

**UCLA**  
**Contemporary Music Score Collection**

**Title**

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

**Permalink**

<https://escholarship.org/uc/item/1vw1d0cj>

**Author**

Dodge, Ryan

**Publication Date**

2020

# 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

# El Cibaño

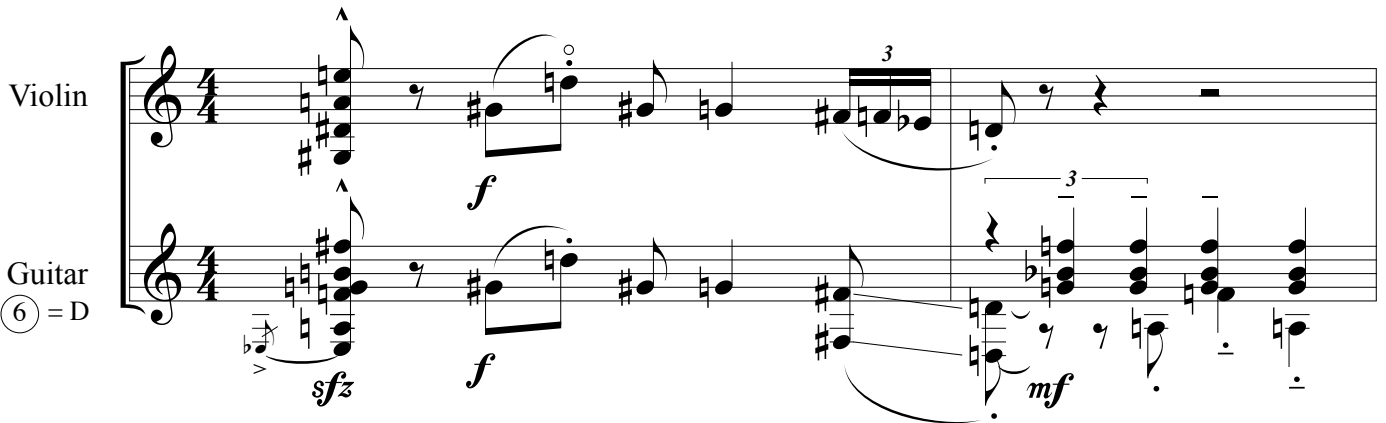
(El Viaje Misterioso del "Gringo Latino")

Ryan Dodge

## Ritmo di Tango (♩=84-88)

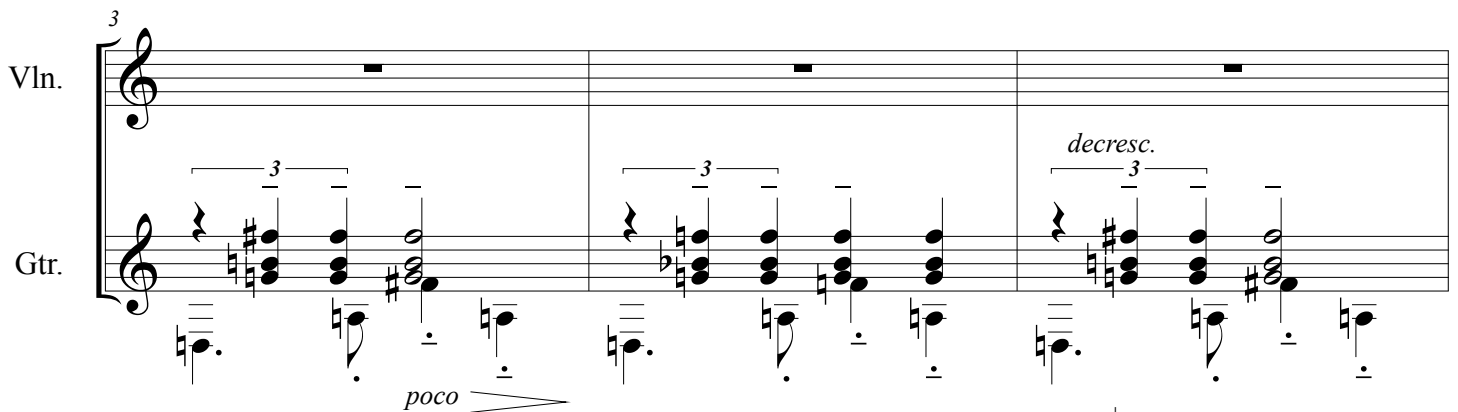
Violin

Guitar (6) = D



Vln.

