

Leo Brouwer est né à La Havane en 1939 et a étudié la guitare et la composition à Cuba. En 1959, il est inscrit au Juilliard School of Music et à l'Université de Hartford où il se spécialise en composition. En 1960, il est nommé directeur de l'Institut Cubain de cinéma et professeur d'harmonie et de contrepoint au Conservatoire national Roldan à La Havane.

Leo Brouwer est considéré comme l'un des compositeurs les plus importants et les plus prolifiques de la guitare classique et ses œuvres sont jouées par la plupart des grands guitaristes. Outre ses compositions pour guitare, il a écrit des ballets, des opéras ainsi que des œuvres pour orchestre et divers ensembles.

Comme soliste, il a donné des concerts à travers le monde et il a enregistré plusieurs disques avec Deutsche Grammophon, Erato, et Musical Heritage Society.

Comme chef d'orchestre, Leo Brouwer a dirigé plusieurs orchestres de grande renommée, incluant la Philharmonie de Berlin. Actuellement il réside en Espagne, ayant été nommé chef attiré de l'Orchestre de Cordoba.

En 1987, il a été nommé membre d'honneur de l'UNESCO, une distinction accordée à un groupe restreint d'artistes internationaux dont font partie Isaac Stern, Joan Sutherland et Yehudi Menuhin.

Rito de los orishas (Rite des orishas) a été joué en première à Paris, en octobre 1993, par Alvaro Pierrri à qui l'œuvre est dédiée. Orishas, mot de la langue des Yoroubas, désigne les dieux et les déesses afro-cubains. Le sous-titrage des deux parties suggère un rite constitué d'abord d'une entrée en matière au cours de laquelle sont écartées les influences malfaisantes. Cette introduction conduit sans interruption à la Danse des déesses noires présentée en trois variantes.

Leo Brouwer was born in Havana in 1939 and studied guitar and composition in Cuba. In 1959-60 he attended the Juilliard School of Music and Hartford University where he specialized in composition. In 1961 he was appointed Director of the Cuban Cinematographic Institute and professor of harmony and counterpoint at the National Roldan Conservatory in Havana.

Leo Brouwer is considered to be one of the most important and prolific composers of the classical guitar and his works have been performed by many renowned guitarists. In addition to his compositions for guitar he has written ballets, operas as well as orchestral and ensemble works.

As a performer Leo Brouwer has given concerts all over the world to critical acclaim and he has recorded several albums on the Deutsche Grammophon, Erato, and Musical Heritage Society labels.

As a conductor he has appeared in many countries with major orchestras, including the Berlin Philharmonic. He is presently based in Spain where he has been appointed conductor of the Cordoba Orchestra. In 1987, Leo Brouwer received an Honorable Membership from the UNESCO. Such a distinction has been awarded only to a limited group of international artists such as Isaac Stern, Joan Sutherland and Yehudi Menuhin.

Rito de los orishas (Rite of the Orishas) was premiered in Paris, October 1993 by Alvaro Pierrri to whom the work is dedicated. Orishas is the Yoruban word for Afro-Cuban Gods and Goddesses. The first section, subtitled Exordium-conjuro, suggests a ritual ceremony in which evil spirits are overcome. This is followed, without pause, by the longer section subtitled Dance of the black Goddesses containing three dance variants.

NOTATION

Laisser vibrer toutes les notes possibles	<i>lv</i>	Let all notes vibrate as long as possible
Respiration	☉	Breath
Long point d'orgue	⏏	Long fermata
Point d'orgue normal	⏏	Normal fermata
Point d'orgue bref	⏏	Short fermata
Sur la touche	<i>sul tasto</i>	On the fingerboard
Frapper ⑤ et ⑥ sur la touche avec le pouce de la main droite à la XIX ^e case	+	Slap ⑤ and ⑥ on the fingerboard with the thumb of the right hand at the XIX th fret
Annulation de mesure, indique un passage à jouer irrégulièrement	⏏	Cancels the meter and indicates a passage to be played unevenly
Ornements à jouer avant le temps	⏏ ⏏	Ornaments to be played before the beat

