

¡24 HORAS MINTIENDO!

Comedia musical en dos actos



Julio
García

LETRA DE

MUSICA DEL CUENTRO

*Ramos de Castro
y G. Monjeou.*

Geo. Alonso.

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COMEDIA MUSICAL, EN DOS ACTOS

Letra de
Ramos de Castro y Mompou

Música de
F. ALONSO

N.º 4.—MARCHIÑA

Aire de Marchiña.

ff Tutti.

The first system of the musical score for 'Marchiña' is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (ff) dynamic and a 'Tutti' marking. The melody is primarily in the treble staff, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system of the musical score continues the piano accompaniment for 'Marchiña'. It maintains the same key signature and time signature as the first system. The melody in the treble staff continues with various rhythmic patterns, and the bass staff provides a steady accompaniment.

The third system of the musical score continues the piano accompaniment for 'Marchiña'. It maintains the same key signature and time signature. The melody in the treble staff continues with various rhythmic patterns, and the bass staff provides a steady accompaniment.

Ella.=

Si tú me quie-res nun - ca me lo di-gas — que las a-

p

Fta. y Ob.
Tpa.

The vocal line is written on a single treble clef staff. The lyrics are 'Si tú me quie-res nun - ca me lo di-gas — que las a-'. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 2/4. The piano part begins with a piano (*p*) dynamic. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment includes markings for Flute and Oboe (Fta. y Ob.) and Trompa (Tpa.).

- mi - gas en - vi - dio - sas son ————— yen e - se vi - cio to -

Fla. Ob.

Tpa.

- das so - bre - sa - len ————— des - de que sa - len, ¡ay! del cas - ca -

Clar.

y fag.

El. =

- rón. ————— Te quie - ro mu - cho pe - ro si lo di - go —————

Fla. Ob.

p

y Tpas.

Tpta. Tbn.

- nun - ca con - mi - go, ¡ay! te ca - sa - rás. ————— Por e - so

8a

(11)

ca - llo pues si tú loig - no - ras ————— a to - das ho - ras, ¡ay!,

Clars.

Ella. =

me bus - ca - ras. ————— Dee - sa ma - ne - ra no nos va - mos a en - ten -

Sax.
Tpta.
Tbon.
mf ————— f Tutti.

El. =

- der. ————— Yo no qui - sie - ra pe - ro al fin ha - brà de ser. —————

mf ————— f

Ella. = (graciosa)

— Yo di - go siem - pre que si tu siem - pre di - ces que no. Yes - tà muy

p Cda. pizz.
Tpa.

mal, que de ti, no me bur - lé. ————— Tu di - ces siem - pre que

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment, featuring chords and moving lines in both hands. A 'Tpa.' marking is present in the piano part.

si yo siem - pre di - go que no pe - roal fi - nal en mis bra - zos te ve -

This system contains the next two lines of music. It continues the vocal melody and piano accompaniment from the first system. There are two 'Tpas.' markings in the piano part.

- re

Baile.

This system contains the third line of music. The vocal line ends with a long note labeled '- re'. Below it, a section titled 'Baile.' begins, which is a dance instrumental section for the piano. The piano part features a rhythmic accompaniment with chords and moving lines.

This system contains the final two lines of music, which are the piano accompaniment for the 'Baile.' section. It continues the rhythmic accompaniment from the previous system.

Todos. =

Tú di - ces siem - pre que si yél di - ce

ff Tpta
Tbnos.

siem - pre que no, yes - tá muy mal que te bur - les de su fe.

Sax.

— Tu di - ces siem - pre que si yél di - ce siem - pre que no ya - ca - ba -

Ella. =

-reis al fin — co-mo yo sé. — Yo di-go siem - pre que

si, tú siem-pre di - ces que no. Yes - lá muy mal, que de ti, no me bur-

El. =

-lè. — Tu di - ces siem - pre que si yo siem-pre di - go que

Los dos. = (haciendo mutis)

no. Pe - ro al fi - nal en mis bra - zos te ve - ré.