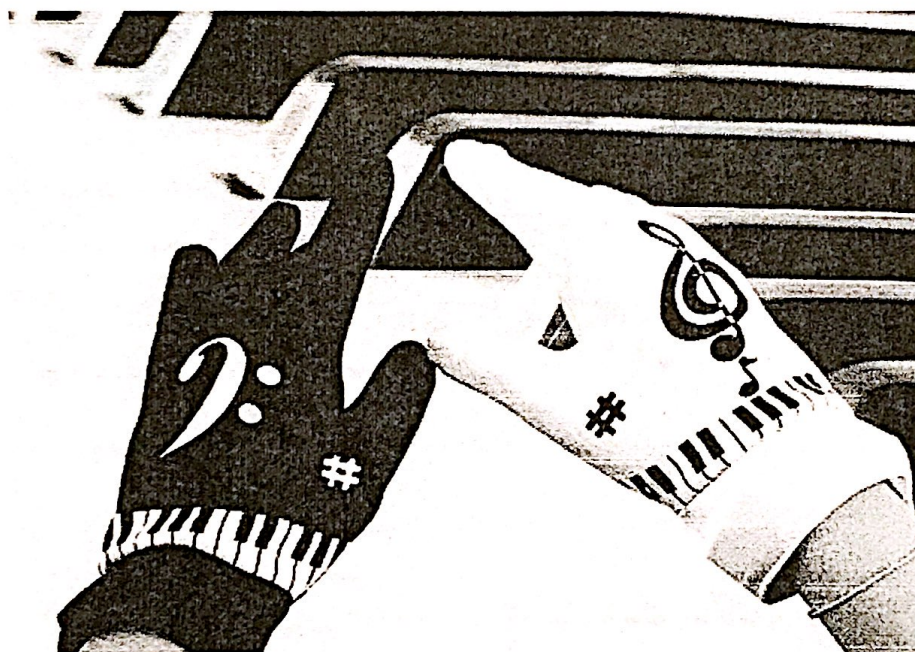


PONTIFICIA UNIVERSIDAD CATÓLICA DE CHILE
FACULTAD DE ARTES

MATERIAL DE APOYO

LECTURA Y AUDITIVO

III



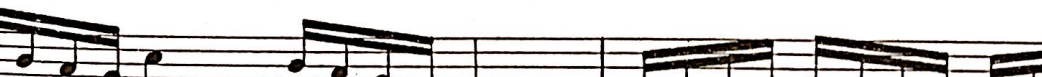
PROFESOR WINSTON MOYA C.

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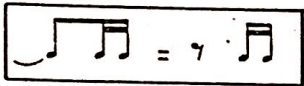
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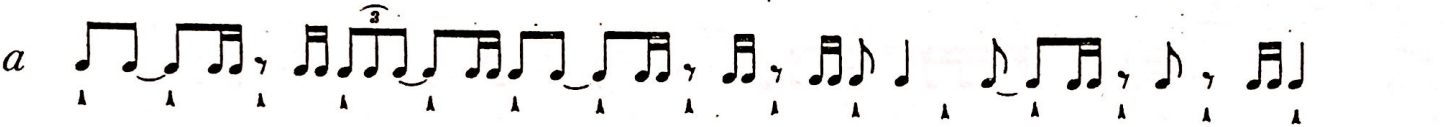


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b 

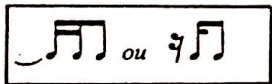
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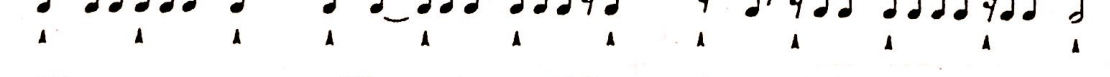


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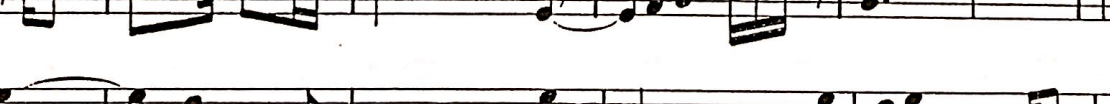
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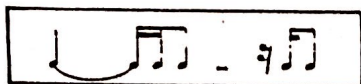
a 

b 



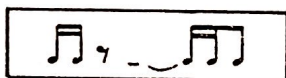


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a

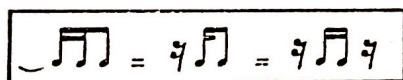
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a 

b 

237



a

b

c

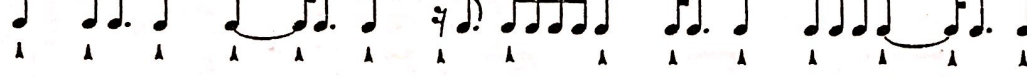
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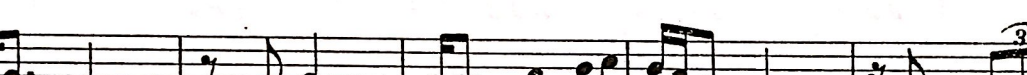
a

b

c

239

a 

b 

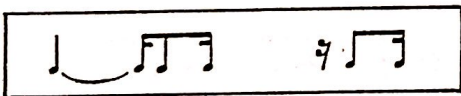
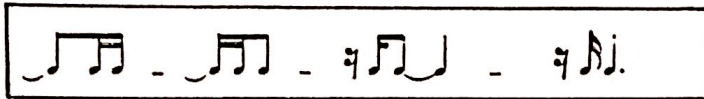
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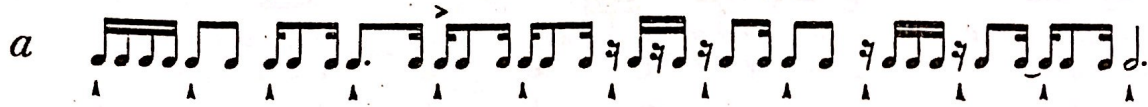
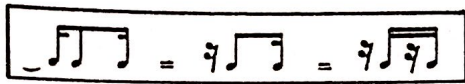
a

b

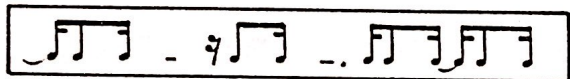
c



244



245



246



248

249

C 5003

REPERTORIO DIDÁCTICO MUSICAL
VOL II
SILVIA CONTRERAS

♩ = 76

1

Exercise 1, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a bass line with some chromatic movement.

Exercise 1, measures 5-8. The musical patterns continue, ending with a double bar line.

♩ = 60

2

Exercise 2, measures 1-4. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). The right hand features a more complex melody with sixteenth and eighth notes, while the left hand has a steady bass line.

Exercise 2, measures 5-8. The musical patterns continue, ending with a double bar line.

Exercise 2, measures 9-12. The musical patterns continue, ending with a double bar line.

$\text{♩} = 72$

3



$\text{♩} = 70$

4



$\text{♩} = 72$

5



$\text{♩} = 58$

6



♩ = 118

1.

