

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 key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro vivo assai". 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 key signature is one sharp (F#) and the time signature is common time (C). The dynamics are marked *pp* and *p*.

12

Ob. I dolce

Ob. II dolce

Fg. ten.

Cr. I

Cr. II

VI. I

VI. II

Vla I ten.

Vla II ten.

Bs. ten.

Detailed description: This block contains the musical score for measures 12 through 16. The instrumentation includes Oboe I and II, English Horn, Cor Anglais I and II, Violin I and II, Viola I and II, and Bassoon. The key signature is two sharps (D major). Measures 12-13 are mostly rests for the woodwinds. In measure 14, the Oboes and English Horn play a melodic line marked 'dolce'. The English Horn also has a 'ten.' (tension) marking. The strings play a rhythmic accompaniment. In measure 15, the Violas I and II have 'ten.' markings. The score ends in measure 16 with a final chord.

17

Ob. I *ff* [*f*] *f* *f* *f* *f* *f* *f*

Ob. II *ff* [*f*] *f* *f* *f* *f* *f* *f*

Fg. *ff* *f* *f* *f* *f* [*f*] [*f*]

Cr. I [*ff*] *f* *f* *f* *f* *f* *f*

Cr. II *ff* [*f*] *f* *f* *f* *f* *f* *f*

VI. I *ff* *f* *f* *f* *f* *f*

VI. II *ff* [*f*]

Vla I *ff* *f* *f* *f* *f* *f*

Vla II *ff* *f* *f* *f* *f* *f*

Bs. *ff* *f* *f* *f* *f* *f* *f*

Detailed description: This block contains the musical score for measures 17 through 21. The instrumentation is the same as in the previous block. The key signature remains two sharps. Measures 17-21 feature a powerful, rhythmic passage. The Oboes and English Horn play a series of chords and notes, with dynamic markings ranging from *ff* (fortissimo) to *f* (forte). The strings provide a strong rhythmic foundation with repeated eighth-note patterns. The Viola II part has a *ff* marking in measure 17. The score ends in measure 21 with a final chord.

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 several 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.

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*