

113-1

—+—
Sonadilla à Duo;

el Tesero, y su Muger

//
Del S.^r Esteve

{ Maria Ant.^a
y Garrido;

+

Allegretto vivo

Musical notation for the first system, including treble and bass clefs, a 3/8 time signature, and a key signature of one flat.

Musical notation for the second system, featuring a piano (*p*) dynamic marking.

Musical notation for the third system, featuring a piano (*p*) dynamic marking.

Musical notation for the fourth system, featuring a piano (*p*) dynamic marking.

Musical notation for the fifth system, featuring a piano (*p*) dynamic marking and some crossed-out notes.

Sale el Jereño
Con vara

Jereño

de

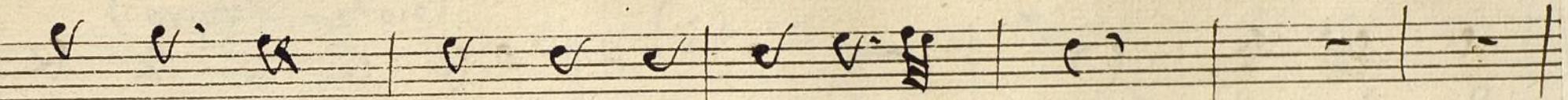
me

la Carzel salgo donde estado un mes por tocar el
voy a mi Caras a todo Correr q' esta en el sa

gulto ami Pobre Muger por tocar el
libre del gran Lavapiés q' esta en el sa

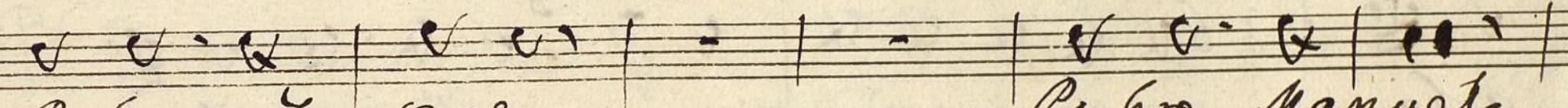
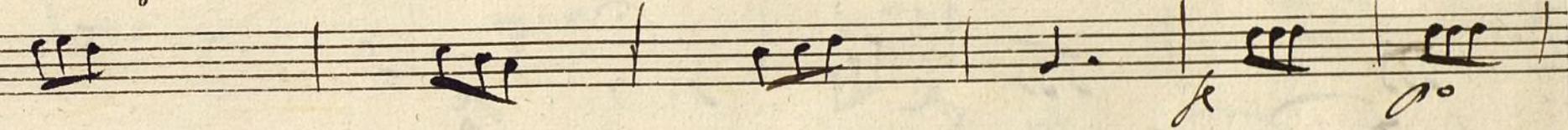
en a quel Alcazar mea i do mui bien na
tan arrepen tido voy a ber mi Ines que
da mea faltado si no que co mer na
ya tempo para de Tomper la un pie que

The image shows a page of handwritten musical notation on aged paper. It features four systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a cursive hand below the vocal line. The first system contains only musical notation. The second system includes the lyrics 'en a quel Alcazar mea i do mui bien na'. The third system includes 'tan arrepen tido voy a ber mi Ines que'. The fourth system includes 'da mea faltado si no que co mer na' and 'ya tempo para de Tomper la un pie que'. The paper shows signs of age, including some staining and a small tear at the bottom edge.



da mea fal tado

ya tempo

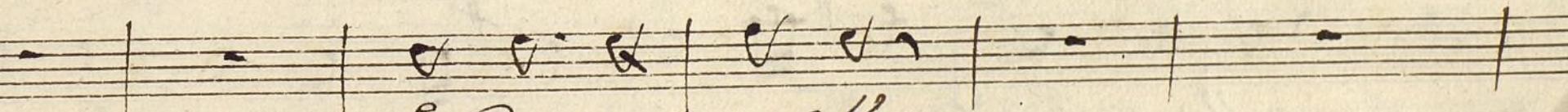


Pobre Je sero

Pobre Manuel

Pobre Je sero

que tu mujer



q^{da} Casa aquella

pu diera ser lo



(notan Allegro)

de la infera

de la infera

2.^a Quando yo me Cri

Lea un hombre de la

aba

alla en la Inclusa

racter

en mi se mira

alla en la Inclusa

alla en la Inclusa

quen mi se mira

quen mi se mira

me de-ria un Ana - q^o havia andado luza -
 hizo de la Inclusa - de Madre Incognita

que tendria dos signos Como la luna -
 le metan en la Carcel por chucheria -

All. Segno

All.^o Pateando
 Por vida por vida de bríos

llorando
 mal haya mi fortuna mal

Pate.^{do}

por vida por

Morendo

vida de brios mal

haya mi des gracia

Sollo.^{do}

mal haya las mugeres. y mala

ya su Cas ta Amen — amen mal

haya su Carta amen

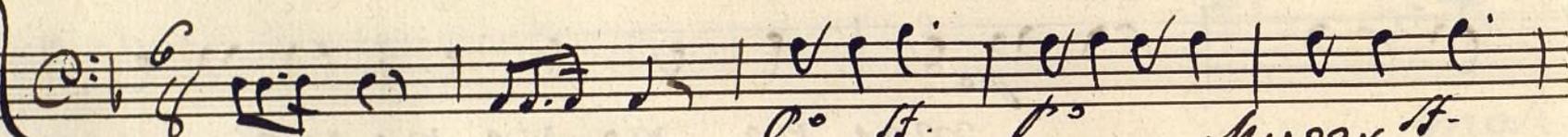
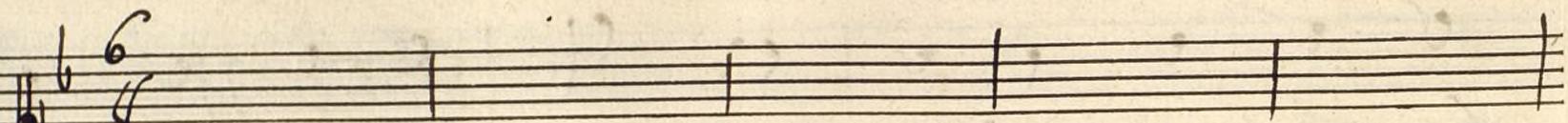
Con mms
mas no no no no no que yo que

yo que yo que yo las quiero bien

p las quiero bien *note*

admo

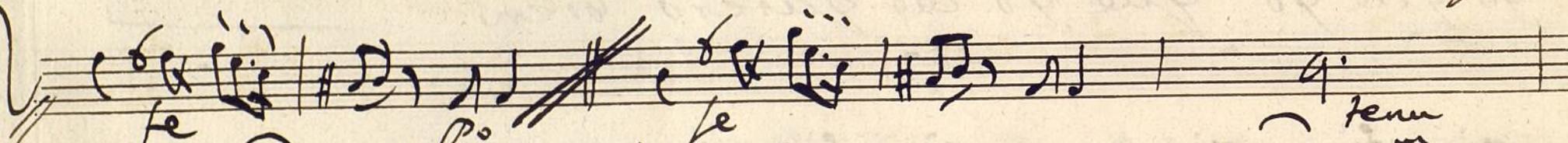
Andte



~~Sale la mujer vieja y
se sienta en la silla;~~

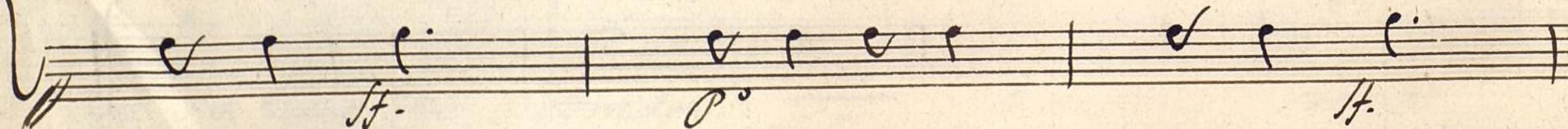
Muger ff.
for tu

Jerero - - ten pa



nita - for tu nita - que me sirbe - ser tal

ciencia - vara mia - sa cude en blan - do no



qual - si el pi caron de mi esposo no me de ja a
 mas - que podra ser q. mañana de la cu - dir
 pro ve - char - no me
 te ar ta - ras - (aqui estamos todos mujer)
 Muchacha y garbo sa Casa dita es
 Aug. Aqui Ma ri di to tienes mi hu mil'

toi Con el Mayor pillo que se co no vio
 dad *1^o* ya qui Mari dita ami Jamer tad *Muzar* (Como buelben
 arco fe
 por que me Zurraba le me tien pri
1^o Como fui siempre *Muz* Vienen mano lillo Con hito de a
 buena cabeza)
 Punteado
 Non pero esta mañana saldrá el gran biron
 llá *1^o* Como aquel que nunca quiere Con jar (havi tom bre,
 arco fe

for tu ni ta — for tu
 a ve in tu ger) *Aug^t* Ay ma no lo — ma no
 ni ta — for tu na a ber — say fa tal — quan to
 tillo — quan do el ge nio — mu da ras — *Yes^{ro}* el di
 ma, val dria yo — si el es tu — bi era en o — ran —
 a que a la Pi rro quia te lle ven a tra aen te — rrar —