Exercise 1 is in 8/8 time. The right hand features a continuous eighth-note melody, while the left hand provides a steady bass line of eighth notes. The key signature is one flat (B-flat).

♩ = 96

2.

Exercise 2 is in 5/4 time. The right hand plays a sequence of quarter notes, and the left hand plays a sequence of half notes. The key signature is two flats (B-flat and E-flat).

This block continues exercise 2 in 5/4 time. The right hand continues with quarter notes, and the left hand continues with half notes. The key signature remains two flats.

♩ = 86

3.

Exercise 3 is in 5/4 time. The right hand features a melody with some accidentals (sharps), and the left hand plays a bass line of quarter notes. The key signature is one sharp (F-sharp).

This block continues exercise 3 in 5/4 time. The right hand continues with a melodic line, and the left hand continues with a steady bass line. The key signature remains one sharp.

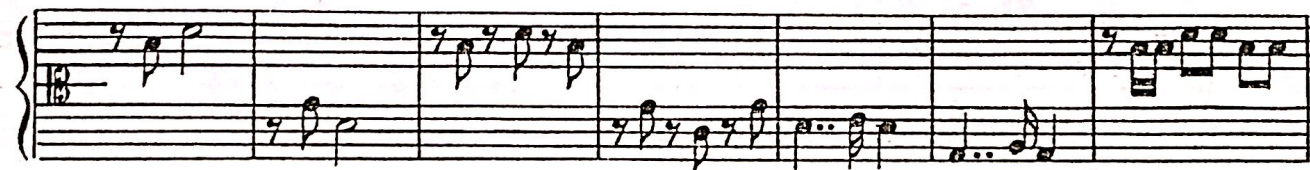
POZZOLI

Nº 35.

Handwritten musical score for piece Nº 35, measures 1 through 10. The notation is on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests. The piece concludes with a double bar line at the end of measure 10.

Nº 36.

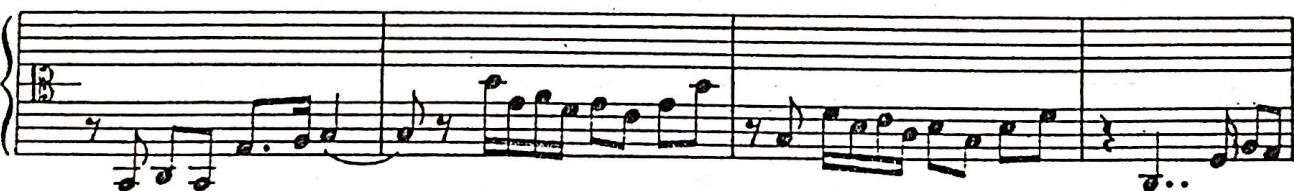
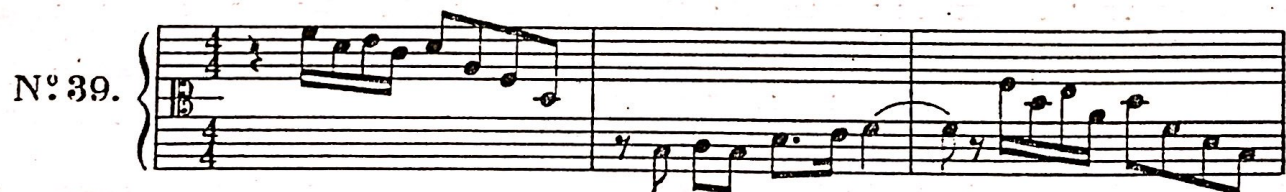
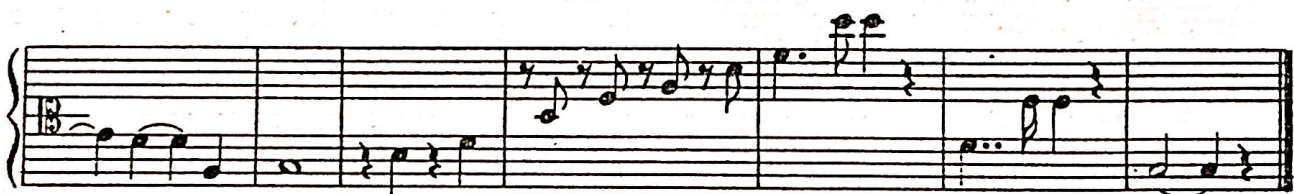
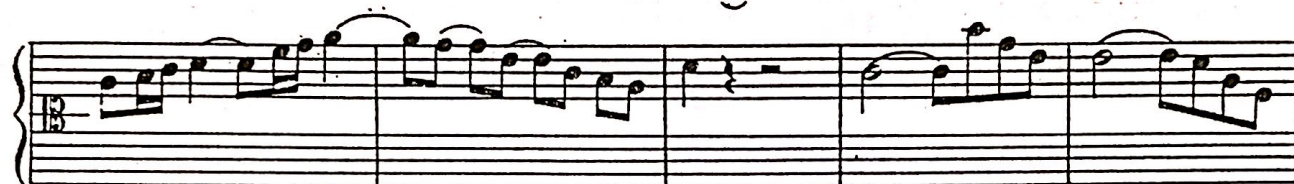
Handwritten musical score for piece Nº 36, measures 1 through 10. The notation is on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests. The piece concludes with a double bar line at the end of measure 10.





№38.









Andantino

Nº 41.

This musical score, titled "Nº 41. Andantino", consists of ten systems of piano accompaniment. Each system is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as eighth notes, sixteenth notes, and rests, often grouped with slurs. The first system begins with a treble clef and a key signature of one sharp. The subsequent systems continue the piece, with some systems featuring more complex rhythmic patterns and slurs. The final system ends with a double bar line.

Allegro

N° 43.

This musical score is for a piece titled "N° 43" in the tempo of "Allegro". It is a two-staff arrangement, with the upper staff for the Violin and the lower staff for the Piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of nine measures of music. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The violin part provides a counter-melody, often playing in sixteenth-note patterns. The piece concludes with a final cadence in the piano part.

CORALES
J. S. BACH

Chorales

by
Johann Sebastian Bach*

1. Ach Gott, vom Himmel sieh' darein "Behold, O Lord, the many foes"

Be - hold, O Lord, the man - y foes, With whom I strug - gle ev - er:
'Gainst man - y and such might - y woes, My strength a - vail - eth nev - er.

Thy grace my on - ly true sup - port, Though Devil, World, and Flesh con - sort, Do Thou my soul de - liv - er.

2. Ach Gott, wie manches Herzeleid "Preserve my faith from error free"

Pre - serve my faith from er - ror free, That I may live and die in Thee; My

Sav - ior, grant me my de - sire: Let me be Thine when I ex - pire.

* For the German texts, see the open-score versions (pp. 2-76); for the authorship of the translations, see the Notes on the Chorales (pp. x-xxx).

3. Auf meinen lieben Gott

"In God, the Lord most just"

In God, the Lord most just, I place my on - ly trust; For He is my Re - deem - er From
sin and the Blas - phem - er. He can and will re - lieve — me From what may hurt and grieve me.

