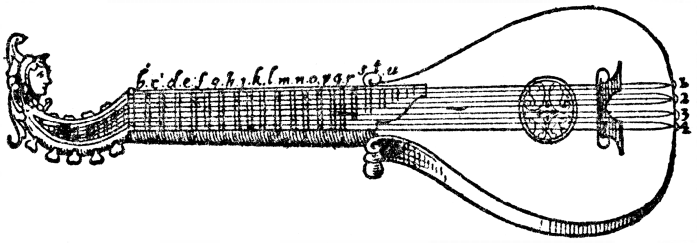
# Renaiſſance Songs and Dances.

## Wherein is contained Muſicall Harmonie of 4. and 5. parts,

to be ſung and plaid with the Lute, Viols, & other inſtruments.

Gathered by Samuel Piper, muſitian



Printed by Steven Hendricks,
Dwelling in Weſtminſter
at the ſigne of the Viol.

2015

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**please email your contact information to**

**steve@stevehendricks.com**

# Renaissance Songs and Dances

Transcribed & edited by
Steven Hendricks

Samuel Piper Press
San Diego

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ISBN Printed: 978-1-943969-00-5
ISBN Printed: 978-1-943969-02-9 (Violin Edition)
ISBN Digital: 978-1-943969-01-2
ISBN Digital: 978-1-943969-03-6 (Violin Edition)

For information on corrections, updates or other Samuel Piper Press editions, please contact steve@stevehendricks.com.

Print History
First edition …… August, 2015

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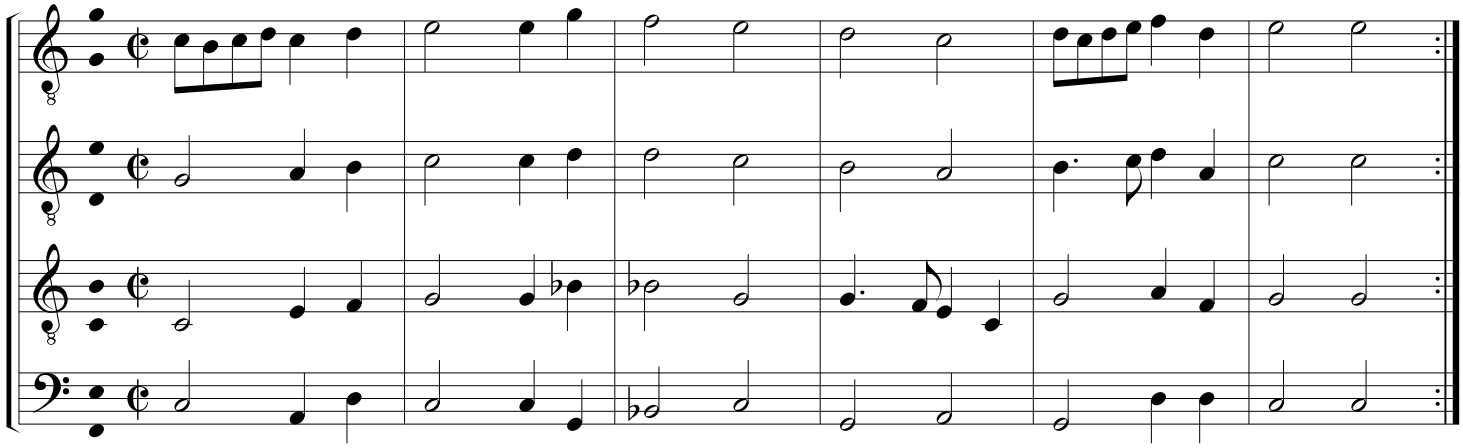
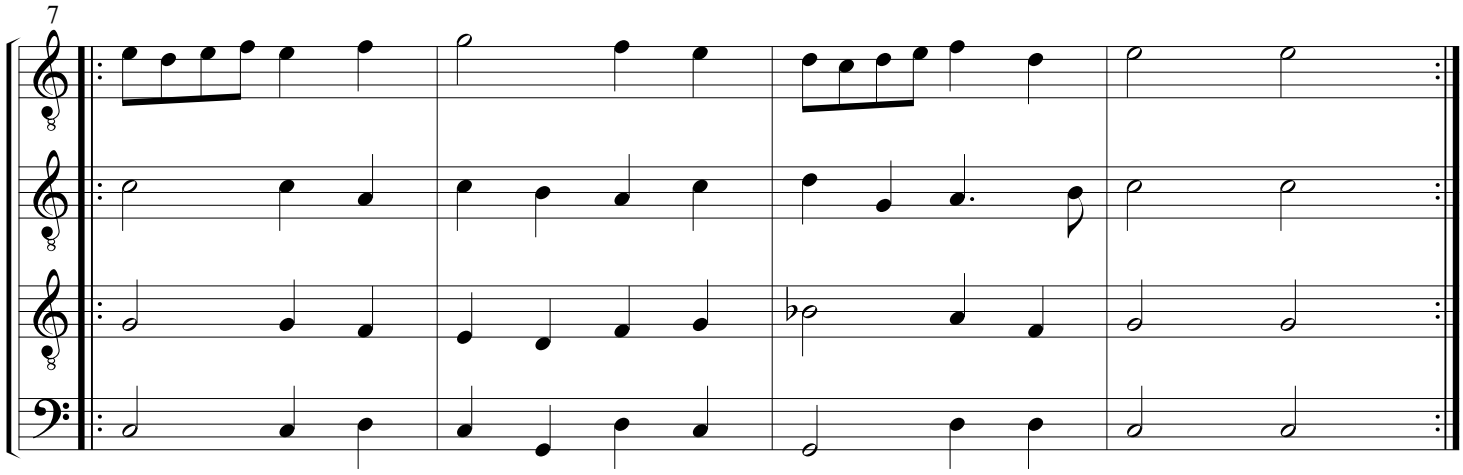
finish

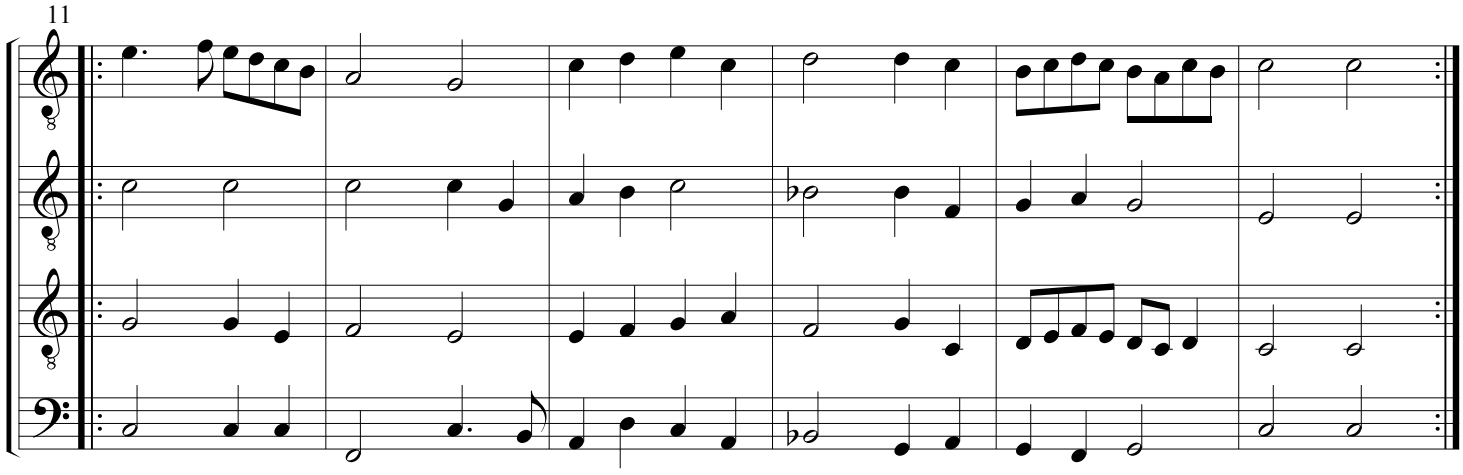
# Allemaingne I

from Danserye, 1551

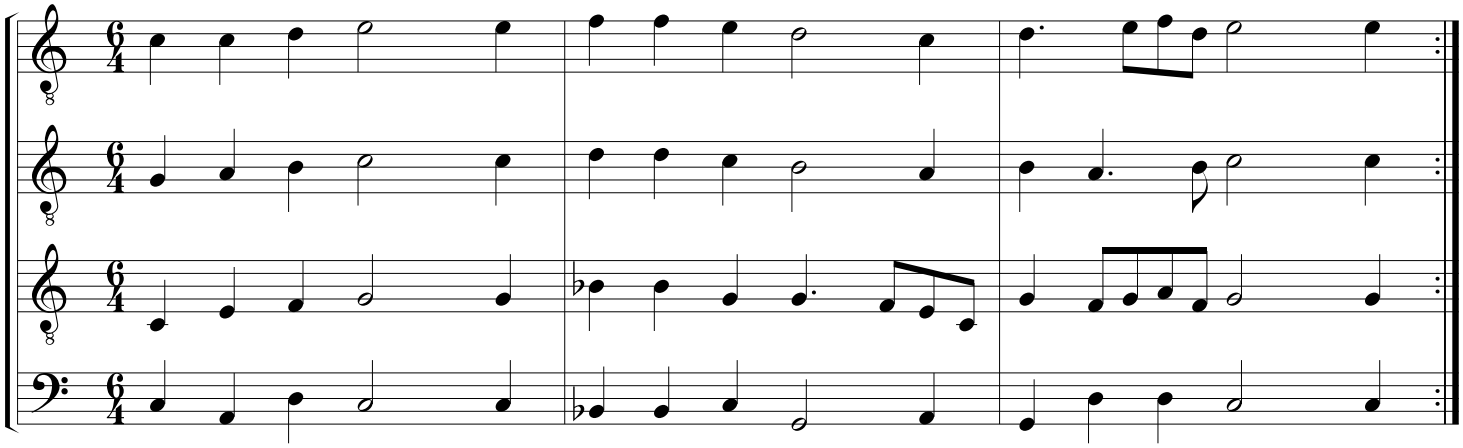
Tylman Susato (c.1500-c.1561)

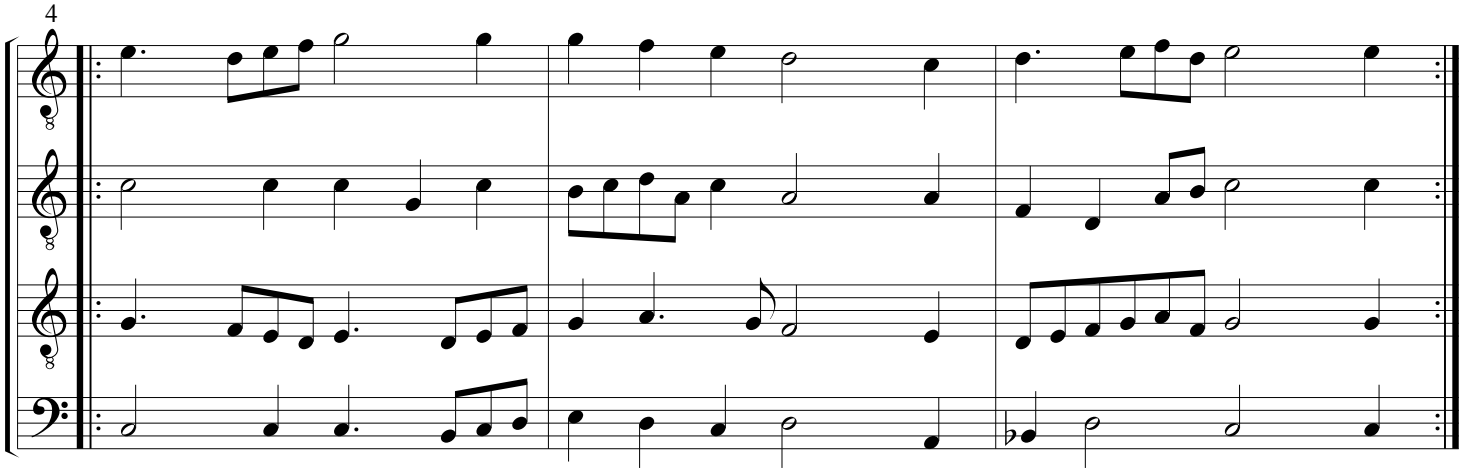


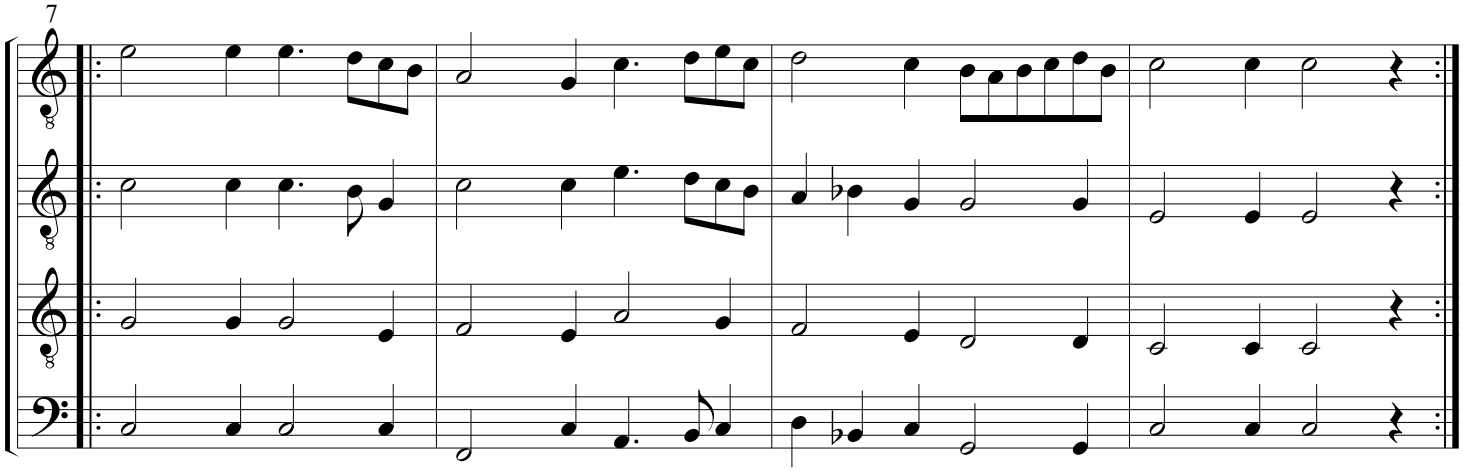


# Recoupe



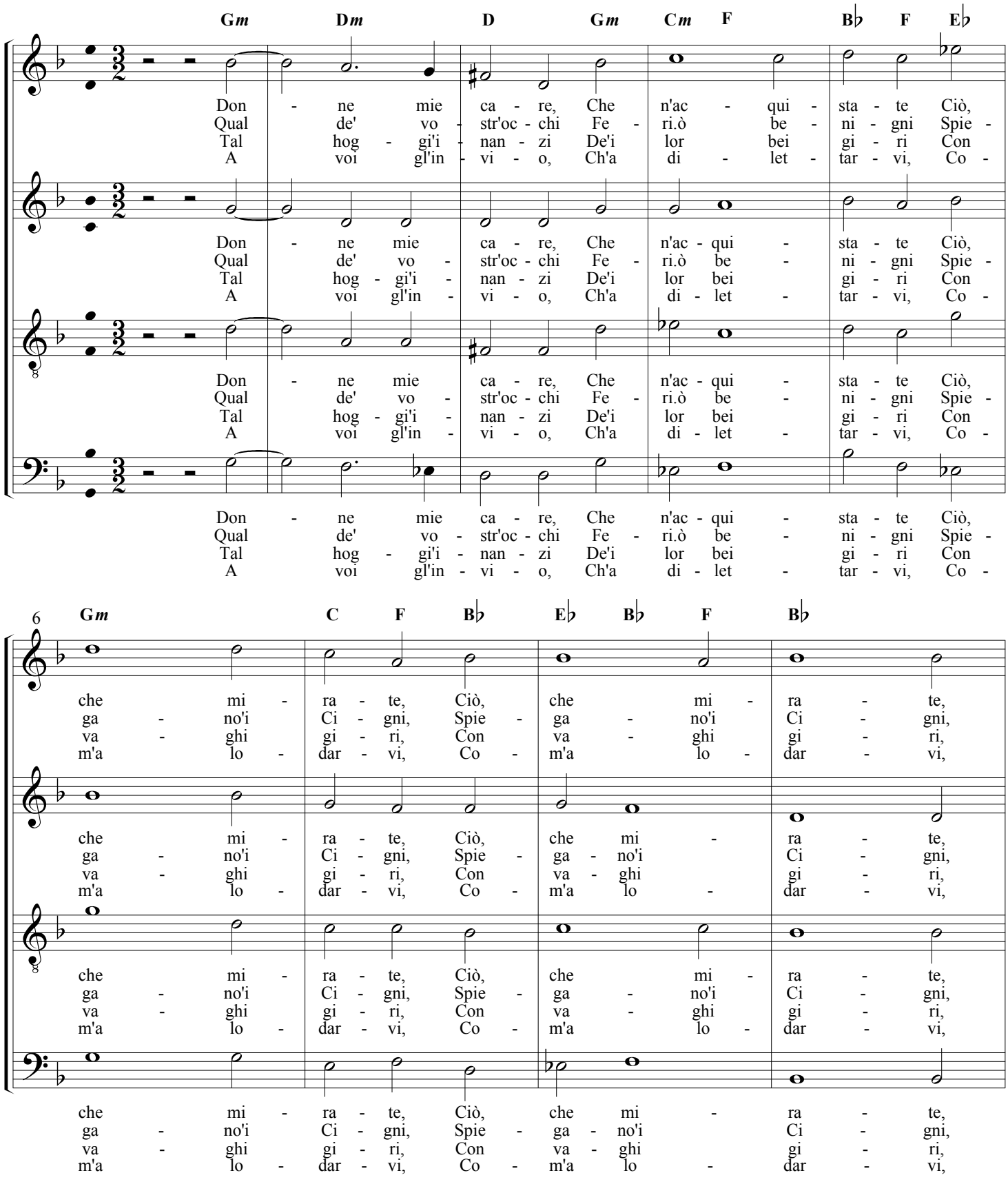


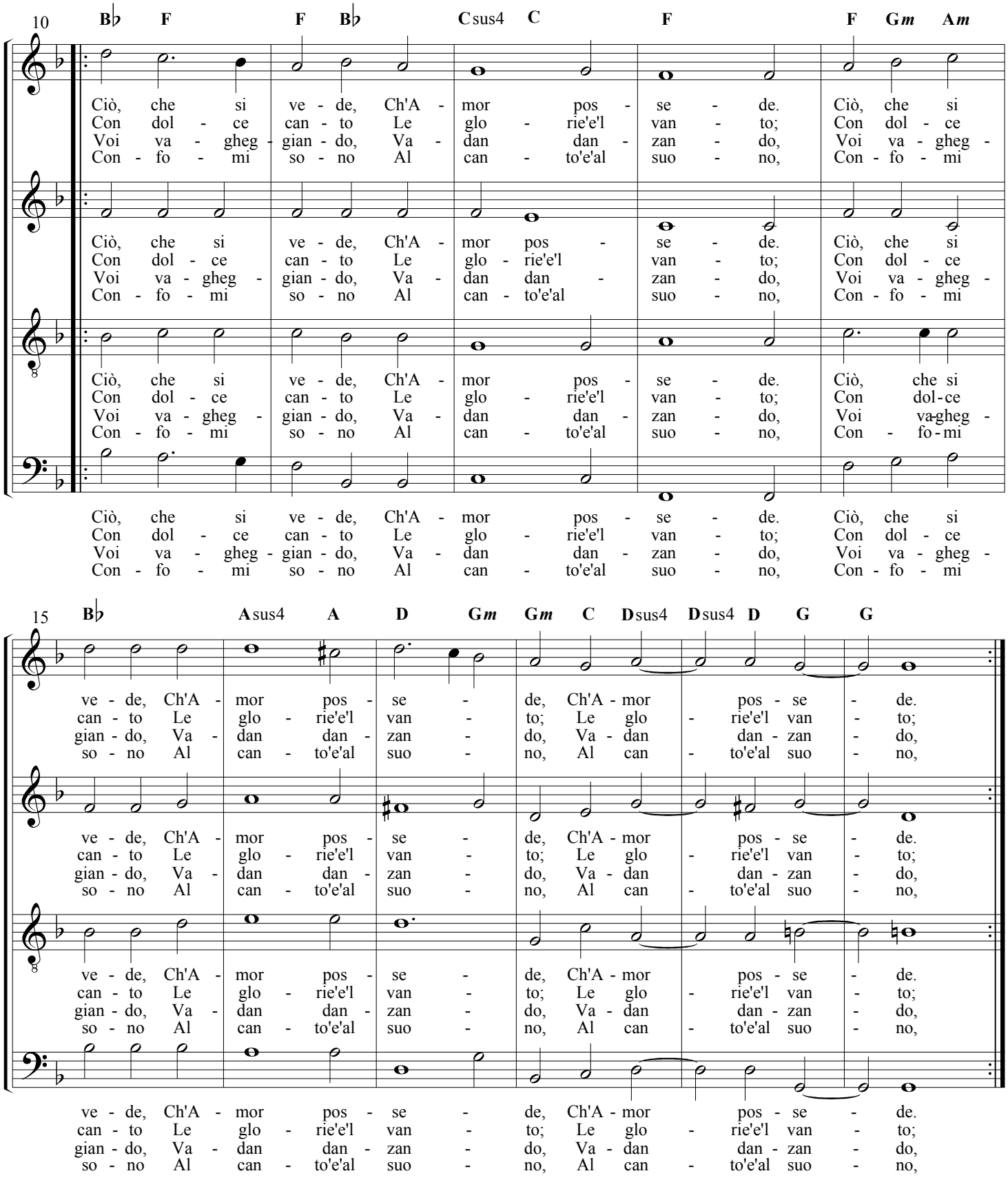



# Aria de Venere

from Delizie di Posilipo Boscarecce e Maritime, 1620

Giovanni Maria Trabaci (c.1580-1647)

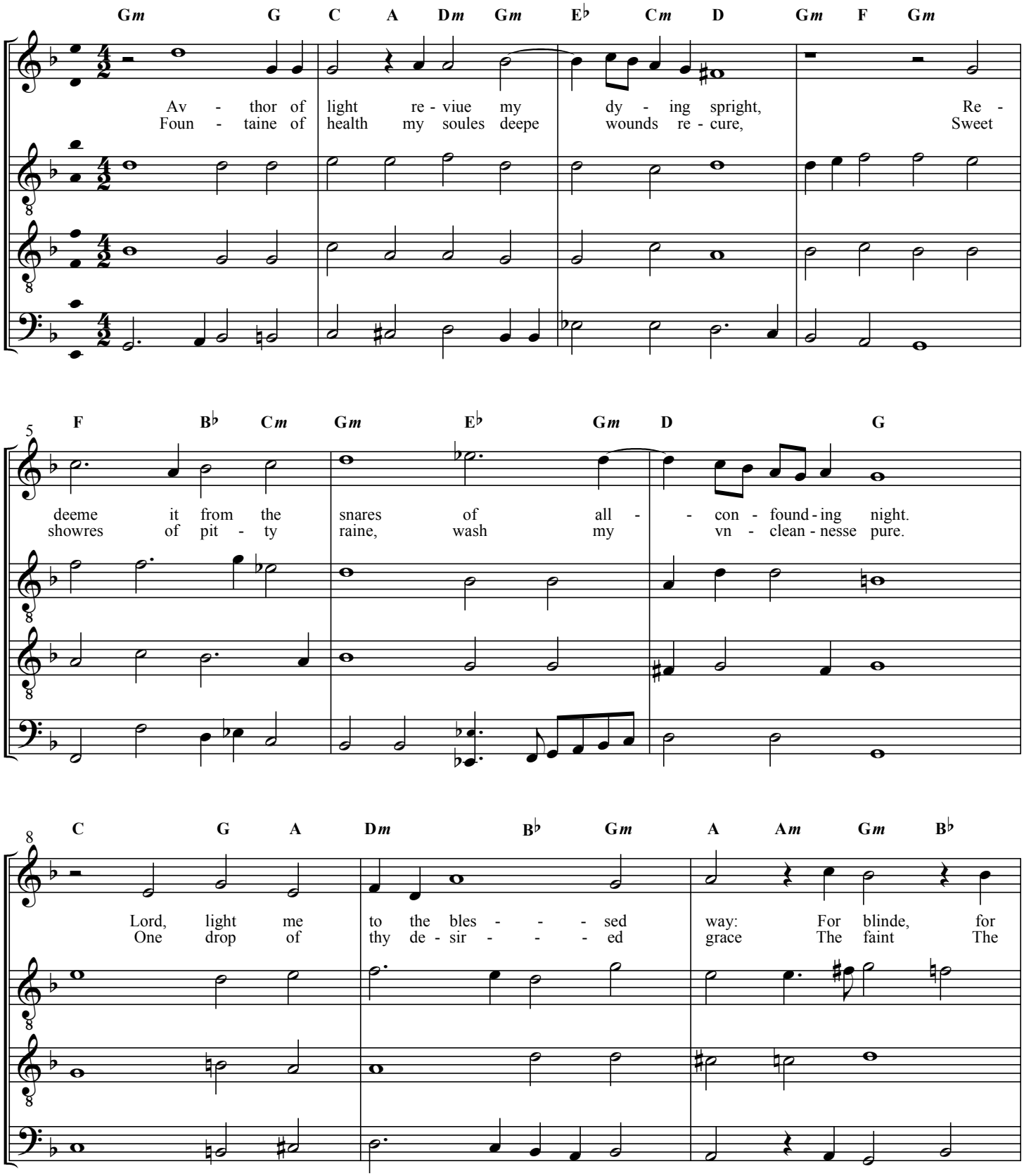



10
B♭ F F B♭ Csus4 C F F Gm Am
Ciò, che si ve - de, Ch'A - mor pos - se - de. Ciò, che si
Con dol - ce can - to Le glo - rie'e'l van - to; Con dol - ce
Voi va - gheg - gian - do, Va - dan dan - zan - do, Voi va - gheg -
Con - fo - mi so - no Al can - to'e'al suo - no, Con - fo - mi
15
B♭ Asus4 A D Gm Gm C Dsus4 Dsus4 D G G
ve - de, Ch'A - mor pos - se - de, Ch'A - mor pos - se - de.
can - to Le glo - rie'e'l van - to; Le glo - rie'e'l van - to;
gian - do, Va - dan dan - zan - do, Va - dan dan - zan - do,
so - no Al can - to'e'al suo - no, Al can - to'e'al suo - no,

# Avthor of light

from Two Bookes of Ayres, the First Booke
Contayning Divine and Morall Songs, 1613

Thomas Campion (1567-1620)

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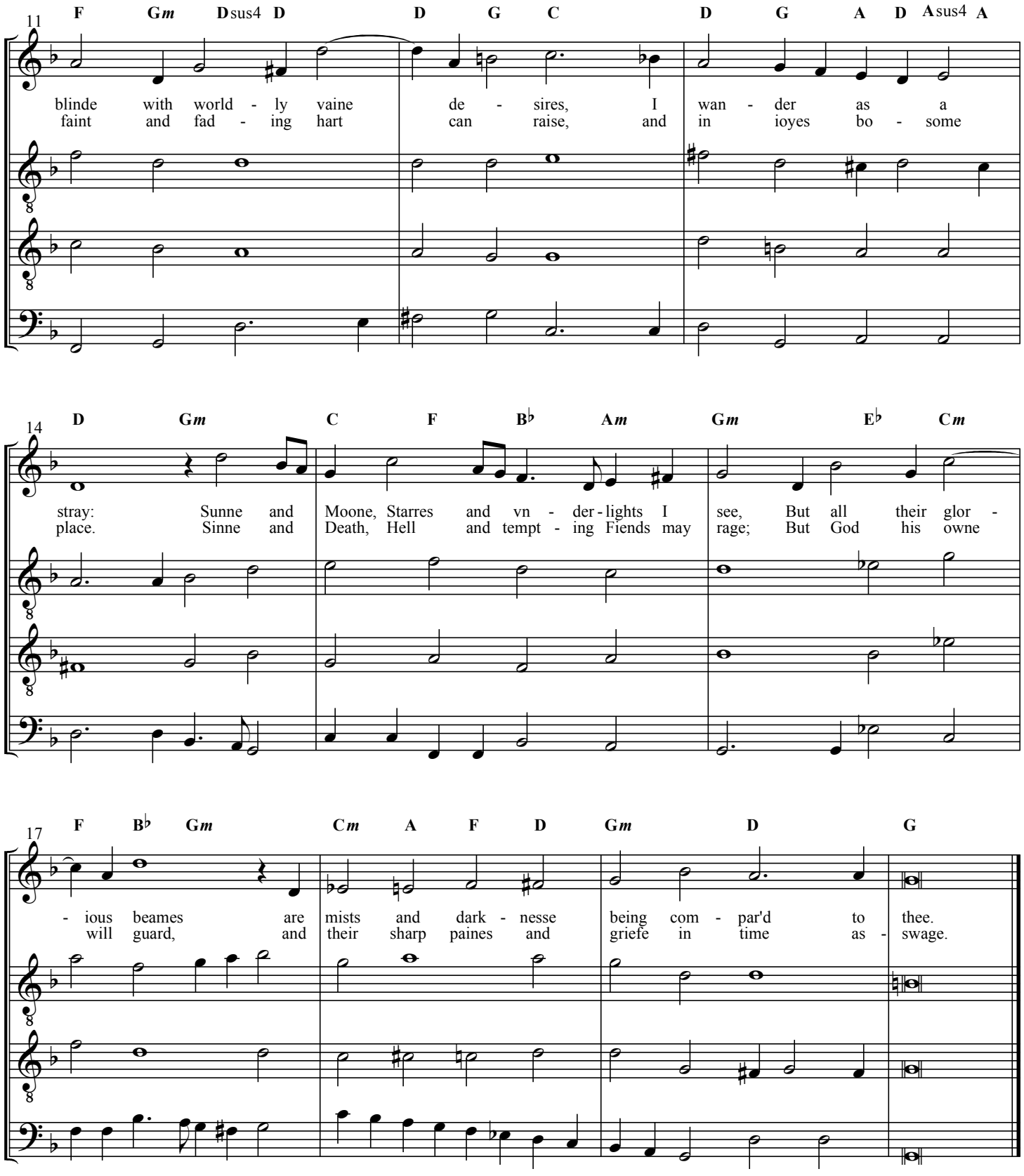
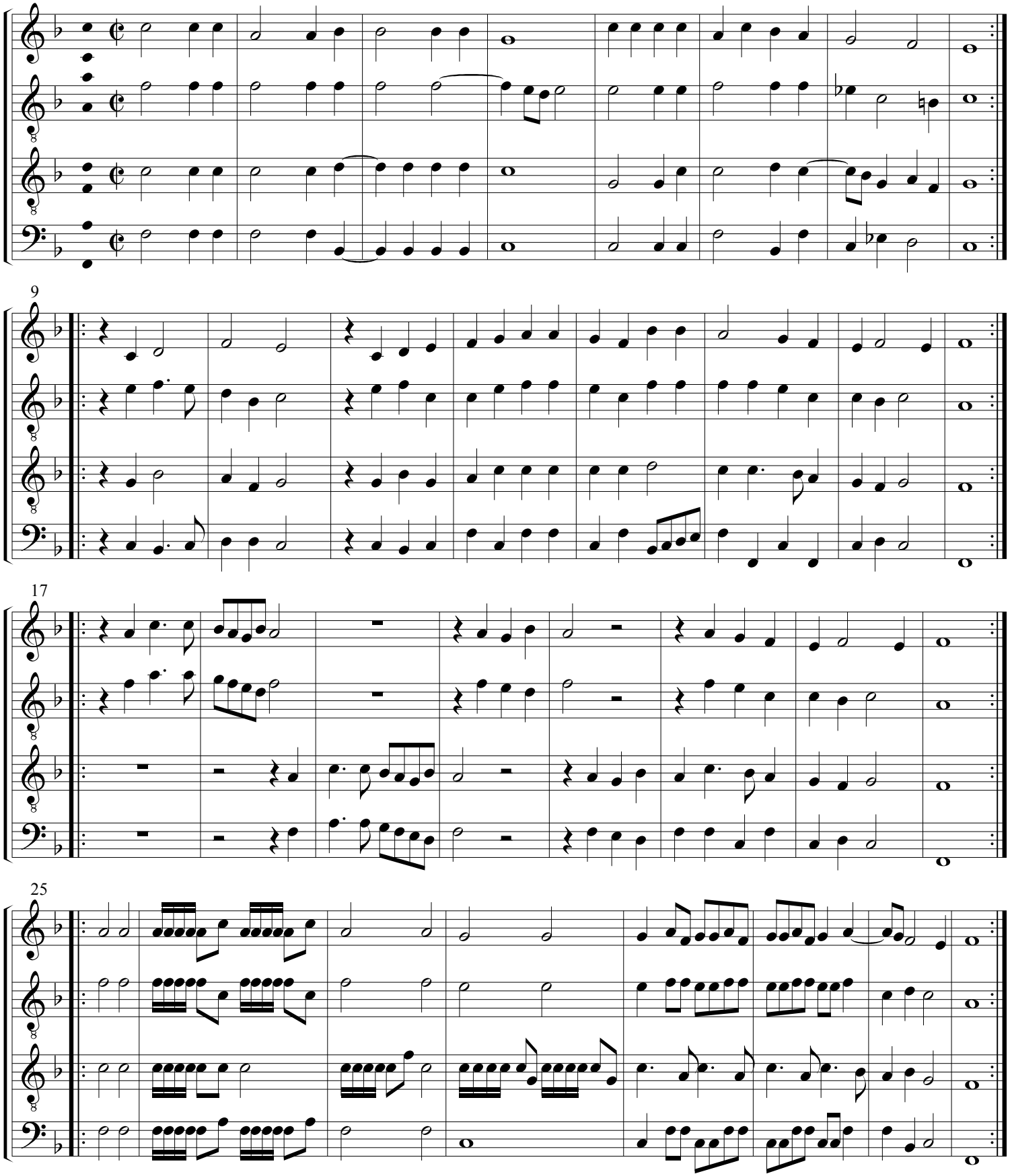

11
F Gm Dsus4 D D G C D G A D Asus4 A
blinde with world - ly vaine de - sires, I wan - der as a
faint and fad - ing hart can raise, and in ioyes bo - some
14
D Gm C F B♭ Am Gm E♭ Cm
stray: Sunne and Moone, Starres and vn - der - lights I see, But all their glor -
place. Sinne and Death, Hell and tempt - ing Fiends may rage; But God his owne
17
F B♭ Gm Cm A F D Gm D G
- ious beames are mists and dark - nesse being com - par'd to thee.
will guard, and their sharp paines and griefe in time as - swage.

# La Battaille (Pavane V)

from Danserye, 1551

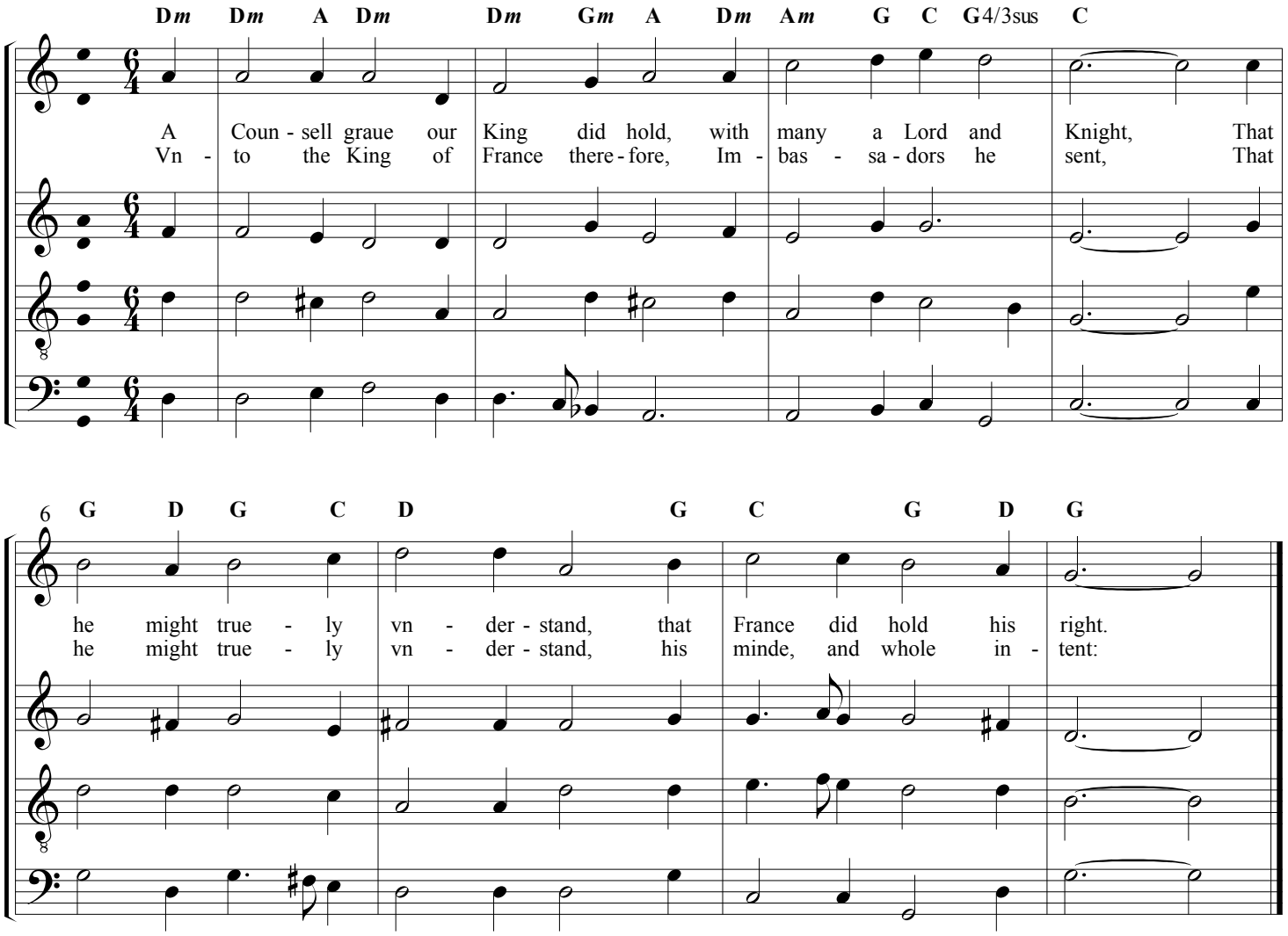
Tielman Susato (c.1500-c.1561)



# The Battell of Agen-Court

from the Pepys Ballads

Anon.




The King of France with all his Lords,
which heard his message plaine,
Vnto our braue Imbassador,
did answere in disdaine.

An armie then our King did hold,
which was both good and strong.
And from South-hampton is our King,
with all his Nauie gone.

Vntill he came to Agen Court,
where as it was his chance,
To finde the King in readinesse,
with all his power of France.

The Archers they discharg'd their shafts,
so thicke as haile from Skie,
That many a Franch-man in the Field
that happie day did dye.

The Horse-men tumbled on the Stakes,
and so their liues they lost:
And many a French-man there was taken,
for prisoners to their cost.

Ten thousand men that day was slaine,
of Enemies of the Field,
And eke as many prisoners,
that day was forst to yeeld.

Thus has our King a happie day,
and victory ouer France,
And brought them quickly vnder foote,
that late in pride did prance.

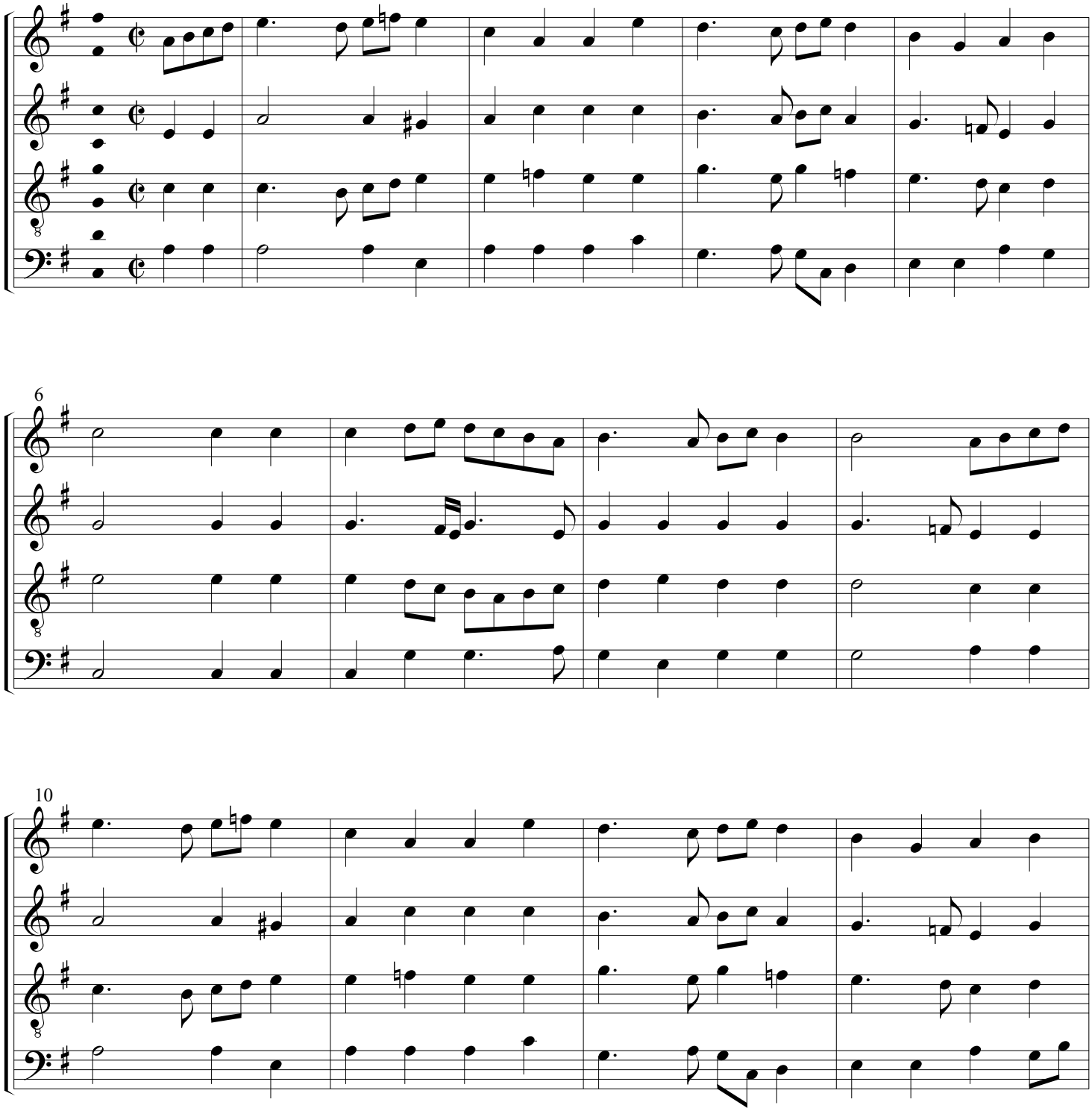
The Lord preserue our Noble King,
and grant to him likewise,
The vpper hand, and victorie,
of all his Enemies.

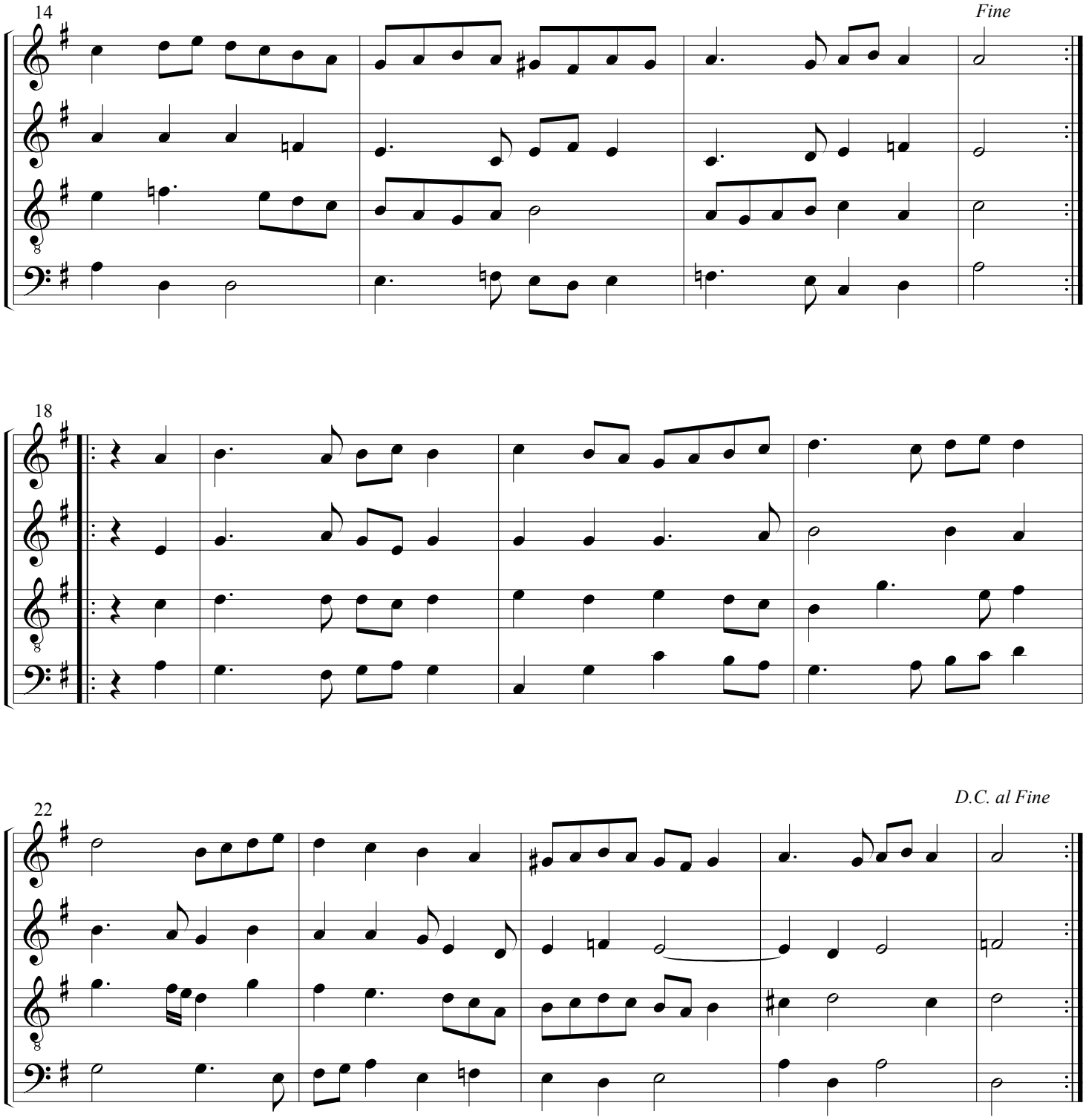
setting by Steve Hendricks, revised 2012

# Bergerette

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

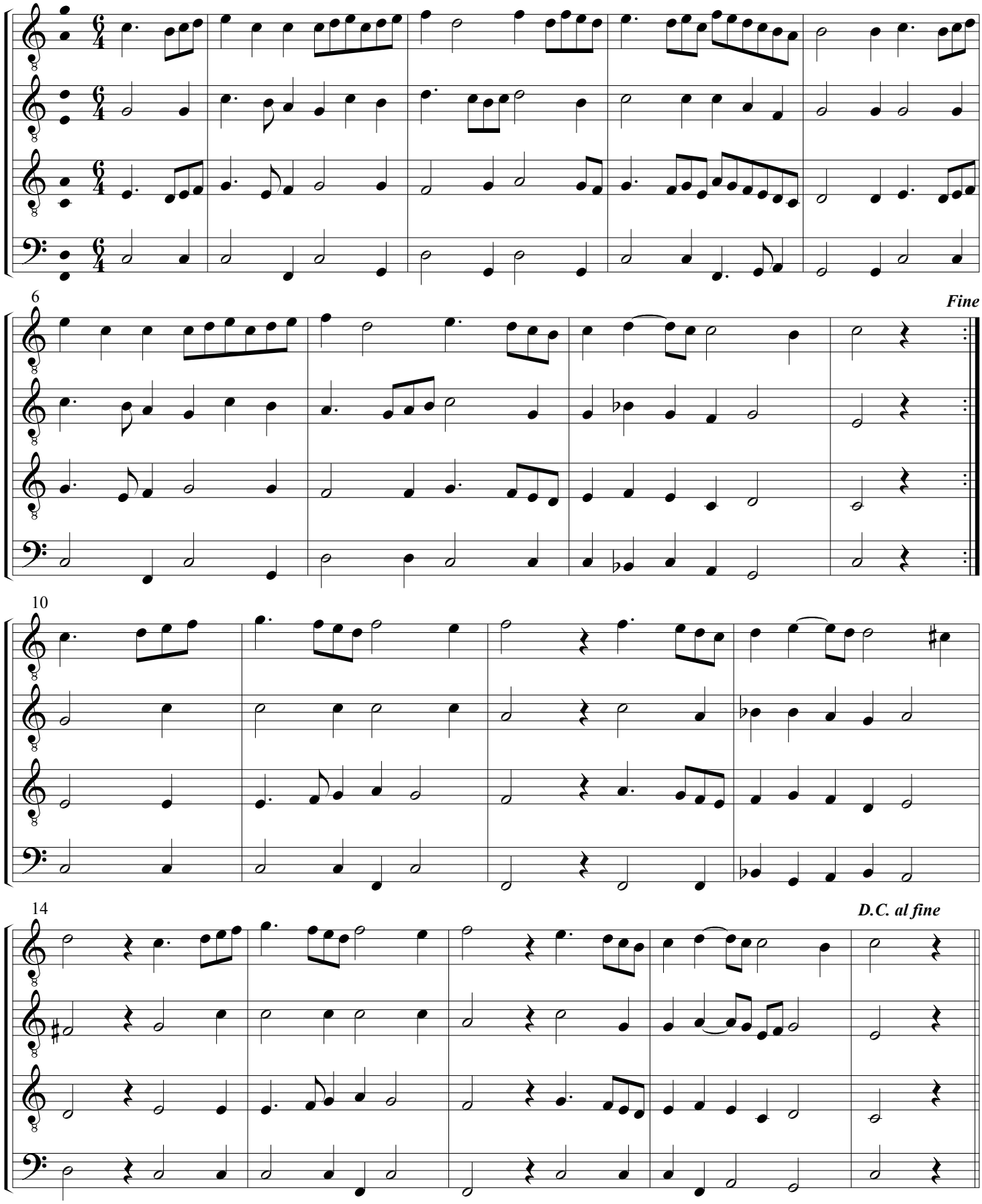



14
Fine
18
22
D.C. al Fine

# Bergerette: Sans Roch

from Danserye, 1551

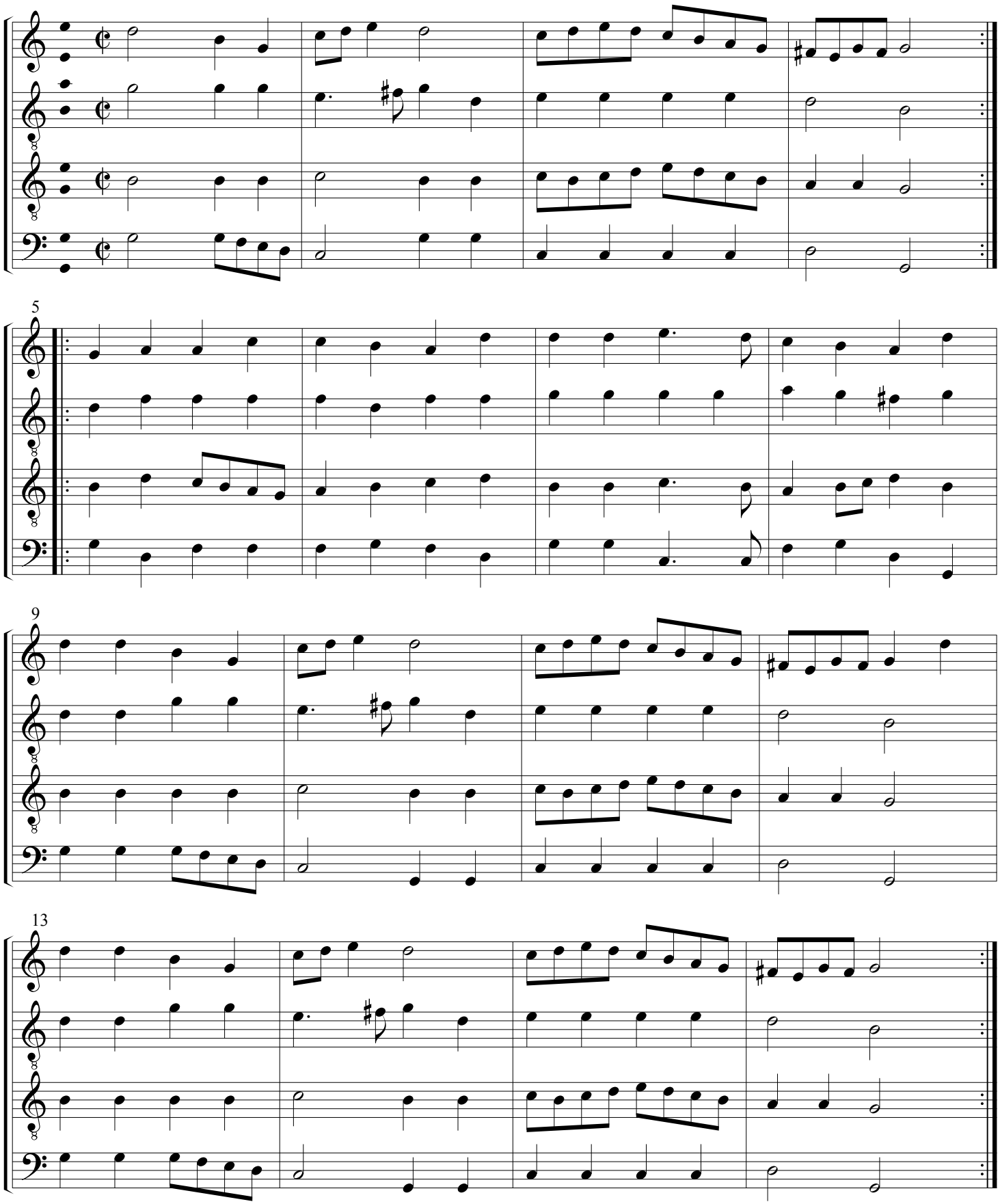
Tylman Susato (c.1500-c.1561)



# Bransle VI

from Troisieme Livre de Danceries, 1557

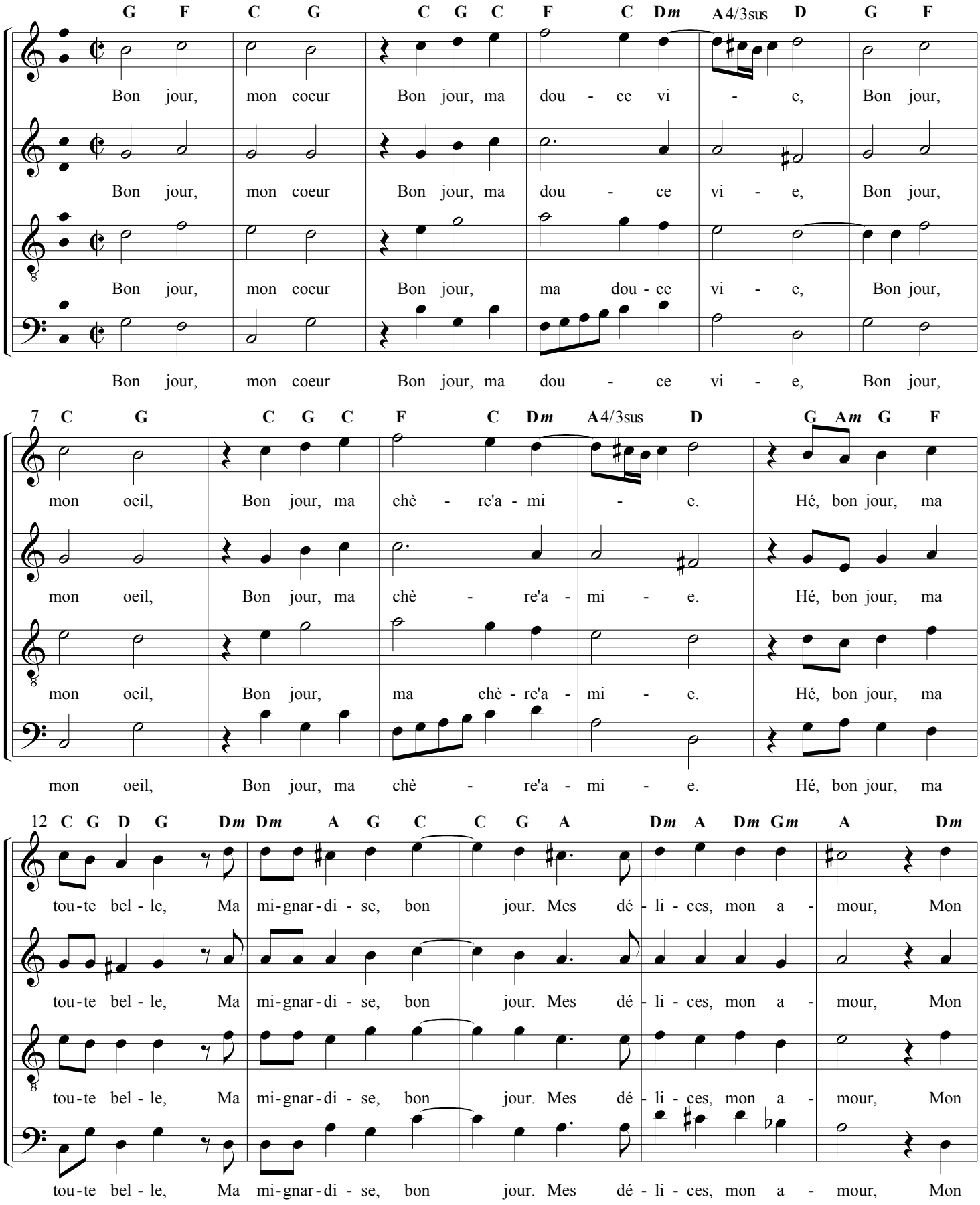
Claude Gervaise (fl.1540-1560)

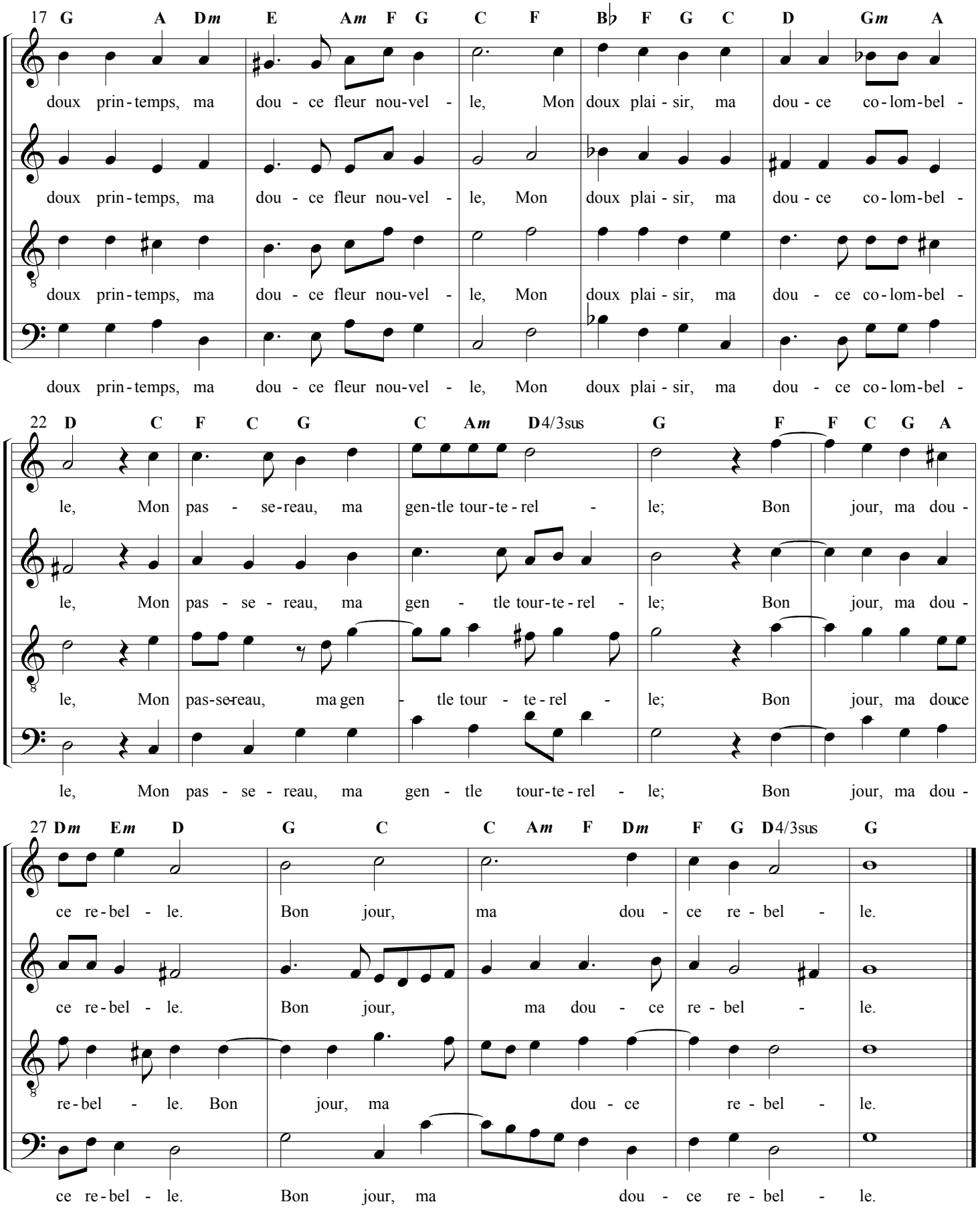


# Bon jour, mon coeur

from Mellange d'Orlande de Lassus, 1570

Roland de Lassus (1530-1594)

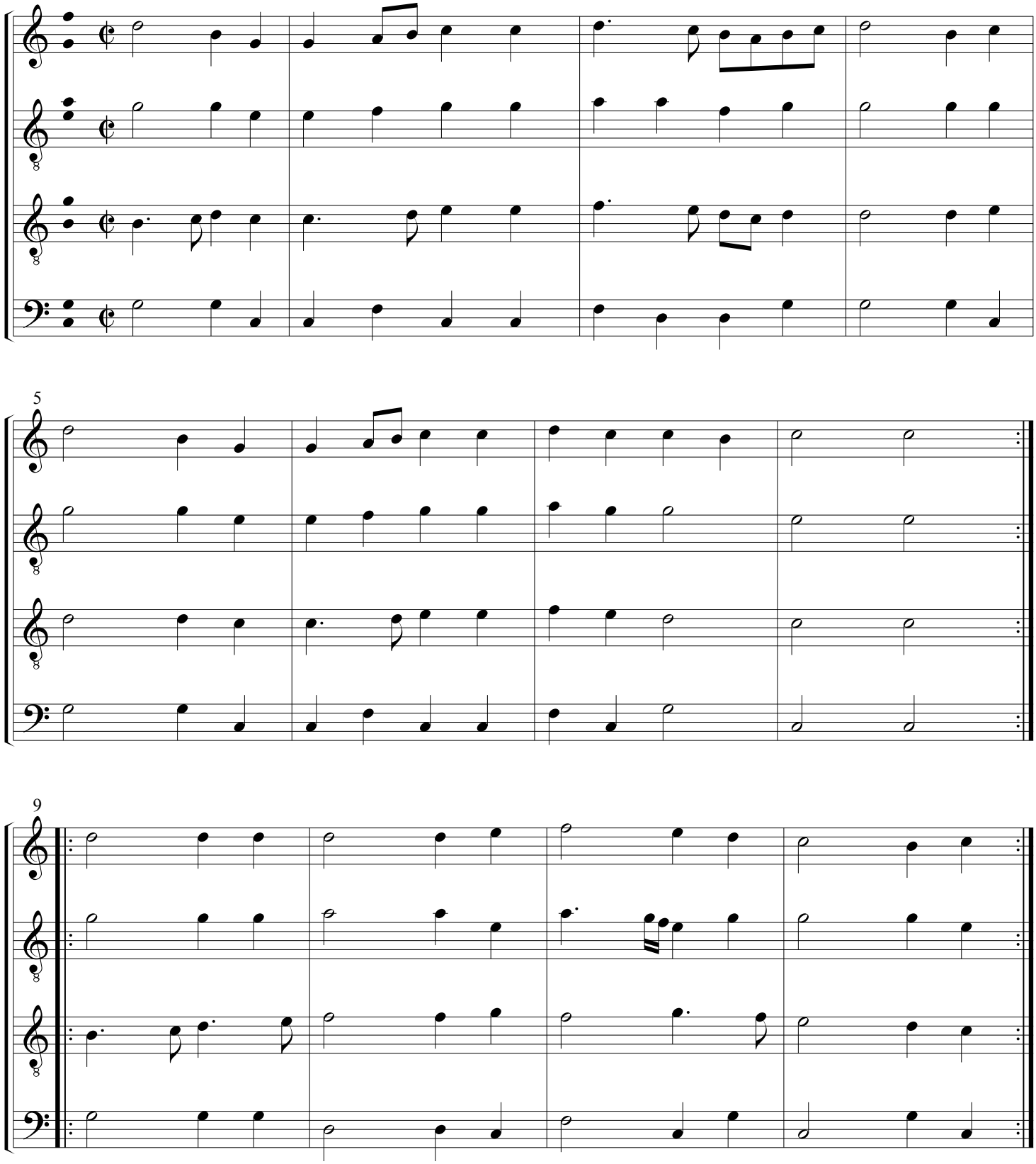



17 G A Dm E Am F G C F B♭ F G C D Gm A
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-
22 D C F C G C Am D4/3sus G F F C G A
le, Mon pas-se-reau, ma gen-tle tour-te-rel-le; Bon jour, ma dou-
le, Mon pas-se-reau, ma gen-tle tour-te-rel-le; Bon jour, ma dou-
le, Mon pas-se-reau, ma gen-tle tour-te-rel-le; Bon jour, ma douce
le, Mon pas-se-reau, ma gen-tle tour-te-rel-le; Bon jour, ma dou-
27 Dm Em D G C C Am F Dm F G D4/3sus G
ce re-bel-le. Bon jour, ma dou-ce re-bel-le.
ce re-bel-le. Bon jour, ma dou-ce re-bel-le.
re-bel-le. Bon jour, ma dou-ce re-bel-le.
ce re-bel-le. Bon jour, ma dou-ce re-bel-le.

