



## The Ballad Tunes Notated by Manuel Manrique de Lara in Seville (1916)\*

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ROMANCERO STUDIES still abound throughout the Occidental, and particularly the Hispanic world, where each new contribution brings to light newly discovered verses corresponding to respective ballad themes, which, for the part, have continued to be recited or sung unabatedly in practically every Iberian rural and urban center since medieval times. Such additions have enabled us to reconstruct and expand the original episodes contained therein. As episodic tales, and sometimes as segments of a series of extended ballad texts, they have for centuries served as popular entertainment, rendered primarily in orally transmitted, as well as in written forms, such as *pliegos sueltos* ('broadside sheets') and *libros de cordel* ('ballads preserved in private or commercially vendible chapbooks'). Although much of the music through which ballads were transmitted has been lost, every ballad tune we have managed to salvage through the ages has likewise enabled us to shed light on the musicological branch of this highly cherished tradition.<sup>1</sup> As Ismael Fernández de la Cuesta stated in the conclusion of his recent article:

...los accidentes y ciertos hechos puramente circunstanciales, adventicios, por ejemplo, la repetición de los

I wish to thank my dear friend and colleague Diego Catalán for allowing me to publish Manrique de Lara's unedited tunes which form the basis for this article.

<sup>1</sup> See my entry "Romancero" (2002), in which I present a musicological and bibliographical survey of its music throughout the Hispanic world.

incisos para dar tiempo a la activación de la memoria, la propia voluntad o intención comunicativa y descriptiva que activan el talento musical del romancero, son... recursos universales que interfieren positivamente en el desarrollo musical y terminan creando un producto de indudable impacto estético y expresivo (2003:87).

In this article I wish to present the unedited ballad tunes that were collected in Seville in 1916 by the renowned Spanish collector Manuel Manrique de Lara (1863–1929), whose arduous ballad collecting expeditions hardly exceeded more than a decade and a half.

The most detailed information concerning Manrique's 1916 ballad collecting excursions in Andalusia had only come to our attention since the late 1980s.<sup>2</sup> Prior to his first Andalusian journey (to Córdoba, Seville, and Cádiz), Manrique visited the Sephardic communities of Tangier and Tetuán in the Spanish Protectorate of Morocco,<sup>3</sup> where, from

<sup>2</sup> Here I refer primarily to the well-documented publications of T. Catarella (1989 and 1993) and A.J. Cid (1999:30–55), plus several important facts and observations obtained from D. Catalán (2001:88–91). Cid (pp. 23–30) also provides an historical survey of ballad collecting throughout Andalusia from 1825 to 1910.

<sup>3</sup> The partitioning of Morocco began in 1904 under a secret treaty coordinated between France and Spain to protect their interests. After the 1911 Moroccan revolt caused by the threat of German intervention, France and Spain were called upon to maintain the country's security. To insure stability, both nations divided Morocco into four administrative zones (Protectorates); the French dominated 90% of the country; Spain controlled



August 4th through October 17th of the previous year,<sup>4</sup> he collected hundreds of ballad texts and a disproportionate number of tunes rendered mainly by female informants.<sup>5</sup> Some time after his initial Andalusian sojourn, he returned to Morocco, expressly to extend his collecting activities among the Sephardic communities of Larache and Alcazarquivir, situated, respectively, on the Atlantic seaboard and twenty miles inland. This second Moroccan trip occupied a period of four months,<sup>6</sup> following which he again crossed the Strait of Gibraltar, where, fully utilizing the hours of his short stay in Algeciras, he managed to collect an additional fifteen ballads. It is not clear when he undertook his third voyage to Morocco, mainly to Tetuán, where he had planned to resume collecting among his former and most revered informants.<sup>7</sup>

Spanish Morocco, establishing its capital in Tetuán; the southern zone included the Spanish Sahara; and because of Tangier's strategic location, it was conferred the status of an international zone. Little did Manrique realize that, as a Colonel, he would again return to Morocco years after his 1915–1916 collecting excursions to command a marine infantry regiment during the first years of the Rif War (1921–1926), provoked by the revolt of Muhammad ben Abd-el-Krim (1882?–1963), chieftain of Morocco's mountain-dwelling Rif tribes.

<sup>4</sup> According to his own account in *El Eco de Tetuán* (1915a:1).

<sup>5</sup> In the same periodical and in the journal *Africa Española* (1915b:535–36), wherein the latter he neglected to include the dates of his sojourn, he repeated its results: "La colección formada por mí en Marruecos alcanza aproximadamente a veinte mil versos, y en ella figuran, seguramente, la mayor parte de los romances que más frecuentemente son cantados en las fiestas familiares de los hogares hebreos. Mas sin duda, aún quedarán en la penumbra otras poesías narrativas que mi diligencia y mi entusiasmo no han logrado descubrir." He also mentioned that "tal misión queda reservada a cuantos españoles, habitando normalmente la hermosa ciudad de Tetuán, quieran investigar personalmente en la tradición poética mantenida entre las familias hebreas. Su labor será siempre fecunda, y acaso con ella consigan salvar de una desperación irremediable hermosos fragmentos de nuestras viejas gestas heroicas, hoy desconocidas u olvidadas entre nosotros, hallarán, seguramente, la mejor recompensa."

<sup>6</sup> D. Catalán (2001:89).

<sup>7</sup> Years earlier, under a Royal Decree (dated September 30, 1910) from the Ministerio de Marina, he was granted a *pensión* ('stipend') for three months to study the music and poetry of the Sephardic communities of the Eastern Mediterranean region, but it was postponed, as was its renewal on December 15. This excursion was to be undertaken in conjunction with the Centro de Estudios Históricos (CEH) of the recently established Junta para Ampliación de Estudios (JAE) which, since 1939, became known as the Consejo Superior de Investigaciones Científicas (CSIC).

What is not known are the inclusive dates of Manrique de Lara's excursions in Andalusia. Neither Teresa Catarella nor Jesús Antonio Cid provided this information, let alone indicate the month or months of his short sojourn. Nor do we know of Manrique's precise and sequential whereabouts between the sequence of his Moroccan and Andalusian ventures, as well as their respective temporal intervals. His primary duties as a military officer undoubtedly obliged him to maintain contact with the Ministerio de Marina (Madrid),<sup>8</sup> from which he was officially on extended leave (*excedencia forzosa*), and which surely must have required him to report in person between his non-military ballad collecting expeditions. If there were additional motives for these travels, no documents exist to show that he was secretly engaged in gathering intelligence concerning the Spanish military situation during his Moroccan sojourns. Yet, like a magnet, Manrique de Lara was drawn to Madrid which served as his professional and cultural oasis. There, apart from his countless

There soon followed a newly issued decree (dated April 15, 1911), granting him permission to carry out the planned expedition, which he began in Sarajevo during the month of June. From there his chronological itinerary took him to Belgrade, Sofia, and to the cities of the Ottoman Empire (Istanbul, Salónica, Izmir, Beirut, Damascus, Jerusalem, and the Island of Rhodes). He was granted another Royal Decree (dated January 20, 1912) which authorized him to reside on the Island of Corfu for four months, and on August 9th it was extended to allow him to continue his travels abroad.

The combined Judeo-Spanish corpus of Manrique de Lara's Eastern Mediterranean and Moroccan collecting expeditions, representing some 2,000 textual versions of ballads and other song genres, were later identified and classified by Samuel G. Armistead in his magnificent three-volume edition, published in 1978. See, particularly, his informative bilingual introduction (Sp., pp. 7–39; Eng., pp. 40–73). Furthermore, Diego Catalán, in his magisterial two-volume study of the history of the Menéndez Pidal Archive (Madrid, 2001), includes, in the first volume, Manrique's invaluable contributions to the Archivo, his varied fieldwork experiences throughout Spain and abroad, and his long collaboration with Ramón Menéndez Pidal, beginning in Madrid in 1905.