4. Aus tiefer Noth schrei ich zu dir

"What though our sins are manifold"

What though our sins are man - i - fold, Su - preme His mer - cy reign - eth;
No lim - it can His hand with - hold Where e - vil most ob - tain - eth.
He the good Shep - herd is a - lone, Who Is - rael will re - deem and own, For - giv - ing all trans - gres - sion.

5. Christ ist erstanden

"Alleluia, alleluia, alleluia!"

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! Re - joice we all to -
geth - er, For Christ is our Re - deem - er. Ky - ri - e e - leis!
Ky - ri - e e - leis!

6. Christ lag in Todesbanden

"With joyful heart we now surround"

With joy-ful heart we now sur-round The hal-lowed East-er ta - - ble,
The Word of Grace doth now con-found The leav-en old, un-sta - - ble. Christ a-lone will

be our food, For hun-gry souls the live-li-hood: In faith none else is ten-a-ble. Al - le - lu - ia!
Al - le - lu - ia!
Al - le - lu - ia!

7. Christus, der uns selig macht

"Jesus, Source of heavenly light"

Je-sus, Source of heav'n-ly light, Nev-er was mis-tak-en: He, who for us in the night As a thief was tak-en,
Led be-fore a god-less throng, False-ly was in-dict-ed, Mocked, de-rid-ed, spat up-on, As Ho-ly Writ cit-ed.
cit-ed.

8. Du Friedefürst, Herr Jesu Christ

"Lord Jesu, blessed Prince of Peace"

Lord Je - su, bless - ed Prince of Peace, True God, and ver - y Man!
By Thee our hu - man troub - les cease, Whose life is but a span.



9. Du, o schönes Weltgebäude "Come, O Death, of Sleep the brother"



10. Erschienen ist der herrlich' Tag "The day hath dawned, the day of days"



11. Freu' dich sehr, o meine Seele

"Open wide for me the portal"

O - pen wide for me the por-tal To Thy grace and good-ness, Lord;
Heav'n-ly sweet-ness, joy im-mor-tal, Do Thou, Lord, to me af-ford: Show to me Thy lov-ing care.

May my heart, in. turn, pre-pare Love and hom-age, now, and ev - er; And may I dis-tress Thee nev - er.

12. Gelobet seist du, Jesu Christ

"All this He did that He might prove"

All this He did that He might prove To us sin-ners His great love; For this let Chris-ten-

dom a - dore And praise His name for - ev - er - more. Ky - rie - leis!
Ky - ri-e e - leis!
Ky - ri-e e - leis!
ev - er - more. Ky-ri-e e - leis!

13. Herr Christ, der ein'ge Gottes-Sohn

"Awake us, Lord, we pray to Thee"

A - wake us, Lord, we pray to Thee; The Ho - ly Spir - it give,
Which may our old man mor - ti - fy That our new man may live.

So will we al-ways thank Thee, That show'st us so great mer - cy And our sins dost for - give.

14. Herzlich thut mich verlangen

"Acknowledge me, my Keeper"

Ac - knowl-edge me, my Keep - er; My Shep-herd, own me Thine.
Thou Fount of bless-ings, deep - er Than deep-est want of mine, Thy love full oft hath

fed— me With milk and an-gel- food; Thy spir-it still hath led— me The way of heav'n-ly good.

15. Herzlich thut mich verlangen

"Beside Thee, Lord"

Be - side Thee, Lord, I've tak - en My place— for-bid me not!
Hence will I ne'er be shak - en Though Thou to death be brought. If pain's last pale-ness

hold— Thee, In ag - o - ny op - pressed, Then, then will I en - fold Thee With- in this arm and breast.

lan - guish, All oth - er com - fort vain, — Then draw me out of an - guish, Through Thy vic - to - rious pain. —

19. Herzliebster Jesu, was hast du verbrochen
 "Alas, dear Lord, what evil hast Thou done now"

A - las, dear Lord, what e - vil hast Thou done now, That such sharp sen - tence falls up - on Thy

pure brow? What are His crimes, and what trans - gres - sion? Oh, — tell Where - in — He — fell.

20. Jesu Leiden, Pein und Tod
 "Peter, who doth not recall"

Pe - ter, who doth not re - call, Hence his God de - ni - - eth;

When God's glance doth him ap - pall, Bit - ter - ly he cri - eth. Je - sus, pray Thee, look on me

When through sin I sick - en; Should I from Thy pres - ence flee, Make me con - science - strick - en.

CLAUDIO ACEVEDO E.
Método para la enseñanza del Solfeo a primera vista

Método para la enseñanza del solfeo a primera vista

Claudio Acevedo Elgueta



Lección N°15

SOLFEOS HABLADOS

Claudio Acevedo E.

①

f
mp *f*

②

mf

③

mf *p*
mf

④

mf

⑤

mf *p* *mf*

Lección N°17

SOLFEOS CANTADOS:
Analizar previamente.

Claudio Acevedo E.

①

mp *f* *mp* *p*

②

mf

③

mp *f* *mf*

④

p *mf* *mp*

Lección N°18

SOLFEOS HABLADOS:

Llaves de Sol y Fa (cambios de llave)

Claudio Acevedo E.

①

pp *mp* *mf*

②

p *mf* *f*

③

mf *p* *mf*

④

Lección N°19

SOLFEOS CANTADOS
Analizar previamente.

Claudio Acevedo E.

①



②



③



④



⑤



⑥



Lección N°20

SOLFEOS HABLADOS

Claudio Acevedo E.

①

f

②

mf

③

mp

④

mf

⑤

mp
mf
f *ff*

Lección N°21

SOLFEOS CANTADOS A 2 VOCES

Claudio Acevedo E.

1

Exercise 1 is a two-voice vocal exercise in common time (C) and the key of B-flat major (two flats). It consists of two systems of staves. The first system is marked with a circled '1' and a mezzo-forte (*mf*) dynamic. The melody in the treble clef starts on G4, moves to A4, Bb4, and C5, while the bass line in the bass clef starts on G3, moves to A3, Bb3, and C4. The second system continues the melodic lines, with the treble clef ending on a whole note C5 and the bass clef ending on a whole note G3. The exercise concludes with a double bar line.

2

Exercise 2 is a two-voice vocal exercise in 3/4 time and the key of D major (two sharps). It consists of two systems of staves. The first system is marked with a circled '2' and a mezzo-forte (*mf*) dynamic. The melody in the treble clef starts on D4, moves to E4, F#4, and G4, while the bass line in the bass clef starts on D3, moves to E3, F#3, and G3. The second system continues the melodic lines, with the treble clef ending on a whole note G4 and the bass clef ending on a whole note D3. The exercise concludes with a double bar line.

3

Exercise 3 is a two-voice vocal exercise in 2/4 time and the key of B-double-flat major (three flats). It consists of two systems of staves. The first system is marked with a circled '3' and a mezzo-piano (*mp*) dynamic. The melody in the treble clef starts on Bb4, moves to C5, D5, and E5, while the bass line in the bass clef starts on Bb3, moves to C4, D4, and E4. The second system continues the melodic lines, with the treble clef ending on a whole note E5 and the bass clef ending on a whole note Bb3. The exercise concludes with a double bar line.