# Branle de Bourgoigne

from Musique de Joie, c.1540

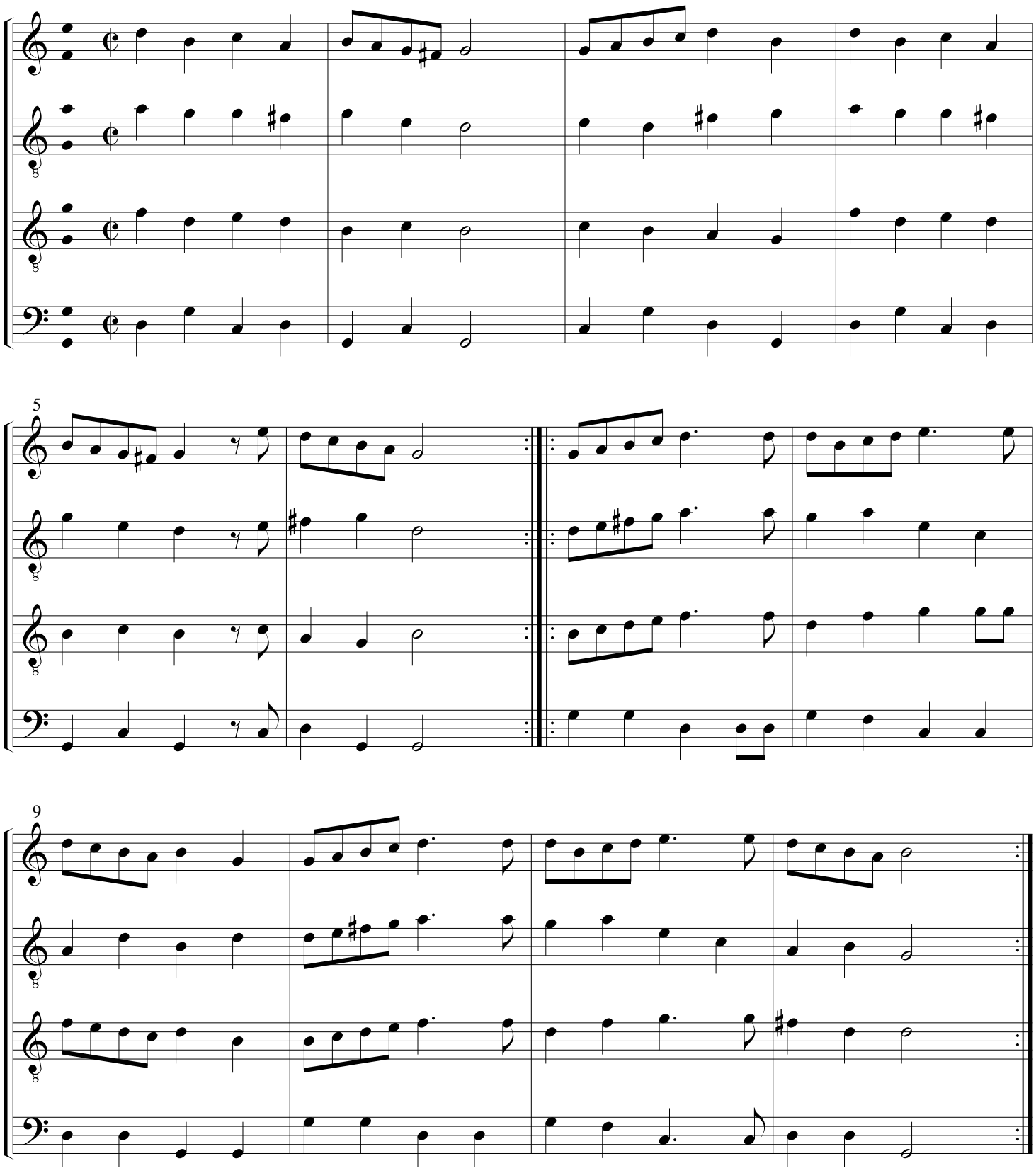
Jacques Moderne (c.1495-c.1562)



# Branle simple

from Musique de Joie, c.1540

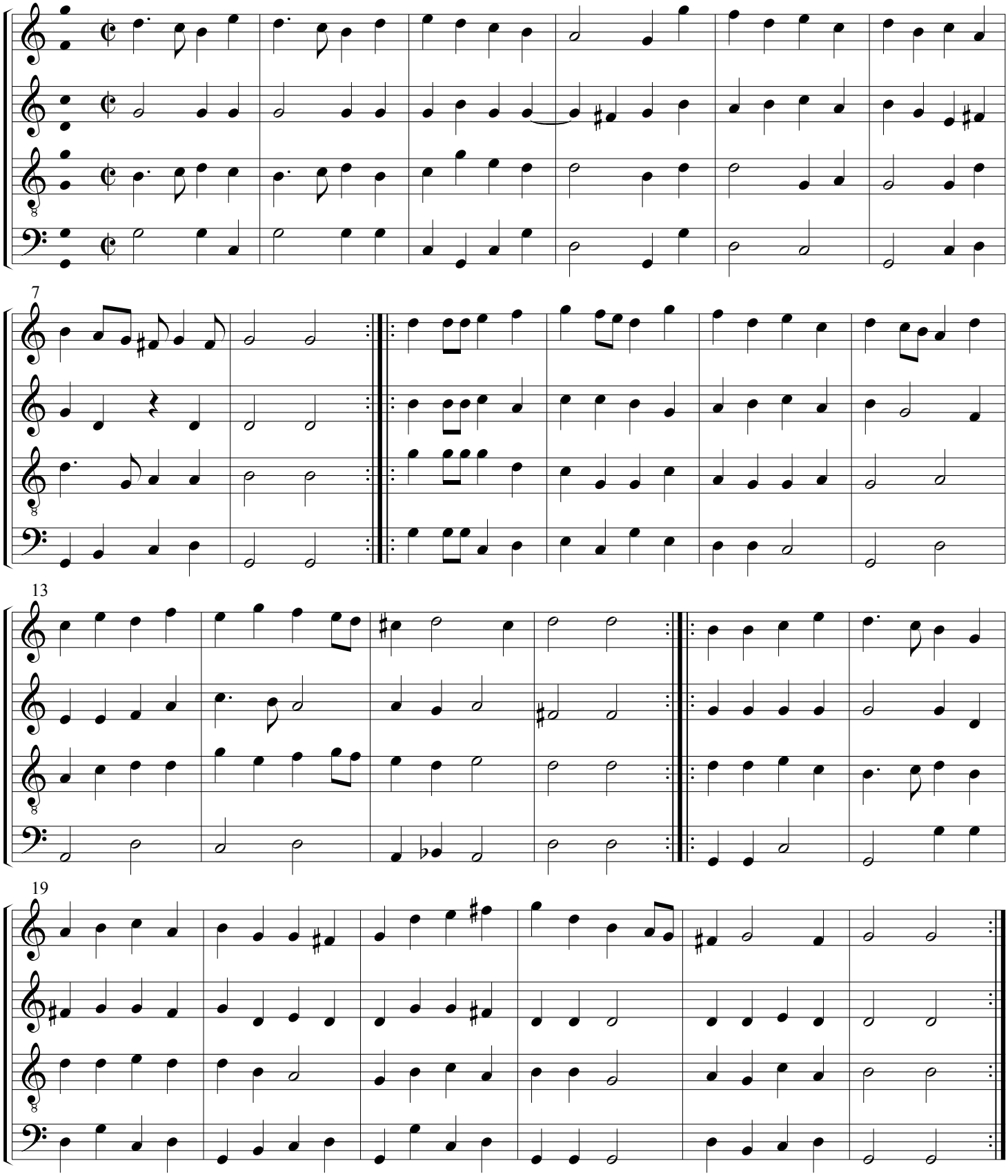
Jacques Moderne (c.1495-c.1562)



# La bounette

from the Mulliner organ manuscript

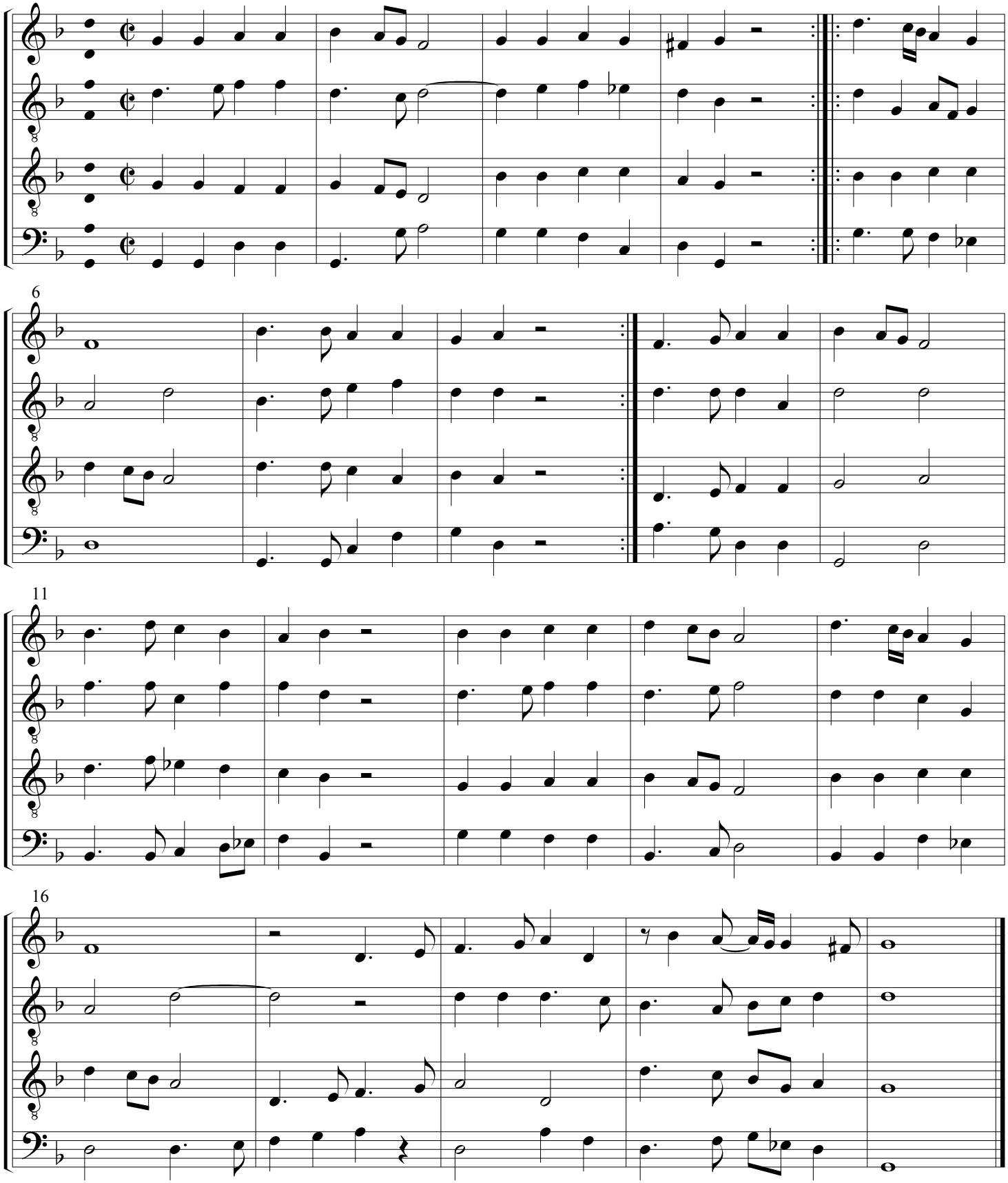
Thomas Mulliner (fl. 1563)



# Dit le Bourguygnon

from Odhecaton, 1501

Anon

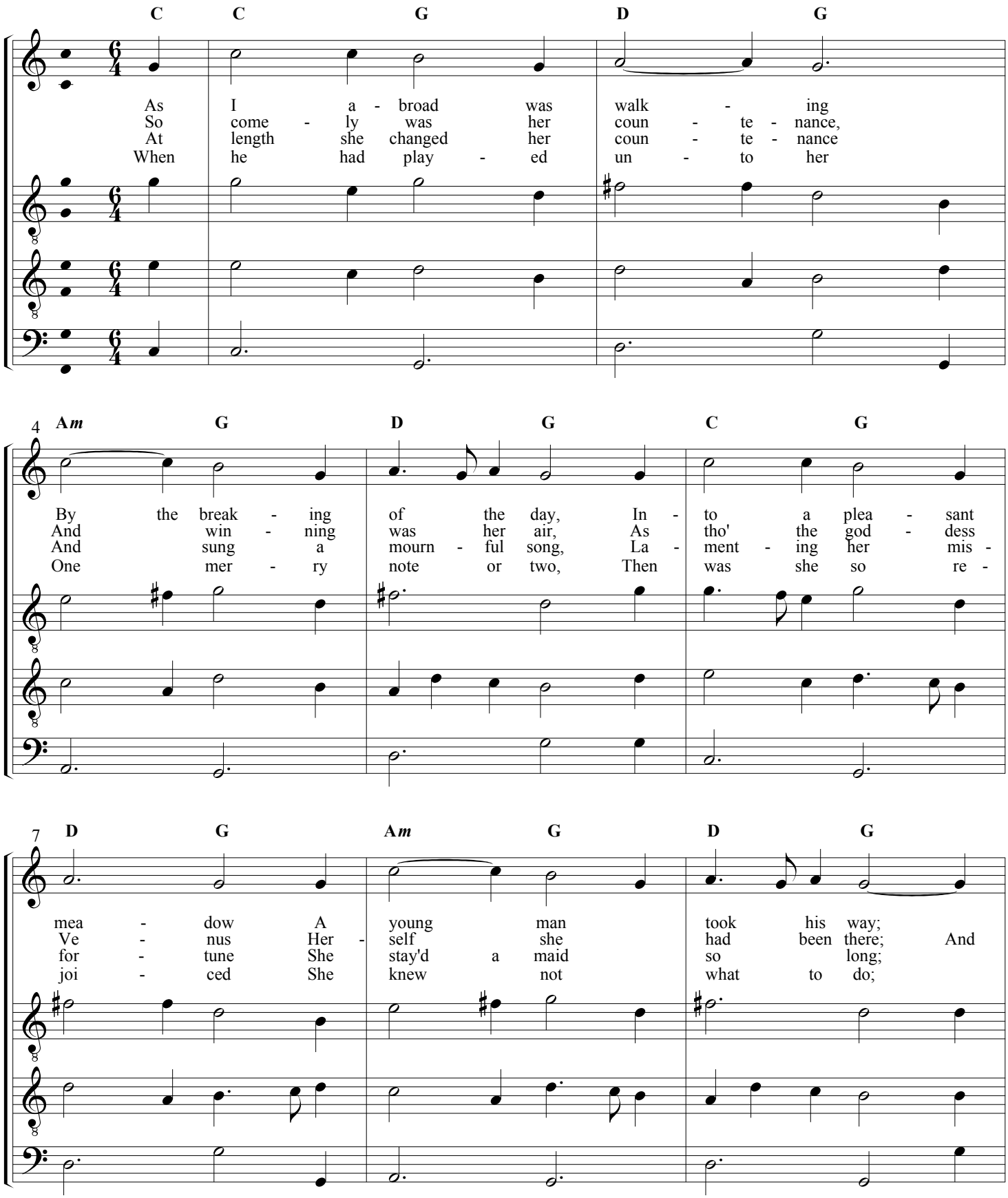


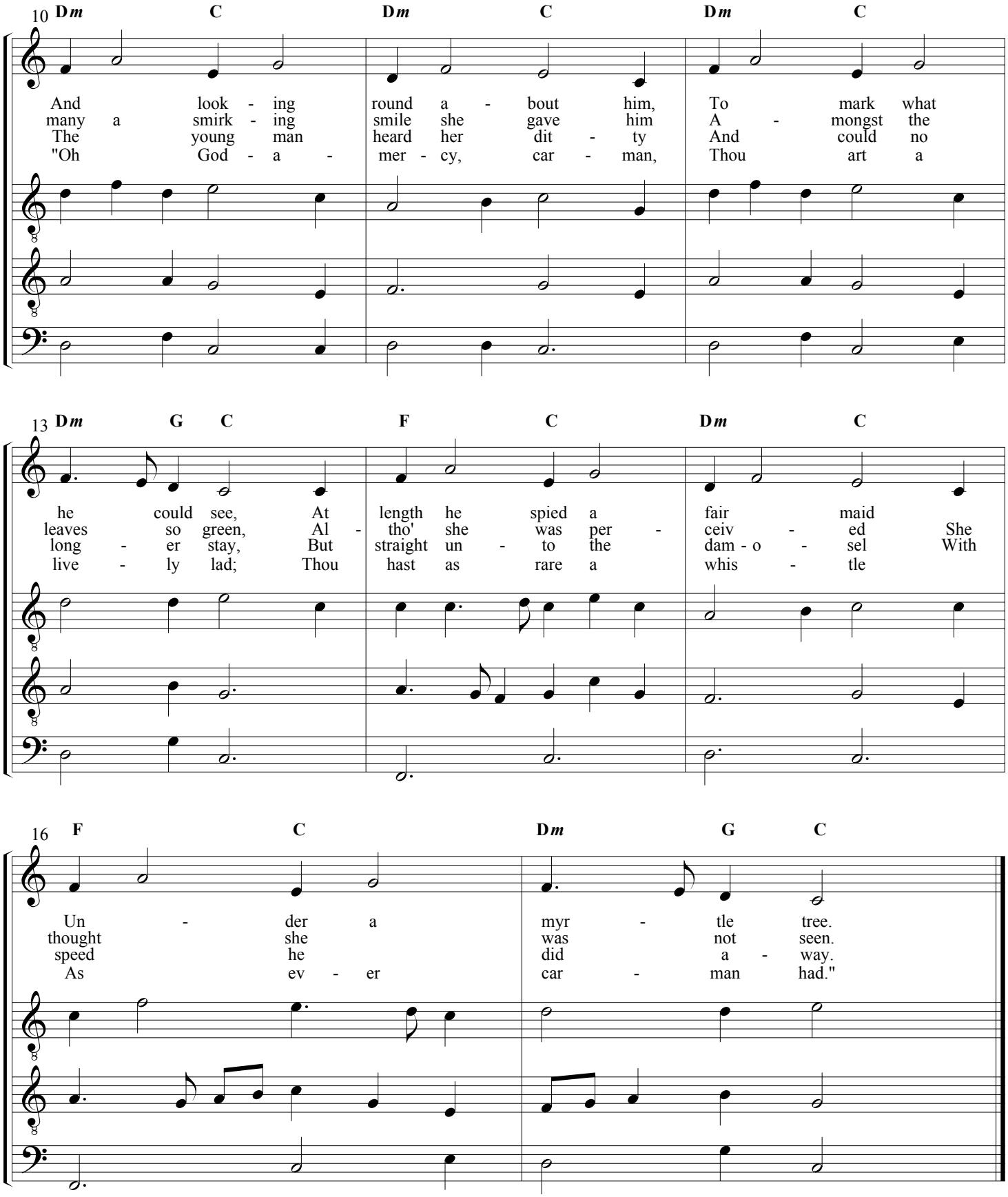
# The Carmans whistle

from the Fitzwilliam Virginal Book

lyrics by Anon.

based on the setting by William Byrd (1542-1623)

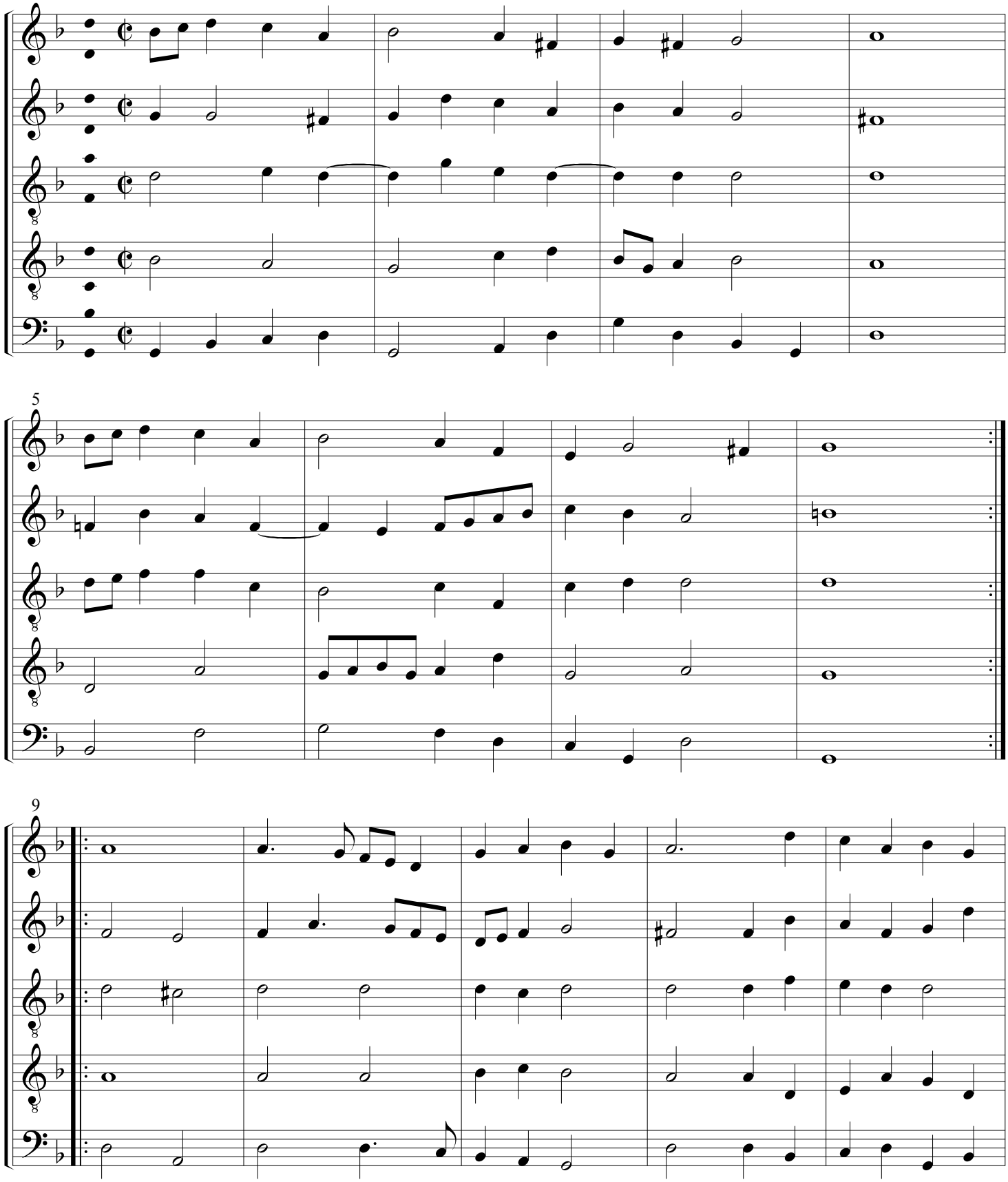


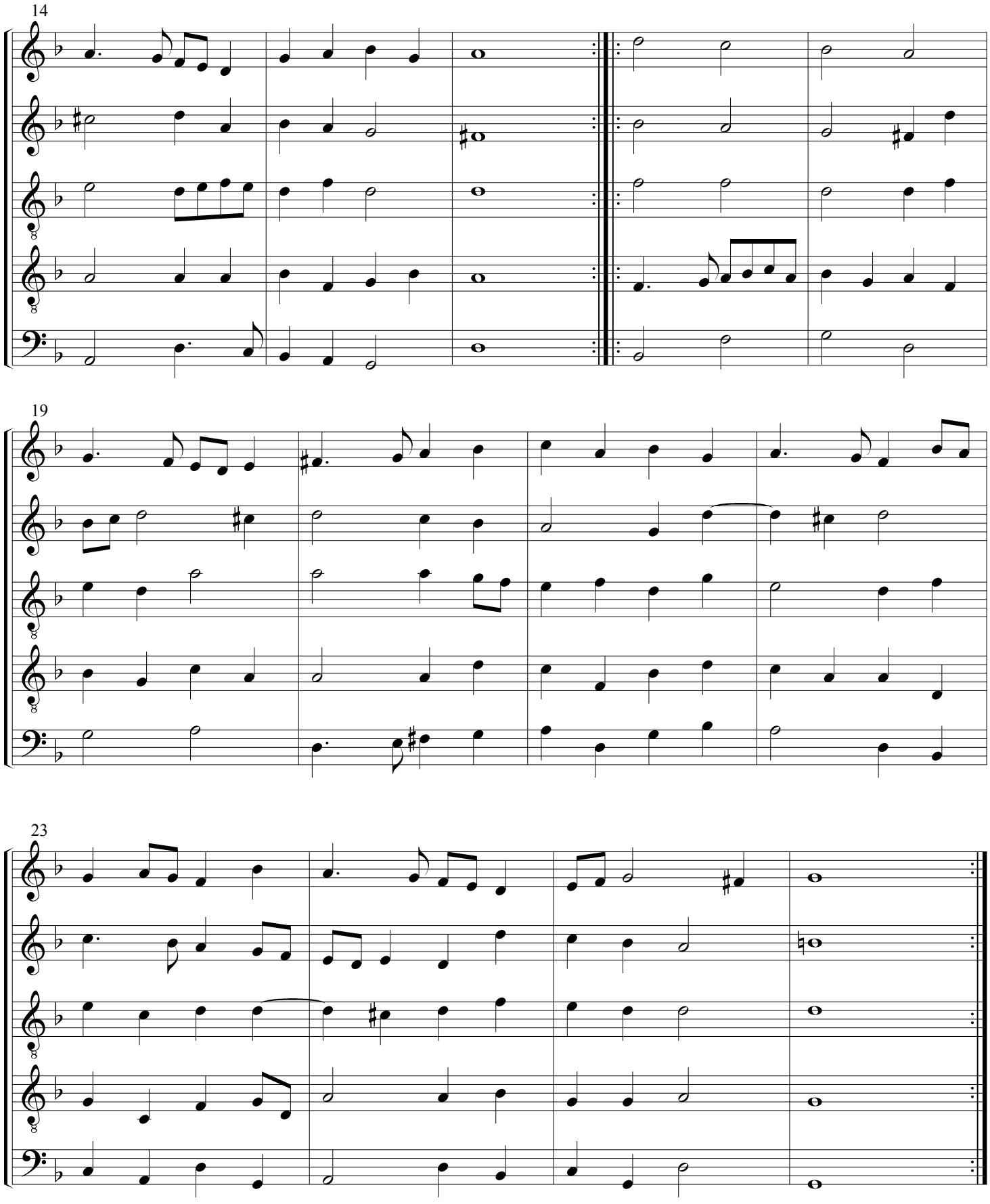

10
Dm C Dm C Dm C
And look - ing round a - bout him, To mark what
many a smirk - ing smile she gave him A - mongst the
The young man heard her dit - ty And could no
"Oh God - a - mer - cy, car - man, Thou art a
13
Dm G C F C Dm C
he could see, At length he spied a fair maid
leaves so green, Al - tho' she was per - ceiv - ed She
long - er stay, But straight un - to the dam - o - sel With
live - ly lad; Thou hast as rare a whis - tle
16
F C Dm G C
Un - der a myr - tle tree.
thought she was not seen.
speed he did a - way.
As ev - er car - man had."

# The Choise

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)

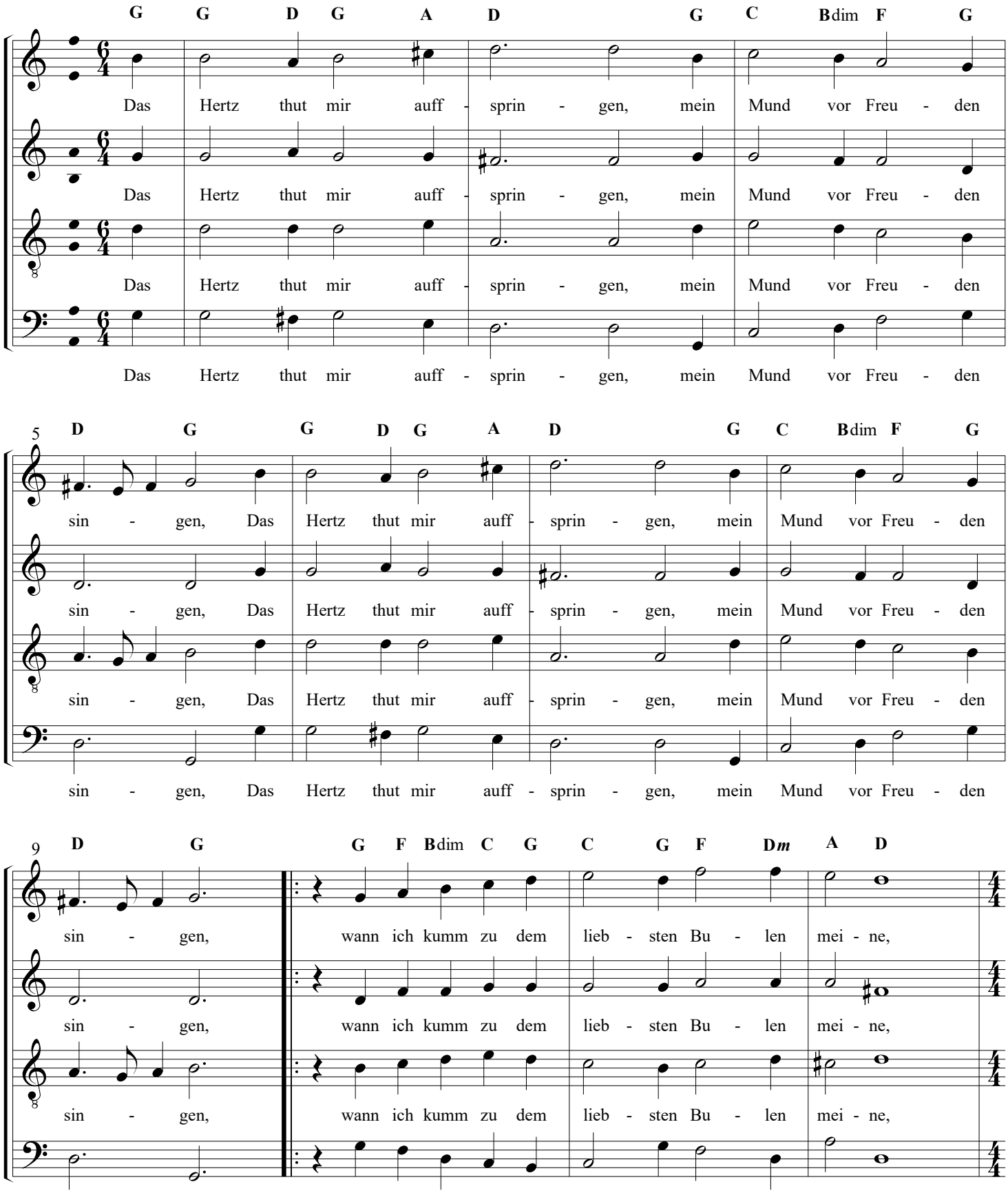


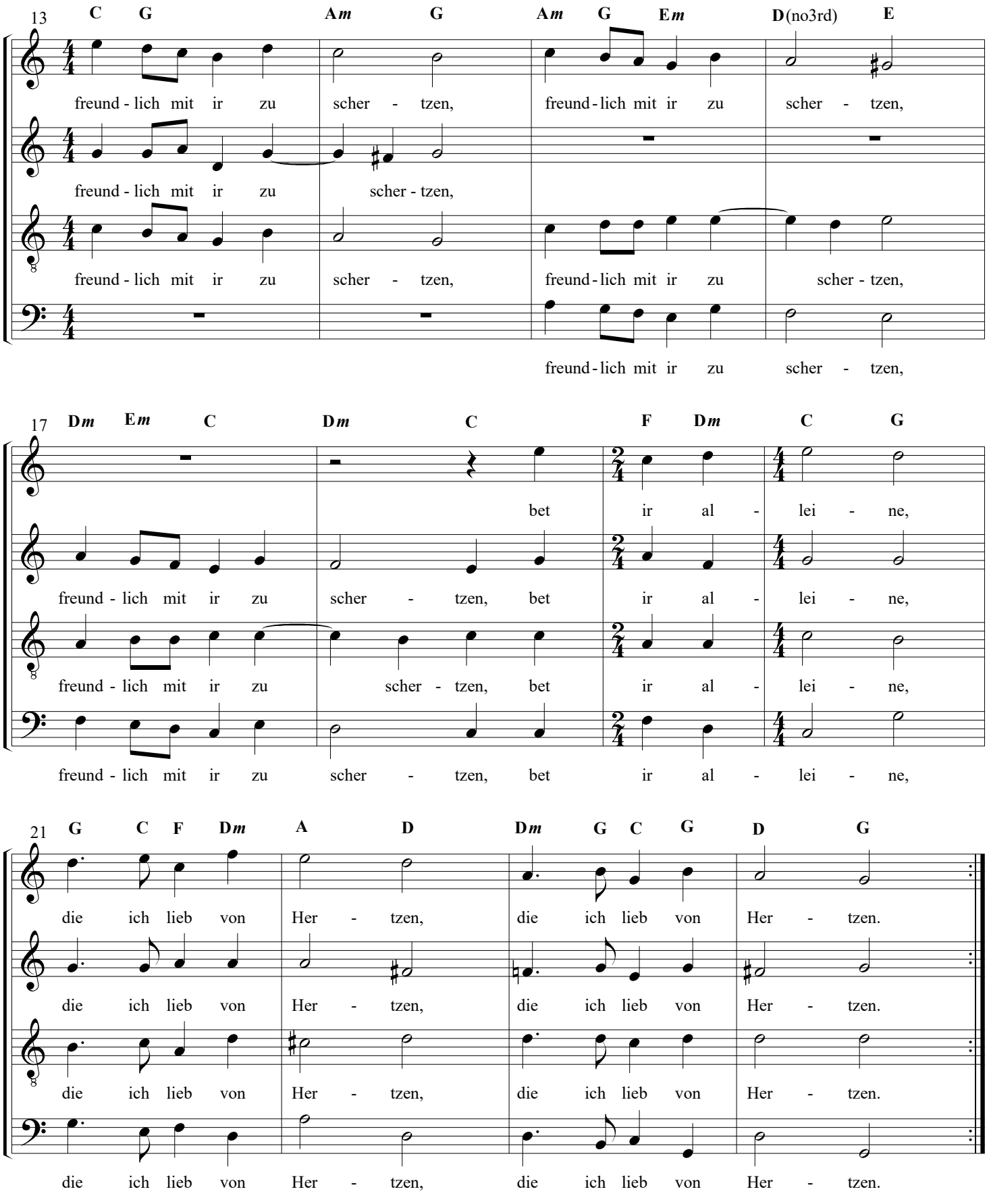

14
19
23

# Das Hertz thut mir auffspringen

from Neue teutsche Gesang..., 1596

Hans Leo Hassler (1564-1612)

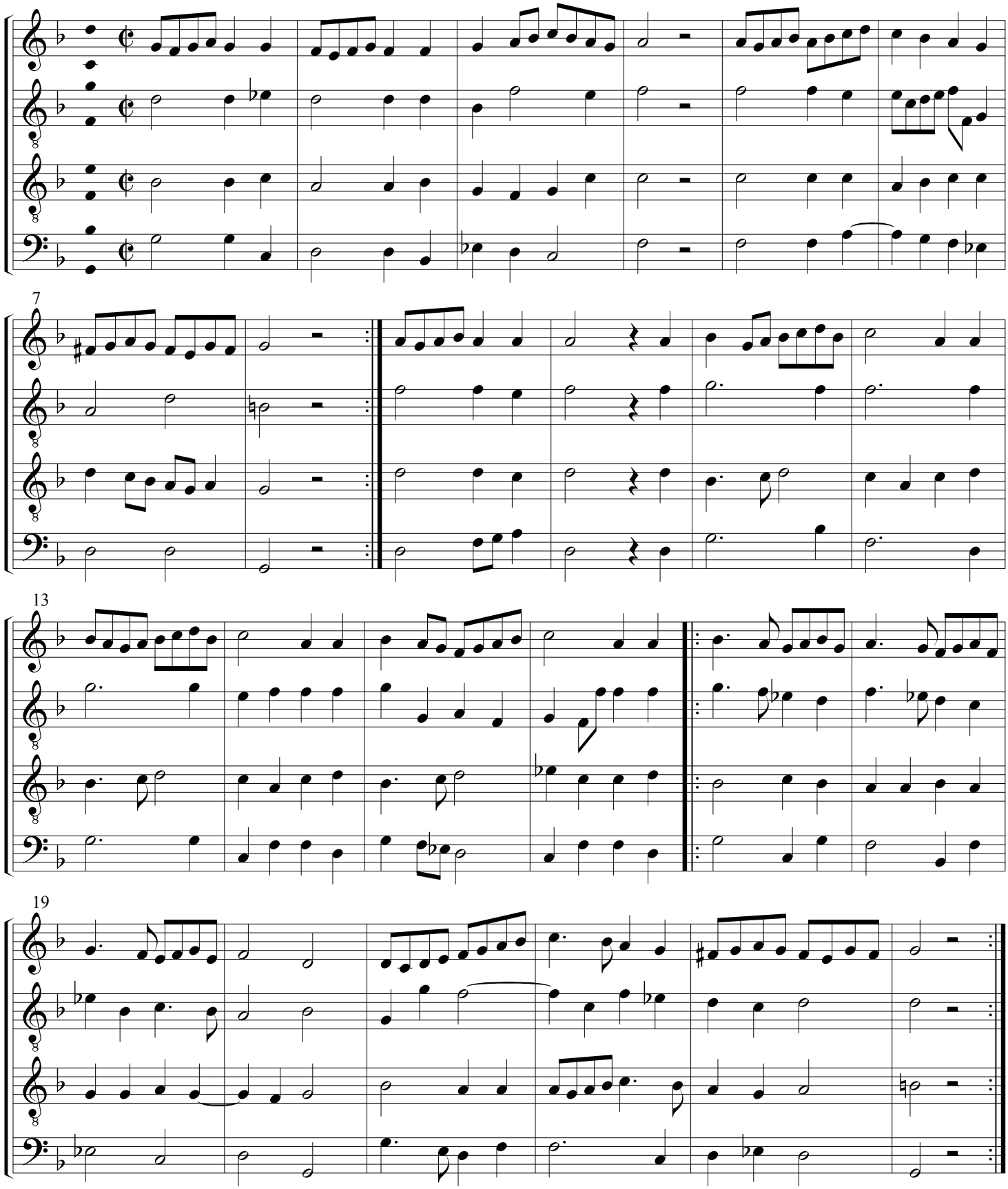



13
C G Am G Am G Em D(no3rd) E
freund - lich mit ir zu scher - tzen, freund - lich mit ir zu scher - tzen,
freund - lich mit ir zu scher - tzen,
freund - lich mit ir zu scher - tzen, freund - lich mit ir zu scher - tzen,
freund - lich mit ir zu scher - tzen,
17
Dm Em C Dm C F Dm C G
bet ir al - lei - ne,
freund - lich mit ir zu scher - tzen, bet ir al - lei - ne,
freund - lich mit ir zu scher - tzen, bet ir al - lei - ne,
freund - lich mit ir zu scher - tzen, bet ir al - lei - ne,
21
G C F Dm A D Dm G C G D G
die ich lieb von Her - tzen, die ich lieb von Her - tzen.
die ich lieb von Her - tzen, die ich lieb von Her - tzen.
die ich lieb von Her - tzen, die ich lieb von Her - tzen.
die ich lieb von Her - tzen, die ich lieb von Her - tzen.

# Entre du fol

from Danserye, 1551

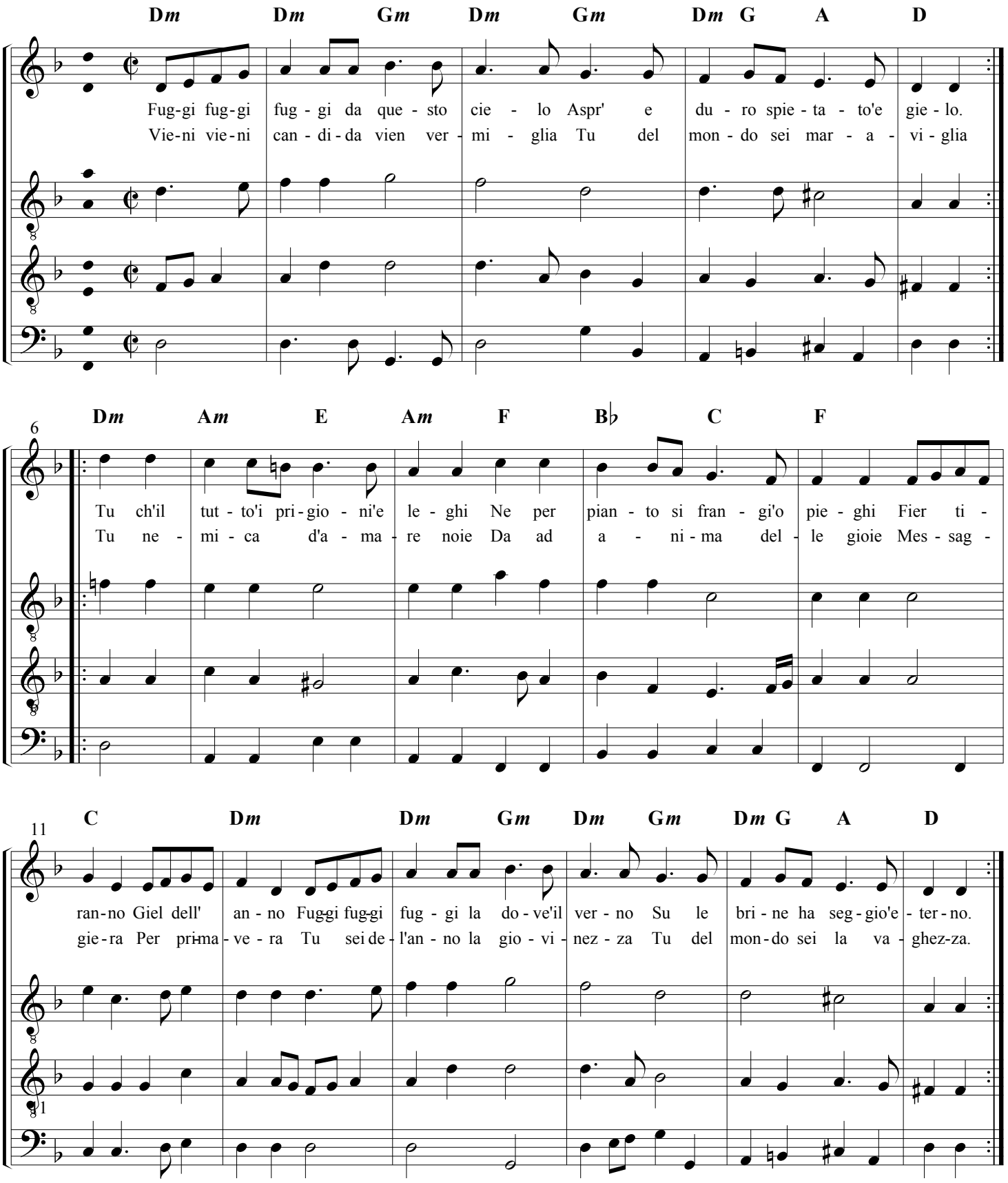
Tylman Susato (c.1500-c.1561)



# Fuggi, fuggi, fuggi da questo cielo

from MS Barbera, Conserv. L. Cherubini, Florence

Giuseppino del Biabo (fl. c. 1600)

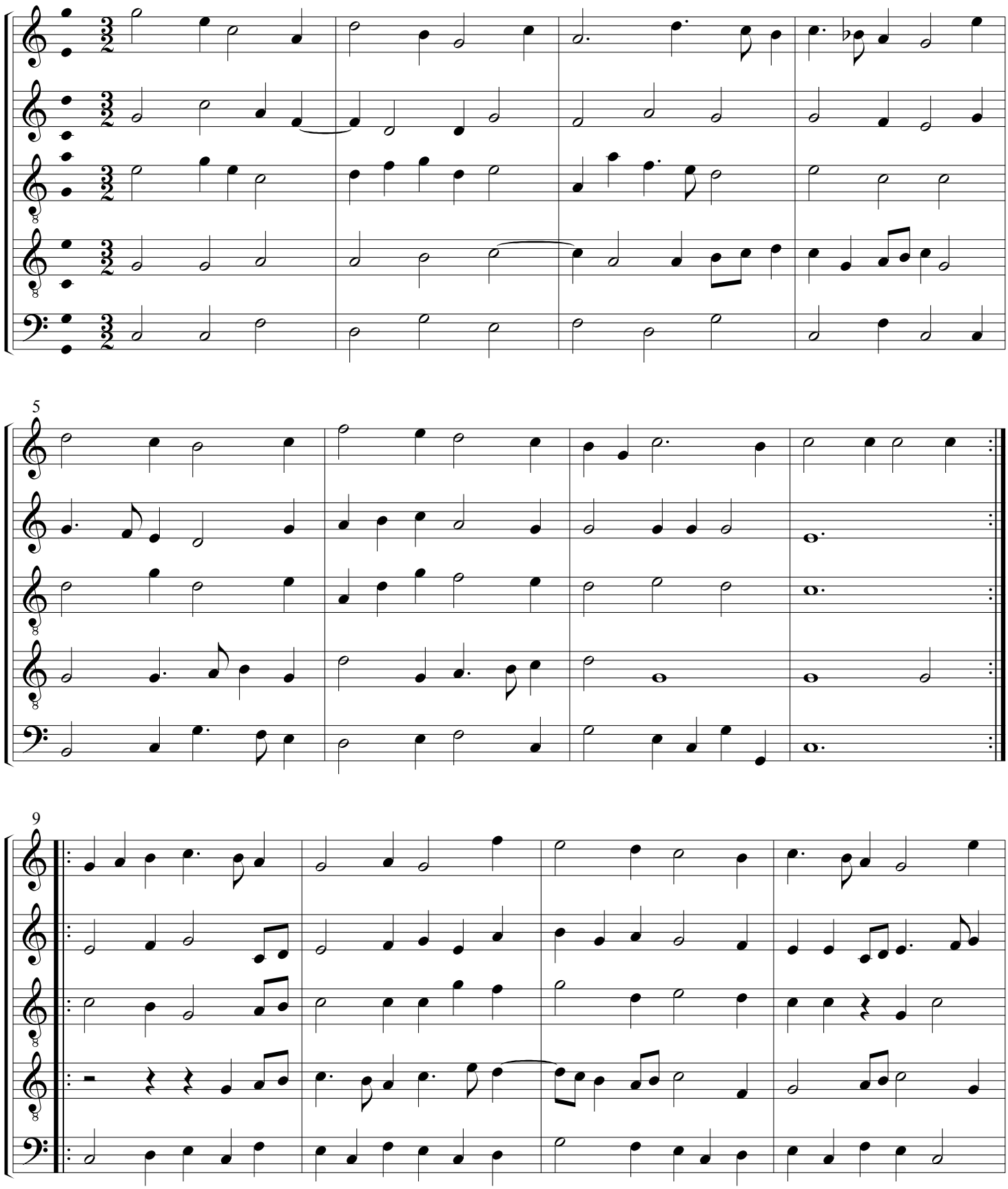



middle lines by Steve Hendricks, revised 2012

# The Fairie-round

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)



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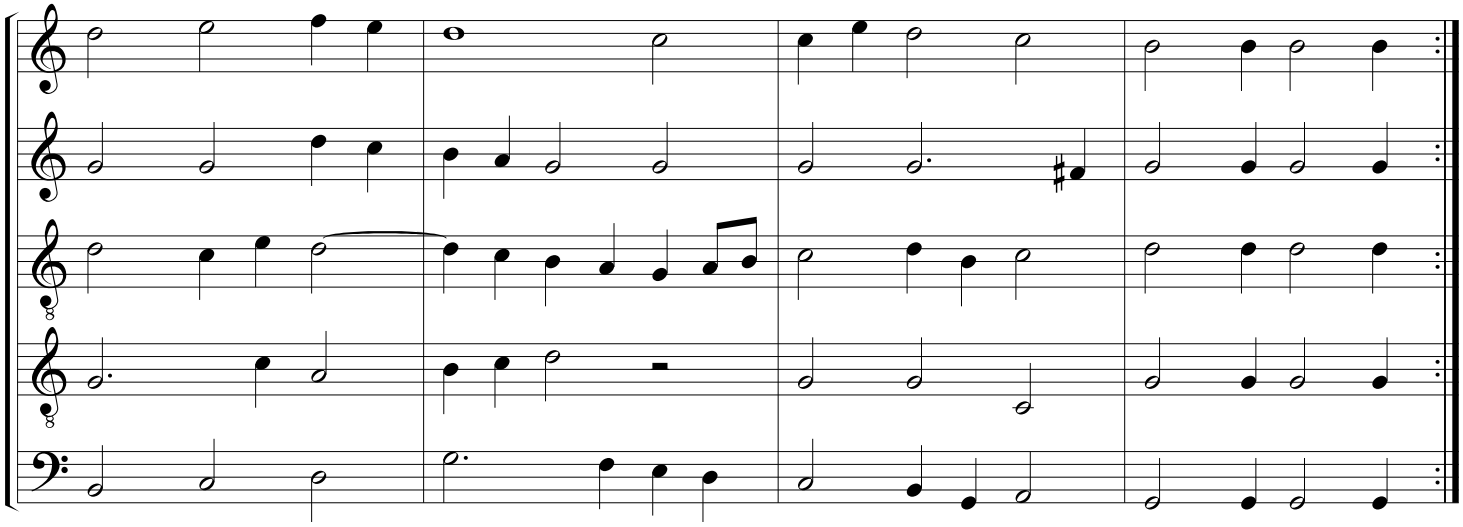

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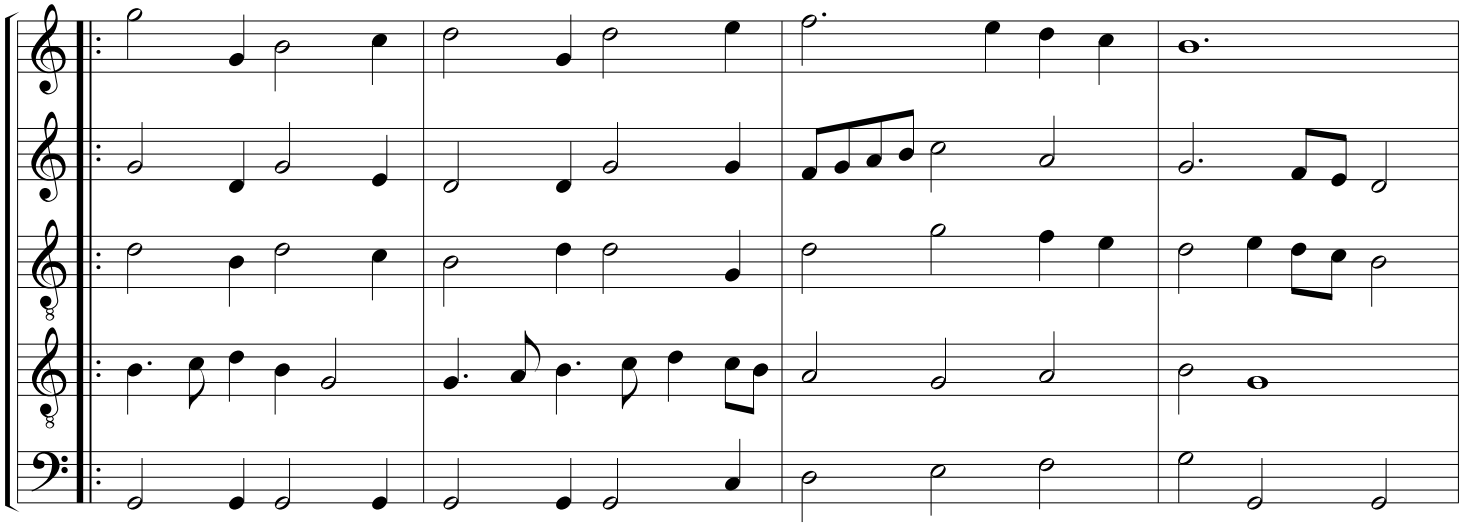

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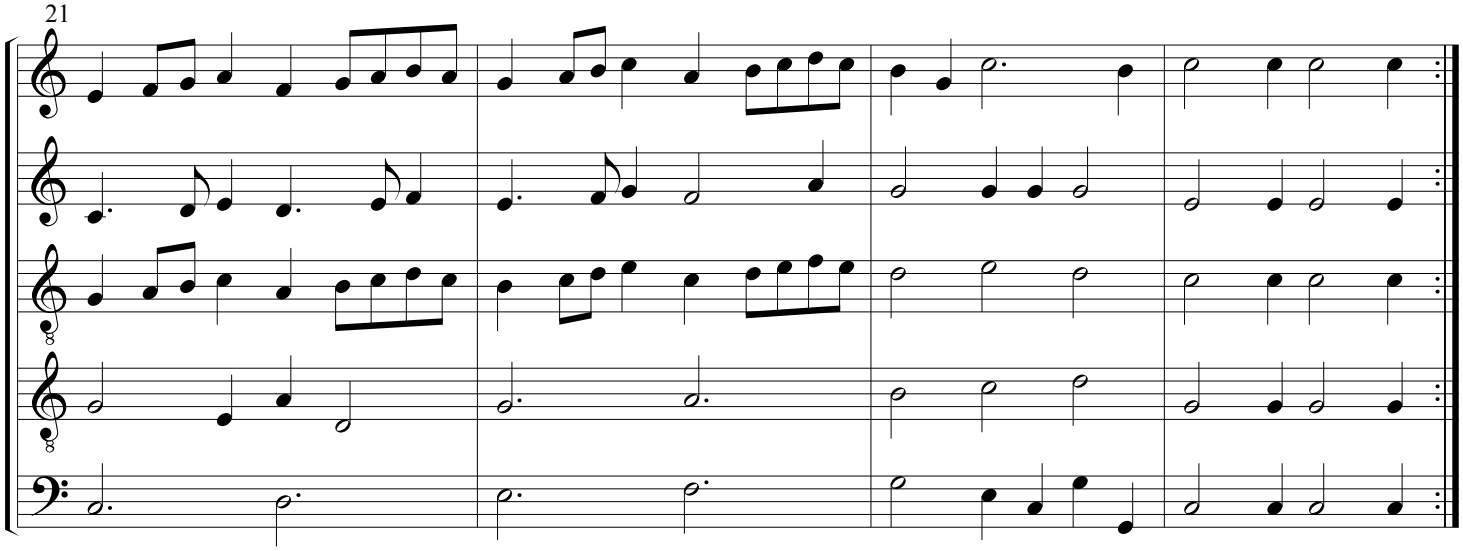
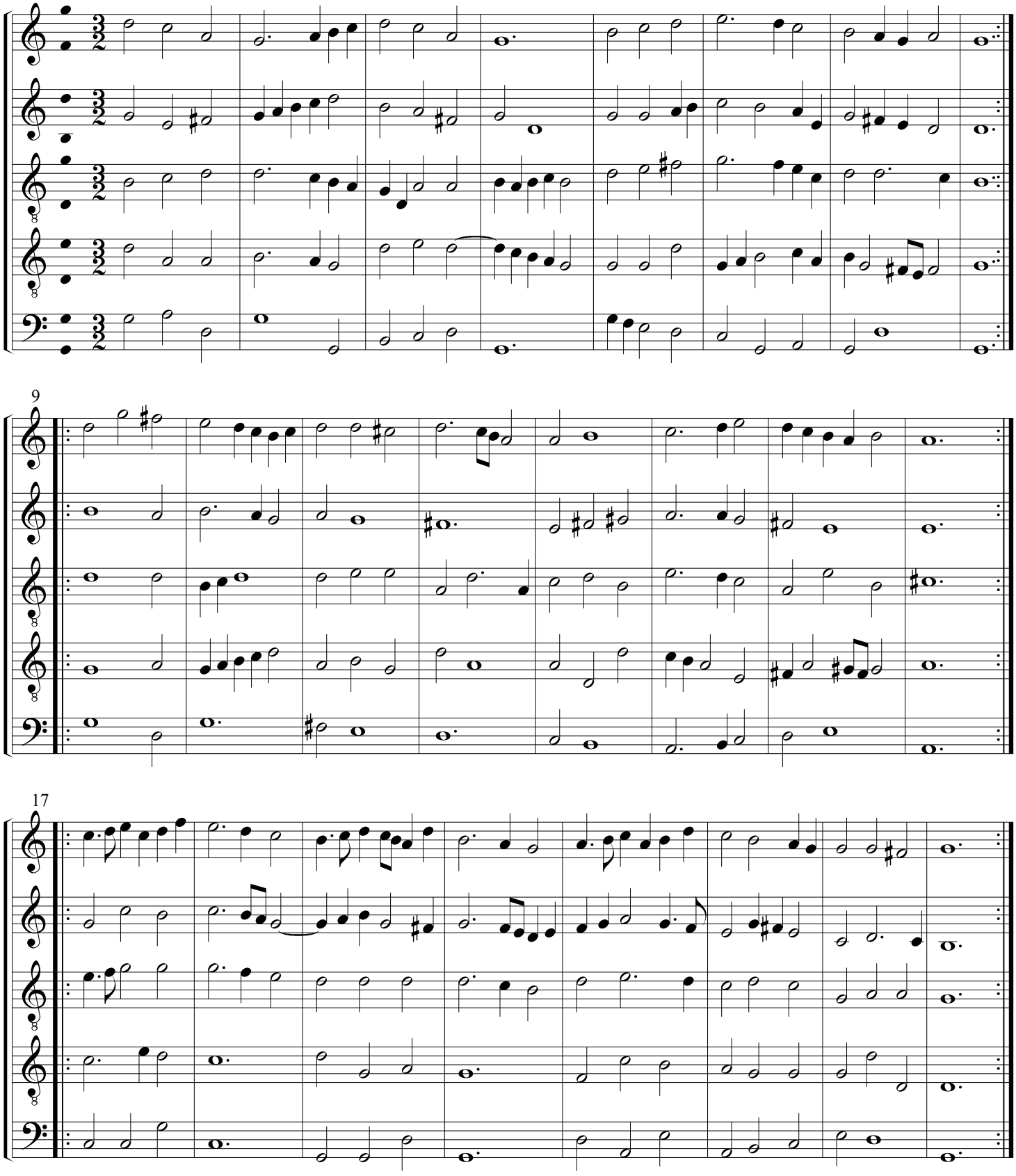


# Galliard

from Pavans, Galliards, Almains..., 1599

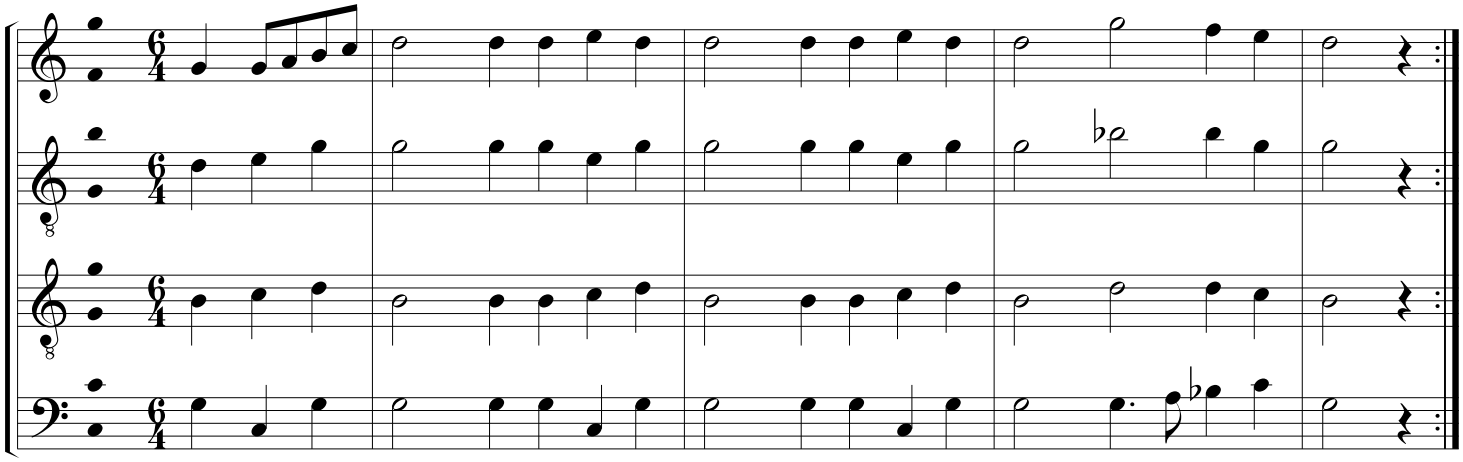
Anthony Holborne (c.1560-1602)

