

# VOXFIRE - FONTIS

## Album Artists

SAMELA AIRD BEASOM — voice, solo (7), lead (9), cello, marimba, percussion

CHRISTEN HERMAN — voice, solo (5), lead (11), marimba, harmonium, percussion

SUSAN JUDY — voice, solo (3), lead (13), marimba, percussion

ROSS GARREN — harmonica, piano, toy piano, Fender Rhodes, Wurlitzer, synthesizer, Marxophone, Yamaha YC30 organ, harmonium, accordion, harmonetta, marimba, live tape delay, live effects processing

NICK DePINNA — trombone, bass trombone, toy trombones, ukelele, piano (5), synthesizer, percussion, live effects processing

HITOMI OBA — tenor & alto saxophones, flute

JENS KUROSS — electronic drums, drum set, synthesizer

NOAH MEITES, Assisting Artist — trumpet, flugelhorn (1)

MARK BEASOM, Assisting Artist — percussion (1 & 2)

# VOXFIRE - FONTIS

## Album Credits

Producer: Peter Rutenberg

Audio Engineer: Talley Sherwood

Additional Engineering & Editing: Miles Senzaki, Nick DePinna, Ross Garren

Mixing Engineer: Talley Sherwood (Tracks 3, 6, 7, 9, 11, 13)

Mixing Engineer: Keith Armstrong (Tracks 1, 2, 4, 5, 8, 10, 12)

Mastering Engineer: John Polito, Audio Mechanics

Executive Producers: Samela Aird Beasom and Susan Judy

Associate Producers: Nick DePinna and Ross Garren

Principal recording: Tritone Recording, Glendale, California, on November 10, 2015 and July 15, 2016.

Additional recording: Grandma's Dojo Studio, Los Angeles, California, on August 18 and October 26, 2016, and January 23, 2017.

All arrangements and recompositions by Ross Garren and Nick DePinna, except track 5 arranged by Jens Kuross, Nick DePinna, and Ross Garren.

Vocal arrangements by Susan Judy, except Track 10, arranged by Susan Judy based on a vocal arrangement by Cheryl Ann Fulton, and Track 13, arranged by Susan Judy based on a Catalan tune selected and arranged by Susan Rode Morris, both recorded by Ensemble Alcatraz and Kitka and used by kind permission.

# VOXFIRE - FONTIS

## Album Reviews

“We are genuinely startled...moved...swooning in the thrall of Fontis...on repeat here all day. Will add / share / broadcast presently, plus ad infinitum.”

— Corey Mason Station Manager / Program Director 88.1 keCg 97.7 WCCUSD  
World One Public Radio (CA)

“...leaves the listener absolutely stunned ,with the perfection and passion achieved with the three magnificent voices of Samela Aird Beasom, Christen Herman and Susan Judy with instrumentalists Nick DePinna and Ross Garren...In one word ‘Glorious!’”

— Janet Mawdesley, Blue Wolf Reviews

“Voxfire weave a rich tapestry from the past with a beautiful formula, with more than enough variety and invention to peak the interest of music lovers seeking something fresh and miles beyond the ordinary. VERY RECOMMENDED.”

— Lee Henderson, Big Beautiful Noise

“Fontis is an extraordinary, genre-crossing experiment of a music album...equal parts history and modern-day re-imagining with elements of jazz, folk, pop-rock and more...highly recommended for connoisseurs in search of a unique, inspirational listening experience, as well as public library collections.”

— The Bookwatch Midwest Book Review: Library CD Music Shelf (WI)

“The feeling is calm and refreshing... this mixing of the ancient with the contemporary works really well...I highly recommend this amazing collection of new songs made from some of the oldest European musical delights.”

— Robin James, Improvijazzation Nation - Music and Opinion  
for the 21st Century (WA)

“A first class leavener for your spirits.”

— Midwest Record - Entertainment Reviews News and Views (IL)

# VOXFIRE - FONTIS

## Album Press Release

Take songs from the Middle Ages and present them using the heavenly voices of three female singers plus a pair of musical-genre-crossing instrumentalists and you have the group Voxfire and their new modern-meets-medieval-mashup recording, *FONTIS*, on Orenda Records.

