



More "Biographical Notes" for Manuel del Pópulo Vicente García (1775–1832)

James Radomski

IN 1832, SHORTLY AFTER the death of the famous tenor and composer Manuel del Pópulo Vicente García, "Notes Biographiques," by Paulin Richard appeared in *La Revue Musicale*, XII, 171. This article was to continue the source for biographical studies from Fétis's notice in his *Biographie Universelle* to articles as recent as those in *MGG* and *The New Grove*. True, Richard was a friend of the family (particularly of García Jr., the inventor of the laryngoscope), and from them probably obtained his information. Nonetheless, there were errors, inaccuracies and lacunae in his biography which have persisted to the present.

Apart from the contributions of Emilio Cotarelo y Mori,¹ and José Subirá and Rodolfo Celletti,² little original biographical information has been culled since Richard's "Notes Biographiques." My recent archival research in Spain while a Fulbrighter has, however, contributed considerably toward a better understanding of the life and works of one of operatic history's most extraordinary personalities.

SEVILLIAN BEGINNINGS

Errors concerning García's early years are corrected by records in the parish of Santa María Magdalena in his native Seville. Three conflicting birthdates have been given for García: January 21, 1775 (Richard, Fitzlyon in *New Grove*), January 22, 1775 (Fétis, Subirá), January 27, 1775 (Kühner in *MGG*). The baptismal certificate shows that his birthdate

was January 21 and that the date of baptism was January 23:

In the city of Seville, on Monday, the twenty-third day of January of the year seventeen-hundred and seventy-five, I, Dr. Dn. Luis Antonio González Blanco, pastor of the parish of Seville, Sta. María Magdalena of the aforementioned city, solemnly baptized Manuel del Pópulo Vicente who was born on the twenty-first of this month and year and is the legitimate son of Gerónimo Rodríguez and of Mariana Águilar, his wife. The godparents were Joseph Rodríguez and María de Águilar of this parish, to whom I explained Spiritual Parenthood and its obligations; dated as above.

—Dn. Luis Ant^o González Blanco, Cura- [seal].³

Biographers have repeatedly suggested that García's true father died when he was an infant and that the name "García" derived from a stepfather. This cannot be true. García's father, Gerónimo Rodríguez, died March 16, 1817.⁴ His mother, Mariana Águilar, who died December 11, 1821,⁵ was survived by her son only a little over ten years. Furthermore,

³ *Libro de Bautismos* 32, fol. 192, Parroquia de Santa María Magdalena:

En la ciudad de Sevilla, lunes veintitrés días del mes de enero de mil setecientos setenta y cinco yo el Dr. Dn. Luis Antonio González Blanco cura de la Parroch^a de Sta. María Magdalena de dicha ciudad baptice Solemnemente a Manuel de el Pópulo Vicente que nació día veintiuno de dicho mes y año es Hijo lexmo. de Geronimo Rodriguez y de Mariana Aguilar su muger fueron sus Padrinos Joseph Rodriguez y Maria de Aguilar de esta Collacn. a quienes advertí el Parentesco Espiritual, y obligaciones fh^o ut sup^o

—Dn. Luis Ant^o González Blanco Cura- Rubricado

This document is given in full in de Reparaz, *María Malibran*, but with the date of birth as January 23, the same as that of the baptism.

⁴ *Libro de Difuntos* 11, fol. 62, Parroquia de Santa María Magdalena.

⁵ *Libro de Difuntos* 11, fol. 140v, Parroquia de Santa María Magdalena.

¹ Emilio Cotarelo y Mori, *Isidoro Maiquez y el teatro de su tiempo* (Madrid: Impr. de J. Perales y Martínez, 1902).

² José Súbira and Rodolfo Celletti. "García, Manuel (M. del Pópulo Vicente)" in *Enciclopedia dello Spettacolo* (Roma: Casa Editrice le Maschere, 1958), v, cols. 918–922.



Gerónimo and Mariana had ten other children, the last of whom, José, was baptized in 1791.

The *padrones*, or parish censuses, tell us that the family lived in Seville at No. 3 on the Calle Cestería (the present Calle Galera). Their home was near the seventeenth-century Augustinian convent of Nuestra Señora del Pópulo from which Manuel received his name. Other children also received Augustinian names: Rita (born 1779; named for an Augustinian saint), and Agustín (born 1785).

More importantly, the *padrones* document García's having lived with his parents and his sisters Juana, María, and Rita through 1788.⁷ Not until 1789 and at the age of 14 did García leave home. García's granddaughter, Louise Hérítte-Viardot, mentions that Gerónimo was a lawyer.⁸ However, being a lawyer did not necessarily suggest the prestige associated with the profession in the modern world. Lawyers so abounded at the end of the eighteenth century that Carlos IV issued a circular against the profession in 1802.⁹

Gerónimo Rodríguez may also have been simply a laborer or craftsman. Many other craftsmen (a shoemaker, tailor, chocolate grinder, as well as a cathedral musician) listed in a municipal census of 1794 lived in his neighborhood.¹⁰ In any event, Pedro de Arabia, who witnessed Gerónimo and Mariana's wedding in 1766 (he affirmed in the marriage document that he had known Gerónimo since the latter was eight years old) was hired by the Church of San Salvador in 1767 to do cleaning.¹¹

According to Paulin Richard, García at six years of age became a Seville Cathedral choirboy, studying

with Antonio Ripa and Juan Almarcha.¹² A biography written by José Joaquín Mora in 1825 indicates that García was enrolled in the *Iglesia Colegial* of Seville.¹³ Three collegiate churches then belonged to the Sevillian archdiocese: Jerez, Osuna and the church of San Salvador. A Manuel García employed as a singer in San Salvador left the position on May 1, 1791, but his handwriting does not seem to correspond with a sample of the tenor's signature in 1798.¹⁴ Conceivably García did study at the church of San Salvador with Juan de Almarcha (hired there on June 4, 1779).¹⁵

GARCÍA'S FIRST MARRIAGE, 1797

Something understandably omitted from the Richard biography was the circumstance of García's first marriage. He married the actress Manuela Morales on May 8, 1797, in the Church of San Lorenzo at Cádiz. She was born at Seville, April 20, 1776, and baptized in the same parish as García, Santa María Magdalena, on April 23.¹⁶ Although it was by his second marriage, to the actress Joaquina Briones, that García had his three famous children, the first marriage was considered sufficiently binding for Manuela Morales in 1835 to claim her widow's pension.¹⁷ The circumstances of the first marriage, however, were less than happy from the beginning. On the very day of the wedding, Manuela's parents, the actors José Morales and Manuela Pacheco, filed a tortured and repetitive document at Cádiz with the notary Rafael Gil. The sense runs thus:

⁷ *Libro de Bautismos* 34, fol. 14, Parroquia de Santa María Magdalena.

⁸ *Padron* 171, Parroquia de Santa María Magdalena.

⁹ Louise Hérítte-Viardot, *Memories and Adventures* (trans. E. S. Buchheim) (London, 1913), 1.

¹⁰ Manuel Barbadillo, *Manuel Godoy* (Jerez: Gráficas del exportador, 1979), 47 [footnote]: "El rey (decía en la circular publicada al efecto) no ha podido menos de reparar que la multitud de abogados en sus dominios es uno de los mayores males. La pobreza inseparable de una profesión, que no puede socorrer a todos, inventa las discordias entre las familias, en vez de conciliar sus derechos, la sujetan, cuando no a vilezas, a acciones indecorosas que los degradan de la estimación pública y, por último, se hace venal el dictamen... y en vez de la imparcialidad y rectitud de corazón, sólo se encuentran medios y ardidés que eternizan los pleitos y aniquilan o empobrecen las casas" (14 de Septiembre de 1802).

¹¹ Sevilla, *Archivo Municipal*, Section V, Vol. 254.

¹² *Archivo del Obispado de Sevilla*, Legajo 127.

¹³ Hilarión Eslava (named Maestro de Capilla at Sevilla in 1832), in an editorial note in the *Gaceta Musical de Madrid*, March 23, 1856, denied that he was ever a *seise*.

¹⁴ José Joaquín de Mora, "Manuel García," in *No me olvidés* (London, 1825).

¹⁵ Madrid, *Archivo de Protocolos*, Protocolo n° 21814, fol. 100v.

¹⁶ *Archivo del Obispado de Sevilla*, Legajo 21, *Actas Capitulares de la Colegiata del Salvador* (1779), fol. 8.

¹⁷ *Libro de Bautismos*, Parroquia de Santa María Magdalena, 32, fol. 220v.

¹⁸ She did not have an easy time, however. The difficulties stemmed not from her relationship with García, but from whether García had worked long enough, had the proper status, had contributed to the retirement fund, and so forth. The pension was conceded June 11, 1836. See *Archivo de la Villa de Madrid* (Secretaría), 2-479-9.