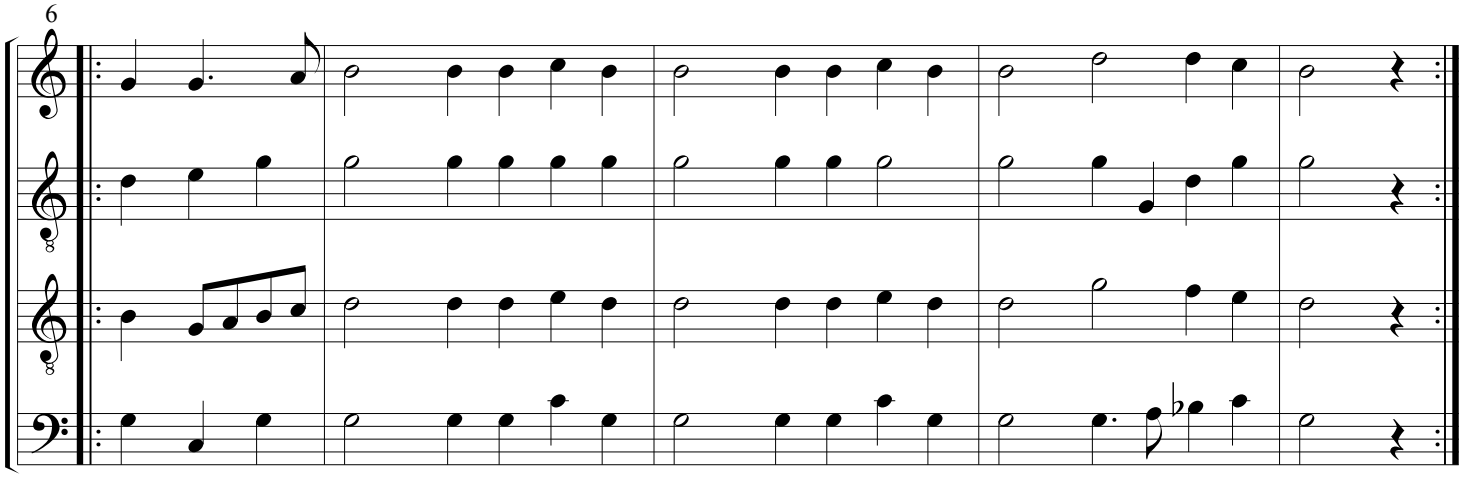


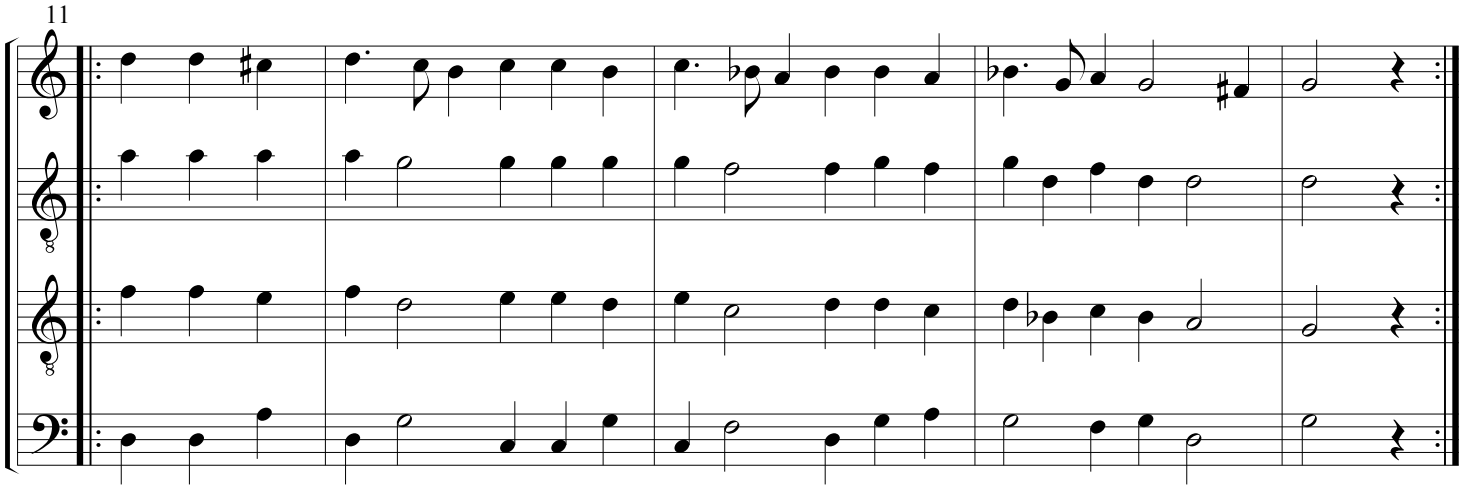
# Gaillarde XV: Le tout

from Danserye, 1551

Tylman Susato (c.1500-c.1561)

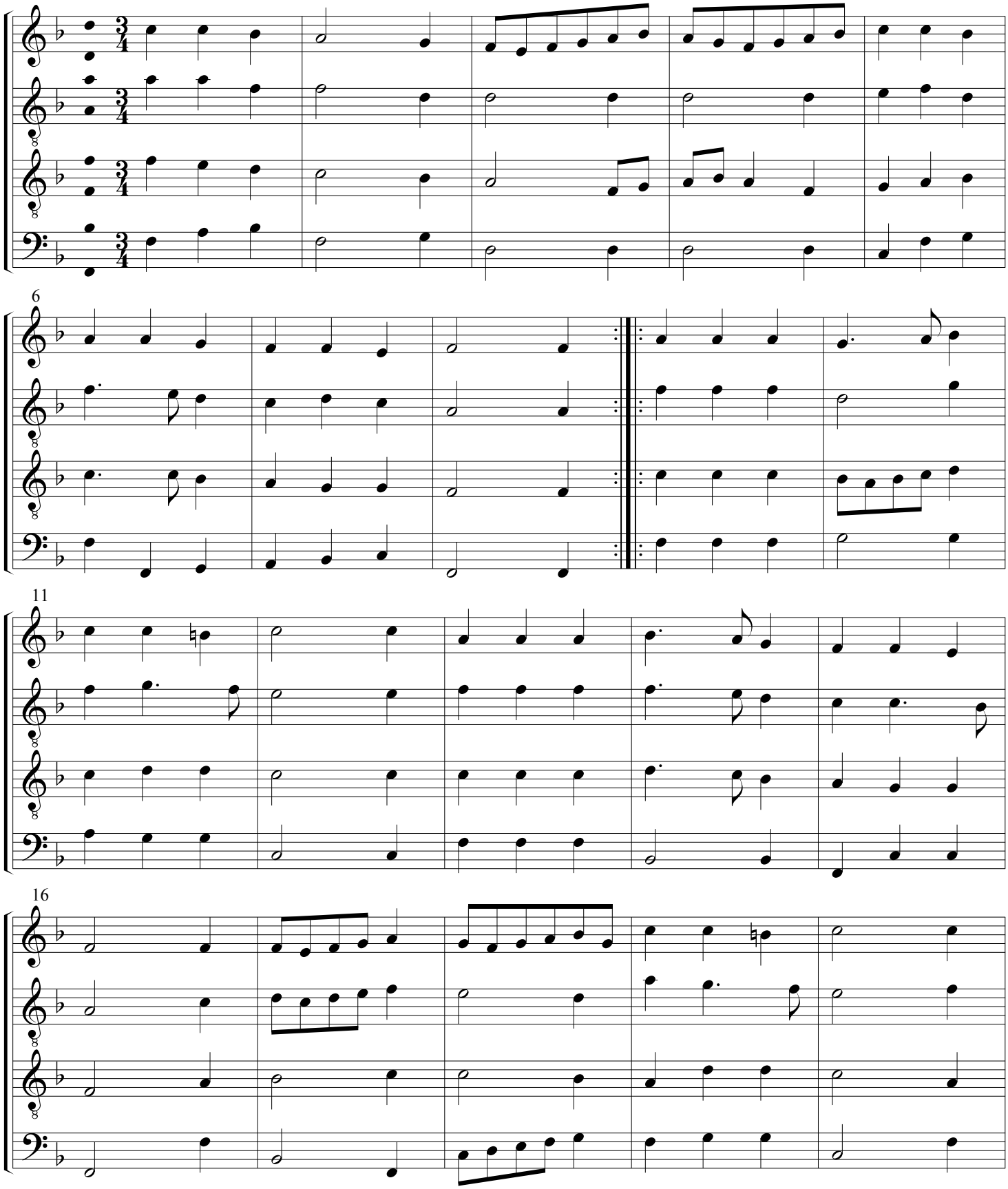


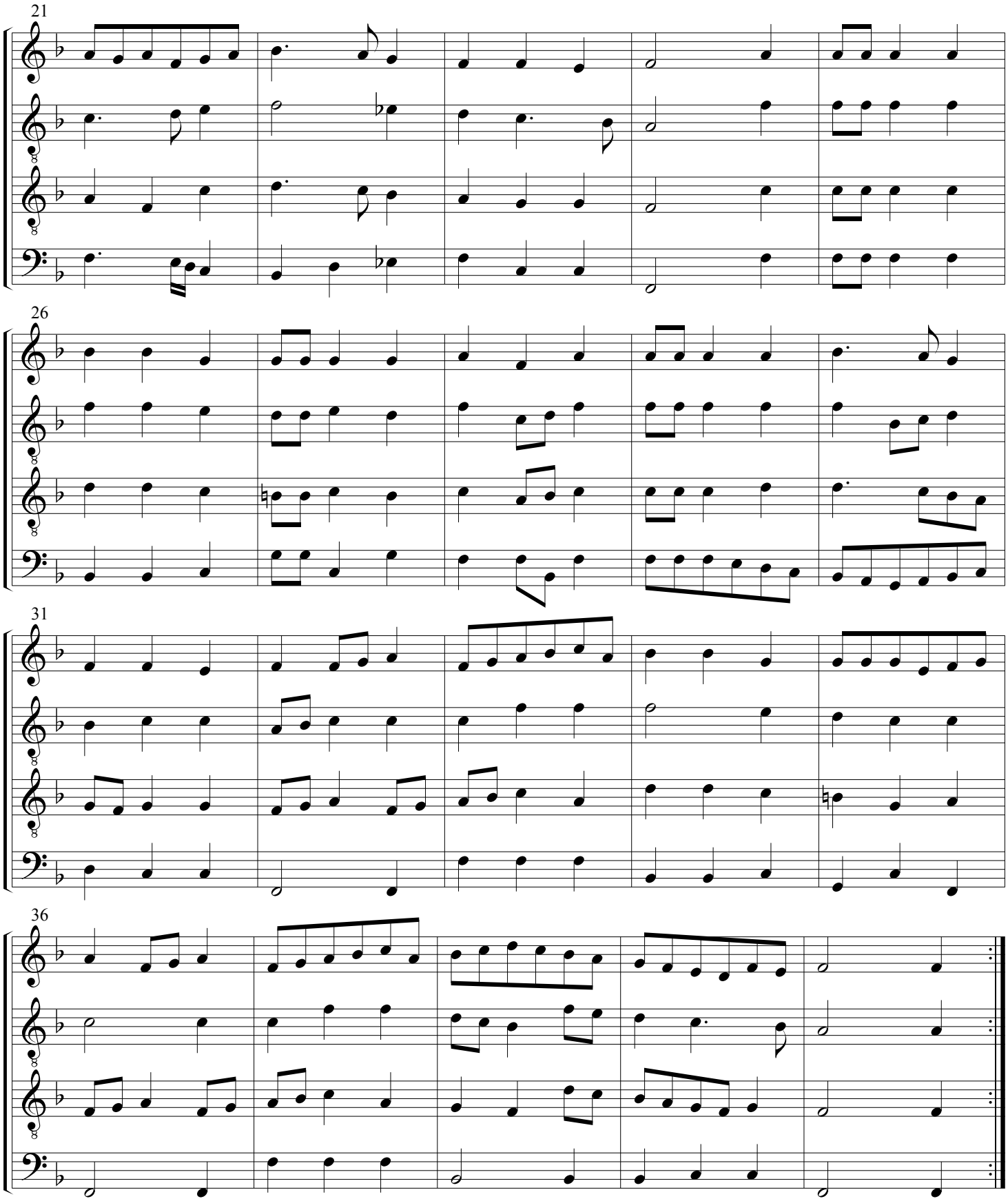


# Gaillarde la rocque

from Liber Primus Leviorum Carminum, 1571 published by Pierre Phalese (c.1510-c.1573)

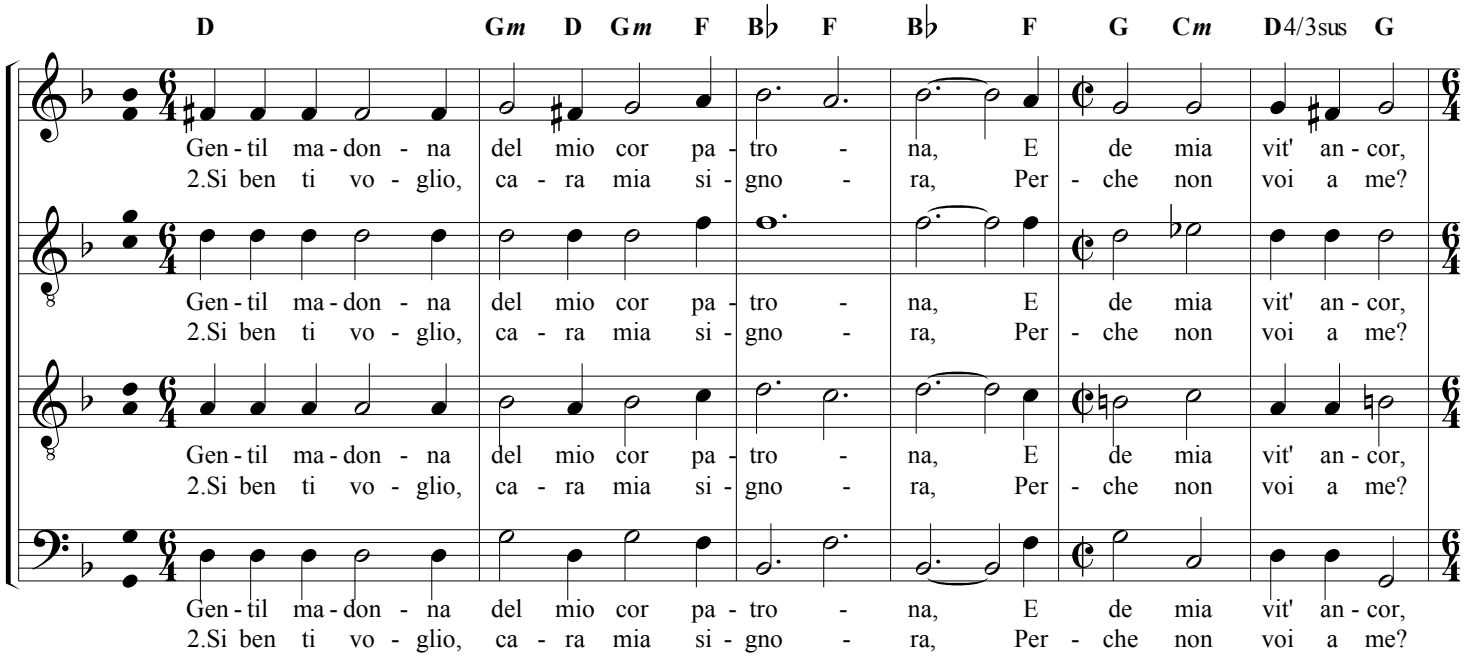


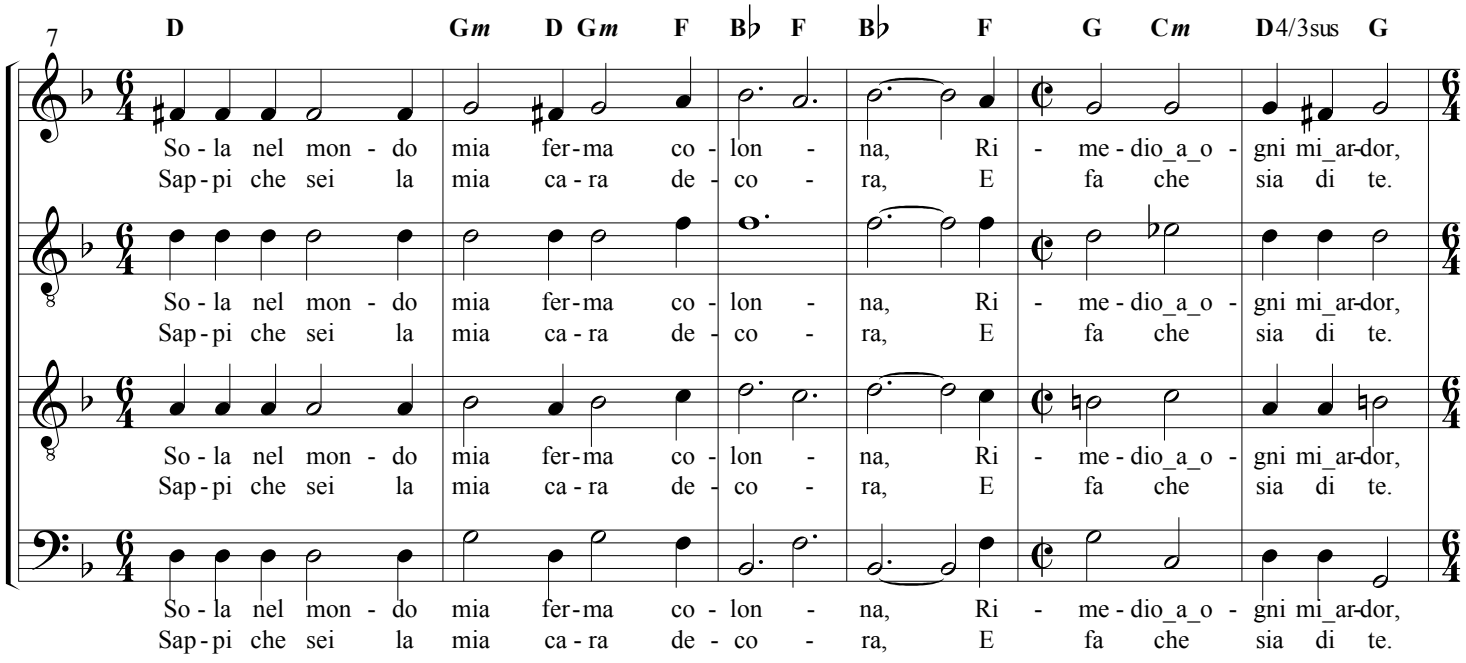

21
26
31
36

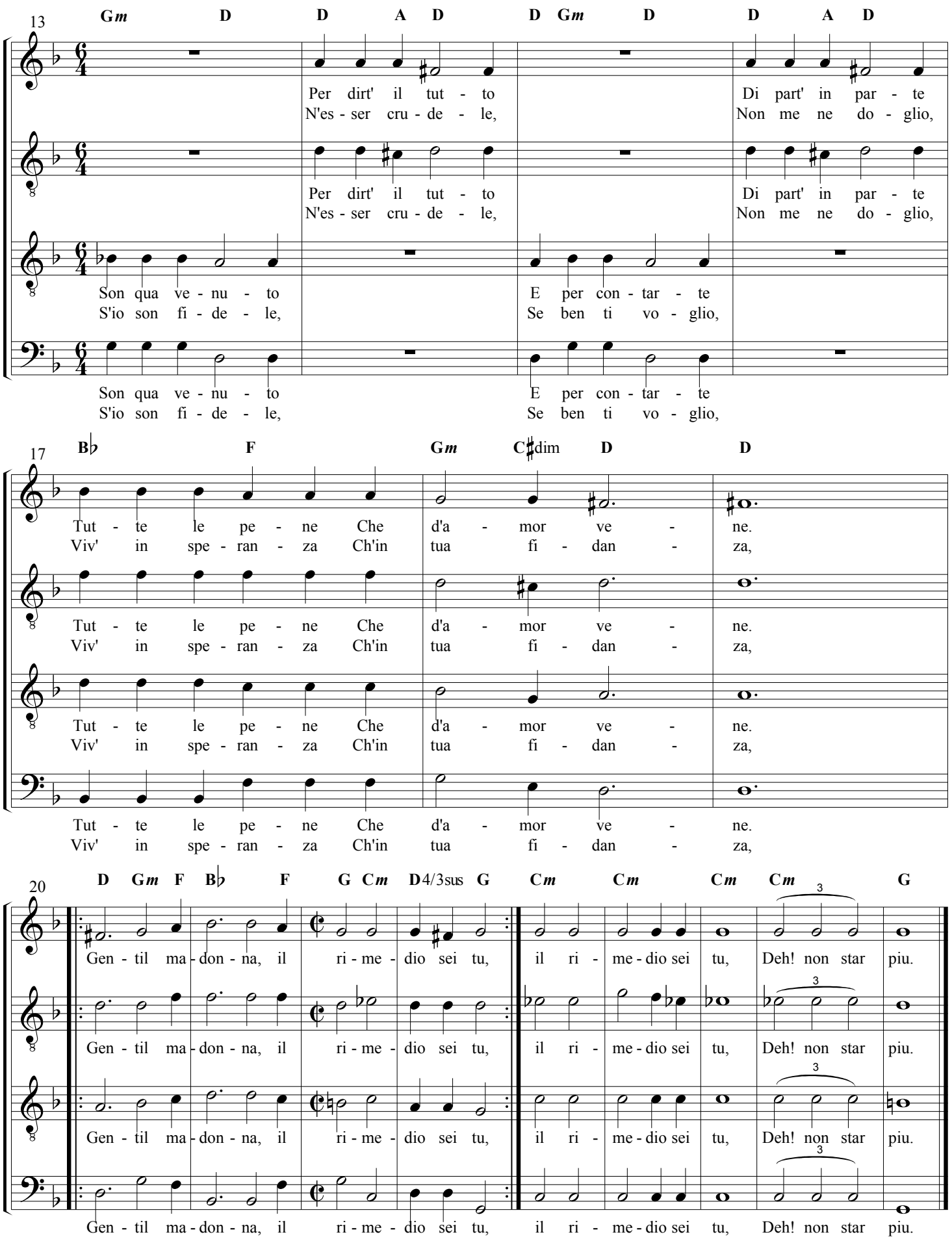
# Gentil Madonna

from Il primo libro de villote, 1557

Filippo Azzaiolo (fl. 1557-1569)



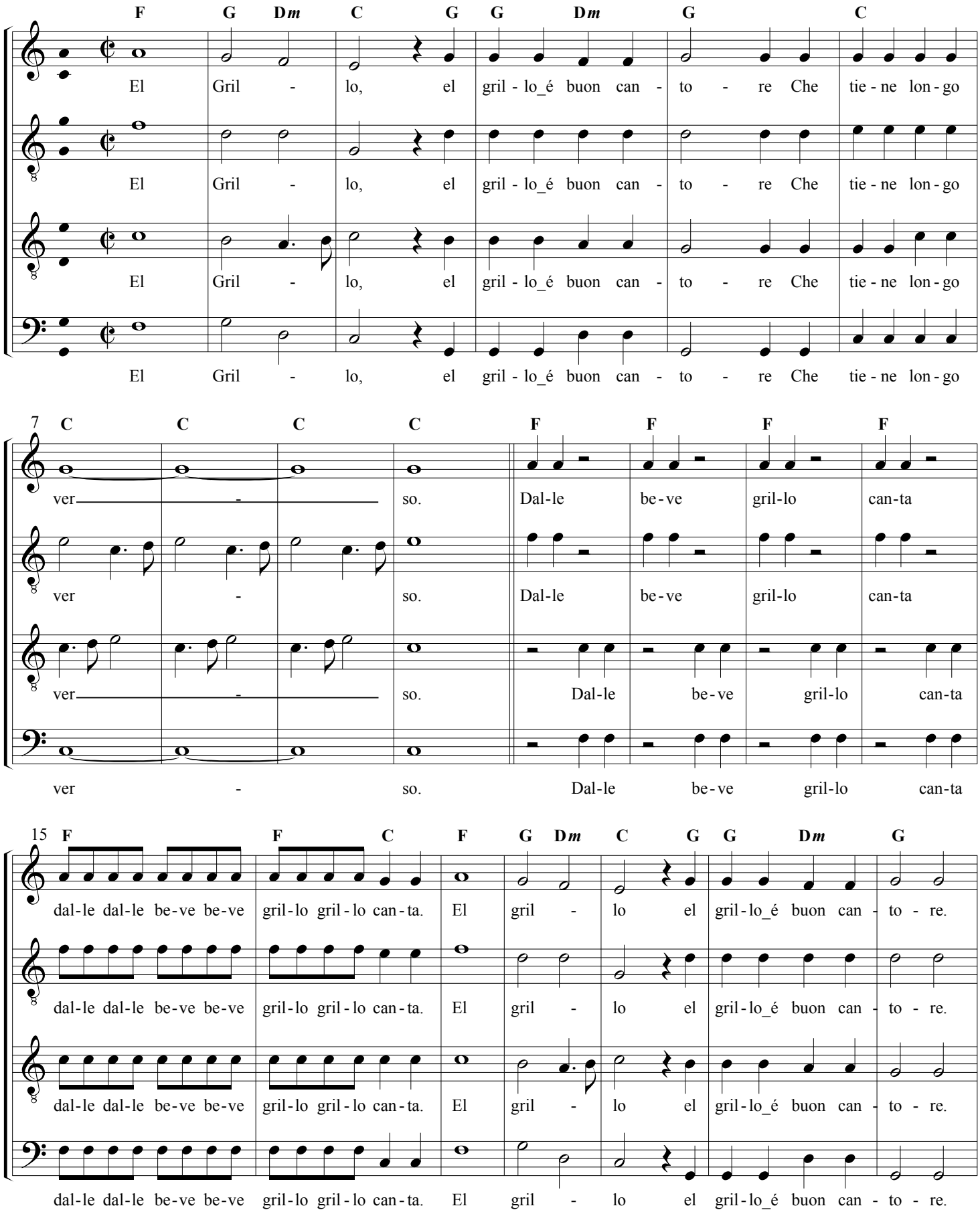



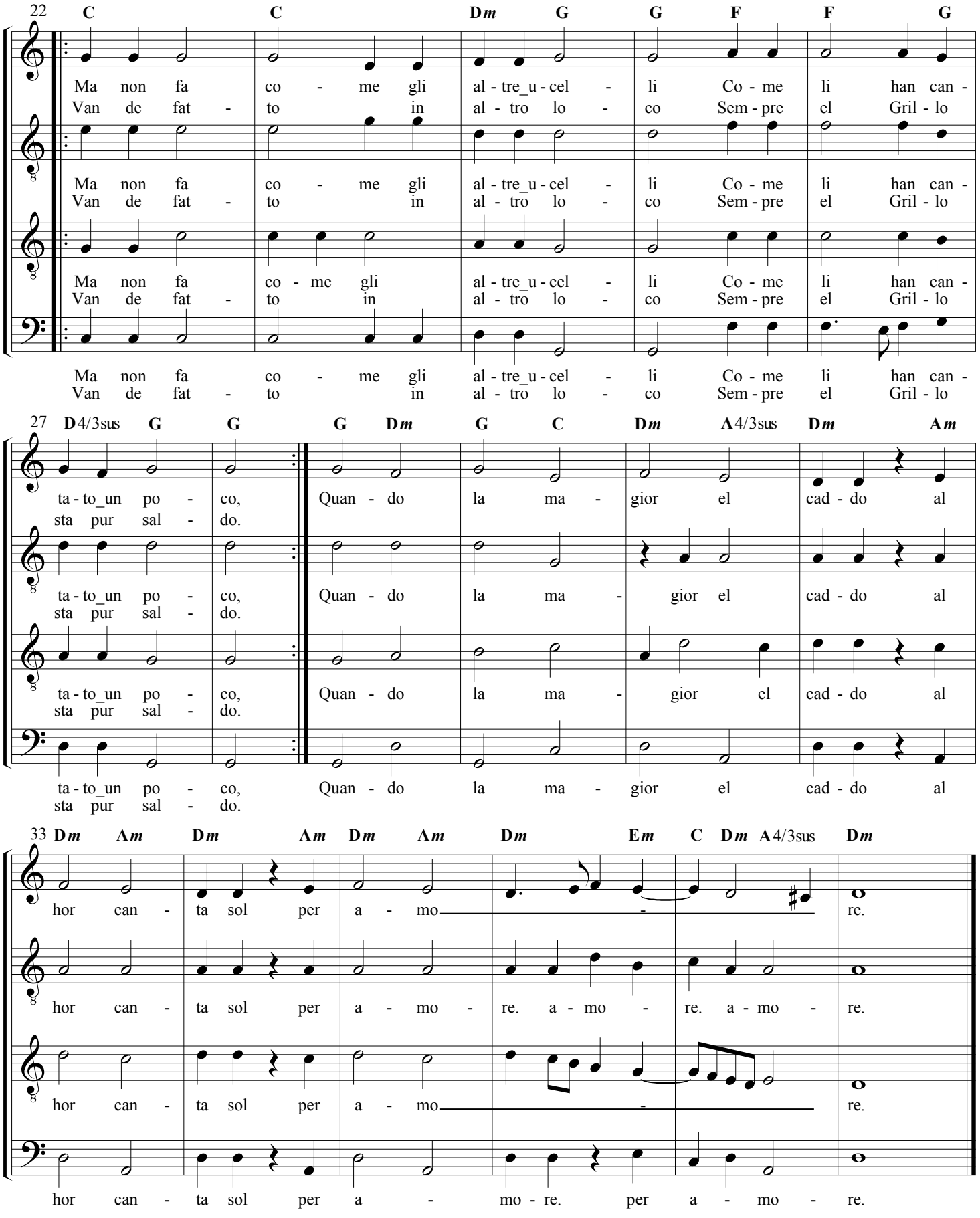

13
Gm D D A D D Gm D D A D
Per dirt' il tut - to
N'es - ser cru - de - le,
Di part' in par - te
Non me ne do - glio,
Son qua ve - nu - to
S'io son fi - de - le,
E per con - tar - te
Se ben ti vo - glio,
17
B♭ F Gm C♯dim D D
Tut - te le pe - ne Che
Viv' in spe - ran - za Ch'in
d'a - mor ve - ne.
tua fi - dan - za,
20
D Gm F B♭ F G Cm D4/3sus G Cm Cm Cm Cm G
Gen - til ma - don - na, il ri - me - dio sei tu,
il ri - me - dio sei tu,
Deh! non star piu.

# El grillo é buon cantore

from Frottole Libro Tertio, 1508

Josquin des Prez (1440-1521)



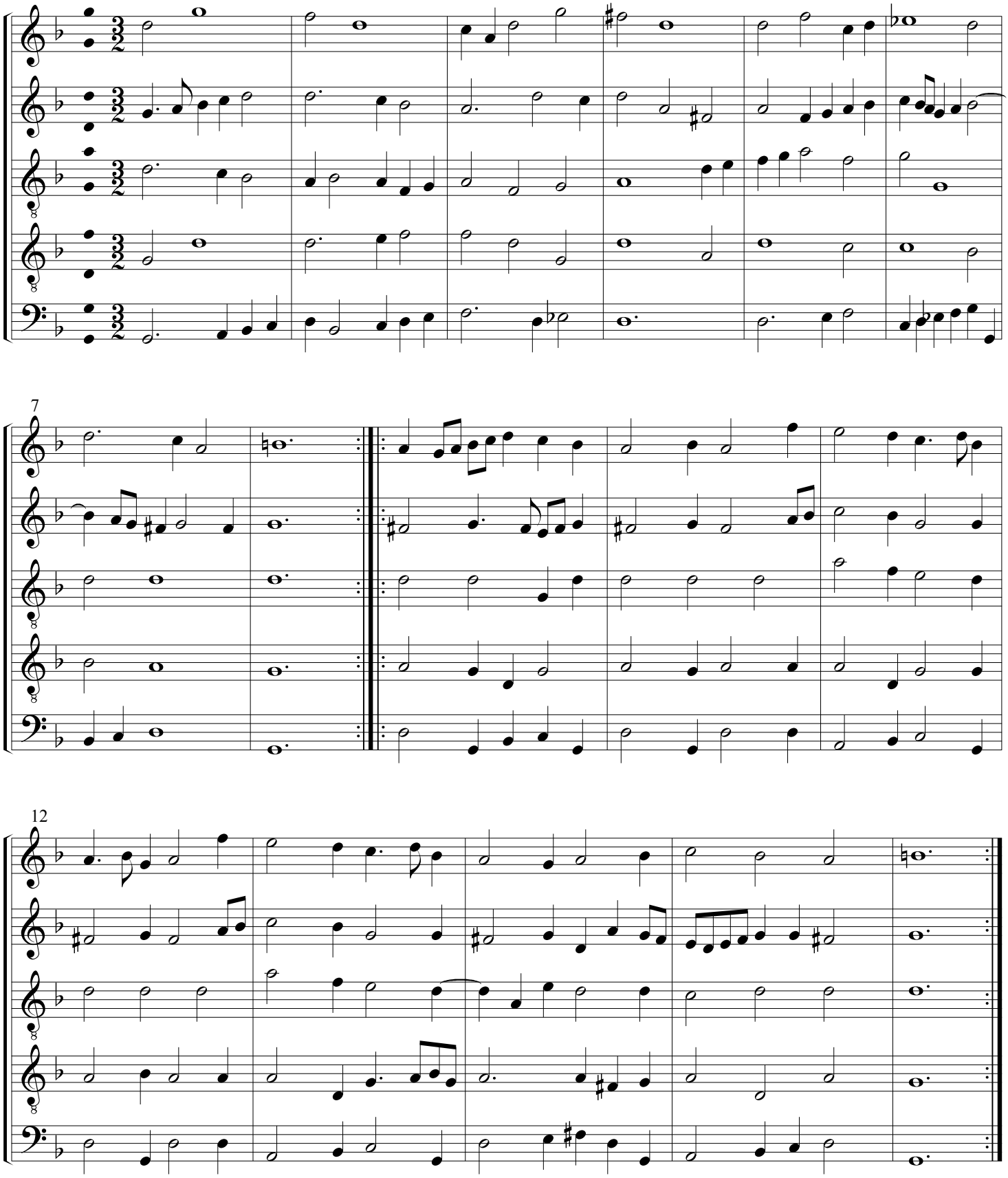

22
C C Dm G G F F G
Ma non fa co - me gli al - tre_u - cel - li Co - me li han can -
Van de fat - to in al - tro lo - co Sem - pre el Gril - lo
27
D4/3sus G G G Dm G C Dm A4/3sus Dm Am
ta - to_un po - co, Quan - do la ma - gior el cad - do al
sta pur sal - do.
33
Dm Am Dm Am Dm Am Dm Em C Dm A4/3sus Dm
hor can - ta sol per a - mo - re. a - mo - re. a - mo - re.
mo - re. per a - mo - re.

# Heigh ho holiday

from Pavans, Galliards, Almains,..., 1599

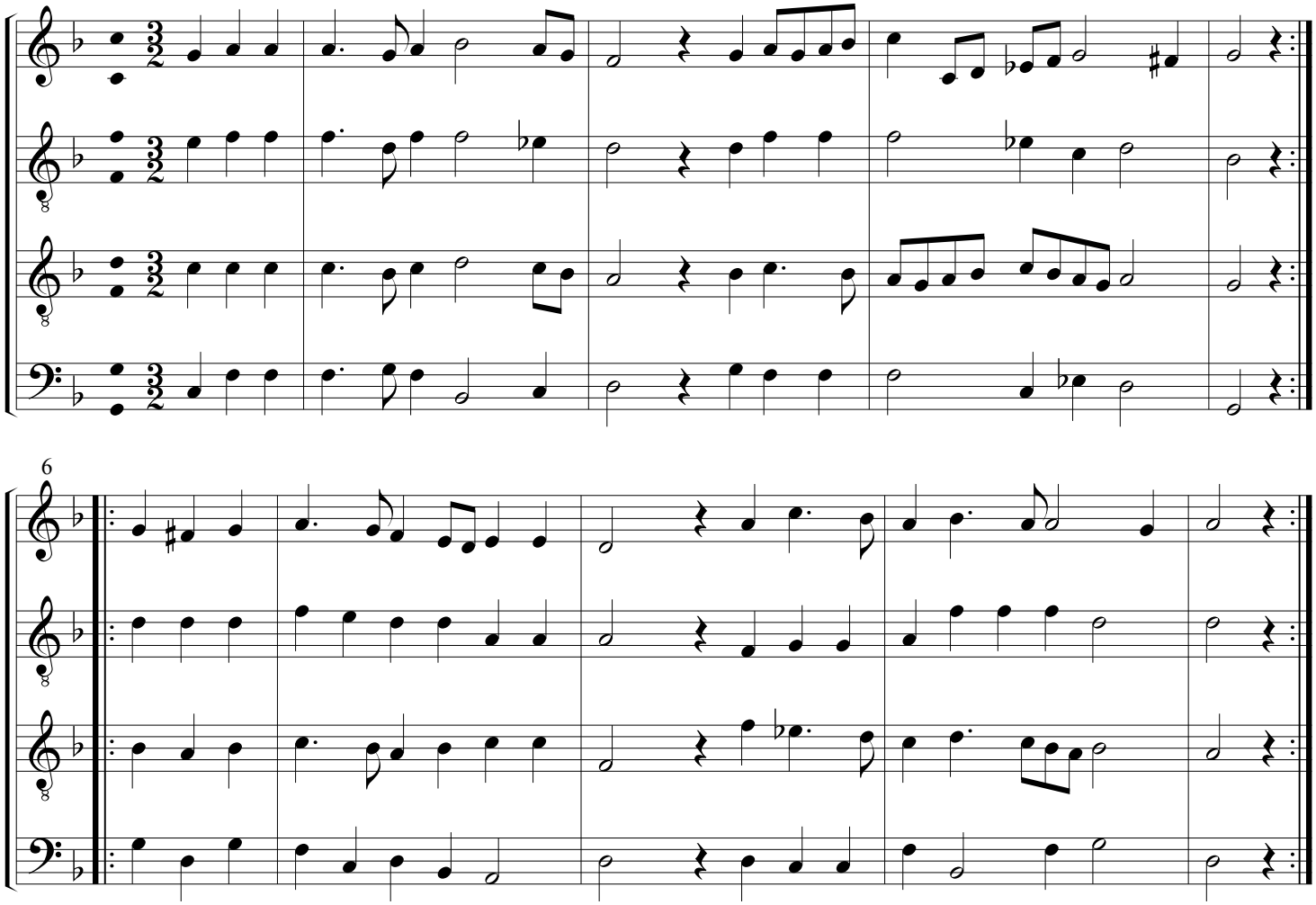
Galliard

Anthony Holborne (c.1560-1602)

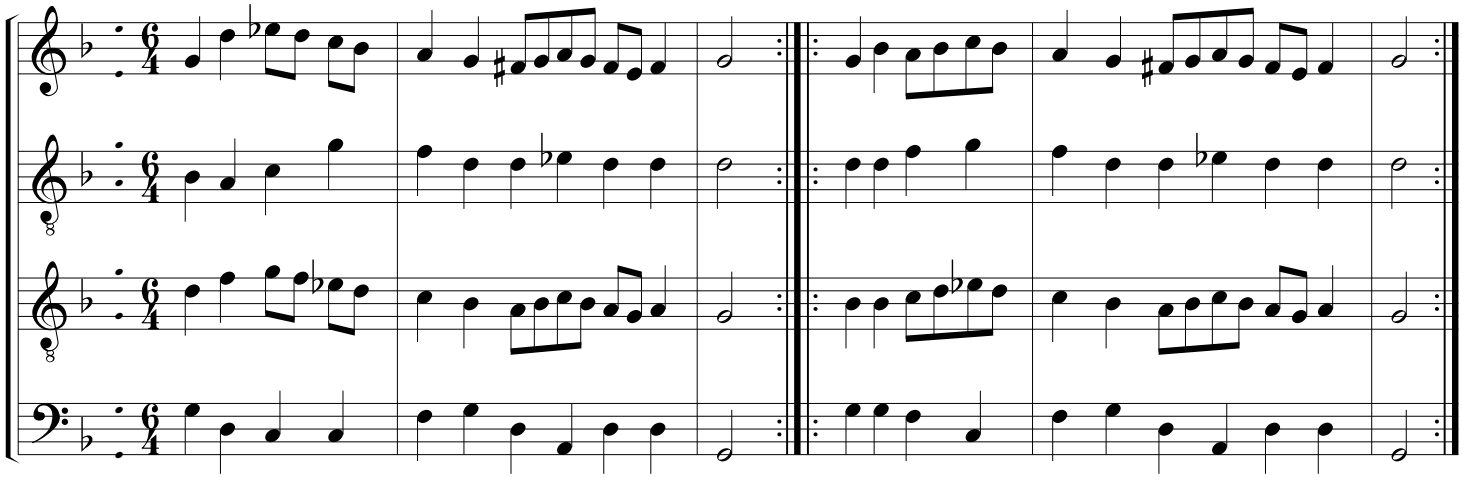


## Hellas Amy. Bassedanse

from Musique de Joie, c.1540 — Jacques Moderne (c.1495-c.1562)



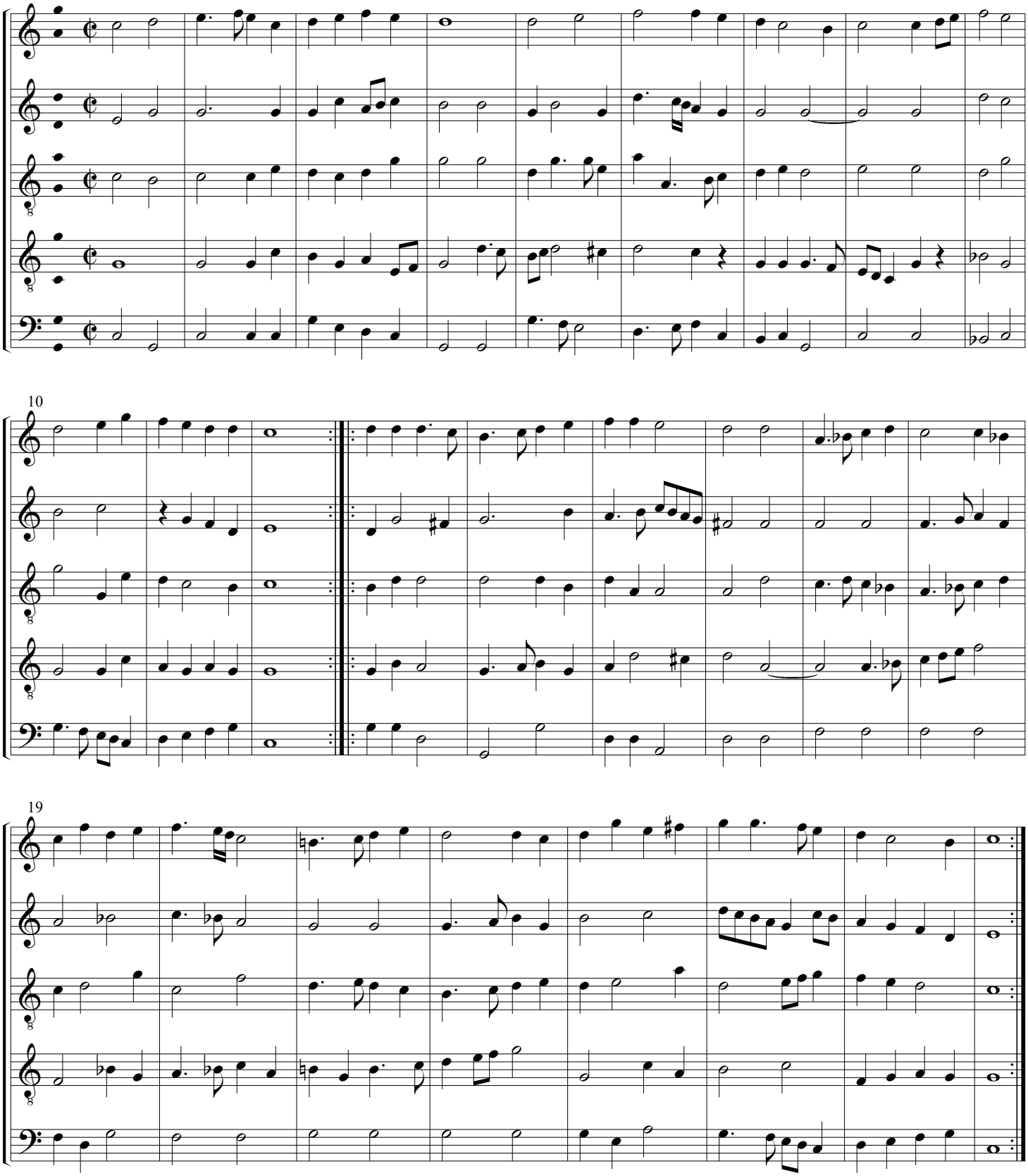

## Tordion



# Almaine: The Honie-suckle

from Pavans, Galliards, Almains..., 1599

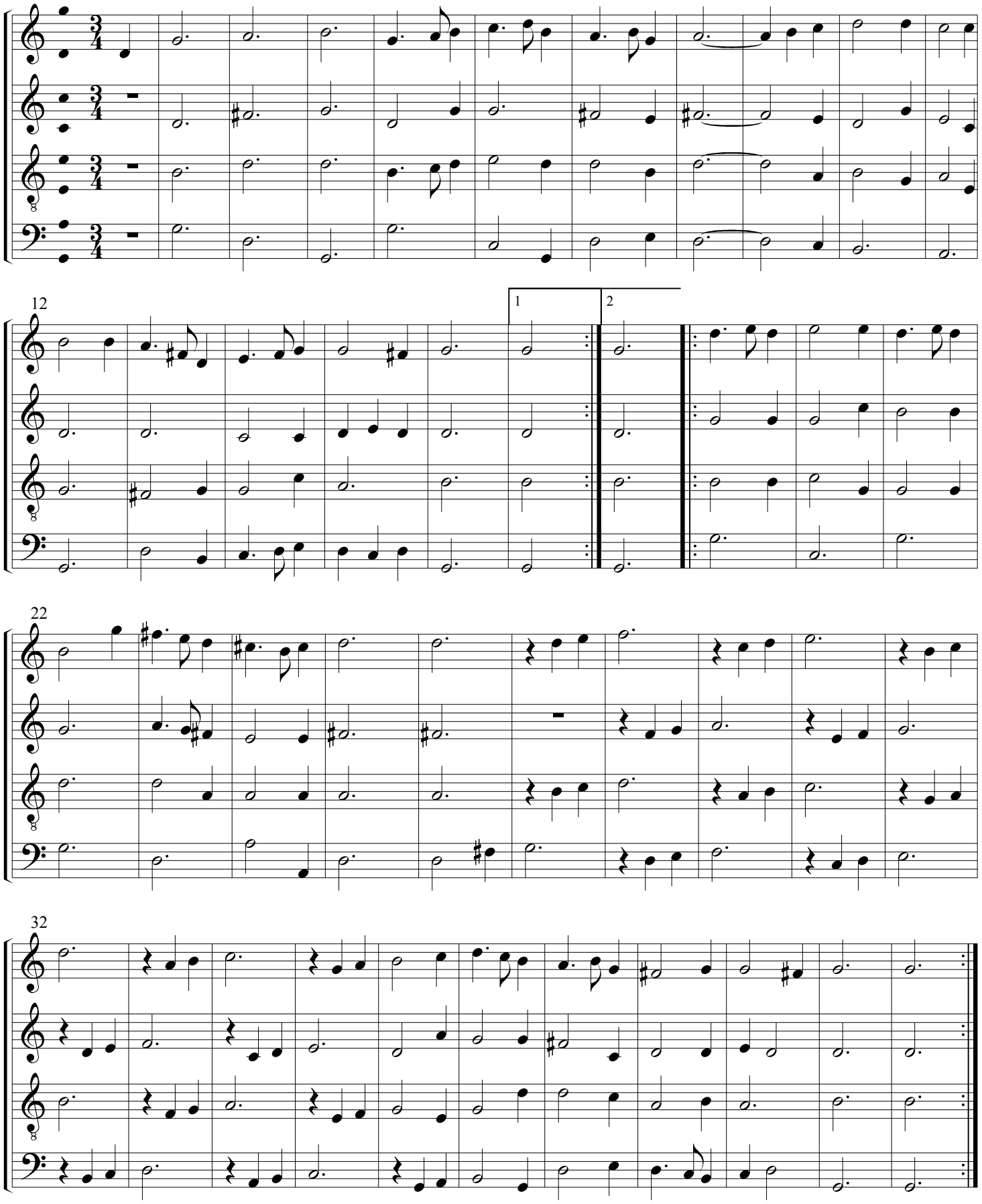
Anthony Holborne (c.1560-1602)



# Howells Delight

from Virginal MS Res. 1186 bis

Anon

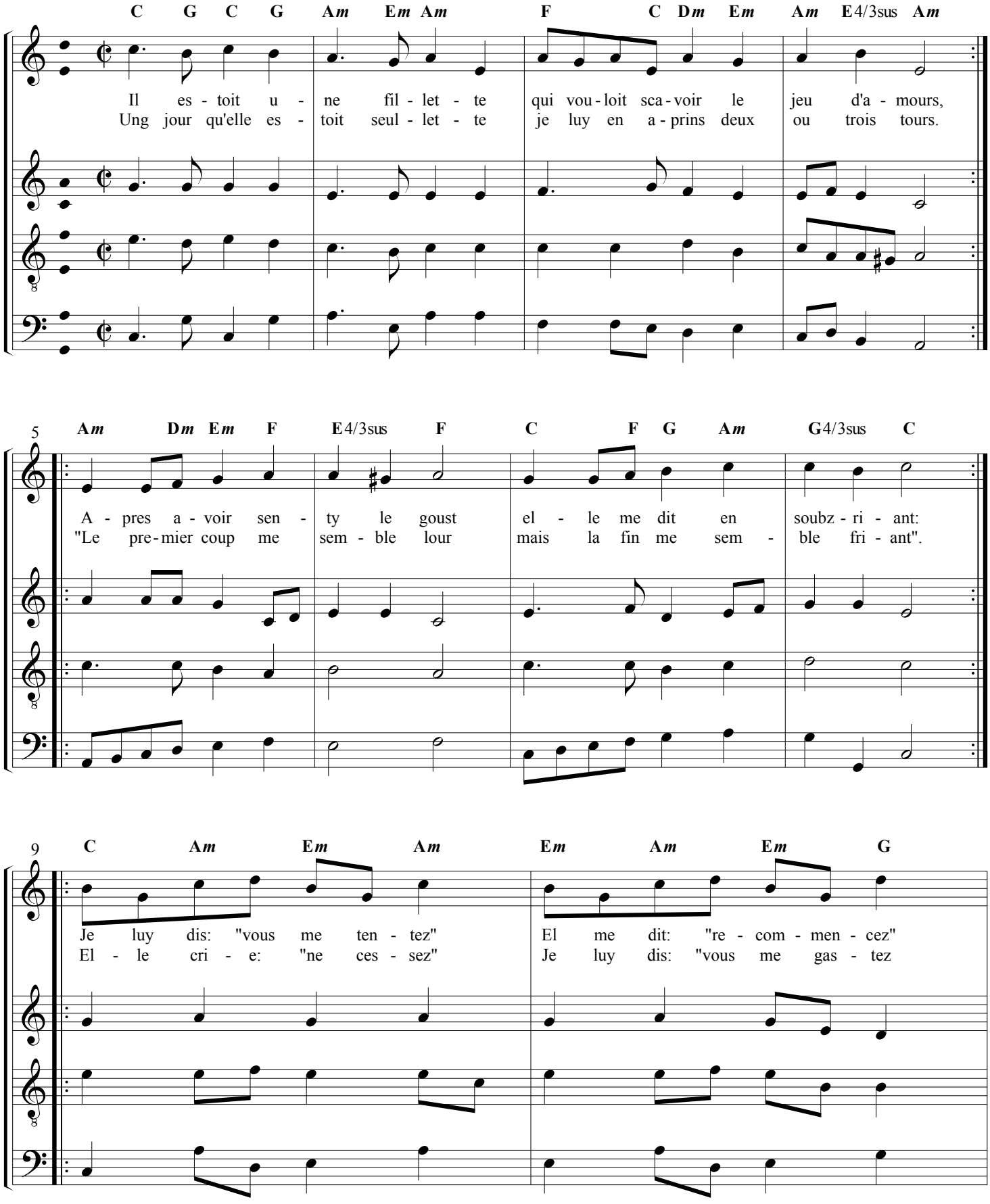



transcribed by Steve Hendricks, revised 2012

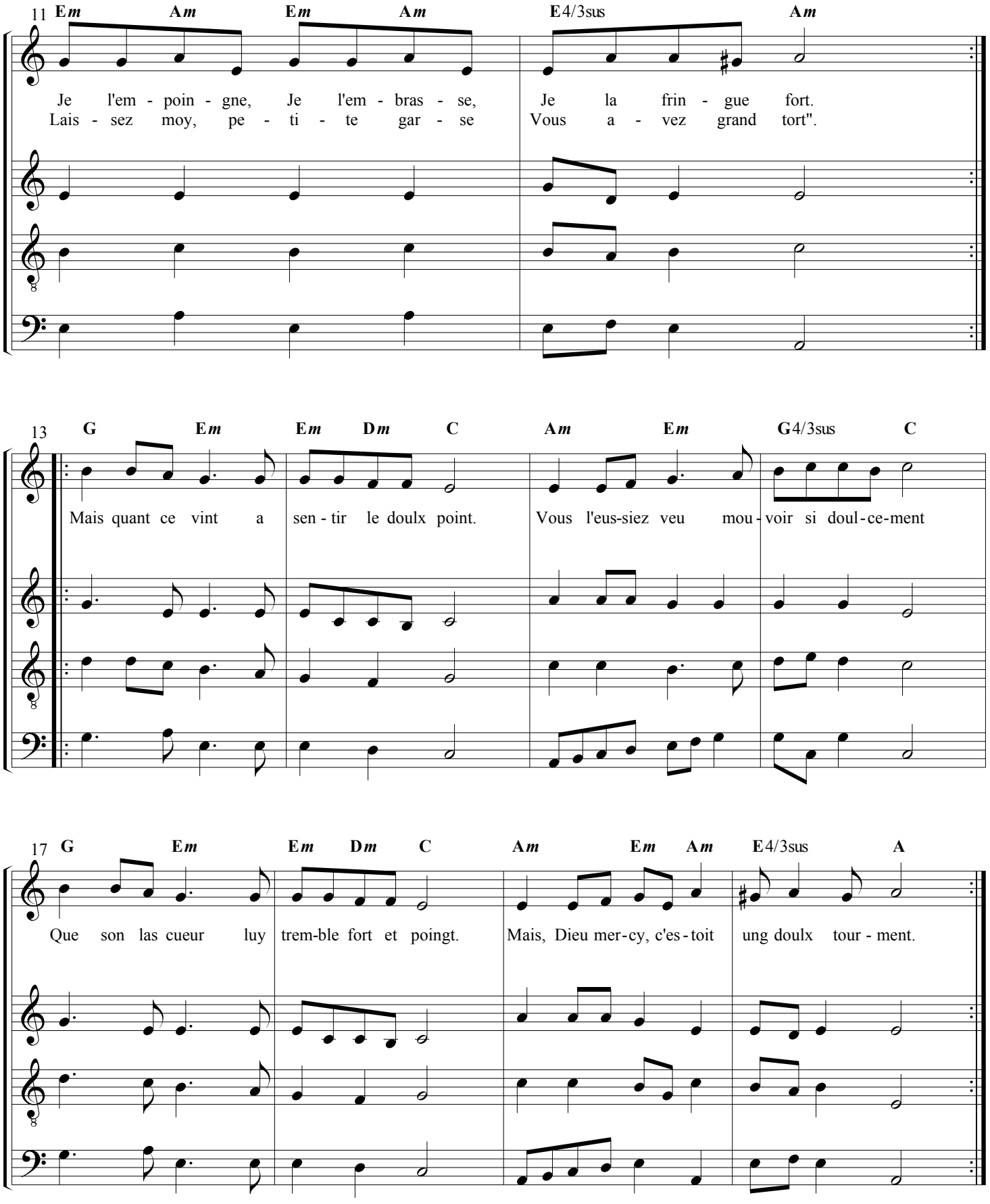
# Ronde VII: Il estoit une filet

dance setting from Danserye, 1551
lyrics from Chansons nouvelles, 1540

setting by Tylman Susato (c.1500-c.1561)
original chanson by Clèment Janequin (1485-1558)




*note: chords are for dance setting only*





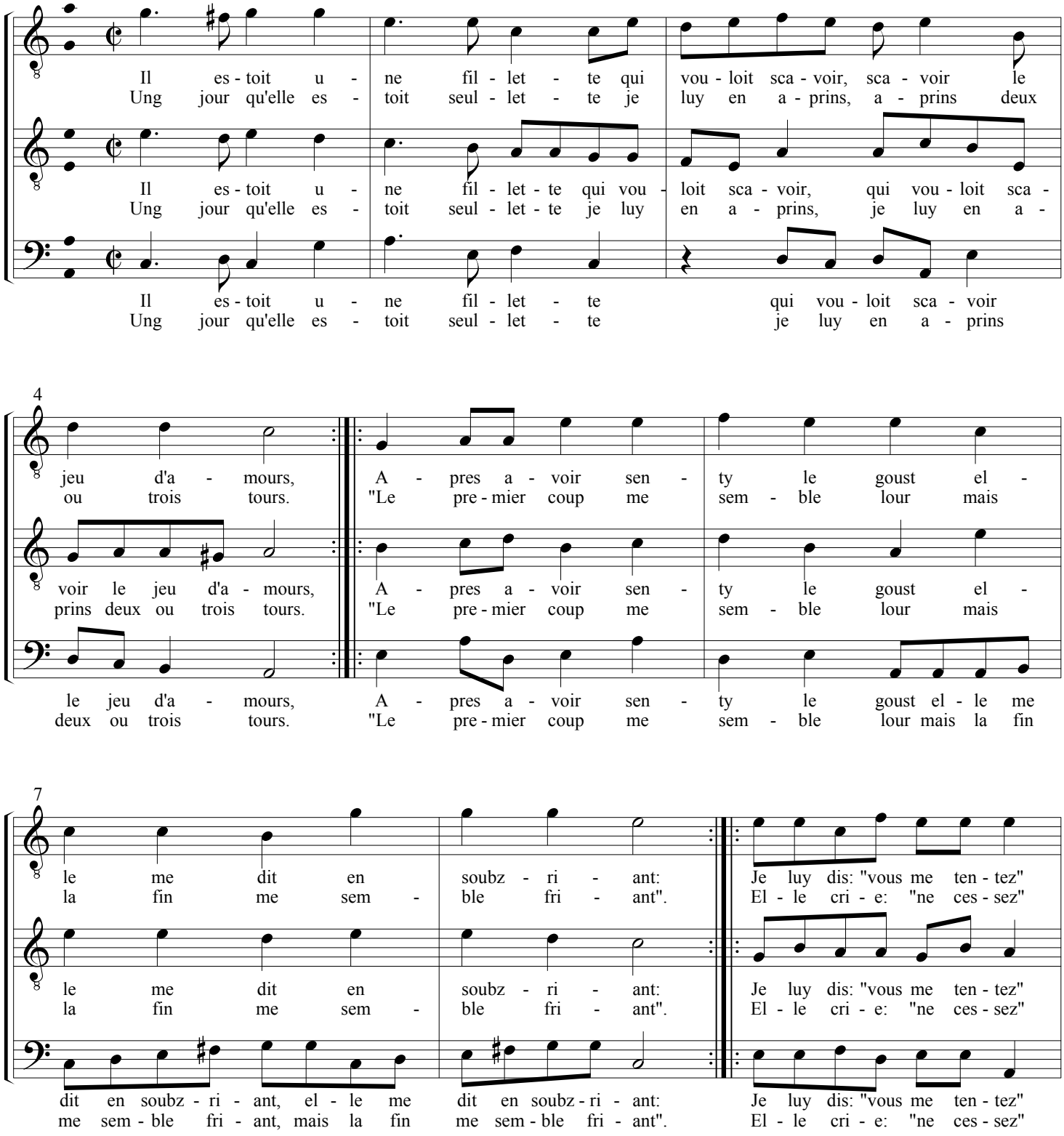

*lower lines of vocal setting on following pages*

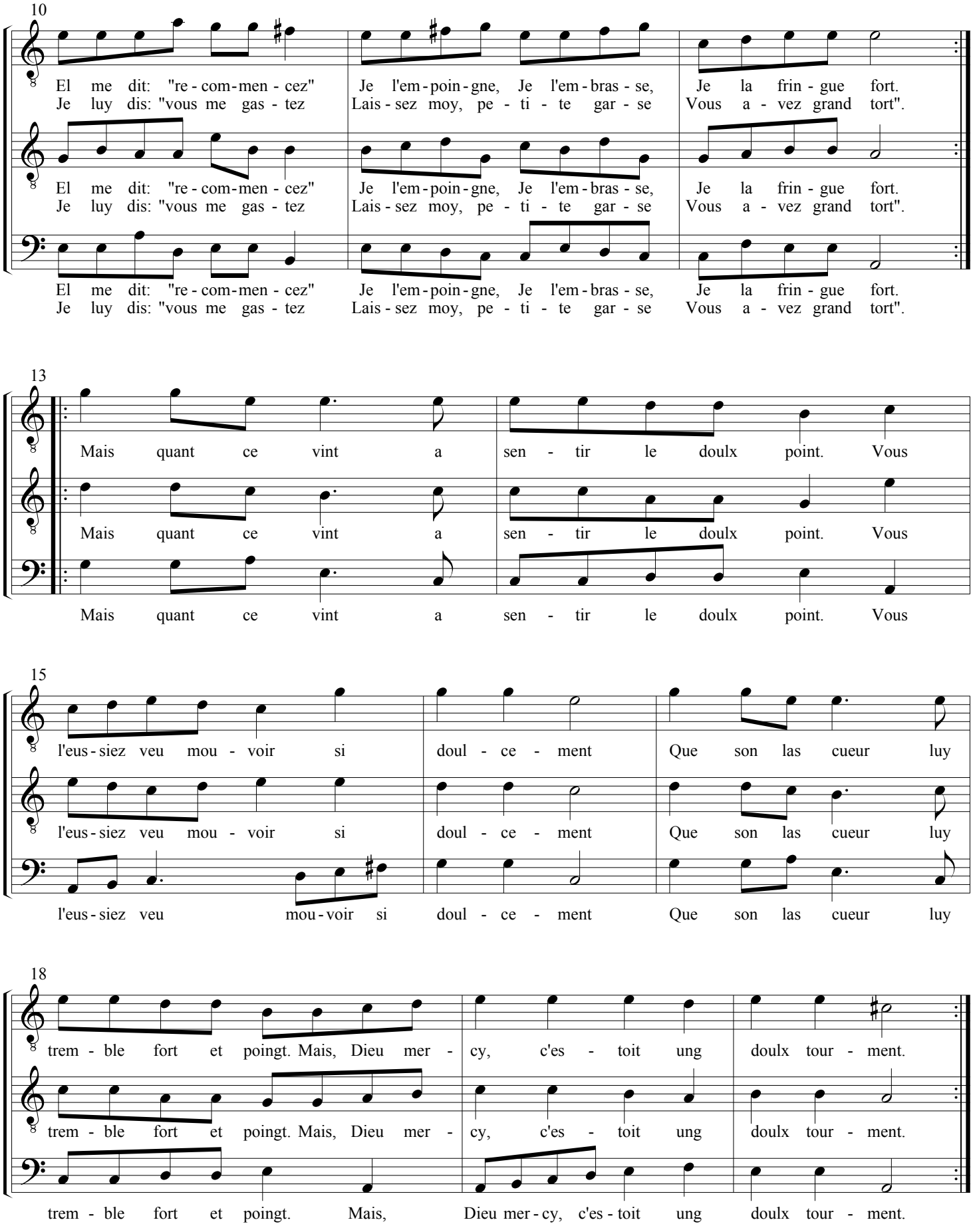
# Il estoit une filette

*lower vocal lines only*
*-top line on previous pages-*

from Chansons nouvelles, 1540

Clèment Janequin (1485-1558)



