

falta el viol. 2º

95-2

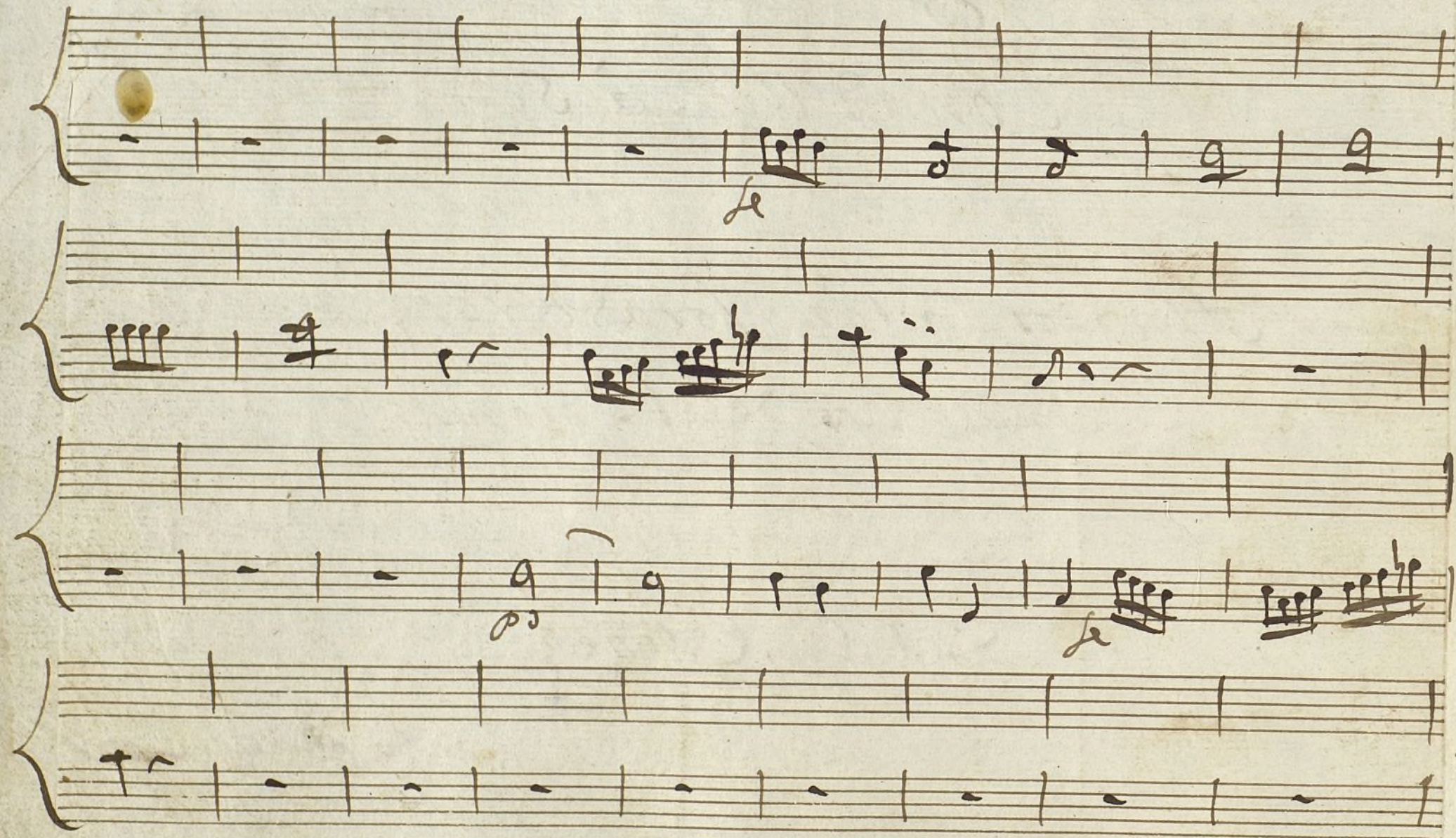
Conadilla à Solo

Avisos, à los forasteros;
Y mat uso de el Idioma;

Del S.^r Esteve; La Lorenzita

Allegretto \sharp

$\frac{6}{4}$
 $\frac{2}{4}$
Q: $\frac{2}{4}$
A



esta letra no irve
 que es la suelta
 del Apunte; se ño ri tos
 queri di tos
 se ño
 ri tos que ri di tos los que viendoes

tais a qui — los que viendos tais a

qui — Du li di'tos
 Chori ri'tos

cho ri ri'tos
 pa li di'tos

cho ri ri'tos pa li di'tos to dos —

a ten tos o id — to dos a ten

Handwritten musical score on aged paper, featuring six systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Lyrics: "tos o id — toquen vire des mi". The notation includes a treble clef and a key signature of one sharp (F#).

System 2: Lyrics: "a no y de gusto de li ca do ~~vaga~~". The notation includes a treble clef and a key signature of one sharp (F#).

System 3: Lyrics: "to que un po co to que un so lo to que un so lo". The notation includes a treble clef and a key signature of one sharp (F#).

System 4: Lyrics: "el vio lin to que un so lo el vio lin". The notation includes a treble clef and a key signature of one sharp (F#).

System 5: The notation is heavily crossed out with large X's, indicating a section that has been deleted or is a placeholder.

di al

Bra vi

madai:

si no:

Vaya en trando ya por que ta Con gri

llan tez y Con fuerza Con Gri llan tez y Con

fuerza *y voi pro si' guiendo a*
fmo
si' y voi pro si' guiendo a si' y
po
Voi pro si' guien do a si' a
fmo
si' y voi
pod
pro si' guiendo a si' y voi pro si' guiendo a

Andte

oi qui'ers en mi tona dilla varios a visos de

cir ————— a todos

los foyas teros que se rinden en Madrid

no son productores de

mi Induficiencia q^l son de un Abate Grande Alavio

leta q^l esta es carmen tado en todas materias

Ya si en vob^{os} daros de

senca ños piensa atencion q^l empiezo por

no ser mo les ta foras teros quenta Con las ad ber

tenencias foras teros quenta Con las abbertencias con

las ad ber tenencias;

Coplas

Alleg.^{ro}

Handwritten musical score on aged paper. The score consists of three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#). The lyrics "Lo primero foras peros" and "En los Arucos y las Gromas" are written in the middle of the third system.

no Cor te ja rei Sardunas no Cor te ja rei gar
no en tei ni por acci dente no en tei ni por acci
po tenu

du ñas - que se tragan el di
den - te porq. a muchos los en
te

nero Como si fuera azeitunas
gran sin sueldo a ser Presidentes
te

Como
sin sueldo

Cuidar
~~El~~ El que a

en las apreturas
Correjar sein cline

de todas las
~~proce da~~ proce da con

sal tri quera de to do la sal tri que

~~Vendi mi en to do pro ce da con ven di mi en~~
Vendi mi en to pro ce da con ven di mi en

ra -

que anda quien la de sal quila

~~que esta en la estacion de la~~
por que en la estacion presente

en un bol ber de Ca veza

~~Con si que mucho el som bre ro~~
Con si que mucho el som bre ro

que a todos
Como
aquí
Los que
se me
aquí
se vayan al Prado
por fin foras zeros
se fin
que no os

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in a cursive, handwritten style. It consists of six staves of music, each with a treble clef. The lyrics are written in Spanish and are interspersed between the staves. The first staff has the lyrics "que a todos". The second staff has "Como". The third staff has "aquí". The fourth staff has "Los que" and "se me". The fifth staff has "aquí", "se vayan al Prado", "por fin foras zeros", "se fin", and "que no os". The sixth staff is empty. There is a large, dark, scribbled-out area on the right side of the fourth staff, which appears to be a correction or a deletion. The paper is aged and has some discoloration and stains.

sea el Pa se ar se su fin sea el Pa se

Coga en tiempo alguno queno os Coga en tiempo al

ar - - - se -

mirar no hagais lo que

gu - - - no -

la Vora de la Tus

muchos

Hebor luego que Vas

n'cia

n'el Carro del Dios Mer

Carre llevar
Cuerpo mi el carro

fora te ritos ... Cuenta Con ella
fora te ritos

The musical score is handwritten on aged, slightly stained paper. It features a single melodic line with lyrics written below the notes. The lyrics are in Spanish and appear to be a folk song or a piece of music from a specific region. The notation includes various note values, rests, and bar lines. There are some additional markings, such as 'p' (piano) and 'f' (forte), and a 'se' marking at the end of a phrase. The paper shows signs of age, including discoloration and some foxing.

gl. ay muchas maualas en esta tierra no se av

vo vo vivid a ler ta y no os bi dar se.

de esta adber tencia

Amo

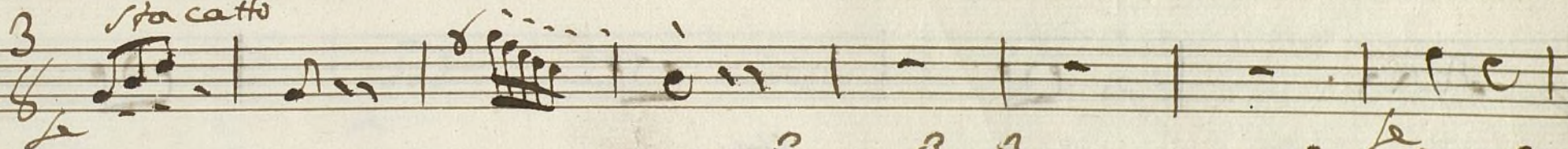
And.^{te}



3 Alleg.^{to} Moderado



3 staccato





Medicos y Muge - - - - - re,

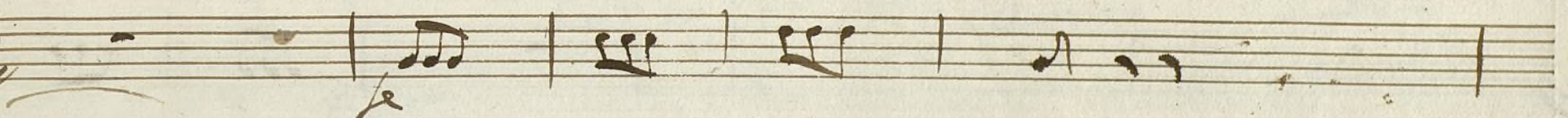
Como por a Co mo - - - - - do

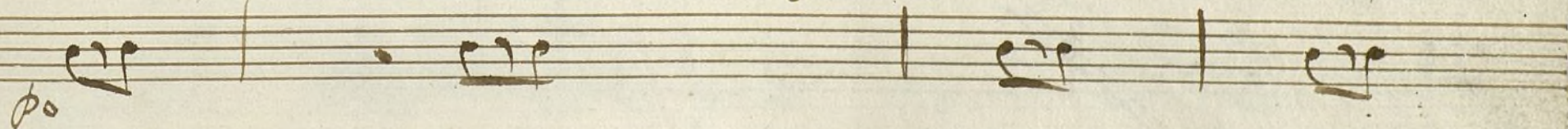
~~Medicos~~
Medicos
Como por

y Muje - - - res ~~tened~~ sa vi - do
 a Co mo - do di ver sos vie - nen -
 tened sa vi ~~do~~ do q. Vnos hatan persona -
 di ver sos vie - nen ban bien a Co mo da dos
 yo traí Bol si Nos q. Vnos Ma
 para Vnos me sei ban bien a


tan perso - - - nas - - Yo tras Bol sillos yo tras
Como da - - - dos - - para unos meses para v


Bol sillos - - - ay gran des
nos Meses - - - dea bi sos


pie - - - zas y yo de mis a vi sos - - - sigos la y
bai - - - te y con las se guí di Has - - - la y dea a


po

And.

de a — y yo de mi a vi — — — — —

Cave — y Con la se gni di — — — — —

And.

sigo lay dea sigo lay dea —

lay dea a Cave lay de a a cave —

Allegro

Sequitur

Andre.

