

Dedicated to Luis Santana

CÁNTICO ESPIRITUAL

(SPIRITUAL CANTICLE)

transcription for Contralto (or Baritone), Violoncello (or Viola) and Piano by the Composer
on Poem by SAN JUAN DE LA CRUZ (1542-1591)

I. ¿Adónde te escondiste?

(I. WHITHER HAST THOU HIDDEN THYSELF?)

VÍCTOR CARBAJO

Rubato mesto $\text{♩} = 36-38$

mp

Rubato mesto $\text{♩} = 36-38$

Rubato mesto $\text{♩} = 36-38$

mp

poco rit.

sfz

poco rit.

sfz

a tempo

mp

a tempo

¿A - dón - de te es-con-dis - te, A -

ma - do y me de-jas-te con ge - mi - do? Co-mo el cier - vo hu -

is - te, ha-bién-do - me he - ri - do; sa - lí tras

poco rit. *a tempo*
poco rit. *a tempo*
 ti cla - man-do, y e - ras i - do.
a tempo
poco rit.

21

Pas-

25

to - res, los que fuer - des a - llá por las ma - ja - das al o -

28

te - ro, si por ven - tu - - ra vier - des a - qué l que

poco rit.

yo más quie - ro, de - cid - le que a - do - lez - co, pe - no y

poco rit.

poco rit.

a tempo

a tempo

mue - ro.

a tempo

Bus - can - do mis a - mo - res i -

42

ré por e-sos mon-tes y ri - be - ras; ni co-ge - ré las

45

flo - res ni te-me - ré las fie - ras; y pa-sa-

48

poco rit. *a tempo*
poco rit. *a tempo*
 ré los fuer-tes y fron - te - ras.
a tempo

51

Musical score for measures 51-53. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature is Bb major, and the time signature is 4/4.

54

Musical score for measures 54-56. The system includes a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The key signature is Bb major, and the time signature is 4/4. A dynamic marking of *sfz* is present in measure 56.

57

Musical score for measures 57-60. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature is Bb major, and the time signature is 4/4. A dynamic marking of *poco rit.* is present in measure 57.

II. El robo que robaste

(II. THE THEFT THAT THOU HAST ROBBED)

Sempre ad libitum

Sempre ad libitum

Sempre ad libitum

f

32

mf

¿Por

2

mf

qué, pues has lla - ga - ga - do a -

mf

9

ques - te co - ra - zón, no le sa-

nas - te? Y,

pues me le has ro - ba - - do, ¿por

6

qué a - sí le de - jas - - - te y no

15

7

to - mas el ro-bo que ro-

6 8 7

dim. *mf*

8

bas - te?

6 8 7

rit. *dim.*

III. Cristalina fuente (III. CRYSTALLINE FOUNT)

Musical score for the first system of "III. Cristalina fuente". The score is in 3/8 time and the key signature has three sharps (F#, C#, G#). It consists of three staves: a vocal line, a treble clef staff, and a grand staff (treble and bass clefs). The tempo/mood is marked "Dolce" with a quarter note equal to approximately 36 beats (♩ = 36 circa). The dynamics are marked "p" (piano). The vocal line begins with a fermata and a breath mark (V). The grand staff features a piano accompaniment with a steady eighth-note pattern in the bass and a melodic line in the treble.

Musical score for the second system of "III. Cristalina fuente". This system begins at measure 7, indicated by a "7" above the first staff. It continues with the same three-staff format as the first system. The vocal line continues with a fermata and a breath mark (V). The piano accompaniment maintains its rhythmic and melodic patterns.

14

p
A-pa-ga mis e - no - jos, pues que nin-gu-no

19

bas-ta a des-ha - ce - llos, y vé-an-temis

24

o - jos, pues e-res lum-bre de - llos y

mp
 mp
 só - lo pa - ra ti quie - ro te - ne - llos.

mf
 mf
 Des-cu-bre tu pre - sen - cia, y má-te-me tu

vis - ta y her-mo - su - ra; mi-ra que la do-

42

len - cia de a - mor, que no se cu - ra

mp

46

si - no con la pre - sen - cia y la fi - gu - ra.

cresc. *f*

50

poco rit. *a tempo* *p*

poco rit., dim. *a tempo* *p*

¡Oh, cris-ta-li-na fuen-te! ¡Si en e-sos tussem-

blan-tes pla-te - a - dos for-ma-ses de re-

pen - te los o-jos de-se - a - dos que

70

mp

mp

ten-go en mis en - tra - ñas di - bu - ja - dos!

mp

75

p

p

81

p

rit.

rit.

IV. La soledad sonora

(IV. THE SOUNDING SOLITUDE)

Rubato triste ♩ = 68 circa

p

Rubato triste ♩ = 68 circa

p

Rubato triste ♩ = 68 circa

p

Mi A - ma - do, las mon -

4

ta - ñas, los va - lles so - li - ta - rios ne - mo - ro - sos, las

7

in - su-las ex - tra - ñas, los rí - os so - no -

10

ro - sos, el sil - bo de los ai - res ne - mo - ro - sos, la

13

no - che so - se - ga - da en

15

rit. al...

pp

par de los le - van - tes del au - ro - ra, la

rit. al...

17

Meno mosso
pizz.
pp

Meno mosso

mp

mú - si - ca ca - lla - da, la so - le - dad so - no - ra, la

Meno mosso
pp

21

Tempo I

mp

Tempo I

rit. *a tpo.*

ce - na que re - cre - a y e - na - mo - ra. Ca -

Tempo I

mp *rit.* *a tpo.*

24

arco

p

zad - nos las ra - po - sas, que es - tá ya flo - re - ci - da nues - tra

27

vi - ña, en tan - to que de ro - sas ha - ce - mos u - na

31

rit.

dim.

rit.

dim.

pi - ña, y no pa - rez - ca na - die en la mon - ti - ña.

V. Nuestros umbrales

(V. OUR THRESHOLDS)

Soave ♩ = 66 circa

p

Soave ♩ = 66 circa

p

Soave ♩ = 66 circa

De-

5

ten - te, cier - zo muer - to; — ven, aus - tro, que re - cuer - das los a -

9

mo - res; — as - pi - ra por mi huer - to — y

mp

mp

mp

13 *poco rit.*

co-rran tus o - lo - res, y pa - ce - rá el A - ma - do en - tre las

poco rit.

17 *a tempo*

flo - res. ¡Oh,

a tempo

mf

21 **Più mosso**

Più mosso

nin - fas de Ju - de - a!, en tan - to que en las

Più mosso

mf

24

flo - res y ro - sa - les el ám - bar per - fu -

27

me - a, mo - rá en los a - rra - ba - les, y

30

no que-ráis to - car nues-tros um - bra - les.

33 *rit.* *ff*

ff rit., dim. (release ped. gradually)

36 *(rit.)* **Tempo I** *p*

Tempo I *p* **Tempo I** *p* **Tempo I** *p* Es -

(release ped. gradually)

39

cón - de - te, Ca - ri - llo, y mi - ra con tu haz a las mon -

ta - ñas, y no quie-ras de - ci - llo; mas

mp

mi - ra las com - pa - ñas de la que va por ín - su-las ex -

rit.

tra - ñas.

a tempo

rit., dim.

