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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 Cibaño*

El Cibaño (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 Cibaño* 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 tapatio* 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

cresc. e un poco piu agitato

Vln. ¹²

Gtr.

Vln. ¹⁴

Gtr.

Vln. ¹⁵ *poco rit.*

Gtr.

Bolero - *Un poco piu mosso* (♩=84-88)

Vln. ¹⁶

Gtr.

mf

18

Vln.

Gtr.

mf

Musical score for measures 18-19. The Violin part (Vln.) features a melodic line with triplets and slurs. The Guitar part (Gtr.) features a complex rhythmic accompaniment with triplets and slurs. The dynamic marking is *mf*.

20

Vln.

Gtr.

mf

Musical score for measures 20-21. The Violin part (Vln.) features a melodic line with triplets and slurs. The Guitar part (Gtr.) features a complex rhythmic accompaniment with triplets and slurs. The dynamic marking is *mf*.

22

Vln.

Gtr.

Musical score for measures 22-23. The Violin part (Vln.) features a melodic line with triplets and slurs. The Guitar part (Gtr.) features a complex rhythmic accompaniment with triplets and slurs.

24

Vln.

Gtr.

mf

Musical score for measures 24-25. The Violin part (Vln.) features a melodic line with triplets and slurs. The Guitar part (Gtr.) features a complex rhythmic accompaniment with triplets and slurs. The dynamic marking is *mf*.

26

Vln.

Gtr.

Violin part: Treble clef, starting with a double bar line and a repeat sign. The melody consists of eighth and sixteenth notes with various accidentals (sharps, naturals, flats) and slurs. A fermata is placed over the final note of the first measure.

Guitar part: Treble clef, featuring a complex rhythmic accompaniment with slurs, ties, and triplets. The notes are primarily eighth and sixteenth notes with various accidentals.

28

Vln.

Gtr.

poco a poco piu agitato

Violin part: Treble clef, continuing the melodic line with slurs and ties. A fermata is placed over the final note of the first measure.

Guitar part: Treble clef, continuing the complex rhythmic accompaniment with slurs, ties, and triplets. The tempo instruction *poco a poco piu agitato* is written above the staff.

30

Vln.

Gtr.

Violin part: Treble clef, continuing the melodic line with slurs and ties. A fermata is placed over the final note of the first measure.

Guitar part: Treble clef, continuing the complex rhythmic accompaniment with slurs, ties, and triplets.

32

Vln.

Gtr.

Violin part: Treble clef, continuing the melodic line with slurs and ties. A fermata is placed over the final note of the first measure.

Guitar part: Treble clef, continuing the complex rhythmic accompaniment with slurs, ties, and triplets.

34

Vln.

Gtr.

3

3

3

36

Vln.

Gtr.

3

3

3

38

Vln.

Gtr.

3

3

3

40

Vln.

Gtr.

3

3

3

f

6

Vln.

Gtr.

42

3

3

3

6/4

Vln.

Gtr.

poco

44

3

3/4

Vln.

Gtr.

sub. mf

45

3

3

3

3/4

Vln.

Gtr.

mp

48

3

3

3

(senza ritardando)

51

Vln.

Gtr.

Allegro strepitoso (♩=100-104)

54

Vln.

Gtr.

[♩=♩] Montuno-Son

57

Vln.

Gtr.

sfz mf

60

Vln.

Gtr.

[*mf*]

f

63

Vln.

Gtr.

66

Vln.

Gtr.

mf 3

69

Vln.

Gtr.

[*mf*]

f

72

Vln.

Gtr.

mf

75

Vln.

Gtr.

mf



78

Vln.

Gtr.

mf



81

Vln.

Gtr.

mf



84

Vln.

