

Coro general

N.º 11

BIEN MODERATO

f Tutti

The piano introduction consists of two staves in G major, 3/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Salen Julia y Gabriel acompañados de los invitados, mozas, mozos. Todos con gran alegría y bullicio.

Coro

Ve - re - mos a -

This section shows the vocal line and piano accompaniment for the first part of the chorus. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo remains 'BIEN MODERATO'.

ho - ra si sa - ben bai - lar tam - bien co - mo di - cen los - mo - zos del lu - dees - te lu -

This section continues the vocal and piano accompaniment for the chorus. The lyrics are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as in the previous section.

Romualda

gar Lues ven-gau-na co - pla que nos ha - ble dea - mor ya ver de vo .

f *Flta 8^a* *Oboe* *Viol^{ns}* *Clas*

so - tros quien can - te me - jor. Coro for - mad en pa - re - jas y va - mos a -

lla que vean que bai - lan - do te - ne - mos ca - li - dad

ff

(Baile)

2 *ff* *Futti* *Erp^{tas}*

The first system of the piano accompaniment consists of four staves. The first staff begins with a circled '2' indicating a two-measure rest. The music is written in a 3/4 time signature with a key signature of one sharp (F#). The piece features a complex, rhythmic melody with many beamed eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *Futti* and *Erp^{tas}* (likely referring to castanets). The accompaniment includes various articulations such as accents and slurs.

Si quie-res bien bai-lar

Si quie-res bien bai-lar te tie-nes que cui-

The vocal line consists of two staves. The first staff contains the lyrics "Si quie-res bien bai-lar" and the second staff continues with "Si quie-res bien bai-lar te tie-nes que cui-". The melody is simple and follows the rhythm of the piano accompaniment.

3 *f* *f Erp^{tas}*

The second system of the piano accompaniment consists of two staves. It begins with a circled '3' indicating a three-measure rest. The music continues with the same rhythmic pattern as the first system. Dynamic markings include *f* (forte) and *f Erp^{tas}*. The piece concludes with a final chord and a fermata over the last few notes.

di - llas se ven las pan - to - rri - llas y se dee - xa - ge -

ras co - mo te cri - ti - can al ver que los pies no sa - bes mo -

Sp. rit.

ra que te de - jan ver ^{Un tenor} un po - que - jo más. Dios te li - bre mu -

ver no me sal - gas mo - za à bai - lar

Cda

Cres Fag: pizz

cha - cho dee - na - mo - rar - te ———— queelque siem - bra ca -

Pand. to

ri - ños co - ge pe - sa - res Los a - mo - res son

Violines 1^{as}
Fl^a Ob:

ro - sas tan en - ga - ño - sas que tea - lu - ci - nas y el al - ma de - jas en sus es -

es

pi - nas

Tenores Sopras: ff

f Cada cual de la fe - ria cuen - ta á su

Bajos

5 Mad^a
pizz

con el gus - to que me da cuan - do es - toy e - na - mo - ra -

mo - do lo que al - gu - no a - fir - man lo - nie - gan

Fues y di - go que el a - mor de la vi - da es lo me - jor y

o - tros yo no pue - do que - jar - me que mis a -

yo no pue - do que - jar - me de

dis - fru - tur sus dul - zo - res

mo - res so - lo son flo - res sin los es - pi - nos en - ga - ña - do - res. Del li - mo -

mis a - mo - res de mis a - - mo - res

ne - ro tue - res la flor.

First system of piano accompaniment, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings.

Second system of piano accompaniment, continuing the rhythmic and harmonic progression.

Third system of piano accompaniment, concluding the first section of the piece.

ALLEGRO

Tiples y Tenores

madera

An. ti.

Voice and piano accompaniment section. The voice part is on a single staff with lyrics. The piano accompaniment is on a grand staff. Includes dynamic markings like *f* and *7*.

Gaja (sin Bordon)

Voice and piano accompaniment section with lyrics. The voice part includes a triplet of notes. The piano accompaniment continues with rhythmic accompaniment.

no - che tehan vis - toen las e - ras de pa - li - que con u - no de

Fuen - tes — que que - ri - a que tu le si - gite - ras à

dar un pa - se - o por don - de no hay gen - te —

ff El a -
 ff met.

8

¡Por dios ten cui dao! con

mor ès de mu - cho cui - dao! en los si - tios de

po - co a - lum - brao de - be la mu - jer sa - ber - se guar - dar y

po - co a - lum - brao de - be la mu - jer sa - ber - se guar - dar y

des - con - fi - ar. *f* Por Dios ten cui - da - do

des - con - fi - ar. *f* Por Dios ten cui - da - do

ff *trilli*

que siem - pre fuè o - sa - do

el e - na - mo -

ro - do En sal que bai - lan - do de - ira - mas

M₉

acell.

re - na! Po - dri - a lle - nar un cos - tal, un cos - tal, *Final.*

acell.

ties en las vuel - tas tal gra - cia que al - gu - na des - gra - cia nos

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line consists of two staves with lyrics: "ties en las vuel - tas tal gra - cia que al - gu - na des - gra - cia nos". The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

vas o cos tar

Trpts

Timb:

The second system of music continues the vocal line with lyrics "vas o cos tar". It includes a piano accompaniment and a section for Trpts (Trumpets) and Timb (Timpani). The Trpts part is marked with a forte dynamic (ff) and the Timb part is marked with a dynamic (Timb:).

The third system of music shows the continuation of the piano accompaniment, featuring complex chordal textures and rhythmic patterns in both the right and left hands.