

Guatavita

Bambuco

(1966)

Francisco Cristancho

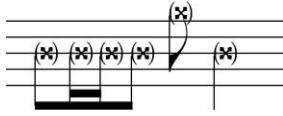
(1905-1977)

Para Cuarteto de Cuerda Frotada

Arreglo: Santiago Acevedo Castro

Glosario de Símbolos

Dedos sobre la caja



Dedos sobre la caja: Indica que el instrumentista deberá golpear alternando con las yemas de sus dedos la caja de resonancia del instrumento, las figuras en la parte superior indican un sonido más brillante (cerca al diapasón) y las intermedias un sonido grave (cerca al cordal)

G. Caja



G. caja: indica un golpe sobre la caja de resonancia del instrumento con la palma de la mano derecha cerca al cordal, que busca imitar el sonido de un tambor o bongó.

G. Bombo



G. Bombo: indica un golpe detrás del puente, cerca al cordal (del violonchelo) que busca imitar en sonido grave de una tambora.

G. cuerdas sul tasto



G. cuerdas sul tasto: indica golpear las cuerdas gruesas sobre el diapasón del instrumento, con los dedos de la mano izquierda (como un latigazo) produciendo un chasquido en un solo movimiento que es apoyado por la muñeca.

G. Tornillo sul tasto



G. Tornillo sul tasto: indica que el instrumentista debe golpear con el tornillo tensor de su arco el diapasón de su instrumento con un movimiento vertical y descendente sobre este.

G. Tornillo sul tiracuerdas



G. Tornillo sul tiracuerdas: indica que el instrumentista debe golpear con el tornillo tensor de su arco, el tiracuerdas de su instrumento.

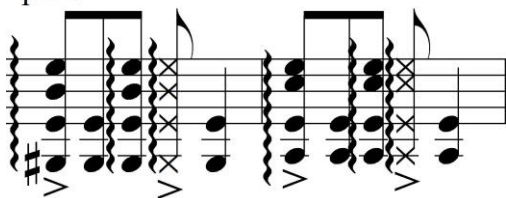
Lija




Lija: Indica un efecto que consiste en tocar una cuerda (la tercera del violín o la segunda de la viola) detrás del cordal, sobre el entorchado o hilo que envuelve a esta, con la parte baja del arco, generando un sonido de lija que en el contexto particular se quiere hacer alusión a un güiro o una guacharaca. Este efecto fue utilizado muy frecuentemente en los tangos de Astor Piazzolla.

Rasgueo

pizz.



Rasgueo: Indica rasguear las cuerdas del instrumento con las uñas, tal como lo haría un guitarrista. Las figuras que tienen el símbolo , buscan emular el chasquido que utilizan los guitarristas, que se debe producir cuando el rasgueo es apagado con la palma de la mano derecha en un solo golpe. Para este efecto el instrumentista deberá descansar el arco sobre sus piernas y sostener su instrumento tal como lo haría un guitarrista o tiplista, sobre la pierna derecha.

Con la uña del índice



Con la una del índice: indica tocar un tremolo con la uña del dedo índice, que es apoyado a su vez por el dedo pulgar (formando una pinza) y por la rotación rápida y controlada de la muñeca, tratando de imitar el movimiento de un plectro sobre una bandola o mandolina. Para este efecto es importante que el instrumentista baje su instrumento y lo acomode tal y como lo haría un bandolista.

Guatavita

Bambuco

Francisco Cristancho

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Allegro: ♩ = 80

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-6. The score is in 6/8 time and features dynamics of *p* and *mf*.

Musical score for Violin I, Violin II, Viola, and Cello, measures 7-12. The score is in 6/8 time and features dynamics of *mp*, *mf*, and *f*. A fermata is present over the final measure of the Viola part.

14

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

p

sul tasto

20

Vln. I

Vln. II

Vla.

Vc.

Sul pontichelo

26

Vln. I

Vln. II

Vla.

Vc.

arco

mf

mf

mp

mf

accel.

mp

arco

Allegro: ♩. → 120

Allegro (M.M. ♩. = c. 125)

32

Vln. I

Vln. II

Vla.

Vc.

arco

p

arco

p

f

arco

mf

37

Vln. I

Vln. II

Vla.

Vc.

43

G. Tornillo sul tasto

Vln. I

G. Tornillo sul tiracuerdas

Vln. II

Vla.

Vc.

f

arco

f

48

Vln. I

Vln. II

Vla.

Vc.

mf

f

Detailed description: This system covers measures 48 to 52. Vln. I and Vln. II play eighth-note patterns with accents. Vla. and Vc. play eighth-note accompaniment. Dynamics range from *mf* to *f*.

53

Vln. I

Vln. II

Vla.

Vc.

Rasgueo
pizz.

mf

mp

Detailed description: This system covers measures 53 to 57. Vln. I plays chords. Vln. II plays Rasgueo pizz. with *mf*. Vla. and Vc. play eighth-note accompaniment. Dynamics range from *mf* to *mp*.

58

Vln. I

Vln. II

Vla.

Vc.

63

Vln. I

Vln. II

Vla.

Vc.

mp

arco

f

pizz.

arco

69

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

75

Vln. I *ff*

Vln. II *ff*

Vla. *mf* — *f* *ff*

Vc. *ff*

80

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

86

Vln. I

Vln. II

Vla.