VI. Esposo: Fuiste reparada (VI. HUSBAND: THOU WERT REDRESSED)

The musical score is written for voice and piano. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Gioviale' with a quarter note equal to approximately 69 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score is divided into three systems. The first system contains measures 1-4. The second system contains measures 5-8, with measure 7 featuring a fermata over a whole note chord in the piano part. The third system contains measures 9-12, with the piano part featuring intricate fingerings (1, 4, 3, 2 and 4, 1, 5, 4, 3, 2, 1) and a final measure with a fermata. The vocal line consists of a single melodic line with lyrics in Spanish and English.

13

17

mp
A las a-ves li - ge - ras, le - o - nes, cier-vos, ga - mos sal-ta-

21

mp
do - res, mon-tes, va-lles, ri - be - ras,

25

a-guas, ai-res, ar - do - res_ y mie - dos_ de las no - ches ve - la -

29

do - - - res: Por las a-me-nas li - ras_ y

33

can - to_ de se - re - nas_ os con - ju - ro_ que

mp

ce - sen vues - tras i - ras y no to - quéis al mu - ro,

por - que la es - po - sa duer - ma más se -

gu - - ro. En -

48 *pizz.*

p

trán-do - se ha la es - po - sa en el a - me - no

51

mf

huer - to de - se - a - do, ya

mf

54

mf

su sa - bor re - po - sa el cue - llo re - cli -

mf

57

na - do so - bre los dul - ces bra - zos del A -

60 *poco rit.* *a tempo*

ma - do. De - ba - jo del man - za - no: a -

poco rit. *a tempo* *mp*

64 *arco* *mp*

llí con - mi - go fuis - te des - po - sa - da, a -

arco *mp*

68

llí te di la ma - no, y fuis - te re - pa - ra - da

72

sfz

don-de tu ma - dre fue - ra vio-

75

rit.

la - - - - - da.

rit. *dim.*

VII. Nuestro lecho florido

(VII. OUR FLOWERY BED)

Sempre ad libitum

Sempre ad libitum

p

Sempre ad libitum

cresc.

p

Nues - - - - - tro -

Sempre ad libitum

p

cresc.

3

dim.

le - cho flo -

dim.

4

cresc.

ri - - - - - do de

cresc.

5

dim.

cue - vas de le -

dim.

6

cresc.

nes en-la-

0 3 6 27

cresc.

7

dim.

za - do, en

mf

dim. *mf*

9

Musical score for measures 9-10. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 7/4. The vocal line begins with a piano (*mp.*) dynamic and a *cresc.* marking. It features a melodic line with a triplet of eighth notes and an 18-measure rest. The lyrics are "púr - - - - - pu-ra ten -". The piano accompaniment consists of a steady eighth-note bass line and a block of chords in the right hand, also marked *cresc.*

10

Musical score for measures 10-11. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 7/4. The vocal line begins with a *dim.* marking and features a melodic line with a half note and a quarter note. The lyrics are "di - do, de". The piano accompaniment consists of a steady eighth-note bass line and a block of chords in the right hand, also marked *dim.*

11

Musical score for measures 11-12. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 7/4. The vocal line begins with a piano (*mp.*) dynamic and a *cresc.* marking. It features a melodic line with a triplet of eighth notes and an 18-measure rest. The lyrics are "paz - - - - - e-di-fi -". The piano accompaniment consists of a steady eighth-note bass line and a block of chords in the right hand, also marked *cresc.*

12

dim.
ca - do, de

dim.

13

cresc.
mil es - cu - dos de o - ro co - ro -

cresc.

14

sfz
na - do.

sfz

VIII. De mi Amado bebí

(VIII. OF MY BELOVED I HAVE DRUNK)

Sereno $\text{♩} = 44$ circa

p

Sereno $\text{♩} = 44$ circa

p

Sereno $\text{♩} = 44$ circa

En la in-te-rior bo - de - ga

4

de mi A-ma-do be - bí, y cuan-do sa-

7 *poco accel.*

poco cresc.
poco accel., poco cresc.

lí - a por to-da a-ques-ta ve - ga, ya co-sa no sa - bí - a, y el ga-na-do per-

poco accel., poco cresc.

The musical score is written for voice and piano. It features three systems of music. The first system (measures 1-3) is marked 'Sereno' with a tempo of approximately 44 beats per minute. The piano accompaniment consists of a steady eighth-note pattern in both hands. The second system (measures 4-6) continues the piano accompaniment and includes the vocal line with lyrics. The third system (measures 7-10) includes performance directions such as 'poco accel.' and 'poco cresc.' for both the voice and piano parts.

10 *a tpo., poco rit.* *a tempo*

a tpo., poco rit. *mf* *dim.*
a tempo, dim.

dí que an-tes se - guí - a.

a tempo *mf poco rit.* *a tempo* *dim.*

13 *p*

p

A - llí me dio su pe - cho, a - llí

p

16

me en-se-ñó cien-cia muy sa - bro - sa, y yo le di de

he - cho a mí, sin de - jar co - sa; a -

llí le pro - me - tí ser su es - po - sa.

Mi al - ma se ha em - ple - a - do, y to - do mi cau -

28 *poco accel.*
poco cresc.
poco accel., poco cresc.
 dal, en su ser - vi - cio; ya no guar-do ga-

31 *(accel.)* *a tpo., poco rit.*
(cresc.)
(accel., cresc.) *a tpo., poco rit.*
mf
 na - do, ni ya ten-go o-tro o - fi - cio, que ya só-lo en a - mar

34 *(rit.)* *a tempo*
(rit.) *a tempo*
 es mi e-jer - ci - cio.

IX. Haremos las guirnaldas

(IX. WE WILL MAKE THE GARLANDS)

Placido ♩ = 48 circa
pizz.

mp

Placido ♩ = 48 circa

mp

De

Placido ♩ = 48 circa

mp

3

flo - res y es - me - ral - - das, en

5

las fres - cas ma - ña - nas es - co -

7

gi - - das, ha -

9

re - mos las guir - nal - - das

dim.

poco rit. *a tempo*

(*dim.*) *p* *cresc.*

(*dim.*), *poco rit.* *p* *a tempo, cresc.*

en tu a - mor flo - re -

poco rit. *a tempo*

(*dim.*) *p* *cresc.*

(*cresc.*)

(*cresc.*)

ci - - das, y en un ca - be - llo

(*cresc.*)

(*cresc.*) *mf*

(*cresc.*) *mf*

mí - o en - tre - te - ji - - das.

(*cresc.*) *mf*

17 *poco rit.* *a tempo*

dim. *mp*

poco rit., dim. *mp* *a tempo*

En só - lo a - quel ca -

poco rit. *a tempo*

dim. *mp*

19

be - - llo que en mi cue - llo vo -

21

cresc. *cresc.*

lar con - si - de - ras - - te,

cresc.

poco rit. *a tempo*

(*cresc.*) *mf* *mf* *a tempo*

mi - rás - te - le en mi

cue - - llo y en él pre - so que -

das - - te, y en u - no de mis

29

poco rit.

dim.
dim.

poco rit.

o - - jos te lla -

dim.

poco rit.

31

rit.

(dim.)
(dim.), rit.

gas - - - - -

rit.

(dim.)

32

(dim., rit.)
(dim., rit.)

te.

(dim., rit.)

