

37-12.
Leg. 3º n.º 10. +

Mus 37-12

20

Musica en la
Com.ª

Rui Diaz en las

musica contrapunto Malucas.

162 -

14.º *Largo.*

Si

llegara el dero

La luces di vi nas

La luces di vi nas.

llegara el dere no / o

no / o

llegara el dere no -

llegara el dere

no / o de tu Vra. quando bame la Infanta Guira

de purpura Ca lien te
ira de purpura Caliente)
el ara fri a.

Carla
All.^{to}

Se

11-14

Pues oy Quisairá Sacrifica al Sol

sus ayo floridos con noble valor con noble va-

lor

Aplaudanle todos pues a todos oy Re-

Dime su Vida de la Indignacion de un Dios Cno-
 lado nuestro protector Vasi en triste acento re-

pita la voz y arien triste acento repi ta la

voz ve pita la voz ve pita la voz-

2da

Ya luce di-

llegara el dese

llegara el dese no so--

Ya luces Divinas

vinas Divinas

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and clefs. The lyrics are written in cursive below the staves:

no/o - -

llegara el dere

no

lo

no/o de tu -

ra.

tubalica.

no

6

Largo molto

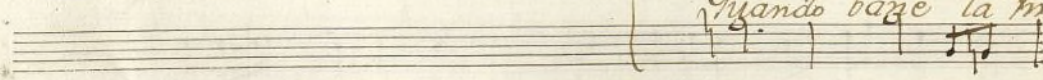
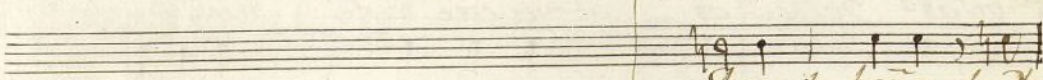
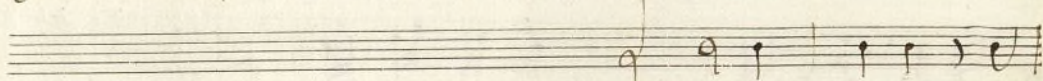
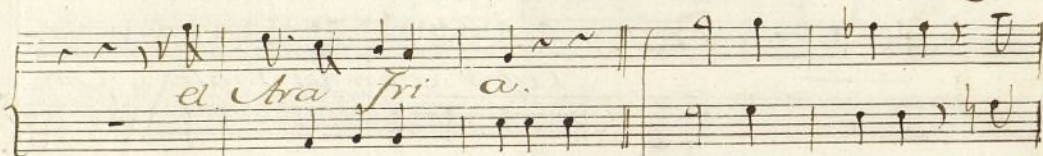
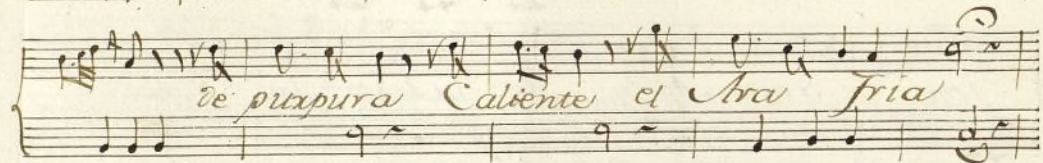
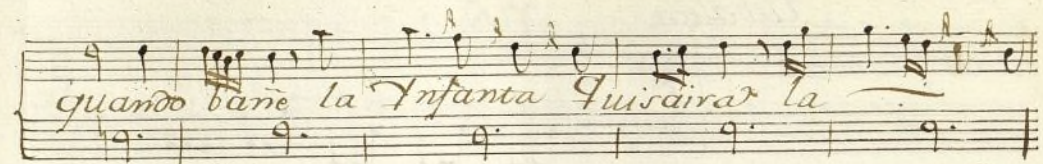
Su-

pen de sacro Apolo de tu rigor las iras

Cesen Cesen los males Con-

gozas verdichas q^e ya este triste pueblo tem-

plaxte soli cito templaxte soli cito

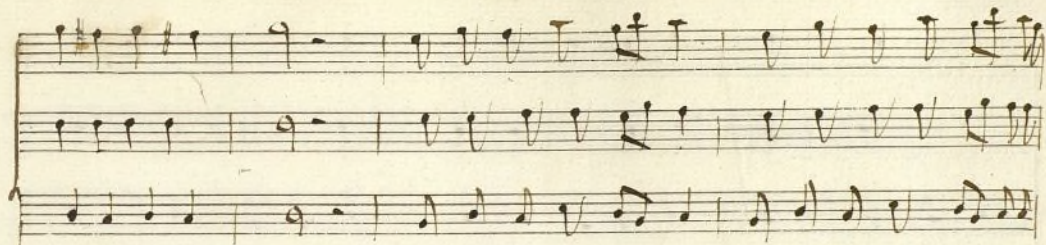


de puxpura Ca lien -
santa Guisaira de puxpura Ca -
fin del a.
pa x a
Marcha y
Batalla.
liente el bra fri a.

Tornada 2^a

All.^o vivo a 4.^o

Aplauda la fama con metrica voz de nuestra heroína



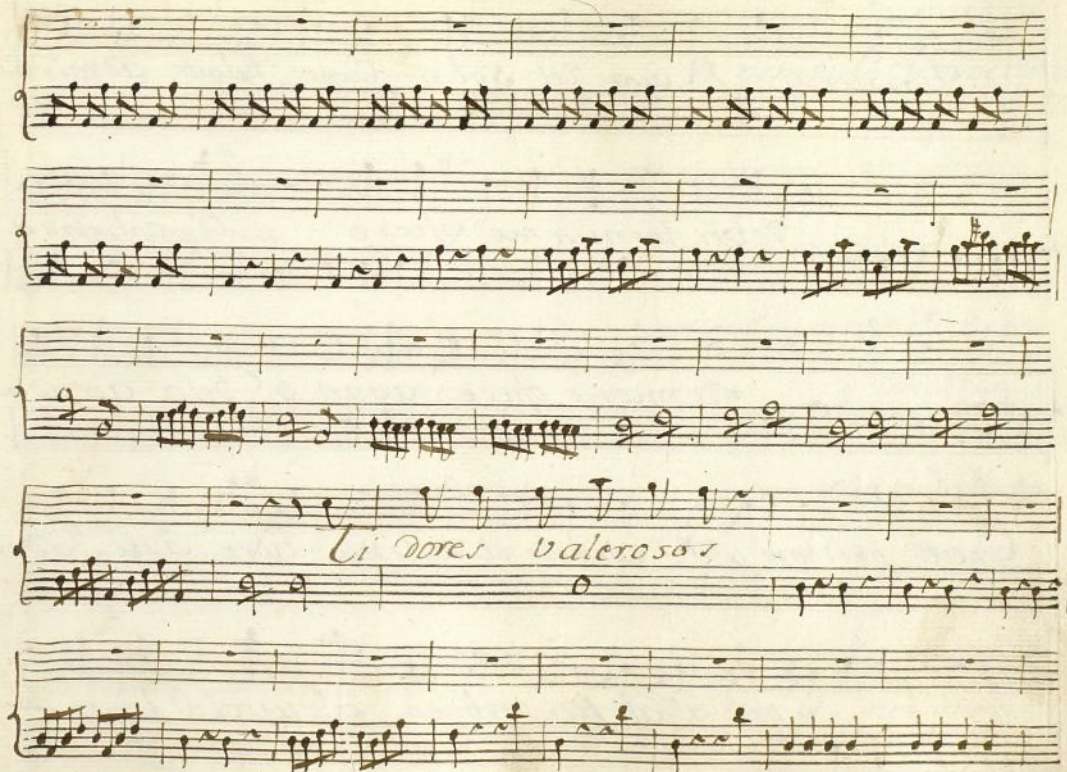
la mas grande accion y pue de su Padre aquel lazo aroz ru -

Candida mano rompe la prision la fama la aplauda con

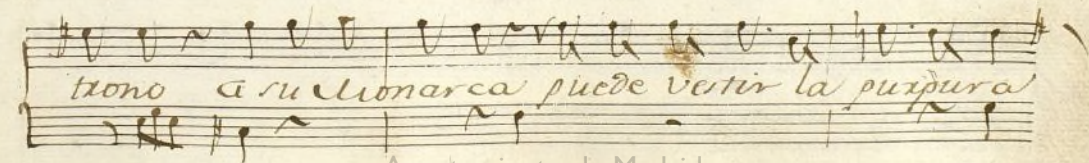
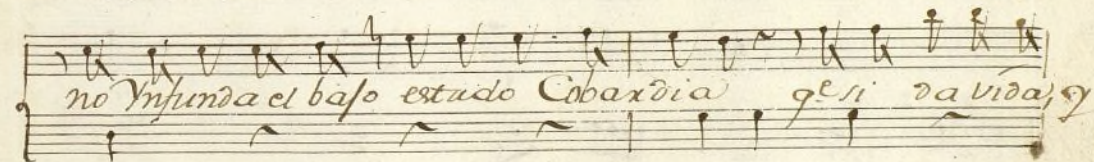
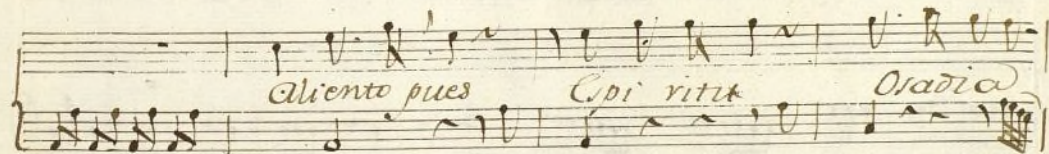
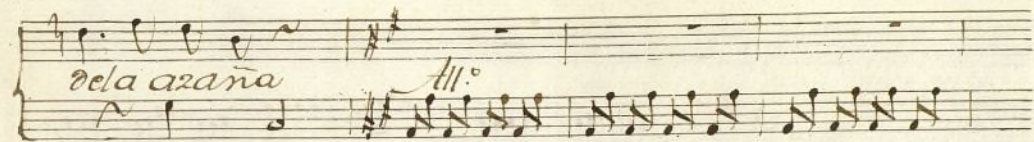
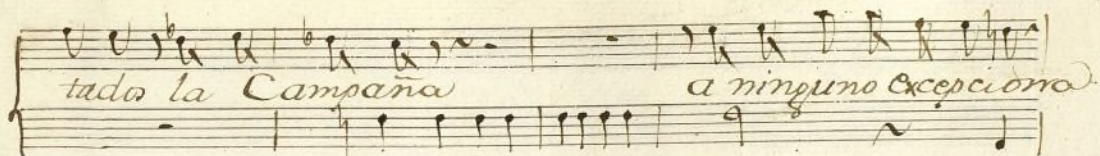
metrica voz con con

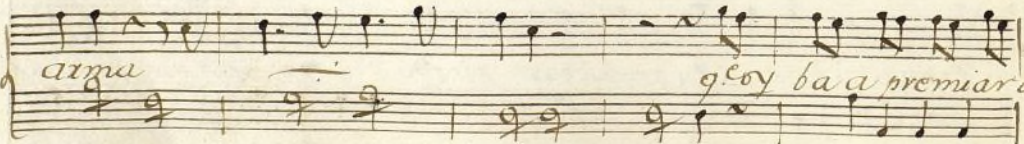
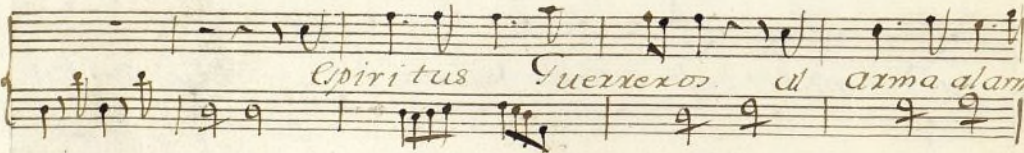
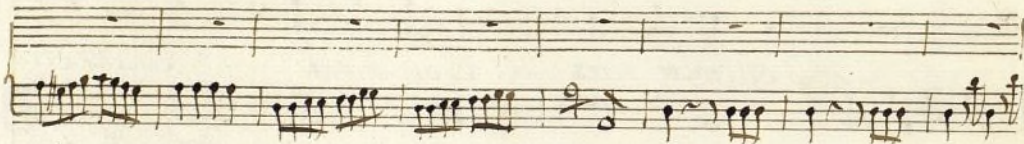
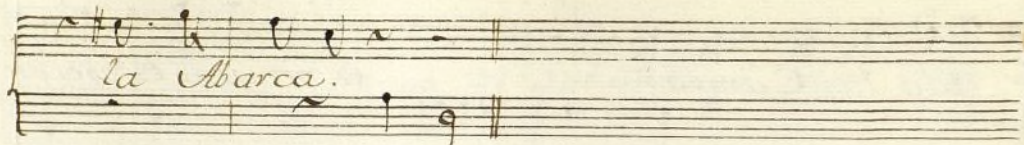
Tubalica Res do

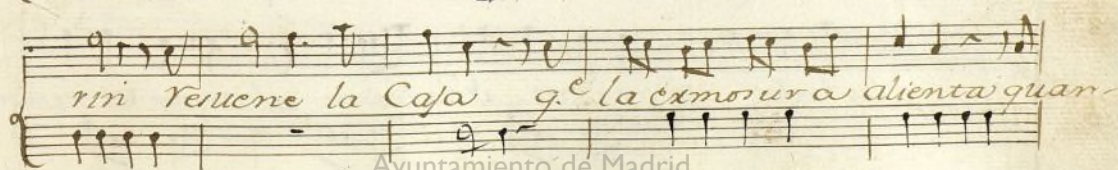
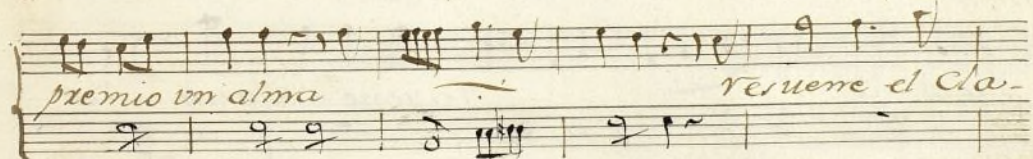
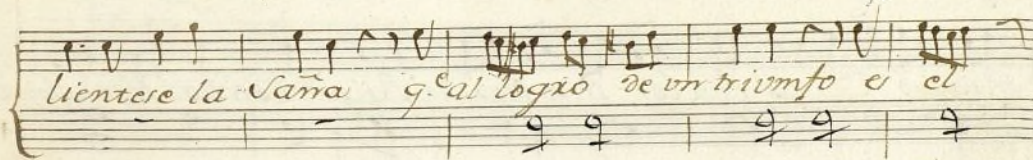
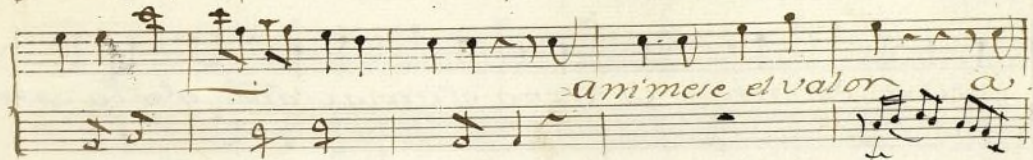
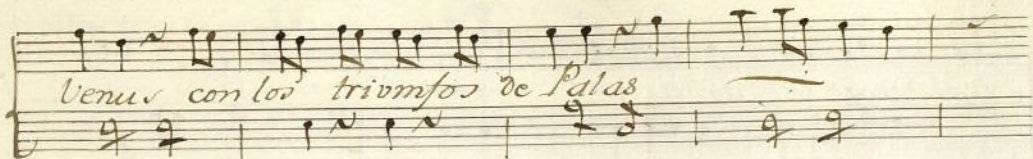
All.º avar.

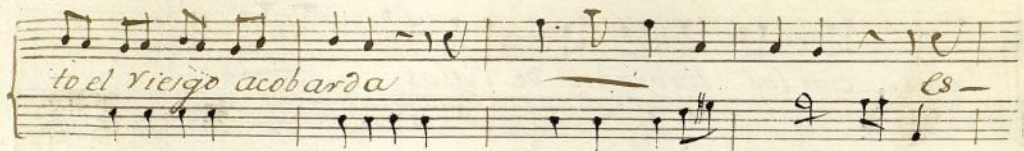


Quisiera Rayo del Sol Cuyo fulgor admira
 devn ternisimo afecto O obligada
 Qu' mano ofrece aquel q.^e dela airada
 Cruel prision q.^e te arxoso el destino libre a su Padre
 Y por q.^e al fin prebino q.^e iguala los es



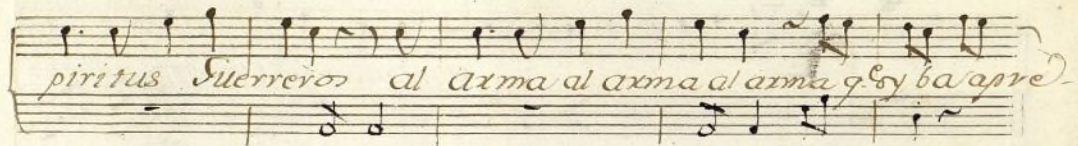




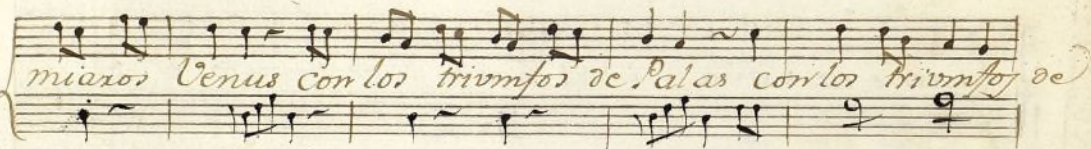


to el Viejo acobarda

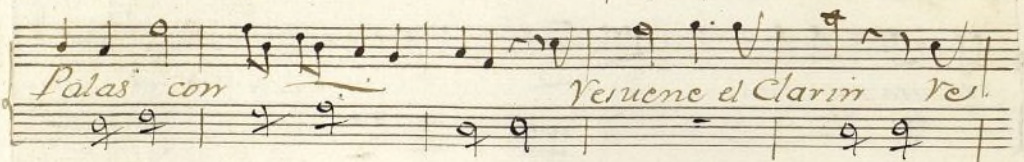
Es -



piritus Guerreros al arma al arma al arma q. Ey ba apre



miazos Venus con los triunfos de Pallas con los triunfos de



Pallas con

Venene el Clarin ve



tumba la Casa espiritus Guerreros al arma al arma al

arma al arma al arma al arma al

al arma al arma al

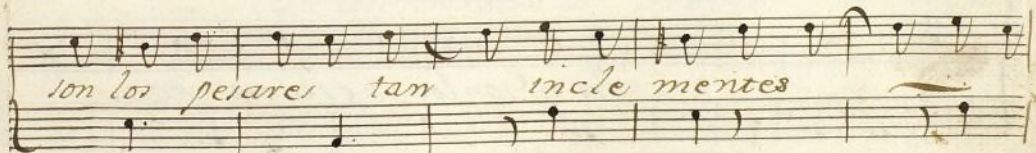
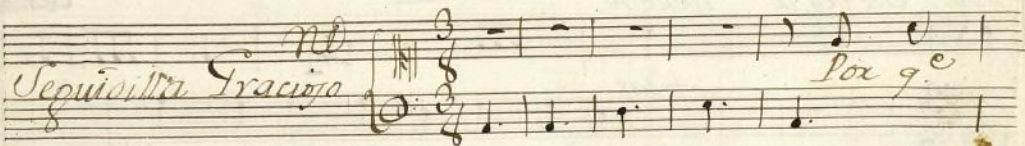
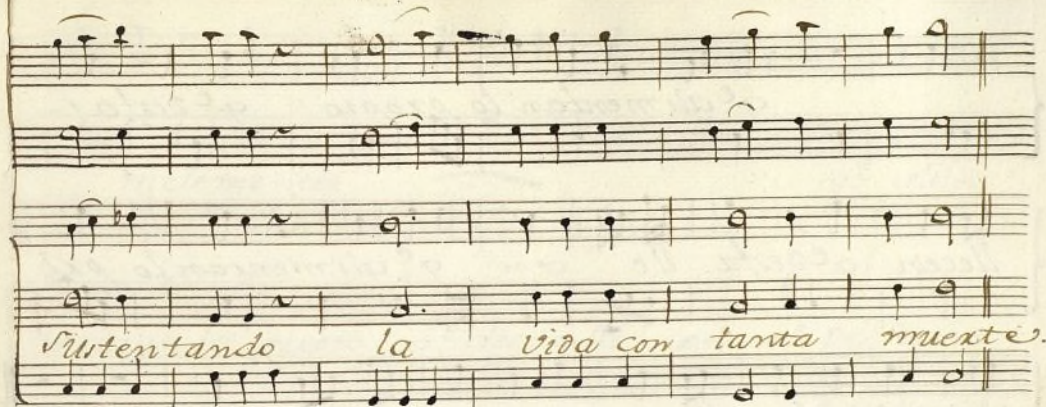
arma al arma.

a 4.º And. no

no

Al Infelice de mi

hasta quando males Crue -- les haveis de estar



q.^e alimentan lo propio q.^e desfa-
llecen q.^e desfa lle cen q.^e alimentan lo pro
pio q.^e desfa llecen *Adagio.*
todas
por q.^e son los pesares tan



7

Recen

g. e. e. f. a

le cen.

Batalla.

3.^a da

All.^o a 4.

Si



templo Sagrado su Colera templan los Ceños ol
vivan los Ceños olvi van los

Se Xepite :-

Tubalica.

Re^{do}

Divino Apolo mumen

Soberano

en Cuya ardiente poderosa

mano la luz de todo el orbe hermosa brilla
 puer a ti nuestro afecto oy se humilla da repi-
 da indicio admitiendo en humano sacri-
 ficio a g.^{na} la suerte infanta le Cupiere
 All.^o y si barbaro

alguno se opu riere al de croto fa-

tal sirba de eniayo a tu Crueldad la-

Colera de un Rayo.

Larg.to

Benigno de cive deidad sobe-

p. Ayuntamiento de Madrid p.

rana la victima humana q. alara per ave el-
culto, y piedad Benigno re ave la-
victima humana el Culto, y piedad el-
All.^o
Culto, y piedad pero si indis creto se o-
pone al decreto alguna impiedad al-

guna impiedad tema de el Anago ia
 Ira el estrago la Ira el estrago la
 furia, y Crueldad
 Largo.
 Deidad robe
 rana benigna se oia la victima hu-

P.^o Ayuntamiento de Madrid

All.
 mana q. al Ara pexive el Culto, y piedad de
 no si indi creto se Opone al Decreto al
 guna impiedad tema de el Amago
 la tra el Estrago la furia y Crueldad
 Dep. se Preto
 benigno ve civo pero si indi-

*Dep.**Presto**Credo*

la víctima humana se opone al decreto

tema del Amago la tra el estrago la

furia y Crueldad la

Sigue a 4.

Largo a 4.^o

Si

Divino A-

po lo tu luz Veciva-

All.^o a 4.^o *no* *La ma-*

lucas por el magno Rey nuestro q. Embixto Reine

Viva triunfe Linda goze Siempre augusto, y grande Siempre

grande Siempre.

Mus. 37-12

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Violini 4.º

Com.^a

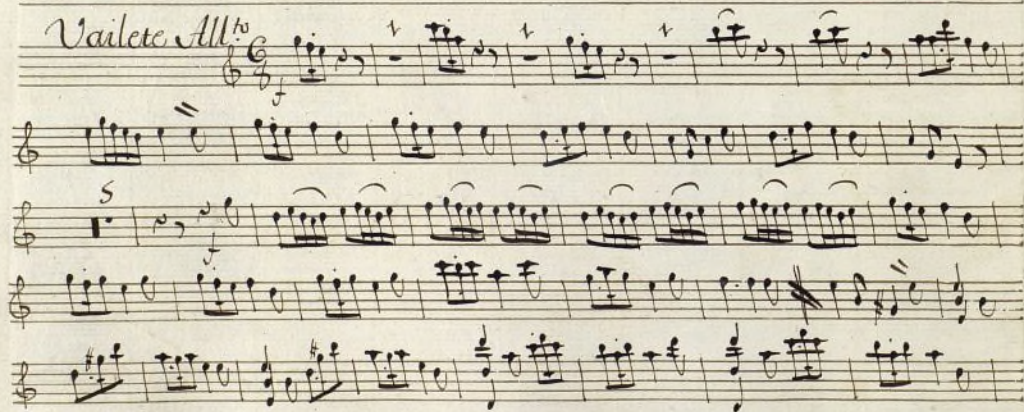
La Conquista

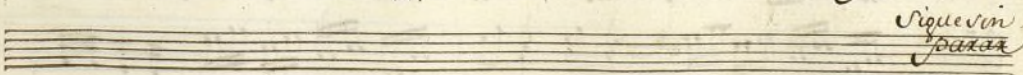
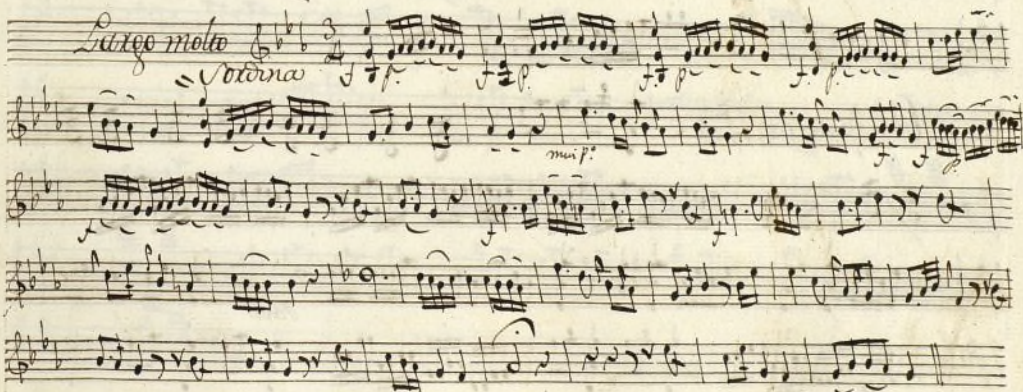
de las Alpuégaras.

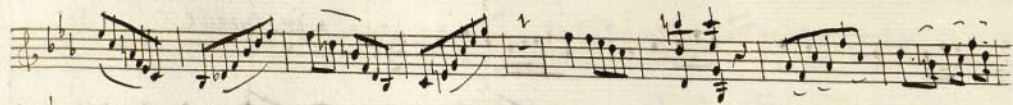
a 4^o



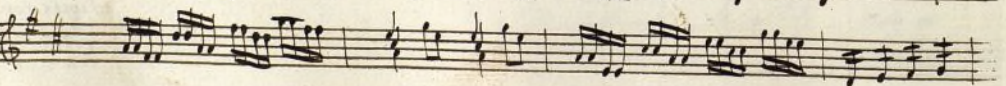
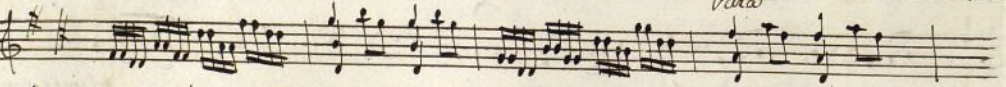
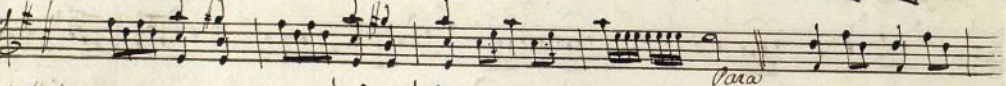
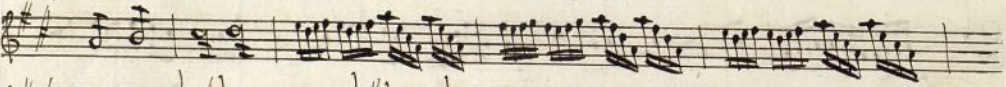
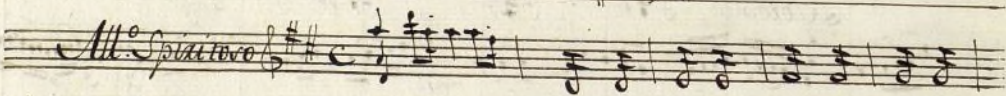
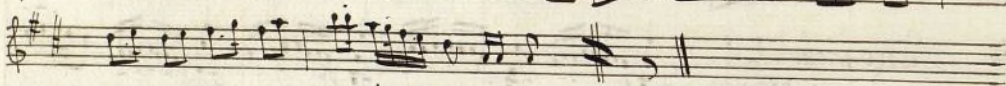
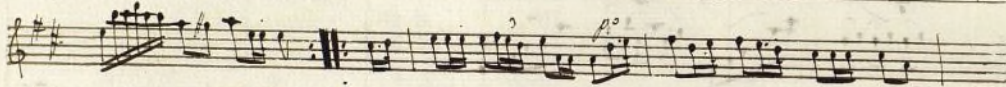
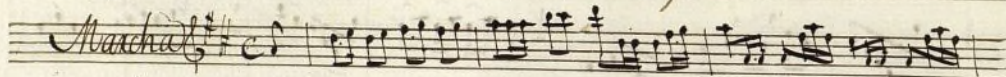
Varilete All.^{to}

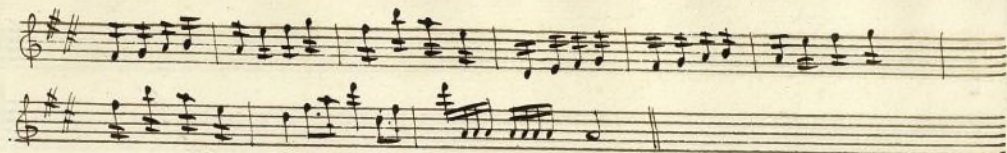






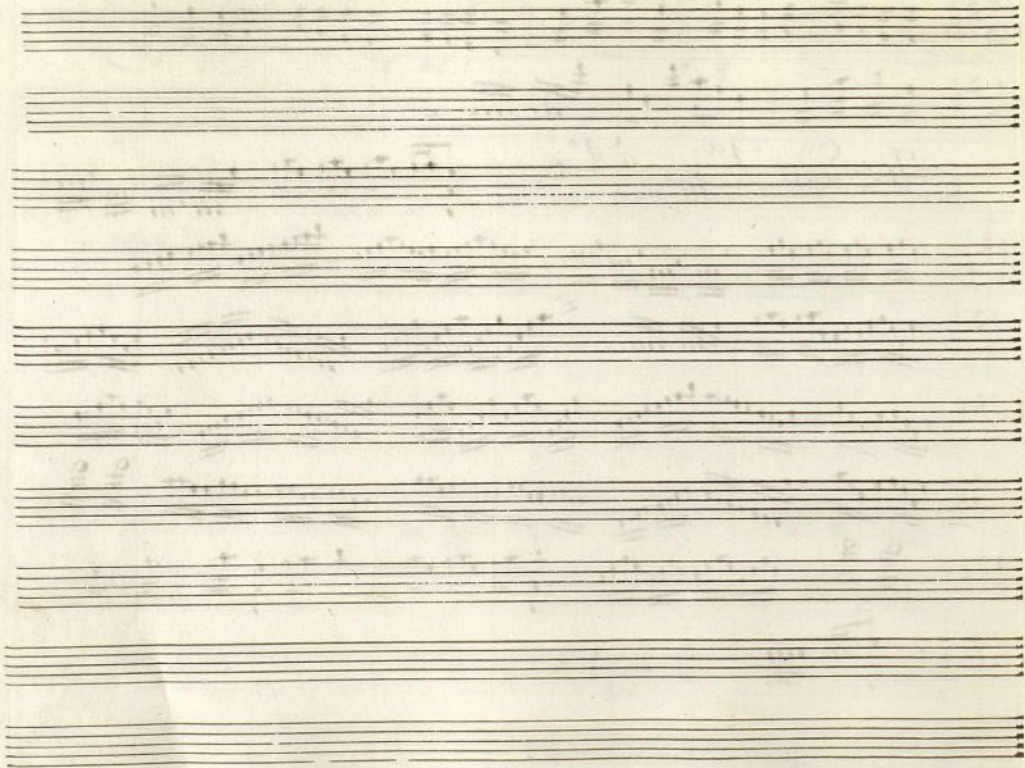
al vailate Tode el Segno.





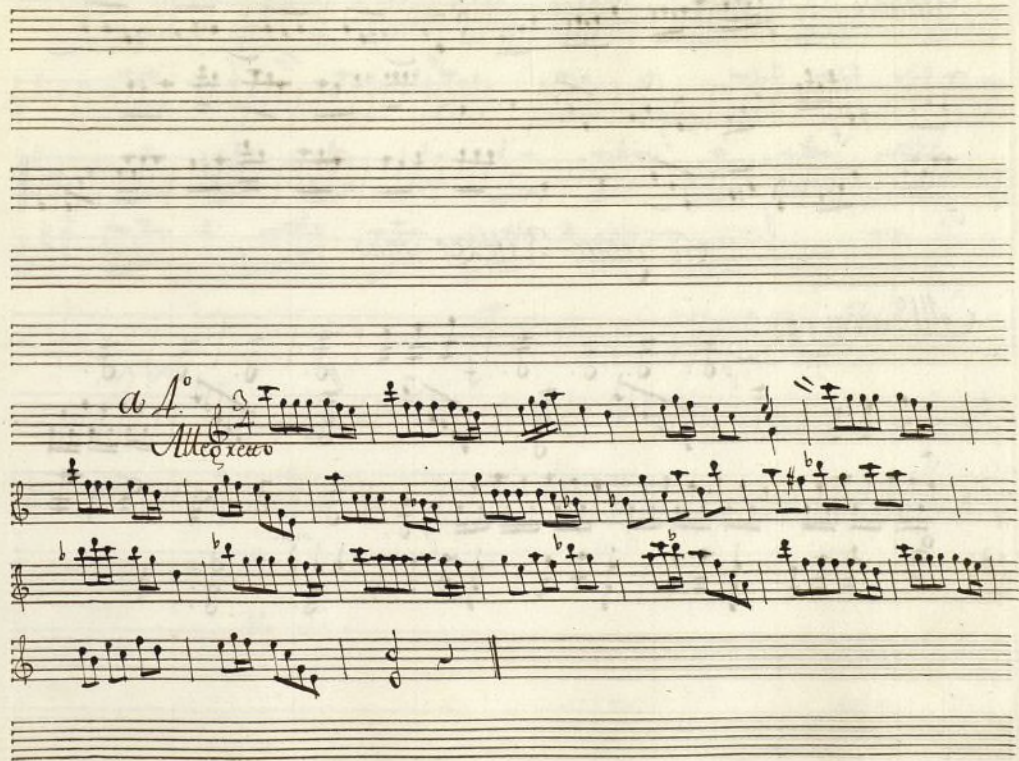
Tornada 2^a a 4^o
All^o vivo

Handwritten musical notation for a section titled "Tornada 2ª a 4ª" with the tempo marking "Alló vivo". The notation is written on ten staves. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by dense, rapid sixteenth-note passages. The section concludes with a final measure on the tenth staff, followed by empty staves at the bottom of the page.