Lección N°26

SOLFEOS CANTADOS

Compases simples y compuestos

Analizar previamente

Claudio Acevedo E.

①

mf *rit.*

②

mf *rit.*

③

mp *rit.*

④

mf *rit.*

⑤

mf *rit.*

Lección N°30

SOLFEOS CANTADOS: tonalidad mayor y menor
Analizar previamente

Claudio Acevedo E.

①

p

②

p
mf
rit.

③

mf

④

mf
rit.

⑤

f

⑥

mp
rit.

⑦

mf

Lección N°29

SOLFEOS HABLADOS: Compases simples y compuestos

Claudio Acevedo E.

①

mf

②

p *mp* *mf* *f*

③

mf

④

p

⑤

mf *ff* *mf* *pp*

Lección N°33

SOLFEOS CANTADOS EN MODO MENOR.

Analizar previamente

Claudio Acevedo E.

[illegible]

2

The second system of the musical score for 'The Little Boat' consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The melody continues with eighth and quarter notes, including a measure with a cross (x) over the eighth note. The second staff concludes the system with a ritardando (*rit.*) marking and a final measure containing a fermata over a dotted half note.

3

mp

rit.

4

mf *mp* *f*

5

mf

p

mf

6

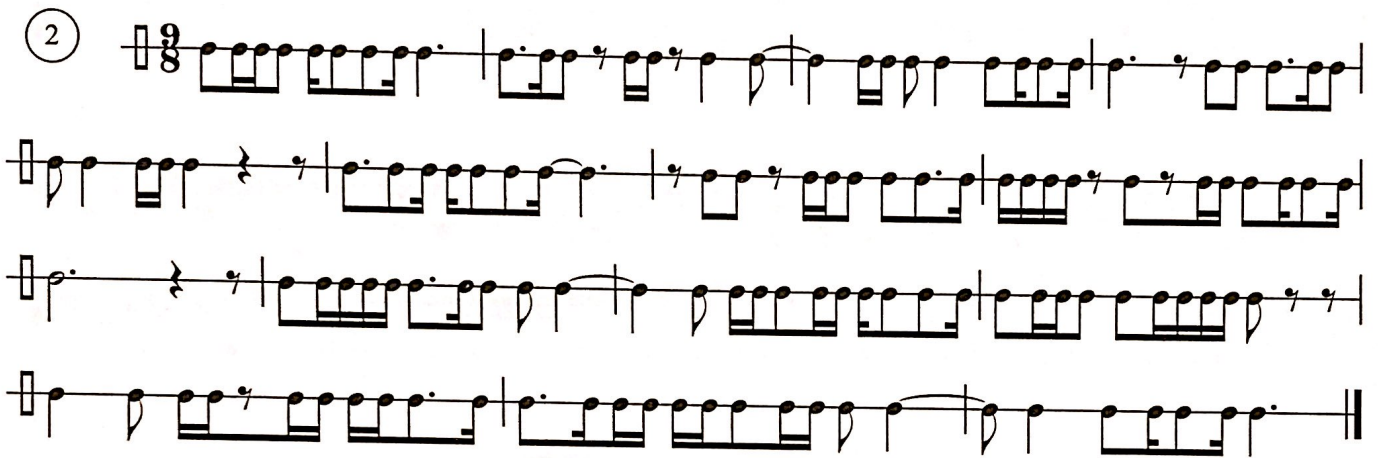
rit.

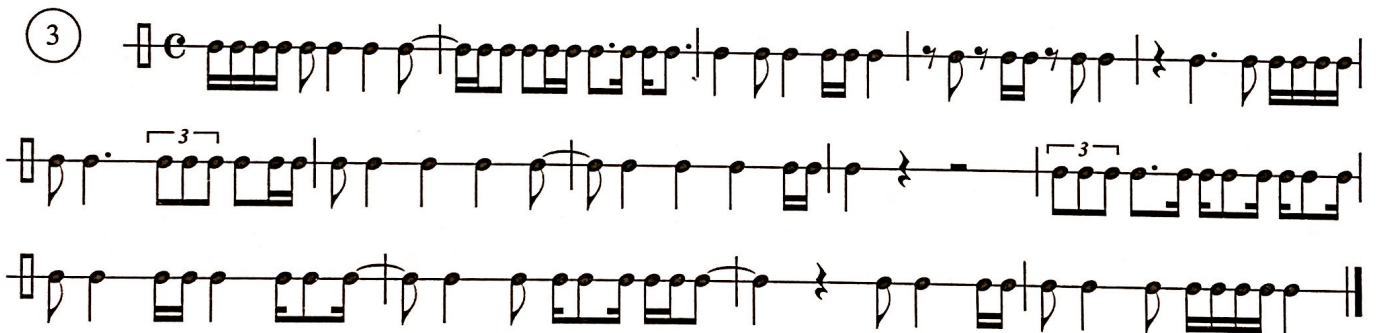
Lección N°34

SERIES RITMICAS

Claudio Acevedo E.

① 

② 

③ 

④ 

Lección N°35

SOLFEOS HABLADOS

Claudio Acevedo E.

