

Dedicated to Luis Santana

CANCIONES HERNANDIANAS

(HERNANDIAN SONGS)

for Baritone 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*

The musical score is written for piano and baritone. It begins with a tempo marking of 'Andante' and a metronome marking of '♩ = 82 circa'. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The score is divided into systems. The first system shows the piano introduction with a mezzo-piano (*mp*) dynamic. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, both containing triplet figures. The second system continues the piano introduction. The third system shows the piano introduction concluding and the baritone voice entering. The baritone part has lyrics underneath. The fourth system shows the piano accompaniment for the vocal line, with the piano part continuing to support the melody. The score includes various musical notations such as slurs, ties, and dynamic markings.

3

6

9

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.

23

mp

Musical score for measures 23-24. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). Measure 23 features a melodic line in the upper staff starting with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a dotted quarter note D5. The lower staff has a bass line starting with a half note G2, followed by quarter notes A2, B-flat2, and C3. Measure 24 continues the melodic line in the upper staff with a half note D5, followed by quarter notes C5, B-flat4, and A4. The lower staff continues with a half note G2, followed by quarter notes A2, B-flat2, and C3.

25

Musical score for measures 25-27. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats. Measure 25 features a melodic line in the upper staff starting with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a dotted quarter note D5. The lower staff has a bass line starting with a half note G2, followed by quarter notes A2, B-flat2, and C3. Measure 26 continues the melodic line in the upper staff with a half note D5, followed by quarter notes C5, B-flat4, and A4. The lower staff continues with a half note G2, followed by quarter notes A2, B-flat2, and C3. Measure 27 features a melodic line in the upper staff starting with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a dotted quarter note D5. The lower staff has a bass line starting with a half note G2, followed by quarter notes A2, B-flat2, and C3.

28

Musical score for measures 28-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats. Measure 28 features a melodic line in the upper staff starting with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a dotted quarter note D5. The lower staff has a bass line starting with a half note G2, followed by quarter notes A2, B-flat2, and C3. Measure 29 continues the melodic line in the upper staff with a quarter note D5, followed by quarter notes C5, B-flat4, and A4. The lower staff continues with a half note G2, followed by quarter notes A2, B-flat2, and C3. Measure 30 features a melodic line in the upper staff starting with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a dotted quarter note D5. The lower staff has a bass line starting with a half note G2, followed by quarter notes A2, B-flat2, and C3.

31

mp

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

Musical score for measures 31-33. The system consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both are in a key signature of three flats. Measure 31 features a vocal line in the upper staff starting with a quarter note G2, followed by quarter notes A2, B-flat2, and C3, then a dotted quarter note D3. The lower staff has a piano accompaniment starting with a half note G2, followed by quarter notes A2, B-flat2, and C3. Measure 32 continues the vocal line in the upper staff with a quarter note D3, followed by quarter notes C3, B-flat2, and A2. The lower staff continues with a half note G2, followed by quarter notes A2, B-flat2, and C3. Measure 33 features a vocal line in the upper staff starting with a quarter note G2, followed by quarter notes A2, B-flat2, and C3, then a dotted quarter note D3. The lower staff has a piano accompaniment starting with a half note G2, followed by quarter notes A2, B-flat2, and C3.

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.

rit. *cresc.*

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

17

en su cuer - po, me de -

21

jó en sus ro - pas.

f *ff*

25

mp

27

mp

Le - cho sin - ca -

mp

30

- lor,

32

sá - ba - na - de -

mp

35

som - - bra.

37

Se au - sen - tó en su

40

cuer - - po.

42

Se que - dó

ff

44

en sus ro - pas.

47

mp

5 5 5

49

51

rit.

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

Felice ♩ = 84 circa

tranquillo
(meno mosso)
mp

Cer-ca del

(meno mosso)
tranquillo

mf

a-gua te quie-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.

mf *mp* *poco rit.* *mf* *a tempo I*

17

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 *mp* *tranquillo*

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. *a tempo I*

mf *f poco rit.* 5 5

IV. La boca (IV. THE MOUTH)

Calmo ♩ = 46 circa *mp*

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

4
Bo - ca que me has a - rras - tra - do: — bo - ca que vie - ne de

7
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

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

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

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

22

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

25

ca - lles ni los cam - pos.

dim.

