

Eduardo Gamboa

Cañambú

para cuarteto de cuerdas

Partitura



Eduardo Gamboa

C a ñ a m b ú

para cuarteto de cuerdas

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Eduardo Gamboa

Cañambú

para cuarteto de cuerdas

a Irma

Partitura



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Cañambú

para cuarteto de cuerdas

Cañambú es el nombre que se le da en Cuba a una caña de bambú, distinta de la caña de azúcar y la caña brava, que crece en la manigua oriental, en la actual provincia de Santiago. Al principio de los años 40 el sonero Arístides Ruíz ideó la manera de utilizar el cañambú como instrumento de percusión en sustitución del bongó. Cortados de distintos tamaños para obtener un sonido grave y otro agudo, el cañambucero (por bongocero) coge un canuto en cada mano, en posición vertical y los golpea contra la superficie de un pequeño banco de madera.

Para las partes del coro que se alternan con los pregones me basé en una copla que aparece en el cuento *Oficio de Tinieblas*, de Alejo Carpentier y que dice así:

iAbí va, abí va, abí va la Lola, abí va!

Cañambú is the name used in Cuba to refer to certain bamboo cane, different from sugar cane and caña brava, which grows in Manigua Oriental, within Santiago province. In the beginning of the 1940's, *sonero* (songwriter and performer) Arístides Ruíz came up with a way to use *cañambú* as a percussion instrument that would replace the bongos. The *cañambucero* (cañambú player) holds one segment of the cane in each hand, each one a different size thereby achieving both a treble and a bass sound. Holding them in vertical position he strikes them against a small wooden bench.

For the choir parts that alternate with the *pregones*, I used a verse from Alejo Carpentier's tale *Oficio de Tinieblas*, which reads as follows:

iAbí va, abí va, abí va la Lola, abí va!

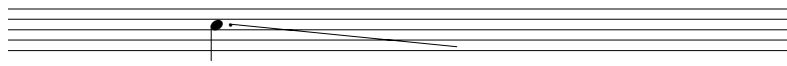
(There she goes, there she goes, there goes Lola, there she goes!)

Cañambú

para cuarteto de cuerdas

Notas

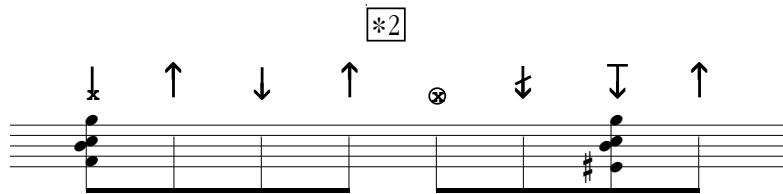
Glissando que baja rápidamente de volumen hasta perderse, sin llegar a ninguna nota en particular. Se trata de recrear esa *dejadita* del cantante tan común en la música popular



*1

Downward *glissando* whose volume decreases quickly until gone, without having to reach any particular note. The effect we seek is that of the singer's *dejadita* (melodic slide), so common in popular music.

Con estos símbolos trato de explicar el rasgueo de acompañamiento, como de guitarra, a cargo de la viola.



*2

With these symbols I try to explain the accompaniment strumming, like that of the guitar, performed by the viola.

Azote con dirección hacia abajo. Los dedos índice, medio y anular rasguean hacia abajo, mientras que el pulgar, metido entre ellos, va apagando el sonido. La mano es detenida sobre las cuerdas, quedando el pulgar apoyado con la parte posterior.



This is the classic *azote* (muted strum). Moving in a downward direction, the index, middle and ring fingers strum, followed by the thumb. The latter rests on the strings, thereby muting the sound. The hand is held without touching the strings, leaving only the thumb resting on its side.

El pulgar sube, rasgueando las cuerdas con la uña.



The thumb moves upward, strumming the strings with its fingernail.

Rasgueo hacia abajo con los dedos índice, medio y anular, dejando sonar.



Downward strum with the index, middle and ring fingers, allowing an open sound.

Otro tipo de *azote*, producido al golpear las cuerdas de frente con el puño cerrado, que es detenido con la parte posterior de los dedos contra las cuerdas.



Another kind of *azote*. It is produced by rapping the strings with the hand in a fist, the back side of the fingers resting on the strings.

Este rasgueo se produce al abrir la mano, después de un *azote* de puño cerrado. Son los dedos índice, medio y anular los que rasguean hacia abajo.



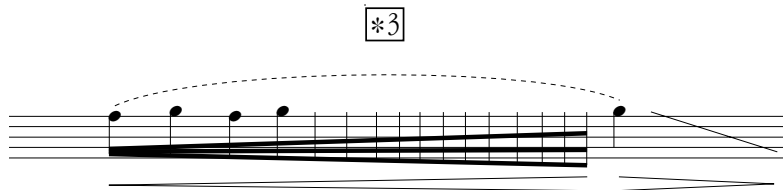
This strum is produced by opening one's hand immediately following a fist type *azote*. It is the index, middle and ring fingers that have to strum downward.

