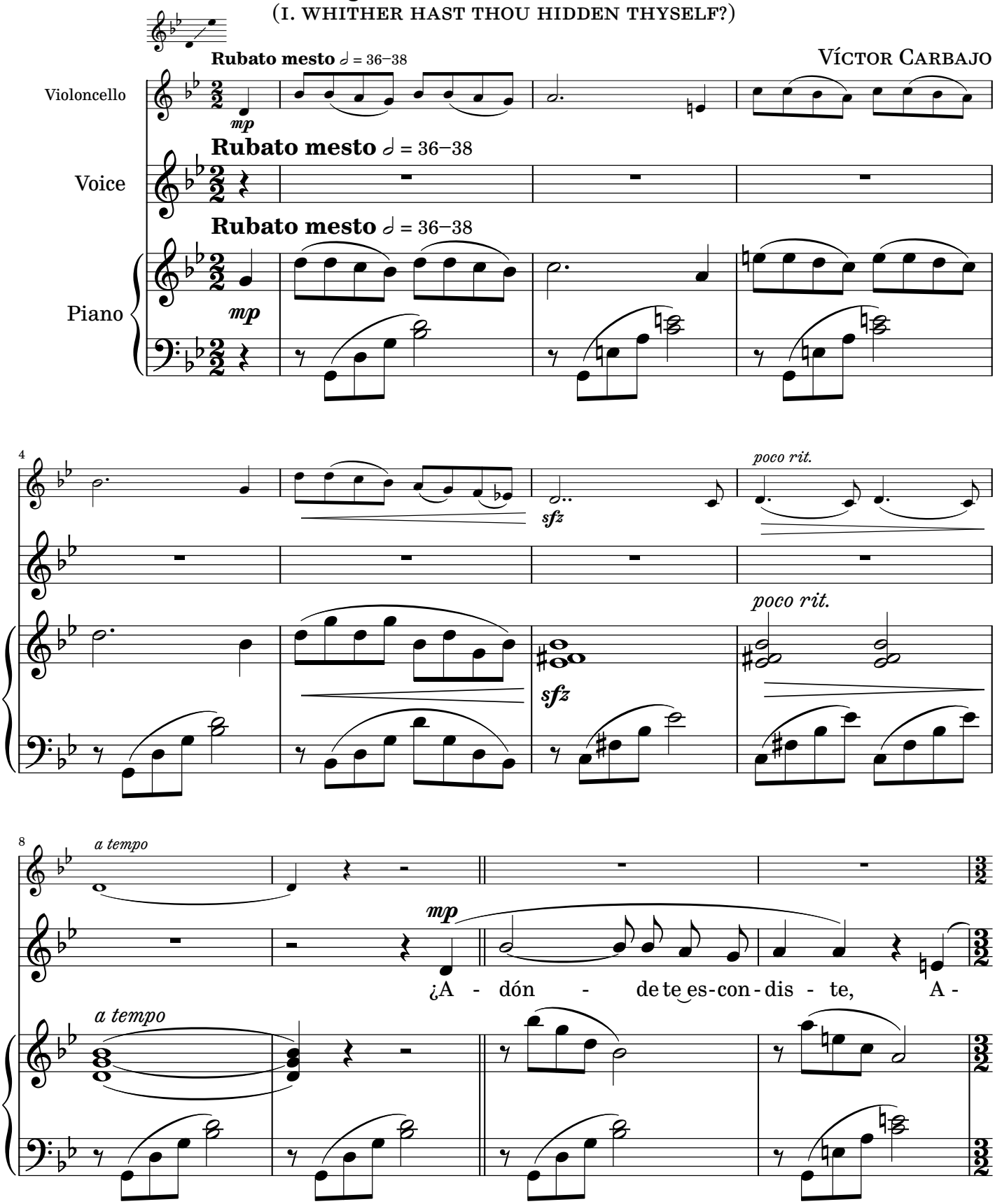
*Dedicated to Luis Santana*

# 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?)

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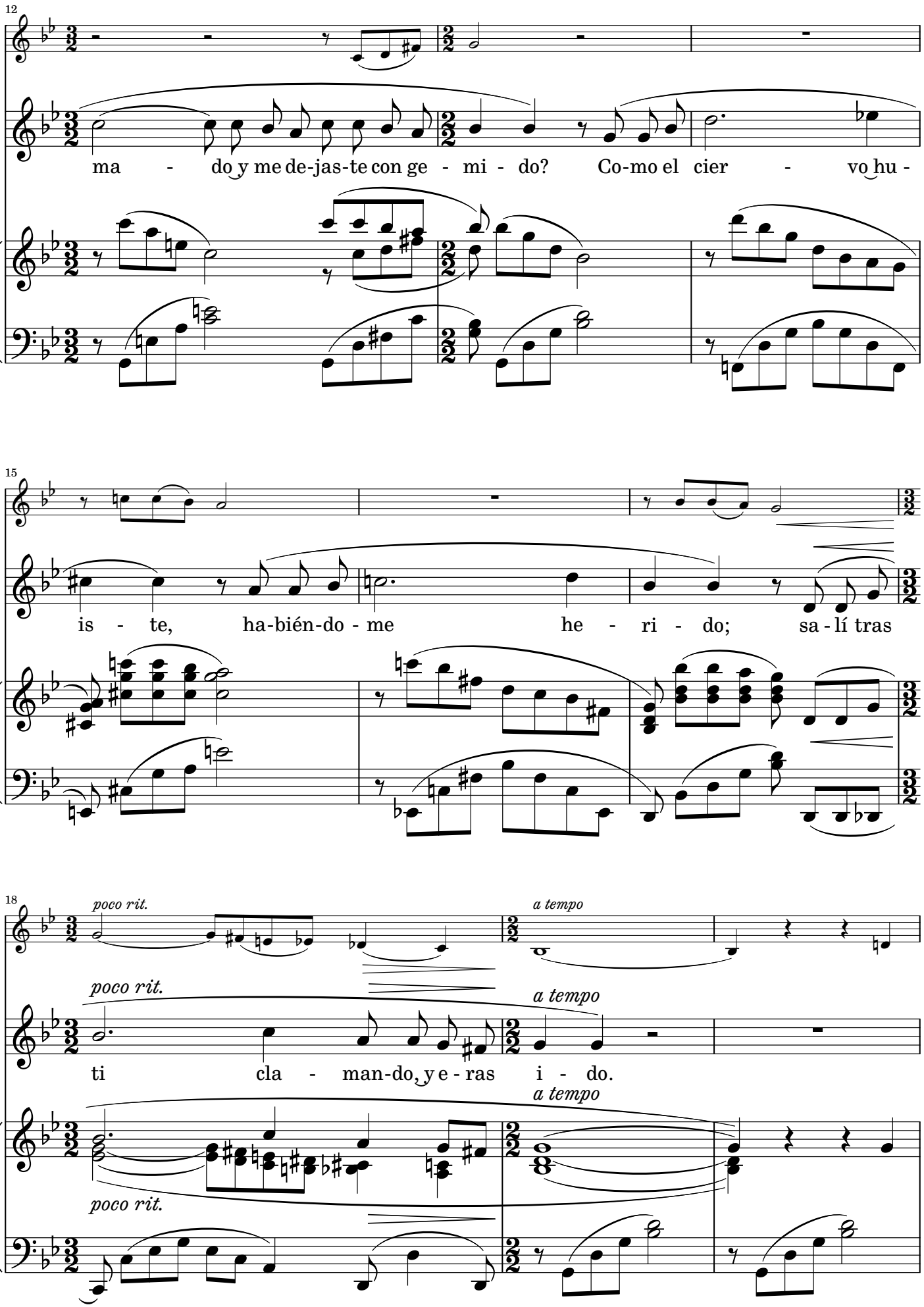
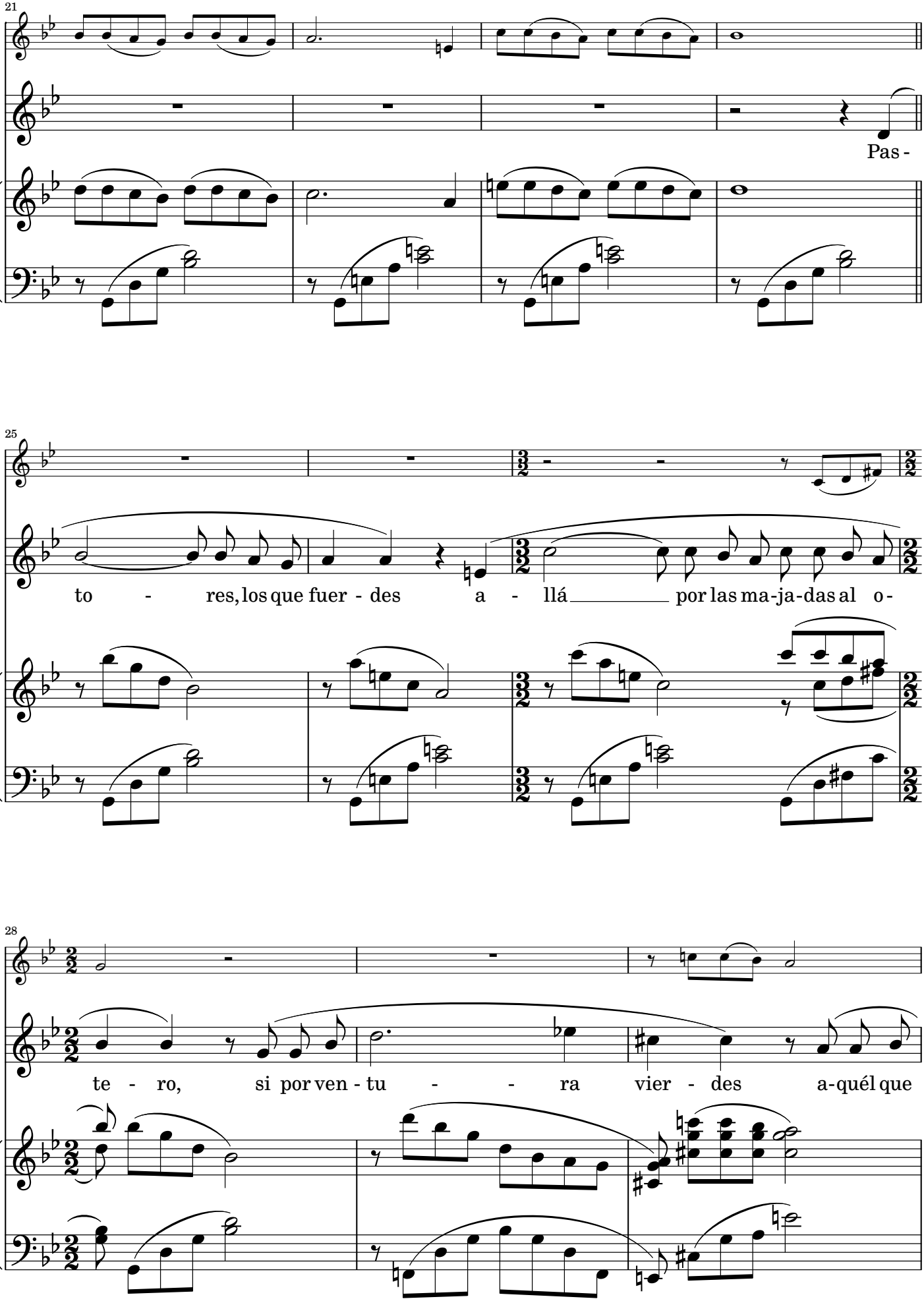
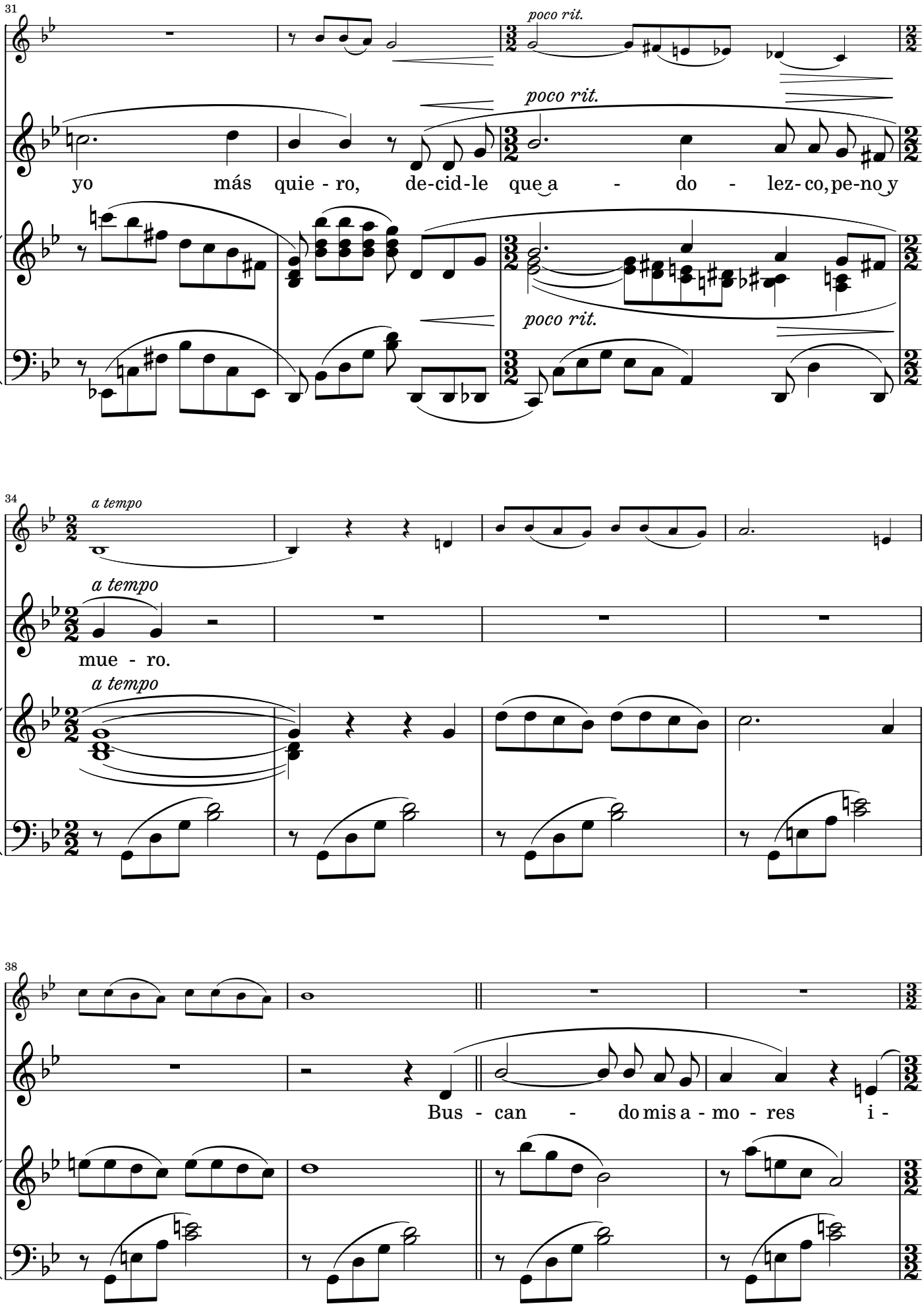
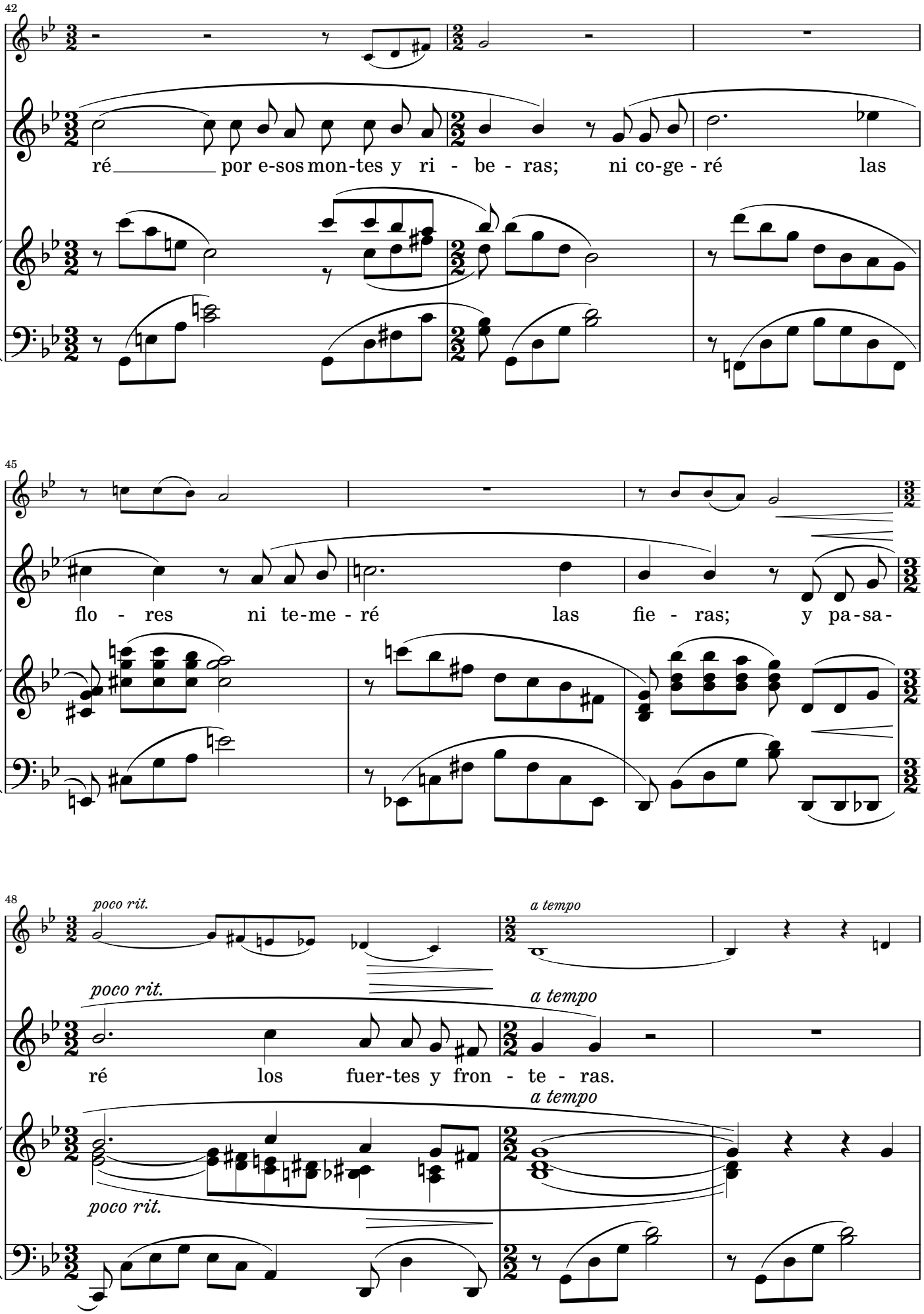

12
ma - do y me de-jas-te con ge - mi - do? Co-mo el cier - vo hu -
15
is - te, ha-bién-do - me he - ri - do; sa - lí tras
18
poco rit.
a tempo
ti cla - man-do, y e - ras i - do.


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-quél que


31
poco rit.
poco rit.
poco rit.
yo más quie - ro, de-cid-le que a - do - lez- co, pe-no y
34
a tempo
a tempo
a tempo
mue - ro.
38
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
ré los fuer-tes y fron - te - ras.

51

54

*sfz*

*sfz*

57

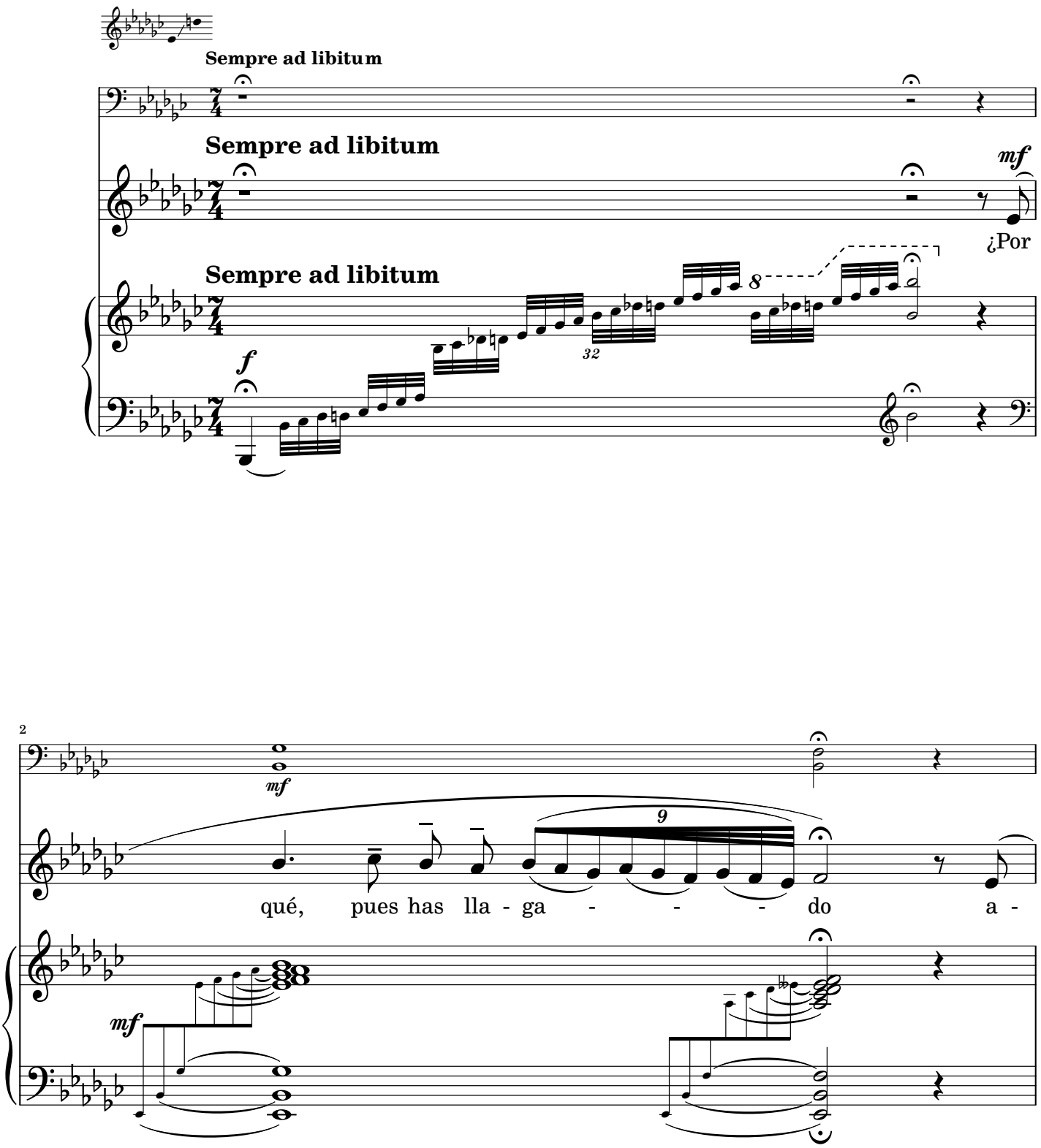
*poco rit.*

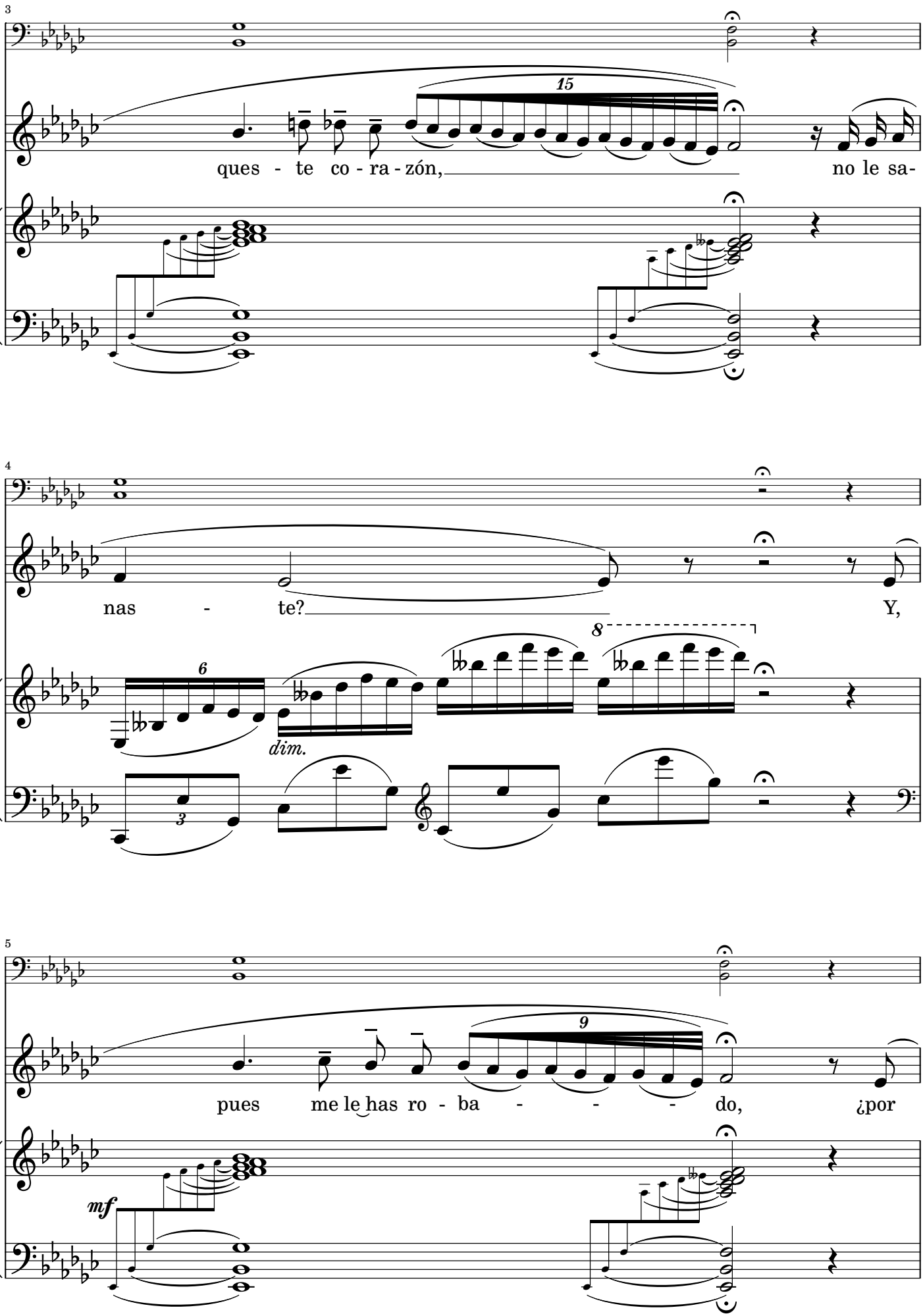
*poco rit.*

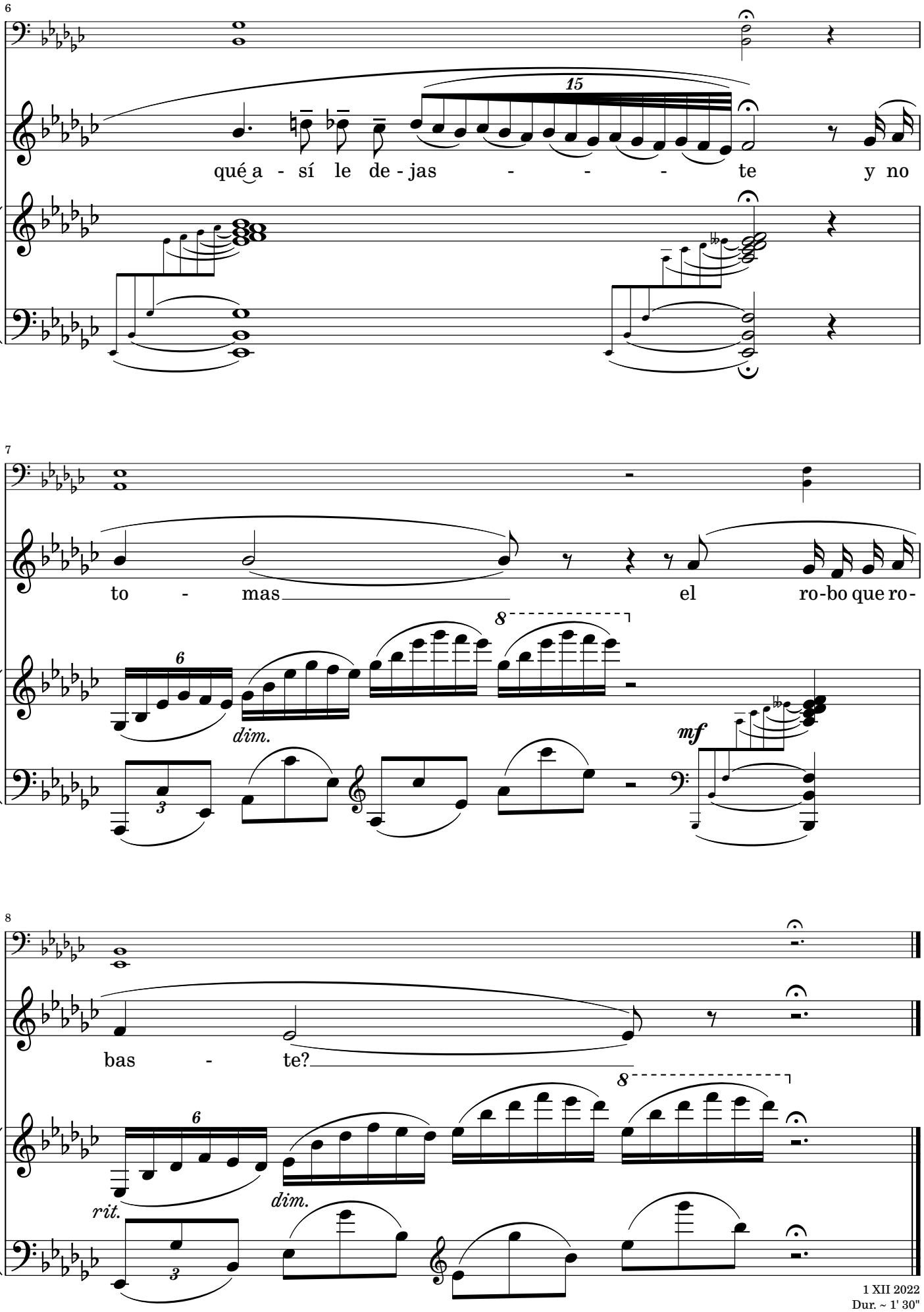
19 XI 2022
Dur. ~ 2' 30"

# II. El robo que robaste

(II. THE THEFT THAT THOU HAST ROBBED)



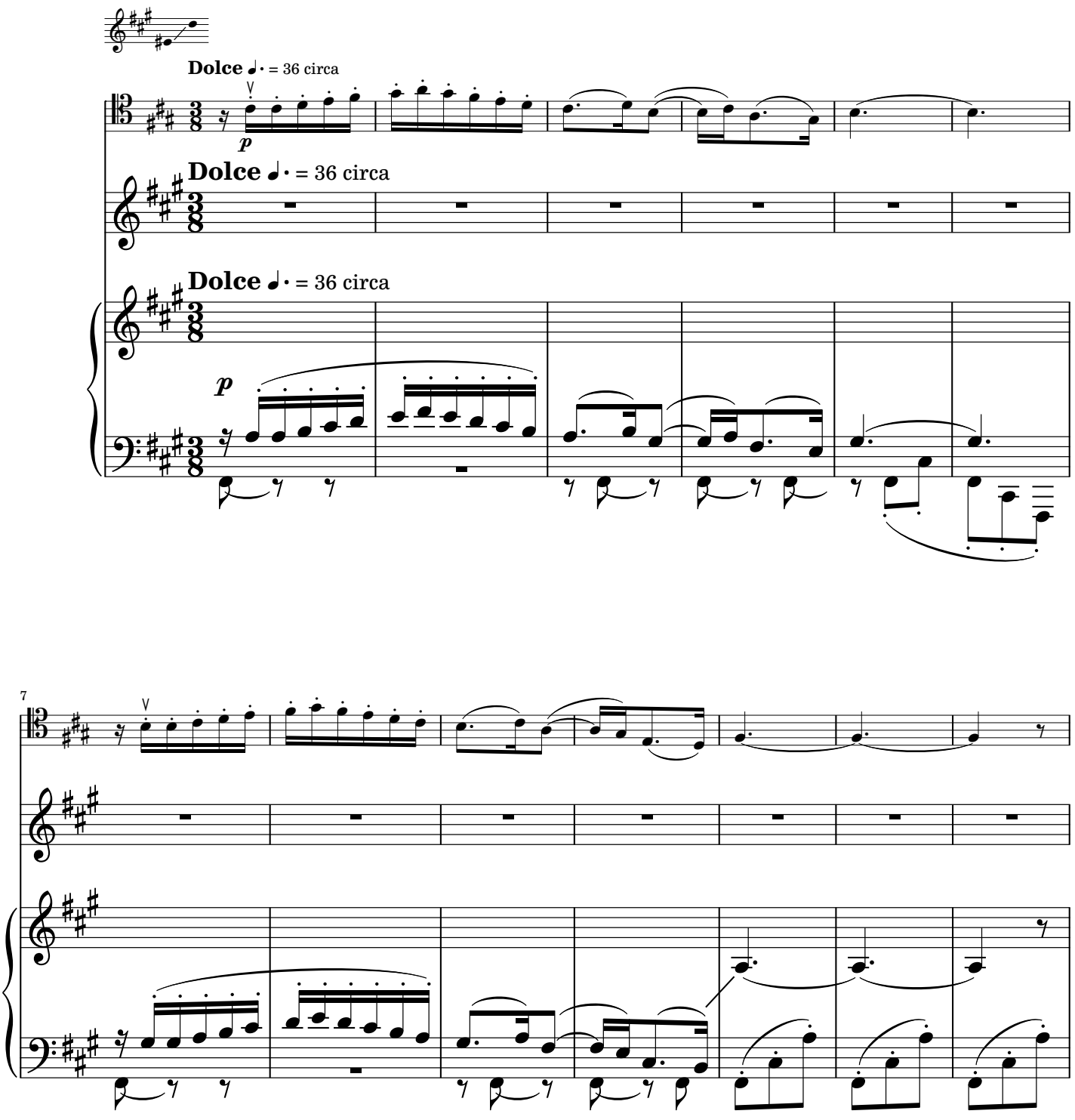

3
15
ques - te co - ra - zón,
no le sa-
4
nas - te?
Y,
6
8
dim.
3
5
9
pues me le has ro - ba - - - - do,
¿por
mf

