

2009

Confianza for SATB Choir and String Quartet

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Macalester College

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Honors Project

Macalester College

Spring 2009

Title: Confianza for SATB Choir and String Quartet

Author: Drake Andersen

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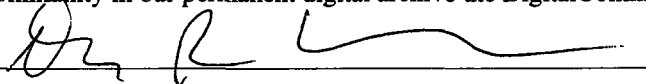
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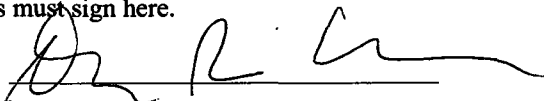
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Printed Name: Drake R. Andersen

Drake Ralph Andersen

Confianza

for SATB choir and string quartet

2009

Confianza

A setting of César Vallejo's *Confianza en el antejo, nó en el ojo*
for SATB choir and string quartet

Duration: 7'

SATB Choir

Violin I

Violin II

Viola

Violoncello

Drake Ralph Andersen

Cary John Franklin

Department of Music

Macalester College

May 4, 2009

A Note on the Text

César Vallejo (1892-1938) was born in Perú and later expatriated to France, where he died. His work is notable for anticipating subsequent literary movements, like surrealism, despite his relative isolation from the literary mainstream for much of his career. In *Confianza en el antejo, nó en el ojo*, he lists different objects and ideas, both provocative and mundane, and identifies which ones merit *confianza*, a deliciously ambiguous word which can mean, in different contexts, “confidence”, “trust” or even, as I have chosen for my own translation, “faith.” The humanist refrain *en ti sólo* (“in yourself alone”), closes each stanza. As a “surrealist” work, the poem eschews a traditional narrative structure; therefore I sought to reorganize the words and make them part of a convincing musical shape that would convey not only the essential meaning of the poem, but my own personal interpretation as well.

Program Note

I first read Vallejo when I visited Perú a few years ago with a friend. Her parents gave me a collection of his poetry for my birthday, and I have wanted to set this particular poem for a long time. I quickly found, however, that the poem, as it was written, did not lend itself to a musical shape. I felt that I understood the poem, but I would need to be more creative to set it to music. I first chose a line- the most salient comparison- around which to build my setting and to be the source of melody in the piece. I found *Confianza en la maldad, nó en el malvado* (“Faith in evil, not in the evil-doer”) irresistible. It is a plea to understand the things in our world which bring us no joy, the things outside of ourselves which we cannot control. We must always condemn the evil-doer for what they have done, yes, but evil? Evil exists and always has- it is a contrary force which challenges us and strengthens us. Vallejo recognizes that we know that evil will be present, but we cannot predict what the evil-doer, the worldly embodiment of evil, will do. We know what a corpse is, but we do not truly know the soul that fills it. We know we have a destiny, but we do not know on which side the golden die will land. Vallejo’s poem expresses a truth of undeniable and universal relevance through this simple succession of objects and ideas. It is an affirmation of our essential humanity- our unshakable, instinctive faith in a world of war, pain, approximation and disillusionment.

Original text

Confianza en el antejo, nó en el ojo;
en la escalera, nunca en el peldaño;
en el ala, nó en el ave
y en ti sólo, en ti sólo, en ti sólo.

Confianza en la maldad, nó en el malvado;
en el vaso, mas nunca en el licor;
en el cadáver, no en el hombre
y en ti sólo, en ti sólo, en ti sólo.

Confianza en muchos, pero ya no en uno;
en el cauce, jamás en la corriente;
en los calzones, no en las piernas
y en ti sólo, en ti sólo, en ti sólo.

Confianza en la ventana, no en la puerta;
en la madre, mas no en los nueve meses;
en el destino, no en el dado de oro,
y en ti sólo, en ti sólo, en ti sólo.

César Vallejo
5 Oct. 1937

Translation

Faith in the eyeglass, not in the eye;
in the staircase, never in the step;
in the wing, not in the bird
and in yourself alone, in yourself alone, in
yourself alone.

Faith in evil, not in the evil-doer;
in the vessel, but never in the liquor;
in the corpse, not in the man
and in yourself alone, in yourself alone, in
yourself alone.

Faith in many, but no longer in one;
in the riverbed, never in the current;
in the pants, not in the legs
and in yourself alone, in yourself alone, in
yourself alone.

