

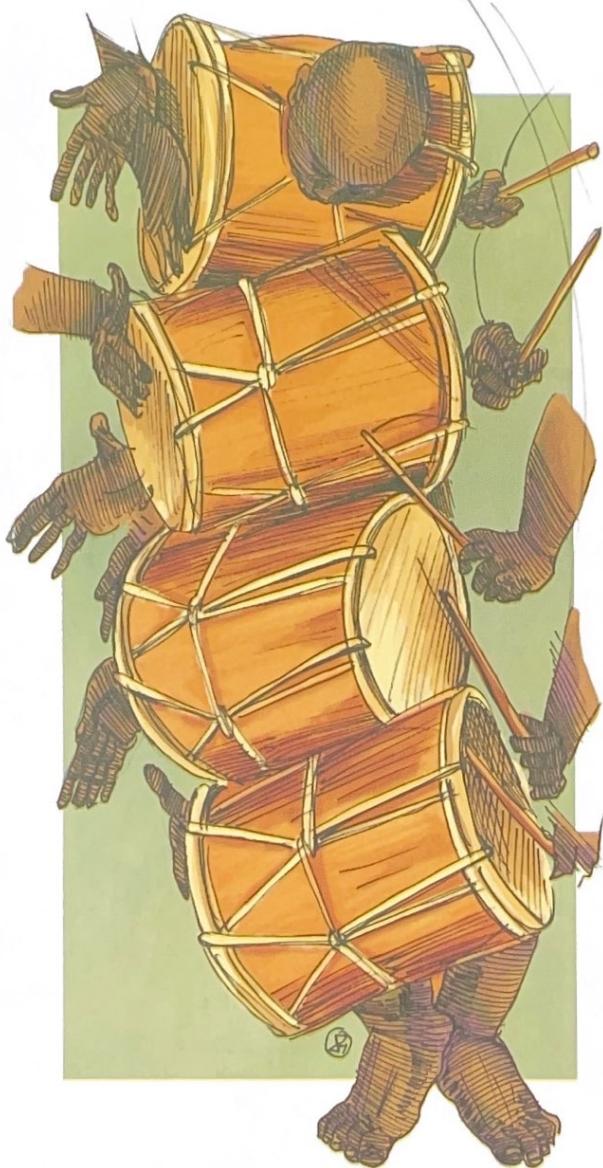
Tambora mía

Curralao

Neyvo Jesús Moreno Becerra

Versión de María Cristina Rivera Cadena

Formato instrumental



Sistros

Soprano

Alto

Xilófonos

Soprano

Alto

Metalófonos

Soprano

Alto

Percusión 1

Guacho

Percusión 2

Cununo 1

Percusión 3

Cununo 2

Percusión 4

Redoblante

Percusión 5

Tambora

Voz



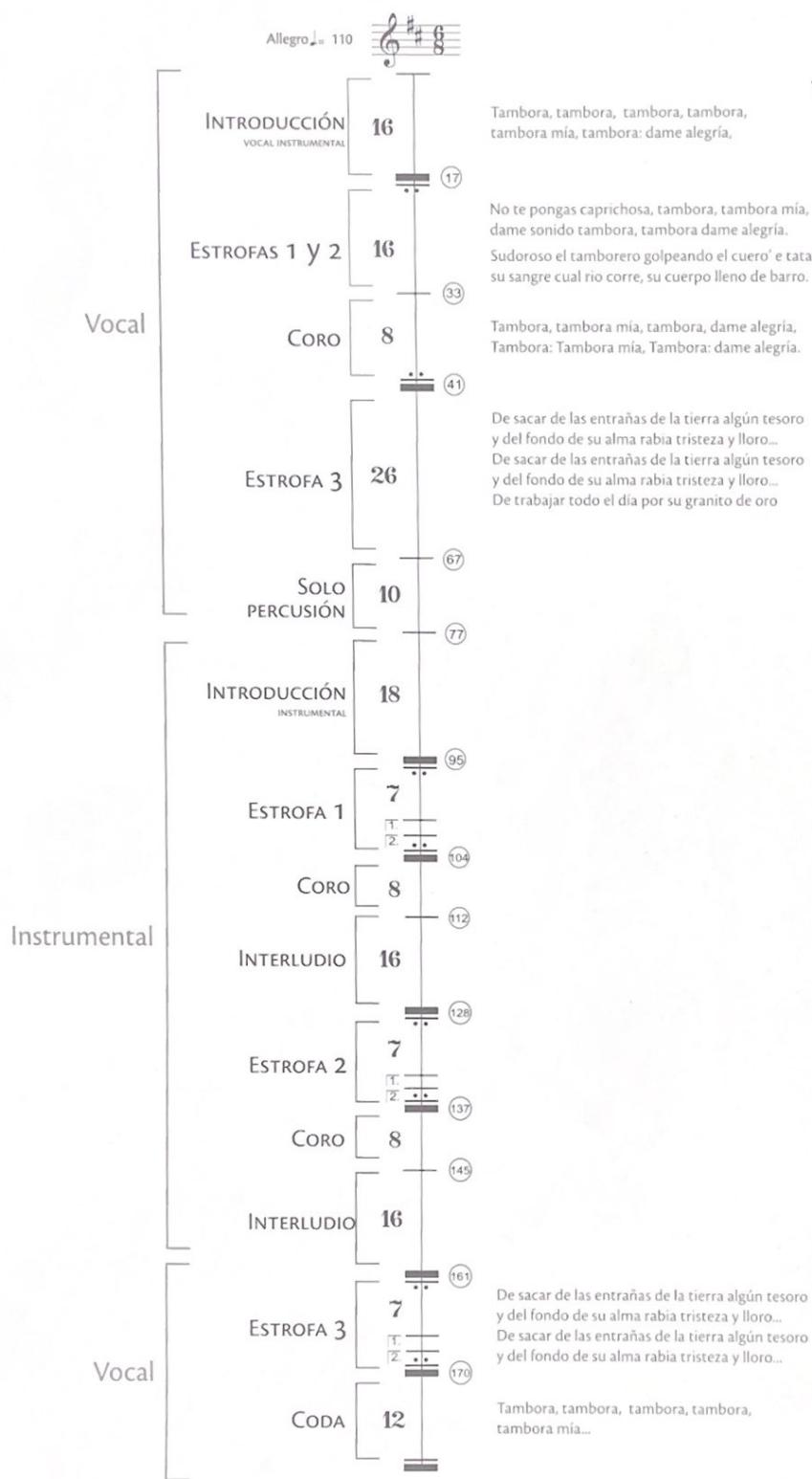
Tambora mía

Currulao

Neyvo Jesús Moreno Becerra

Versión de María Cristina Rivera Cadena

DURACIÓN 4:16



Tambora mía

Currulao

Biografía del compositor y reseña de la obra

Nació en Chocó y desde su niñez, los juegos y cuentos llevaban una canción. A los siete años ingresó al coro del Padre Isaac Rodríguez y desde ese momento siguió una gran trayectoria como: músico, compositor, arreglista e intérprete. Años más tarde, dirigió la banda de San Francisco de Asís y desde ese momento, se dedicó a la docencia que luego desarrolló en Batuta. Ganó el premio Petronio Álvarez y fue el maestro homenajeado en el 2009, en el Gran Concierto Nacional.

Este currulao del Maestro Neyvo Moreno tiene un precioso y nostálgico texto que trata de describir las labores propias de la búsqueda del oro de aluvión, para lo cual, el buscador debe mantener su cuerpo dentro del agua del río y pasar así, muchas horas de casi infructuoso trabajo.

Recomendación metodológica