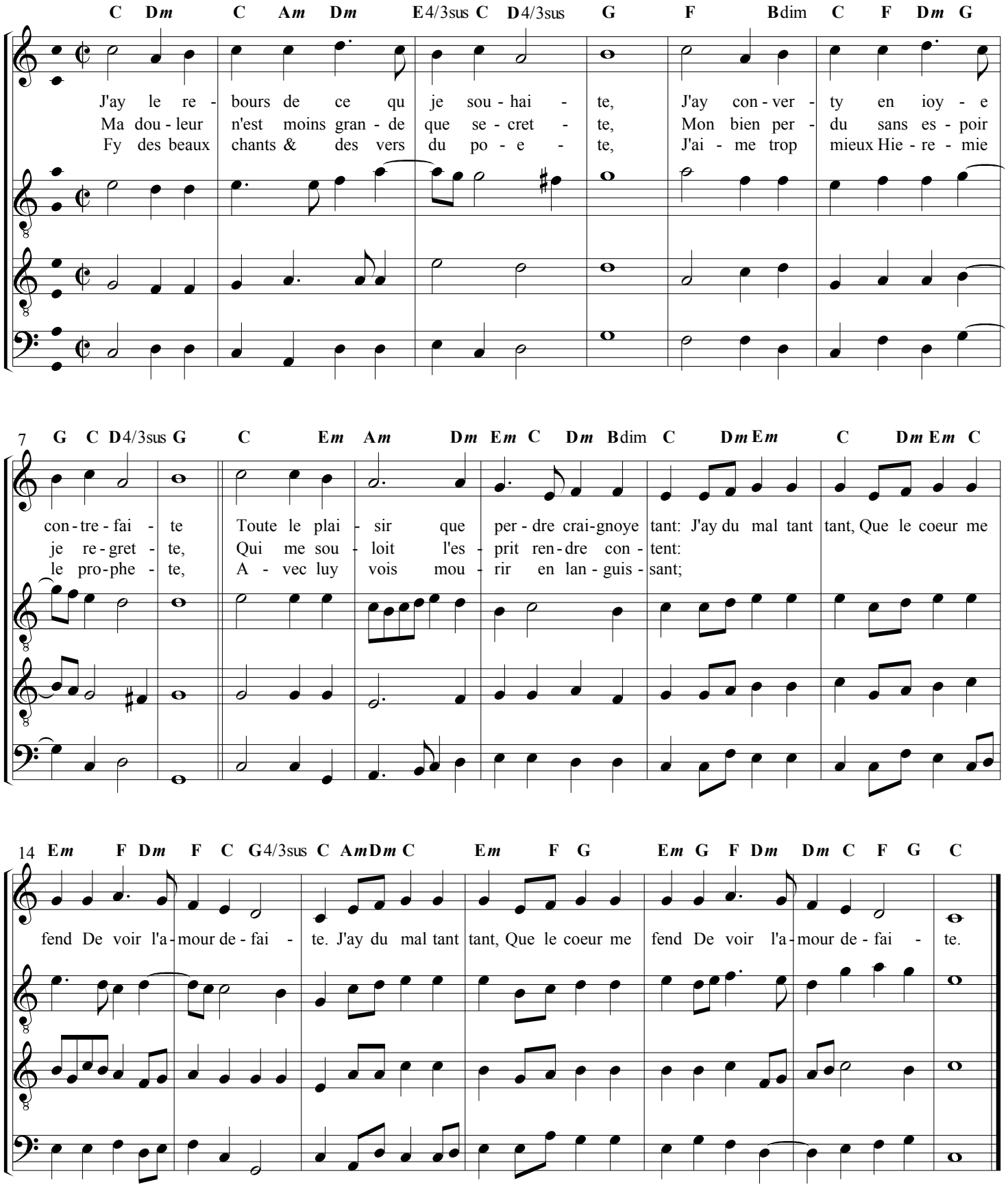

10
El me dit: "re - com - men - cez" Je l'em - poin - gne, Je l'em - bras - se, Je la frin - gue fort.
Je luy dis: "vous me gas - tez Lais - sez moy, pe - ti - te gar - se Vous a - vez grand tort".
El me dit: "re - com - men - cez" Je l'em - poin - gne, Je l'em - bras - se, Je la frin - gue fort.
Je luy dis: "vous me gas - tez Lais - sez moy, pe - ti - te gar - se Vous a - vez grand tort".
El me dit: "re - com - men - cez" Je l'em - poin - gne, Je l'em - bras - se, Je la frin - gue fort.
Je luy dis: "vous me gas - tez Lais - sez moy, pe - ti - te gar - se Vous a - vez grand tort".
13
Mais quant ce vint a sen - tir le doulx point. Vous
Mais quant ce vint a sen - tir le doulx point. Vous
Mais quant ce vint a sen - tir le doulx point. Vous
15
l'eus - siez veu mou - voir si doul - ce - ment Que son las cueur luy
l'eus - siez veu mou - voir si doul - ce - ment Que son las cueur luy
l'eus - siez veu mou - voir si doul - ce - ment Que son las cueur luy
18
trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doulx tour - ment.
trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doulx tour - ment.
trem - ble fort et poingt. Mais, Dieu mer - cy, c'es - toit ung doulx tour - ment.

pavane from Chorearum Molliorum,
Pierre Phalese, 1583

# J'ay le rebours

## Pavane I'ay du mal tant tant

lyrics by Pierre Certon (c.1510/20-1572)

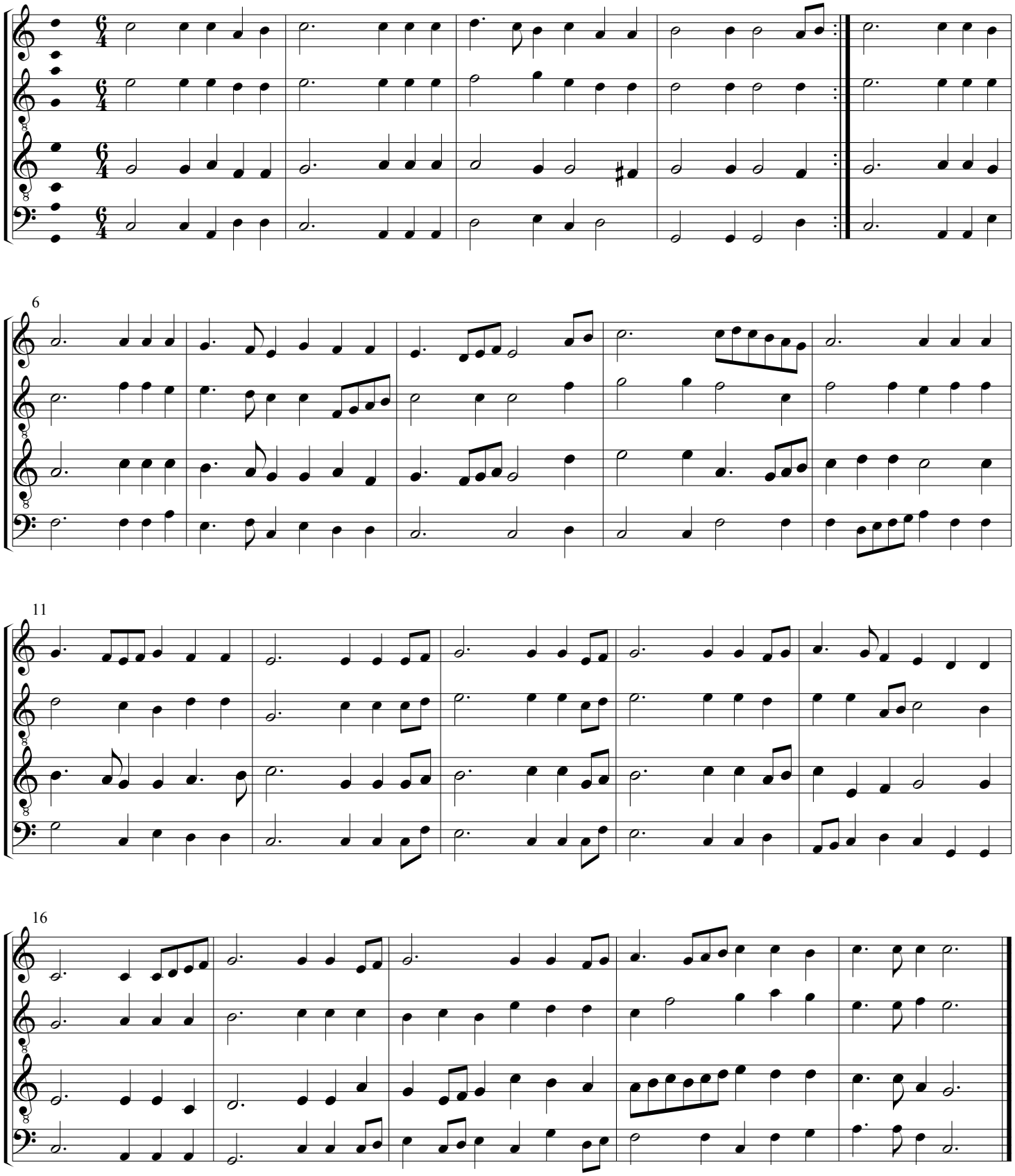



In the pavane setting, the melody from measures 9-12 is repeated

from Chorearum Molliorum,
Pierre Phalese, 1583

# A Gaillarde
**(I'ai du mal)**

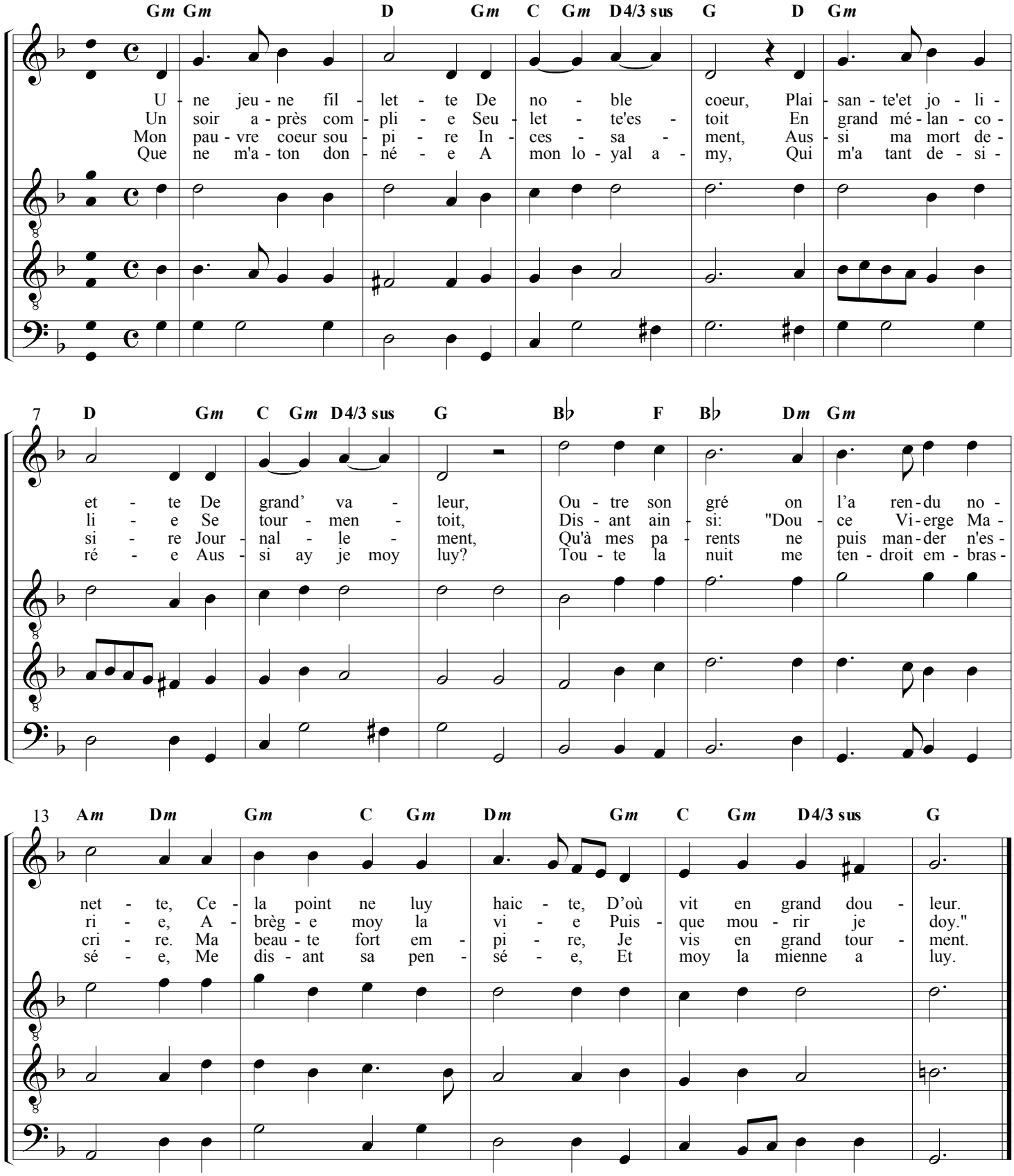
Anon.



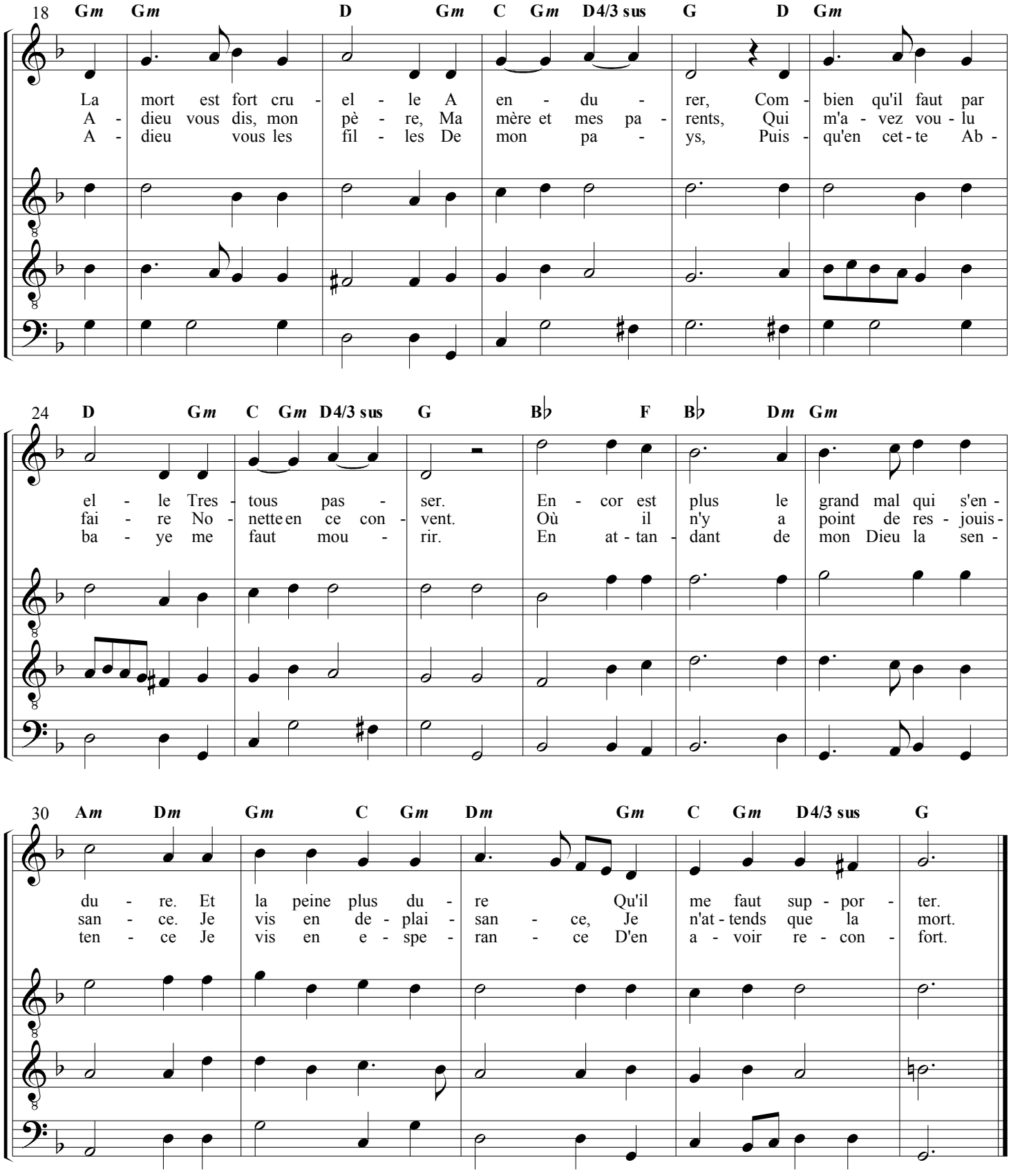
from Le Recueil des Plus Belles et Excellentes Chansons en Forme de Voix de Ville, 1576

# Une jeune fillette

Jehan Chardavoine (1538-c.1580)

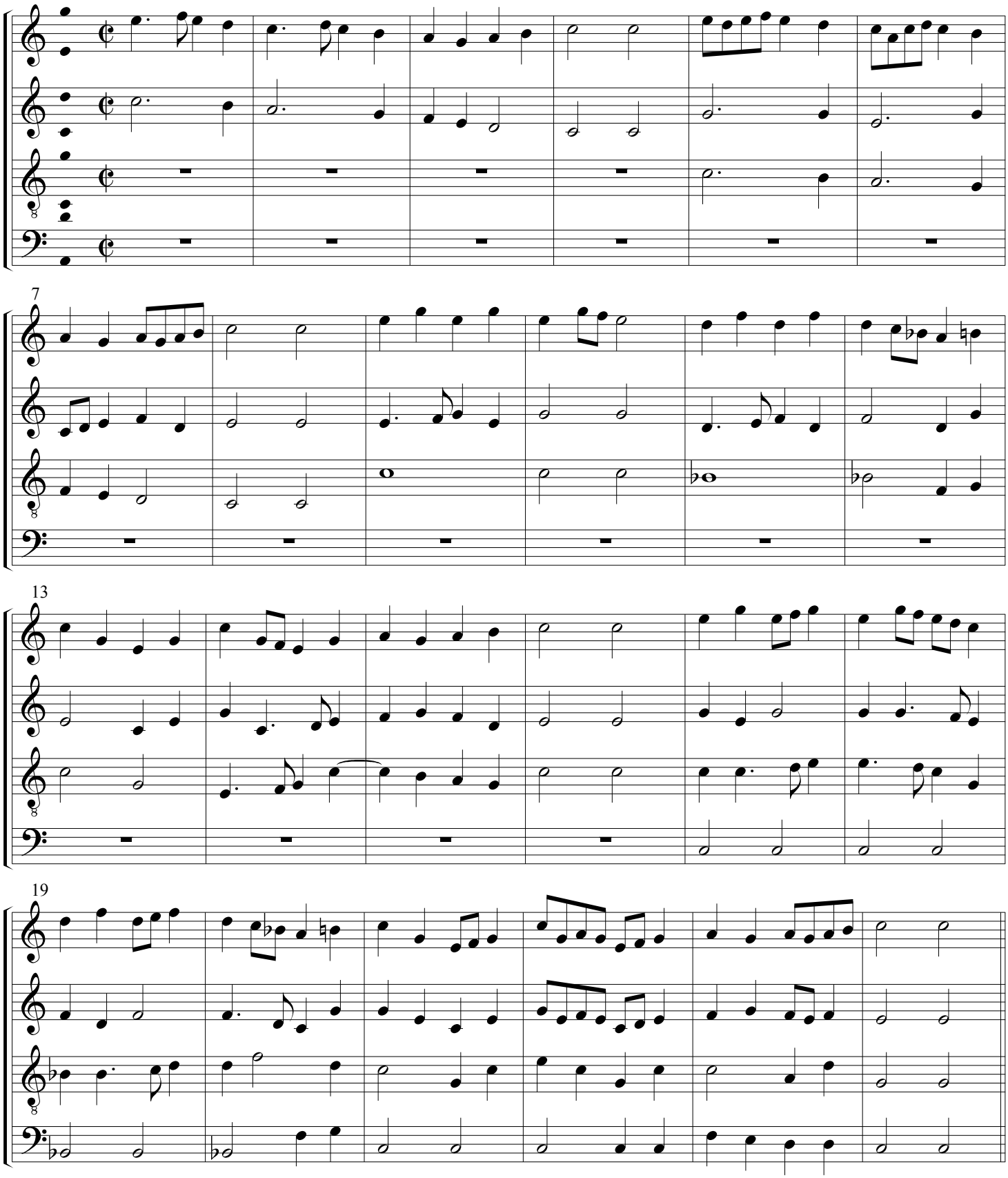


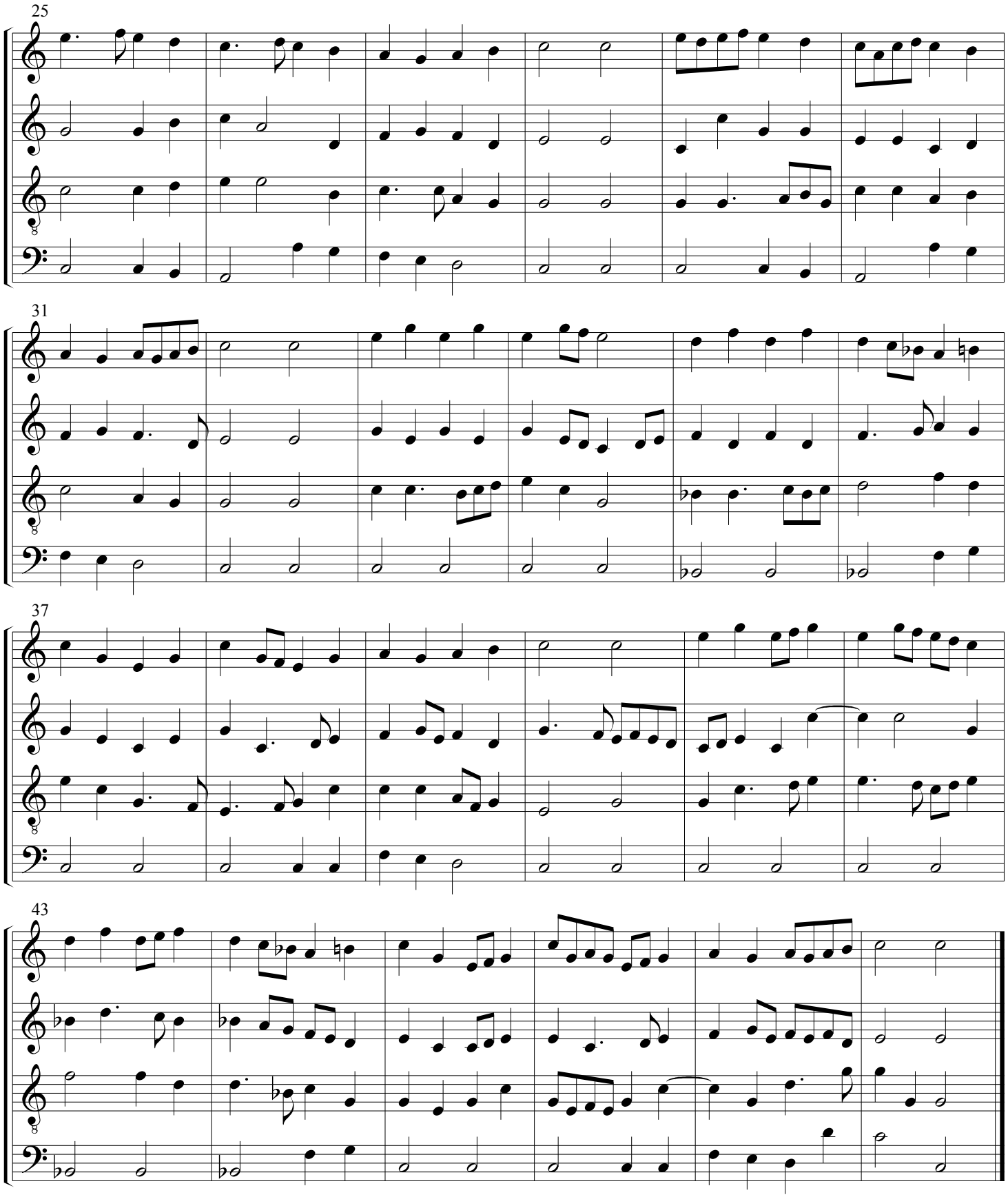
*verses 5-7*


18 Gm Gm D Gm C Gm D4/3 sus G D Gm
La mort est fort cru - el - le A en - du - rer, Com - bien qu'il faut par
A - dieu vous dis, mon pè - re, Ma mère et mes pa - rents, Qui m'a - vez vou - lu
A - dieu vous les fil - les De mon pa - ys, Puis - qu'en cet - te Ab -
24 D Gm C Gm D4/3 sus G B♭ F B♭ Dm Gm
el - le Tres - tous pas - ser. En - cor est plus le grand mal qui s'en -
fai - re No - nette en ce con - vent. Où il n'y a point de res - jouis -
ba - ye me faut mou - rir. En at - tan - dant de mon Dieu la sen -
30 Am Dm Gm C Gm Dm Gm C Gm D4/3 sus G
du - re. Et la peine plus du - re Qu'il me faut sup - por - ter.
san - ce. Je vis en de - plai - san - ce, Je n'at - tends que la mort.
ten - ce Je vis en e - spe - ran - ce D'en a - voir re - con - fort.

# Kemp's Jig

from Cambridge University Library, Ms.Dd.2.11 Anon.

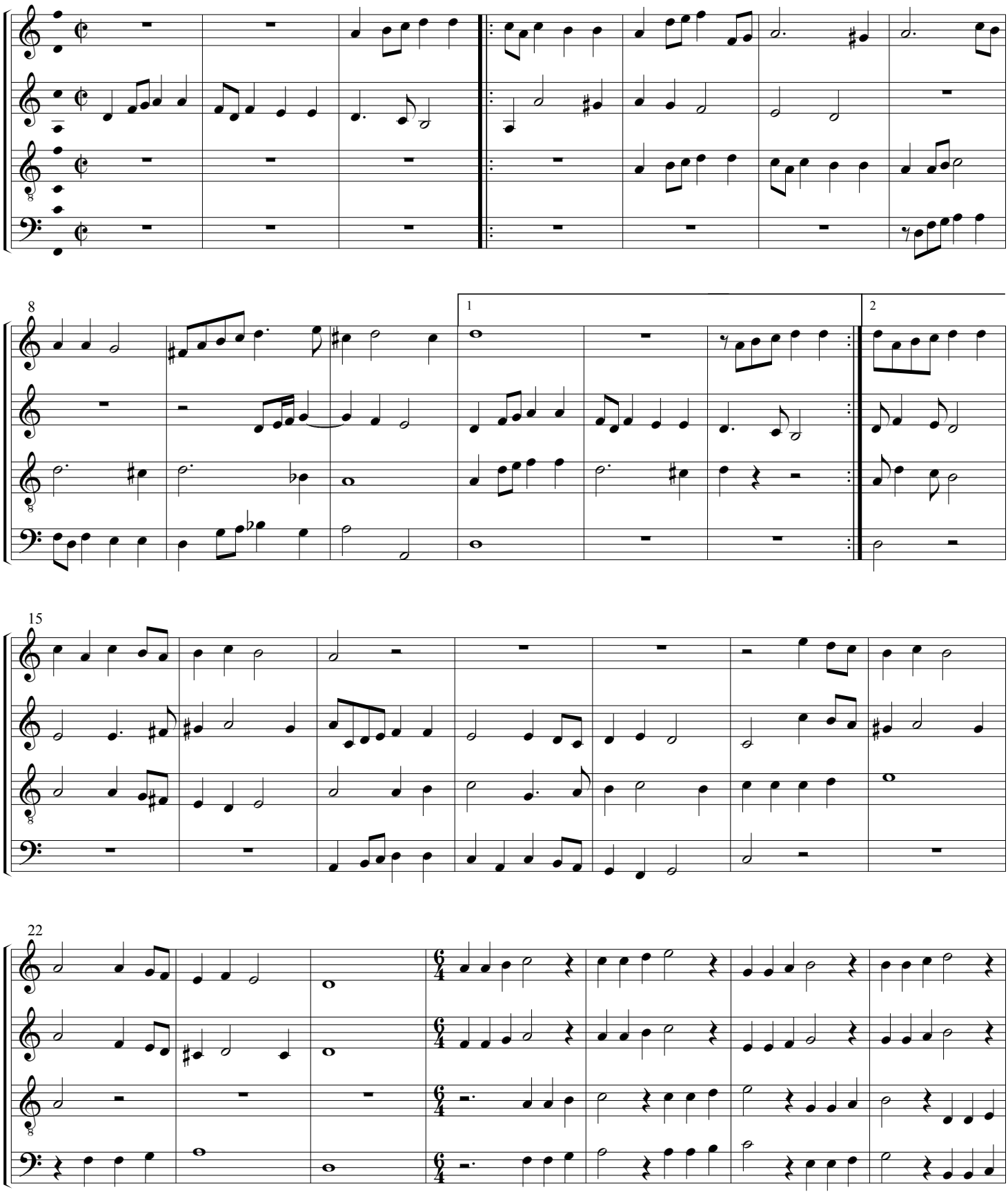


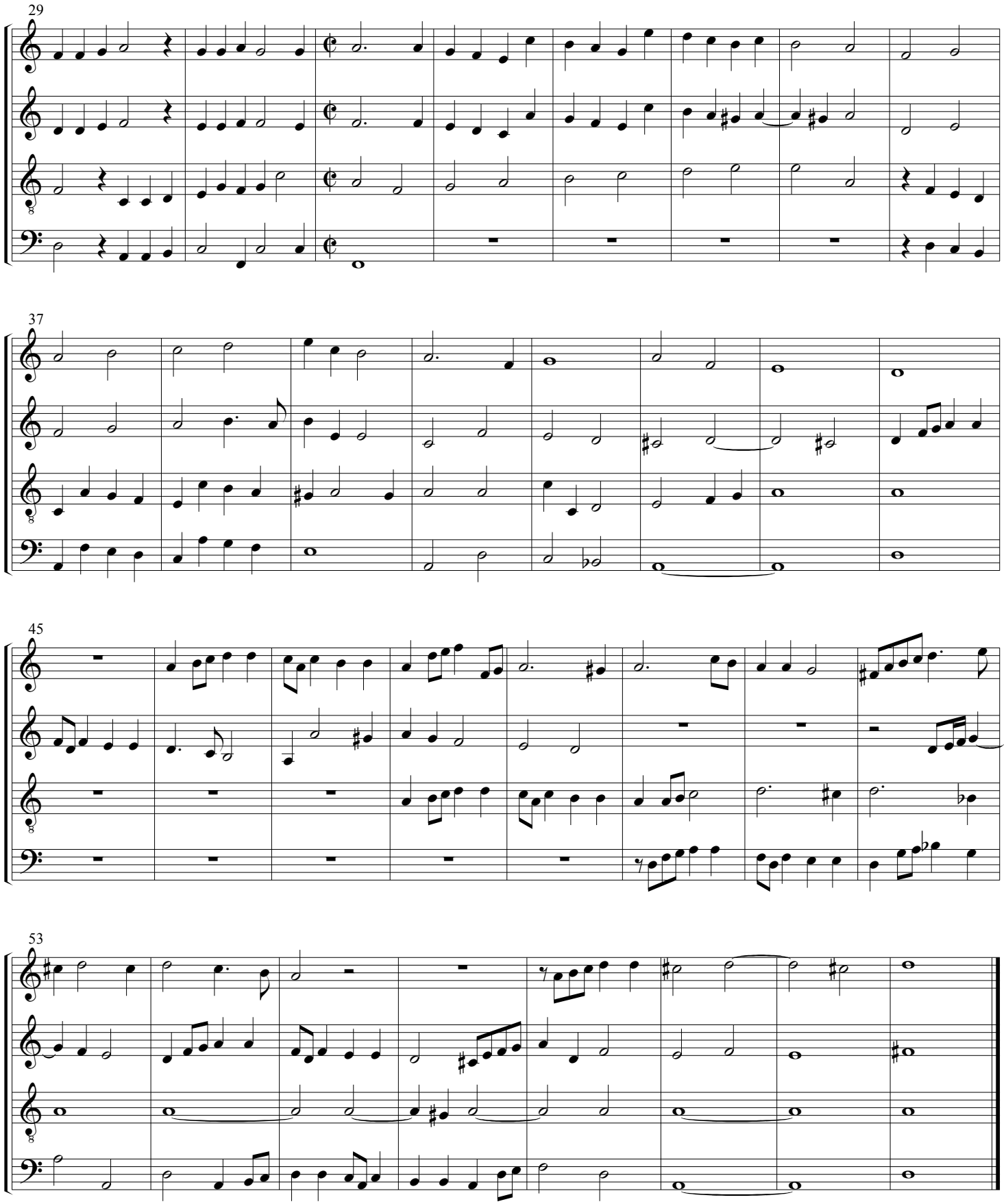

25
31
37
43

# Licori

from Il Primo Libro de Ricercari et canzoni a quattro voci ..., 1602

Aurelio Bonelli (fl. 1596-1620)

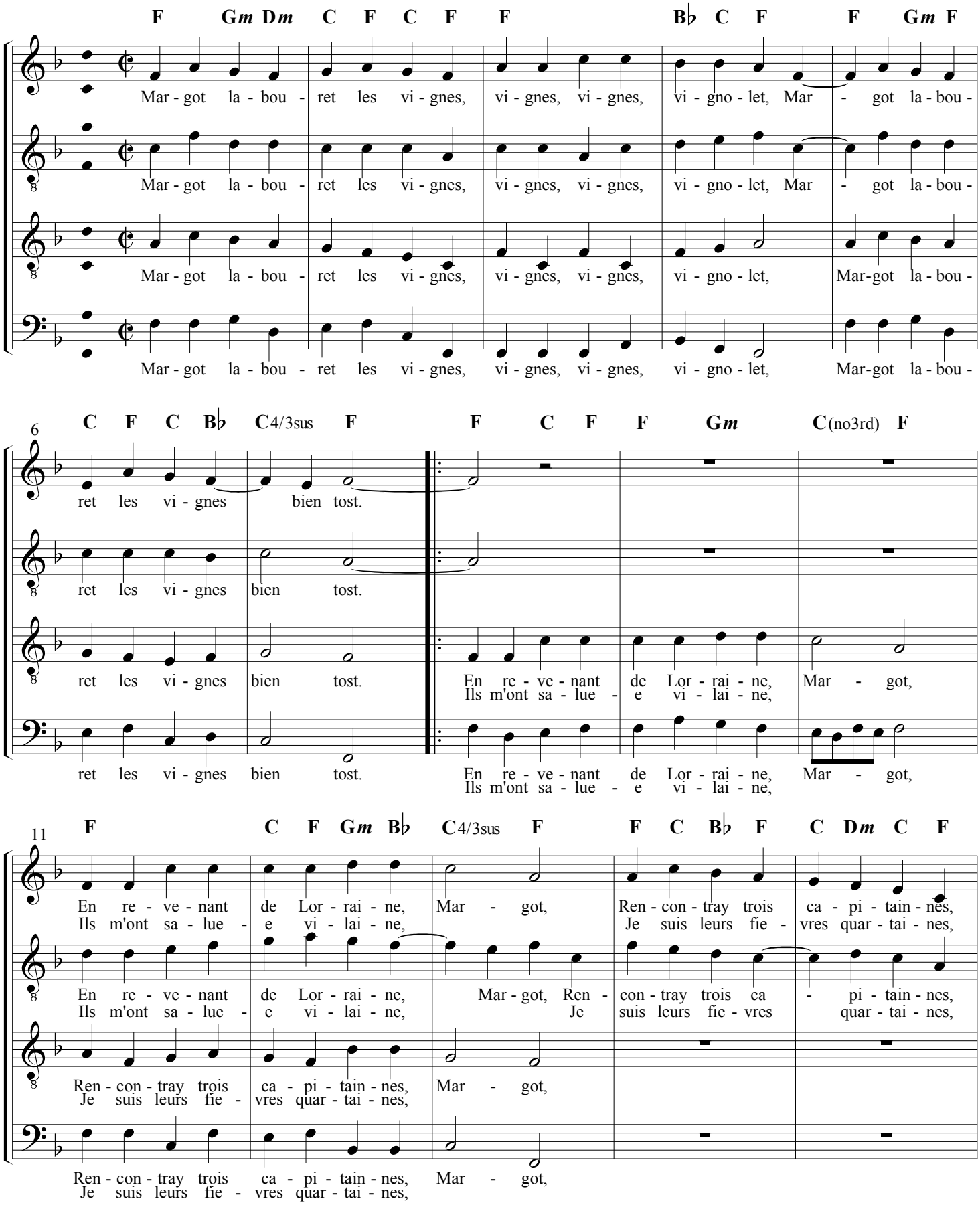


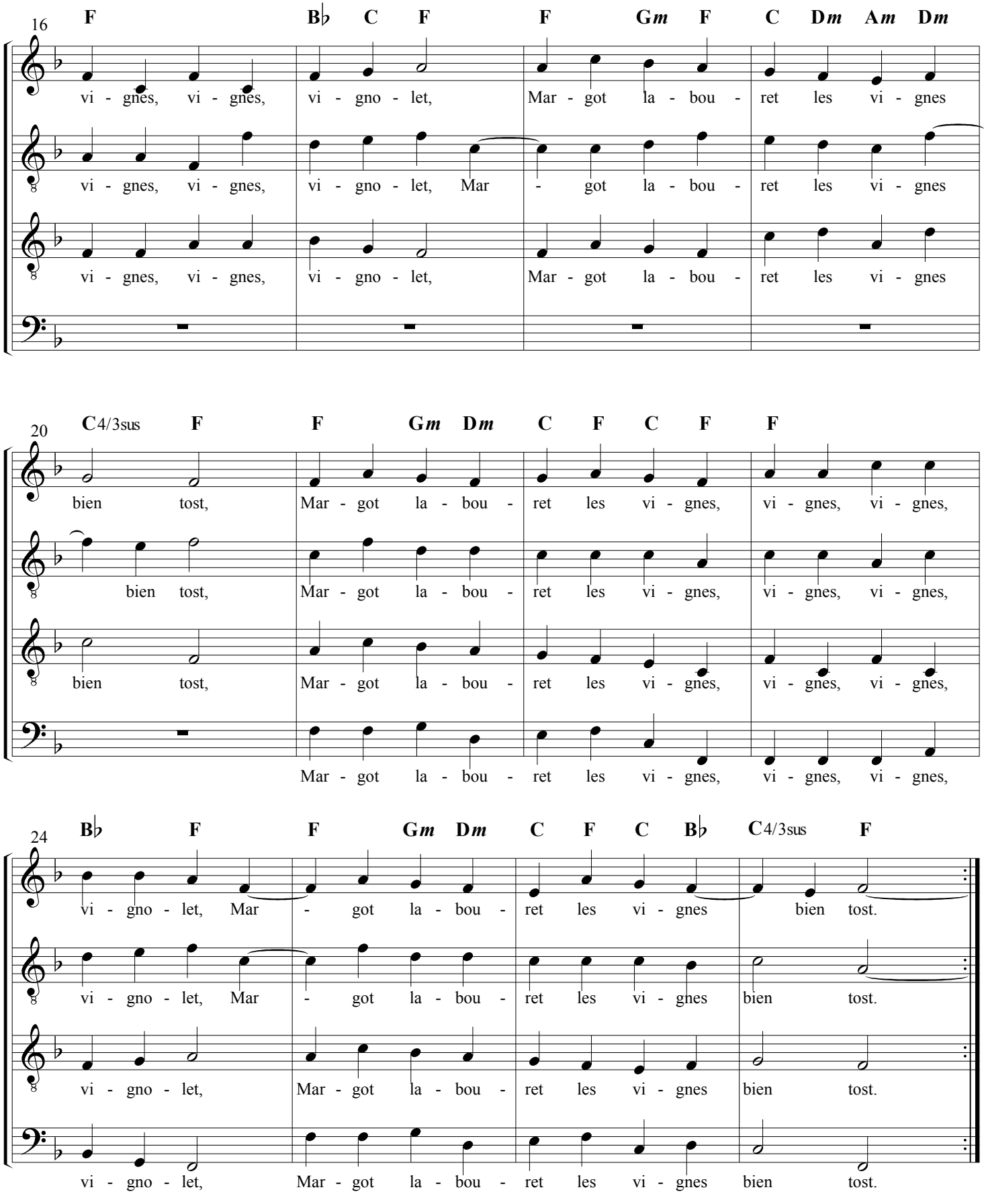

29
37
45
53

# Margot labourez les vignes

from Tiers Livre de Chansons, 1554

Jacques Arcadelt (c.1504-c.1567)

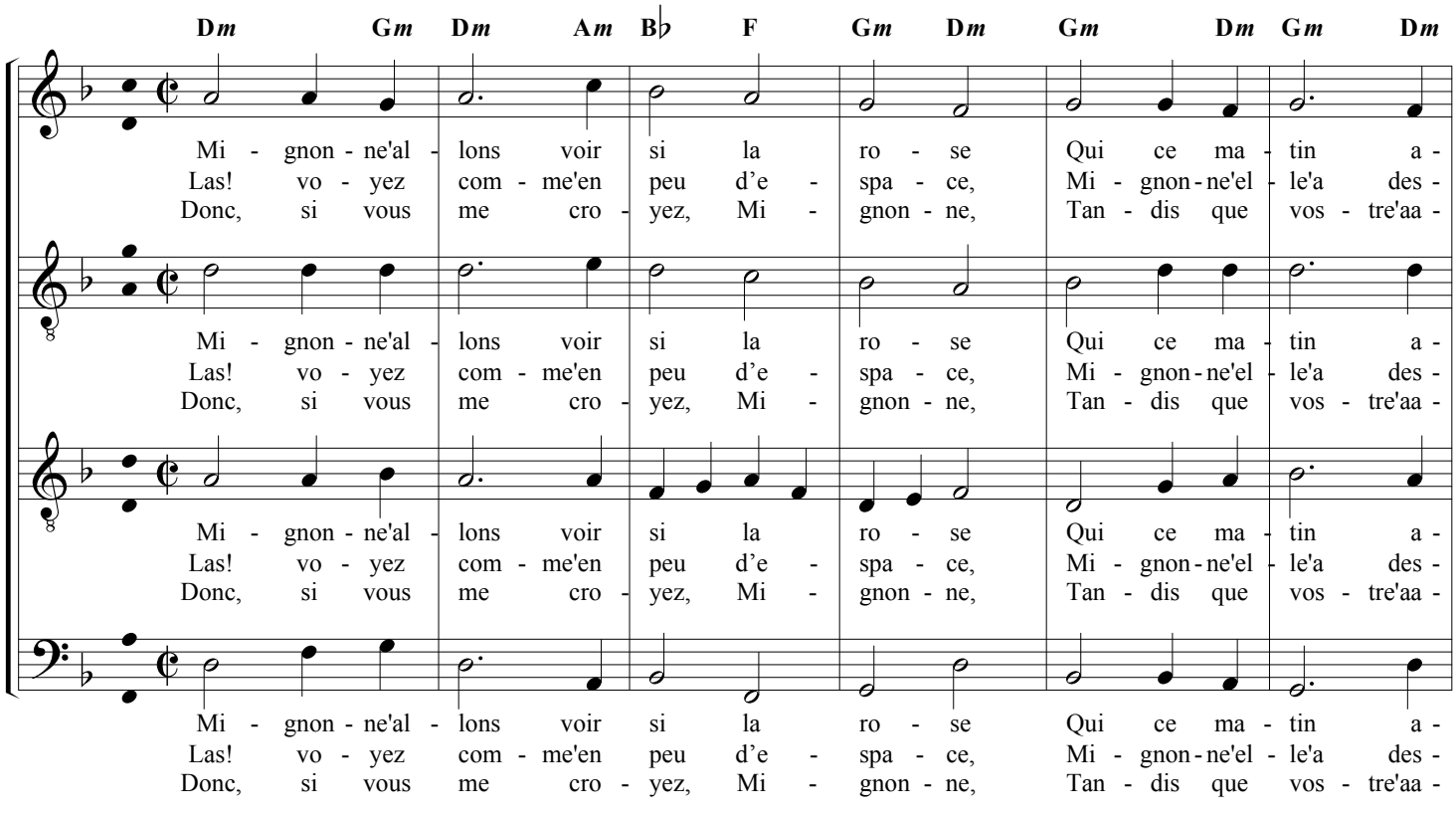


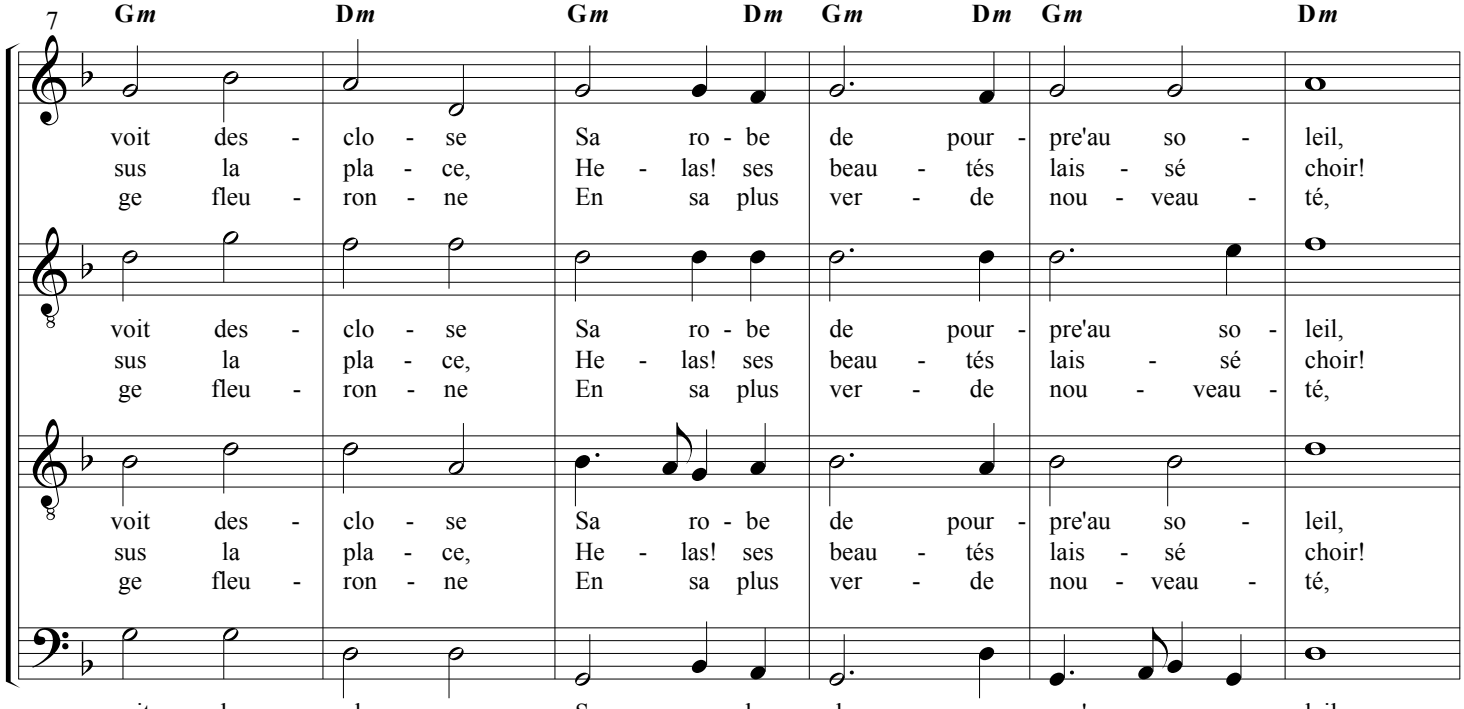

16
F B♭ C F F Gm F C Dm Am Dm
vi - gnes, vi - gnes, vi - gno - let, Mar - got la - bou - ret les vi - gnes
vi - gnes, vi - gnes, vi - gno - let, Mar - got la - bou - ret les vi - gnes
vi - gnes, vi - gnes, vi - gno - let, Mar - got la - bou - ret les vi - gnes
20
C4/3sus F F Gm Dm C F C F F
bien tost, Mar - got la - bou - ret les vi - gnes, vi - gnes, vi - gnes,
bien tost, Mar - got la - bou - ret les vi - gnes, vi - gnes, vi - gnes,
bien tost, Mar - got la - bou - ret les vi - gnes, vi - gnes, vi - gnes,
Mar - got la - bou - ret les vi - gnes, vi - gnes, vi - gnes,
24
B♭ F F Gm Dm C F C B♭ C4/3sus F
vi - gno - let, Mar - got la - bou - ret les vi - gnes bien tost.
vi - gno - let, Mar - got la - bou - ret les vi - gnes bien tost.
vi - gno - let, Mar - got la - bou - ret les vi - gnes bien tost.
vi - gno - let, Mar - got la - bou - ret les vi - gnes bien tost.

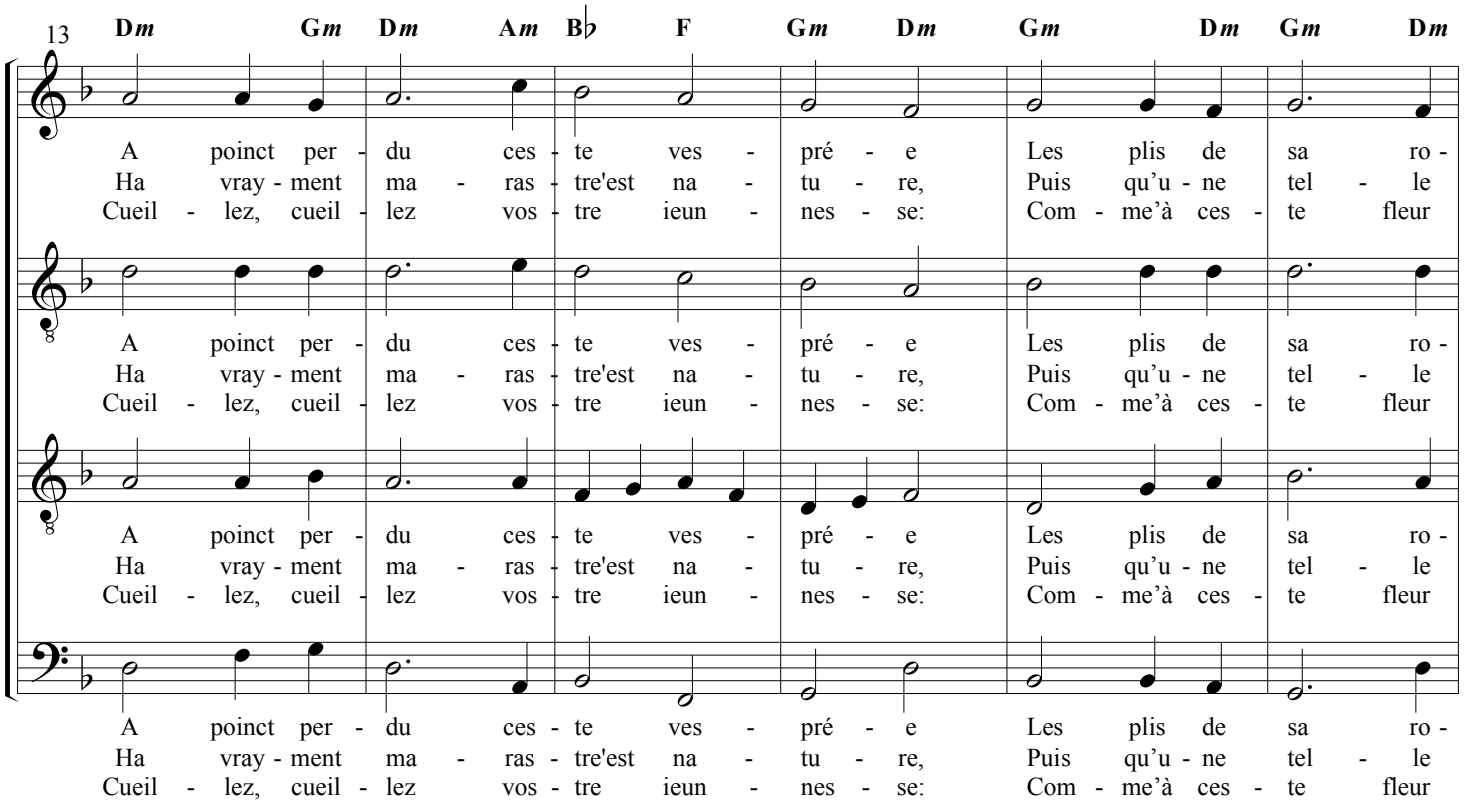
# Mignonne, allons voir si la rose

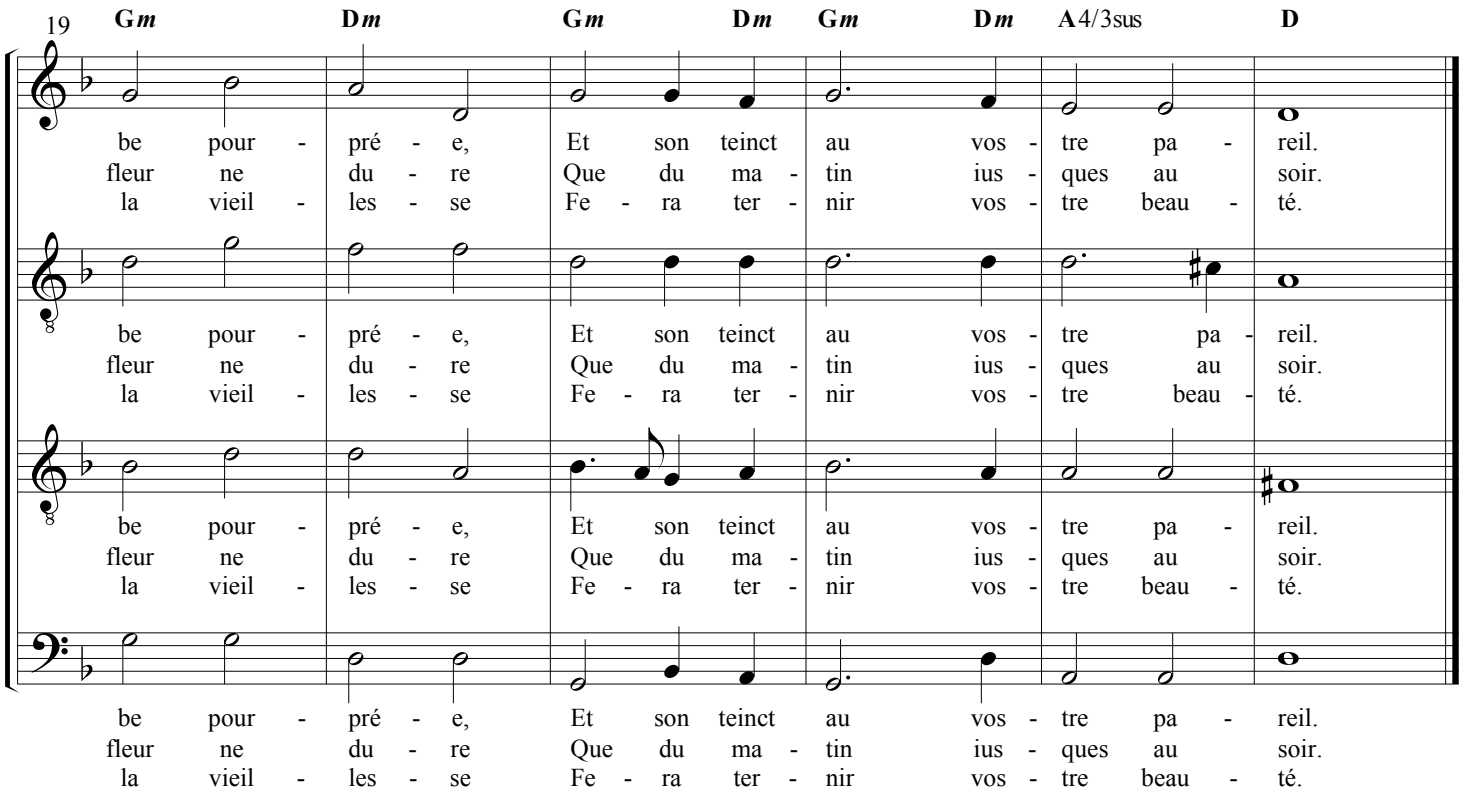
from Recueil des plus belles et excellentes chansons en forme de voix de ville, 1576

Jehan Chardavoine (1538-c.1580)
lyrics by Pierre de Ronsard (1524-1585)



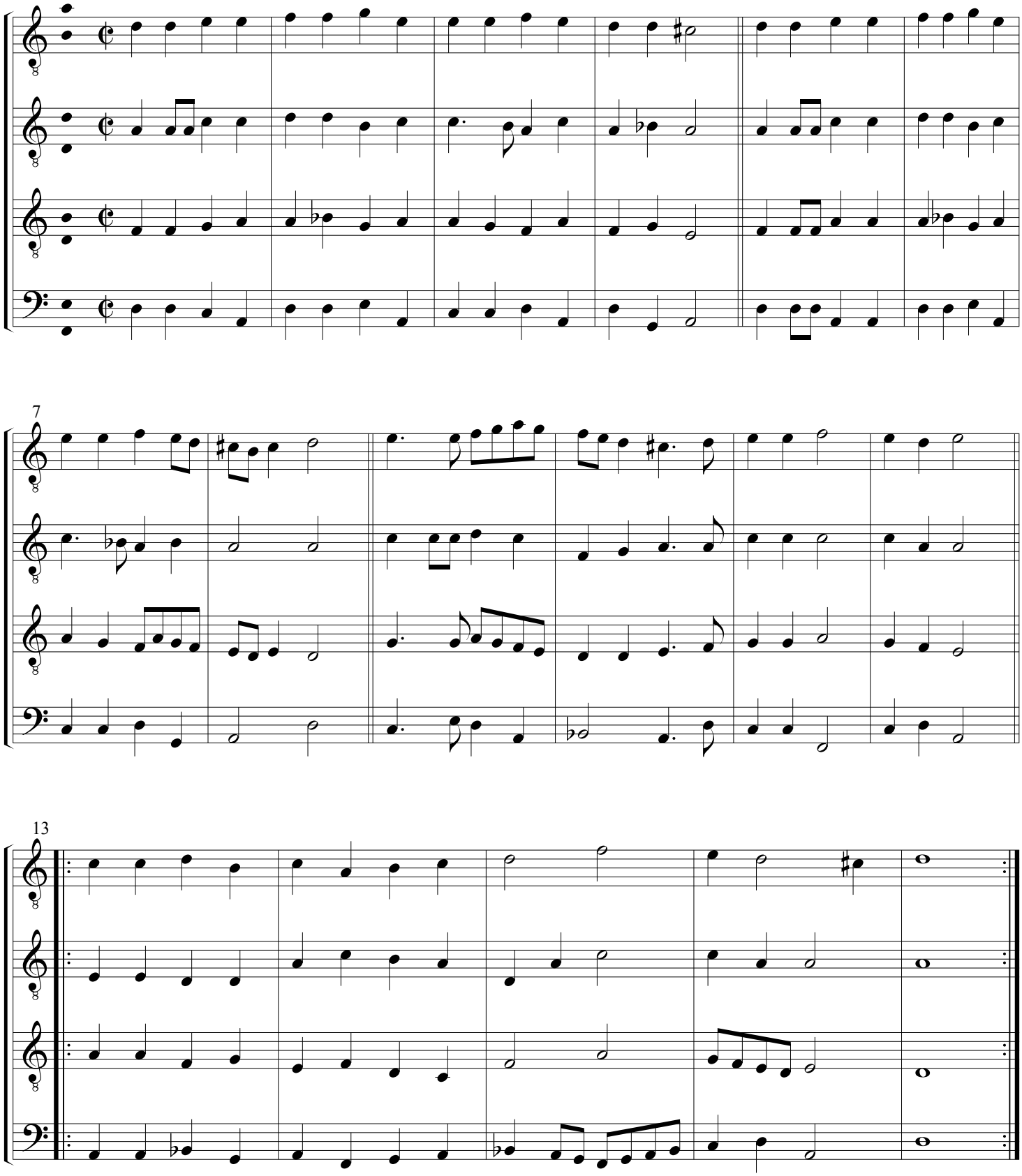

13
Dm Gm Dm Am B♭ F Gm Dm Gm Dm Gm Dm
A poinct per - du ces - te ves - pré - e Les plis de sa ro -
Ha vray - ment ma - ras - tre'est na - tu - re, Puis qu'u - ne tel - le
Cueil - lez, cueil - lez vos - tre ieun - nes - se: Com - me'à ces - te fleur


19
Gm Dm Gm Dm Gm Dm A4/3sus D
be pour - pré - e, Et son teinct au vos - tre pa - reil.
fleur ne du - re Que du ma - tin ius - ques au soir.
la vieil - les - se Fe - ra ter - nir vos - tre beau - té.