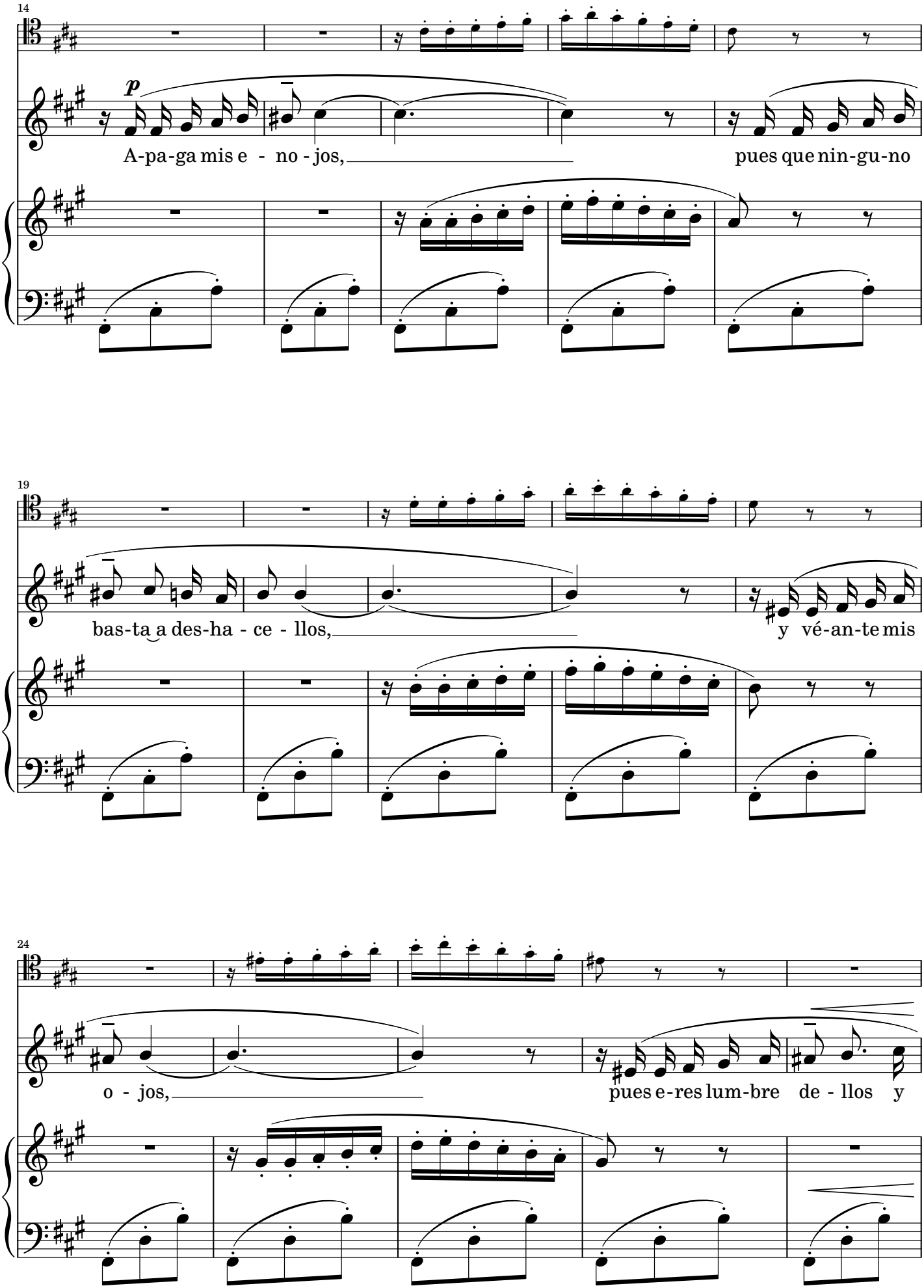


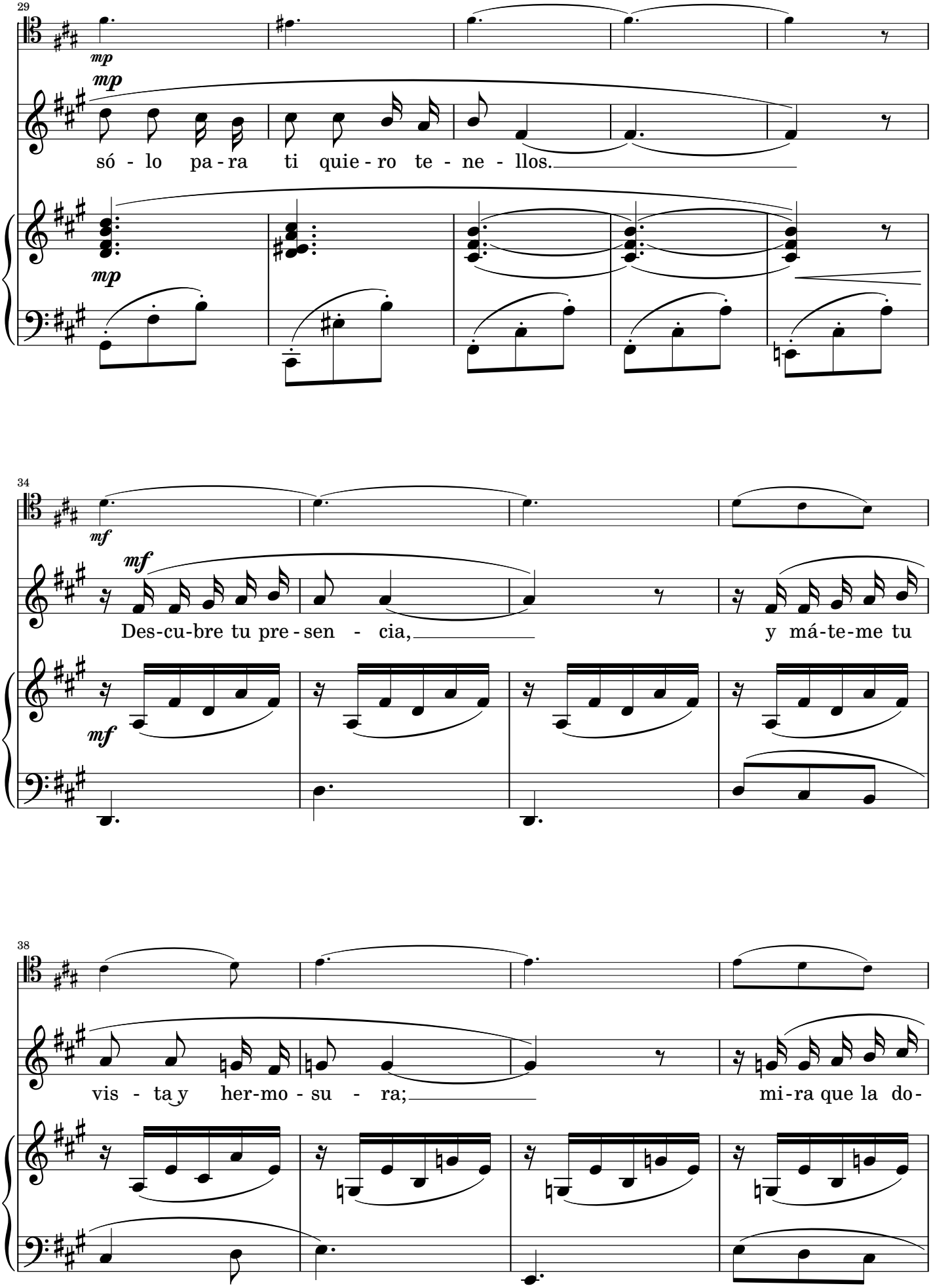

1 XII 2022
Dur. ~ 1' 30"

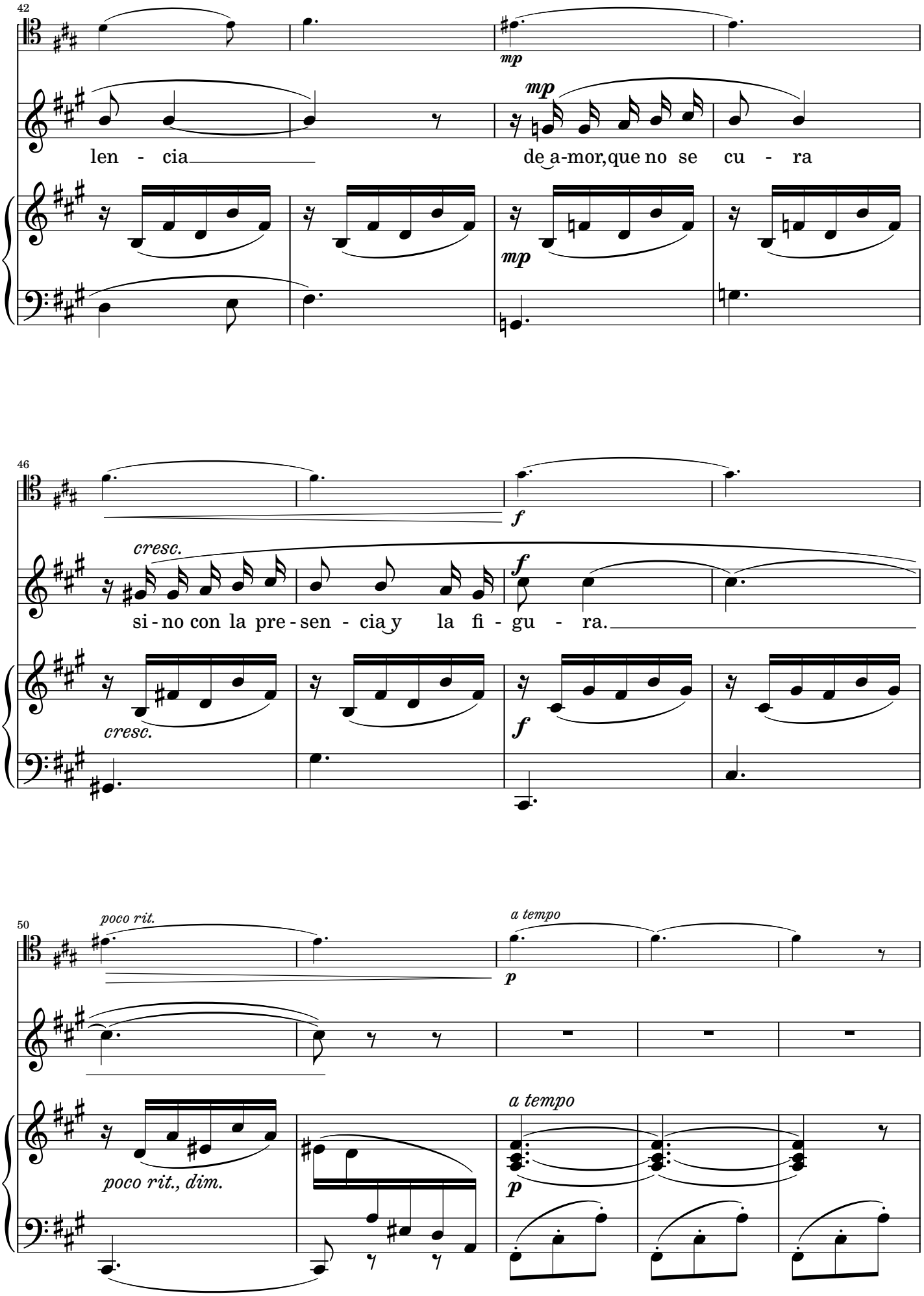
# III. Cristalina fuente

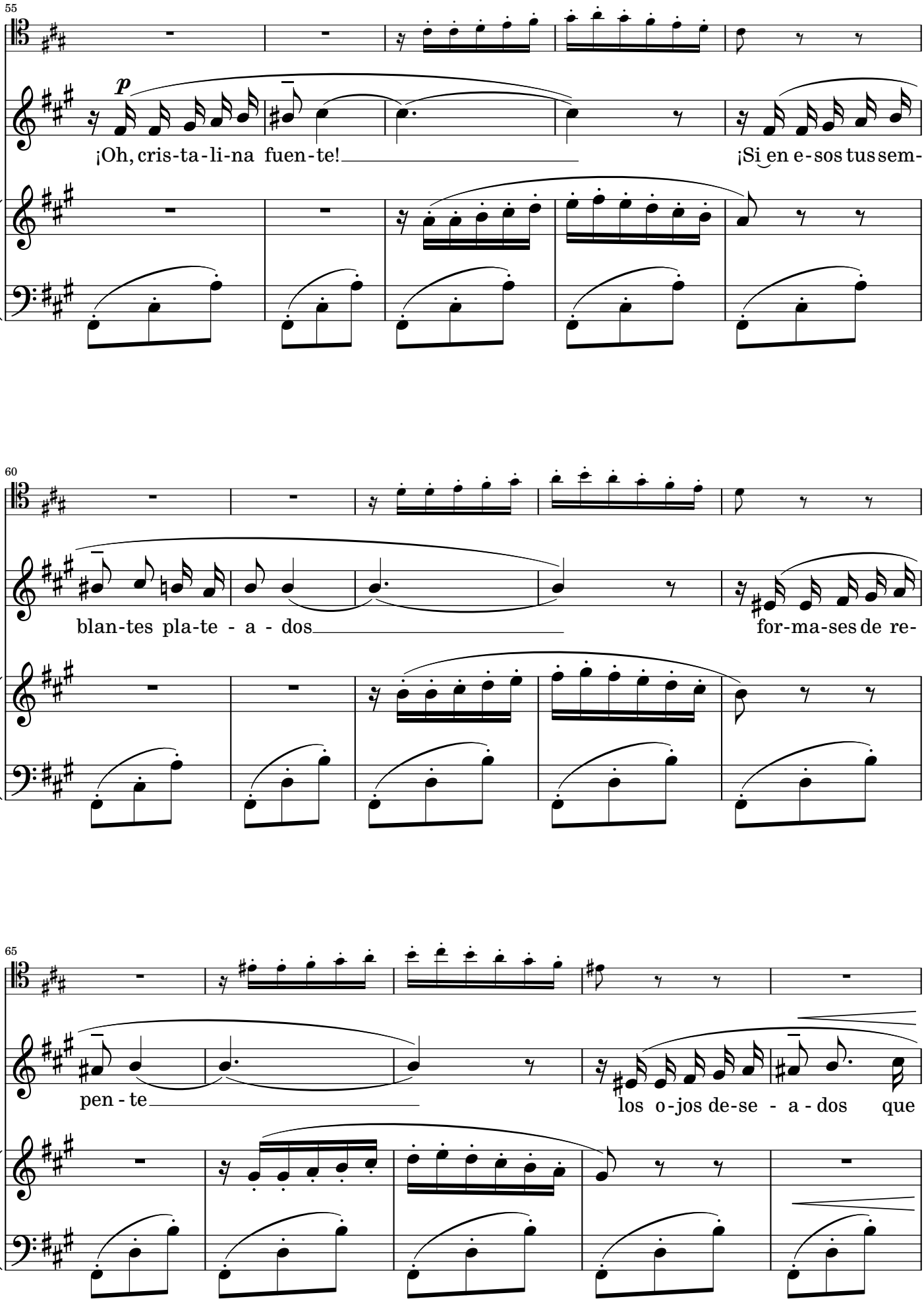
(III. CRYSTALLINE FOUNT)

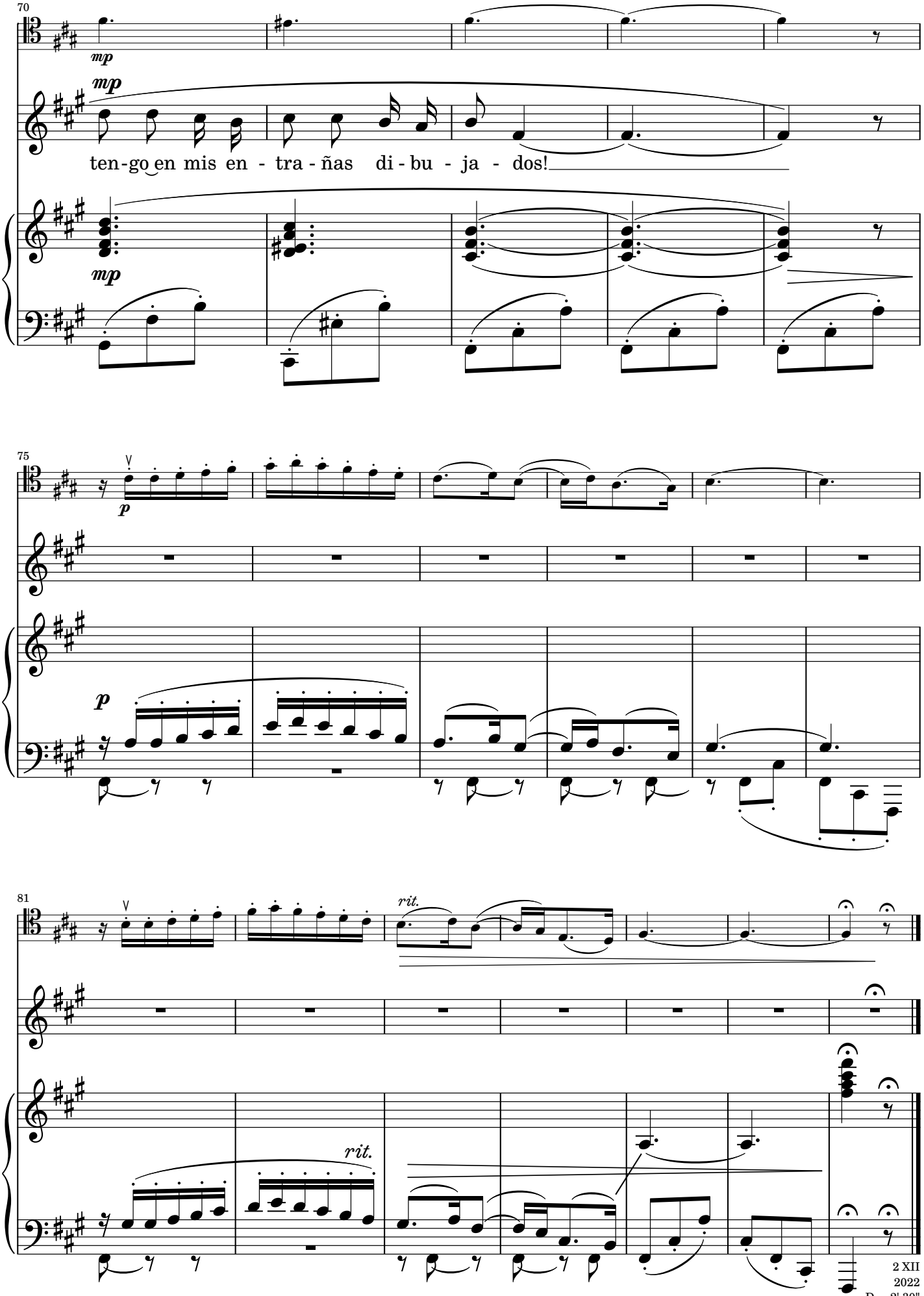



14
p
A-pa-ga mis e - no - jos,
pues que nin-gu-no
19
bas-ta a des-ha - ce - llos,
y vé-an-te mis
24
o - jos,
pues e-res lum-bre de - llos y


29
mp
mp
só - lo pa - ra ti quie - ro te - ne - llos.
mp
34
mf
mf
Des-cu-bre tu pre - sen - cia, y má-te-me tu
mf
38
vis - ta y her-mo - su - ra; mi-ra que la do-

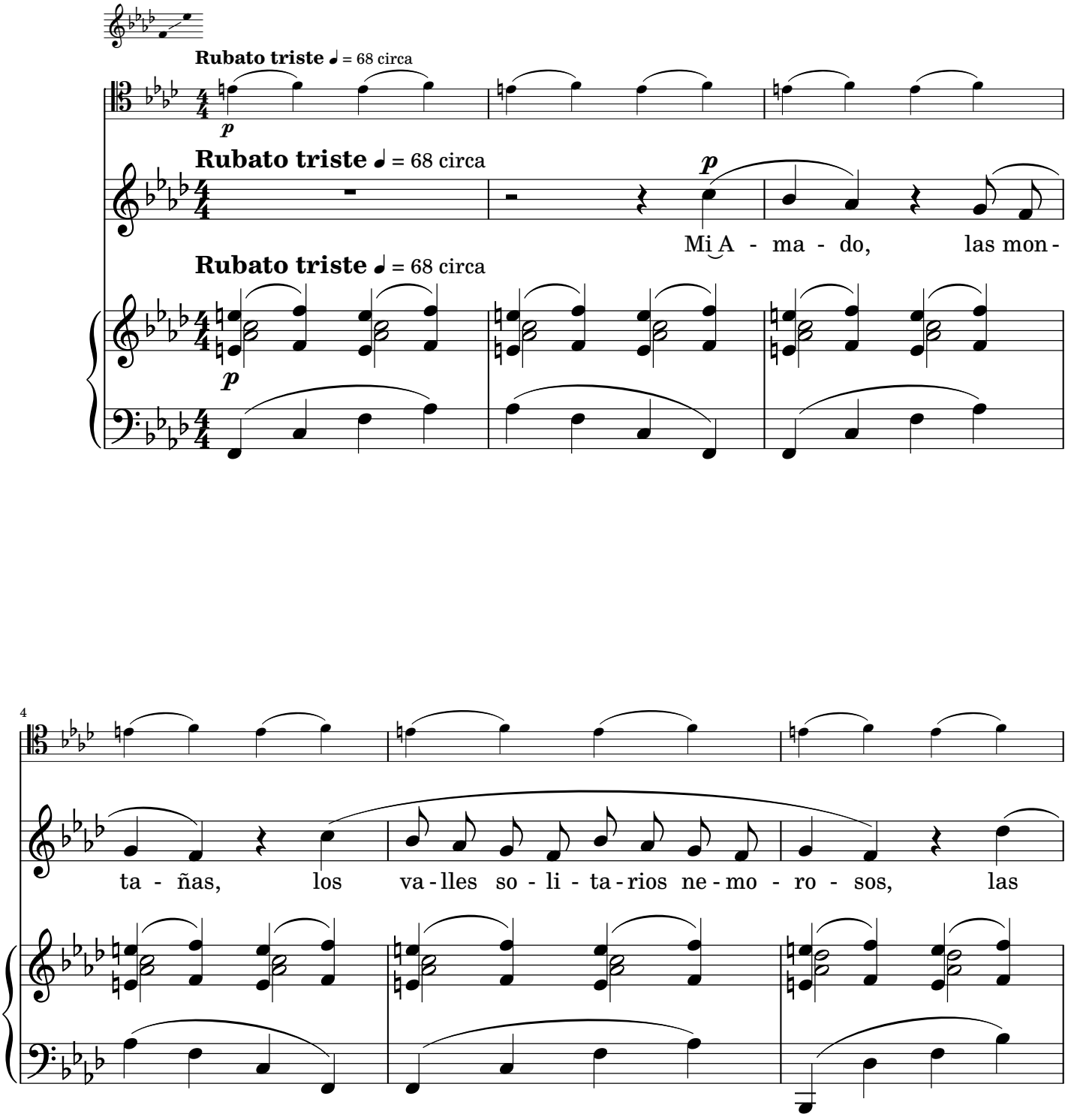

42
mp
mp
len - cia
de a-mor, que no se cu - ra
mp
46
f
cresc.
si - no con la pre - sen - cia y la fi - gu - ra.
cresc.
f
f
50
poco rit.
a tempo
p
poco rit., dim.
a tempo
p

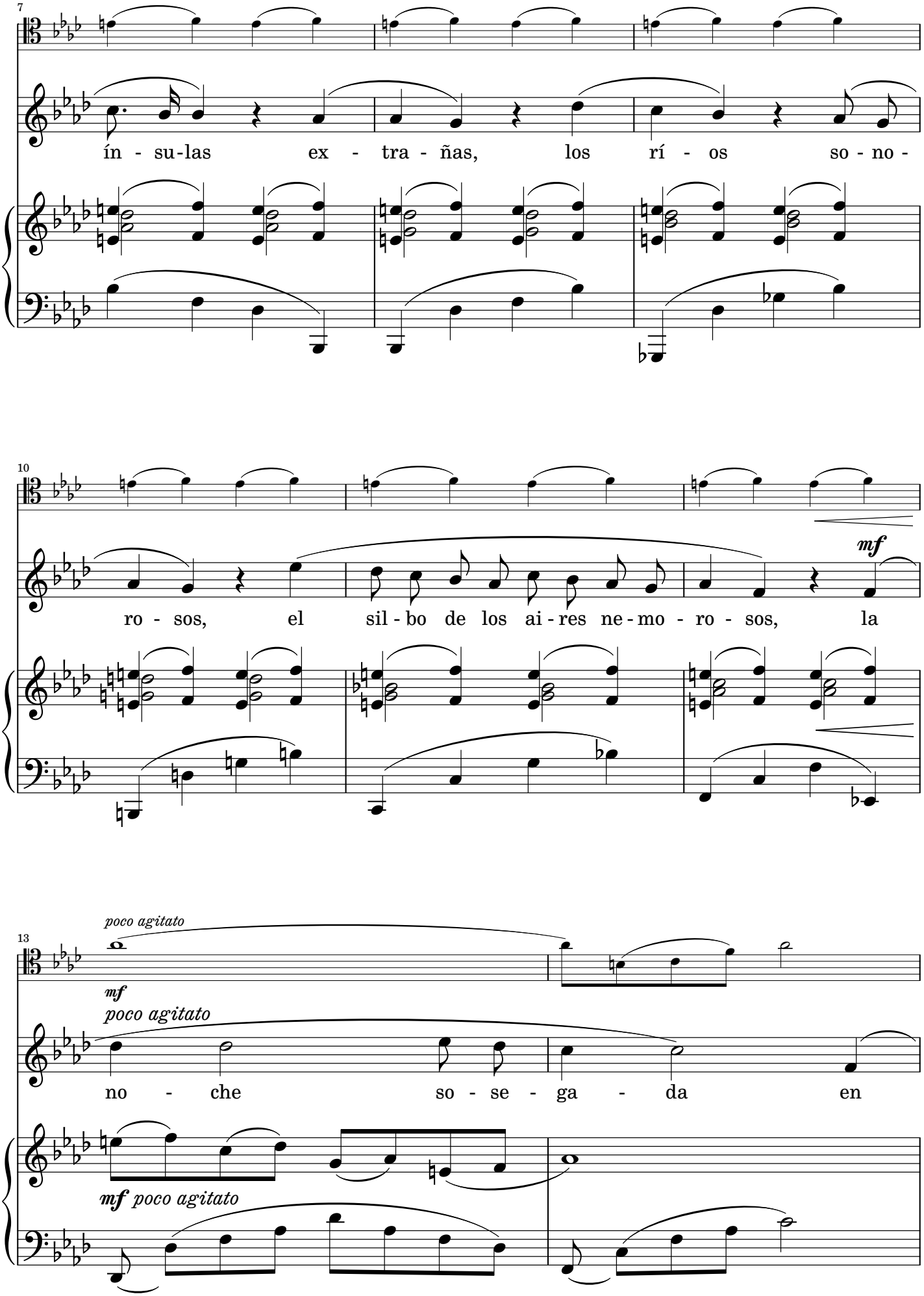

55
p
¡Oh, cris-ta-li-na fuen-te!
¡Si en e-sos tus sem-
60
blan-tes pla-te - a - dos
for-ma-ses de re-
65
pen - te
los o-jos de-se - a - dos que

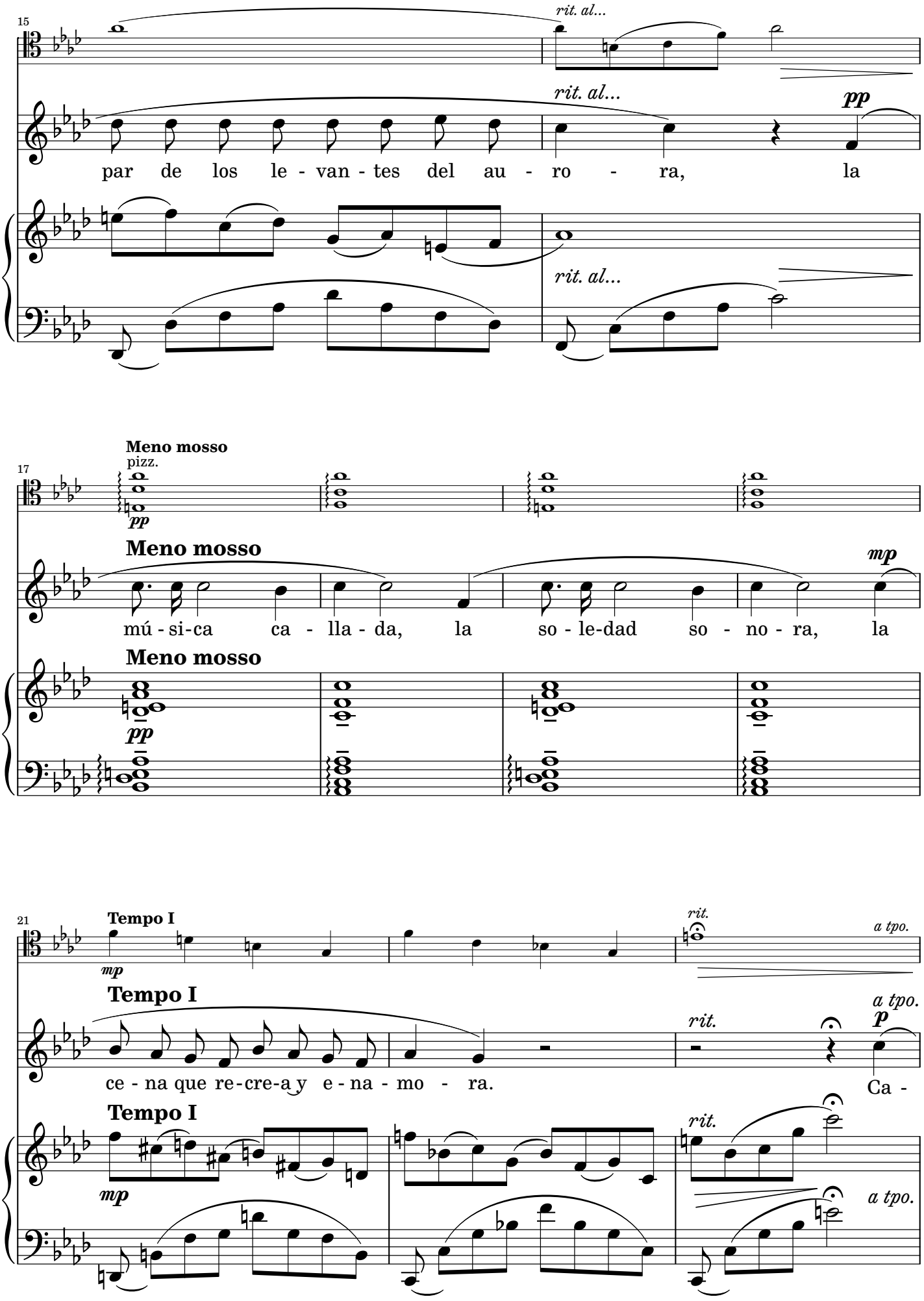

70
mp
mp
ten-go en mis en - tra - ñas di - bu - ja - dos!
mp
75
p
p
81
rit.
rit.
2 XII
2022
D. ~ 2' 30"

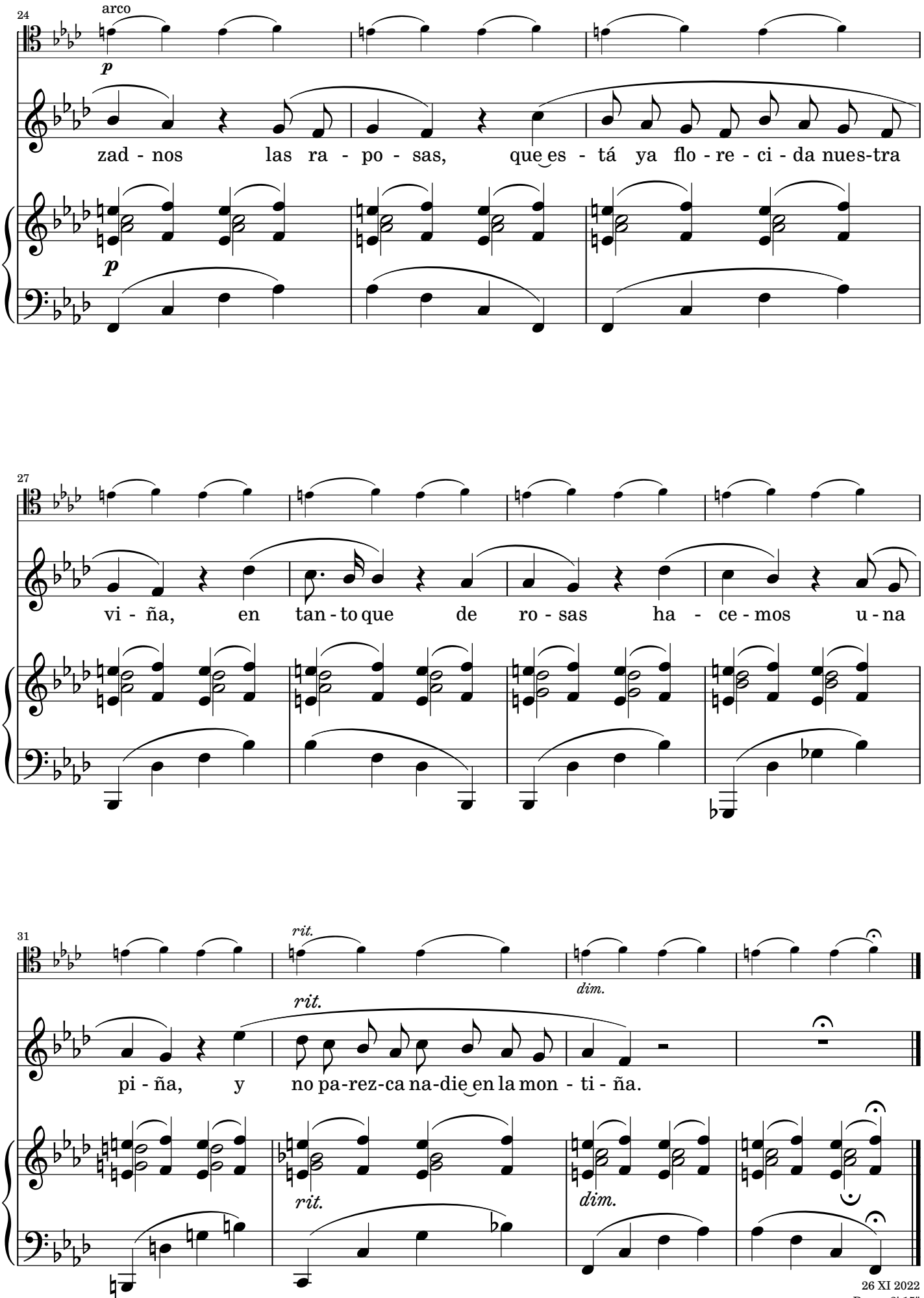
# IV. La soledad sonora

(IV. THE SOUNDING SOLITUDE)




7
ín - 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
mf
13
poco agitato
mf
poco agitato
no - che so - se - ga - da en
mf poco agitato


15
rit. al...
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
rit.
a tpo.
Tempo I
rit.
a tpo.
p
ce - na que re-cre-a y e - na - mo - ra.
Ca -
Tempo I
rit.
mp
a tpo.

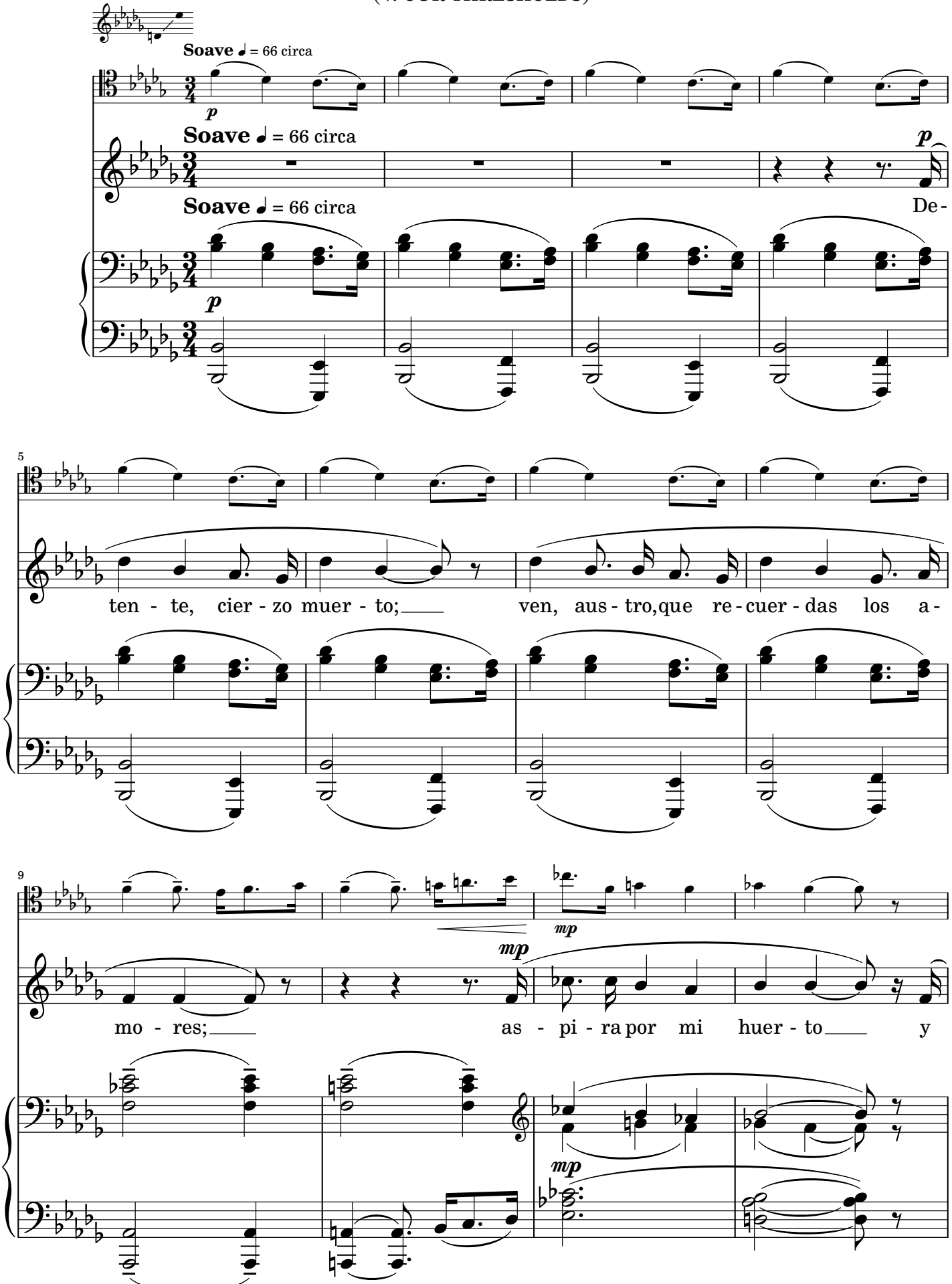


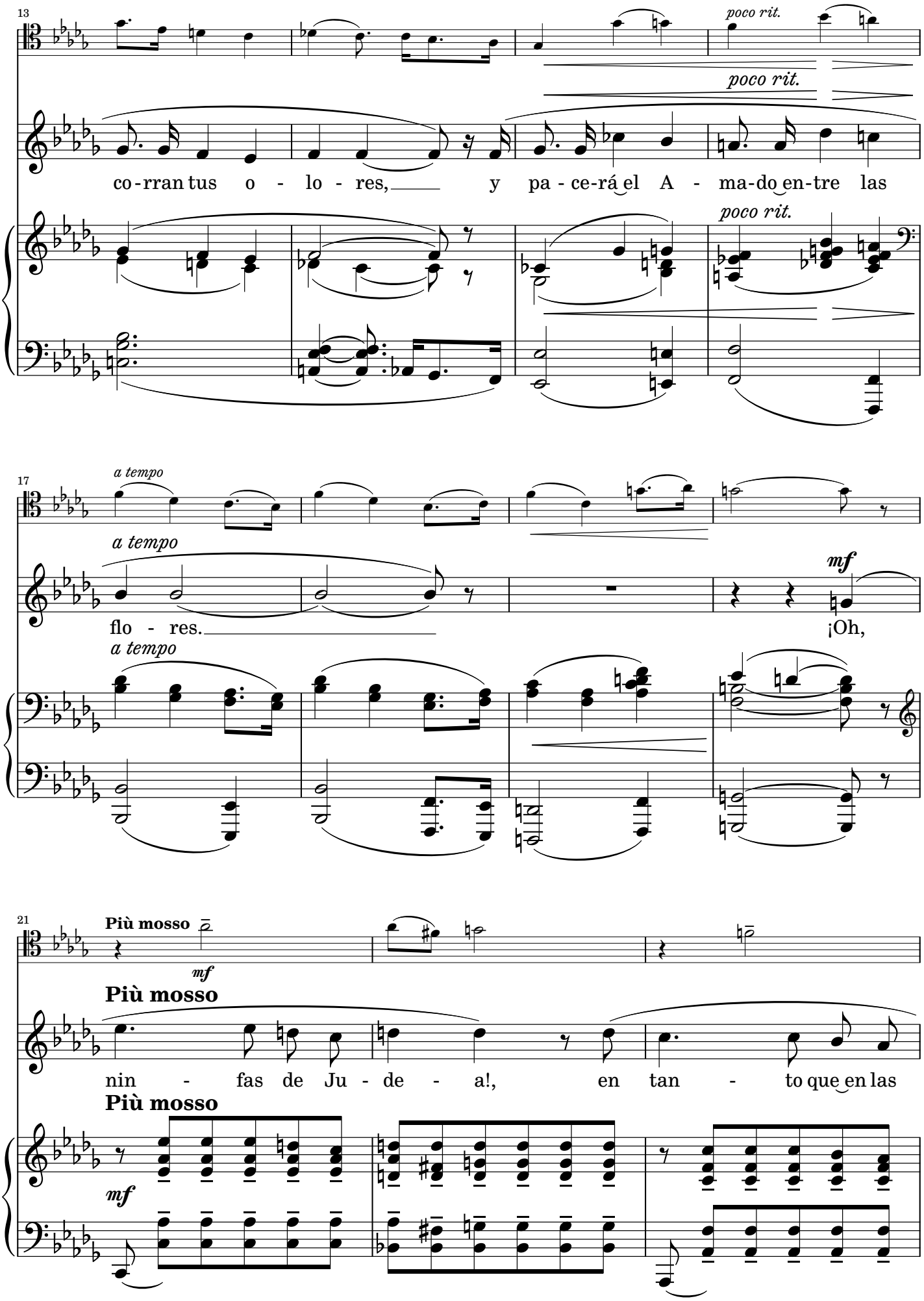


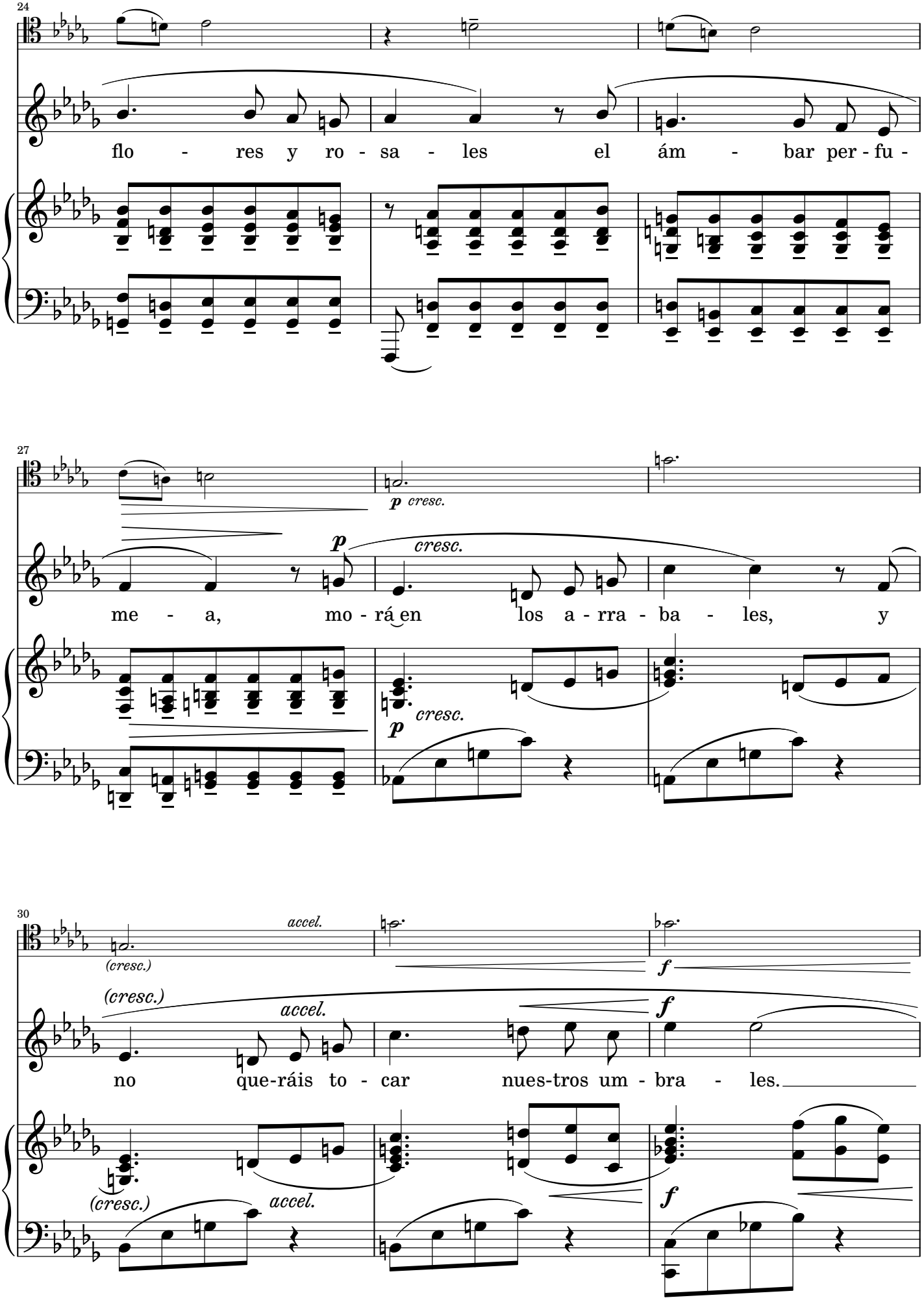

26 XI 2022
Dur. ~ 2' 15"

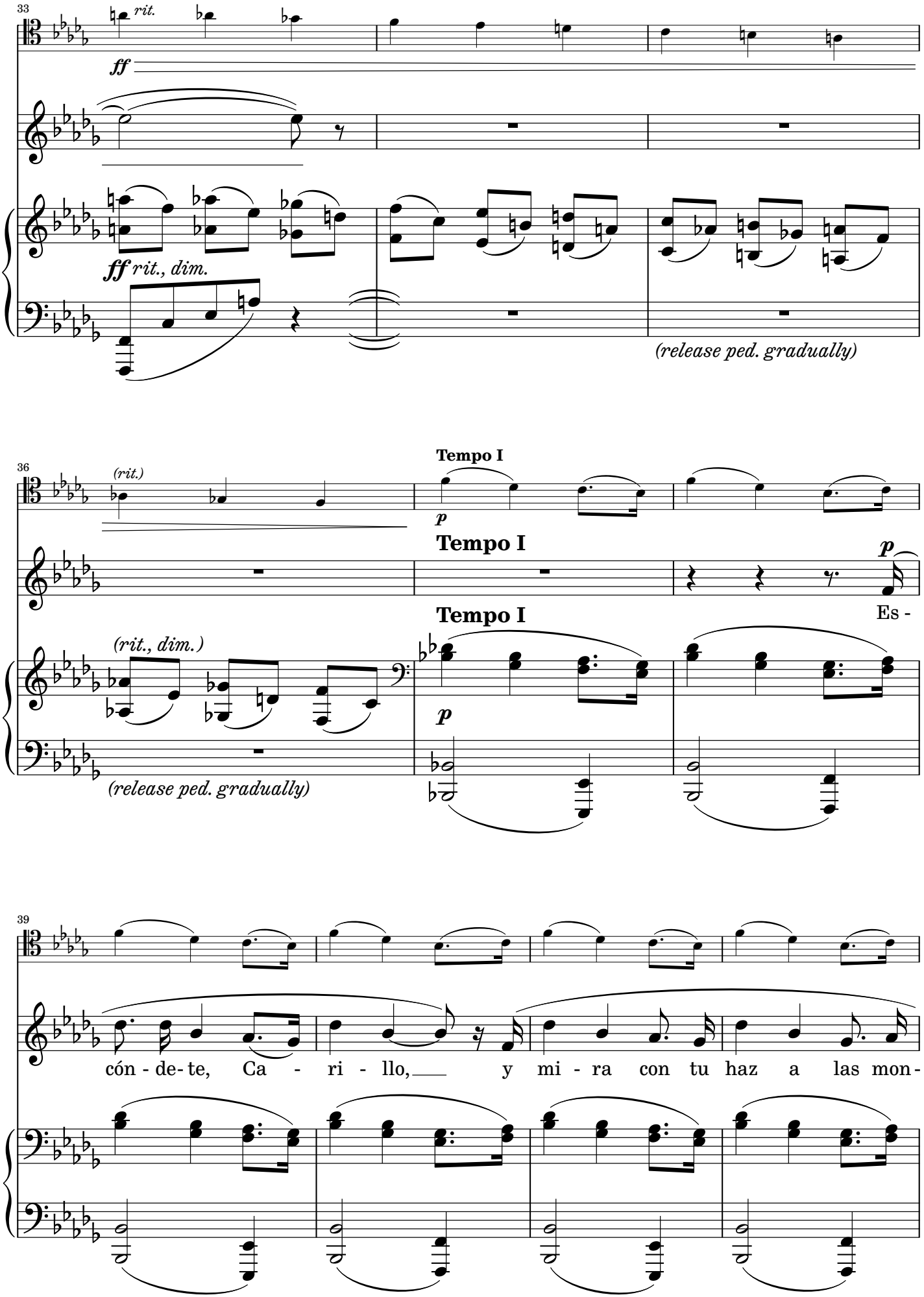
# V. Nuestros umbrales

(V. OUR THRESHOLDS)




