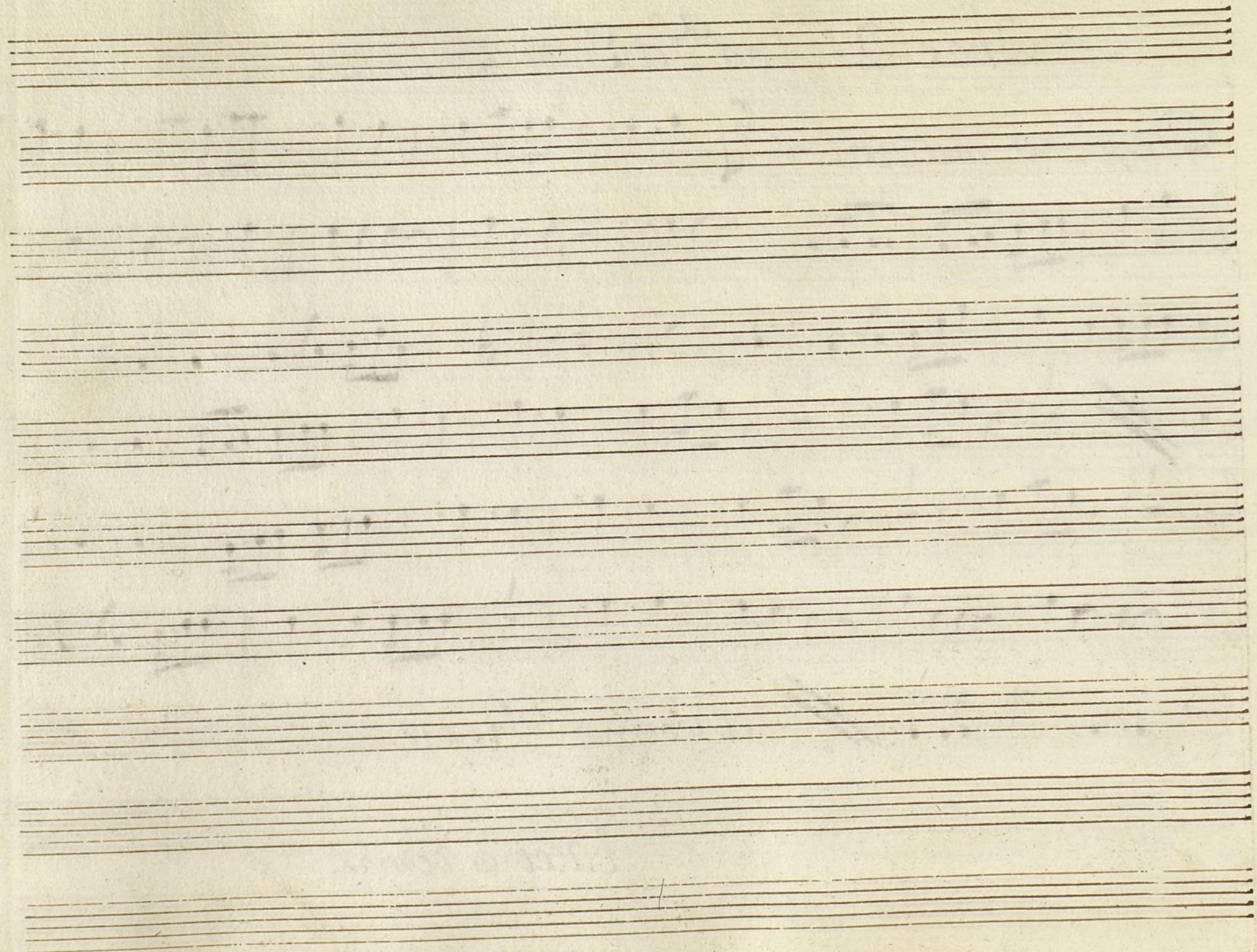
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Oboe 2.^o ton.^a a B. de Chimia

Desp. no mucho.

