



Música de Latinoamérica
María Guinand, Editor

MATA DEL ANIMA SOLA

(*"Tree of the lonely soul"*)

by
Antonio Estévez
(Venezuela)



Catalina Celis Reasoner '93

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Mata del Anima Sola

("Tree of the lonely soul")

Alberto Torrealba

Antonio Estévez

Tenor solo *(un poco ad libitum)*

Ma - ta del á - ni - ma so - la, bo - que - rón de ban - co lar - go

ya po - drás de - cir a - ho - ra a - qué dur - mió can - ta cla - ro.

8 *p*

S pi - lin, plin - pin, pi - lin pi - lin, plin - pin, pi - lin pi - lin, plin - pin, pi - lin

A *pp* la - ran lan lan la - ran lan la - ran lan lan la - ran lan la - ran lan lan la - ran lan

T *pp* la - ran lan lan la - ran lan la - ran lan lan la - ran lan la - ran lan lan la - ran lan

B

11 *mp*

S plin, pi - lin, pin, pin, pi - li - pi pi - lin, plin - pin, pi - lin pi - lin, plin - pin, pi - lin

A la - ran lan lan la - ran lan la - ran lan lan la - ran lan la - ran lan lan la - ran lan

T la - ran lan lan la - ran lan la - ran lan lan la - ran lan la - ran lan lan la - ran lan

B pon, pon, pon, pon pon, pon, pon, pon po - pon, po - pon,

14 Tenor Solo *mf*

pi-lin, plin - pin, pi-lin plin, Con el sil - bo y la pi -
sempre pp
 la-ran lan lan la-ran lan cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,
sempre pp
 la-ran lan lan la-ran lan cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha,
pp
 pon, po-pon, pon, pon, po-pon, pon, po on, pon, po-pon, pon, po on, pon, po-pon,

17

ca - da de la bri - sa co-lea do - ra
 cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,
 cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha,
 pon, po on, pon, po-pon, pon, po on, pon, po-pon, pon, po on, pon, po-pon,

20

Con el sil - bo y la pi - ca - da de la bri - sa co-lea -
 cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,
 cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha,
 pon, po on, pon, po-pon, pon, po on, pon, po-pon, pon, po on, pon, po-pon,

32 *p* *p*

no - che, ye-gua can - sa - da, so-bre los ban - cos tre - mo - la la
 no - che, ye-gua can - sa - da, so-bre los ban - cos tre - mo - la la
 no - che, ye-gua can - sa - da, so-bre los ban-cos tre - mo - la
 La no - che, ye-gua can - sa - da, so-bre los ban-cos tre -

36 *mp* *pp* *sub.mp*

crin y la ne-gra co - la y en su si - len - cio se pas-ma
 crin y la ne-gra co - la y en su si - len - cio se pas-ma
 la crin y la ne-gra co - la, pas-ma
 mo - la, tre - mo - la, y en su si - len - cio se pas-ma

40 *mp* *mp* *Tenor Solo* *mp* (*ad libitum*)

tu co - ra - zon de fan - tas-ma. B.C. Ma-ta del á - ni-ma so - la, boque-
 tu co - ra - zon de fan - tas-ma. Jui-o
 tu co - ra - zon de fan - tas-ma. Jui-o B.C.
 tu co - ra - zon de fan - tas-ma. B.C.

D. S. al Fine

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rón — de ban-co lar-go ya po-drás de-cir a ho-ra a-quí dur-mió — can-ta cla-ro.

T (B.C.)

B (B.C.)

MATA DEL ANIMA SOLA
 ("Tree of the lonely soul")

Mata del ánima sola,
 Tree of the soul lonely,

boquerón de banco largo
 wide opening of the riverside long

ya podrás decir ahora
 now you-will-be-able to say now

aquí durmió canta claro.
 here slept song clear.

Con el silbo y la picada
 With the whistle and the sting

de la brisa coleadora
 of the breeze twisting

la tarde catira y mora
 the twilight dappled and violet

entró al corralón callada.
 entered the corral quietly.

Tree of the lonely soul,
 wide opening of the riverside—
 now you will be able to say:
 Here slept Cantaclaro.

With the whistle and the sting
 of the twisting wind,
 the dappled and violet dusk
 quietly entered the corral.

La noche, yegua cansada,
 The night, mare tired,

sobre los bancos tremola
 above the riverside shakes

la crin y la negra cola
 the mane and the black tail

y en su silencio se pasma
 and in its silence (itself) astounds

tu corazón de fantasma.
 your heart of phantoms.

The night, tired mare,
 shakes her mane and black tail
 above the riverside;
 and, in its silence,
 your ghostly heart is filled with awe.

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This series of Latin American choral music will provide an opportunity for many choirs to get to know this music and, through it, to discover our traditions, our rhythms and our soul.

From Antonio Estévez we present *Mata del anima sola* ("Tree of the lonely soul"), a work inspired by a poem of Alberto Arvelo Torrealba. The piece has two distinct sections: one slow and meditative, and the other very quick and rhythmic based on a combined 3/4 and 6/8 meter which is characteristic of a dance called *zoropo*. The music depicts the solitude and mystery of the *llanos*, the high plains of Venezuela, while the tenor solo represents the *llanero* or "man of the plains" whose songs are improvised. In the *zoropo* section, the choir imitates the instruments that are traditionally used to play the dance. The altos and tenors have the rhythm of the *cuatro* (a small guitar with only four strings), the sopranos imitate the diatonic harp, and the basses sing the guitar *bordones*, all of which combine to provide the "instrumental" accompaniment to the tenor soloist.

The composer Antonio Estévez (1916-1988) was one of the second generation of important Venezuelan composers in this century. A choral and orchestral conductor, his most important work is the *Cantata Criolla*, a choral symphonic work based on words by Alberto Torrealba which depict the duel between the man of the plains and the devil. It ranks as one of the leading nationalistic works of the 20th century in Latin America. The poetry of Alberto Arvelo Torrealba (1903-1971) is always related to life and traditions in the Venezuelan plains, his motherland. His poem *Florentino y el Diablo*, used by Estévez in his *Cantata Criolla*, is his most famous work, one which earned him international recognition.

María Guinand
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