

Obertura

Allegro vivo assai

Musical score for the first system (measures 1-6) of the Overture. The score includes parts for Oboe I, Oboe II, Bassoon, Horn I in D, Horn II in D, Violin I, Violin II, Viola I, Viola II, and Bass. The tempo is marked "Allegro vivo assai". The key signature is one sharp (F#) and the time signature is common time (C). The dynamics are marked *f* [e risoluto] and *f*.

Musical score for the second system (measures 7-10) of the Overture. The score includes parts for Oboe I, Oboe II, Bassoon, Horn I, Horn II, Violin I, Violin II, Viola I, Viola II, and Bass. The dynamics are marked *pp*, *p*, and *pp*. A measure number "7" is written above the first staff.

12

Ob. I
Ob. II
Fg.
Cr. I
Cr. II
Vl. I
Vl. II
Vla I
Vla II
Bs.

dolce
ten.
ten.

Detailed description: This block contains the musical score for measures 12 through 16. The score is for a full orchestra. The woodwinds (Ob. I, Ob. II, Fg., Vla I, Vla II) and strings (Cr. I, Cr. II, Bs.) are shown. The woodwinds play a melodic line starting in measure 12, marked *dolce*. The bassoon (Bs.) and flutes (Cr. I, Cr. II) play a rhythmic accompaniment. The violas (Vla I, Vla II) play a sustained note with a *ten.* marking. The violins (Vl. I, Vl. II) play a rhythmic accompaniment. The bass (Bs.) plays a rhythmic accompaniment with a *ten.* marking.

17

Ob. I
Ob. II
Fg.
Cr. I
Cr. II
Vl. I
Vl. II
Vla I
Vla II
Bs.

ff [*f*]
f [*f*]
ff [*f*]
ff [*f*]
ff [*f*]
ff [*f*]
ff [*f*]
ff [*f*]
ff [*f*]
ff [*f*]

Detailed description: This block contains the musical score for measures 17 through 21. The score is for a full orchestra. The woodwinds (Ob. I, Ob. II, Fg., Vla I, Vla II) and strings (Cr. I, Cr. II, Bs.) are shown. The woodwinds play a melodic line starting in measure 17, marked *ff* and [*f*]. The bassoon (Bs.) and flutes (Cr. I, Cr. II) play a rhythmic accompaniment. The violas (Vla I, Vla II) play a sustained note with a *ff* marking. The violins (Vl. I, Vl. II) play a rhythmic accompaniment. The bass (Bs.) plays a rhythmic accompaniment with a *ff* marking.

ACTO I
I. Introducción

(Terceto)

Allegretto gracioso

Oboe I *sotto voce*

Oboe II *sotto voce*

Fagotto

Violino I *sotto voce*

Violino II *sotto voce*

Viola *sotto voce*

D^a. NARCISA

CRISTETA

D. LÁZARO

Basso *p*

Ob. I *f*

Ob. II *f*

Fg. *f*

VI. I *f*

VI. II *f*

Vla. *f*

NAR. Hu - id, co - ra - zo - - nes, de a -

CRIS. Hu - id, co - ra - zo - - nes, de a -

Bs. *f*

11

Ob. I

Ob. II

VI. I

VI. II

Vla

NAR.

CRIS.

Bs.

dolce

dolce

con semplicità

-mor los en - ga - ños, vi - vi-réis más a - ños, vi - vi-réis me - jor,

-mor los en - ga - ños, vi - vi-réis más a - ños, vi - vi-réis me - jor,

17

Ob. I

Ob. II

Fg.

VI. I

VI. II

Vla

NAR.

CRIS.

Bs.

cresc.

f

dolce

cresc.

f

dolce

f

cresc.

f

p

cresc.

f

dolce

cresc.

f

dolce

vi - vi-réis más a - ños, vi - vi-réis me - jor. Lí - bre pas - tor - ci - lla,

vi - vi-réis más a - ños, vi - vi-réis me - jor.

