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El Cibaeño (o "El Viaje Misterioso del 'Gringo Latino'")

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El Cibaeño

(o "El Viaje Misterioso del 'Gringo Latino'")

para

Ryan Dodge

Notes on *El Cibaeño*

El Cibaeño (o "El Viaje Misterioso del 'Gringo Latino'") is a very personal piece for me. In January 2016, I began my current position as Music Director of St. Matthew Roman Catholic Church in Brooklyn, NY. Though I had been informed that the congregation was primarily Caribbean (with three distinct communities serving the Anglophone/West Indian, Spanish, and Haitian population of Crown Heights), little could truly prepare me for the journey I was about to undertake. Suddenly, I was thrust into a completely new musical world with styles and rhythms and a unique cultural-musical history of which I was completely ignorant. Adrift in a sea of new music, I had to quickly become familiar with Reggae, Soca, Calypso, Gospel, Merengue, Salsa, Bachata, Cumbia, Mariachi, and dozens of variants and sub-genres.

As the titular "Gringo Latino" (a nickname I earned early into rehearsals with the Spanish Choir) this piece chronicles my journey into the world of Spanish (especially Afro-Latin) music. *El Cibaeño* was intended not only to show my own growth as a musician learning to play these foreign styles, but also as a musical representation of the history and development of the music itself. It should be noted, though, that this piece is not intended to be musicological transcription, nor is it pastiche, but rather it is a deeply personal representation of some of the world's music shown through the lens of a contemporary Classical composer.

Beginning with a restrained and stately Habañera/Tango (the key rhythmic cell of which, with its inherent 3-against-4 polyrhythm, provides the genesis for countless Afro-Latin styles), the piece meanders through a plethora of Latin genres. The piece covers not only a broad collection of different musical styles, but it also shows the amazing diversity of affect achieved through surprisingly similar core elements.

After a tranquil middle section reprising the opening Tango (in thought more than substance), a long Merengue section (replete with a typical *Tumbao* call-and-response "plateau") begins an arduous musical rumination, possibly describing the title character's struggle to find his own identity in new environs. Just as the intensity of the Merengue *Tumbao* reaches its apex, the music suddenly gives way to a raucous Mariachi. Like a Sarasate showpiece after too much tequila, it inelegantly rampages through a parody of the Mexican Hat Dance (more formally known as *Jarabe tapatío* by the 19th-Century composer Jesús González Rubio). Twists and turns lead to a seemingly triumphant finish, which is quickly aborted into a noisy thrashing. The piece ends meekly with a quiet flourish of the "tonic"-note D, concluding the hero's journey for now.

-Ryan Dodge

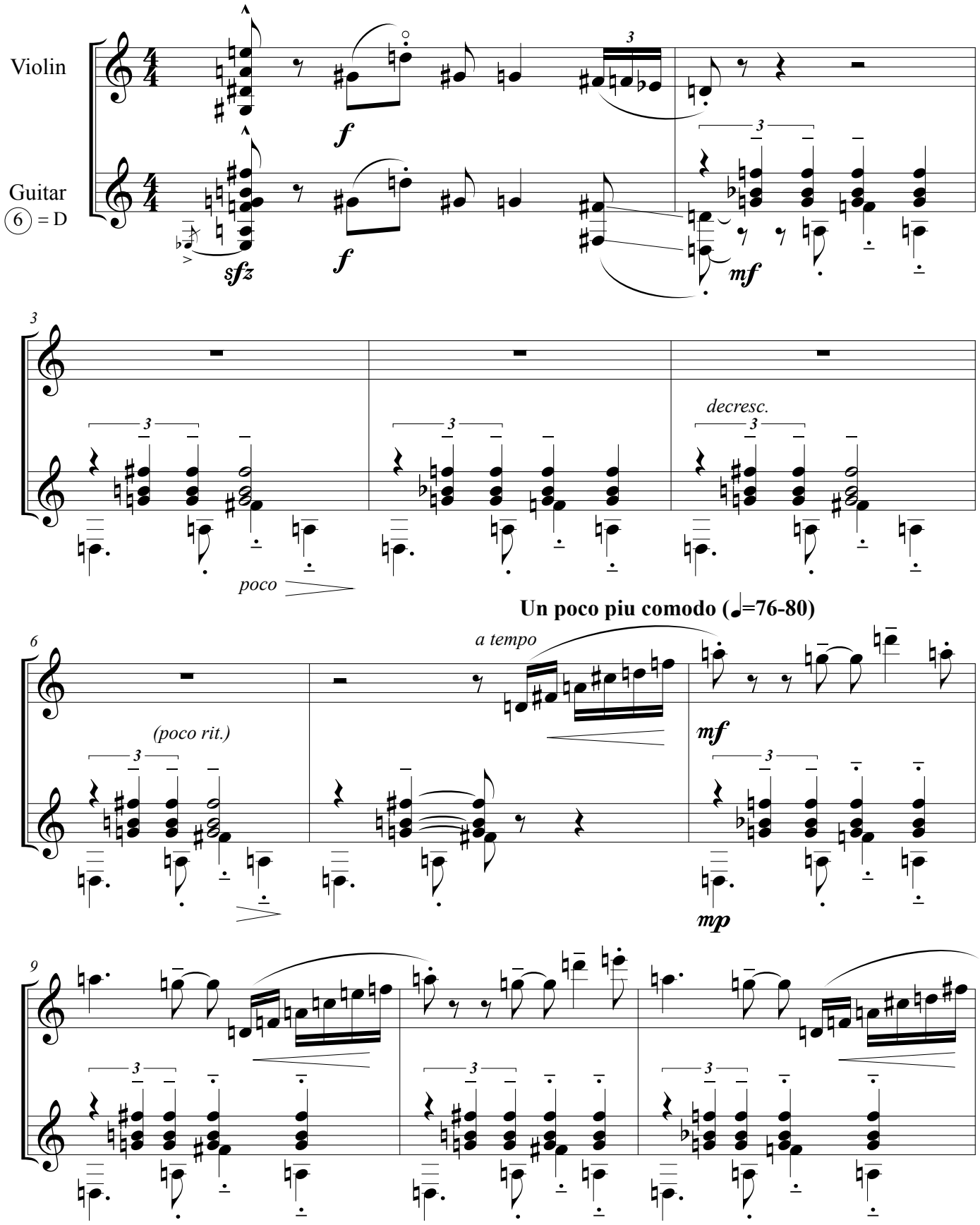
Score

El Cibaeño

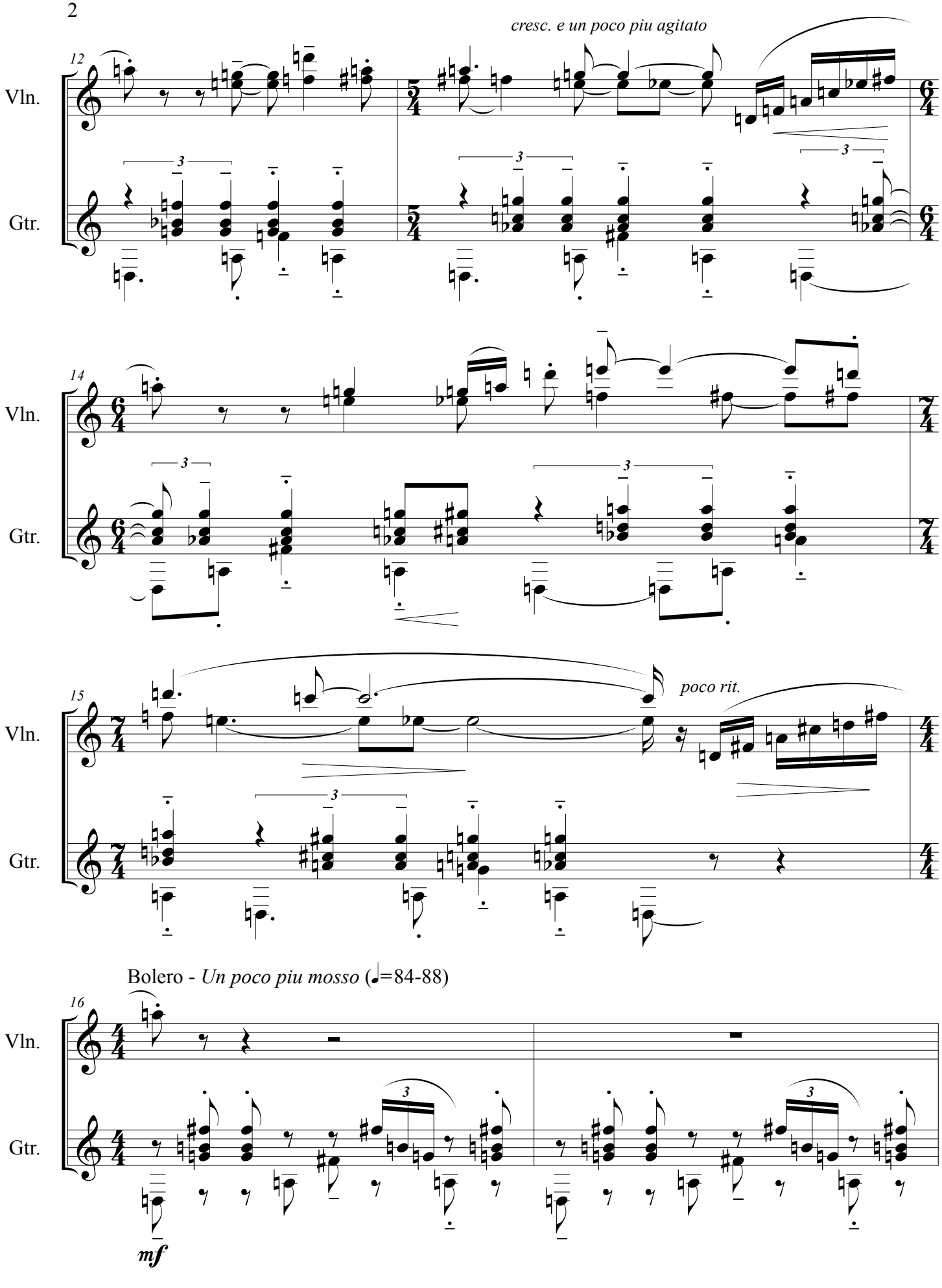
(El Viaje Misterioso del "Gringo Latino")

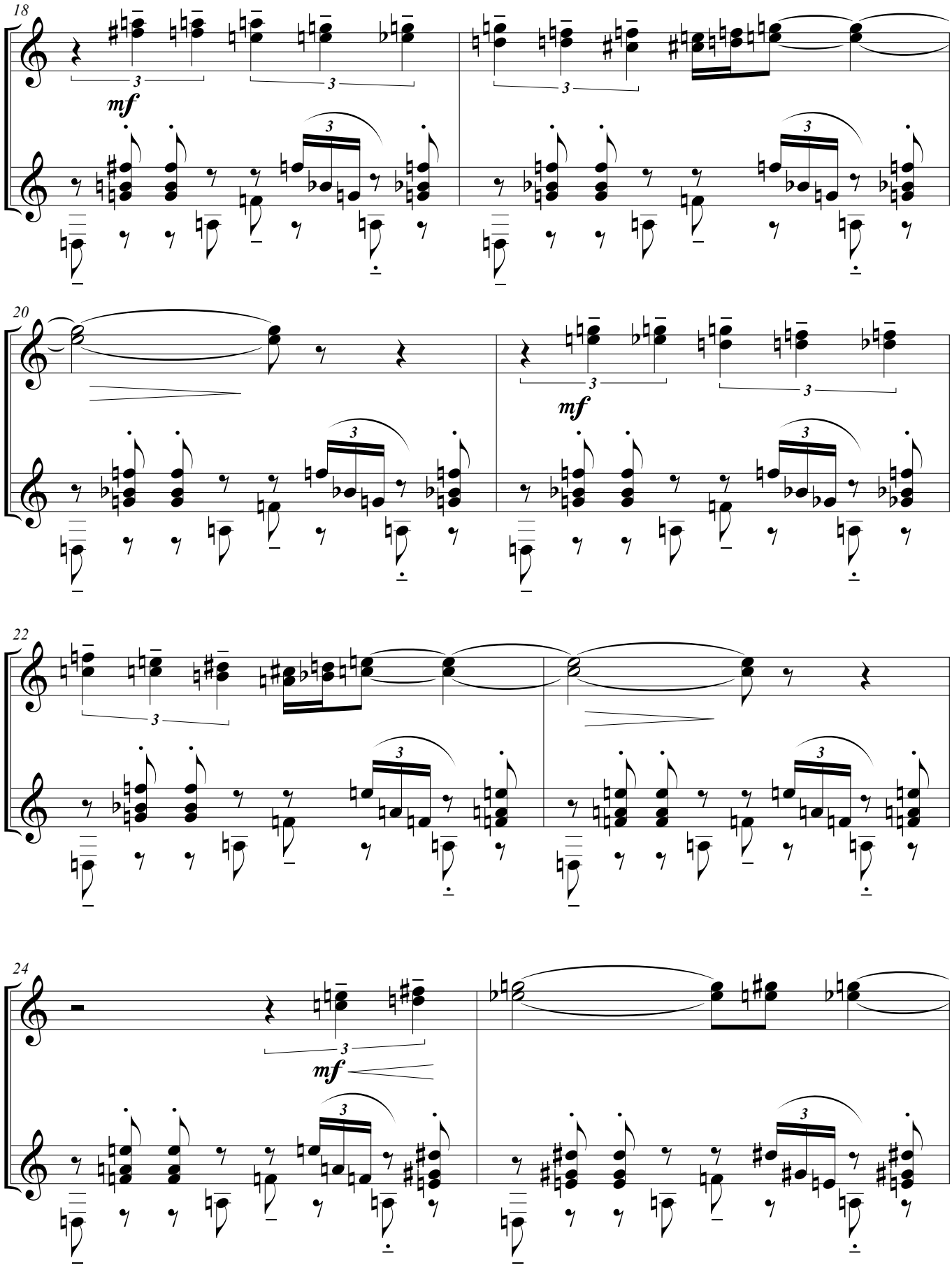
Ryan Dodge

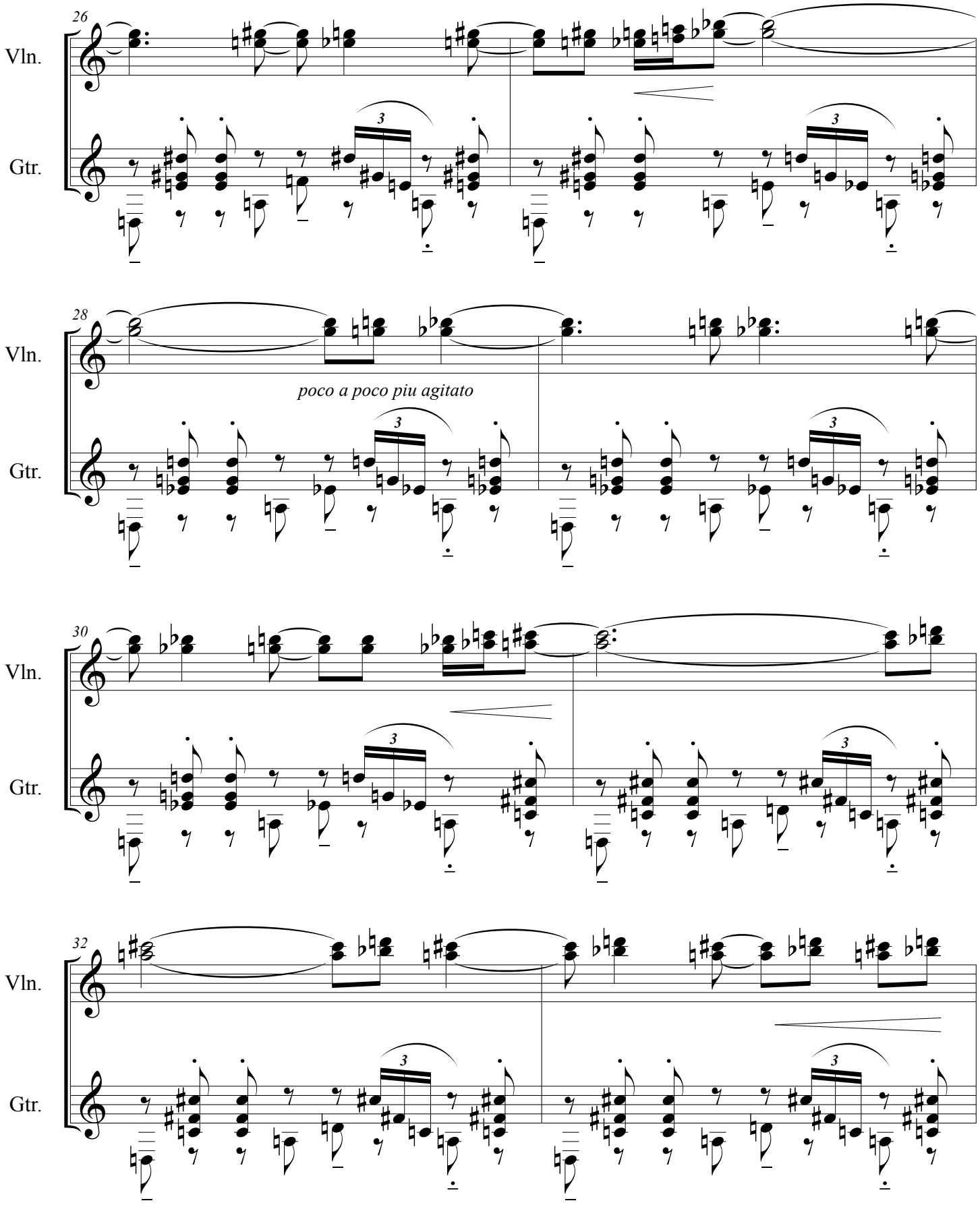
Ritmo di Tango (♩=84-88)