Gracioso

Se repite 3 veces mas

All.^o assai

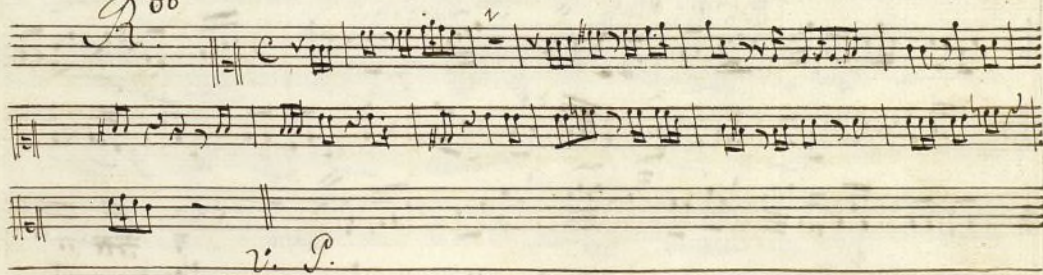
ore.

3.^a Xa. a 1.^o



Se repite este Quatro.

R.^{do}



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, 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:

- Adagio* (top left)
- Molto* (second staff, left)
- Andante* (third staff, left)
- Presto* (third staff, middle)
- 1^o* (seventh staff, right)
- 2^o* (eighth staff, left)
- 3^o* (ninth staff, left)
- 4^o* (tenth staff, left)
- 5^o* (tenth staff, middle)
- 6^o* (tenth staff, right)



2^a 1^o

Largo



All.^o 1^o



Ayuntamiento de Madrid

Jⁿ Vicente.

Mus 37-12

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Violin 2^o

Com^a

Rui Diaz: en las
Malucas.

1.^a Sordina

Largo

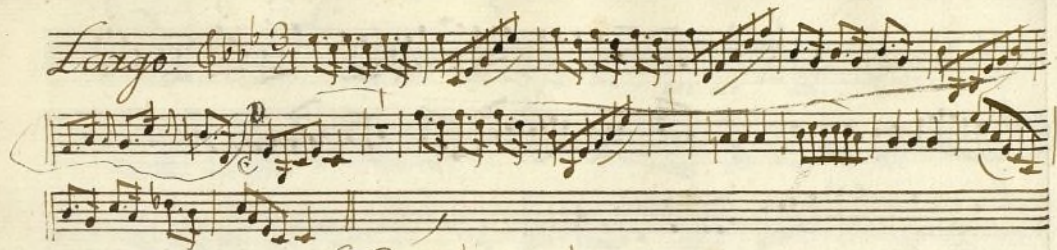


2.^a Varlete

1.^a

All.^o

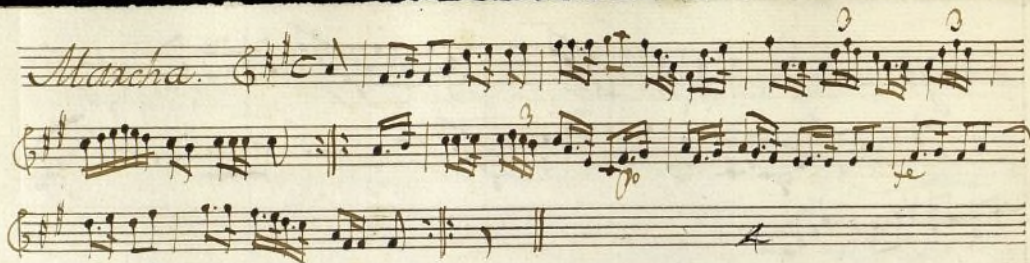




Largo molto. *Sordina*

Mus. p.

Allegretto

Marcha. 

Baralla All. Spiritoso. 

2.^a X^a 24.

5

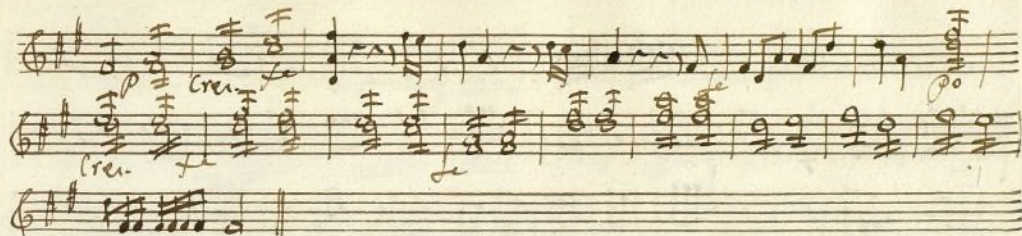
All.^o Vivo.



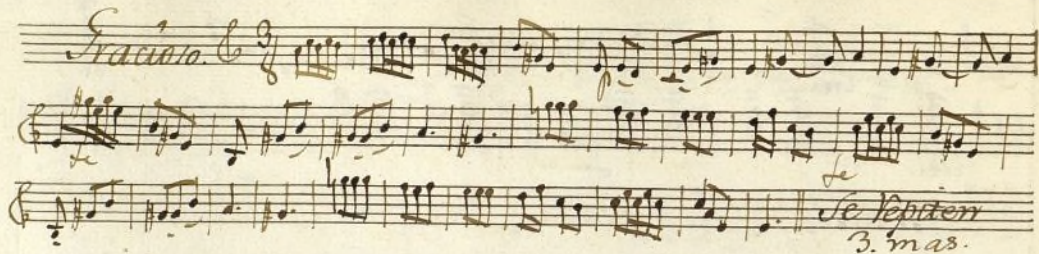
Segue Rez^{do}



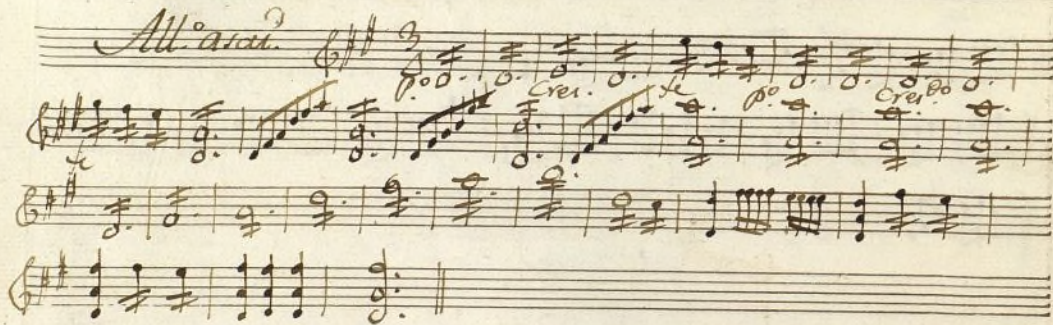




Sigue :-

Tracato.  *Se Repiten*
3. mas.

Batalla.

All' and. 

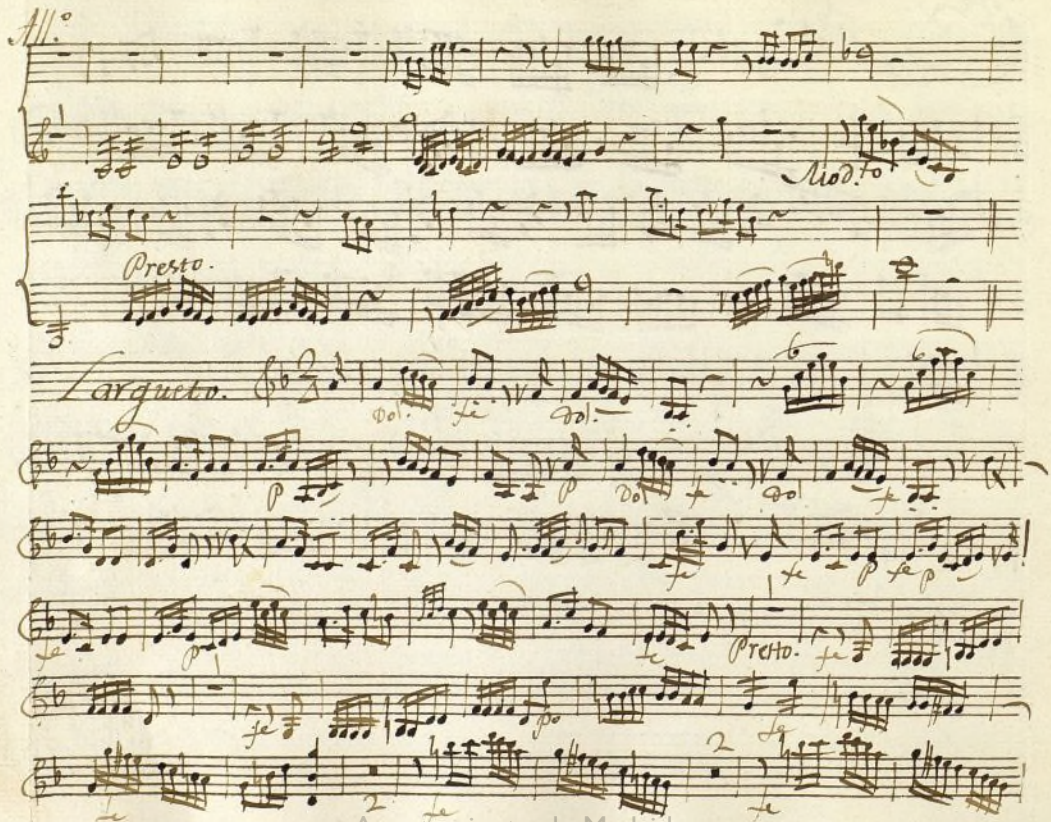
3^a X.^o 2^a.
All.^o

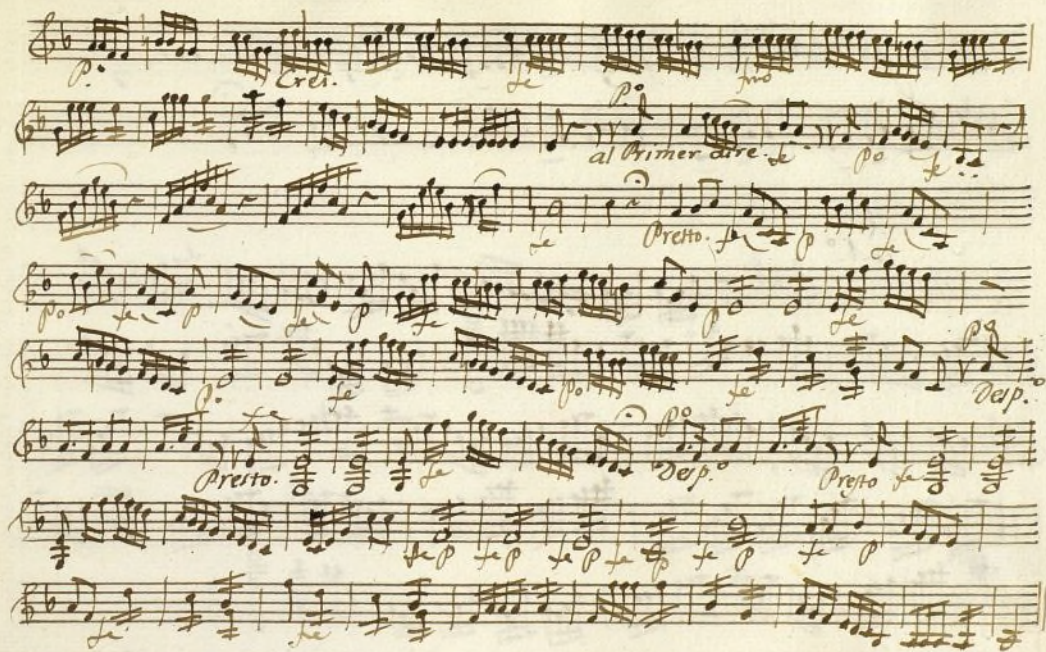
Se Repite.

Re.^o

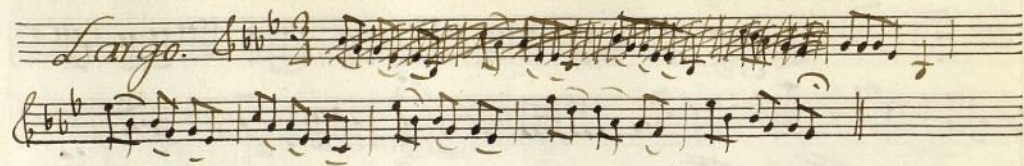
v. p.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The tempo markings *Allo.*, *Mod.to*, *Presto.*, and *Larghetto.* are present. The score is written in a cursive, handwritten style.






Sigue



Ayuntamiento de Madrid



Ayuntamiento de Madrid

Mus 37-12

t

Violin 2^o

Com.^a

Rui Diaz en la

Conquista

de las Malucas.

a 1.^o Sordina.

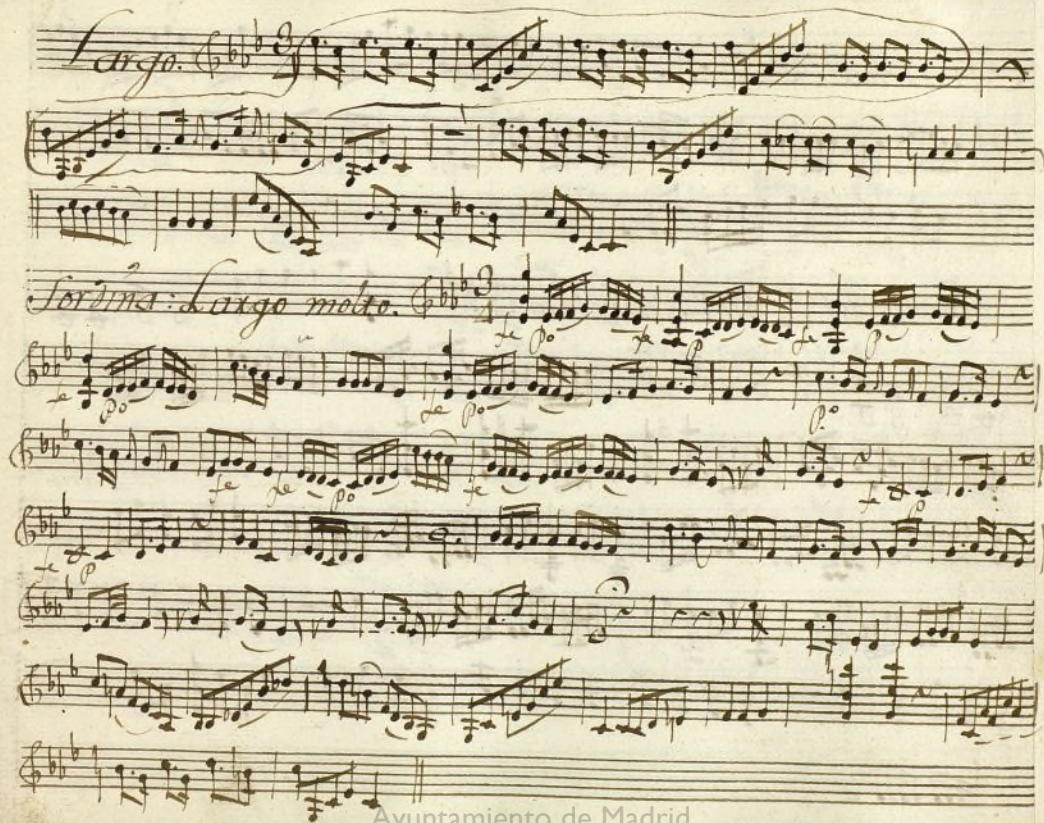
Largo.



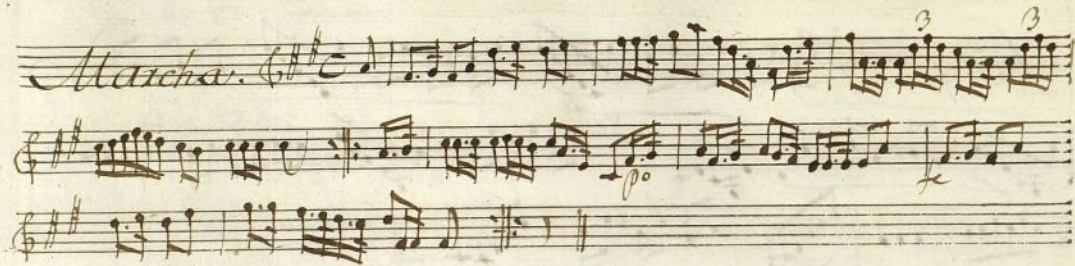
Vaiete All.^o

a 1.^o



Largo. 

Tercina: Largo molto.



Baralla M.^o Espiritoso

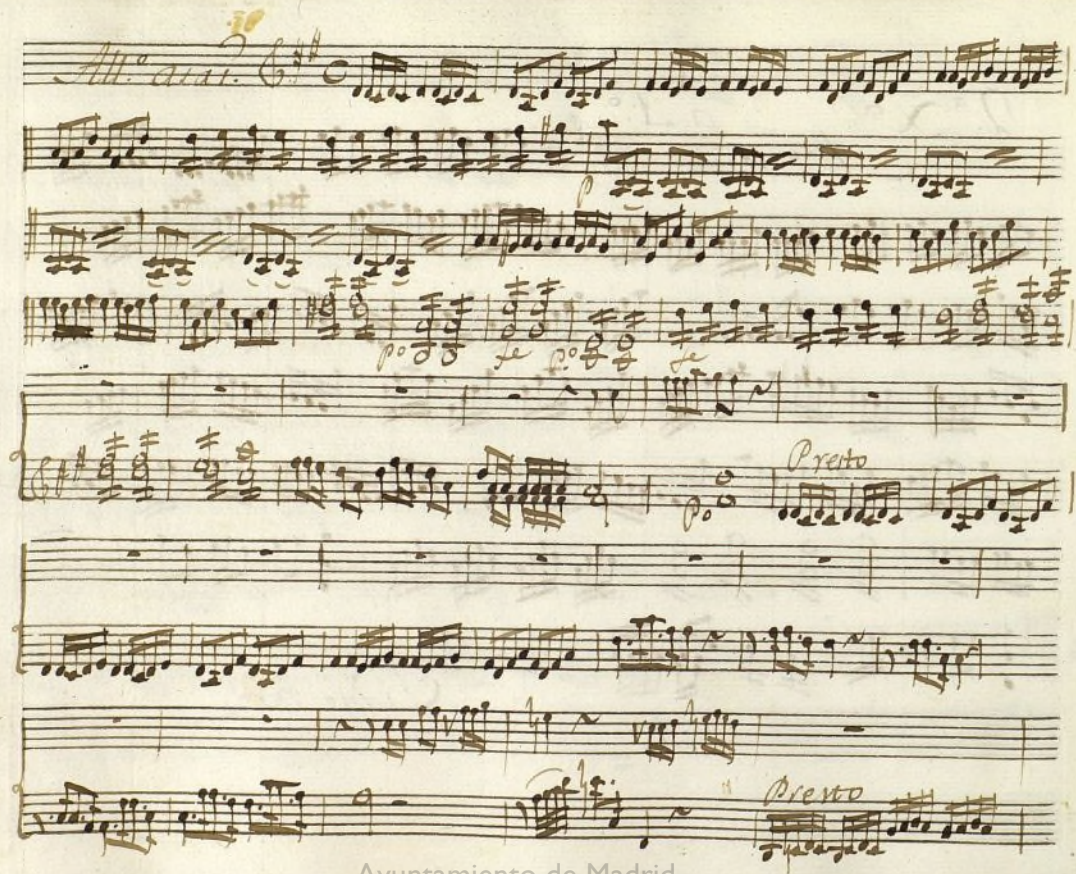
2.^a X.^a

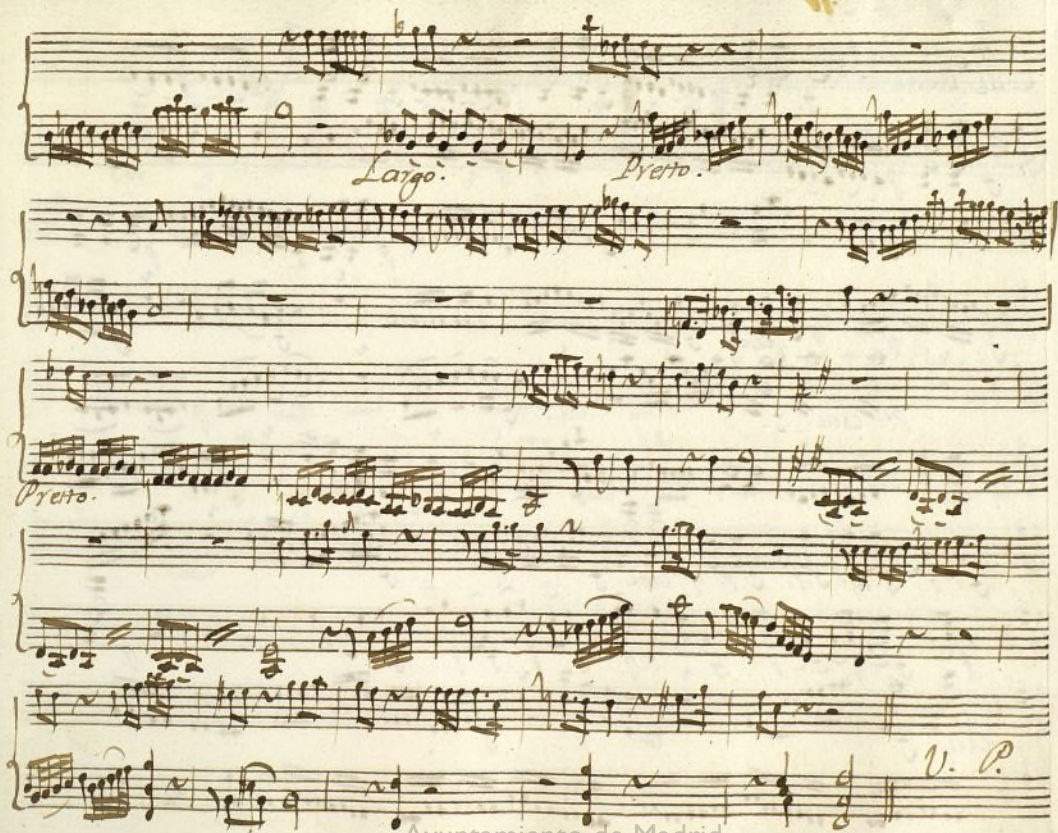
A.^{1.}

M.^o vir



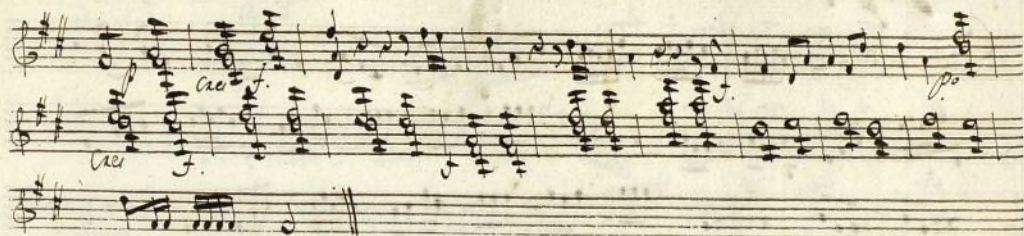
Sigue Res.^o





Al. corai & #C

p. cresc. *f.* *cresc.* *f.* *p.* *cresc.* *f.* *p.* *cresc.* *f.* *vol.*



Finis —

Gracioso 3/4

*Se repiten
3.ª vez.*

Baratta

Alleg. vivai 3/4

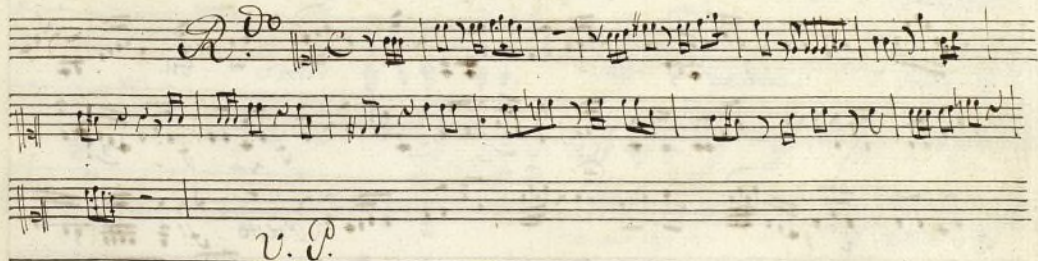
p. cresc. dec.

3.^a X^{da} a 4.^o

Alleg.^o



R.^{do}



v. P.

All^o

1

Presto

Larghetto

Vol.

2

2

Presto

2

2

2



Sigue



Allegro *4°* *no*

Handwritten musical score for 'Allegro'. The first staff is in 4/4 time, marked 'Allegro', and contains a complex, dense melodic line with many beamed notes. The second staff is in 4/4 time and contains a simpler, more rhythmic melody. The paper is aged and shows some staining.

Ayuntamiento de Madrid

*A^t
Flauta 1.^a*

En la Comedia

*Rui Diaz en las
Malucas.*

Flauta. 1^o
Largo

Violero Alto

Verdes
Largo

no

Largo molto.

al Segno del Vaire

Marcha.

Oboe.

Sigue ÷

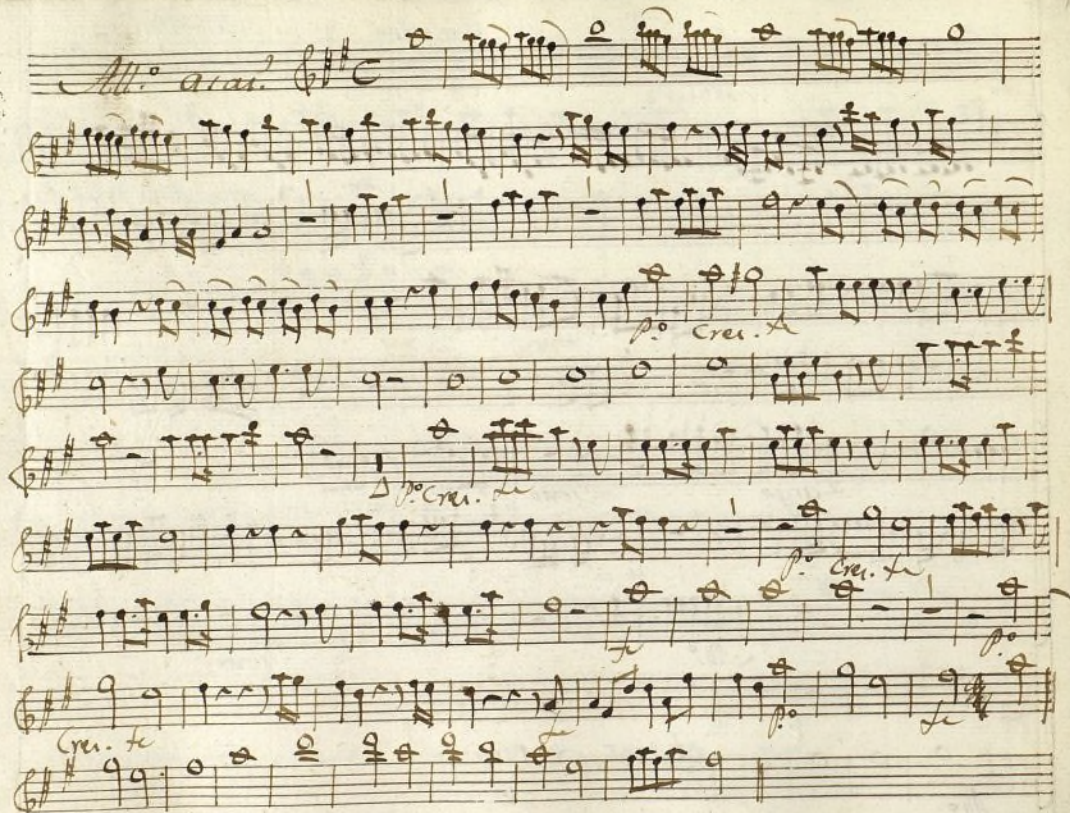
Batalla.

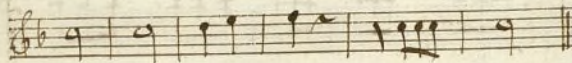
All.^o Spiritoso



2.^a X.^a Un Quatro Tacet.







Un Quarto Tacet.



Fin.



Se Repiten
Algunas veces.

Un Quarto Tacet., y mas Seg^{da} que esta en al fin



3.^a 2.^a Un quarto, y Res^{do} Tacet.

Larg.^{to} flauta.

Presto. Oboe

14. Larg.^{to} flauta

Presto.

Dep.^o Presto. Larg.^{to} Presto.

Oboe.

t
Je
Clauta 2.^o
en la Com.^a
Ruiz Diaz en las
Malucas.

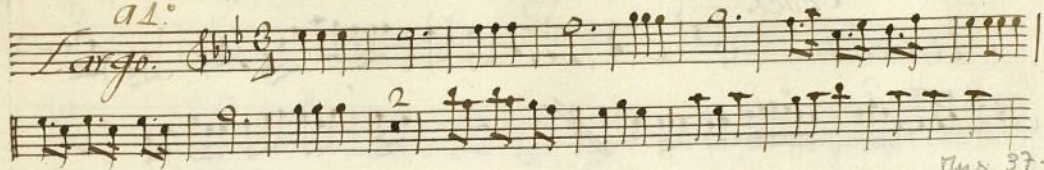
21.^o
Largo $\text{G}\flat\flat$ $\frac{3}{4}$

Se ten.

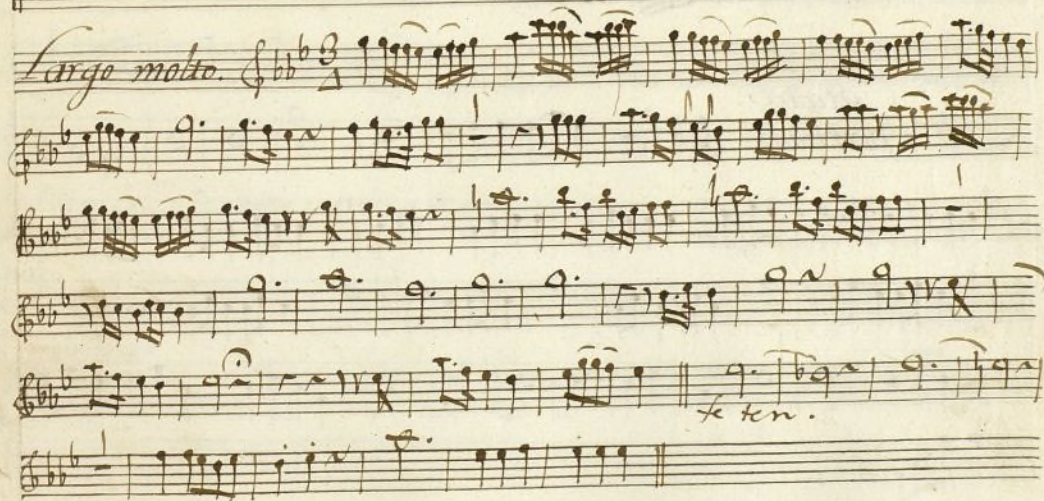
All.^{to} Vailate $\text{G}\flat\flat$ $\frac{6}{8}$

Se ten.

al.

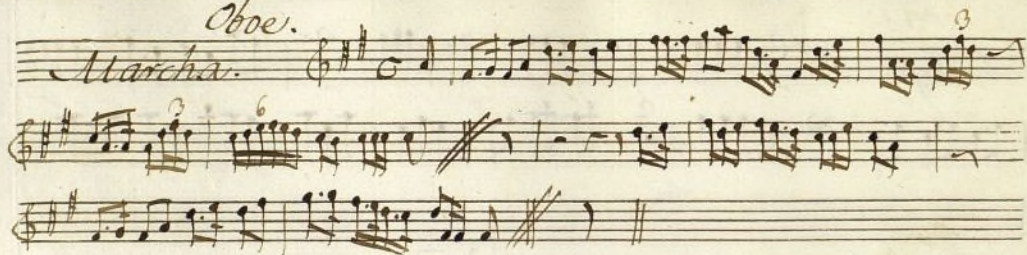


mus 37-12



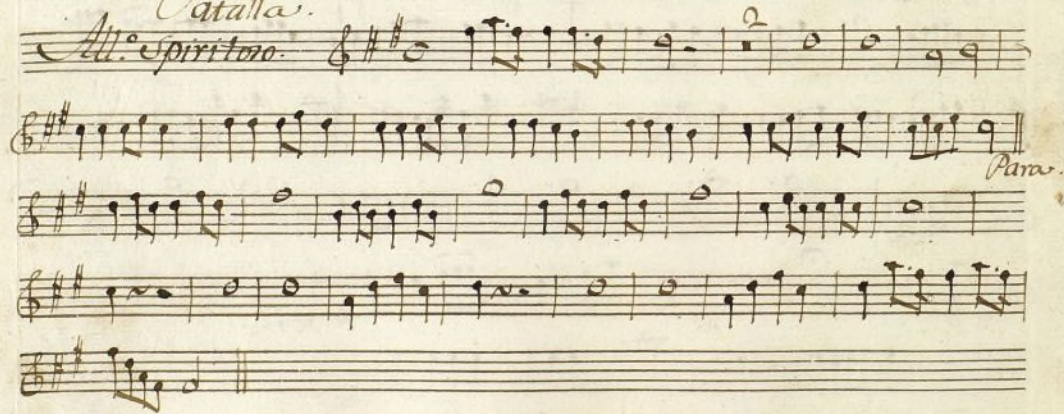
Oboe.

Marcha.



Catalla.

All.^o Spiritoso.



