

# Gabriel Senanes

# DON MONDONGO



---

Flauta (o violín) + Guitarra



**epsapublishing** 

PARTITURA GENERAL y PARTES

Ejemplar de publicidad. Prohibida su venta

GABRIEL SENANES

---

# Don Mondongo

---

para flauta (o violín) y guitarra



*Ilustración de Horacio Wainhaus*

# GABRIEL SENANES

## Don Mondongo

para flauta (o violín) y guitarra

### Indicaciones musicales

#### Flauta:

Las notas marcadas con un punto debajo de una ligadura deben articularse "du", sin acortar su duración.

La indicación  debe articularse por lo tanto "tu-du".

El texto de los compases 52 a 60 puede ser cantado (o no) por quien ejecute la guitarra sin que deje de tocarse la respectiva parte de flauta.

Las comas indican respiración o separación de notas, pero no modificación del *tempo*.

Los arquitos descendentes  indican un rápido glissando diminuendo sin nota precisa de resolución (short fall o drop)

La línea recta descendente del compás 86 indica un glissando diminuendo descendente no muy rápido sin nota precisa de resolución (long fall o drop).

Los compases 78 y 79 incluyen una imitación de la "cuica" brasilera.

#### Guitarra:

Las crucecitas (X) del compás 31 indican percutir con el dedo 2 de la mano izquierda la nota RE (traste 7) en la tercera cuerda, sin pulsar con la mano derecha.

El arquito descendente  de la última corchea del compás 41 indica un rápido glissando descendente. Lo mismo significan los del compás 85.

Las crucecitas (X) de los compases 57 al 59 indican un golpe de la palma de la mano derecha contra las bordonas sobre la tastiera. El fragmento imita a un viejo disco de pasta rayado, y el golpe, al salto de la púa volviendo una y otra vez a repetir los mismos surcos.

En los compases 61 a 65 las crucecitas (X) en "re" indican golpes de la palma derecha sobre el puente (más graves), mientras que las crucecitas en "la" significan golpes de la mano izquierda sobre el aro (más agudos).

La flechita  en el compás 69 significa tocar el FA doble sostenido y estirar la cuerda en sentido perpendicular a ella sin volverla a pulsar hasta que suene la nota siguiente, SOL sostenido.

Los circuitos arriba de las notas SOL, SI y MI en los compases 92 a 95 indican armónicos "naturales" que se obtienen al rozar las tres primeras cuerdas en el decimosegundo traste.

#### Ambos:

Toquen bien.

Los compases 67 y 68 son opcionales (de nada).

Ilustración de cubierta: Horacio Wainhaus

# DON MONDONGO

para flauta (o violín) y guitarra

GABRIEL SENANES

muy lento y libre

Musical score for Flute and Guitar. The flute part consists of three measures of rests. The guitar part starts with a C major chord (E-G-C) followed by a sequence of chords: G major (B-D-G), A major (C-E-G), B major (D-F#-A), C major (E-G-B), and D major (F#-A-C). The tempo is indicated as 'muy lento y libre'.

Musical score for Flute and Guitar, starting at measure 4. The flute part has three measures of rests. The guitar part begins with a C major chord (E-G-C) followed by a sequence of chords: G major (B-D-G), A major (C-E-G), B major (D-F#-A), C major (E-G-B), and D major (F#-A-C). The tempo is 'a tempo, pero sin rigidez' and the note value is indicated as (♩ = 92).

Musical score for Flute and Guitar, starting at measure 7. The flute part has three measures of rests. The guitar part begins with a C major chord (E-G-C) followed by a sequence of chords: G major (B-D-G), A major (C-E-G), B major (D-F#-A), C major (E-G-B), and D major (F#-A-C). The tempo is 'poco rall...'.

EJEMPLAR DE PUBLICIDAD - PROHIBIDA SU VENTA

© Copyright MMVII **EPSA PUBLISHING S.A.** México 2.835, C1223ABG, Ciudad Autónoma de Buenos Aires, República Argentina  
International Copyright Secured - Derechos internacionales Asegurados, Impreso en Argentina - Depositado de acuerdo a la ley 11.723

10      *a tempo*

*p sempre espr.*

*mf*

13

16

19

*mf*

22

8 8

25

8 8

28

8 8

30 (  $\bullet = \bullet$  )

suelto

(3) 2 3 3

*ff*

Musical score for piano, page 10, measures 32-33. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 32 begins with a forte dynamic (*f*) in the bass staff. The melody in the treble staff consists of eighth-note pairs. Measure 33 continues the eighth-note pairs in both staves. The bass staff concludes with a half note followed by a repeat sign.

A musical score for piano, page 34. The top staff uses a treble clef and has a key signature of one sharp. It consists of six measures of sixteenth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It also consists of six measures, featuring eighth-note patterns and some rests. The music is divided by a vertical bar line.

