

SER DE ILUSIÓN Y MUERTE

(BEING OF ILLUSION AND DEATH)

for Soprano or Tenor and Piano (original key)
on Poems by JUAN RAMÓN JIMÉNEZ (1881-1958)

I. Rosas

(I. ROSES)

VÍCTOR CARBAJO

♩ = 36 circa

Voice

¿Có - mo, si es - tás ya muer - ta,

Piano

p

simile

3

mp

la pe - na mi - ra a - sí, — vi - va, — en tus o - jos to - da - ví - a

mp

5

ne - gros? _____ ¿Qué es lo que mue-re en-ton - ces, _____ la a-le-

f *p*

7

grí - a? _____ ¿Qué es, en-ton-ces, lo e-ter - no, _____

f *poco rit.* *p subito* *f* *mp poco rit.*

9

(poco rit.) *a tempo* *p* *rit.* _____ la tris - te - za? _____

a tempo *p* *rit.*

(poco rit.) *

16 IV 1997
Dur. approx. 1' 10"

II. Azul primero

(II. BLUE ONE)

♩ = 56 circa

mp

Me des-per-tó un o - lor

♩ = 56 circa

mp

3

sua-ve, y vi u-na es - tre-lla que se i - ba, son-ri-en-do, de mis

8

6

mf

o - jos; (son-ri-en-do de ha-ber es - ta-do to-da la

mf

9

no - che fren - te a mí, des - nu - da, y per - fu -

12

man - do, — y son - ri - en - do.) —

poco rit. *a tempo*

poco rit. *mp*

15

rit.

29 IV 1997
Dur. approx. 1' 20"

III. Caminos de la tarde

(III. EVENING PATHS)

$\text{♩} = 50 \text{ circa}$

p

Los ca-mi-nos de la tar - de,

$\text{♩} = 50 \text{ circa}$

p

4

mf

se ha-cen u - no, con la no - che. Por

7

p

él he de ir a ti, a-mor que tan - to te es-

8

mf *p*

*

The musical score is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The tempo is marked as approximately 50 beats per minute. The score is divided into three systems. The first system (measures 1-3) begins with a vocal line starting on measure 3, marked *p*. The piano accompaniment starts in measure 1. The second system (measures 4-6) continues the vocal line, marked *mf*, with the piano accompaniment. The third system (measures 7-8) concludes the vocal line, marked *p*, with the piano accompaniment. A double bar line with an asterisk (*) is placed at the end of measure 8.

9

con - des. _____ Por él he de ir a ti, _____

f

8

12

co-mo la luz de los mon-tes, _____ co-mo la bri-sa del mar, _____

p

8

15

rit. _____ *tempo ad libitum* _____

co-mo el o-lor de las flo-res. _____

pp

8 (l.h.) *tempo ad libitum*

rit. _____ *pp* _____ *mp*

IV. Luna grande

(IV. BIG MOON)

$\text{♩} = 100 \text{ circa}$

p

La puer-ta es-tá a - bier - ta; _____ el

$\text{♩} = 100 \text{ circa}$

p

♩ simile

6

gri - llo, can - tan - do. _____ ¿An - das tú des - nu - da por el

11

cam - po? _____ *mp* Co - mo un

mp

15

a - gua e - ter - na, por to - do en - tra y

simile

19

sa - le. ¿An - das tú des - nu - da por el

23

ai - re? La al - ba

mf

27

ha - ca no duer - me, la hor - mi - ga tra -

31

ba - ja. ¿An - das tú des - nu - da por la

35

ca - sa?

rit.

rit.

V. Y las chispas me alumbraron

(V. AND THE SPARKS ENLIGHTENED ME)

♩ = 50 circa

p

El mis-te-rio se a- cer- có

4

tan-to a mi pro-pio mis - te - rio, que yo sen-tí que me ar-

7

dí - an los bor-des mis-mos del sue - ño.

a tempo

accel., molto cresc.

*

10 **Più mosso** ♩ = 60 circa

mp *3*
Se ma a - cer - có

12

tan - to, tan - to,

14

f *3*
que sal-tó chis-pas mi cuer - po,

16

molto rit.

8

dim.

molto rit.

8-1

8-1

*

Tempo I ♩ = 50 circa

18

p

y las chis-pas me a-lum - bra - ron

Tempo I ♩ = 50 circa

p

8-1

8

*

20

pp

el mis-te-rioy mi mis - te - rio.

pp rit.