En la grabación del CD que acompaña esta publicación se observa que: al inicio las voces acompañadas por la guitarra cantan toda la parte vocal, que consta de tres estrofas; a continuación se hace toda la parte instrumental, sin que las voces intervengan de nuevo. Esta es una posibilidad de montaje que puede hacerse con el arreglo escrito y que las partes de los instrumentos, de placas, reemplazan en su totalidad a la melodía escrita para la voz. Como en todas las músicas populares se hace indispensable que: los jóvenes instrumentistas encargados de la base de percusión, propia del currulao, que se convierte en la base principal del montaje sean seguros y mantengan la fuerza y el tempo que requiere esta música.

María Cristina Rivera Cadena

Tambora mía

(Curralao)

Neivo Moreno

Versión de María Cristina Rivera

Allegro $\downarrow=110$

The musical score consists of two systems of music. The first system covers measures 1-10 and includes parts for Sistros (Alto), Xilófonos (Alto), Metalófonos (Alto), and Percusión (Guacho, Cununo 1, Cununo 2, Redoblante, Tambora). The second system begins at measure 11 and includes the Voz part. The score is in common time (indicated by a 'C') and uses a treble clef with a key signature of one sharp (F#). Various dynamics and performance instructions like 'simile' are included. The vocal line features the repetitive phrase 'Tam - bo - ra tam - bo - ra tam - bo - ra tam - bo - ra'.

Sistros
Alto
Xilófonos
Metalófonos
Percusión 1 Guacho
Percusión 2 Cununo 1
Percusión 3 Cununo 2
Percusión 4 Redoblante
Percusión 5 Tambora
Voz

Bm

Tam - bo - ra tam - bo - ra tam - bo - ra tam - bo - ra

8

Sis.

A

S

Xil.

A

S

Met.

