



MN11 01

Las mis penas **Pedro de Escobar**

Arranged by Steve Walter

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Las mis penas, Pedro de Escobar, (c.1465- c.1535)

Historical context

Las mis penas is a four part song written by Pedro de Escobar (c.1465 - c.1535) who was Portuguese but lived and worked most of his life in Spain. He entered the service of Isabella I of Castile in 1489 but in 1499 returned to his native Portugal. There are 18 known villancicos by Escobar of which Las mis penas is one and it is likely that it was written during his first period of employment in Spain. This song can be found in the Cancionero de Palacio compiled between c.1474 and c.1505.

Original Score

Las mis penas

Pedro de Escobar

Fine

Las mis pe - nas, ma - dre, de a - mo - res son.
que - mar - vos á ell ai - re,

Las mis

Las mis

Las mis

D.C. al Fine

Sa - lid, mi se - ño ra,
de so'l na - ran - ja le
que sois tan her - mo sa

Sa - lid

Sa - lid

Sa - lid

Translation

"Las mis penas, madre, de amores son."

"Salid, mi señora, de so'l naranjale
que sois tan hermosa que marvos á ell aire.
De amores son."

"My pains, mother, are from love."

"Come out, my lady, from under the orange tree
since you are so lovely and burn in the air.
Your pains are from love."

In this song, a young woman is distressed. Her mother tells her to come out of the shade of an orange tree. The girl is burning from the inside with love sickness and will shortly burn from the outside as she receives the full heat of the sun.

Performance directions

Las mis penas is scored for voice, alto recorder, viol, vihuela, and percussion. The song can also be performed for 3 performers omitting the viol and percussion with small adjustments in the vihuela. I have added an introduction for solo vihuela which tries to capture the hot and sultry atmosphere of the Spanish landscape. The maracas, when they enter, imitate the sound of cicadas in the trees. The other additions to the music are the two instrumental interludes which have an irregular pulse in keeping with the 5/8 meter of the song.

Suggested tempo: dotted crotchet = 92

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

There are 2 scholarly editions of this song, both of which have faults.

1. Francisco Asenjo Barbieri Cancionero musical de los siglos XV y XVI 1890
Interprets the original 5/2 rhythm as 6/2 (No.48)
2. Higinio Anglés Cancionero Musical de Palacio Barcelona 1947
Interprets the original 5/2 rhythm as 12/8 (No.59)
All the B's should be flattened as determined by the rules of ficta

The edition by Frank Wallace published by Lyre Music Publications (1996) corrects these faults with a time signature of 5/4. All B's are flattened in the vocal line and the vihuela in tabulation. The title of the edition is Cancionero Nuevo - A new harvest of old Spanish songs.