I am presently in the process of completing a critical edition, complementing Armistead's *Catálogo*, of Manrique de Lara's collection of unedited musical transcriptions, notated from among his Sephardic informants. These total 435 ballad tunes and twenty-one songs of varied genres (165 + sixteen from the Eastern Mediterranean region) and 269 + five from Morocco, which include versions and variants).

<sup>8</sup> On June 1, 1910, he was promoted to the rank of Comodore (equivalent to that of a Major), which he maintained during his Andalusian sojourns.



military colleagues, he enjoyed the companionship of notable musicians, artists, and learned friends with whom he partook in the city's vibrant cultural and intellectual life.

### MANRIQUE DE LARA'S ANDALUSIAN SOJOURN

Manrique de Lara's ballad collecting excursions in Andalusia are well documented in three notebooks, wherein he meticulously listed, in chronological order (in Roman numerals), the four urban centers he visited (Córdoba, Seville, Cádiz, and Algeciras), the informants' names and ages, and the ballad themes and songs they each rendered (itemized according to their respective pagination (in Arabic numerals). J.A. Cid (1999:43–49) reproduced Manrique's inventory from the first two notebooks, and provided a thematic index (pp. 55–61) for the entire repertoire gathered in Andalusia.<sup>9</sup> Where Manrique's original thematic identifications were not clear, Cid furnished the titles consistent with those in the *Catálogo General del Romancero* (CGR), as well as from other reference works of similar utility, such as the *Catálogo General del Romancero asturiano* and the *Bibliografía del Romancero de Galicia*, housed at the Archivo Menéndez Pidal (Madrid).

Notebook I, devoted to Córdoba, contains twenty-five distinct ballad themes (totaling 1,045 verses), including the mention of sixteen notated tunes. Among his seven informants were young girls and women ranging from ten to sixty-three years in age. The second of the youngest, the then twelve-year old Julia Pedregosa Pérez, alone provided him with sixteen items, eleven of which she sang. Cid (1999:36) suggested that the entire collecting process could

<sup>9</sup>The categories, deriving from I. *Romancero tradicional*, comprise: A. *Romances de contexto épico e histórico nacional*; B. *Romances moriscos. Romancero nuevo*. C. *Romances carolingios y caballerescos*. D. *Romances sobre la estructura familiar y social* (1. *La conquista amorosa: cortejo, seducción, raptos*; 2. *Amor fiel, amores desgraciados y contrariados*; 3. *Rupturas familiares: desamor, adulterio, incesto, la mala suegra*. 4. *La familia reconstituida*. E. *Romances devotos. Milagros*. There follows: II. *Romances vulgares tradicionalizados*. III. *Romances y composiciones burlescas e infantiles*. IV. *Romances religiosos*. V. *Romances de pliego con escasa o nula tradicionalización*, and VI. *Composiciones no narrativas. Cancionero lírico*.

have occupied a day, possibly divided into two or three working sessions.

Seville, his next destination—to which Notebook II pertains—consumed three full days of concentrated work and proved even more rewarding. It exhibits an inventory of 102 ballad texts, including forty-six tunes. His first day in Seville was barely fruitful, yielding only thirteen ballads from among seven women, ranging in ages from 15 to 80, and a blind adolescent boy. The four tunes he was able to notate were those of Rosario Hidalgo (age 18; nos. 3, 20, and 16, in that order), and one from the fourteen-year old Fernando Vidal (no. 2). In all, Manrique collected 514 verses during his initial session.

Manrique began his second day by visiting the olive and tobacco factories hoping to find more adept female informants. At the olive factory in the Barea section of Tirana, well known for its gypsy population, he managed to obtain four ballads, and thereafter proceeded to the Sevillian tobacco factory, where he collected three additional ballads. At each site, he neglected to name his informants and their respective ages, nor did he indicate if any of those ballads were sung. If there were more than one informant, it is unlikely that they recited their ballads in unison, without an accompanying tune (which would have enabled them to maintain a cohesive metric and rhythmic flow).

To Manrique's surprise, he encountered the twenty-one year old Encarnación Rodríguez, a worker from the tobacco factory, who dominated the entire second session. In his second notebook, he registered that she alone rendered forty-five ballads and narrative songs, twenty-eight of whose tunes he was able to notate. The chronological order of her sung presentations during the second day comprise nos. 18, 20, 33, 11, 25, 22, 34, 17, 13, and 35), and on the third day, nos. 26, 5–6, 4, 19, 7, 15, 27, 8, 28, 1, 36, 29, 14, 23, 12, 10, and 21.<sup>10</sup> Prior to and following her

<sup>10</sup>In two instances, Encarnación provided additional melodic versions for *Mambrú* (1 and 35), and *Las hijas del merino* (5 and 6). Regretfully, I had not come across her sung renditions of the ballads *El marinero raptor (é-a)* (Sevilla, LI) [CGR 0231], *La oveja descarriada* (estróf.) (Sevilla, LXIX), *El loro de las monjas* (estróf.) (Sevilla, LXXV), *La consejera de la reina (é-a)* (Sevilla, LXXVIII), *La aparición de la enamorada (í)* (Sevilla, XCII) [CGR 0168], *La mujer del calderero (á)* (Sevilla, XCVI), nor the lyric songs *Madre, una madama* (hex.-heptas.) (Sevilla, LVII), *Santa Bárbara tiene (coplas)* (Sevilla, CII), and *Pobre de mi capilla (coplas)* (Sevilla, CIII). However, I did locate



singing of *La aparición* (one of the missing tunes) during the third session, several sung ballads were intercalated by her friends: Rosario Martín (age 21: who volunteered nos. 30 and 9)<sup>11</sup> and Juana Niera Cifuentes (age 18: who offered no 31).<sup>12</sup> A text dictated to Manrique by another friend, Joaquina Lérica (age 23), whom Encarnación introduced and whom Manrique identified distinctly as a gypsy, was the ballad *El moro que reta a Valencia*, which was typical among the gypsy community, but unknown to the *payos* (non-gypsies).<sup>13</sup> Ultimately, a neighbor, Patrocino González (age 51), sang no. 32.<sup>14</sup> J.A. Cid, upon examining Encarnación's repertoire, explained that it did not include

temas especialmente "raros" ni las versiones se destacan por una particular excelencia, aunque sí suelen ser completas y bien recordadas. Lo inhabitual reside en la gran amplitud del corpus que fue capaz de proporcionar, y en la extrema variedad de géneros o subgéneros que incluía en su repertorio. Junto a la práctica en Andalucía, Encarnación Rodríguez conocía un buen número de canciones y romances infantiles y burlescos, temas religiosos, romances vulgares tradicionalizados y alguno "de pliego" ['from chapbooks'], y composiciones modernas de cuño artificioso. Todo ello sorprende en una joven de 21 años y revela, junto a una capacidad de retentiva nada frecuente, la inmersión en un medio familiar o vecinal en el que confluían con naturalidad muy distintos estratos cronológicos y estilísticos del Romancero y de la canción narrativa (1991:37-38).<sup>15</sup>

Manrique was doubly blessed to have Encarnación's collaboration when he received five additional

Encarnación's lyric song *El retrato* (cuartetas, hexas.) (Sevilla, LXXIV), but chose not to include it.

<sup>11</sup> Among her missing sung ballads were *Dime, niña, por qué lloras* (I-a) (Sevilla, LXXXVII) and *El cura pide chocolate* (hexas. á-a) (Sevilla, CV) [CGR 0177].

