

Leg.^o 2^o. N.^o 11.

Leg.^o 4.^o N.^o 20.

Mus 104-13

t

S^{ra} Polonia
y Sr. Jorina

Conadilla.

ã Duo.

Con V. Oboes, y Tromp.^s 20

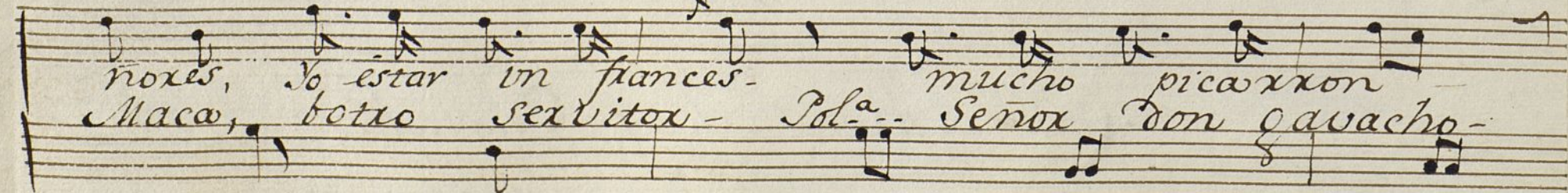
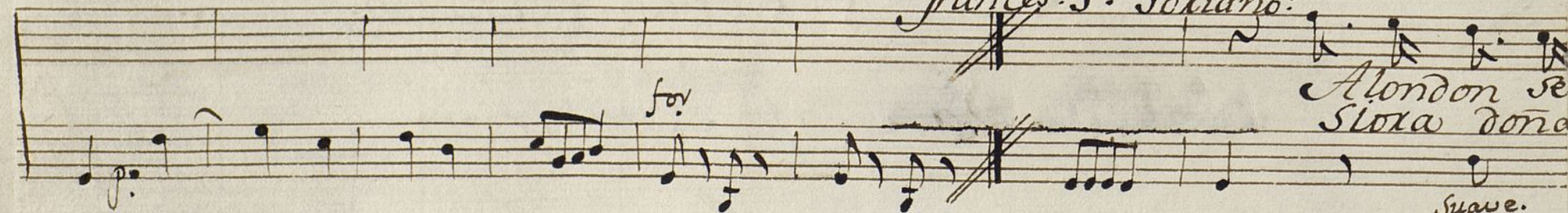
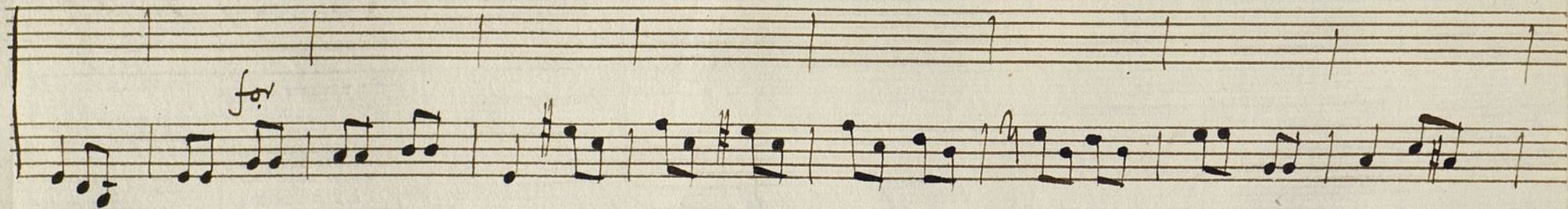
La Maja Bailarina.

//

Del M^o. D.^o Josef Castel.

2.^o Soriano. frances: y Maca, S.^{ra} Polonia:

And.^{no} Alleg.^{to}



Poco paxi sien = Paseo en Madrid -
 Yo no le entender = Sox: Yo auste corte farta -
 Con maxciali te = Y galan teax a la picax -
 Con civili te = Sol. Yo auste in soplamocos, le sacudi -
 di. a qui ay una maca, Que canta a la -
 re. Sox^{no} Sanfason an diamo, Yo auste te que -



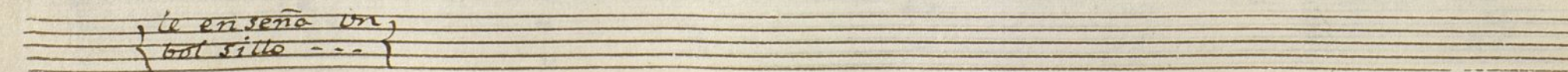
 ley: Jo venix buscala, e quexxer āprendex-
 xxex: Pol. San faⁿson andiāmo, eche use umō ācorrex-



 Jo benix buscala, e quexxer āprendex ---
 San faⁿson andiāmo eche umō. ācorrex ---



 Quando la ina moxo decix no ėntender: Sino āy pata-
 Sox: ^{no} Chento pata cone Jo te ėn donaxe si tu āmue que-
 dol.



 le en seña un,
 bol sillo ---

cone: Tace (qui qui. pues) fue gusto pizruca ---

texme: a latransiamue; ala

Sol. Pues sitaas dinexo ---

que meda suâquel = Ô diablo di maca megustaxfor =

Yo te sabre âcex = La xrosca del galgo a la nepli =

bien. Si pillaxla el bulto Yo la atrapa xè =

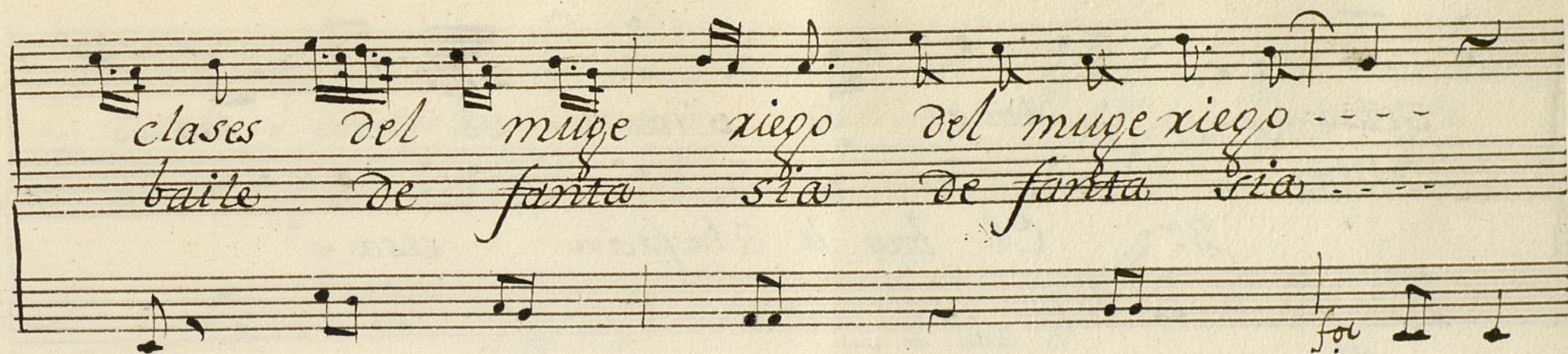
se - ^{no} ~~sol~~. Pues vamos baylar = ambos un minue =

Si pillaxla el bulto. Yo la atrapa xe: Nola atrapa-
 los 2. Y baya de bromas
 Degusto iplazer. Degusto ipla-

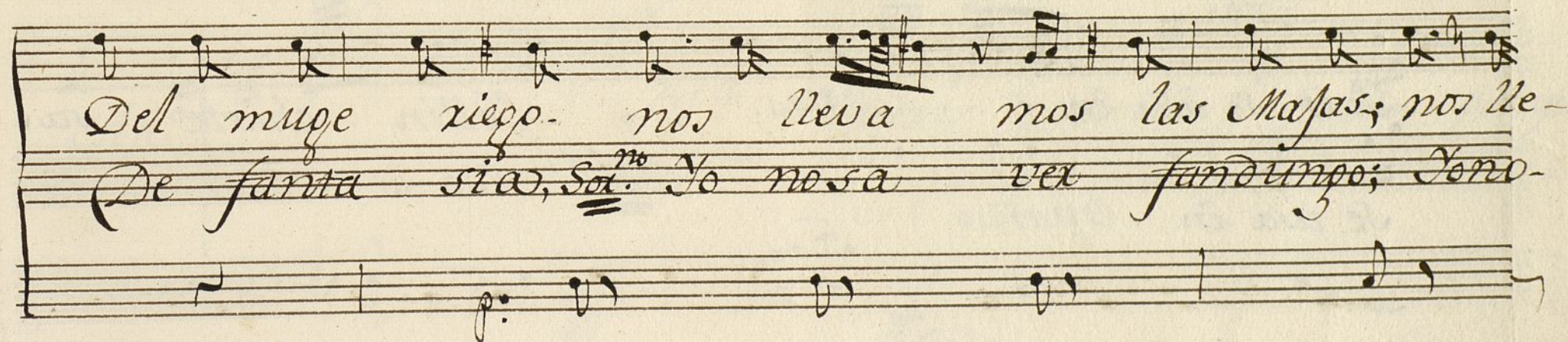
Seva:
 xi.
 Sale la Masa:

