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# A Historical and Performance Companion to the Art Song of the 16th Century Spanish *Vihuelistas* With Texts and Translations

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by

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ABSTRACT

A Historical and Performance Companion to the Art Song of the 16th Century Spanish *Vihuelistas* With Texts and Translations.

by

Mark Covey

The purpose of this document is to provide guidance in the repertoire and performance practice of the art songs of the 16th century Spanish *vihuela* composers. The document begins with historical information on the music, discussing its specific genres, tablature, and origins. Further, three composers, Luis Milán (1500-1561), Luys de Narváez (fl. 1526-1549), and Alonso Mudarra (1508-1580), are discussed in detail. This study examines and offers insight into their lives and musical style. Eventually, my work in this area will expand to include the seven major *vihuela* composers. In later chapters, issues of performance practice are discussed, such as ornamentation, voice type, diction of early Spanish, and choice of instrument.

Because so little has been written about this music in comparison to other genres of accompanied solo song,

research posed no small challenge. The writings of John Ward and John Griffiths have been especially helpful. Both of these scholars have devoted their lives to this music and remain among the most respected experSts in the field. Their writings extensively informed this study.

A unique part of our investigation is a section on the guitarist-singer collaboration. While there are many books dedicated to the pianist-singer collaboration, none familiar to me have been written on the collaboration between guitarist and singer. My own expertise as a performer served as the chief source of information. This section guides people in making the collaboration as effective as possible.

Finally, as resource material, this study includes song texts and translations for compositions of the three composers discussed in detail.

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## Introduction

In the grand scope of the history of Western music, Spain has taken a mostly second-rate position. There is no lack of representation from Italy, France, the German-speaking world, England, Russia, and America in the general music-history textbooks. Meanwhile, Spain is occasionally referred to for its activities on the sidelines of the major events in the course of music history. Victoria and Morales were important figures of renaissance polyphonic music, but it is composers like Palestrina, de Lassus, and Rore that we focus on for this music. The same can be said of the countless *tonadilla* composers. Antonio Literes, Josè de Nebra, Josè Marin, and Blas de Laserna, some of the best musicians that Spain can boast during the 17th and 18th century, made notable efforts to cultivate uniquely Spanish music, but they could not rival the new style of Italian opera fostered by Caccini, Peri and Monteverdi that was sweeping over Europe.[1] Nor could their *villancicos* contend against the Italian madrigals. The Spaniards' solo vocal works and *zarzuelas* are masterpieces, but remain in the background behind the cantatas of Bach and the operas of

[1] Graham Johnson, Spanish Song Companion. Pg. 57.

Mozart. The solo songs of Schubert tower over those of his Spanish contemporary and excellent song composer, Fernando Sor. Even much later, when Granados and Turina contributed their work to the genre of solo song, their French contemporaries, Debussy, Ravel and Poulenc, are the standard names. Only Manuel de Falla, with his *Siete canciones populares,* and Montsalvatche, with his *Cinco canciones negras,* achieve a taste of universal success and popularity that can contend with their French counterparts. But even so, this work still remains somewhat of an area of specialty for recitalists.

Despite Spain's position in the background of the development of Western music, its importance and influence is undeniable. No other country has been harvested for its folk music as much as Spain.[2] Think of Ravel's *Bolero,* Wolf's *Spanisches Liederbuch*, Bizet's *Carmen*, and the music of Glinka, Debussy, Chabrier, Scarlatti, Boccherini, Liszt and Rimsky-Korsakov; these are only a few examples of the many important composers who looked over the Pyrenees for inspiration.[3]

The Golden Age of Spanish music – this is title given by many scholars to the music of 16$^{th}$ century in Spain, the

[2] Graham Johnson,
[3] Chase, Gilbert. The Music of Spain. 2d Rev. ed. New York: Dover Publications, 1959. Pg. 17.

time of the emergence of the *vihuela* composers. During the Renaissance, Spain's musical inventory was greatly developed by these musicians. The music of the *vihuelistas* has been preserved almost entirely by seven composers: Luis Milan, Alonzo Mudarra, Esteban Daza, Miguel Fuenllana, Diego Pisador, Luys de Narváes and Enriquez de Valderrábano. Although all of them are noted for their masterful writing, there is no doubt that it is the music of Milan, Narvaes, and Mudarra that is more frequently performed today.[4] Even though the music of the *vihuelistas* exists in only seven volumes, collections of tablatures that secure the immortality of this small circle of composers, it has tremendously enriched Spain's musical depth.[5] Of the seven books, all of which were published between 1536 and 1576, three were published in Valladolid by the Fernández de Córdoba press (Narváes, Valderrábano, Daza), two in Seville (Mudarra, Fuenllana), on in Valencia (Milán) and one in Salamanca (Pisador).[6] In addition to

[4] Hall, Monica J. L. "The Vihuela Repertoire." *Early Music* 5, no. 1 (1977): 59-66.
[5] Simpson, Glenda. "The Sixteenth-century Spanish Romance: A Survey of the Spanish Ballad as Found in the Music of the Vihuelistas." *Early Music*: 51-58.
[6] Griffiths, John, and Tess Knighton. "Printing the Art of Orpheus: Vihuela Tablatures in Sixteenth-Century Spain." In *Early Music Printing and Publishing in the Iberian World*, edited by Lain Fenlon, 181–214. Kassel: Edition Reichenberger, 2006.

vocal songs with *vihuela* accompaniment, these collections also include solo arrangements of polyphonic works by earlier Spanish composers as well as original solo songs.[7]

| Book and Author | Publication Year | City of Publication |
|---|---|---|
| *El Maestro* – Luis Milán | 1535-36 | Valencia |
| *Los seys libros del Delphin de Música* – Luys de Narvaez | 1538 | Valladolid |
| *Tres libros de música en cifras para vihuela* – Alonso de Mudarra | 1546 | Seville |
| *Libro de música de vihuela* – Enriquez de Valderrabano | 1547 | Valladolid |
| *Libro de música de vihuela* – Diego Pisador | 1552 | Salamanca |
| *Orphenica lira* – Miguel Fuenllana | 1554 | Seville |
| El Parnaso – Esteban Daza | 1576 | Valladolid |

[8]

True, it is for their works for solo vihuela that these composers are more noted today. However, the term "Golden Age" also applies to their vocal songs. This new style of solo vocal writing with simple instrumental accompaniment emerged with these composers at the beginning

[7] Johnson Graham, Spanish Art Song Companion, pg. 37.
[8] Apel, Willi. "Early Spanish Music for Lute and Keyboard Instruments." *The Musical Quarterly* 20, no. 3 (1934): 289-301.

of the 16th century. These Spanish composers masterfully handled this new type of monody with simple accompaniment, anticipating the "new style" of music that the Florentine *Camerata* pursued almost a century later.[9] Alfred Einstein, one of best-known authorities in the subject of vocal music in Europe during this time, described this music as belonging to what he called the "pre-history of monody."[10] The solo art song with instrumental accompaniment had already matured considerably as early as mid-16th century. This was a time when the musicians of Spain were true innovators. Arguably, Spain was one of the most important musical centers at this time.[11] It was, after all, a world power at this time. The tremendous musical output is merely a symptom of Spain's position as a global authority during the end of the 15th century up until the defeat of the Spanish Armada in 1588. It is no coincidence that Spain's "back seat" position in music is generally affirmed from the beginning of the 17th century on.

[9] Gilbert Chase, The Music of Spain, Pg. 47.
[10] Einstein, Alfred, and Alexander Haggerty Krappe. *The Italian Madrigal;*. Vol. 2. Princeton: Princeton Univ. Press, 1949. 836-849.
[11] Gilbert Chase, The Music of Spain, Pg. 35.

## The Music and Genres

Music in Spain before the publication of the *vihuela* books is best represented by collections of vocal music called *Cancioneros Musicales*. Among the most notable of these is the famous *Cancionero Musical de Palacio*.[12] Of the immense original collection of 552 works, 463 survive.[13] Of all of these works, over 300 are *villancicos*.[14] Compiled between 1505 and 1520, the *Cancionero musical de palacio* contains *villancicos* from an earlier style of composers such as Johannes Urreda and Francisco de la Torre as well as a later style of composers from the next generation such as the celebrated Juan del Encina.[15] The earlier composers utilized a more contrapuntal and dissonant style as opposed the later more consonant and homorhythmic style.[16] Therefore, when the *vihuela* composers arranged these works, the result is a vast array of musical styles.

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[12] J. Griffiths. "Improvisation and Composition in the Vihuela Songs of Luis Milan and Alonso Mudarra". *Gesäng zur Laute,* ed. Nicole Schwindt. TroJa — Trossingen Jahrbuch für Musikforschung 2. (Kassel: Bärenreiter, 2003). Pg. 115.
[13] Laird, Paul R. *Towards a History of the Spanish Villancico*.pg. 10.
[14] Pope, Isabel, and Paul R. Laird. "Vilancico."
[15] Laird, Paul R. *Towards a History of the Spanish Villancico*, 11.
[16] Ibid., 11.

The solo songs with instrumental accompaniments that were composed or arranged by the *vihueala* composers can mostly fall into one of two genres, *romance* or *villancico*.[17] Both of these song forms, not unique to the *vihuela* composers, are the two most widely used solo song forms during the Spanish renaissance.[18] These composers also wrote and arranged songs that can be classified as Tientos, *sonetos, canciones, fabordones* and intabulations of a few chansons.[19]

**The Villancico**

The *villancico* seems to have first been used to describe a stanza that was borrowed from a rustic or popular tune.[20] The word *villancico* means plainly "rustic song,"[21] which is very different from the commonly used, yet faulty, definition of the word as a "carol." These single stanzas are rather precisely are divided into two parts: the estrilbillo and the *vuelta.* These two parts were

[17] Ibid. 47.
[18] Ibid. 44.
[19] Alcalde, Antonio Corona, and Diana Poulton. "Vihuela." Grove Music Online. Oxford Music Online. Accessed March 23, 2015.
[20] Pope, Isabel, and Paul R. Laird. "Vilancico." Grove Music Online. Oxford Music Online. Accessed March 23, 2015.
[21] Chase, Gilbert.

usually set to music in the order ABBA.[22] The subjects are usually characterized by a subject of intense love.[23] The earliest known complete song setting of a *villancico* is the three-part polyphonic "*Andad, pasiones, andad,"* written by Pedro de Lagarta.[24] This was found in the *Cancionero musical de la Biblioteca Colombina*, which was compiled around 1490.[25] Villancicos were printed earlier than that in collections called cancioneros (different from a *cancionero* musical), books that contained the words and poems without the musical notation of songs to be sung.[26] The fact that these songs were being printed for years without the notation is very revealing to the popularity of many of these tunes, many of which were later set to music by composers such as the *vihuelistas.*

The first known formal description of the song form is given by the famed Spanish composer, Juan del Encina, in his *Cancionero* written in 1496.[27] He states that "if the refrain has two lines we may call it a *mote* [motto] or a villancico or a *letra* usually of the poet's invention. … If

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[22] Ibid.
[23] , Antonio Corona, and Diana Poulton. "Vihuela."
[24] Pope, Isabel, and Paul R. Laird. "Vilancico."
[25] Laird, Paul R. *Towards a History of the Spanish Villancico*. Warren, Mich.: Harmonie Park Press, 1997., pg. 8.
[26] Paul Laird, Towards a history of the Spanish villancico. Pg. 8.
[27] Pope, Isabel, and Paul R. Laird. "Villancico."

it has three complete lines and one half-line, it will likewise be called a villancico or *letra* of the poet's invention. … And if it has four lines, it may be called a canción and sometimes a *copla* [stanza]."[28] Apparently, the *villancico* had rather imprecise standards to adhere to.

Many of the *Villancicos* that were arranged for solo song with *vihuela* accompaniment come from the famous *Cancionero Musical de Palacio*. The arrangements of *villiancicos* of previous composers range from simple chordal intabulations with the highest voice reserved as the vocal line to very complex works that showcase extreme virtuosity for the guitarist even by today's standards. The original *villancicos* by the *vihuelistas* exhibit a relaxation of the form. However, the basic concept of the verse-refrain relationship with a return to the music of the *estribillo* after the *coplas* is always intact.[29]

[28] Ibid. "Villancico" Oxford online
[29] Ibid., 23.

**The Romance**

The word *romance* derives from the Latin word, "*romanice*" (in the vernacular tongue).[30] This became the word that the Spaniards at this time used for what was the equivalent of the English popular ballad. The *Romance,* however, still differed significantly in form and character from its English counterpart.[31] The *romance,* which, like much European balladry in general, stemmed from old epics of chivalry, seems to have become an independent entity during the fourteenth century, first passed down by oral tradition and later being taken up by poets and musicians.[32] They were probably first set to music by Castilian troubadors and *juglares*,[33] accompanying themselves with a plucked instrument.[34]

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[30] Simpson, Glenda. "The Sixteenth-century Spanish Romance: A Survey of the Spanish Ballad as Found in the Music of the Vihuelistas." 51.
[31] Ward, John M. *The Vihuela De Mano and Its Music: (1536-1576).* Ann Arbor, MI: Univ. Microfilms Internat., 1984. Pg. 167.
[32] Chase, Gilbert. The Music of Spain, 44.
[33] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*. Bloomington, IN: Indiana University Press, 1995. Pg. 1.
[34] Etzion, Judith. "The Spanish Polyphonic Ballad in 16th-century Vihuela Publications." *Musica Disciplina* 35 (1981): 180.

In many ways, this art form was a way of recording and circulating news and current events.[35] During the years of border wars with the moors, ballads describing the events and scenes of battle, siege, victory and defeat emerged (for example, "De Antequera sal un moro," "La mañana de San Juan," "Passeávase el rey moro").[36] Ballads like these would be sung in public places such as village squares as well as in palaces, permeating stories and "news."[37] Many of these ballads were first-hand accounts of the events which they are about.