<sup>12</sup> Her sung rendition of the lyric song *El panadero de pan de Aragón* (estróf.) (Sevilla, XCI) was also missing, as was *La mujer del calderero* (á) (Sevilla, XCIV) sung by another friend, Dolores Lozano (age 26).

<sup>13</sup> If she did sing its verses, it is unfortunate that Manrique did not notate its tune. Its full text can be found in D. Catalán (1969:167-69).

<sup>14</sup> *El quintado + La aparición de la enamorada muerta* (é-a) [CGR 0145 + 0176]. For me this was an astounding discovery, since A.J. Cid (1999:47) had omitted this ballad and the name of its informant alongside the bracketed Roman number [XCIX].

<sup>15</sup> Cid also reported (p. 39) that her written transmissions included a rare vestige of the historical ballad, *La muerte del príncipe don Juan* (á-a) [CGR 0006], which was considered its first appearance in all of southern Spain, plus several other traditional texts newly discovered in the Andalusian tradition.

handwritten transmissions, which contained, in her own unlettered hand, thirty additional textual variants and versions of ballads and *coplas* she knew, as well as from others residing in and adjacent to her *barrio*. Diego Catalán suggested that Manrique's experiences within the Jewish ghettos he visited in the Eastern Mediterranean region and Morocco had prepared him well in enlisting the cooperation of Seville's gypsy community to seek other informants who were normally hesitant to share their ballad repertoires with "outsiders." Among these new contacts, he was provided with the names of informants residing in his next destination: Cádiz.

It was also fortuitous that Encarnación and Joaquina Lérica lived in the same house as the famed ballad singer, Juan José Niño y Lopéz on Calle Pureza, no. 127. The street, located just below Calle Betis on the western bank of Guadalquivir River, begins at the Plaza Altozano and ends three blocks later at Calle Troya, where the thirteenth-century Cistercian parish church Santa Ana graces the *barrio*. It was here, on his final day, that Manrique spent the remaining part of his Sevillian sojourn, encountering other informants among Encarnación's friends and neighbors, and where she introduced Manrique to Juan José Niño y López, both of whom became his most prized informants. Unfortunately all of Encarnación's texts were not subsequently published. Only Niño's texts were printed for posterity, thanks to Teresa Catarella's meticulous edition of the texts that he dictated to Manrique (1993:13-43 and their scrupulous study pp. 45-135), who was only four years his junior. According to Catarella, Niño's repertoire represented an entirely different "trajectory," with specific traits that distinguished it from the current "folkloric" ballad tradition exhibited by Encarnación and her friends. Concerning Niño's repertoire, Catarella summarized what she felt were its four essential aspects (1993:48-49):

1) El repertorio del romancero de los gitanos abarca en campo muy amplio, tanto temáticamente como tipológicamente. Hay romances... de tema épico, morisco, carolingio, [y pseudo-carolingio]<sup>16</sup> y novelesco y de tipo viejo, juglaresco, artístico o nuevo y de cordel.

<sup>16</sup> Here Niño's *Conde Claros preso* (á) [CGR 0366] actually comprises the narrative segment belonging to *Conde Claros insomne* (Sevilla, CXI). It should also be mentioned that Encarnación Rodríguez (Sevilla, LVIII), Francisca Martínez (Sevilla, XCVIII), Juana Lérica (Sevilla, CXIV) and Elena Reyes (Sevilla, CXVI) each provided Manrique with additional recited

2) Es un romancero que comprende... en una sola persona [Niño], cada *nuance* del proceso tradicionalizador. De forma que, junto a romances viejos de muy alta tradicionalización, encontramos otros que... muestran una tradicionalización tardía y otros una tradicionalización incipiente.

3) La música de este romancero no corresponde a la música corriente del romancero «folklórico» sino que forma parte de la tradición del cante jondo. Los romances se cantan en tiradas largas, llamadas *corridos* o *corridas* o bien en trozos, fragmentados e incorporados a una serie de bulerías, martinets, soleares, etc...

4) Esta rama del romancero está geográficamente reducida a ciertas zonas de las provincias de Cádiz y Sevilla. Se limita, además a unas personas y familias especialistas en este tipo de cante. Son conscientes de su herencia y reconocidos y venerados como portadores de esta materia, que como señalan Ricardo Molina y Antonio Mairena, «hasta hace unos años no salió al mundo exterior» manteniéndose «celosamente encerrado en el ámbito casero» (which she cited from Molina 1979, p. 253).

In reviewing Catarella's study, Enrique Rodríguez Baltanás (1994) would have surely welcomed J.A. Cid's article, had it been published earlier, in which Manrique's field Sevillian catalog was reproduced. Thus his questioning her lack of detailed knowledge bearing upon Manrique's annotations, commentaries, etc. explains the restrictions she herself had confronted. Rodríguez also appeared perplexed about the lack of documentation concerning Juan José Niño's life and his so-called gypsy lineage, as well as that of Encarnación Rodríguez's and Joaquina Lérica's, even though Manrique took care to cite the latter as such.<sup>17</sup> As one will have noted, both Catarella's and Cid's information concerning Niño was second hand, via the lawyer and flamencologist Luis Suárez, whose main source was Miguel Niño Rodríguez «El Bengala», a cousin and grandson of Niño who affirmed that the great balladeer was born in El Puerto de Santa María (Cádiz) in 1859 and that he belonged to a gypsy family comprised of famed ballad singers, among whom were Niño's grandfather, Pedro Niño Boneo «El Brujo» and his brother Manuel Sacramento Niño López. Catarella and D. Catalán<sup>18</sup> were convinced that Niño's ballad texts

were genuinely Gypsy renditions, as also attested to in the appraisal of S. Bonet and M.J. Ruiz<sup>19</sup> and that of my long time colleague Samuel Armistead, who added, in his review of her study that

especially significant in her insightful reconstruction of a strikingly archaic, previously unknown stage of the tradition (pp. 64–65), which developed in relation to maritime links between Andalucía and other conservative lateral areas, such as Morocco, Madeira-Azores, and the Canary Islands—a particularly shared ballad corpus whose distinctive characteristics we can still perceive in texts surviving in the modern oral tradition (1996:98).<sup>20</sup>

The question concerning whether Niño sang or recited the texts is surely an important one. My own guess is that he sang each ballad in his accustomed manner, but that its transcription posed difficulties for Manrique, who was more adept to the “folkloric” strophic renditions that he had been transcribing among his younger Andalusian and more recent

repertorio de aquellos extraordinarios romancistas de principio de siglo descubiertos por Manrique de Lara vino a quedar manifiesto gracias a las versiones incluidas en el artículo de José Blas Vega (1982) incorporada a la *Magna Antología del Cante Flamenco*, editada por «Discos Hispavox», Madrid, 1982. Estos textos probaban que las «confesiones» de Mairena (aunque ocultaran el origen concreto de los textos romancísticos llegados a su conocimiento) se basaban en una realidad indiscutible: la existencia de un Romancero gitano claramente diferenciado del Romancero propiamente andaluz. Pero sólo después de conocer a Luis Suárez Ávila y sus investigaciones sobre el Romancero gitano-andaluz de la bahía de Cádiz me fue posible evaluar correctamente esa rama tan desconocida de la tradición romancística (para una noticia completa del estado actual de esas investigaciones, véase Luis Suárez Ávila (1989b:29–129).

<sup>19</sup>They wrote that “la información aportada por Estébanez Calderón en sus *Escenas Andaluzas* (Madrid, 1847) o por el mismo Manuel Manrique de Lara en sus exploraciones sobre el occidente de Andalucía, viene a darnos cuenta de la existencia de un romancero gitano propiamente dicho que se presenta como un apéndice muy peculiar de la tradición romancística andaluza y cuya importancia radicaría en la conservación de algunas temas épico-históricos, muy extraños en el sur de la Península” (1989:687, n. 2).

