

MUSICAL SCENES
IN THE MINOR, SECULAR, AND RELIGIOUS WORKS
OF AGUSTÍN MORETO Y CABAÑA
(1618-1669)

DISSERTATION

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By

George Yuri Porras, M.A.

The Ohio State University
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Dissertation Committee:

Professor Donald R. Larson, Adviser

Professor Stephen Summerhill

Professor Salvador García-Castañeda

Approved by

Adviser

Graduate Program in Spanish and Portuguese

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ABSTRACT

Scholars have long known the fact that Spanish Golden Age theatrical works are filled with musical references that contribute to the overall success of the plays. As a special effect, music was at the center of performances, both in the *corrales* and at court. Unfortunately, a large portion of music to which the theatrical texts allude has been lost due in part to poor record keeping and fires. Of the music that survives, a major part relates to works of Lope de Vega (1564-1635) and, especially, Calderón (1600-1681), both of whom have been the focus of significant research regarding the subject.

Lope de Vega and Calderón, however, are not the only playwrights whose works contain music references. Because of scholars such as José Subirá and Louise K. Stein, who have brought eighteenth-century music manuscripts to light, music references that appear in the works of other playwrights can be studied as well. I propose, therefore, to analyze the contribution and significance of music in a selected number of minor, secular, and religious plays by the preeminent dramatist Agustín Moreto (1618-1669).

The objective of my analysis is twofold. On the one hand, I analyze the way in which music fulfilled several practical, technical, and structural functions. On the other, I study, from semiotic and performance theories, ways in which music reflects and

affirms, or, in a few cases, inverts and subverts a number of the ideals of Spanish seventeenth-century society.

The kinds of instruments used, the various songs and dances performed, all contributed to the formation of musical scenes which create significant semiotic relationships that reveal the performance of social codes, comprising such matters as honor, religion, hierarchy, love, and class. In short, this research proposes to contextualize the extant music and song-texts in terms of their semiotic (musical, theatrical, and social) relationship with Moreto's theater and its reception.

Dedicated to my mother and father

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VITA

May 24, 1971.....Born-Bogotá, Colombia

1996.....B.A. Music and Spanish, Sonoma State University.

1997-1999.....M.A.
Hispanic Peninsular Literatures and Cultures
The Ohio State University

1999-present.....Graduate Teaching Associate and Lecturer,
The Ohio State University

FIELDS OF STUDY

Major Field: Spanish and Portuguese

TABLE OF CONTENTS

	<u>Page</u>
Dedication.....	iv
Acknowledgments.....	v
Vita.....	vi
Introduction.....	1
Chapters:	
1. Agustín Moreto y Cabaña and the Theater of 17 th Century Spain.....	7
1.1 Classification of Moreto’s Theater.....	11
1.2 Moreto’s Minor Theater.....	12
1.2.1 The Loa.....	13
1.2.2 The Jácara.....	14
1.2.3 The Baile.....	15
1.2.4 The Entremés.....	17
1.3 Moreto’s Secular and Religious Theater.....	19
1.4 Moreto’s Dramatic Technique and Structure: Plot.....	20
1.4.1 Vocabulary and Dialogue	21
1.4.2 Setting and Time.....	22
1.4.3 Characterization.....	23
2. A Historical context of Music and Dance in Moreto’s Theater.....	27
2.1 Western European Music in the 16 th and 17 th Centuries.....	29
2.2 Vocal Music.....	32
2.3 General Characteristics of 17 th Century Polyphony.....	33
2.4 Melody.....	35
2.5 Harmony.....	37
2.6 Religious Vocal Music.....	38
2.6.1 Hymns.....	39
2.6.2 Masses.....	40
2.6.3 Villancicos.....	40
2.7 Secular Vocal Music.....	42
2.7.1 Secular Music in the First Half of the 17 th Century.....	42

2.7.2	The New Song in the Second Half of the 17 th Century.....	44
2.8	Music in Moreto's Theater.....	45
2.9	Instruments for Accompaniment of Vocal Music.....	48
2.9.1	Instrumentation in Moreto's Theater.....	50
2.10	Dances.....	52
2.10.1	Pavana.....	56
2.10.2	Gallarda.....	57
2.10.3	Jácara.....	57
2.10.4	Folía.....	58
2.10.5	Zarabanda.....	59
2.10.6	Dances and Spectacles in Moreto's Theate.....	60
2.11	Sources of the Extant Music in Moreto's Plays.....	63
2.11.1	Tono de Música Vocal Antigua.....	66
2.11.2	The "Novena" Manuscript.....	66
2.12	Conclusion.....	67
3.	Musical Scenes in Moreto's Plays.....	74
3.1	Musical Scenes in Moreto's Minor Plays.....	74
3.1.1	Loa de las fiestas del Corpus de Valencia.....	75
3.1.2	Baile de Don Rodrigo y la Caba.....	77
3.1.3	Baile entremesado de los oficios.....	78
3.1.4	Entremés del Mellado.....	80
3.1.5	Entremés del vestuario.....	82
3.1.6	Entremés de la campanilla.....	85
3.1.7	Entremés de la loa de Juan Rana.....	87
3.1.8	Entremés de de las galeras dela honra.....	88
3.1.9	Entremés de la noche de San Juan.....	89
3.2	Musical Scenes in Moreto's Secular Plays.....	91
3.2.1	El Eneas de Dios.....	92
3.2.1.1	El Eneas de Dios (Manuscript Version).....	96
3.2.2	Los jueces de Castilla.....	101
3.2.3	El poder de la amistad.....	105
3.2.4	El desdénd con el desdén.....	110
3.2.5	La fuerza del natural.....	118
3.2.6	Yo por vos y vos por otro.....	121
3.3	Musical Scenes in Moreto's Religious Plays.....	129
3.3.1	La vida de San Alejo.....	129
3.3.2	La adúltera penitente.....	143
3.3.3	Caer para levantar.....	151
3.3.4	Santa Rosa del Perú.....	159
3.3.5	San Franco de Sena.....	176
3.3.6	El bruto de Babilonia.....	181
4.	Analysis of Moreto's Musical Scenes.....	195
4.1	Some Practical Applications of Music in Moreto's Theater.....	200
4.1.1	Musical Scenes Used to Hide Noises, Distract, or Confuse.....	201

4.1.2	Music to Aid Transitions Between Acts and Scenes.....	204
4.1.3	Instruments that Signify Battles, Entrances, and Deaths.....	207
4.1.4	Musical Scenes that Emphasize Contrasts.....	211
4.2	Dramatic Structural and Technical Functions of Moreto’s Musical Scenes....	216
4.2.1	Music in Support of the Comic Effect.....	216
4.2.2	Music that Seduces or Tempts Characters.....	217
4.2.3	Songs that Foreshadow Events.....	220
4.2.4	Musical Scenes that Create Suspense or Mystery.....	223
4.2.5	Musical Scenes that Support Development of Plot and Action.....	224
4.2.6	Music in Support of Character Development and Expression.....	229
4.2.6.1	Musical Scenes that Reflect the Physical Effect of Personages.....	229
4.2.6.2	Music Utilized to Reflect or Move the Affections of Personages.....	232
4.2.6.3	Music in Support of Character Development.....	242
4.2.7	Musical Scenes that Represent the Supernatural or Magical.....	245
4.2.8	Musical Scenes in Support of Gender Role Inversion.....	254
4.2.9	Musical Scenes that Support Dramatic Irony, Satire, or Parody.....	255
4.2.10	Music Used to Emphasize Spatial Atmosphere or to Signify a Particular Occasion.....	260
4.2.11	Musical Scenes that Emphasize the Sounds, Visuals of Nature.....	269
4.2.12	Musical Scenes that Reflect Some Characteristics of the Period’s Theater.....	269
4.3	Musical Scenes that Reveal Seventeenth Century Codes, Signs, and Rites.....	272
4.3.1	Music in Support of the Resistance of Honor.....	273
4.3.2	Music and Codes of Hierarchy: Class, Religion, Crown.....	274
4.3.3	Musica mundana.....	286
4.3.4	Music and Love (amor hereos).....	292
4.3.5	Music that Supports Rites of Passage.....	302
	Conclusion.....	306
	Bibliography.....	315
	Appendix.....	329
A.1	“Gigante cristalino”.....	329
A.2	“Arded corazón”.....	330
A.3	“Probé lágrimas vertidas”.....	331
A.4	“Las bodas de Isabela”.....	332
A.5	“Amor loco”.....	334
A.6	“Los favores de Marica”.....	335
A.7	“De su propia resistencia”.....	337
A.8	“De su propia resistencia” / “Tanto llega ya a temer”.....	338
A.9	“Para ser de amor envidia”.....	339
A.10	“Te Deum Laudamus”.....	341

A.11 “Ausente del dueño mío”.....	342
A.12 “Llorando noches y días”.....	344
A.13 “¡Ay dulces prendas por mi mal halladas!”.....	345
A.14 “Ojos venced los enojos”.....	347
A.15 “Larga cuenta que dar”.....	349
A.16 “Que tengo que morir es infalible”.....	351
A.17 “Kyrie Eleison”.....	353
A.18 “Perdónanos Señor”.....	355
A.19 “Venerables Padres”.....	357
A.20 “Joaquín y Susana”.....	358
A.21 “Llorad hijos de Israel”.....	360
A.22 “A ponerse entre cristales”.....	363
A.23 “Benedicid al Dios de Israel”.....	365
A.24 “Los más apartados climas”.....	366
A.25 “Hijas de Sión”.....	368

INTRODUCTION

When scholars think about the songs, the instruments, and the dances in the Spanish Golden Age *comedia*, most recognize their prominent role, while at the same time, they regard them as a relatively elusive and obscure subject of study. Although there have been some outstanding studies on the music of the *comedia* (among others, those of Barbieri, Pedrell, Subirá, Querol, and Stein) most of these, understandably, have primarily focused on the prolific figures of Lope de Vega (1562-1635) and Calderón de la Barca (1600-1681). Yet, musical references abound in the works of numerous other playwrights of the period, including canonical figures such as Guillén de Castro (1569-1631), Mira de Amescua (1574?-1644?), Juan Ruiz de Alarcón (1580-1639), Luis Vélez de Guevara (1578-1644), Tirso de Molina (1579-1648), Rojas Zorrilla (1607-1648), and Agustín Moreto y Cabaña (1618-1669). In order to understand fully the nature of period theatrical performances, the role of music must be explored in detail, particularly because of the void music filled in the absence of props and special effects in the period's theater.

The pioneering works of Francisco Asenjo Barbieri (1823-1894) and Felipe Pedrell (1841-1922) have been the most important of those relating to the subject of Spanish music and the *comedia*. It was Barbieri's nationalism that rose to fight the fading political and financial support for the zarzuela by nostalgically restoring the

previously lost “pure” Spanish musical culture. “Tomo de música vocal antigua” (BNM MS 13622), for example, is a testament to how he gathered a variety of documents, historical biographical information regarding the leading composers, and scores, which are essential to any serious study of the subject. Barbieri, in short, brought theatrical music to the forefront by celebrating its “national” quality in the face of foreign musical influences (such as opera), often times thought of as superior to Spanish music (Stein 1-3).

As the founder of modern Spanish musicology, Felipe Pedrell’s major contribution to the field of Golden Age *comedia* music was his *Teatro lírico español anterior al siglo XIX* (La Coruña, 1897). This work, based on Barbieri’s compilations of Spain’s musical heritage, contains songs for several court plays and a few “simple” *comedias*, in addition to a variety of music by seventeenth- and eighteenth-century court composers.

Barbieri’s and Pedrell’s works have been subsequently utilized by scholars interested in the topic, such as Cotarelo y Mori in his *La historia de la Zarzuela* (Madrid, 1934), José Subirá in his *Historia de la música española e hispanoamericana* (Madrid, 1953), Jack Sage in “The Function of Music in the Theater of Calderón” (*Critical Studies of Calderon’s Comedias*, 1973), Miguel Querol in a variety of works, especially, in his *Cancionero musical de Lope de Vega* (Barcelona, 1986); and Louise K. Stein in numerous insightful articles, and especially, in her seminal *Songs of Mortals, Dialogues of the Gods: Music and Theater in Seventeenth Century Spain* (Oxford, 1993).

There are numerous other studies scattered in periodicals and journals, but perhaps the most representative bulk of the relatively recent research that has been done

on the subject of Spanish *comedia* music points to the works of the last three aforementioned scholars: Subirá, Querol, and Stein. Subira's scholarship on the subject revolves around the evolution of Spanish music from before the Middle Ages to the twentieth century. Out of his many significant contributions to music of the Spanish Golden Age, *Historia de la música española e hispanoamericana* contextualizes the musical tendencies during the sixteenth and seventeenth centuries, while making key references to Lope de Vega's and Calderón's utilization of music in their plays. There are many other works that trace the evolutionary lines of Spanish theatrical music, among them, Gilbert Chase's *The Music of Spain* (New York, 1959) and Ann Livermore's *A Short History of Spanish Music* (New York, 1974).

Miguel Querol's exhaustive work on music in general has provided great insights about the era as well. One of the musicologist's most notable contributions has been to publish music anthologies related to the drama of Cervantes, Lope de Vega, and Calderón de la Barca. Querol focuses on the relationship between poetry and music, as well as on some of the dramatists' association with composers of the era. He refers, in particular, to the friendship between Lope de Vega and the prominent singer, harpist, and composer of theatrical music, Juan Blas de Otero (1561-1631).

But perhaps the most important contribution in recent times has been the research by Louise K. Stein. Her excellent scholarship has helped raise the topic of music in the theater of the Spanish Golden Age to new heights, both in literary and musical studies. Her major work on the subject is based on years of research, where she has not only recovered essential manuscripts (such as Barbieri's *Tomo de música vocal antigua* once thought to have been lost), but also has helped draw attention to the forefront important

seventeenth-and eighteenth-century musical manuscripts for the theater. Although scholars such as Subirá had already written about the early eighteenth-century “Novena” manuscript, Stein rescued it from obscurity. Her indices provide a useful catalogue of extant music for the theater available in a variety of sources, although many manuscripts still await detailed study.

Stein’s catalogues have contributed immensely in creating a history of theatrical music for the Spanish Golden Age, including the music that appears in a great number of works by playwrights ranging from Guillén de Castro, to Lope de Vega, to Calderón, and up to Cañizares in the post-baroque era. The bulk of her contribution centers, however, on her extensive publications on Calderón, particularly on the subject of opera and zarzuela.

One of the problems that we face is that the research of musicologists has centered on the works of Calderón because the majority of the surviving theatrical music directly relates to his works. However, musical manuscripts appearing in the works of other well-known dramatists are also available. Agustín Moreto, whose dramatic production is considered to be as important as any other playwright after Lope and Calderón, utilized music in a significant portion of his plays, some of which has been preserved in “Tomo de música vocal antigua” and in the “Novena” manuscripts.

The studies mentioned thus far on the subject of music in the Spanish theater of the seventeenth-century have laid the foundation, and my research’s main objective is to contribute to the field both from a musical and a literary standpoint. It should be noted that when I propose to analyze the music of Moreto’s *comedias*, what I mean by music is not only the tonalities, rhythm, instrumentation, and structure of the songs and dances

that appear in the works, but also refer to the role of the musicians themselves and the context of the music, because these elements all come together to create significant semiotic relationships. I believe that to simply isolate the tonalities, the rhythm, the song-texts, the notes, etc., is not only impractical, but also unrealistic, for they all form part of the interconnection of theatrical sign systems (Aston and Savona 102).

My intention, therefore, is to analyze the contribution and significance of music in a selected number of plays by the preeminent dramatist Agustín Moreto, studying from the perspective of semiotics and performance theory the manner in which that music reflects and affirms, or, in a few cases, inverts and subverts some of the ideals of seventeenth century society. I believe that the kind of music used on the stage, the types of instruments utilized, and the different dances associated with the various musical settings in the plays, created significant semiotic relationships that reveal the performance of social codes relating to such things as gender, honor, religion, hierarchy, love (*amor hereos*), and class. In addition to this primary function of Moreto's *comedias*, it fulfilled several practical, technical, and structural functions, as well as, all of which will be studied in due course. In short, this research proposes to contextualize the music in terms of their semiotic (musical, theatrical, and social) relationship with Moreto's theater and its reception.

I begin in chapter 1 with a general characterization of Moreto's minor, secular, and religious theater, including dramatic techniques and structure. This discussion will be important because the dramatic genres within which he writes determine the manner in which he uses music in the various scenes.

In order to analyze the music utilized in Moreto's theater, however, an overview of the epoch's musical theory and technique is essential. Therefore, chapter 2 attempts to contextualize the types of songs, dances, and instruments, as well as to explain the sources of extant music that appear in a variety of Moreto's plays. Then, in chapter 3, I discuss individual plays, explicating when, where, and how music is incorporated into the works. Here I devote particular attention to the extant music itself, or to the song texts from which information can still be deduced.

Finally, in chapter 4, I focus on semiotic and performative analyses of music in a variety of scenes from a select number of Moreto's plays. I emphasize how music was an essential tool, not only for the construction of the theatrical model of the real world, but also to either reinforce or resist some essential social codes of the period.

CHAPTER 1

AGUSTÍN MORETO Y CABAÑA AND THE THEATER OF SEVENTEENTH CENTURY SPAIN

Although the social, political, and economic splendor so evident in the sixteenth-century was gradually fading in the century that followed, mainly through heavy investments in failed military campaigns that began shrinking the Spanish Empire, the arts greatly benefited from the patronage of the monarchy and the public's thirst for spectacle. The Crown's need for aggrandizement and glorification led to heavy investment in artistic activity. In particular, it supported musicians, poets, playwrights, painters, architects, and engineers in order to create grand theatrical spectacles at court throughout this socially, politically, and economically decadent century.

By the 1630's, the theater of the time had achieved a more or less definitive form implemented to help it grow and evolve. Thus, most of the theatrical works of the second half of the seventeenth-century reflect the models established in earlier years. The great Lope de Vega died in 1635 and the torch was passed to Calderón de la Barca (1600-1681), who reined in the spontaneity, lyricism and somewhat chaotic feel of Lope's plays. Calderón brought Lope's plays rather closer to the so called Aristotelian unities of

action, place, and time. Indeed, some say that he perfected the *comedia* by, among other expedients, consolidating plots, reducing the list of characters, limiting changes in setting and time, and striving for symmetry of dramatic form and structure. He elevated the language of the theater, inserting into his work long monologues in a “conceptistic” and cerebral style, something not characteristic of the playwrights of the first half of the century.

As one of the key playwrights of the latter half of the seventeenth-century who inherited the theatrical precepts outlined in Lope’s *Arte nuevo de hacer comedias* (1609), Moreto belongs to the group referred to as The Cycle of Calderón, which includes Rojas Zorrilla (1607-1648), Juan Bautista Diamante (d. 1687), Juan Matos Fragoso, (1610-1692?), Agustín de Salazar (1642-1675), and Juan de la Hoz y Mota (1622-1717), among others. Like these, Moreto was clearly influenced by the practice of Calderón, particularly, his obsession with symmetry and the psychological exploration of his main characters.

Although Moreto is arguably the last truly great dramatist of the seventeenth-century and is consistently mentioned in the same breath as Cervantes, Lope, Ruiz de Alarcón, Tirso de Molina, and Calderón de la Barca, among other canonical figures, we probably know less about his life than that of any other dramatist. Indeed, most of the data that has been passed down about Moreto comes from contradictory and unreliable sources. Because of the lack of knowledge about him, scholars have been forced to speculate about the events of his life, resulting in a record that mixes hypotheses with

verifiable facts. Many of the forms fall little short of “spurious, imaginative accounts which have been perpetuated under the false pretense of biographic comment” (Castañeda 16).¹

What we do know about Moreto is as follows. He was born on April 9, 1618 to a well-off Italian family and had seven siblings. At sixteen, he entered the University of Alcalá where he studied logic and physics. According to Fernández-Guerra², at age twenty-two (1640), Moreto was already an active participant in *saraos*, intellectual circles, and at court, where he partook in many festivities in honor of Philip IV. It is within these privileged circles that he began to make a name for himself and formed relationships with prominent figures, such as Calderón, Luis Velez de Guevara, Jerónimo Cáncer, and Matos Fragoso.

In records of 1642 there are references to Moreto being a cleric of minor orders in Toledo under Archbishop Moscoso, and from records of 1643 we learn that his father died. A year later it is said that Moreto collaborated with Calderón as actor in an allegorical play about the creation of the world, staged for King Philip IV. In addition, documents of the period show that Moreto frequently collaborated with Jerónimo Cáncer (Secretary of The Academy of Madrid) and Matos Fragoso. Among their collaborations are several religious works, some of which (*La adúltera penitente*, *Caer para levantar*, and *El Bruto de Babilonia*) I analyze in some detail later. After a gap in the historical record until 1652, Moreto’s name appears as a lessee of a room from a Bartolomé de Lara in Madrid. He stayed there until 1654, apparently because he was associated with Philip IV’s Court in some capacity. In that year he published the *Primera parte* of his *comedias*, and in 1656 in Seville, some of his minor theater pieces debuted with

considerable success. According to Don José Sánchez Arjona (*El teatro de Sevilla* 229-230), these were “loas” and “sainetes” written for the feast of Corpus Christi in June of that year, when Moreto was a resident in the Andalusian city. For his efforts, Moreto was compensated 900 “reales de vellón.” It is in this period also that we can place such works as *Loa para las fiestas del Corpus de Valencia*.

In 1657, two conflicting events are recorded. According to Kennedy (5), Moreto was named chaplain by don Baltasar de Moscoso, Cardinal Archbishop of Toledo, and was placed in charge of the “Hermandad del refugio” of that city. But at the same time, Moreto’s name also appears in Don Jerónimo de Barrionuevo’s *Avisos*, where the following is reported: “Dícese se metió cartujo o capuchino en Sevilla D. Agustín Moreto, por huir de los vizcaínos, que le buscaban para matarle. Habrá escogido lo mejor, si lo ha hecho, si es que volviendo a Madrid, cuelga el hábito. Todo puede ser” (qtd. in Kennedy 5). Kennedy sustains, however, that in spite of such allegations, there is no surviving evidence that attests to anything other than Moreto’s legacy as a model cleric.

In 1660, Moreto was assigned quarters in Seville by the Brotherhood of San Pedro, where he ceased to write for the stage, although he continued writing religious plays. In the *Libro de rondas y entradas de pobres*³ of 1660, and later in the *Libro de cuentas*⁴ of 1664, Moreto, along with a certain Señor de Cobarrubias are recorded helping the needy, in part aided by Moreto’s earnings from some of his plays.

Finally, on October 28th, 1669, after requesting to be buried in the Pradillo del Carmen, Moreto died in Toledo, leaving part of his estate to be divided amongst the poor and unfortunate people he tried to help during the last thirteen years of his life.

In sum, out of the fifty-one years of Moreto's life, we have faint references to only eleven years, evenly sprinkled throughout the latter half of his existence. Thus, we are left with a total of forty years that are completely undocumented.

Although the span of Moreto's life overlaps the reigns of three monarchs (Philip III, Philip IV, and the beginning of Carlos II), his creative genius was most sparked by King Philip IV and his influential right hand man, the Count of Olivares, who, according to N. D. Shergold (297), managed to keep the king preoccupied with entertainment, diverting him from more pressing political and social issues of the time that were assigned to Olivares.

Between 1644-1645 and 1646-1650 the theater as a whole suffered severe performance restrictions, primarily due to the deaths and the subsequent mourning of Queen Isabel of Bourbon and Prince Baltasar. Just as important, the social, political, and economic crises of the time resulted in negative rumination and disillusionment, reflected in a variety of the period's works. Ideologically, Moreto shared in this introspective outlook on life, although perhaps not to the extent of the somber and intellectual Calderón. For Frank P. Casa, Moreto's perception of life had a gentler, although, satiric tone that accepted life's weaknesses and the unique traits of human beings ("Agustín Moreto" 132-135).

1.1 Classification of Moreto's Theater

Due in great part to biographical gaps, any classification of Moreto's theater is problematic. Kennedy contests about half of the sixty or so plays attributed to Moreto because of an alleged lack of authenticity and his supposed plagiarism. Both Casa and Castañeda, however, dismiss the accusations of plagiarism because they claim his

imitations have been taken out of context. If Moreto is guilty of plagiarizing, then so are most Golden Age playwrights since “imitation” was part of the poetic and dramatic conventions of the era. Moreto, indeed, found a “brava mina” from which to revise and polish his predecessors’ works, but his genius lies in his perfection of dramatic technique, organization, and clarity, as well as a mildly satirical perspective on some of society’s codes and conventions. Scholars divide Moreto’s output into minor, secular, and religious works, each of which will be characterized briefly in what follows.

1.2 Moreto’s Minor Theater

By the time Moreto began to work in the theater, the popularity of minor pieces (*loas*, *bailes*, *entremeses*, and *jácaras*) was well established. A performance consisted of about two and a half-hours of uninterrupted spectacle through the insertion of a variety of minor pieces into the representation of a *comedia*. The aim, of course, was to keep the public constantly entertained, and thus to avoid the possibility of unruly behavior, as Lope de Vega attests: “Quede muy pocas veces el teatro / sin persona que hable, porque el vulgo / en aquellas distancias se inquieta” (*Arte nuevo*, 240-242). A typical performance would commence with a *loa*, after which came the first act of the play, followed by an *entremés*, then the second act, followed by a *baile*, succeeded by the third act, and finally, a grand finale with a *mojiganga*. Many times, before the *loas*, a *tono* would be sung as a way to let everyone know that the beginning of a theatrical performance was taking place.

Fernández Guerra (xiii) says that Moreto was simpler in style than Lope, less spontaneous than Tirso, not as elevated as Calderón, but that he superceded them in his sense of dialogue. His specialty was the comedy of characters, since he was able to

reflect and satirize human frailties. In his minor theater, particularly, this satire is more obvious than in his full-length *comedias*, and it is one of the reasons some scholars claim he is second only to Quiñones de Benavente and Cervantes in the quality of his minor theater.

Although we will be discussing the principal sub-genres of Moreto's minor theater individually, it is important to keep in mind that the *loas*, *entremeses*, and *bailes* are by nature hybrids. Many times, there are no clear boundaries between them, although there are slight differences, especially in the amount of music that each utilizes. For example, the *loa* was first used as a spoken introit (with no music) by a single actor in order to praise the audience in attendance, especially if royalty or other important figures were present to whom the performance was dedicated. However, in time, the *loa* became fused with the *entremés* in a form later called the *loa entremesada* in which music and dance was so popular with the masses, that it, like the *loa*, *bailes*, *entremeses*, and *jácaras* became an attraction in its own right, sometimes overshadowing the main play.

1.2.1 The *loa*

According to the *Diccionario de autoridades*, the *loa* is defined as “el prólogo o preludio que antecede en las fiestas cómicas, que se representan o cantan. Llámase así porque su asunto es siempre en alabanza de aquél a quien se dedican.” Cotarelo y Mori thematically categorized *loas* in the following manner (Colección xxiv):

1. Loas sacramentales
2. Loas al nacimiento de Cristo
3. Loas a Nuestra Señora y a los Santos
4. Loas de fiestas reales

5. Loas para casas particulares
6. Loas de representación de compañías

However, of the *loas* Moreto created, only three have survived: one *loa sacramental* (*Loa sacramental para el Corpus de Valencia*), one *loa de fiestas reales* (*Loa para los años del Emperador de Alemania*), and one *loa de representación de compañías* (*Loa entremesada para la compañía de Pupilo*).

1.2.2 The *Jácara*

Another minor theater sub-genre popular in Moreto's time was the *jácara*. The *jácara*, inherited from the sixteenth-century, was a musical composition whose main theme was the life of hoodlums or thieves, and anything else that related to the world of the *jaques* (ruffians, thugs) and *marcas* (female ruffians). In short, a *jácara* is “una composición poética, que se forma en el que llaman romance, y regularmente se refiere en ella a algún suceso particular, o extraño. Usase mucho el cantarla entre los que se llaman xaques, de donde pudo tomar el nombre” (*Diccionario de autoridades* ccixxviii-ix). At times, the *jácara* fused with the *entremés*, thus creating a *jácara entremesada*, but the low life, i.e., *germanía*, theme continued unchanged. The uniqueness of the *jácara* appears to be that it did not have a specific function like other sub-genres of the minor theater. Its versatility allowed it to be included either at the beginning of a long performance (much like a *loa*) or at the end of an *entremés*. It could be all-sung, all-danced, all-dialogued, or any combination of song, dance, and dialogue. Typically, however, and this is true of all minor theater, it contained at least some music. One of the main unifying characteristics of the *jácara*, and for virtually all minor theater, is the utilization of music.

According to Cotarelo y Mori (*Colección cclxxiv-v*), the word *jácara* comes from the chess move called *jaque* (check). In the sixteenth-century the word *jácara* referred to the *guapos y valientes* because of their defiance and quickness to draw their swords. Throughout the Spanish Golden Age and beyond, the word *jácara* became associated with the life and customs of the hoodlums, what we sometimes refer to as the picaresque. Surprisingly, given the popularity of *jácaras*, only one of Moreto's works, according to Cotarelo y Mori (*Colección cxcii*), seems to belong to the type: *El baile entremesado del Mellado*. Despite its title, Cotarelo maintains that is not a "baile entremesado" because the *bailes* only happened at the end of works, and this work appears to be of a more versatile nature. In addition, the *Mellado*, along with the *Escamarrán*, the *Pardillo*, the *Zurdillo*, and the *Mendez*, are all characteristically principal figures of the *jácaras*.

1.2.3 The *bailes*

Bailes were another well loved genre among the masses. They may be characterized as a musical piece, either all-sung, all-danced, or both, thus the definition of Martín Alonso: "[un] espectáculo teatral en el que se representa una acción por medio de la mímica y danzas" (qtd. in Imizcoz 27). The *Diccionario de autoridades* adds that it is "el intermedio que se hace en las comedias españolas entre la segunda y tercera jornada, cantando y bailando, y por ello se llama así." However, this definition does not differentiate between an *entremés* and a *baile*, since it was also the role of the *entremes* to be performed during the same interval. Luis Quiñones de Benavente, according to

Cotarelo y Mori (clxiv) and Hannah E. Bergman (29), was the creator of the *baile* as a theatrical piece and Moreto, among many others, owes a great deal to him; however, Quiñones referred to these short works as sung *entremeses*.

Cotarelo y Mori defines the *baile* as follows: “intermedio literario en el que además entran como elementos principales la música, el canto y, sobre todo, el baile, propiamente dicho, ó saltación, que le dió nombre” (*Entremeses* clxiv). The *baile* could be either in monologue or in dialogue form. It was therefore similar to the *entremés*, but much shorter in length, with verses either partly or fully sung. Thus, we may speak of *bailes cantados* (all-through sung *bailes*) on the one hand, and *bailes entremesados* (partly sung/partly spoken) on the other.

Cotarelo y Mori (ccxxi-iii) has categorized the *bailes* in the following thematic groups: *bailes* of professions (*de oficios*), pastoral *bailes* (*pastoriles*), *bailes de jácara* (picaresque themes), and burlesque *bailes* (*burlescos*). The first category, *bailes de oficios*, is composed of satirical pieces on the various professions in society, but these were eventually exhausted by the time Moreto began to write. The second category, *bailes pastoriles*, substituted for the *bailes de oficios*, but they did not last because they were about idealized shepherds, the same as those found in pastoral novels, and quickly became out of fashion. Consequently, as a reaction to the over-idealized *bailes pastoriles*, the *bailes de jácara* dealt with the *jaques* and *marcas* of society. However, these types of *bailes* merely copied the *jácaras*, which eventually absorbed and overshadowed them. Finally, the *bailes burlescos*, full of satire and manifestations of the Topsy-Turvy world, became extremely popular in the second half of the seventeenth-century and it is this “mundo al revés”⁵ that Moreto portrays in his burlesque *bailes*.

There are seven of Moreto's short theatrical pieces that fall into the category of *bailes*. Three of these are of the burlesque variety, and as such, they also break Lope's rules that the minor pieces should be about the lower strata of society, not about royalty or nobles. *Bailes* such as *El Rey don Rodrigo y la Cava*, *Lucrecia y Tarquino*, and *El Conde Claros* contain carefully but sharply constructed criticism aimed at the nobility and the laws and morals that imposed a "haz lo que digo, pero no lo que hago" attitude on the masses. The remaining four *bailes* focus on mundane themes and follow more closely the typical outlines of the form: *Los oficios*, *La chillona*, *Cerco de las hembras*, and *La zalamandrana hermana*.⁶

1.2.4 The *Entremés*

There are far more *entremeses* than *bailes* and *loas* combined that have survived among the works in Moreto's minor theater repertoire. The *entremés* was a short piece of about 250 or so verses (about twenty minutes in length), and is sometimes referred to as *paso* or *sainete*. The former term is associated with the works of Juan del Encina, Lope de Rueda, and Juan de Timoneda in the sixteenth-century⁷, while the latter term is used in reference to those works that began to surface in the eighteenth-century. These pieces were generally performed between the acts of longer plays. According to Asensio (*Itinerario* 39-40), the *entremés* was a transformative genre in constant search for form and identity, zigzagging between fantasy, *historieta*, *revista*, and *cuadro de costumbres*.

The form of the *entremés* evolved from one written primarily in prose in the 16th century to one written primarily in verse in the 17th. Critics agree that Antonio Hurtado de Mendoza's *El examinador Miser Palomo* is the transitional work that marks the end of prose and the beginning of verse. During the early second period of the *entremés* (1600-

1620), the genre experiences great expansion and reaches notable heights. Luis Quiñones de Benavente (1593-1651) not only expanded this form (by creating the hybridity between the *entremeses*, *loas*, *jácaras*, and *bailes*), but he also perfected the plots of the *entremés*, invented the popular character Juan Rana,⁸ and as a composer/musician utilized music in an important way.

The verse forms most utilized were the *romance* (eight-syllable verse with assonant rhyme in the even verses and no rhyme in the odd) and *endecasílabos sueltos* or *silvas* (irregularly alternating eleven and seven syllable verses). The natural relationship between verse and music gave way to the inclusion of songs, dances, and a variety of instrumentation.

The *entremés* was not meant to be “serious.” Its goal was to present aspects of everyday life, especially, society’s frailties, but always in a burlesque, comical, and grotesque manner, that according to Eugenio Asensio, made the audience feel a certain superiority over the characters, causing laughter (*Itinerario* 39-40). The *entremés* poked fun, but its creators always searched for the wittiest way to achieve comicity.

Many of the themes of the *entremés* appear to be political issues, social events (weddings, baptisms, funerals, etc.), theater itself, and the lives of the bourgeoisie and the lower classes. Prominently featured was *germanía*, the jargon, slang, argot, and the colloquialisms of rogues, scoundrels, and/or pimps. Idealized values and situations were avoided. Love, where it appeared, was of the physical variety, and frequently treated as a business transaction, far from anything spiritual or something worth fighting for, as in the

comedias.⁹ Thus, the central concern of the *entremés* was undoubtedly the mocking of everyday people, occurrences, and authority figures; nobody seemed to be able to escape the corrosive satire.

In Conclusion, Moreto's minor theater – thirty eight or so *entremeses*, *bailes* and *loas* – deserves special mention because scholars rank it second only to that of Quiñones de Benavente. These short plays are important because we see a side of Moreto not directly reflected in some of his full-length plays. Moreto was a master at the portrayal of customs, particularly of the non-idealized lower strata of society. Indeed, his capacity to observe and dramatize the social milieu of his time is quite remarkable.¹⁰

1.3 Moreto's Secular and Religious Theater

The secular portion of Moreto's dramatic corpus may be divided into plays of plot and plays of character and idea. The works of the first category are usually linked with Moreto's early *comedias* because of certain weaknesses (such as episodic plots, inconsistent and unconvincing characterizations, and so on), which do not appear in his later works. The plays of character and idea, on the other hand, are arguably the best works of Moreto. Scholars agree that in these plays Moreto reached maturity as a dramatic author.¹¹ By the time of the publication of his *Primera parte* of his *comedias* in 1654, three of his most well known plays, *El desdén con el desdén*, *El lindo don Diego*, and *Yo por vos y vos por otro* had been created.

Moreto's religious theater follows closely the previous models on which they are based, although he slightly modified those models in three ways: 1) by the addition of love stories to the plot, 2) by the application of technology for representing the supernatural, and 3) by continued use of the Lopean *gracioso*. The way he included love-

stories (sometimes completely absent in the original script) took two different forms: in some plays, such as *La vida de San Alejo*, love/erotic temptation is used by the devil to make the protagonist-saint fall into sin. Other times, such as in *La adúltera penitente*, the protagonist of the story starts out rejecting God, sinning and following only the path of earthly pleasure, but later is guided by Divine Will, straightening her crooked ways, and ultimately achieving the stage of Salvation. Moreto's religious theater is generally divided into hagiographic plays (such as the ones mentioned above), episodes taken from holy writ (*El bruto de Babilonia* and *La cena del Rey Baltasar*), and comedias written in honor of a particular shrine (*Nuestra Señora de la Aurora*, *No hay reino como el de Dios*, *Nuestra Señora del Pilar*).¹²

As we shall see, in all of Moreto's secular and religious theater we find dramatic structures and techniques similar to those of his predecessors, in particular, those of Calderón, whose influence may be seen in Moreto's use of plot, vocabulary, dialogue, and characterization. However, because of his intense obsession with order, organization, and symmetry, Moreto distanced himself somewhat from the dramatic conventions and ideals of his time in his restructuring of earlier plays. He also resisted earlier conventions, such as the celebration of honor and monarchy. He is one of the most important and representative figures during the transition from seventeenth-century to eighteenth-century drama. In him, it is easy to observe many of the tendencies that characterize the succeeding century.

1.4 Moreto's Dramatic Techniques and Structure: Plot

Moreto's plots generally fulfill all the technical requirements of previous models. Normally, the plot in his theater implies or depicts the setting, it contains the

development of the characters, it reveals the important dramatic situations without ambiguity, and it also supports the general thesis of the work. Moreto's plots are reflective in nature and there is a tendency toward order and clarity, not only in the introductory scenes, but all throughout the work. This can be seen also in the way Moreto eliminated any subplot he could not directly tie to the main one. The technical climaxes usually come exactly in the middle of the play, and his plots are usually divided into great blocks, each ending with a "big scene," followed by a brief description of what is to come in the next one.

1.4.1 Vocabulary and Dialogue

The vocabulary used by Moreto is one of moderation and simplicity, and he frequently poked fun at the *gongoristas*. He often invented new words, some of which he based on the proper names of his characters like Diana, Casilda, Lidoro, Franco, Tarugo, Dantea, etc. Out of those names, for example, he created the verbs *dianear*, *casildó*, *lidorean*, *franquean*, *tarugueáis*, *dantemos*, etc., which usually refer to taking an action similar to the one the characters bearing the name would execute.

His dialogues are concise and clear, and his literary references are not obscure or filled with complex constructions. He is quite "conceptistic," rarely declamatory or "gongoristic." Without losing elegance, Moreto chooses the realistic rather than the symbolic in his secular theater; however, he uses symbolism effectively in his religious plays. His gallants usually speak in character, closely following the decorum called for in Lope's *Arte nuevo*. Among the verse forms used by him are the *romance*, *quintilla*, *pareado*, *octava*, *soneto*, *lira*, *silva*, among others, all employed in varying degrees.

His high characters express themselves as befits their royal blood, while his *graciosos* speak the language of the people. There is an abundance, or as Kennedy would have it, an abuse of asides throughout the dialogues of his plays (46), letting us know what each character is really thinking, oftentimes, providing a sharp contrast to what they are articulating verbally.

Moreto's dialogues are perhaps not as lyrical as his predecessors'. For example, elaborate and colorful praises of fair women, delicately embroidered pastorals and idealized references to country life so frequent in earlier *comedias* are virtually non-existent in his works. Instead, Moreto replaces such passages with "conceptistic" analyses of love, or with long speeches of expository nature (some of them two to three hundred verses in length), consistent with Calderón's cycle. In similar fashion, instead of commencing a work with action and rapid dialogue, Moreto begins with long expository monologues, usually triggered by a response to a simple question, such as, "why so sad?" The question, posed by a maid or a *gracioso*, opens the door to a lengthy explanation of the circumstances of the play. Important to keep in mind, nevertheless, is that in order to compensate for his lyrical deficiencies, Moreto utilized music in roughly seventy percent of his full length *comedias*,¹³ as well as in approximately eighty percent of minor pieces.

1.4.2 Setting and Time

Dramatic practice in Moreto's time had not significantly changed since early in the 17th Century, and therefore the modern reader still finds vagueness of localization. Nevertheless, Moreto takes great care in providing motivation for the entrances and exits of the characters, something often missing in Lope and his contemporaries. Of course,

part of this concern is explained by the fact that in Moreto there are never more than ten changes of location in a given play, as opposed to as many as sixty-four in Lope's works.

Given the conventions of the day, a dramatist like Moreto could have his plays take place in Poland, Greece, Italy, or Madrid with little or no set change. This is probably why only nine out of the forty-four secular plays take place in Madrid, eight in other parts of Spain.¹⁴ Of the twenty-seven left, twelve have their setting in Italy or Sicily; eight in eastern Mediterranean countries (Greece, Crete, Cypress, Albania, Antiochia); three in Russia, Bohemia, and Turkey; two in France; one in Portugal; and one in Flanders. As far as unity of time is concerned, Moreto is not totally consistent, although more consistent in its observance than his predecessors. His plays of intrigue cover a temporal span from a few hours to three days. Other *comedias* cover periods of weeks to years, while hagiographical comedies cover a whole lifetime.

1.4.3 Characterization

Moreto's obsession with order and organization applies to his characterizations as well. As was typical of the dramatists in Calderón's cycle, Moreto reduced the number of characters in many of his secular plays to a skeletal six parts: the hero and his servant, the heroine and her maid, a second gallant and a second lady. Sometimes Moreto added a *barba* (an old man, usually the father of the heroine) and two extra gallants.

The male protagonist is basically a well-mannered, courteous gentleman, whose morals are intact. Loyal to his friends, faithful to his king, generous, spiritual, and devoted to his love interest, he probably reflects Moreto's notion of the ideal man.