26er

re,

Allegretto

Siel es tu biera En o ran
 Jelle ven a fiaem te rran *(Aug.º)* *(primero Cieguel)*

Mas ya que no ay remedio — Ya siempre ciso
~~Los~~ Levures Comer Un pisto — de Almoronia

ya siempre ciso — *voy*
 de Almoronia *1.º* me

hacer el Al muerzo - a mi Ma rido - a mi Ma
 Comere a mi suegra - ya ti Co ridas - ya ti Co

rido - Voy hacer el al muerzo - a mi Ma
 ridas me Comere a Mi suegra - ya ti Co

rido que de la Carzel - ven
 ridas Aug^o Jesus que am bre - Ter^o na

Drá el Cara de perro — muerto de hambre — muerto de
 die de apoplejía — muere en la Carcel — muere en la
 hambre — Ven drá el Cara de perro — muerto de
 Carcel — no die de apoplejía — muere en la
 hambre — *2.ª vez no*
 Carcel *Allegro*
la 2.ª vez no

Alleg^{to} *Muz^o*

No vuelvas a Zurrarme — mas en tu
 tu me tienes en Casa — siempre su
 vida — mas en tu vida —
 geta — siempre su geta —
 q^o luego repongas — hipo con drica —
 porque yo no quiero — que vayas suelta —

hi po con drica — y que luego te pongan —
 que vayas suelta — Es porque yo no quiero —
 hi po con drica — *Mugr.* y reaque
 que vayas suelta — *lae* Aberi
 Jar me — yo te de ja re Coja — an tes con
 guemos — qual de los dos se que ja — con fun da

Handwritten musical score for voice and piano. The score consists of four systems of staves. The first system has two staves: the top staff is for the voice and the bottom for the piano accompaniment. The second system also has two staves. The third system has two staves. The fourth system has two staves, but the piano part is mostly crossed out with a large 'X'. The lyrics are written below the voice staff.

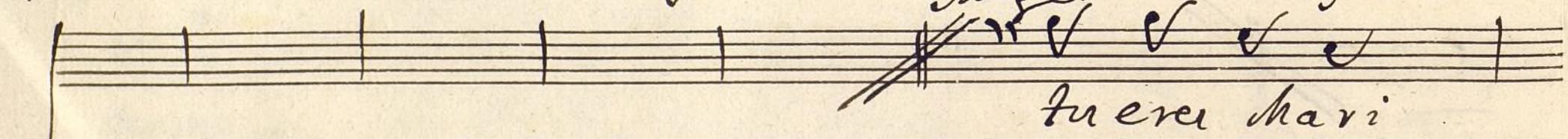
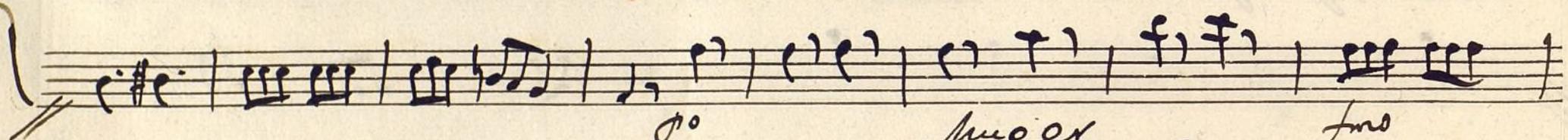
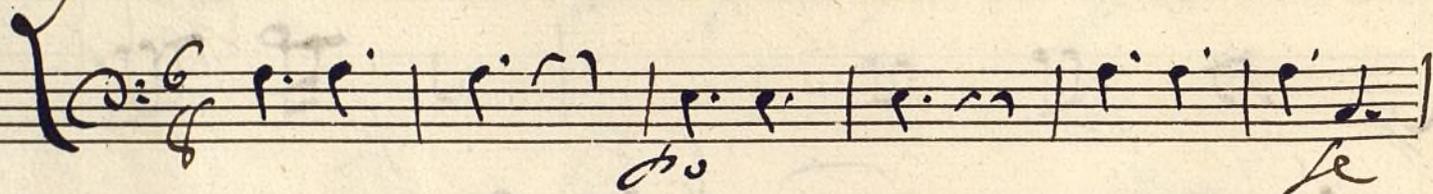
Lyrics:
 antes —
 mento —
 Yo te de
 qual de los
 ja re' Coja — antes con antes
 dos se queja — Con fundas mento