13
poco rit.
poco rit.
co-rran tus o - lo - res, y pa - ce-rá el A - ma-do en-tre las
poco rit.
17
a tempo
a tempo
flo - res.
mf
¡Oh,
a tempo
21
Più mosso
mf
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
p cresc.
cresc.
30
no que-ráis to - car nues-tros um - bra - les.
accel.
(cresc.)
f


33
rit.
ff
ff rit., dim.
(release ped. gradually)
36
(rit.)
Tempo I
p
Tempo I
p
Es -
Tempo I
(rit., dim.)
p
(release ped. gradually)
39
cón - de- te, Ca - ri - llo, y mi - ra con tu haz a las mon -

43

*mp*

*mp*

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

*mp*

47

*rit.*

*rit.*

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

*rit.*

51

*a tempo*

*rit.*

*dim.*

*a tempo*

tra - ñas.

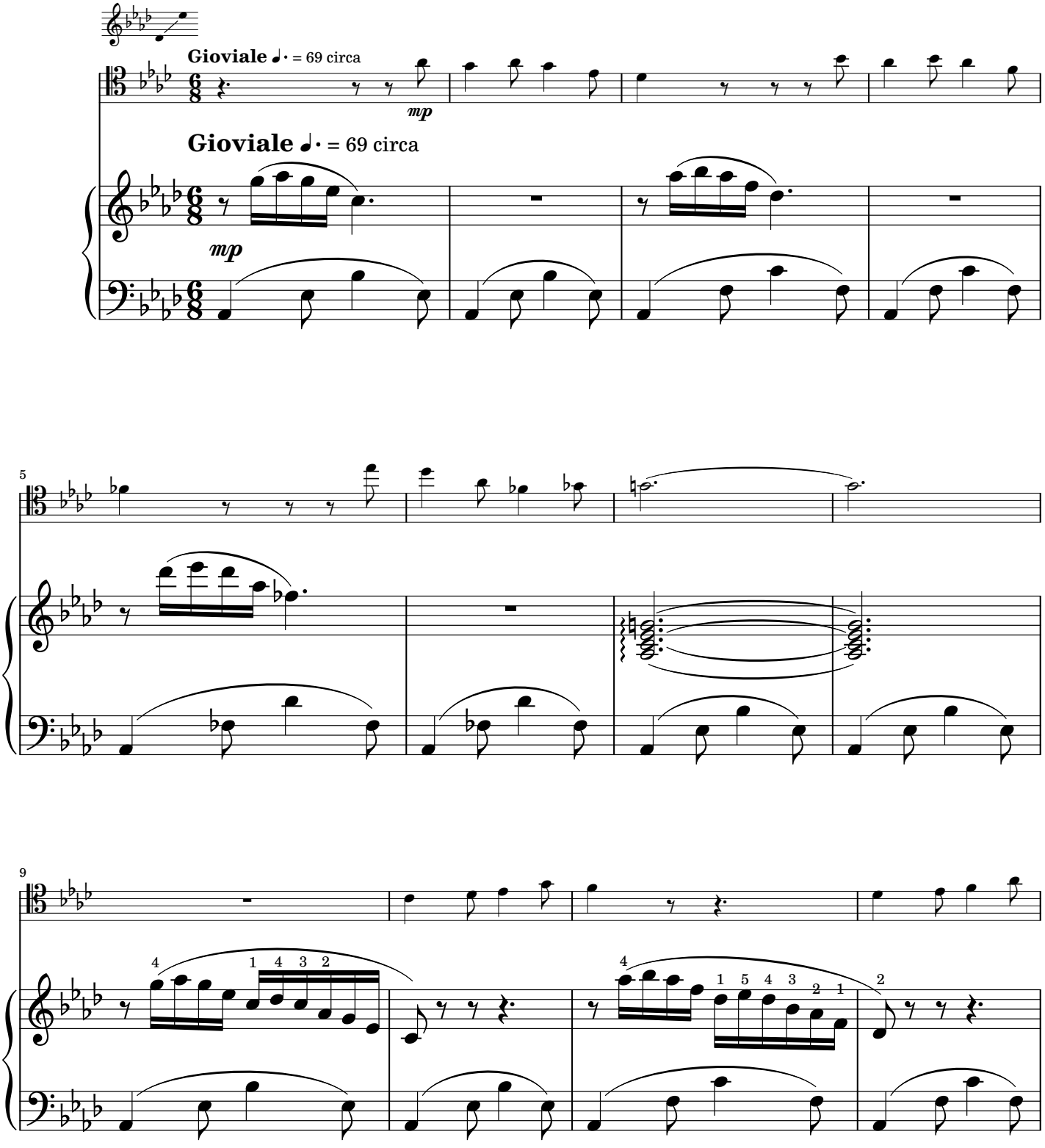
*a tempo*

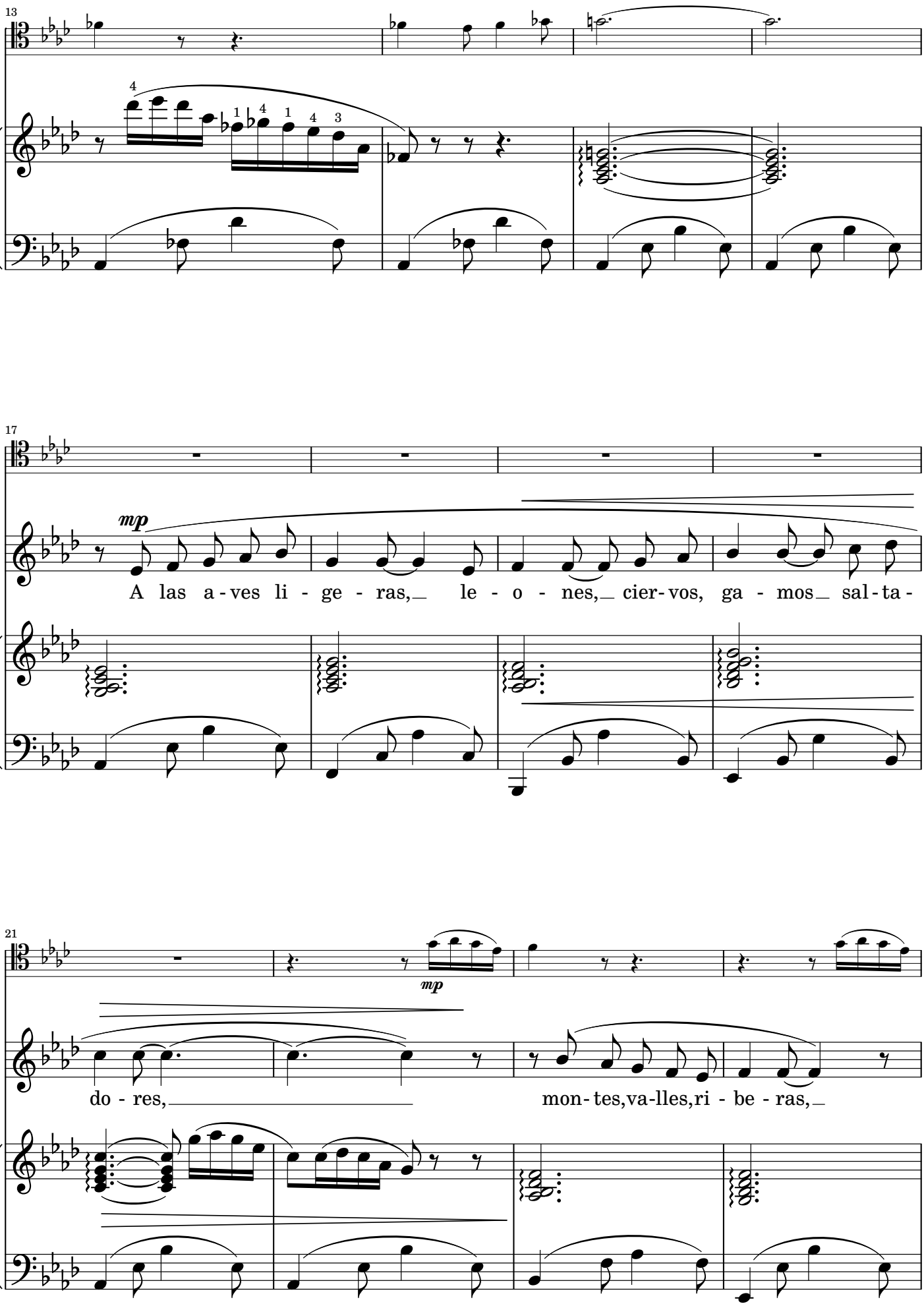
*rit., dim.*

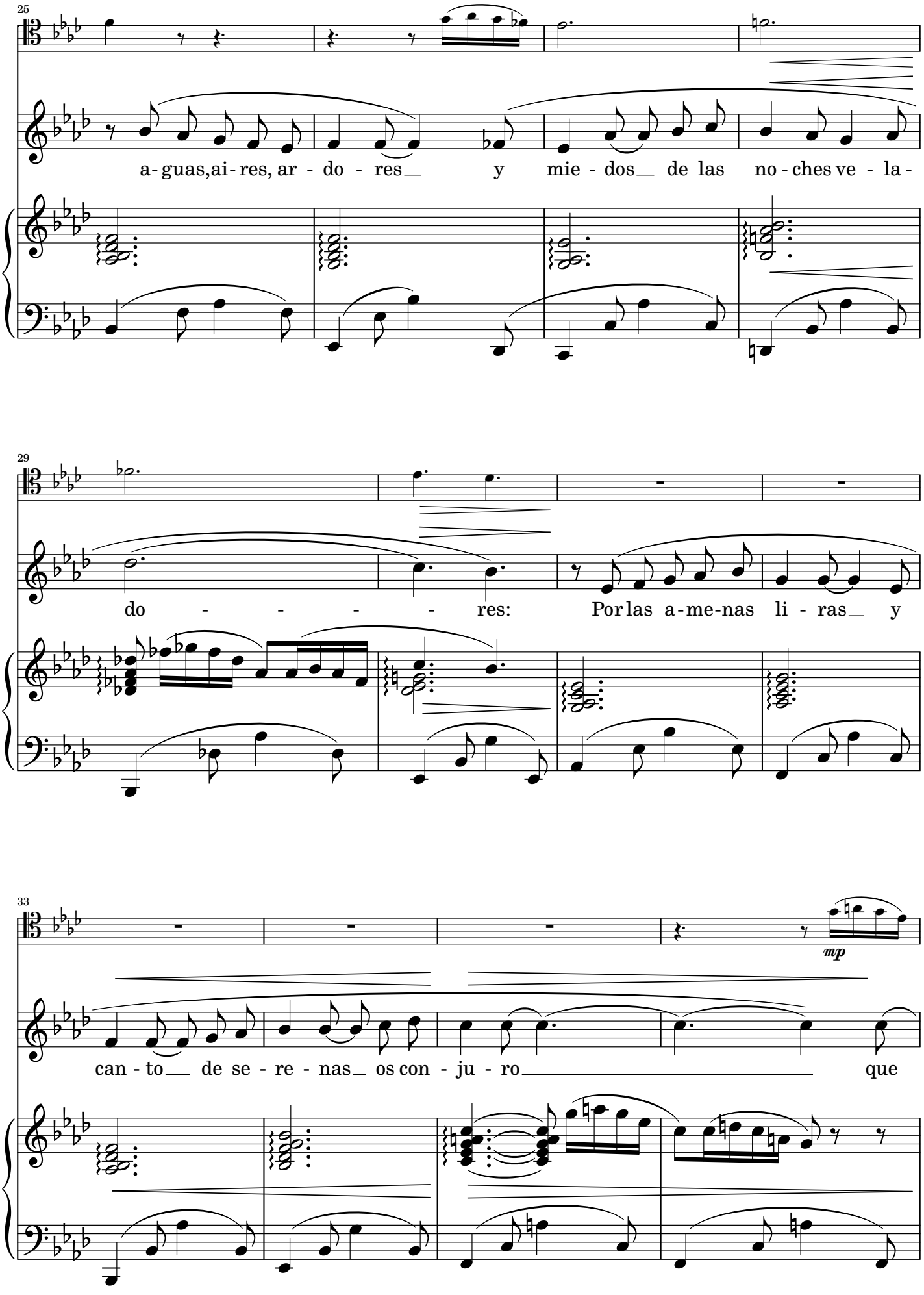
28 XI 2022
Dur. ~ 2' 20"

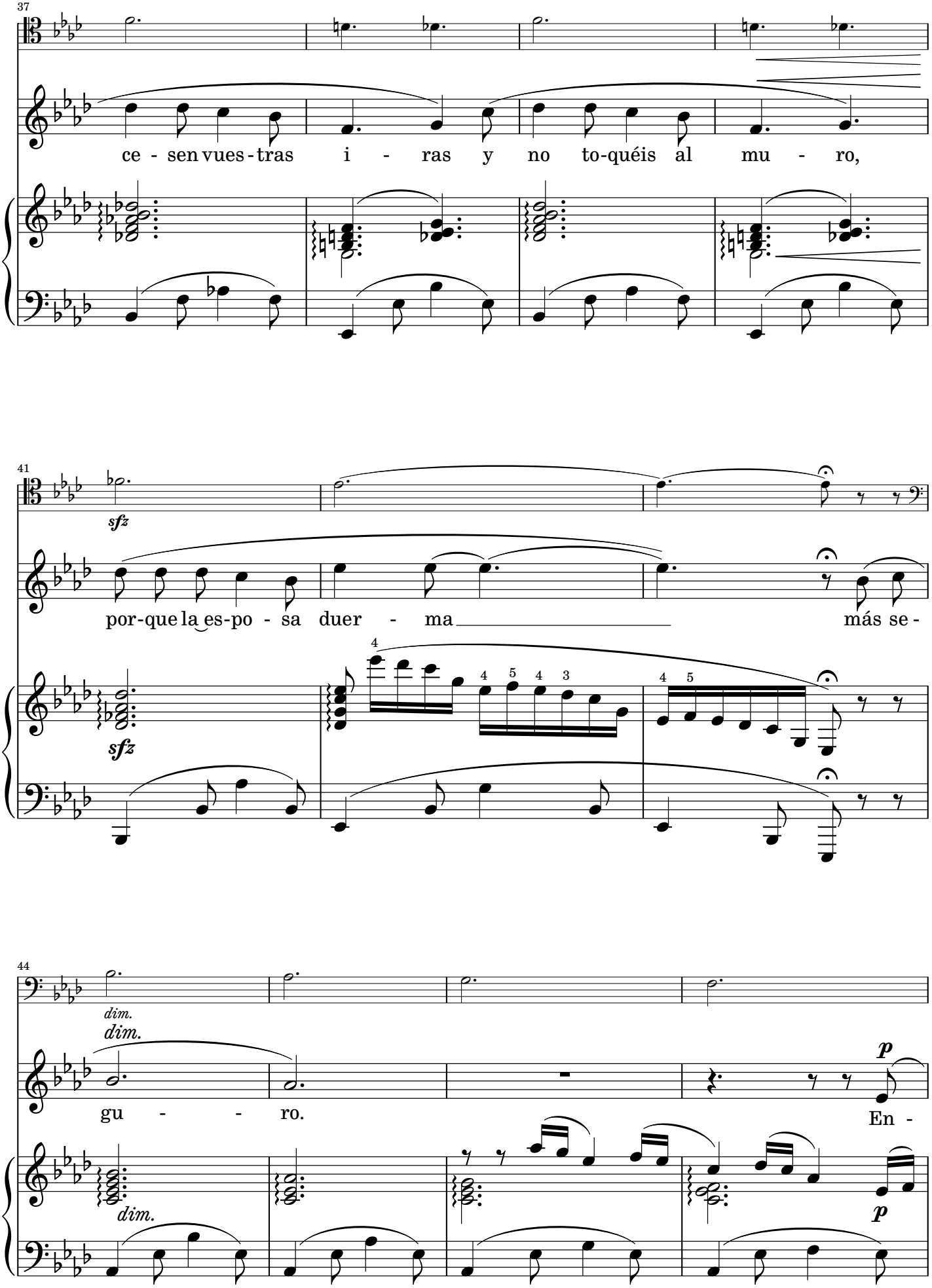
# VI. Esposo: Fuiste reparada

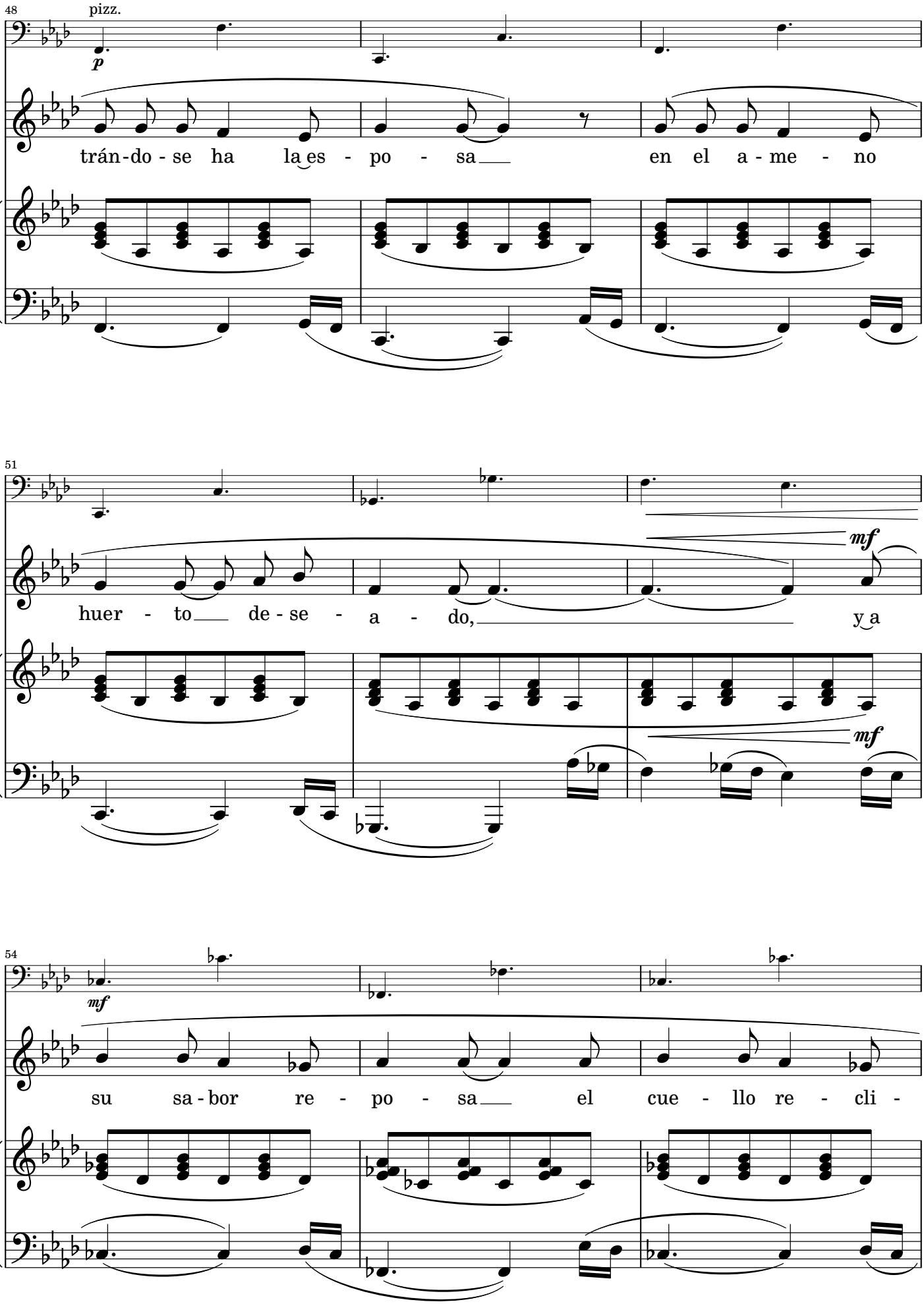
(VI. HUSBAND: THOU WERT REDRESSED)

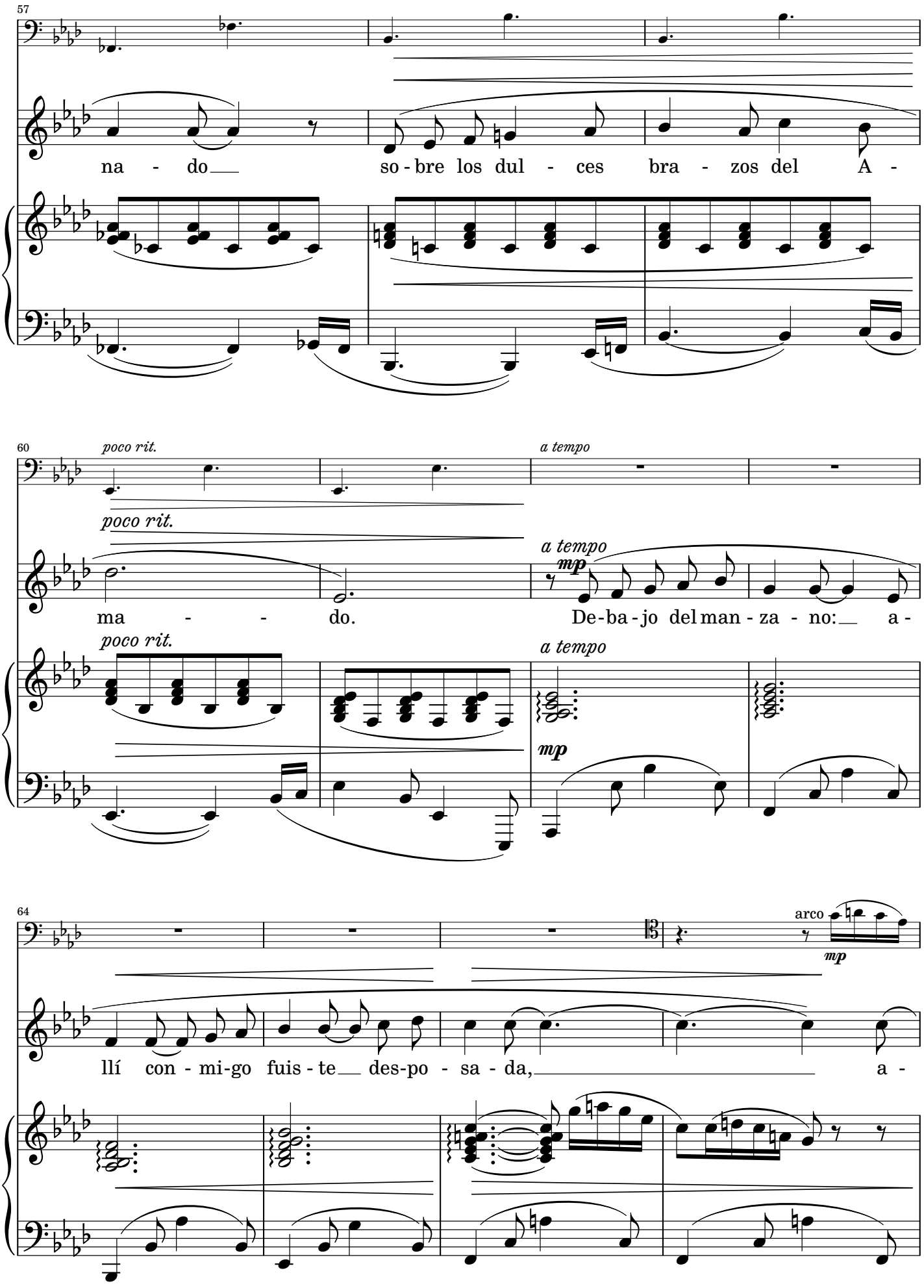


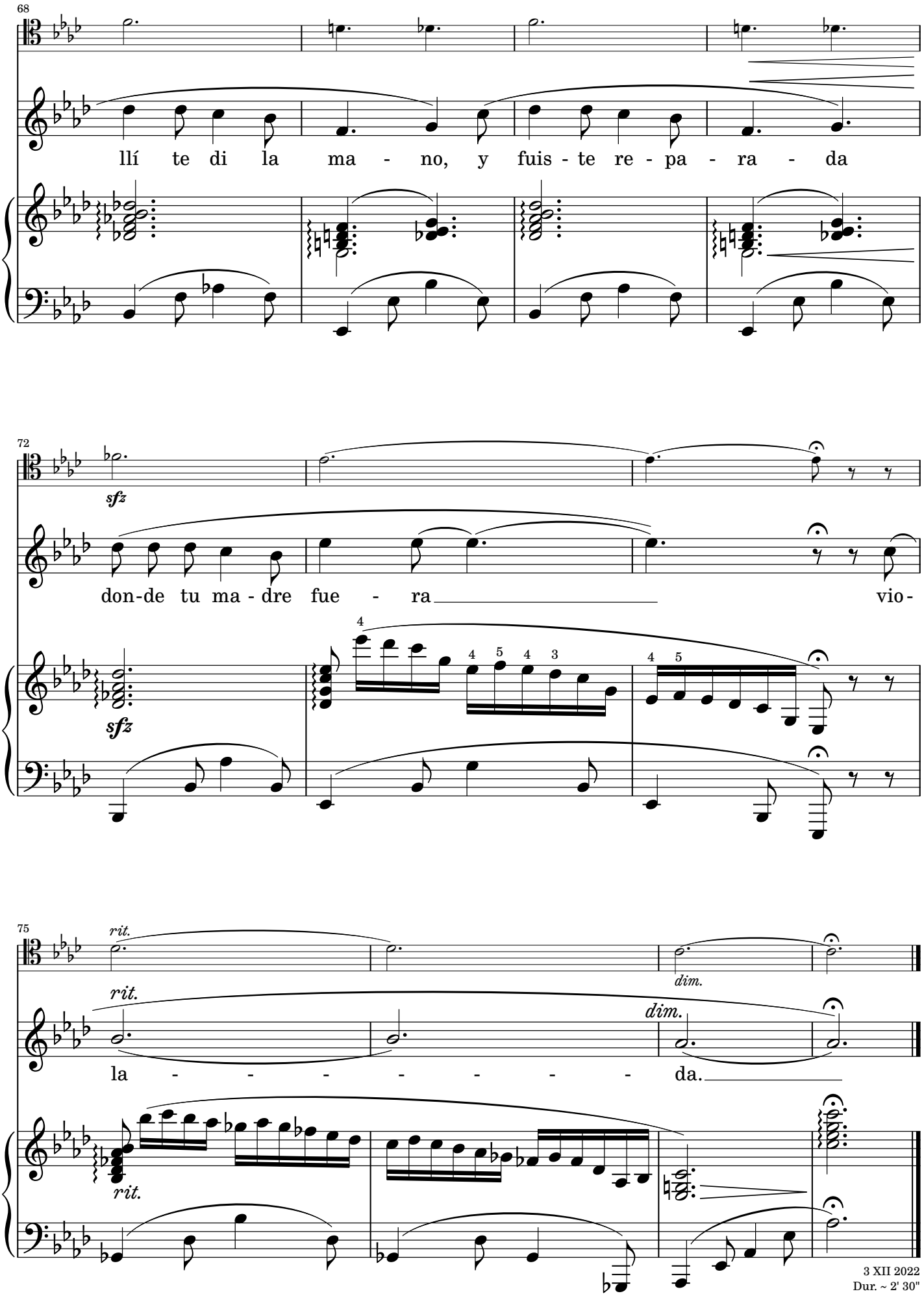

13
17
mp
A las a - ves li - ge - ras, le - o - nes, cier- vos, ga - mos sal - ta -
21
mp
do - res,
mon- tes,va-lles,ri - be - ras,


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
mp
can - to de se - re - nas os con - ju - ro que


37
ce - sen vues - tras i - ras y no to-quéis al mu - ro,
41
sfz
por-que la es-po - sa duer - ma más se -
sfz
44
dim.
dim.
gu - - ro.
p
En -
dim.
p


48
pizz.
p
trán-do - se ha la es - po - sa en el a - me - no
51
mf
huer - to de - se - a - do, y a
mf
54
mf
su sa - bor re - po - sa el cue - llo re - cli -

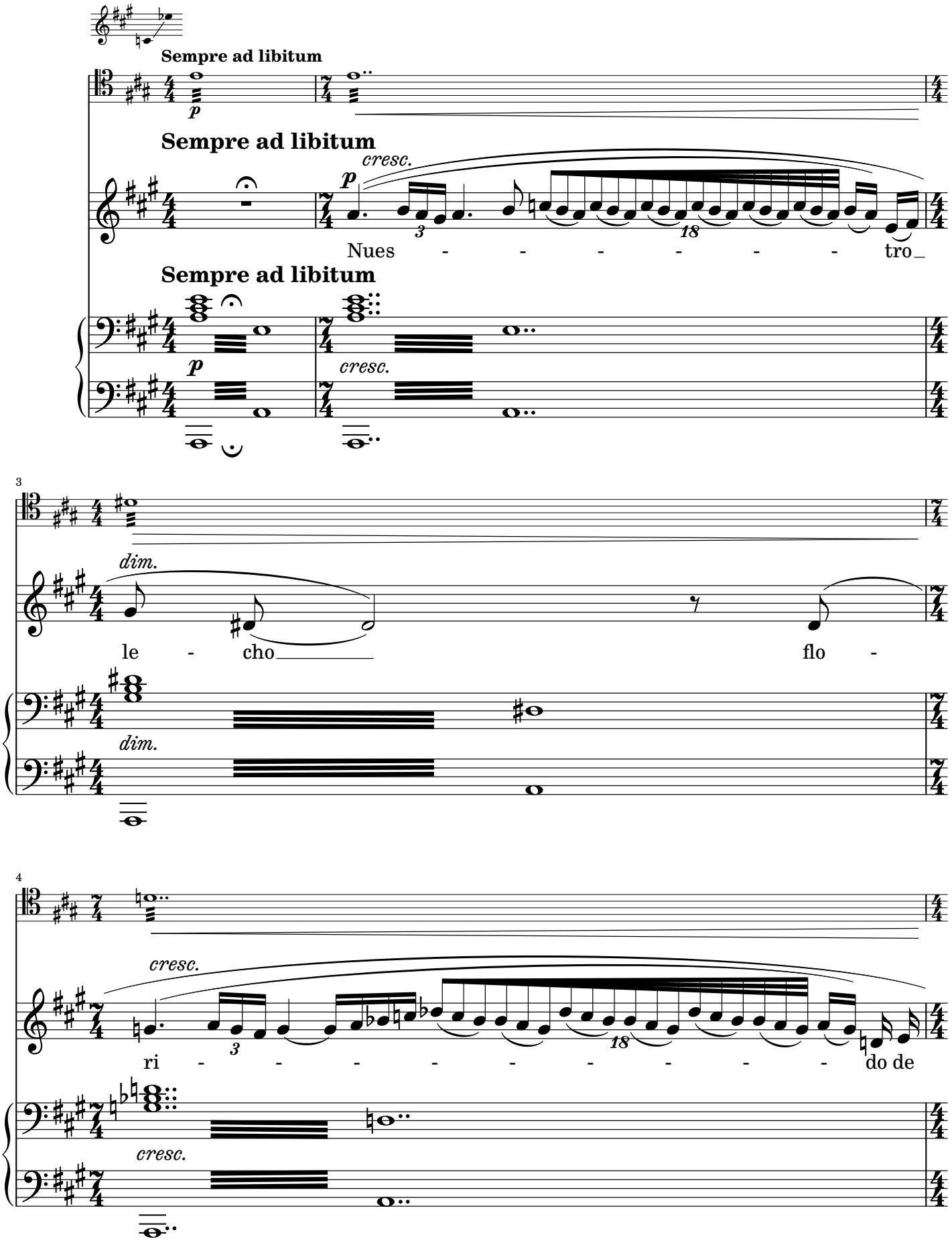

57
na - do so - bre los dul - ces bra - zos del A -
60
poco rit.
a tempo
ma - - - do. De-ba-jo del man-za-no: a -
mp
64
arco
llí con - mi-go fuis - te des-po - sa - da, a -