Lex:
 for

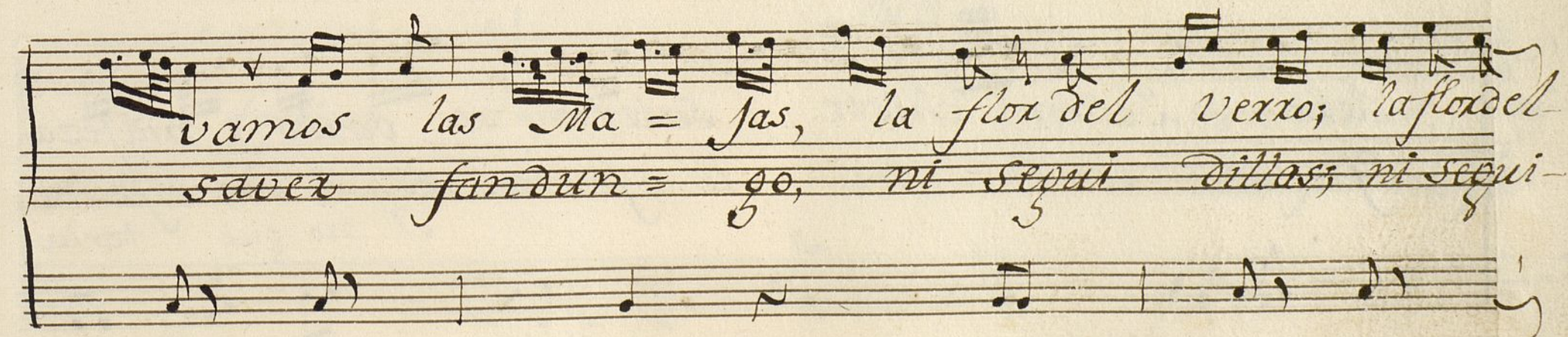
Pol.a
 Entre las cinco clases; Entre las cinco -
 El minue te no es baile; El minue te no es



clases del muge xiego del muge xiego - - -
baile de fanta sia de fanta sia - - -



Del muge xiego. nos lleva mos las Masas; nos lle-
De fanta sia, Sol.^{no} No nos a ver fandungeo; Nono-



vamos las Ma = jas, la flor del verxo; la flor del
saver fandun = go, ni sequi villas; ni sequi-

Vexxo ---- todas se pintan so = las
 villas ----
 2^a El bay le alafian cesa =
 Pues se alla en e ---- llas. Tollin chiste sa-
 Se risa en España ---- P¹a eso es õlex la-
 lexo Tollin chiste Salexo = garbo y majera.
 fura eso es õlex la fura. ~~eso es õlex la fura.~~
 Y no que tarla

qaxbo y maseza ----
 y no gustarla ----

Al segno:

All.^o

Pol.^a Quiexes apren dex, foxbien por que
 Sox^{no} Jo quexer vailar, Si medax lee-

no; foxbien por que no: mas seguidillas, vaj-
 cion; Si medax leccion = Aun que estar frances, fan-

Sol.^{no}

lemos loj dos: lan laxon, laxon, lan laxon laxon, lan la-
dunjo español: San ~ ~, San ~ ~ San la

Pofa

xin laxon- No te en señaxe- a la-
xin laxon- Procura aprender- Con a

dol ten.

pexfeccion =
plicacion =

Que no es la primera Masa-
Que en seña mucho una Masa



Al segno: Pol. a

Respingo i taco neo; bayla con mi-

Punt.º

Sox no

= go - - -

Cio ācex el cabriola: y ēl-

Pol. a

Cava lli = to =

Tāndango y segui-

Sox no

dillas, Quiero que ā pren = das = Estarbo-

Seño xia: Futi fachen = da =

Arco:

Sor no

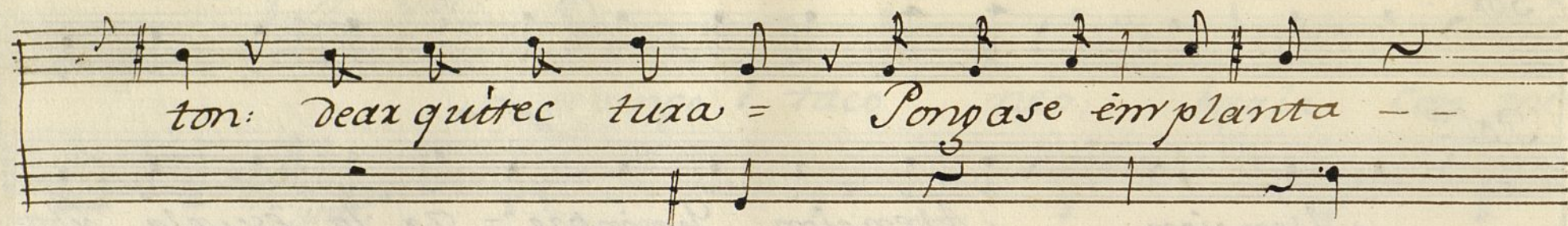
Pol^a

Atencion, Atencion, Que enpie = za la escuela yba

de leccion; q. enpie = za la escuela yba de leccion: Iba

de leccion: Amodo de fes-

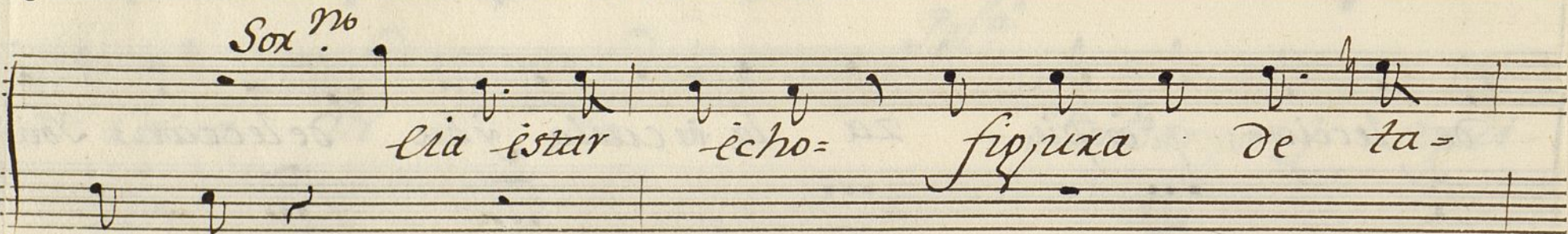
Rez^{do}.



ton: deax quítec tuxa = Pongase em planta - -



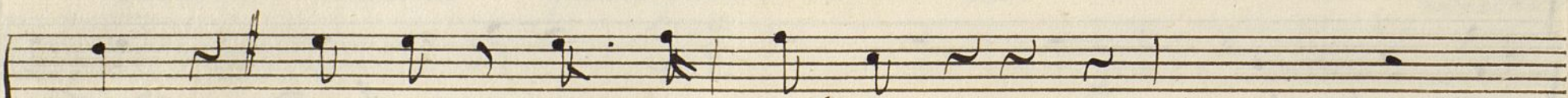
Para ácer figuxa = Des bencifado in-



Sox No
lia éstar écho= figuxa de ta=



Ômbxo =



piz: echo y dexecho.



fuera la xava-

Sax^{no}

ō Diablo tu quexes rompexme el cuerpo =

dilla; Cavir tuexto. *vn*

Sax^{no}

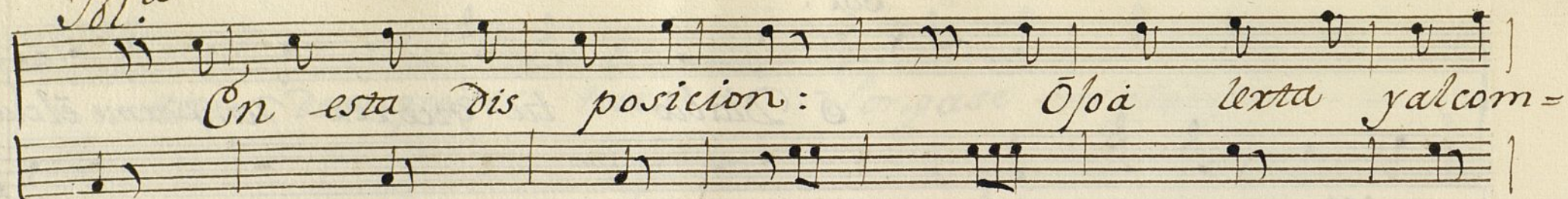
asi tenex el-

pie alavir con neta = otro ale bante-

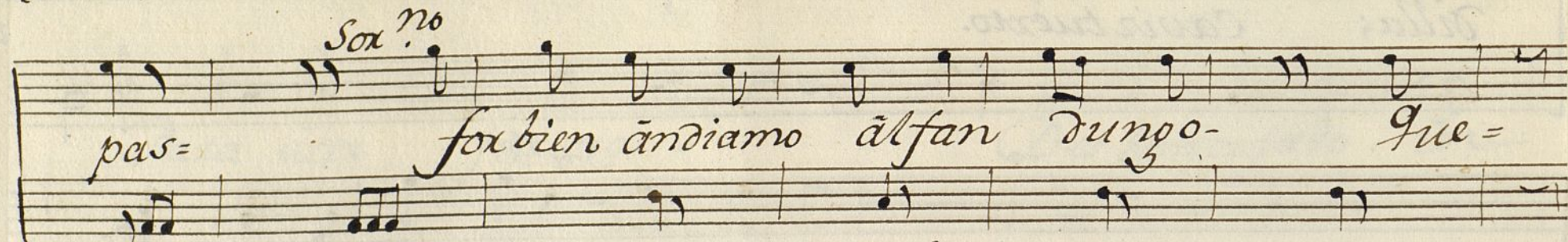
trampa: el ele fante:

Allegretto:

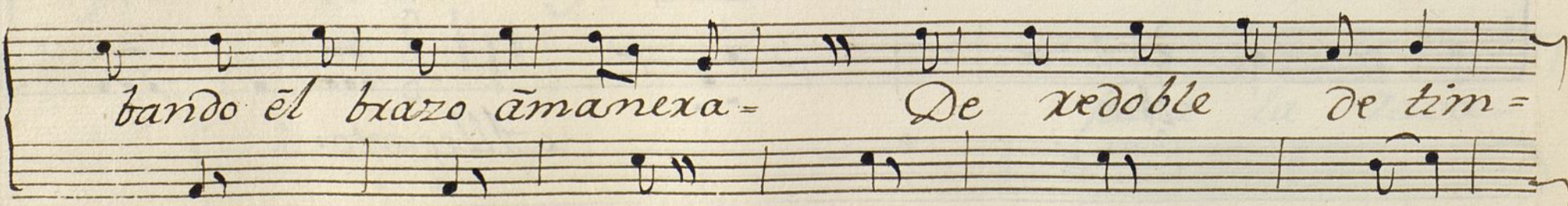
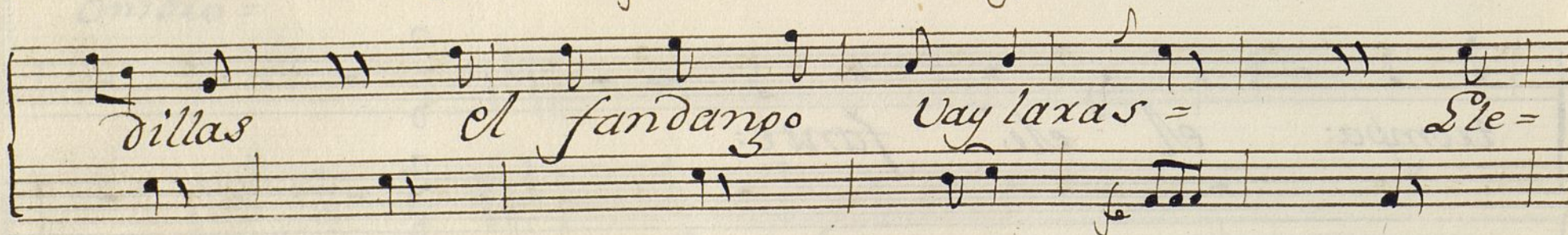
Pol.a



Sor. no



Pol.a



Sor.^{no} *los 2.*

Pues = a london =

bal: Pues = a llava = Que este Tu-

quete con novedad: a = Caso al patio le gusta.

ra. Con = Seguidillas Para acavar = chito si-

lencio (chito) Chito si lencio (chito)

Que bamos aempezar = Que bamos aempezar =

Seg. Allegro

Sol^{no}

Sol^a

un frances y una Maja = un frances y una Maja =

De fanta sia - - - De fanta sia -
bamos bajlando -

asi se feste saban y divex fian = y divex -
fundango y sequi dillas Pox aoxa darios = Pox aoxa -

Sor^{no}

Fuēstax mi maca- Amue tus-

tian --- Pol^a --- Fuēstar mi quidan -

Daxos ---

Ōjos = ācex co quillas -

Ōjos Son triūnfos - Y plata

Pues al fan dungo -

fina - Y plata fi --- na: Puestaxa =

los 2^{os}

Que las

xira - *Que así se baylan - las segui dillas*

Seg.^a Pol.^a

Una Usi - a en el prado; una Usia en el -

Prado mellamo rosa - Mellamo rosa = Ven -

mi calle me llaman, La sale Rosa = Ven mi calle me -

Punt.^{do}

Naman = La sale rosa = La sale rosa -
 La sale rosa - Vaya un me neo = I
 despues un respingo - Con taco neo = I despues un res-
 pingo = Con taco neo = Con taco -
 neo Con taco neo - estar las Segui-
 arco. for

dillas; bona minestria -

Pol^a Por ellas Sexxe lamen; Sex-

Bay'a el fandango -

Estrianjexas - lse es el non plus

ultra = (de todo el mundo = de todo el mundo-

fandango:

Vailan: el ayre que âcomode â los que le bailan:

los 2:

Viva viva la ydea

Sor no

1^{mo} Tempo:

Pol^a

Pox conclusion; y la tonada - Sios agria

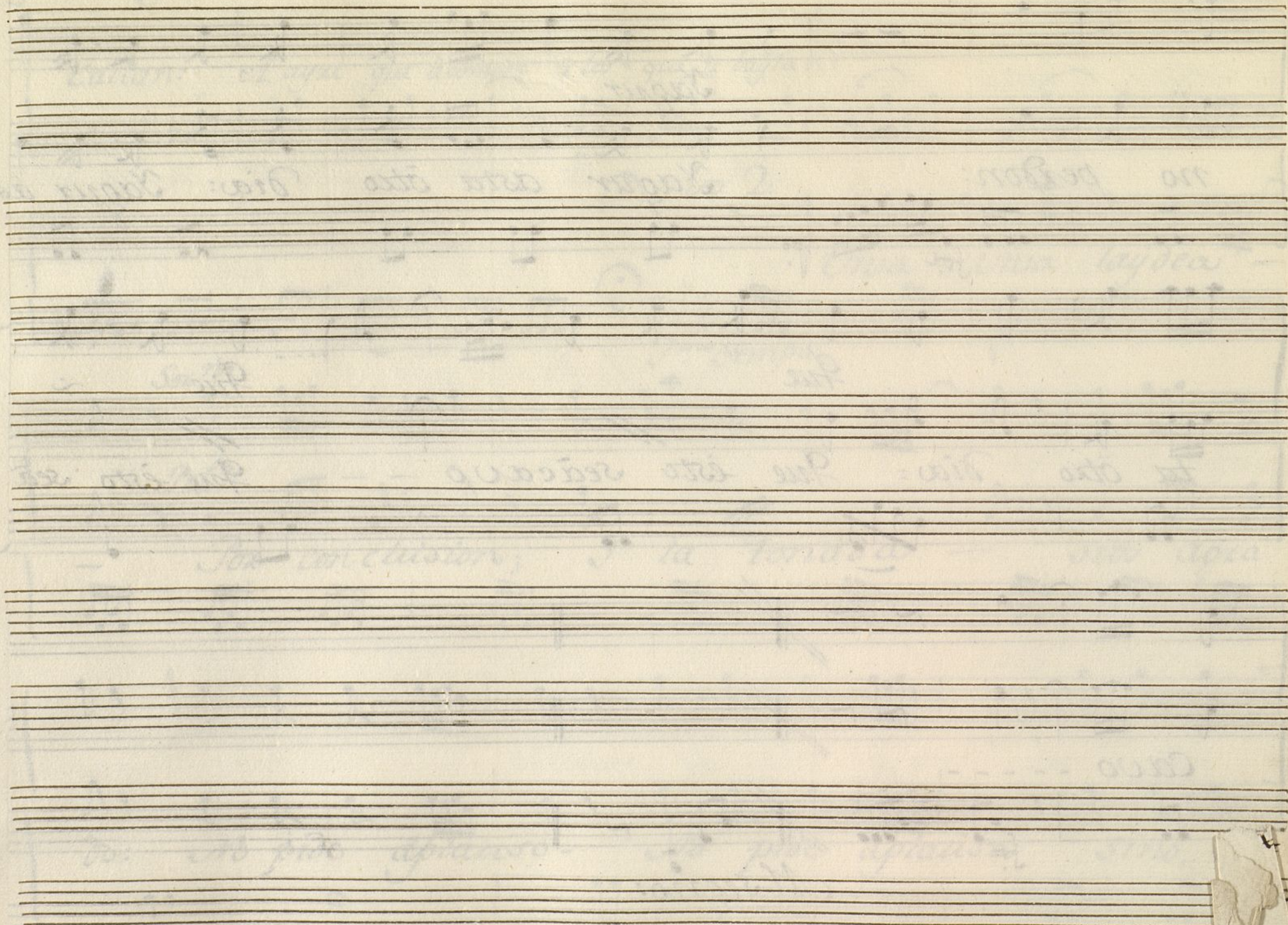
do: No pide âplauso - No pide âplauso: Sino, Si =

no perdon: Yaqui asta otro dia: Yaqui as

ta otro dia: Que esto seacavo - - Que esto sea

Cavo

Al segno:



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+

Violin 1^o

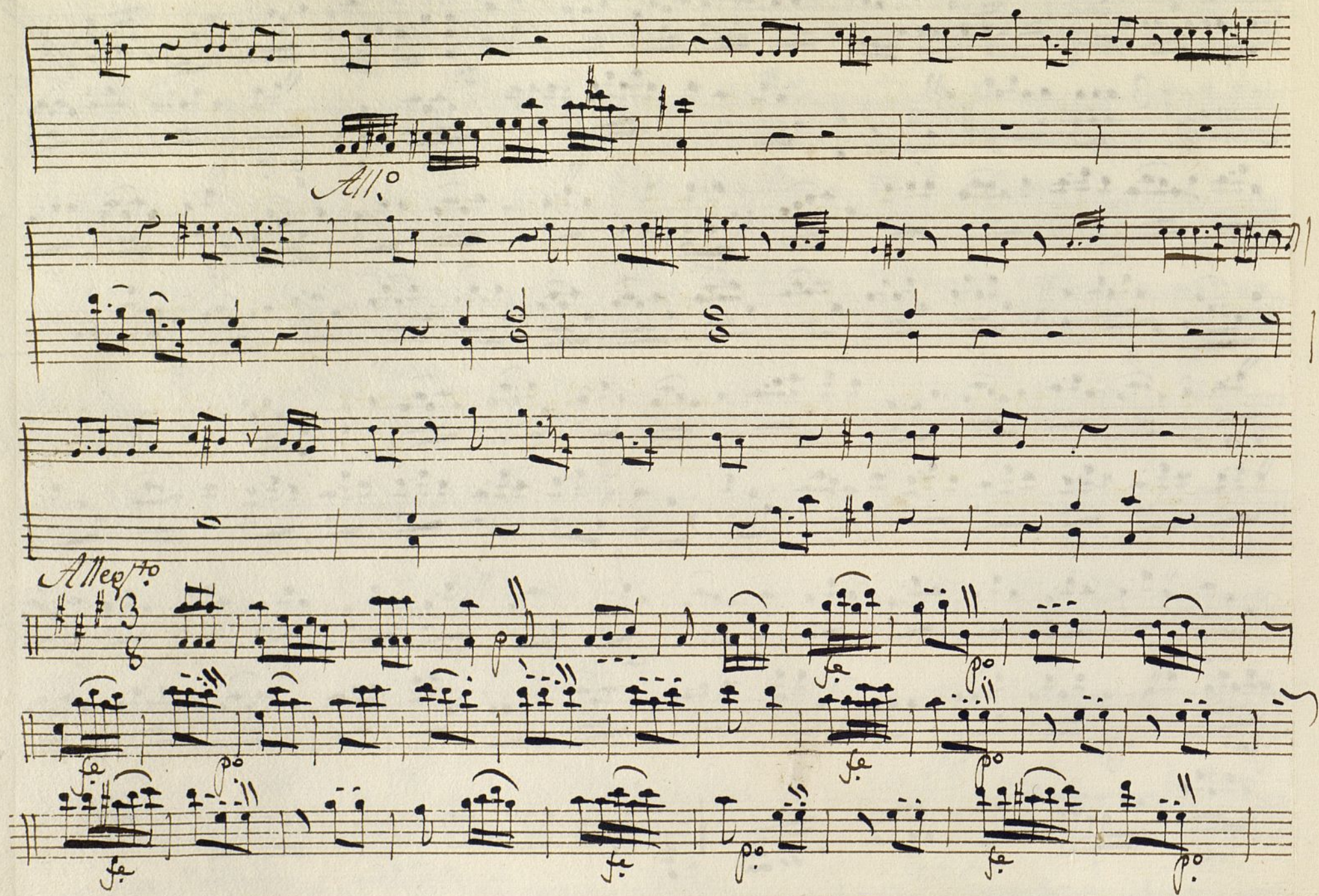
Tonad.^a a Duo

A frances y la Maja -

~

And.^{no} Alleg.^{to} *Suave.*

foz *fmo* *p.o.* *foz* *Suave.* *foz* *p.o.* *foz* *p.o.* *foz* *p.o.* *And.^{te}* *foz* *p.o.*





Seg. S.

Alleg.^{ro}

foi

Al

foi

Punt.^{do}

arzo

for *po. 11*

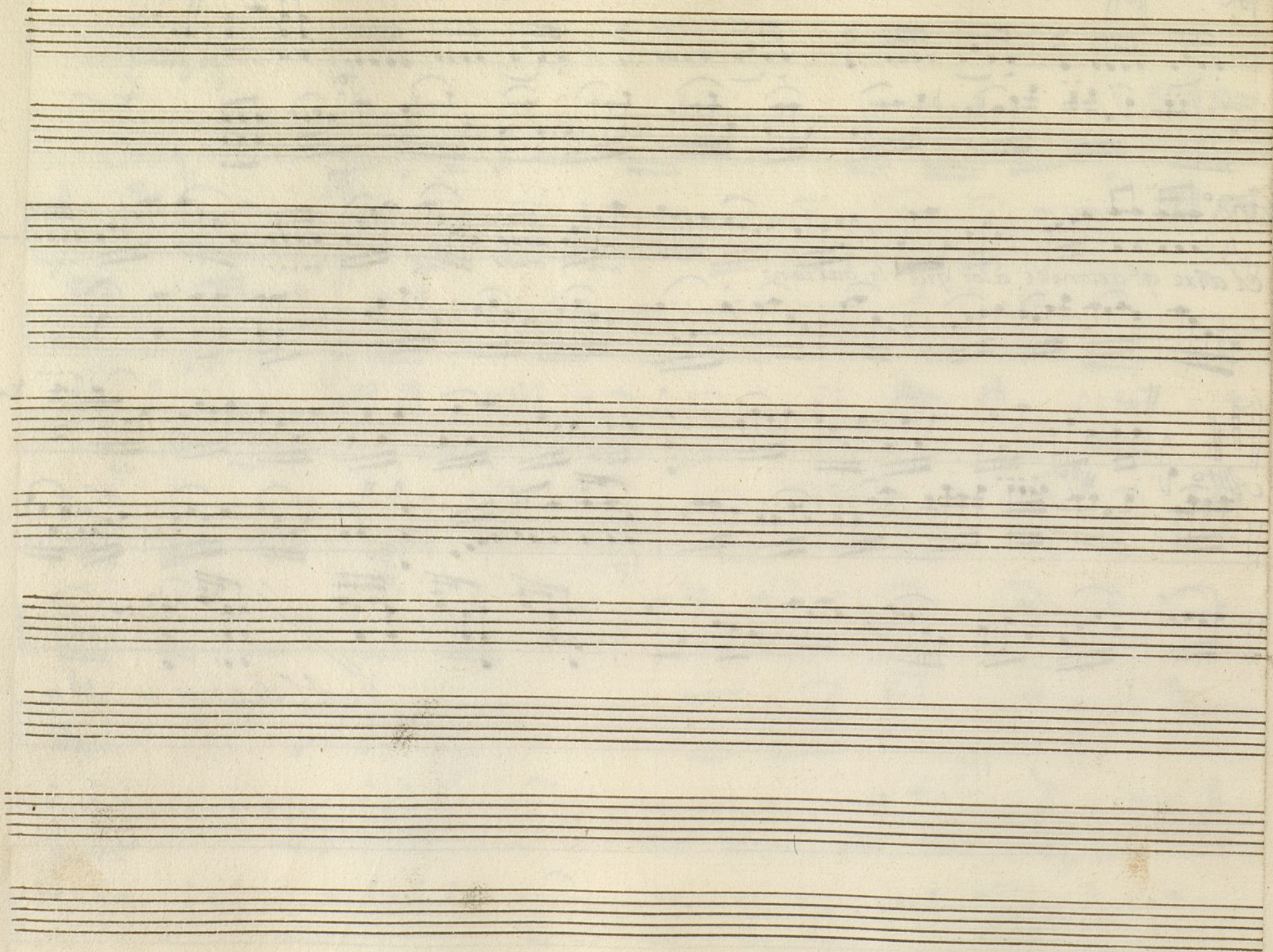
fand. *for*

El aixe q.^e ácomode, á los que le ballan:

Alto

for

Al Segno:



t

Violin 2^o

Conad.^a a Duo

El frances y la Maja.

~

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *And^{te}* and the mood is *Suave*. The score features various musical notations such as notes, rests, and dynamic markings like *for* and *po*. The manuscript is written in ink on aged paper.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings. The manuscript is written in dark ink on yellowed, slightly stained paper.

The score begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth and sixteenth notes, followed by a rest. The second staff starts with a treble clef and a key signature of one sharp, followed by a series of eighth and sixteenth notes. The third staff contains a series of eighth and sixteenth notes, followed by a rest. The fourth staff starts with a treble clef and a key signature of one sharp, followed by a series of eighth and sixteenth notes. The fifth staff contains a series of eighth and sixteenth notes, followed by a rest. The sixth staff starts with a treble clef and a key signature of one sharp, followed by a series of eighth and sixteenth notes. The seventh staff contains a series of eighth and sixteenth notes, followed by a rest. The eighth staff starts with a treble clef and a key signature of one sharp, followed by a series of eighth and sixteenth notes. The ninth staff contains a series of eighth and sixteenth notes, followed by a rest. The tenth staff starts with a treble clef and a key signature of one sharp, followed by a series of eighth and sixteenth notes.

Dynamic markings include *All.^o* (Allegro) and *Alleg.^{ro}* (Allegretto). The tempo marking *Alleg.^{ro}* appears twice, once above the second staff and once below the eighth staff. The tempo marking *Alleg.^{ro}* appears once above the eighth staff. The tempo marking *Alleg.^{ro}* appears once below the eighth staff.