Moreto's hero is also a perfect courtier. In other words, he is discreet and well educated in the decorum of the court, as well as witty, thus enabling him to hold his own in privileged circles.

Just as the heroes are ideal men, Moreto's heroines are usually ideal women. They are in every way *damas* suitable for any gallant. This idealistic portrayal of the female protagonist has steered the dramatist away from certain situations common in the drama of other playwrights. Among these situations are the rivalry between mother and daughter, the triangle involving an unfaithful wife, and the female in man's clothing in search of a faithless lover. Instead, Moreto's heroines, as a rule, tend to exhibit decorum in all parts of their lives: as sweetheart or wife, as sister or as rival. In his plays, the old topic of honor is directly connected to the heroine's beauty. However, although there are references to the prevalent honor code, there are virtually no violent or blood-thirsty characters looking for the restoration of honor. Finally, most women servants are depicted as confidants and advisers to their lady, and they can be faithful or disloyal, romantic or cynical, moral or amoral.

Critics have said that Moreto's *graciosos* are among the best on the Golden Age stage because of the comic properties essential for the structural and technical success of the plays. The *gracioso* forms a critical part of Moreto's theater, frequently marking a sharp dissonance within the works. Thus, he often creates the necessary 'comic relief' in otherwise static plays. Moreto designed his *gracioso* to either take direct part in the action of the play, or to contrast the idealistic values of his master. In *San Alejo*, for example, the saint-master tries to satisfy his pure spiritual desires, while his *gracioso* delights in earthly ones. Typically, the saint-master appears to be humble and devoted to

a life of “Godly” service. In short, he is morally sound, courageous, and relentless in the search of life’s “right” path. On the other hand, the servant is “comically self-satisfied with his virtue, laboring not infrequently under the illusion that he is a saint, and therefore capable of miracles [...] the servant is a coward, a hypocritical one at times, willing at every moment to renounce his spiritual aspirations in order to save his skin” (Kennedy 39).

As we will discuss in the following chapters, music was used, among other purposes, to emphasize, underline, intensify, and contrast with the characterization, setting, plot, and the text of the performances. Moreto’s minor, secular, and religious theater, like the theater of many of his predecessors and contemporaries, made use of music, not only to ornament the theatrical spectacle with popular songs and dances, but especially to aid in the performance’s dramatic effect. In the next chapter, the focus of discussion will be on the kinds of music that were available to a dramatist like Moreto; that is, the types of songs, dances, instruments, and ensembles that were most likely used in the performances.

Notes

¹ For reliable information on the life of Moreto, see, particularly, See also Kennedy 1-11.

² See the Introduction to *Comedias escogidas* Introduction.

³ See Gallardo 901

⁴ See Gallardo 902

⁵ See Serralta 155-172.

⁶ See Imizcoz 27-33.

⁷ See Asensio, “Entremeses” 171-197.

⁸ Asensio, *Itinerario del entremés* 124-125

⁹ Buendía 247-49.

¹⁰ See Castañeda 122.

¹¹ See Castañeda 58.

¹² See Kennedy 36-38.

¹³ I base these figures on all the plays that I studied and that are generally recognized as being authentic by Cotarelo y Mori, Ruth Lee Kennedy, Frank P. Casa, and James Castañeda, that is, 53 full length plays and 28 minor pieces.

¹⁴ See Casa, *Dramatic* 5

CHAPTER 2

A HISTORICAL CONTEXT OF MUSIC AND DANCE IN MORETO'S THEATER

Historians of Spanish theater in the sixteenth and seventeenth centuries have long agreed that music was an integral part of most performances in this period.

Unfortunately, efforts to study the music employed have been hindered by the fact that much of the music was probably never set down on paper, while a significant portion of the music that was recorded in scores or other types of manuscripts seems to have disappeared over the course of time. Even in the relative absence of written musical documents, however—and luckily, for Moreto's theater they are not completely missing, as we shall see shortly—we can derive a quite accurate impression of what the theatrical music was like by studying the forms and characteristics of other kinds of music popular with different audiences at the time.

During the Spanish Golden Age, music formed a part of the life of all sectors of society, from the poor to royalty, and was to be encountered on a staggering variety of different occasions. The Church, for example, used music brilliantly in order to attract the populace, while the common people employed music during innumerable different festivities: no carnival, wedding, birthday, religious observance, or even funeral, was

considered complete without the playing and dancing of some folk tune, either native or imported. At court, the three monarchs who ruled Spain during the seventeenth-century were all fascinated by music to some degree. Most notably, Philip IV, who ruled during the time that Moreto was active in the theater, dedicated himself to the art with great devotion, and made music a priority among the arts. It is documented that he knew how to compose and conduct, as well as how to play instruments such as the guitar.¹ Most importantly, because he was aware of the popularity and prestige of opera throughout the rest of Europe, he brought from Italy prominent stage architects and musicians such as Cosme Lotti and Battista Doni in order to create the first Spanish operas and zarzuelas.

Although in the seventeenth-century there was a great deal of native innovation in Spain in the arts of drama and poetry, in the field of music composers and musicians were largely subject to the models either established by earlier Spanish composers or by their contemporaries in other European countries. Foreign influences during the transition between the late sixteenth-century and the first decade of the seventeenth-century brought about important evolutionary changes that molded vocal and instrumental music outside the theater, and, in time, theatrical music as well. These influences marked and established the musical parameters that characterized the music used by Lope and his followers, and later, by Calderón and his successors.

Before examining the relationship between music and plays in the Spanish Golden Age, we will discuss here the larger context in which the theatrical music was created, since the one cannot be separated from the other. In what follows, therefore, I will first briefly explain the general characteristics of the epoch's music, and then proceed to an assessment of such topics as the nature of music written for the voice,

melody, harmony, instrumentation, the specific characteristics of religious and secular music, and the types of dances popular during this period. Subsequently, I will show how all these topics bear directly on the theatrical music that appears in the works of the playwrights of Calderon's cycle, and hence, in the works of Moreto. I will conclude the chapter with a discussion of the principal eighteenth-century sources that preserve versions of the music that appear in the theater of the day.

2.1 Western European Music in the 16th and 17th Centuries

During the 16th and 17th centuries, western European music was dominated by polyphony, which had been evolving since the Middle Ages. Musical pieces were supposed to contain several fused but independent and equally important melody lines or voices in order to create proper voice-leading (part-writing). This was mandated not only to provide a pleasing harmony, but also so that each part would have an adequate melodic shape and a rhythmic life of its own. The most common part-writing compositions of the era involved two, three, four, or five part pieces (although more voice parts were also found), all adhering to seven proper voice-leading rules in regards to "motion," or melodic progression, within the composition. Of these seven, the most frequent kinds of motion were "conjunct" motion, "similar" motion, "parallel" motion, "oblique" motion, and "contrary" motion. Within these various kinds of motion, pieces also needed to have adequately shaped individual melodies.

The first kind of motion, "conjunct" or linear motion, refers to those melodies that contain no pitch leaps greater than a 3rd. Generally, composers preferred this motion as opposed to "disjunct" motion (movement by leaps greater than a 3rd), except in the bass part. "Similar" motion was simultaneous movement in the same direction between at

least two voice parts. “Parallel” motion, rather more restricted, involved two or more parts moving in the same direction and at the distance of the same intervals. It sometimes created the generally rejected parallel fifths and octaves between the outer or inner voices.

The two most commonly used motions were “oblique” and “contrary” because these are the ones that gave each melody line the independence composers wanted to achieve. Oblique motion (between at least two lines) happened when one voice moved while the other remained stationary. Contrary motion, on the other hand, was a practice that allowed the voices (at least two) to move in opposite directions, and by doing so, to avoid the unaccepted parallel fifths and octaves, and more importantly, to give each voice a unique quality. The ultimate goal was to lend each voice part a shaped and recognizable contour (such as an ascending or descending line, i.e., an arc) and identity in the polyphonic fabric of a composition.

Although the general musical practices in Spain remained virtually the same from the middle of the sixteenth-century through the first half of the seventeenth-century, the music theory of the time experienced certain shifts in emphasis. During the first decade of the seventeenth-century, there were hints of the musical evolution that affected Europe in general. Polyphony, for the most part, adhered to the strict style that the Flemish composer Orlando de Lassus (1530?-1594) and the Italian composer Giovanni Pierluigi da Palestrina (1524?-1594) and their contemporaries had established during the previous century, especially, in regards to harmonic technique. This usually remained within the confines of harmonic consonance and came to be known as *prima pratica* (first practice).

The next generation of important composers, including Claudio Monteverdi (1567-1643), clashed with older composers such as Giovanni Maria Artusi (1540-1613), a polemicist who fought for the traditional rules of contrapuntal part-writing such as those upheld by his teacher and mentor Gioseffo Zarlino (1517-1590). Artusi's *L'Artusi, overo Delle imperfettioni della moderna musica* (1600), publicly criticized Monteverdi's techniques of dissonance, forcing the latter to defend his stance in an essay entitled *Seconda pratica, overo Perfettione della musica moderna*, thus initiating a spiral of controversy which would last for decades. In essence, *seconda pratica* composers defended their treatment of dissonance (the practice of rising after a flattened note and descending after a sharpened one) by claiming that it was the "modern" thing to do. It was a freer, more rhetorically expressive style, characterized by a new extrovert and expressive attitude, containing theatrical "Baroque" elements that sharply contrasted with the relatively restrained "Renaissance" elements.

The Artusi controversy focused attention also on the relationship between music and text, and specifically on attitudes to Platonic ideas concerning music. The ideals of the *prima prattica* centered on beauty and "harmony" in contrapuntal part-writing as the paramount consideration in the writing of music, whereas in *seconda prattica*, it was the text that reigned, reflecting Plato's precepts (*Republic* 398) that in a song (*melos*), the relation of sounds (*harmonia*) and time and rhythm (*rhythmos*) should follow the word or thought (*logos*). According to this way of thinking, if the text demanded it, composers were permitted certain crudities of harmony and melody or irregularities of rhythm that departed from the strict postulates of *prima prattica*, in order to support the expression

and meaning of the text. Virtually all Spanish theatrical music follows the precepts of the *seconda prattica* in this respect.² As we shall see, especially in Moreto's theater, the music constantly supports the text.

As the 17th century progressed, there was a general shift from polyphony to monody or accompanied solo line in Western Europe. It is important to note that both types of music were always found, but in a given period, one or the other seemed to dominate, depending on the composer.³ In Spain, although the tension that existed between polyphonic and monodic music is documented, monody does not seem to have completely overwhelmed polyphony; instead, while some composers appear to have walked a thin line between the two, fewer actually composed works in absolute monody.

2.2 Vocal Music

Vocal music in Europe towards the end of the sixteenth-century has four major variants:⁴

1. Works conceived in the polyphonic⁵ "madrigalesque" (word painting) style; examples are the *cuatros* (four part songs) by composers such as Mateo Romero, Carlos Patiño, and Juan Hidalgo.
2. Polyphonic works where one voice is evidently more important than the rest.
3. Works that show the transition from the hegemony of polyphony to monody,⁶ but without totally rejecting the former.
4. Works that reflect clear predominance of monody.

Out of the four variants listed, the first three are consistent with the majority of the thirty-five musical manuscripts written for Moreto's theater, except for two songs for which

only the melody lines have survived; one could assume of these either that they constitute a preference for the monodic style, or that they are reductions of polyphonic works. The majority of the extant music of the period, however, is composed with predominantly imitative polyphonic vocal lines, which in many cases share or divide the text among themselves, without record of instrumental accompaniment, except for a *basso continuo* line. The latter was indicated by a shorthand method in notation, and was probably played on a guitar, harp, harpsichord, or organ.

Vocal music in Spain at the end of the sixteenth-century and the dawn of seventeenth-century thus experienced a gradual shift from the *madrigal* – a choral piece, often contrapuntal with parts for several voices singing *a capella* – to an accompanied vocal melody that the Italians had begun to practice towards the beginning of the century. Even though elsewhere in Europe the Italian influence was decisive, in Spain, the transition is marked by a reduction from multiple vocal lines in harmony to either an accompanied solo voice, or to two or three voices in harmony. In other words, although monody began to rule in Italy and elsewhere, Spain appears to have incorporated it more slowly, with the result that it never established the dominance that it had in other parts of Europe during the latter decades of the seventeenth-century.

2.3 General Characteristics of Spanish 17th Century Polyphony

There are three major modifications of polyphony⁷ in the seventeenth-century. First, was the tendency to embellish or vary certain melody lines, making them more noticeable than the rest of the polyphony, thus breaking one of the Renaissance's basic rules, which called for equilibrium between the voices. Secondly, there was the introduction of the organ accompaniment and *basso continuo* that countered the tenet in

the Renaissance that required that pieces be *a capella*. Although the organ doubled the voices of the polyphony, it was not previously a custom to have accompaniment with the voices. Finally, there was the transformation of the bass line from the melodic to the harmonic role: no longer conjunctive, the bass became quite disjunctive, with frequent skips of fourths and fifths. Instead of being a mere melody in the polyphony, the bass became the root on which all chords were based.

It is important to remember that polyphony as it was known in the Renaissance, with its conservative characteristics (contrapuntal melodies, *a capella* singing, etc.), did not disappear during the seventeenth-century, especially in the main Spanish churches and cathedrals. Rather, it coexisted along with the tendencies towards monody that were felt primarily in secular music.

One of the things that the old and new polyphony had in common was the slow, solemn, religious, and contrapuntal imitation in the melodies. The new tendencies, however, were characterized by embellished melodies, the combination of solos and choir or choirs (polychorality),⁸ the introduction of new instruments, and, of course, the use of *basso continuo*.⁹ Other differences include the incorporation of imitation of voices (there is imitation in the 16th century, but in the succeeding century it becomes stricter), melodies that utilize chromatic shifts, and mild dissonance (although the dissonance is resolved in the cadences), with some displays of imitative leit motifs.

Another tendency of the new polyphony is the homorhythmic element between the voices in chordal succession. There was some homorhythm in the sixteenth-century, but in the seventeenth-century it became the norm, particularly in the

polychoral works. It was very common for multiple (from two to three up to five) choirs (some of eight voices, others of twelve, up to sixteen) to perform the polyphony.¹⁰ The music preserved from the period reflects these polyphonic characteristics, including some of the songs that appear in Moreto's plays.

2.4 Melody

One of the great inventions of the Baroque period in music was a new kind of melody, and, as noted before, the symptoms of this new type of melody were emerging already in the late stages of the sixteenth-century. During the latter era in Spain, there were two distinct types of vocal melodies: on the one hand, those that characterized Latin texts and on the other hand, those that were associated with Castilian texts.¹¹

Musical settings of works written in Latin were quite loyal to the characteristics of traditional sixteenth-century polyphonic practices, although sprinkled with the new melodic, harmonic and rhythmic shifts that would later flourish in the Baroque. First, the melodic line became ornate, almost to the point of becoming something completely independent, past any equilibrium so sought after in the Renaissance. Consequently, the intervals of the melody were now relatively disjunctive. Throughout the 17th century, intervals of a 3rd, 4th, and 5th were common; greater intervals, such as 6th and 7th, were not, although not completely unknown. The diminished 4th interval downward in particular was very popular, a characteristic inherited from the 16th century.

Another characteristic of the Latin compositions was that the rhythms were generally in duple meter, as José Climent comments: "Parece que, al musicar un texto latino, se adoptaba una postura mucho más seria que cuando se musicaba un texto en

lengua romance. El castellano suele tener un ritmo ternario, mientras que el latín se concede un ritmo binario; ello hablando en términos generales” (Obras 11-12).¹² It appears, then, that the general perception of the period was that duple meter was more appropriate for music that was religious in content (such as Latin texts), as opposed to music with Castilian texts, which was largely in triple meter. Curiously, some of the musical manuscripts that have been preserved contain music for Latin texts that are triple metered, and there are in fact examples of triple metered Latin musical texts in Moreto’s theater. It is clear, however, that the triple metered music with Latin setting is the exception and not the rule.

Melodies of the second, or monodic tendency, were those composed for texts in Castilian and are particularly represented by the songs known as *villancicos*. Scholars characterize these melodies in the following way:

1. They are generally written in triple meter (3/4 or 3/2). (In the Renaissance, duple meter was the norm, and triple meter was rare. In seventeenth-century secular music, however, sometimes there was a preference for the latter.)
2. They are syllabic in nature (one note per syllable).
3. There is frequent use of syncopated rhythms.
4. They are typically diatonic, although relatively disjunctive compared to their predecessors.

López Calo, one of the scholars who has identified these characteristics, warns that they are to be considered general tendencies only, and of course, there are exceptions. He

goes on to say that in studying the fifteenth and sixteenth-century *villancicos* in three major compilations (*Cancionero de Upsala*, 1556; *La Recopilación de Sonetos y Villancicos*, de Juan Vázquez, 1560; and *Canciones y villanescas espirituales*, de Francisco Guerrero, 1589) one finds an evolution (especially in the secular works) into what would later constitute the use of melody in the seventeenth-century, that is, compositions mostly revolving around a single melody, as opposed to four or five equally important melodies within a polyphonic context.

2.5 Harmony

Seventeenth-century harmony in Spain was very conservative. That is to say that it was highly consonant in nature, involving primarily first and second inverted chords, and any dissonance had to be carefully planned as well as resolved in cadences. Harmony was based on the *basso continuo*, and this type of accompaniment became widely used in the Baroque. Spanish composers used it (or something like it) until well into the 19th Century (López-Calo 54).

The first documented uses of the *basso continuo* in Spain come from the latter part of the 16th century and, according to López-Calo (54), the practice may have sprung from the need to keep the various voices in the cathedral choirs in tune in and to support the overall polyphony. The *basso continuo* first involved the *bajón* or “fagot,” which was part of any cathedral’s instrumental inventory, and later on, the *violón* or *viola da gamba* / violoncello was added. Ultimately, the harp, and later the organ, would also become important instruments for the *basso continuo*.

2.6 Religious Vocal Music

The religious vocal music of the first three or so decades of the seventeenth-century derived from that of the sixteenth-century and was a continuation of the earlier music. Thus, we find the same music used in earlier canonical hours (Gregorian chants), but with increasing participation of polyphonic music during instances of utmost religious reflection. New instruments approved by the clergy, the organ, for example, were also added to accompany popular compositions (such as *villancicos*) for any of the seven periods of the day assigned to recitation of Divine Office: *matins*, *prime*, *terce*, *sext*, *none*, *vespers*, and *compline*. Each day, there were two particularly solemn moments in traditional liturgy inherited from the sixteenth-century: mass in the morning and vespers at night. In the morning, Gregorian-type chants (*cantos llanos*) were sung, while on Sundays and special holidays, such as Corpus Christi, polyphonic music was introduced and steadily gained ground on the *cantos llanos*,¹³ until polyphony was utilized as much or more than the traditional Gregorian chants.

During the course of the seventeenth-century, religious vocal music became more complex. As the importance of music increased, musical chapels expanded and the style of singing evolved towards elaborate vocal production. The madrigals and other secular vocal genres that flourished in Italy, for example, required adult female voices to perform expressive, ornamented, often virtuosic melodic lines. The number of instruments utilized in the accompaniment expanded as well, and they had increasingly

more significance until instruments and voices became perfectly fused.¹⁴ Some of the most common types of religious music of the era are hymns, masses, and *villancicos*.

2.6.1 Hymns

Generally, hymns are understood to be songs with a text that praises a deity or expresses thoughts of religious meditation or worship. The first writer of Christian hymns in Latin was the 4th-century French prelate St. Hilary. Soon after his death, the prelate Saint Ambrose and others established the regular use of hymns and psalms in the Western Christian liturgy. Ambrose himself wrote many hymn texts and also some of the dozen chant melodies for them that survive. His hymns and those of succeeding authors and composers were written for use in the Divine Office.

Until the 10th century, hymns were rarely sung during the celebration of the Mass. During the 10th century words of praise to God were sometimes added to the long passages of chant that were sung on the word *alleluia*. The praise texts replaced the prolonged syllable *a* at the end of the word. The passages of chant and praise text were called sequences, from *sequi* (Latin, “to follow”), meaning that the hymn immediately followed the word *alleluia*. The invention of sequences is often attributed to the German monk Notker Balbulus, but they probably existed before his time.

Many composers during the later Middle Ages and Renaissance made polyphonic arrangements of chant hymns. In all cases medieval hymns and sequences were sung by priests and choirs, never by the congregation. It was not until the 16th century that the hymn became a congregational song. This development was one of the reforms introduced by Martin Luther.

In general, hymns would form part of the liturgy during festivities. They were based on Gregorian chants, but their distinctive feature is that one voice would carry the melody (sometimes very disfigured) while the rest of the voices would make up the counterpoint.¹⁵ There is one example of this type of hymn in Moreto's religious theater that has been preserved in MS "Novena" entitled *Te Deum Laudamus*, which we will discuss later.

2.6.2 Masses

A musical mass is normally composed of several varying sections, including the Kyrie, Gloria, Credo, Sanctus Benedictus, and Agnus Dei. Because of their relatively short texts, the Kyrie, Sanctus, and Agnus were performed as motets in the 16th century, in contrapuntal fashion and with melismatic melodies. The Gloria and Credo, on the other hand, were composed syllabically and homorhythmically because of their longer texts.¹⁶

The mass of the first half of the seventeenth-century preserves this structure. However, modern mass virtuoso singing was prevalent, alternating with the choirs. There is one example of a portion of a mass in Moreto's religious theater, a "Kyrie," which we will discuss in the third and fourth chapters.

2.6.3 Villancicos

The *villancico*, originally simply a song of the common folk, first appeared in a religious context in the sixteenth-century when the custom of replacing the Latin liturgical responses with Castilian during the Nativity Mass became widespread. Instead of the Latin responsories (responsive verse or set of verses, especially from the

Psalms, used in the Divine Office), there would be the singing of *coplas* that corresponded to the liturgy, a substitution designed to appeal to and attract the masses. This custom grew so popular and successful that it became the norm in Spain. Towards the end of the 16th century, *villancicos* had completely overshadowed the Latin liturgical responsories. *The villancicos* expanded to the theatrical context as well, becoming part of the staging of certain scenes of the Nativity.¹⁷

The music of the religious *villancicos* in the first half of the seventeenth-century may be characterized as follows. As regards harmony, it follows the evolution described previously: from polyphonic, to melody driven. As regards form, it consists of a *tonada-responsión-copla* sequence. The *tonada* is typically for solo or a couple of voices (“pocas voces”), followed by the choral responsory of six to eight voices, and the *copla*, always for a solo (*tonada-responsión-copla*).¹⁸ As regards instrumental accompaniment, it is always present for the *tonadas* and *coplas* but often inexplicably absent in the *responsiones*: “Por extraño que pueda parecer, los villancicos de Comes suelen estar escritos sin acompañamiento alguno. Cuando éste se emplea, es solamente en las tonadas y coplas” (Climent 19).

In the second half of the seventeenth-century, the *villancico* texts were normally composed of an introduction, an *estribillo*, and *coplas* in a variety of combinations. The introduction tended to be sung by a small number of voices (typically four), the *coplas* were sung by solo singers, and the *estribillo* was sung by all the voices available in the choir.

While some types of religious music are not present in the seventeenth-century Spanish theater, in Moreto's plays there are several sung texts that can definitely be classified as religious. We will examine these in the proper place.

2.7 Secular Vocal Music

Seventeenth-century secular vocal music can be divided into two parts, the first corresponding approximately to the first half of the century, and the second to the second half of the century. The former is characterized by a prolongation of 16th century practice, with *canciones* of three to four voices that are homorhythmic and in note by note tonal counterpoint. The latter is defined by the emergence of songs for one, two or three voices, which are performed in various forms, but with characteristics similar to those of the sixteenth-century.¹⁹ We will analyze first the particularities of the earlier music, and then those of the later music.

2.7.1 Secular Vocal Music of the First Half of the 17th Century

According to Miguel Querol (*Música barroca* 8), the most important Spanish secular vocal music of the first half of the century is preserved in some eleven key *cancioneros*, nine of which are also mentioned by López-Calo, including the *Cancionero de Turín*, the *Cancionero de la Biblioteca Casatense*, the *Cancionero de Medinaceli*, the *Cancionero de Olot*, the *Cancionero de Munich*, the *Libro de tonos humanos de la Biblioteca Nacional*, *Cancionero de Coimbra*, the *Libro Segundo de Tonos y Villancicos de Juan Arañés* (1624), and *Romances y Letras a tres voces de la*

Biblioteca Nacional. The majority of these *cancioneros* were transcribed for nobles who undoubtedly hired their own musicians, or they were compiled by an individual or group of composers.²⁰ Other *cancioneros* come from convents.

The *cancioneros* of the first half of the century have some general characteristics²¹ in common: their date of composition, for example, their form, and their length. All were compiled in the first decades of the century. In addition, their repertoire is fundamentally similar, and the same small number of composers is common to all of them, although it should be noted that many compositions that they contain are anonymous. The composers featured in these compilations are Mateo Romero, also known as “El Capitán,” Juan Blas de Castro, Gabriel Díaz Besón, Alvaro de Ríos, Juan Pujol, Manuel Machado, Miguel de Arizo, Diego Gómez, and Juan de Palomares.²² All of them were active in Court circles.

The musical form found most frequently in the music of the *cancioneros* of the first half of the seventeenth-century is the *villancico*, normally composed, like the religious *villancicos*, of an *estribillo* and a series of *coplas*, which often used the same music. These compositions are generally brief, rarely going beyond thirty measures in length, a quality that predominates in the music of Moreto’s plays.

In the first half of the seventeenth-century, even though many characteristics of the music of the Renaissance were retained, there were certain modifications that had to do principally with tone and word painting. According to Miguel Querol, the attitude towards the themes in the musical setting was different in this period:

[...] en todos los cancioneros anteriormente descritos [...] el espíritu profundo del madrigal clásico (profundo en las pasiones de amor, de alegría, de tristeza y aun en el sentimiento del paisaje natural) ha desaparecido para dejar lugar un sentimiento más artificial y pasajero. El hombre, en la música de estos cancioneros, no vive ya estáticamente la vida de los sentimientos, sino que la vive de pasada, dinámicamente. Para los músicos del siglo xvii la vida consiste ya más en el movimiento que en un sentir contemplativo. (*Música barroca* 163)

It is also a widely recognized fact that the music of the *cancioneros* was used to portray the ideas of the vocal text through word painting. This was done in the 16th century to certain degree, but in the 17th it became the norm. For example, it is common for the music of this period to imitate the idea of the word *huye*, with six eighth notes in a row, followed by a quarter note (♩), in order to create the feeling of the act of fleeing.

2.7.2 The New Song in the Second Half of the 17th Century

Even though our knowledge of vocal music in the second half of the 17th century is still somewhat sketchy, it is clear that important changes were taking place. These have to do primarily with style, meter, melody, and the use of accompaniment.²³

The first among these modifications was the frequent use of triple meters and the emergence of monody. There was some utilization of triple meter in the earlier periods, but the duple meter was most prominent, and polyphony reigned. Although there were monodic tendencies, songs for two to three voices over the previously established polyphonic style in the first half of the 17th century were still common.

What is clear, nevertheless, is that there was a sharp decline of polychorality and of songs for four or more voices. The shift tended to move towards monody, but polyphony was never fully abandoned.

The melody of the so called “new song” (monodic style) of the latter half of the seventeenth-century was generally simple, normally in triple meter, as stated, and syllabic, that is, one note per syllable. Syncopation, involving dotted notes, became common (dotted quarter note-eighth note-quarter note). Also new was the tendency to break the melodic line in order to articulate or emphasize a certain word. For instance, when the word *suspiro* was sung, it was common to put the syllable “sus” on two eighth notes (♪♪), followed by a rest, then “pi” on a half note (♩), followed by a rest, then “ro” on another half note.

2.8 Music in Moreto’s Theater

The kind of music most frequently found in Moreto’s theater is vocal music. In his works, Moreto uses vocal music in connection with his depiction of all classes of society, and that music takes the form of solos, duets, trios, quartets (sometimes quintets), and choruses. The predominating type of vocal music, however, is the solo, accompanied, in all likelihood, by one instrument, usually a type of string.

Some examples of theatrical solo music appear in *El entremés del vestuario*, *Hacer remedio el dolor*, and *La vida de San Alejo*. In the first work, the song “Gigante cristalino” is for solo voice accompanied by harp. It is a brief song with repeat signs so that additional text can be sung with the same melody. Although, as we have seen,

Spanish music never fully broke from polyphony, there was a gradual shift from polyphonic to monodic style music during Moreto's time, and this is represented here.

Act 1, Scene 6 of *Hacer remedio el dolor* features another solo performance illustrating the monodic music style. The heroine, Casandra, who was jilted by her lover, sings a song in order to reconquer him, with her beautiful voice accompanied by a string instrument. The receptor of the music, Carlos, describes how Casandra's voice pleases him, and we see how he and his *criado* discuss the musical quality of the singing. The numerous times that similar scenes appear in Moreto's plays is a testament to the popularity of the solo voice accompanied by *vihuela*, guitar, and / or harp.

Serenades constitute a large portion of solo vocal music. It is common for serenades to signal in some way the eloping of lovers who for some reason cannot be together. In *Caer para levantar*, for example, don Diego hires musicians who sing, while accompanied by violins, harps, and guitars, so that Violante will elope with him. The music makes references to the pleasures of mundane delights and strong *Carpe diem* tones, which contrast with the religious underpinning of the work.

Laments, which were introduced in operas and pastoral zarzuelas for the court during the beginning of the second half of the 17th century,²⁴ are another type of solo vocal music performed in Moreto's works, where they express the character's discontent and depressive psychological state of mind. In Act 3, Scene 10, of *La vida de San Alejo*, Sabina tearfully sings "Ausente del dueño mío" to describe the pain she experiences because of Alejo's absence. The song is in the monodic style piece common to the era.

After Sabina's solo she is joined in her singing by her maids, resulting in an ensemble performance of the songs "Llorando días y noches" and "¡Ay dulces prendas por mi mal halladas!"

A variety of vocal ensembles, such as duets, trios, and quintets also appear in a number of plays. One example of a duet is found in *El entremés del mellado* where in the opening scene, La Chaves and La Escalanta interchange songs that introduce the exposition and complication of the work.

Although less frequent, vocal trios also occur in some plays, such as in *Los más dichosos hermanos*. The ensemble music here is critical to Act 1, Scene 3, because it represents the sounds of the Holy Trinity, under the influence of which Penélope is converted to Christianity. Each time Penélope asks the Holy Trinity a question, she is answered in tripartite harmony, with each note being held for a certain period of time.

Aside from duets and trios, a quintet appears in *El entremés de los oficios*. The *entremés* is in effect a performed vocal ensemble in which each member sings about his or her profession. Luisa begins the work singing about selling medicinal herbs, followed by Mariana who sells horseshoes, Borja who sells silver spoons, Simón who sells olives from Seville, and finally, Luçiana, who sells nuts. All five ensemble members exchange sung lines until they all converge at the center of the street for the climactic confrontation resulting from the lack of vendor space.

In addition to duets, trios, quartets, and quintets, larger ensembles are found on the stage as well. Choral music is the second most common type of vocal music after solos, and in the religious works, it is as frequent as the solos. As an example, we need only to remember any of the climactic scenes of the hagiographic works. In the last

scenes of *San Franco de Sena*, for example, there is a procession of people who witness the ascension of Franco and Lucrecia, as a chorus of angels sings “Te Deum Laudamus Te.” The music preserved for this scene is consistent with the religious music of the period: a four-part chorus divided into soprano, alto, tenor, and bass with *basso continuo*, in duple meter. This choral formation is also found in the mass “Kyrie Eleison” that appears in *La vida de San Alejo*. Four part choral music plus *basso continuo* permeates these types of scenes in the religious plays.

2.9 Instruments for Accompaniment of Vocal Music

Even though there are indications in some of the surviving vocal music of the period for accompaniment parts, usually there is no mention of specific instruments. This lack is found in the theatrical texts as well, for many times stage directions do not say specifically what instruments, or how many, should be used in a certain musical scene.

However, there are many “implicit” stage directions in those texts that call for a variety of instruments, among them, string, percussion, as well as wind instruments. Clearly this instrumentation reflects the music heard at contemporary festivities such as carnivals, weddings, royal entrances, and religious feasts.

Some of the most frequently used percussion instruments in the theater were drums (*cajas*, *tambores*, or *atambores*), small drums or tabors (*tamboriles*), tambourines (*panderos*), bells (*campanas*), clappers (*badajos*), castanets (*castañuelas*), kettledrums (*atabales*), and rattles (*sonajas*).²⁵ These were employed not only to accompany singers and actors, but also in conjunction with scenes of ritual and panoply, such as military campaigns, attacks, retreats, tournaments, and arrival or departures of important figures. Tambourines were frequently used by *labradores* when they danced and on other joyous

occasions. *Campanas* or bells were often heard, particularly, in religious works where they suggested the supernatural, although, they also functioned as a warning of attacks, to assemble townspeople, or to announce deaths. *Castañuelas* were used generally in bullfighting scenes, especially to accompany the *picador*. Kettledrums were employed in order to emphasize some important event, to mark the dramatic end of that event, or to intensify the atmosphere of the action. Finally, the *sonaja* or small drum was used to accompany dancing, often in conjunction with the *pandero*, *tamboril*, and *gaita*, particularly, in scenes of peasant festivity.

The most popular wind instruments in the theater were the oboe-like wind instruments such as the shawm (*chirimías*), the trumpet and its variant, the *clarín*, bag-pipes (*gaitas*), rustic pan-pipes (*zampoñas*), and various other wind instruments like old (*trompas*) and long (*añafiles*) trumpets. The most widely used out of this group were undoubtedly the *chirimías*, since they were used to announce entrances and exits, and to intensify bullfights, tourneys, and other celebrations. They also had the practical function of signaling the commencement of plays, and sometimes they accompanied supernatural scenes. The *clarín*, with its distinctive, piercing trumpet-like sound, was also a very versatile instrument, used to announce departures and entrances, to signal battle attacks, and to emphasize dramatic moments. *Gaitas* and *zampoñas* were utilized in dances or for serenading, while *trompas* and *añafiles* most commonly were utilized for Moorish battles.

Out of the string instruments, guitars, harps *vihuelas*, lutes (*laudes*), and lyres (*liras*), all are very much present on the stage, particularly, various types of guitars and

harps. Guitars were used primarily to accompany singing, such as in serenades or celebrations (weddings, banquets, etc.). Because of their versatility, they were the instrument of choice for court scenes as well as in plebeian spaces.

The harp was used for accompanying songs (*tonadas humanas*) and dances (*seguidillas, pasacalles, folías*, etc.), or as background music for various celebrations or for meditation. On occasion, it was also employed to underline the supernatural. The lute accompanied dances, while the lyre was mostly associated with the court. Finally, the flute was used in rustic spaces, where musicians played it in conjunction with the dancing and singing of *labradores*.

2.9.1 Instrumentation in Moreto's Plays

Musical instruments appear in just about all of Moreto's minor, secular, and religious plays. In the minor works *El entremés de las brujas*, *El entremés del Mellado*, and *El entremés de la campanilla*, for example, a number of instruments take part in the happenings on stage. The instruments that appear in the first of the aforementioned pieces are essential. Flutes, trumpets, drums, and bagpipes all contribute to the supernatural feel of the scenes where witches sing, dance, and fly. In *El Mellado* bells play to announce the upcoming execution of the ruffians, and in *La Campanilla*, a magical bell provides the motivation for the work. The sound of the bell is used as a special effect to signify the spells in progress.

Of course, instruments are not limited to minor plays. In the so called trilogy of "disdain," comprised of the secular works *El desdén con el desdén*, *El poder de la amistad*, and *Hacer remedio el dolor*, musical instruments, strings in particular, play an important role. In *El desdén*, when Diana and her ladies constantly sing in a garden in

order to seduce Carlos, they are accompanied by a guitar. In *El poder*, Alejandro sings on several occasions throughout the work in order to conquer Margarita's spite accompanied undoubtedly by guitar or *vihuela*. And finally, Casandra, in *Hacer remedio el dolor*, sings accompanied by her servant playing the harp, in order to rekindle the passion Carlos once held for her. These musical activities happen several times within each play, making instrumentation an integral part of the performance. In addition, *caxas* frequently play in order to keep the beat of processions that occur during *saraos*, and the sounds of harpsichords are implicit in those scenes, since they were primarily courtly instruments utilized in all such festivities. All these instruments form a part of the stage music and the overall required decorum of the secular plays.

However, it is in the religious plays where string, wind, and percussion instruments seem to come together with more consistency. Religious plays in tend to represent in combination the three major sectors of society, the Court, the Church, commoners, and this provides the perfect opportunity for a diverse number of instruments that can convey a variety of social classes.

Some examples of religious plays in which instruments are important are *El bruto de Babilonia*, *Los más dichosos hermanos*, and *Caer para levantar*. *Caxas* constantly sound in *El bruto*, such as in Act 1, Scene 5, when the King knights Daniel as his right hand man. Then towards the end of Act 3, *caxas* are played in order to keep the beat of the procession as Susana is about to be executed in public for allegedly committing adultery. In *Caer para levantar*, violins, guitars, and harps accompany the serenade in Act 1, Scene 6, as part of an elaborate plan for the lovers to elope. Finally, in *Los más dichosos hermanos*, Act 1, Scene 7, trumpets and *caxas* sound to highlight the entrance of

Emperor Declo as he proclaims persecution against Christians. The sounds of an organ towards the end of Act 3 signals the cave survivors, Dionisio, Licinto, and Serapion, that the persecution of Christianity failed. In all of the religious plays, instruments that are associated with the different sectors of society converge to form a fairly accurate reflection of the types of instruments utilized in Moreto's time.

2.10 Dances

The musical *cancioneros* to which we have previously referred are also a source of different polyphonic and monodic pieces used as accompaniment for a variety of the period's popular dances, including those that appeared on stage. The relationship between music and dance was important, since the music helped make sense of the dance, just as the dance helped make sense of the music. Popular rhythmic patterns were associated with a variety of dances, like the triple-metered *villancico*, which accompanied plebian dances the *chacona*, and the *seguidilla*; and, the triple-metered courtly dance the *gallarda* and the duple-metered courtly dance the *pavana*. At the time, the various meters were not necessarily known by their musical characteristics (duple meter / triple meter/ two-pulse upbeat), but were easily identifiable through the names of the dances.

Clear divisions between what was referred to as dance or music were many times blurred, since the marriage between dance and music was so ingrained. As we have seen, the *villancico* was a popular religious musical genre after 1600, sung in cathedrals, monasteries, and other religious institutions as a substitute for Latin responsories in Matins at Christmas and Epiphany. It was also used in services for the Immaculate Conception and other Marian feasts, in Corpus Christi processions, and on saints' days. On these occasions, especially during Corpus Christi, it often featured dancing choirboys

(*seises*). In addition to being one of the most popular musical genres in the Western world during the 17th and 18th centuries, the *villancico* was a significant social phenomenon. While projecting the appropriate religious devotion, *villancicos* were nonetheless often filled with dancing characters taken from popular theater (cowardly peasants, foolish mayors, and stereotypical representations of minority groups), creating a complex tapestry that says much about the culture of the times.

Although in the seventeenth-century the *villancico*'s accompaniment was limited to wind, harp and organ in serious church settings, its musical style was also infused with popular culture, giving it danceable qualities that attracted the populace. The dominant traits – triple meter with extensive hemiola and syncopation, syllabic declamation, homorhythmic textures and conjunct melodies – were found in settings of Spanish and Portuguese texts of the day, including religious and popular songs found in the theater.

The *gallarda*, the *pavana*, the *folía*, the *chacona* (sometimes called *capona*, *pasacalle*, or *rastrojo*), and countless other dances all made their way onto the stage. As with the *villancico*, the historical, social and political context we can infer from these dances is significant. In addition, although dances such as the *chacona* and the *folía* were for the most part plebeian dances during the first part of the seventeenth-century, during Moreto's time these dances were not only performed in the *corrales*, but they were also cultivated and performed in the Court.

The majority of the information we have received about the sixteenth and seventeenth-century dances of Spain has been derived from surviving period documents or dance treatises, both those written in Spain and those written in other lands. Among the latter, the most important are Thoinot Arbeau's *Orchésographie* (1588), F. Caroso's

Il Ballarino (1581), C. Negri's *Nouvi Inventioni de Balli* (1604), F. de Luaze's *Apologie de la Danse* (1623), and Feuillet's *Recueil de Dances* (1700) and his *Choregraphie ou l'art de décrire la Danse* (1701). In Spain, the known published books on dancing and different dance-types that date from the seventeenth-century are *Libro de danzar de don Baltasar de Rojas Pantoja, compuesto por el maestro Juan Antonio Jaque* (1640) and Juan de Esquivel Navarro's *Discursos sobre el arte del danzado* (1642). José Subirá brought to light the former dance treatise, basing his work on that of the esteemed nineteenth-century composer Francisco Asenjo Barbieri, who had scrupulously copied the original manuscript's spelling and punctuation.

Before discussing the individual dances that were frequently included in theatrical performances, we must clarify some of the general differences that existed between *bailes* and *danzas*,²⁶ both of which terms are translated by the English word "dance." Each appears under different spellings in various theatrical works, such as (*bayle, baile, vayle; danza, dança, etc.*).

The term *baile* generally refers to "popular" dances; that is, those associated with the plebeian classes (physical laborers, the poor and uneducated, or marginalized peoples, such as gypsies and beggars). *Bailes* implied freer and more flexible movement, acrobatic jumps or leaps, and they required agility and coordination of the legs and torso, as well as of arm and hand gestures, in order to form shapes, make circles, play castanets or other instruments, and/or clap while dancing.

The *danza*, on the other hand, was associated with the court and the socially refined, especially because it was relatively rigid, measured, grave, and studied. Instead

of the acrobatic and expressive hand gestures of the *bailes*, the *danzas* were generally characterized by stances and leg movements that excluded the upper body and arm movement.

There were differences in the music used for the *baile* and *danza* as well. The popular *bailes* seem to have been accompanied by tambourines, a variety of bells, several drum-type instruments, bowed and plucked string instruments, flutes, trumpets, bagpipes, castanets, and guitars, as well as by sung texts. The courtly *danzas*, on the other hand, would not use brass, drums, or any type of loud instrument. Instead, *danzas* were most likely to use strings —lutes, *vihuelas*, guitars, harps, and violins.

