

GALVAN, Ventura.

El periodo.

Tonodillo a duo

Apte ms.

Partitura

violín 1^o

violín 1^o

violín 2^o

violín 2^o

Trompa 1^o

Trompa 2^o

Bajo.

Leg^{to}... AA.

MUS 96-11

Leg^{to} 1^o n.º II

t

La Peinada y Soriano

Conadilla

à Duo

Del Peinado.

Galvan

11

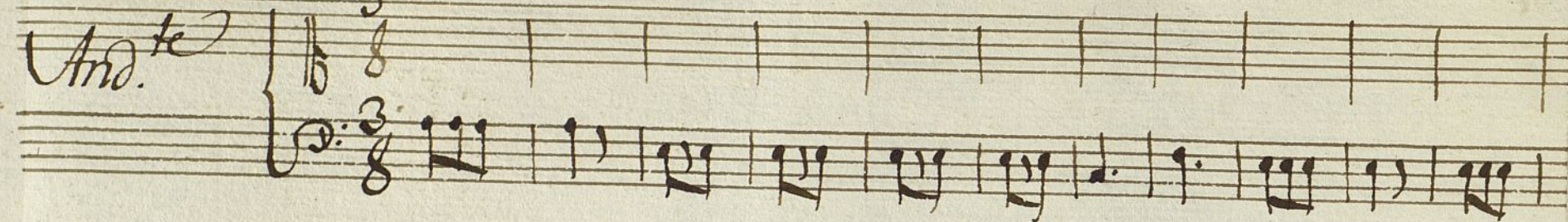
De D.^{na} Bentura

Ayuntamiento de Madrid

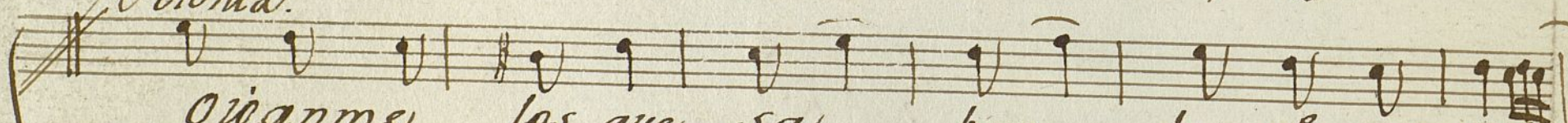
And.^{te}

3

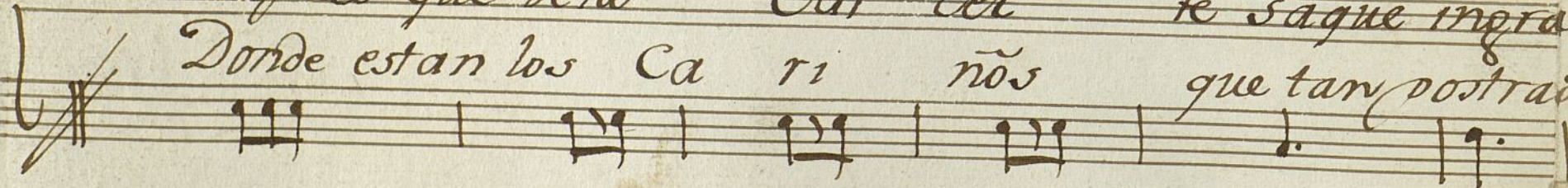
3/8

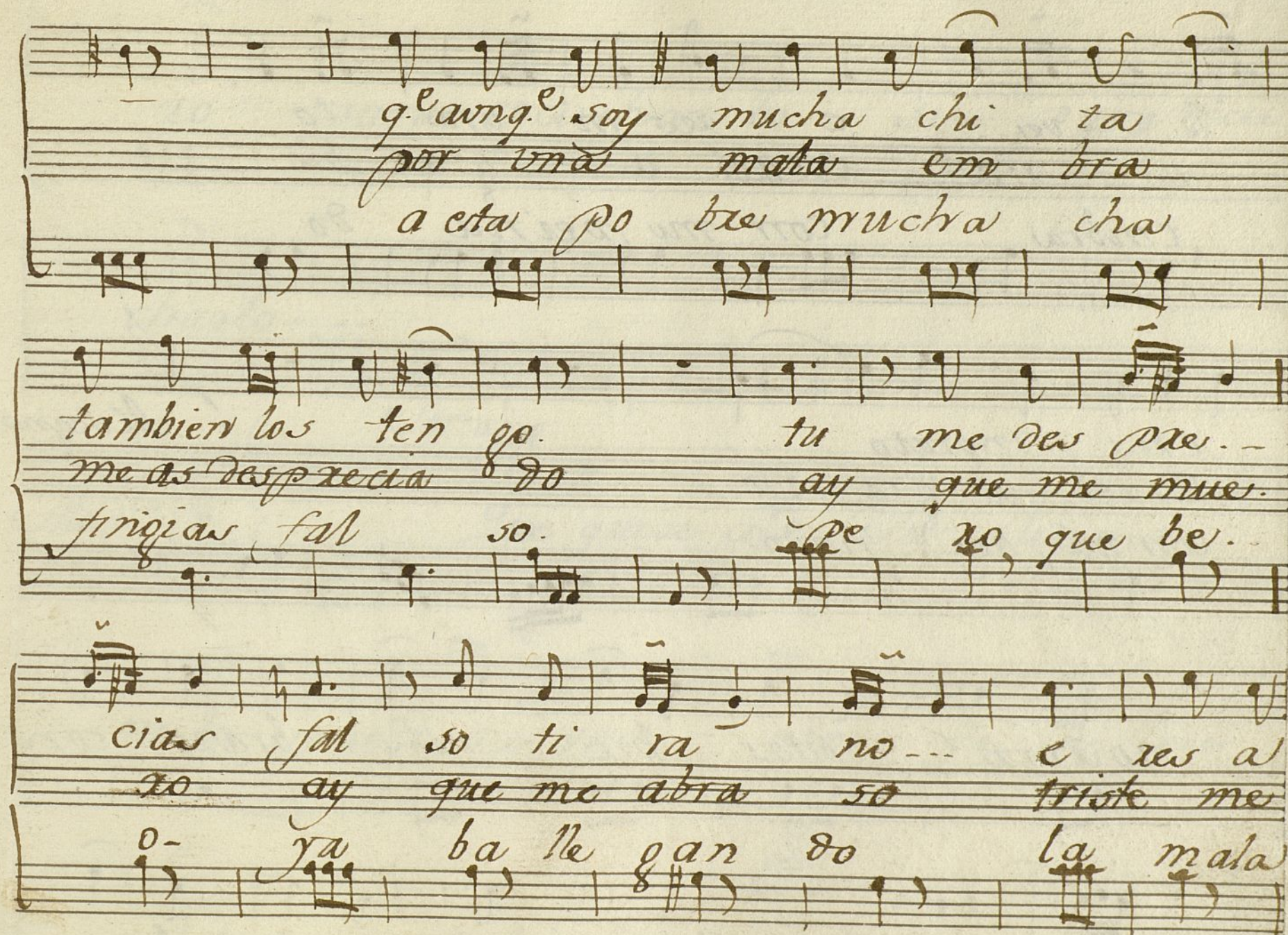


Polonia.



