

Love lyrics  
and romances of  
Renaissance Spain

LA ROMANESCA

move



## MUSIC FROM THE REIGN OF CHARLES V (1516—1556)

- 1 **De los álamos vengo, madre** 1'26  
Juan Vázquez  
*voice, flute, vihuela, gamba*
- 2 **De Antequera sale el moro** 4'48  
Cristóbal de Morales/Miguel de Fuenllana  
*voice, guitar*
- 3 **Hermosa Catalina** 1'12  
Guerrero  
*recorders, vihuela*
- 4 **Corten espadas afiladas** 2'20  
anon.  
*voice, recorder, vihuela, gamba*
- 5 **Fantasia del primer tono**
- 6 **Fantasia del quarto tono** 3'26  
Luys de Narváez  
*vihuela*

## MUSIC FROM THE COURT OF FERDINAND AND ISABELLA (1469—1502)

- 7 **Ay, triste que vengo** 3'14  
Juan del Encina  
*voice, flute, bass, recorder, vihuela*
- 8 **La tricotea** 2'06  
Alonso  
*voice, recorder, vihuela, gamba, percussion*

# Love lyrics and romances of Renaissance Spain

## LA ROMANESCA

Ruth Wilkinson  
viola da gamba  
recorders

Ros Bandt  
recorders  
renaissance flute  
percussion

Hartley Newnham  
counter tenor

John Griffiths  
vihuela de mano  
five-course guitar  
percussion



- 9 **Tres morillas m'enamoran** 3'44  
anon.  
*voice, recorder, vihuela, gamba*
- 10 **Danza alta** 2'06  
Francisco de la Torre  
*recorder, gamba, percussion*
- 11 **Calabaca, no sé, buen amor** 1'59  
anon.  
*voice, recorder, vihuela, gamba, percussion*
- 12 **Es la vida que cobré** 1'54  
anon.  
*recorders, vihuela*

## MUSIC FROM THE REIGN OF PHILIP III (1598—1621) AND PHILIP IV (1621—1665)

- 13 **Lo mejor de mi vida** 3'49  
Juan de Palomares  
*voice, recorders*
- 14 **La morena graciosa** 1'01  
anon.  
*voice, recorder, gamba, guitar*
- 15 **Balletto — Corrente — Balletto —  
Gagliarda** 4'04  
Bartolomé de Selma y Salaverde  
*recorders*
- 16 **Las voces del fuego** 3'40  
anon.  
*voice, recorder, gamba, guitar*

# Love lyrics and romances of Renaissance Spain



THE DISTINCTIVE CHARACTER OF SPANISH POETRY in the renaissance strongly influenced the development of a national musical style. Two strong traditions existed, the love lyric and the *romance*. These grew to dominate the secular musical production of the 15th, 16th, and early 17th centuries. The love lyric, taking the form of the *villancico*, is a refrain type whose origins can be traced back to the Arabic *zejel*. The *romance* is the Spanish form of epic poem. The works on this recording are drawn from both areas.

The poetic structure of the *villancico* was customarily reflected in the musical form. The *villancico* divides into an *estribillo* or refrain, and a verse, called a *copla*. The *estribillo* begins and ends the music and is repeated between verses. The

principal musical idea is given in the *estribillo*, and the *copla* is usually derived from it. The language of these love lyrics is generally simple, describing pastoral and amorous life outside the realms of courtly artifice. Themes of *romances* were more frequently historical, often retelling Biblical or Carolingian tales. Stories from classical antiquity and depictions of the Spanish reconquest of Moorish occupied territory were also common, and are represented on this recording. *Romances* are composed of four-line stanzas, each set to the same music. The use of formulaic language reflects the oral tradition in which they were sung or recited.

Patronage offered by royal and noble households provided a livelihood for many Spanish composers, singers, and instrumentalists. Musical styles reflected the mood and well-being of these establishments, which in turn were indicators of the social and political climate of the nation. During the era regarded as Spain's Golden Age, three political phases can be delineated: periods of unification, consolidation and decay. A particular type of artistic production is associated with each. The second period, the era of consolidated empire, is the first represented on this recording.

