

SER DE ILUSIÓN Y MUERTE

(BEING OF ILLUSION AND DEATH)

for Mezzosoprano and Piano
on Poems by JUAN RAMÓN JIMÉNEZ (1881-1958)

I. Rosas

(I. ROSES)

VÍCTOR CARBAJO

♩ = 36 circa

Voice

¿Có - mo, si es - tás ya muer - ta,

Piano

♩ = 36 circa

p

♩. ♩. ♩. ♩. ♩. *simile*

3

mp

la pe - na mi - ra a - sí, — vi - va, — en tus o - jos to - da - ví - a

mp

5

ne - gros? *f* ¿Qué es lo que mue-re en-ton - ces, *p* la a-le-

7

grí - a? *f* ¿Qué es, en-ton-ces, lo e-ter - no, *poco rit.*

8

p subito *f* *mp* *poco rit.*

9

(poco rit.) *a tempo* *p* *rit.* la tris - te - za?

8

a tempo *p* *rit.*

(poco rit.) *

(S) *

16 IV 1997
Dur. approx. 1' 10"

II. Azul primero

(II. BLUE ONE)

$\text{♩} = 56$ circa

mp

Me des-per-tó un o - lor

$\text{♩} = 56$ circa

mp

3

sua-ve, y vi-u-na es-tre-lla que se i-ba, son-ri-en-do, de mis

8

6

mf

o - jos; (son-ri-en-do de ha-ber es - ta-do to-da la

mf

9

no - che fren - te a mí, des - nu - da, y per - fu -

12

man - do, —y son - ri - en - do.)

poco rit. *a tempo*

15

rit.

29 IV 1997
Dur. approx. 1' 20"

III. Caminos de la tarde

(III. EVENING PATHS)

$\text{♩} = 50 \text{ circa}$

p

Los ca-mi-nos de la tar - de,

p

4

se ha-cen u - no, con la no - che. *mf* Por

7

él he de ir a ti, *p* a - mor que tan - to te es-

8

mf *p*

The musical score is written for voice and piano. It begins with a tempo marking of approximately 50 beats per minute. The key signature has one flat (B-flat), and the time signature is 3/4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex chordal texture in the right hand. The vocal line enters in the second measure with a piano dynamic. The lyrics are: 'Los caminos de la tarde, se hacen uno, con la noche. Por él he de ir a ti, amor que tanto te es-'. The score includes dynamic markings such as piano (p) and mezzo-forte (mf), and includes measure numbers 4, 7, and 8. There are also some performance instructions like 'mf' and 'p' placed above or below the notes.

9

con - des. _____

Por él he de ir a ti, _____

f

12

co-mo la luz de los mon-tes, _____

co-mo la bri-sa del mar, _____

p

15

rit.

tempo ad libitum

pp

co-mo el o-lor de las flo-res. _____

rit.

tempo ad libitum

pp *mp*

IV. Luna grande

(IV. BIG MOON)

$\text{♩} = 100$ circa

p

La puer-ta es-tá a - bier - ta; el

$\text{♩} = 100$ circa

p

♩. simile

6

gri - llo, can - tan - do. ¿An - das tú des - nu - da por el

11

cam - po? Co - mo un

mp

mp

15

a - gua e - ter - na, por to - do en - tra y

simile

19

sa - le. ¿An - das tú des - nu - da por el

23

ai - re? La al - ba-

mf

27

ha - ca no duer - me, la hor - mi - ga tra -

31

ba - ja. ¿An - das tú des - nu - da por la

35

ca - sa?

rit.

rit.

20 IV 1997
Dur. approx. 1' 10"

V. Y las chispas me alumbraron

(V. AND THE SPARKS ENLIGHTENED ME)

$\text{♩} = 50$ circa

p

El mis-te-riose a-cer-có

f

f

4

3 *3*

tan-to a mi pro-pio mis - te - rio, que yo sen-tí que me ar-

p

7

a tempo

dí - an los bor-des mis-mos del sue - ño.

a tempo

molto cresc. ed accel.

