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# Las Alondras

Nº 1 Mimi Magdalena y Estudiante

*Allegro  
no mucho*

*Estudiante*

*Mimi*

*¡Sa lud! ¡Sa lud! ¡Sa lud! ¡Sa lud!*

*(aparte)*

*(a ellos sabiendo  
relnstridos)*

*no res, bien ve ni sos. No vie ne de ta vica qui. ¡Sa*

*todos los estudiantes*

*lud, sa lud a mi gas! ¡mi mi! ¡mi mi!*

*mu sai de*

(2)



al Sel es ta lle ci mien to por Dios! Un ma dri gal se vuel a con el

*todos los estudiantes*  
vien to. Un es tu diente de Pa ris tea - Sof: ra

*mimi*  
Un es tu diente, pe ro yo no se cual entre to sos es el que me quie re, por que ~~un~~  
un no w rall

*todos los estudiantes*  
cu no me ju ro su fe. En tre no so tro ja do ra



12

*Mimi*  
Sa e ras. En te vo so tros soy feliz qui zas, porque com parto

vuestras a le gri as, ya que las mi as no las vi ja

*Mu poco*  
*Meno*

mias. i s tu sian te! i s tu sian te! i que le pri a cuando

*acclerando*

vie nes! i que tris te ra si te ras! i Cos tu re ra pa ri

*Meno =*  
*allegro Estudianti*  
*allegro*  
*stato*



Handwritten musical score for the first system. The vocal line is on a single staff with lyrics: "sien se! Con la ri sa de tu bo ca, que en tu sias mo tu nos das!". The piano accompaniment is on two staves. A red circle is drawn around the first measure of the piano part. The word "rall" is written below the piano part.

Handwritten musical score for the second system. The vocal line has lyrics: "s tu sian te es tu sian te". The piano part includes a section marked "Himno" with a treble clef and a 6/8 time signature. Other markings include "dento Mimi", "Mimi", "ten", and "tpp de Marcha".

Handwritten musical score for the third system. The vocal line has lyrics: "Con tu lába ro triun fante lo gra rás que un me vo di a nos a". The piano part features a section marked "Mimi" with a treble clef and a 3/4 time signature. The word "Cres" is written above the piano part.

Handwritten musical score for the fourth system. The vocal line has lyrics: "lum bre me va luz; por que tie nes, es tu diante, tra ve". The piano part includes a section marked "8" and a measure number "26".



su ra, y bi za rri a, es pe ran za y ju ven tus.

ces (8)

ilo, ca ju ven tus! No via del

ces (9)

a mor! Sol del por ve nir!

ces (9)

Fuente de la sion! No Ses ma yes inque veas reali

ces (10)



la da tu mi sión. Los es tu dian tes son los

me vos por ja so res del i se al que sal va rá la grey hu

ma na; pues de sus fi las, tem blo ro sas de en tu sias mo,

hau de por mar se las le gio nes de ma ña na. En tu her man

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das no re co nocen mas pen den cias que las ba ta llas del a

mor y del sa ber. i lo es tu sian tes son los me vos por pa

*ces cuando muere*

do res del i de al que estu am pe ran do a flo re cer.

Es tu sian te. Es tu sian te

*Lento*

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Con tu lá ba ro trium fan te lo pra ras que un me ro si a nos a

(17) (18)

lum bre: me va luz; por que te nes, es tu

124

Sian te, tra ve su ray bi za rri a, es pe ran za y lu: ven

8 124

tus. tus! tu ven tus!

19

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Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The lyrics are: "via sel a mor! sol sel por". The piano part includes a circled number "8" and a red circled number "19".

Handwritten musical score for the second system. It consists of a vocal line and a piano accompaniment. The lyrics are: "ve amir! fuente dei lu sion! No sel". The piano part includes a red circled number "16".

Handwritten musical score for the third system. It consists of a vocal line and a piano accompaniment. The lyrics are: "ma yes sin que ve as rea li za ti mi".

Four empty musical staves at the bottom of the page.



*mm*  
*todo*  
sion! no des ma yes sin que ve as —  
sion! no des  
8va

*rall*  
rea li za sa tu mi — sion!  
*afno*  
*rall*  
*afno*

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Coro  
9

sion! no des ma yes sin que ve as  
sion! no des ma yes sin que ve as  
sion! no des ma yes sin que ve as  
sion! no des ma yes sin que ve as

(16)

rall

affro

rea li za Sa tu mi sion!  
rea li za Sa tu mi sion!  
rea li za Sa tu mi sion!  
rea li za Sa tu mi sion!

rall

affro

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Handwritten musical score on five staves. The notation includes various rhythmic values, stems, beams, and dynamic markings. A large scribble is present on the right side of the page, partially overlapping the staves.

*Handwritten signature and date:*  
1927

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Las alondras N<sup>o</sup> 2 Octavo y Estudiantes

*deuto*

*Octavo*

Ser vil Si nero! No lo quiero. Solo el nombre meexas

*rubato*

*ten*

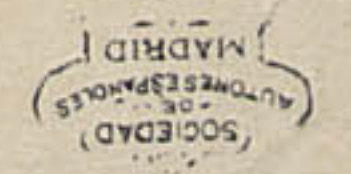
pe ra. - ; Jo para que quiero el si nero, cuando estoy en Pa ris y es pri ma

*modto =*

ve ra? me re ga lan sus o lo res las

*(Fno de Blues)*

*v.l.*





Flo res; meem tri a poen laa le gri a del

Handwritten musical notation for the first system, including a vocal line and a guitar accompaniment line with chord diagrams and fret numbers (4, 5, 6).

di a. y meo fre cen sus mo res las mu

Handwritten musical notation for the second system, including a vocal line and a guitar accompaniment line with chord diagrams and fret numbers (7, 8, 9, 10).

je - res cu yos la lio nohele sa - do to sla

Handwritten musical notation for the third system, including a vocal line and a guitar accompaniment line with chord diagrams and fret numbers (11, 12, 13, 14).

Estudiante

vi - a. Flores mu je res! a mor qui

Handwritten musical notation for the fourth system, including a vocal line and a guitar accompaniment line.





2<sup>as</sup> . . .

*mf* iba ra que quie res — te ner ya más ?

(2)

*Octavo*

Flo res! mu je res! — y un so loa mor

*Estudiante*

3

Son los plae res — de un gran se ñor. *mf* De un gran se

*Octavo*

3

*mf* La ale pri a se Pa ris

*rall*

*Alto*

ta

3

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mi o ————— ¡y me ri o! ————— No he de darme carga

Como 1 2 3 4

ja da ————— por na da. ————— ~~ya mi la so rei van~~  
~~qua te to das las ri~~

5 6 7 8

mu chos co ra zo - nes, por que el mi o que es tan lle no  
 que el zar - no hay ni lle no nes con pa ra les ante do no

9 10 11 12 13

dei lu - tio - nes *Estudiante*  
 For ta le cis te — tu co ra

14 24



~~zón con la qui me ra se lai lu sión~~

~~Arava pui me ra talvez se ra~~

~~Que con el tiem po sea pa pa ra. Sea pa ga~~

~~ra. La alegría de ten da~~  
estamim del chaur

rall

o Tuo



*pian*

que enardece la man  
jer para hacer la en lo que ces en los brazos de un son

Juan.

*octavo*

~~Es la risa por se piel~~  
~~Es la loca que ven tus~~

*ten*

~~vale la inso leucia y el va~~

~~bor,~~

y es la risa por el piel que parece un casca del que se busca del a

*rall poco a poco*

*rall*

v.s.



*Allo*

Handwritten musical score on a grand staff. The score includes piano markings such as *pp*, *ppp*, and *ppp*. The notation features complex chords and melodic lines. A signature and the date "1927" are visible on the right side of the page.

*Guerrero*  
1927



Las Alondras No. 3 Colette y Midimettes (6 u 8)

Marcha  
Poco

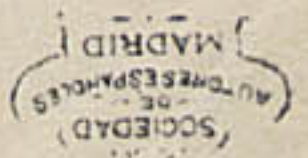
Handwritten musical notation for the first system, consisting of three staves. The top staff is in treble clef with a 2/4 time signature. The middle and bottom staves are in bass clef. The music includes various note values, rests, and dynamic markings such as *8va* and *f*.

Colette

Handwritten musical notation for the second system. The first part of the system is crossed out with a large 'X'. The lyrics are: *a yer e ra you na mu per quee par ci aal vo lar semi*. The notation includes notes, rests, and dynamic markings like *mf*. Measure numbers 2 through 6 are indicated below the staff.

Handwritten musical notation for the third system. The lyrics are: *ca saal ta ller su til i no cen ciain fan til, cim bre an do la flor semi*. The notation includes notes, rests, and dynamic markings like *mf*. Measure numbers 7 through 14 are indicated below the staff.

N.S.





