



¡LO QUE VA  
DE AYER A HOY!



D. H. O. Y. 24

ZARZVELA DIVIDIDA EN DOS SAINETES

LETRA DE A. RAMOS MARTIN

UNIÓN MUSICAL ESPAÑOLA  
EDITORES

Y E. FERRAZ REVENGA

Núm. 4  
Pasacalle de los corchetes  
N. P. 3 PTAS.

MÚSICA DEL MTRO:

J. G. VERRERO



A Julio Romero de Torres

# Lo que va de ayer a hoy

Zarzuela dividida en dos sainetes

Letra de  
A. RAMOS MARTIN y  
E. FERRÁZ REVENGA

Nº 4 Pasa-calle de los Corchetes

Música del  
Mtro J. GUERRERO



Tiempo de Pasa-calle

*ga alta*



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*Jacinto Guerrero*



ció por lo que ó - í que al go muy gra - ve pa -

sa - ba a - quí pe - ro des - pués me con - ven - cí

que na - da o - cu - rre, ni a - quí ni a - llí Co - mo

yo soy un es - cla - vo de mi de - ber cuan - do sue - nan cua - tro

gri - tos e - cho a co - rrer ya pe - sar de mi ex - ce - len - te

*mf* *f*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). It begins with a triplet of eighth notes marked *mf*, followed by a series of eighth and sixteenth notes, and ends with a triplet of eighth notes marked *f*. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand features chords and triplets, while the left hand plays a rhythmic accompaniment of eighth notes.

vo - lun - tad ca - si siem - pre lle - go tar - de; ¿ qué se -

*mf* *f*

This system contains the third and fourth staves of music. The vocal line continues with eighth and sixteenth notes, ending with a triplet of eighth notes marked *f*. The piano accompaniment continues with chords and rhythmic patterns in both hands.

rá? \_\_\_\_\_

This system contains the fifth and sixth staves of music. The vocal line has a long note followed by a rest. The piano accompaniment features a melodic line in the right hand with triplets and a rhythmic accompaniment in the left hand.

This system contains the seventh and eighth staves of music. It consists of piano accompaniment for both the right and left hands, continuing the melodic and rhythmic themes established in the previous systems.

7  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$  7  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$  7  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$  7  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$

*p*

Ten - goun ol - fa - to de pe - rro cha - to, más que u - na

*p*

lie - bre co - rren mis pies, y si me a - pli - co me plan - ti - fi - co des - de las

Ven - tas a La - va - piés *pp* Aun - que yo siem - pre

*p*

cum - plo — mio - bli - ga - ción con las hembras soy blan - do

— de co - ra - zón Por más que siem - pre cum - plo — con mi de -

ber me a - blan - do fá - cil - men - te en vien - dou - na mu - jer y a

mu - chas he pren - da - do al ir las a - pren - der Me pa - re -

ció por lo que o - í que al - go muy

gra - ve pa - sa - ba a - quí, pe - ro des -

pués me con - ven - í que na - da o -

eu - rre ni a - quí ni a - llí



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with a slur and an accent (>) over the first few notes, and a bass line with chords and moving lines.

Second system of musical notation. The bass line includes a dynamic marking of *pp* (pianissimo) in the third measure.

Third system of musical notation. The bass line includes a dynamic marking of *f* (forte) in the third measure.

Fourth system of musical notation. The bass line includes a dynamic marking of *ff* (fortissimo). A handwritten instruction *(Vivo. per fine)* is written above the staff in the third measure.

Fifth system of musical notation. The treble clef part features triplets and slurs. The bass line includes a dynamic marking of *ff*. The system concludes with a double bar line.

Handwritten musical notation at the bottom of the page, including a treble clef, a key signature of one flat, and a time signature of 15/67/4. The notation includes notes, rests, and dynamic markings such as *p* and *f*. There are also handwritten annotations: *2<sup>o</sup>* above the first measure, *1<sup>o</sup>* above the second measure, and *1<sup>o</sup>* above the third measure. The text *Para D.C. al F.* is written on the left, and *D.C. al F.* is written on the right.

# Los grandes éxitos del Mtro. GUERRERO

## LA MONTERÍA

Zarzuela en dos actos

|   | N. P.<br>Pesetas |
|---|------------------|
| Núm. 3. Fox-trot de la murmuración. . . . . | 3,50             |
| » 4. Marcha de los monteros . . . . .       | 3,50             |
| » 5. Dúo de Marta y Edmundo . . . . .       | 3,50             |
| » 6. Coro y tango milonga. . . . .          | 4                |
| » 6 bis. Tango milonga. . . . .             | 2,50             |
| » 9. Serenata . . . . .                     | 3,50             |
| La partitura completa . . . . .             | 15               |

## EL REY NUEVO

Zarzuela en tres actos

|   | N. P.<br>Pesetas |
|---|------------------|
| Núm. 5. Placidia y soldados. (Segundas tipes) . . . . . | 3,50             |
| » 9. Tango-serenata. Pajes. (Segundas tipes) . . . . .  | 2,50             |

## La luz de Bengala

Zarzuela en dos actos

|                                       | N. P.<br>Pesetas |
|---------------------------------------|------------------|
| Núm. 1. Schottisch. . . . .           | 2,50             |
| » 6. <sup>B</sup> Marcha. . . . .     | 2,50             |
| » 7. Dúo del ¡Ay! ¡ay! ¡ay! . . . . . | 2,50             |

## LOS GAVILANES

Zarzuela en tres actos

|                                    | N. P.<br>Pesetas |
|------------------------------------|------------------|
| Núm. 3. Fox-trot . . . . .         | 3                |
| » 4. Tango milonga . . . . .       | 3,50             |
| » 6. <sup>B</sup> Marcha . . . . . | 3,50             |
| » 7. Escena de la flor . . . . .   | 3                |

Pida usted estas obras  
en los almacenes de la

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(Antes Casa Dotésio)

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