8

VI. Es mi alma

(VI. IT IS MY SOUL)

$\text{♩} = 40$ circa

p

No sois vo - so - tras,

$\text{♩} = 40$ circa

pp *p*

♩ simile

4

ri-cas a-guas de o - ro — las que co - rréis — por el he - le - cho, es mi

8

al - ma. — No sois vo - so - tras,

mp *mp*

♩ simile *

11

fres-cas a - las li - bres — las que os a - brís — al i - ris

14

ver - de, es mi al - ma.

17

rit. *a tempo*
pp

No sois vo-

20

so - tras, dul - ces ra - mas

pp

22

ro - jas las que os me - céis al vien - to

24

len - to, es mi al - ma.

26 *rit.* *a tempo* *p*

No sois vo - so - tras,

rit. *mf* *a tempo* *p*

29

cla-ras, al-tas vo - ces — las que os pa - sáis — del sol que ca - e, es mi

3 *3*

mf *p* *mf* *p*

simile

33

al - ma.

rit.

cresc. *rit.* *mf* *pp*

VII. Valle tranquilo

(VII. QUIET VALLEY)

$\bullet = 50$ circa

$\bullet = 50$ circa

p *mp*

5 *p* *3* *3*

Muer-to que duer-me su hon-da ver-dad,

8 *3* *3*

bro-ta la ro - sa gris de la paz.

mp

11

mp *3*

San-gre en su cá - liz;

legato 8

mp

13

3

fe en luz fi-nal

mf *3*

que a - lum - bra el ai - re

8

mf

15

3

que a - li - sa el mar.

8

mp

*

18 *f* 3 Y el vi-vo as-pi - ra en su so - le - dad la on - da más quie - ta

21 de lo in - mor - tal.

24

VIII. Las manos que son las hojas

(VIII. HANDS WHICH ARE LEAVES)

$\text{♩} = 110$ circa *mp*

Las ma-nos que son las ho-jas _____ se des-

$\text{♩} = 110$ circa *mp*

♩ simile

6

pi - den y se ca-en. _____ Ca-da vez hay me-nos ma-nos, _____ más

12

ai - re, ca-da vez ha-y. _____ *mf*

The musical score is for a piece in 3/8 time with a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The tempo is marked as approximately 110 beats per minute. The piano part features a steady eighth-note accompaniment in the left hand and a melody of eighth notes in the right hand, often with slurs. The vocal line is in a soprano or alto range and includes lyrics in Spanish. The score is divided into three systems, with measures 6 and 12 marked at the beginning of the second and third systems respectively. Dynamics include mezzo-piano (mp) and mezzo-forte (mf).

18

Musical score for measures 18-23. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest for four measures, then enters with the lyrics "Los ce - les - tes y los". The piano accompaniment features a steady eighth-note bass line and a more active treble line with arpeggiated chords. Dynamics include *mp* (mezzo-piano) and a crescendo leading to *mp*. There are fermatas and a repeat sign with a first ending bracket marked with an asterisk (*) at the end of the system.

24

Musical score for measures 24-28. The system includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "gri - ses se a - co - mo - dan o se es - par - cen en el es-". The piano accompaniment features a steady eighth-note bass line and a treble line with arpeggiated chords. A first ending bracket is present in the piano part, marked with an 8-measure rest. Dynamics include *mp* and a crescendo leading to *mp*. There are fermatas and a repeat sign with a first ending bracket marked with an asterisk (*) at the end of the system.

29

Musical score for measures 29-33. The system includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "pa - cio vi - si - ble, que ca - da vez es más gran - de,". The piano accompaniment features a steady eighth-note bass line and a treble line with arpeggiated chords. A first ending bracket is present in the piano part, marked with a 3-measure rest. Dynamics include *mp* and a crescendo leading to *mp*. There are fermatas and a repeat sign with a first ending bracket marked with an asterisk (*) at the end of the system.

34

mf

3 3 3 3 3

39

f *mp*

en un de ba-tir-se her - mo - so de nue - vas in-men-si - da-des...

f *mp*

44

rit. *f ad libitum*

8 12 13

7 X 1997
 Dur. approx. 1' 20"
 Dur. of the whole work ca. 11'
 Last modif. 21 XI 2018

Index of Poems

Ser de Ilusión y Muerte

JUAN RAMÓN JIMÉNEZ (1881-1958)
Versión inglesa: LOLA CARBAJO

Being of Illusion and Death

JUAN RAMÓN JIMÉNEZ (1881-1958)
English version: LOLA CARBAJO

I. Rosas 2

¿Cómo, si estás ya muerta,
la pena mira así,
viva, en tus ojos todavía negros?
¿Qué es lo que muere, entonces, la alegría?
¿Qué es, entonces, lo eterno, la tristeza?

