

# 2 - Romanesca

Europe, 16<sup>th</sup> - 18<sup>th</sup> c.

♩. ≈ 60

(Guardame las vacas, Vacas, Bacas, Baca, ...)

melody after Attaignant

Ossia:

\* Here the melody which can make its way to D or B♭ correctly avoids the F♯ - F♮ chromaticism.

Transposition

suggested melody

'... In Orleans, when we serenaded at dawn, we always played the galliard called la Romanesque on our Lutes and Ghitterns: But I found it too hackneyed & trivial.'  
Arbeau (1589)

Division of the bass

The *Romanesca* includes eight harmonic changes, here spread over eight bars, but longer versions are sometimes found: Ortiz (below) adds four bars, insisting on the cadential motion, and Mudarra adds only two, different in each variation. Examples:

a) b)

## 2a - Recercada Settima, Ortiz (1553)

The *Romanesca* can also adopt the *pavan* rhythm:  $\circ \approx 60$

\* There are quite a few instrumental *Romanescas* (De Rippe, Mudarra, Attaignant, Phalèse, Cabezòn, Valente, Frescobaldi, Caccini,...) as well as vocal versions (Caccini, d'India, Vitali, Monteverdi, Landi...) and ensemble settings (Marini, Rossi). The *Romanesca* is sometimes entitled: *La Favorita*, *Millanese* (Bianchini), *La Romaine*, *Desperata*, *Comadrina*, *Herba Fresca*, or simply *Pavane*, *Gaillarde* in Morlaye or *Le Roy* (whose *Romanesque* for guitar is in fact not a *Romanesca*). Originally in triple time, it will also appear in duple time, and under other names: *Dance de las Hachas*, *Los Impossibles*, etc.

### 2b - Dance de las Hachas, after Sanz (1674)

#### La Buelta

original bass:

### 2c - Las Bacas, Saldivar Codex (c. 1720)