El pulgar rasguea hacia abajo, con la yema.



The thumb strums downwards with the outside of the fingerprint.

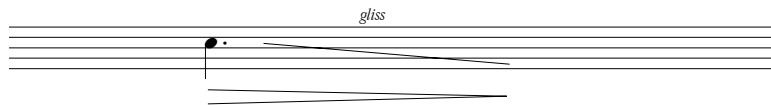
Trémolo producido con un solo dedo, que se mueve *glissando* entre dos notas (como un vibrato muy amplio), acelerando gradualmente, para luego hacer *glissando e diminuendo* hacia abajo muy rápidamente hasta el final de la cuerda, sin reposar en ninguna nota. Se trata de recrear ese efecto de trompeta tan común en la música popular, conocido como *chiva*.



*3

Tremolo produced with a single finger moving in a *glissando* mode between two notes (like a wide *vibrato*), while gradually gaining speed, then moving in a very fast downward *glissando e diminuendo* through the end of the string without aiming for any particular note. The purpose is to recreate an effect, called *chiva*, commonly found in popular trumpet playing.

Glissando e diminuendo que desemboca en silencio, pero que debe durar el valor de la nota.



*4

Glissando e diminuendo which ends in a silence but lasts the note's full value.

Cañambú

para cuarteto de cuerdas

a Irma

Eduardo Gamboa

(♩ = c. 140)

Violin 1
mp

Violin 2
mp

Viola
mp

Violoncello
mp

5
sul A
gliss
cresc.

poco rit. ----- *a tempo*

10

Musical score for measures 10-13. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 10 starts with a *cresc.* marking. Measure 11 features a *f* dynamic. Measure 12 includes *mf* and *pp* dynamics. Measure 13 has a *p* dynamic. The piece concludes with a *p* dynamic. Performance markings include *cresc.*, *f*, *mf*, *pp*, and *p*. A triplet of eighth notes is present in measures 10 and 11.

14

Musical score for measures 14-17. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 14 starts with a *mf* dynamic. Measure 15 features a *mp* dynamic. Measure 16 includes *mf* and *mp* dynamics. Measure 17 has a *p* dynamic. Performance markings include *mf*, *mp*, *p*, *cantabile*, *mp legato*, and *pizz (l.v.)*. The piece concludes with a *p* dynamic. A triplet of eighth notes is present in measure 17.

18

Musical score for measures 18-21. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 18 starts with a *p* dynamic. Measure 19 features a *simile...* marking. Measure 20 includes *simile...* and *p* dynamics. Measure 21 has a *p* dynamic. Performance markings include *p* and *simile...*.

22

26

30

*1 *Dejadita* : glissando hacia abajo sin llegar a ninguna nota en particular, bajando el volumen hasta perderse.
Dejadita : downward glissando without aiming for any particular note, decreasing volume until gone.

34

Three systems of musical notation (treble and bass clefs) for measures 34-36. The score features triplets and slurs. The dynamic marking *p* is present at the end of each system.

37

Four systems of musical notation for measures 37-40. The score includes slurs and triplets. The dynamic marking *mp* is present at the beginning of each system.

41

Four systems of musical notation for measures 41-44. The score includes slurs, triplets, and a glissando marking (*gliss*). The instruction *sul A* is written above the first system.

poco rit. -----

45

cresc. *f* *mf* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

----- *a tempo*

49

p *mf* *mp*

p *mf* *mp*

p *mf* *mp* *mf*

p *mf* *mp* *mf*

53

p *mf*

p *mf*

p *mf* *mp*

p *mf* *mp*

56

p *mf* *p*
p *mf* *p*
mf *p* *mf* *pizz* *a la corda* *p*
mf *p* *mf* *mp*

60

p *mf* *p* *mf*
p *mf*
ord. *mf* *mp*
arco *mf* *mp*

63

p *mf* *f*
mf *mf* *f*
pizz *mf* *mp* *mf*
arco *mf* *mf*

67

f *mf* *mp* *p* *pp*
pizz *mf* *arco* *mp* *pp*
f *mf* *mp* *pp*

71

f *sfz* *mf* *p* *pizz*
f *mf* *p* *pizz*
f *mf* *p* *pizz*
mf *pizz* *p*

75

arco *p* *mf*
arco *p* *mf*
arco *p* *mf*
arco *p* *mf*

78 *pesante* -----

Musical score for measures 78-81. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). Measure 78 starts with a *pesante* marking above the first staff. Dynamics include *f* and *ff*. A *mp* dynamic appears at the end of measure 81.