Faith in the window, not in the door;
in the mother, but not in the nine months;
in destiny, not in the golden die,
and in yourself alone, in yourself alone, in
yourself alone.

Drake Andersen
12 Jan. 2009

Confianza

for SATB choir and string quartet

Confianza Faith
Confianza en el antejo, nó en el ojo Faith in the eyeglass, not in the eye
Confianza en la maldad, nó en el malvado Faith in evil, not in the evil-doer
En ti sólo In yourself alone

En el vaso, mas nunca en el licor In the vessel, but never in the liquor
En el cauce, jamás en la corriente In the riverbed, never in the current
El vaso, el cauce, jamás en la corriente The vessel, the liquor, never in the current

En ti In yourself

En el cadáver, no en el hombre In the corpse, not in the man

En el ala, nó en el ave In the wing, not in the bird
En los calzones, no en las piernas In the pants, not in the legs
En la madre, mas no en los nueve meses In the mother, but not in the nine months
En la escalera, nunca en el peldaño In the staircase, never in the step

Confianza Faith
Confianza en la ventana, no en la puerta Faith in the window, not in the door
En el destino, no en el dado de oro In destiny, not in the golden die
Confianza en muchos, ya no en uno Faith in many, no longer in one

Confianza Faith
Confianza en la maldad, nó en el malvado Faith in evil, not in the evil-doer
Confianza Faith

Adapted from the original text by César Vallejo

Trans. Drake Andersen

Confianza

text: César Vallejo

Drake Ralph Andersen

With great conviction ♩ = 66-72

SOPRANO

mf *f*

Con - fian - za — Con - fian - za

ALTO

mf *f*

Con - fian - za — Con - fian - za

TENOR

mf *f*

Con - fian - - - za

BASS

With great conviction ♩ = 66-72

Violin I

Violin II

Viola

Violoncello

5

S. *mf* ————— *ff*
Con - fian - za ——— Con-fian - za

A. *mf* ————— *ff sub. pp*
Con-fian - za ————— Con-fian za —————

T. *mf* ————— *ff*
Con-fian za ————— Con - fian-za

B. *mf* ————— *ff*
Con-fian za —————

Vln. I

Vln. II *f sub. p*

Vla.

Vc.

9 *p* , *poco cresc.* *mf*

S. Con-fian - za _____ Con-fian - za _____ n'el an-te - o - jo

p , *poco cresc.* *mf*

A. Con-fian - za _____ Con-fian - za _____ n'el an-te - o - jo _____

mf

T. _____ O - jo

mf

B. _____ O - jo

legato

Vln. I *p* *mp* *p* *mf* *pp*

Vln. II *mp* *p* *mf* *pp*

legato

Vla. *pp* *mp* *p* *mf* *pp*

legato

Vc. *pp* *mp* *p* *mf* *pp*

14 *pp* *mp cresc.* *f poco rall.*

S. *no*³ en el o-jo Con-fian-za Con fian — z'en la mal-dad

A. *pp* *mp* *f*

*no*³ en el o-jo Con - fian-z'en la mal-dad

T. *mp* *f*

Con - fian - za Con - fian-z'en la mal-dad

B. *mp* *f*

Con - fian - za Con - fian-z'en la mal-dad

Vln. I *p* *mp* *poco rall.*

Vln. II *p* *mp* *con rubato*

Vla. *mf* *pp*

Vc. *mf* *pp* *con rubato*

17 *A tempo*

S. *pp* *p* *mf*
 nó en el En ti só-lo En

A. *pp* *p*
 nó en el En ti só-lo

T. *pp* *p* *mf*
 nó en el mal - va - do En ti

B. *pp* *p* *mf*
 nó en el mal - va - do En

Vln. I *A tempo*
p

Vln. II

Vla.

Vc. *pp*

21

S. *f* *mp* *ff*
 ti só - lo En ti só - lo En ti só - lo En ti

A. *mf* *f* *mp*
 En ti só - lo En ti só -

T. *f* *mp*
 8 só-lo__ En ti só - lo En ti só-lo__ En ti só

B. *f* *mp*
 ti só - lo__ En ti só - lo__

Vln. I *f*

Vln. II

Vla.

Vc.

