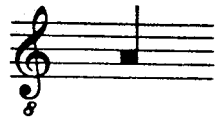
Über die Komposition

„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.

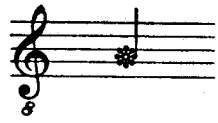
About the Composition

"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

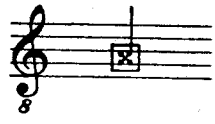


Golpe sobre el puente de la guitarra con la mano derecha.
Schlag auf den Steg mit der rechten Hand.
Percussive blow on the bridge of the guitar.



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.

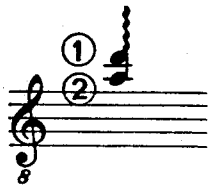
Golpe sobre la parte inferior de la tapa armónica con la mano derecha.
Schlag auf den unteren Teil der Decke mit der rechten Hand.
Percussive blow on the lower part of the soundboard.



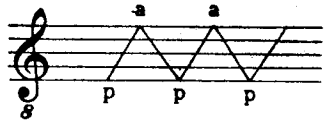
Golpe sobre el costado superior usando la mano izquierda.
Schlag auf den oberen Teil der Decke mit der linken Hand.
Percussive blow on the upper side of the soundboard.

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.

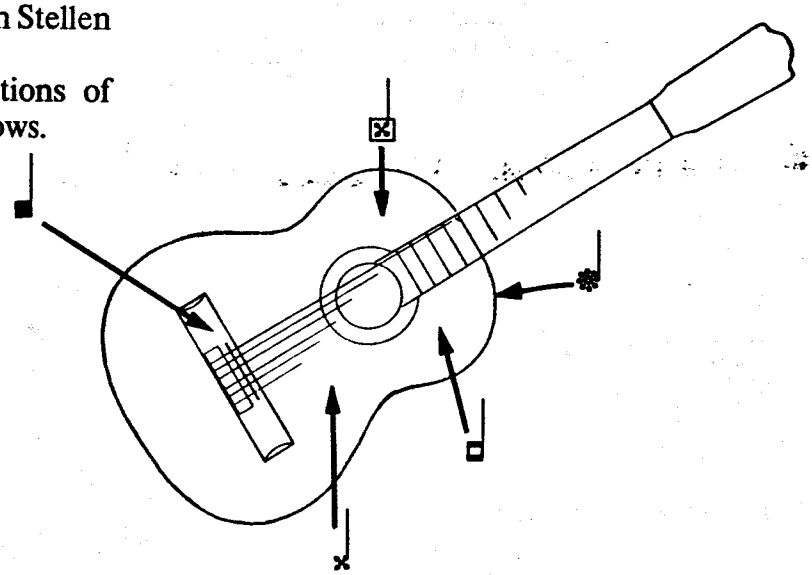


Entrecruzar las cuerdas indicadas, una sobre la otra, en las notas indicadas.
Die bezifferten Saiten überkreuzen.
Cross the indicated strings over each other on the fingerboard.



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.