*FONTIS* represents a novel collaboration that stretches back ten centuries to reimagine words and music from the chapels, churches, courts and countrysides of Spain and France in the Middle Ages, by spotlighting today's technologies and instrumentation. The result is a timeless trip allowing listeners to enjoy the essence of passionate music from nearly a millennium ago transposed into a relatable contemporary musical setting.

The members of Voxfire are founding-vocalists Samela Aird Beasom, Christen Herman and Susan Judy, plus instrumentalists and arrangers Nick DePinna and Ross Garren. On *FONTIS*, each of the vocalists sings lead or solo on a pair of tunes, but also sings in unison or harmony on other pieces, as well as supplying a dash of instrumental support here and there (there is one instrumental track). DePinna performs on trombone, ukelele, piano, synthesizer, percussion, live effects processing and more. Garren plays piano, harmonica, electric piano, organ, synthesizer, accordion and other instruments. The group is joined by special guests Hitomi Oba on saxophones and flute, Jens Kuross on drums, Noah Meites on trumpet and flugelhorn, and Mark Beasom on percussion. *FONTIS* was produced by Grammy®-Award-winning Peter Rutenberg.

"We're not musicologists," explains Susan Judy, "but we do all have a love for what is usually described as 'early music,' and all three of us singers have studied and researched early music and performed it in a variety of groups and contexts. We really enjoy presenting music that most people do not commonly or ever get to hear. 'Once a good song, always a good song' – as the saying goes – and we feel it is worth revisiting some of the greatest songs that originated hundreds and hundreds of years ago."

The 13 tunes of *FONTIS* are sung in several medieval dialects that were spoken in Spain and France in the 12th-to-14th-centuries – Latin, Galician-Portuguese, Provençal-Occitan, Ladino (Judeo-Spanish), and Arabic. The songs include church chants, secular troubadour tunes, music pilgrims might sing on religious treks, and romantic compositions – some with known, but more often, with anonymous writers. Lyric translations and details about each piece are available at the Voxfire website. But the appeal to modern listeners is much more direct and comes from the incredible beauty of the voices of three women soaring together and separately in a manner that evokes the passion, fervor, drama and deep-rooted feelings that the composers and singers imbued into the music in the distant past. Backed with modern sophisticated instrumentation, the music is elevated to a new level and becomes more universal in its appeal as elements of jazz, folk, classical, pop-rock, new age and avant-garde are heard.

More information on Voxfire is available at their website ([voxfire.band](http://voxfire.band)) and their record company's site ([orendarecords.com](http://orendarecords.com)). Their *FONTIS* CD and digital download tracks from that recording are available at online sales sites such as CDBaby, Amazon, iTunes, eMusic and many others. The music also can be heard (and Voxfire can be followed) at many major streaming platforms such as Spotify, Pandora, Apple Music, Google Play and more.

Founded as a soprano trio, Voxfire has performed extensively in concerts and festivals throughout the United States. The trio was initially inspired by the meaningful words and transcendent melodies of the 12th-century abbess and composer Hildegard von Bingen. Their earliest appearances presented music by von Bingen, Machaut and other medieval composers, later broadening to include the Baroque Era, often using instrumental accompaniment of each period. Two Voxfire recordings emerged from this repertoire – *Songs to the Virgin* and the live-performance collection *Echoes*.

In concerts Voxfire also has explored 20th-century repertoire, with performances of virtuosic pieces, such as Steve Reich's *Tehillim*, as well as compositions written specifically for them. Eventually Voxfire expanded their focus to include non-western instruments and world music. In a Maria Rosa Menocal-inspired exploration of the Arab-Andalusian era, Voxfire collaborated with the Kan Zaman ensemble to do a series of concerts featuring songs from 14th-century Spain highlighted with Middle Eastern instruments including oud, Turkish clarinet and hand-drums.

"We have an affection for the 14th-century songs from that concert series," says Susan Judy, "because the songs came from an interesting era, a time of relative religious tolerance, a mixing of cultures and a flourishing of the arts. They also lend themselves to improvisation, because so much of what they actually sounded like is shrouded in mystery and up to the modern performer to interpret, and we thought the music would make a good recording." "We also felt we had to take the next step in our evolution as a group which was to make the music even more enjoyable for today's audiences by using modern instrumentation and increasing the level of improvisation," adds Samela Beasom.