Musical score for piano, page 36, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern of B, A, C, B, A, G. Measure 2 starts with a dotted half note followed by a sixteenth-note pattern of B, A, C, B, A, G.

A musical score for piano, page 38. The top staff uses a treble clef and has a key signature of one sharp. It consists of two measures of sixteenth-note patterns. The bottom staff uses a treble clef and has a key signature of one sharp. It consists of two measures of eighth-note patterns. The music is divided by a vertical bar line.

40

subito

42

44

46

48

V

49

ff      más      más

ff

51

dolce

mf      "So - mos los mu - cha - chos pe - roa-

53

rri - - ba los po - bres del mun - de -

c      c

54

lan - - - te ra - di ca - ber - tad li - ber - tad li - ber -  
(de pié)

56

ff tad \_\_\_\_\_ sf  
mf Ro - sa, Ro - sa tan ma - ra - vi -  
dolce  
16 16 x (\*)

58

Ro sa, Ro - sa tan ma - ra - vi Ro sa, Ro - sa tan ma - ra - vi > c

accel. ----- a tempo

60

Ro sa, Ro - sa tan ma - ra - vi - llo - sa" >

m. d.: puente

(\*) Golpear las bordonas sobre la tastiera

62

m. i.: aro  
m. d.: puente } con la palma

m.d.

64

pesado

66

(\*)

67

(\*) Los compases 67 y 68 son opcionales.

68

(\*)

$\frac{8}{8}$

tambora

69

pizz.  
(sord.)

bend

71

73

75

77

cresc. - - - -

79

81

frenando . . .      a tempo

8

82

84

86

*long drop*

88

*3*

90

*marcato*

*sf*

92

*p*

arms.  
XII

(4)

*mf*

95

98

100

(4) ----- ,

103

106

109

poco rall...

# DON MONDONGO

GABRIEL SENANES

a tempo, pero sin rigidez  
(  $\bullet = 92$  ) a tempo

Flauta

13

3 6

*p sempre espr.*

20

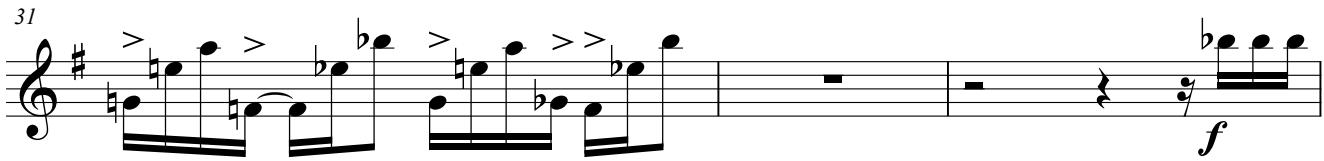
24

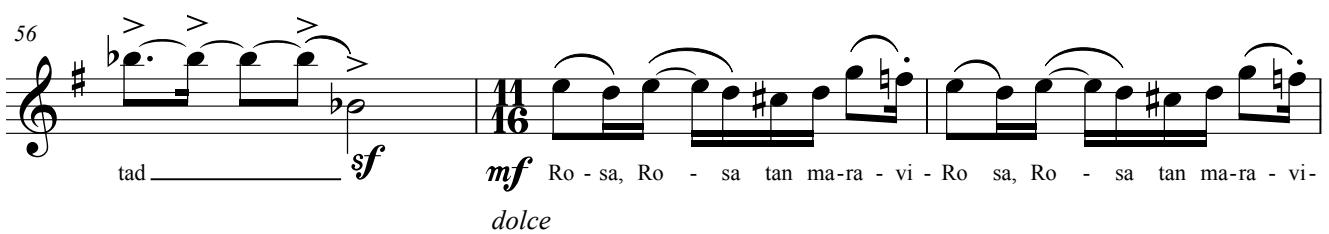
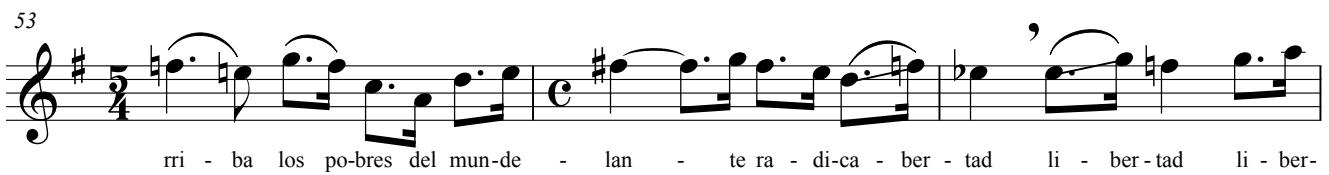
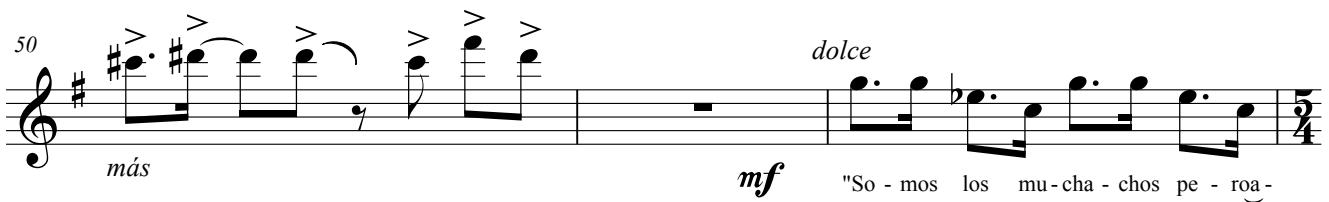
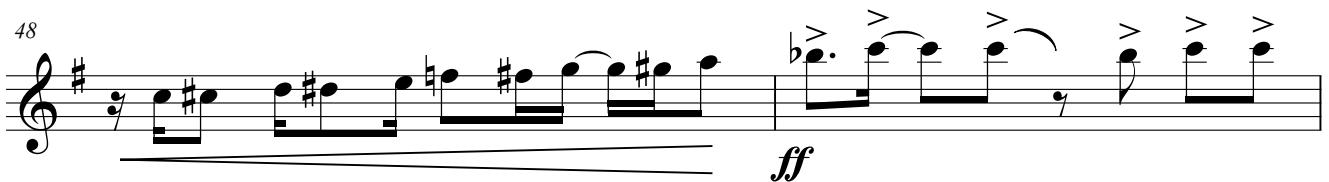
(  $\bullet = \bullet$  )

