

Nº 12.

Aventura de un Cántante.

Entremés.

Lírico y Dramático.

puesto en música

Por.

D. Juan A. Barbieri

Estrenado en el Teatro del Circo, el Domingo de Pascua 16 de Abril de 1854.

Aurora = Señor Numírez

Sra. Teresa = Señor Bardan

Colomini = Señor Caltanazor

Alacarrini = Alverat

José María = Fruncó

Mayoral = Valencia

José Conejo = Vellés

Dn Vicente = Rodríguez (a) Bombillo

Veneno = Láceres

Violines
 Violas
 Flautín
 Flauta.
 Oboes
 Clarinetes m La
 Bagotes.
 Cornetas m La
 Timpanos en Mi
 Trombones
 Tiple
 Timbales en La
 Triangulos
 Tenores
 Bajos
 Violas
 Accordion

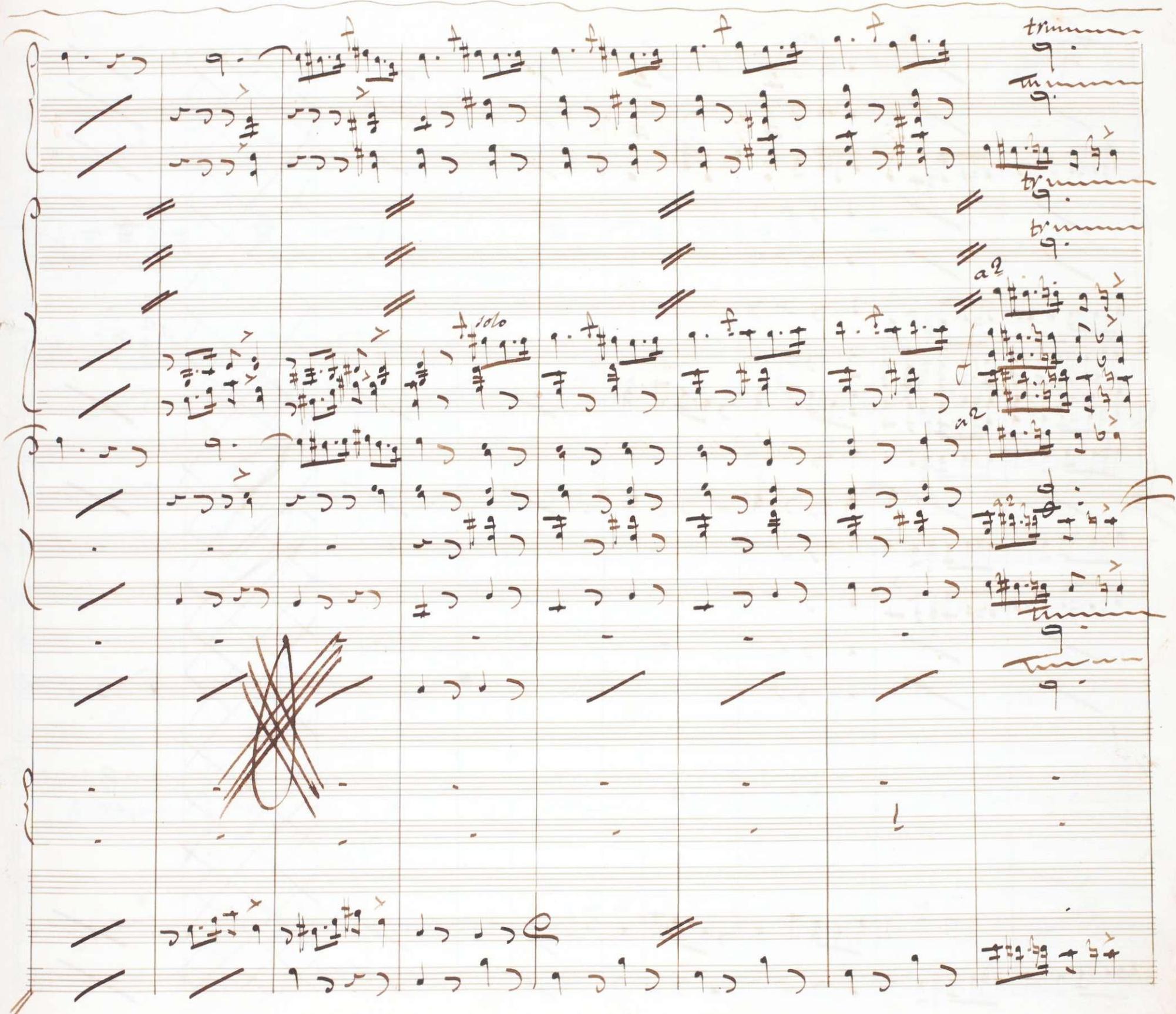
2

con ga diri

The score consists of six staves of handwritten musical notation. The notation includes various note heads, stems, and rests. Several markings are present throughout the score:

- Dynamic markings:** *mf*, *Vivio Vivio*, *a2*, *dol*, and *mf*.
- Performance instructions:** *con ga diri* at the top, and a large flourish or scroll symbol on the first staff.
- Stylistic elements:** The music features eighth-note patterns, sixteenth-note patterns, and rests. Some notes have stems pointing up, while others point down. There are also several horizontal lines through the music, likely indicating specific performance techniques.





temp.

loco

a.a.

nor.

This is a handwritten musical score for a band or orchestra. It consists of several staves, each representing a different instrument. The score is written in brown ink on white paper. Dynamic markings are present throughout the score, including 'temp.' (tempo), 'loco' (loco), 'a.a.' (allegro assai), and 'nor.' (normal). The score includes rests for specific instruments, such as 'R. tuba' and 'R. bassoon'. The music is divided into measures by vertical bar lines, and the overall style is that of a traditional musical score.

Handwritten musical score for two voices (Soprano and Alto) and piano, page 4. The score is divided into five systems by vertical bar lines. The vocal parts are in brown ink, and the piano parts are in black ink. The score includes lyrics in Spanish and Hebrew.

System 1: Soprano (Treble Clef) and Alto (C-Clef). The vocal parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

System 2: Alto (C-Clef) and Bass (F-Clef). The vocal parts continue with eighth-note patterns. The piano part consists of eighth-note chords.

System 3: Bass (F-Clef) and Piano (Two staves: Bass and Treble Clef). The vocal parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

System 4: Soprano (Treble Clef) and Alto (C-Clef). The vocal parts continue with eighth-note patterns. The piano part consists of eighth-note chords.

System 5: Bass (F-Clef) and Piano (Two staves: Bass and Treble Clef). The vocal parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

Lyrics:

- System 1:** *לְמַלְאָךְ הָאֱלֹהִים* (L'malech ha'elohim)
- System 2:** *לְמַלְאָךְ הָאֱלֹהִים* (L'malech ha'elohim)
- System 3:** *לְמַלְאָךְ הָאֱלֹהִים* (L'malech ha'elohim)
- System 4:** *לְמַלְאָךְ הָאֱלֹהִים* (L'malech ha'elohim)
- System 5:** *לְמַלְאָךְ הָאֱלֹהִים* (L'malech ha'elohim)

Piano Part:

- System 1:** Eighth-note chords in the bass staff.
- System 2:** Eighth-note chords in the bass staff.
- System 3:** Eighth-note chords in the bass staff.
- System 4:** Eighth-note chords in the bass staff.
- System 5:** Eighth-note chords in the bass staff.

Contra

los 8 compases que anteceden

para su alegría la vi da de su amado maestro gor

5.

9

5.