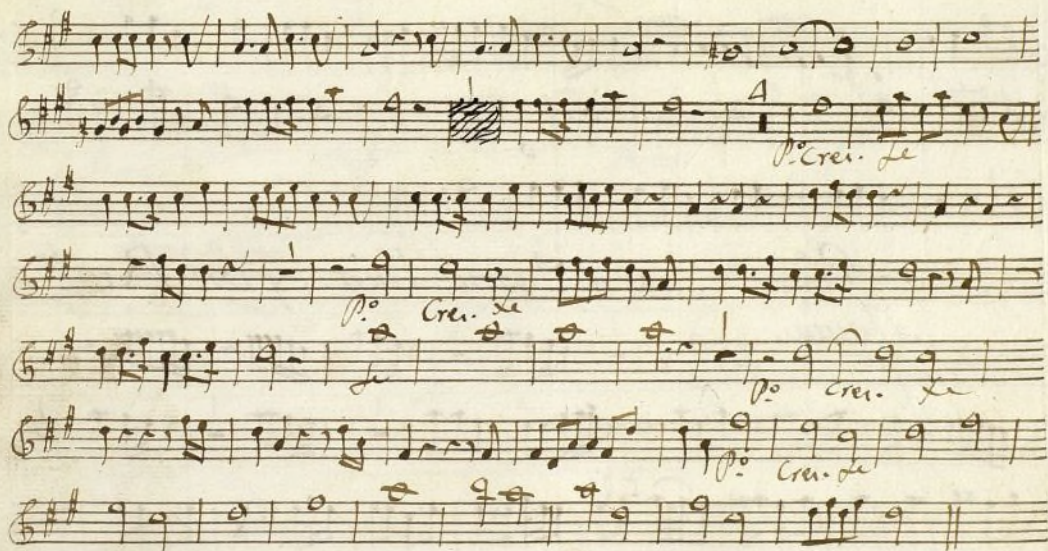
2.^a Jornada: Un Quarto Tacet.

All.^o viv.^o

Presto

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Performance markings are interspersed throughout the score:

- Largo.* (marked on the second staff)
- Presto.* (marked on the second and fifth staves)
- Tacet.* (marked on the fifth staff)
- All.º arioso?* (marked on the sixth staff)
- P.º Cres.* (marked on the tenth staff)



En Cuatro, y seg.^a Tacet.

Att. assai?

Batalla.

Ger.

B.^a A.^a un quarto Tacet., y un Re.^{do}

Flauta.

Larg.^{to}

Preto.

Obbe.

Larg.^{to}
15. *Alauca.*
Presto. 22. *Dep.* *Presto* *dep.*
Presto. Oboe.

Un Quatro Tacet.



Fin

71^t
Crompa 1.^o

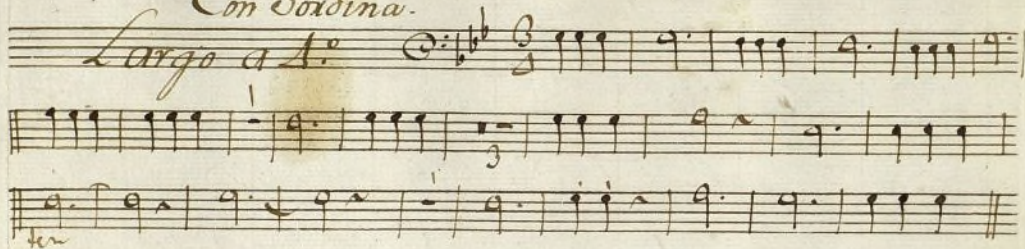
en la Com^a

Rui Diaz en las

Malucas.

Con Sordina.

Largo a 4^{to}



Vaiete

Alto

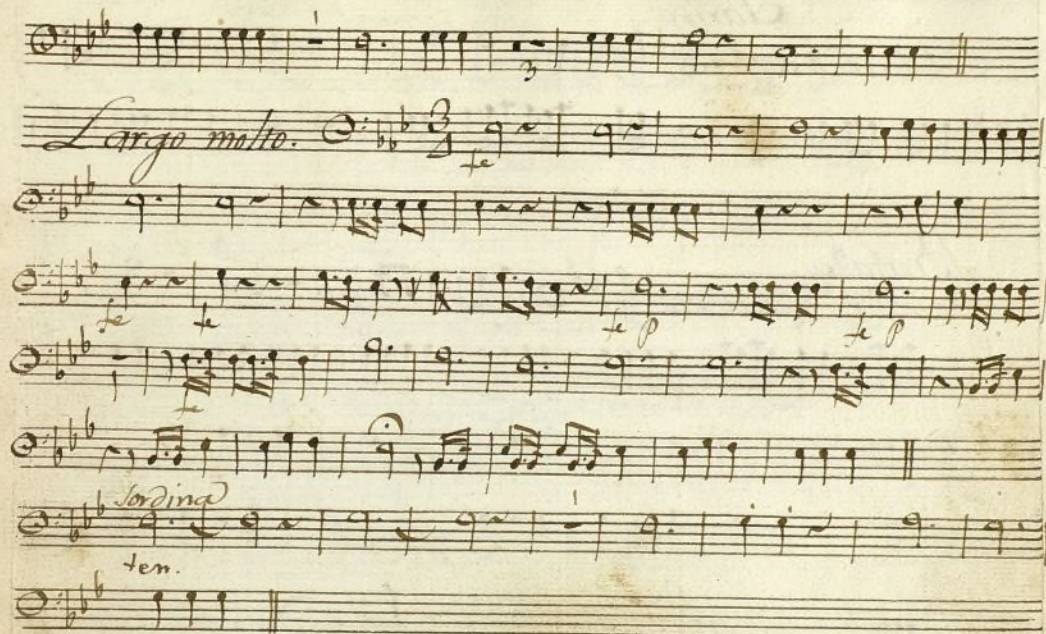
Li



Sordina

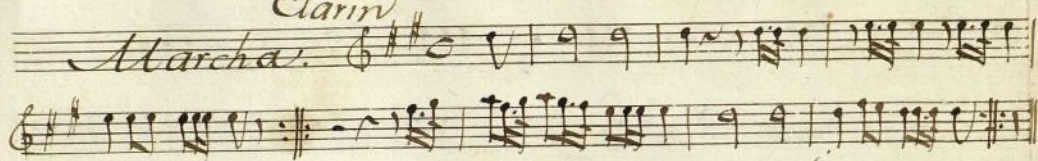
Ayuntamiento de Madrid

Largo



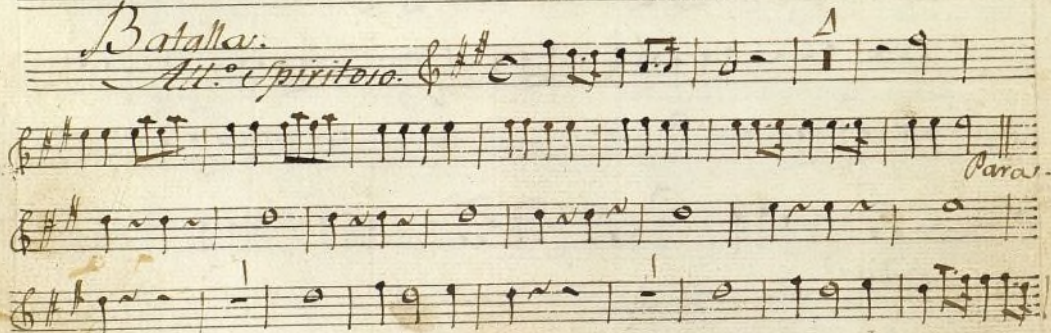
Clarín

Marcha.

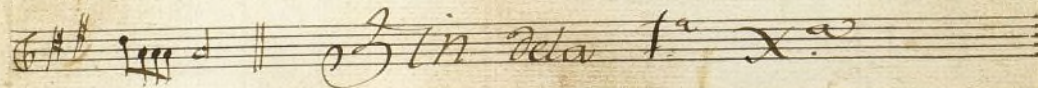


Batalla.

All.^o Spiritoso.

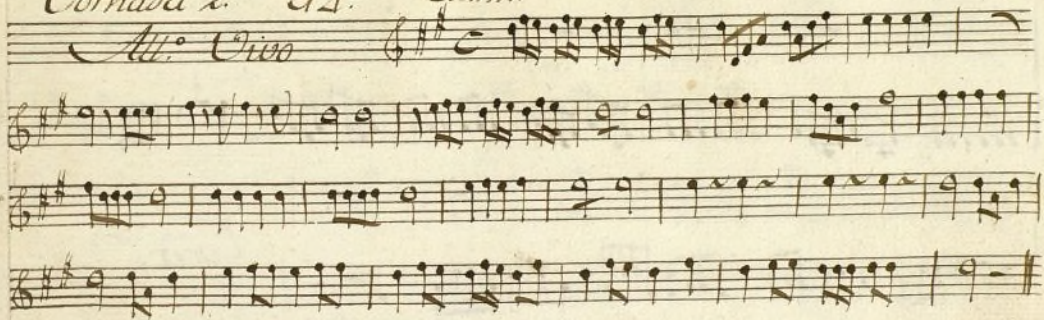


Para.



Uornada 2.^o a 1.^o Clarín.

All.^o Vivo

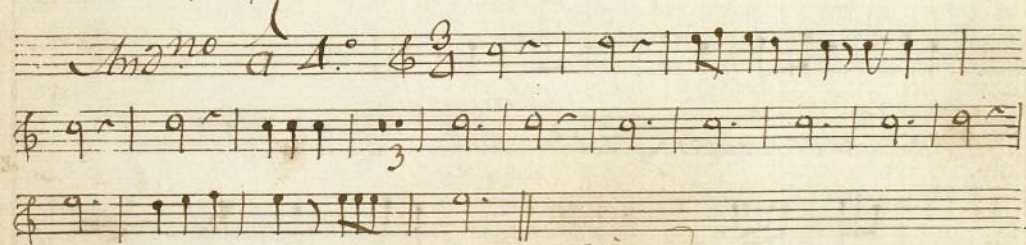
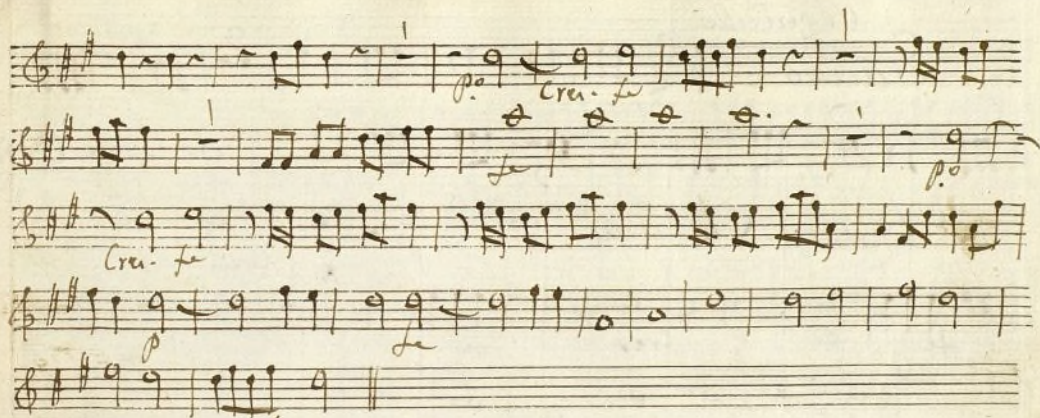


All.^o a 1.^o



V. P.





Sigue ÷

Seguidilla.

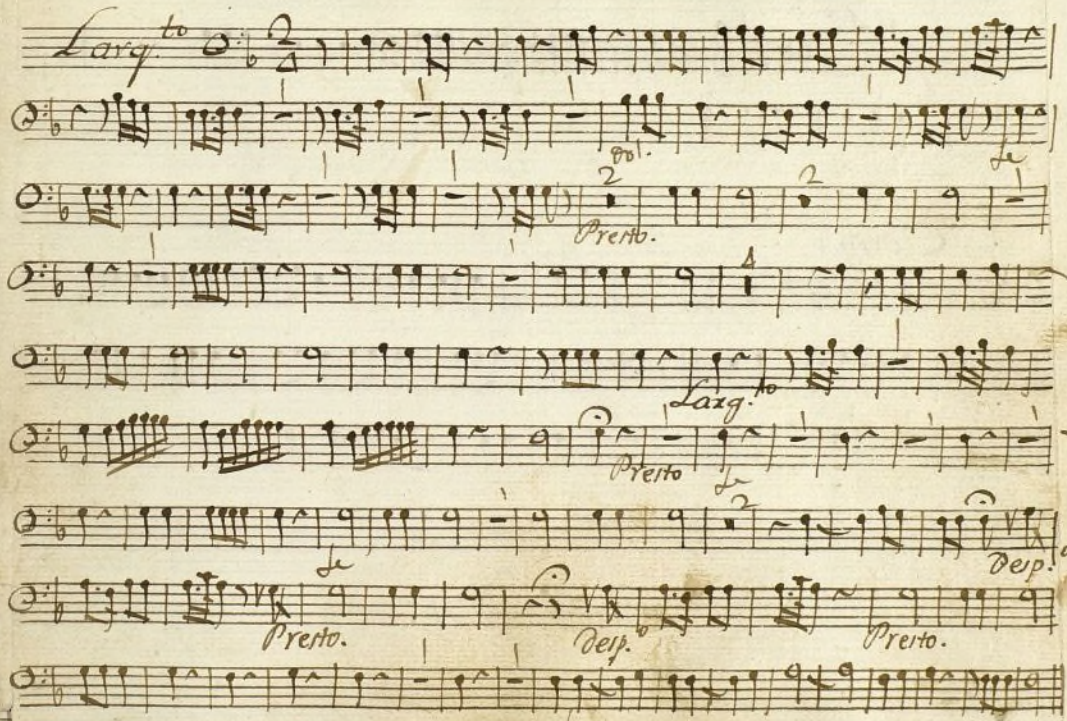
Gracioso.

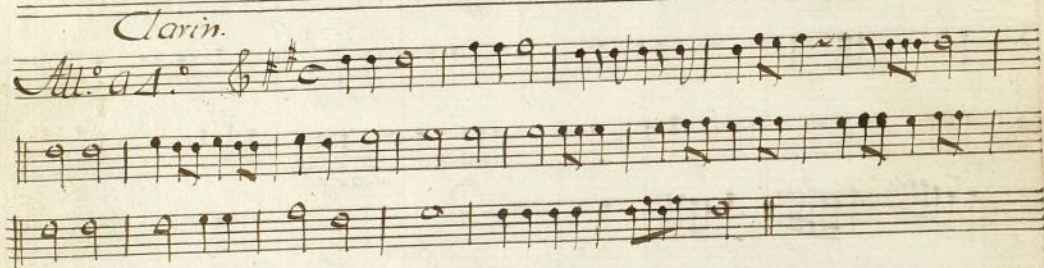
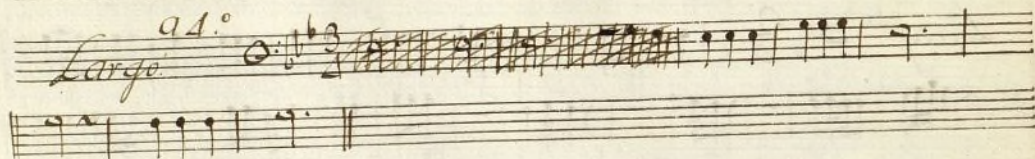
Batalla All.^o

3.^a Jornada All.^o Clarin.

Re do Tacet.

Larg.^{to}





Fin

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Mus. 37-12

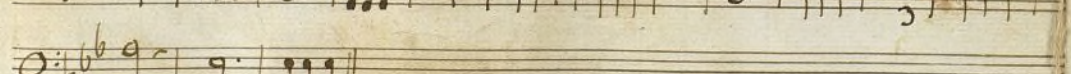
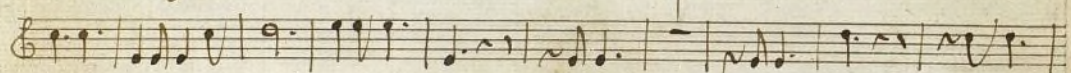
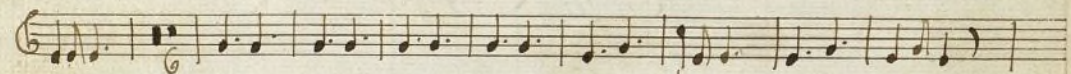
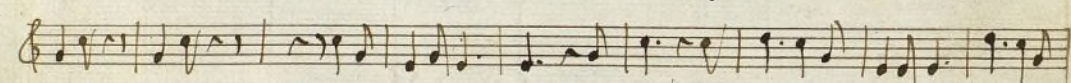
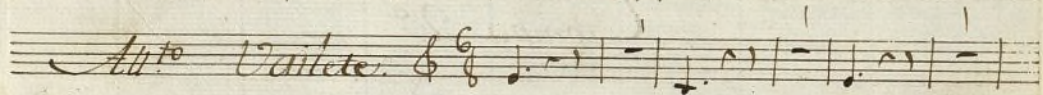
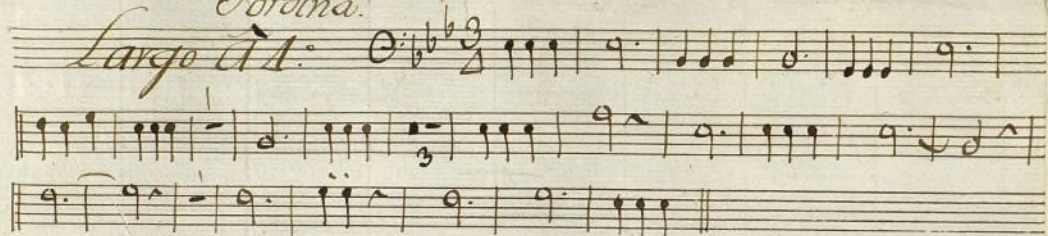
Trompa 2.^a

En la Com.^a

Rui Diaz en las

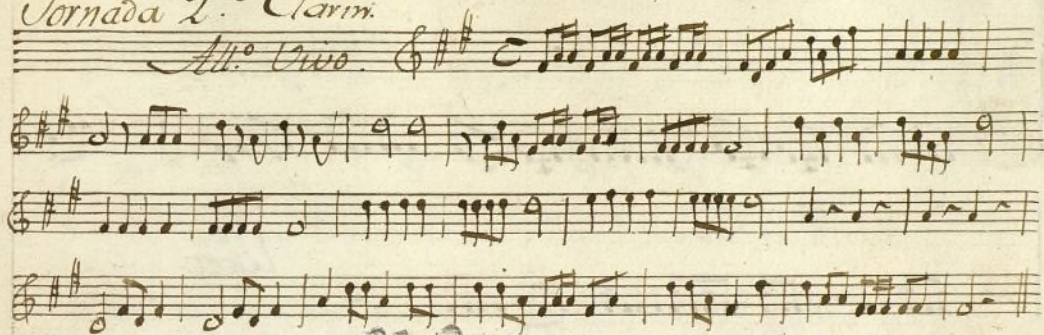
Malucas.

Sordina.

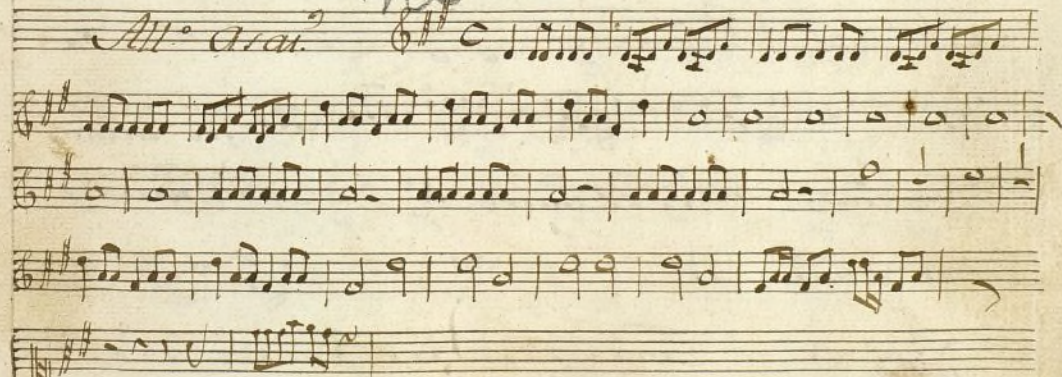


Jornada 2.^a Clarin.

All.^o Vivo.



All.^o And.^o



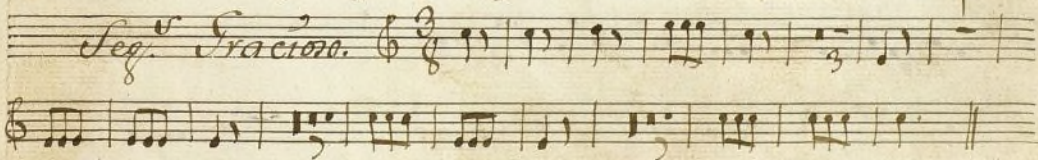
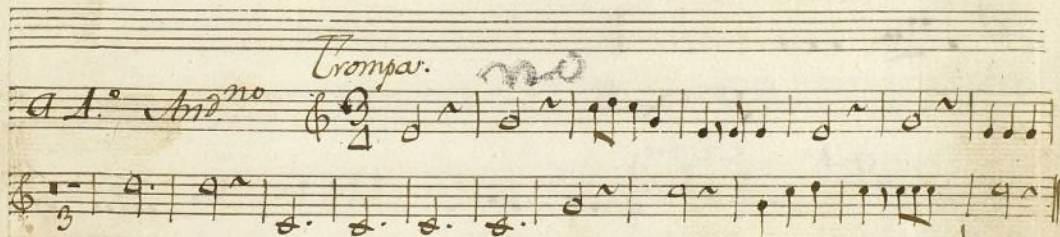
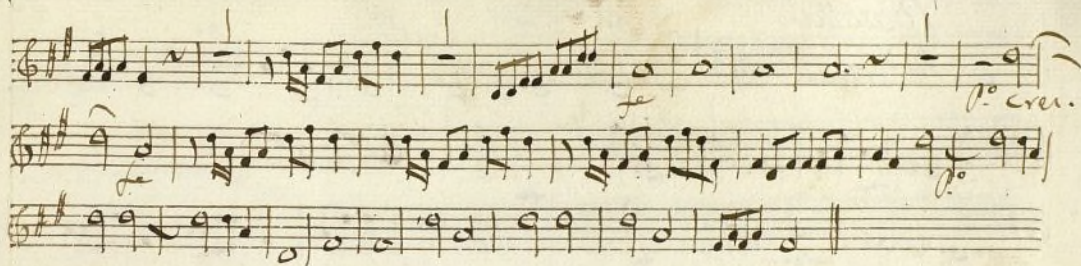
v. p.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Vacet.* (Vacet.)
- Al.º clar.º* (Alto Clarinet)
- 1.º Cre.* (First Clarinet)
- 2.º Cre.* (Second Clarinet)
- 3.º Cre.* (Third Clarinet)

The score is a page from a manuscript, showing the notation for a musical piece, likely a symphony or concerto, featuring woodwind parts.



Se repuen 3.º veces mas.

Batalla.

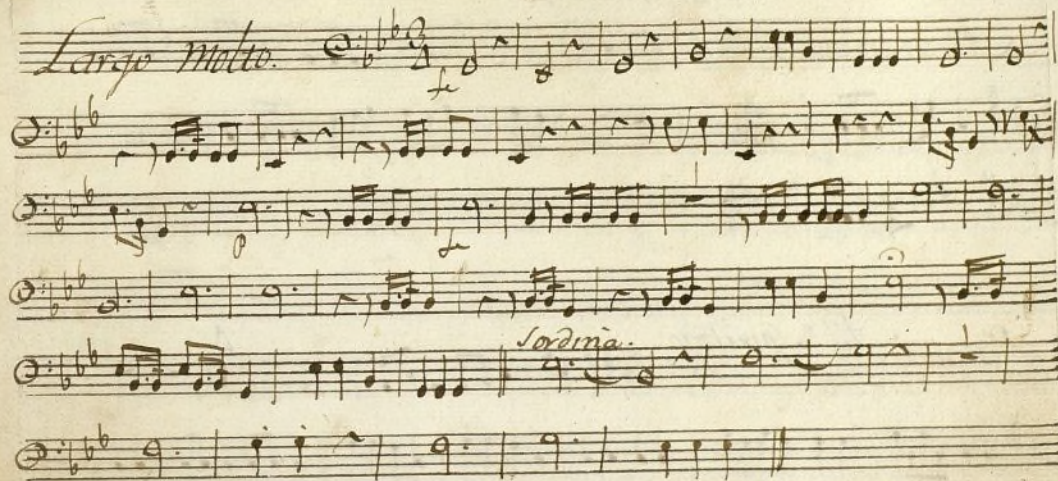
Al.º arial. *3.º* *mo* *Cres. 8.º* *1.º* *Cres. 9.º*

f *Cres.* *f*

3.º *2.º* *1.º*

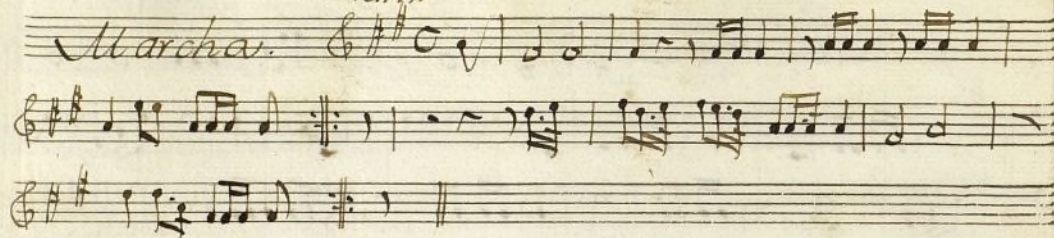
9.º *Clarin.*

Se repite.



Segue

Clarín.



Rec.^{do} Tacet.

Larg.^{to} $\text{C} \frac{2}{2}$

Pol. 2 2

Presto.

Larg.^{to}

Presto.

Tempo

Presto.

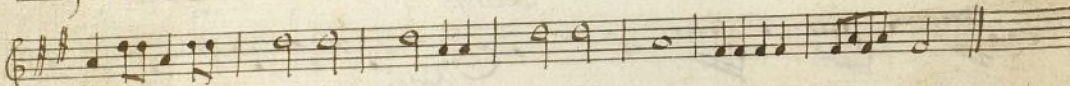
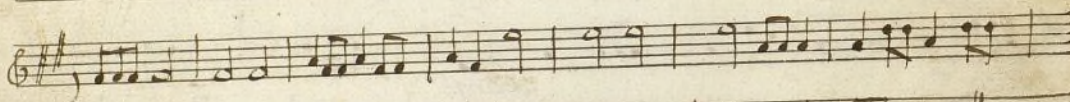
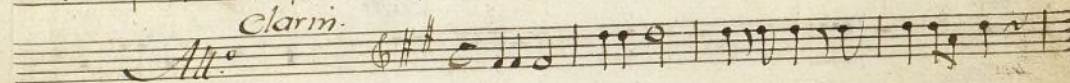
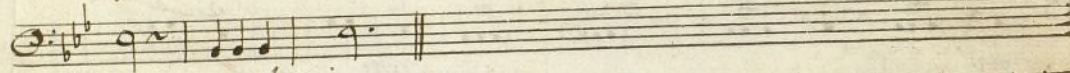
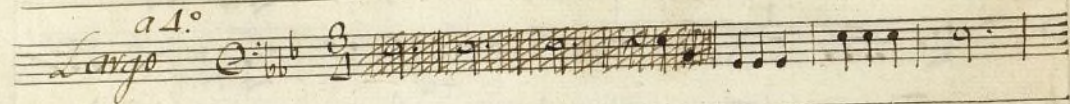
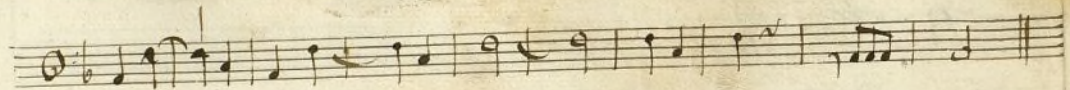
Tempo

Presto.

Tempo

Presto.

Tempo



Mús 37-12

Bafo

En la Com.^a

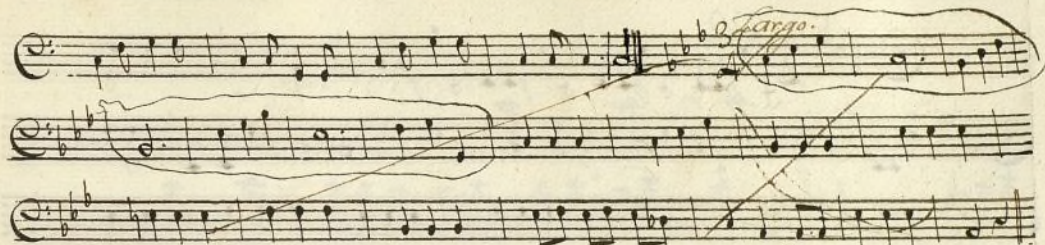
Rui Diaz, y

Conquista de las

Malucas.

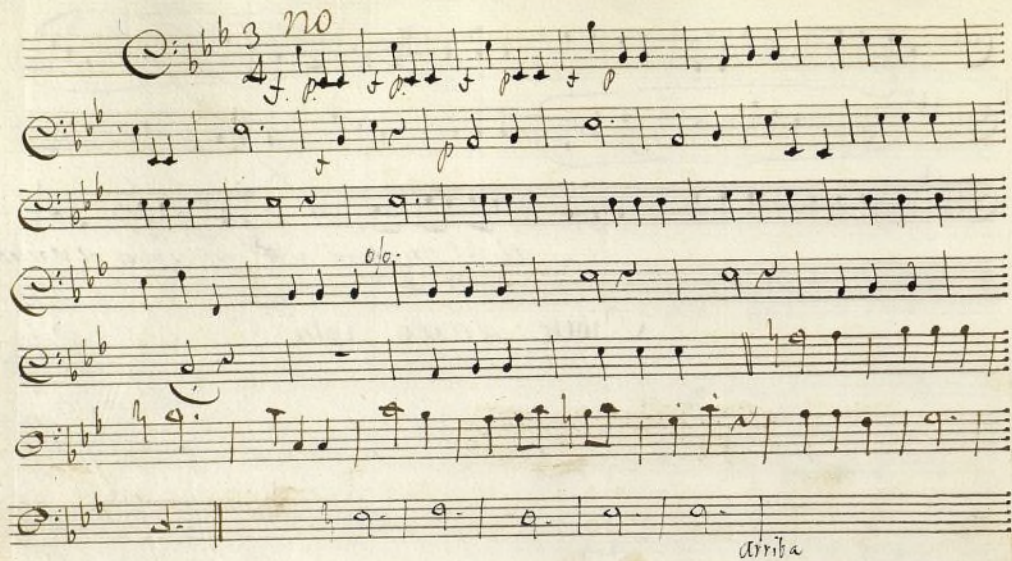
A 4. Largo

Handwritten musical score for a piece titled "A 4. Largo". The score consists of ten staves. The first staff is in 3/4 time with a key signature of two flats (B-flat and E-flat). The second staff has a double bar line and a key signature change to one flat (B-flat). The third staff is in 3/4 time with a key signature of two flats. The fourth staff is in 3/4 time with a key signature of two flats. The fifth staff is marked "Vai lere" and "Allegretto" in 6/8 time with a key signature of one flat. The sixth staff is in 6/8 time with a key signature of one flat. The seventh staff is in 6/8 time with a key signature of one flat. The eighth staff is in 6/8 time with a key signature of one flat. The ninth staff is in 6/8 time with a key signature of one flat. The tenth staff is in 6/8 time with a key signature of one flat. The score includes various musical notations such as notes, rests, and bar lines.



al 4.º primo xo al # y después el Varlete
al #

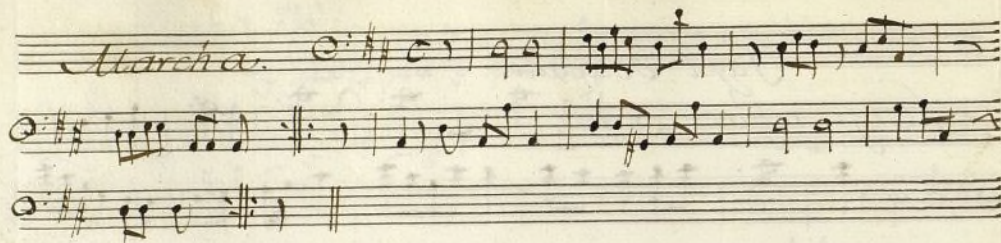
Sigue Largo voltri



Fagot obligado.

Largo melio.

Handwritten musical score for Bassoon (Fagot obligado) in 3/4 time, marked "Largo melio." The score consists of ten staves. The first staff contains the title and tempo. The subsequent staves show musical notation with various notes, rests, and dynamic markings. The fifth staff has a large section of music crossed out with heavy black ink. The final staff ends with a double bar line and the instruction "Ala señal de Carlos".



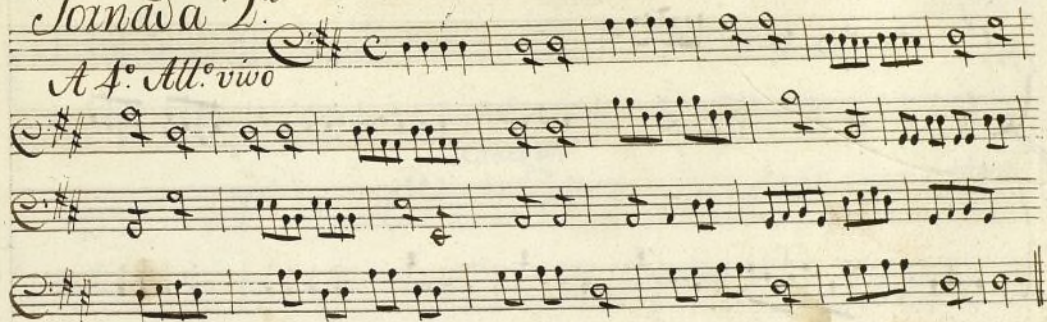
Batalla
All. Spiritoso.

Craa.

Craa.

