

Dedicated to Luis Santana

# CANCIONES HERNANDIANAS

(HERNANDIAN SONGS)

for Contralto and Piano  
on Poems by MIGUEL HERNÁNDEZ (1910-1942)

## I. Como la higuera eres

(I. LIKE A FIG TREE YOU ARE)



**Andante** ♩ = 82 circa

VÍCTOR CARBAJO

Piano *mp*

9 *mp*

Co-mo la hi-gue - ra jo - ven de los ba-ran - cos

12

e - ras. Y cuan-do yo pa - sa - ba

15

so - na - bas en la sie - rra.

18

Co - mo la hi - gue - ra jo - ven,

20

res - plan - de - cien - te y cie - ga.

*mp*

*mp*

Co-mo la hi-gue - ra e - res. Co-mo la hi-gue - ra

34

vie - ja. Y pa-so y me sa - lu - dan

37

si - len - cio y ho - jas se - cas.

40

Co - mo la hi - gue - ra e - res

42

que el ra - yo en - ve - je - cie - ra.

## II. Sábana de sombra

(II. SHEET OF SHADOW)

**Ostinato**  $\text{♩} = 62$  circa

*mp*

4

*mp*

Ro - pas con su o -

8

lor,

11

pa - ños con su a - ro - ma.

14

Se a - le - jó

*mf*

*mf*

17

en su cuer - po, me de -

21

jó en sus ro - pas.

*f* *ff*

*f* *ff*

Musical score for measures 25-26. The vocal line (treble clef) has a whole rest in measure 25 and a whole rest in measure 26. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line of chords in the left hand. A dynamic marking of *mp* is present in measure 25.

Musical score for measures 27-29. The vocal line (treble clef) has a whole rest in measure 27, followed by notes in measures 28 and 29 with lyrics "Le - cho sin ca -". A dynamic marking of *mp* is present in measure 28. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line of chords in the left hand.

Musical score for measures 30-31. The vocal line (treble clef) has a whole note in measure 30 with the lyric "- lor," and a whole rest in measure 31. A long slur covers both measures. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line of chords in the left hand.

Musical score for measures 32-34. The vocal line (treble clef) has a whole rest in measure 32, followed by notes in measures 33 and 34 with lyrics "sá - ba - na de". A dynamic marking of *mp* is present in measure 33. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line of chords in the left hand.

35

som - - bra.

37

*mf*

Se au - sen - tó en su

40

cuer - - po.

42

*f*

Se que - dó



10

44 *ff*

en sus ro - pas.

*ff*

47

*mp*

5 5 5

49

51

*rit.*

2 V 2021  
Dur. approx. 1' 50"

### III. Cerca del agua (III. NEAR THE WATER)



**Felice** ♩ = 84 circa

*mf* 5

3

6

*tranquillo*  
*(meno mosso)*  
*mp*

Cer-ca del

*(meno mosso)*  
*tranquillo*

9

*mf*

a - guate queie-ro lle - var por-que tu a - rru - llo tras-cien-da del mar. Cer-ca del

12

13

*mp* *poco rit.*

a-gua te quie-ro te - ner por-que te a - lien-te su ví - vi-do ser.

*a tempo I*

*mf*

*mp*  
*poco rit.*

*mf*

5

17

5

5

20

*tranquillo*  
*mp*

Cer-ca del a - gua te quie - ro sen - tir por-que la es-

*tranquillo*

*mp*

23

*mf*

pu - ma te en-se - ñe a re - ír.

Cer-ca del a - gua te quie - ro, mu-

*mf*

26

*mp poco rit.*

jer, ver, a-bar-car, fe-cun-dar, co-no-cer.

*a tempo I*

*mp poco rit.* *mf* 5

29

32

*tranquillo mp*

Cer-ca del a-gua per-di-da del mar que no se

*mf*

*tranquillo mp*

35

*rit.* *f a tempo I*

pue-de per-der ni en-con-trar.

*rit.* *mf* *a tempo I* *f poco rit.* 5

9 V 2021  
Dur. ~ 2'

## IV. La boca

(IV. THE MOUTH)

**Calmo** ♩ = 46 circa *mp*

Bo - ca que a - rras - tra mi bo - ca. —

Bo - ca que me has a - rras - tra - do: — bo - ca que vie - ne de

le - jos — a i - lu - mi - nar - me de ra - yos. —

10 *poco più mosso*  
*p*  
 Al - ba que das a mis no - ches un res - plan - dor ro - jo y  
*poco più mosso*  
*p*

13  
 blan - co. Bo - ca po - bla - da de bo - cas:  
*b*

16  
 pá - ja - ro lle - no de pá - ja - ros.  
*cresc.*

19 *più mosso*  
*mf*  
 Be - so que va a un por - ve - nir de mu - cha - chas y mu -  
*più mosso*  
*mf*

cha - chos, que no de - ja - rán de - sier - tos ni las

ca - lles ni los cam - pos.