# Pavane III: Mille ducas

from Danserye, 1551

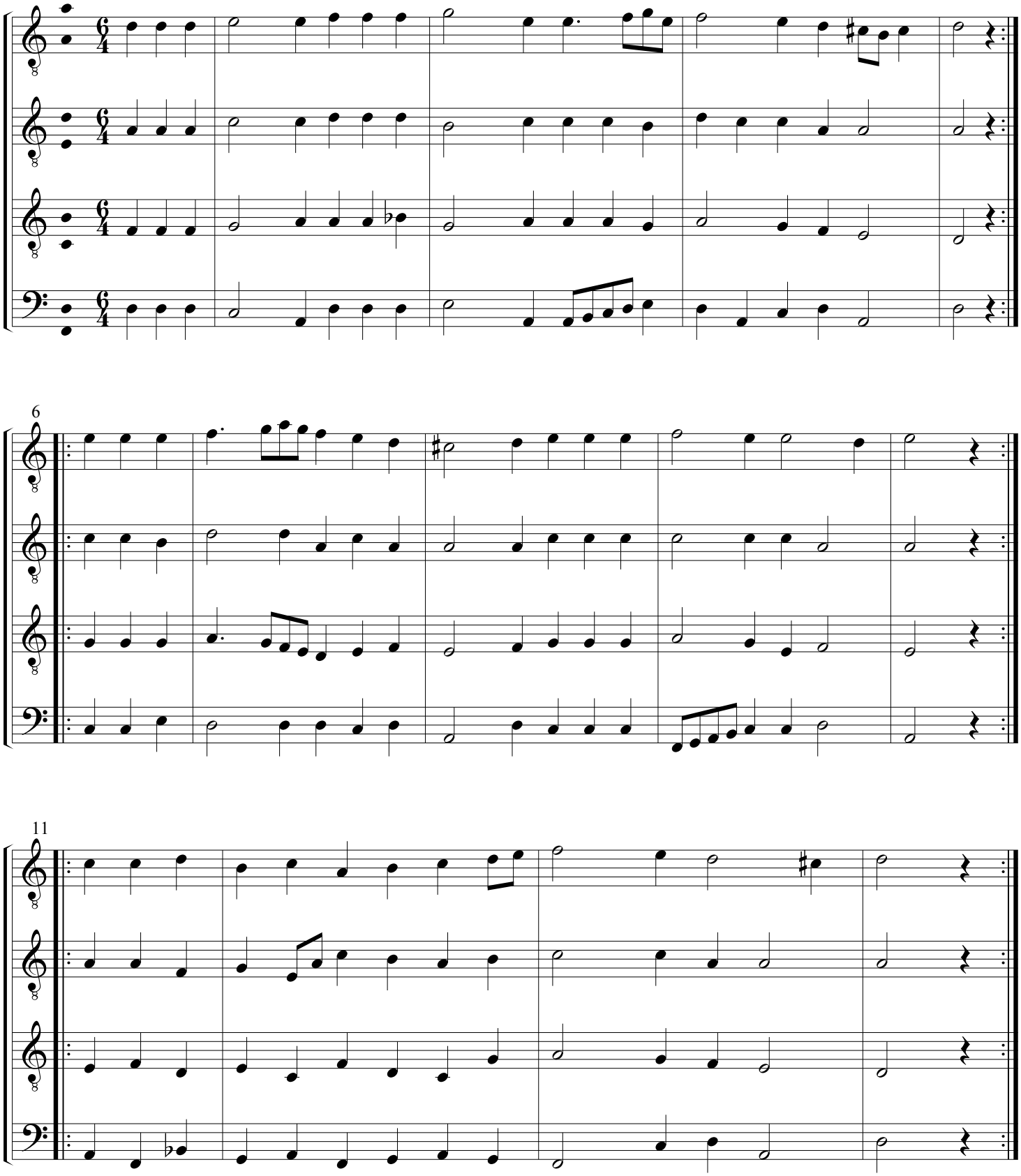
Tielman Susato (c.1500-c.1561)



# Galliarde X: Mille ducas

from Danserye, 1551

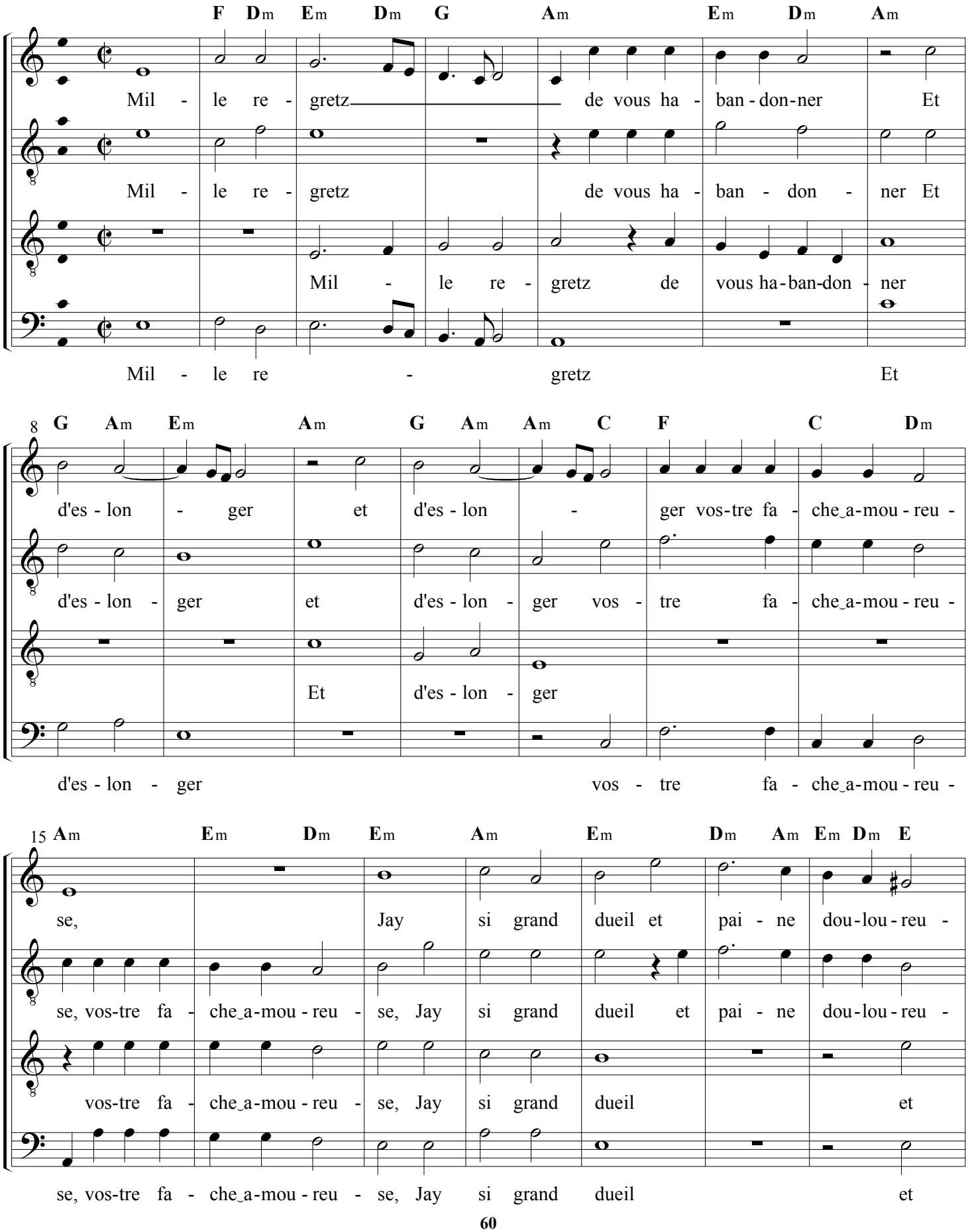
Tielman Susato (c.1500-c.1561)

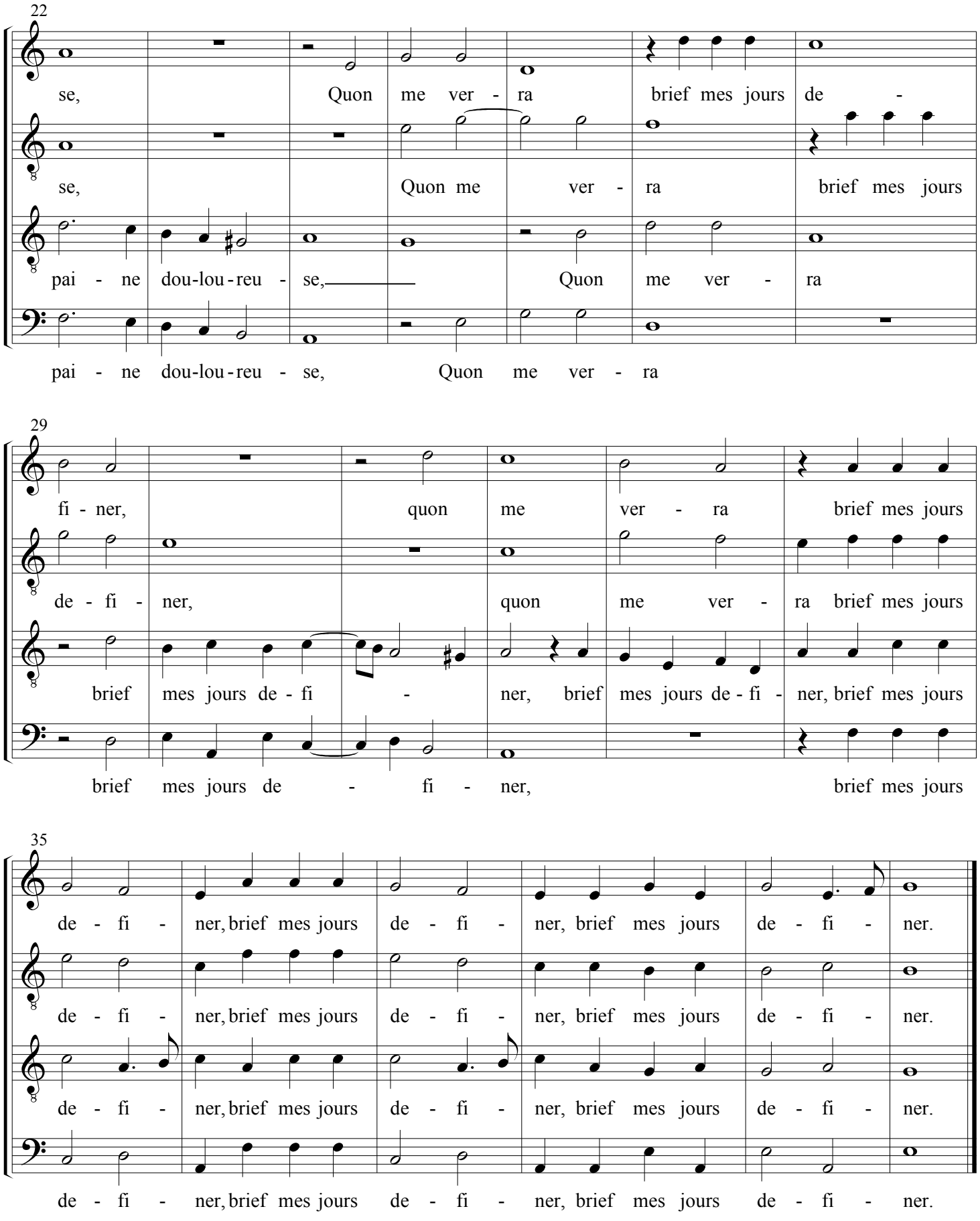


from L'unzieseme livre contenant vingt & neuf chansons amoureuses a quatre parties, 1549

# Mille regretz

Josquin des Prés (1450-1521)

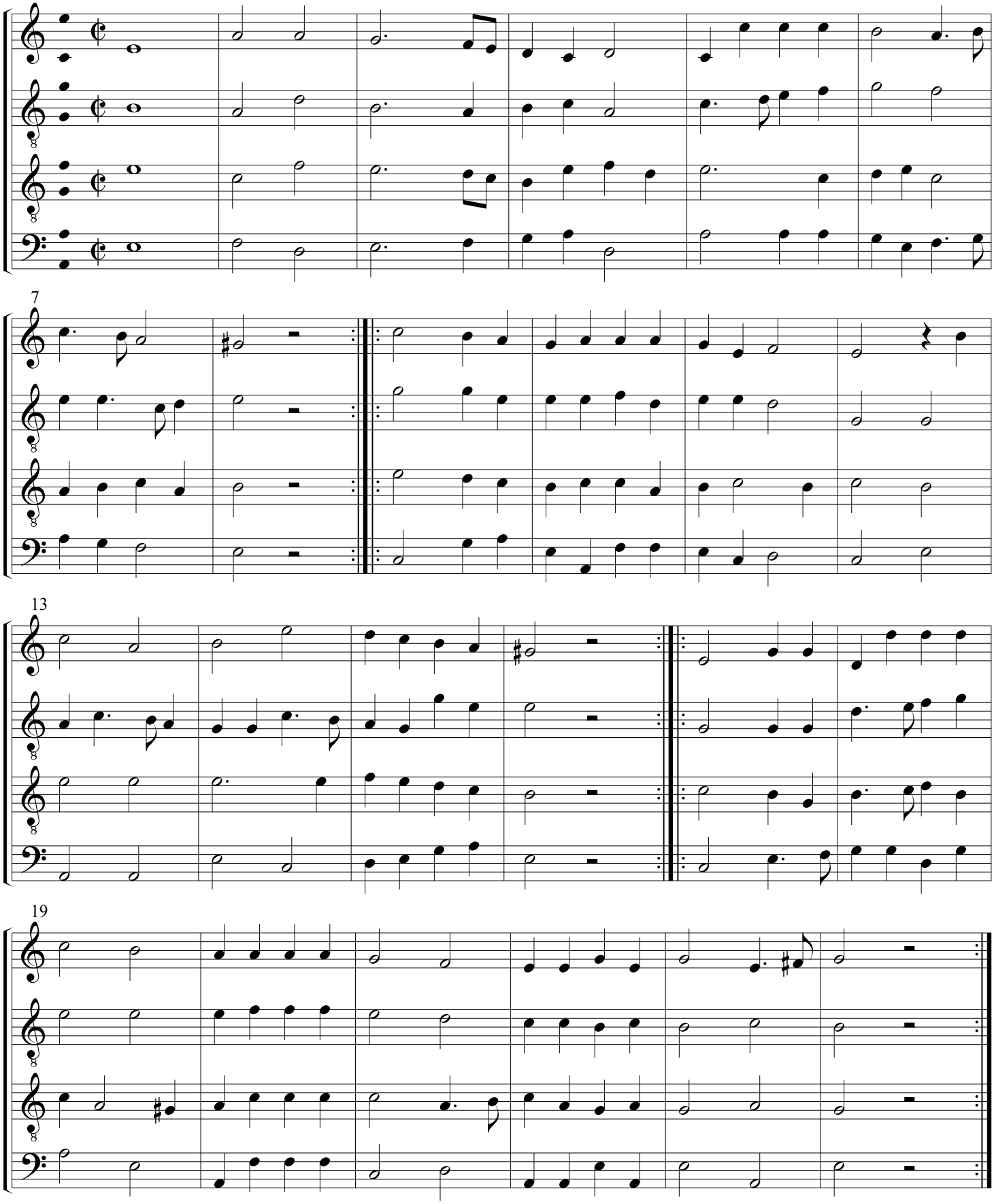



22
se, Quon me ver - ra brief mes jours de -
se, Quon me ver - ra brief mes jours
pai - ne dou-lou-reu - se, Quon me ver - ra
pai - ne dou-lou-reu - se, Quon me ver - ra
29
fi - ner, quon me ver - ra brief mes jours
de - fi - ner, quon me ver - ra brief mes jours
brief mes jours de - fi - ner, brief mes jours de - fi - ner, brief mes jours
brief mes jours de - fi - ner, brief mes jours
35
de - fi - ner, brief mes jours de - fi - ner, brief mes jours de - fi - ner.
de - fi - ner, brief mes jours de - fi - ner, brief mes jours de - fi - ner.
de - fi - ner, brief mes jours de - fi - ner, brief mes jours de - fi - ner.
de - fi - ner, brief mes jours de - fi - ner, brief mes jours de - fi - ner.

# Pavane I: Mille regretz

from Danserye, 1551

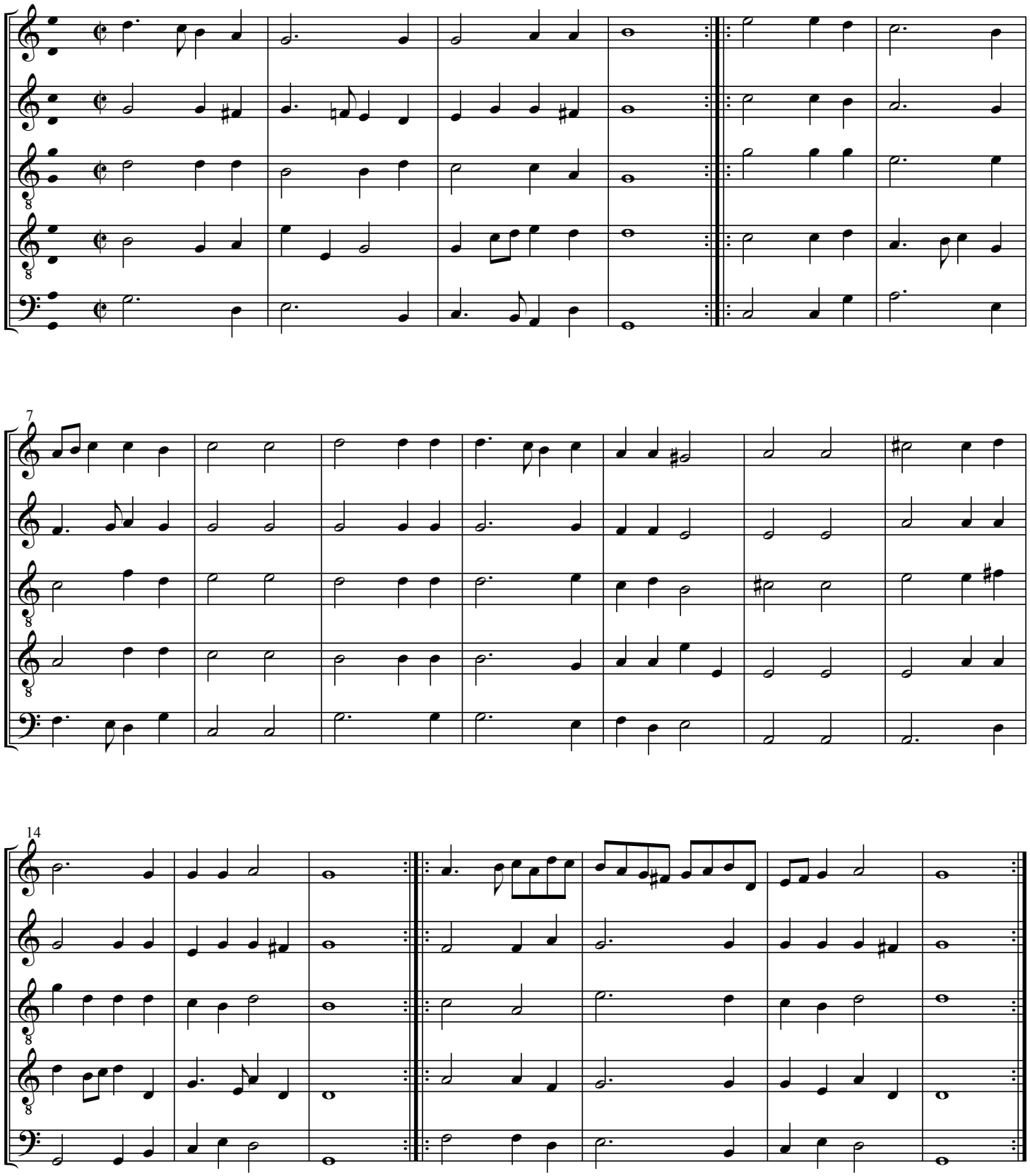
Tylman Susato (c.1500-c.1561)



# Aria del Gran Duca Fernando di Toscana

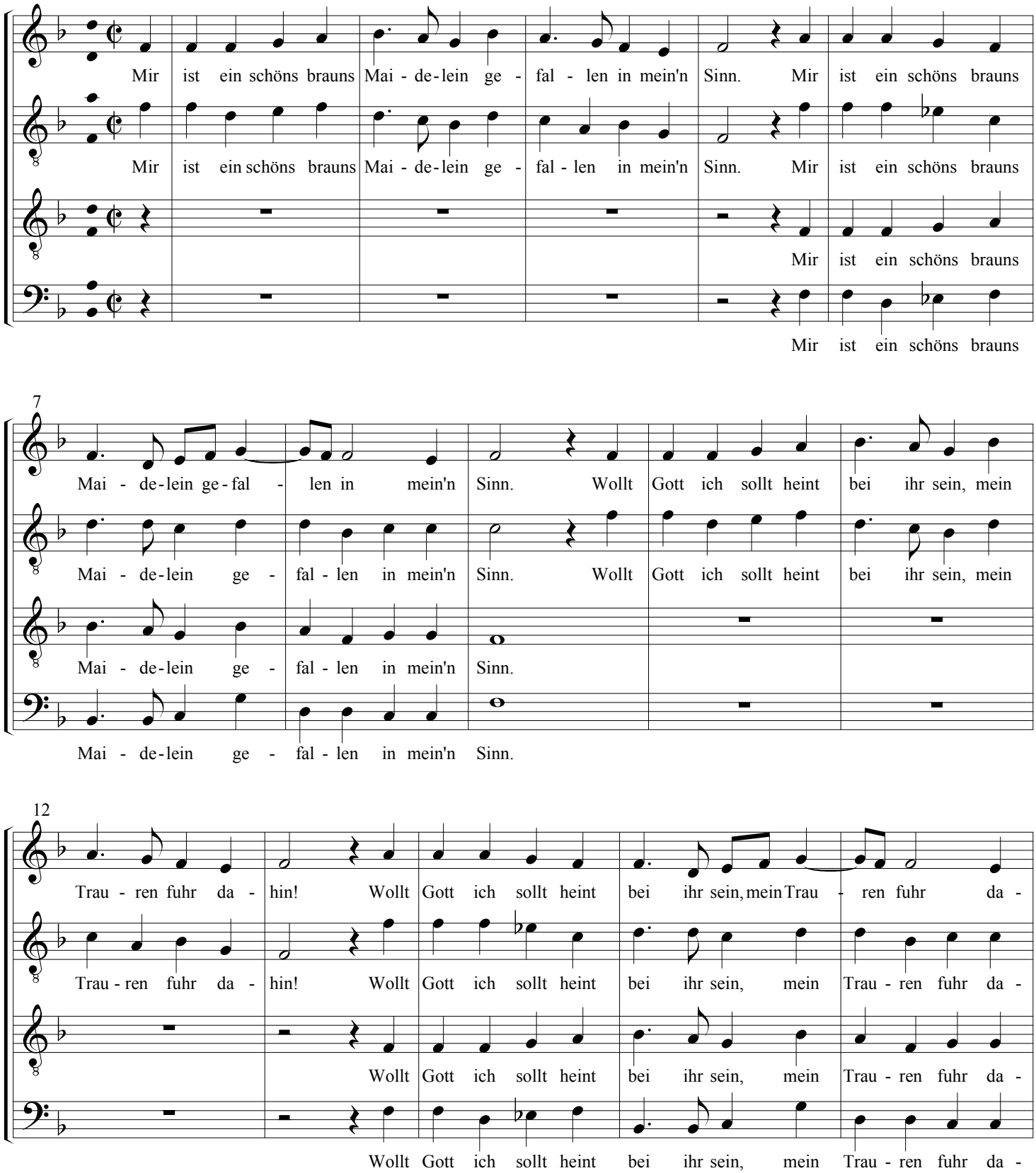
from BL MS Egerton 3665

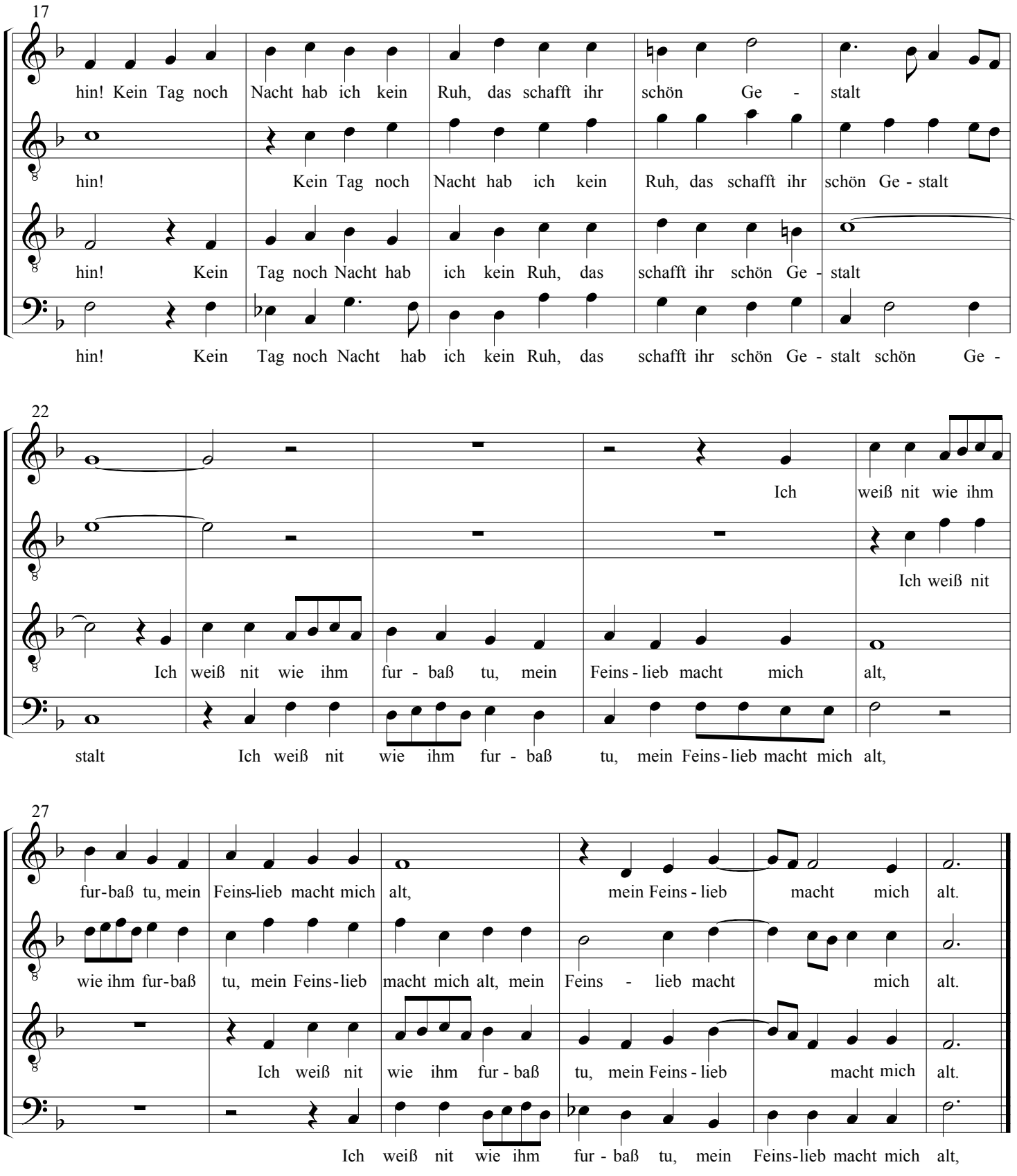
Peter Philips (c.1560-1628)



# Mir ist ein schöns brauns Maidelein

from Frisches teutsches Liedlein, v.3, 1549 — Caspar Othmayr (1515-1553)

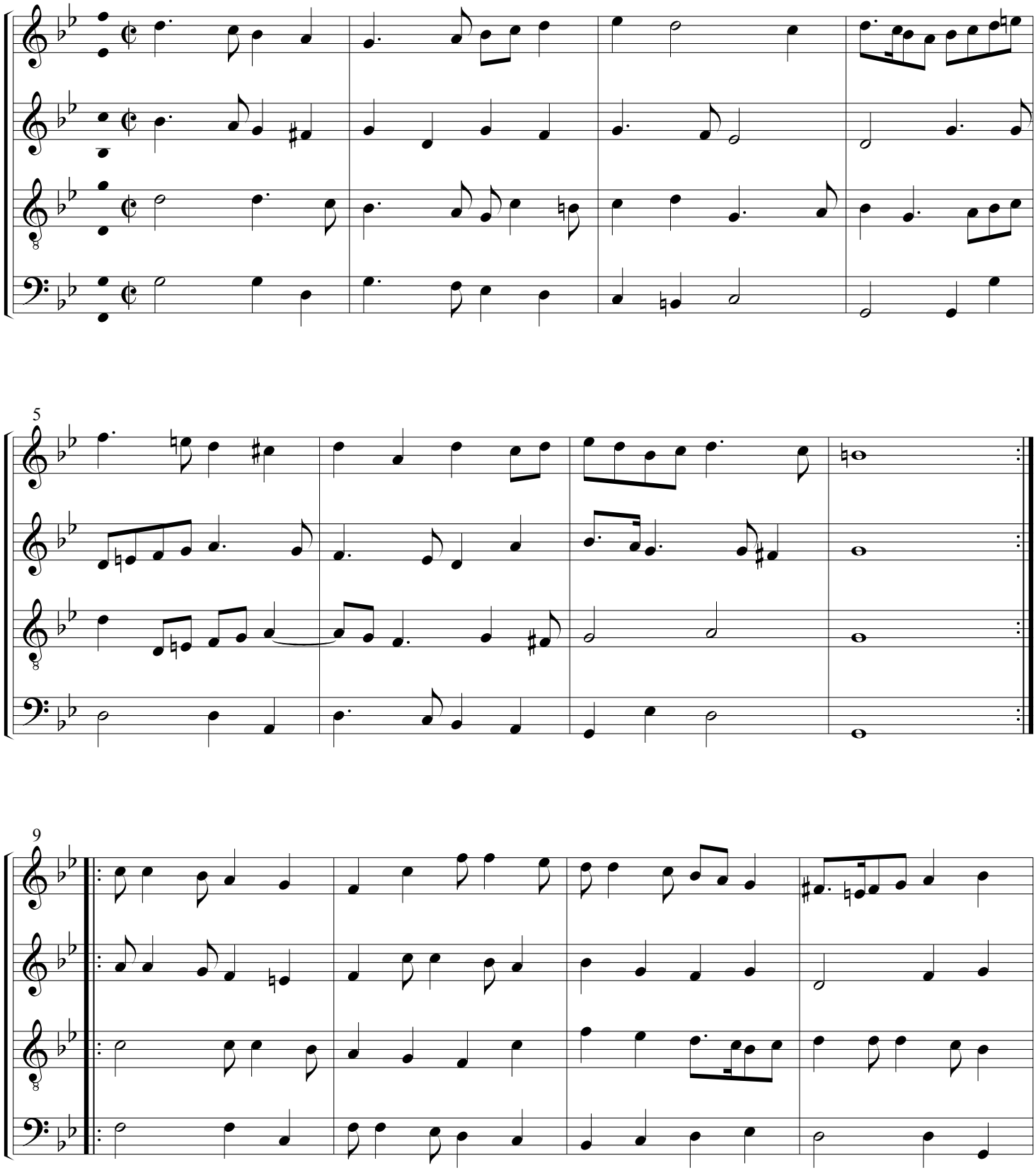



17
hin! Kein Tag noch Nacht hab ich kein Ruh, das schafft ihr schön Ge - stalt
hin! Kein Tag noch Nacht hab ich kein Ruh, das schafft ihr schön Ge - stalt
hin! Kein Tag noch Nacht hab ich kein Ruh, das schafft ihr schön Ge - stalt
hin! Kein Tag noch Nacht hab ich kein Ruh, das schafft ihr schön Ge - stalt schön Ge -
22
Ich weiß nit wie ihm
Ich weiß nit
Ich weiß nit wie ihm fur - baß tu, mein Feins - lieb macht mich alt,
stalt Ich weiß nit wie ihm fur - baß tu, mein Feins - lieb macht mich alt,
27
fur-baß tu, mein Feins-lieb macht mich alt, mein Feins - lieb macht mich alt.
wie ihm fur-baß tu, mein Feins-lieb macht mich alt, mein Feins - lieb macht mich alt.
Ich weiß nit wie ihm fur - baß tu, mein Feins - lieb macht mich alt.
Ich weiß nit wie ihm fur - baß tu, mein Feins-lieb macht mich alt,

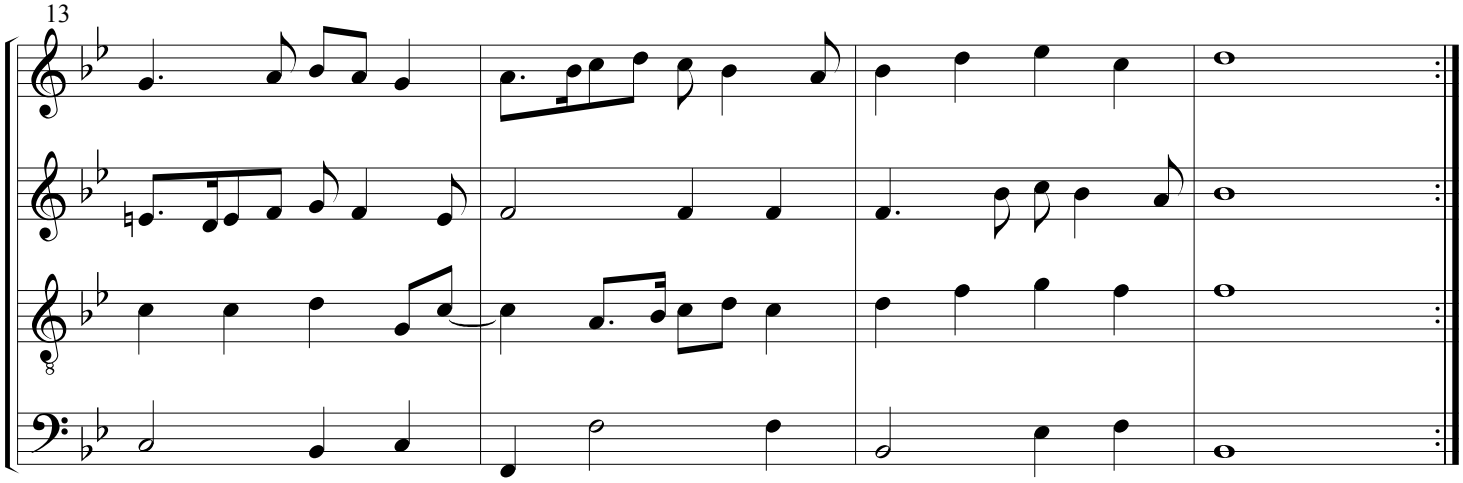
# My Lord of Marche Paven

from the Thomas Wode partbooks

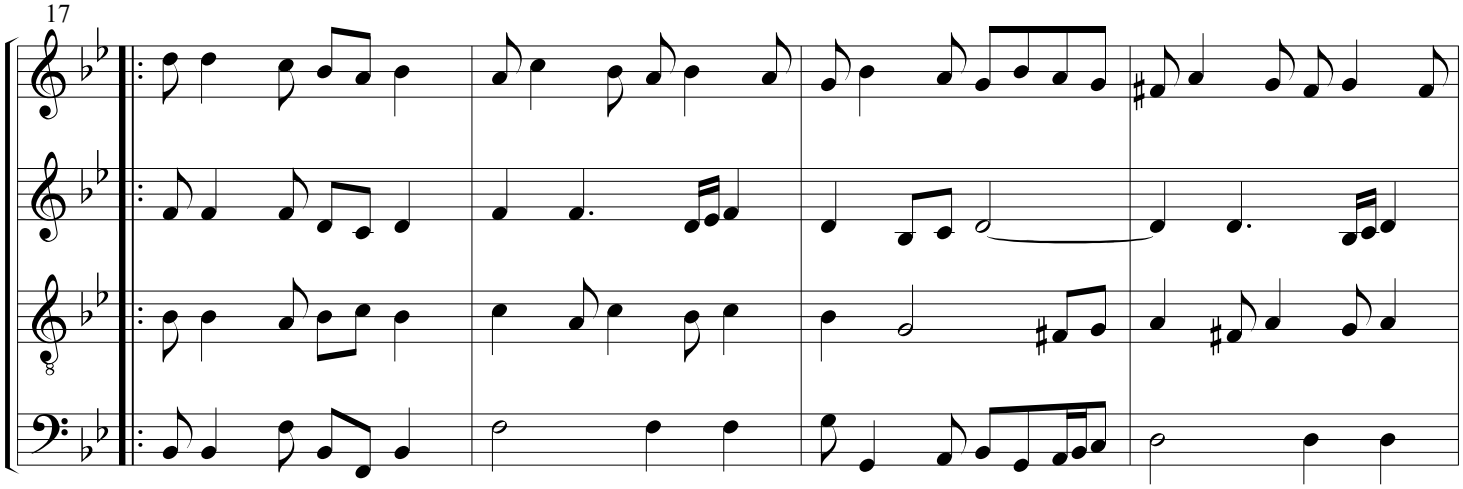
James Lauder (1535-1595)



13



17



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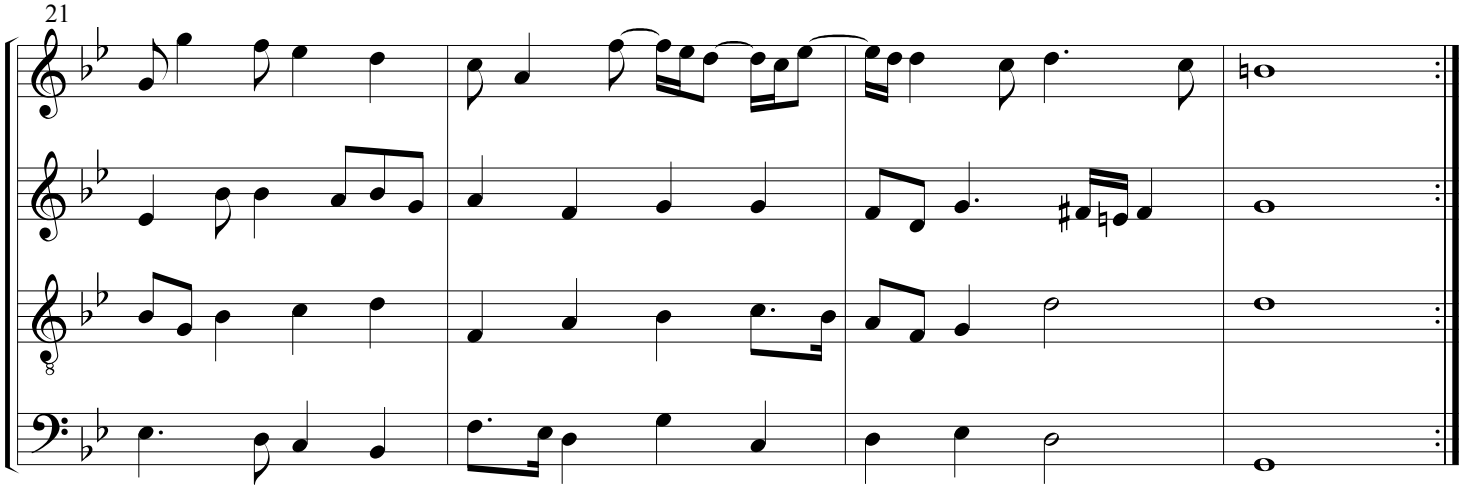
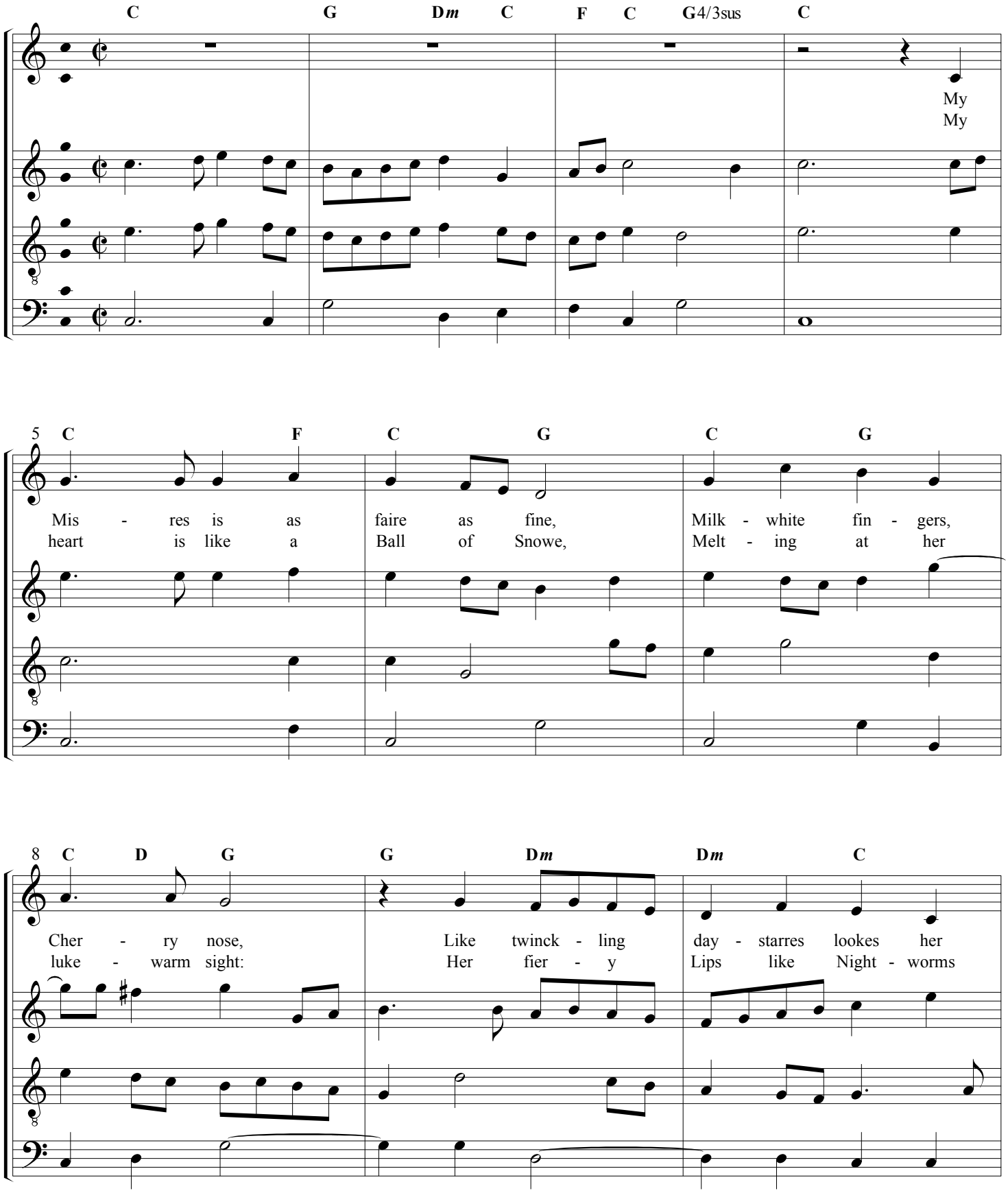


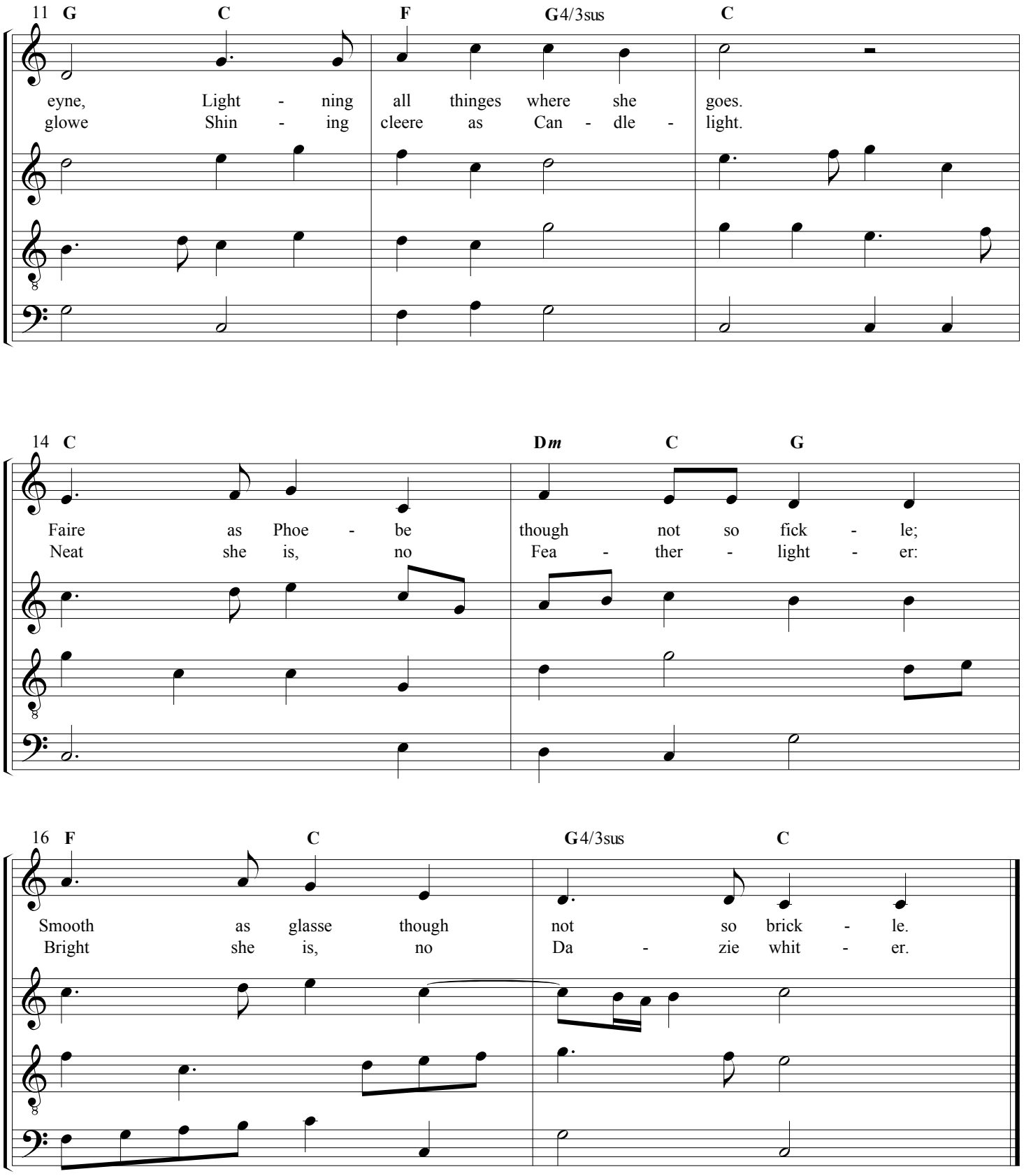
# The Seruant of his Mistris

My Mistres is as faire as fine

from A Briefe Discovrse, 1614

John Bennet (b. c.1575; fl. 1599-1614)

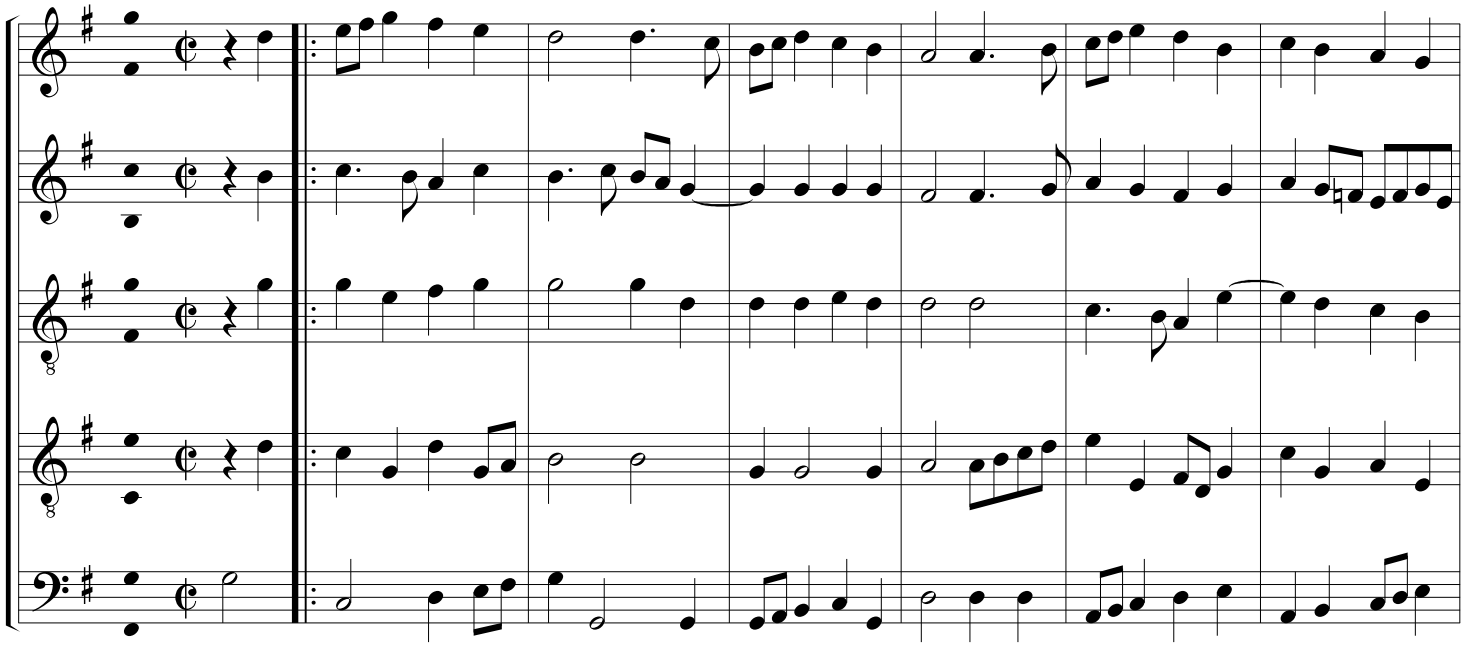


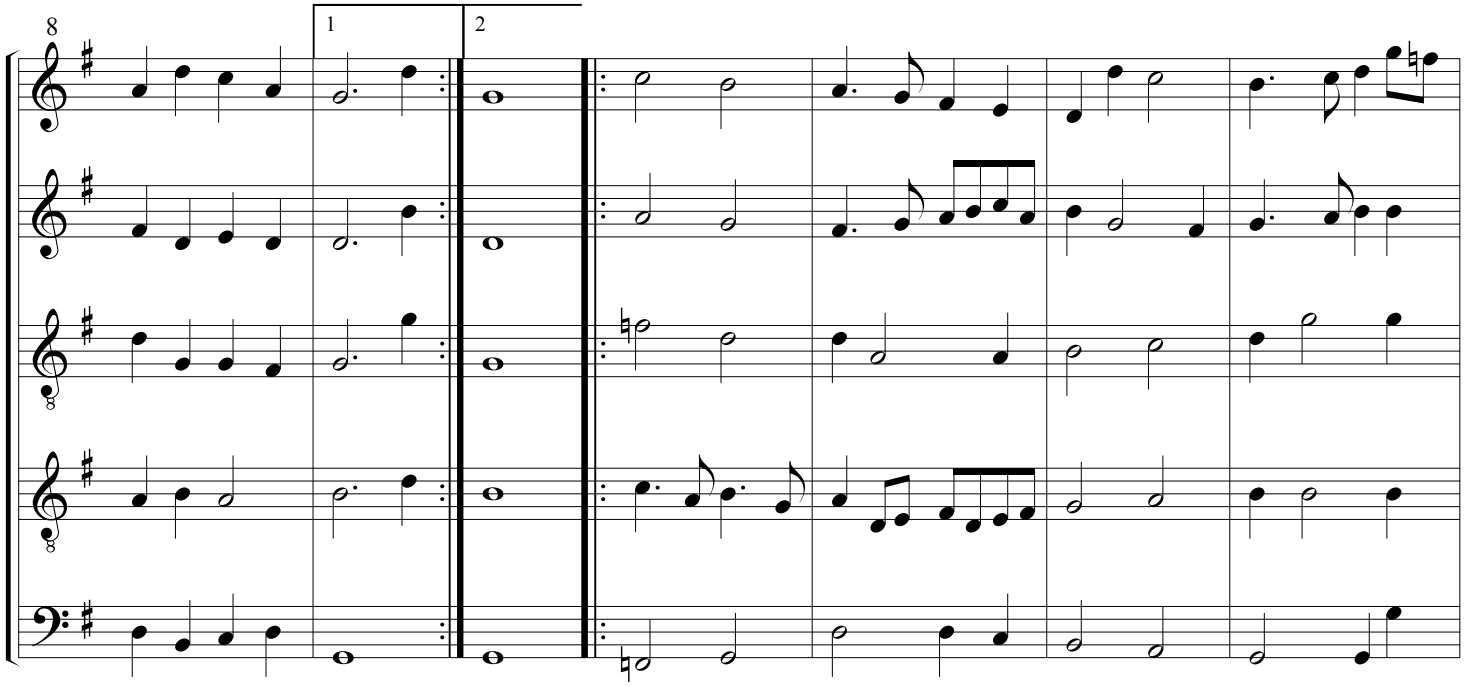

11 G C F G4/3sus C
eyne, Light - ning all thinges where she goes.
glowe Shin - ing cleere as Can - dle - light.
14 C Dm C G
Faire as Phoe - be though not so fick - le;
Neat she is, no Fea - ther - light - er:
16 F C G4/3sus C
Smooth as glasse though not so brick - le.
Bright she is, no Da - zie whit - er.

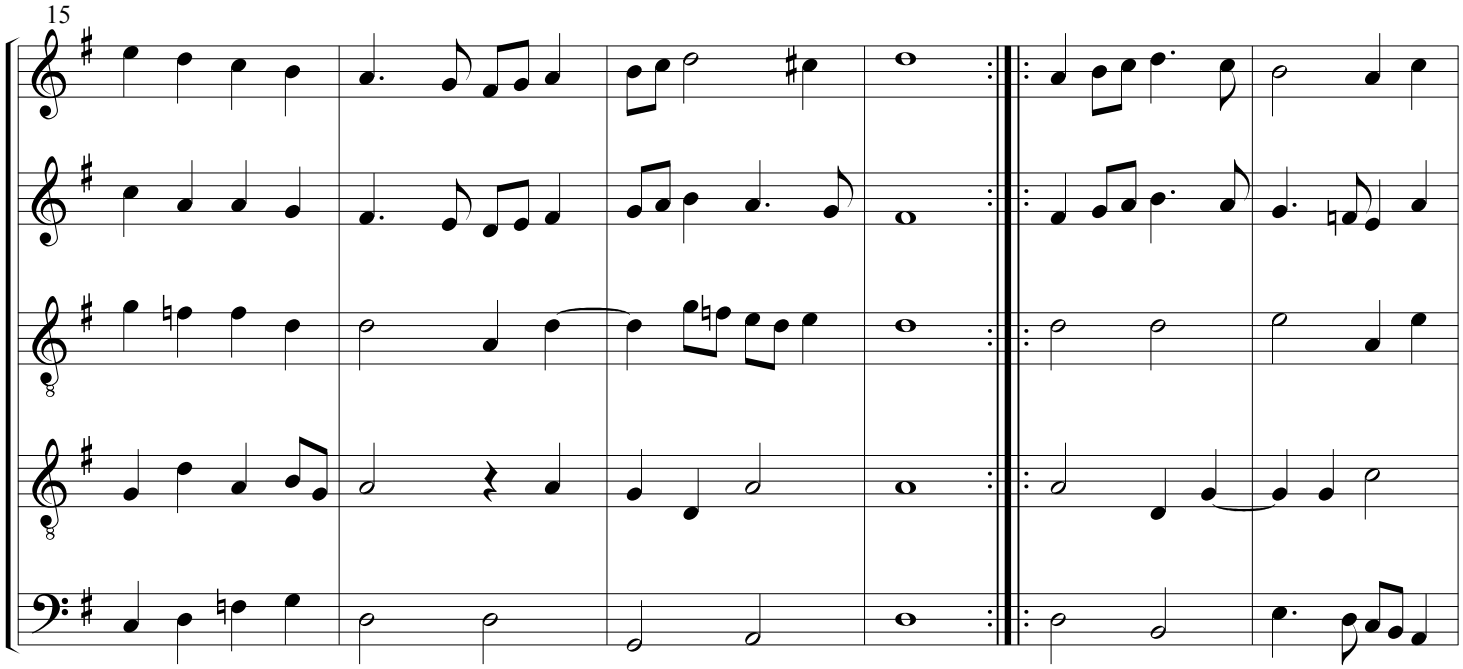
# Almaine: The night watch

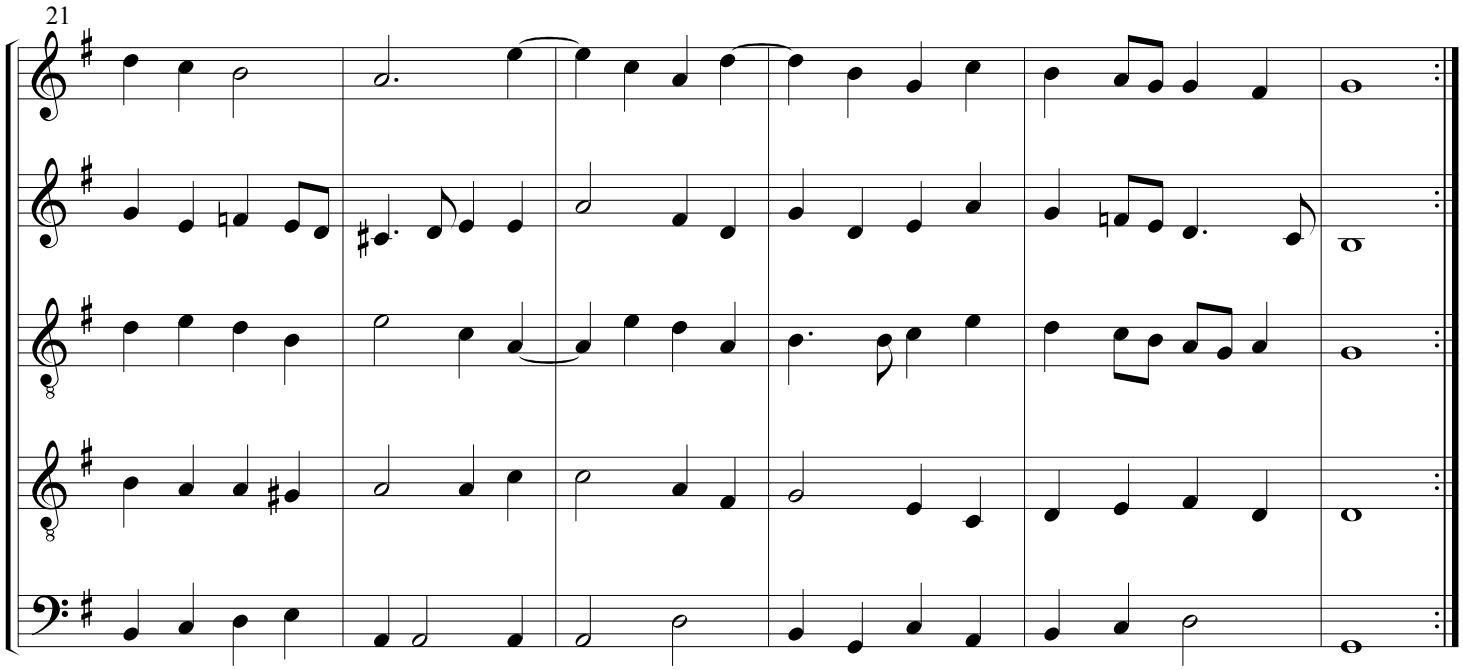
from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)





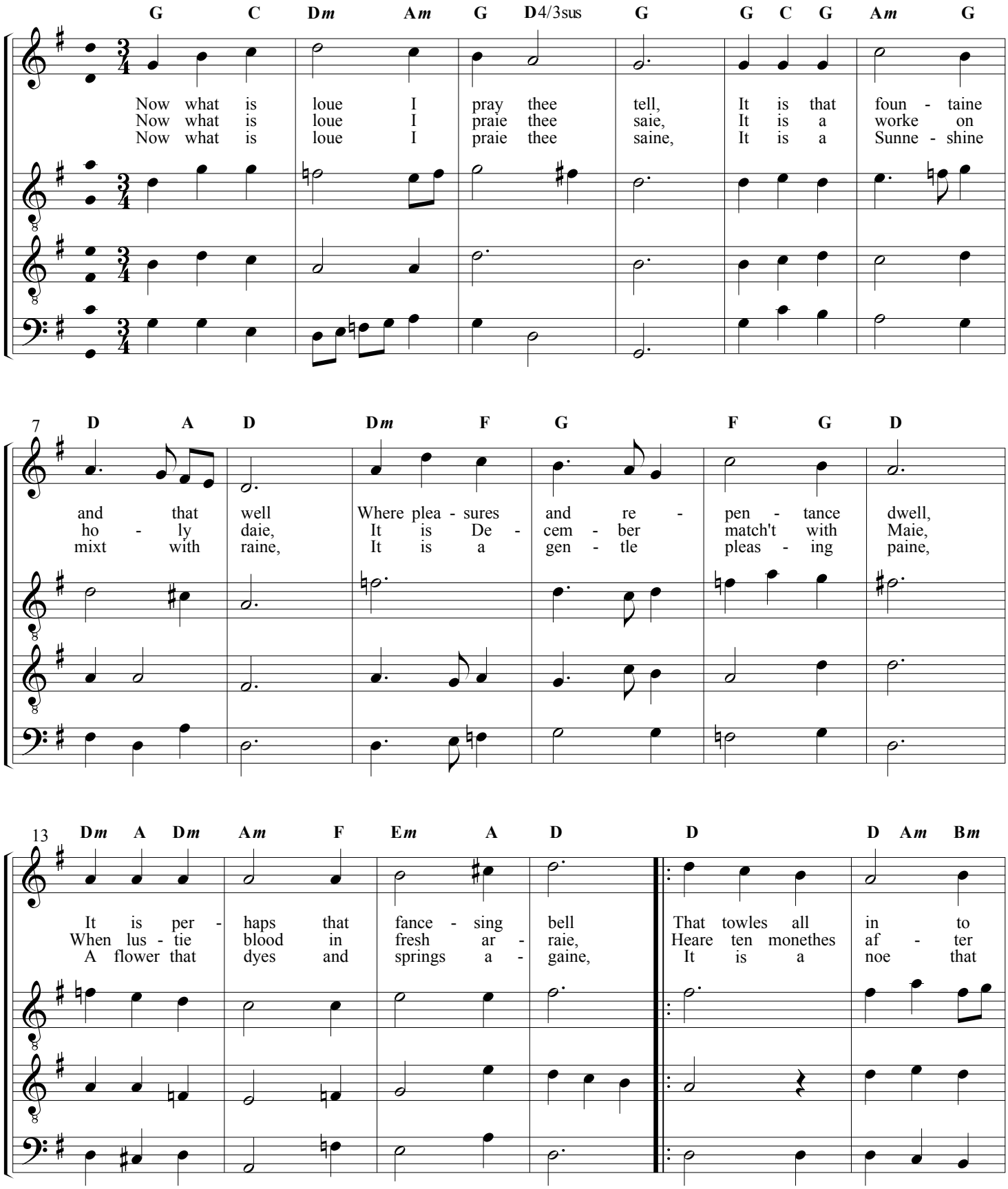

15


21

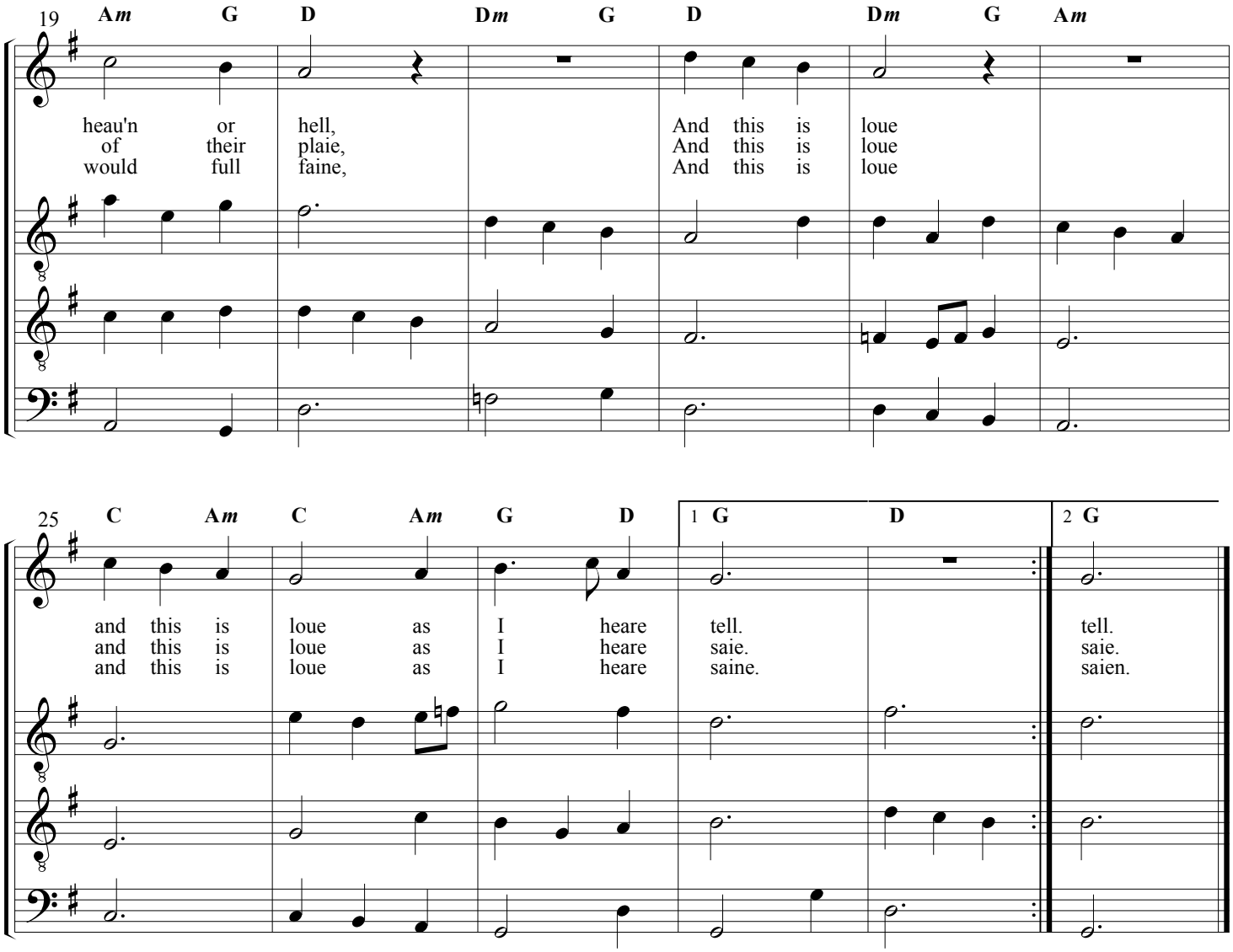
# Now what is loue

from the Second Booke of Ayres, 1601

Robert Jones (fl. 1597-1615)




transcribed by Steve Hendricks, revised 2012



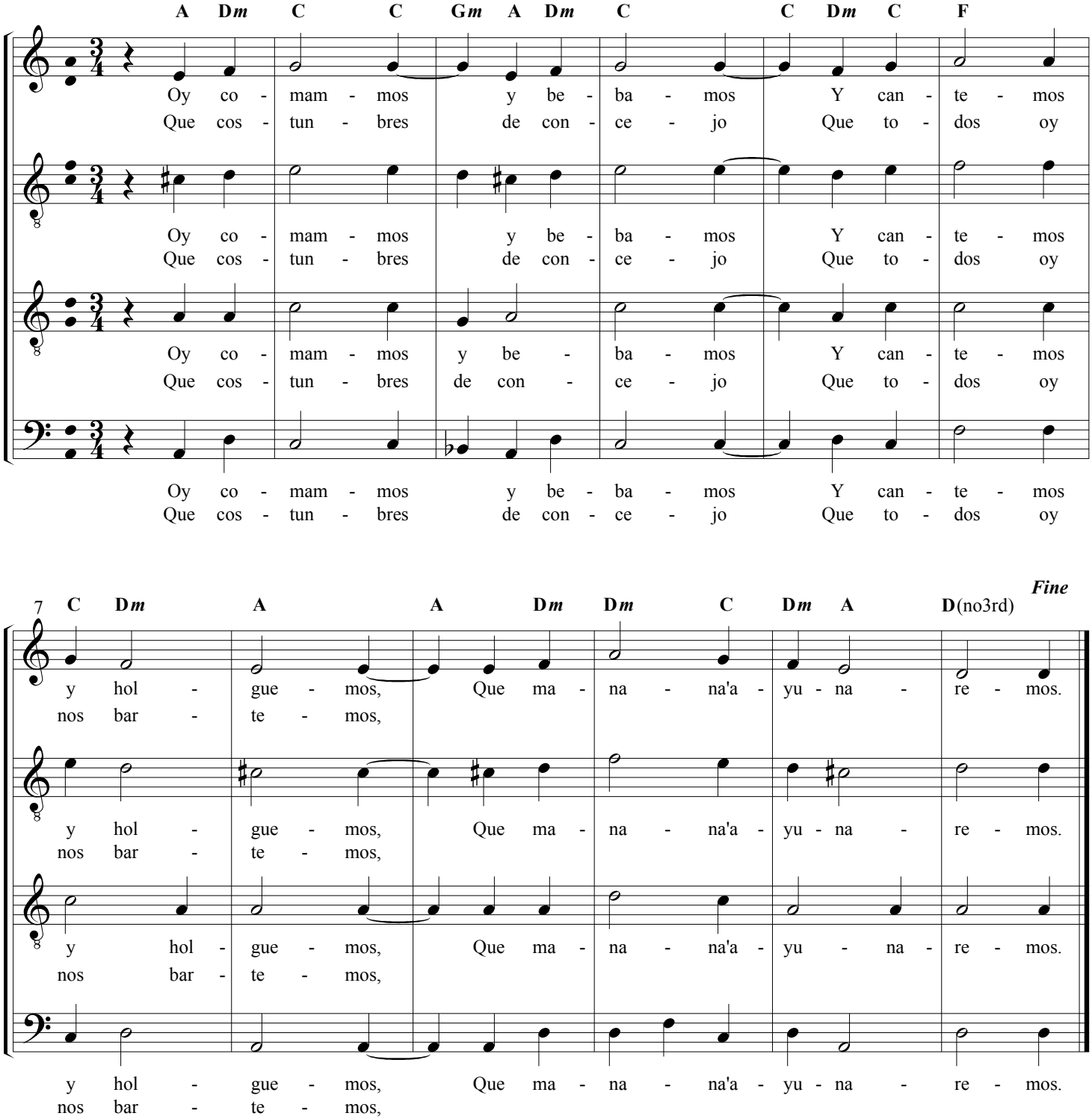

Now what is loue I praie thee show,
A thing that creepes it cannot goe,
A prize that passeth to and fro,
A thing for one a thing for moe,
And he that proues shall find it so,
And this is loue as I well know.