(2) *cuerpo gen til.* yo, cuan do al gu no me ha blio sin pa la bra for

15 16 17 18 19 20 21

mal le de cir a que no y en ver de pes car un bien per le so

22 23 24 25 26 27 28

li a de cir es ta ri di cu ler. Esta ri di cu ler.

*Andinette*

29 30 31 32 33 34 35 36

~~al can sor, que al ir sem bran do ri say por el bu le var la miel sa bro za~~



pu ra del pri mer a mor brin da baen laer mo ni a deun can tar <sup>Colette</sup> se un can

rally

ten tar. <sup>Colette</sup> mi co ra zon es u na ro saa

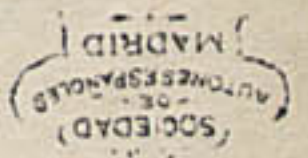
37 38 39 40 41 42

bier ta que no da ra sua ro maem bria pa

43 44 45 46 47 48 49 50

San. siel ser fe lici me lla meen es ta

51 52 53 54 55 56 57 58





5) *puerta* *no* *vie* *ney* *lla* *ma* *en* *nom* *bre* *del* *a*

59 60 61 62 63 64 65 66

*mor* *del* *buen* *a* *mor!* *mas* *hoy* *ya* *se* *ve* *que* *no* *soy* *la* *mu*

*Midmelle* *ten* *ten* *ten* *Colette*

67 *Prague* *ten* *ten* *ten* *atp* *como* 1 2 3 4

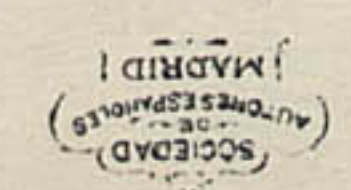
6 *cha* *cha* *que* *fui* *por* *el* *tren* *con* *que* *voy.* *Cre* *ci* *ya* *l* *ins* *tan* *ta* *pre* *ndi* *que* *el* *a*

5 6 7 8 9 10 11 12

7 *mor* *i* *de* *al* *no* *ra* *plan* *pa* *ra* *mi.* *No* *se* *yo* *de* *ci* *ro* *mo*

13 14 15 16 17 18 19

(4)









tie neva lor *Colette* mi co ra es u na

33 34 35 36 37 38 39 40 41

ro sa a lier ta, que no sa ra sua ro ma em bria ga

42 43 44 45 46 47 48 49 50

son, sieb in fe liz que llama en es ta

51 52 53 54 55 56 57 58

puer ta no trae en la ma no un che que al por tar

59 60 61 62 63 64 65 66



Midmelle  
 8or | E so es a mor.  
 (10) 6<sup>7</sup> rral a 7<sup>mo</sup>

System 10: Vocal line with lyrics "E so es a mor." and piano accompaniment. Includes performance markings "6<sup>7</sup> rral" and "a 7<sup>mo</sup>".

11

System 11: Piano accompaniment for the second system.

Todas  
 siel in fe liz — que lla me en  
 (11) 53 54 55 56 57

System 11: Vocal line with lyrics "Todas siel in fe liz — que lla me en" and piano accompaniment. Includes measure numbers 53-57.

es ta puer ta — no tra pen la ma no — un che que al  
 12 58 59 60 vivo

System 12: Vocal line with lyrics "es ta puer ta — no tra pen la ma no — un che que al" and piano accompaniment. Includes performance marking "vivo" and measure numbers 58-60.



Handwritten musical score for guitar, consisting of ten staves. The notation includes chords, melodic lines, and dynamic markings. The first staff has the word "porta" written above it. The second staff has "Sor" written above it. The score concludes with a double bar line and the signature "Guerrero" and the date "Junio 1927." followed by "masmo".



"Las Aloucras" No 4 Mimi y Octavis

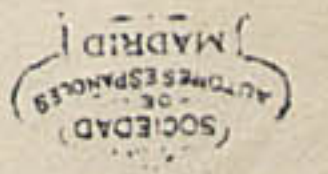
Mimi  
Octavis  
Dento

lla ca ba llo

Flauta

rara do cuando se a man ti quiere se puer rieu do mu jer hon

*[Handwritten signature]*

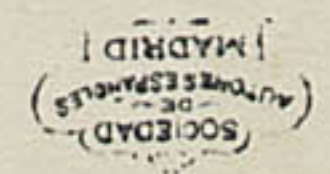




Handwritten musical notation, first system. Includes lyrics: *ra da* and *So no qui sie ra llo rar*. Musical notes are on a staff with a treble clef and a key signature of one sharp (F#). Dynamics include *ten* and *tem*. A large slur covers the first two staves.

Handwritten musical notation, second system. Includes lyrics: *re* and *No loa di vi nas a un ?*. Musical notes are on a staff with a treble clef. Dynamics include *accll*, *acclerando*, *afno*, and *acclerand*. A large slur covers the first two staves.

Handwritten musical notation, third system. Includes lyrics: *zais. -*, *Ben di ta mil ve ces tu. -*. Musical notes are on a staff with a treble clef. Dynamics include *afno*, *Octavis*, *rall*, and *rallm*. A large slur covers the first two staves.





mi mi: — te rron de sal, — fulgor del

*Octava*

*Adento*

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings like *ff* and *ss*, and a tempo marking *Adento*. The key signature has one sharp (F#) and the time signature is 12/8.

cie loa zul, — cha vel — deo lor su til, — pa nal sea

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings like *ff* and *ss*.

mor y luz — *res* Mu jer: — fe liz se re — sial fin a

Handwritten musical score for the third system. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings like *ff* and *ss*.

pla cas tu — la fie bre de mi pe — cho que tien bla

Handwritten musical score for the fourth system. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings like *ff* and *ss*.

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Mimi

Co mo vos pe char, que en su co ra zón e sa in pie tu dexis

ten  
de in quie tus.

Allegretto

modera

Allegretto

ti a!

Octavo

Co mo ba jo el tul del a ma ue cer se es con del la luz del dia

Mimi

Mezot.

Es ram se cre to que no des cu bri

Allto =

Octavo

Si me que

Allto =

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Handwritten musical score for the first system. It features a vocal line with lyrics "piensas, mi me que" and a piano accompaniment. The piano part includes a section with a double bar line and a key signature change to one sharp (F#). The lyrics "Ten" and "rall" are written above the piano part.

Handwritten musical score for the second system. The vocal line continues with lyrics "piensas, mi mi mi mi". The piano accompaniment includes a section marked "Tubo" and "Ten". The lyrics "rall" and "(a piacere) mucho" are written above the piano part.

Handwritten musical score for the third system. The vocal line includes lyrics "So", "uar - con un a mor,", and "sen tir que". The piano accompaniment is marked "lento" and includes a section labeled "Cuerda". The lyrics "Ten" and "rall" are also present.



cer caes ta — y dar — con el al fin — es la fe li ci das...

Musical notation for the first system, including vocal line and piano accompaniment. Includes a circled number '4)' on the left.

no hay por que su dar. Lo he de

seras mi bien... tua mor — quiras lo pre —

me di tar.

Fa-*le-to* *ve-ni-do*

Musical notation for the second system, including vocal line and piano accompaniment. Includes a circled number '8' on the left.



Handwritten musical score for piano and voice. The piano part is on the left, and the vocal line is on the right. The lyrics are: "A Dios! Mi mi! ten mi!"

Annotations above the piano part include "mi do re" and "do la si".

Handwritten musical score for piano and voice. The piano part is on the left, and the vocal line is on the right. The lyrics are: "Voy a ser fe liz! Quiero ser fe liz!"

Annotations above the piano part include "solo!".

*Quiero*



"Las Alondras" No 5

Colette y Moisés

Allegretto (movido)

Colette (riendo) ; Napoleón ?

Moisés

*f*

Colette

Moisés

soy Na po le on. ; Na po le on. Pe ro as pi roa con quis

Colette

Moisés

tar. ; A con quis tar. la pi ca ra Co lette. ; Ay de Co



3

lette! *Mouris* con mi ti po mi li tar *Colette* un mi li

tar! *Mouris* soy un fie ro ja ba li. *Colette* un ja ba li!

Cou 1 2 3 4

4

*Mouris* Con. me le na se te ou *Colette* i fam bien le ou! *Mouris* mi me

5 6 (2) 7 8 9

le naes pa ra ti *Colette* illy pa ra mi! *Mouris* me pei na a lo Co

10 11 12 13 14

24



*Mouré*  
 lon. A lo Co lon. *mf* lette. Co lette Es mi

5

15 16 17 18

pe chom mo tor que meo bli pa co rrer per si quier do tua

19 20 21 22 23

*Colette*  
 mor. moi ses! moi ses! En lai no pia quees tas sien tu

24 25 26 27 28

pe chom mo tor... de bes sar mar cha a Trai! *Mouré* (con petulancia) soy

29 30 31 32

24



se a vi a cion! i soy se a vi a cion! a vi a

33 34 35 36

Colette

So r! is tan her mo to ro lar! Yen el a mor

Morise

es la se li cia sin par. En as cen der

Colette

es ta el en can to ma yor. Pa ra ven cer us hay co mo

Morise

26



Handwritten musical score for voice and piano. The score is divided into systems, with measures numbered 3 through 14. The lyrics are in Spanish and French. The music includes vocal lines with lyrics and piano accompaniment with chord numbers.