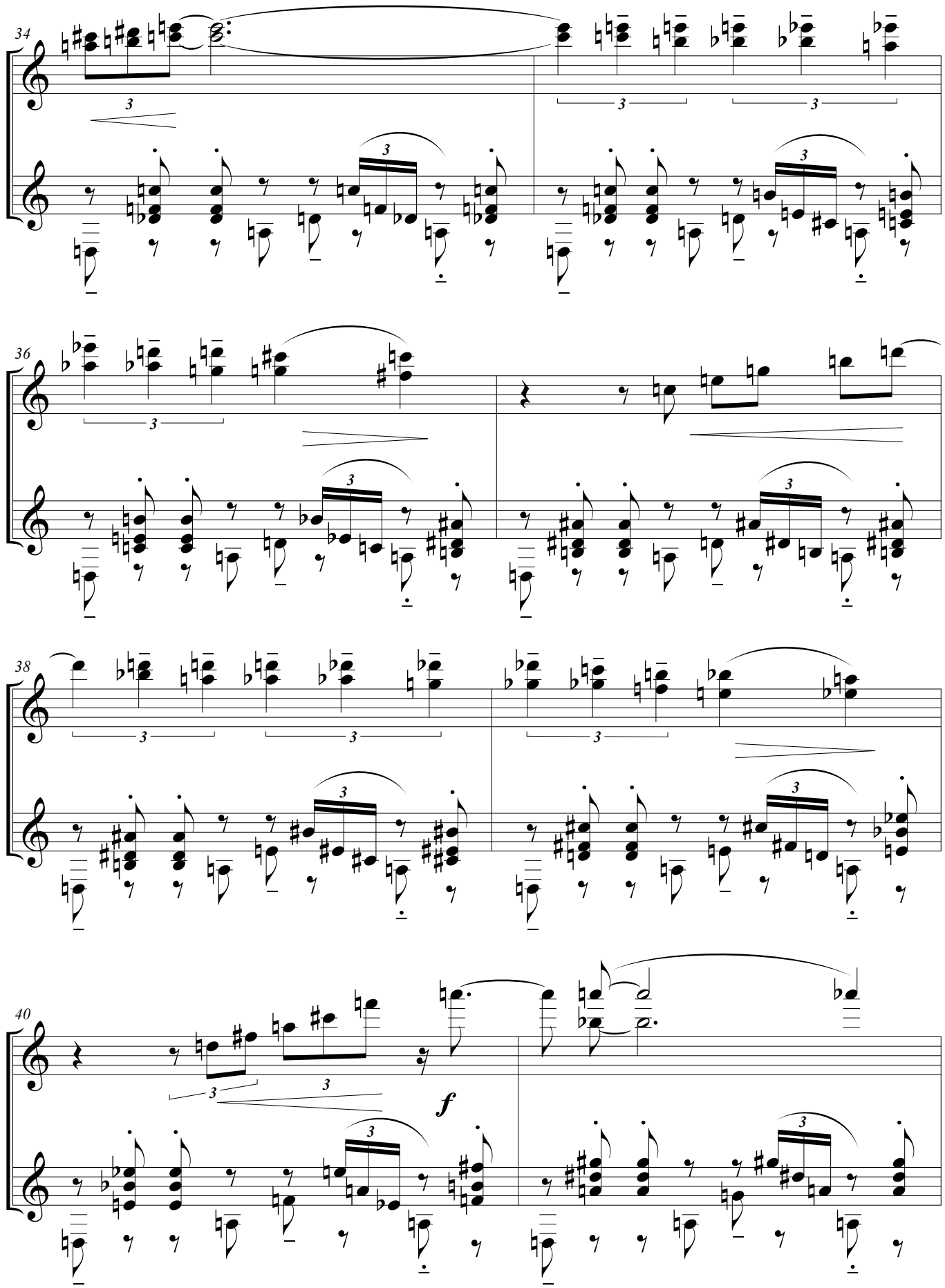


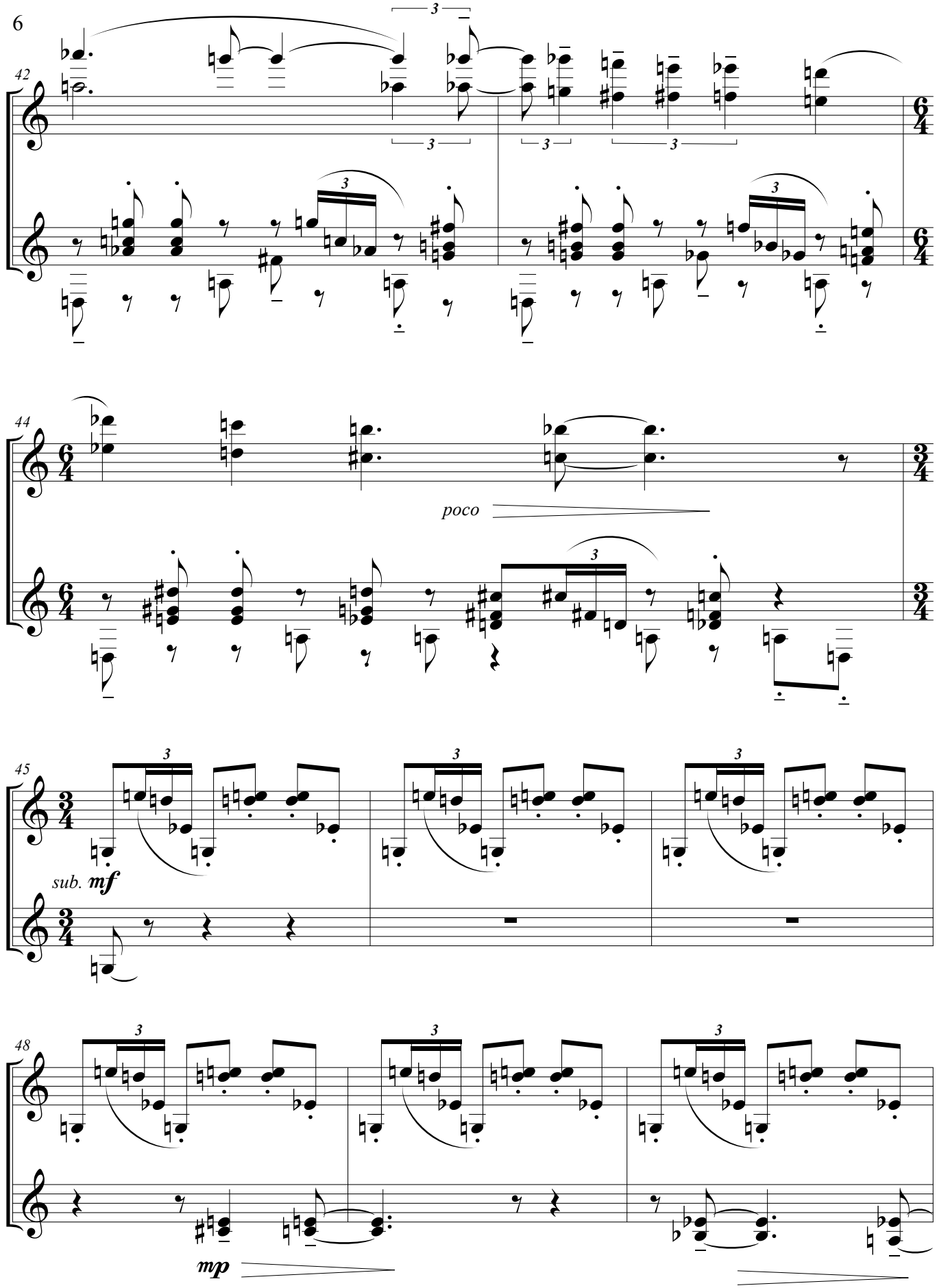
©2016


cresc. e un poco piu agitato
12
Vln.
Gtr.
14
poco rit.
15
Bolero - *Un poco piu mosso* (♩=84-88)
16
mf