à Alvaro Pierri

RITO DE LOS ORISHAS

1993

Leo Brouwer
1939

1. Exordium-conjuro

Lento ♩ = 56-66
Liberamente

h. 12

⑥ = Ré

ppp *pp* *l.v.* *ben arpeggiato*

5 *l.v.* *pp* *articolato* *f* *p* *l.v.*

9 *pp* *mf* *l.v.* *l.v.* *p* *mp* *poco* ⑤

* préparer la position
prepare position

13 7:8 7:8 *rit.* 3 3

15 *metal.* *nat.* *quasi cadenza* *f* *mp*

17 *marcato* *rit.* *leggero* *sost.* *f* *l.v.*

4 **Lento** ♩ = 66
Annonçant la danse rituelle
Indication of the ritual dance

19 *articolato*

l.v. *mf* *f* l.v.

22 *pesante* 7:6 *harm. rit.*

mf *intenso* *f* l.v.

26 **Vivace** ♩ = 120

p *sfz* *f molto* l.v.

30

p *sfz* *f molto* *sfz* *p*

35 *metal.*

l.v. *sfz* *p* *metal.* *p* l.v. *sfz*

38 *4-1-3*

4-1-3 *p* *sfz*

42

f *p*

45 *leggero*
sfz sfz p sfz sfz p
5 5

48 p sfz p
6 6

51 p sfz p sfz sfz *rit.*

Vivace
55 p sfz p *f molto* *sfz* l.v.

59 p *f molto* *sfz*

63

67 *rit.*

71 **Tempo libero**
leggero

74

77 *marcato* *pesante*

80 **Lento** *rit.*

84 *pesante*

87 *lento molto* *attacca i danza ritual*

ca 4'55"-5'

2. Danza de las diosas negras

♩ = 72-76

The musical score consists of six staves of music in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a forte (*f*) dynamic and includes a trill. The second staff features a piano (*p*) dynamic and a section marked 'III' with a circled '4'. The third staff has a very forte (*f molto*) dynamic and includes a section marked 'III' with a circled '4' and the instruction 'oscuro'. The fourth staff is marked 'harm.' and 'pp'. The fifth staff includes a section marked 'accel.' with a circled '2' and a circled '3'. The sixth staff includes a section marked 'rall.' with a circled '2' and a circled '3'. The score concludes with a double bar line.

f

p

cresc. e accel.

f molto

p

oscuro

h. 12

harm.

harm.

pp

accel.

f

p

p

rall.

DANZA I

Allegro ♩ = 108-112

The musical score for 'Danza I' is a single staff in 4/4 time with a treble clef and a key signature of one flat. It begins with a forte (*f*) dynamic and a sub-octave (*sub.*) marking. The piece is marked 'Allegro' with a tempo of 108-112. The score concludes with a double bar line.

f sub.

14 *pp* *f sub.* *mp* *pp* *rall.*
III 6 l.v. l.v. l.v. l.v.

17 *a tempo* *f sub.* *poco rit.*

19 *a tempo* *mf* *ff* *mf* *ff*

22 *mf* *p sub.*

25 *mf* *marcato* *f molto*

28 *pp* *pp* *mp* *mp* *rall.*

31 *Un poco sost.* *ben articolato* *movendo e accel.* *a tempo*
f sub. *f*

34 VI

36 *f meno* *p* pizz. rit.

Un poco sost. ♩ = 72-76

38 nat. *mp* (evocacion) *pp legato* più lento rall.

40 *a tempo ritmato* l.v.

Tempo di Danza I ♩ = 108-112

42 *poco rit.* *f* rit.

45 *a tempo* *f* leggero III 3

48 *leggero* *p*

Un poco sost. $\text{♩} = 72$

50 *feroce marcato*

50 *sfz* *f molto* 6

51 *quasi martellato* 6 3 *sfz*

52 *sfz* l.v.

