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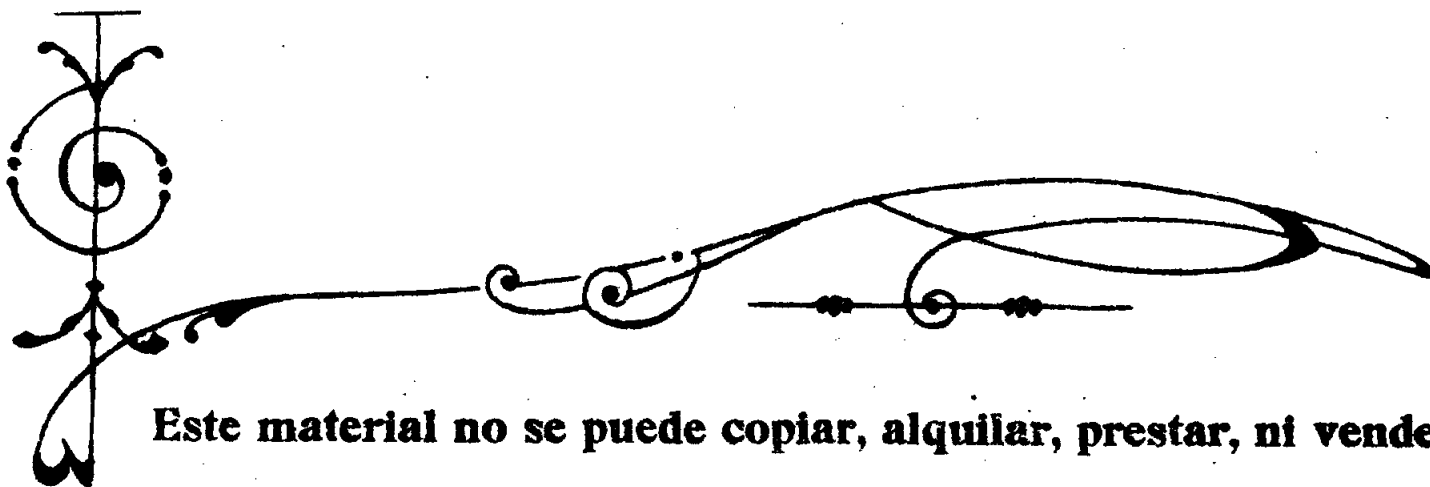
MADRID

LA SUERTE NEGRA

Sainete en un acto

Letra de Muñoz Román y Serrano

Música de Alonso y Acevedo



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LA SUERTE NEGRA

Sainete en un acto

Alonso y Acevedo.

