

Über die Komposition

„Tres Cantigas Negras“ für Gitarre (Canto Negroriano, Danza del Cimarrón, Elegía Negra) wurden 1989 als Auftragskomposition für den „5. Internationalen Gitarrenwettbewerb für Studenten in Europa“ im Rahmen des Mettmanner Gitarrenkongresses geschrieben.

In den Stücken verarbeitet der Komponist Techniken und Klänge wie z. B. gekreuzte Saiten und perkussive Schläge. Die Absicht des Komponisten war, die karibische Kultur zu beleben und deren afrikanische Herkunft zu betonen, aber auch gleichzeitig an Elemente Alter Musik zu erinnern. Ein Beispiel hierfür ist „Canto Negroriano“ mit der auffälligen Anspielung an den Gregorianischen Gesang.

About the Composition

“Tres Cantigas Negras” for guitar (Canto Negroriano, Danza del Cimarrón, Elegía Negra) were written in 1989. These pieces were comissioned by the Guitar Congress in Mettmann, Germany, for the Fifth International Guitar Competition for Students in Europe.

In some of these pieces the composer employs resources and sonorities such as crossed strings and percussive blows. The composer’s intention is to recreate the Caribbean Culture emphasizing its African Heritage, using at the same time elements that evoke ancient music. An example of this is “Canto Negroriano”, where there is an obvious allusion to a Gregorian Chant.

Signos - Zeichenerklärung - Signs



Golpe sobre el puente de la guitarra con la mano derecha.

Schlag auf den Steg mit der rechten Hand.

Percussive blow on the bridge of the guitar.



Golpe sobre el costado de la guitarra con la mano izquierda.

Schlag auf die Zarge der Gitarre mit der linken Hand.

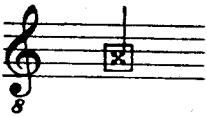
Percussive blow on the side of the guitar with the left hand.



Golpe sobre la parte inferior de la tapa armónica con la mano derecha.

Schlag auf den unteren Teil der Decke mit der rechten Hand.

Percussive blow on the lower part of the soundboard.



Golpe sobre el costado superior usando la mano izquierda.

Schlag auf den oberen Teil der Decke mit der linken Hand.

Percussive blow on the upper side of the soundboard.



Golpe sobre la parte inferior y estrecha de la tapa armónica, mano izquierda..

Schlag auf den unteren, schmalen Teil der Decke mit der linken Hand.

Percussive blow on the lower and narrow part of the soundbord, left hand.

Todos esos golpes han de hacerse usando la coyuntura entre la primera y segunda falange del dedo indice o medio.

Alle diese Schläge sollten mit dem mittleren Glied des Zeige- oder Mittelfingers ausgeführt werden.

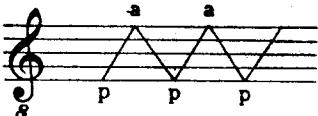
All these percussive blows should be effected using the middle phalanx of the index or middle finger.



Entrecruzar las cuerdas indicadas, una sobre la otra, en las notas indicadas.

Die bezifferten Saiten überkreuzen.

Cross the indicated strings over each other on the fingerboard.



Golpes alternados del pulgar y anular con la mano derecha abierta y extendida a ambos lados de la tapa armónica. Se realiza con un pequeño movimiento giratorio de la mano (a izquierda y derecha), con fijación de los dedos y con la mano abierta.

