

Dedicated to Alina Sánchez

LA NIÑA DE GUATEMALA

(THE GIRL FROM GUATEMALA)

for High Voice and String Quartet
(transcription by the Composer)

Poem by JOSÉ MARTÍ (1853-1895)

Andante mesto e rubato $\text{♩} = 94$ circa

VÍCTOR CARBAJO

This system begins with a vocal line (Voice) in C major, followed by a string quartet (Violin 1, Violin 2, Viola, Cello). The violins play eighth-note patterns with grace marks, while the cello provides harmonic support. Measure 5 starts with a repeat sign and continues the musical dialogue between voice and instruments.

This system continues the musical dialogue. The vocal line is present in the first measure, but the subsequent measures focus on the string quartet's rhythmic patterns and harmonic textures.

This system introduces lyrics in the vocal line:

Quie-ro, — a la som-bra de un a-la, — con-tar es-te cuen - to en flor:

The music consists of eighth-note patterns from the strings, with dynamic markings like **p** (piano) and **f** (forte).

14

La ni - ña de Gua-te - ma - la,

la que se mu - rió de a -

17

rit. , *a tempo*

mor.

E - ran de li-rios los ra - mos,

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

20

y las or-las de re - se-da

y de jaz-mín; la en - te -

23

rra-mos
en u-na ca - ja de se-da.

26

...E - lla dio al des-me-mo - ria-do u-na al-moha-di-llo de o - lor;

f molto legato

f

30

él vol-vió, vol-vió ca - sa - do; e - lla se mu - rió de a - mor.

4

34

I-bancar-gán-do-la en an-das
o-bis-pos y em-ba-ja - do-res;

38

38

de-trás i-ba el pue-blo en tan-das,
to-do car-ga-do de flo-res.

42

42

mf

mf

mf

mf

46

51

*...E - lla, por vol-ver-lo a ver,
sa-lió a ver-lo al mi - ra - dor:*

55

*él vol-vió con su mu - jer;
e - lla se mu-rió de a-*

58

Co - mo de bron-ce can - den - te

61

al be-so de des-pe - di - da e-ra su fren - te ja

64

fren-te que más hea-ma - do en mi vi-da! ...Se en-

67

tró de tar-de en el rí-o, _____ la sa-có muer-ta el doc - tor; _____

f molto legato

f molto legato

f

f

71

di-cen que mu-rió de frí-o: _____ yo sé que mu-rió de a - mor. _____ A-

75

llí, en la bó-ve-da he - la-da, _____ la pu-sie-ron en dos ban-cos; _____ be-

79

sé su ma-no a-fi - la-da, be-sé sus za - pa-tos blan-cos.

83

Ca-llo-do, al os-cu-re - cer, me lla-mó el en-te-rra - dor.

87

¡Nun - ca más he vuel-to a ver a la que mu-rió de a-mor!

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9

10 **p** Quie-ro, — a la som-bra de un a-la, — con-tar es-te cuen-to en flor:

14 La ni-ña de Gua-te - ma-la, — la que se mu-rió de a - mor.

18 *a tempo* E - ran de li-rios los ra-mos, — y las or-las de re - se-da

22 y de jaz-mín; la en-te - rra-mos — en u-na ca-ja de se-da.

26 **f** ...E - lla dio al des-me-mo - ria-do — u-na al-moha-di-lla de o - lor;

30 él vol-vió, vol-vió ca - sa - do; — ella se mu-rió de a - mor.

34 I-ban car-gán-do-la en an-das — o-bis-pos y em-ba-ja - do-res;

38 de-trás i-ba el pue-blo en tan-das, — to-do car-ga-do de flo-res.

42

9

51 *p*

...E - lla, por vol-ver-lo a ver, sa-lió a ver-lo al mi - ra - dor:

55 *rit.*

él vol-vió con su mu - jer; e-lla se mu-rió de a - mor.

59 *a tempo*

Co-mo de bron-ce can-den-te al be-so de des-pe - di-da

63 *f*

e-ra su fren-te la fren-te que más he a-ma-do en mi vi-da! ...Se en-

67

tró de tar-de en el rí-o, la sa-có muer-ta el doc - tor;

71

di-cen que mu-rió de frí-o: yo sé que mu-rió de a - mor. A-

75

llí, en la bó ve-da he - la-da, la pu-sie-ron en dos ban - cos; be-

79

sé su ma-no a-fi - la-da, be-sé sus za-pa-tos blan - cos.

83 *mf*

Ca-lла-do, al os - cu-re - cer, me lla-mó el en-te-rra - dor.

87 *rit.* *f*

¡Nun - ca más he vuel-to a ver a la que mu-rió de a-mor!

