

# Brighton Early Music Festival 2024

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Sunday 27 October, 7.30pm

St Martin's Church

## CATHERINE & MARY: TUDOR QUEENS FOREVER ENTWINED

Spanish music surrounding the stories of two queens: Catherine of Aragon and Mary I

### Cantoría

Inés Alonso *soprano*

Oriol Guimerà *alto*

Jorge Losana *tenor and director*

Víctor Cruz *bass*

Marc de la Linde *viola da gamba*

Pablo FitzGerald *vihuela*

Marina López *organ*

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<b>Mateo Flecha</b> 1481-1553	Gloria... pues nació El Jubilate
<b>Anonymous</b>	Ríu, ríu, chíu Verbum caro factum est Dadme albricias hijos d'Eva
<b>Flecha</b>	El Fuego (fragments)
<b>Antonio de Cabezón</b> 1510-1566	Diferencias sobre 'La dama le demanda'
<b>Juan del Encina</b> c.1468-1529	Oy comamos y bebamos Más vale trocar ¡Cucú, cucú!
<b>Flecha</b>	La Justa (fragments)
Interval	
<b>Flecha</b>	El Toro
<b>Diego Ortiz</b> 1510-1570	Recercada quarta sobre La Folía
<b>Flecha</b>	Que farem del pobre Joan Teresica hermana
<b>Anonymous</b>	Corten espadas afiladas
<b>Flecha</b>	La Guerra (fragments)
<b>Luys Milan</b> c.1500-1560	Fantasia XXII Pavana IV
<b>Bartomeu Càrceres</b> fl. 1546	Soleta so jo ací Sus sus sus (fragmento de 'La Trulla')
<b>Anonymous</b>	Yo me soy la morenica
<b>Flecha</b>	La Bomba (fragments)

The 2024 Festival was curated and programmed by artistic director Deborah Roberts BEM who died on 9 September. We are so grateful to Deborah for her creative, innovative and fearless programming, always seeking to bring the music she loved to new audiences.

## The music

Music has always travelled with people. With royal marriages, not only illusions and political agreements were transported, but also individuals, musicians, and ways of understanding life and culture. This was the case with music during the Renaissance, which this programme highlights through cultural connections that occurred in the 16th century between Spain and Great Britain and have left a lasting impact to this day.

This concert explores the relationship and musical exchange between two essential figures in history. These women are none other than Queen Catherine of Aragon, daughter of the Catholic Monarchs, and her daughter, also a child of Henry VIII, who was also educated by Spaniards and likely influenced by this culture.

The music featured includes pieces from the songbooks from the courts of Castile and Aragon, which Catherine might have heard in her childhood. We will journey through the compositions which developed over the hundred years until Philip II married Mary Tudor, briefly visiting Britain. This programme exemplifies the vivacity and spontaneity of Spanish music while highlighting the historical connection between these two cultures.

Catherine of Aragon grew up at the Catholic Monarchs' court and, therefore, we have chosen the music of the 'Cancionero de Palacio' and 'Cancionero de Uppsala', that vividly represents this time. For the second queen, we have chosen music from the reign of Philip II, but also from Charles V's court composers: as Mary was engaged to François I of France, his son and Charles V before she married Philip II... and we will find music related to the relationship to all these kings!

Mary was educated by the humanist Juan Luis Vives, who used to live in England (with a deep relationship with Thomas More) and other countries. He wrote for her *De Institutione Feminae Christianae*, which may have been the first pedagogical treatise that equates feminine and masculine education at that time. The programme has been built around the beliefs and also the morality of both queens: there are some festive songs that celebrate the virginity of the Mother of God in a carefree way, but also devotional songs by Francisco Guerrero about the purity of the Virgin Mary and the mystery of the Immaculate Conception.

To complete the programme, Cantoría will sing some 'ensaladas' which have connections with both queens: 'El Jubilate' was composed after the battle of Pavia, where François I of France was taken prisoner by the troops of Charles V. The '*ensalada*' presents two main characters: the Evil (that represents, of course, the French King) and the Virgin Mary (representing the Spanish Emperor), who will win Heaven's battle. This piece includes popular songs in Italian such as 'Poltron François' ('stupid François') or 'Non fai el cavaller', where a young lady refuses the proposals of an older knight.

It seems that Henry VIII and Catherine were particularly gladdened by the capture of the French king after the Battle of Pavía and they prepared a big celebration in London where the trumpets blasted and a mass was celebrated in St Paul's, almost as if the victory had belonged to him rather than Charles V.

The last piece is called 'La Bomba': in this *ensalada*, four sailors try to save their lives after a shipwreck. It was composed at the time of Charles V, but printed in 1581 in Prague, seven years before the Armada: maybe we could make a joke about it... could this *ensalada* have inspired Queen Elizabeth to defeat our Spanish Armada? Who knows...

## **The performers**

**Cantoría** is a vocal ensemble of young voices specialising in the Iberian Golden Age repertoire. It was founded in the summer of 2016 at the International Early Music Festival of Sierra Espuña\_(Murcia), although it has its origins in the Early Music Department of the High School of Music of Catalonia (Escola Superior de Música de Catalunya – ESMUC, Barcelona).

It was formed by Inés Alonso (soprano), Samuel Tapia (countertenor), Jorge Losana (tenor and director) and Valentín Miralles (bass), although it usually collaborates with other singers and musicians specialising in historically informed performance.

They were selected for the International Young Artists Presentation 2017 program (IYAP, Antwerp, Belgium), the residencies of the *Cité de la Voix* at Vezelay in 2018, the Festclásica circuit 2019 (Spain) and the Emerging European Ensembles programme, Eeemerging 2018, where they won the Audience prize at the Festival d'Ambronay 2018.

