

# VAYA DE FIESTAS

Three-Part Mixed, with optional Flutes, accompanied

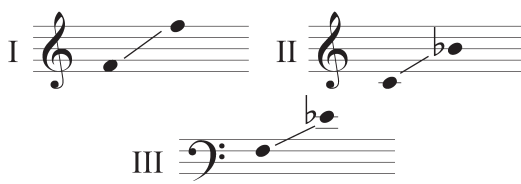
Music by  
JEAN BAPTISTE LULLY

Arranged by  
PATRICK M. LIEBERGEN

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Range:



Time: Approx. 1:24

\*Difficulty: Moderate

# Performance Notes

Jean Baptiste Lully (1632-1687) was a composer, conductor, dancer and violinist in France during the Baroque era. Born in Florence, Italy, Lully moved to Paris at a young age, where he became quite successful as a leading musician of his time. He eventually composed and conducted in the court of Louis XIV.

Lully composed a number of works for the musical theater, although he also wrote motets and secular vocal pieces. He became especially famous for his work in operas, in which he replaced the Italian recitativo secco with recitatives that had accompaniments and proper text accentuations. He also established the French overture with three contrasting slow-fast-slow movement.

Lully was also responsible for composing the music for court ballets, which included the use of danced choruses and solo vocal numbers. These ballets were quite successful, for they usually involved the active participation of the king and his court. It was during the 1660's that Lully developed a new kind of ballet in collaboration with the great playwright Molière. This type of ballet, called the comédie-ballet, included the use of spoken comedy in addition to the dances, airs, and choruses. *Vaya de Fiestas* is found in the concluding section of *Le Bourgeois gentilhomme* of 1670, his most famous comédie-ballet and last collaboration with Molière.

This chorus was originally set for two countertenors and bass with an instrumental accompaniment of continuo. Arranged for three-part mixed voices with a keyboard accompaniment and optional flutes, it has been transposed down a fourth from the original. The six measure introduction, tempo and dynamic indications, a fermata and English words have been added to this edition. Although a performance of this piece would be acceptable with the keyboard and flute parts provided here, the use of additional instruments, such as strings, would also be quite effective for the enhancement or support of the vocal parts.

This work should be performed very energetically with an emphasis given to the first beat of each measure. The singers should carefully inflect the text while emphasizing the naturally energized syllables and words. The naturally energized syllables of the Spanish words appear in capital letters in the following pronunciation guide.

## Spanish Pronunciation Guide

Va - ya, va - ya de fies - tas!  
BAH - yah, BAH - yah day FJAYS - tahs!

A - le - gri - a, a - le - gri - a, a - le - gri - a.  
Ah - lay - XREE - ah - lay - XREE - ah - lay - XREE - ah.

Que es - to de do - lor es fan - ta - si - a.  
KAYS - toh day doh - LOHR ays fahn - tah - SEE - ah.

Pronounce “J” like the “i” in the English word “onion.”

“X” indicates a sound like the “g” in the English word “go,” but with greatly reduced tension and with vibration of the uvula.

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*English words by*  
**PATRICK M. LIEBERGEN**

Arranged by  
**PATRICK M. LIEBERGEN**

\*Part for Flutes on page 12.

fies - tas, va - ya de fies - tas, va - ya de  
bra - tion, great cel - e - bra - tion, great cel - e -

fies - tas! tas! Va - ya, va - ya de  
bra - tion! What a great cel - e -

15 *mp*

First system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics: "fies - tas, va - ya de fies - tas, va - ya de bra - tion, great cel - e - bra - tion, great cel - e -". The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

Second system of the musical score. It consists of four staves. The top three staves are vocal parts with lyrics: "fies - tas! bra - tion! fies - tas! bra - tion! fies - tas! bra - tion!". The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands. The system concludes with a *mf* (mezzo-forte) dynamic marking.