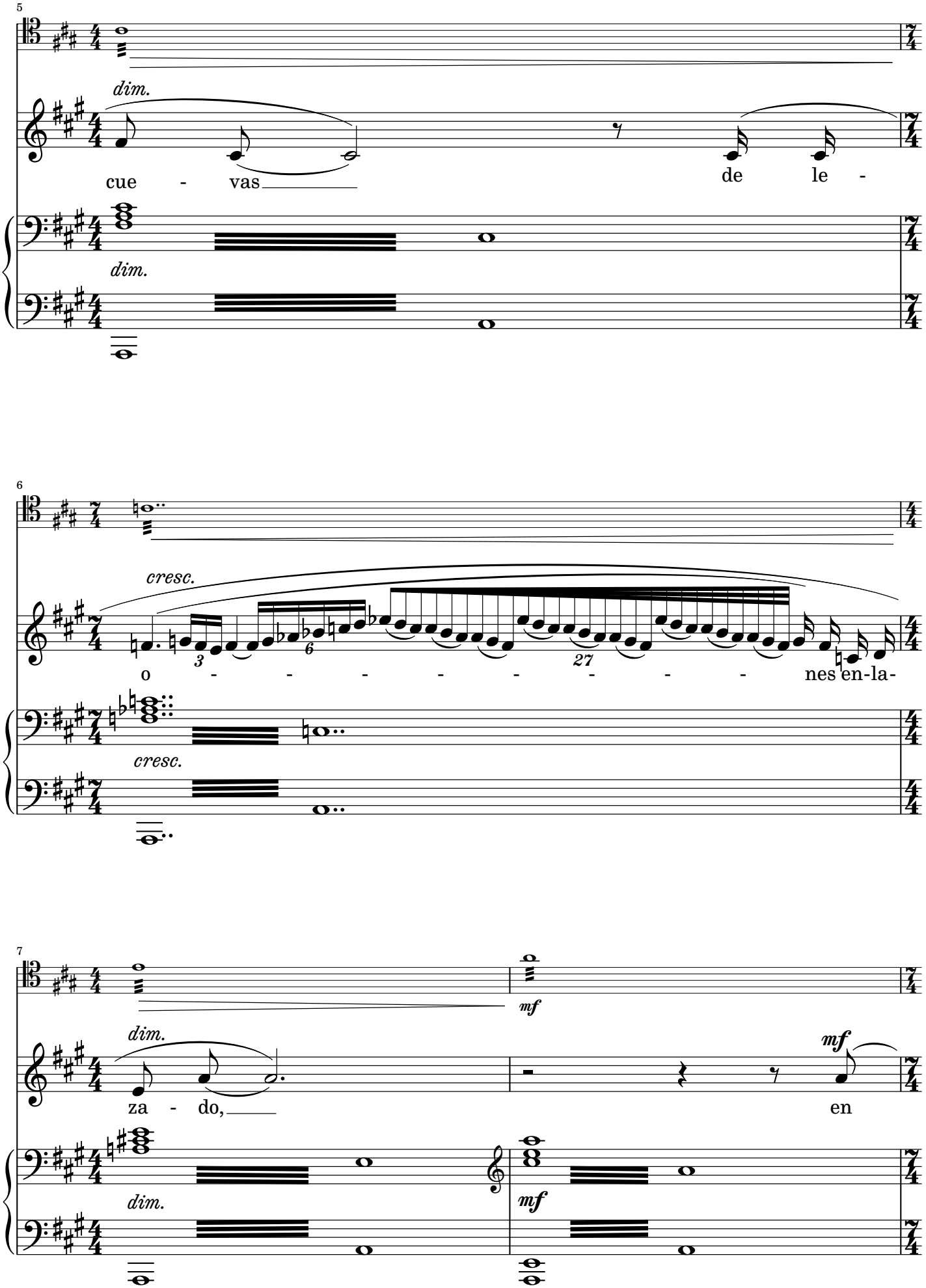


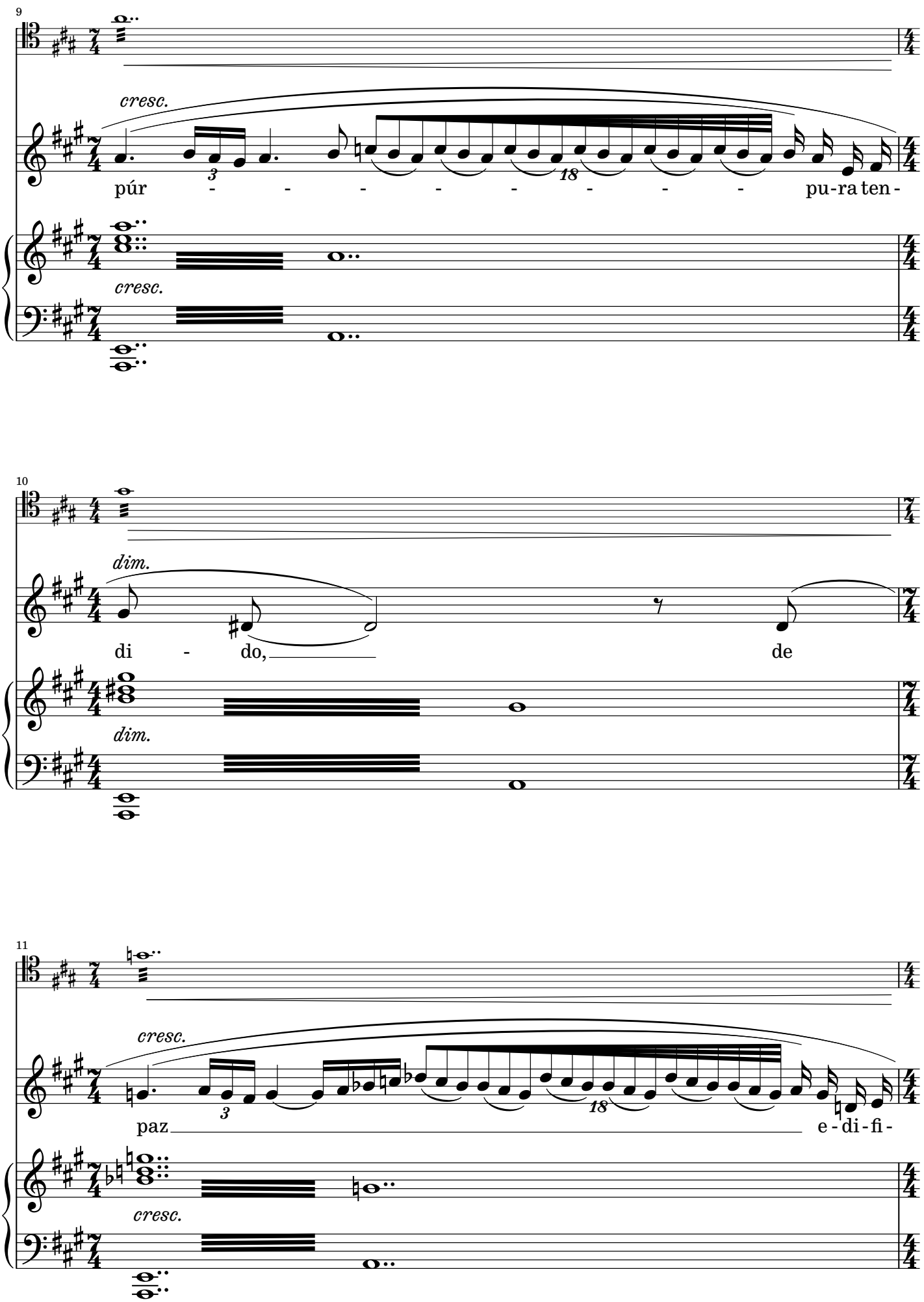

3 XII 2022
Dur. ~ 2' 30"

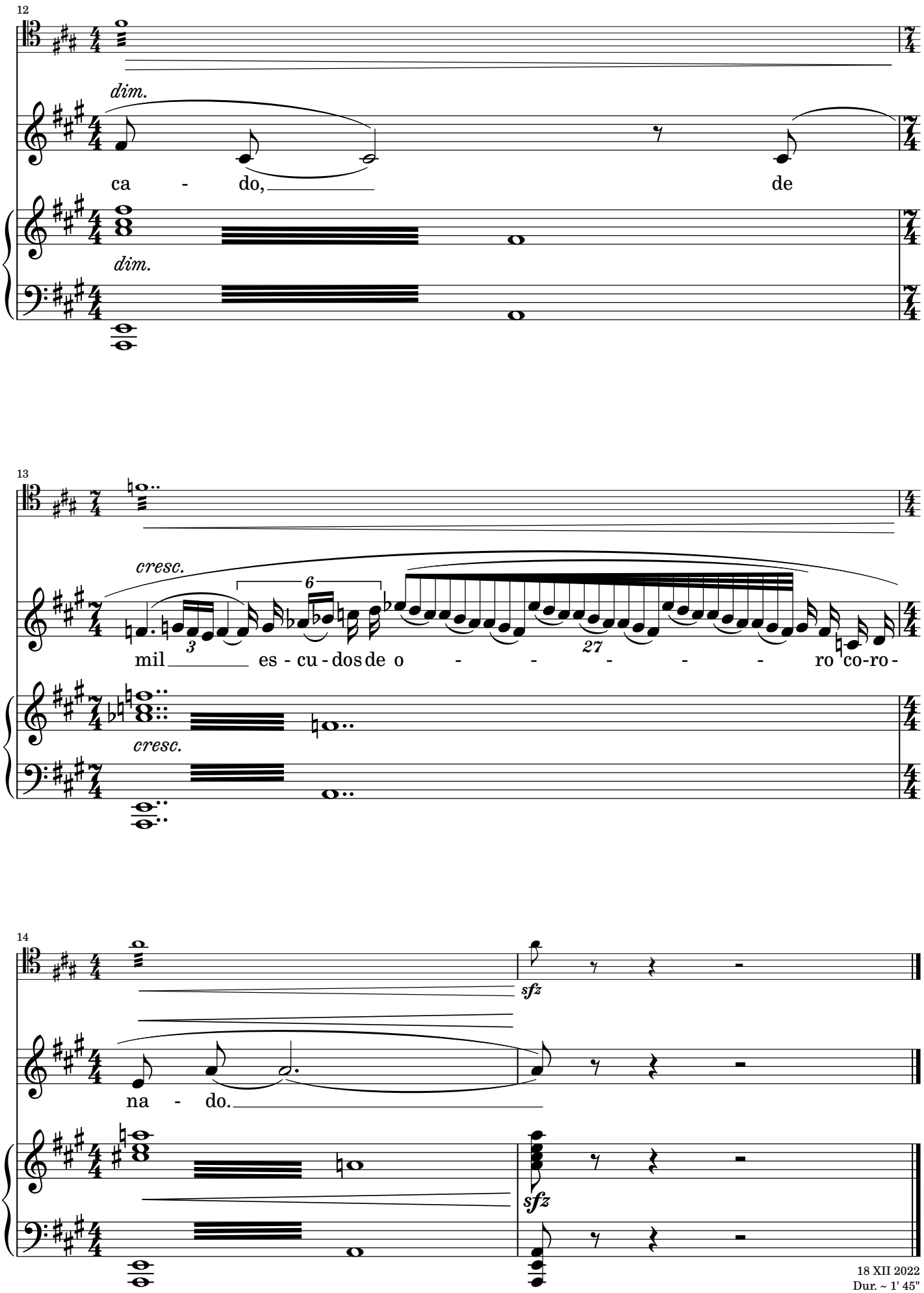
# VII. Nuestro lecho florido

(VII. OUR FLOWERY BED)




5
dim.
cue - vas
de le -
dim.
6
cresc.
o - - - - - - - - nes en-la-
cresc.
7
mf
dim.
za - do,
mf
en
dim.
mf

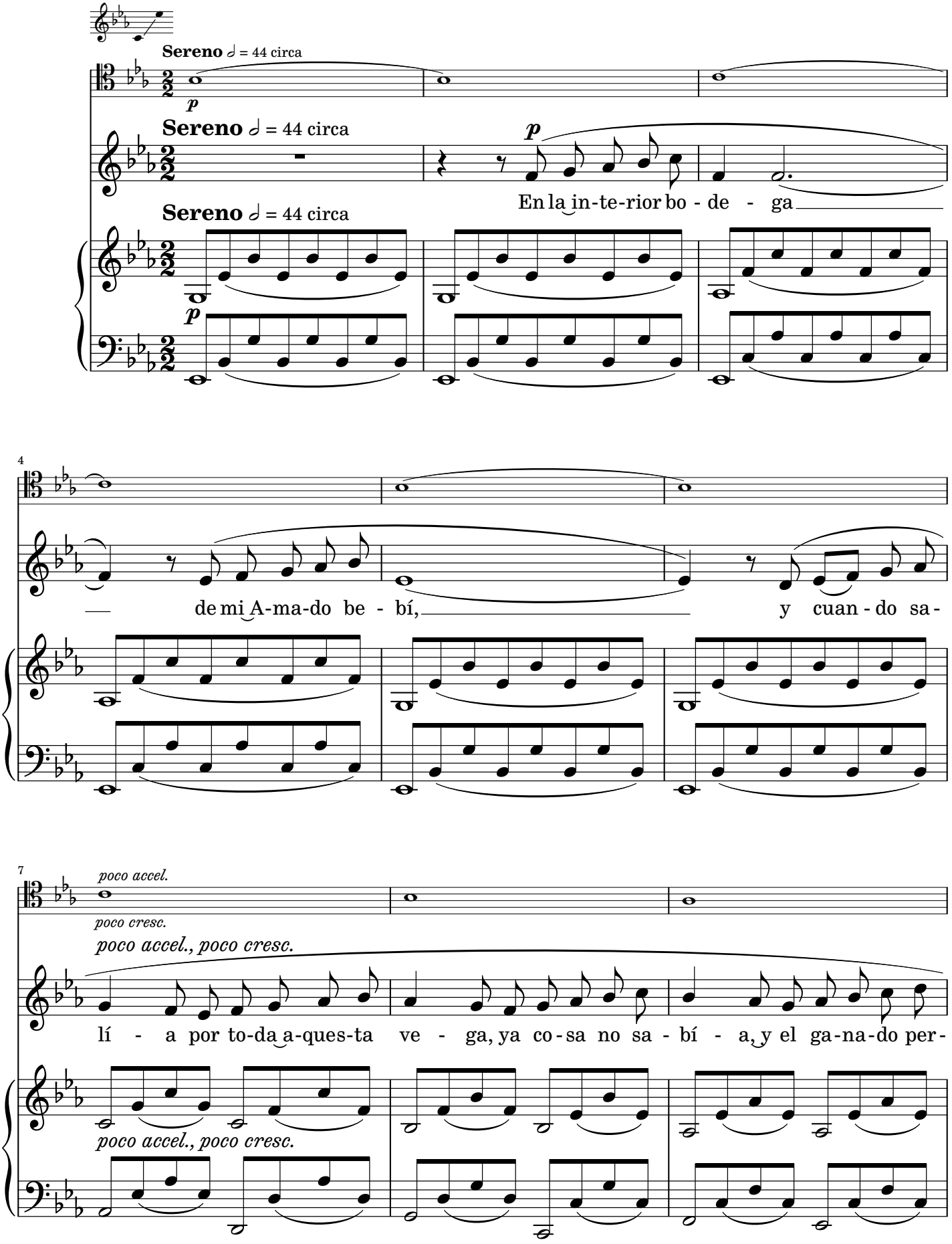

9
cresc.
3
18
púr - - - - - - - - - pu-ra ten -
cresc.
10
dim.
di - do,
de
dim.
11
cresc.
3
18
paz
e - di - fi -
cresc.

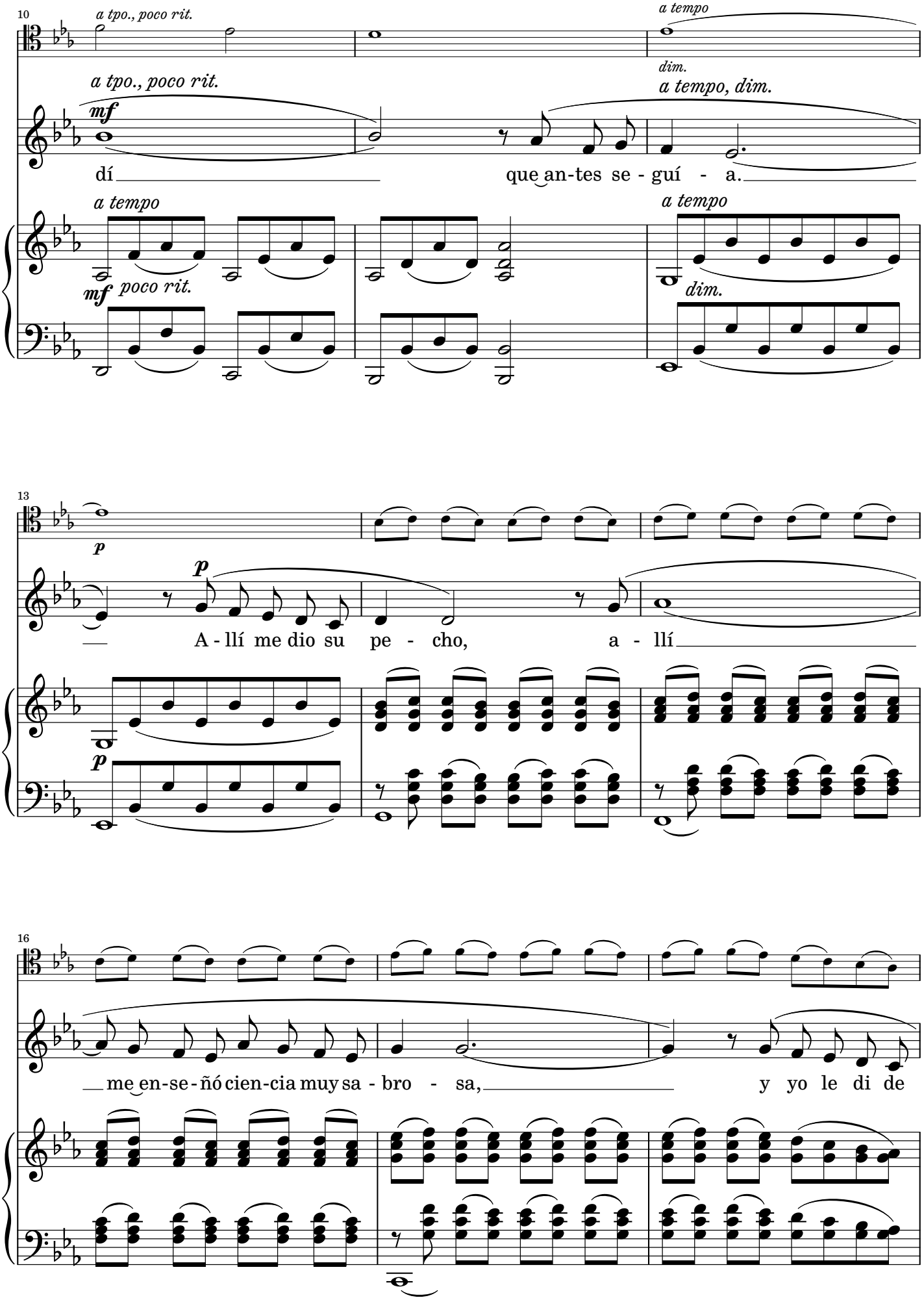


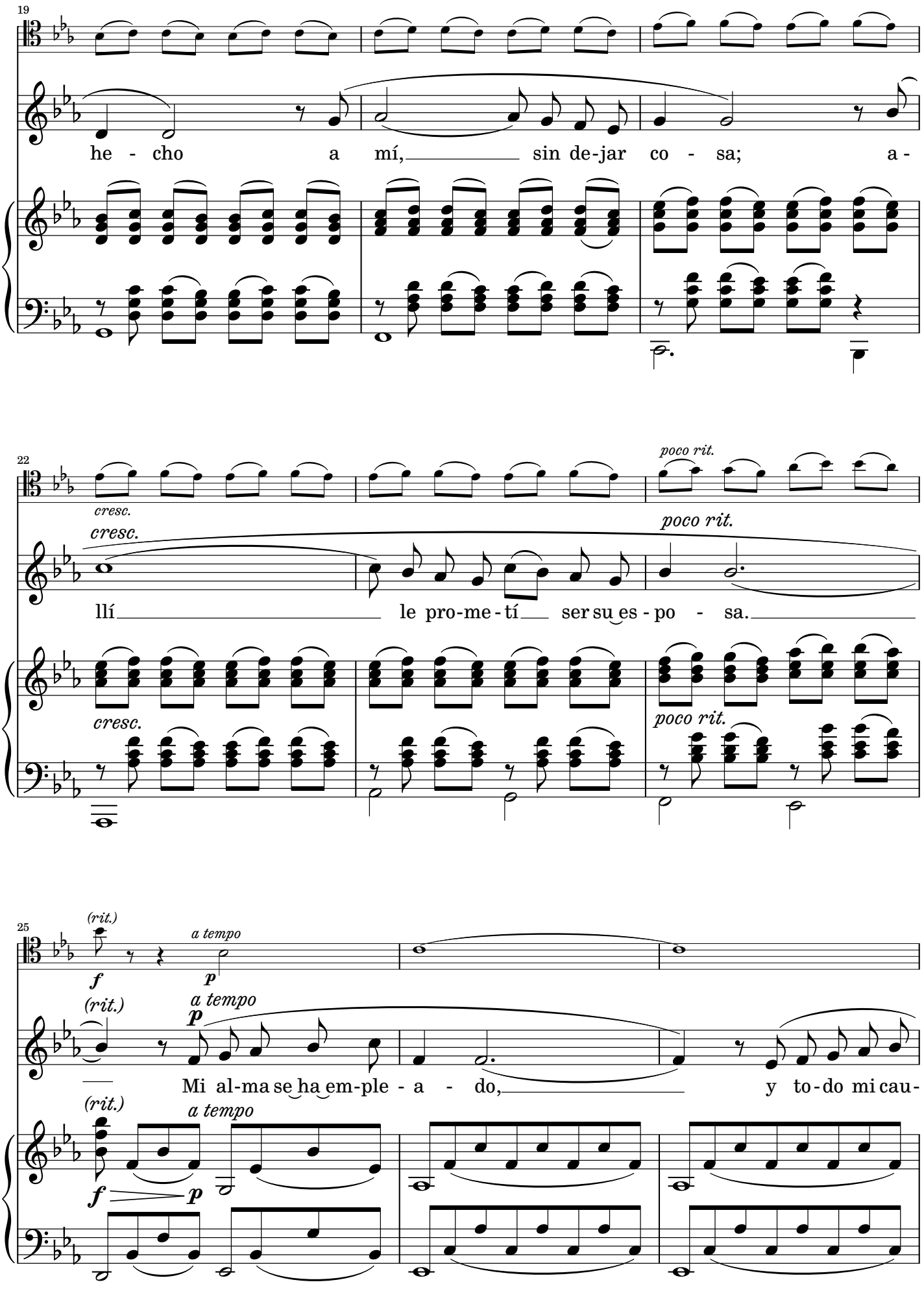

18 XII 2022
Dur. ~ 1' 45"

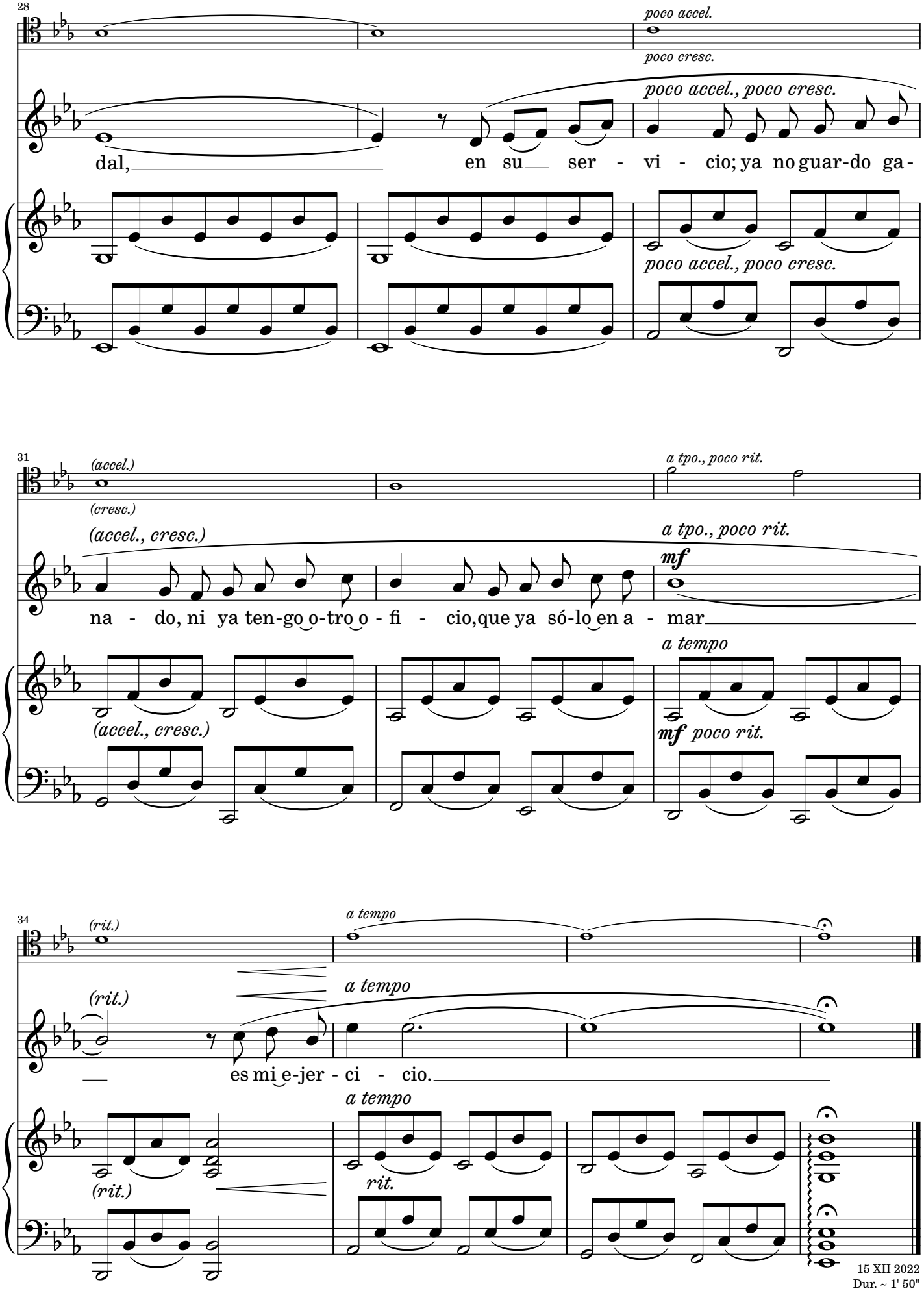
# VIII. De mi Amado bebí

(VIII. OF MY BELOVED I HAVE DRUNK)




10
a tpo., poco rit.
a tempo
dim.
a tempo, dim.
mf
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
16
me en-se-ñó cien-cia muy sa - bro - sa,
y yo le di de

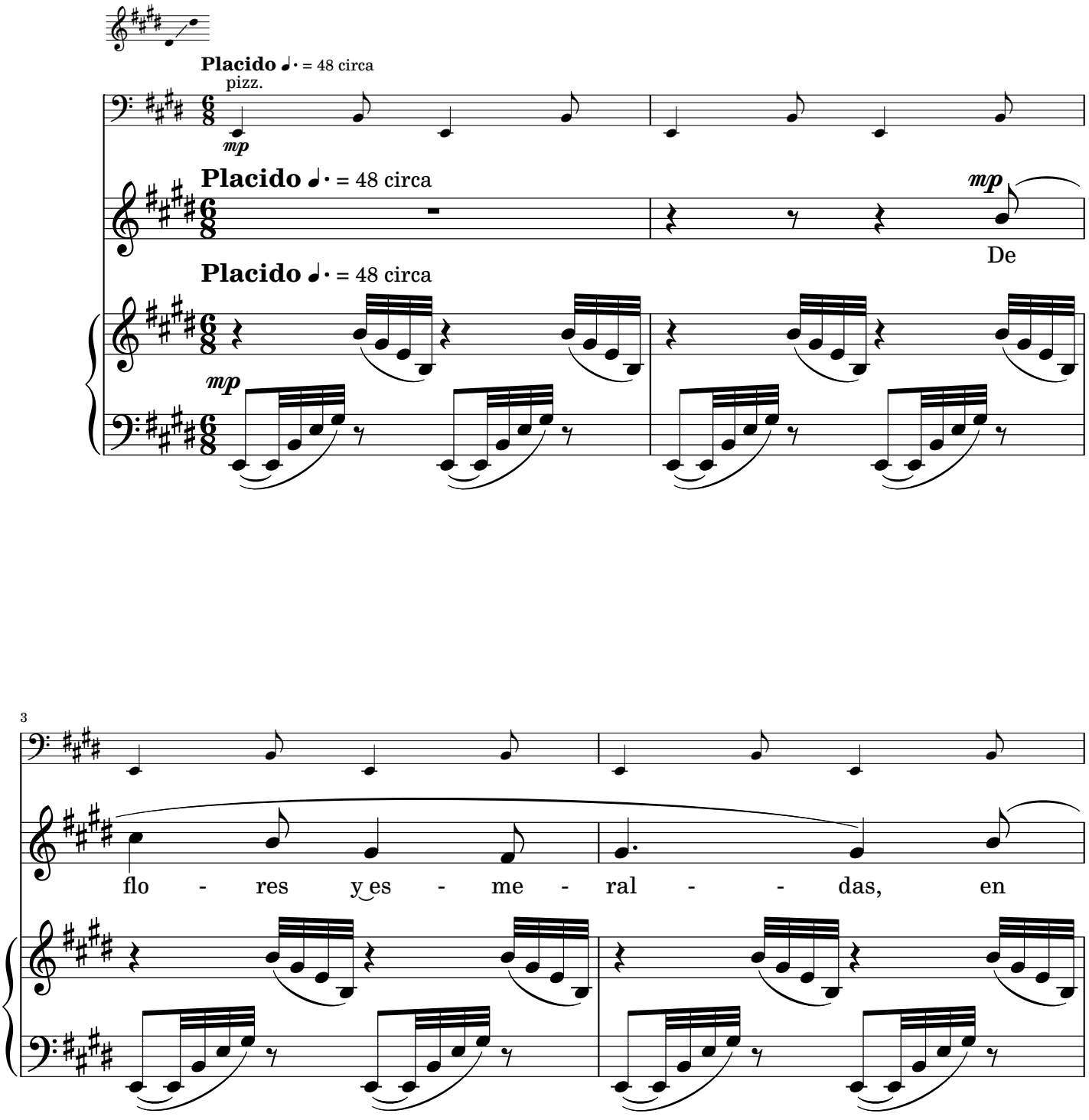

19
he - cho a mí, sin de-jar co - sa; a -
22
cresc.
poco rit.
llí le pro-me - tí ser su es - po - sa.
25
(rit.)
a tempo
Mi al-ma se ha em-ple - a - do, y to-do mi cau-

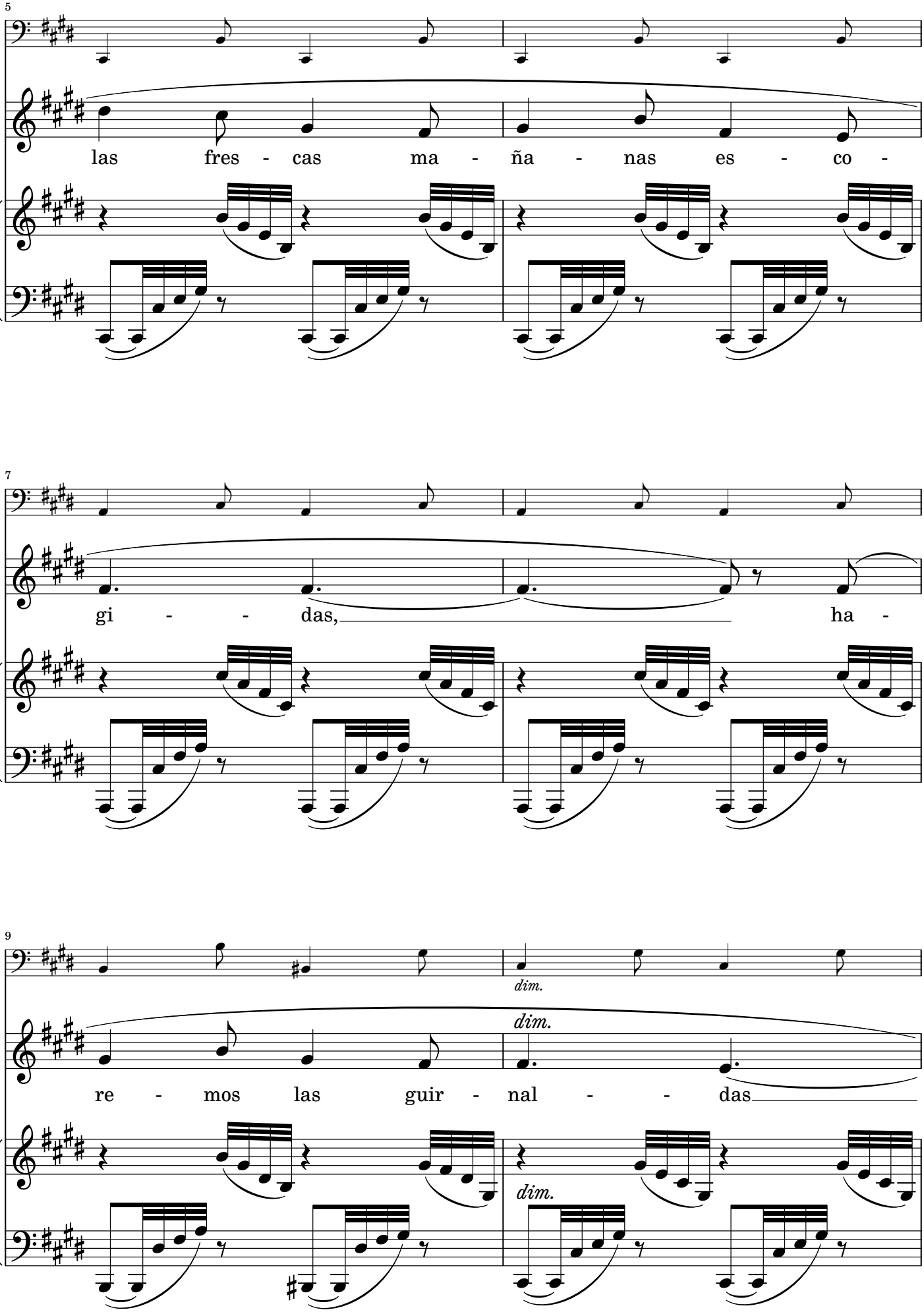


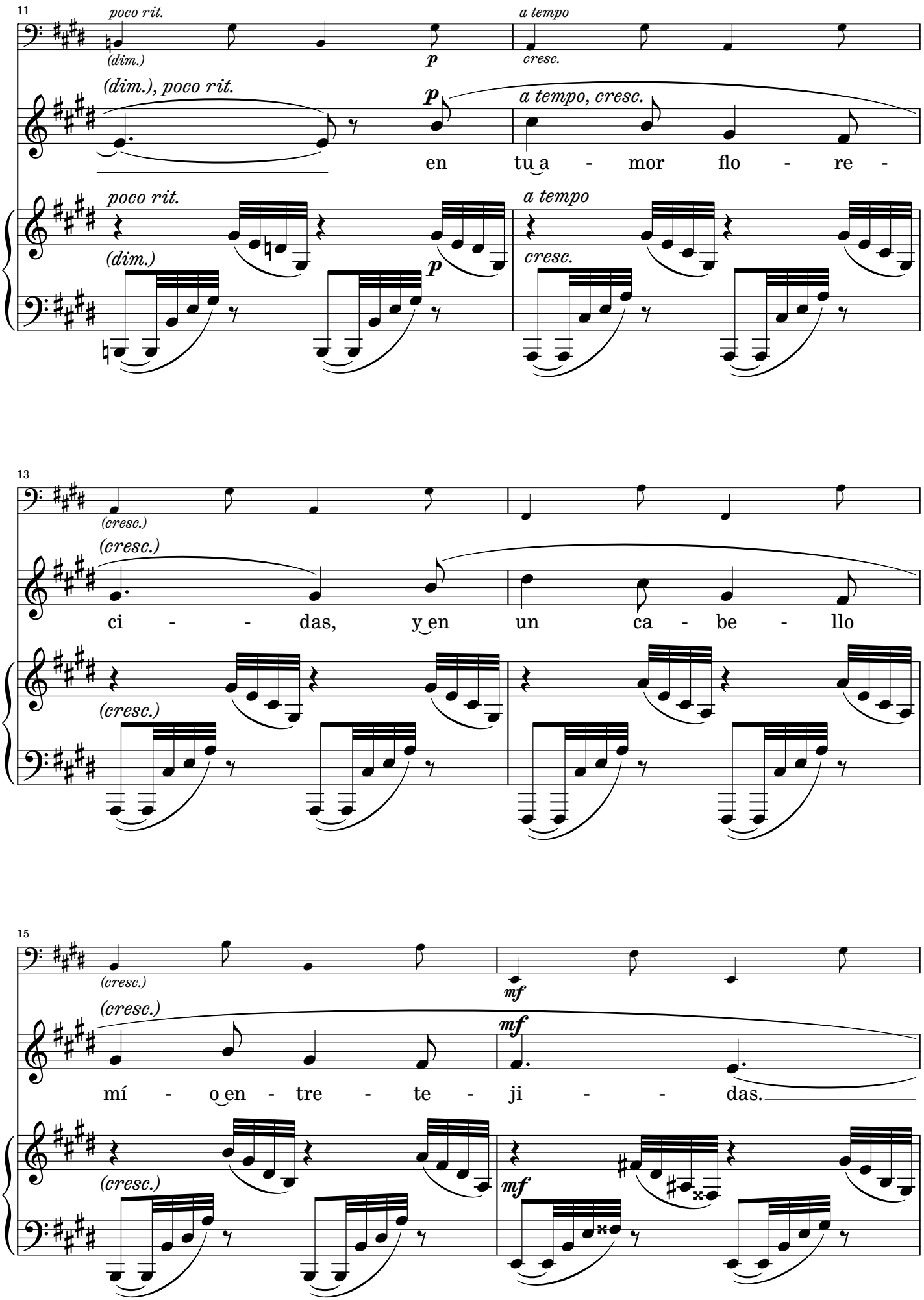

15 XII 2022
Dur. ~ 1' 50"

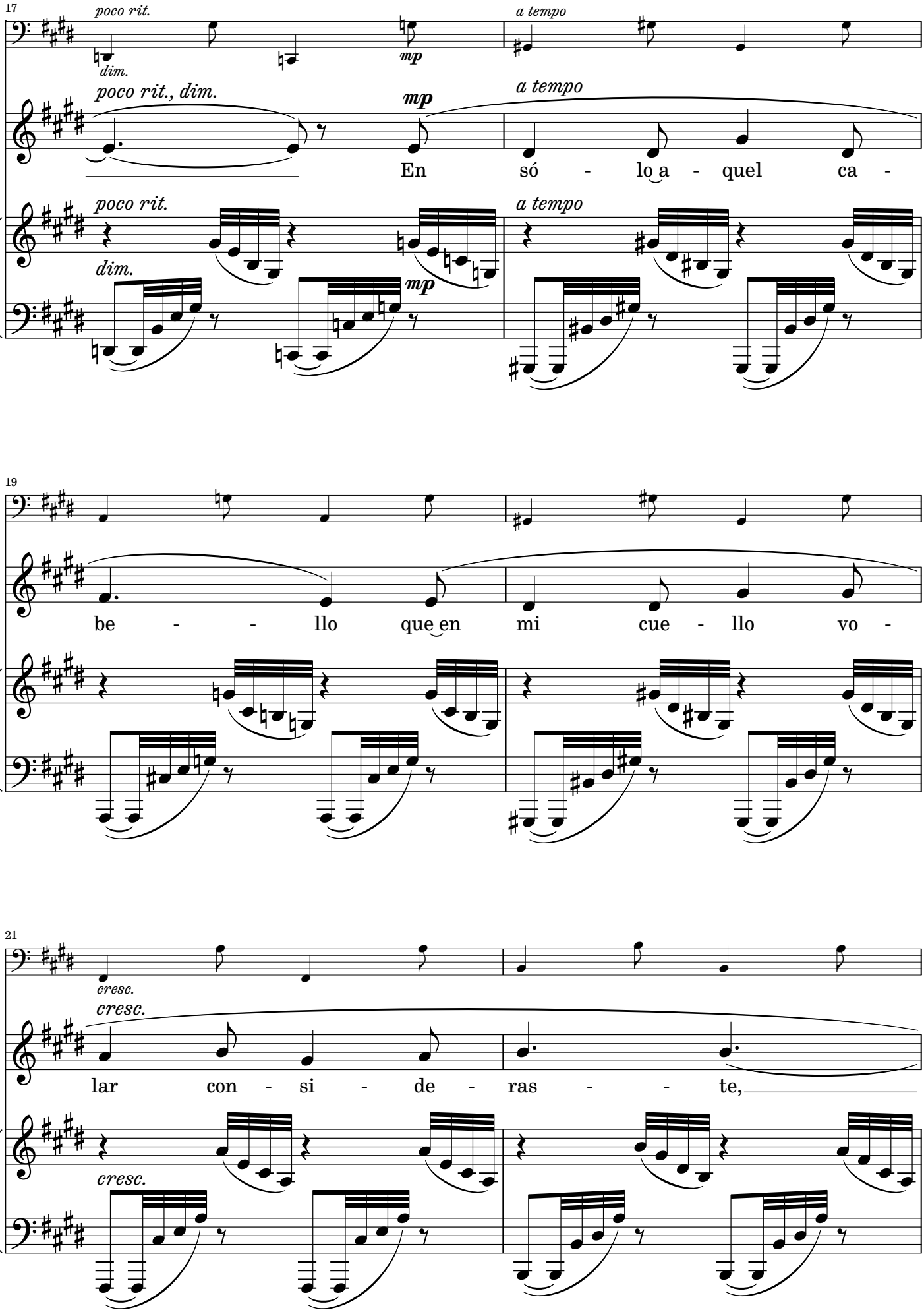
# IX. Haremos las guirnaldas

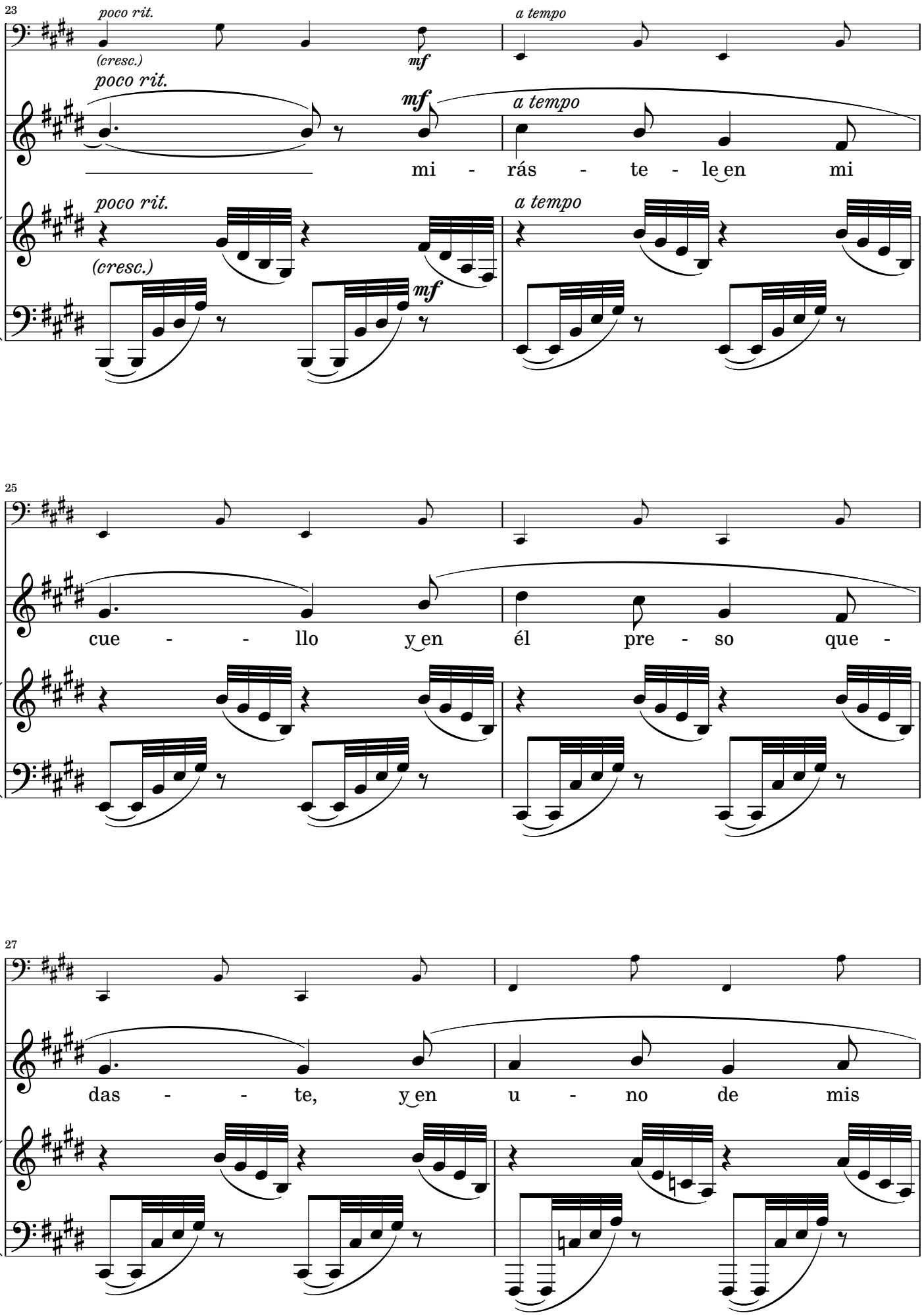
(IX. WE WILL MAKE THE GARLANDS)