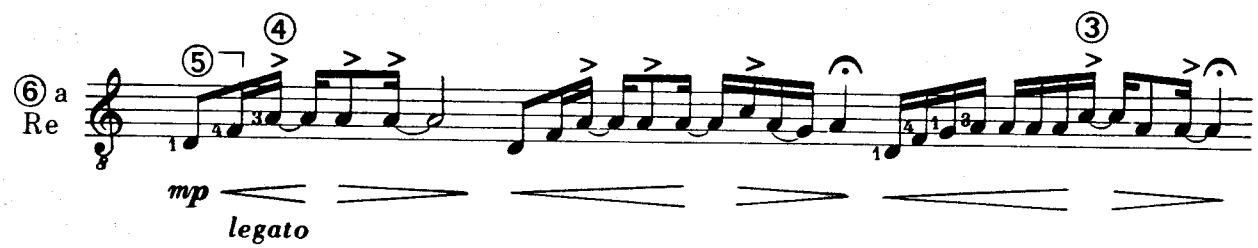
A Heinz Peter Helmer

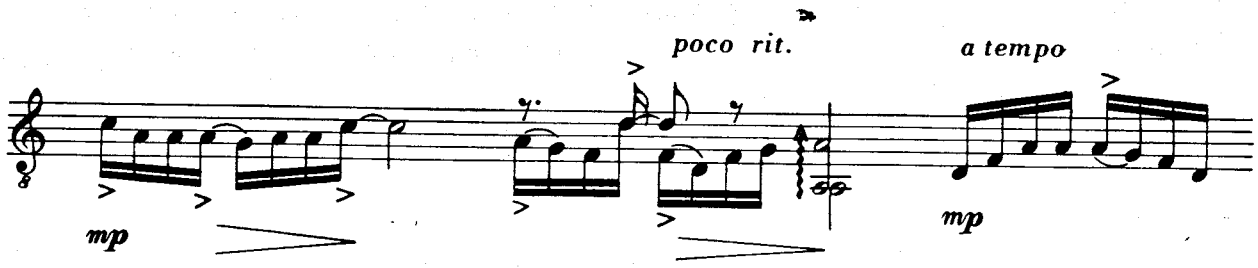
Tres Cantigas Negras

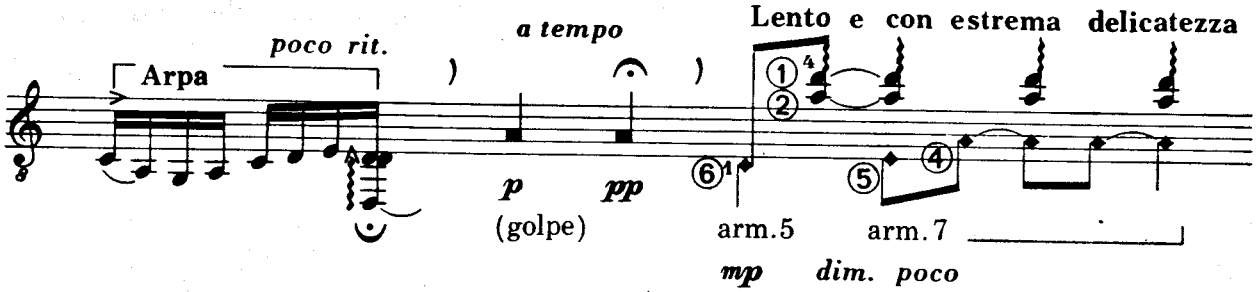
Canto Negroriano

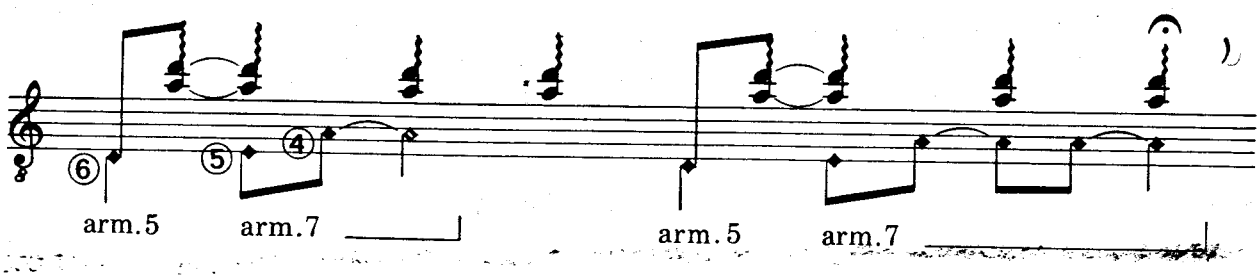
Lento Religioso
A Piacere

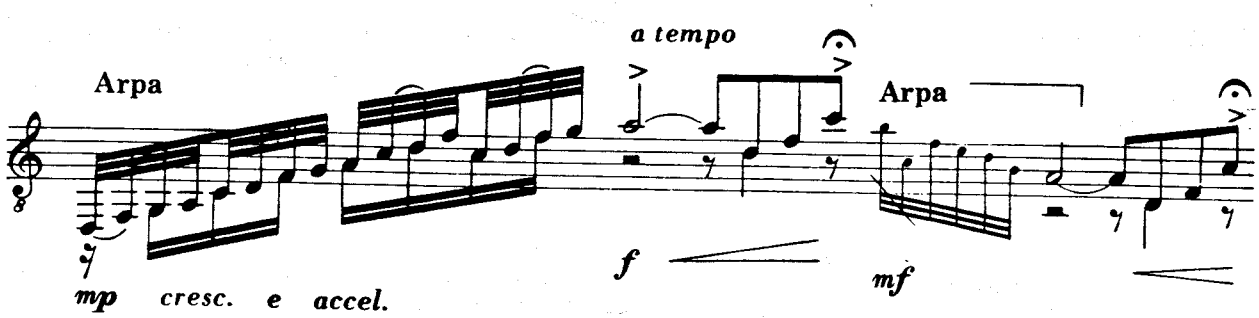
Ernesto Cordero











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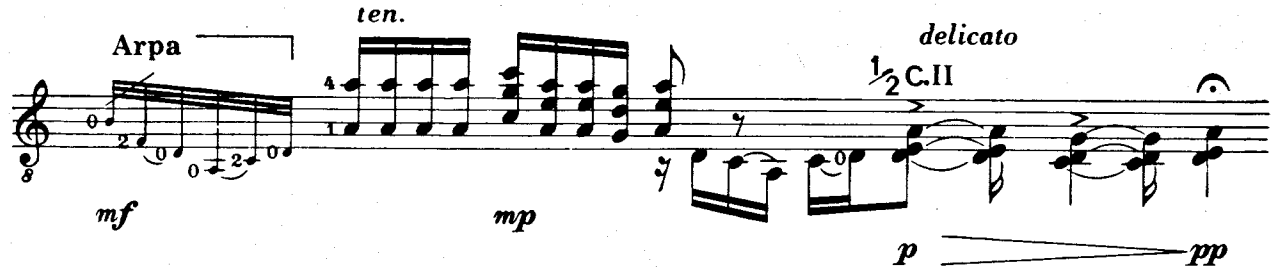
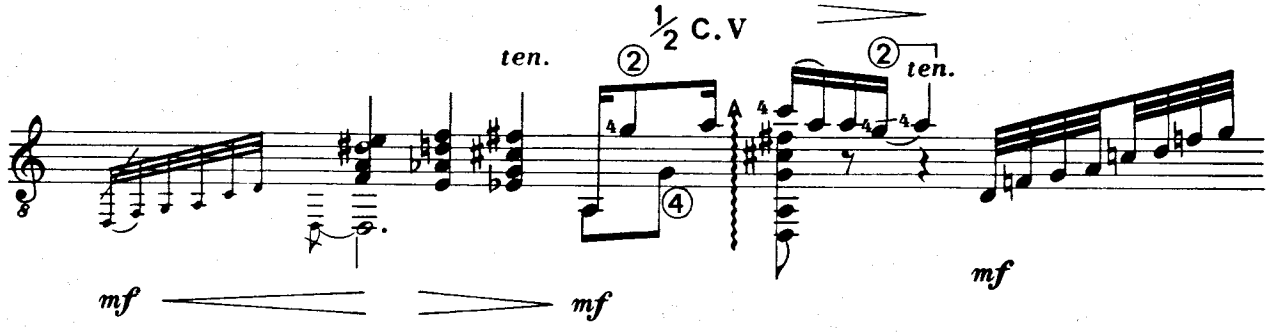
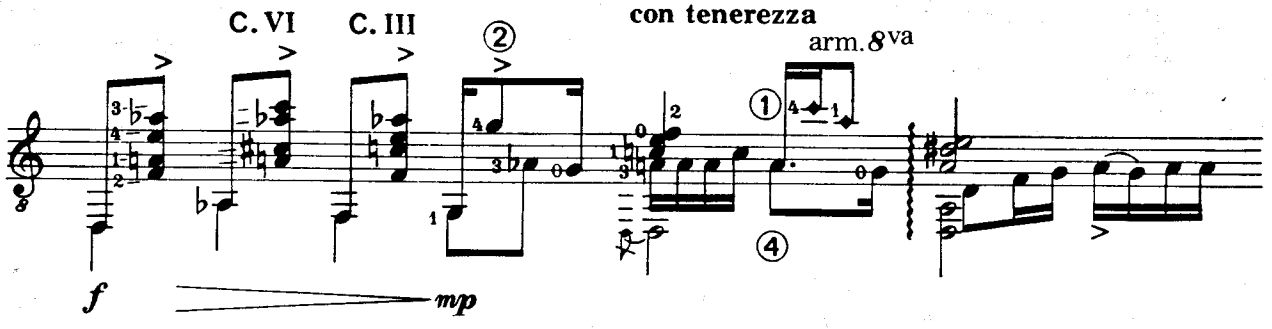
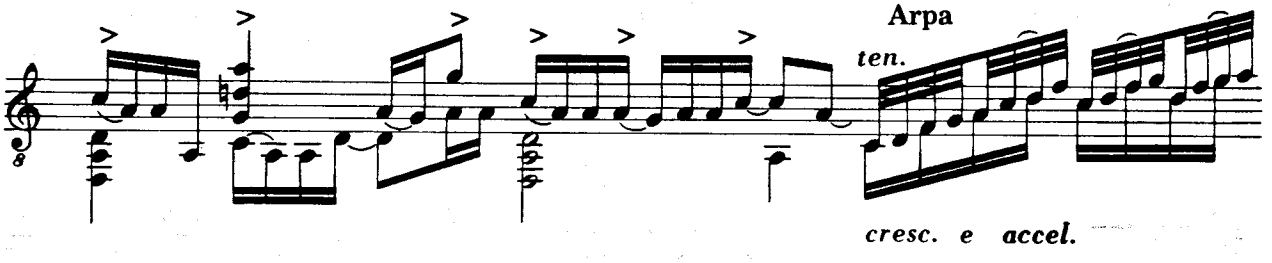
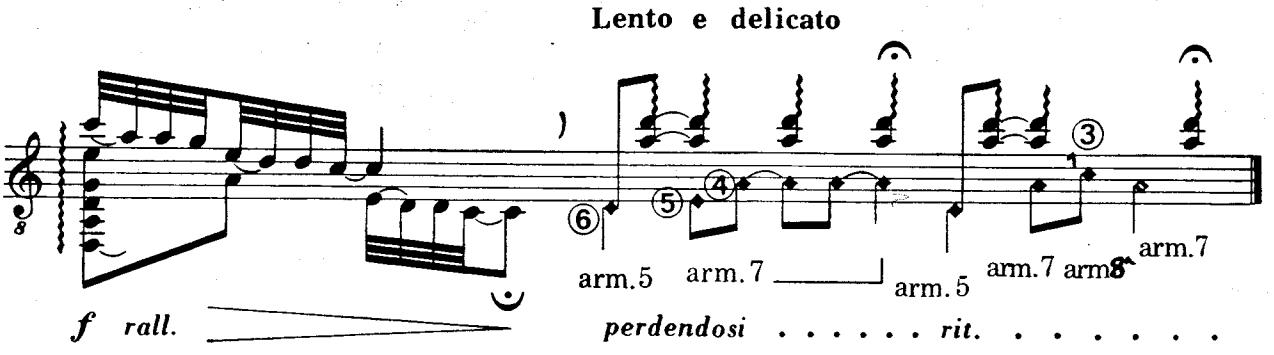