A

1

2

3

4

5

Perc.

Voz

F#7 Bm F#7 Bm F#7 Bm

Tam-bo ra mi - a tambo-ra da-me_a le gri - a tam bo-ra tam - bo-ra mi - a tambo-ra

15

Sis.

A

Xil.

A

Met.

A

Perc.

Voz

15

16

F#7 Bm Bm D

da me_a le gri - a No te pon-gas ca-pricho - sa tam - bo - ra tam-bo - ra mi - a ¡Da
do - ro - so_el tam bo-re - ro gol - pean do_el cue ro'e ta-ta - bro, Su

21

Sis.

A

Xil.

A

Met.

A

1

2

3

4

5

Perc.

Voz

Bm F# Tam - bo - ra da me.a-le - gri - a! No te pon - gas ca - pri - cho -
me so - ni - do - tam - bo - ra! Tam - bo - ra da me.a-le - gri - a! No te pon - gas ca - pri - cho -
san - gre cual ri - o corre, su cuer - po lle - no de ba - rro Su - do - ro - so el tam - bo - re -

26

Sis.

A

Xil.

A

Met.

A

Perc.

Voz

D Bm F#7

26

- sa tam - bo - ra tam-bo - ra mi - a, ¡Da - me so - ni - do tam - bo ra! Tam - bo - ra da me ale - gri -
- ro, - gol - pean do el cue ro'e ta - ta - bro, su san - gre cual - ri - o co - corre - su - cuer po lle - no de ba -

32

Sis.

A

Xil.

A

S

Met.

A

1

2

3

4

5

Perc.

Voz

F#7 Bm F#7 Bm F#7

- a Tambo - ra Tam bo - ra mi - a Tambo - ra da - me_a-le-gri - a Tambo - ra tam - bo - ra-mi -
- rro

38

	1.	2.
--	----	----

Sis. A

A

Xil. S

A

Met. S

A

Perc. 1

2

3

4

5

Voz

B m F#7 B m B m B m

38

- a tambo - ra da - me_a le - gri - a. Su a. De sa - car de las en - tra - ñas de

44

Sis.

A

S

Xil.

A

Met.

A

1

2

3

4

5

Perc.

Voz

D Bm F#7 Bm

la tie rra al gún te so - ro y del fon do de su al - ma ra - bia tris te za y llo - ro De

50

The musical score page 50 consists of several staves. The top section contains five staves grouped by a brace, labeled Sis., A, Xil., A, and Met. Each staff has a treble clef and a key signature of one sharp. The vocal part (Voz) at the bottom has a bass clef and a key signature of one sharp. The vocal line includes lyrics in Spanish. The instrumental parts (Sis., A, Xil., A, Met.) have mostly rests or short notes. The percussion section (Perc.) has five staves numbered 1 through 5, each with a different rhythmic pattern of eighth and sixteenth notes. The vocal part continues with lyrics.

Sis.
A
Xil.
A
Met.

1
2
3
4
5

Perc.

Voz

50

Bm D Bm

sa-car de las entra - ñas, de la tie-rra al gún-te so - ro y del fon-do de su al - ma ra -

56

Sis.

A

Xil.

A

Met.

A

1

2

3

4

5

Perc.

Voz

- bia tris-te-za_y llo ro. De tra-ba jar to do_el di - a por su gra ni-to de o - ro de

The musical score page 56 consists of two systems of music. The top system features five vocal parts: Sis., A, Xil., A, and Met., each with a staff of five lines and a treble clef. The bottom system features five percussion parts numbered 1 through 5, each with a staff of five lines and a common time signature. Below the percussion staves is a vocal part labeled 'Voz' with a staff of five lines and a treble clef. The vocal parts sing a line of lyrics in Spanish. Measure numbers 56 are indicated at the beginning of both systems.

62

Sis.

A

Xil.

A

Met.

A

Perc.

Voz

62

tra - ba - jar to - do _ el di - a por su gra - ni - to de o - ro.

68

Sis.

A

Xil.

A

S

Met.

A

1

2

Perc.

3

4

5

Voz

68

The musical score consists of two systems of music. The top system contains six vocal parts: Sis., A, Xil., A, S, and Met. Each part has a staff with a treble clef and a key signature of one sharp. The vocal parts sing eighth-note patterns. The bottom system contains five percussion parts: 1, 2, 3, 4, and 5. Each part has a staff with a common time signature and a key signature of one sharp. The patterns involve various rhythmic values including eighth and sixteenth notes, along with rests. The vocal parts begin at measure 68, while the percussion parts start earlier and continue throughout the measure. The vocal parts sing eighth-note patterns, while the percussion parts play eighth-note patterns. The vocal parts begin at measure 68, while the percussion parts start earlier and continue throughout the measure.