①



②

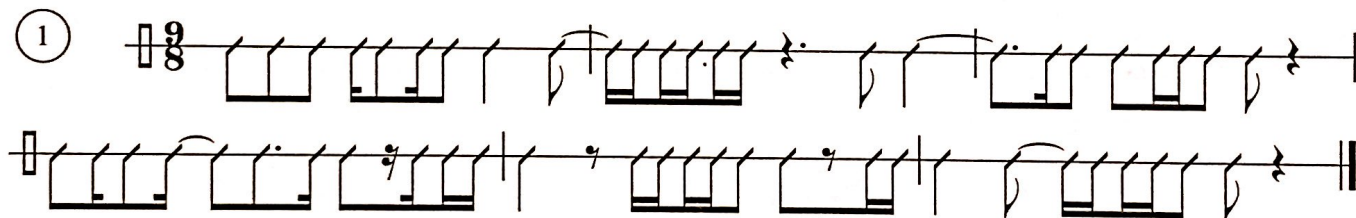


③

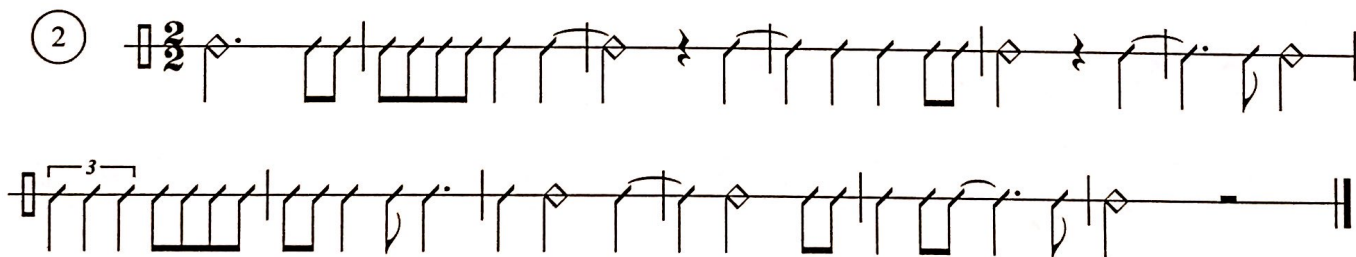


PERCUSIONES

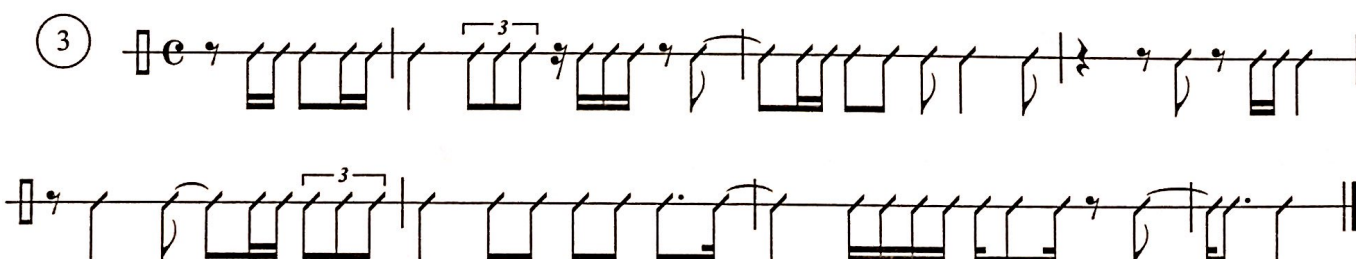
①



②



③



Lección N°39

SOLFEOS CANTADOS

Claudio Acevedo E.

①

mf

②

mp

③

mf

④

mp

Lección N°40

SOLFEOS HABLADOS

Claudio Acevedo E.

①

mf

pp

ff

②

f

③

mp

④

mf

mp

mf

Lección N°44

SOLFEOS HABLADOS

Claudio Acevedo E.

①

mf

f

②

mp

③

pp

f

④

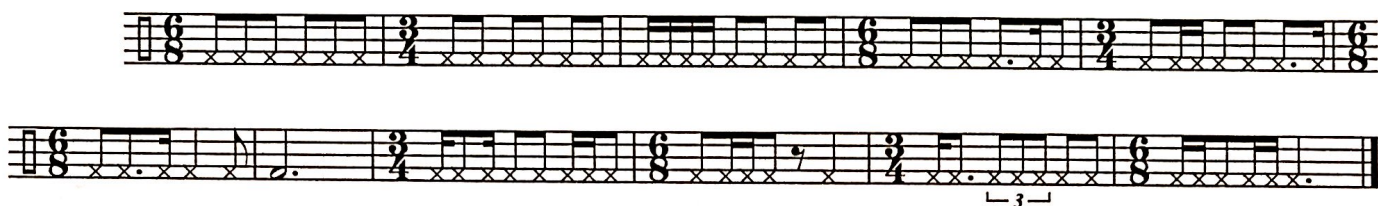
mp

Lección N°49

PERCUSION HETEROMETRICA

Hemiola

Claudio Acevedo E.



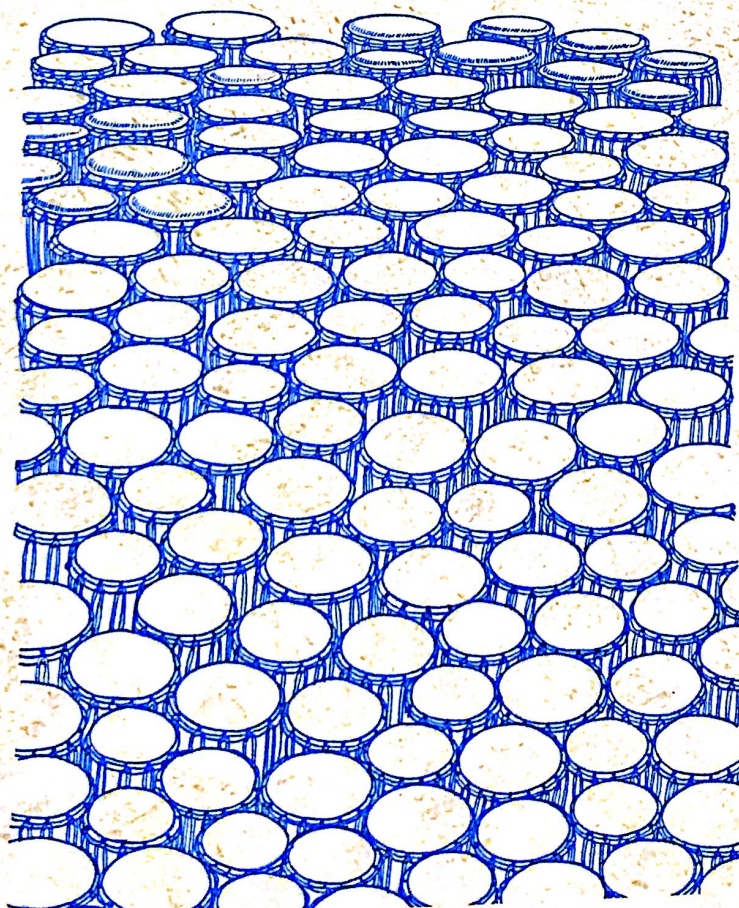
SOLFEOS HABLADOS



Poli- rrit- mias

Ejercicios para la enseñanza y la
práctica de la disociación rítmica

Winston Moya



septiembre 2019

Polirritmias

Parte 4 - Ritmos en compás simple derivados de la división cuaternaria del pulso y uso del puntillo.