<sup>20</sup>Here, I would also like to add that Aurelio M. Espinosa (1916), who collected ballads among the recent Andalusian immigrants in Central and southern California between the years 1910 and 1915, encountered informants from the Sevillian village of Herrera (situated 2 kilometers west of the town Puente Genil). From their ballad repertoire, he was able to obtain—for the ballads collected by Manrique de Lara—variants of *Delgadina* (p. 98), *La mala suegra* (p. 99), *La muerte ocultada* (p. 97), and *Santa Iria* (pp. 95–96). Espinosa also provided valuable bibliographical data (pp. 104–07) for all the Andalusian ballads he was able to retrieve.

versions of yet another of the ballad's segment *El conde Claros en hábito de fraile* (á) [CGR 0159].

<sup>17</sup>Together with A.J. Pérez Castellano, Rodríguez studied the Romancero of two prominent Sevillian gypsy families (1989).

<sup>18</sup>Diego Catalán (1992:81, n. 50) further explained that “en Andalucía la Baja, entre ciertas familias gitanas, del extraño



Moroccan Sephardic informants. While we now possess Niño's full published texts, we still lack those of Encarnación, as well as those of her close friends and neighbors. But, as Rodríguez bemoaned, while we do have the majority of Encarnación's tunes, we will never be able to compare them to Niño's sung renditions, nor will we be able to judge their differences from his "supposedly" *cante jondo* manner of singing. If Juan Jose Niño's repertoire was not an Andalusian nor gypsy one, as Rodríguez Baltanás assumed, we can perhaps dwell on Diego Catalán's assessment that:

a diferencia del Romancero folklórico popular, que podemos encontrar hoy en las diversas regiones de España, este Romancero parece ser un Romancero de especialistas en el canto narrativo oral, es decir, un Romancero mucho más juglaresco y libresco que el que vive hoy día refugiado en la memoria de los cantores campesinos (1972:89-91).

## THE SEVILLIAN TUNES

Manuel Manrique de Lara noted forty-seven tunes during his three day sojourn in Seville. Lamentably, during my multiple visits to the Menéndez Pidal Archivo, in 1976, where I worked mainly with his unedited collection of Judeo-Spanish ballad tunes and other songs, I was then unaware of the extent of his musical transcriptions from other regions throughout the Iberian peninsula. As I systematically searched through all the folders where the ballads were classified according to their respective themes, I would occasionally come across other non-Sephardic items bearing his distinct manner of musical notation which eventually became a sizeable collection. I'm certain that I had either overlooked other notations belonging to his Sevillian sojourn, which may have been misplaced or simply dismissed as lyrical songs of non-narrative value. However, I did possess a copy of the lyrical (non-narrative) song, "El retrato," sung by Encarnación Rodríguez, but chose not to include it among the thirty-six Sevillian musical transcriptions that I managed to retrieve.

In presenting Manrique's transcriptions, I chose to organize them according to their formal structure, ranging from bipartite to sextrain strophic units (see Table A, which also indicates their text-tune relationships). What is interesting is the manner of their varied renditions. As expected, the quatrain strophe predominates (as exhibited in nos. 5 through 32),

albeit in ten distinct configurations, wherein the tunes vary not only according to the repetitions of their melody phrases, but also according to their respective text-tune relationships. Notice that the text designations (ab/ab/cd/cd) of quatrain strophe no. 11, like ab/cd/cd of the triparted strophes (nos. 3-4) represent protracted texts whose hemistichal constituents were linked without a pause. The inclusion of interjections (*i*) and refrains (*R*) (as those seen in Table F) are features that are commonly found in the modern ballad tradition. In several instances, in Table A, I have reconfigured the formal structure within brackets to clarify the relationship with their respective underlaid texts. Two basic ballad structures are normal to the tradition: *romances*, bearing octosyllabic hemistichs (2, 5-10, 12-16 and 19-35), are the most common; *romancillos*, bearing hexasyllabic hemistichs (3-4, 11, 17-18 and 34-35) are equally important, but not as prominent. The children's ballad, *Mambrú* (1 and 36) appears to be heptasyllabic throughout.

Modes and scalar configurations are indicated in Table B, progressing from Minor and Major tetrachords through octaval Minor and Major modes, including their plagal forms. In many cases I've indicated the tune's *finalis* (according to Manrique's transcriptions). The Major mode appears to be the most preferred (nine instances, which comprise nos. 1, 20, 22-23, 27, 29, and 33-35) although the Minor and Major plagal modes are second in prominence. Only five tunes fall below the hexachordal configuration (nos. 4, 8, 13-14 and 26), of which no. 4's enigmatic appearance bears two possible interpretations: either as the upper tetrachord of the D-minor scale, in spite of the inclusive tone *g*, or as a pentachord based on *finalis a*. I prefer the former. Several other features are quite distinct among the Sevillian ballads: 'Circular tunes,' those which do not conclude on the *finalis*, can be found among nos. 2, 5-6, 8, 10, 19, 21, 28, 31, 34-35, and possibly 4. Such tunes normally appear in the plagal mode. 'Circular' tunes comprise a common feature in many ballad traditions, as they provide for the anticipated subsequent strophes.

Triadic elements (including inverted triads) appear in nos. 5-6, 9-10, 13-14, 18-20, and 23. Sequential movement between two or more melody phrases can be found in nos. 3 (seen in metric patterns  $\text{♪♪♪}$ ) and 28. Yet, more prevalent are the isometric phrasal repetitions in nos. 2 and 14-19 (AA), 3 (ABB), 20

**Table A.** Formal Structure (and text-tune relationship).

- Bipartite strophe, with refrain:*  
ABR [= A<sup>n+</sup>B<sup>n+</sup>R] (a<sup>n+</sup>b<sup>n+</sup>r): 1
- Tripartite strophes:*  
AAB [= AAB<sup>n4+n8</sup>] (aab<sup>n4+n8</sup>): 2  
ABB (ab/cd/cd): 3–4
- Quatrain strophes:*  
AABB (aabb): 5–10  
AABB (ab/ab/cd/cd): 11  
AABB [= AAB<sup>n+</sup>B] (aab<sup>n+</sup>b): 12  
AABC (aabb): 13–15  
AAB'C [= AAB<sup>n+</sup>C<sup>n</sup>] (aab<sup>n+</sup>b<sup>n</sup>): 16–18  
AABC (abcd) 19  
ABB'C (abcd): 20  
ABCA' (abcd): 21  
ABCD (aabb): 22–23  
ABCD (abcd): 24–32
- Quintrain strophe, with internal interjections:*  
AIABB (aíabb): 33
- Sextrain strophes:*  
ABCDCD (abcdcd): 34–35
- Sextrain strophes, with internal interjections:*  
A/BCDE [= A/BC<sup>n+</sup>DE] (aíab<sup>n+</sup>bb): 36  
*Romances* (octosyllabic): 2, 5–10, 13–16, 19–34  
*Romancillos* (hexasyllabic): 3–4, 11–12, 17–18, 35–36  
Children's ballads (heptasyllabic): 1, 35

**Table B.** Modes and scalar configurations.

- Tetrachordal* (Minor), plus *subtonium* (*finalis*  $\underline{d}$ ): 4  
*Tetrachordal* (Major) (*finalis*  $\underline{g}$ ): 8  
*Pentachordal* (Minor) (*finalis*  $\underline{f}$ ): 26  
*Pentachordal* (Major/Minor), plus *subsemitonium* (*finalis*  $\underline{f}$ ): 13–14  
*Hexachordal* (Major) (*finalis*  $\underline{f}$ ): 3, 5–6, 9 and 12  
*Plagal* (Minor) (*finalis*  $\underline{g}$ ): \*11, 12 and 21; (*finalis*  $\underline{a}$ ): 2 and 16–17  
*Plagal* (Major) (*finalis*  $\underline{a}$ ): 7 and 30; (*finalis*  $\underline{b}$ -flat): 10, 31 and 36  
*Minor*: 15, 19, 25 and 32  
*Major*: 1, 19, 20, 22–23, 27, 29 and 33; (*finalis*  $\underline{c}$ ): 28; (*finalis*  $\underline{d}$ ): 34–35

(ABC), 24 (ABD), and 22–23, 28 and 31 (ABCD), 5, 7 and 10–11 (AABB), 33 (AC), 25 and 26 (AC, BD), 29 (BD), 30, 34 and 35 (CD). Minor 3rds and 7ths appear in nos. 11 and 27.