74

Sis.

A

Xil.

Met.

Perc.

Voz

The musical score page 74 consists of six staves. The first four staves (Sis., A, Xil., Met.) are vocal parts in G major with a key signature of one sharp. The vocal parts begin with rests and then enter with eighth-note patterns. The Xil. and Met. staves have dynamic markings 'f' (fortissimo) at the end of their respective entries. The fifth staff (Perc.) contains five lines labeled 1 through 5, each with a unique rhythmic pattern of eighth and sixteenth notes. The final staff (Voz) is in G major with a key signature of one sharp, featuring a single eighth-note rest.

80

Sis.

A

Xil.

A

S

Met.

A

f

1

2

3

4

5

Perc.

mf

mf

mf

mf

Voz

80

This musical score page contains five systems of music. The first system features vocal parts (Soprano S, Alto A) and woodwind parts (Xylophone Xil., Metaphone Met.). The second system shows five staves for percussion instruments (Perc. 1-5). The third system includes a vocal part (Voz). Measure 80 begins with rests for most instruments. The vocal parts enter with eighth-note patterns. The xylophone and metaphone play eighth-note chords. The metaphone has a sustained note. The vocal parts reach a dynamic of **f**. The percussion section starts with eighth-note patterns. Measures 81-82 show sustained eighth-note patterns for all five percussions, with dynamics **mf** indicated. The vocal part Voz remains silent throughout these measures.

86

Sis.

A

Xil.

A

Met.

A

Perc.

Voz

86

92

Sis.

A

Xil.

Met.

Perc.

Voz

92

98

Sis.

A

Xil.

A

Met.

A

1

2

3

4

5

Voz

98

104
 2.

Sis.
 S A

Xil.
 S A

Met.
 S A

1
 2
 3
 4
 5

Perc.

Voz

111

Sis.

A

Xil.

A

Met.

A

Perc.

1

2

3

4

5

Voz

The musical score page contains six systems of music. The first system features vocal parts (Sis., A) and woodwind parts (Xil., A). The second system shows rhythmic patterns for the Met. and A parts. The third system consists of five staves labeled 1 through 5, representing different percussion instruments. The fourth system is for the voice (Voz). Measure lines are present between the systems, and measure numbers 111 are indicated at the beginning of each system.

117

Sis.

A

Xil.

A

Met.

A

1

2

Perc.

3

4

5

Voz

117

123

Sis.

A

S

Xil.

A

S

Met.

A

1

2

3

4

5

Voz

130

Sis.

S A

Xil.

S A

Met.

S A

1

2

3

4

5

Perc.

Voz

This musical score page contains six staves of music. The top three staves are vocal parts: Soprano (S) and Alto (A) in soprano clef, and Xylophone (Xil.) and Metronome (Met.) in alto clef. The bottom three staves are percussion parts: Percussion 1 (1), Percussion 2 (2), Percussion 3 (3), Percussion 4 (4), and Percussion 5 (5). The tempo is marked as 130 BPM at the beginning of the section. The music consists of six measures, with the vocal parts mostly silent or providing harmonic support, while the xylophone, metronome, and various percussion instruments provide rhythmic patterns.

136
 Sis.
 A
 S
 Xil.
 A
 S
 Met.
 A
 1.
 2.
 3.
 4.
 5.
 Voz

143

Sis.

A

Xil.

A

Met.

A

1

2

Perc.

3

4

5

Voz

143

149

Sis.

A

Xil.

A

Met.

A

1

2

3

4

5

Voz

The musical score page 149 consists of ten staves. The first two staves are for vocal parts (Soprano and Alto) in G major with one sharp. The next two staves are for Xil (Xylophone) and Alto. The following two staves are for Met (Metronome) and Alto. The next five staves are for Percussion (Perc.) with five different parts labeled 1 through 5. The final staff is for Voice (Voz) in G major with one sharp. Measure lines are present between the staves, and the music continues across the page.

156

Sis.

A

Xil.

A

Met.

A

1

2

3

4

5

Perc.

Voz

156

B m

De sa car de las entra -

163

Sis.

A

Xil.

Met.

Perc.

Voz

163

D Bm F#7

- ñas de la tierra al gún te so - ro y del fondo de su al - ma ra - bia tristeza y llo -

169

Sis.

A

Xil.

A

S

f

f

Met.

A

1.

2.

1

2

3

4

5

Perc.

Voz

Bm

169

1.

2.

- ro. De ro. ¡Tam - bo - ra, tam - bo - ra, tam bo ra, tam - bo - ra,

ra, ra, ra,

176

Sis.

A

S

Xil.

A

S

Met.

A

1

2

3

4

5

Perc.

F#7

B m

Voz

tam - bo-ra mia - a.