Don José Miguel de Aguirre y Quirós, and Doña Manuela Pacheco, husband and wife, residents of this city, both members of the acting profession (the first-mentioned, known in the theater as José Morales), declare: that on this very day, Manuel García, musician of the Theater, has been granted a written receipt and dowry letter in favor of Manuela de Aguirre y Pacheco, our younger daughter, whom he is going to marry. In this instrument it is stated that the jewelry, clothes, and the rest taken to be received as the dowry of our daughter are her own, acquired by herself and rendered her own. For this reason they are not mentioned to be *our* goods. Although we could have denounced this for being an excessive amount (since it comes to 91,024 *reales vellón*) and is prejudicial to our income and to that of our other daughter (legitimately hers by law), we had no means whatsoever to denounce this, either judicially or extrajudicially, because the Most Excellent Señor Governor and Judge Protector of the theaters of this place obliged us to turn over to him the jewelry, clothes, and other items contained in the aforementioned document. Perhaps he mistakenly understood that being acquired by the expressed Doña Manuela, our daughter, in the theater, they were of her own possession and hers to dispense with as she wished. Thus, we found ourselves compelled to surrender the goods, fearing the dangers and harm which might be occasioned to us, and lacking our natural liberty to denounce this judicially, following the said petition. We do not concur in the least in the granting of such an instrument, nor do we authorize it with our signatures. Yet so that neither we nor our [other] daughter may at any time be threatened for the reasons already expressed, and so that at the right juncture we may use the law to require that the aforementioned instrument be declared null for having been granted before a Royal Scribe in this city (where there is an excessive number of Public Scribes), we defer until then requiring that the amount received by Doña Manuela our daughter be brought to awareness, the excess being returned, should there be any. By the tenor of the present instrument and in the best way and form granted by law, we depose and declare that the surrender of the cited jewelry, clothes, and other bespoken goods was compelled by respect: we being fearful of the harm which could be occasioned us, and lacking the natural freedom which was required for us to defend ourselves judicially against the surrender of all the goods. We protest that the granting of the cited instrument will, without the concurrence of our signatures, not threaten our rights nor that of our other daughter. Rather, on the contrary, our rights to use the appropriate actions nullifying the cited instrument remain safe so that we may require the restitution of its import, with return of the excess and whatever else according to law belongs to us. And thus we declare in the city of Cádiz on the eighth of

May of the year one thousand seventeen hundred and ninety-seven. And the plaintiffs (whom I, the Public Scribe, declare to know) sign before me, witnesses being Don Juan de Dios de Peñaranda, Don Pedro Ramirez, and Juan Ybáñez, residents of Cádiz.

[signed:] Joseph de Aguirre y Quirós
Manuela Pacheco
Rafael Gil¹⁴

One month later, on June 30, Josef Morales and Manuela Pacheco filed their last will and testament with the same Rafael Gil. According to this document, José was born in Cádiz, the son of Josef de

¹⁴ *Archivo Histórico Provincial de Cádiz*, Protocolo (Cádiz) 3863. fols. 54–55v;

Dn. Josef Miguel de Aguirre y Quiros, y Da. Manuela Pacheco, marido y muger vecinos de esta ciudad de ejercicio cómicos y yo el primero conocido en el por Josef Morales, decimos: Que por Manuel García, profesor de música del Teatro se ha otorgado en este día una escritura de recibo y carta de dote en favor de Manuela de Aguirre y Pacheco, nuestra hija menor con la que va a contraer matrimonio, en cuyo instrumento se ha manifestado que las alaxas, ropa, y demás que consta recibir por dote de la expresada nuestra hija es suyo propio adquirido por sí y hecholo suyo, y por consiguiente no se hace mención de ser bienes nuestros, y aunque podíamos haverlo repugnado por ser su cantidad excesiva, pues asciende a noventa y un mil veinte y quatro reales vellon, y perjudicial tanto a nosotros en el caudal ganancial como a nuestra otra hija por las legitimas que segun derecho e corresponde no tuvimos arvitrio alguno para repugnarlo judicial ni extrajudicialmente porque el Exmo. Señor Gobernador y Juez Protector de los teatros de esta plaza nos obligó á entregarle las alaxas, ropa y demás que consta de dicha escritura, tal vez en el equivocado concepto de que siendo adquiridos por la expresada Da. Manuela nuestra hija en el teatro eran de su propio peculio y de ello podía disponer, por lo que nos vimos compelidos á executar la entrega, temiendo los perjuicios, y daños que se nos podían ocasionar, y cohartada nuestra natural libertad pa. repugnarlo judicialmente, siguiendo la correspondiente instancia: y aunque no concurrimos ninguno de nosotros al otorgamiento del tal instrumento, ni lo autorizamos con nuestras firmas; no obstante para que en tiempo alguno seamos perjudicados, ni la expresada nuestra hija por las razones que quedan expuestas, y con el fin de que en su día usemos todos del derecho que nos asiste para solicitar se declare nulo el citado instrumento por haver sido otorgado ante un Escribano Real en esta ciudad donde hay número excesivo de Escribanos públicos, se traiga á colacion y partición la suma que ha recibido la Da. Manuela nuestra hija devolviendo el exceso en caso que lo haya; por el tenor del presente instrumento y en la mejor vía y forma que por derecho haya lugar otorgamos y declaramos que la entrega que hicimos de las citadas alaxas, ropa y demás de que queda hablado, fue, compelidos de respeto, temerosos de los perjuicios que se nos podían ocasionar, y sin la natural libertad que para ello se requeria por cuyas razones no defendimos judicialmente la entrega de todo ello, y

Aguirre y Loizaga of Bilbao and of Teresa Quirós (of Cádiz). Manuela Pacheco, born at Seville, was the daughter of Francisco Pacheco (of Palma de Mallorca) and of Florencia de Osorno (of Seville). Josef and Manuela were married at Seville in 1770 or 1771 and of their seven children, only two survived: Manuela, about twenty years old, recently married to Manuel García, and María del Amparo, single, who they thought would be twenty-five in November. (This contradicts the *Espasa-Calpe* dictionary article that makes a Petronila de Morales the surviving sister of Manuela Morales. Petronila can scarcely be the same person as María del Amparo, because [according to the *Espasa-Calpe* article] Petronila began her career in Madrid in 1779 and was fifth dama in 1782.)

The Morales's will forcefully repeats their opposition to García's marrying their daughter:

Likewise, we declare that at the time the expressed Manuela de Aguirre, our daughter, contracted matrimony (for which effect she was extracted judicially from our home), we found ourselves forced not only to give our consent, but also to surrender to her all of the jewelry and clothing of the theater, the value of which reached 91,024 reales vellón, under a receipt and dowry note drawn up by her husband before Don Isidro Ciatica, scribe of His Majesty: which instrument, apart from being void for having been declared by a Royal Scribe in a town where there are Public Scribes, is also void because the aforementioned jewelry and clothing were received by our son-in-law as goods belonging to our daughter, something which is a direct transgression of the Law which prohibits a child from making his own that which he acquires while still a minor, and being under the power of the father: which application of the instrument we could not avoid because we were compelled to carry it out by

protestamos las veces en derecho necesarias que el otorgamiento del citado instrumento aun sin la concurrencia de nuestras firmas no nos perjudique nuestro derecho ni el de nuestra otra hija antes por el contrario quede á salvo para usar de las acciones que nos competen así para tratar que se declare nulo el citado instrumento como para que podamos pedir la restitución de su importe, ó que se traiga á colación y particion con devolución del exceso y demas que segun derecho nos corresponda: Y así lo otorgamos en la ciudad de Cádiz á ocho de Mayo de mil setecientos noventa y siete: Y los otorgantes (á quienes yo el Escribano público doy fé conosco) lo firmaron ante mi siendo testigos Dn. Juan de Dios de Peñaranda, Dn. Pedro Ramirez, y Juan Ybáñez, vecinos de Cádiz.

Joseph de Aguirre y Quirós
Manuela Pacheco
Rafael Gil

our Judge-Protector of the Theaters with whom it was not proper to protest, since to have done so would have done us serious harm. Nevertheless, we now declare before the undersigned Public Scribe, this which has been made manifest, so that it may be made known and so that in due time the expressed amount may be brought to the attention of our [other] daughter.¹⁹

Finally, these documents give valuable insight into the character of García, who, however daring and impulsive at the age of twenty-two, was sufficiently perspicacious to know how to use legal means to achieve his end. What is unknown is whether García was more concerned about Manuela or the dowry. The latter certainly would help foster the career of a promising young tenor. And the marriage was not destined to last.

GARCÍA'S MOVE TO MADRID, 1798

García is next heard from when he makes his debut in Madrid on May 16, 1798. The new couple were announced in the *Diario de Madrid* on April 7, 1798, as members of the company of Francisco Ramos for the 1798-1799 season. García is listed as eighth *galán* (to sing in the three theaters of Madrid as needed) and Manuela Morales as fourth *dama*.

