

Dedicated to Luis Santana

CANCIONES HERNANDIANAS

(HERNANDIAN SONGS)

for Soprano or Tenor and Piano (original key)
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 voice. It consists of four systems of music. The first system shows the piano introduction with a treble and bass clef, a 4/4 time signature, and a mezzo-piano (*mp*) dynamic. The piano part features a melodic line with triplets and a bass line with chords. The second system continues the piano introduction. The third system shows the piano introduction continuing, with a key signature change to one flat (B-flat major) indicated by a flat sign on the bass clef. The fourth system introduces the vocal line. The vocal line is written in a soprano or tenor clef and includes the lyrics: "Co-mo la hi-gue - ra jo - ven de los ba-rran - cos". The piano accompaniment continues with a melodic line and a bass line with chords. The dynamic remains mezzo-piano (*mp*).

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.

4
23

mp

Musical score for measures 23-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 23 features a melodic line in the treble clef starting with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. Measure 24 continues the melodic line in the treble clef with quarter notes D5, E5, F5, and G5, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *mp* is present in the first measure.

25

Musical score for measures 25-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 25 features a melodic line in the treble clef starting with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. Measure 26 continues the melodic line in the treble clef with quarter notes E5, F5, G5, and A5, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *mp* is present in the first measure.

28

Musical score for measures 28-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 28 features a melodic line in the treble clef starting with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. Measure 29 continues the melodic line in the treble clef with quarter notes D5, E5, F5, and G5, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *mp* is present in the first measure.

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 a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 31 features a melodic line in the treble clef starting with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. Measure 32 continues the melodic line in the treble clef with quarter notes D5, E5, F5, and G5, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. Measure 33 continues the melodic line in the treble clef with quarter notes A5, B5, C6, and D6, then a quarter rest. The bass clef has a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of *mp* is present in the first measure.

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.

rit.

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.

25

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 chordal accompaniment in the left hand. The dynamic marking *mp* is present.

27

Musical score for measures 27-29. The vocal line (treble clef) has a whole rest in measure 27, a half note in measure 28, and a quarter note in measure 29. The lyrics are "Le - cho sin ca -". The piano accompaniment (grand staff) continues with a melodic line and chordal accompaniment. The dynamic marking *mp* is present.

30

Musical score for measures 30-31. The vocal line (treble clef) has a whole note in measure 30 and a whole rest in measure 31. The lyrics are "-lor,". The piano accompaniment (grand staff) continues with a melodic line and chordal accompaniment.

32

Musical score for measures 32-34. The vocal line (treble clef) has a whole rest in measure 32, a half note in measure 33, and a quarter note in measure 34. The lyrics are "sá - ba - na de". The piano accompaniment (grand staff) continues with a melodic line and chordal accompaniment.

35

som - - bra.

37

mf

Se au - sen - tó en su

mf

40

cuer - - po.

42

f

Se que - dó

f

44 *ff*

en sus ro - pas.

47 *mp*

49

51 *rit.*

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

Felice ♩ = 84 circa

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system (measures 1-2) features a melody in the right hand with a dynamic marking of *mf* and a fingering of 5. The second system (measures 3-5) continues the melodic and harmonic development. The third system (measures 6-8) includes a vocal line in the right hand with lyrics and a dynamic marking of *mp*, and piano accompaniment with a dynamic marking of *mp*. The fourth system (measures 9-10) features a vocal line with lyrics and a dynamic marking of *mf*, and piano accompaniment with a dynamic marking of *mp*. The piano accompaniment throughout the piece consists of arpeggiated chords and moving bass lines.

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* *mf*

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

tranquillo mp

35 *rit.* *f a tempo I*

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

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

mf

IV. La boca

(IV. THE MOUTH)

Calmo ♩ = 46 circa *mp*

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

Calmo ♩ = 46 circa

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 - joy

poco più mosso
p

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
mf

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

ca - lles ni los cam - pos.

dim.

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

mp

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 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

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.

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.

mp *rit.* *p*

VI. El corazón es agua

(VI. THE HEART IS WATER)

Allegro ♩ = 124 circa

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a metronome marking of approximately 124 beats per minute. The score is divided into five systems, each with a four-measure phrase. The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 13 and includes a *dim.* (diminuendo) marking. The fifth system starts at measure 17 and includes a mezzo-piano (*mp*) dynamic. The vocal line in the fifth system contains the lyrics: 'El co - ra - zón es a - gua,'. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. The piece concludes with a final whole note chord in the right hand.

el co - ra - zón es a - gua

cresc.

mf

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

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*

51

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 and another over the last two. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including some sixteenth-note passages.

54

Music score for measures 54-56. The vocal line (treble clef) has a long slur over the first measure, followed by a rest. The piano accompaniment (grand staff) continues with a consistent eighth-note bass line and a melodic line in the right hand.

57

Music score for measures 57-60. The piano accompaniment (grand staff) features a steady eighth-note bass line. The right hand has a melodic line with a *dim.* (diminuendo) marking in measure 59. The vocal line (treble clef) is mostly obscured by the piano part.

61

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 steady eighth-note bass line and a melodic line in the right hand. A *mp* (mezzo-piano) dynamic marking is present in the first measure of the piano part.

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

mp

3

5

7 *poco rit.* *a tempo* *p* O - ji -

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

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

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

24

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 - ro y 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

poco rit.

37

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.