25 *mf*

A - le - gri - a, a - le - gri - a, a - le - gri -  
 O be joy - ful, be joy - ful with sing -

*mf*

A - le - gri - a, a - le - gri - a, a - le - gri -  
 O be joy - ful, be joy - ful with sing -

*mf*

A - le - gri - a, a - le - gri - a, a - le - gri -  
 O be joy - ful, be joy - ful with sing -

25

29 *cresc.*

a. ing. A - le - gri joy - a, a - le -  
 O be joy - ful, O be

*cresc.*

a. ing. A - le - gri joy - a, a - le -  
 O be joy - ful, O be

*cresc.*

a. ing. A - le - gri joy - a, a - le -  
 O be joy - ful, O be joy - a, ful,

29 *cresc.*

*f*

gri - a, a - le - gri - a, a - le - gri  
 joy - ful, O be joy - ful with sing -

*f*

gri - a, a - le - gri - a, a - le - gri  
 joy - ful, O be joy - ful with sing -

*f*

a - le - gri - a, a - le - gri - a, a - le - gri  
 O be joy - ful, be joy - ful with sing -

[37]

a, Que es - to de do - lor es fan - ta -  
 ing, Hear the cheer - ful songs all loud - ly

a, Que es - to de do - lor es fan - ta -  
 ing, Hear the cheer - ful songs all loud - ly

a, Que es - to de do - lor es fan - ta -  
 ing, Hear the cheer - ful songs all loud - ly

[37]

42 *mf* *mp*

si - a. A - le - gri - a,  
ring - ing. O be joy - ful,

si - a. A - le - gri - a,  
ring - ing. O be joy - ful,

*mf* *mp* *cresc.*

si - a. A - le - gri joy - a, a - le -  
ring - ing. O be joy - ful, O be

*mf* *mp* *cresc.*

42

*cresc.* *mf*

a - le - gri - a, a - le -  
O be joy - ful, O be joy - ful with

*cresc.* *mf*

a - le - gri - a, a - le -  
O be joy - ful, O be joy - ful with

*mf*

gri - a, a - le - gri - a, a - le -  
joy - ful, O be joy - ful, be joy - ful with

50

gri sing - a, Que es - to de do - lor  
sing - ing, Hear the cheer - ful songs

gri sing - a, Que es - to de do - lor  
sing - ing, Hear the cheer - ful songs

gri sing - a, Que es - to de do - lor  
sing - ing, Hear the cheer - ful songs

50

*mp*

es fan - ta - si a.  
all loud - ly ring - ing.

es fan - ta - si a.  
all loud - ly ring - ing.

es fan - ta - si a.  
all loud - ly ring - ing.

*mp*

*mp*

50

58 *mf*

Va - ya, va - ya de - fies - tas,  
 What a great cel - e - bra - tion,

*mf*

Va - ya, va - ya de - fies - tas,  
 What a great cel - e - bra - tion,

*mf*

Va - ya, va - ya de - fies - tas,  
 What a great cel - e - bra - tion,

*mf*

58

va - ya de - fies - tas, va - ya de - fies -  
 great cel - e - bra - tion, great cel - e - bra -

va - ya de - fies - tas, va - ya de - fies -  
 great cel - e - bra - tion, great cel - e - bra -

va - ya de - fies - tas, va - ya de - fies -  
 great cel - e - bra - tion, great cel - e - bra -

66 *f* *rit.* *ff*

tas! Va - ya de fies - tas!  
tion! Great cel - e - bra - tion!

*f* *rit.* *ff*

tas! Va - ya de fies - tas!  
tion! Great cel - e - bra - tion!

*f* *rit.* *ff*

tas! Va - ya de fies - tas!  
tion! Great cel - e - bra - tion!

*rit.* *ff*

66 *f* *rit.* *ff*

FLUTES

# VAYA DE FIESTAS

Three-Part Mixed, with optional Flutes\*, accompanied

Italian words by  
MOLIÈRE (1622-1673)

English words by  
PATRICK M. LIEBERGEN

Music by  
JEAN BAPTISTE LULLY (1632-1687)

Arranged by  
PATRICK M. LIEBERGEN

Energetically (♩ = ca. 152)

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