



MÚSICA DE
**JACINTO
GUERRERO**

ELLA MAMA

ZARZUELA EN TRES ACTOS
LETRA DE
LUIS FERNANDEZ ARDAVIN

EL AMA

1

Letra de
LUIS Fdez ARDAVIN.

Zarzuela en tres actos.

Música del Mtro:
JACINTO GUERRERO.

Nº 3. LAS OFRENDAS.
RAFAELA, RUFINA Y 8 MOLINERAS.

Allegretto. (Entran Rafaela y las molineras) (En escena Rufina)

The piano introduction consists of two systems of music. The first system is in 3/4 time and features a melody in the right hand with eighth notes and a bass line in the left hand with quarter notes. The second system continues the melody with some triplet figures in the right hand.

TODAS. *p*

Al Cris-to de las co - se - chas — le ve - ni - mos a o - fre -

The vocal line for 'Todas' is a single staff with lyrics. The melody is simple and features a triplet of eighth notes. The piano accompaniment is in the bass clef, providing harmonic support with chords and a steady eighth-note bass line.

MOLINERAS 1ª Y 8ª

2ª Y 7ª

- cer: — Yo la cuar - ti - lla de tri-go — Yo el sa-qui - te

The vocal lines for the 'Molineras' are in two parts. The first part (1ª Y 8ª) has lyrics and a melody with a triplet. The second part (2ª Y 7ª) also has lyrics and a melody with a triplet. The piano accompaniment is in the bass clef, featuring chords and a steady eighth-note bass line.

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Fuentes

3ª Y 6ª

de ma - iz ————— Yo el medio al - mud de cen - te - no ————— Yo

4ª Y 5ª

RAF.

de a - ve - na el ce - le - min ————— Yo la flor de los tri - ga - les —

RUF.
(Que ha cogido una maceta de la ventana)

RAF.

Yo el ties - to de pe - re - gil ————— Es el ri - to del — a -

p

RUF.

- mor ————— La que lo cum - ple se ca - sa ————— La que no

TODAS.
 lo cum-ple, no ———— Es el ri-to del — a - mor ————

La que lo cum-ple se ca - sa ———— la que no lo cum-ple, no

RAF.
p
 ¡A - mor! ———— ¡a - mor! ————

RUF.
 ¡Que pa - la - bra tan be-lla! ———— ¡Se - ñor! ———— ¡Se - ñor! ————

— ¡No nos de - jes sol - te - ras! — ¡Por Dios! — ¡Por

Dios! — ¡Nos que - re - mos ca - sar! — Que pro - du - ce u - na

pe - na muy gran - de — ver la flor en la ra - ma se - car - se — sin que

na - die la ven - ga a cor - tar. — *RUF.* ¡Sin que na - die la ven - ga a cor - tar!

TODAS.

5

Al Cris-to de las co - se - chas — le ve - ni - mos a pe -

- dir: — Yo un no - vio que me con - ven - ga — Yo un mo - ci - to

de buen ver — Yo u - no que va - ya a ca - sar - se — Yo has -

- ta un viu - do si es - tá bien — Yo so - lo quie - ro al que quie - ro —

RUF.

TODAS.

Yo quie-ro lo que me den

- mor! ¡A - mor! ¡Que pa - la - bra tan be - lla!

¡Se - ñor! ¡Se - ñor! ¡No nos de - jes sol -

- te - ras! ¡Por Dios! ¡Por Dios! ¡Nos que -

- re - mos ca - sar! ——— ¡Que pro - du - ce u - na pe - na muy gran - de ——— ver la

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

flor en la ra - ma se - car - se ——— sin que na - die la ven - ga a cor - tar! ———

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment includes several triplet markings in the right hand.

p ——— ¡Sin que na - die la ven - ga a cor - tar! ———

(Evolucionan depositando ante la ventana de la Iglesia

The third system begins with a vocal line marked with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The system includes a descriptive note in Spanish: "(Evolucionan depositando ante la ventana de la Iglesia". The piano accompaniment features more triplet markings.

sus taleguillos)

The fourth system continues the piano accompaniment. The vocal line is mostly silent, indicated by a rest. The piano accompaniment features several triplet markings in the right hand. The system concludes with a final chord in the piano part.

TODAS. (Van saliendo poco a poco y

pp
¡Por Dios!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest, followed by the lyrics '¡Por Dios!'. The piano accompaniment consists of a steady eighth-note pattern in the bass line and chords in the treble line, with several triplet markings.

mutis poco poco quedando en escena Rafaela y Rufina)

pp

¡Por Dios! ¡Nos que - re - mos ca - sar! ¡Que pro - du - ce - na

The second system continues the musical piece. The vocal line has the lyrics '¡Por Dios! ¡Nos que - re - mos ca - sar! ¡Que pro - du - ce - na'. The piano accompaniment continues with its characteristic eighth-note bass line and chords, including triplet markings.

pe - na muy grande — ver la flor en la ra - ma se - car - se — sin que na - die la

The third system continues the musical piece. The vocal line has the lyrics 'pe - na muy grande — ver la flor en la ra - ma se - car - se — sin que na - die la'. The piano accompaniment continues with its characteristic eighth-note bass line and chords, including triplet markings.

RAF. Y RUF.

ppp

ven - ga a cor - tar! — ¡Sin que na - die la ven - ga a cor - tar!

The fourth system concludes the musical piece. The vocal line has the lyrics 'ven - ga a cor - tar! — ¡Sin que na - die la ven - ga a cor - tar!'. The piano accompaniment continues with its characteristic eighth-note bass line and chords, including triplet markings. The system ends with a double bar line. Dynamics include *ppp* and *ff*.