Seq //

Alleg^{ro}

A handwritten musical score on aged paper, consisting of ten staves. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The tempo is marked *Alleg^{ro}*. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. A double bar line with a slash is present on the third staff. The piece concludes with a *Punto* marking. The bottom staff is marked *Arco* and *for p^o*.

for

Punto

for p^o

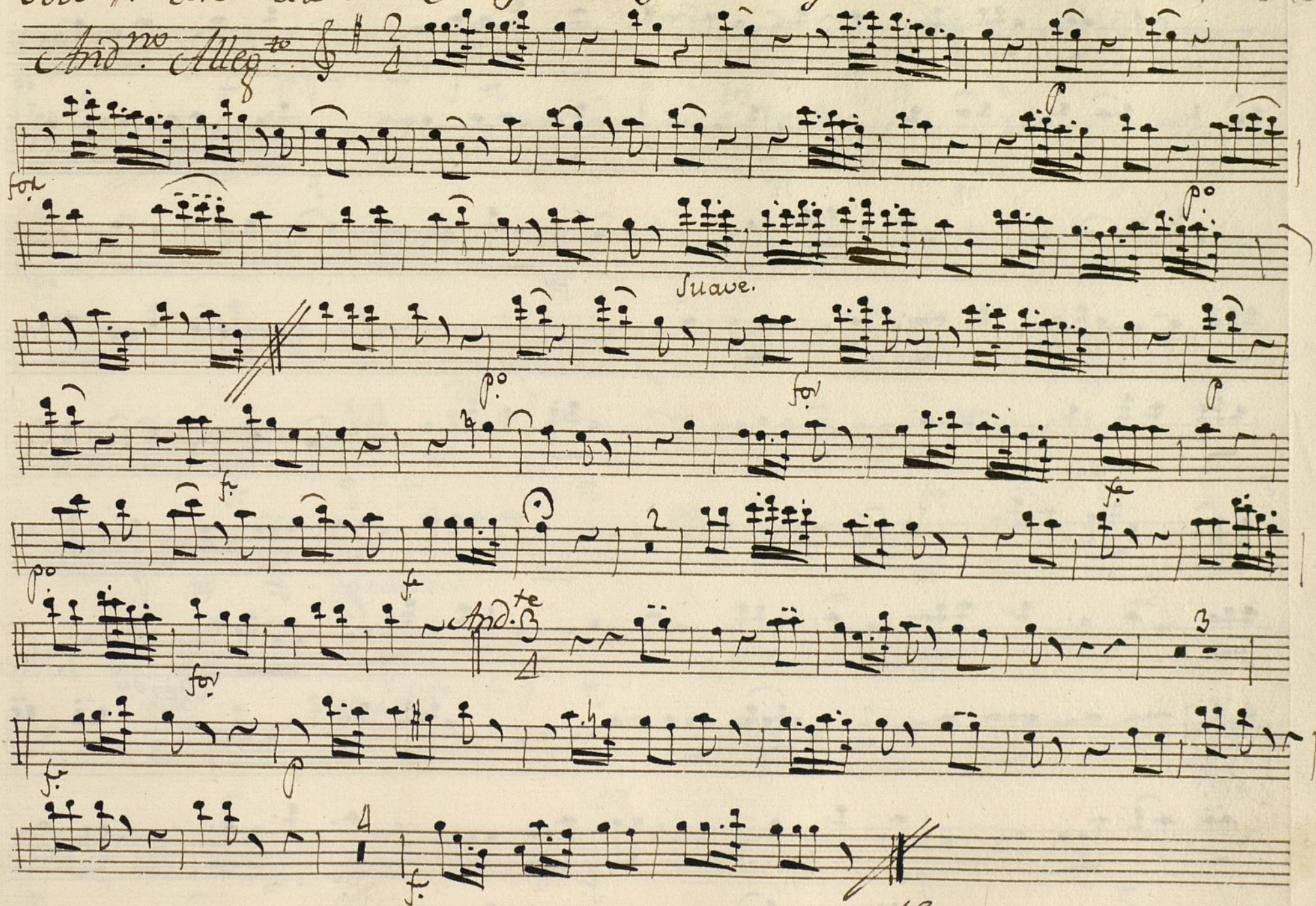
Arco

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Oboè 1.^o Ton.^o à Duo. Et frances^{ty} la Maja:

Pres 104-13

And no Alleg



Juave.

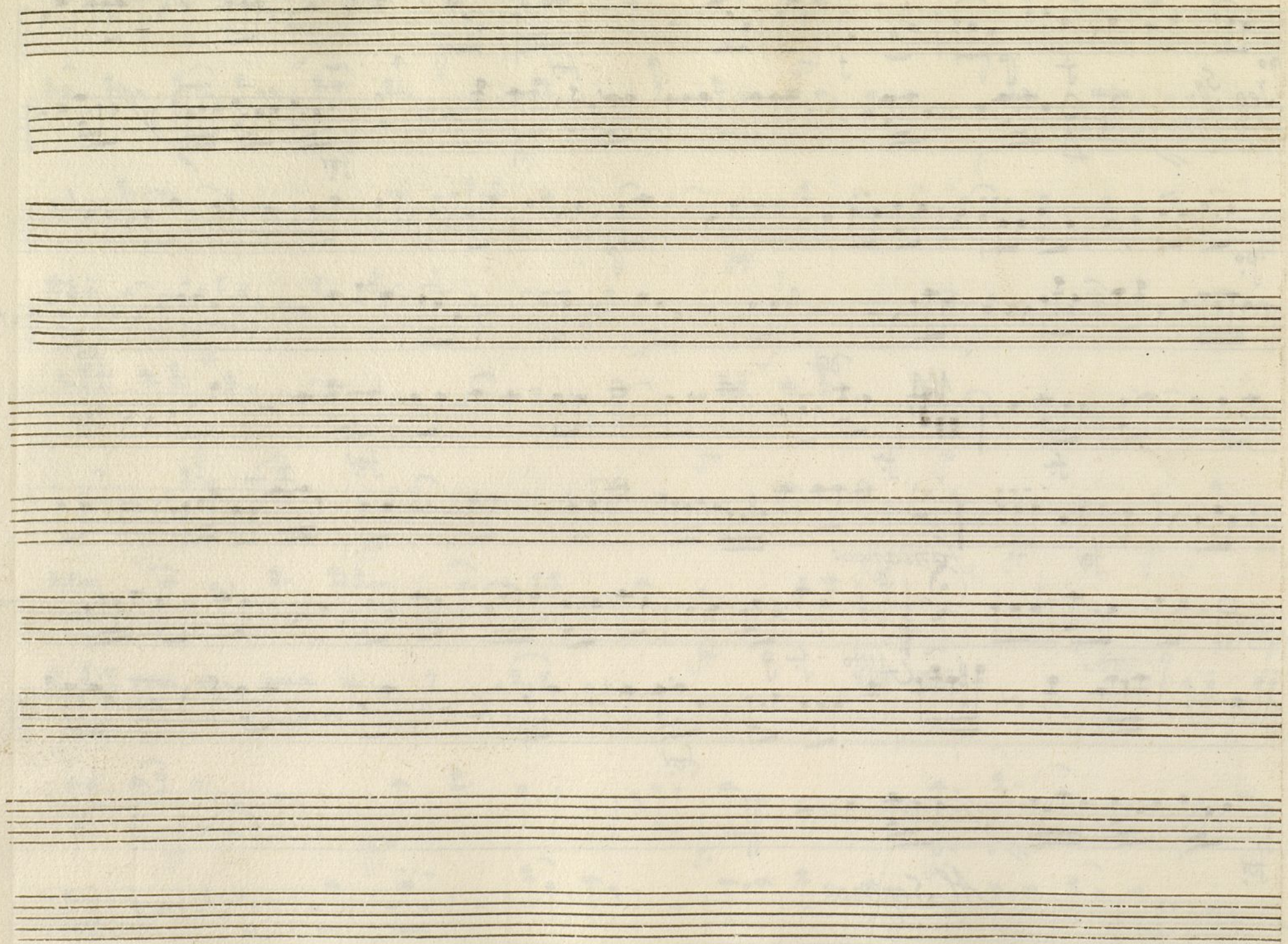
Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, and *ff*. The score is divided into sections by double bar lines and includes tempo markings: *All.^o* (Allegro) at the beginning and *Allegro* later. A section is marked *Facc.* (Faccetta) and another *And.^o* (Andante). The key signature is one sharp (F#) and the time signature is 3/8. The manuscript is written in brown ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following markings:

- Segno* (written vertically on the first staff)
- 5* (written above the first staff)
- Vol.* (written above the fourth staff)
- fandango:* (written above the sixth staff)
- Alto* (written above the seventh staff)
- Al Segno.* (written below the tenth staff)