Probably the exigencies of having to sing in three theaters as well as the fact that García was not

¹⁹ *Archivo Histórico Provincial de Cádiz*, Protocolo (Cádiz) 3863, fols. 80-80v:

Así mismo declaramos que al tiempo que contraxo su matrimonio la expresada Manuela de Aguirre nuestra hija á cuyo efecto la extraxeron judicialmente de nuestra casa nos vimos cohartados no solamente á prestarle el consentimiento sino tambien a hacerle entrega de todas las alajas, y ropa del teatro cuyo valor ascendió á noventa y un mil veinte y quatro reales de vellón vaxo un recivo y escritura dotal que otorgó su marido ante Dn. Isidro Ciatica Escribano de S.M. cuyo instrumento ademas de la nulidad que contiene de ser otorgado por Es^{no} Real en pueblo donde hay Escribanos p.cos comprehende la de manifestarse que dichas alajas y ropa las recibe nuestro yerno como bienes propios de la citada nuestra hija lo qual es inmediatamente transgresivo de la Ley que prohíve que el hijo haga suyo lo que adquiere siendo menor, y estando vaxo la patria potestad, cuya extencion de instrumento no pudimos evitar porque á ello nos compelio nuestro Juez Protector de Teatros con quien no era regular nos indispusieramos pues de haverlo hecho nos resultarían insanables perjuicios no obstante lo reclamamos en tiempo y forma ante el infrascripto Es^{no} Puc^o lo que manifestamos para que conste, y para que en su día se le haga traer á nuestra hija á colación y partición la expuesta suma.



assigned leading roles prompted him to apply in March 1799 for permission to leave Madrid. The following comes from a meeting of the Madrid *Junta de Comisión de Compañías Cómicas* on March 3, 1799:

A memorial from Manuel García and Manuela Morales, husband and wife of this company, was read, requesting license to leave Madrid to continue their theatrical work and, upon considering that it would be best for them to remain here, the latter was accorded the rank of fourth *dama* with its corresponding ration and benefits, and the former was given the same salary, ration and benefits as is given to the *graciosos de cantado*. And it was agreed to give to Manuel García the increase in ration of 3 *reales* and another 3 of *partido*, and furthermore it will be kept in mind to reward him according to his effort and professionalism in pleasing the Public.²⁰

This decision of the Comisión raised García to the rank of fifth *galán*. The final contract for the 1799-1800 season was prepared the next day (March 4). But although García signed it, Manuela did not. A note addressed to Gregorio García de la Cuesta assures that "she would."²¹ Apparently she was not happy with the decision of the Commission. Nor was García happy, as the next two documents show:

Señor Magistrate:

In view of the decline of receipts which we are experiencing, and desirous as my company is of reform, we have prepared a new function entitled *Idomeneo*; interspersed with musical choruses in which all those employed as singers (both men and women) will take part. Only Manuel García, among these, excuses himself without offering any reason for such action. At any rate, the Galán says he will not do the performance. When it is verified that García will not sing, in order to avoid any dispute which might be occasioned by giving the mandate to the interested party; I take it as opportune to pass on to you this information, making you aware of the matter, so that you may see fit to give an order to García to

²⁰ *Archivo de la Villa de Madrid* (Secretaria), 2-463-44.:

Viose un Memorial de Manuel García y Manuela Morales, marido y muger individuos de esta compañía, pidiendo licencia para irse fuera a continuar su ejercicio comico, y quando se tenga a bien subsistan aqui, se dé a la segunda el partido de quarta Dama con su correspondiente racion y gratificaciones, y al primero el mismo partido racion, y gratificaciones que a las Graciosas de Cantado. Y se acordó concedese a Manuel García el aumento de tres reales en la racion, y otros tres en el partido, y ademas se le tendrá presente para gratificarle segun su applicacion y esmero en complacer al Publico.

²¹ *Ibid.*

sing according to his obligation, or in any manner which Your Lordship might see fitting.

May Our Lord watch over you many years,
Madrid, July 24, 1799
Kissing your hands,
[signed] Francisco Ramos²²

The Corregidor's response indicates that the matter was quickly and forcefully handled:

Having been informed by the communiqué which you sent me, dated the 24th of the present month, that Manuel García excuses himself without grounds from singing in the function entitled *Idomeneo*, and in its musical interludes or choruses in which participate all of the singers (men as well as women); I request that you intimate to him that my order be carried out without any excuse, obliging him to sing in everything which is ordered, without giving way to any other measure. And inasmuch as these frivolous excuses are frequent and aim only at inconveniencing and forcing that the singers be compensated at the same rate as the actors, I authorize that, in order to avoid in the future that the least of these whims be allowed to occur, it will be your obligation and your responsibility to immediately advise the accounting office so that the salary and ration may be retained from him who wishes to excuse himself while I investigate whether the Actor or Actress has just cause for excusing him or herself; and so that this may be duly carried out, you will make known this order in the first rehearsal and the same will be conveyed, when convenient, to the General Accounting office of the theaters.²³

²² *Archivo de la Villa de Madrid* (Corregimiento), 1-40-64.:

Señor Corregidor:

En vista de la decadencia de entradas que vamos experimentando, y deseosa mi compañía de su reforma en parte, tiene dispuesta una funcion nueva titulada El Idomenéo; intermediada de unos coros de musica, en los que entran todas las partes de cantado tanto mujeres, como hombres; solo Manuel García, que se escusa, sin asistirle razon para ello: vajo cuyo supuesto, y de que el Galan, dice no hace la funcion siempre que se verifique no cantar el dicho García, para evitar toda desavenencia, que puede ocasionar de el mandato del Galan al interesado; tengo por mas oportuno pasar a V.S. el presente, dandole parte, a fin de que se sirva pasarle una orⁿ á García para q.e cante segun tiene obligacion, ó en la forma que V.S. tenga por mas combente.

Nro^sor gue a V.S. m^s a^s
M^d y Julio 24 de 1799
B.L.M. de V.S.
Franc^o Ramos

²³ *Ibid.*:

Noticioso por el parte que Vm me ha dado con fha 24 del presente de que Man^l García se escusa sin fundamento a cantar en la funcion nueva titulada *El Idomeneo*, y en sus intermedios de Musica ó coros en que entran todas las partes de



García's next confrontation with authority landed him in jail. On October 6, 1799, García fought with the guard at the *Coliseo del Príncipe*. The fact of his being involved with the military was a serious matter and complicated the processing of the case. It was first discussed in the Sala de Alcaldes before being sent to the Governor of the Council:

Your Excellency:

Having informed the *Sala*—both of the steps taken, due to the incident which occurred on the evening of the 6th of this month with the Sentinel who ordered the actor Manuel García to leave vacant the place he was occupying in the *Coliseo del Príncipe*, and of the report which Your Excellency passed to my colleague Don Ignacio Martínez de Villela (after having placed the said actor in prison by the note which Your Excellency passed to him in the *Corral de la Cruz* where he was),—and having already been aware of it and not having been able to continue in this incident since I was presiding in the said *Teatro del Príncipe*, it has been agreed that I pass on to Your Excellency the summary made of this affair, so that in use of Your Military Jurisdiction you may take the steps which you feel are appropriate.

May God Keep you Many Years

Madrid, 10 October 1799

Don Francisco Domenech

[addressed to:] The Most Excellent Señor Count of Requena²⁴

cantado tanto hombres como mugeres; mando a Vm le intime de mi or^a cumpla sin escusa con la obligacion de cantar en todo quanto se le mande sin dar lugar a otra providencia, y respecto a ser frequentes estas fribolas escusas dirigidas solo a incomodar y dar que hacer tanto por las partes de cantado como de representado: le prevengo que para evitar en lo sucesivo estas voluntariedades a la menor que ocurra, será de su obligacion y baxo su responsabilidad el dar cuenta inmediatamente a la contaduria para que al que así se escuse se le retenga partido y racion mientras yo examino si el Actor o Actriz tiene o no justa causa para excusarse, y a fin de que tenga su debido cumplimiento hará Vm presente esta or.n en el primer ensayo y se tomará de ella la razon conveniente en la contaduria del Propio de Comedias.

²⁴ *Archivo Histórico Nacional*. Sección de Consejos, Libro (Sala de Alcaldes, Libro de Gobierno) 1389:

Ex.mo Señor = Haviendo dado cuenta á la Sala de las diligencias practicadas con motivo del lance ocurrido en la tarde del día 6 del corriente con un Centinela que mandaba dexar desocupado el sitio que ocupaba el comico Manuel Garcia en el Coliseo del Príncipe, y del oficio que pasó V.E. à mi Compañero D.n Ignacio Martinez de Villela después de haver puesto preso al citado comico por el recado que le pasó V.E. en el Corral de la Cruz donde se hallaba, no habiendo podido continuar en este Incidente por haver ya anteriormente tomado yo conocimiento

MÁLAGA SOJOURN, 1800

Whatever the outcome of the case, García was next to be found singing in the theaters of Málaga. In Málaga he reportedly composed his first opera entitled *El Preso*. Although the score has still not surfaced, his own experience of being imprisoned in the *Cuartel de Inválidos de Santa Isabel* at Madrid may well have inspired him to compose such a work.

Shortly after García went to Málaga, Manuela Morales returned to her father's company in Cádiz, where she was engaged as *dama de música* for the 1800–1801 season.²⁵ Even if his marriage was not prospering, things were otherwise going well enough by the end of November 1800 for García to write to the Marqués de Astorga with a new confidence.

Your Excellency:

Despite the favorable conditions in which I find myself in this town and inasmuch as I have learned that Your Excellency, protecting our national culture, has in mind to foment the development of operas in the Spanish language, I find myself desirous of serving as an instrument for such a worthy purpose (aspiring to the honor of working under the auspices of Your Excellency rather than for my own ends or convenience). And mindful of your grandeur, I put myself at your disposal, begging that you intercede with Their Majesties, who highly value you, placing my limited abilities at their disposition. May God, in his great Splendor grant long life to Your Excellency.

Málaga, 29 of November, 1800.

Your most attentive servant,

Manuel García²⁶

The Marqués de Astorga, who was the Hermano Mayor of the Junta de Hospitales of Madrid, had asked Carlos IV that, to support the Hospital, Spanish operas be presented in the Teatro de los Caños

pues me hallaba presidiendo en el referido Teatro del Principe; Ha acordado que pase á V.E. como lo executo, la sumaria hecha con este motivo, para que en uso de Su Jurisdiccion Militar tome la providencia que estime conveniente. Dios Guarde á V.E. m.s a.s

Madrid diez de Octubre de 1799 = D.n Fran.co Domenech = Ex.mo Señor Conde de Requena.

[Further documents regarding the case are contained in *Archivo de la Villa de Madrid* (Corregimiento), 1-40-64].

²⁵ *Diario de Madrid*, April 23, 1800.