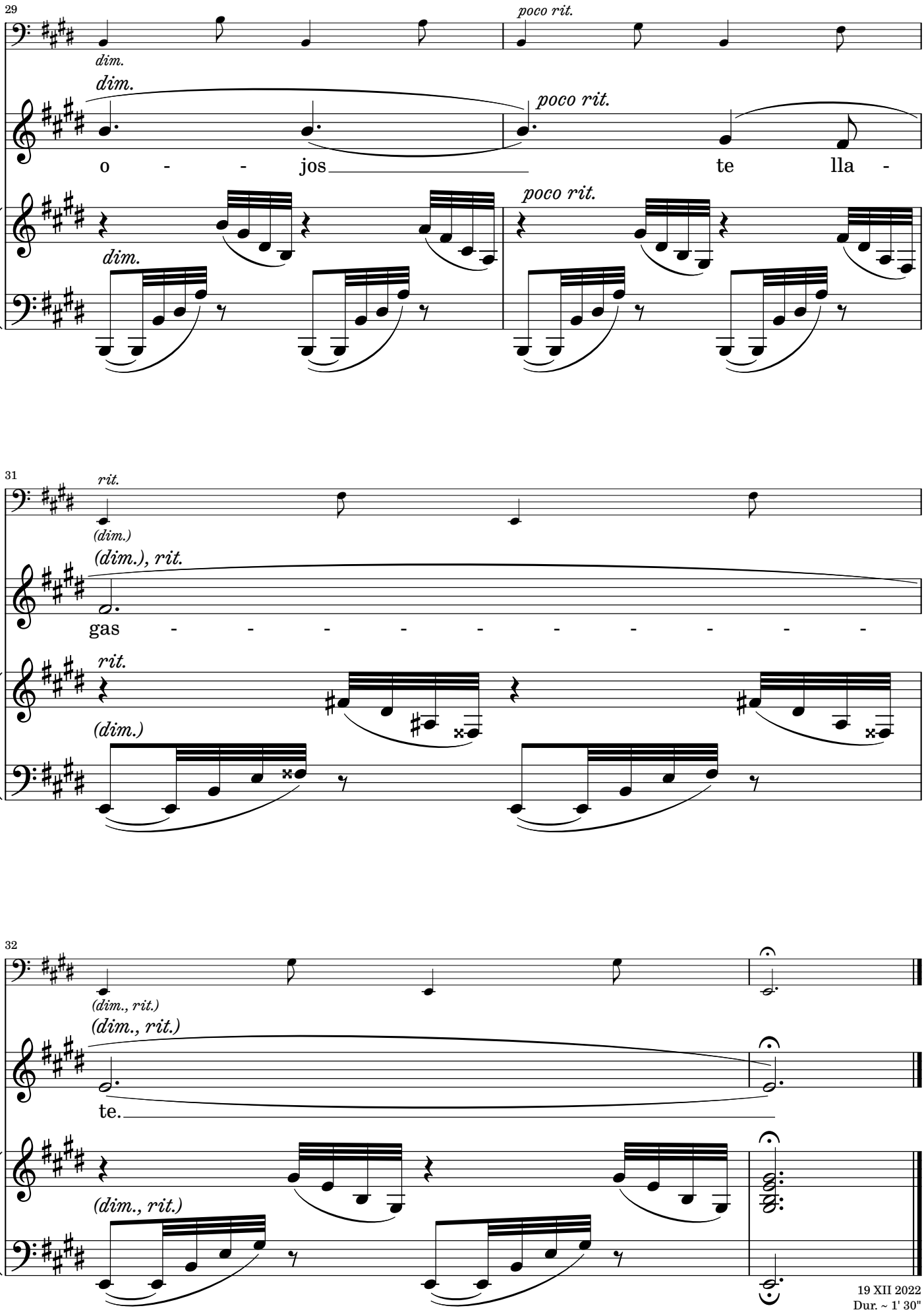



5
las fres - cas ma - ña - nas es - co -
7
gi - - das, ha -
9
dim.
re - mos las guir - nal - - das
dim.
dim.


11
poco rit.
(dim.)
p
a tempo
cresc.
(dim.), poco rit.
p
a tempo, cresc.
en tu a - mor flo - re -
poco rit.
(dim.)
p
a tempo
cresc.
13
(cresc.)
(cresc.)
ci - - das, y en un ca - be - llo
(cresc.)
(cresc.)
15
(cresc.)
mf
(cresc.)
mí - o en - tre - te - ji - - das.
(cresc.)
mf
mf


17
poco rit.
dim.
mp
a tempo
poco rit., dim.
mp
a tempo
En só - lo a - quel ca -
poco rit.
dim.
mp
a tempo
19
be - - llo que en mi cue - llo vo -
21
cresc.
cresc.
lar con - si - de - ras - - te,
cresc.

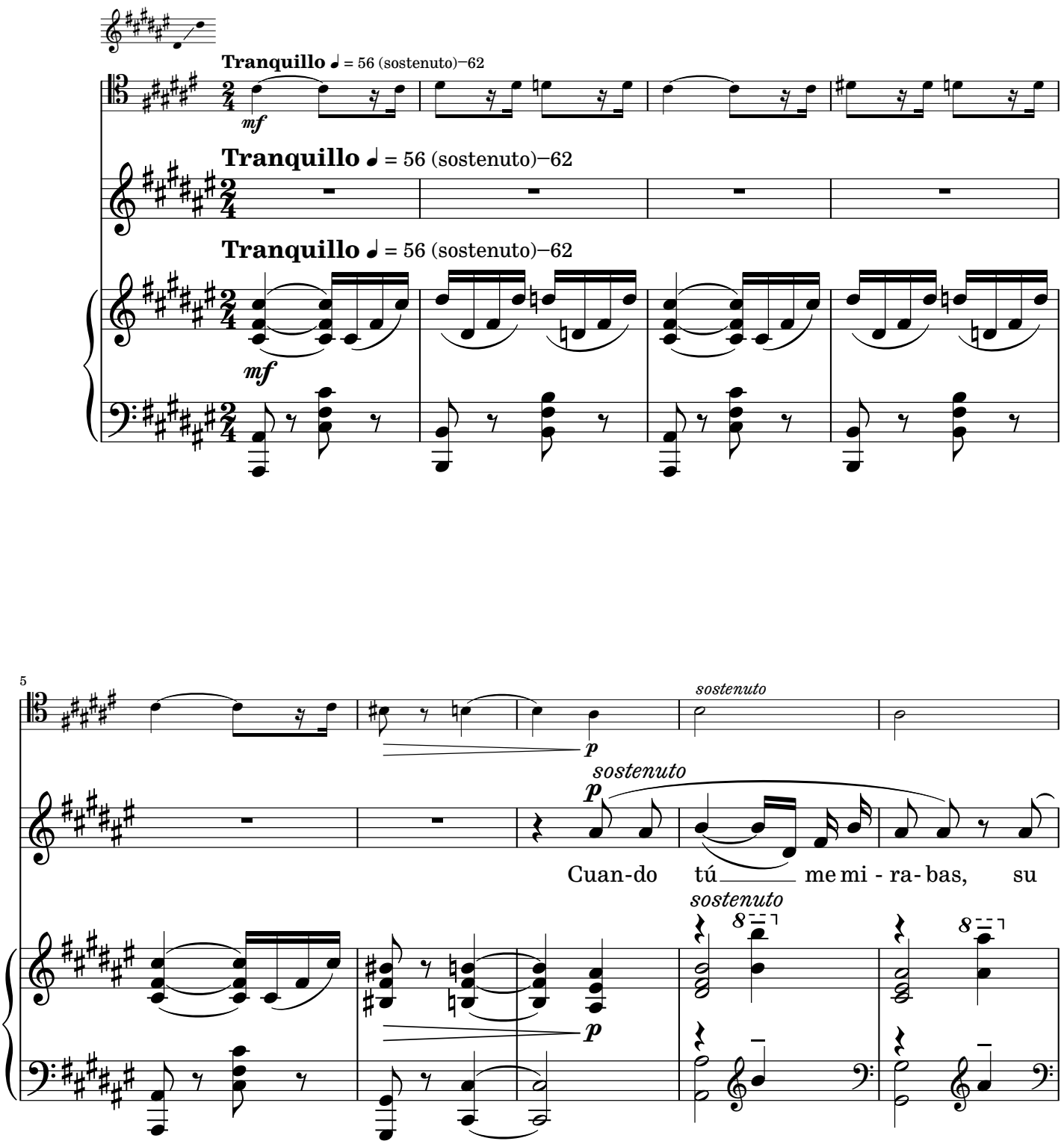

23
poco rit.
(cresc.)
mf
a tempo
poco rit.
mf
a tempo
mi - rás - te - le en mi
poco rit.
(cresc.)
mf
a tempo
25
cue - - llo y en él pre - so que -
27
das - - te, y en u - no de mis

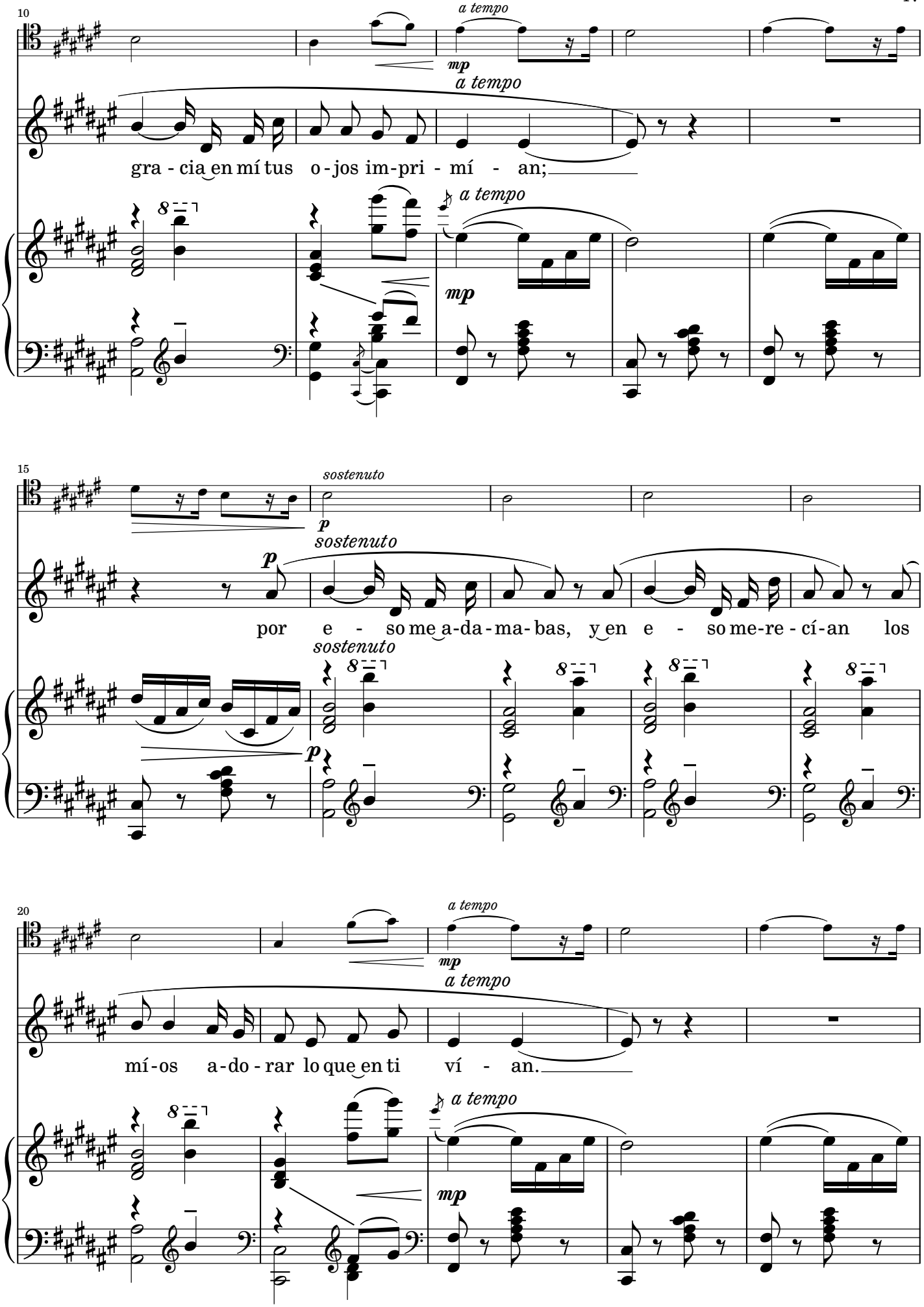


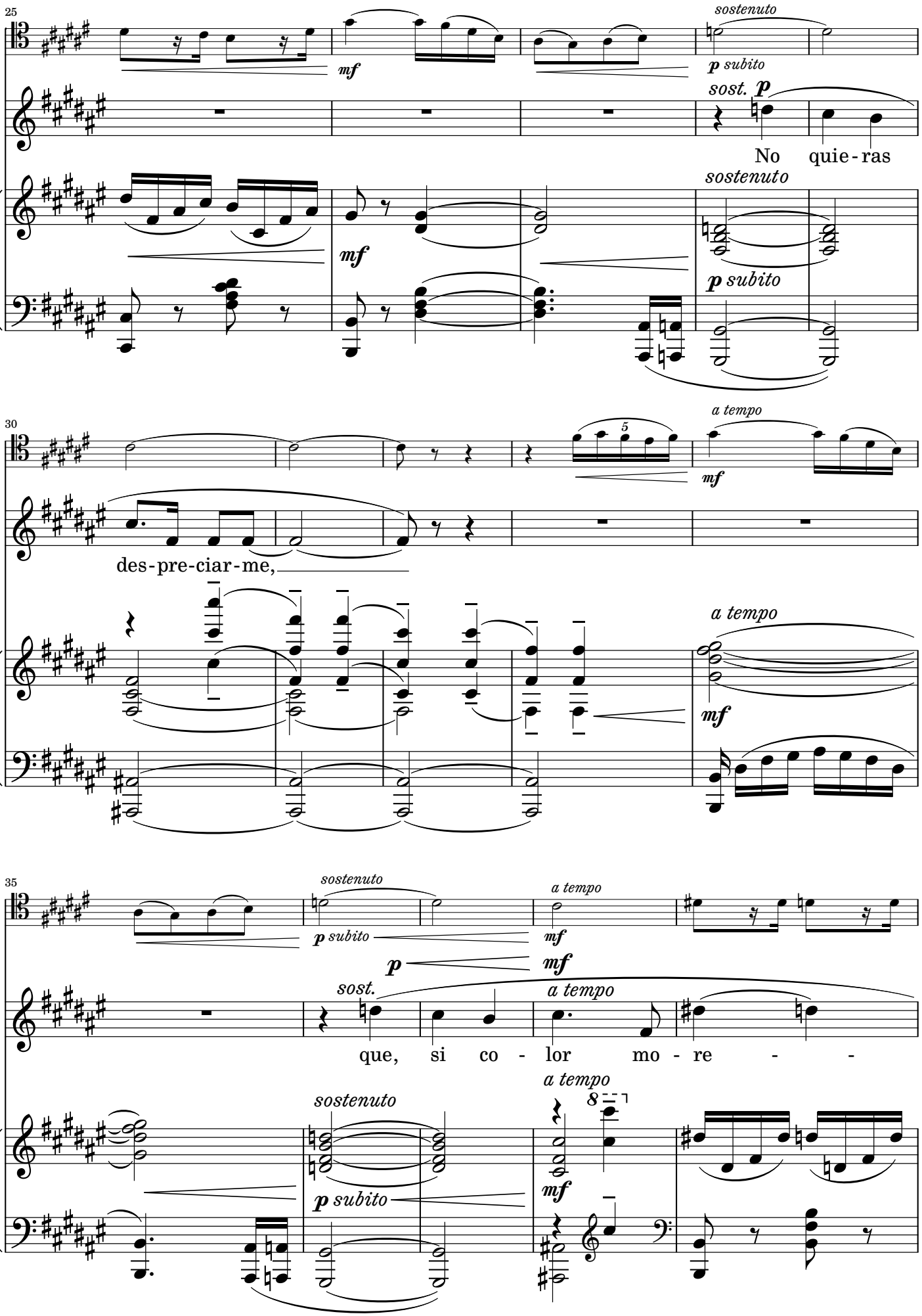

19 XII 2022
Dur. ~ 1' 30"

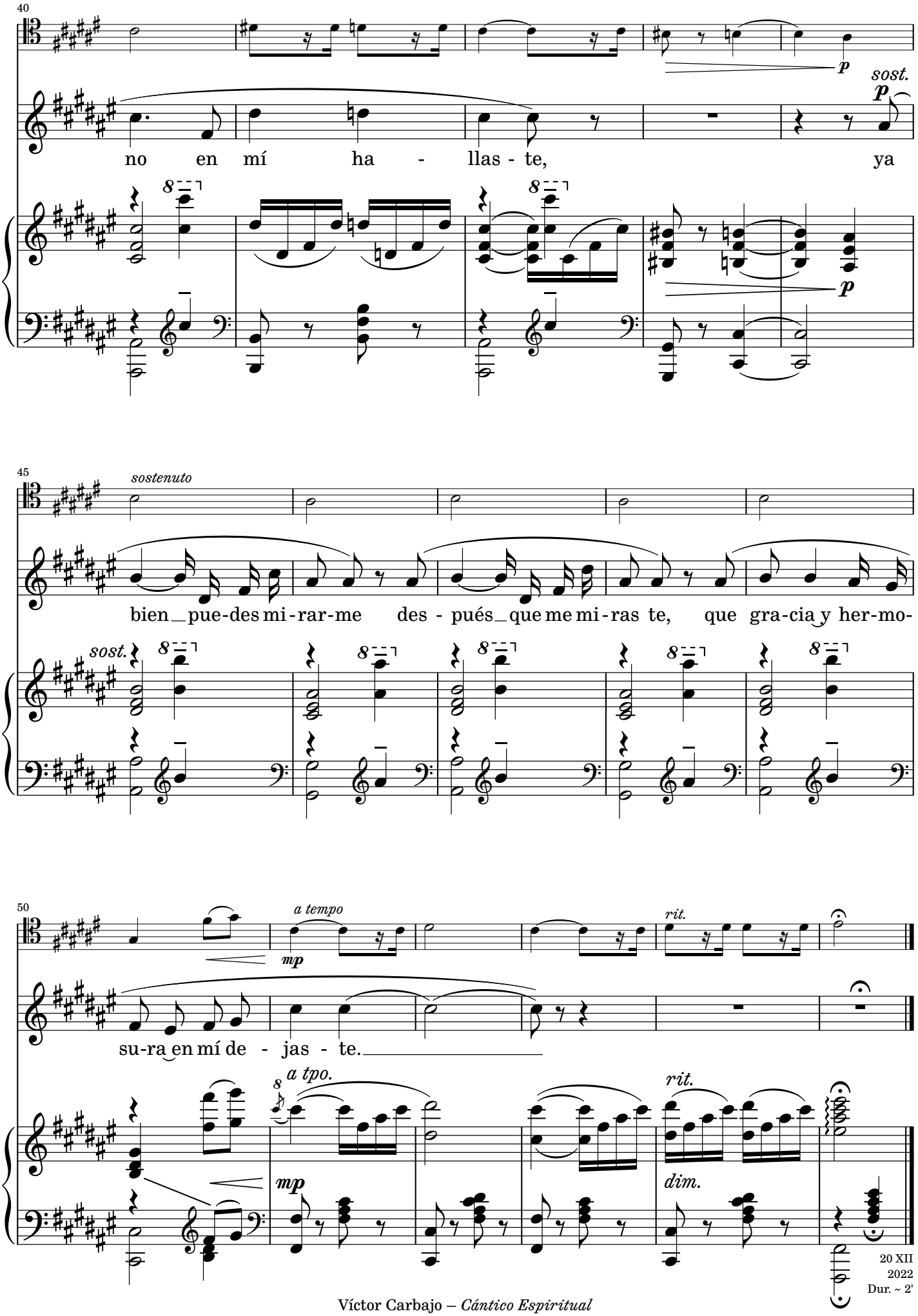
# X. Gracia y hermosura en mí dejaste

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




10
a tempo
mp
a tempo
gra - cia en mí tus o - jos im - pri - mí - an;
a tempo
mp
15
sostenuto
p
sostenuto
p
por e - so me a - da - ma - bas, y en e - so me - re - cí - an los
sostenuto
p
20
a tempo
mp
a tempo
mí - os a - do - rar lo que en ti ví - an.
a tempo
mp

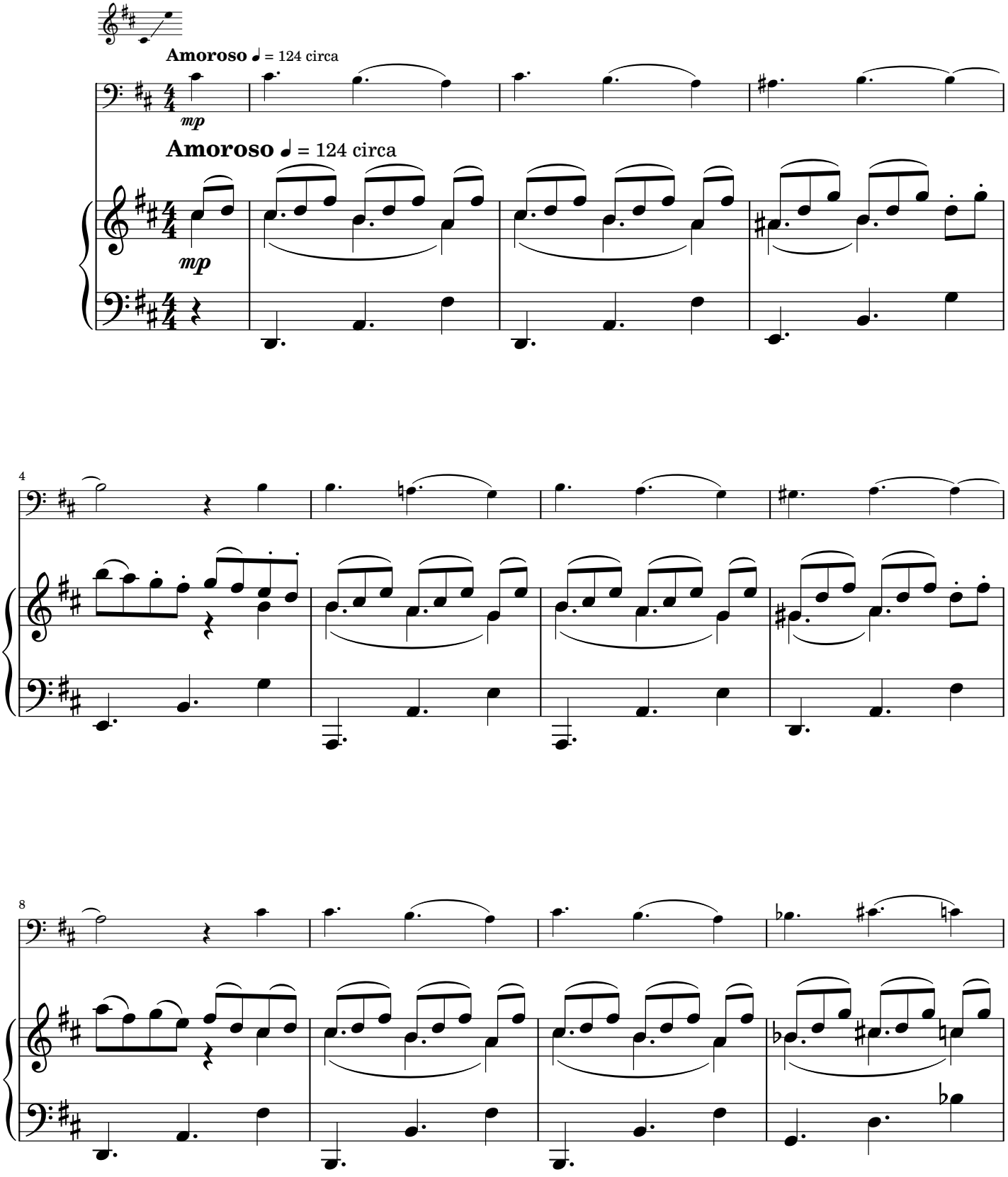

25
sostenuto
mf
p subito
sost. p
No quie-ras
sostenuto
mf
p subito
30
a tempo
5
mf
des-pre-ciar-me,
a tempo
mf
35
sostenuto
p subito
a tempo
mf
p
mf
sost.
a tempo
que, si co - lor mo - re - -
a tempo
sostenuto
8
mf
p subito

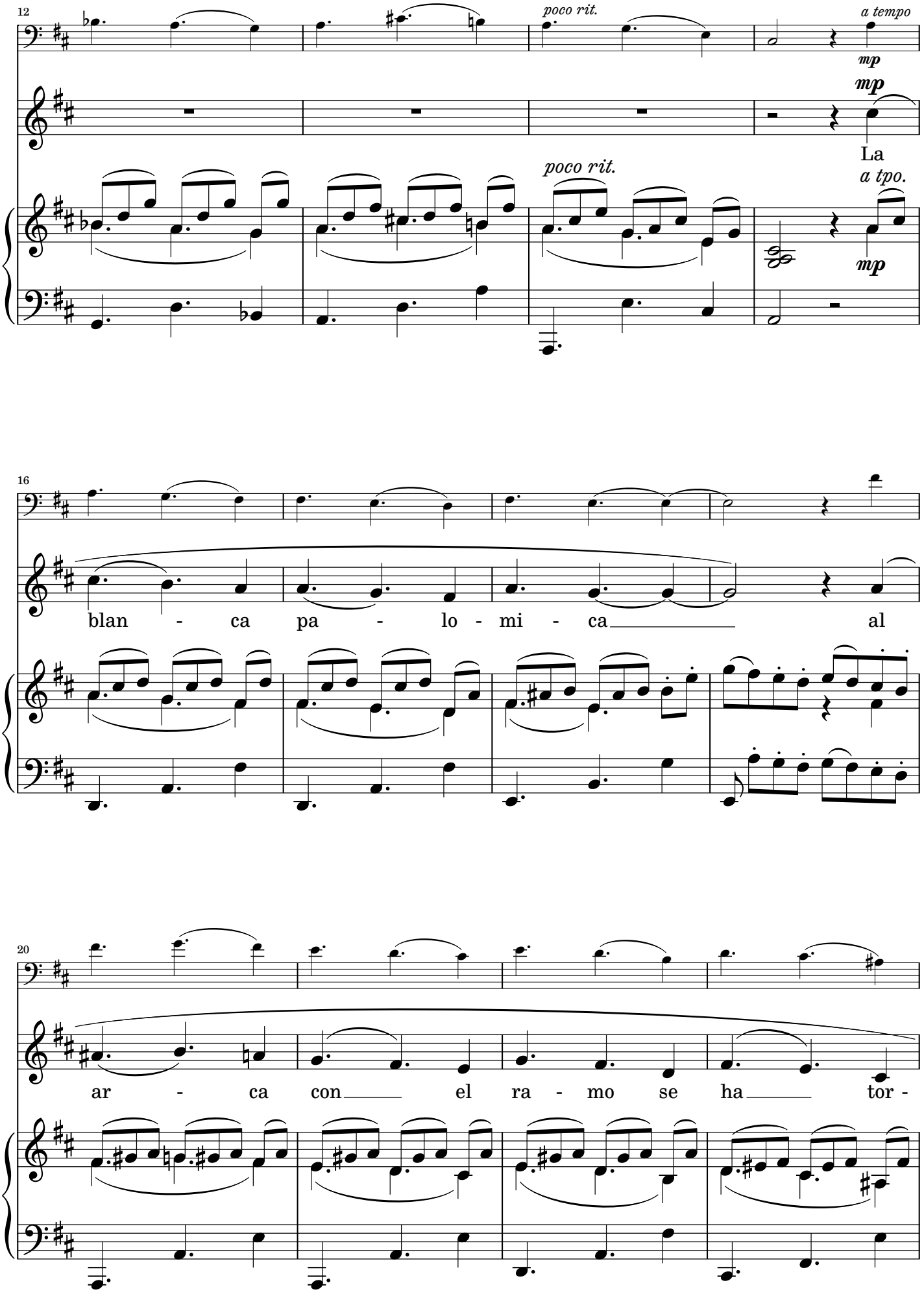


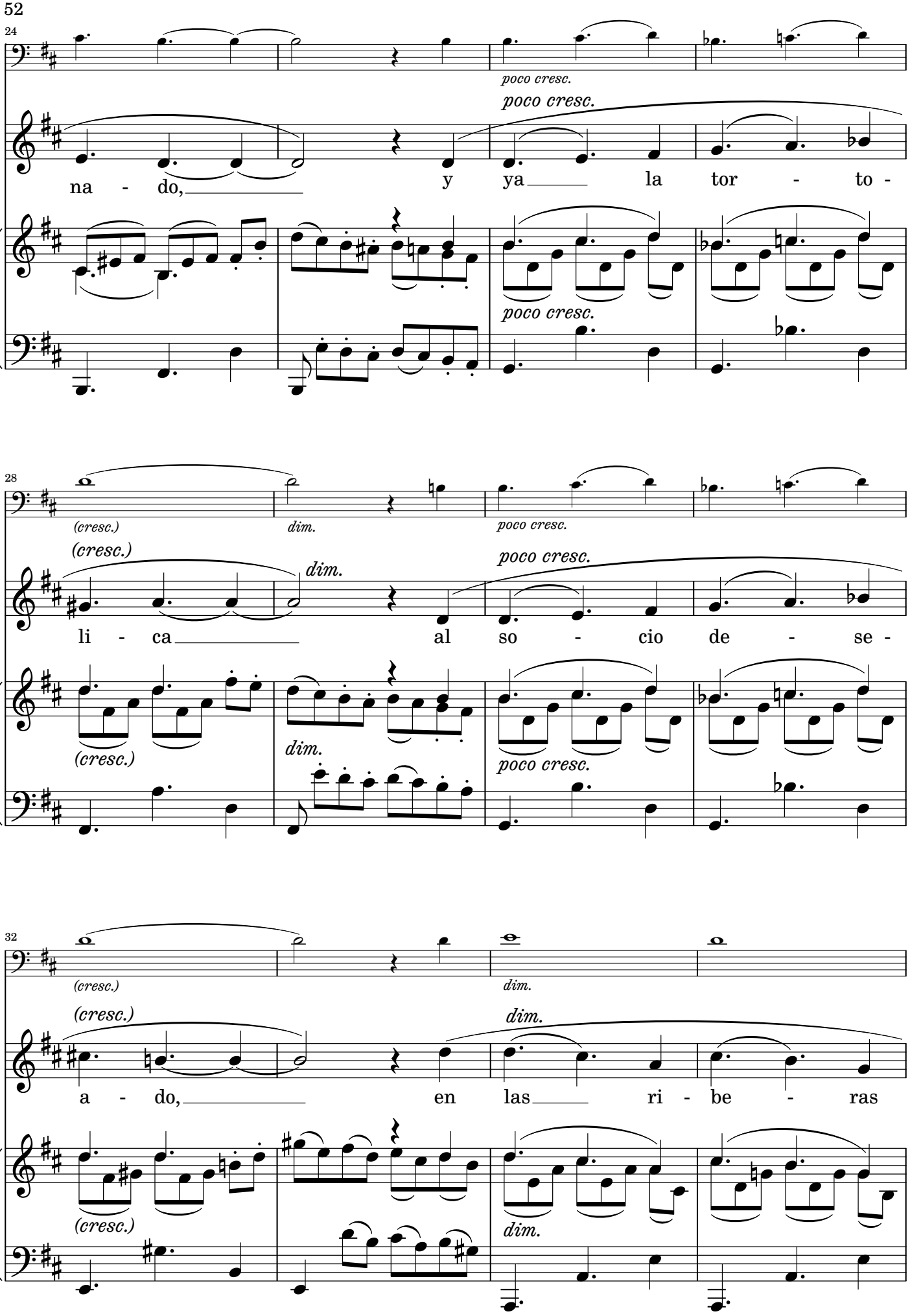

20 XII
2022
Dur. ~ 2'

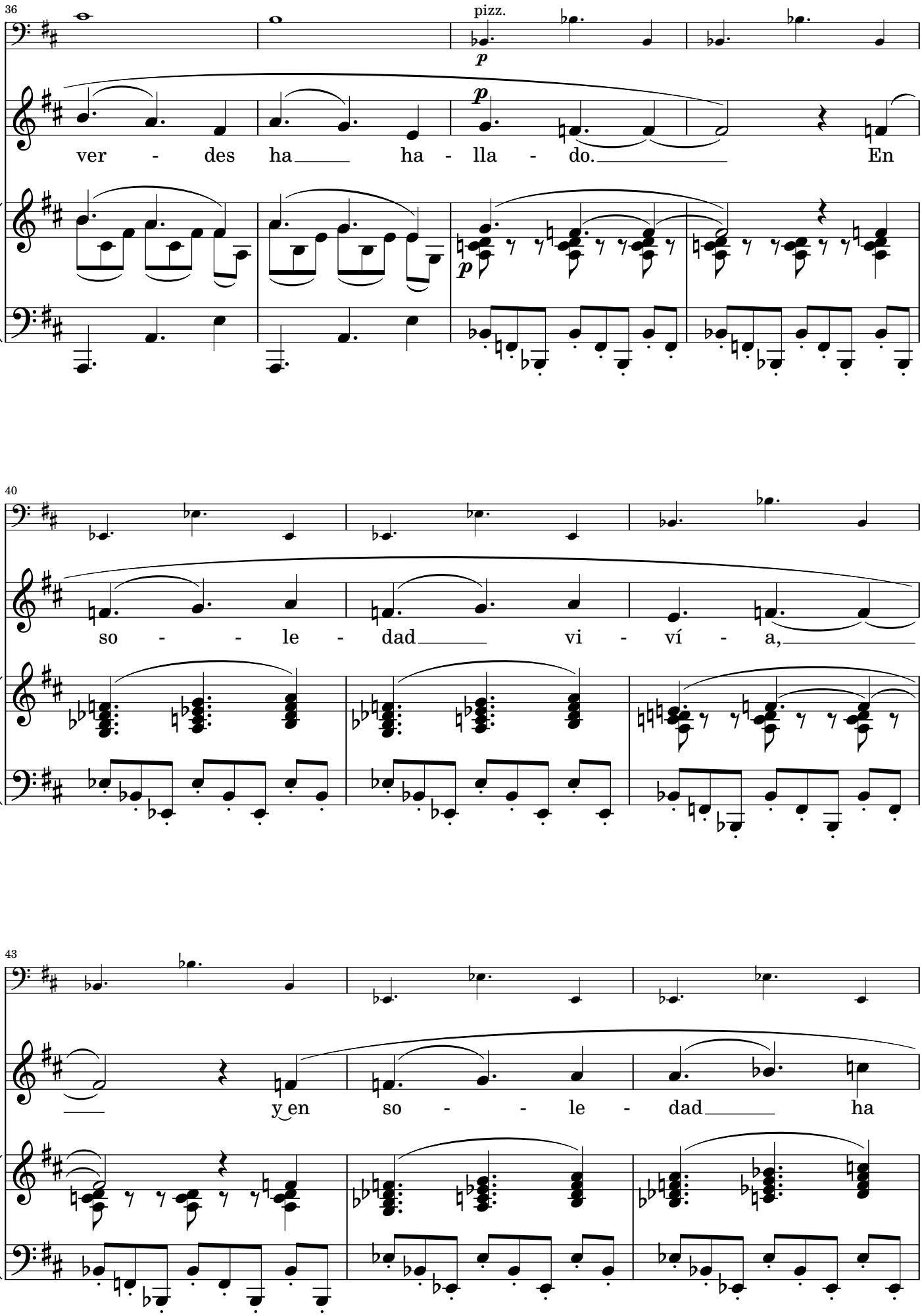
# XI. Esposo: La blanca palomica

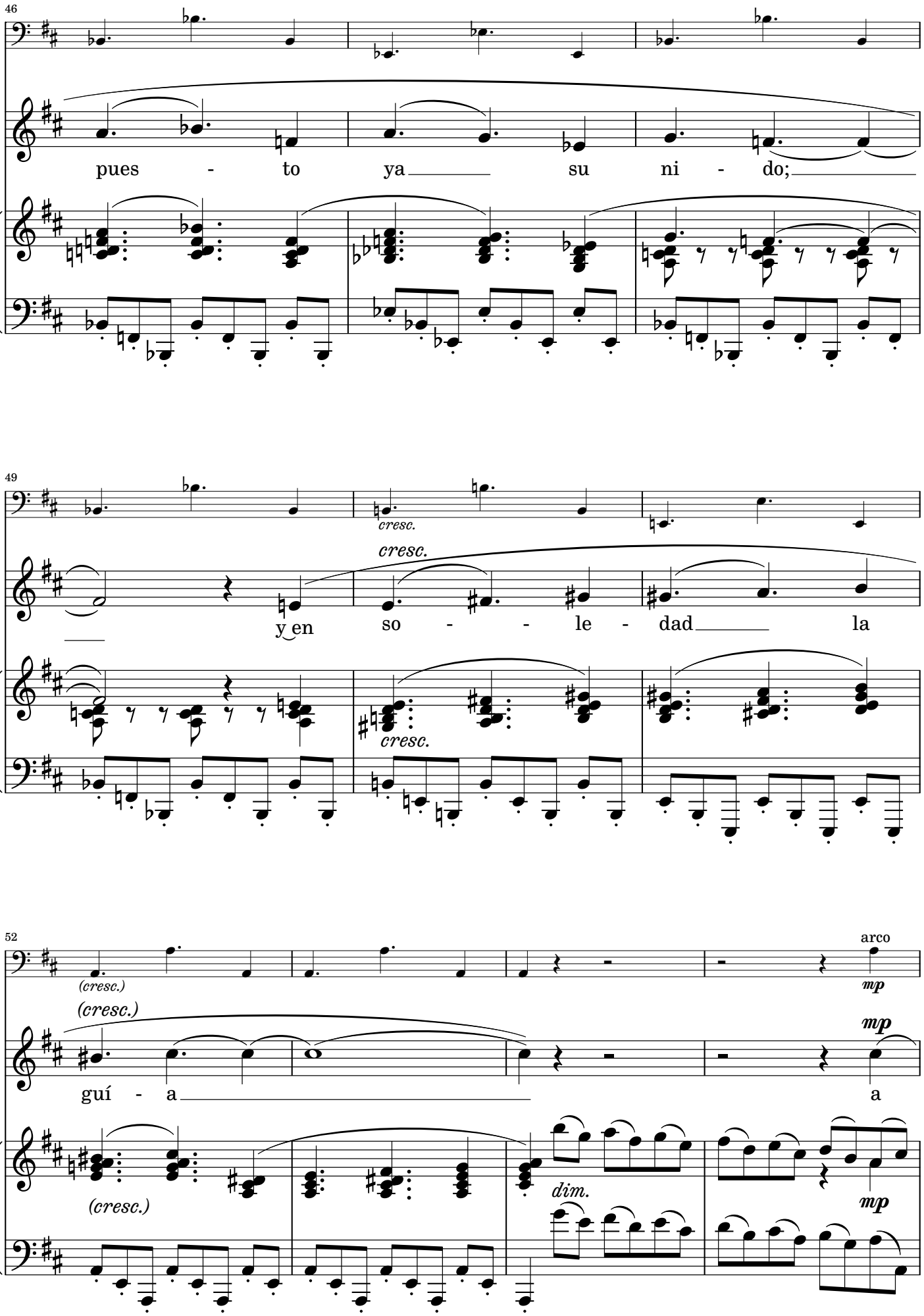
(XI. HUSBAND: THE LITTLE WHITE DOVE)

