



N.º 3

P.º

Madrid, En las Librerías de Loder y Carrata y en la Librería Europea de Bené e Hidalgo.

Suplemento al N.º del Domingo de 1 de 1843.

EL ESPAÑOL EN VENECIA.

BARCAROLA (1)

A José Cagigal.

Poesia de Martinez de la Rosa.

Música de J. Espin y G.

Andante. 46♩ =

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and rests, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamic is '8pp'.

GONDOLERO.

Ya Reynal-dos pi-sa-ba el ba-

The vocal line begins with the lyrics 'Ya Reynal-dos pi-sa-ba el ba-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include 'cres' and 'ff'.

jel, que de Armida el en-can-to la-bró, y hech-i-za-do el valien-te de-

The vocal line continues with 'jel, que de Armida el en-can-to la-bró, y hech-i-za-do el valien-te de-'. The piano accompaniment continues with a steady accompaniment. Dynamics include 'ff'.

cel en sus redes cau-ti-vo que dó

The vocal line concludes with 'cel en sus redes cau-ti-vo que dó'. The piano accompaniment features a more active texture in the right hand. Dynamics include 'ff'.

(1) Está trasportada un tono bajo.

ya Reynaldos pi-sa-ba el bajel,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ya Reynaldos pi-sa-ba el bajel,". The piano accompaniment is in bass clef, with a dynamic marking of *ff* (fortissimo) appearing in the second measure.

que de Armida el en can to la bró, y hechizado el valiente don-

The second system continues the vocal line with the lyrics "que de Armida el en can to la bró, y hechizado el valiente don-". The piano accompaniment continues with various dynamics and articulations.

cel, en sus re-descautivo que-dó. ya Rey-nal-dos pi-sa-ba el ba-

The third system contains the lyrics "cel, en sus re-descautivo que-dó. ya Rey-nal-dos pi-sa-ba el ba-". The piano accompaniment features a dynamic marking of *p* (piano) in the first measure and *ff* in the second measure.

jel, que de Armida el encan-to la-bró y hechizado el valiente don-

The fourth system concludes the lyrics with "jel, que de Armida el encan-to la-bró y hechizado el valiente don-". The piano accompaniment continues with complex rhythmic patterns and dynamics.

cel, en sus re-des cautivo, que dó. Hom-bres todos de mil mo-dos

p *pp*

ay! temed ay! temed, del a-mor el en

ff *p*

Ped.

ga-ño y la red. hombres to-dos de mil mo-dos ay! te

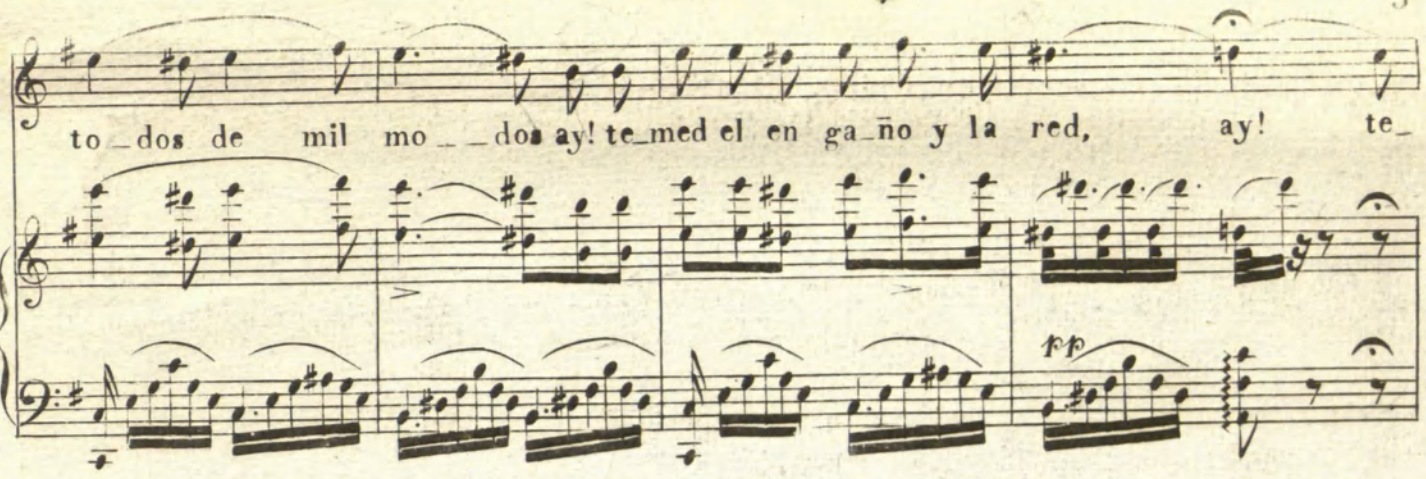
mfr.

med el en-gaño y la red, ay! temed, ay! te med. hom-bres

ff *pp* *p*

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to - dos de mil mo - - dos ay! te - med el en ga - ño y la red, ay! te -



(Se aleja bogando.) éco.

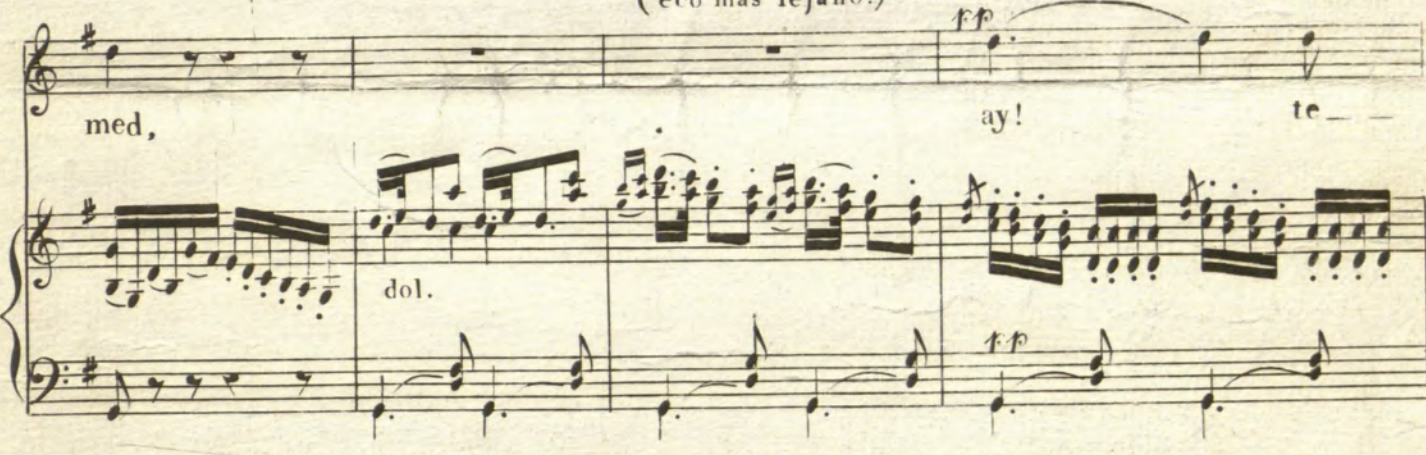
med ay! te - med ay! te -



(eco mas lejano.)

med, ay! te - -

dol.



med.