Oiganme los que sa ben lo qe son Celos.
Despues que dela Car cel te saque ingrato
Donde estan los Ca ri ños que tan postrado.





g^eavng^e soy mucha chi ta
por una mala em bra
a eta po bre mucha cha
tambien los ten go. tu me des pre-
me as desprecia do ay que me muer-
fingias fal so. pe ro, que be-
cias fal so ti ra no... e res a
no ay que me abra so triste me
o- ya ba lle gan do la mala

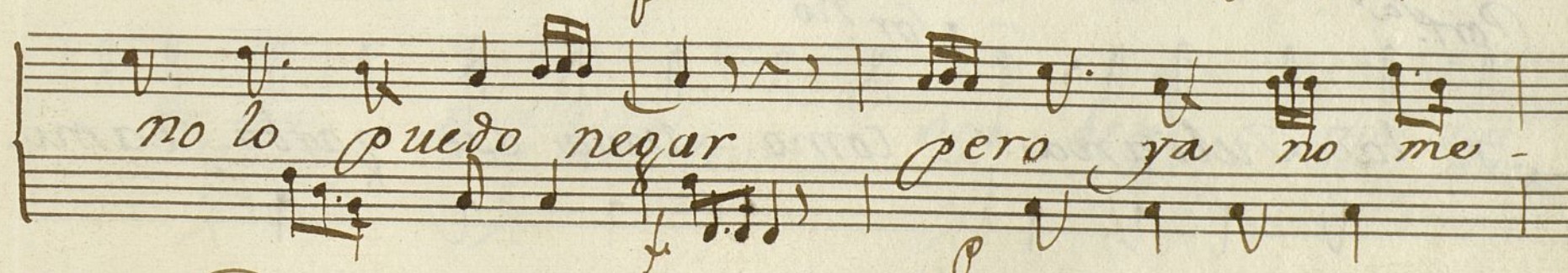
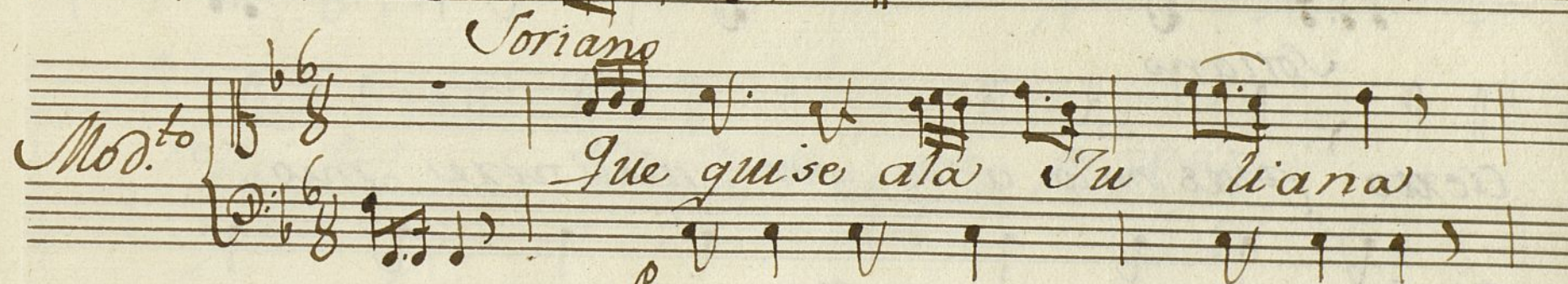
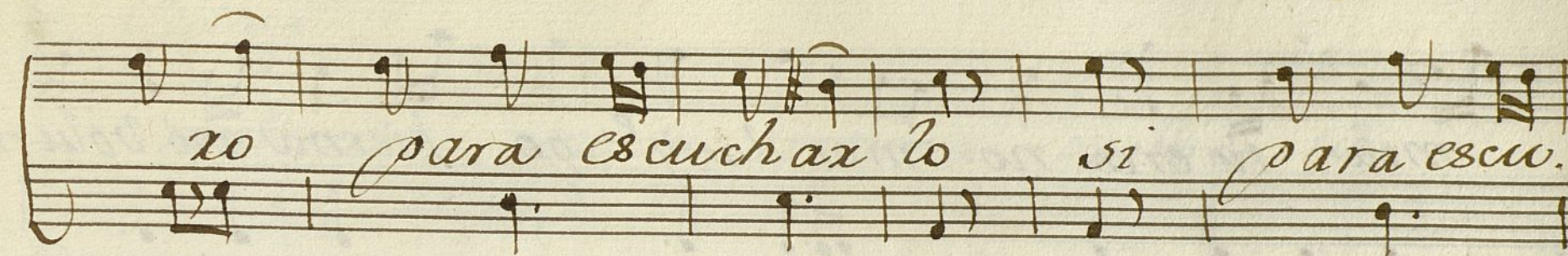
le -- ve... e res in gra to
mo ria Cruel a gra bio

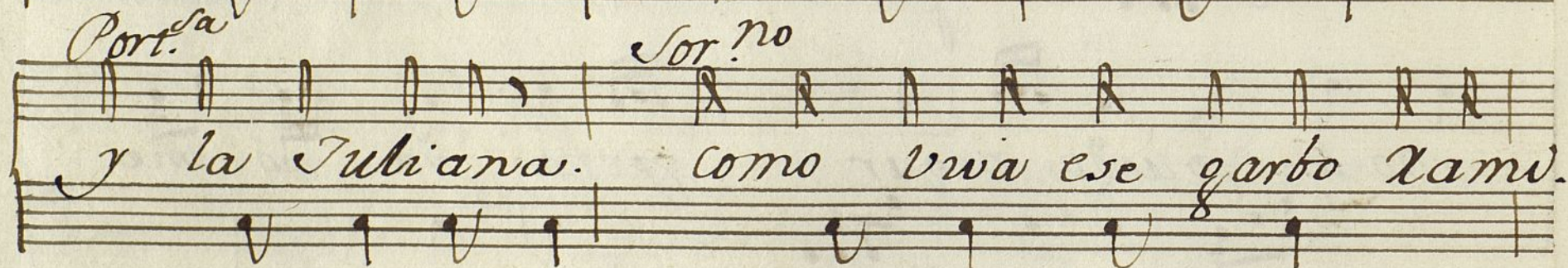
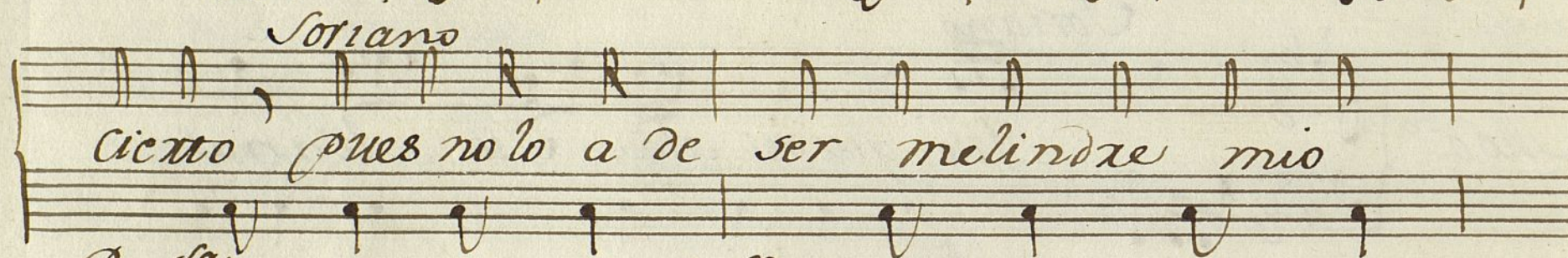
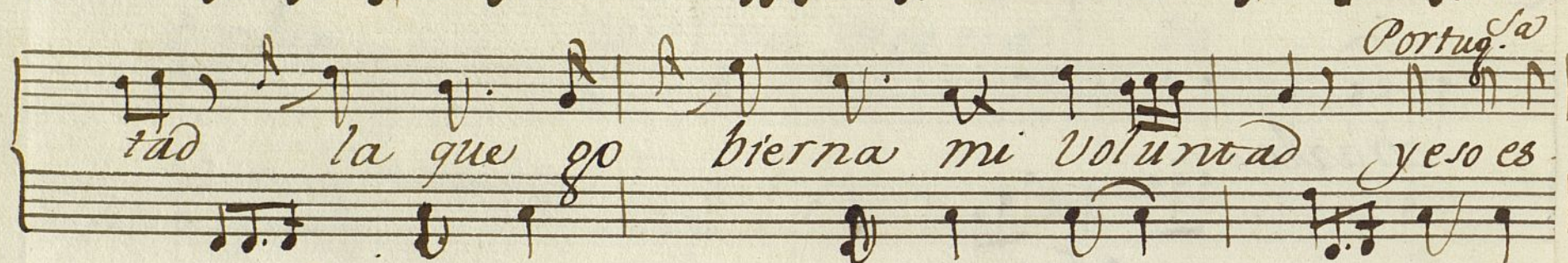
embra con mi peina do

