

M.P.
1634 V.

de Euclydes Vieira
4824 - 2330
n.º 249 das musicas

XACARA

Drama original Português
OS DOUS RENEÇADOS

Da Luza scena na moderna historia,
O triunfo maior. a maior gloria.
= FX =

Composta pelo

In.º Jose da Silva Mendes Leal Junior ^{N.º 8}
e posta em Musica pelo In.º Mathias Jacob Osternothed

Pela Sociedade Redactora do Semanario Harmonico

Vende-se nos Armazens de Musica, e Lojas de Livros de costume, preço fr. os In.ºs Assignantes
do Semanario 160, e a outro 2000.º; equalm. se vende na casa dos Camarotes do Theatro N. da N. dos
bundes.

BNP

XACARA

Nobre donzel Don Gutterres o infancia

Drama Portuguez

Os Dous Menegados

posta em Musica pelo Sr. Matthias Jacob Osternolthd.

~~Handwritten scribbles and numbers, possibly '2424'.~~



And.^{te}

Canto

Piano Forte

The first system of the musical score consists of a vocal line (Canto) and piano accompaniment (Piano Forte). The vocal line is written on a single staff with a treble clef and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature (C). The tempo marking is *And.^{te}*. The music begins with a series of chords and rhythmic patterns in the piano part, while the vocal line remains silent.

The second system of the musical score includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "No --- bre don --- zel --- --- --- Dom --- Gut --- ter --- res Dom --- Gut ---". The piano accompaniment continues with chords and rhythmic patterns, providing a harmonic foundation for the vocal line.

ter --- res o in --- fan --- ção a gen - til do - no - za mou --- ra

al -- ma deu e co -- ra -- ção a gen til do no - za mou -- ra al - ma deu e co -- ra -

ção e por lo - gra - la se fez in - fi -- el sen - do Chris - tão si in --- fi -

el sen-do chris-tão Mas em bre-ve ar-re pen-

di do porque o De-mo-ni-o o ten-ta-va

pelo a mor d'-u-ma Chris-tãa an-tiga af-feiçãõ tro-ca-va

pelo a-mor d'uma Chris-tãa an-ti-ga afei-ção tro-ea-va e co' a es

po-za in-no-cen-ti-nha Pae e Mai as sas si na va Pae e

Mai as-sas-si-na-va Po-rem quando a vir-gem le-va ao altar-a con-dem

na --- do da vin---gan---ça es --- tal-la o ra --- --- --- io Ergue o in-

fer -- no hor --- ri --- vel bra-do mor te e af -- fron ta ao as sas si no mor-te e af-

fron -- ta ao re-ne-ga --- do Po --- rem quan -- dó a Vir- --- gem

le --- va ao al - tar o con - dem - na - do da vin - gan - ça es - tal - la o

ra --- io Er - gue o infer - no horri - vel bra - do mor - te e affron - ta ao as - sas -

si --- no mor te e affron - ta ao re - ne - ga - do mor - te e affron - ta ao as - sas -



si no morte e affron- ta ao re- ne- ga- do morte e affron- ta ao as-

This system contains the first line of a musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves, with the right hand playing a rhythmic accompaniment of eighth notes and the left hand providing harmonic support with chords and single notes. The lyrics are: "si no morte e affron- ta ao re- ne- ga- do morte e affron- ta ao as-".



si- - - - no morte e. affron- ta ao re- ne- ga- do ao re- ne-

This system contains the second line of the musical score. The vocal line continues with the lyrics: "si- - - - no morte e. affron- ta ao re- ne- ga- do ao re- ne-". The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note passages in the right hand.



ga- - - - do ao re- ne- ga- do

This system contains the third and final line of the musical score. The vocal line concludes with the lyrics: "ga- - - - do ao re- ne- ga- do". The piano accompaniment features a more active right hand with sixteenth-note runs and concludes with a final chord in the right hand and a sustained bass line in the left hand.