✓

Y ser la bramel am pro moel que arco que arco

Coro

anterior

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divin

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allegro

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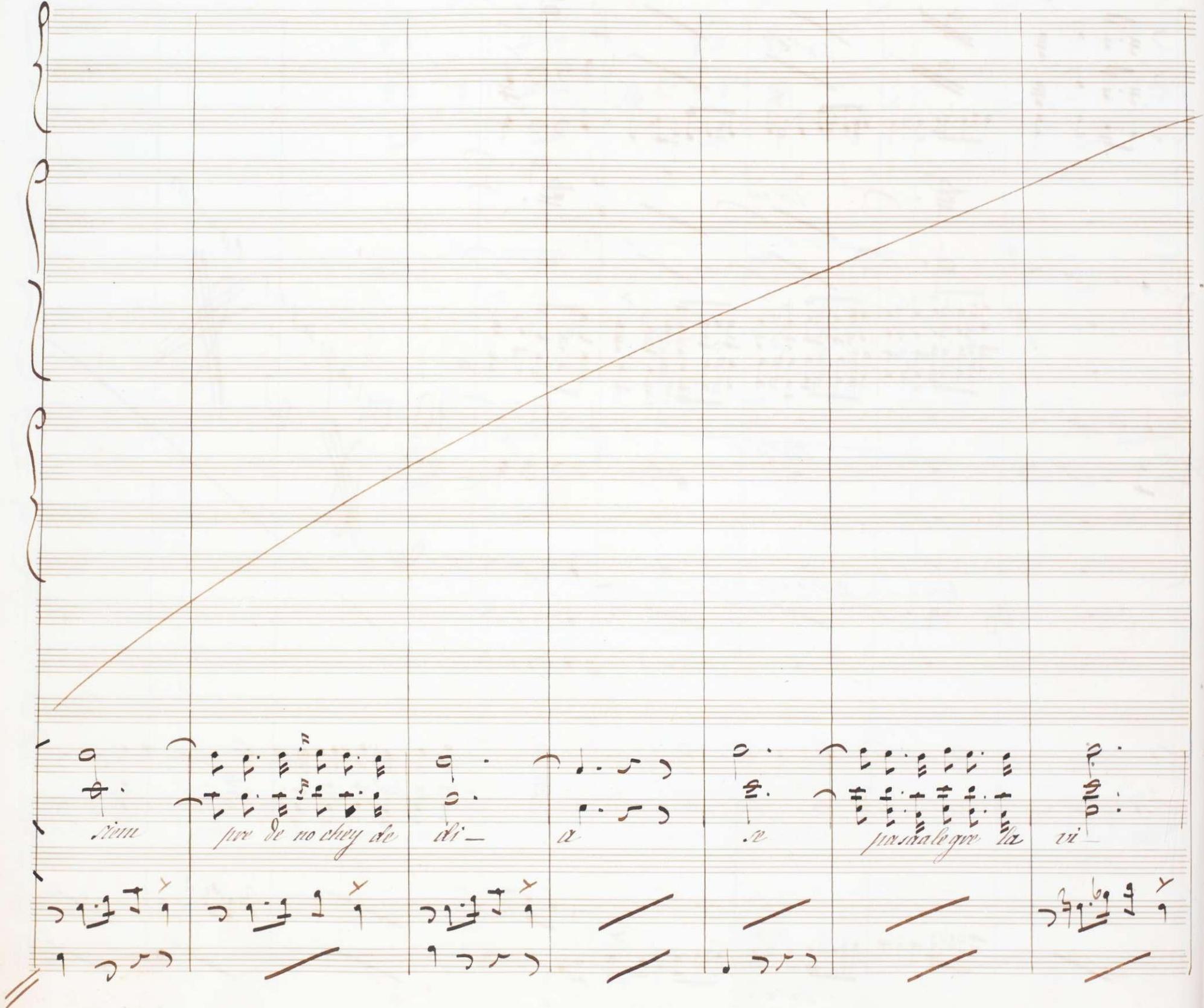
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largo

ever



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trios: 83. unidos

Y

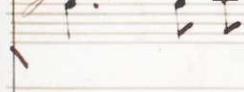
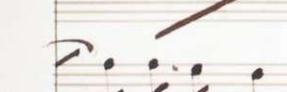
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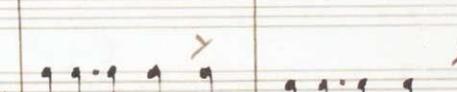
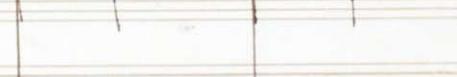
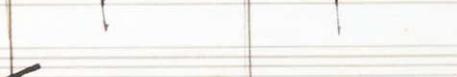
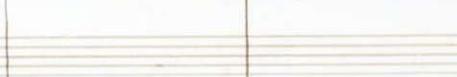
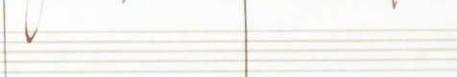
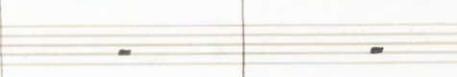
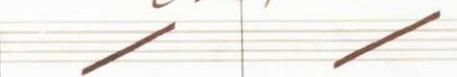
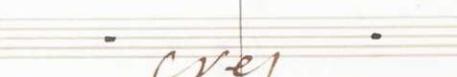
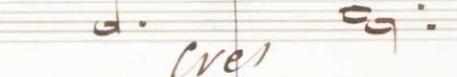
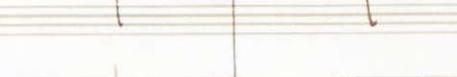
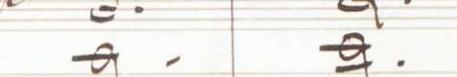
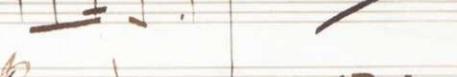
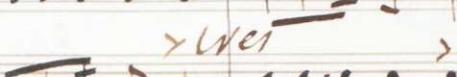
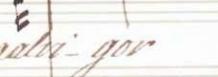
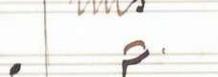
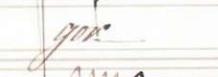
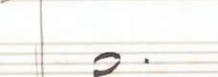
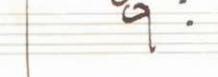
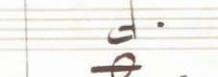
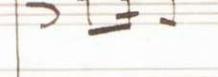
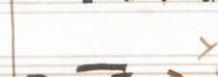
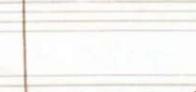
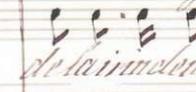
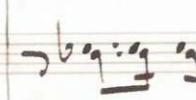
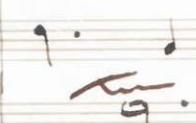
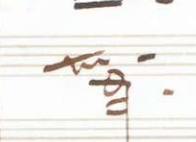