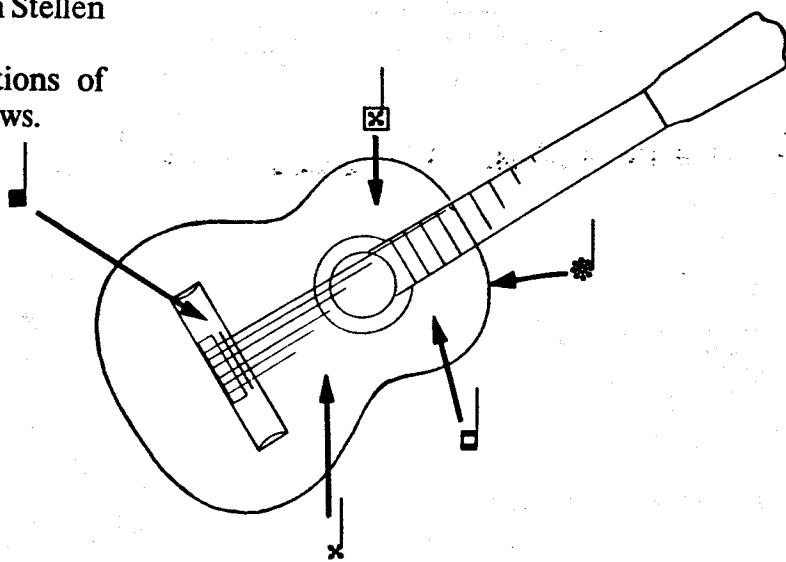
Abwechselndes Schlagen von Daumen und Ringfinger auf beide Seiten der Decke. Zur Ausführung dieser Bewegung muß die Hand geöffnet und gestreckt sein. Die Finger sind fixiert, wobei die Hand eine kleine Drehbewegung (nach links und rechts) ausführt.

Alternated striking of the thumb and fourth finger, with the right hand rotating opened and extended on both sides of the soundboard. It is performed with a small revolving movement of the hand (to the left and right), with fixed fingers and with open hand.

Posiciones aproximadas de los golpes.

Ungefähr an diesen Stellen schlagen.

Approximate positions of the percussives blows.



Tres Cantigas Negras

Canto Negroriano

Lento Religioso

A Piacere

Re ⑥ a

legato

mp

④ ⑤ ③

Ernesto Cordero

poco rit.

a tempo

mp

poco rit.

a tempo

Arpa

p (golpe) *pp*

⑥ ① ② ⑤ ④ ⑥ ⑦

arm. 5 arm. 5 arm. 7

mp dim. poco

Lento e con estrema delicatezza

⑥ ⑤ ④ ⑥ ⑦

arm. 5 arm. 7

⑥ ⑤ ④ ⑥ ⑦

arm. 5 arm. 7

Arpa

mp cresc. e accel.

f

mf

Arpa

A musical score for piano featuring two staves. The top staff shows a melodic line with eighth-note patterns, dynamic markings 'mf' and 'ten.', and a performance instruction 'Arpa'. The bottom staff shows harmonic chords with dynamic markings 'mp', 'p', 'pp', and 'delicato'. Measure numbers 1 through 4 are indicated above the top staff.

>' above them. Measure 5 starts with '(2)' and '">>'. Measures 6-10 are labeled 'con tenerezza' and 'arm. 8va'. Measure 10 ends with a 'v' symbol."/>

f

mp

C. VI C. III (2)

con tenerezza arm. 8va

v

Lento e delicato

f rall. *perdendosi rit.*

arm.5 arm.7 _____ arm.5 arm.7 arm.8^a arm.7

(6) (5) (4)

(3)