"In 2015," says Christen Herman, "we began working with two excellent musicians – Ross Garren and Nick DePinna – who were versatile in a wide variety of styles, which was just what we needed. I always loved these ancient tunes in their original forms, and I was excited to see what would happen when we put them into the hands and minds of Nick and Ross. Nobody had ever done this before. Turns out what they created totally blew my mind! As we began collaborating, they expanded our arrangements and shattered the boundaries of what was possible for us. The culmination of this was an explosion of ideas, a new sound and a new album, *FONTIS*."

Ross Garren continues, "This project allowed Nick and me to stretch in all sorts of unexpected directions. With a primary focus on 'reinvention' and only a handful of constraints, we went wherever our instincts took us. This has to be the most eclectic concept record I've ever been a part of and I'm thrilled with what we've created!"

Samela Beasom laughs and adds, "Yes, and you can't just listen to the first 30 seconds, because you never know what's going to happen – each track is a seven-course meal!"

The five members of Voxfire each bring a wealth of musical background and exemplary prior performances to the group. In fact, the singers had often performed with one another in pre-Voxfire settings.

SAMELA AIRD BEASOM began her career as a soloist in Renaissance and Baroque repertoire, touring extensively throughout the United States and Japan with the Roger Wagner Chorale. She has since been featured with numerous other Los Angeles-based ensembles, including I Cantori, Los Angeles Master Chorale, L. A. Philharmonic New Music Group, and L. A. Opera, for whom she has performed in over 100 productions. Beasom has been a featured soloist at the Carmel Bach, Santa Cruz Baroque, Corona del Mar Baroque, and Ojai Festivals, and was one of the founding members and primary soloists of Musica Angelica Baroque Orchestra. Her extensive studio work includes sessions for composers Hans Zimmer, Danny Elfman, James Horner, Jerry Goldsmith, James Newton Howard, Thomas Newman, and John Williams.

CHRISTEN HERMAN has appeared as a soloist with numerous ensembles including I Cantori, Musica Angelica Baroque Orchestra, Paulist Boy Choristers, Los Angeles Cambridge Singers, Millennium Consort, and Artists' Vocal Ensemble. She was featured in Long Beach Opera's production of Charpentier's *The Imaginary Invalid*, and in I Cantori's production of Hildegard von Bingen's chantdrama *Ordo Virtutum* in the lead role of The Soul. Recently, she performed with Tonality, a new vocal group dedicated to promoting social justice. Festival and series appearances include the Ojai, Santa Cruz Baroque, and Los Angeles Bach Festivals; Music at St. Matthew's; Music at Armand Hammer Museum; and the Colly Soleri Series at Arcosanti. In addition to film score solo and ensemble singing, she has performed and recorded premieres of works by Steve Reich and Joan La Barbara.

SUSAN JUDY has appeared as soloist at a variety of festivals and series including the Ojai, E. Nakamichi, Santa Cruz Baroque, and San Luis Obispo Mozart Festivals; Berkeley Festival; the famed Monday Evening Concerts at Los Angeles County Museum of Art; and the Skirball Center and Diljian Chamber Music Series. She has debuted a number of new works, including west coast premieres by Steve Reich, John Adams, and Otto Luening, and as a soloist with the California E.A.R. Unit. She performed for many years with Los Angeles-based ensembles Musica Pacifica, I Cantori, and Musica Angelica as a soloist, and as a principal in staged productions of medieval and Baroque works. More recently, she sang with the Los Angeles Master Chorale, Millennium Consort, the Los Angeles Chamber Singers & Cappella, and American Bach Soloists.

Composer and multi-instrumentalist NICK DEPINNA studied music composition at UCLA and completed his M.A. there. He counts James W. Newton, Paul Chihara, David Lefkowitz, and Kenny Burrell among several important mentors. DePinna's compositions and arrangements are performed with regularity by professional ensembles and universities across the country. His independent film and commercial scores are frequently heard on HBO, NatGeo WILD, Fox Sports, VH-1, and CMT. In addition, his orchestrations and music productions air on the Disney Channel, Disney Junior, Lifetime, and ABC. A versatile trombonist, Nick has performed and/or recorded with many top artists including Brian Setzer, Kenny Burrell, Gerald Wilson, Jon Jang, John Daversa, Long Beach Opera, Pasadena Pops, Moses Sumney, Jerry Lee Lewis, Kenny Loggins, Dream Theater, and M83.