²⁶ Biblioteca Nacional, Papeles de Barbieri, MS 14.054-4 (46):

Ex^{mo} Señor:

A pesar de lo faborecido que estoy en este pueblo, en q^{to} he sabido q^e V.E., protegiendo la cultura nacional, piensa fomentar el ramo de operas en el idioma Castellano, he entrado en

del Peral—this favor having been granted earlier (in 1786) by Carlos III. In his letter dated March 1, 1801, Astorga specifically requested permission for García to return:

Carlos III (may God rest his soul) conceded to the Royal Hospitals the privilege of opera, which the present Sovereign wanted to found in benefit of native and naturalized citizens. But although with its applause and presence the public has manifested its approval of the first efforts of this new establishment, opera will not easily be able, in spite of the efforts of those who protect it, to achieve that degree of aspired perfection (having in mind both the interests of the pious cause, as well as the decoration and beauty of a diversion, the first in the court for its brilliance and assembly of forces), unless persons are provided who, for their acclaimed ability prepare the way to be followed in the future by those who dedicate themselves to dramatic vocal music. If His Majesty were to permit the actors who freely wished to move to the Caños del Peral to do so without impediment, it would be a great benefit to the Hospitals without any harm being done the other theaters, since in these latter the music is only an accessory part. *And the benefit would be completed were license granted the tenor Manuel García, resident of Málaga, to join this theater* [emphasis added]. Although the advantages of this small grace are not easily demonstrated, it can be assured that there would be many (among others being the propagation of good taste in music throughout the peninsula).²⁷

deseos de servir de instrumento à tan loable objeto, aspirando más bien a la honrra de ocuparme bajo los auspicios de V.E. que á mi utilidad ó conveniencia propia. Y me encamino á la grandeza suya á hacerle presente esta mi disposición, rogandole interponga su mucho valimiento con S.S.MM. para disponer á su arbitrio de mis cortos alcances. Dios g^o a V.E. M^o A^o en su mayor Grandeza.

Malaga 29 de Noviembre de 1800.

Su más atento servidor
Manuel García.

²⁷ Biblioteca Nacional, Papeles de Barbieri, MS 14.055-9:

El Señor Rey Don Carlos 3^o (que Dios goze) concedo a los Rs. Hosps. el privilegio de opera, que el actual Soberano quiso fundamentar en beneficio de los Naturales; pero aunque el Público ha manifestado con sus aplausos y concurrencia la aprobación que ha dado a los primeros ensayos de este nuevo establecimiento no podrá facilmente, a pesar de los esfuerzos de los que le protegen, lograr aquel grado de perfección a que aspiran, tanto en lo que toca a los intereses de la causa pia, quanto en lo que mira al decoro, y belleza de una diversión la primera de la Corte por su brillantez y concurso, si no se proporcionan sujetos que por su notoria habilidad preparen el camino que deben seguir los que en adelante se dediquen a la Música vocal Dramática, si S.M. permitiera que los Actores que voluntariamente quisiesen pasarse a los Caños del Peral

PRECURSOR OF SPANISH OPERA

García's letter dated November 29, 1800, and that of the Marqués de Astorga dated March 1, 1801, cast García in the role of a person dedicated toward the cause of Spanish opera. The Marqués de Astorga very aptly mentions the obvious: that to achieve success, any plan to foster Spanish opera must involve highest quality people. Significantly, García had achieved that status. Although he left Madrid in 1807 never to return, García before departure did imprint an indelible mark in the history of Spanish music. An article by Manuel Jiménez published in 1855 presents García in this light:

"Spanish opera," as certain spirits understand it, will achieve its *aureole* of glory. . . . But that glory is reserved for happier moments. While once a star whose first rays of desired splendor were seen only afar off, our truly national opera, I repeat, which was initiated by the author of *Asedio de Medina* [Sr. Espin] and by others, now reigns as the *zarzuela*. . . . It was founded on what García accomplished before abandoning the soil over which his cradle was rocked.²⁸

Around 1855, José Alvarez, who had been oboist at the *Caños del Peral* in 1804 during García's epoch, recalled García thus:

The city government took over the new theater [Teatro del Príncipe] and entrusted its management to the famous Maiquez. They then tried to engage García as music director, but under the command of Maiquez. As a result, García never performed in that theater, leaving Spain never to return and dashing the hopes of those

pusiesen hacerlo sin que se les pusiera impedimento, haría un grande beneficio a los Hosps. sin verdadero perjuicio de los otros Teatros, puesto que en ellos la Música es una parte accesoría, y se completaría el beneficio si se concediere igualmente al Tenor Manuel García, residente en Málaga, licencia para pasar a este teatro. No es facil demostrar las ventajas de esta corta gracia, pero se puede asegurar serían muchas, y entre otras la de la propagación del buen gusto de la Música en toda la Peninsula.

²⁸ Manuel Jiménez, "Barcelona Musical," in *Gaceta Musical de Madrid*, July 22, 1855, 195:

La ópera española, tal cual la comprenden ciertos espíritus, tendrá su aureola de gloria... pero esa gloria le está reservada para mas risueños momentos, toda vez que fue un astro cuyos primeros resplandores se dejaron ver en la lontananza del deseo: nuestra ópera nacional, repito, que fue iniciada por el autor del *Asedio de Medina* y por otros, reina ahora por la *zarzuela*... se principia por lo que García acabó antes de abandonar el suelo sobre el que se meció su cuna.



who believed that the moment of establishing a Spanish opera had arrived.²⁹

In 1859 Mariano Soriano Fuertes published this assessment of García's contribution:

Manuel García was the first man fitted to prepare a solid foundation for our national lyric theater. The inspired quality of his songs and of his performance of them, the popularity they attained, his merit, and his understanding of the taste of the public and of theatrical enterprise, fitted him for doing so. But political events snatched such an outstanding genius from us, just as they snatched calm and well-being from our families.³⁰

After this tribute to García, Soriano Fuertes next attacks the unjust neglect of García's talent within his native country:

The capital of France has always rendered a just tribute of admiration and respect to the memory of the illustrious Spanish artist, Manuel García—admiring his works and placing in the hall of the *Théâtre Italien* his name among the noblest musical geniuses. On the other hand, Spain has for a long time relegated him to oblivion and forgotten his works; having, in our day, built many fine theaters, in none of them, excepting that of the *Zarzuela*

²⁹Hilarión Eslava, "Apuntes para la historia musical de España," *Gaceta Musical de Madrid*, July 13, 1856, 218:

El ayuntamiento tomó la empresa del nuevo coliseo y encomendó su dirección al famoso Mayquez. Trató luego de contratar á García como director de música, pero bajo las órdenes de Mayquez, por lo cual no pasó aquel á estrenar dicho teatro, marchándose de España para no volver jamás, y dejando burladas las esperanzas de los que creyeron que había llegado el momento de establecerse la ópera española.

In the article Eslava quotes a letter from Álvarez written shortly before his death in 1855. Álvarez, who remembers García kindly, had actually clashed with him in October of 1804. He, together with Juan Maus (bassoon), Francisco Schindler (violin) and Manuel Julia, missed an evening's rehearsal, saying that they had to be present at a service of the *Guardias Wálonas* the following day at six in the morning. García fired all four; but by appealing to the Governor of the Council, all but Maus succeeded in being reinstated [*Archivo de la Villa de Madrid* (Secretaría), 3-474-7].

³⁰Mariano Soriano Fuertes. *Historia de la Música Española desde la venida de los Fenicios hasta el año de 1850* (Madrid: Establecimiento del Sr. Martín y Salazar, 1859), iv, 229:

Manuel García era el hombre iniciado para fundar sólida-mente nuestro teatro lírico nacional, tanto por la inspiración de sus cantos, como por la ejecución de ellos, la popularidad alcanzada con su mérito, y entender el gusto del público y los negocios teatrales. Pero los acontecimientos políticos nos arrebataron tan sobresaliente ingenio, como nos arrebataron la calma y bien estar de las familias.

in Madrid, is found engraved the name of Manuel García. Instead, one reads there the names of foreigners!! Words are unneeded when deeds speak so loudly.³¹

GARCÍA'S DEPARTURE FOR FRANCE, 1807

Why did García leave Spain? Probably there was a combination of reasons for his leaving. His passport application dated March 29, 1807, mentions only that he wished to improve his profession ("for the good of the Country") by study in France and Italy. The *Junta de Comisión de Teatros* had approved this plan.³² His trip, therefore, had good reason, given the government's desire to improve the quality of theater in Madrid.

So far as his personal life was concerned, it was also in García's best interest to leave Spain. Joaquina Briones had already given birth to his son, Manuel (*b* Madrid, March 17, 1805; *d* London, July 1, 1906), and the atmosphere must have indeed been tense in the theater when García occasionally sang in the same opera with both Manuela and Joaquina. Furthermore, García was plagued by a debt to the *Junta*. An anonymous satire dated one month after his departure ridicules his having been "given permission" to "run out on them" [tomarlas de Villadiego], although "requested" that he not take *La Briones* with him.³³ This satire seems to indicate that taking *La Briones* with him was precisely what he did do.

Manuela Morales, on the other hand, was left in a pathetic situation. Three days after García had left Madrid, en route through Valladolid, she sent the following letter to the *Junta*:

Gentlemen of the Junta of the Commission of Theaters:
Your subject, Manuela Morales, with all due respect

³¹ *Ibid.*, 234:

La capital de Francia ha rendido siempre un justo tributo de admiración y respeto á la memoria del ilustre artista español Manuel García, admirando sus obras y colocando su nombre en la sala del teatro italiano, en medio de los mas esclarecidos genios de la música. En cambio, en España ha permanecido por mucho tiempo relegado al olvido, y olvidadas sus obras; y habiéndose construido muchos y buenos teatros, en nuestros días, en ninguno de ellos, exceptuando el de la *Zarzuela* de Madrid, se halla esculpido el nombre de Manuel García, siendo así que se leen otros extranjeros!!