30

S. *mp* *mf* >

El va - so, el cau - ce

A. *mp* *mf* >

El va - so, el cau - ce

T. *p* *sub. f* *p* *mf* >

En el cau - ce ja - más en la cor - rien - te Cau - ce

B. *p* *sub. f* *p* *mf* >

En el cau - ce ja - más en la cor - rien - te Cau - ce

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

34

S. *sub. mf* *mp*
ja-más en la cor - rien - te

A. *sub. mf* *mp*
ja-más en la cor - rien - te

T. *sub. mf* *mp*
ja-más en la cor - rien - te

B. *sub. mf* *mp*
ja-más en la cor - rien - te

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mp* *f* trem.

rall.

38

S.

Musical staff for Soprano (S.) with treble clef and five measures of rests. Time signatures are 3/4, 4/4, 2/4, 4/4, and 4/4.

A.

Musical staff for Alto (A.) with treble clef and five measures of rests. Time signatures are 3/4, 4/4, 2/4, 4/4, and 4/4.

T.

Musical staff for Tenor (T.) with treble clef and five measures of rests. Time signatures are 3/4, 4/4, 2/4, 4/4, and 4/4.

B.

Musical staff for Bass (B.) with bass clef and five measures of rests. Time signatures are 3/4, 4/4, 2/4, 4/4, and 4/4.

Vln. I

Musical staff for Violin I (Vln. I) with treble clef. It contains five measures of music. The first measure has a sharp sign above the staff. The second measure has an accent (>) above the first note. The third measure has a slur over the notes. The fourth measure has a flat sign above the first note. The fifth measure has a slur over the notes. Dynamics include *p* and *becoming legato...*. A *rall.* marking is present at the end of the staff.

Vln. II

Musical staff for Violin II (Vln. II) with treble clef. It contains five measures of music. The second measure has an accent (>) above the first note. The third measure has a slur over the notes. The fourth measure has a slur over the notes. Dynamics include *p* and *becoming legato...*.

Vla.

Musical staff for Viola (Vla.) with alto clef. It contains five measures of music. The second measure has an accent (>) above the first note. The third measure has a slur over the notes. The fourth measure has a slur over the notes. Dynamics include *p* and *becoming legato...*.

Vc.

Musical staff for Violoncello (Vc.) with bass clef. It contains five measures of music. The first measure has a slur over the notes. The second measure has a slur over the notes. The third measure has a slur over the notes. The fourth measure has a slur over the notes. The fifth measure has a slur over the notes. Dynamics include *n*, *p*, and *molto legato*.

43 Tempo I ♩=66-72

S.

A.

T.

mp *mp* *mf* **Solo**
mf

En ti En el ca - dá-ver, no en el

B.

mp *mp* *mf* **Solo**
mf

En ti En el ca - dá - ver, no en el

Tempo I ♩=66-72

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

Hymnlíke ♩=50

Soprano I

mp

I: El

Soprano II

Alto I

Alto II

S.

S.

A.

A.

T.

hom - 3 - bre

B.

hom - 3 - bre

Hymnlíke ♩=50

Vln. I

p 3

Vln. II

p 3

Vla.

mp

Vc.

mp

Vln. I

Vln. II

Vla.

Vc.

S. *mf* *p* *p*
 a - la _____ N6 en el a - ve En los cal

S. *mp* *mf* *p*
 a - la N6 en el a - ve

div. equally in two

A. *mp* *mf*
 En el a - la

A. *mp* *mf*
 En el a - la

T.

B.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

54

S. *cresc. poco a poco* *f*
zo - nes _____ No en las pier - nas En la ma - dre

S. *mp* *cresc. poco a poco* *f*
No en las pier - nas _____ En la ma - dre

A. *mp* *f*
No en las pier - nas _____ En la ma - dre

A. *mp* *cresc. poco a poco* *f*
En los cal - zo - nes _____ No en las pier - nas En la ma - dre

T. _____

B. _____

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

Approximate the rhythm at your own pace.
Do not sing at the same tempo as your neighbor

A tempo (Hymnlike ♩=50)

58

pp $\overbrace{\quad\quad\quad}^3$ *mp* $\overbrace{\quad\quad\quad}^n$

pp *cresc. poco a poco*

S.

Mas no en los nue-ve me-ses

En la's - ca - le - ra

Approximate the rhythm at your own pace.
Do not sing at the same tempo as your neighbor

pp $\overbrace{\quad\quad\quad}^3$ *mp* $\overbrace{\quad\quad\quad}^n$

S.

