

6995
N. 3

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y respeten el presente material con el
celo que hace esperar su cultura.*

S. G. A. E.

ARCHIVO MUSICAL

MATERIAL N.º _____

SOCIEDAD GENERAL DE AUTORES DE ESPAÑA (Sección líricos) Madrid

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO

Música del Mtro. F. ALONSO

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A mi ilustre y querido amigo D. Carlos Clayton-Ray, con todo mi afecto.

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Moderato.

= PRELUDIO =

Tutti. (con *sfz*)

Instrumentation: Fag. (Bassoon), Tbn. 2º (Trumpet 2), Clarín (Clarinet), C.B. (Cello/Double Bass), Caja (Drum), Tbal. (Tuba).
Dynamics: *p* (piano) for the tuba and cello/bass, *ff* (fortissimo) for the woodwinds and trumpets.

Continuation of the musical score with various dynamics and articulation marks.

Continuation of the musical score, featuring a *Tutti* marking and a *pte* (partially) marking.

Continuation of the musical score with complex rhythmic patterns.

Final system of the prelude, ending with a *mp* (mezzo-piano) dynamic marking.

First system of musical notation. The upper staff contains a melodic line with a triplet of eighth notes. The lower staff contains a bass line with chords. A label "Tbn." is positioned above the right side of the system.

Second system of musical notation. The upper staff features a rhythmic pattern of eighth notes with stems pointing up. The lower staff continues the bass line. Labels "Tpls." and "Tutti." are present above the staves.

Third system of musical notation. The upper staff has a melodic line with a triplet. The lower staff has a bass line with a dynamic marking of "pp". Labels "Sax's." and "Tutti." are positioned above the staves.

Fourth system of musical notation. The upper staff contains a melodic line with several triplets. The lower staff has a bass line. A dynamic marking of "f" and the label "Tutti." are located above the right side of the system.

Fifth system of musical notation. The upper staff features a melodic line with a dynamic marking of "p". The lower staff has a bass line. Labels "Vln" and "Tbal." are positioned above the staves.

Sixth system of musical notation. The upper staff has a melodic line with a dynamic marking of "p". The lower staff has a bass line. Labels "Tpls (sord:)", "Mad:", and "Tbal." are positioned above the staves.

Ataca.

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Nº 1 = Señorita arbitro, 6 chicas de tenis, 6 chicas de alpinistas, y 6 chicas de equitación.

Tpo. de Marcha.

Musical notation for the piano introduction. It includes staves for *Madr. Cuart.* (Woodwinds), *Tptas. Piano.* (Trumpets), and *Pto.* (Piano). The music is in 2/4 time and features a rhythmic march pattern. There are markings for *8º* and *8º* above the woodwind staves, and *Tutti.* markings below the piano and trumpet staves.

Muchachas.

Hoy el Club de los de-

Vocal line and piano accompaniment for the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "Hoy el Club de los de-".

- por - tes - - - es el si - tio pre - fe - ri - do - -

Vocal line and piano accompaniment for the second line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "- por - tes - - - es el si - tio pre - fe - ri - do - -". There are markings for *Fias Ob: Met.* and *Fias Ob:* above the vocal line.

por las chi - cas tre - pi - dan - les, op - ti - mis - las ye - le -

Vocal line and piano accompaniment for the third line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are "por las chi - cas tre - pi - dan - les, op - ti - mis - las ye - le -". There is a marking for *y Met:* above the vocal line.

- gan - les y mu - cha - chos dis - lin - gui - dos. — *mf* A - qui

Flas
Ob:
Tbal.

se prac - ti - cael ten - nis, — — — — — ba - lon - ces - to, e - qui - ta -

Flas
Ob:
Met:
Tbal.

- ción, — — — — — al - pi - nis - mo, mo - to - ris - mo, golf, es -

Flas
Ob:
Tbal.

- gri - ma, ja - ba - li - na, pa - ti - na - jey na - la - ción. *f* En el

f Tutti (menos Flas)
Tbal.

Hoc - key soy el as ¡zás! Yen el Rug - by un ci -

Tutti. 2

-clón ¡Ron! Mie-qui-poes cam - pe - ón na-die nos ven - ce - rá

Tutti. Tutti. Tutti.

so-mos tan dies-tros que nunca nos pue-den ga - nar. - - - Señorita árbitro. - ¡Club desport!

Tutti mf

¡Ju - ven - tud! — ¡Buen hu-mor! — la mu-

Metal. 3

-jer le pres - taen - can - lo cuan - does e - lla juez de cam - po y cum - plien - do el re - gla -

- men - to con ri - gor es la me -

Ob:
y Tpta.
Tpta.

Todas. =

-jer. ¡Club de sport! — ¡Ju - ven - tud! — ¡Buen hu - mor! —

f Tutti.

el nos brin - da suop - ti - mis - mo con el an - sia de lo - grar el tro - fe - o ven - ce -

Señorita arbitro.

-dor. *Pues tam-bien es un de - por - te la vic - to - ria en el a - mor.*

p *ff* *ptto (brim.)*

Baile

f *Tutti.* *Tutti.* *pto*

Tbal.

5

Todas.-

¡Club de sport! — ¡Ju - ven-lud! —

¡Buen hu - mor! — la mu - jer le pres - taen - can - to cuan - does

e - lla juez de cam - po y cum - plien - doel re - gla - men - to con ri - gor

es la me - - - *for.* ¡Club de sport! —

Todos. =
 ¡Ju - ven-tud! — ¡Buen hu-mor! — El nos brin-da suop - ti -

Señorita árbitro. =
 - mis - mo con el an - sia de lo - grar el tro - fe - o ven - ce - dor. Pues tam -

- bién es un de - por - te la vic - to - ria en el a - mor.

(Claquet ad libitum.)

ff Tutti.

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO

Música del Mtro. F. ALONSO

Nº 2 = HERMINIA y PIRULO, después TANA, dos señoritas y tres caballeros,
un mozo del coche restaurante y seis empleadas del sliping (2º Tiples.)

Allegretto.

Tutti

Musical score for the piano introduction, featuring treble and bass staves with dynamic markings like 'f' and 'Tutti'.

Continuation of the piano accompaniment musical score, showing complex rhythmic patterns in both hands.

1º vez - Pirulo. =

Ma - ña - na mis - mo pe - di - ré tu blan - ca ma - no y pa - rael ve -

2º vez Tana - Hi - ja del al - ma ya tea - le - jas de mi la - do pa - ra mies un

Clar.:
Cda.
Pag.: y Tpls.

y Saxs.

Piano (sigue)

Musical score for the first vocal entry (Pirulo) and piano accompaniment, including lyrics and instrument markings.

Herminia. =

- ra - no se - - rá nues - tra - nión. - - - ¡Ay! Pi - ru - li - to cá - lla -

tra - go la se - pa - ra - ción. - - - Ten cui - da - di - to que noa -

Mada

Metal.

Musical score for the second vocal entry (Herminia) and piano accompaniment, including lyrics and instrument markings.

- ley noha-bles ten al - to por - - quees-foy que sal - to de - sa - tis - fac -
 - bu - sea - quiel po - lli - to y - - si se des - man - da dá - - leun mo - ji -

Sax:s

Piano (sigue)

Pirulo. = Herminia. =

- ción. - - A los quea - sis - ten les da - re - mos un gran lunch. Bo - ca - di - llos
 - cón. - - Herminia = Ma - mi que - ri - da no le tra - tes con des - dèn Pi - ru - li - toes

Flas

y Ob:

Tpa 1ª

Tpa 2ª

Sax:s

Timb 3ª y Timb:

(Escobilla)

Pirulo. = Herminia. =

fi - nos de foa - gras. Mor - ta - de - la len - guay sal - chi - chón. - - He - la - do,
 un - chi - qui - to bien, lle - no de dul - zu - ray de can - dor. - - Pirulo Se - reün es -

Pirulo. =

tar - ta yu - na co - pa de cham - pan. Tu ma - mà la cuen - ta pa - ga - rà por que yoes - foy
 - po - so ha - cen - do - soy cum - pli - dor. Y - qual me de - ci - a mi Se - nèn ya - ca - bó em - pe -

Flas

Tama

Tpa 1ª

Tpa 2ª

Sax:s

Herminia.=

en li-qui-da-ción. - - - Des-pues i-re-mos au-na fo-toa re-tra-
 -ñan-do el co-me-dor. - - - **Mozo** = ¿Quie-ren bo-le-tos pa-ra el co-che res-tau-
 Faga y Tpta.
 2 (como antes)
 p

-tar-nos con u-na son-ri-sa de fe-li-ci-dad. - - -
 -ran-te. **Pirulo** = De-se-gún-da se-rie de-be-mos pe-dir. - - -
 (sigue)

Pirulo.=

-yen-se-gui-di-ta pa-ra el via-je pre-pa-rar-nos. Noo! - - vi des lle-
Empleadas del sliping = En-gan-cha-re-mos el "es-li-ping" al ins-tan-te y - - va-yan su -
 (sigue)

Herminia.=

-var-te el cu-pón del pan. - - - Sin du-da! - gu-na la
 -bien-do que el tren va par-tir. - - - **Herminia** = A-dios ma-mi-ta, Lo-
 (toman todos un coche cama.) (Abrazando a su madre y amigas.)
 Mod^o p
 Piano.
 (Escobilla)

lu - na de miel - - - en - co - che ca - ma se pa - sa muy
 - li - ta, Ra - quel - - **Amigos** = Que sea di - cho - sa tu lu - na de

Met: (sordina)

bien - - - hay a - le - gri - a poe - si - a ya - mor. - - -
 miel - - - **Pirulo a sus amigos** = A - dios Don Li - no, Ru - fi - no y Or - tiz. - - -

Tutti.

3

Met: (sordina.)

Pirulo. =

- y no hay pe - li - gro que mo - les - tee re - vi - sor. - - -
Un amigo = Pa - rael ca - mi - no lle - va - te «La Co - dor - niz.» - - -

Tptas.

Met: y Cds.

Timb:

1º vez. Baile

2º vez = Imitando la despedida y la partida del tren. Herminia y Pirulo suben al coche cama, asomándose por la ventanilla del centro. Se oye un timbre, suena un silbato y el tren se pone en marcha.

Sax:3

Cds
Metal y Mad²
Sax:s (Tutti)

Herminia. =

Herminia y Pirulo = Cha-li - to mi - o con an - te - la - ción - -
= A - dios a to - dos el tren ya se vá - -
(agitando los pañuelos)

Cds Mad² y Sax:s
Piano. Metal...

