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Material n.º

PARTITURA

Sociedad
de
Autores Españoles

PRADO N.º 24 MADRID.

ARCHIVO MUSICAL

MANOLITA
LA
INCLUSERA

MÚSICA DEL MAESTRO
FRANCISCO ALONSO.

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PARTE de APUNTAR y DIRIGIR.

MANOLITA LA INCLUSERA

F. Alonso,

Nº 1

Sr Miguel, Charlot, El Ciego, La Chica,

Vendedoras 1ª, 2ª, 3ª y 4ª; Un Chico, Vendedor 1º,
El Cangrejero, El Naranjero.

Allegro no mucho

PIANO

ff Tutti
B² solo

The musical score is written for piano and consists of four systems of staves. The first system includes the tempo marking "Allegro no mucho" and dynamic markings "ff Tutti" and "B² solo". The second system has a "3" marking above a triplet. The third system has a boxed "1" and "mf" marking, and "sin Trb ni Tp" marking. The fourth system continues the musical notation.

(2)

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2 Tris. pizz.

(Mucha algazara y voces) Vendedora 1^a ¡La coliflor pal huevo! (id. 2^a) ¡Laurel pal guiso! (id. 3^a) ¡Ajos y

Mad.^e U^{ls} 1^o

cebollas! (id. 4^a) Repollos finos! Vendedor 1^o ¡Ande el derroche, en puntillas en cintas y

en empedroses! Un chico. El Imparcial! El Liberal!

mod. y Cda
Tp: 2º Fag: Violas Cello.

(Charlot compra al chico un periódico.)

Trp^{tr}
(sord^{tr})

Trp^{tr}
(sord^{tr})

3
piz mf

Trp^{tr}
(sord^{tr})

p met.
mf
mf
mad^{tr}

Sr. Miguel. (á Charlot que ha comprado el periódico y se lo dá.)

To — ma la bro — cha ven — ga la pren — sa

Trp^{tr}
(sord^{tr})

p
mf

(4)

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a ver si hay al - go sen - sa - cio - nal

oda
Exp:

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has two measures with lyrics 'a ver si hay al - go' and 'sen - sa - cio - nal'. The piano accompaniment features a melody with a triplet of eighth notes in the second measure and a sixteenth-note triplet in the third measure. The piano part includes dynamic markings 'oda' and 'Exp:'.

Charlot. (*Pintando la cama.*)

A - qui no hay mie - do de e - qui - vo - car - se

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has two measures with lyrics 'A - qui no hay mie - do' and 'de e - qui - vo - car - se'. The piano accompaniment features a rhythmic pattern of eighth notes with accents. The piano part includes dynamic markings 'oda' and 'Exp:'.

en es - te o - fi - cio to - do es i - gual

4. *mer*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has two measures with lyrics 'en es - te o - fi - cio' and 'to - do es i - gual'. The piano accompaniment features a rhythmic pattern of eighth notes with accents. A box containing the number '4.' is present in the piano part. The piano part includes dynamic markings 'oda' and 'Exp:'.

Cangrejero. ¡ Cangrejos y mojama ! ¡ Mojama fresca !

mf
mad?

P met:

f
C^{da}

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has two measures with lyrics '¡ Cangrejos y mojama !' and '¡ Mojama fresca !'. The piano accompaniment features a rhythmic pattern of eighth notes with accents. The piano part includes dynamic markings 'mf', 'mad?', 'P met:', and 'f', and the marking 'C^{da}'.

Naranjero.

¡ Atención, atención, á la gran liquidacion que no tiene precedentes

p

y es asombro de las gentes con razón ! ¡ Atención ! ¡ Una, dos, tres, cuatro, cinco, seis,

siete, ocho, nueve, diez ! ¡ Por un real diez naranjas ! ¡ Diez naranjas de una vez ! Y si com-

C^{to}
Fag^o

- pra una morena, pues me corro á la docena ! Y si acude alguna rubia ó una negra de

(6)

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la Nubia, y bonita me parece, pues me corro hasta las trece, y tres mas si mas quereis,




que en total son diez y seis ! , Dieciseis naranjas por un real, fruta que en el mundo

Mad^a


piz.