suelto

EJEMPLAR DE PUBLICIDAD - PROHIBIDA SU VENTA

© Copyright MMVII **EPSA PUBLISHING S.A.** México 2.835, C1223ABG, Ciudad Autónoma de Buenos Aires, República Argentina  
International Copyright Secured - Derechos internacionales Asegurados, Impreso en Argentina - Depositado de acuerdo a la ley 11.723





59

Ro sa, Ro - sa tan ma - ra - vi - Ro sa, Ro - sa tan ma - ra - vi - llo - sa"

61      accel.      a tempo

63

65      *pesado*

67

(\*)      *(\* Los compases 67 y 68 son opcionales.*

(\*)

69

72

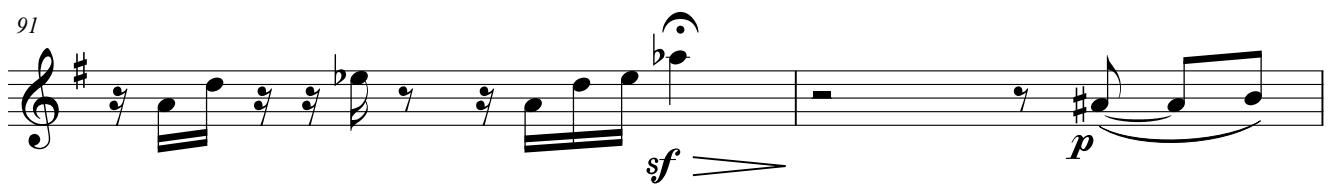
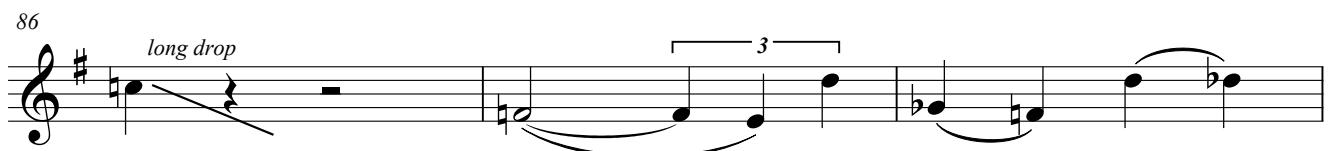
74

77

(“cuica”)

frenando . . .