Los comentarios son inútiles, cuando tanto dicen los hechos.

³² *Archivo Historico Nacional* (Sección de Estado), legajo 5358-2.

³³ Biblioteca Nacional, Papeles de Barbieri, Ms. 14.058-9(5).

makes known that with the absence of her husband, who is travelling to France and Italy, she remains with two small daughters¹⁴ in the most helpless straits, since the present agreement prevents her seeking the Company of her father, whose aid would place her as well as her family under protection [from any event] until the return of said husband. But she lacks the essential and precise circumstance of the Junta's permission, verifying the justice of a determination that would permit her sustaining her family with the proper honor; she therefore humbly begs that You may deign to grant an order or decree allowing this concession. Thus she places her hope in Your rectitude and justice.

Madrid, eighth of April of 1807

[signed:] Manuela Morales

[marginal note:] Madrid 8 de Abril de 1807.

From the Junta of the Commission of Theaters:
As she requests.

[signed, illegible]

[marginal note in same hand:] The interested party was given notice of this agreement on the 10th of the same month.

[signed]¹⁵

Whatever the family problems that García did wish to escape, his letters to the Duchess of Osuna chronicling his voyage to Paris document his every

¹⁴García must have had at least four children by Manuela Morales. Two sons, Antonio (b June 13, 1799; baptized San Pedro Real June 17, 1799) and Mariano (b July 26, 1802; baptized Santiago y San Juan July 31, 1802), died in childhood. The two girls, however, both became singers and even studied with their father. One of them, Mme. Ruiz-García, gained fame at Paris. The other, Paula Canga-Argüelles García-Morales, became well known in Madrid for musical *soirées* held in her home. She married General D. Pedro Méndez Vigo and belonged to various musical societies in Madrid: the *Academia filarmónica matritense*, the *Museo lírico*, and the *Liceo artístico y literario* held on the main floor of the Palacio de Villahermosa [Saldoni]. Manuela Morales received payments from García until his death that seemingly were enough so that she did not need to apply for her own pension. At the time she did apply for the pension, in 1833, she claimed that she had been reduced to begging in Málaga [Archivo de la Villa de Madrid (Corregimiento), 1-186-59].

¹⁵ Archivo de la Villa de Madrid (Secretaría), 3-471-13:

Señores de la Junta de Comisión de Teatros
Manuela Morales, puesta a las ord^s de V.V.S.S. con el debido respeto hace pres^{te} q^e por ausencia de su Marido, q^e pasa a Francia e Italia queda con dos hijas pequeñas constituida en el mayor desamparo al menos q^e como lo tiene ya acordado no baya a buscar en la compañía de su padre, un asilo q^e así a ella como a su familia les ponga a cubierto de todo acontecim^{to} hita. el regreso de dho su marido; pero como no pueda verificarse esta tan [justa] determina^o sin la esencial y precisa circunstancia del permiso de la junta, para por este medio sustentar

intention of returning to Madrid.¹⁶ What could not be foreseen were political events of the next year, 1808. His own political stance during the French invasion and the subsequent war of liberation remains uncertain. But his French triumphs, beginning with his sensational Parisian debut February 11, 1808, in Paër's *Griselda*, cannot have endeared him to Spanish patriots fighting the French.

Whether or not García was an overt *afrancesado*, the fact that he settled in France and was later first tenor in the court of Murat at Naples (1812) do identify him with French currents of the time. Then again, even his earlier works, written in Madrid, often showed the strong influence of French opéra-comique.

Later scholars have tended to disdain as mediocre all theater of around 1800 in Spain. Cotarelo y Mori accuses García of having promoted the mediocrity:

The one who contributed most to the vogue and persistence of this mediocre genre [opérette] was the celebrated tenor Manuel García, who also composed the music for several; but even after his absence from Spain the genre continued with life, and some remained in the repertoire to supplement performances or to fill in for a sudden or unforeseen mishap.¹⁷

Granted: García did write music for translations of French works, and a certain amount of his writing

a su familia con la honradez que le es propia: p^r tanto Sup^{ca} a VV.SS. rendidam^{te} se dignen dispensarla una orden o decreto donde conste esta conce^s. Asi lo espera de la rectitud y justicia de VV.SS.

Mad^d ocho de Abl. de mil ochocientos siete
Manuela Morales
Madrid 8 de Abril de 1807. Del Junta de com^on de teatros.
Como lo pide.
Se le dio a esta Interesada certif^on de este acuerdo en 10 del mismo.

¹⁶ Archivo Histórico Nacional (Sección de cartas de Osuna), Legajo 413-24. The entire collection of six letters was published by Nicolás A. Solar-Quintés in "Manuel García, íntimo. Un capítulo para su biografía," *Anuario Musical*, II (1947).

¹⁷ Emilio Cotarelo y Mori. *Historia de la zarzuela, o sea el drama lírico en España, desde su origen a fines del siglo XIX* (Madrid: Tip. de Archivos, 1934), 159:

Quien más contribuyó al auge y sostenimiento de este mediocre género dramático, fue el célebre tenor Manuel García, que también compuso la música de varias; pero aun después de su ausencia de España, el género siguió con vida y quedaron de repertorio unas cuantas para completar funciones o remediar un percance imprevisto o repentino.



is perfunctory. Nonetheless, he did, before leaving Madrid, write works which were original and overtly Spanish. The fact that his operettas continued being performed long after he left Spain (*El Criado Fingido* was performed as late as 1832 in a version revised by the composer Saldoni) indicates that they "worked" before Spanish audiences.

EL POETA CALCULISTA

His greatest success at Madrid was *El Poeta calculista*, a monologue opera premiered at the *Caños del Peral* Sunday night, April 28, 1805. This announcement appears in the *Diario de Madrid* for that day:

In the Theater of the Caños del Peral, at 7:30 in the evening, will be presented the new drama in three acts, entitled: *El Galeote honrado*; afterwards Señor Manuel García will execute a Monologue, in music, also new and original, entitled: *El Poeta calculista*; and all will end with a fandango.¹³

El Galeote honrado was translated from the French and it was this type of sentimental drama that irritated contemporary critics (as well as such later writers as Cotarello y Mori). Even the censor who reviewed it referred to it as a "tear-jerker".¹⁴ But García's work was certainly no *comédie larmoyante*. An extremely valuable letter to the editor of *Efemérides de España* dated May 10, 1805, testifies to the impression that *El Poeta calculista* made on Spanish audiences of its day.

To the editor of *Efemérides*:

I like to take refuge in the Theater, because when there are only a few people it is quiet and I hear well what is being performed (as long as the actors don't swallow half the words). It so happens, *Señor Efemeridista*, that Monday night, the 29th of last month, I was returning from work with my head somewhat burdened, and wanting

¹³En el Teatro de los Caños del Peral, á las 7 1/2 de la noche, se representará el drama nuevo en 3 actos, intitulado: *El Galeote honrado*: después executará el Sr. Manuel García un Monólogo, en música, tambien nuevo, y original, titulado: *El Poeta calculista*; y se concluirá con el fandango.

¹⁴"He reconocido este drama en tres actos, traducido del francés, intitulado: *El Galeote Honrado*: y he visto que aunque es de los del genero lloron; por estar bastante arreglado, por presentar un grande exemplo de ternura filial y por no contener nada contra las leyes del reyno, ni las buenas costumbres, puede representarse en los teatros públicos: precediendo indispensablemente la licencia del Ill.mo S.or Gobernador interino del

to relax, I thought about going to the Theater. But the pleasant conversation of four friends, who with their buffoonery seemed already like a comedy, made me forget the time, and I arrived precisely at the conclusion of the play: I wasn't sorry because what I usually like best in these pieces is getting them over (and because I had enough time to see that the decor was only mediocre, the costumes nice and adequate, and that, in a language which seemed at first hearing to be from the "other side of the Pyrenees," it was about one of the hundred-thousand little trite stories of the day, of goodness and heroism, sentiment and sensibility; much fainting, exclamations, flirtatious remarks and other odds and ends of tear-jerking plays).

The curtain fell, and then began a *sinfonia* (not at all unpleasant) which brought us to the monologue opera: *El Poeta calculista*. Before us appeared an unhappy man in an unhappy garret; and finding himself the heir of another most unhappy poet, *calculated* what he had to do in order to gain riches and fame—two rewards which, as human beings, excite us. He forged a tonadilla and a saynete; and as the piece (a mixture of play and music) developed, new little seguidillas were occasion for applause. Next followed one of those languid and melancholy songs, born in the fertile region bathed by the *Betis*, and which here was the cause for clapping, of *vivas*, of *bravos*, and of *bravas*. Moved by this, the poet and musician (all in one), throws himself into the most sublime undertaking, and composes a play, in which enters a rushing river and a forest, and much warbling of birds, which the music imitates deliciously; and then he goes criticizing a *perimetre*, a blabber mouth, an old codger, and I don't know what other characters, in part acted, in part sung. He acts all of them out with consummate grace and elegance to the rhythm of the applause, which continued to increase: and with this, you see, our *garret poet* brings himself to the tragic twist, and *calculates* his earnings. We now have daggers, poisons, murders and beheadings, and from here, and to run the dramatic course, he jumps to opera, and as all was interspersed with music, we had recitatives, arias, rondos of different kinds, and a very pretty *polaca*, all executed both by the orchestra and by the actor, with complete grace and elegance. As the musical charm redoubled, so did the applause: and I found myself extremely content, fully and comfortably giving thanks to God for having arrived at the happy moment of the conclusion of the tear-jerking drama, and the beginning of the smiling and cheerful monologue. With this, the poet calculated and again calculated, and there were sacks of silver and a fine dwelling, fine clothes, and also his pocket watch. But when he

Consejo. Madrid y Abl. 21 de 1805." [*Madrid, Biblioteca Municipal* (Fondos de Teatro), MS 1-74-14].

goes to take it out to see the hour, he comes to his senses and he finds himself where he really is—in a ridiculous garret—and he sees what he really is: poor, unfortunate, without any means or recourse, and then, Oh, fatal fortune of the Muses! he decides to seek employment as a *sereno* [night watchman].