eres ingrato
Cruel a gra bio.
con mi pei nado. *Allegro.*

agarrar ditos bre nen brazo con

brazo -- aziagui me xe ti





Polonia

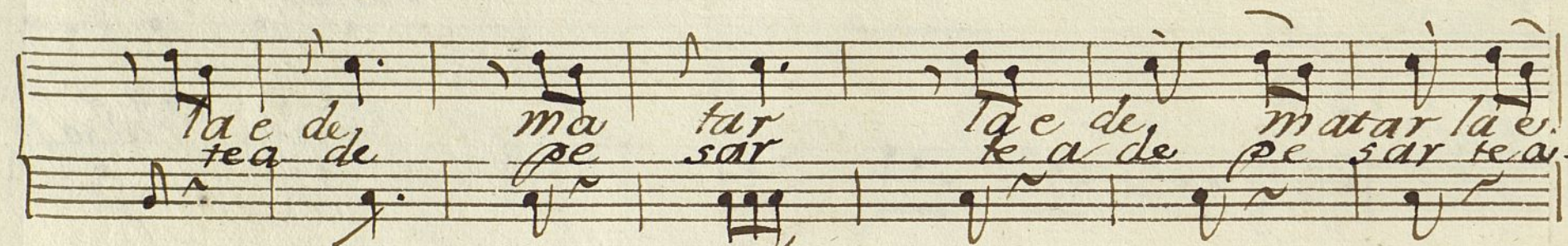
maldecida sea tu fortuna provoca tibo

Allegro *Polonia.* Pero ya gemo. y a ti falso ti.

fen des me tengo de vengar
ra no te ten go de encaslar.

de eia malaista em bra que asi
aguar dar las fron te ras del pre

me hace penar. es to a de ser
idig de oran. di que tra bajos.



de mi Juliana her mora y la vengo a bus.
quiero fingir ca rinos y asi la engaña

car a mi so lito quiere no mas.
te ai pobre Zita Esto a de ser

que es onrra dita y mui le al q'es onrra
pero que miro dolor cruel aqui mea

dita y mui le al
panto y escuchare

Adesegno.

Poloncia
And.^{te} Lo verdad que al per.

Handwritten musical score on aged paper, featuring five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a cursive script below the vocal line. The music includes various note values, rests, and dynamic markings.

Lyrics:

nado quise algun dia quise algun
dia pero ya le abo rrezco con alma y
Vida ai ay a ti te quiero ay
ay por ti suspira ay ay esta mru
chacha ai ay g^emas te estima ay.

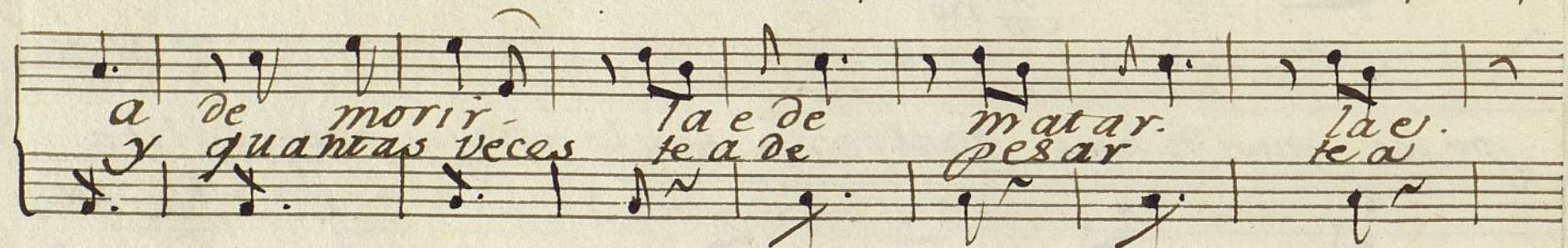
abo rrezco al peinado con alma y vida

tadeo y el peinado que se aorgue Uua ese garbo cana.

Sor no pe de mis dichas maldecida sea tu lengua provocativa

Pero y ati

Supuesto a le ve ge no puedes negar
Juliana tierra te tengo de encaslar



Pol.^a
 Gracias a Dios peina do g.^e te lle go a encontrax.

Sor no
 dime Juliana mi a donde, a esta — do.
 como finges in grata tu aleve tra to
 quien era aquel aleve que tan ora do

Pol.^a Y g.ⁿ era la o tra g.^e tu grose xo

Pol.^a
 todo el dia ence rra da sola en mi quarto.
 como si go la escue la de mi peinado
 en mi ausencia goza ba tu blanca mano
 llevabas Cari no — so mui de cortejo —

S^{no} *Pol.^a* *Sor.^{no}*

pregunto y aquello de di escucha.

S^{no}
Mod.^{to} *es verdad q.^{el} peinado quise algun.*

Dia *pero ya le abo-*

rezco - con alma y vida pero ya le abo-

Pol.^a
rezco con alma y vida respondo y lo otro de

no Pol.^a

8

di: escucha.

Pol.^a

Mod.^{to}

Que quise ala Ju liana

no lo puedo negar

pero ya no me

gusta

ni la puedo tragar

con q. loas

Pol.^a

sono

oído no que son Huevos pareca q. no te descuidas en pegarmela

cluyavn Caballi to el Juquere chisto si

to de graciosa nove dad de graciosa nove.

dad de

Cavallo

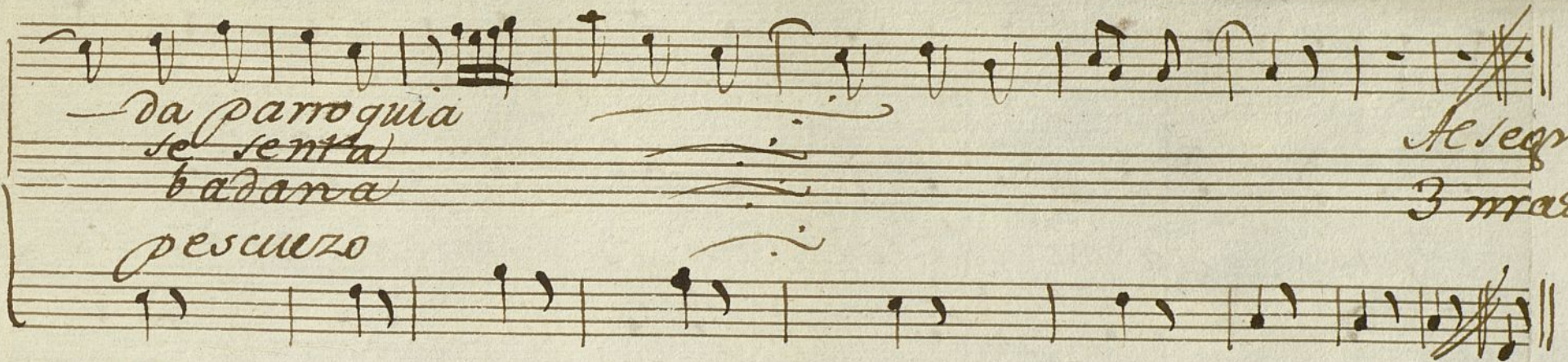
And^{te} Gracioso

no di. Mujer q. un Hombre a
 pol. a tambien hombres tar
 no en todo caso los
 pol. La ver tasa de los

siste
 tontos
 Hombrres
 Hombrres
 Satisfecha de
 que a Mujer dan a.
 Siempre llevamos
 se reduce a dos

ser sola. y sue le tener el tal catorce en ca.
 sistencias muy apreciados de ser solos y ella come cor.
 ventaja pues quando no andan derechas la zurramoja.
 provechos quedan sin Cruz de moneda y cruzados de -

da parroquia
se senta
badana
pescuezo



Allegro
3 mas.

Alto



Y pues ba larga esta tonada justo es a.