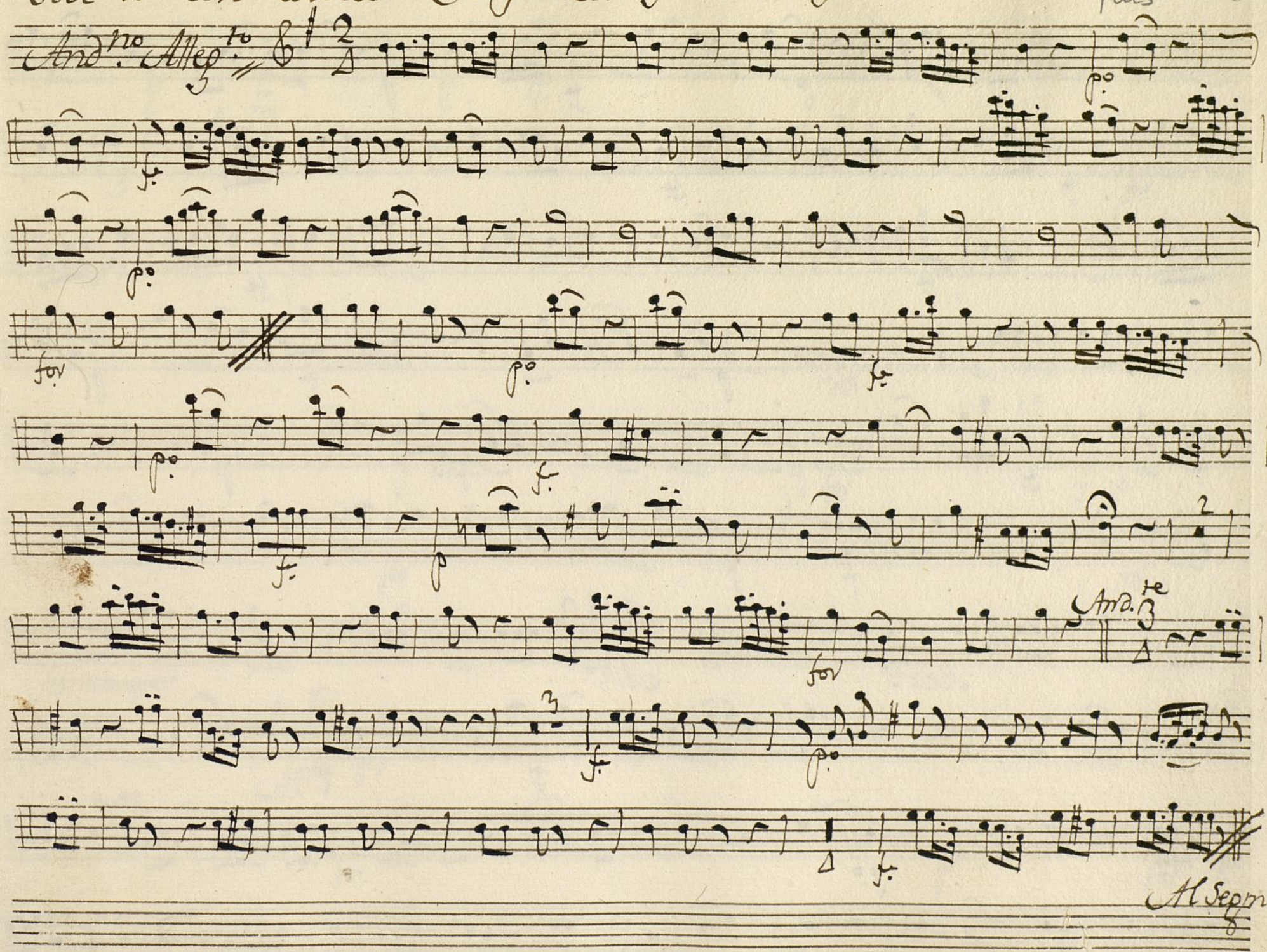
Dynamic markings include *p* (piano), *f* (forte), and *for* (fortissimo). The score concludes with a double bar line and a repeat sign on the tenth staff.

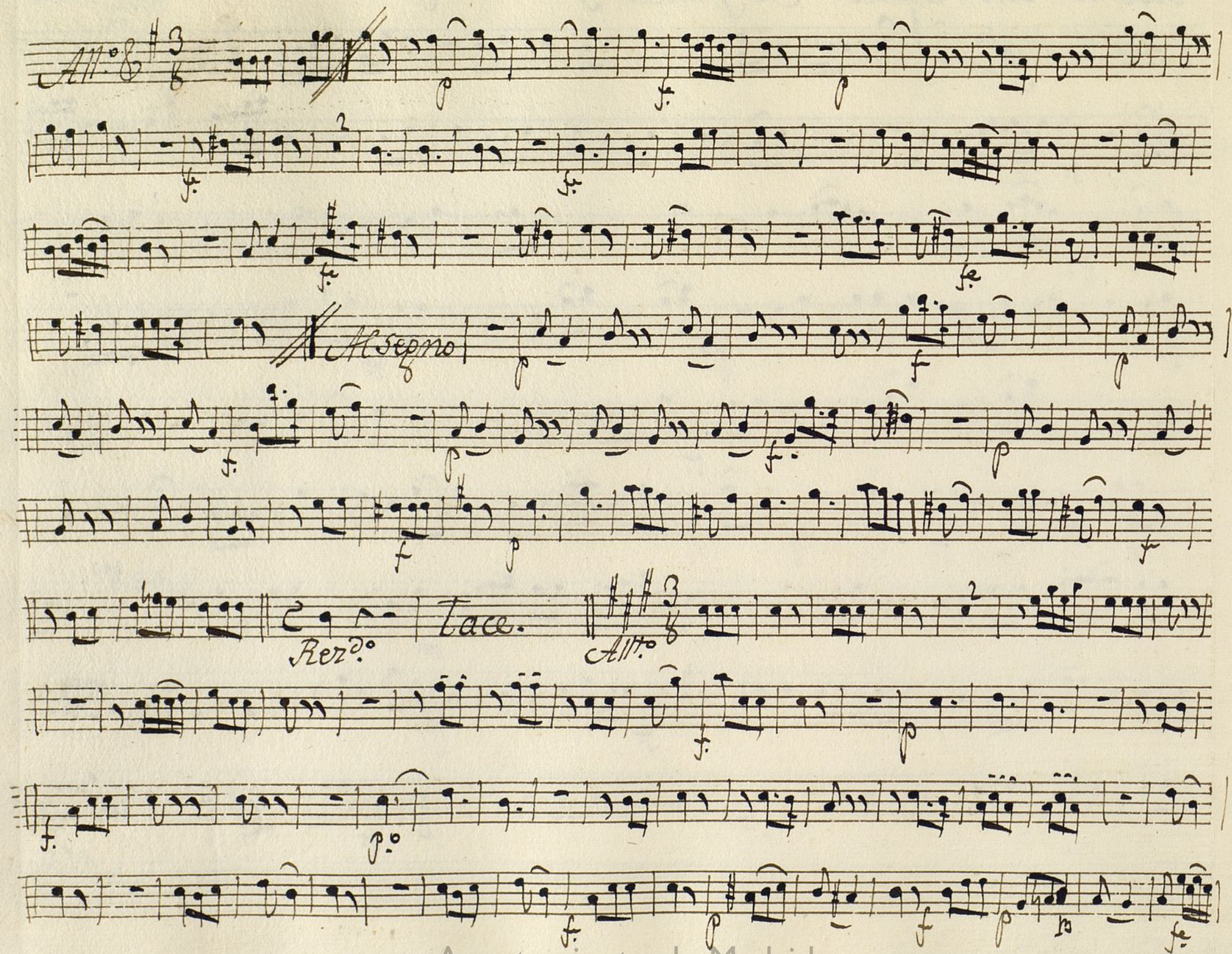


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Oboè 2^o Ton.^o à Duo. *Al frances^e y la maja =*

mus 104-13

And.^{te} Alleg.^{ro} The musical score is written on ten staves. The first staff begins with the tempo marking 'And.^{te} Alleg.^{ro}' and a 2/4 time signature. The music is in G major (one sharp) and features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamics such as 'p' (piano), 'f' (forte), and 'f^{ov}' (forzando) are indicated throughout. There are several slurs and phrasing marks. A double bar line with repeat dots appears on the fourth staff. The score concludes with a double bar line on the tenth staff, followed by the instruction 'Al Segno ='.
Al Segno =



Handwritten musical score for 'Fandango de la Puerta de San Juan' by Manuel Sargol. The score is written on ten staves. It begins with the tempo marking 'Allegro' and the key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'f' (forte), 'p' (piano), and 'f.p.' (fortissimo). The score includes a section marked 'fandango:' and another marked 'Allegro'. The piece concludes with a double bar line and the tempo marking 'Allegro'.

The image shows a single page from an old music manuscript book. It features ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and slightly discolored, with some faint blue ink bleed-through visible from the reverse side. At the bottom center of the page, the text "Ayuntamiento de Madrid" is printed in a simple, sans-serif font.

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Trompa 1.^a Ton.^a a Duo. El frances y la Maja

And.^{te} All.^o In G.