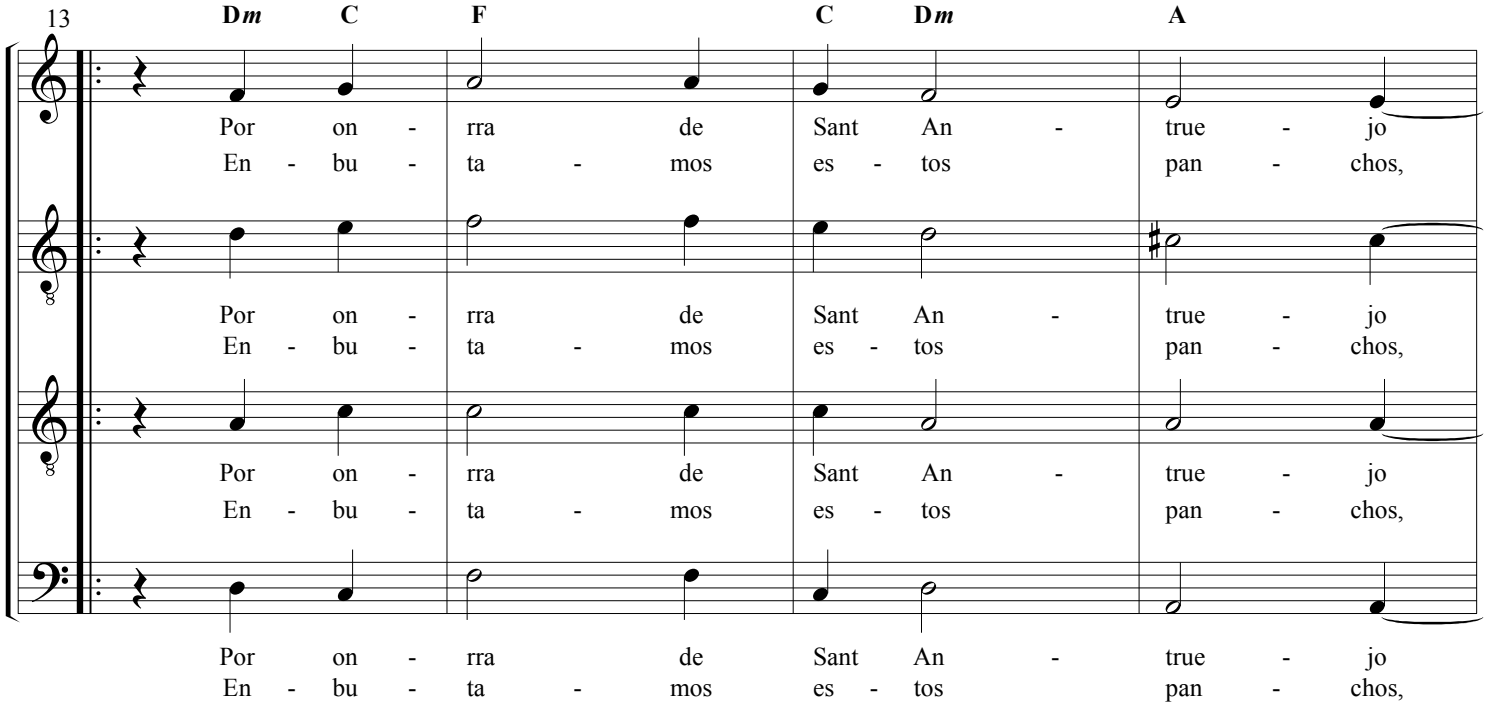
Now what is loue I praie thee show,
A thing that creepes it cannot goe,
A prize that passeth to and fro,
A thing for one a thing for moe,
And he that proues shall find it so,
And this is loue as I well know.

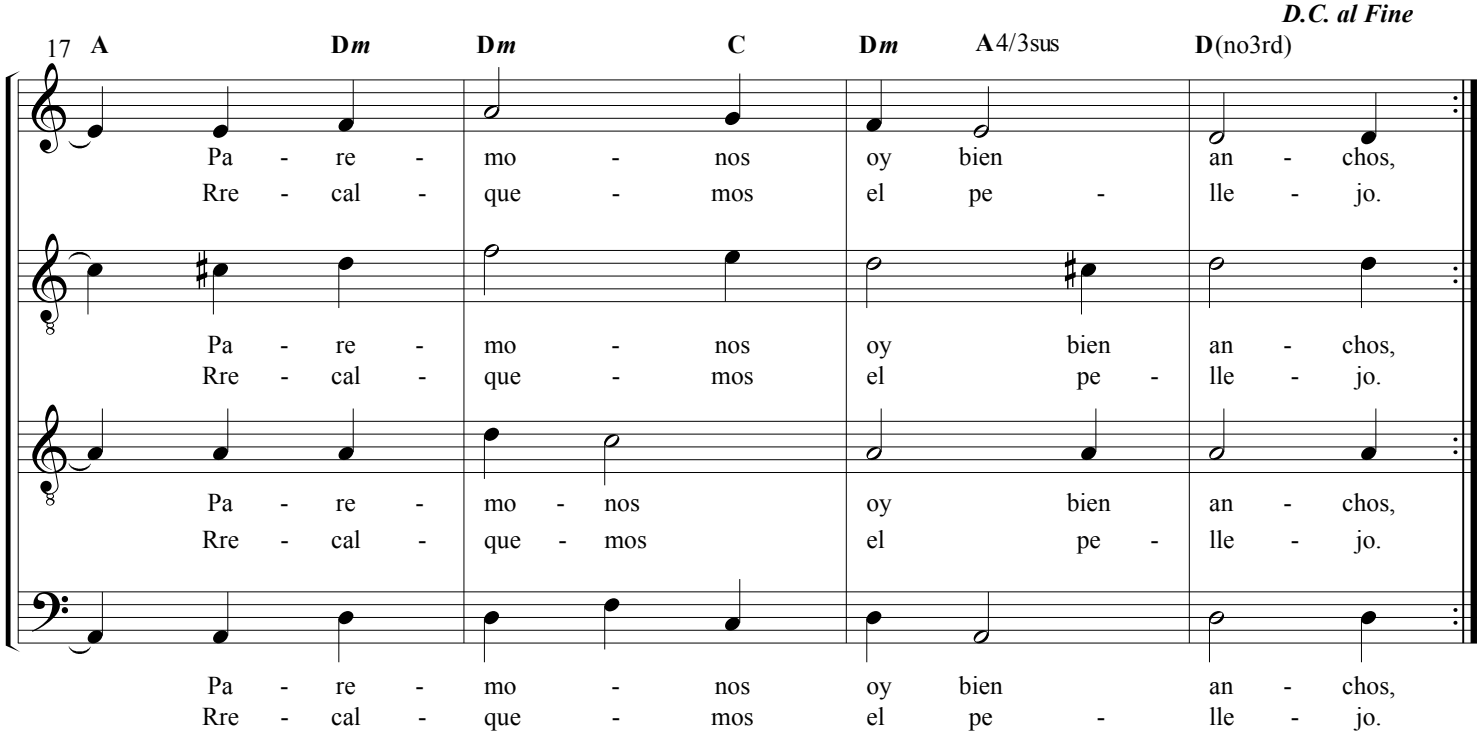
# Oy comamos y bebamos

from Cancionero Musical de Palacio

Juan del Encina (1468-c.1529)



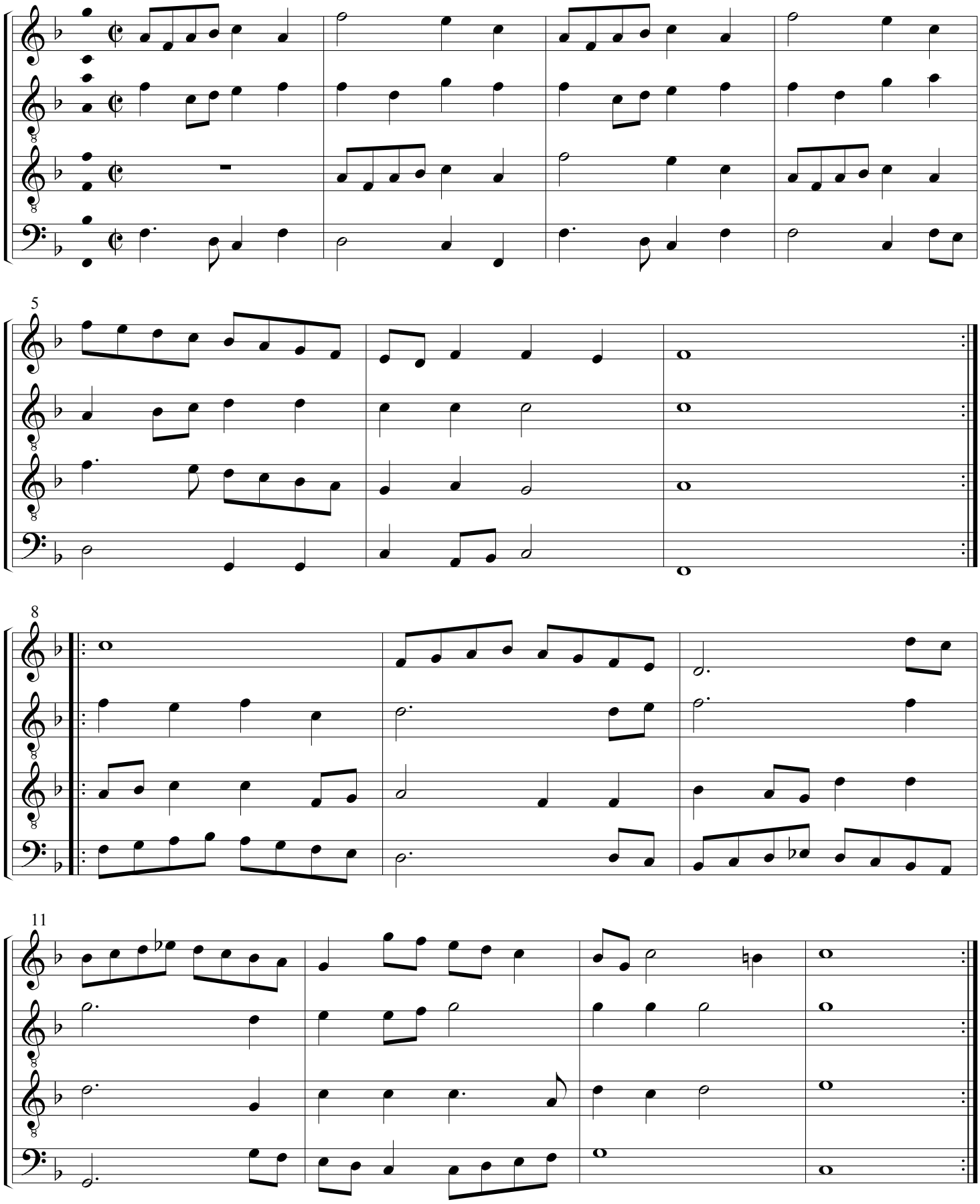

13
Dm C F C Dm A
Por on - rra de Sant An - true - jo
En - bu - ta - mos es - tos pan - chos,
Por on - rra de Sant An - true - jo
En - bu - ta - mos es - tos pan - chos,
Por on - rra de Sant An - true - jo
En - bu - ta - mos es - tos pan - chos,
Por on - rra de Sant An - true - jo
En - bu - ta - mos es - tos pan - chos,

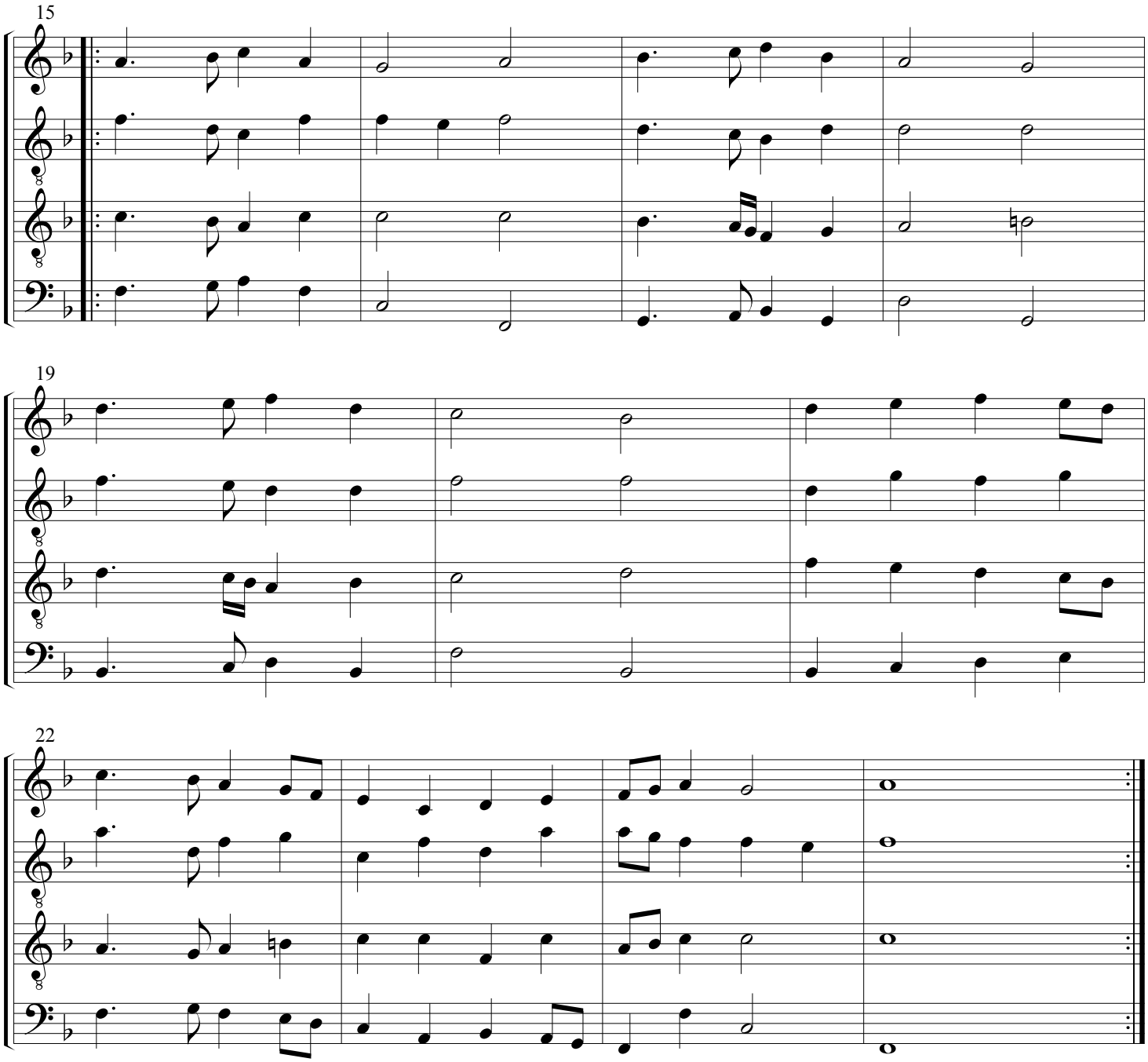

D.C. al Fine
17
A Dm Dm C Dm A4/3sus D(no3rd)
Pa - re - mo - nos oy bien an - chos,
Rre - cal - que - mos el pe - lle - jo.
Pa - re - mo - nos oy bien an - chos,
Rre - cal - que - mos el pe - lle - jo.
Pa - re - mo - nos oy bien an - chos,
Rre - cal - que - mos el pe - lle - jo.
Pa - re - mo - nos oy bien an - chos,
Rre - cal - que - mos el pe - lle - jo.

# Paduoan IX

from Neue Paduanen..., 1611

Paul Peuerl (c.1575-1625)

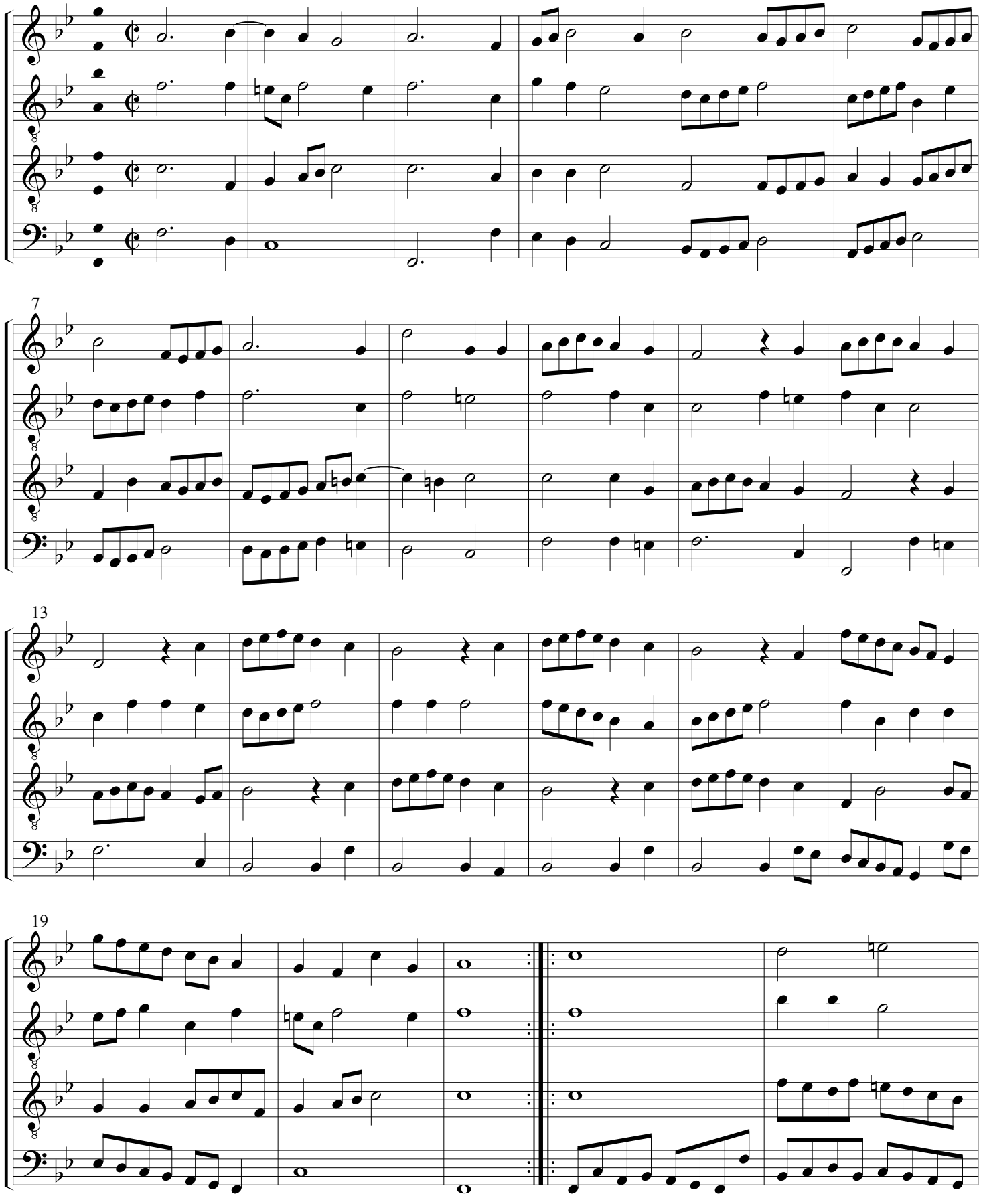


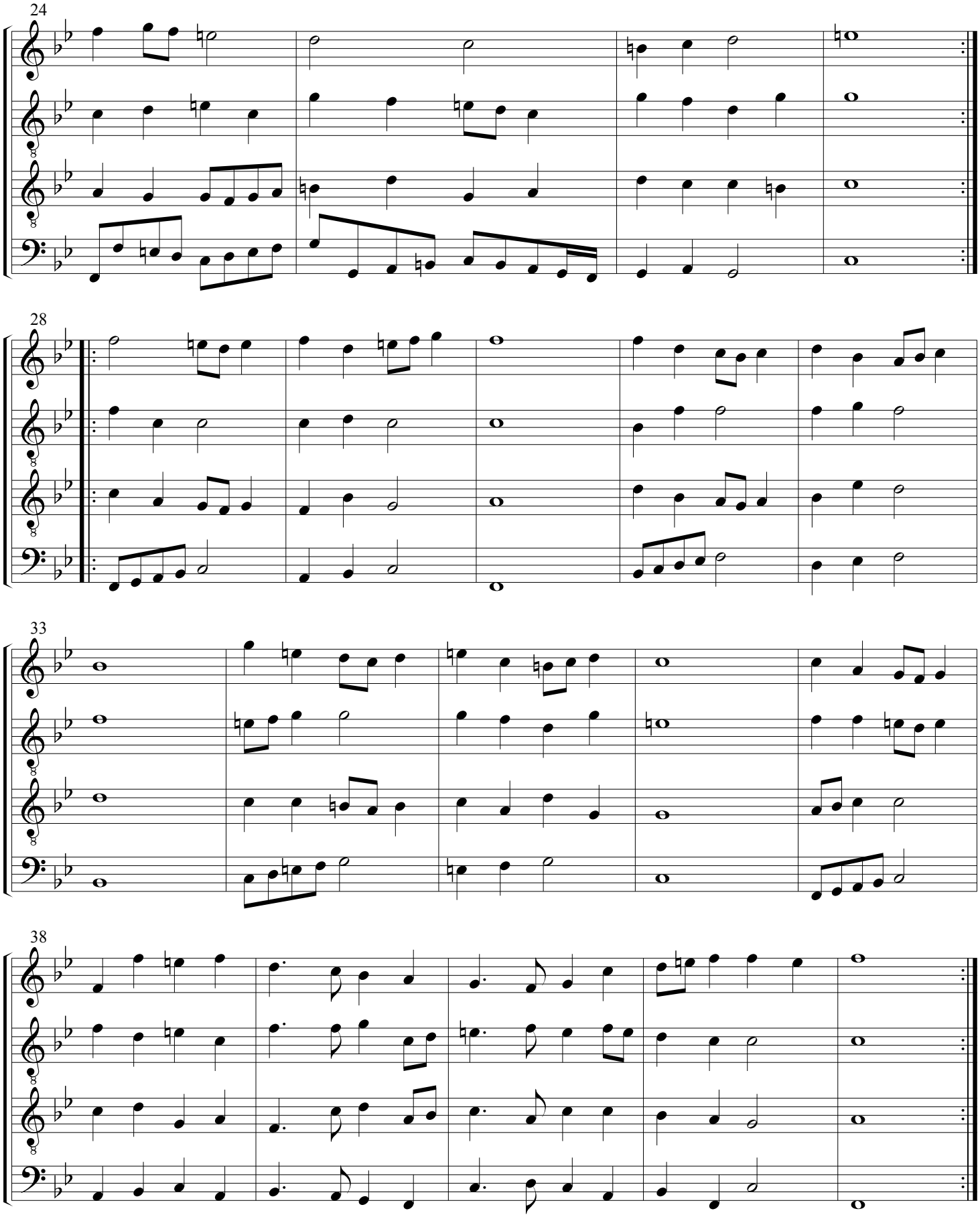

15
19
22

# Padouan XIII

from Neue Paduanen..., 1611

Paul Peuerl (c.1575-1625)

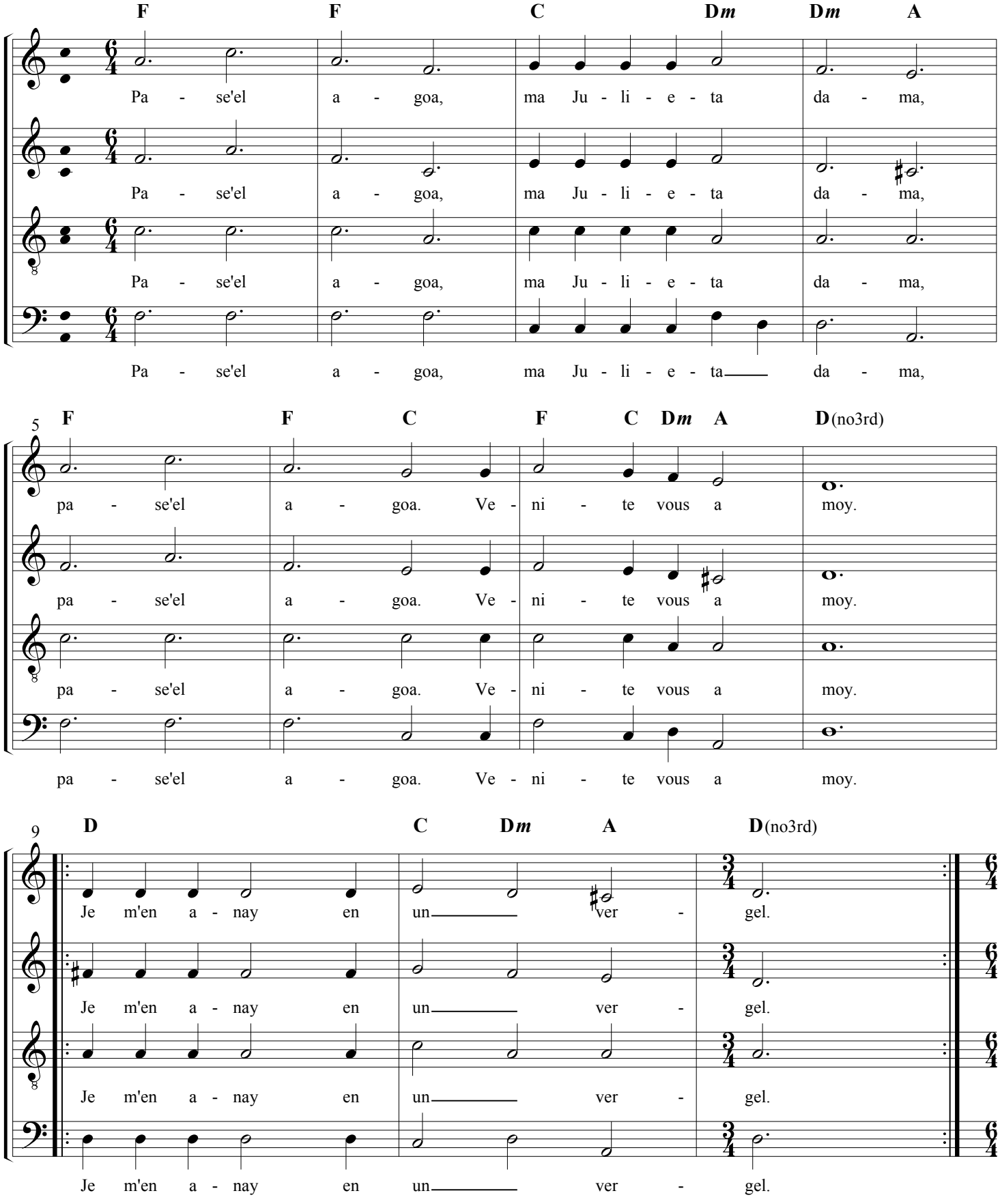


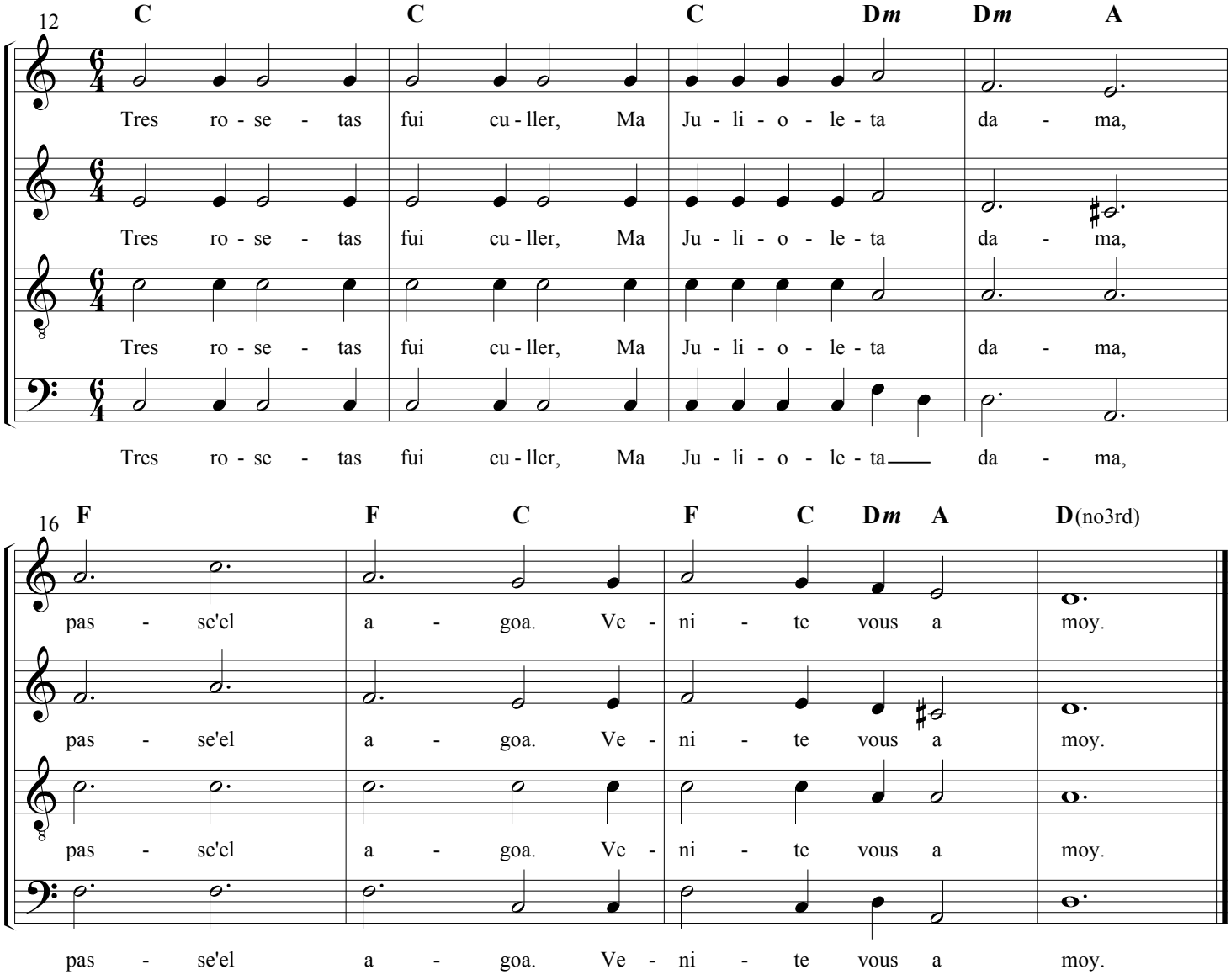

24
28
33
38

# Pase el agoa

from Cancionero Musical de Palacio

Anon.

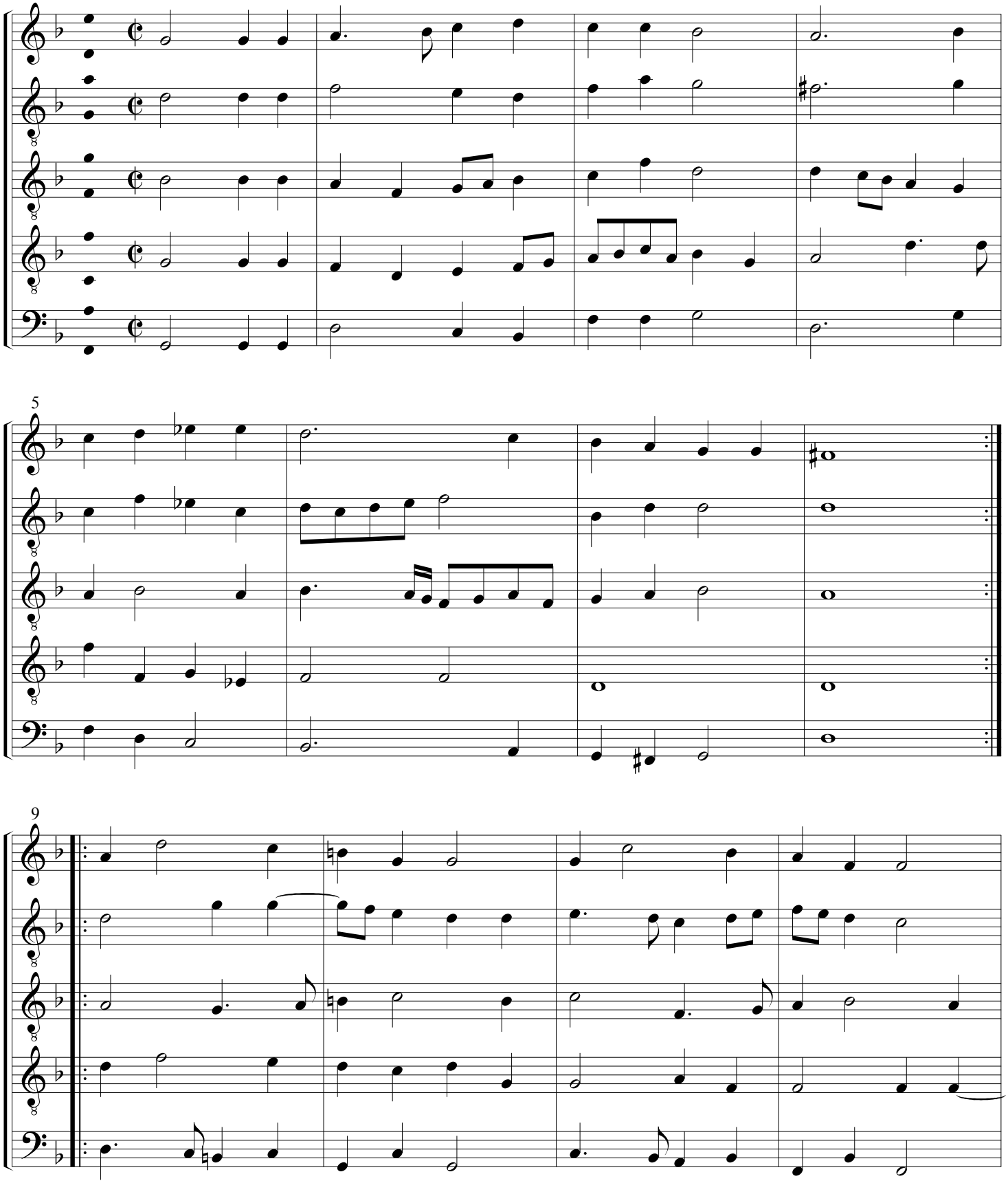



12
C C C Dm Dm A
Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,
Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,
Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,
Tres ro - se - tas fui cu - ller, Ma Ju - li - o - le - ta da - ma,
16
F F C F C Dm A D(no3rd)
pas - se'el a - goa. Ve - ni - te vous a moy.
pas - se'el a - goa. Ve - ni - te vous a moy.
pas - se'el a - goa. Ve - ni - te vous a moy.
pas - se'el a - goa. Ve - ni - te vous a moy.

# Pavan

from Egerton MS 3665

Augustine Bassano (before 1545 - 1604)



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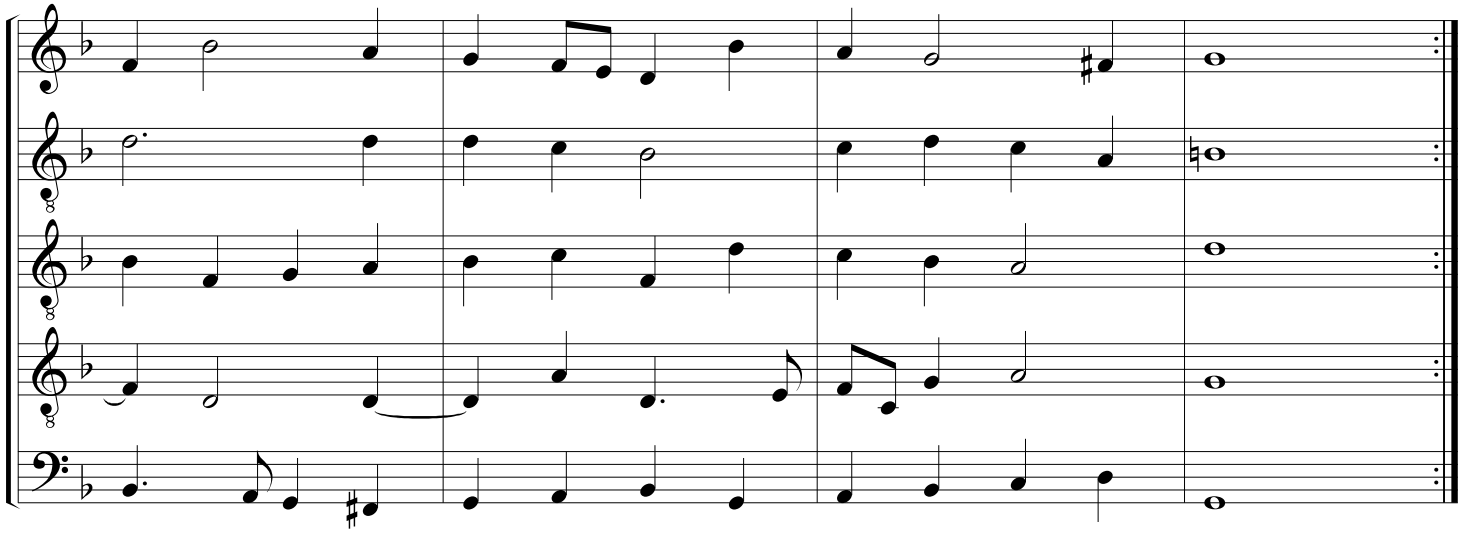

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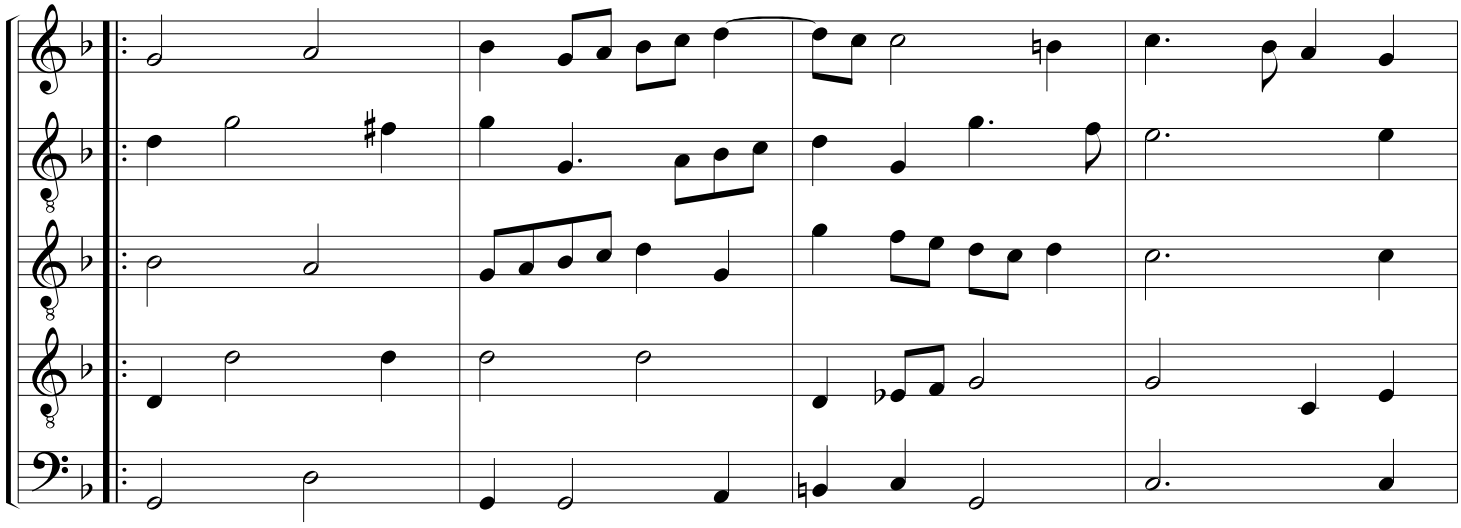

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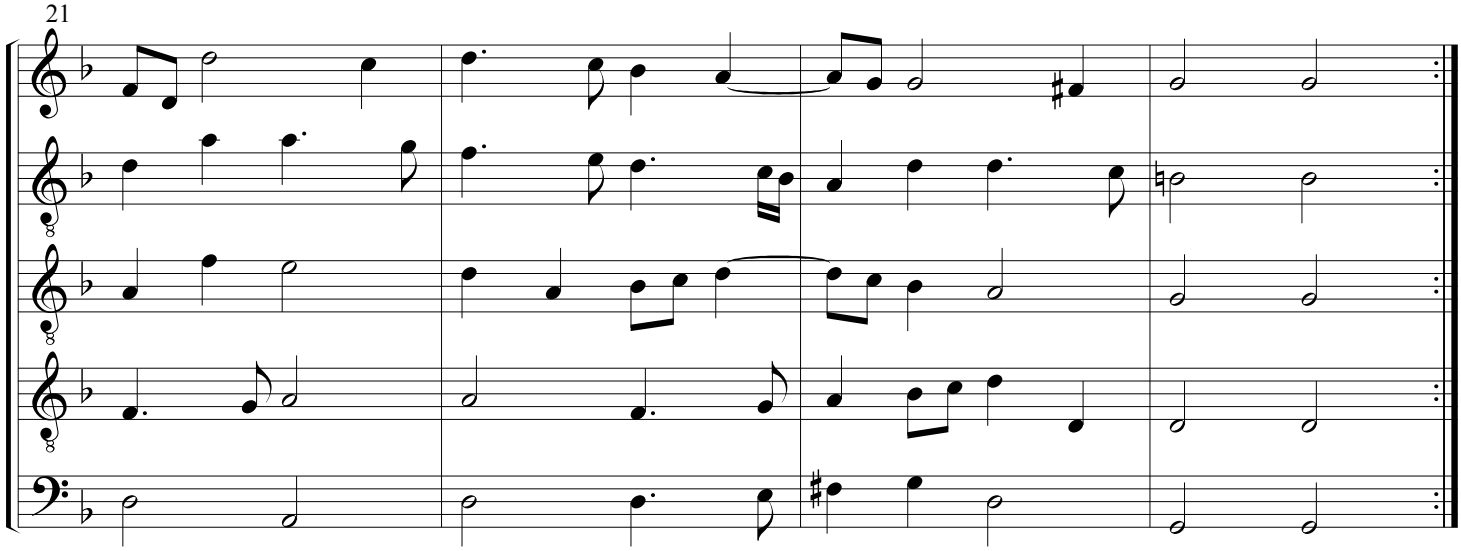
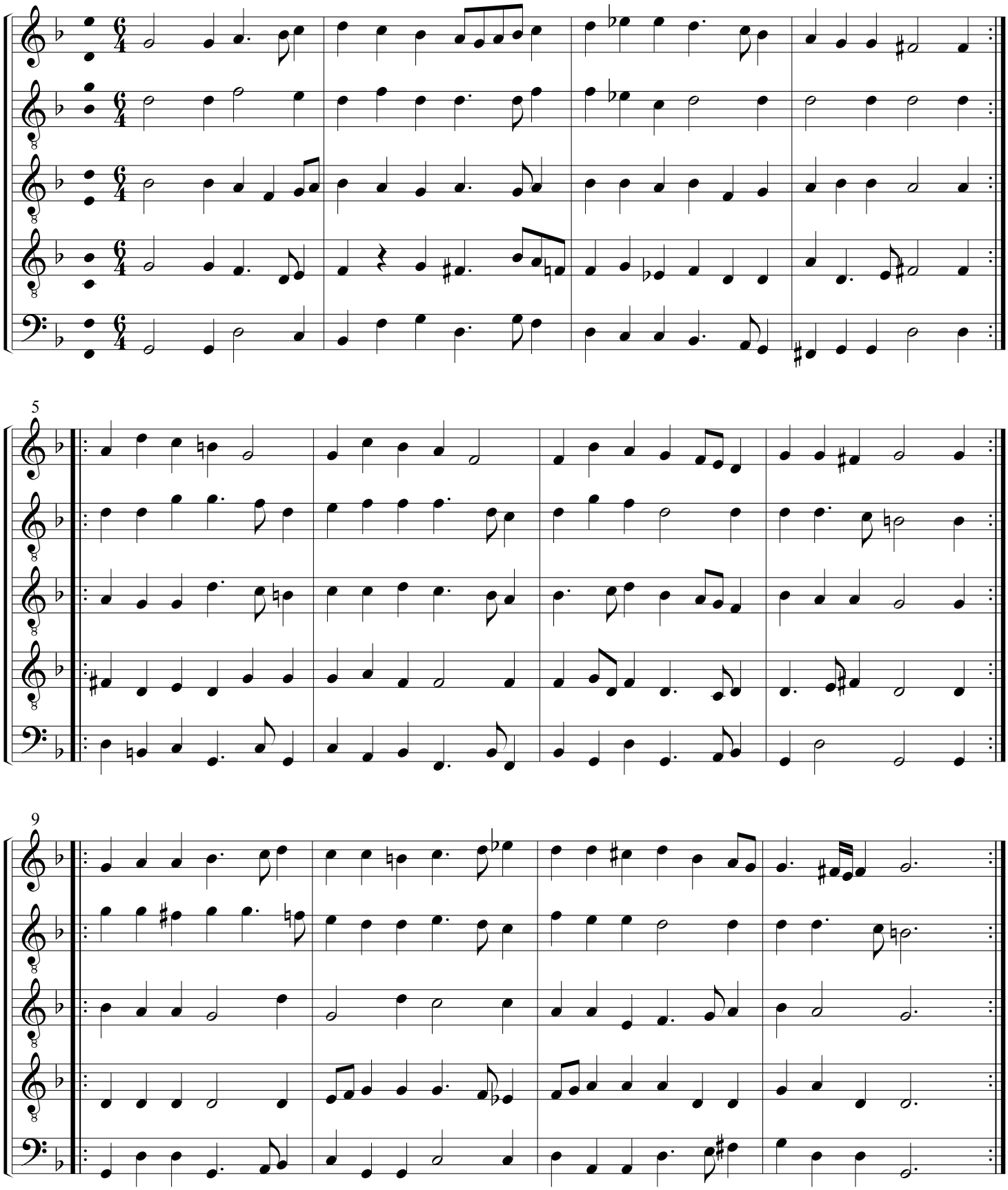


# Galliard

from Egerton MS 3665

Augustine Bassano (before 1545 - 1604)

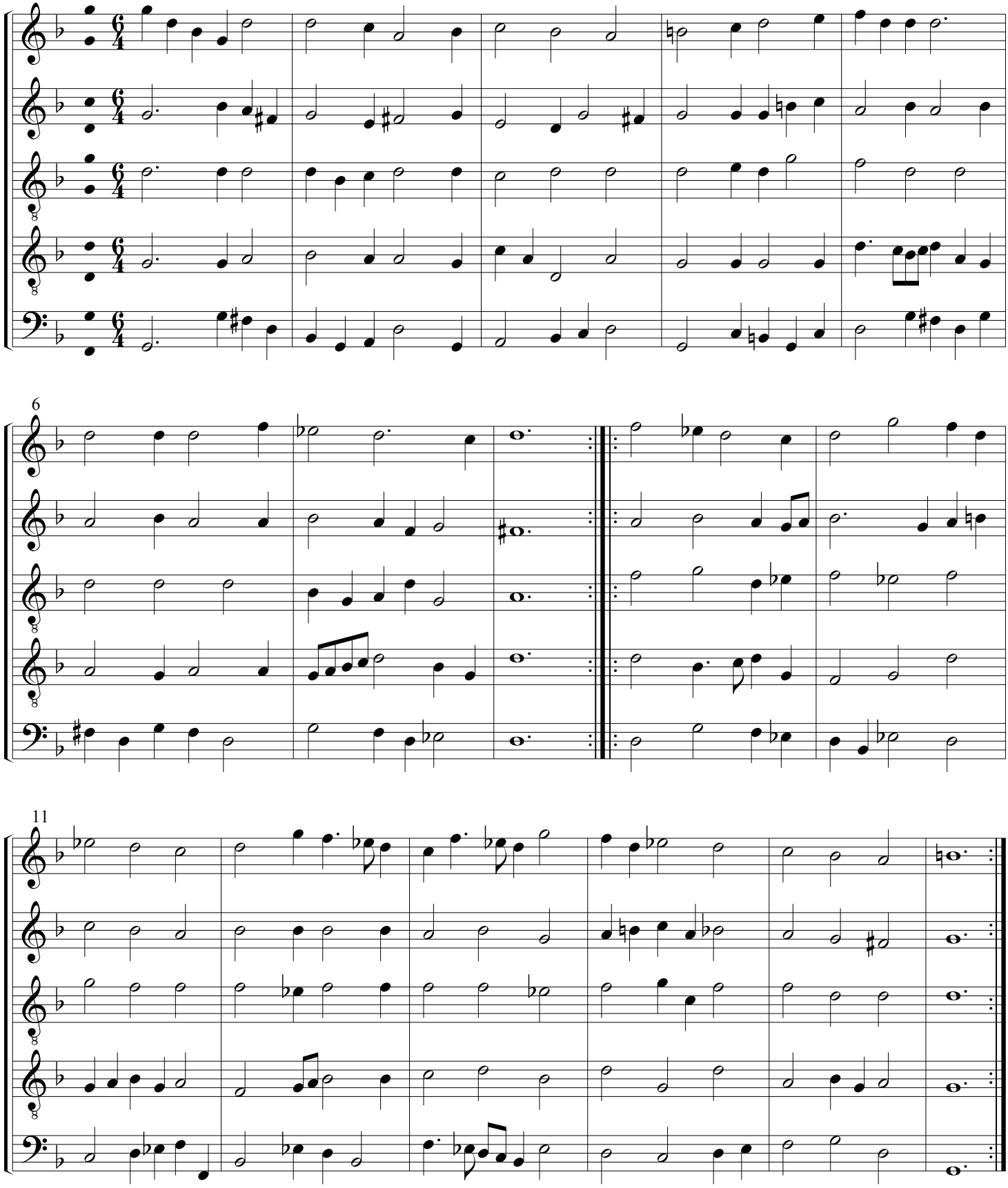


# As it fell on a holie Eve

from Pavans, Galliards, Almains..., 1599

Galliard

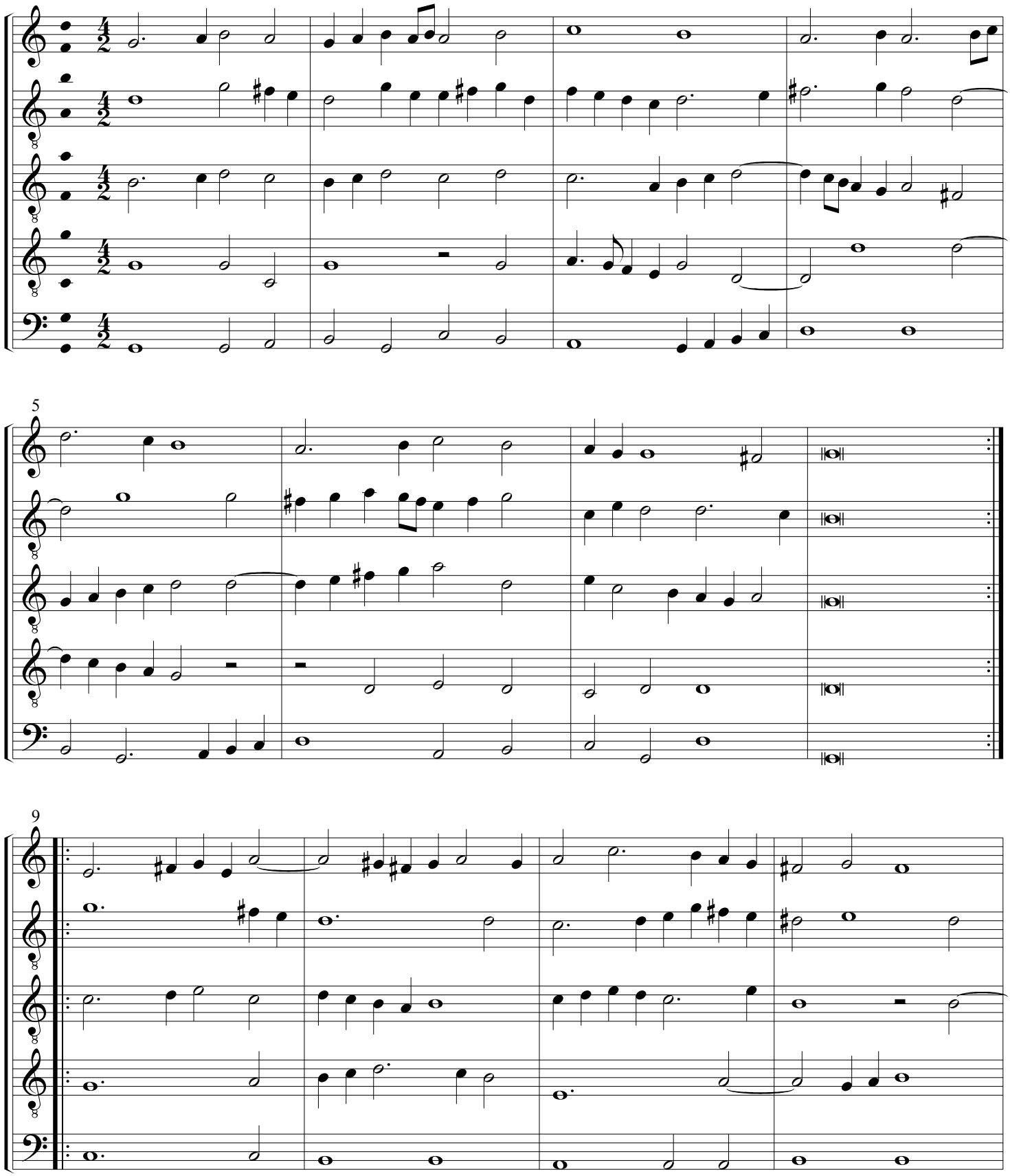
Anthony Holborne (c.1560-1602)



# Pavan

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)



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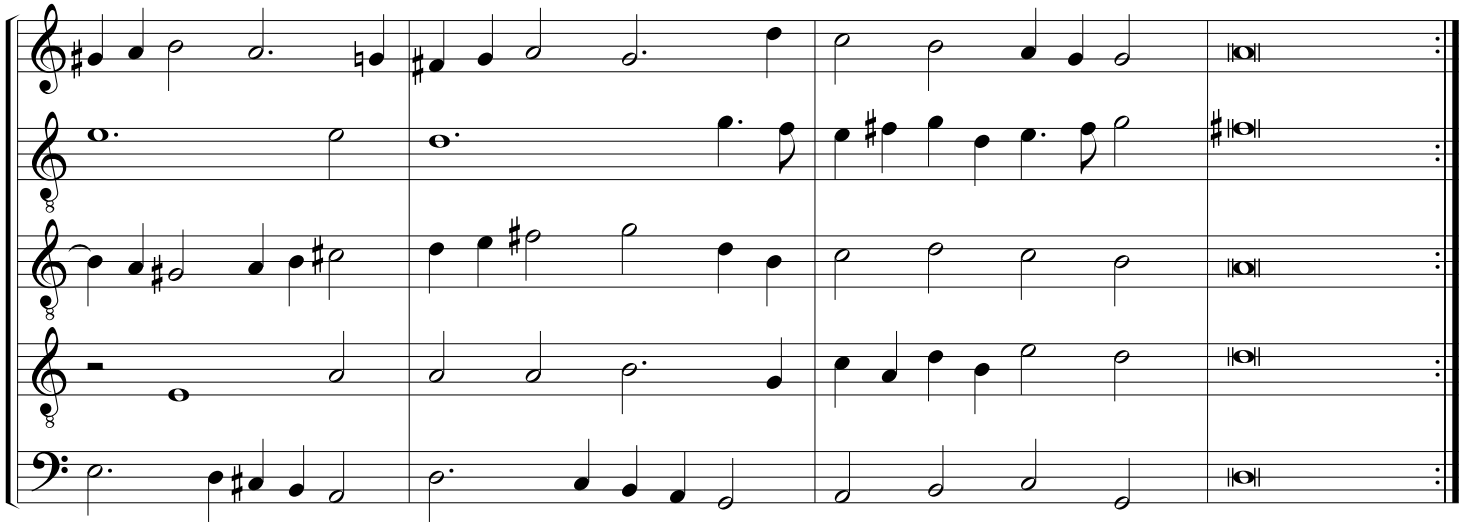