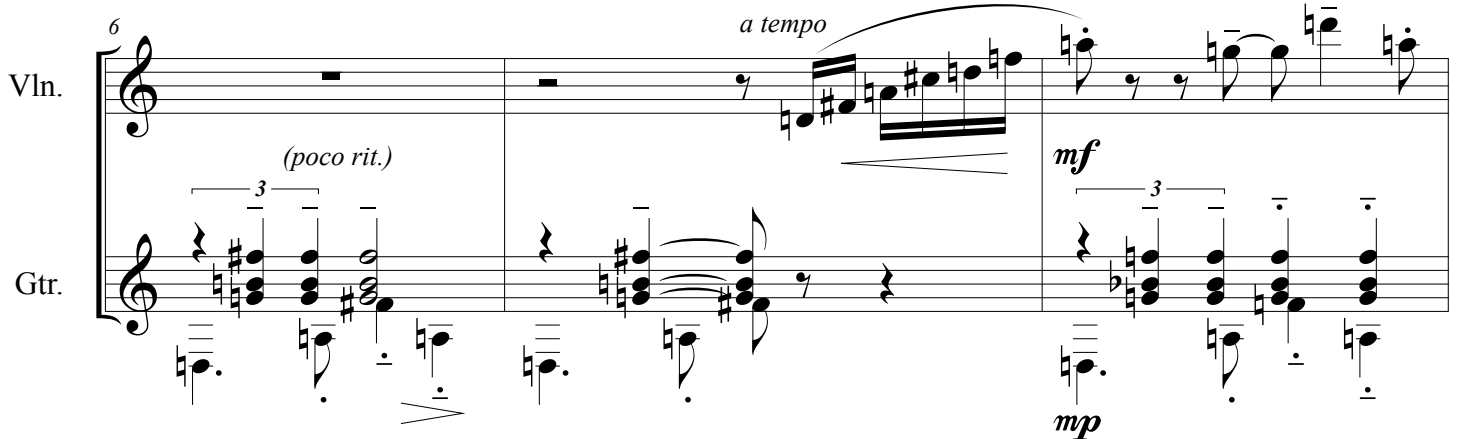
Gtr.



## Un poco piu comodo (♩=76-80)

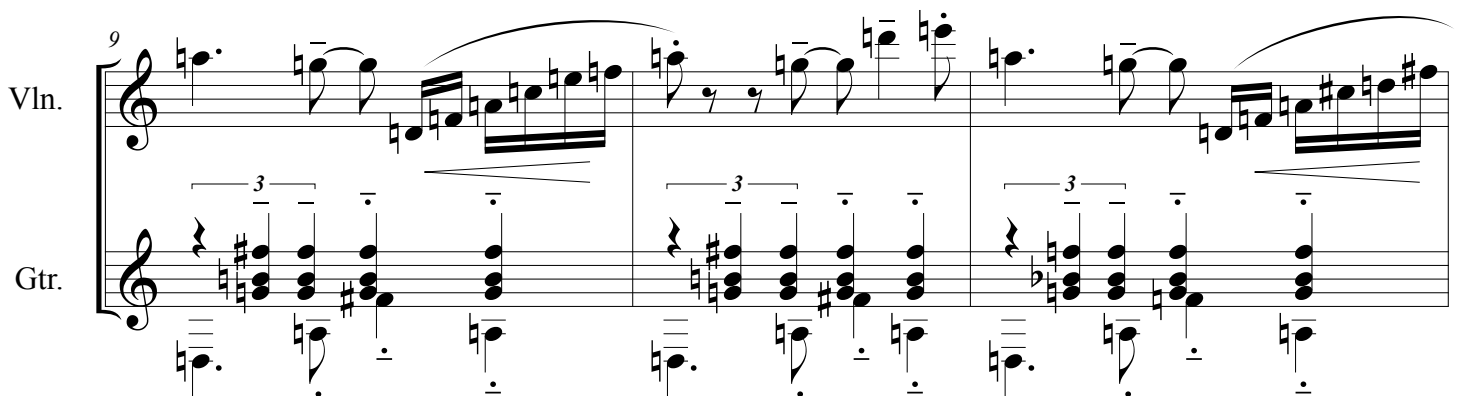
Vln.

Gtr.



Vln.

Gtr.



*cresc. e un poco piu agitato*

Vln. <sup>12</sup>

Gtr.

Vln. <sup>14</sup>

Gtr.

Vln. <sup>15</sup> *poco rit.*

Gtr.

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

Vln. <sup>16</sup>

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.

28

Vln.

Gtr.

*poco a poco piu agitato*

30

Vln.

Gtr.

32

Vln.

Gtr.

34

Vln.

Gtr.

3

3

3

36

Vln.

Gtr.

3

3

3

38

Vln.

Gtr.