Arpa
ten.
delicato
½ C.II
mf
mp
p
pp


½ C.V
ten.
ten.
mf
mf
mf


C. VI
C. III
con tenerezza
arm. 8va
f
mp

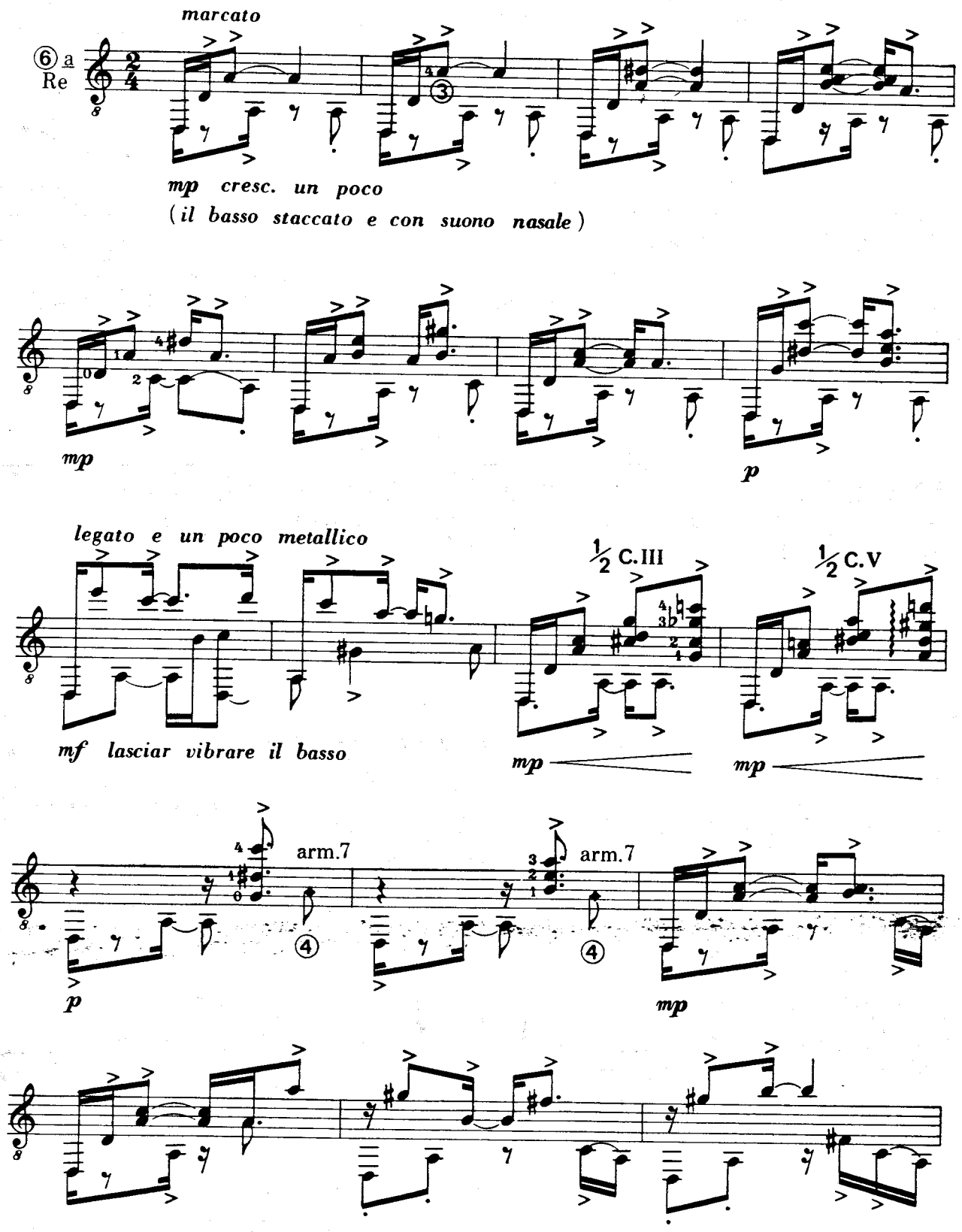

Arpa
ten.
cresc. e accel.


Lento e delicato
arm.5
arm.7
arm.5
arm.7
arm.7
arm.7
f rall.
perdendosi . . . . . rit. . . . . .