*mp* ¡Cuán - ta bo - ca ya en - te - rra - da,

sin bo - ca, de - sen - te -

34 *dim., poco rit.* *a tempo I (calmo)* *mp*

rra - mos! Be-so que rue-da en la

*poco rit.* *a tempo I (calmo)* *mp*

*dim.* *mp*

38

som - bra:\_\_\_ be - so que vie - ne ro - dan - do\_\_\_

41

des-de el pri-mer ce-men - te - rio\_\_\_ has-ta los úl-ti-mos as - tros.

45 *poco più mosso* *P*

Hun-do en tu bo-ca mi vi - da,\_\_\_ oi - go ru - mo-res de es-

*poco più mosso* *p*



pa - cios, y el in - fi - ni - to pa - re - ce

que so - bre mí se ha vol - ca - do.

*cresc.*

*più mosso*  
*mf*

Bo - ca que de - sen - te - rras - te el a - ma - ne - cer más

*più mosso*  
*mf*

cla - ro con tu len - gua. Tres pa - la - bras, tres

60

fue-gos has he - re - da - do:

63 *mp*

vi - da, muer - te a - mor.

66 *rit.*

Ahí que - dan es - cri - tos so-bre tus

69 *(rit.) dim.*

la - bios.

## V. Ausencia en todo

(V. ABSENCE EVERYWHERE)

**Mesto** ♩ = 58 circa *poco rit.* **p**

**Mesto** ♩ = 58 circa *poco rit.*

5 *a tempo* **mp** **f**

sen - cia en to-do ve - o: tus o - jos la re - fle - jan. Au -

*a tempo*

9 **mf**

sen - cia en to-do es - cu - cho: tu voz a tiem-po sue - na.

**f** **mf** **mp**

13

17

*poco rit.* **p**

Au-

*poco rit.*

21

*a tempo* **mp** **f**

sen - cia en to - do as - pi - ro: tu a - lien - to hue - le a hier - ba. Au -

*a tempo* **p** **mp**

25

**mf**

sen - cia en to - do to - co: tu cuer - po se des - pue - bla.

**f** **mf** **mp**

22

29

33

36

*poco rit.* *p* *a tempo* *mp*

Au - sen - cia en to - do sien - to. Au -

39

*rit.* *p*

sen - cia. Au - sen - cia. Au - sen - cia.

*mp* *rit.* *p*

# VI. El corazón es agua

(VI. THE HEART IS WATER)



**Allegro** ♩ = 124 circa

5

9

13

17

*mp* El co - ra - zón es a - gua,

24

21

el co - ra - zón es a - gua

Musical score for measures 21-24. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are "el co - ra - zón es a - gua".

25

*cresc.*

*mf*

que te a - ca - ri - cia y can - ta,

*cresc.* *mf*

Musical score for measures 25-28. The vocal line continues in treble clef. The piano accompaniment shows a dynamic shift from *cresc.* to *mf* in the right hand, while the left hand remains consistent. The lyrics are "que te a - ca - ri - cia y can - ta,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

29

can - ta, can - ta.

Musical score for measures 29-31. The vocal line continues in treble clef. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and active bass line in the left hand. The lyrics are "can - ta, can - ta.".

32

Musical score for measures 32-34. The vocal line continues in treble clef. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and active bass line in the left hand. The lyrics are "can - ta, can - ta.".

35

*dim.*

39 *mp*

El co - ra - zón es puer - ta,

*mp*

43

el co - ra - zón es puer - ta

47 *cresc.* *mf*

que se a - bre y se cie - rra, se

*cresc.* *mf*



Music score for measures 51-53. The vocal line (treble clef) contains the lyrics "cie - rra, se cie - rra." with long notes and slurs. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and eighth notes.

Music score for measures 54-56. The vocal line (treble clef) has a long note followed by a rest. The piano accompaniment (grand staff) continues with a steady bass line and a treble line with chords.

Music score for measures 57-60. The vocal line (treble clef) has a long note followed by a rest. The piano accompaniment (grand staff) features a steady bass line and a treble line with chords. A *dim.* (diminuendo) marking is present in measure 59.

Music score for measures 61-64. The vocal line (treble clef) contains the lyrics "El co - ra - zón es a - gua," with a long note and slur. The piano accompaniment (grand staff) features a steady bass line and a treble line with chords. A *mp* (mezzo-piano) marking is present in measure 61.