When Charles V acceded to the throne in 1516, he found himself king of a strong and prosperous empire. His fortune was to rule Spain during its greatest period. A Netherlander himself, Charles brought to Spain many Flemish musicians who, at the time, were the dominating force in European music. The international style permeated the national, resulting in more elaborate musical styles and structures. Juan Vásquez (c.1500-c.1560), one of the great Spanish composers of the period, exemplifies the trend. His composition *De los álamos vengo, madre* sets a popular Spanish melody into an intricate contrapuntal web. The *villancico* form is maintained, with the Spanish tune set in the tenor as a *cantus firmus*. The work is drawn from Vásquez's

*Recopilación de sonetos y villancicos* (Seville, 1560). The *romance* *De Antequera sale el moro* was attributed to the Spanish master Cristóbal de Morales (c. 1500-1553) by Miguel de Fuenllana who included it in his vihuela book *Orphénica Lyra* (Seville, 1554). The text describes the battle of Antequera in 1410. The capture of this town near Granada was part of the Spanish reconquest. The victorious Spanish army was led by the prince Ferdinand who, two years later, became Ferdinand I of Aragon. *Hermosa Catalina* comes from the *Cancionero de la Casa de Medinaceli*, one of the principal sources of mid 16th-century polyphony. Authorship of the three part madrigal is left uncertain in the source. Although ascribed to Guerrero, there is no clarification of whether the piece is by Francisco Guerrero (1528-1599), or by his less famous elder brother, Pedro. *Corten espadas afiladas* survives in the same source. In 1547, Enríquez de Valderrábano included a variant of this piece in his vihuela book, describing it as an *ensalada* or 'musical salad'. A unique mid 16th-century Spanish genre, works were composed as conglomerates of languages and musical styles. In this instance, the Spanish text is interrupted by prayer-like Latin sections. The two *Fantasías* by Luys de Narváez are from his vihuela book *Los seys libros del Delphin* (Valladolid, 1538). Both are in contrapuntal style but of vastly different mood: an energetic piece in imitative style precedes a slow plaintive piece of free counterpoint.

Political unity in Spain resulted from the marriage of Isabella of Castille to Ferdinand of Aragon in 1469. It marked the beginning of an age of optimism. A 750 year period of Moorish occupation ended with the reconquest of Granada in 1492. The discovery of the Americas in the same decade and the wealth it yielded were additional reasons for a positive outlook on the world. This is reflected in the arts by the development of a strong nationalistic movement. Juan del Encina (1468-1522), renowned as a poet and musician, was one of the most important artists of the period. He composed both words and music of his

beautiful *villancico* **Ay, triste que vengo**. It is found in the *Cancionero musical del Palacio* compiled for the court of Ferdinand and Isabella, as are all but one of the pieces in this group. **La tricotea** is a ribald drinking song by Alonso, thought to have been active in the first decade of the 16th century. The translation of the perplexing Spanish text has been achieved by first reconstructing it in what seems an Italian dialect. The text of the *villancico* **Tres morillas m' enamoran** dates back to an incident at the court of the Caliph Harun al Rashid in Bagdad in the 9th-century, and was passed into Spanish lore by the Moors. The **Danza Alta** by Francisco de la Torre (fl. 1483-1505) is the only dance preserved in the *Cancionero del Palacio*. It has an elaborate solo instrumental line above a tenor in long notes. **Calabaza, no sé, buen amor** is a simple *villancico* with unusual and playful lyrics. Another *villancico*, **Es la vida que cobré** is taken from the *Cancionero de la Colombina*, a collection from the library of Christopher Columbus' son Hernando. Its sublime melody is matched by delicate and intricate counterpoint in the lower parts.

The lustre of empire had begun to tarnish by the end of the 16th century. The defeat of Philip II's Armada in 1588 was the turning point. Imperial wealth and stability were destroyed by foreign wars, and the subsequent reigns of Philip III and Philip IV were periods of decadent wastage. The empire eroded in the 17th century as quickly as it had risen in the 16th. The theme of life wasted through the trappings of outward splendour occurs frequently in early 17th century verse. A characteristic example of this bleak outlook on life is the setting of **Lo mejor de mi vida** by Juan de Palomares (?-?). This song, like the two following, comes from an early 17th century manuscript anthology titled *Romances y letras de a tres voces*. **La morena graciosa** is a flirtatious *villancico* of opposite mood. Its text harks back to the time of Ferdinand and Isabella, although its musical style is that of the late 16th century. Little is known of Bartolomé de Selma y Salaverde. The four Italian

dances are from his *Primo Libro de canzoni, Fantasie et Correnti* (Venice, 1638). The destruction of Carthage by the Romans in 146 B.C. is depicted in the *romance* **Las voces del fuego**. Led by Scipio, also the Roman conqueror of Spain, a seven day siege followed by ten days of looting and plundering saw the city completely razed to the ground. A plough was pulled over the ruins and salt was poured into the furrow rendering the soil infertile and inhospitable for all time.