X. Gracia y hermosura en mí dejaste

(X. GRACE AND BEAUTY IN ME THOU DIDST LEAVE)

Tranquillo ♩ = 56 (sostenuto)-62

mf

Tranquillo ♩ = 56 (sostenuto)-62

Tranquillo ♩ = 56 (sostenuto)-62

mf

5

sostenuto

p

sostenuto

p

Cuan-do tú me mi-ra-bas, su

sostenuto

8 = 7

8 = 7

p

10

a tempo
mp
a tempo

gra - cia en mí tus o - jos im - pri - mí - an;

a tempo
mp

15

sostenuto
p
sostenuto

por e - so me a - da - ma - bas, y en e - so me - re - cí - an los

sostenuto

20

a tempo
mp
a tempo

mí - os a - do - rar lo que en ti ví - an.

a tempo
mp

25

mf *p subito* *sost. p* *sostenuto*

No quie-ras

mf *p subito* *sostenuto*

30

mf *a tempo*

des-pre-ciar-me,

mf *a tempo*

35

p subito *mf* *a tempo* *sostenuto*

p *mf*

sost. *a tempo*

que, si co-lor mo-re - -

a tempo *sostenuto* *p subito* *mf*

40

no en mí ha - llas - te, ya

45 *sostenuto*

bien _ pue-des mi - rar - me des - pués _ que me mi - ras te, que gra - cia y her - mo

50 *a tempo*

su - ra en mí de - jas - te.

XI. Esposo: La blanca palomica

(XI. HUSBAND: THE LITTLE WHITE DOVE)

Amoroso ♩ = 124 circa

mp

Amoroso ♩ = 124 circa

mp

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a bass clef line with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Amoroso' with a metronome marking of ♩ = 124 circa. The dynamics are marked 'mp' (mezzo-piano) in both the middle and bottom staves. The music features a melodic line in the middle staff and a rhythmic accompaniment in the bottom staff.

4

The second system of the musical score consists of three staves. The top staff is a single bass clef line with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of one sharp (F#) and a 4/4 time signature. The music continues from the first system, with the middle staff playing a melodic line and the bottom staff playing a rhythmic accompaniment. The system is marked with a measure number '4' at the beginning.

8

The third system of the musical score consists of three staves. The top staff is a single bass clef line with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of one sharp (F#) and a 4/4 time signature. The music continues from the second system, with the middle staff playing a melodic line and the bottom staff playing a rhythmic accompaniment. The system is marked with a measure number '8' at the beginning.

12

poco rit. *a tempo*

mp

mp

poco rit. *a tpo.*

mp

16

blan - ca pa - lo - mi - ca

mp

20

ar - ca con el ra - mo se ha tor -

mp

na - do, y ya la tor - to -

poco cresc.
poco cresc.

poco cresc.

li - ca al so - cio de - se -

(cresc.) *dim.* *poco cresc.*

(cresc.) *dim.* *poco cresc.*

(cresc.) *dim.* *poco cresc.*

a - do, en las ri - be - ras

(cresc.) *dim.*

(cresc.) *dim.*

(cresc.) *dim.*

36

pizz. *p*

p

ver - des ha ha - lla - do. En

40

so - - le - dad vi - ví - a,

43

y en so - - le - dad ha

pues - to ya su ni - do;

y en so - le - dad la

guí - a a

56

so - las su que - ri - do, tam -

60

bién en so - le - dad de a - mor he -

64

ri - do, he - ri - do.

XII. Gocémonos, Amado

(XII. LET US REJOICE, BELOVED)

Felice $\text{♩} = 48$ circa
libero

mp

Felice $\text{♩} = 48$ circa
mp

4

7 *poco rit.* *a tempo*
mp

mp

Go - cé-mo-nos, A-ma - do, — y
a tempo

poco rit. *mp*

The musical score is written for voice and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Felice' with a quarter note equal to 48 beats per minute, and the performance style is 'libero'. The music is in 2/2 time. The piano accompaniment starts with a mezzo-piano (mp) dynamic. The score is divided into three systems. The first system contains measures 1-3. The second system contains measures 4-6. The third system contains measures 7-9. Measure 7 is marked 'poco rit.' and measure 8 is marked 'a tempo'. The lyrics 'Go - cé-mo-nos, A-ma - do, — y' are placed under the vocal line in measure 8. The piano part features various textures, including arpeggiated chords and sustained chords. Fingerings are indicated with numbers 1-5. The score concludes with a final cadence in measure 9.

10

vá-mo-nos a ver en tu her-mo - su - ra al mon-te y al co-lla - do do

13

ma-na el a - gua pu - ra; en - tre-mos más a - den-tro en la es-pe -

15

su - ra. Y lue-go a las su-bi - das ca-ver-nas de la pie-dra nos i-

p cresc.

p cresc.

18

(*cresc.*)

(*cresc.*)

mf

re - mos, — que es - tán bien es-con-di - das, — y a - llí nos en-tra-re-mos, y el

(*cresc.*)

mf

21

mos-to de gra-na-das gus-ta - re - mos. — A - llí me mos-tra - rí - as a -

mf

24

poco rit.

a tempo

p cresc.

poco rit.

a tempo, cresc.

p

que-llo que mi al-ma pre-ten - dí - a, — y lue-go me da-rí - as a -

poco rit.

a tempo

p cresc.

27

(cresc.)

poco rit.

dim.

poco rit.

dim.

a tpo.

a tpo.

mp

llí tú, vi-da mí - a, a - que-llo que me dis-te el o-tro dí - a. El

(cresc.)

dim.

a tpo.

30

mp

a tpo.

as-pi-rar del ai - re, el can-to de la dul-ce fi-lo - me - na, el

mp

33

molto rit.

mf

mf

molto rit.

molto rit.

mf

so-to y su do-nai - re, en la no-che se-re - na, con lla-ma que con-su-me y no da

36 *a tempo* *libero*
mp

a tempo

pe - na.

a tempo *mp*

40

43 *rit.*

rit.

Cántico Espiritual

SAN JUAN DE LA CRUZ (1542-1591)
Versión inglesa: JAIME GARCÍA SOLANA

Spiritual Canticle

ST. JOHN OF THE CROSS (1542-1591)
English version: JAIME GARCÍA SOLANA

I. ¿Adónde te escondiste? 1

¿Adónde te escondiste,
Amado, y me dejaste con gemido?
Como el ciervo huiste,
habiéndome herido;
salí tras ti clamando, y eras ido.
Pastores, los que fuerdes
allá por las majadas al otero,
si por ventura vierdes
aquél que yo más quiero,
decidle que adolezco, peno y muero.
Buscando mis amores
iré por esos montes y riberas;
ni cogeré las flores
ni temeré las fieras;
y pasaré los fuertes y fronteras.

II. El robo que robaste 6

¿Por qué, pues has llagado
aqueste corazón, no le sanaste?
Y, pues me le has robado,
¿por qué así le dejaste
y no tomas el robo que robaste?

III. Cristalina fuente 8

Apaga mis enojos,
pues que ninguno basta a deshacellos,
y véante mis ojos,
pues eres lumbre dellos
y sólo para ti quiero tenellos.
Descubre tu presencia,
y máteme tu vista y hermosura;
mira que la dolencia
de amor, que no se cura
sino con la presencia y la figura.
¡Oh, cristalina fuente!
¡Si en esos tus semblantes plateados
formases de repente
los ojos deseados
que tengo en mis entrañas dibujados!

IV. La soledad sonora 12

Mi Amado, las montañas,
los valles solitarios nemorosos,
las ínsulas extrañas,
los ríos sonoros,
el silbo de los aires amorosos,
la noche sosegada
en par de los levantes del aurora,
la música callada,
la soledad sonora,
la cena que recrea y enamora.
Cazadnos las raposas,
que está ya florecida nuestra viña,
en tanto que de rosas
hacemos una piña,
y no parezca nadie en la montiña.