(Escobilla)

Pirulo. =

- a - vi - saun ta - xi pa - ra laes - la - ción. - - - Pre - su - mo
Acompañantes ¡Fe - liz vi - a - je! Tana = Es - cri - beal lle - gar. - - - Herm. Con mu - cho

ne - na quei - re - mos a pié - - - - - queel que noen - cie - rra di - ce
 gus - fo ma - mi - ta loha - ré. - - - - - **Tana** = ¡Que pe - na ten - go! (pe - roal

Metal.

que se vaa co - mer.
 fin la co - lo - qué.)

Clars.

Fts y Oboe.

1º vez = Van haciendo un mutis cómico imitando el tren.
 2º vez = Mutis del tren mientras los de escena los despiden con pañuelos.

y Ftas.

pp

ppp

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Nº 3 = TONO y Chicas.

Música del Mtro. F. ALONSO

Alegremente, pero moderado.

f Tutti.

Musical score for piano introduction, featuring treble and bass staves with chords and melodic lines.

Tono =

Que-ri-das

Musical score for the first vocal line, including piano accompaniment and instrumental parts for Saxophone, Cello, and Piano.

1 *mf* Sax: Cda Piano.

Perc.

ni-ñas Swing pre-cio-sos bi-be-lots os que-roa to-das sa-lu-

Musical score for the second vocal line, including piano accompaniment and instrumental parts for Trumpets, Trombones, and Clarinet.

Tptas. y Fla Clar.

Tbnes.

-dar y de-mos-trar mi de-vo-ción y ad-mi-ra-ción.

Musical score for the third vocal line, including piano accompaniment and instrumental parts for Metal and Tuba.

Metal.

Tutti.

Tbal.

Chicas. =

Tono. =

— E - res el más ge - nial ga - lan - tey se - duc - tor. Me vais a ha -

Sax:s
Cdt
Piano.
Tptas.
Tbnes.
Perc:

- cer ru - bo - ri - zar y clau - di - car. - - - Sois las mu -

f Metal.
mf

- cha - chas más te - mi - bies que un ci - clón.

Metal.
Tutti.
Tbnes
mf
Red:
Tbal.

Chicas. =

No te - mas tú cie - lin que yo te - mi - ma - re y un ca - ri -

2
Tpta.

Tono. =

- ni - toa ti so - li - to te da - re. Cuan - do me pre - gun - tan si mea -

Saxs. Mar. Clar. Metal. Piano. Perc.

(sigue)

- sus - to del a - mor, u - nas ve - ces si, o - tras ve - ces

y Flta Tbnas. Tbnas.

no y sie - llas me be - san y no ce - san dein - sis -

Claris (sigue)

tir, di - gan por fa - vor si he de re - sis -

y Flta Tbnas.

- tir. Vi - vir con a - le - gri - a ver - fi - gi -

poco rall: *f* *Tutti.* *f a tempo.*

- no - sa - men - te es mi pla - cer ya - mar tres di - as so - la -

mf

Baile

- men - te au - na mu - - - jer.

f *Tutti.*

Red: *

Red:

Chicas. =

Di - ce que sea -

*

Tono. =

- sus - ta cuan - do le ha - blan del a - mor. U - nas ve - ces

Tbnos.

Chicas. =

si yo - tras ve - ces no Y quea los tres

Tbnes.
f

B^e

Tono. =

di - as ya se can - sa de un que - rer. Pa - ra miel a -

Tbnes.
f

un poco ad libitum.

- mor es un es - port y hay que co - rrer. Co - no - cer - se ya -

ten.
ten.
ten.

mar, y des - pués ol - vi - - dar. - - - - -

ff Tutti.

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO

Música del Mtro. F. ALONSO

Nº 4 = DANIELA, NORA y TONO.

Slow.
Tutti.

ff

dim:

Detailed description: This block contains the piano introduction for the piece. It is written in a 3/4 time signature with a key signature of two flats. The tempo is marked 'Slow' and the dynamics are 'Tutti' and 'ff' (fortissimo). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The piece concludes with a 'dim:' (diminuendo) marking.

Daniela. =

p

Ja - más pen - se sen - tir a - mor ya! ver tu dul - ce mi -

Detailed description: This block shows the vocal line for Daniela. It begins with a piano (*p*) dynamic. The melody is written on a single staff with lyrics underneath. The lyrics are: 'Ja - más pen - se sen - tir a - mor ya! ver tu dul - ce mi -'.

Cday
Saxs.

1

Piano *p*
y Jazz.

Trps y Fag.

p

Detailed description: This block shows the piano accompaniment for Daniela's vocal line. It includes parts for Cday Saxs., Trps y Fag., and Piano y Jazz. A first ending bracket labeled '1' is present. The dynamics are marked with a piano (*p*) dynamic.

Nora. =

p

- rar, qui - se so - ñar. Pues yo no sé lo que pa -

Detailed description: This block shows the vocal line for Nora. It begins with a piano (*p*) dynamic. The melody is written on a single staff with lyrics underneath. The lyrics are: '- rar, qui - se so - ñar. Pues yo no sé lo que pa -'.

Clars.

Ftas 8ª
y Ob.

Metal.

p

Detailed description: This block shows the piano accompaniment for Nora's vocal line. It includes parts for Clars., Ftas 8ª y Ob., and Metal. The dynamics are marked with a piano (*p*) dynamic.

- sò queal ver - te cer - ca de mi, qui - se vi - vir. - - -

Detailed description: This block shows the vocal line for Tono. The melody is written on a single staff with lyrics underneath. The lyrics are: '- sò queal ver - te cer - ca de mi, qui - se vi - vir. - - -'.

Clars.

F2ª
y Ob.

f

Detailed description: This block shows the piano accompaniment for Tono's vocal line. It includes parts for Clars. and F2ª y Ob. The dynamics are marked with a forte (*f*) dynamic.

Daniela. =

- ¡A - mar siem - prea - mar - - - - - es to - da mii - lu -

- sión - - - - - ya - mar has - ta lo - grar te - ner es -

Nora. =

- cla - voel co - - - ra - zón. - - - - - A - mar siem - prea -

- mar - - - - - aun - que ha - ya que su - frir - - - - -

- - - - - pues mi fe - li - ci - dad mi bién se vá de - trás de

Tptas.

Trombón.

ti. - - - - - *pp* Quie - - - - -

Daniela. = *mp*

Quie - roes - cu - char - -

Tutti. (Saxs) *pp* Tutti.

- ro siem - - - - - pre - - - - - te - - - - -

- de tus la - bios pro - me - sas dea - mor - - - - - pa - ra lue - go mi

- ner - - - tu me - jor a - - - mor - - -

vi - da pen - sar - - - en un mun - do me - jor - - -

Tutti (con *rit.*)

Detailed description: This system contains the first two lines of a musical score. The top line is a vocal melody with lyrics. The second line is another vocal line, also with lyrics. The bottom two lines are piano accompaniment, featuring chords and melodic lines in both hands. A '3' is written above the first measure of the piano accompaniment, indicating a triplet. The tempo and dynamics are marked 'Tutti (con rit.)'.

(Evoluciones suave y elegantemente.)

ff 3 Cymb:

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves. The upper staff has a dynamic marking of 'ff' (fortissimo) and a '3' in a box followed by 'Cymb:', indicating a triplet of cymbal hits. The lower staff contains the piano accompaniment for this section.

Detailed description: This system contains the piano accompaniment for the third system. It consists of two staves with complex rhythmic patterns and chords in both hands.

Daniela. = (Hacer destacar un poco la melodía.)

Nora. = *pp* A - mar siem - prea - mar - - - - - aun - que ha ya que su -

Tono. = *ppp* A - mar siem - prea - mar - - - - - aun - que ha - ya que su -

pp y nun - ca pen - sar - - - - -

Clars. *vibr.*

Cda. Piano y Sax.:s. *pp*

4

- frir - - - - - pues mi fe - li - ci - dad se - rá mi

- frir - - - - - pues mi fe - li - ci - dad se - rá mi

que el a - mor es su - frir, - - - - - pues to - da mian - sie - dad se - rá mu -

Cda. Piano y Sax.:s. *pp*

Tptas. 3

Mad. 3

flage

bien por ti mo - rir *pp* mo - rir por ti. - - - - -

bien por ti mo - rir *pp* mo - rir por ti. - - - - -

- jer fe - liz vi - vir *pp* fe - liz vi - vir. - - - - -

(Cda. Piano y Sax.:s)

rall.

pp

Tutti

rall.

pp

Pizz. Tbal. y Piano.

TRES DIAS PARA QUERERTE

Comediata musical en dos actos

Letra de F. JOZANO

Nº 5 = LUCINDA y Galanes.

Música del Mtra. F. ALONSO

Moderato.

Handwritten musical notation for the piano introduction of the first system. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The notation includes various chords and melodic lines. Handwritten annotations include 'mf', 'Tutti.', 'D7', 'Am7', 'D7', 'G', 'Am7', and 'D7'.

Lucinda.:

Handwritten musical score for the first vocal line (Lucinda). The lyrics are: "En au - lo - mo - tar -". The tempo is marked 'a tempo'. The notation includes a treble clef and a key signature of one sharp. Handwritten annotations include 'rall:', 'pp', 'C.B.', 'Cda.', 'Tpas.', 'Tbnes.', 'Escobillas.', 'Red:', and 'Tbal. (trém:)'. Instrumentation includes 'Ob.', 'Cda.', 'Tpas.', and 'Tbnes.'.

Handwritten musical score for the second vocal line. The lyrics are: "a Ma - drid lle - gué - pa - ra ver el ham - bre que so - ñe. - - -". The notation includes a treble clef and a key signature of one sharp. Handwritten annotations include 'G', 'F#7', 'y Flts', '5+', and 'C'. Instrumentation includes 'Ob.' and 'Tbn 3º'.

Handwritten musical score for the third vocal line. The lyrics are: "Y al ba - jar del tren fué tal mie - mo - ción". The notation includes a treble clef and a key signature of one sharp. Handwritten annotations include 'Am7', 'D7', 'Piano.', 'Am7', and 'D7'. Instrumentation includes 'Ob.' and 'Tbnes.'.

que de la im - pre - sión me des - ma - yó, so - bre el je - fe de es - ta - ción. A mi dul - cea -

Am7 y Fla *D7* *G* *Gdim.* *Am7* *D7* *G*

Sax: *f* *Tutti.*

- mor nun - ca co - no - ci, pe - ro su re - tra - to lle - voa -

F#7 *G* *F#7* *G* *G+*

Piano. *Ob.* *Tptas.* *Tbnes.* *y Fla* *Ob.*

(señalando el corazón.)

