

ZORONGO GITANO

Composer	Popular Andalusian
Date	Twentieth century - Folklore tradicional
Author of the lyrics	Federico García Lorca -Contemporánea (s. XX y XXI)

The zorongo was a very common dance in the time of the tune, so in vogue from the last third of the 17th to the mid-19th century. Its name is due to the fact that in the letter of one of the first zorongos this word appears as a refrain (Ay, zorongo, zorongo, zorongo!). It became very popular in the Zambrian groups of the Sacromonte of Granada.

One of the pieces contained in the collection of old folk songs that Federico García Lorca collected and arranged for voice and piano is precisely the zorongo that is collected here, and which is undoubtedly the best known and performed by guitarists, instrumentalists, singers and choral groups.

Original letter

La luna es un pozo chico
las flores no valen nada;
lo que valen son tus brazos
cuando de noche me abrazas.

Las manos de mi cariño
te están bordando una capa
con agremán de alhelíes
y con esclavinas de agua.

Cuando fuiste novio mío
por la primavera blanca,
los cascos de tu caballo
cuatro sollozos de plata.

Dicen que son veinticuatro
las horas que tiene el día,
si tuviera veintisiete,
tres horas más te querría.

A LA FUENTE DEL OLIVO

Composer	Luís Bedmar
Date	1932
Author of the lyrics	Luís Bedmar

A la fuente del Olivo is a popular song written by Luis Bedmar (1932-), composer, teacher and conductor.

The lyrics refer to the fountain located in the Patio de los Naranjos of the Cathedral of Cordoba, specifically the Caño del Olivo (one of the four pipes of the fountain that has an olive tree next to it) to which popular tradition attributes loving powers and which has inspired many artists such as the musician Luis Bedmar who dedicates it to a beautiful composition with air of popular copla.

Next to the pipe is a hundred-year-old olive tree that gives it its name and it is said in legend that whoever drinks water from this spring will marry.

Original letter

*A la Fuente del Olivo
madre llévame a beber
a ver si me sale novio
que yo me muero de sed.*

*El Patio de los Naranjos
de la mezquita es jardín
lo que más me gusta a mi
a la fuente quiero ir.*

*A la Fuente del Olivo
madre llévame a beber
a ver si me sale novio
que yo me muero de sed*

*A la Fuente del Olivo
llegó un sultán a beber
y en vez de salirle novia
le salieron 33*

*¡Válgame San Rafael!
A la Fuente del Olivo
madre llévame a beber
a ver si me sale novio
que yo me muero de sed*

CAMPANAS DE LA MEZQUITA

Composer	Ramón Medina y Ortega
Date	1891
Author of the lyrics	Ramón Medina y Ortega

“Campanas de la mezquita” can be considered a typical work of the Spanish songwriters, composed by Ramón Medina and Ortega, an Alcarreño born in Brihuega on June 7, 1891.

In 1949 his songs, inspired by Córdoba, its customs and traditions, began to be known. The compositions were prepared for Spanish guitar. Thanks to his son, Ramón Medina Hidalgo, who recovered and adapted more than 60 songs of his father and we can listen to multiple recordings made by popular groups and choirs

Original letter

*Campanas las de la torre
torre de la Catedral, (bis)
qué bien repicáis a Gloria,
qué bien repicáis a Paz,
la noche de Noche Buena
noche de la Navidad (bis)*

*El Patio de los Naranjos
huele a incienso y a azahar(bis)
y hasta las doce palmeras
se están meciendo al compás
cuando repicáis a Gloria
cuando repicáis a Paz (bis)
Campanero dime,
dime campanero
dime por favor.,*

*¿Cuál de tus doce campanas,
dime, campanero, repica mejor?
Será la San Zoilo,
será la de la Asunción
será la de San Antonio
Será la de la Ascensión*

*Campanero dime....
¿Será la que toca al alba
y también a la oración
será la Santa María
que es su campana mayor?.
Será, acaso, el campanillo
que hay junto al San Rafael
que esta noche, pobrecillo
quiso repicar también (bis)
Campanero dime....'*

EL VITO

Composer	Ramón Medina y Ortega
Date	1891
Author of the lyrics	Ramón Medina y Ortega

“Vito” is a dance, song and popular music of Andalusia of animated and lively character.

The melody of the vito is played in 3/8. It uses the minor harmonic scale for the ascending motifs and the Phrygian mode, which is the most characteristic mode of Andalusian music, for the descending motifs, which generates a harmonic accompaniment based on the Andalusian cadence.

The vito is a song with different lyrics, playful or serious, among which are well known the following:

Original letter

Con el vito vito viene
con el vito vito va.
Con el vito vito viene
con el vito vito va.
No me mires a la cara
que me pongo colorá.

Una cordobesa fue
a Sevilla a ver los toros
y a la mitad del camino
la cautivaron los moros.

Las solteras son de oro,
las casadas son de plata,
las viudas son de cobre
y las viejas de hojalata.

Yo no quiero que me mires
que me pongo colorá.
Una vieja vale un real
y una muchacha dos cuartos,
y yo como soy tan pobre
me voy a lo más barato.

Con el vito vito viene
con el vito vito va.

Con el vito vito viene
con el vito vito va.
No me haga ustedé cosquillas,
que me pongo colorá.

The arrangement of this popular song for voice and piano by Fernando J. Obradors (1897-1945) and included in his Canciones Clásicas Españolas, is the most widely performed version in academic circles. Violinist and composer Pablo de Sarasate used a variation on the melodic theme of El Vito in his Danza española n. o 7, Op. 26, No. 1 .