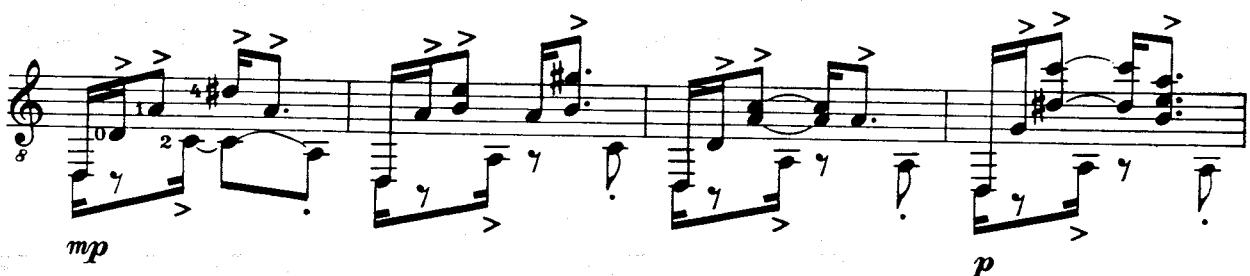
Danza del Cimarrón

Andante Ritmico $\text{♩} = \text{c. } 72$

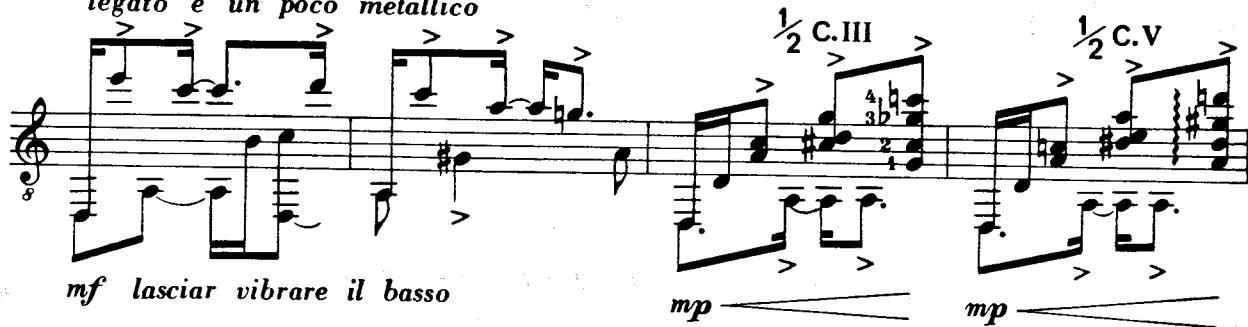
marcato



*mp cresc. un poco
(il basso staccato e con suono nasale)*



legato e un poco metallico



mf

p

mp

mf

p

mp

(2)

(3)

(4)

$\frac{1}{2}$ C.V.

mf

mp

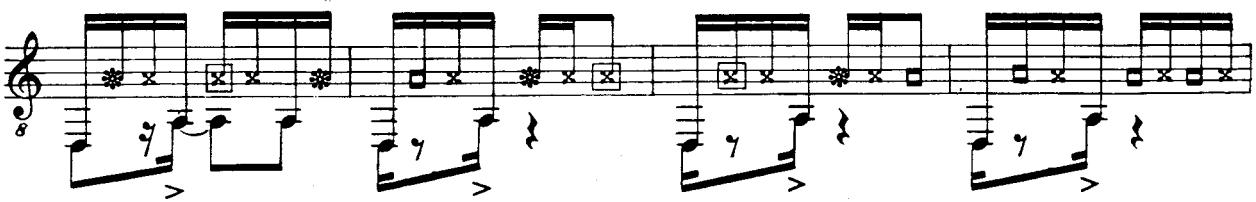
imitazione del bongo

(simile)

mp

mp basso sempre pizz.

mp



mp dim. gradatamente

A musical staff showing a rhythmic pattern. It starts with a sixteenth note (marked with an asterisk), followed by two eighth notes (marked with 'x' and 'x'), then a sixteenth note (marked with 'x'). This pattern repeats three more times. The notation includes vertical bar lines and a bass clef. The tempo is marked *rit.* and the dynamic *fino al pp*.

Libero e con spirito Africano

A musical staff showing a rhythmic pattern. It starts with a sixteenth note (marked with an asterisk), followed by two eighth notes (marked with 'x' and 'x'), then a sixteenth note (marked with 'x'). This pattern repeats two more times. The notation includes vertical bar lines and a bass clef. Dynamics are marked *f con bravura*, *p*, and *mp*.

A musical staff showing a rhythmic pattern. It starts with a sixteenth note (marked with an asterisk), followed by two eighth notes (marked with 'x' and 'x'), then a sixteenth note (marked with 'x'). This pattern repeats two more times. The notation includes vertical bar lines and a bass clef. Dynamics are marked *f*, *mp*, and *f*.

Durata: 30 secondi a pross.

tremoló sulla tapa, mano destra

A musical staff showing a tremolo pattern. It consists of a series of downward strokes (marked 'a') and upward strokes (marked 'p'). The dynamic is *mf*. Below the staff, it says "Improvisare su questi colpi in qualsiasi ordine (colpire colla mano sinistra)". The notation includes vertical bar lines and a bass clef.

