

Arriba y abajo No.

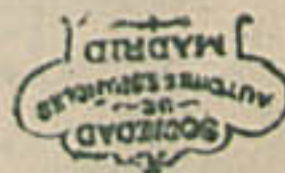
Blanquita y Topelo

Alto
Módulo

Blanquita

do ga meus ted en se qui da por que yo ven gar me quil ro
 Hay ma ri dos li ler ti nos que le mar chan de bu re o

¿Cuan do ven ga mi ma ri do que ha go yo con el son
 y se que fan de suqs po sa cuan do tie nem de son



bre ne ro
 Cuando vuel - va su ma
 si gaus ted - tam bien que hay da mas se lo de - beus te a se
 tan li ge - ras de pen

nar
 ser
 y siem pie - ra a dar le co Ba se lo ti - ra us te a la
 que hay pue les tar - en ci ma siem ple pa que use - chen a vo

Far.
 bar.
 ella
 se je meus te em par que ven gar me yo ve ce
 Hay que car - ti - gar

ro - nes
 si to
 Mas que ma da en - ta q'un ma - no - jo de bo - que -
 no lo rra paus ted pue les la me ba de su de

(3)



li-to ro-nes **Los 2** Vengante a ca — q' ahora es — ta mo en con di-

cio-nes pa- ra, pre-pa- rar — y pen- sar un cas-ti goe jem-

2^a vez 2^a vez
plav plav

3



Handwritten musical notation on a grand staff. The left hand (bottom staff) features a series of chords and a circled section. The right hand (top staff) contains a melodic line with various notes and rests. A circled section in the right hand is connected to the circled section in the left hand by a curved line.

Handwritten musical notation on a grand staff, continuing the piece. The notation includes chords and melodic lines in both hands, with some notes marked with accents.

Handwritten musical notation on a grand staff. The left hand (bottom staff) has a few notes and rests. The right hand (top staff) is mostly blank, with a large, diagonal scribble that says "Guertero" written across it.