c

d

mm

ff.



an alri gor de la in de mon
gor al ri gor del a in de mu nicipal i gori
gor al ri gor del a in de mu nicipal i gori
gor al ri gor del a in de mu nicipal i gori

an al vi gor
el vi m
de la in de mu nicipal i gori
de la in de mu nicipal i gori

?

?

This image shows a page from a handwritten musical manuscript. The music is written on five-line staves. There are two vocal parts, both in brown ink, and a basso continuo part, which includes a staff for bassoon and a separate continuo staff with a basso pedale symbol. The vocal parts consist of short, rhythmic patterns of eighth and sixteenth notes. The continuo part features sustained notes and some sixteenth-note patterns. Several slurs are present, and some notes have horizontal dashes through them. The manuscript is dated '1700' at the bottom right. The title 'La Cava' is written across the bottom of the page. The left margin contains some illegible text, possibly a signature or note.

9

Aventura de un cantante

2

Viehnes

Violines

Viehnes

Flautin

Flauta

Oboes

Cornetas en Do

Trombones

Trompetas

Cornetas

Timbales

Tranganula

Violin

Violoncello/Baixo

g: F / d: g: #o: g: / -

dir quel rire con fil no - ceo sen - tal

f p sf mol

10

10

Soprano: *ca:*

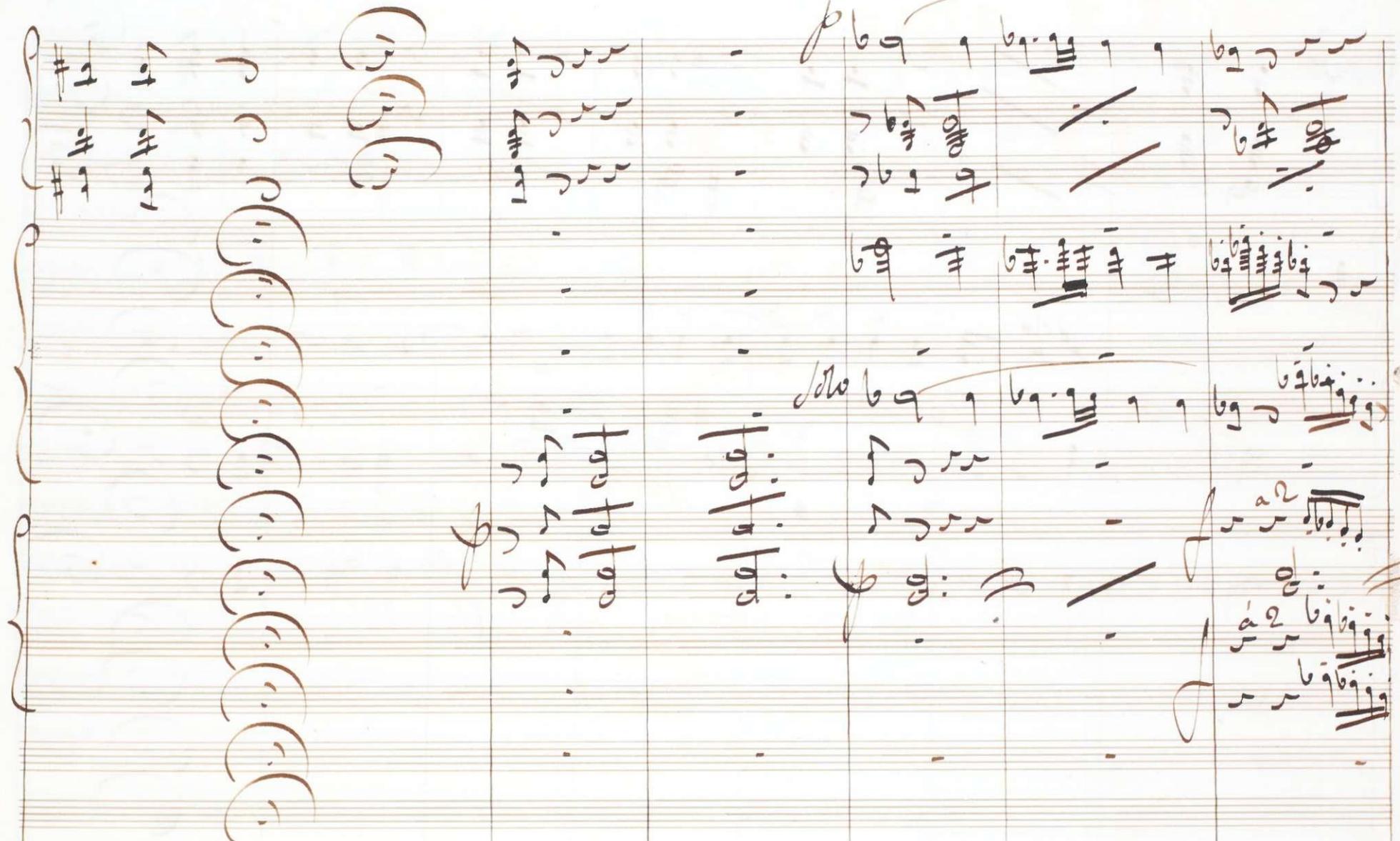
Alto: *g:*

Bass: *oq:*

Piano: *g:*

Memo-ri-va i miei con-ten-ti elà nel

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11

Soprano:
 Alto:
 Bass:
 Vniu Vnjo:
 - cornetas:
 Flautas:
 profi- rir quel lab brava na- ce-
 mu que- mir dame piu per tutto de quo tutto.

incalz.



incalz.

Bragotes dolc.

incalz.

incalz.

digno *tutto degno* *tutto digno il cor m* *tutto degno* *tutto degno il cor m*

incalz.

12

a tempo

Viví un año

dolce

a tempo

in tutto sospeso

tutto adagio

in ah in u dir quei

in nac con

a tempo

3

Vim vago

solo Vim vago

solo

solo

filo filo

me i con...

A handwritten musical score for two voices and piano, consisting of two systems of music. The score is written in brown ink on white paper.

