

PENTAGRAMAS DEL PASADO

Clandestinos

La década del 80 se traduce en un estado de bonanza productiva para la cinematografía cubana. Gracias a la fundación del Instituto Superior de Arte y el Ministerio de Cultura (ambos en 1976), la Escuela Internacional de Cine y Televisión de San Antonio de los Baños (1986) y los Grupos de Creación (1988), dirigidos por Tomás Gutiérrez Alea, Humberto Solás y Manuel Pérez, llegaron renovadas posibilidades a los realizadores, quienes trabajaron con fuerza en sus discursos. Varios ejes temáticos diagramaron nuestra industria fílmica en el período: el protagonismo de la mujer en la vida pública, la emigración, el burocratismo, la tradición costumbrista vestida de comedia y la épica histórica, por solo mencionar algunos. El *leitmotiv* fue conectar con un público ávido de ingeniosas críticas, destinadas no solo al ambiente social propio de la rutina ciudadana, sino al amplio diapasón de conflictos que permeaban el contexto de la Isla.

De este caldo de cultivo, emergió *Clandestinos* en 1987. Ambientada en La Habana de los años 50, la cinta teje su trama a partir de una historia de amor

teñida por el convulso escenario de la lucha encubierta antes del triunfo revolucionario de 1959. Este filme es la ópera prima del reconocido director Fernando Pérez (La Habana, 1944), quien además estrenó en la gran pantalla al joven Edesio Alejandro Rodríguez (La Habana, 1958) como el compositor de su banda sonora.

En esta entrega, ponemos a disposición de nuestros lectores la música que acompaña a cinco escenas de la mencionada cinta, las cuales han sido identificadas con un subtítulo que ayuda a ubicar la acción dentro de la narrativa. Transcritas especialmente para *El Sincopado Habanero*, sirvan estas partituras como una invitación, a los melómanos amantes del séptimo arte, para revivir las emociones que desprende este cautivador largometraje.

Gabriela Milián

Miembro del equipo de redacción



Escena: *Estadium*

The musical score is for the scene 'Estadium' and is written in 4/4 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Trompeta 1, 2, 3**: Rested throughout the piece.
- Trombón 1, 2, 3**: Rested throughout the piece.
- Caja**: Rested throughout the piece.
- Tímpani**: Rested throughout the piece.
- Cassio**: Features a rhythmic pattern of eighth notes. The first two measures are marked 'Hacer una vez' and the next two are marked 'diley'. The pattern repeats in the final measure.
- Sintetizador 1**: Rested throughout the piece.
- Sintetizador 2**: Rested throughout the piece.
- Sintetizador 3**: Rested throughout the piece, with a melodic line appearing in the final measure.
- Sintetizador 4**: Marked 'Modulando el sonido', it consists of a sustained low-frequency tone with a wavy line above it, indicating modulation.
- Violín I**: Rested throughout the piece.
- Violín II**: Rested throughout the piece.
- Viola**: Rested throughout the piece.
- Cello**: Rested throughout the piece.
- Contrabajo**: Rested throughout the piece.

ICAIC, 1987

Dir. Fernando Pérez / Comp. Edesio Alejandro Rodríguez

Tr. Gabriela Milián

CLANDESTINOS

Edesio Alejandro Rodríguez

6

Tpt.

Tbn.

Ca.

Timp.

Cass.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Edesio Alejandro Rodríguez

11

Tpt.

Tbn.

Ca.

Timp.

Cass.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

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Edesio Alejandro Rodríguez

16

Tpt.

Tbn.

Ca.

Timp.

Cass.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Edesio Alejandro Rodríguez

21

Tpt.

Tbn.

Ca.

Timp.

Cass.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

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Edesio Alejandro Rodríguez

26

Tpt.

Tbn.

Ca.

Timp.

Cass.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

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Edesio Alejandro Rodríguez

31

Tpt.

Tbn.

Ca.

Timp.

