

Dedicated to Alina Sánchez

LA NIÑA DE GUATEMALA (THE GIRL FROM GUATEMALA)

for High Voice and String Quartet
(transcription by the Composer)

Poem by JOSÉ MARTÍ (1853-1895)

Andante mesto e rubato ♩ = 94 circa

VÍCTOR CARBAJO

The musical score is written for a high voice and a string quartet. It begins with a tempo and mood marking of "Andante mesto e rubato" and a tempo of approximately 94 beats per minute. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system (measures 1-4) features a voice line with rests and string parts with triplets and a dynamic marking of *mf*. The second system (measures 5-9) continues the string accompaniment with similar triplet patterns. The third system (measures 10-13) introduces the vocal line with the lyrics: "Quie-ro, a la som-bra de un a-la, con-tar es-te cuen - to en flor:". The vocal line is marked *p* (piano). The string accompaniment in this system also features triplets and is marked *p*. The score concludes with a fermata over the final notes of the strings.

14

La ni - ña de Gua - te - ma - la, la que se mu - rió de a -

17

rit. mor. *a tempo* E - ran de li - rios los ra - mos, *a tempo*

20

y las or - las de re - se - da y de jaz - mín; la en - te -

23

rra-mos en u-na ca - ja de se-da.

26

...E - lla dio al des-me-mo - ria-do u-na al-moha-di - lla de o - lor;

f molto legato

f

30

él vol-vió, vol-vió ca - sa-do; e-lla se mu-rió de a - mor.

34

I - ban car-gán-do-la en an-das _____ o-bis-pos y em-ba - ja - do-res; _____

38

de-trás i-ba el pue-blo en tan-das, _____ to-do car-ga-do de flo-res. _____

42

mf

mf

mf

mf

46

51

...E - lla, por vol-ver-lo a ver, sa-lió a ver-lo al mi - ra - dor:

55

él vol-vió con su mu - jer; e - lla se mu-rió de a-

58 *rit.* *a tempo*

mor. Co - mo de bron-ce can - den - te

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

61

al be - so de des - pe - di - da e - ra su fren - te ¡la

64 *f*

fren - te que más he a - ma - do en mi vi - da! ... Se en -

67

tró de tar-de en el rí-o, _____ la sa-có muer-ta el doc - tor; _____

f *molto legato*

f

71

di-cen que mu-rió de frí-o: _____ yo sé que mu-rió de a - mor. _____ A-

f

75

llí, en la bó-ve-da he - la-da, _____ la pu-sie-ron en dos ban-cos; _____ be-

f

79

sé su ma-no a-fi - la-da, be-sé sus za - pa-tos blan-cos.

83

Ca-lla-do, al os-cu-re - cer, me lla-mó el en-te-rra-dor.

mf

87

¡Nun-ca más he vuel-to a ver a la que mu-rió de a-mor!

f *rit.* *ad libitum*

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9

VÍCTOR CARBAJO



10 *p*

Quie-ro, a la som-bra de un a - la, con-tar es-te cuen-to en flor:

14

La ni-ña de Gua-te - ma-la, la que se mu-rió de a - mor.

18 *a tempo*

E - ran de li-rios los ra - mos, y las or-las de re - se - da

22

y de jaz - mín; la en - te - rra - mos en u - na ca - ja de se - da.

26 *f*

...E - lla dio al des-me - mo - ria - do u - na al - moha - di - lla de o - lor;

30

él vol - vió, vol - vió ca - sa - do; e - lla se mu - rió de a - mor.

34

I - ban car - gán - do - la en an - das o - bis - pos y em - ba - ja - do - res;

38

de - trás i - ba el pue - blo en tan - das, to - do car - ga - do de flo - res.

42 **9**

51 *p*

...E - lla, — por vol-ver-lo a ver, sa-lió a ver-lo al mi - ra - dor:

55 *rit.*

él vol-vió con su mu - jer; e - lla se mu-rió de a - mor. —

59 *a tempo*

Co-mo — de bron-ce can-den-te — al be-so — de des-pe - di-da —

63 *f*

e-ra su fren-te; la fren-te — que más he a-ma-do en mi vi-da! — ...Se en-

67

tró de tar-de en el rí - o, — la sa-có muer-ta el doc - tor; —

71

di-cen que mu-rió de frí-o: — yo sé que mu-rió de a - mor. — A-

75

llí, en la bó-ve-da he - la - da, — la pu-sie-ron en dos ban-cos; — be-

79

sé su ma-no a-fi - la - da, — be-sé sus za - pa-tos blan-cos. —

83 *mf*

Ca-lla-do, al os-cu-re - cer, me lla-mó el en-te-rra - dor.

87 *rit.* *f*

¡Nun - ca más he vuel-to a ver a la que mu-rió de a - mor!