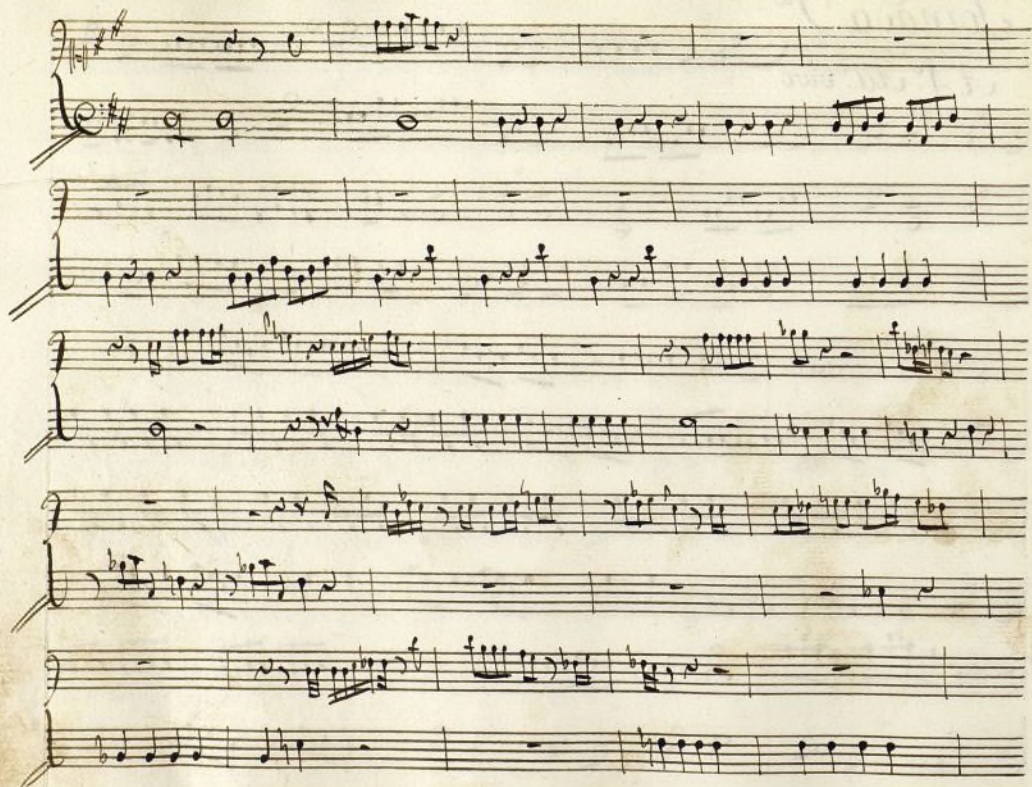
Tornada 2.^a

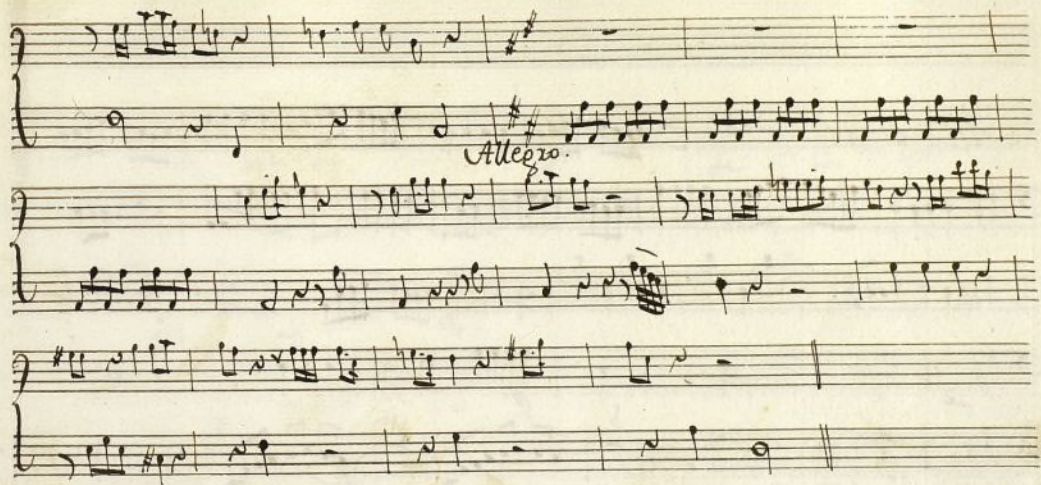
A 4.^o All.^o vivo



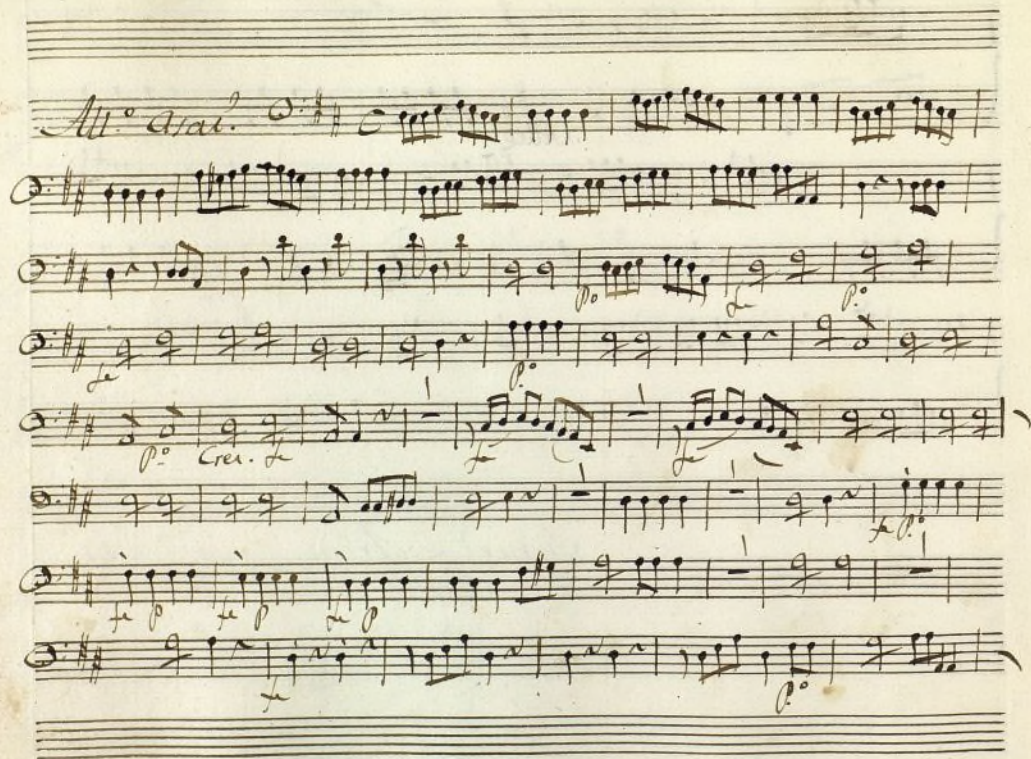
R.^{do} All.^o arrai

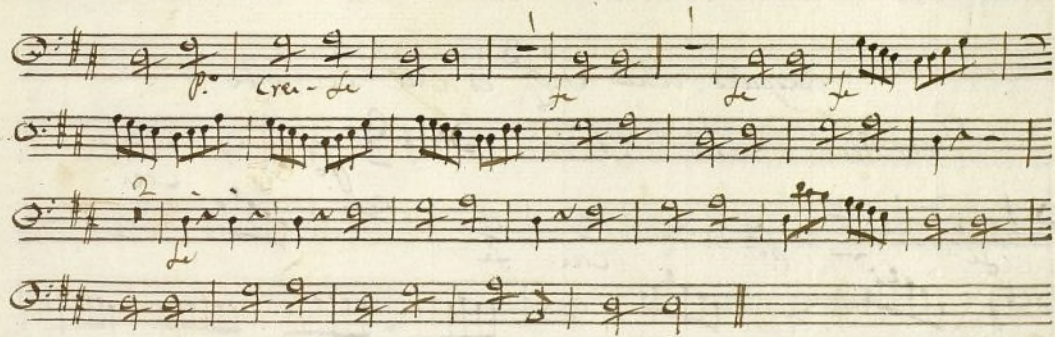






Segue Aria

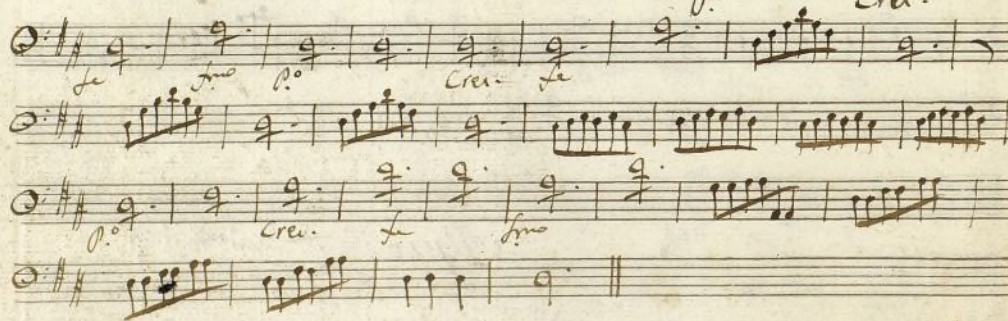




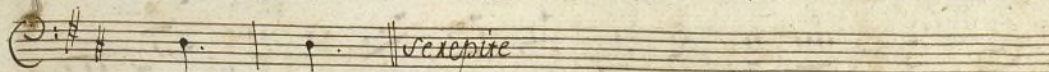
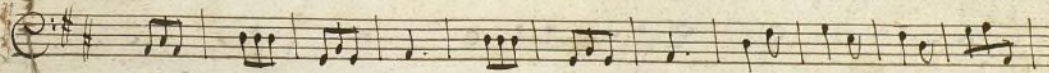
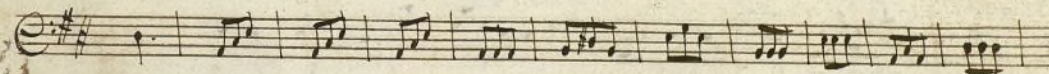
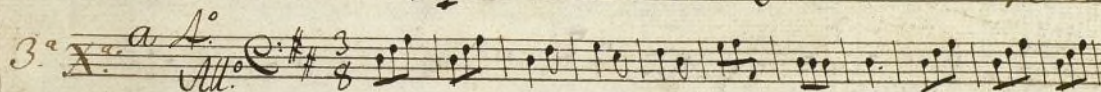
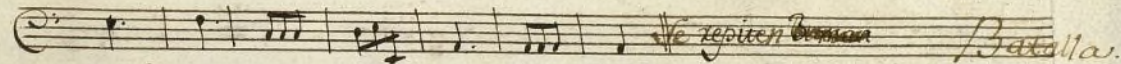
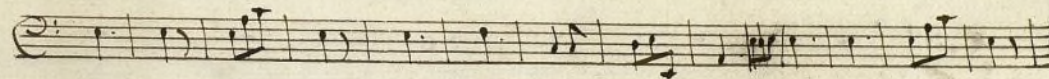
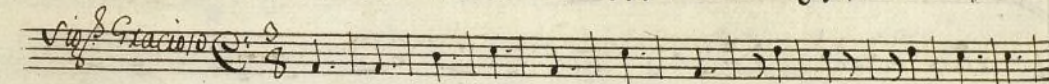
Sigue

Después de las Seg.⁸ es este Tambo

Batalla. All.^o aia: *p.^o* *Creu.*



44.



vigl. R.^{do}

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The notation includes various musical symbols such as clefs, time signatures, and note values. The first system begins with a treble clef and a common time signature (C). The second system features a bass clef and a common time signature (C). The third system includes a treble clef and a common time signature (C). The fourth system features a bass clef and a common time signature (C). The fifth system includes a treble clef and a common time signature (C). The sixth system features a bass clef and a common time signature (C). The seventh system includes a treble clef and a common time signature (C). The eighth system features a bass clef and a common time signature (C). The ninth system includes a treble clef and a common time signature (C). The tenth system features a bass clef and a common time signature (C).

Dynamic markings include *All:* (Allegro) and *Larghetto*. The score concludes with a double bar line.

Presto.

Larg.^{to}

Presto.

Capriccio

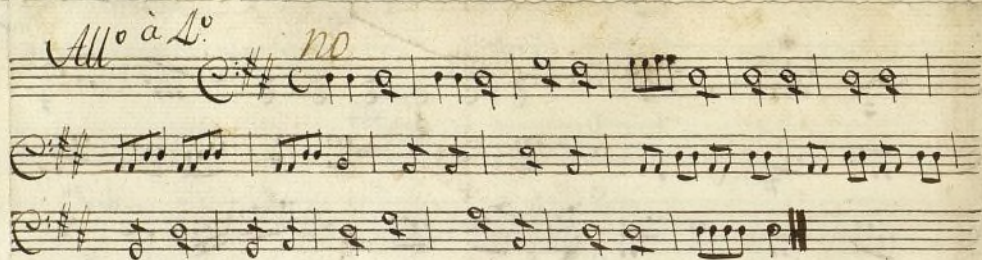
Dep.^o *Alleg.^{ro}* *Dep.^o* *Presto.*

a 4.^o

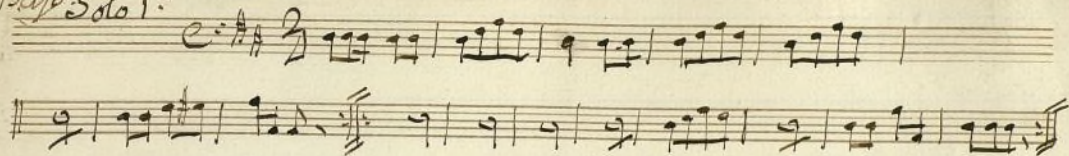
Largo

volte

The image shows a page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains various rhythmic values, including eighth and sixteenth notes, and rests. Above the first staff is the tempo marking 'Presto.' in red ink. The second staff has a '2' above it, indicating a second ending or a specific rhythmic value. The third staff has a '5' above it and a 'Larg.to' marking in red ink. The fourth staff has a 'Presto.' marking in red ink. The fifth staff has a '2' above it. The sixth staff has a 'Capriccio' marking in red ink and a '2' above it. The seventh staff has a 'Dep.o' marking in red ink and a 'Presto.' marking in red ink. The eighth staff has a 'Dep.o' marking in red ink and a 'Presto.' marking in red ink. The ninth staff has a 'a 4.o' marking in red ink and a 'Largo' marking in red ink. The tenth staff has a 'volte' marking in red ink. The paper is aged and shows some staining and wear.

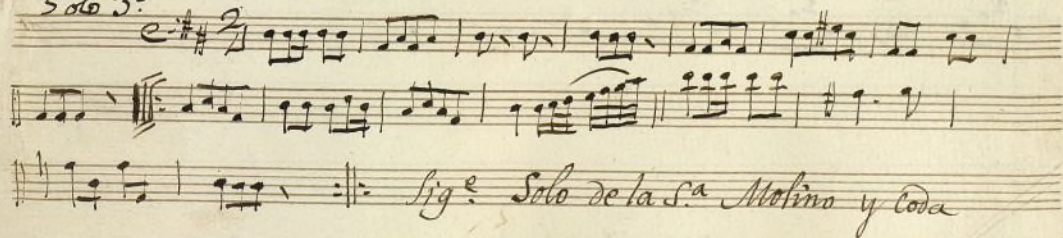


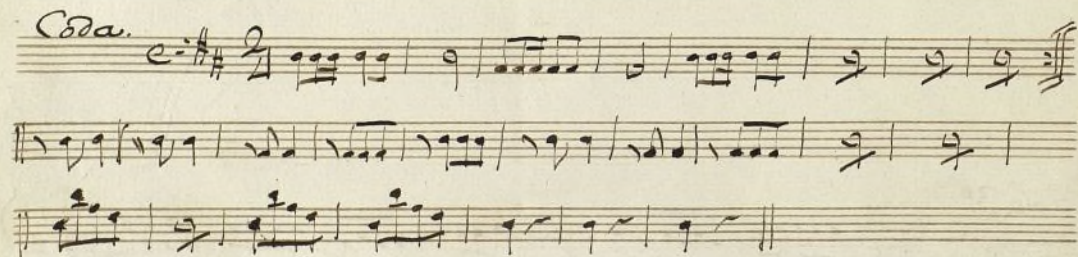
Bajo Solo 1º



Mus 37-12

Solo 3º





Leg.^o 3.^o n.^o 10

Mus 37-12

t

Sra. P^{ra} B^{ra} ∞

Ruez.^{do}

en la

Comedia

de las Malucas

#

: De Saverna:

Allegro

The musical score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Allegro" is written in cursive above the first staff. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The paper shows signs of age, including yellowing and some foxing.

lidores valerosos-

Qui sacra Rayo de-

sol. Cuyo fulgor admi ra...

Dein ter-

nisimo afecto... òy obli gada...

Su mano ofrece... à quel que de lagy.

xada Cruel prision. No leà xoso el des tino-

Libro á su Padxe...

Y por que á fin pre bino - Que igual á los es
tados la campana - - - anin
guno excepcional - - - de la azaña -
Dess.
a viento pues - Espiritu -

Handwritten musical score on aged paper, featuring five systems of staves. The lyrics are in Spanish and appear to be a song or hymn. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script.

Ôsa dia -

No in funda el vapo estado cobardia -

Que sida vida y trono - asu mo -

naica - Pue de vestix la Napuxa - la A -

barca =

Pregon.

Alto

Handwritten musical score for a Pregon (call) in Alto clef. The score consists of eight staves. The first staff is a whole rest. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some triplets. The lyrics are written below the notes: "ixe -- xos- al arma, al arma, al arma" and "al arma al arma al arma". The score ends with a double bar line.

Handwritten musical score on five staves. The lyrics are in Spanish and appear to be a religious or patriotic song. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper is aged and slightly discolored.

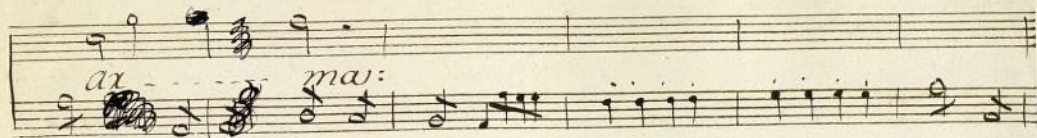
que jura a pro mi atos venus con los tuón-
fos de palas con los
animese el balor a lien tere-la
Saño que al loço de un triunfo es el
premio in alma es el re-

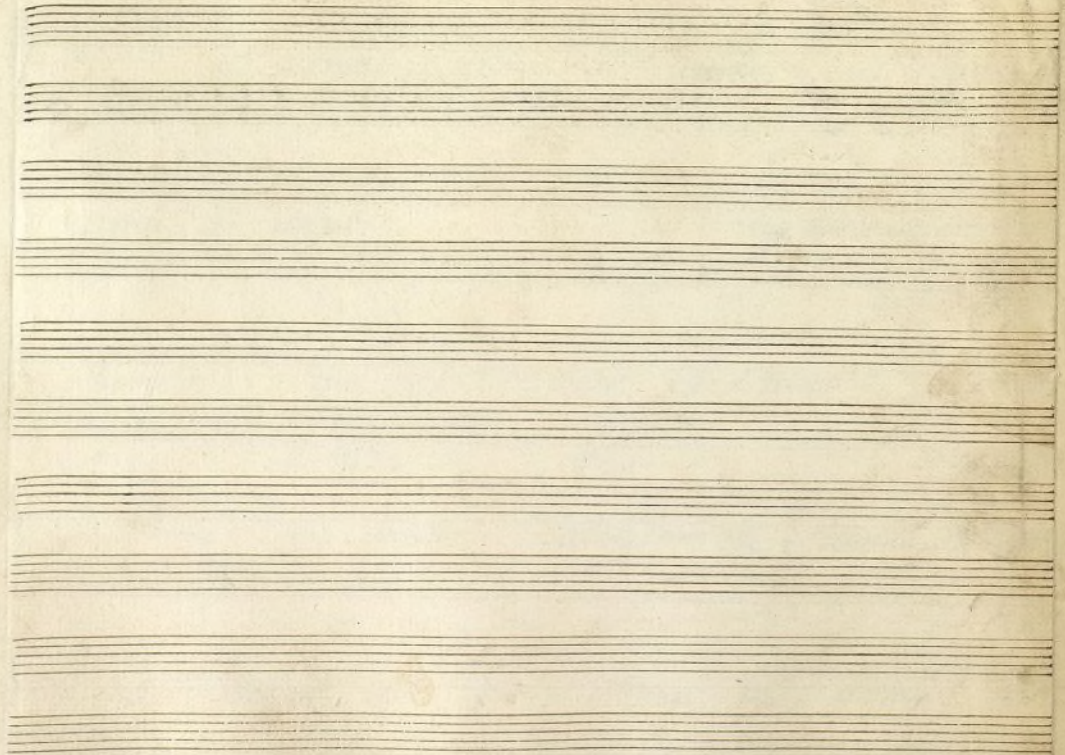
Sueno el claxin -- re tumbao re
tumbao la caja re tumbao la caja --
Que la ex moruxa a lienta -- Juan
to el riesgo aco bada -- Quanto
Es pixitus Que re -- ros.

al arma al arma al arma, al arma al
 arma al arma- Que oyba apremiaros
 benus Con los triunfos de Pallas Con los
 palas- al arma al arma al arma
 al arma al ar- ma al arma al-

Mus 37-12

6





10. 3.º

Mus 37-12

Monjuy

+

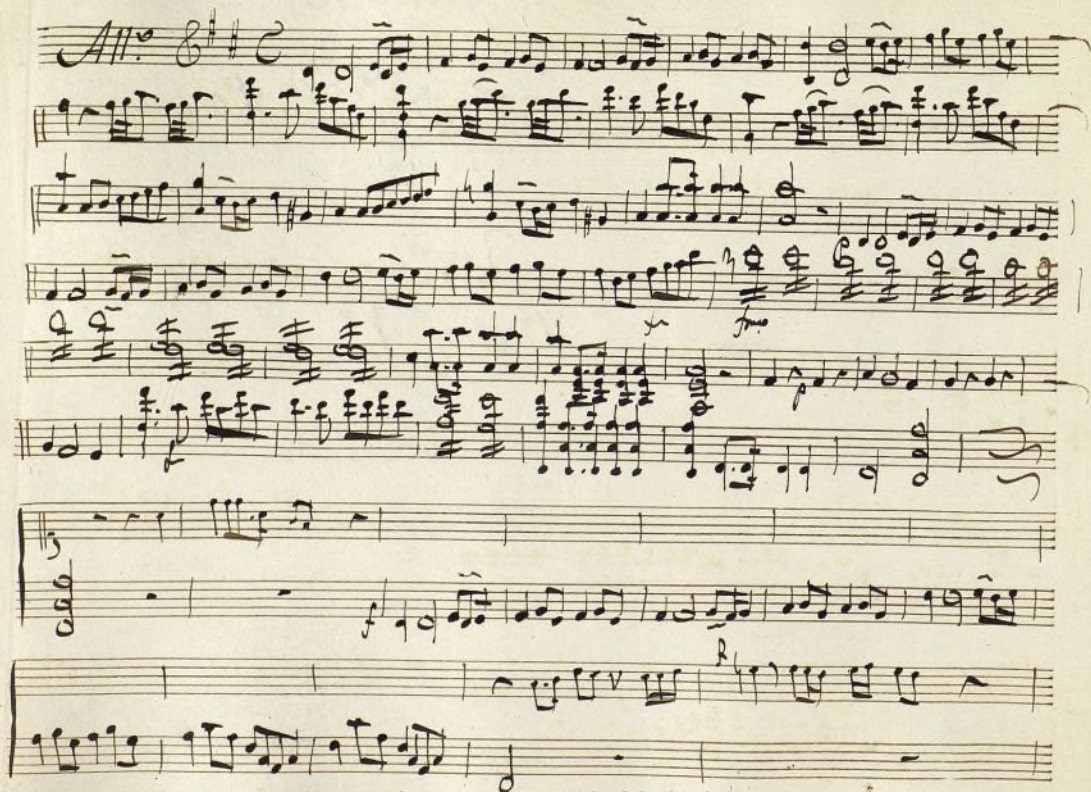
Rez.º

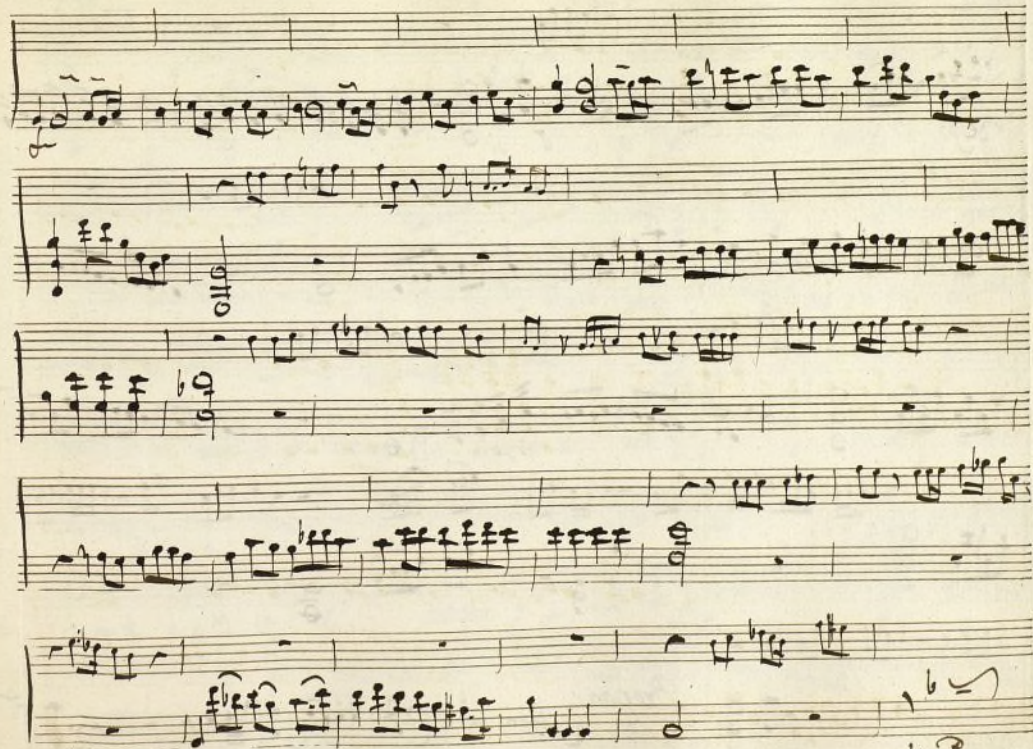
Sra Pola

Violin. 1.º

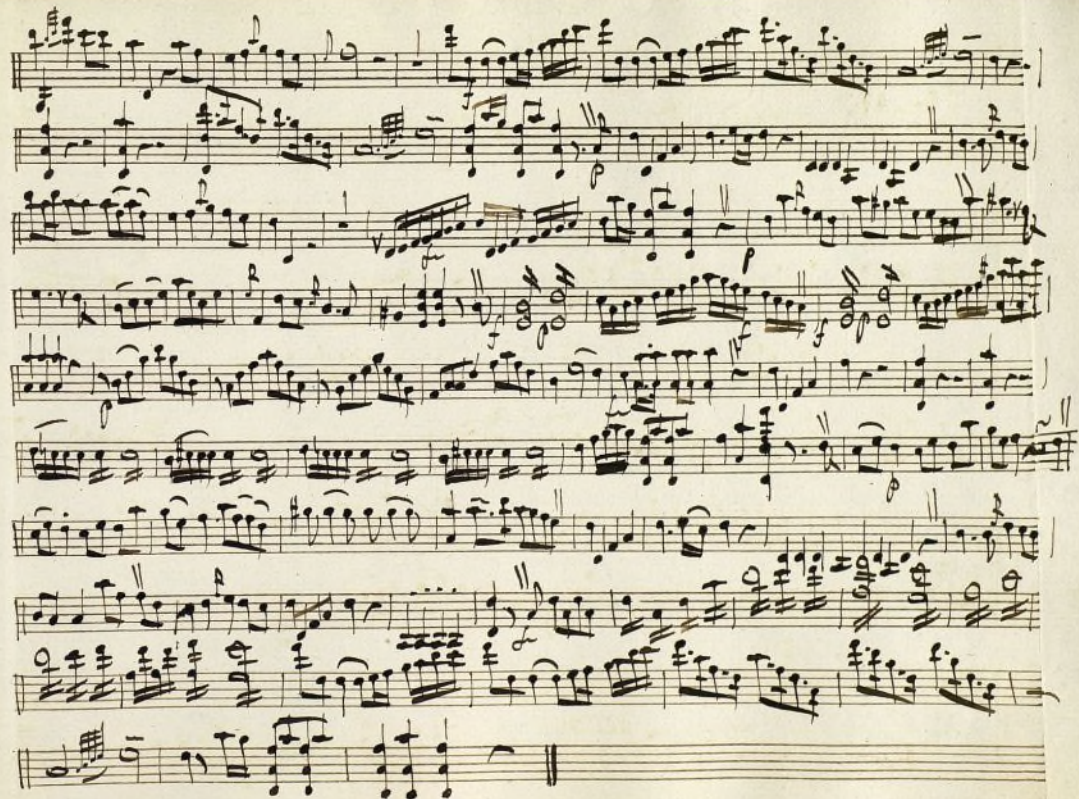
en la Com.ª de

las malucas





Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first staff has a "basso" marking. The sixth staff has a "Pregon:" marking. The paper shows signs of age and wear.