**System 1 (Measures 3-4):**

- Vocal: *der a via dor.* (Measures 3-4)
- Piano: Accompaniment for measures 3-4.

**System 2 (Measures 5-6):**

- Vocal: *Yo vo le' pa raal can* (Measures 5-6)
- Piano: Accompaniment for measures 5-6. Chord numbers: 3, 4, 5, 6.

**System 3 (Measures 7-8):**

- Vocal: *zar. i pa raal can zar!* (Measures 7-8)
- Piano: Accompaniment for measures 7-8. Chord numbers: 7, 8.

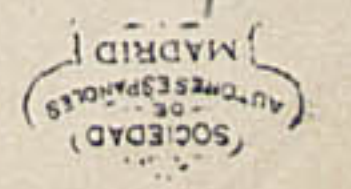
**System 4 (Measures 9-10):**

- Vocal: *slon... i Zul po si cion!* (Measures 9-10)
- Piano: Accompaniment for measures 9-10. Chord numbers: 9, 10.

**System 5 (Measures 11-14):**

- Vocal: *mar. i tu, so breel mar?* (Measures 11-12); *no te des un re mo* (Measures 13-14)
- Piano: Accompaniment for measures 11-14. Chord numbers: 11, 12, 13, 14.

Additional markings include "Colette" above the vocal line in measures 5, 7, 9, and 11, and "Moses" above the piano line in measures 7, 9, and 11. A red "9" is written in the left margin next to measure 3, and a red "10" is written in the left margin next to measure 7. A red "5" is written in the bottom margin next to measure 12. A circled "3" is in the top right corner.





11

*Colette*  
 join, un re mo join! ; Colette! ; Colette! Es mi  
 (Falta letra)

15 16 17 18

pe chom mo tor que meo bli ga a co rrer persi guen Sa tra

19 20 21 22 23

12

*Colette*  
 mor. ; Moi rès! ; Moi rès! En lai no pia quees ta's die tu

24 25 26 27 28

pe chom mo tor de bes Sa r marcha a tras! ; Soy

29 30 31 32

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13

deavi a cion! Soy deavi a cion! A vi a

33 34 35 36

13

dor! Es tan ber mo so vo lar! Yen el a mor

14

es la Se li cia sin par. En ascen der es ta el en

14

can to ma yor. Pa ra ven cer no hay co mo ser a - via





2022  
*pizzicato*  
*un motor*  
 dor!  
 Evolucionan. Colette simula ir volando comiencamente  
 Chi qui chi qui

Moisés figurando ne va dirigiendo el Hidro-plano comiencamente  
 Chi qui chi qui *cres-* *cen-* do

phi  
 poco a poco *accelerando* poco a poco  
 para terminar con el número

*vivo*

Guerrero

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"Las Alondras" No 6 Octavio, Mimi, Colette, Map Salena  
Moisés, Fenelon, Funokoblus, Honorato, Estudiantes  
y Coro general.

*Alto*  
*Marcha*

Empiezan a entrar Estudiantes masculinos

7 *f* *menor*. por 2do entran Map Salena y Colette

Estudiante  
y Coro

2da voz  
Bajos  
y 2da

nis a la sor bo na? *ya* van a dar las tres. *La* gran no ti cia

Fenelon



Handwritten musical score with lyrics and performance instructions. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics include: "to - Sol!", "El prim ci pees Moi ses.", "Moi ses.", "Gloria y ho", "nor al prim ci peo rien tal!", and "Gloria y ho". Performance instructions include "lento =", "Canto", "Colette", "Estudiantes (Consondo) Magdalena", "Nocabe duda:", "Colette", "Estudiantes y todos", and "Octavo". The score is heavily annotated with musical symbols, including clefs, time signatures, and dynamic markings. A large section of the score is crossed out with heavy black lines.



Handwritten musical score for the first system. It includes vocal staves with lyrics and piano accompaniment. The lyrics include "tal!", "jho ria zho", "nor!", and "Mit gracias com pa". Annotations include "Estudiar", "Partes", "moisín", "Barrandore", "esollado", "hor kuno Koblus", and "femenes".

Handwritten musical score for the second system. It includes vocal staves with lyrics and piano accompaniment. The lyrics include "ne ros.", "Que se aeste me lín de san gre", "real", "real.", "i Due", and "a momei". Annotations include "Colette", "Allegro", "Allegro", "Mimi", and "Mimi".

Handwritten musical score for the third system. It includes vocal staves with lyrics and piano accompaniment. The lyrics include "di cen? idues en cho? zbusel prin ci pe & dhén? a mi mepa re ce muy". Annotations include "Allegretto", "Allegretto", and "Misen".



*Avanzado* *Colette* *(Sil)* *Estudiantes* *7* *Todos* *Lento*

bien A mi meen tu rias ma tauu bien. Pa re ce men ti ra, tu el  
 Pa re ce men ti ra, tu el  
 Pa re ce men ti ra, tu el

*Prim* *ci* *pe* *Shen*  
*prim* *ci* *pe* *Shen*  
*prim* *ci* *pe* *Shen*

Mimi se pinta el sombrero y va a suplar  
 su puerta detras del mostrador. Octavis, sentado  
 en uno de los taburetes altos, se hace  
 servir una bebida y rimata hablar  
 animadamente con Mimi.

*Modto*



Allto

Colette (a Moise)

98

3

Yaha breiscom pren di do quea que tlo fue bro ma.

Moisei

Mi rad, ku no ko bbus, que chi ca tan mo na.

Colette

Mea so ray lea

So ro. i que tal os pa re ce? i Es esta? La mis ma! Mu

que res! mu que res.

Con vi Sa les a to Sos.

Allto Modto

Colette







*Mapdalena*  
 ¡Ho no ra to! ¿duele pa sa? *Fenelon* Al go gra ve. *Mimi* No ti cion! *Octavio* *Todos lo se escena*  
 Ha e la.

*Allo-vivo*

*Colette*  
 ¿Cuenta! ¿Rompe! ¿Vamos! ¿Es un hecho la elec cion? *Mapdalena* ¿Vie neen ta xi? *Lucila* No, se

*Mapdalena*  
 no ra. *Mimi* Ay, Dios mi o! ¿due se ra? *Mapdalena* ¿Pro cla ma ron ya la rei na? *Honorato* (hace signo afirmativo)









mi! *Vi va Vi va mi mi* *Map Salena*  
*cae mesin*  
*desmuy aso*  
*en los braros*  
*re kupo koku*  
*7 ol Fenelon.*

*lento*

La hacen sentar junto a una mesa de la sala Sando de Belep. Los Estudiantes rodea  
 Embetanta Octavio preocupado, se apurta del mostrador y viene a primer termino 700. a Map Salena.

*Allegro*

*Estudiantes*  
*Map Sa le na! Map da le na! Se ha des ma ya so se*

*All the Mosto*

*mimi abandona el mostrador poco a poco al ver al Octavio se apurta*  
*Colette y moisei van a ocupar sendos taburetes altos y juntos y se leen el retico de Octavio*  
*Simultaneamente cada uno con un mapa.*

*All the Mosto*



pe na. ¡Maj da le na! ¡Maj da le na! Esta oi queha si do

Handwritten musical notation for the first system, including notes, rests, and dynamic markings.

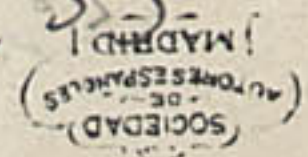
bue na. *Mimi* ¡Nota le pras tu? *Octavio* No se que se *ten* cir. *Mimi* ¡bor quel su caso tea

*rall* *Andte*

Handwritten musical notation for the second system, including notes, rests, and dynamic markings.

pe na? *Octavio* Porque, si no ne con un pran a mor, yo nos pi ra baan na rei na.

Handwritten musical notation for the third system, including notes, rests, and dynamic markings.





*Mimi*

Bre - ve reinado meo fe ce Pa ris; en mis es cu dos no hay flo res de lis. Y el so le ra no que en mi rei na

ra, un es tu dian te se ra. Na da fue se no res. Ya se le pa

*All: no mucho. Finito*

*8 (Por Madrid)*

*8va*

*All: no mucho.*

*8vo*

*8va*

*(a mimi)*

so. A fe li ci tar te a ho ra ven po yo. Aun que en to do el ba rrio va ya a rei

Las Alondras. No. 6



Estudiantes de París ~~Modo~~ *Modo*

mar, de los es tu dian tes no te ol vi da ras. *res muestra rei na! No pal tu ba*

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features chords and arpeggiated figures. The vocal line includes the lyrics "res muestra rei na!" and "No pal tu ba".