Durata 2'38

Danza del Cimarrón

Andante Ritmico ♩ = c. 72



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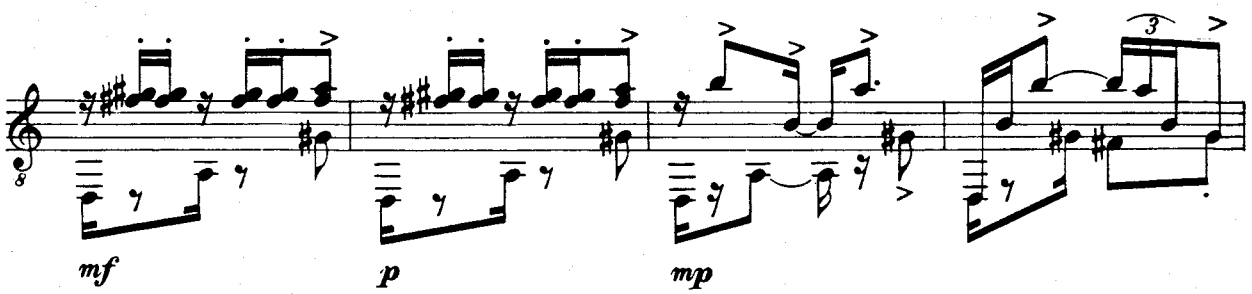
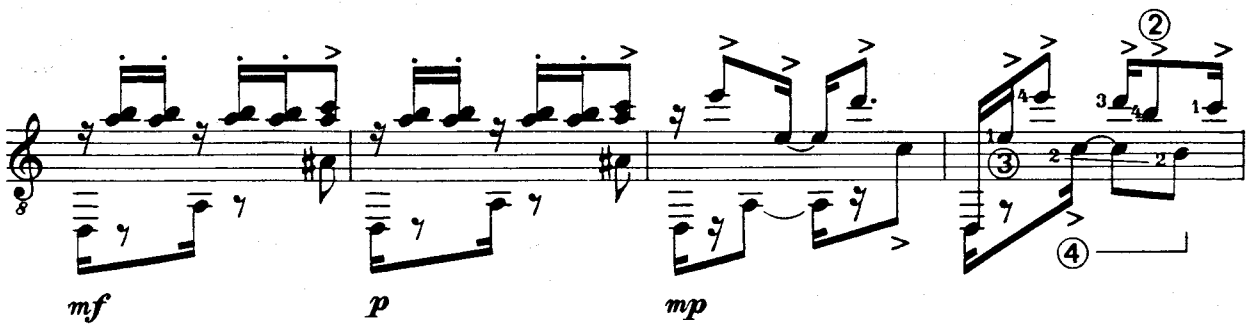
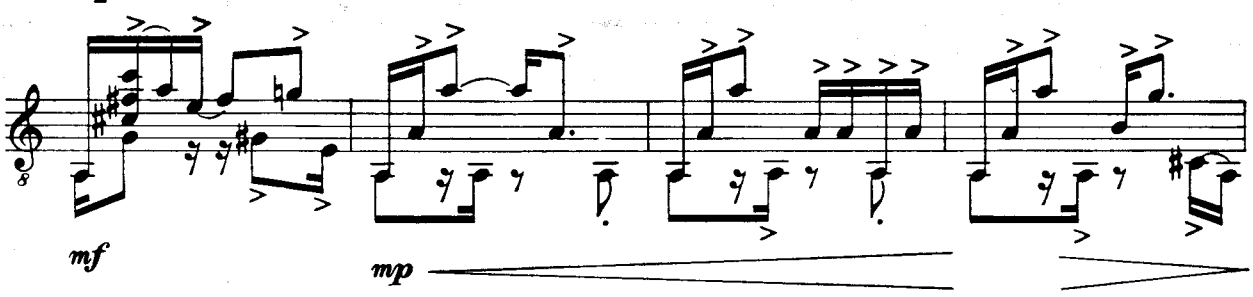
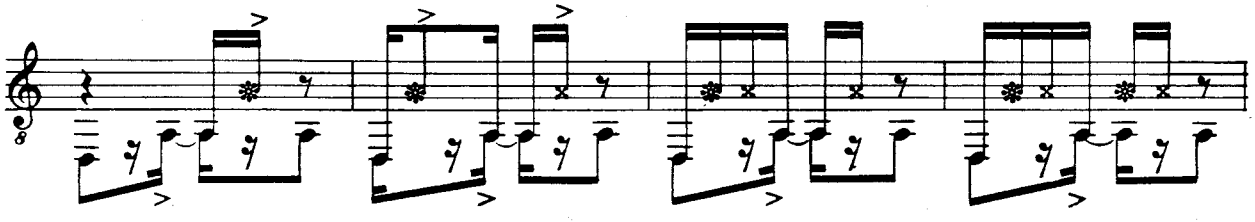




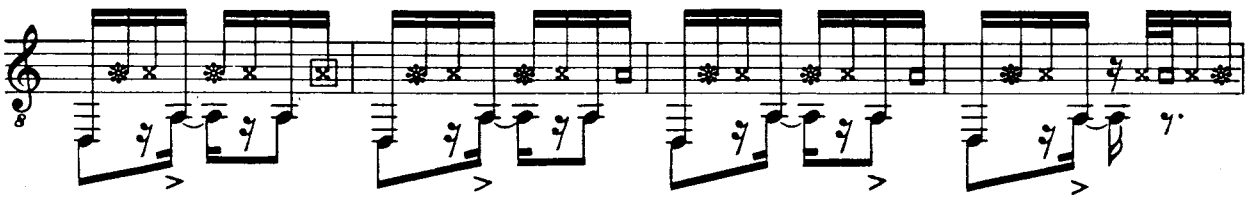
½ C.V

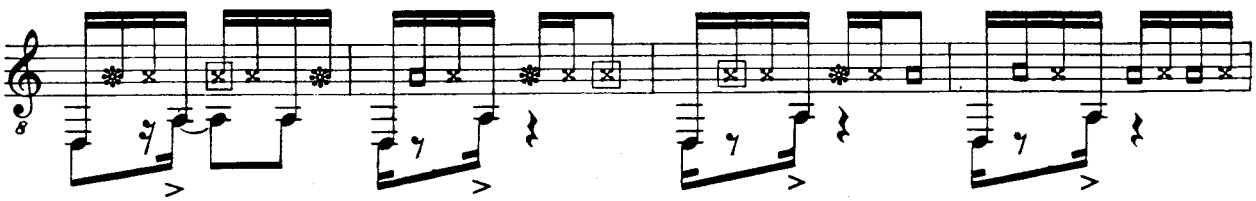


imitazione del bongo (*simile*)



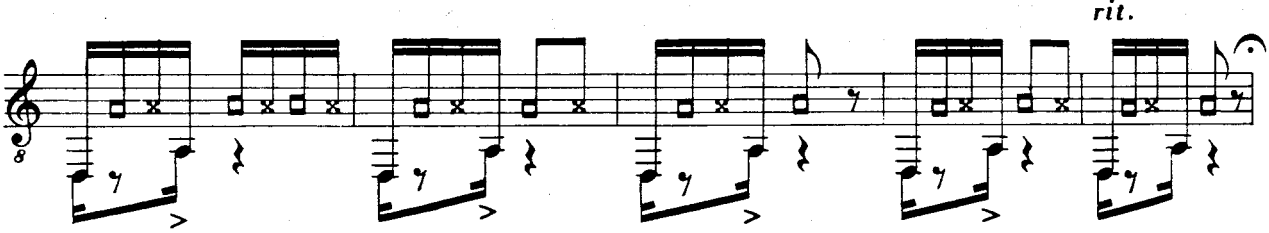
mp basso sempre pizz.





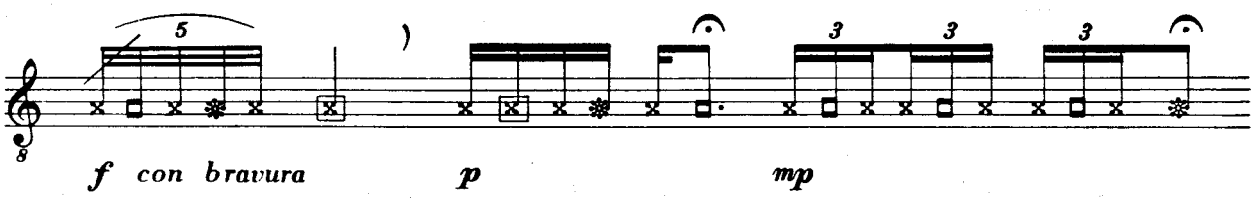
mp dim. gradatamente

rit.