In addition, these *romances* derived from historical subjects, legends and folklore, as well as the contemporary romantic stories. Also, in the 16th century, composers were drawing on subjects that they had not previously used, such as "Triste estava el rey David" (sad was King David), and episodes from classical antiquity, such as "Mira Nero de Tarpeya" (Nero looks from Trapeia).[38]

By the 15th century, the *romance* had become a popular art form in all social-classes from the royal courts to the farm workers. [39] At this time, romances were composed in

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[35] Chase, Gilbert. The Music of Spain, 44.
[36] Simpson, Glenda. 51.
[37] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*. 1.
[38] Ibid., 3.
[39] Simpson, Glenda.. 51.

polyphonic form; solo *romances* with *vihuela* accompaniment were not composed until the 16th century.[40] They were ingrained in the Christian culture, as well as Moslem and Jewish (Sephardic) culture.[41] It was during the 1400's that many of the texts used by composers, such as the *vihuelistas,* were beginning to be written down and published.[42] Many *romances* became very well known. This is suggested, as many experts in the field acknowledge, by the inclusion of 37 of them set in polyphonic format in the famous *Cancionero de Palacio.*[43] The popularity of these romances can also be attributed to their inclusion Cervantes' epic, *Don Quixote de la mancha*.[44] There are several scenes where passages of popular *romances* are quoted by all sorts of characters: the innkeeper, a peasant, Sancho Panza as well as Don Quixote.

It was not until the year 1511 that the first known publication appeared of what could arguably be a solo romance. It was included in the *Cancionero General* compiled

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[40] Gresham, David Allen. *A Performane Edtion of the Six Solo Romances by Luys Milan and Luys De Narvaez*. Athens, Georgia: University of Georgia, 2007.
[41] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*.. 1
[42] Ibid.
[43] Etzion, Judith, 180.
[44] Trend, J. B. *Luis Milan and the Vihuelistas*. London: Oxford University Press, H. Milford, 1925.. 52.

by Hernando del Castillo.[45] In this book, only the texts appear; however, they were known to be sung frequently with strummed accompaniment.[46] Containing thirty-seven romances, this book included newly composed romances by master poet-musicians such as Juan del Encina, as well as others passed down form oral tradition (*romances viejos)*.[47] Some of the more popular romances from the *Cancionero General* were arranged for solo voice with accompaniment by the *vihuela* composers. Among them are pieces such as the famous "*Durandarte"* set by Luis Milán.

Although the *romance* makes up only a small part of the output of the *vihuelistas,* less than four percent, "they are of utmost importance in the history of Spanish music."[48] They are notable for their rhythms, which constantly hesitate between 3/4 and 6/8, their cadences in the fourth, Phrygian, mode (which still exists in most authentic Andalucían music), and especially for their influence in the development of the variations as a musical form.[49]

In their original forms, *romances* were very long, some as long as a thousand lines or more; they had to be in

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[45] Gresham, David Allen. 2.
[46] Ibid. 2
[47] Ibid, 2.
[48] Trend, J. B. *The Music of Spanish History to 1600*. London, New York, Etc.: Oxford University Press, H. Milford, 1926Pg 101.
[49] Ibid.

order to accurately capture the events that they narrate. In order to maintain interest, a need to bring variety into the accompaniment emerged, a need that set the stage for variations. *Conde Claros,* based on the legend of Count Claros who was condemned to death for seducing the king's daughter, for instance, was an old *romance* passed down, probably from the 14th century. It became a popular tune[50] for the *vihuelistas* to arrange; Luys de Narváes used this *romance* to create the first printed theme and variations in the Iberian Peninsula.[51] Later, Enriquez de Valderrabano composed a grand total of 120 *diferencias* (variations) on this tune.[52]

Many composers also solved the problem of lengthiness in the *romance* a different way. Composers of this genre during the 15th and 16th centuries were often no longer setting the entire ballads to music. Instead, they would select a few verses and create a scene or episode rather than a whole epic.[53] Performers, and even the composing *vihuelistas* themselves would frequently use only a few

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[50] This tune became so popular that its opening line is quoted as the opening sentence in Chapter nine of *Don* Quixote by Cervantes.
[51] Johnson, Graham. 44.
[52] Trend, J. B. *The Music of Spanish History to 1600*. London, New York, Etc.: Oxford University Press, H. Milford, 1926. Pg. 106.
[53] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*.. 2

verses for performances to spare audiences from sitting through the same tune for so long. For this reason, any editions of this music found today will only include a few of the most important verses.

While much of what we know about this very special musical genre comes from the work that the *vihuelistas* left behind, their work represents only a very small number of the *romances* that were circulating Spain during the Renaissance.[54] It is safe to surmise that it is only the most popular of the *romances* that made it into the *vihuela* books. And, even these are "imperfectly preserved."[55] In other words, all *romances* that emerged before the 15th century were not written down when they were first concieved; they were passed down by oral tradition, only to eventually be written down, by which time they likely had undergone several changes at the very least. For instance, the popular ballad *Paseávase el rey moro,* of unknown melodic and textual origin, was arranged by Luys de Narvaés, Diego Pisador and Miguel Fuenllana.[56] While it is obvious that these arrangements come from the same tune, there are distinct differences in pitch and rhythm among the three. It is likely that each of the composers is

[54] Ibid. 7
[55] Ibid.
[56] Simpson, Glenda. 53.

adding artistic touches to the melody. However, it is all but completely certain that this is one of many cases where the melody underwent small changes as it was passed on in oral tradition in different regions.

The details of poetic form of the early *romances* can vary, but, in general, they are based on octosyllabic hemistiches with assonance in alternating lines.[57] Some *romances*, many of which are from the second half of the 15th century or later, have a full rhyme scheme.[58] With very few exceptions, such as "*Paseavase el rey moro,*" Spanish ballads did not contain refrains.[59] Although most of the hemistiches have eight syllables, there is occasional alternation between lines of seven, nine or ten syllables.[60] A striking characteristic that generally separates the poetry of the Spanish ballads from those of other countries is the lack of strophic division. Although there are traces of varying assonance, "the *romance* texts have no strophic division."[61] The music, however, is mostly organized

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[57] Jack Sage, et al. "Romance." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 25, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/23725.
[58] Ibid.
[59] Ibid.
[60] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*. 3
[61] Ibid., 4.

strophically into usually 32-syllable verses, forcing the text, sometimes with slight incoherence, into long 16-syllable couplets or short 8-syllable quatrains.[62]

Generally, the texts of the *romances* fall into two categories. The first category is that of older texts that had been passed down from as long as a few centuries before. The second category includes more formal texts and poems written by contemporary poets, such as Boscán, Garcilaso, and, eventually, Lope de Vega.[63]

The melodies of the *romances* can also be categorized into two similar groups. One is that of simple melodies, most of which were passed down from folk traditions. These are often called "street song" melodies and have a casual feel to them. It is certain that these types of melodies are not a 16th century inventions, however, the *vihuelistas* not only composed melodies in this simple catchy style, but also employed many of these preexisting melodies for their *romances*. These melodies may seem more rudimentary, but they allow the singer much more freedom to improvise and add embellishments, which became common practice for these types of melodies in the 16th century.[64] Luys Milán, for

[62] Ibid.
[63] Chase, Gilbert. 49.
[64] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*. Pg. 9

instance, even directs the singer to embellish these simpler melodies when he composes or arranges them with *vihuela* accompaniment with the indication, "*hazer garganta*," which literally translates as "make throat."[65] Despite what the literal translation seems to suggest, this indication is a direction for the singer to embellish the melody. In addition, the *vihuelistas* would write extravagant embellishments in the accompaniment, which brings up one of the most characteristic features of these songs, the *redobles*.[66] The *redoubles* are rapid scale passages that emerge in the *vihuela* accompaniments as interludes between phrases of the vocal melody.[67] These passages offer opportunity for the accompanist to demonstrate drama and virtuosity. The *redoble* is very unique to the music of the Spanish *vihuelistas* and serves as a counterpart to the embellishments that the singers are so often allowed to take.

Some of these simpler melodies are made up of mostly very long notes, the modern-day equivalent of half notes

[65] Gasser, Luis. *Luis Milán on Sixteenth-century Performance Practice*. Bloomington, Ind., IN: Indiana University Press, 1996. pg. 108.
[66] Trend, J. B. *Luis Milan and the Vihuelistas*. 51.
[67] Ibid.

and whole notes.[68] In songs like Mudarra's "*Triste estava el rey David,"* (maybe choose another example) both the vocal line and the accompaniment move together in slowly changing harmonies. Mostly observable in the more aristocratic and regal subjects, it is understood today that performers of these songs, both singer and accompanist, were expected to embellish them with personal touches, even though the composers rarely wrote out ornaments or provided directions to create them.[69]

Such liberties, in general, can be more difficult to take with the melodies of the other group, which consists of more complicated melodies that involve a much tighter relationship between the melody and *vihuela* accompaniment.[70] Although these were set to previously existing texts, the melodies were certainly not passed down from older traditions, but rather composed in contemporary convention. In general, the more detail and complexity that can be observed in any of these preserved melodies, the less traditional it is likely to be.[71] These are considered to be the "modern" melodies. This, for instance, can be observed

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[68] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*. 13.
[69] Ibid., 13.
[70] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*. Pg. 9
[71] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*. Pg. 9

in *romances* such as Luys de Narváez' "*Ya se sienta el rey Ramiro*," Mudarra's "Claros y frescos rios," and many others.

**Canciónes and Sonetos**

Unquestionably, most of the vocal songs in the books of the *vihuelistas* contain borrowed material. Whether it is a borrowed melody, harmonic background, or much more, these composers tended to use something passed down as a springboard for their own creative contribution. There are, however, a few pieces that we know for certain are completely original – the sonnets and *canciónes*.[72]

These vocal pieces were, with only two small exceptions, only composed by Milán and Mudarra. The *soneto*, having been assigned a few different definitions at this time, to the *vihuelistas*, was a song set to an Italian sonnet.[73] Similarly, their songs set to texts in Spanish of the same form were commonly referred to as *canciónes.*[74] As

[72] Ward, John M. *The Vihuela De Mano and Its Music*. 286.
[73] Jack Sage. "Soneto." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 24, 2015, http://www.oxfordmusiconline.com/subscriber/article/grove/music/26204.
[74] Jack Sage and Susana Friedmann. "Canción." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed March 24, 2015,

one would expect, Petrarch is abundantly represented as a source for sonnets that were set to music by these two composers. As in the rest of Europe, his poetry became popular in Spain during this time.

## Modality

The *vihuela* composers followed their contemporary understanding of the modes.[75] There were eight modes: *protus* and its plagal (first and second modes), *deuterus* and its plagal (third and fourth modes), *tritus* and its plagal (fifith and sixth modes), and *tetrardus* and its plagal (seventh and eighth modes).[76] Each mode is primarily defined by its final, which is the central tonality of a given mode. It is given away most clearly by the pitch/chord that a given piece ends on, frequently by the beginning pitch or chord, as well as internal cadences. The final is D for the first and second modes, E for the third and fourth modes, F for the fifth and sixth modes, and G for the seventh and eighth modes. The range of the authentic modes includes from one note below the final, to one note past the octave

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http://www.oxfordmusiconline.com/subscriber/article/grove/music/04720..

[75] Gasser, Luis. *Luis Milán on Sixteenth-century Performance Practice.* 42.

[76] Ibid., 43.

above the final. For the plagal modes, the range includes the fifth above plus one note above the final to the fourth below plus one note below the final. For instance, the range of authentic *deuterus* would be from D to the F a tenth above, with E being the final. At times, the *vihuela* composers would mix an authentic mode with its plagal relative to accommodate certain cadential and melodic possibilities. By mixing the modes, the composers expanded the range.

In accordance to treatises during the 16th century, the *vihuela* composers used altered diatonic pitches in order to avoid tritones, chromatic semitones in horizontal relations, and vertical and cross relations of any mi-against-fa discords and imperfect octaves.[77] Further, alterations were used in cadential progressions, to impel the music from imperfect to perfect consonances, one voice moving by a semitone and the other by a whole tone.[78] In addition, alterations were used to provide color and interest by surprising the listener with unexpected chromatic changes.[79]

[77] Ibid., 50.
[78] Ibid.
[79] Ibid.

## Development of the Vihuela

Before the emergence of written music, the development of the *vihuela* is unclear. The term "*vihuela*" was used to designate any stringed instrument with an hour-glass shaped body whether it was played with the fingers, a plectrum, or a bow.[80] Some *vihuealas* had as few as four strings while others had as many as ten or twelve. *Vihuealas* fall into two categories: *vihuela de mano* and *vihuela de arco*. These two terms first appeared in the early 1490's at the court of Ferdinand and Isabella, when playing polyphonic instrumental music began in Spain.[81] The *vihuela de mano,* "vihuela of the hand," is a term that designates all the *vihuelas* that were intended to be plucked with the fingers, like a guitar. *Vihuela de arco* refers to all the *vihuelas* that were to be played with a bow, like a viol. While the lute, a pear-shaped plucked guitar-like instrument, predominated as the primary plucked instrument throughout the rest of Europe, the *vihuela* prevailed over the lute in

[80] Koonce, Frank. *The Renaissance Vihuela & Guitar in Sixteenth-century Spain*. Pacific: Mel Bay, 2008.
[81] J. Griffiths. "Extremities: the Vihuela in Development and Decline." *Luths et luthistes en Occident: Actes du Colloque (Paris, Cité de la Musique 13-15 mai 1998).* Paris: Musée de la Musique, 1999. 51-61.