Nos. 5 and 6 (differentiated rhythmically) and 16 and 17 (which differ slightly in their initial phrases) represent tune variants. Contrafaction has since time

**Table C.** Ambitus.

- Perfect 4th* (plus *subtonium*): 4; 8  
*Perfect 5th*: 25–27  
*Perfect 5th* (plus *subsemitonium*): 13–14  
*Minor 6th*: 28  
*Major 6th*: 3, 5–6, 9, and 27  
*Major 6th* (plus *subsemitonium*): 29  
*Minor 7th*: 2, 7, 15–17, 29 and 31  
*Major 7th*: 1  
*Octave*: 10–11, 18, 22–23 and 31–33, and 36  
*Minor 9th*: 12, 19, 21, 30, and 34–35  
*Minor 10th*: 24  
*Major 10th*: 20

**Table D.** Meter.

- Duple* (2/4): 1, 3, 5–8, 13, 15, 21, 29, and 36  
*Triple* (3/4): 34  
*Compound duple* (6/8): 2, 4, 9–12, 14, 18–20, 22–26, 28, 30–33, and 35  
*Compound triple* (9/12): 27  
*Mixed meter* (combined duple and triple): 12 and 16–17

**Table E.** Tempo (expressed with Italian designations).

- Without tempo designations: 7, 9, 20, 26, and 32  
*Allegretto*: 2, 6, 10, 14–15, 20–25, 27–28, 30–31 and 33  
*Allegretto poco mosso*: 19  
*Allegretto molto mosso*: 11–12  
*Allegretto mosso*: 3–4, 17–18, and 35  
*Allegro*: 1, 8, 13, 29, 34, and 36  
*Allegro assai*: 16  
*Allegro ma non troppo*: 5

**Table F.** Refrains and interjections.

- ¡Ay, ay, ay!: 16–17  
 ¡Do re me fa sol la!: 36  
 ¡Elisá, Elisá, la de Mambrú!: 1  
 ¡Liguidó a la liguidé!: 33  
 ¡Marramiau, miau!: 12  
 ¡Qué dolor, qué dolor, qué pena!: 36  
 ¡Sí, sí!: 18  
 ¡Viva el amor!: 1  
 ¡Viva la rosa en su rosall!: 1

immemorial played an important role in the dissemination of ballads, wherein different texts share the same tune as exemplified in nos. 13–14, 22–23, 25–26, and 34–35, although in the latter case its rhythmic values are reduced by half.



Each tune's ambitus (Table C), while closely related to the previous category, exhibits the actual extent of the tune's intervallic range. In the cases of nos. 14–15 and 29, I felt that the added lower semitone should be treated as an additional, but not inclusive increment.

The Sevillian tunes adhere in their majority to the compound duple (6/8) meter, which is most prevalent in Spanish folk music (see Table D). Triple metered tunes are somewhat rare among ballads. Yet, given the fact that Manrique did not utilize any recording apparatus, his judgment, based solely on the frequency with which each of the musical strophes were rendered, or possibly asking his informant to repeat the initial strophe until he was satisfied, would find few critics, given the highly esteemed praises of his basic musicianship. All of Manrique's ballad transcriptions, which I have seen, notated for the most part on unruled staves, which he himself drew, were normally placed at the bottom of a single or multiple-page text to which the tune applied. Rarely did he add notational emendations; but usually commented upon particular notations or suggested alternative or even conjectural transcriptions as one will see among his transcribed tunes. As a schooled musician, he clung to the Italian tempo designations (see Table E), which, regrettably, can not be ascertained with any degree of accuracy. Yet, his magnificent corpus of musical transcriptions have proven to be most useful in comparing them with later ballad tune variants that have been notated in more recent times.<sup>21</sup>

A most perplexing aspect of Manrique's fieldwork is that he neglected to affix the dates on each of the documents (textual and musical) that he notated. Only in several rare instances throughout his ballad collecting years (from 1905 through 1916),<sup>22</sup> did he

<sup>21</sup> Here I refer to the musical transcriptions Manrique made of his prized fifteen-year-old Sephardic informant Dora Ayach, in Larache, during the summer of 1916. In August of 1962, in Casablanca, Samuel G. Amistead, Joseph H. Silverman and I were fortunate to record the same and additional ballads. I was thus able to compare my transcriptions with this earlier ones (see Katz 2001a). Comparing several of Manrique's Sevillian transcriptions (nos. 3–4, 7, 12, 20, 24–25, 33–34) with those made by Manuel Castillo of ballads collected in Arcos de la Frontera (in Piñero/Atero 1986:169–89) yields some very interesting tune versions and variants. Also compare Manrique's transcriptions (nos. 1–2, 13, 10, 11–12, 14–15, 18, 20–21, 24, 26–28, and 35–36) with the Las Canarias versions transcribed by Lothar Siemans (1982).

<sup>22</sup> It was in the spring of 1905, at the Sunday *tertulios* ('literary gatherings') directed by Marcelino Menéndez Pelayo

provide such information. Had he been consistent, we would have been able to reconstruct with total accuracy the sequential temporal and spatial parameters of each of his multiple excursions, which he undertook as an indefatigable collector.

## THE BALLAD TUNES

### 1. Bipartite strophe, with refrain

#### 1. Mamburí (á) (Sevilla, LXXI-b) [CGR 0178]

*Allegro*

En Fran-cia na-cidón ni - ño ¡Vi - vael a - mor!  
de pa - dre na - tu - ral ¡Vi - va la ro - saen su ro - sal!  
¡E - li - sá. E - li - sá, la de Mam-brí!

Cantada por Encarnación Rodríguez, 21 a.

(1856–1912) where Manrique met the renowned philologist and historian, Ramón Menéndez Pidal (1869–1968). These gatherings took place at the Academia de Historia, where, at that time, Menéndez Pelayo was privileged to reside, and who was then engaged in completing his *Tratado de los romances viejos* (Madrid, 1903–1906) [vols. XI and XII of the *Antología de poetas líricos castellanos*]. Under the influence of both scholars, Manrique began to manifest a deep interest in Spanish folklore. At that time he was contemplating an opera, based on episodes from the life of Spain's nation hero, *El Cid*. Thus he felt that a study of Spain's medieval epic poetry, and particularly the *Romancero*, whose melodies were still circulating in oral transmission throughout the Iberian Peninsula, might furnish the material he was seeking. Assuring Manrique that *romances* ('traditional ballads') could still be obtained from among the rural population, Menéndez Pidal initiated him in his first encounter with fieldwork, recollecting later that: "Le invité a que pasásemos juntos un par de días veraniegos en los pinares de las Navas del Marqués, en la provincia de Ávila, y cuando allá fuimos, en julio de 1905, se mostró sorprendido al ver cómo a aquellos gentes no había que preguntarles por romances o canciones antiguas en general, sino por versos determinados de tal o cual romance que provocaban el recuerdo del interlocutor. Éste era, al parecer, el gran secreto que me daba buenos resultados, y que Manrique tomó como una revelación, dando por fracasado su procedimiento que consistía en informarse del cura, del maestro y demás conspicuos de los pueblos sobre los cantos populares que allí se usaban. El resultado en las Navas era extraordinario. Todos con quien hablábamos tenían en su memoria algunos romances que copiábamos Manrique y yo, faltándonos manos para transcribirlos (1953:II, 331).