PRELUDIO

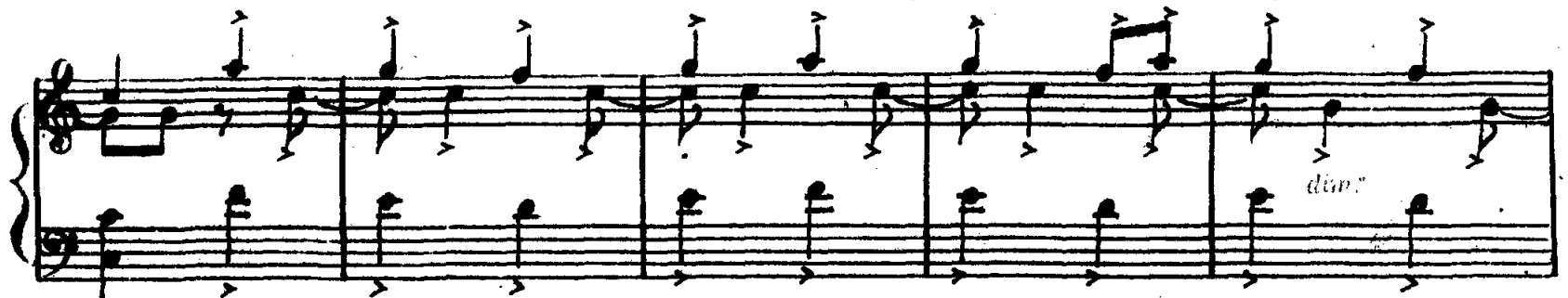
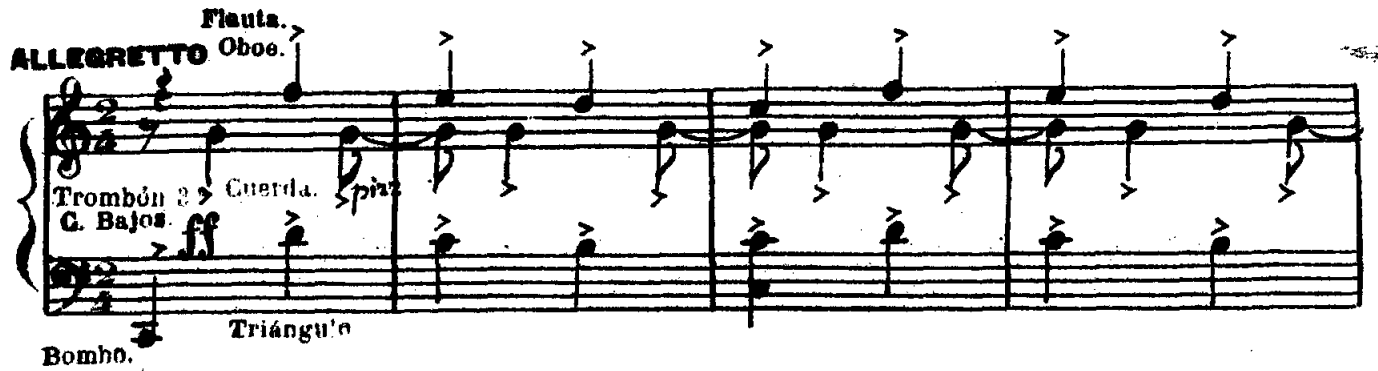
ALLEGRETTO

Flauta.
Oboe.

Trombón 2
C. Bajos.

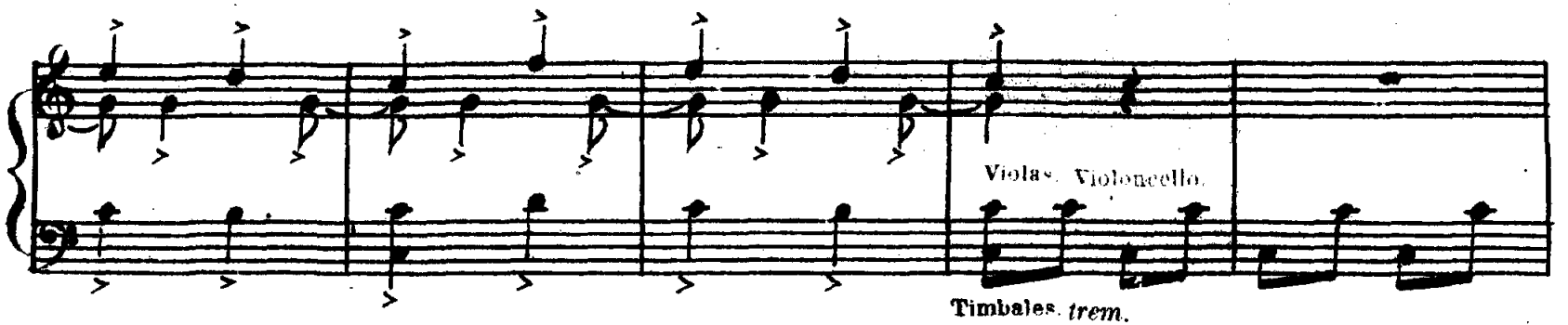
Cuerda. *pp*

Bombo. Triángulo



Violas. Violoncello.