Spain.[82] Many musicologists have suggested that the *vihueala* was popular in Spain because the lute was rejected as a foreign culture. However, new evidence suggests that the lute was very much alive in Spain as it was in the rest of Europe.[83] The difference in Spain was simply that the *vihuela* was more popular there than the lute.[84]

During this time in Spain, there were several different kinds of plucked *vihuelas*. These instruments could have four, five, six, and even seven strings; they were designated as *vihuela de cuatro órdenes, vihuela de cinco órdenes,* etc.[85] The first plucked *vihuela* to come into existence is the four-stringed instrument.[86] The ones with more strings appeared probably by the beginning of the 16th century. The *vihuela de seis órdenes* (six courses) became the instrument that seems to have been favored by the *vihuela* composers; almost all of their music is written for this instrument. Larger than its four-string and five-string counterparts, this is the instrument most closely associated with the term, *vihuela de mano*, which many

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[82] Koonce, Frank. *The Renaissance Vihuela & Guitar in Sixteenth-century Spain* . 3.
[83] Ibid., 2
[84] Ibid.
[85] Chase, Gilbert. "Guitar and Vihuela: A Clarification." *Bulletin of the American Musicological Society*, no. 6 (1942): 13-14.
[86] Ibid.

scholars argue is really now the obsolete Spanish word for "guitar." This is suggested by the fact that the textual sources of the time, including those of Milán, Fuenllana, and Burmudo among others, used the terms *guitarra* and *vihuela* interchangeably as the synonymous terms that they evidently were.[87] It can therefore be certain that the six-string *vihuela*, with its larger hour-glass shape and six strings, is an early version of what the modern day guitar is. This is unlike the lute, which has a pear shaped body with paired strings. Although there is obviously a common ancestor, the lute developed down a different branch of plucked instruments, which does not include the guitar. This is why, despite the similarities, it is erroneous to classify the *vihuela* under the rubric "lute," as so many people do – they are completely different instruments.[88]

Not so long ago, the *vihueala* was thought primarily an instrument of the court. However, within the last several decades, our perception of how the instrument fit into society has changed. Archival research continues to suggest that there increasingly more *vihuelas* at the time.[89] The famous *vihuelistas* to whom we owe our access to this music have long been known. But, we now know of additional

[87] Ibid. 14.
[88] Ibid. 14.
[89] John Griffiths., Two renaissances of the Vihuela.

professional *vihuelistas* employed at court, noblemen who were amateur players, university educated professionals as well as their wives, clerics who played as a hobby, and soldiers such as the famous Garcilaso la Vega.[90] Even prince Juan, one of the children of Ferdinand and Isabella, is said to have been quite proficient on the *vihuela*. The extensive popularity of the instrument is indisputable. Despite this popularity, the sources for this music almost entirely exist within only seven books left behind from the famous *vihuelistas.*

**Tablature**

The *vihuelistas* relied on a system of tablature to write down their music. A simple and logistic system that is easy to learn and developed at the same time as music printing, it provided an important vehicle for disseminating this music. Because the format is easily-intelligible, dissemination of high quality music for people with limited musical experience was facilitated.[91] As in other European countries, tablatures were published in

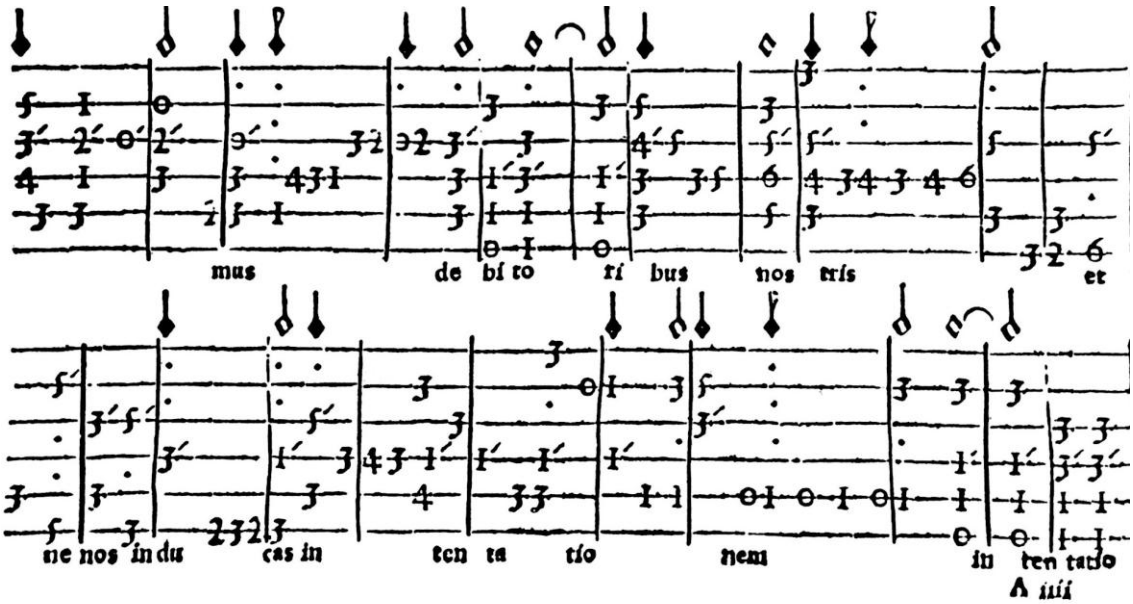
[90] Ibid.,
[91] Griffiths, John, and Tess Knighton. "Printing the Art of Orpheus: Vihuela Tablatures in Sixteenth-Century Spain."181.

large quantities for a very large market composed of musicians of all kinds – professionals, courtiers, clerics, and amateurs.[92]

The system of tablature was and still is very easy to learn for any musician, beginning or advanced. This tradition of notation seems to stem from the Italian method for lute notation using numbers, as opposed to the French and English methods, which used letters.[93] For the six-course *vihuela*, the staff includes 6 lines, one for each string. The line on top represents the lowest bass string while the line on the bottom represents the highest treble string. The lines in the middle represent the middle strings in logistical order from lowest to highest. On these lines, the *vihuelistas* would write numbers to indicate where a note should sound. For instance, a "1" written on the top line would indicate that the performer should pluck, with the right hand, the lowest bass string while holding down the first fret with the left hand. Like standard notation, two numbers in succession would indicate that the two notes should be played in succession while two numbers that are stacked would indicate that both notes sound simultaneously. Rhythmic values are indicated with

[92] Ibid.,
[93] Ibid. 202

symbols just above the staff (quavers, semi-quavers, breves, semi-breves…etc).




Generally, the voice part was tabulated with reliance on the *vihuela*. All of the tablature was printed in black ink, with the exception of the notes that were to be sung. Further, instead of printing the notes to be sung in black ink, some composers, as evident in the example above, notated the pitches to be sung by marking the appropriate numbers in the tablature with a small cipher. For instance, if there were 4 different numbers stacked in the tablature to form a chord, and one of them was printed in red ink while the rest were in black or if one of the numbers is marked with a cipher where the others are not, that pitch

is the one that the composer is directing the singer to sing.

The color-coding and ciphering method of writing the singer's part poses a small problem when it comes to deciphering proper performance practice of these songs: does the *vihuelist*/guitarist play these notes in addition to the rest, or were those notes intended for the singer alone? Scholars seem evenly divided between the two sides. J.B. Trend, an expert in the field, claims that "it would have been a positive insult to a good singer to play his part for him on an instrument" and therefore the *vihuelista* was not to double his part.[94] On the other hand, Jesús Bal, another expert, concluded that the red notes should be played as well as sung.[95] This is one of those questions that unfortunately cannot be answered with complete certainty. It is my opinion that both are likely to have happened. Since much of this music is improvisatory, surely there were many instances where the performer of the *vihuela* abandoned the red notes for the sake of virtuosic ornamentation, especially if it was a skilled singer he or she was playing for. On the other hand, especially if the

[94] Trend, J. B. *Luis Milan and the Vihuelistas*.
[95] Chase, Gilbert. The Music of Spain. 48.

singer was a beginner, the red/ciphered notes needed to be played so that the singer could stay in tune.

There are a few instances where some of the composers did something different for the singer. They actually wrote a separate staff in traditional notation for the singer's melody above the tablature staff for the *vihuela* part. While reading notation like this may, in a way, have been more difficult to learn for some people, educated musicians did not need to depend on the *vihuela* to learn their notes. Moreover, it is clear in their music that the vocal melody is often not doubled by the *vihuela* part, suggesting, yet not ensuring, that perhaps the other *vihuela* composers found it preferable for the red notes in the tablature not to be played if the singer did not need to rely on them.

The tablature with the voice part indicated by red ink/ciphers highlights another interesting point. In order for singers to learn the notes, they would have to know how to play the *vihuela* (or know someone who could play the notes). With a system of learning notes completely reliant on the tablature of the instrument, it seems likely that the singer and the *vihuela* player were intended to be the same person. Before his first group of songs, Luis Milán writes: "First you play the song just as it is on the *vihuela*, and when you know how to play it well, you will

follow the red ciphers, looking to see which string of the *vihuela* they pluck, and that note you will sing."[96] The direction that Luis Milán is giving to the reader certainly intends for the *vihuela* player to be the singer.

## Questions about performance

### The Instrument

Today, we rarely see and hear of *vihuela* performers. Most people never even hear the word, *vihuela*. This is because there are today so few *vihuelas*. Most are in museums, and even those are all replicas. There are only three surviving vihuelas from the time period. These include one at the *Musée Jaquemart-Andrée* in Paris, another at the *Cité de la Musique* Museum also in Paris, and lastly, a rather mysterious one at the *Iglesia de la Compañiz de Jesús de Quito*, in Quito, Ecuador. If a performer can secure a well-made replica of the instrument, that would obviously be the most historically correct choice. However, if that option is unavailable, performers must choose from a few possibilities.

[96] Milàn, Luis, and Charles Jacobs. Libro De Música De Vihuela De Mano Intitulado El Maestro. University Park, PA: Pennsylvania State Uniersity Press, 1971.

The lute is a similar size to the the *vihuela* and sounds more similar to it than does a modern-day classical guitar. With a shorter neck and smaller body than the guitar, the lute has a sound decay similar to the *vihuela*. A longer sound decay may seem more desirable in any plucked instrument (by today's classical guitar standards it certainly is), but it will sound less like a real *vihuela* and therefore be historically less accurate. A drawback to the lute is that while they may be much more plentiful than the *vihuela*, they too can be difficult to come by. Not to mention, a decent lute player may also be difficult to come by; even for a well-trained classical guitarist, transitioning to the lute is no trivial task.

The modern-day classical guitar has many advantages. Being such a common instrument, it is readily available in all parts of the globe. It arguably sounds as much like a *vihuela* as do lutes. High-quality classical guitars are in fact much louder than lutes, helping the balance between singer and such an intimate instrument. The guitar neck, however, is longer than that of the *vihuela*, making the sound on the open strings and first few frets deeper as well as lower in pitch than the typical *vihuela*. To compensate, it is advisable that the guitarist use a capo on the third fret of the guitar to imitate higher tuning of

the more popular *vihuelas*. Also, similar to tuning for lute music, the guitarist must adjust the tuning of the 3rd string by a half-step. It is this tuning that the *vihuelistas* wrote their tablature for. With the capo on the third fret, the open string should be, from lowest pitch string to highest, G C F A D G.

There is yet another possibility: for the accompaniment to be played on a keyboard instrument. There are transcriptions into modern notatio, making versions possible for instruments like the piano or harpsichord. The harpsichord, with its plucking mechanism, might be straying from the original instrument slightly less. However, there is no reason why the piano should be unable to provide lovely renditions of this music for recital audiences (so long as the music's thin texture is not blurred by anything more than extremely spare use of the pedal).

**Voice Type**

The study of these songs raises a very important question that has been discussed all too little: what is the appropriate voice type for these songs? First of all, historically, most of the texts reinforce a male singer.

There are exceptions, such as *Aquel caballero madre* by Luis Milán. However, his book, *El Cortesano*, to which we owe much of our understanding of this culture to, depicts a male singer even with these songs. At times, it even depicts the singer and *vihuelista* as the same person.[97] That being said, the typical range for these songs includes D just above middle C to the D an octave above. Therefore, the male singer would have to be a countertenor or male soprano. Otherwise, the exact notation of this range would lie very comfortably in the range of a mezzo-soprano and still not at all out of range for many sopranos. Is it impossible that female singers sang many these songs as well? Is it impossible that male singers during this time sometimes sang the melodies an octave lower in the range of a lyric baritone or tenor? Absolutely not. We can only make an educated guess that someone like Luis Milán sang as a falsettist, not a certain statement. Similarly we can only make an educated guess that most of these songs were typically not sung by women. Today, performers have made various recreations of this music. Many of these performers are countertenors. In addition, many famous female singers such as Montserrat Caballe and Victoria de los Angeles have recorded and concertized this music extremely successfully.

[97] Gasser. 111.

Also, non-falsettist male singers, such as the famous French baritone Gerard Souzay, have successfully programmed arrangements this music. That being said, this music can be sung by any voice type.

The generally limited vocal range of these pieces also makes them particularly effective repertoire choices for young singers. Often, young singers and beginning singers are not yet ready to be singing repertoire that is demanding in the range. Most of the time, these pieces remain within a oneoctave range, providing excellent vehicles to young and/or beginning singers for study.

Transposing these songs is also an option that many beginning or advanced singers can explore. The songs that were written out in tablature with the vocal part relying on it, where the vocal line is indicated by ciphers or by numbers in red, are not even set in a particular key. The tablature does not indicate pitch, only relative intervals. The same tablature can apply for a *vihuela* in A, where the lowest pitch open string is A, as well as it does for a *vihuela* in G or in E. In other words, the range of vocal part changes depending what kind of *vihuela* would have been used. Today, a guitarist can readily change the key of a guitar by altering the position of the open strings by use of a capo.