John Griffiths.

## LA ROMANESCA

**LA ROMANESCA** formed in Melbourne in 1978 through the mutual interests and musical outlook of its four members. All have undertaken intensive study in Europe with the leading teachers in their fields and have been actively involved in early music research. The group aims to perform music of the past authentically, using historical instruments and performance practices, always endeavouring to penetrate the music in a way which rekindles the spirit of its original creators.

**HARTLEY NEWNHAM** is a distinguished counter-tenor whose repertoire ranges from troubadour songs to the avant-garde. Several composers have written works for him which he has performed in London, Paris, Vienna and Australia. He has broadcast for the ABC, the BBC and Radio France and has sung several operatic roles including works by Monteverdi and Leopold I. His teachers have included Paul Hamburger, Patricia Brinton and Andrea von Ramm. He is Director of Music at Geelong College.

**RUTH WILKINSON** is a versatile and expert performer of early music, having specialised in recorder, viola da gamba, violone and ensemble performance at the Schola Cantorum Basiliensis, under Hans-Martin Linde, Jordi Savall and Jaap Schroeder. Ruth performs widely around Australia and is a member of the highly acclaimed baroque ensemble Capella Corelli. She is a tutor at the Victorian College of the Arts.

**ROS BANDT** is completing a Ph.D. in music at Monash University and is a tutor at LaTrobe University. She studied renaissance and baroque recorder with Andreas Küng in Basle, Switzerland and has completed extensive research into performance practice in America and Europe. In addition to her early music involvement, she is a talented and innovative composer/performer of experimental contemporary music.

**JOHN GRIFFITHS** specialises in the performance of early plucked instruments which he studied in Europe with Hopkinson Smith and Eugen Dombois. He is an authority on Spanish vihuela music of the sixteenth century and is completing a Doctoral dissertation at Monash University. John teaches at the Faculty of Music, Melbourne University. He is also an accomplished classical guitarist, having studied with Siegfried Behrend in Germany and José-Luis Lopategui in Spain.

### INSTRUMENTS

Recorders: Bob Marvin, Klaus Scheele, Richard Palm, John Willman. Fehr, Moeck, Hopf.

Renaissance Flute: Thomas Prescott.

Vihuela, Five-course guitar and Viola da Gamba: John Hall.

Recorded at LaTrobe University Recording Studio, May 1980  
Produced by La Romanesca and Brian Parish  
Sound Engineer: Brian Parish  
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1.  
De los álamos vengo, madre,  
de ver como los menea al ayre.  
De los álamos de Sevilla,  
de ver a mi linda amiga,  
de ver como los menea al ayre.



2.  
De Antequera sale el moro,  
de Antequera se salía,  
cartas llevaba en su mano,  
cartas de mensajería.

O buen rey, si tú supieses  
mi triste mensajería,  
mesarías tus cabellos  
y la tu barba bellida.

Que el infante don Fernando  
cercada te la tenía,  
fuertemente la combate,  
sin cesar noche ni día.

El rey quando aquesto oyera,  
de pesar se amortecía,  
haziendo gran sentimiento,  
muchas lágrimas vertía.

Mas después, en si tornando  
a grandes voces dezía  
tóquense mis añafles,  
trompetas de plata fina.

Quando se dió la batalla,  
de los nuestros tan herida,  
que por ciento y veinte muertos,  
quinze mil moros avía.

Después de aquesta batalla,  
fue la villa combatida,  
con lombardos y pertrechos,  
y una gran bastida.

En la villa de Archidonia,  
lo cual todo se cumplía,  
y así se ganó Antequera,  
a loor de Santa María.

*From the poplars I come,  
mother,  
from seeing how they sway in the  
breeze.*

*From the poplars of Seville,  
from seeing my sweet lover,  
from seeing how they sway in the  
breeze.*

*From Antequera departed the  
Moor,  
carrying in his hand  
letters with urgent messages.*

*"O good King, if you only knew  
the sad tidings I bring,  
you would tear out your hair  
and your fair beard."*

*"Prince Ferdinand has you  
besieged.  
Fiercely they battle on,  
never ceasing,  
day or night."*

*Hearing this, the King  
fell in a faint,  
and in deep sorrow  
shed many tears.*

*But recovering himself  
he loudly proclaimed,  
"Sound my shawms  
and trumpets of fine silver."*