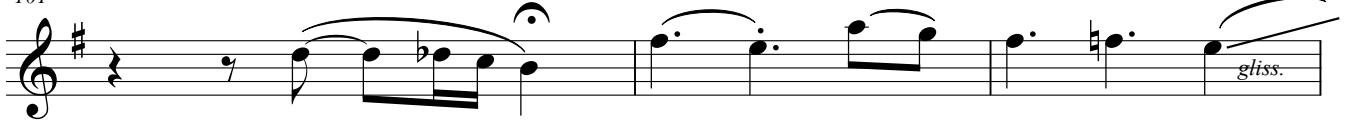
a tempo



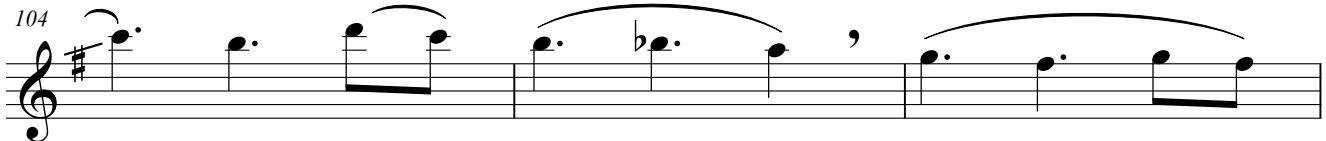
97



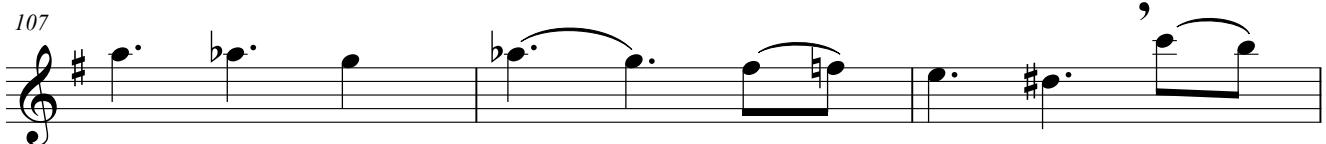
101



104



107



110



poco rall...

# DON MONDONGO

para flauta (violín) y guitarra

GABRIEL SENANES

*a tempo,*  
*pero sin rigidez*  
*muy lento y libre* ( $\text{♩} = 92$ ) *a tempo*

Violín

12

17

*mf* <<

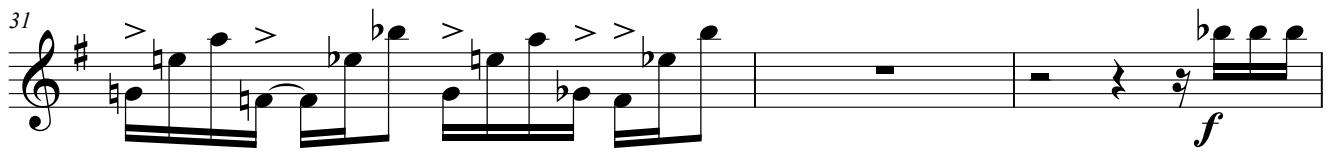
22

27

*rall.* - - - - ( $\text{♩} = \text{♩}$ ) *suelto*

EJEMPLAR DE PUBLICIDAD - PROHIBIDA SU VENTA

© Copyright MMVII **EPSA PUBLISHING S.A.** México 2.835, C1223ABG, Ciudad Autónoma de Buenos Aires, República Argentina  
International Copyright Secured - Derechos internacionales Asegurados, Impreso en Argentina - Depositado de acuerdo a la ley 11.723



46

49

*ff*

*más*

*mf dolce*

"So-mos los mu-chas-chos pe - roa

53

rri - ba los po-bres del mun - de - lan - te ra - di-ca - ber - tad li - ber - tad li - ber-

56

*ff*

*sf*

*mf dolce*

*16*

tad \_\_\_\_\_ Ro - sa, Ro - sa tan ma - ra - vi - Ro sa, Ro - sa tan ma - ra - vi -

59

Ro sa, Ro - sa tan ma - ra - vi - Ro sa, Ro - sa tan ma - ra - vi - llo - sa" \_\_\_\_\_

61

*accel.* - - - - - *a tempo*

64

*pesado*

66

*pizz.*

*arco*

(\*) Los compases 67 y 68 son opcionales.

68

71

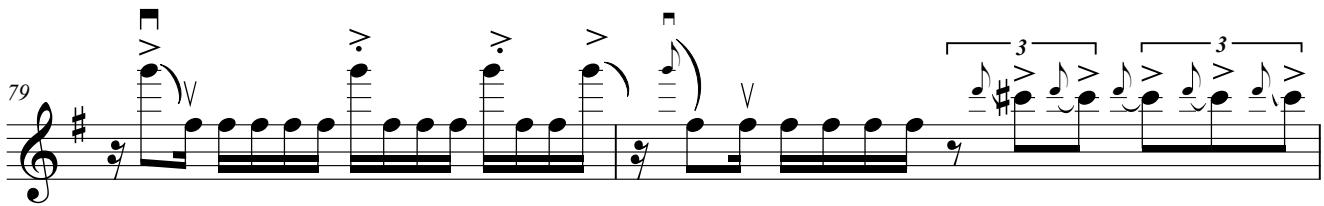
74

77

*cresc.* - - - - -

("cuica")