Winston Moya Cortés

22

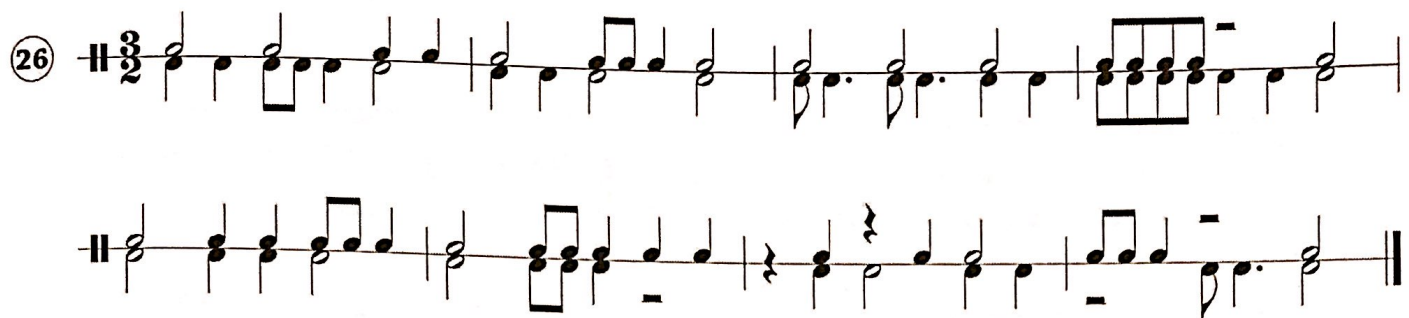
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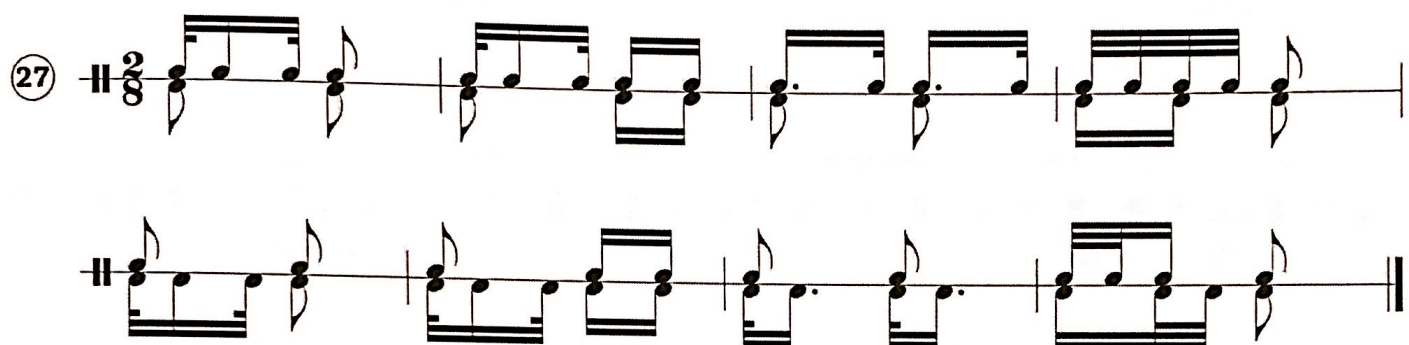
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Polirritmias

Winston Moya Cortés

26 

27 

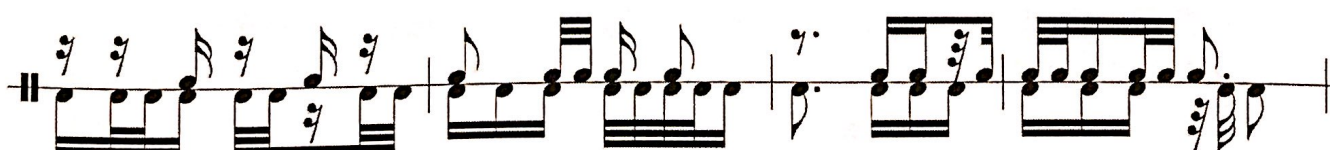
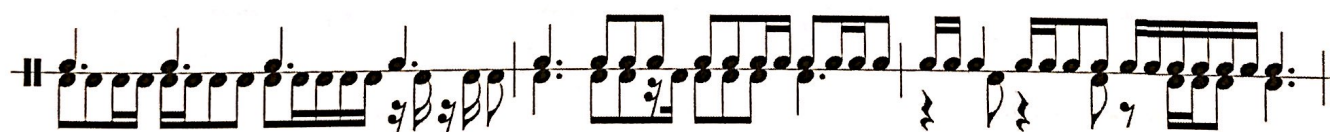
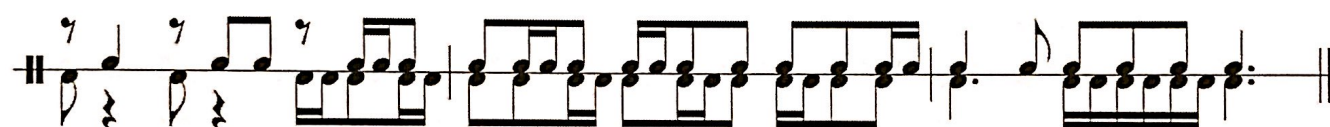
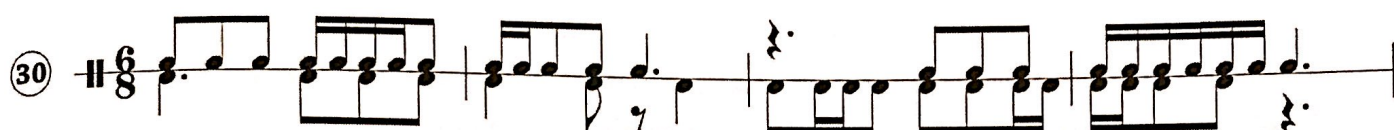
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Polirritmias

Winston Moya Cortés

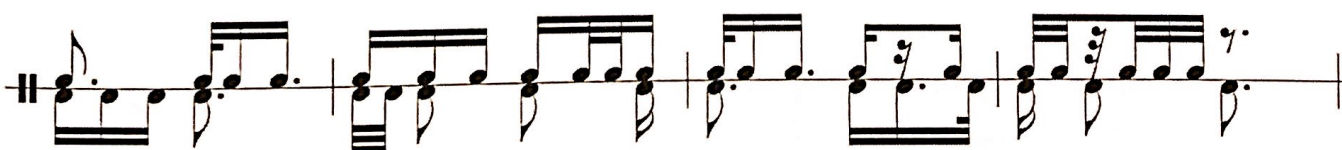
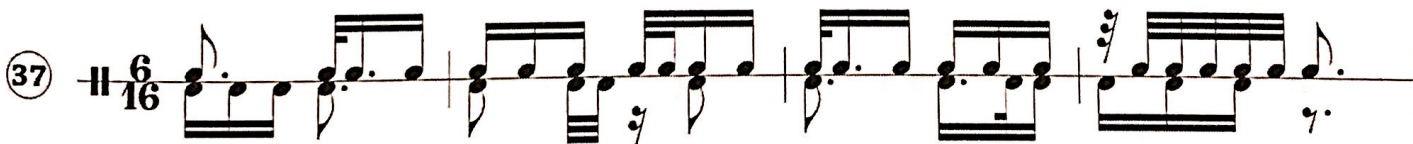
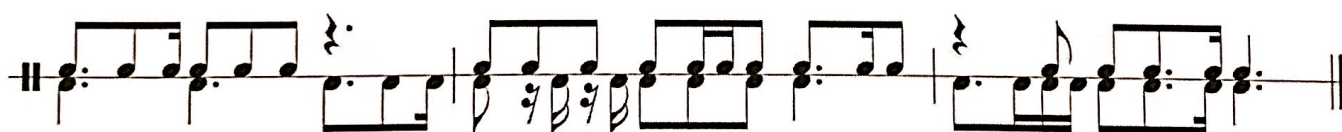
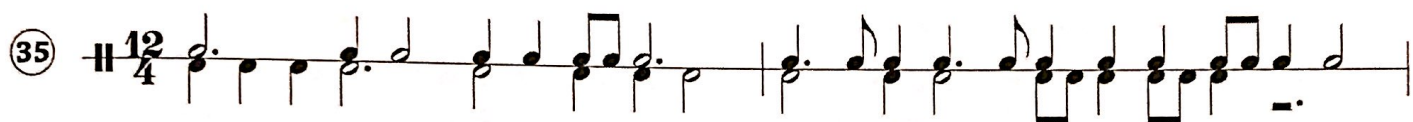
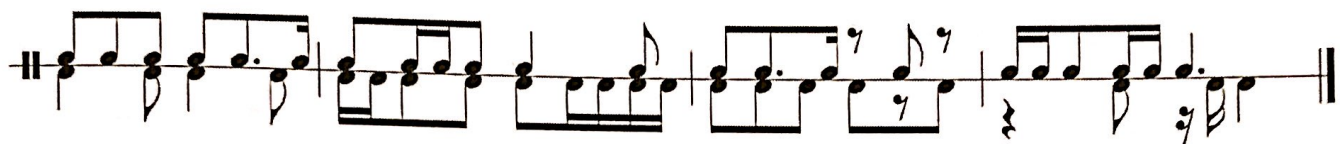
Parte 5 - Ritmos en compás compuesto derivados de la división del pulso en seis partes.