*When the battle was over,  
only one hundred and twenty  
of our men had died,  
as against 15,000 Moors.*

*After that battle,  
the town was captured  
using all our weaponry,  
lombard guns and a great  
battering ram.*

*In the town of Archidonia  
all was concluded,  
and so was Antequera won  
in praise of the Virgin Mary.*



4.  
Corten espadas afiladas,  
lenguas malas.  
Mañana de San Francisco,  
levantado me han un dicho,  
que dormí con la niña virgo.  
Liberame, Domine, a labiis  
yniquis,  
et a lingua dolosa.  
Beatus vir qui timet Dominum:  
yn mandatis ejus volet nimis.

*Sharpened swords slash out  
evil tongues.  
Early on the morning of  
St. Francis  
rumour was spread  
that I had slept with a young  
virgin.  
Free me, Lord, from these  
iniquitous lips  
and deceitful tongues.  
Blessed is he that fears the Lord,  
that delights greatly in his  
commandments.*



7.  
Ay, triste, que vengo  
vencido de amor  
maguera pastor.

Más sano me fuera  
no ir al mercado  
que no que viniera  
tan aquerenciado:  
que vengo, cuitado,  
vencido de amor  
maguera pastor

Di jueves en villa  
viera una doñata,  
quisé requerrilla  
y aballó la pata.  
Aquella me mata,  
vencido de amor  
maguera pastor.

*Alas, sadly I come  
defeated by love,  
a poor shepherd.*

*Better for me  
had I not gone to market,  
for I returned so much in love,  
so miserable,  
defeated by love.*

*On Thursday, in town  
I saw a young lady  
who captured my heart.  
Desire kills me, I'm  
defeated by love.*

Con vista halaguera  
miréla y miróme.  
Yo no sé quien era  
mas ella agradóme;  
y fuese y dexóme  
vencido de amor  
maguera pastor.

De ver su presencia  
quedé cariñoso,  
quedé sin hemencia,  
quedé sin reposo,  
quedé muy cuidadoso,  
vencido de amor  
maguera pastor.

*With flattering looks  
we exchanged glances.  
I knew her not,  
only that she pleased me,  
but went and left me,  
defeated by love.*

*To behold her  
filled me with affection,  
left me without strength,  
without rest,  
unable to resist her.*



8.  
La tricotea  
Samartín la vea;  
Abres un poc  
Al agua y señalea.  
La bota senbra tuletá,  
La señal d'un chapiré.  
Ge que te gus per mundo spesa  
La botilla plena.  
Dama, qui mayna,  
Cerrali la vena.  
Orli çerli trum, madama.  
Cerlicer cerrarli ben  
Votr'amí contrari ben  
Niqui niqui don Formagidon.  
Yo soy monarchea  
De grande nombrea,  
Dama, por amor;  
Dama bel se mea  
Dama, yo la vea.

*The innkeeper's wife saw her  
husband;  
she opened his mouth and  
splashed in water.  
— The wine-butt is like a bed to  
you, like a butler's trade-sign!  
You lie down there, often  
squeezing dry the whole bottle!  
— Lady, what food is there?  
— Serve him his supper!  
— You serve him, then my lady!  
— You serve, Sir; serve him  
properly!  
— You don't treat your friend  
very well!  
— Over here! Over here! Bring  
some cheese, come on!  
— I am a marchioness of great  
nobility.  
— Lady, for love's sake, sweet  
lady, be mine!  
May I see the day, lady!*



9.  
Tres morillas m'enamoran  
En Jaén,  
Axa y Fátima y Marién.

Tres morillas tan garridas,  
Yvan a coger olivas,  
Y hallávanlas cogidas  
En Jaén,  
Axa y Fátima y Marién.

Y hallávanlas cogidas,  
Y tornavan desmaidas,  
Y las colores perdidas  
En Jaén,  
Axa y Fátima y Marién.

Tres moricas tan loçanas,  
Tres moricas tan loçanas  
Yvan a coger mançanas  
A Jaén,  
Axa y Fátima y Marién.

*I'm in love with three Moorish  
girls in Jaen,  
Axa, Fatima and Marien.*

*Three pretty Moorish girls  
went out to pick olives,  
but found them already picked.*

*Finding them taken,  
they returned dismayed  
and with pallid cheeks.*

*Three beautiful Moorish girls  
went out to pick apples.*



11.  
Calabaça, no sé, buen amor,  
Que te faça.

No te puedo más faser,  
Por rrason del bien querer,  
Qu'en la boca te meter  
Igualmente con mi taça.