You, *Señor Efemeridista*, who understand, or at least should understand such things, go to see the *Galeote* and the *Calculista*, and consulting afterwards with your Aristotles and your Batteux, tell me if I am right or wrong, if I enjoyed myself according to the rules or breaking them grievously; for I will, meanwhile, not fail to return to the Caños to hear the graceful trills of the poet. Let's see if with my few pesetas and those of the other theatergoers I can prevent him from becoming a *sereno*.

Forever yours,
The *Efemerista*.⁴⁰

The romantic image of the poet in the attic and the final touching detail of his resigning himself to being a *sereno* could not but appeal to a Spanish, and perhaps, particularly, a Madrid audience (one need only think of the importance of the *sereno* in

⁴⁰ "Teatros," *Efemérides de España*. No. X, p. 10, May 10, 1805, 114-116:

Señor Redactor de las Efemerides. —Mucho me gusta hallar me holgado en el Teatro, porque quando hay poca gente, hay mucho silencio, y oigo bien lo que se representa, si ya es que los Señores cómicos no se comen la mitad de las palabras. Es el caso, *Señor Efemeridista*, que la noche del Lunes 29 del mes pasado, volvía de mis quehaceres con la cabeza un tanto quanto cargada, y deseando explayarme, pensé en ir al Teatro; pero la agradable conversacion de quatro amigos que por lo chancera tenía visos de comedia, me hizo faltar á la hora, y llegar precisamente al desenlace de la comedia: no lo sentí, porque á mi esto suele ser lo que mas me gusta en las mas de las piezas, y porque tuve tiempo bastante para ver que la decoracion era solo regular, los trages bonitos y adecuados, y que en un language, que al vuelo me pareció *transpirenaico*, se trataba de una de las cien mil anedoctillas del dia, de beneficencia y heroismo, sentimiento y sensibilidad; mucho desmayo, exclamaciones, piropos, y demas zarandajas de comedias lloronas.

Cayó el telon, y á su tiempo correspondiente comenzó una sinfonia no desagradable, que nos introduxo en el unipersonal del *Poeta calculista*. Se representaba el infeliz en una infeliz guardilla; y hallandose heredero de otro infelicísimo poeta, *calculaba* lo que debía hacer para ganar dineros y fama, dos cosas por las que tanto nos agitamos los humanos; forjaba una tonadilla y un saynete, y como la pieza iba mezclada de representacion y música, no podian faltar sus seguidillitas nuevas, que dieron principio á los aplausos: siguióse luego una de aquellas languidas y melancolicas canciones, nacidas en la *fertil region que el Betis baña*; y aqui fue el redoblar de las palmadas, de los vivos, de los *bravos* y de las *bravas*. Animado con esto el poeta y músico, todo en una pieza, se arroja á mas

La Verbena de la Paloma). However, it was not only the libretto (written by Diego del Castillo according to Soriano Fuertes),⁴¹ but also the music that abounded in Spanish flavor. The fourteen musical numbers comprising the work include a *polaca*, a *bolero*, and a *polo*. The latter is the famous *polo* which was published and performed all over Europe throughout the nineteenth century. Apart from García's own performances, the *polo* was made known through the performances of his daughters, both of whom used the number in the lesson scene of *Il Barbieri di Siviglia*. The *Correo Literario y Mercantil de Madrid* in 1828 proudly mentions this fact in an article on Maria Malibrán:

... The first time this young *virtuosa* executed the role of Rosina, something occurred which, as we are Spanish, is amusing to relate in this newspaper. The public was waiting anxiously for the lesson scene. When it arrived, the actor playing the part of Don Alonso, making as if to choose from among the pieces gathered on the piano

sublimes empresas, y compone una comedia, en que entra un rio caudaloso y un bosque, y hay mucho gorgojo de pajarillos, que la música imita deliciosamente; y luego se vá criticando á un petrimetre, una locuela, un vegete, y qué se yo que mas personajes, parte representando, y parte cantando, los va remendando á todos con suma gracia y donayre al compas de los aplausos, que iban siempre en aumento: y con esto, ya se ve, nuestro poeta *guardillesco* se eleva al tragico coturno, y *calcula* sus ganancias; tenemos puñales, venenos, asesinatos y degolladuras, y de aqui, y para recorrer la carrera dramática, pasa de un salto á la opera, y como todo iba intercalado de música, tuvimos recitados, arias, rondós de diferentes géneros, y una muy linda polaca, todo executado, tanto por la orquesta como por el actor, con suma gracia y donayre; y como redoblaban las bellezas, tambien redoblaban los aplausos: y yo me hallaba contentísimo, ancha y cómodamente, dando gracias á Dios de haber llegado á la feliz hora del desenlace del lloroso drama, y principio del risueño y alegre monólogo. Con esto el poeta calculaba y volvía á calcular, y habia talegas de plata y buena habitacion, buenas ropas, y tambien su *muestrecita*; pero al ir á sacarla para ver la hora, vuelve en sí y se halla en donde realmente estaba que era una ridícula guardilla, se ve qual verdaderamente era, pobre, desgraciado, y sin arbitrio ni recurso alguno, y entonces ¡oh, suerte fatal de las Musas! se decide á pretender una plaza de *Sereno*.

Vmd. *Señor Efemeridista* que lo entiende, ó á lo menos debe entenderlo, vaya á ver el *Galeote* y el *Calculista*, y consultando luego con su Aristóteles y su Batteux, dígame si tengo ó no tengo razon, si me divertí segun reglas ó faltando gravemente á ellas; que yo entre tanto no dexaré de volver por el Coliséo de los Caños á oír los graciosos trinos del poeta, a ver si con mis pesetillas y las de los demas aficionados puedo impedir se meta á *Sereno*. De Vmd. siempre.—*El Efemerista*

⁴¹ Soriano Fuertes, 1859, 229.



something for Rosina to sing, proposed a composition of maestro *García*. The memory then of such a celebrated singer was warmly greeted by the audience and they showed their approval with prolonged applause. The piece sung by his daughter was the polo, *Yo que soy contrabandista*, which *García* himself sang years ago in his *Poeta calculista*.⁴²

In 1842 the Madrid public was again to be reminded of *García's polo* when Pauline Viardot visited the capital. Among the various songs of her father interpolated in the lesson scene was *Yo que soy contrabandista*.⁴³

Nor was the appeal of this one song limited to Spain. George Sand wrote a short story based on it, and in 1836 Franz Liszt composed a *Rondeau Fantastique* based on the theme (see pages 59-85). *García's* promotion of Spanish style, therefore, reached the heart of the early Romantic movement.

DIFFUSION OF HIS MUSIC

Yet in spite of his immense activity as singer and composer, and of the fact that *García* was to be known as *el célebre García*, most of his music never got published. Apart from the damage done by political and literary prejudice, *García* lacked a good public relations manager. Rossini reportedly said that if *García* had had "savoir faire" in proportion to his talent he would have been hailed among the foremost composers of his time.⁴⁴ Fétis, in his funeral oration at *García's* tomb, mentioned his creative gift:

You understand, gentlemen, that I wish to speak of *García* as composer. Pleasant melodies, the deepest feel-

⁴² *Correo Literario y Mercantil de Madrid*, August 4, 1828, 2-3:

...La vez primera que esta joven virtuosa ha ejecutado el papel de *Rossina* [sic] ocurrió una anecdota, que como españoles nos es grato anunciar en este periódico. El público esperaba con ansia la escena de la lección; llegada que fue, el actor encargado del papel de don Alonso, haciendo como que escogía para que *Rossina* cantase alguna de las piezas colocadas sobre el piano, la propuso una composición del maestro *García*. El recuerdo entonces de tan célebre cantor fue vivamente apreciado por los concurrentes, y lo probaron con sus prolongados aplausos. El retazo que cantó su hija fue el polo de *Yo que soy contrabandista*, que *García* cantó igualmente hace años en su *Poeta calculista*.

⁴³ *Iberia Musical*, May 29, 1842.

⁴⁴ Hérítte-Viardot, 4.

ing for harmony—behold what one notes in his productions, or rather that which is there, but which is not well enough known, for the greatest number of these works, and without doubt the best, remain unpublished.⁴⁵

After *García's* death the scores remained with his family. Pauline seems to have shown most interest in her father's music; in 1875 she published a set of his songs with her own arrangements.⁴⁶ His numerous opera manuscripts she had bound and stamped with "P. García." Upon her death the collection went to the Paris Conservatory and it is in that library (in the *Bibliothèque Nationale*) that his works are still to be found. Although Tiersot made mention of these scores,⁴⁷ Molly Nelson, in her 1976 dissertation on *García* suggested that they were lost when he was in Mexico. But most of *García's* scores do still exist. Between the collection in the *Bibliothèque Nationale* in Paris and that of the *Biblioteca Municipal* in Madrid there remain over fifty operas, operettas, tonadillas and other theatrical works, as well as some ninety songs, collections of songs, symphonies, masses and other non-theatrical works. Who will resuscitate his music?