Ayuntamiento de Madrid

S^{ra} Pl^a

+

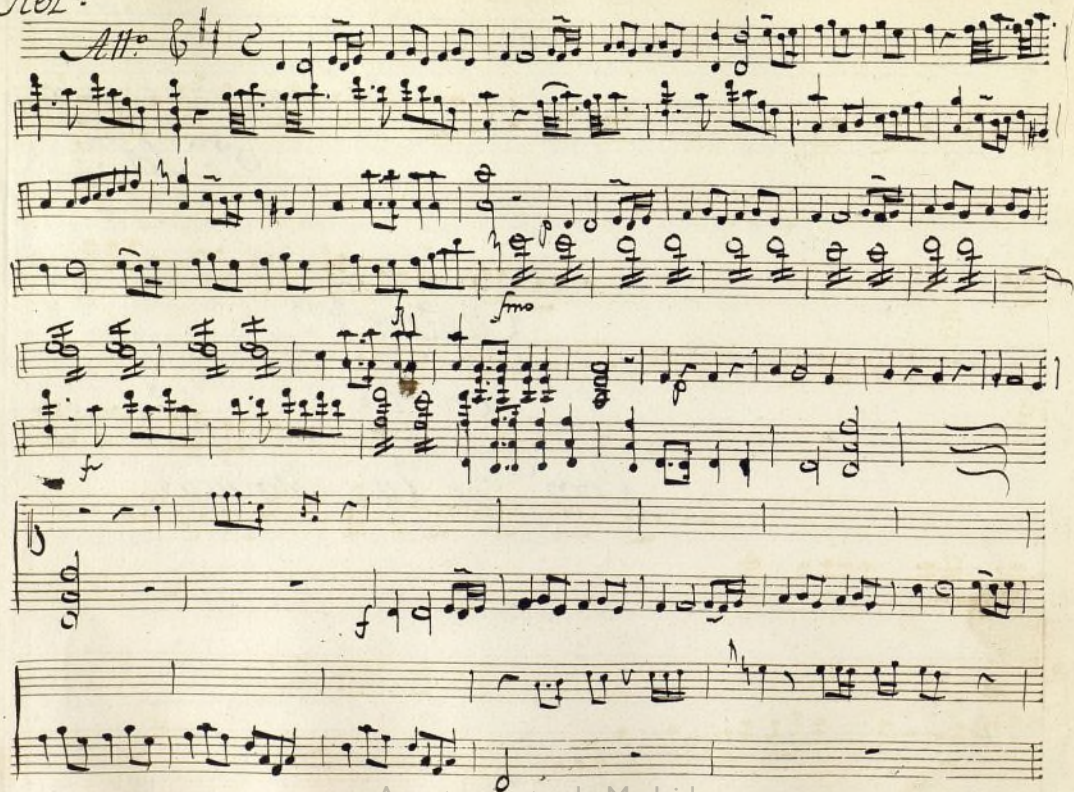
Violin 1^o

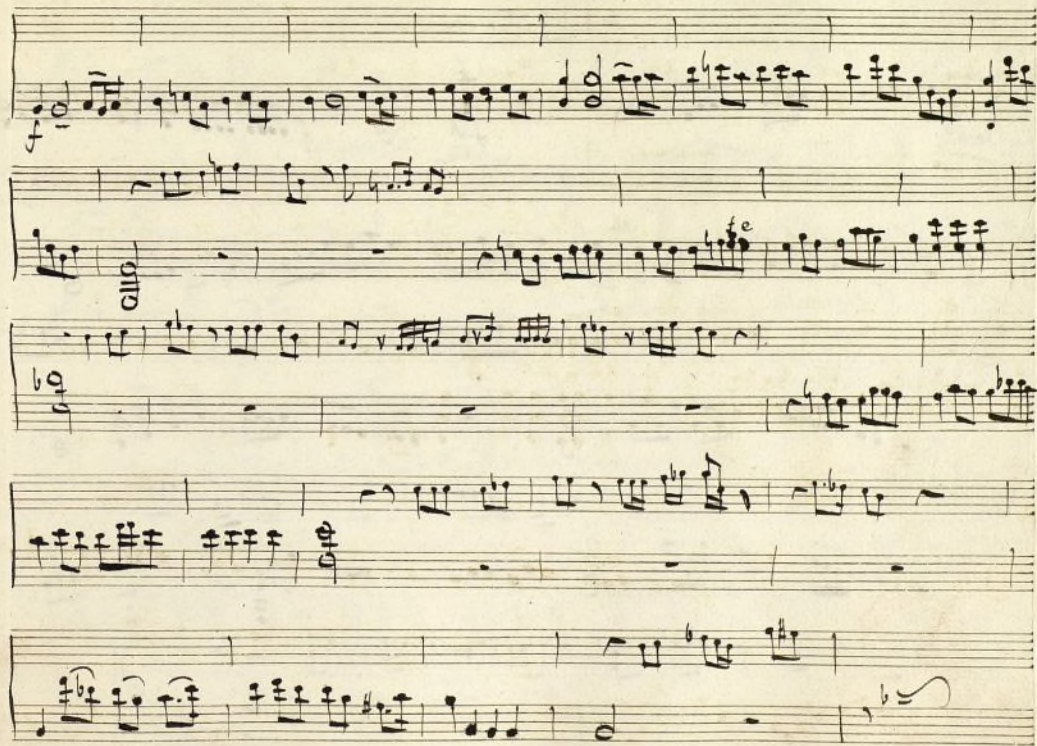
en la

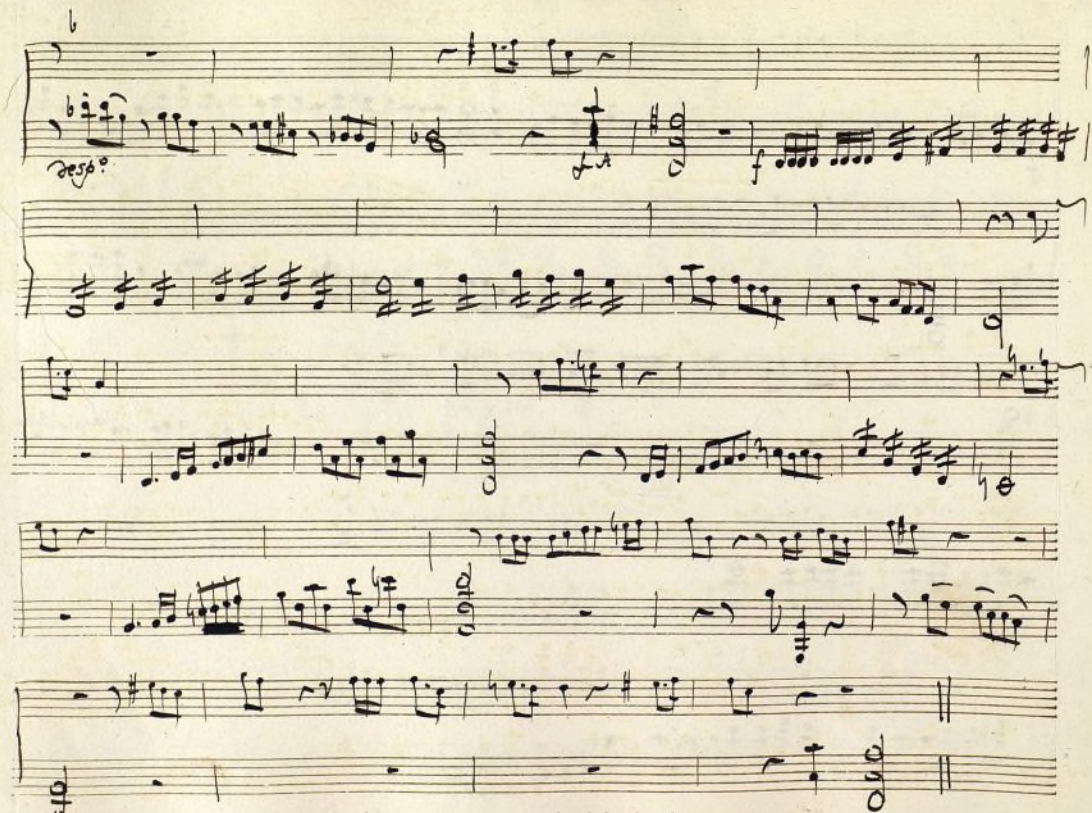
Corn^o de las Malucas

Ren^{do}

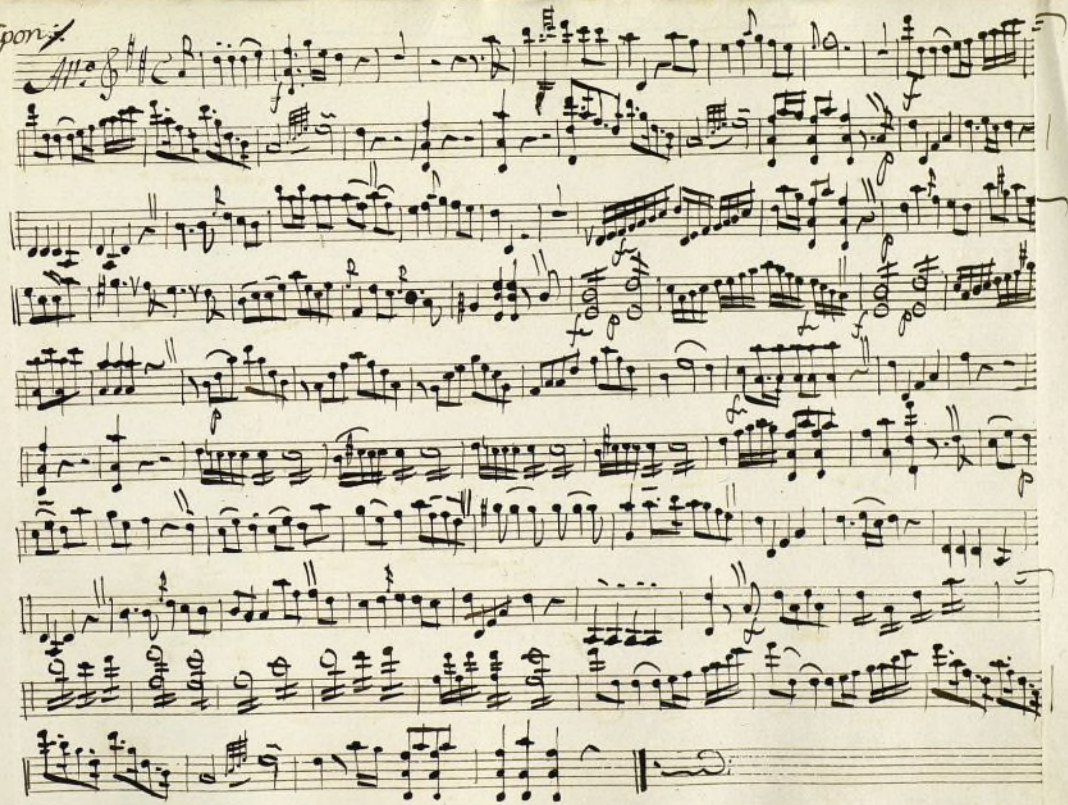
Rez.º

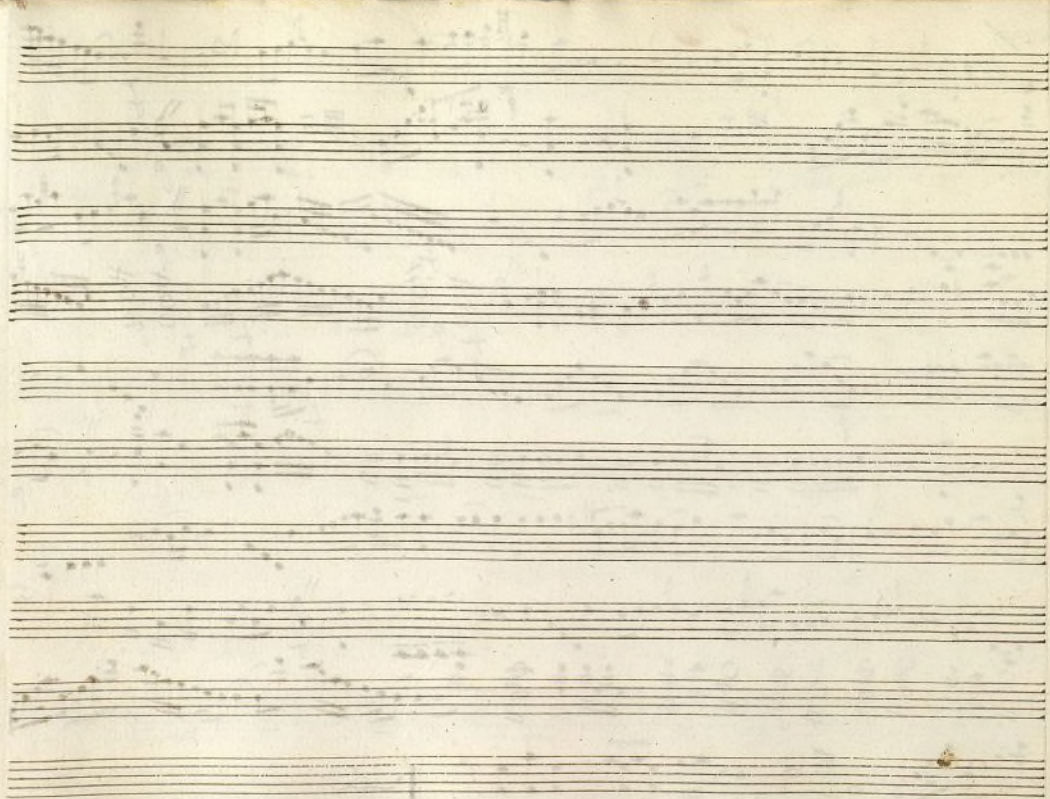






Reponi





+

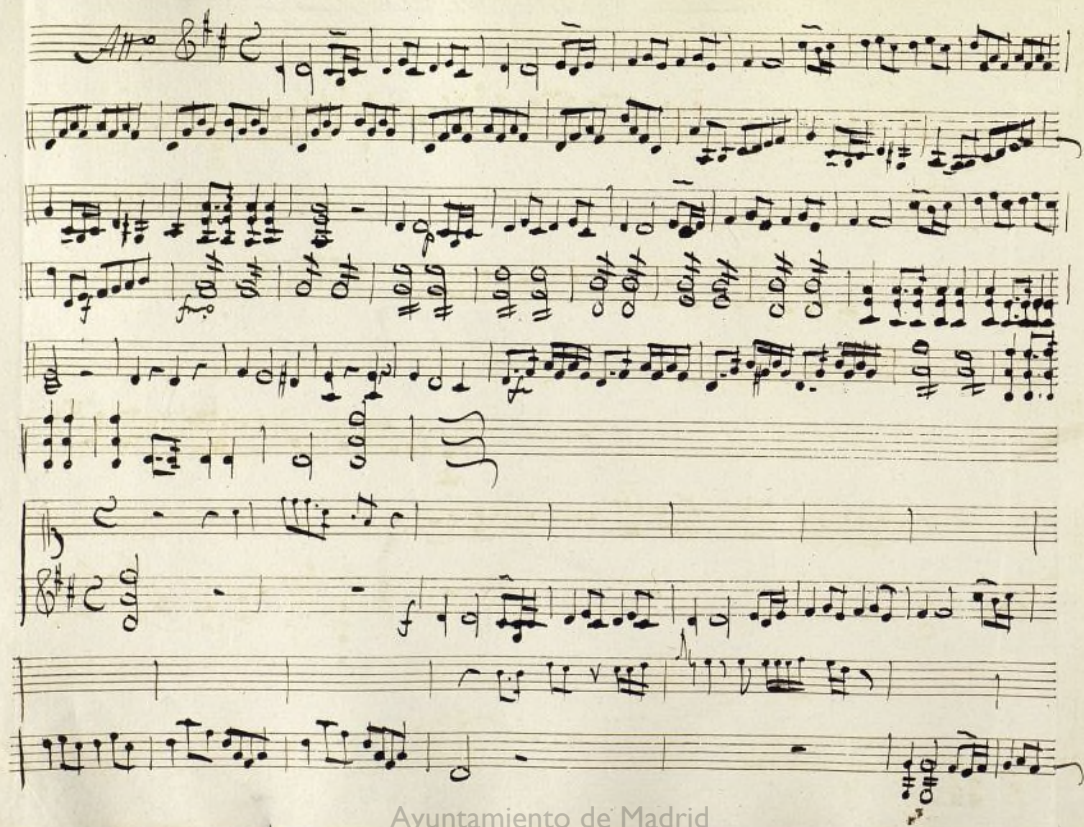
S^{ra} Pol^a

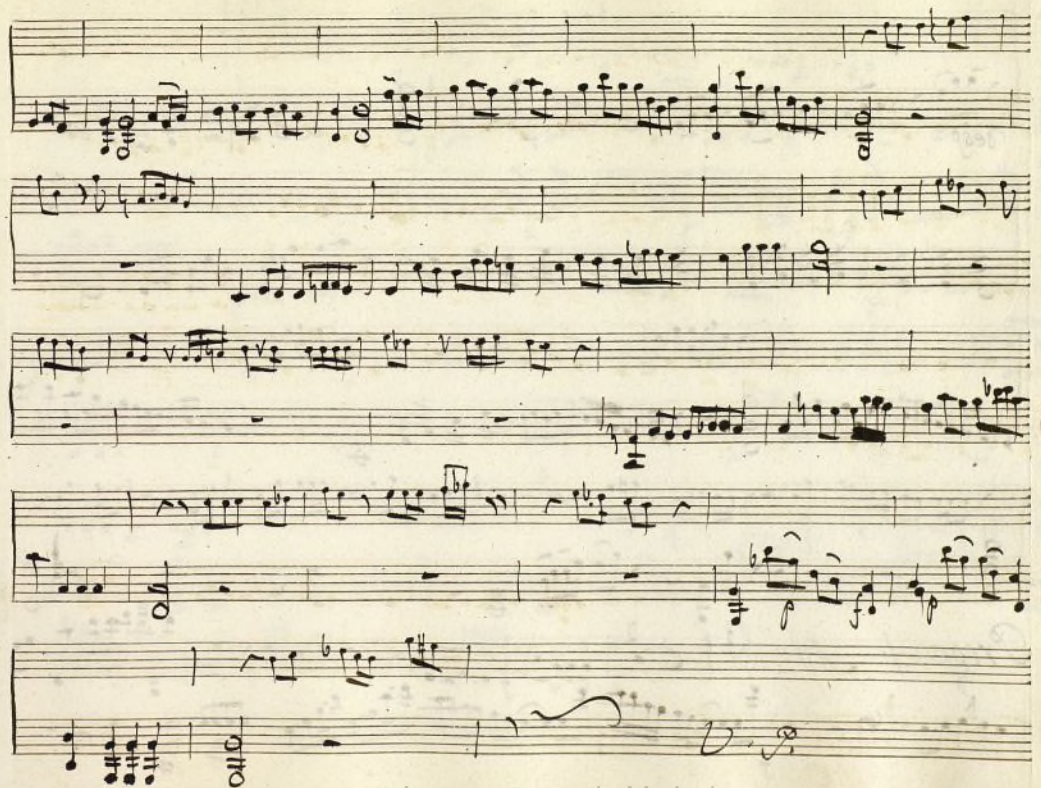
Violin 2:

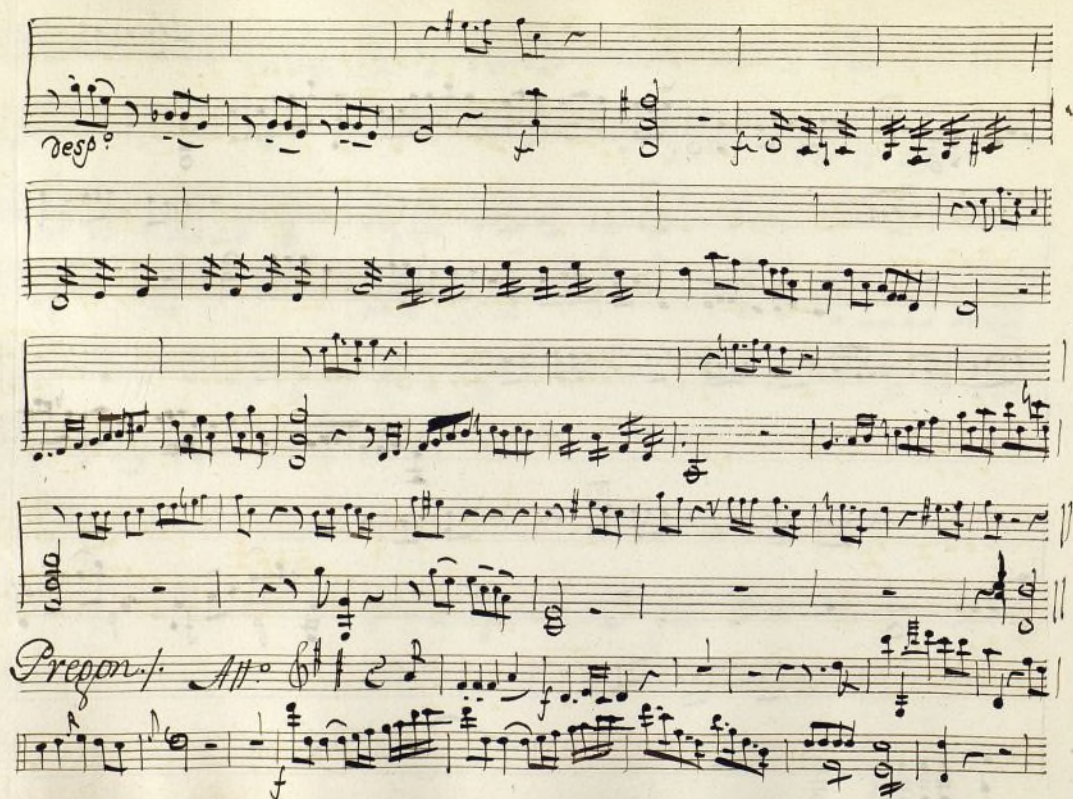
Com^a

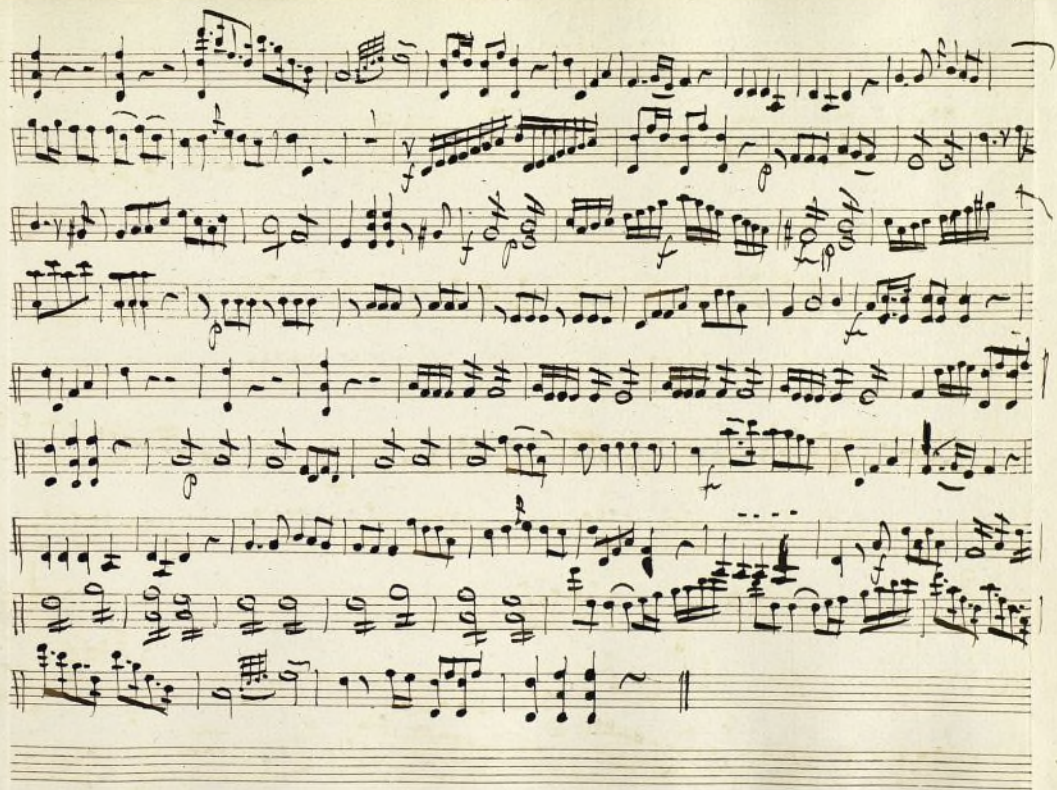
de las Malucas

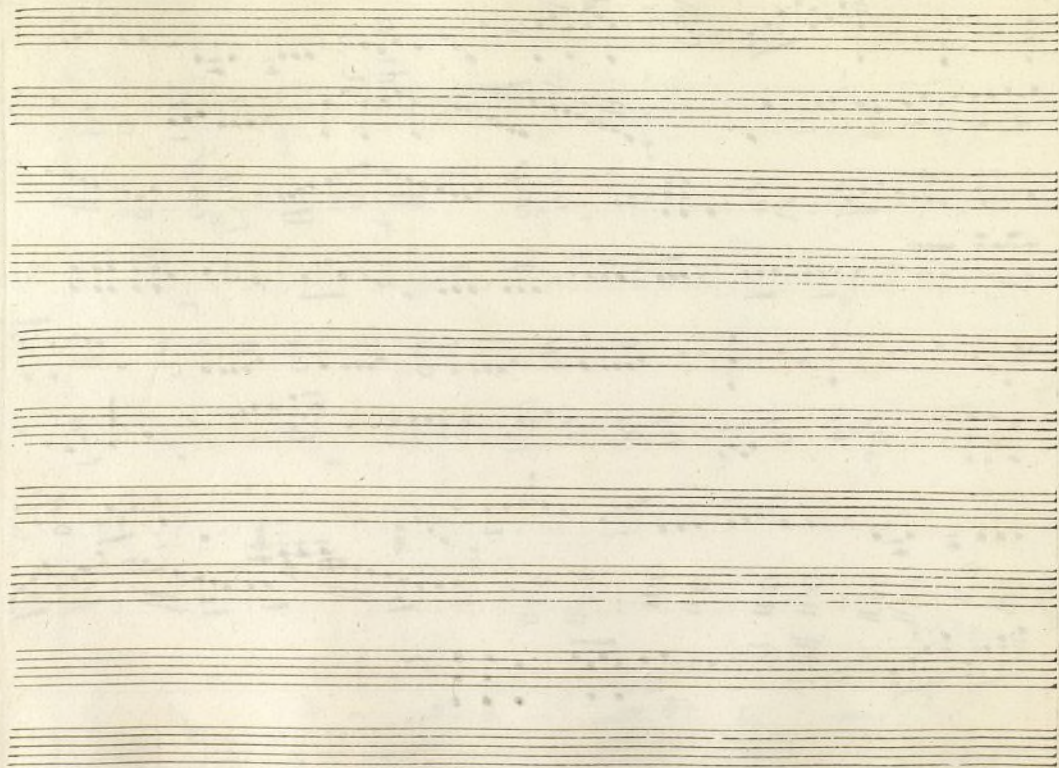
Rez^o











Mus 37-12

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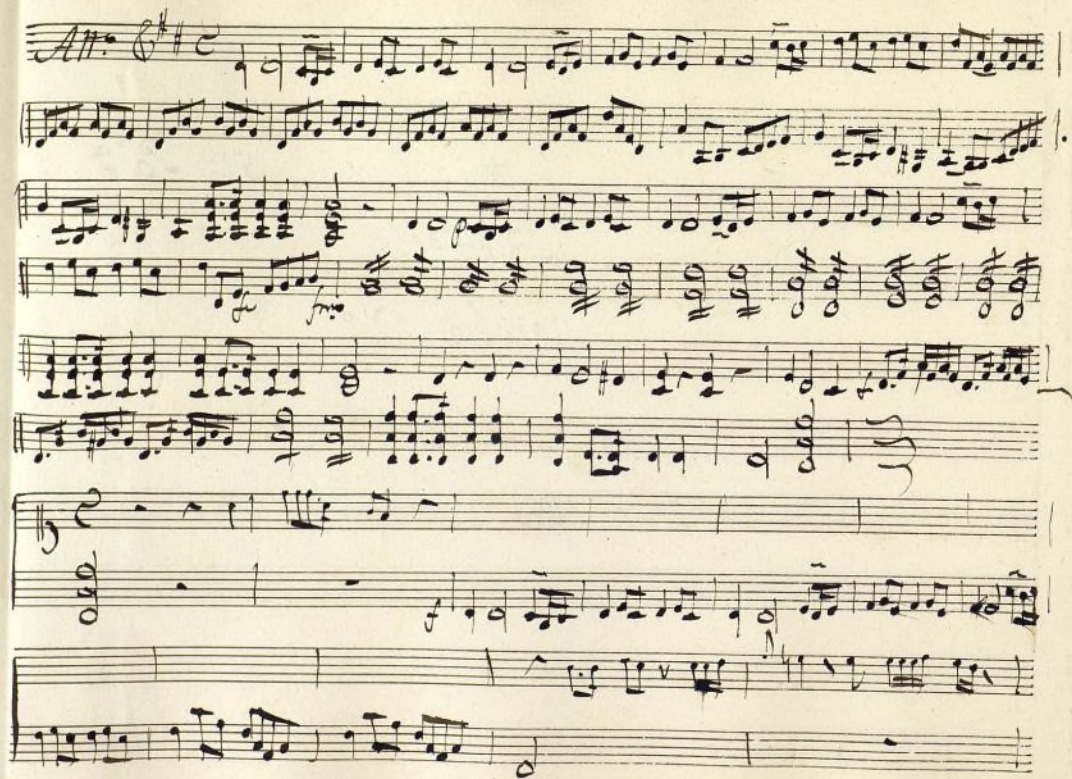
Sra Pol^a