65

el co - ra - zón es a - gua.

69 *mf*

que se re - mue - ve, a - rro - lla,

*mf*

73 *poco rit.* *a tempo*

se a - rre - mo - li - na, ma - ta,

*poco rit.* *a tempo*

77 *rit., dim.*

ma - ta, ma - ta.

*rit., dim.*

## VII. Jazmín malherido

(VII. WOUNDED JASMINE)



Andantino ♩ = 84 circa

12

bier - ta la tór - to - la en tu ri - sa. *mf* en tu a-

14

mor pe - chi a bier - ta la gra - na - da, bar-bios-

16

cu - ra en tu fren - te nie - ve y bri - sa. *mp* Ros-tria-

18

zul el cla - vel so - bre tu ve - na, mal-he-

20

*mf*

ri - do el jaz - mín des - de tu plan - ta, \_\_\_\_\_ ce - ji -

22

*cresc.*

jun - ta en tu ca - ra la a - zu - ce - na, \_\_\_\_\_ dul - cea -

*mf*

*cresc.*

24

*f* \_\_\_\_\_ *ff* \_\_\_\_\_ *mf* \_\_\_\_\_ *mp*

mar - ga \_\_\_\_\_ la voz en tu gar - gan - ta. \_\_\_\_\_ Bo - qui -

*f* \_\_\_\_\_ *ff* \_\_\_\_\_ *mf* \_\_\_\_\_ *dim.*

27

*mp*

tier - na, o - ji - ne - gra, pe - chia - bier - ta, \_\_\_\_\_ ros - tria -

29

zul, bar - bios - cu - ra, mal - he - ri - da, *p* ce - ji -

31

jun - ta te quie - ro y dul - cea - mar - ga. Se - mi -

33

cie - go por ti lle - go a tu puer - ta, *mf* bo - quia -

35

bier - ta la lla - ga de mi vi - da, y a - grien -

32

37

*poco rit.*

dul - zo la pe - na que la em - bar - ga.

*poco rit.*

39

*a tempo*

*mp*

*a tempo*

41

43

45

*rit., dim.*

*rit., dim.*

## Index of Poems

### Canciones Hernandianas

MIGUEL HERNÁNDEZ (1910-1942)  
Versión inglesa: JAIME GARCÍA SOLANA

#### I. Como la higuera eres . . . . . 2

Como la higuera joven  
de los barrancos eras.  
Y cuando yo pasaba  
sonabas en la sierra.

Como la higuera joven,  
resplandeciente y ciega.

Como la higuera eres.  
Como la higuera vieja.  
Y paso y me saludan  
silencio y hojas secas.

Como la higuera eres  
que el rayo envejeciera.

#### II. Sábana de sombra . . . . . 6

Ropas con su olor,  
paños con su aroma.

Se alejó en su cuerpo,  
me dejó en sus ropas.

Lecho sin calor,  
sábana de sombra.

Se ausentó en su cuerpo.  
Se quedó en sus ropas.

#### III. Cerca del agua . . . . . 11

Cerca del agua te quiero llevar  
porque tu arrullo trascienda del mar.

Cerca del agua te quiero tener  
porque te aliente su vívido ser.

Cerca del agua te quiero sentir  
porque la espuma te enseñe a reír.

Cerca del agua te quiero, mujer,  
ver, abarcar, fecundar, conocer.

Cerca del agua perdida del mar  
que no se puede perder ni encontrar.

#### IV. La boca . . . . . 14

Boca que arrastra mi boca.  
Boca que me has arrastrado:  
boca que vienes de lejos  
a iluminarme de rayos.

Alba que das a mis noches  
un resplandor rojo y blanco.  
Boca poblada de bocas:  
pájaro lleno de pájaros.

Beso que va a un porvenir  
de muchachas y muchachos,  
que no dejarán desiertos  
ni las calles ni los campos.  
¡Cuánta boca ya enterrada,  
sin boca, desenterramos!

### Hernandian Songs

MIGUEL HERNÁNDEZ (1910-1942)  
English version: JAIME GARCÍA SOLANA

#### I. Like a fig tree you are . . . . . 2

Like the young fig tree  
in the ravines you were.  
And as I walked by  
you rustled in the sierra.

Like the young fig tree,  
resplendent and blind.

Like the fig tree you are.  
Like the old fig tree.  
And I walk by and greeted I am  
by silence and dry leaves.

You are like the fig tree  
That the lightning made age.

#### II. Sheet of shadow . . . . . 6

Clothes keeping her scent,  
linen holding her fragrance.