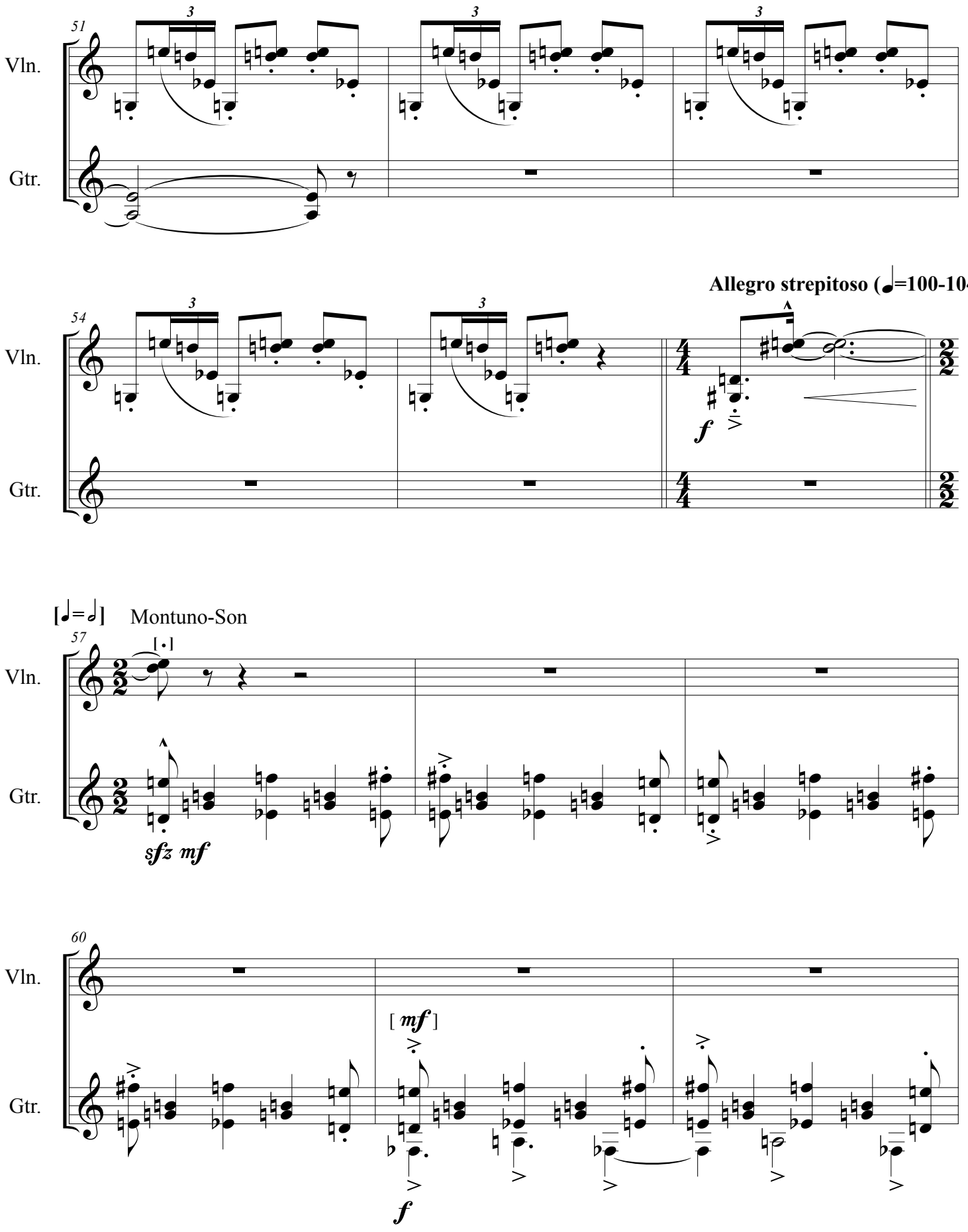

18
Vln.
Gtr.
mf
20
Vln.
Gtr.
mf
22
Vln.
Gtr.
24
Vln.
Gtr.
mf

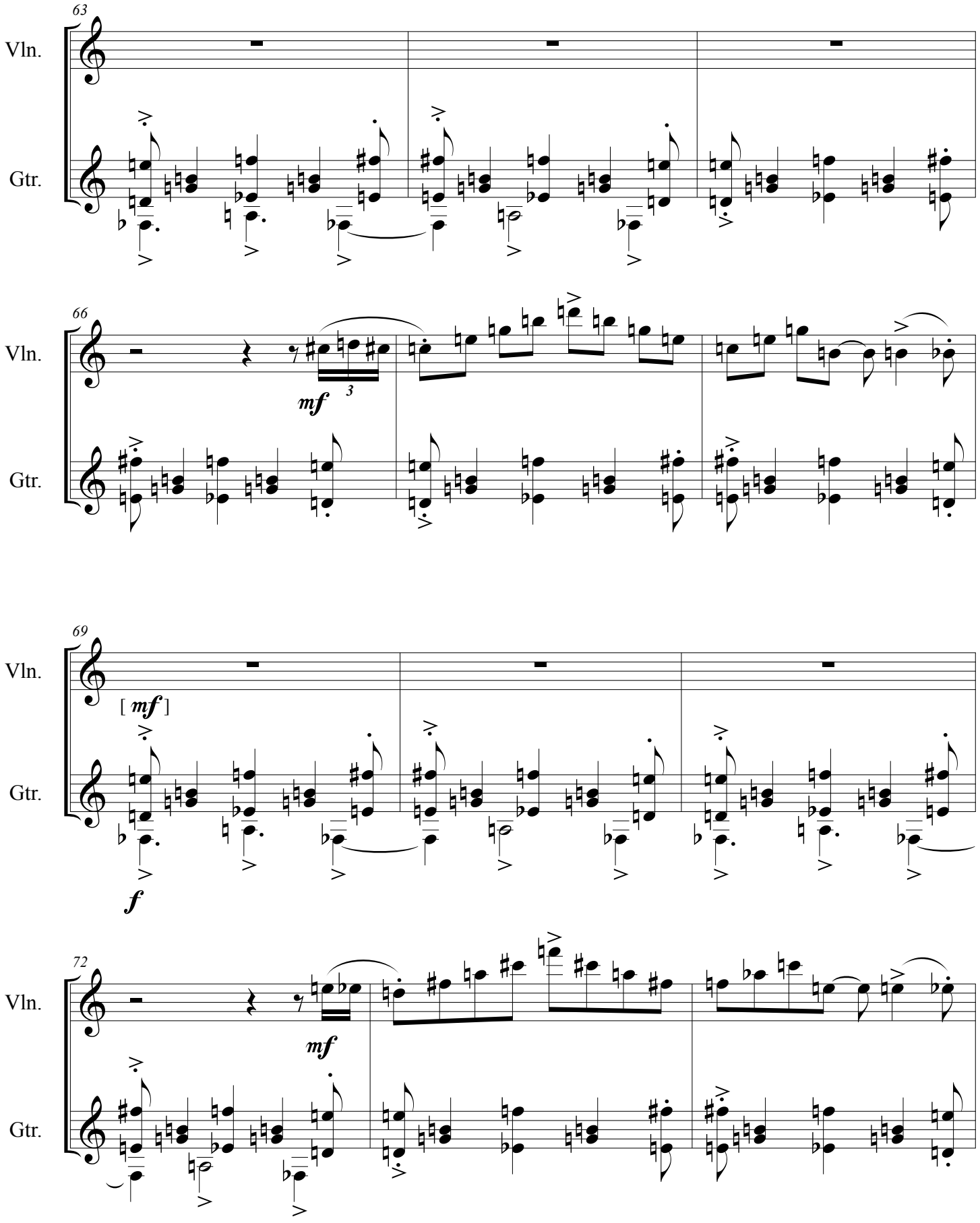

26
Vln.
Gtr.
3
28
Vln.
poco a poco piu agitato
Gtr.
3
30
Vln.
Gtr.
3
32
Vln.
Gtr.
3

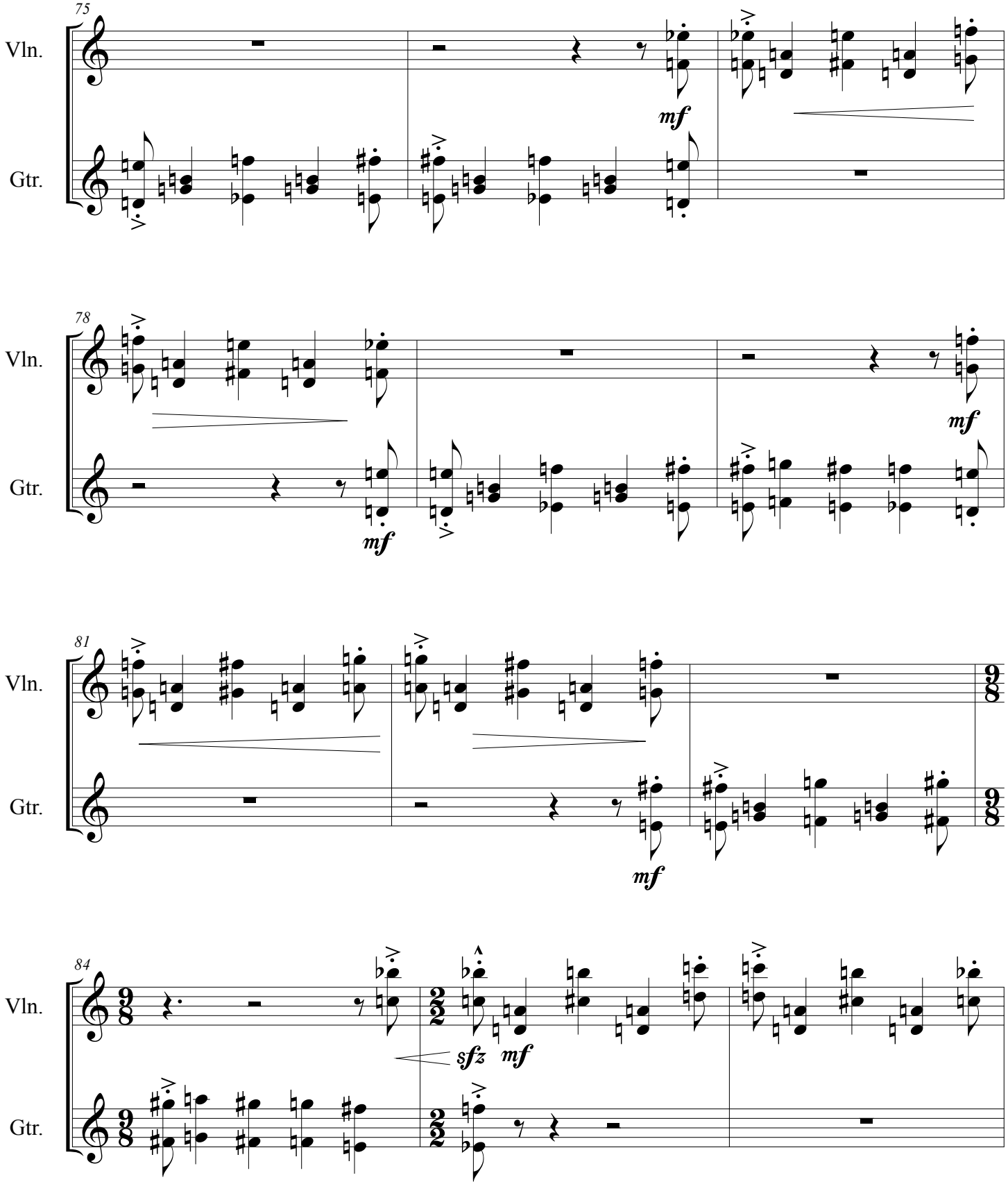

34
Vln.
Gtr.
36
Vln.
Gtr.
38
Vln.
Gtr.
40
Vln.
Gtr.
f

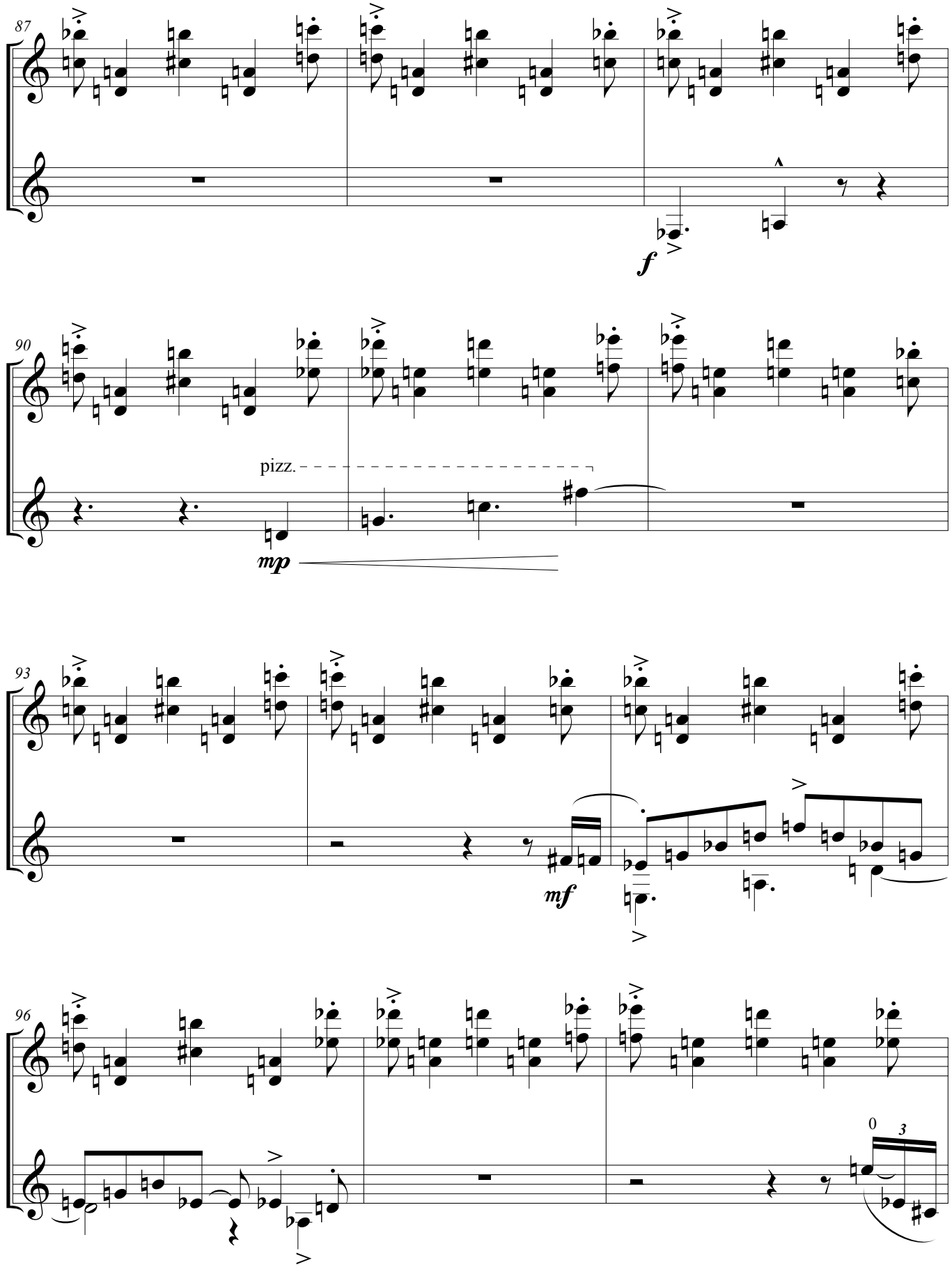

42
Vln.
Gtr.
44
poco
45
sub. mf
48
mp

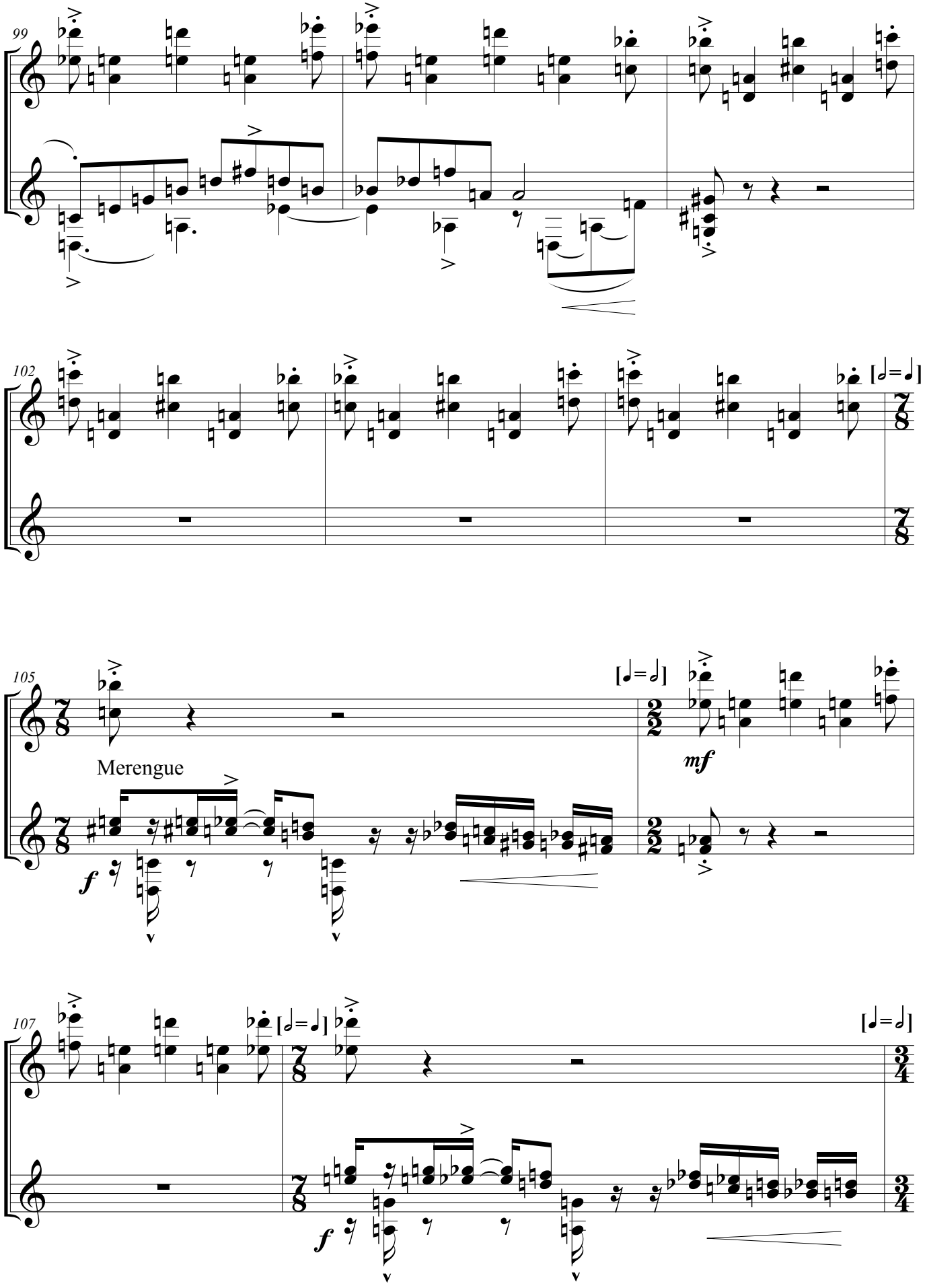
(senza ritardando)