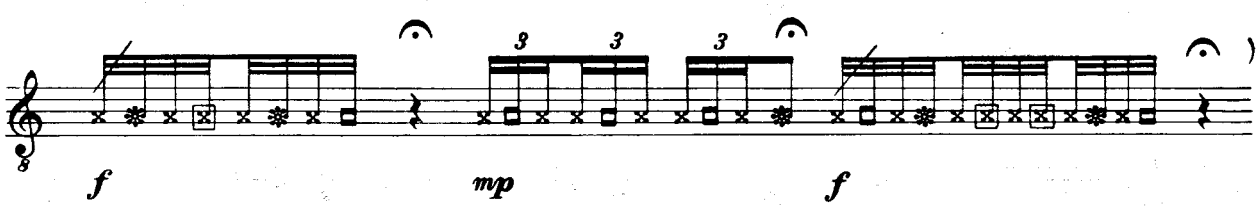


. . . . *fino al pp*

Libero e con spirito Africano



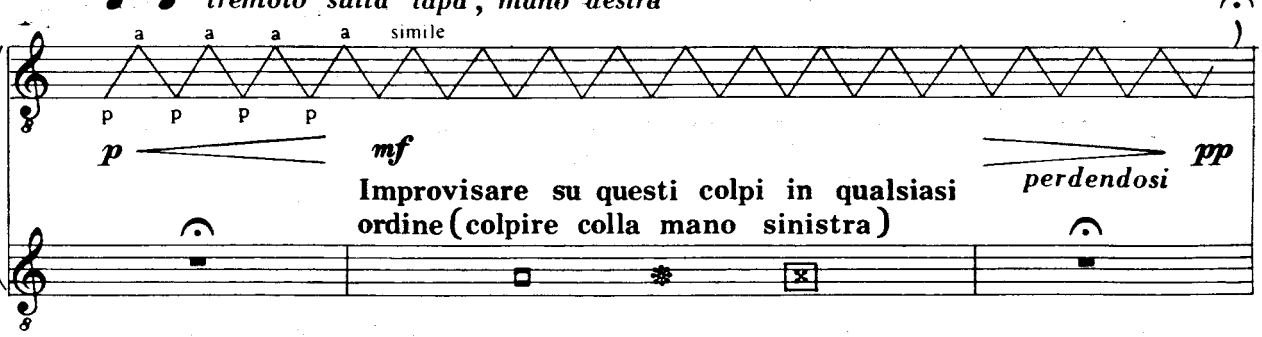
f con bravura *p* *mp*



f *mp* *f*

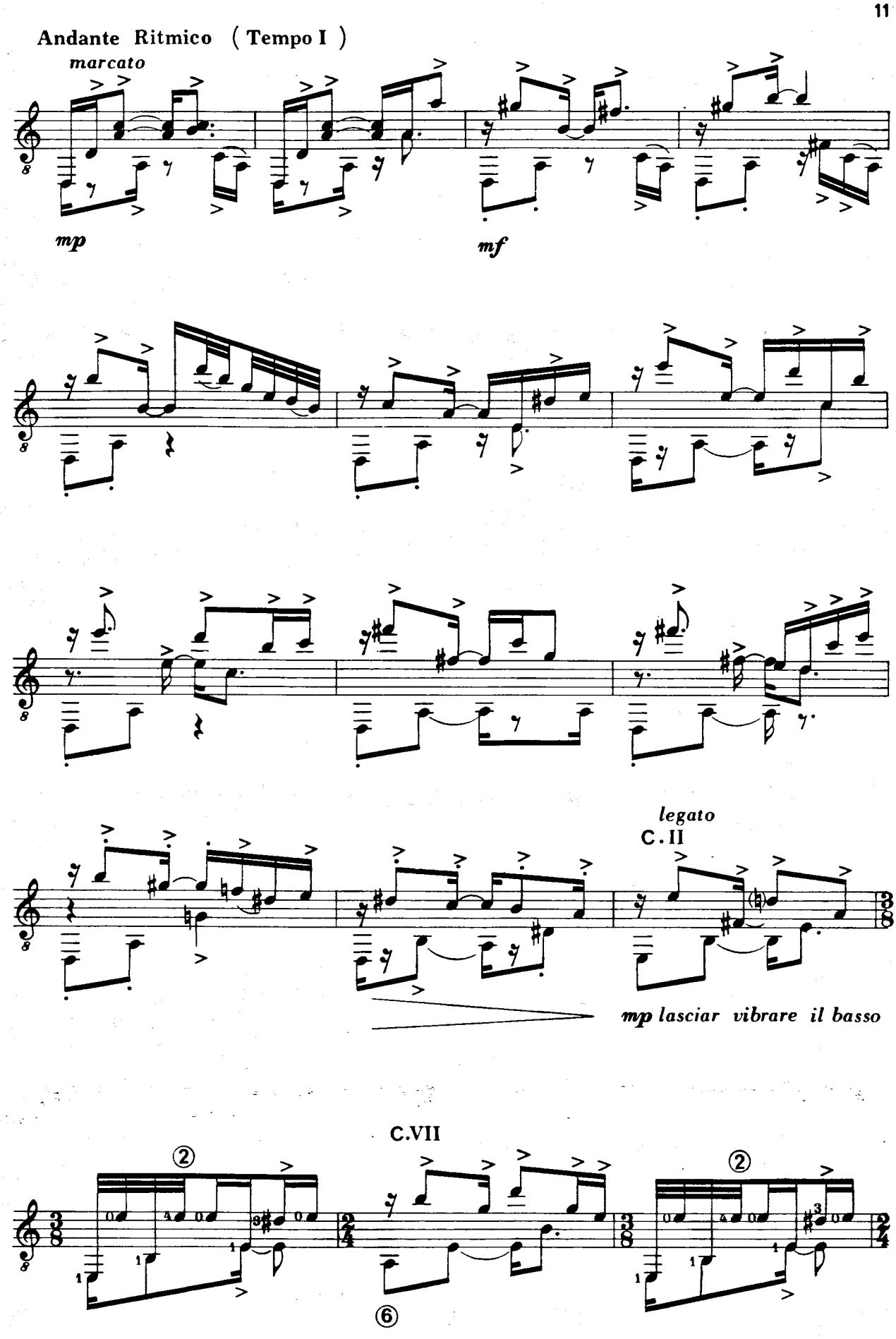
Durata: 30 secondi apross.