Vc.

mf

pizz.

arco

p

pizz.

arco

p

pizz.

arco

p

92

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 92 through 96. The key signature is three sharps (F#, C#, G#). The first violin (Vln. I) part features a melodic line with eighth and sixteenth notes, including a triplet in measure 94. The second violin (Vln. II) part provides harmonic support with dotted half notes and eighth-note patterns. The viola (Vla.) part has a similar dotted half note pattern. The cello (Vc.) part features a steady eighth-note accompaniment. The system concludes with a double bar line.

97

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 97 through 101. The key signature remains three sharps. The first violin (Vln. I) part continues with a melodic line, featuring a triplet in measure 99. The second violin (Vln. II) part has a more active role with eighth-note patterns and accents. The viola (Vla.) part continues with dotted half notes and eighth notes. The cello (Vc.) part has a consistent eighth-note accompaniment. The system concludes with a double bar line.

103

Vln. I

Vln. II

Vla.

Vc.

f

p

mp

106

Vln. I

Vln. II

Vla.

Vc.

108

Vln. I

Vln. II

Vla.

Vc.

111

Vln. I

Vln. II

Vla.

Vc.

f

cresc.

cresc.

Calipso, son y porro $\text{♩} \rightarrow 88$

116

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

f

pizz.

120

Vln. I

Vln. II

Vla.

Vc.

mp

p

pizz.

pizz.

124

Vln. I

Vln. II

Vla.

Vc.

128

Vln. I

Vln. II

Vla.

Vc.

Con la uña del índice

p

G. Tornillo sul cordal G. Caja

G. cuerdas sul tasto

132

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 132 to 135. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#). The Violin I part has a melodic line with accents and slurs. The Violin II part provides harmonic support with chords and some melodic fragments. The Viola part consists of a rhythmic pattern of asterisks and 'x' marks, indicating specific bowing or playing techniques. The Violoncello part has a steady melodic line.

136

Vln. I

Vln. II

Vla.

Vc.

arco

p

Detailed description: This system of music covers measures 136 to 139. It features the same four staves as the previous system. The Violin I part continues its melodic line with accents and a triplet in measure 137. The Violin II part plays a dense, rhythmic texture of sixteenth-note chords. The Viola part is marked 'arco' and plays a sustained melodic line with a dynamic marking of 'p' (piano). The Violoncello part continues its melodic line.

140

Vln. I

Vln. II

Vla.

Vc.

arco

f

arco

f

Detailed description: This system contains measures 140 through 143. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The first violin (Vln. I) part features a melodic line with accents and a dynamic marking of *f* starting in measure 143. The second violin (Vln. II) part consists of dense, rhythmic sixteenth-note patterns. The viola (Vla.) part plays sustained chords. The cello (Vc.) part has a rhythmic accompaniment of eighth notes. The word "arco" is written above the Vln. I staff in measure 143 and above the Vc. staff in measure 143.

144

Vln. I

Vln. II

Vla.

Vc.

arco

f

arco

f

Detailed description: This system contains measures 144 through 147. The key signature remains three sharps. The first violin (Vln. I) part continues with a melodic line. The second violin (Vln. II) part features a dynamic marking of *f* and the word "arco" above the staff in measure 144. The viola (Vla.) part has a dynamic marking of *f* and the word "arco" above the staff in measure 144. The cello (Vc.) part continues with its rhythmic accompaniment.

149

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

pizz.

mp

pizz. >

mp

f

154

Vln. I

Vln. II

Vla.

Vc.

arco

f

159

Vln. I

Vln. II

Vla.

Vc.

arco

f

G. Tornillo sul tasto

G. Bombo

164

Vln. I

Vln. II

Vla.

Vc.

f

3

169

Vln. I

Vln. II

Vla.

Vc.

f

arco

3

3

Detailed description: This system covers measures 169 to 173. The first violin (Vln. I) part consists of five whole rests. The second violin (Vln. II) and viola (Vla.) parts play a rhythmic pattern of eighth notes with accents. The viola part includes triplets of eighth notes, marked with a '3' and a '3' below. The first dynamic marking is *f* (forte) at the beginning of the system. The word 'arco' is written above the first measure of the viola part.

174

Vln. I

Vln. II

Vla.

Vc.

ff

Detailed description: This system covers measures 174 to 178. The first violin (Vln. I) part consists of five whole rests. The second violin (Vln. II) and viola (Vla.) parts play a rhythmic pattern of eighth notes with accents. The viola part includes triplets of eighth notes, marked with a '3' and a '3' below. The first dynamic marking is *ff* (fortissimo) at the end of the system.

179

Vln. I *sffz*

Vln. II *sffz*

Vla. *sffz*

Vc. *sffz* *sffz*

Moderato (♩ = c. 100)

184

Vln. I *mp* *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

189

Vln. I
mp *rubato* *mf*

Vln. II

Vla.

Vc.

mp

Allegro: ♩ → 160

194

Vln. I

Vln. II
pizz.
mf

Vla.
pizz.
mf

Vc.
pizz.
mf

Allegro (M.M. ♩ = c. 125)

200

Vln. I

Vln. II

Vla.

Vc.

arco

f

206

Vln. I

Vln. II

Vla.

Vc.

mf

f

211

Vln. I

Vln. II

Vla.

Vc.

f

cresc.

216

Vln. I

Vln. II

Vla.

Vc.

ff

pp

mp

ff

mp

pp

221

Vln. I

Vln. II

Vla.

Vc.

p *mf* *mp* *mp*

226

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mf* *f*

229

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

pizz.

pizz.

pizz.

pizz.