**cantoriamusic.com**

## Mateo Flecha (1481-1553)

### Gloria... pues nació

Gloria in excelsis Deo Pues nació Quien cumplió nuestro deseo. ¿Quién lo dixo? di Mateo Mi fe yo lo dixé yo.	Glory to God in the highest, for a child is born in answer to our prayer. Who says so? Tell us, Matthew. By my faith, I say so myself.
Di Mateo qué has sabido Deste sancto nascimiento. Dygo vos que ya es naçido El Mexías prometido En el viejo testamento Yo lo creo, yo lo creo Ya naçió Quien cumplió nuestro deseo. ¿Quién lo dixo? di Mateo Mi fe yo lo dixé yo.	Tell us, Matthew, what you know about this holy birth. I tell you the Messiah is born who was promised to us in the Old Testament. I believe it, I believe it. A child is born in answer to our prayer. Who says so? Tell us, Matthew. By my faith, I say so myself.
Dinos agora también Di Mateo por qué vía Digos vos que allá en Belén Cerca de Jerusalén De una que dizen María O que arreos O que aseo que hoy naçio Quien cumplió nuestro deseo. ¿Quién lo dixo? di Mateo Mi fe yo lo dixé yo.	Now tell us too, tell us, Matthew, how to find him. I tell you down there in Bethlehem, not far from Jerusalem, in a stable for oxen and asses, a woman they call Mary has today given birth to a child in answer to our prayer. Who says so? Tell us, Matthew. By my faith, I say so myself.

### El Jubilate

<i>'Jubilate Deo omnis terra, Cantate et exultate et psallite.'</i>	<i>Praise God with gladness, all you lands: sing, rejoice and worship him.</i>
Mil plaseres aca estén. ¡Amén! Y así lo digo yo	May a thousand pleasures reign here, amen. And so I say

Por el Niño que nació Esta noche en Belén. ¡Oh gran bien! Por quien se diría: 'Para mi me lo querría, Madre mía, ¡Para mí me lo querría!'	because of the Child that was born this night in Bethlehem, oh great tidings! Folk would say of him: 'I wish he were mine, dear mother, I wish he were mine!'
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¿Por dó veniste bien tal? Por la Virgen preservada La qual dixo en su llegada Al pecado original:	Where does such good come from? From the Immaculate Virgin who, at His birth, faced original sin and said:
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<i>'Poltron françoys, lassame andare Que soy infantina de bel maridare.'</i>	<i>'French coward, leave me be for I am a true-born princess.'</i>
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El diablo que lo oyó, se temió Porque no pudo creer Que lo que mujer perdió lo cobremos por mujer, 'Que sí puede ser, señor bachiller, ¡Que sí puede ser!'	The devil, who heard her, was afraid, as he could not believe that what woman had lost woman could redeem for us, 'But yes, it can be, my fine sir, it can be!'
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El banastón me espanta Que traga con su garganta Los padres primeros. ¡Oh! groseros ¿No veys que la Virgen santa Dixo contra Lucifer:	The great monster frightens me, as its throat opens to swallow our forefathers. Oh, foolish men, can't you see that the Holy Virgin stood up to Lucifer and said:
--	--

'Non fay el cavaller, Non fay tal vilanía Que fillola me soy De Dios de Abrán, Señor de la jerarchía? ¡L'ánima mía!'	'Don't do it, good sir do not act with such villainy, for I am a daughter of the God of Abraham, who is Lord of all, by my very soul!'
--	--

*Song continues overleaf. Please turn the page as quietly as possible.*

El maldito replicó: ¡Nunca más paporreo! ¡Así, así, cuerpo de nos! Aquí veré yo como baylareis vos A la girigonça. 'Saltar y bailar Con voces y grita Y vos renegar Serpiente maldita, La Virgen bendita Os hará baylar A la girigonça!	The Devil replied: No more idle words! Right here, I swear by my body here I will see how you dance to this <i>girigonça</i> . 'Jump and dance, raise voices and shout and recant, damned serpent! The Holy Virgin will make you dance this <i>girigonça</i> .
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<i>'Et ipsa conteret caput tuum, Alleluia, alleluia!'</i>	<i>'And she will crush your head, alleluia, alleluia!'</i>
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## Anon

### Ríu, ríu, chíu

Ríu, ríu, chíu, la guarda ribera, Dios guardó del lobo a nuestra cordera.	Ríu, ríu, chíu, the river bank protects it, as God kept the wolf away from our lamb.
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El lobo rabioso la quiso morder, Mas Dios poderoso la supo defender,	The rabid wolf tried to bite her but God Almighty knew how to defend her,
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Quíazole hazer que no pudiesse pecar, Ni aún original esta virgen no tuviera.	He wished to create her impervious to sin, nor was this maid to embody original sin.
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Este qu'es nascido es el gran monarcha, Christo patriarcha de carne vestido. Ha nos redimido con se hazer chiquito, Aunque era infinito, finito se hiziera.	He who's now begotten is our mighty Monarch Christ, our Holy Father, in human flesh embodied. He made himself small and so redeemed us: he who was infinite became finite.
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Pues que ya tenemos lo que desseamos, Todos juntos vamos presentes llevemos; Todos le daremos nuestra voluntad, Pues a se igualar con nosotros viniera.	Now we have gotten what we were all desiring, we go together to bear him gifts: let each give his will to the God who was willing to come down to Earth man's equal to be.
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## Verbum caro factum est

Verbum caro factum est Porque todos os salveys.	Now the Word has been made flesh, so that you may all be saved.
--	--