Gabriel Senanes - Don Mondongo (violin) - 5



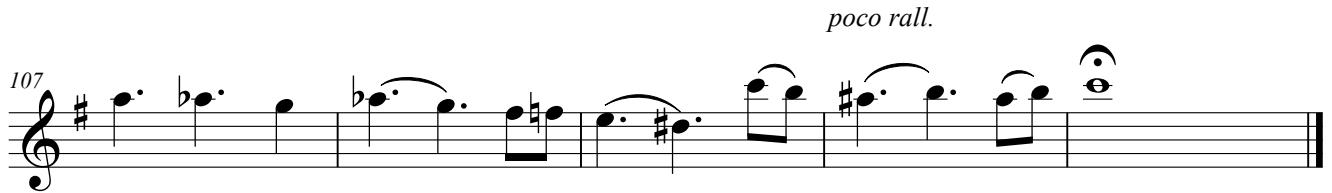
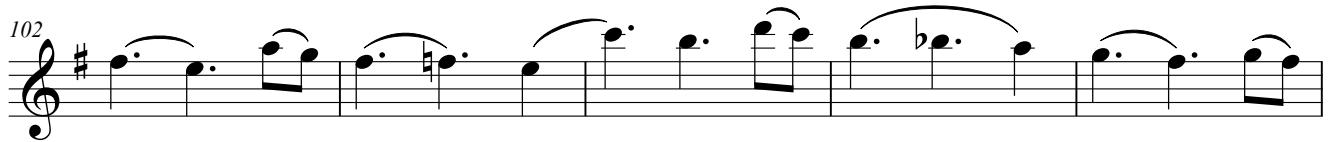
Musical score for violin, page 5, measures 81-82. The key signature changes to no sharps or flats. Measure 81 starts with *frenando* markings and a sixteenth-note pattern. Measure 82 begins with *a tempo* markings.

Musical score for violin, page 5, measure 83. The key signature changes to two sharps. The music consists of a sixteenth-note pattern.

Musical score for violin, page 5, measures 85-86. The key signature changes to one sharp. Measure 85 features a sixteenth-note pattern with grace notes. Measure 86 includes a dynamic  $\text{long drop}$ .

Musical score for violin, page 5, measures 89-90. The key signature changes to one sharp. Measure 89 features a sixteenth-note pattern with grace notes. Measure 90 includes a dynamic *sf*.

Musical score for violin, page 5, measure 92. The key signature changes to one sharp. The music consists of a sixteenth-note pattern.



# DON MONDONGO

GABRIEL SENANES

**Guitarra**

**muy lento y libre**

( $\text{♩} = 92$ )