- qui. Pron - to lo ve - ré y res - pon - de -

C *Am* *Cm G?* *Cm*

y Tptas. *Tbnes.* *Tptas.* *Tbnes.* *Tbn 3º*

re cuan - doa - si me di - ga: ¿Mi fue - naa - mi - ga, ¿quiénes us - ted? Yo soy Lu -

G *G* *AT* *D7*

Tptas. *Tbnes.* *f* *Tptas.* *Tpta (sord.)* *Tbn (sord.)* *rall:*

Tbn 3º

a tempo.

- cin - da - - - la de los la - bios co - lor de quin - da - -

G

Fla

Ob: H

Sax: Clar. C. de Piano

Ag: Tpas.

Vnes

Tpas. Tbn 2º

Sax: s.

Escobilla.

Tbn 3º Tbal.

- Tie - ne mi ca - ra - - - be - llos des - te - llos de lu - na

Tpia 1º Tbn 1º

Fla

Ob:

Tbn 2º

Tbn 3º Tbal.

cla - ra. - - - Yo sé ves - tir yo sé lu - cir ya - gra -

G

Ob: Tpas.

Sax: s.

Piano.

- dar y con - se - guir en - lo - - - que - cer a un ga - llar - do chi - co que si no es

A7

Clar:

D

A7

y Flas Ob:

D7 C7 B7 Bb9

Vnes

2

ri - co lo pue - da ser. Yo soy Lu - cin - da - - - la que sus - pi - ra por

A7 *D* Tpla. (sord:) *G* y Fta

y Metal. *P* Tbn (sord:) Sax.: *Vies* *Tbn.*

(Salen los Galanes.)

un que - rer.

G *con 8^{va}*

Tutti. *Tbn 2^a* *y Tpta, Fltin.* *mf (como antes)* *Am7 D7* *Am7 D7*

Tbal.

3 *rall.* *3*

G *Am7 D7* *P Bb*

Galanes. =

a tempo. *G* *F#7* *G* *F#7*

D7 *DR*

¡Va - yau - na mu - jer! *¡Que bien he - chaes - tá!*

Lucinda. =

Galanes. =

Un gran ar - qui - tec - to fue pa - pá. - - - Por lo que se

G C E7 Am Am

Lucinda. =

ve lahi - zo dehor - mi - gón. No sea - cer - que tan - to, pues ya

D7 Am D7 Am7 D7

Galanes. =

sé quees - toy bien de cons - truc - ción. Yo su co - ra - zón que - rohi - po - le -

G Gdis Am7 D7 G F#7 G

Lucinda. =

- car. E - soes muy di - fi - cil de lo - grar. - - -

F#7 G C E7 Am

Galanes. =

Lucinda. =

No re - ga - tea - re lo que pi - daus - led. Aun a - mor que -

Am *Am G²* *G* *Em 7.*

- ri - do lohe pro - me - ti - do sin in - te - res.

A7 *D7* *Tptas.* **Baile.** *Tbnes.* **4** *tutti (sin Flas ni Obs.)* *Bb*

Bb *F¹as* *Ob:*

F¹7 *Bb* *F¹as* *Ob:*

A7 *D* *A7*

Galanes. =

Lucinda. =

¡E - saes Lu - cin - da! - - - La de los

(Cda y Sax: s, 8^a baja.)
Tpa. Tbnos. Piano
P Tpa. (sordinas) Tbn. (como antes)
Tbal. Perc.
c.B. Tbal.

Galanes. =

la - bios co - lor de quin - da. - - - Tie - ne su ca - ra. - - -

Lucinda. =

- Be - llos des - te - llos de lu - na cla - ra: - - - Yo se ves -

Galanes. =

- tir, yo se lu - cir ya - gro - dar. Y con - se - guir en -

Lucinda. =

- lo - - que - - cer. ¡Aun ga-llar-do chi-co que si noes ri-co lo pue-de

A7 D7/9 C7/9 B7/9 Bb7/9 A7/9

Galanes. =

Lucinda. =

ser! ¡E - saes Lu - cin - da! - - La que sus - pi - ra por un que -

D7 G G7 G#dim Am7 D7

(Evolución y mutis de los Galanes.)

-rer. - - -

G con 8^a

mp Tutti Am7 D7 Am7 D7 G

Am7 D7

(Desplante cómico de Lucinda.)

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO N° 6 = TANA, HERMINIA y BENIGNO.

Música del Mtro. F. ALONSO

Tpo. de Java.

Tutti con 8^{va}

Tana. =

¡Per-do-neal - te - za si no se-ex-pli - car-me yan-te su rea -

Saxs.

Benigno. =

- le - za no se com-por - tar - me. - - - (Ca - ram - ba quee - qui -

Fa Ob: y Claris.

Cde y Mel:

Herminia. =

- vo - ca - ción.) ¡Se - ñor, per - do - ne si pa-raes-tas nor - mas u - na no dis -

Saxs.

Benigno. =

Tana. =

- po - ne de me - jo - res for - mas. - - - ¡La mu - cha - chi - la es un bom - bón! ¡Oh gran se -

Flta Ob: Claris.

Violas. y Fag:

Cda y Met:

Claris y Saxis.

Tglo

Bz

Caja.

Timb:

Herminia. =

- ñor ha - ceis ho - nor a la a - rro - gan - cia y al ex - plen - dor! Por Dios ma -

Flta y Ob:

Tptas.

Caja.

- má, bue - noes - tá ya; ten mas pru - den - cia pues con - si -

Fltas, Ob:

simile.

- de - ro quees - te ca - ba - lle - ro te ha vis - to el plu - me - ro y de ti se

Percusión.

Benigno. =

mo - fa - rà. (Por la vi - to - la y has - ta por el tra - je es - tas me han to -

Sax:3

Tpa. y Violas. Pizz. (como arcos)

Pizz.

Herminia. =

- ma - do por un per - so - na - je.) - - - (¡Se ve que tie - ne

Benigno. =

san - gre real!) (Co - mo es - las co - sas siem - pre me di - vier - ten se - gui - ré la

Tana. =

far - sa pa que no sos - pe - chen.) - - - (Es dea - bo - len - go

Benigno. =

me-dice-val.) En mi pa - la - cio fren-teal mar po-dreis las dos ve-ra-ne -

F^{ta} 8^a *Met:*

Clars.

Timb:

Detailed description: This block contains the first system of a musical score. It features a vocal line at the top with lyrics. Below it is a piano accompaniment with two staves. The upper piano staff includes markings for 'F^{ta} 8^a' and 'Met:'. The lower piano staff includes markings for 'Clars.' and 'Timb:'. The music is in a minor key and 4/4 time.

Herminja. =

- ar. Me dao-ca - sion vues-tro fre - ci - mien - to dees - tar en - can -

Oboe y Sax: Alto. *y Tpta 1^a*

Sax:s

Detailed description: This block contains the second system of the musical score. It features a vocal line with lyrics. The piano accompaniment has two staves. The upper piano staff includes markings for 'Oboe y Sax: Alto.' and 'y Tpta 1^a'. The lower piano staff includes a marking for 'Sax:s'. The music continues in the same style as the previous system.

- la - da, pues yo siem-pre sien - to por la mar sa - la - da gran pre - di - lec -

Detailed description: This block contains the third system of the musical score, which is a piano accompaniment for the vocal line above. It consists of two staves with various musical notations including accents and slurs.

Benigno. =

- cion. En se - rio to - man

Tutti.

ff

3

T^g^{to}

Detailed description: This block contains the fourth system of the musical score. It features a vocal line with lyrics. The piano accompaniment has two staves. The upper piano staff includes markings for 'Tutti.', '*ff*', and '*3*'. The lower piano staff includes a marking for 'T^g^{to}'. The music is in a minor key and 4/4 time.

Tana y Herminia. =

lain - vi - ta - ción. Ay que pre - cio - so ve - ra -

Tutti. *ff* Mad^a y Sax:s Cda. *p* Tpas. y Piano. Caja.

- ne - o, lo ve - oy no lo ve - o con gran sa - tis - fac - ción.

ff y Metal.

Herminia. =

Te - neis al - le - zaun no se qué que

Tutti. *mf* Mad^a y Cda. **GRACIOSO.** Mad^a y Cda. *mf* Cda. y Piano. Tpas. Sax: 2^o Saxs. Timb:

cuan - doas mi - ro yo no sé quea mi me ba... quea mi me

Tpas. (Sord:) Piano y Fl^a Ob: Cda. y Violines. Tglo

Tana. =

ba... quea mi me bai - la por to - do mi cuer - po lae - mo - ción. Te -

y Sax:s 8ª baja.

Tbn.

y Fl.

- neis al - te - zaun que se yó que pa - ra - li - zaal co - ra -

Sax: Alto.

Benigno. =

- zón. Es - tas se - ño - ras con sus sa - lu - dos mees - tan a - ca -

Fl. y vnes 1es

Sax: Alto. y Violines 2ª 8ª

Cda. Fag: Sax:s

Tpas.

Clar: 8ª

Piano.

(Baile cómico, haciéndose reverencias.)

- ban - do con el es - ter - nón.

y Sax: Alto.

Timbal.

Tutti con 8ª

Caja.

Piano accompaniment for the first system of music, featuring treble and bass staves with various chords and melodic lines.

Piano accompaniment for the second system of music, continuing the musical texture with treble and bass staves.

Piano accompaniment for the third system of music, showing more complex chordal structures and rhythmic patterns.

Herminia. =

Vocal line and piano accompaniment for the section starting with 'Herminia. ='. The vocal line includes the lyrics: *Te - - neis al - te - zaun no se*. Performance markings include *mf*, *y Flas g?*, *Mad^a y Cd^a*, *mf*, *(como antes.)*, and *Timb:*. A circled number '5' is present in the piano part.