The musical score is written for voice and piano. It begins in 4/4 time with a tempo marking of approximately 50 beats per minute. The voice part starts with the lyrics 'El misterioso acercó' and continues with 'tanto a mi propio misterio, que yo sentí que me ar-'. The piano accompaniment features a strong, rhythmic pattern in the left hand and a more melodic line in the right hand. The score includes dynamic markings such as piano (p) and forte (f), and performance instructions like 'a tempo' and 'molto cresc. ed accel.'. The piece concludes with a final cadence in the piano part.

10 **Più mosso** ♩ = 60 circa

Musical score for measures 10-11. The vocal line (treble clef) features a melodic phrase starting with a half rest, followed by a quarter note G4, a quarter note A4 with a sharp sign, and a quarter note B4. The lyrics "Se ma a - cer - có" are written below. The piano accompaniment (grand staff) consists of a right hand with a continuous eighth-note triplet pattern in the left hand. The tempo is marked "Più mosso" and the dynamic is "mp".

Musical score for measures 12-13. The vocal line (treble clef) has a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "tan - to, tan - to," are written below. The piano accompaniment (grand staff) continues with the eighth-note triplet pattern. The tempo is "Più mosso".

Musical score for measures 14-15. The vocal line (treble clef) starts with a half rest, followed by a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, and a quarter note B4. The lyrics "que sal-tó chis - pas mi cuer - po," are written below. The piano accompaniment (grand staff) features a right hand with a continuous eighth-note triplet pattern and a left hand with a bass line. The dynamic is marked "f".

16 *molto rit.*

dim. *molto rit.*

18 **Tempo I** ♩ = 50 circa *p*

y las chis-pas me a-lum - bra - ron

Tempo I ♩ = 50 circa *p*

20 *pp*

el mis-te-rio y mi mis - te - rio.

pp rit.

26 VII 1997
Dur. approx. 1' 20"

11

fres-cas a - las li - bres — las que os a - brís — al i - ris

14

ver - de, es mi al - ma.

cresc.

17

rit. *a tempo* **pp**

No sois vo-

(cresc.) *f dim. e rit.* *a tempo*

20

so - tras, dul - ces ra - mas

pp

22

ro - jas las que os me - céis al vien - to

24

len - to, es mi al - ma.

VII. Valle tranquilo

(VII. QUIET VALLEY)

♩ = 50 circa

♩ = 50 circa

p *mp*

5

p 3 3

Muer-to que duer-me su hon-da ver-dad,

p

8

3 3

bro-ta la ro - sa gris de la paz.

mp

11

mp *3*

San - gre en su cá - liz;

legato 8

mp

13

mf *3*

fe en luz fi - nal

que a - lum - bra el ai - re

mf

15

3

que a - li - sa el mar.

mp

18 *f* *3* *3* *3*

Y el vi-vo as-pi - ra en su so - le - dad la on - da más quie - ta

21 *3*

de lo in - mor - tal.

mp

24

p rit.

VIII. Las manos que son las hojas

(VIII. HANDS WHICH ARE LEAVES)

$\text{♩} = 110$ circa *mp*

Las ma-nos que son las ho-jas se des-

$\text{♩} = 110$ circa *mp*

pi - den y se ca-en. Ca-da vez hay me-nos ma-nos, más

12 ai - re, ca-da vez ha-y. *mf*

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems of vocal and piano accompaniment. The tempo is marked '♩ = 110 circa' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes in the right hand, often with arpeggiated chords. The vocal line is a simple melody with lyrics in Spanish. The first system covers measures 1-5, the second system covers measures 6-11, and the third system covers measures 12-16. The piece ends with a final rest in the vocal line.

18

mp

Los ce - les - tes y los

24

gri - ses se a - co - mo - dan o se es - par - cen en el es -

29

pa - cio vi - si - ble, que ca - da vez es más gran - de,

34

mf

3 3 3 3 3

39

f *mp*

en un de-ba-tir-se her - mo - so de nue - vas in-men-si - da-des...

f *mp*

44

rit. *f ad libitum*

8 12 13

7 X 1997
 Dur. approx. 1' 20"
 Dur. of the whole work ca. 11'
 Last modif. 29 III 2012

Index of Poems

Ser de Ilusión y Muerte

JUAN RAMÓN JIMÉNEZ (1881-1958)
Versión inglesa: LOLA CARBAJO

Being of Illusion and Death

JUAN RAMÓN JIMÉNEZ (1881-1958)
English version: LOLA CARBAJO

I. Rosas 2

¿Cómo, si estás ya muerta,
la pena mira así,
viva, en tus ojos todavía negros?
¿Qué es lo que muere, entonces, la alegría?
¿Qué es, entonces, lo eterno, la tristeza?