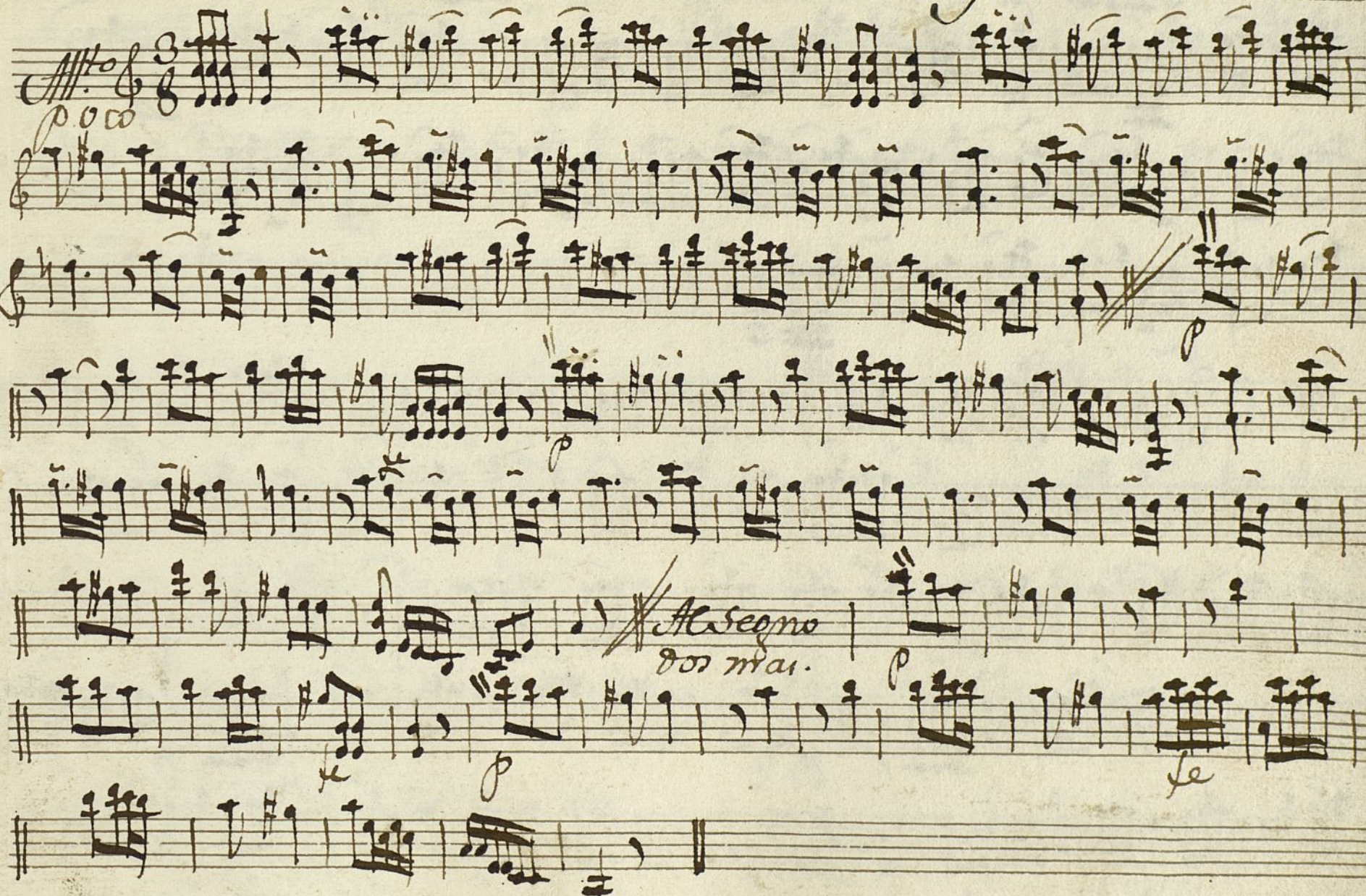
cabe por sino agrada por sino agrada

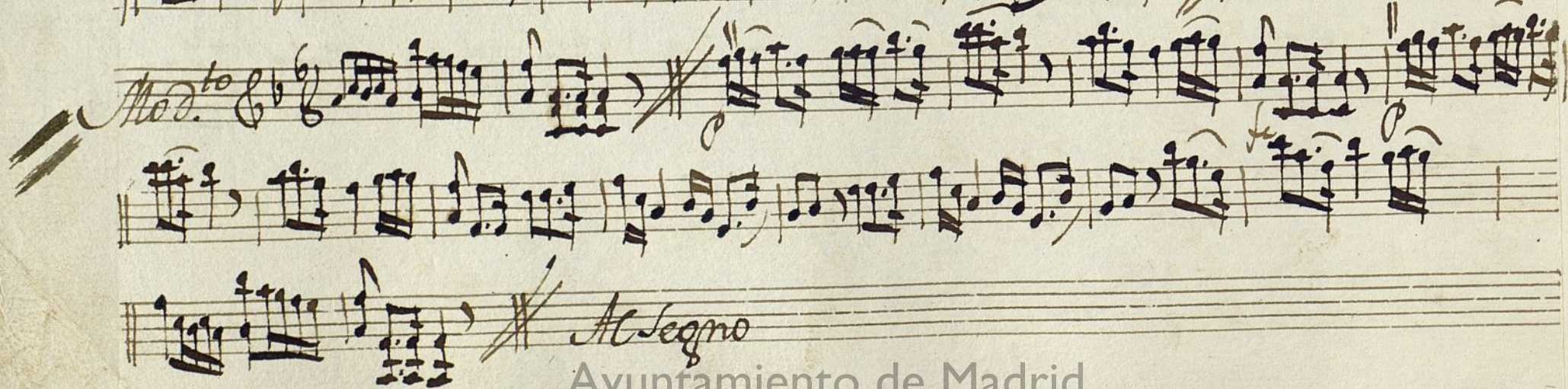
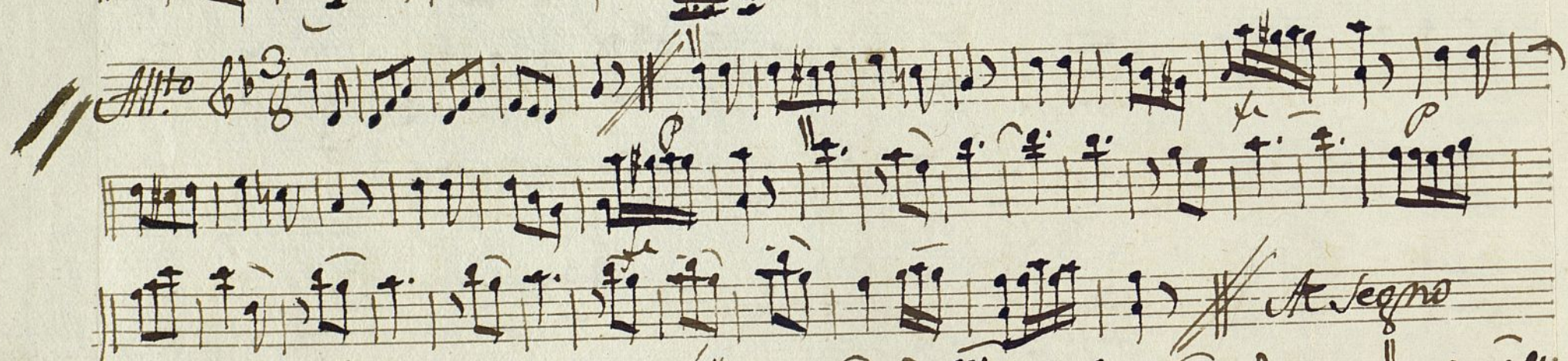
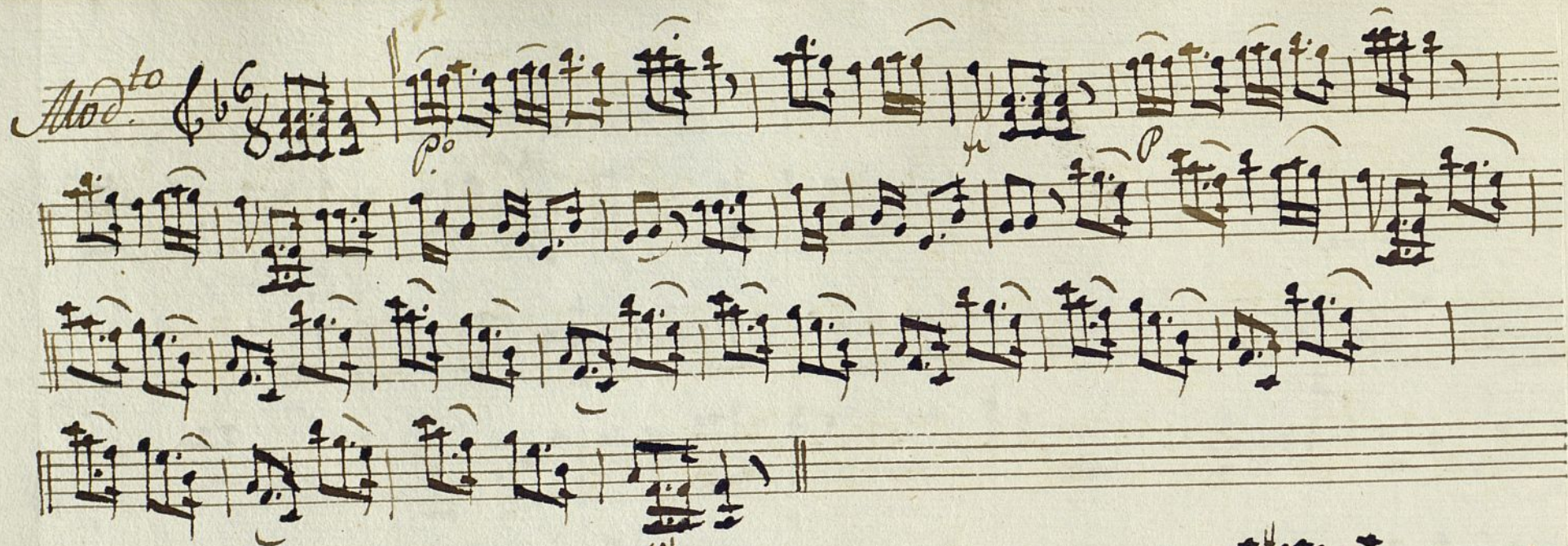
Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written in cursive script between the staves.