LA NIÑA DE GUATEMALA

(THE GIRL FROM GUATEMALA)

for High Voice and String Quartet

(transcription by the Composer)

Poem by JOSÉ MARTÍ (1853-1895)

Andante mesto e rubato ♩ = 94 circa

VÍCTOR CARBAJO

Musical score for Violin 1, titled "LA NIÑA DE GUATEMALA (THE GIRL FROM GUATEMALA)". The score is in G major, 4/4 time, and consists of eight staves of music. The tempo is marked "Andante mesto e rubato" with a quarter note equal to approximately 94 beats per minute. The score includes various dynamics and articulations: *mf* (mezzo-forte), *p* (piano), *f* (forte), and *molto legato*. Performance instructions include *rit.* (ritardando) and *a tempo*. The score features several triplet figures and slurs. The key signature changes from one sharp (G major) to two flats (B-flat major) at measure 22. The score is dedicated to Alina Sánchez and is a transcription by the composer, Víctor Carbajo, of a poem by José Martí (1853-1895).

42 *mf* *3*

46 *3* *3*

51 *p*

55 *rit.* *a tempo*

60

63

67 *f molto legato*

75

83 *mf* *3*

88 *rit.* *ad libitum*

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Poem by JOSÉ MARTÍ (1853-1895)

Andante mesto e rubato ♩ = 94 circa

VÍCTOR CARBAJO

The musical score for Violin 2 is written in G major (one sharp) and 4/4 time. It begins with a tempo marking of **Andante mesto e rubato** and a metronome marking of ♩ = 94 circa. The score is divided into systems of five staves each, with measure numbers 5, 10, 15, 20, 23, 26, and 34 indicated at the start of their respective staves. The dynamics range from *mf* (mezzo-forte) to *f molto legato* (fortissimo, very legato). The piece includes several triplet figures and a section marked *rit.* (ritardando) starting at measure 15. The score concludes with a double bar line at the end of the 34th measure.

42 *mf*

46

51 *p* *a tempo*

56 *rit.*

61

64

67 *f molto legato*

75

83 *mf*

88 *rit.* *ad libitum*

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Andante mesto e rubato ♩ = 94 circa

VÍCTOR CARBAJO

mf

5

p

rit. a tempo

21

f

30

34

38

42
mf

46

51
p

56
rit. *a tempo*

62

67
f

71

75

79

83
mf

87
rit. *ad libitum*

LA NIÑA DE GUATEMALA

(THE GIRL FROM GUATEMALA)

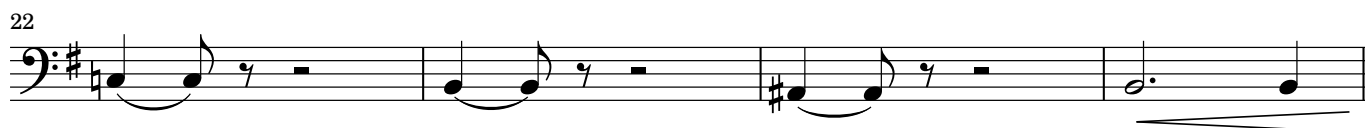
for High Voice and String Quartet

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Poem by JOSÉ MARTÍ (1853-1895)

Andante mesto e rubato ♩ = 94 circa

VÍCTOR CARBAJO



Violoncello

42 *mf*

46

51 *p*

55 *rit.*

59 *a tempo*

63

67 *f*

71

75

79

83 *mf*

87 *rit.* *ad libitum*

La Niña de Guatemala

JOSÉ MARTÍ
(1853-1895)

Quiero, a la sombra de un ala,
contar este cuento en flor:
La niña de Guatemala,
la que se murió de amor.

Eran de lirio los ramos,
y las orlas de reseda
y de jazmín; la enterramos
en una caja de seda.

...Ella dio al desmemoriado
una almohadilla de olor;
él volvió, volvió casado;
ella se murió de amor.

Iban cargándola en andas
obispos y embajadores;
detrás iba el pueblo en tandas,
todo cargado de flores.

...Ella, por volverlo a ver,
salió a verlo al mirador:
él volvió con su mujer;
ella se murió de amor.

Como de bronce candente
al beso de despedida
era su frente ¡la frente
que más he amado en mi vida!

...Se entró de tarde en el río,
la sacó muerta el doctor;
dicen que murió de frío:
yo sé que murió de amor.

Allí, en la bóveda helada,
la pusieron en dos bancos;
besé su mano afilada,
besé sus zapatos blancos.

Callado, al obscurecer,
me llamó el enterrador.
¡Nunca más he vuelto a ver
a la que murió de amor!

The Girl from Guatemala

JOSÉ MARTÍ
(1853-1895)

At a wing's shade,
I want to tell this story, like a flower:
The girl from Guatemala,
the girl that died of love.

5 The flowers were lilies,
and mignonette ornaments
and jasmine; we buried her
in a silk casket.

9 ...She gave to the forgetful
a perfumed sachet:
he came back, came back married;
she died of love.

13 She was carried in a procession
by bishops and ambassadors;
behind were the town's people in groups
they were all carrying flowers.

17 ...She, wanted to see him again,
she stepped out to the balcony:
he came back with his wife;
she died of love.

21 Like ardent bronze,
when he kissed her goodbye,
her forehead was ¡the forehead
that I have loved the most in my life!

25 ...She went into the river at dusk,
she was dead when the doctor pulled her out:
some say she died of coldness:
but I know she died of love.

29 There, in the chilling crypt,
they set her on two benches:
I kissed her slender hand,
I kissed her white shoes.

33 Silently, when it grew dark,
the undertaker called me:
¡I have never again seen
the girl who died of love!