Vocal line and piano accompaniment for the section starting with 'que que cuan - doos mi - ro yo no sé, que a mi me'. The vocal line includes the lyrics: *que que cuan - doos mi - ro yo no sé, que a mi me*.

va... quea mi me va, quea mi me va à dar u - na ful - mi -

Benigno. :

- nan - te con - ges - tion. Pues yo sos - pe - cho queal - goa - si tam -

Los Tres. :

- bien mees - tao - cu - rrien - doa mi. Ellas. = Ya lo ca - za - mos yaes - taen el
 El. = Cuan - do seen - te - re quees to men -

bo - te quees - te prin - ci - pa - zo vaa ser pa - ra mi.
 - li - ra la pe - ni - ci - li - na fie - ne quein - ge - rir.

Cuarto Mad. Sax. s. Tutti.

p *fff*

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO
Adagio.

Nº 7 - LUCINDA y TONO.

Música del Mtro. F. ALONSO

Piano.
Tutti
poco rall.
y Cda. (trém.)
Tbal. (trém.)
Tglo.
Red: * Red: * Red: * Red: *

Lucinda.:

Nun - ca cre - ien el a - mor que lla - ma - mos e - ter - no - - -

Fox: Medio tiempo.

Clars.
Sax:s
Fag.
Cda.
Tpas.
Escobilla.
(sigue)
Metal.

por-quealco-rrer de los di - as lá vi - daes in - fier - no. - -

Metal.

Li - bre vi - vi - ré, sin pen - sar en la gran lo -

y Fta.
Ob.
Tbn.
7

rall:

Tono.: a tempo.

- cu - - ra dea - mar... ¡Nun - ca! Nun - ca cre - ien las pro -

Tpta. 8^a rall: (etc.) 1 y Piano. a tempo.

Tbal. Sed: * Sed: *

- me - sas dea - mor ver - da - de - ro,

Metal.

fo - doen la vi - daes men - ti - ra y na - diees sin - ce - ro.

loco.

Metal.

- Mu - cho se - du - cir y ha - la - gar pe - roa mi no

y F^{te}

Tbn 3^a

a tpo.

rall: ten

Lucinda: =

mehan *deen - ga - nar:* *Nohe dee - na - mo - rar - - me,*

rall: ten *(m. izq:)* *ten* *a tpo.* 2

Saxs. *Tglo* *

Vla

Cello

Red:

j nun - ca, nun - ca! - - - El a - mor noe - xis - te,

Metal. 7 *Metal.* 7

to - does i - lu - sion. - - - Siel-guier ju - ra a -

Tbn. *Piano.*

- mar - me jsiem - pre, siem - pre! - - de - boi - ma - gi -

Metal. 7

Tono: s

nar - - me - - que me ha - rá trai - ción. - - - No he dee - na - mo -

Ob: y Fl^a
vna¹ y Tbn³
Tbal. (trém.)
Red: *

- rar - - me i nun - - ca, nun - - ca!

3
(sigue)
Metal (en acorde)

por - que la mu - jer - - - - - cuan - do quie - re

Tpla.

mien - te - - - mien - tea su pla - cer - - - - - dul - ces ju - ra -

poco rall: ten a tempo.
sigue y Metal poco rall: ten Sax: Vln: Cello. a tempo.
Tbn 3^a
Tbal.
Red: * Red: * Red: * Red: * Red: *

poco rall.

- men - los fal - sos, fal - sos - - que no he de cre-

Musical score for the first system. The vocal line is in bass clef with lyrics. The piano accompaniment consists of two staves. The right hand is in treble clef, and the left hand is in bass clef. Performance markings include *poco rall.* above the vocal line and *poco rall.* above the right hand piano staff. Instrument labels include *Tpas.* (Trumpets), *Escobilla.* (Mutes), *Tbn 3:* (Trombone 3), and *Red:* (Rehearsal mark).

a tempo

Baile

- er.

Musical score for the second system. The vocal line continues with the lyric "- er.". The piano accompaniment features a dance-like rhythm. Performance markings include *a tempo.* above the piano right hand, *Tutti.* above the piano left hand, *Cda.* (Cymbals) above the piano right hand, and *Tpas.* (Trumpets) above the piano left hand. A box containing the number "4" is present. Other markings include *y Sacs.* (Saxophones), *Tbn 3:* (Trombone 3), *Tbal.* (Tuba), *Red:* (Rehearsal mark), and *(sigue)* (continues).

Musical score for the third system, piano accompaniment. It continues the dance-like rhythm from the previous system. A *Red:* (Rehearsal mark) is present.

Musical score for the fourth system, piano accompaniment. It continues the dance-like rhythm. A *Red:* (Rehearsal mark) is present.

Musical score for the fifth system. The piano accompaniment continues. A *Violin solo.* marking is present above the piano right hand. The string section (Saxs y la Cello) is marked *con 2^a inferior.* and *a lpo.* (ad libitum). Performance markings include *rall.* (ritardando) above the piano right hand, *espressivo* above the violin line, and *(sigue)* (continues).

Lucinda. =

Tono. =

¡Nun - ca! ¡Nun - ca!

Metal.

Metal.

Tbn.

Piano.

Lucinda. =

Tono. =

Lucinda. =

¡Siem - pre! ¡Siem - pre! De - boi - ma - gi - nar - me -

Metal.

Metal.

Los dos. =

que me ha - rá trai - ción. No hay que e - na - mo - rar - se

y 1ra Ob.

y Tbn.

Tbn.

5

Red: *

nun - ca, nun - ca, - - - Porquees lo me - jor - - -

ser bue-nos a - mi - gos. - - Sin nin-gún te - mor. - - -

Tono. poco rall:

y Tptas. sigue) y Met: poco rall:

Tbn 3º Tbal.

a tempo. Los dos. =

Y vi - vir tran - qui - los siem - pre, siem - pre, - -

cd#

Sax: s y/o Cello. a tempo. Tpt a la dº Tbn 1º

rall: (van haciendo mutis.)

sin ha - blar dea - mor. ¡Ah!

sin ha - blar dea - mor. ¡Ah!

rall: y Tbn 2º

Tbn 1º Tbal. Vibrat. Tutti.

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO

Música del Mtro. F. ALONSO

Nº 7 - A - Bailable de las patinadoras.

Tpo. de Vals moderado.

1.

The musical score is written for a full orchestra and piano. It consists of five systems of staves. The first system includes parts for Flute (Fla), Oboe (Ob.), Violin (Vla), Cello (Cello), Piano (Piano), and Trombone (Tqlo (trém)). The second system continues the piano and string parts. The third system introduces the Saxophone (Saxs.), Clarinet (Clars), Bassoon (Fag), Viola (Vla), and Double Bass (C. Bajo). The fourth system features a 'loco' section for the strings and includes parts for Trumpet (Tpas.), Trombone (Tbal.), and Clarinet (Clars). The fifth system includes parts for Flute (Flas), Clarinet (Clars), Saxophone (Saxs.), Lira, Cello (Cdo), Piano (Piano), Oboe (Ob.), Trumpet (Tpta.), and Trombone (Tbal.).

Instrument and performance markings include: *Piano*, *Tqlo (trém)*, *Saxs.*, *P*, *Piano solo.*, *loco*, *3ed:*, *C. Bajo.*, *Fag:*, *(sigue)*, *Flas*, *Clars.*, *Saxs.*, *Lira*, *Cdo*, *Ob.*, *Tpta.*, *Tbal.*

(segue)

1 Lira.

Ob. Tpia.

Tbal.

This system contains the first staff of music. The upper staff features a melodic line with eighth and sixteenth notes, starting with a trill. The lower staff provides a harmonic accompaniment with chords and moving lines. A box with the number '1' is placed above the first measure of the lower staff.

Piano.

This system contains the second staff of music. The upper staff continues the melodic line with various rhythmic patterns. The lower staff continues the accompaniment. A 'Piano' dynamic marking is present in the upper staff.

Caa.

Piano.

2 P Met.

Tbal.

Red: # Red: # Tbn 3°

This system contains the third staff of music. It includes a 'Caa.' marking above the upper staff. The lower staff has a '2 P Met.' marking above a measure. Below the staff, there are three 'Red:' markings with a sharp symbol, and a 'Tbn 3°' marking.

(segue)

Tbal.

This system contains the fourth staff of music. The upper staff continues the melodic line. The lower staff continues the accompaniment. A 'Tbal.' marking is located below the lower staff.

Tbal.

This system contains the fifth staff of music. The upper staff continues the melodic line. The lower staff continues the accompaniment. A 'Tbal.' marking is located below the lower staff.

3

Red:

This system contains the sixth staff of music. A box with the number '3' is placed above the lower staff. The lower staff continues the accompaniment. A 'Red:' marking is located below the lower staff.

Musical score system 1. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "Saxs. Piano." above the staff, "Tbal." and "Tglo" below the staff, and "Led:" with an asterisk below the bass line.

Musical score system 2. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "Obs. Sax." above the staff, "Piano." above the staff, "Saxs." above the staff, "Tam-tam." below the staff, and "Led:" with an asterisk below the bass line.

Musical score system 3. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. An asterisk is placed below the bass line.

Musical score system 4. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "y Flut." above the staff, "Blets" above the staff, a circled "4" above the staff, "Dr" below the staff, and "Led:" with an asterisk below the bass line.

Musical score system 5. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "y Flin" above the staff, "y Flt" above the staff, "Metal." above the staff, "Caja." below the staff, "Tbal." below the staff, "Tglo" below the staff, and "Dr" below the staff.

Musical score system 6. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. Annotations include "Tps." above the staff, "Tbal." below the staff, and "Tbal." below the staff.

Allegretto muy ritmico.

VIRRE Sax:3 Tplex.

First system of musical notation for 'Allegretto muy ritmico.' It consists of a grand staff with treble and bass clefs. The music is in 2/4 time. The first measure has a dynamic marking of *f* and a *Vla.* (Viola) part. The second measure has a *Mel.* (Melody) part and a *Piano. Cel.* (Piano and Cello) part. The third measure has a *Caja China.* (Cymbal) part. A box with the number '5' is present in the third measure. The music features a rhythmic pattern of eighth and sixteenth notes.

Perc:

Second system of musical notation for 'Allegretto muy ritmico.' It continues the grand staff from the first system. The music maintains the same rhythmic pattern and includes various instrumental parts like *Vla.*, *Mel.*, *Piano. Cel.*, and *Caja China.*

Third system of musical notation for 'Allegretto muy ritmico.' It continues the grand staff from the second system. The music maintains the same rhythmic pattern and includes various instrumental parts like *Vla.*, *Mel.*, *Piano. Cel.*, and *Caja China.*

Vals, más animado.

