

MN11 03

## ¿Cómo no le andaré yo? Anon

Arranged by Steve Walter

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# ¿Cómo no le andare yo? Anon Date unknown

## Historical context

The three part villancico ¿Cómo no le andaré yo? can be found in the Cancionero de la Colombina which was compiled between 1460 and 1480, probably at the court of the Duke of Medina Sidonia who lived in Seville. The piece takes its name from its former owner, Hernando Columbus, son of the great explorer, who acquired the manuscript in 1534. A number of these early works can also be found in the later manuscript, the Cancionero de Palacio, where some have acquired an added fourth part.

## Original Score

### ¿Cómo no le andaré yo?

Anon

¿Có - mo no le an - da - ré yo, mes - qui -

¿Có - mo

¿Có - mo

na tan des - ma - y da? Di - xo la ni -  
Di - xo el pas - tor

ña al pas - tor: "Mi - ra, pas - tor, que te - tas!"  
a la ni - ña: "Más me que - rrí - a dos se - tas."

Mi çu - rrón, mi çamarrón, mi cayada e

mi al - ma - da - ra y mi yes - ca, mi es - la - bón. D.C. al Fine

## Translation

¿Cómo no le andaré yo, mesquina,  
tan desmayda?

How else should I be feeling, mean  
pitiless woman?

Dixo la niña al pastor:  
“¡Mira pastor que tetas!”

Said the girl to the shepherd:  
“Look shepherd, what teats!”

Dixo el pastor a la niña:  
“Más me querría dos setas.”

Said the shepherd to the girl:  
“I'd rather have two mushrooms.”

Mi çurrón, mi çamarrón,  
mi cayada e mi almadara  
y mi yesca, mi eslabón

My pouch, my sheepskin jacket,  
my staff and my sledgehammer,  
my tinderbox and steel.

The girl in this song seems to be teasing the shepherd with her physical attributes, although he seems singularly unimpressed. The references to pouches and sledgehammers in the third section do not require further explanation.

## Performance directions

¿Cómo no le andaré yo? is scored for voice, alto recorder, viol and vihuela in A. I have added an introduction for recorder with viol drone of a melancholic nature reflecting on the sentiments of the shepherd's first line. This instrumental duet should be played freely at a tempo slower than the song that follows.

Each of the three sections of the song (from bar 19, bar 28 and bar 36) become more animated with a concluding dance like passage in triple time. An instrumental epilogue commences from bar 50 with the melody in the vihuela. The melodic line continues from bar 62 in the viol, the recorder from bar 70 and a return to the vihuela in bar 78.

Suggested tempi as notated on the score.

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 fifth fret and the third string tuned down a semitone to F#. A cello can be substituted for the viol and flute, an oboe or clarinet for the recorder and a lute for the vihuela.

## References

¿Cómo no le andaré yo? is published in the Cancionero Musical de la Columbina edited by Miguel Querol Gavaldá Barcelona 1971 (No.92).