Gtr.

sfz mf

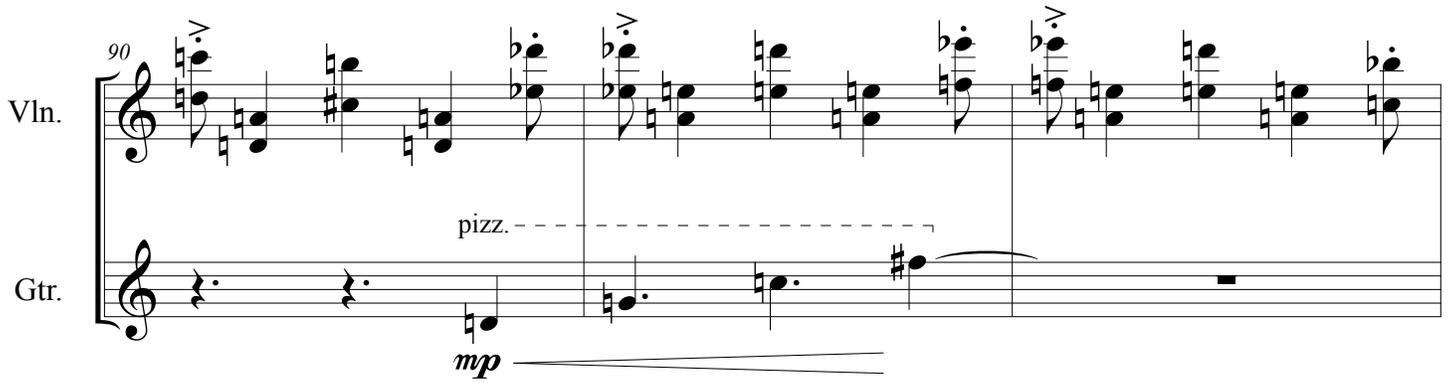


Vln. *87*



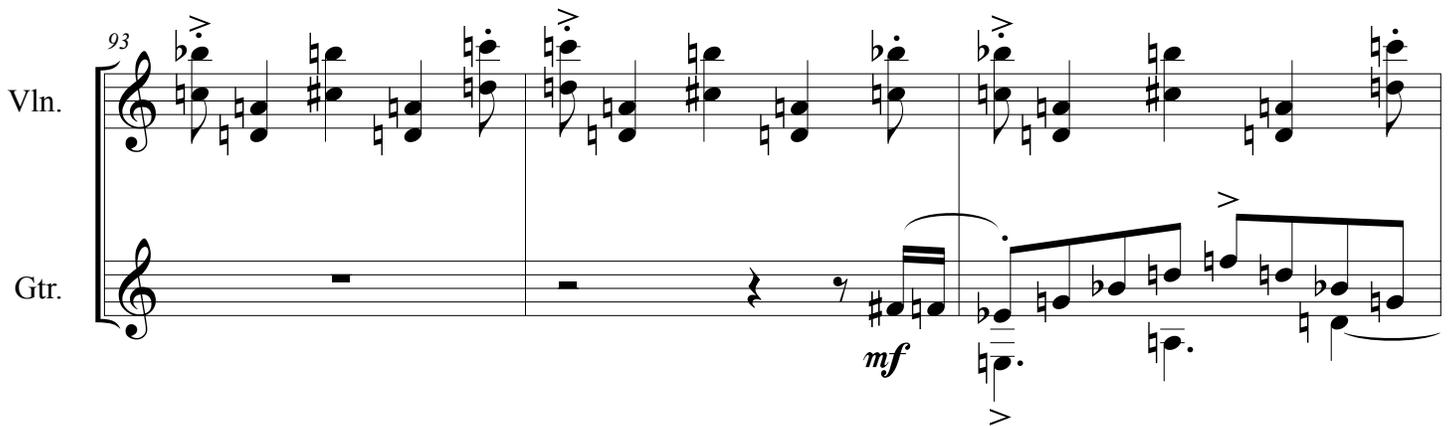
Gtr. *f*

Vln. *90*



Gtr. *pizz.* *mp*

Vln. *93*



Gtr. *mf*

Vln. *96*



Gtr. *f*

99

Vln.

Gtr.

102

Vln.

Gtr.

105

Vln.

Gtr.

Merengue

f

mf

107

Vln.

Gtr.