Allegro
~~Quasi~~

Coplas

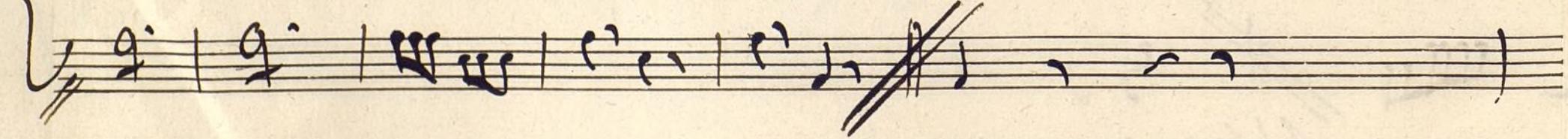
Alleg.^{mo} Moderado

6/8



fuere mari

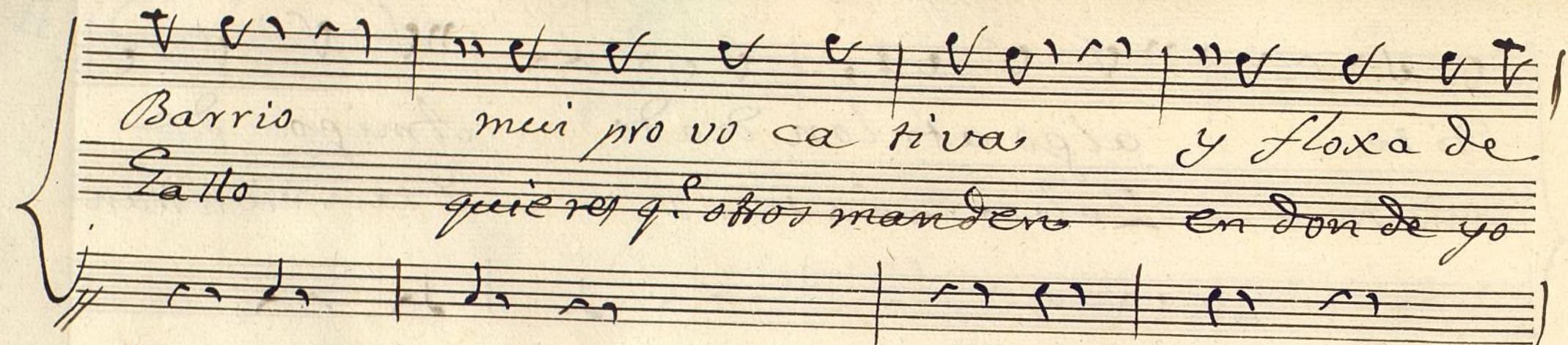
fuere como



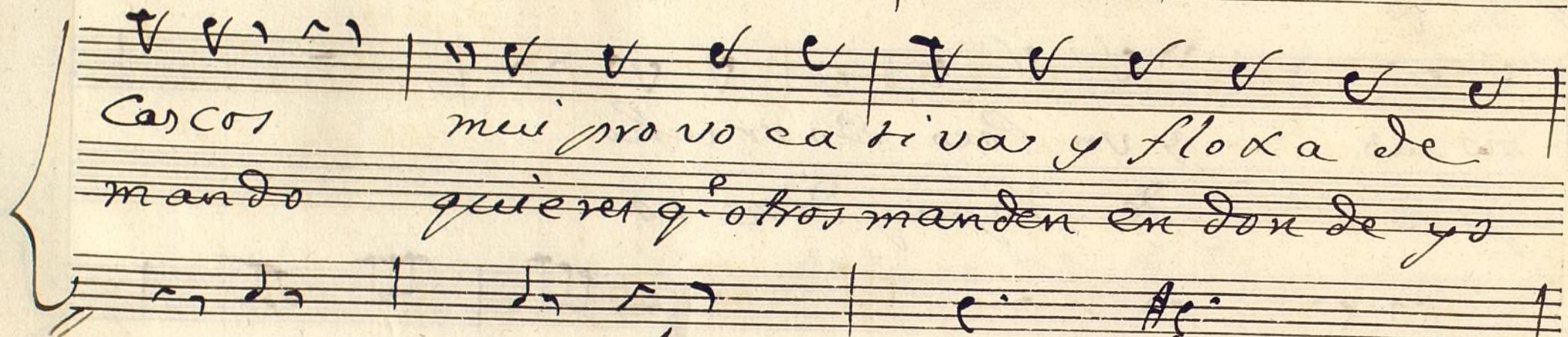
di to algo a lo lon drado Amigo de
 mis ta Zelo so en bus te ra Y tam bien tran

mo zas y un Poco Borracho
 po so de Topay di ne ro

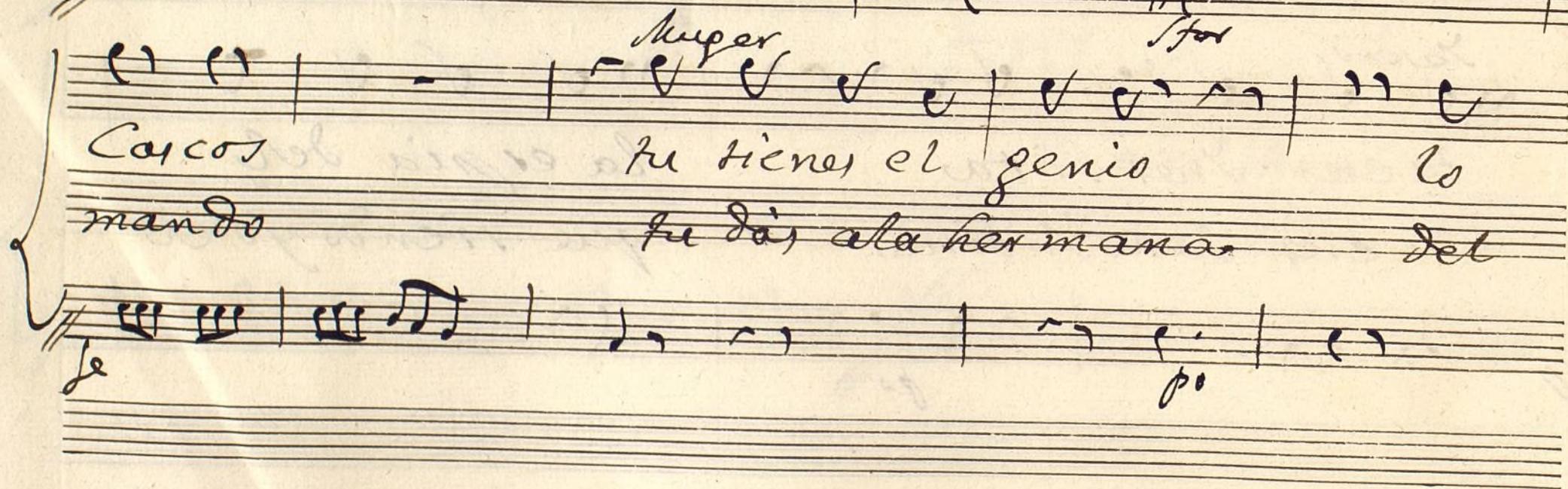
tu eres Ines si ta la es pia del
 tu eres San Ju di na que sien do yo el



Barris mui pro vo ca tiva y floxa de
 Sallo quiere q. otros manden en donde yo



Cascos mui pro vo ca tiva y floxa de
 mando quiere q. otros manden en donde yo



Cascos tu tienes el genio lo
 mando tu das a la hermana del

Muger *Stor*
Je *po*

propio q^e un dia blo anada te aplicas
 tio Pa gillos to di tas las noches

sino a dar me pa los ^{Yexero} pues por eso el
 a loza y Barquillos tu dia al Tur

tuyo es tan aplicado q^e no desper
 ditto . Yo no se que cosas segun me acon

dicias ningún Pirroquiano qe no desper
rado la tia Lambonbas segun meacon

Muger
tu sa les de
tu ba con la

dia, y tu ala oracion, tu eres la Culpa, tu
Roma, tu con ~~la~~ ^{Peri} con, tu con la forevera, tu

Zel. ro. ff. Mug. Zel. ro Peri con

1a 2.

~~la~~ ~~ten~~ ~~ta~~ cion } tu eres mo/
 la ten ta } dexame etar

con un Simon } y tu te bat
 } dexame etar

mira mi on or } dexame etar

mira mi on or } dexame etar

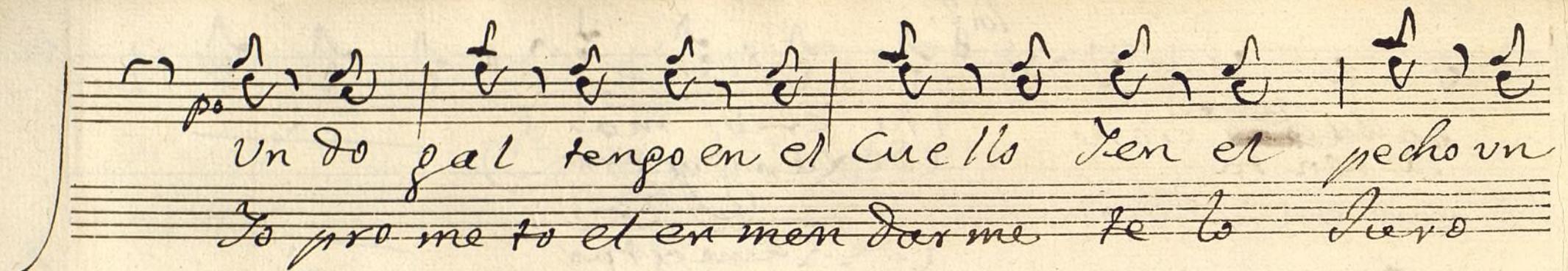
(Parola 2.ª Copla)

mira mi on or } *Mug' y guel aremos, nos conporemos?*
Je' por mi ya conpunto esta, con tal de guel

