



MN11 05

A dónde tienes las mientes Anon

Arranged by Steve Walter

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Historical context

There are two versions of this song (No.s 291 and 292) which can be found in the Cancionero de Palacio, compiled between c.1474 and c.1505. The manuscript contains 458 works, the majority of which are in Castilian, although a few works are in Latin, French, Catalan and Portuguese.

The themes explored in these songs are many and varied from the political, religious and pastoral to the amorous and downright bawdy. The most important musical form is the villancico (ABBA) though other genres are also found such as the romance and the cancion.

Original Score

A dónde tienes las mientes

(291)

Anon

¿A dón - de tie - nes las mien - tes, pas - tor - ci - llo des - cui —
No re - po - so no - che y di - a y en to - do es - te des - po —

da - do, que se te pier - de el ga - na - do?" "No te pas - mes,
bla - do no pue - do ca - ber cui - ta - do." c'a - mo - ri - o

Juan Co - lla - do, de la des - cui - dan - ça mi — a,
m'á rro - ba - do to - do el se - so que te - ni — a.

A dónde tienes las mientes

(292)

Anon

"¿A dón - de tie - nes las mien - tes, pas - tor - ci - llo
No re - po - so no - che y di - a y en to - do es - te

Fine

des cui - da - do, que se te pier - de el ga - na - do?" No t'es -
des - po - bla - do no pue - do ca - ber cui - ta - do". qu'a mo -

D.C. al Fine

pan - tes, Juan Co - lla - do, de la des - cui - dan - za mi - a,
ri - o m'ha ro - ba - do to - do el se - so que te - ni - a.

Translation

“¿A dónde tienes las mientes,
pastorcillo descuidado,
que se te pierde el ganado?”

“No te espantes, Juan Collado
de la descuidanza mia,
qu’a morio m’ha robado
toda el seso que tenia.
No reposo noche y dia
y en todo este despoblado
no puedo caber cuitado.

Nunca duermo, siempre afano,
Y asi como con fatigas
que se me yelan las migas
entre la boca y la mano.
Quanta soldada aquí gano
daría yo desdichado
por salir d’este cuidado.”

“Where are your senses,
careless shepherd,
that you have lost your sheep?”

“Do not be alarmed, Juan Collado,
by my negligence,
I have been robbed
of all the sense I had.
I cannot rest night or day
and in this wilderness
I feel alone and fearful.

I never sleep, I always work hard,
and hence am so weary
that the crumbs freeze
between my hand and my mouth.
Whatever money I earn here,
I would willingly give
to free myself from this anxiety.”

A shepherd is telling his neighbour how, through his negligence, he has carelessly lost his flock of sheep. He complains bitterly about the hard life of a herdsman where the 'crumbs freeze between his hand and his mouth.' I suspect some hill farmers living in the UK today would feel a certain empathy with the plight of this unknown shepherd who lived over 500 years ago in a country far removed from their own.

Performance directions

A dónde tienes las mientes is scored for voice, alto recorder, vihuela and percussion. The vocal version follows without a break and at the same tempo as the instrumental version. The vocal quality should be forceful and passionate supported at times by the vihuela which uses rasgueado techniques for emphasis. Any sort of small hand drum can be used e.g. a darrabuka, which is played with fingers rather than a stick. A suggested rhythm scheme for the drum is notated on the score.

Suggested tempo: dotted minim = 76

To enable the music to be played by a greater diversity of instruments, I have added a transposed part for guitar which would need to have a capo placed on the third fret and the third string tuned down a semitone to F[#]. A flute, oboe or clarinet can be substituted for the recorder and a lute for the vihuela.

References

Francisco Asenjo Barbieri Cancionero musical de los siglos XV and XVI 1890 (Nos. 376 and 377)

Higinio Anglés Cancionero Musical de Palacio Barcelona 1947 (Nos. 291 and 292)