

MN11 04

Daca, bailemos, carillo **Juan del Encina**

Arranged by Steve Walter

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Daca, bailemos, carillo Juan del Encina, 1468-1529

Historical context

The son of a shoemaker, Juan del Encina was born on July 12th, 1468 in the town of Salamanca, 180km northwest of Madrid. Most of the songs and pastoral plays or *representaciones*, were written between the age of 14 and 25. They would have been performed at the palace of the Duke of Alba where Encina was employed as a sort of musico-poetic master of ceremonies. At least 63 of his songs or villancicos found their way into the Cancionero de Palacio.

Original Score

Daca, bailemos, carillo

Juan del Encina

Da - ca, bai - le - mos, ca - ri - llo, al son de tu
que se - me - jes del pa - la - cio aun - que se - as

Fine
ca - ra - mi - llo. O - ra que te va - ga
pas - tor - ci - llo. a - bu - rre la ça - pa -

D.C. al Fine
spa - cio sal - ta, sal - ta sin fal - se - ta,
te - ta y nom - bra tu ge - ne - ra - cio,

Translation

Daca, bailemos, carillo,
al son de tu caramillo.
Ora que te vaga spacio,
salta, salta sin falseta,
aburre la çapateta
y nombra tu generacio,
que semejes del palacio,
aunque seas pastorcillo.

Come, good friend, let us dance
to the sound of this flageolet.
Here, I'll make room for you,
leap, leap with sure foot,
hop and slap on your shoe
and show your good breeding,
as if you came from the Palace,
although you are a humble shepherd.

We are at a local hostelry witnessing the antics of a shepherd who has probably had too much to drink. He is dancing to the sound of a whistle or flageolet. The drink has given him false courage and he feels some nobleman's blood is coursing through his veins, although to the onlookers, he's just a humble shepherd having a good time.

The song is immediately followed by a rather lop-sided dance which illustrates his wild and uncoordinated steps.

Performance directions

Daca, bailemos, carillo is scored for voice, soprano recorder, viol and vihuela.

In the dance, the recorder can be substituted with a soprano cornamuse or crumhorn. The viol commences with a drone on G and D from bar 25.

The song and dance can also be performed in three parts without the viol.

Suggested tempi: Song dotted minim = 64 Dance dotted crotchet = 104

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 cello can be substituted for the viol, a flute, oboe or clarinet for the recorder and a lute for the vihuela.

References

Francisco Asenjo Barbieri Cancionero musical de los siglos XV y XVI 1890 (No. 373)

Higinio Anglés Cancionero Musical de Palacio Barcelona 1947. (No. 282)