Que'l Señor que te crió  
Tan bruñida te sacó,  
Qu'en ti no dexó  
Un pelo ni una rraca.

*Pumpkin, dear love,  
I know not what to do.*

*I can do no more,  
because of my great affection.  
I cannot put you in my mouth  
as I do with my cup.*

*The Lord who grew you  
made you so shiny  
that he left upon you  
neither a hair nor a blemish.*

Pero mas haré contigo  
Como verdadero amigo,  
Que te llevaré conmigo  
Quando quiera que vaya a caça.

Para ir en romería  
O en otra qualquier vía,  
Ante la Virgen María  
Podrás parecer en plaça.

*What more can I do than  
treat you as a true friend  
and carry you with me  
even when I go hunting.*

*On pilgrimage  
or any other journey,  
even before the Virgin Mary,  
you may stay by my side.*



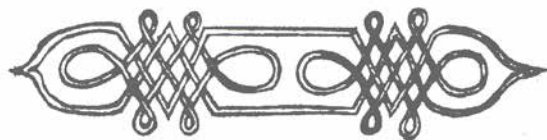
13.

Lo mejor de mi vida  
y los primeros juveniles años,  
la edad tierna y florida  
cogieron deste mundo los  
engaños,  
offreciendo, sin fruto,  
al infierno de culpas el tributo.

Ríos verted, mis ojos,  
mirad mi grave mal, llorad  
conmigo,  
que a Dios disteys enojos  
sin temor de los cielos al castigo;  
dad lágrimas sin tasa,  
para apagar el incendio que me  
abrasa.

*The best of my life,  
the early youthful years,  
the tender age of blossoming,  
was taken from this world by  
deceits  
and offered, without yielding,  
as a tribute to the inferno of sin.*

*Spill rivers, my eyes,  
see my sadness, weep with me,  
let God rid me of suffering  
and the fear of heaven's  
punishment.  
Flow tears without measure  
to extinguish the fire which  
consumes me.*



14.

La morena graciosa  
de ojuelos verdes  
es quien mata de amores,  
cautiva y prende,  
mata y puede.

Aquella morena,  
cuyos verdés ojos  
dan celos y antojos,  
esperança y pena,  
mi tormento ordena,  
mis glorias destruye,  
que se acerca y huye,  
olvidarme quiere.

*The Moorish coquette  
with green eyes  
gets all the lovers:  
she captures, imprisons,  
then makes her kill.*

*That Moorish girl,  
whose green eyes  
cause desire and disdain,  
hope and affliction,  
commands my torment,  
destroys my joy.  
She appears and vanishes.  
O, to forget her.*



16.

Las voces del fuego y del humo  
rompen las nubes y el ayre  
y al zielo su ayuda piden,  
mas piden su ayuda en valde.

Guerra, guerra a fuego y sangre,  
al arma gritan y los muros se  
arden.

Roma con triste estrago  
humilla las soberbias de Cartago.

Sangre y lágrimas son ríos  
furiosos que por las calles,  
como a enemigos viles,  
más cruel guerra le hazen.  
Los africanos reveldes  
quieren del cielo librarse  
y del romano estas voces  
resuenan por todas partes:

Grasnan las aves nocturnas  
en los altos homenages  
y entre las zenizas dexan  
los lastimosos señales.  
No perdona a la hermosura  
de las virgenes vestales  
que al fin, porque son mugeres,  
perdonan en tales trances.  
Abrassan los ornamentos  
de los sagrados altares  
y a los niños dan la muerte  
en los brazos de sus madres.

*From amid the fire and smoke  
voices break through the clouds  
and air  
and beg help from heaven,  
but they ask in vain.*

*War, war, fire and blood  
'Take arms' they cry and the  
walls burn.  
Rome with bitter carnage  
Humiliates the arrogance of  
Carthage.*

*Blood and tears flow through the  
streets  
like furious rivers  
while cruel war  
rages between vile enemies.  
The rebellious Africans  
wanting to deliver themselves to  
heaven  
and escape the Romans  
shout from all sides:*

*The night birds crow  
their loud veneration  
which remain among the ashes  
as piteous reminders.  
No mercy is afforded  
the beautiful vestal virgins  
who, because they are women,  
are usually spared such peril.  
They burn the ornaments  
of the sacred altars,  
and children are slaughtered  
in the arms of their mothers.*