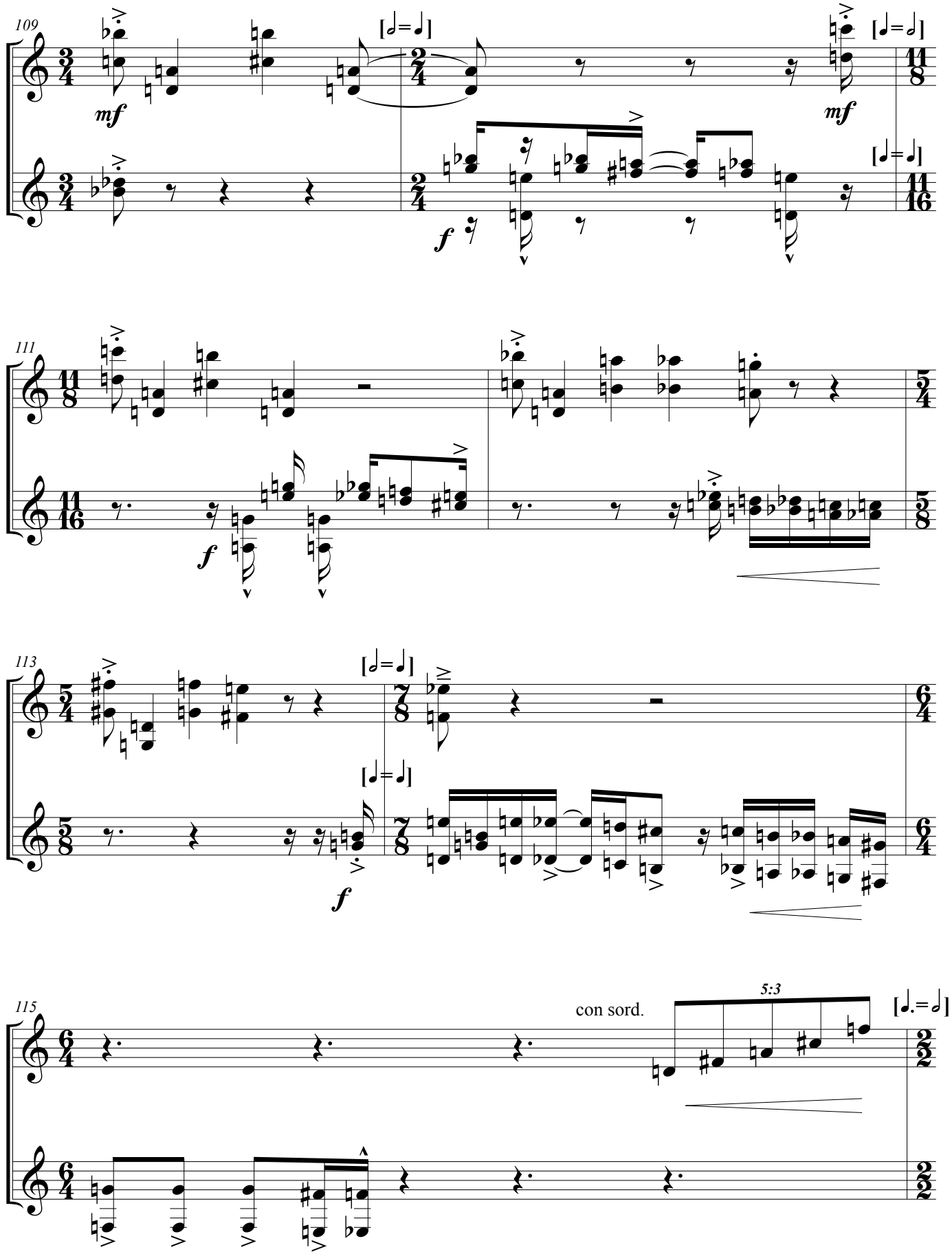


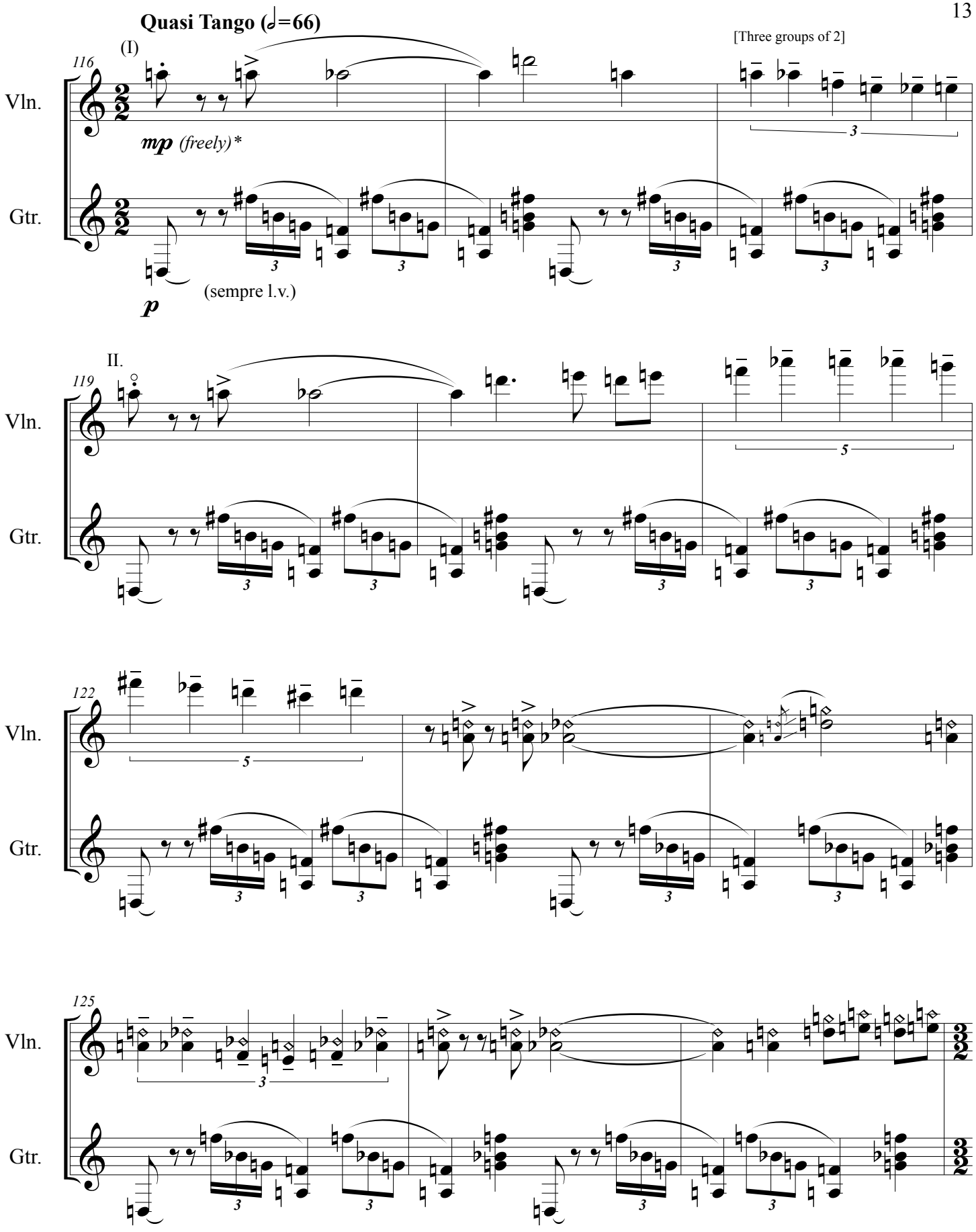

63
Vln.
Gtr.
66
Vln.
mf
3
Gtr.
69
Vln.
[mf]
Gtr.
f
72
Vln.
mf
Gtr.


75
Vln.
Gtr.
mf
78
Vln.
Gtr.
mf
mf
81
Vln.
Gtr.
mf
84
Vln.
Gtr.
sfz
mf

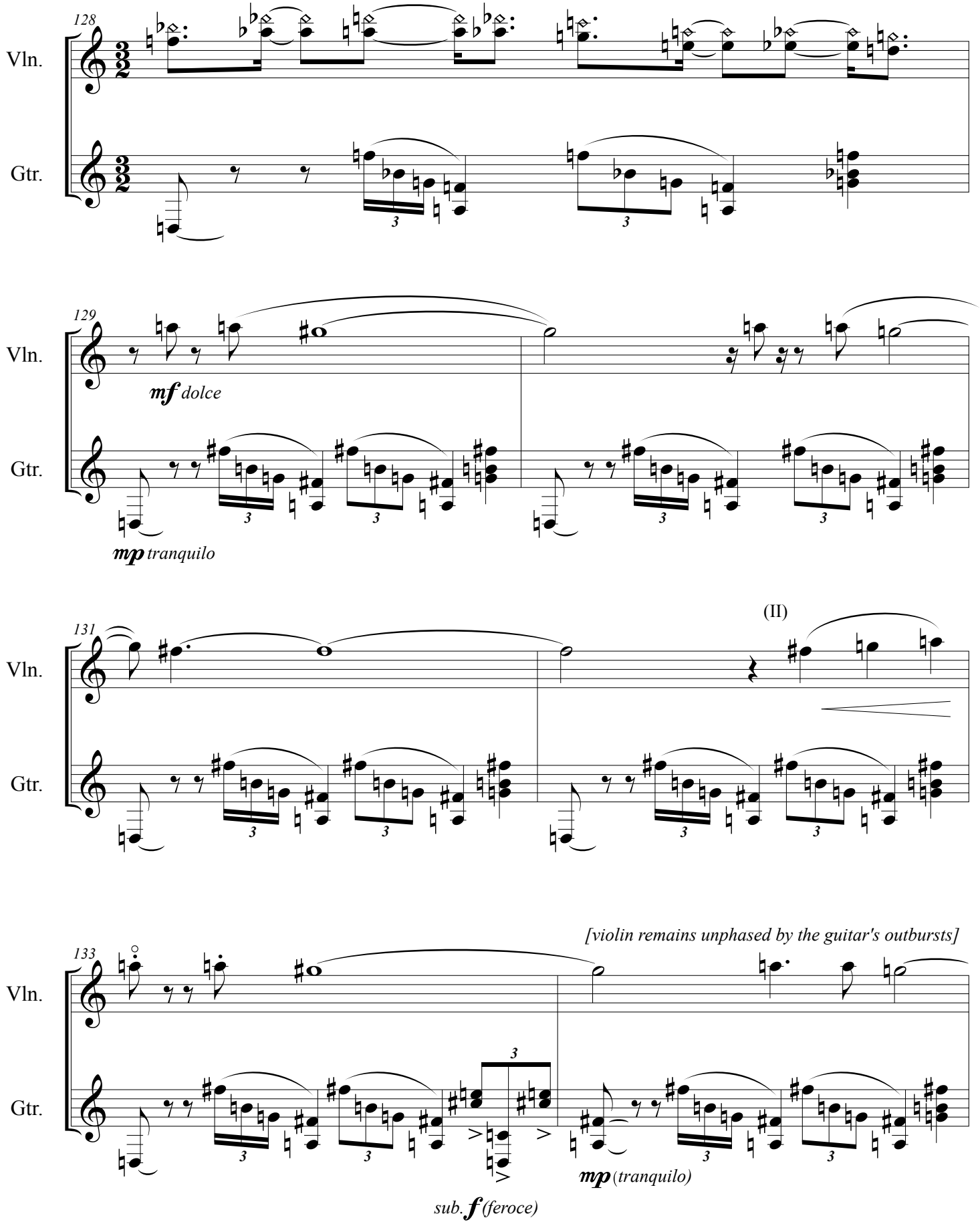

87
Vln.
Gtr.
f
90
Vln.
pizz.
Gtr.
mp
93
Vln.
Gtr.
mf
96
Vln.
Gtr.
0
3

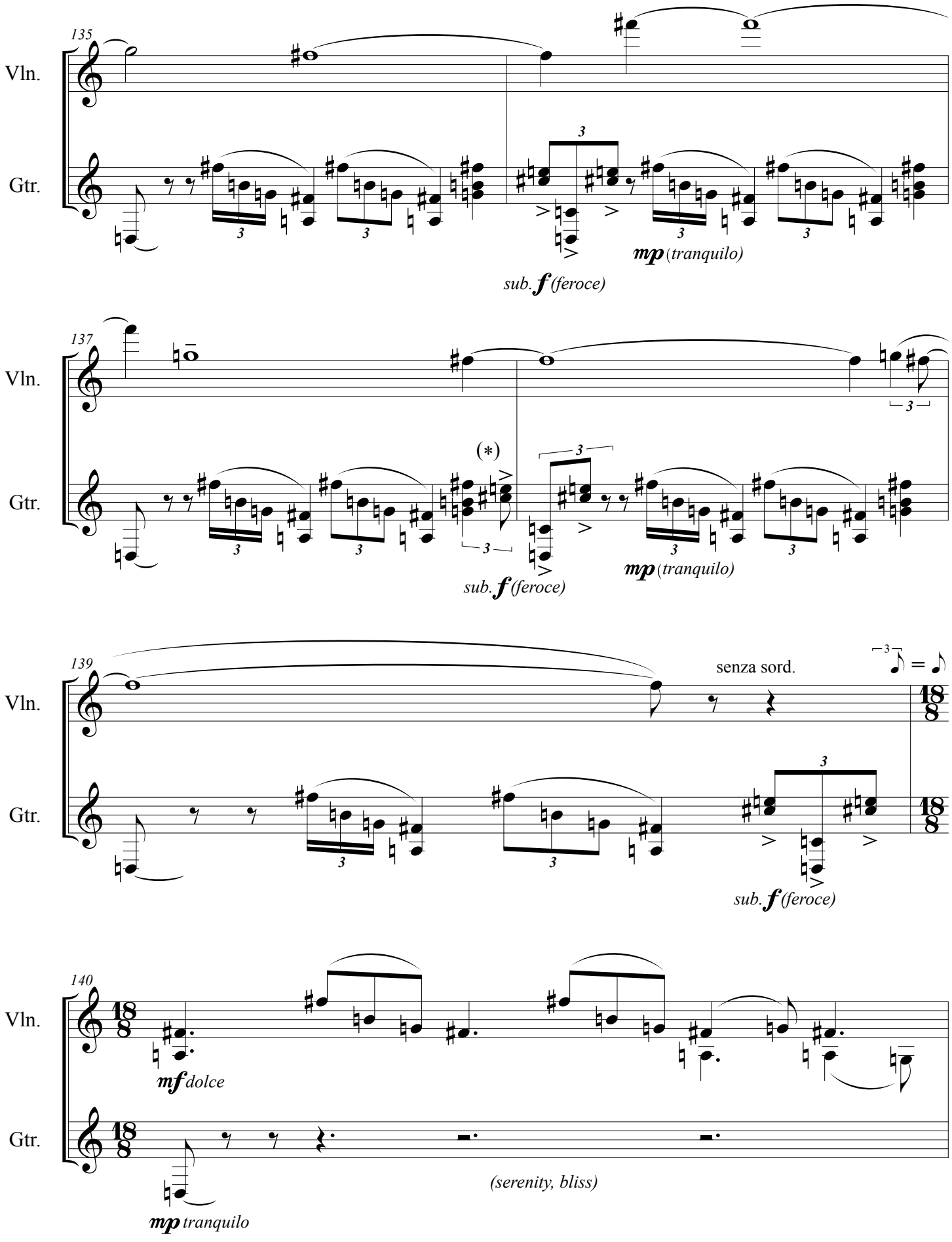

99
Vln.
Gtr.
102
Vln.
Gtr.
[𝅗𝅥=𝅘𝅥]
105
Vln.
Gtr.
Merengue
[𝅘𝅥=𝅗𝅥]
mf
f
107
Vln.
Gtr.
[𝅗𝅥=𝅘𝅥]
[𝅘𝅥=𝅗𝅥]
f


109
Vln.
Gtr.
mf
f
mf
111
113
115
con sord.
5:3

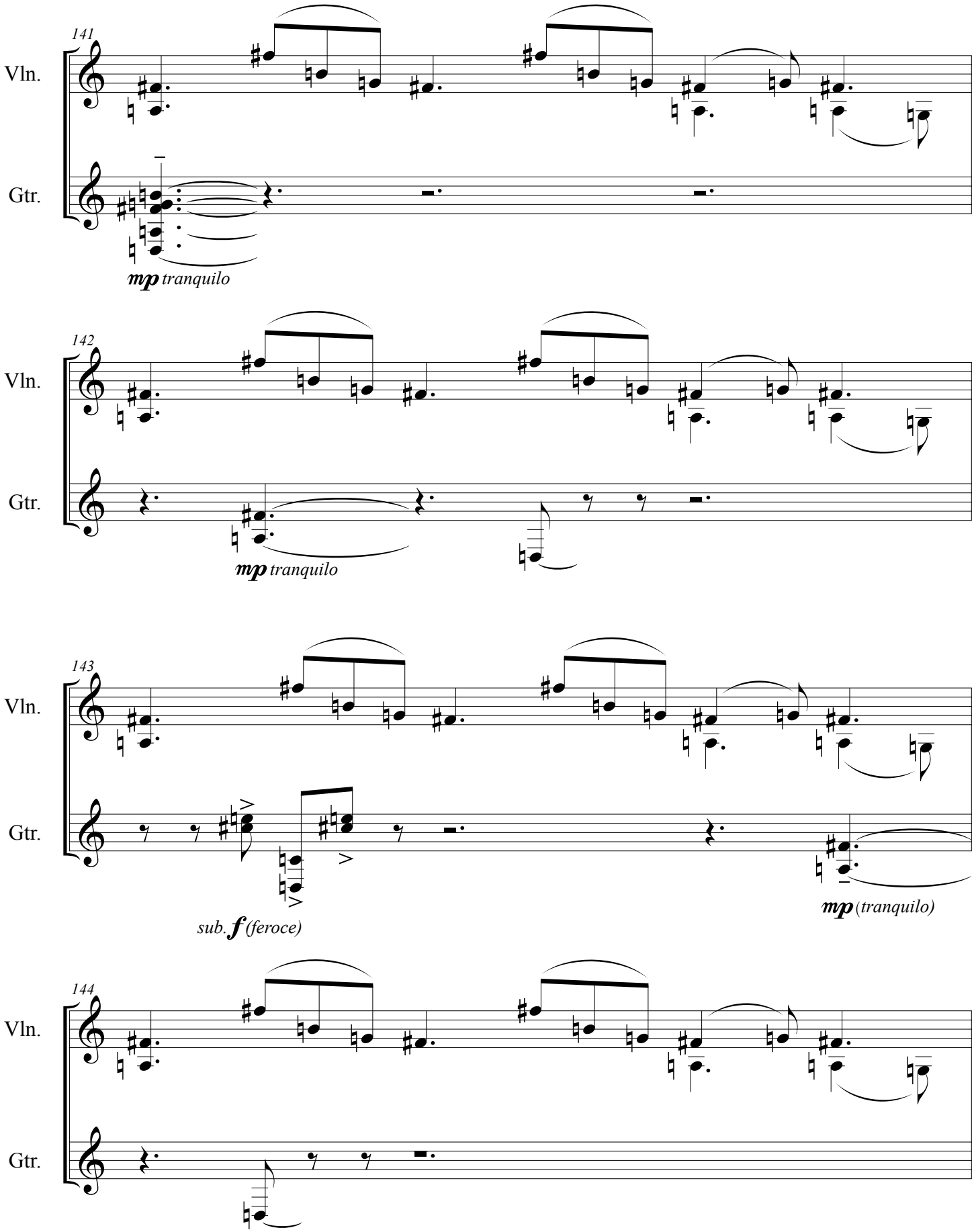


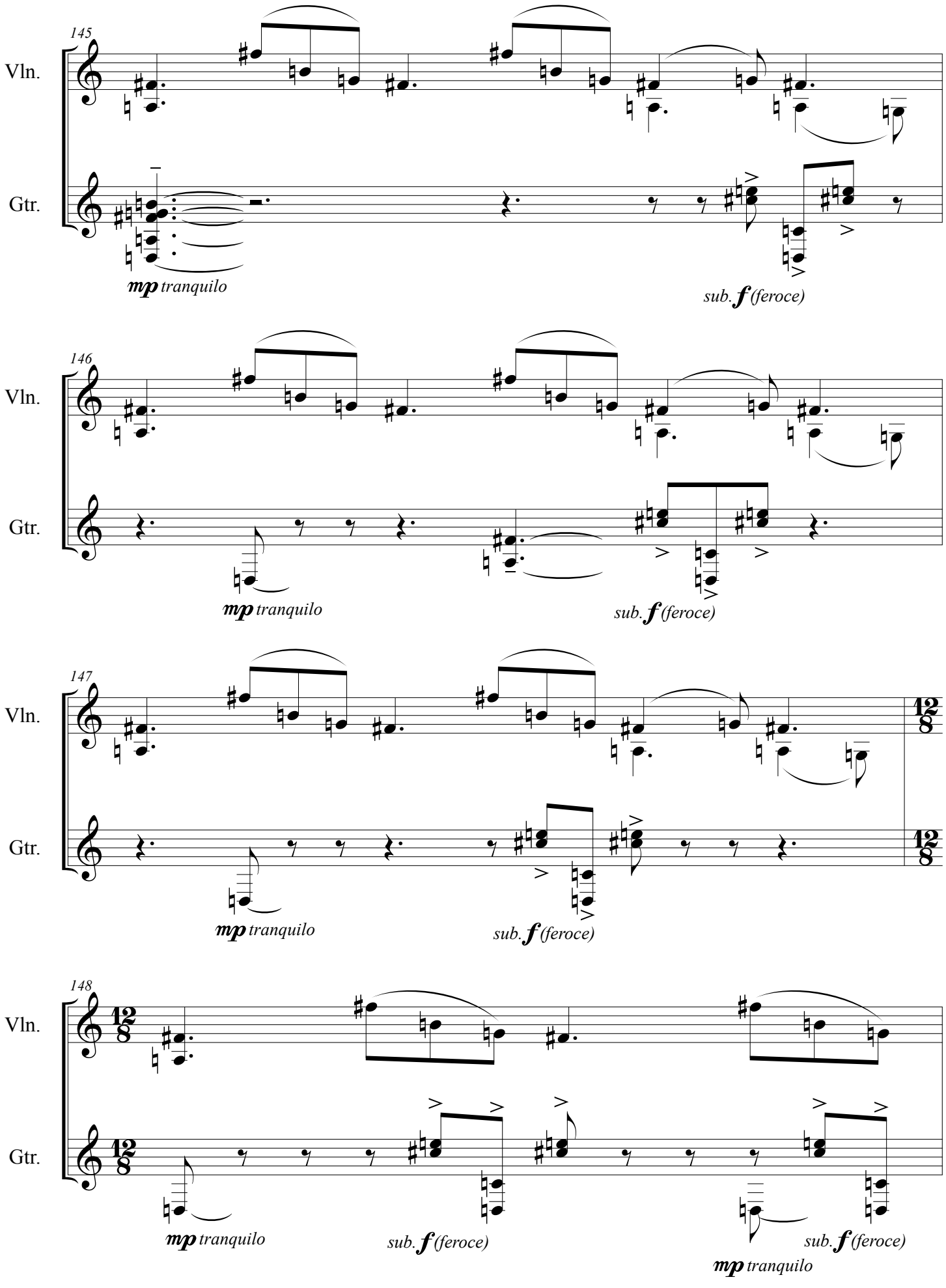
*The character of the violin is free in contrast to the rigidity of the guitar. However, this freedom should be achieved though the strict observance of the rhythmic values.

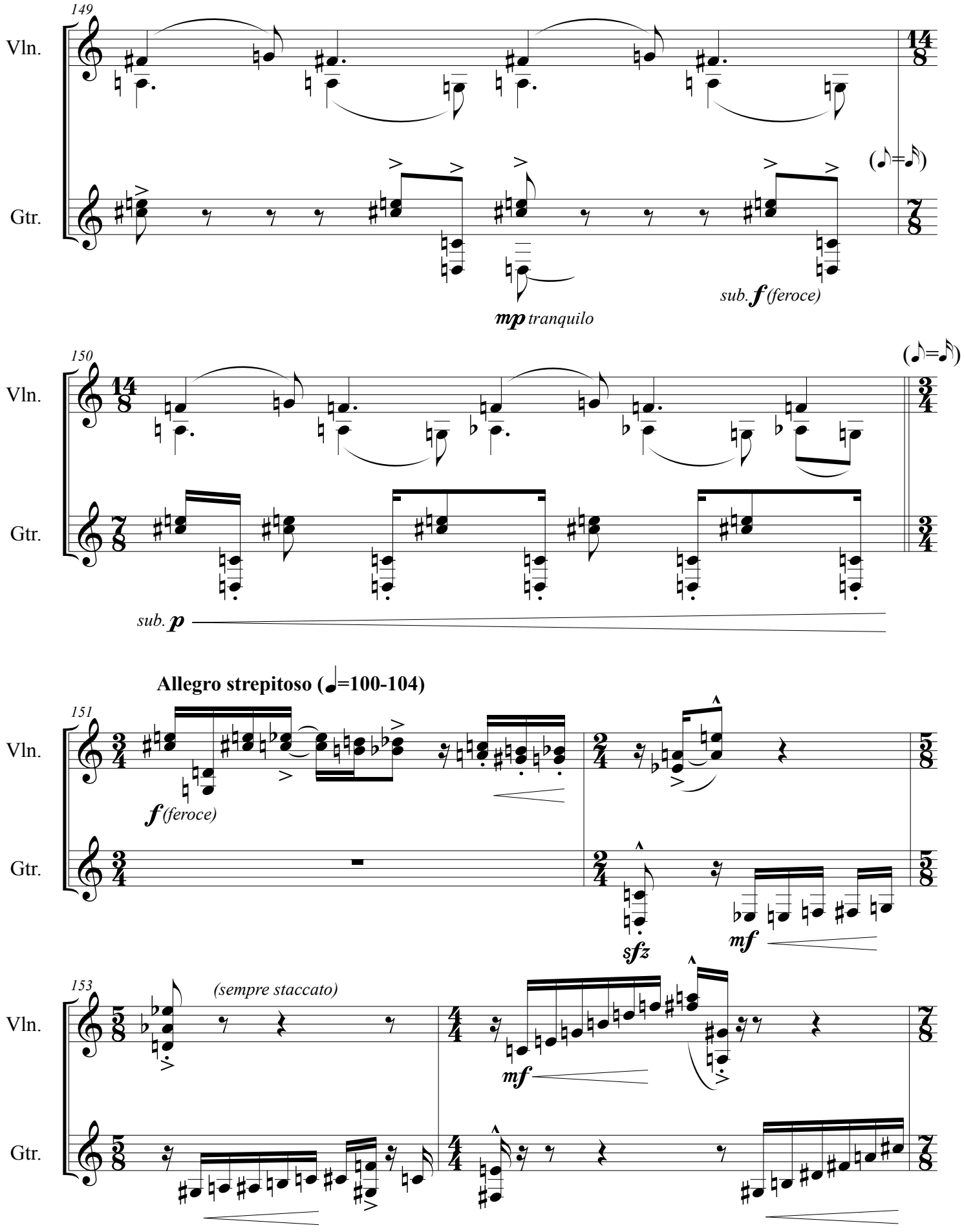

128
Vln.
Gtr.
129
Vln.
mf dolce
Gtr.
mp tranquilo
131
Vln.
(II)
Gtr.
[violin remains unphased by the guitar's outbursts]
133
Vln.
Gtr.
mp (tranquilo)
sub. f (feroce)