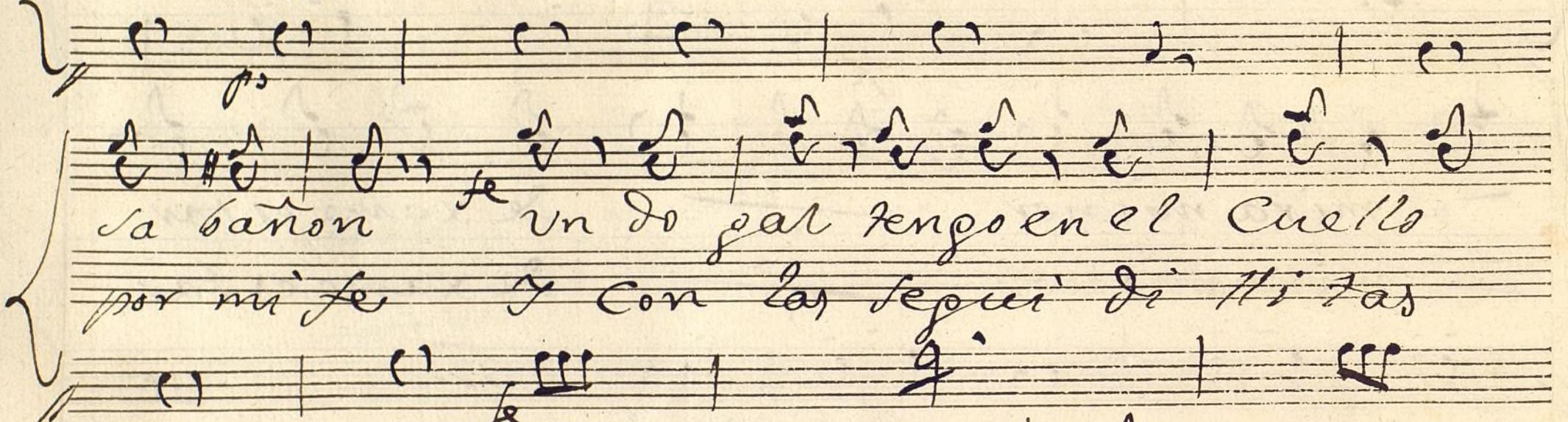
mira mi on or } *ala semana dos veza te he de turrar;*
Mug' con tu liga? Je' si, pue no, con esta vara

} *na mas *Mug'* me conforme *Je'* yo tambien todito*
acabe en paz)

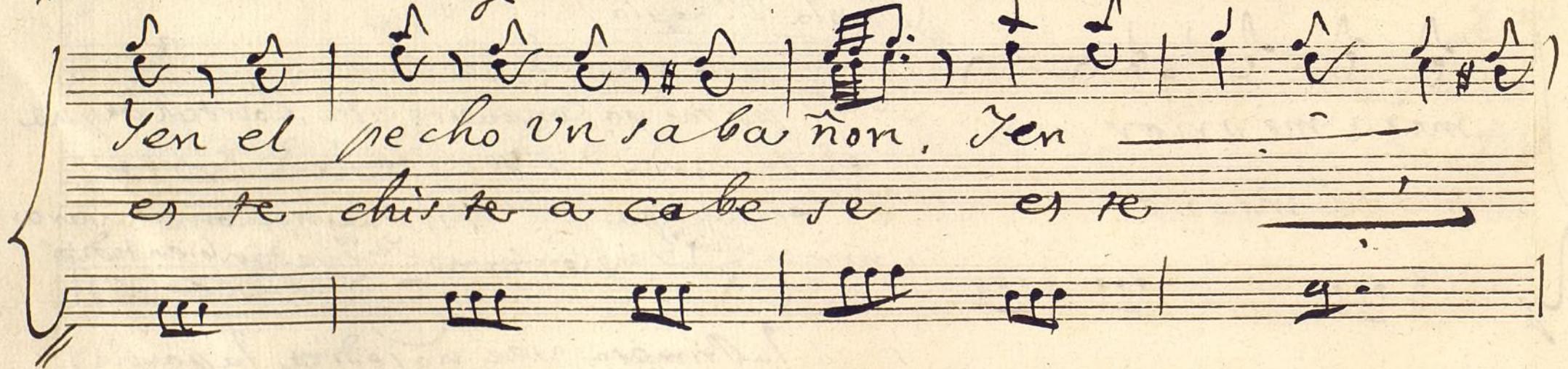
(la primera vez no se dice la parola)



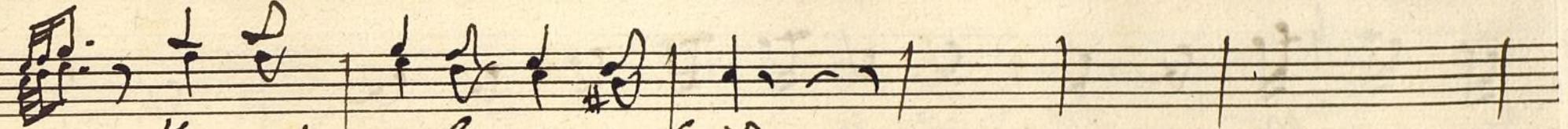
Un do gal tengo en el cuello Ten el pecho un
Yo pro me to el en men dar me te lo Juro



sa bañon se un do gal tengo en el cuello
por mi fe y con las se qui di ti zas



Ten el pecho un sa ba ñon, Ten
es te chis te a cabe se es te



— Ten el pecho un sa bañon;
— es te chiste a ca berè;



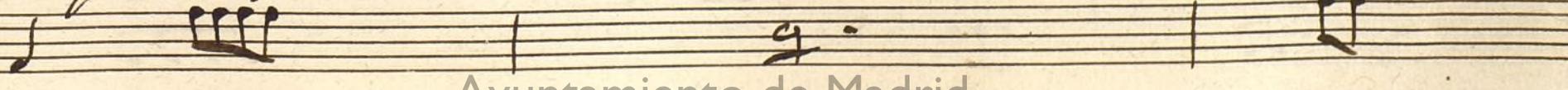
Allegro



Sequi. *All.^o*

1^o 2.

— Ya que reynan las Pares en re no so tros —



Ya que Reynan las pazes

En de no so tros
 En de no so tros
 nuestro Tol go rio

— he mos de Ce le brar las — Con un Tol go rio —
 — siem pre que le te ne mos — se pin ta solo —

— emos de Ce le brar las Con un Tol go rio
 — siem pre que le te ne mos se pin ta solo

Aug^o
 y sea de vai lar
 y sea de ve ver

hasta reben tar — o le o le de e e.
 mucho Mosca tel —

o le o le da a, y sea de Comer —
 y sea de empinar —

Yes. ro 34

amar no po der, o le o le da a —
 hasta em gorrachar —

o le o le de e... Ven dran las ve ri —
 ten dran las ve ri —

Aug. r *Yes. ro*

nas Ven dran los Ye se ros Jenu Com pa ñi —
 nas ten dran los Ye se ros Con el Ca lor ri —

Muy v. Todos

a karmará el bure o -- -- Tal son de Vigo lines y
 llo gana de bure o -- --

de Bandu vrilla --- *Vespinga re mos ambos Con*
Vai la re mos to di tos v.

mucha alegría --- *Vespinga re mos ambos*
 na panto mina --- *vai la re mos to di tos*

fandango
 Con mucha alegría ---
 una panto mina ---

fandango
 Coplas, (Tetero. o todos) y luego Vaytan)

de las frutas de este mundo, la superestimas sana
 pero causa un digeciones, si se come algo parada)
 La Uria de esta tierra; son lo propio que las aves
 por de fuera mucha pluma y por dentro poca carne.)

3) g.

(Vailan)

ele ele ala, que se me acaba, ala ala ea, suena la Biquela

1.^a Parola)

1.^o *Mug.* *Je.* *Je.* *Je.*
¡Tay ay, que tienes un accidente con bulstibo, de menearte las tabas;
Mug. *Je.* *Je.*
¡ha, co barde, *Mug.* *Je.* *Je.* *Mug.* *Je.*
¡ha valiente,

2.^a Parola... *Mug.* *Je.* *Je.* *Mug.* *Je.*
¡Cadi, que tienes, quemada que meda el mal de madre, ha Man frodita, ha Man frodita)
lodos

Musical notation for the first system of the second stanza, including notes and rests.

Prosigamos a legres nuestra humorada
aca ve mos a legres en ta humorada

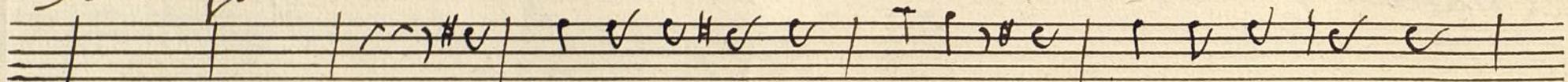
Musical notation for the second system of the second stanza, including notes and rests.