Violin 1

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The sheet music consists of eight staves of musical notation for violin. Staff 1 starts with a dynamic *mf*. Staff 2 starts with a dynamic *p*. Staff 3 includes a ritardando instruction (*rit.*) and an *a tempo* instruction. Staff 4 includes a dynamic *f molto legato*. The music features various note heads, stems, and beams, with some notes having three stems. Measure numbers 1 through 34 are indicated at the beginning of each staff. The key signature changes frequently, mostly between C minor (one flat) and A minor (no sharps or flats). The time signature is mostly common time (indicated by a 'C').

Violin 1

3

Musical score for Violin 1, featuring ten staves of music. The key signature is consistently one flat (B-flat). Measure 42 starts with a dynamic *mf*. Measures 46 and 51 show eighth-note patterns with grace notes. Measure 55 includes a *rit.* (ritardando) and an instruction *a tempo*. Measures 60 and 63 feature sixteenth-note patterns. Measure 67 is marked *f molto legato*. Measures 75 through 88 show eighth-note patterns with various dynamics and performance instructions like *rit.*, *ad libitum*, and *rit.*

42

46

51

55

60

63

67

75

83

88

mf

p

rit.

a tempo

f molto legato

rit.

ad libitum

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VÍCTOR CARBAJO

1

5

10

15

20

23

26

34

Violin 2

3

42 *mf*

46

51 *p* *a tempo*

56 *rit.*

61

64

67 *f molto legato*

75

83 *mf*

88 *rit.* *ad libitum*

Viola

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VÍCTOR CARBAJO

1

5

10

15

rit.

a tempo

21

26

f

30

34

38

Viola

3

42

mf

46

51

p

56 rit. a tempo

62

67 f

71

75

79

83 mf

87 rit. ad libitum

Violoncello

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Andante mesto e rubato ♩ = 94 circa

VÍCTOR CARBAJO

The musical score consists of ten staves of music for Violoncello. The key signature is C minor (three flats). The tempo is indicated as Andante mesto e rubato with ♩ = 94 circa. The score includes dynamic markings such as *mf*, *p*, and *f*. Performance instructions like *rit.* (ritardando) and *a tempo* are also present. Measure numbers 5, 10, 14, 18, 22, 26, 30, 34, and 38 are marked along the left side of the staves. The right side of the staves shows a series of diagonal lines, likely indicating a performance technique or a specific recording method.

Violoncello

3

42

mf

46

51

p

55 rit.

59 a tempo

63

67 f

71

75

79

83 mf

87 rit. ad libitum

Víctor Carbajo – *La Niña de Guatemala*

La Niña de Guatemala

JOSÉ MARTÍ
(1853-1895)

Quiero, a la sombra de un ala,
contar este cuento en flor:
La niña de Guatemala,
la que se murió de amor.

Eran de lirio los ramos,
y las orlas de reseda
y de jazmín; la enterramos
en una caja de seda.

...Ella dio al desmemoriado
una almohadilla de olor;
él volvió, volvió casado;
ella se murió de amor.

Iban cargándola en andas
obispos y embajadores;
detrás iba el pueblo en tandas,
todo cargado de flores.

...Ella, por volverlo a ver,
salió a verlo al mirador:
él volvió con su mujer;
ella se murió de amor.

Como de bronce candente
al beso de despedida
era su frente ¡la frente
que más he amado en mi vida!

...Se entró de tarde en el río,
la sacó muerta el doctor;
dicen que murió de frío:
yo sé que murió de amor.

Allí, en la bóveda helada,
la pusieron en dos bancos;
besé su mano afilada,
besé sus zapatos blancos.

Callado, al obscurecer,
me llamó el enterrador.
¡Nunca más he vuelto a ver
a la que murió de amor!

The Girl from Guatemala

JOSÉ MARTÍ
(1853-1895)

At a wing's shade,
I want to tell this story, like a flower:
The girl from Guatemala,
the girl that died of love.

5 The flowers were lilies,
and mignonette ornaments
and jasmine; we buried her
in a silk casket.

9 ...She gave to the forgetful
a perfumed sachet:
he came back, came back married;
she died of love.

13 She was carried in a procession
by bishops and ambassadors;
behind were the town's people in groups
they were all carrying flowers.

17 ...She, wanted to see him again,
she stepped out to the balcony:
he came back with his wife;
she died of love.

21 Like ardent bronze,
when he kissed her goodbye,
her forehead was ¡the forehead
that I have loved the most in my life!

25 ...She went into the river at dusk,
she was dead when the doctor pulled her out:
some say she died of coldness:
but I know she died of love.

29 There, in the chilling crypt,
they set her on two benches:
I kissed her slender hand,
I kissed her white shoes.

33 Silently, when it grew dark,
the undertaker called me:
¡I have never again seen
the girl who died of love!