Polirritmias

Winston Moya Cortés

Parte 6 - Uso del puntillo en compás compuesto.



Polirritmias

Winston Moya Cortés

Parte 7 - Uso del ligados de prolongación.

38 2/4

Two staves of music in 2/4 time. The first staff contains a treble clef, a key signature of one flat, and a melody of half note G4, quarter note A4, quarter note Bb4, and half note C5. The second staff continues with quarter note Bb4, quarter note A4, quarter note G4, and half note F4. The piece ends with a double bar line.

39 9/8

Two staves of music in 9/8 time. The first staff contains a treble clef, a key signature of one flat, and a melody of half note G4, quarter note A4, quarter note Bb4, and half note C5. The second staff continues with quarter note Bb4, quarter note A4, quarter note G4, and half note F4. The piece ends with a double bar line.

40 3/16

Two staves of music in 3/16 time. The first staff contains a treble clef, a key signature of one flat, and a melody of half note G4, quarter note A4, quarter note Bb4, and half note C5. The second staff continues with quarter note Bb4, quarter note A4, quarter note G4, and half note F4. The piece ends with a double bar line.

41 4/4

Two staves of music in 4/4 time. The first staff contains a treble clef, a key signature of one flat, and a melody of half note G4, quarter note A4, quarter note Bb4, and half note C5. The second staff continues with quarter note Bb4, quarter note A4, quarter note G4, and half note F4. The piece ends with a double bar line.

Polirritmias

Winston Moya Cortés

42

Exercise 42 is in 6/8 time. The first staff contains six measures: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, and a quarter note A4. The second staff contains six measures: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, and a quarter note A4. The piece ends with a double bar line.

43

Exercise 43 is in 3/2 time. The first staff contains six measures: a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, and a half note A4. The second staff contains six measures: a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, and a half note A4. The piece ends with a double bar line.

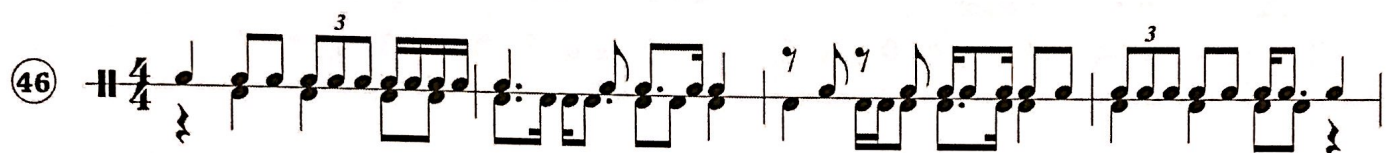
44

Exercise 44 is in 2/4 time. The first staff contains four measures: a half note G4, a half note A4, a half note B4, and a half note C5. The second staff contains four measures: a half note G4, a half note A4, a half note B4, and a half note C5. The piece ends with a double bar line.

Polirritmias

Winston Moya Cortés

Parte 8 - Ritmos irregulares: división ternaria (tresillo) en pulso simple.



Polirritmias

Winston Moya Cortés

Parte 9 - Ritmos irregulares: División binaria (dosillo) en pulso compuesto.

49

50

Parte 10 - Ritmos irregulares: División cuaternaria (cuatrillo) en pulso compuesto.

51

52

Polirritmias

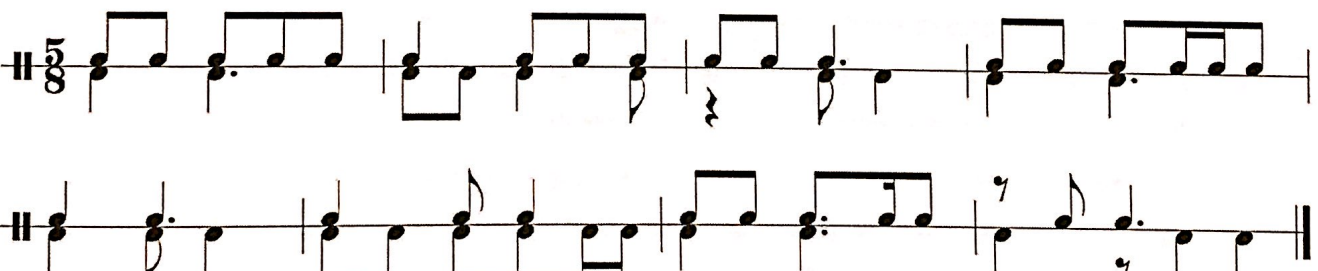
Winston Moya Cortés

Parte 14 - Compases mixtos: Dificultad inicial.

65 

66 

67 

68 

69 

Polirritmias

Winston Moya Cortés

Parte 15 - Compases mixtos: Dificultad intermedia.

70

GUÍAS DE ESTUDIO

RITMOS EN COMPAS MIXTO

1

2

3

4

5

GUÍA Nº 3

NIVEL I

①

Handwritten musical notation for exercise 1, measures 1-4. It is in 4/4 time, treble clef, and B-flat major. The melody features eighth and sixteenth notes with triplet markings (3) over groups of three notes.

②

Handwritten musical notation for exercise 2, measures 1-4. It is in 3/4 time, bass clef, and B-flat major. The melody features eighth and sixteenth notes with triplet markings (3) over groups of three notes.

③

Handwritten musical notation for exercise 3, measures 1-4. It is in 6/8 time, treble clef, and B-flat major. The melody features eighth and sixteenth notes with doublet markings (2) over groups of two notes.

④

Handwritten musical notation for exercise 4, measures 1-4. It is in 9/8 time, bass clef, and B-flat major. The melody features eighth and sixteenth notes with doublet markings (2) over groups of two notes.

Guía No 6

Handwritten musical score for three pieces, numbered 1, 2, and 3.

Piece 1: Written in 2/4 time. The first staff begins with a circled '1' and a key signature of one flat. It features a melody with eighth and sixteenth notes, including triplets and a double bar line. The second and third staves continue the melody with various rhythmic patterns and triplets.

Piece 2: Written in 9/8 time. The first staff begins with a circled '2'. It features a melody with eighth and sixteenth notes, including triplets and a double bar line. The second and third staves continue the melody with various rhythmic patterns and triplets.