ROSS GARREN – best-known as a pianist, harmonicist, and composer – received his B.M. from USC where he was named Outstanding Graduate in Composition. He is a member of the duos Garren & Cohan and the Sheriffs of Schroedingham, and has his own solo project, Taggart. Named a Sundance Institute Music and Sound Design Fellow, Ross has also been awarded three ASCAP Young Jazz Composers Awards. He has arranged for B.B. King, Haim, and Lyle Workman, and has performed on numerous recordings with artists such as Kesha, Ben Folds, Lupe Fiasco, Jim Keltner, Benmont Tench, and for composers Marco Beltrami, Alf Clausen and Mark Mancina. Ross has served on faculty at the Musician's Institute and as an expert guide on David Barrett's Bluesharmonica.com. Ross's film score work includes CMT's series *Sun Records*, and *Love and Crashing* on Netflix.

“Expanding the group to five members was the perfect move for us,” says Samela Beasom. “Especially entering the realm of improvisation was new and exciting. Because Ross and Nick have a lot of jazz improv in their souls and seldom play a solo exactly the same way twice, the way in which we prepared and rehearsed for the recording was fresh and challenging. On some of the tunes we tracked parts separately, but on others we all laid it down live in the main studio.”

“Finding working scores for this music is easier than it used to be,” Susan Judy explains. With today’s internet breadth and access, transcriptions can be found now that everyone used to have to dig up in dusty corners of university libraries. Over the years, we’ve done a lot of transcriptions and transpositions ourselves from updated ancient chant notations, for example – but we’ve left instrumentation up to the players, who generally must create their own accompaniments based on their own research.

“Regarding the instrumentation,” Nick DePinna muses, “Ross and I are both performers and producers/arrangers, so naturally, we each play a LOT of different instruments. It was really fun to go through our studios together to pick out the most mismatched and goofball combinations of instruments to use on these arrangements of very old and very beautiful songs. One of my favorite moments is on “Tu Secreto” where Ross had the idea for me to pick up a pair of plastic toy trombones to create some really zany sounding parts sliding around all over the place.”

The *FONTIS* album begins with the title track and its lyrics are a riddle-like text describing a ruler’s strong leadership flowing from a source of wisdom that must be tended with care. “Vella e Mina” and “Sen Calar” are ancient Christian praise songs honoring the “Holy Mary.” “Ondas” is a lament sung as if by a mournful maiden asking the sea if her loved one will ever return. A noble lady with a broken heart and wounded pride rebukes her faithless lover in “A Chantar.” “Laudemus I,” “Polorum” and “Rosa das Rosas” were all sung by travelers making pilgrimages to shrines of the Virgin Mary, often using the simple techniques of call-and-response and round singing. “Esta Montana” chronicles a heartbroken woman sitting on a mountainside growing more and more desperate, despondent and, at last, sorrowfully resigned. “Laudemus II” revisits the melody of the original vocal version in a new and mysterious telling and serves as the only instrumental tune on the recording. “Ya Viene” tells the sad tale of a group of slaves being led away with the procession going by one slave girl’s home where her mother wails in agony. “Tu Secreto” (originally in Arabic, and also translated into the Judeo-Spanish language of its time) has its message sung by a group of courtesans saying: “Don’t divulge your secret because the enemy is watching you.” The album ends with the timeless story of “Por Deus” in which a young girl pleads with her parents to allow her to go to town with her girlfriends in hopes that she will be chosen by the man of her affection and will live happily ever after.

“The title *FONTIS* means ‘source’ in Latin,” according to Christen Herman. “It also means ‘water source’ or ‘fountain,’ and we all loved that metaphor for the music on this recording. For us the meaning of *FONTIS* as an album title is that it represents the source of the ancient words and melodies now pouring forth in a new way into a new era.”