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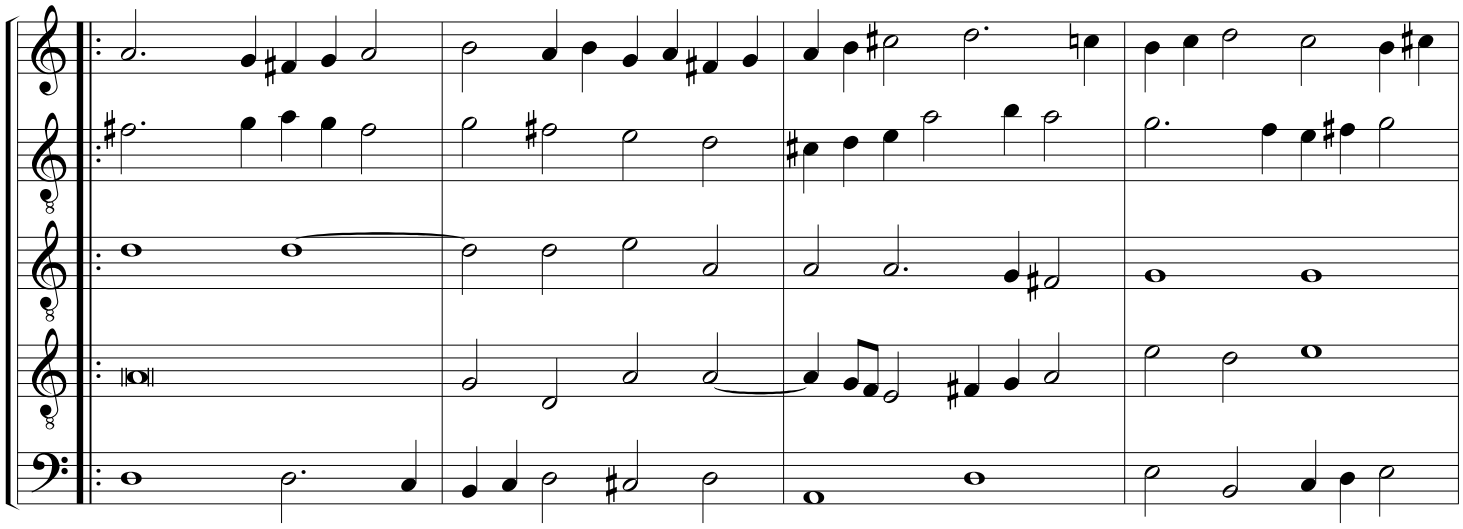

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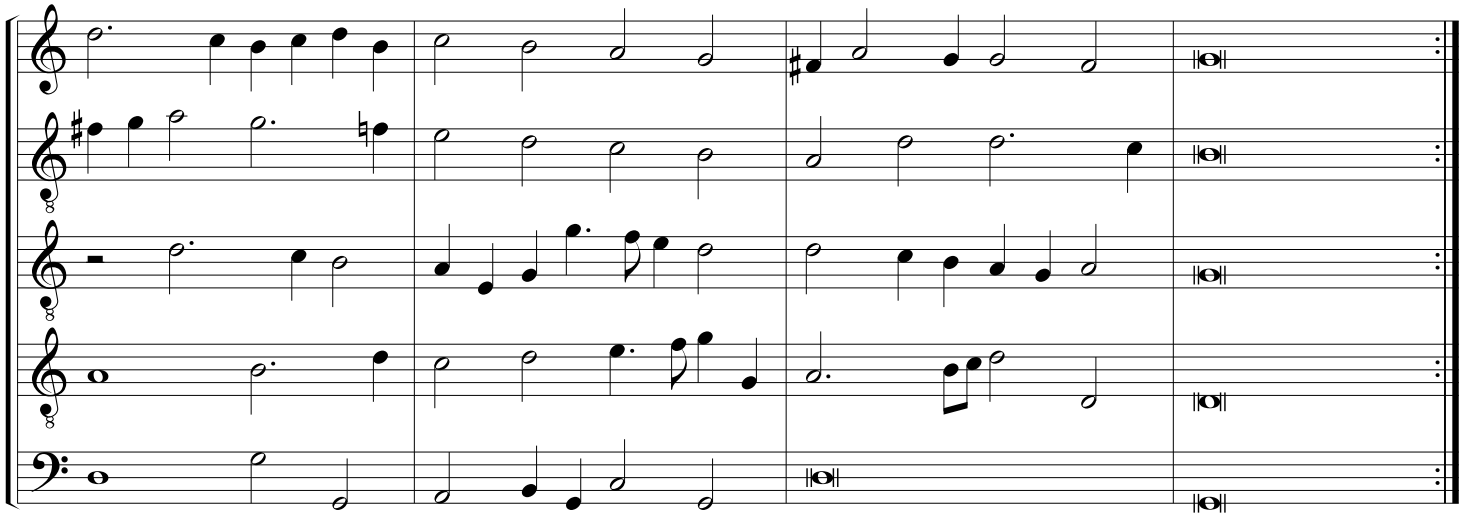
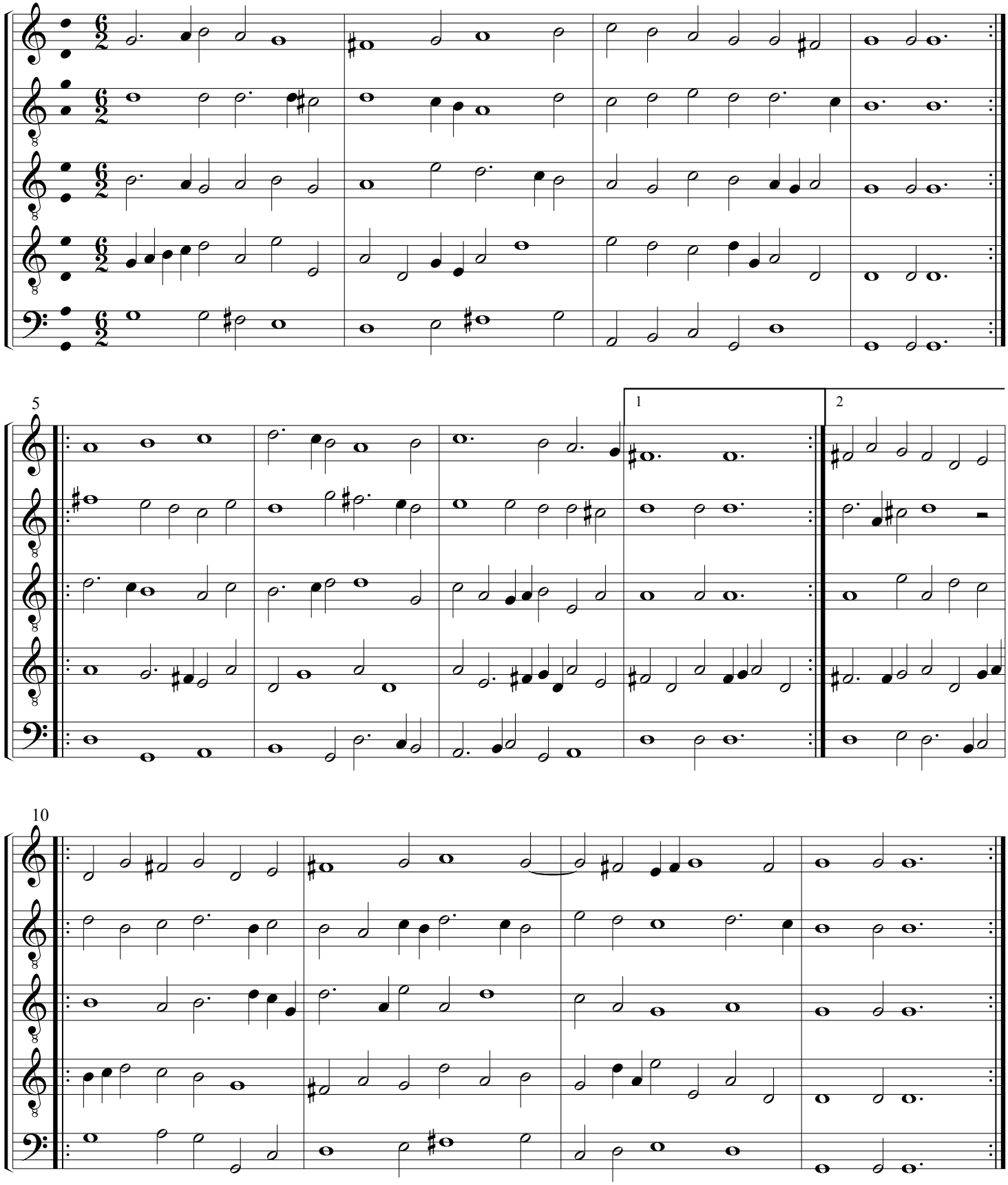


# Galliard

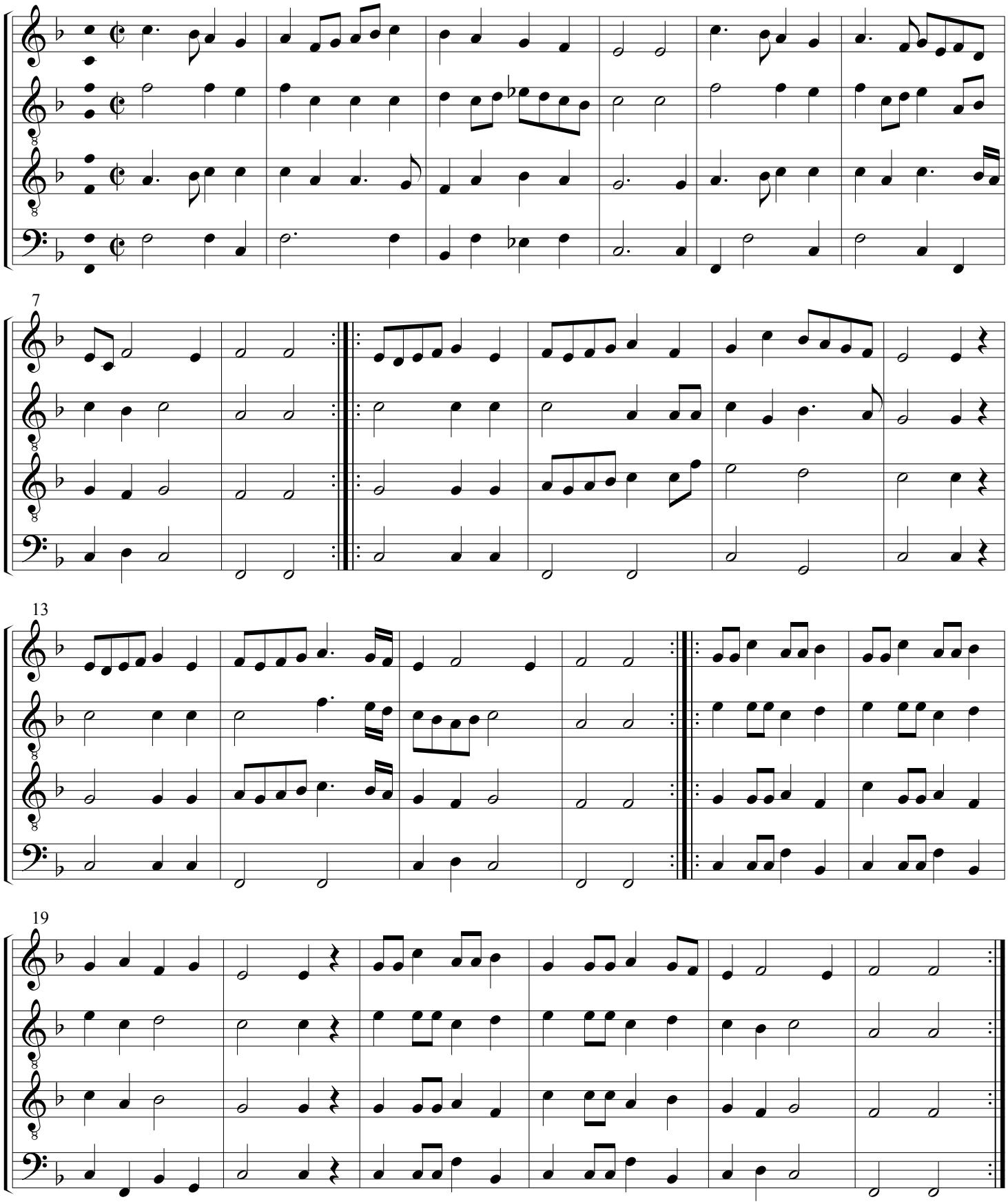
from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)



# Pavane Lesquercarde

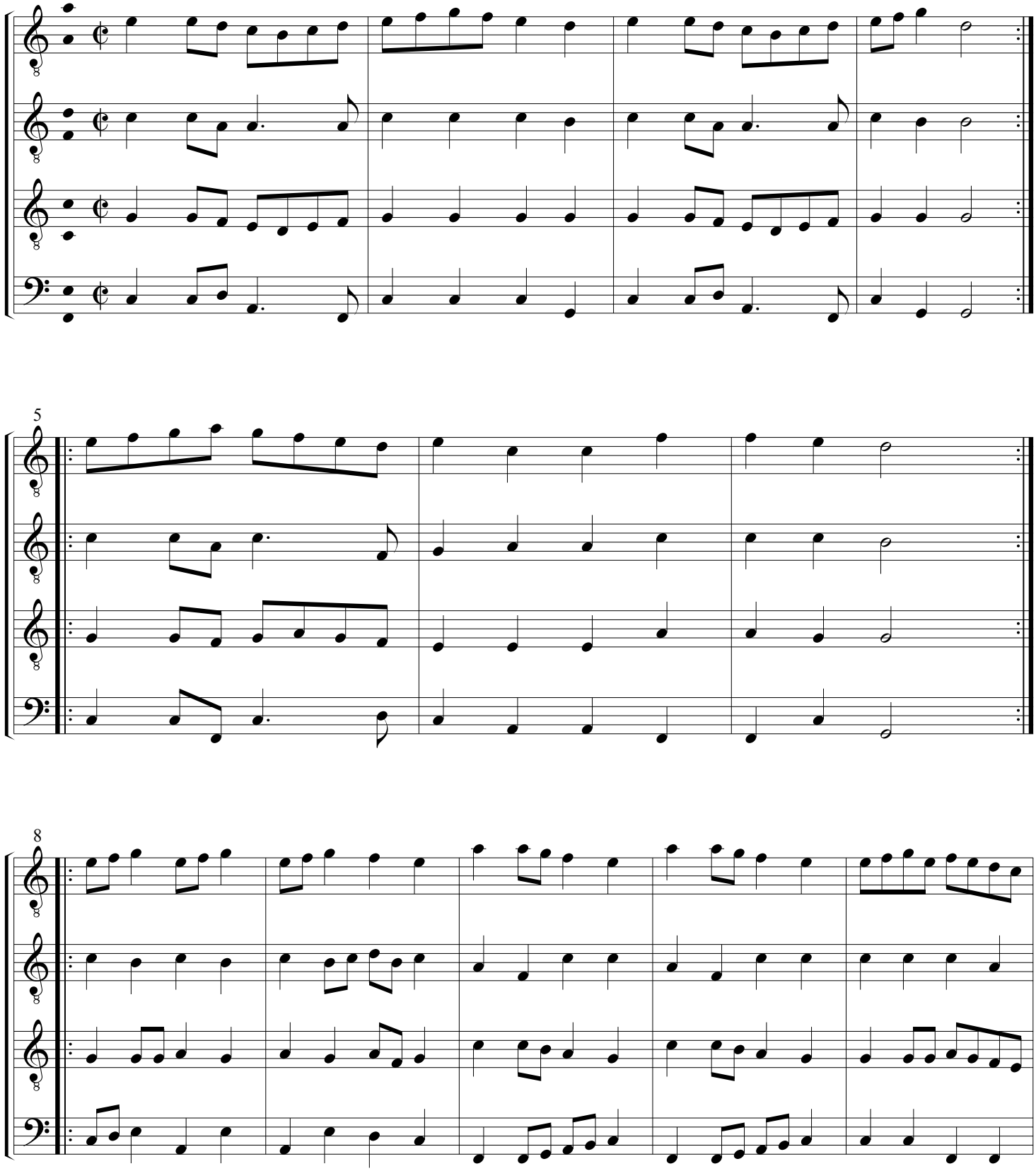
from Liber Primus Leviorum Carminum, 1571 published by Pierre Phalese (c.1510-c.1573)

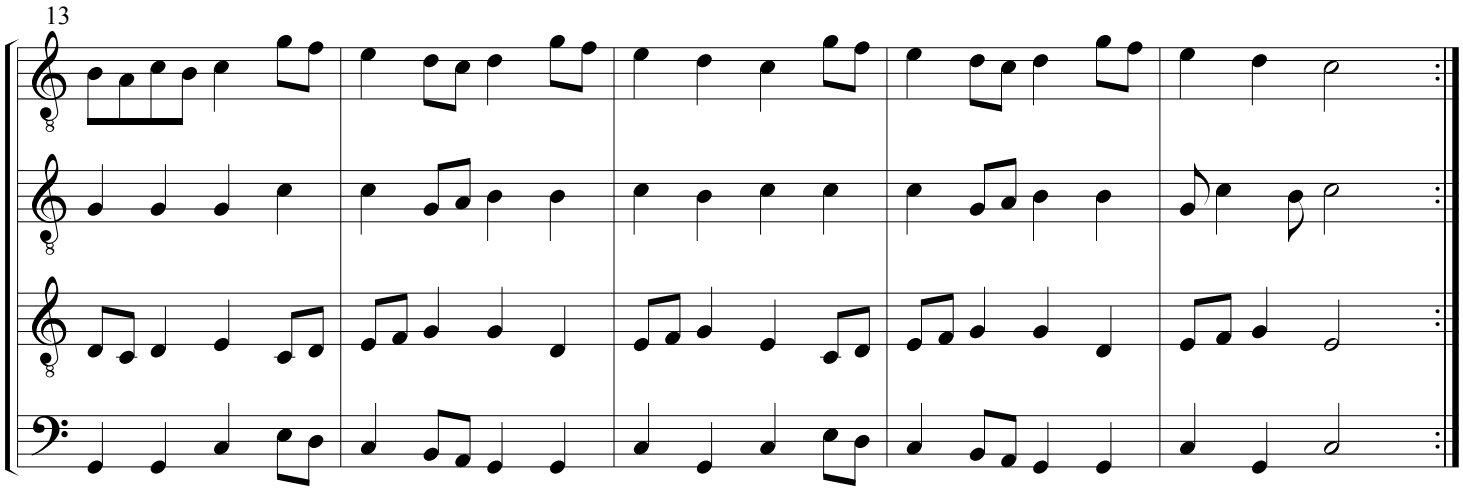


# Les quatre Branles

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

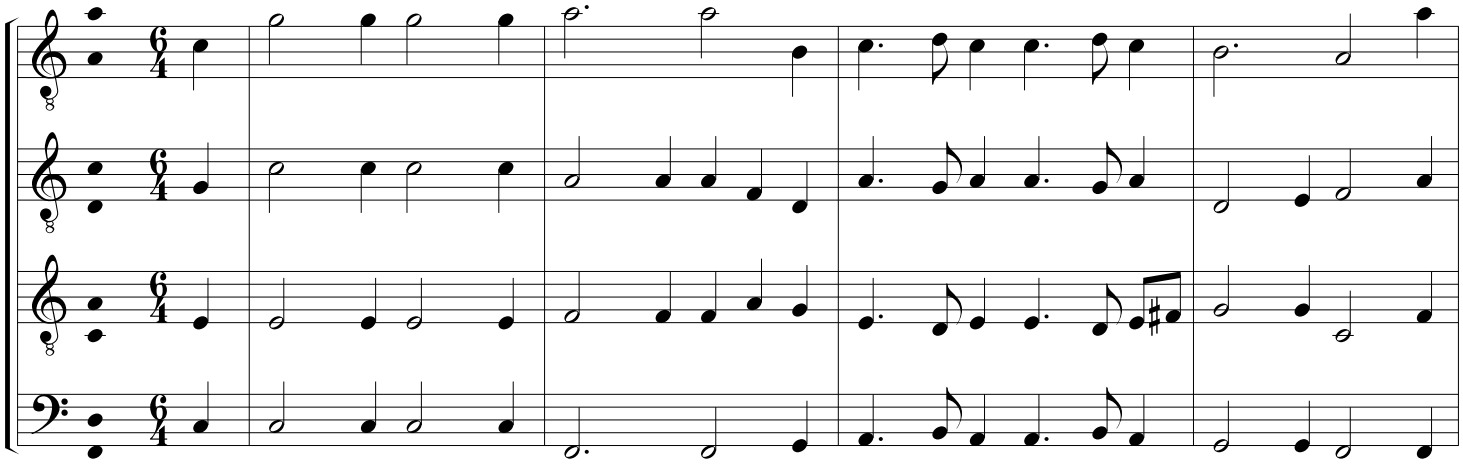


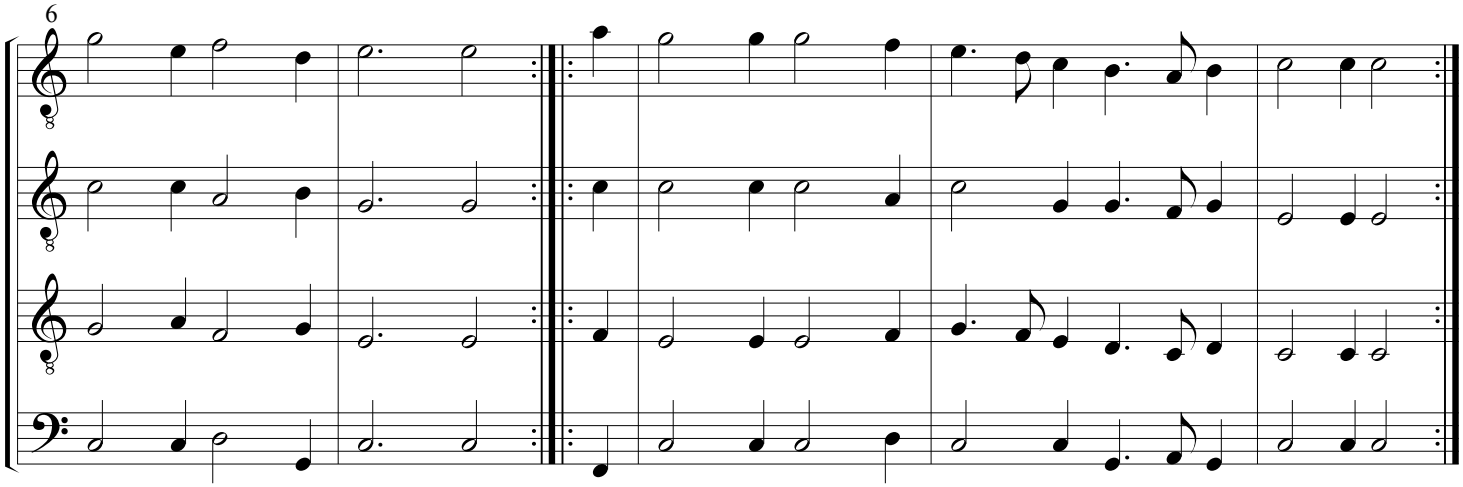



## Fagot

from Danserye, 1551

Tielman Susato (c.1500-c.1561)

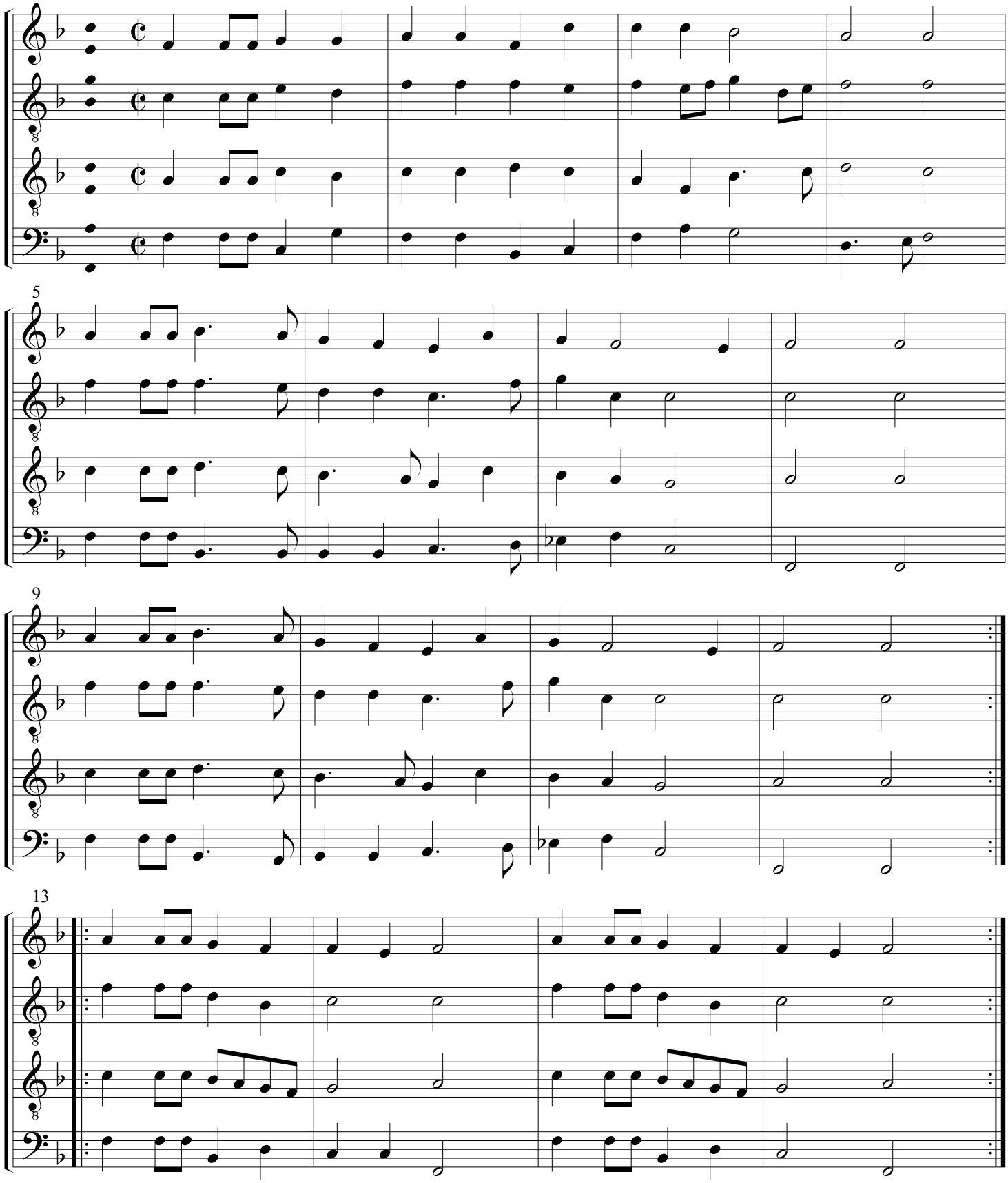




# Ronde V

from Danserye, 1551

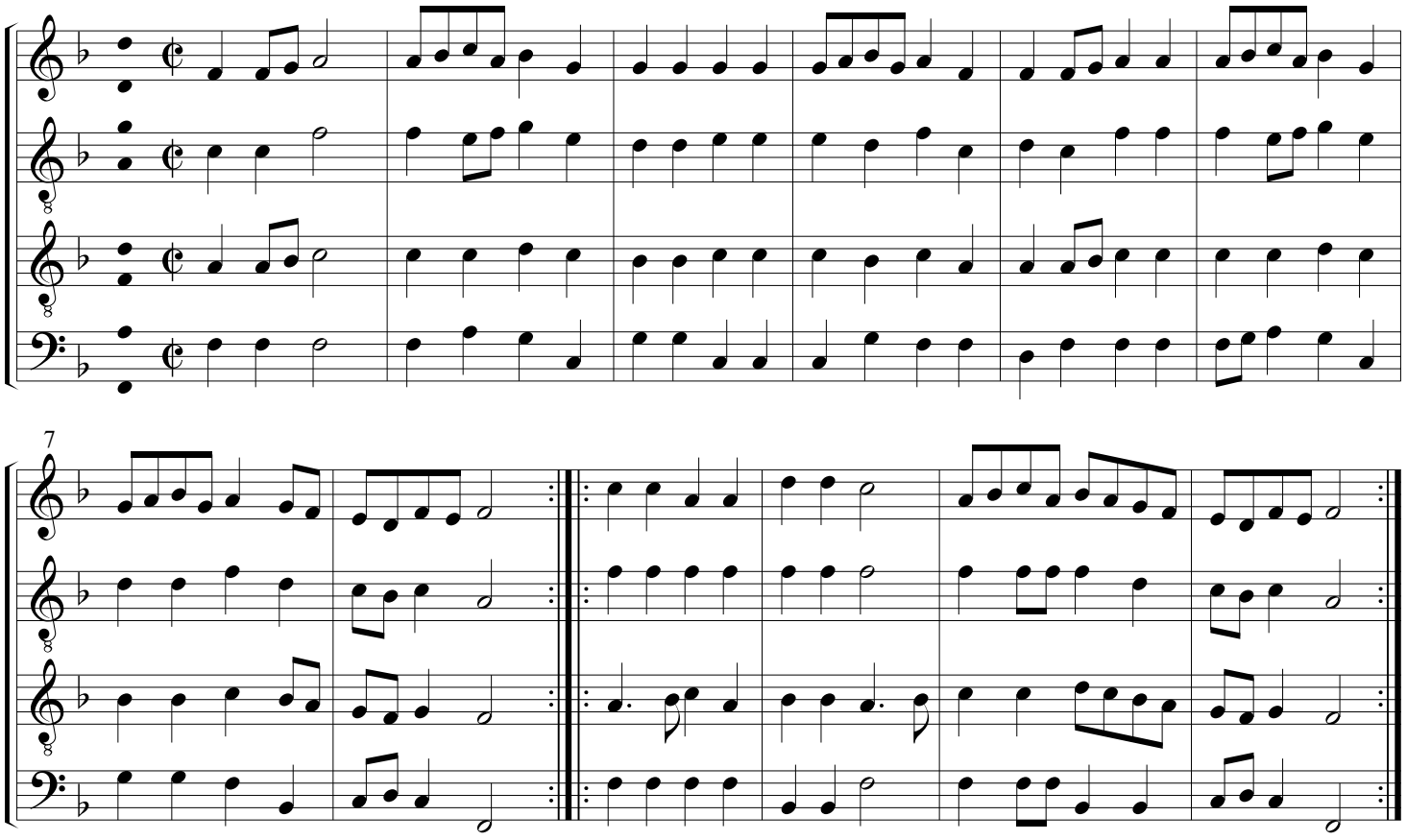
Tylman Susato (c.1500-c.1561)



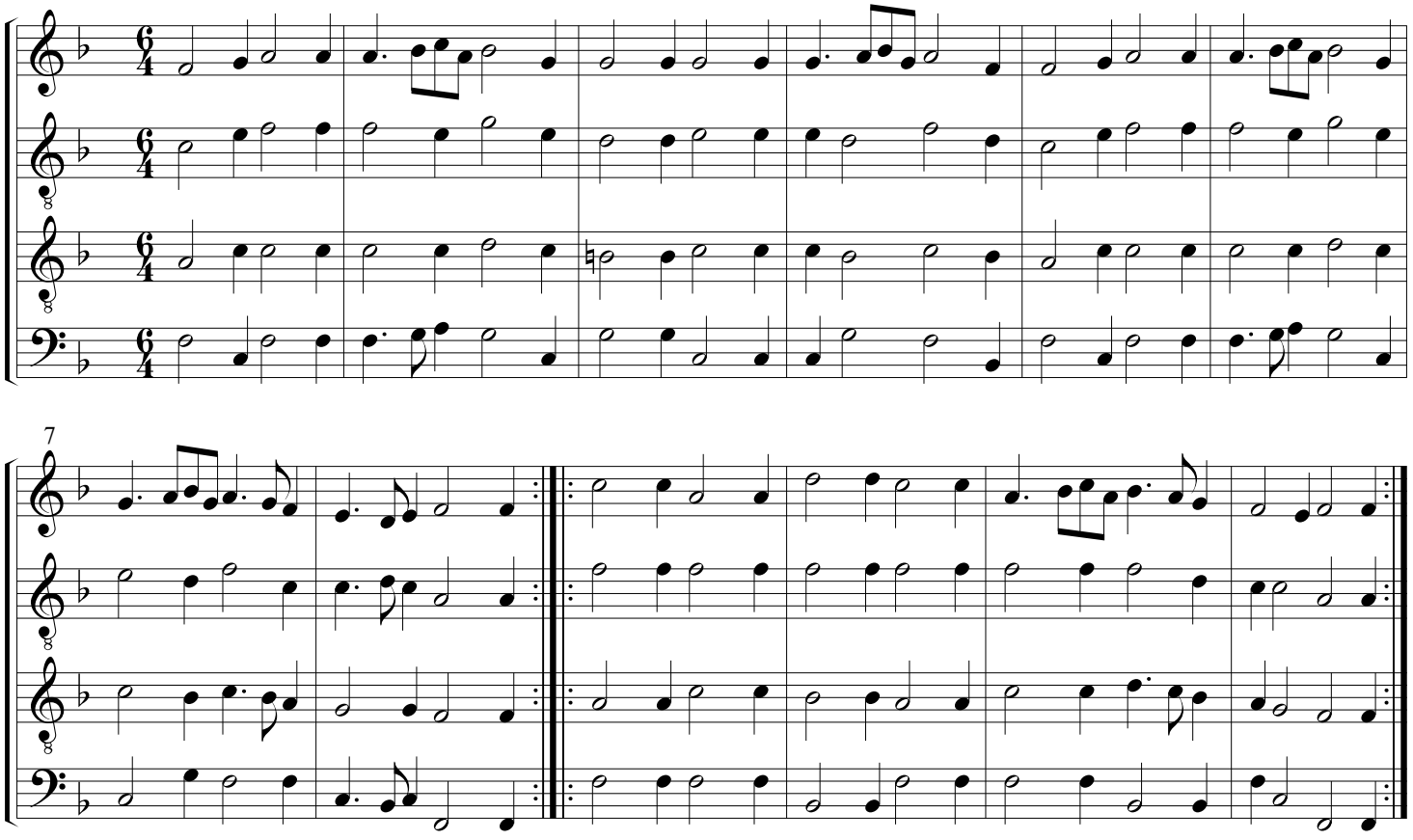
## Ronde VI

from Danserye, 1551

Tylman Susato (c.1500-c.1561)



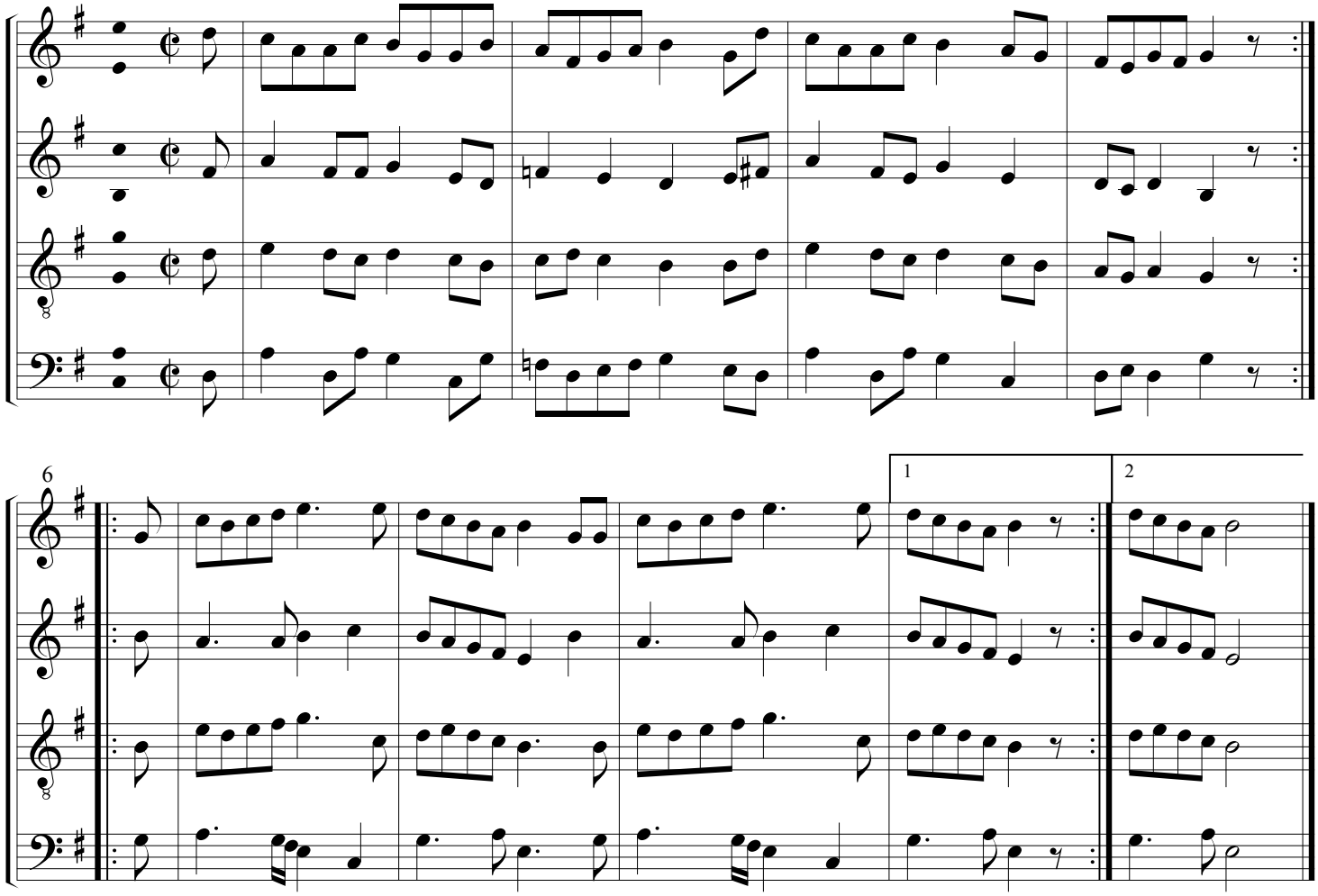
## Salterelle



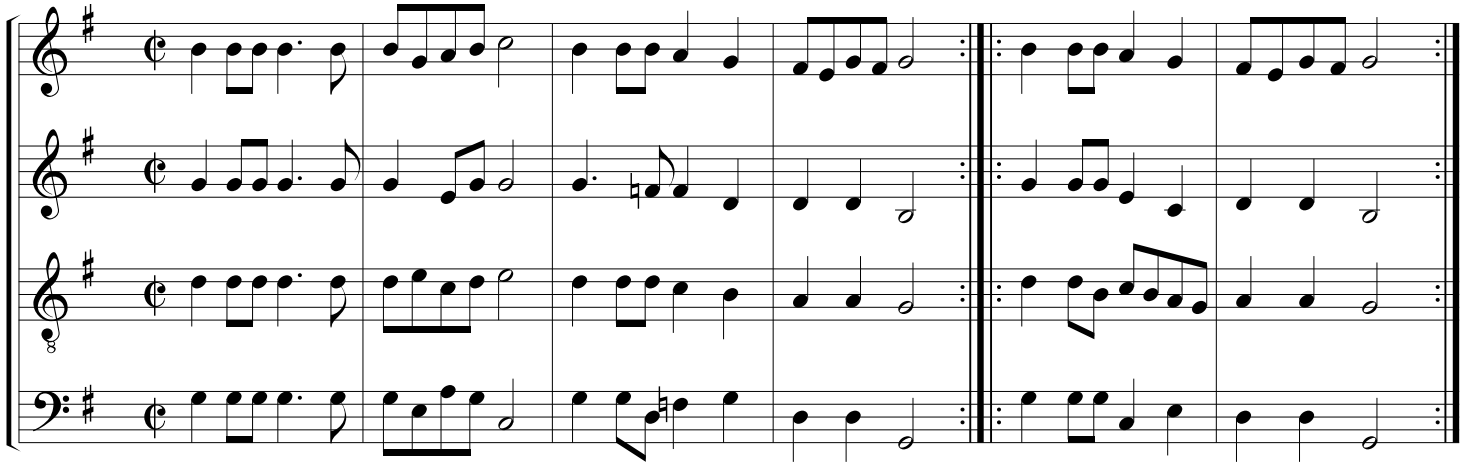
# Ronde IX

from Danserye, 1551

Tielman Susato (c.1500-c.1561)



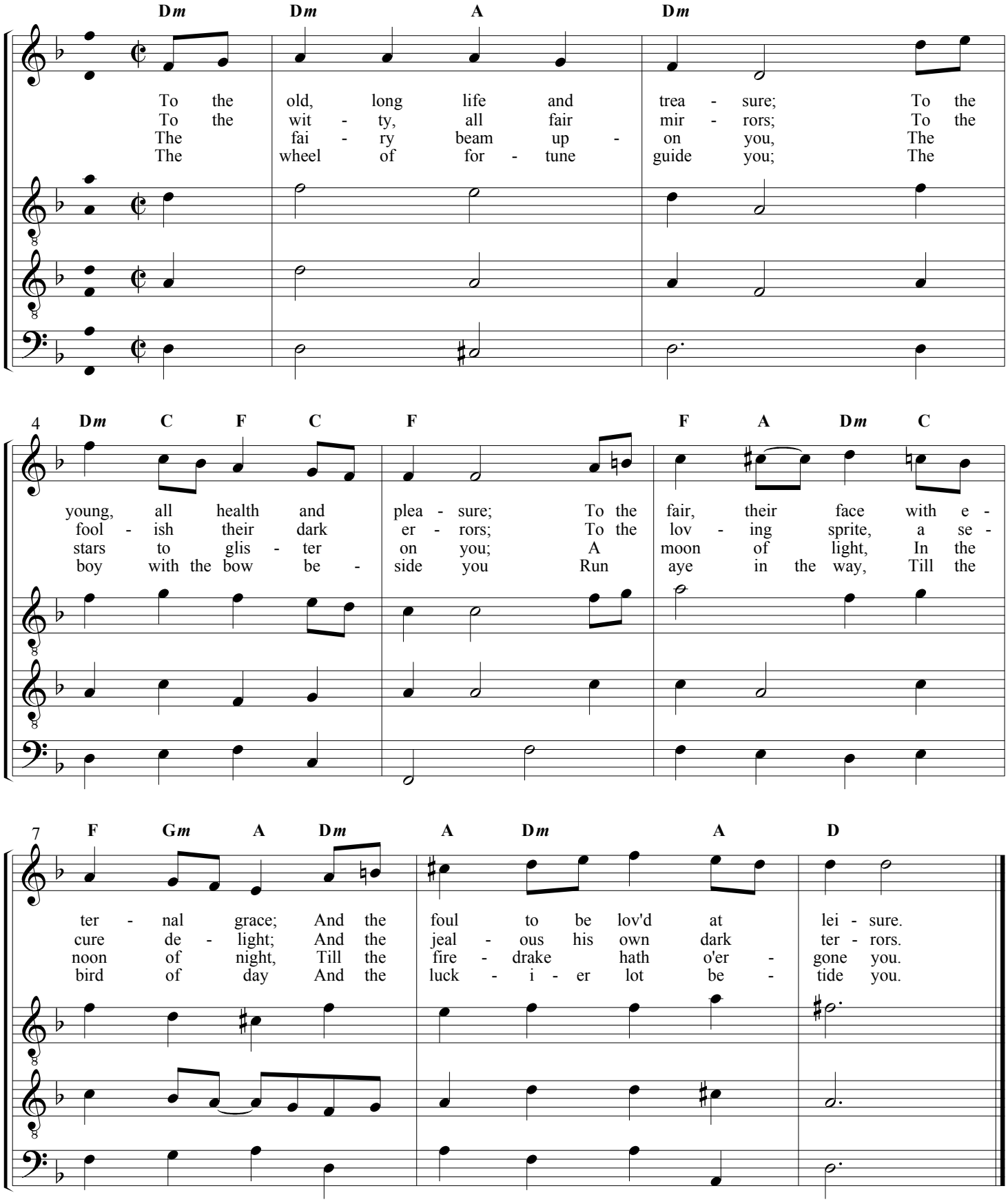

## Aliud



# To the old, long life and treasure

from Gypsies Metamorphosed, 1621

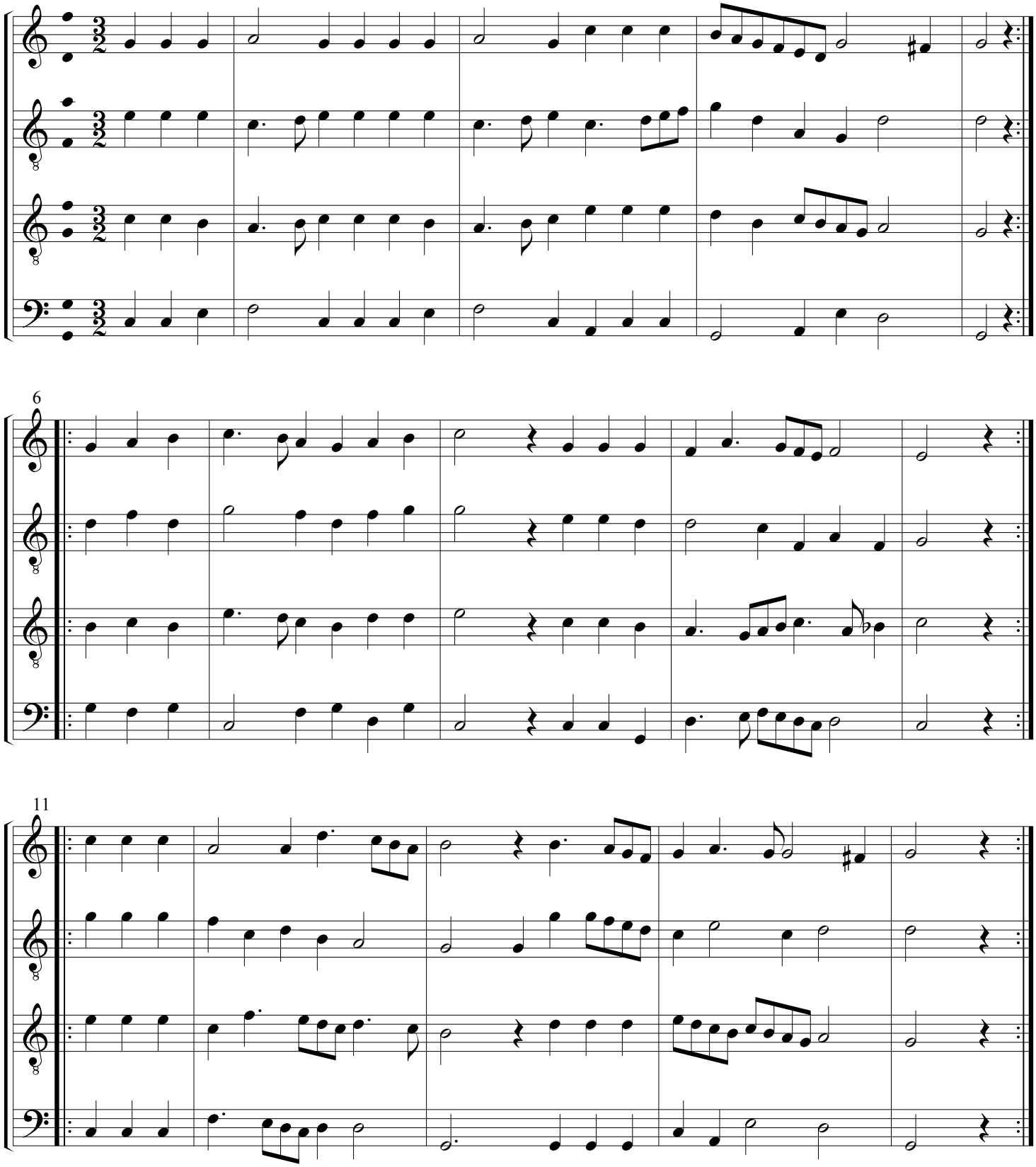
Anon, lyrics by Ben Jonson (1573?-1637)

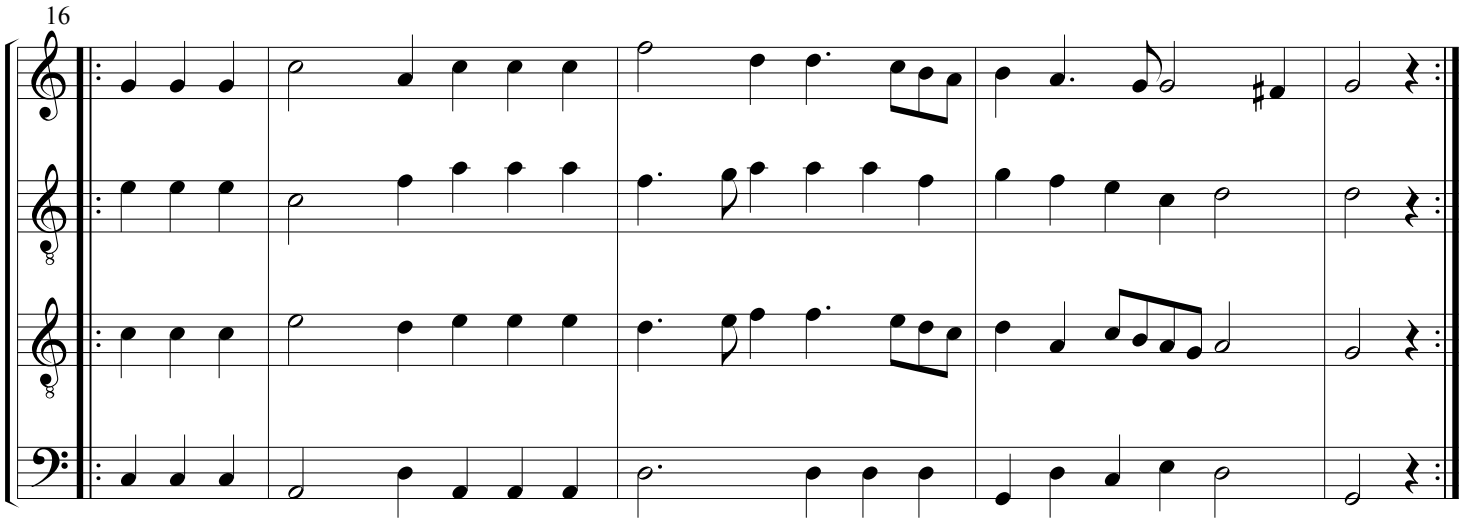


# Ta bone grace. Bassedance

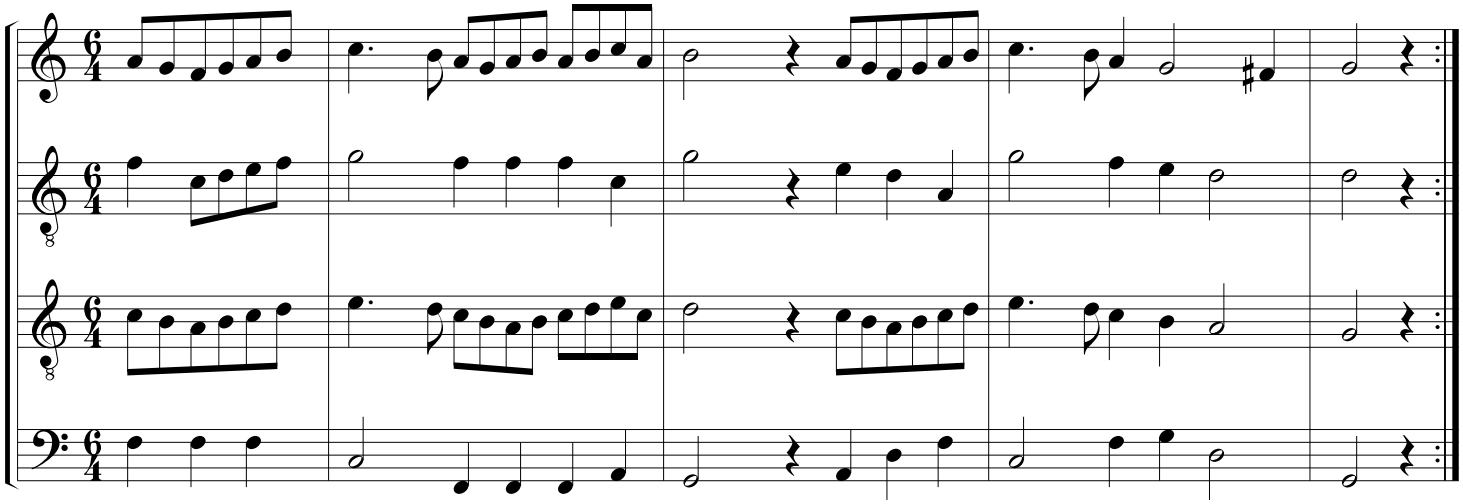
from Musique de Joie, c.1540

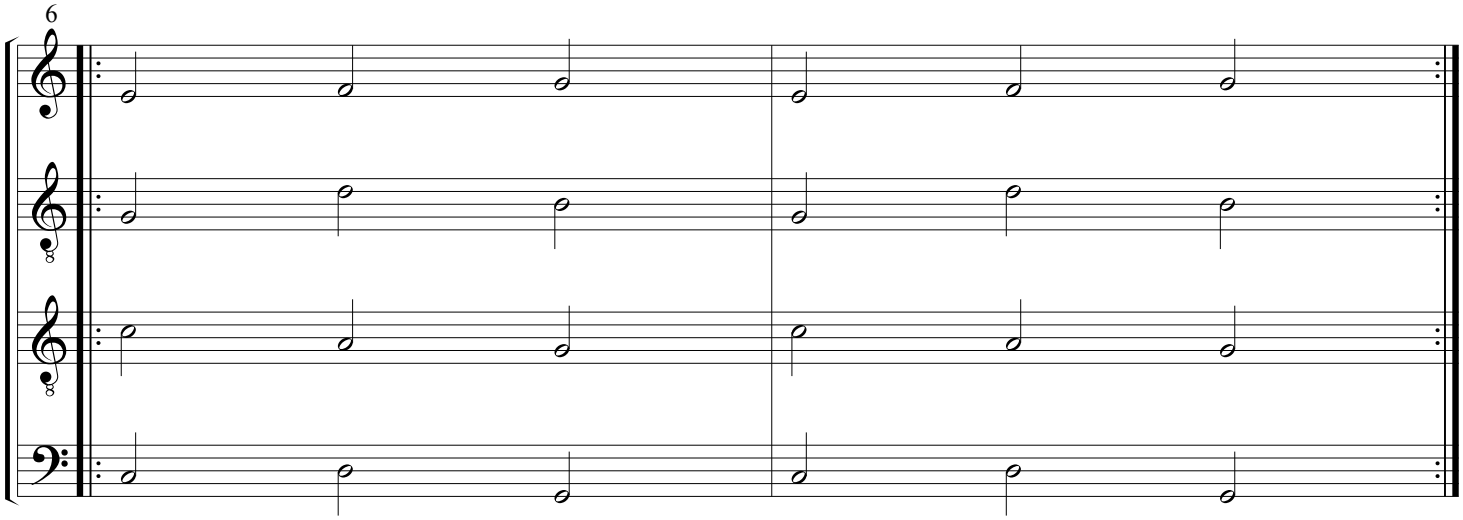
Jacques Moderne (c.1495-c.1562)






## Tordion



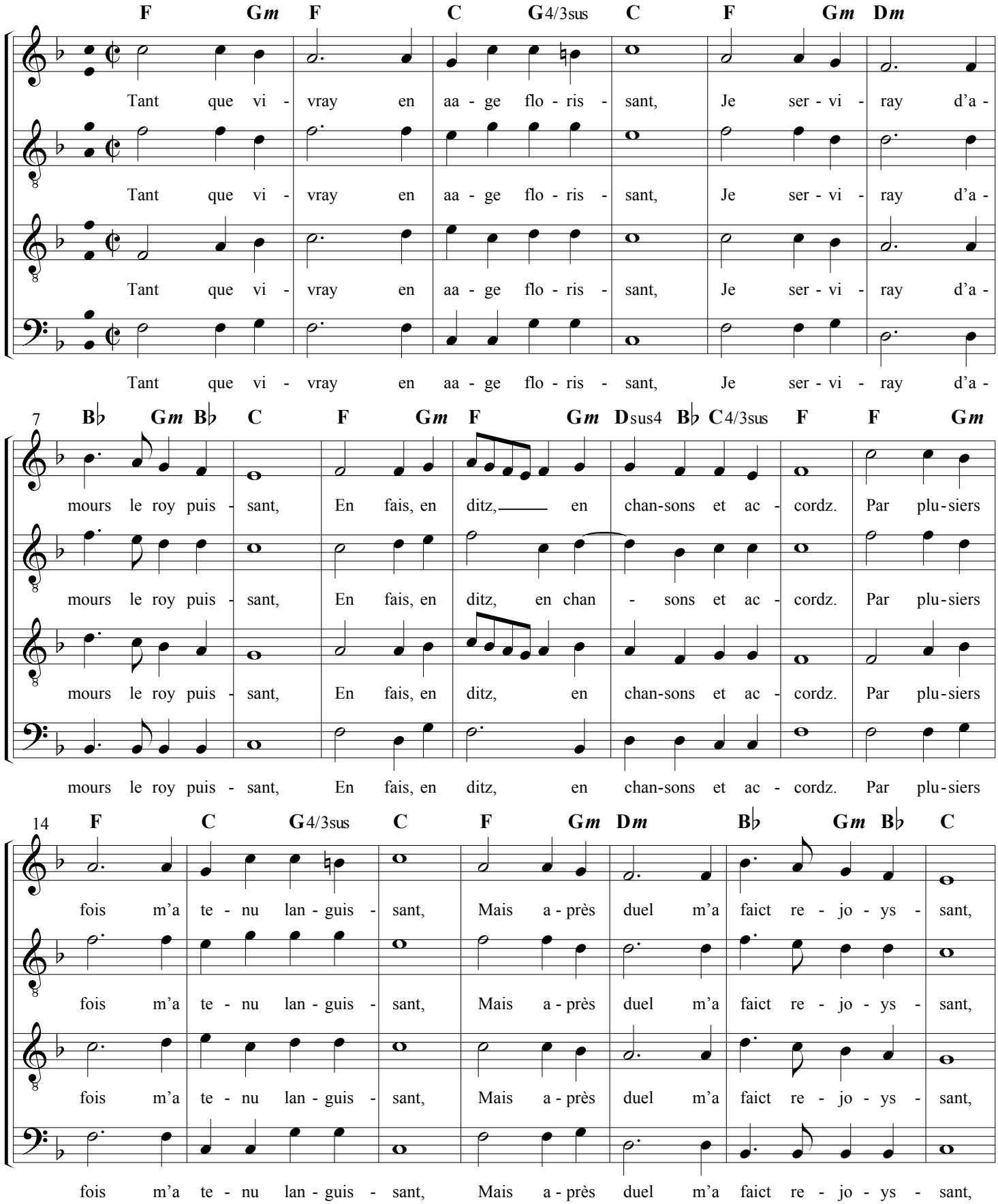


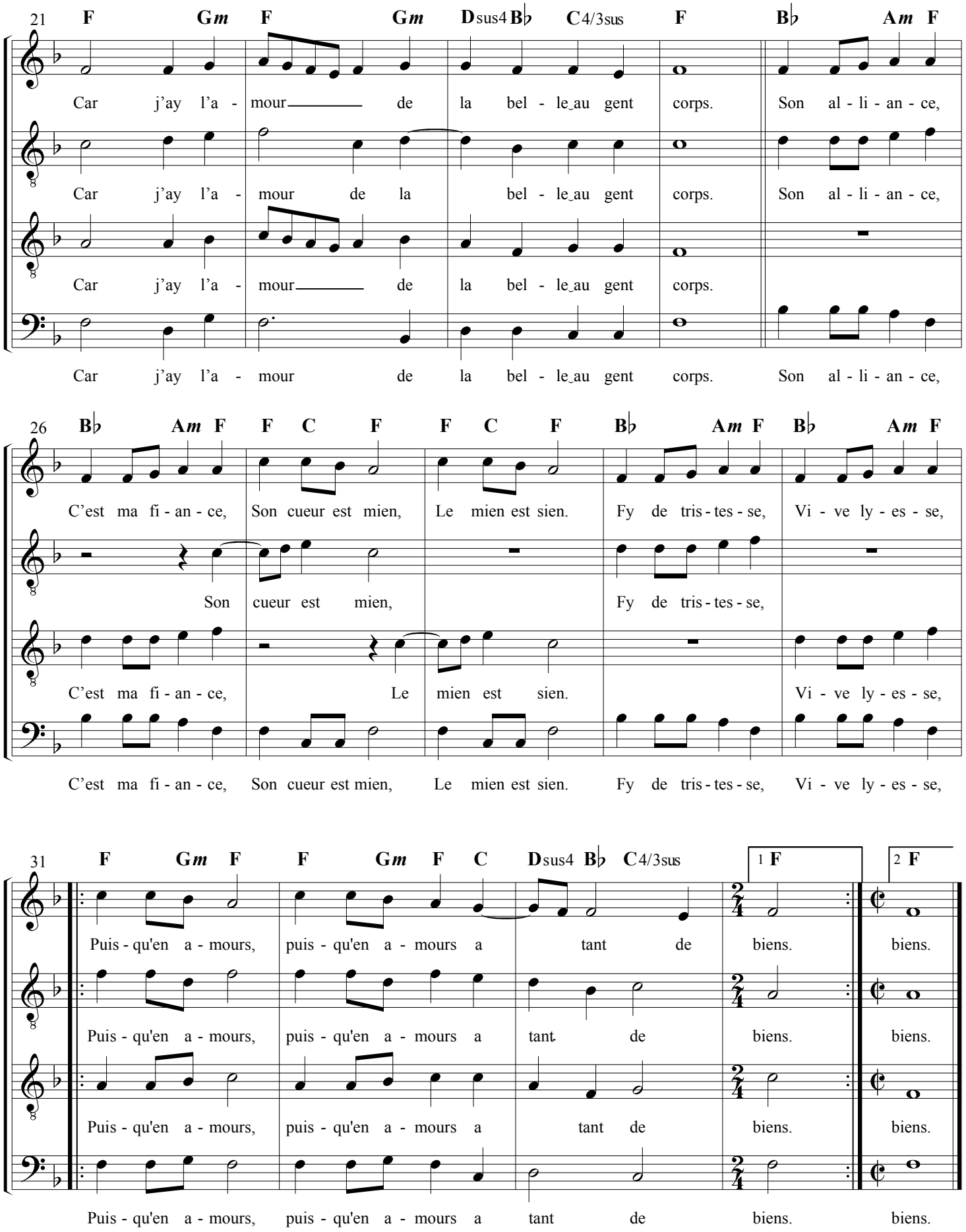
# Tant que vivrai

*verse 1*

from Chansons Nouvelles, 1527

music by Claudin de Sermisy (c.1490-1562)
lyrics by Clement Marot (1496-1544)