As important as it is to keep in mind the above distinctions, it is equally important to point out that because of the popularity of certain *bailes*, some of these became important across social classes. It was not uncommon for some *bailes* to penetrate or even overwhelm upper-class performance spaces over time, just as it was not uncommon for some *danzas* to be incorporated into performances in the *corrales*. For that matter, a particular dance type may be referred to as a *baile* at one point, and a *danza* at another. Typically, the *bailes* that penetrated courtly spaces were somewhat “tamed” in order to maintain the proper decorum.

The theater of the Golden Age is filled with song-dances, and because of this fact, it is appropriate to explore here the general characteristics of some of the most frequently used. Although many of the following dances have been a part of Spanish culture for a considerable amount of time, and some modified versions are still performed today, I will discuss the dances primarily from the perspective of their relationship to seventeenth-century theater, and particularly, to Moreto’s plays.

2.10.1 The *Pavana*

The *pavana*, or pavan, was a court dance primarily of the 16th and early 17th centuries. Scholars agree that it was probably of Italian origin, although there is some dispute over the etymology of the name: some believe that it relates to the city of Padua, while others suggest that it could be derived from the word *pavón*, noting a relationship between the dance's graceful steps and the movement of a peacock. Whatever the provenance of its name, we know that this dance was widely performed in Spain. The pavan was characteristically slow and was frequently performed as an introductory or processional dance, such as during the commencement of royal festivities, at weddings, or when musicians would lead the parading of some notable guild. The 1588 account of Thoinot Arbeau describes the choreography of the dance steps as consisting merely of two single steps (*simples*) and one double step (*dobles*) forward, followed by two single steps and one double step backward, with the forward steps beginning on the left foot and the backward steps on the right foot.

According to Arbeau's late sixteenth-century document, the music for the pavan generally included four-part harmony and accompaniment with viols, spinets, and flutes, and, as said earlier, it was almost always in duple meter (two or four beats per bar). Frequently, the pavan was performed as the first of a series of dances, followed by other dances in faster triple meter; often these succeeding dances carried the melodic and harmonic material of the pavan. Thus, in this context, the duple-metered pavan, a fairly stately dance, might alternate in mood with the triple-metered *gallarda*, a light and quick dance. Hence, the *pavana* and the *gallarda* frequently appeared together in performances.

Being basically a court dance, the *pavana* was not as popular in the theater as other dance types of the period, nevertheless, it makes its way onto the stage. There are references to the dance in various texts, and on occasion it was performed in courtly scenes. Indeed, it has a particularly important part to play in the action of *El desdén con el desdén*.

2.10.2 The Gallarda

The *gallarda* (Spanish for ‘graceful’) was a light, elegant, and jaunty dance in triple meter, popular in 16th and 17th century Europe. The *gallarda* may at one point have been the same as the French galliard, but, the *gallarda* has a lightness and grace not found in its French counterpart. As mentioned, it was performed frequently in conjunction with the duple-metered *pavana*. Although primarily triple-metered, duple-metered *gallardas* were not uncommon.

Because of the *gallarda*’s reputation of being ‘graceful,’ this *danza* probably had to be performed by competent dancers who could match its complexity. There is a significant number of references to the *gallarda* in theatrical works throughout the seventeenth-century, most notably in those by Lope de Vega, Calderón de la Barca, and its presence is implicit in some of the works of Moreto.

2.10.3 The Jácara

Along with the *chacona* (and the *zarabanda*, which we will discuss shortly), the *jácara* was a wild, obscene, bawdy, and salacious dance that generally remained marginalized from court decorum. The *jácara* was often used unsparingly as a minor theater piece, or as an interlude between acts of a theatrical performance, where it served as a diversion.²⁷

The texts to which *jácaras* were danced were frequently *villancicos*, formed of verses and a repeated refrain. These texts were vulgar and brusque, and their melodies recalled Arabic modes. The instruments in the accompaniment of these dances were generally plucked guitars. The *jácara* was associated with the world of *germanía*, made up of the outcasts of society, such as the *valentones*, figures who acted tough on the outside, but who were in reality cowardly when put in a situation requiring their bravery.

2.10.4 The *Folía*

The *folía*²⁸ was a song-dance popular during the late sixteenth and seventeenth centuries. Some scholars maintain that the *folía* originated as a folk dance, although there are Portuguese sources of the period which mention that *folías* were sung and danced during both popular festivals and courtly spectacles.²⁹ There is evidence of the *folía* penetrating into theatrical scenes early on, especially in the plays of Gil Vicente (1465-1536) and Diego Sánchez de Badajoz (1460-1536). This song-dance became widely used in seventeenth-century theater as well, perhaps because its two verse refrains were easy to memorize at a time when performers had a lot to learn for each performance and little opportunity for rehearsal.³⁰ Unfortunately, no music survives from the plays of Vicente and Badajoz, so the relationship between the original *folía* and the later harmonic-melodic variant remains somewhat obscure.

What we do know from documents about the *folía* is as follows. It was originally sung on stage by an ensemble, that it was characterized by a popular tone, and that it was generally in G minor mode, although other modes and keys were used.³¹ There seems to be a consistent chord progression, especially some variation of I/i-V-I/i-VII-I/i-V-I/i-VII-I/i-V-I/i-IV/vi-V-I/i, and it was in triple meter (3/4 or 3/2).³² Other references to this

dance come from the early part of the seventeenth-century, such as in Sebastián de Covarrubias's *Tesoro de la lengua castellana* (1611), where it is described as a Portuguese dance, very noisy, performed with tambourines and other instruments by disguised street-porters carrying young men in women's clothing on their shoulder. Covarrubias adds that the name, which means "mad" or "empty-headed," was appropriate, because the dance was so fast and noisy that the dancers seemed out of their minds. A decade later, in Gonzalo Correa's *Arte de la lengua española* (1626), the author describes the metrical form of the dance as being similar to that of the *seguidilla*, and says that the performances of the *folía* were accompanied by strumming guitar, *sonajas*, and *pandero* (a type of tambourine).

There is no way, without speculating, of describing the music of the early *folía*, because there are no surviving examples. The seventeenth-century *folía*, however, is represented today by scattered extant manuscripts, which provide a melodic framework and the simplest type of guitar accompaniment. Although the dance might be perceived as a fast dance, the music itself is not. It appears that room is given to the dancers to ornament their dance steps, making it seem as if it goes at a much faster pace.

2.10.5 The zarabanda

The origin of the *zarabanda*³³ seems to point to Latin America. There is a poem by Fernando Guzmán Mexía in a manuscript from Panama dated 1539,³⁴ and Diego Durán mentioned the dance in his *Historia de las Indias de Nueva-España* (1579). By 1583, performances were prohibited due to their obscene nature. Nevertheless, there still exist references to the dance after that date in a variety of literary sources, in particular, those relating to the theater.

The *zarabanda* was frequently associated with the *chacón*, of equal lasciviousness and vulgarity. Linked with outcasts of society, such as gypsies, *negros*, and the world of *germanía*, the *zarabanda* was a lewd *baile* in triple time that used the arms, hands, and body expressively. Typically, the *zarabanda* was accompanied by guitar, castanets and other percussion instruments, as well as a sung text with refrain. More than any dance type, the *zarabanda* was the subject of moral outrage and condemnation, some opponents going as far as claiming that it was a dance “invented in hell” (Rennert 70).

With regard to its harmony, it basically consisted of a simple chord progression (I-IV-I-V), as seen in the early *zarabandas* preserved in guitar works by Spanish composers of the era. However, it is important to note that *zarabandas* are not numerous in Spanish sources, although they appear to have been a favorite in the theater of the time, including in Moreto’s minor theater.

The *zarabanda*, like most other dance-types, evolved in the seventeenth-century. By 1620, a new type of *zarabanda* called the *zarabanda frecese* appeared in Spanish and Italian guitar books, and according to scholars, it seems to refer to a non-texted dance with a sectional structure deriving from the harmonic scheme of the earlier *zarabanda*.

2.10.6 Dances and Spectacles in Moreto’s Plays

Even though Moreto’s repertoire has its share of implicit references to dancing, there are curiously direct allusions only to *pavanas* and *folías*. However, due to the high number of *saraos* and *máscaras* that occurs in both secular and religious plays, as well as

a large groups of festive scenes in the minor plays where dancing inevitably occurred, we may deduce that *danzas* such as *gallardas* were frequent, not to mention *bailes* like *zarabandas* and *chaconas*.

The *folía* appears in the minor work *La Mariquita*, where there is a passing reference by Lorenço to its obnoxiously loud quality. It is possible that this is the dance that closes the play after El vegete is unable to prevent Quiteria from social climbing by tricking the nitwit Lorenço into marriage.

El baile de la zamalandrana hermana contains very little action, but as it seems to imply the inclusion of a *zarabanda*. This work portrays some of the male brutality that characterizes male-female relationships in the lower strata of society, where the *zarabanda* was mostly performed. In the play, Toribio beats María regularly, and as the beating continues, it picks up the tempo of the dance. Of course, in the resolution of the play, typical in the plays of Moreto, all is forgiven.

Most of the spectacles and dances in Moreto's theater, however, appear in the form of *saraos* and *máscaras*. The number of references to these spectacles is great, but specific mentions of the *danzas* associated with them are not. Nevertheless, the *pavana* is the most implied dance, followed by the *gallarda*, due to its close association with the *pavana* in *saraos*.

Saraos take place both in Moreto's secular plays and in his religious plays, either to highlight courtly competitions for the hand of a beautiful young lady, or as a formal get together before or after weddings. In *Hacer remedio remedio el dolor*, a *sarao* is celebrated in each of the three acts as part of the competition for Aurora's hand. In each instance, the *sarao* seems to follow the same structure: there is an opening processional

pavana dance, where each pair is matched by colors the males choose. And since we know that, especially in *saraos*, the triple metered *gallarda* followed the *pavana*, then in all probability, this also happened in the theatrical scenes. Similar scenes happen in *Industrias contra finezas*, *El desdén con el desdén*, and *El poder de la amistad*, among others, where suitors compete for the heart of a love object.

In the religious plays, such as *La vida de San Alejo* and *Los más dichosos hermanos*, *saraos* are also found, although they are not as common as they are in the secular plays. However, descriptions in the stage directions regarding the *saraos* and *máscaras* appear more detailed in the religious plays. Here the festivities serve not to commence competitions, but to provide a contrasting atmosphere. In *La vida de San Alejo* Act 2, Scene 12, the Devil produces a hallucination of Sabina marrying Duke Otón. In order to make the illusion believable the following *sarao* is performed:

Sientase el Duque, y Sabina en dos sillas,
y empieçan de dos en dos un sarao de seis con achas,
cada dos con su copla.³⁵

The music of this festivity could play a role in distinguishing illusion from reality. Though there is no specific reference to dances, we know that there is dancing (“empieçan de dos en dos”) and that it most likely involves a *pavana*, followed by a *gallarda*.

Finally, there are references to *máscaras* in both versions of the secular play *El Eneas de Dios* and in the religious work *Los más dichosos hermanos*. In the manuscript version of *El Eneas*, for example, the *máscara* is part of an elaborate distraction so that Luis and Ramón may escape from imprisonment:

Salen los músicos y damas
y caballeros con máscaras

Música. *Las bodas de Isabela*
Del sol envidia es
Fa ra la la fa ra la la
Sicilia las celebra
Que es esfera de su deidad
*Fa ra la la fa ra la la la.*³⁶

The details describe ladies and gentlemen dancing wearing masks accompanied by musicians.

2.11 Sources of the Extant Music in Moreto's Plays

Having reviewed some of the major components and characteristics of the music of the Golden Age, and having seen how they are reflected in music composed specifically for the theater, we turn now to the textual sources from which our knowledge of theatrical music is derived. We shall first look at the *cancioneros* and *romanceros* of the first half of the seventeenth-century, and then at two crucial eighteenth-century manuscripts that provide insight into the theatrical music of the latter half of the previous century. I believe it is important not only to understand the musical characteristics of Moreto's time, but also of the first half of the seventeenth-century because the manuscripts that contain music for the theater that exist today exemplify characteristics of both periods.

Among the most important sources of the late sixteenth and early seventeenth-century Spanish music are the musical *cancioneros*: bound anthologies of polyphonic

songs in partbooks or in choirbook format, dating from the first half of the 17th century and utilized by court composers and by musicians of the public theaters alike. These anthologies were major musical sources for the songs used in many plays that appeared in seventeenth-century theater, and they reveal that in spite of the influences of monody, polyphony reigned.

Although the previous two centuries had been more prolific in the production of *cancioneros*, there were still important volumes in the seventeenth-century that helped establish musical conventions: *Primo libro di Madrigali a cinque voci* by Giussepe de Puente (Naples, 1606), *El Parnaso español de Madrigales y Villancicos* by Rimonte Amberes (1614), *Libro segundo de Tonos y Villancicos a 1, 2, 3 y 4 voces con la cifra de la guitarra española a la usanza romana* (Rome, 1624), etc. These, among other musical publications, reveal a slow stylistic and morphological tension between polyphony and monody that was reflected in the type of popular music that spilled over onto the theater.³⁷

Seventeenth-century songbooks, beginning with the *Romancero Musical de Turín* (1600), *Romances y letras a tres voces* (1600) and the *Cancionero Musical de Sablonara* (1625), show how even though musicians grew fascinated by the new monodic tendencies coming from Italy, they never completely broke with polyphonic tradition. Some of the features retained were the *estribillo*, or refrain form, such as those found in *villancicos* and *romances*. One of the most notable examples remaining of the tension between monody and polyphony, and in many ways the most influential of the 17th - century *cancioneros*, is the *Libro de tonos humanos* (1656). This work was recompiled by Claudio de la Sablonara, a music scribe who worked during Philip III's reign in

Madrid, and who collected and transcribed the best songs for two, three, and four voices (“tonos a dos, tres y cuatro voces”), with beautifully embellished melody lines that were frequently imitated by other composers and performed in Madrid’s Court, as well as in the public theaters. In certain respects, musicians created the atmosphere for evolution by composing single ornate melodies, but in the end, the music remained in the margin between polyphony and monody, because many of these melodies were inserted within works for two to four voices.

In addition to the *cancioneros*, there are two compilations of music from the beginning of the 18th century that give us an idea of the types of songs that were used in the latter half of the seventeenth-century, that is, during the period of Moreto’s dramatic activity. They are Francisco Barbieri’s “Tomo de música vocal antigua” (BNM, MS 13622) and the “Novena Manuscript.” Even though these music transcriptions appear to be compilations decades apart from the original theatrical performances, they provide valuable information about the music used not only in the theater of Moreto, but also in that of his contemporaries as well. Whether composers continued to use the original settings of these song texts, set about to recompose and re-elaborate new compositions based on well-known, pre-existent tunes, or composed totally new settings that were influenced by the contemporary music performed in the court plays, we can never know for certain, because music manuscripts for the original performances have disappeared. It is my belief, however, that music contained in “Tomo de música vocal antigua” and the “Novena” manuscripts closely reflects the music used in the original theatrical performances, just as the eighteenth-century *comedia* manuscripts reflect the original manuscripts of the seventeenth-century.

2.11.1 Tomo de música vocal antigua (BNM MS 13622)

According to Louise K. Stein, BNM MS 13622 is “[...] a mixed anthology dating from around 1705, which nevertheless contains pieces by composers who were actively writing for the theater during the latter half of the seventeenth-century” (109). Salient characteristics of the music found in this compilation are as follows:

1. The text is set in syllabic style, with balanced musical phrasing (all phrases similar in length).
2. Cadences mark the end of each phrase.
3. The first phrase of the melody contains the main melodic ideas (in an example analyzed by Stein, she notices a rising three note opening, followed by a descending melodic leap, and a simple leading note cadence prepared in a 4-3 suspension. These characteristics are shared by the rest of the phrases).

2.11.2 MS “Novena”

Because of the loss of most theatrical music manuscripts from the seventeenth-century, the most significant surviving theatrical music anthology comes from the first decade of the eighteenth-century. “MS Novena,” as it is commonly called, is a large compilation devoted exclusively to settings of songs in some of the most frequently performed plays of the seventeenth-century and the first decade of the eighteenth-century. ‘Novena’ is undated, and was most likely compiled as a master anthology for use by the theatrical companies. The only composer named therein is Joseph Peyró (fl. 1700-20).

The manuscript contains the music and vocal texts of songs associated with the theater of the period, including information about specific plays and dramatists to which

each music fragment belongs. Because we often do not know when, and by whom the music was composed, “MS Novena” presents many problems regarding chronology and musical style. The majority of the plays represented in the anthology were written in the latter half of the seventeenth-century and were most probably recycled during the first decades of the eighteenth, making it especially difficult to accurately conclude whether the music comes directly from the original performances or whether it was composed as new music sometime later. Nevertheless, I believe, that because of the overwhelming similarities to seventeenth-century music practices, the music contained here is a direct transcription from original seventeenth-century manuscripts, or perhaps, a somewhat modified version of the original music, remaining true to seventeenth-century music theory.

Whichever the case may be, “Tomo de música vocal antigua” and the MS “Novena” are two of a handful of documents that acknowledge the existence of the type of music in the theater of the Spanish Golden Age. Most importantly, for the purpose of this dissertation, is that the extant songs used in Moreto’s plays were preserved in these manuscripts.

2.12 Conclusions

As we have seen, the music theory reflected in the theatrical songs and dances was consistent with the general musical practices of the era. Nevertheless, there were significant changes in the way music was utilized on stage in the sixteenth-century and the way it was used in the seventeenth-century.

The music for the theater that Lope de Vega inherited from his predecessors tended to be somewhat incidental to the action, and it was not particularly sophisticated.

Musicians generally stayed behind the scenes, the instruments were not well tuned, and the music ordinarily was played between the acts or was performed at the end by a fool or *bobo*.³⁸ Louise K. Stein notes that the documents preserved in archives show a significant difference between the performances of 1605 or earlier and those of 1614 and later (84). The music of the earlier performances tended to be more static and non-dramatic. Instruments were used primarily to accompany the dances and seem to be restricted to their homogeneous consorts (only one type of instrument was generally played). However, by 1617, the music itself expressed the images and emotions of the text. Moreover, these songs were performed on-stage (as opposed to off-stage) by costumed characters (soloists, duos, and small ensembles).

Lope de Vega, without specifically defining the role of music, was able to provide a theatrical role for it in his *Arte nuevo* by establishing “the conceptual integration of music as vehicle for poetic imitation and the relationship between music and theatrical verisimilitude” (Stein 14). Lope’s practical utilization of music became the model for his successors, and thus he is the single most influential figure in the development of the Spanish conventions for the use of music on the stage.

During the next generation of playwrights, Calderón de la Barca expanded the musical structures within the Lopean precepts of realism and verisimilitude. Composers of this second period generally continued the techniques of their *comedia nueva* predecessors, including the practice of assimilating well-known, pre-existing songs. Calderón’s utilization of music became more dramatic and theatrical (especially with the influences of foreign operatic stage designers), although polyphonic and ensemble songs were still the norm in non-operatic performances. Music not only

enhanced the drama by serving verisimilitude, but it supported the political and metaphysical symbolism of the plays as well, something found in Moreto's religious plays. In short, Calderón's application of music aimed at focusing the audience's attention, as its affective power would "tame the people with delights" (Stein 131).

During Calderón's era, non-operatic theatrical music generally followed the polyphonic style established in the first half of the seventeenth-century, with simple voice parts containing homorhythmic settings with clear text declamation, although with some hemiola and syncopation, as well as with clear cadences reinforced by textual phrasing. However, during Calderón's time, the relationship between music and text was strengthened, especially in the *corrales* or public theaters, where there was much more integration of the two than during the first half of the century.

Despite the shielding of foreign monodic influences, there was an increasing number of songs focusing on a given melody, sometimes without written accompaniment, a tendency that is also seen in Moreto's plays. Although music in the court began using recitative and elaborate arias because of the direct influence of operatic techniques, they were generally resisted in more popular music.

In the 17th century, then, Spanish theatrical music was almost identical to the non-dramatic secular music of the era, leaving aside the recitative used in the Spanish semi-opera and opera. All throughout the century, certain general characteristics were consistent in court, secular, and religious music. They may be summarized as follows:

1. Composers of the era used songs inherited from previous generations without modifying or altering them significantly. They were loyal to the

traditional musical techniques: predominance of consonance and restrained dissonance, basic contrapuntal relationship between the bass line and upper voices, and meticulous symmetry and logic when preparing cadences.

2. Secular song was inherently connected with and dependent on both lyric and narrative poetry. Songs early in the century predominantly express emotions (love, melancholy, etc.) or are narrative, a quality that we see later in Moreto's minor and secular plays, where songs are used for plot development.
3. In the second half of the 17th century there is evolution to monodic tendencies (rhythmic and contrapuntal independence of the vocal line from the bass line or cleverly disguised dependence), but this is rare in the surviving music of Moreto's plays.
4. In short, the traditional polyphonic conventions of the music of the first part of the 17th century were not successfully challenged by later Spanish composers, with the result that the music remained virtually the same, with monodic manifestations of varying degrees (unlike in other places in Europe where monody surpassed polyphony) until well into the next century.

When analyzing the music used in the Spanish theaters of the 17th century, we can come to the conclusion that from the first half of the century to the latter half, changes in the music are not as significant as elsewhere in Europe. It appears that the evolutionary trajectory of the era's music paralleled that of the dramatic tradition, since Calderón and

his followers, for the most part, continued and perfected Lope's model, imitating the forms, techniques, and poetic language of his plays, without wishing to effect an absolute rupture. After four decades (1650-1690) of theatrical music that showed glimpses of outside monodic influences, there was some modification but no complete transformation of the traditional polyphonic musical techniques. Thus, no real change would come until we reach the eighteenth-century after the death of the last Habsburg king, Charles II.

Notes

¹Subirá, *Historia* 303-306.

² See, particularly, Palisca 54-87. See also Tomlinson, *Monteverdi* 21-30, as well as Also Arnold 341-52.

³ See Subirá, *Historia* 303-316 and López-Calo 10-24.

⁴ See Subirá, *Historia* 316.

⁵ The term polyphony refers to the combination of two or more independent but harmonious melodies or voice parts.

⁶ The term monody refers to an early vocal style having a single voice part with continuo accompaniment.

⁷ See López-Calo 12-16.

⁸ See Querol, “Los orígenes” 14. In this work, Querol sustains that Spanish polychorality and monody have their own unique and original characteristics and they were not influenced by the music of other countries, including that of Italy.

⁹ See López-Calo 21-26.

¹⁰ See López-Calo 29-30.

¹¹ See López-Calo 39.

¹² See also López-Calo 51.

¹³ See López-Calo 82.

¹⁴ See López-Calo 84.

¹⁵ See López-Calo 41.

¹⁶ See López-Calo, 96.

¹⁷ See López-Calo 114-115.

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- ¹⁸ See López-Calo 117.
- ¹⁹ See López-Calo 159.
- ²⁰ See López-Calo 160.
- ²¹ See López-Calo 159-166.
- ²² Pelinski 111-120.
- ²³ See López-Calo 168
- ²⁴ See Stein 64.
- ²⁵ See Eubanks 263-267.
- ²⁶ See Brooks 122-126.
- ²⁷ See Cotarelo y Mori, *Colección ccxxiii*.
- ²⁸ See Hudson 34-45.
- ²⁹ See Vasconcelos 67.
- ³⁰ See Rey *Danzas* 164.
- ³¹ See Rey. *Danzas* 178.
- ³² See Hudson 199-221.
- ³³ See Devoto 8-16.
- ³⁴ See Gallardo iv.
- ³⁵ For a detailed description of this scene, see Chapter 3, section 3.1.
- ³⁶ For a detailed description of this scene see Chapter 3, section 2.1.
- ³⁷ See Subirá 308-12.
- ³⁸ See Stein16.

CHAPTER 3

MUSICAL SCENES IN MORETO'S PLAYS

Since approximately seventy percent of Moreto's plays (either those exclusively his or the result of collaborations) contain musical references, the criteria used for the selection of the twenty works to be analyzed are as follows:

1. The plays, whether full length *comedias* or minor works, have significant musical references or extant music.
2. The musical references or extant music of the plays demonstrate a technical and structural contribution to the works.
3. The musical references or extant music manuscripts reveal perspectives on social and/or political values, codes, and customs.

3.1 The Minor Plays

Out of Moreto's thirty-eight or so minor pieces that have survived, I have chosen for inclusion here one *loa* (*Loa de las fiestas del Corpus de Valencia*), two *bailes* (*Baile de don Rodrigo y la Caba*, and *Baile entremesado de los oficios*), and the following six *entremeses*: *Entremés del Mellado* (Interlude of "Snaggle-Tooth"), *Entremés del vestuario* (Interlude of the Dressing Room), *Entremés de la campanilla* (Interlude of the

Little Bell), *Entremés de las galeras de la honra* (*Interlude of Honor's Galleys*), *Entremés de la loa de Juan Rana* (*Juan Rana's Prologue*), and *Entremés de la noche de San Juan* (*Interlude for St. John's Eve*).¹ These minor plays are inherently musical; that is, singing and dancing is implicit throughout the entire work, even when explicit stage directions requiring music are absent.

3.1.1 *Loa para las fiestas del Corpus de Valencia*

This *loa* appears in Robert Carner's *The Loas, Entremeses, and Bailes of D. Agustín Moreto*² and in an early printed version of *Vergel de entremeses* (Zaragoza, 1675). Out of the four surviving *loas* by Moreto, this is the only minor piece known to be of religious nature.

The work deals with the celebration of Corpus Christi and its dramatic processions. It is difficult to say what kind of reception the work received, although according to Cotarelo y Mori (*Colección 27*), it did little to contribute to Moreto's later fame.

As the text shows (see vv. 297-302), the *loa* serves as an introduction to an unidentified *auto* in honor of the Corpus Christi celebration, and the plot is as follows. During the Corpus Christi festivities, Ignorancia hears music being performed and becomes immediately outraged, demanding an explanation of what seems to be an entirely secular song. After she submits her complaints to Sabiduría, Noticia, and Entendimiento, the rest of the work deals with an explanation of the relationship between that song and the festivities. In essence, the piece seems to be a symbolic review of the importance of Corpus Christi, in which Ignorancia represents the common folk, while Sabiduría, Noticias, and Entendimiento represent the Church, whose purpose is to guide

the masses to understanding. At the end of the work, Ignorancia understands the relevance of music to Corpus Christi observation and finally joins the celebration.

Although *Loa para las fiestas del Corpus de Valencia* quite possibly was sung in its entirety, there are four parts that specifically call for music. These musical scenes are found interspersed throughout the 364 verses of the work. In the opening scene, the stage directions show that musicians are introduced singing the secular song that becomes the central issue of the play. The song is in *romance* meter (vv.1-4) and is composed of *coplas*, a trait common to the songs used in many of Moreto's works. It is tempting to suggest that the accompaniment was some sort of stringed instrument, most likely a *vihuela* or guitar, because these were among the most accessible to the common-folk.

Shortly after Noticia and Entendimiento tell Ignorancia that the reason the musicians are singing is because the song not only pertains allegorically to Corpus Christi, but also because it explains the story of how God created humans and how Jesus Christ died at on Cross. The off-stage musicians play a vital role in Entendimiento's and Noticia's explication of the song. Each time the musicians emphasize a verse of the song (vv.159-290), the sung verses are interrupted, in typical Moretian fashion, by fairly detailed sung digressions or glosses of how each song verse deals with the Corpus Christi.

In the next two places where stage directions call for music (vv. 277-291 and vv. 348-364) Entendimiento's and Sabidurías' singing finally convinces Ignorancia of the importance and relevance of the performed *romance*, and she finally praises it: "¡digo que merece un vitor!" The piece ends with a final dance, as all the allegorical figures sing in praise of Corpus Christi.

The music in this *loa* is clearly important. The musicians are not only in charge of the instrumental accompaniment, but they also sing. Musicians present the theme, commence the piece, and motivate Ignorancia's entrance on stage, and there are musical references in thirty three percent of the lines (vv. 1-4, vv. 105-290, and vv. 347-363) of the piece.

3.1.2 *Baile de don Rodrigo y la Caba*

This *baile* is one of Moreto's shortest works, consisting of a mere 144 verses. It was first published in a collection called *Autos sacramentales con cuatro comedias nuevas* (1655).

Moreto's minor piece parodies the rape of Florinda (la Caba), daughter of Count Julian (Governor of Céuta), by Rodrigo (last gothic king of Spain). In the *baile*, Don Rodrigo approaches the count's estate singing about his lust for la Caba. He courts her in a garden, but she rejects him. In despair, Rodrigo "rapes" her, but the rape, rather than being executed, is symbolized by the king's sudden and forceful kiss of la Caba's hand. According to Castañeda, "the wittiest part is one section of a dialogue between Rodrigo and la Cava in which she chides him for his action by asking what future books and histories will say about his horrid act" (113). The king replies that they will probably justify his action by blaming it on a hot St. John's Eve. To avenge her honor, the Count leads a large army of Moorish soldiers against Rodrigo, who eventually agrees to marry la Caba in order to avoid death. The work, as is true of virtually all of Moreto's minor works, ends in the dancing of "seguidillas con mudança" (vv.135-137).

There are many written stage directions for music in *D. Rodrigo y La Cava*. These instructions frequently emphasize music: thus, "música" (vv. 19), "Sale una

música” (v.18), “músicos cantando” (v.1), “Sale un músico cantando” (v. 21), “Tocan a rebato y cantan” (v. 106), “Salen bailando tres o cuatro” (v.133), “Viene el Rey bailando” (v. 136), and “Repitan la seguidilla con mudança” (v.137), to mention a few.

The first sounds the audience hears are musicians narrating the story through song in *redondillas*, with the third and fourth verses quoting popular ballads and proverbs of the era. Throughout the entire work, there are sometimes explicit stage directions that call for “música” exactly in the third and fourth verses of the *redondillas*; other times, there are instructions for musicians to sing in the implicit dramatic stage directions. The music is interpolated with dance movements that the actors must perform, most likely to help produce the comic effect. The stage directions call for *mudança* or *seguidilla*, the second of which was a provocative plebeian dance for couples, usually accompanied by loud strumming of string instruments. This leads here to the assumption that the instrument most likely used to accompany the music was the guitar.

3.1.3 *Baile entremesado de los oficios*

This piece was first published in *Tardes apacibles de gustoso entretenimiento* (Madrid, 1663) and, like most *bailes*, it offers a significant number of musical references, since a great portion is sung and danced.

Cotarelo y Mori classifies this work as a *baile entremesado*, which Carner, in his introduction, interprets as, “a composition introducing dances to end a theatrical performance to which has been added some semblance of a plot, this last being an essential feature of an entremés.” Carner also adds that the distinctions between *baile*,

entremés, and *loa* are not that important, because in Moreto's time one particular work could appear labeled as an *entremés* in one text, but as a *baile* in another. This tells us that the differences were somewhat unclear even in the seventeenth-century.

The action of *Los oficios* is so simple that we could almost say it has none, and, like the *Baile de Rodrigo y la Caba*, this is one of the shortest minor pieces in Moreto's repertoire, barely reaching 145 verses. Luisa starts the play by coming on stage dressed with a *mantilla* and hat that the women street vendors typically wore, followed by Mariana, Borja, Simón, and Luciana, all singing about what they sell and their different "oficios" or crafts, and dressed in the appropriate attire of their profession. The women get frustrated because there is not enough room for all the vendors to sell their respective products, so they quarrel. However, even though they threaten each other with their *jaques'* knives, the scuffle is broken up before tragically escalating into violence. They make amends by singing in a final dance, and all go home without having sold anything.

Music in this *baile* is used in conjunction with the written text and to support the simple action. It is tempting to assume that the music utilized here is a quintet-like piece involving Luisa, Mariana, Borja, Luciana, and Simón, where each takes turns singing a *redondilla* (vv. 1-41), the text of which is marked by the numerous stage directions, such as "Canta Luisa" (v. 1) "Canta Mariana" (v. 5), "Canta Luciana" (9), "Canta Borja" (v. 13), and "Canta Simón" (v. 17). The quintet starts the work and it appears to come to an end by verse 40, by which time the climactic quarreling begins. After all is said and done, the vendors calm down and rejoice ("Dense las manos" v. 114), and the quintet

resumes, this time, with dance movements called upon by the stage directions “Representan” (vv. 125, 146). The music, thus, serves as a frame of the short action, marking the introduction and the conclusion.

3.1.4 *Entremés del Mellado*

The *Entremés del Mellado* first appeared in *Tardes pacibles de gustoso entretenimiento* (1663), and it is sometimes listed as a *baile*, although Cotarelo calls it an *entremés* because the dancing does not appear until the very end:

Es en realidad, una jácara entremesada porque baile no lo hay hasta el final y no de figuras y conjunto, sino uno de los populares. Es otra prueba de la mezcla y confusión de géneros. Comienza ya la Chaves y la Escalanta, mujeres de la vida airada, cantando la jácara de los hechos del Mellado, jaque bien nombrado en toda esta literatura. Luego riñen las dos marcas, sacando a relucir sus trapos lavados, y luego salen ‘muy a lo guapo’ el Mellado y el Zurdo, sus cuayos; comen lo que ellas les llevan y cantan y baylan, y al final se dice que por ser los años de la infántica Margarita (nació el 12 de julio del año 1651) les indultan. (*Colección*, cxcii)

Since the play was written in commemoration of Princess Margarita (born July 12, 1651) and she is described as “pimpollo tierno” (v. 193), Carner affirms that this work was likely produced around 1655, or, somewhat earlier, but most likely not after 1657, because in 1658 there would have been some reference to Prince Próspero who was

born in November of 1657. All the characters in the play were well known to the public because they formed a nucleus of personages recycled in a variety of *jácaras* and *bailes* of the era.

The beginning of *El mellado* is similar to *Los oficios* because as music plays, the molls la Chaves and la Escalanta sing about the upcoming execution of their respective imprisoned ruffian boyfriends, el Mellado (“sharp-toothed”) and el Zurdo (“lefty”). As the women sing their duet, we find out that el Mellado has been convicted of murder and sentenced to be hanged, while his accomplice, el Zurdo, has been sentenced to ten years in the galleys. Both are to be dragged through the streets by mules before their respective fates.

In the duet, we also find out that the two women have criminal records of their own. La Chaves has a cut in her ear as punishment for a previous crime and la Escalanta has had all her hair cut off while she was serving in the galleys. The duet ends and the two women take baskets of food to their *jaques* for one last meal together. As the men eat, el Mellado asks la Chaves to sing. Soon afterwards, the mayor arrives to inform them that the offenders have been pardoned due to the birthday of Princess Margarita, and, although the men say they would have taken on their punishments without fear, they all delight in singing and dancing in honor of the Princess.

At the beginning of the play, the very first stage directions read, “Salen los músicos, y la Chaves con mantellina y una cestita debaxo del brazo, a lo guapo.” Music is the first sound the audience hears, and musicians are the first characters it sees. Later, we read, “Canta Chaves” (vv. 1, 65, 153), “Sale Escalanta de la misma manera” (v. 21), and “Canta Escalanta” (vv. 74, 79, 145), all of which are explicit instructions requiring the

alternation of spoken and sung lines, a popular technique used in virtually all of Moreto's minor theater and a number of his full length *comedias*. Due to the flexibility of the *romance* verse form, there seems to be such a fluid transition between spoken and sung text that at times it is difficult to decipher when the singing stops and the spoken lines begin. The *romance* verse ingeniously acts as a unifying factor between the spoken and sung text by consistently utilizing the assonant rhyme in "o" in the even numbered verses, regardless of whether the character is singing or speaking (vv. 1-40).

Although there is no mention of instruments, they are implicitly called for by the "Salen músicos" instructions. Since the content of the work revolves around the *germanía* or picaresque world, and because of the popular dance at the end, we can assume that sophisticated instruments of the period would not likely have been used. Instead, guitars, tambourines, and castanets would have been probable. There are bell sounds as la Escalanta hears that the time of punishment for the men approaches (v. 86). After the pardoning of the *jaques*, there is a final dance as la Chaves states: "Acábase el bayle, y empiece la fiesta / viva mil años nuestra hermosa reyna, / porque ella sola / alegra la Corte toda" (vv. 180-84). There is no information on exactly what type of dance it is. We can assume, however, that it is some sort of *chacona* in duple or triple meter and fairly rapid, as it would have to be "upbeat," and this noisy dance featured rapid footwork (Brooks 137).

3.1.5 *Entremés del vestuario*

There is a seventeenth-century manuscript of this work in the Biblioteca Nacional in Madrid (contained in *Colección de entremeses* MS 14856 No. 15). Carner provides relatively more details about this work (identification of the actors, possible date written,

relationship to Moreto's life, and relationship to his society) than any other in his dissertation. It appears that the verses Moreto wrote are colorful and farcical reflections of the behind-the-scenes activities of the theater of his day. As a playwright, Moreto must have had plenty of experience with the chaos, nervousness, and anxiety the members of the company experienced moments before the opening performance of a play. Rafael de Balbín's *Tres piezas menores* states that this work is a "vigorous dramatization of a collective psychological state, that of the psychic complex that attends a theatrical performance" (qtd. in Castañeda 135), and he disputes Kennedy's contention that "the author's theater likewise gives little direct information concerning theatrical conditions of the day" (104).

The action is introduced by the presumptuous Blas Carrillo, who tries to impress a friend with his knowledge of the actors in the company at the premiere of a play. As his friend thanks Carrillo for bringing him to the performance, the action quickly changes to a backstage view of the audience as Escamilla, the playwright, is worried because he sees a full house, but none of his cast members. When the actors do arrive, we learn that la Quiñones does not eat on the day of a performance. Another actor, Olmedo, says that the work will last three hours, and the anxiety caused by last minute changes of the script is also noted. There are scuffles between company members for dressing room space and sounds of music attempting to calm the unruly crowd impatiently awaiting the start of the performance. In addition, we see Bernarda complaining about the rigorous rehearsal schedule that still has not given her a chance to memorize her lines, much to the dismay of the playwright, who becomes increasingly nervous about his premiere. The play ends

with Bernarda saying “Muy bien save el poeta que esto que / a visto son quando pitos flautas y flautas pitos” (vv. 164-165); that is, that sometimes things turn out opposite of what one intends.

In *Entremés del vestuario* there are references to a *pavana* (vv. 47, 151), the dance discussed in the previous chapter. Then, towards the end of the work, Olmedo steps on stage in front of the unruly crowd to make them laugh by parodying the aristocratic *danza*, which is usually performed as a group dance.

In addition to the instance mentioned above, there is another instance where music is used to divert the audience’s attention while the company scrambles to begin the performance. As the noises of the audience become intimidating, the harpist³ of the company chooses a song, “Gigante cristalino / al cielo se oponía / el mar con blancas torres / de espumas fugitivas,” to perform for the crowd.

Fortunately, the music for this song has survived in the Biblioteca Nacional in Madrid (MS 21741 fo. 82), and the name “Correa” appears to be the composer. Typical of the majority of the songs in Moreto’s plays, the song is a brief *copla* made-up of four hetpasyllabic verses. I have transcribed the song as a twelve measure single melodic line in G minor and in common time (see A.1). There are repeat signs in the original manuscript so the *copla* should be performed at least twice. It is also possible that the surviving manuscript only preserved the *cantus firmus*, from which a choral piece could have been performed as well, typically of four parts, sometimes five. The melody’s text appears not to be directly related to the content of the play, other than just to provide some sort of diversion or calming effect on the audience. The accompaniment, although not mentioned in the play nor in the music manuscript, is probably meant to be some sort

of string instrument, possibly a guitar, but most likely a harp, because as Rennert has pointed out (“Spanish Actors” 515), one of the musicians in Antonio de Escamilla’s company, was a harpist. Finally, as a solo, the voice part of the song, based on the range of the notes, is for a tenor or soprano, although, it is also possible these were transposed in order to accommodate lower voices.

3.1.6 *Entremés de la campanilla*

This play can be found in *Floresta de entremeses* (1691) and in the Dormer edition of *Entremeses varios*. The story revolves around a magic bell that, when played, everyone except its holder becomes suspended in animation. The spell can only be broken by music of a guitar, harp, or castenets.

As the work opens, the *villano* Escamilla is scolded by his wife, Manuela, for buying an old worn out cowbell with their hard-earned forty *reales*. Escamilla explains that it is a special bell with unique powers that once belonged to a wise astrologer. In order to convince his wife, Escamilla offers to demonstrate its powers on four pairs of passerby victims: 1) an over refined gentleman and his tailor; 2) a gallant and his money-hungry lady; 3) two *valentones* or cut-throats, who threaten each other with a duel that never happens; and 4) two ladies preparing to go on a picnic. In each case, Escamilla is able to put each pair into suspended animation by the sound of his bell. Typical of the Moretian *gracioso*, Escamilla carelessly leaves the bell and goes straight for the picnic food in the last scene. Manuela thereupon takes the bell and plays it, freezing him (perhaps because he did not wait for her to eat) before beginning to feast herself.

However, the play ends as a group of musicians, who come on the scene playing their guitars and castenets, release not only Escamilla from the bell's spell, but all the previous victims of its sound.

The music of this piece is important because the *campanilla* is the motivation of the work. The following stage directions note that the playing of the bell symbolizes the spells: "Al tocar la campana se quedan en la acción que les coge" (v. 66), "Al dar el bolso toca la campana, y se quedan en la acción" (v. 79), "Toca la campana, y se queda la una con el jarro, y la otra con una presa en la mano" (v. 118), "Va a comer Escamilla y Manuela toca la campana y él se queda con el bocado en la boca" (v. 130). When the musicians appear at the end singing, we know that the accompaniment instruments are guitars, harps or castenets because those are the only instruments able to break the bell's spell. In addition to the instrumental accompaniment, the musicians sing a brief *copla* or *cuarteto* in assonant rhyme with alternating heptasyllabic and pentasyllabic verses: "Nada puede sacarle / de dar merienda, / sino sólo el escote / de comer della" (vv. 139-143). Manuela and Escamilla then sing to conclude the play, using a *cuarteto* each with identical verse structure:

Manuela (Canta) *A nadie le ha cogido*
mejor la hora,
que al que por un acaso
su bolsa embolsa.