Y la virgen le dezia Vida de la vida mía, Hijo mio, ¿qué os haria, Que no tengo en que os hecheys?	And the Virgin said to him: Life of my life, my son, what should I do, for I have no clothes with which to clothe you?
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O riquezas temporales, No dareys unos pañales, A Jesus que entre animales, Es nascido según veys.	You with all your earthly riches, won't you give some swaddling clothes to Jesus, who among the animals is born, as you see?
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## Dadme albricias hijos d'Eva

Dadme albricias, hijos d'Eva - ¿Di de qué dartelas han? Que es nascido el nuevo Adan. - ¡Oh y de Dios y que nueva!	Give me reward for my tidings, sons of Eve! - Tell us, why should we reward you? Because the new Adam is born. - Oh, Son of God, what news!
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Dadmelas y haved placer Pues esta noche es nascido, El Mexias prometido, Dios y hombre, de mujer. Y su nascer no relieva Del pecado y de su afan, Pues nascio el nuevo Adan. ¡Oh y de Dios, y que nueva!	Give me my reward and sing for joy, for tonight is born the promised Messiah, God and man, born of a woman, and his birth redeemed us from sin and from its torments. The new Adam is born! Oh, Son of God, what news!
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## Mateo Flecha

¡Corred, corred, pecadores! ¡No os tardéis en traer luego Agua al fuego! ¡Fuego, fuego! ¡Agua al fuego!	Run, run, you sinners! Don't be slow bringing water for the fire! Fire, fire, bring water to put out the fire!
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Este fuego que se ençiende	The fire that is being kindled
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Es el maldito pecado  
Que, al que no halla ocupado,  
Siempre para sí lo  
prende.

is the damned sin  
that always takes for itself  
that which it has not yet  
seized.

Cualquier que de Dios  
pretende  
Salvación, procure luego  
Agua al fuego.  
¡Fuego, fuego! ¡Agua al  
fuego!

Whoever asks for  
salvation from God  
receives immediately  
water for the fire.  
Fire, fire, fire! Water to put  
out the fire!

Venid presto, pecadores,  
A matar aqueste fuego;  
Hazed penitencia  
luego  
De todos vuestros errores.

Sinners, come quickly  
to slay this fire;  
show your repentance  
now  
for all your mistakes.

¡Reclamen esas campanas  
- Dandán -  
Dentro de vuestros  
coraçones!  
Poned en Dios las afiçiones  
Todas las gentes humanas.

Let those bells ring out  
- ding dong -  
within your  
hearts!  
Place your trust in God,  
all men on Earth.

¡Llamad esos aguadores  
luego  
Luego sin tardar!  
Y ayúdenos a matar  
Este fuego.

Call those  
water-bearers  
now, now, without delay!  
Let them help us  
to put out this fire.

Non os tardéis traer luego  
Dentro la vostra conciencia  
Mil cargos de  
penitencia  
De buena agua,  
Y así materéis  
la fragua  
De vuestros malos deseos;  
Y los enemigos  
feos huirán.

Don't be slow to carry  
within your conscience  
a thousand measures of  
penitence  
consisting of good water,  
and in this way you will kill  
the blaze  
of your evil desires;  
and your wicked enemies  
will flee.

¡Oh, cómo el mundo se  
abrasa  
No teniendo a Dios  
temor,  
Teniendo siempre su amor,  
Con lo que el demonio  
amasa!

Oh, how the world is  
scorched  
because we do not fear  
God,  
but have let the devil  
into our  
hearts!

Por cualquiera que  
traspasa  
Los mandamientos de Dios  
Cantaremos entre  
nos  
Dándole siempre  
baldoes:

For whoever  
transgresses  
God's commandments  
let us quarrel among  
ourselves,  
always giving him  
reproaches:

'Cadent super eos  
carbones;

'Let burning coals fall  
upon them,

In ignem, dejicies  
eos;  
In miseris non  
subsistent.'

let them be cast into the  
flames;  
into dark pits, which they  
will not survive.'

Este mundo donde  
andamos  
Es una herviente fragua  
Donde no ha lugar el agua  
Si por ventura  
tardamos.

The world in which we  
walk  
is a blazing furnace  
where water has no place  
if we delay for the sake of  
pleasure.

¡Oh, cómo nos abramos  
En el mundo y  
su hervor!  
Por cualquiera pecador  
Que lo que da Dios  
no toma,  
Se dirá lo que  
de Roma  
Cuando se  
ardían sin  
favor.

Oh how we burn  
in the world and in its  
heat!  
To any sinner  
who does not accept  
God's gifts  
we will say what was said  
of Rome  
when it was burned  
without hope of  
salvation:

'Mira Nero de  
Tarpeya  
A Roma como se ardía;  
Gritos dan niños y  
viejos,  
Y él nada se  
dolía.'

'Nero watches from  
Tarpeia  
as Rome burns;  
children and old men cry  
out,  
and he feels no pain nor  
grief.'

¡No os tardéis! ¡Traed  
agua ya!  
Y vosotros  
, ¡atajad!  
¡Corred! ¡Presto  
socorred!  
¡Sed prestos y muy ligeros  
A dar golpes a los pechos!  
¡Atajad, atajad! , a questos  
techos!

Make haste! Bring it,  
bring the water now,  
and take the shortest  
route.  
Run! Come swiftly to the  
rescue!  
Be quick and nimble  
in beating your breast.  
Support these  
roofs!

¡Cortad presto esos  
maderos!  
¡Tañed! - dandán -  
¡Tañed, tañed más apriesa,  
Que vamos sin redención!

Quickly split those  
logs!  
Ring the bells,  
ring them more urgently,  
for we need redemption!