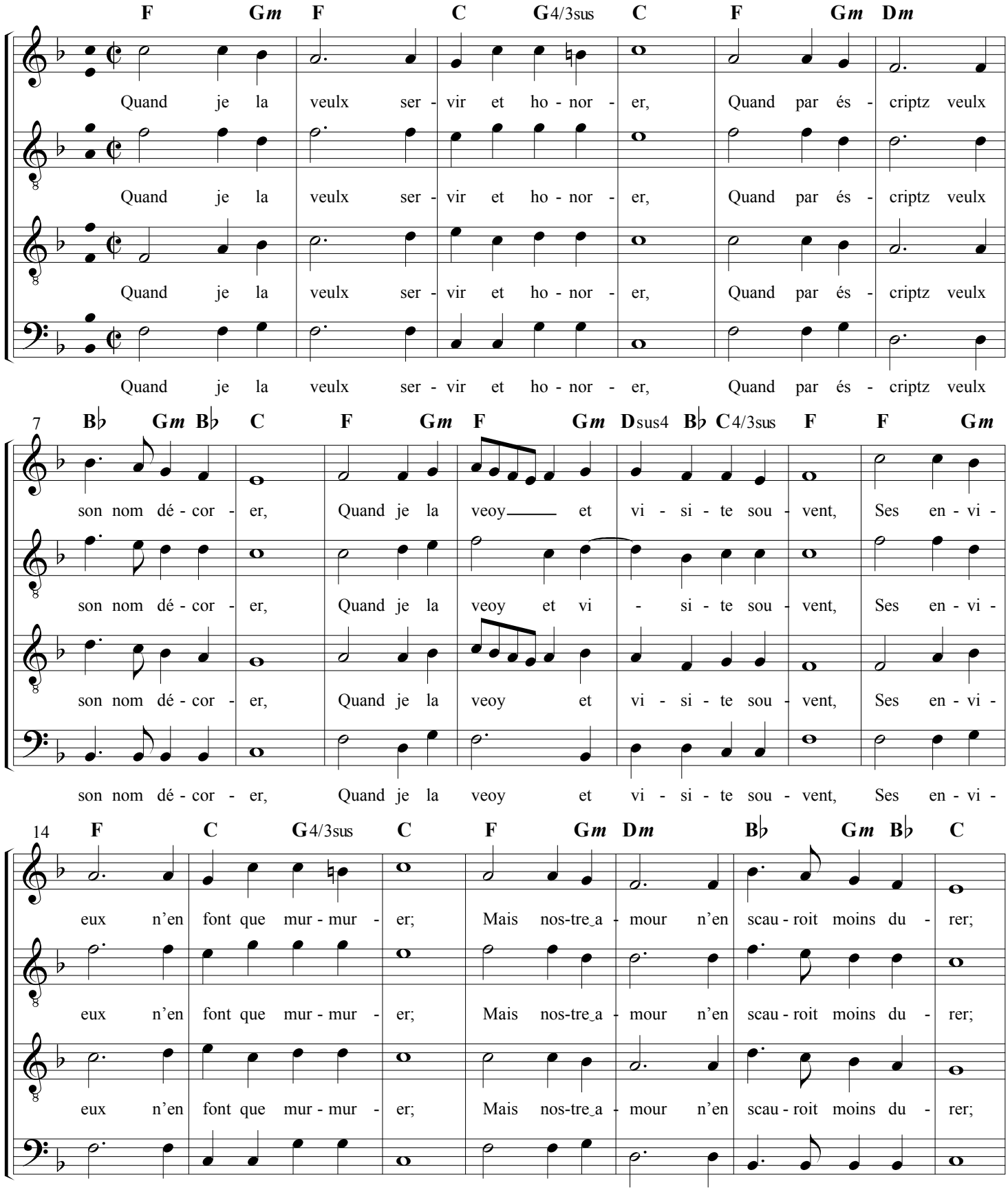

*verse 2 on following pages*

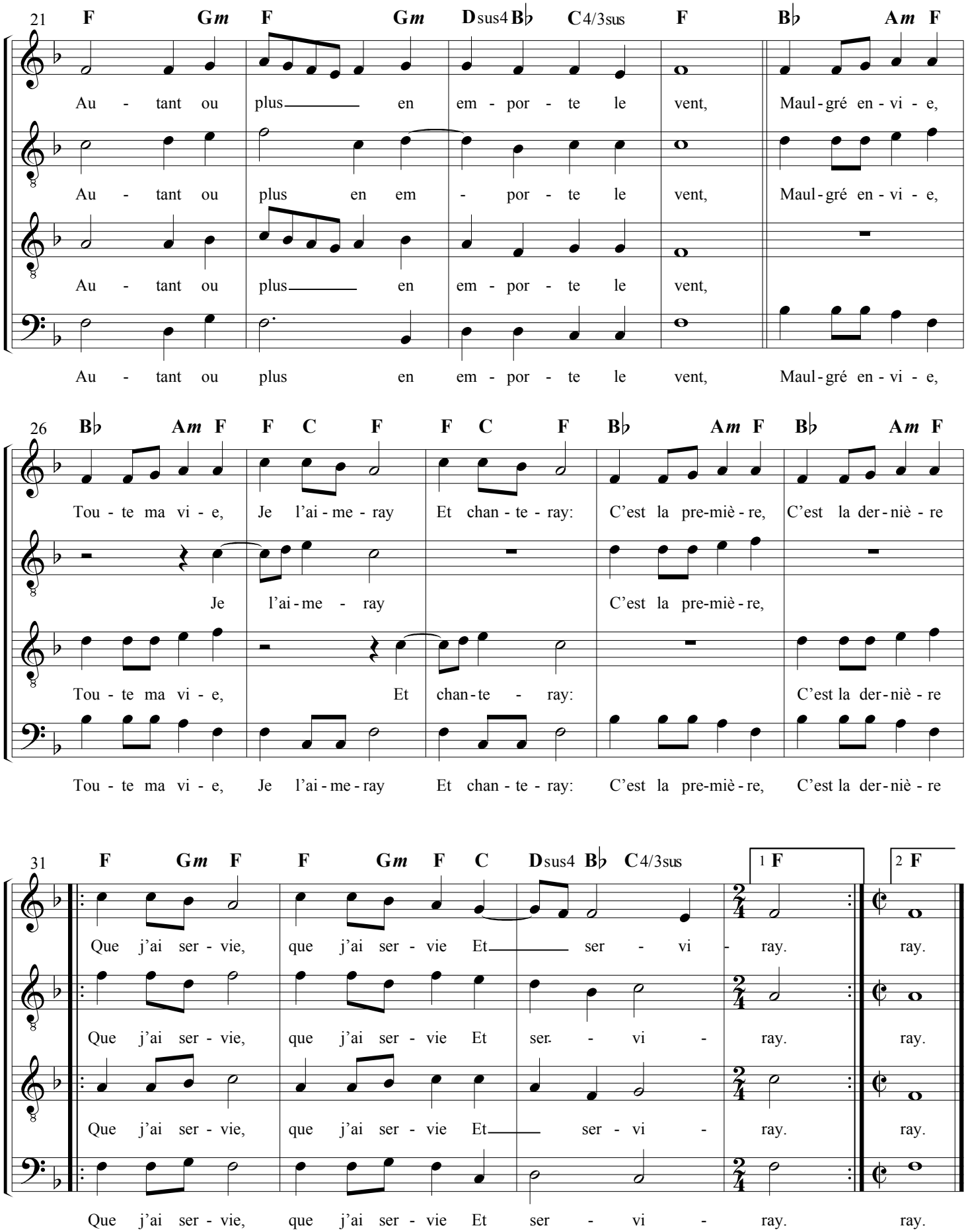
# Tant que vivrai

*verse 2*

from Chansons Nouvelles, 1527

music by Claudin de Sermisy (c.1490-1562)
lyrics by Clement Marot (1496-1544)

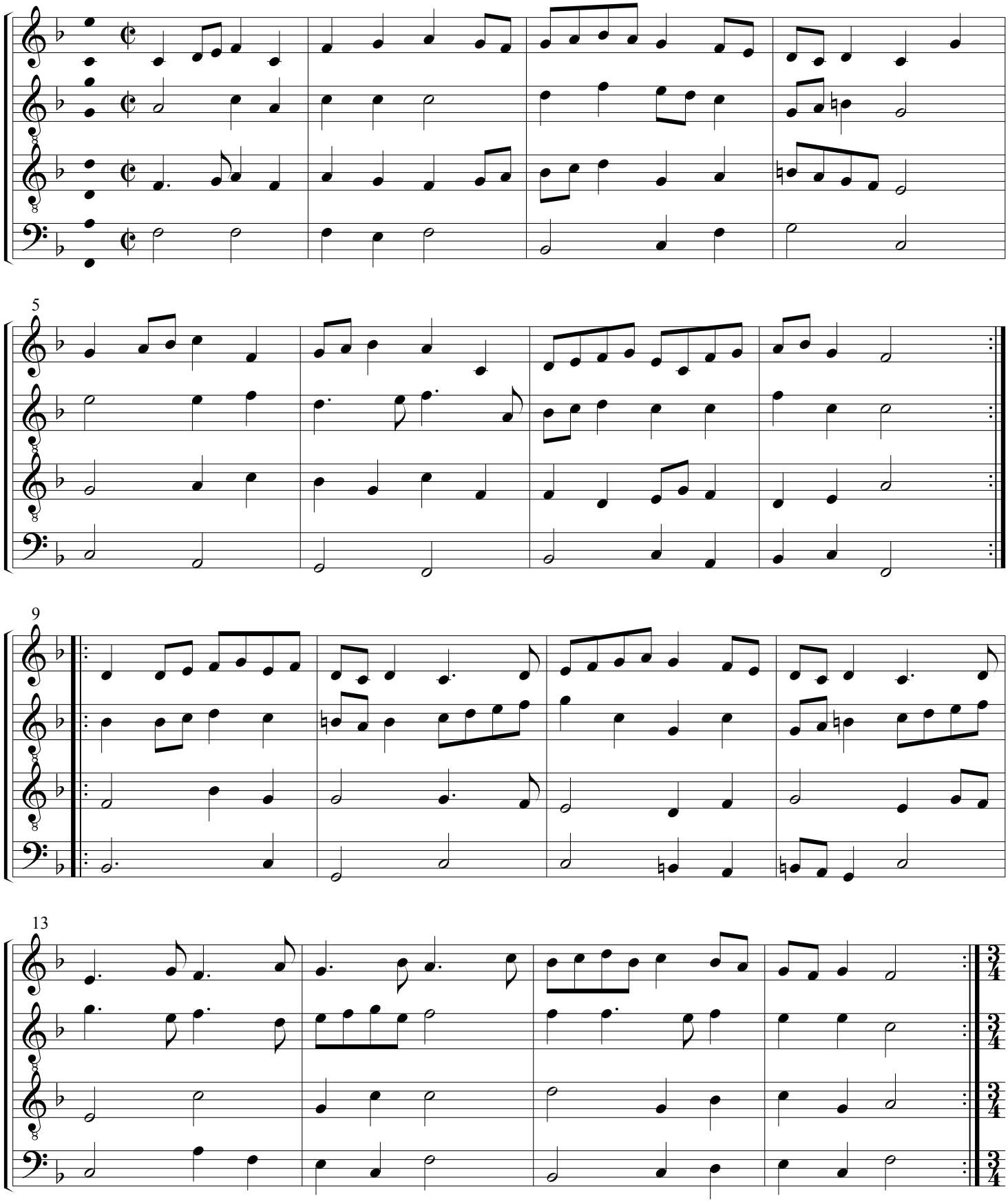



21
F Gm F Gm Dsus4 B♭ C4/3sus F B♭ Am F
Au - tant ou plus en em - por - te le vent, Maul-gré en - vi - e,
Au - tant ou plus en em - por - te le vent, Maul-gré en - vi - e,
Au - tant ou plus en em - por - te le vent,
Au - tant ou plus en em - por - te le vent, Maul-gré en - vi - e,
26
B♭ Am F F C F F C F B♭ Am F B♭ Am F
Tou - te ma vi - e, Je l'ai - me - ray Et chan - te - ray: C'est la pre-miè - re, C'est la der-niè - re
Je l'ai - me - ray C'est la pre-miè - re,
Tou - te ma vi - e, Et chan - te - ray: C'est la der-niè - re
Tou - te ma vi - e, Je l'ai - me - ray Et chan - te - ray: C'est la pre-miè - re, C'est la der-niè - re
31
F Gm F F Gm F C Dsus4 B♭ C4/3sus 1 F 2 F
Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.
Que j'ai ser - vie, que j'ai ser - vie Et ser - vi - ray. ray.

# The Third of the Prince's

from the Masque of Oberon, 1611

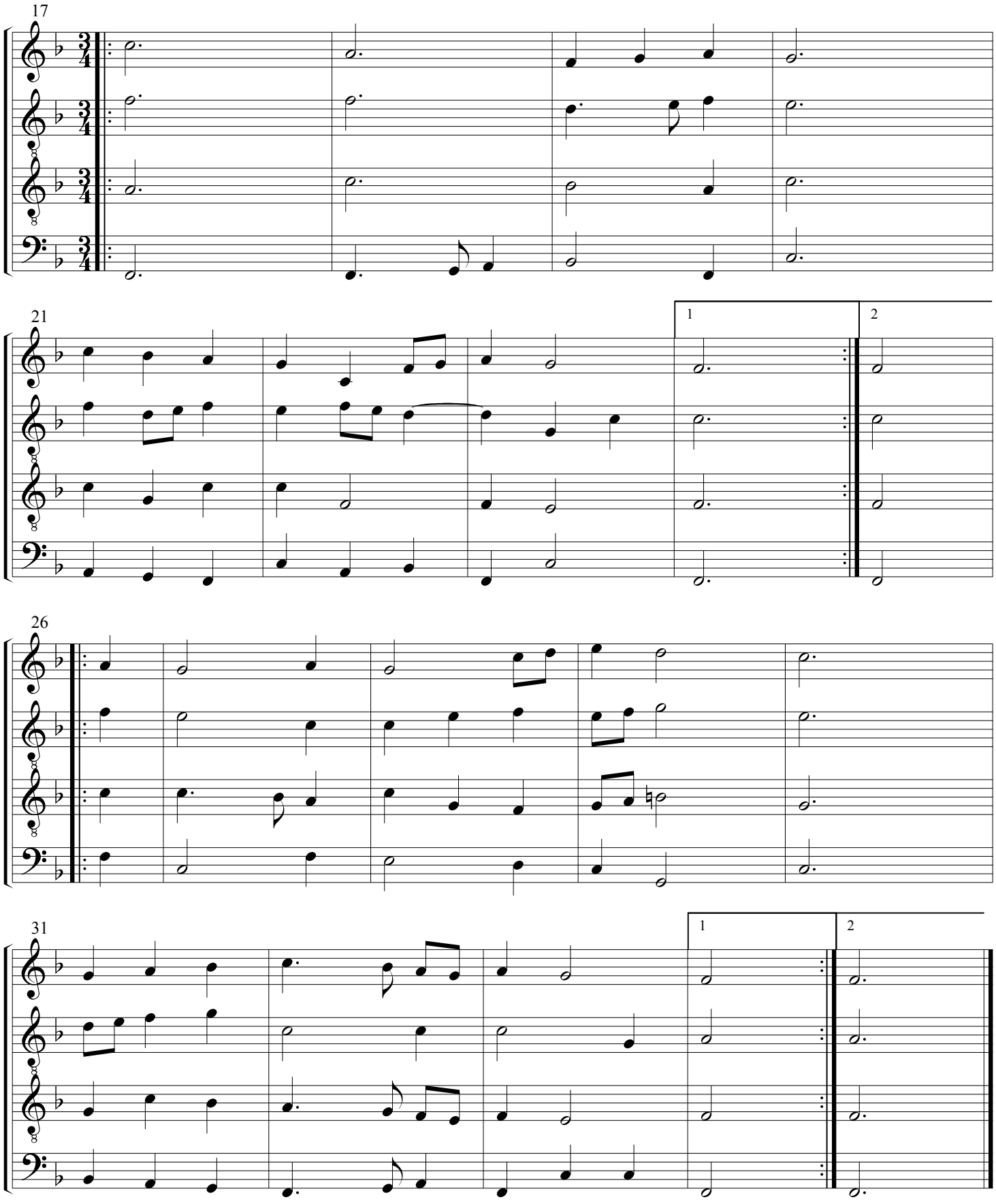
Robert Johnson (c.1583-1633)



transcribed by Steve Hendricks, revised 2012



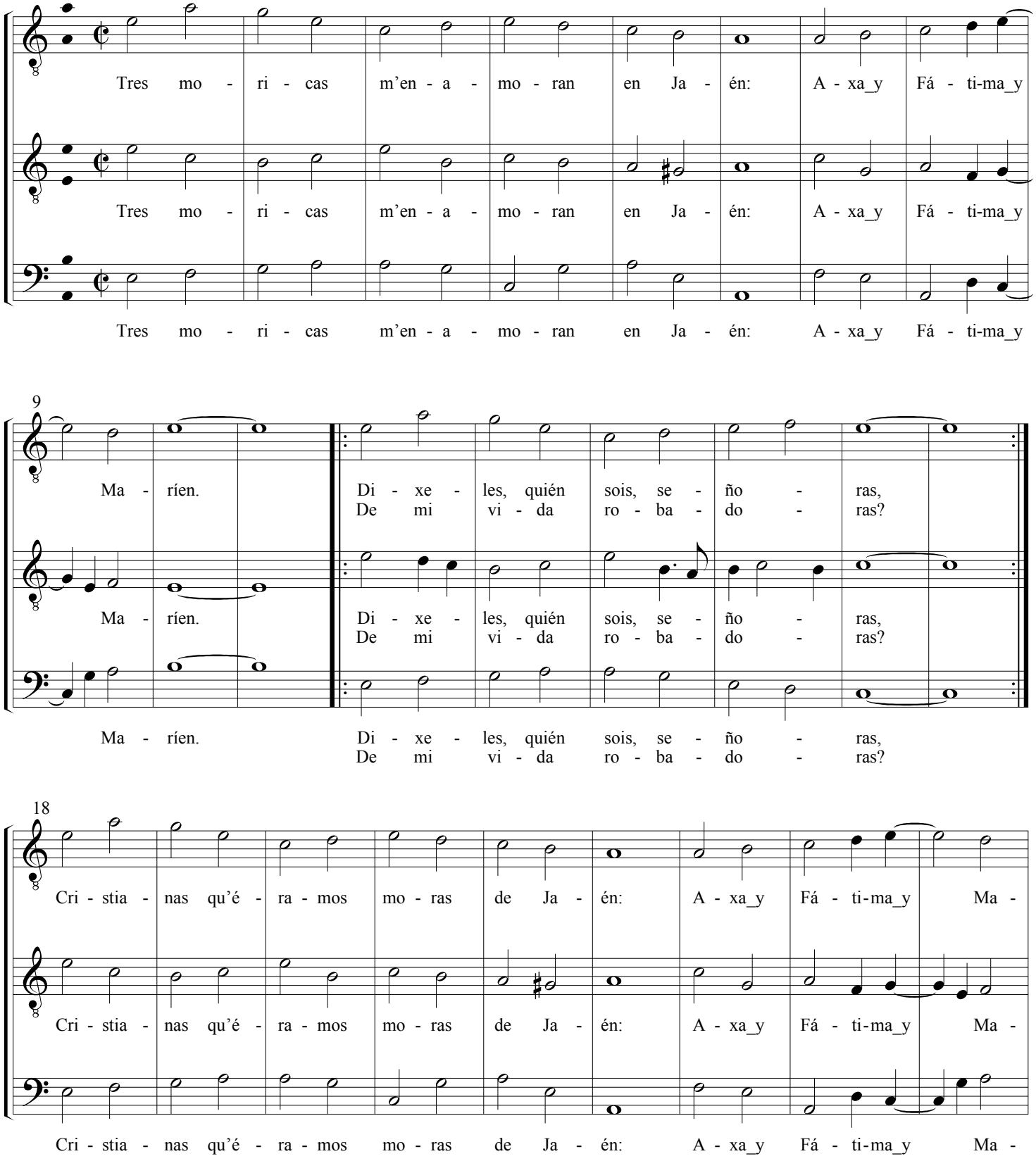
*Originally a fourth higher*

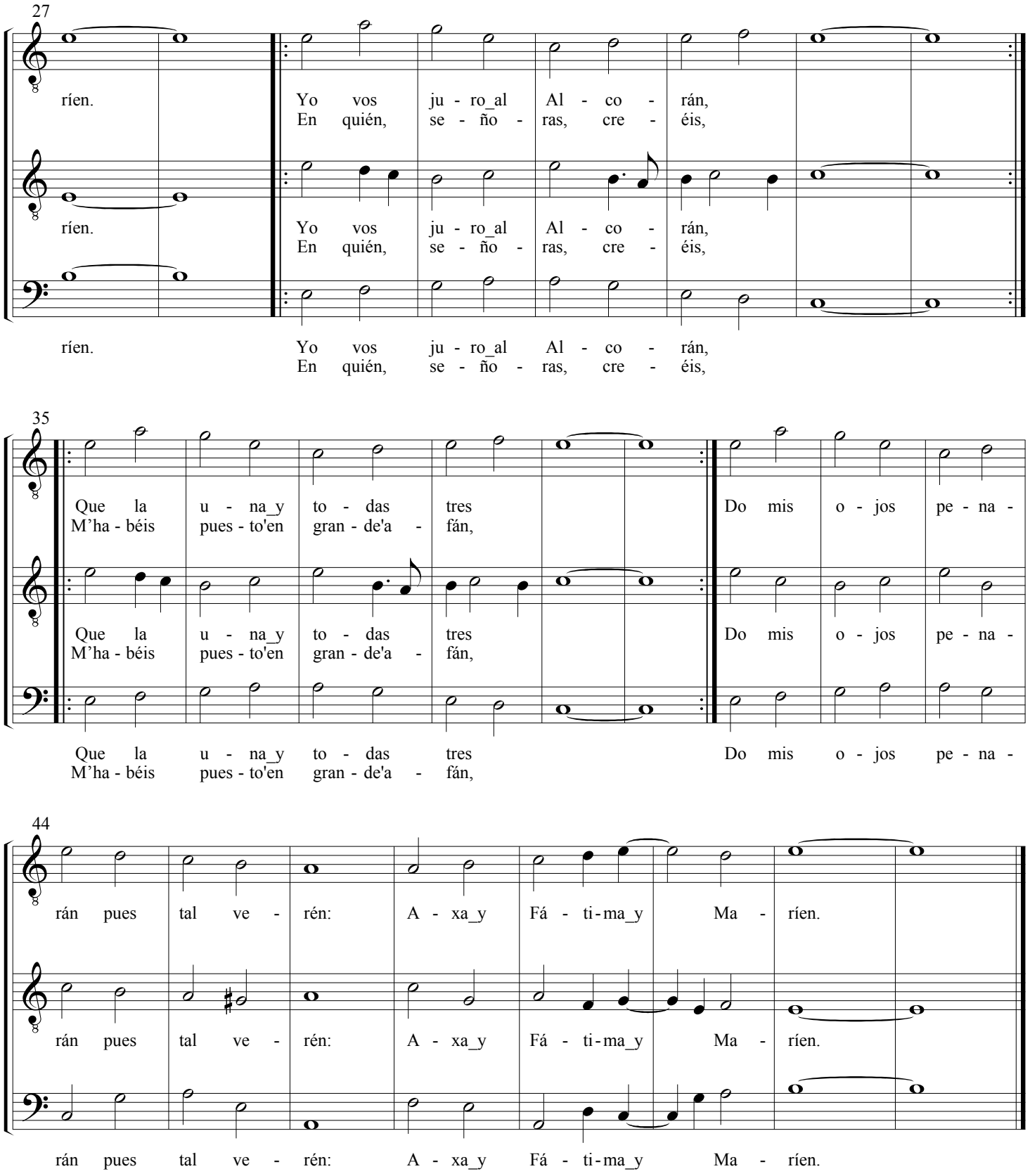

17
21
1
2
26
31
1
2

# Tres moricas m'enamoran

from Cancionero Musical de Palacio

Anon/Diego Fernandez (fl.late 15th-early 16th C)

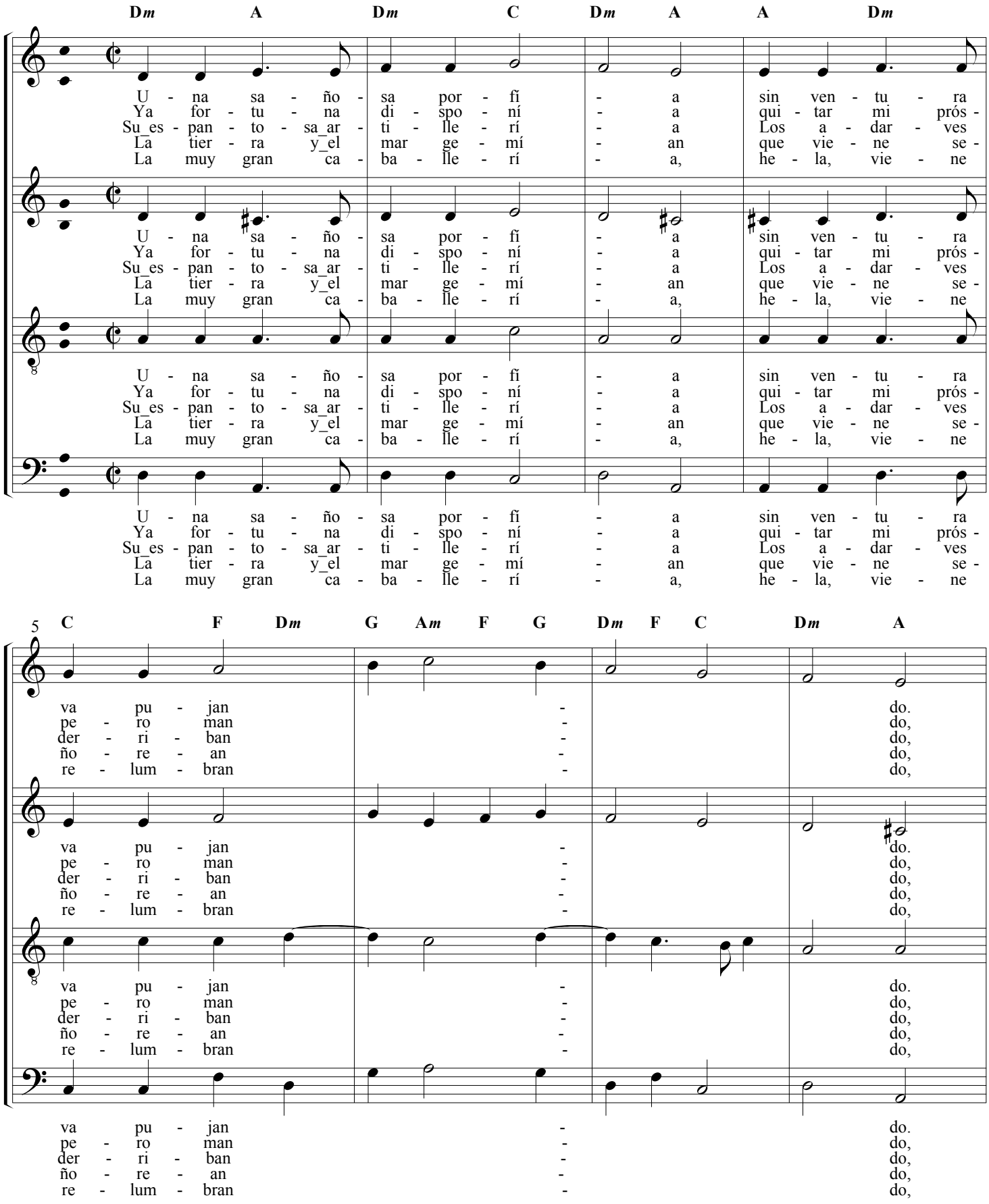


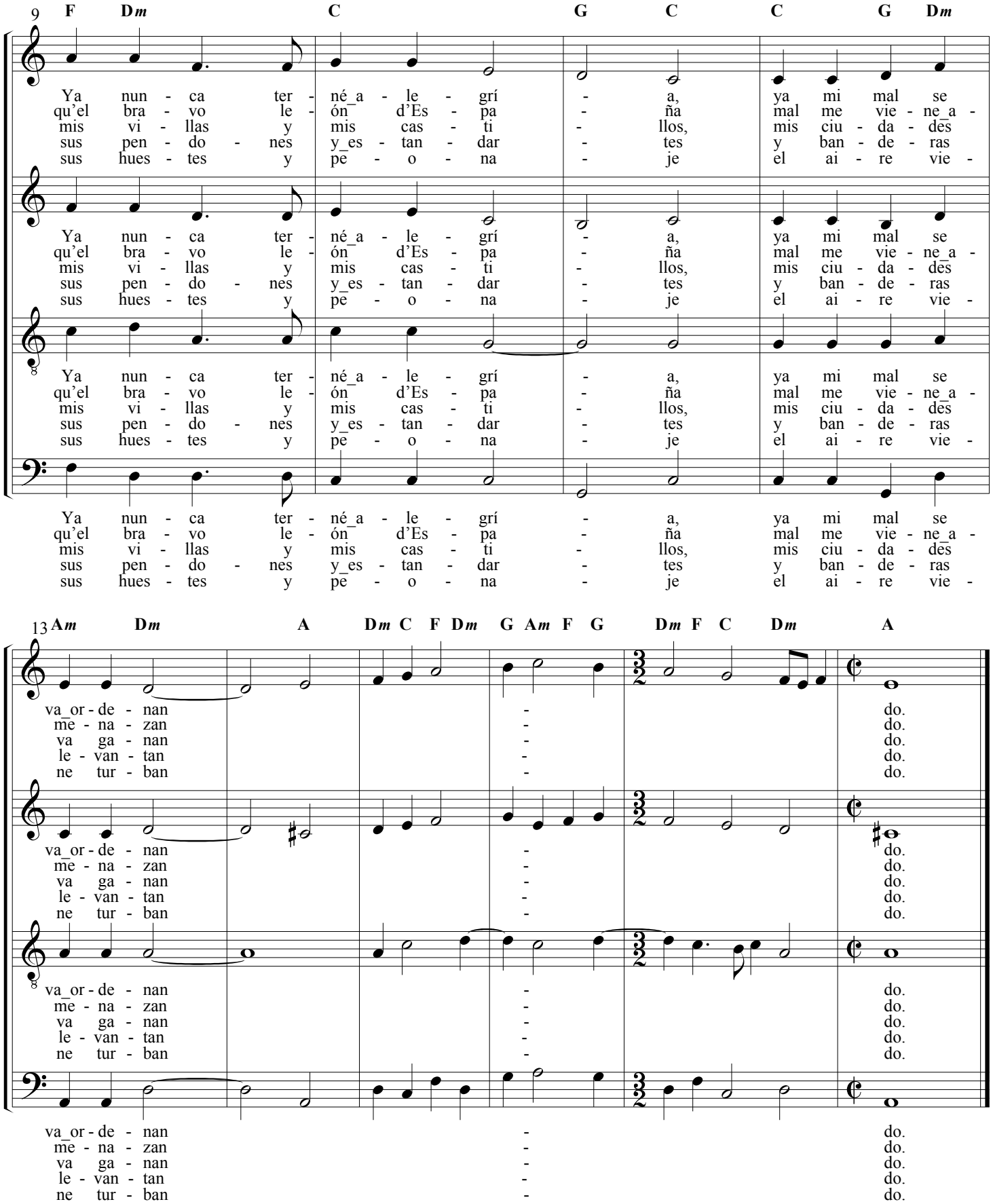

27
ríen. Yo vos ju - ro_al Al - co - rán,
En quién, se - ño - ras, cre - éis,
ríen. Yo vos ju - ro_al Al - co - rán,
En quién, se - ño - ras, cre - éis,
ríen. Yo vos ju - ro_al Al - co - rán,
En quién, se - ño - ras, cre - éis,
35
Que la u - na_y to - das tres Do mis o - jos pe - na -
M'ha - béis pues - to'en gran - de'a - fán,
Que la u - na_y to - das tres Do mis o - jos pe - na -
M'ha - béis pues - to'en gran - de'a - fán,
Que la u - na_y to - das tres Do mis o - jos pe - na -
M'ha - béis pues - to'en gran - de'a - fán,
44
rán pues tal ve - rén: A - xa_y Fá - ti - ma_y Ma - ríen.
rán pues tal ve - rén: A - xa_y Fá - ti - ma_y Ma - ríen.
rán pues tal ve - rén: A - xa_y Fá - ti - ma_y Ma - ríen.

# Una sañosa porfía

*verses 1-5*

from Cancionero Musical de Palacio — Juan del Encina (1485-c.1530)







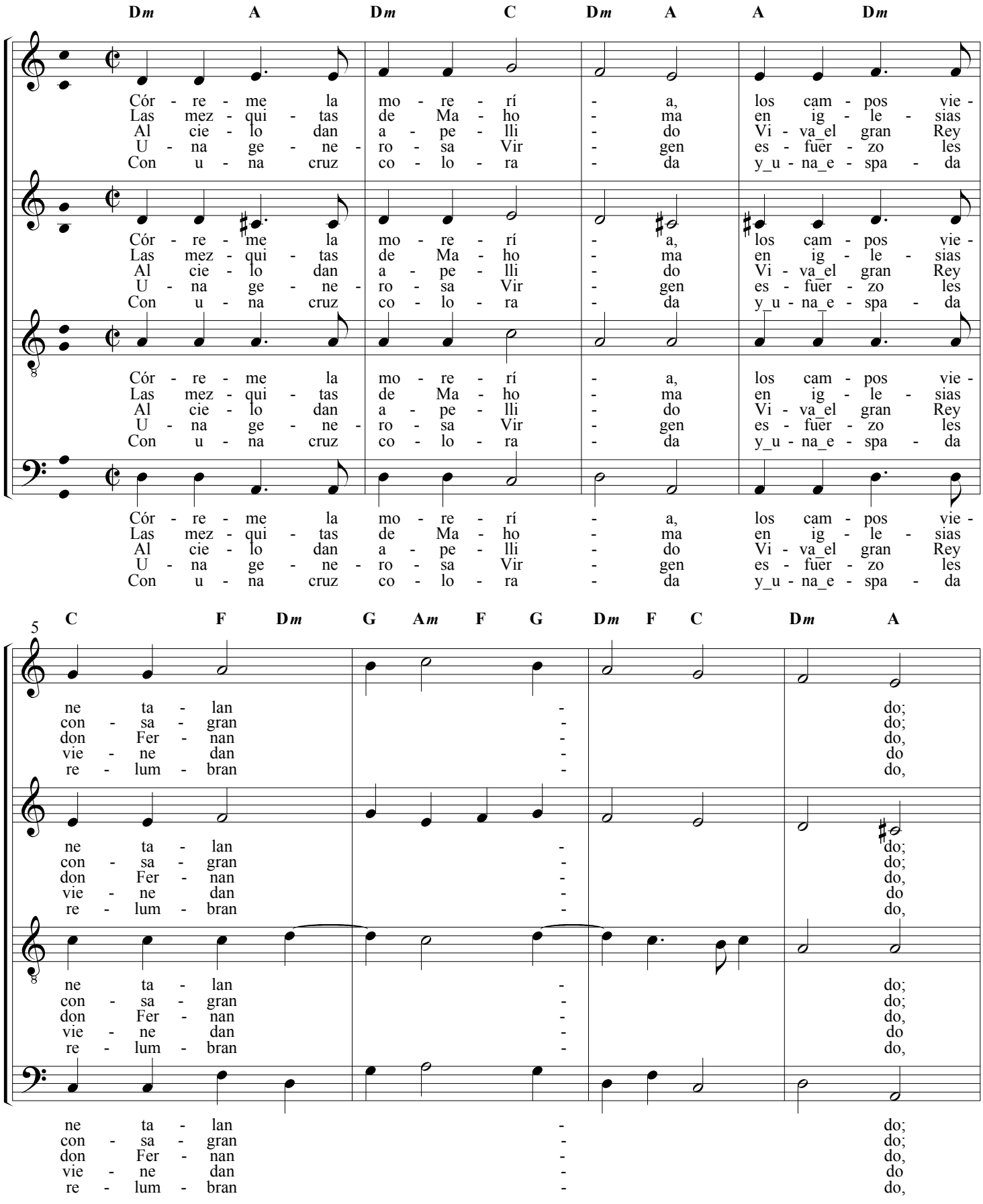

*verses 6-10 on following pages*

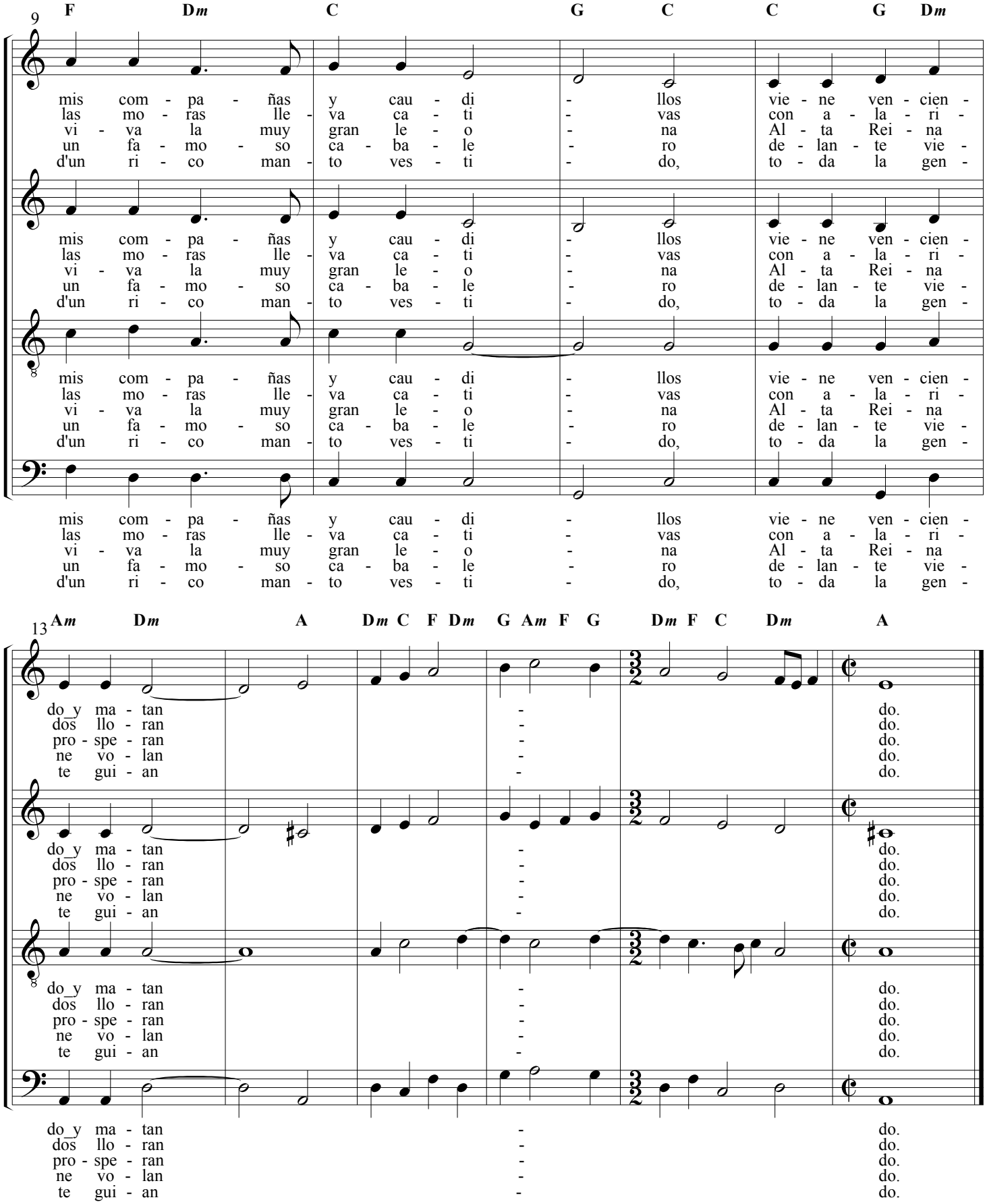
# Una sañosa porfía

*verses 6-10*

from Cancionero Musical de Palacio

Juan del Encina (1485-c.1530)



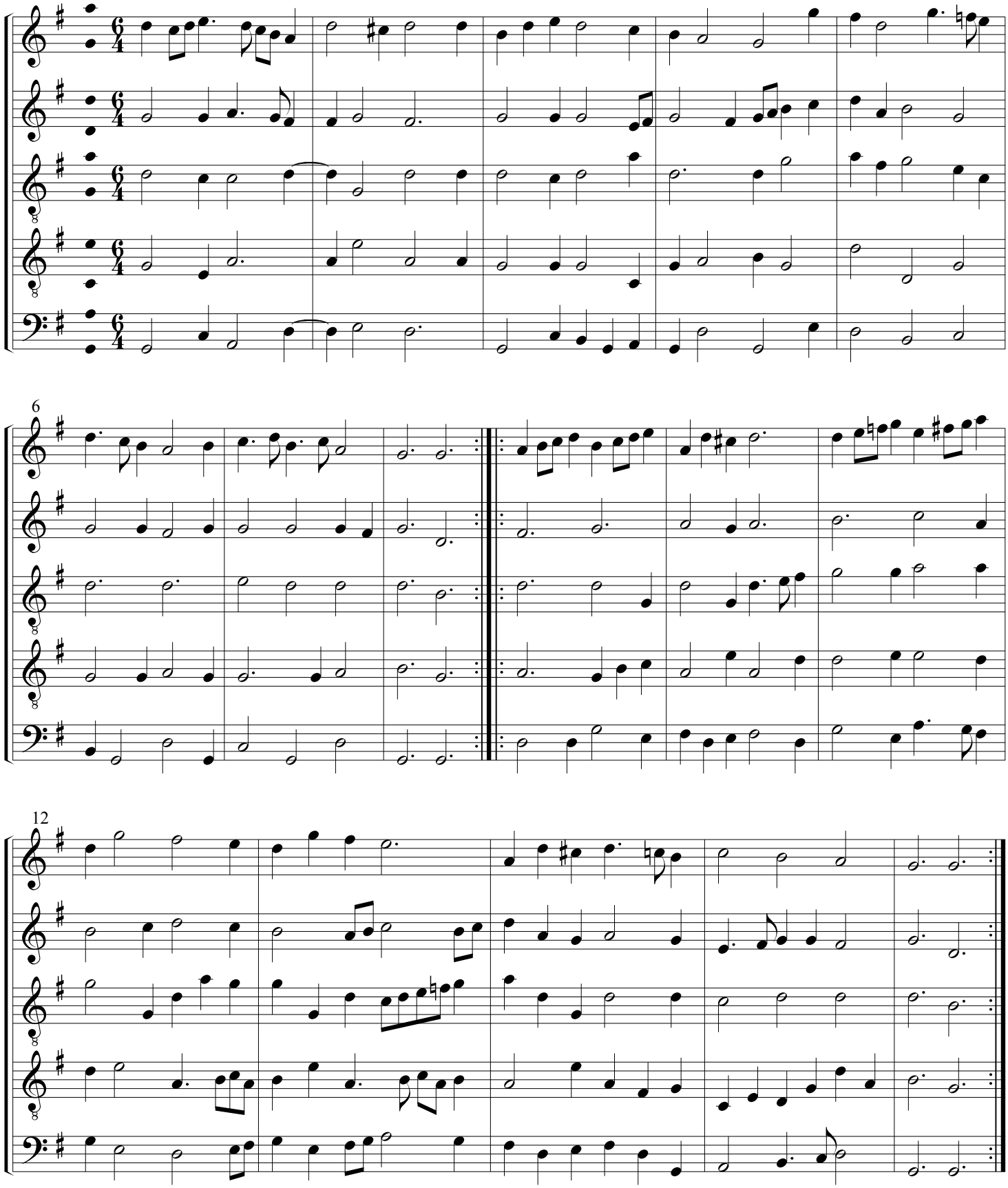

9
F Dm C G C C G Dm
mis com - pa - ñas y cau - di - llos vie - ne ven - cien -
las mo - ras lle - va ca - ti - vas con a - la - ri -
vi - va la muy gran le - o - na Al - ta Rei - na
un fa - mo - so ca - ba - le - ro de - lan - te vie -
d'un ri - co man - to ves - ti - do, to - da la gen -
13
Am Dm A Dm C F Dm G Am F G Dm F C Dm A
do_y ma - tan - do.
dos llo - ran - do.
pro - spe - ran - do.
ne vo - lan - do.
te gui - an - do.

# Wanton

Galliard

from Pavans, Galliards, Almains..., 1599

Anthony Holborne (c.1560-1602)



# Tranflations

**Aria de Venere**

| | |
|---|---|
| Donne mie care, | Dear ladies, |
| Che n'acquistate Ciò, che mirate, | you who profit from what you see, |
| Ciò, che si vede, Ch'Amor possede. | here before you is she who possesses Love. |
| | |
| Qual de' vostr'occhi | Before your eyes, |
| Feri ò benigni Spiegano i Cigni, | Cruel or kind, The Swan unfurls |
| Con dolce canto Le glorie e'l vanto; | Its pride and glory With sweet singing. |
| | |
| Tal hoggi, inanzi | So today, before |
| De'i lor bei giri Con vaghi giri, | They stretch their wings, They will dance |
| Voi vagheggiando, Vadan danzando. | In graceful circles, Gazing lovingly at you. |
| | |
| A voi gl'invio, | I send them to you |
| Ch'a dilettarvi, Com'a lodarvi, | Since delight, Like praise, |
| Confomi sono Al canto e'al suono. | Can be expressed In song and music. |

**Bon jour, mon coeur**

| | |
|---|---|
| Bon jour, mon coeur | Good day, my heart |
| Bon jour, ma douce vie, | Good day, my sweet life, |
| Bon jour, mon oeil, | Good day, my eye, |
| Bon jour, ma chère amie. | Good day, my dear love. |
| | |
| Hé, bon jour, ma toute belle, | Ah, good day, my beauty, |
| Ma mignardise, bon jour. | My pretty one, good day. |
| Mes délices, mon amour, | My delights, my love, |
| Mon doux printemps, ma douce fleur nouvelle, | My sweet spring, my sweet fresh flower, |
| Mon doux plaisir, ma douce colombelle, | My sweet pleasure, my sweet dove, |
| Mon passereau, ma gentle touterelle; | My sparrow, my gentle turtledove, |
| Bon jour, ma douce rebelle. | Good day, my sweet rebel. |

**Das Hertz thut mir auffspringen**

| | |
|---|---|
| Das Hertz thut mir auffspringen, | My heart leaps up, |
| mein Mund vor Freuden singen, | My mouth sings for joy, |
| wann ich kumm zu dem liebsten Bulen meine, | When I come to my dear beloved, |
| freundlich mit ir zu schertzen, | To make friendly jest with her, |
| bet ir alleine, die ich lieb von Hertzen. | With her alone, Whom I love with all my heart. |

**Fuggi, fuggi, fuggi**

| | |
|---|---|
| Fuggi fuggi fuggi da questo cielo | Flee, flee, flee from this sky, |
| Aspr' e duro spietato'e gielo. | Harsh and unyielding, relentless and freezing, |
| Tu ch'il tutto'i prigioni'e leghi | You, who shackle all in prison |
| Ne per pianto si frangi'o pieghi | Neither bending nor breaking in tears. |
| Fier tiranno Giel dell' anno | You, the year's cruel, frozen tyrant, |
| Fuggi fuggi fuggi la do ve'il verno | Flee, flee, flee to wherever the eternal winter |
| Su le brine ha seggio'eterno. | Places its throne over the frost. |
| | |
| Vieni vieni candida vien vermiglia | Come, come, flowers, Come, vermilion. |
| Tu del mondo sei maraviglia | You are a marvel for the world |
| Tu nemica d'amare noie | And the nemesis of all things dreary. |
| Da ad anima delle gioie | Give joy to the soul |
| Messaggiera Per primavera | Through your message of spring. |
| Tu sei del'anno la giovinezza | You are the youth of the year |
| Tu del mondo sei la vaghezza. | And the beauty of the world. |

**Gentil madonna**

| | |
|---|---|
| Gentil madonna del mio cor patrona, | My noble lady, patroness of my heart |
| E de mia vit' ancor, | And of my life, |
| Sola nel mondo mia ferma colonna, | My only firm support in the world, |
| Rimedio'a'ogni mi'ardor, | Remedy for all my ardor, |
| Son qua venuto, Per dirt' il tutto | I have come to tell you everything |
| E per contarte, Di part' in parte | And to recount from start to finish |
| Tutte le pene Che d'amor vene. | All the pain that came from love. |
| Gentil madonna, il rimedio sei tu, | Noble lady, you are the remedy, |
| Deh! non star piu. | Ah, do not wait. |

| | |
|---|---|
| Si ben ti voglio, cara mia signora, | If I love you, my sweet lady, |
| Perche non voi a me? | Why don't you love me? |
| Sappi che sei la mia cara decora, | You know that you are my beloved, |
| E fa che sia di te. | So let me be yours. |
| S'io son fidele, N'esser crudele, | If I am faithful, do not be cruel. |
| Se ben ti voglio, Non me ne doglio, | If I love you, it does not sadden me, |
| Viv' in speranza Ch'in tua fidanza, | I live in hope that trusting you, |
| Gentil madona, il rimedio sei tu, | Noble lady, are the remedy, |
| Deh! non star piu. | Ah, do not wait. |

**El Grillo**

| | |
|---|---|
| El Grillo é buon Cantore | The cricket is a god singer |
| Che tiene longo verso. | Who holds a long note. |
| Dalle beve Grillo Canto. | The cricket sings of drinking. |
| El Grillo è buon Cantore. | The cricket is a good singer. |
| Ma non fa come gli altre ucelli; | But he's not like other birds; |
| Come li han cantato un poco, | As soon as they have sung a while, |
| Van de fato in altro loco; | They are off somewhere else; |
| Sempre el Grillo sta pur saldo. | The cricket always stays put. |
| Quando la maggior el caldo | When the weather is at its hottest, |
| Alhor canta sol per amore. | Then he sings for the love of it. |

**Il estoit une fillette**

| | |
|---|---|
| Il estoit une fillette | There was a maiden |
| Qui vouloit scavoir le jeu d'amours. | Who desired to learn the game of love. |
| Ung jour qu'elle estoit seullette | One day when she was alone |
| Je luy en aprins deux ou trois tours. | I showed her two or three tricks. |
| Apres avoir senty le goust | Having taken a liking to it, |
| elle me dit en soubzriant: | She said smilingly to me, |
| "Le premier coup me semble lour | "The first bout was hard, |
| Mais la fin me semble friant". | but the end was delicious." |
| Je luy dis: "vous me tentez" | I said to her "You tempt me." |
| El me dit: "recommencez" | She said "Do it again." |
| Je l'empoingne, | I seized her, |
| Je l'embrasse, | I embraced her, |
| Je la fringue fort. | I frisked her roundly. |
| Elle crie: "ne cessez", | She cried, "Do not stop." |
| Je luy dis: "vous me gastez | I said, "You wear me out, |
| Laissez moy, petite garse | Let go of my, my girl, |
| Vous avez grand tort". | You go too far." |
| Mais quant ce vint a sentir le doulx point. | But when she felt the sweet dart, |
| Vous l'eussiez vu mouvoir si doulcement | You should have seen her moving, oh so softly |
| Que son las cueur luy tremble fort et poingt. | That her heart throbbed and shuddered. |
| Mais, Dieu mercy, c'estoit ung doulx tourment. | But God be thanked, it was such sweet torment! |

**J'ay du mal tant tant (J'ay le rebours)**

| | |
|---|---|
| J'ay le rebours de ce qu ie souhaite, | I have the opposite of what I wish, |
| J'ay converty en ioye contrefaite | I've turned into feigned joy |
| Toute le plaisir que perdre craignoye tant: | All the pleasure I feared so much to lose: |
| J'ay du mal tant tant, | I have so much wretchedness |
| Que le coeur me fend | That my heart is breaking |
| De voir l'amour defaite. | To see my love undone. |
| | |
| Ma douleur n'est moins grande que secrette, | My pain is not greater than it is secret; |
| Mon bien perdu sans espoir je regrette, | I regret my lost happiness without the hope |
| Qui me souloit l'esprit rendre content: | That once would make my mind content. |
| J'ay du mal tant tant… | I have so much wretchedness… |
| | |
| Fy des beaux chants & des vers du poete, | Enough of pretty songs and poets' verses; |
| J'aime trop mieux Hieremie le prophete, | I prefer only too much the prophet Jeremiah, |
| Avec luy vois mourir en languissant; | And with him go to my death in misery. |
| J'ay du mal tant tant… | I have so much wretchedness… |

**Une juene fillette**

| | |
|---|---|
| Une juene fillette | A young girl |
| De noble coeur, | of noble heart, |
| Plaisante et joliette | Pleasant and lovely, |
| De grand' valeur, | of great worth, |
| Outre son gré on l'a rendu nonette, | Against her will was made a nun, |
| Cela point ne luy haicte, | That did not please her |
| D'où vit en grand douleur. | So she lives in great sadness. |
| | |
| Un soir après complie | One evening after compline, |
| Seulette estoit | she was alone, |
| En grand mélancolie | In great melancholy, |
| Se tourmentoit, | tormenting herself, |
| Disant ainsi: "Douce Vierge Marie, | Saying "Sweet Virgin Mary, |
| Abrège moy la vie | End my life |
| Puisque mourir je doy." | As I must die. |
| | |
| Mon pauvre coeur soupire | "My poor heart |
| Incessament, | sighs incessantly, |
| Aussi ma mort desire | And desires |
| Journallement, | my death daily, |
| Qu'à mes parents ne puis mander n'escrire. | Of which to my family I cannot write. |
| Ma beaute fort empire, | My beauty is leaving, |
| Je vis en grand tourment. | I live in great torment. |
| | |
| Que ne m'a-ton donnée | Why was I not given |
| A mon loyal amy, | to my loyal friend |
| Qui m'a tant desirée | who desired me |
| Aussi ay'je moy luy? | as I desired him? |
| Toute la nuit me tendroit embrassée, | All night he would hold me in his arms |
| Me disant sa pensée, | Telling me his thoughts, |
| Et moy la mienne a luy. | As I told him mine. |
| | |
| La mort est fort cruelle | Death is a cruel thing |
| A endurer, | to endure, |
| Combien qu'il faut par elle | Though it |
| Trestous passer. | all must pass. |
| Encor est plus le grand mal qui s'endure. | But worse is the great ache that lasts. |
| Et la peine plus dure | And the sharper pain |
| Qu'il me faut supporter. | That I must suffer. |
| | |
| Adieu vous dis, mon père, | Good-bye my father, |
| Ma mère et mes parents, | my mother and my family, |
| Qui m'avez voulu faire | Who wished to make me |
| Nonette en ce convent. | a Nun in this convent, |
| Où il n'y a point de resjouissance. | Where there is no rejoicing. |
| Je vis en deplaisance, | I live in misery. |
| Je n'attends que la mort. | I await only death. |
| | |
| Adieu vous les filles | Good-bye you girls |
| De mon pays, | of my country, |
| Puisqu'en cette | Because in this abbey |
| Abbaye me faut mourir. | I must die. |
| En attandant de mon Dieu la sentence | In waiting for God's judgement |
| Je vis en esperance | I live in hope |
| D'en avoir reconfort. | Of consolation." |

**Margot labourez les vignes**

| | |
|---|---|
| Margot labouret les vignes, | Margot, tend the vines, |
| vignes, vignes, vignolet, | The vines, the vines, the little vines, |
| Margot labouret les vignes bien tost. | Margot, go and tend the vines now. |
| En revenant de Lorraine, Margot, | Returning from Lorraine, Margot, |
| Rencontray trois capitainnes, | I met three captains; |
| Ils m'ont saluee vilaine, | They greeted me with disgust, Margot; |
| Je suis leurs fievres quartaines, | I am their pox. |
| Margot labouret les vignes, | Margot, tend the vines, |
| vignes, vignes, vignolet, | The vines, the vines, the little vines, |
| Margot labouret les vignes bien tost. | Margot, go and tend the vines now. |

# Translations

**Mignonne, allons voir si la rose**

| | |
|---|---|
| Mignonne allós voir si la rose | My dear, let's go and see if the rose, |
| Qui ce matin avoit desclose | Which this morning had opened |
| Sa robe de pourpre au soleil, | Its purple robe to the sun, |
| A poin et perdu ceste vespree | Has this evening lost |
| Le lys de sa robe pourpree, | The folds of its purple robe |
| Et son tein et au vostre pareil. | And its color like your own. |
| | |
| Las! voyez comme en peu d'espace, | Alas, see how in such a short time |
| Mignonne, elle a dessus la place, | My dear, she has lost her place, |
| Helas! ses beautés laissé choir! | Her beauties lay fallen. |
| Ha vrayment marastre est nature, | Nature is truly a wicked stepmother, |
| Puis qu'une telle fleur ne dure | That such a flower only lasts |
| Que du matin iusques au soir. | From morning until evening. |
| | |
| Donc, si vous me croyez, Mignonne, | Therefore, if you believe me, my dear, |
| Tandis que vostre aage fleuronne | While your life blossoms |
| En sa plus verde nouveaute, | In its most verdant freshness, |
| Cueillez, cueillez vostre ieunnesse: | Harvest, harvest your youth: |
| Comme à ceste fleur la vieillesse | Like this flower, old age |
| Fera ternir vostre beauté. | Will wither your beauty. |

**Mille regretz**

| | |
|---|---|
| Mille regretz de vous abandonner | A thousand regrets at deserting you |
| Et d'eslonger vostre fache amoureuse, | and leaving behind your loving face, |
| Jay si grand dueil et paine douloureuse, | I feel so much sadness and such painful distress, |
| Quon me verra brief mes jours definer. | that it seems to me my days will soon dwindle away. |

**Mir ist ein schons brauns Maidelein**

| | |
|---|---|
| Mir ist ein schöns brauns Maidelein | A beautiful brunnette girl |
| gefallen in mein'n Sinn. | has come into my mind. |
| Wollt Gott ich sollt heint bei ihr sein, | God, I should be with her – |
| mein Trauren fuhr dahin! | I long so for that! |
| Kein Tag noch Nacht hab ich kein Ruh, | Day and night I have no peace, |
| das schafft ihr schön Gestalt | thinking about her beautiful form. |
| Ich weiß nit wie ihm furbaß tu, | I don't know what I can do about it; |
| Mein Feinslieb macht mich alt. | my love is weakening me. |

**Oy comamos y bebamos**

| | |
|---|---|
| Oy comamos y bebamos | Today, let's eat and drink, |
| Y cantemos y holguemos, | Let's sing and sport, |
| Que manana ayunaremos. | For tomorrow we fast. |
| | |
| Por onrra de Sant Antruejo | In honor of St. Carnival, |
| Paremonos oy bien anchos, | Let's feel proud, |
| Enbutamos estos panchos, | Let's stuff our stomachs |
| Rrecalquemos el pellejo. | Until our skin stretches. |
| Que costunbres de concejo | Wise custom decrees |
| Que todos oy nos bartemos, | That we gorge ourselves, |
| Que manana ayunaremos. | For tomorrow we fast. |
| | |
| Beve, Bras; más tú, Beneyto; | Drink up, Bras; and you, Beneyto; |
| Beva Pidruelo y Llorente. | Drink Pidruelo and you, Sadface. |
| Beve tú primeramente, | Drink now, quickly, |
| Quitarnos has deste preito. | Let's get rid of this gloom. |
| En beber bien me deleyto; | Drinking is my delight, |
| Daca, daca, beberemos, | Here now we swill, |
| Que manana ayunaremos. | For tomorrow we fast. |

# Tranflations

**Pase el agoa**

| | |
|---|---|
| Pase'el agoa, ma Julieta dama, | Cross over the water, my lady Julieta, |
| pase'el agoa. | Cross over the water. |
| Venite vous a moy. | Come to me. |
| | |
| Je m'en anay en un vergel, | I went to the garden |
| Tres rosetas fui culler. | To gather three rosebuds. |
| Ma Julioleta dama, | My lady Julieta, |
| pase'el agoa. | Cross over the water. |
| Venite vous a moy. | Come to me. |

**Tant que vivray**

| | |
|---|---|
| Tant que vivray en aage florissant, | As long as I live in my prime |
| Je serviray d'amours le roy puissant, | I will serve the great king of love |
| En fais, en ditz, en chansons et accordz. | In deeds, in words, in songs and harmony. |
| Par plusiers fois m'a tenu languissant, | Many times he has left me to languish, |
| Mais après duel m'a faict rejoyssant, | But after sorrow has made me rejoice, |
| Car j'ay l'amour de la belle au gent corps | For I have the love of a sweetbodied beauty. |
| Son alliance, C'est ma fiance: | Her betrothal is pledged to me; |
| Son cueur est mien, Le mien est sien. | Her heart is mine, mine is hers. |
| Fy de tristesse, Vive lyesse, | Away with sadness, long live gladness, |
| Puis-qu'en amour a tant de bien. | For in love there are so many good things. |
| | |
| Quand je la veulx servir et honorer, | When I wish to serve and honor her, |
| Quand par éscriptz veulx son nom décorer, | When I wish to write and praise her name, |
| Quand je la veoy et visite souvent, | When I see and visit her often, |
| Ses envieux n'en font que murmurer; | The envious can only whisper; |
| Mais nostre amour n'en scauroit moins durer ; | But our love will endure |
| Autant ou plus en emporte le vent, | As long as the winds blow. |
| Maulgré envie, Toute ma vie, | In spite of envy, all my life |
| Je l'aymeray Et chanteray: | I will love her and will sing |
| C'est la première, C'est la dernière | This is the first, this is the last |
| Que j'ay servie Et serviray. | That I have served and will serve. |

**Tres moricas m'enamoran**

| | |
|---|---|
| Tres moricas m'enamoran | Three Moorish girls have made me fall in love |
| en Jaén: | in Jaén: |
| Axa'y Fátima'y Maríen. | Axa, Fátima and Marién. |
| | |
| Dixeles, quién sois, señoras, | I said to them, "Who are you, ladies, |
| De mi vida robadoras? | That have robbed me of my life?" |
| Cristianas qu'éramos moras de Jaén: | "We are Christians who were Moors in Jaén, |
| Axa'y Fátima'y Maríen. | Axa, Fátima and Marién." |
| | |
| Yo vos juro al Alcorán, | I swear by the Koran |
| En quién, señoras, creéis, | In which, ladies, you believe, |
| Que la una y todas tres | That one and all three of you |
| M'habéis puesto'en grande afán, | Have caused me great anxiety; |
| Do mis ojos penarán pues tal verén: | Where can my sorrowful eyes see at last |
| Axa'y Fátima'y Maríen. | Axa, Fátima and Marién. |

**Una sañosa porfía**

A song in commemoration of King Boabdil, who lost his domain when King Ferdinand and Queen Isabella claimed the Alhambra, the Moorish palace at Grenada, and the passing of Moorish civilization from Spain.

| | |
|---|---|
| Una sañosa porfía | A furious, doomed |
| sin ventura va pujando. | conflict grinds on. |
| Ya nunca terné alegría, | Joy I never had, |
| ya mi mal se va ordenando. | and now my sad fate is ordained. |
| | |
| Ya fortuna disponía | Fortune decrees |
| quitar mi próspero mando, | to take away my happy rule, |
| qu'el bravo león d'España | for the brave lion of Spain |
| mal me viene amenazando. | comes to menace me. |

Su espantosa artillería
Los adarves derribando,
mis villas y mis castillos,
mis ciudades va ganando.

La tierra y el mar gemían
que viene señoreando,
sus pendones y estandartes
y banderas levantando.

La muy gran caballería,
Hela, viene relumbrando,
sus huestes y peonaje
el aire viene turbando.

Córreme la morería,
los campos viene talando;
mis compañas y caudillos
viene venciendo y matando.

Las mezquitas de Mahoma
en iglesias consagrando;
las moras lleva cativas
con alaridos llorando.

Al cielo dan apellido
Viva el gran Rey don Fernando,
viva la muy gran leona,
Alta Reina prosperando.

Una generosa Virgen
esfuerzo les viene dando.
Un famoso caballero
delante viene volando.

Con una cruz colorada
y una espada relumbrando,
d'un rico manto vestido,
toda la gente guiando.

His dreadful artillery
demolishes all our ramparts,
My towns and my castles,
All my cities he is capturing.

The earth and sea groan
as they fall under his power,
His pennants and his standards
And his flags hosted high.

His imposing cavalry
arrives in grand array.
His hosts and infantry
stir the air.

He over-runs Moorish lands
and razes the fields.
My companies and my captains
Are being crushed and massacred.

He turns the mosques of Mohammed
Into parish churches;
They take away our women
amidst cries and tears.

A cry goes up to heaven:
”Long live King Ferdinand!
Long live the magnificent lioness,
The great and prosperous Queen!”

A generous Virgin
gives them great courage.
An illustrious knight
proudly flies before them.

Carrying a crimson cross
and a sparkling sword,
Dressed in a rich mantle,
he leads forth all the people.

ISBN 978-1-943969-01-2

Renaissance Songs and Dances
Digital Edition