In addition, D. Catalán pointed out that Manrique's interest "por la música antigua [española] y por lo que en aquellos





2. Tripartite strophes

2. Tamar (á-a)(Sevilla, XXIX) [CGR 0140]

*Allegretto*

Rey mo-ro te-ní - aun hi - jo \_\_\_\_\_  
que Tar-qui-no \_\_\_\_\_ que Tar-qui-no se-lla - ma - ba \_\_\_\_\_

Cantado por Fernando Vidal (ciego), 14 a.

3. La Muerte ocultada (estróf.) (Sevilla, XXVI) [CGR 0080]

*Allegretto mosso*

Ya vie-ne don Pe-dro de la gue-tra-he-ri-do,  
Vie-ne con el an-sia de ve-ra su hi-jo.

4. La Muerte ocultada (estróf. f-a) (Sevilla, LXIII-a) [CGR 0080]

*Allegretto mosso*

Ya vie-ne don Pe-dro de la gue-rra he-ri-do \_\_\_\_\_  
vie-ne con el an-sia de ver a su hi-jo \_\_\_\_\_

Cantada por Encarnación Rodríguez, 21 a.

3. Quatrain strophes

5. Las hijas del merino (é-a + á) (Sevilla, LX) [CGR 0826]

*Allegro ma non troppo*

Ma-dre ¿que-reus-ted que va-ya,  
un ra-ti-toz-las-la-me-da?

Cantada por Encarnación Rodríguez, 21  
Esta versión es conjetural.

6. Las hijas del merino (é-a + á) (Sevilla, LXI) [CGR 0826]

*Allegretto*

Ma-dre ¿que-reus-ted que va-ya, va-ya  
un ra-ti-toz-las-la-me-da, me-da.

Cantada por Encarnación Rodríguez, 21 a.  
Transcripción exacta y defectuosa.

tiempos aún constituía un problema difícil de resolver, el de interpretar en su forma debida los sistemas de notación empleados por los vihuelistas en los libros de música de los siglos XV, XVI y XVII, le hizo planear el 'completar' sus investigaciones de campo peninsulares acudiendo [más tarde] a «las comarcas del Oriente de Europa y de Turquía Asiática habitadas por judíos españoles... en sus colonias principales... y de suponer lógicamente que la música conservada por la tradición judaica conserve igual fidelidad a la forma originaria» (2001:55).

Muerte del galán (á, cabo rato) (Sevilla, LXV) [CGR 0115]

U-na no-che muy os-cu, cu,  
se pa-se-agn ca-ba-llé, llé.

Cantada por Encarnación Rodríguez, 21  
Esta versión conjetural mas conforme que la de 6/8 con la primitiva restablece forma cabalé al ???

8. La monja por fuerza (é-o + estróf.) (Sevilla, LXVIII) [CGR 0025]

*Allegro*

U-na tar-de de ve-ra-no \_\_\_\_\_  
me sa-ca-ron de pa-se-o \_\_\_\_\_

Cantada por Encarnación Rodríguez, 21 a.

9. La monja por fuerza (é-o) (Sevilla, XCHII) [CGR 0225]

Por un ra-to de fa-ro-la \_\_\_\_\_  
ques-tu-ve con un man-ce-bo \_\_\_\_\_

Cantada por Rosario Martín, 21 a.

10. ¿Cómo no cantáis, la bella? (é-a) (a lo divino) (Sevilla, LXXIX) [CGR 0098.1]

*Allegretto*

La Vir-gen se-gi-tá pei-nan-do \_\_\_\_\_  
al pie de Sie-rra Mo-re-na \_\_\_\_\_

Cantada por Encarnación Rodríguez, 21 a.

11. Santa Iria (hexas. á-a) (Sevilla, L-a) [CGR 0173]

*Allegretto molto mosso*

Es-tan-dou-na ni-fa bor-dan-do cor-ba-tas,  
de-da-les de o-ro a-gu-jas de pla-ta,

Cantada por Encarnación Rodríguez, 21 a.

12. Don Gato (á-o) (Sevilla, LXXVII) [CGR 0144]

Es-tes-raun se-ñor don Ga-to,  
sen-ta-doen si-lión do-ra-do ¡Ma-rra-mi-ai, mi-ai!  
sen-ta-doen si-lión do-ra-do.

Cantada por Encarnación Rodríguez, 21 a.

## 13. Tamar (á) (Sevilla, LVI-a) [CGR 0140]

*Allegro*

Rey mo-ro te-ní - aun hi - jo  
que Tar - qui - no se lla - ma - ba  
que Tar - qui - no se lla - ma - ba

Cantada por Encarnación Rodríguez, 21 a.

## 14. Delgadina (á-a) (Sevilla, LXXIII) [CGR 0075]

*Allegretto*

Rey mo-ro te - nía tres hi - jas  
más bo - ni - tas que la pla - ta  
más bo - ni - tas que la pla - ta

Cantada por Encarnación Rodríguez, 21

## 15. La mala suegra (á-e) (Sevilla, LXVI) [CGR 0153]

*Allegretto*

Car - me - la se pa - se - a - ba  
por u - na sa - li - ta - lan - te  
por u - na sa - li - ta - lan - te

Cantada por Encarnación Rodríguez, 21 a.

## 16. Me casó mi madre (hexas, f-a) (Sevilla, XXXI) [CGR 0221]

*Allegro assai*

Mi ma - dre me ca - só  
chi - qui - ti - tay bo - ni - ta ¡Ay, ay, ay!  
chi - qui - tay bo - ni - ta

Cantada por Rosario Hidalgo, 19 a.

## 17. Me casó mi madre (hexas, f-a) (Sevilla, LV) [CGR 0221]

*Allegretto mosso*

Me ca - só mi ma - dre  
chi - qui - tay bo - ni - ta ¡Ay, ay, ay!  
Chi - qui - tay bo - ni - ta

Cantada por Encarnación Rodríguez, 21 a.

## 18. Santa Catalina (á-a) (Sevilla, XLVII) [CGR 0126]

*Allegretto mosso*

Por las ba - ran - das del cie - lo  
se pa - se - au - na ma - da - ma ¡Sí, sí!  
se pa - se - au - na ma - da - ma

Cantada por Encarnación Rodríguez, 21 a.

## 19. Soldados forzadores (f-a) (Sevilla, LXIV-a) [CGR 0170]

*Allegretto poco mosso*

Jue - ves san - to, vier - nes san - to  
cuan - do la pa - sión - sa - li - da  
sa - lie - ron las tres her - ma - nas  
ves - ti - das de ma - ra - vi - llas

Cantada por Encarnación Rodríguez, a. 21



20. La hermana cautiva (f-a) (Sevilla, XXVIII) [CGR 0169]

*Allegretto*

U - na tar - de de tor - ne - o  
 pa - sé por la mo - re - rí - a  
 ha - bíau - na mo - ra la - van - do  
 al pie de la fuen - te fri - a

Cantada por Rosario Hidalgo, 18 a.