**Ornamentation in the accompaniment**

The practice of embellishing this music has long been an area of uncertainty and dispute. We are sure of the evidence that suggests that performers frequently embellished this music, but we have very little that suggests exactly how. In general, some interpreters use their own artistic judgment while others take almost no freedoms at all.[98]

In general, ornamentation on the guitar part is much less disputed than that in the vocal part. This is mainly because, the *vihuelistas* mostly wrote out ornaments for the instrument within the songs. The most distinctive as well as most common kind of ornament for the *vihuela* written by these composers is referred to as the *redoble*. The composers even brief the reader on the most effective techniques to play these *redobles.*[99] For example, in his preface, Milán suggests that if the player executes the scales with two fingers, higher and more impressive speeds

[98] Gilbert Chase, Music of Spain, 46.
[99] Simpson, Glenda. "The Sixteenth-century Spanish Romance: A Survey of the Spanish Ballad as Found in the Music of the Vihuelistas. 55.

can be achieved.[100] These particular flourishes are harnessed during moments where the vocal line is either stagnant or completely at rest. Either way, the *redoble* seems to serve the purpose of maintaining sound. Because the plucked sound of a *vihuela* decays quite quickly, a rapid scale outlining the particular harmony that is suspended at that given moment will maintain activity and interest in the music. In addition, and quite obviously, the rapid scale will also maintain interest in response to the virtuosic nature of such moments. Generally speaking, in these particular moments, *redobles* are to be played as quickly as possible without compromising the cleanliness. This is the instruction given by many of the *vihuelistas* themselves in the prefaces to their books. These rapid scales usually occur at moments of musical suspension, such as during moments where a single note is held by the vocal part. Since the harmony maintains the same chord while the singer is holding the note, the opportunity for a virtuosic flourish that outlines the particular harmony is ripe. This happens everywhere in this music. These composers also wrote out *redobles* during moments where the music is suspended without the singer.

[100] Milán, Luis. El Maestro.

A different kind of context where *redobles* occur is in places where the music is not suspended in any way. Here, the ornaments are intended to fit in metrically with the rest of the music. Although this context can be found in the music of all the *vihuelistas*, it is much more characteristic of the later *vihuela* composers with their increasingly polyphonic style. Taking liberties in tempo, playing these scales as fast as possible, is not appropriate with these *redobles*.

In addition to *redobles*, these songs are filled with other less ornate embellishments such as rapid passing tones and smaller scales, all of which the *vihuela* composers tended to write out.

In the more instrumental contexts, most of these ornaments are not entirely necessary for the music. In other words, depending on the skill level of the guitarist, some of these ornaments can be modified or completely omitted, so long as the general harmony is still unaltered. This can also go the other way; should an extremely technically savvy instrumentalist be playing, he or she can alter or add ornaments to make the accompaniments even more ornate and virtuosic. Although, even for the most accomplished players, many of these embellishments, particularly the elaborate *redobles*, do not need any

altering to make them more impressive. Rather, the more technically proficient the guitarist, the faster he or she will be able to play these extravagant flourishes.

Again, these liberties are more appropriate in the more instrumental style that is far more characteristic of the earlier *vihuela* composers, especially Milán. Performers should take care not to disrupt woven polyphony or compromise the entity of individual voices when the music is much less instrumental in nature. It is a good idea to consider the composer when deciding how much liberty to take with elaborating on the guitar accompaniment of this music. Generally speaking, the most liberty can be taken with the music of Milán; Narváez is a fairly close second. The music of Mudarra and Pisador lies somewhere in the middle; there are many places where the music can allow liberties, but performers must be careful not compromise the individuality of voices or the overall character of this music. It is safe to say that altering the tempo for the sake of flair, like what Milán asks for in his music, is generally out of the question here. Little to no liberty should be taken in the music of Fuenllana, Valderrabano, and Daza. The music is extremely polyphonic in nature. There is even an account in Fuenllana's preface where he speaks very negatively about people who "change" the music

that is already so well conceived.[101] This guideline for how much liberty to take in ornamentation depending on the composer can also be applied to vocal ornamentation.

**Ornamentation for the singer**

For the singer, the practice of ornamenting is much more vague and disputed. The problem is this: the composers generally did not write any ornaments for the voice part, but we know from very convincing evidence that singers frequently ornamented. Why the *vihuelistas* never wrote out the ornaments for the singer could be for a variety of reasons. Perhaps they themselves were not such great singers and left the parts unornamented and in the hands of the more skilled singers when they would perform the music. Perhaps, because the vocal part was frequently written within the *vihuela* tablature as notes that were already being played by the accompaniment, it would have been extremely difficult to write out ornaments for the singer and have them be separate from the *vihuela* part. Whatever the reason, the fact remains the same: ornamentation for the vocal part of these songs is much disputed because we

[101] Fuenllana, Miguel de. *Orphenica Lyra*.

have evidence that tells us that it was done, but we have no evidence that tells us how it was done.

An interesting piece of evidence comes from the novel *Marcos de Obregón* by Vincnte Espinel, a contemporary of the *vihuela* composers.[102] In this novel, there are many descriptions of music. In one particular instance, when describing a concert, Espinel writes:

"The tenor, whose name was Francisco de la Pena, began to make some very excellent vocal passages [*hacer excelentísimos pasajes de garganta*], which, as the accompaniment was slow, there was time for him to do."[103]

Beyond the fact that this is something that tells us that ornamentation of the vocal parts existed, this tells us that singers tended to ornament during slower parts of music, when the texture allowed it more easily. This is further supported by Miláns slower and more chordal versions of his songs and those being the ones that are to be for the singer to ornament. This seems to indicate also that ornamentation was motivated by showing technical prowess and inserted into certain places in the music for logistical reasons, rather than for reasons of expression or word painting.

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[102]Chase, Gilbert. The Music of Spain. 48.
[103] Chase, Gilbert. The Music of Spain, 48.

**Early Spanish Diction**

A solid understanding of modern Spanish diction is a necessary place to begin for a singer wanting to sing early Spanish music. There are many books, such as Nico Castel's *A Singer's Manual of Spanish Lyric Diction*, that provide a clear explanation of Spanish diction. Once a good understanding of Spanish diction is achieved, the singer must learn the following differences between modern and 16th century Spanish diction.

There are several sounds that had not yet developed by this time. For instance, the modern day *jota* sound, as in the word, "*viejo,*" did not exist.[104] Instead, this word would have been pronounced with a sibilant that sounds like an English *sh*, making it sound like "*viesho.*" This sound was not only spelled with j, but also with x and g, the same way that the modern *jota* sound is spelled. For example, the words "*dexaldo*" and "*gente*" would have been pronounced "*deshaldo*" and "*shente.*"

Another sound that was pronounced differently in Renaissance Spain is what has become a very distinctive

[104] Binkley, Thomas, and Margit Frenk. *Spanish Romances of the Sixteenth Century*. 22.

quality in Castillian Spanish today, the *zeta.* Whereas today, this sound is pronounced with the English equivalent of the *th* as in the word "thing," in the 1500's, this sound was pronounced much like the *ts* sound encountered in English words like "pits."[105] This sound is spelled with z and ç before all vowels and c when it occurs before e and i. The words "*hazer," "pla*ça," and "*palacio"* would be pronounced "hatser," "platsa," and "palatsio."

**Guitarist and Singer Collaboration**

To be an accompanist is to take on a major responsibility. One of the greatest accompanists of the last few generations, Graham Johnson, said in his master class that it is the duty of the accompanists to provide what the singer needs to sing better than he or she would without the accompanist. This may seem obvious, but merely playing the accompaniment without understanding subtleties of the art of accompanying will undoubtedly result in a tremendous failure or this mandate. This, unfortunately, describes most guitarists that are asked to take on this responsibility.

[105] Ibid.

Much has been written about the art of accompanying; however, literature specific to accompanying on the guitar seems to be nonexistent. Classes specific for accompanying singers are a basic requirement for graduate and undergraduate piano majors at many universities. Although the piano and guitar are entirely different, much of the information that accompanying pianists are expected to know applies equally to accompanying guitarists.

First, the guitarist must know the text of the piece to be performed as intimately as the singer. Although it is not necessary to memorize the text the way a singer must, the accompanist must base an artistic interpretation of the music on it. The ability for an accompanist to do this will reinforce and make more effective the artistry of the singer. To neglect this would taint the overall presentation.

The accompanist must know how to breathe with the singer. It is not enough to merely just follow the singer. This is not in order to queue the singer; to do anything with the intent of aiding the singer in matters of ensemble (although this may be necessary when playing for beginners) would be an insult to the singer as well as, more importantly, a disruption of the music. There are a few reasons breathing with the singer is a must for any

accompanist. First, when the two artists function that closely together as a collaboration, the two parts unify. When the accompanist breathes with the singer, he or she can intuitively be in the moment with the singer and know not only the precise moment of the vocal entrance, but also the dynamic, the tone, and the direction of the following phrase. This makes all of the phrases and especially all of the vocal entrances extremely tight. Also, when the accompanist does this, the singer can rest assured that the accompanist is in the moment with the singer. Therefore, the singer can "let go" so to speak and focus on singing, rather than focusing on making sure that the ensemble is correct. In order to accomplish this, the accompanist must also study the vocal entrances and phrases; it is not enough to only thoroughly study the accompaniment.

There are a few things about the guitar that make accompanying very different than on the piano. Most differentiating is the dynamic capability. The guitar is one of the more intimate instruments, incapable of the dynamic levels of the instrument that singers are accustomed to working with. Just like an accompanist on the piano, the guitarist must be very aware of balance with the singer, just in a very different way. While pianists must usually be careful not to overpower the singer, guitarists

must make sure that they are present enough for the singer. If the guitarist plays with the same level of subtle nuance and intimacy as is effective for solo repertoire, the singer will be left under-supported. The guitarist must prioritize this over nuance and play out for the singer. There are a few things that a guitarist can do to be able to do this for a singer. Assuming that a high-quality instrument is being used, this can be accomplished by digging into the strings with the right hand and generally play slightly closer to the bridge of the guitar than he or she typically would in solo repertoire. Yes, the color will be slightly brighter, but, the increased resistance the strings have towards the bridge allows the guitarist to play out more without shattering the sound. Something else, a guitar with a higher action (the distance between the strings and the fret board), although more difficult on the left hand, will be better for accompanying because it allows the guitarist to play out more without shattering the notes. Just like a pianist can play out during interludes where the singer is at rest, the guitarist can play with colors and subtle nuance in these sections.

Similarly, singers must also be mindful of balance. Music for voice and guitar cannot be approached like an opera aria. Classical singers are trained to sing operatic

repertoire that is accompanied by large orchestras and must project in larger opera houses. For this reason, art song is also frequently approached in this manner. This is also perpetuated when celebrities in the classical singing world tour and record recital music in an operatic style. Their singing is beautiful and the piano can match this style of singing. The guitar is much less able to match that kind of singing. Therefore, singers who wish to perform this kind of music, or music for voice and guitar in general, must employ a lighter and more intimate mechanism to match the lighter and more intimate nature of the guitar. Any singer with good technique, regardless of voice type, should be able to do this.

Too often, singer guitarist collaborators are positioned in such a way that makes things more difficult for both. A guitarist, just like a pianist, must have the singer in view. A singer will stand generally around the crook of the piano so that the pianist can have the sheet music, the keyboard, and the singer all on the same side and in view. Similarly, because guitarists generally need to be glancing at the fret-board, the singer must be positioned on the fret-board side of the guitarist, which will almost always be the left. The guitar neck should be pointed to the back of the singer, who should be standing

at center-stage; this way the singer is the focal point for the audience and in the right position to be in view of the guitarist. Also, with the guitar neck pointing to the back of the singer, he or she will be slightly in front of the guitarist. This is of utmost importance. Not only does this align the fret-board, the singer, and the music stand (if one is used) in the same direction, but it also allows the singer a more complete sense of support from what is being played underneath the vocal part. Because the sounds the guitar makes project off the top and outwards, a singer standing slightly behind the guitar will not be hearing the full volume of the guitar and therefore will not be supported as well as a singer standing slightly forward of the guitarist. The distance between the singer and guitarist should be the same or slightly less than the distance there generally is between a pianist and singer.

**The self-accompanied singer**

Evidence that we have about this music reveals that much of this music was intended to be performed by one person, a singer accompanying him/herself with a *vihuela*. Therefore, in a way, it would be more historically accurate (but certainly not necessary) for the singer and guitarist

performing this music to be the same person. Considering the intimacy of the guitar, different from the piano, this would work very well on the recital stage. The performer would still be able to face the audience and portray the story or poem, just like the *vihuelistas* seem to have done.

The collaboration in art song for recital setting is a very intimate one, where both parts must phrase, breathe, think, and behave as one. The most skilled art song accompanists learn to breathe with the singer and intuitively stay in the moment with every nuance of the singer; the most skilled singers of art song seem to know the accompaniment as intimately as their own words and seamlessly integrate it into a masterful presentation. With the accompanist and the singer as one person, a new level of unity is reached.

The difficulty of this music varies from simple chordal songs, to complex virtuosic polyponic intabulations. When choosing music, the self-accompanied singer would be wise to choose the repertoire that is within his or her skill level. If the singer is too preoccupied with a difficult accompaniment to be able to portray the poem or story, the purpose is defeated and the performance becomes dull.

To be a singer alone is already a feat that requires a high level of multitasking. The singer must perform memorized the correct words and rhythms, must not lose focus on vocal entrances, must be alert to navigating vocal technique, must create phrased and legato vocal lines, and must be sensitive to portraying the text itself in an expressive manner. When the performer takes on the responsibility of providing the accompaniment as well, multitasking is taken to a new level; however, if done successfully, the result can be a beautifully intimate experience.

It is imperative that the performer's eyes not be glued to the fret board while singing; he or she must be communicating with the audience despite playing the accompaniment. How can the performer communicate with the audience if he or she can only look at the fret board? If this is impossible, then the performer has chosen a piece that is too difficult for his or her skill level. For pieces with difficult passages happening simultaneously with the vocal line, this will require extensive drilling, even for the most technically proficient guitarist-singers. First, the musician must familiarize him/herself with the vocal part. Next, he/she must learn the accompaniment without the vocal part, as if it were a solo piece. Since

the eventual goal is to portray this as intimately as any singer is expected to in a recital setting, the accompaniment must be memorized. The next step is to drill the accompaniment without looking at the fret-board during the places where there is vocal line. During especially difficult passages, it might be acceptable to glance at the fret-board minimally; however, it would be most effective to avoid that even in the most difficult of places. The next step of the process is a very important one, to practice the piece speaking the text in rhythm over the accompaniment. The goal here is to be able to do this perfectly only being allowed to look at the fret-board while there is no sung text. Only then, will the performer be ready to put everything together with the sung text.

