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# DOBRAAS

ESCOGIDAS

## PARA PIANO

POR

# J. V. NIÑAS

El Lánguido . . . <i>VALS</i> . . . . . 4. R <sup>s</sup>	Amparito . . . . . <i>HABANERA</i> . . . . .
El Vallés . . . . . <i>VALS</i> . . . . . 4. R <sup>s</sup>	La Favorecida . . . . . <i>HABANERA</i> . . . . . } 4. R <sup>s</sup>
Vals Melancólico . . . . . 4. R <sup>s</sup>	Un Momento . . . . . <i>HABANERA</i> . . . . . } 4. R <sup>s</sup>
La Pollita . . . . . <i>POLKA</i> . . . . . 4. R <sup>s</sup>	La Cierva . . . . . <i>HABANERA</i> . . . . . } 4. R <sup>s</sup>
La Catalana . . . . . <i>POLKA</i> . . . . . 4. R <sup>s</sup>	El Canal imperial de Aragon <i>LANGEROS</i> . . . . . 12. R <sup>s</sup>
El Mayaguezano. <i>SCHOTISCH</i> . . . . . 6. R <sup>s</sup>	Alella . . . . . <i>CONTRADANZA</i> . . . . . 4. R <sup>s</sup>
El Barcelones. <i>SCHOTISCH</i> . . . . . 6. R <sup>s</sup>	Recuerdos de Aragon . . . . . <i>JOTA</i> . . . . . 10. R <sup>s</sup>

BARCELONA

Propiedad.

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Calle Ancha 35.

Casa en Málaga Calle de los Mártires N<sup>o</sup> 2.



# LA POLLITA

1

POLKA

por

JOSÉ VIÑAS.

**Allegro.** *8<sup>as</sup>* *tr*

**INTRODUCCION.**

The introduction consists of two systems of piano accompaniment. The first system is marked 'Allegro.' and features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef part has a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef includes eighth notes, quarter notes, and trills, with an '8<sup>as</sup>' (octave) marking above it. The bass clef part provides a rhythmic accompaniment with eighth and quarter notes. The second system continues the introduction with similar notation, including trills and an '8<sup>as</sup>' marking.

**POLKA.**

The polka section consists of two systems of piano accompaniment. The first system is marked 'POLKA.' and features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef part has a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef includes eighth notes, quarter notes, and trills, with a 'tr' marking above it. The bass clef part provides a rhythmic accompaniment with eighth and quarter notes. The second system continues the polka with similar notation, including trills and a 'tr' marking.

CODA.

The first system of music consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some eighth-note patterns. The bass staff provides a harmonic accompaniment with similar chordal structures. A double bar line is placed after the fourth measure, indicating a section break.

The second system continues the musical piece. It features a '3' marking above the treble staff, indicating a triplet. Below the treble staff, there are detailed fingering instructions: '4 3 2 1 4 3 2' and '1 3 2 1 3'. The bass staff continues with chordal accompaniment.

The third system includes a '3' marking above the treble staff and a '7:' marking below it. The treble staff shows a triplet of eighth notes. The bass staff continues with a steady accompaniment of chords.

The fourth system features a '3' marking above the treble staff and a '7' marking below the bass staff. The treble staff has a triplet of eighth notes. The bass staff continues with chordal accompaniment.

The fifth system includes a 'D.C.' (Da Capo) marking at the end. It features a '3' marking above the treble staff and fingerings '4 3 2 1 4 3 2' and '1 3 2 1 3' below it. The bass staff continues with chordal accompaniment.

The sixth system is labeled 'CODA.' on the left. It is written in a 2/4 time signature. The treble staff features a series of chords and eighth-note patterns. The bass staff provides a simple accompaniment with chords and eighth notes.



Table with approximately 10 columns and 15 rows of faint, illegible text.