Segui:
And.^{te}

No ay amor-ven tu-
ro so en los Cor rejos No ay amor
No ay amor ven tu ro so no ay amor ven tu ro so
en los Cor rejos en los Cor rejos

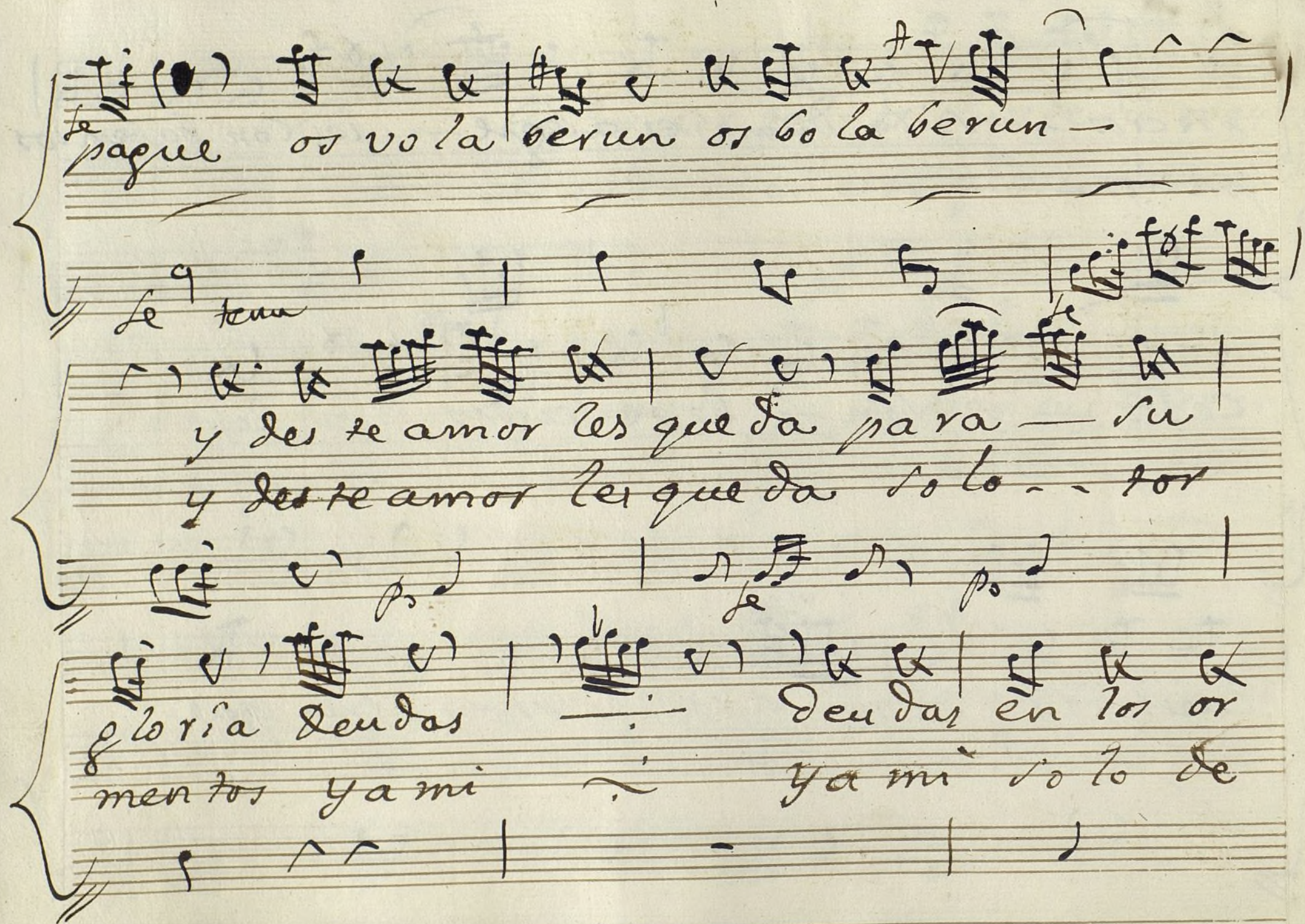
Avuntamiento de Madrid

En los cor re jos Pue de su mayor
 No ay duda en esto q. ari el amor les
 gloria pue de su mayor glo ria la bran su in fierno
 paga que ari el amor le paga a los Cor re jos
 si la Dama es Von ita — la an de su frir des
 si la Dama es bo ri ta — la an de su frir des

precios - si la dama es alegre - le con baten los
precios -

Celos - si son fa bo re ci dos - 2^a

Cuesta su di ne - - ro y si ay otro que



 te pague os vo la berun os bo la berun —

 se te am y des te amor les que da para — su

 y des te amor les que da so lo — tor

 gloria deudas deudas en los or

 mentos ya mi ya mi so lo de

Handwritten musical score on aged paper. The score is written in a cursive style and includes lyrics in Spanish. The music is organized into systems, with some parts marked with a brace on the left. The lyrics are: "serás deudas en los or seras ya - - -", "ciros ya mi solo de ciros a - - -", "has me morias", "bur mis dueños". The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like "ps" and "Allegro".