Allegro Repite

Tacet lo demas.



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Trompa 1^a

Ton. 2^a a 3.

de Chinita.

Dep. no mucho.

te p te p te

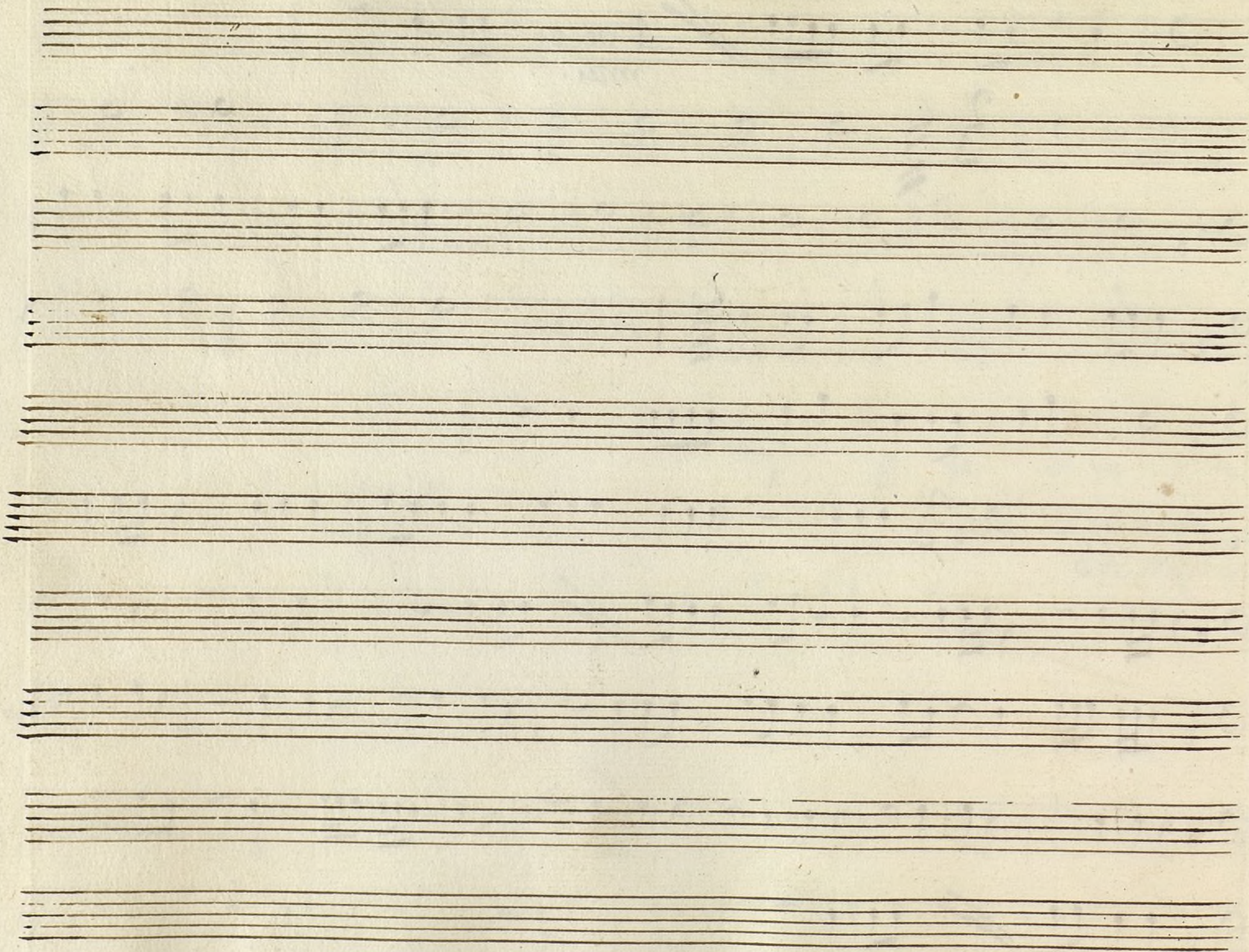
Ritornello al Segno.