109

Vln. *mf* [$\text{♩} = \text{♩}$] *mf* [$\text{♩} = \text{♩}$]

Gtr. *f* [$\text{♩} = \text{♩}$]

111

Vln.

Gtr. *f*

113

Vln. [$\text{♩} = \text{♩}$]

Gtr. *f* [$\text{♩} = \text{♩}$]

115

Vln. con sord. [$\text{♩} = \text{♩}$]

Gtr.

Quasi Tango (♩=66)

[Three groups of 2]

(I)

Vln. *mp* (freely)*

Gtr. *p* (sempre l.v.)

II.

Vln.

Gtr.

Vln.

Gtr.

Vln.

Gtr.

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

128

Vln.

Gtr.

129

Vln.

mf dolce

Gtr.

mp tranquilo

131

Vln.

(II)

Gtr.

133

Vln.

mp (tranquilo)

Gtr.

sub. f (feroce)

[violin remains unphased by the guitar's outbursts]

135

Vln.

Gtr.

mp (tranquilo)

sub. f (feroce)

137

Vln.

Gtr.

sub. f (feroce)

mp (tranquilo)

139

Vln.

Gtr.

senza sord.

sub. f (feroce)

140

Vln.

Gtr.

mf dolce

mp tranquilo

(serenity, bliss)

* = 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.

mp tranquilo

sub. f (feroce)

148

Vln.

Gtr.

mp tranquilo

sub. f (feroce)

sub. f (feroce)

mp tranquilo

149

Vln.

Gtr.

mp tranquillo

sub. f (feroce)

150

Vln.

Gtr.

sub. p

Allegro strepitoso (♩=100-104)

151

Vln.

Gtr.

f (feroce)

sfz

mf

153

Vln.

Gtr.

(sempre staccato)

mf

155

Vln.

Gtr.

Measures 155-156. Violin part: measure 155 has a whole rest; measure 156 has a whole rest. Guitar part: measure 155 starts with a forte (f) dynamic and a 7/8 time signature, featuring a complex rhythmic pattern of chords and eighth notes. Measure 156 continues this pattern in 4/4 time. A crescendo hairpin is shown below the guitar staff.

156

Vln.

Gtr.

Measures 156-157. Violin part: measure 156 has a whole rest; measure 157 has a whole rest. Guitar part: continues the rhythmic pattern from measure 155. A crescendo hairpin is shown below the guitar staff.

157

Vln.

Gtr.

Measures 157-158. Violin part: measure 157 has a whole rest; measure 158 has a whole rest. Guitar part: continues the rhythmic pattern. A mezzo-forte (mf) dynamic marking is present in measure 157. A crescendo hairpin is shown below the guitar staff.

158

Vln.

Gtr.

Measures 158-159. Violin part: measure 158 has a whole rest; measure 159 has a whole rest. Guitar part: continues the rhythmic pattern with accents and triplets. A forte (f) dynamic marking is present in measure 158. A crescendo hairpin is shown below the guitar staff.

Agitato (♩=132-138)

160

Vln.

Gtr.

sfz

[Tumbao "Breakdown"]
(sneaking)

p

162

Vln.

Gtr.

164

Vln.

Gtr.

sfz

cresc. poco a poco

166

Vln.

Gtr.

sfz

(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.

Gtr.

mf

182

Vln.

Gtr.

Meno mosso (Tempo I) [$\text{♩} = 84-88$]

184

Vln.

Gtr.

***f** (with a pop-y exuberance and passion)*

[strong backbeat feel]

f

186

Vln.

Gtr.

188

Vln.

Gtr.

190

Vln.

Gtr.

192

Vln.

Gtr.

f

194

Vln.

Gtr.

196

Meno mosso di Agitato (L'istesso tempo) [$\text{♩} = 84-88$]

Vln.

Gtr.

("... as I was saying ...")

(tedious)

mp pesante

198

Vln.

Gtr.

mp



200

Vln.

Gtr.

sfmp

mp



202

Vln.

Gtr.



204

Vln.

Gtr.



205 **Agitato** (♩=132-138)*semplice*

Vln.

