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TRADITIONAL CATALAN SONGS

For Voice,
Lutes and
Viols

The Canigó Early Music Ensemble



Traditional Catalan Songs
For Voice, Lutes and Viols

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The Canigó Early Music Ensemble
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These songs are the voice of a nation - one of the oldest nations in Europe.

Catalonia was, from an early age a culturally advanced nation. We know of some 46 Catalan troubadours from the 12th, 13th and 14th centuries. She was also democratically ahead of her times being one the first countries ever to hold Parliament (the "Assemblies de Pau i Treva de Déu" were celebrated in the Rossellon in 1027 and in Vic in 1064 and the "Corts Catalanes" were founded en 1283.)

These folk songs reflect the identity of a people and are a popular expression of the Catalan character.

The time in which the songs were written can not always be known. They come to us in the form in which they are found in the collections of sociologists such as Manuel Milà i Fontanals, Aureli Capmany or Joan Amades. One may but speculate as to how they may have metamorphosed over the centuries. Some texts relate to events that took place as far back as the medieval period. Many songs are clearly from the Baroque. These arrangements for early instruments propose to evoke the aesthetic of the time in which they may well have originally been conceived.

1. "Adéu Nina" (Farewell Nina) arranged for solo baroque lute

The theme of this song is recurrent: the opposition of parents and society to the union between the young lovers. Although it has a valedictory air to it there are moments of defiance such as when the lover declares "But I will talk with her, married or maiden, and either her or me they will have kill".

2. "Matinet m'en llevo" (Of a Morning I Arise) for voice, baroque guitar, viola da gamba and theorbo

Matinet m'en llevo
amb el sol eixit
la ramada engego
per un camp florit.

Of a morning I rise
With the risen sun
I drive the herd
To a flowery field

‘Questa primavera
un niu só trobat
vora una ribera
al fondo d’un prat.

This Spring
I found a nest,
On the bank of a river
At the end of a field

Totes les veïnes
me'n diuen –Joan,
les vostres cardines
mai no cantaran.–

All the neighbours' wives
Say to me, "John,
Your Goldfinches
Will never sing"

Jo els hi responia
–jo no en sé el perquè;
si pels altres canten,
per a mi també.–

I reply to them:
"I don't know why not,
If they sing for others
Then (they should) for me too."

A dalt d'una branca
el cucut ha cantat
la meva amoreta
va amb un advocat.

Up on a branch
A cuckoo has sung
My little love
Carries on with a lawyer.

Tu, cucut, no diguis
el que has vist ací;
te'n donaré panses
al vespre i matí.

You Cuckoo, don't tell
What you have seen here
I'll give you raisins
In the evening and morning.

3. "La Cançó del Lladre" (The Thief's Song) arranged for two bass viols

This, one of the most well known of Catalan folk songs is sung by a thief awaiting his execution. He laments his descent into crime and repents of his dissolute life. In some versions his friends break into the jail and rescue him.

4. "L'Enyor" (Longing) for voice, baroque guitar, viola da gamba and theorbo

Una certa enyor
s'ha emparat de mi
una certa enyor
s'ha emparat de mi
Benhaja l'amor
que així em fa sofrir
benhaja l'amor
que endolç' el patir

A certain longing
Has taken hold of me,
A certain longing
Has taken hold of me.
Blessed be the love
That so makes me pine,
Blessed be the love
That sweetens my suffering.

This introverted song is exceptional in that it is the only song that tells no story. It is a reflection on the nature of love and the feeling it evokes. Perhaps originally the work of a troubadour?

5. "El Fadrinet" (The Young Bachelor) for two bass viols

A young bachelor (fadrinet) is jailed in the mountains of France for having loved a noble woman. However he escapes, she opens the door to him and they are reunited.

6. "L'Espanyolet" (Young Spaniard*) for voice, baroque guitar, viola da gamba and theorbo

Del Rosselló	From Rossellon
en les muntanyes altes	In the high mountains
del Rosselló	Of the Rossellon
n'hi ha un roser	There is a rosebush
que en fa les roses blanques,	Which produces white blossoms
del Rosselló.	From Rossellon.

M'han agafat els mossos d'esquadra,	They have captured me, The Bourbon guard*
m'han agafat	They have arrested me
i a la presó em portaven:	And to the prison they have taken me
m'han agafat.	They have arrested me

L'espanyolet	The young Spaniard*
vol escriure una carta	Wants to write a letter
l'espanyolet	The young Spaniard
per enviar	To send
a son pare i sa mare,	To his father and mother
l'espanyolet.	The young Spaniard*

*Espanyolet (young Spaniard) = Young man from Catalonia, south of the French border.