She went away in her body,  
her presence left behind in her clothes.

Bed without warmth,  
sheet of shadow.

She went away in her body.  
In her clothes remained.

#### III. Near the water . . . . . 11

Near the water I want to take you  
so your lullaby rises from the sea.

Near the water I want to have you  
so her vivacious being spurs you.

Near the water I want to feel you  
so the froth teaches you how to laugh.

Near the water I want you, woman,  
to see, cover, fertilise and know you.

Near the lost sea water  
which cannot be lost or found.

#### IV. The mouth . . . . . 14

Mouth that my mouth drags.  
Mouth that has dragged me along:  
mouth that comes from afar  
to light me up with its beams.

Dawn that gives my nights  
a red and white glow.  
Mouth inhabited by mouths:  
bird full of birds.

Kiss moving toward a future  
of boys and girls,  
who will not leave  
either streets or fields empty.  
How many now buried mouths,  
mouthless, we will dig up!



Beso que rueda en la sombra:  
beso que viene rodando  
desde el primer cementerio  
hasta los últimos astros.

Hundo en tu boca mi vida,  
oigo rumores de espacios,  
y el infinito parece  
que sobre mí se ha volcado.

Boca que desenterraste  
el amanecer más claro  
con tu lengua. Tres palabras,  
tres fuegos has heredado:  
vida, muerte, amor. Ahí quedan  
escritos sobre tus labios.

#### V. Ausencia en todo . . . . . 20

Ausencia en todo veo:  
tus ojos la reflejan.

Ausencia en todo escucho:  
tu voz a tiempo suena.

Ausencia en todo aspiro:  
tu aliento huele a hierba.

Ausencia en todo toco:  
tu cuerpo se despuebla.

Ausencia en todo siento.  
Ausencia. Ausencia. Ausencia.

#### VI. El corazón es agua . . . . . 23

El corazón es agua,  
el corazón es agua  
que te acaricia y canta,  
canta, canta.

El corazón es puerta,  
el corazón es puerta  
que se abre y se cierra,  
se cierra, se cierra.

El corazón es agua,  
el corazón es agua  
que se remueve, arrolla,  
se arremolina, mata,  
mata, mata.

#### VII. Jazmín malherido . . . . . 28

Ojinegra la oliva en tu mirada,  
boquiabierta la tórtola en tu risa,  
en tu amor pechiabierta la granada,  
barbioscura en tu frente nieve y brisa.

Rostriazul el clavel sobre tu vena,  
malherido el jazmín desde tu planta,  
cejijunta en tu cara la azucena,  
dulceamarga la voz en tu garganta.

Boquitierna, ojinegra, pechiabierta,  
rostriazul, barbioscura, malherida,  
cejijunta te quiero y dulceamarga.

Semiciego por ti llego a tu puerta,  
boquiabierta la llaga de mi vida,  
y agriendulzo la pena que la embarga.

Kiss rolling in the darkness:  
kiss that comes reeling  
from the first cemetery  
toward the farthest stars.

I sink in your mouth my life,  
I hear rumours of spaces,  
and infinity seems  
over me to have spilled itself.

Mouth that unearthed  
the clearest dawn  
with your tongue. Three words,  
three fires you have inherited:  
life, death, love. There they lie  
penned on your lips.

#### V. Absence everywhere . . . . . 20

Absence everywhere I see:  
your eyes mirror it.

Absence everywhere I hear:  
your voice timely sounds.

Absence everywhere I inhale:  
your breath smells of grass.

Absence everywhere I touch:  
your body is made desolate.

Absence everywhere I feel.  
Absence. Absence. Absence.

#### VI. The heart is water . . . . . 23

The heart is water,  
the heart is water  
caressing you and singing,  
singing, singing.

The heart is a gate,  
the heart is a gate  
opening and closing,  
closing, closing.

The heart is water,  
the heart is water  
whirling, lulling,  
swirling, killing,  
killing, killing.

#### VII. Wounded jasmine . . . . . 28

Black-eyed the olive in your stare,  
dumbstruck the turtledove in your laughter,  
in your love open-chested the pomegranate,  
dark-bearded in your forehead snow and breeze.

Blue-faced the carnation over your vein,  
wounded the jasmine in your sole,  
beetle-browed in your face the lily,  
sweet-bitter the voice in your throat.

Soft-mouthed, black-eyed, open-chested,  
blue-faced, dark-bearded, badly-wounded,  
beetle-browed I love you, and sweet-bitter.

Half-blinded by you I come before your door,  
dumbstruck the wound of my life,  
and I bittersweet the grief that seizes it.