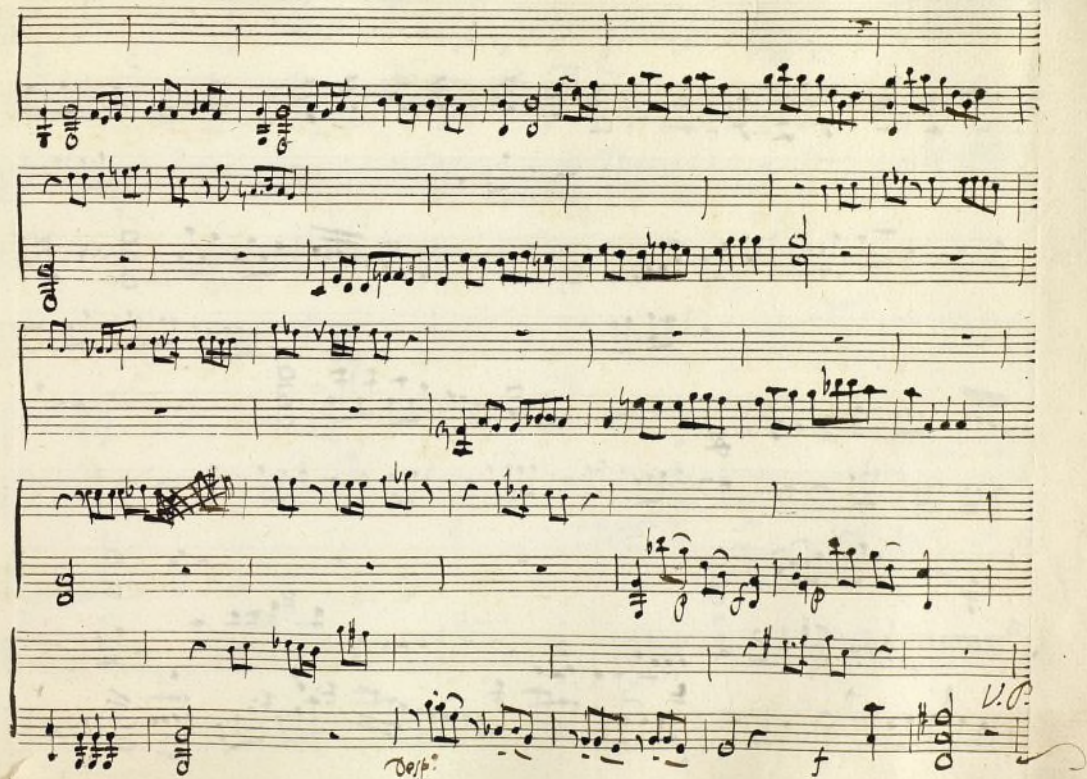
Rez^{do}

Violin 2^o

en la Com^a &

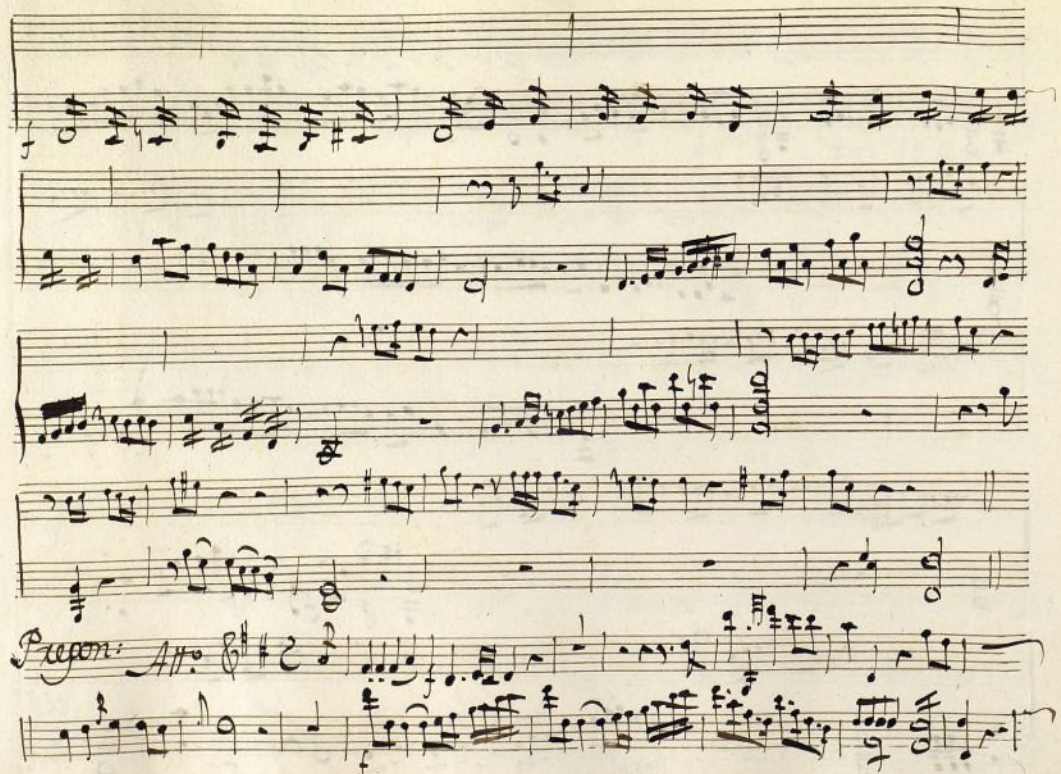
las Malucas

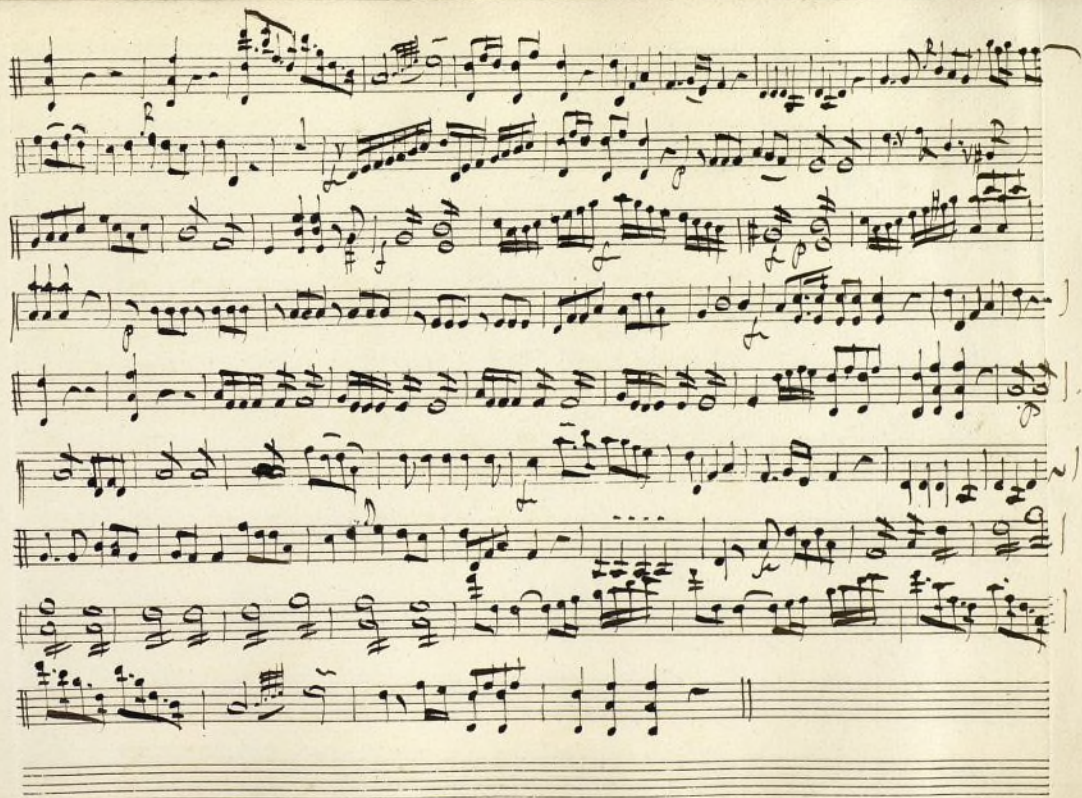


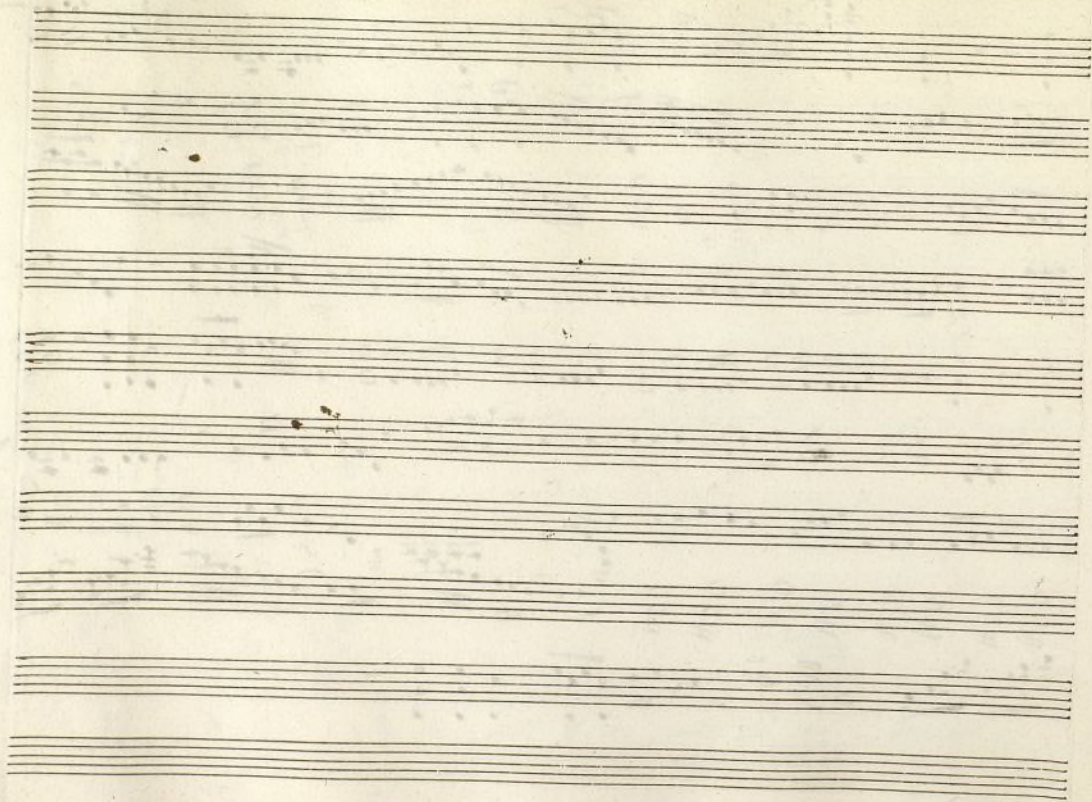


Dej.º

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+

srabla

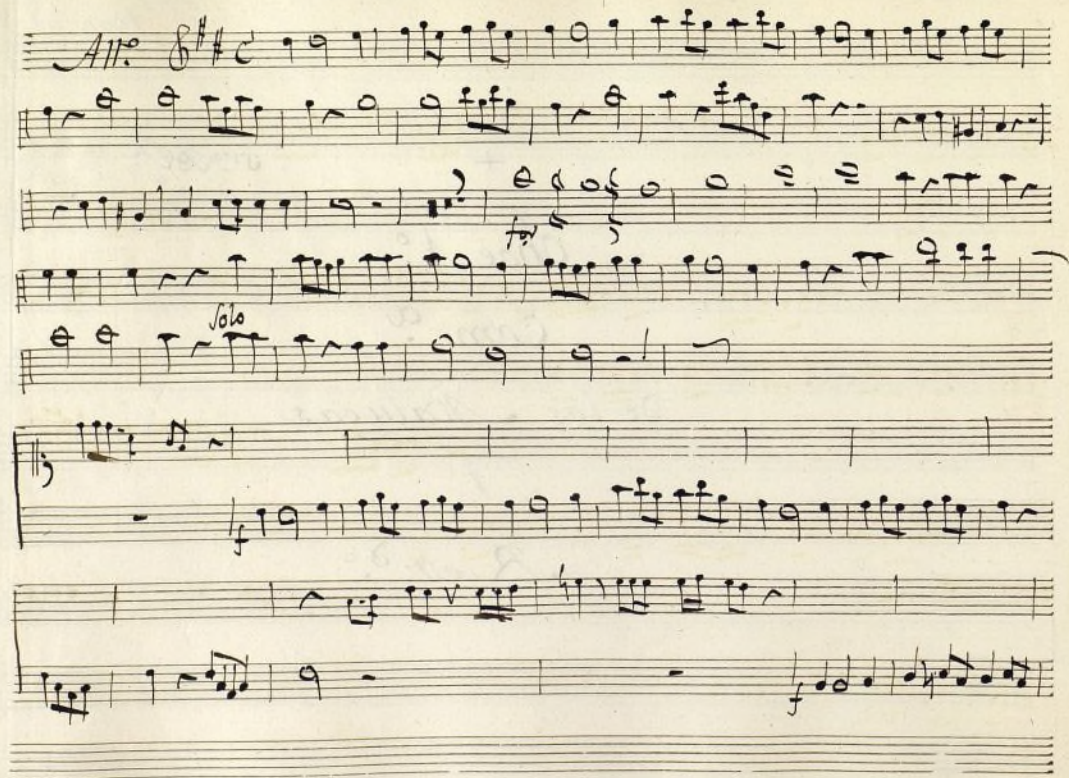
Oboe 1^o

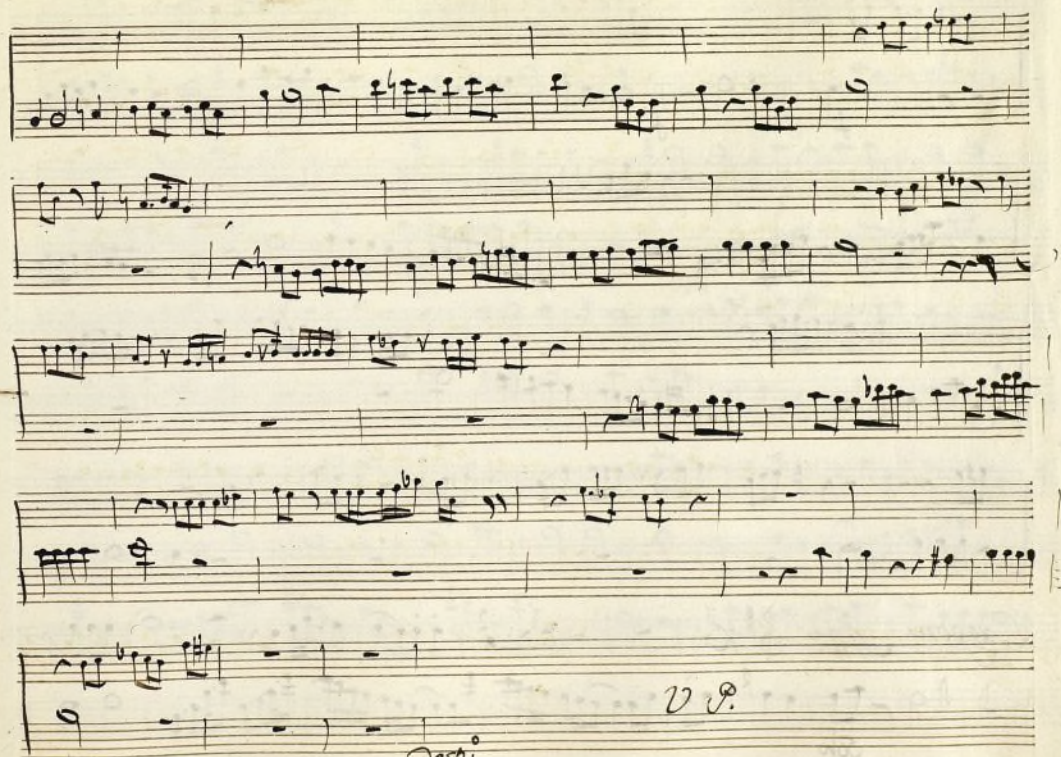
Com^a

de las Malucas

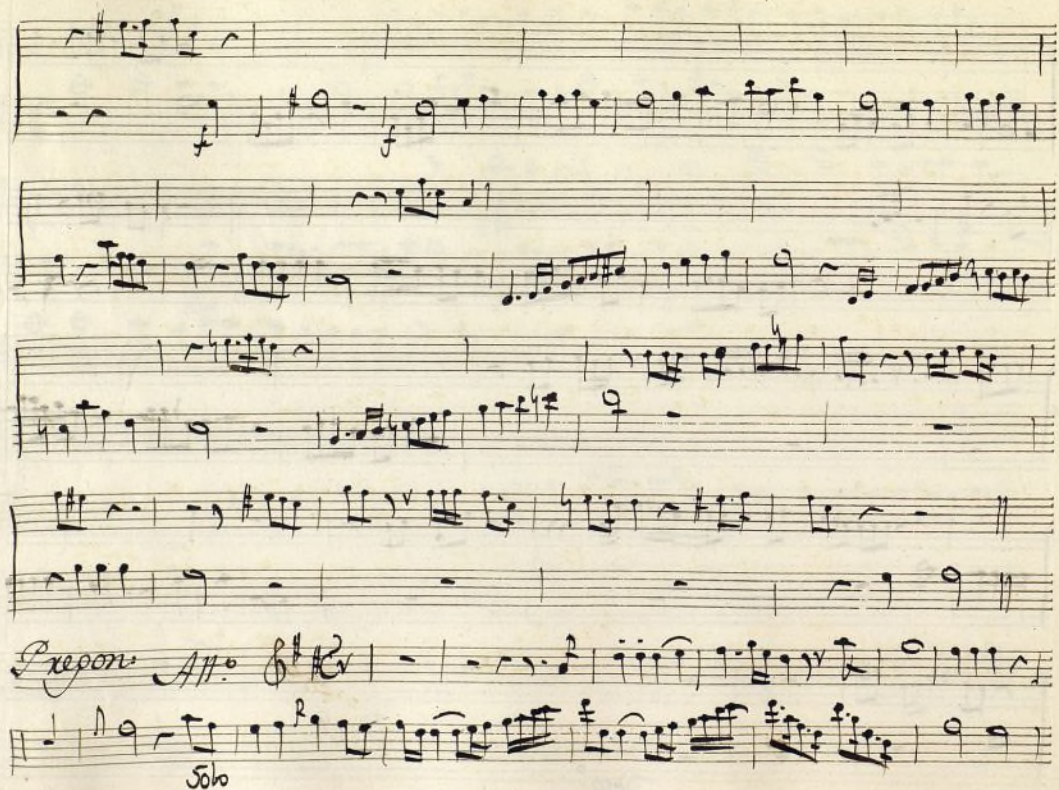
ff

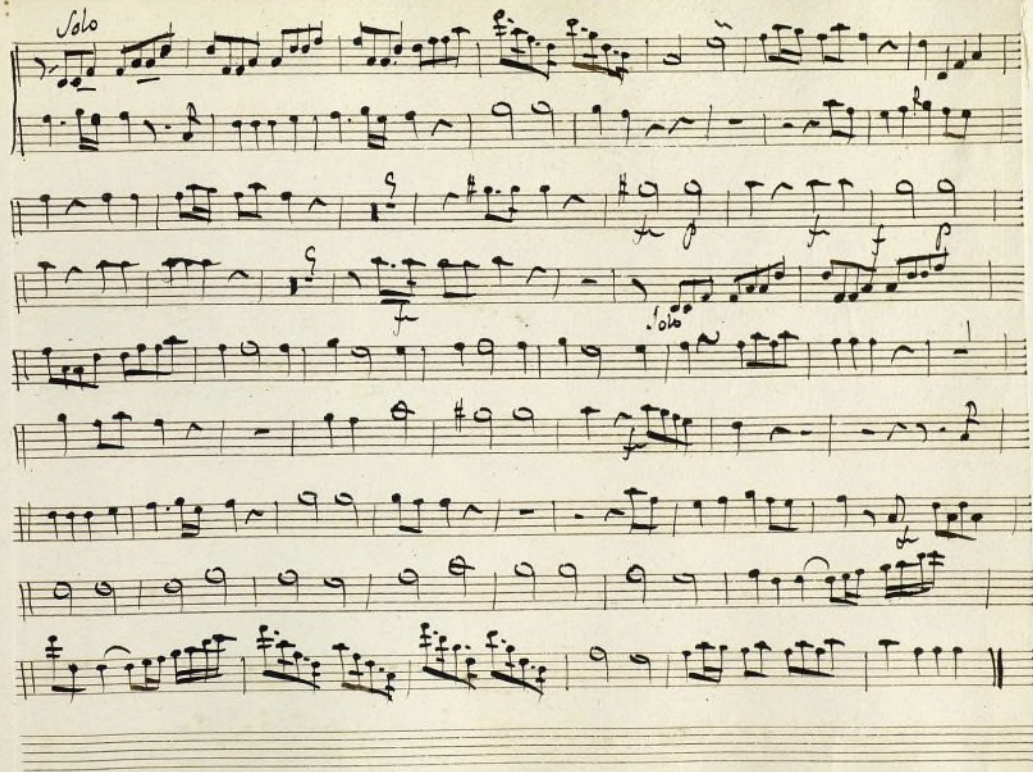
Rien^{do}





Depo:
Ayuntamiento de Madrid







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mos 37-12

+

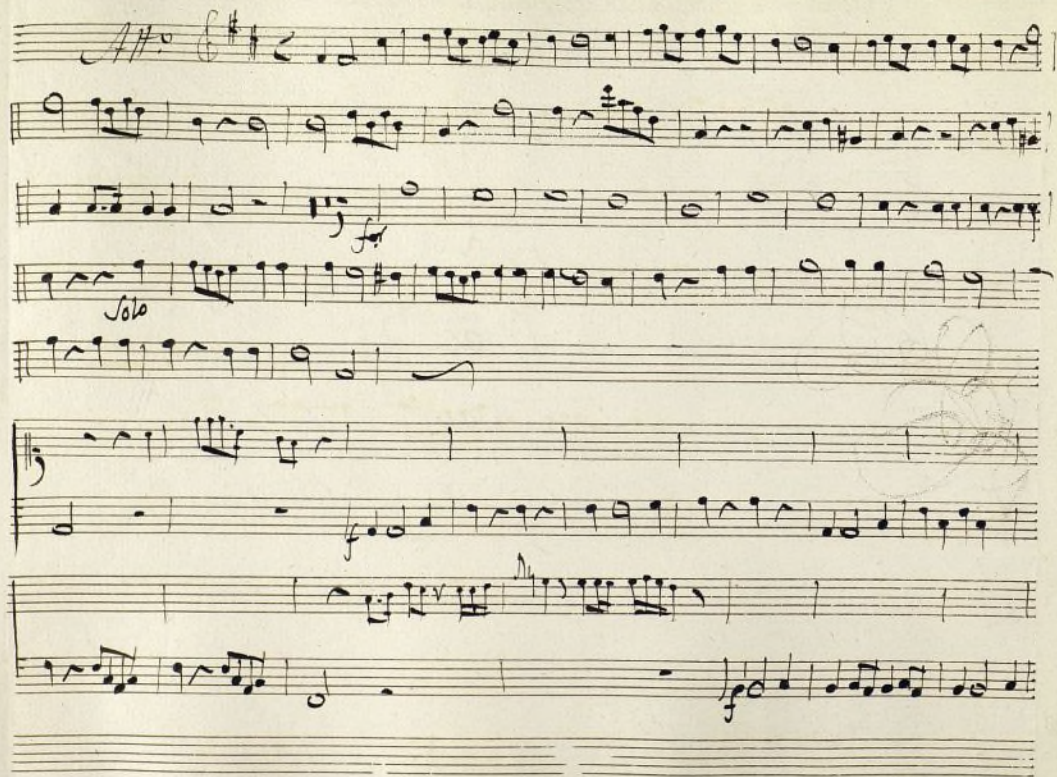
gra Sol.^a

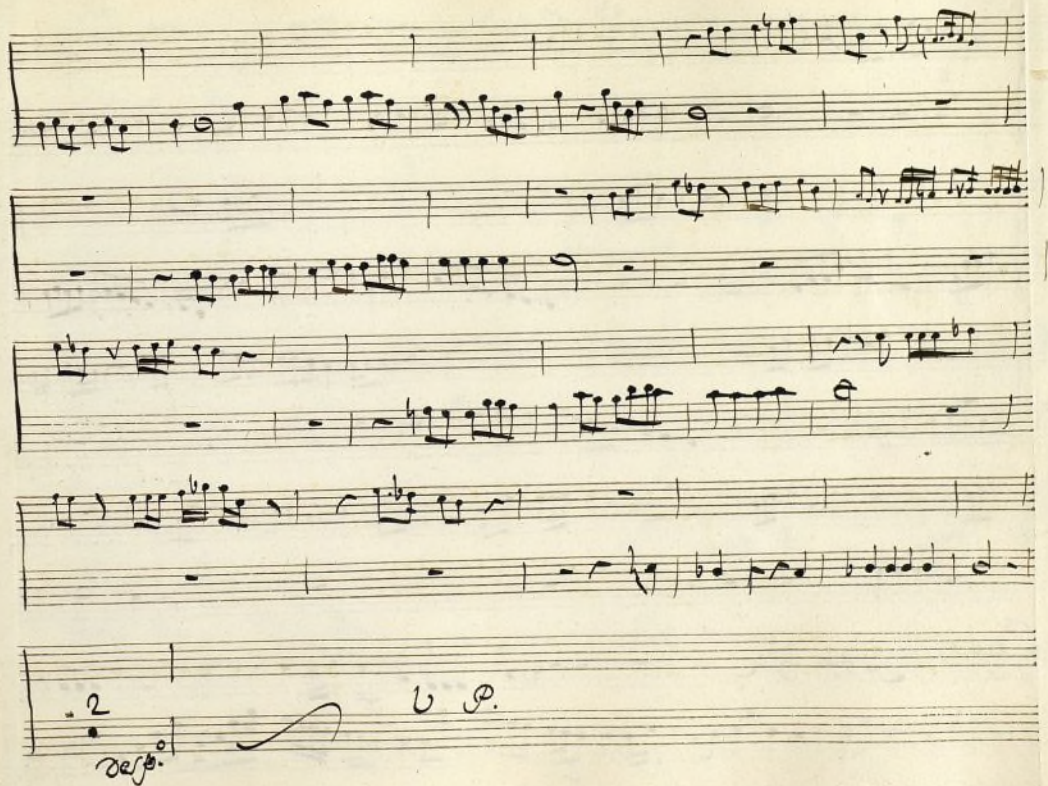
Rez^{do}

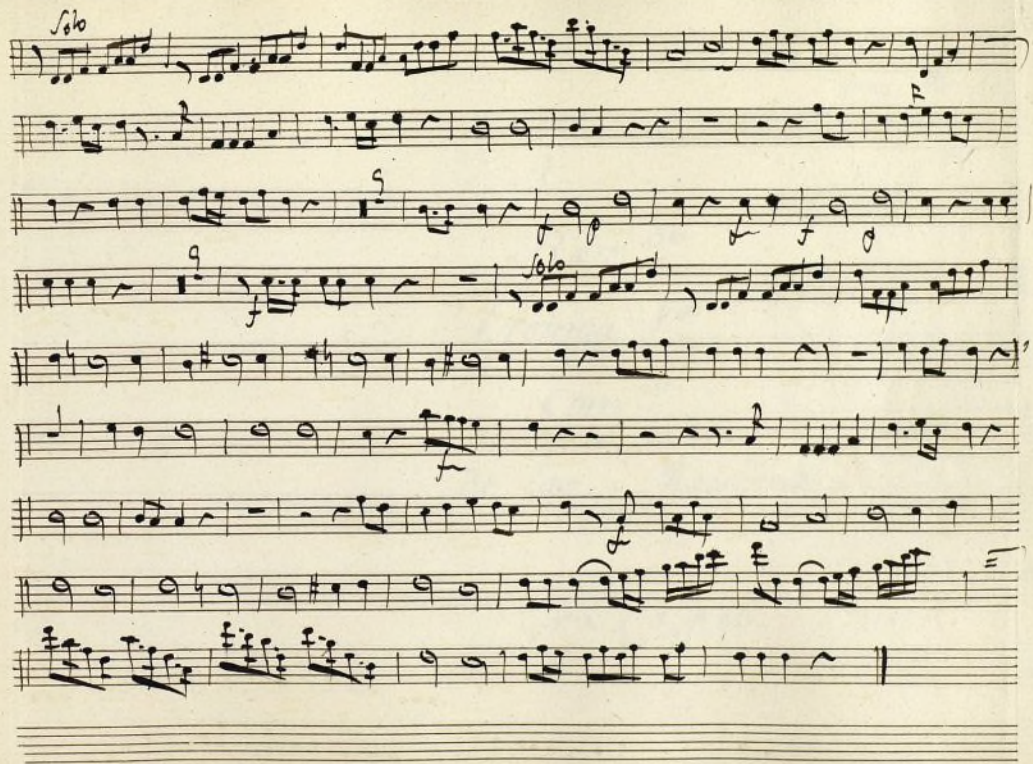
Oboe 2^a

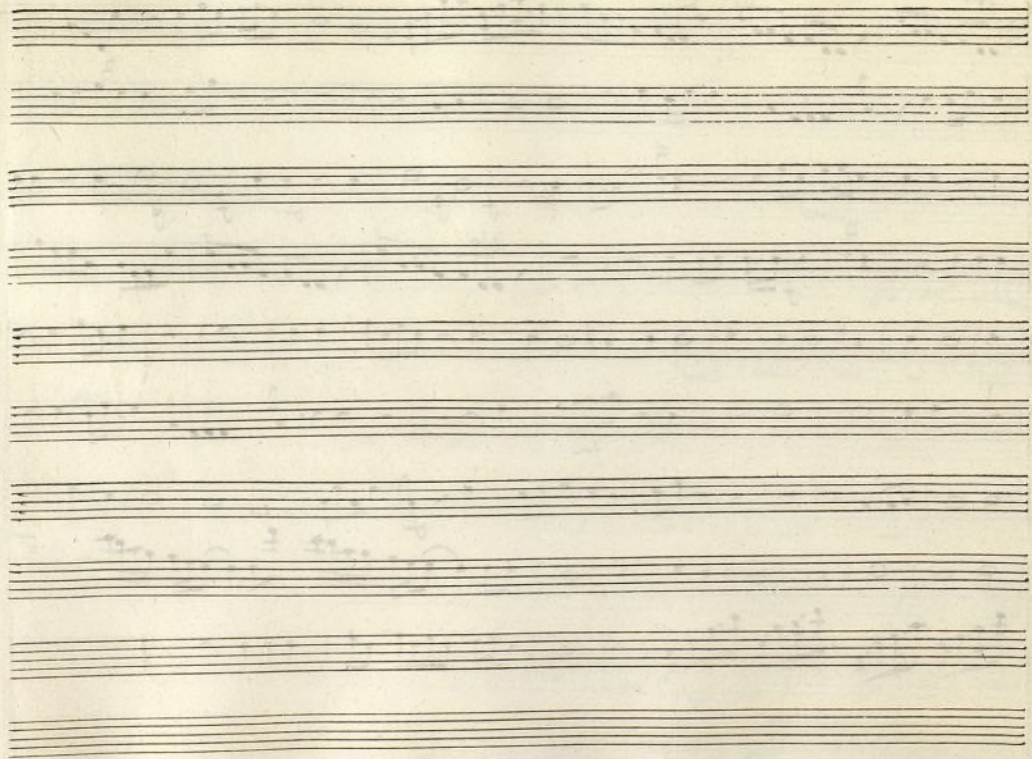
Com^a

de las Malucas









Mus 37-12

+

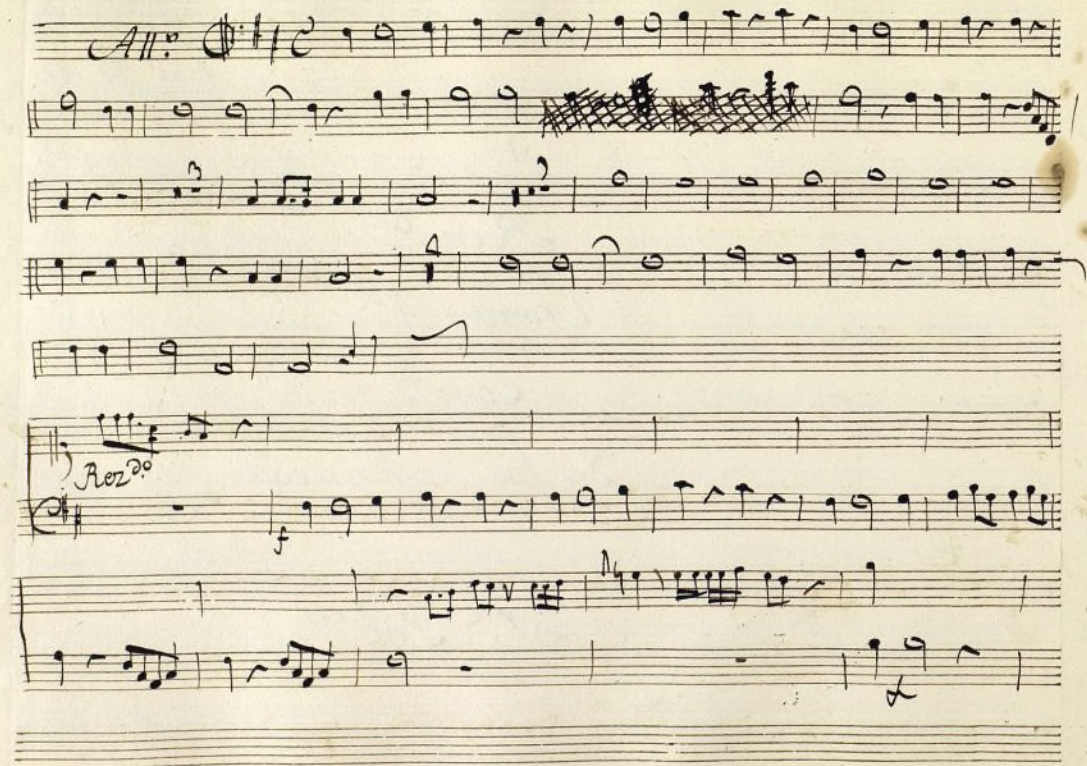
Rez^{do}

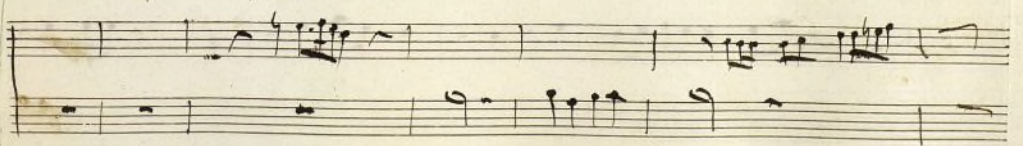
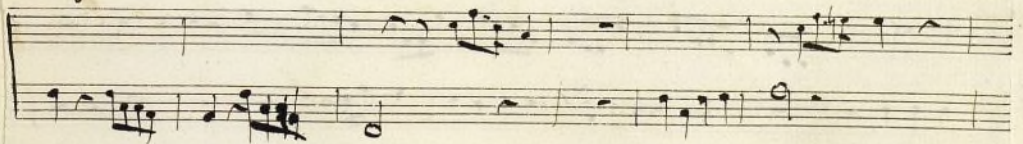
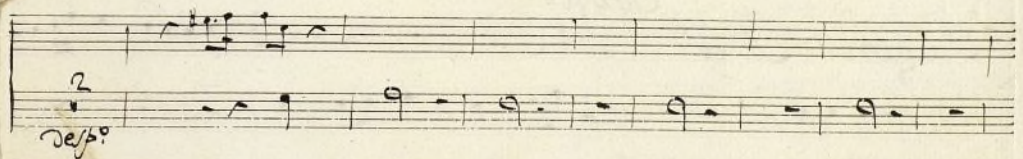
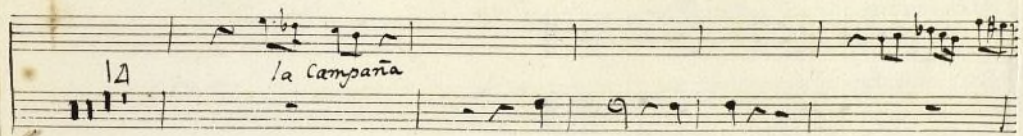
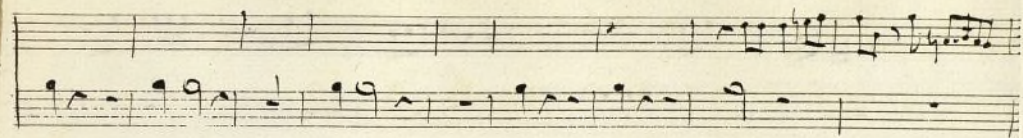
Trompa 1.^a

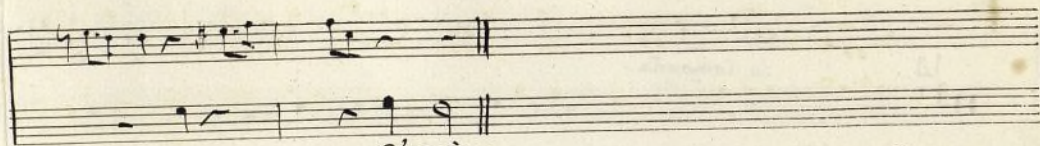
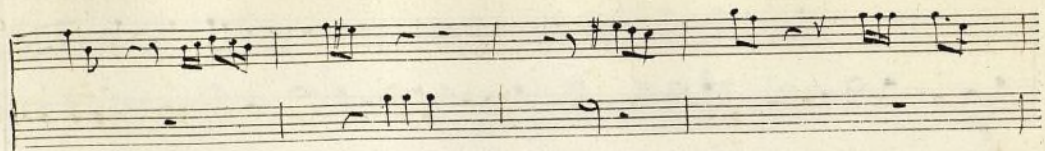
Com.^o

de las Malucas

Sr^a Pol.^a

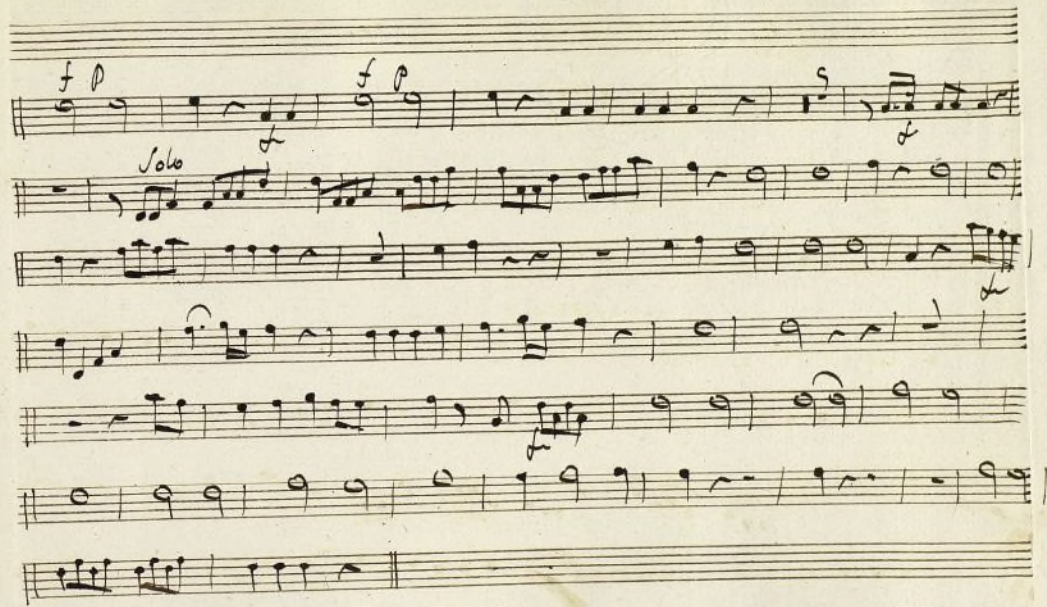






Clarin =
Pregon. Allegro

Handwritten musical notation for a Clarinet part, marked "Pregon. Allegro". The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated by "Allegro". The music consists of several measures of eighth and sixteenth notes, some beamed together, and rests. The notation is written in a clear, legible hand.