3

3

3

40

Vln.

Gtr.

3

3

*f*

3



6

Vln.

Gtr.

42

3

3

3

Vln.

Gtr.

*poco*

44

3

Vln.

Gtr.

*sub. mf*

45

3

3

3

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*

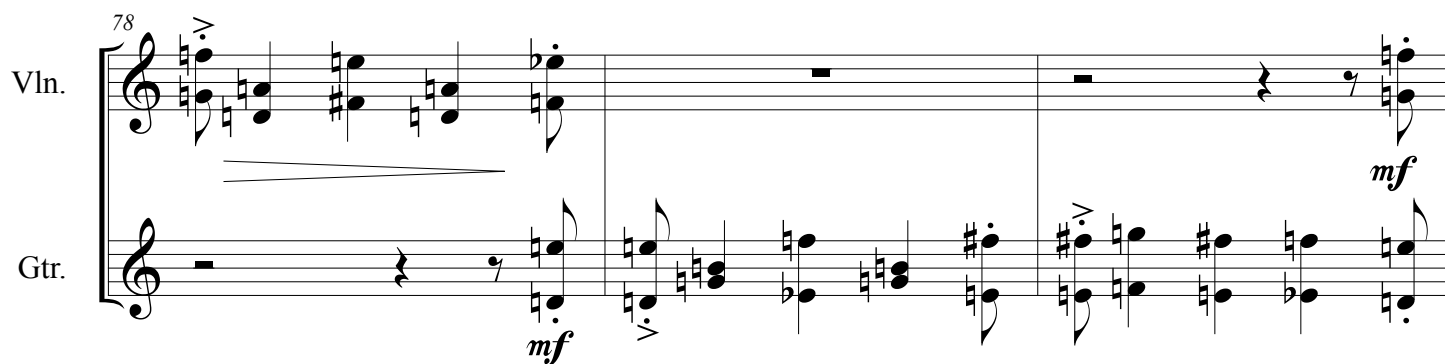


78

Vln.

Gtr.

*mf*



81

Vln.

Gtr.

*mf*



84

Vln.

Gtr.

*sfz mf*



Vln. *87*

Gtr.

*f*

Detailed description: This system covers measures 87 to 89. The Violin part (Vln.) features a rhythmic pattern of eighth notes with various accidentals (flats and naturals) and accents. The Guitar part (Gtr.) is mostly silent, with a few notes appearing in measure 89, including a dynamic marking of *f* and an accent.

Vln. *90*

Gtr.

pizz. ---

*mp*

Detailed description: This system covers measures 90 to 92. The Violin part continues with its rhythmic eighth-note pattern. The Guitar part (Gtr.) has a *pizz.* (pizzicato) marking with a dashed line above it in measure 90. In measure 91, there is a dynamic marking of *mp* and a crescendo hairpin leading to a sustained note in measure 92.

Vln. *93*

Gtr.

*mf*

Detailed description: This system covers measures 93 to 95. The Violin part continues with its rhythmic eighth-note pattern. The Guitar part (Gtr.) has a dynamic marking of *mf* and features a melodic line with a slur and an accent in measure 95.

Vln. *96*

Gtr.

0 3

Detailed description: This system covers measures 96 to 98. The Violin part continues with its rhythmic eighth-note pattern. The Guitar part (Gtr.) has a dynamic marking of *mf* and features a melodic line with a slur and an accent in measure 98, ending with a triplet of notes marked with '0' and '3'.

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)

(I) [Three groups of 2]

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.

*[violin remains unphased by the guitar's outbursts]*

Gtr.

*mp (tranquilo)*

*sub. f (feroce)*

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.

Violin and guitar score for measures 155-156. The violin part has a whole rest. The guitar part is in 7/8 time, starting with a forte (f) dynamic. It features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes. A slur covers the first four measures, and a crescendo hairpin is present. A fermata is placed over the final measure.

156

Vln.

Gtr.

Violin and guitar score for measures 156-157. The violin part has a whole rest. The guitar part continues in 7/8 time, with a mezzo-forte (mf) dynamic. It features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes. A slur covers the first four measures, and a crescendo hairpin is present. A fermata is placed over the final measure. The time signature changes to 4/4 at the end of the system.

157

Vln.

Gtr.

Violin and guitar score for measures 157-158. The violin part starts in 4/4 time with a mezzo-forte (mf) dynamic. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A slur covers the first four measures, and a crescendo hairpin is present. A fermata is placed over the final measure. The time signature changes to 3/4 at the end of the system.

158

Vln.

Gtr.