All.

And. no Seg.

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system with a common time signature (C) and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature, followed by a series of notes and rests. A double bar line with a slash through it indicates a section change. The second staff starts with the marking 'All.' and a 2/4 time signature, followed by a series of notes. The third staff continues the melody. The fourth staff begins with a treble clef and a common time signature, followed by a series of notes and rests. A double bar line with a slash through it indicates a section change. The fifth staff starts with the marking 'Repite' and a common time signature, followed by a series of notes. The sixth staff continues the melody. The seventh staff begins with the marking 'Alto seg.' and a 3/4 time signature, followed by a series of notes. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff begins with a treble clef and a common time signature, followed by a series of notes and rests. A double bar line with a slash through it indicates the end of the piece.

allegro Doymaniento de Madrid



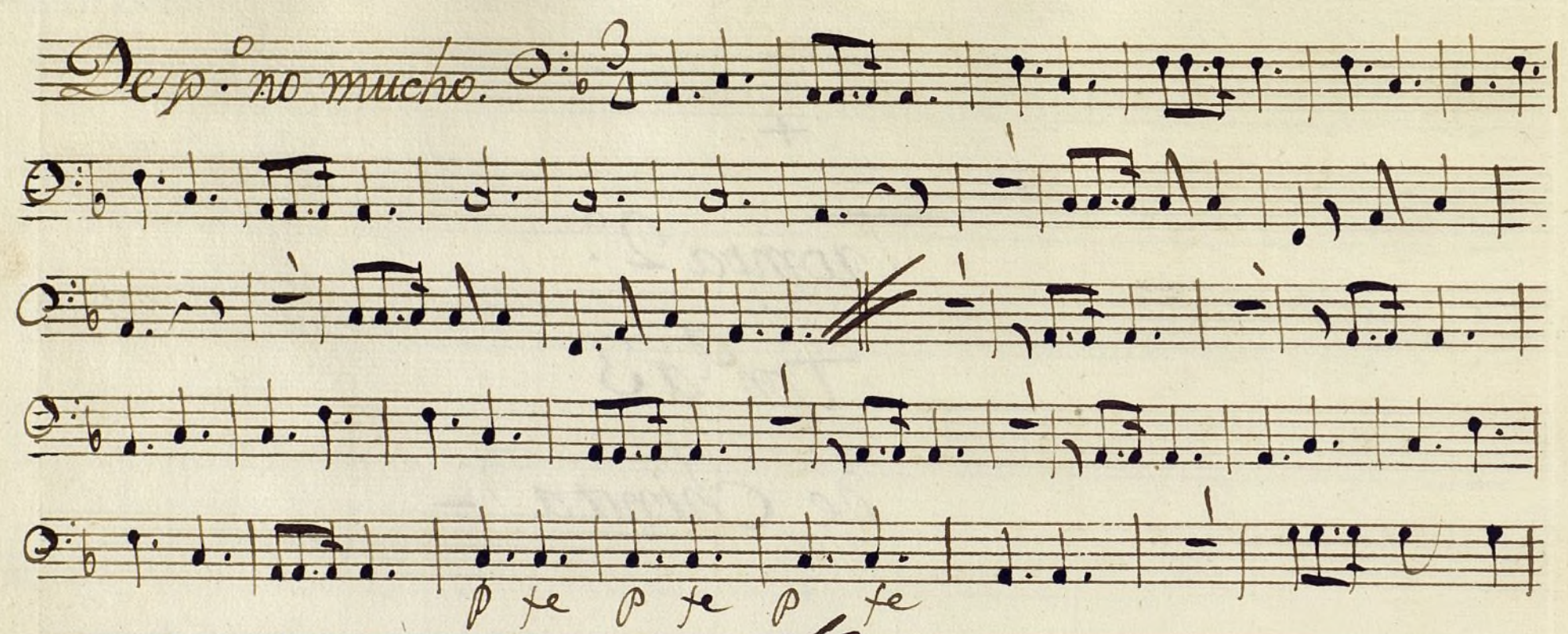
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Trompa 2^a