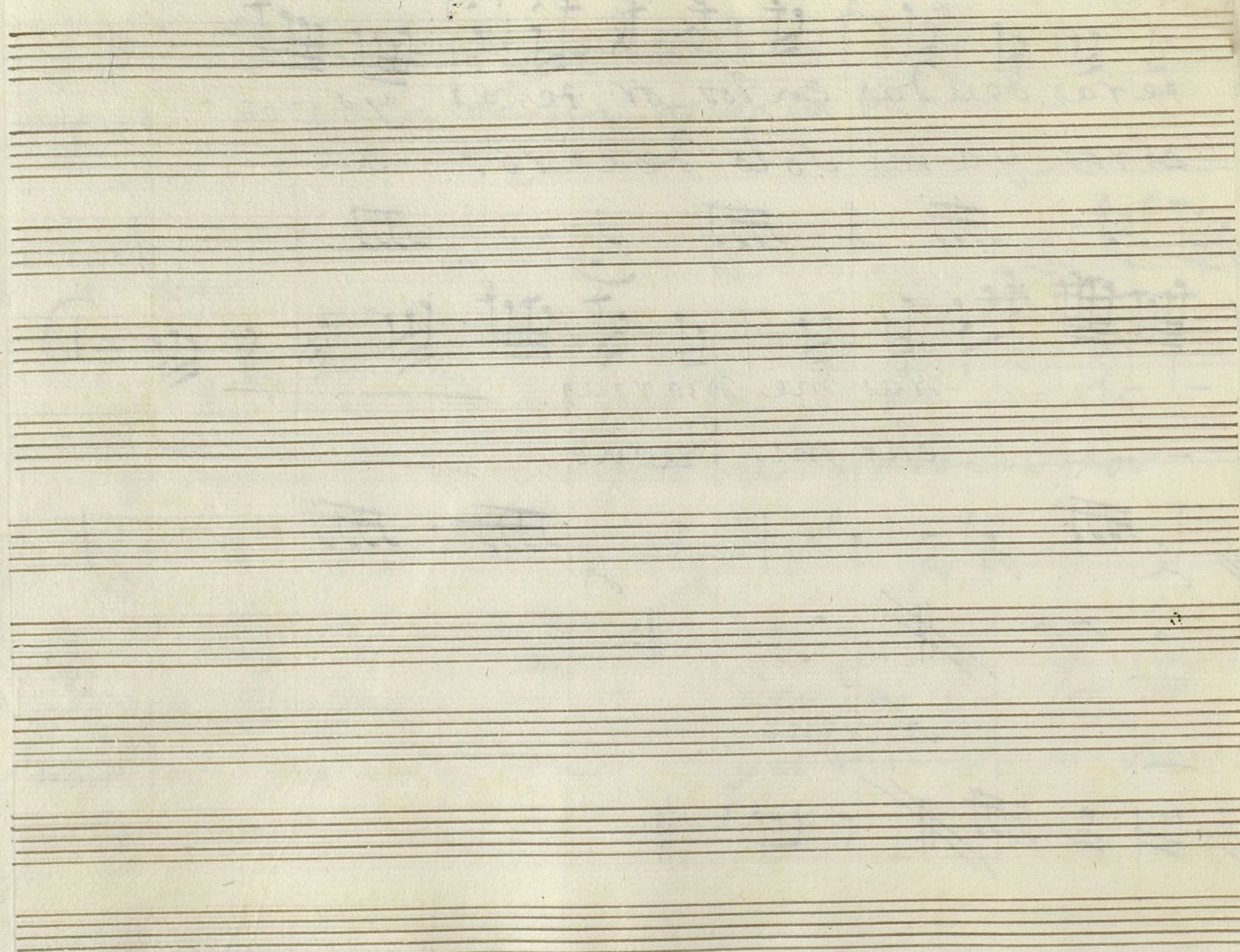
serás deudas en los or seras ya - - -

ciros ya mi solo de ciros a - - -

has me morias

bur mis dueños

Allegro



Ayuntamiento de Madrid

Сердце

And now

Por la solve

Cre^d. Le

En los Ratos ociosos - - - - - que

tengo en casa en los Vatos o ciò sos que

Cre 20

ten go en Ca - ra en Ca - ra - ra - ra - ra

Cre. d. Le

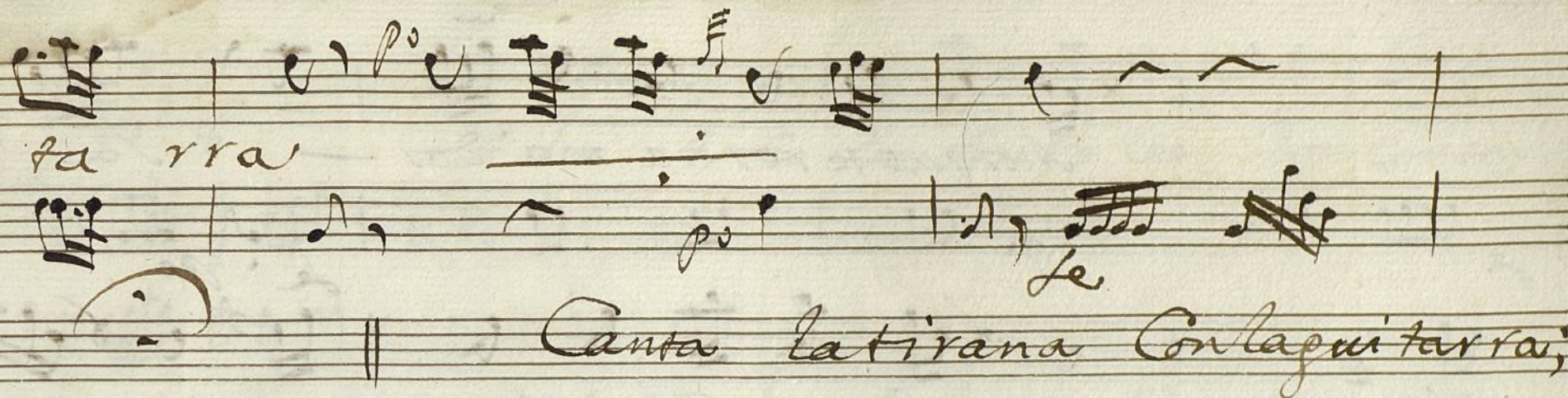
que tengo en casa que tengo en casa

que tengo en casa he com

puesto à mis volas una ti- rana es cu

charla que ridos Con la gui tarra es cu

charla que ridos Con la gui tarra Con la gui



1.^a A los Árboles frutales
los cortejos se semejan
que en saltando les el fruto
son espantajos de huerta;

2.^a Dos generos de Cañones
vuelen al mundo hazer daño
Vinos de los Artilleros
y otros de los Escrivanos;

Sigue

Mosqueteros a mados - Ya
 fina lizo Logre vuestra planos ya
 Dios ~~cho rido~~ ya - - - Dios ya
 Dios ya Dios ~~cho rido~~ ya Dios ~~que rido~~ ya
 Dios ya Dios ~~cho rido~~ ya Dios ~~que rido~~ ya

Tirana

Andte

A los Arboles frutales los Corsejos

se semejan qu'en faltando les el fruto son espanta

jos de huerta; Ay tirana que viene el tirano ay si

rana q' viene queba - ay tirana que llega que llega

ay ay ay ay -

ay tirana q. viene el tirano ay tirana que

ay tirana que llega que llega viene que ba - ay tirana q. entra q. entra ay ay ay -

Ayuntamiento de Madrid

Ayuntamiento de Madrid

12000 55558

95.2

95-2

Violin Primero: Principal;

Ton.^a à solo.

Avisos de los forasteros.

Y mal uso del idioma

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in brown ink on aged paper.

Key markings and annotations include:

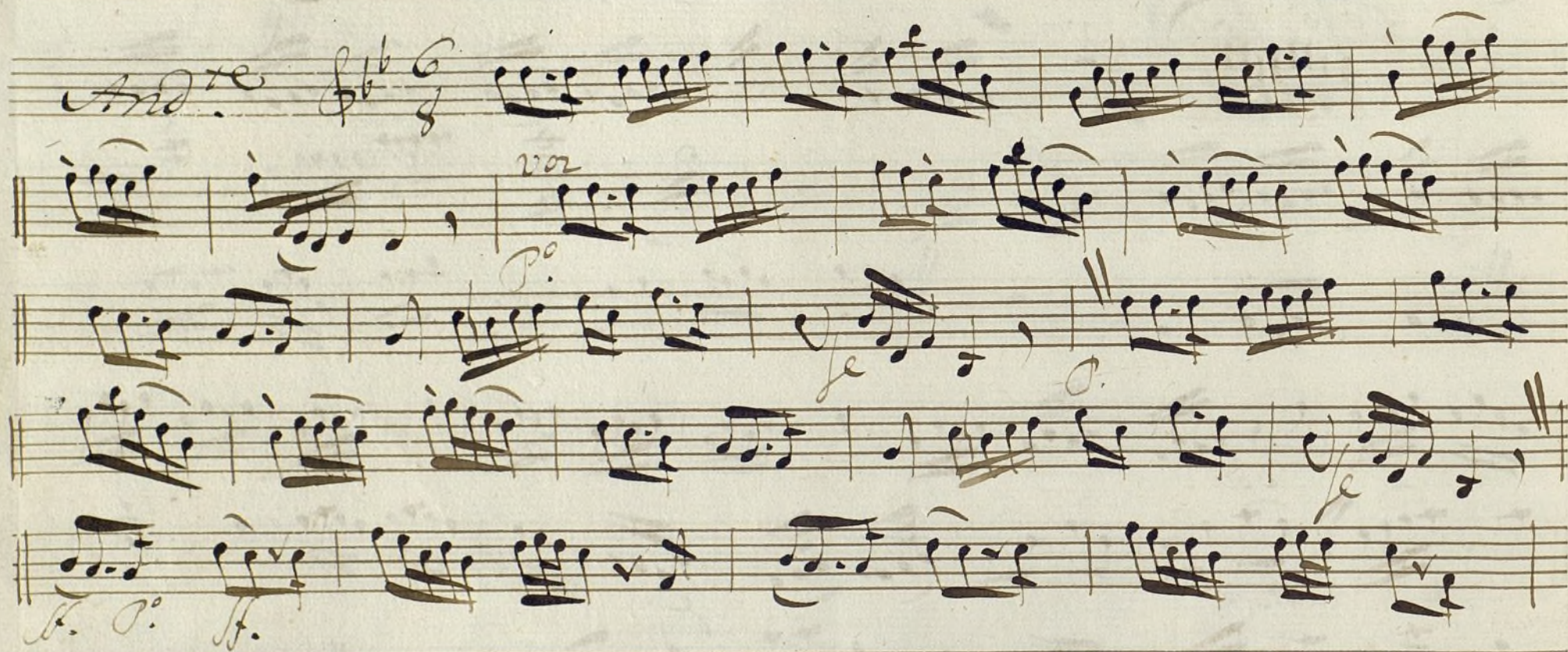
- All.^{ro}* (Allegro) at the top left.
- poco* (poco) above the second staff.
- se* (se) above the third staff.
- fmo* (fmo) above the fourth staff.
- se* (se) above the fifth staff.
- se tutti.* (se tutti.) above the sixth staff.
- vor* (vor) above the seventh staff.
- poco* (poco) above the eighth staff.
- ale. Parr.* (ale. Parr.) above the ninth staff.
- Solo.* (Solo.) above the tenth staff.

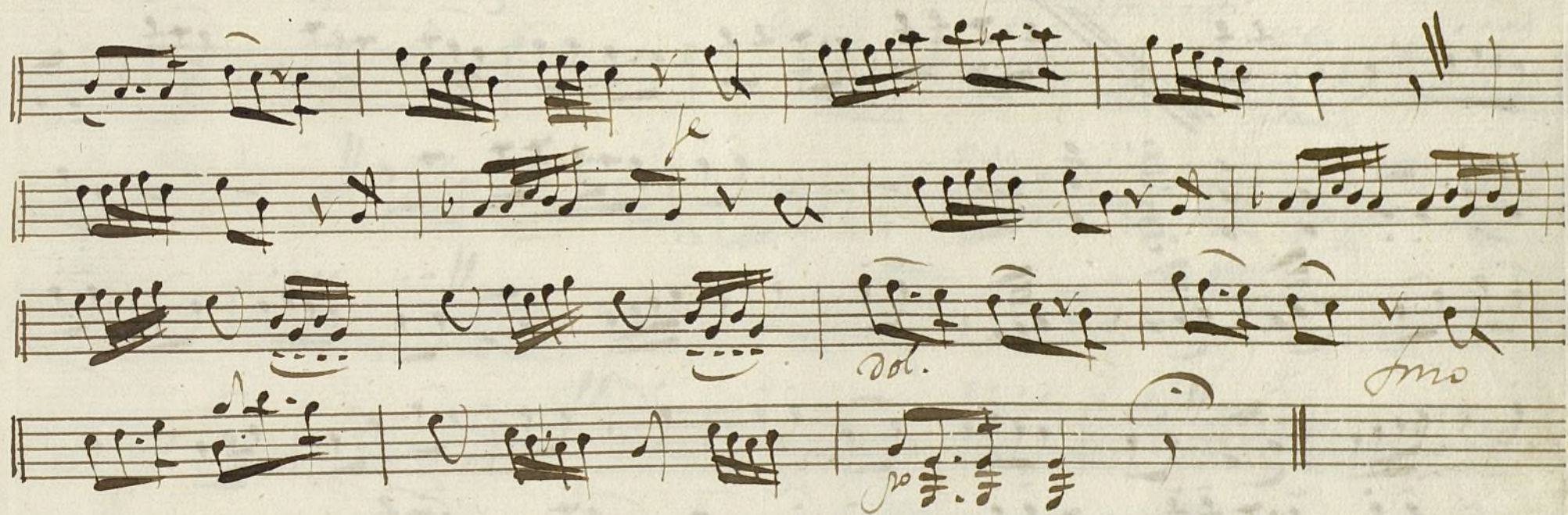
The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *se* (se).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- se.* (first staff)
- crec.* (second staff)
- se* (third staff)
- fin* (third staff)
- se* (fourth staff)
- se* (fifth staff)
- se* (sixth staff)
- se* (seventh staff)
- se* (eighth staff)
- se* (ninth staff)
- se* (tenth staff)

The score is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows signs of wear.





V. P.

Coplar.

All. to

fmo

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked 'All. to' and 'fmo'. The second staff has a 'p' marking. The third staff has a 'p' marking and a double bar line. The fourth staff has a 'p' marking and a 'poco' marking. The fifth staff has a 'p' marking and a 'poco' marking. The sixth staff has a 'p' marking and a 'poco' marking. The seventh staff has a 'p' marking and a 'poco' marking. The eighth staff has a 'p' marking and a 'poco' marking. The ninth staff has a 'p' marking and a 'poco' marking. The tenth staff has a 'p' marking and a 'poco' marking. The score is written in a cursive style with some corrections and annotations.

alos Parr.

