

**DOÑA
FRANCIS-
QUITA**

CORO DE
ROMÁNTICOS

ZARZUELA
EN 3 ACTOS
LETRA DE
F. ROMERO Y
G. SAHAW
MUSICA DE
M^{TRA}. **VIVES**



EDITADO
POR LA

CASA AMARILLA
SANTIAGO VALPARAISO

SAN DIEGO 128 CONDELL 268

CHILE

Alto

DOÑA FRANCISQUITA

Música de A. VIVES

CORO DE ROMÁNTICOS.

Allegretto.

P delicado.

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'P delicado'.

ELLOS. (Amorosamente)

muy cantado. *rit. PPP* *P expres.*

Dónde va dónde va la ale - gri'a?

The first vocal entry is on a single staff. It begins with a melisma 'Dónde va' marked 'muy cantado' and 'rit. PPP'. The main melody is marked 'P expres.' and continues with the lyrics 'dónde va la ale - gri'a?'. The piano accompaniment is visible below the vocal line.

¿Dónde va, dónde va la herma sura? — Diga usted, por favor, vida

The second vocal entry continues the melody. It starts with '¿Dónde va, dónde va la herma sura?' followed by a long dash and then 'Diga usted, por favor, vida'. The piano accompaniment continues with chords and moving lines.

poco cres *p*

mía, que la noche está oscura y el amorno es amigo del día venga usted por

The third vocal entry begins with 'mía, que la noche está oscura y el amorno es amigo del día' marked 'poco cres'. It then continues with 'venga usted por' marked 'p'. The piano accompaniment features a more active texture with chords and moving lines.

ELLAS.

pp

Dios madrileña guapa que en esta capa cabemos los dos. Sepa usted, sepa usted, caba

The fourth vocal entry is on a single staff. It begins with 'Dios madrileña guapa que en esta capa cabemos los dos.' followed by 'Sepa usted, sepa usted, caba' marked 'pp'. The piano accompaniment is visible below the vocal line.

- lle - ro - que el amor - que el amor no me a sus - ta -

The first system of music features a vocal line in a treble clef and a piano accompaniment in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a fermata over the word 'lle-ro' and continues with the lyrics 'que el amor - que el amor no me a sus - ta -'. The piano accompaniment consists of chords and moving lines in both hands.

sepa usted, que yo quiero al que quiero, si al mirarle me gus - ta a la luz del pri -

The second system continues the vocal line and piano accompaniment. The vocal line starts with 'sepa usted, que yo quiero al que quiero, si al mirarle me gus - ta a la luz del pri -'. The piano accompaniment includes a 'pp' (pianissimo) dynamic marking. The music continues with complex rhythmic patterns in the 7/8 time signature.

- mer tevet - beru - Como yo no sé, porque no le ve - a, si es guapo o

The third system shows the vocal line and piano accompaniment. The vocal line begins with '- mer tevet - beru - Como yo no sé, porque no le ve - a, si es guapo o'. The piano accompaniment features a 'pp' dynamic marking and continues with harmonic support for the vocal melody.

feo, re - ti - re - se usted, ELLOS. Cuanto da - mi - a

The fourth system includes the vocal line and piano accompaniment. The vocal line starts with 'feo, re - ti - re - se usted, ELLOS. Cuanto da - mi - a'. The piano accompaniment has dynamic markings of 'f' (forte), 'pp misterioso' (pianissimo mysterious), and 'pp' (pianissimo). The music continues with intricate rhythmic patterns.

- bra - ra la luz primera del buen amor! - Rasga las sombras, lu - na lu -

The fifth system concludes the page with the vocal line and piano accompaniment. The vocal line begins with '- bra - ra la luz primera del buen amor! - Rasga las sombras, lu - na lu -'. The piano accompaniment includes a 'pp' dynamic marking and continues with harmonic support for the vocal melody.

- neta, pon en mi ca-ra tu resplandor! ven mi lu - ce - ro que soy un caba - -

- llero y en es - ta capa que a mi me tapa con garbo y arte, *dim.* sabré con -

- tarte la que te quiera. *ELLAS.* Guarde su capa de qua-po *pp - expres.*

mazo, no estoy por eso de la canción; porque me asusta que en elem -

boza se esconda un beso de perdición. Si en esta capa quisiera usted en ce - -

rrarme — *tendrá que amarme* *como yo quie - ro* —

ELLOS.
p *Por tu amor hermosa soy capaz de to - da*

ELLAS. *cres.*
Ya no le que - ri - a ri - ca de este ma - do.

ELLOS.
Dime lo que pides dime lo que quieres pi - de ya; porfa -

ELLAS *sólo a-mar*
 - vor. Pe-di-re - f Amor
molto dim.
 Ped. * Ped. * Ped. 7*

ELLAS *pp* ELLOS *pp* ELLAS.
 ¡Ay que hermosa noche! ¡Noche de can-ta-res Noche de querellas!
pp

ELLOS. *pp* TODOS.
 Tiemblan las estrellas con febril tem-blor. Noche miste-riosa madre del a-
pp

- mar ELLAS. *ppp* *mf* *p*
 Vamos ya, caballe-ro paa-lante — acorrer amo-ro-sa ven-

- tura ELLOS. ELLAS. ELLOS.
 me venció tu galana hermosura Caballeropaa-lante Vamos ya que la
pp

(ELLAS) del amor en pas cuando usted me tapa con esa
 (ELLOS) noche está oscura ven aquí, por Dios, madrileña guapa, que en esta

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a series of eighth notes, followed by a quarter rest and then a melodic phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking 'pp' is placed below the piano part.

(ELLAS.) ca-pa marchemos las dos. (Indicando el mutis)
 (ELLOS) ca-pa ca-be mos las dos. (Ellas) Va-mos despa-ci-to. (ELLOS) Va-mos vi-da mi-a.

The second system continues the musical score. It features two vocal lines: one for the women (ELLAS.) and one for the men (ELLOS.). The piano accompaniment continues with the same texture. The dynamic marking 'pp' is present. The vocal lines are written in treble clef, and the piano part is in grand staff. The lyrics are written below the vocal lines.

(ELLAS.) Pa-ra ha-blar que di-to. (ELLOS) Has-ta el nue-vo dí-a. (ELLAS) Ta-do a-mor sus pi-ra que i-e-ra sus pi-
 -rar. Cuando a-mor sus pi-ra pron-to vá a be-san.

The third system of the musical score features two vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano part is in grand staff. The dynamic marking 'pp' is used. The lyrics are written below the vocal lines. The piano part includes a 'Ped.' (pedal) marking.

-rar. Cuando a-mor sus pi-ra pron-to vá a be-san.

The fourth system of the musical score features two vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano part is in grand staff. The dynamic marking 'ppp' is used. The lyrics are written below the vocal lines. The piano part includes a '*' marking.

Gran éxito del
pasillo
Amor de los Amores
por R. Pêtes

Adoracion
por J. del Moral
y las canciones
mejicanas
Mi viejo amor y
A Orillas de un Palmar

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