

10 Piezas SudAmericanas

El Gato, baile popular

En El Campo, estilo criollo

Horas De Ensueno, cueca

Mi Rancho, estilo criollo

Milonga Op.1, aire populare

Noche Serena, estilo criollo

Recordandote, triste

Rumbeando Pa La Querencia

Tres Arroyos, estilo criollo

Vidalita, aire criollo.

M. RODRIGUEZ ARENAS

PROPIEDAD DE

F. NUNEZ Y CIA
SUCESORES DE
Fco NUNEZ



EDITORES
SARMIENTO 1566
BUENOS AIRES

A mi distinguido amigo y discipulo DIONISIO GRACIA

El Gato

M. RODRIGUEZ ARENAS

Guitarra

The first system of guitar notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#). It begins with a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several upward-pointing triangles above the staff, indicating strumming directions. Two specific strumming patterns are enclosed in boxes and labeled "Rasguido". The first "Rasguido" box covers measures 3 and 4, and the second covers measures 5 and 6. Fingering numbers (1, 2, 3, 4) are placed below the notes. A circled number "1" is placed above the first measure.

The second system continues the guitar notation. It features three boxed "Rasguido" sections. The first "Rasguido" is in measures 7-8, the second in measures 9-10, and the third in measures 11-12. The notation includes rhythmic patterns and upward-pointing triangles. Fingering numbers are present below the notes.

The third system continues the guitar notation. It features three boxed "Rasguido" sections. The first "Rasguido" is in measures 13-14, the second in measures 15-16, and the third in measures 17-18. The notation includes rhythmic patterns and upward-pointing triangles. Fingering numbers are present below the notes. The system concludes with a "Fin" marking.

Cu. 2a

The fourth system is the beginning of the second system, labeled "Cu. 2a". It is written on a single staff in treble clef with a key signature of two sharps. The notation includes various rhythmic values and upward-pointing triangles. A circled number "1" is placed above the first measure. The system concludes with a circled number "1" above the final measure.

The fifth system continues the guitar notation. It features two boxed "Rasguido" sections. The first "Rasguido" is in measures 21-22, and the second is in measures 23-24. The notation includes rhythmic patterns and upward-pointing triangles. Fingering numbers are present below the notes.

The musical score consists of six systems, each with a main staff and a dashed-line staff for the thumb (Pulgar). The main staff includes guitar-specific markings such as *Rasquido* (strumming), \wedge (downward strum), \vee (upward strum), and \wedge (downward strum). The thumb staff shows numbered fingerings (1-5) for the thumb. The score concludes with the instruction *D. C. al fin*.

Nota: Los acordes marcados con una cruz se harán cerrando la mano derecha y golpeando sobre las cuerdas.

OTRA - \wedge Rasquido hacia abajo
 \vee Rasquido hacia arriba.

EN EL CAMPO

Estilo Criollo

ARREGLADO PARA

GUITARRA



por **MARIO RODRIGUEZ ARENAS**

PROPIEDAD DE

FCO. NUÑEZ  **EDITOR**

SARMIENTO 1620-28 **BAIRES**

MANCA REGISTRADA

EN EL CAMPO

ESTILO CRIOLLO

Arreglado para guitarra
por MARIO RODRIGUEZ ARENAS

GUITARRA



p

3/8

Detailed description: The first system of the guitar part is written on a single staff in treble clef with a 3/8 time signature. It begins with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, with some chords. The key signature has two sharps (F# and C#).

CANTO



p

3/4

C² 3²

Detailed description: The first system of the vocal part is written on a single staff in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic. The melody is simple, with some rests. The key signature has two sharps. There are fingerings (1, 4) and a capo instruction (C² 3²) above the staff.



poco cresc.