**a tempo, pero sin rigidez**

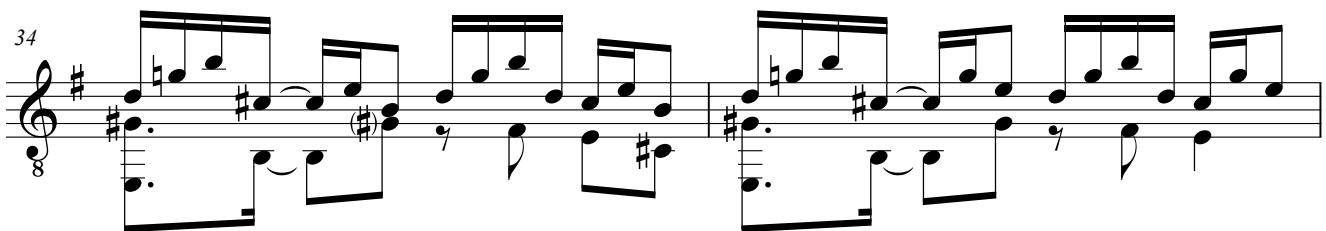
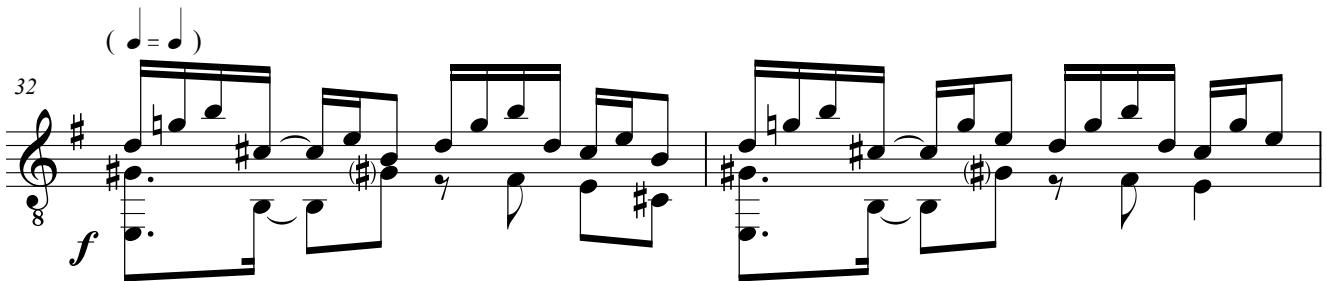
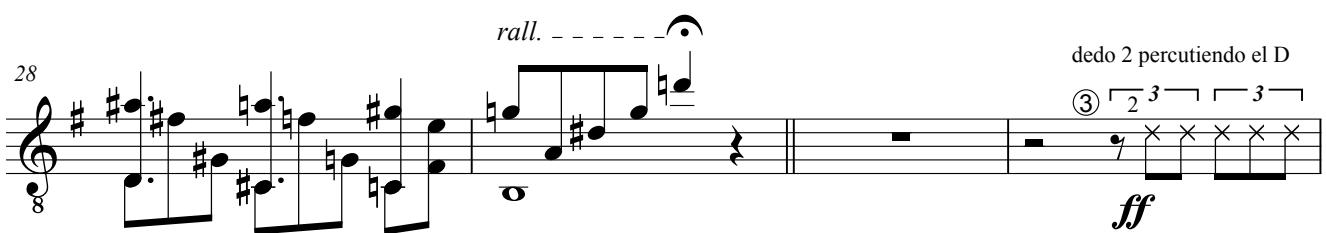
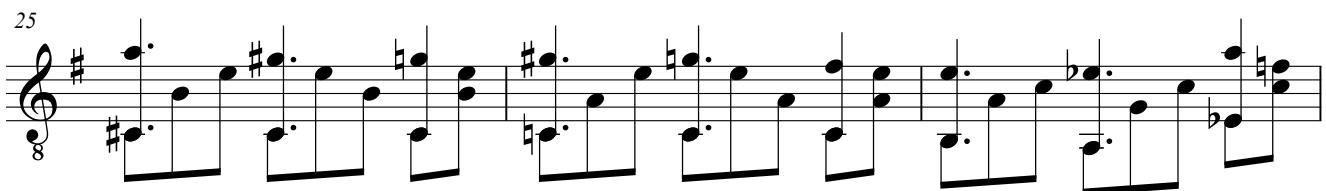
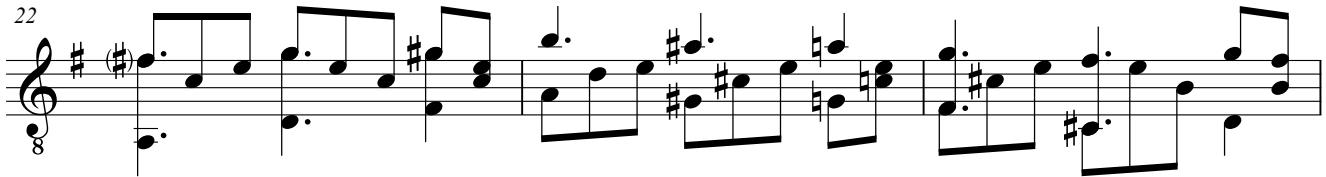
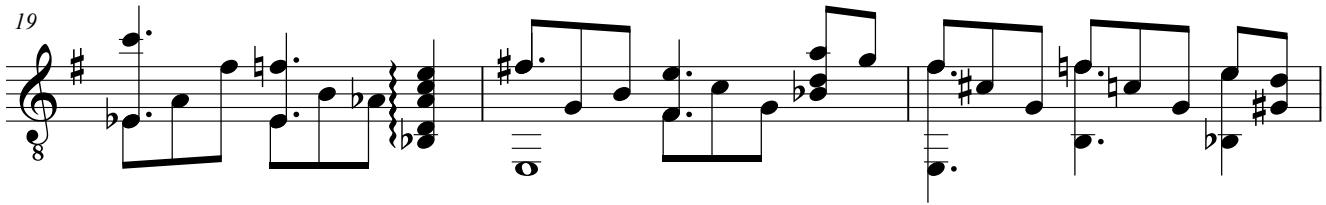
**poco rall.**

**mf**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

The sheet music consists of six staves of musical notation for a guitar. The key signature is one sharp, indicating a major key. The time signature is 8/8 throughout. The tempo is marked as 'muy lento y libre' (very slow and free) and includes a note value of  $\text{♩} = 92$ . The instruction 'a tempo, pero sin rigidez' (with tempo, but without stiffness) is given above the staff. A dynamic marking 'poco rall.' (slightly rallentando) is placed at the end of the first section. The dynamics 'mf' (mezzo-forte) are indicated below the staff at measure 10. Measure numbers 1 through 16 are listed vertically on the left side of the page.