GARCÍA'S DEATH DATE

Finally, recent research has at last clarified the date of *García's* death. Fétis and Subirá gave June 2, 1832, while Richard, Fitzlyon and others give June 9, 1832. Hans Kühner in *MGG* specifies "9 (nicht 2)." Curiously, neither date is correct. When Manuela Morales applied for her widow's pension in 1835 she was required to submit a copy of *García's* death certificate. This states clearly that *García* died in his home, at Rue des Trois Frères number 9, at

⁴⁵ "Mort et Funérailles de Manuel García," *Revue Musicale*, xn (1832), 159:

Vous comprenez, messieurs, que je veux parler de *García* comme compositeur. Des mélodies heureuses, et le sentiment le plus profond de l'harmonie, voilà ce qu'on remarque dans ses productions, ou plutôt ce qu'il y a mis et ce qui n'est pas assez connu, car le plus grand nombre de ses ouvrages, et sans contredit les meilleurs, sont restés inédits.

⁴⁶ *Chansons Espagnoles* par Manuel García père, paroles françaises de M. Louis Pomey arrangées avec accompagnement de Piano par Mme. Pauline Viardot (Paris: E. Gérard & Compagnie, 1875).

⁴⁷ Julien Tiersot, "Bizet and Spanish Music," *Musical Quarterly*, xiii/4 (1927), 566-581.

five o'clock on the morning of Sunday, the 10th of June 1832.⁴⁸ This corresponds to the notice, written on Monday, the 11th, but which appeared in the *Journal des Debats* on Tuesday, June 12, 1832:

Monsieur Manuel García, composer, actor, singer and professor of the most remarkable talent, died yesterday. It is a great loss for the art of music. The funeral will take place tomorrow, Tuesday, at noon; the procession will leave from his home, Rue des Trois-Frères No. 9.⁴⁹

García was buried on a hill in the cemetery of Père Lachaise in Paris. Speeches were given at the tomb by Paulin Richard, Fétis (read by M. Troupenas), Troupenas (in the name of Malibran, who could not attend), and Castil-Blaze. The latter concludes his speech thus:

The actor, the singer leave nothing behind; it seems that their memory must be lost. But so long as there exist an Italian Theater, so long as the sublime works of Cimarosa, Mozart, Paër, and Rossini delight music lovers, one will remember you, García, their worthy interpreter. Your name will be on all lips each time that one of the masterpieces of these masters appears on the stage. Companion of their glory, you will follow them in their long and brilliant career. Be consoled, García: to you is promised immortality.⁵⁰

Eloquent words. But García's simple and abandoned tomb remains still today a poignant reminder that Castil-Blaze's prophecy has not been fulfilled. The importance of García within Spanish music history remains yet to be appreciated.

⁴⁸ *Archivo de la Villa de Madrid* (Secretaria), 2-479-9.

⁴⁹ *Journal des Debats*, June 12, 1832:

M. Manuel García, compositeur, acteur, chanteur et professeur du talent le plus remarquable, est mort hier. C'est une grande perte pour l'art musical. Ses obsèques auront lieu demain mardi, à midi; le convoi partira de sa maison, rue des Trois-Frères, n° 9.

⁵⁰ "Mort et Funérailles de Manuel Garcia," *Revue Musicale*, xii (1832), 160:

L'acteur, le chanteur ne laisse rien après lui, il semble que sa mémoire doive se perdre. Mais tant qu'il existera un théâtre italien, tant que les oeuvres sublimes de Cimarosa, de Mozart, de Paër, de Rossini feront les délices des amateurs, on se souviendra de toi, Garcia, leur digne interprète. Ton nom sera dans toutes les bouches chaque fois qu'un chef-d'oeuvre de ces maîtres paraîtra sur la scène. Compagnon de leur gloire, tu les suivras dans leur brillante et longue carrière. Console-toi, Garcia, c'est te promettre l'immortalité.

Bibliography

(Printed Sources, excluding Encyclopedias)

- BARBADILLO, MANUEL. *Manuel Godoy, Príncipe de la Paz, su juventud, sus años de Gobierno, su atardecer (1767-1853)*. Jerez de la Frontera: Gráficas del exportador, 1979.
- COTARELO Y MORI, EMILIO. *Estudios sobre la historia del arte escénico en España*, III: *Isidoro Maiquez y el teatro de su tiempo*. Madrid: Impr. de J. Perales y Martínez, 1902.
- . *Historia de la zarzuela, o sea el drama lírico en España, desde su origen a fines del siglo XIX*. Madrid: Tipografía de Archivos, 1934.
- ESLAVA, HILARIÓN. "Apuntes para la historia musical de España," *Gaceta Musical de Madrid*, July 13, 1856, 218.
- HÉRITTE-VIARDOT, LOUISE. *Memories and Adventures*. Trans. from the German MS and arranged by E. S. Buchheim. London: Mills and Boon Ltd., 1913.
- JIMÉNEZ, MANUEL. "Barcelona Musical," *Gaceta Musical de Madrid*, July 22, 1855, 195.
- MORA, JOSÉ JOAQUÍN DE. "Manuel García," in *No me olvidés*. London: R. Ackerman, 1825.
- NELSON, MOLLY. *The First Italian Opera Season in New York City: 1825-1826*. University of North Carolina, Chapel Hill, Ph.D. dissertation, 1976.
- OLAVARRÍA Y FERRARI, ENRIQUE DE. *Reseña Histórica del Teatro en México, 1538-1911*, I. México, 1895.
- REPARAZ, CARMEN DE. *María Malibran. 1808-1836, Estudio Biográfico*. Madrid: Ministerio de Educación y Ciencia, 1976.
- RICHARD, PAULIN. "Notes biographiques sur Manuel García," *Revue Musicale*, XII (1832), 171-174.
- SALDONI, BALTASAR. *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*. Madrid: Imprenta de D. Antonio Pérez Dubrull, 1868-1881.
- SOLAR-QUINTES, NICOLÁS. "Manuel García, íntimo. Un capítulo para su biografía," *Anuario Musical*, II (1947), 81-104.
- SORIANO FUERTES, MARIANO. *Historia de la Música Española desde la venida de los Fenicios hasta el año de 1850*. Madrid: Establecimiento del Sr. Martín y Salazar, 1859.
- SUBIRÁ, JOSÉ. "Dos grandes músicos «desmadriñenizados»: Manuel García (padre e hijo)," *Anales del Instituto de Estudios Madrileños*, III (1968), 229-238.
- . "El operetista Manuel García," *Revista de la Biblioteca, Archivo y Museo, Ayuntamiento de Madrid*, I (1935), 179-196.
- . *La tonadilla escénica*, III. Madrid: Tipografía de Archivos, 1928-1930.
- TIERSOT, JULIEN. "Bizet and Spanish Music," *Music Quarterly*, XIII (1927), 566-581.

Works of Manuel del Pópulo Vicente García
Composed Prior to Departure from Spain, 1807

Title	Genre	Date of première	Place of première	Librettist
<i>El majo y la maja</i>	tonadilla (1 act)	1798	Madrid, Caños del Peral	
<i>La Declaración</i>	tonadilla (1 act)	July 31, 1799	Madrid, Caños del Peral	J. Blasco
<i>El Preso</i>	operetta (1 act)	1800? (Doubtful; mentioned by Fétis [Biographie universelle])	Málaga?	[Not related to <i>El Preso</i> of 1806]
<i>El Posadero</i>	operetta	1802? (Doubtful; mentioned by Fétis [Biographie universelle])	Madrid?	
<i>El Seductor arrepentido</i>	operetta (1 act)	Sept. 16, 1802	Madrid, Caños del Peral	
<i>El Reloj de Madera</i>	operetta (1 act)	Sept. 25, 1802	Madrid, Caños del Peral	Translation of François Bernard-Valville's <i>l'Horloge de bois</i>
<i>Quien porfía mucho alcanza</i>	operetta (1 act)	Nov. 12, 1802	Madrid, Caños del Peral	
<i>El Luto fingido</i>	operetta (1 act)	May 30, 1803	Madrid, Caños del Peral	Translation of Charles Étienne and Jean-Baptiste-Charles Vial's <i>le Grand Deuil</i> by D.F.D. P.M. [Don Francisco de Paula Marti?]
<i>El Criado fingido</i>	operetta (1 act)	Feb. 2, 1804	Madrid, Caños del Peral	
<i>Atalia</i>	choruses with orchestral accompaniment	Feb. 25, 1804	Madrid, Caños del Peral	Translation of Racine's play by E. Llaguno
<i>Ester</i>	choruses with orchestral accompaniment	March 5, 1804	Madrid, Caños del Peral	Translation of Racine's play by F. Enciso Castrillón
<i>El Padrastro, o quien a yerro mata a yerro muere</i>	opera (2 acts)	July 21, 1804	Madrid, Caños del Peral	
<i>El Poeta calculista</i>	monologue opera (1 act)	April 28, 1805	Madrid, Caños del Peral	Diego del Castillo
<i>El Cautiverio aparente</i>	operetta (1 act)	Dec. 19, 1805	Madrid, Caños del Peral	
<i>El Preso</i>	monologue opera (1 act)	Jan. 1, 1806	Madrid, Caños del Peral	M. Bravo
<i>Los Lacónicos o La Trampa descubierta</i>	operetta (1 act)	August 12, 1806	Madrid, Caños del Peral	F. Enciso Castrillón
<i>Los ripios de maestro Adán</i>	operetta (1 act)	Jan. 18, 1807	Madrid, Caños del Peral	Translation of Marie-François Allarde and Charles-François Moreau's <i>les Chevilles de Maître Adam</i> by F. Enciso Castrillón
<i>Florinda</i>	operetta	? (doubtful; mentioned by Fétis [Biographie universelle])	Madrid?	