Fag. Trp.



no tiene rival, pues se come, se bebe o se chupa, y es cosa especial.....!

Ob.



Ob. y Voz^{da}

Fag.

Viola Cello.



Piano introduction for the first system, featuring a treble clef staff with a key signature of two flats and a common time signature. The music consists of a series of eighth notes in the right hand and a bass line in the left hand. A tritone (Trp²) is indicated in the right hand towards the end of the system.

El Ciego y la Chica.

O - ye Ni - ca - no - ra tie - nes co - sas que son tal mente como las de las se -

Musical notation for the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The piano part includes markings for C^{te}, C^{da}, piz, and p. The vocal line includes markings for Fl^{ts} (alleg^{ro}) and Ob.

Charlot.

- fio - ras, su - be e - sa ma - no ¡ Bas - ta

Musical notation for the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The piano part includes markings for Trp², Mad², Fl^{ts}, and Ob.

Sr. Miguel.

ya de Ni - ca - no - ra y Sin - fo - ria - no! ¡ Varien de disco, ó callense ya!

Musical notation for the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. The piano part includes markings for C^{te}, C^{da}, p, and Viol¹^o. A box containing the number 6 is present in the piano part.

La Chica.
Pues ahí vá este fado, que en moda ahora está.



The first system of the musical score features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "La Chica." and "Pues ahí vá este fado, que en moda ahora está." The piano accompaniment consists of chords and some melodic fragments.



The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs, showing a series of chords and some melodic lines.

Aire de Fado.

mad^{te}

ff Tutti con pend^{te}

Timb:

Trp²

C²



The third system introduces a new section titled "Aire de Fado." It features a grand staff for piano accompaniment and a percussion part. The key signature changes to one flat (B-flat), and the time signature is 2/4. The piano accompaniment is marked *ff* and *Tutti con pend^{te}*. The percussion part includes a snare drum (*Timb:*), a trumpet (*Trp²*), and a cymbal (*C²*). A dynamic marking of *mf* is present in the piano part.



The fourth system continues the piano accompaniment from the third system. It features a grand staff with treble and bass clefs, showing a series of chords and some melodic lines. A dynamic marking of *mf* is present.

La Chica (Como 2ª vez.)

El bonito fado de la Rosa con todas las coplas, diez céntimos!

Piano introduction for 'La Chica'. The music is in G major and 2/4 time. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

La Chica.

Es Ro - sau - na me - ni - na por t - que - sa que
 Ger - tru - dis que hace un mes é - ra flo - ta á

Vocal and piano accompaniment for the first system of lyrics. The vocal line is in G major. The piano accompaniment includes markings for *Tutti*, *P*, and *Ob: C²*. There is a *rit.* (ritardando) marking above the vocal line.

lla - ma la a - ten - ción por lo di - vi - na ya un - que hom - bres á do - ce - nas la pre -
 to - das sus a - mi - gas ya des - pre - cia - pues va con som - bre - re - te de con -

Vocal and piano accompaniment for the second system of lyrics. The vocal line continues in G major. The piano accompaniment includes a marking for *Ob:* (Oboe).

- ten - den a to - dos les des - pre - cia la me - ni - na
 - quis - ta y se hace lla - mar Tu - la la muy ne - cia

Vocal and piano accompaniment for the third system of lyrics. The vocal line includes a triplet of eighth notes. The piano accompaniment includes a marking for *Tbal: tremolo* (Trombone tremolo).

Ro — sa
Tu — la

trm

pand^{ta}

Ro — sa
Tu — la

la hermo-si - ra te re - bo - sa
con som-bre-ro es-tas mas chu - la

Ro — sa
Tu — la

Ro — sa
Tu — la

pe - ro en cam-bio e-res muy
no te va - le ni la

poco rall.

Todos.

Ro — sa
Tu — la

Ro — sa
Tu — la

7 *Tutti*

la hermosu-ra te re - bo - sa
con sombrero es-tás mas chu - la

La Chica.
Pe-ro en cam-bio eres muy so - sa
no te va - le ni la hu - la

Ob: C^{tr}
mf
C^{tr} mf
Tutti

(Más bailando el Ciego y la Chica.)

Animado.

ff Tutti *compand^{to}*

mf

ff Tutti