Seg.^{ta} And.^{te}

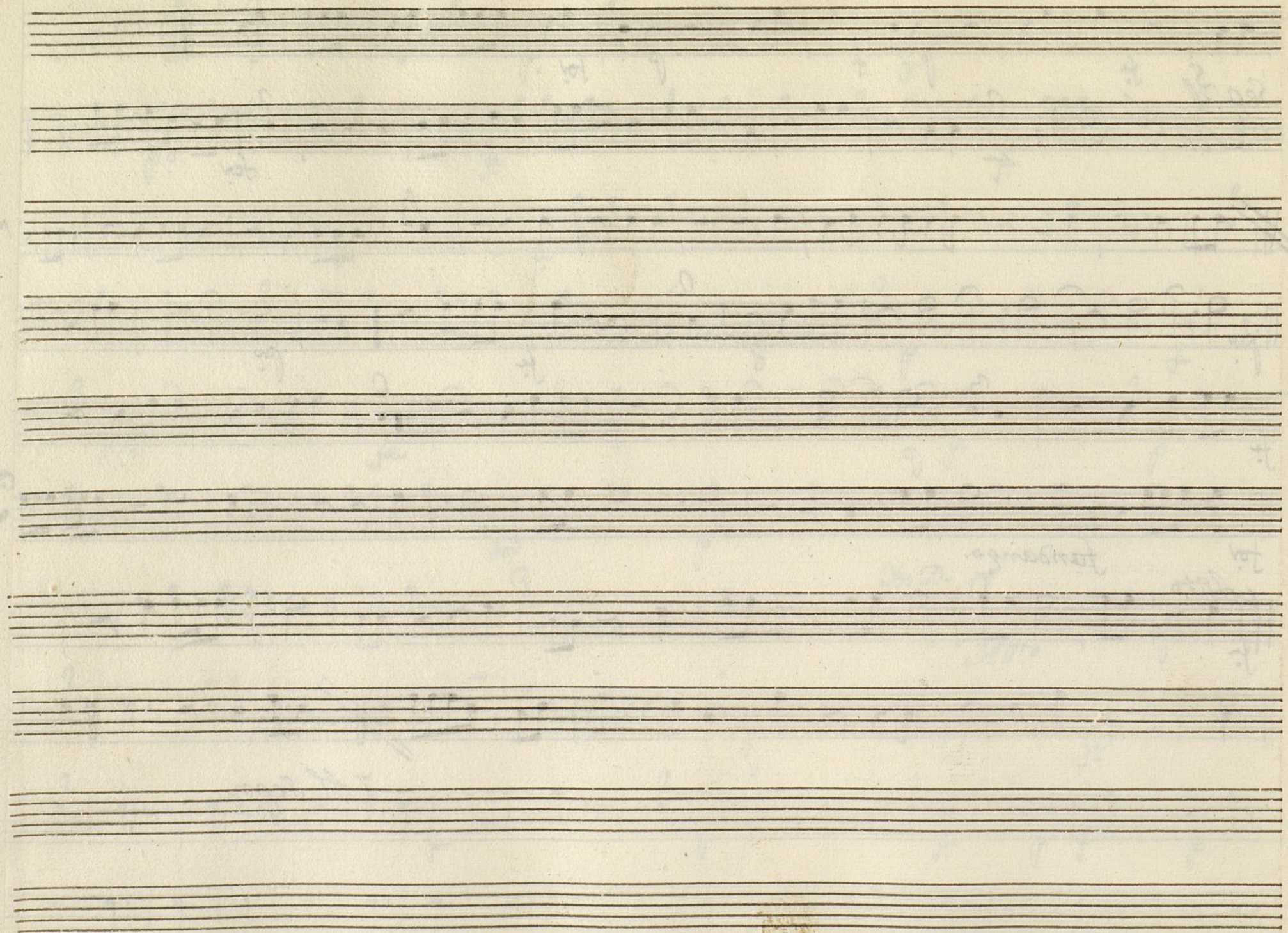
Al Segno:

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, ff). The score is divided into sections by double bar lines and includes tempo markings: *All.^o*, *Allegro*, *And.^{te}*, and *Alleg.^{ro}*. The key signature is one sharp (F#) and the time signature is 3/8. The score concludes with a double bar line and a final note.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- Seg. 5.* (Second ending, measure 5)
- f* (forte)
- 3* (triplets)
- 2* (doublets)
- 6* (sextuplets)
- p* (piano)
- fandango.* (written below the staff)
- Alto* (written below the staff)
- Al segno.* (written below the staff, indicating a repeat or a specific section)



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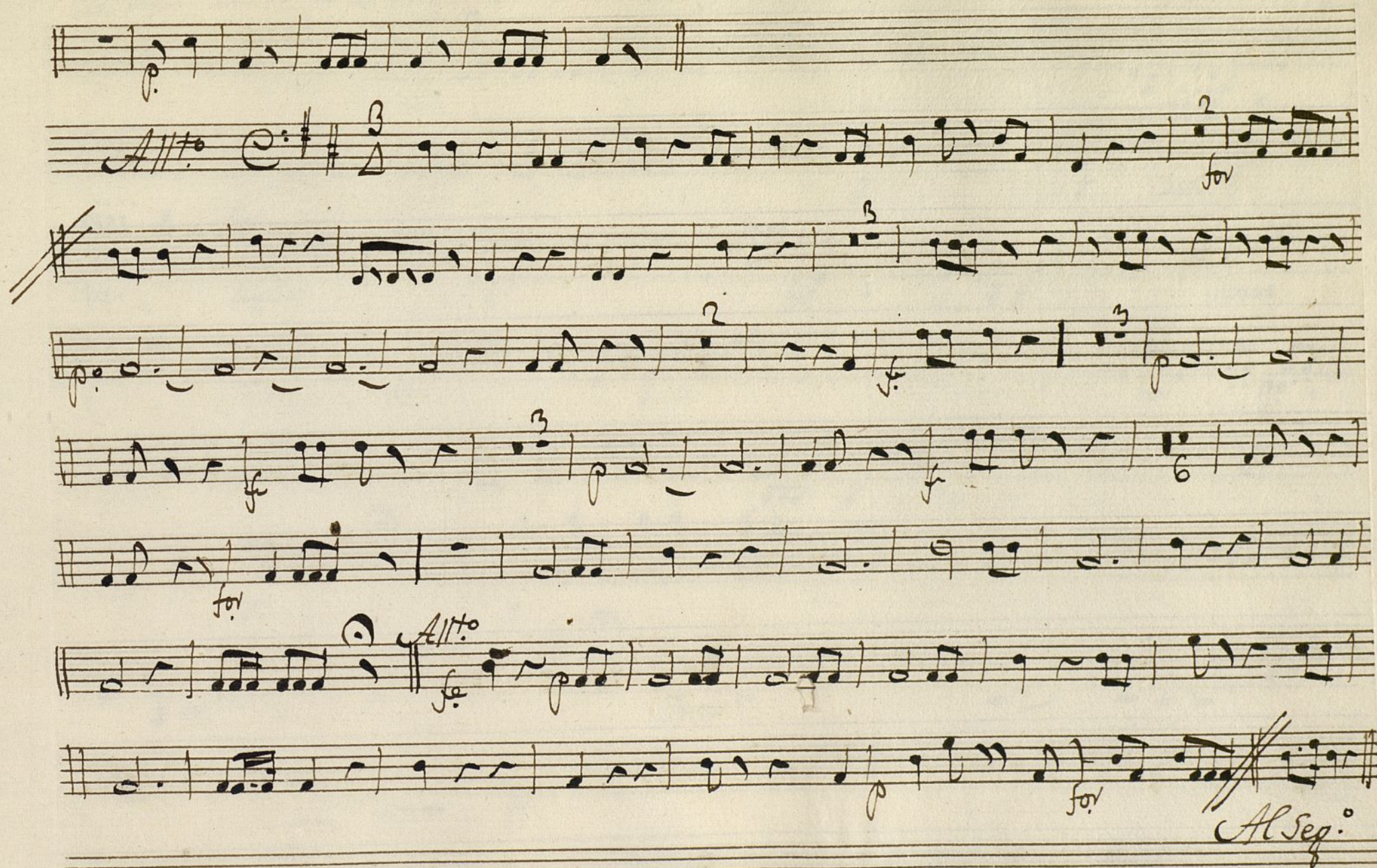
Trompa 2.^a Ton.^a a Duo El frances y la Uaja

Mass 104 - 13

Handwritten musical score for a piece titled "And. no. All. to". The score is written on eight staves. The tempo is marked "And. no. All. to". The key signature is C major (one sharp). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "p". There are also some handwritten annotations like "In G." and "Sep.".

Allegro


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo markings: *All.^o*, *Allegro*, *And.^{te}*, and *Allegro*. The key signature is one sharp (F#) and the time signature is 3/8. The score features numerous slurs, ties, and fingerings (e.g., 2, 3, 4). Dynamic markings include *f*, *p*, *pp*, and *ff*. The notation is written in a cursive, handwritten style.