System 1:
Apasio nados Apasio nadas perdon pe dimos

System 2:
de nuestras faltas de nuestras Faltas de

System 3:
[The lyrics for this system are obscured by a large brown stain on the paper.]

Violín 1.º Ton. a¹ Duo del Peinado y la Juliana.





Mod.^{to}

All.^o

And.^{te}

Gracioso.

Allegro
3 mas.

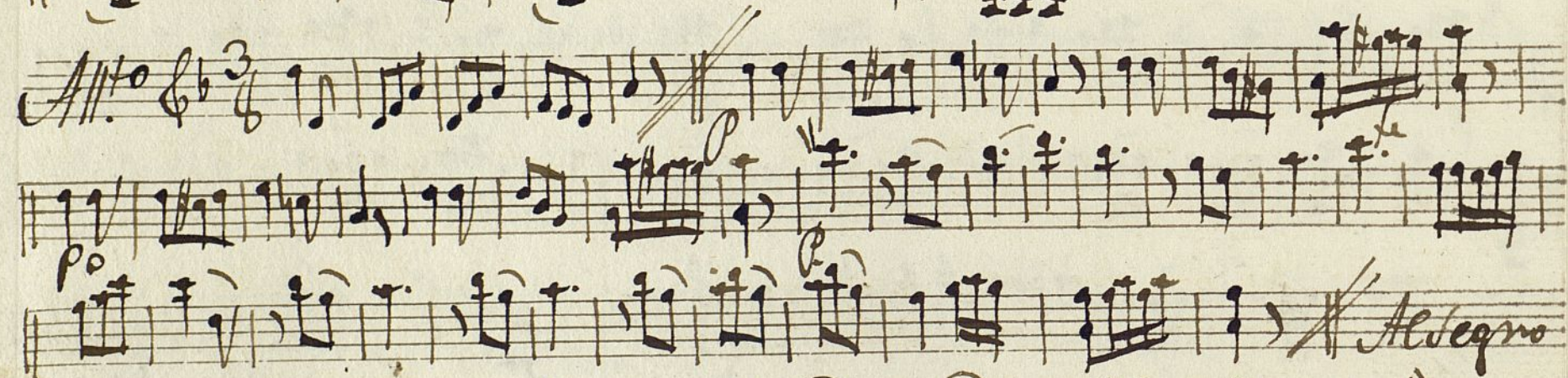
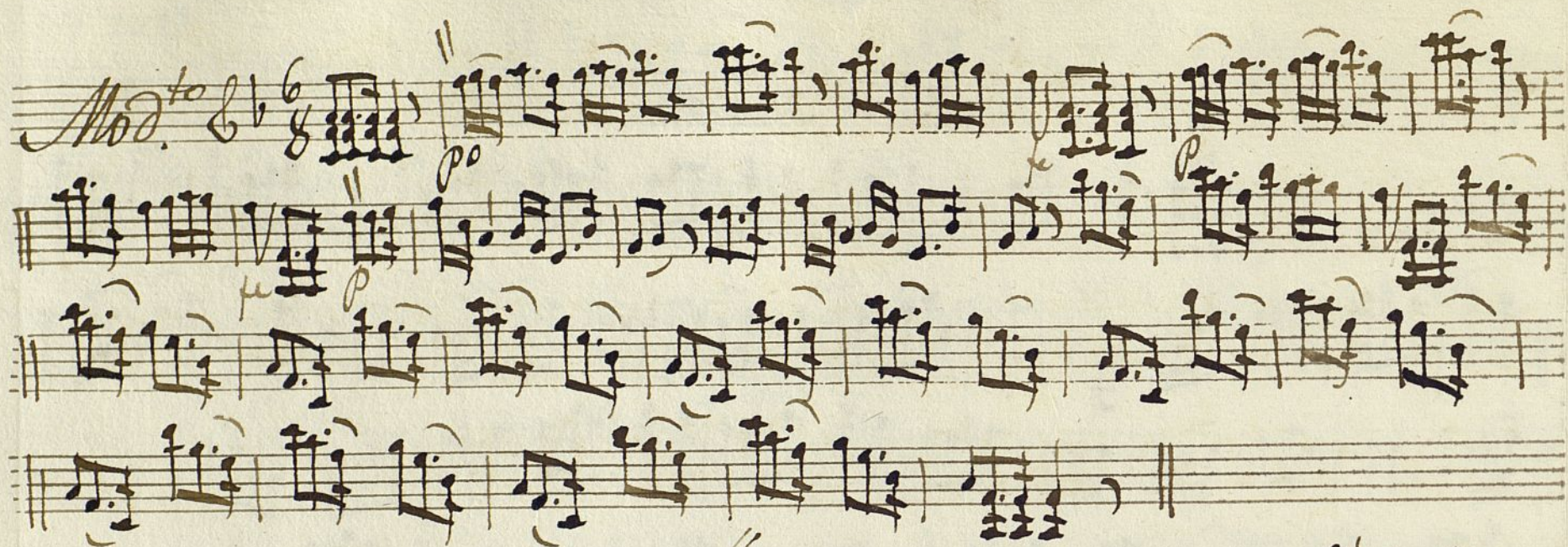
All.^o

2 veces.

Violin 1.º Ton.ª a duo del Peinado.

All.º poco. 6/8

Al Segno da mas.



And.^{te} Amoroso.

Allegro

*Los Parrajos
tres mas.*

Ad.^o

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of two staves. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The tempo/mood markings are: *Mod.^{to}* (Moderato), *Mod.^{to}*, *Mod.^{to}*, *Gracioso*, *Adagio*, and *Adagio*. The music is characterized by dense, rapid passages, particularly in the lower staves, suggesting a complex or virtuosic piece. The paper shows signs of age, including staining and wear at the edges.

Adagio 3ma.

Violin 2^o Ton.^a a duo Al Peinado.