## The Composers

### Luis Milán

Of all the *vihuelistas*, it is certain that we know the most about Luis Milán, which unfortunately still amounts to extremely little. However, he is often regarded as one of the greatest composers in the history of Spanish music. His exact dates are unverified, but he was born around 1500 and died no earlier than 1561 and spent most of his life in Valencia not only as a successful musician, but as a poet as well. It is also suspected, due to the frequency with which his name, along with those of his family, is preceded with the prefix "*Don*" in old references, that he was of noble birth.[106] He was a favorite in the court of Ferdinand of Aragon and Germaine de Foix.[107] Germaine de Foix was the niece of Luis XII and became the second wife of Ferdinand after the death of Isabella in 1504. During the first years of the 16th century, Valencia was a place where the residents lived in fear and danger not only from Turks and Moslem pirates landing on the coast, causing fear of invasion, but also from a widespread plague.[108] It was not

[106] Gasser, Luis. *Luis Milán on Sixteenth-century Performance Practice*.
[107] Trend, J. B. *Luis Milan and the Vihuelistas*. Pg. 1
[108] Ibid., 5

until 1522, when Isabella was married to the elector of Brandenburg, that the period of turbulence finally dwindled, resulting in Valencia becoming a center of "real civilization and culture."[109] In other words, it flourished with music, literature, poetry, architecture and much more. However, when the elector died and Isabella married for a third time in 1525, this time to the Duke of Calabria, Valencia had achieved an even higher degree of cultural brilliance.[110] She, a French woman, was first married to a Spaniard, then a German, and this time an Italian.[111] With him, the Duke brought humanist influence of Italian poetry, music, fine art, as well as "polite behavior."[112] It was in this world that Don Luis Milán was so successful. Much of what we know of the courts in this period we owe to his two books, *El Cotezano* and *El Maestro*, two works that give numerous examples of the conversations and music, "the two touchstones of civilization," of this time.[113]

Printed in 1536, *El Maestro* is the first book of instrumental music known to have been printed in Spain.[114]

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[109] Ibid., 5.
[110] Ibid., 10
[111] Ibid.,11
[112] Ibid.
[113] Ibid.,11, 10.
[114] Gasser. 35.

Although it is clear that plucked instruments had long been a tradition in Spain, Milán, with his

As far as his background in music goes, Milán claims that he was self-taught. J. B. Trend refers to a passage in the introduction of *El Maestro*:

"*Siempre he sido tan inclinado a la musica que puedo afirmar y dezir: que nunca tuue otro maestro sina a ella misma. La qual fuesse suyo: como yo he tenido grado della para que fuesse mia. Y siguendo mi inclinacion, heme hallado un libro hecho de muchas obras: que de la vihuela tenia scadas y escritas.*"[115]

(I have always been so inclined to music that I can affirm and say: that I never had another teacher besides [music] itself. Which has had such force in my [life] that I might be its [own]. [And so much] have I tended toward it that it might be [called] mine. And following my inclination, I have created a book made of many works: that from the *vihuela* were taken and written down).

Being a self-taught musician is an important contribution to everything that makes Milán such a unique composer. His music is vastly different from the other

[115] Milán, Luis. *El Maestro.* Introduction.

*vihuela* composers who were formally trained.[116] As Luis Gásser puts it, "even a superficial glance at Milán's *vihuela* book shows aspects not shared with the works of any other *vihuelista.*"[117] In other words, Milán's music was very distinctive, containing special traits and inventions that were nonexistent before him as well as masterful handling of this style that was never matched by anyone after him. For instance, he is the earliest-known composer anywhere to use verbal tempo indications.[118] He used a total of seven different tempo indications: (1) *muy despacio* (very slow); (2) *despacio* (slow); (3) *algo despacio* (somewhat slow); (4) *ni aprisa ni despacio* (neither fast nor slow), or sometimes put, *ni muy despacio ni muy aprisa sino con un compás bien mesurado* (neither too slow nor too fast, but with a well measured beat); (5) *algo aprisa* (somewhat fast), and, *algo apresurado* (somewhat hurried), and *tañer un tanto regocijado* (play somewhat joyful); (6) *aprisa* (fast) or *compás apresurado o batido* (with a fast beat); (7) *cuanto má se teñerá con el compás apresurado mejor parecerá* (the more it is played with a hurried beat the better it will

[116] Etzion, Judith. "The Spanish Polyphonic Ballad in 16th-century Vihuela Publications."
[117] Gásser, Luis. pg. 1.
[118] John Griffiths. Oxford music online, Milan, Luis.

seem).[119] Although he is indeed the earliest-known composer to use written tempo indications, it cannot be certain that he was the inventor of written tempo indications. Although Milán is a pioneer in many aspects as a composer, he is not the first gifted *vihuela* player, and therefore represents a trend. However, with this very explicit indication of tempo, it is obvious that he was concerned with authenticity when it came to other performers playing his music. This concern is what made him find ways to write down what he wanted in his music. The more specific he wanted to be with his music, the more outside the box he had to think to find ways to make these wishes printed on the tablature. This leads to another very peculiar trait about Milán - his frequent creation of two versions of the same song.

He would, more often than not, write two renditions of each of his melodies, one version with a slow tempo where the *vihuela* accompaniment provides a chordal accompaniment and another with a faster tempo and more complicated and ornamented *vihuela* accompaniment. In the slow version, the singer is expected to ornament and embellish the melody, showing off his or her virtuosity and personal flavor. The second version is intended to demonstrate the prowess of

[119] Milán, Luis. *El maestro.*

the *vihuela* player, demanding very advanced techniques and scale passages.

In addition to providing very explicit tempo indications for his music, Milán also gives very unique directions for changes in tempo within the same composition, a peculiarity that is not seen in the music of any other *vihuelista*.[120] In each case, the change in tempo corresponds with a change in texture and disposition.[121] Milán states himself:

"In order to play this music with its natural air, you must govern yourself in this way: play the chords slowly, and the runs fast, and pause a little at each [fermata]. This music…reflects gallant playing more than it does the art of composition or [strict] beat… In the same fantasia, you have to effect a change of tempo. And for this reason I have said that this music does not depend on the [strict] beat to give it its natural spirit."[122]

The music that Milán is specifically referring to, that in his *fantasias*, represents the first printed example of rubato style in the history of instrumental music.[123] However, a similar sentiment is made for his *romances*:

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[120] Gasser., 73
[121] Ibid.
[122] El Maestro, Luis Milan.
[123] Gasser., 73.

"Here begin the *romances*, and they should have the chords played slowly, and the *redobles* that are at the cadences, when the voice finishes, very fast."[124]

In these *romances*, the voice part is organized in separate phrases that are divided by these *redobles*. What Milán is saying is that there should not be a strict adherence to a fixed beat. Instead, when the music gets to the *redobles*, the *vihuela* player should take the run very fast, as fast as is suitable to show the aptitude of the particular performer. This type of indication of changing tempo within the same piece is without a doubt a trademark of the music of Luis Milán.[125] This also lends a very improvisational character to the music. Similar to his use of verbal indication of tempo, although he is the first to give the printed indication, it is likely that he was merely putting in print a common practice of the time.[126] This, however, does not lessen the importance Milán's pioneering of the earliest known printed source with this indication. This also contradicts the all-too-common misconception that all European music from the 16th century music must be dictated by an immovable *tactus*-tempo.[127]

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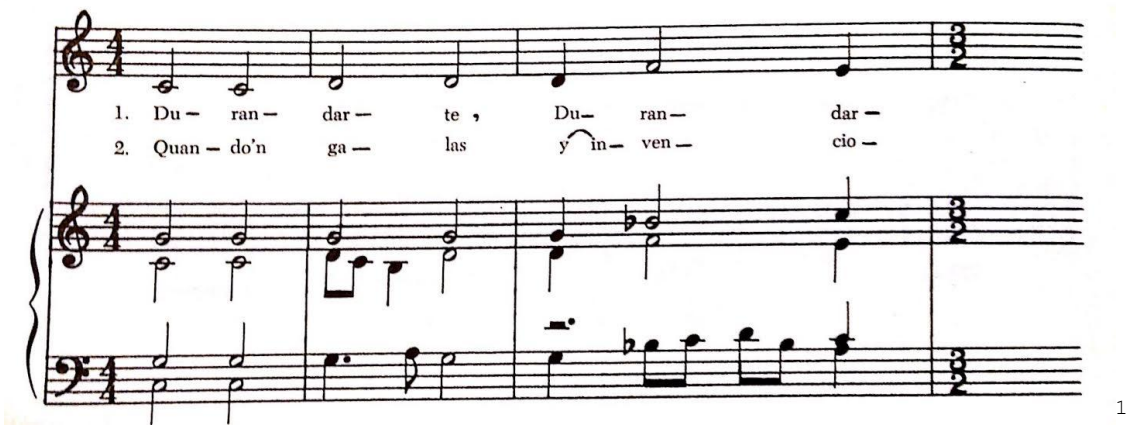
[124] El Maestro. Luis Milan
[125] Gasser, Louis. 74.
[126] Ibid.
[127] Ibid.

Although he was self-taught, Milán was a very learned musician. His writings in the introduction of this book demonstrate a very sophisticated musical understanding and even cross over the line theoretical treatise-writing when he discusses the use of modes. He does not contribute anything to furthering the understanding of the modes, but he does give a detailed description of their usage in connection to the music in this book. In his preface, he insists that performers of this music have an understanding of the modes.[128] His summery of the current understanding of modal theory can be found at the end of his book.

The modality of his purely instrumental music is much more clear than that of his songs. While he provides a modal explanation for his fantasías and pavans, he does not do so for his songs. Upon closer inspection, significant parts of his songs do not seem to belong to any particular modality. They can be rather unclear in mode.[129] In addition, the part writing is irregular, "with the voice part moving from one voice to another, and includes occasional mistakes such as successions of perfect consonances and direct fifths and octaves."[130] One of his most popular *romances*, *Durandarte*, serves as a fine example

[128] Gásser, Louis.
[129] Ibid., 59.
[130] Ibid.

of his modal ambiguity. The piece begins with two C-major chords, then moves to three G-major chords, all while the vocal part moves from C to D. At the start, the tonality seems firmly settled in C major. However, the very next harmonic change is to a B-flat major chord. This chord sounds abrupt because the b-flat is a diatonic alteration from what the first two chords falsely suggest as the central tonality. To make it even more unusual-sounding, every single voice is moving against part-writing rules, even for the 16th century. Every single voice moving from G-major to B-flat major is moving in direct octaves or fifths. The vocal part moves from D to F, while the three voices in the *vihuela* part move from G to B-flat, D to F in an octave below the voice, and G to B-flat an octave above the bass. This is in addition to the parallel movement of the voices in the previous chords as well. This is just one example of what makes so many of Milán's songs modaly ambiguous. As Luis Gásser says, this also contributes to the improvisatory nature of this music.



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Another frequently occurring characteristic in Milán's songs, closely related to modal ambiguity, is his use of unusual sounding shifts in tonality from the end of one phrase or verse to the beginning of the next. In particular he will finish a verse in a major *consonancia* and begin the next verse on a major *consonancia* at the interval of a minor third above or a minor sixth above.[132] This kind of shift happens several times in *Durandarte*. One phrase cadences in G major and is followed by a phrase beginning in B-flat major. The next phrase ends in G major with the following phrase introducing E-flat major.

Milàn is often thought of as the archetypal representative of the music for *vihuela*. However, his music is actually arguably the least typical of the *vihuela* composers. All of the special traits of Milàn's songs,

[131] Milàn, Luis, and Charles Jacobs. Libro De Música De Vihuela De Mano Intitulado El Maestro. University Park, PA: Pennsylvania State Uniersity Press, 1971. 124.
[132] Gásser, Luis. 59.

tempo changes, ambiguous modality, interchange of chords and *redobles* in the accompaniments that create a conversation between the two parts, all combine to create a very improvisatory style that is unlike the songs of the other *vihuela* composers.[133] He describes his own music better than anyone when he says it is "more about gallant playing than the art of composition."[134] This is not to say that his music is not masterful, but it is more about the charm rather than compositional prowess. This is who he was, an elegant courtier.

[133] Etzion, Judith. The Spanish Polyphonic Ballad in 16th-century Vihuela Publications. Pg. 191.
[134] Milàn, Luis. El Maestro


Orpheus playing the vihuela. *El Maestro.*

**The Vihuelistas after Milan**

Unlike Luys Milán, the rest of the *vihuela* composers employed a much more polyphonic style.[135] The difference comes down to the fact that while Milán was self-taught, the rest of the composers were formally trained musicians. Also, unlike Milán, the other

[135] Etzion, Judith. "The Spanish Polyphonic Ballad in 16th-century Vihuela Publications." Pg. 191

*vihuelistas* intabulated vocal polyphonic works by their contemporary composers as well as those from previous generations, such as Josquin's.[136] The pattern of the rest of the *vihuela* composers generally follows a chronological trajectory of becoming more and more strictly polyphonic in style. Because Milán represents somewhat of an outlier, this trajectory really begins with Narváes. While Narváes and Mudarra have a more polyphonic and contrapuntal style than Milán, their music is generally not as contrapuntally dense and as consistent in parts as the *vihuela* composers after them.[137]

Because all of the *vihuela* composers after Milán intabulated so many vocal works from their contemporary and previous composers, many of their works are not really original, but rather transcriptions. Unless the original composer is credited by the given *vihuela* composer, it can be rather difficult to tell with certainty if a given work is an original arrangement or a transcription. John Ward, one of this subject's most well-reputed experts, developed a criteria to help distinguish. He states that an "arrangement is original if the voice and instrumental parts are conceived as two separate entities; i.e., a

[136] Ibid., 191.
[137] Ibid., 196.

melody with accompaniment. If, however, the part to be sung appears to have forcibly been isolated from the equal-part polyphony, the arrangement was probably borrowed. The first was conceived as a song; the second was transformed into a song."[138] In other words, the original arrangements are more monodic in nature, consisting of a solo line for the voice with at least a somewhat simple accompaniment, while the transcriptions are usually more polyphonic, with a vocal line that is much more tightly woven as one of three or four equally important voices that are played in the *vihueala* accompaniment. However, this criteria cannot be applied across the board. Very few works lie at either one end of the spectrum or the other, leaving us with a plethora of songs are not so easily categorized as being strictly polyphonic or strictly solo voice line with the accompaniment as a separate entity. There are only two cases that can give us certainty that a particular work is borrowed, when the *vihuelista* credits the original composer, and when the original vocal model is discovered. These two instances, however, are rare.