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Mus 37-12

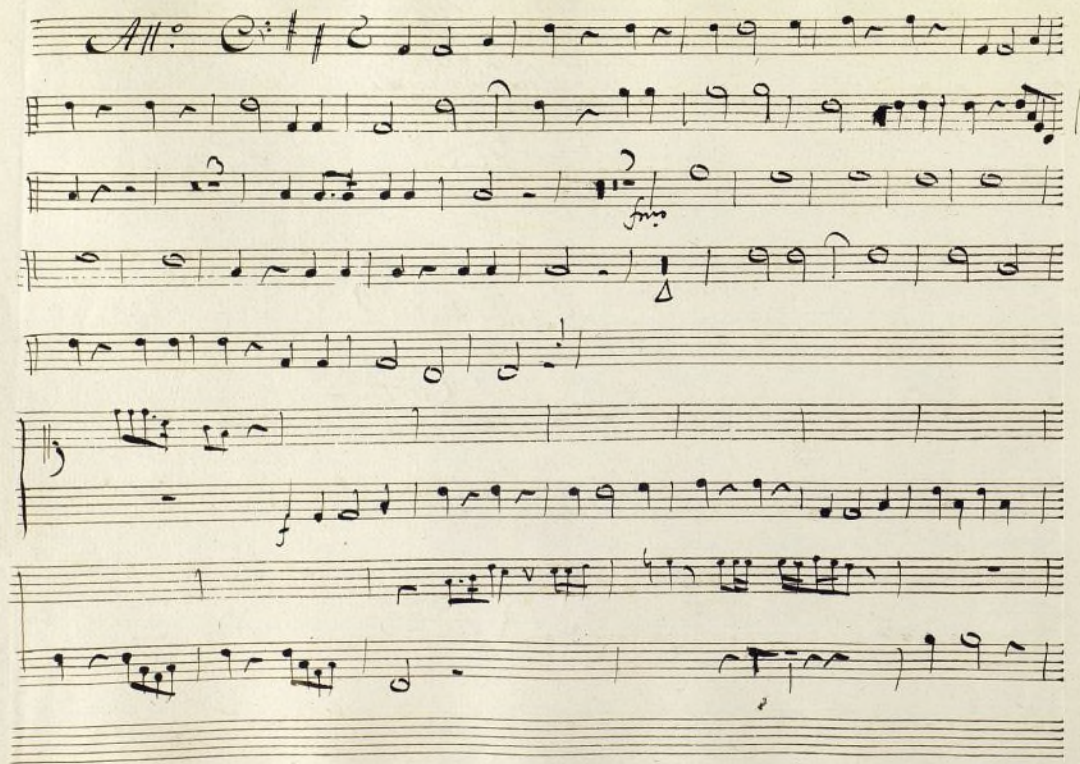
+

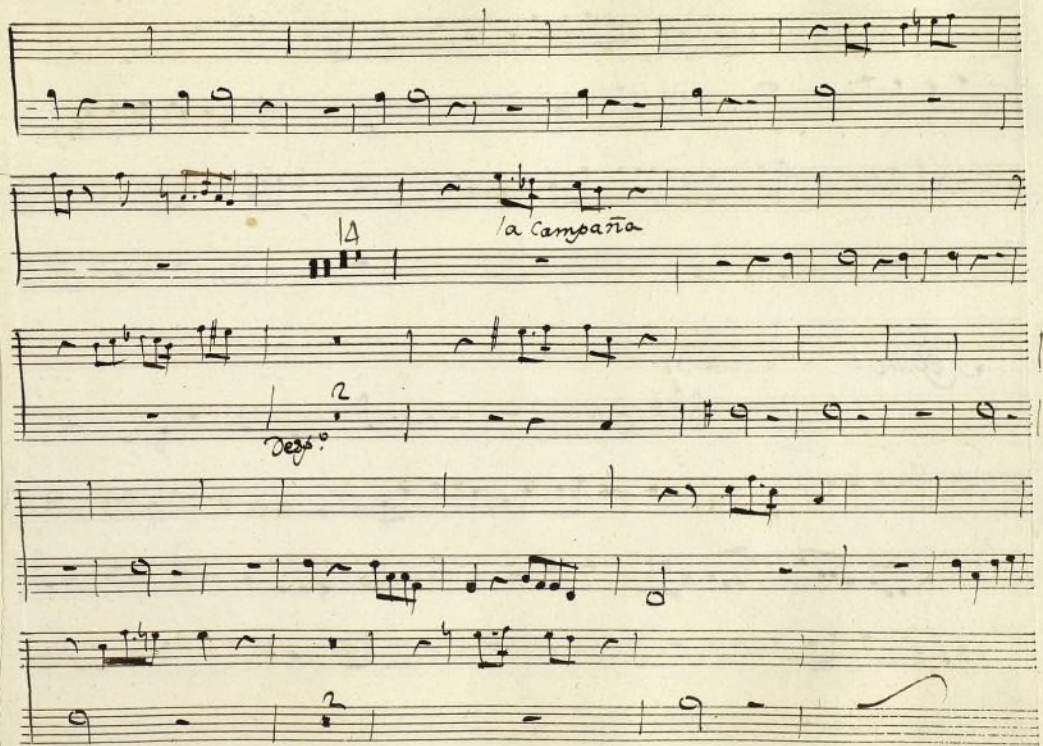
gra Pd.^a

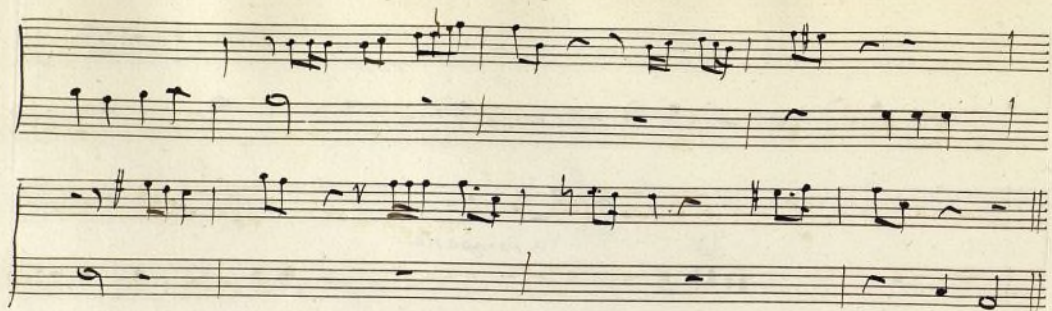
Trompa 2.^a
en la Corn.^a

de las matucas

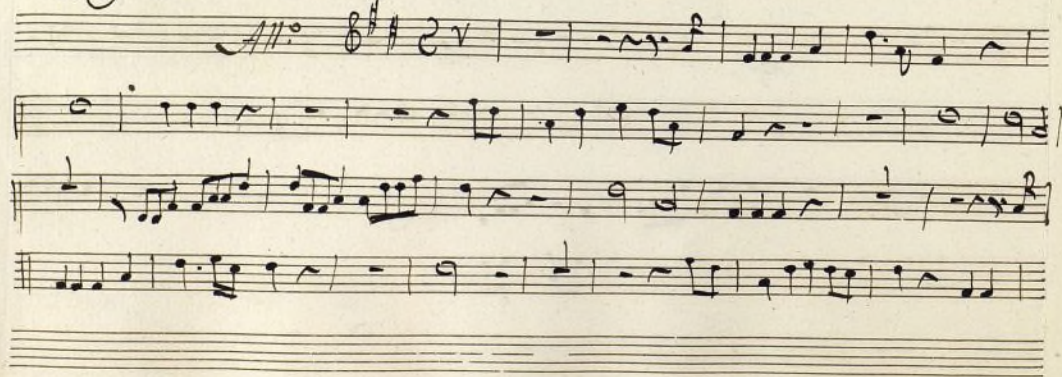
Rez.^{do}

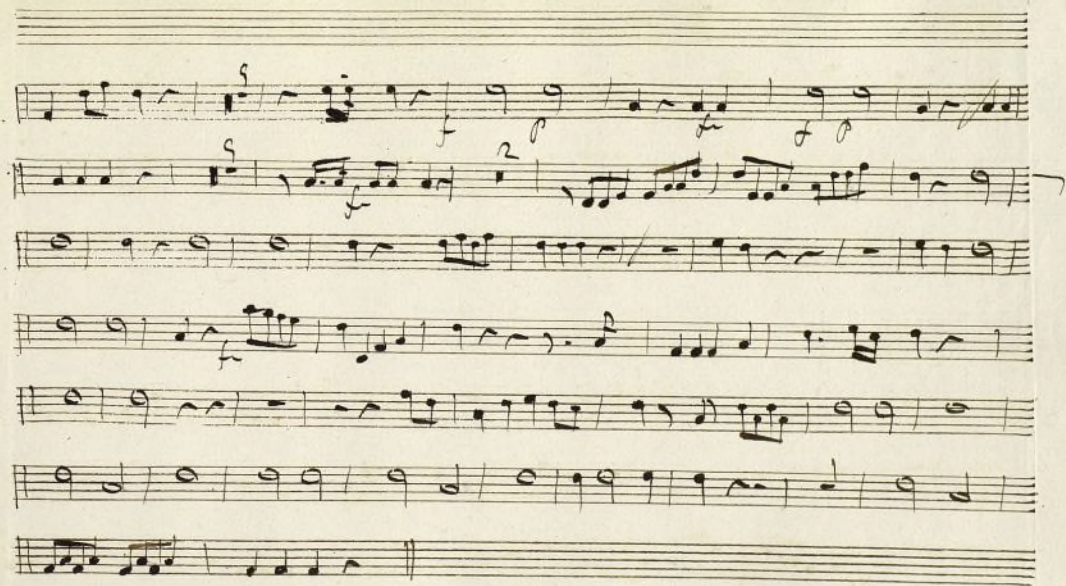


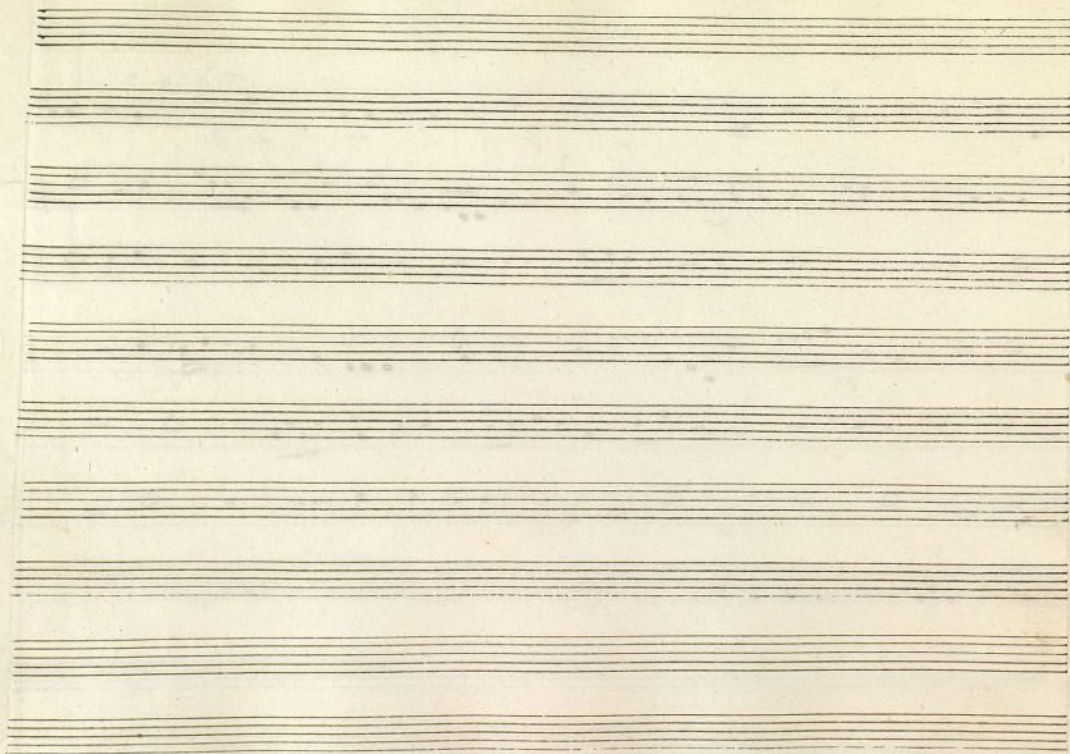




Pepon: Clarin.







Mus 37-12

t. sra. Pl.^a

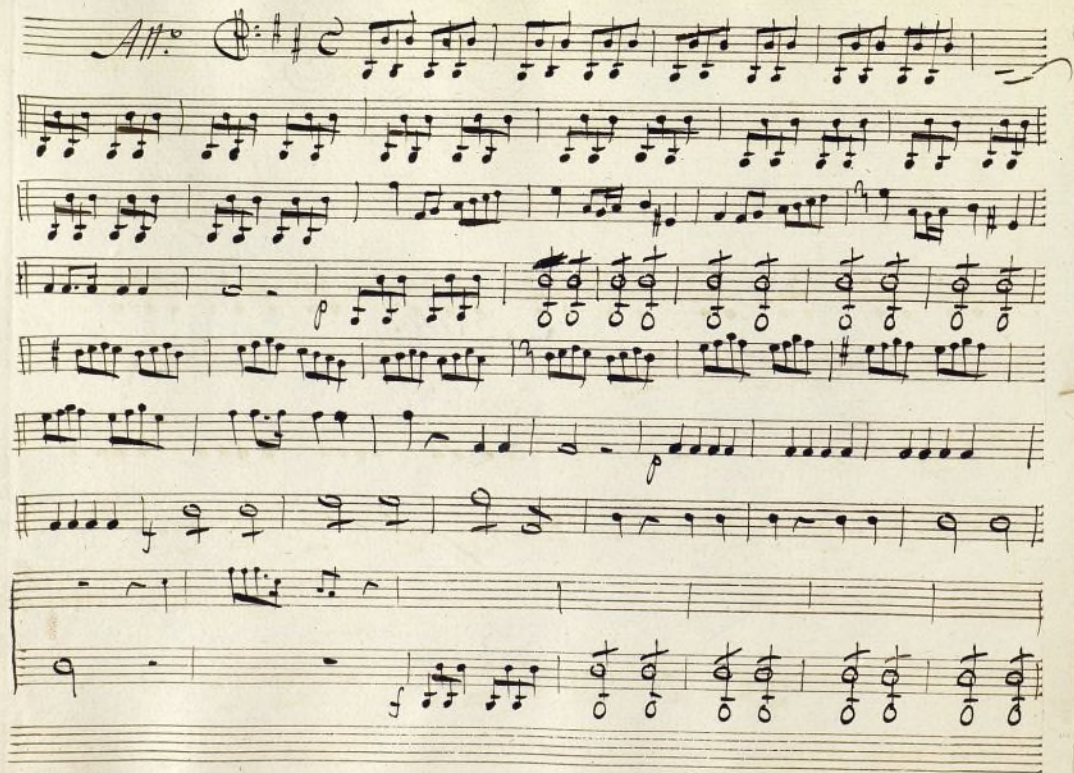
Bajo.

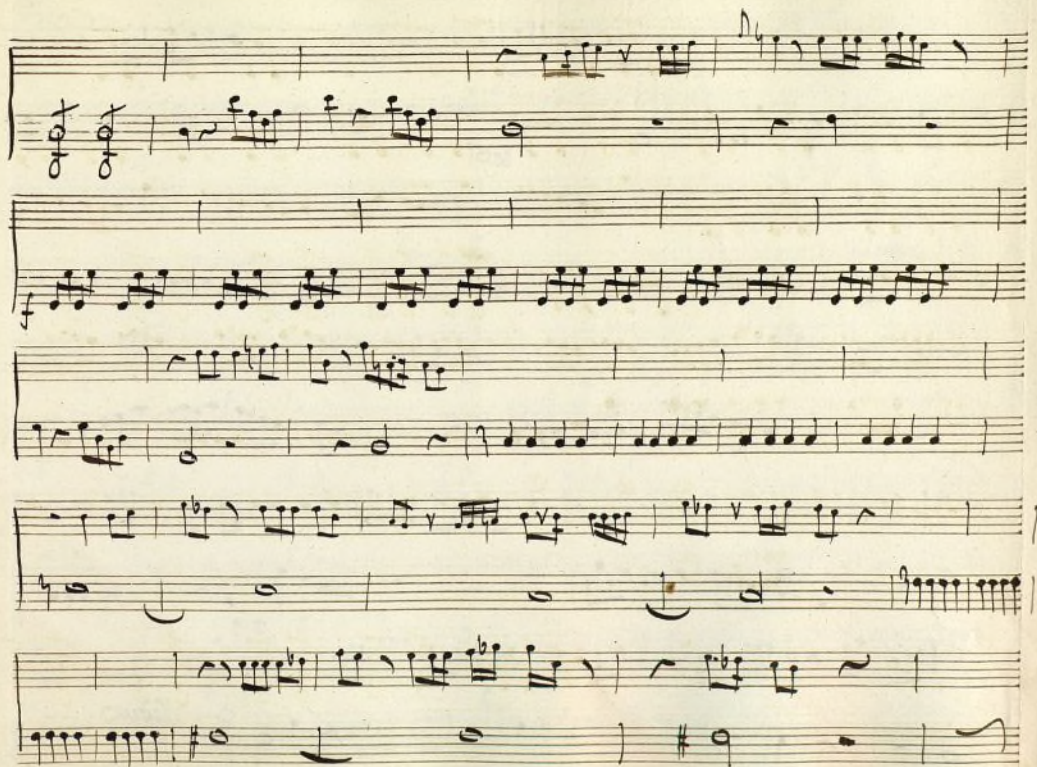
Com. ∞

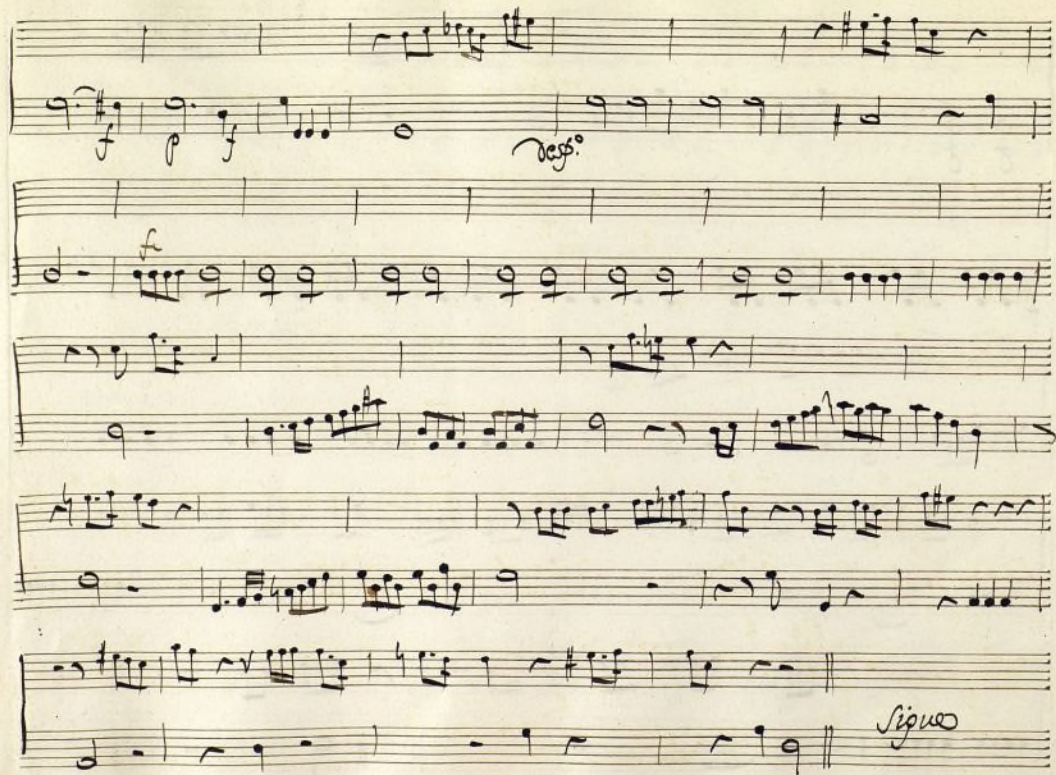
de las Malucas.

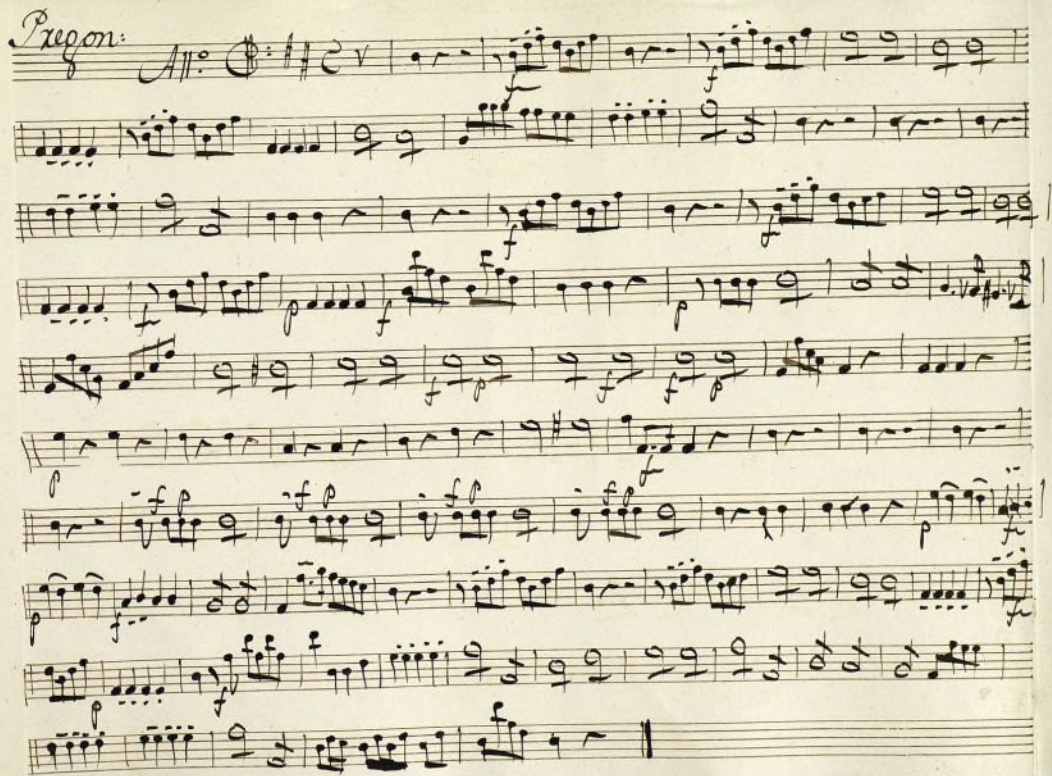



Rez.^{do}











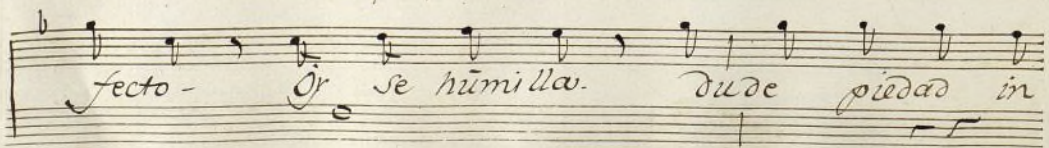
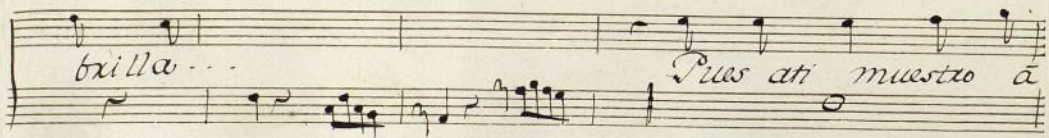
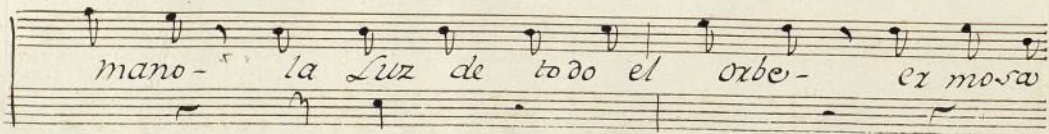
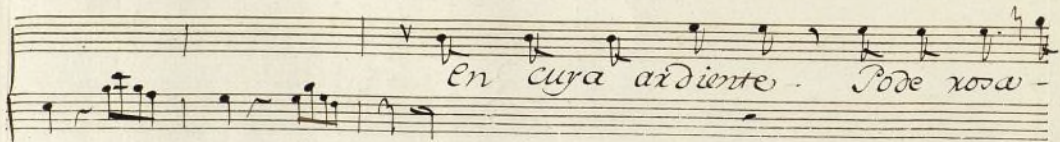
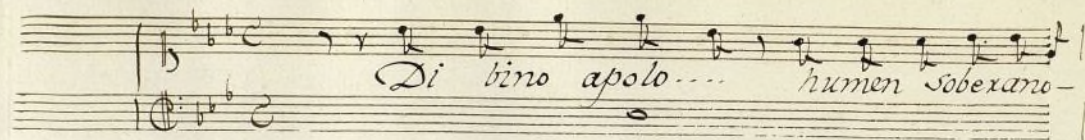
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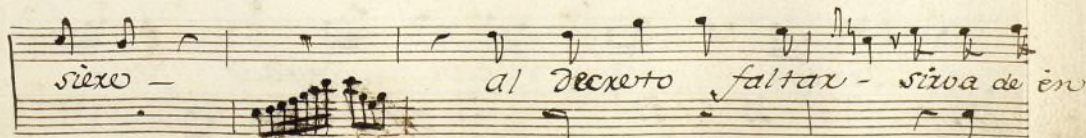
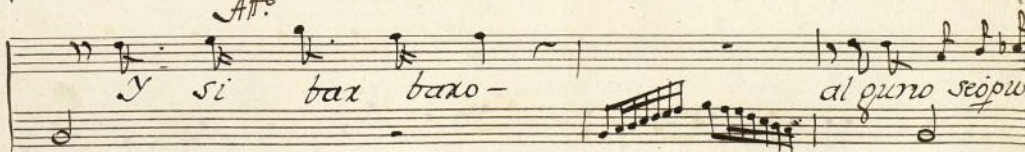
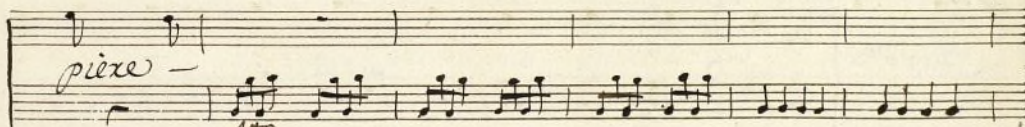
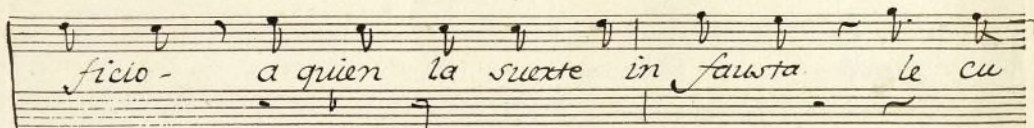
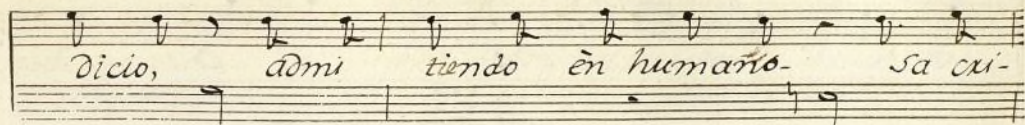
Sra. Pol. a

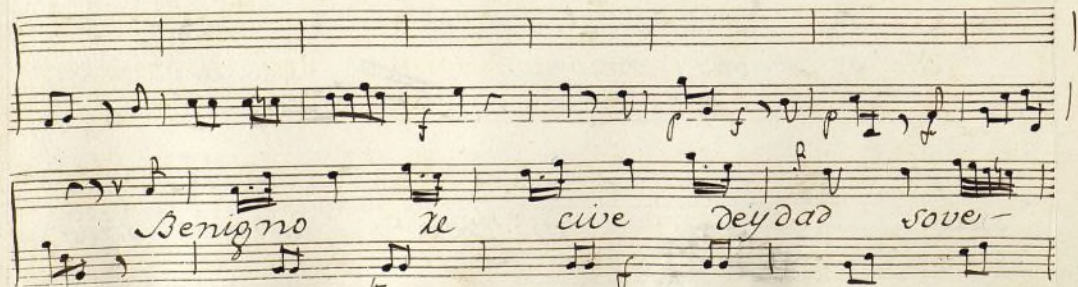
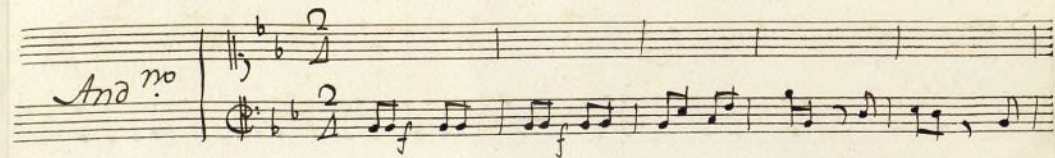
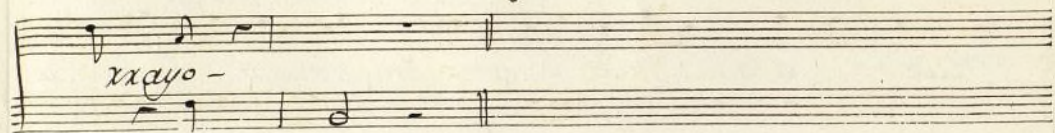
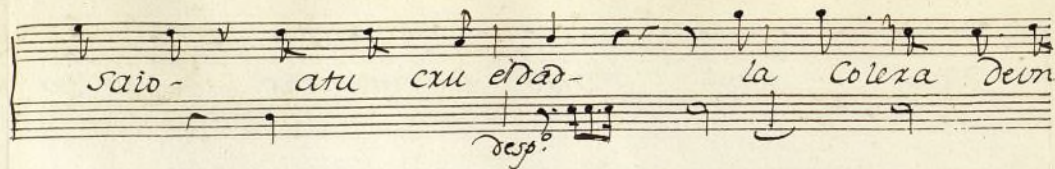
t

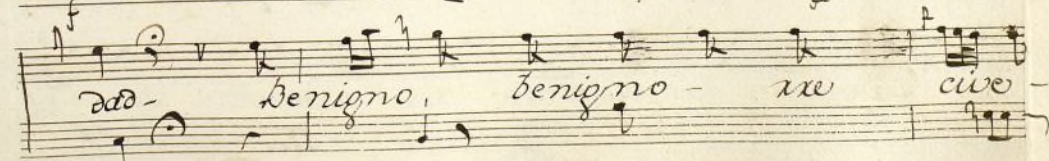
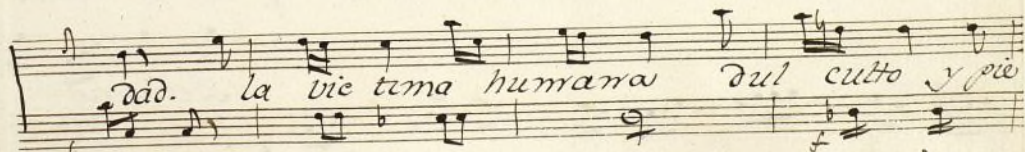
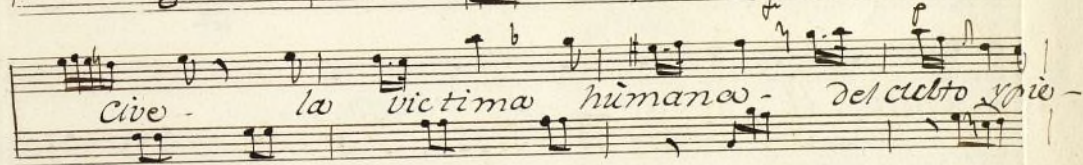
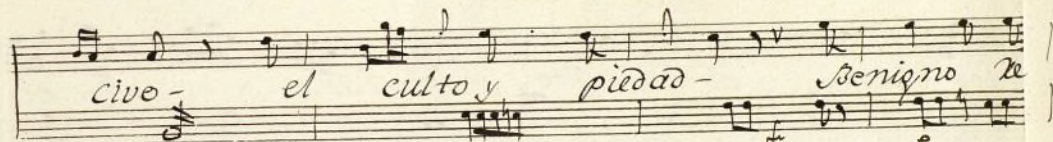
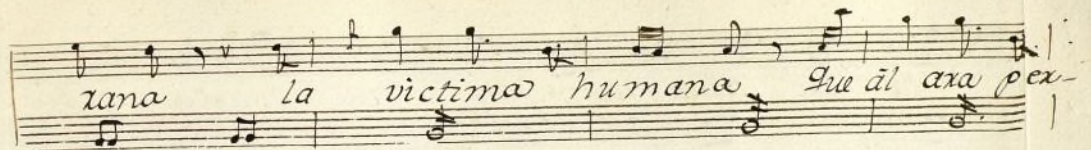
Mus 37-12

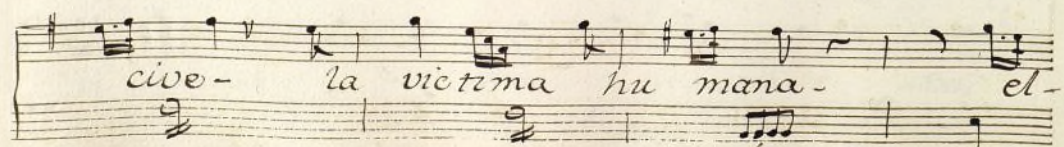
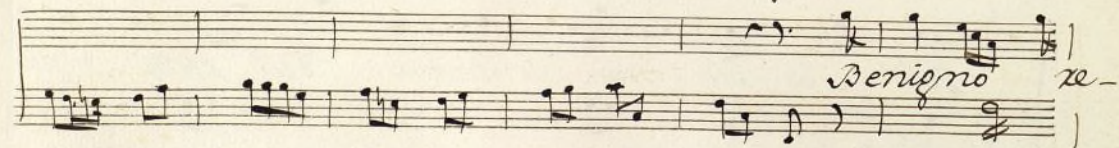
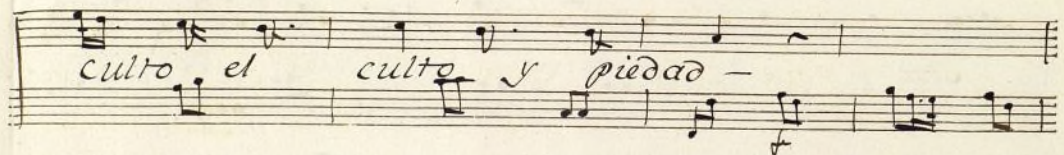
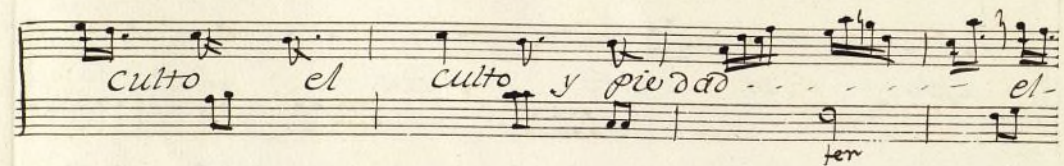
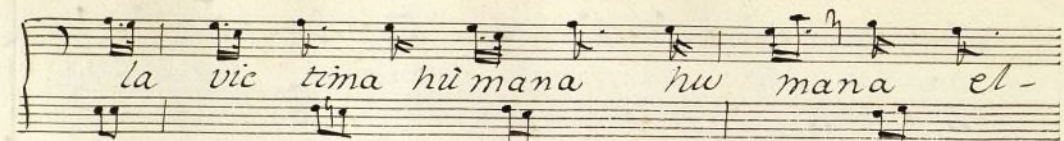
Ruez.º











culto el culto y piedad- el culto el-
 culto y piedad- Pero si indis creto-
 Seo pone al de creto- al gu- na impio-
 dad al tema
 de la mano la iza el es trago- y

la cru... el dad. tema del a mago, la-
ira el es trago i la cruel dad. tema
del a mago- la ira el estrago- y-
la cruel dad. y la cruel dad. y la
cru el dgo. y la cruel dad-

fino





Monjuy.