*"Mossos d'Esquadra" is translated as "Bourbon guard."

Today the Autonomic police force is called "Mossos d'Esquadra". In times of Bourbon Philip the fifth the Mossos were the military police of the Bourbon regime.

The story and the imagery of this song are similar to those in "El Fadrinet". However here it would seem that the noble lady has repudiated her lover and they are not reunited.

7. "Muntanyes del Canigó" (Canigó Mountains) arranged for solo baroque lute

"The Canigó Mountains- Fresh they are, and delightful,- Especially now in summer,- For the waters are icy."

El Canigó is in the Rosselló - the region considered as the birth place of Catalonia. The mountain is an emblematic symbol for the Catalan people. It is as if it were the abode of the primordial spirit of Catalonia. On the day before the vigil of Saint John's day, many people climb to the peak and light the fire of Canigó. They guard the flame over night and the next day descend the mountain with the flame to light the bonfires so typical of St. John's Night. The flame is then preserved all year in a niche in the Castellet of Perpinyan. The renowned poet of the "Renaixença" Jacint Verdaguer's most celebrated work is an epic poem entitled "Canigó" (1886).

8. "Margarideta" arranged for two renaissance lutes

Little Margaret just doesn't want to get up! She tells Peter that she has no shoes, so he goes to the market to buy her some. When he returns she cannot get up because she has no blouse or some other item of clothing. Poor old Peter doesn't get the message and always returns to the shops to get whatever she needs. The song can last as long as the list of items that Margaret might require before getting out of bed.

9. "La Dama de Reus" (The Lady of Reus) & "El Capitel-lo" (The Commander) for voice, baroque guitar, viola da gamba and theorbo

A la vila de Reus	There in the town of Reus
tota la gent n'ha fugit	Everyone has fled
llevat d'una noble dama	Except a noble lady
llevat d'una noble dama	Except a noble lady
que té pres el seu marit.	Whose husband is under arrest

Set anys ha que no el té amb ella

Seven years she is without him

set anys ha que no l'ha vist.

Seven since last she saw him.

un dia baixant l'escala

One day going down some stairs

un dia baixant l'escala

One day going down some stairs

Capiteri veu venir.

She sees the Capiteri* coming.

(El Capitel-lo)
- Capitel-lo Capitel-lo,
treieu-ne lo meu marit!
-Si el marit voleu que us tregui
heu de dormir amb mi una nit.-
-Si el marit voleu que us tregui
heu de dormir amb mi una nit.-

La dama sospira i plora
i ho va a dir al seu marit
D'un tros lluny que ell la veia:
-Noble dama, què us ha dit?--
D'un tros lluny que ell la veia:
-Noble dama, què us ha dit?--

-M'ha dit que bé us en treuria
si amb ell dormís una nit.-
-Feu-ho, feu-ho, noble dama,
feu-ho, feu-ho per a mi.-
-Feu-ho, feu-ho, noble dama,
feu-ho, feu-ho per a mi.-

En tocant-ne les deu hores
noble dama se'n va al llit
discordant-se la cotilla
noble dama fa un sospir.
discordant-se la cotilla
noble dama fa un sospir.

-No sospireu, noble dama,
no sospireu pel marit!
que demà a punta d'alba,
el marit tingueu aquí.
que demà a punta d'alba,
el marit tingueu aquí.-

(The Commander)
"Commander, Commander,
Release my husband!"
"If you want me to let your husband go
You must sleep one night with me"
"If you want me to let your husband go
You must sleep one night with me"

The Lady weeps and sighs
And goes to tell her husband
From far away he saw her,
"Noble Lady, what did he tell you?"
From far away he saw her,
"Noble Lady, what did he tell you?"

"He told me that he will release you
If I slept with him one night"
"Do, do, noble Lady,
Do, do it for me"
"Do, do, noble Lady,
Do, do it for me"

On the strike of ten o'clock
The noble Lady goes to bed
Undoing her stays
The noble lady lets out a sigh.
Undoing her stays
The noble lady lets out a sigh.

Do not sigh, noble lady,
Don't sigh for your husband!
For tomorrow at dawn,
You will have your husband here.
For tomorrow at dawn,
You will have your husband here.