System 1:

- Piano (right hand):** The right hand plays eighth-note chords in common time. The left hand provides harmonic support with sustained notes and eighth-note chords.
- Voice 1 (Soprano):** The soprano part consists of a melodic line primarily composed of eighth and sixteenth notes. It includes several grace note figures and a melodic line starting with a half note followed by eighth and sixteenth notes.
- Voice 2 (Alto):** The alto part features eighth-note chords and sustained notes, often serving as harmonic support for the soprano line.

System 2:

- Piano (right hand):** The right hand continues with eighth-note chords. The left hand provides harmonic support with sustained notes and eighth-note chords.
- Voice 1 (Soprano):** The soprano part begins with a melodic line featuring eighth and sixteenth notes, followed by a sustained note (A) and a melodic line starting with a half note followed by eighth and sixteenth notes.
- Voice 2 (Alto):** The alto part features eighth-note chords and sustained notes, often serving as harmonic support for the soprano line.

Text:

tem - ti - e la - col - ma in sen mi - da - ill

Page Number: 13

Handwritten musical score for orchestra and choir, page 10. The score consists of ten staves. The top four staves represent the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments like flutes, oboes, and bassoon. The bottom six staves represent the choir, with parts for soprano, alto, tenor, and bass. The music includes various dynamics such as *f*, *p*, *ff*, *mf*, and *ff*. The vocal parts include lyrics in Spanish, such as "sin movernos da" and "sin mover mi". The score is written in brown ink on light-colored paper.



A continuation of the handwritten musical score. It starts with a soprano solo line, followed by a piano section. The second system continues with a soprano solo line, then a piano section. The third system features a basso solo line, followed by a piano section. The fourth system concludes with a soprano and basso duet.