I. Whither hast thou hidden thyself? 1

Whither hast thou hidden thyself,
Beloved, and hast left me full of woe?
Like the hart thou didst flee,
having wounded me:
I went out crying after thee, and thou wert gone.
Shepherds, ye that go
thither through the sheepfolds to the hill,
if perchance ye see
him that I most love,
ye tell him that I languish, suffer and die.
Seeking my loves,
I'll go over those mountains and banks;
I'll neither pluck the flowers
nor fear the wild beasts;
and I'll go past the forts and the frontiers.

II. The theft that thou hast robbed 6

Why, since thou hast wounded
this one heart, didst thou not heal it?
And, having robbed me of it,
why hast thou left it thus
and takest thou not the theft that thou hast robbed?

III. Crystalline fount 8

Quench thou my grievances,
since none suffices to remove them,
and let mine eyes behold thee,
since thou art their light
and for thee alone I wish to have them.
Reveal thy presence
and let the vision of thee and thy beauty slay me;
behold, the affliction
caused by love is not cured
save by thy presence and thy form.
O crystalline fount!,
if on thy silvery countenances
thou wouldst of a sudden form
the eyes of my desire
which I have outlined in my guts!

IV. The sounding solitude 12

My Beloved, the mountains,
the solitary, forested valleys,
the strange isles,
the sonorous rivers,
the whisper of the amorous breezes,
the placid night,
at the time of the dawn of the morning,
the silent music,
the sounding solitude,
the supper that gives delight and charms.
Ye hunt the foxes for us,
for our vineyard is now in full bloom,
while we of roses
we make a bunch,
and let none appear upon the hill.

V. Nuestros umbrales 15

Detente, cierzo muerto;
ven, austro, que recuerdas los amores;
aspira por mi huerto
y corran tus olores,
y pacerá el Amado entre las flores.

¡Oh, ninfas de Judea!,
en tanto que en las flores y rosales
el ámbar perfumea,
morá en los arrabales,
y no queráis tocar nuestros umbrales.

Escóndete, Carillo,
y mira con tu haz a las montañas,
y no quieras decillo;
mas mira las compañas
de la que va por ínsulas extrañas.

VI. Esposo: Fuiste reparada 19

A las aves ligeras,
leones, ciervos, gamos saltadores,
montes, valles, riberas,
aguas, aires, ardores
y miedos de las noches veladores:

Por las amenas liras
y canto de serenas os conjuro
que cesen vuestras iras
y no toquéis al muro,
porque la esposa duerma más seguro.

Entrádose ha la esposa
en el ameno huerto deseado,
y a su sabor reposa
el cuello reclinado
sobre los dulces brazos del Amado.

Debajo del manzano:
allí conmigo fuiste desposada,
allí te di la mano,
y fuiste reparada
donde tu madre fuera violada.

VII. Nuestro lecho florido 24

Nuestro lecho florido
de cuevas de leones enlazado,
en púrpura tendido,
de paz edificado,
de mil escudos de oro coronado.

VIII. De mi Amado bebí 27

En la interior bodega
de mi Amado bebí, y cuando salía
por toda aquesta vega,
ya cosa no sabía,
y el ganado perdí que antes seguía.

Allí me dio su pecho,
allí me enseñó ciencia muy sabrosa,
y yo le di de hecho
a mí, sin dejar cosa;
allí le prometí de ser su esposa.

Mi alma se ha empleado,
y todo mi caudal, en su servicio;
ya no guardo ganado,
ni ya tengo otro oficio,
que ya sólo en amar es mi ejercicio.

V. Our thresholds 15

Stay still, dead north wind:
come, south wind, that recallest love;
breathe through my garden
and let thy scents flow,
and the Beloved shall pasture among the flowers.

O nymphs of Judaea!,
while mid the flowers and rosebushes
the amber sends its aroma,
ye dwell in the outskirts,
and desire not to touch our thresholds.

Hide thyself, Dearest one,
and look with thy face at the mountains,
and desire not to speak,
but behold the company of her
who travels mid strange isles.

VI. Husband: Thou wert redressed 19

Birds with swift wings,
lions, harts, leaping does,
mountains, valleys, river banks,
waters, breezes, heats,
and nocturnal terrors that keep watch:

By the pleasant lyres
and by the sirens' song, I conjure you:
Cease your wrath
and touch not the wall,
so that the bride may sleep more securely.

The bride has entered
into the pleasant orchard of her desire,
and in her delights rests,
her neck reclined
on the sweet arms of the Beloved.

Beneath the apple tree,
there thou wert betrothed to me;
there I gavest thee my hand
and thou wert redressed
where thy mother had been despoiled.

VII. Our flowery bed 24

Our flowery bed,
enclosed with dens of lions,
hung in purple
and built in peace,
crowned with a thousand shields of gold.

VIII. Of my Beloved I have drunk 27

In the inner cellar,
of my Beloved I have drunk, and when I went
over all this one meadow,
then naught didst I know more,
and lost the flock which I used to follow.

There he gave me his breast;
there he taught me science most delightful;
and I gave myself to him indeed,
reserving nothing;
there I promised him to be his bride.

My soul has committed itself,
and all my wealth, to his service:
now I guard no flock
nor have I now any other office,
for now my use is in loving alone.

IX. Haremos las guirnaldas 30

De flores y esmeraldas,
 en las frescas mañanas escogidas,
 haremos las guirnaldas
 en tu amor florecidas,
 y en un cabello mío entretejidas.

En sólo aquel cabello
 que en mi cuello volar consideraste,
 mirástele en mi cuello
 y en él preso quedaste,
 y en uno de mis ojos te llagaste.

X. Gracia y hermosura en mí dejaste . . 34

Cuando tú me mirabas,
 su gracia en mí tus ojos imprimían;
 por eso me adamabas,
 y en eso merecían
 los míos adorar lo que en ti vían.

No quieras despreciarme,
 que, si color moreno en mí hallaste,
 ya bien puedes mirarme,
 después que me miraste,
 que gracia y hermosura en mí dejaste.

XI. Esposo: La blanca palomica 37

La blanca palomica
 al arca con el ramo se ha tornado,
 y ya la tortolica
 al socio deseado
 en las riberas verdes ha hallado.

En soledad vivía,
 y en soledad ha puesto ya su nido;
 y en soledad la guía
 a solas su querido,
 también en soledad de amor herido.

XII. Gocémonos, Amado 41

Gocémonos, Amado,
 y vámonos a ver en tu hermosura
 al monte y al collado
 do mana el agua pura;
 entremos más adentro en la espesura.

Y luego a las subidas
 cavernas de la piedra nos iremos,
 que están bien escondidas,
 y allí nos entraremos,
 y el mosto de granadas gustaremos.

Allí me mostrarías
 aquello que mi alma pretendía,
 y luego me darías
 allí tú, vida mía,
 aquello que me diste el otro día.

El aspirar del aire,
 el canto de la dulce filomena,
 el soto y su donaire,
 en la noche serena,
 con llama que consume y no da pena.

IX. We will make the garlands 30

With flowers and emeralds
 gathered in the cool mornings
 we will make the garlands
 blossomed in thy love
 and interwoven with one hair from my head.