Timbales. *trem.*

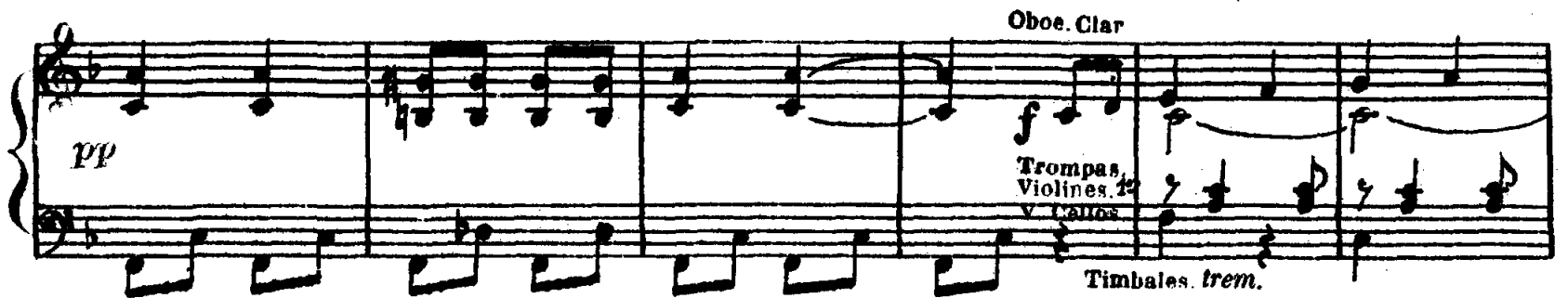


pp

Oboe. Clar.

Trompas,
Violines. 1.
V. Cellos

Timbales. *trem.*



Flautas.

ff *rit.*



Estrenada en el Teatro Chueca de Madrid el día 30 de Agosto de 1928

Violin 1^o (8^o)
Oboe.

Violin 1^o (8^o) and Oboe part, first system. The violin part is marked *atp* (ad libitum). The oboe part has a *f* (forte) dynamic marking. The system includes a *Timbales (trem.)* marking below the bass line.

Violin 1^o (8^o) and Oboe part, second system. The violin part continues with *atp* markings. The oboe part has a *f* dynamic marking.

Flauta.
Oboe.

Trompa.

Flute, Oboe, and Trombone part, third system. The flute part has a *f* dynamic marking. The trombone part has a *f* dynamic marking. The system includes a *3* (triple) marking above the flute line.

Violin 1^o (8^o) and Oboe part, fourth system. The violin part has a *p* (piano) dynamic marking. The oboe part has a *p* dynamic marking.

Violin 1^o (8^o) and Oboe part, fifth system. The violin part has a *p* dynamic marking. The oboe part has a *p* dynamic marking.

Flautas.

Tutti

Flutes part, sixth system. The system includes a *Tutti* marking below the bass line.

Gina, Blanco y Simeon,

TIEMPO DE MAZURKA

Nº 1

f Tutti *Made* *Oboe. Rag:* *Epas* *piz.*

Blanco.

Cuando ana - li - zo cuer-po tan cas - ti - zo co - mo el que ate - so - ra mi in - ter - lo - cu -

Fts (B^a)

Cte 1^o

Cda piz

Epas Rag:

piz.

- to - ra me da un co - lap - so si no lo re - me - di - as pues co nes a s me - dias en que da s la

Gina.

ho - ra

Me gus - ta mu - cho lo que ra - dio es. cu - cho que es. ta us - té fla -

man.te co-mo casti-gan-te puese-sa co-ba con la que me embo-ba es que se la

lle-vá a u-na por de-lan-te. Ven, pues, al pun-to. Ya soy sue-sa-cla-va. Si es un con-

Blanco Tina Blanco

Oboe. arco Oboe

jun-to que es la ca-ra-ba. Por Dios, no si-ga. Me tie-nes fri-to. Si me cas-

Tina Blanco Tina

Simeón.

-ti-ga, yo me de-ri-to. No esteis en vi-lo con gran si-gi-lo you-qui vi-

Fag.

gi - lo

f *ta* (8^a)

Ces 1^o

1

3

3

3

3

3

3

3

3

3

3

3

3

Vina.

Blanco

A mi me dà el a - mor ru bor Es pro pio de lae.

Oboe.

arco.

f *ta* *Ces*

Gina.