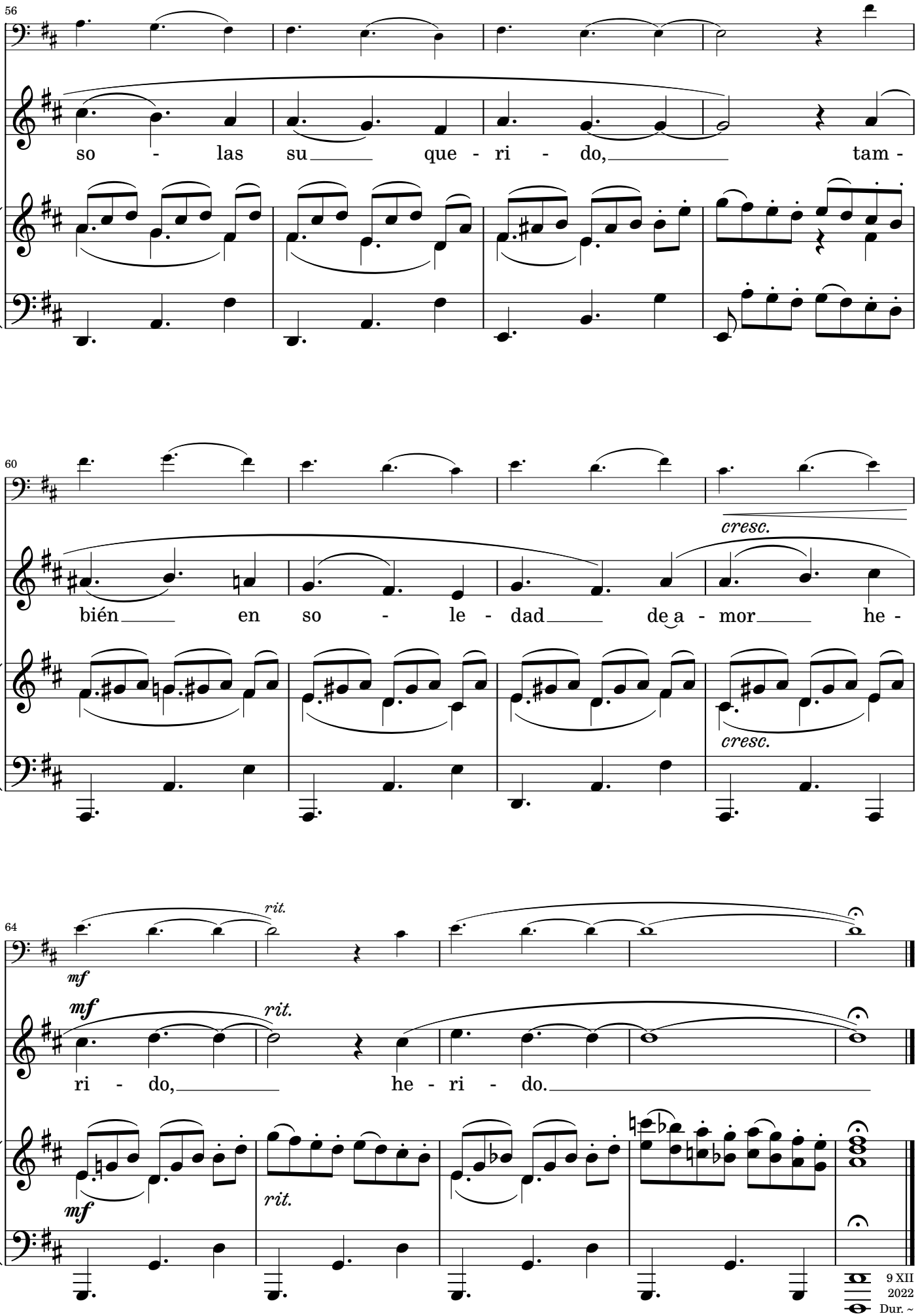



12
poco rit.
a tempo
mp
mp
La
poco rit.
a tpo.
mp
16
blan - ca pa - lo - mi - ca al
20
ar - ca con el ra - mo se ha tor -


24
poco cresc.
poco cresc.
na - do, y ya la tor - to -
poco cresc.
28
(cresc.)
dim.
poco cresc.
(cresc.)
dim.
poco cresc.
li - ca al so - cio de - se -
(cresc.)
dim.
poco cresc.
32
(cresc.)
dim.
(cresc.)
dim.
a - do, en las ri - be - ras
(cresc.)
dim.


36
pizz.
p
ver - des ha ha - lla - do. En
40
so - - le - dad vi - ví - a,
43
y en so - - le - dad ha

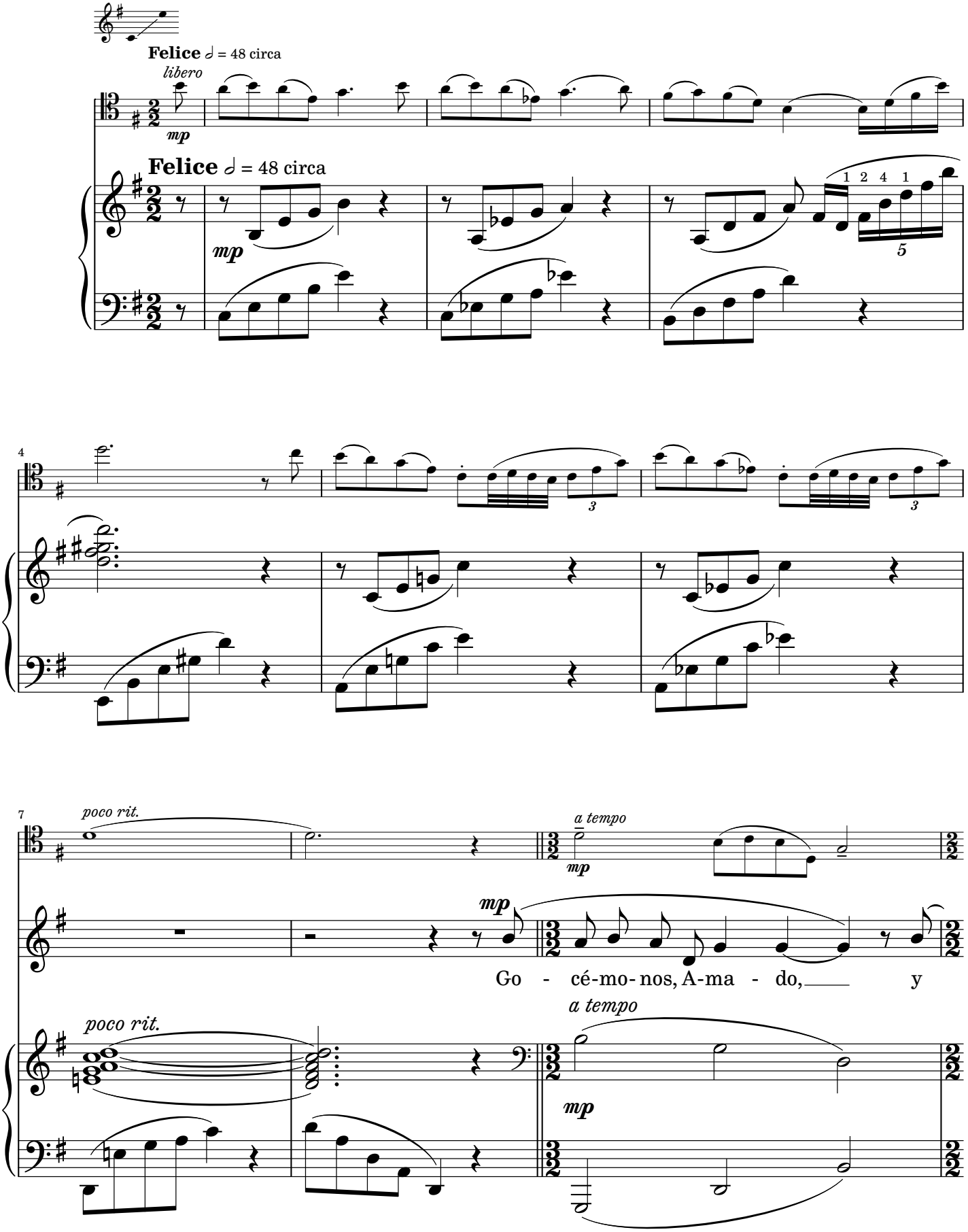

46
pues - to ya su ni - do;
49
cresc.
cresc.
y en so - - le - dad la
cresc.
52
(cresc.)
arco
mp
(cresc.)
mp
guí - a a
(cresc.)
dim.
mp

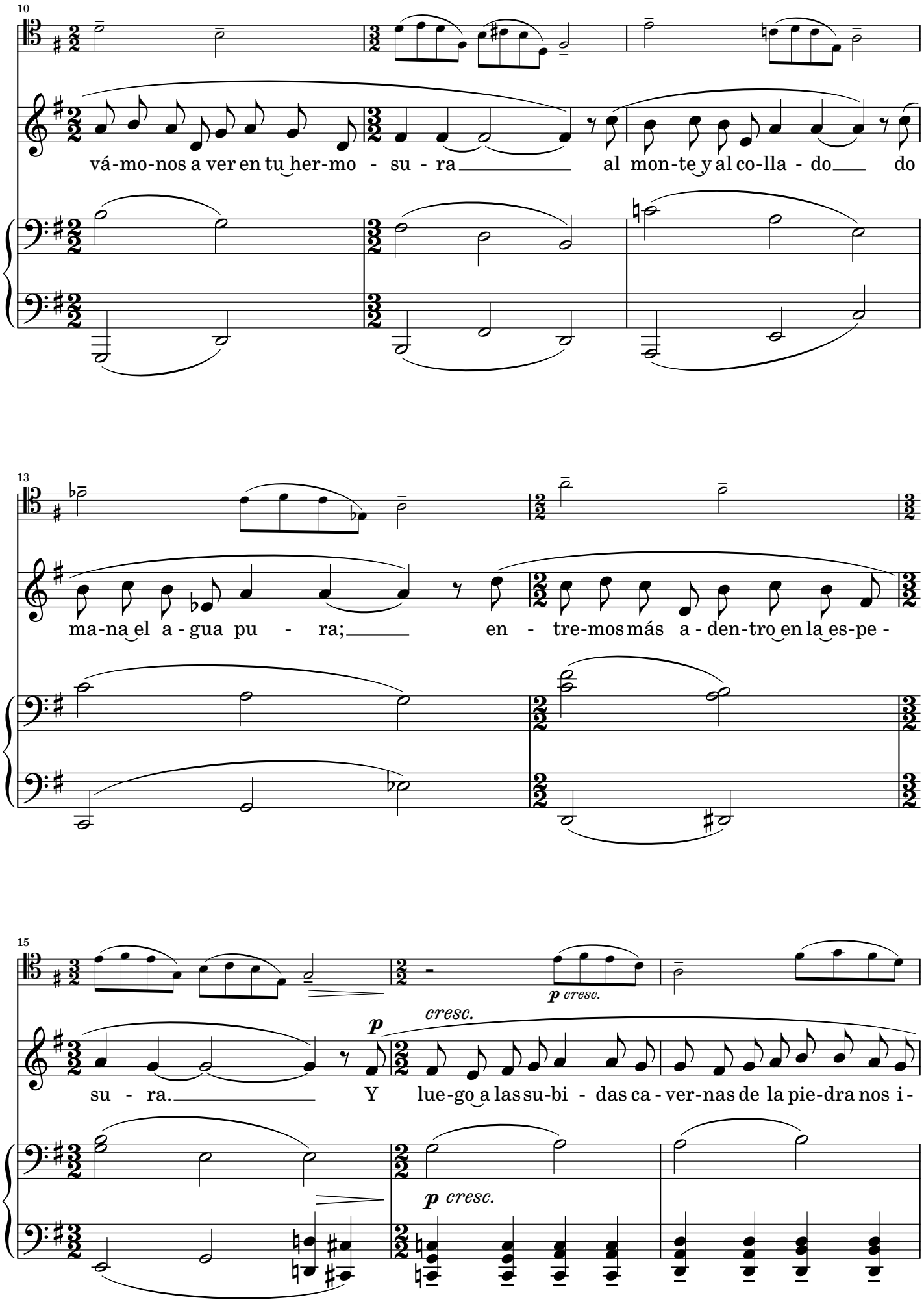


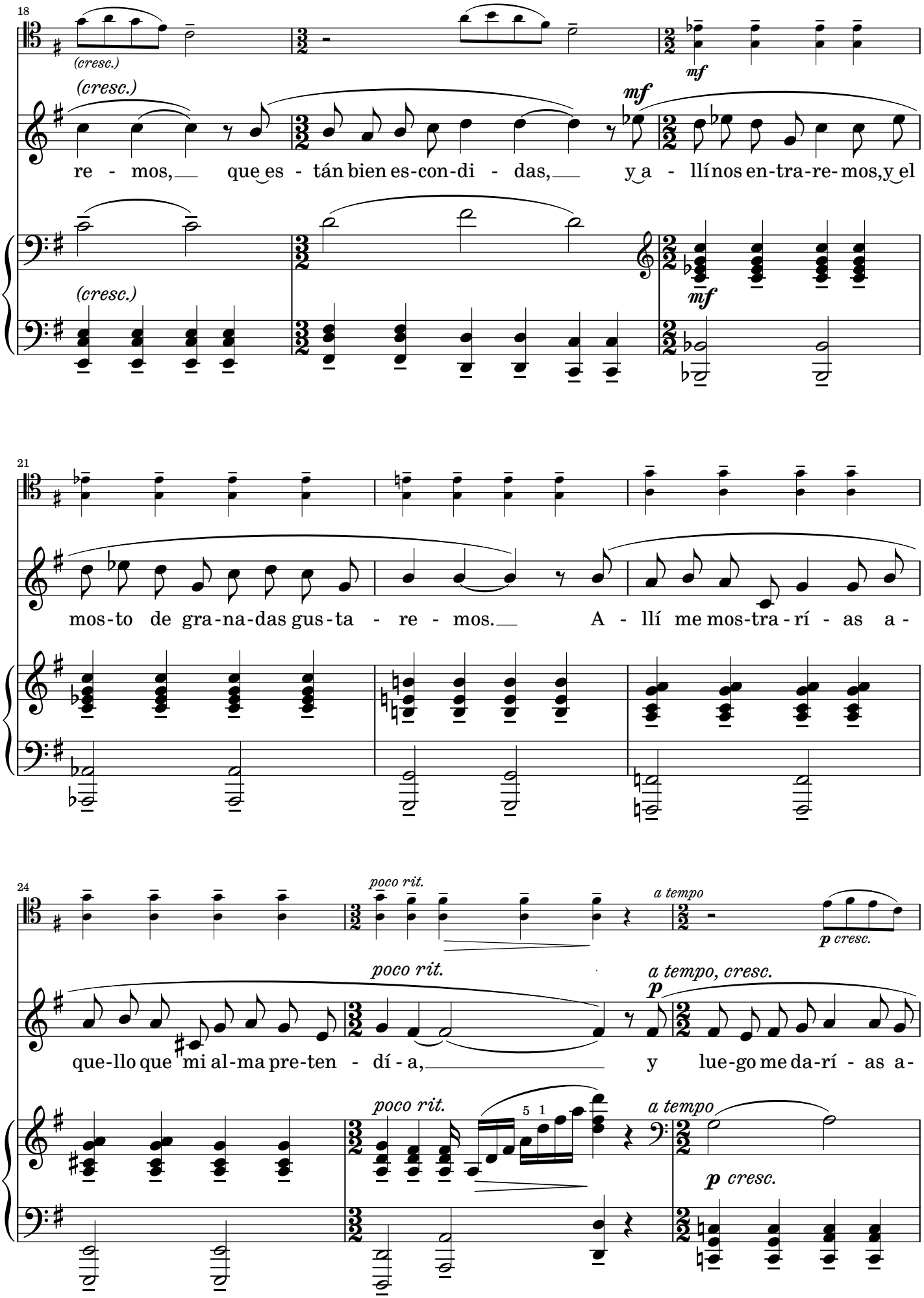

9 XII
2022
Dur. ~
2' 20"

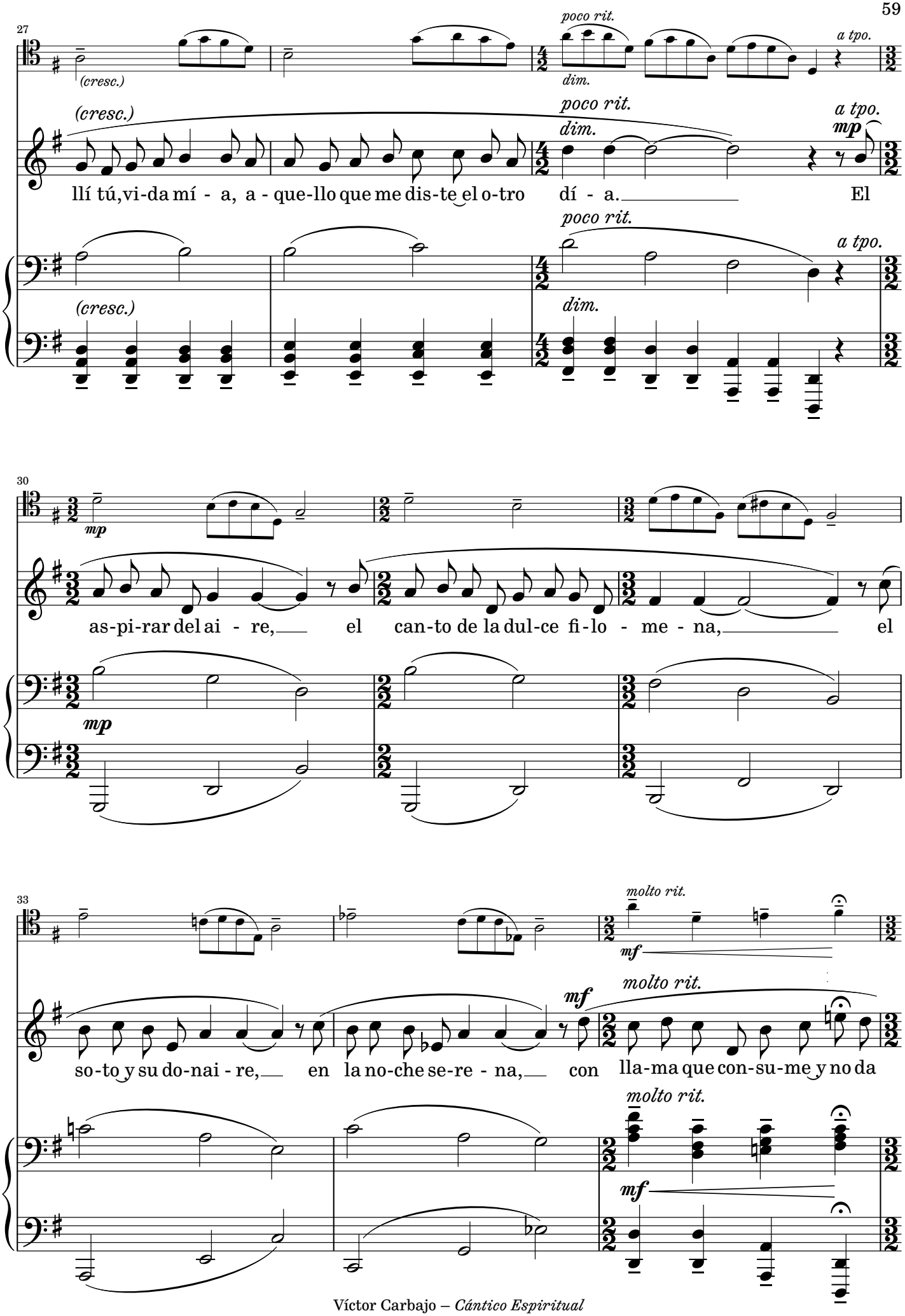
# XII. Gocémonos, Amado

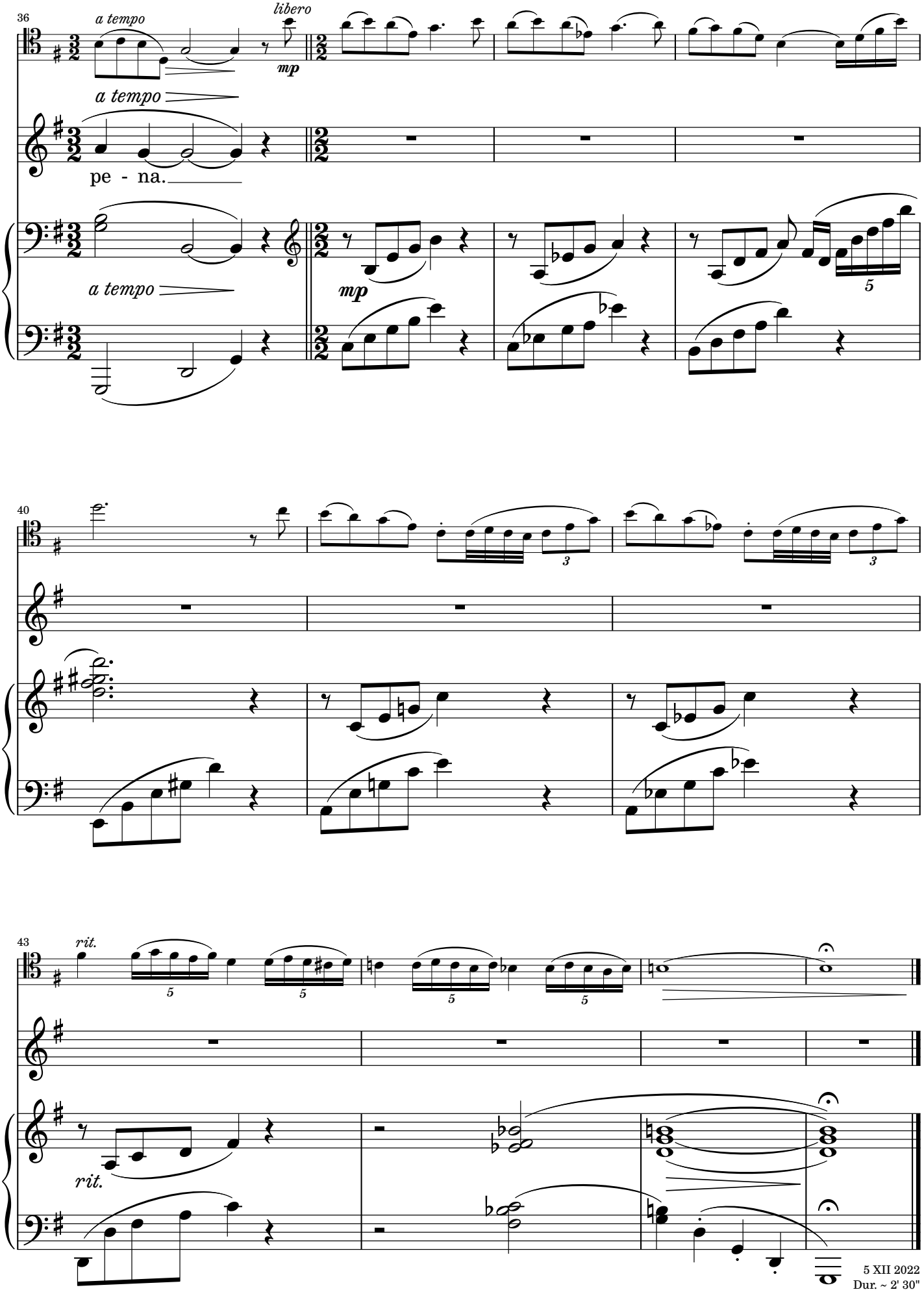
(XII. LET US REJOICE, BELOVED)




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.
p cresc.


18
(cresc.)
mf
re - mos, que es - tán bien es-con-di - das, y a - llí nos en-tra-re- mos, y el
21
mos-to de gra-na-das gus-ta - re - mos. A - llí me mos-tra - rí - as a -
24
poco rit.
a tempo
p cresc.
que-llo que mi al-ma pre-ten - dí - a, y lue-go me da-rí - as a-
a tempo, cresc.
5 1


27
(cresc.)
poco rit.
dim.
a tpo.
(cresc.)
poco rit.
dim.
a tpo.
mp
llí tú, vi-da mí - a, a - que-llo que me dis-te el o-tro dí - a. El
poco rit.
a tpo.
(cresc.)
dim.
30
mp
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.
so-to y su do-nai - re, en la no-che se-re - na, con lla-ma que con-su-me y no da
molto rit.
mf






5 XII 2022
Dur. ~ 2' 30"
Total dur. ca. 25' 30"
Trans. 7 IX 2023 – Last modif. 2 IV 2024

# Index of Poems

## Cántico Espiritual

San Juan de la Cruz (1542-1591)
Versión inglesa: 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 sonorosos,
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.

## Spiritual Canticle

St. John of the Cross (1542-1591)
English version: Jaime García Solana

**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)

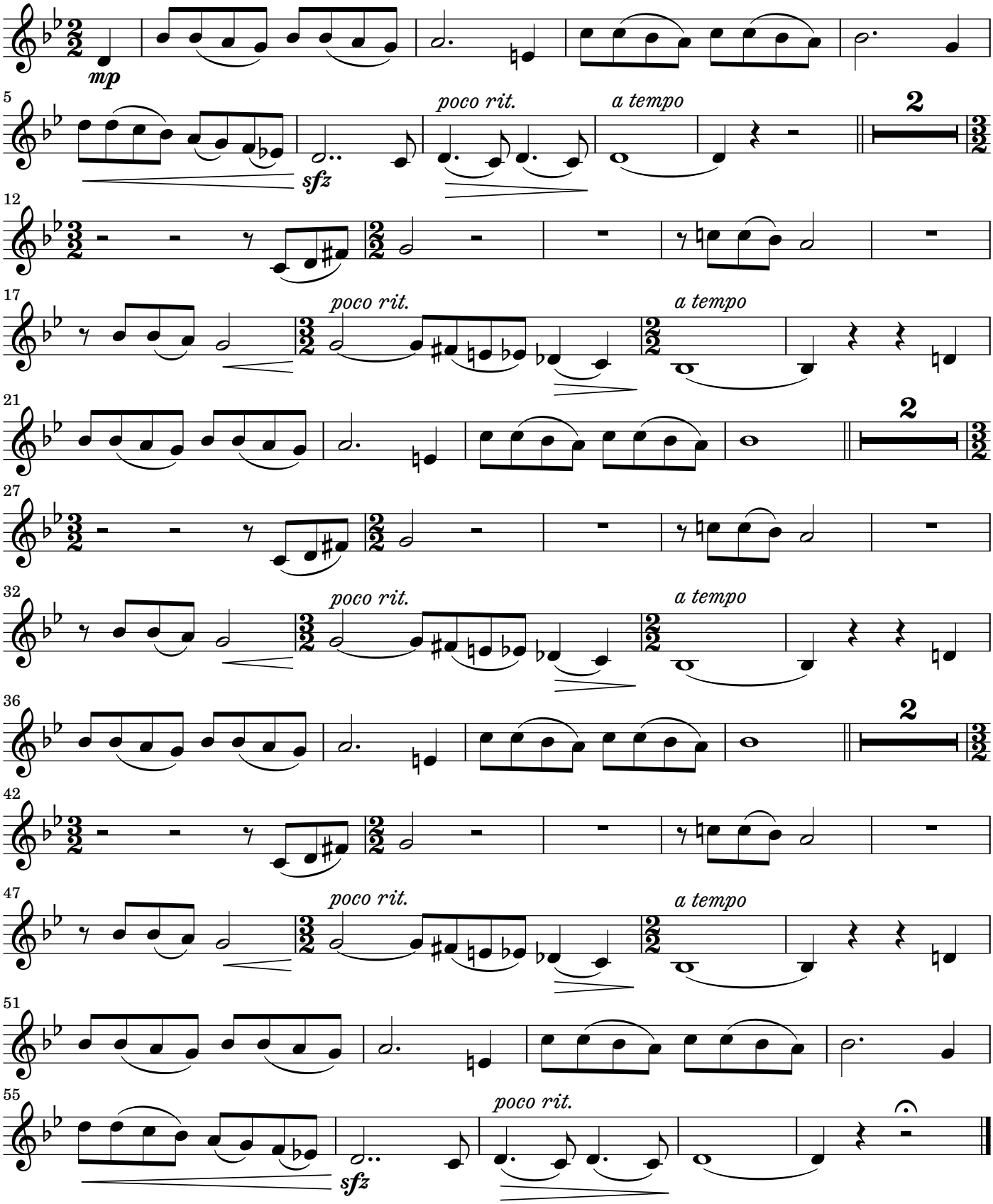
transcription for Contralto (or Baritone), Violoncello (or Viola) and Piano by the Composer
on Poem by San Juan de la Cruz (1542-1591)

## I. ¿Adónde te escondiste?

(I. WHITHER HAST THOU HIDDEN THYSELF?)

**Rubato mesto** 𝅗𝅥 = 36–38

Víctor Carbajo

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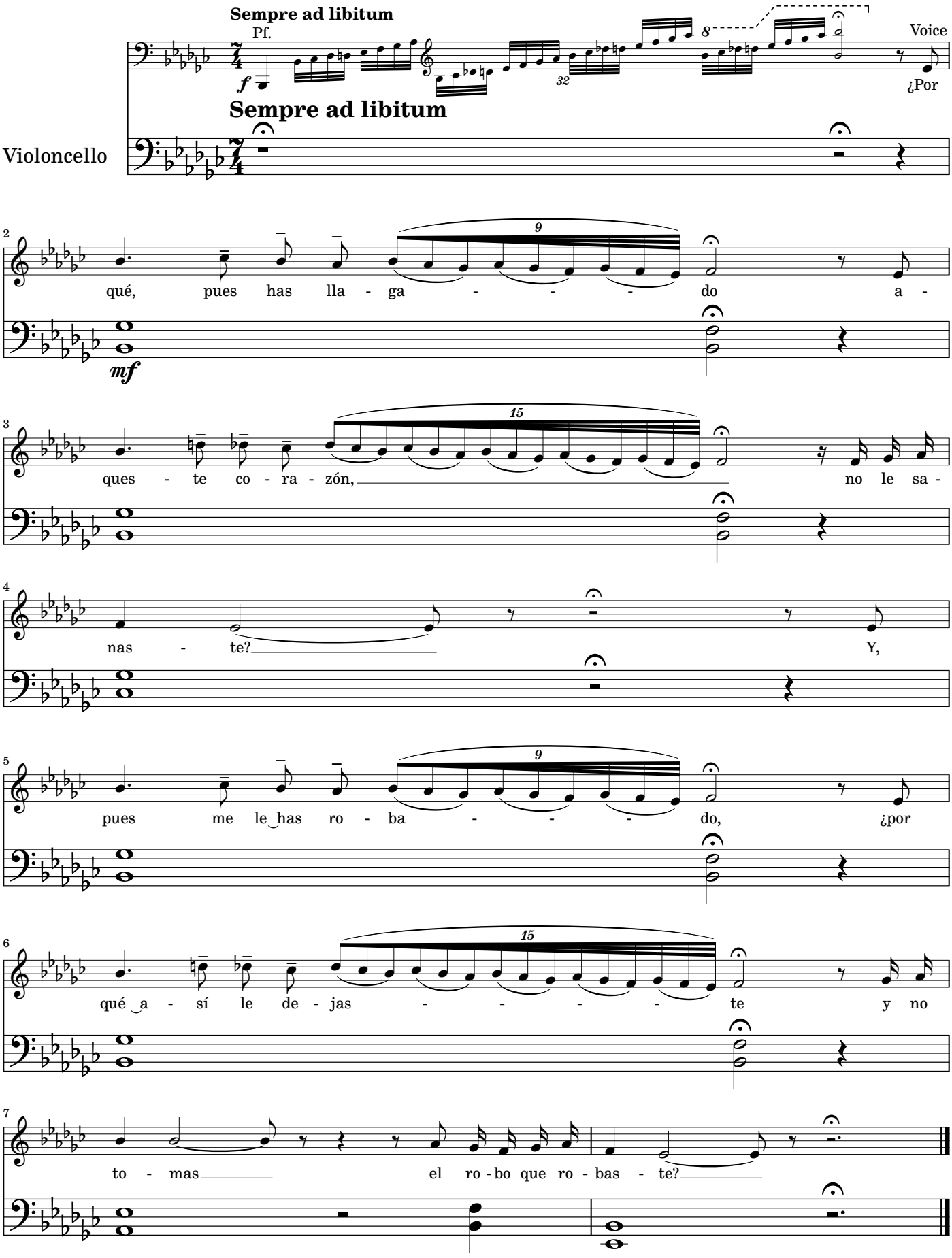

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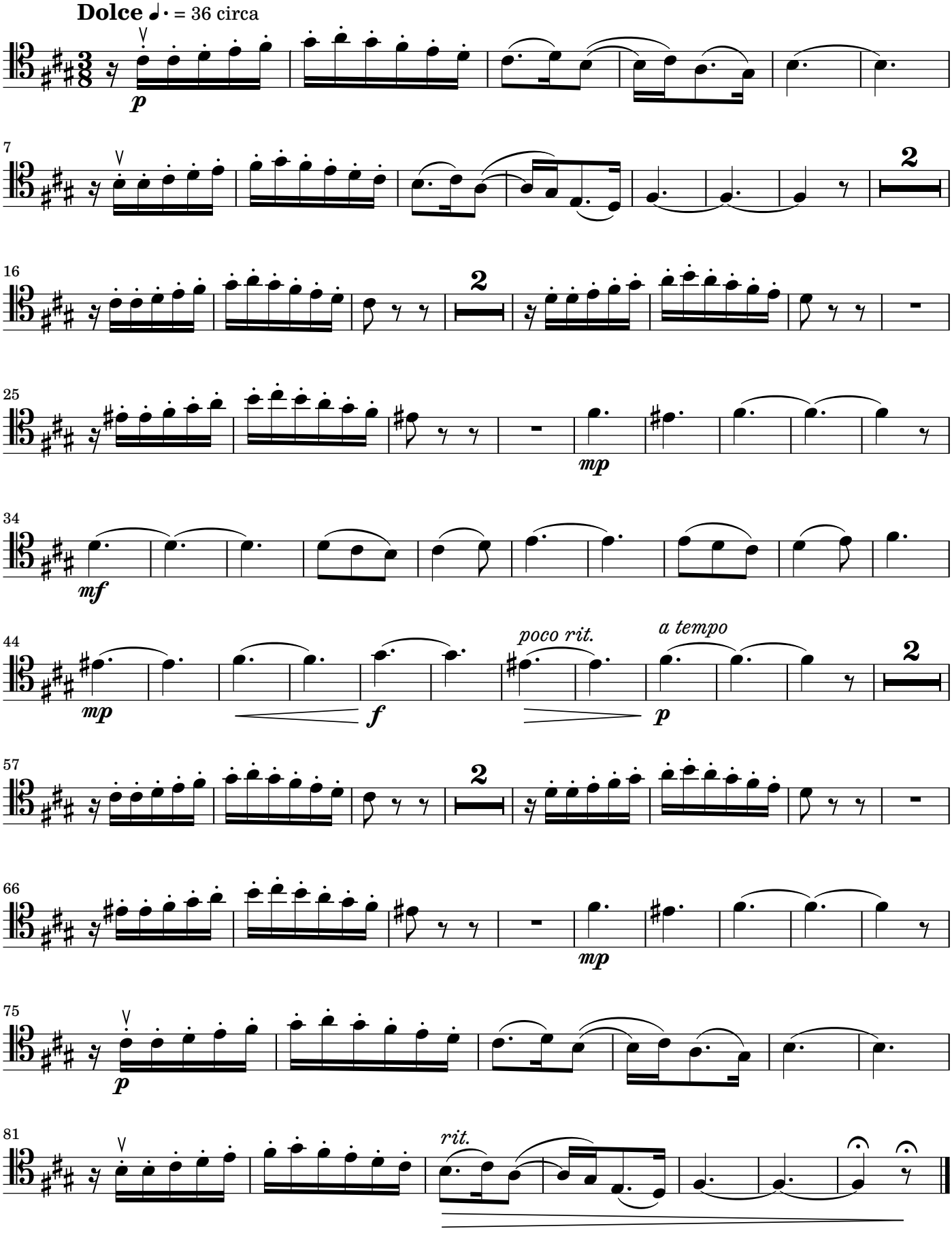