Mas no en los nue-ve me-ses

Approximate the rhythm at your own pace.
Do not sing at the same tempo as your neighbor

pp $\overbrace{\quad\quad\quad}^3$ *mp* $\overbrace{\quad\quad\quad}^n$

A.

Mas no en los nue-ve me-ses

Approximate the rhythm at your own pace.
Do not sing at the same tempo as your neighbor

pp $\overbrace{\quad\quad\quad}^3$ *mp* $\overbrace{\quad\quad\quad}^n$

A.

Mas no en los nue-ve me-ses

En

T.

B.

A tempo (Hymnlike ♩=50)

Vln. I

Vln. II

Vla.

Vc.

(accented vowel)

Tempo I ♩=66-72

S. *f* *p*
 En la's-ca - le - ra Nun-ca'n el pel -

S. *pp cresc. poco a poco* *f*
 En la's-ca - le - ra To Soprano I

A. *pp* *f* *p*
 En la's-ca - le - ra Nun-ca'n el pel -

A. *cresc. poco a poco* *f*
 la's-ca - le - ra To Alto I

T. *8*

B.

Tempo I ♩=66-72

Vln. I

Vln. II

Vla.

Vc.

63 *f*

S. dan-yo

A. dan - yo

T.

B.

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *con rubato* *mp* *mf*

67

S. *pp* *p*
 Con - fian - za Con - fian - za

A. *pp* *p*
 Con - fian - za Con - fian -

T.

B.

Vln. I

Vln. II *ppp* *cresc. poco a poco*

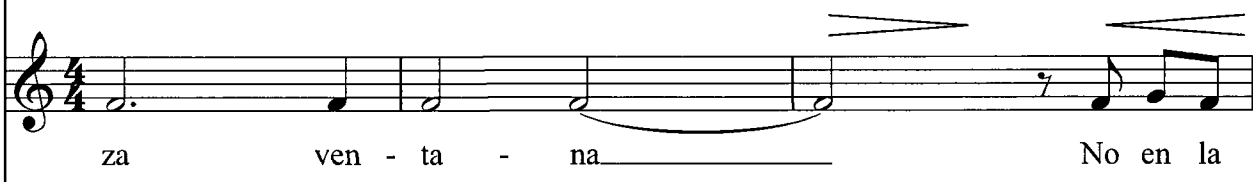
Vla.

Vc.

73

S. 


en la ven - ta - na No en la

A. 

za ven - ta - na No en la

T. 

(tutti) *mp* Con - fian - za Con fian - -

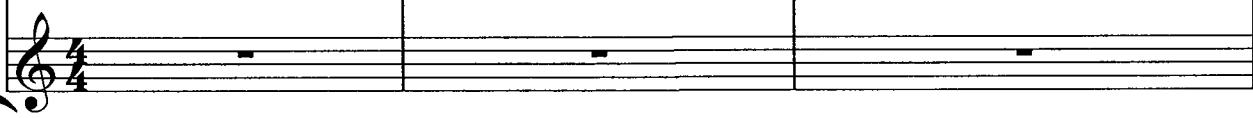
B. 

(tutti) *mp* Con-fian-za Con-fian -

Vln. I 

Vln. II 

Vla. 

Vc. 

76

S.

mf *mp*

puer - ta En el des -

A.

mf *mp*

puer - ta En el des -

T.

mf *mp* *cresc. poco a poco*

-za Con - fian - za'n mu-chos ya no en

B.

mf *mp* *cresc. poco a poco*

za Con-fian-za'n mu-chos ya no en u - no

Vln. I

trem. *sfz sempre cresc.*

Vln. II

trem. *sfz sempre cresc.*

Vla.

trem. *sfz sempre cresc.*

Vc.

trem. *sfz sempre cresc.*

Divide chords equally among all women

78 *mf* *mp sempre cresc.*

S. ti - no No en el da - do

A. ti - no No en el da - do

T. $\frac{3}{8}$ u - no Con-fian-za'n mu-chos ya no en $\frac{3}{8}$ u - no Con-fian-za'n mu-chos ya no en $\frac{3}{8}$

B. Con - fian-za'n mu-chos ya no en u - no Con -

Vln. I

Vln. II

Vla.

Vc.