(La Dama de Reus)
La dama n'és matinera
a les tres es deixondí
treu el cap a la finestra.
treu el cap a la finestra.
a mala finestra eixí.

Veü unes forques plantades,
i penjat lo seu marit.
-Ai traïdor de Capiteri,-
-ai traïdor de Capiteri,-
us heu ben burlat de mi.

(El Capitel-lo)
-Després que m'heu llevat l'honra
me n'heu mort també el marit.-
-No plori per ço la dama,
no li'n mancarà marit:-
-No plori per ço la dama,
no li'n mancarà marit:-

*This work is actually two different songs with the same story. In the song entitled "La Dama de Reus" the unscrupulous villain is called "Capiteri" (Chief or Commander). In all versions of the story he gets his just deserts. After hanging the noble lady's spouse he offers to let her choose one of his three sons as a husband, or even himself. However she will have none of it, The noble lady bides her time awaiting the first opportunity to revenge herself killing him with three stabs of a dagger.

10. "La Dama d'Aragó" (The Lady of Aragon) arranged for solo lyra llió
La dama d'Aragó is the daughter of Jaume I Count of Barcelona (reigned 1218 - 1276) and daughter in law of Saint Luis, King of France. Her brother is Pere II King of Aragon.

(The Lady of Reus)
The Lady arises early
At three she awoke
She looks from the window
She looks from the window
From a fateful window leans out

She sees the scaffold in place
And hanging there her husband.
"Ah, traitor you Capiteri,"
"Ah, traitor you Capiteri,"
You have indeed mocked me

(The Commander)
"Having dishonoured me
You have also killed my husband"
"Don't cry over that, lady
You won't be without husband".
"Don't cry over that, lady
You won't be without husband".

11. "El Mestre" (The Teacher) for voice, baroque guitar, viola da gamba and theorbo

El pare i la mare
no em tenen sinó a mi.
Me'n fan anar a l'escola
a aprendre a llegir.
Més, ai!, ara tom,
patantom xiribiriclena,
tumpena tumpí.
Més, ai!, ara tom,
patantom xiribiriclom.

My father and my mother
Have only me
They make me go to school
To learn to read
Més, ai!, ara tom,
patantom xiribiriclena,
tumpena tumpí.
Més, ai!, ara tom,
patantom xiribiriclom.

El mestre que m'ensenya
s'ha enamorat de mi.
Me'n diu:-No et facis monja,
que et casaràs amb mi -
Més, ai!, ara tom,
patantom xiribiriclena,
tumpena tumpí.
Més, ai!, ara tom,
patantom xiribiriclom.

The master who teaches me
Has fallen in love with me
He tells me "Don't become a nun
For you will marry me.
Més, ai!, ara tom,
patantom xiribiriclena,
tumpena tumpí.
Més, ai!, ara tom,
patantom xiribiriclom.

Jo n'hi faig de resposta
que no el sabré servir.
—Tu faràs com les altres:
quan me veuràs venir
Més, ai!, ara tom,
...

I tell him as an answer
That I will not know how to serve him,
"You, you will do as other women do,
When you see me coming
Més, ai!, ara tom,
etc.

Me'n pararàs la taula,
m'hi posaràs pa i vi,
les estovalles blanques
com el paper més fi.
Més, ai!, ara tom,
...

You will set the table for me
You will serve me bread and wine,
White napkins
Like the finest paper."
Més, ai!, ara tom,
etc.

12. "El Comte Arnau" (The Count Arnau) arranged for two renaissance lutes

In the year 1017 the Pope Benedict VIII issued a bull dissolving the convent of Sant Joan de les Abadesses. Count Bernat Tallaferro, lord of Besalú denounced the community of nuns for their dissolute and licentious behaviour. This accusation would appear to be totally false. The truth is that Tallaferro wanted the grounds that belonged to the convent. However this false report gave rise to the myth of the Count Arnau who, whilst out hunting, would leave his horse at the mouth of a tunnel through which he would accede to the convent where he would enjoy the favours of the Abbess renowned for her beauty.

13. "El Cant dels Ocells" (Bird Song) arranged for two renaissance lutes

While living in exile from the fascist regime (at Prada in northern Catalonia) Pau Casals made this song universally famous. It is in fact a Christmas carol)

14. "Mariagneta" (Mariagneta) for voice, baroque guitar, bass viol and theorbo

Ai, adéu Mariagneta,
princesa dels meus sospirs
tu robes el cor dels homes
i a mi em fas penar i morir.
Ai, adéu Mariagneta,
principi de meu sofrir!

