

Michael Murray

El Lunar

for SATB Choir a cappella

poem by Juan Clemente Zenea

El Lunar

Dejó un arcángel las celestes salas
Para verte nacer, y enamorado
Te tocó junto al labio sonrosado
Con la ligera punta de sus alas.

Para aumentar tus naturales galas
Queda el lugar en que tocó, manchado,
Y tantas gracias a tu rostro ha dado
Que al mismo autor de ese lunar te igualas.

Yo que te adoro, y que por dicha mía
Amante soy de una mujer tan bella,
Contemplándote a solas me embeleso;

Y, para nada ambicionar, querría
Donde el arcángel te dejó esa huella
Dejarte el alma entre la miel de un beso.

Juan Clemente Zenea (1832-1871)

The Mole

An archangel left celestial rooms
To see you being born, and in love
He touched you by your rosy lips
With the light tip of his wing.

To increase your natural glory
His touch left a mark
Making your face so beautiful
That it equals his angelic splendor.

I adore you, and for my happiness
I am the lover of a woman so beautiful,
Contemplating you alone I am enchanted;

And, to aspire to nothing, my desire would be
To leave my soul between the honey of a kiss
Where the archangel left you this trace.

English translation by Jason Jolley

Program Note

This setting of *El Lunar* was inspired by my visit to Havana in November, 2015, during which I recorded some of my choral music with Alina Orraca and Schola Cantorum Coralina. The premiere performance was given by the Missouri State University Chorale, conducted by Cameron LaBarr, in March, 2017.

The poetry of Juan Clemente Zenea (1832-1871) is influenced by lyricism and Romanticism, often reflecting his passion for life and his Cuban homeland. He lived most of his tragically short life in Cuba, but was forced to leave for several stints in New Orleans, New York, and Mexico due to his political activities against the Spanish government. After secretly returning to Cuba to support the rebellion of 1868, he was eventually captured by Spanish troops and shot to death.

El Lunar

Juan Clemente Zenea

Michael Murray

Reverently $\text{♩} = 66$

mp *f* *mf*

Soprano
De - jó un arc - án - gel _____ las cel - es - tes sal - as _____

Alto
mp *f* *p* *mf*
De - jó, De - jó un arc - án - gel, _____ arc - án - gel _____ las cel - es - tes

Tenor
mp *f* *p*
De - jó, De - jó un arc - án - gel, _____ arc - án - gel _____

Bass
mp *f* *p*
De - jó un arc - án - gel, _____ arc - án - gel _____

Reverently $\text{♩} = 66$

ff *f* *p* *mf*

S
f *mp* *mf*
Pa - ra ver - te na - cer, _____ en - am - o - ra - do _____ Te to - có jun - to _____ al

A
f *mp*
sal - as Pa - ra ver - te na - cer, _____ en - am - o - ra - do _____

T
f *mp*
Pa - ra ver - te na - cer, y en - am - o - ra - do, _____ en - am - o - ra - do _____

B
f *mp*
Pa - ra ver - te na - cer, _____ en - am - o - ra - do _____

f *mp* *mf*

12 13 14 15 16 17

S
la - bio Con la li - ge - ra pun - ta de sus al - as. —

A
al la - bio son-ro - sa - do Con la li - ge - ra pun - ta de sus al - as. —

T
al la - bio son-ro - sa - do

B
al la - bio son-ro - sa - do

mp *mf* *p* *mp* *mf*

18 19 20 21 22

S
Pa - ra au - men - tar, au - men - tar —

A
Pa - ra au - men - tar, au - men - tar —

T
Pa - ra, Pa - ra au - men - tar, au - men - tar tus nat - ur - al - es gal - as —

B
Pa - ra, Pa - ra au - men - tar, au - men - tar — nat - ur - al - es

mp *mf* *mp* *mf*

23 *mp* *mf* 24 25 26 27

S Que-da el lu-gar en que to-có, man-cha-do, to-có, man-cha-do,

A *mp* Que-da el lu-gar _____ to-có, man-cha-do,

T *mp* *mf* Que-da el lu-gar _____ to-có, man-cha-do, Y tan-tas gra-ci-as _

B *mp* gal-as _____ Que-da el lu-gar _____ to-có, man-cha-do,

28 29 30 31 32 *p* *mp* *f*

S a tu ros-tro ha da-do Que al mis-mo au-tor _____ te i-

A *p* *mp* *f* a tu ros-tro ha da-do Que al mis-mo au-tor _____ te i-

T *p* *mf* *f* a tu ros-tro, a tu ros-tro ha da-do de es-e lu-nar te i-

B *mf* *f* de es-e lu-nar te i-

28 29 30 31 32 *p* *mp* *mf* *f*

Adoringly ♩ = 120 (♩ = 60)

S
gual-es. *p*

A
gual-es. *p*

T
gual-es. *n.* *p* Yo que te a - do -

B
gual-es. *p* Yo que te a - do -

p

Adoringly ♩ = 120 (♩ = 60)

S
mp y que por di - cha mí - a

A
mp y que por di - cha mí - a

T
ro,

B
ro, *p* A - man -

mp *p*

Musical score for the first system of "El Lunar", measures 45-49. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a piano accompaniment. The lyrics are: "mu - jer tan mu - jer tan" for S and A; "A - man - te soy de un - a mu - jer" for T; and "te soy de un - a mu - jer tan" for B. Dynamics include *p*, *mf*, and *f*.

Musical score for the second system of "El Lunar", measures 50-55. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a piano accompaniment. The lyrics are: "bel - la, tan bel - la" for S and B; "tan bel - la Con temp - lán -" for A; and "tan bel - la" for T. Dynamics include *f* and *p*.

56 *p* 57 58 59 60 61

S Con - - - temp - lán - do - - te

A - - - do - - - - - te

T *mp* a sol - as - - - me em - be -

B *mp* a sol - as - - - me em - be -

56 57 58 59 60 61 *mp*

Reverently ♩ = 66 (Tempo I)

62 *mp* 63 64 65 66 *mf* 67

S Y, pa - ra pa - ra na - da am - bi - cio - nar, - - -

A *mp* Y, pa - ra, pa - ra na - da *mf* quer - rí - a

T *mp* le - so; - - - Y, pa - ra na - da

B *mp* le - so; - - - Y, pa - ra na - da

Reverently ♩ = 66 (Tempo I)

62 *mp* 63 64 65 66 *mf* 67

68 *f* 69 70 71 *mf* 72

S Don - de el arc - án - gel _____ te de - jó es - a

A Don - de el arc - án - gel, _____ arc - án - gel _____

T Don - de el arc - án - gel, _____ arc - án - gel _____ te de - jó es - a

B Don - de el arc - án - gel, _____ arc - án - gel _____

73 74 75 *f* 76 77

S huel-la _____ De - jar - te _____ el al - ma

A _____ te de - jó es - a huel-la _____ De - jar - te _____ el al - ma

T huel-la _____ De - jar - te _____ el al - ma

B _____ te de - jó es - a huel-la _____ De - jar - te _____ el al - ma

78 *mp* 79 80 81 *rit.* *p* 82

S en - tre la miel de un be - so.

A en - tre la miel be - - - so.

T en - tre la miel be - - - so.

B en - tre la miel de un be - so.

78 *mp* 79 80 81 *p* 82

rit.