All.^o 

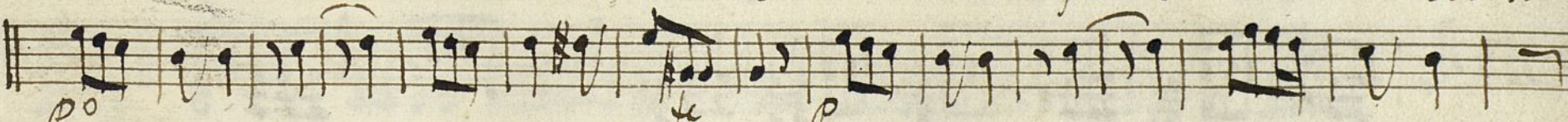










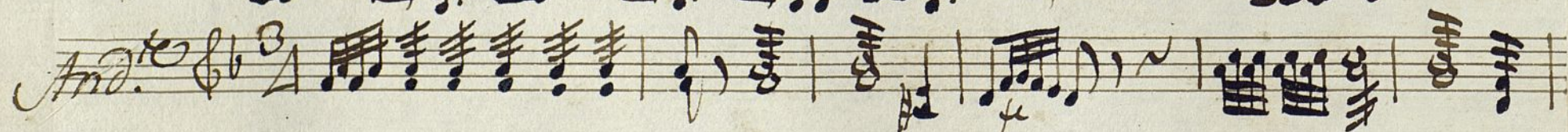
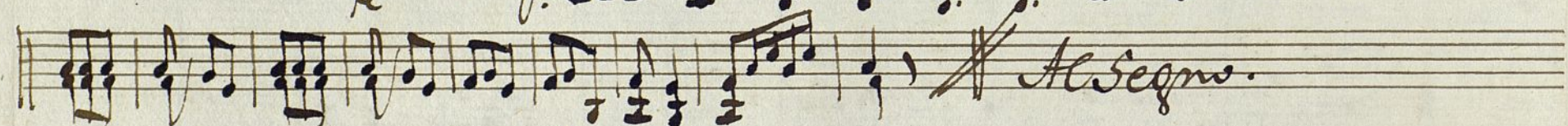
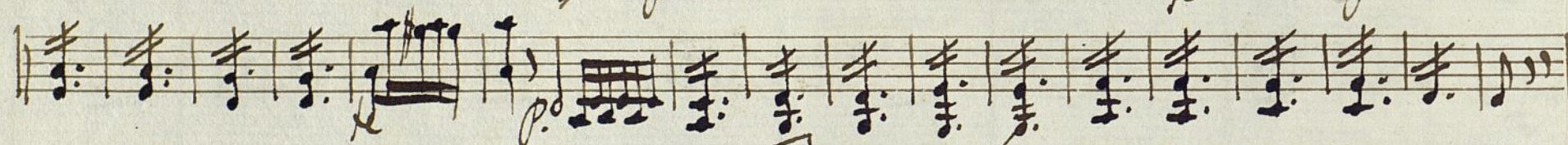
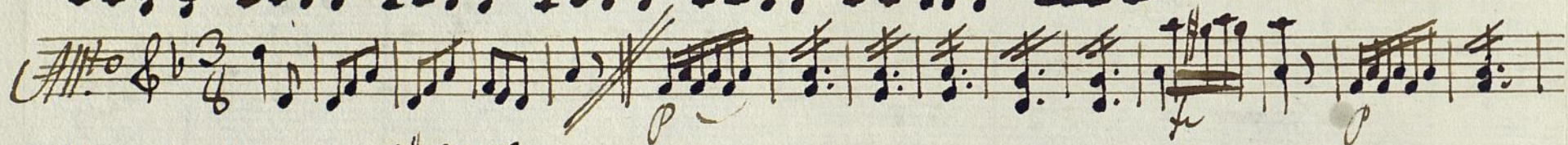
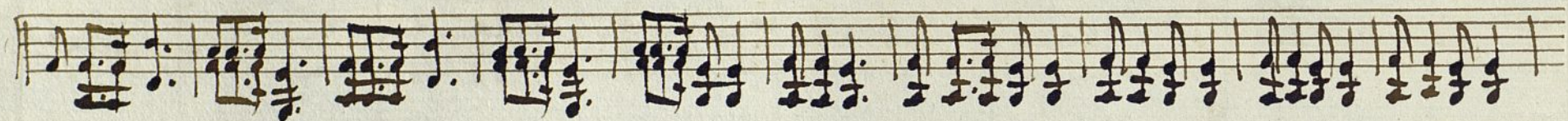
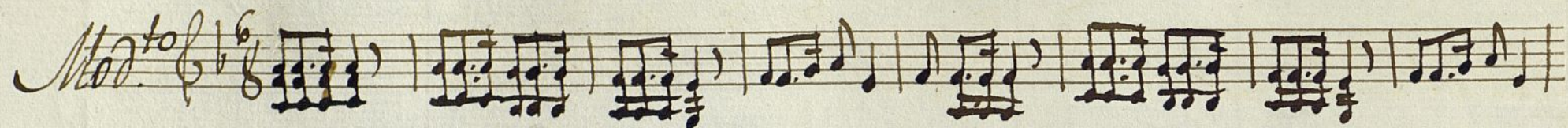




*Allegro
800 mas.*

3ma.

