

# 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

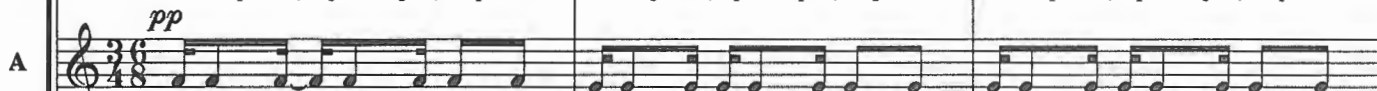


ya po - drás de - cir a - ho - ra a - quí dur - mió — can - ta cla - ro.

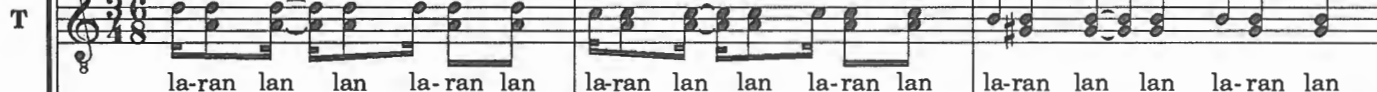
8



*p* pi - lin, plin - pin, pi - lin pi - lin, plin - pin, pi - lin pi - lin, plin - pin, pi - lin




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




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

B

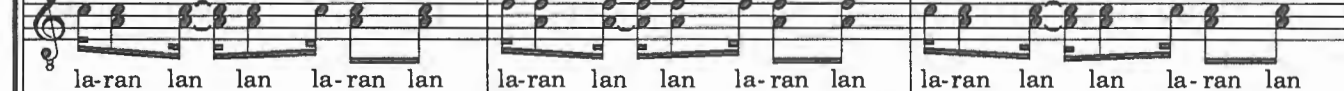
11



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



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



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

*mp*

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 - boy 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 - boy 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,

23

do - ra la tar - de ca - ti - ray mo-ra, la tar-de ca - ti - ray  
 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-cu, cha-cu-ru-cu - cha, cu-ru-cu-cha-cu,  
 pon, po on, pon, po-pon, pon, pon, pon, pon, pon, pon, pon,

26

mo-ra, en-tró al cor-ra - lón cal - la - da, la tar - de ca - ti - ray  
 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-cu, cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha-cu,  
 pon, po on, pon, po-pon, pon, po ó pon, po-pon, pon, pon, pon, pon,

29

mo-ra, la tar-de ca - ti - ray mo-ra, en-tró al cor-ra - lón cal - la-da. plin La  
 cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu, plin La  
 cha-cu-ru-cu - cha, cu-ru-cu-cha-cu, cha-cu-ru-cu - cha, cu-ru-cu-cha-cu, plin La  
 pon, pon, pon, pon, po on, pon, po-pon, plin

*sub. meno* *mp* *pp* **Fine.** **Muy lento y ligado**

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 -

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

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.

Tenor Solo  
mp (ad libitum)

44

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 colcadora  
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.

## Música de Latinoamérica

*María Guinand, Editor*

This series of Latinamerican 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 Latinamerica. The poetry of Alberto Arvelo Torrealbar (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*  
Caracas, Venezuela