I. Roses 2

How, when you are already dead,
can sorrow stare so alive
at your still black eyes?
What then dies in you? Happiness?
What then is eternal? Sadness?

II. Azul primero. 4

Me despertó un olor suave,
y vi una estrella
que se iba, sonriendo, de mis ojos;
(sonriendo de haber estado
toda la noche frente a mí,
desnuda, y perfumando, —y sonriendo.)

II. Blue one 4

A soft fragrance woke me up
and I saw a star
parting before my eyes, smiling,
(smiling after a long night
standing opposite me,
naked and sweet-smelling —and smiling).

III. Caminos de la tarde 6

Los caminos de la tarde,
se hacen uno, con la noche.
Por él he de ir a ti,
amor que tanto te escondes.
Por él he de ir a ti,
como la luz de los montes,
como la brisa del mar,
como el olor de las flores.

III. Evening paths. 6

The evening paths
at night become one.
I must tread upon it to you,
love, who keep hiding yourself so hard.
I must tread upon it to you,
as the light in the hills,
as the breeze in the sea,
as the scent of the flowers.

IV. Luna grande. 8

La puerta está abierta;
el grillo, cantando.
¿Andas tú desnuda
por el campo?
Como un agua eterna,
por todo entra y sale.
¿Andas tú desnuda
por el aire?
La albahaca no duerme,
la hormiga trabaja.
¿Andas tú desnuda
por la casa?

IV. Big moon 8

The door is open;
the cricket is singing.
Are you walking naked
through the fields?
As ever-running water
she flows into and out of everything.
Are you walking naked
through the air?
The basil does not sleep,
the ant labours.
Are you walking naked
through the house?

V. Y las chispas me alumbraron 11

El misterio se acercó
tanto a mi propio misterio,
que yo sentí que me ardían
los bordes mismos del sueño.

Se me acercó tanto, tanto,
que saltó chispas mi cuerpo,
y las chispas me alumbraron
el misterio y mi misterio.

VI. Es mi alma 14

No sois vosotras, ricas aguas
de oro las que corréis
por el helecho, es mi alma.

No sois vosotras, frescas alas
libres las que os abríis
al iris verde, es mi alma.

No sois vosotras, dulces ramas
rojas las que os mecéis
al viento lento, es mi alma.

No sois vosotras, claras, altas
voces las que os pasáis
del sol que cae, es mi alma.

VII. Valle tranquilo 18

Muerto que duerme
su honda verdad,
brota la rosa
gris de la paz.

Sangre en su cáliz;
fe en luz final
que alumbra el aire,
que alisa el mar.

Y el vivo aspira en
su soledad
la onda más quieta
de lo inmortal.

VIII. Las manos que son las hojas 21

Las manos que son las hojas
se despiden y se caen.
Cada vez hay menos manos,
más aire, cada vez hay.
Los celestes y los grises
se acomodan o se esparcen
en el espacio visible,
que cada vez es más grande,
en un debatirse hermoso
de nuevas inmensidades...

V. And the sparks enlightened me 11

The mystery became so close
to my own mystery
that I felt burning
my half-awake dreaming mind.

So close, so close did it come to me
making my body sparkle
and the sparks enlightened me,
the mystery and my mystery.

VI. It is my soul 14

It's not you, rich golden waters
flowing past the bracken,
but my soul.

It's not you, fresh wings
spreading out into the green iris,
but my soul.

It's not you, sweet red branches
dwinging with the slow wind,
but my soul.

It's not you, high clear voices
outlasting the setting sun,
but my soul.

VII. Quiet valley 18

The dead sleeps
his deep truth,
of peace sprouts
the grey rose.

Blood in his chalice;
faith in the last light
lightening up the sky,
gently smoothing the sea.

And the living
in their loneliness
breath in the quietest wave
from immortality.

VIII. Hands which are leaves 21

Hands which are leaves
say goodbye and fall.
There are fewer and fewer hands,
whilst more and more air.
Blue and grey
settle down or spread over
the visible space,
bigger and bigger,
beautifully opening
onto a new vastness...