First system of musical notation for 'Vals, más animado.' It consists of a grand staff with treble and bass clefs. The music is in 3/4 time. The first measure has a dynamic marking of *p*. The second measure has a *Ob.* (Oboe) part. The third measure has a *Clars.* (Clarinets) part. The fourth measure has a *y Fag. Tbal.* (Bassoon and Trombones) part. The fifth measure has a *Leg.* (Legato) marking. The sixth measure has a *(como antes)* marking. The music features a waltz-like melody with eighth and sixteenth notes.

Second system of musical notation for 'Vals, más animado.' It continues the grand staff from the first system. The music maintains the waltz-like melody and includes various instrumental parts like *Ob.*, *Clars.*, and *y Fag. Tbal.*

crescendo y acelerando hasta el fin.

Third system of musical notation for 'Vals, más animado.' It continues the grand staff from the second system. The music maintains the waltz-like melody and includes various instrumental parts like *Ob.*, *Clars.*, and *y Fag. Tbal.*. The system concludes with a *crescendo y acelerando hasta el fin.* marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and a circled number '6' in the bass line.

Second system of musical notation, continuing the piece with complex melodic and harmonic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including the instruction *Tutti.* and *Cello.* written below the staff.

Fifth system of musical notation, featuring the instruction *acell? mucho* and a dynamic marking *ff*.

Sixth system of musical notation, concluding the page with a *ff* dynamic marking and a *Finis* instruction.

= N° 8 = FINAL - Primer Acto. =

LUCINDA, TONO, TANA, TIJERETE, BENIGNO y PIRULO. Pareja de baile, 2º Tiples.
Actores y Vicetiples. Después DANIELA, NORA y HERMINIA.

Allegretto gracioso y movido.

Madº y Tples. (sord:)

Violines y Tpas.

Violas y Bajos.

Sax. Tenor

Tbn.

pta

Lucinda =

La fies - ta del de - por - te es en la So - la - na y
- rrien - doa to - da mar - cha ¡ que be - lla es la vi - dal Más

Clara. y Saxos

Piano

Ob: y Vnes 1º

(sigue)

mp

Cdº y Fag.

Tpas.

Tbal.

Ocho chicas. =

vay en el so - por - te con un ca - ma - ra - da. Se - rá muy di - ver -
nohay quien la so - por - te si noes de - por - ti - va. Sin ru - bias ni mo -

Armiqos (actores)

Ob: y Violines.

Timbal.

- ti - da a - le - gre y lu - ci - da. Ya - lli fe - liz se - ré por - que el a -
- re - nas no va - le la pe - na. (TONO) Si tie - nen a - trac - ti - vos no me

Metal

Fagº y Oboe.

Saxos

Tbn.

- mor en - con - tra - ré. A la So - la - - na
 fi - joen el co - lor. A la So - la - - na

f *cond?*

y Tbn 3^a Percusión.

voy - - - con un mu - cha - cho que - na - mo - ra, pen - san - - daen
 voy - - - con u - na chi - ca que me gus - ta, la lle - - vo

Fla 8^a y Oboe. Tptas. Sax:s. Tbn. Piano. Timbal.

él jun - es - toy - - - de di - aen di - a ca - da ho - ra. A
 toa mi - - - por - quees va - lien - fey no sea - sus - ta.

Fla 8^a y Oboe. Tptas. Sax:s. Tbn.

la So - la - - na voy por un que - rer quees lo que
 la So - la - - na voy que es - tan - do a - lli es - toy se -

Piano. y Fla 8^a Tbn 3^a Timbal.

Chicas

bus - ca can a - fan la mu - jer. A la So - la - - na
 gu - ro de sen - tir - me fe - liz. AMIGOS A la So - la - - na

2
4
y Metal. (Tutti)

Ptas Timb:

voy - - - queen e - sa fies - ta del de - por - le - - rei - na - -
 voy - - - queen - tre de - por - tes y mu - je - res quie - ro - -

1. Tono : (saliendo) 2. (Mutis de Tono y amigos.)

que - ro ser. Co - vir. (Sale la pareja de baile.)

yo vi - - -

Mutis Tptas.

(Tutti, sin Flta)

ff

y Flta

y Flta B?

(sigue 8º)

Pto

Caja china.

(Hace mutis la pareja de baile.)

Pirulo. = (saliendo.)

A la So - la - na voy - - a de - mos -

y Sax: Alto

Cellos. 2º

Fte 8º

Oboe.

Tptas.

- trar ae - sa mu - cha - cha, que con las chi - cas soy - -

Sax: s

Fte 8º

y Oboe.

Tbn.

Piano.

Timb:

Tana. = (saliendo.)

- que con las chi-cas soy un ha-cha. A la So-la-na

Tptas. Sax:a. Tbn. Piano. Tbn.

voy a ver si lo-groempa-ren-tar con u-na ca-sa re-

y Flautas

Timbal.

- al. A la So-la-na voy. - - - Por-quees-la

(Mutis còmico bailando.)

Tijerete. = y Benigno. = (saliendo.) Benigno. =

6 y Metal. (Tutti)

ptas Timb.

vez se-gu-ra-men-te va-mos a ca-brar.

B

Moderado. (Mutis de los tres bailando.)

Mutación.

Tutti. (con 8^{va})

ff

ff

Timbal.

The first system of the musical score consists of a vocal line at the top and a piano accompaniment below. The piano part includes a timbal line. The tempo is marked 'Moderado' with the instruction '(Mutis de los tres bailando.)'. A box labeled 'Mutación.' is placed above the piano part. The dynamics are marked 'ff' (fortissimo) in two places. The instruction 'Tutti. (con 8^{va})' is written above the piano part. The key signature has one sharp (F#) and the time signature is 4/4.

The second system continues the piano and timbal accompaniment. It features complex rhythmic patterns with triplets and sixteenth notes. The key signature remains one sharp (F#) and the time signature is 4/4.

Tutti.

ff

Cymb:

The third system introduces a cymbal part, indicated by a box labeled 'Cymb:' with a '7' inside. The piano part continues with 'ff' dynamics. The instruction 'Tutti.' is written above the piano part. The key signature is one sharp (F#) and the time signature is 4/4.

The fourth system shows the piano accompaniment with various rhythmic figures and chords. The key signature is one sharp (F#) and the time signature is 4/4.

The fifth system concludes the piano accompaniment with a series of chords and rhythmic patterns. The key signature is one sharp (F#) and the time signature is 4/4.

mf

8

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various note values and rests, while the lower staff provides a harmonic accompaniment. A dynamic marking of *mf* is present, and a circled number 8 is located in the lower staff.

Tptas.

Tbn.

This system continues the musical score with two staves. The upper staff features a melodic line with a slur and a circled number 3. The lower staff has a bass line. Instrument markings for *Tptas.* and *Tbn.* are visible.

Tutti.

Saxs.

f

This system consists of two staves. The upper staff has a melodic line with a slur and a circled number 3. The lower staff has a bass line. Instrument markings for *Tutti.* and *Saxs.* are present, along with a dynamic marking of *f*.

Tutti.

pp

This system shows two staves. The upper staff contains a melodic line with a slur and a circled number 3. The lower staff has a bass line. A dynamic marking of *pp* is present.

Tutti (con 8^{va})

f

This system consists of two staves. The upper staff has a melodic line with a slur and a circled number 3. The lower staff has a bass line. A dynamic marking of *f* is present.

Violines.

Timb:

p

9

This system shows two staves. The upper staff has a melodic line with a slur and a circled number 3. The lower staff has a bass line. Instrument markings for *Violines.* and *Timb:* are present, along with a dynamic marking of *p* and a circled number 9.

Tptas. (sord.) Mad^o

The first system of music consists of two staves. The upper staff contains woodwind parts for Trumpets (Tptas.) with mutes (sord.) and a Mellophone (Mad^o). The lower staff is the piano accompaniment. The music is in a key with two flats and a 4/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Tpo. de Swing. f Tutti.

The second system of music consists of two staves. The upper staff is the piano accompaniment, and the lower staff is for Timpani (Timb.). The tempo is marked 'Tpo. de Swing.' and the dynamic is 'f Tutti.'. The music continues with piano accompaniment and timpani patterns.

p

The third system of music consists of two staves, both for piano accompaniment. The dynamic is marked 'p'. The music features triplet rhythms and various chordal textures.

The fourth system of music consists of two staves, both for piano accompaniment. The music continues with piano accompaniment patterns.

Fla 8^o y Clars. Tptas. (sord.)

The fifth system of music consists of two staves. The upper staff contains parts for Flute 8^o and Clarinet (Fla 8^o y Clars.), and the lower staff is the piano accompaniment. The dynamic is marked 'p'. A circled number '10' is present in the piano part. The music features woodwind entries and piano accompaniment.

Tptas. Mad^o con 8^o Tutti.

The sixth system of music consists of two staves. The upper staff contains parts for Trumpets (Tptas.), Mellophone (Mad^o), and Mellophone with 8^o (Mad^o con 8^o), and the lower staff is the piano accompaniment. The dynamic is marked 'Tutti.'. The music features woodwind entries and piano accompaniment.

Timb:

p

This system shows the beginning of the piece for the Timpani. It consists of two staves with a treble clef on the top and a bass clef on the bottom. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* (piano) is present.

This system continues the Timpani part from the previous system, maintaining the same rhythmic pattern and dynamic level.

Tptas.

This system introduces the Trumpets. The top staff has a treble clef and contains the melodic line for the trumpets, while the bottom staff continues the Timpani accompaniment. A dynamic marking of *p* is also present.

Tptas. Metal.

(con 8^{va})

This system continues the Trumpets and introduces the Metal instruments. The top staff has a treble clef and includes a *con 8^{va}* marking. The bottom staff continues the Timpani accompaniment.

Mad² Piano y Tpas. Sax:s.

f

Pizz. y B²

This system introduces the second Madrugado (Mad²), Piano, and Saxophones. The top staff has a treble clef and includes a dynamic marking of *f* (forte). The bottom staff continues the Timpani accompaniment with a *Pizz. y B²* marking.

Mad² y Tpas. Tbn.

This system continues the Madrugado and Trumpets, and introduces the Trombone. The top staff has a treble clef and includes a dynamic marking of *f*. The bottom staff continues the Timpani accompaniment.