~~Musica~~

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- voz* (voice) written above the second staff.
- hez. do* (half note) written below the second staff.
- all. to. mo* (allegretto) written above the second staff.
- se. Stacato.* (sempre staccato) written below the second staff.
- voz* (voice) written above the third staff.
- se* (sempre) written below the third staff.
- se* (sempre) written below the fourth staff.
- se* (sempre) written below the fifth staff.
- se* (sempre) written below the sixth staff.
- se* (sempre) written below the seventh staff.
- se* (sempre) written below the eighth staff.
- se* (sempre) written below the ninth staff.
- se* (sempre) written below the tenth staff.
- se* (sempre) written below the eleventh staff.
- se* (sempre) written below the twelfth staff.
- se* (sempre) written below the thirteenth staff.
- se* (sempre) written below the fourteenth staff.
- se* (sempre) written below the fifteenth staff.
- se* (sempre) written below the sixteenth staff.
- se* (sempre) written below the seventeenth staff.
- se* (sempre) written below the eighteenth staff.
- se* (sempre) written below the nineteenth staff.
- se* (sempre) written below the twentieth staff.
- se* (sempre) written below the twenty-first staff.
- se* (sempre) written below the twenty-second staff.
- se* (sempre) written below the twenty-third staff.
- se* (sempre) written below the twenty-fourth staff.
- se* (sempre) written below the twenty-fifth staff.
- se* (sempre) written below the twenty-sixth staff.
- se* (sempre) written below the twenty-seventh staff.
- se* (sempre) written below the twenty-eighth staff.
- se* (sempre) written below the twenty-ninth staff.
- se* (sempre) written below the thirtieth staff.
- se* (sempre) written below the thirty-first staff.
- se* (sempre) written below the thirty-second staff.
- se* (sempre) written below the thirty-third staff.
- se* (sempre) written below the thirty-fourth staff.
- se* (sempre) written below the thirty-fifth staff.
- se* (sempre) written below the thirty-sixth staff.
- se* (sempre) written below the thirty-seventh staff.
- se* (sempre) written below the thirty-eighth staff.
- se* (sempre) written below the thirty-ninth staff.
- se* (sempre) written below the fortieth staff.
- se* (sempre) written below the forty-first staff.
- se* (sempre) written below the forty-second staff.
- se* (sempre) written below the forty-third staff.
- se* (sempre) written below the forty-fourth staff.
- se* (sempre) written below the forty-fifth staff.
- se* (sempre) written below the forty-sixth staff.
- se* (sempre) written below the forty-seventh staff.
- se* (sempre) written below the forty-eighth staff.
- se* (sempre) written below the forty-ninth staff.
- se* (sempre) written below the fiftieth staff.
- se* (sempre) written below the fifty-first staff.
- se* (sempre) written below the fifty-second staff.
- se* (sempre) written below the fifty-third staff.
- se* (sempre) written below the fifty-fourth staff.
- se* (sempre) written below the fifty-fifth staff.
- se* (sempre) written below the fifty-sixth staff.
- se* (sempre) written below the fifty-seventh staff.
- se* (sempre) written below the fifty-eighth staff.
- se* (sempre) written below the fifty-ninth staff.
- se* (sempre) written below the sixtieth staff.
- se* (sempre) written below the sixty-first staff.
- se* (sempre) written below the sixty-second staff.
- se* (sempre) written below the sixty-third staff.
- se* (sempre) written below the sixty-fourth staff.
- se* (sempre) written below the sixty-fifth staff.
- se* (sempre) written below the sixty-sixth staff.
- se* (sempre) written below the sixty-seventh staff.
- se* (sempre) written below the sixty-eighth staff.
- se* (sempre) written below the sixty-ninth staff.
- se* (sempre) written below the seventieth staff.
- se* (sempre) written below the seventy-first staff.
- se* (sempre) written below the seventy-second staff.
- se* (sempre) written below the seventy-third staff.
- se* (sempre) written below the seventy-fourth staff.
- se* (sempre) written below the seventy-fifth staff.
- se* (sempre) written below the seventy-sixth staff.
- se* (sempre) written below the seventy-seventh staff.
- se* (sempre) written below the seventy-eighth staff.
- se* (sempre) written below the seventy-ninth staff.
- se* (sempre) written below the eightieth staff.
- se* (sempre) written below the eighty-first staff.
- se* (sempre) written below the eighty-second staff.
- se* (sempre) written below the eighty-third staff.
- se* (sempre) written below the eighty-fourth staff.
- se* (sempre) written below the eighty-fifth staff.
- se* (sempre) written below the eighty-sixth staff.
- se* (sempre) written below the eighty-seventh staff.
- se* (sempre) written below the eighty-eighth staff.
- se* (sempre) written below the eighty-ninth staff.
- se* (sempre) written below the ninetieth staff.
- se* (sempre) written below the ninety-first staff.
- se* (sempre) written below the ninety-second staff.
- se* (sempre) written below the ninety-third staff.
- se* (sempre) written below the ninety-fourth staff.
- se* (sempre) written below the ninety-fifth staff.
- se* (sempre) written below the ninety-sixth staff.
- se* (sempre) written below the ninety-seventh staff.
- se* (sempre) written below the ninety-eighth staff.
- se* (sempre) written below the ninety-ninth staff.
- se* (sempre) written below the hundredth staff.

Punto alto, enfant

Scorri.

And.te

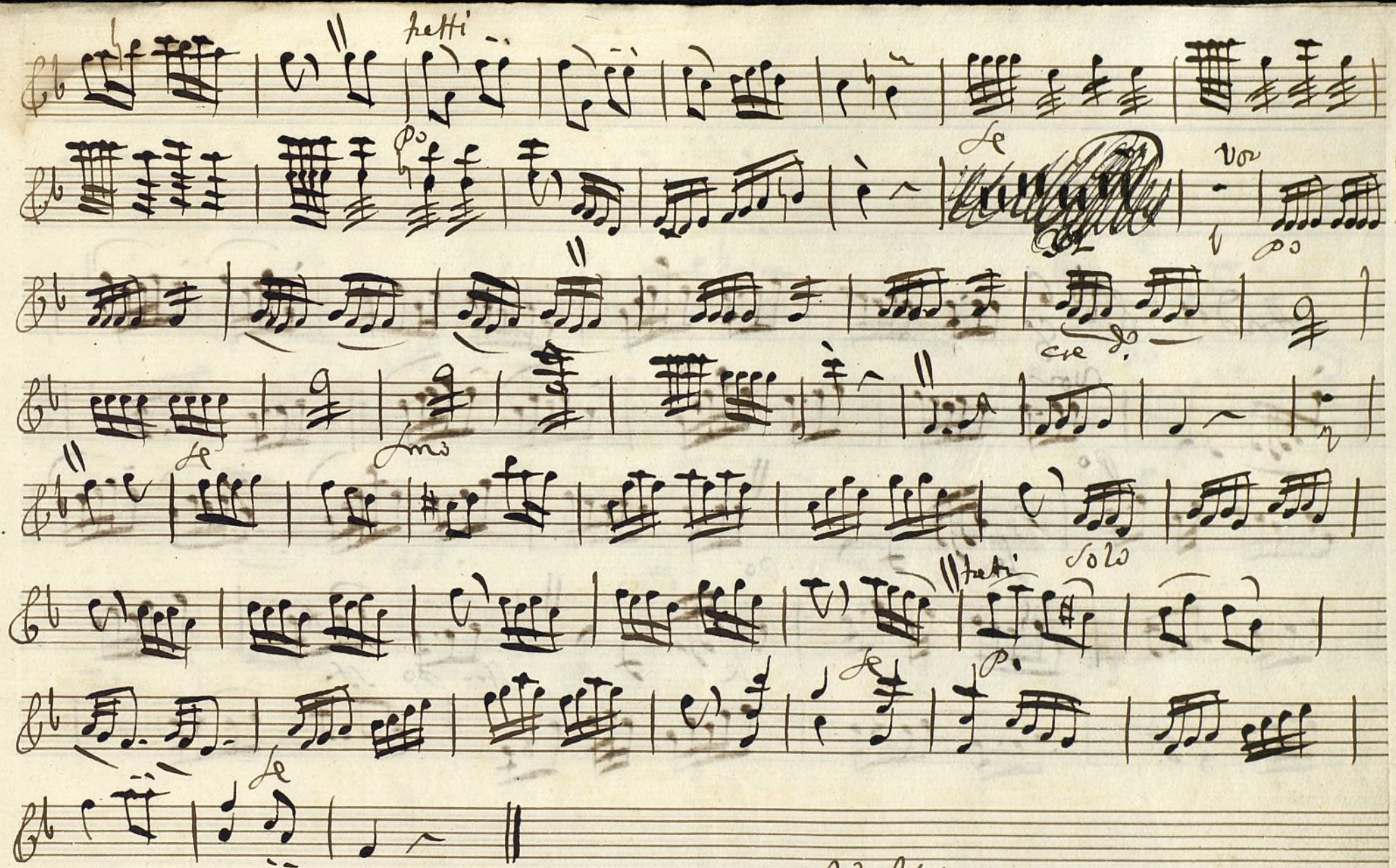
A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures (3/4 and 4/4), and dynamic markings like 'p.' (piano) and 'p.o.' (pianissimo). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a 3/4 time signature. The music consists of dense, flowing passages with many beamed notes. A double bar line appears on the fifth staff, followed by the word 'simile.' written below the staff. The score concludes on the tenth staff with the instruction 'Allegro' written above the staff, followed by a final double bar line and a fermata.