Gtr.

mf

mp cresc. poco a poco

Vln.

Gtr.

Vln.

Gtr.

Vln.

Gtr.

213

Vln.

Gtr.

This system contains measures 213 and 214. The Violin part (Vln.) is written in a treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 214. The Guitar part (Gtr.) is written in a treble clef with a key signature of one flat, providing a rhythmic accompaniment of eighth notes with a consistent strumming pattern.

215

Vln.

Gtr.

This system contains measures 215 and 216. The Violin part (Vln.) continues the melodic line with eighth and sixteenth notes, featuring a triplet of eighth notes in measure 216. The Guitar part (Gtr.) maintains the eighth-note accompaniment with a consistent strumming pattern.

217

Vln.

Gtr.

This system contains measures 217 and 218. The Violin part (Vln.) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 218. The Guitar part (Gtr.) continues the eighth-note accompaniment with a consistent strumming pattern.

219

Vln.

Gtr.

This system contains measures 219 and 220. The Violin part (Vln.) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 220. The Guitar part (Gtr.) continues the eighth-note accompaniment with a consistent strumming pattern.

Vln. *mf*

Gtr.

sfz

Vln.

Gtr.

Vln.

Gtr.

Vln.

Gtr.

sfz *f*

229

Vln.

Gtr.

sfz

231

Vln.

Gtr.

sfz

8va

Meno mosso (Tempo I) [♩=84-88]

233

Vln.

Gtr.

mf (with a pop-y exuberance and passion)
[strong backbeat feel]

mf

235

Vln.

Gtr.

237

Vln.

Gtr.

239

Vln.

Gtr.

241

Vln.

Gtr.

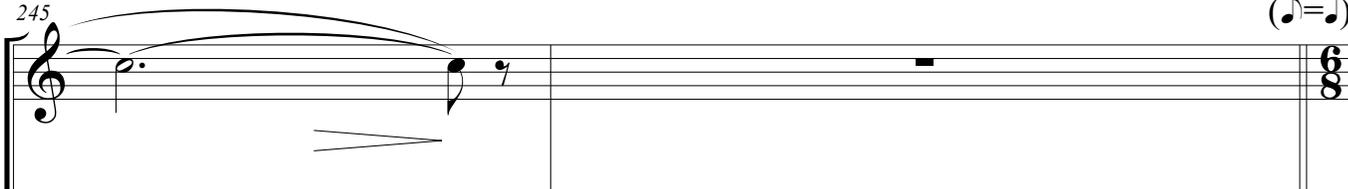
f

243

Vln.

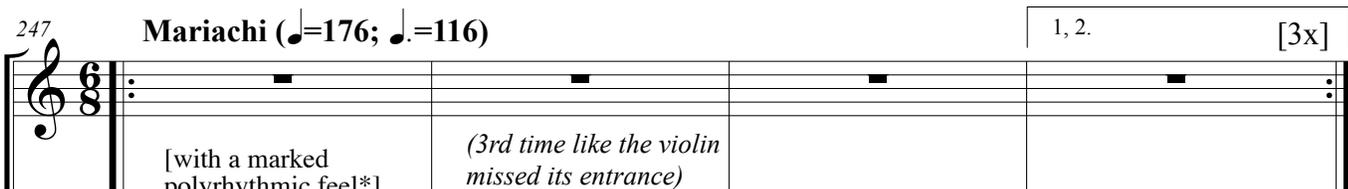
Gtr.