*Mimo*

*Octavo y Mimo*

*mas!* *res muestra rei na! No pal tu ba mas! ah!*

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with chords and arpeggiated figures. The vocal line includes the lyrics "res muestra rei na!" and "No pal tu ba mas!".



Handwritten musical score for voice and piano. The score is written on multiple staves. The top staff is for the voice, with lyrics: *is tu dian te!*. Below it are three staves for the vocal parts, with lyrics: *iah*, *iah!*, and *iah!*. The piano accompaniment is on the bottom staves, with lyrics: *dian te!*, *Con tu la ba ro triun pante lo gra ras quem me vo*. The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *lento*, *mmi*, *octavi*, *octavi mimi y partes ten*), and performance instructions (e.g., *Partes y coro*, *Partes*, *como partes*, *Mancha*, *crs*, *cen do*, *V.S.*). The page number *24* is visible at the bottom center, and *10* is written near the bottom right.



foso

Si a nos a hum bre me va plur; por que

te nes es tu dian te tra ve su ray li za rri a, es pe ran za y

pu ven tus ilo - ca fu ven

tus! No via del a mor.



¡Sol del por ve mir! ¡Fuen te dei

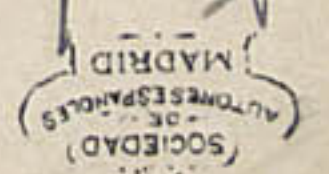
lu sion! No des ma yes sin que ve as rea li za. Sab

tu mi sion! No des ma yes sin que ve as

tu mi sion! No des ma yes sin que ve as

tu mi sion! No des ma yes sin que ve as

tu mi sion! No des ma yes sin que ve as



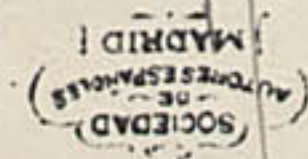


Handwritten musical score for vocal parts with lyrics: *rea li za Sa tu mi a ppo slow!*

Four vocal staves are shown, each with a *rall* marking at the beginning. The lyrics are written below the notes. The notation includes various dynamics and performance instructions such as *affro* and *slow!*.

Handwritten musical score for piano accompaniment. The notation includes chords, arpeggios, and dynamic markings like *affro*. There are some handwritten annotations and corrections, including a circled '6' and a '12' with an 'x' over it.

*Guerrero*  
*Arto/P17*





*Rayado*

Las Alondras - No. 7 Colette 5 Fautors, 5 Mudiachas, y Mimi  
Octavio, Magdalena, Lucila Tubeta, Favelon, as mundo Alfredo y  
estudiante, de aulos rector.

*Marcos*

The musical score is written on four systems of staves. The first system consists of two treble clefs and one bass clef. The second system consists of two treble clefs and one bass clef. The third system consists of two treble clefs and one bass clef. The fourth system consists of two treble clefs and one bass clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as accents (>) and slurs. The score concludes with a double bar line and a fermata.



Fado da 1ª Escena

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "A le gri a!".

Handwritten musical notation for the second system. The vocal line continues with "ia le gri a del Car na val! El cas ca".

Handwritten musical notation for the third system. The vocal line continues with "bel de la lo cu ra sue ne sin ce sar — A le".

Handwritten musical notation for the fourth system. The vocal line continues with "gri a! A le gri a! On tu dias no de ju ven tus. Las al mas".



muestras veem bri a puen se ca bor luz

*Mimi* si ga la fies ta i vi va mi mi i co mo dis tu tan to do s ho y

*Fenelon* *Octavis*

*Mimi* si ga la fies ta i vi va mi mi Sal gan las chi cas

*Todo* *Mimi*

*Todo* Ya es tan a qui

*Fantores (Dente)* *ces* *ceudo*

*marcha*



Handwritten musical score for a piece titled "Sigue marcha". The score is written on ten staves, with the first two staves of each system forming a grand staff. The music is in 4/4 time and features various dynamics and articulations. Annotations include "Zpeta (Sordina)", "P Sordina", "En Parade", and "(Entran las muchachas vestidas de rosarios)". There are also some numerical markings like "x(3) a 3/2" and "x4".



*Andante*

Colette aparece de espaldas al publico y en esta forma recorre el proscenio de lado a lado

*Lento*

*Allegro*

*Andante*

Colette se acerca al publico

x(4) a 4

Colette



gual que por de trás fui por de lan te — en o tro tien po en

4 5 6 7 8

quee ra loim por tan te — ta par seu ~~vae~~ le gan te to da,

9 10 11 12 13

to da, — si guiendo los man da tos de la mo Sa.

14 15 16 17 18

mas hoy la mo da tiene guillo ti na, — la

19 20 21 22 23

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mo da se de clara ja co bi na

24 25 26 27

me us mal quea ho ra en ver de cue llos, no corta más que

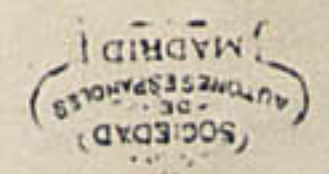
28 29 30 31 32

fal das y ca be llos. La gui llo ti na, ti na, ti na, ti na

33 34 35 36

to na, ay! no me im por ta, por que ya

37 38 39 40





sa le, sa le, sa le, sa le, sa le pay! lo me

cor ta. La qui llo ti na, ti na, ti na, ti na, ti na, i ay!

fue in ven ta da... Para cor tar, cor tar, cor

tar, lo me no sir ve, Ay! pa ra na da.

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15

El corte co men zo por las mu je res — que al

Como 4 5 6 7

17

ca bo siem pre son dé li les se res. — Los hom eres, en tre

8 9 10 11 12

tan to, por los pe los. — y por los pan ta lo nes to man

13 14 15 16 17

18

vue los. — Ya es ho ra que tam bien con los va ro nes —

18 19 20 21 22

24

V.S.



la fie ra pui llo ti na en tress fun cio nes, — mas

23 24 25 26 27

¡ay! por nuestro bien es o bli ga do — — — que cor te con mu

28 29 30 31 32

chi si. mo. cui da do. — — — *colleto y fado* La pui llo ti na, ti na, *ad.º*

33 34 *como 35*

ti na, ti na, ti na, ¡Ay! — — — no me im por ta, —

36 37 38 39



por que ya sa le, sa le, sa le, sa le, sa le, ¡ay!

40 41 42 43

21

lo que cor ta. *Colette* La guille ti na, ti na, ti na, ti na,

44 45 46 47 48

ti na, *todos d* ¡ay! *Colette* fue in ven ta da... *Colette y todo* Pa ra cor

49 50 51 52

22

tar, cor tar, cor tar, lo que no sir ve ¡ay! Pa ra

53 54 55 56



na da.

*57*

*Ap<sup>to</sup> en Ap<sup>to</sup>*

*(mutes poco a poco todos los de la púlla tua, con*

*Colette, me hace nudes la ultima.*

*En Orchest*

*1927*

*Mauris*



"Las Alondras" No 8

Mimi y Octavio = = Suval y cuatro obreros

*Andante*

mimi se deshoja de sus galas, manto, banda, cetro y demás,

Handwritten musical notation for the first system. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The lyrics are written above the vocal line.

que deja sobre el sillón dorado, quedando entraxe sencilla.

Handwritten musical notation for the second system. It continues the vocal line and piano accompaniment from the first system. The lyrics are written above the vocal line.

mimi  
¡to do a ca bó! — mi breve rei na do vo lo; — mi sueño amo ro so se

Handwritten musical notation for the third system. It features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are written above the vocal line. The word 'mimi' is written above the first few notes of the vocal line.



(2)

*ces*  
 Fue ... Vo la bay del cie lo ca i co mon naestre lli ta que al al ba mu

Handwritten musical notation for the first system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves with chords and melodic lines. The tempo is marked *Allegretto*.

rio. ¡Ay, de mi! ¡To do a ca bo!

*Allegretto =*

*octavo sale por 7da y la cuenta por 8va, a 7ro lado sin ser visto.*

*octavo*

mi

Handwritten musical notation for the second system. The vocal line continues with lyrics. The piano accompaniment features more complex chordal textures. The tempo remains *Allegretto*.

de fue ron ya. ¡So — los al

*Allegretto =*

*Allegretto =*

*Allegretto =*

Handwritten musical notation for the third system. The vocal line concludes with lyrics. The piano accompaniment continues with similar textures. The tempo is marked *Allegretto*.



4 - *Bien mocho*

Ah, tu! se ja me ya... ve te!

*Fin*

*Bien mocho*

ve te! Ras ga doel ve loes ta.

*Allto*

*rulato*

*(Recuerdas)*

¿Por que? -

*Allto*

*Mod to*

sé que pre ten des; y sé que meo Fen des con so lo mi

*Fin*

24



Allegro  
Moderato

5

rar. (casi recitativo)

acelle

Mo te com prendo. ¿Que haces mi

cuando

acelle

(5)

rando

allegro

Carne bus cabas - para tuha

nan do #mea cerca a ti?

rando

allegro

rall

rem... Yo no te sir vo. - princi pe? - them...