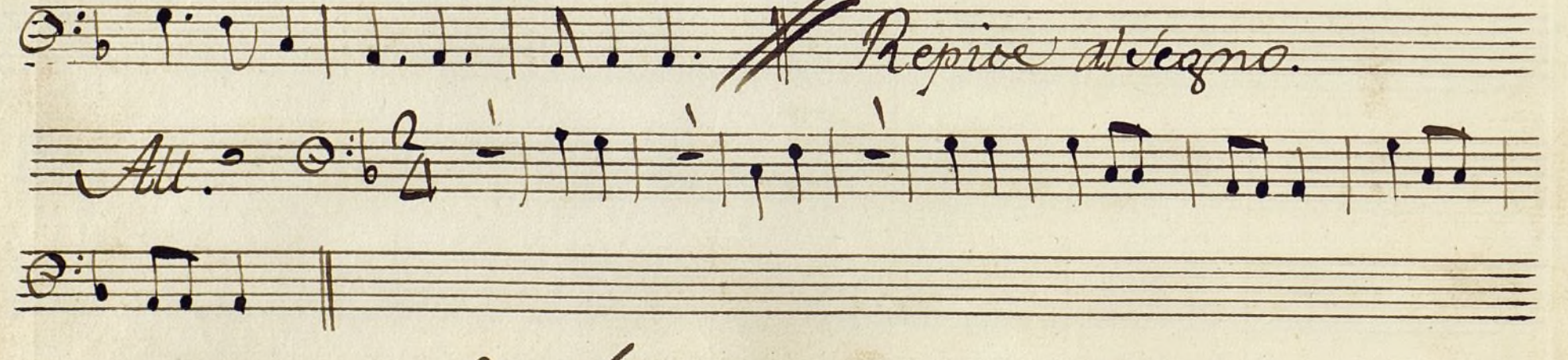
Ton^a 3


de Chinita -

Temp. no mucho. $\text{C}:\flat \frac{3}{4}$ 

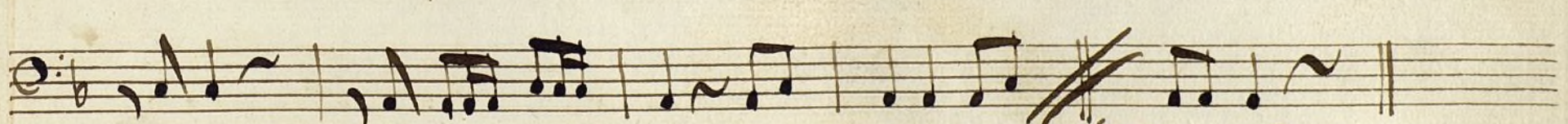
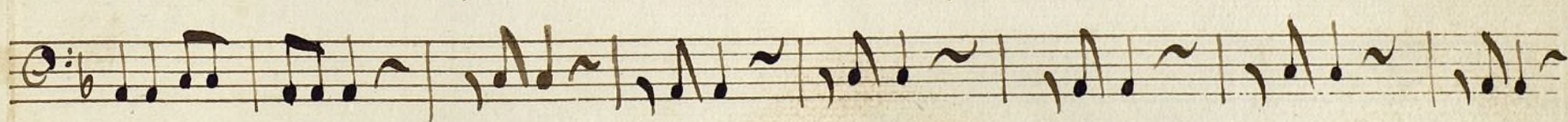