[138] Ward, John M. *The Vihuela De Mano and Its Music: (1536-1576)*.152.

**Luys de Narváez**

The famous Spanish *vihuelista* and composer Luys de Narváez was born in Granada in 1526. During his short life, which ended in 1549, he managed to write one of the important *vihuela* books in the 16th century. He was noted as being the earliest *vihuela* composer to work in the new Italian style of lute music.[139] Apparently, he was a famed improviser on the *vihuela,* reputed to be able to improvise four parts over another four at sight, an impressive feat even by modern-day standards.[140] He is known to have collected music by the famous Italian lutenist, Francesco da Milano. An early source mentions him as being "a very famous master of the *vihuela* in the service of Phillip II."[141] He is listed as being among the musicians who traveled travelled abroad with Phillip II before he became king.[142]

Early in his life, Narváez entered the service of an important patron, Francisco de los Cobos, who was the

[139] Hopkinsons K. Smith and John Griffiths. Oxford Music online. Narváez, Luys de.
[140] Ibid.
[141] John Ward., The vihuela de mano, 381.
[142] Adolfo Salazar, Musica, instrumentos y danzas en las obras de Cervantes.

secretary of Charles V.[143] It was under his service that he wrote *Los seys libros del delphin*, published in Valladolid in 1538. Apart from two motets, all of his surviving music comes from this 6-volume book.[144] This music contains fantasias, variation sets, intabulations of polyphonic vocal works, and songs for voice and *vihuela*. Like the Milan's book, this work seems to be extremely instructional to people learning the instrument.[145] He begins with chapters on tuning the instrument, reading the tablature, and basics about technique. Also, the book gradually progresses from easier pieces to more difficult ones, just like Milan's *El Maestro*.[146] His intabulations of vocal polyphonic music includes six works by Josquin, two by Gombert and one by Richafort. These are arranged as *vihuela* solo pieces with added embellishments. His arrangement of Josquin's masterpiece, *Milles regrets*, which he retitled as "Canción del Eperador," is reputed to be a favorite of Charles V.[147]

Interestingly, Narváez' original solo work and his accompaniments take on the polyphonic style of these

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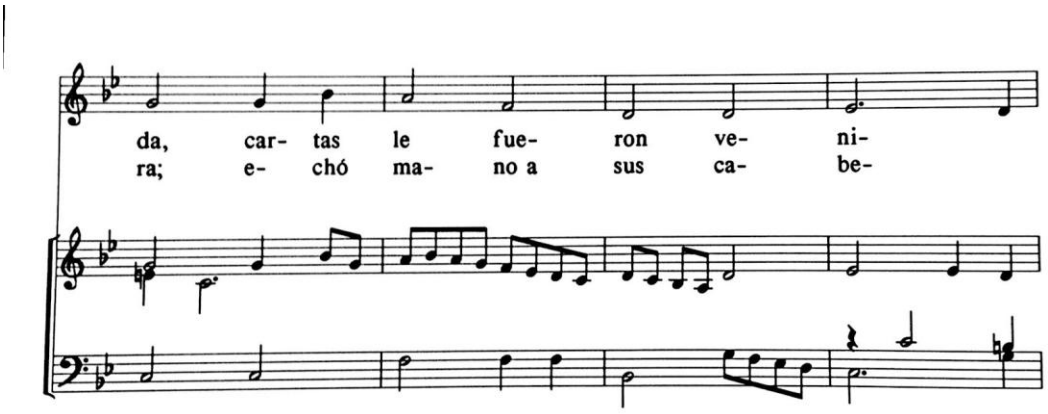
[143] Hopkinson Smith and John Grifiths. Oxford online. Narvaez Lus de.
[144] Ibid.
[145] David Allen Gresham, A perfomance edition of the six solo romances of Luys Milán and Luys de Narváez
[146] Ibid.
[147] Hopkinson Smith and John Griffiths, Oxford online.

earlier composers.[148] His songs, however, seem overall much more bound to formal organization than his instrumental arrangements and variations. He usually maintains a tight single quatrain structure. However, he does occasionally slightly modify this structure in some of his songs.[149] For instance, he expands the number of musical phrases in his popular song, "Ya se asienta el Rey Ramiro" by repeating parts of the text, stretching the traditional four-phrase organization. His other popular ballad, "Paseavase el rey moro," stretches the four-octosyllabic phrase structure by means of an added refrain at the end of each verse.

The texture of Narváez' songs, although published only two years after Milan's, represents a departure from the improvisatory nature of Milán's songs. The compositional style is much more consistent. In other words, instead going so distinctly back and forth from different groupings of *consonansias* and *redobles*, Narvaez maintains continuity in the music by integrating the *redobles* as part of the same music of the *consonancias*. The tempo is the same and the note-values are related. As a result, the music does not sound improvisational at all. This can be observed in his popular romance "Paseabase el rey moro." The following

[148] Ibid.
[149] Judith Etzion. The Spanish Polyphonic Ballad in 16th c. vihuela publications. Pg. 191

example, shown in modern notation, is part of the third quatrain of the tune and demonstrates a *redoble* seamlessly integrated into the rhythmic flow of the music, which is a far different treatment of the *redoble* when compared to his close predecessor, Milán.

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The difference in texture in comparison to Milán's songs certainly makes the music edge more towards vocal polyphony. However, there are several things that still make this music undeniably instrumental. First, the number of parts, or voices, is constantly changing. On one chord, four voices will sound, while two will on the next, and three on the one after… etc. This is very unlike the strict polyphonic style typical of the later *vihuela* composers, which, maintains a mostly very consistent number of parts,

[150] Binkly, the Spanish romance. 63.

or voices, throughout. Secondly, the vocal part is its own separate entity, not forming a line that is interwoven with the other parts in the accompaniment. Instead, it is on a pedestal above the accompaniment, frequently doubled. These two general characteristics are observable in most of Narváez' song writing.

Of extreme importance is the fact that this book contains the first pieces known as variations (*diferencias)* as well as the first use of symbols to indicate tempo.[151] Like all of the other *vihuela* composers, he not only wrote far more music for solo *vihuela* than vocal songs with accompaniment, he is much better-known for it. Much more prevalent than any of his songs are works of his such as the variation sets, "Guardame las vacas" and "Conde Claros." Although his songs are well-written, John Ward's statement, "Narváez in not at his best in the songs,"[152] has truth to it.

[151] Hopkinson Smith and John Griffiths, Oxford online..
[152] John Ward, The vihuela de mano and its music. 163.

**Alonso Mudarra**

Just about everything we know about Alonso Mudarra's life comes from one of two primary sources: the dedication letter in his *Tres Libros de música en cifras para vihuela* and a written ledger in the archives of the cathedral in Seville, *Actas Capitulares*. Although his birth year is not mentioned anywhere, he is presumed to be born approximately around 1508 and 1510 in Guadalajara. Alonso Mudarra was formally trained in Seville, where he spent the majority of his life.[153] There is evidence that reveals a rather generous amount of courtly education and urbanity, which perhaps suggests that he was from a rather privileged social class. As vague as his upbringing is, it can be certain that he was a successful performing *vihuelista* from a rather early age; Juan Bermudo, a musician and theorist of the time, lists him among several others as being among the best *vihuela* players of the time.[154] He was appointed canon of the Cathedral of Seville on October 18th of 1546, less than two months after the publication of his *Tres Libros*, where he led musical activities for over 30 years. There, his work was more as an administrator rather than as

[153] Graham Johnson, 39.
[154] Reese, Gustave. Music in the Renaissance. Rev. ed. New York: Norton, 1959. Pg. 622.

a composer or musician.[155] He arranged the annual Corpus Cristi celebrations, hired musicians, negotiated the purchase and installation of a new organ, and commissioned new music, for example, from Francisco Guerrero for the 1572 Christmas season.[156] After his death in 1580, the 92,000 *maravedis* raised from the sale of his belongings was distributed to the poor in accordance to the provisions of his will.[157]

It is difficult to speak of the success of Alonzo Mudarra without mentioning his tenth *fantasia*, *fantasia que contrahaze la harpa en la manera de luduvico.* This is the work that really secures Mudarra's fame as a composer.[158] It has been a staple of the classical guitar recital repertoire ever since the instrument was popularized by Andrés Segovia. Because of the success of this piece, Mudarra is a composer who is known outside of this specialized realm. Of the 219 fantasias that were preserved for the *vihuela*, this is the only one that implements

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[155] Timothy Barnes, Alonsa Mudarras tres libros de musica en cifras para vihuela a Survey of the source with transcriptions and analyses of selected instrumental compositions.
[156] John Griffiths, Alsonso Mudarra, Oxford online.
[157] John Griffiths, Alsonso Mudarra, Oxford online.
[158] Griffiths, John. "La 'Fantasía que contrahaze la harpa' de Alonso Mudarra: estudio histórico-analítico". *Revista de Musicología* 9(1986): Pg. 1.

special effects imitating another instrument - the harp.[159] Mudarra achieves this effect by means of placing each note of the melody on a different string when possible. This piece is his best-known testament to his creativity; it is, however, far from his only one.

It was shortly after being appointed as canon that he published his tablature book in Seville on December 7th, 1546.[160] His *Tres libros de musica en cifras para vihuela* remains to this day a monument in the classical music community. Although, again like the other *vihuelistas*, he is best-known for the fantasias in this book, "his songs are without parallel in the 16th century Spanish literature."[161] As the name suggests, this work is split into three sections. Only the third book is dedicated to vocal songs with *vihuela* accompaniment.

John Ward states that "Milán's equal as a song writer is Alonso Mudarra."[162] Speaking of their villancicos only, what he means is that both composers conceived their songs the same way, by borrowing a melody and creating an original accompaniment. Stylistically, they are extremely different. Where Milan's accompaniments are mostly block

[159] Ibid. 2.
[160] Graham Johnson. 39.
[161] John Griffiths, Alonso Mudarra Oxford online.
[162] John Ward, The Vihuela de Mano and its music, 163.

chords for his Villancicos with the interspersed flares of flashy *redobles* in his Romances, Mudarra's can be described as skillful instrumental polyphony weaved under the vocal melody. Despite the polyphonic nature of the accompaniment, the line of the vocal melody is separate from the other parts in the accompaniment. There is the impression that singer is singing a line that was conceived as a melody over the accompaniment rather than a line that was removed and notated separately from a polyphonic work.[163] Mudarra did create a few strict song arrangements of *frottole* by Cara and Tromboncino. These compositions, however, lack the "fluency" of his original accompaniments.[164]

In his romances, Mudarra used biblical subjects. This, as well as the fact that his melodies in the romances are reminiscent of those in his sonnets, which are known for certain to be original, suggests that his melodies in these works are original rather than borrowed.[165] This is, however, impossible to prove beyond all possible doubt.

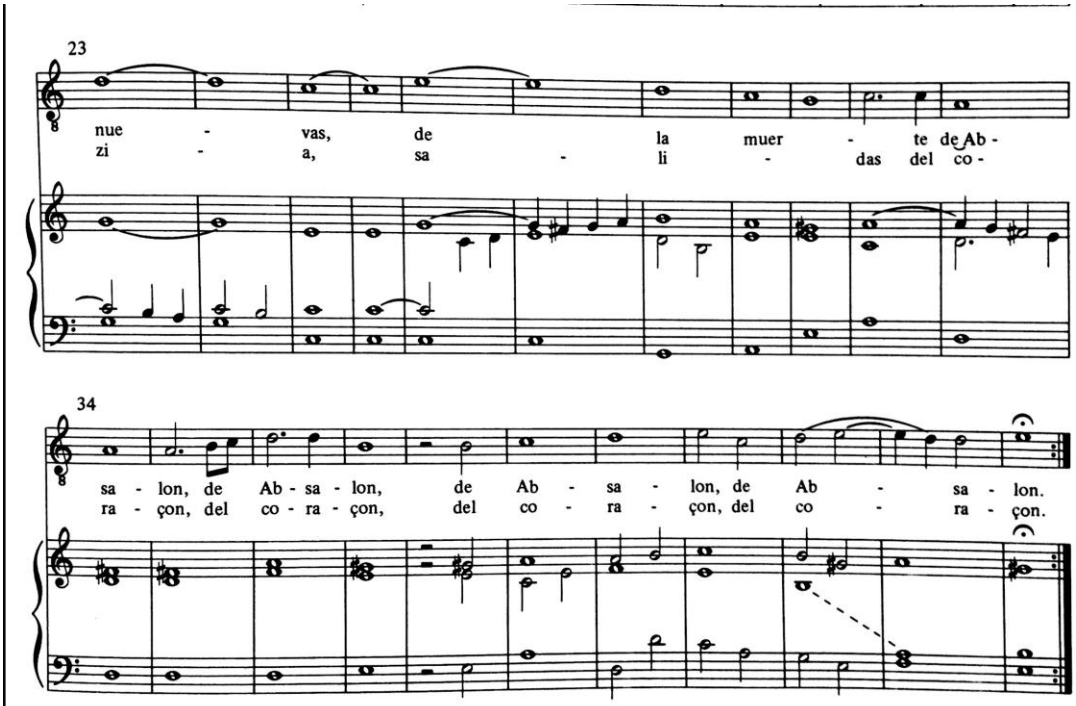
A major difference between the accompaniments of Mudarra and Narváez is that Mudarra's are very consistent in the number of parts, making his music much more polyphonic in nature. His accompaniments tend to stay

[163] John Ward, The vihuela de mano, 164.
[164] John Ward, The vihuela de mano, 165.
[165] Judith Etzion, 194.

strictly in three parts, with a very occasional fourth part added at times. In addition, each of the parts generally maintains integrity as its own voice.[166] In other words, each voice can be followed as its own melody.