No, no mi

rall

allegro

26

allegro



6

13

illo, no sal... sea qui...

mi!... Escucha me...

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "illo, no sal... sea qui...". The middle staff is another vocal line with lyrics "mi!... Escucha me...". The bottom staff is a piano accompaniment featuring dense sixteenth-note patterns and chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking "=Andante=" is written below the piano part.

octrina

so lo mi nom bres cul te

octrina

so lo mi nom bres cul te

The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "octrina" and "so lo mi nom bres cul te". The middle staff is another vocal line with lyrics "octrina" and "so lo mi nom bres cul te". The bottom staff is a piano accompaniment with chords and some melodic lines. The key signature has two flats, and the tempo marking "=Andante=" is written below the piano part.

por que cre ye ras mia mor;

pe ro mia mor es ver dad,

vi veen la ra iz de mi co ra zón.

The third system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics "por que cre ye ras mia mor;". The middle staff is another vocal line with lyrics "pe ro mia mor es ver dad,". The bottom staff is a piano accompaniment with chords and some melodic lines. The key signature has two flats, and the tempo marking "=Andante=" is written below the piano part. The word "rall" is written above the final measure of the system.

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MADRID)



x8)

Prin ci pe ré re co per lo que estu dian te pe di, y hasta mi tro no ven dras

ano

ten

ten

Allto mosto

x4)

Ya no cre o nien flo

o lo perde ré portua mor, Mi mi. Mi

mi!

= Allto mosto =

ri sos ma dri ga les

nien pa la bras nien a

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mo res i se

a les . . . .

Fechas bur la do de mi - no ble can di

*cres*

*ten*

*rulato*

ser . . . .

ve - te

ve te . . .

Yo no quie ro que me en ga ñes o tra

*ten*

*ten*

*vez.*

En va no se ra

ya no! . . .

*accelerando*

Je ju ro, mi mi . . .

Es en cla . . . ma

*accelerando*

*accelerando*

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5 > f *Ja más!*

Es tan resuelta la actitud de Mimí  
que Octavio comprende que es inútil

*na ma...*

*lento*  
*Grandioso*

insistir se resipiscer | con una despedida inevitable

*Andante*

*octavi*  
*Nunca, mamá, creí*

*Andante*

~~que cuando via ma ne cer~~

~~i ba a pa gar se la luz~~

~~que en mi co ra zón vi res plan de cer~~

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(AUTORES ESPAÑOLES)  
MADRID



Octavo

Nunca tuer ~~no~~ te mi.

*Andte*

*Andte*

~~WITAM~~

ten  
Nunca tuer ga no pen

Octava

pero mia mores ver das  
en que

*Alto mosto*

y si quieres tu lo de most tra re!  
mi

*Alto mosto*

Octavo  
dio mi mi

Octavo, anhelante, espera una palabra conciliadora de mimi; pero esta, mas dolida por indignacion

no le vuelve la cara para que no te la vea llorar; y él, convencido

*6*  
*12*  
*24*  
*P*



de que todo acabó.

Lo mandas tú.

No mal si pas del a mor que te fu

re. — Vi re go za... pe ro sa be que ja ma te ol vi da  
(Saludo respetuoso)

re.

por la misma abertura entra el señor suwal, quien es el  
 municipio de Paris, con cuatro obreros que visten largas lunas etc.  
 Los obreros, a una señal de suwal, apenas entran, empiezan  
 a descolgar el ropaje, pliegandolo. Mimmi al oír el ruido de los  
 obreros.

(Pianisimo siempre)

Deuto



Mimi ¿Que? ¿Quien? Suzal <sup>(avanzando hacia ella)</sup> Buenos días, señorita. Aristides Suzal, ayudante del señor 16  
Edmundo Lafrest, jefe de ceremonial de nuestro Municipio. Comprando señorita vuestro estado

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment includes a bass clef and a key signature of one flat. There are various musical notations such as notes, rests, and dynamic markings. A handwritten note 'copien 8' alla 8va' is written above the piano part. A box labeled 'Sordina' is placed over a section of the piano accompaniment. The tempo marking 'Muy Modto' is written above the final measure of the system.

el animo. Es el contraste que a todas horas nos presenta la vida. Ayer poderoso, hoy tiervo. Vos llorais... Mimi ¿Yo? Suzal Si, llorais, ¡cosa mas natural! por me veis el termino de nuestro reinado. ¡Ha sido tan breve, tan venturoso, tan alegre!

Handwritten musical score for the second system, continuing the vocal line and piano accompaniment from the first system. The notation includes notes, rests, and dynamic markings. The piano accompaniment features a bass clef and a key signature of one flat.

11 Pero yo no me puedo emocionar lo mismo. ¡Calculad, señorita! Para mi esta tarea de retirar vestidos y ropajes, muebles y atributos, es la de todos los años. ¡Llevo cuarenta y cinco reinas destronadas! ¿Que os parece? Mimi Muy bien, pero...

Handwritten musical score for the third system, continuing the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The system ends with a double bar line.

12 Suzal No creais, sin embargo, que todas supren lo mismo. La reina del año pasado se hallaba, en este preciso momento en nuestra intervencion final, tan satisfecha, que ella misma nos ayudo a recogerlo todo.

Handwritten musical score for the fourth system, continuing the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The system ends with a double bar line and a final cadence.



Mimi ¿Queréis?... Suval: No, por Dios! Vuestro reinado acabó, pero no vultis belbera; las fiestas en que brillasteis pasaron, pero su recuerdo os procurará todavía muchas horas felices. El recuerdo es el compañero más leal de nuestra vida.

8

Volviendome a los obreros me con el ropaje plepado y con el villon se deshonra a talis por dcha

¿Que? ¿Hemos terminado? (a mimi) Me perdonaréis; pero, cumplida esta cruel misión, nuestro deber es retirarnos. En mi no tendreis ya el servidor de estos

17

dias; pero si al buen amigo, al fiel consejero. (A los obreros) ¿En Marcha? (Los obreros hacen unidos con unidada.

(a mimi, entregandole una tarjeta) Aristides Suval, ayudante del señor Edmundo Laboret,

jefe de ceremonial de nuestro Municipio... y filósofo. ¡Buenos dias, señorita; buenos dias!

26



(Mutis por dcha detras de la obrero. Mimi al quedarse sola

# Mimi Por alli va Octavo.

và a una de las ventanas del fondo por la cual mira a la calle

Musical notation for the first system, including a piano part with a *Viola Sordina* instruction and a tempo marking of *Andte*.

¡ Ya sollo la esquina!; Todo acabó! Ilusiones, amor, felicidad... Mujercitas, alondras del amor y el ensueño... ¿ donde os lleva el empeño de soñar y de amar?

Musical notation for the second system, featuring piano accompaniment with various articulations and dynamics.

¿ No sabéis que en la fuente del amor, hay un caño donde mana el espanto... y el olvido a la par?

Musical notation for the third system, including a *trall* marking and a *Pruba* instruction.

Mimi ~~vuelve~~ desde la ventana lentamente hacia la maquina de coser.

*Lento*

Musical notation for the fourth system, including a *Sordina!* instruction and a *Lento =* marking.







"Las Alondras" No 9 Moisés La Palisse y seis guardias  
de seguridad (músicos con pitos)

*Allegro  
Moderato*

8va

Moisés

No me se fen, no me de fen to lo, por fa vor No se mor!

Guardias

Moisés

por que ten gun mie do que es un mie do su pe rior. ¡a for!

Guardias

Nota Los 6 u 8 guardias, se le van ser, la mitad tenores y el resto bajos.



*Moisés*

Yes, to es ra ro en mi... ¡Ca!

por que siem pre fui... ¡Que!

*Guardia*

*Moisés*

mas pe cie de pan te ra desde que na ci.

*La Palme*

Pues — jun tar sea mi, que soy un le — ñón

*Guardia*



moisés

(Templando comiamente)

Et tem - blo ri bus, blo - ri bus, blo ri bus

12

no de mul tri ta mie do, no.