Escamilla El entremés, se acaba,
porque no sea

que le coja la hora

de ser friolera. (vv. 155-163)

3.1.7 *Entremés de la loa de Juan Rana*

This work was published in *Rasgos del ocio, segunda parte* (1664) and according to Cotarelo y Mori (“Actores famosos” III 13), it was performed for the King and Queen on December 22, 1662. A modern edition was published in 1970 by Hannah Bergman. Essentially a *loa* within an *entremés* within a play for Juan Rana about Juan Rana, this *entremés* plays upon the character’s well known gullible personality.

In the play, Orozco tells Rana that he has been summoned by the court to perform an *entremés* for the King because “por sucessos estraños, / falta quien los represente” (v. 28-32). Orozco says that since Rana is so versatile, he can play six different characters in one *loa*. When Rana rejects the idea because of the seeming impossibility, Orozco convinces him that he can perform these different roles by tricking him into looking at a variety of portraits while thinking he is looking at his own reflection in a mirror. As the naïve Rana steps in front of the “mirror,” he successively “sees himself” as Escamilla, Olmedo, Godoy, María Quiñones, and María de Prado.

There are a number of key moments in this work where there are explicit stage directions for the use of music: “Vanse, y salen los músicos, y a media copla que canten Rana y Orozco por otra parte” (vv. 95-96) and “Música” (vv. 148, 186, 214, 230, and 244). In addition, even though there are no explicit directions for instruments, they are implicitly called for since the musicians would need them to accompany themselves and to entertain the audience. In order to get the attention of loud spectators awaiting the start of the performance, it is possible that some sort of percussion instruments could have

been used, but there would have been, in all likelihood, guitars to accompany the music throughout the *loa*. The music of this short piece has primarily a functional role, since it plays at the beginning and end of the different scenes in the *entremés* as well as in the *loa* within the *entremés*.

3.1.8 *Entremés de las galeras de la honra*

The only early version known of this work is in *Autos sacramentales y al nacimiento de Christo* (1675). However, Francisco Rico has a edited modern edition that was published in 1975. The play appears to be the only minor piece that directly attacks the honor code, a concept very prevalent in his full-length *comedias*.

In this case, Moreto satirizes the characters who would rather suffer extreme punishment than be subjected to “el qué dirán” or “what will they say?” As Cotarelo y Mori remarks in his *Colección* (XCII-XCIII), in this play, “Llama el poeta forzados de la honra a los que por ella hacen cosas en su prejuicio.”

In a courtroom-type setting, Borja (quite possibly Moreto’s voice in the play) is a judge who hears the “qué dirán” perils of three individuals: a woman who invites her husband’s mistress to the house in order to avoid scandal, a man who has accepted a challenge to a duel from an unknown individual in order to not stain his *honra*, and a young girl who is in love and wants to marry, but lets herself be pressured into becoming a nun. Borja tries to convince each individual to suppress the ridiculous and artificial instinct to succumb to “el qué dirán” by giving (in song) examples of how other people in similar situations have used common sense to solve the same problems. To the woman with the unfaithful husband, Borja says to confront the lover. To the man facing a duel, he advises him not to show up. And finally, to the young woman who wants to marry,

Borja suggests that she be frank with her parents and assert herself by insisting that she wants to marry and does not want to become a nun. Unfortunately, all three of those on trial are so sensitive to public opinion, that they prefer to suffer their respective fates (to metaphorically row in the galleys) rather than to abandon their stubborn sense of honor. In each case a chorus follows Borja's singing with "Forçada de la honra, / a remar, a remar."

There is a significant amount of singing in this play, mostly in conjunction with Borja's suggestions to each individual, and also at the conclusion of each case when he sings his judgment, "a remar, a remar," followed by the echo of a Greek-type Chorus. The length of each sung segment varies (from four verses up to eight) and the verses are most frequently either in *romance* (octosyllables) such as in verses 130-138, 76-84, and 126-129; or they are *cuartetas* of heptasyllabic verses (vv.60-64). Sometimes they are in *arte mayor*, notably at the end (vv. 162-177). Unfortunately, there is no mention of instruments for accompanying the singing, although, drums to accentuate the chorus's judgment and some sort of string instruments to accompany Borja would not be out of the question.

3.1.9 *Entremés de la noche de San Juan*

Appearing first in *Parnaso nuevo y amenidades del gusto* (1670) under another name ("entremés de Alcolea"), this play centers on the *valentón* theme. The title refers to the night in which the *valentón* and his employer (Robledo) go out in search of mayhem, thus explaining the encounters with various musicians and revelers.

The play highlights the frequent ridicule of the *valentón* type by Moreto in his minor theater. Robledo, a *vizconde* of some sort, decides to use his money and rank to go out and raise Cain:

Las noches como aquestas, deste modo
ha de salir un señorón reciente
a ocasionar; y riñalo el valiente.
Esta noche he de hazer quante gustare;
las damas que encontrare
las he de manosear; mía es la noche.
He de meterme entre cavallo y coche,
con todo pienso alçarme,
hasta con la justicia he de estrellarme;
y si ay alguno que reñir intente
le dare una librança en el valiente” (vv.5-15).

Robledo hires an apparently terrifyingly tough *valentón* (Alcolea) and they both set out to do mischief. They first encounter musicians and dancers celebrating the night of St. John and minding their own business. Robledo decides to come on strongly to one of the female singers and threatens some of the men. They all turn on Robledo and beat him as his *valentón* watches, unwilling to help him and trembling in his cowardice. Alcolea gives Robledo the ridiculous excuse that he did not want to make matters worse, that if he were by himself he would have done something, but that he did not want to put Robledo in more danger than he already was.

As they keep on walking, Robledo comes across an *azacán* (water-vendor). When the *azacán* answers Robledo's inquiry of whether what he was carrying was water or wine, he disrespectfully answers, "es demonios." Robledo tries to take his water away, but he ends up getting beaten up again, this time, not only by the *azacán*, but by everyone in the street, even women. Again, the *valentón* does nothing.

Finally, when the authorities come, Robledo provokes them, but his *valentón* immediately gives up his sword and they are both taken to jail. Everyone joins in singing and dancing, celebrating the ridiculousness of the ruffian and the *señorito*.

There are many places in the work explicitly calling for music, such as, "Ruido dentro" (v. 54), "Salen mugeres y hombres con guitarras" (v. 59), "Vase echando sobre las faldas de la que canta" (v.86), "Salen todos y cantan" (v. 32). However, there are implicit instructions as well that would require music; among these are, "Ya se escucha la música y la grita," "¡Canten las chulas!" (vv. 54-55), "vaya seguidillas, y cantemos" (v. 60), "bien dize / vaya de xácara, vaya" (vv. 70-71), and "(...) canta tú, Frasquilla, / una xácara" (vv. 72-73).

3.2 The Secular Plays

The musical scenes of the secular plays I will be analyzing come from two versions of the play of plot *El Eneas de Dios* and five plays of character and idea: *Los jueces de Castilla*, *El poder de la amistad*, *El desdén con el desdén*, *La fuerza del natural*, and *Yo por vos y vos por otro*. In this section I will discuss each play briefly, stipulate where the musical scenes occur, and characterize the music used in *Eneas de Dios* and *Yo por vos y vos por otro*, where that music is extant.

3.2.1 *El Eneas de Dios* (Printed Version)⁴

There are two versions of this play, the first of which is the one printed in *Comedias escogidas de los mejores ingenios de España Parte XV* (Valencia, 1661), where it is entitled only *El Eneas de Dios*. The other version entitled, *El Eneas de Dios y cavallero del sacramento* (undated), is preserved in manuscript form at the Biblioteca Nacional in Madrid (MS 1087). Even though there are differences between the two versions, most do not seem to be significant. For instance, the names used for doña Gracia, Celia and Salvadera in the printed version appear as Isabela, Rosaura, and Ramón respectively in the manuscript. Clearly, the manuscript version is the text from which the printed play derived. According to James Castañeda, the proof comes from the fact that the role of the admiral and the subplot of the French pretender, which appear in the manuscript form, have been omitted from the printed version. Since Moreto is not known to further complicate the plots of his sources, the manuscript thus seems logically to have been the first of the two versions.⁵

The two plays differ in other ways, most significantly, in the arrangement of the development of the plot and in the song-texts. Curiously, the musical manuscripts that I have relate to the manuscript version only. Other than these minor but important details, the two versions have identical plots.⁶

In the printed version, Doña Gracia, daughter of the Count of Barcelona, is courted by don Luis de Moncada, whom she loves, and also by the King of France, and the King of Sicily, whom her father, for political reasons, wants to her to marry. Luis is immediately upset upon overhearing the Count's plan to marry Gracia to the King of Sicily, and the lovers quarrel. During the dispute, we find out that Luis is pursued by

Celia, Gracia's cousin, who has fallen in love with him. Gracia and Luis finally declare their undying devotion to each other, and in Scene 3, as Celia arrives onto the scene, Luis is forced to be discreet and go along with Celia's advances in order to not raise suspicions of the lover's plans to elope on the night she is to go to Sicily. We also see that Beatriz and Salvadera, the lovers' respective *criados*, take a liking to each other as well.

Amidst a *máscara* performed in Scene 6, Luis finalizes his plans to flee with Gracia. While the festivities go on in the background, doña Gracia waits for Luis on her balcony. As Luis approaches, he hears nearby cries of "fire" and the pleas of a cleric to help save the church's most precious relic ("el sacramento"). Luis tells Gracia that he must help and that he will return. After Luis fails to come back, Gracia believes it is because he has changed his mind to flee with her, due to cowardice. Thus, when Luis finally returns to the balcony, Gracia is gone. She agrees to marry the King, departs for Sicily, and the Act concludes with Luis finding a letter explaining why Gracia had opted to go with the King.

In the first scene of Act 2, Gracia (Isabela) is consoled by music playing as the King of Sicily enters. She hides the true reasons for her melancholy (Luis) and the King instructs musicians to lift her spirits through music. In the next scenes we find out that Luis and Salvadera, disguised as pilgrims, have followed Gracia (Isabela) to Sicily. They enter the Sicilian Court, and request to see Gracia in order to win her back. When they see her, Gracia receives a *memorial* from the "pilgrims" explaining exactly what happened the night Luis did not come back for her. The King later finds out that Luis and Gracia have met, imprisons Gracia for treachery, and eventually captures Luis and

Salvadera. Celia, although heartbroken after finding that Luis loves Gracia, nonetheless decides to help Luis and his *criado* escape, using a grand *máscara* as a diversion.

In the final Act, the Count of Barcelona declares war on the King of Sicily for imprisoning, mistreating, and starving his daughter. Luis, now general of the armada sent in a heroic attempt to rescue Gracia, arrives in Sicily just in time. On the brink of death, Gracia hears the sounds of instruments and musicians rejoicing in the defeat of Sicily, as Luis and his army enter the city. The play ends with the marriage Luis and Gracia, who gives up her crown in order to marry him, as well as the union of Celia and Gascón (the count's son).

The general characteristics of the musical scenes in the printed version of *El Eneas* are as follows. In the scenes where musicians play and sing, the song-texts are usually made up of either octosyllabic or hexasyllabic *coplas* (Act 2 Scenes 1-2 and Act 3, Scene 9) with abba or abab rhyme. The instruments required explicitly in the stage directions are *caxas* and *clarines*, but the guitar or a similar string instrument is required implicitly in order to accompany the singing of the musicians. In addition, other instruments (possibly a harpsichord) could have been used for the referenced *máscara* in Act 1. The masque was probably not meant to be performed on stage, but rather to be implied in the background, since mounting such a spectacle would have required enormous resources. However, music could have been played at this juncture in order to convince the audience that a great ball was taking place.

There are four major musical scenes in the printed version: Act 2, Scenes 1-2, and Act 3 Scene 1, as well as Scene 9. Act 2 Scenes 1-2 take place in a garden of the King's

palace in Sicily. After having decided to marry the King, Gracia begins to have second thoughts about the wedding because all she can think about is Luis:

Sale la Musica cantando delante, y
acompañamiento, y doña Gracia, Celia,

y Beatriz

Musi. *Bien podeis ojos buscar
nuevas trazas de vivir,
que ya no os puedo sufrir,
si tanto aveis de llorar.*

Beat. No te alegra este jardin,
retrato de Chipre hermoso,
que fragante, y oloroso,
te recibe Serafin.

d. Gra. Beatriz, la tristeza mia
no admite ningun contento. (162D)

The King, seeing his saddened future queen, orders musicians to play music to lift Gracia's spirits and conversely to celebrate their upcoming union:

Rey. Yo tu divina beldad,
mientras yo buelvo, cantad,
celebrad aqueste amor
con reciproco favor;
y arroyos, fuentes y flores,
estrellas, y ruseñores;

para celebrar mi gloria,
alternando la vitoria,
publiquen nuestros amores.

Musica. *Aves amorosas,
pues se alegra el Alva,
començad aprisa
a peynar las alas.*

Rey Mejor a la Reyna veo,
Celia, Beatriz, alegrad
a su divina beldad,
mientras que llega el torneo. (163B-163C)

In Act 3, the sounds of instruments are followed by war and eventually by sung celebrations of victory which are repeated throughout the latter scenes of the act:

Dentro caxas, y clarines, y luego la musica

Musica. *Al Conde de Barcelona,
que invicto su nombre es,
le entregamos la Corona
de Siciliano poder. (177A-C)*

3.2.1.1 *El Eneas de Dios* (Manuscript Version)⁷

Similarly to the printed version, the manuscript version of the play has a total of four musical scenes. Act 1, Scenes 1-2 (vv. 161-440),⁸ requires music after don Luis

becomes distraught when he finds out from don Gastón that Isabela (Gracia) is going to marry the King of Sicily. There is singing in the background, followed by Isabela's entrance accompanied by the musicians:

Sale la música delante cantando y luego Ysabela

y Rosaura y don Luis y Ramón

Música. *Arded corazón, arded*

Que yo no os puedo valed.

The music is sung throughout the second scene to underline the emotional pain both lovers are experiencing. For instance, it is sung at the beginning of the scene in vv. 188-189, later, when Isabela and Luis argue (vv. 306-307), again in vv. 347-348, and finally one more time in vv. 397-398.

Since most of the music used in the theater of the Golden Age has been lost, we are fortunate to have here versions of three songs that appear in the manuscript version of *El Eneas de Dios o El caballero del Sacramento*. All three songs have been preserved in the "Novena" Manuscript,⁹ folio 226, and I have transcribed them from their original early eighteenth-century notation into 21st century notation (see A.2). One of these songs is for the text just mentioned, "arded corazón, arded / que yo no os puedo valer."

The music is preserved as a four-part chorus (soprano, alto, tenor, bass) with *basso continuo* and in triple meter (3/4). The melody is in the soprano line while the rest of the voices support the principal part harmonically, a characteristic typical of later seventeenth-century musical practice.¹⁰ Unfortunately, there is no mention of instruments or accompaniment.

Typical of the songs used by Moreto, “arded corazón...” is made up of two octosyllabic verses with consonant rhyme. The melody is more active rhythmically than the rest of the voices. The movement of the remaining voices is homorhythmic and centers on two consecutive quarter notes (♩) followed by a half note (♩) until the last two measures, after which each line contributes its own flair until the song’s conclusion. As the soprano line becomes stagnant, the alto line picks up with eighth and dotted eighth notes (♩-♩.), and the tenor and bass lines lose the half notes (♩) until the last measure. The melody, rhythm, harmony, combined with the song-text, underlines the emotional distress the lovers are going through.

In Act 2, Scene 1, Isabela is in a garden of the King’s palace while music plays. She first hears the musicians sing this music in vv. 1249-1252 and she begins to regret her decision to marry the King:

Isabela.	Ay de mi que en mi ...	
	Claro ya de mi llorar	
	Porque pueda mi pesar	1255
	Decir con esta canción.	

(Ella y la música)

Probé lágrimas vertidas

Y en estos ojos serenos

Sé que cuestan menos

Lloradas que detenidas. 1260

The song “probé lágrimas vertidas” is also preserved in the “Novena” Manuscript (fo. 226) and it transcribes from the original notation as a four-part chorus with *basso*

continuo in polyphonic style (See A.3). All four parts follow a homorhythmic pattern, with enough deviances in the different lines to give each an identity. The basic rhythmic pattern centers on ♩—♩—♩—♩—♩ (quarter note—quarter note—dotted quarter note—eighth note—quarter note). Harmonically, the song is consistent with period practices, emphasizing a D minor key: i—VI—III—VII—III—VI—v—i.

The song-text is a typical octosyllabic *copla* (with abba rhyme) and it is supposed to be repeated, in accordance to the music manuscript. There is no mention of instruments for this song either. However, it is difficult to imagine an *a capella* chorus performing on the stage, especially, because *a capella* pieces were mostly reserved for religious settings.

During a courtly scene such as this one, a variety of instruments could have been used depending on the performance space. Of these, guitars, harpsichords, *vihuelas*, and violins are the most probable. The use of these instruments was probably determined by whether the play was being performed in the *corrales* or in a royal hall.¹¹

There is yet another song preserved in the “Novena” Manuscript entitled “Las bodas de Isabela...,” which appears in the middle of Act 2 (vv. 1767-1772) of the manuscript version of *El Eneas de Dios*, and it is performed in conjunction with a masque:

(Salen los músicos y damas
y caballeros con máscaras)

Música. *Las bodas de Isabela*
Del sol enbidia es
Fa ra la la fa ra la la

Sicilia las celebra

Que es esfera de su deidad

Fa ra la la fa ra la la la.

The music for this song-text is preserved in the “Novena” as a cheerful triple metered and homorhythmic piece (see A.4). Harmonically, I have transcribed it as D minor, the way it appears in the original manuscript, with a *i—III—VII—VI—v—VI—III—I— III—IV—v—VII—VI—v—i* chord progression, again consistent with contemporary practices.

This music was probably used as part of the music for the referenced *máscara*. Unlike in the printed version of this play, it is unclear in the manuscript version if this masque was to be performed on or off-stage.

The style and content of the musical scenes in the manuscript version are similar to how they appear in the printed version, but the scenes occur in conjunction with the different structure of the plot. Nevertheless, the purpose for the music appears to be the same. For example, both versions have a *máscara* scene, but in the printed version it happens in Act 1, while in the manuscript version it takes place in Act 2.

Consequently, in both versions of the play there is music that plays while the lovers are saddened by the news that they will not be able to be together by order of the Count of Barcelona, who wants his daughter Isabela to marry the King of Sicily. This music appears in Act 1 of the manuscript version and in Act 2 to underline Isabela’s sadness, while in the printed version the music only happens in Act 2 to accompany Isabela’s regrets of choosing to marry the King of Sicily. The manuscript version has

slightly more explicit stage directions for singing (four major scenes) than the printed version (which has three), while the printed version has more explicit stage directions for instruments (in three scenes) than the former, which only has two.

3.2.2 *Los jueces de Castilla*

This play is one of twelve *comedias* included in Moreto's *Primera parte* (Madrid, 1654) and is published in the Fernández-Guerra edition as well, which is the text from which I cite. According to Cotarelo, the work was first performed by Diego Osorio before the end of the theatrical year of 1650 ("Actores famosos" 455).

Los jueces is written in an imitation of archaic speech known as *fabla*, the only play by Moreto known to be composed in such a way.¹² Some other things that are unusual about this play are the extensive list of characters, the blend of history and legend, and the many scenes of comic relief. These are reasons why Schaeffer (175) believes this play has a Lopean source.

Because of a serious conflict due to envy and jealousy between Prince Alfonso and the Infante Ramiro, King Ordoño of León takes the Prince's side and orders Ramiro to leave the kingdom at once. Ramiro flees to Castilla, and in a sequence of scenes, Ordoño treacherously kills the two Counts of Castilla because of his ambitious plot to unify León and Castilla.

In Castilla, Ramiro saves Countess Geloira, whose life was threatened by the treacherous Rui Pelaez. The greedy Pelaez had been entrusted with Castilla, while the Counts were away visiting King Ordoño. However, we quickly see that he has his own plans to become ruler of Castilla by attempting to kill his only obstacle, the heiress Geloira.

In Act 2, there is a series of cape and sword scenes where mistaken identities involving disguises create *enredos*. Ramiro, disguised as a loyal subject of Pelaez, is placed in charge by the latter of Geloira's assassination, but instead, protects her. In a series of major events of Act 3, Ramiro becomes the father of Geloira's son, acts as the key witness in the trial of the traitor Ruy Peláez (thus the play's title "Los jueces de Castilla"), dethrones his brother Alfonso (who repents his ways), and becomes the sole uniter of Castilla-León with Geloira and his son at his side.

Moreto acknowledges the important role music has in this play by mentioning musicians in the list of characters. There are a total of six musical scenes in this play, one in Act 1, two in Act 2, and three in Act 3. In the first Act, Scene 16, musicians play and sing a courtly song while Rui Pelaez dresses in the morning and plans his treacherous rise to power:

Rui Pelaez, acabándose de vestir; pajes,
músicos.

Músicos. *De altanares ambiciones*
Nacen altos pensamientos,
Con que para las estrellas
Face escalas el soberbio. (469B)

Since the scene occurs in a palace near Valladolid, the music forms part of the larger courtly ambiance. The musicians sing a typical octosyllabic *copla*, and although there is no mention of instruments, the guitar or other string instruments are most likely the prime candidates.

The two musical scenes in Act 2 happen in Scenes 6 and 7, the first as an instrumental introduction of armed soldiers, and the latter as songs performed by musicians, who inform the prince of how wrong he was to attack and falsely accuse his brother Ramiro. In Scene 6, the stage directions read “Al compás de cajas destempladas y sordinas, salen Lain Calvo, Nuño Rasura y soldados, armados de luto, conduciendo por un palenque el cuerpo de Diego Almondarez en un ataúd; Osorio, Nobles, Pueblo – Dichos.” The instruments (drums and muffled bells) that match the steps of the soldiers are intended to show everyone that the Counts of Castilla are dead, so that Rui Pelaez can claim to be the new count. Interestingly, Moreto chose for this scene the sound of war drums in conjunction with the sound of bells, one to announce the upcoming war between the nobles, and the other, to symbolize the death of the counts.

Act 2, Scene 7, is quite different from the previous scene. Somewhere outside Burgos, we find out that Ramiro (under the name of Diego) and Geloira have married. King Ordoño’s death has been blamed on Ramiro, and Alfonso flees from the men who killed his father. Nearing the village where Ramiro, Geloira, Sol, Jimena, and Sancho are staying, Alfonso hears Sancho’s singing. The song is used to inform Alfonso of his terrible sins of plotting against and falsely accusing his brother:

Sancho. (dentro) ¡Oh ruin grey!
(Canta) *Matara el rey don Ordoño*
los Condes con voz de amigo,
e su Alfonso persiguiera
su buen hermano Ramiro.

(Va sonando la voz con las campanillas,

fingiendo que se aleja y que se acerca.) (477B-C)

The musical text here is composed of three octosyllabic *coplas* with assonant rhyme in the even numbered verses. Sancho's singing is accompanied by *campanillas*, which provide the scene's somber quality.

In Act 3, music continues to contribute to the work, especially, in Scenes 2, 7, and 17-18. In Scene 2, we learn that eight years have passed and we see Geloira with a son. Sol (Geloira's rival), also away for the same amount of time, appears on stage as she is serenaded:

Músicos.	<i>Amor, si las penas mias Son los gustos que me das, Di, tirano, ¿qué darás Cuando non dés alegrías?</i>
Sol.	Bien pudiera responder Mi pecho al vueso cantar: “Doy place como pesar, e pesar como placer.” Non soneis; que non mejora Vueso canto el llanto mio. ¡Ay, mi Diego! (481A)

We learn from context that the musicians are trying to make her feel better, but she asks them to stop because it is having a contrary effect, since she is reminded of Diego (Ramiro). There is no mention of instruments, but guitars are probable and the song-text is in a *redondilla* form with abba assonant rhyme.

In Act 3, Scene 7, Ramiro enters the scene, where he is reunited with Geloira (unbeknownst to either of them) through the sounds of music:

Ramiro. Música siento sonar.

Geloira. Será criado o criada.

Música (dentro.) *Perseguida de traidores*

La inocente Geloira,

A esposo cruel la entregan

Para ser mas perseguida.

Geloira (Ap.) ¡Ay de mi!

Ramiro (levantándose) ¡oh, cantor malvado!

¿Quién tal cantar sacó? (483A)

In this scene Geloira is working in a *posada* and she and her son are in charge of making the guests relax. Unaware of whom she is helping, and unbeknownst to Ramiro that his wife is his *criada*, anagnorisis is finally achieved through the music they hear. The song-text of this scene is composed of two octosyllabic *coplas*. The musicians' singing, probably accompanied by guitar or rustic instruments, acts as the reuniter of the protagonists, who eventually end up reconciling and marrying at the end of the play.

3.2.3 *El poder de la amistad*

This is the only play by Moreto that exists in the form of an autograph manuscript. It was first printed in Moreto's *Primera parte de comedias de D. Agustín Moreto y Cabaña* (Madrid, 1654) and subsequently printed in Fernandez-Guerra y Orbe's edition (1873). There is a modern edition by Dwain Edward Detrick as well, which is the edition from which I cite. Both Detrick and Castañeda comment on the strong

thematic parallels *El poder de la amistad* has with *El desdén con el desdén*, which serve to support the contention by various critics that the former was used as a source for the latter.

The plot revolves around Alejandro, ambassador of Scythia, who journeys to Crete in order to find a way to stop the warring that has been destroying both countries. During his trip, Alejandro encounters Margarita, daughter of the Cretan King, about to be killed by a wild boar and he proceeds to rescue her. As a way of compensation and show of gratitude, the King allows Alejandro to court Margarita, and he quickly falls in love with her. Margarita, who enjoys special contests between numerous suitors for her hand, becomes disdainful towards Alejandro. To distinguish himself from the rest of the competition, Alejandro sings Margarita a song, accompanied by musicians:

Pasa la música por el tablado y detrás
della sale Margarita, Matilde y Damas.

Músicos. *A porfía hemos de andar*
Por ver cuál a de vencer:
Yo olvidar para querer,
Vos querer para olvidar. (vv.334-337)

The song-text is an octosyllabic *redondilla* with abba rhyme and is probably accompanied by guitars since it is basically a serenade.

Alejandro's attempt to win Margarita's favor falls on deaf ears, for she rejects him again, as she tells her cousin Matilde, "Prima, ya estas enfadosa. / ¿Ese hombre puede haçer cosa / que pueda alegrarme a mí?" (vv. 452-53) and "Pues, ¿cómo he de desear / lo

que yo tengo mío?” (vv.500-501). Matilde thereupon scorns her for the way she treats Alejandro. The latter then sings again in an attempt to grab Margarita’s attention:

Margarita. Pues déxame oír agora,
 Que ya buelven a cantar.
Músicos. *A porfía hemos de andar, etc.*
Margarita. ¡Qué ayroso es el compás!
 ¿Quién será? ¿Quién ordenó
 aquesta música?

(Salen Alejandro y Moclín)

Alejandro. Yo.
Margarita. Decid que no canten más (...)
 Porque yo no gusto dello. (vv. 518-520)

As is quite frequent in the musical scenes of Moreto’s secular theater, Alejandro explains or glosses each verse of the song to Margarita (vv. 535-583), declaring himself in love with her, but once more, she rejects him. Moclín, Alejandro’s servant, follows with his own parodic imitation of the verses of the music, trying to help his master’s case (vv. 596-634).

Although Alejandro is distraught because of Margarita’s spite, his friends Tebandro and Luciano promise to help him. As all the competitors for Margarita’s hand share how each is going to win her (some by riches others by valor), they all ridicule Alejandro’s plan to use loyal friendship as his way to woo her, thus the title of the play, *El poder de la amistad*. Because they have been laughed at, Alejandro and his friends become motivated to prove to the other competitors that indeed the power of friendship is

irreplaceable. Towards the end of the first Act, the *gracioso* Moclín, the wisest character of the play, suggests to his master that the only way to win is to fight spite with spite. The plan becomes for Alejandro to act as if he is not in love with Margarita, but rather with her cousin, Matilde.

There are no musical scenes in Act 2. However, the plot thickens, as Margarita's scorn towards Alejandro turns to jealousy, as time after time she is set up to see Alejandro paired with Matilde. By Act 3, Margarita begins to weaken, and it is she who now tries to regale Alejandro with song, following a consistent pattern of symmetry in Moreto's plays, since now the situation is equivalent, but the tables are turned:

Margarita.	Por aquesta galería, Con dolor de divertirme, Vengo a ver si puede oirme Alejandro, y mi porfía Es contra mí. ¡Que mi horror Le despreciase! [...]
Músicos.	<i>En tanto que el amor dura, Toda locura es fineza; Luego que el olvido enpieça, Toda fineza es locura.</i>
Alejandro.	¡Bien cantado!
Moclín.	¡Y buen compás! Bendito el que lo crió.
Alejandro.	¿Quién trae la música?

Margarita. Yo.

Moclín. Deçid que no canten más. (vv. 2709-2729)

The song performed by the musicians and Margarita is an octosyllabic *redondilla* with abba consonant rhyme, again, most likely accompanied by guitars. Alejandro then takes each of the song's verses and explains why he no longer loves her, as the stage directions read: "Cajas. Repite la copla Alejandro con la música" (109). Eventually, Margarita confesses her love to Alejandro, and as he is about to accept her, his *criado* Moclín restrains him from making the same mistake as before. Margarita then says that she was only acting as if she was in love with him to protect her father, the King, in case Tebandro's army defeated him. After hearing the equivocal news that her father defeated Tebandro, she uses that as an excuse to fall back into being spiteful.

As Matilde enters the stage, *caxas y clarines* sound, anticipating her entrance (114). Then, on page 115, instruments are called upon by the stage directions as Tebandro, who had in reality defeated the King, makes an entrance with the King as his prisoner: "Caxas y clarines, por una puerta Matilde, Irene y Margarita. Por otra Tebandro, Soldados, el Rey prisionero, y un soldado con tres coronas en una fuente." To the sounds of drums and trumpets in the background, Margarita confesses her love to Alejandro, who forgives her, and because of the gift of friendship (Alejandro-Tebandro-Luciano), the announcement of the marriages of Alejandro-Margarita, Matilde-Luciano, and Irene-Moclín take place.

In summary, there are a total of nine places where music is used in this play: Act 1, vv. 434-435 (Alejandro sings to Margarita), vv. 514-554 (Alejandro explains the verses of his song), vv. 576-634 (Moclín parodies Alejandro's song); Act 3, vv. 2693-2699

(instruments sound as Matilde rejects Alejandro in order to redirect him to Margarita), vv. 2709-2730 (Margarita sings to Alejandro), v. 2749 (sound of instruments as Matilde enters with important news), vv. 2749-2794 (Alejandro explains his spite to Margarita using the verses of her song), v. 2804 (instruments sound as Matilde enters with important but erroneous news that the king had defeated Tebandro's army), and vv. 2883-2889 (instruments sound as Tebandro and his army make an entrance as the victors).

3.2.4 *El desdén con el desdén*¹³

First published in the *Primera parte de comedias de D. Agustín Moreto y Cabaña* in 1654,¹⁴ this is not only one of Moreto's most popular plays, but also one of the most recognizable in the entire Golden Age dramatic repertoire. Critics have placed it as one of the top four plays in the Castilian language. *El desdén* has been enormously praised for its dramatic structure and psychological depth, and Moreto has been hailed as "the first dramatist to achieve a fully disciplined art."¹⁵ Further evidence of its high caliber is the fact that this play underwent a variety of later adaptations and translations into various languages, transcending cultural boundaries (England, France, Italy, Russia, etc.). But most importantly, I have chosen this play because of the amount of music it contains and its importance to the work's overall dramatic effect.

Carlos, Count of Urgel, has come to Barcelona with his servant Polilla ("moth"). He finds himself in the company of Gastón, Count of Fox, and the Prince of Bearne, both of whom are attempting to win the hand of Diana, daughter of the Count of Barcelona. Diana, like the mythological goddess, is disdainful towards the advances of her suitors. In Scene 4 of Act 1, we are able to see Diana for the first time in her private quarters as musicians sing:

Salen músicos, Diana, Cintia y Laura y Damas

Músicos. *Huyendo la hermosa Dafne,
burla de Apolo la fee;
sin duda le sigue un rayo,
pues la defiende un laurel.*

Diana. ¡Qué bien que suena en mi oído
aquel honesto desdén!
¡Que hay mujer que quiera bien!
¡Que haya pecho agradecido!
[...]

Músicos. *Poca o ninguna distancia
hay de amar a agradecer;
no agradezca la que quiere
la vitoria del desdén.*

Diana. ¡Que bien dice! Amor es niño,
y no hay agradecimiento
que al primer paso, aunque lento,
no tropiece en su cariño. [...] (vv. 546-570)

Cintia tries to make her see that love is not all that bad, but Diana is stubborn and she responds:

Diana ¿Qué es querer? Tú hablas así,
o atrevida o sin cuidado;
sin duda te has olvidado

que estás delante de mí.

¿Querer se ha de imaginar?

¿En mi presencia querer?

Mas esto no puede ser. –

Laura, volved a cantar.

Músicos. *No se fíe en las caricias
de Amor quien niño le ve;
que, con presencia de niño,
tiene decretos de rey.* (vv. 635-645)

The versification of the song-texts is predominantly octosyllabic, in *coplas*, with assonant rhyme. The instruments used here are most likely strings and harpsichord, or at least, props simulating those instruments in order to add verisimilitude to the scene.

Carlos, who upon arrival was not particularly attracted to Diana, finds that her very disdain sparks his interest. With the help of his servant, he conceives a strategy of fighting disdain with disdain. He participates in a series of games and competitions with the other rivals, but tells them he is doing so only for diversion, not to impress Diana and overcome her firm opposition to marriage. Since Carlos is the first man she meets who does not express a desire for her hand, Diana becomes interested in him. When his feigned disdain matches hers, she vows to make him fall in love with her and then punish him with ever-greater disdain. Since he really has fallen for her, on several occasions Carlos is almost unable to maintain his feigned disdain, but at these times, he is staunchly

supported and brought through the crisis by Polilla who, under the assumed name of Caniquí (“cotton cloth”), has entered Diana’s service to work with great success as an infiltrator behind enemy lines.

In Act 2, after a series of frustrating defeats, Diana realizes that she is not conquering Carlos and, worse, that her disdain is softening. The first setback Diana experiences comes in Scene 3, as music plays for a *sarao*, which is announced by “suenan los instrumentos”:

Músicos. *Venid los galanes*
a elegir las damas,
que en Carnestolendas
Amor se disfraza.
Falarala, larala, etc. (vv. 1399-1403)

The song text is composed of hexasyllabic *coplas* and an octosyllabic *estribillo*. The singers, along with violins, violas, cellos, and violins or harpsichord (typical instruments used in these spectacles) accompany a game played in the *sarao*, where each person chooses a color which corresponds to another person whom he or she must conquer. All of this happens in conjunction with courtly dancing: “Danzan una mudanza y pónense mascarillas, y retíranse a un lado, quedando en pie.” We end up having Cintia paired with Bearne, Gastón paired with Fenisa, and then four additional hexasyllabic *coplas* with octosyllabic *estribillos* sound again:

Músicos. *No cesan los celos*
por lograr la dicha,
pues los hay entonces

de los que la envidian.

Falarala, falarala.

Polilla ends up getting Laura, and more music plays:

Músicos *Quien a rosas secas
su elección inclina,
tiene amor de rosas
y temor de espinas.*

Falarala, etc. (vv. 1496-1500)

Carlos chooses the color “nácar,” which corresponds to Diana:

Músicos. *Iras significa
el color de nácar;
el desdén no es ira;
que tiene iras ama.
Falarala, etc.*

Polilla (a Carlos) *Ahora te puedes dar
un arrazgo de finezas,
como para quince días;
mas no te ahites con ellas.*

Diana. *Guíe la música, pues,
a la plaza de las fiestas,
y ya galanes y damas
vayan cumpliendo la deuda.*

Músicos. *Vayan los galanes*

todos con sus damas,

que en Carnestolendas

Amor se disfraza.

Falarala, etc. (vv. 1516-1535)

The music here provides the atmosphere for the *sarao*, and it is intrinsically woven into the plot. In addition it supports the *pavana* (referenced in v.1160), followed by the *gallarda* (the typical dance structure of a *sarao*), which would normally be accompanied by violin, cello, and harpsichord.

In Act 2, Scene 4, everyone leaves except for Carlos and Diana, and the former almost loses his composure. He is on the verge of admitting his feelings to Diana, but ingeniously retracts them, much to Diana's frustration, for she thought she had him.

Later in Act 2, Scene 7, Diana experiences another traumatic experience when she tries, with the help of her maidens, to make Carlos fall in love with her with her seductive playing and singing in the garden:

(Tañen dentro)

Carlos. Ya escucho el instrumento.

Polilla. Esta ya es tuya.

Carlos. Calla, que cantan ya.

Polilla. Pues ¡aleluya!

(Cantan)

Olas eran de zafir

las del mar sola esta vez,

con el que siempre la aclaman

los mares segundo rey. (vv. 1796-1802)

The song-text is an octosyllabic *copla*, which repeats in Scene 8, and is accompanied by a guitar, implied by the stage directions that call for one instrument. As Carlos loses his composure and falls deeper in love with Diana, Polilla helps him maintain his feigned disdain, as still Diana and the maidens keep singing octosyllabic *coplas*, accompanied by guitar in Act 2, Scenes 8-9. As Carlos and Polilla re-enter the garden, Diana resumes her singing in order to tempt Carlos further:

Cintia. Ya te escucha, cantar puedes.

Diana. Así, vencerle imagino.

(Canta) *El que sólo de su abril*

escogió mayo cortés,

por gala de su esperanza,

las flores de su desdén...

¿No ha vuelto a oír?

Laura No, señora.

Diana ¿Cómo no? Pues ¿no me ha oído?

Cintia Puede ser, porque está lejos. [...] (vv. 1876-1884)

Carlos comments on the beauty of the garden but appears to ignore the singing, frustrating Diana. She decides to try harder again with another octosyllabic *copla*:

Cantan todas. *A tan dichoso favor*

sirva tan florido mes,

por la gloria de sus trofeos

rendido le bese el pie.

Carlos. ¡Qué bien hecho está aquel cuadro
de sus armas! ¡Qué pulido! [...]

Diana ¡Que esto escucho! ¡Que esto miro!
¿Los cuadros está alabando
cuando yo canto? (vv. 1892-1901)

Eventually, Carlos and Polilla walk right by the maidens and act as if they do not notice them, although it is difficult for Carlos, who claims: “Rendido estoy a mi resistencia; / volver temo.”

In Act 3, Scene 3, Diana suffers perhaps the worst blow, as musicians praise the beauty of other *damas*, while ignoring hers:

Cantan dentro y va saliendo Diana

Músicos. *Pastores, Cintia me mata;*
Cintia es mi muerte y mi vida;
yo de ver a Cintia vivo,
y muero por ver a Cintia.

Diana. ¡Tanta Cintia! (vv. 2125-2129)

The music of the octosyllabic *copla*, accompanied by guitar, praises Cintia, and then continues to laud Fenisa and Laura. The way Polilla, Carlos, and the rest of the men are using music to fight disdain works, because Diana seems to be getting a taste of her own medicine while in the process of falling for Carlos.

In Act 3, Scene 4, all gather for a grand *danza*, with music in the background. Everyone arrives in pairs, hand in hand celebrating love, except for Carlos:

Músicos. *A festejar sale Amor*
sus dichosos prisioneros,
dando pluma sus penachos
a sus arpones soberbios. (vv. 2209-2214)

The song-text is consistent with the rest of the work because it is another octosyllabic *copla*, most likely, with the same instrumentation (guitars) accompanying the music.

In conclusion, *El desdén con el desdén* is supported significantly by music. There are a total of nine large musical scenes: Act 1, Scene 4, 8-7 (introduction of Diana and musicians); Act 2, Scenes 1-3 (*sarao*), Scene 7-9 (Diana and *damas* sing to attract Carlos in the garden); Act 3, Scenes 3 (musicians used by Carlos sing praising other maidens to make Diana jealous), and Scene 4 (music plays for a grand dance where all ignore Diana). The music of the play is used in two ways: to fight Diana's spite, and to support the overall spectacle of the *saraos*.

3.2.5 *La fuerza del natural*

This play was first printed in *Comedias nuevas escogidas de los mejores ingenios de España Parte XV* (Madrid, 1661), where in the final verses, the play is attributed to Moreto and Jerónimo Cáncer. Moreto's play raises fascinating questions on the issue of heredity (nature) vs. environment and personal merit. He seems to sustain that nature almost always prevails, since Carlos, the hero, who is endowed with all sorts of abilities turns out to be the real son of the Duke, and therefore his rightful heir, as opposed to Julio, a *gracioso*-like character, whose primary pleasures are simple and "uncivilized."

The Duke of Ferrara secretly places his son at birth under the care of Roberto (a lowly housekeeper) and his wife, who had a son of their own. Roberto's wife, who

aspired to give her own son a better life, switches her son with the Duke's, unbeknownst to Roberto until she confesses it to him on her deathbed years later. The Duke, ready to pass on his title, takes Julio, whom he believes to be his son, to live in his estate. Even though it is his "brother" Carlos, who displays all the characteristics of a nobleman, including intellectual interests and brilliant courtship of the Duke's niece, Aurora, the Duke is determined to remedy Julio's rustic deficiencies. In Scene 5 of Act 2, there is a comical dance lesson for Julio, who, in spite of all the resources to learn how to be a member of the nobility, fails miserably, while it comes naturally to Carlos. In the latter two scenes, the *pavana* is the featured dance:

El Duque, Alejandro, un criado con dos
espadas de esgrimir, otro con un instrumento,
el maestro de danzar, Carlos, Julio
[...]

Julio. Ea, empezad a danzar.

Maestro. Sea la lición primera
Una entrada de pavana.

Julio. Decis lindamente; venga
Una entrada de Pastrana.

Maestro. Haced una reverencia,
Derecho el cuerpo y airoso;
No la hagais con ambas piernas...

(procura Julio hacer lo que le previene el maestro)

Alejandro. ¡Hay mas extraña figura!

Maestro. Sino con una, y garbosa.

Julio. Mirad, esa es gargosa,
Pero estotra es mas segura.