Violin and guitar score for measures 158-159. The violin part starts in 3/4 time with a forte (f) dynamic. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A slur covers the first four measures, and a crescendo hairpin is present. A fermata is placed over the final measure. The time signature changes to 4/4 at the end of the system.

**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*

Measures 205-206. Violin part: Measure 205 has a whole rest. Measure 206 begins with a melodic line starting on G4. Guitar part: Measures 205-206 feature a complex rhythmic accompaniment with eighth and sixteenth notes. Dynamics: *mf* for guitar, *mp* *cresc. poco a poco* for violin.

Vln.

Gtr.

Measures 207-208. Violin part: Continues the melodic line from measure 206. Guitar part: Continues the complex rhythmic accompaniment.

Vln.

Gtr.

Measures 209-210. Violin part: Continues the melodic line. Guitar part: Continues the complex rhythmic accompaniment.

Vln.

Gtr.

Measures 211-212. Violin part: Continues the melodic line. Guitar part: Continues the complex rhythmic accompaniment.

213

Vln.

Gtr.

215

Vln.

Gtr.

217

Vln.

Gtr.

219

Vln.

Gtr.

Vln. 221 *sfz* *mf*

Gtr.

Violin part: Treble clef, key signature of two flats. Measure 221: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 222: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Dynamics: *sfz* at the start of measure 222, *mf* at the start of measure 223.

Guitar part: Treble clef, key signature of two flats. Measure 221: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 222: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 223: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4.

Vln. 223

Gtr.

Violin part: Treble clef, key signature of two flats. Measure 223: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 224: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Dynamics: *mf* at the start of measure 223.

Guitar part: Treble clef, key signature of two flats. Measure 223: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 224: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4.

Vln. 225

Gtr.

Violin part: Treble clef, key signature of two flats. Measure 225: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 226: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Dynamics: *mf* at the start of measure 225.

Guitar part: Treble clef, key signature of two flats. Measure 225: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 226: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4.

Vln. 227 *sfz* *f*

Gtr. *f*

Violin part: Treble clef, key signature of two flats. Measure 227: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 228: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Dynamics: *sfz* at the start of measure 228, *f* at the start of measure 229.

Guitar part: Treble clef, key signature of two flats. Measure 227: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 228: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Measure 229: quarter note G4, eighth note A4, eighth note B4, quarter note C5, eighth note B4, eighth note A4, quarter note G4. Dynamics: *f* at the start of measure 229.

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.

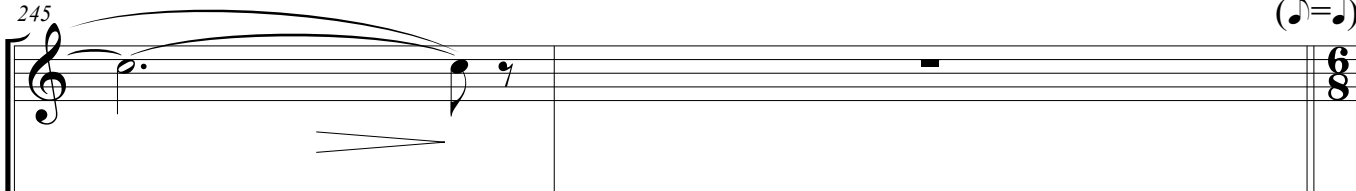
*f*


243

Vln.

Gtr.

245 (♩=♩)

Vln. 

Gtr.  *mf*

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

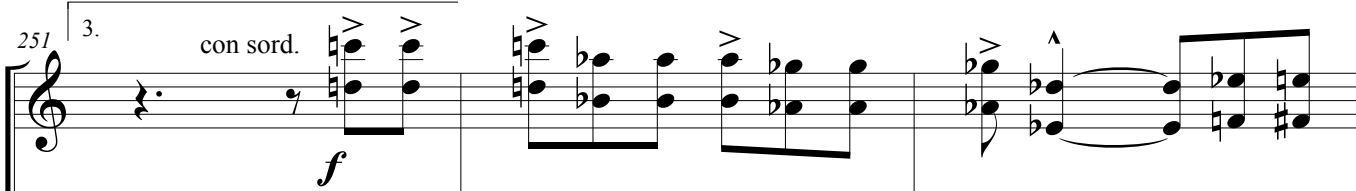
Vln. 