Verme shorts - del descript de 1894 a la otra de
la noche, en casa del dho dho o. M. Monseñor Bernardo Salazar
el que — Politecnic

Aventura de un Cantante.

14

3

Violines

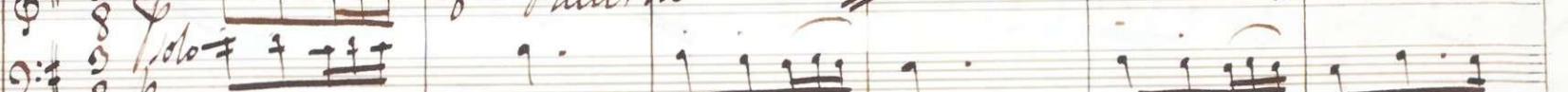
Violines 6: 3 Pizz. 

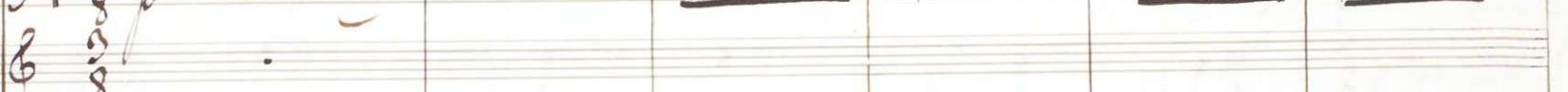
Violas 6: 3 Pizz. Unis do // 

Hautin 6: 3 Pizz. 

Flauta 6: 3 Un Flautin // 

Oboes 6: 3 solo 

Clarinetes 6: 3 solo 

Fagotes 6: 3 solo 

Cornetas en La 6: . 

Cornetas en Mi 6: . 

Trompas 6: . 

Trombones 6: . 

Tiple en Mi 6: . 

Timbales 6: . 

Tinajuela 6: . 

Turona 6: 3 8: . 

Viello 6: 3 8: 

Handwritten musical score for string instruments, likely cello and double bass, on page 27. The score consists of two systems of music. The first system begins with three measures of "arco" strokes on the strings. The second system starts with a dynamic of p_{122} . The score includes various bowing techniques, slurs, and grace notes. The manuscript is written in brown ink on white paper.

arco

p_{122}

(1a) (2a) AL mi

arco

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 1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
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2

J L C A, E

con los un uno

Si a m me brj a son fai que me se

se lo que me da ja

17

1. *guitas de muerte
quita el sentido*
 2. *has faiti-
y no le pueo fa*
 3. *gas q' me
dan
blar*

A handwritten musical score for two voices and piano. The score consists of four systems of music. The first system features large, stylized letters E, Z, S, and G written across the top of the staves. The second system contains lyrics in Spanish: "son fai ti- quitas de- muerte que me se- quita el sen- tio". The third system contains lyrics: "las fai ti- gos que me dan y no le pueo sa- blar". The fourth system concludes the piece. The music is written in brown ink on five-line staves, with some notes having vertical stems and others horizontal stems. The piano part includes various note heads and rests.

son fai ti- quitas de- muerte
que me se- quita el sen- tio

las fai ti- gos que me dan
y no le pueo sa- blar

A handwritten musical score for three voices, consisting of five staves. The music is written in brown ink on white paper. The voices are represented by different clefs: the top voice uses a soprano clef (C-clef), the middle voice uses an alto clef (F-clef), and the bottom voice uses a bass clef (G-clef). The time signature varies throughout the piece, indicated by numerals such as 2, 3, 4, and 5. The key signature also changes, with sharps and flats appearing at different points. The score includes various musical markings, including dynamic signs like pp (pianissimo) and ff (fortissimo), and performance instructions like "riten." (riten.) and "tempo." The music features a mix of eighth and sixteenth note patterns, with some measures containing rests. The score is organized into measures separated by vertical bar lines.

5

1^a Ver.

2^a ver.

Alto.

arco

p. arco

arco

arco

p. arco

ano

dolce

Alto.

Alto.

ay

ame con tu

ame con tu

que

Stene mi mo

re

quito de lo

nito mien en

la

arco

pizz.

1^a Ver.

2^a ver.

Alto.

Biblioteca Nacional de España

8^a Planta

p p # :

co mes de lo
boca miel en la bo - ca

no mes

como los pa -
y tengo yo la

litas a sus -
falta de ser go

Viva Santini

molto

chores a sus pi - cho - nes
losa de ser go - lo - sa

arco

pizz.