Violín Primero Duplicado;

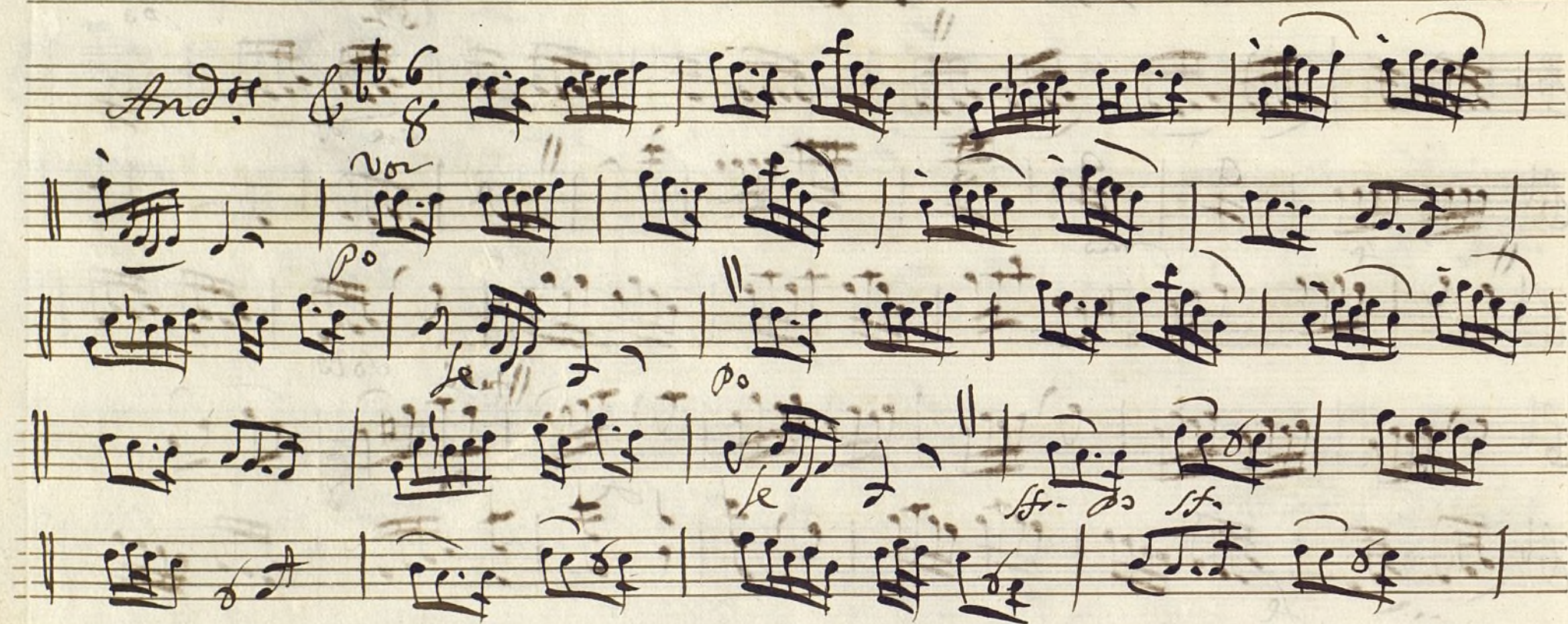
Tonadilla a Solo

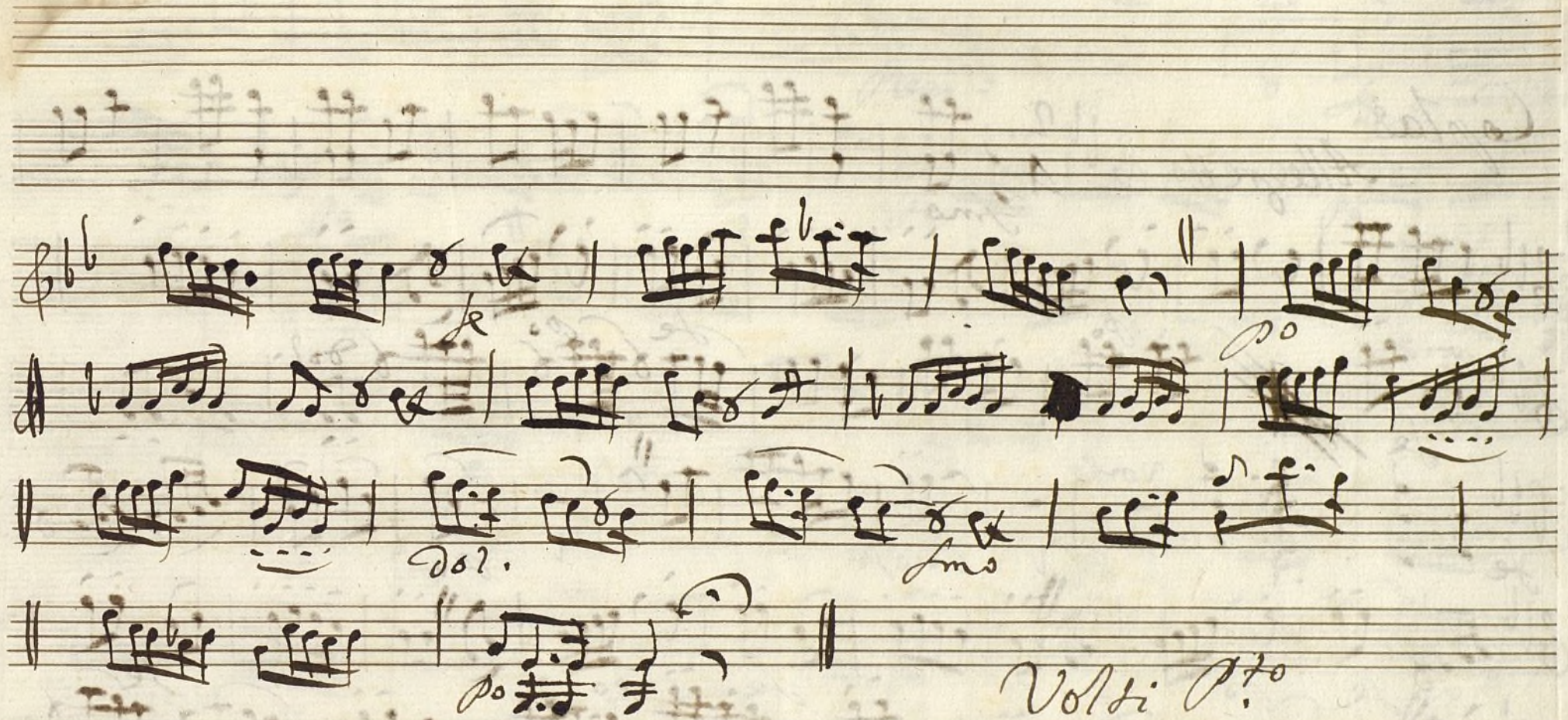
Avisos de los forasteros: Imal vio del Idioma

A handwritten musical score on aged paper, titled 'Allegretto' in the top left. The music is written in 2/4 time, indicated by the '2' over the '4' in the time signature. The score consists of ten staves of music. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often grouped in triplets (indicated by a '3' over the notes). There are numerous slurs and ties throughout the piece. Dynamic markings are written in various places: 'Poco fe' appears on the second and eighth staves; 'Solo' is written on the fifth and tenth staves; 'tutti' is written on the sixth staff; and 'Poco' is written on the seventh staff. The paper shows signs of age, including some staining and wear at the edges. The handwriting is in a cursive style typical of 18th or 19th-century musical notation.



Vo 7ti





Volti P^{to}

Coplas Allegretto & 2/4

The musical score consists of ten staves. The first staff is the title and tempo. The second staff begins with a *fmo* dynamic. The third staff has a large diagonal slash through the first measure. The fourth staff includes a *vo* marking. The fifth staff has a *Poco* marking. The sixth staff has a *le* marking. The seventh staff has a *fmo* marking. The eighth staff has a *alosparras* marking. The ninth staff has a *le* marking. The tenth staff ends with a *fmo* marking.

fmo

le

vo

Poco

le

fmo

alosparras

le

fmo

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Annotations and markings include:

- Allegro. Moderato* (top right)
- Peri.* (above the first staff)
- Le staccato* (above the second staff)
- Le* (below the second staff)
- Le* (below the third staff)
- Le* (below the fourth staff)
- Le* (below the fifth staff)
- Allegro* (below the sixth staff)
- Allegro* (below the seventh staff)

Volte

Segui. *Allegro*
And. $\frac{3}{4}$

Al Segno

Ayuntamiento de Madrid

/2000 5555 8

Violin Segundo:

Conadilla à Solo

Avisos de los forasteros;
Y mal vic del idioma

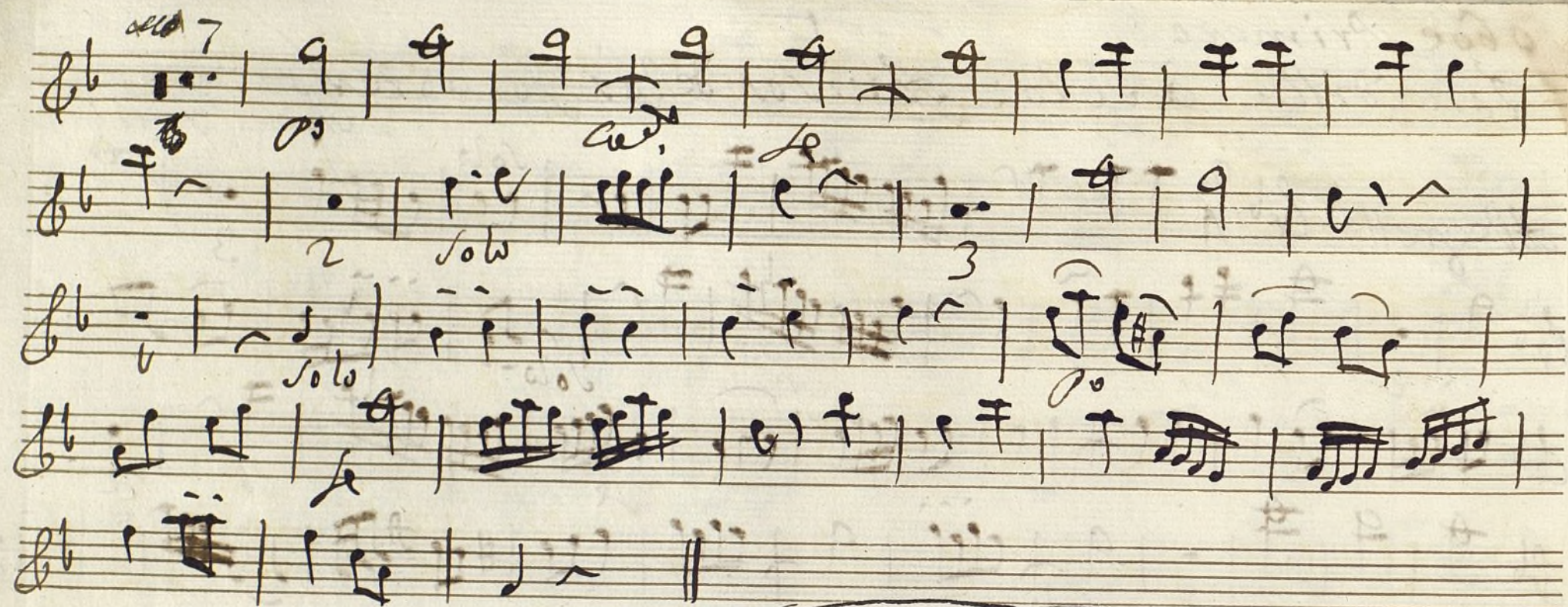
Oboe Primero

MUS 95-2

Sonadilla à solo: Avisos delos forasteros; y mal

vto del ydioma

Handwritten musical score for Oboe Solo, titled "Sonadilla à solo: Avisos delos forasteros; y mal vto del ydioma". The tempo is marked "Allegretto". The score consists of ten staves of music, featuring various musical notations including notes, rests, and dynamic markings such as "solo", "p", "f", and "v". The notation is in G major (one sharp) and 2/4 time. The score includes several measures with complex rhythmic patterns and some measures with multiple notes beamed together. The final measure of the tenth staff is marked "vatti".