- dá i ver dá? Voy a mo-rir

f *plac (8^{va})*

Ctes *da-piz*

Erg^{le}

Blanco.

Simeón

Lá mi que si ¡ Na - die! no vie-ne na - die, po-deis se -

Ob. V^{ns} 1^{os}

Ctes *2^o Epas:*

Gina.

guir — ¡ Ay no me apriete por fa vor

f

Fin: (trém)

Blanco

— Siesquemehasinclus tao un lao

Tina *Blanco*

Chu-la que soy *Miá* que te doy

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are 'Chu-la que soy' for Tina and 'Miá que te doy' for Blanco.

Simeón *Blanco*

A mi a vi-gi-lar bien nohay quien. *Blanco me*

The second system of music continues the vocal and piano parts. The lyrics are 'A mi a vi-gi-lar bien nohay quien.' for Simeón and 'Blanco me' for Blanco. The piano accompaniment includes a prominent sustained chord in the right hand.

lla-mo, pe-ro yaestóy ne-gro, pues con ná me a-le-gro, *miá* si te soy fran-co

The third system of music features a vocal line with lyrics 'lla-mo, pe-ro yaestóy ne-gro, pues con ná me a-le-gro, miá si te soy fran-co'. The piano accompaniment includes several triplet markings over the right-hand melody.

Tina.

Nohay queapu-rar-se *tié*usté quea-ni-mar-se que paseso yohe puesto los o-jos en

The fourth system of music features a vocal line for Tina with lyrics 'Nohay queapu-rar-se tiéusté quea-ni-mar-se que paseso yohe puesto los o-jos en'. The piano accompaniment includes triplet markings over the right-hand melody.

Blanco

Blan - co Con las mu - je - res no sé yo ser gol - fo y soy tan Ro -

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef with chords and melodic lines. There are triplets in the piano accompaniment.

Los dos

-dol - fo co - mo el Va - len - ti - no Y tú mea - sus - tas de lo que me

Musical score for the second system, continuing the vocal and piano parts. It includes triplets and various musical notations.

gus - tas y yo te ase si no si te por - tas mal

Musical score for the third system, including a woodwind part for Flute (fla) and Oboe (Oboc.) with dynamics like *ppia.* and *ppia.*, and strings (Vnes 1^{os}) with dynamics like *Obes*.

Simeón

Que vie - ne gen - te y hay que ser pru - den - te o cie - rre el por - tal

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef with chords and melodic lines. There are triplets and dynamics like *Mad² Crpl:* and *Tutti.*

Albañiles y Modistillas

ALLEGRETTO

No. 2

Musical notation for the first system of 'Albañiles y Modistillas', featuring a piano accompaniment with treble and bass staves.

Musical notation for the second system of 'Albañiles y Modistillas', continuing the piano accompaniment.

Albañiles

Aun-que la cam-pa-na to-ca y to-ca fuer-te

Oboes. Clar.

Violas
Cello Pizz

Violines.
ff

Flautas.
Tptas.

Timbales. *to. to.*

Musical notation for the vocal line and piano accompaniment of the 'Albañiles' section, including lyrics and instrument markings.

Musical notation for the vocal line and piano accompaniment of the 'Albañiles' section, including lyrics and instrument markings.

go no la ha-go ca-so por-que quie-ro ver-te si el jour-nal y el al-ma tu.

ca - ra me ro - ba tú á mi no me ba - rres por que es - to no es co - ba.

1

MARCHA MODERATO

Madera
Cuerda Tptus.

mf

pizz

Modistillas

Ya ten - go mi no - vio

p

por e - so te di - go que no es - té la

f

co - sa pá ha - cer - ná - con - ti - go Yo con

2

p

cier - los pe - ces sé lo que me pes - co

A - mo - nos pá a - fue - ra por que a - qui ha ce

Flautas.

f

4/4

Albañiles

fres - co y Mo - dis - ti - lla san - dun - gue - ra Mo - dis -

Oboe.
Clar.

pp Guarda.
Madera.

Trompá.
Violines. 1^o
V. Cellos.

rit.

