

# ANTILLEAN DANCES

## Volume II

by

Wim Stenius Muller  
(1930-2019)

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## **PREFACE**

My grandfather, Wim Statius Muller, completed the first volume of *Antillean Dances* when I was about 8 years old. I can vividly remember my grandfather tiptoeing over sheet music scattered across the living room and now, some twenty odd years later, I find myself in a similar situation.

The dances composed for piano by my grandfather for over a period of 80 years are collectively *Antillean*. They include waltzes, mazurkas, polkas, tumbas and rumbas. All reflect the style, rhythm, colors, and warmth of the Caribbean Island, Curaçao, where he was born.

After my grandfather passed away in 2019, we found, and at times stumbled upon, scores of his compositions which he – sometimes neatly sometimes roughly – had written out. For the most part these are so-called “birthday waltzes” and other “occasion” pieces, as it is a Curaçao tradition that in lieu of a gift a composer will sit down at the piano and play a composition dedicated to the honoree. To make such a gift tactile it needs a score, and my grandfather did what was expected. Sometimes, not always, copies were made. We found these copies along with a few other manuscripts, some of which came as a complete surprise.

To our delight International Music Company, when informed that more manuscripts had been found, was immediately interested in a publication. At about the same time, we were hit by a stroke of luck. It came up in conversation that Prof. Dr. Robert Rojer, a pianist/composer hailing from the same classical *Antillean* tradition as my grandfather, was able to transcribe music to paper from ear. Familiar with the *rubati* that is second nature to Antillean pianists, he had no problems filling in the gaps and completing the scores for *Christa*, *Revueltas*, *Nic*, *Te Aworó*, *George*, *Danza in C minor*, *Danza in C-sharp minor*, *Polka in F major*, and *Tumba-Calypso*. We are eternally indebted to him and would be in remiss if we did not include his birthday waltz “Robert Rojer” in this volume.

One of the last pieces my grandfather committed to paper, and the only one of this nature, is the *Suite Pikiña* (The local language Papiamentu for *petite suite*). This three-piece suite evokes the images of a traditional *Antillean* party in the 19th century. It was customary to welcome your guests with waltzes, to dance the mazurka at the height of the party, and to play tumbas to suggest that the party was coming to an end. Each of the dances can be played by itself, but one will find an alternative ending to the waltz and the mazurka connecting them when played as suite.

With this second volume we honor my grandfather’s wish that many of his most cherished works no longer be reserved for family and friends. In this volume one will find dances akin to the style of the first volume as well as those of a more matured nature.

Alexander Kraft van Ermel  
November 2023

Volume II  
**SUITE PIKIÑA**  
Opus 7  
**I. WALTZ**

WIM STATIUS MULLER  
(1930-2019)

$\text{♩} = 138$

*mf*

5

9

*f*

*mf*

13

17

2.



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## II. MAZURKA

$\text{♩} = 96$   $\text{S}$

*mp*

5

9

13

17

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## OLA CARIBENSE

Waltz, Opus 8, No. 3

Allegro ♩ = 124



mp

6

11

6

To Coda

mf

1



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