Ai, Farewell, Mariagneta,
Princess of my sighs,
You rob the hearts of men
And cause me to pine and die
Ai, Farewell, Mariagneta,
Font of my suffering

Ton amant és a la porta,
que no espera sinó el sí;
no desconsolis tos pares
per a consolar-me a mi,
Ai, adéu Mariagneta,
principi de meu sofrir!

Your Lover is at your door,
He who awaits only the "Yes",
Do not upset your parents
By consoling me.
Ai, Farewell, Mariagneta,
Font of my suffering

Que jo ja me'n faré frare
de l'ordre del caputxí.
Quan en siguis casadeta
ja m'ho enviaràs a dir.
Ai, adéu Mariagneta,
principi de meu sofrir!

For I will become a friar
Of the capuchin order
And when you are married
You will send the news to me.
Ai, Farewell, Mariagneta,
Font of my suffering

Si tens una criatura
deixa-me-li ser padrí:
si no m'ha estimat la mare,
que al menos m'estimi el fill.
Ai, adéu Mariagneta,
principi de meu sofrir!

If you have a child,
Let me be the Godfather,
If the mother did not love me
At least may the child do so.
Ai, Farewell, Mariagneta,
Font of my suffering

Agneta de mes entranyes,
si et pogués tenir aquí
amb un rato de conversa
no em sabria greu morir. –
Ai, adéu Mariagneta,
principi de meu sofrir!

Agneta of my very heart,
If only I could have you here
For just a while of conversation
I would not mind to die.
Ai, Farewell, Mariagneta,
Font of my suffering.

15. "El Mariner" (The Sailor) arranged for solo lyra viol
A young maiden sitting at the seashore is embroidering a scarf for the queen. She has run out of silk and asks the sailor to sell her some. The sailor's song lulls her to sleep. She awakes to find herself far out to sea and complains that now she must be a sailor's wife. However he reveals himself to be the son of the king of England.

16. "La Cadena d'Amor" (Love's Chain) for voice, baroque guitar, viola da gamba and theorbo
Quan jo n'era petita
en tu vaig posar l'amor
i ara no l'en puc treure
ni amb cadenes de foc

When I was young
I placed all my love in you
And now I cannot take it back
Not even with chains of fire.

La cadena de l'amor
n'és una trista cadena
que l'amor més dolorosa
ningú la pot venir a treure

The chain of love
Is a sad chain
For the most painful love
May not be removed by anyone

Tantes vegades me veies
que passava el teu carrer;
ara sols me podràs veure
passant l'enterro primer.

So many times you used to see me
As I went down your street
Now you will only be able to see me
Going to my burial.

Quan vegis tu mes germanes
totes vestides de dol
per poc que tu m'estimessis
tindràs un gran desconsol.

When you see my sisters
Each one dressed in mourning
Even though you loved me little
You will be most sad

A la dona amb qui tu et casis
estima-la més que a mi;
si per cas en té una nena,
posa-li el nom de mi
perquè quan sigui grandeta
i la cridis, pensa en mi.

The woman whom you marry,
Love her more than me;
And if she has a little girl
Name her after me
So that as she grows up
And you call her, think of me.

17. "La Dida" (The Nanny) for voice, baroque guitar, viola da gamba and theorbo
El bon Rei se'n va a passeig
el bon Rei i la Regina;
no queda ningú al Palau
sinó l'infant i la dida.

The good King goes for a walk
The good King and his Queen
There's no one left in the Palace
Only the little prince and his nanny.

La dida ja fa un gran foc
per veure si dormiria;
amb l'ardoreta del foc
la dida se n'ha dormida.

The nanny built up a good fire
To see if the child would sleep;
With the warmth of the fire
The nanny has fallen asleep

Quan la dida es despertà
trobà l'infant cendra viva.
La dida llença un gran crit:
–Valeu-me, Verge Maria!–

When the nanny woke up
She found the prince a hot pile of ashes
The nanny let out a great cry
"Save me Virgin Mary!"

Mentre està en 'questes raons,
el rei de caçar arriba:
-Dida, on teniu l'infant?
Perquè jo veure'l voldria.-

And while she is thus beside herself
The King returns from the hunt
"Nanny, where have put the Prince?
Because I would see him"

La dida no sap què dir
i queda tota atordida
-Dida, aneu al bressolet,
que l'infant hi trobaríeu.-

The nanny Knows not what to say
And is at her wits' end.
"Nanny go to the nursery
And there you will find the little prince."