C² 1²

con espressione

Detailed description: The second system of the guitar part continues the melody. It includes a *poco cresc.* marking and a *con espressione* instruction. A capo instruction (C² 1²) is shown above the staff. The dynamics range from piano to mezzo-forte.



mf

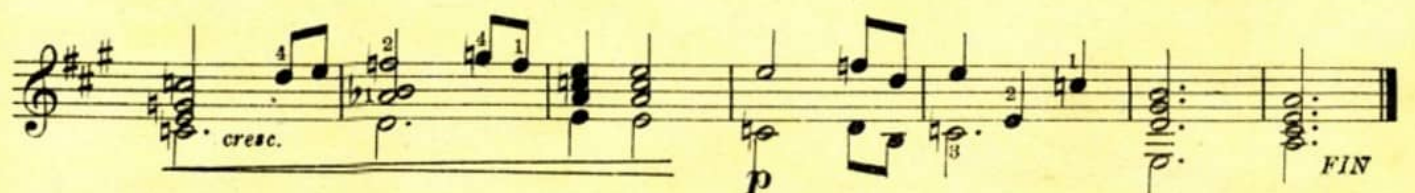
Detailed description: The third system of the guitar part continues the melody. It begins with a mezzo-forte (*mf*) dynamic. The key signature has two sharps.



Detailed description: The fourth system of the guitar part continues the melody. The key signature has two sharps.



Detailed description: The fifth system of the guitar part continues the melody. The key signature has two sharps.



cresc.

p

FIN

Detailed description: The sixth and final system of the guitar part concludes the piece. It includes a *cresc.* marking, a piano (*p*) dynamic, and ends with the word *FIN*. The key signature has two sharps.

A MI DISTINGUIDO DISCIPULO DOCTOR DON JOSE MARIA LABAQUI

AIRES NACIONALES

HORAS DE ENSUEÑO

CUECA PARA GUITARRA

Por M. RODRIGUEZ ARENAS
Junio de 1925

Introducción (♩ = 168).

GUITARRA

(6ª Cuerda en RE) Cª 3ª Cª 8ª Cª 5ª

CUECA

con sentimiento

sf cresc.

Cª 5ª

C^a 5^a

dim. *sf cresc.*

C^a 5^a

dim. 1ª vez 2ª vez FIN

C^a 10^a C^a 9^a

p con dolore

C^a 10^a C^a 5^a

sf

C^a 10^a

sf

sf

Dal S al Fin sin repetir

Mi Rancho

ESTILO CRIOLLO
(PARA GUITARRA)

A mi predilecta discipula
Srta. Fara Martinez Larumbe

por M. RODRIGUEZ ARENAS

GUITARRA

C 5

ALLEGRETTO

The first system of guitar music is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'ALLEGRETTO'. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-4. A first ending bracket labeled 'C 5' spans the first five measures. The system concludes with a final chord marked with a circled '0'.

The second system of guitar music continues the piece. It features a melodic line with a slur over the first four measures, followed by a final chord marked with a circled '0'.

C 5

The third system of guitar music starts with a first ending bracket labeled 'C 5' over the first five measures. It continues with a melodic line and ends with a final chord marked with a circled '0'.

C 5

The fourth system of guitar music begins with a first ending bracket labeled 'C 5' over the first five measures. It concludes with a final chord marked with a circled '0' and the word '(FIN)' written below the staff.

Canto

5

C 2

The 'Canto' system is written on a single treble clef staff with a 6/8 time signature. It features a melodic line with a slur over the first four measures. The system ends with a final chord marked with a circled '6' and the tempo marking 'C 2' above the staff.

ALLEGRETTO

C 5

The fifth system of guitar music is marked 'ALLEGRETTO' and features a first ending bracket labeled 'C 5' over the first five measures. It concludes with a final chord marked with a circled '0'.

C. 5

C. 5

LENTO

Canto

ANDANTE

LENTO

C. 2

D. C. al FIN

Aires Populares

Op. N°1 Milonga

por M. RODRIGUEZ ARENAS

Allegro Moderato

Cj. 4

Cj 2

Guitarra

Cj 2

Cj 4

Cj 2

Cj 2

Cj 2

Cj 2

Cj 2

Cj 4

Cj 2

Cj 2

Cj 4

Cj 2

Noche Serena

ESTILO CRIOLLO

por M. RODRIGUEZ ARENAS

ALLEGRETTO

UITARRA

The first system of the guitar part is written in 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some chords. Fingerings are indicated by numbers 1-4. There are circled '0' symbols above some notes, likely indicating natural harmonics. The system ends with a double bar line.

The second system of the guitar part continues the melody from the first system. It ends with a double bar line and the word "FIN" below it. A circled '5' is written above the final chord, and a circled '3' is written below it.

