

## CÁNTIGA NO. 10

This is the second of the two Cántigas arranged by Hilarión Eslava, the other being Cántiga 14. These are among the hundreds of Cántigas de Santa Maria, Spanish/Galician medieval songs written in the 12<sup>th</sup> and 13<sup>th</sup> centuries, often describing miracles and veneration of Santa Maria, the mother of Jesus. As can be seen by the images on the cover page of this score, these pieces were written in beautifully illustrated codex form.

This particular Cántiga is attributed to King Alfonso X, also known as “The Wise”. Eslava only used the refrain and the first of the four verses included in the cántiga. The medieval Galician lyrics were not always consistent with the Codex and certain other modern renderings I have seen of Cántiga 10. When in doubt, I utilized the lyrics described by Oxford University (link provided below).

Eslava’s string/organ arrangement provides an elegant backdrop for this simple and ancient melody, giving it the feel of a stately medieval court dance.

### INCLUDED LYRICS:

Rosa das rosas, e flor das flores,  
dona das donas, sennor das sennores

Rosa de beldad' e de parecer  
e flor d' alegria e de prazer,  
dona en mui piadosa seer,  
sennor en toller coitas e doores.

### ENGLISH TRANSLATION:

Rose of roses, and flower of flowers,  
Woman of women, Lady of ladies.

Rose of beauty and fine appearance  
And flower of happiness and pleasure,  
Woman of most merciful bearing,  
And Lady relieving all woes and cares

This Cántiga is more fully described in the Oxford University “Cantigas de Santa Maria” database, which can be explored at [http://csm.mml.ox.ac.uk/index.php?p=poem\\_list](http://csm.mml.ox.ac.uk/index.php?p=poem_list).

A useful pronunciation guide for the lyrics can be found at <http://www.cantigasdesantamaria.com/csm/10>

In the published score of 1876, Eslava provided a dedication and background information regarding this piece. Following is an English translation of this:

### **DEDICATION**

*I have always been ascribed an excessive love for my disciples, to the extent that this noble passion has been ranked by some among my weaknesses. I do not know to what extent the writers who have busied themselves with these personal trifles are right, but what I am certain of is that my disciples have so consistently expressed such a singular affection that, given my natural and expressive sensitivity, it would be impossible for me to fail to appropriately return the feeling. A proof of that is the motivation behind this dedication.*

*While meeting in Madrid, several of my disciples agreed to have a marble bust of me sculpted with the purpose of donating it as a perpetual testimony of their deep and permanent affection. Their generous wish came to be last year, the finished bust being accompanied by a short note containing the agreement and the names of the donors. I thanked with all my heart such a fine and meaningful gift, and made a personal commitment to return the gesture by dedicating to them the first work that I would publish hence, noting in the dedication the aforementioned agreement and the names of my disciples in order to forever manifest my gratitude in print, just as they also have also perpetuated their affection by means of the sculpture.*

*Therefore, my dearest disciples, please receive this dedication as a testimony of the gratitude and love of your affectionate and close friend and maestro,*

*Hilarión Eslava*

### *Previously cited agreement*

*The undersigned musical artists, disciples of his excellency Mr. Hilarión Eslava, all concur with the idea to have a bust of their dear Maestro sculpted in marble, to be presented to him as a poor token of their affection and gratitude.*

*(47 names follow, including Juan Rufín, from Sevilla)*

## NOTES ABOUT THE COMPOSITION

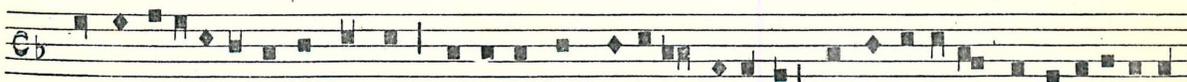
*In 1864, I published a Paráfrasis (paraphrase) of the fourteenth Cántiga of King Alfonso X the Wise, at which time I expressed my intention to also publish the present one. As I do that now, I consider it convenient to briefly explain how I have made use of the original cántiga in the composition of this piece, so the latter can be appropriately judged using both the cántiga and its paraphrase.*

*The original cántiga is written in the ancient notation typical of the 12<sup>th</sup> and 13<sup>th</sup> centuries, in accordance with the rules observed at the time concerning the proportional values of the figures used in the genre referred to as cantus mesurabilis. I have endeavored to scrupulously preserve all aspects pertaining to the sounds and their intonation, as well as the key in which the cántiga is written, with the exception of the sharp or diesis, which I have placed in the F notes in the first and third phrases, which are in the key of G minor. With regard to the duration of the notes, I have taken a few liberties here and there, slightly altering the values in order to better round off the phrases. Having made these small modifications to the cántiga that was intended as a theme, I moved on to the composition, for which I freely relied on my own inspiration, maintaining throughout the whole piece the character of the same theme, spreading occasionally fragments and even entire phrases taken from the melody of the cántiga itself.*

*I conclude these brief indications presenting next an exact copy of the cántiga in question, extracted from the codex conserved at the holy church of Toledo, so readers familiar with ancient notation can recognize the alterations in rhythm between the original score and my paraphrase.*



Rosa das ro sas e flor das flores, dona das donas, Señor das señores Rosa de beldad e de parecer



e flor d'alegria e de prazer, dona en mui piado sa se\_er Señor en toller coitas e doores.