¡Tañed presto, que ya çesa  
Con agua nuestra  
pasiòn!  
Y así, con justa  
razón  
Dirán las gentes  
humanas:

Ring quickly, for water  
will dampen our passions.  
And so, with good reason,  
will the human nations  
speak:

*Song continues overleaf. Please turn the page as quietly as possible.*

¿Dónde las hay?  
¿Dónde las hay tales agua  
soberana?  
¿Dónde las hay tales  
agua?

'Where are they,  
where can we  
find  
such powerful waters as  
these?'

Toca Juan con tu gaitilla,  
Pues ha cesado el pesar.  
Yo te diré un cantar  
Muy polido a maravilla.  
Veslo aquí, ea pues, todos  
decir:  
*Zon, zon, zon, zon...*  
*Dindirindín, din din.*

John, play your pipes  
for our sorrows are over.  
I'll sing for you  
a finely crafted song.  
Here it is, let's all  
sing:  
*Zon, zon, zon, zon...*  
*Dindirindín, din din.*

'De la Virgen sin mancilla  
Ha manado el agua  
pura.'  
Y es que ha hecho  
criatura  
Al hijo de Dios eterno,  
Para que diese  
gobierno  
Al mundo que se  
perdió;  
Y una Virgen lo  
parió,  
Según habemos sabido,  
Por reparar lo perdido  
De nuestros padres  
primeros:

'Purest water flowed  
from the immaculate  
Virgin.'  
For she gave birth to a  
child  
the Son of eternal God,  
born to lead a world gone  
astray  
back to the path of  
righteousness;  
and a Virgin gave birth to  
him,  
so we have been told,  
to atone for the sins  
of our  
forefathers:

¡Alegría, caballeros!  
Que nos vino en este  
día  
Que parió Santa María  
Al pastor de los  
corderos.

Rejoice, good sirs!  
For on this day has come  
to us  
he who is born of Mary,  
a shepherd to care for his  
lambs.

Y con este nacimiento,  
Que es de agua dulce y  
buena,  
Se repara nuestra pena  
Para darnos a entender  
Que tenemos de beber  
Desta agua los sedientos,  
Guardando los  
mandamientos  
A que nos obliga Dios,  
Porque se diga por  
nos:

And with this birth,  
whose water is sweet and  
good,  
our sins are forgiven,  
and we understand  
that we who thirst  
must drink of this water,  
keeping the  
commandments  
given to us by God,  
so that it will be said of us:

'*Qui biberit ex hac  
acqua,  
Non sitiet in  
aeternum.*'

'*He who drinks of this  
water,  
shall never thirst for the  
rest of eternity.*'

## Antonio de Cabezón (1510-1566)

### Diferencias sobre 'La dama le demanda' (pub. 1570)

## Juan del Encina (c.1468-1529)

### Oy comamos y bebamos

Oy comamos y  
bebamos  
Y cantemos y holguemos,  
Que mañana ayunaremos.

Let us eat and drink  
today.  
Let us sing and enjoy life,  
for tomorrow we fast.

Pon onrra de Sant  
Antruejo  
Parémonos oy bien anchos.  
Enbutamos estos panchos,  
Recalquemos el pellejo,

In honor of this day of  
Carnival,  
let us do ourselves proud,  
and stuff our stomachs,  
and stretch the skin.

Que costumbr'es de  
conçejo  
Que todos oy nos  
hartemos,  
Que mañana ayunaremos.

Such custom is good  
advice,  
that we should fill  
ourselves today,  
for tomorrow we fast.

Honrrremos a tan buen  
santo,  
Porque en hambre nos  
ocorra;  
Comamos a calca  
porra,  
Que mañana ay gran  
quebranto.

Let us enjoy ourselves  
today  
for tomorrow is like  
death.  
Let us eat and drink  
everything  
as we head for our  
flocks.

Comamos, bebamos  
tanto,  
Hasta que nos rrebentemos,  
Que mañana ayunaremos

We won't lose even a  
mouthful.  
we'll eat on the way,  
for tomorrow we fast.

### Más vale trocar

Más vale trocar  
Plazer por dolores  
Que estar sin amores.

It's better to exchange  
pleasure for pain  
than be without love.

Donde es gradecido  
Es dulce el morir;  
Bivir en olvido,  
Aquel no es vivir;  
Mejor es sufrir  
Passión y dolores  
Que estar sin amores

Where it is rewarded,  
dying is sweet:  
to live in oblivion,  
that is not life;  
it's better to suffer  
passion and torment  
than be without love.

Es vida perdida  
Bivir sin amar  
Y mas es que vida  
Saberla emplear;  
Mejor es penar

It's a wasted life  
to live without loving,  
and life is enhanced  
by knowing how to use it;  
it's better to feel pain



Sufriendo dolores Que estar sin amores.	and suffer torment than be without love.
Amor que no pena No pida placer Pues ya le condena Su poco querer; Mejor es perder Plazer por dolores Que estar sin amores.	Love that doesn't cause pain doesn't demand pleasure,  for it's already condemned through lack of desire. It's better to lose pleasure for pain than be without love.

## ¡Cucú, cucú!

¡Cucú, cucú! Guarda no lo seas tú.	Coo-coo, coo-coo! Make sure it's not you.
Compadre, debes saber, Que la más buena mujer Rabia siempre por hoder, Harta bien la tuya tú.	Mate, you must know that the best of women is always crazy to screw, tire out yours well.
Compadre, has de guardar, Para nunca encornudar; Si tu mujer sale á mear Sal junto con ella tú.	Mate, you must take care to never be cuckolded; if your wife goes out to pee, go out with her.

