

# TRES DIAS PARA QUERERTE

Comedieta musical en dos actos

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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 includes the instruction 'Tutti.' The second system features a *ff* dynamic with the note '(ruído)' in parentheses. The third system includes the instruction 'Ob: y Tples.' and '(simile)'. The fourth system includes the instruction 'simile'. The fifth system includes the instruction 'Tomb' at the bottom left. The score is in a key with two flats and a 2/4 time signature.

Metal (Valiente.)

ff

Mad<sup>o</sup>  
con 8<sup>o</sup>

(Met:)

3

Mad<sup>o</sup>  
con 8<sup>o</sup>

(Met:)

3 (b)

2

Mad<sup>o</sup> con 8<sup>o</sup>

3 (b)

(sigue con 8<sup>o</sup>)

Tutti.

rudo

3

Piano introduction consisting of two staves. The treble staff features a melodic line with eighth notes and rests. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Vedete =

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

Piano accompaniment for the first vocal phrase. Includes parts for Clarinet and Saxophone (Clar:s y Sax:s), Piano and Cello/Double Bass (Piano y Cda.), and Pandereta. Dynamics include *p* (con 8º) and *p*. A fagotto part (Fag:) is also indicated.

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

Piano accompaniment for the second vocal phrase. Includes parts for Trumpet and Trombone (y Tpas y Tbn.) and Caja. Dynamics include *p*.

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

Piano accompaniment for the third vocal phrase. Includes parts for Trumpet and Trombone (y Tpas.). Dynamics include *p*.

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

y Oboe.    *f* *te*

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

*f* *te*    *p* con 8<sup>va</sup>    Tptas.

Mer.    Caja.

Cortejada. =

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

Pand<sup>ta</sup>    Pand<sup>te</sup>

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

Tptas.    y Flin    Tbon.    Tptas.

Pand<sup>te</sup>    B<sup>2</sup>    Caja.

Vedelo.

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

(sigue)

Clars Saxs. y Cd<sup>o</sup>

*p* Tpa.

5

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

y Ob:

y Tpa 2<sup>a</sup>

Fag:

Pand<sup>o</sup>

Pand<sup>o</sup>

Tpas y Tbnes

Tptas.

Clars Fag: Cde y Piano.

Percusión.

*ff*

Tptas.

Made 8<sup>a</sup> y Tpas.

6

*p*

y Fin

Todos. =

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

Metal. (valiente.)

*ff*

(como antes)

Tbn 3<sup>er</sup>  
y Timbal.

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

e - llas a - vi - van las pa -

7

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

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

(b) (sigue con 8<sup>va</sup>)

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 - fas - - -

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: Pandete

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 chords and moving lines. The dynamics remain consistent with the first system.

The fourth system shows the vocal line with a long rest, indicated by a horizontal line. The piano accompaniment continues with chords and moving lines, ending with a fortissimo (*ff*) dynamic marking. The system concludes with a final chord and a fermata over the vocal line.