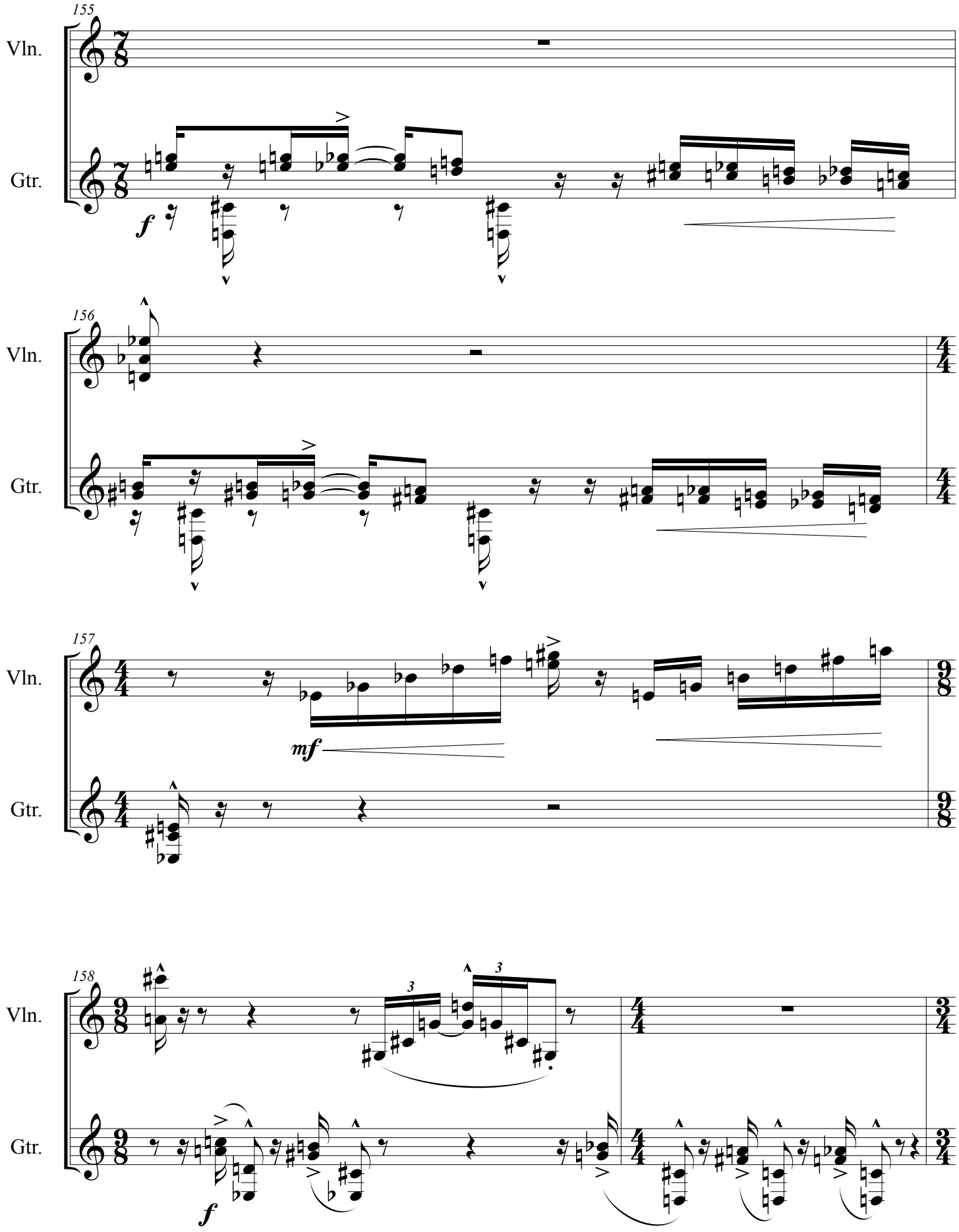


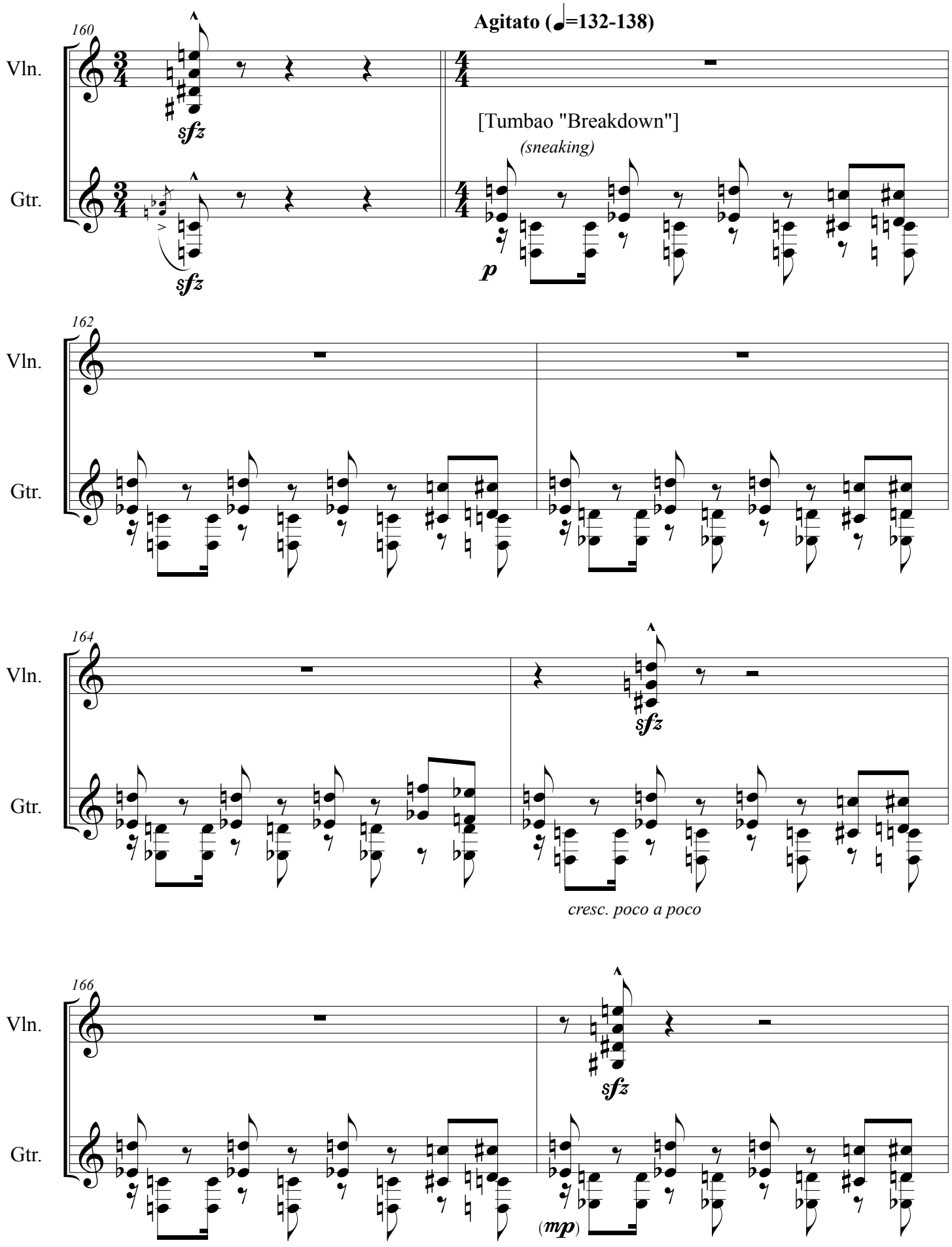
* = Regardless of the metrical position of the guitar's outburst, it should be performed as 3 triplets with the agogic weight on the first triplet.

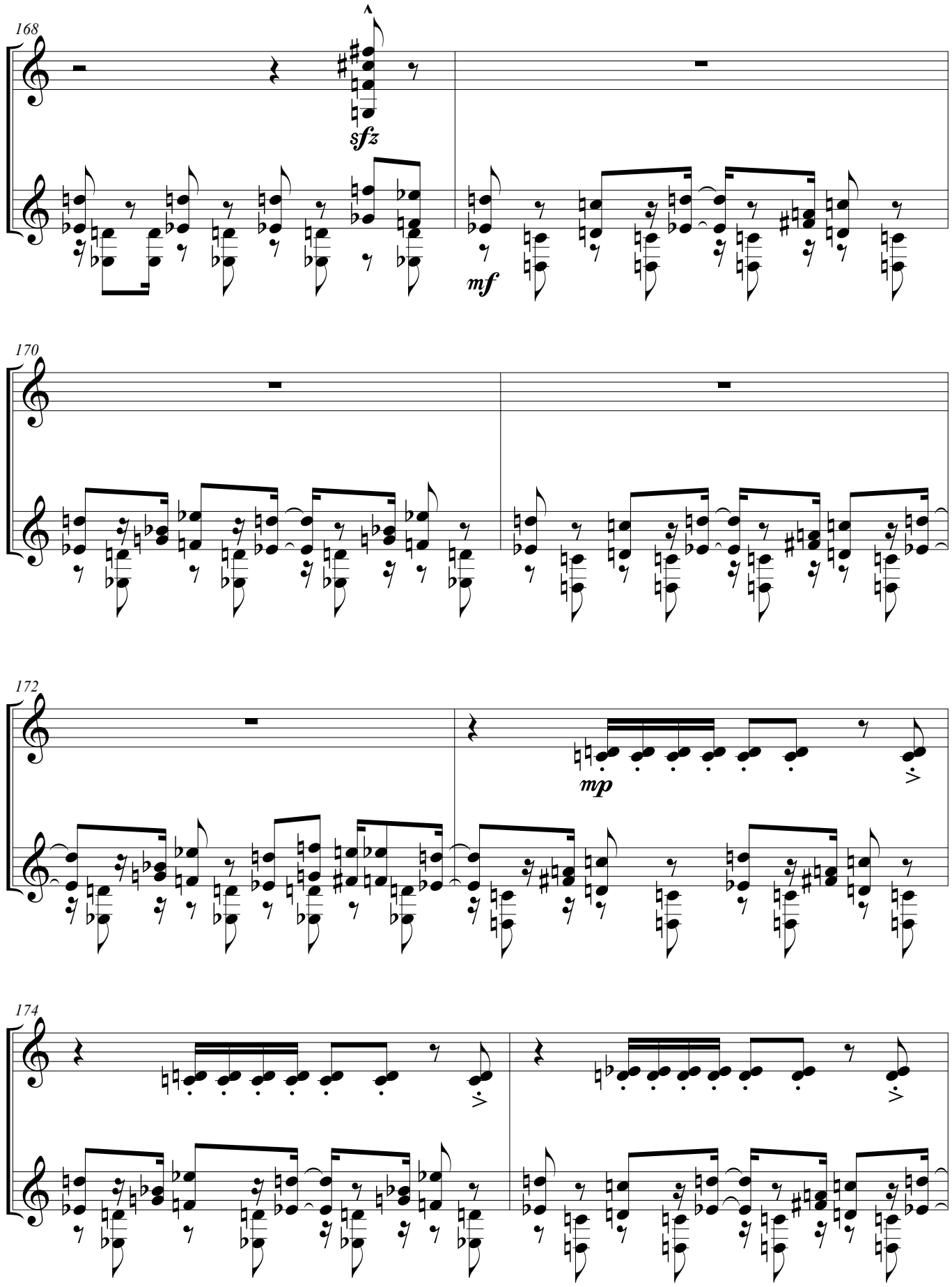

141
Vln.
Gtr.
mp tranquilo
142
Vln.
Gtr.
mp tranquilo
143
Vln.
Gtr.
sub. f (feroce)
mp (tranquilo)
144
Vln.
Gtr.

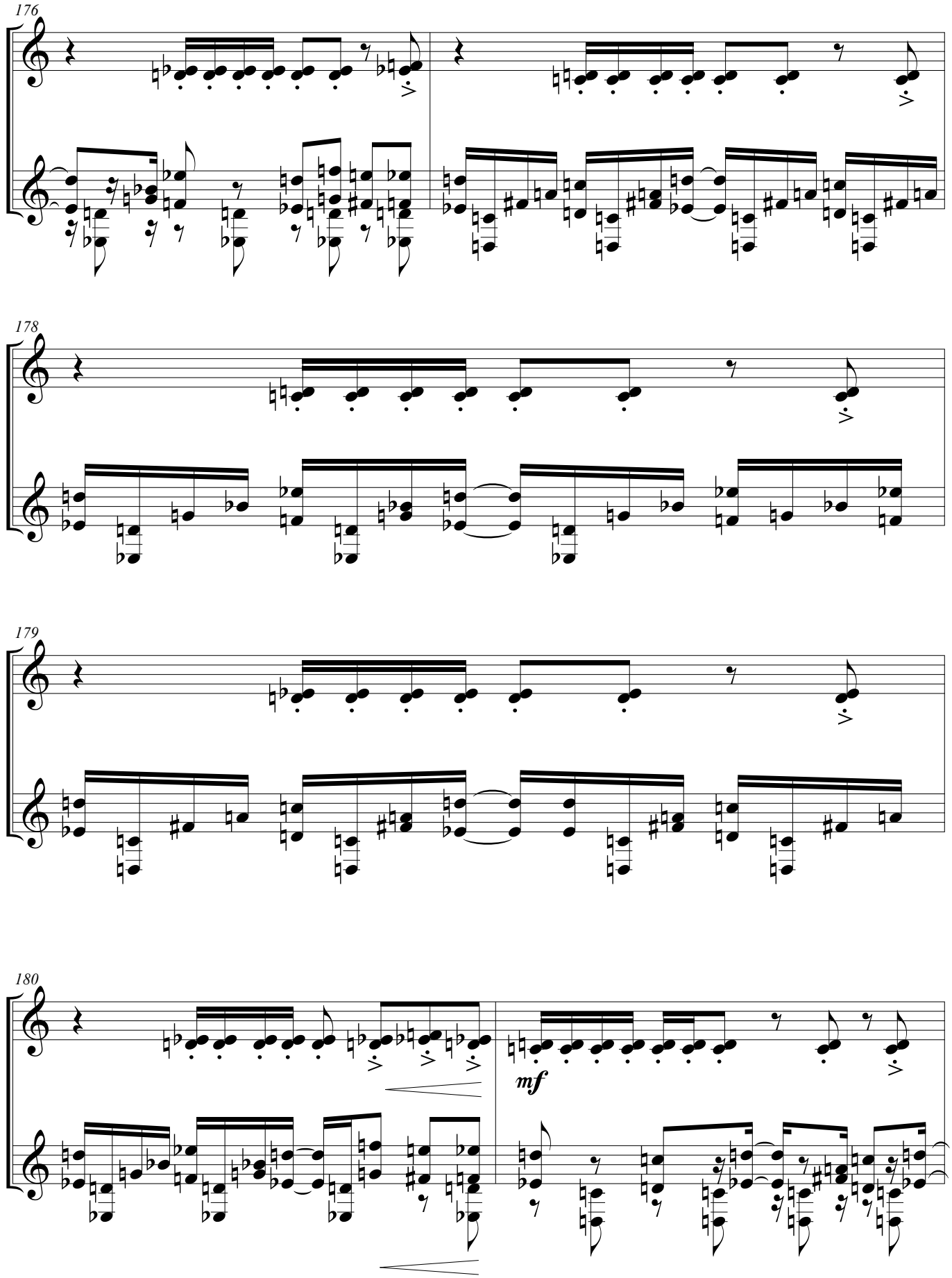

145
Vln.
Gtr.
mp tranquilo
sub. f (feroce)
146
Vln.
Gtr.
mp tranquilo
sub. f (feroce)
147
Vln.
Gtr.
12/8
mp tranquilo
sub. f (feroce)
148
Vln.
Gtr.
12/8
mp tranquilo
sub. f (feroce)
sub. f (feroce)
mp tranquilo

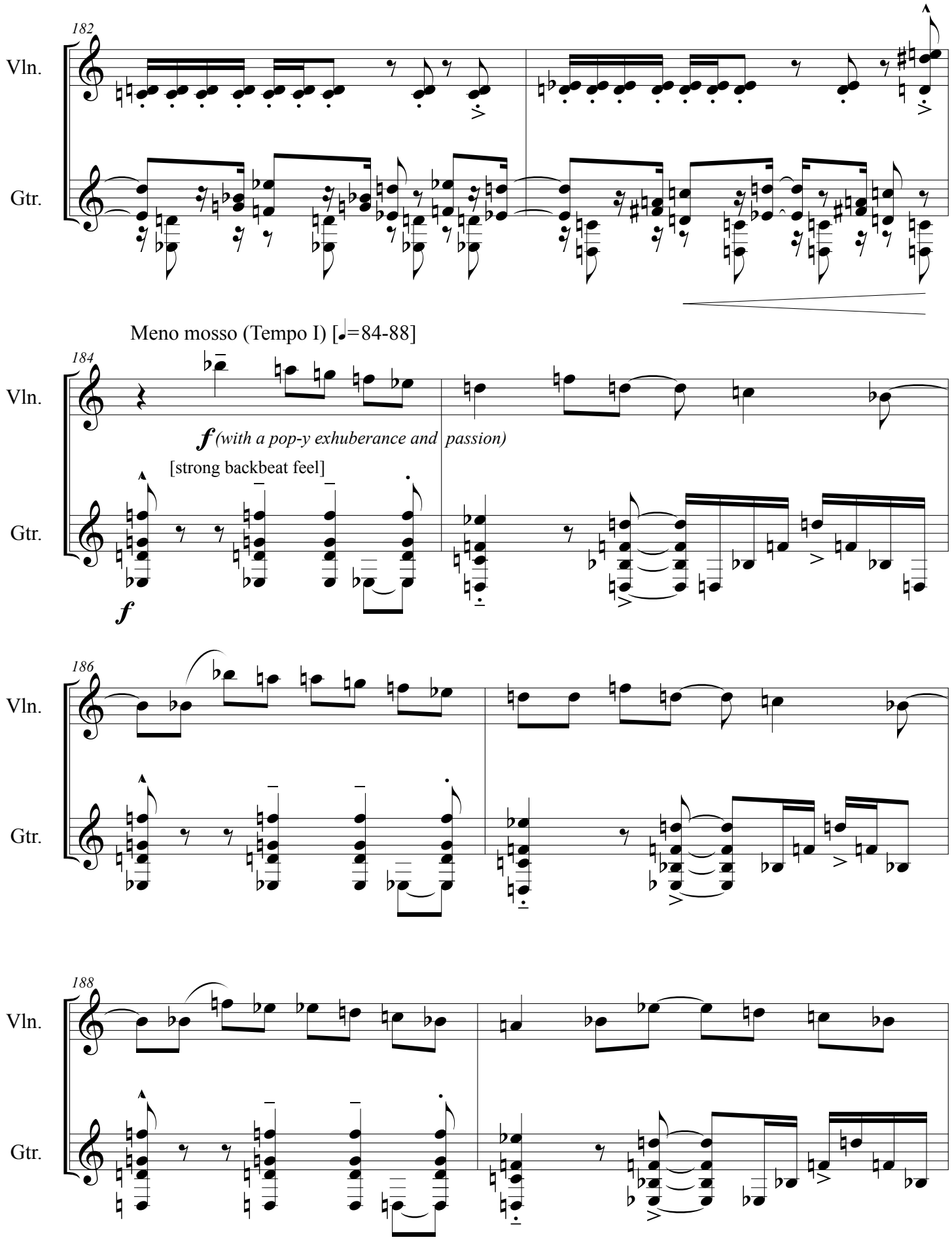

149
Vln.
Gtr.
(♪=♪)
mp tranquilo
sub. f (feroce)
150
(♪=♪)
sub. p
Allegro strepitoso (♩=100-104)
151
f (feroce)
sfz
mf
153
(sempre staccato)
mf