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# VOXFIRE - FONTIS

## Album Track Listing

### FONTIS

The title FONTIS is a metaphor for the entire album. The Latin word “fontis,” or “fountain” becomes the source of the ancient words and melodies that are transformed into modern sounds.

#### 1. FONTIS 5:35

Chant, *Las Huelgas Codex*, late 13th c., sung in Latin

A philosophical journey, the riddle-like text describes a ruler’s strong and solid leadership, which flows from the source of wisdom and must be captured and tended with care. As the title track of the album, FONTIS is a fitting metaphor. From the simple melody of an ancient chant, is spun a wondrous web of modern instrumental accompaniment, capturing the promise of a fathomless future of sound.

#### 2. VELLA E MINA 2:47

*Cantiga Nº192, Cantiga Nº 180* text, by Alfonso X (1221-1284), sung in medieval Galician-Portuguese

An ancient Christian praise song, from the 13th-century “*Cantigas de Santa Maria*,” exhorting all – young and old, rich and poor – to join in honoring the “Holy Mary.” Jazzy trombone chords kick off the track’s ecstatic energy, and a rich sonic tapestry captures the intensity of the whirling and clapping worshipers. One can imagine they would be right at home with the multitude of electrifying instruments accompanying the singing, if only they had had them.

#### 3. ONDAS 4:57

Song from *Cantigas de Amigo*, Martin Codax, mid-13th c., sung in medieval Galician-Portuguese – Susan Judy, solo

This song is the kind of lament that has been echoed from its time forward. A mournful maiden asks the sea: will her loved one – most likely a fisherman – ever return? The accompanying trombone – poignantly sad – the slightly menacing distant tapping of a drum, and the incessant, low-pitched drone echo the melancholy that hangs in the air. At the end, the voice sinks into the watery background as, perhaps, the despairing one joins her lover in the waves.

#### 4. SEN CALAR 4:51

*Cantiga Nº 380*, Alfonso X, sung in medieval Galician-Portuguese

Another early praise song. The text lists the reasons that everyone – “without silence nor delay” – must honor the “Holy Mary.” Her virtues and nurturing, protective attributes are shouted to the heavens from the somewhat raucous worshipers below. At first, the harmonica is perhaps calling one and all together, and later becomes utterly enthralled with the rhythmic, roiling, escalating religious ecstasy.



## 5. A CHANTAR 5:24

Troubadour song, Beatritz, Comtessa de Dia, late 12th c., sung in medieval Provençal-Occitan – Christen Herman, solo

A cold and haunting harmonica melody introduces the noble and intelligent lady, whose rebuke to her faithless lover betrays her broken heart and wounded pride. The bitterness in the voice's protestations becomes increasingly intense, reflected by the harmonica's keening cries and the piano's deep and relentless chords.

## 6. LAUDEMUS I 5:34

Pilgrim song, *Llibre Vermell*, late 14th c., sung in Latin

A song with a simple melody that could be sung by the faithful as they traveled their medieval pilgrimage road to the shrine of the Virgin. A mesmerizing vocal round of praise, confession and supplication. From the beginning sonic spark, a meditative swirl of sound propels the worshipers intently toward their goal, with a blissful ending worthy of a cinematic scene of the miraculous.

## 7. ESTA MONTAÑA 4:18

Sephardic romance song, 14th c., sung in Ladino (Judeo-Spanish) – Samela Aird Beasom, solo

A heartbroken one sits on a mountainside, writing of her woes with Nature's assistance. Her lament opens in a lonely, cavernous sonic space and is later echoed by a soulful sax and sympathetic, softly commenting piano. The sax and piano riffs intensify with the voice's increasing desperation, then subside with its inevitable resignation, like trees blowing in a passing storm.

## 8. LAUDEMUS II 3:49

Instrumental fantasy of *Laudemus I*, arr. Nick DePinna & Ross Garren

A shimmering mantra emerging from the memory of *Laudemus I*. The *Laudemus* melody reappears and repeats mysteriously, as a piano's own repetitive pattern plays out – all surrounded by gentle sonic bursts and tinges. From this amalgam, a simple, modal piano melody appears, and the accompanying swirling, silvery alloy transports one to a place of nirvana-like peace.