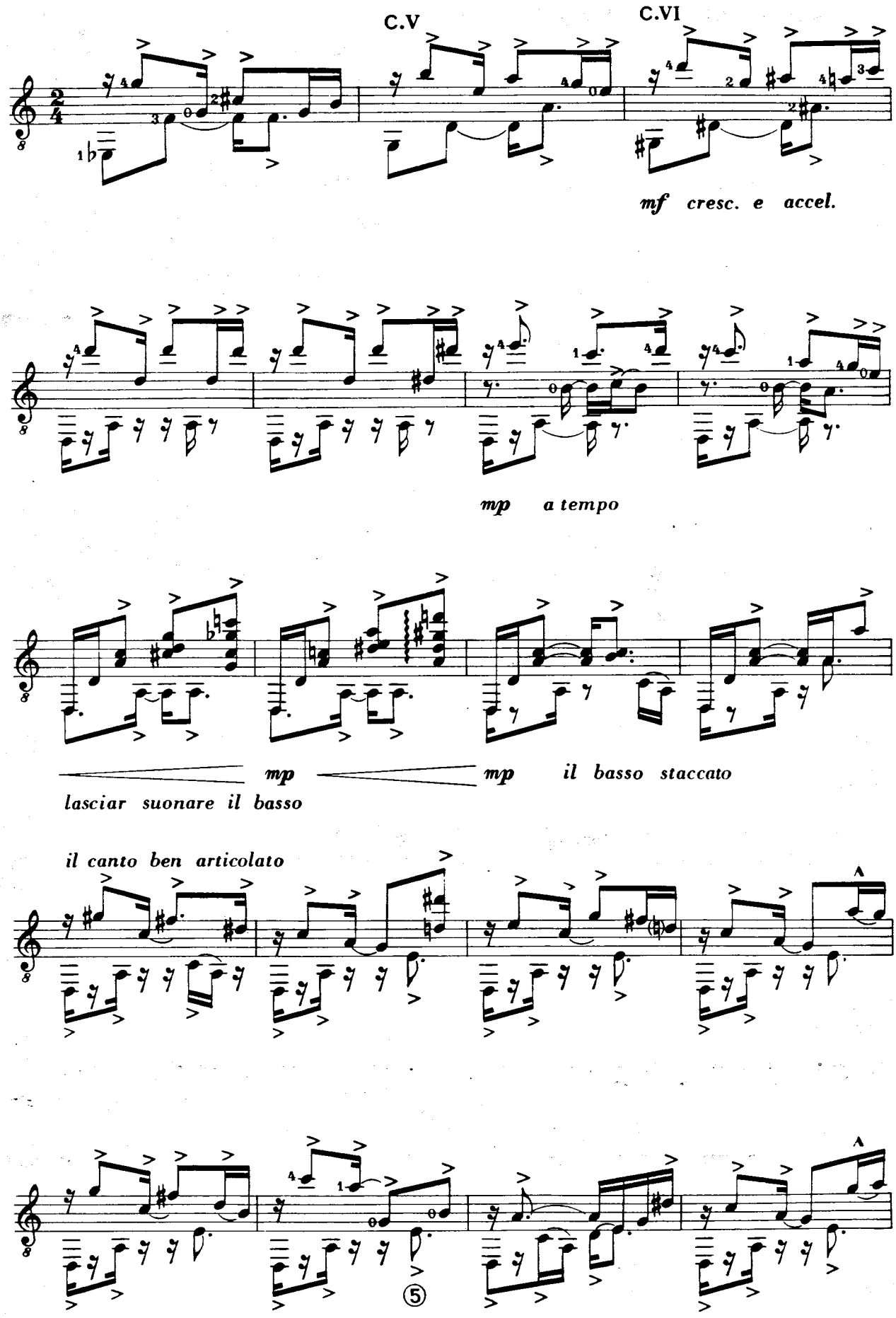
tremolo sulla tapa, mano destra

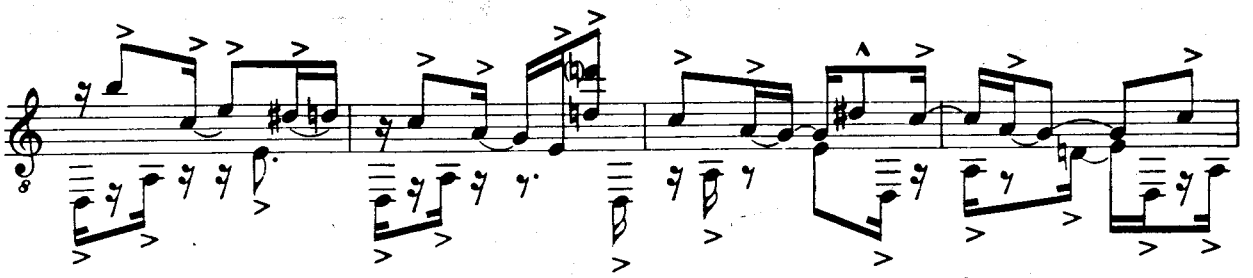


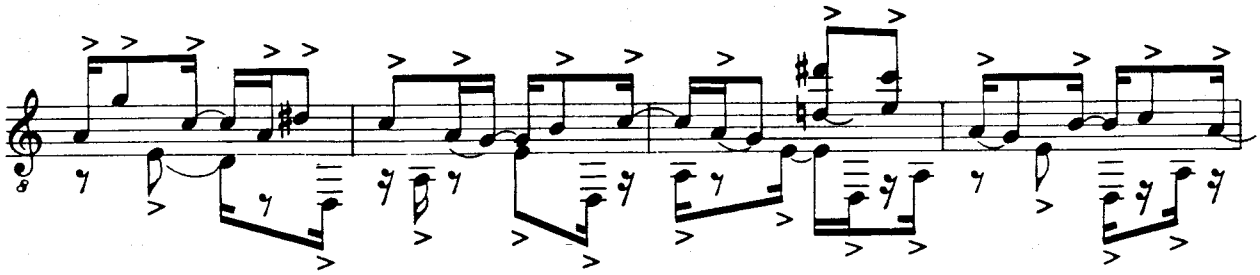
p *mf* *pp* *perdendosi*

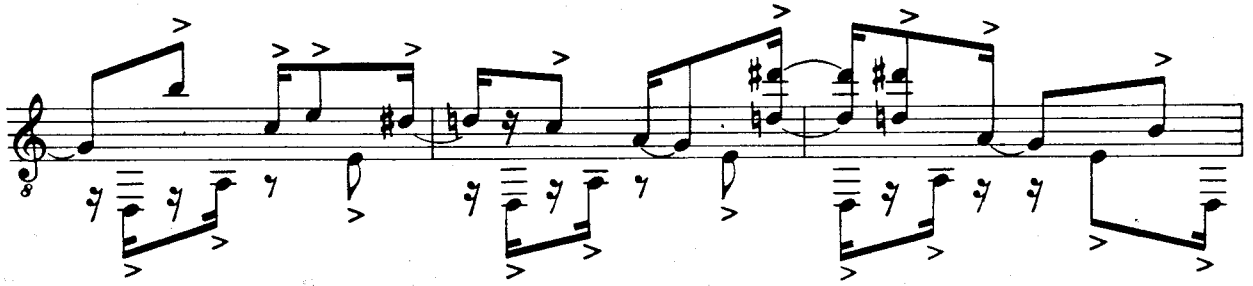
Improvisare su questi colpi in qualsiasi ordine (colpire colla mano sinistra)


Andante Ritmico (Tempo I)
marcato
mp
mf
legato
C . II
mp lasciar vibrare il basso
C.VII