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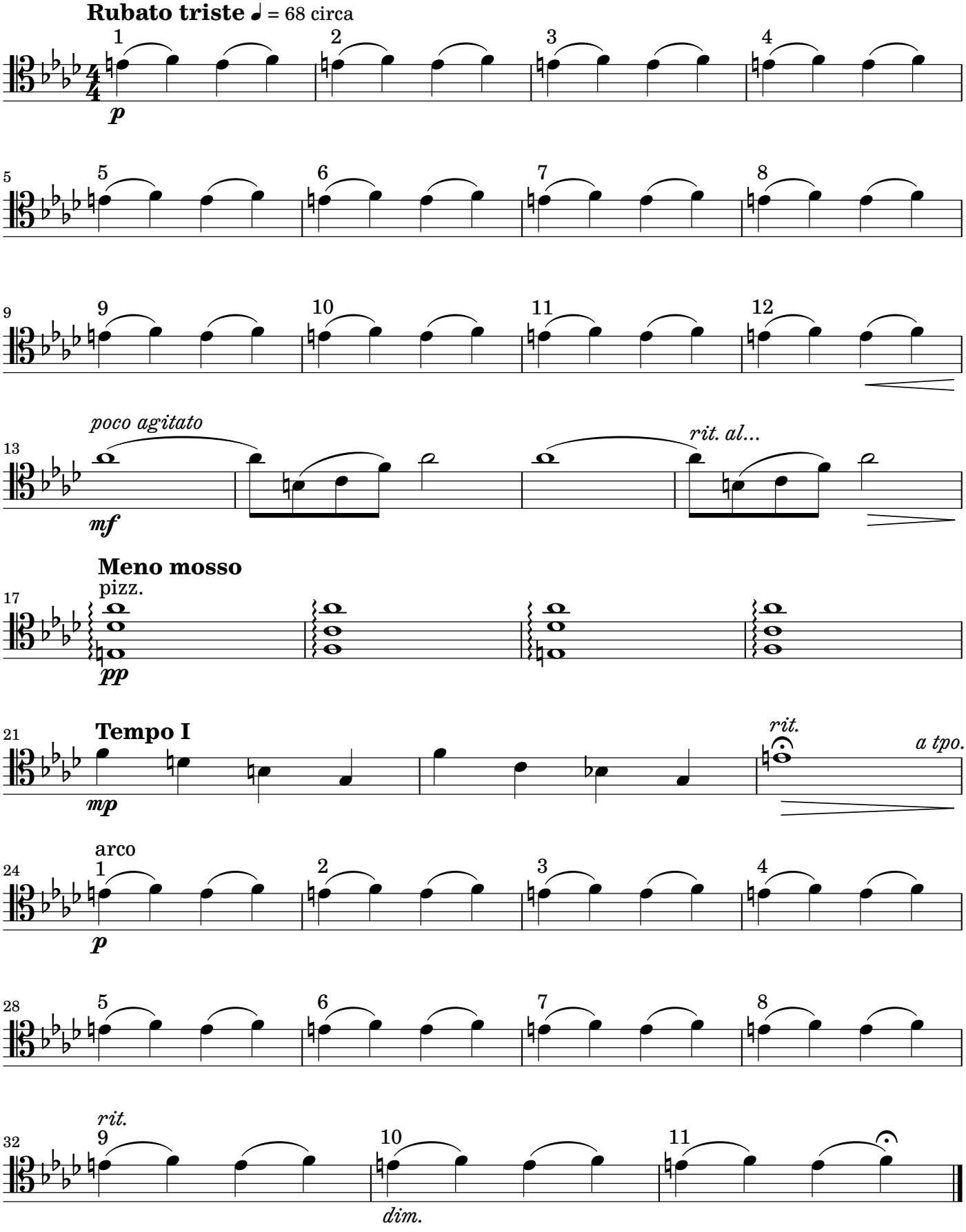

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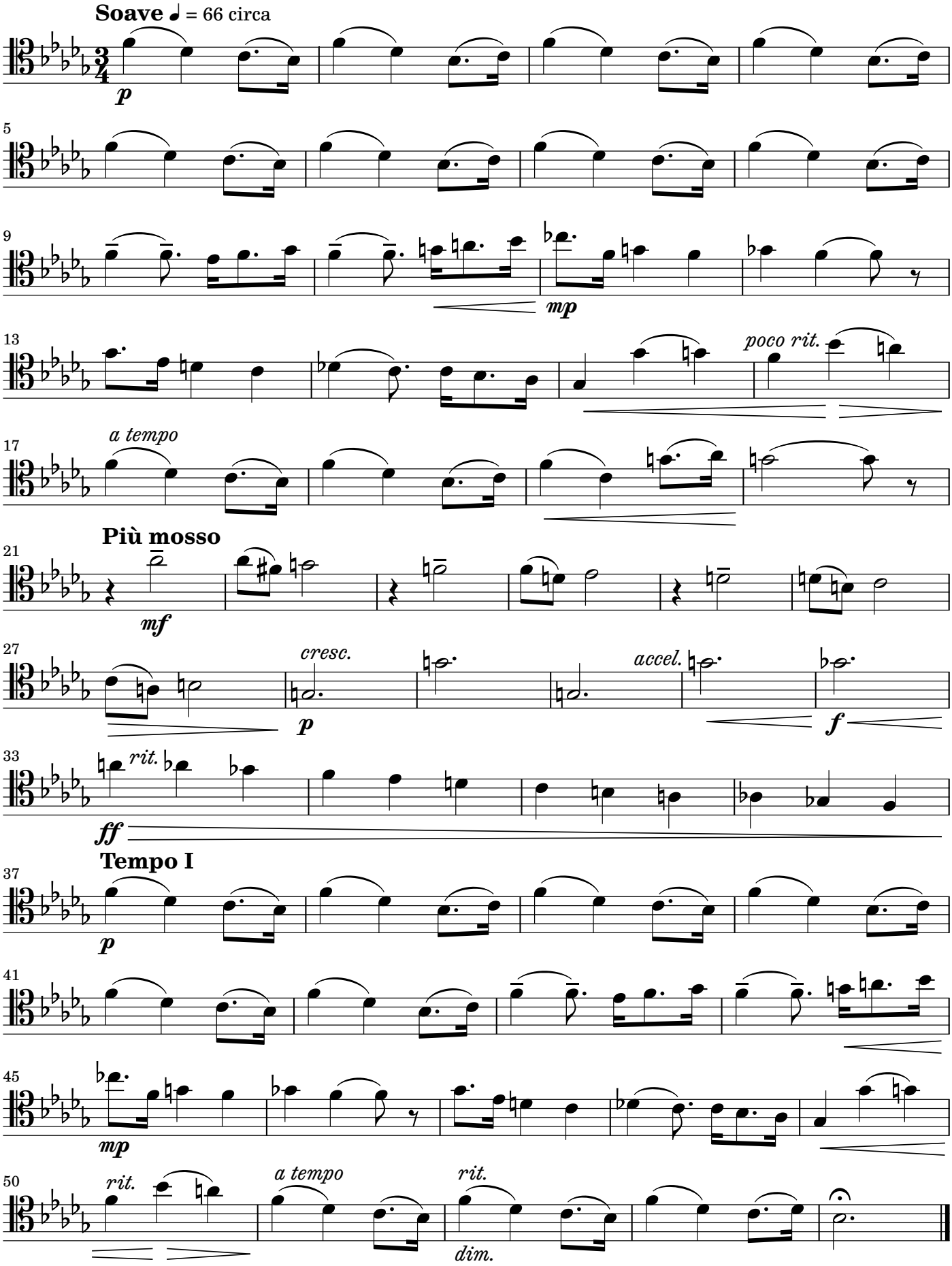

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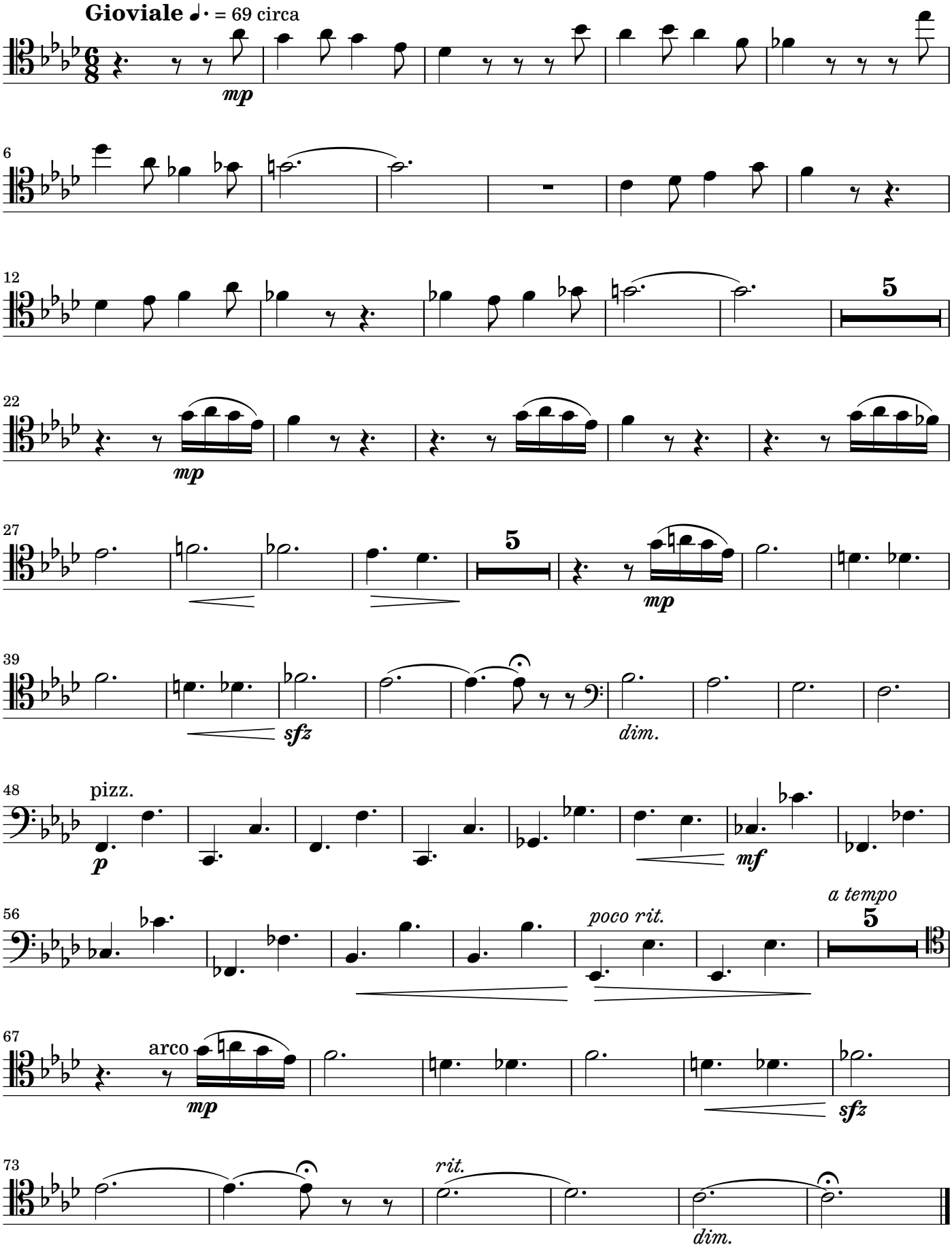

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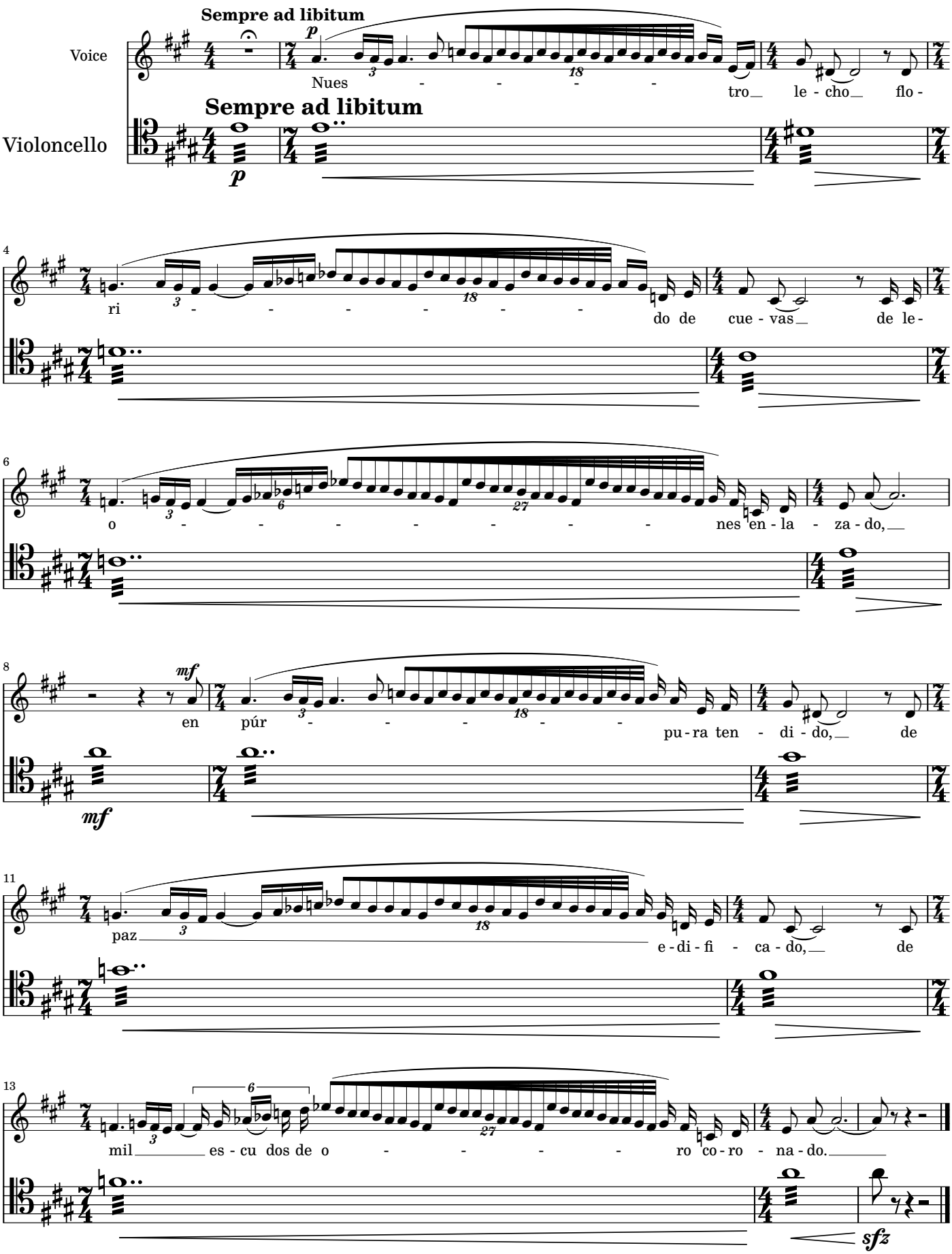

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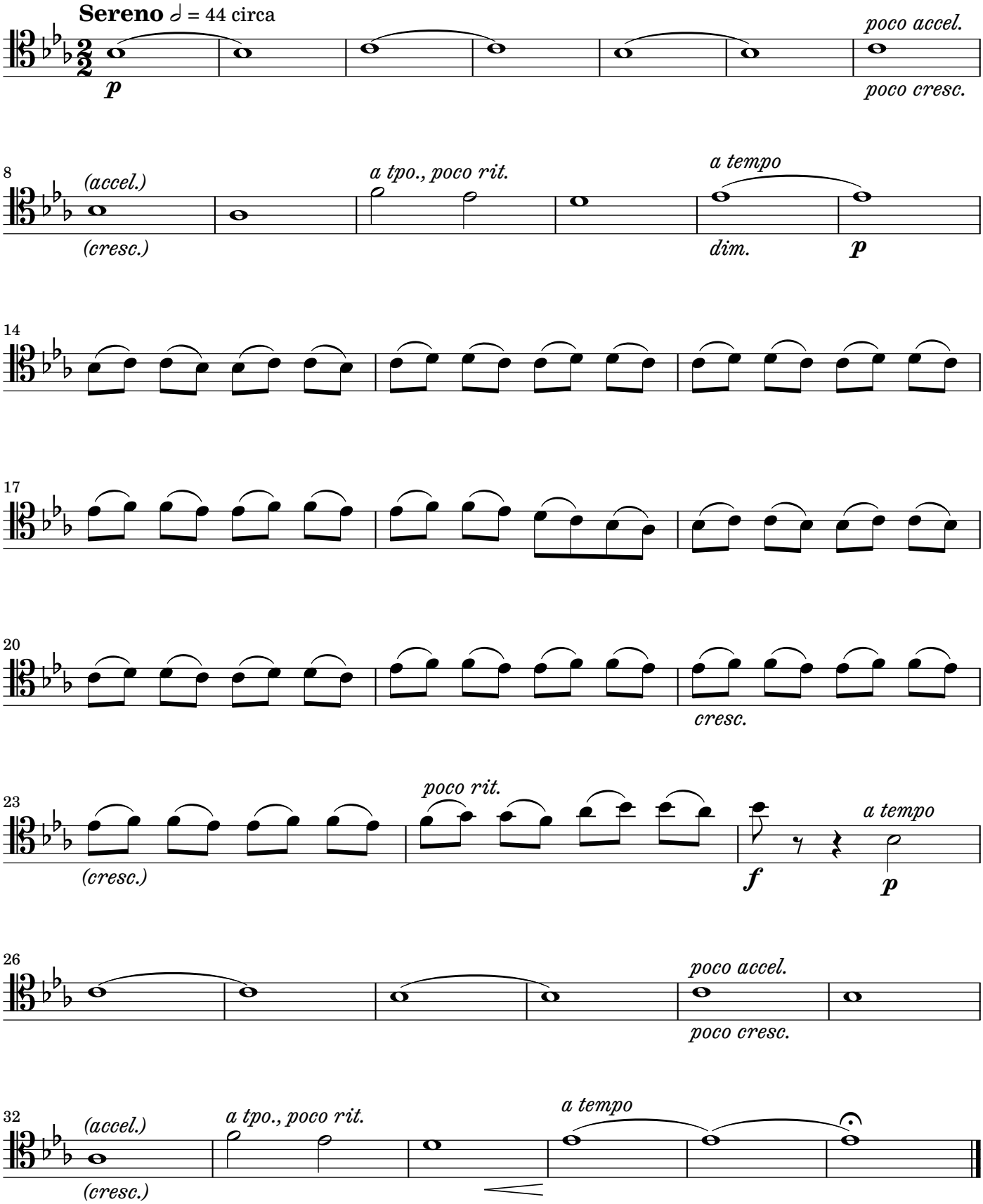

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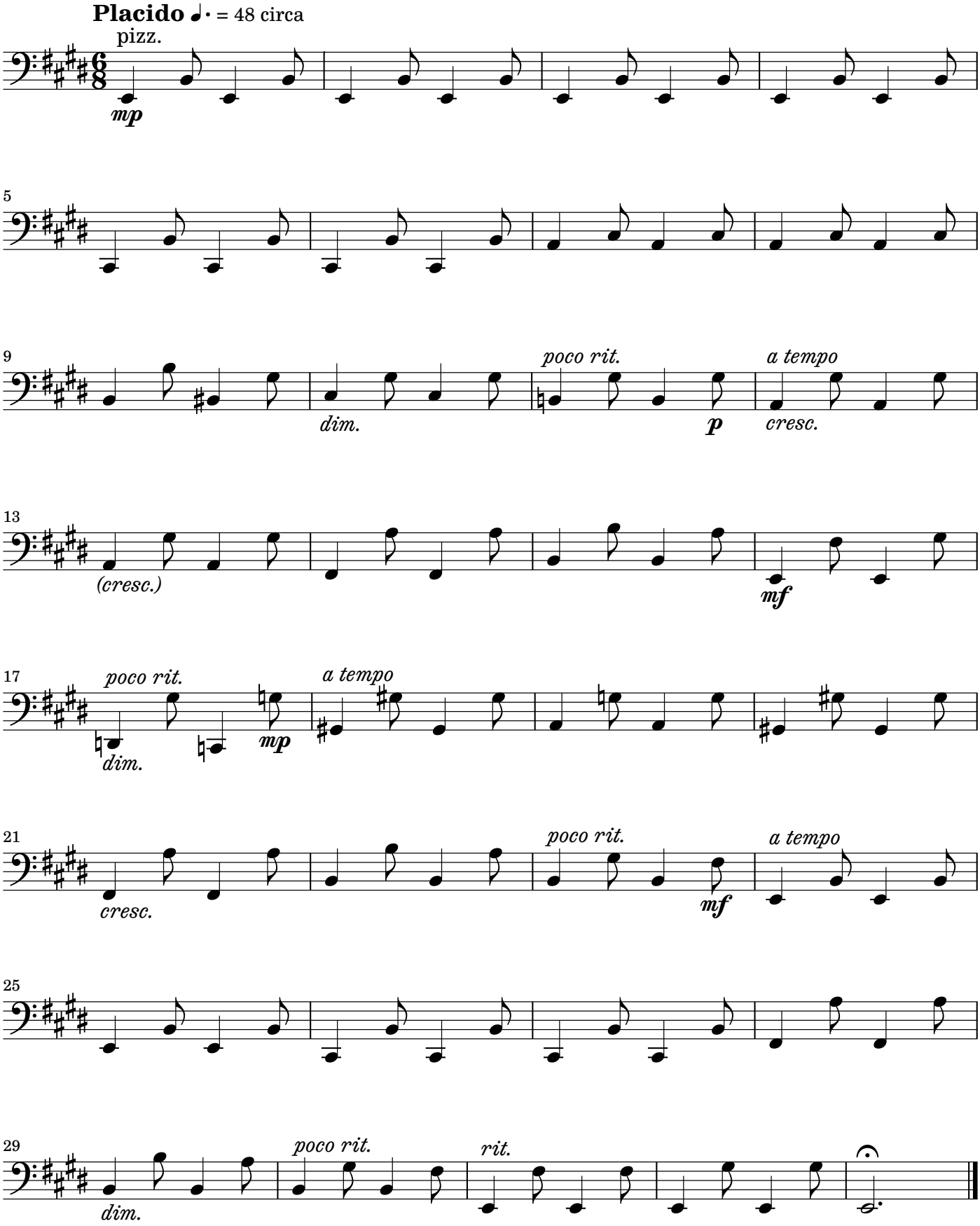

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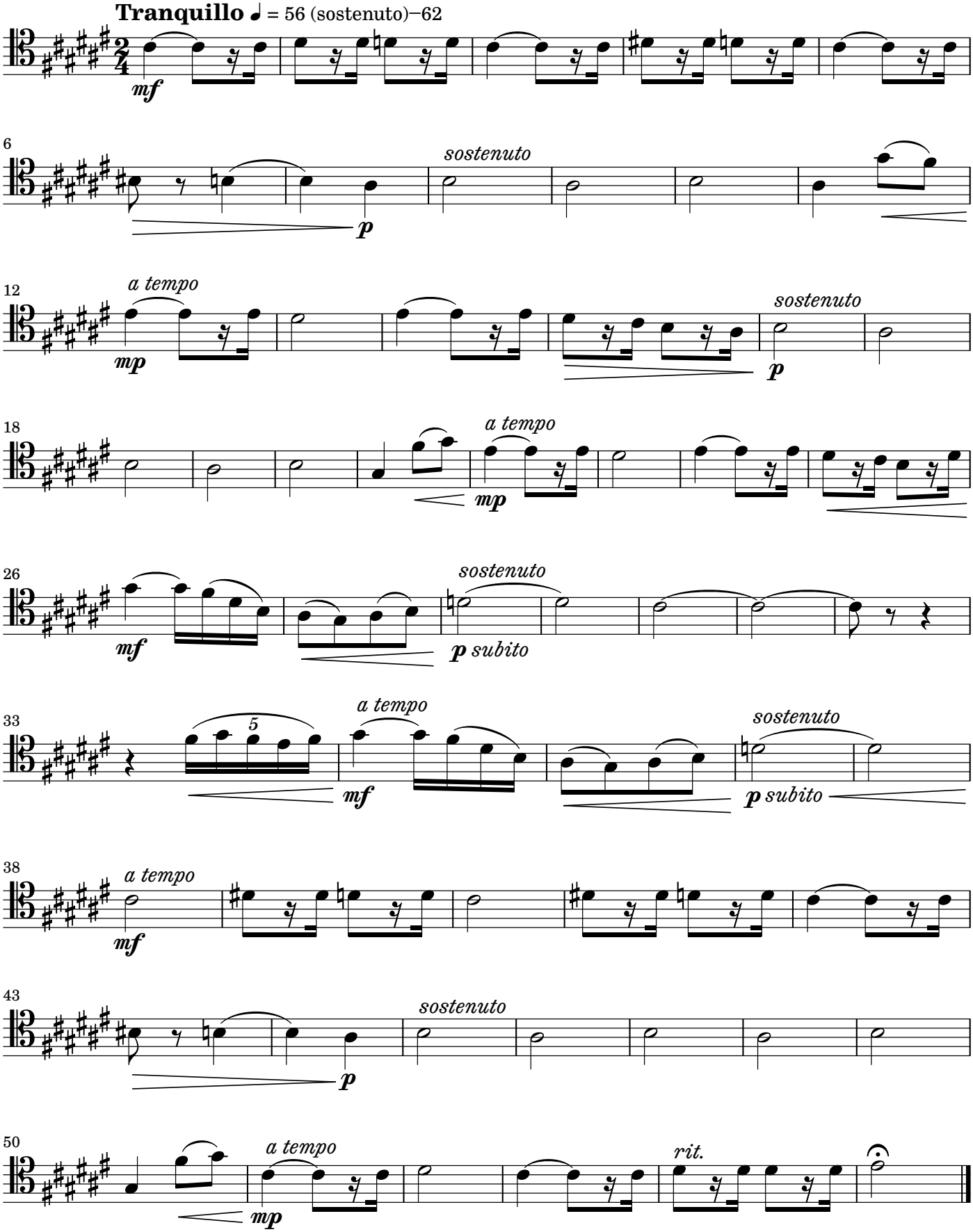

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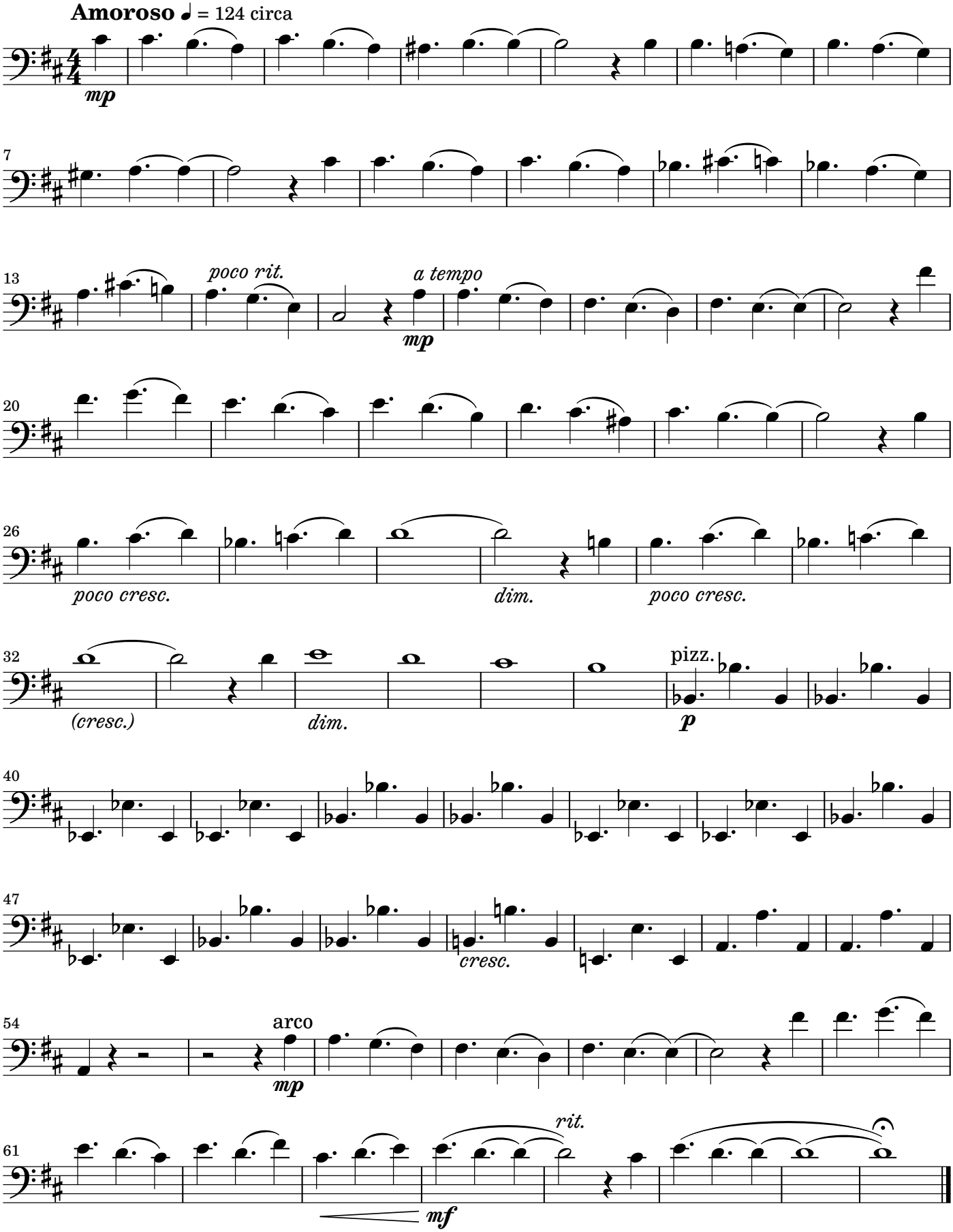

# XII. Gocémonos, Amado

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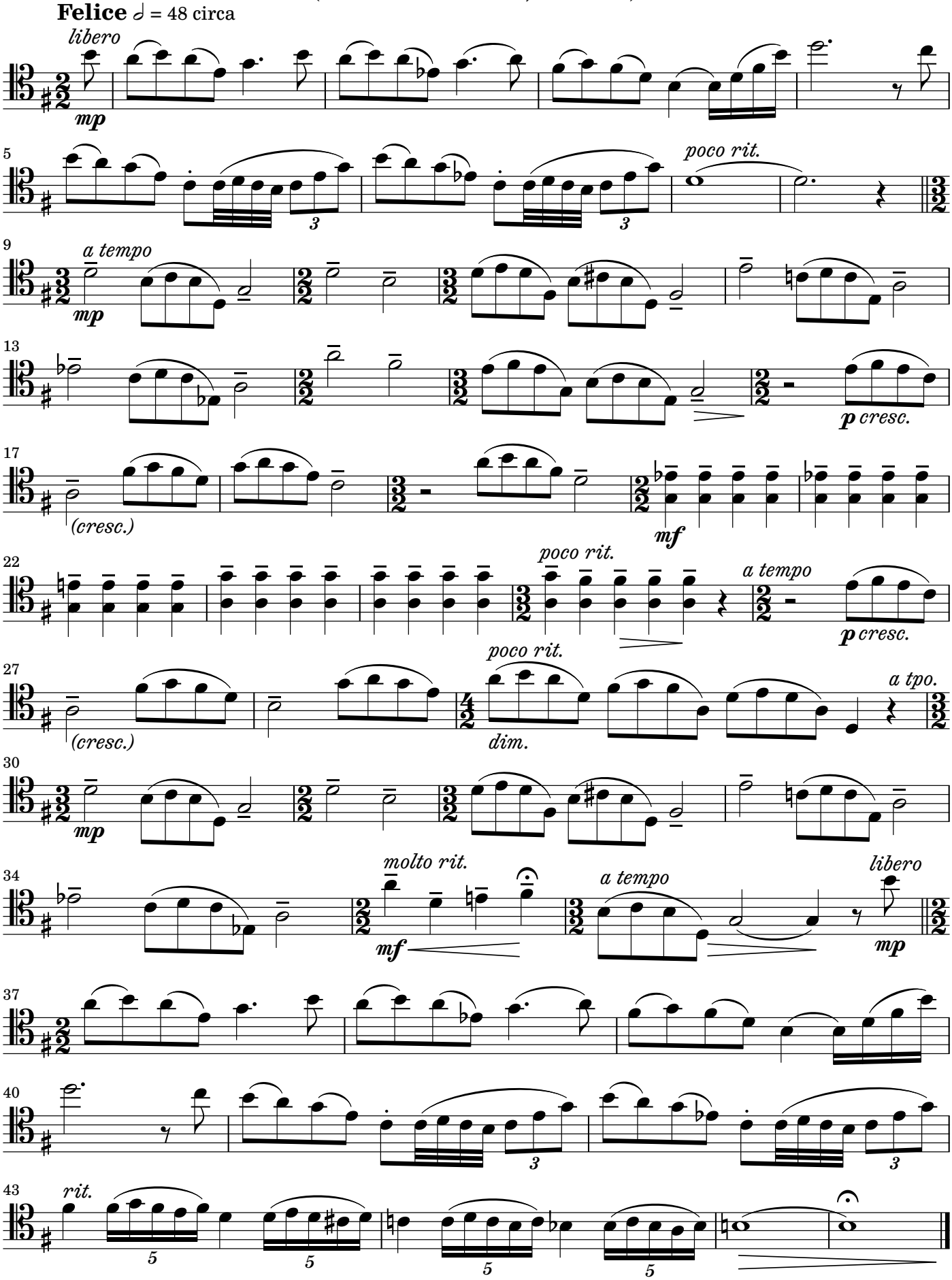

Viola

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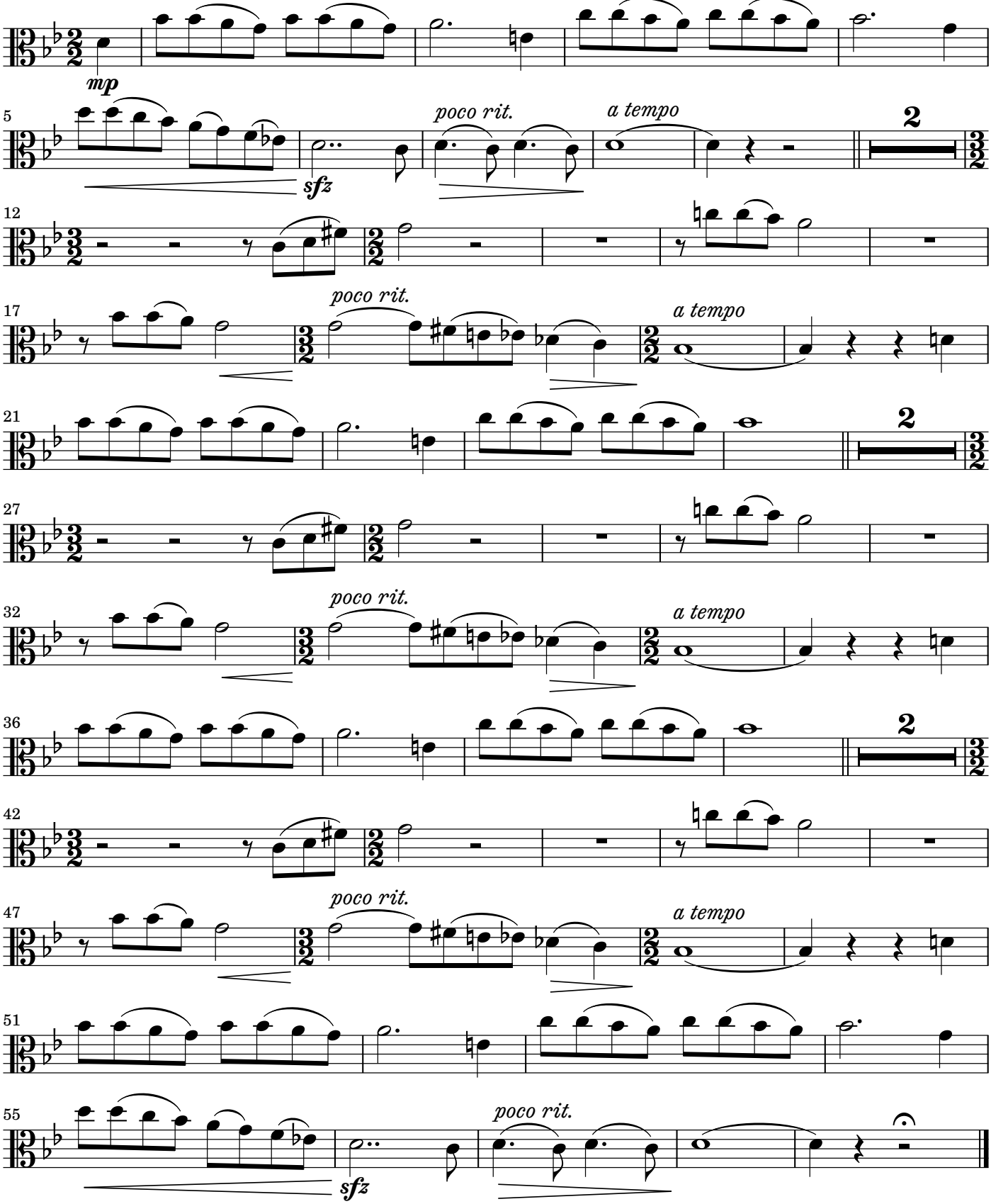


