

Dedicated to Luis Santana

CANCIONES HERNANDIANAS

(HERNANDIAN SONGS)

for Mezzosoprano 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

3

6

9

mp

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

25

28

31

mp

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

mp

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

17

en su cuer - po, me de -

21

jó en sus ro - pas.

Musical score for measures 25-26. The vocal line (treble clef) has a whole rest in measure 25 and a whole note 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.

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. The lyrics "Le - cho sin ca -" are written below the notes. The piano accompaniment (grand staff) continues with chords in the left hand and a melodic line in the right hand. A dynamic marking of *mp* is present.

Musical score for measures 30-31. The vocal line (treble clef) has a whole note in measure 30 with the lyric "-lor,". The piano accompaniment (grand staff) continues with chords in the left hand and a melodic line in the right 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. The lyrics "sá - ba - na de" are written below the notes. The piano accompaniment (grand staff) continues with chords in the left hand and a melodic line in the right hand.

35

som - - bra.

37

mf

Se au - sen - tó en su

mf

40

cuer - - po.

42

f

Se que - dó

f

10

ff

44

en sus ro - pas.

47

mp

49

51

rit.

2 V 2021
Dur. approx. 1' 50"

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

mp

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

5 5

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. *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. ___

Calmo ♩ = 46 circa

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

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

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

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

ca - lles ni los cam - pos.

¡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. *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*

18

48

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

51

que so - bre mí se ha vol - ca - do. —

54

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

57

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***

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 ***mp***

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

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

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system (measures 1-4) features a vocal line with rests and a piano accompaniment. The piano part has a treble clef with a melody of eighth notes and a bass clef with a bass line of half notes. Dynamics include *p* and *poco rit.*. The second system (measures 5-8) includes vocal lyrics: "sen - cia en to-do ve - o: tus o - jos la re - fle - jan. Au -". The piano accompaniment continues with similar textures. Dynamics include *a tempo*, *mp*, and *f*. The third system (measures 9-12) includes vocal lyrics: "sen - cia en to-do es - cu - cho: tu voz a tiem-po sue - na.". The piano accompaniment continues. Dynamics include *a tempo*, *mf*, *f*, *mf*, and *mp*.

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

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: the right hand in treble clef and the left hand in bass clef. The melody is simple and lyrical, with a long note on 'a' in 'agua'.

25

cresc.

mf

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

Musical score for measures 25-28. The vocal line continues in treble clef. The piano accompaniment shows a dynamic increase from *mf* to *cresc.* in the right hand, while the left hand remains at *mf*. The melody is more active, with many eighth notes.

29

can - ta, can - ta.

Musical score for measures 29-31. The vocal line features a long note on 'a' in 'can - ta'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

32

Musical score for measures 32-34. The vocal line is mostly silent, with a few notes in the first measure. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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 a long slur over the first two measures. The piano accompaniment (grand staff) features a bass line with a descending eighth-note pattern and a treble line with chords and eighth-note figures.

Music score for measures 54-56. The vocal line (treble clef) has a long slur over measure 54. The piano accompaniment (grand staff) continues with a steady bass line and a treble line with chords and eighth-note patterns.

Music score for measures 57-60. The vocal line (treble clef) has a long slur over measures 57-58. The piano accompaniment (grand staff) includes a *dim.* (diminuendo) marking over measures 59-60. The bass line continues with a descending eighth-note pattern.

Music score for measures 61-64. The vocal line (treble clef) contains the lyrics "El co - ra - zón es a - gua," with a long slur over the first two measures. The piano accompaniment (grand staff) features a *mp* (mezzo-piano) dynamic marking. The bass line has a descending eighth-note pattern, and the treble line has chords and eighth-note figures.

65

el co - ra - zón es a - gua

69 *mf*

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

73 *poco rit.* *a tempo*

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

77 *rit., dim.*

ma - ta, ma - ta.

VII. Jazmín malherido

(VII. WOUNDED JASMINE)

Andantino ♩ = 84 circa

mp

3

5

7 *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

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 -

24 *f* *ff* *mf* *mp*

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

27

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

29

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

p

dim.

31

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

p

8

33

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

mf

8

35

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

mf

3

32

37

poco rit.

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

39 *a tempo*

mp

41

43

45

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.