I. Roses 2

How, when you are already dead,
can sorrow stare so alive
at your still black eyes?
What then dies in you? Happiness?
What then is eternal? Sadness?

II. Azul primero. 4

Me despertó un olor suave,
y vi una estrella
que se iba, sonriendo, de mis ojos;
(sonriendo de haber estado
toda la noche frente a mí,
desnuda, y perfumando, —y sonriendo.)

II. Blue one 4

A soft fragrance woke me up
and I saw a star
parting before my eyes, smiling,
(smiling after a long night
standing opposite me,
naked and sweet-smelling —and smiling).

III. Caminos de la tarde 6

Los caminos de la tarde,
se hacen uno, con la noche.
Por él he de ir a ti,
amor que tanto te escondes.
Por él he de ir a ti,
como la luz de los montes,
como la brisa del mar,
como el olor de las flores.

III. Evening paths. 6

The evening paths
at night become one.
I must tread upon it to you,
love, who keep hiding yourself so hard.
I must tread upon it to you,
as the light in the hills,
as the breeze in the sea,
as the scent of the flowers.

IV. Luna grande. 8

La puerta está abierta;
el grillo, cantando.
¿Andas tú desnuda
por el campo?
Como un agua eterna,
por todo entra y sale.
¿Andas tú desnuda
por el aire?
La albahaca no duerme,
la hormiga trabaja.
¿Andas tú desnuda
por la casa?

IV. Big moon 8

The door is open;
the cricket is singing.
Are you walking naked
through the fields?
As ever-running water
she flows into and out of everything.
Are you walking naked
through the air?
The basil does not sleep,
the ant labours.
Are you walking naked
through the house?

V. Y las chispas me alumbraron 11

El misterio se acercó
tanto a mi propio misterio,
que yo sentí que me ardían
los bordes mismos del sueño.

Se me acercó tanto, tanto,
que saltó chispas mi cuerpo,
y las chispas me alumbraron
el misterio y mi misterio.

VI. Es mi alma 14

No sois vosotras, ricas aguas
de oro las que corréis
por el helecho, es mi alma.

No sois vosotras, frescas alas
libres las que os abríis
al iris verde, es mi alma.

No sois vosotras, dulces ramas
rojas las que os mecéis
al viento lento, es mi alma.

No sois vosotras, claras, altas
voces las que os pasáis
del sol que cae, es mi alma.

VII. Valle tranquilo 18

Muerto que duerme
su honda verdad,
brota la rosa
gris de la paz.

Sangre en su cáliz;
fe en luz final
que alumbra el aire,
que alisa el mar.

Y el vivo aspira en
su soledad
la onda más quieta
de lo inmortal.

VIII. Las manos que son las hojas 21

Las manos que son las hojas
se despiden y se caen.
Cada vez hay menos manos,
más aire, cada vez hay.
Los celestes y los grises
se acomodan o se esparcen
en el espacio visible,
que cada vez es más grande,
en un debatirse hermoso
de nuevas inmensidades...

V. And the sparks enlightened me 11

The mystery became so close
to my own mystery
that I felt burning
my half-awake dreaming mind.

So close, so close did it come to me
making my body sparkle
and the sparks enlightened me,
the mystery and my mystery.

VI. It is my soul 14

It's not you, rich golden waters
flowing past the bracken,
but my soul.

It's not you, fresh wings
spreading out into the green iris,
but my soul.

It's not you, sweet red branches
dwinging with the slow wind,
but my soul.

It's not you, high clear voices
outlasting the setting sun,
but my soul.

VII. Quiet valley 18

The dead sleeps
his deep truth,
of peace sprouts
the grey rose.

Blood in his chalice;
faith in the last light
lightening up the sky,
gently smoothing the sea.

And the living
in their loneliness
breath in the quietest wave
from immortality.

VIII. Hands which are leaves 21

Hands which are leaves
say goodbye and fall.
There are fewer and fewer hands,
whilst more and more air.
Blue and grey
settle down or spread over
the visible space,
bigger and bigger,
beautifully opening
onto a new vastness...