Lucinda.:

Fies - - ta del S - port - - queha-ce vi - brar - -

Mad^a y Cd^a Metal. (sigue)

p Sax^{is}

Piano y Percusión.

Herminia. = Daniela y Nora. =

el co - ra - zón. - - - Fies - - ta

mf Met.

del S - port - - don-dead-mi - rar - - al cam-pe-

(sigue)

- ón - - E - lla nos da sua - le -

Cda. 7 Metal.

f Sax^{is}

12

- gri - - - e - - - con el a - fan de ven -

Tono. =

- cer. Fies - ta de lu - chay de vi - da -

Cds y Sacs.
gtr.
Ob. y Clar.

y de pa - sión y de fe. - - -

(con 6/8)

Todos los de escena. =

Fies - ta del S - port - - - que ha ce vi - brar - - -

Tutti.
ff

el co-ra - zón. - - - Fies - ta de S - port

que ha - ce vi - brar nues - tro fe - liz co - ra - zón. - - -

(Telón rápido.)

Pesante. Adagio.

Preludio - Acto 2º

Allegretto.
gracioso y movido.

vnes 1es
y Sax:Alto.

De **A** a **B** del Nº 8.
orquesta sola.

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO

Música del Mtro. F. ALONSO

Nº 9 = DANIELA, 2^{as} Tiples y Vicetiples.

Fox-bolero moderato.

Instrumental introduction for 'Daniela'. The score is in 2/4 time and features a fox-bolero style. The key signature has one flat (B-flat). The music is marked 'moderato' and includes dynamic markings such as 'f' and 'p'. The instrumentation includes Flute (Flas.), Oboe (Ob.), Clarinet (Clas.), Violin (Vln.), Viola (Vla.), Trumpet (Tpas.), Trombone (Tbn.), Piano (Piano), Percussion (Perc.), and Cello/Double Bass (Cello. c.B.). The score consists of two systems of staves, each with a vocal line and a piano accompaniment line.

Daniela. =

Vocal entry for 'Daniela'. The vocal line is in a single staff with lyrics: "Des-pués del ba-ño con el per - fu - me de un ci - ga -". The piano accompaniment is in a single staff with lyrics: "- rri - llo - - - - sa - bo - re - an - do el dul - ce". The music is marked 'p' (piano) and includes the instruction 'Escobilla.' (brush). The instrumentation includes Flute (Flas.), Oboe (Ob.), Clarinet (Clas.), Violin (Vln.), Viola (Vla.), Trumpet (Tpas.), Trombone (Tbn.), Piano (Piano), Percussion (Perc.), and Cello/Double Bass (Cello. c.B.).

Instrumental accompaniment for 'Daniela'. The score is in a single system with a vocal line and a piano accompaniment line. The piano accompaniment is marked 'p' (piano) and includes the instruction 'Escobilla.' (brush). The instrumentation includes Flute (Flas.), Oboe (Ob.), Clarinet (Clas.), Violin (Vln.), Viola (Vla.), Trumpet (Tpas.), Trombone (Tbn.), Piano (Piano), Percussion (Perc.), and Cello/Double Bass (Cello. c.B.).

néc-tar de un Por-to - fis - - - - - sien-toin-do-

Ob: Flas 8^a Tpta.
Tbn.

- len - te so - por co - moun en - sue - ño dea - mor que daa mi al - ma de - se - os de vi -

poco rall:

1

Tiples y Vicetiples. =

vir. Des - pués del ba - ño ha - go re - po - so pla - ci - da -

Piano.
a tempo.
Tbal.
Ped: *

- men - te - - - - - yes - lán mis ner - vios en un es -

v. fta

- la - do de lan - qui - dez. El a - gua

y fte *fz 82*

poco rall.

ti - bia me dá un i - ne - fa ble pla - cer su trans - pa - ren - cia en - can - ta a la mu -

poco rall. *fp*

Tbn: 3^o

Daniela. = *a tempo.*

- jer.... El sol - lues - la mi piel

vrs Sax: 3 *may expresivo y portado.*

a tempo.

Tbal

con el me. ba - ño en luz.

Ob:

El sol - - - - - quees el a - mi-go más fiel,

con su a - lor nos da un po - der de ju - ven - tud y se - duc - ción - -

Todas.

El sol - - - - - tues - ta mi piel - - - -

con él - - - - - me ba - ñen luz. - - - -

Daniela. =

El sol - - - - - que es el a - mi - go mas fiel. - - - Sin

This system contains the vocal line and piano accompaniment for the first phrase. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves with chords and rhythmic patterns. Chords are labeled with 'D7' and 'Gm'. Dynamics include 'pp'.

el - - - - - noe - xis - tea - mor. - - -

Para 10 Bis (Intermedio.)

This system contains the vocal line and piano accompaniment for the second phrase. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves with chords and rhythmic patterns. A box labeled 'Para 10 Bis (Intermedio.)' is present. Instrument labels include 'Violines', 'Tbal. (trm:)', and 'Tbn 2º'.

(como antes)

This system is a piano accompaniment system. It features two staves with chords and rhythmic patterns. A box with the number '4' is present. The instruction '(como antes)' is written above the staff.

This system is a piano accompaniment system. It features two staves with chords and rhythmic patterns. The instruction 'Red.' is written below the staff.

This system is a piano accompaniment system. It features two staves with chords and rhythmic patterns. The instruction 'Red.' is written below the staff.

Handwritten notes: *C7*, *F7M*, *F7*, *Bb*

Instrumentation: *Sed: **

Handwritten notes: *p fuder*, *Pto*, *Clars. 5*, *Fag.*, *Co#*, *C7*

Instrumentation: *Sed: **, *Violin solo.*, *Fla*, *Escobilla.*

Handwritten notes: *Tpa.*, *Gm7*, *C7*

Instrumentation: *Sed: **, *Violin solo.*

Teas. = FIGURA.

pp El sol - - - - - quees el a - mi-go más fiel.

Handwritten notes: *yOb: Sars*, *Tpa.*, *Tbon.*, *Gm*

Instrumentation: *Sed: **

Daniela -

Sin él - - - - - noe-xis-tea - mor.

Handwritten notes: *pp*, *vines*, *Perc.*, *Vibrat: pp*

Instrumentation: *Sed: **, *Tbal. (brem:)*

TRES DIAS PARA QUERERTE 75

Nº 10 = LUCINDA y TONO, después

Tiples y Vicetiples.

Tpo. de marcha.
(muy animado y rítmico.)

Música del Mtro. F. ALONSO

Tutti. (sin Piano)
con *8^{va}*

Timbal.

Lucinda =

No me di-gas chi-qui-llo que ten-gou - na ne-ve - ra

Sax:s Metal. y Cd² Mad² con *8^{va}* Sax:s. Ob: y Clar:s

Piano. *p*

Percusión.

Tono =

en lu - gar de co - ra - zón. - - - Si no fue-ras

Metal.

Tbn^{3^o} y Timb:

de hie - lo a - ca - so com-pren-die - ras la ver-dad de mi - pa

Mad² con *8^{va}* Sax:s. Ob: y Clar:s

Lucinda. =

- sion. Si me di - cen en se - ric que mea - man

3 y Fla

Timb.

con lo - cu - ra sin que - rer mehe de re - ir

Tpls. (sord.)

Timbal.

, Dios mehi - zoa - sil que voy aha - cer si dee - se

2 Tutti.

y Tbn.

mo - do na - ci. E - res fri - a ein - di - fe -

Timb.

Lucinda. =

- ren - te y muy des - de - ño - sa. Hay quien cre - e -

Fla 8^{va} y Sax: s y Ob: Metal.

- sin ce ra men te que soy ca ri ño sa. Di - cen que

Fla 8^{va} y Sax: s y Ob: poco rall: a tempo. Clars y Sax: Alto.

ten - go de fue - go el co - ra - zón que ten - go, ten - go, no

Cda Piano y Sax: s Tpta. y Tbn: 8^{va} baja.

sé que ten - go yo que al que le mi ro po - qui - toa

Tpta. y Tbn: sax: s

po - - co si yo le di-go que le que-ro se me vuel - ve lo - co

This system contains the first line of music. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns. The key signature has two sharps (F# and C#).

Tono. =

Di - cen que tie - nes de fue-goel co - ra - zón - - - los quea - si

Flta 8a
Voz: 1er y Ob: *B⁷ Mad^a* *E* Metal.

Sax: Alto. Cda. y Tpac. Piano. Sax: S *4*

Percusión.

This system continues the music. It includes a vocal line and piano accompaniment. A percussion part is indicated at the bottom with rhythmic notation. Instrumentation includes Flute 8a, Voice/Oboe, Saxophone Alto, Clarinet and Trumpet, Piano, and Saxophone Soprano. Dynamics include *B⁷ Mad^a*, *E*, and *Metal.*

pien-san ca - re - cen de ra - zón lo que tu tie - nes es muy

E Metal. *A* *f* y Metal.

y Sax: S.

This system continues the music. It includes a vocal line and piano accompaniment. A saxophone part is indicated. Dynamics include *E*, *Metal.*, *A*, *f*, and *y Metal.*

Lucinda. =

ma - lain - ten - ción. Di - cen que ten-go de fue-goel co - ra - zón. - - -

Tbn 3^a y Timbal. Caja.

This system contains the final line of music. It includes a vocal line and piano accompaniment. A percussion part is indicated at the bottom. Instrumentation includes Trombone 3rd and Timbal, and Caja. Dynamics include *p*.

Tutti con 8^a (sin Piano.)

5

This system contains a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#). The piano part features a rhythmic accompaniment with eighth notes and chords. A box containing the number '5' is placed above the piano part in the second measure. The vocal line has a few notes in the first measure.

Baile

Tutti.

This system is labeled 'Baile' in a box. It features a vocal line and piano accompaniment. The piano part has a steady eighth-note accompaniment with chords. The vocal line consists of a series of eighth notes with accents.

3

This system continues the piano accompaniment from the previous system. It features a vocal line with a long slur over the first two measures and a triplet of eighth notes in the third measure. The piano part continues with eighth-note accompaniment and chords.

This system continues the piano accompaniment. The vocal line has a slur over the first two measures and then continues with eighth notes. The piano part maintains the eighth-note accompaniment with chords.

3

This system continues the piano accompaniment. The vocal line has a slur over the first two measures and then continues with eighth notes. The piano part maintains the eighth-note accompaniment with chords. A triplet of eighth notes is marked in the first measure of the piano part.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

hacer la pasada las 2^{as} triples y viceliples)

Piano accompaniment for the second system, continuing the musical texture.

triples, viceliples y actores. =

Lucinda. =

Di - cen que tie - nes... De fue - go el co - ra - zón.