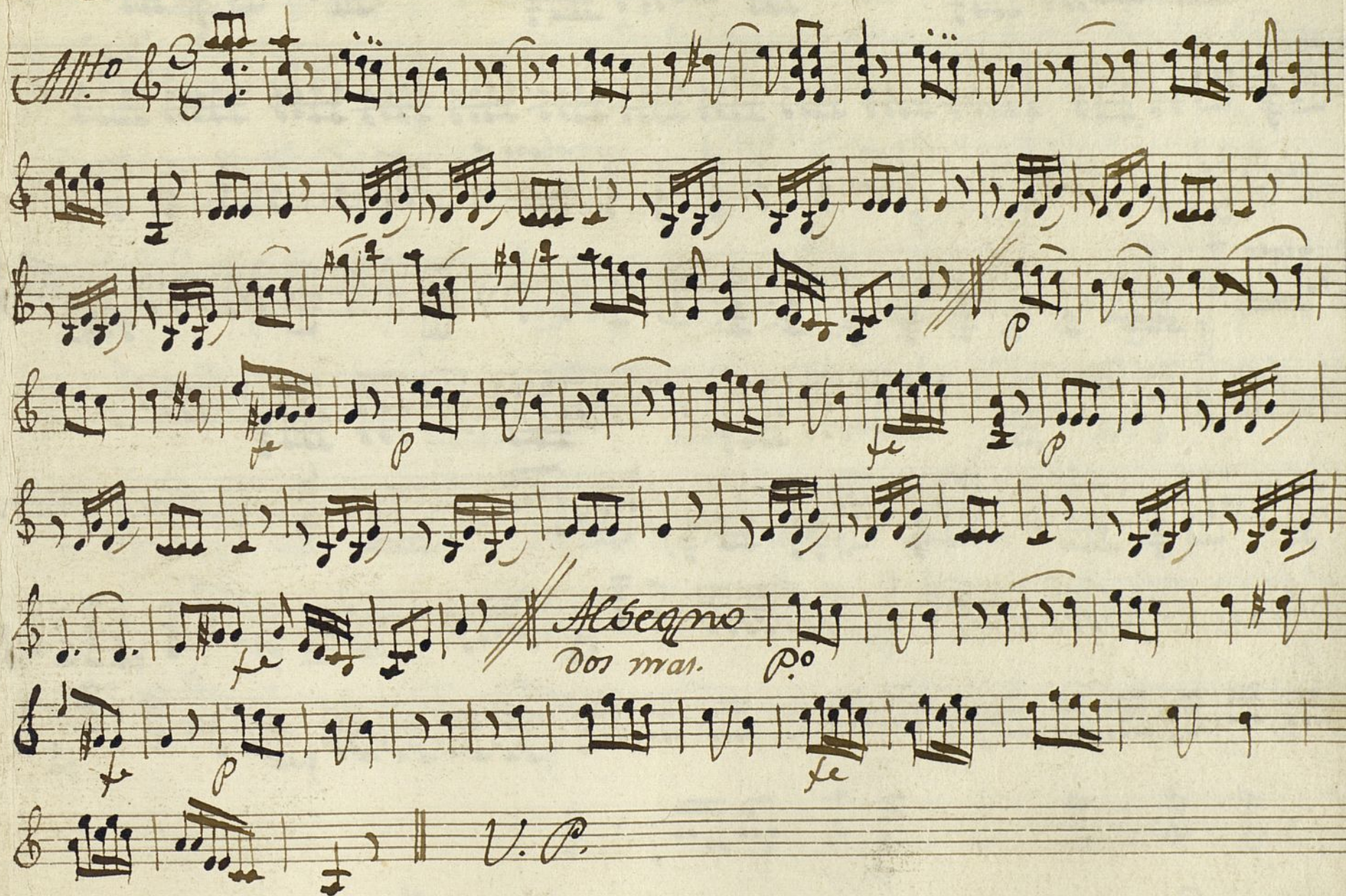


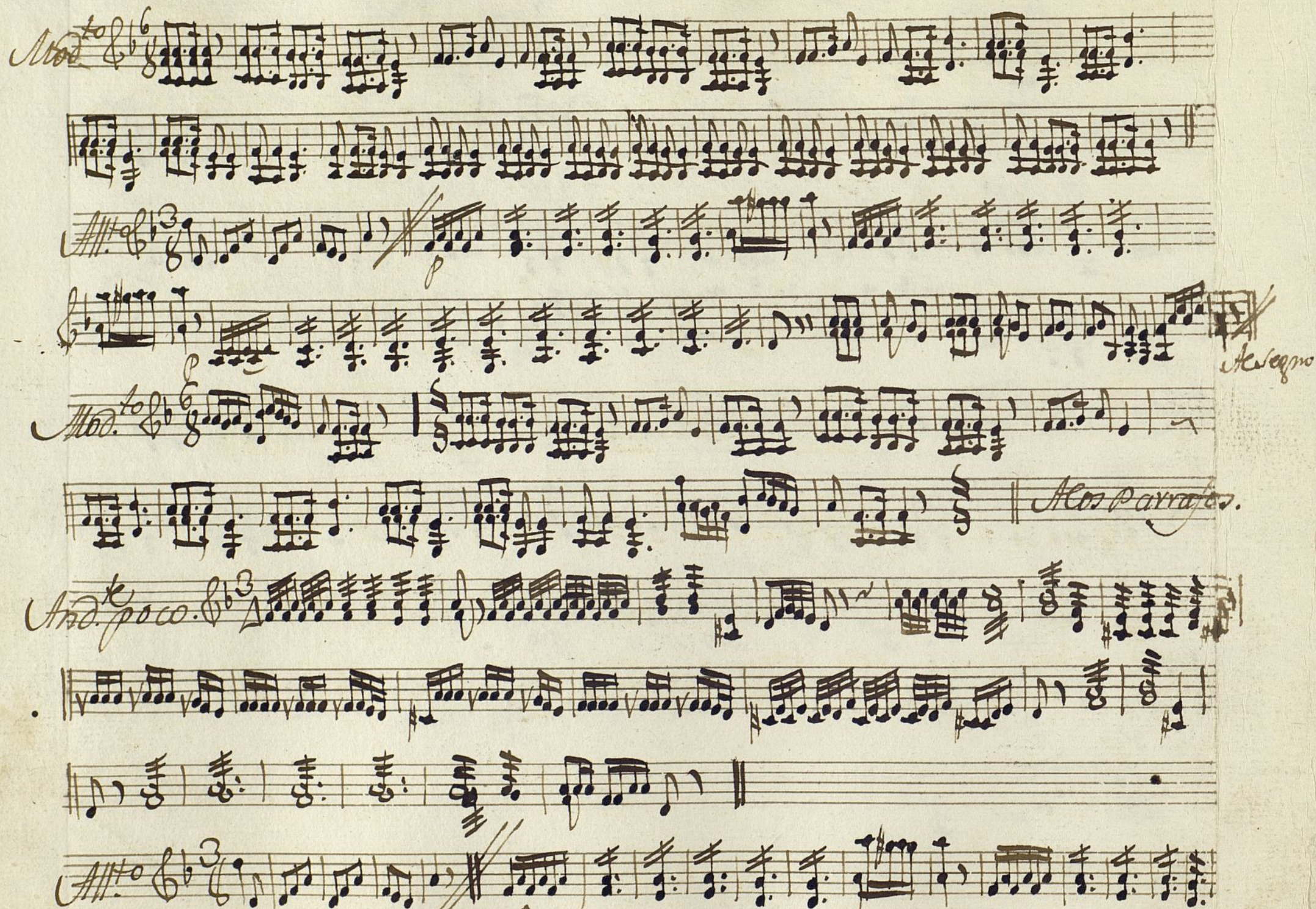


A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 2/4, 3/8), and dynamic markings like *pp* and *Allegro*. The score is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/8 time signature. The fourth staff has a treble clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The sixth staff has a treble clef and a 3/4 time signature. The seventh staff has a treble clef and a 3/4 time signature. The eighth staff has a treble clef and a 3/4 time signature. The ninth staff has a treble clef and a 3/4 time signature. The tenth staff has a treble clef and a 3/4 time signature.

Cavallò
Gracioso.

Allegro 3 mas.

Violin 2.^o Ton.^a a duo el Peinado.

Mod.^{to} 

Allegro

Los Parrales.

And. poco.

Allegro

tres mar.
alor parr.

Allegro

And.^{te} Gracioso. 3/8

Allegro tres mas.

Trompa 1^{ra} Ton.^a a duo el Peinado y la Juliana.

The musical score is written on a single staff for Trompa 1^{ra}. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and bar lines. There are two measures marked with a '16' below them, indicating a 16-measure phrase. A section is marked 'Allegro do mas.' with a dynamic marking 'p' (piano). The score concludes with a 3/8 time signature and a 'v. p.' (very piano) marking.

Salon par.

Mod.to.

And.to.