Something else that stands out in Mudarra's songs is text repetition for what seems to be the purpose of elevating drama in the music. For instance, in "Triste estava el rey David," probably his most known song, he includes four repetitions of the final phrase "de Absalón" which creates a sense of uncontrolled grief in David's lament for the death of his son. Perhaps qualities like this which translate humanity through the music make this piece so successful.

[166] John Ward, Vihuela de mano, 164.

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"Israel, mira tus montes," another ballad of his, is similar. Almost the entire second half of each of the two verses is repeated text over new music, accentuating different sentiments of the lament of the fall of Saul and Jonathan.

[167] A Spanish renaissance songbook. Ed. Charles Jacobs. 27.

Song Texts and Translations

Luis Milan:

Villancico No. 1 "*Toda mi vida hos amé"*

| | |
|---|---|
| *Toda mi vida hos ame.*<br>*Si me amays yo no lo se.* | If you love me I do not know. |
| *Bien se que teneys amor*<br>*al des amor y al olvido.* | I know well you have love for love and for forgetfulness. |
| *Se que soy aborrecido*<br>*ya que sabe el disfavor.* | I know I am abhorrent now that disfavor knows it. |
| *Y por siempre hos amare.*<br>*Si me amays yo no lo se.* | And for always I have loved you<br>if you love me I do not know. |
| All my life I have loved you. | |

Villancico No. 2 "*Sospiró una señora que yo ví"*

| | |
|---|---|
| *Sospiro una señora*<br>*que yo vi.*<br>*Oxalla fuese por mi.* | Sighed a lady<br>that I saw.<br>I wish it were for me. |
| *Sospiro una señora*<br>*y'me dado*<br>*a'ntender.* | Sighed a lady<br>And it gave me understanding. |
| *Que sospira por tener*<br>*gran pesar de*<br>*quien llora.* | That she sighs for having the great weight for who she cries |
| *Ya yo se que's burladora*<br>*y'aunque assi.*<br>*Oxalla fuese por mi.* | I now know she's a mocker<br>And even though it is so.<br>I wish it were for me. |

## Villancico No. 3 “Agora viniesse un viento”

| | |
|---|---|
| *Agora viniesse un viento.* | Now comes a wind. |
| *Que me echasse aculla dentro.* | That throws me yonder inside. |
| *Agora viniesse un viento tan bueno como querria.* | Now comes a wind so good like I wanted. |
| *Que me echasse aculla dentro en faldas de mi amiga.* | That throws me yonder inside in the skirts of my lady. |
| *Y me hiziesse tan contento.* | And it makes me so happy |
| *Que me echasse aculla dentro.* | that it throws me yonder inside. |

## Villancico No. 4 “*Quien amores ten*”

| | |
|---|---|
| *Quien amores ten a fin que los ben.* | Whoever has love, to aim for goodness. |
| *Que nan he viento que va y ven.* | So there is no wind that comes and goes. |
| *Quien amores ten alla en Castella.* | Whoever has love there in Castile. |
| *E ten seu amor en dama donzella.* | And has his love, a noble woman. |
| *A fin que los ben e non parta della.* | To aim for goodness is not to leave her. |
| *Que nan he viento que va y ven.* | So there is no wind that comes and goes. |

Villancico No. 5 "*Falai mina amor*"

| | |
|---|---|
| *Falai, miña amor, falaime.* | Speak my love, speak to me. |
| *Si no me fallays,* | If you do not speak to me, |
| *matayme.* | kill me. |
| | |
| *Falai miña'mor que os faço saber.* | Speak my love, so I can have you know. |
| *Si no me falays que nan teño ser.* | If you do not speak to me, I am not. |
| | |
| *Pois teneys poder falaime.* | For you have power, speak to me. |
| *Si no me fallays, matayme* | If you do not speak to me, kill me. |

Villancico No. 6 "*Poys dezeys que me quereys ben.*"

| | |
|---|---|
| *Poys dezeys que me quereys ben* | Well, you say you love me well |
| *porque days falla a ningen.* | Because you give chat to no one. |
| | |
| *Vos dezeys que me amays.* | You say that you love me. |
| *Yo vos veggo que burlays.* | I see that you are teasing. |
| | |
| *Si vos a ningen fallays,* | If you chat with no one, |
| *yo non vos queire mas ben.* | I will not love you more. |

Villancico No. 7 "*Al amor quiero vencer*"

| | |
|---|---|
| *Al amor quiero vencer* | Love I want to conquer |
| *mas quien podra.* | but who can. |
| *Qu'ella con su gran poder* | That she with her great power |
| *vencido me a.* | conquered me. |
| | |
| *Al amor querria vencer* | Love I wanted to conquer |
| *y con bien ser del* | And well belong to the |
| *vencido.* | conquered |
| | |
| *Por poder mejor querer* | For the power to love better |
| *para ser mejor querido.* | to be better loved. |
| | |
| *Quien tu viesse tal poder* | In whom you see such power |
| *Mas quien podra.* | but who can. |
| *Qu'ella con su gran poder* | That she with her great power |
| *vencido me a.* | has conquered me. |

Villancico No. 8 "*Aquel cavallero*"

| | |
|---|---|
| *Aquel cavallero,* | That knight, |
| *madre, que de mi se* | mother, who fell in love |
| *enamoro.* | with me. |
| *Pena el y muero yo.* | He suffers and I die. |
| | |
| *Madre, aquel cavallero* | Mother, that knight |
| *que va herido d'amores.* | who is wounded with loves. |
| *Tambien siento sus dolores* | I also feel his pains |
| *porque d'ellas mismas* | because of the same ones I |
| *muero.* | die. |
| | |
| *Su amor tan verdadero,* | His love so true |
| *merece que diga yo.* | validates that I say. |
| *Pena el y muero yo.* | He suffers and I die. |

Villancico No. 9 "*Amor que tan bien sirviendo*"

| | |
|---|---|
| *Amor que tan bien sirviendo* | Love, which I have served so well |
| *lo haze tan mal conmigo.* | Has done very bad with me. |
| *No es amor mas enemigo.* | It is not love, but enemy. |
| | |
| *No es amor quien assi trata* | Love does not behave like that |
| *que quien trata de tal suerte.* | to whom treats of such fate. |
| | |
| *Mas mata que no la muerte* | But kills more than death |
| *quando con la vida mata.* | When it kills with life. |
| | |
| *A lo poco que yo entiendo* | So little I understand |
| *segun lo haze conmigo.* | Of how it treats me. |
| *No es amor mas enemigo.* | It is not love, but enemy. |

Villancico No. 10 "*Levayme da questa terra"*

| | |
|---|---|
| *Levayme, Amor, da questa terra.* | Take me, love, away from this Earth. |
| *Que non fare mas vida en ella.* | I do not want to live on it anymore. |
| | |
| *Levayme amor a la ysla perdida.* | Take me, love, to the lost island. |
| *Levayme con vos poys soys miñya vida.* | Take me with you, you are my life. |
| | |
| *Quel corpo sin alma* | That body without soul |
| *nan vive en a terra.* | does not live on Earth. |
| *Que non fare mas vida en ella.* | I do not want to live on it anymore. |

Villancico No. 11 *"Un cuyado que mia vida ten"*

| | |
|---|---|
| *Un cuyado que mia vida ten.* | A concern that my life has. |
| *Que non lo sabera ninguen.* | That no one will know. |
| | |
| *Un cuyado de mina querida* | A concern for my beloved |
| *Meu alma ten y al corpo da vida.* | My soul has and to the body gives life. |
| | |
| *Mi corpo lo sente, mi alma lo ten.* | My body feels it, my soul has it. |
| *Que non lo sabera ninguen.* | That no one will know. |

Villancico No. 12 "*Perdida teño la color"*

| | |
|---|---|
| *Perdida teño la color.* | I have lost my color. |
| *Dize miña mayre que lo he d'amor.* | My mother says its from love. |
| | |
| *La color teño perdida.* | My color I have lost. |
| *Por una descoñyocida.* | For a stranger. |
| | |
| *Non teño color de vida.* | I have no color of live. |
| *Dize miña mayre que lo he d'amor.* | My mother says its from love. |

Romance No. 1 "*Durandarte, Durandarte*"

| | |
|---|---|
| *"Durandarte, Durandarte,* | "Durandarde, Duradarte, |
| *buen cavallero provado,* | worthy well-proven knight, |
| *acordarsete devría* | you ought to remember |
| *d'aquel buen tiempo* | those happy times now |
| *passado,* | past, |
| | |
| *quando en galas y* | when fine clothes, mottos |
| *invenciones* | and devices |
| *publicavas tu cuyado;* | proclaimed you love for me; |
| *agora, desconocido,* | now you seem another, |
| *di porqué me has* | tell me why you have |
| *olvidado."* | forgotten me." |
| | |
| *"Palabras son lisongeras,* | "These words are flattery, |
| *señora, de vuestro grado,* | lady, for your pleasure, |
| *que si yo mudança hize,* | for if my feelings changed, |
| *haveys me lo vos causado,* | you caused them to do so. |
| | |
| *pues amastes a Gayferos* | For you loved Gayferos |
| *quando yo fuy desterrado,* | when I was in banishment, |
| *y por no sufrir ultrage* | and to not endure insult |
| *moriré deseperado."* | I shall die despairing." |

Romance No. 2 *"Sospiraste, Baldovinos"*

*"Sospirastes, Baldovinos,*
*las cosas que yo mas*
*quería?*
*O tenéys miedo a los moros*
*O en Francia tenéys*
*amiga."*

"you sigh, Baldovinos,
the one I love
most?
Are you scared of the Moors
or do you have a mistress
in France?"

*"No tengo miedo a los*
*moros*
*ni en Francia tengo*
*amiga.*
*Mas tú mora y yo*
*cristiano*
*hazemos muy mala*
*vida.*

"I am not scared of the
Moors
and I have no mistress in
France.
But you a Moor and me a
Christian,
we will make a very bad
life.

*Si vengas conmigo en*
*Francia,*
*todo nos sera allegria:*
*hare Justas u*
*torneos*
*por servirte vadal dia.*

If you come to France with
me,
all will be happiness.
I will make jousts and
tournaments
to serve you every day.

*Tu veras la flor del*
*mundo*
*de major cavallería*
*yo seré tu cavallero,*
*tú seras mi linda*
*amiga."*

You will see the flower of
the world
of the finest chivalry
I will be your knight,
and you will be my lovely
lady.

Romance No. 3 "*Con pavor record el moro*"

| | |
|---|---|
| Con pavor recordó el moro | With fear did the Moor remember |
| y empeço de gritos dar; | and began to cry out; |
| mis arreos son las armas, | my trimmings are my weapons |
| mi descanso es pelear. | my rest is fighting. |
| | |
| Mi cama las duras peñas, | My bed harsh rocks, |
| mi dormir siempre es vellar, | my sleep is always watching, |
| mis vestidos son pesares | my garments are my sorrows |
| que no se pueden rasgar. | that none can scrape. |
| | |
| No desexando cosa á vida | Not sparing any life |
| de quanto puedo matar, | I can dispose of |
| hasta que halle la muerte | till I should meet the death |
| que amor no me quiere dar. | that love denies. |

Romance No. 4 "*Triste estava y muy quexosa*"

| | |
|---|---|
| *Triste estava muy quexosa* | Sad and very distraught |
| *la triste reyna troyana* | was the sad Trojan Queen |
| *en ver sus hijos muertos* | at seeing her children dead |
| *y la ciudad asolada.* | and the city devastated. |
| | |
| *O traydor, como pudiste* | Oh traitor, how could you |
| *en muger vengar tu saña?* | on a woman vent your rage? |
| *No basta su hermosura* | Her beauty could not defend |
| *Contra tu cruel espada.* | against your cruel sword. |

Luis de Narvaez

*Ya se asienta el rey Ramiro*

| | |
|---|---|
| *Ya se asienta el rey Ramiro,* | King Ramiro is about to sit |
| *ya se asienta a su yantar* | and partake of his meal all |
| *los tres de sus adalides* | three of his best champions |
| *se le pararon delante* | stood before him. |
| | |
| *¿Qué nuevas me traedes* | What tidings do you bring |
| *del campo de Palomares?* | from the field of Palomares? |
| *-Buenas las traemos , señor,* | -Good news we bring, sire, |
| *pues que venimos acá,* | thus we came here, |
| | |
| *ni entramos en poblado,* | not tarrying in towns |
| *ni vimos con quién hablar,* | and saw no one to speak to, |
| *sino siete cazadores* | save seven huntsmen |
| *que andaban a cazar.* | that were on a hunt. |
| | |
| *Que nos pesó o nos plugo,* | For pain or pleasure |
| *hubimos de pelear:* | we entered combat: |
| *los cuatro de ellos matamos,* | four of them we slayed, |
| *los tres traemos* | the other three we brought |
| *acá.* | here. |

## *Passeávase el rey moro*

| | |
|---|---|
| *Passeávase el rey moro* | As the Moorish Kind took a walk |
| *por las ciudad de Granada,* | Through the city of Granada, |
| *cartas le fueron venidas* | reports were brought to him |
| *cómo Alhama era ganada.* | telling him how Alhama was taken. |
| | |
| *Ay, mi Alhama* | Alas, my Alhama. |
| | |
| *Las cartas echo en el fuego* | He threw the reports in the fire |
| *y al mensajero matara;* | and killed the messanger; |
| *hecho mano a sus cabellos* | he tore out his hair |
| *y las sus barvas mesava.* | and plucked out his beard. |
| | |
| *Quién es este cavallero* | Who is this knight |
| *que tanta honrra ganara?* | who has won so much honor? |
| *Don Rodrigo es de León* | He is Don Rodrigo of Leon |
| *Marqués de Caliz se llama.* | called Marquis of Caliz. |
| | |
| *Combátenla prestamente* | They quickly assaulted the town: |
| *ella está bien defensada* | It was well defended. |
| *de que el rey no pudo más,* | When the King could fight no more, |
| *triste se boluió a Granada.* | he sadly returned to Granada. |