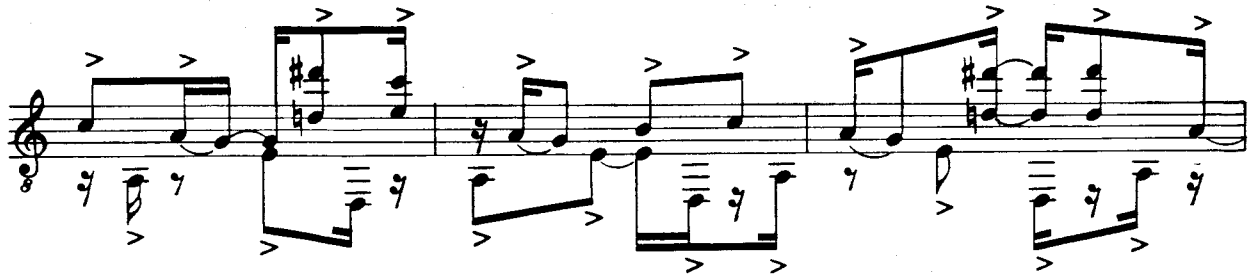

C.V
C.VI
mf cresc. e accel.
mp a tempo
mp
mp il basso staccato
lasciar suonare il basso
il canto ben articolato
A
A
⑤



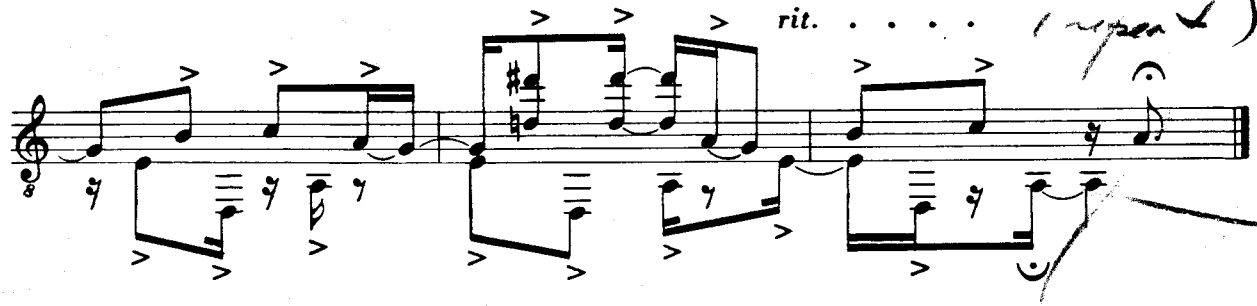




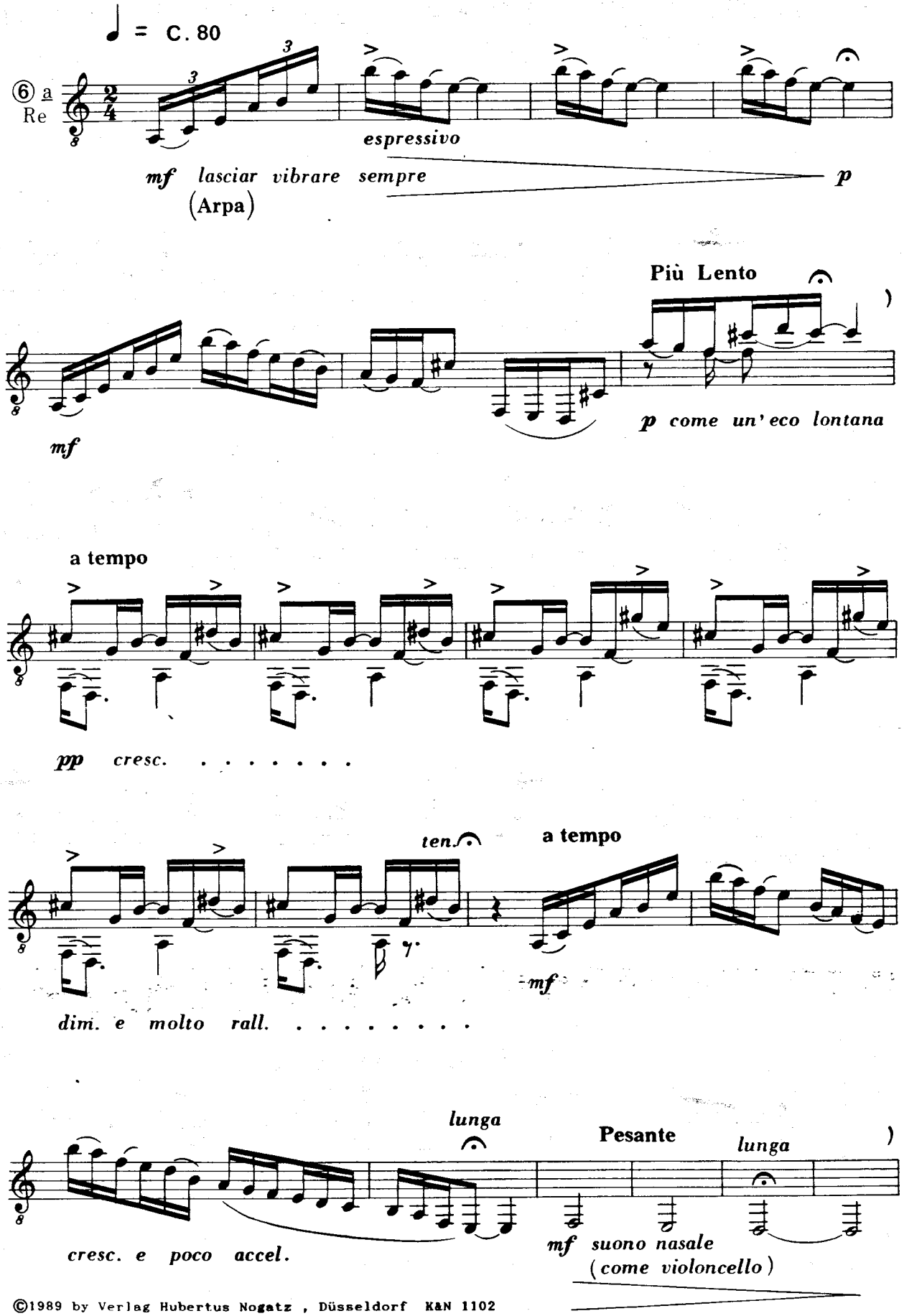
perdendosi . . . . . .



rit. . . . .