## 9. POLORUM 4:52

Pilgrim song, *Llibre Vermell*, sung in Latin – Samela Aird Beasom, lead

A song from the Middle Ages that uses call-and-response and round singing to entertain pilgrims on their journey to the shrine of the Virgin. This song of supplication focuses on the virginity of the Mother Mary and uses its repeated phrases to instill the travelers in the mysteries of their faith. The piano's sweetly arpeggiated chords running throughout, along with the soft sax interjections and gentle background sax choir, serve to reassure the pilgrims of the bliss lying ahead at the end of their journey.

## 10. ROSA DAS ROSAS 3:17

*Cantiga Nº 10*, Alfonso X, sung in medieval Galician-Portuguese

This pilgrim song is clearly another ode to the Virgin, though she is never actually named in the text, but rather is referred to as “rose of roses, flower of flowers, lady of ladies, lord of lords.” This setting perhaps reflects on the travails and dangers the pilgrims may have experienced on their journey. Picture them on a sea voyage, ardently reciting their repetitive lines as waves begin to roil around them in an upcoming storm. Their faith ever strong, their singing becomes more emphatic as their ship tosses and turns, and surely has kept them safe, as the gale ultimately subsides.

## 11. YA VIENE 3:51

Sephardic romance song, 14th c., sung in Ladino (Judeo-Spanish) – Christen Herman, lead

A saxophone paints a murky, overcast stage set from which the narrator’s hauntingly modal melody spins a sad and lonely tale. A group of slaves is being led through the countryside. The narrator’s vocal accompaniment, ominous drones of a trombone, and the sinewy strains of the sax echo the agonized emotions of the onlookers in a dream-like soundscape. As the procession walks by one slave girl’s home, a wailing mother’s voice emerges amidst the sax’s plaintive cries.

## 12. TU SECRETO 3:50

Arab-Andalusian song, 13th or 14th c., sung in Arabic

Written & sung in Arabic with a translation into the Judeo-Spanish of its time. Picture a group of women, most likely courtesans, singing this song to the lord of the manor, perhaps teasing the court a bit with this enigmatic poem: “Your secret is your secret... don’t divulge your secret because the enemy is watching you. Who is your friend? Who your enemy?” A kaleidoscope of playful sounds swirls around the taunting melody like juggled objects of the court’s jesters and scarves of the dancing enticers.

## 13. POR DEUS 6:34

Troubadour song, Catalán tune, Martin de Padrozelos text, 12th c., sung in medieval Galician-Portuguese – Susan Judy, lead

A love song of aspiration. A young lady is begging her parents to allow her to go to town with her girlfriends. She is sure that, of them all, she will be chosen as most beautiful by the one who is the object of her affection. Her pleading voice is joined by those of her two friends and a simple piano accompaniment. Piano filigree and soft drum beats reflect the hopeful beating of her heart. The piano and drums become increasingly agitated, as the girl’s fantasy swirls in her head. The reverie-like trance builds and is finally interrupted by a piano melody of exquisite beauty, where the dreaming girl is transported to her lover, and the happily-ever-after ending is consummated.

*Total running time 59:41*

# VOXFIRE – FONTIS

## Translations

### 1. Fontis

The source flows into the stream as a flavor that disappears, as a scent vanishes when steeped in a small vessel. So the ruler leads his people, like a mason's fired brick, proving strong and solid, or shattering in betrayal.

### 2. Vella e mina

REFRAIN: Old woman and young girl,  
Mother and virgin,  
Pauper and queen,  
Lady and servant.

In this manner should Holy Mary be praised,  
for God sought to give her all these things for  
betterment, that her like would never be found  
again; and thus we must praise her always, for she  
watches over us.

For old she is, according to the prophecy that  
Solomon foretold: she was created before the  
world so that her great goodness would never  
diminish; and even then, God who rules over all  
sought to incarnate her.

'Maiden' ought all men for all time rightly call her,  
for in goodness and beauty she grows each day,  
that to be rewarded so greatly by God, to save her,  
he came down to the world from his lofty throne.  
For Queen, any man would have her who saw her  
Son raise her to heaven.