## Mateo Flecha

### La Justa (fragments)

Oíd, oíd los vivientes Una justa que se ordena Y el precio d'ella se suena Que es la salud de las gentes.	Listen, listen, all living souls, a joust has been declared! And its prize seems to be the salvation of mankind!
Salid, salid a los miradores Para ver los justadores, Que quien ha de mantener Es el bravo Lucifer Por honra de sus amores.	Come out to the lists to see the jousters, for the defender will be the brave Lucifer for his love's honour.
¿Quién es la dama que ama? ¿Y quién son los ventureros? Sólo son dos caballeros. La dama Envidia se llama. Diz que dize por su dama Al mundo como grossero: 'Para tí la quiero,	Who is the lady he loves? And who are the challengers? There are only two knights. The lady is called Envy. They say he crudely says this about her to the world: 'I want you to have her.

Noramala, compañero, ¡Para tí la quiero!'	by my horns, companion; I want you to have her'.
Paso, paso sin temor Que entra el mantenedor, Pues toquen los atabales, ¡Ea, diestros oficiales!	Make way, make way, don't fear, here comes the defender. Beat the kettledrums. Over to you, fine officers!
Llame el tiple con primor: <i>Tin tin tin.</i> ¡Oh, galán! Responda la contra y el tenor: Tron, tron... ¡Sus! Todos: ' <i>Ti pi tipi tin, pirlin...</i> ' 'Cata el lobo do va, Juanilla, ¡Cata el lobo do va!'	Sound the little guitar with grace: <i>tin, tin, tin.</i> Oh, splendid! Let the bass and the tenor reply: <i>tron, tron tron, tron, tron,</i> <i>tron,</i> All together! <i>Tin, pirlin, tintin, pirlin...</i> 'Look where the wolf is going, Juanilla; look where the wolf is going.'
El mantenedor es fiero Callad y estemos en vela Que otro viene ya a la tela.	The defender is fierce. Be quiet, let's watch closely, for another is coming now to the lists.
¿Quién es el aventurero? Adán padre primero, Rodeado de prophetas. ¡Ojo! ¡Alerta compañero, Que ya tocan las trompetas! ' <i>Fan, fre-le-re-le-ran fan, fan.</i>	Who is the challenger? Adam, our first father, surrounded by the prophets. Look out! On your toes, my friend, the trumpets are calling! <i>Fan, frelerele, raron fan.</i>
¿Por quién justa nuestro Adán? Por la gloria primitiva. ¡Viva! ¡Viva! ¡Viva!	For whom is our Adam jousting? He fights for original glory. Hurrah! Hurrah!
Sus padrinos, ¿quién serán? Los Santos Padres que y van Puestos a sus derredores Cantando un cantar galán Por honra de sus amores. 'Si con tantos servidores No ponéis tela señora, No sois buena textedora.'	His Patrons, who are they? The Holy Fathers, who stand around him singing a noble song in honour of their love: 'My lady, if with so many servants you cannot weave a fine cloth, you are not a good weaver.'

*Song continues overleaf. Please turn the page as quietly as possible.*

'iQue tocan alarma, Juana, Hola que tocan alarma!'	'They are sounding the alarm, Juana! listen, they are sounding the alarm'.
iDale la lança! iDale la lança! El trompeta dice ya: iHelo va! iHelo va! iTub, tub! Corran corran sin tardança. iCiégalo tu, Sant Antón Guárdalo Señor! iSan Blas! iTropele, tropele, tras! iOh, qué terrible encontrón! Adán cayó para atrás.	Give him his lance, give him his lance! The trumpet is now saying: Watch him, go! Watch him, go! <i>Tup, tup...</i> Run, run without delay! Blind him, St Anthony! Protect him, St Blas! <i>Ride at him, go on!</i> Oh, what a terrible clash! Adam has been brought down!
Buscad d'hoy más pecadores Quien sane vuestros dolores. ' <i>Que no son amores Para todos hombres.</i> '	Sinners, now you must seek another to heal your suffering, ' <i>for love is not for every man.</i> '
iAparte, todos aparte! ¿Quién viene? iDezid-nos d'él! Un cavallero novel, Dios de Israel. iGuarte, guarte, Lucifer!	Stand aside, all of you, make way! Who is coming? Tell us about him. A new knight, the God of Israel. Watch out, watch out Lucifer!
' <i>Mala noche haveis de haver don Lucifer, Aunque seáis más letrado Y bachiller.</i> '	' <i>You're going to have a bad night, Sir Lucifer, despite being such a know-all and man of letters.</i> '
iDale la lança, que ya va Nuestra bienaventurança! iTras, tras, tras, Grita y alarido Que Lucifer ha caído! iVade retro, Satanas! Muy corrido va Luzbel, iA' él, a él, que trae fardel! iVaçia, que ya enhastía! Scantémosle un pedaço Del taço y el baço Las cuerdas del espinaço Y en la frente con un maço	Give him the lance, give him the lance, there it goes, there it goes, all our hope! <i>Clash, clash, clash...</i> Shout, shout and cry, Lucifer has fallen! <i>Get thee behind me, Satan!</i> Lucifer is humiliated. Take him! His armour is weighing him down. Careful, he's getting up again! Let's tear from him a piece of his backside and his spleen, let's tear his spinal cord, and hit his forehead with a mallet,

Y en las manos gusanos.	and fill his hands with worms.
Y a vosotros los cristianos: iBuenas Pascuas y buen año Que es deshecho ya el engaño!	And to you, Christians, Merry Christmas and Happy New Year, for the long deception is over.
' <i>Laudate Dominum omnes gentes Laudate eum omnes populi.</i> '	' <i>Praise God, all you nations, praise Him, all you peoples.</i> '