And. faze

Flauta

Coplas Allegretto

Handwritten musical score for Flauta, titled "Coplas Allegretto". The score consists of eight staves of music in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "le" and "p". The piece concludes with a double bar line and the number "16" written above it. Below the final staff, the word "Allegro" is written, and the signature "V. H. i." is visible on the right side of the page.

V. H. i.

Punto de vista de la Música

Segui. And.^{te}

Handwritten musical score for a piece titled "Punto de vista de la Música". The score is written on eight staves. The first staff begins with the tempo marking "And.^{te}" and the time signature "3/4". The music is in G major, indicated by one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "le", "p.", "f.", and "p.o.". There are two double bar lines with repeat signs (//) on the fourth and seventh staves. The piece concludes with a double bar line and repeat sign on the eighth staff.

Al Segno

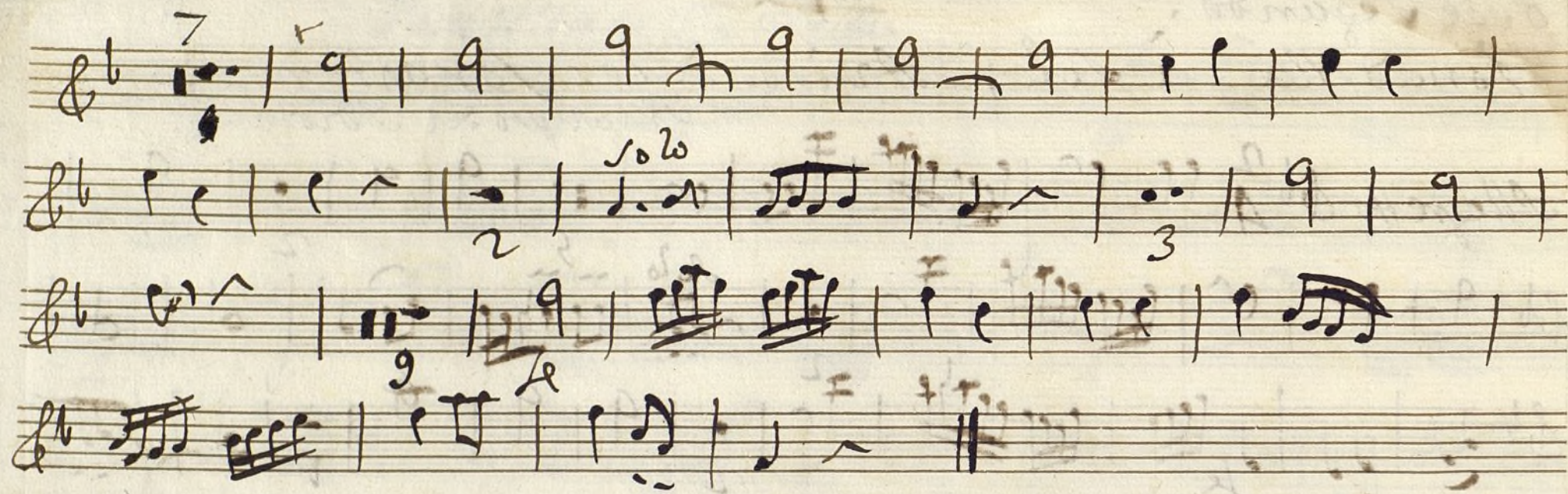
Oboe Segundo.

MUS 95-2

Tonadilla à Solo; Avisos de los forasteros;
Mal uso del Idioma

Allegretto 2/4

Solo *f* *2* *6* *22* *22* *4* *34* *Volsi*



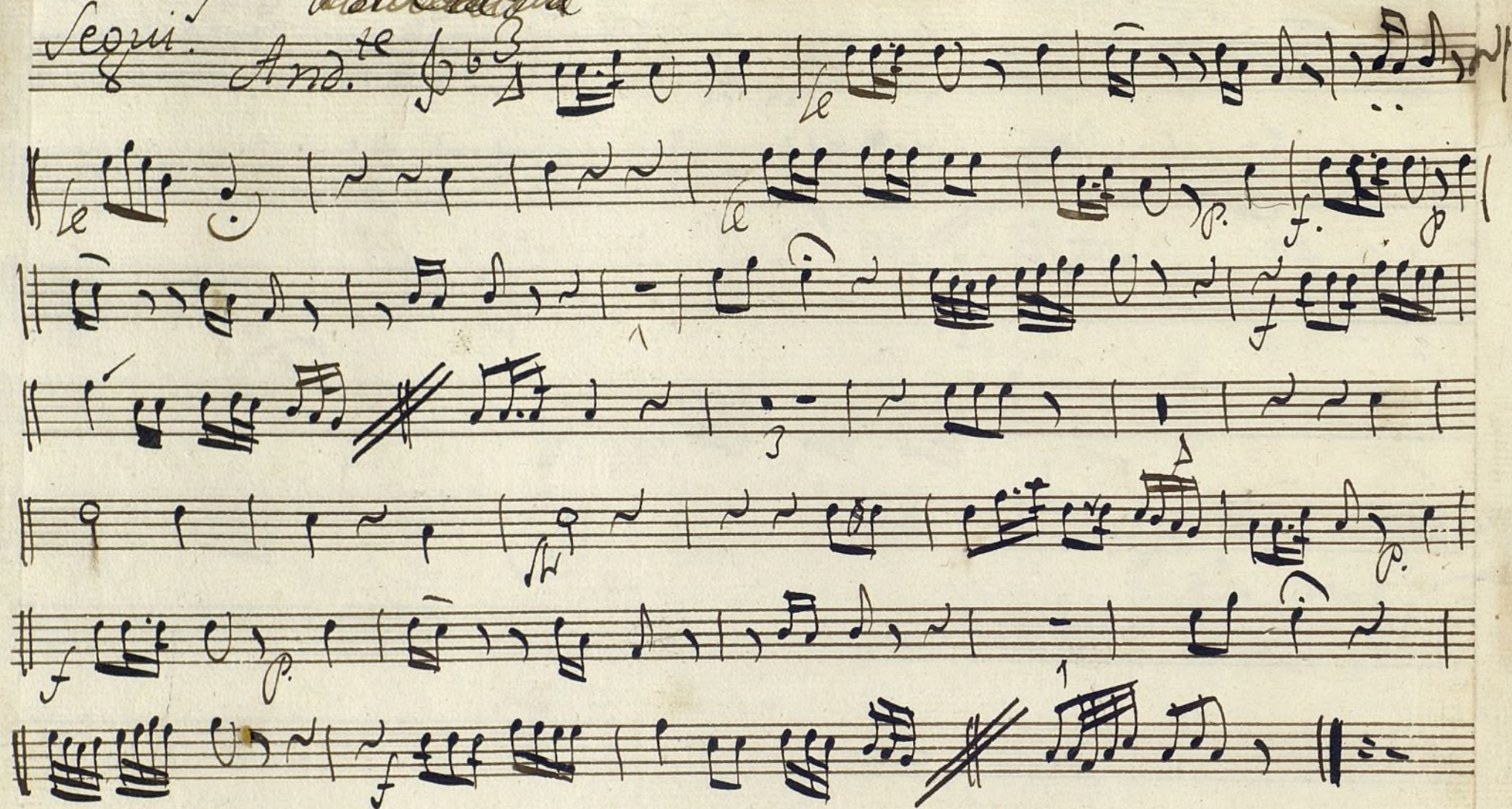
And^{te} tarre

Coplas Flauta
Allegretto $\text{F} \flat \flat \frac{2}{4}$

Solo
p
f
16
3
f
Allegro

Alto part.
Violon.

Scopi. *Platystrophia*
Am. 7e 1 2 3



A2 Sono
8

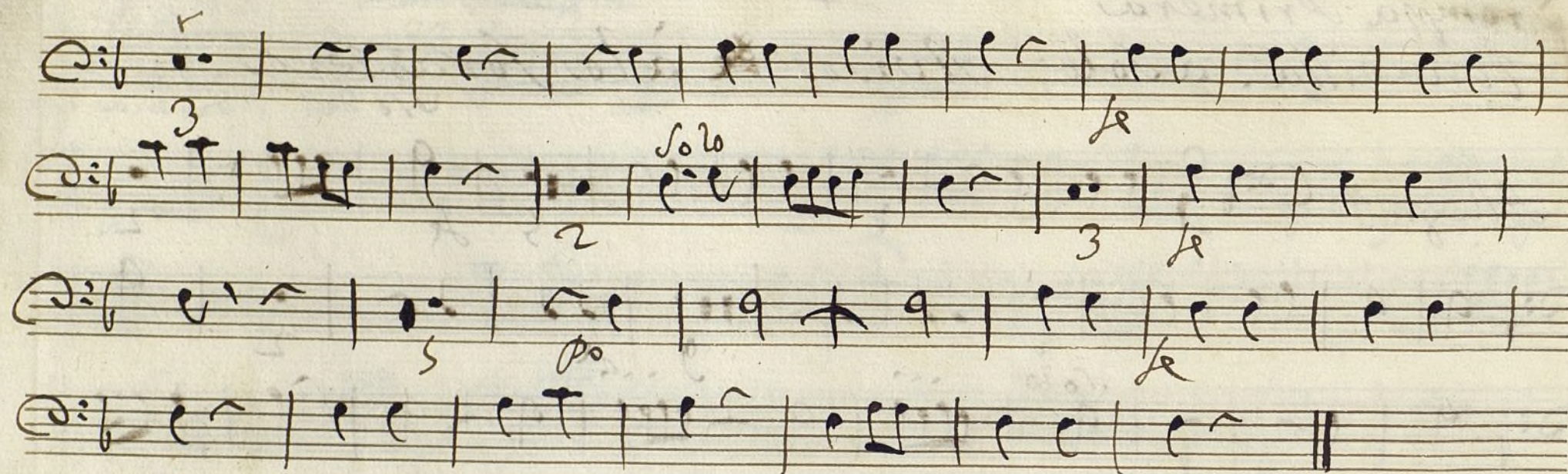
Trompa Primera

MUS 95-2

Sonadilla: a solo; Avisos à los forasteros y mal uso del Idioma

Allegretto

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegretto' and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'solo', 'lo', 'p', 'f', and 'Volte'. The score concludes with a large, dark scribble and the word 'Volte' written below the final staff.