## *Si tantos halcones*

| | |
|---|---|
| *Si tantos halcones* | If many falcons |
| *la garza combaten,* | the haron combats, |
| *¡por Dios, que la maten!* | by God, may they kill it! |
| | |
| *La garza se quexa* | The heron complains |
| *de ver su ventura,* | of seeing happiness, |
| *que nunca la dexan gozar de altura.* | so they never let it enjoy altitude. |
| | |
| *Con gozo y tristura* | With joy and sadness, |
| *asi la combaten.* | like that they fight it. |
| *¡Por Dios, que la maten!* | By God, may they kill it! |

## *Y la mi cinta dorada*

| | |
|---|---|
| *Y la mi cinta dorada* | And my golden belt |
| *¿por qué me la tomó* | why was it taken from me |
| *quien no me la* | by one who did not give it |
| *dio?* | to me? |
| | |
| *La mi cinta de oro fino* | My belt of fine gold |
| *diómela mi lindo amigo,* | tell me my lovely friend, |
| *tomómela mi* | my betrothed took it from |
| *marido,* | me, |
| *¿por qué me la tomó* | why was it taken from me |
| *quien no me la* | by one who did not give it |
| *dio?* | to me? |
| | |
| *La mi cinta de oro claro* | My belt of clear gold |
| *diómela mi lindo amado,* | tell me my lovely friend, |
| *tomómela mi* | my veiled one took it from |
| *velado,* | me, |
| *¿por qué me la tomó* | why was it taken from me |
| *quien no me la* | by one who did not give it |
| *dio?* | to me? |

## *La bella malmaridada*

| | |
|---|---|
| *La bella malmaridada* | The ill-wed beauty |
| *de las lindas que yo vi:* | of the fairest that I saw. |
| *Acuérdate cuán amada,* | Remember when how loved, |
| *señora, fuiste de mí.* | my lady, you were by me. |
| | |
| *Lucero resplandeciente,* | Resplendent light, |
| *tiniebla de mis placeres.* | darkness of my pleasures, |
| *corona de las mujeres,* | crown of women, |
| *gloria del siglo* | glory of the present |
| *presente;* | century, |
| | |
| *estremada y excelente,* | Esteemed and excellent |
| *sobre todas cuantas vi;* | over all that I saw, |
| *acuérdate cuán amada,* | remember when how loved, |
| *señora, fuiste de mí.* | my lady, you were by me. |

*Con que la lavaré*

| | |
|---|---|
| *¿Con qué la lavaré* | With what shall I wash it |
| *la flor de la mi cara?* | the flower of my face? |
| *¿Con qué la lavaré* | With what shall I wash it |
| *que vivo mal penada?* | that I live in bad pain? |
| | |
| *Lávanse las casadas* | The wives wash themselves |
| *con agua de limones;* | with lemon water; |
| *lávome yo cuitada,* | I wash my wretched self |
| *con penas y dolores.* | with pains and sorrows. |

*Ay arde coraçon*

| | |
|---|---|
| Arde, arde coraçon, | Burn, burn heart, |
| Arde, que no os puedo yo | Burn, that I am not worthy |
| valer, valer. | of you. |
| | |
| Quebrantase mi corazon, | My heart breaks, |
| Con penas y dolores, y | with pains and sorrows, and |
| dolores. | sorrows. |
| | |
| Quebrantase las penas con | Pains are broken with picks |
| picos y açadones. | and shovels. |
| Quebrantase las penas con | Pains are broken with picks |
| picos y açadones. | and shovels. |

Alonso Mudarra

*Dime a do tienes las mientes*

| | |
|---|---|
| *Dime a do tienes las mientes,* | Tell me where you have the thoughts, |
| *pastorcito descuydado,* | neglectful shepherd, |
| *que se te pierde el Ganado.* | that you lose the livestock. |
| *Nunca duermo, siempre afano* | I never sleep, always I work |
| *y ansí cómo con fatigas* | and like that with fatigue |
| *que se me hielan las migas* | my bread freezes |
| *entre la boca y la mano.* | in my mouth and hands. |
| *Cuanta soldada yo gano* | What pay I earn |
| *daría, triste,* | I would give, sad and worried, |
| *cuitado,* | |
| *por salir de este cuidado.* | to leave this care. |

*Durmiendo yba el señor*

| | |
|---|---|
| *Durmiendo yba el Señor,* | The Lord was sleeping, |
| *en una nave en la mar.* | in a boat on the sea. |
| *Sus discipulos con el,* | His disciples with him, |
| *que no lo osan recordar.* | who dare not remember. |
| *El agua, con la tormenta* | The sea, with the storm, |
| *començose a levantar.* | began to rise. |
| *Las olas cubren la nave,* | The waves cover the boat, |
| *que la queren anegar.* | as if wanting to sink it. |
| *Los discipulos con miedo,* | The disciples with fear |
| *començaron de llamar…* | begin to cry out. |
| *Diciendo: Señor, Señor,* | Saying: Lord, Lord, |
| *quieranos preso librar.* | we want freedom soon. |
| *y diciendo el buen Jesus,* | And saying the good Jesus, |
| *començoles de hablar.* | began to talk to them... |

## *Claros y frescos ríos*

| | |
|---|---|
| *Claros y frescos rios,* | Clear and fresh rivers, |
| *que mansamente vays,* | which gently flow, |
| *siguiendo vuestro natural camino* | following your natural path. |
| *Desieros, montes mios,* | Deserts, mountains mine, |
| *que en un estado estays,* | that are constantly in a state |
| *de soledad muy triste de contino.* | of very sad s olitude. |
| *Aves en quien altino de estar siempre cantando,* | Birds, who seem always to be singing, |
| *arboles que vivis* | Trees, that live, |
| *y al fin tan bien moris,* | in the end also die, |
| *perdiendo avezes tiempos y ganando,* | sometimes we lose time and win, |
| *oyd me, oyd me iuntamente,* | hear me, hear me, together |
| *mi boz amarga, ronca y tan doliente.* | My voice sad, broken, and painful. |

## *Gentil cavallero*

| | |
|---|---|
| *Gentil cavallero, dédesme ahora un beso.* | Gallant knight give me a kiss now, |
| *Siquiera por el daño que me aveys hecho.* | if only for the harm that you did me. |
| *Venia el cavallero, venia de Sevilla.* | The knight came, came from Seville. |
| *En huerta de monjas limones cogía.* | In the nun's garden he picked lemons, |
| *Y la prioresa, prenda le pedía.* | and the prioress asked him for a garment. |
| *Si quiera por el daño que me aveys hecho..* | If only for the harm that you did me. |

## *Isabel, perdiste la tu faxa*

| | |
|---|---|
| *Isabel, perdiste la tu faxa,* | Isabel, you lost your sash, |
| *Ela, por do va,* | Alas, where goes it, |
| *nadando por el agua,* | swimming in the water. |
| | |
| *Isabel, 'a tan garrida,* | Isabel, so lovely, |
| *Isabel, 'a tan garrida* | Isabel, so lovely. |

## *Israel, mira tus montes*

| | |
|---|---|
| *Israel, mira tus montes* | Israel, look at your hills |
| *como estan ensangrentados* | how they are bloodstained |
| *de la sangre de tus nobles,* | from the blood of your nobles |
| *de tus nobles y esforçados.* | of your nobles and brave men. |
| | |
| *De la sangre de tus nobles,* | From the blood of your nobles, |
| *de tus nobles y esforçados:* | of your nobles and brave men: |
| *Ay, dolor! Como cayeron* | Oh the pain! How they fell |
| *varones tan estimados.* | men of such value. |

## La vita fugge

| | |
|---|---|
| *La vita fugge, et non se arresta un hora;* | Life flees, and does not stop an hour; |
| *Et la morte vien dietro a gran giornate* | and death comes after at great stages |
| *et le cose presente et le passate* | and the things of present and past |
| *mi danno guerra et le future ancchora.* | gives me war and the future again. |
| | |
| *El rimembrar, et la aspetar m'acchora;* | The remberance and hope break my heart |
| *Hor quinci hor quindi si che'n veritate,* | now here now there, that in truth |
| *se non chi ho di me stesso pietate,* | but for my self pity, |
| *I sarei già di questi pensier fora.* | I would already be beyond these thoughts. |
| | |
| *Tornami avanti se alcun dolce mai* | If my sad heart experienced any sweetness, |
| *hebbe'l cor tristo, et poi dal'altra parte* | it appears before me; and on the other hand |
| *veggio al mio navigar turbati i venti:* | I see turbulent winds in my course, |
| *veggio fortuna in porto et stancho homai* | I see risky anchorage, and my pilot wearied, and |
| *il mio nocchier, e rotte arbore et sarte* | The masts and lines broken, |
| *e i lumi bei, che mirar scioglio, spenti.* | And beautiful stars I gazed extinguished. |

*Por asperos caminos*

| | |
|---|---|
| *Por asperos caminos soy llevado,* | Through harsh paths I have arrived, |
| *aparte que de miedo no me muevo,* | where, from fear, I do not move, |
| *y si a mudarme dar un paso pruevo,* | and if I try to change, to take a step, |
| *alli por los cabellos so tornado.* | there by my hair I am torn back. |
| | |
| *Mas tal estoy que con la muerte allado,* | but even so, I am next to death, |
| *busco de mi vivir consejo nuevo* | I seek now for my life new council, |
| *conosco el major y el peor apruevo.* | I know the best and the worst way, |
| *o por costumbre mala o por mi hado.* | by my bad custums or by my fate. |
| | |
| *De la otra parte el breve tiempo mio* | From another part, my time is brief, |
| *y el herrado processo de mis años* | and the erroneous progress of my years, |
| *mi inclinacion con quien ya no porfio,* | my inclination for who I no longer know. |
| *la cierta muerte fin de tantos daños,* | The final certain death of such pains, |
| *me hazen descuidar de mi, de remedio.* | cause my neglect for myself and my remedy. |

*Recuerde el alma dormida*

| | |
|---|---|
| *Recuerde el alma dormida,* | Remember the sleeping soul |
| *avive el seso y despierte* | enliven the brain and awake |
| *contemplando* | contemplating |
| *cómo se pasa la vida,* | how life is going |
| *cómo se viene la muerte* | how death comes |
| *tan callando,* | so silent |
| | |
| *cuán presto se va el placer,* | how fast leaves the pleasure |
| *cómo, después de pasado,* | That, once past, |
| *da dolor,* | gives pain |
| *cómo, a nuestro parescer,* | how, it seems to us, |
| *cualquiera tiempo pasado* | any passed time |
| *fue mejor.* | was better. |

*Si me llaman a mi*

| | |
|---|---|
| *Si me llaman, a mi llaman,* | If they call me, call me, |
| *que cuido que me llaman a mi.* | I care that they are calling me. |
| | |
| *Y en aquella sierra erguida,* | And in those high mountains, |
| *cuido que me llaman a mi.* | take care that they are calling me. |
| | |
| *Llaman a la más garrida,* | They call te most lovely: |
| *que cuido que me llaman a mi.* | I care that they are calling me. |

*Si por amar el hombre*

*Si por amar, el hombre, ser amado*
*merece, y por querer bien, ser querido,*
*no sé yo por qué soy aborrecido,*
*mas sé que siempre duro en este estado.*

If through love, man, is loved,
and through good desire, is desired,
I do not know why I am abhorred,
but I know I am always in this state.

*Si un corazón senzillo y no doblado*
*merece un amor cierto y no fingido,*
*¡quán desdichado devo de aver sido,*
*pues lo que se me deve aun no me an dado.*

If a heart, sincere and not deceitful
deserves a love true and not false,
how unlucky must I have been
for what is owed me has not been given.

*Y si por servir siempre a porfía*
*se alcança galardón destos oficios*
*sin que más me repliques ni me alegues,*
*ámame, pues te adoro, y no me niegues*
*el galardón devido a mis servicios.*

And if, by serving always and steadily
a prize is reached by this job
without replying or speaking to me,
love me, for I love you,
neglect me not
the prize owed to my services.

*Si viesse e me levasse*

*Si viesse e me levasse*
*por miña vida que no gridasse*

If you come and take me
for my life do not scream.

*Meo amico tan garrido*
*Meo amico tan garrido*

My friend so gallant.
My friend so gallant.

*Si viesso o domingo*
*por miña vida que no gridasse*

If you come on Sunday
for my life do not scream.

*Sin dudar*

| | |
|---|---|
| *Sin dudar nunca en gota* | Undoubtedly, in a drop not |
| *cupo mar,* | fits the sea |
| *ni en centella el fuego de* | nor in a spark the fire |
| *do sale ella.* | where she comes from. |
| *Lo mayor nunca cupo en lo* | The larger never fits in |
| *menor,* | the smaller, |
| *sino dios en la doncella.* | but God in the maiden. |
| | |
| *Por qué arte el todo cupo* | Why all art of all fit in |
| *en la parte,* | the part, |
| *no se sabe, que el que en* | is unknown, that what in |
| *el mundo no cabe* | the world not fits |
| *quepa allí, no basta razón* | fits there, reason does not |
| *aquí,* | stop here. |
| *si la fe no nos desparte.* | if faith does not leave us. |

*Triste estava el rey David*

| | |
|---|---|
| *Triest estava el rey David,* | Sad was King David, |
| *triste y con gran passion,* | sad and with great passion, |
| *quando le vinieron nuevas* | when news came to him |
| *de la muerte de Absalón* | of the death of Absolom. |
| | |
| *Palabras tristes dezía,* | He said sad words, |
| *salidas del coraçon:* | which came from the heart, |
| *"ellos mismos fueron causa* | "They were the cause |
| *de tu muerte y mi* | of your death and my |
| *passion"* | passion. |
| | |
| *No te quisiera ver muerto,* | I would not have you dead |
| *sino vivo en mi prisión* | but alive in my prison |
| *que anque me eras* | even though you disobeyed |
| *desobediente* | me, |
| *yo te otorgara* | I would grant you my |
| *perdon.* | pardon. |

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