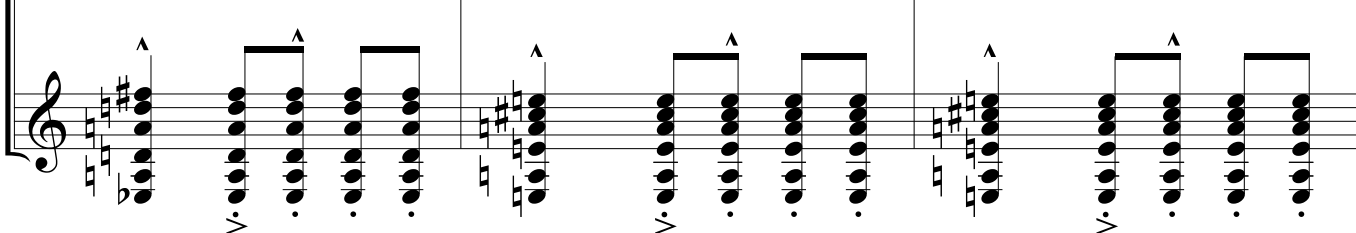
Gtr.  *f*

[with a marked polyrhythmic feel\*]

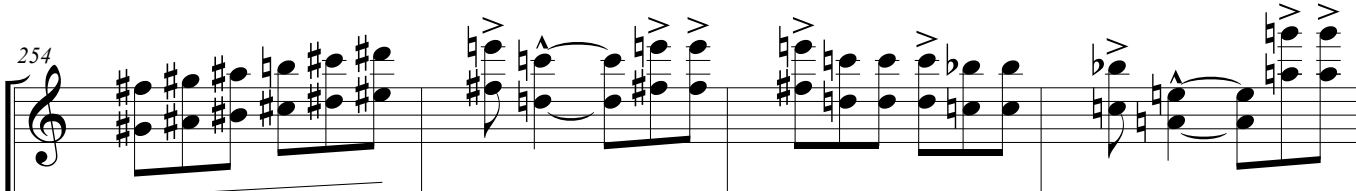
(3rd time like the violin missed its entrance)

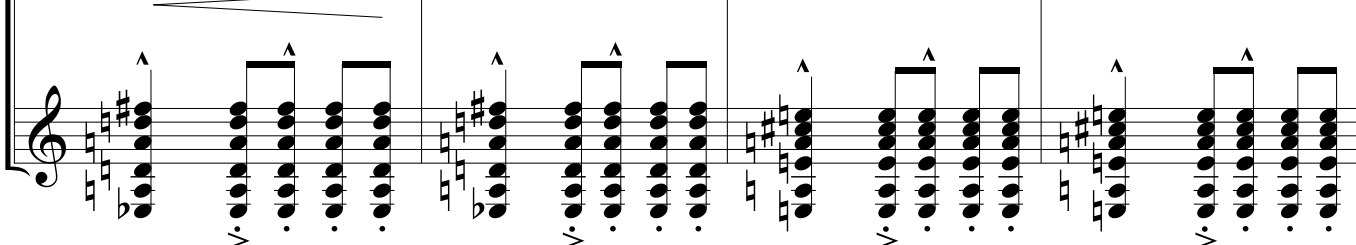
251 3. *con sord.*

Vln.  *f*

Gtr. 

254

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.

32

Vln. 258

Gtr.

*sfz*

Vln. 262

Gtr.

Vln. 266

senza sord.

Gtr.

*f*

Vln. 270

Gtr.

Vln. 274

Gtr.

*sfz*

Vln. 278

Gtr.

Vln. 282

Gtr.

*mf*

Vln. 286

Gtr.

*mf*

291

Vln.

Gtr.

*cresc.*

*cresc.*

295

Vln.

Gtr.

*sfz*

*f*

10

8

6

*f*

298

Vln.

Gtr.

*sub. p*

*sub. f (feroce)*

6

3/4

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.*



360

Vln.

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 (>). The guitar part (Gtr.) provides a rhythmic accompaniment with chords and single notes, also marked with accents and dynamics. The time signature changes from 4/4 to 5/4 at the end of measure 362. A bracket labeled [G.P.] spans measures 361 and 362.

363

Vln.

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 *f* (feroce). The guitar part (Gtr.) features a complex texture with many notes, including triplets, and dynamic markings *sfz* and *f* (feroce). The time signature changes from 5/4 to 6/4 at the end of measure 364.

364

Vln.

Gtr.

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.) has a complex texture with many notes, including triplets, and accents (^). The time signature changes from 6/4 to 4/4 at the end of measure 365.

365

Vln.

Gtr.

*mp*

*mp*

pizz.

Detailed description: This system covers measures 365 and 366. The violin part (Vln.) has a melodic line with accents (^) and dynamic markings *mp*. The guitar part (Gtr.) features a complex texture with many notes, including triplets, and dynamic markings *mp*. The time signature changes from 4/4 to 5/4 at the end of measure 366. The word *pizz.* is written above the violin part in measure 366.