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## Interval

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## Mateo Flecha

### El Toro

Manda el Rey, nuestro Señor,	Our Lord and King ordains
Que cualquiera pecador Salga sin miedo a correr Al toro, falso traidor, Que se llama Lucifer.	that all sinners must step forward without fear to fight the bull, that false traitor, who goes by the name of Lucifer.
Salgan las damas galanas Vestidas de nueva ley, Y pónganse a las ventanas Por honra de nuestro Rey.	Let all the fine ladies come, dressed in the latest fashion, and stand at their windows in honour of our King.
Salgan los niños chiquitos Dando gritos, dando gritos, Diciendo de esta manera: 'Pues entró por la ribera, Muera el galán, muera.'	Let the little children come, calling out, calling out, uttering these words: 'Since he comes from foreign shores, let our proud enemy die, let him die.'
iSalga, salga! Morirá de dolor que no le afloje, Que por él se cantará: 'Quien bien tiene y mal escoge, Por mal que le venga no se enoje.'	Let him stand and fight! Don't let him go, he'll die a painful death and folk will sing of him: 'Let a man who chooses wrong over right have no complaint about his fate.'
iHele dó asomó! iHucho ho, hucho ho!	Ha, he's shown himself! On with the fight!

iQué bravo está el combatido!	What a brave adversary!
'Ninguno por ser querido no se esfuerce,	'Let no one strive to be loved,
Que a las veces lo torcido se destuerce.'	for the tightest knot can be undone.'

iEa, cristianos,	Come, good Christian folk,
Que ya sueltan los alanos Que dentro en el limbo están!	for the hounds in limbo have been set loose!
iAhora se vengarán,	Now they'll have their revenge,
Que le tienen en las manos!	he can't escape them!

iTómale! iTómale!	Take him, take him!
iA la oreja, que la enemistad es vieja!	Bite his ear, for he's the old enemy!
iA él, todos a él!	Attack him, all attack him.
iA él, que a su Rey no le ha sido fiel!	Attack him, for he's betrayed his king!
iMuera, muera!	Kill him, kill him!

'Laudate pueri, Dominum;	'Praise the Lord, you children;
Laudate nomen Domini.'	praise the name of the Lord.'

## Diego Ortiz (1510-1570)

### Recercada quarta sobre La Folía (pub. 1553)

## Mateo Flecha (1481-1553)

### Que farem del pobre Joan

Que farem del pobre Joan	What will become of poor Juan!
Sa muller se n'es anada Lloat meu vechí!	His wife has gone away Blessed be God!
A hont la n'irem a sercar?	Where shall we look for her?

A l'hostal de sa vehina Lloat sia Deu!	At her neighbour's house Blessed be God!
Y digau lo meu vechí.	And tell my neighbour,

Ma muller, si l'haveu vista Lloat sia Deu!	Have you seen my wife? Blessed be God!
Per ma fe, lo meu vechí.	By my faith, my neighbour.

Tres jorns ha que no l'he vista Lloat sia Deu!	I have not seen her for three days Blessed be God!
Esta nit ab mi sopá	Tonight she dined with me

Y en tant s'es transfigurada Lloat sia Deu!	And in so much she was transfigured Blessed be God!
Ell se'n torná a son hostal.	He returns to his house.

Trobá sos infants que ploreu.	He finds his children weeping.
Lloat sia Deu!	Blessed be God!
No ploreu, los meus infans	Weep not, my children

O mala dona reprovada Lloat sia Deu!	O wicked reprobate woman Blessed be God!
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## Teresica hermana

Teresica hermana De la fararirira Hermana Teresa.	Little Teresa my sister, o' the fararirirá! Sister Teresa.
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Si a ti pluguiesse Una noche sola Contigo durmiesse De la fararirira.	If you would so please, just one night with you I would sleep. O' the fararirirá!
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Una noche sola Yo bien dormiría Mas tengo gran miedo Que m'empreñaría.	Just one night with you I would sleep. But I am afraid I would be left pregnant.
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Llaman a Teresica y no viene Tan mala noche tiene Llámala su madre y ella calla.	They call for Teresica and she does not come; such a bad night she is having. Her mother calls for her and she says nothing.
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Juramento tiene hecho de matarla iQué mala noche tiene!	With an oath to kill her. What a bad night she is having!
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## Anon

### Corten espadas afiladas

Corten espadas afiladas, lenguas malas.	May sharp swords cut out all evil tongues!
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Mañana de San Francisco Levantado me an un dicho.	In the morning of St Francis Day a slander was spread about me.
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<i>Libera me, Domine A labiis iniquis et a lingua dolosa.</i>	<i>O Lord, deliver my soul from wicked lips, and a deceitful tongue.</i>
<i>Levantado me an un dicho, Que dormí con la niña virgo.</i>	<i>A slander was spread about me that I had slept with the virgin lady.</i>
<i>Beatus vir qui timet Dominum: In mandatis ejus volet nimis.</i>	<i>Blessed is the man who fears the Lord: he shall delight in his commandments.</i>
<i>Lenguas malas, corten espadas afiladas.</i>	<i>May sharp swords cut out all evil tongues!</i>

## Mateo Flecha

### La Guerra (fragments)

<i>Pues la guerra está en las manos Y para guerra nacemos Bien será nos ensayemos Para vençer los tiranos.</i>	<i>Since war is almost upon us, and we were born to fight,  we had better prepare to defeat the tyrants.</i>
<i>El capitán desta lid De nuestra parte, sabed Que es el Hijo de David Y de la otra es Luzbel, Y podráse dezir d'él Sin que nadie lo reproche: 'Quien bien tiene y mal escoge, Por mal que le venga no s'enoje.'</i>	<i>Let it be known that the captain of our men is the Son of David, and our foes are led by Lucifer, of whom it can be said without fear of contradiction: 'Let a man who chooses wrong over right have no complaint about his fate.'</i>
<i>Esta es guerra de primor Do se requiere destreza. Pregónese con presteza Con pífano y atambor:</i>	<i>This is a complex war, for which we require great skill. Be quick to proclaim it with fife and drum:</i>
<i>Fa ri ra ri ra ri ra, Fa ri ra ri ra, fa ri ra ri ron, La la re ra ra, fa ri ra ri ron.</i>	<i>Fa ri ra ri ra ri ra, fa ri ra ri ra, fa ri ra ri ron, la la re ra ra, fa ri ra ri ron.</i>
<i>'Todos los buenos soldados Que asentaren a esta guerra No quieran nada en la tierra Si quieren ir descansados. Si salieren con victoria La paga que les darán Será que siempre ternán</i>	<i>'Let all the fine soldiers who fight in this war yearn for nothing on this earth if they want to be at peace. If they emerge victorious, their reward will be the gift of eternal glory</i>