28

mp

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

mp

31

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. *dim.* *a tempo I (calmo)* *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

poco più mosso *p*

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

que so - bre mí se ha vol - ca - do.

più mosso
mf Bo - ca que de - sen - te - rras - te — el a - ma - ne - cer más
più mosso

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

60

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

dim.

63

mp

vi - da,_____ muer - te_____ a - mor._____

mp

66

rit.

_____ Ahí que - dan_____ es - cri - tos so-bre tus

rit.

69

(rit.) dim.

la - bios._____

(rit.) dim.

V. Ausencia en todo

(V. ABSENCE EVERYWHERE)

Mesto ♩ = 58 circa *poco rit.* **p**

The score is in 4/4 time. It begins with a piano introduction. The vocal line starts at measure 5 with the lyrics 'sen - cia en to-do ve - o: tus o - jos la re - fle - jan. Au -'. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with sustained chords in the left hand. Dynamics range from piano (p) to forte (f). The tempo is marked 'Mesto' with a quarter note equal to 58 beats, and it changes to 'a tempo' at measure 5. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 9.

Mesto ♩ = 58 circa *poco rit.* **p**

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

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

a tempo

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

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

13

17

poco rit. **p**

Au-

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**

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.

VI. El corazón es agua

(VI. THE HEART IS WATER)

Allegro ♩ = 124 circa

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Allegro, approximately 124 beats per minute. The dynamic is mezzo-forte (mf). The bass line features a steady eighth-note accompaniment with a slur over the first four measures. The treble line is mostly silent in the first two measures, then enters with a melodic line of eighth notes in the third measure, continuing into the fourth measure.

Musical notation for measures 5-8. The treble line continues with eighth-note patterns, including some beamed sixteenth notes. The bass line remains consistent with the eighth-note accompaniment. The dynamic remains mezzo-forte (mf).

Musical notation for measures 9-12. The treble line features a more complex melodic line with some sixteenth-note runs. The bass line continues with the eighth-note accompaniment. The dynamic remains mezzo-forte (mf).

Musical notation for measures 13-16. The treble line has a melodic line that ends with a fermata in the final measure. The bass line continues with the eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the third measure of this system. The dynamic remains mezzo-forte (mf).

Musical notation for measures 17-20. This system includes the vocal line. The vocal line starts in measure 17 with the lyrics "El co - ra - zón es a - gua,". The dynamic is mezzo-piano (mp). The piano accompaniment continues with the eighth-note accompaniment in the bass and a melodic line in the treble. The dynamic remains mezzo-piano (mp).

el co - ra - zón es a - gua

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

cresc. *mf*

can - ta, can - ta.

35

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*

51

Music score for measures 51-53. The vocal line (bass clef) contains the lyrics "cie - rra, se cie - rra." with a long slur over the phrase. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

54

Music score for measures 54-56. The vocal line is silent, indicated by a large rest. The piano accompaniment continues with the same eighth-note bass line and right-hand chords.

57

Music score for measures 57-60. The vocal line (bass clef) has a long slur over the first two measures. The piano accompaniment features a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. A *dim.* (diminuendo) marking is present in measure 59.

61

Music score for measures 61-64. The vocal line (bass clef) contains the lyrics "El co - ra - zón es a - gua," with a long slur over the phrase. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. 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,

73 *poco rit.* *a tempo*

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

77 *rit., dim.*

ma - ta, ma - - - ta.

VII. Jazmín malherido

(VII. WOUNDED JASMINE)

Andantino ♩ = 84 circa

mp

poco rit.

a tempo
p

O - ji -

poco rit.

a tempo

10

ne - gra la o - li - va en tu mi - ra - da, bo-quia-

p

8 7

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 -

mp

29

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

p

dim.

31

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

p

8 7

33

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

mf

8 7

35

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

mf

3 3

32

37

poco rit.

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

39 *a tempo*

mp

41

43

45

rit., dim.

11 V 2021
 Dur. approx. 2' 30"
 Total dur. ca. 16' 30"
 Last modif. 1 II 2022

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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.