Duque. ¡Invencible es su inocencia! (218C-219A)

The dance steps, accompanied by string instruments (most likely a guitar), are used to contrast Carlos's natural ability to learn the courtly dance with Julio's awkward and undisciplined movements that destroy the dance. After a series of failed attempts to teach Julio to be a noble, the Duke makes Aurora his heiress and towards the end of Act 3, Scene 17, he arranges for her, accompanied by music, an elaborate wedding to Alejandro, Duke of Urbino. However, this is complicated by a strong mutual love that had been brewing between Carlos and Aurora since the beginning of the action:

El duque, alejandro, Aurora,

Camila, músicos, acompañamiento

Música. *En blandos lazos de amor*
Tenga por triunfo inmortal
Alejandro con Aurora
La prision por libertad.

Aurora. (ap.) Cada paso es una flecha,
Cada voz es un puñal;
¡Quién los instantes agora
pudiera en siglos tocar! (227C)

The musicians sing an octosyllabic *copla*, probably accompanied by a string ensemble (violin, viola, cello, and bass). There is dancing involved, if we take Aurora at her word,

when she sings “cada paso es una flecha, / cada voz es un puñal.” Since she does not want to wed Alejandro because she loves Carlos, the wedding music and dancing are not pleasing to her.

Before the wedding between Aurora and Alejandro takes place, however, Roberto reveals that shortly before the death of his wife, she told him that the Duke’s real son was Carlos, not Julio. For this reason, the Duke is able to grant Carlos marriage with Aurora, and at the same time, he unites Alejandro with Camila (Aurora’s cousin) and the rustic Julio with the rustic Gila.

3.2.6 *Yo por vos y vos por otro*

This play was first printed in the *Segunda parte de las Comedias de Don Agustín Moreto y Cabaña* (Valencia, 1676) and subsequently published in Fernández-Guerra’s edition, which is the text from which I cite. The latter scholar, along with Mabel Harlan,¹⁶ sees a resemblance to the themes of *El desdén con el desdén*.

As the title implies, the play is about the idea of loving someone while that person loves someone else. Good friends Iñigo and Enrique, who lived in the New World (México), had a close relationship with Gómez de Cabrera, a rich landowner. When the latter’s wife passes away, he decides to return to Madrid with his two daughters, Margarita and Isabel. Time passes, and now, his daughters having grown older, it becomes necessary for him to find suitable husbands for them. He remembers the two young men he had met in Mexico and arranges the marriages: Iñigo and Margarita, Isabel and Enrique. Since Gómez had sent the two men a portrait of their respective brides to be, the men decide to send the women portraits of their future husbands, that is, of themselves. However, as the men are preparing to send their portraits to their respective

damas, the portraits get inadvertently switched and the women receive the portrait of the other man. Consequently, when Iñigo and Enrique arrive in Madrid, they find that the women have fallen for the opposite male. The men, along with the witty *gracioso* Motril, try to remedy the situation using elaborate plans to make the women fall out of love with the wrong man, and then to make them fall in love with the right one. Typical of Moreto's heroines, they prove to be resilient, and finally, through the help of Inés, the maid, who overhears the scheming of the men, the women become aware of what the men pretend to do. However, since the men repent and ask for forgiveness, the women choose to let the men marry whom they will in the end.

The spite Margarita and Isabel show Iñigo and Enrique respectively makes matters worse for the men, since the Moretian principle that spite only fuels love is applied here in full effect. The more Margarita rejects Iñigo and wants Enrique, the more Iñigo falls for her, and the more Isabel scorns Enrique and loves Iñigo, the more Enrique wants her. The women are also affected by the men's apparent change of heart: Isabel is saddened because of Iñigo's disinterest, and Margarita because of Enrique's. This is how we arrive at Act 1, Scene 4, where music consoles Margarita's melancholy in her room off-stage, and Isabel overhears with Inés:

Música. (Dentro.) *Amor loco, amor loco,*
yo por vos, y vos por otro.

Inés. Margarita, mi señora,
 en el jardín se divierte
 con la música.

Doña Isabel. Y mi suerte

con este aviso empeora.

Mi corazón firme adora

al que a ella su amor dedica,

y a quien ella el alma aplica,

me quiere, y yo le revoco.

(Sale Rodriguez)

Música. (Dentro). *Amor loco, amor loco,*

yo por vos, y vos por otro. [...] (376C-376B)

The song-text in the play's manuscript is a brief octosyllabic couplet without specific references to accompaniment (see A.5). The music manuscript is preserved in MS 1370-72 (fo. 63) of the Biblioteca Nacional in Madrid. Based on the information we can gather from the source cited above, the couplet seems to be the refrain for the song, which in the music manuscript appears as follows:

Loco soys injusto amor

Por los efectos lo veo

A rebeldes days favores

Teneys al que os ama en poco.

The verses appear to form an octosyllabic *copla*. The music for this song is preserved as a single melodic line in common time and in G minor, without any accompaniment part, although strings (vihuela, guitar, or harp) were probably used in performance.

The same music continues in Scene 5, as Margarita brings musicians with her to Isabel's room:

Salen los músicos, doña Margarita y Juana

Música. *Amor loco, amor loco,
yo por vos, y vos por otro.*

Doña Margarita. Retiráos, y vuestro acento
prosiga, porque el sentido
con vuestra voz divertido,
suspenda mi sentimiento;
que es tan grave mi tormento,
que aunque él que es amor me diga,
su fuerza a dudar me obliga
qué será este mal que toco.

Música. *Amor loco, amor loco
yo por vos, y vos por otro.*

(retíranse los músicos) (376 B)

In the next few scenes, Motril becomes the typical go-between. He talks to the women and attempts to disillusion them by emphasizing unflattering characteristics of the men they love. Motril paints Iñigo's faults (that he is possessive and overprotective) in order to make Isabel fall out of love with him, and attempts to direct her love towards Enrique. In the same fashion, he tells Margarita that Federico is a womanizer. Motril, Iñigo, and Enrique find out, however, that the mere verbal descriptions of the faults are not nearly enough to persuade the women to fall out of love. At the end of the act, Motril suggests that instead of talking about the faults, they should act them out. They will make the women fall out of love by becoming repulsive.

In Act 2, the strategy includes feigning to be in love with the women so that they may set up situations in which they can act out their faults. The men attack the women's weaknesses: Isabel hates overprotective men; Margarita hates womanizers. In Scene 4, Margarita finds out that Enrique has seven lovers and quickly kicks him out of her house.

Then, in Scene 8, music is used to trigger jealousy and overprotective traits in Iñigo, as he hears a serenade intended for Isabel outside her balcony. This jealousy has already been set up by Motril and confirmed by Iñigo himself when he demands that Isabel not even talk to her *criados*. Before Iñigo arrives, Motril asks to be hidden in a closet because if Iñigo finds out that he is in Isabel's house, he will be very jealous:

(Tocan dentro guitarra)

Don Iñigo.	Oye, Isabel, ¿qué instrumento junto a tus ventanas suena?
Doña Isabel.	Pues yo ¿qué puedo saber? cualquiera tiene licencia para tañer en la calle. (dan un golpe)
Don Iñigo.	¿Y también suena para esta seña?
Doña Isabel.	¿Qué fue?
Motril.	Ahí fué una pedrada.
Don Iñigo.	Aguarda; que a mas se empeña. (cantan dentro)
Música.	<i>Pastores de Manzanares, que mi dicha os desconsuela,</i>

*no envidieeis a mi ventura,
si podeis a mi fineza.*

Iñigo.

¡Ay de mi! Isabel, ¿que dices?

¿Tiene licencia cualquiera

para cantar en la calle

y dar aviso a tu reja? (383C-384A)

The first song-text “Pastores de Manzanares...” that the musicians perform is an octosyllabic *copla*, accompanied by guitar as not only the stage directions indicate, but also because it is the instrument of choice in serenades. The second song is also a typical octosyllabic *copla* in the play’s manuscript and accompanied by guitar; however, the music preserved in MS 1262 (fo. 43) in the Biblioteca Nacional in Madrid modifies the words:

*Los favores de Marica
ayre son con que navega;
en el golfo de la corte
su traidora cara que
libre llena mi vida.
Su cara bella,
guardense de ella;
porque solo quiere
que todos la quieran.*

In the music manuscript, the song appears as a single melody line, but it sounds as if it were only part of a choral piece (see A.6).

The music is used to let Isabel see Iñigo’s supposedly aggressive and possessive nature, reflected in his overly jealous reaction to the serenading. By the end of the act, the men have successfully repelled the women, and now they will start working on making them fall for the right man in the third act.

In the final act, Scene 1, after Margarita and Isabel fall out of love with Enrique and Iñigo respectively, the women are at home in their rooms lamenting their failed courtships, accompanied by music. The sisters are angry with each other, because the men they are in love with choose to court the other sister:

Juana. Ese mismo es el dolor
 de que Isabel se divierte. [...]

Música. (cantan dentro) *Toda la vida es llorar
 por amar y aborrecer.*

Doña Margarita. Por esto más me entristece
 la música, pues por mi
 habló esta sentencia aquí;
 que no es acaso parece. (385C)

The women continue to listen to the music, Isabel in her room and Margarita in hers:

Música. (dentro) *En dejando por volver,
 y en volviendo por dejar.*

Doña Margarita. El que esto dijo parece
 que estaba dentro de mi,
 no hay pena nueva por sí,
 sino por quien la padece.

Música. *Yo de mi amante celosa,
yo de un celoso oprimida, --
una y otra es triste vida;
¿cuál será menos penosa?(385C-386A)*

In Scene 2, the two sisters perform a duet that begins as a debate to see whose pain is greater. Isabel and Margarita are inspired to repeat the song already introduced by the musicians:

Doña Isabel. *“Yo de mi amante celosa,
[Doña Margarita.] yo de un celoso oprimida, --
[Isabel y Margarita.] una y otra es triste vida;
¿cuál será menos penosa?”*
El que dudó desafortunada
mi mal quiso definir.—
no dejes de proseguir;
que vuestra voz me divierte. (386A)

The music continues as Isabel and Margarita describe their dilemma:

Doña Margarita. *¿Cuál pena en ti es menos fuerte
de las dos, a qué convida
esa duda?*
Doña Isabel. *Mejor vida
pasaré forzosa...*
[Margarita]¹⁷ y la música. *Yo de mi amante celosa.*
[Isabel] y la música. *Yo de un celoso oprimida. (385C)*

Margarita and Isabel take turns breaking apart the *copla* in order to explain how each views each verse of the song, while accompanied by musicians.

In conclusion, *Yo por vos y vos por otro* has a total of five lengthy musical Scenes: Act 1, Scenes 4-5 (the song “amor loco” is sung by musicians as the women listen); Act 2, Scene 8 (guitar sounds as Isabel is serenaded); Act 3, Scene 1 (distraught women listen to music to feel better), and in Scene 2 (Isabel and Margarita express their pain through a duet).

3.3 The Religious Plays

The musical scenes of the religious plays I have selected come from six plays: *La vida de San Alejo* (The Life of St. Alexis), *La adúltera penitente* (The Penitent Adulteress), *Caer para levantar* (Falling in Order to Rise), *Santa Rosa del Perú* (St. Rose of Peru), *San Franco de Sena* (St Franco of Sena), and *El bruto de Babilonia* (The Brute of Babilonia). For each play I will give a brief synopsis, followed by detailed description of when, why, and how the musical scenes occur.

3.3.1 *La vida de San Alejo*

There appears to be no modern edition of this play. *Alejo* was first printed in *Parte X de las comedias nuevas scogidas de los mejores ingenios de España* (Madrid, 1658), and subsequently in the *Primera parte de las comedias de don Agustín Moreto* (Valencia, 1676), which is the edition from which I cite. According to Castañeda (49), we have references to two performances in 1657, the first, by the company of Pedro de la Rosa in January, and the second, by Osorio in Madrid on February 10 (Cotarelo, “Actores” 602).

I believe that at the center of this religious play is the epoch's idea that a person's life is but a dream, and that what was important was salvation in accordance with God's laws. Life, a temporary bridge that leads either to eternal salvation or condemnation, is a constant battle between good and evil. In Moreto's play, San Alejo must choose between his earthly instincts of love and jealousy, instigated by the Devil's deceptions, and the injunctions of the Guardian Angel, whose intention is to guide him towards the path to salvation. Alejo's road is a difficult one because the Devil is constantly tricking him and wearing him down by orchestrating false images of losing his love, Sabina, and his family. The musical scenes of the play seem to have been carefully conceived in order to support the protagonist's inner conflict and quest to become canonized.

In Act 1, Scene 1, we hear musicians singing as Alejo enters, visibly upset. The stage directions read "Salen Músicos cantando, y Alejo y Pasquín detrás dellos," and the text for the music is the following:

*De su propia resistencia,
Alejo doliente está,
como ha de sanar, si es ella
la cura, y la enfermedad. (1A)*

The musicians sing this octosyllabic *copla*, accompanied by guitars, and the song seems to support the "melancholic" atmosphere of the scene. Even more apparent is the song's representation of Alejo's feelings, which are also established in the following dialogue between the musicians and the protagonist, which reflects the period's code of love:

Alej. Qué cantais? Quien ha intentado

Auyentar la pena mía?

Mus. Viendo tu melancolia
 mi señor nos ha mandado.

Alej. No canteis, que en la afliccion
 que me da mi pensamiento,
 su mejor divertimento
 es su propia ocupacion. (1A)

The dialogue between Alejo and the musicians demonstrates how the musicians, upon seeing the saddened Alejo, attempt to make him feel better by playing and singing.

Fortunately, an unfinished manuscript of the music for the song that appears in this scene, “De su propia resistencia...,” has been preserved in the manuscript collection entitled “Tomo de música vocal antigua” in the Biblioteca Nacional in Madrid (MS 13622 fo. 180) from which it has been transcribed by Felipe Pedrell (*Teatro lírico* 33-36). Typical of the songs that were performed in seventeenth-century Spanish theater, the music for this song is twenty-eight measures long (see A.7). The song transcribes as a homorhythmic four-part piece (soprano-alto-tenor-bass) in A minor and $\frac{3}{4}$ meter, with the bass doubling the *basso continuo*. There is music composed for all four parts until the seventh measure, after which the notation is just for the bass and *basso continuo*, leaving the impression that the manuscript as preserved is unfinished. There is no reference to the types of instruments that are supposed to accompany the singing, but the guitar was one possibility.

In Act 1, Scene 4, musicians sing in preparation for the wedding scene between Alejo and Sabina:

Music. *Tanto llega ya a temer*
El placer como el pesar,
Porque solo con faltar
Se haze pesar el placer. (4B)

This sung octosyllabic *copla* or *redondilla* is most likely accompanied by string instruments. The music for this piece¹⁸ is a simple eight bar melody line without specified accompaniment. Pedrell's transcription includes this eight bar melody as part of the first song "De su propia resistencia" (see A.8).

Although there is no reference to dancing, it is highly probable that some sort of dance was performed in order to complement the wedding festivities. The music plays in the background as Alejo is having second doubts about getting married, due to the heavenly voice he keeps hearing, urging him to answer God's calling.

The two songs examined are followed by two additional performances in Act 1, those of the octosyllabic couplet, "Mil siglos dure la unión / de Alejo y Sabina bella," and another octosyllabic *copla* entitled "Para ser de amor de envidia" in Scenes 6 and 7 respectively:

Teod. Señora, los instrumentos

 avisan de que ya llega

 tu esposo.

Sab. Ay Dios! ven Teodora:

 perdoneme V. Alteza.

Dent. Mus. Mil siglos dure la union

De Alejo y Sabina bella.

[...]

(6B)

The music for “Mil siglos dure la unión / de Alejo y Sabina bella” appears to be the same one as that which is used for the *copla* “Para ser de amor embidia,” sung in the next scene, because the same musicians perform it, and the verses of the couplet match the last two verses of the *copla*:

Salen músicos, y acompañamiento con cadenas, y Alejo, y Sabina.

Músicos. *Para ser de amor [de] embidia;*¹⁹

aunque suyo el triunfo sea,

mil siglos dure la union

de Alejo, y Sabina bella. (6B)

The music for this octosyllabic *copla* has been transcribed in “Tomo de música vocal antigua” (MS 13622 fo. 180) as an imitative polyphonic and homorhythmic four-part choral arrangement in C major, composed of twelve measures (see A.9).

At other junctures of this play, music acts as a Greek chorus, echoing voices from the heavens. In Act 1, Scenes 8-9, for example, there is a battle between the Guardian Angel and the Devil. The latter attempts to convince Alejo to ignore God’s calling and marry Sabina, while the former lays out the reasons why Alejo should answer the calling and leave Sabina behind. Thus we find the following dialogue in Scene 8:

Angel. Alejo, como me olvidas?

Alejo. Cielos, esta es la voz mesma

Que oí en sueños; ya despierto,

Que yo la conozca intenta.

Demonio. Alejo, sigue a tu esposa.

[...]

Angel. Ya estás vencido.

Demonio. No estoy,
Que yo inventaré cautelas
Que prevariquen su intento.

[...]

Angel. (a Alej.) Seguir mi voz.

Alejo. Pues ya, Señor, voy tras ella.

Demonio. Detengale la memoria
De los conventos que dexa.

Dent. Musica. *Ven Himineo a esta union
De castos lazos compuesta.*

Alejo. Ay de mi! que aquestas voces
Mi dulce esposa me acuerdan,
Castos lazos me combidan,
Que delitos es que me venzan?

Angel. No le valdrá a tu malicia
El canto de esas Sirenas.

Música. *Triunfo mas glorioso aguarda
El que sigue la pureza. (7A-7D)*

The music in this scene features two sung octosyllabic couplets, the first of which echoes the Demon's voice, and the other, the voice of the Angel. There appears to be no extant music for this. However, the importance of the music here is clearly to form a Good versus Evil dichotomy.

In Act 2, Scene 11, after Alejo flees the wedding for his pilgrimage, the Devil begins his trickery. The stage directions read: "*Aparece una perspectiva de Roma, y sale Alejo de peregrino.*" Thinking Jerusalem is nearby, Alejo approaches a stranger on the road and asks him what the town is called. The stranger (the devil in disguise) tells him that he is approaching Rome, Alejo's hometown. Unbeknownst to him, Alejo arrives at the center of hell, an illusion conjured up by the Devil, where Alejo sees his wife, Sabina, about to marry Otón, as music plays and musicians sing a heptasyllabic *copla*:

Entran por una puerta, y mientras salen por otra, cantan dentro, y mudase de perspectiva en sala con sillas

Mus. *Quien dexa lo que adora*
de amar, llora el castigo,
sirviendole de pena
la luz de su delito. (13A)

Then, later in the scene, the musicians sing the following hendecasyllabic verses, further tempting Alejo to regress to his earthly needs:

Sientase el Duque, y Sabina en dos sillas,
y empieçan de dos en dos un sarao de á seis
con achas, cada dos con su copla.

Mus. *Para que Alejo llore sus injurias,*

*venganza de su esposa su hermosura
de Oton que la merece es la vitoria,
y amor con dulces laços la corona,
si ofende su retiro con desprecios,
castigue amor su culpaco sus zelos. (13B)*

Since the Devil is staging the fictitious *sarao*, this can explain the courtly versification of the song-text. Customary of courtly dances such as the *pavana* and *gallarda* would be needed in this scene in order to support verisimilitude both for Alejo, who must believe that he is really back home attending a wedding, and for the audience, who expect the Devil to be able to put on a convincingly deceitful show.

The music here sets up the false wedding scene between Oton and Sabina which is intended to spark jealousy in Alejo in order to divert him from his path. Alejo is told that everyone thinks he is dead, and that Duke Oton is taking advantage of the situation by proposing marriage to Sabina. Alejo attempts to explain to Sabina why he left her so that she will not marry Oton, but he is unsuccessful.

Although the Devil expects Alejo to give into his jealousy, at the end of this supernatural scene, Alejo calls out to Christ: “valedme dulce Jesús”. By calling Jesus’ name, the Devil’s illusion is erased: “Al dezir Jesus, desaparece todo, y los que estan en él, unos belando y otros hundiendose y queda el resto como antes” (14A). When everything disappears, and the scene returns to normal, Alejo realizes that he was almost tricked and thanks God for saving him once again.

Later, towards the end of Act 2, Scene 14, Alejo, clothed as a pilgrim, runs into his *criado* Pasquín, who does not recognize him. They hear bells playing, followed by a singing chorus:

Tocan las campanas de la hermita, y canta dentro la musica,
y luego salen dos hombres.

Mus. *Te Deum Laudamus,*
Te Domine Confitemur. (14D-15A)

The hymn “Te Deum...” is one of two extant musical manuscripts that contains a Latin text and it is also preserved in ‘Tomo de música vocal antigua’ (BNM MS 13622). Hymns were based on Gregorian Chants, but their distinctive feature is that one voice would carry the melody (sometimes very disfigured) while the rest of the voices would make up the counterpoint.²⁰ This nine measure four-part duple metered (2/2) hymn carries the melody primarily in the tenor line with counterpoint in the rest of the voice parts (see A.10). The only instruments mentioned are bells that accompany the hymn as the end of Act 2 approaches.

When Alejo and Pasquín arrive at a nearby village, bells sound, and the two guardians protecting a statue of the Virgin Mary construe the simultaneous appearance of Alejo and the sounds of the bells as a sign from heaven. Because the sound of the bells was interpreted as a divine sign, the off-stage performance of the “Te Deum” symbolizes Alejo’s return to salvation’s path, away from the temptations instigated by the Devil in the previous scene.

In Act 3, Scene 2, the Devil’s illusion of the Duke’s and Sabina’s wedding becomes reality. Because everyone believes Alejo is dead, there is an arranged wedding

between Sabina and the wealthy Otón. Still recovering from the news of Alejo's death, Sabina sings along with musicians in order to express her predicament:

(Salen los músicos, y Sabina)

Mus. *Ausente del dueño mio,
sin las luces de tu amor;
mas que me anochezca siempre,
mas que nunca salga el sol.*

Sab. De que ha de servir el día,
al que en su esquivo dolor,
a eterna noche condena
el luto del corazón?
Al trifle el día le agravia,
pues su luziente arrebol
solamente el afligido
no restituye el color.
Salga el día para todos,
y para mi sola no,
y no espera el de la luz,
quien no espera de su amor.
Y pues no tiene socorro
esta desesperación.

(Con la música)

mas que me anochezca siempre,

mas que nunca salga el sol. (15C-15D)

Sabina and three additional musicians sing the above octosyllabic *copla* in choral fashion (soprano, alto, tenor, and bass) to describe Sabina's pain after receiving the news of Alejo's death. Stein has transcribed the musical manuscript (BNM MS 13622, fo. 181) as a triple metered (3/2) F major choral piece of nineteen bars in contrapuntal style, which modulates to F minor, and concludes on a B_♭ major cadence (see A.11). All the voice parts alternate with suspensions that support resolved dissonances that probably are used to express Sabina's sorrow and pain.

Another interesting fact about this musical scene is that Sabina explicates the last two verses of the *copla* before repeating them in song. This is quite unusual because the sung verses usually precede the explanations or elaborations in the dialogue, as is common in the secular plays.

In Act 3, Scene 10, Alejo is back home but unable to reveal his identity in order to fulfill his duty to God. Because of his constant resistance to mundane desires, the Devil hires "algunos muchachos" to beat Alejo. After they leave him with broken ribs, Alejo hears a beautiful voice sing:

Can. I *Llorando días, y noches*

de Alejo la ausencia larga

esta la infeliz Sabina

diziendo al viento sus ansias

Ay dulces prendas por mi mal halladas. (19C)

There are two separate musical manuscripts for the above song-text, one for the accompanied octosyllabic *copla* in solo form and one for the following verse or *estribillo*

“Ay dulces prendas...” a clear reference to Garcilaso de la Vega’s famous sonnet, which is in typical polyphonic choral fashion (see A.12-A.13). The most important musical characteristic of this piece is the use of long suspensions which are resolved by cadences or by the bass line, all consistent with the musical style of the lament, typically, a song with a great number of suspensions. The contrast between the dissonance caused by the suspension, along with its succeeding consonant resolution, is what makes suspensions ideal for expressing anguish, a characteristic I will discuss further in the next chapter.

The music of this scene recurs a little later with *damas* again doing chores while Sabina sings the *estribillo*:

Descubrense las damas haciendo labor con Sabina cantando, y el
postrer verso de la repeticion a quatro.

Can. 2 *Viendo las tristes memorias,
que la dio para dexalla,
a los labios la repite
para dezir con mas causa.*

A4 y repite.

Sab. *Ay dulces prendas por mi mal
halladas! (19D)*

As Alejo hears Sabina’s beautiful singing, he goes down on his knees, begs God to give him strength to not reveal his true identity and to help him stay on the path to salvation.

Can.3 *El anillo de su esposa
de ardiente lagrimas baña,
que como es piedras y fue suya*

piensa que el llanto la ablanda.

A4ySab. *Ay dulces prendas por mi mal*

halladas! (19D-20A)

Sabina sees him and wonders why a pilgrim is listening to her sorrows, but Alejo tells her that she reminds him of his wife (a nice play on the situation). In a key dialogue where Moreto gradually resolves the complication of the play, Sabina asks him why he left his wife (to understand her own situation with Alejo) and he tells her that it was due to a higher calling.

After the Devil fails twice at derailing Alejo from his path to salvation, he conspires to aid Otón in kidnapping Sabina. In Act 3, Scene 15, Alejo sees Otón, his men, and the Devil (disguised as *marinero*) coming and decides to hide. Subsequently, Otón expresses frustration at the rumors that Alejo is still alive and that, because of it, Sabina refuses to marry him. Alejo overhears his plans to abduct her, immediately rushes to Sabina's house, and yells "fire," making everyone come out, thus foiling Otón's plan. Otón figures out that Sabina got help from the "pilgrim" (he does not know yet that it is Alejo) and he decides to make him pay by having his servants beat him to death.

Alejo's spirit asks God for help and the Angel appears, casting away the Devil, who was about to take him to hell, and inviting Alejo to join him in God's kingdom as a Saint. Pasquín sees a heavenly glow around Alejo's body, witnessing his sainthood. The angel instructs Alejo to write a story about his life, which he gives to Sabina in order to explain the reason he left her. Everyone asks for forgiveness, including Otón and Pasquín.

At the end of the play, the whole town gathers at Eufemiano's house where they finally see Alejo levitating alongside the Angel:

(Cantan dentro)

Mus. *Venid, los que trabajais*

a lograr tan alto premio.

(Ha de salir una elevacion debaxo de la escalera

y en ella Alejo y el angel)

Mus. *Venid los que trabajais*

a lograr tan alto premio. (21D)

The song of the musicians is the last thing the audience hears as Alejo ascends to the heavens, thus closing the play, just as it had began with music in the first Act.

Although there is no mention of instruments, harps are the likely candidates in order to support Alejo's ascension and canonization.

In conclusion, *La vida de San Alejo* has a total of eleven essential musical scenes: Act 1, Scene 1 (musicians sing as Alejo is sad / melancholic), Scenes 4-7 ("Mil siglos dure la unión / de Alejo, y Sabina bella" and "Para ser de amor envidia" are songs that function as background wedding music for Alejo and Sabina), Scenes 8-11 (singing reflects the battle between Good and Evil); Act 2, Scenes 11-12 (music used to support the Devil's wedding illusion), Scene 14 (sounds of bells and song "Te Deum Laudamus Te"); and Act 3, Scene 2 (Sabina sings along with musicians), Scenes 10-11 (Sabina's sings laments along with her maids and is heard by Alejo), and finally, Scene 15 (music supports Alejo's Ascension). It is clear that the musical scenes of the play consistently contribute to verisimilitude and support the supernatural effects.

3.3.2 *La adúltera penitente*

This work was first printed in the *Parte nona de comedias nuevas escogidas de los mejores ingenios de España*, published in Madrid (1657), which is the text from which I cite. Moreto shares this work with Gerónimo Cáncer and Matos Frago, who are credited with writing Acts 1 and 2 respectively.²¹ Even though there is no evidence that Moreto contributed to the first act, critics believe he lent a hand in the second act, especially in regards to the lines given to the gracioso Morondo. This work is about the life of St. Theodora of Alexandria and coincidentally, it is the first of Moreto's plays to have been performed in the New World (Lima, 1659).

The play begins with sighs of melancholy from Filipo as he shares his pain with his servants Morondo and Roberto. It has been two years since his beloved Teodora married the wealthy Natalio in order to accede to her family's wishes. Although Teodora is in love with Filipo, she has been a faithful wife to Natalio. However, Teodora has been haunted by dreams and visions, instigated by the Devil, of being unfaithful to Natalio. After noticing her constant sadness, in Act 1, Scene 2, Natalio hires musicians to sing in order to heighten her spirits:

Salen los músicos cantando, y detrás

Teodora, y Julia

Músicos.

Ojos venced los enojos,

pues que sois cielos de amor

por que no eclypse el dolor

la luz de tan bellos ojos. (3B)

The music for this octosyllabic *redondilla* has been preserved in the “Novena” Manuscript (fo. 63)²² as a homorhythmic four-part choral canon with imitative counterpoint, *basso continuo*, and repeat signs at the end (see A.14). The music consists of a total of fourteen measures in triple meter (3/2), and it transcribes in F Major. Although there are no references to instruments anywhere in the musical manuscript or in the play’s text, the music probably included guitars and other instruments during performances.

As Teodora listens to this music, she confesses her melancholic state and the aforementioned visions of adultery to her maid, Julia. In a long autobiographical monologue we become aware that these visions and dreams are accompanied by demonic voices that urge her to commit adultery.

The virtuous Teodora does her best to resist temptation, but the Devil, frustrated by such goodness, takes it upon himself to make her trip into sin. He devises an elaborate plan that manipulates Filippo into entering the house through an opened balcony to force himself on Teodora. All this is preceded by music in Act 1, Scene 5:

(Dentro música)

Música. *Larga cuenta que dar de tiempo*

Largo.

Filipo. Parece que este acento,
articulada rémora del viento,
embarazarme quiso,
y de un acaso me enfermó un aviso.

Demonio. Aunque esta voz le impida a mi

despecho,
impulsos míos, incitad su pecho.

[...]

Música. *Que tengo que morir es infalible.*

Filipo. Que vuelva atrás me advierte
esta triste amenaza de la muerte.

Demonio. Esta voz, que a otro intento
orresponde,
al suyo como oraculo responde,
contra él mis incendios se desatan.

[...]

Música. *Dexar de ver a Dios, y condenarme.*

Filipo. No hay asombro que ya me persuada,
Pues de mi propio error aconsejado,
(Se ha de tener puestos los pies en la escala)
esta libre pasión, que a mi me inquieta,
ni a leyes del cielo se sujeta. (9A-9B)

The songs warn Filipo not to violate Teodora because he must later answer to God.

There are two semi-choral pieces that form part of this musical scene and that help portray Teodora's eventual fall: "Larga cuenta que dar de tiempo largo" (see A.15), and "Que tengo que morir es infalible," which includes the section, "Dexar de ver a Dios, y / condenarme" (see A.16). Music for these song-texts is preserved in the "Novena" Manuscript (fo. 64). The songs "Larga cuenta..." and "Que tengo.../ Dejan

de ver a Dios...” have been composed as separate works but have several elements in common, and given the fact that they are performed consecutively in the same scene, it is possible that they essentially form part of one song. Both are basically four part choral works with *basso continuo* that transcribe in F Major and in triple meter (3/2). A basic homorhythm, modified by a weak polyphony, is found in both songs. However, they also have differences, most notably length, since “Larga cuenta...” totals ten measures and “Que tengo que morir.../ Dejan de ver a Dios...” has fourteen measures of music. The latter song also has repeat signs in measure seven for the first two verses, followed by the section “Dejan de ver a Dios.” Despite these minor differences, the music in these manuscripts is very similar. This, of course, demonstrates that although there are many song-texts in these plays, the same music might be used for a number of them, perhaps in order to save time and resources.

In the play, the Devil’s plan is to destroy three lives: Filippo, Teodora, and Natalio. While Filippo is seducing Teodora, his *gracioso* Morondo becomes the voice of reason, disapproving of his master’s actions. However, as soon as Morondo attempts to prevent his master from violating Teodora, the Devil quickly makes him fall off a ladder and beats him.

In the final scene of Act 1, Teodora scorns Filippo for violating her and making her an adultress: “Instrumento de mi ofensa, / ya te miras coronado / de trofeo tan injusto; / ya mi honor queda arrastrando / la cadena de la familia, y le tratas como esclavo, pues que ya impreso en su rostro / mi propio yerro has dexado” (10A). Ashamed, afraid of her husband’s reaction when he finds out, and encouraged by the Devil’s voice, Teodora is convinced that she must flee.

As Act 2 commences, the Devil complains that every time he attempts to make Teodora trip into sin, God is there to catch her. In the Demon's monologue, essentially a narration of the events that have taken place since the first act, we learn that Teodora has found refuge in a monastery posing as the monk, Teodoro, along with the *gracioso* Morondo, who decided he should repent for his sins, but who is unaware of Teodoro's real identity.

We also learn here that Filipo has become a bandit in the surrounding mountains, and that the dishonored Natalio is seeking vengeance for his wife's offenses. The Devil, still plotting to see the fall of Teodora, further incites Natalio to revenge by writing on all of the trees that Teodora committed adultery: "Adúltera fue Teodora" (12A). However, such is the virtuous nature of the future saint, that even the Devil admits: "vengareme en su opinión, / ya que es su virtud no puedo" (7A).

The Devil tries to coordinate events that will lead to the perdition of all the principal characters, but the virtue of Teodora defeats him at every turn. The rest of the second Act revolves around how Teodora/Teodoro tries to help the vengeful Natalio find peace, and how her ex-servant Julia accuses her of being the father of her child and of stealing, causing her expulsion from the monastery.

Toward the end of the act, Julia abandons her child with Teodora, forcing the latter to take care of her. Teodora asks God for help, and angels come down with baskets carrying the child into a cave. Although there are no references to music in the stage directions, this is a classic scene where music could have been used to support the appearance of angels. Once again, just as the Devil is about to achieve her downfall, Teodora's virtuousness and her faith in God rescue her and foil the Devil's plans.

In the final Act, the Devil makes his last attempt to defeat Teodora by convincing Natalio to take revenge on her for committing adultery. Instigated by the Devil, Teodora / Teodoro is beaten by village people for asking for food, and she flees back to the monastery that had dismissed her. After Father Morondo lets her in, Teodora hears the sound of bells that mark the beginning of Litany accompanied by music:

Descúbrese un Coro en un bufeto, que saldrá hasta donde
está la Santa, y canta el Coro.

Kyrie eleyson.....Creator audi nos.

Adsit cum Filio.....Nobis Paraclytus.

Chryste eleyson.....Pater exaudi nos.

Maria Regibus.....Edita Patribus.

Et Luna puchrior.....Ac Sole clarior.

Ora pro nobis.....Et sole clarior

(Sale un Angel en una apariencia, y sube la Santa en una
elevación hasta al Coro.)

Angel. Teodora, por que el tesoro
Sepas, que en tu fé se cria,
Con sus Angeles María
Te restituye a su Coro:
Sube al que has merecido. (27A-27B)

The music for this mass (see A.17) is preserved in the “Novena” Manuscript (fo. 64).

Although the Latin song-text given in the play is extensive, the musical manuscript only

has “Kyrie eleison Creator Audinos.” But it is likely that the same music was used for the rest of the song-text, in similar fashion to the three latter songs of the first act.

The musical manuscript for this song-text could have been intended as a solo of eight bars in the soprano line supported by the *basso continuo* in the first section, followed by a brief choral section in static imitative polyphony of five bars. In the first part, only the soprano line carries the song-text, while in the second section, the song-text is written in the bass line. The song transcribes in triple meter (3/2) and in F major, although there are introductions of E_b's in measures 1-7, which makes the song appear to be in B_b major. In the end, the music helps establish the ever-present transformation of Teodora from sinning mortal to a saint, as the same music is performed fifteen times with different Latin verses.

In Act 3 Scene 13, Teodora is back in her cave, and Natalio finds her kneeling and praying through song:

Sale un bufetón de dentro, que tape la
cueba, y en él la Santa de rodillas, y suena la música.

Música. *Perdonanos, Señor,*
Las deudas, y pecados,
Así como nosotros
Las nuestras perdonamos. (28B)

This heptasyllabic *copla* also appears in the “Novena” Manuscript (fo. 65). The music for the song transcribes as a four-part choral piece with *basso continuo* in duple meter and in F Major (see A.18). It has fourteen measures, and homorhythmic polyphony predominates in the composition.

Towards the end of the play, Natalio and Filipo are convinced by Teodora (disguised as a monk) to repent and to wait for a sign from the heavens explaining everything. Teodora returns to the monastery, but the friars refuse to let her enter. She asks for help from God and heavenly singing is heard, commanding the gatekeepers of the monastery to let her enter:

Música. *Venerables Padres,*

 Pues tan santos sois,

 Abridle las puertas

 Al siervo de Dios.

[...]

Música. *Pues ya ha merecido*

 Corona mayor,

 Admita en su Templo

 Al siervo de Dios. (30A-30B)

Both song-texts are hexasyllabic *coplas* with music preserved in the “Novena” Manuscript (fo. 65). The music in the manuscript (see A.19) preserves the text from the first *copla*. However, I believe the same music can be used to perform the succeeding *copla*, especially since the versification is identical. The characteristics are the same as those of previous songs of the play. In the ‘Novena,’ the song is preserved as four-part

chorus with *basso continuo*, in triple meter and in F major. It also contains simple homorhythmic polyphony with a strong cadence at the end for the word “Dios.” This music is intended to be a sign from the heavens, imposing God’s will on the monastery’s gatekeepers.

Teodora, whose sole desire is to be able to die in the monastery, enters and is greeted by Morondo. While she eats, the Devil poisons her food and she dies. Bells play and a huge chorus sings, proclaiming her a saint. An angel appears as the spirit of Teodora ascends to the heavens, and while brilliant lights chase the Devil back to Hell (“y yo de sus luces huyo / a mis lobregos alvergues” (31B), all repent and ask for forgiveness.

In summary, *La adúltera penitente* has six well defined musical scenes: Act 1, Scene 2 (music plays to lift the spirits of the saddened Teodora); Scene 5 (three songs are performed before the rape Scene); Act 3 Scenes 9-10 (instruments play and a chorus sings Kyrie eleyson); Scene 13 (Teodora prays through singing “Perdónanos Señor...” in the cave); Scene 15 (heavenly voices sing “Venerables padres...” commanding the gatekeepers to let Teodora in the monastery); and Scene 18 (bells sound and music plays as Teodora ascends to the heavens).

3.3.3 *Caer para levantar*

Caer para levantar, written in collaboration with Matos Fragoso and Jerónimo Cáncer, is an adaptation of Mira de Amescua’s *El esclavo del demonio*. First printed in *Parte XVI de Comedias nuevas escogidas de los mejores ingenios de España* (Madrid, 1662), *Caer* is based on St. Gil of Portugal’s road to sainthood. The play’s title is fitting because St. Gil, in order to achieve his divine mission, falls from the high esteem his

fellow villagers have for him, so that he can be reborn as a man of God. According to the Fernández-Guerra edition, which is the text from which I cite, the action takes place in the city of Coimbra and its surrounding mountains.

The play commences in don Vasco's living room where in his opening monologue he reveals one of the themes so frequently treated in the epoch: filial obedience versus free will. While he praises his daughter Leonor for her obedience and exemplary behavior for choosing to dedicate her life to a convent, he scolds Violante, his other daughter, who is the complete opposite. Vasco has selected someone for Violante to marry, but exercising her innate free-will, she challenges her father's authority because she is in love with don Diego.

In a long passage of exposition, we find out from Violante that her father, Vasco, strongly opposes her marriage to don Diego, not only because of the social class discrepancy, but especially because he allegedly killed her brother in a fight. For this reason, Don Vasco threatens to disown her if she keeps on insisting to marry him.

Leonor, seeing that her sister remains defiant and that her father is extremely distraught, advises him to seek the help of don Gil, a respected gentleman who performs miracles. Leonor's description of the protagonist of the play is a brilliant Moretian technique, used to introduce characters immediately in the first scene and to foreshadow events.

In the second scene, Leonor tries to convince her sister to give into her father's wishes, but she is offended by Violante's reaction: "yo no estoy para escuchar / agora tus documentos; / porque siendo, hermana mia, / muy largo el sermon, me duermo" (584C).

This type of disrespect is the same that San Franco de Sena displays in the play named after him, apparently a technique that recurs with some frequency in the hagiographic works of Moreto.

In the fourth scene Violante asks Diego to run away with her and to take her from “este cruel cautiverio.” She decides to deceitfully go along with her sister and her father by pretending to accede to her father’s wishes, while in reality planning to elope with don Diego. She sends a letter (written in prose) to Diego telling him to take her away and that “música que traereis será la seña de mi resolución y logro de vuestra esperanza” (585A-585B). Music thus is used as key sign for the fleeing, just as in *San Franco de Sena*.

Don Gil is then searched out by Vasco’s servants to see if he can work miracles on Violante. The suspense and anticipation that Moreto has created lend a high level of anticipation of Gil’s stage appearance. We see in the sixth scene that Gil begins his work with Diego. Brito, Diego’s servant, makes references to musical instruments, “arpa, violin y guitarra” (586A), that will be played during Violante’s escape. Gil catches Diego right before getting to Violante’s house and successfully convinces him not to run away with Violante by literally putting the fear of God in him.

In Scene 10, Gil, influenced by his servant Golondro, takes Diego’s cape and hat for “un rato de picardía.” In Scene 11, music plays to accompany singers in another reminiscence of Garcilaso:

Músico 1	Las voces no están muy finas
Músico 2	Esto lo causa el sereno.
Don Gil	Escucharé su armonía. (Para sí) ²³
Música.	<i>Coged la rosa, amantes,</i>

*De vuestra edad florida,
No la deshoje el tiempo,
Que todo lo marchita.*

(...)

Música. *Madrugad la aurora;
Que se os pasa la vida,
Y tras la primavera
No hay fruto sin fatiga*

(...)