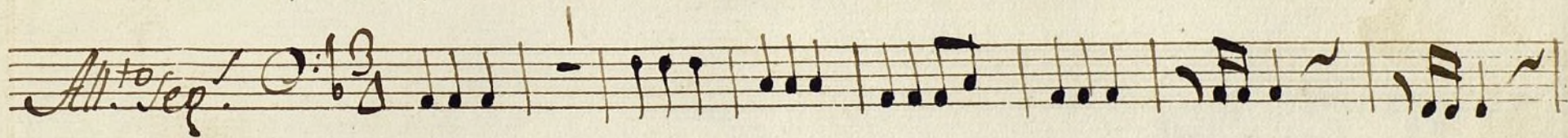
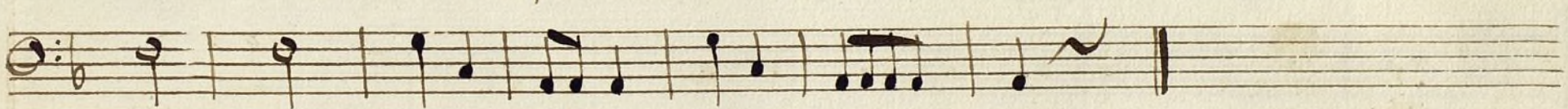
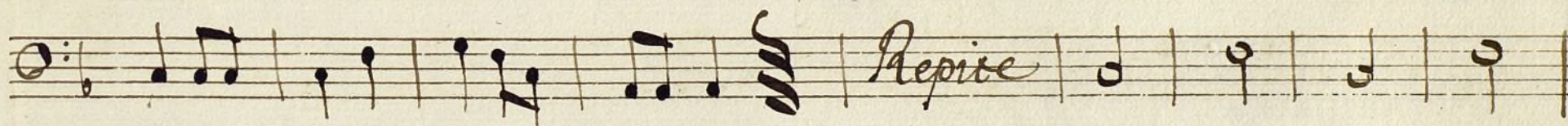
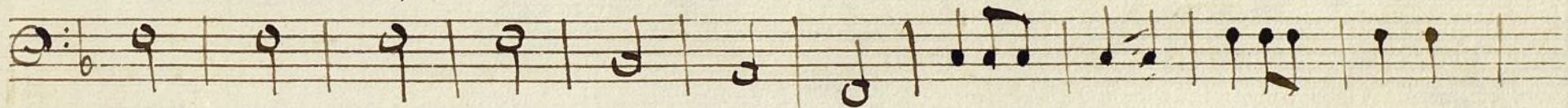
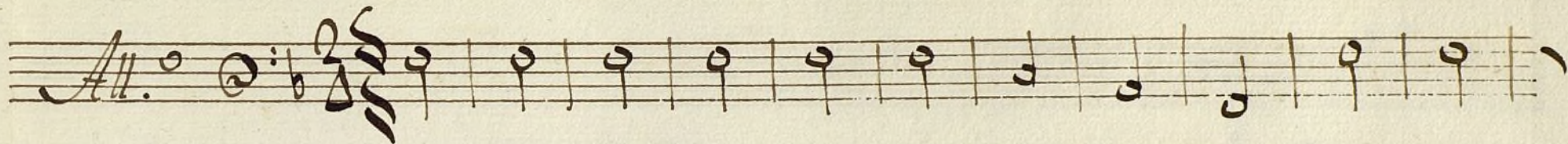
p te p te p te