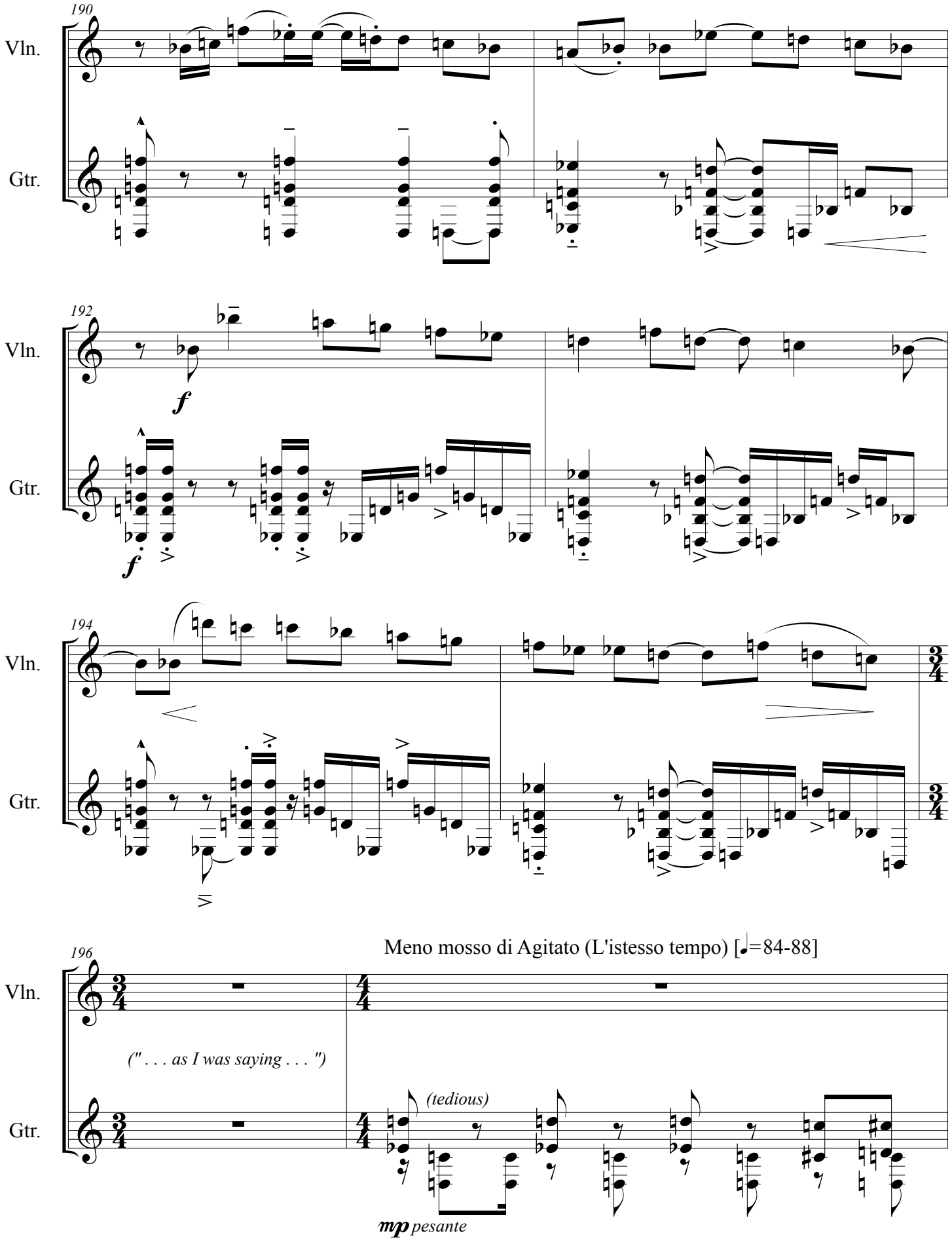

155
Vln.
Gtr.
f
156
Vln.
Gtr.
157
Vln.
mf
Gtr.
158
Vln.
3
3
Gtr.
f

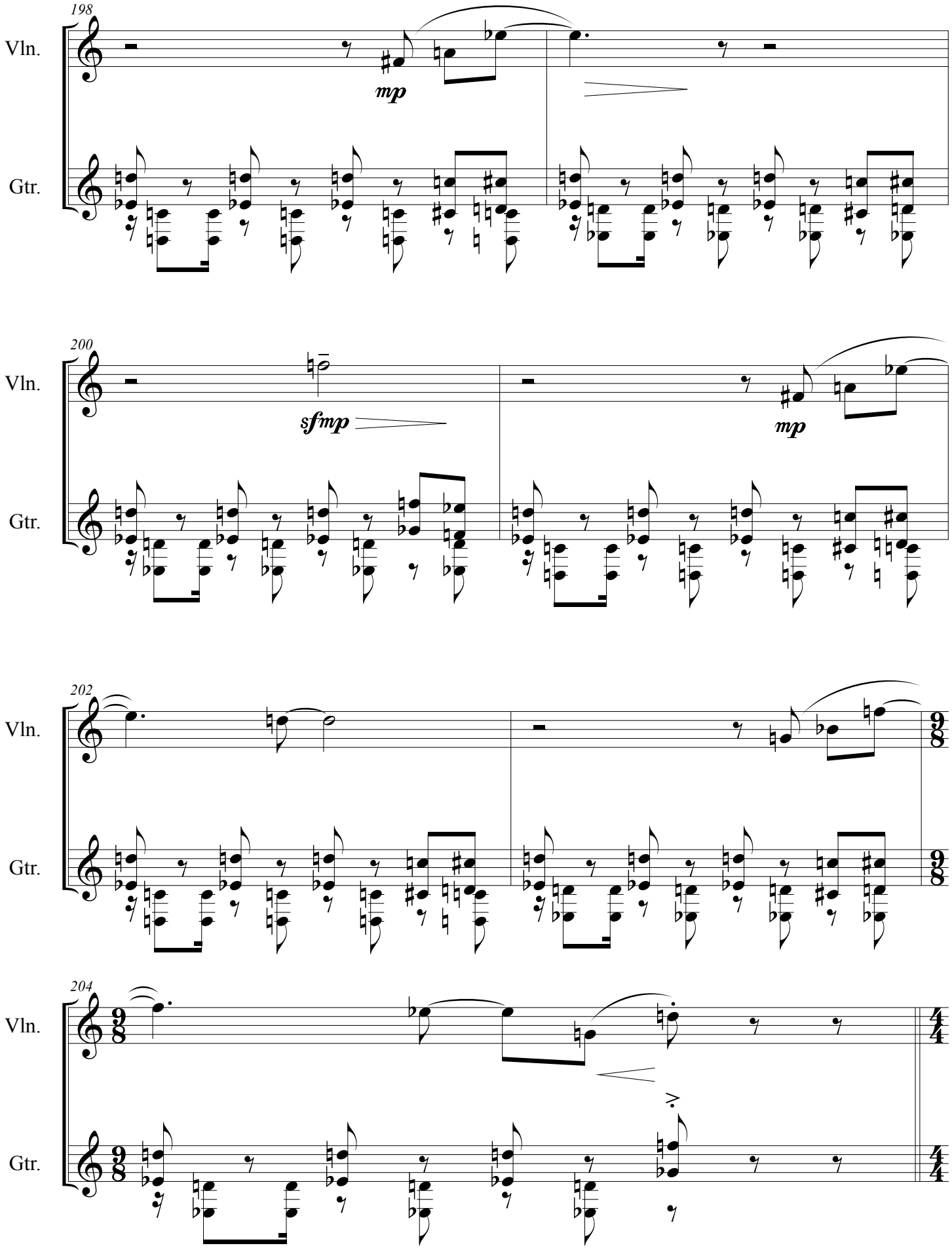

Agitato (♩=132-138)
160
Vln.
Gtr.
sfz
[Tumbao "Breakdown"]
(sneaking)
p
162
164
cresc. poco a poco
166
(mp)

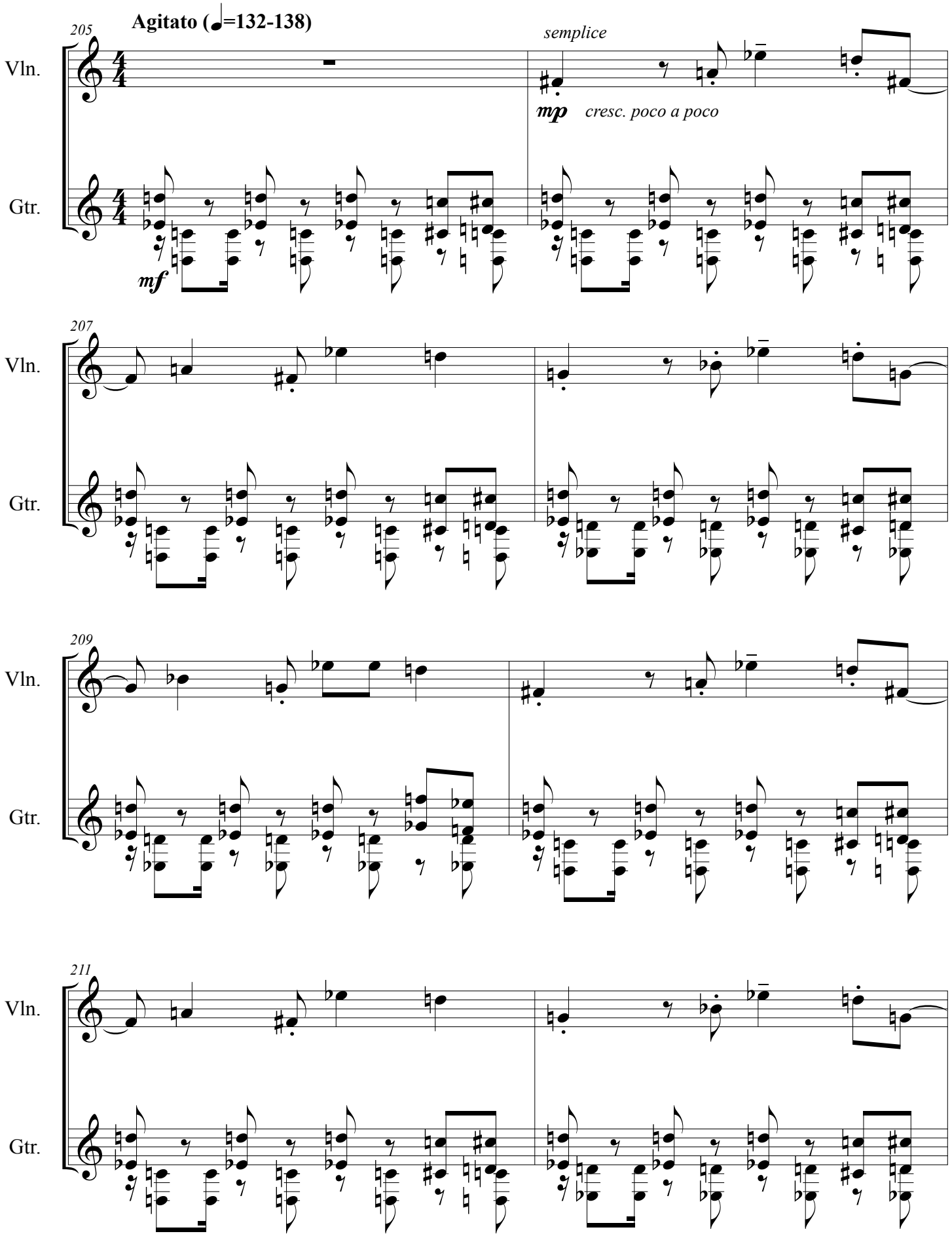

168
Vln.
Gtr.
sfz
mf
170
Vln.
Gtr.
172
Vln.
Gtr.
mp
174
Vln.
Gtr.

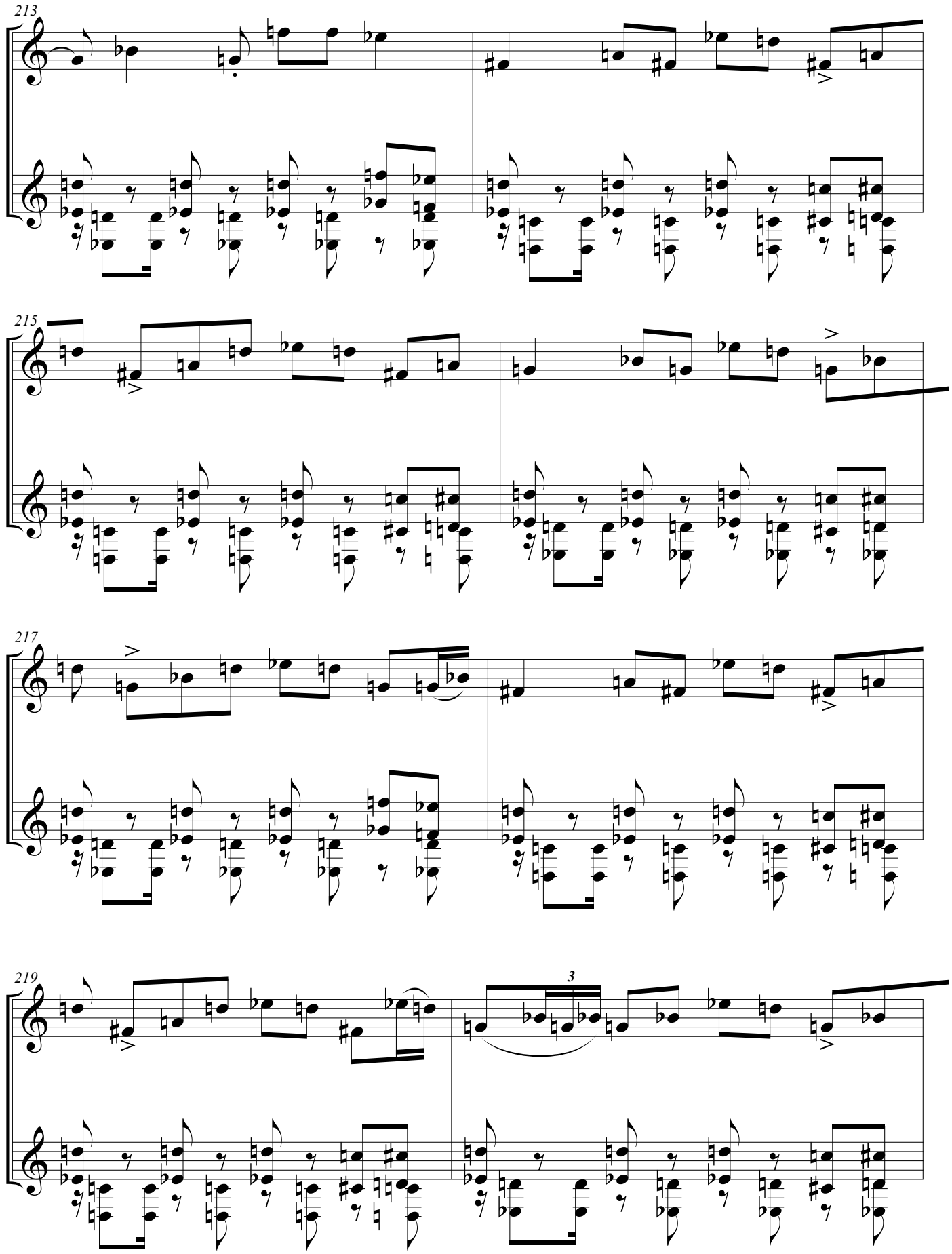

176
Vln.
Gtr.
178
Vln.
Gtr.
179
Vln.
Gtr.
180
Vln.
mf
Gtr.

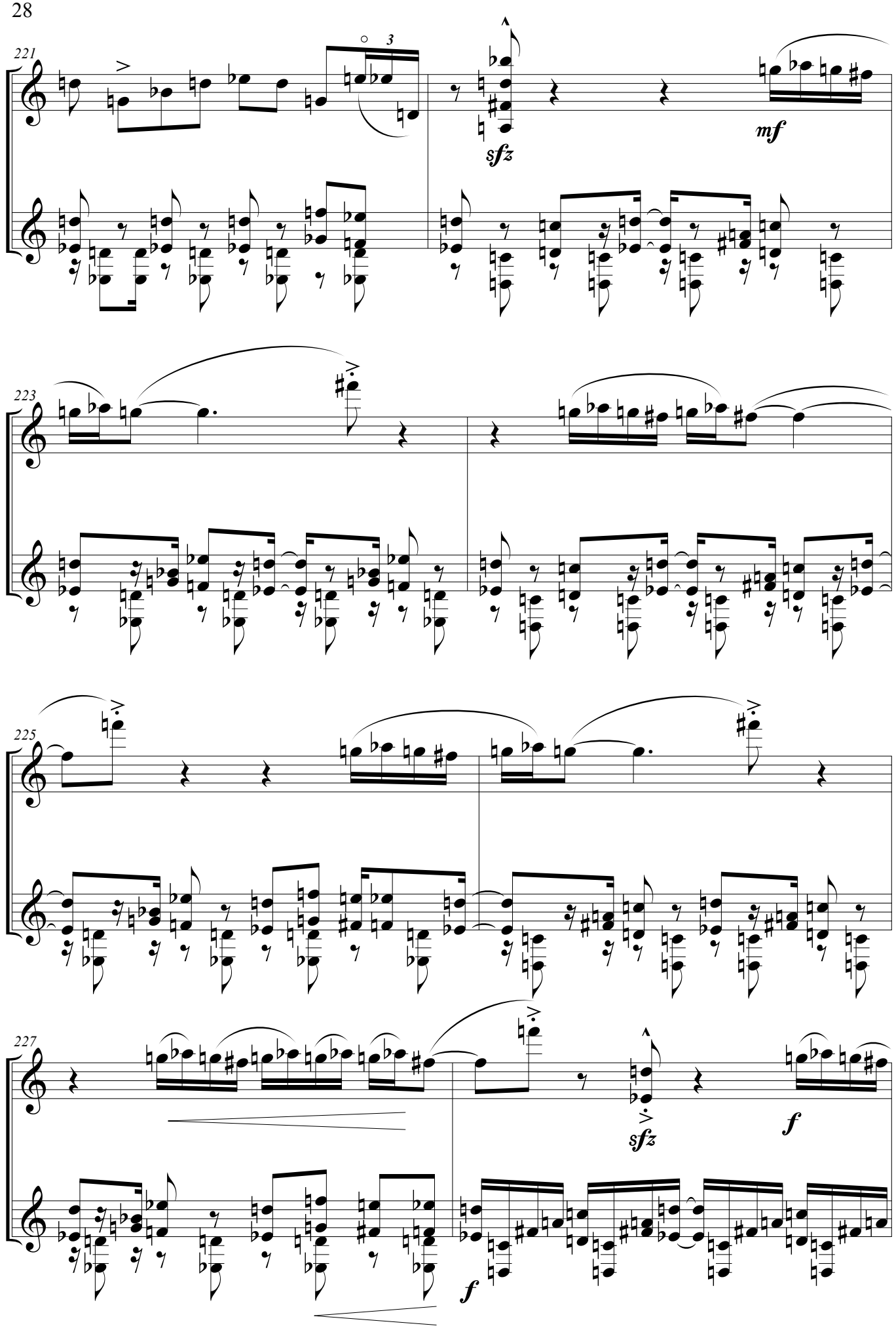

182
Vln.
Gtr.
Meno mosso (Tempo I) [♩=84-88]
184
Vln.
f (with a pop-y exhuberance and passion)
[strong backbeat feel]
Gtr.
f
186
Vln.
Gtr.
188
Vln.
Gtr.