-ti - lla no pre - su - mas ——— si tu no - vio es un po -

Madera
Trompa

ff *rit.* *ff*

a tempo

lli - to ——— le voy a de - jar sin plu - mas ———

a tempo

Timbales trem.

De a - le - gri - a ma - dri - le - ña ——— pues de - cir que Dios te

f

hi - zo ——— mas no es - tás en tus ca - ba - les ——— si no

Oboe
Flauta

Trompa.
Cuerda.

Modist:

quie - res a un cas - ti - zo — — — — — Pon cui - da - ño en tu tra - ba - jo al - ba -

Tptas.
Tbn 1:
Madera.

- ñil de los ma - dri - les y no mi - res ha - cia a. ba - jo pues se caen los al - ba -

Metal.
mf

- ñi - les no me ven - gas con que - res al - ba - ñil di - cha - ra - che - ro tien con -

Clar.
Oboe.
Violinos.
PIU

- ti - go las mu - je - res su que - rer en el a - le - ro. *pp* Pon cui -

rall. *al. to* Modist:
Albañiles = Mo - dis -

Timbales. trem. *pp*

- da - do en tu tra - ba - jo — al - ba - ñil de los ma - dri - les —
 - ti - lla san - dun - gue - ra — mo - dts - ti - lla no pre - su - mas —

rit. y no mi - res ha - cia a - ba - jo — *a tempo* pues se caen
 si tu no - vies un po - lli - to lo voy a

los al - ba - ñi - les — No me ven - gas con que - re - res —
 de - jar sin plu - mas — De a - te - gri - a ma - dri - le - ña —

al - ba - ñil di - cha - ra - che - ro — *tien* con -
 pues de - cir que Dio te *mas* no es -

- li - ga las mu - je - res su que - rer en el a - le - ro
- tás en tus ca - ba - les si no que - res aun cas - ti - zo

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 includes a triplet of eighth notes in the first measure. The lyrics are written below the vocal staff.

(Hacen mutis)

The second system of the musical score consists of piano accompaniment on two staves. A circled number '5' is placed above the first measure of the upper staff. The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble line.

The third system of the musical score continues the piano accompaniment on two staves. The bass line maintains its eighth-note pattern, while the treble line provides harmonic support with chords and occasional melodic fragments.

The fourth system of the musical score concludes the piano accompaniment on two staves. The bass line continues with eighth notes, and the treble line features a series of chords that lead to the final notes of the piece.

La suerte negra

Una Tiple, Blanca y todas las 2^{as} Triples.

TIEMPO DE FOX-TROT

MODERATO.

N^o 3

Todas

So - mos la es - pu - ma de la rei - nan - te fri - vo - li - dad
 Nues - tros el triun - fo con las de - li - cias que da el pla - cer

y nues - tros be - sos dan em - bra - gan - te fe - li - ci - dad
 que el hom - bre es de - bil a las ca - ri - cias de la mu - jer

Tiple

Ven que en mis bra - zos con mi ca - ri - ño, te ho - rre fe - liz
 Ven que en mis la - bios flo - re - ce un be - so, que es dul - ce miel

Que des_nu_de_ces mi san_ta a_bue_la! Y con mi te_la se quién ves -
 Que por be_sar_me se de_ses_pe_ren, es que me quie_ren, sa_car la

Tiple ①
 tir piel *p* Besos de mu_jer ... tir de ten_ta_ción

Fla. Clar.
Eda. Tiras:

que ha ceer lo que_cer de si, a ansie_dad be_sos de mi

bo - ca ven a qui a pro_bar *rit.* *ten. a tempo* *pp* y ve_rás que
ten. a tempo *rit.* *ten. pp*

son tu fas. ci - na - ción

1^a 2^a

mod: ff *trpas:* 3 *ff Tutti.*

Tiple (solo.) *pp* Be - sos de mu -

rit: *ten.* *pp* *Cuerda*

MENOS

jer flor de ten - to - ción

Trp² (solo) Ob: Clés: *rit:* *ff* *Tutti.*

pizz

Soledad y Fortunato

No 4

MODERATO

Introduction for piano. The score consists of two staves. The right hand features a melodic line with several triplet figures. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *ff*. A tempo marking of *Moderato* is present.