Música. *Agora, agora es tiempo
De gozar las delicias
Que os da el amor por tantas
Finezas merecidas. (588C)*

As the singers prepare to serenade, they make the music the center of the dialogue by expressing how difficult it is to sing in cold weather, especially without having time to warm up. At least three musicians sing three heptasyllabic *coplas* accompanied by a harp, violin, and guitar in order to alert Violante that it is time to elope. The *coplas* underline the *Carpe diem* theme, and the music appears to take over Gil. As he hears it, he is tempted by thoughts of taking Violante for himself. He tries to resist this temptation but is unsuccessful: “La música me suspende; / Yo me rendí a la porfía / Deste amoroso veneno; / Mi culpa está consentida, / Pues dudé en la resistencia.” Ironically, in the last scene of the act, Gil, posing as Diego, takes Violante for himself. He recognizes his fault and sin by saying: “(Soltóme Dios su mano; / ya lo erré, la culpa es mía.)”

Six years transpire after the end of the first act and the beginning of the following, and in Act 2, Gil is a ruthless and merciless *bandolero* who disrespects even God. We find out that he has lied to Violante by telling her that Diego abandoned her for another and that, while Diego is blamed for Violante's disappearance, Don Gil is revered more than ever.

In Scene 3 of the third Act, Gil's *bandoleros* capture Vasco and Leonor who were on their way to their country home. Among the disguised bandits are Violante and Gil, who steal a box of jewels that had previously belonged to Violante. Two things happen that shapes the rest of the play: Violante, in a moment of remorse, asks Vasco to forgive her and Gil immediately lusts after Leonor (Scene 5).

The Devil appears in Scene 8 and takes advantage of Gil's lust for Leonor by convincing him to give up his soul in order to attain her. Gil enters into a pact with the Devil.

In Scene 9, Violante still feels remorse and is completely affected by Vasco's forgiveness. She leaves the *bandoleros* to go to the mountains where the Devil reveals himself to her and tries to put hate in her heart. However, by sheer coincidence she finds Diego, who had been living as a hermit in the mountains to best serve the Lord. He listens to her and convinces her to have faith in God (Scene 13).

Later, in Act 3, Scene 4, Gil hears music and is witness to a mysterious image of a beautiful woman entering a cave:

Gil ¿Quién será aquesta mujer?

Yo quiero seguilla y vella; [...]

¿Quién me estorba este camino?

Mus. (Dentro) *Gigante cristalino,*
Que al cielo se oponía...

Gil. ¡Qué escucho! Bien cierto es
Que ya sin remedio estoy [...]

Mus. (Dentro) *El mar con blancas torres*
De espuma fugitiva. (595B)

The music for this brief heptasyllabic *copla* is preserved in MS 14856 in the Biblioteca Nacional in Madrid, where it is said to be composed by “Correa,” possibly the Portuguese composer, Manuel Correa (d. 1653), who spent most of his life in Spain and whose life parallels a portion of Moreto’s dramatic production.

The musical manuscript of “Gigante cristalino...” is preserved as a single unaccompanied melody that transcribes in common time and in G major (see A.1). The music is intended for a soprano soloist with one or two instruments, perhaps a harp or guitar. Since the song is also used in Moreto’s minor piece, *El vestuario*, it is tempting to suggest that the same music was used for both plays, especially, since there is evidence that music tended to be recycled throughout the theater of the era.

Nevertheless, the music Gil hears, as we later learn from Golondro, is produced by the Devil, tempting Gil to sin. The sharp Golondro tries to warn his master of the deception, but Gil believes that among the women singing is Leonor, whom the Devil had promised him he could have. The singing continues with the following heptasyllabic *copla*, interrupted by dialogue in the next scene:

Mus. (dentro) *Tenia Fabio atada*

Su mísera barquilla...(595A)

When it is time for Gil to ask for Leonor, the Devil is unable to live up to his part of the bargain. He tries to satisfy Gil by conjuring up a vision of Leonor and easily fools him: “¡Qué miro! ¡Leonor es, cielos!” The music continues to play in Scene 6, where the Devil conjures the illusion of the women singing, among them, Leonor:

Damas (cantan). *Los remos en la arena,*
La red al sol tendida. (595B)

The heptasyllabic song-text seems to relate to the Devil’s plans to take Gil’s soul. The “net” (“red”) is prepared for him, and ironically, he does not recognize it.

Demonio. (Ap.Para engañarle he tomado
De Leonor el rostro y talle.)
(Hácele señas a don Gil para que le siga.)
Gil (Ap.) muda me responde a señas
Que la siga; ¡que bien hace! (...)
Damas (cantan) *Memorias solamente*
Mi muerte solicitan;
Que las memorias hacen
Mayores las desdichas.

(Entrase don Gil, el Demonio y las damas) (596B)

The “women” keep singing another heptasyllabic *copla*, most likely with the same music.

Don Diego comes upon Gil just as he leaves a cave where he thinks he has been with Leonor. Diego pulls aside the veil of the figure to discover not Leonor, but a

skeleton. Don Gil then becomes aware of the evil surrounding him and invokes the help of his Guardian Angel, whom he had still not renounced. Diego defends Gil, and with the help of the Angel, the Devil is forced to nullify the pact. At this point the vigilantes arrive. They recognize Diego and try to arrest him but Gil repents and admits his offenses to Vasco. Diego and Gil tell Vasco that Violante is still alive. They lead him to his daughter and they find her ascending to the heavens on top of a cross. Violante had asked God for admittance into heaven. Even though the story appears to center on Don Gil who fits the title of the play, Moreto cleverly has Violante become the saint in the end.

In last scene of Act 3, everyone witnesses Violante's ascension, as heavenly music plays in the background.

Mús. (dentro) *Te deum, laudamus,*

Te, dominum, confitemur.

Dieg. ¿No ois celestiales voces,

Que donde está nos avisa?

Gil Lo que la voz da al oído,

Da su presencia a la vista.

Vasc. Elevada en una cruz

Alli una mujer se mira.

Golon. Señor, Violante es aquella.

Vasc. ¿Qué dices? ¡Ay hija mia!

Viol. Padre, ya que habia de verte

Antes de morir sabia;

Y pues me ves perdonada

De Dios, él en mi te avisa

Que a tu enemigo perdones; (...)

Mus. *Te Deum, laudamus,*

Te, Dominum, confitemur. (600A-600B)

It is possible that the music used in *La vida de San Alejo* (see A.10) to set an identical song-text was also employed in this scene, especially given the fact that both plays are hagiographic works and not far apart in dates. It is evident, however, that music here plays an important role in underlining Violante's ascension to the heavens.

In synthesis, *Caer para levantar* has seven key musical Scenes: Act 1, Scene 4 (musicians sing a serenade while Violante elopes), Scene 6 (references harps, violins, and guitars), Scene 11 (Gil reacts to the music); Act 3, Scenes 4-6 (music sung by the Devil in disguise tricks Gil), and Scene 16 (holy music is heard as Violante ascends to heaven's gates).

3.3.4 *Santa Rosa del Perú*

This play was first published in *Parte XXXVI de comedias nuevas escogidas de los mejores ingenios de España* (Madrid, 1671), and later in *Segunda parte de las comedias escogidas de Don Agustín Moreto* (Valencia, 1676), which is the one from which I cite. According to Castañeda (48) and Kennedy (151), this may have been the playwright's last literary effort. Fernández de Buendía (editor of *Parte XXXVI* of the *Escogidas*) stated that the first two acts are Moreto's, but that he died before completing the work, leaving the third act to be written by Pedro Francisco de Lenni y Sagredo.

The work begins with music and word playing on the word “rosa,” the queen of flowers, and “Rosa,” anticipating the beauty of the protagonist:

Salen cantando musicos, detrás de
ellos Don Juan, y Don Gonçalo,
como de ronda

Music. *Ser Reyna de las Flores,
la Rosa es la comun,
y de las Reynas, Reyna
la Rosa del Perú.
Teniendo a Lima el Cielo
embidia de su luz,
trocaron sus estrellas
el nacar al azul.
Engrandezcase el Perú,
si la plata le enriqueze
que la Rosa le ennobleze
con belleza, y con virtud.*

Juan. Celebrad su nombre, amigos,
y desta Rosa el aplauso
nunca cesse, pues por ella
en Lima es perpetuo el Mayo. (...) (1A)

Presumably accompanied by guitars, this long song-text appears to be a chain of three quatrains: two heptasyllabic *coplas* followed by an octosyllabic one. This music is the first thing the audience hears on stage.

Gonçalo, Juan's father, advises his son to marry Rosa, who is said to be humble, chaste, and well-born. Bodigo, Rosa's *gracioso*, arrives on the scene to guide the young suitor to her house. Juan brings musicians with him to play while he formally proposes: "vanse cantando la musica" (2A-2B).

While the musicians sing, Rosa is introduced on stage. The song she hears retakes the theme of the first song by further praising Rosa's striking beauty, once again comparing her to a rose, the queen of all flowers. She is annoyed by these compliments because she is concerned more with the inner beauty that pleases God.

Descubrese en medio del Teatro la Santa bordando en un bastidor, y
en un Altar casero una imagen de N.S. y cantan dentro.

Mus. *De Rosa las Estrellas*
aprendan resplandor,
que el Sol las escurece,
y ella da luz al Sol.

Ros. Que baste mi humildad,
ni el estar siempre encerrada
para vivir olvidada
desta loca vanidad!
Qué modo que libraré
deste aplauso que aborrezco

pero enfin se le agradezco,
por la pena que me da.

Music. *Los ojos de la Rosa
del Sol Oriente son,
pues solo dellos nace
su luz, y su calor:
á la Rosa, a la Rosa Zagales,
que es la Reyna de toda la flor. (2D-3A)*

The two heptasyllabic *coplas* have a repeating *estribillo* in *arte mayor* (decasyllabic).

As Rosa listens to the serenade, she dedicates her life to God in the following monologue. Musicians sing an octosyllabic *copla* off stage behind the altar, on which we see an image of Christ:

(Cantan detrás de la imagen)
*Rosa has de ser, Rosa mia,
que assi a mi Hijo has de agradar,
y desde oy te has de llamar
Rosa de Santa María.*

Ros. Pues si de mi Esposo Eterno
es gusto, ya temo poco
aplausos del mundo loco. (3C)

The Demon appears, is offended by her remarks, and attacks her, but an angel descends from heaven and wards him off. The Angel tells the Devil to stop wasting his time with Rosa because she belongs to God. The Devil defies the Angel, vowing to

capture Rosa's soul. Rosa is surprised and humbled when she sees that God has saved her and this only strengthens her faith. Then, the Angel tells her: "Sabe que Dios te quiere por Esposa, / y solo has de ser suya eternamente" (4A). As we see, music is used in this play to represent the mundane life and the Eternal one. Now, the Angel's image disappears, and as Rosa is left alone, more music sounds, signaling the start of the wedding with Juan. Rosa does not know how to tell her father that she cannot marry Juan, but in the end, she is able to stand her ground and counter argue her father's pressure. Moreto's use of "reason" to win arguments is implemented here through Rosa: "Que no es igual el partido / que se aventura en el trueco / por passar bien quatro dias, / passar mil siglos eternos" (5D). In typical Moretian fashion, the heroine fights her father's wishes to marry someone she does not want with the support of her faithful *gracioso* Bodigo. As they argue, Juan's entrance is announced by the sound of off-stage instruments.

Rosa tells her father she promises to do "the right thing," but her father interprets that as an agreement to marry Juan, when all along, her plan is to fulfill her vow to God. Musicians continue to sing another octosyllabic *copla* in preparation of the wedding:

Salen todos los que pudieren de acompañamiento, y detrás

don Gonzalo, y don Juan, y cantan músicos.

Music. *Al arma, al arma, Cupido,*

que del tiempo vencedora,

de rayos de nieve armada,

corre la campaña Rosa.

Gasp. Llegad ya, señor don Juan,
que os espera vuestra esposa. (6C)

The first act ends with Rosa, in a long monologue, explaining to Juan the reasons why she is not marrying him. He begins to understand, but the Devil appears again, disguising himself as one of Rosa's suitors in order to make Juan jealous.

In Act 2, Juan begins the first scene feeling betrayed and angry because he believes Rosa is in love with another: "los passos de aquel hombre cauteloso, / que de Rosa galan (...)" (7C). The Devil, ambitiously desiring to add another soul to hell, reveals himself to Juan and convinces him to take revenge on Rosa with his help. The Devil tells him that Rosa is spending a lot of time with her "lover" alone in a cell she built inside a garden. In reality, Rosa has been physically and psychologically sacrificing herself in order to achieve the highest level of mysticism: union with God, her "Husband."

Act 2, Scene 7 depicts Rosa and Bodigo in the garden, reminiscent of Berceo's La Gloriosa. As Rosa prays, there is a sense of harmony, with violins imitating the sounds of mosquitoes:

Bod. Pues no puedo conformarme
Al picar con su rigor,
Y aprovechar el dolor?
Ros. Mas perdiera en inquietarme
Cuando estoy en la oración,
Que como pica impensado,
Aquel subito cuydado

Turba la contemplación.

Bod. Pues comencemos los dos.

Ros. Ea, salgan mis cantores,
Aves, y plantas, y flores,
Vamos a alabar a Dios.

(Suena dentro musica, si puede ser de violines, que remeden el sonido de los mosquitos)

Bod. Ya empieza su maravilla
La mosquita entonación,
Y el compás lleva un moscon,
Que es maestro de capilla.

Ros. Todos a su Criador
Dan la alabança que deben. (11A)

There is reference to rhythm in the text, specifically, to how the swaying of the trees should follow the musical beat: “Los arboles que han de aver, han de estar puestos en forma que se puedan mover a compás” (12A).

It is clear that Rosa and Bodigo are in complete harmony, singing and praising, along with all the living creatures of the garden. Everyone continues to sing in celebration of the ‘wedding’ between Rosa and God. As a result of her fasting and sacrificing, God’s image now appears to her.

In intense pain, Rosa petitions God for mercy and the scene culminates in the first meeting between her and her Husband:

Ros. Dulcísimo Esposo mio,
Recíbeme este dolor,
No ha de perderte oy mi amor,
Que yo del tuyo me fio.

(Cantan dentro, y descubrese en lo alto una imagen de Christo, y va subiendo la Rosa en elevación, y en llegando a proporcion baxa Christo a juntarse con la Rosa) (11C)

Heavenly voices answer Rosa's pleas to soothe her pain by singing three octosyllabic *redondillas*:

Cantan. *Rosa de mi corazón,
No es esse dolor tan malo,
Que para hazerte un regalo,
Te he embiado essa aflicion.*

Rosa. O Señor de los Señores!
Ya agradezco su violencia,
Pues en tu hermosa presencia
Lisongean los dolores.

Cant. *Sube, Rosa, al alto grado
Que ya tu virtud merece,
Pues el alivio te ofrece
La llaga de mi costado.*

Ros. Mi humildad, o gran Señor
El labio a tu pecho aplica,

Pues tu amor me comunica

El mérito, y el favor.

Cant. *Pues ya el dolor se modera,*

Quedate, Rosa, avisada,

Que te dexo confortada

Para el riesgo que te espera. (11C-11D)

Towards the end of Scene 9 God's image and voice disappear, and the Devil appears in Scene 10, angry and vowing to punish Rosa. She is so devoted that even though she is starving, when Bodigo then appears with food, she declines to eat. As any Moretian *gracioso* does, Bodigo begins to satisfy one of his most irresistible earthly desires: food.

Bodigo leaves with a full belly, and Rosa remains worshipping God. In order to make Rosa trip into sin, the Devil conjures all the “*espíritus infernales, / que sois horror del abismo, / venid todos, porque a un tiempo / la opriman todos los vicios.*” The Devil's plan is to deceive her as she sleeps. In Act 2, Scenes 11-13, music plays during another key supernatural scene:

Salen quatro mugeres adornadas como ninfas cantando.

Music. *Morfeo perezoso,*

Deidad sin artificio,

Derrama tu beleño

Por todos sus sentidos.

Ros. Valgame el Cielo! Qué peso

Tan de repente ha venido

A mis ojos, que los agrava
Con un sueño tan prolijo?
Esta noche me he negado
Las dos horas del alivio,
Que suelo tomar, el cuerpo
Fatigado haze su oficio.

Music. *Tus densas sombras traygan
El humedo rocío,
Que a todas las potencias
Suspende el ejercicio. (12B)*

As Rosa listens to musicians perform these heptasyllabic *coplas* with the same assonance throughout, she falls asleep and the Demon asks each *dama* representing a sin (Vanity, Presumption, Self-love, and Lust) to tempt Rosa in Song. In the interest of brevity, I quote only the beginning of the interlude:

(Canta la vanidad)

*Si por tu amable, Rosa,
Tu vida es un martirio,
De mas altos favores
Tu grande amor es digno.
Ya pasan tus finezas
Del termino preciso
De la naturaleza,
Pues vives sin sentidos.*

(Entre sueños Rosa)

Ros. Yo del amor de mi Esposo
Soy indigna, pero fio
De su bondad el perdon
Que merecen mis delitios.

(Canta la presuncion)

*Humilde, Rosa, eres,
Mas tantos ejercicios
Le quitan a tu amante
La gloria de benigno.
Si lo mereces todo,
Que te ha de dar su arbitrio,
Sino dexa a la gracia
Lugar lo merecido?*

(Soñando Rosa)

Ros. El da conforme a sus obras
El premio a sus escogidos,
Y el que sin ella presume,
Merece justo castigo. (12C-12D)

Although each nymph is quite convincing singing her heptasyllabic *coplas*, Rosa, even in her sleep, does not waiver in her devotion to God. She is able to categorically resist the temptations the nymphs present by reasoning her way out of the deception, using the love for her Husband as her guide.

By the end of Act 2, Rosa has successfully defended herself well against the four temptations placed forth by the evil nymphs. The Devil, however, has one more trick up his sleeve; he convinces Juan to take revenge on Rosa for “cheating” on him:

Juan. Tropezando en mis temores,
Me acerco a su Sol divino:
O como el amor es Rey!
Pues cuando cerca le miro,
La magestad me detiene,
Y quando me impele él mismo,
Lo que el fuego da calor,
Me da el respeto de frio.

Dem. Ea vicios, provocadlos;
Hazed aqui vuestro oficio.

Mus. *Coronemonos de rosas,*
Logre el amor su apetito,
No aya prado que no pazca
Licenciado alvedrio. (13A)

The music’s song-text, an octosyllabic *copla*, is used here to further entice Juan to tempt Rosa into carnal sin while she sleeps. However, Rosa does not give in: “No, no quiero amor humano; / Donde estas, esposo mio? / Como aquí me desamparas?” (13A)

Juan approaches Rosa, and as he is about to violate her, she wakes up from her sleep-like state, realizing what is about to occur. She quickly calls out to God, but the

Demon (“yo confundire el ruido / de sus voces, disponiendo, que canten [the nymphs] al tiempo mismo” 13A) tries to muffle her cries by musically mimicking them:

Ros. Qué fuego es este, que estava
 Dentro del alma escondido,
 Dulce Esposo?
(Repiten los vicios lo que dice la Santa)

Musi. *Dulce esposo.*

Ros. Mi peligro.

Musi. *Mi peligro.*

Ros. Va creciendo.

Musi. *Va creciendo*

Ros. Dame alivio.

Musi. *Dame alivio.*

Ros. Tu socorro.

Musi. *Tu socorro.* (13B)

Suddenly, as soon as she utters the words ‘Jesus mio’, she is saved again:

(Al dezir Jesus, se hunden los vicios, y
baxa el Angel con espada en la apariencia
que mejor pareciere, y echa al demonio,
y el Niño Jesus se aparece en
una apariencia.) (13B)

Juan realizes what he was about to do, repents, and vows to spend the rest of his life testifying to Rosa’s sainthood. As the act ends, the Angel rewards her unwavering

faithfulness: “Rosa, con esta vitoria / Queda ya tu nombre escrito / En el libro de la vida:
/ Desde aqui ha de ser tu officio / Dar a otros hermanos parte / De la luz que has recibido”
(13C)

In Act 3, Scene 1, music plays as the Virgin Mary appears in order to awaken the sleeping Rosa. The heavenly music should contrast the music in Act 2, Scene 11, when the Devil used music to aid his attempt at deceiving Rosa into sinning:

Music. *Despierta, bella Rosa,*
Las luzes de tu Oriente,
Que el Sol no las ostenta
Hasta que tu amaneces.
Despierta, que el Cordero
Ya vala tiernamente,
Para que tu le sigas
Donde quiera que fuere:
Despierta, despierta
Tus luzes alegres. (13D)

Rosa finally awakens and becomes upset because she did not want to sleep through Jesus’ visit. Rosa calls Him and Little Jesus appears to her. Music is used to signify the appearance of Little Jesus, accompanying His voice as He and Rosa interact:

Ros. *Divino Amor que de mi*
Te retiras tan esquivo,
Mira que sin ti no vivo;
Donde estas?

(Dentro musica.)

Niñ. Cerca de ti. (14B)

A few lines farther on, musicians sing the following octosyllabic *copla*:

Mus. *El mas hermoso clavel*
De la mejor Rosa amante
Viene a lograr en sus hojas
Los olores mas suaves.

Niñ. Rosa.

Ros. Divino Farol. (14C)

The music in this scene becomes part of the lesson Jesus teaches Rosa in Scene 2. He asks Rosa to play a game of dice with him. The moral of the lesson is not to trust in luck, but in Him. Jesus' presence heals and soothes Rosa's painful afflictions, dedicated to Him. When He leaves, her pain comes back as punishment. Little Jesus then sends Rosa chocolate in order to soothe her pain, and Rosa says that she will repay Jesus' kindness by building Him a Cross-shrine made of flowers. Towards the end of Scene 5, *caxas* and *trompetas* sound to announce the coming of Lent.

In Scene 6, music is used as a warning of the attack on the town by a heretic tribe. Everyone is worried, but the only one who keeps her composure is Rosa, who tells everyone to just have faith in God and to help her finish the Cross-shrine made of flowers. Rosa's faithfulness triggers the following:

Descubrese un Angel, por lo alto del
teatro, y baxa estendiendo un Iris, y
aviendo atravessado todo el distrito dél,

en acabando de cantar, se cubre el Angel,
y el iris por los dos extremos, se juntan
haziendose una nube al pie de
la Cruz, y se la lleva
a lo alto.

(Canta el Angel)

Ang. *Rosa, por tu intercesion*

Dios quiere que no padezca

Lima la invasion de tantos

Enemigos de su Iglesia,

Muriendo su General,

Se retira su sobervia,

Dando a la fuga rendidos,

Mas que a las naves las velas

Alienta, alienta,

Lima, pues en Rosa

Tienes tal defensa. (17B-17C)

The Angel sings in *romance*, accompanied by a harp and probably preceded by the sound of trumpets.

Then in Scene 8, the Demon appears and tries one final time to trick Rosa into sinning by overcoming Juan's resolve to repent. The Demon has four men attack Juan and falsely blame the attack on Gaspar, Rosa's father. The Devil convinces Juan to kill Rosa's father in order to avenge himself. However, because of Rosa's continuous

penitence and five thousand self-inflicted lashes, as well as her death (she asks God to take her with him), God foils Juan's attempt on her father's life and therefore defeats the Devil again. The Devil, as is fairly common in Moreto's religious plays, takes his frustrations out on the *gracioso* Bodigo by beating him.

The Angel appears once again, and while musicians sing, banishes the Devil back to hell. All (Gonzalo, Gaspar, Juan, etc.) are witnesses to the ascension of Saint Rosa. As she is reunited with her "Husband," music plays in the background and heaven's Angels sing:

Mientras están cantando, se suben a lo alto
los tres Romeros como están, y el
Niño siempre sobre la Santa, y el Angel
Custodio arrimado a la Santa de
Rodillas, y canta el Angel segundo. (20D)

Juan vows to enter the Dominican Order.

In the end, *Santa Rosa del Perú* has thirteen musical scenes, the most of any play by Moreto: Act 1, Scenes 1-2 (music praises Rosa's beauty), Scene 3 (music plays with the word "rosa"), Scene 5 (music tempts Rosa to sin), Scene 7 (instruments play as Juan enters), Scene 9 (music for wedding Scene); Act 2, Scene 7 (instruments and music is heard in a Gloriosa-type garden), Scene 8 (music plays as Little Jesus descends), Scene 11 (evil nymphs sing to trick Rosa into sinning); Act 3, Scene 1 (heavenly music is heard as the Virgin Mary awakens Rosa), Scene 2 (singing praises Rosa's purity), Scene 5 (instruments play as Lent begins), Scene 7 (music supports Angels singing), Scene 16 (Angels sing), and Scene 17 (a chorus of angels sings as Rosa ascends to the heavens).

3.3.5 *San Franco de Sena*

San Franco de Sena was first published in *Comedias nuevas escogidas de los mejores ingenios de España Parte I* (Madrid, 1652), subsequently in *Primera parte de comedias de D. Agustín Moreto* (Madrid: Diego Díaz de la Carrera, 1654), the text from which I cite, and in Fernández-Guerra's *Comedias escogidas de Don Agustín Moreto y Cabaña*. Frank P. Casa included this play in *The Dramatic Craftsmanship of Moreto* and A. A. Parker emphasized that the play, supported by the *bandolero* theme, is another illustration of the adage that the best sinners make the best saints (“Santos” 400)..

Franco, a heedless, lewd, moral iconoclast, who has gambled his father's (Mansto) wealth away, falls in love with the orphaned Lucrecia, who has been pressured by her patriarchal brother to marry the short, bald, and one-eyed, but wealthiest, man in Italy. Aurelio, the man Lucrecia truly loves, devises a plan for them to elope in the middle of the night:

Aurelio. Pues si ha de ser deste modo,
lograrlo mejor pretendo,
con una música yo
passar por la calle quiero,
que si alguna gente huviere
en ella, la ira siguiendo
y te dexarán lugar
de salir con mas secreto:
y mas, servirá de seña,
para que sepas que espero. (5D)

Later in Act 1, Scenes 7-8, Aurelio brings the agreed-upon musicians to perform the serenade:

(Cantan dentro.)

*Niña, la feria te acuerde,
Que ya está el Franco con llave,
Porque qualquier hombre sabe,
Que el Franco aora se pierde. (6C)*

This octosyllabic *redondilla*, repeated at least once, and probably accompanied by guitars, creates the needed distraction and serves to signal Lucrecia that it is time to flee.

Then the dialogue continues:

Dato.	Franco, del Franco hazen ascos, Pleque a Dios que en paz lo vean.
Franco.	Vive Dios, que si Franquean, Les he de romper los cascós.
Dato.	Dios me saque desta lid, Que son muchos Cavalleros. (Salen musicos, y Aurelio, y passan cantando)
Aurelio.	Cantad, y si deteneros Toda la calle seguid.
Musica.	<i>Niña, la feria te acuerde, &c. (6C)</i>

The singing provokes Franco (“vive Dios que si Franquean / les he de romper los cascos”), who had followed Lucrecia to her home, and as he is about to confront the musicians, Lucrecia’s *criada* opens the window and Franco restrains himself. However, the musicians continue to sing.

Aurelio, who was waiting for Franco and his servant to leave so that he could elope with Lucrecia, confronts Franco and asks him to leave. Franco draws his sword, and in the ensuing duel, Aurelio is mortally wounded. As the musicians look for the perpetrator, there is great confusion and Lucrecia goes off with Franco, falsely thinking he is Aurelio.

In Act 2, Franco continues his crooked ways, killing a group of soldiers who had been trying to make his father testify against him. As he is accompanying his father, Franco passes by the house of Aurelio and hears a voice announcing: “Ve, que antes de tu partida / con él privarás de suerte, / que aunque me diste muerte, / tu ruego me ha de dar vida” (8C). Franco dismisses the voice and takes his father and Lucrecia to a hide out in country under false names.

Desperately in need of money, he goes gambling and loses what little he had. As a last resort, Franco wagers his eyes, and loses again. After hitting bottom, Franco is, ironically, able to see and straighten his crooked ways. In the last scene of Act 2, a heavenly voice sings the following:

Musica. *Levanta, Franco, y sigue*

De aquesta voz el camino.

Franco. Valgame el Cielo! Ya puedo,

Ya de piedad hallo indicios,

	Pues aunque ciego, me han buelto
	Los ojos a los oidos.
	Norte vocal, sed mi guia.
Musica.	<i>Sigue esta voz.</i>
Franco.	Ya la sigo,
	Porque en mi pena, en mi llanto,
	En mi coraçon contrito,
	En mi dura penitencia
	Vea el mundo, admire el siglo,
	Que estuvo ciego con ojos,
	Al que sin ojos ha visto. (13D-14A)

Heavenly music helps the blind Franco and guides him towards the path of salvation.

Through the music and blindness, Franco is finally able to repent and to truly see for the first time.

Act 3 opens with the abandoned Lucrecia and Lesbia who turn into *bandoleras* to avenge themselves. After several adventures in which Lucrecia raids and steals, the Guardian Angel tells her that Franco has been living as a hermit in the same mountains where her *bandoleros* hide out and where Dato is to bring Mansto, his crippled father. When Mansto and Dato arrive at the cave where Franco had been doing penitence, Mansto is miraculously cured of his illness.

Meanwhile, Lucrecia, led by the Guardian Angel, heads for the caves in search of Franco, and she finds him kneeling and praying in Scene 11:

Descubrese una cueva donde estará de rodillas

Franco delante de un christo, y una lamparilla.

Lucrecia. Qué haré en tanta confusión?
 Mas Cielos (assombro extraño!)
 Aquí está un santo Hermitaño,
 Elevando en su oración. (...)

(Cantan dentro, y bolviendo el Christo las
espaldas, estará al pie de la Cruz una calavera.)

Musica. *Tibi soli pecavi.*

Lucrecia. Ay infelize de mi!
 La espalda me ha buelto el Christo,
 Ya el rostro a la muerte he visto,
 Justo es, pues yo le ofendí. (...)

(Cantan, y vá bolviendo el Santo Christo)

Musica. *Cor contritium, & humiliatum*
 Deus non despicias. (19A-19D)

The Latin song-text is probably sung by an *a capella* choir in support of the supernatural event.

Lucrecia repents, and in the final anagnorisis of the play, she discovers that the kneeling hermit is Franco. Music plays again as Franco is forgiven of his past offenses:

(Dentro musica.)

Musica. *Franco, pues Dios te perdona,*
 Busca por lograr tu zelo,

La Religion del Carmelo,

Que te ha de dar la corona. (20A)

The octosyllabic *redondilla* sung off-stage supports Franco's reward for his contrition.

As instructed by the heavenly voice, Lucrecia and Franco go to the monastery where Franco receives the habit of a saint. Lucrecia dies and her body is born aloft by angels as music plays "Te Deum Laudamus:"

Salen todas las mugeres de religiosas, y el Angel

Custodio con açafate, en que trae el Habito, y delante

Con dos luzes cantando la musica.

Musica. *Te Deum laudamus, & c.* (music repeats twice) (20D-21B)

It is possible that the same music used in *La vida de San Alejo* could have been used in this "Te Deum Laudamus," performed by an *a capella* choir in order to support the saint's ascension.

In conclusion, there are four musical scenes in *San Franco de Sena*: Act 1, Scenes 6-8 (musicians serenade Lucrecia as a sign to elope with Aurelio); Act 2, Scene 16 (heavenly music plays to guide Franco after he gambles his eyes away); Act 3, Scene 11 (Lucrecia hears heavenly music instructing her to go to the caves in search of Franco), Scenes 14-15 (music plays as Franco is canonized and Lucrecia's soul ascends to the heavens).

3.3.6 *El bruto de Babilonia*

This play, co-authored by Matos Frago, Agustín Moreto, and Gerónimo Cáncer, was first printed in *Comedias nuevas escogidas de los mejores ingenios de España Parte XXX* (Madrid, 1668), which is the text from which I cite. According to Adolf Schaeffer

(286), the play is a reworking of Guillén de Castro's *Las maravillas de Babilonia* (Marvels of Babylonia). *El Bruto* is based on the story of Daniel and Nebuchadnezzar, in combination with that of Susanna and Joakim, the latter story from the apocryphal addition to the book of Daniel.

El bruto the Babilonia has two major plots, both revolving around King Nabuco. On the one hand, we have the king's lustful pursuit of Susana, and on the other, his path to eternal salvation.

The play begins with the stage directions "cantando y baylando los que pudieren" followed by the entrances of Joaquín and Susana. Music is heard in celebration of a wedding:

Música. *Joaquín y Susana,*
vivan largos siglos
en prisión dichosa
de amantes cariños:
el fruto amoroso
de este amor tan fino
de la vid imite
dichos racimos. (1A)

Music for this song-text is preserved in the "Novena" manuscript (fo. 292). The manuscript transcribes as a homorhythmic four part choral piece with *basso continuo* in G major and in triple meter (3/2). The individual voice parts share equal importance, and each tune is quite conjunct with the exception of the bass line and *basso continuo* (see A.20). It appears that the original manuscript is unfinished because the last note of this

ten-measure piece falls outside the corresponding tonic cadence, leaving the impression that more music is to follow. Although we know that there are four voice parts, there are no indications for the types of instruments that should accompany this piece. However, due to the nature of the scene, strings (guitars) and winds (wooden flutes) might have been the choices.

There is a long exchange between the lovers promising each other ever-lasting faithfulness. As the two lovers compliment each other, musicians echo their sentiments in song.

The music heard previously aids in introducing the complication. As the King listens to this music, he becomes hypnotized by Susana's beauty: "su hermosura es un prodigio: sin mi estoy!" (3A) Soon we find out that the King falls for her and plans to take her, although not by force, because, as is the case in most of Moreto's heroes, his reason is stronger than his instincts. Joaquín, arguing that he has the right to defend his honor, decides to resist the King's pressure to give her up, and Susana in turn, promises to remain faithful to him.

As the play unfolds, the King has foreshadowing nightmares. He becomes frightened and calls on the prophet Daniel to interpret the meaning of his dreams. Daniel will become one of the true protagonists of this work, and more importantly, an instrument of God, since he is the one who tries to convert the secular and pagan kingdom to monotheism. Daniel explains to the King that his dreams are God's warning: "ama a un Dios, que es gloria suma, / pues con lo que te interpreto / queda acalarada la duda" (10B).

The King appears to see the light, thanks Daniel for “saving” him, and takes Daniel under his wing to serve his kingdom. King Nabuco knights Daniel as “caxas tocan” towards the end of the first Act.

Act 2 is the one most likely entirely by Moreto’s pen (Castañeda 51). As harvesters sing, Abacuc (prophet and Daniel’s father) carries a food basket prepared for the tired men. Suddenly, an angel appears and takes Abacuc to a lion’s den where Daniel was left to die for refusing to worship Babylonean deities. The rustic music (“trébole”) sung by the *segadores* is contrasted by supernatural music that plays in conjunction with the appearance of the Angel.

There is a brief scene that shows how the lions miraculously do not eat Daniel but instead play with him as if he were one of their own. Celestial music sounds again as the angel and Abacuc save Daniel from starvation: “toca la música, y baxa el angel con Abacuc.” Daniel then is shown to be a true man of Christ by sharing food brought by his father with the lions.

Abacuc and Daniel talk about the chaotic religious state of Babylonia. Supernatural music plays again while Daniel ascends and levitates alongside the lions:

Música. *Llorad, hijos de Israel,*
 Y esperad la libertad,
 Y al esperarla, contad
 Las semanas de Daniel. (15B)

The sung octosyllabic *redondilla* is also preserved in the “Novena” manuscript (fo. 293) as a four-part chorus with *basso continuo* of about twenty-six measures (see A.21). “Llorad hijos de Israel” is mostly homorhythmic with some imitative polyphony and a

mostly conjunct piece in triple metered G minor. There is no mention of accompaniment except of course for the *basso continuo* that could have been performed by a bass, or by another vocal part in a *capella* fashion. The music is used to show Daniel that God supports his quest of freeing Israel from heathenism.

We then hear the King's voice as he is coming to the aid of his friend. He is amazed that Daniel has survived the lions and praises him. The King has the intention of naming God the only true God, but the townspeople, along with the military leaders, want to have their own gods. The king says: "Bárbaros, ciegos, ingratos, / que alivio pudieron darnos?" After pondering who or what should be their deity, the king proclaims himself a god and has statues and shrines made in his honor.

In Act 2, Scene 6, meanwhile, the action changes back to Susana, as she enters, accompanied by singing damsels:

Música. *A ponerse entre cristales*
desciende el sol de su esfera
quando ellos sus rayos bañan,
les vuelve su luz en perlas. (18B)

Throughout this musical scene, the maidens sing the above octosyllabic *copla*, which is also preserved in the "Novena" manuscript (fo. 294). The song transcribes as a four-part chorus with imitative polyphony and *basso continuo* in common time (See A.22). During the scene, the maidens and Susana sing their dialogue, as Susana bathes in a spring.

We then see Joaquín look at the beautiful Susana, hoping he soon will get to be with her. Glancing away, he sees the elders, Nacor and Acab, approaching, and exits the scene. The two *viejos*, unaware of each other's presence, see Susana and watch as she and the maidens bathe and sing:

Música. *El cristal que su luz toca,
fuego vuelve y cristal llega:*

Nacor. Válgame el cielo, qué miro?
en el baño una belleza,
ninfa del baño, arrebatada
la atención: Susana es esta,
desimularé el mirarla:
que hermosura tan perfecta!

Música. *Y al que no toca sus luces,
Mas fuego de embidia quema.*

Acab. Allí una mujer se baña,
y si la vista no yerra,
es Susana; divertirme
y disimular es fuerza. (19A)

The interrupted octosyllabic quatrain does not appear in the “Novena” manuscript but it could easily be used with the same music as part B of the previous song.

As the elders watch Susana, they fall in love with her. There are some overtones of *amor hereos* (which we will discuss further in Chapter 4) here because the combination of Susana's beauty and the music reveals to be irresistible to the men.

Suddenly, the two elders become aware of each other and try to dissimulate their intentions. They both depart, acting as if leaving to attend to other matters, each thinking the other would depart as well. However, they find each other again and express their desire for her. The old men do not know what to do, but the urges are too strong:

Acab. Pues qué hemos de hacer?

Nac. Entrar, y rendirla a ruego o fuerza:
 entremos pues.

Acab. Ya te sigo. (Vanse)

Música. *Cándido cendal la enjuga,
 nieve que al fuego se yela,
 y quando mas se la quita,
 mas pura nieve la dexa.*

Dent. Sus. Qué es esto, alevos villanos?

Dent. Nac. Tente, Susana, qué intentas?

(salen Nacor y Acab retirandose de Susana, que saldrá medio vestir)

Susan. Quitaros antes la vida,
 que profaneis mi pureza.
 Bárbaros, ciegos, caducos,
 qué apetito, qué torpeza,
 a tan lascivo despecho,
 vuestra inútil mano alienta? (20B)

Susana's sharp rejection of the elders's advances is the element that triggers the rest of the events in the play. Nacor and Acab deny any wrong-doing and instead, decide

to turn the tables by falsely accusing her of committing adultery with a slave. The elders try to convince Joaquín of the accusation, but he ends up not believing them.

The next scene shifts to the Daniel – King plot. Daniel and the King have a falling out because Daniel rejects the King’s desire to be proclaimed a god: “mira que de Dios haces enemigo” (23A). The King begins killing those who dare not worship him. Daniel scorns him: “bárbaro! Tú verás / presto el castigo de Dios” (23B). The King orders the execution of Daniel and two others by burning them alive. However, when the execution is carried out, Daniel miraculously does not perish. Supernatural music plays, and the following tableau takes place:

Abrese el horno ardiendo por abaxo, y por arriba será todo jardín, y en una elevación de gloria, van subiendo los tres mancebos , y en ellos el ángel.

Música. *Benedicid al dios de Abraham*

Todas las obras de Dios.

Dan. Oh piadoso Dios inmenso!

Mil veces gracias os doy

Por vuestras misericordias,

Que todo lo podeis vos.

Rey. Al cielo se van subiendo

En gloriosa elevación.

Músic. *Benedicid, etc. (23B)*

During this sung octosyllabic couplet, which manifests the presence of God, no harm comes to Daniel (see A.23). Despite the miracle, the King remains defiant. Daniel tells him that if he continues his offenses, he will soon learn his lesson.

At the opening of Act 3, Scene 1, Music plays as the King and Alcacer appear on stage. The sung *romance* announces that the king of Syria has proclaimed himself a deity, further defying God:

Music. *Los mas apartados climas,
Los mas remotos imperios
Confiesan al rey de asiria
Por dios que rige los cielos.*

Rey. Que suave me suspende
La voz que mis glorias dice! [...] (24A)

This four-part chorus, preserved in the “Novena” manuscript (fo. 295), is composed in homorhythmic polyphony accompanied by *basso continuo*, and it is in duple meter (common time) and in A minor (see A.24). There are sections with imitative polyphony, and for the most part the voices move conjunctly except for the *basso continuo* line.

The King seems to feel frustrated with Daniel who is the only one who opposes him. In order to cheer up the king, servants and musicians sing the following song in *romance*:

Música. *Postrados todos le adoran
y con rendidos afectos
sacrifican a su imagen
desvanecidos inciensos.
Viva, pues, su ser divino
en simulacros eternos,*

que no puede ser mortal

quien pone leyes al tiempo. (24B-25A)

The musicians leave and, suddenly, the King begins to act strangely. He apparently enters a dream-like state and has another nightmare. The two elder magistrates appear to accuse Susana of adultery, but the King is so frightened by his dream that he is forced to summon Daniel once again.

As the elders confide in the King, Daniel overhears the charges against Susana and he fiercely defends her. After the elders leave, Daniel explains the symbolism of the nightmare. The warning this time is that since the King did not heed the last warning, his punishment will be his transformation into a brute, that is, an animal for seven years. The King becomes worried, but Daniel promises to pray for him: “Rey infeliz, yo te ofrezco pedirle a mi Dios que aplague / el castigo de tus yerros” (28A). Nonetheless, the King is turned into a brute.

In the next scene, we learn that Susana, charged with adultery, is sentenced to death: “Al son de sordinas salen las damas de luto, Nacor, Acab, y soldados que traen a Susana cubierto el rostro.” The musicians sing:

Músic. *Hijas de Sión,*
lloremos en himnos,
que muere Susana
sin cumplir sus ritos.

Susana. Que lloreis os pido,
no mi muerte injusta
por torpes delitos,

que Dios, que conoce
pensamientos míos,
me dará por ellos
el premio, o castigo. (...)