By that hair alone
 which thou didst regard fluttering on my neck,
 beholding it upon my neck,
 by it thou wert captivated,
 and wert made sore by one of mine eyes.

X. Grace and beauty in me thou didst leave. 34

When thou didst behold me,
 their grace upon me thine eyes imprinted;
 for this cause thou didst woo me,
 whereby mine eyes deserved
 to adore that which they saw in thee.

I pray thee, despise me not,
 for, if thou found me swarthy,
 now canst thou indeed behold me,
 after thou didst behold me
 grace and beauty in me thou didst leave.

XI. Husband: The little white dove 37

The little white dove
 to the ark with the bough has returned,
 and now the turtledove
 the desired match
 on the green banks has found.

In solitude she dwelt
 and in solitude now she has built her nest,
 and in solitude did guide her
 alone her beloved,
 also in solitude by love wounded.

XII. Let us rejoice, Beloved 41

Let us rejoice, Beloved,
 and to see in thy beauty let us go
 to the mountain and the hill
 where the water runs pure;
 let us enter farther into the thicket.

And then we shall go forth
 to the lofty caverns of the rock,
 which are well hidden,
 and there we shall enter
 and the must of the pomegranates taste.

There thou wouldst show me
 that which my soul desired,
 and then wouldst give me
 there, thou, my life,
 that which thou gavest me the other day.

The breathing of the air,
 the song of the sweet philomel,
 the copse and its grace,
 in the serene night,
 with a consuming flame yet painless.



Violoncello

CÁNTICO ESPIRITUAL

(SPIRITUAL CANTICLE)

transcription for Contralto (or Baritone), Violoncello (or Viola) and Piano by the Composer
on Poem by SAN JUAN DE LA CRUZ (1542-1591)

I. ¿Adónde te escondiste?

(I. WHITHER HAST THOU HIDDEN THYSELF?)

Rubato mesto $\text{♩} = 36-38$

VÍCTOR CARBAJO

The musical score is written for a single melodic line in G minor, 2/2 time. It begins with a *mp* dynamic and a tempo of *Rubato mesto* at 36-38 beats per minute. The score is divided into measures, with measure numbers 5, 12, 17, 21, 27, 32, 36, 42, 47, 51, and 55 marked. The piece features several dynamic markings: *mp* (mezzo-piano), *sfz* (sforzando), *poco rit.* (ritardando), and *a tempo*. The tempo changes from *Rubato mesto* to *a tempo* at measure 17. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final *sfz* dynamic marking.

II. El robo que robaste

(II. THE THEFT THAT THOU HAST ROBBED)

Sempre ad libitum
Pf.

Sempre ad libitum

Violoncello

Voice

¿Por

2

qué, pues has lla - ga - do a -

mf

3

ques - te co - ra - zón, no le sa -

4

nas - te? Y,

5

pues me le has ro - ba - do, ¿por

6

qué a - sí le de - jas - te y no

7

to - mas el ro - bo que ro - bas - te?

III. Cristalina fuente

(III. CRYSTALLINE FOUNT)

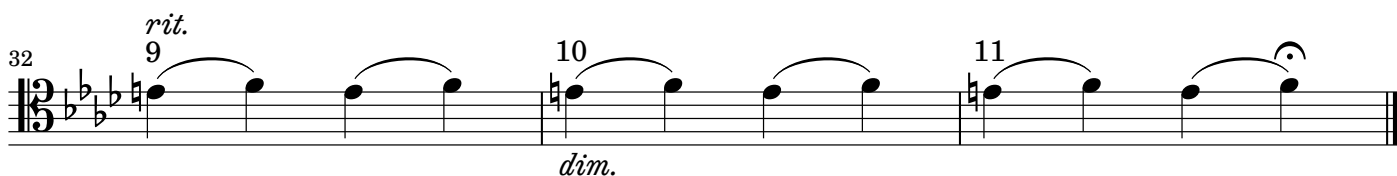
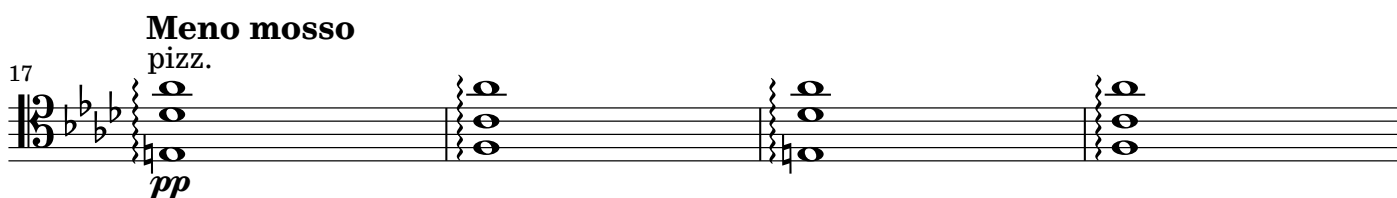
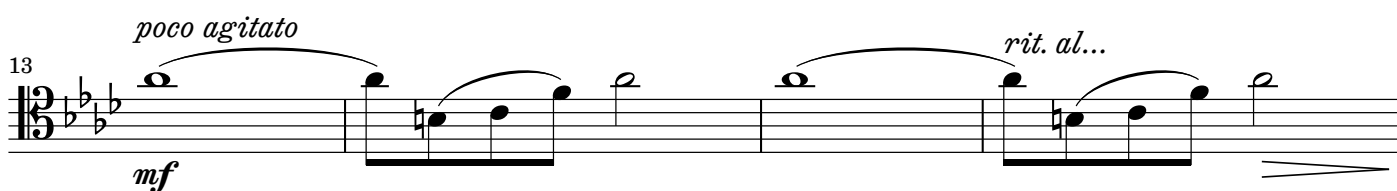
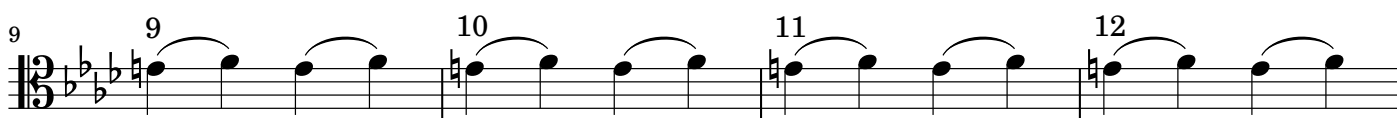
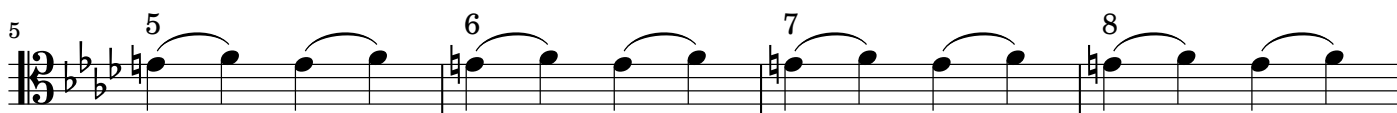
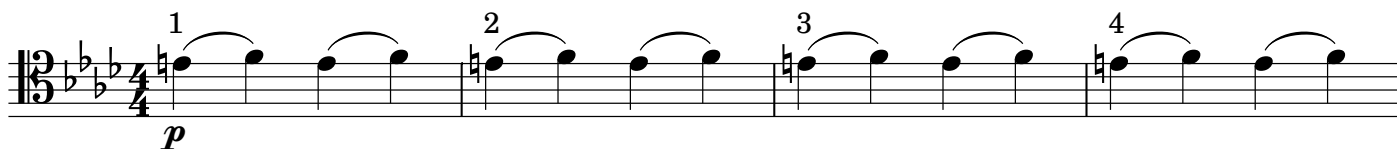
Dolce ♩ = 36 circa