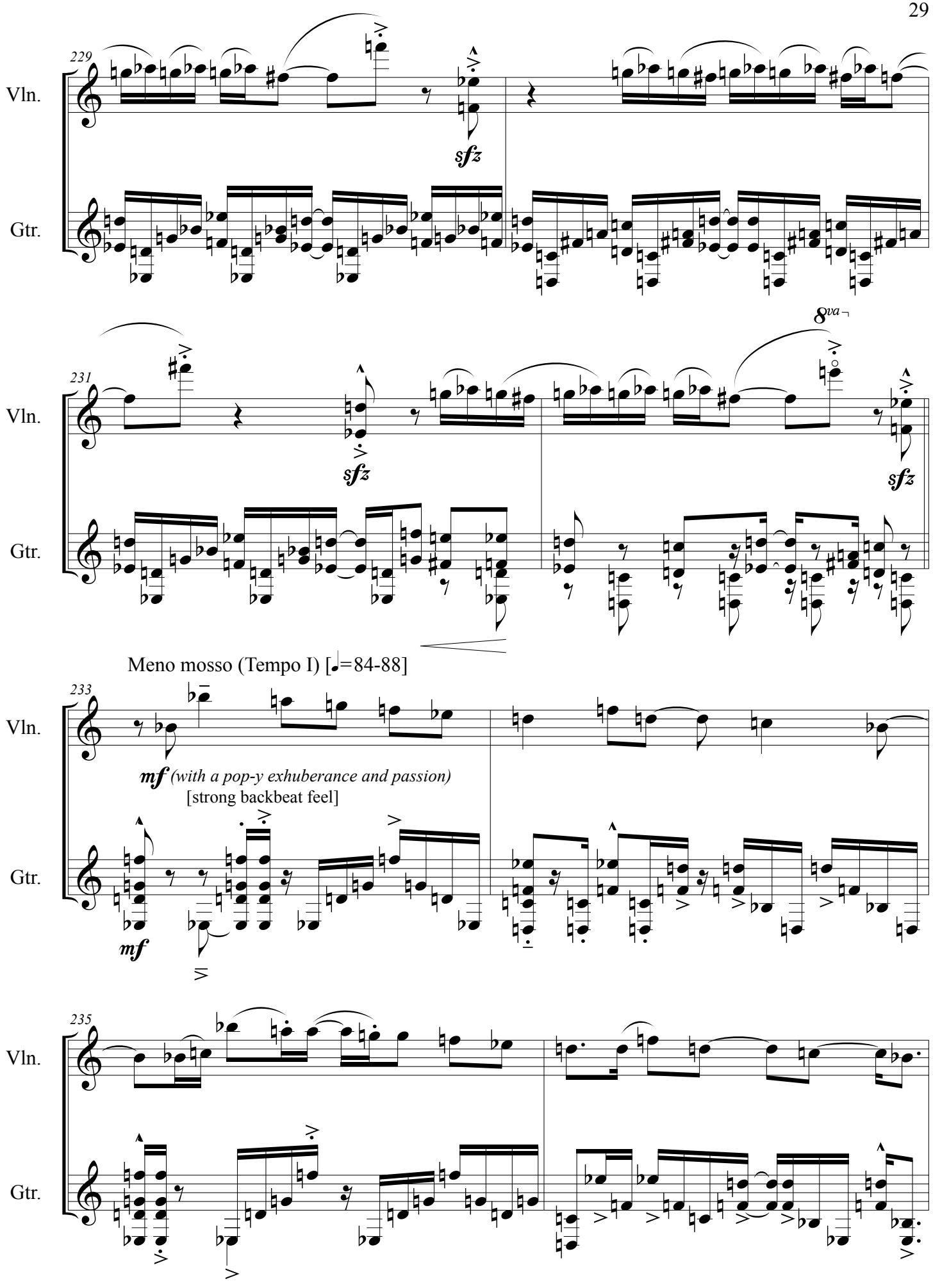

190
Vln.
Gtr.
192
Vln.
Gtr.
f
f
194
Vln.
Gtr.
196
Vln.
Gtr.
Meno mosso di Agitato (L'istesso tempo) [♩=84-88]
(" . . . as I was saying . . . ")
(tedious)
mp pesante

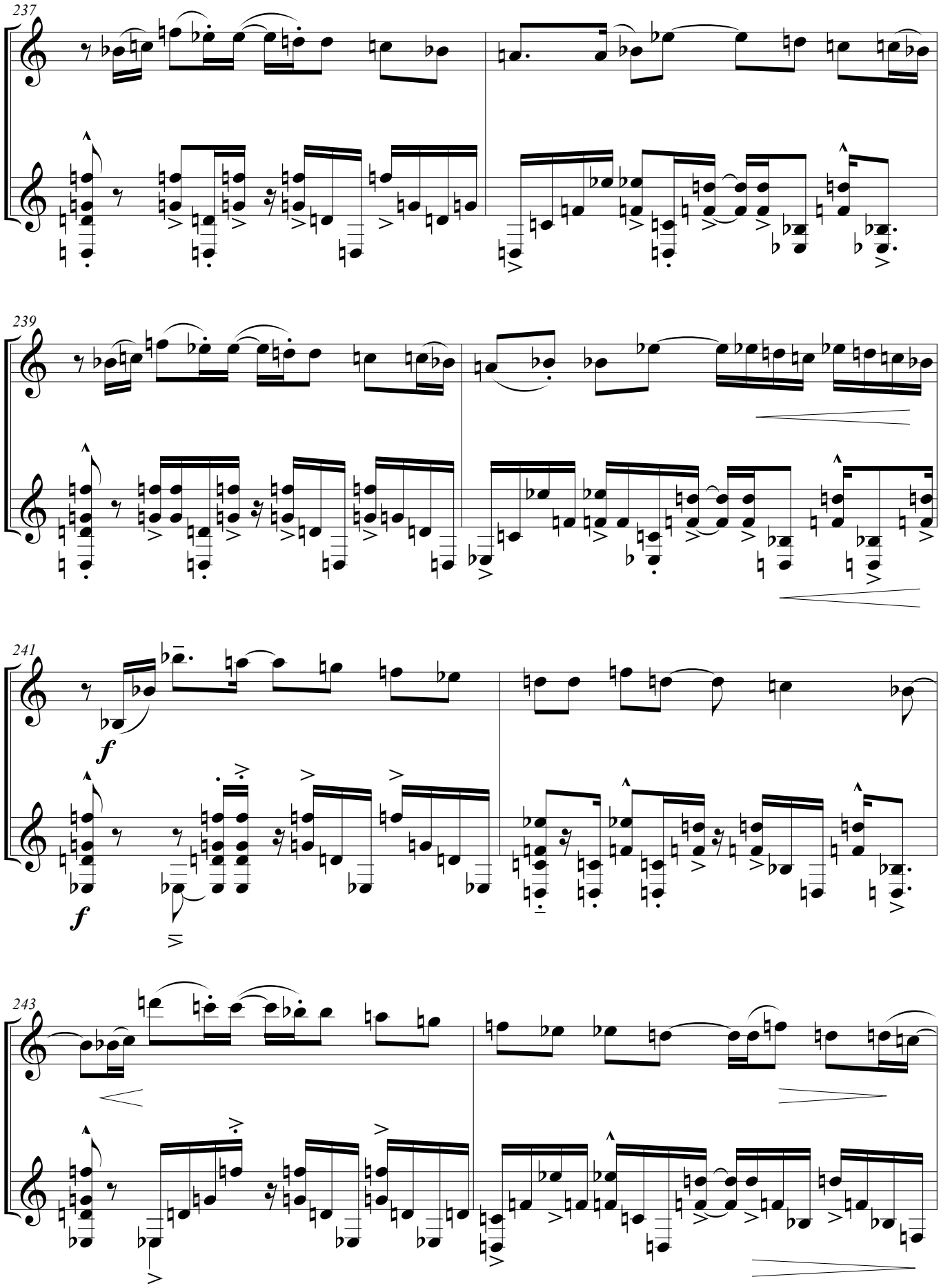

198
Vln.
mp
Gtr.
200
Vln.
sfmp
mp
Gtr.
202
Vln.
Gtr.
204
Vln.
Gtr.

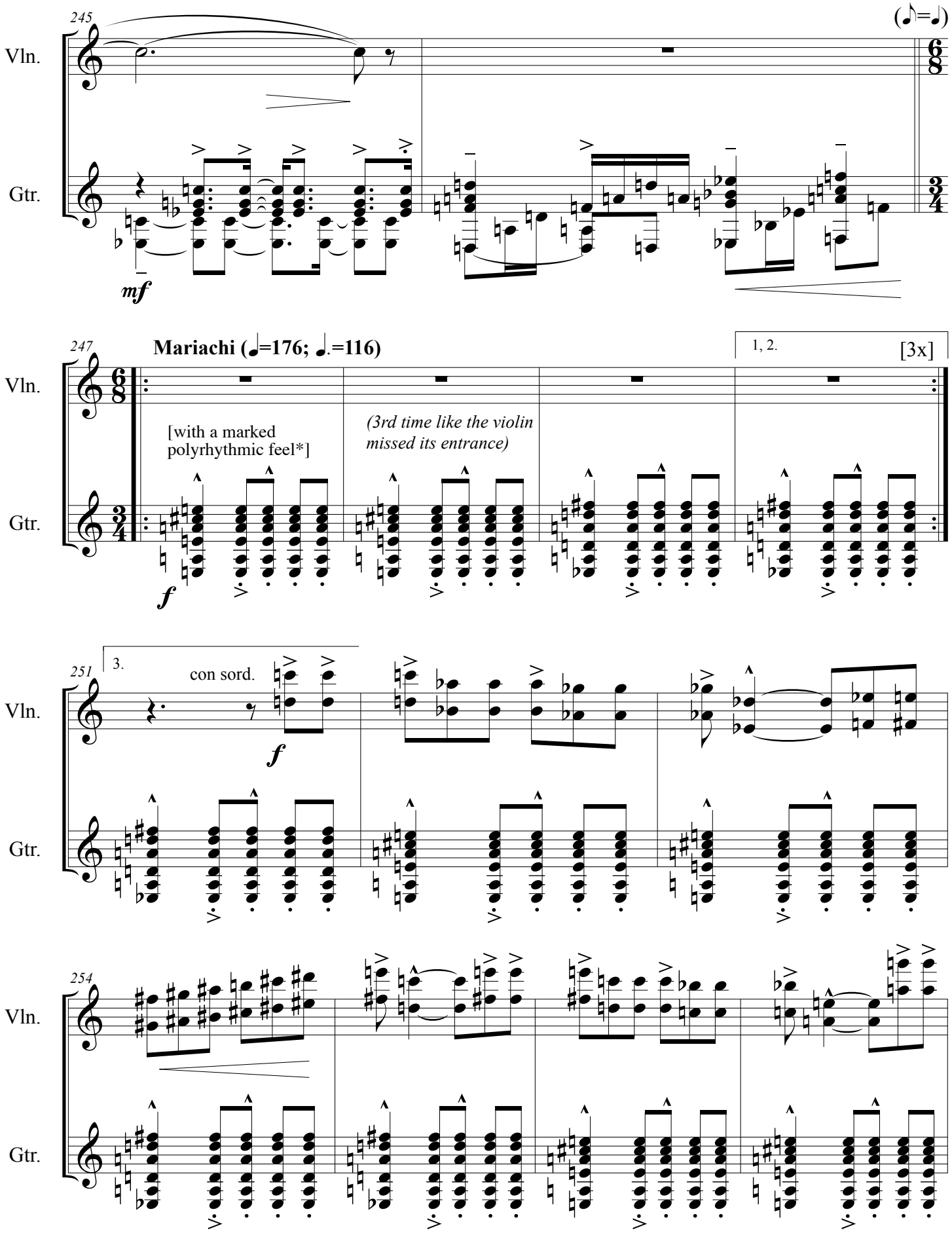

Agitato (♩=132-138)
205
semplice
mp
cresc. poco a poco
mf
Vln.
Gtr.
207
209
211


213
Vln.
Gtr.
215
Vln.
Gtr.
217
Vln.
Gtr.
219
Vln.
Gtr.
3

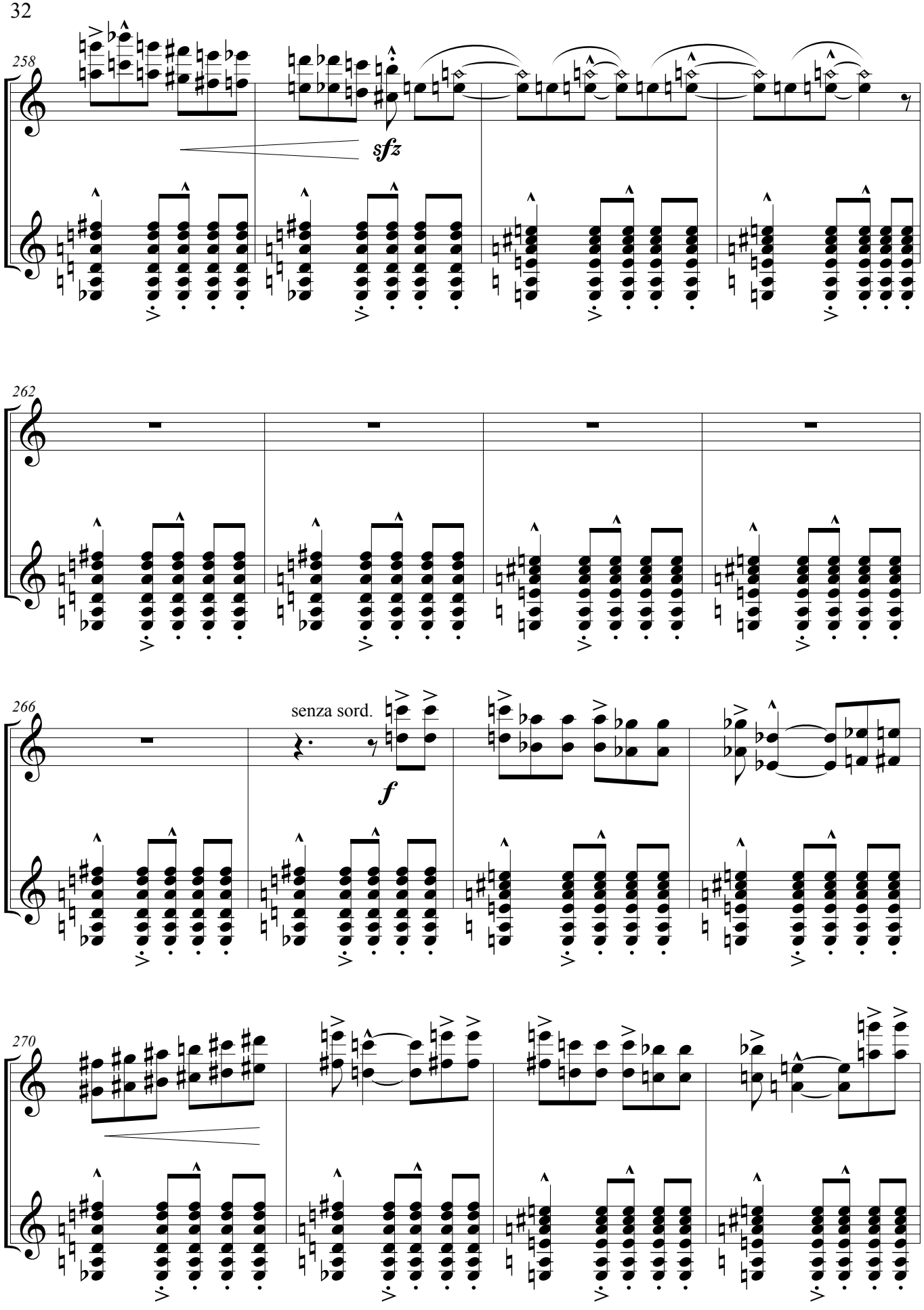

221
Vln.
Gtr.
3
sfz
mf
223
Vln.
Gtr.
225
Vln.
Gtr.
227
Vln.
Gtr.
sfz
f
f

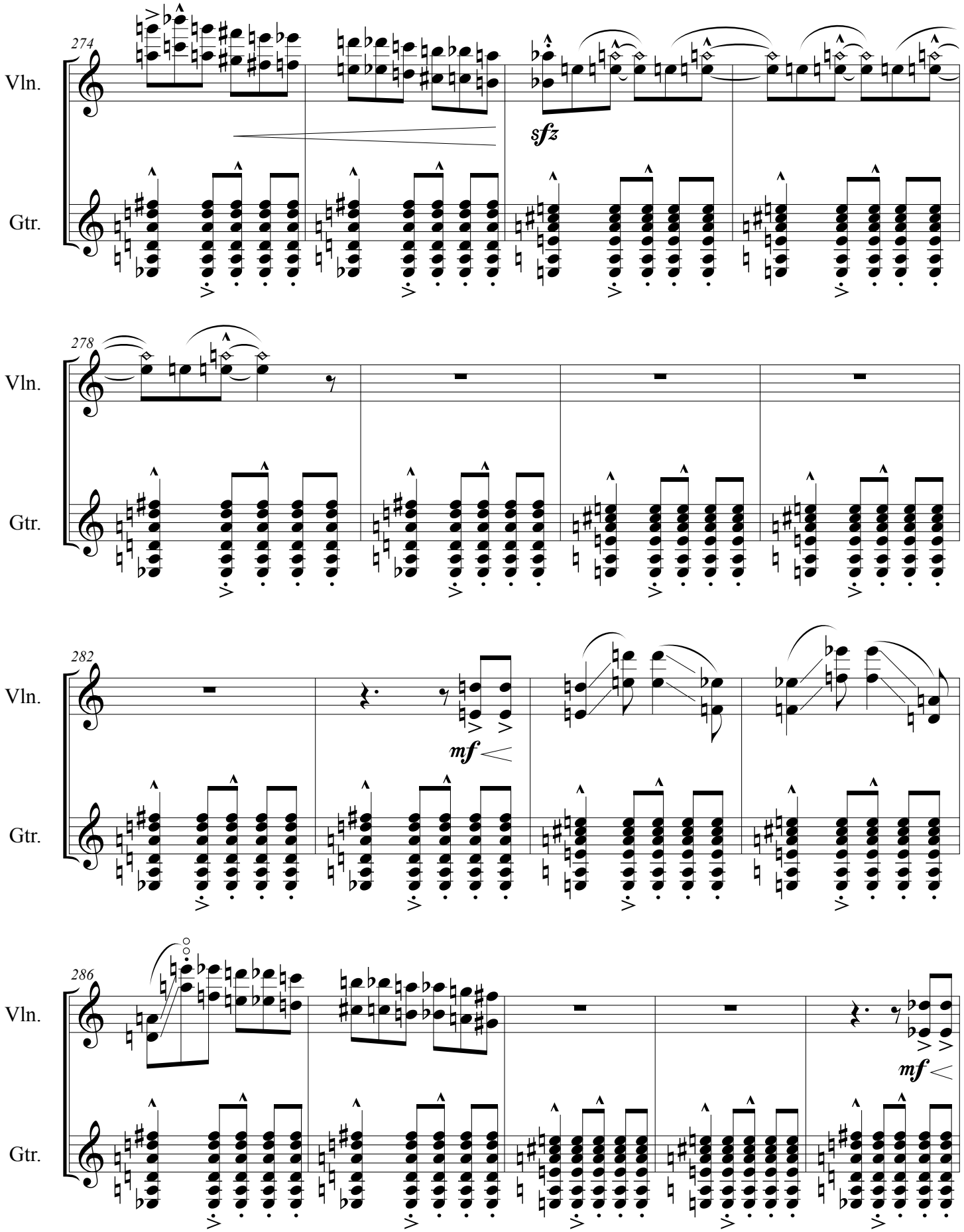

229
Vln.
Gtr.
sfz
231
8va
Meno mosso (Tempo I) [♩=84-88]
233
mf (with a pop-y exhuberance and passion)
[strong backbeat feel]
235