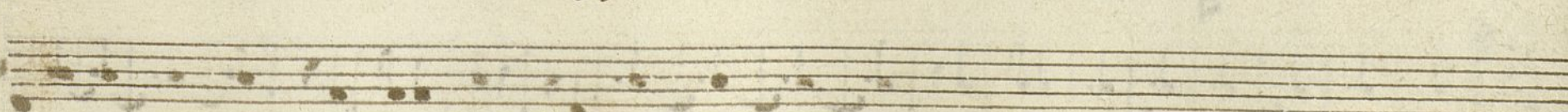
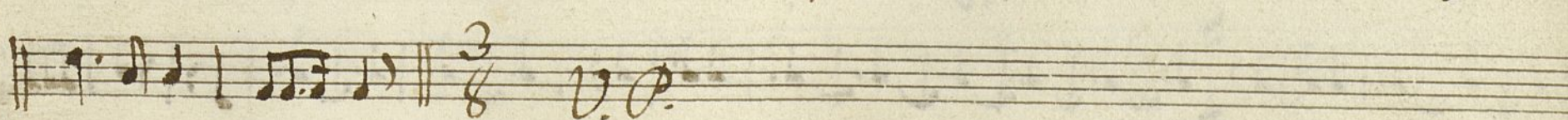
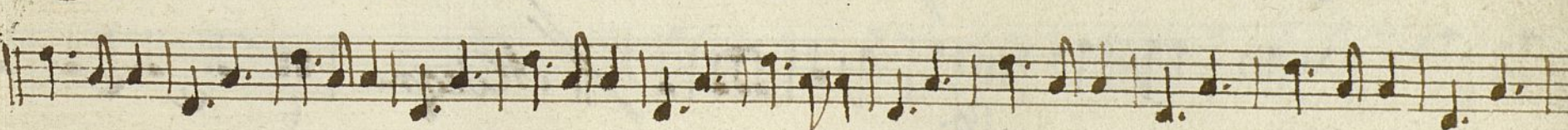
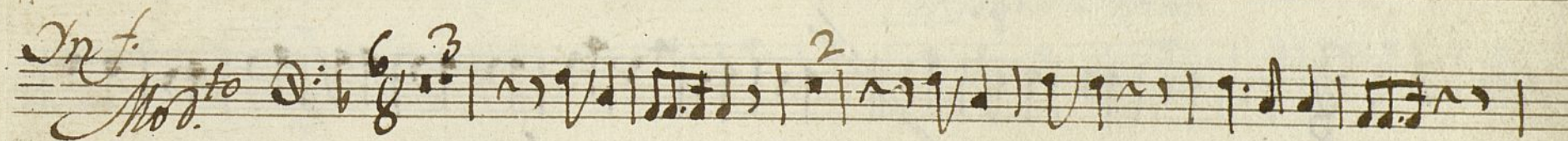
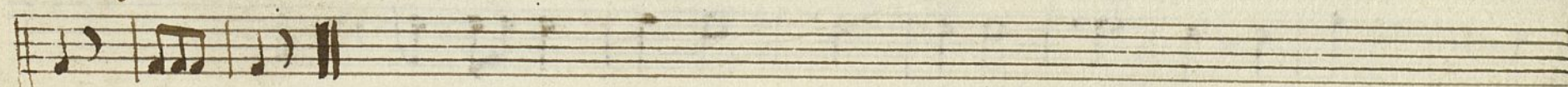
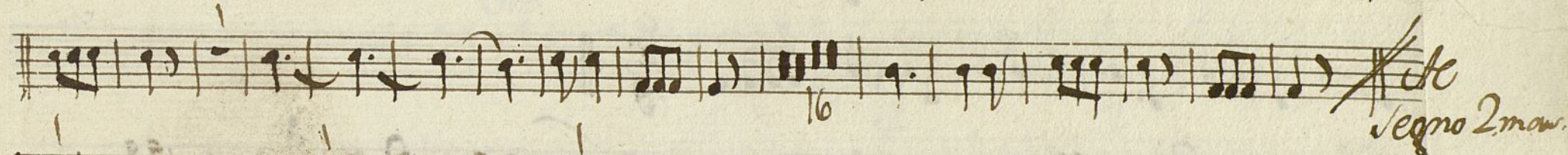
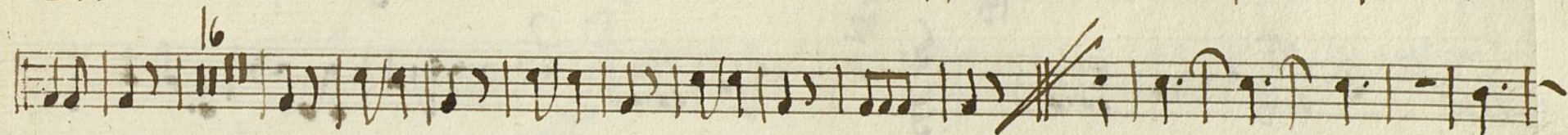
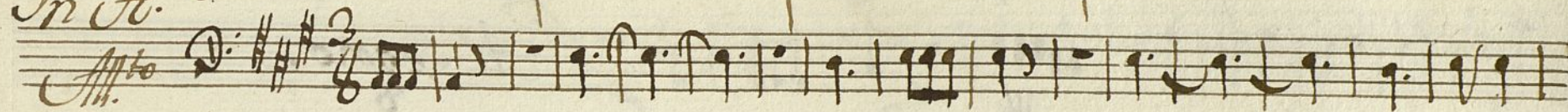
Mod.to.

Allegro tres mar.

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Trompa 2.^a Ton.^a a Duo el Peinado

In A.



Handwritten musical score on two pages. The notation includes staves with notes, rests, and dynamic markings such as *And^{te}* and *Allegro*. The score is written in a historical style, likely from the 18th or 19th century. The first page contains measures 1 through 14, and the second page contains measures 15 through 28. The notation includes various note values, rests, and bar lines. The manuscript is written in brown ink on aged, slightly discolored paper.

9 alor Pari. 2^{ma}

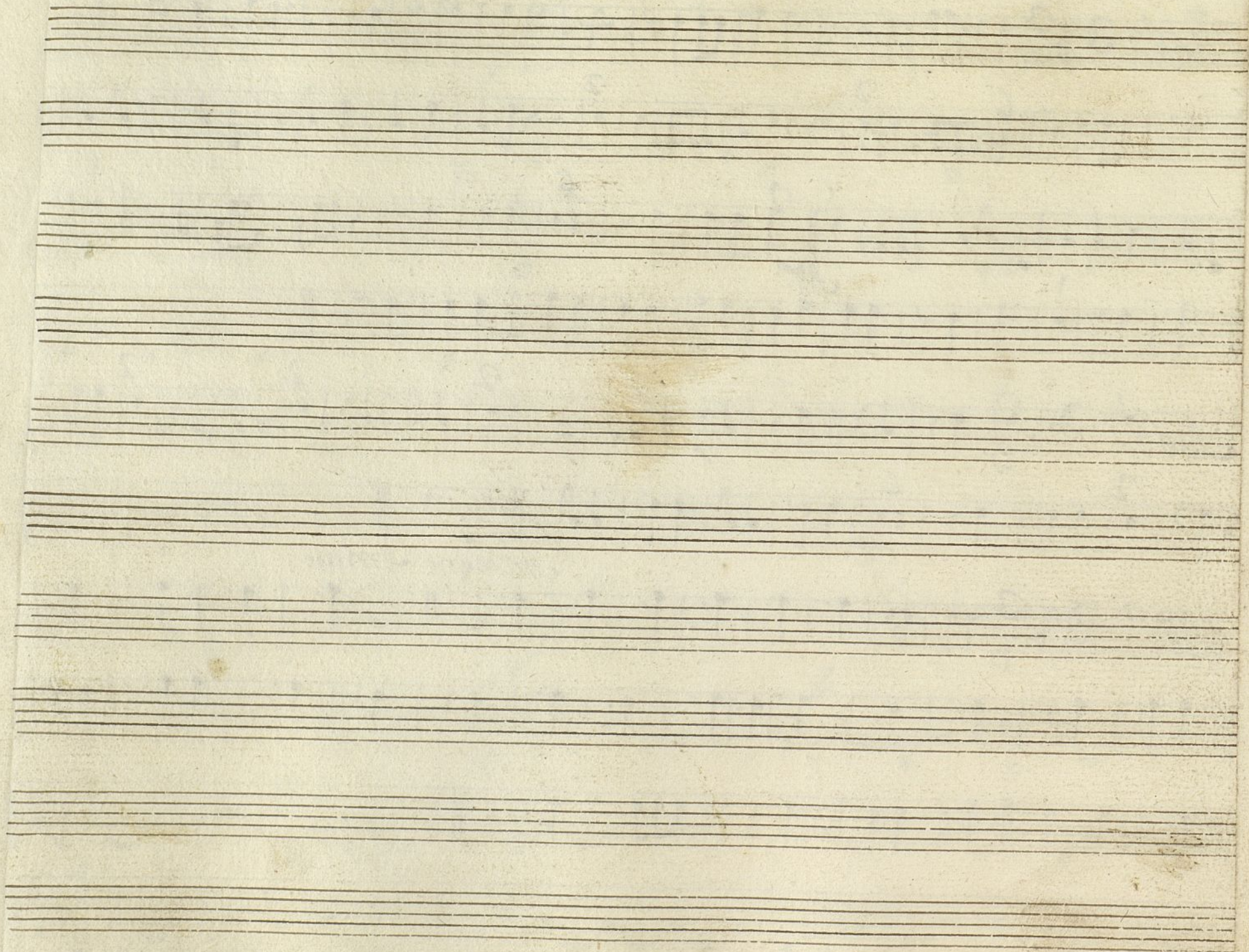
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Handwritten musical score on two staves, featuring various musical notations including notes, rests, and dynamic markings.

The score is divided into several sections:

- Mod.^{to} 3/4**: The first section, marked *Mod.^{to}* in 3/4 time, spans the first four staves. It includes various note values and rests, with some measures marked with a '2' above the staff.
- Mod.^{to} 3/8**: The second section, marked *Mod.^{to}* in 3/8 time, spans the fifth and sixth staves. It includes various note values and rests, with some measures marked with a '2' above the staff.
- Allegro 3 mas.**: The third section, marked *Allegro 3 mas.*, spans the seventh and eighth staves. It includes various note values and rests, with some measures marked with a '2' above the staff.

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings (e.g., *Mod.^{to}*, *Allegro 3 mas.*). The score is written in a clear, legible hand.



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Leg. 2º

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Λ

Bafo ton^a a duo del Peinado y la Juliana.

