

SUITE ANTILLANA

ERNESTO CORDERO

I

BORIKÉN

Canción - Mazurca

Soñador e ritmico ($\text{♩} = 66$ circa)

$\frac{1}{2}$ CIII

(3)

CII

—

affrett.

9

$\frac{1}{2}$ CIV

(2)

ten.

a tempo

$\frac{1}{2}$ CIII

CVII

(5)

(6)

affrett.

—

—

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—

—

rit.

—

—

breve

—

—

Poco più mosso ($\text{♩} = 88$ circa)

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<p

Musical score page 1. The first system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The tempo is indicated as *dolce*. The notation includes various slurs and grace notes. Measure 1 ends with a fermata over the last note. Measure 2 begins with a grace note (numbered 3) followed by a regular note (numbered 0). Measures 3 and 4 show more complex patterns with grace notes numbered 3, 1, and 2.

The second system continues with a treble clef, one sharp key signature, and 2/4 time. The tempo is *rit.* (ritardando). The section is labeled *CII*. The notation includes grace notes numbered 0, 1, 2, and 3. The section ends with a dynamic *ten.* (tenuto).

Tempo I

The third system begins with a treble clef, one sharp key signature, and 2/4 time. The tempo is *Tempo I*. The notation includes grace notes numbered 0, 1, 2, and 3. The section ends with a dynamic *p*.

The fourth system continues with a treble clef, one sharp key signature, and 2/4 time. The notation includes grace notes numbered 0, 1, 2, and 3. The section ends with a dynamic *p*.

poco rit.

ten.

a tempo

affrett.

The fifth system begins with a treble clef, one sharp key signature, and 2/4 time. The tempo is *poco rit.*, then *ten.*, then *a tempo*, and finally *affrett.* The notation includes grace notes numbered 0, 1, 2, and 3. The section ends with a dynamic *p*.

The sixth system continues with a treble clef, one sharp key signature, and 2/4 time. The notation includes grace notes numbered 0, 1, 2, and 3. The section ends with a dynamic *p*.

rall. . . .

CII

⑥ ten.

The seventh system begins with a treble clef, one sharp key signature, and 2/4 time. The tempo is *rall.* (rallentando), then *CII*, then *⑥ ten.* (sixteenth note tenuto), and finally a dynamic *p*. The notation includes grace notes numbered 0, 1, 2, and 3.

PAVANA GÜAJIRA

(al estilo del Son Cubano)