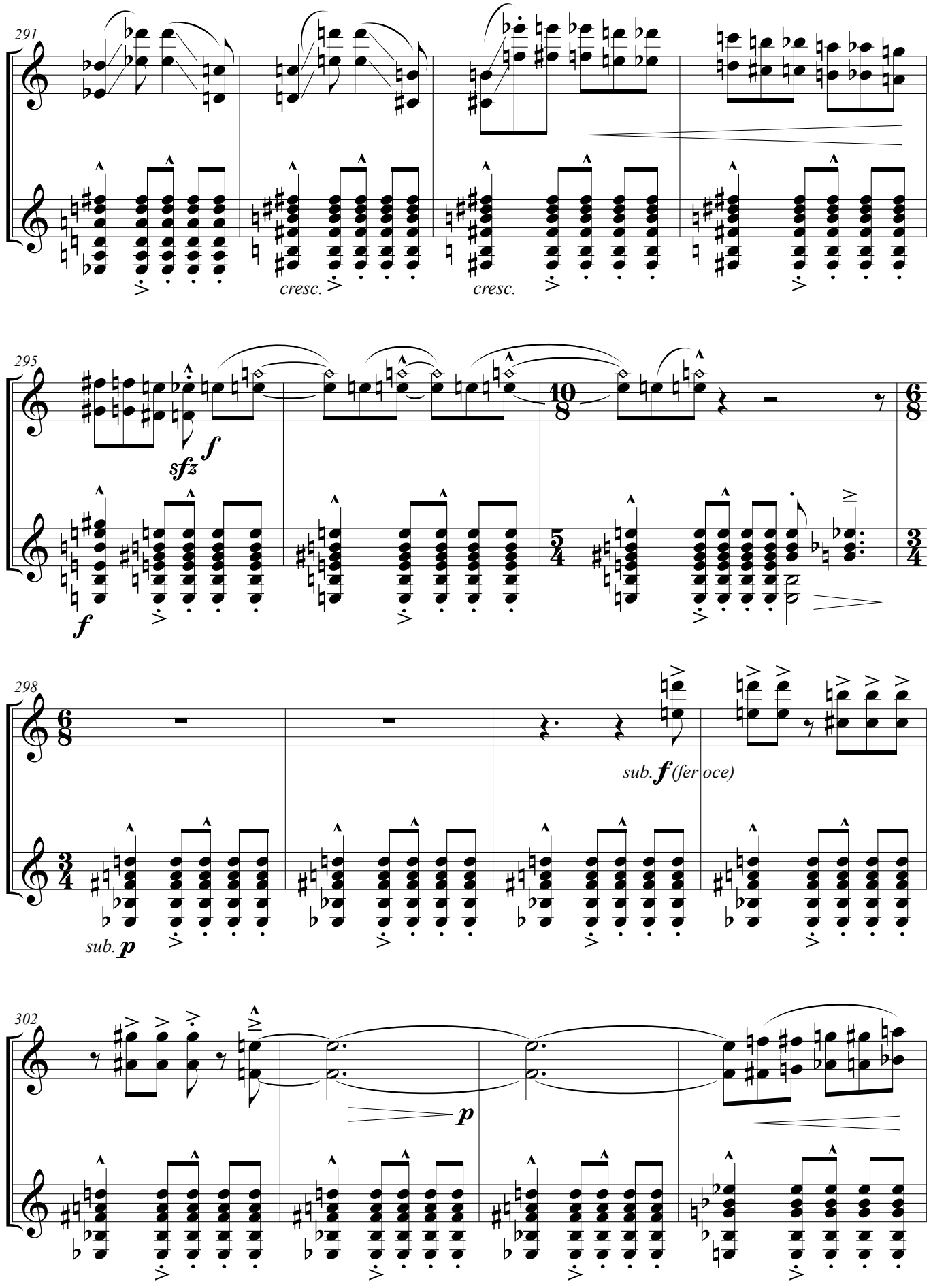

237
Vln.
Gtr.
239
Vln.
Gtr.
241
Vln.
f
Gtr.
f
243
Vln.
Gtr.

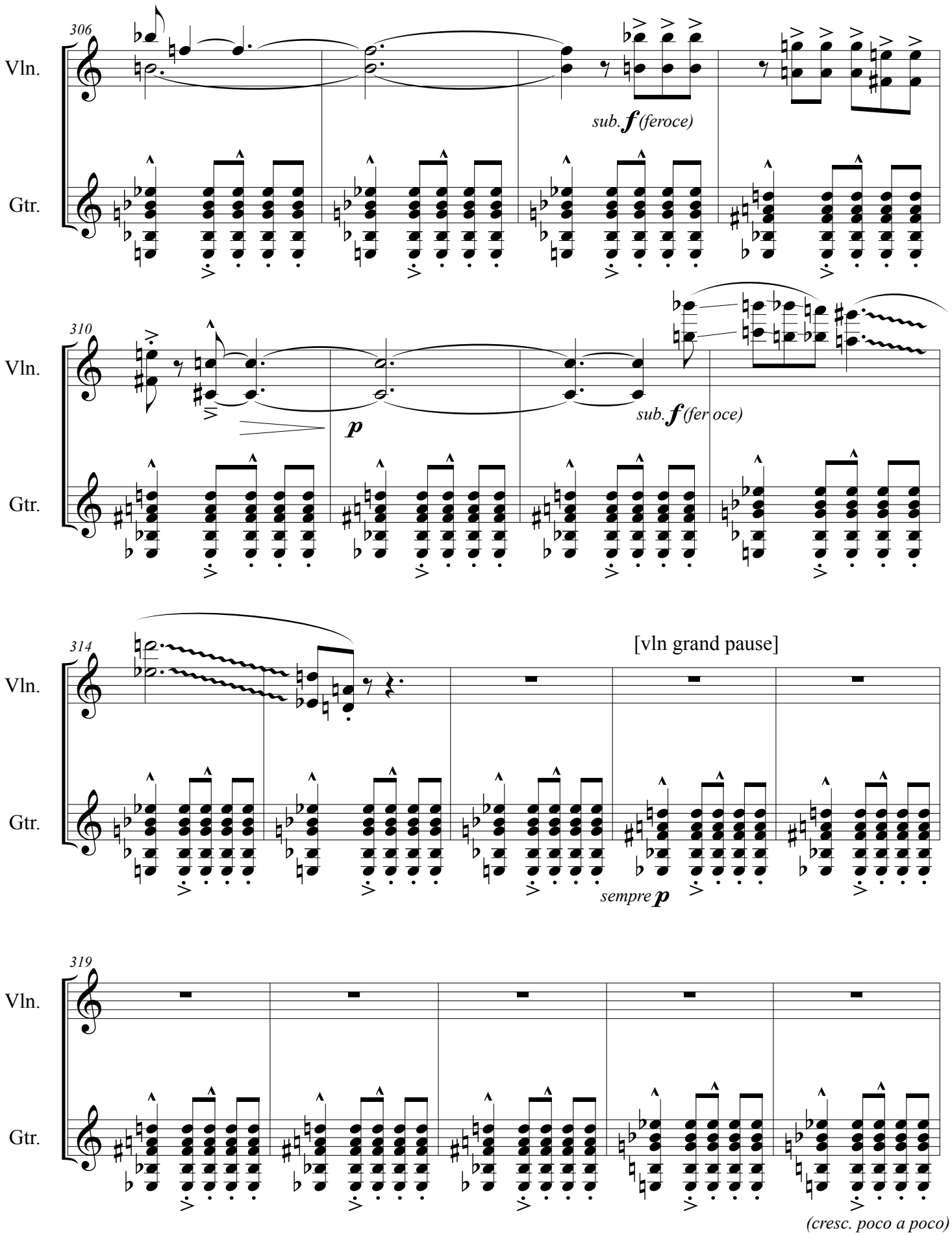


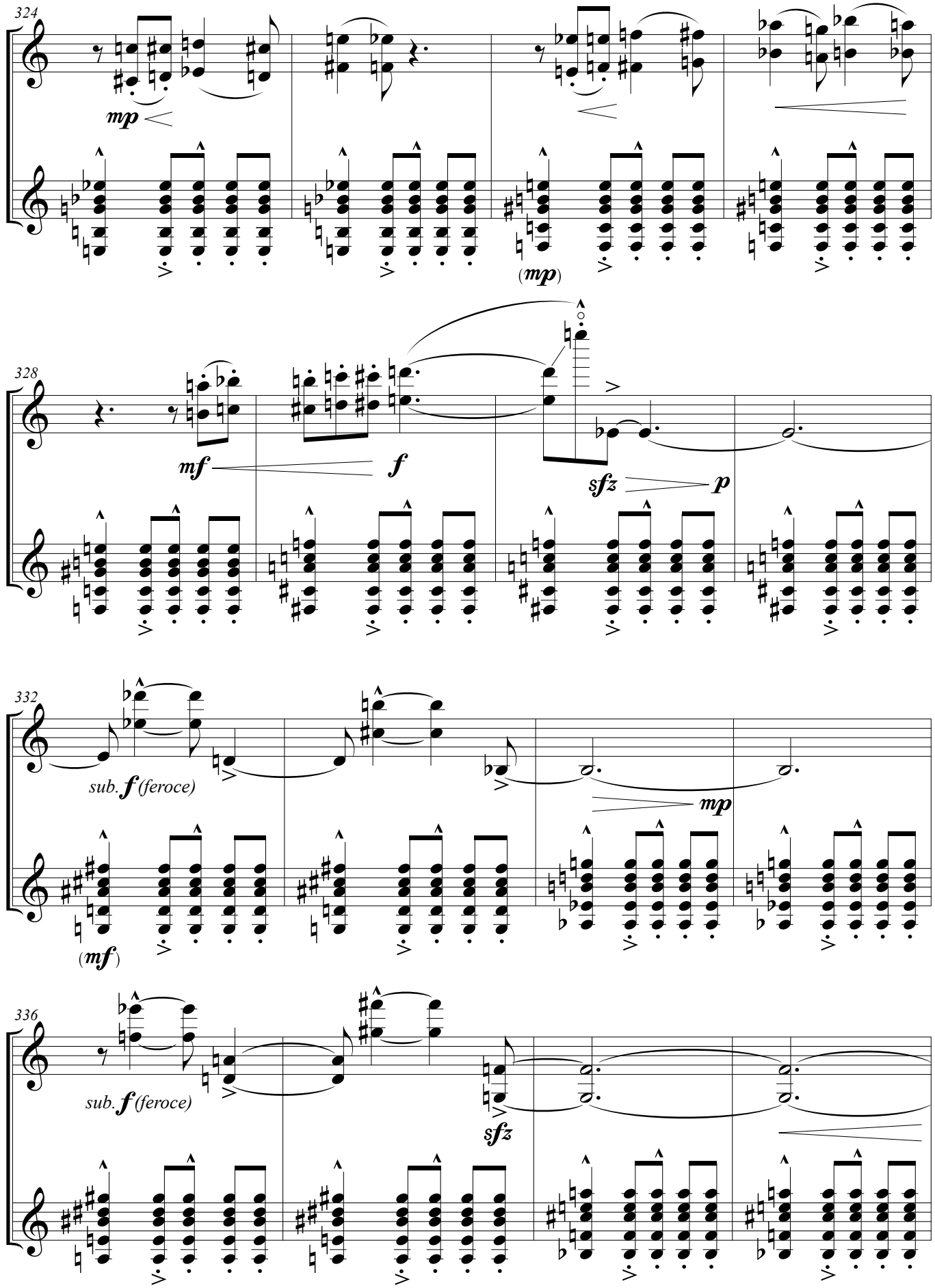
* The guitar part will have a tendency to adopt the 6/8 meter of the violin, but this should be strictly avoided. Rather, the guitar should maintain a jagged, polyrhythmic 3/4 meter.

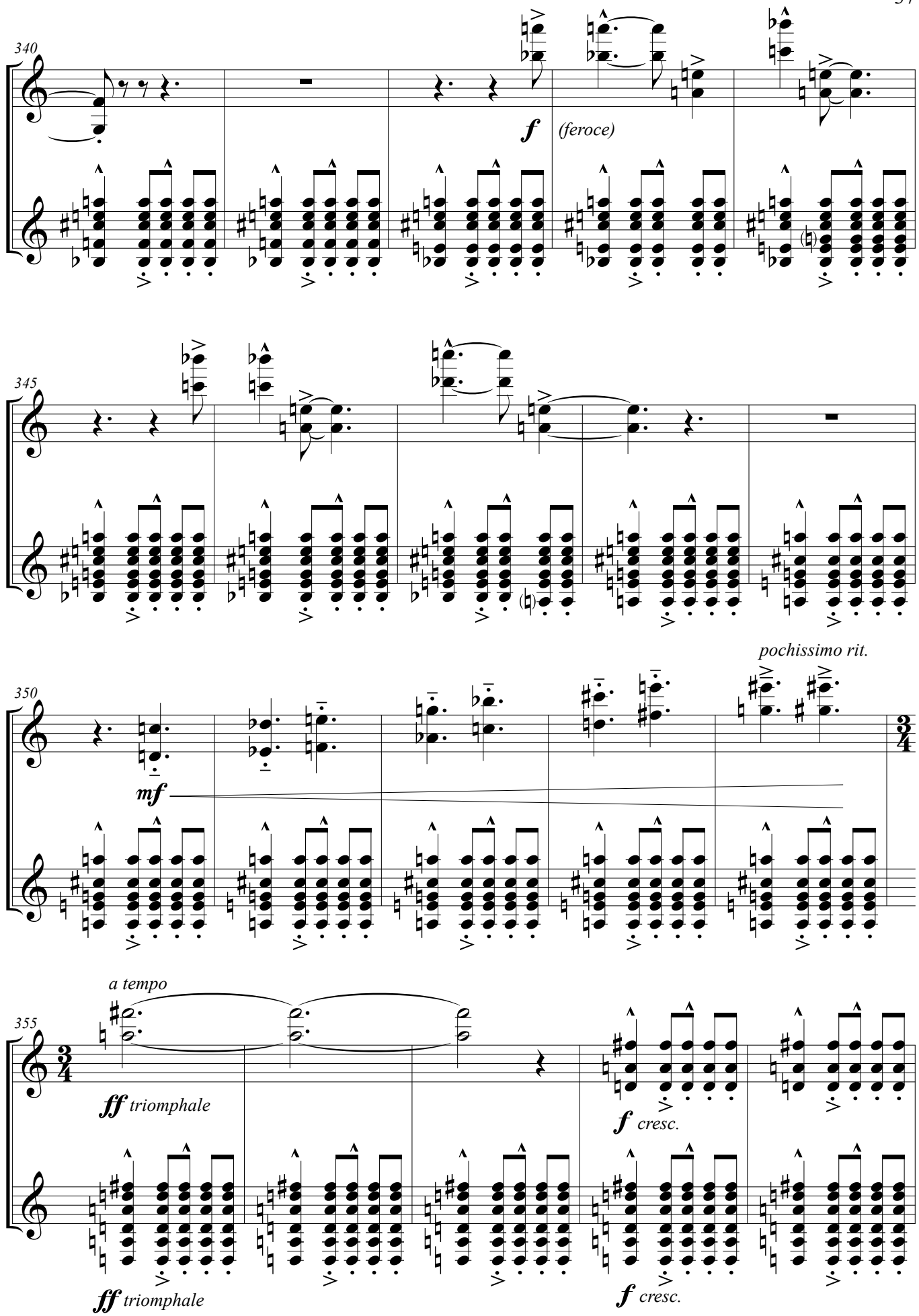

258
Vln.
Gtr.
sfz
262
Vln.
Gtr.
266
senza sord.
f
Vln.
Gtr.
270
Vln.
Gtr.

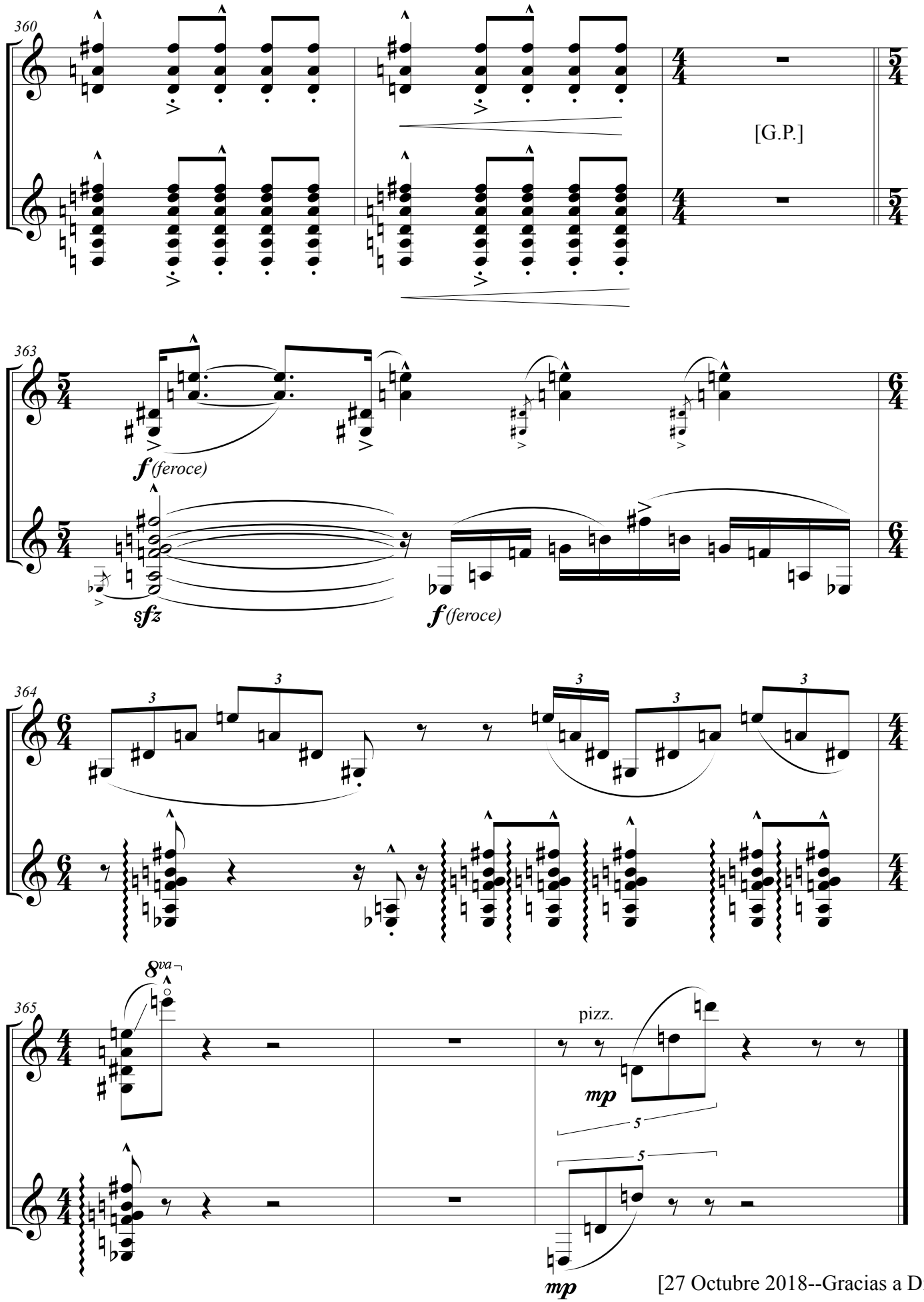

274
Vln.
Gtr.
sfz
278
Vln.
Gtr.
282
Vln.
mf
Gtr.
286
Vln.
mf
Gtr.


291
Vln.
Gtr.
cresc.
cresc.
295
Vln.
Gtr.
sfz
f
f
10/8
6/8
5/4
3/4
298
Vln.
Gtr.
sub. f (fer oce)
sub. p
302
Vln.
Gtr.
p


306
Vln.
Gtr.
sub. f (feroce)
310
Vln.
Gtr.
p
sub. f (fer oce)
314
Vln.
Gtr.
[vln grand pause]
sempre p
319
Vln.
Gtr.
(cresc. poco a poco)


324
Vln.
Gtr.
mp
(mp)
328
Vln.
Gtr.
mf
f
sfz
p
332
Vln.
Gtr.
sub. f (feroce)
mp
(mf)
336
Vln.
Gtr.
sub. f (feroce)
sfz


340
Vln.
Gtr.
f
(feroce)
345
Vln.
Gtr.
pochissimo rit.
350
Vln.
Gtr.
mf
3/4
a tempo
355
Vln.
Gtr.
ff triomphale
f cresc.
ff triomphale
f cresc.



[27 Octubre 2018--Gracias a Dios]