Cass.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

pp

ICAIC, 1987

Dir. Fernando Pérez / Comp. Edesio Alejandro Rodríguez

Tr. Gabriela Milián

Escena: *Nereida cuida a Ernesto en el hospital*

The musical score is written for Oboe (Ob.) and Arpa (Arpeggio). It is in 4/4 time and consists of four systems of music. The first system (measures 1-4) shows the Oboe playing a melodic line with long notes and the Arpa providing a rhythmic accompaniment of eighth notes. The second system (measures 5-8) continues the Oboe melody with a triplet in measure 7 and the Arpa accompaniment. The third system (measures 9-12) features the Oboe melody with a triplet in measure 12 and the Arpa accompaniment. The fourth system (measures 13-16) concludes the piece with a repeat sign and a final cadence in the Arpa part.

ICAIC, 1987

Dir. Fernando Pérez / Comp. Edesio Alejandro Rodríguez

Tr. Gabriela Milián

Escena: Ernesto y Nereida hablan en el parque

Andante II vez 8^{va} ----- hacer II vez y loco

Flauta

Guitarra

Fl.

Gtr.

Fl.

Gtr.

Fl.

Gtr.

Fl.

Gtr.

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CLANDESTINOS

Edesio Alejandro Rodríguez

The musical score is arranged in five systems, each with a Flute (Fl.) and Guitar (Gtr.) part. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and dynamic markings. Measure numbers 27, 32, 37, 42, and 47 are indicated at the start of their respective systems. The guitar part features a consistent eighth-note accompaniment pattern. The flute part has melodic lines with some phrasing slurs and accents. The score concludes with a double bar line and repeat signs in the final measures.

ICAIC, 1987

Dir. Fernando Pérez / Comp. Edesio Alejandro Rodríguez

Tr. Gabriela Milián

Escena: *Ernesto y Nereida llegan al nuevo escondite*

The musical score is arranged for a full orchestra and includes the following instruments and parts:

- Flauta:** Flute part, mostly rests.
- Oboe:** Oboe part, mostly rests.
- Corno:** Horn part, melodic line in G major.
- Pad:** Pad part, consisting of sustained chords in the left hand.
- Piano Fender Rhodes:** Piano part, mostly rests.
- Guitarra:** Guitar part, rhythmic accompaniment.
- Violín I:** Violin I part, melodic line.
- Violín II:** Violin II part, rhythmic accompaniment.
- Viola:** Viola part, rhythmic accompaniment.
- Cello:** Cello part, rhythmic accompaniment.
- Contrabajo:** Double bass part, rhythmic accompaniment.

The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines across the instruments.

ICAIC, 1987

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Tr. Gabriela Milián

CLANDESTINOS

Edesio Alejandro Rodríguez

EL SINCOPADO
HABANERO

9

Fl.

Ob.

Cno.

P.

P.F.R.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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CLANDESTINOS

Edesio Alejandro Rodríguez

17

Fl.

Ob.

Cno.

P.

P.F.R.

Gtr. *Em7 Improvisa*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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CLANDESTINOS

Edesio Alejandro Rodríguez

26

Fl.

Ob.

Cno.

P.

P.F.R.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

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CLANDESTINOS

Edesio Alejandro Rodríguez

34

Fl.

Ob.

Cno.

P.

P.F.R.

Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Tr. Gabriela Milián

Escena: Nereida le dice a Ernesto que está embarazada

The musical score is arranged in three systems. The first system includes Cello, Guitarra, and Piano Fender Rhodes. The second system includes Vc., Gtr., and P.F.R. The third system includes Vc., Gtr., and P.F.R. The Cello part features a melodic line with triplets and slurs. The Piano Fender Rhodes part is mostly silent in the first system but has a rhythmic accompaniment in the second and third systems. The Vc. part has a melodic line with slurs and a flat sign. The P.F.R. part has a rhythmic accompaniment in the second and third systems.

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CLANDESTINOS

Edesio Alejandro Rodríguez

25

Vc.

Gtr.

P.F.R.

32

Vc.

Gtr.

P.F.R.

40

Vc.

Gtr.

P.F.R.

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