EJEMPLAR DE PUBLICIDAD - PROHIBIDA SU VENTA



36

38

40

42

44

46

48

49

51

53

54

56

(de pié)

*ff*

*p*

*más*

*C*

*ff*

*\**

*(\*) Golpear las bordonas sobre la tastiera*

*(\*) Golpear las bordonas sobre la tastiera*

58

60

*m. i.: aro*  
*m. d.: puente* } *con la palma*

62

*m.d.*

64

66

(\*) Los compases 67 y 68 son opcionales.

(sord.)

tambora -

bend

pizz. - - - - -

70

*m. o.*

The sheet music consists of six staves of musical notation for guitar, numbered 72 through 83. The notation is in common time (indicated by '8') and uses a treble clef. The key signature changes between staves, starting with one sharp (F#) at staff 72, then two sharps (D# and G#) at staff 74, one flat (Bb) at staff 76, one sharp (F#) at staff 78, and two sharps (D# and G#) at staff 80. The music features various note heads, stems, and bar lines. Staff 83 concludes with a final dynamic marking 'v' above the staff.

85 > > 1

87 2 3

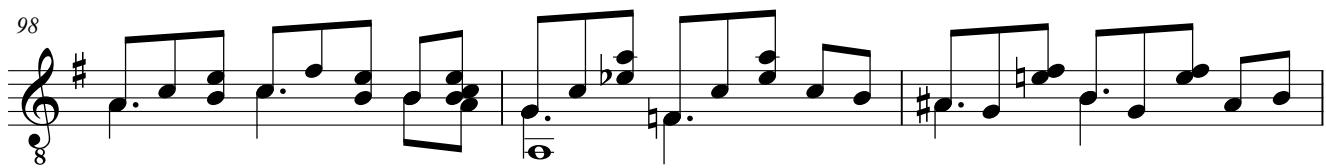
89 4

91 arms.  
XII  
(4) *mf*

93

96

This image shows six staves of musical notation for guitar, starting at measure 85 and ending at measure 96. The music is in common time (indicated by '8') and uses a treble clef. Measure 85 begins with a bass note followed by eighth-note pairs. Measures 86-87 show eighth-note patterns with dynamic markings '>' and '2'. Measure 88 starts with a bass note and continues with eighth-note patterns. Measures 89-90 show eighth-note patterns with dynamic markings '3' and '4'. Measure 91 features eighth-note patterns with dynamic markings 'arms.' and 'XII', and includes a dynamic marking '(4)' and 'mf'. Measure 92 consists of a dashed line. Measure 93 begins with eighth-note patterns and includes a dynamic marking 'E'. Measure 94 consists of a dashed line. Measure 95 begins with eighth-note patterns. Measure 96 concludes the page with eighth-note patterns.



Musical score for guitar, page 8, measure 101. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The measure starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. A measure repeat sign is shown, indicating a repeat of the previous section. The measure ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.

Musical score for guitar, page 8, measure 103. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The measure starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. The measure ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.

Musical score for guitar, page 8, measure 105. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The measure starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. The measure ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.

Musical score for guitar, page 8, measure 107. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The measure starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. The measure ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.

Musical score for guitar, page 8, measure 109. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The measure starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. The measure ends with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note.