Clars y Sax: Alto.

Sax: Tenor 8^o

(como antes.)

Piano accompaniment for the third system, including dynamic markings like 'pp' and 'p'.

Todos. =

Lucinda. =

Tono. =

Que tie - nes, tie - nes. No sé qué ten - go yo. - - - Y si te

Piano accompaniment for the fourth system, featuring a treble and bass clef.

Lucinda. =

mi - - ro po - qui - toa po - - co Si yo le di - go que le

Todos. =

Lucinda. =

que-ro se me vuel-ve lo-co. Di-cen que tie-nes de fue-goel co-ra-

Todos. =

-zón - - - los quea-si pien-san teo-fre-cen su pa-

Tono. =

-sion. Y yo te di-go que no tie-nen ra-

Lucinda. =

-zón. Di-cen que ten-go de fue-goel co-ra-zón. - - -

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos.

Letra de F. LOZANO

Música del M. S. F. ALONSO

Nº 11 = Cortejada, Galán, Rondadores y Coro femenino dentro.

Andante. (Nocturno.)

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system is marked 'Andante. (Nocturno.)' and includes woodwinds (Flute, Oboe, Clarinet, Saxophone, Bassoon, Trombone), strings (Violins, Violas, Cellos, Double Basses), Piano, and Percussion. The second system includes strings and Percussion. The third system includes strings and Percussion. The fourth system is marked 'Moderato. (Serenata)' and includes strings and Percussion. The fifth system continues the string and percussion parts. The score features various musical notations such as notes, rests, dynamics (e.g., *ff* Tutti), and performance instructions like 'Led:' and asterisks. A box with the number '1' is present in the fourth system.

Galán.= *doi:*

p
A tus o - jos los mi - os mi - ra - ban —

Sax:s
Tglo
Piano.
Clas. (sigue.)
Tpas. Tones.
Pizz.

— con an - he - lo — con an - he - lo — en los

Pizz.
Tpas. Tones.
Tpas.
Tpas. Tones.
Tpas.

tu - yas mis pé - nas no ha - lla - ban — su con - sue - lo —

Ob:
Tpas. Tones.
Tpas.
Tpas. Tones.

— su con - sue - lo — si no es - cu - chas mu - jer ve - lei -

Tpas. Tones.
Tbn 3º
2. Red.
Sax:s
Cde Pizz.
Tglo
Cde Pizz. (sigue.)
P.

2. Red.
* 2 Red.
* (sigue)

- do - sa la que - jaan - gus - fio - sa que vaen mi can - ción. - -

p.

- Se dur - mie - ron en ti los sen - ti - dos y ya nohay la -

p. *Saxs* *3* *Cd^o Pizz.* *Tglo* *p.* *2 Red.* ** 2 Red.* ** (sigue)*

- ti - das en tu co - ra - zón. ¡Ah!

y Tphas. *rall* *ten* *a tempo.* *y Sax: ten* *Tbal.* *p_{to}*

- - - El a - - mor tes - tá lla - man - doa - qui -

(Cálido.) *Piano. 3* *p (sigue)* *Voz* *Sax: s.* *Cello, Sax: s.* *3* *Voz* *Sax: s.* *Piano.* *Clar: s.* *Tpas.* *Fag.* *c.b.*

- no le de - jes ir - - no le de - jes ir. — Da un a -

Tqlo

- lien - to de fe - li - ci - dad — ai que vi - ve tan

Tqlo

so - lo por ti. — — ¡Ah! El a - mor tes - tá lla -

Rondadores. = (dentro)

(Ligado.)

Metal. *mf Tutti.* **4** *(con 8^{va})*

Pto

- man - doa - qui — o - ye - lo mu - jer — o - ye - lo mu - jer.

Fin. Tptas.

Galán. =

Que las mie - les queo - fre - cen tus la - bios son — ma - nan -

Tglo c.b. Tglo Led: *

- lia - les quea - pa - gan mi sed. - - -

y Ibónse Led: * Tglo ff tutti. 5

Cortejada. =

En mis sue - ños de cla - ros re - fle - jos - -

(Violin solo.) Saxs. Clars. sigue. Tglo. Fag. Piano. Tglos. Tglos. Cda Pizz.

tees - pe - ra - ba - - tees - pe - ra - ba - - - - - yal o -

- ir tu can - ción a lo le - jos - - - des - per - ta - ba - -

- des - per - ta - ba. - - - En mi pe - choel a - mor siem - prea -

- bier - to ya nohay na - da muer - to vi - vien - does - lá en mi - - -

- es - te fue - go vo - raz que meem - bria - ga y so - lo sea -

8^{va} (Viola)

Sax: (sigue)

Piaz

Tglo

2^{do} Red: * (sigue)

- pa - ga sies - toy jun - toa ti. ¡Ah!

ten.

loco

ten.

y Sax: ten.

Tbal

Pto

El a - mor mees - ta lla - man - doa - qui -

(calido) ym Sax: 7

Piano

Sax: 2os Vias. Clar: Tpas.

Cello, Sax: 7

Tag: C.B.

(sigue)

- no le de - jes ir - no le de - jes ir - me daa -

Tglo

Tglo

- lien - to de fe - li - ci - dad - por que vi - vo tan

so - lo por tí. - - - ¡Ah! El a - mor lla -

Coro femenino (dentro)
El a - mor tees - tá lla -

Metal. *mf* Tutti. **8** (como antes)

- man - does - tá - - - quie - re - me mu - jer - - - quie - re - me mu - jer. -

- man - doa - qui quie - re - le mu - jer - quie - re - le mu - jer. -

Cortejada. =

Que las mie - les queo - fre - cen tus la - bios son - ma - nan -

-tia - les quea - pa - gan mi sed. - - -

Galán.: «Vendrás esta noche a la fiesta?» Cortejada: «No faltaré, cielo mio.»

Piano

9 Cuart.

Tglo.

(Beso apasionado, despidiéndose de ella enamoradamente.)

Galán.: «Allí te espero impaciente.»

Cortejada: =

Galán.: Pa - ra ti

P Te da - re

Rondadores: =

pp Su

Coro femenino, (dentro)

pp Su

Fta y Ob: Sax.s

Tpas.

Fag. Tglo C.B.

se - ré. - - -

pp ¡Ah!

mi - que - rer. - - -

pp ¡Ah!

que - - - rer. - - -

pp ¡Ah!

que - - - rer. - - -

pp ¡Ah!

etc.

Tutti.

Tbel. pto

Vibraf.

Ataca

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO

Música del Mtro. F. ALONSO

Nº 11(A) = 1ª Vedete, 2ª Vedete, Cortejada (3ª Vedete) Galán, y Tiples Vicetiples y Actores.

Allegro.

Tutti.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first system begins with a forte (*ff*) dynamic and a 'Tutti' marking. The second system includes a *ff* marking with the instruction '(ruído)'. The third system features woodwind and trumpet parts, with markings 'Ob: y Tples.' and '(simile)'. The fourth system includes a '1' in a box and a 'simile' marking. The fifth system includes a 'Tomb' marking at the bottom left. The score is in a key with two flats and a 2/4 time signature.

Metal (Valiente.)

ff

Mad^o
con 8^o

(Met:)

3

Mad^o
con 8^o

(Met:)

3 (b)

2

Mad^o con 8^o

3 (b)

(sigue con 8^o)

Tutti.

rudo

3

Piano introduction consisting of two staves of music. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Vedete =

Vocal line with lyrics: Pa - la - bri - las - pa - la -

Piano accompaniment for the first vocal phrase. It includes parts for Clarinet and Saxophone (Clar:s y Sax:s), Piano and Cello/Double Bass (Piano y Cda.), and Pandereta. The piano part is marked *p* (con 8^{va}) and features a rhythmic pattern of eighth notes. The Pandereta part has an accent (^) over the notes.

Vocal line with lyrics: - bri - las de ca - ri - ño - no me di - gas -

Piano accompaniment for the second vocal phrase. It includes parts for Trumpet and Trombone (y Tpas y Tbn.) and Caja. The piano part features a rhythmic pattern of eighth notes. The Caja part has an accent (^) over the notes.

Vocal line with lyrics: no me di - gas al o - i - do -

Piano accompaniment for the third vocal phrase. It includes parts for Trumpet and Trombone (y Tpas.). The piano part features a rhythmic pattern of eighth notes.

ju - ra - men - tos dea - mor — nun - ca he des - cu - char — pues los

y Oboe. *f*

hom - bres no ha - ceis — mas que ha - blar. Sin - sa - bo - res —

f *p con 8va* Tptas. Caja.

Cortejada. =

sin - sa - bo - res dan los ce - los — que nos

Pand^{ta} Pand^{te}

ha - blan — del ol - vi - doy del des - den —

Tptas. y Flin Tbon. Tptas. B^o Caja.

Vedelo.

pa - la - bri - tas que hie - ren y feha-cen pe - nar. Pe - ro

(sigue)

Clarinet Saxo. y Cd^o

Tpa.

5

lue-go - - - - - co - mo sa - ben con - so - lar.

y Ob:

y Tpa 2^a

Fag:

Pand^o

Pand^o

Tpas y Tb^{nes}

Tpas.

Clarinet Fag. Cd^o y Piano.

Percusión.

Tpas.

Mado 8^a y Tpas.

6

p

y Fin

Todos. =

En es - ta no - che de a - le - gri - a

Metal. (valiente.)

ff

(como antes)

Tbn 3^{er}
y Timbal.

sue - nan a glo - ria tus pa - la - bras -

e - llas a - vi - van las pa -

7

-sio - nes yen los co - ra - zo - nes se fun - den las al - mas -

- - - - - yes queen el mun - do vi - da

(b) (sigue con 8va)

Galán. =

mi - a - - - - - es lo más fuer - te un gran a - mor. ¡Pa - la -

Clar:s y Sax:s

- bri - tas, - - - - - pa - la bri - tas a tuo -

Cda.
Tpas y Fag:

8 P

Piande

- i - do - - - en mis la - bios - - -

Pand'te

Pand'te

- en mis la - bios no han men - ti - do - - - pa - la -

Pand'te

Fte 2ª y Ob:

- bri - las que sa - len del co - ra - zón - - - no se di - cen con

Sax:s

Pand'te

ma - - - lain - ten - ción. - - - Pa - la - bri - las - - -

Tpt y Tbn.