Ya len tad Compa si vos
y si lo me re zemos

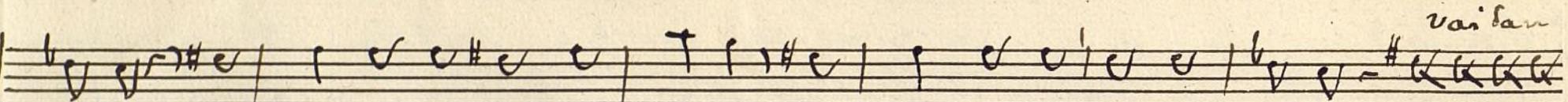
Musical notation for the third system of the second stanza, including notes and rests.

a quien os ama
dor nos pal madas

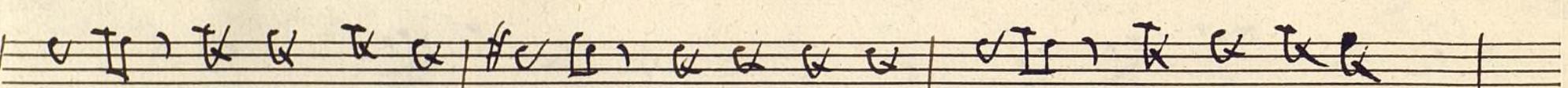
Landango



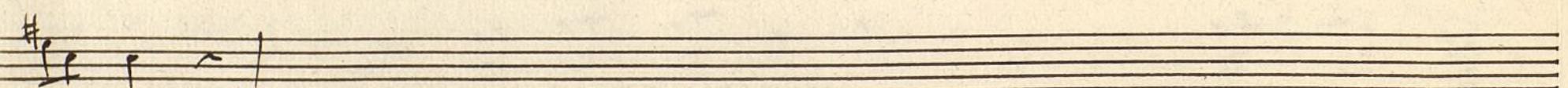
De la fuita deste mundo la mujer es la may
 Las usias de esta tierra son lo propio q. la



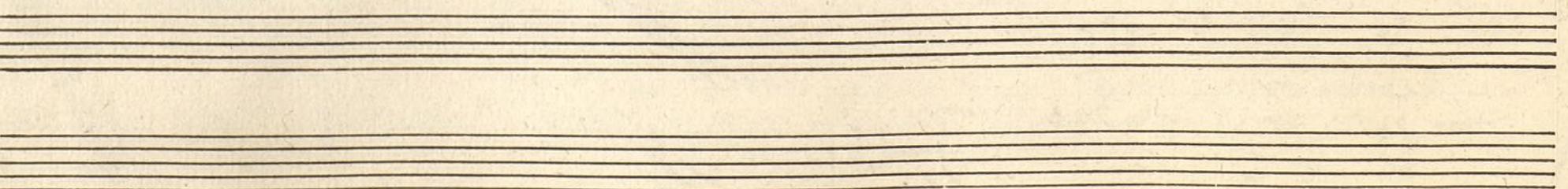
vain van
 sana pero canta Indigaciones si se come al po para dar... e le e le
 aver por de fuera mucha pluma y por dentro no es carne

