

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] for the Oboes, Horns, and Violins, and *f e risoluto* for the Bassoon and Bass. The Bassoon and Bass parts feature a melodic line with a fermata in measure 5.

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* for the Bassoon, Horns, Violas, and Bass, and *p* for the Horns. The Bassoon and Bass parts continue their melodic line, while the Horns and Violas play sustained chords.

12

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

dolce
dolce
ten.
ten.
ten.

17

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

ff *f* *f* *f* *f* *f* *f* *f*
ff *f* *f* *f* *f* *f* *f* *f*
ff *f* *f* *f* *f* *f* *f* *f*
ff *f* *f* *f* *f* *f* *f* *f*
ff *f* *f* *f* *f* *f* *f* *f*
ff *f* *f* *f* *f* *f* *f* *f*
ff *f* *f* *f* *f* *f* *f* *f*

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*

p

p

p

p

p

p

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. Li - 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. 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 (*tr*) are indicated above notes in measures 1, 2, 4, and 5. The Fagotti part starts with a forte *f* dynamic. Violino I and II parts start with *f e risoluto* and include trills. The Viola part starts with *f*. The Basso part starts with *f* and has a piano *p* dynamic in measure 4.

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). Trills (*tr*) are indicated above notes in measure 6. Triplet markings (*3*) are present in measures 7, 8, 9, 10, and 11. The Fg. part starts with *f*. VI. I and VI. II parts start with *p* and have *f* dynamics in measures 7-11. Vla and Bs. parts start with *p* and have *f* dynamics in measures 7-11.

Musical score for measures 12-15. 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). Trills (*tr*) and triplet markings (*3*) are indicated above notes in measure 12. The Fg. part starts with *p* and has a forte *f* dynamic in measure 13. VI. I and VI. II parts start with *p* and have *f* dynamics in measure 13. Vla and Bs. parts start with *p* and have *f* dynamics in measure 13.

18

Fg.

VI. I

VI. II

Vla

NAR.

Bs.

p

dolce

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

24

VI. I

VI. II

Vla

NAR.

Bs.

stacc.

p

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

29

Fg.

VI. I

VI. II

Vla

NAR.

Bs.

poco f

p

poco f

p

poco f

p

poco f

p

poco f

p

poco f

p

poco f

p

poco f

p

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

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/p*

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

Bs. *p/p*

14

Ob. I *dolce*

Ob. II *dolce*

Cr. I *cresc.*

Cr. II *cresc.*

VI. I *stac.*

VI. II *stac.*

Vla *poco f*

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*

Fl. I

Fl. II *[pp]*

Cr. I

Cr. II

VI. I *pp*

VI. II *pp*

Vla *pp*

CLE.

DAM. *pp*

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*