Mús. *Hijas de Sion, etc.* (29A)

The song-text is a hexasyllabic *copla* that is repeated an undetermined amount of times, perhaps long enough to parallel the dramatic effect in the scene. The music for this text has been preserved in the “Novena” manuscript (fo. 296) as four-part chorus with *basso continuo* in imitative polyphony in triple meter (3/2) and is mostly homorhythmic (see A.25).

Curiously, the stage directions “al son de sordinas” provide us with rare instructions of how the song is performed. As the ladies come on stage in a procession, the chorus sings *pianissimo* and is accompanied by muffled percussion and string instruments, all to add to the dramatic tension of the scene in which Susana has been falsely accused of infidelity.

Before the sentence to stone Susana to death can be carried out, Daniel comes out and defends her, just in time for the dénouement: “Esperad, no executeis / vuestra sentencia inclemente / que Susana está inocente, / y presto aquí lo vereis” (29B). Daniel, with God’s help, reveals the elders’ lies and deception. Susana is cleared of any fault and the elders themselves are stoned to death. Then Daniel brings the Brute/King in front of his people in order to convince them that there is only one God. Daniel petitions God for

a leaner sentence on behalf of the King, as the King then repents. An angel descends from heaven and grants the petition: instead of seven years, the King's sentence will be seven months, and the King promises not to doubt God anymore.

Although there are no musical references written in the last scene, it is difficult to imagine the Angel's descension without any musical accompaniment, since it is present in similar scenes of the rest of this play and in most of Moreto's religious repertoire.

In conclusion, *El bruto de Babilonia* has a total of six musical Scenes: Act 1, Scene 1 (musicians sing in preparation of the wedding between Joaquín y Susana), Scene 5 (instruments play as Daniel is knighted by King Nabuco); Act 2, Scenes 1-3 (harvesters sing as they work and supernatural music plays as an angel descends from the heavens), Scenes 6-8 (maidens sing along with Susana as they bathe, Acab and Nacor fall in love with her and her singing), Scene 11 (music praises God for saving Daniel from an oven's fire); Act 3, Scene 1 (music plays for a royal entrance for Nabuco who proclaims himself a deity), and Scene 7 (singing mourns the upcoming execution of Susana for falsely being accused of infidelity).

Notes

¹ English titles for Moreto's plays, here and throughout this chapter, are as given in Castañeda.

² All citations of Moreto's minor plays throughout my dissertation are from Robert Carner's doctoral dissertation.

³ Rennert believes that the name Malagilla mentioned in *El vestuario* refers to the famous harpist.

⁴ All citations from this play throughout my dissertation are from *Comedias nuevas, escogidas de los mejores ingenios de España, Parte XV* 154-178.

⁵ See Castañeda 51.

⁶ See Castañeda 136.

⁷ *El Eneas de Dios*. Biblioteca Nacional MS 17113 (fo. 70). N. pag.

⁸ Since the manuscript has neither page nor line numbers, I have, for ease of reference, numbered the lines myself.

⁹ See section entitled "Sources of the Extant Music in Moreto's Plays" in Chapter 2.

¹⁰ See the sections on seventeenth-century religious and secular vocal music in Chapter 2.

¹¹ See Ruano de la Haza and Allen 9-35.

¹² See Castañeda 88-89.

¹³ Throughout my dissertation, I cite from the edition of the play contained in *Diez Comedias del Siglo*, edited by Hymen Alpern.

¹⁴ See Castañeda 173

¹⁵ Wardhopper 9-22.

¹⁶ Harlan, "The Relation" 1-10 and 99-101.

¹⁷ The names in brackets appear to have been printed in reverse order in Fernández-Guerra, because it is Isabel, not Margarita, who is oppressed by an overly jealous suitor.

¹⁸ MS 13622 fo. 179 of the Biblioteca Nacional

¹⁹ The extra “de” appears in the early printed text, where it could be a misprint.

²⁰ López-Calo 41

²¹ Castañeda 41-42

²² See the section entitled “Sources of the Extant Music in Moreto’s Plays” in Chapter 2.

²³ This paranthetical stage direction is included in Fernández-Guerra’s edition of the play.

It is to be interpreted as an aside.

CHAPTER 4

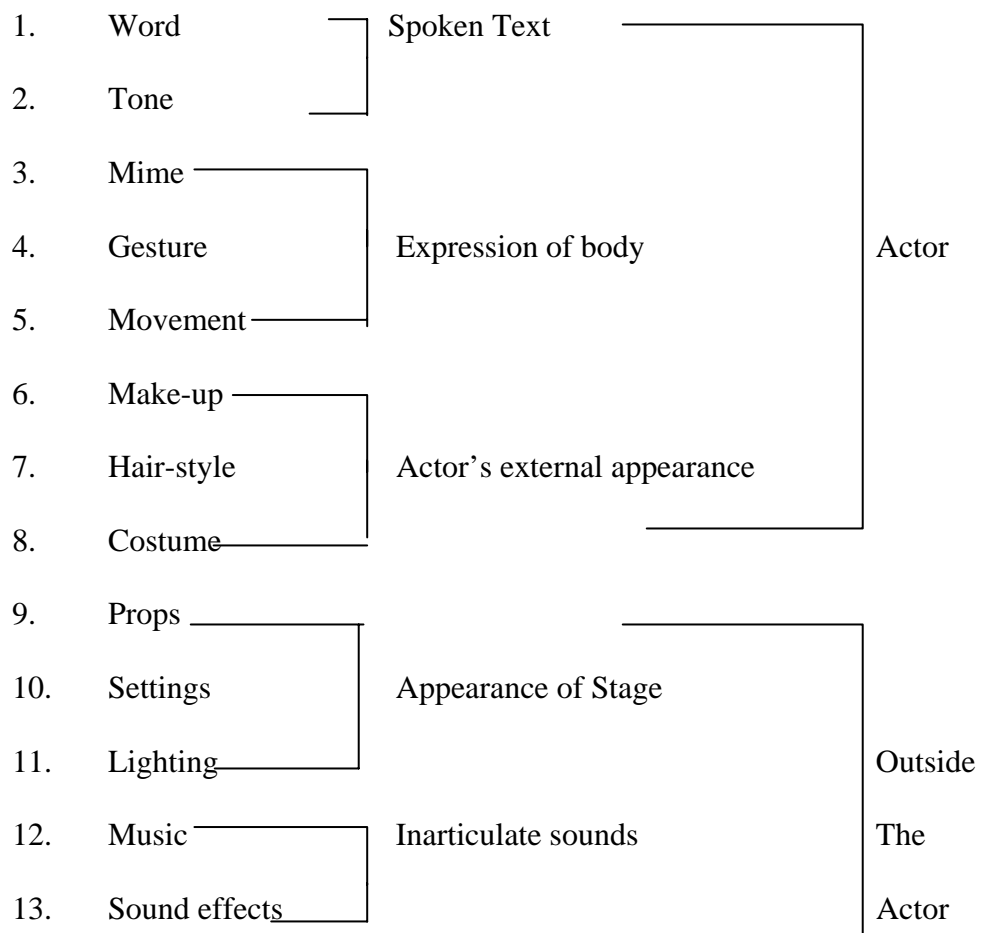
ANALYSIS OF MORETO'S MUSICAL SCENES

Our analysis of the utilization of music in Moreto's plays centers on the idea that music supported the *Comedia's* function as a role model for Spanish seventeenth-century society, creating in essence, "a simulacrum of the real world, or at least a recognizable slice of life" (Stein 12). Along with costumes, props, staging, and scenery, music was an essential recourse, not only for the construction of this model of the real world, but also for reinforcing or resisting some essential social codes of the period. Keir Elam has stipulated that theater is "parasitic" on the cultural codes that operate the real world (57-62). In Moreto's theater, there seems to be a relationship between the music performed on the theatrical stage and the codes of honor, love, class, gender, religion, and hierarchy.

In order to establish the relationship between the music of the plays, the aforementioned social codes, and how they are manifested through the music in Moreto's theater, a selected number of methodological approaches will serve as the fundamental basis for my study. They include those found in such books as the following: Keir Elam's *The Semiotics of Theater and Drama*, Elaine Aston's and George Savona's *Theater as Sign-System: A Semiotics of Text and Performance*, Robert Hodge's and Gunther Kress'

Social Semiotics, Marvin Carlson's *Performance: A Critical Introduction*, Richard Schechner's *Essays on Performance Theory*, and Eero Tarasti's *A theory of Musical Semiotics and Signs of Music*.

For Aston and Savona, theater serves as a site for the interconnection of sign systems in which the characters / actors function as a link between the dramatic and theatrical texts. In their *Theater as Sign-System*, the two authors put forward a taxonomy of theatrical sign systems, taken from the earlier work of Tadeusz Kowzan, that they believe to be useful to the analysis of all theatrical texts (105-108). It has thirteen different categories, which are as follows:



As seen, the first eight of these categories relate directly to the actor, while the remaining five are “outside” the actor. Although extremely useful, in order to suit the needs of my dissertation Kowzan’s scheme requires some expansion and modification. It is clear, for one thing, that the taxonomy was devised primarily to describe and analyze what is normally called “straight” theater, that is to say, one in which words are always spoken. In musical theater, however, or any kind of theater in which musical interludes play an important part, words are frequently sung. Thus, in order to accommodate our present purposes, we must suppose a conflation of Kowzan’s categories one and twelve: music, in other words, is not always inarticulate. It will be important to keep this in mind when discussing the plays of Moreto, because in those plays sung texts constitute a very significant part of the total theatrical communication.

Two other sign systems not specially mentioned by Kowzan, but very important in the study of theater, are proxemics (codes of space) and kinesics (codes of movement). Proxemics, studied by Elam (72), Aston and Savona (111-116) and others, is concerned with the organization of stage space and the ways in which that organization is used to generate meaning.¹ In the case of Moreto’s theater, and in virtually all Golden Age drama, proxemics reveals, among other things, hierarchy, authority, and the presence of the supernatural.

Kinesics² is rather different. As a science, it is, quite simply, the study of the human body as a means of communication. On the stage, it incorporates the categories of mime, gesture, and movement, as listed above, and its analysis requires a high level of difficulty and complexity. In the theater, proxemic and kinesic systems form spatial codes that operate in simultaneous fashion all throughout a performance. Even though

we may not have a “recorded” performance from the Golden Age, we still must use these analyses in order to be successful in establishing semiotic connections. In the seventeenth-century, and therefore in Moreto’s theater, the spectator was undoubtedly faced with the task of reading the body and face in a constant state of flux and action. And music (songs, dances, or instruments) was, I believe, often instrumental in underlining (or sometimes contradicting) the actors’ gestures and movements.

In terms of social semiotics, I will also be applying Hodge and Kress’s concept of “ideological complexes,”³ which they define as the battle between, on the one hand, society’s established collective ideologies and conventions and on the other, the marginalized individual ideologies within that society. The result of this clash is either social solidarity or resistance to the established norms. Most of Golden Age drama tends to promote social solidarity, where seventeenth-century values – Christianity, monarchy, honor, love, order, authority, hierarchy, etc., —are celebrated, confirmed and re-confirmed. Moreto, in some places, seems to go against this tendency, because he constantly resists the glorification of the Crown and satirizes the honor codes so strenuously observed by some of his contemporaries.

At various points, important performance concepts will be necessary in order to relate the role of music in Moreto’s theater to the social context. Schechner’s concept of “restored behavior” is the idea that an act or performance is based on some preexisting “script or model.”⁴ This notion of “restored behavior” or “twice restored behavior” postulates, in other words, that all “performances” depend on some model, either real or imagined. For example, in the theater, the script is the model, and in “real” life, society is

the model. “Restored behavior” thus emphasizes the process of repetition and the continued awareness of some “original” behavior, which serves as a kind of grounding for the restoration.

Finally, I propose to analyze the music that appears in Moreto’s theater in terms of musical semiotics. For Eero Tarasti, “music mirrors the actions of the protagonists, musical themes function as actants, and one can distinguish among subject-themes, object themes, helper-themes, opponent themes, etc” (*Towards* 38). Tarasti maintains that music, similar to any other language, can communicate meaning. Whether or not the whole world of a play can be reflected in and contained in the music is, of course, problematic. However, my objective in using this methodology is to see whether or not the different tonalities and the sounds of the music in the plays could have been assigned signification by the reception in the theater. For instance, were there certain sounds, instruments, melodies, dances, etc. that were associated with being sad, happy, holy, or dark? I believe that the reception of music in Moreto’s period did attribute meaning to it, and thus, music helped to support the psychological and physical states of the players in the theater, as well as to herald the appearance of harmony or dissonance with the universal spheres.

The concept of *musica mundana* represents a long history of music signifying “good” or “evil” in terms of being in or out of harmony with the bodies of the heavens. For example, in the Middle Ages the Church viewed certain sounds (dissonant triads, tritones, etc.) as demonic. In the Renaissance, Fray Luís de León’s ode honoring the musician Francisco Salinas, in the latter part of the sixteenth-century, refers to music as a transport to the achieving of harmony with the spheres of the universe. Harmony thus

signified order, the good, and Godly. I believe that to a certain extent, these basic views are inherited by the seventeenth-century, and are specifically manifested in the religious works of Moreto.

Overall, these theoretical approaches are essential in order to analyze not only the music, but also how it reveals the important social and political contexts that explain the relationship between that music, the plays, and their reception. The selected musical scenes will be evaluated in the following order:

1. Practical Applications of Music
2. Dramatic Structural and Technical Functions of the Musical Scenes
3. Musical Scenes that Reveal a Variety of Seventeenth-Century Social Codes and “Signs”

Each of the above categories lends itself to subcategories. Thus, with regard to the category that discusses the practical applications of music that begins my analysis, there are four major sub-categories: music employed to hide noises, distract, or confuse; music used for beginning or ending acts, or for scene transitions; music that is utilized as a sign of battles, entrances, or deaths; and music implemented to emphasize contrasts. We proceed, then, to discuss the various categories, each with its own subcategories.

4.1 Some Practical Applications of Music in Moreto’s Theater

The number of plays that might be discussed here is high, and there is no need to analyze all of them in detail. Both Gustavo Umpierre and Louise K. Stein emphasize that music was a theatrical tool for hiding noises or distracting both the audience and the

characters on stage, for announcing the beginning or ending of scenes and acts, and for signaling the entrances of characters.⁵ The music in the works of Moreto supports this categorization.

4.1.1 Musical scenes used to hide noises, distract, or confuse

The scenes from one minor play, *El vestuario*, and two religious works, *Los más dichosos hermanos* and *San Franco de Sena*, demonstrate some of the practical solutions music offered in order to hide noises, distract, or confuse in Moreto's theater.

4.1.1.1 El entremés del vestuario

One example of music implemented as a way to disguise backstage noises and to distract or entertain occurs in *El vestuario*. As the restless noises of the audience become intimidating, the harpist of the company chooses the song, "Gigante cristalino / al cielo se oponía / el mar con blancas torres / de espumas fugitivas..." (vv. 130-137), to play for the crowd (see A.1).⁶ In this case, the song's purpose (specified implicitly in the play) appears to be to distract the audience's attention from the chaos backstage as performers scramble to put the show together.

In order to understand the effect of the music on the audience we need to imagine the context of the performance. We could probably empathize with the intimidation the musicians might have felt when attempting to perform this song in front of the unruly audience. Amidst the noise, the audience would finally hear the sounds of music and quickly calm down to listen to its soothing effect. The slow tempo, simple rhythm, and mostly conjunct melody of the song could have been enough to stop the audience from lapsing into complete mayhem while impatiently waiting for the commencement of the play. The manner in which Moreto has added this detail to his play demonstrates how the

role of music was not only practical, but also essential to manage potentially out of control crowds, that is, to divert their attention and to keep them entertained.

4.1.1.2 *Los más dichosos hermanos*

Another example of how music was used to distract comes in Act 3, Scene 7, of *Los más dichosos hermanos*. After the brothers referred to in the title of the play come out of the cave where they had been imprisoned for being Christian, they encounter the Devil who tempts them to renounce Christianity. Although Dionisio sees past the Devil's illusion and attempts to warn his brother, the Devil uses demonic music to confuse Dionisio's words, muffling his message:

Dem. Que no escucheis lo que dize,
 Confundid su voz cantando:
 No le escucheis, confundidle.

La música repite lo mismo que dize Dionisio

Dion. Que tu engaño.
Mus. *Que tu engaño.*
Dion. Te condena.
Mus. *Te condena*
Dion. Y esos passos
Mus. *Y esos passos*
Dion. Te conducen
Mus. *Te conducen*
Dion. A tus daños
Mus. *A tus daños*

Vase entrando la musica por una puerta,
y ellos los llevan con mascararas, y queda
el Demonio solo.

Dem. [...]*Huid, furias infernales,*
Pues os atajan los passos,
Que yo buscaré otro medio
De oponerme a sus milagros. (33B)⁷

The music utilized here not only has the practical purpose of confusing Dionisio's message, but it also provides verisimilitude to the scene. One of the few ways in which playwrights could stage special effects convincingly was undoubtedly through the different sounds of music. This scene is similar to a scene from *Santa Rosa del Perú*, where the Devil also uses music to muffle and distort Rosa's attempt to ask for God's help.

4.1.1.3 *San Franco de Sena*

As we saw in the previous chapter, in Act 1, Scene 7,⁸ shortly before they plan to elope, Aurelio brings musicians to serenade Lucrecia:

Cantan dentro.
Niña, la feria te acuerde,
Que ya está el Franco con llave,
Porque qualquier hombre sabe,
Que el Franco aora pierde. (6C)

Moreto's theater is full of examples where serenades create the perfect camouflage and distraction for lovers to elope into the night. Here, the music also serves to signal to Lucrecia that it is time to meet her lover as planned.

In conclusion, musical scenes consistently served practical uses in minor, secular, and religious plays. Whether it involved serenading to hide eloping lovers or the singing of popular songs to hide and divert the audience's attention from the chaotic nature of the behind-the-scenes action, these musical scenes provided solutions to basic but nevertheless important theatrical problems that were otherwise difficult to resolve.

4.1.2 Music to Aid Transitions between Acts or Scenes

Frequently in Moreto's plays, music aids the transitions between scenes and Acts, as well as announces the beginning or end of important junctures of the works. The *Entremés de la Perendeca*, *El poder de la amistad*, and *El Bruto de Babilonia* are but a few examples where this type of musical function takes place. Musical transitions are important because they are one of the most orderly ways to end and begin scenes, almost making it seem as though there has been no change.

4.1.2.1 Entremés de la Perendeca

This *entremés* demonstrates a common way in which music aids the transition between scenes in the minor theater. The play opens with Esportillero complaining to Calderero that the woman he desires not only favors him, but a long list of other rustic suitors: *El barbero*, *El calderero*, and her master, *El vejete*. When the dialogue ends, the following scene change takes place:

Salen cantando en tono de jácara María y Perendeca con sus mantellinas. El Esportillero con la ropa acuestas y el Barbero también con ella rebozado.

(Canta)

María. *Mal haya la vida mía,
si te envidio, Perendeca,
cuando veo que a tu miel
tantas moscas se le pegan,
porque son como barquillos
los mocitos sin hacienda,
que entretienen y no hartan
y al primer toque se quiebran.*

Perendeca. *¿Qué me quieres, Barberito
que todas somos barberas? (Al barbero)
Pues de la vena del arca
Sangramos por excelencia.
En no dejándoles sangre,
pedimos aprisa venda,
venda, venda, y si no vende,
picamos en otra vena. [...] (vv. 36-52)*

The singing and dancing “en tono de jácara” described in the stage directions reveals how the music provides a vehicle for the transition between the first scene and the second. In Moreto’s time there was probably no better way to transition between scenes

without interrupting the ambience. The “tono de jácara” of the scene also aids the anticipated entrance of the protagonist, Perendeca, established in the opening dialogue between Esportillero and Calderero.

4.1.2.2 *El poder de la amistad*⁹

Another scene where music aids scene transitions appears in *El poder de la amistad*. Alejandro, Luçiano, and Tebandro make a pact to help Alejandro conquer Margarita’s spite with the power of friendship. As the dialogue is in progress, music is heard in the background (v. 420), smoothly commencing the transition to the next scene. Then music becomes the main focus marking the arrival of new personages on stage:

Pasa la música por el tablado y detrás
della sale Margarita, Matilde y Damas.

Músicos. *A porfía hemos de andar*
Por ver cuál a de vençer:
Yo olvidar para querer,
Vos querer para olvidar. (vv. 434-437)

A significant number of secular and religious plays employ music in similar fashion. Others not only include these types of scene changes, but also utilize music to begin and end acts, as in the next play.

4.1.2.3 *El bruto de Babilonia*

As we saw in the previous chapter, in *El bruto de Babilonia* music functions as a way to introduce the play. The play begins¹⁰ with the stage direction “cantando y baylando los que pudieren,” followed by the entrances of Joaquín and Susana. Music, then, is heard in celebration of a wedding:

Música. *Joaquín y Susana,*
vivan largos siglos
en prisión dichosa
de amantes cariños:
el fruto amoroso
de este amor tan fino
de la vid imite
dichos racimos.

Then, at the beginning of Act 3, musicians sing the song “Los más apartados climas,” which is used to summarize the plot and as a transition into the final act. In short, the use of music for transitions and for connoting the beginning or ending of scenes or acts is quite common in Moreto’s theater. Other examples where music aids such transitions are found in the minor plays *Baile de Lucrecia y Tarquino*, *Entremés de los oficios*, *Entremés de las galeras de la honra*, *Entremés del Mellado*, *Entremés del vestuario*, *Entremés de la Mariquita*, *Entremés de la campanilla*, *Loa para los años del Emperador de Alemania*; in the secular plays *Hacer remedio el dolor* (Act 1, Scene 2) *El Eneas de Dios 2nd version* (Act 1, 2), *Industrias contra finezas* (Act 1, Scene 1; and Act 2, Scene 12), *La misma conciencia acusa* (Act 1, Scene 7), *Los jueces de Castilla* (Act 1, Scene 1); and in the religious plays *La adúltera penitente* (Act 3, Scene 9), *La vida de San Alejo*, and *Santa Rosa del Perú* (Act 1, Scene 7; and Act 3).

4.1.3 Music that signifies Battles, Entrances, Death

In the same way that music aids scene transitions, instruments such as *caxas*, *chirimías*, bells, trumpets, a variety of string instruments, and dancing are all used, depending on the type of scene, to connote battles, entrances, and deaths. Because it was not only impractical, but also extremely difficult, to stage great battle scenes or grand *saraos* alike, the playwrights left a great deal to the audience's imagination. Instruments, therefore, became dependable tools for special effects and contributed to filling in important gaps in the skeletal staging. The following musical scenes from *El mellado*, *La misma conciencia acusa*, and *El desdén con el desdén* serve to illustrate the aforementioned functions of music.

4.1.3.1 *El entremés del Mellado*¹¹ (instruments used to signify death)

After la Escalanta and la Chaves sing a duet explaining how their respective ruffian boyfriends await execution, La Escalanta implicitly makes a reference to “clamorear,” (v. 86) which means, according to *Diccionario de Autoridades*, “tocar las campanas a muerto.” There are bell sounds that announce the upcoming executions of el Zurdo and el Mellado. Although in the end the men are pardoned, the bell sounds are important in the scene in order to connote the peril the men and women experience. The sounds of bells, associated with the after life and funerals, are enough here to transmit meaning to the audience, which decodes this information based on its cultural and social general knowledge.¹²

4.1.3.2 *La misma conciencia acusa* (instruments used to signify battles)

The instruments that appear in some of the scenes of *La misma conciencia acusa* are used for a slightly different end. In Act 2, Scene 9, the Duke of Parma, obsessed by

the possibility that Carlos could someday revolt and overthrow him, imprisons him in a dungeon. Carlos finds a way to get word of the injustice to his cousin, the Duke of Milan. The stage directions say “tocan cajas” as the Duke of Milan’s troops begin preparations to come to Carlos’ aid (112A)¹³

Finally, in Act 3, Scene 5, *caxas* sound and the Duke of Milan’s army marches into the city and defeats the illegitimate Duke of Parma. The instruments help signify the entrance and battle, thus avoiding having to actually stage a large, complicated, and impractical battle scene on stage.

4.1.3.3 *El desdén con el desdén*¹⁴ (instruments used to signify entrances)

Diana’s entrance in Act 1, Scene 4 of *El desdén con el desdén* is a perfect example of the way music is utilized in order to aid entrances of important personages. After the first three scenes build the audience’s anticipation of Diana’s initial appearance, she enters the stage as music plays:

(Salen músicos, Diana, Cintia y Laura y Damas)

Músicos. *Huyendo la hermosa Dafne,
 burla de Apolo la fee;
 sin duda le sigue un rayo,
 pues la defiende un laurel.*

Diana. ¡Qué bien que suena en mi oído
 aquel honesto desdén!
 ¡Que hay mujer que quiera bien!
 ¡Que haya pecho agradecido!
 [...] (vv. 547-556)

There are two elements here that contribute to the overall effect of this scene: the spoken word and singing. Not only are Diana and her ladies merely introduced in the scene through song, but so is their spiteful nature towards love, indicating a certain intertextuality between the play's Diana and the mythological goddess who suggests the major theme of the play. The conflation of categories in Kowzan's previously discussed model thus becomes apparent here. The most important sign, the word or spoken text, fuses with music, a sign outside the actor, in order to produce the sung word, a powerful sign system that aids the audience in deciphering, not only the transition to the scene, but also the complication of the plot.

In Act 2, Scene 3, Diana experiences her first defeat at the hands of Carlos. The stage directions "suenan los instrumentos" proclaims a *sarao*, signaling the entrances of new personages on stage, while musicians sing:

Músicos. *Venid los galanes*
a elegir las damas,
que en Carnestolendas
Amor se disfraza.
Falarala, larala, etc. (vv. 1399-1403)

The instruments thus accompany the formation of couples, as each man chooses a color that corresponds to the person he must conquer. Instruments aid the scenic transition between Carlos' and Diana's debates and their entrance into the *sarao*, and, they also fill the scene with a courtly and festive mood. Thus, the music meets the theatrical challenge entailed in creating a *sarao* on stage, with all the music, musicians, personages, props,

and costumes it would require, and which it would be impractical to mount in a limited space.

Aside from *El entremés del Mellado*, *La misma conciencia acusa*, and *El desdén con el desdén*, the use of instruments as signs of battles, entrances, deaths, etc., also occurs in *El poder de la amistad* (Act 3), the manuscript version of *El Eneas de Dios* (Act 3, Scenes 1 and 9), *Hacer remedio el dolor* (Act 3, Scene 9), *Industrias contra finezas* (Act 3, Scene 12), *Lo que puede la aprehensión* (Act 1, Scene 1), *Los jueces de castilla* (Act 2, Scene 6; Act 3, Scene 17), *Yo por vos y vos por otro* (Act 2, Scene 8), and *La vida de San Alejo* (Act 1, Scene 1). Clearly, this function is universally applicable to all types of Moreto's plays.

4.1.4 Musical Scenes that Emphasize Contrasts

We conclude the practical applications section with musical scenes that support essential dramatic and thematic contrasts. Three of Moreto's religious plays, *Caer para levantar*, *La vida de San Alejo*, and *Santa Rosa del Perú* illustrate this function. In Moreto's case, the application of music to support contrasts generally involves creating dramatic and structural symmetry or contrasting dichotomies (Good vs. Evil, Immortality vs. Mortality, Eternal love vs. Mundane love, Reality vs. Illusion) that imply general themes.

4.1.4.1 *Caer para levantar*¹⁵ (Good vs. Evil)

One of the most exploited contrasts consistently supported by the use of music is the Good versus Evil dichotomy, or more specifically, God versus the Devil. A significant portion of this play's Act 3 outlines a dramatic *crescendo* in Scenes 4-6, where diabolical *damas* tempt don Gil to sin:

Demonio.	(Ap.Para engañarle he tomado De Leonor el rostro y talle.) (Hácele señas a don Gil para que le siga)
Gil	(Ap.) muda me responde a señas Que la siga; ¡que bien hace! (...)
Damas (cantan)	<i>Memorias solamente</i> <i>Mi muerte solicitan;</i> <i>Que las memorias hacen</i> <i>Mayores las desdichas.</i>

(Entrase don Gil, el Demonio y las damas) (595B-596B)

The scenic contrast culminates in Scene 16 with a chorus of angels singing “Te Deum Laudamus Te” as Violante ascends into the heavens and don Gil is pardoned. Music, therefore, is used to underline the thematic contrast between Good and Evil since the musical emphasis in the first scene centers on the demon, disguised as Leonor, while in the latter scene, the emphasis is on heavenly music, designed to protect the protagonist from going to hell.

4.1.4.2 *La vida de San Alejo*¹⁶ (Reality vs. Illusion)

San Alejo is a prime example of how Moreto applies music in his theater to signify key dramatic contrasts. Not only does the music distinguish the secular scenes (weddings, *saraos*, etc.) from the religious scenes (heavenly voices, Alejo’s ascension), but it also accentuates the reality versus illusion dichotomy. Music, therefore, is essential in connoting a distinction between the “real” wedding scene and the subsequent illusory one that is staged by the Devil in order to tempt Alejo into sinning. Music plays in Act 1,

Scene 8, in celebration of Alejo's and Sabina's wedding, and then in Act 2, Scene 6, where the Devil's fake matrimony between Sabina and Otón takes place. The music in the first of the aforementioned scenes is introduced as follows:

Salen músicos, y acompañamiento con cadenas, y Alejo, y Sabina.

Músicos. *Para ser de amor de embidia;
aunque suyo el triunfo sea,
mil siglos dure la union
de Alejo, y Sabina bella. [...] (5B)*

Then music is also heard in Act 2, after Alejo leaves his wife and family behind in order to fulfill his holy obligation:

Sientase el Duque, y Sabina en dos sillas,
y empieçan de dos en dos un sarao de á seis
con achas, cada dos con su copla.

Mus. *Para que Alejo llore sus injurias,
venganza de su esposa su hermosura
de Oton que la merece es la vitoria,
y amor con dulces laços la corona,
si ofende su retiro con desprecios,
castigue amor su culpaco sus zelos.(13B)*

According to Louise Stein (34), not only was it common practice for songs in the *comedias* of the seventeenth-century to be recycled, but it was also not unusual for composers to use the same music or modified versions of previously utilized songs with different text settings within a single play. In this case, undoubtedly, the songs would

have created contrasting atmospheres between the “real” wedding scene and the illusory one. Since the music for the “real” wedding is preserved in a consonant major key (C major) (see A.9), the music for the “fictitious” wedding could have been transposed to a dissonant dominated minor key, where the sounds may be associated with what in the epoch was perceived as something dark, somber, and perhaps, evil.

If we transpose down the same music from C major to A minor and emphasize the heavy dissonances (tritones), especially in measure five, the sounds heard by the audience are significantly different. The sequences of parallel fifths and especially tritones (intervals of a diminished fifth) were considered evil because those sounds did not align with the harmony of the celestial spheres.¹⁷

The music in the imagined wedding scene, therefore, could intensify the supernatural effect and add a dimension of verisimilitude to a tableau otherwise difficult to perform effectively. While the extant music for the real wedding scene (Alejo and Sabina) is made up of a consonant single melody line, the music for the deceptive wedding could have had more dissonance in order to signify the work of evil in progress.

4.1.4.3 *Santa Rosa del Perú*¹⁸

The major contrast represented in *Santa Rosa's* Act 1, Scene 3, is the idea of mortality versus immortality that is common in Moreto's religious works. In this scene, musicians serenade Rosa, whose striking beauty is compared to a rose.

Descubrese en medio del Teatro la Santa bordando en un bastidor, y
en un Altar casero una imagen de N.S. y cantan dentro

[...]

Music. *Los ojos de la Rosa*
del Sol Oriente son,
pues solo dellos nace
su luz, y su calor:
á la Rosa, a la Rosa Zagales,
que es la Reyna de toda la flor.

[...] (3A-3B)

Rosa, however, quickly dismisses the serenade, which represents mundane and mortal beauty that fades with age, because she strives for the immortal beauty that can only be acquired from knowing God. After Rosa rejects the serenade that praises mundane beauty, she dedicates her life to God, as heavenly music accompanies her. Musicians sing a *redondilla* off stage behind the altar, where there is an image of Christ:

(Cantan detrás de la imagen)
Rosa has de ser, Rosa mia,
que assi a mi Hijo has de agradar,
y desde oy te has de llamar
Rosa de Santa María.

Ros. Pues si de mi Esposo Eterno

 es gusto, ya temo poco

 aplausos del mundo loco.(3C)

In the first part of the scene, the play successfully represents the mundane qualities of Rosa's beauty through the musician's serenade, and in the latter part heavenly music juxtaposes Rosa's inner and immortal beauty, creating effective visual and audible

contrasts of the mortal versus immortal beauty dichotomy. The symmetrical allocation of the musical scenes emphasize Rosa's inclination to accept God's presence while rejecting materialistic tendencies, choosing everlasting beauty over the temporary, mundane one.

In synthesis, music emphasizes contrasts, especially in religious plays. Other plays where this occurs include *El bruto de Babilonia* (Act 1, Scene 1), and *Caer para levantar* (Act 3).

4.2 Dramatic Structural and Technical Functions of Moreto's Musical Scenes

Although we previously discussed how music functions as a smooth transition between acts or scenes, musical scenes serve to organize Moreto's plays in many other ways. In this section we shall see how musical scenes in a selected number of Moreto's works aid the overall structural and technical aspects of his theater. Thus, in various different scenes, music aids comic effect, seduces or tempts, foreshadows events, creates suspense and mystery, develops the action and plot, supports the development (physically and psychologically) of characters, represents the supernatural world, reveals inversion of gender roles, reinforces satire, and defines scene types.

4.2.1 Music in Support of the Comic Effect

Although the utilization of music to support the dramatic comic effect may occur to some degree in the secular and religious plays of Moreto, it is overwhelmingly apparent in his minor works. The most common way for music to support the overall comic effect is through dancing and singing at the conclusion of each piece. Of course, this did not just happen at the finales, but also throughout the plays, where popular *bailes* such as *seguidillas* undoubtedly reflected the comical movements and facial expressions of the characters on the stage. Since the spectator in any given theatrical performance,

according to Aston and Savona, must in essence decodify meaning by reading the body and face “in a constant state of flux and action” (116), dancing and singing was an effective transmitter of comicity.¹⁹

4.2.1.1 *Baile de Lucrecia y Tarquino*

After Tarquino kisses Lucrecia’s hand (symbolizing his rape of her), the latter commits suicide, and the townspeople, led by Colatino (Lucrecia’s husband), demand justice. Tarquino finally kills himself after musicians sing “Don Alonso, don Alonso, / Dios te perdone la tu alma.” (vv. 151-152) The townspeople rejoice as they dance, “¡Trébole, qué venganza tan linda! ¡Trébole qué donosa venganza!” (vv. 161-162) However, because Moreto could not have ended the piece tragically with the protagonists both committing suicide, they are shown resuscitated in the after life, singing and dancing, “Trébole, que las reinas merecen... / Trébole, de todos alabanzas” (vv. 177-178), with Lucrecia’s honor intact. The insertion of scenes where caricatured characters sing and dance in burlesque fashion appears to be a favorite humorous device applied by Moreto.

Among the other minor plays where music also supports the comic effect are *El baile de don Rodrigo*, *El entremés del cortacaras*, *Entremés de la loa de Juan Rana*, *Entremés de las brujas*, and *Entremés de la perendeca*.

4.2.2 **Music that Seduces or Tempts Characters**

This particular function of music is often evident in Moreto’s secular and religious works, although it may occur in the minor pieces as well. In the secular plays, *damas* and *galanes* frequently sing, accompanied by musicians or their personal servants, in order to win the favor of their love objects, either to seduce them or because they want

to win the *desdén* battle. In each case, the characters who are the object of the pursuit generally make reference to how the music seduces, tempts, and affects their soul.

In the religious plays, the aforementioned seductive qualities of music may also apply, but the most common function, especially in the hagiographic works, is to tempt the protagonists into sinful acts. The instigator of this seductive music is always the Devil, who by way of great illusions such as demons disguised as beautiful *damas*, attempts to divert them from their holy path.

4.2.1.1 *Hacer remedio el dolor* (how music affects the soul)

In Act 1, Scene 3, Casandra sings as her *criada* accompanies her with a string instrument, not in order to just draw Carlos' attention, but to re-conquer him, seducing her love object with her beautiful voice:

Suena dentro ruido de instrumentos

Carlos. Aquí suena un instrumento.

Tortuga Música en posada? Buena,
si aqui se alquilan los quartos
con ropa y música!

Carlos. Espera.

Música. *Toda la vida es llorar
por amar y aborrecer,
en dejando por volver,
y en volviendo por dexar.*

Carlos. Bien canta, y muger parece. (5A-5B)²⁰

The music becomes a powerful enticement and draws an immediate reaction from Carlos. Unaware that the seductive singer is Casandra, the woman he deserted in Milan, Carlos quickly falls in love, expressing the way the music affects his soul:

Señora, no os enojeis,
que si la música eleva,
con lo que al alma arrebatá,
da a la osadía licencia,
y esto es sin otra intención;
pues los que mirais se apean
ahora en esta posada. (5B)

Through her singing, Casandra successfully seduces Carlos, and the battle of *desdén* begins. Similar musical scenes can also be found in *El desdén con el desdén* (Act 2, Scenes 7-9), *El poder de la amistad* (Act 3), *Lo que puede la aprehensión* (Act 3, Scenes 11-12), and *Yo por vos y vos por otro* (Act 2, Scene 8).

4.2.2.2 *Santa Rosa del Perú*

A slightly different use of music for temptation is found in the religious play *Santa Rosa del Perú*, Act 2, Scene 11. The Devil, frustrated because of his continuous failures to make Rosa fall into sin, sends *damas* representing vanity, presumption, and lasciviousness, in order to tempt her. Then, as we saw in the previous chapter, each *dama*, accompanied by music, sings temptations in Rosa's ear.²¹

In this musical scene, which is representative of the way music is applied in the religious plays to tempt and seduce its protagonists, there is clearly an intention for the

demonic damas' singing to deceive Rosa. Similar musical scenes are to be found in the religious play *La vida de San Alejo* (Act 2), *Los más dichosos hermanos* (Act 3), and *La adúltera penitente Santa Teodora* (Acts 1 and 2).

4.2.3 Songs that Foreshadow Events

Music is a useful tool for foreshadowing key events in Moreto's theater. Frequently, serenades or other types of songs become clues to unfolding events, since the information provided in dialogues, asides, or stage directions do not prepare the audience for sharp turns in the action.

4.2.3.1 *El baile del Rey Rodrigo*²²

At the beginning of the piece, singing musicians introduce the love-stricken Rodrigo, who is desperately riding to see la Cava. The music foreshadows Rodrigo's failure to win the heart of the woman he loves:

Paje.	En el jardín de Valverde sus donzellas y ella estaban.
Músicos.	<i>Que por el campo buscavan entre lo rojo, lo verde.</i>
Rey.	De amor quiero alcançar palma; llamadla si está en la huerta.

(Vase el Paje. Sale la música)

Música.	<i>En vano llama a la puerta quien no ha llamado en el alma.</i>
---------	--

(sale un músico cantando)

Músico.	<i>Señor, ya tienes aquí</i>
---------	------------------------------

la causa de tus amores.

Rey. ¡Ay, que me muero señores,
 tengan lástima de mi! (vv. 13-23)

After Rodrigo arrives at la Cava's door, the musicians sing "En vano llama a la puerta / quien no ha llamado en el alma" (vv. 19-20), which anticipates la Cava's unwillingness to reciprocate Rodrigo's advances. Therefore, Rodrigo not only literally knocks on the mansion's door, but also metaphorically calls to la Cava's soul. But just as no one answers the door, so does la Cava not answer Rodrigo's interest in her. The musicians signal to the audience that Rodrigo calls to her in vain because he has failed to win her heart. This is a key part of the work since it constitutes the complication and motivates the subsequent "rape."

4.2.3.2 *Industrias contra finezas*

At the beginning of the play, members of the nobility are gathered in a gallery next to the palace's garden, where they listen to music which anticipates serious competition between a list of suitors for Dantea's hand:

Fernando, el príncipe Roberto, El conde Palatino; Dantea
leyendo una carta; Lisarda, Celia Testuz, músicos,
acompañamiento, las damas con muletillas y sombreros con
plumas

Músicos. *¿Cuál dolor debe escoger*
 la mas hidalga fineza:

*ver la querida belleza
muerta, o en otro poder?*

[...]

Dantea [...]

Proseguid esa canción,
que es muy del afecto mio,
porque con ella confío
alumbrar mi confusión. (269A)²³

The song has two functions here. Firstly, it anticipates the competition by posing a question to Dantea's suitors meant to evaluate their wits and the sincerity of their amorous declarations. Secondly, as the musicians sing, Dantea reads a secret letter warning her to take great care with her guests, because she is the successor of her father's title, which may make some of them envious. The singing, therefore, foreshadows the complication of the plot by posing Dantea's dilemma: whom can she trust, her sister and long-time courtiers, or the newly arrived Fernando, who declares himself to her? The rest of the plot revolves around this question and it is supported by the music being performed in this scene.

4.2.3.3 *San Franco de Sena*

There is also musical foreshadowing in religious plays, such as *San Franco de Sena*. Here, the protagonist, San Franco, a well renowned and respected man of the cloth, arrives at the house of Mansto with the intention of stopping Lucrecia, Mansto's daughter, from eloping with Aurelio. Act 1, Scenes 7-8,²⁴ are filled with music, warning Lucrecia outside her window that the time to flee approaches:

(Cantan dentro.)

Niña, la feria te acuerde,

Que ya está el Franco con llave,

Porque qualquier hombre sabe,

Que el Franco aora pierde.

[...]

Musica.

Que ha de ser el Franco bueno?

Aunque es aora tan malo.(6C-6D)

The serenade becomes a tool for foreshadowing important events. Ironically, the music becomes Franco's signal to kidnap Lucrecia, after he kills Aurelio in a sword fight. The musicians provide the only clues to the sudden turn of events that change the focus and motivation of the rest of the work.