Con delicatezza e nostalgia ♫-72

Con delicatezza e nostalgia $\text{♩} = 72$

1 CI CIII
2 CI CIII
3 CI CIII
4 CI CIII
5 CI CIII

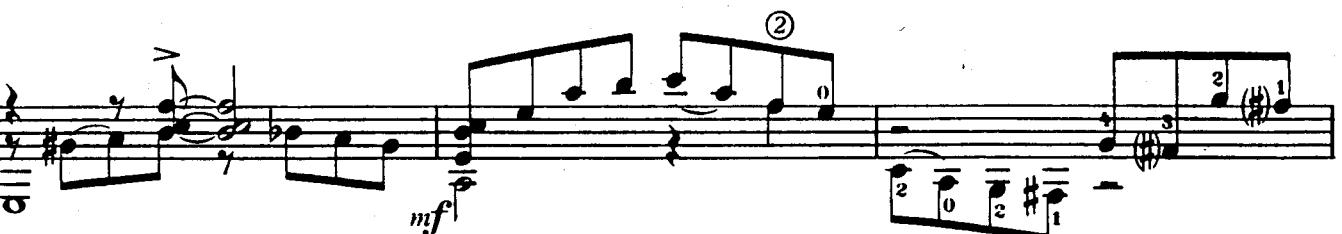
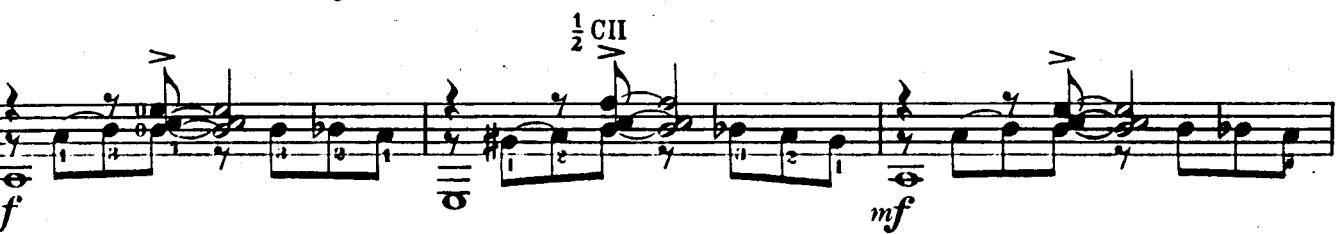
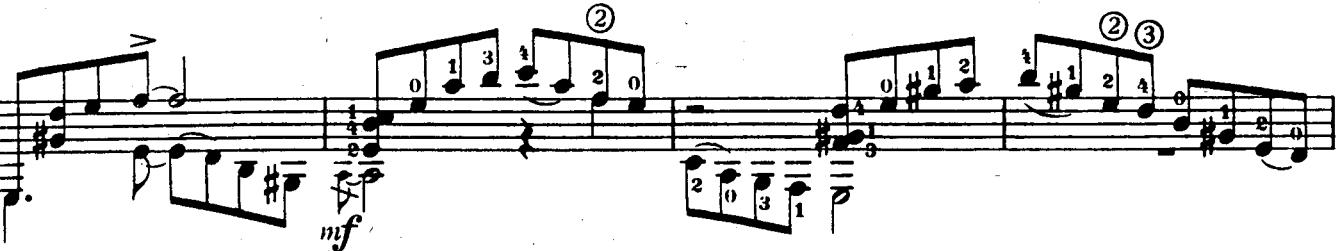
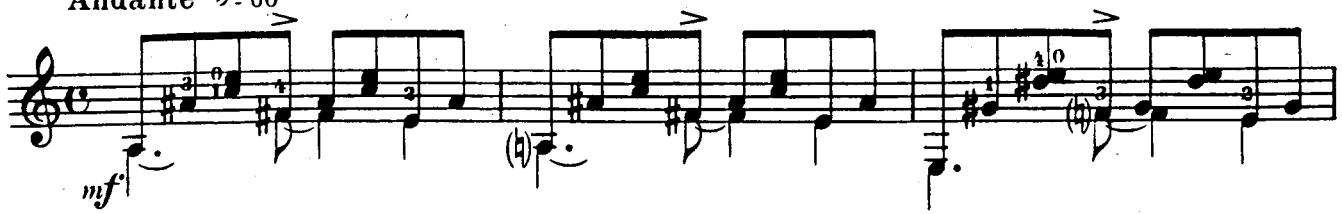
6 CV CIII
7 CII $\frac{1}{2}$ CII
8 CII CII

9 CII ar. XII ar. 8^{va} CVII
10 CII $\frac{1}{2}$ CIX $\frac{1}{2}$ CII $\frac{1}{2}$ CIII $\frac{1}{2}$ CV
11 metallico

12 sulla bocca CIII CV
13 CIII CV
14 CIII CV
15 CIII CV
16 CIII CV
17 CIII CV
18 CIII CV
19 CIII CV
20 CIII CV
21 CIII CV
22 CIII CV
23 CIII CV
24 CIII CV
25 CIII CV
26 CIII CV
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61 CIII CV
62 CIII CV
63 CIII CV
64 CIII CV
65 CIII CV
66 CIII CV
67 CIII CV
68 CIII CV
69 CIII CV
70 CIII CV
71 CIII CV
72 CIII CV