La dida ja se n'hi va,
troba l'infant fent joguina.
-Vaga'm la mare de Déu,
valga'm la Verge Maria!-

The nanny goes straight there
She finds the Prince in play
"So help me, Mother of God,
So help me Virgin Mary!"

The nurse's devotion to the blessed Virgin is rewarded with a miracle: Mary appears to the nanny and restores the dead infant alive and well in the nursery.
There are at least three different melodies for this song. Here, the first three verses are the version from Vilanova de Meià. The melody for the remaining verses is from Joan Amades' "les Cent Millors Cançons Populars".

18. "**La Calma de la Mar**" (Calm at Sea) arranged for two bass viols
This popular song actually has an author: Nicolau Guanybens (Mataró 1826 - Palma 1889). The melody originally comes from his work "Barcarola" for voice and piano. In a somewhat simplified form It has become a classic in the repertoire of Havaneres.

19. "**Plany**" (Lament) for voice, two bass viols and theorbo
Catalunya en altre temps
ella sola es governava
i es feien les seves lleis
en sa llengua i no en cap altra.
Plora, plora, Catalunya,
que ja no et governes ara!

Catalonia in other times
Was governed only by herself
Her own laws were written
In her own language and no other.
Weep, weep, Catalonia,
For you do not govern yourself now!

Des de ja fa massa temps
estrangers són que la manen
i en llengua estranya fan lleis
que a la nació són contràries
Plora, plora, Catalunya!
ja que et doblegues ara!

For too long
Those are foreigners who rule
And make the laws in a foreign language
That go against the nation.
Weep, weep, Catalonia
For still you must still stoop.

This song, in form of saraband, probably from the 17th century, originally has a different text and is called "L'Alabau". The text of "Plany" was written by Jaume Massó i Torrents in 1897

20. "**El Testament d'Amèlia**" (Amèlia's Will) arranged for solo baroque lute
Amèlia knows that her mother has given her poison. In her testament she distributes her seven castles between the poor, the church and her brother Don Carlos. Her fine clothes are to rot with her in the grave. However she tells her mother that she is bequeathing to her her husband so that the mother may continue to enjoy him without the nuisance of her daughter. She also bequeaths her her slippers so that she may trip and fall down the stairs and break her neck.

21. "**Rosa del Folló**" (Rosa del Follon) arranged for two bass viols
Rosa is tearful because she must marry against her will.

22. "**La Mort i l'Enamorat**" (Death and the Lover) for voice, baroque guitar, viola da gamba and theorbo

Aquesta nit n'he somniat,
somniava i no dormia:
somniava que l'amor
als meus braços la tenia.

Last night I had a dream,
I dreamt and did not sleep,
I dreamt of my love
That I had her in my arms.

Mentre estava somniant
una veu me'n deixondia:
—No sóc pas la teva amor:
sóc la Mort, que Déu t'envia.

Whilst I was dreaming
A voice aroused me:
"Indeed I am not your love:
I am Death sent to you from God!"

A l' instant ja s'ha calçat,
en un altre ja es vestia:
Ja se'n va prompte al carrer
on la seva amor dormia.

In a trice he is shod,
And in an instant dressed:
He goes straight to the street
Where his loved one was sleeping.

Ja'n pica un truc a la porta:—
Baixa a obrir, aimada mia,
que la Mort m'està buscant:
potser aquí no'm trobaria.

Already he is knocking at the Door.
"Come down and open up, my Love,
For Death is after me,
Perhaps here he will not find me."

Mentres ell n'està parlant,
ja veu a la Mort que arriba.
—Vaja, vaja, cavaller,
que l'hora ja n'és complida.—

While he is speaking,
He spies Death arriving.
"Well, well, dear sir,
Your time is up"

Ja l'agafen per les mans
i un camí molt llarg enfilen:
se'n van per una muntanya
on no hi ha més que una ermita.

Apprehended, hand in hand
They climb a long path,
They go to a mountain
Where there is but a hermitage.

23. "La Gata i el Belitre" (Cat and Dog) arranged for two renaissance lutes
The cat is spoiled and lives in luxury but the dog is an outcast and nobody cares for him until he is needed to chase off the fox.
This could be a very old song. "Belitre" (beggar, outcast, swindler) is not a part of modern vocabulary and in no other place signifies "Dog" as it does here.