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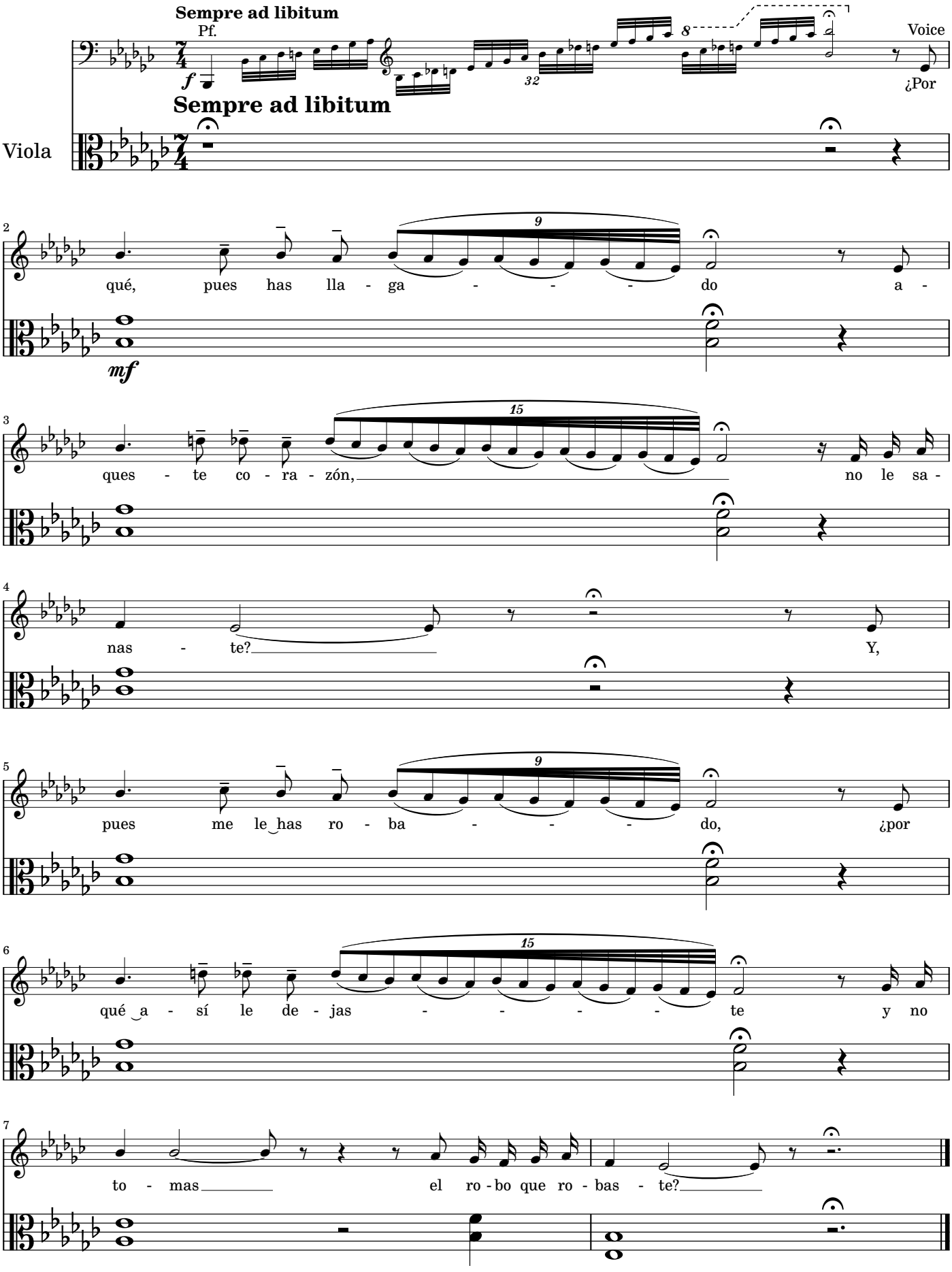

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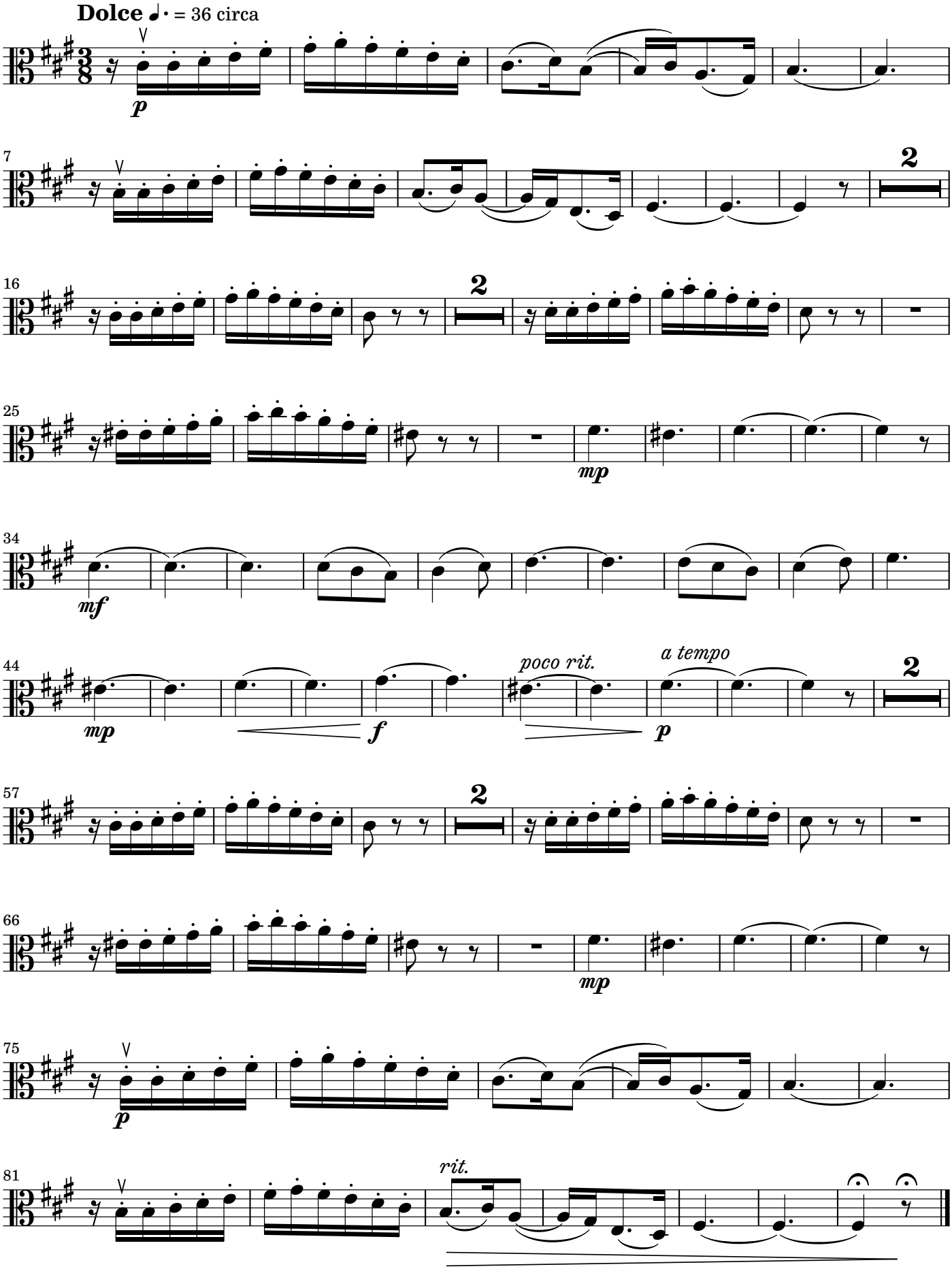

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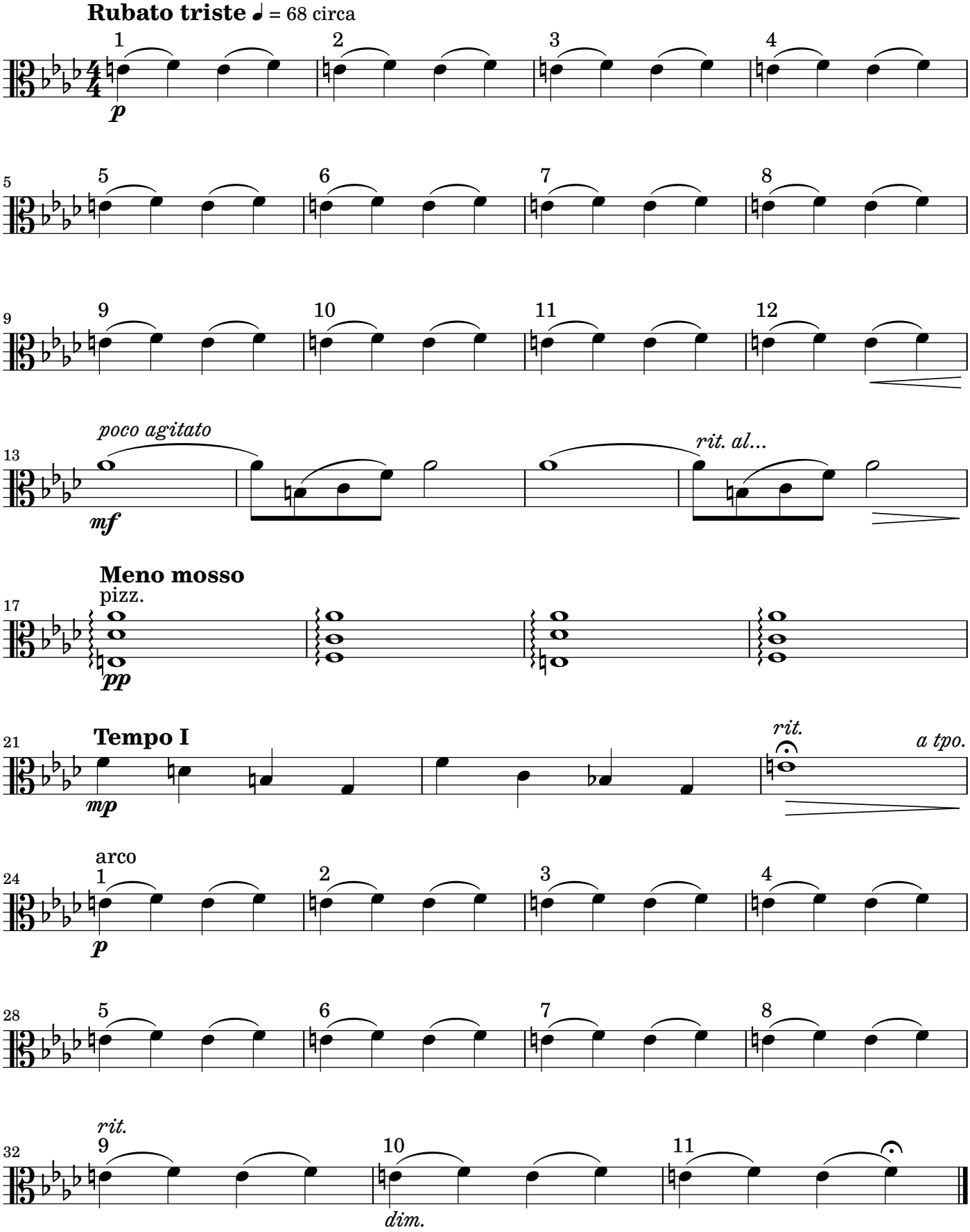

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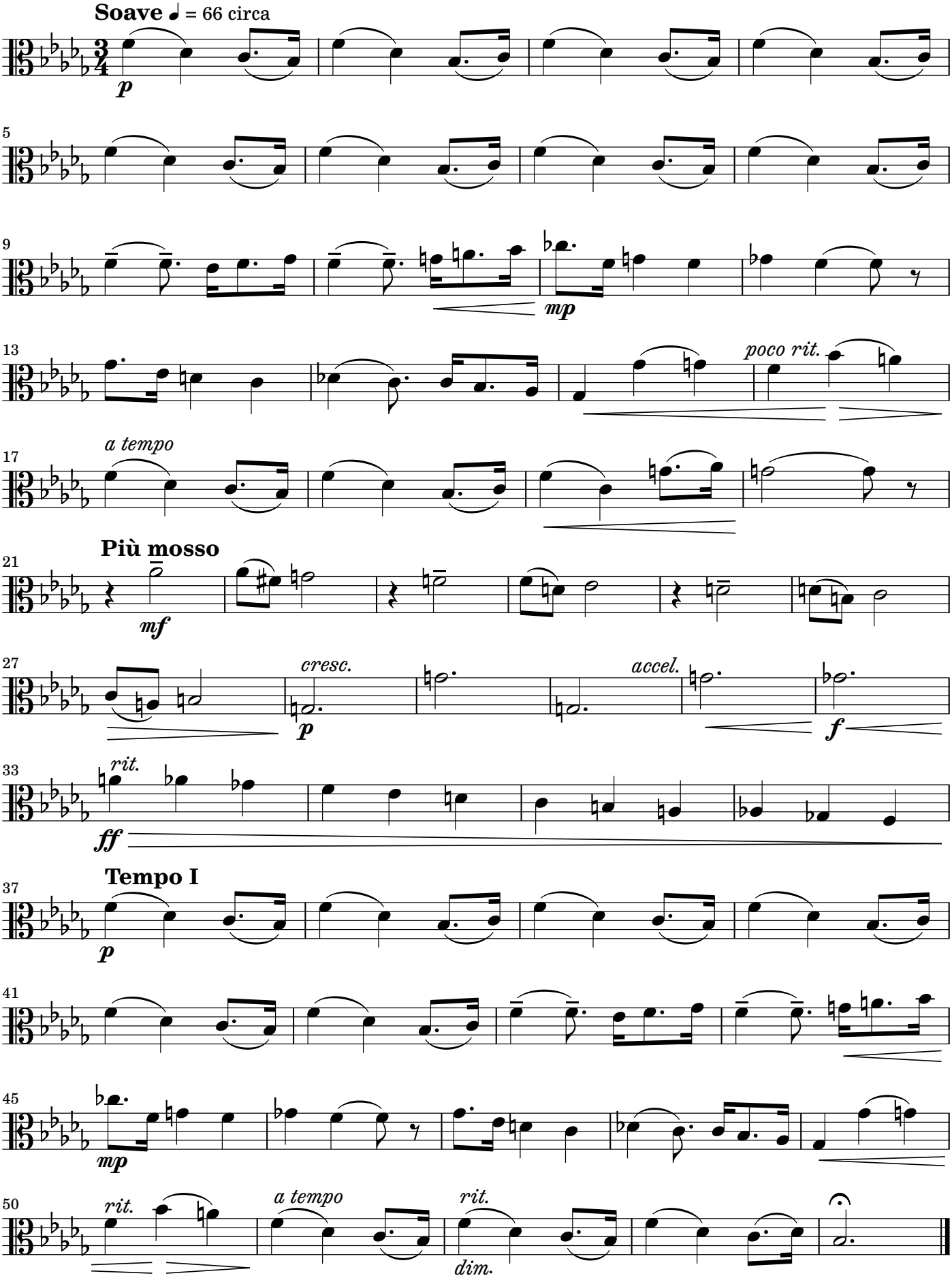

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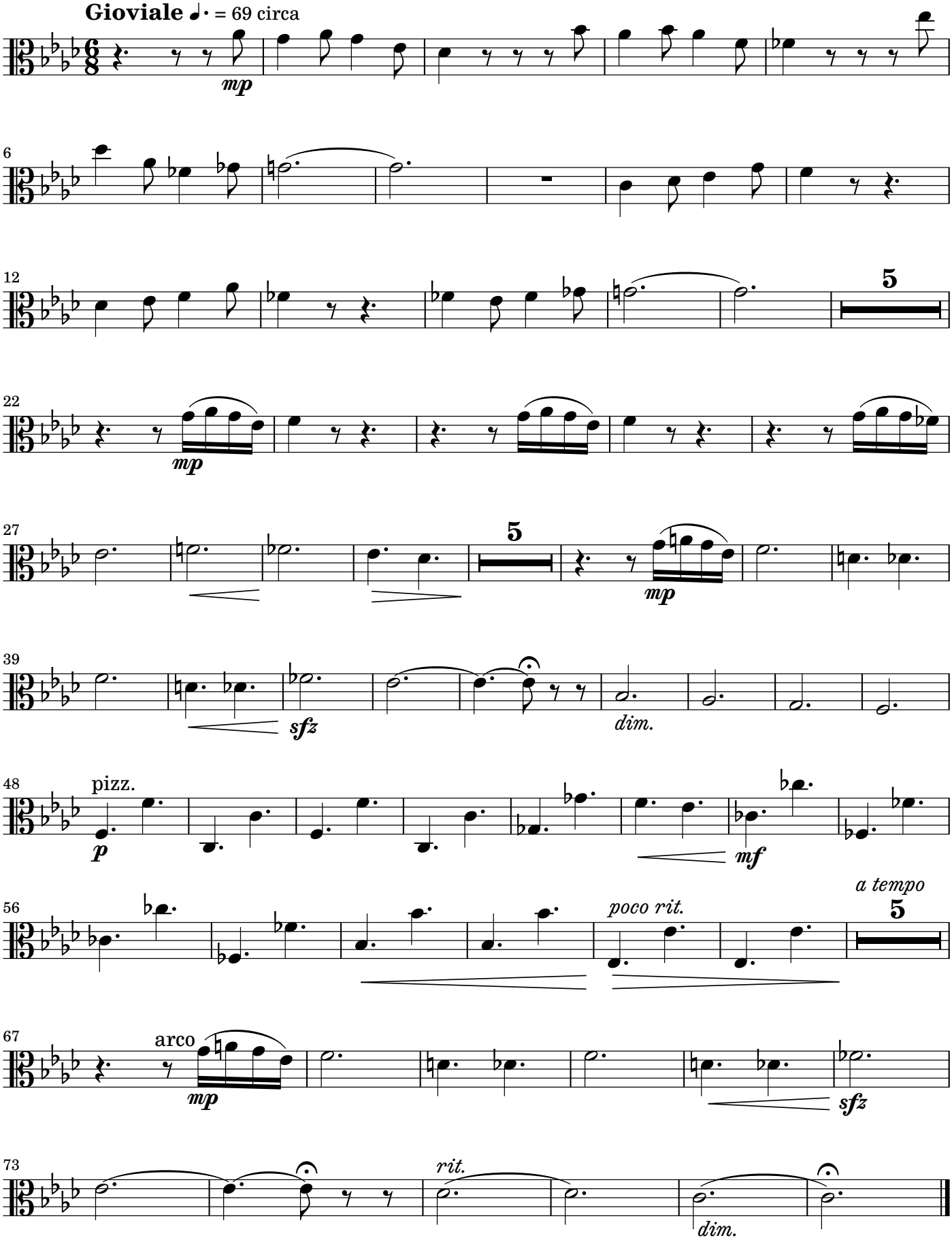

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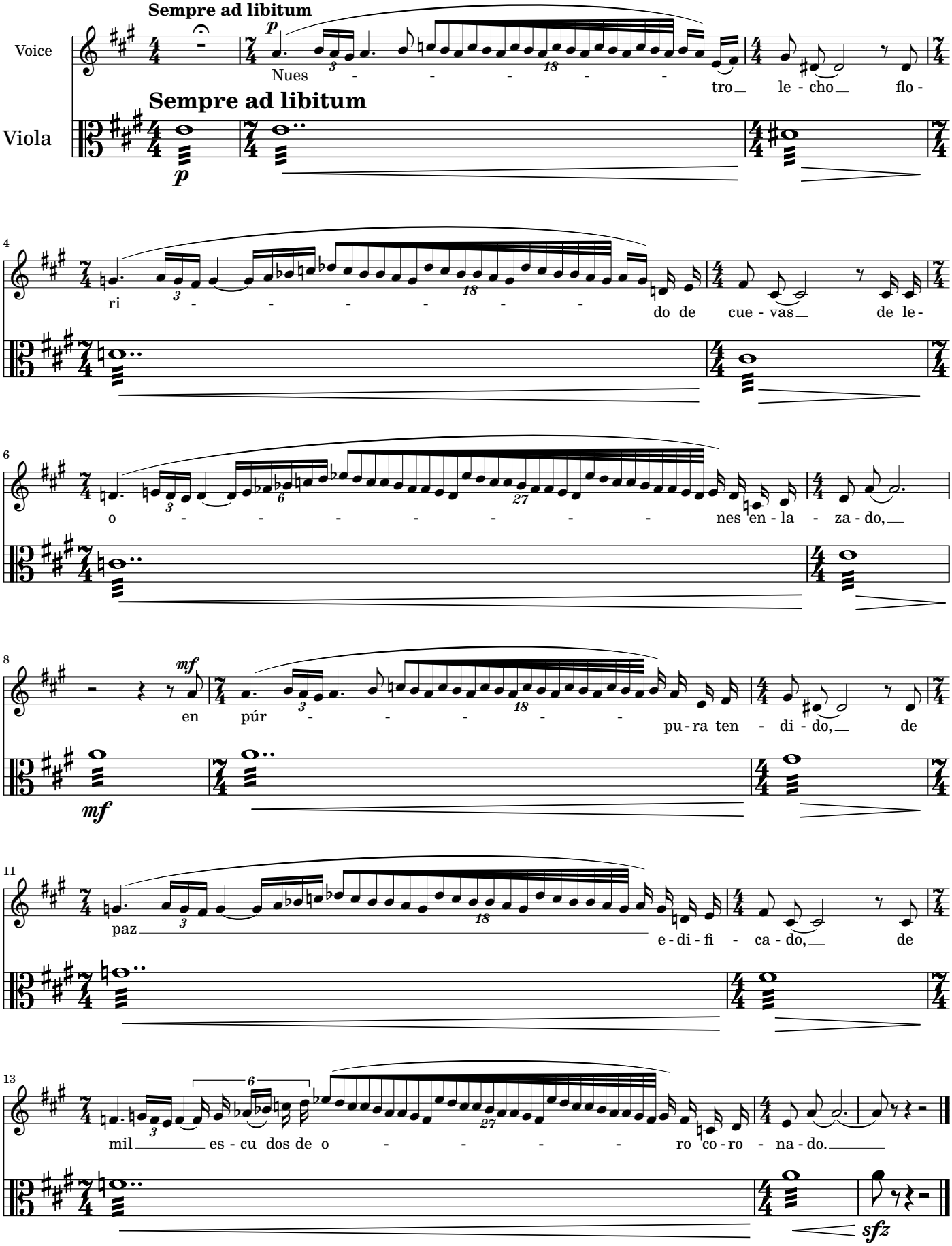

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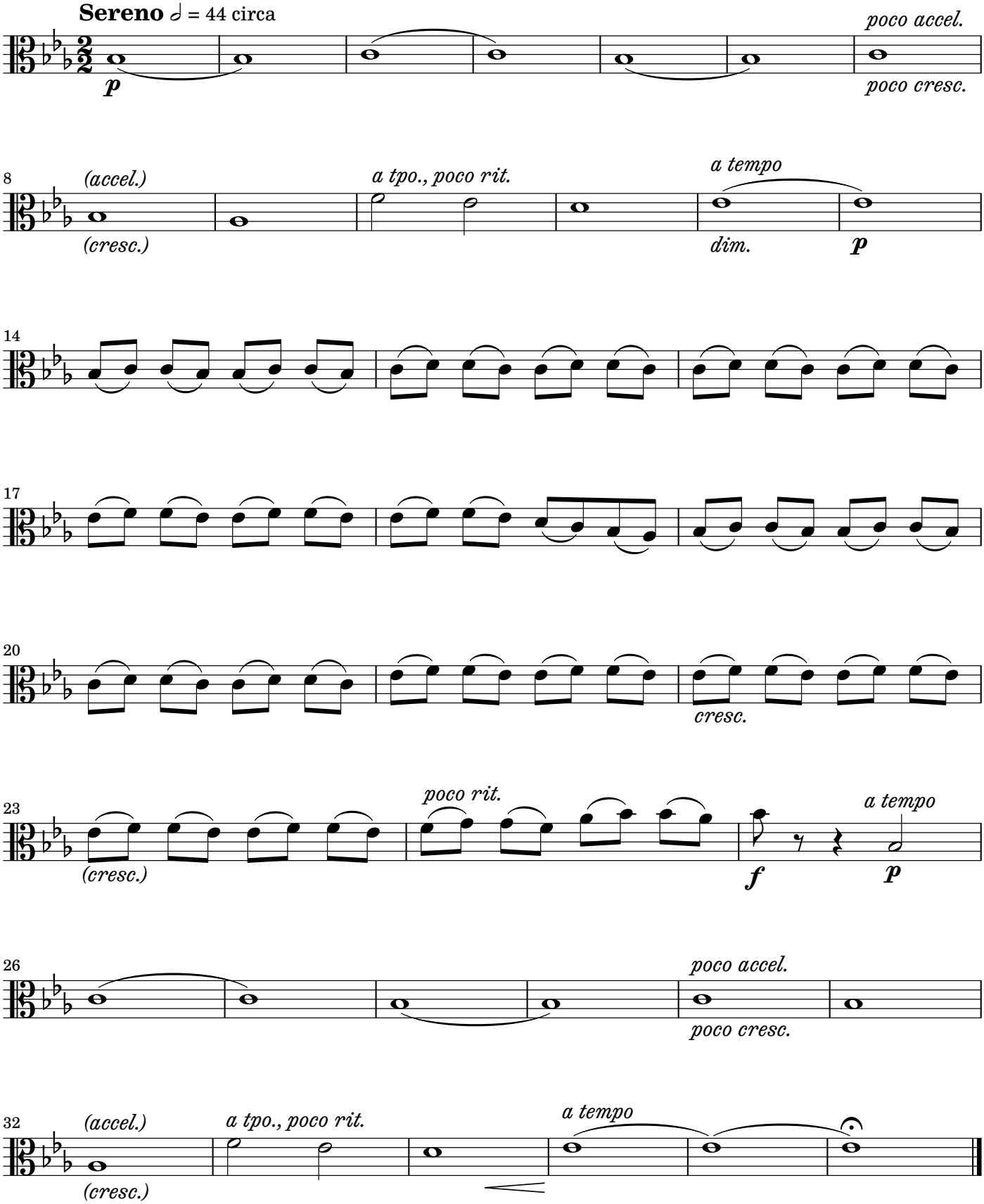

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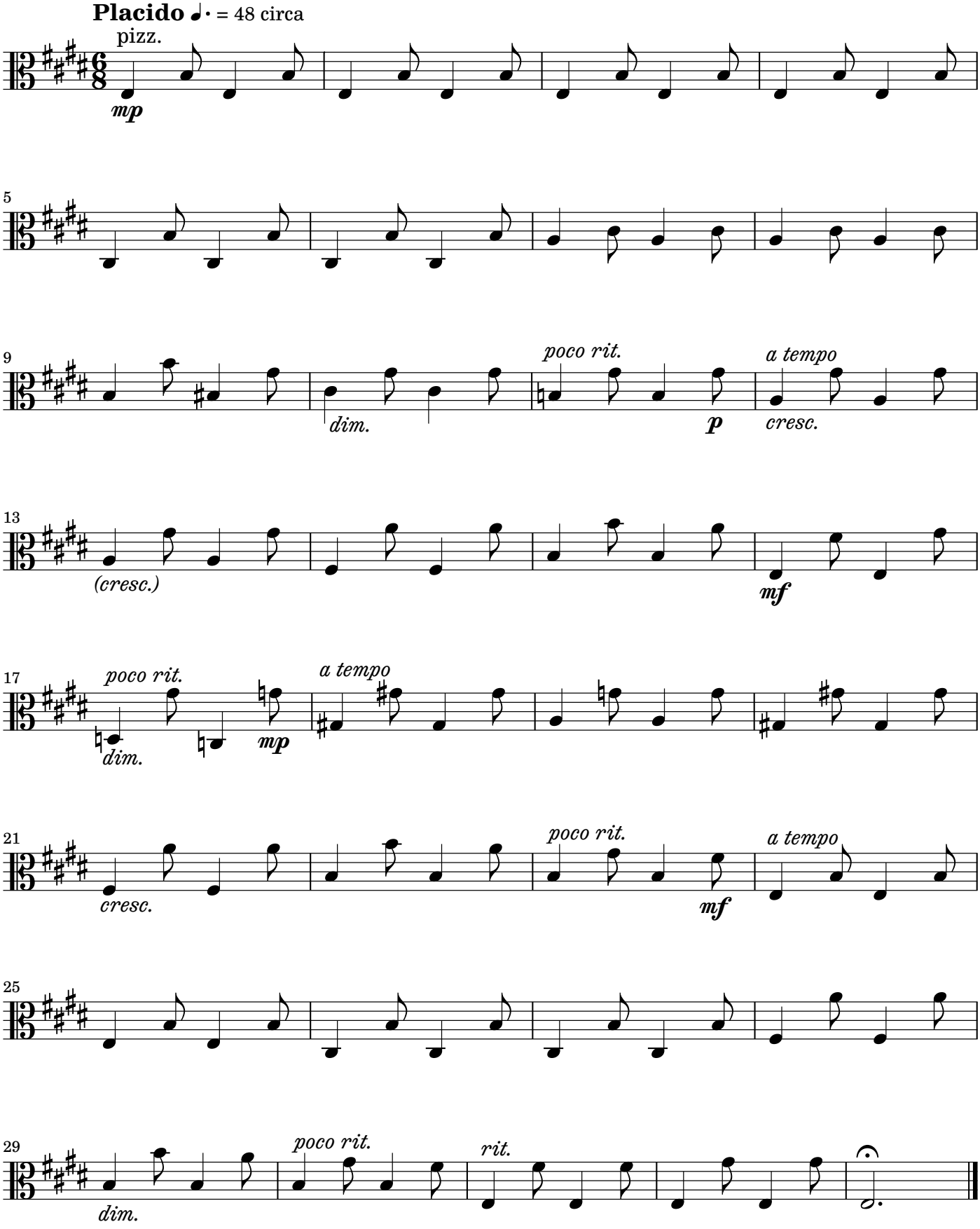

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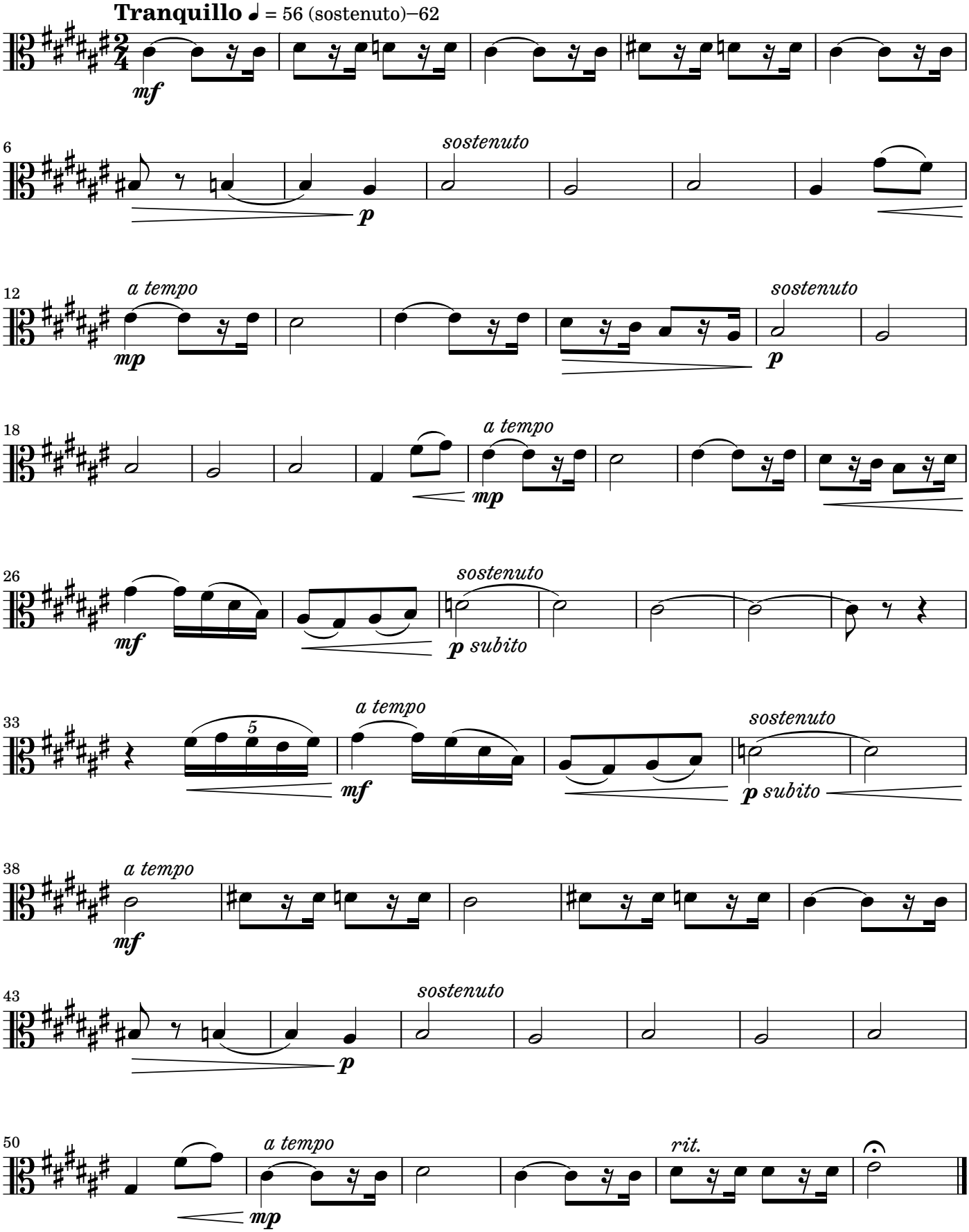

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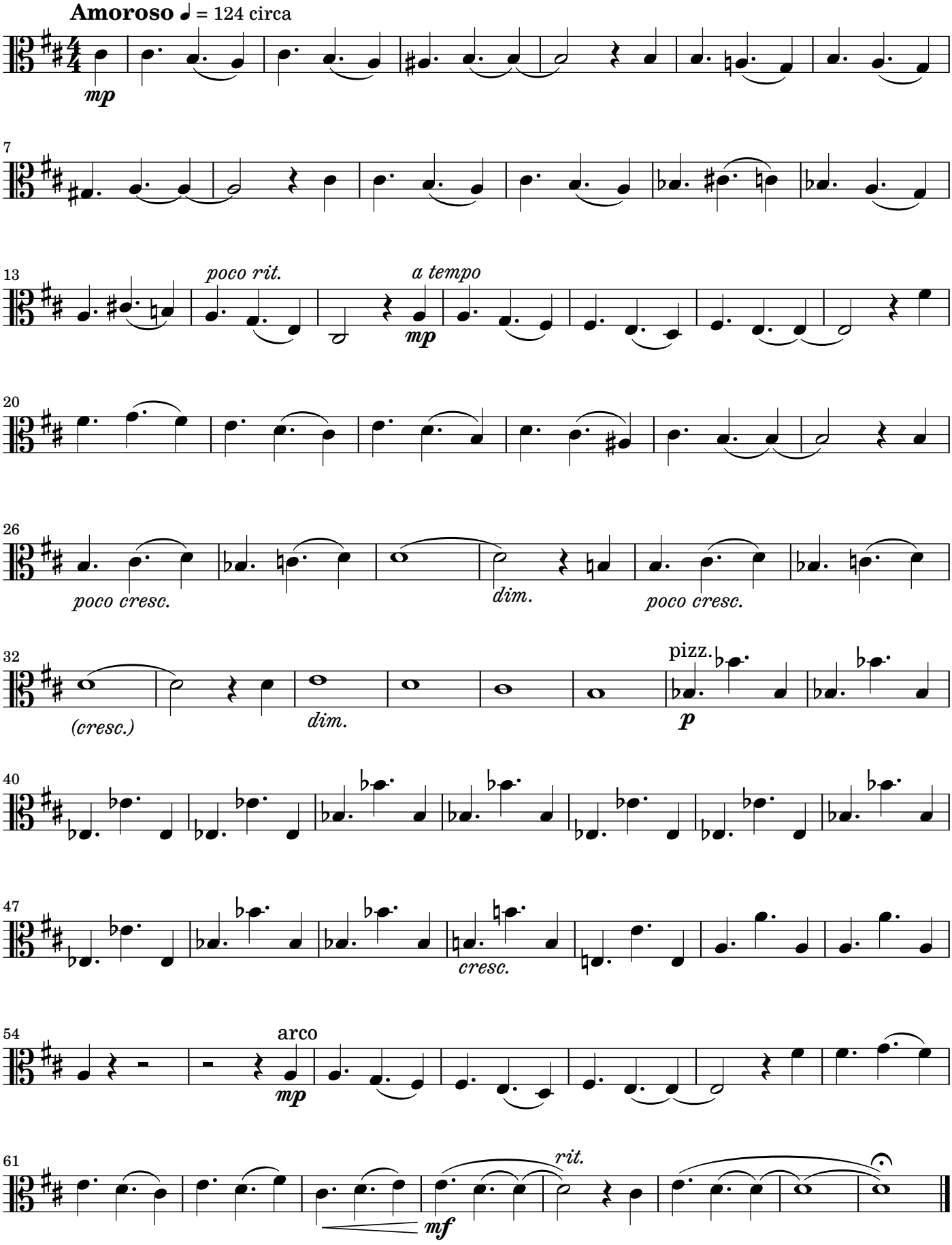

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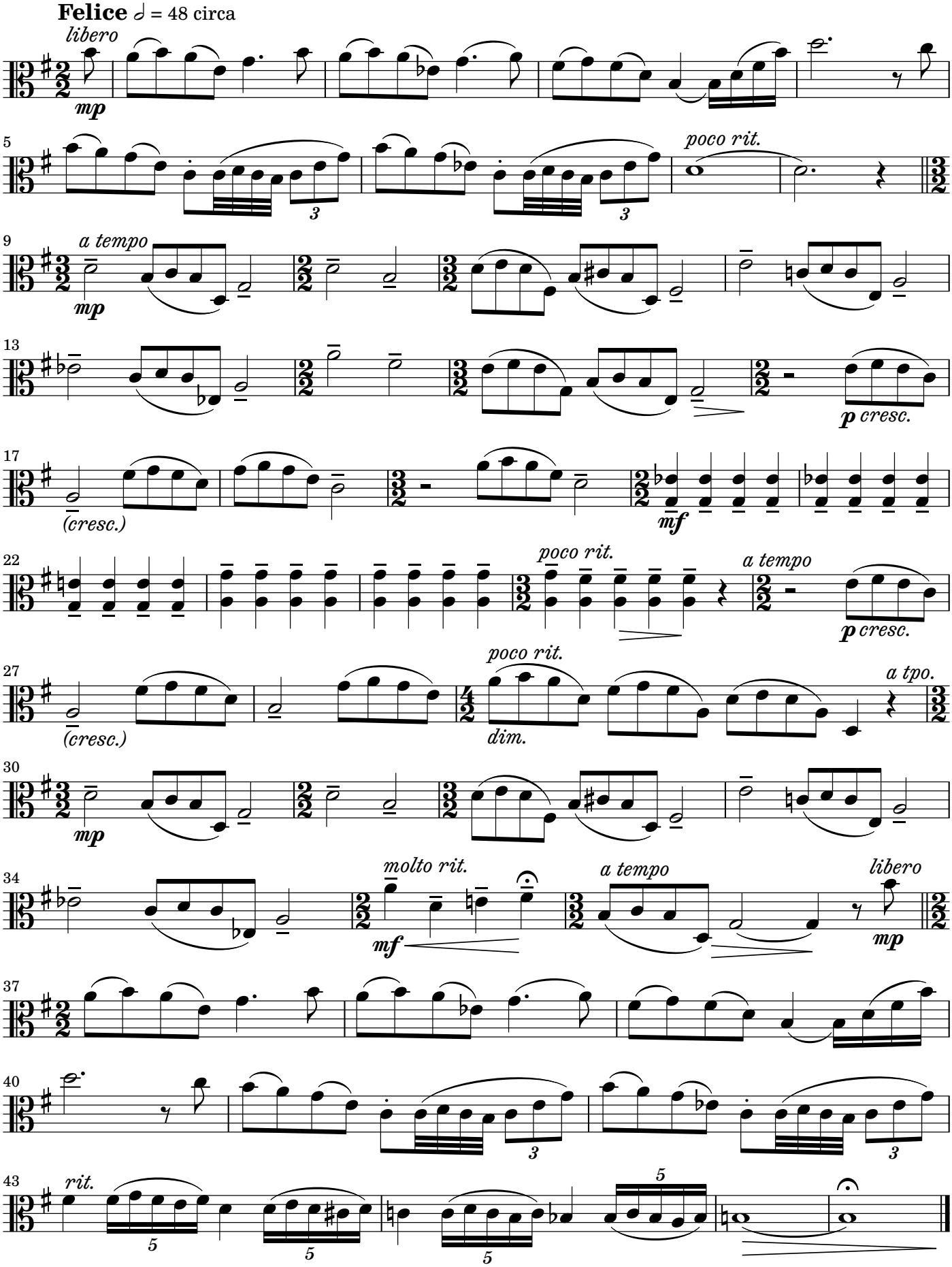
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