20

Handwritten musical score for two voices and piano.

Vocal Parts:

- Top Voice:** Brown ink. Includes a melodic line with various note heads and rests, and a section of eighth-note patterns.
- Bottom Voice:** Brown ink. Includes a melodic line with various note heads and rests, and a section of eighth-note patterns.
- Piano Part:** Black ink. Includes a treble clef, a bass clef, and several systems of music with various note heads and rests. It features dynamic markings like **p** (piano) and **f** (forte), and performance instructions like **arco** and **pizz.**

Lyrics:

que no de lo
nito ni te lo
que no me
ni te mielen
ta bo ta
como lo pa
y tengo yo ta

A handwritten musical score on five-line staves. The music is divided into measures by vertical bar lines. The first measure shows a treble clef, a common time signature, and a key signature of one sharp. The second measure begins with a bass clef. The third measure returns to a treble clef. The fourth measure begins with a bass clef. The fifth measure begins with a treble clef. The sixth measure begins with a bass clef. The seventh measure begins with a treble clef. The eighth measure begins with a bass clef. The ninth measure begins with a treble clef. The tenth measure begins with a bass clef. The eleventh measure begins with a treble clef. The twelfth measure begins with a bass clef. The thirteenth measure begins with a treble clef. The fourteenth measure begins with a bass clef. The fifteenth measure begins with a treble clef. The sixteenth measure begins with a bass clef. The lyrics are written below the staff:

mitos a sus pri-
falta de ser go-
cho mes-
to sa

Qui salvo, por tu pa si lo nuevo, Qui pu-
sa salvo.

21

A handwritten musical score on five staves. The top three staves represent the voices, likely soprano, alto, and tenor/bass, with vocal entries indicated by vertical strokes and note heads. The bottom two staves represent the basso continuo, with vertical strokes indicating bass notes and horizontal strokes indicating slurs or grace notes. The music is written in common time with a key signature of one sharp. The notation uses a mix of black and brown ink, with some red ink used for markings like fermatas and slurs.

D. C. 2^a copia

22
 4 Violines
 Violas
 Flautin
 Flauta
 Oboes
 Clarinetos en La
 Jagotes
 Cornetas en La
 Trompas en Mi
 Trombones y Tiple
 Timbales en La
 Granculo
 Campanillas
 Latigo.
 Mayoral
 Coro Tenores
 Bajos
 Viola
 Legüidoras manchegas

Vii Jagote

(P)

(1^a) Las mulas de mi coche nun-ca se cansan nuncade can — san
 (2^a) Al coche pasa geros que viene el dia q. viene el di — a

(Parte)

Soprano

Alto

Bass

Nunca se cansan, nunca se cansan, nunca se
que viene el dia q. viene el dia q. viene el dia q.

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music includes various rhythmic patterns and rests. The lyrics are written below the staff in the last measure.

can san cuando en el aire sienten crujir la tralla crujir la tra
di a en Ecija mea guarda la prenda mia la prenda mi

Handwritten musical score for two voices (soprano and bass) and piano. The score consists of five staves. The vocal parts are written in brown ink, while the piano accompaniment is in black ink. The vocal parts include lyrics in Spanish.

Vocal Parts:

- Soprano:** The soprano part starts with a melodic line featuring eighth-note patterns and rests. It includes lyrics: "Un vaho" and "ga vaho".
- Bass:** The bass part begins with a rhythmic pattern of eighth notes. It includes lyrics: "figle solo".

Piano Accompaniment:

- The piano part provides harmonic support with chords and bass lines.
- A dynamic marking "dolc." appears above the piano staff.
- A performance instruction "solo" is placed above the piano staff.

Lyrics:

Ma cuando en el aire sienten cruzir la tralla, cruzir la
a — y en Ecija mea guarda la prenda mia la prenda

Con 8^a dinisi

Vini Vijo =

^{a2} Vini Vijo =

^{a2} galvano

Oboe

Flauta Solo

tra - lla crujir la tra - lla
mi - a la prenda mi - a

A handwritten musical score for two voices and piano. The top half shows a treble clef staff with eight measures of music. Below it, a bass clef staff continues the melody. A large diagonal line starts from the end of the bass staff and extends across the page. Above this line, the number 17 is written next to the word "Compartida". To the right of the line, the words "desde" and "a" are written above crossed-out markings. The bottom half of the page contains lyrics in Spanish with musical notation below them. The lyrics are:

Ooo! marde-sia, ooo! marde-sia, ooo! marde-sia — a
Tay! la mo-rota, jay! la mo-rota, jay! la mo-rota — ta
a guardaág. se suba O-na Lu
Si voy yo con la tralla la vuelvo

A handwritten musical score on five-line staves. The music is written in common time, with various key signatures (F major, C major, G major, D major) indicated by sharps and flats. The vocal parts are in brown ink, and the piano part is in black ink. The lyrics are in Spanish.