Elegía Negra



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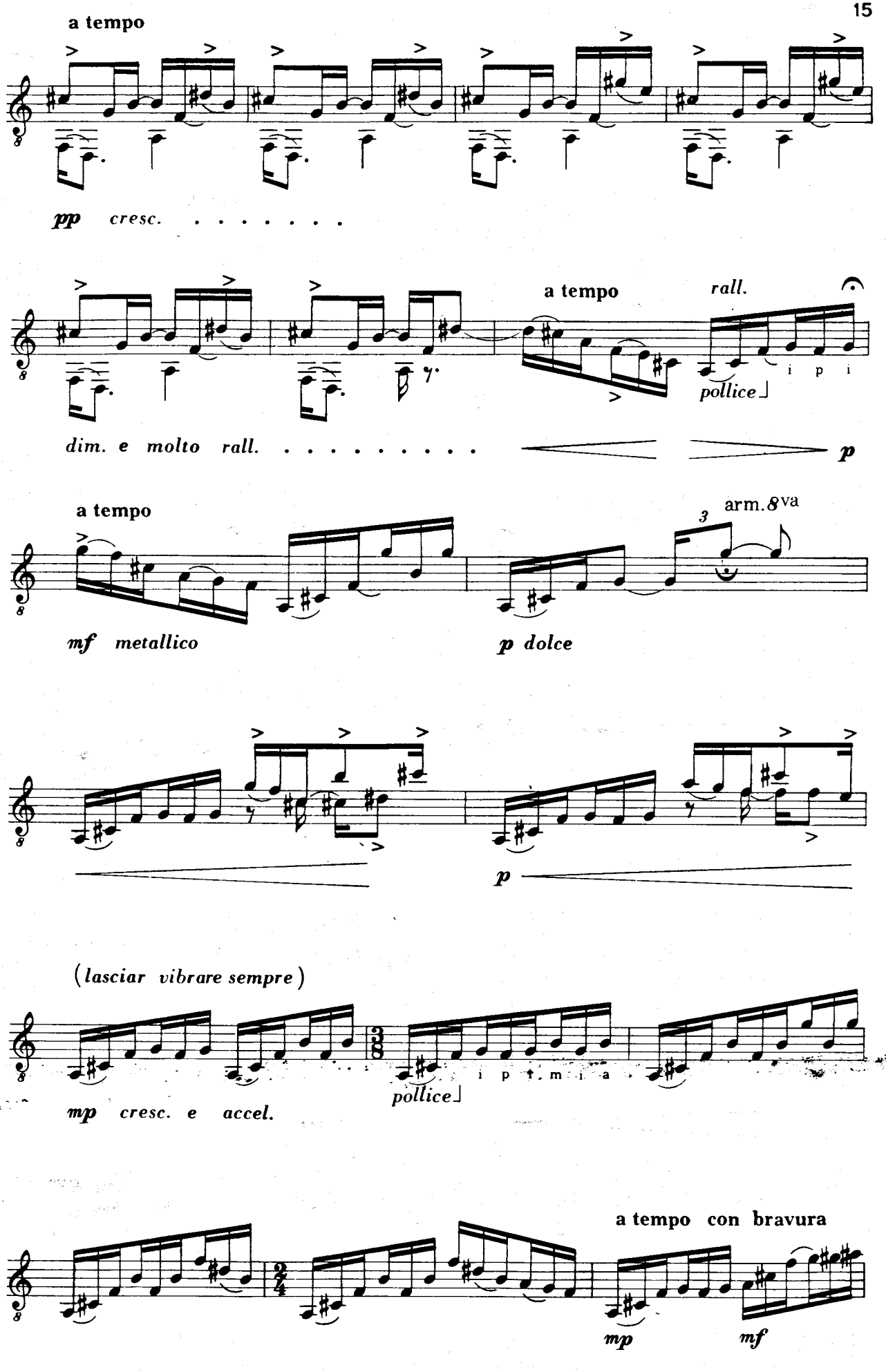
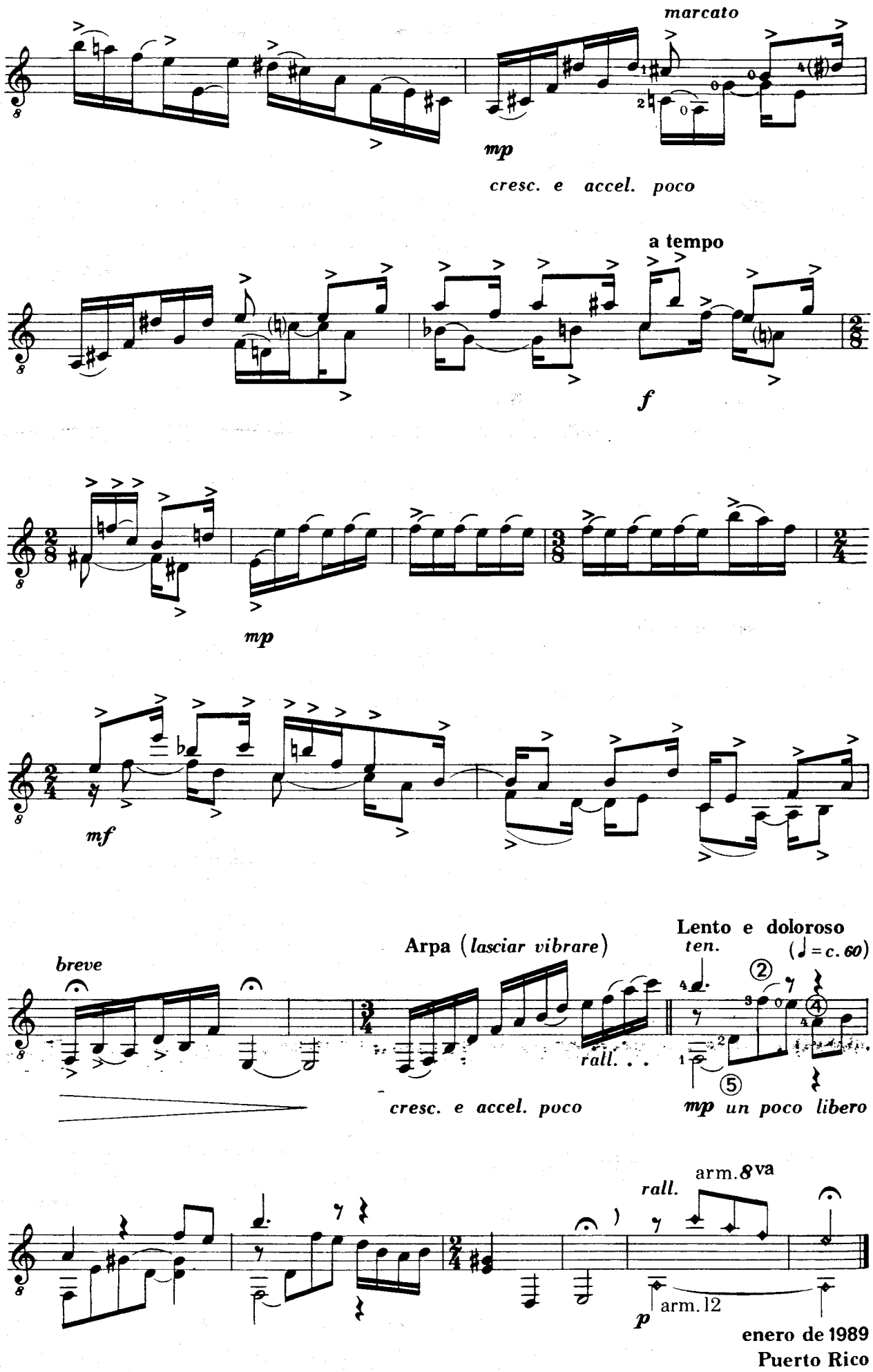

a tempo
pp cresc.
a tempo
rall.
pollice
i p i
dim. e molto rall.
p
a tempo
arm. 8va
3
mf metallico
p dolce
p
(lasciar vibrare sempre)
pollice
i p t m i a
mp cresc. e accel.
a tempo con bravura
mp
mf



enero de 1989
Puerto Rico