Soledad.
(Oboc)

En el ba-rrio San-ta Cruz, ca-da re-ja es la

First system of the vocal and piano score. The vocal line (Oboc) begins with the lyrics 'En el ba-rrio San-ta Cruz, ca-da re-ja es la'. The piano accompaniment continues with a rhythmic pattern. Dynamics include *f* and *P*. A tempo marking of *Moderato* is present.

luz de un mis-terio de amor

y en-tre ro-mas de a-sa-

Second system of the vocal and piano score. The vocal line continues with the lyrics 'luz de un mis-terio de amor' and 'y en-tre ro-mas de a-sa-'. The piano accompaniment features triplet figures. Dynamics include *f* and *P*. A tempo marking of *Moderato* is present.

har - to-do mo-zo anda-luz - tie un-que - rery una flor

Third system of the vocal and piano score. The vocal line concludes with the lyrics 'har - to-do mo-zo anda-luz - tie un-que - rery una flor'. The piano accompaniment continues with a rhythmic pattern. Dynamics include *f*. A tempo marking of *Moderato* is present.

A - so - man - do por las re - jas — hay siem-pre

Fta Cte 1º

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a rest, followed by the lyrics "A - so - man - do por las re - jas — hay siem-pre". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. A circled number "1" is placed below the first measure of the piano accompaniment.

flo - res pa - ra oir a las pa - re - jas — que hablan dea -

The second system continues the musical score. The vocal line has a long note for "flo - res" followed by "pa - ra oir a las pa - re - jas — que hablan dea -". The piano accompaniment continues with similar rhythmic patterns. A circled number "3" is placed above the final measure of the vocal line.

- mo - res y en la no - che di - ce u - na mu -

rit.

cres molto.

ff

Simb. (trém.)

The third system features a change in dynamics and tempo. The vocal line continues with "- mo - res y en la no - che di - ce u - na mu -". The piano accompaniment includes a "rit." (ritardando) marking and a "cres molto." (crescendo molto) instruction. The dynamic level increases to "ff" (fortissimo). A "Simb. (trém.)" (tremolo) instruction is placed below the piano accompaniment.

- jer te que — ro te que — ro

The fourth system concludes the page with the vocal line singing "- jer te que — ro te que — ro". The piano accompaniment continues with the established rhythmic and harmonic patterns.

y aunque mien-tas em-bus-te-ro — te doyen-te-ro tóo mi que-

-rer *pp* ya tu ve-ra en esta re-ja — que-ro ver a-ma-ne-

un Un (8^a)
Oboe:
Oda

cer —

O da
ff *espressivo.*

MODERATO
Fortunato.

O-le mi chi-qui-ya goestoy tu.ru-la-to pa ti toa Se-

Oboe.
Fag:
Oboe.
arco
fte
Oboe.

- vi - ya pa ti For - tu - na - to tu re - ja de a - zaha - res yo quie - ro lle -

tes

da f. expresivo

- nar pa que envidien el a - ro - ma de tu - bo - qui - taalbe - sar. Ver - dad, que si.

Soledad

piuz.

Fortunato

Pues cla. ro esta' bendi - ta se - a e - sa bo - ca que tam - bien me sa be ha bla'.

rit.

Soledad.

En el ba - rrio e San - ta Cruz ca - da re - ja es la luz de un mis - terio de amor

a tempo

da da 1º

3º

Spa.

yentre a-ro-mas de a-zahar — to-do mo-zo andaluz tie unquerer y una

rit. @ te

flor ¡Ah —

rit molto *Loco menos* *mp* Yen el Ba-rrio é San-ta Cruz tie tambien la mu-

rit molto *Oboe.* *pp*

-jer u-na flor yunque-rer ¡Ah

morendo. - *Oboe.* *Cel.*

Fag. *Cel.* *rit* *Tutti ff*

La suerte negra

Soledad y 2^{as} Tiples

ALLEGRO DECISO

Nº 5

ff

Tutti.