24. "Els Segadors" (The Reapers) arranged for two renaissance lutes
"The reapers" was originally a rather unobvious erotic song sung during the harvest. New words of a defiant and nationalistic nature were written in 1640 when the "Reapers' Rebellion" broke out against the oppression of the Spanish King Philip IV. In 1892 Francesc Alió composed a work based on this song. Five years later Emili Guanyavents modified the text. Thus was born the National Anthem of Catalonia and established as such by law on the 25th of February 1993.

25. "La Dama de Reus" (The Lady of Reus) arranged for two bass viols

26. "La Presó de Lleida" (Lleida Prison) arranged for solo baroque lute
The song explains that there are 33 prisoners accused of burning la Garriga, Conflent and Rosselló. The youngest of them has written a song which they all sing, Pretty, little Margarida is captivated. She asks her father a favour. She says she will not ask for Aragón or Valencia or Barcelona but for the keys of the prison because she has fallen in love with the young prisoner. The father refuses and states that her lover will be the first to hang.

27. "Rossinyol que vas a França" (Nightingale Who Goes to France) arranged for solo lyra viol
A young woman asks the Nightingale when he goes to France, to remember her to her mother but not however, to her father because he has married her off to a miserable man.

28. "La Donzella del Rosselló" (The Young Lady of Rossellon) for voice, baroque guitar, viola da gamba and theorbo

Una cançoneta jo la vull cantar treta d'una noia filla d'Organyà	A song I want to sing About a girl, Daughter of Organyà.
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Rica amor primera, t'emportes la flor, t'emportes la palma de tot el Rosselló.	Rich first Love, You carry off the flower, You are the best In the whole of Rosselló
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Ella cuina i pasta, fa bugada i tot. Ja l'ha rentadeta en un riu 'bundós.	She cooks and bakes And does the laundry, She has already washed it In a flowing river.
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Rica amor primera, t'emportes la flor, t'emportes la palma de tot el Rosselló	Rich first Love, You carry off the flower, You are the best In the whole of Rosselló
--	---

Ja l'ha aclarideta
en un riu clarós
ja l'ha estenedeta
en un jardí de flors.

She has rinsed it out
In a clear river
And hung it out
In flowery garden.

Rica amor primera,
...

Rich first Love,
etc.

Ja l'ha plegadeta
en una capsa d'or
cada plec que hi feia
un sospir o dos.

Already she has folded it up
In a gold box
And with each fold she made
she gave a sigh or two.

Rica amor primera,
...

Rich first Love,
etc.

Son pare l'escolta
rera del balcó:
- Què sospireu filla?
sospireu molt fort!

Her father heard it
behind the porch
"What do you sigh for, daughter?
You sigh so loud"

Rica amor primera
...

Rich first Love,
etc.

- Bé ho sabeu prou pare,
bé, ho sabeu prou vos
que me n'heu casada
amb un malairós.

"You know very well, father
You know very well indeed,
For you have married me
To a miserable man".

Rica amor primera,
...

Rich first Love,
etc.

29. "Adéu Nina" for voice, baroque guitar, bass viol and theorbo
Quan jo passava
per Casa Cremada
una veu sentia
raó no en tornava.
que em travessà el cor.
Ella bé em cridava.
- Ai, que la gent parla
de nosaltres dos!

As I was passing
By Burnt House
I heard a voice
Reason I did not turn back
That pierced my heart.
She called to me:
"Ah! People are talking
About the two of us"!

Ai, si vós voleu
que amb ella no parli
a dins d'una cambra
l'haureu de tenir
ben retiradeta
ai, com les floretes
en el seu jardí!

Ah. If you so wish
That with her I should not talk,
Then in a room
You must keep her;
Well apart
Like the flowers
In her garden.

Pompeu Fabra formalised and normalised Catalan grammar and orthography. Many of the spellings and punctuation in these texts were prevalent previous to his his "Normes Ortogràfiques" of 1913 and before his dictionary was published in 1931.

For instance: M'en llevo would now be Me'n llevo, rera would be rere.

Canigó Ensemble is extremely grateful for the kindness showed to them by the Seminary of Tarragona in allowing them to record in the cloister beside the beautiful Romanesque chapel of St. Paul. Their generosity was twofold. When in the heat of July it became impossible to continue recording there, they made available the hall on the city wall (hence the different acoustics that may be perceived in this recording).