III
SEIS MILONGA

Andante $\text{J}=60$



Meno *ten. un poco libero*

accel. e cresc. . . .

mf

ten. accel. . . .

leggero

(2)

Tempo I

dim. . . . pesante

mp

cresc. poco

mf

rit. . . .

mp

pp

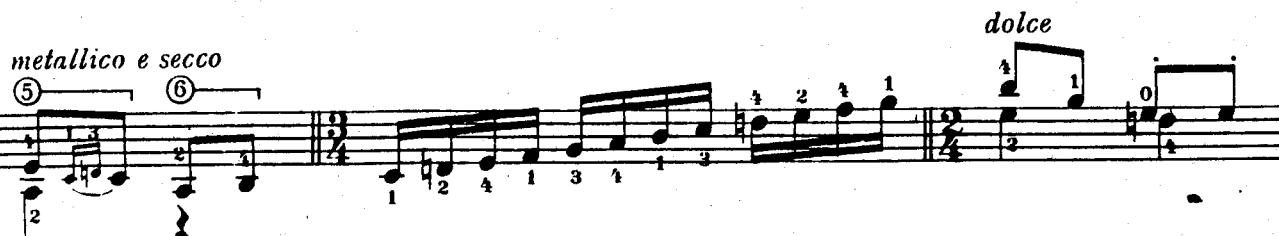
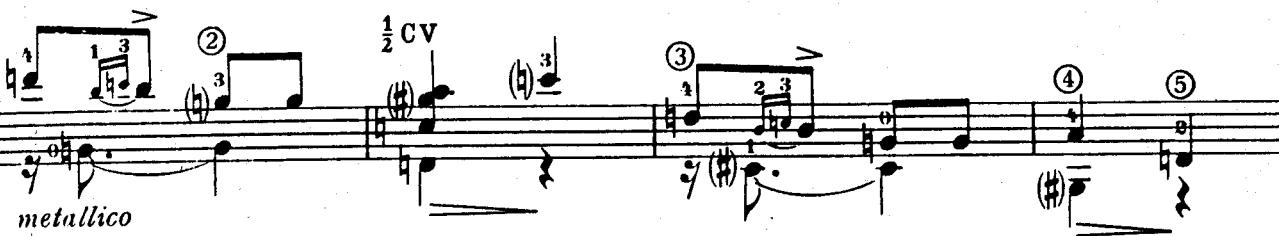
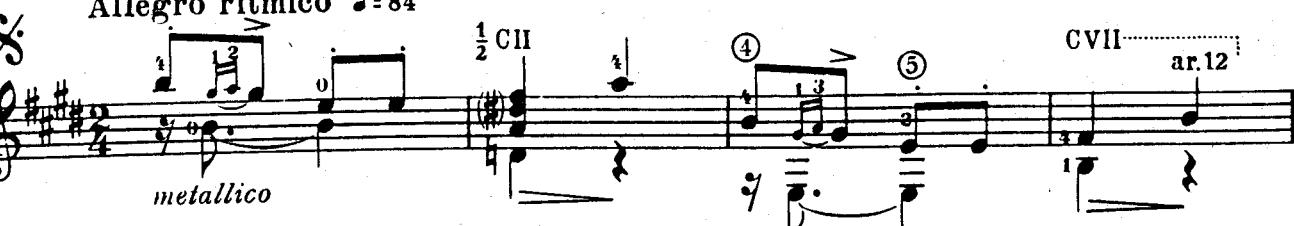
IV