Es ner vio si bus, vio si bus, vio si bus, y por

e si bo - tiem blo

24



*Moisés*

Niel bro mu ro    niel car lu ro    qui tal es te tem blor.    ¡No se ñor!    *Moisés* Yes que ca sa

1    2    3    4    5

som bra me pa    re ce un mal he chor.    *Quarدين* ¡Va lor!    *Moisés* sel va lor soy

6    7    8    9

rey    *Quarدين* ¡Ca!    *Moisés* Ara vo fui de ley.    *Quarدين* 'Pum!    *Moisés* Pe ro an te la

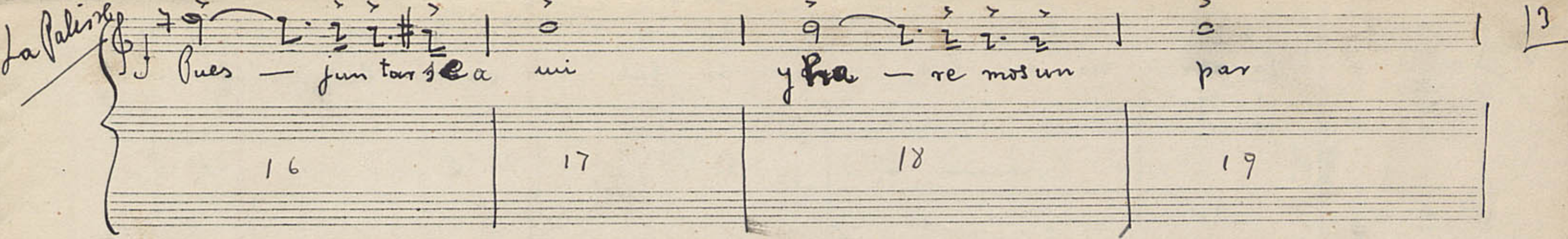
10    11    12

*(sancion saltu de moisés)*

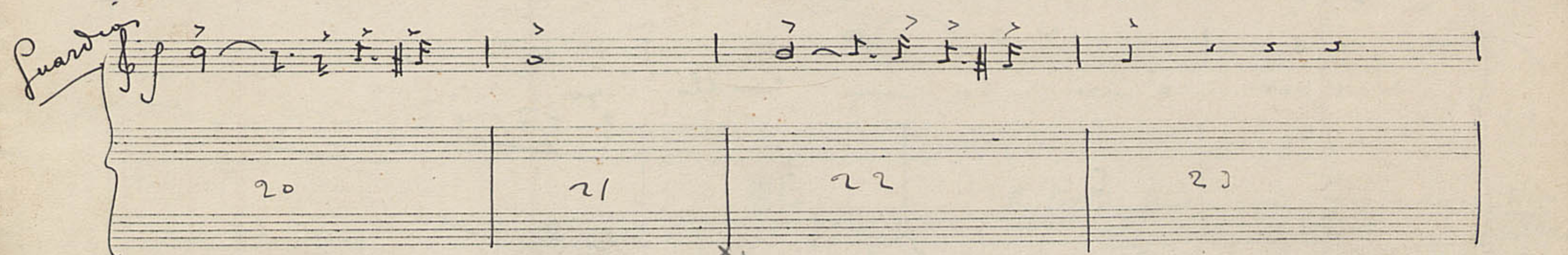
mubr te me de    fiendo co mo un luy.    *Moisés La Palina* (Todos temblando)    El tem

13    14    15



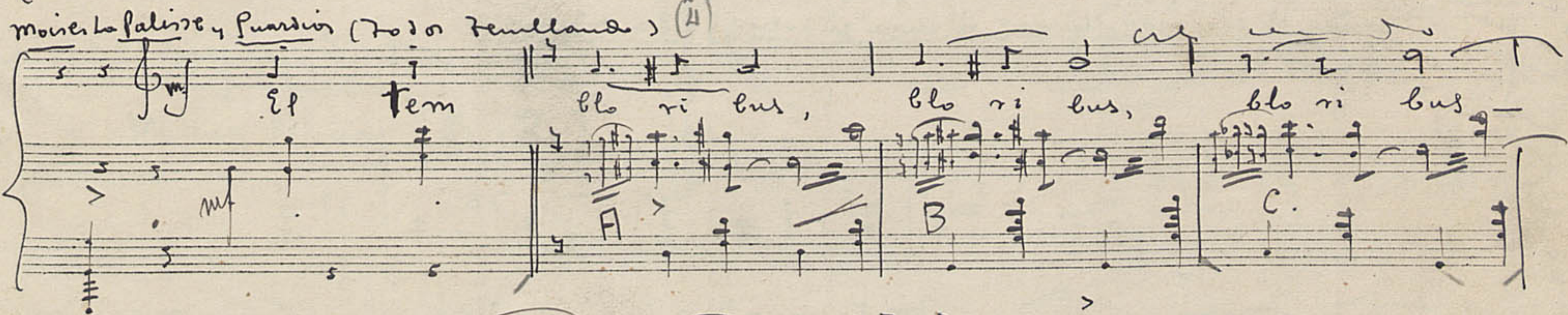
*La Palisse*  **16** **17** **18** **19**

Pues — jun tar se a mi y tra — re mos un par

*Guardia*  **20** **21** **22** **23**

*moines La Palisse y Guardia (Toda remollada) (4)*

Et tem blo ri bus, blo ri bus, blo ri bus



no de mestr i ba do mie do





Es ner vio si bus, vio si bus, vio si bus, —

como A D C.

y por e - si lo — tiem bla yo.

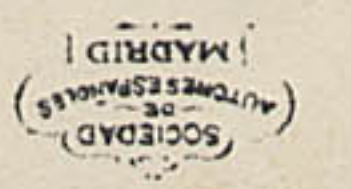
f

*Guardias (Tocando el pito, para llamar a mis guardias y vibrando de miedo)*

24 25 26 27

(mucha comico tofo, poco a poco)

28 29 como 24 25





4

Las Almoras no 9 A.

*One Step* *Allegro*

Colette manda el batallon, todo  
 valentia, y moine en se ellas  
 muy valiente.

Mujeres Colette Capitana de mujeres Policias  
 y Mujeres Policias (2o. 3o.)

r.f.

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Handwritten musical score, first system. The right hand (treble clef) contains a melodic line with slurs and accents. The left hand (bass clef) contains a bass line with slurs and accents. Measure numbers 3, 4, 5, 6, 7, and 8 are written below the staff.

Handwritten musical score, second system. The right hand (treble clef) contains a melodic line with slurs and accents. The left hand (bass clef) contains a bass line with slurs and accents. Measure numbers 9, 10, 11, 12, 13, and 14 are written below the staff.

Handwritten musical score, third system. The right hand (treble clef) contains a melodic line with slurs and accents. The left hand (bass clef) contains a bass line with slurs and accents. Measure numbers 15, 16, 17, 18, and 19 are written below the staff.

Handwritten musical score, fourth system. The right hand (treble clef) contains a melodic line with slurs and accents. The left hand (bass clef) contains a bass line with slurs and accents. Measure numbers 20, 21, 22, 23, and 24 are written below the staff.

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Handwritten musical notation for the first system, measures 1-8. The notation is written on a grand staff with treble and bass clefs. It includes various notes, rests, and dynamic markings. The word "cres" is written above the staff in measures 5 and 6. A circled '5' is written below the first measure.

Handwritten musical notation for the second system, measures 9-16. The notation continues on a grand staff. It features complex rhythmic patterns and dynamic markings. A circled '5' is written below measure 10. The word "cres" is written above the staff in measures 13 and 14.

Handwritten musical notation for the third system, measures 17-24. The notation continues on a grand staff. It includes dynamic markings and a double bar line at the end of measure 24. The word "cres" is written above the staff in measure 24.

Handwritten musical notation for the fourth system, measures 25-32. The notation is written on a grand staff but consists of empty staves with vertical bar lines. The numbers 2, 3, 4, 5, 6, 7, and 8 are written below the staves, corresponding to measures 25 through 31. A circled '8' is written below measure 32.



Handwritten musical notation on a grand staff, showing measures 9 through 16. The notes are mostly whole notes and rests, with some stems visible.

Handwritten musical notation on a grand staff, showing measures 17 through 24. The notes are mostly whole notes and rests, with some stems visible.

Handwritten musical notation on a grand staff, showing measures 25 through 32. This section contains more complex rhythmic patterns, including eighth and sixteenth notes, and some triplets.

Handwritten musical notation on a grand staff, showing measures 33 through 40. This section includes dynamic markings such as *mf* and *vivo*, and features more intricate rhythmic figures.



Mutes to do *may valiente*

Handwritten musical notation on a grand staff. The right hand part features a series of chords and melodic fragments. The left hand part consists of chords. The word "well" is written in the center of the staff.

16  
 Guerrero

~~Para cerrada (mullada)~~

Two staves of musical notation, both of which are completely crossed out with a large 'X'.

Mutes poco a poco

Two staves of musical notation, both of which are completely crossed out with a large 'X'.

mas fuerte

Two staves of musical notation, both of which are completely crossed out with a large 'X'.

vivo



"Las Alonsonas" No 9 B. Partes

Moises Colette La Palisse mujeres  
policias

Guardias y mujeres policias tenores

Allto  
Moderato

(9)

Handwritten musical notation for the instrumental introduction, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

Moises y La Palisse

No me se jen no me se jen

Colette y mujeres

No le de jen

tenores

No le de jen

Bafo

No le de jen

Handwritten musical notation for the vocal and instrumental parts. It features five staves: the top staff for Moises and La Palisse, the second for Colette and women, the third for tenors, the fourth for basses, and the fifth for the instrumental accompaniment. The lyrics are written below the vocal staves. The notation includes various note values, rests, and dynamic markings.



solo, por fa vor Por que ten goun mie do quees un miedo su pe

f; No se ñor!  
f; No se ñor!  
f; No se ñor!  
f; No se ñor!  
Por que tie neun  
Por que tie neun  
Por que tie neun

10

Moises

rior

Y esto es ra roen mi

Por que siempre fui

f; i va tor!  
f; i va tor!  
f; i va tor!  
f; i va tor!

f; i ca!  
f; i ca!  
f; i ca!  
f; i ca!

f; i que!  
f; i que!  
f; i que!  
f; i que!