Andante Ritmico (Tempo I)

marcato

mp

mf

legato
C.II

mp lasciar vibrare il basso

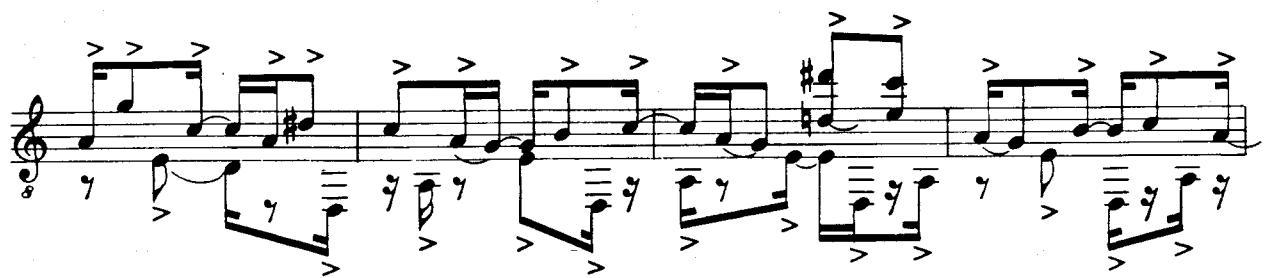
C.VII

②

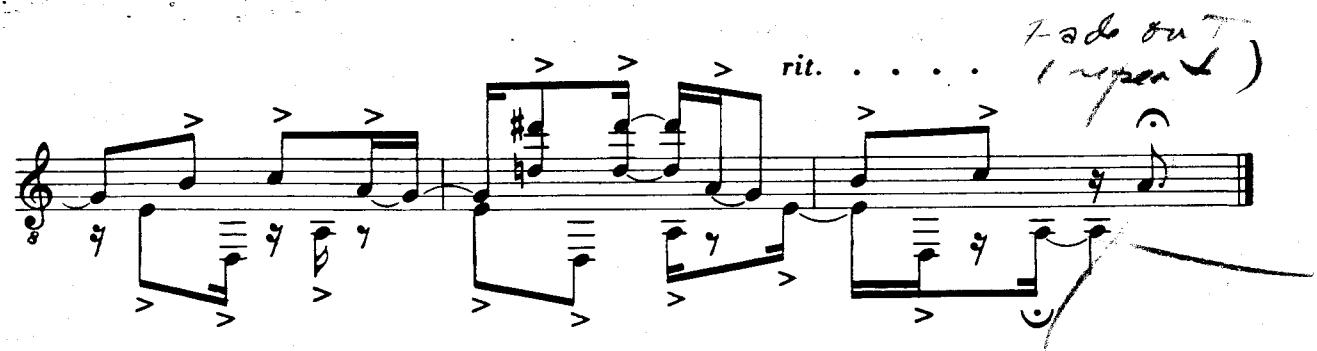
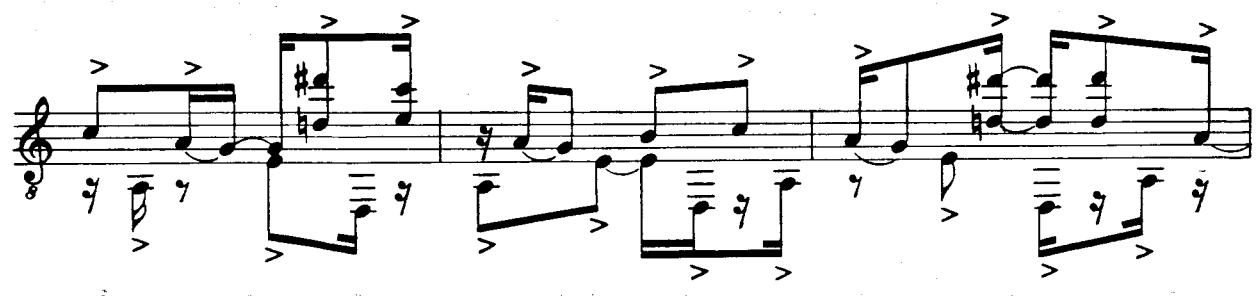
⑥