And. Lare

Coplas In B-flat

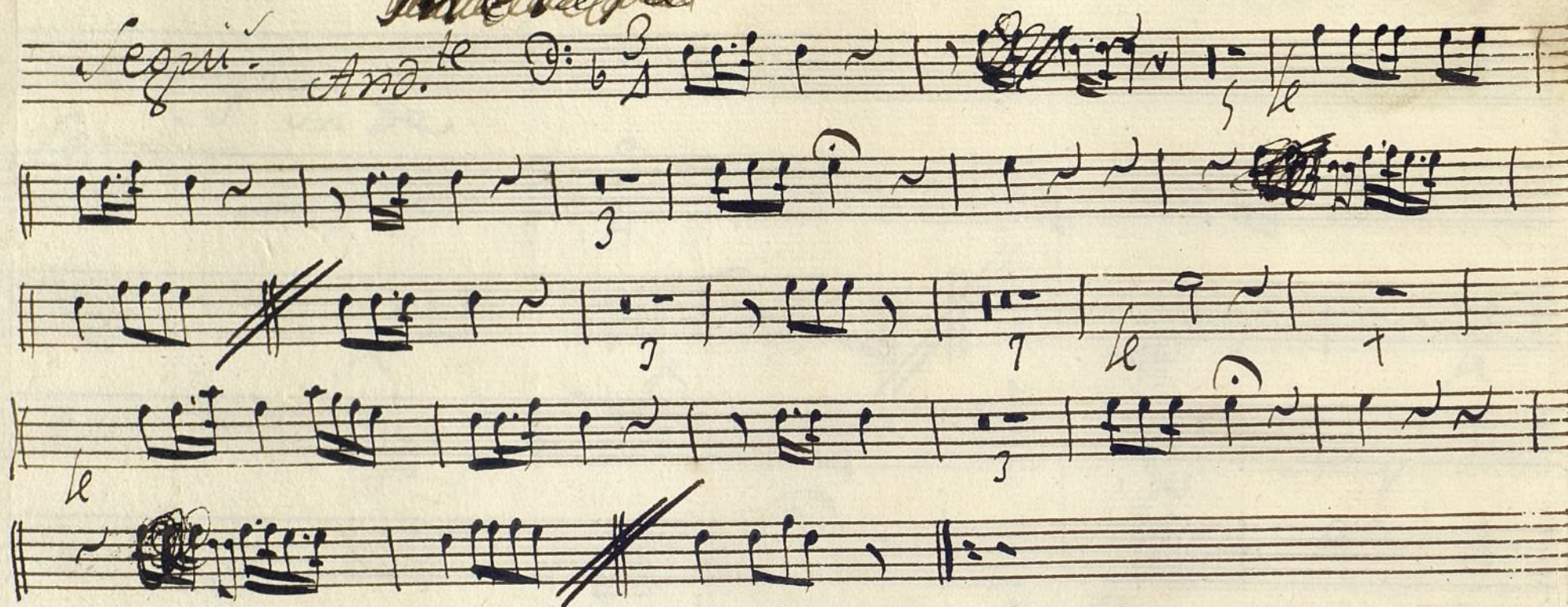
Allegretto 2

Handwritten musical score for a piece titled "Coplas In B-flat" in the tempo of "Allegretto". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). There are several measures with repeat signs and some measures that are crossed out with a double slash. The piece concludes with the tempo change "Allegro" and the instruction "Volti".

Ynnel Valsa

Segui.

And.



Al Segoro

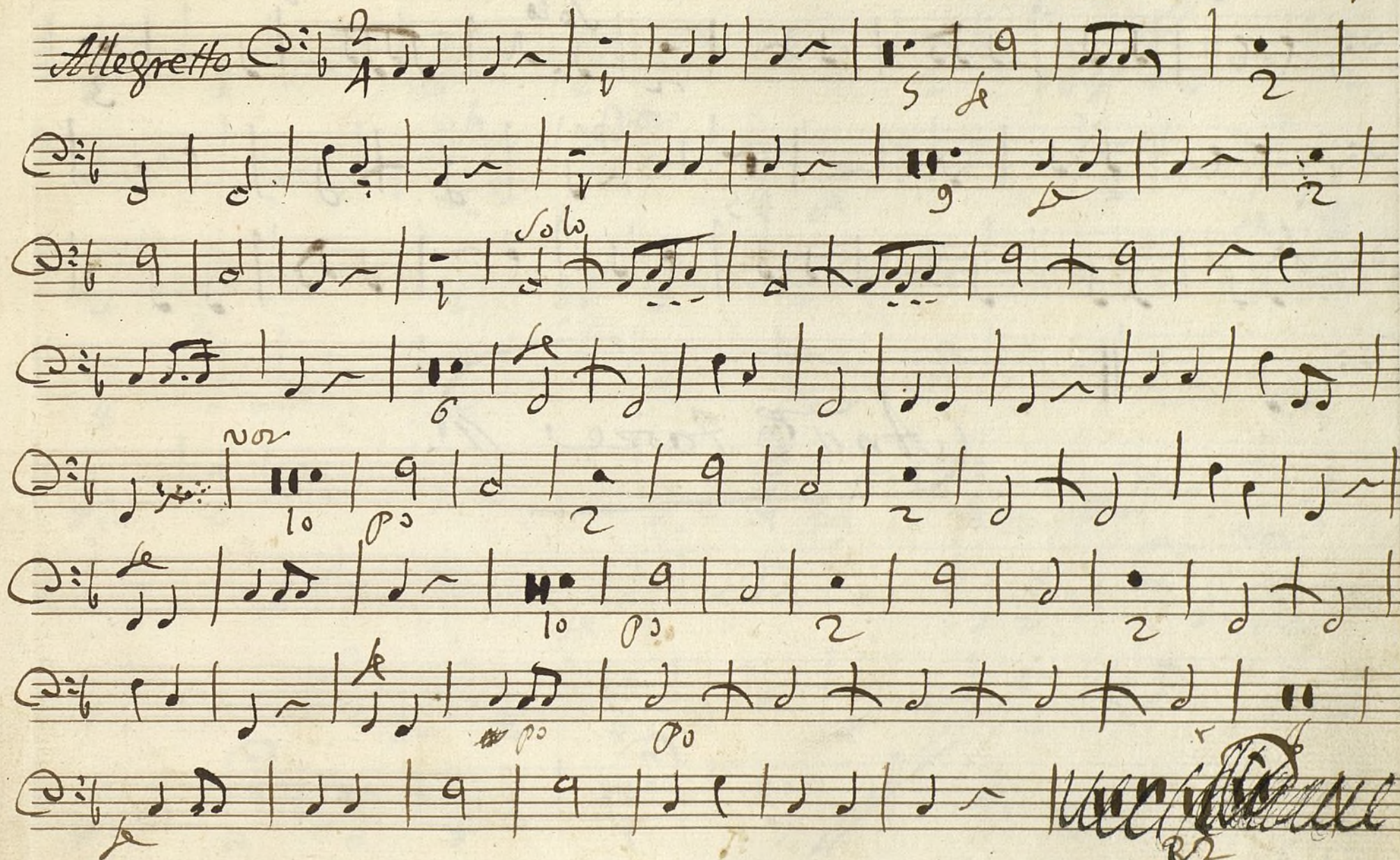
Trompa Segunda

Mus 95-2

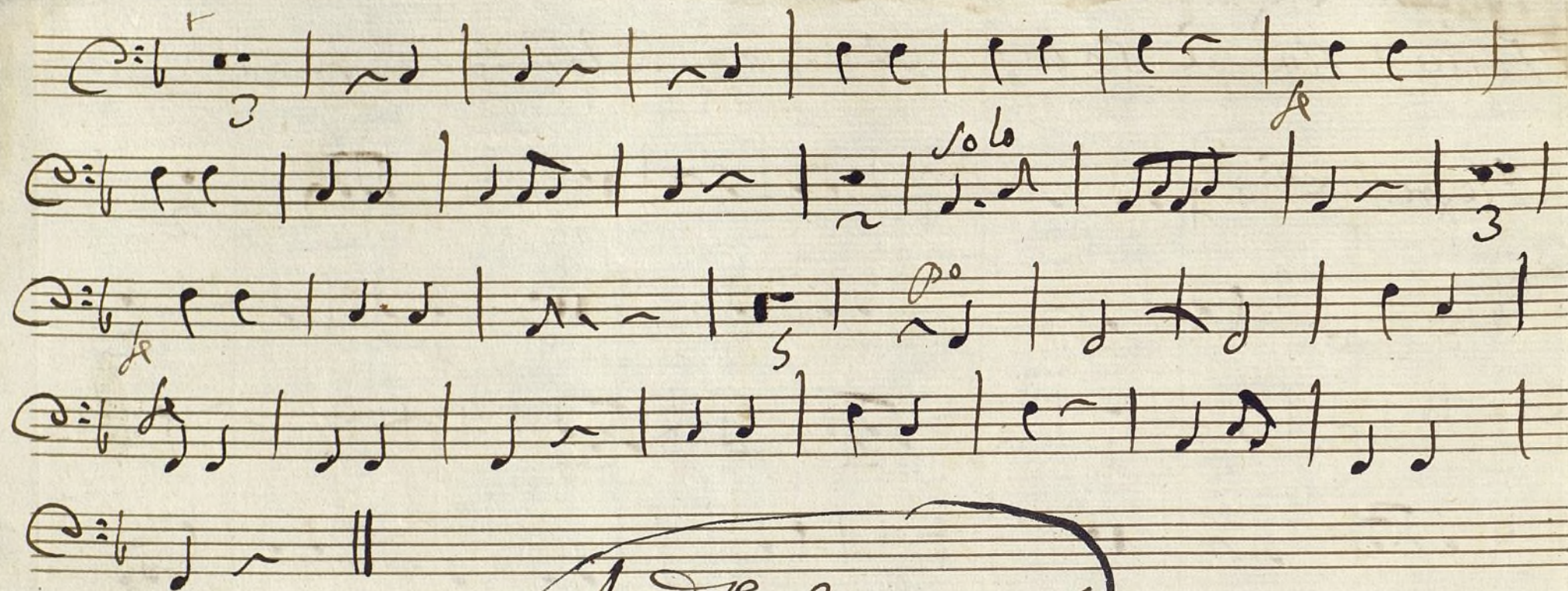
Tonadilla à solo; Avisos à los forasteros;

Y mal uso del Siglo.