21. Albaniña (ó) (Sevilla, LXXXI) [CGR 0234]

*Allegretto*

Ma - ña - ni - ta, ma - ña - ni - ta,  
 ma - ña - na de San Si - món,  
 es - tan - do mi sé - ño - ri - ta,  
 sen - ta - dí - ta en su bal - cón,

Cantada por Encarnación Rodríguez, 21 a.

22. El molinero y el cura (é) (Sevilla, LIII-b) [CGR 0416]

*Allegretto*

Sién - ta - te si vas des - pa - cio  
 Sién - ta - te si vas des - pa - cio  
 sién - ta - tey te con - ta - ré  
 sién - ta - tey te con - ta - ré

Cantada por Encarnación Rodríguez, 21 a.

23. La flor del agua (á-a) (Sevilla, LXXVI) [CGR 0104]

*Allegretto*

Ma - ña - ni - ta de San Juan  
 ma - ña - ni - ta de San Juan  
 cuan - do el dí - a al - bo - re - a - ba  
 cuan - do el dí - a al - bo - re - a - ba

Cantada por Encarnación Rodríguez, 21 a.

24. La hermana cautiva (f-a) Sevilla, XLVIII) [CGR 0169]

*Allegretto*

Un do - min - go de tor - ne - o  
 pa - sé por la mo - re - rí - a  
 y viu - na mo - ra la - van - do  
 al pie de la fuen - te fri - a

Cantada por Encarnación Rodríguez, 21

25. El conde Niño (á) (Sevilla, LII) [CGR 0049]

*Allegretto*

Ma - ña - ni - ta, ma - ña - ni - ta  
 ma - ña - ni - ta de San Juan  
 se pa - se - a al - tas ma - res  
 por la or - lli - ta del mar

Cantada por Encarnación Rodríguez, 21

## 26. La niña discreta (estrof.) (Sevilla, LX) [CGR 0204]

Yo - sa - liu - na ca - sae jue - go,  
can - sa - di - to de - per - der,  
y por mi ma - la for - tu - na,  
meen con - tré au - na mu - jer

Cantada por Encarnación Rodríguez, 21

## 27. Blancaflor y Filomena (é-a) (Sevilla, LXVII) [CGR 0184]

*Allegretto*

Por u - naher - mo - sa ciu - dad,  
se pa - se - an dos don - ce - llas,  
lau - na e - ra Blan - ca - flor,  
lao - tra e - ra Fi - lo - me - na

Cantada por Encarnación Rodríguez, 21 a.

## 28. Marinero al agua (á-a) (Sevilla, LXX) [CGR 0108]

*Allegretto*

Es - tan - doun ma - ri - ne - ri - to,  
en su pu - ri - ta fra - ga - ta,  
al tiem - po dee - char la ve - la,  
se ca - yoe! ma - ri - no! a - gua

Cantada por Encarnación Rodríguez, 21 a.

## 29. La viudita y el conde de Cabra (estrof.) Sevilla, LXXII)

*Allegro*

¿Qué dí - ran de la car - bo - ne - ri - ta?  
¿Qué dí - ran de la del car - bón?  
¿Quién dí - rá que yo soy ca - sa - da?  
¿Quién dí - rá que yo ten - goa - mor?

Cantada por Encarnación Rodríguez, 21 a.

## 30. Vuelta del marido (é) (Sevilla, LXXXVII) [CGR 0113]

*Allegretto*

- Sol - da - di - to, sol - da - di - to,  
¿De dón - de ve - ní - aus - ted?  
- De la gue - rra, se - ño - ri - ta,  
¿Qué se o - fre - cí - aus - ted?

Cantada por Rosario Martín, 21 a.

No creo que esta melodía me haya sido bien dictada sobre todo en la cadencia final.

## 31. La Samaritana (á-a) (Sevilla, XC) [CGR 018]

*Allegretto*

Un dí - a que! Re - den - tor  
ha - cia Be - lén ca - mi - na - ba,  
fa - ti - ga - do de ca - lor,  
a des - can - sar - se sen - ta - ba

Cantada por Juana Neira Cifuentes, 18 a.



32. El quintado + La aparición de la enamorada muerta (é-a) (Sevilla, XCIX) [CGR 0168 + 0176]

Los sol - da - dos n'el cuar - tel  
 se di - vier - ten yha - cen fies - tas  
 a no ser un so - da - di - to  
 car - ga - di - to de tris - te - za

Cantado por Patrocino González, 51 a.

4. Quintuple strophe

33. La Virgen y el ciego (é) (Sevilla, XLIX-a) [CGR 0226]

*Allegretto*

La Vir - gen va ca - mi - nan - do  
 ¡Li - gui - dó a la li - gui - dé!  
 la Vir - gen va ca - mi - nan - do,  
 con sus - po - so San Jo - sé

Cantada por Encarnación Rodríguez, 21 a.

5. Sextrain strophes

34. Las tres hermanas cautivas (hexas. í-a) (Sevilla, LIV-a) [CGR 0137]

*Allegro*

En el va - lle, va - lle,  
 de la ver - deo - li - va,  
 don - de cau - ti - va - ron  
 tres her mo - sas ni - ñas.

Cantada por Encarnación Rodríguez, 21 a.

35. Casada de lejanas tierras (hexas., estróf.) (Sevilla, LIX) [CGR 0156]

*Allegretto mosso*

U - na ca - sa - di - ta  
 de le - ja - nas tie - rras,  
 con las ma - nos ba - re,  
 con los o - jos rie - ga,

Cantada por Encarnación Rodríguez, 21 a.

6. Sextrain strophe, with internal interjections

36. Mambrú (á) (Sevilla, LXXI-a) [CGR 0178]

*Allegro*

En Fran - cia na - cioun ni - ño  
 ¡Qué do - lor, qué do - lor, qué pe - ña!  
 en Fran - cia na - cioun ni - ño,  
 de pa - dre na - tu - ral, ¡Do re mi fa sol la!  
 de pa - dre na - tu - ral,  
 de pa - dre na - tu - ral

Cantada por Encarnación Rodríguez, 21 a.



## Sevillian Informants

1. *Female and male informants for whom we have musical transcriptions*  
 Rosario Hidalgo (age 18): **3, 16, and 20**  
 Rosario Martín (age 21): **9 and 29**  
 Juana Niera Cifuentes (age 18): **31**  
 Patrocino González (age 51): **32**  
 Encarnación Rodríguez (age 21): **1, 4-8, 10-15, 17-19, 21-29, and 33-36**  
 Fernando Vidal (ciego, age 14): **2**
2. *Additional female informants*: María de la Con. Partida (age 48), Francisca Fernández (age 80), Joaquina Lérica (gypsy, age 23), Dolores Lozano (age 26), Dolores Luca (age 41), Francisca Martínez (age 44), Remedios Martín (age 26), Caridad Moreno (age 19), Teresa Naranjos (age 22), Elena Reyes (age 17), Carmen Sánchez (age 19), Dolores Sosa (age 26), Encarnación Vega (age 19), plus the unamed female informants at the olive and tobacco factories.
3. *Additional male informants*: Fernando Canalejo (age 31), Diego Jiménez (age 46), Gabriel Monje ("Nene") (age 89), and Juan José Niño y López (age 57).