[*cresc.*]

f

p

2. Aria

Allegro giusto

Musical score for measures 1-5. The score includes parts for Fagotti, Violino I, Violino II, Viola, D^a. NARCISA, and Basso. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The tempo is marked 'Allegro giusto'. Dynamics include *f* (forte) and *p* (piano). Trills are indicated with 'tr' above notes.

Musical score for measures 6-11. The score includes parts for Fg., VI. I, VI. II, Vla, and Bs. The key signature is two flats and the time signature is 2/4. Dynamics include *p* (piano) and *f* (forte). Triplet markings are present above notes in measures 7-11.

Musical score for measures 12-17. The score includes parts for Fg., VI. I, VI. II, Vla, and Bs. The key signature is two flats and the time signature is 2/4. Dynamics include *p* (piano) and *f* (forte). Triplet markings are present above notes in measures 12-17.

18

Fg.

VI. I

VI. II

Vla.

NAR.

Bs.

Del tiem-po los ri - go - res to - do lo cam - bian,

p

dolce

24

VI. I

VI. II

Vla.

NAR.

Bs.

to - do; sí, to - do lo cam - bian, to - do; cam - bian

stacc.

p

29

Fg.

VI. I

VI. II

Vla.

NAR.

Bs.

mo - das y mo - do, mo - das cam - bian, y mo - do, y

poco f

p

dolce

3. Aria

Allegro vivo

Oboe I *f*

Oboe II *f*

Fagotto *f*

Corno I in D *f*

Corno II in D *f*

Violini I *f*

Violini II *f*

Viola *f*

D. LÁZARO

Soy pun-tu - al y co-me - di - do y sé

Basso *f*

5

Ob. I

Ob. II

Fg.

Cr. I

Cr. II

VI. I

VI. II

Vla

LÁZ.

cu-an-do voy y ven-go; soy co-me-di-do soy pun-tu-al y sé cu-an-do voy y

Bs.

10

Ob. I *dolce*

Ob. II *dolce*

Fg.

Cr. I [*p*]

Cr. II *p*

VI. I *pp*

VI. II *pp*

Vla. *p[pp]*

LÁZ.
ven - go; yo sé por - qué me de - ten - go, sé quién soy, se - ré y he

Bs. *p[pp]*

14

Ob. I *dolce* *cresc.*

Ob. II *dolce* *cresc.*

Cr. I *cresc.*

Cr. II *cresc.*

VI. I *stac.* *cresc.*

VI. II *stac.* *cresc.*

Vla. *poco f* *cresc.*

LÁZ.
si-do; que no soy cual-quier a - ba-te, mu-si-qui-llo ni pe - ta-te, no, no, soy cual-quier a - ba-te, mu-si-qui-llo ni pe

Bs. *cresc.*

4. Duetto

Tempo di minuetto

Flauto I *solo*

Flauto II *solo*

Corno I in F *p*

Corni II in F *p*

Violino I *sotto voce*

Violino II *sotto voce*

Viola *sotto voce*

D^a. CLEMENTINA

D^a. DAMIANA

Basso *sotto voce*

7

Fl. I *pp*

Fl. II *pp*

Cr. I

Cr. II

VI. I *pp*

VI. II *pp*

Vla *pp*

CLE.

DAM.

Bs. *pp*

Blan - ca pa - lo - ma que al ai - re gi - ras,

Blan - ca pa - lo - ma que al ai - re gi - ras,

13

Fl. I

Fl. II

VI. I

VI. II

Vla.

CLE.

DAM.

Bs.

hu - ye - las - i - ras del ca - za - dor. Bien que su

hu - ye - las - i - ras del ca - za - dor.

18

Fl. I

Fl. II

Cr. I

Cr. II

VI. I

VI. II

Vla.

CLE.

DAM.

Bs.

fue - go no es - tan ac - ti - vo y e - je - - cu - ti - vo

Bien que su fue - go no es tan ac - ti - vo y e - je - - cu - ti - vo

poco f *dolce*

poco f *dolce*

p

p

[*poco f*] *p*

poco f *p*

pp *poco f* *p*

pp *poco f* *p*