53

Lento

pp *legatissimo e irregolare*

53 *sfz* *sfz* l.v.

54 l.v. 12 12 *rit.*

DANZA II $\text{♩} = 100-108$

55 *f secco*

56 *f*

57 *sfz* l.v.

58

58 *sfz* *sfz*

59 *sfz* l.v.

TEMA

60 *sfz* *sfz* l.v.

61 *p* *sfz*

62 *sfz*

63 *sfz*

64 *sfz*

65 *sfz*

66 *sfz*

67 *sfz* *sfz sfz* *p* *sfz*

70 *sfz*

73 *sfz*

75

77 *mp*

79 *mp*

81 *rall.*

Detailed description: This musical score is for guitar, spanning measures 67 to 81. It is written in a single system with a treble clef. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4 at measure 70, then to 3/4 at measure 73, and finally to 6/4 at measure 81. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *sfz* (sforzando), *p* (piano), and *mp* (mezzo-piano). Performance instructions include accents (*v*) and a *rall.* (rallentando) starting at measure 81. Fingering numbers (1-5) are indicated above several notes. A bar line with a repeat sign is present at the end of measure 81.

83

Musical staff 83: Treble clef, 4/4 time signature. Measures 83-84. Fingerings: 4, 2, 2, 2. Dynamics: *mf*.

84

Musical staff 84: Treble clef, 4/4 time signature. Measures 84-85. Dynamics: *pp*, *mf*.

EVOCACION I

Lento

85

Musical staff 85: Treble clef, 4/4 time signature. Measures 85-89. Fingerings: 4, 3, 12, 7, 12, 12, 12, 19. Dynamics: *pp l.v. sempre*, *mf*, *pp*, *f sub.*, *pp legato*. Tempo: *poco*.

suono ord.

(85) ②

Musical staff (85): Treble clef, 4/4 time signature. Measures 85-89. Fingerings: 3, 3, 7, 12, 7, 12, 12, 12. Dynamics: *mp*. Tempo: *rit.*, *l.v.*, *rall.*

Quasi lento

movendo poco a poco

86

Musical staff 86: Treble clef, 4/4 time signature. Measures 86-87. Fingerings: 5, 2. Dynamics: *mf*, *pp*.

88

Musical staff 88: Treble clef, 4/4 time signature. Measures 88-89. Dynamics: *cresc.*

90

Musical staff 90: Treble clef, 4/4 time signature. Measures 90-94. Tempo: *ten.* Dynamics: *f*.

92

contrasto subito

95

98

EVOCACION II
Lento

101

suono ord.

oscuro sul tasto

(101)

pp cresc. e accel. poco a poco

♩ = 108-112

102

♩ = 108

105

14 *quasi improvvisato*
sul tasto 7:8

108 *pp* *leggero*

$\bullet = 108-112$

109 *f* *p sub.* *ff pesante* *molto rit.*

Un poco meno mosso

114 *pp oscuro* *ff* *pp*

Tempo di Danza III $\bullet = 92$

117 *f* *ff*

DANZA III

120 *f*

contrasto

122 *pp* *come prima*

TEMA

124 *pp* *marcato mf il canto*

127 *mp*

129 *accompagnando* *p sub.* *sfz* *colore* *cantando ord.*

132 *a tempo* *sfz*

134 *pp* *mp*

137 *p sub.* *sfz* *colore*

140 *cantando ord.* *a tempo*

142 *sfz* *f brusco* *pp* *colore* *sostenuto ord.*

146 *ff brusco* *feroce* *p* *f* *p* *rit.* *a tempo* *f marcato*

150 *f molto* *un poco pesante* *ff* *molto articolato* $\bullet = 72$

154 **Vivace** *leggero* 5 6 6

155 5 6 6 6

156 IV 5 6 6

157 **Lento** $\bullet = 63$ *ampiamente* *f molto* *f sempre* *l.v.*

162 *pesante* *l.v.*

165 **Vivace** *marcato sempre* IV 5 6 6 *f* *ff* *ca 10'*