(10)

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U naes pe cie de pan te ra de se que na ci *La Paluzaga* f f Pues-juntar sea

U naes pe cie de pan te ra de se que na ci

U naes pe cie de pan te ra

U naes pe cie de pan te ra

U naes pe cie de pan te ra

mi que - soy un le on

Pues - juntar sea mi que - soy un le on

mi on

mi on

Pues - juntar sea

Pues - juntar sea

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Morises  
La Palanca  
Calle de  
el tem

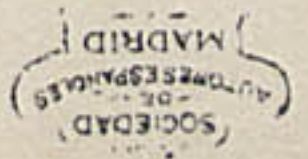
mi que - soy un le on  
mi que - soy un le on

The first system of the manuscript shows two vocal staves and two piano accompaniment staves. The vocal lines are in a soprano and alto register, with lyrics 'mi que - soy un le on' and 'mi que - soy un le on'. The piano accompaniment consists of chords and melodic lines in the right and left hands. There are some handwritten annotations above the piano staves, including 'Morises', 'La Palanca', and 'Calle de'.

blo ri bus, blo ri bus, blo ri bus, mo de maestri ba  
blo ri bus blo ri bus blo ri bus blo ri bus mo de  
blo ri bus blo ri bus blo ri bus blo ri bus No de  
blo ri bus blo ri bus blo ri bus blo ri bus No de

The second system of the manuscript continues the vocal and piano parts. The vocal lines repeat the phrase 'blo ri bus, blo ri bus, blo ri bus, mo de maestri ba'. The piano accompaniment provides harmonic support with chords and melodic fragments. There are several handwritten annotations, including 'f' for fortissimo, 'p' for piano, and 'x' for a specific measure. A circled '7' is also present in the vocal line.

x  
12









*D.C. Tremolando*

*D.C. Tremolando*

*Con los Pitons*

*Con los Pitons*

*lo*

29

*Cantando*

*Con Pitons*

*lo lo lo lo lo lo lo*

*Con 1*

(19)

11

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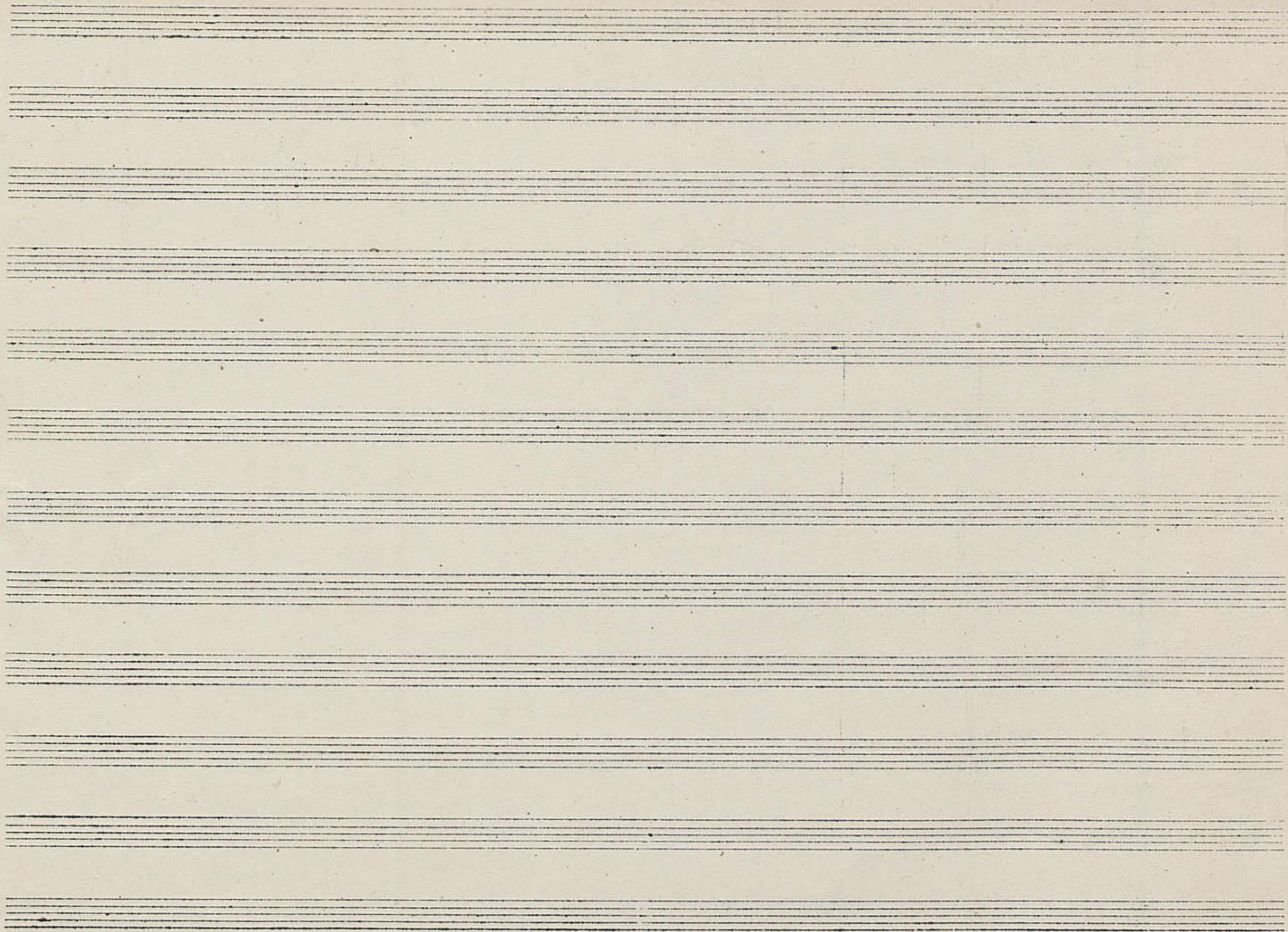


Handwritten musical score for a string quartet, consisting of five staves. The notation includes various notes, rests, and dynamic markings. The word "rall" is written in cursive above the first staff in the third measure. In the fourth measure of the second staff, there is a marking "P.C." above a bracketed section of notes, and the word "rall" is written below it. The score is divided into measures by vertical bar lines.

Handwritten musical score for a string quartet, consisting of five staves. The notation includes various notes, rests, and dynamic markings. A large diagonal line is drawn across the staves, starting from the middle of the first staff and extending towards the bottom right. The word "rall" is written in cursive above the line, and the number "1827" is written below it. The word "P.C." is written in the first measure of the second staff. The score is divided into measures by vertical bar lines.

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# "Las Alondras"

no do Octavio

Bien Mod<sup>to</sup>

Octavio

En la noche azul prima ve

ral,

to do mi pa sa do estudio an

til,

co mo en una es fe ra de cris tal

se mea pa

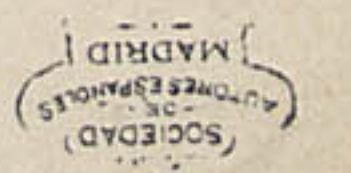
re ce.

¿en po que olvi dar a que lvi

vir;

ya no hay que vol ver la vista a

v.s.





3

trás y es te el ho rri ble por ve nir que se me o

11 12 13 14

(2)

ce: u na corte que es do ra da pri sión, ~~en la que se~~ sin ri queza sin a

15 16 17 18

4

~~mor ni po~~ y en el fon do de mi co ra zón el re

19 20 21

cu er do sea que lla mu jer. A sios, Pa

22 23 24

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ris, ciudad en cantando ra del a mor; — fa rol de

25 26 27 28

luz que a lumbrato do el mundo sea sea qui. Ja más, for

29 30 31 32

más el bri llo de esta luz ol vi da re. . . . ¡A Dios! ¡Pa

33 34 35 36

ris! ¡a Dios!... ¡Pa ri ri!