~~Reprise al Segno.~~

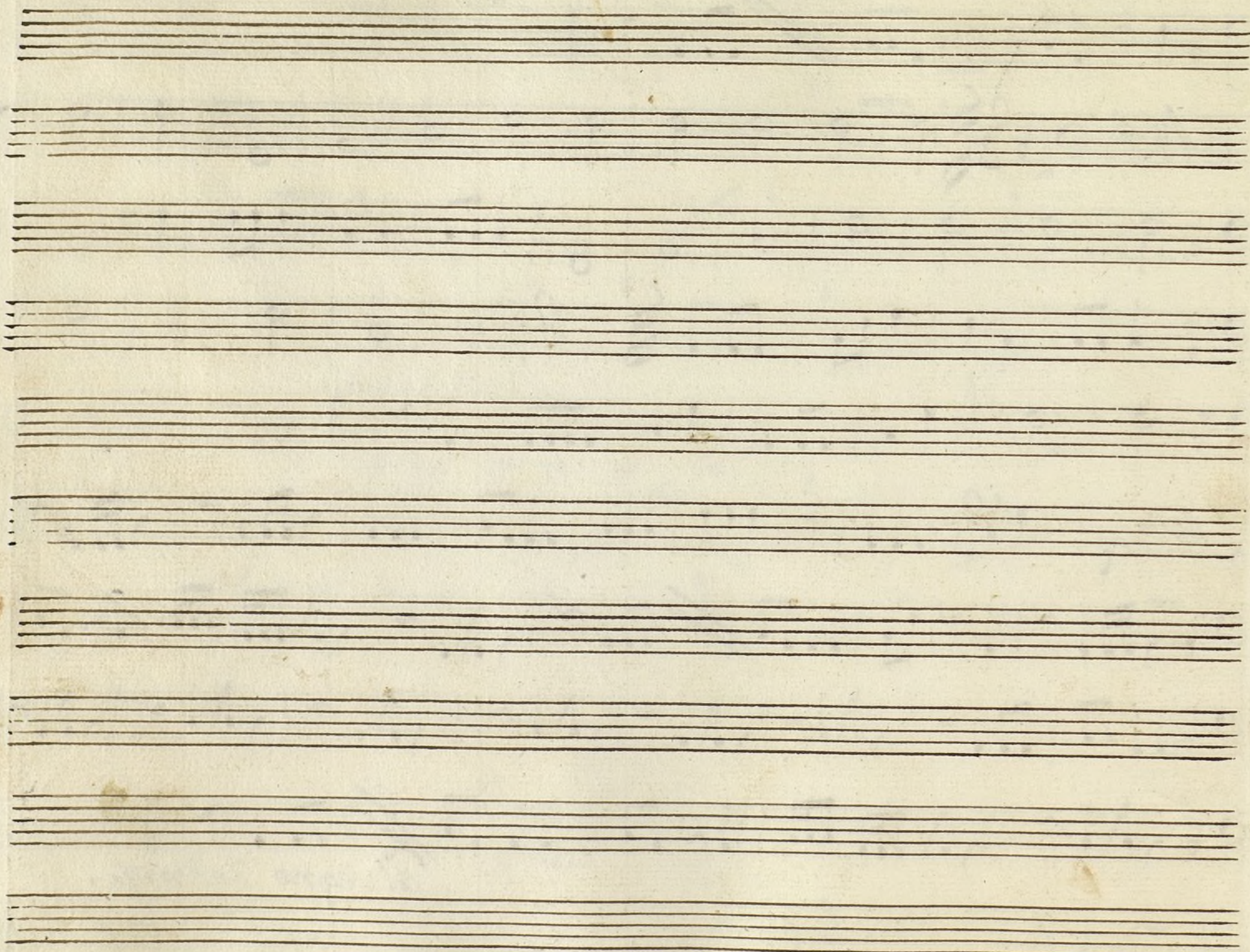
All. $\text{C}:\flat \frac{2}{4}$ 

And. no Seg. $\text{C}:\flat \frac{3}{4}$ 

al segno 1^{ma}.



al segno 2^{da} ma.



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¹⁰
Acomp. Ton. ^a el empeño de chinita

Desp. no mucho

al segno
A. v. m.

Handwritten musical score on seven staves. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The second staff concludes with the marking *D.C.* (Da Capo). The third staff features a complex rhythmic pattern with many beamed notes. The fourth staff starts with *All.^o* and a new time signature of $\frac{3}{4}$. The fifth staff contains a double bar line with a slash through it, indicating a section change or repeat. The sixth and seventh staves continue the musical notation, with the seventh staff ending in a double bar line.

Allegro