Piece 3: Written in 4/2 time. The first staff begins with a circled '3'. It features a melody with eighth and sixteenth notes, including triplets and a double bar line. The second and third staves continue the melody with various rhythmic patterns and triplets.

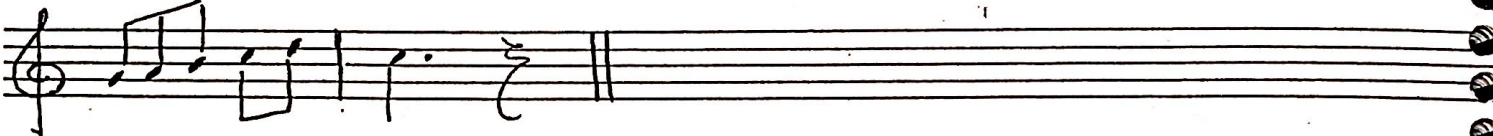
Solfeos sencillos
en compas mixto

Guía N° 24

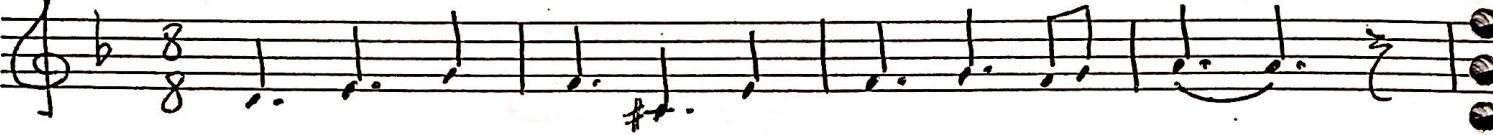
INTENSIVO

S. CANTADOS

①



②



③



④



Guia N° 25

Solfeos Hablados (compases mixtos)

1.)



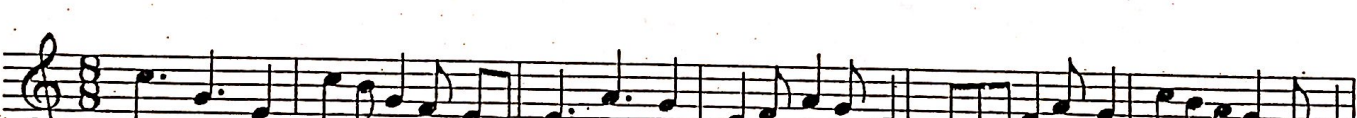
2.)



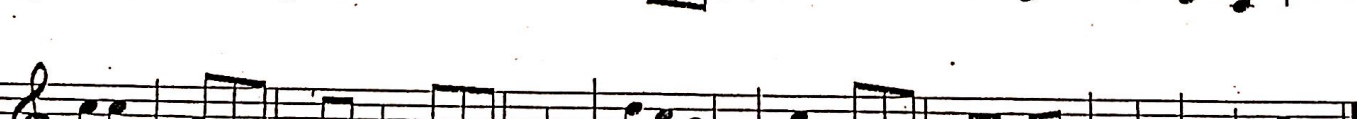
3.)



4.)



5.)



Guía de Solfeos Cantados

Funciones Transitorias

Lectura y Auditivo 3

Profesor Winston Moya C.

1

mf

2

mf

3

mf

4

mf

Guía de Solfeos Cantados 2

Funciones Transitorias

Lectura y Auditivo 3

Profesor Winston Moya C.

1



2



3



4



Guía de Estudio

Primera prueba de Lectura Musical

Curso: Lectura y Auditivo 3

Profesores Gina Allende M. y Winston Moya C.

Ejercicio 1

Contiene: 2 ejercicios de apresto y Ejercicio Principal

Primer Apresto: Entone el "Esqueleto" de la melodía (principales ejes y cadencias).



Segundo Apresto: CANTE los contratiempos mientras toca la línea grave en algún instrumento.



① EJERCICIO PRINCIPAL



Ejercicio 2

Contiene: 3 ejercicios de apresto y Ejercicio Principal

Primer Apresto: Entone e identifique los arpeggios "Esqueleto" de la melodía (grado y especie).



Segundo apresto: Entone la siguiente melodía



Tercer Apresto: Cante la primera nota de cada compás.

La línea superior se percute en palmas.

La línea inferior se percute en los pies.



② EJERCICIO PRINCIPAL



Ejercicio 3

Contiene: 3 ejercicios de apresto y ejercicio principal

Primer Apresto: CANTE la primera voz construida en base a arpeggios, identificando las funciones presentadas en cada compás. Tocar simultáneamente con un instrumento la segunda voz o cantar a dúo, escuchando la secuencia armónica.



Segundo Apresto: CANTE la primera voz construida en base a notas graduales, con predominancia de dos patrones rítmicos. Tocar simultáneamente con un instrumento la segunda voz o cantar a dúo, escuchando la secuencia armónica.





Tercer Apresto: CANTE la melodía identificando las funciones armónicas implícitas en ella.



③ Melodía principal



Ejercicio 4

Contiene: 3 ejercicios de apresto y ejercicio principal

Primer Apresto: Entone el "Esqueleto" de la melodía (principales ejes y cadencias).



Segundo Apresto: CANTE la primera voz construida en base a notas graduales. Tocar simultáneamente con un instrumento la segunda voz o cantar a dúo, identificando la función armónica en cada pulso.



Tercer Apresto: Ejecute ambas voces (canto e instrumento) o a dúo vocal.



④ Melodía principal



PARA ELISA, TU
Henry Martínez

A

/Se me ha perdido mi gata, quiero alguna información.
Me muero de la tristeza, se me parte el corazón/ BIS

B

Mi gata se llama Elisa, de pelaje tricolor,
negro, blanco y amarillo y los ojos de limón,
quienquiera que sepa algo, yo le pido una noticia, por favor.

C

Yo no le temo al combate, si hay que pagar un rescate,
llamar a José Vicente, o hablar con el presidente,
puedo pagarle a la CIA, o he de llamar a María
cualquier gestión.

D

/Ay, ay, ay, mi pobre gata se me perdió,
aquel que me la devuelva un regalito le daré yo/ BIS

E

/Ñau, jésa mi gata! ñau, jésa es su voz!
ñau, ¿estoy ~~soñado~~ ^{SOÑANDO} o es que mi gata ya regresó?/ BIS

A

/Mi gata paría en exceso y la tuve que ligar
y los gatos de la cuadra me han venido a reclamar/ BIS

B

La otra noche a mi casita cuatro amigos invité:
fue Montiel y fue Chuchito, fue Zapata y Rafael,
de acuerdo a las malas lenguas en mi ausencia algo raro sucedió:

C

alguien notó que a mi gata, se la llevaba Zapata
quien fue el autor del castigo o cómplices mis amigos,
pues, la merluza tan buena que hice para la cena
se la comió.

D

/Ay, ay, ay, mi pobre gata se me perdió,
que le digan a Zapata que la devuelva, le pido yo/ BIS

E

/Ñau, jésa mi gata! ñau, joigo su voz!
ñau, ¿estoy soñado o es que Zapata la devolvió?/ BIS