The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (G major), and a bass clef. The lyrics are:

sia O-na Lu-di
toca la vuela lo

The second system starts with a bass clef, a key signature of one sharp (G major), and a treble clef. The lyrics are:

a aquar da a que se suba O-na Lu-sia
si voy yo con la tralla la vuela toca lo vuela

Agradecimientos
a su compatriota
de la pieza

Handwritten musical score on ten staves of music. The lyrics are written below the first two staves.

First section lyrics:

a ña Lu - ri - a ña Lu - ri - a
ca la vuelco lo - ca la vuelco lo - ca

Second section lyrics:

ca - - - - - - - - - -
ca - - - - - - - - - -
ca - - - - - - - - - -

Final section lyrics:

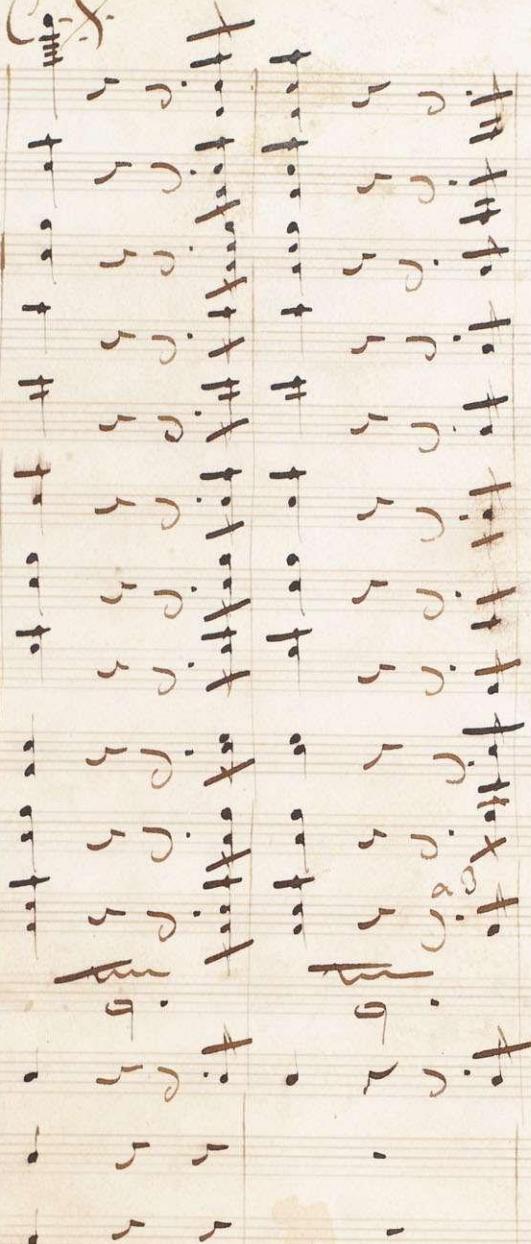
¡Buen viaje! ¡buenviaje. viva,

Manuscript notes:

- "Agradecimientos" handwritten above the title.
- "a su compatriota" handwritten below the title.
- "de la pieza" handwritten below "a su compatriota".
- A large bracket under the first two staves groups the first two lines of lyrics.
- A small bracket under the third staff groups the remaining three lines of lyrics.
- A large bracket under the last three staves groups the lyrics for the final section.
- A brace on the far left groups the first two staves.

A handwritten musical score on five-line staff paper. The music consists of two staves. The top staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a single melodic line with various note heads and stems. The bottom staff begins with a treble clef, a common time signature, and a key signature of one sharp. It also features a single melodic line with note heads and stems. The lyrics are written in Spanish and are aligned with the notes in both staves. The lyrics read: "vi - vael capi - tan! Buenvi - age, buenvi - age, viva vi - vael capi - tan". The score concludes with a final measure consisting of six eighth-note chords.

D.C.S.



D.C.S.

- (cae el telón)

D.C.S.
(2a copia)

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