QUISQUEYA

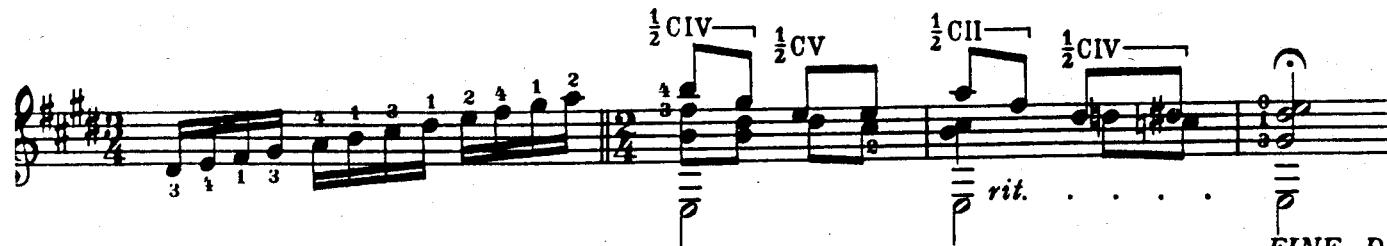
Allegro ritmico $\text{♩} = 84$ $\frac{1}{2}$ CII

CVII

ar. 12



metallico *bocca*

FINE DE
LA SUITE

HOMENAJE A LA CATEDRAL DE SANTO DOMINGO

Lento con sentimento $\text{♩} = 60$

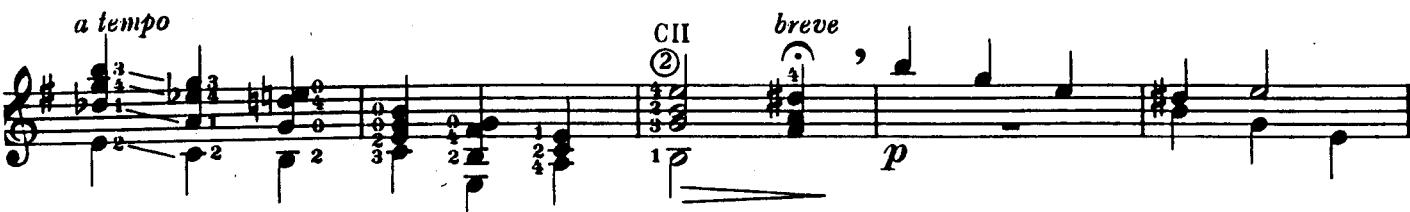


a tempo

CII

breve

p



u tempo

poco rit.



Andante $\text{♩} = 100$

$\frac{1}{2}$ CIV

poco rall.

CII

mf $\overline{\text{P}}$ *metallico*

②

④

⑤

⑥

a tempo

poco rall.

CVII

mp $\overline{\text{P}}$ *dolce*

Tempo I

(Canto arm. 8^{do})

a tempo

loco

CII

breve



Dal §

(a pag. 6)
al FINE



Chick Corea

In hearing a musician of such ability and creativeness as Flavio, I of course became inspired to write music for him and his guitar. At the time I was already working on a piece for guitar as an experiment - these later were named "Ruminations". I played my demo/keyboard recordings of these pieces for Flavio and showed him the music and he became intent on making them sound wonderful on his guitar. We got together several times to develop the idea - and after a few times, Flavio had created a complete metamorphosis of taking these piano-like pieces and making them into guitar performances. The resultant recording is very exciting for me to hear - to see my idea realized with such high artistry.

Ascoltando un musicista abile e creativo come Flavio, sono stato naturalmente ispirato a scrivere musica per lui e la sua chitarra.

In quel periodo stavo già lavorando, come esperimento, ad un pezzo per chitarra - che è stato poi chiamato "Ruminations".

Ho fatto ascoltare a Flavio le registrazioni di questi brani fatte alla tastiera, gli ho mostrato lo spartito, e lui si è impegnato a renderne meravigliosamente il suono sulla sua chitarra. Ci siamo incontrati diverse volte per sviluppare l'idea - e dopo un pò Flavio aveva trasformato questi pezzi pianistici in musica per chitarra. È molto eccitante per me ascoltare il risultato, vedere la mia idea realizzata con un'arte di così alto livello.