The musical score is written for Violoncello in 3/8 time, key of D major. It begins with a tempo marking of "Dolce" and a metronome marking of "♩ = 36 circa". The score is divided into ten staves, each starting with a measure number. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 15. The third staff starts at measure 16 and ends at measure 24. The fourth staff starts at measure 25 and ends at measure 33. The fifth staff starts at measure 34 and ends at measure 43. The sixth staff starts at measure 44 and ends at measure 56. The seventh staff starts at measure 57 and ends at measure 65. The eighth staff starts at measure 66 and ends at measure 74. The ninth staff starts at measure 75 and ends at measure 80. The tenth staff starts at measure 81 and ends at measure 88. The score includes various dynamics: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). It also features performance instructions: *poco rit.* (slightly ritardando), *a tempo* (return to tempo), and *rit.* (ritardando). The score is marked with accents (*V*) and slurs. There are also some double bar lines with a "2" above them, possibly indicating a second ending or a specific measure structure.

IV. La soledad sonora

(IV. THE SOUNDING SOLITUDE)

Rubato triste ♩ = 68 circa



V. Nuestros umbrales

(V. OUR THRESHOLDS)

Soave ♩ = 66 circa

p

5

9

mp

13

poco rit.

17

a tempo

21

Più mosso

mf

27

cresc.

p

accel.

f

33

ff

37

Tempo I

p

41

45

mp

50

rit.

a tempo

rit.

dim.

VI. Esposo: Fuiste reparada

(VI. HUSBAND: THOU WERT REDRESSED)

Gioviale ♩ = 69 circa

Musical score for Violoncello, VI. Esposo: Fuiste reparada. The score is in 6/8 time and consists of 73 measures. It features various dynamics (*mp*, *sfz*, *dim.*, *p*, *mf*), articulations (*pizz.*, *arco*), and performance instructions (*rit.*, *a tempo*). The piece concludes with a final cadence in 3/4 time.

VII. Nuestro lecho florido

(VII. OUR FLOWERY BED)

Sempre ad libitum

Voice

p

Nues - tro - le - cho - flo -

Sempre ad libitum

Violoncello

p

4

ri - do de cue - vas - de -

6

nes en - la - za - do, -

8

mf

en púr - pu - ra ten - di - do, - de

11

paz e - di - fi - ca - do, - de

13

mil es - cu dos de o - ro co - ro - na - do. -

sfz

VIII. De mi Amado bebí

(VIII. OF MY BELOVED I HAVE DRUNK)

Sereno $\text{♩} = 44$ circa

p *poco accel.*
poco cresc.

8 *(accel.)* *a tpo., poco rit.* *a tempo*
(cresc.) *dim.* *p*

14

17

20 *cresc.*

23 *poco rit.* *a tempo*
(cresc.) *f* *p*

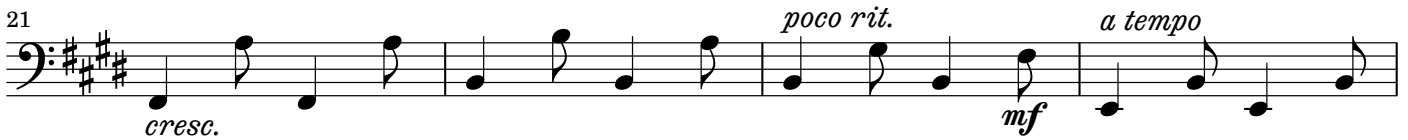
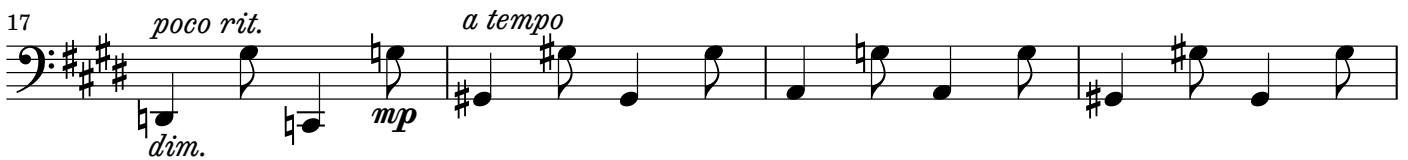
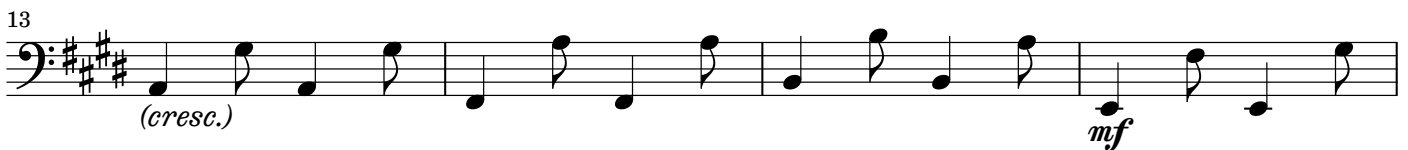
26 *poco accel.*
poco cresc.

32 *(accel.)* *a tpo., poco rit.* *a tempo*
(cresc.)

IX. Haremos las guirnaldas

(IX. WE WILL MAKE THE GARLANDS)