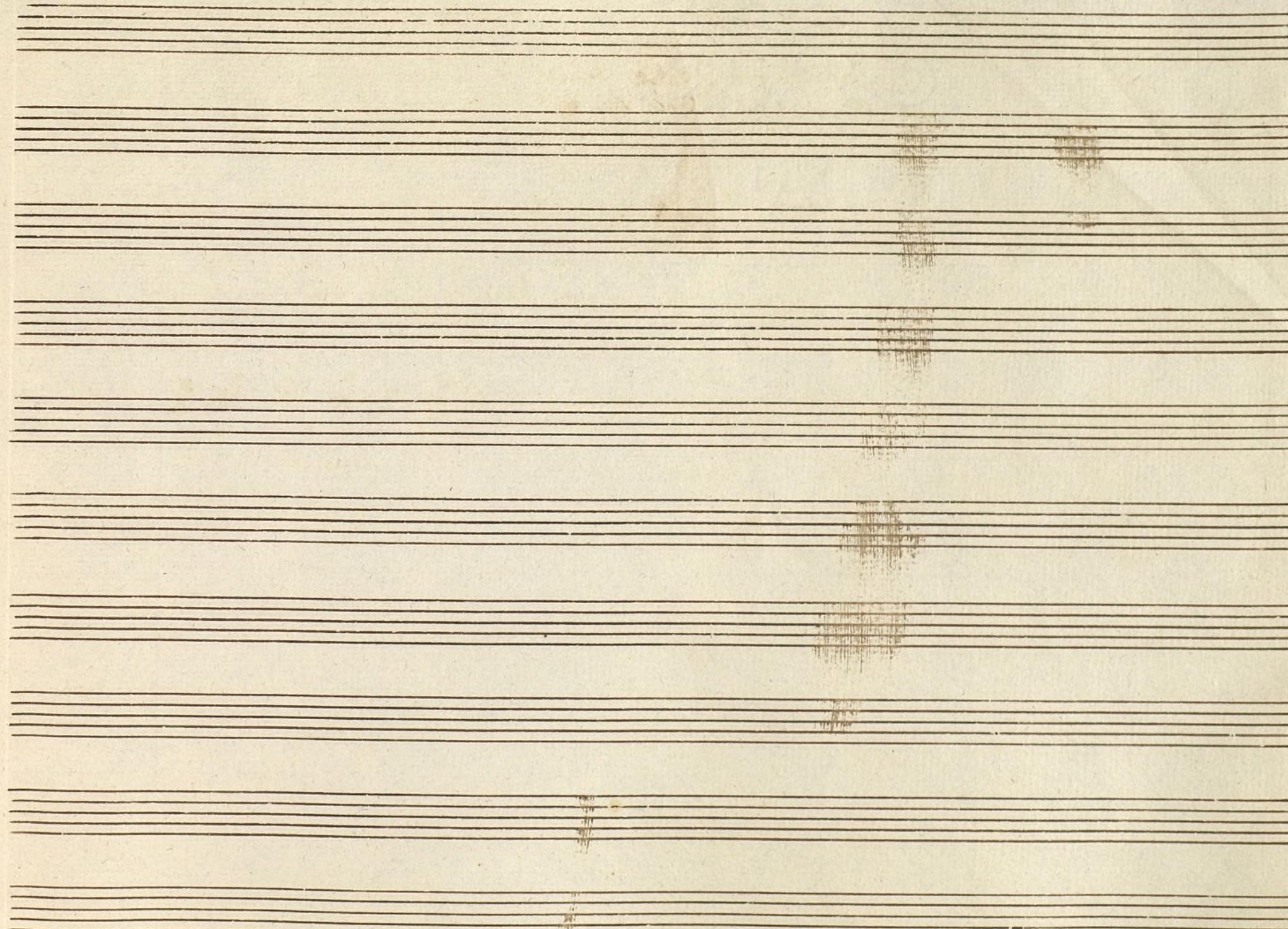


a la q. se me ne a ba a la ala ea mene la Bi

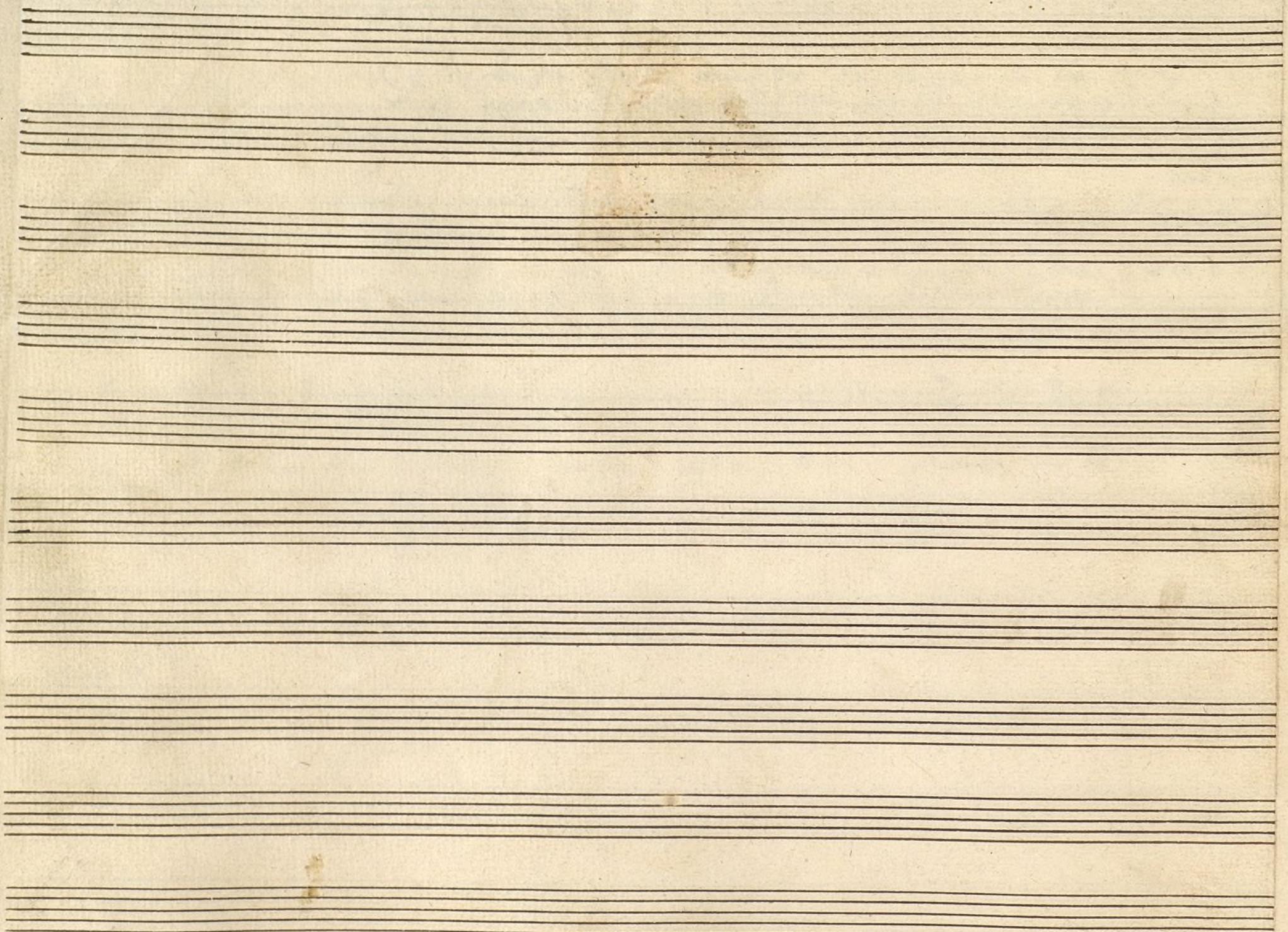


que la)
 Parola





Ayuntamiento de Madrid



+

Violin Primero

Conadilla à Duo;

El Tesero, y su Mujer

//

Aller. ^{no} vivo $\frac{3}{8}$

le no le

le

p

le

voz

p

le

p

No tan All. $\frac{3}{8}$ *A* $\frac{3}{8}$ *le*

p

le

All.^o
Allegro

le *p* *le* *p* *p* *p* *p*

Volte

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The score is annotated with various performance instructions and dynamics. The first staff begins with the tempo marking "And.te" and the dynamic "fe". The second staff has "le" and "p^o" markings. The third staff has "p^o" and "ff." markings. The fourth staff has "p^o" and "Punteado" markings. The fifth staff has "arco" and "Punteado" markings. The sixth staff has "arco le" and "p^o" markings. The seventh staff has "ff." and "p^o" markings. The eighth staff has "ff." and "Alleg.^{to}" markings. The ninth staff has "voz" and "p^o" markings. The tenth staff has "le" and "p^o" markings. The score concludes with a double bar line.

Handwritten musical score on seven staves. The notation includes various rhythmic values, dynamic markings such as *le*, *p.*, and *Allegro*, and performance instructions like *Allegro* and *Allegro*. The score concludes with a double bar line, a *D.C.* (Da Capo) instruction, and the word *Volti* written below the final staff.

Coplas *Alleg.^o Moderado* & 6/8

The musical score consists of ten staves of handwritten notation in 6/8 time. The key signature has one sharp (F#). The tempo is marked 'Alleg.^o Moderado'. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics include *pp* (pianissimo), *po* (piano), *vo* (vivo), *lmo* (lento), and *le* (lento). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and includes the lyrics "la 7.ª vez no" and "po". The third staff has a treble clef and includes the lyrics "fe ai ai". The fourth staff ends with a double bar line and the tempo marking "Allegro". The fifth staff is empty.

Volti

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The first staff begins with the tempo marking "Segu. All." and a checkmark. The second staff has the word "Dua" written above it. The third staff has a double bar line with a slash through it. The fourth staff has the word "Le" written above it. The fifth staff has a double bar line with a slash through it. The sixth staff has a double bar line with a slash through it. The seventh staff has a double bar line with a slash through it. The eighth staff has a double bar line with a slash through it. The ninth staff has a double bar line with a slash through it. The tenth staff has a double bar line with a slash through it. The word "Fandango" is written below the first staff. The word "Sigue lo mismo hasta" is written below the tenth staff.

Fandango

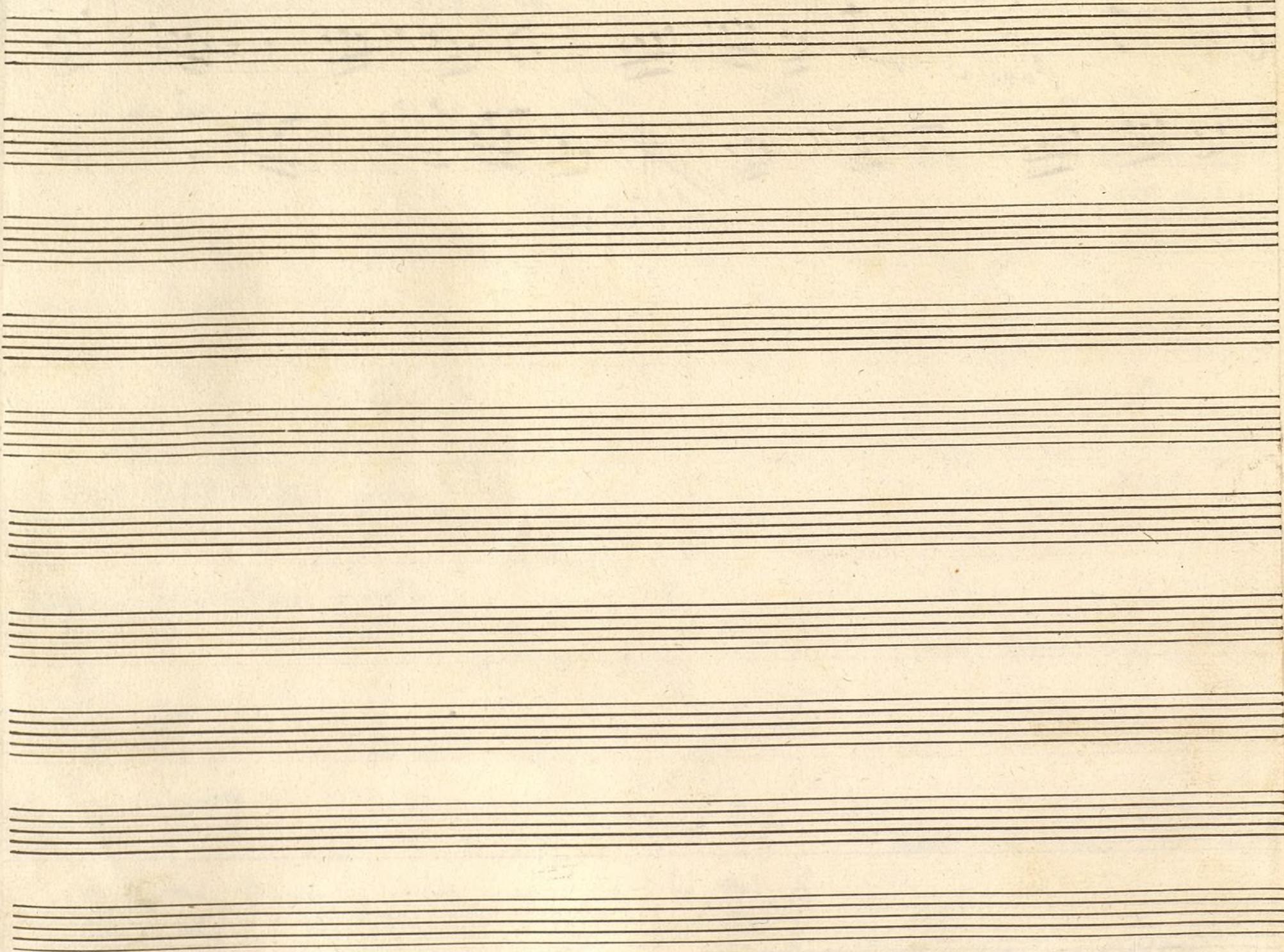
Ayuntamiento de Madrid (Parola)