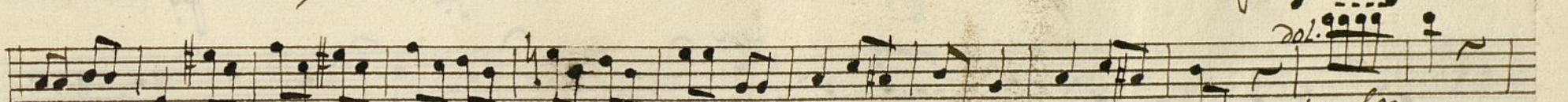


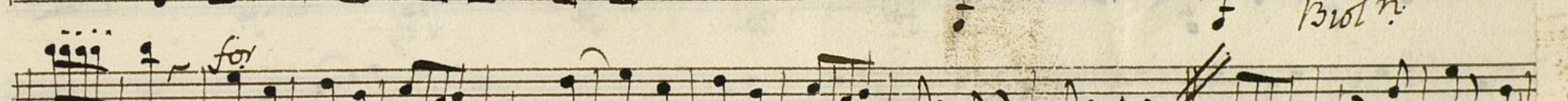
Ayuntamiento de Madrid

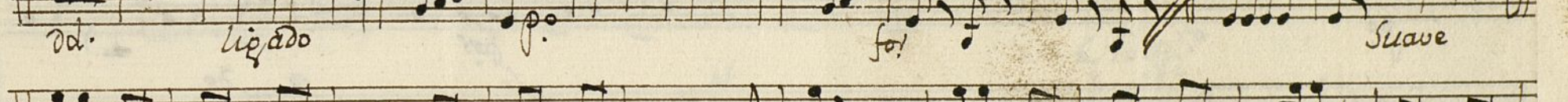
Bajo Ton.^a a Duo, El frances y t^a la Maja.

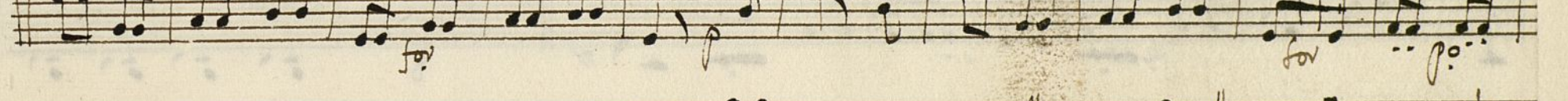
Mus 104-13


And^{no} All^{to} 




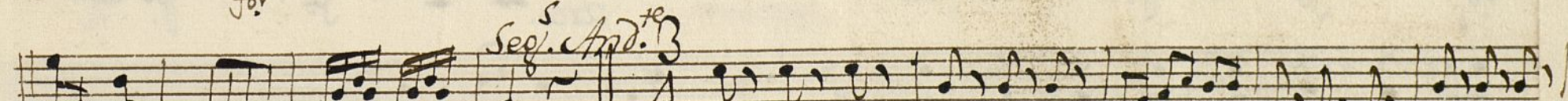


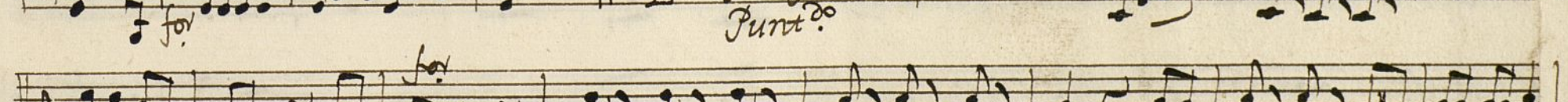


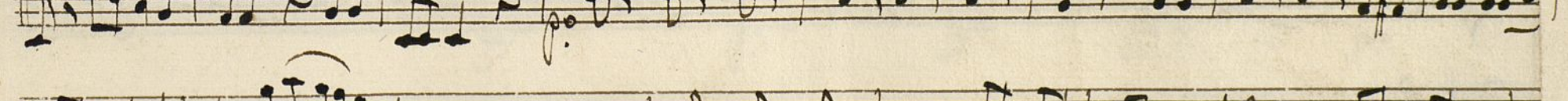


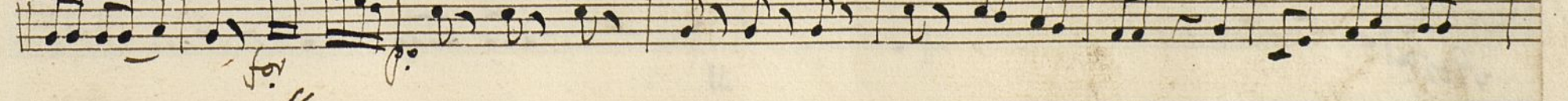


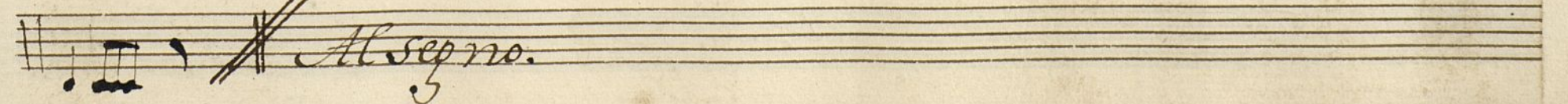










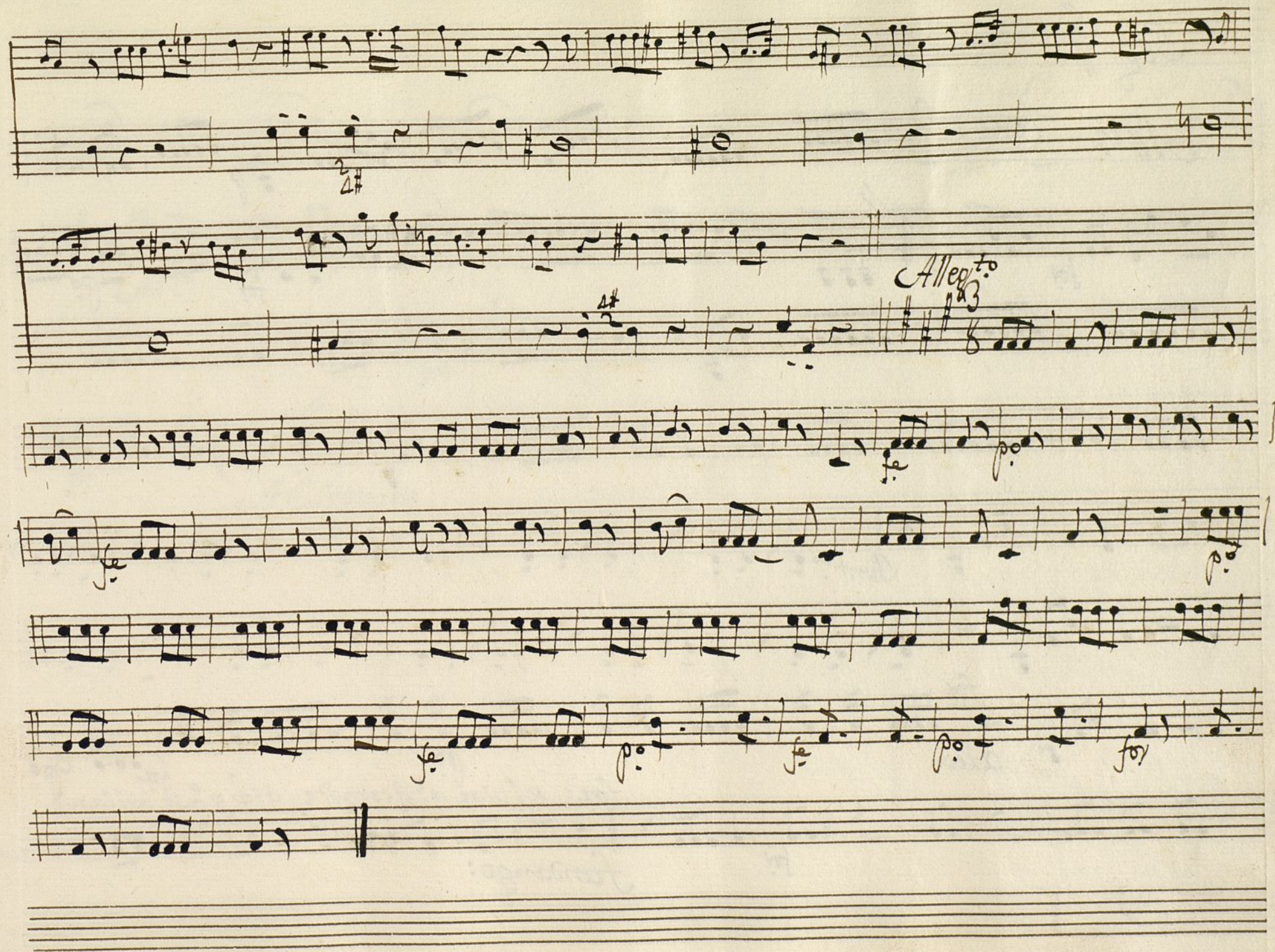


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.^o* (Allegro) at the beginning.
- for* (forte) and *vol.* (volume) markings.
- ten* (tension) marking.
- Allegro* marking.
- Punt.^o* (Punctum) marking.
- arco.* (arco) marking.
- Rez.^o* (Rezzo) marking.

The score concludes with a double bar line and a final note on the tenth staff.



Sep 8.

All^{to} $\text{C}:\sharp\sharp$ $\frac{3}{4}$

foi

Punt^o

arco

foi: el aixe q.^e a comode, a los q.^e le bailan

fandango:

Handwritten musical score on four staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a handwritten *All^{to}* marking. The third staff has a handwritten *for* marking. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a handwritten *for* marking. The score concludes with a double bar line and a repeat sign. Below the fourth staff, the text *Al segno:* is written in cursive.

