

Estévez: Mata del anima sola

Antonio Estévez (1916–1988) was a Venezuelan choral conductor and composer. His most significant work was a choral symphony, *Cantata Criolla*, depicting the duel between the man of the plains and the devil.

Mata del anima sola ("Tree of the lonely soul") also takes inspiration from the people of the Venezuelan high plains, alternating between a quasi-improvised song in the style of that culture and a depiction of a rhythmic folk dance known as the *zoropo*, complete with diatonic harp (sopranos), four-stringed guitar (altos and tenors), and bordones or baritone guitar (basses).

(un poco ad libitum)

Tenor solo

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.

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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

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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

mp

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

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

14 Tenor Solo *mf*

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

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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,

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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,

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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,

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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,

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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.

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

(B.C.)

(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.