Be (trém)

Soledad.

Con do - nai - re ya - le - gri - a ga - llar -

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of chords and moving lines in the left hand.

- di - a gar - boy sal res - plan - de - ce por la

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues with chords and moving lines. A piano dynamic marking 'p' is present in the piano part.

- ca - lle es - te ta - lle tan jun - cal. De los

The third system shows the vocal line with a quarter rest followed by eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment includes a circled '1' in the right hand, possibly indicating a first ending or a specific fingering.

pies a la ca - be - za yo soy chu - la

The fourth system concludes the page with the vocal line having a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with chords and moving lines.

por - que si pre - go - nan - do la ma -

je - ra sin i - gual de mi Ma - drid

ff

*3p^{ts}
276²*

*Caja
Eibal.*

Mi cuer - po re - tre -

made

ff

Cda

che - ro va à - si ce - ñi - do con es - te sol flo - ri - do que es

el man - tón el so - lo va di - cien - do por qué lo

zient - te que es a - na co - pla ar - dien - te su co - ra - zón. *Todas.* Mi

cuer - po re - tre - che - ro va a - si ce - ñi - do con es - te sol flo -

ff *Tutti.*
Trompa.

ri - do que el man - tón el so - lo va di - cien - do por

que lo sien - te que es u - na co - pla ar - dien - te su co - ra -

Soledad.
- zón. La san - gre de mis ve - nas que es es - pa - ño - la *p* con

Flauta. *p* *pizz* *p*

fue - go de ma - no - la sol y car - min ar - de al ver los cai -

ff Metal. *p*

- re - les de los to - re - ros y al o - ir que a tra - ge - dia sue -

noel clo - rin, con las bra - zas de mis o - jos fi - jos en el re - don -

mad:
Cda:

cresc:

Tim: Trem:

del, de mi pe - choal rue - do a - ro - jo to - do mial - ma en un cla - vel. ¡Ay, chu -

8 *Toda:*

mad:

Vlnes. 1^{os}

f

ff mad: met: caja:

la - pa ma - dri - le - ña, la mas gua - pa, la mu - jer de los o - jos en - cen -

ff Cda:

di - do por el fue - go del que - rer.

Tripl: Caja

Tim:

Soledad.

Cuer-po ce - ñi - do con la ca -

Tutti

(Hasta el final, fuerte y con gran brío)

- ri - cia del sol flo - ri - do que es el man - tón

el va - di - cien - do por que lo sien - to que es co - plaar -

Todas.

- dien - te su co - ra - zón, Cuer-po ce - ñi - do

met. *Tutti*

con la ca - ri - cia — del sol flo - ri - do — que es el man -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written below the notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- tón — el va di - cien - do — por que lo sien - te —

The second system continues the musical score. The vocal line and piano accompaniment maintain the same musical style as the first system. The lyrics continue across the system.

— que es co - pla ar dien - te — su co - ra - zón.

The third system concludes the vocal line with a final note and a fermata. The piano accompaniment continues with a similar rhythmic pattern. The lyrics end with a period.

The fourth system shows the piano accompaniment continuing. The right hand plays a series of chords and eighth notes, while the left hand maintains a consistent bass line.

The fifth system shows the final part of the piano accompaniment on this page, ending with a few final chords and a fermata.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a supporting bass line with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some chromaticism, while the bass staff provides harmonic support with chords and moving lines.

FINAL

Third system of musical notation, marked 'FINAL'. The time signature changes to 2/4. The music is characterized by a steady eighth-note melody in the treble and a bass line with chords and eighth-note accompaniment.

Fourth system of musical notation, continuing the 2/4 time signature. The melodic line in the treble remains active, and the bass line continues with harmonic accompaniment.

Fifth system of musical notation, showing further development of the melodic and harmonic themes. The treble staff has a more complex melodic structure, and the bass staff features chords and moving lines.

Sixth and final system of musical notation on the page. It concludes the piece with a final melodic phrase in the treble and a bass line ending with a cadence.