



# RELIT-Rom

Revisões literárias: a aplicação criativa de romances antigos  
(sécs. XV-XVIII)

## Pérdida de don Beltrán

**Livro de música:** *Libro de mvsica de vihuela, intitvlado Silva de sirenas*. En el qual se hallara toda diuersidad de musica. Compuesto por Enrriq[ue]z de Valderrauano. Dirigido al Illustrissimo señor don Francisco de Çuñiga Cõde de Miranda. Señor de las casas de Auellaneda y Baçan, &c, Con Privilegio Imperial [Madrid, 1547], fol. XXVI<sup>r</sup>.

**Edição moderna:** Morphy, G., *Les Luthistes espagnols du XVI<sup>e</sup> Siècle*, traduzido por Hugo Riemann, vol. 2, Leipzig, Breitkopf & Härtel, 1902, pp. 163-165.

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Romance N<sup>o</sup> 2.\*) *Despacio. Lent. Langsam.*

Los \_\_\_\_\_ bra . . . zos \_\_\_\_\_ tra . y .

\_\_\_\_\_ go can . . . sa . . . dos, can .

sa . . dos, de \_\_\_\_\_

\_\_\_\_\_ los muer . tos ro . . . de . .

\*) Le genre et la disposition du chant font supposer que cette composition fut écrite, afin que le chanteur puisse „hacer garganta“ Peut-être appelait-on ainsi les vocalises du canto flamenco. Musique et paroles semblent très anciennes.  
 Die ganze Art und Anlage dieser Melodie legt die Vermuthung nahe, dass dieselbe geschrieben ist, dem Sanger Gelegenheit zu geben zum „hacer garganta“, darunter verstand man wahrscheinlich die Coloraturen des niederlandischen Gesangs. Musik und Text scheinen sehr alt.

ar.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a series of eighth notes with a slur, starting on a middle C and moving up stepwise. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Vi à to .

The second system continues the vocal line and piano accompaniment. The vocal line has a slur over the notes, with a fermata over the final note. The piano accompaniment continues with the same rhythmic pattern.

dos los fran . ce . ses

The third system continues the vocal line and piano accompaniment. The vocal line has a slur over the notes, with a fermata over the final note. The piano accompaniment continues with the same rhythmic pattern.

y no ha . llo

The fourth system continues the vocal line and piano accompaniment. The vocal line has a slur over the notes, with a fermata over the final note. The piano accompaniment continues with the same rhythmic pattern.

à Don Bel - trán, \_\_\_\_\_ à Don Bel -

- trán, \_\_\_\_\_ Bel - trán \_\_\_\_\_

(Allegro)

y ar.ded, co . ra . zon, \_\_\_\_\_ ar . ded \_\_\_\_\_

que non vos pue - do yo va . . . ler. \_\_\_\_\_