Sigue lo mismo hasta

Como prima

Parola

Allegro

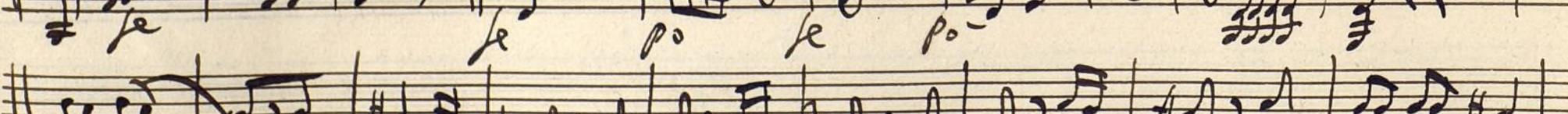
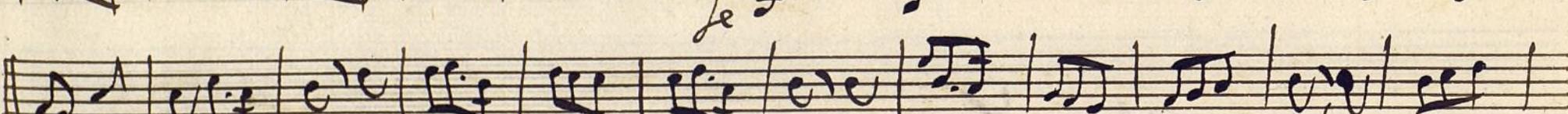
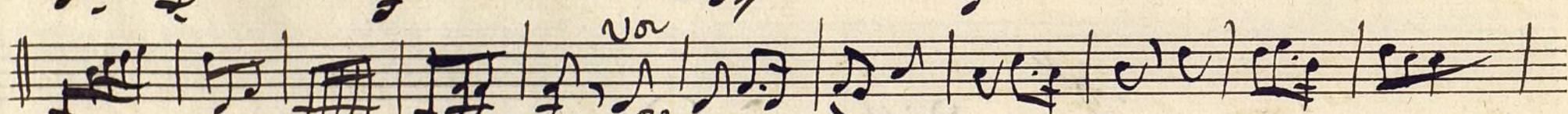
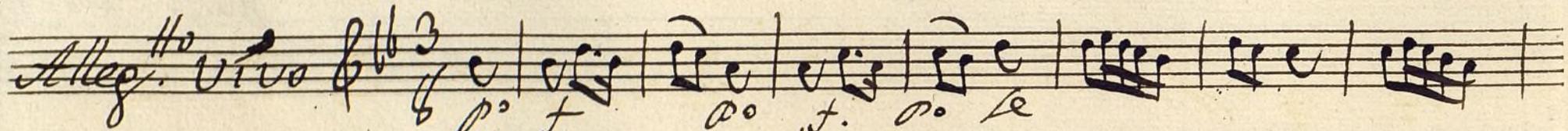


Violin Segundo

Sonadilla à Duo;

El Tesero, y su Mujer;

Alleg. Vivo 3/8 *p^o f. p^o f. p^o f.*



All.^o

Mozzo

p

f

sfz

Volta

Detailed description: This is a handwritten musical score on aged paper. The piece is in 6/8 time and begins with a double bar line and a dynamic marking of *Mozzo*. The tempo is marked *All.^o* (Allegretto). The score consists of eight staves of music. The first staff has a *p* (piano) dynamic. The second and third staves have *f* (forte) dynamics. The fourth staff has a *sfz* (sforzando) dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *f* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The piece concludes with a double bar line. The word *Volta* is written in the right margin below the eighth staff. There are some faint markings on the staves, possibly indicating fingerings or articulation.

Handwritten musical score for guitar, consisting of ten staves. The score includes various musical notations such as treble clefs, a 6/8 time signature, and dynamic markings like "And.te", "p", "f", "arco", and "Punteado". The piece concludes with a "3" marking and a "le" symbol.

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *p* (piano) and *le* (likely *le* or *le*) are present. A tempo marking *Allegro* is written on the third staff, and a section marked *2a. no* is indicated with a double bar line. The score concludes with a double bar line and repeat signs.

Volti

Coplas *Alleg.^{ro} Moderado*

A handwritten musical score for a piece titled "Coplas". The score is written on ten staves of five-line music paper. The first staff begins with the title "Coplas" and the tempo marking "Alleg.^{ro} Moderado". The music is in a key with one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions such as "Poco" and "Poco" written above the staves. The handwriting is in dark ink on aged, slightly yellowed paper.

se

La f. vez na

p

fe ay

Allegro

Volta

Segui. *All.^o* 3/4

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

fandangos

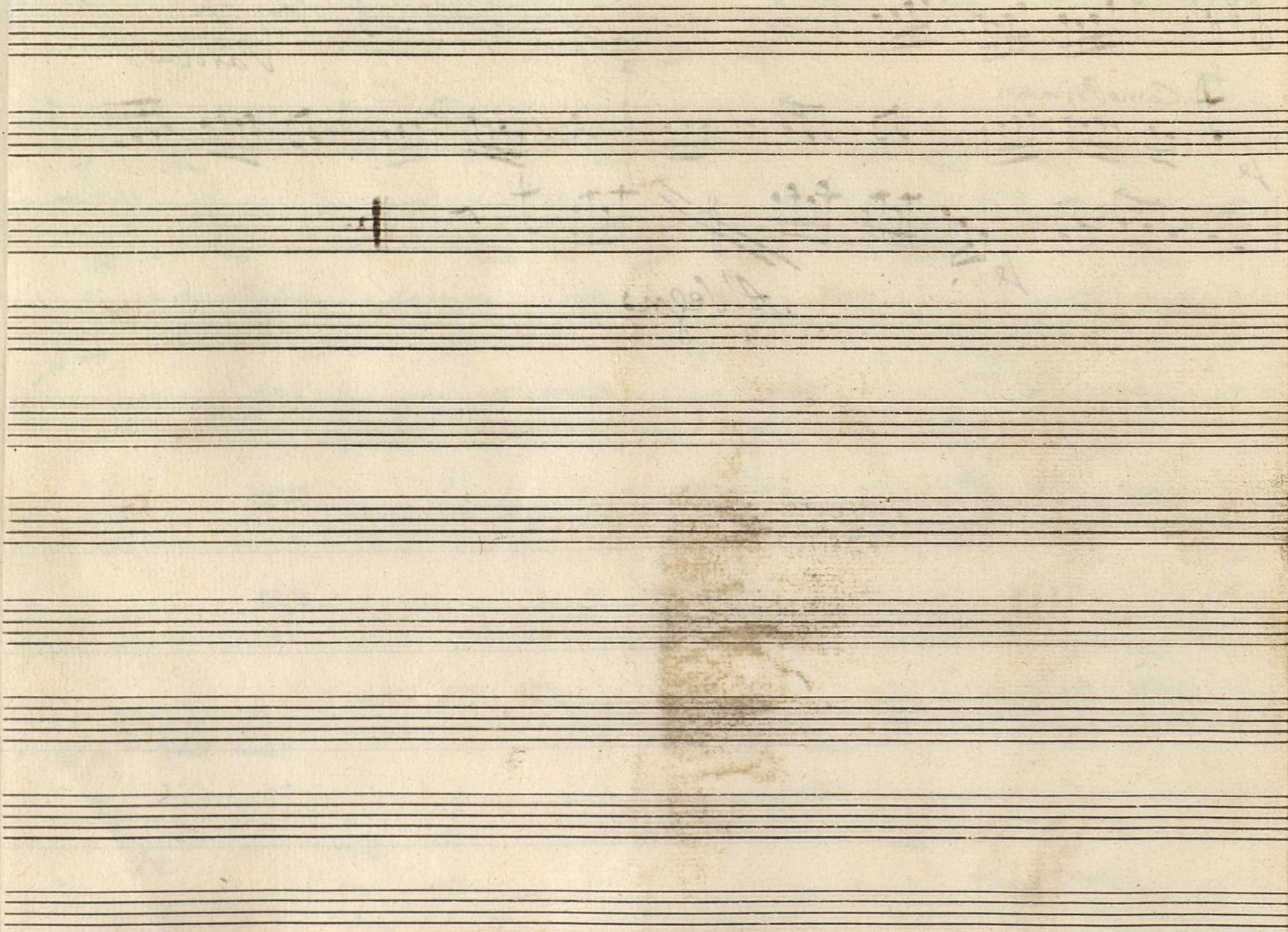
Sigue lo mismo hasta la Parola)