An ornate title page for a musical score. The central text is enclosed in a decorative frame of vines and leaves. At the top of the frame is a woman's head with a crown. At the bottom is a cherub. Two snakes are coiled around the sides of the frame. The text is as follows:

BONDEAU
FANTASTIQUE
sur un thème Espagnol
(EL CONTRABANDISTA)
Composé POUR le Piano
et dédié
à M. Georges Lant
PAR
G. LANT
Op. 5. No. 1116 46r
Lapraz, aux Fr. Hofmeister.
1837

RONDEAU FANTASTIQUE (*)
SUR UN THEME ESPAGNOL.
(EL CONTRABANDISTA.)

F. Liszt. Op. 5. N.º 8.

(M.M. $\text{♩} = 120.$)
RONDEAU.

Molto animato quasi presto.

p e sempre staccato.

cre - scendo

poco a poco - - - - - ff - - sempre più forte - - - - - al ff

8 loco.

stringendo - - - - - e strepitoso.

il più forte possibile.

un poco meno Allegro. ($\text{♩} = 104$)

2 2

mf

pp

8 scherzando. mf

pp

(*) Ce morceau a été écrit d'abord pour Piano et Orchestre.

33977
25



ben marcado y deliçiosamente.
MUSICA Y DANZA

p scherzando. *leggermente.*

ten.

ten.

ten. poco a poco cre - scen - do

ten. sempre più forte

ten. molto crescendo

marcato. f

Ped.

(*) Pressez un peuce trois notes durant tout le cours de ce morceau.

giocoso marcato.

p dolce. *pp* *f* loco.
 Ped. rinforzando.

dolce. con grazia. ten.

sempre *p* e capricciosamente.
 Ped.

veloce.
 leggierissimo.
 Ped.

pp, sempre. Ped. un poco marcato il tema. *pp*



8

cra.
fp

8

poco a poco cresc. -

8

- dimi - nuendo.

poco a poco accelerando.

8

luc.

fp

fp

il tempo -

sempre più accelerando -

Ped. *Ped.* *Ped.* *Ped.*

molto crescendo e stringendo.

Tempo I! (♩ = 120.)

Ped. *Ped.* *ff con strepito.*



8 *duro.*
ff *maiv atissimo.*

loco.

molto diminuendo.
ff

poco a poco cresc.

sempre *pù forte*

ff

loco.
ff *marcatissimo.*
gaio.



First system of musical notation. Treble and bass clefs. Includes markings: *ten.*, *Ped.*, and a diamond symbol.

Second system of musical notation. Treble and bass clefs. Includes markings: *tumultuoso*, *ff sempre*, and *Ped.*

Third system of musical notation. Treble and bass clefs. Includes markings: *ff* and *Ped.*

Fourth system of musical notation. Treble and bass clefs. Includes markings: *loco.*, *brillante*, and *Ped.*

Fifth system of musical notation. Treble and bass clefs. Includes markings: *loco.*

Sixth system of musical notation. Treble and bass clefs. Includes markings: *dimm.*, *calando*, *delicato rubato*, and *ritenuto il tempo.*

Seventh system of musical notation. Treble and bass clefs. Includes markings: *Tempo del Tema*, *decresc.*, *Ped.*, and a diamond symbol.

poco stringendo. *sempre ritard.* *sempre p.*

8

scherzando.

loco.

Ped.

crescendo

con forza.

Ped.

Tempo! (♩ = 120.)

ff fuocoso.

cre-

Ped.

8

scendo

molto

8

loco.

molto dimina-

p

Ped.

sempre più piano.

pp



Maggiore.

dolce ma sempre marcato. *tan.*

p

teu.

mf *Ped.* *cresc.*

teu. 8 *loco.*

f *P*

più piano.

rallentando.

Tempo del Tema. (♩ = 104.)

scherzando *vivamente.*

loco.

8 *loco.*

Ped. marcato.



8

loco.

Ped.

Ped.

Ped.

8

loco.

Ped.

Ped.

rinf.

ben marcato.

8

loco.

8

loco.

mp

accelerando.

ben articolato.

loco.

8

molto rinf. cresc.

Tempo!

marcato.

sempre

più forte.

8



A musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by dense, rhythmic patterns, often with sixteenth and thirty-second notes. Performance markings include "Ped." (pedal), "ff" (fortissimo), "veloce." (allegretto), "loco." (allegretto), and "dolce." (ad libitum). There are also dynamic markings like "p" (piano) and "f" (forte). The score includes various ornaments and trills, and ends with a diamond-shaped symbol. The manuscript shows signs of age, with some ink bleed-through and wear.



(♩ = 132.) *Con moto.*

p *espressivo il canto.*

sempre legato.

poco rit. *cresc.*

mf *molto espressivo.*

Ped.



cre scendo.

smorz. **ff** Ped.

dolce. poco a poco cre marcato ed espressivo il basso.

scendo. molto rinforzando. 8

loco. **ff** affrettando e molto appassionato. 8

molto ritardando ed espressivo.



legatissimo.
Ped. *mf* *al montoso.*

molto cresc. Ped. *sempre più*

fff Ped.

mf Ped.

Ped. *molto rinforzando.* Ped.

Ped. *strepitoso.*

f marcatisimo con gioia.



loco.

poco

a - poco - diminuendo.

This system contains the first three staves of music. The top staff has a melodic line with a fermata. The middle and bottom staves provide piano accompaniment. The middle staff includes the instruction 'loco.' and 'poco'. The bottom staff includes 'a - poco - diminuendo.'.

Tempo del Tema (♩=104.)

pp

p stacc.

ten.

ten.

pp

ten.

Ped.

2. pp

2.

This system contains the remaining six staves of music. The top staff begins with 'pp'. The second staff has 'p stacc.'. The third and fourth staves have 'ten.'. The fifth staff has 'pp'. The sixth staff has 'ten.'. The seventh staff has 'Ped.'. The eighth and ninth staves have '2. pp' and '2.' respectively.

Adagio fantastico. (♩ = 92.)
 Ben pronunziato la melodia.

The musical score consists of eight systems of piano and bass staves. The first system begins with a piano (*p*) and includes markings for *mf*, *molento.*, *ten.*, and *Ped.*. The second system continues with *Ped.* markings. The third system features a *luc.* marking and a section marked *pp leggierissimo.*. The fourth system includes the instruction *sempre marcato la melodia.* and *mf*. The fifth system has *ff* markings. The sixth system includes *ff* and *tr* markings. The seventh system includes *tr* markings. The eighth system includes *respress.* and *Ped.* markings. The score is filled with complex piano textures, including arpeggiated figures and dense chords.



accelerando.
cresc.
ff
8
pp veloce.
crescendo
8
ff marcato.
8
8
8
8
8
diminuendo molto.
perendosi.
8
Tempo del Tema. (♩ = 104.)
8
Ped. sempre //



8

scherzando. *marcato.*

8

ten.

8

loco. *1* *8* *loco.*

ten. *ten.* *crescendo.*

poco a poco *poco* *molto* *rinforz. e*

stringendo il tempo.

Ped. molto accelerando. *ff* *Ped. fff*

Tempo 1^o (♩ = 120)

con strepito.

ff



6

poco a poco più

forte molto cresc.

8

mf molto energico..

Ped.

8 loco. 2 3 precipitato. 8 loco. 2 3 sans ralentir. precipitato.

6

p leggiero.



dolce e lusingando.
Ped. 2 2 3 3 8

8 *sempre piano.* *molto cre-*

8 *acciso* *loco.* *ben articolato.* 5 1 1 0
f *energico.* *z*

rinforz. *crescendo*

con agitazione.
nullo rinf. Ped. 7 7 7 7

poco a poco cresc.
Ped. 7 7 7 7



8

sempre. più forte

Ped.

8

al. ff Ped.

loco.

fff marcatisimo.

ten. A ten. A ten. A ten. A

ff Ped. Ped. tumultuoso.

ff il più forte possibile.

P

Con moto. (♩ = 132.)

dolce ed espressivo il canto.

Ped. due corde.

sempre legato.

Ped.

Ped.

tre corde legatissimo.

armonioso.

Ped. Ped. Ped. Ped.

crescendo. -

molto rinforz. -

Ped. 3 3 3



fff Ped. Ped.

riaf. *riaf.*

molto rinforz.
Ped. Ped.

Tempo del F. ma. (♩ = 104.) *si scherzando.*
p sempre.

Ped.



capricciosamente poco

a poco stringendo il Tempo.

sempre piano ed accelerando.

mf marcato con bravura Prestissimo.

Ped.

mf Ped. *ff* Ped.

sempre piu forte ed agitato.



colla più gran forza e prestezza.



8

Musical notation system 1: Treble and bass clefs, dynamic marking *ff*, and various chordal textures.

Musical notation system 2: Treble and bass clefs, dynamic marking *f*, and lyrics: *poco ral - len -*

Musical notation system 3: Treble and bass clefs, dynamic marking *f*, and lyrics: *tan - do. sempre*

Musical notation system 4: Treble and bass clefs, dynamic marking *f*, and various melodic lines.

Musical notation system 5: Treble and bass clefs, dynamic marking *ff*, *Ped.*, and lyrics: *loco.*

Musical notation system 6: Treble and bass clefs, dynamic marking *f*, *Ped.*, and lyrics: *martellato.*