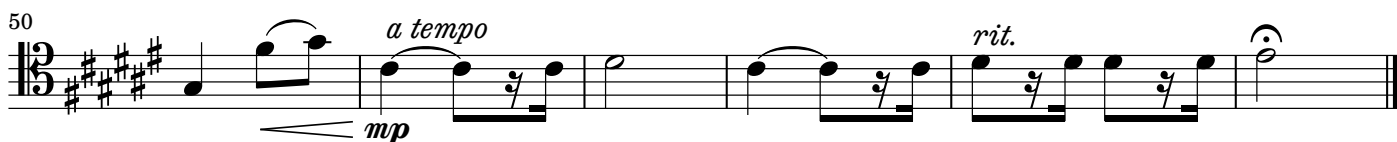
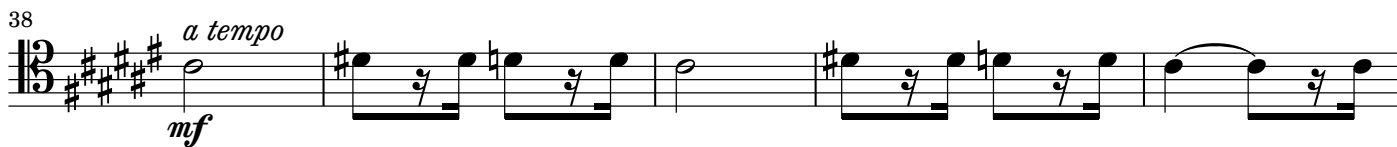
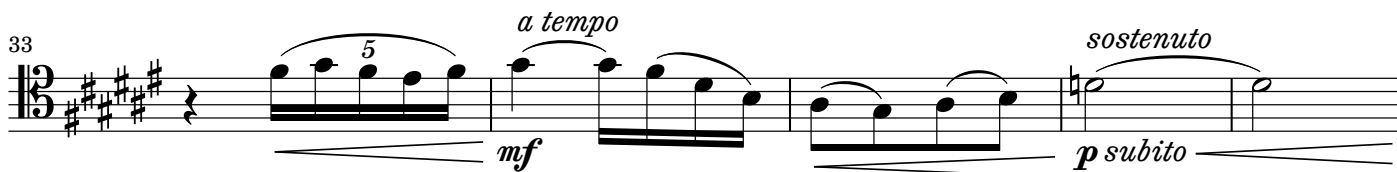
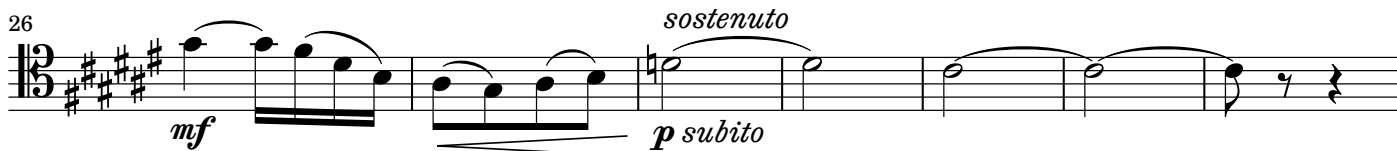
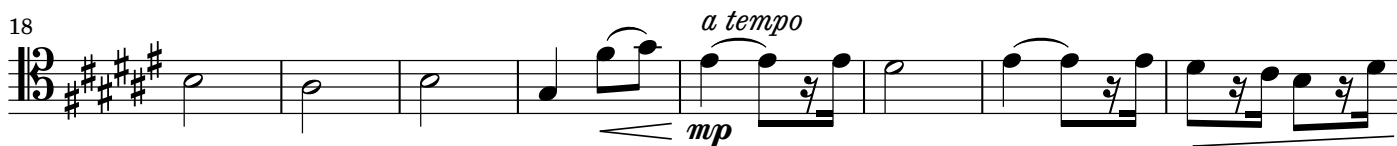
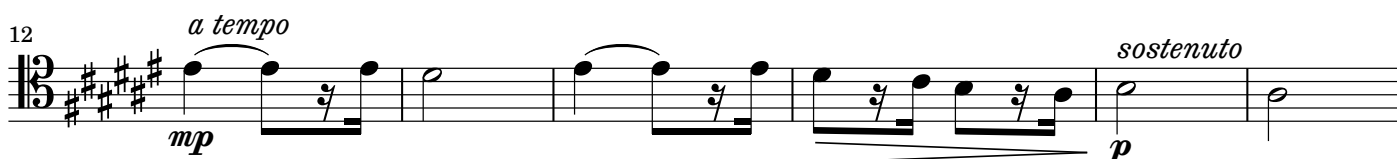
Placido ♩ = 48 circa
pizz.



X. Gracia y hermosura en mí dejaste

(X. GRACE AND BEAUTY IN ME THOU DIDST LEAVE)

Tranquillo ♩ = 56 (sostenuto)–62



XI. Esposo: La blanca palomica

(XI. HUSBAND: THE LITTLE WHITE DOVE)

Amoroso ♩ = 124 circa

mp

poco rit. *a tempo*
mp

poco cresc. *dim.* *poco cresc.*

(cresc.) *dim.* *pizz.* *p*

cresc.

arco
mp

rit.
mf

XII. Gocémonos, Amado

(XII. LET US REJOICE, BELOVED)

Felice $\text{♩} = 48$ circa

libero

mp

5 *poco rit.*

9 *a tempo*
mp

13 *p cresc.*

17 *(cresc.)* *mf*

22 *poco rit.* *a tempo* *p cresc.*

27 *(cresc.)* *dim.* *a tpo.*

30 mp

34 *molto rit.* *a tempo* *libero*
mf *mp*

37

40

43 *rit.*

CÁNTICO ESPIRITUAL

(SPIRITUAL CANTICLE)

transcription for Contralto (or Baritone), Violoncello (or Viola) and Piano by the Composer
on Poem by SAN JUAN DE LA CRUZ (1542-1591)

I. ¿Adónde te escondiste?

(I. WHITHER HAST THOU HIDDEN THYSELF?)

Rubato mesto $\text{♩} = 36-38$

VÍCTOR CARBAJO

mp

5 *poco rit.* *a tempo* 2

12 *poco rit.* *a tempo*

17 *poco rit.* *a tempo*

21 2

27

32 *poco rit.* *a tempo*

36 2

42

47 *poco rit.* *a tempo*

51

55 *poco rit.* *sfz*

II. El robo que robaste

(II. THE THEFT THAT THOU HAST ROBBED)

Sempre ad libitum
Pf.

Sempre ad libitum

Viola

Voice

¿Por

qué, pues has lla - ga - do a -

ques - te co - ra - zón, no le sa -

nas - te? Y,

pues me le has ro - ba - do, ¿por

qué a - sí le de - jas te y no

to - mas el ro - bo que ro - bas - te?

III. Cristalina fuente

(III. CRYSTALLINE FOUNT)

Dolce ♩ = 36 circa

The musical score is written for Viola in 3/8 time, key of D major. It begins with a tempo marking of "Dolce" and a metronome marking of "♩ = 36 circa". The score is divided into nine staves, with measure numbers 7, 16, 25, 34, 44, 57, 66, 75, and 81 indicated at the start of each line.

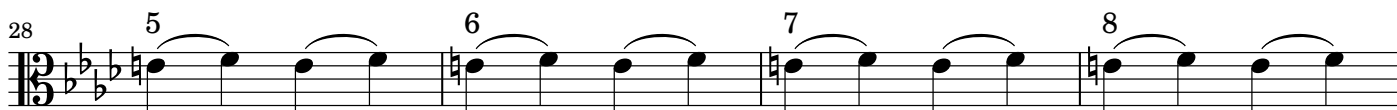
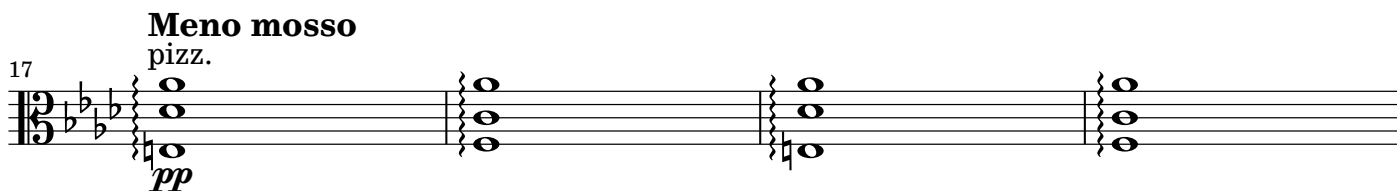
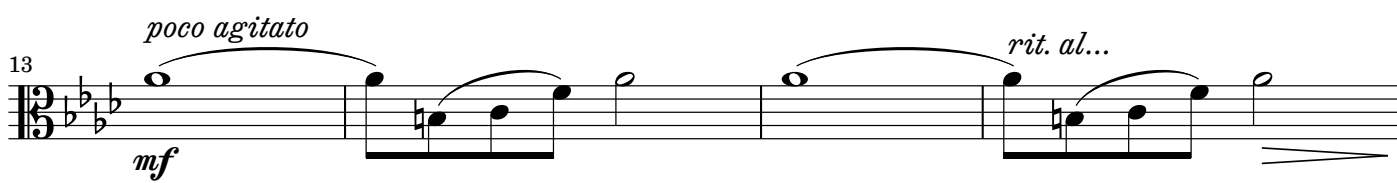
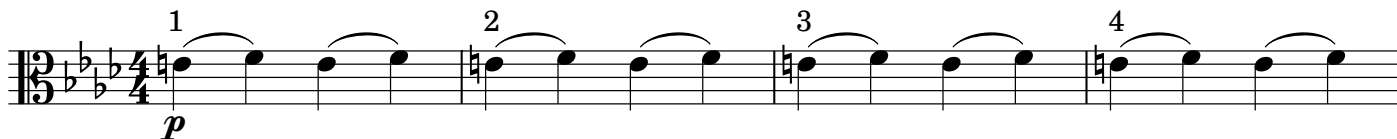
Key performance instructions include:

- Staff 1:** *p* (piano), *V* (accents).
- Staff 2:** *2* (second ending).
- Staff 3:** *2* (second ending).
- Staff 4:** *mp* (mezzo-piano).
- Staff 5:** *mf* (mezzo-forte).
- Staff 6:** *mp* (mezzo-piano), *f* (forte), *poco rit.* (poco ritardando), *a tempo* (return to tempo), *p* (piano), *2* (second ending).
- Staff 7:** *2* (second ending).
- Staff 8:** *mp* (mezzo-piano).
- Staff 9:** *p* (piano), *V* (accents).
- Staff 10:** *rit.* (ritardando).

IV. La soledad sonora

(IV. THE SOUNDING SOLITUDE)

Rubato triste ♩ = 68 circa



V. Nuestros umbrales

(V. OUR THRESHOLDS)

Soave ♩ = 66 circa



VI. Esposo: Fuiste reparada

(VI. HUSBAND: THOU WERT REDRESSED)

Gioviale ♩ = 69 circa

Musical score for Viola, VI. Esposo: Fuiste reparada. The score consists of ten staves of music in 6/8 time, starting with a key signature of three flats. It includes various dynamics (*mp*, *p*, *mf*, *sfz*, *dim.*), articulations (*pizz.*, *arco*), and performance instructions (*rit.*, *a tempo*). The piece concludes with a fermata on the final note.

VII. Nuestro lecho florido

(VII. OUR FLOWERY BED)

Sempre ad libitum

Voice

p

Nues - tro - le - cho - flo -

Sempre ad libitum

Viola

p

4

ri - do de cue - vas - de le -

6

nes en - la - za - do, -

8

mf

en púr - pu - ra ten - di - do, - de

11

paz e - di - fi - ca - do, - de

13

mil es - cu - dos de o - ro co - ro - na - do. -

sfz

VIII. De mi Amado bebí

(VIII. OF MY BELOVED I HAVE DRUNK)

Sereno $\text{♩} = 44$ circa *poco accel.*

8 *(accel.)* *a tpo., poco rit.* *a tempo*
(cresc.) *dim.* *p*

14

17

20 *cresc.*

23 *poco rit.* *a tempo*
(cresc.) *f* *p*

26 *poco accel.*
poco cresc.

32 *(accel.)* *a tpo., poco rit.* *a tempo*
(cresc.)

IX. Haremos las guirnaldas

(IX. WE WILL MAKE THE GARLANDS)

Placido ♩ = 48 circa

pizz.
mp

5

9 *poco rit.* *a tempo*
dim. *p* *cresc.*

13 *(cresc.)* *mf*

17 *poco rit.* *a tempo*
dim. *mp*

21 *poco rit.* *a tempo*
cresc. *mf*

25

29 *poco rit.* *rit.*
dim.

X. Gracia y hermosura en mí dejaste

(X. GRACE AND BEAUTY IN ME THOU DIDST LEAVE)

Tranquillo ♩ = 56 (sostenuto)–62

Musical staff 1: Measures 1-5. Key signature: three sharps (F#, C#, G#). Time signature: 2/4. Dynamics: *mf*. Tempo: *Tranquillo*.

Musical staff 2: Measures 6-11. Dynamics: *p*. Tempo: *sostenuto*.

Musical staff 3: Measures 12-17. Dynamics: *mp*, *p*. Tempo: *a tempo*, *sostenuto*.

Musical staff 4: Measures 18-25. Dynamics: *mp*. Tempo: *a tempo*.

Musical staff 5: Measures 26-32. Dynamics: *mf*, *p subito*. Tempo: *sostenuto*.

Musical staff 6: Measures 33-37. Dynamics: *mf*, *p subito*. Tempo: *a tempo*, *sostenuto*.

Musical staff 7: Measures 38-42. Dynamics: *mf*. Tempo: *a tempo*.

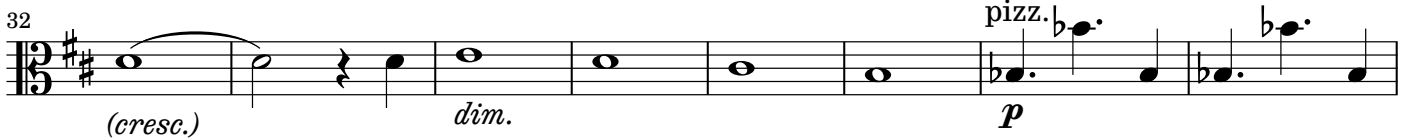
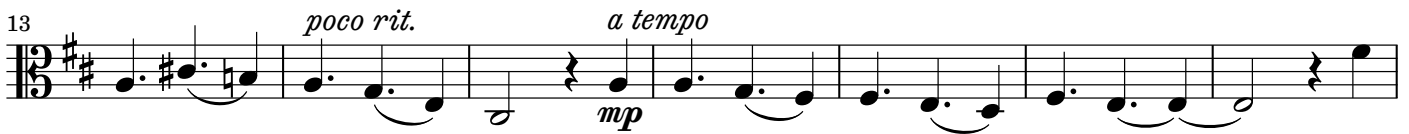
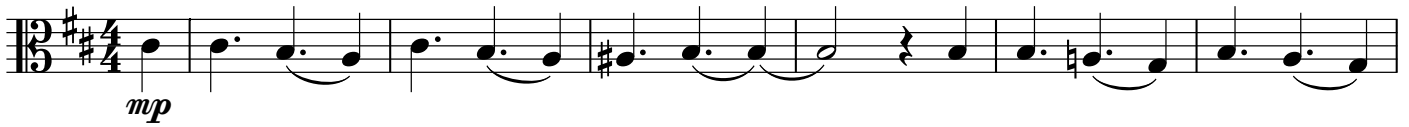
Musical staff 8: Measures 43-49. Dynamics: *p*. Tempo: *sostenuto*.

Musical staff 9: Measures 50-54. Dynamics: *mp*. Tempo: *a tempo*, *rit.*

XI. Esposo: La blanca palomica

(XI. HUSBAND: THE LITTLE WHITE DOVE)

Amoroso ♩ = 124 circa



XII. Gocémonos, Amado

(XII. LET US REJOICE, BELOVED)

Felice $\text{♩} = 48$ circa

libero

Musical score for Viola, XII. Gocémonos, Amado. The score consists of 11 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The tempo is marked "Felice" with a quarter note equal to 48 beats. The performance style is "libero". The score includes various dynamics such as *mp*, *mf*, *p*, and *cresc.*, and tempo markings like *poco rit.*, *a tempo*, and *molto rit.* There are also numerical markings for triplets and quintuplets.