(accented vowel)

80

S.

de o - ro

ff

ossia: lower part

(accented vowel)

A.

de o - ro

ff

T.

u - no Con-fian-za'n mu-chos ya no en u - no

ff

B.

fian - za'n mu-chos ya no en u - no

f

Vln. I

molto legato

ff

ffp

Vln. II

molto legato

ff

ffp

Vla.

molto legato

ff

ffp


Vc.


molto legato


ff


ffp

83 **molto accel.** **Molto agitato** ♩=100

S. 

A. 

T. 

B. 

molto accel. **Molto agitato** ♩=100

Vln. I 
ff

Vln. II 
ff

Vla. 
ff

Vc. 
ff

85

rall.

Tempo I ♩=66-72

p < *mp* >

S.

Musical staff for Soprano (S.) in treble clef, 2/4 time signature. The staff shows a rest in 2/4, a change to 3/4, and then 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4 and B4.

Con - fian - za

A.

Musical staff for Alto (A.) in treble clef, 2/4 time signature. The staff shows a rest in 2/4, a change to 3/4, and then 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4 and B4.

p < *mp* >

Con - fian - za

T.

Musical staff for Tenor (T.) in treble clef, 2/4 time signature. The staff shows a rest in 2/4, a change to 3/4, and then 4/4. The vocal line begins with a quarter note G3, followed by quarter notes A3 and B3.

p < *mp* >

Con - fian - za

B.

Musical staff for Bass (B.) in bass clef, 2/4 time signature. The staff shows a rest in 2/4, a change to 3/4, and then 4/4. The vocal line begins with a quarter note G2, followed by quarter notes A2 and B2.

p < *mp* >

Con - fian - za

rall.

Tempo I ♩=66-72

Vln. I

Musical staff for Violin I (Vln. I) in treble clef, 2/4 time signature. The staff shows a melodic line in 2/4, a change to 3/4, and then 4/4. The dynamics are marked *mp* and *n*.

Vln. II

Musical staff for Violin II (Vln. II) in treble clef, 2/4 time signature. The staff shows a melodic line in 2/4, a change to 3/4, and then 4/4. The dynamics are marked *mp* and *n*.

("snap" pizzicato)

arco

Vla.

Musical staff for Viola (Vla.) in treble clef, 2/4 time signature. The staff shows a melodic line in 2/4, a change to 3/4, and then 4/4. The dynamics are marked *mp* and *n*.

("snap" pizzicato)

arco

Vc.

Musical staff for Violoncello (Vc.) in bass clef, 2/4 time signature. The staff shows a melodic line in 2/4, a change to 3/4, and then 4/4. The dynamics are marked *mp* and *n*.

89

S. *p* *mf*
Con - fian - za

A. *p* *mf*
Con - fian - za

T. *p* *mf*
Con - fian - za

B. *p* *mf*
Con - fian - za

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla.

Vc.

93

S. *f* *tutti* *div.* *f*

Con - fian-za'n la mal - dad

A. *f* *tutti* *div.* *f*

Con - fian-za'n la mal - dad

T. *f* *mp*

mal - dad No en

B. *f* *mp*

mal - dad No en

Vln. I *mp* *n*

Vln. II *mp* *n*

Vla. *mp* *n*

Vc. *mp* *n*

98

S. *p* mal-va- do *n*

A. *p* mal-va- do *n*

T. el *p* mal-va- do

B. el *p* mal-va- do

Vln. I *mp*

Vln. II (glis.) *mp*

Vla. *mp*

Vc. *mp*

Detailed description: This page of a musical score, numbered 98, features six staves. The vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, and Violoncello) are arranged vertically. The vocal lines begin with a rest in measure 98, followed by the lyrics 'mal-va- do' in measure 99. The Soprano and Alto parts are marked *p* and include a crescendo hairpin leading to a *n* dynamic. The Tenor and Bass parts also begin with a rest in measure 98, then sing 'el' in measure 99 and 'mal-va- do' in measure 100, marked *p*. The instrumental parts (Vln. I, Vln. II, Vla., and Vc.) enter in measure 100 with a *mp* dynamic. The Violin II part includes a glissando marking '(glis.)'. The score is in 4/4 time.

101

S. *p* < *f* > *pp* *n*
 Con fian - za

A. *p* < *f* > *pp* *n*
 Con - fian - za

T.

B.

Vln. I *p* *n*

Vln. II *p* *n*

Vla. pizz. *pp*

Vc. *n* pizz. *pp*