82

Musical score for measures 82-85. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). Measure 82 starts with a *mp* dynamic. A *cresc. poco a poco* marking is present in the Bass 1 and Bass 2 staves. Dynamics include *mf* at the end of measure 85.

86

Musical score for measures 86-89. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). Measure 86 starts with a *(cresc.)* marking. Dynamics include *mf* at the end of measure 89.

89

ff *f* *ff* *f* *ff* *f*

93

accel. poco a poco
sul tasto, détachè

p

sul tasto, détachè

p

a la chitarra

pizz

p sub.

(*accel.*)

96

mp

mp

simile...

mp

*2 Imitando el rasgueo de una guitarra:
Like a guitar strum accompaniment:

- | | | |
|---------------------------------------|---|-----------------------------|
| Azote hacia abajo con dedos. | ↓ | Downward finger azote. |
| Rasgueo hacia arriba con pulgar. | ↑ | Upward thumb strum. |
| Rasgueo hacia abajo con dedos. | ↓ | Downward finger strum. |
| Azote a puño cerrado. | ⊗ | Closed fist azote. |
| Abrir la mano tras el azote anterior. | ↓ | Open hand after fist azote. |
| Rasgueo hacia abajo con pulgar. | ↓ | Downward thumb strum. |

(*accel.*)

99

ord.
mp

(*accel.*)

tallone

102

p

p

(*accel.*)

105

cresc.

cresc.

cresc.

cresc.

(accel.)

108

(accel.)

112

(accel.)

115

Montuno (♩ = c. 180)

118

f

f
sul tasto, détachè

mf

f

122

pregonando, liberamente

p sub.

spiccato
p sub.

mp

mf

126

f

ord.
f

mf

f

130 *pregonando*

spiccato
p sub.

mp

mf

134 *ord.*

ord.

f

mf

f

138 *pregonando*

spiccato
p sub.

mp

mf

142

ord. *f* *mf* *f*

*3 *sul E* *3 *sul A*

146

a la corda *p* *ord.* *f cantando* *mf*

simile... *simile...*

149

a la corda *p* *ord.* *f cantando* *mf*

simile... *simile...*

*3 Imitación del efecto *chiva* : *Trémolo* con un solo dedo, que se mueve *glissando* entre dos notas (como un *vibrato* muy amplio), acelerando gradualmente, para luego hacer *glissando* e *diminuendo* hacia abajo muy rápidamente hasta el final de la cuerda.
Like the chiva effect: Tremolo produced with a single finger moving in a glissando mode between two notes (like a wide vibrato), while gradually gaining speed, then moving in a very fast downward glissando e diminuendo thru the end of the string.

152

mf *f*

mf *f*

mf *f*

mf *f*

155

pizz *f* *gliss* *arco*

pizz *f* *gliss* *arco*

pizz *f* *gliss* *arco*

pizz *f* *gliss* *arco*

158

pgonando *ord.*

spiccato *p sub.* *ord.*

sul tasto, détachè *mf* *f*

mf *f*

*4 *Glissando e diminuendo que desemboca en silencio, pero que debe durar todo el valor de la nota.*
Glissando e diminuendo which ends in a silence, but lasts the note's full value.

pregonando -----

161

Musical score for measures 161-163. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 3/4. The first staff has a dynamic marking of *mf* and a *pregonando* instruction with a dashed line. The second staff has a dynamic marking of *mf* and a *spiccato* instruction. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *mf*. The first staff ends with a *ord.* marking. The second staff ends with a *ord.* marking and a *f* dynamic marking.

pregonando -----

164

Musical score for measures 164-166. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 3/4. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f* and a *spiccato* instruction. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The second staff ends with a *ord.* marking. The third staff ends with a *ord.* marking and a *f* dynamic marking.

167

Musical score for measures 167-169. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 3/4. The first staff has a dynamic marking of *f* and a *ord.* marking. The second staff has a dynamic marking of *f* and a *ord.* marking. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The first staff ends with a *ord.* marking. The second staff ends with a *ord.* marking and a *f* dynamic marking.

170 *pregonando* -----]

Violin I: *ord.*

Violin II: *spiccato*, *p sub.*, *f*, *ord.*

Cello/Double Bass: *mf*, *f*

Bass: *mf*, *f*

173

Violin I: *f*

Violin II: *f*

Cello/Double Bass: *ord.*, *f*, *arco*

Bass: *f*

176

Violin I: *p*

Violin II: *p sub.*

Cello/Double Bass: *p sub.*

Bass: *p sub.*, *pizz*, *p*

180

pp

mf

pizz

pizz

pp

mf

arco

pp

mf

arco

mf

183

arco

186

arco

arco

3

arco

189

arco

pizz

192

sul pont.

f

pizz

p

195

arco

ff

sfp

fff

pizz

p sub.

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