Allegretto



No 111



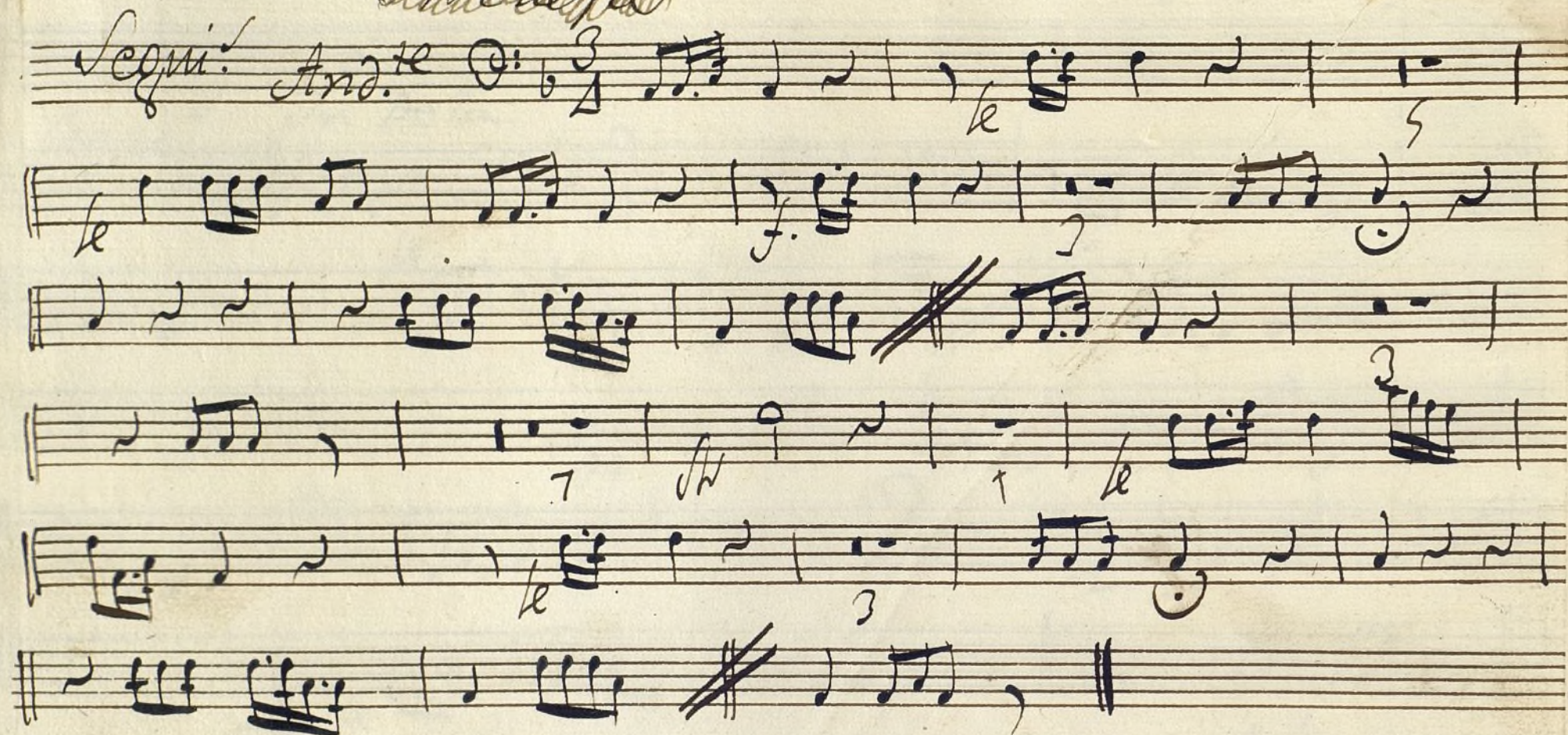
And^{te} tarce //

Coplas In B-flat

Allegretto

Handwritten musical score for "Coplas In B-flat" by Allegretto. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a cursive, handwritten style. The second staff has a double bar line and a repeat sign. The third staff has a "vor" marking above it. The fourth staff has a "de" marking above it. The fifth staff has a "de" marking above it. The sixth staff has a "de" marking above it. The seventh staff has a "vor" marking above it. The eighth staff has a "de" marking above it. The ninth staff has a "de" marking above it. The tenth staff has a "de" marking above it. The score ends with a double bar line and a repeat sign. The tempo "Allegretto" is written at the end of the score. The word "Volte" is written at the bottom right of the page.

Inclaf



Al Segno.

Contrabajo;

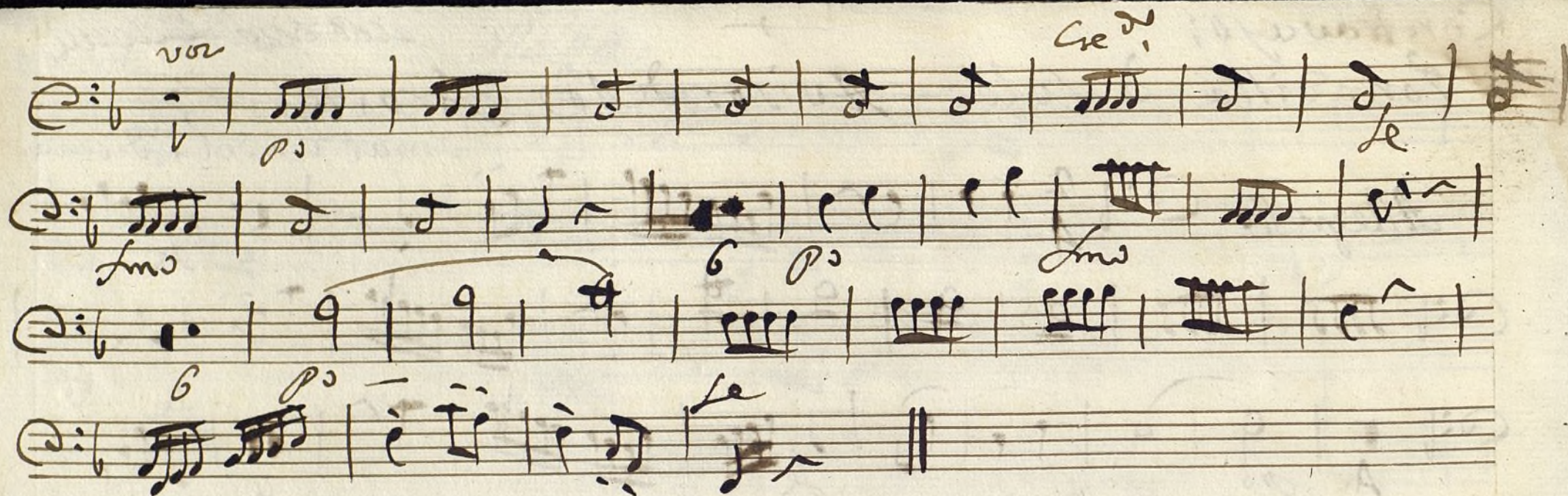
Tonadilla à solo; Avisos de los forasteros;

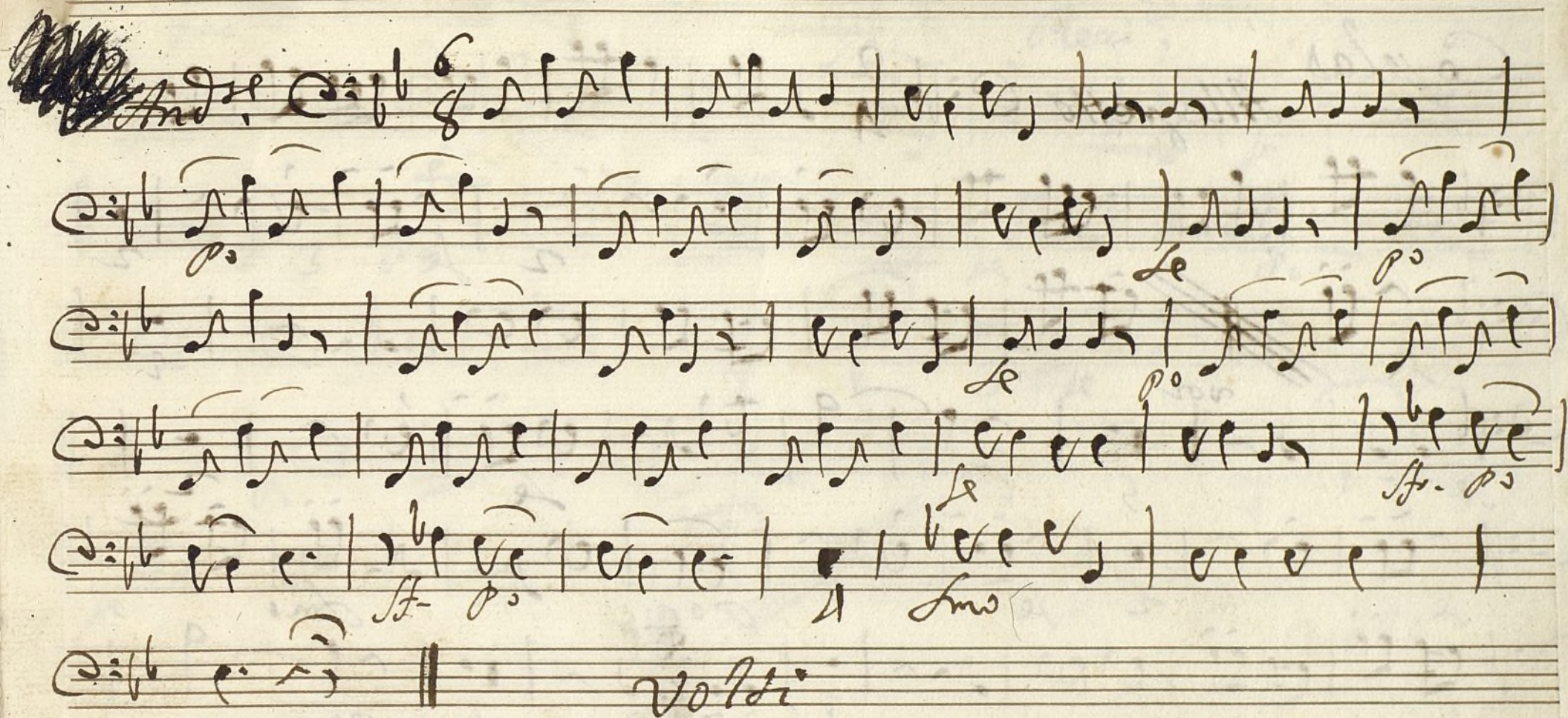
Musica de Contrabajo
MVS 45-2

Y mal uso del Idioma

Allegretto

C: 2/4





Coplas Allegretto

The musical score is written on ten staves. The first staff begins with the title 'Coplas' and the tempo 'Allegretto', followed by a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are several measures with repeat signs (double dots) and some measures with a '2' below them, possibly indicating a second ending or a measure repeat. A double bar line with a repeat sign is present in the third measure of the third staff. The score concludes with a final double bar line and a '4' below it. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Bayo. *Molto vivace*
Segui. And. *3/4*

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

Allegro

Ayuntamiento de Madrid

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/2000 55558