②

A musical score for a single treble clef staff. The music consists of six measures. Measure 1 starts with a grace note followed by a eighth note with a sharp sign, a sixteenth note, another eighth note with a sharp sign, and a sixteenth note. Measures 2-5 each begin with a grace note followed by a eighth note with a sharp sign, a sixteenth note, another eighth note with a sharp sign, and a sixteenth note. Measure 6 begins with a grace note followed by a eighth note with a sharp sign, a sixteenth note, another eighth note with a sharp sign, and a sixteenth note. Various musical markings are present: slurs, grace notes, dynamic signs (>), and a small circle with a dot inside in the first measure.



perdendosi



Elegía Negra

$\text{♩} = \text{C. 80}$

(6) a Re

espressivo

mf *lasciar vibrare sempre*
(Arpa)

p

Più Lento

p come un' eco lontana

mf

a tempo

pp cresc.

ten. *a tempo*

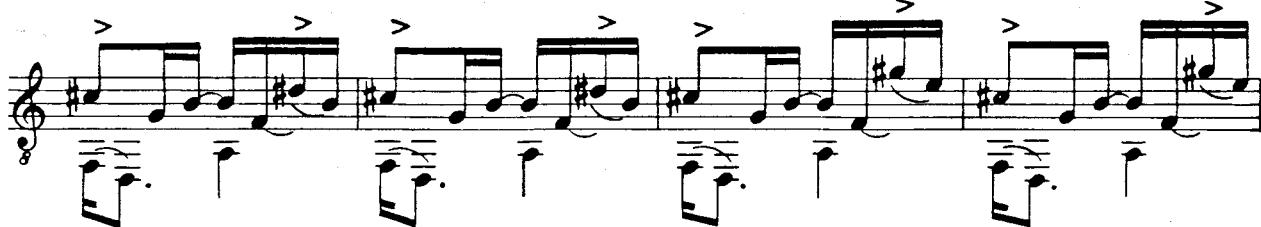
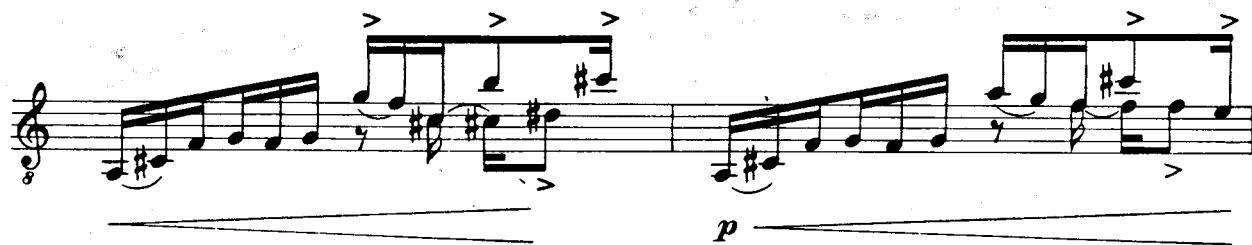
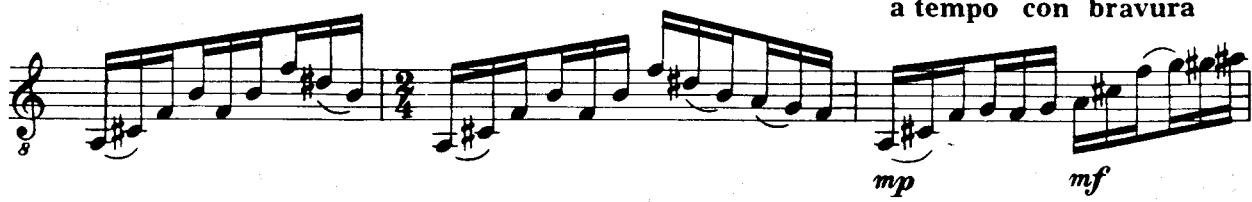
dim. e molto rall.

lunga

Pesante *lunga*

cresc. e poco accel.

mf suono nasale
(come violoncello)

a tempo***pp* cresc.****a tempo***(lasciar vibrare sempre)*

mp

cresc. e accel. poco

a tempo

f

mp

mf

breve

Arpa (lasciar vibrare)

rall. . . .

cresc. e accel. poco

Lento e doloroso
ten. ($\text{J} = c. 60$)

mp un poco libero

rall.

arm. 8va

p arm. 12

enero de 1989
Puerto Rico