## Ballad Themes

[N.B. The altered titles and/or classification letters and theme numbers appearing in brackets correspond to those in S.G. Armistead's *Catálogo-índice* (1978); for additional pan-Hispanic versions, see his "Bibliografía temática de romances y canciones narrativas..." in the critical edition of K. Schindler's *Folk Music and Poetry of Spain and Portugal* (1991:171-73). I am most grateful to him for providing notes 11 through 30 under the headings **Ballad Themes** and **Index of Initial Verses**

- Albaniña (ó)* [= *La Blancaniña*, MI]: **21** (Schindler 1991:171)  
*Blancaflor y Filomena (é-a)* [= F1]: **27** (Schindler 1991:171)  
*Casada de lejanas tierras* (hexas., estróf.) [= *Parto en lejas tierras*, L2]: **35**  
*¿Cómo no cantáis la bella? (é-a)* [= *¿Por qué no cantáis la bella?*, J4]: **10** (Schindler 1991:173 under *Virgen y San Juan*)  
*conde Niño, El (á)* [= J1]: **25** (Schindler 1991:171)  
*Delgadina (á-a)* [= P2]: **14** (Schindler 1991:171)  
*Don Gato (á-o)* [= W1]: **12** (Schindler 1991:172)  
*flor del agua, La (á-a)* [= *La Virgen y la hija del rey a la fuente*]: **23**

- hermana cautiva, La (í-a)* [= *Don Bueso y su hermana*, H2, H3]: **20 and 24** (Schindler 1991:172)<sup>23</sup>  
*hijas del marinero, Las (é-a + á)*: **5-6** (Schindler 1991:172)  
*mala suegra, La (á)* [= L13]: **15** (Schindler 1991:172)  
*Mambrú (á)* [= X19]: **1 and 36** (Schindler 1991:172)  
*Marinero al agua (á-a)* [= U3]: **28** (Schindler 1991:172)  
*Me casó mi madre* (hexas. í-a) [= *La mujer engañada*, L13]: **16-17** (Schindler 1991:172)<sup>24</sup>  
*molinero y el cura, El (é)* [= T7]: **22** (Schindler 1991:172)  
*monja por fuerza, La (é-o + estróf.)* [= *La monja contra su gusto*]: **8-9** (Schindler 1991:172)  
*Muerte de galán (á)*: **7**  
*muerte ocultada, La (í-a)* [= V1]: **3 and 4** (Schindler 1991:172)  
*niña discreta, La (estróf.)* **26**<sup>25</sup>  
*quintado, El + La aparación de enamorada muerta (é-a)*: **32**  
*samaritana, La (á-a)*: **31** (Schindler 1991:173)  
*Santa Catalina (á-a)* [= U9]: **18** (Schindler 1991:171)  
*Santa Iria* (hexas. í-a): [= *Santa Irene*, U10]: **11** (Schindler 1991:175)  
*Soldados forzadores (í-a)*: **19**  
*Tamar (á)* [= *Tamar y Amnón*, E17]: **2 and 13**  
*tres hermanas cautivas, Las (í-a)* [= H4]: **34** (Schindler 1991:173)  
*Virgen y el ciego, La (é)* [= *Fe del ciego*]: **33** (Schindler 1991:172)<sup>26</sup>  
*vuelta del marido, La (é)* [= I2]: **30** [Schindler 1991:173)  
*viudita y el conde de Cabra, La (estróf.)* [= *La carbonera y el conde de Cabra (estróf.)*]: **29**<sup>27</sup>

## Index of Initial Verses (from those that were sung)

- Carmela se paseaba / por una salita alante: **15**  
 En el valle, valle, / de la verde oliva: **34**  
 En Francia nació un niño / de padre natural: **1, 36**  
 Estando un marinero, / en su purita fragata: **27**  
 Estando una niña / bordando corbatas: **11**  
 Este era un señor Gato / sentado en sillón dorado: **12**  
 Hueves santo, viernes santo / salieran las tres hermanas: **19**

<sup>23</sup> H3, the "vulgate form," ultimately derived from H2, the strophic form.

<sup>24</sup> For no. **18**, see Schindler (1991: see text 29 on p. 68).

<sup>25</sup> *La niña discreta* may be related *La pedigüeña* (polyas.), which appears to be quite modern, or perhaps even Q3.

<sup>26</sup> For a more ample bibliography and discussion of this ballad, see S.G. Armistead (1992:75-76); add also W.H. González (1994: nos. 15.1 and 15.2).

<sup>27</sup> This is a well-known children's song. For a full text see Díaz Roig/Miaja (1979: no. 50).

La Virgen se está peinando / al pie de Sierra Morena: 10  
 La Virgen va caminando / con su esposo San José: 33  
 Los soldados en el cuartel / se divierten y hacen fiestas: 32  
 Madre ¿quiere usted que vaya / un ratito a la alameda?: 5-6  
 Mañanita de San Juan, / mañanita de San Juan: 23<sup>28</sup>  
 Mañanita, mañanita, / mañanita de San Juan: 25  
 Mañanita, mañanita, / mañanita de San Simón: 21  
 Me casó mi madre, chiquita y bonita: 17  
 Mi madre me casó, / chiquita y bonita: 16  
 Por las barandas del cielo, / se pasea una madama: 18<sup>29</sup>  
 Por un rato de farola / que estuve con un mancevo: 9  
 Por una hermosa ciudad, / se pasean dos doncellas: 26  
 ¿Qué dirán de la carbonerita? / ¿Qué dirán de la del carbón?: 28<sup>30</sup>  
 Rey moro tenía tres hijas, / más bonitas que la plata: 14  
 Rey moro tenía un hijo, / que Tarquino se llamaba: 2, 13  
 Siéntate si vas despacio, / siéntate y te contaré: 22  
 Soldadito, soldadito, / ¿De dónde venía usted?: 29<sup>31</sup>  
 Un día aquel el Redentor / hacia Belén caminaba: 31  
 Un domingo de torneo / pasé por la morería: 24  
 Una casadita / de lejanas tierras: 35  
 Una noche muy oscu, / se pasea un caballé: 7<sup>32</sup>  
 Una tarde de torneo, / pasé por la morería: 20  
 Una tarde de verano, / me sacaron de paseo: 8  
 Ya viene don Pedro / de la guerra herido: 3-4  
 Yo salí una casa e juego, / cansadito de perder: 25

**Postscript:** Manuel Manrique de Lara (b. Cartagena, Spain, October 24th, 1863) pursued a military career, during which he made vital contributions to the musical and cultural life of Madrid as a composer, artist, and music and art critic. He was a staunch supporter of Wagner's visionary ideas, about whom he lectured extensively. His rise to national prominence resulted from his distinguished military and diplomatic service, the latter in connection with the League of Nations. Yet his role as a musical folklorist, who collaborated with Ramón Menéndez Pidal

<sup>28</sup> Its initial verses could belong to various different modern ballads, but most certainly to *La Virgen y la hija del rey a la Puente*.

<sup>29</sup> The verse notated by Manrique may have derived, with a change of assonance (*é-a > á-a*), from some *a lo divino* version of *Las almenas de Toro*: "Por las barandas del cielo, se pasea una doncella." See Armistead (1978:A6) and K. Schindler's text for *Adoración de la Virgen* (1991:91, text 72).

<sup>30</sup> The same initial verse appears in O. Plath (1962:212).

<sup>31</sup> Versions with this incipit were brought by Spanish immigrants to Morocco in the 20th century.

<sup>32</sup> This manner of breaking up the rhyme is probably a late feature related to children's poetry.

on the *Romancero* since 1905, has earned him a revered niche in the nascent field of early twentieth-century Spanish ethnomusicology. He died in St. Blasien, Baden, southwestern Germany on February 27, 1929.

For information regarding his multifaceted life see the *Hoja de servicios de Manuel Manrique de Lara*, J.A. Cid (1999:30-34 and 56-61, for his art criticism), R. Codina Bonet (1998), L. Iberní (1997; and concerning his contributions as a music critic, 2000); and I.J. Katz (1972:31-41 and 2001b).

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