**epsapublishing**

# CATÁLOGO DE GUITARRA

A MIS VIEJOS <b>Aníbal Arias</b>	CUECA DE JUAN <b>Jorge Alberto Jewsbury</b>	APARCERO <b>Cacho Tirao</b>
RECUERDOS DE LA PAMPA <b>Aníbal Arias</b>	ECOPUEBLO <b>Jorge Alberto Jewsbury</b>	CANCIÓN AL NIÑO DESEADO <b>Cacho Tirao</b>
DANZA DEL PICAFIOR <b>Ramón Ayala</b>	EL FILÓSOFO <b>Jorge Alberto Jewsbury</b>	CHISPITA <b>Cacho Tirao</b>
DOLOR DEL VIEJO ÁRBOL <b>Ramón Ayala</b>	GATITO DE DJANGO <b>Jorge Alberto Jewsbury</b>	EL NEGRO FELIPE <b>Cacho Tirao</b>
EL ABANDONAO <b>Ramón Ayala</b>	GATO AMANECIDO <b>Jorge Alberto Jewsbury</b>	LA MILONGA DE DON TACO <b>Cacho Tirao</b>
SALUDOS <b>Ramón Ayala</b>	GATO LOCO <b>Jorge Alberto Jewsbury</b>	PEQUEÑA ROMANZA <b>Cacho Tirao</b>
A JULIÁN PLAZA <b>Edgardo Acuña</b>	GUALEGUAY <b>Jorge Alberto Jewsbury</b>	TERESA MI RENACER <b>Cacho Tirao</b>
AL CIRCO CRIOLLO <b>Edgardo Acuña</b>	GUARANIA DE DOS COLORES <b>Jorge Alberto Jewsbury</b>	LA LUZ DE TU MIRADA <b>Cecilia Zabala</b>
VALS SIN TIEMPO <b>Edgardo Acuña</b>	LA ATRAVESADA <b>Jorge Alberto Jewsbury</b>	TANGO - INCERTIDUMBRE <b>Cecilia Zabala</b>
AGOSTO <b>Roberto Calvo</b>	LA FLOR DEL CARDÓ <b>Jorge Alberto Jewsbury</b>	LOS GURISES <b>Ramón Ayala</b> Guitarra + Recitado
BARRILETE <b>Roberto Calvo</b>	SEMBRAR GUITARRAS <b>Jorge Alberto Jewsbury</b>	TESTIMONIAL (SOY EL HOMBRE) <b>Ramón Ayala</b> Guitarra + Recitado
CANCION CHIQUITA <b>Roberto Calvo</b>	TONADA DEL REGRESO <b>Jorge Alberto Jewsbury</b>	DON MONDONGO <b>Gabriel Senanes</b> Flauta + Guitarra
EL ENZO <b>Roberto Calvo</b>	BALADA PARA UNA PRINCESA <b>Ignacio López</b>	LA MESA DULCE <b>Damián Bolotín</b> Dúo de guitarras
ENCUENTRO <b>Roberto Calvo</b>	DEBUSSYANA <b>Ignacio López</b>	SINESIA <b>Ignacio López</b> Dúo de guitarras
QUEMAZÓN <b>Roberto Calvo</b>	MIRA P'ALLÁ <b>Ignacio López</b>	GUARISMOS <b>Leo Masliah</b> Dúo de guitarras
SONRISAL <b>Roberto Calvo</b>	NUNCA LLUEVE PARA SIEMPRE <b>Ignacio López</b>	PRELUDIO A NADA <b>Leo Masliah</b> Dúo de guitarras
PROFUNDA <b>Calvo / Giúdice</b>	SINESIA <b>Ignacio López</b>	LA MILONGA DE DON TACO <b>Cacho Tirao</b> Dúo de guitarras
SÓLO UN RECUERDO <b>Calvo / Kehoe</b>	AVENIDA ITALIA Y CENTENARIO <b>Leo Masliah</b>	LA VENCIDA ES LA TERCERA <b>Gabriel Senanes</b> Dúo de guitarras
AGARRADO <b>Juan Falú</b>	LOS ENREDOS DE SILVIA <b>Leo Masliah</b>	LLANURA <b>Ramiro Gallo</b> Cuarteto de guitarras
AL MENCHI <b>Juan Falú</b>	8 PIEZAS BREVES <b>Ernesto Méndez</b>	MIL VECES AMOR <b>Ramiro Gallo</b> Cuarteto de guitarras
CUECA LA DIAGONAL <b>Juan Falú</b>	OCTUBRE <b>Ernesto Méndez</b>	TOM & JERRY <b>Ramiro Gallo</b> Cuarteto de guitarras
LA ANTUQUERA <b>Juan Falú</b>	DUENDES MULATOS <b>Carlos Moscardini</b>	AVENIDA ITALIA Y COMERCIO <b>Leo Masliah</b> Cuarteto de guitarras
LA MEMORIA CUENTA <b>Juan Falú</b>	HORIZONTE INFINITO <b>Carlos Moscardini</b>	LA NOCHE SIN RUMBO <b>Gustavo Mozzi</b> Cuarteto de guitarras
LUZ DE GIRO <b>Juan Falú</b>	RAÍCES OCULTAS <b>Carlos Moscardini</b>	MILONGON DEL ANTIFAZ <b>Gustavo Mozzi</b> Cuarteto de guitarras
PRELUDIO CHAMAMECERO <b>Juan Falú</b>	SERIE "ELEODORO MARENCO" <b>Carlos Moscardini</b>	SIMULCOP <b>Gustavo Mozzi</b> Cuarteto de guitarras
QUE LO DIGA EL RÍO <b>Juan Falú</b>	SERIE "FLORENCIO MOLINA CAMPOS" <b>Carlos Moscardini</b>	CIUDAD DE LA LUZ <b>Nestor Basurto</b> Quinteto de guitarras
TAXCO POR SIEMPRE <b>Juan Falú</b>	AFRECHO <b>Gabriel Senanes</b>	LUCÍA <b>Roberto Calvo</b> Ensamble de guitarras
CANTOR POBRE <b>Jorge Alberto Jewsbury</b>	PER LUDIO <b>Gabriel Senanes</b>	EL SEGUIDOR <b>Román Giúdice</b> Ensamble de guitarras