Parola

Como Prima

Al Segno

5



Oboe Primero

Mus. 113-1

1

Conadilla à Dios; el Jenero, y su Muger

Allegro vivo # $\text{F} \flat$ $\text{B} \flat$ C

All^o

Volti

Flauta

And.^{te} 6/8

7 1A p^o

Alleg^{ro} bave //

Coplas Alleg^{ro} 6/8

p. p^o

Handwritten musical score on seven staves. The notation includes various chords, melodic lines, and dynamic markings such as 'p' and 'f'. A section is marked 'Allegro' at the end of the sixth staff.

Volti

Four empty musical staves for continuation of the piece.

oboe

Segue!

All.^o 8/4

Handwritten musical score for oboe, consisting of eight staves. The notation includes complex rhythmic patterns, rests, and dynamic markings. The first staff is marked 'Segue!' and 'All.^o 8/4'. The score includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several double bar lines and some staves are crossed out with diagonal lines. The piece concludes with a double bar line and repeat dots.

Landango

*Se repite lo mismo
hasta la parola)*

Parola

Como prima

10

Al Segno

ID 1200062018

Oboe Segundo

Mus. 113-1

Tonadilla à Dios; el Jerezo, y su Mujer

1

Alleg.^{ro} vivo & 3/8

p *le* *p* *le* *p* *le*

f p. *le*

no *le* 12

12 *f p.* 7 *le*

All.^o 3 *p*

5 *p* 20 *fuo*

Volta

Flauta

And.^{te} & 6/8

1A

Allegro

~~Allegro~~ Alleg^{ro} baze

Coplas Alleg^{ro}

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score features dynamic markings such as 'p' and 'pp', and includes the instruction 'Allegro' with a double slash through it. A circled annotation 'la 7. vez no' is present on the fourth staff.

Volts

Oboe

Segui.

All.^o 3/4

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a style characteristic of 19th-century manuscript notation, with many beamed notes and rests. The second staff contains a measure with a fermata over a note. The third staff has a measure with a double bar line and a repeat sign. The fourth staff has a measure with a fermata over a note. The fifth staff has a measure with a fermata over a note. The sixth staff has a measure with a fermata over a note. The seventh staff has a measure with a fermata over a note.

Fandango

vigue lo mismo,
hasta la parola)

Parola

Comol'rima

Allegro

ID 1200062018

Trompa Primera

Muc 113-1

Tonadilla à Duo: el Tesoro y su Mujer

In Befa'

Alleg. vivo B^{\flat} 8

12 *f*

p

no

p 4 *f*

p

Alleg. 15

12 *f*

Allegro 6 *All.* *f*

p 2 *f*

p 6

f 7

f *A*

Volto

Ynfe.

Andte 6/8

7

6

p

2

3 Allegro

4

p

3 Allegro

2

p

2

C

Coplas

In De

Alleg.^{ro} $\text{C}=\text{D}$ $\frac{6}{8}$

le

le

le

le

le

le

Allegro

Volti

Segui. All.^o $\text{C}:\sharp$ $\frac{3}{4}$

Je Sandango *signe* *Parola* *Como Prima*

Allegro

Trompa Segunda

Mus 113-1

Conadilla à Duo: el Yexero y su Augerl.

In B-flat

Alleg. vivo $\text{♩} = 120$

Allegro 15

Allo.

Tuba

Handwritten musical score for Tuba, consisting of ten staves. The score begins with the tempo marking *Andte* and a 6/8 time signature. The first staff contains a double bar line with a slash through it, indicating a section break. The music is written in a single melodic line. Various dynamics and articulations are used, including *pp*, *f*, and accents. The tempo changes to *Allegro* in the fourth staff, marked with a 3/4 time signature. The score concludes with a final double bar line and a *Allegro* marking. A circled annotation "la 2a no" is visible below the seventh staff.

In De
Coplas Allegro $\text{C} \# \text{F} \# \text{C}$ $\frac{6}{8}$ p_0

9 18 18 p p_0 5 *la 1.ª vez no* p_0 p *Allegro* *Volte*

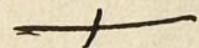
Segui. All.^o C:## 3/4

Andante

Como Prima
Parola

Allegro

2D 1200062018



Contrabajo;

Conadilla à Dios;

el Jesero, y su Muger;



Alleg. Vivo $\text{C}=\text{F}$ $\frac{3}{4}$

The manuscript is a page of handwritten musical notation, likely for a keyboard instrument. It consists of ten staves of music. The first staff is marked *Alleg. Vivo* and has a key signature of one flat and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings are scattered throughout, including *p*, *pp*, *f*, *ff*, *p0*, and *p00*. A double bar line with a slash is present on the fourth staff. The piece ends with a double bar line and repeat signs on the final staff.

Handwritten musical score on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking *Allegro* is written above the staff, with a double bar line and repeat sign preceding it. The time signature changes to 6/8, and the tempo marking *All.^o* is written above. The score includes various musical notations such as notes, rests, and dynamic markings like *le*, *po*, and *mo*. The piece concludes with a double bar line on the seventh staff.

Volte

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with the tempo marking "And." and the time signature "6/8".

Key markings and annotations include:

- And.* (Allegretto)
- f* (forte)
- ff* (fortissimo)
- pp* (pianissimo)
- no* (no)
- tenu* (tenu)
- Punteado* (punctuated)
- arco* (arco)
- Allegretto* (Allegretto)

The score concludes with a double bar line and a final dynamic marking of *pp*.

Handwritten musical score on seven staves. The notation includes various rhythmic values, dynamic markings like 'p' and 'p0', and articulation marks. The third staff features a double bar line with a sharp sign and the tempo marking 'Allegro'. The seventh staff ends with a double bar line and a fermata.

Volti

Coplas

Alleg.^{to} Moderado

$\text{C}:\frac{6}{8}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the title 'Coplas' and the tempo marking 'Alleg.^{to} Moderado' in a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *pp*, *f*, *mf*, and *ff*. A double bar line with a slash through it is present on the fourth staff. The piece concludes with a final cadence on the tenth staff.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff features a melodic line with a forte (*f*) dynamic. The second staff contains a section marked "la 7.ª vez no" with a *pp* dynamic. The third staff begins with a forte (*f*) dynamic. The fourth staff continues with rhythmic patterns. The fifth staff concludes with a double bar line and the instruction "Allegro".

Volti

Segui. All.^o $\text{C} = \text{F}\#\text{F}\#\text{3}$ $\frac{3}{4}$

Como Prima
Parola
fandango
si que tomimo hasta la Parola)
Al Segui