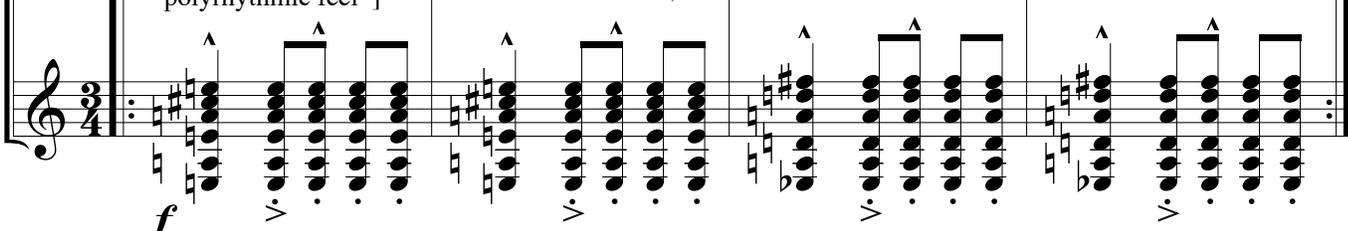
245 (♩=♩)

Vln. 

Gtr.  *mf*

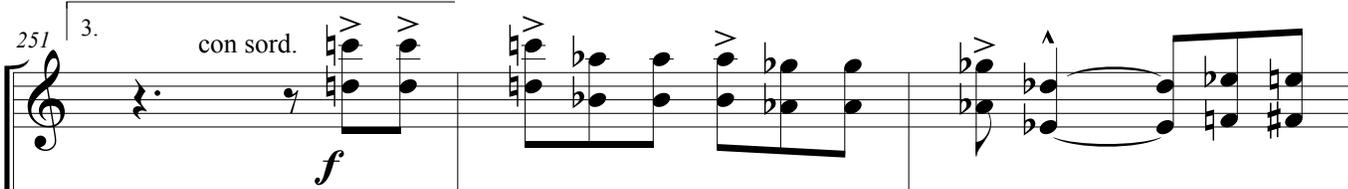
247 **Mariachi** (♩=176; ♩.=116) 1, 2. [3x]

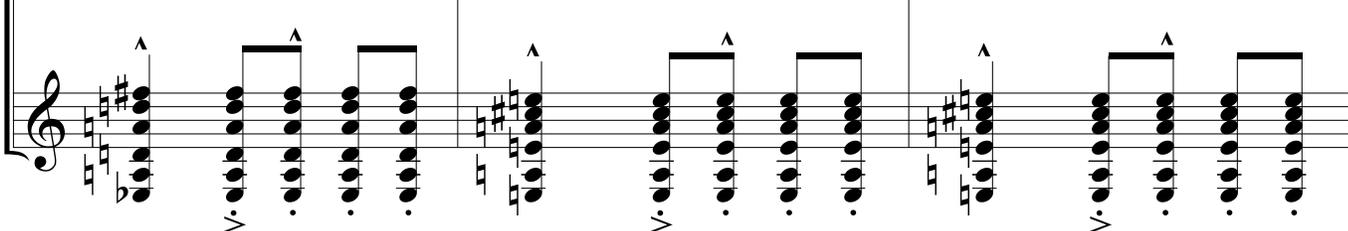
Vln. 