<i>En el cielo eterna gloria.'</i>	<i>in heaven above.'</i>
<i>El contrario es fanfarrón Y el aco contra lo fuerte Ordénese el esquadrón Que no s'escape de muerte. La vanguardia llevarán Los del Viejo Testamento, La batalla el capitán Con los más fuertes que están Con él, en su alojamiento. La Yglesia a la retaguardia, ¡Sus! Todos a l'esquadrón Mientras digo una canción:</i>	<i>Their enemy is a braggart and weak when faced with strength. Let the squadron make ready, that he does not escape death. Those of the Old Testament will make up the vanguard, the captain and the strongest men, those quartered with him will form the main body. The Church will stand as rearguard, Come, let every man take his place, while I sing a song:</i>
<i>'Pues nacistes, Rey del cielo, Acá en la tierra, ¿Queréis sentar en la guerra?'</i>	<i>'King of heaven, since you were born here on earth, do you want to fight in our war?'</i>
<i>'A sólo esso he venido des d'el cielo Por la guerra que he sabido Acá en el suelo. Yo seré vuestro consuelo Acá en la tierra, Que asentar vengo a la guerra.'</i>	<i>'I have come from heaven for that reason, because of the war I knew to be waging here below. I will be your consolation here on earth, for I have come to fight in your war.'</i>
<i>¡Viva!, ¡viva nuestro Capitán! Fa la la la...</i>	<i>Hurrah! Long live our Captain! Fa la la la...</i>
<i>¡Sus! poned l'artillería De devotos pensamientos Con guarda de mandamientos Démole la batería. Las trincheras bien están, Hacia acá esse tiro gruesso! Oh que tiene tan gran peso Que no le derribarán!</i>	<i>Come, set up the artillery of devout thoughts with a guard of commandments. Let's turn our battery against the enemy. The trenches are in place, bring that heavy gun over here! Oh, it weighs so much they won't be able to bring it down!</i>
<i>Bien está, ponedle fuego, Y luego, luego... Bom, bom Peti, pató, bom bom... Suelte la arcabuzería, Tif tof, tif tof...</i>	<i>That's it, light the fuse and then, then... Boom, boom peti, pato, boom, boom... Fire your muskets, tif tof, tif tof...</i>

La muralla se derriba Por arriba. ¡Sus! a entrar, Que no es tiempo de tardar, Qu'el capitán va delante Con su ropa roçegante, Ensangrentada, Nadie no vuelva la cara. ¡Sus! ¡arriba! ¡Viva, viva! Los enemigos ya huyen, ¡A ellos, que van corridos y vencidos! ¡Santiago! ¡Victoria, victoria!	The wall is about to collapse. Come on! Let's push through, there's no time to spare, our captain is at our head,  his fine, flowing robes stained with blood, let no man turn and run. Come on! Through we go! Hurrah, hurrah! Our enemies are on the run, defeated and humiliated, after them! St James! Victory, victory!
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<i>'Haes est victoria quae vincit Mundum fides nostra.'</i>	<i>This is the victory that conquers the world: our faith.'</i>
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## Luys Milan (c.1500-1560)

### Fantasia XXII (pub. 1536)

### Pavana IV (pub. 1536)

## Bartomeu Càrceres (fl. 1546)

### Soleta so jo ací

Soleta so jo ací, Si voleu que us vaja obrir, Ara que n'és hora, Si voleu venir.	I'm alone here, if you want me to open up, now's the time, if you want to come.
Mon marit es de fora. On?: a Montalvá, Demà bé serà migjorn Abans que no tornarà.	My husband is away. Where? In Montalva, tomorrow it will be noon before he comes back.
E jo que ho sabia pla, Que tostemps ho fa així, Ara que n'és hora, Si voleu venir.	And I know for sure he always does it like this, now's the time, if you want to come.

### Sus sus sus (fragmento de 'La Trulla')

¡Sus, sus, sus, sus, no más dormir! Cantemos aquí lohores sin par De quien meresció tal Hijo parir,	Sus, sus, sus, sus, no more sleep! Let us sing here the greatest praises of her worthy of bearing such a Son,
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Que el daño de Adán vino a remediar, Que, sin igual soberana, Fue tan gentil y galana Que a Dios supo enamorar.	come to remedy Adam's wound, who, without equal sovereign, was so gentle and charming that God knew how to fall in love.
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Reina sagrada, pues paristeis  Al Redentor que en brazos tenéis, Dezidnos ¿cómo concebistes, Pues madre y virgen permanecéis?	Sacred queen, since you gave birth to the Redeemer you hold in your arms, tell us how you conceived, how you can be a mother and remain a virgin?
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Como el sol por la vidriera Lo veis pasar, de tal manera Tomó en mí carne el Dios que veis.	As you see the sun through the window, in just such a way the God you see was made flesh in me.
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¿Cómo podéis siendo criatura, Señora, parir al que es Criador, Pues siendo vos su propia hechura Él os es Padre y superior?	How can you, but a creature, Lady, give birth to him who his the Creator, since your own creation is your Father and superior?
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La divinal inmensidad Hizo en mi tal novedad pPor me hazer tan gran favor.	Divine greatness made such a strange thing happen for me, to grant me sigh a high favour.
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¡Sus, sus, sus, sus, no más dormir! Cantemos aquí lohores sin par De quien meresció tal Hijo parir, Que el daño de Adán vino a remediar, Que, sin igual soberana, Fue tan gentil y galana Que a Dios supo enamorar.	Sus, sus, sus, sus, no more sleep! Let us sing here the greatest praises of her worthy of bearing such a Son, come to remedy Adam's wound, who, without equal sovereign, was so gentle and charming that God knew how to fall in love.
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*Please do not turn the page until the song and its accompaniment have ended.*