+

Sra. P.ª

Roz.º

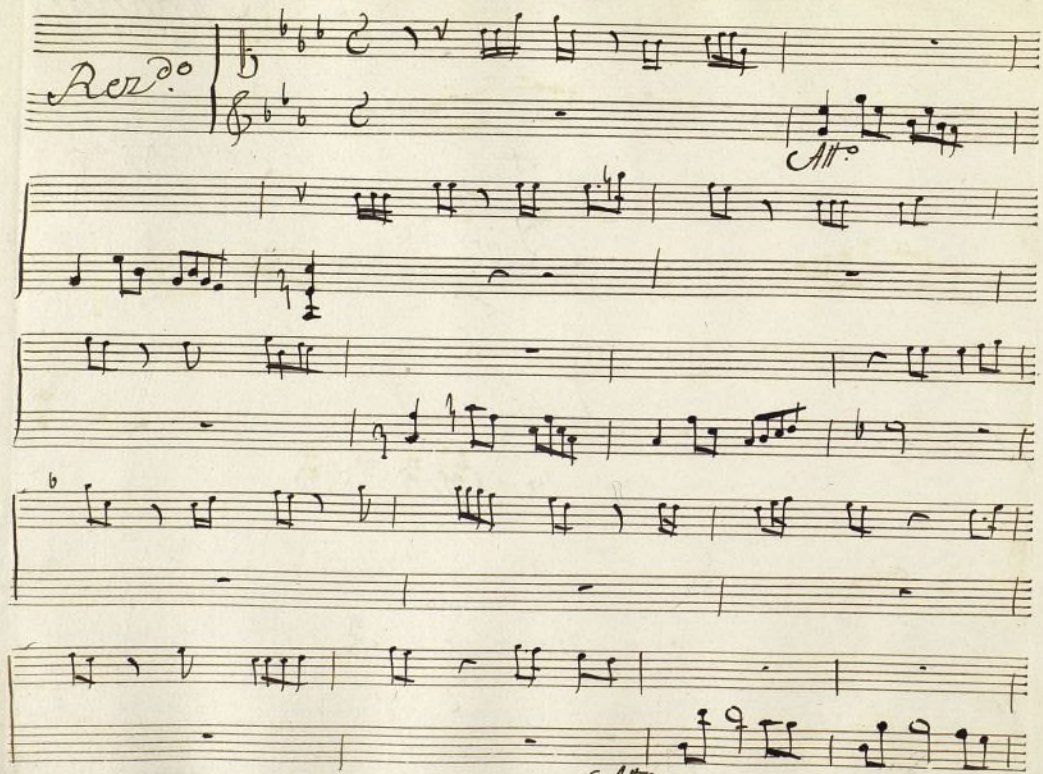
Mus 37-12

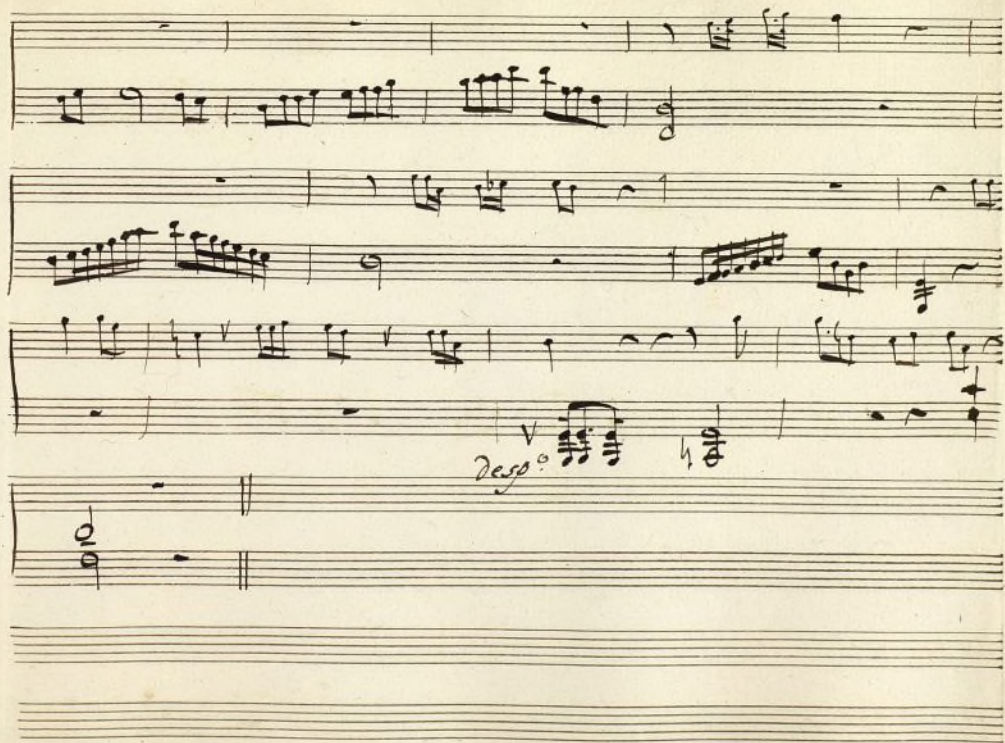
Violin V.º

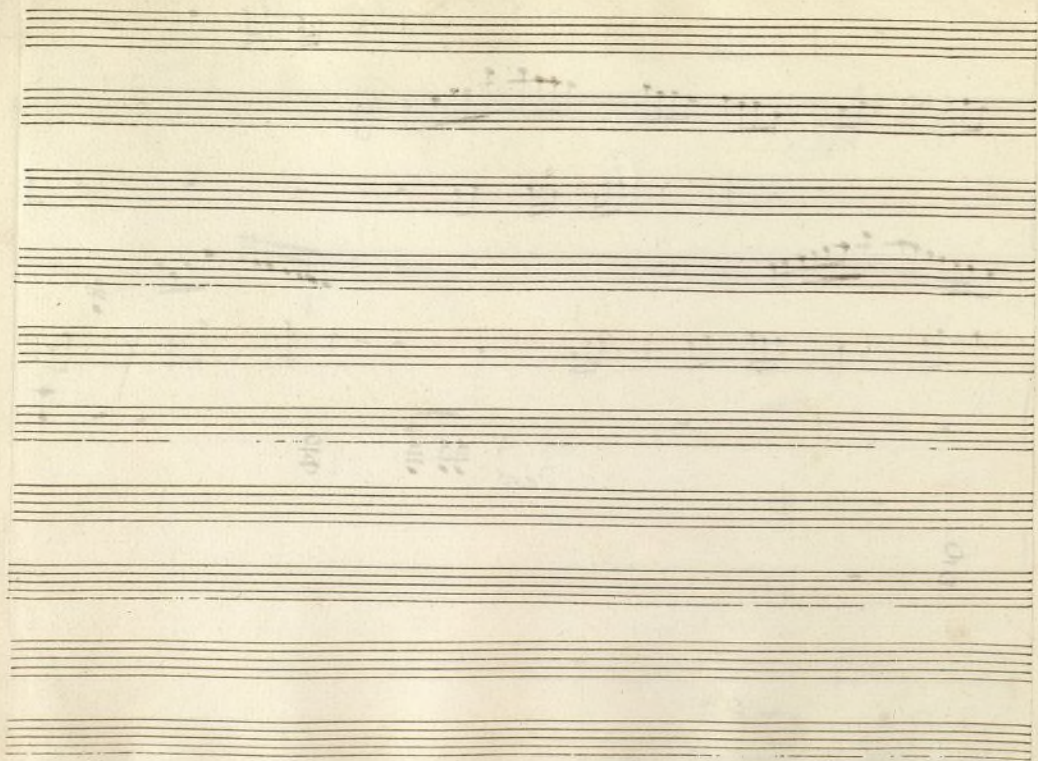
en la Corn.ª de

las Malucas.

divino *à/polo*







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Mus 37-12

+

Sr.^a Pol.^a

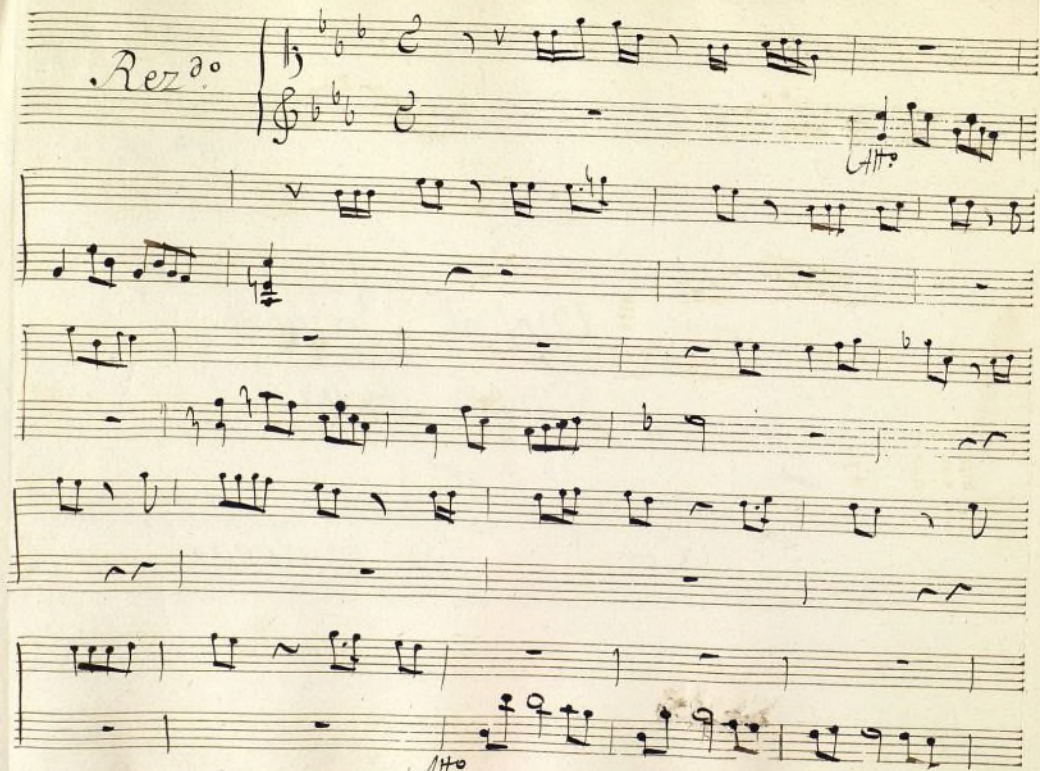
R ez^{do}

Violint. Primexo:

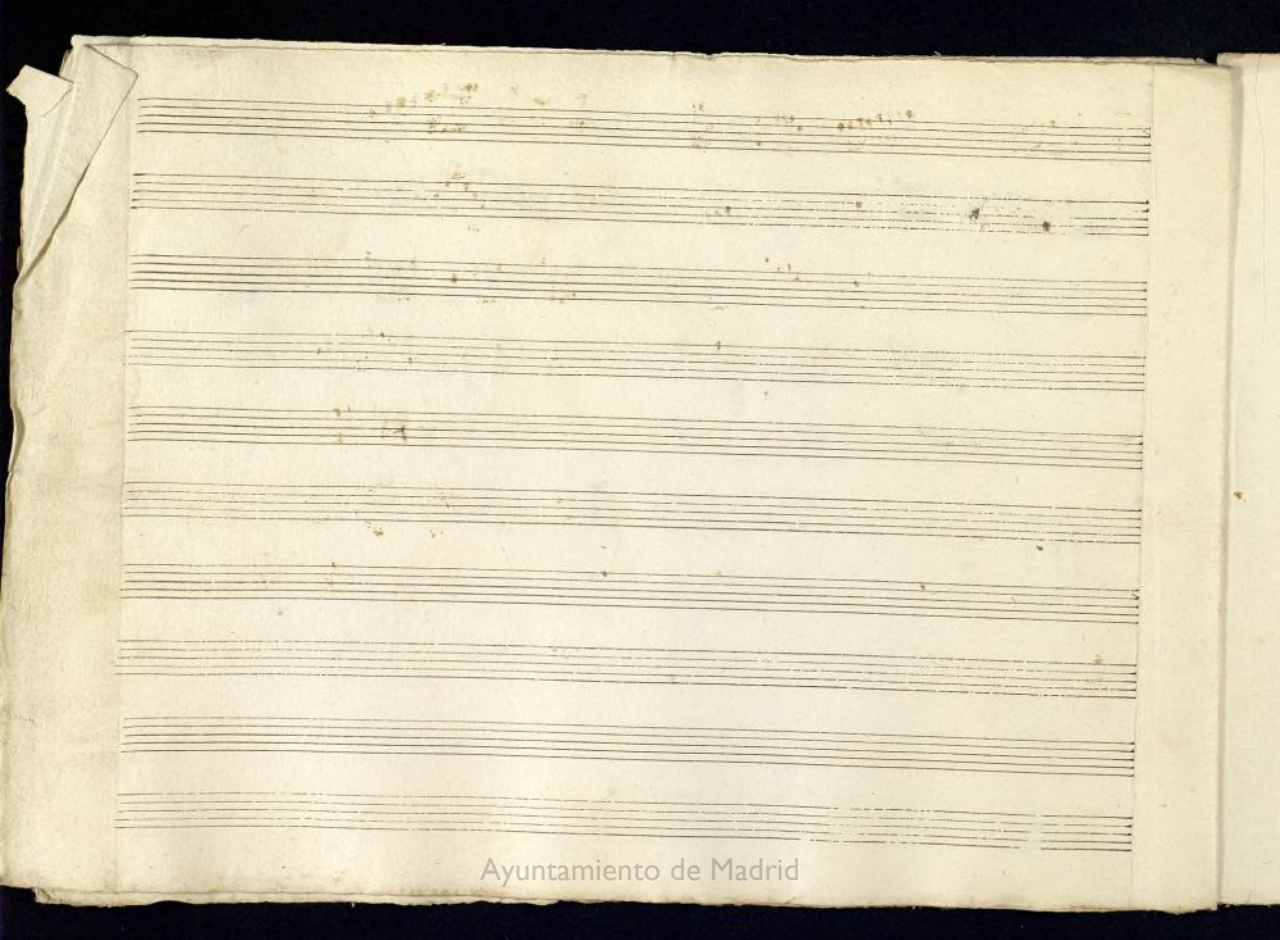
: Divino apolo:

//

Com.^a de las malucas.







Ayuntamiento de Madrid

Mus 37-12

+

Violin 2^o

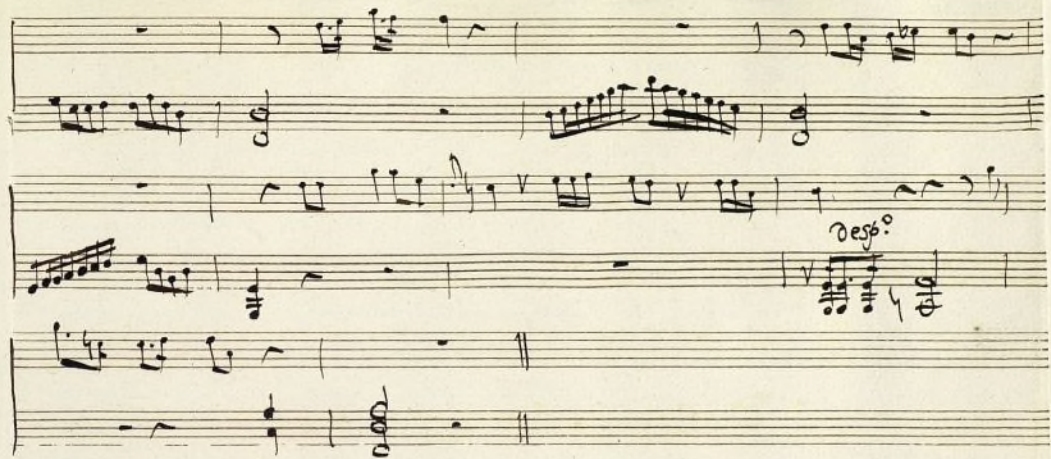
Com.^a las malucas.

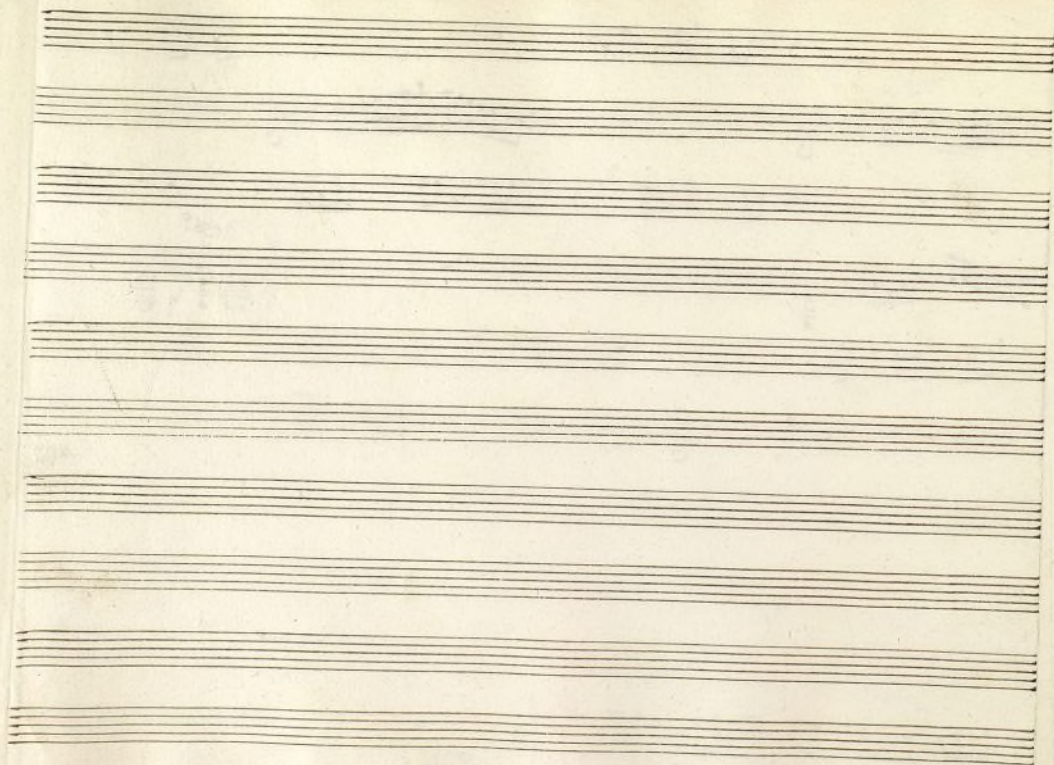
Divino apolo

Rez^{do}

Allo

Allo





Mus 97-12

+

gra. Pl. a

Rez^{do}

Violin 2:

en la Com.^a de

las Malucas.

divino. apolo

Rez^{do}

Alf.

Alf.





Mus 37-12

+

Sra Pl^a

Oboe 1^o

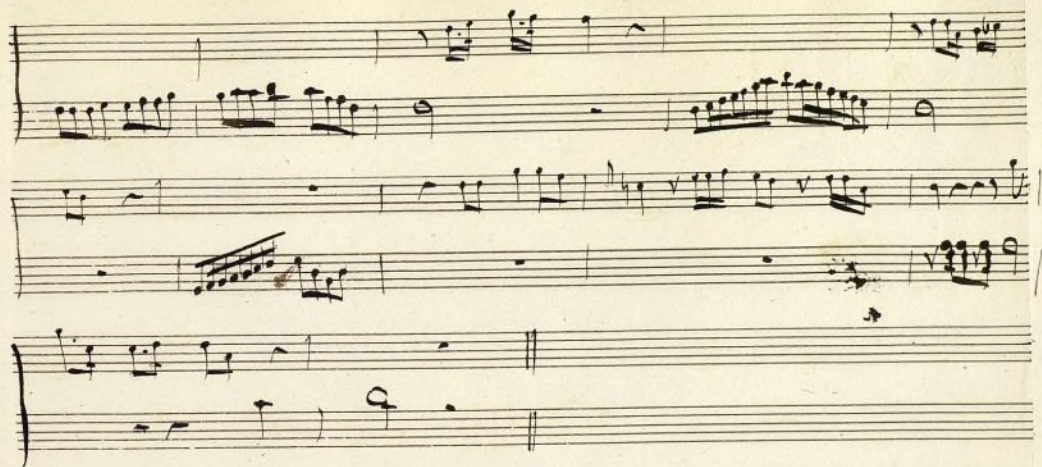
Rez^{do}

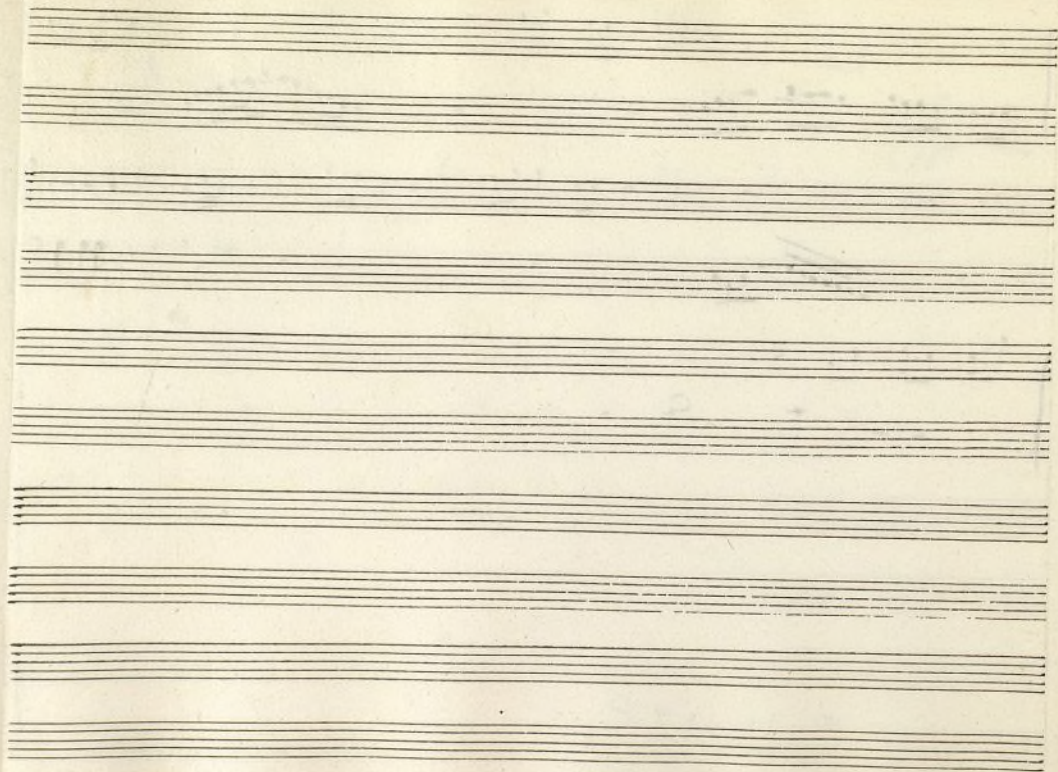
en la Com^a de las malucas

Divina à solo

Moz.º

Alt.º





Mus 37-12

+

Sra Pol.^a

Oboe 2.^o

Rez.^{do}

en la Com.^a de las malucas.

Divino apolo

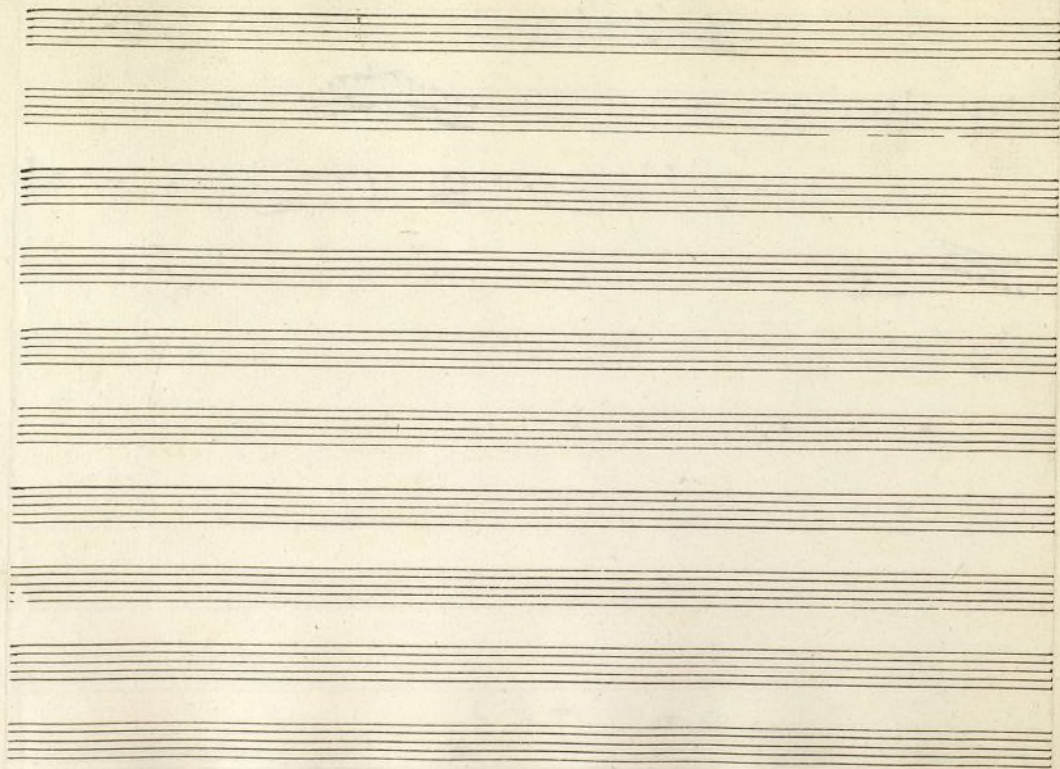
Rev^o

All.

All.

Ayuntamiento de Madrid





Trompa: 1.^a Rez.^o en la .⁺ Com.^a de las malucas:

Gravla

Rez.^o

Alleg.

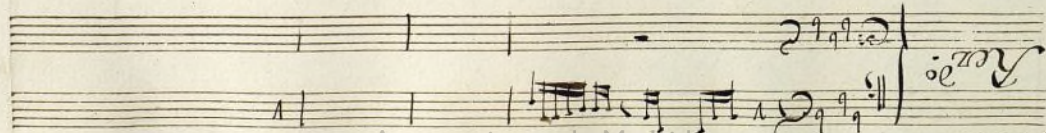
Reus 37-12

respi.

Sra. Pía Com. a las + malucas = Uolun to

Ayuntamiento de Madrid

And.^{te}



Trompa: 2.^a Rez.^o en la Com.^a de las Malucas.

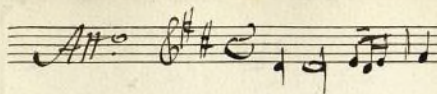
Gra Poloniz.

Rez.^o

Plus 37-12

Al.^o

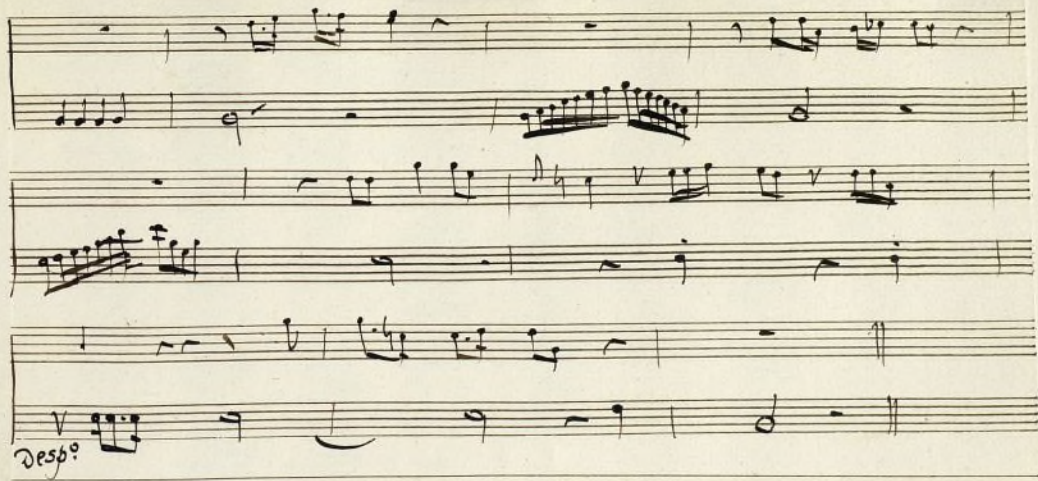
2



Bajo

Reza do

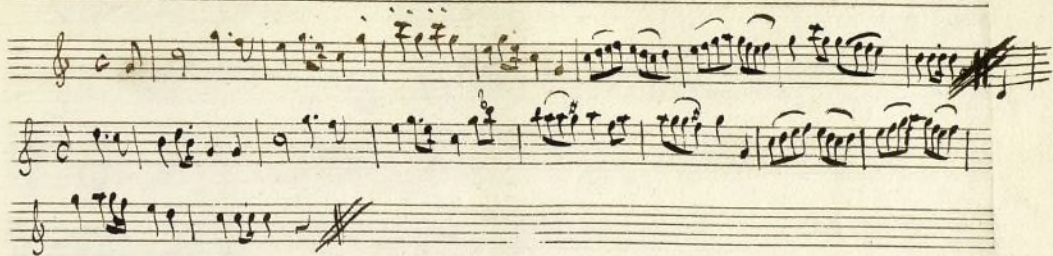
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures (C and 3/4), and notes (quarter, eighth, and sixteenth notes). The first staff begins with the tempo marking *Rez.^{do}*. The score is divided into sections by repeat signs and includes a section marked *All.^o* (Allegro) in the middle. The notation is in a historical style, likely from the 18th or 19th century.



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Violint.^o Marcha=

Mus 37-12

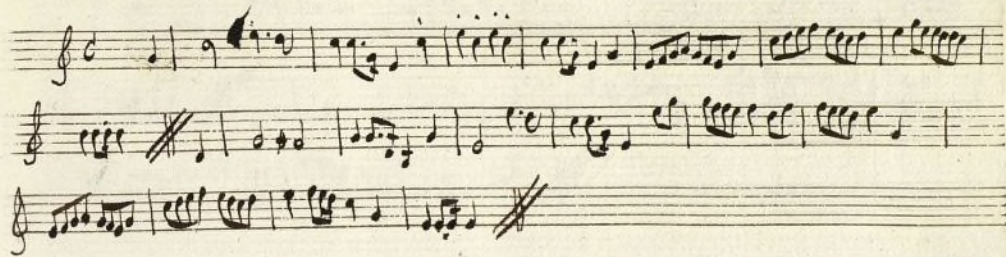


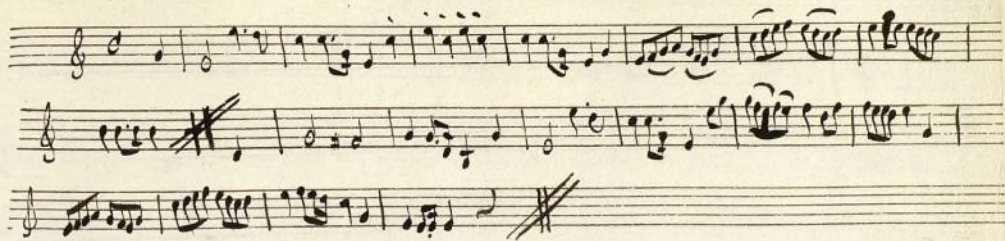


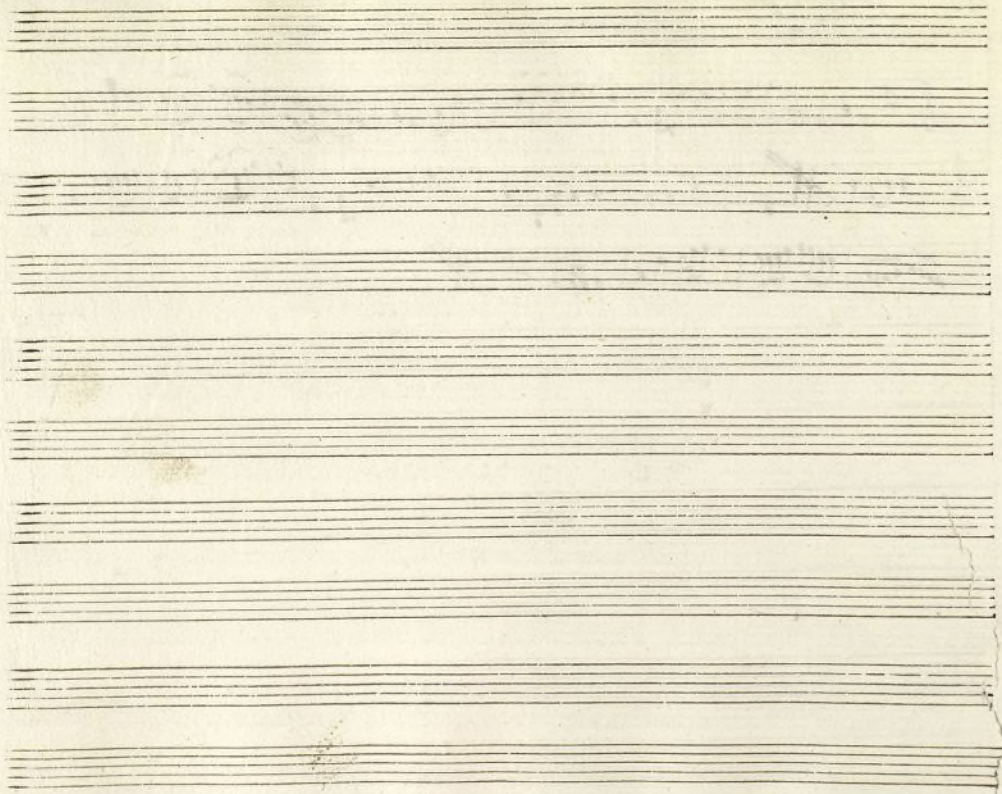
+

Fol. 37-12

Violín 2º Marcha.

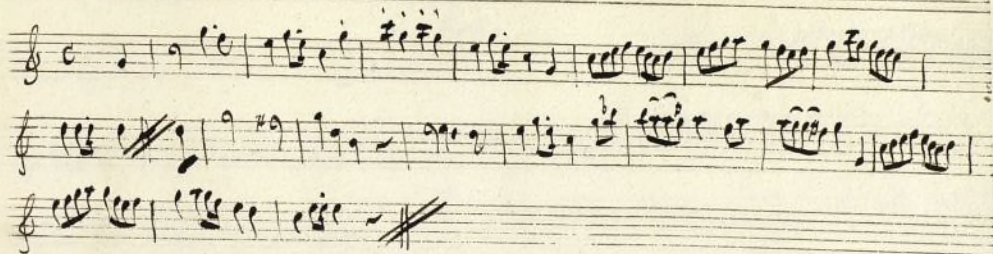


Violon 2^e Marche.



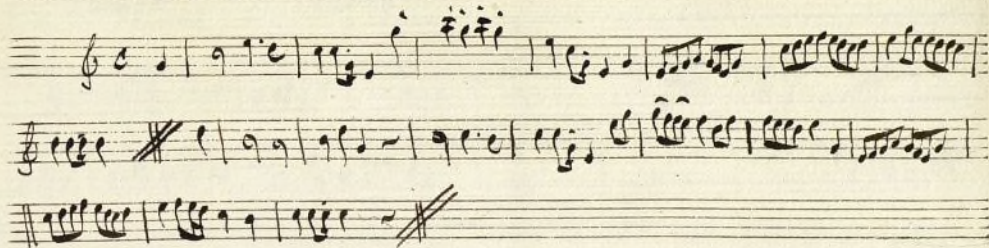
Obue 1^o marcha

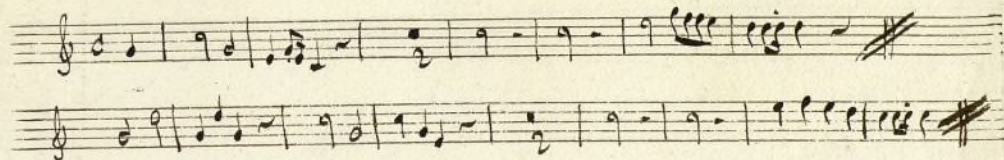
Mus 37-n



Obue 2º

Marcha



Trompa 1^a Marcha

Trompa 2.^a Marcha.