37 38

Corno pp



1 2 3 4 5 6 7 8

1 2 2 2 2 2 2 2 2  
 Lai lusion mea ni ma devol

9 10 11 12 13 14

ver peroes in sen sata mi lusion porque del fe liz a uor de a per no que da

15 16 17 18 19

na da. - La mu jer con que so ña la per di. No se re fe liz con o tra mu jer

20 21 22 23 24

sie lla nunca ha de que rer me a mi, a tu se uo ya uo he de vol ver. *florido* a tu tu  
 A dios! ; Pa



ris! — Ciu Sab en canta do ra del a mor; — Fa rol de

25 26 27 28

luz — que a lum bra to do el mun do des sea qui. — Ja más, ja

29 30 31 32

más — el bri llo de esta luz ol vi da ré... A dios! ¡Pa

33 34 35 36

ris! — ¡a dios! ¡Pa ris! —

37 38

*Zelón*

*24*

*1927*



*Hayah*

# Las Alondras - No 18

Bailarina

Platano y un Baritone

*All<sup>o</sup>*

Alto

*Plt<sup>o</sup> No 18 49 8<sup>va</sup> lora 9*

*Saxo*

(1)



pla ta no! El pla ta no! Black bo tion! En  
Fo li vo En Siu Ha lo yen mon treal

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es un dan zon  
 sen sa cio nal El

plá ta no el plá ta no...  
 Black bo - thon

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Baritone, toda la escena  
¡El plata no! ¡el plata no!

Black lo thou En Jo ti us en Du Ha lo

yen mon treal es un dan zon fe no me

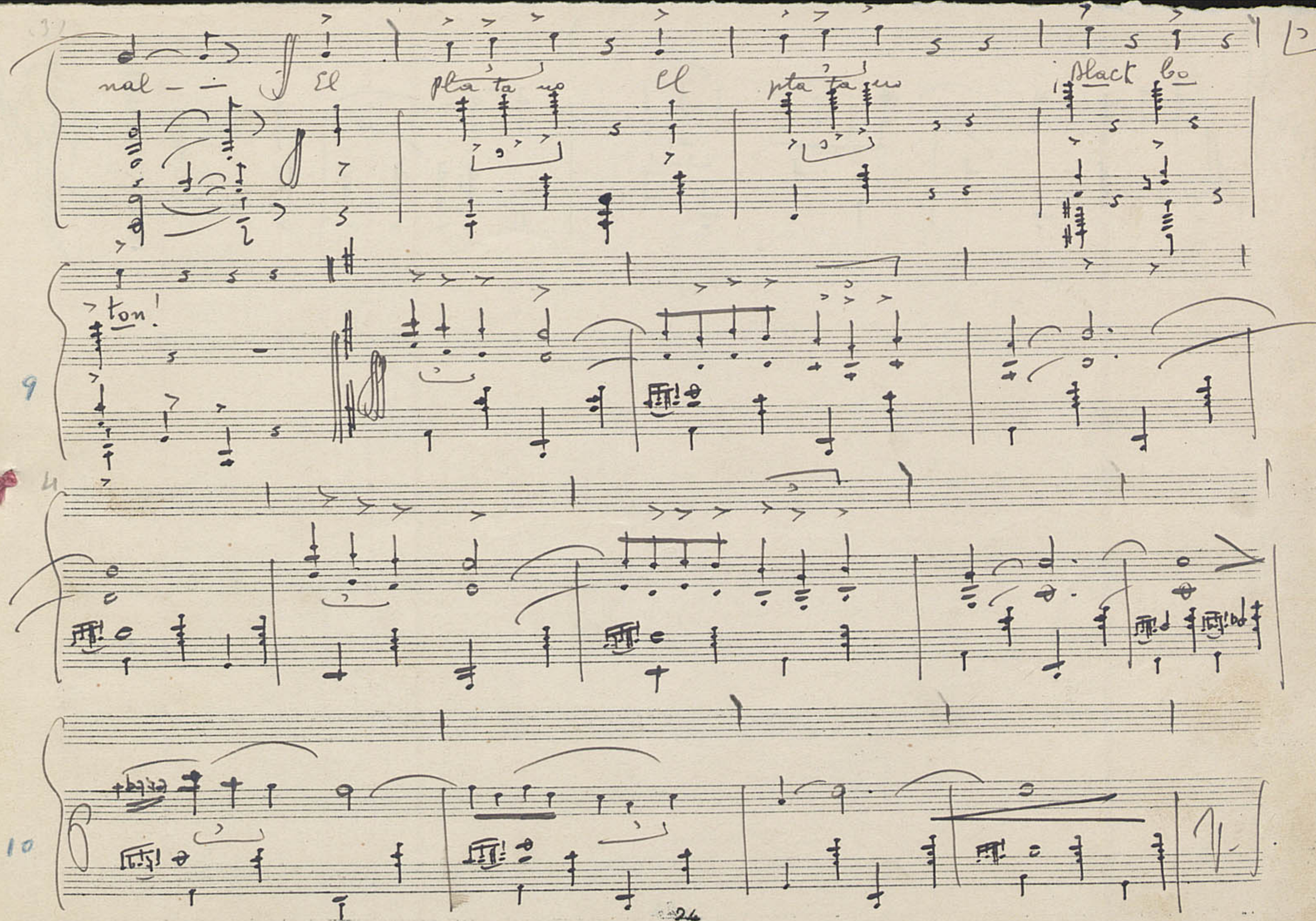
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Handwritten musical score for guitar, consisting of five systems of staves. The score includes lyrics and various musical notations such as notes, rests, and chords.

Lyrics: *nal - - el pla ta no el pla ta no plact bo*

Measure numbers: 9, 10, 24





*Vivo*

Handwritten musical notation on a grand staff. The notation includes chords, melodic lines with slurs, and dynamic markings such as *ff* and *fff*. The piece concludes with a double bar line and a fermata.

*Legado Guerrero*  
*1927*



Las Alondras no 12

Key signature: two sharps (F# and C#), Time signature: 2/4

Mimi. Pareja de baile y lo del  
Fuego infernal.

*No de  
Fuego  
Fuerza*

Musical notation for the first system, including piano accompaniment and vocal line.

Musical notation for the second system, including piano accompaniment and vocal line with lyrics: "Mimi No hay te no no ni po"

Musical notation for the third system, including piano accompaniment and vocal line with lyrics: "der su fi ciente pa ra ha cer que se pierda na mu jer por di ne ro."

Musical notation for the fourth system, including piano accompaniment and vocal line with lyrics: "Sial gun di a he de ca er, en los brazos ha de ser del que me hace pa de cer, y le."

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quie ro! Por di ne ro no se ri a yo ja mas, - entre tantas in fe

li ces u na mas.... Por ca ri ño lle ga ri a...; yo us se... al de

li rio ya la muerte y al in fier no lle ga re. iduci ter iduci

fer! si me quie res ven cer, an da pronto a bus

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car, an da prouta bus car al bien mi o al bien mi o . . . . . y le di ces que

14 15 16 17

mi des va ri o y mis lo cos des pre cios ol vi de; que me bus quey me

18 19 20 21

pi da ¡ la vi da! . . . ¡ que la vi da le doy si el la pi de!

22 23

(9) ~~(aparecen la paropa se laile, ~~de la vida le doy si el la pi de!~~)~~

24 25 26 27



7

Handwritten musical notation for the first system. It includes piano accompaniment on the left and vocal line on the right. The lyrics are: "de las puertas de la gloria me ca".

*mimi*

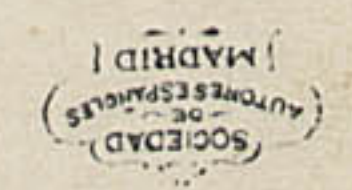
de las puertas de la gloria me ca i - a la boca del in

Corno 1 2

8

Fier no donde vi en mis manos u na vi da des plen dor ; mas no

quie ro por di ne ro ser es cla va sin a mor.





*mimi* y todos en se cena  
 (Aparecen los del tiempo) *mi*  
 du ci ter. *gu* ter! si me que res ven cer

9      10      11      12

an da prun toa bus car, anda prun toa bus car, al bien mi o al bien mi o...

13      14      15      16

*mimi* y le si ces que mi des va ri o — y mis lo cos des

17      18      19

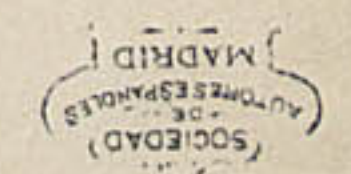
pre cios ol vi de; — que me bus que y me pi da; la vi da! — ; que la vi da **le**

(mucha lo del baile) *rall*

20      21      22      23

13

r.f





Handwritten musical score on a page with ten staves. The first three staves contain the following notation:

- Staff 1: Treble clef, key signature of one flat (B-flat), and a common time signature (C). The lyrics "Doy siél la pi de" are written below the staff. The notes are: D4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and D5 (quarter).
- Staff 2: Bass clef, with notes: F3 (quarter), C4 (quarter), G3 (quarter), and F3 (quarter).
- Staff 3: Bass clef, with notes: F3 (quarter), C4 (quarter), G3 (quarter), and F3 (quarter).

The fourth staff contains the word "¡ah!" written in a stylized, expressive font, with a fermata over the 'h' and a dynamic marking of *f* (forte). The fifth staff contains a bass clef, a common time signature, and a large, stylized flourish that resembles a large 'G' or a similar symbol. The sixth staff contains the handwritten text "Guerrero" and "1877" written diagonally across the staff.