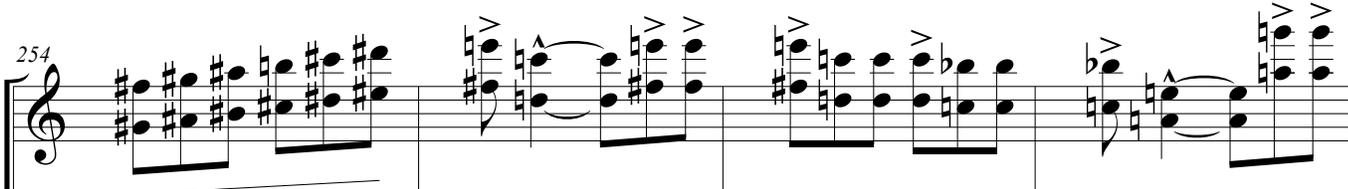
Gtr.  *f*

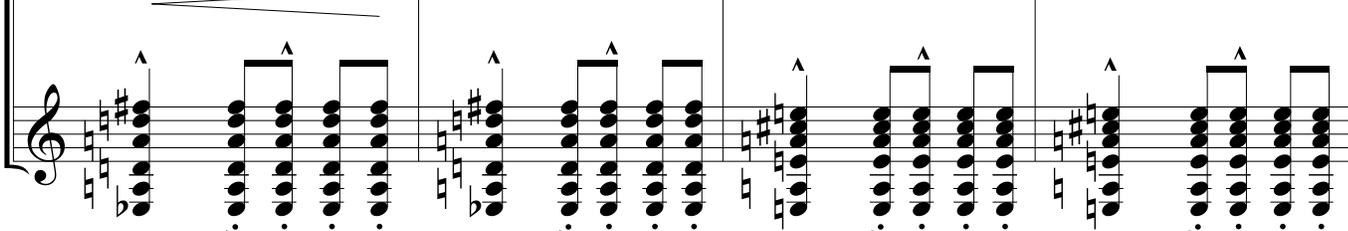
[with a marked polyrhythmic feel*]

(3rd time like the violin missed its entrance)

251 3. con sord.  *f*

Gtr. 

254 

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.

Vln. 258

Gtr.

sfz

Vln. 262

Gtr.

Vln. 266

senza sord.

Gtr.

f

Vln. 270

Gtr.

274

Vln.

Gtr.

sfz

278

Vln.

Gtr.

282

Vln.

Gtr.

mf

286

Vln.

Gtr.

mf

291

Vln.

Gtr.

cresc.

cresc.

295

Vln.

Gtr.

sfz

f

10

8

6

5

4

3

2

1

298

Vln.

Gtr.

sub. p

sub. f (feroce)

302

Vln.

Gtr.

p

306

Vln.

Gtr.

sub. f (feroce)

310

Vln.

Gtr.

p

sub. f (feroce)

314

Vln.

Gtr.

[vln grand pause]

sempre p

319

Vln.

Gtr.

(cresc. poco a poco)

Vln. 324 *mp*

Gtr. (*mp*)

Vln. 328 *mf* *f* *sfz* *p*

Gtr.

Vln. 332 *sub. f (feroce)* *mp*

Gtr. (*mf*)

Vln. 336 *sub. f (feroce)* *sfz*

Gtr.

340

Vln.

Gtr.

f (*feroce*)

345

Vln.

Gtr.

350

Vln.

Gtr.

mf

pochissimo rit.

355

Vln.

Gtr.

ff *trionfale*

f *cresc.*

ff *trionfale*

f *cresc.*

Vln. 360

Gtr.

[G.P.]

Detailed description: This system covers measures 360 to 362. The violin part (Vln.) features a melodic line with accents (^) and dynamic markings of *v* (pizzicato) and *f* (forte). The guitar part (Gtr.) provides a rhythmic accompaniment with chords and single notes, also marked with accents and *v*. The time signature changes from 4/4 to 5/4 at the end of the system. A bracket labeled [G.P.] spans the end of the system.

Vln. 363

Gtr.

f (feroce)

sfz

f (feroce)

Detailed description: This system covers measures 363 and 364. The violin part (Vln.) has a melodic line with accents (^) and dynamic markings of *f* (feroce) and *sfz* (sforzando). The guitar part (Gtr.) features a complex accompaniment with chords and single notes, marked with *sfz* and *f* (feroce). The time signature changes from 5/4 to 6/4 at the end of the system.

Vln. 364

Gtr.

3

3

Detailed description: This system covers measures 364 and 365. The violin part (Vln.) features a melodic line with triplets (3) and accents (^). The guitar part (Gtr.) provides a rhythmic accompaniment with chords and single notes, marked with accents (^). The time signature changes from 6/4 to 4/4 at the end of the system.

Vln. 365

Gtr.

mp

mp

pizz.

5

5

[27 Octubre 2018--Gracias a Dios]

Detailed description: This system covers measures 365 and 366. The violin part (Vln.) has a melodic line with accents (^) and dynamic markings of *mp* (mezzo-piano) and *pizz.* (pizzicato). The guitar part (Gtr.) features a complex accompaniment with chords and single notes, marked with *mp* and *pizz.*. The time signature changes from 4/4 to 5/4 at the end of the system. The page number [27 Octubre 2018--Gracias a Dios] is located at the bottom right.