### 3. Ondas

Waves of Vigo's sea, did you see my friend? Alas,  
God! Will I see him soon?

Did you see my friend, for whom I sigh?  
Alas, God! Will I see him soon?

Did you see my lover, for whom I am greatly  
tormented? Alas, God! Will I see him soon?

#### 4. Sen calar

REFRAIN: Without silence nor delay must man ever  
honor and praise Holy Mary.

For she dallied not but ran to our aid, releasing us from  
the prison where Eve had put us. She considers, cares  
for, and always nurtures us, the better to guide and  
elevate us to God's throne.

For us who are hers, she takes away our sins and, as  
Mother of God, defends us when we err and transgress  
by folly, and pardons us every day.

To give her praise we have great reason, for God made  
her better in so many ways; she is without equal and  
without end. And who's to say how many a troubadour  
singing her praises could convert?

#### 5. A chantar

I must sing about that which I would rather not, so  
much rancor towards him do I feel, because I love him,  
but it is never to be; he does not value my charity and  
courtesy, neither my beauty, nor my virtue, nor my  
intelligence: for I have already been tricked and  
betrayed to such a degree, as if I were being offensive.

My worth, my status, my beauty, and moreover, my true  
heart give me value, for that is why I send you, there on  
your estate, this song which will be my message; and I  
wish to know, my noble friend, why you are so hostile  
and cruel to me — is it pride or malice?

Mostly, though, I want my message to tell him that too  
much pride is the undoing of many great men.

#### 6. Laudemus

We praise the Virgin who is the mother, and her son,  
who is Jesus. We bitterly lament our impiety, hoping  
for perpetual bond with Jesus.

Resplendent vessel of creation, be our advocate, O  
Virgin who gave birth. Beating our breasts, confiding  
our sins, may we be with the most high.

## 7. Esta montaña

This mountain ahead of me is on fire and burning,  
there where I lost my lover will I sit and start crying.

Little flowering tree that I planted in my garden  
and tended 'til it grew large, now others are enjoying it.

Secrets I wish to uncover, secrets of my life, the  
sky would I have for paper, the sea for ink.

The trees would I have for pen, to write of my  
woes, there are none who know my sorrow —  
neither strangers nor kinfolk.

## 8. Laudemus II — Instrumental

## 9. Polorum

Heavenly Queen of us all, Morning Star, erase our sin.  
Before the birth, O Virgin, by God made pregnant;  
and in birth, O Virgin, by God made fruitful;  
and after the birth, O Virgin, laboring Mother,  
you remained ever inviolate.

## 10. Rosas

REFRAIN: Rose of roses, flower of flowers,  
Lady of ladies, Lord of lords.

Rose of beauty and refinement,  
and flower of happiness and pleasure;  
Lady, most merciful being,  
Lord, preventer of suffering and grief.

To such a one, a gentleman owes much love,  
that from every ill she can shield him,  
and from sins can she pardon him  
that he commits through his evil nature.  
We owe her much love and service,

With her hand she guards us from failing,  
and makes us repent our errors,  
that we as sinners make.

This Lady I have for Lord,  
and for whom I wish to sing praises,  
even if I can't have her love,  
I will consign my other lovers to the devil.

## 11. Ya viene

Here comes the captive with all the other captives;  
among them is the white girl.

It was neither dawn nor daytime  
when the white girl sang her sad song.

O what green fields, what olive groves,  
where my mother Grace washed and dusted.

O what white tombs, what tombs of ancestors  
do I pass over like a bird in flight.

## 12. Tu secreto (sung in Arabic)

Your secret is your secret, says the proverb.  
Keep it in your heart and be sweeter than honey.  
If you tell another, you're not being smart.  
Don't divulge your secret  
Because the enemy is watching you.  
Who is your friend? Who your enemy?

## 13. Por Deus

For God's sake, don't worry, mother and father,  
about my going to San Salvador,  
for if today there are three beauties,  
I will be the one, well I know.

I pray that today I will go,  
and so as not to lie to you,  
if today there are two beauties,  
I will be the one, well I know.

There I have a friend, mother,  
who I want to see, to give him pleasure;  
if today there is but one beauty,  
I will be the one, well I know.