(LENTO)

CANTO

The first system of the vocal part is written in 6/8 time. It features a treble clef and a key signature of one sharp (F#). The melody is slower and more melodic than the guitar part. Fingerings are indicated by numbers 1-4. There are circled '0' symbols above some notes. The system ends with a double bar line.

The second system of the vocal part continues the melody from the first system. It ends with a double bar line. A circled '2' is written above the final chord.

ANDANTE

The third system of the guitar part is written in 3/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is slower and more melodic than the previous systems. Fingerings are indicated by numbers 1-4. There are circled '0' symbols above some notes. The system ends with a double bar line.



D. C. al FIN

1°

Era una noche serena
en que la luna lucía
su gallarda bizarría,
iluminando la escena;
abrumado por la pena
que a su pecho le embargaba,
el ancho campo cruzaba,
en su flete, un paisanito,
en dirección al ranchito
de la prenda que él amaba.

2°

Su corazón presentía
que esa prenda a quien amaba
con su cariño jugaba
y el corazón no mentía,
pues descubre la falsía
cuando llega a la tranquera
y divisa desde afuera
que a otro paisano ella besa,
faltando así a la promesa
de cariño que a él hiciera.

3°

Con el alma enloquecida
echa mano a su facón
para vengar la traición
de esa mujer fementida
en cuyo pecho se anida
la mentira y la maldad,
pero la serenidad
todo su plan desbarata:
¡Que vale más que esa ingrata,
de un hombre, la libertad!

A la memoria de mi inolvidable y querido amigo, Francisco Núñez Arceaga
Agosto 9 de 1925

Recordándote...

TRISTE

por Mario Rodríguez Arenas.

Andante (muy sentido)

Guitarra

C. 7^a

C. 7^a

Lento e con dolore

C. 4^a

C. 5^a

C. 7^a

C. 7^a

C. 4^a

C. 5^a

C. 7^a

Rumbeando pa la querencia

ESTILO SENTIMENTAL

por M. RODRIGUEZ ARENAS

6ª Cuorda en Re

ALLEGRO MODERATO

C3.....

GUITARRA

The first line of guitar notation is in treble clef with a key signature of one sharp (F#). It begins with a C3 chord indicated by a dashed line. The melody consists of eighth and sixteenth notes, with some triplets. Fingering numbers (1, 2, 3, 4) are shown above the notes. Chords are indicated by circled numbers (1, 2, 3, 4) below the staff. The line ends with a final chord.

The second line of guitar notation continues the melody from the first line. It features similar rhythmic patterns and fingering. Chords are indicated by circled numbers below the staff. The line ends with a final chord.

The third line of guitar notation continues the melody. It includes a C3 chord at the beginning, indicated by a dashed line. The notation includes fingering and chord numbers. The line concludes with the instruction "arm" and "Fin" above the staff, followed by a final chord.

The fourth line of guitar notation is marked "Lento" and features a slower, more melodic line. It consists of quarter and half notes with a key signature change to two sharps (F# and C#). Fingering numbers are shown above the notes, and chords are indicated by circled numbers below the staff. The line ends with a final chord.

ALLEGRO MODERATO

C 3

LENTO

ALLEGRETTO

LENTO

DC, al FIN

TRES ARROYOS

ESTILO GRIOLLO
PARA GUITARRA

A mi discipula la distinguida Señorita
ROSARIO CARRERA.

M. RODRIGUES ARENAS

Allegretto.

CANTO.

Allegretto.

C# 2a

C# 2a

C# 2a

VIDALITA

Aire Criollo

MARIO RODRIGUEZ ARENAS

ANDANTE

GUITARRA

First staff of guitar music in 3/4 time, featuring a melodic line with a key signature of one sharp (F#) and a tempo marking of ANDANTE.

Second staff of guitar music, continuing the melodic line with various chordal accompaniments.

CANTO

First staff of vocal music in 3/4 time, featuring a melodic line with a key signature of one sharp (F#).

Second staff of vocal music, continuing the melodic line.

Third staff of vocal music, continuing the melodic line.

Fourth staff of vocal music, continuing the melodic line.

Fifth staff of vocal music, continuing the melodic line.

Sixth staff of vocal music, concluding the piece with a final melodic phrase and a key signature change to one sharp (F#).

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