Tutti. con 8ª

Piano gliss.

Tbn 3ª y Timbal.

pa - la - bri - tas de ca - ri - ño u - nas

mien - ten yo - tras di - cen la ver - dad

nos a - le - gran ya ve - ces pe - ni - tas nos

Vedete 1º-

dan. Pe - ro lue - go co - mo

Clar: Sax: y Cdº y Oboe.

p Tpa. 10 y Tpa 2º

Fag: Pandte

Todos los de escena.:

sa - ben con - so - lar. - - - Con - - -

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "sa - ben con - so - lar." followed by a long rest and then "Con -". The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking. A *Tutti.* instruction is placed above the piano part. The key signature has one flat (B-flat), and the time signature is 4/4.

- - - so - - - lar - - -

The second system continues the vocal line with the lyrics "- - - so - - - lar - - -". The piano accompaniment continues with similar chordal textures and moving lines. The dynamics remain consistent with the first system.

sa - - - ben con - - - so - - - lar. - - -

The third system features a vocal line with the lyrics "sa - - - ben con - - - so - - - lar. - - -". The piano accompaniment continues, with a long note in the vocal line corresponding to the final period of the lyrics. The piano part includes various chordal figures and moving lines.

The fourth system shows the vocal line with a long note and the piano accompaniment continuing with its characteristic textures. The piano part includes a fortissimo (*ff*) dynamic marking towards the end of the system.

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO

Música del Mtro. F. ALONSO

Nº 12 = Lucinda.

Slow-tango.

Lucinda. = (con sentimiento.)

Qui-se ju - gar con

(sigue)

Violins
Mado.
Tpas
Vla
Piano.
Fag.
Cello.
C.B.
Perc:

- mor yaho-ra me to-ca per-der, — yes-toy vien - do con do-

Sax:s
Clars.

(sigue)

-lor que pier - de siem - pre la mu - jer. Qui-se bur - lar su pa-

1 *p*

Ped: *

- sion y de sus ce - los re - ir - - pe - ro lue - go el co - ra -

tan.

Tpas.

- zón sien - te de - si - lu - sión si sea - le - ja de mi. - - Su que -

poco rall. *a tempo.*

Vnes. Flas. Clar. Tpas. Vla. Tbn. Fag.

- rer que yae - ra mi - o - - mea - ban - do - nay me mal -

Saxs.

Cello. C.B.

- tra - la. - - Y hoy me ma - la - - su des - vi - o. - -

Violinsolo.

rall: **2** *Tbal.* *p expresivo.*

¡Po-bre Lu-cin-da! Tú que so - ñas-te con laa-le-gri-a de ser fe - liz...

(Puede decirse recitado a compás.)

(Fl. y Clar. en Baterías)
Cda. Bg.

Piano C.B. Pizz. Tglo (sigue)

Va-nai-lu-sión de so - ñar, pa-ra su-frir al des-per - tar... ¡El se lle-

Tglo

Piano. Caja. Bº

-vo mi fe y no vol - ve - rá; con él se fué mi vo - lun-

cdº (sigue)

Piano. Cello. C.B.

(Escena.)

-lad.

3

Tbnes. Caja. Bº

ff Tutti.

mf Yes - toy vien - do con do - lor que pier - de

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "Yes - toy vien - do con do - lor que pier - de". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes dynamic markings such as *mf* and *p*, and performance instructions like "Mad:" and "Sex: Cda".

(con gran emoción.)

siem - pre la mu - jer.... Qui - se ju - gar con sua - mor

The second system continues the vocal line with the lyrics "siem - pre la mu - jer.... Qui - se ju - gar con sua - mor". The piano accompaniment includes a section marked "Tblas." and "pp". There are also performance markings such as "3" and "7" above the piano part.

y de sus ce - los re - ir - - - - yaho - ra ve - o con do -

The third system features the vocal line with the lyrics "y de sus ce - los re - ir - - - - yaho - ra ve - o con do -". The piano accompaniment includes performance markings such as "3" and "7" above the notes.

- lor que laan - gus - tia ma - yor es te - ner que sen - lir.

The fourth system concludes the vocal line with the lyrics "- lor que laan - gus - tia ma - yor es te - ner que sen - lir." The piano accompaniment includes performance markings such as "V ten.", "3", "Clars.", "Tbnos.", "Vibraf:", and "Tbal.". The system ends with a double bar line.

TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

Letra de F. LOZANO

Música del Mtro. F. ALONSO

= FINAL =

Todos los personajes de la obra.

Slow-Fox

Musical score for Violins (Vcl.). The score is in 3/4 time and features a melodic line with a 'Tutti' marking and a dynamic of 'ff'. The piece concludes with a 'dim.' (diminuendo) marking.

Musical score for Piano (Piano Jazz) and Saxophones (Cda. y Sax.:). The piano part is marked 'p' (piano). The saxophone part includes a 'Tpas. Rag.' (Trombone Rag) section.

Musical score for Clarinet (Clars.), Flute (Fl.), and Oboe (Ob.). The flute and oboe parts are marked 'p' (piano). A 'Metal.' (Metal) section is also indicated.

Musical score for Clarinet (Clars.) and Flute/Oboe (Fl. Ob.). The flute and oboe parts are marked 'p' (piano).

Musical score for Piano (Pto.). The score begins with a 'ff' (fortissimo) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various rests and accents.

Second system of musical notation. Includes the instruction "Clars." above the staff and "VINEZ" above a measure. The piano part has a "pp" dynamic marking and "Cda. Piano Saxs" below it. A triplet of eighth notes is marked with a "3".

Third system of musical notation. Includes the instruction "Cda. Piano Saxs" above the staff and "Frago" above a measure. The piano part has a "3" marking over a triplet.

Fourth system of musical notation. Includes the instruction "Tptas." above the staff and "Cda. Piano y Saxs" above the staff. The section is titled "Mas movido. (Fox-medio)." and "(sigue)". The piano part has a "3" marking over a triplet and "ff Saxs" below it.

Fifth system of musical notation. Includes the instruction "Red:" below the staff and an asterisk "*" below a measure. The piano part has a "b" marking below a measure.

Sixth system of musical notation. Includes the instruction "Red:" below the staff and an asterisk "*" below a measure.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. A label "Sax: s Vln Cello" is positioned between the staves, with lines pointing to specific notes in both staves.

Ped:

Second system of musical notation. Similar to the first system, it features a melodic upper staff and a bass lower staff. Two "Met:" (metronome) markings are placed above the upper staff, indicating specific rhythmic points.

Third system of musical notation. The upper staff has a melodic line with a slur. The lower staff has a bass line. Labels "Tbon." and "Piano." are placed above the upper staff, indicating the instrument and dynamic.

Fourth system of musical notation. The upper staff has a melodic line with a slur. The lower staff has a bass line. Two "Metal." (metallophone) markings are placed above the upper staff.

Fifth system of musical notation. The upper staff has a melodic line with a slur. The lower staff has a bass line. Labels "y Flte Ob:" and "y Tbnas" are placed above the upper staff. Below the lower staff, there are labels "Tbal (trem)", "pto", and "Ped:". A "*" symbol is also present.

Sixth system of musical notation. The upper staff has a melodic line with a slur. The lower staff has a bass line. A "Metal. (enacorde)" marking is placed above the upper staff.

(segue)

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. A *Trpa.* (Trumpet) part is indicated above the upper staff. A *(segue)* marking is present in the middle of the system.

Red: * Red: * Red: * Red: *

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes a *y Metal.* (and Metal) marking. A *ton.* (tutti) marking is present. A *Sax: Vln. Cello* (Saxophone, Violin, Cello) part is indicated. A *Trpas.* (Trumpet) part is also shown. A *Red:* marking is at the beginning, and an *Escob:* (Escobedo) marking is at the end.

poco rall:

Tpo. de Marchina.

Third system of musical notation, marking the beginning of the *Tpo. de Marchina.* section. The tempo is *poco rall.* The upper staff features a *Clar: s* (Clarinet) part. The lower staff includes parts for *Tbn 1º*, *Tbn 3º*, *Tbn 2º*, *Tpas.*, *Tobes*, *Fag:*, and *Cdº Piano*. A *Red:* marking is at the beginning, and a *Tbal. Pto* (Timbale) marking is at the end.

Fourth system of musical notation, continuing the *Tpo. de Marchina.* section. The upper staff shows a melodic line with accents. The lower staff provides a rhythmic accompaniment with chords.

Fifth system of musical notation, continuing the *Tpo. de Marchina.* section. The upper staff features a melodic line with accents. The lower staff provides a rhythmic accompaniment with chords.

Sixth system of musical notation, continuing the *Tpo. de Marchina.* section. The upper staff features a melodic line with accents. The lower staff provides a rhythmic accompaniment with chords.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, continuing the musical texture with chords and melodic fragments.

Tiples, vicetiples y actores. =

Lucinda =

Vocal line for the first system of lyrics, starting with a rest followed by the melody.

Di - cen que tie - nes. De fue - go el co - ra - zón - -

Clar.: Cda. Sax: Alto Sax: s

mp Sax: tenor B⁹

Tpas.

Fag: Perc

Todos. =

Lucinda. =

Tono. =

Vocal line for the second system of lyrics, continuing the melody.

- Que tie - nes tie - nes. No sé que ten - go yo - - - Y si te

Tpta. Tbon.

Piano accompaniment for the second system of lyrics, providing harmonic support for the vocal line.

Lucinda. =

Vocal line for the third system of lyrics, concluding the phrase.

mi - - ro po - qui - toa po - - co. Si yo le di - go que le

Piano accompaniment for the third system of lyrics, ending the musical phrase.

Todos. =

que-ro se me vuel-ve lo-co. Di-cen que tie-nes de fue-go el co-ra-

y Flts *f* *Sax:* *Ob:* *Mad^a* *Cda. Tpas.* *Piano.* *Sax:s* *Perc:*

-zón - - - los quea-si pien-san teo-fre-cen su pa-sión.

Met: *y Sax:s* *Met:*

Tono. =

Lucinda. =

Y yo te di-go que no tie-nen ra-zón. Di-cen que ten-go de

f *y Metal.* *mp* *Tbn 3^o* *Tbal:* *Caja.*

fue-go el co-ra-zón.

ff *Tutti.* *Telón.*