## Anon

### Yo me soy la morenica

<i>Yo me soy la morenica, Yo me soy la morena.</i>	<i>I am the dark little one, the dark one am I.</i>
Lo moreno bien mirado, Fue la culpa del pecado, Que nunca fue hallado Ni jamás se hallará.	Darkness was really Sin's fault, and sin was never found in me and never shall be.
Soy la sin espina rosa Que Salomón canta y glosa. <i>Nigra sum sed formosa</i> Y por mi se cantará.	I am the thornless rose that Solomon sang and spoke of: <i>Nigra sum sed formosa;</i> and they sang about me.
Yo soy la mata inflamada, Ardiendo sin ser quemada Ni de aquel fuego tocada Que a las otras tocará.	I am the burning bush, aflame yet not burning away, not even touched by the fire that would get other girls.

## Mateo Flecha

### La Bomba (fragments)

Bomba, bomba y agua fuera! Vayan los cargos al mar, Que nos imos a anegar, Do remedio no se espera.	Pump, pump, bail out the water! Heave the cargo overboard, otherwise we're going to sink, there's no hope of salvation.
A l'escota socorred! Vosotros id al timón! Que espació, corred, corred! No veis nuestra perdición?	Get help to the main-sheet! All hands to the helm! What a situation! Run, run! Can't you see we're lost?
Esas gúmenas cortad Porque se amaine la vela. Hazia acá contrapesad! Oh, que la nave se asuela!	Cut through the rigging to lower the sail. Throw your weight on this side! Oh, the ship is shattered!
Mandad calafatear, Que quizá dará remedio! Ya no hay tiempo ni lugar,	Get someone to plug the holes, that might repair the damage. There is no time to be lost,

Que la nao se abre por medio!	the ship is breaking in half!
¿Qué haremos, qué haremos? ¿Si aprovechará nadar? Oh, que está tan bravo el mar	What shall we do, what shall we do? What use is there in swimming? Oh, the sea is so rough
Que todos pereceremos.	that all of us will perish.
Pipas y tablas tomemos. ¿Mas, triste yo, qué haré? Que yo, que no sé nadar, moriré.	Hold on to the barrels and timbers! But woe is me, what will I do, I, who cannot swim? I'll die.
Virgen Madre, yo prometo Rezar con tino tus horas. Si, Juan, tú escapas, Hiermo horas. Monserate luego meto. Yo triste ofrezco también, En saliendo de este lago, Ir descalço a Santiago. Eu yendo a Jerusalén.	Virgin Mother, I promise to say your offices for ever. John, if you escape from this, you'll live a hermit in the desert. I'll go to Montserrat. I, too, poor wretch, do promise, when I get out of this flood, to go barefoot to Santiago. And I'll run to Jerusalem.
Oh, gran socorro y bonanza: Nave viene en que escapemos, Allegad, que pereçemos! Socorred, no aya tardanza. No sea un punto detenido, Señores, ese batel! Oh, qué ventura he tenido, Pues que pude entrar en él.	Oh, wondrous help, what a blessing: a ship approaches in which we shall escape, hurry, we are perishing! Help us, do not delay! Let's hope the ship is coming towards us, sirs, that boat! Oh, what good fortune I've had to be able to climb aboard!
Cantemos con alegría Todos hoy por su servicio. Ea, sus, empecemos! Empieça tú, Gil Piçara, A tañer con tu guitarra, Nosotros te ayudaremos.	Let us all sing with joy all together to celebrate. Yes, come, let us begin! You begin, Gil Pizarra, to play your guitar, we others will accompany you.
Esperad que esté templada. Tiémplala bien, hi de ruin. Oh, cómo está destemplada. Acaba, maldito, ya! Dindirindin...	Wait until it is tuned. Tune it well, you fool. Oh, how out of tune it is! Will you get on with it, damn you! Dindirindin...

Es por demás!  
Sube, sube un poco más.  
Din din din din...  
Muy bien está!

Nothing to be done!  
Higher, a little higher.  
Din din din din...  
That's much better!

Ande, pues, nuestro  
apellido,  
El tañer con el cantar,  
Concordes en alabar  
A Jesús rezién nacido.  
Dindirindin...  
Bendito el que ha venido  
A librarnos de agonía.  
Bendito sea este día  
Que nació el  
contentamiento.  
Remedió su advenimiento  
mil enojos.  
Benditos sean los ojos  
Que con piedad nos  
miraron,  
Y benditos, que ansi  
amansaron  
Tal fortuna.

Come now, come to our  
call,  
to play and to sing  
together in praise  
of the newborn Jesus.  
Dindirindin...  
Blessed is he that comes  
to free us from agony.  
Blessed be this day  
on which our happiness is  
born.  
His coming redeemed us  
from a thousand woes.  
Blessed be the eyes  
that looked upon us with  
pity,  
and blessed is he that has  
averted  
so great a misfortune.

*Texts and translations kindly provided by the artists.*