Foreshadowing musical scenes of this sort can also be found in other works of Moreto's repertoire, including, in *El poder de la amistad* (Act 1), *Los jueces de Castilla* (Act 1, Scene 16), *El Bruto de Babilonia* (Act 2, Scenes 6-7), and *Santa Rosa del Perú* (Act 1, Scene 5; Act 2, Scene 2).

4.2.4 Musical Scenes that Create Suspense and Mystery

Apart from the supernatural scenes which will be discussed later, songs in Moreto's plays create moods of suspense, anticipation, and mystery. They are able to do this, as Eero Tarasti has shown (*Signs* 11), because receptors of music assign meaning to certain musical cadences, chord progressions, and modes. Act 1, Scene 5 of *La adúltera penitente*²⁵ is an excellent example of how music is used in order to support the suspenseful or mysterious quality of a particular dramatic moment. Here, the Devil tricks

Teodora's true love, Filippo, into seducing her, making her guilty of adultery. The Devil's plan is put into action when three thieves break into Teodora's house and leave the ladder to the balcony for Filippo to use. As he climbs the ladder, Filippo hears music, the text of which is cited in Chapter 3. If we look closely at the music contained in the transcribed manuscript (see A.15-A.16), we see that it provides a somber and a mysterious atmosphere to the scene that reflects the gravity of the warnings in the singing, which Filippo does not heed because the Devil's will overpowers him.

The music for the three verses "Larga cuenta que dar...", "Que tengo que morir...", and "Dexar de ver a Dios..." is preserved as two separate songs in F major. Although it appears that the music was composed in a major mode to support the heavenly voices warning Filippo not to accede to the Devil's wish that he violate Teodora, there are strong dissonances in measure two (between the tenor and soprano), four (between bass and soprano), nine (between tenor and soprano), and twelve of "Que tengo que morir" that support the somber and mysterious mood of the scene. In addition, the twelfth measure contains a tritone right on the word "condenar" in order to connote the possible consequences of Filippo's unholy actions.

4.2.5 Musical Scenes that Support Development of the Plot and Action

Another technique that Moreto frequently uses in all his different types of plays is the interpolation of music that is used to support the development of the plot and action,²⁶ or to emphasize a certain point or theme. Some dialogues and monologues that contain important information are sung, and even more commonly, songs performed by musicians on stage are broken down and explicated by those characters affected most by

the music. In this section, musical scenes from *Loa para la fiesta del Corpus de Valencia*, *Lo que puede la aprehensión*, *Caer para levantar*, and *El poder de la amistad* will be analyzed, each demonstrating how music develops the plot.

4.2.5.1 *Loa para la fiesta del Corpus de Valencia*²⁷ (to support/develop the action)

Since for the most part, a great portion of minor pieces were sung, this allegorical *loa* depends heavily on music to present and develop the action from the very beginning. In this piece, music and the development of plot and action are inseparable because music is directly embedded in the narration and dialogue:

Sale La ignorancia de villano, y la musica cantando

Músicos.	<i>Servia en Oran al Rey</i> <i>un Capitan con dos lanças</i> <i>y con el alma y la vida</i> <i>a una gallarda Africana.</i>
Ignorancia.	¿Qué es esto? ¿qué Capitan es éste, que aora cantan? Día de San Corpus Christi salen con esto a las tablas? Pues, ¿qué tiene que ver esso con la fiesta que oy se traza? (vv. 1-10)

Ignorancia's reaction to the music being performed by the musicians is what triggers the rest of the events in the work. In addition, throughout the play, explanations of how the above music relates to the Corpus Christi are given in song. Sabiduría, Entendimiento, and Noticias, accompanied by music ("la musica y yo diremos cantando..." vv. 127-128),

sing digressions that explicate each verse of the introductory *copla*. Music thus becomes an integral part of the development of the plot and action by directly forming part of the dialogue, and by having each verse of the sung *copla* explicated throughout the work.

4.2.5.2 *Lo que puede la aprehensión* (to support/develop the action)

Although presented somewhat differently, the same relationship between music and the development of the action is apparent in the secular play *Lo que puede la aprehensión*. Act 1, Scene 4 is a key musical scene because the music contained in the dialogue supports the action directly. At this juncture, the Duke becomes enamored with a beautiful voice but does not know that it is that of his cousin, Fenisa:

Fenisa. (Canta dentro.) *Por su perdida esperanza*

perlas lloraba la niña;

si perlas vierte, no es solo

su esperanza la perdida.

Camilo. Cierta que canta que rabia.

Duque. ¿Qué dices?

Camilo. Que sabe digo,
que rabia.

Duque. ¡Hay mas dulce acento
para un alma! Hay mas hechizo!

[...] (169B-169C)²⁸

Fenisa, however, does not want the Duke to fall for her merely because of her voice, but because of who she is as a person. The rest of the play revolves around efforts to make the Duke stop obsessing with the beautiful voice and to notice Fenisa's personality.

Singing becomes the tool by which Fenisa and the Duchess of Parma manipulate and are manipulated in order to achieve their goal to marry their respective love objects.

Music in support of dialogues that develop the plot and action occurs consistently in Moreto's theater. Other examples of where this happens are found in the minor works *El baile del Rey Rodrigo*, *El baile de Lucrecia y Tarquino*, *Loa para los años del Emperador de Alemania*, *El entremés de los oficios*, *El entremés de la loa de Juan Rana*, *El entremés del Mellado*, and *El entremés de la Perendeca*; as well as in the secular plays *El desdén con el desdén* (Act 3, Scene 3), *El poder de la amistad* (Acts 1 and 3), *Hacer remedio el dolor* (Act 3, Scene 8), *Industrias contra finezas* (Act 1, Scene 1; Act 2, Scene 11), *Los jueces de Castilla* (Act 2, Scene 7; Act 3, Scene 7), and *Yo por vos y vos por otro* (Act 1, Scene 4; Act 2, Scene 8); and finally, in the religious plays *El bruto de Babilonia* (Act 3, Scenes 1 and 7), *Caer para levantar* (Act 1, Scene 4), *Santa Rosa del Perú* (Act 1, Scene 2), and *La vida de San Alejo*.

Another way in which musical scenes support the development of the plot is by explication of certain points that the personages make in the dialogues. This type of function generally occurs in Moreto's minor and secular plays, where the protagonists sing or hear a piece of music (usually *coplas*), and they delay the action in order to make each of the verses they have just sung or heard comprehensible both to their immediate receptor and to the audience. I have already cited one example where this occurs: *Loa para la fiesta del Corpus de Valencia*. In the secular play, *El poder de la amistad*, music becomes the center of the action, since the verses of songs are explicated in the dialogue.

4.2.5.3 *El poder de la amistad* (to explain a certain point)

In Act 1, after Alejandro bravely rescues Margarita from a wild boar, she, although grateful at first, becomes increasingly disdainful when he declares his love to her, forcing him to compete with other suitors for her hand. Matilde, Margarita's cousin, scorns her for rejecting Alejandro, as musicians sing the following *copla*:²⁹

Pasa la música por el tablado y detrás
della sale Margarita, Matilde y Damas.

Músicos. *A porfía hemos de andar*
Por ver cuál a de vencer:
Yo olvidar para querer,
Vos querer para olvidar. (vv. 434-437)

Alejandro joins the musicians and they sing once more as Margarita and Matilde debate the issue. Alejandro, using the *copla*'s individual verses, explains his feelings to Margarita. The music is a key factor in the development of the plot as it becomes the center of attention of the dialogue:

Alejandro. [...]

Siendo en mi preciso amar,
aunque os canse el porfiar,
no puedo enmendar mi horror;
que si es porfía ese amor,
a porfía hemos de andar.

[...]

Si uno y otro a de ceder

de amar y de aborrecer,
proseguid en desdeñar;
que yo os tengo de adorar,
por ver cuál a de vencer.

[...] (vv. 549-563)

The whole scene centers on the explication of the sung verses; therefore, the music supports the development of the plot. There are other plays where this occurs, among them, *Loa para la fiesta del Corpus de Valencia*, *Entremés de las galeras de la honra*, *Industrias contra finezas* (Act 2, Scene 12), *Lo que puede la aprehensión* (Act 2, Scene 2; Act 3, Scene 13), and *Yo por vos y vos por otro* (Act 3, Scene 2).

4.2.6 Music in Support of Character Development and Expression

Another general way in which music supports plot is by directly reflecting character development and expression on stage. This happens in all sectors of Moreto's plays, which is why it deserves its own section for discussion. At different junctures of the plays, musical scenes appear to sketch characters' gestures, postures, body movements, personality or attitude evolution, as well as their psychological and emotional states. In this section, therefore, we will focus first on how musical scenes support physical effects of characters, and then on how they move character affections, and finally, on how they reveal character development.

4.2.6.1 Musical Scenes that Reflect the Physical Effect of Personages

It has been said that because of the relative scarcity of modern performances, Spanish Golden Age Theater is almost always read, not seen. We have few opportunities to see a production of any theatrical piece of the era, let alone one of

Moreto's creations. Because of this fact, we are not exposed to a number of sounds and sights that would be present in a live performance. In spite of this, however, many musical scenes can reveal visual components that would be apparent in a performance, including the facial expressions, body movements, and general posture of characters on stage. Good examples of musical scenes that reflect physical effects of personages include those that are found in *El entremés de la campanilla* and *La adúltera penitente Santa Teodora*.

4.2.6.1.1 Entremés de la campanilla

This minor piece centers on the powers of a magical bell that causes everyone, except for the person who plays it, to be suspended in animation when it sounds. The only way to counteract the spell and free its victims is by the playing of guitars, harps, or castanets. Escamilla, the bell's owner, attempts to convince his wife, Manuela, of its great worth by demonstrating the power of the bell on passerby victims, the first of which are don Braulio and his tailor:

Sale don Braulio en jubón y un Sastre poniéndole
la copilla u ongarina.

[...]

Braulio. El calcón zurdo me aprieta
más que el derecho, así cosa
de dos puntadas y media.

Sastre. El tafetán da de si;
si no, aquí está la tixera. [...]

(Al tocar la campana se quedan en la acción que les coge.)

Escamilla. Mira, atiende.

Manuela. Toca apriessa;

¡cómo los cogió la hora! (vv. 53-68)

The image is clear: as the tailor finishes fitting Braulio in his new pants, Escamilla plays the bell and tailor and Braulio freeze, probably in awkward stances and facial expressions. The tailor's knees are most likely bent trying to fit Braulio's left pant leg, while Braulio hops on his right leg, with his other leg lifted in the air. The sound of the bell is applied in similar fashion throughout the rest of the piece. The bell, therefore, supports kinesic relationships that communicate to the audience that it has powers, and it is also a special effect that indicates the suspended animation state of personages, highlighting this physical effect on stage.

4.2.6.1.2 *La adúltera penitente Santa Teodora*³⁰

In Act 1, Scene 2, Natalio finds his wife Teodora noticeably sad and hires musicians to serenade her in order to lift her spirits:

Salen los músicos cantando, y detrás

Teodora, y Julia

Músicos. *Ojos venced los enojos,
pues que sois cielos de amor
por que no eclipse el dolor
la luz de tan bellos ojos. (3B)*

In the play, Natalio sees his wife's physical appearance, which he interprets as melancholic, and utilizes music in order to change that physical state. The music, in F

Major (see A.14), emphasizes a strong and bright final cadence that the audience could have interpreted as “happy” or “uplifting.” Of course, Natalio does not know that Teodora’s spirit requires much more than serenading to cheer her up. In her mind, a great battle between Good and Evil ensues: she must decide whether to leave her husband for the one she really loves (as Evil encourages), or to become a pilgrim and follow the path to God. Although the music here is not completely successful, the intention of the serenade is clearly to cheer her up, and it is conceivable for the music to cause a change in Teodora’s physical expressions of melancholy to brief contentment.

Among other plays that apply music to reflect or affect the characters’ physical states are *Santa Rosa del Perú* (Act 1, Scenes 1 and 3) and *La vida de San Alejo* (Act 1; Act 3, Scenes 10-11).

4.2.6.2 Music Utilized to Reflect or Move the Affections

The use of music to move the affections is one of the most consistent applications of music in Moreto’s plays. Since Spanish Golden Age Theater is centrally concerned with love, honor, Christianity, and the celebration of monarchy, musical scenes reflect emotions associated with these themes. Undoubtedly, the most common emotion expressed by personages through music is love, or the lack thereof. Characters either sing, accompanied by musicians, or they listen as music is especially performed for them, both of which situations reveal the psychological states of important personages. Love sometimes turns to jealousy, sorrow, and / or melancholy. As we shall see, nonetheless, sometimes the reactions of characters to music played on stage has nothing to do with love, but to the quality of the performer’s voice or his or her ability to

play instruments. The minor play *El entremés del Mellado*, the secular play *El Eneas de Dios*, and the religious work *La vida de San Alejo*, are good examples in their own way of how music moves the affections.

4.2.6.2.1 *El entremés del Mellado*

Towards the end of *El entremés del Mellado*, la Escalanta and la Chaves take picnic baskets to their respective lovers, el Mellado and el Zurdo, both of them condemned men. They sit down to have their last meal together and Escalanta and Chaves, at Mellado's and Zurdo's request, sing:

Siéntanse a comer cada una con el suyo, aparte.

Mellado	Pues que solas nos dexaron, cante algo, si se acomoda.
Escalanta. (Canta.)	<i>En peso la noche toda sin cessar clamorearon.</i>
Zurdo.	Mientras la canal se moja, tu voz mi dolor consuma. (Beve.)
Chaves. (Canta.)	<i>Levantando blanca espuma galeras de Barbarroja.</i>
Zurdo.	Tenga, ¡pese a mis ojos! Que me desbautiza el alma, essas galeras son Moras y las mías son Christianas.
Escalanta.	Mellado, ¿cómo estará Quien verte vivo no aguarda?

Mellado.	De mirar lo que se tarda, me estoy ahorcando ya.
Escalanta. (Canta)	Dio fortuna al través, que haré en suerte tan amarga?
Mellado. (Canta)	Si me buscas, a la larga me hallarás en San Gines. (vv. 146-166)

There seems to be a difference in the voices of the women because when Escalanta sings, Mellado is put at ease. However, when Chaves sings, Zurdo's emotional state is worsened, perhaps because of her raspy voice or the fact that he knows he is going to the gallows. In any case, the music accompanies the food, alleviating the emotional distress of Mellado while exacerbating Zurdo's condition. By singing, the women appear to affect the men's psychological states.

4.2.6.2.2 *El Eneas de Dios* (Manuscript Version)³¹

In Act 1, Scenes 1-2 (vv. 161-440) of *El Eneas de Dios*, after don Luis finds out from don Gastón that Isabela is going to marry the King of Sicily, he becomes distraught and music is heard in the background, setting up the transition between the scenes and expressing simultaneously Isabela's and Luis' distress:

Sale música delante cantando y luego Isabela y Rosaura y don Luis y Ramón

Música	<i>Arded coração, arded</i>
	<i>Que yo no os puedo valed.</i>

The music (see A.2) is sung throughout the second scene to emphasize the emotional pain both lovers are experiencing. For instance, we hear music at the beginning of the scene in vv. 188-189, followed by arguing between Isabela and Luis,

then music is repeated in vv. 306-307, again in vv. 347-348, and finally one more time in vv. 397-398. The song alludes to the burning heart of the two lovers, suffering because they are unable to be together. Music supports these emotions with singing and accompaniment. Even though the song is technically in C major, it has the feeling of a minor mode due to the introduction of B flat in measures 2 and 6, as well as two important suspensions in measures 3 and 4. The phrase resolves in a strong major cadence due to the change from B flat to B natural in measure 3 on a V chord, but not before briefly setting a melancholic minor mode ambiance in the previous measures. The sound of the first suspension in measure three is caused by the repetition of the G in the soprano line, as the bottom voices sing a clear F major (IV) chord, while the second suspension occurs in the fourth measure as the soprano sings an F on top of a G (V) chord. The G creates dissonance with the F until it is resolved in the fifth measure. Interestingly enough, both suspensions also occur on the word “arded,” thereby, associating the feeling of a burning heart with the dissonance of the suspension. Since it was common for composers of the era to use suspensions in order to create sad moods, it appears that is the purpose for the music here. In order to enhance the theatricality of the scene, associations between music and the psychological state of the personages were created, and undoubtedly, the audience came to expect them.

Similarly, in Act 2, Scene 1, Isabela is in a garden of the King’s palace while music plays. She first hears the musicians sing this music, and she begins to regret her decision to leave Luis behind to marry the King:

Isabela. Ay de mi que en mi ...
 Claro ya de mi llorar

Porque pueda mi pesar

Decir con esta canción.

(Ella y la música)

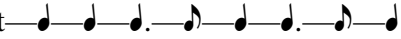

Probé lágrimas vertidas



Y en estos ojos serenos

Sé que cuestan menos

Lloradas que detenidas.

Preserved in the “Novena” manuscript (see A.3), the octosyllabic triple metered *copla* is

in a strong D minor with a homorhythmic quarter rest— pattern in the first part, and a  dominant pattern in the second part.

The rhythmic pattern of the first part, along with the strong suspension in measure 6 between the sustained F in the soprano line and the G in the tenor, signifies Isabela’s state of unrest (highlighted by the ) and yearning for Luis, whom she chose to leave behind. The rhythmic pattern in the second part of the song, relatively more subdued (straight ) , represents a painful resignation on Isabela’s part due to the fact that she made a mistake. Her pain is emphasized again with another suspension in measure 8 between the sustained C \sharp in the soprano and the F \flat in the tenor, which create a tritone. It is especially painful for her because it was, by her own admission, her mistake for placing them both in this predicament since she fled to marry the King of Sicily.

In conclusion, music is frequently the way to express the innermost feelings and thoughts of characters. Both scenes show how the songs performed are tools for the protagonists to express their psychological and emotional states.

4.2.6.2.3 *La vida de San Alejo*

Sometimes it is an unwanted absence of the love object that is particularly painful to characters, who search for ways in which to express their pain and almost always confide in music. Such is the case in Act 3, Scene 2 of *La vida de San Alejo*, where Sabina has been told that Alejo has died.³² After hearing the news, she sings, accompanied by musicians, as an outlet to express her emotional and psychological state:

Salen los musicos, y Sabina

Mus. *Ausente del dueño mio,
sin las luzes de tu amor;
mas que me anochezca siempre,
mas que nunca salga el sol.*

Sab. De que ha de servir el día,
al que en su esquivo dolor,
a eterna noche condena
el luto del corazón? [...]
(Con la música)
*mas que me anochezca siempre,
mas que nunca salga el sol. (15C)*

The musicians commence the song (see A.11), in which they are shortly followed by Sabina. Her incredible sadness is described especially as she sings “mas que nunca salga el sol.” The music itself, preserved in Barbieri’s “Libro de tonos humanos” (MS 13622), supports Sabina’s mood in a variety of ways. The song appears to begin in F major but the composer plays with F minor by introducing E, B, A, and D flats throughout the

work, in support of the melancholic setting. There are long suspensions in the soprano part in measures 4, 5, 6, and 8, and also in the tenor part, in measure 5, as well as in the alto part in measure 6, all on the word “mío.” While Sabina and the musicians sing this word, the pain is reflected in the dissonances heard in these suspensions, especially in the soprano, as the sustained notes clash and resolve with the rest of the harmony in the other voices. This harmonic tension and resolution in the voices reflects Sabina’s anguish.

After the dissonances adequately resolve in the first phrase “Ausente del dueño mío,” the dissonance seems to climax in the second phrase, “sin las luces de su amor,” with suspensions and the introduction of B_♭ on the word “luces,” which supports the lack of “light,” life, or love Sabina experiences, due to the absence of Alejo. The music then cadences on a C major chord on the word “amor,” undoubtedly a brilliant foreshadowing of Sabina’s hope that the news of her husband’s death is erroneous.

Finally, the composer also uses homorhythm and repetition of similar notes from measures 12 to 19 to mirror the last two verses, “mas que me anochezca siempre, / mas que nunca salga el sol,” particularly, the words “nunca” and “siempre,” creating the sensation of eternity through those monotonous and repetitive sounds. The music, nevertheless, ends on a bright B_♭ major cadence on the word “sol,” providing a sense of hope, reflective in part of Sabina’s psychological state.

Later, in Act 3, Scene 10, Alejo is back home. There he hears voices singing about Sabina:

Can. I *Llorando días, y noches*
de Alejo la ausencia larga

esta la infeliz Sabina

diziendo al viento sus ansias

Ay dulces prendas por mi mal halladas (19C)

The music for this song, also preserved in MS 13622 (see A.12), supports Sabina's psychological and emotional state on stage. We can imagine the audience hearing this piece for soprano or tenor accompanied by a *basso continuo*, which includes suspensions in measures 2, 4, 5, 10, and 12, as well as scattered chromatic movements in the melody and bass parts. The suspensions in measures 4 and 5 are supported by brief tritones that reflect Sabina's anguish in the words "llorando" and "noches." The suspensions are repeated in the second verse (measures 10 and 12) on the words "Alejo" and "ausencia," which the first cadence in measure 15 resolves. Suspensions predominate in the first part of the song, that is, measures 1 to 15, highlighting the sorrow in "llorando," and equally important, emphasizing the painful "ausencia larga" reflected in the dissonance of the chromatic movements and tritones caused by the movement between the vocal and the bass parts. The melodic movements in intervals of a half step in measures 2 (A to B_b) and 3 (B_b to A) also occur in the second part of the song (measures 16 to 25) and are complimented by C_# to D_b movements in the final cadence in the melody. Suspensions and half step intervals at the end of phrases were common in the period's music, and even the most uneducated audience members undoubtedly subconsciously expected them in these types of songs.

The same music is shortly repeated with the *damas* singing the main body or text, and Sabina the *estribillo*:

Descubrense las damas haciendo labor con Sabina cantando, y el
postrer verso de la repeticion a quatro.

Can. 2 *Viendo las tristes memorias,
que la dio para dexalla,
a los labios la repite
para dezir con mas causa.*

A4 y repite.

Sab. *Ay dulces prendas por mi mal
halladas! (19D)*

As Alejo hears Sabina's beautiful singing, he goes down on his knees, and begs God to give him strength to not reveal his true identity and to help him stay on the path to salvation.

Can.3 *El anillo de su esposa
de ardiente lagrimas baña,
que como es piedras y fue suya
piensa que el llanto la ablanda.*

A4ySab. *Ay dulces prendas por mi mal
halladas! (19D-20A)*

The music here (see A.13) affects both Alejo, as the receptor, Sabina as the emitter, and it communicates the psychological and emotional state of the personages to the audience.

As Sabina expresses her feelings through song, Alejo shares her melancholy as he listens.

Excluding the *basso continuo*, the four-part chorus in A minor is conjunctive, rarely having intervals of more than a fourth in all the voice parts. This melodic feeling

contributes to the lyric quality of the piece, further fortified by the predominance of suspensions, movements of half steps (A to B_b), and contrast with a disjunctive basso continuo, which often features leaps of octaves throughout. The soprano line is made up of suspension after suspension on the word “ay,” which move in one step intervals until the concluding cadence. The combination of the suspensions and the text “ay” reflects the sighing, crying, and pain that both Sabina and Alejo experience.

In addition to the suspensions, the song contains a clever leitmotiv inserted in all voice parts that is based on three to four repeated quarter notes (♩), followed by a half note (♩). This is especially evident in measures 2 through 10. In each voice part, three or four quarter notes are repeated on the same note and move a half step up or down, creating a dissonance until it is resolved in the following note. For example, after the tenor and bass play with this leitmotiv in measures 2-5, the alto retakes it in measure 7 (B_b—B_b—B_b—A_b), followed by the soprano in measure 9 (E_b—E_b—E_b—D_b). These conjunct sounds along with the text are what provide a melancholic ambience to the scene, which is reflective of the emotions shared by the protagonists.

Music in support of the affections or psychological state of characters also is found in *El entremés del vestuario*, *El entremés de la campanilla*, *Entremés de la loa de Juan Rana*, *Yo por vos y vos por otro* (Act 1, Scene 6; Act 3, Scene 2), *El poder de la amistad* (Acts 1 and 3), *Industrias contra finezas* (Act 2, Scene 12), *La misma conciencia acusa* (Act 1, Scene 7), *Lo que puede la aprehensión* (Act 2, Scenes 2 and 6; Act 3, Scenes 11-12), and *Los jueces de Castilla* (Act 3, Scene 2).

4.2.6.3 Music in Support of Character Development

Many times, songs are utilized to delineate key physical and psychological characteristics of personages, or to reflect important developments or changes in their ways of thinking, their beliefs, and their overall perspective on life.³³ Two plays illustrate these functions in Moreto's theater: *El entremés del Mellado* and *Los jueces de Castilla*.

4.2.6.3.1 *El entremés del Mellado*

At the opening of the play, Chaves's singing in *jácara* style not only signifies the beginning of the play, but also contributes to character development:

La Chaves. (Canta.) *Atención, señores míos,
nadie me vaya a la mano,
que si no me ha conocido
yo se lo diré cantando.
La Chaves soy, una moça
de matante garabato,
lima sorda de las bolsas
y estafa de los morlacos.
Las pendencias que se ofrecen
con mi industria las aplaco,
porque todo se haze de noche
en metiendo yo la mano.
Es verdad que por mis culpas
una oreja me cortaron,*

*mas ¿qué me importa una oreja,
si esso me cae por un lado?
Oy he venido a la treña
porque dizen que al Mellado
los señores de la sala
quieren sacarle a cavallo. (vv. 1-20)*

(Sale la Escalanta de la misma manera.)

La Escalanta takes up the singing to introduce herself and explain specific physical and personality traits: (“Que el pelo me cortaron / yo no lo niego, / porque fui a la galera / por los cabellos” (vv. 73-76). But the two women do not just provide us with information about themselves as they sing their elaborate duet, since the music provides important details about their ruffian boyfriends, el Zurdo and el Mellado as well: (“Y ¿qué dirá de los golpes / que la dio ayer el Mellado?”). The women’s duet is an essential dramatic tool because it also creates anticipation and interest that builds until the men are finally seen on stage.

4.2.6.3.2 *Los jueces de Castilla*³⁴

Act 2, Scene 7 of *Los jueces de Castilla* is another good example of how music supports the spiritual and psychological development of characters. The music in this case is used to remind Prince Alfonso of his terrible sin of plotting against his younger brother Ramiro, who is eventually expelled from León by their father, King Ordoño:

Sancho. (dentro) ¡Oh ruin grey!
(Canta) *Matara el rey don Ordoño
los Condes con voz de amigo,*

e su Alfonso persiguiera

su buen hermano Ramiro.

(Va sonando la voz con las campanillas,
fingiendo que se aleja y que se acerca.)

[...]

Alfonso. ¡Ay ojos míos,

llorad, que es deuda el afán!

Ramiro ... ¡Oh cielo, pues ves

mi cuita, hallarle quisiera!

Fazlo, que yo le pidiera

Perdon, postrado a sus pies [...] (477B-477C)

Prince Alfonso flees from the same men who assassinated his father and coincidentally hears Sancho's singing. Alfonso immediately repents his offenses against his brother, culminating in a change in his character, as he evolves from an envious, conniving, and deceitful person, to a humble, repentant, and caring individual. This change is not only emphasized by the music, but it is the final and decisive element that causes the development.

Other plays that illustrate how music emphasizes character development are *El baile entremesado del Rey Rodrigo*, *El baile de Lucrecia y Tarquino*, *Loa para la fiesta del Corpus de Valencia*, *El entremés de los oficios*, *El desdén con el desdén* (Act 1, Scene 4), *Hacer remedio el dolor* (Act 1, Scene 3), and *La misma conciencia acusa* (Act 1, Scene 7), among many others.

4.2.7 Musical Scenes that Represent the Supernatural or Magical

In Moreto's minor and religious theater in particular, where most of the supernatural scenes occur, the intricate relationship between the on stage representation of the supernatural world and the music is essential.³⁵ I have shown previously how music contributed to the "mood" of different moments, much in the same way that music today contributes to the mood in "scary" or "action" movies. But today, with increasing technological advances, there are infinite ways to create awesome special effects. In Moreto's time, however, special effects on stage were much more limited, despite the use of relatively impressive machinery and elaborate set designs at court.

Because Moreto in his plays deals with a variety of supernatural themes and characters, such as flying witches, angels, devils, magical spells, levitating saints, etc., he undoubtedly had to rely on music for special effects significantly more than today's playwrights. In the spirit of achieving verisimilitude, Moreto, like other playwrights of the era, utilized music to differentiate between what was generally considered to govern reality and what could be conceived as supernatural. In this section, four plays illustrate how music plays an essential role in these scenes: *El entremés de las brujas*, *El bruto de Babilonia*, *La adúltera penitente*, and *Santa Rosa del Perú*.

4.2.7.1 *El entremés de las brujas*

Aside from the numerous musical references that support the supernatural effects of how witches have plagued a small town "con bailes y cantando" to put spells on everyone, musicians are needed to perform music that supports the witches' supernatural abilities, even though they are in reality a band of thieves implementing an elaborate plan to deceive the townspeople.

There is one scene in particular that demonstrates how music plays a key role in representing the supernatural effects on stage. The price of releasing the town from Pluto's spell is fifty gold *escudos*, which is why the mayor takes the money to petition the "witches" to spare the town. The result is the following comical dialogue:

Alcalde. Y dezí, ¿por qué sois brujas?

Bruja. No querételo dezir;
no hay cosa como estar bruja
para poder bien medir
en un hora todo el mundo
desde Xetafe a Paris
por los aires boladores
en un escuadrón sutil,
vamos cantando y tañendo,
al son deste tamboril:

Cantan. *Andando de viga en viga
passamos el tiempo en fin,
haziendo males a todos
es el modo de vivir.
Toca la gaitilla
suene el añafil,
para que vailando
volemos ansí. (vv. 221-238)*

In Aston and Savona's taxonomy of theatrical sign systems, the "word," which is categorized as "inside the actor," is the most important sign; while "music," which is categorized as "inarticulate" and "outside the actor," is twelfth. However, since in theater the "word" can sometimes be sung, as in the case of Moreto, the voice, "word," and music can combine to create a very powerful sign, in this case, of the supernatural. The combination of a piercing bright and nasal singing voice (representing the witches), musical dissonances (representing evil), and the words of spells all fuse to create a supernatural atmosphere in this scene. Even though the audience knows that the witches are not real, the music appears to contribute to a sense of verisimilitude; that is, not only does it create an ambiance on stage, but it also convinces the audience that the Alcalde actually believes in the authenticity of the witches.

4.2.7.2 *El bruto de Babilonia*³⁶

In *El bruto de Babilonia*, Act 2, Scenes 2-3, music supports a different type of supernatural scene. Here, Daniel is thrown into a pit full of starving lions because he refuses to reject the God of the Israelites. Celestial music plays as an angel and Abacuc (Daniel's father) descend from the sky and save him: "toca la música, y baxa el angel con Abacuc."

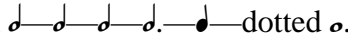
While music plays, the lions miraculously do not harm Daniel, but instead, play with him as if he were one of them. They all levitate alongside the angel, and simultaneously we hear the following song announcing that freedom from false idolatry is coming:

Música. *Llorad, hijos de Israel,
Y esperad la libertad,*

Y al esperarla, contad

Las semanas de Daniel.

Dan. Padre, estas sagradas voces,
anuncian, para aliviarnos,
mas libertad que pedimos:
hasta en los brutos se ha entrado
la esperanza, pues acento
los elevó al escucharlos;
mis hebdomadas cumplidas,
vendrá al mundo aquel milagro,
que ha de libertarle todo.

The heavenly chorus sings a song in G minor (see A.21), supporting the miraculous levitation of the lions and the message of the celestial voices. The homorhythmic quality of the song contributes to the supernatural ambiance of the scene, especially the beginning theme (first three measures) that centers on . This rhythmic sequence, which cadences on a strong G minor chord, and that all the voices perform, would be perfect for trumpets in order to accompany the levitation of the lions.

In addition to rhythmic patterns that support the miraculous levitation of the lions, there are subtle dissonances that reflect the mysterious feeling of the scene, such as the fairly frequent harmonic and melodic half step intervals. These appear in measures 8

through 9 in the tenor and alto parts (D₄ to E₄), measures 10 through 11 in the alto part (B₃ to C₄), measures 12 through 13 in the tenor, bass, and basso continuo (D₄ to E₄); and measure 19 in the tenor part (D₄ to E₄).

In Act 2, Scene 11, the emperor sentences Daniel to be burned alive for refusing to accept the emperor's self-proclamation that he is a god. Daniel miraculously does not perish in the oven's fire and supernatural music plays:

Abrese el horno ardiendo por abaxo, y por arriba será todo jardin, y en una elevación de gloria, van subiendo los tres mancebos , y en ellos el ángel

Música. *Benedicid al dios de Abraham*
Todas las obras de Dios inmenso!

Dan. Oh piadoso Dios inmenso!
Mil veces gracias os doy
Por vuestras misericordias,
Que todo lo podeis vos.

Rey. Al cielo se van subiendo
En gloriosa elevación.

Músic. *Benedicid, etc. (23B)*

The music (see A.23) here represents the heavenly powers at work that protect Daniel from being burned alive for having enough courage to stay faithful to God.

In both these scenes (Act 2 Scenes 2-3 and 11), music helps establish what Robert Hodge and Gunther Kress call “ideological complexes.” In the view of these semioticians, ideological complexes are “a functionally related set of contradictory

versions of the world, coercively imposed by one social group on another on behalf of its own distinctive interests or subversively offered by another social group in attempts at resistance in its own interest” (3). The music in this case sustains the dominant ideology, manifesting the victory of the monotheistic Daniel, who is seen as a kind of precursor of Christianity, over King Nebuchadnezzar, who represents the ideology of polytheism. As the chorus sings, then, it emphasizes the concept that there is only one God by setting up Daniel’s supernatural defeat of the king’s attempt to execute him.

4.2.7.3 *La adúltera penitente*

Something similar happens in *La adúltera penitente*.³⁷ In Act 3, Scenes 10-11, Teodora hears the sound of bells that mark the beginning of Litany accompanied by music:

Descúbrese un Coro en un bufeto, que saldrá hasta donde
está la Santa, y canta el Coro

Kyrie eleyson.....Creator audi nos.

Adsit cum Filio.....Nobis Paraclytus.

Chryste eleyson.....Pater exaudi nos.

Maria Regibus.....Edita Patribus.

Et Luna puchrior.....Ac Sole clarior.

Ora pro nobis.....Et sole clarior

Sale un Angel en una apariencia, y sube la Santa en una
elevación hasta al Coro.

Angel. Teodora, por que el tesoro
Sepas, que en tu fé se cria,

Con sus Angeles María

Te restituye a su Coro:

Sube al que has merecido. (27A-27B)

The music for this mass (see A.17), which is preserved in the “Novena” Manuscript as well (fo. 64), is heard as Teodora ascends next to the heavenly chorus. Accompanied by a disjunct *basso continuo*, the soprano voices sing the first two phrases, “Kyrie Eleison Creator Audinos / adsit cum filium nobis paraclytus,” after which the rest of the choir joins in until the end of the piece. The Latin text, along with the music, would probably have been sufficient to support the supernatural atmosphere of the scene. Although the manuscript appears to be unfinished, from the very beginning of the soprano and basso continuo lines to the incorporation of the rest of the choir in the second part, the music is predominantly consonant, conjunct, and homorhythmic. Consequently, it is free of dissonances and disjunctive voice parts in order to represent the perfect harmony of the celestial spheres, to which Teodora now belongs.

In another part of the play, Act 3, Scenes 13-14, music represents voices from the heavens. Teodora returns to the monastery, but at first the friars refuse to let her enter. She asks help from God and heavenly singing is heard commanding the gatekeepers of the monastery to let her in:

Música. *Venerables Padres,*

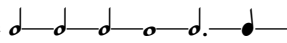
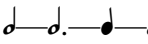
 Pues tan santos sois,

 Abridle las puertas

 Al siervo de Dios.

[...]

Música. *Pues ya ha merecido*
Corona mayor,
Admita en su Templo
Al siervo de Dios. (28B-29A)

Both song-texts are hexasyllabic *coplas* whose music (see A.19) is preserved in the “Novena” Manuscript (fo. 65). The bright F major mode that permeates the song, the conjunctive and homorhythmic voice parts in slow tempo, and the   motive that the vocal parts follow, all underscore harmony and consonance, which reflects the supernatural mood of the scene. After the chorus sings, the friars, afraid of defying the commands coming from above, finally open the doors of the monastery. The play concludes with the song “Perdónanos Señor las deudas y pecados” (see A.18), as Teodora is declared a saint.

4.2.7.4 *Santa Rosa del Perú*³⁸

Santa Rosa del Perú's music becomes the medium by which God and Rosa can meet and communicate. In Act 2, Scenes 8-9, Rosa has rejected her mundane desires (food and earthly love) and replaced them with a yearning for mystical union with God. After rigorous physical sacrificing and intense hunger pains, Rosa petitions God for mercy, and the scene culminates in the first meeting with her Husband:

Ros. Dulcísimo Esposo mio,
 Recíbeme este dolor,
 No ha de perderte oy mi amor,
 Que yo del tuyo me fio.

(Cantan dentro, y descubrese en lo alto una imagen de Christo, y va subiendo la Rosa en elevación, y en llegando a proporcion baxa Christo a juntarse con la Rosa.)

Heavenly voices answer Rosa's pleas to soothe her pain by singing three octosyllabic *coplas*:

Cantan. *Rosa de mi corazón,
No es esse dolor tan malo,
Que para hazerte un regalo,
Te he embiado essa aflicion.*

Rosa. O Señor de los Señores!
Ya agradezco su violencia,
Pues en tu hermosa presencia
Lisongean los dolores.

Cant. *Sube, Rosa, al alto grado
Que ya tu virtud merece,
Pues el alivio te ofrece
La llaga de mi costado.*

Ros. Mi humildad, o gran Señor
El labio a tu pecho aplica,
Pues tu amor me comunica
El mérito, y el favor.

Cant. *Pues ya el dolor se modera,
Quedate, Rosa, avisada,*

Que te dexo confortada

Para el riesgo que te espera.(12C-12D)

Music here not only relieves Rosa's pain, but serves to connect her to God. Perhaps the best way to demonstrate the importance of music in this scene is by imagining the scene without it. How else if not with music can such a supernatural dialogue effectively take place? The sounds of the singing emitted from the stage signify the supernatural characteristic of the dialogue between Rosa and God. The music accompanying the voice(s) conveys what was common knowledge in the period: music could lift the human spirit closer to the universal spheres, and therefore, bring one closer to God.

The application of music to represent and support the supernatural events happens quite frequently in Moreto's minor and religious theater. Among other examples are those in *El entremés de la campanilla*, *Caer para levantar* (Act 3, Scenes 2-3 and 11), *La vida de San Alejo* (Acts 1-3), *Los más dichosos hermanos* (Act 1, Scene 3; Act 2, Scene 4; Act 3, Scene 8), and *San Franco de Sena* (Act 2, Scene 16; Act 3, Scenes 14-15).

4.2.8 Musical Scenes in Support of Gender Role Inversion

In several of Moreto's plays, music seems to support gender inversions and cross-dressing, both of which were common in the theater of the day. In particular, role reversal was frequent on the stages of the seventeenth-century, and we are thus not surprised to find it in Moreto's works. Generally, the role-reversal manifests itself in the secular plays by portraying ladies with beautiful voices taking on the role of the aggressor, pursuing the men, until they are able, through their beautiful singing and playing, to conquer their love objects.

In Act 3, Scene 11 of *Lo que puede la aprehensión*, Fenisa takes the initiative and sings in the presence of the Duke in order to make him fall in love and claim him for herself:

(Levántase el Duque al oír a Fenisa.)

Fenisa. (canta dentro.) *Tiernas lágrimas derrama*

Fenisa llorosa y triste;

bien se venga en lo que llora,

si las pierde el que las pide.

Duque.

(Ap. y yendo hacia donde suena la voz)

¿Qué escucho? ¡Válgame el cielo!

Esta es la voz que suspende

mi sentido, y aquí a todos

los sentidos enmudece. (184C-185A)

The application of musical skills in order to support the typical male behavior of aggressor is the purpose of music in this scene. A similar music function happens in *Hacer remedio el dolor*, where the distraught heroine of the play pursues the lover who jilted her and ends up conquering him with her beautiful voice. Other plays in which musical scenes support gender role reversals include *El desdén con el desdén* (Act 2, Scenes 7-9) and *Yo por vos y vos por otro* (Act 3, Scene 2).

4.2.9 Musical Scenes that Support Dramatic Irony, Satire, or Parody

Irony, satire, and parody are all techniques that Moreto implements in his works with a certain degree of consistency. Music is a key contributor in scenes employing devices of this sort, which generally are those that introduce and maintain the

complication of the plots. The following three plays all contain examples worth noting:
El entremés del cortacaras, *Yo por vos y vos por otro*, and *La vida de San Alejo*.

4.2.9.1 *El entremés del cortacaras*

Encouraged to become a *valentón* by Juana, his love object, Lorenzo is commissioned to cut the face of a certain young woman. As Lorenzo approaches his target, music is heard:

Salen quatro hombres y quatro mugeres cantando
y baylando.

Música. *Ya está metido en la trena*
tu querido Escamarrán,
que estos alfileres vivos
le prendieron sin pensar. (vv. 161-165)

The words of the music, “que estos alfileres vivos / le prendieron sin pensar” support the irony of the work, since it was Juana who told Lorenzo that she would not love him unless he became a *valentón*. The irony culminates in satire when Juana’s friends, who are supposedly also *valentones*, cowardly flee the scene instead of courageously defending her, when they see that Lorenzo means business.

4.2.9.2 *Yo por vos y vos por otro*

The secular play *Yo por vos y vos por otro* is another example where musical scenes are used to support dramatic irony. In Act 1, Scene 4, Margarita and Isabel are listening to musicians singing from their room (off-stage)

Música. (Dentro.) *Amor loco, amor loco,*
yo por vos, y vos por otro.

Inés. Margarita, mi señora,
en el jardín se divierte
con la música.

Doña Isabel. Y mi suerte
con este aviso empeora.
Mi corazón firme adora
al que a ella su amor dedica,
y a quien ella el alma aplica,
me quiere, y yo le revoco.

(Sale Rodriguez)

Música. (Dentro). *Amor loco, amor loco,*
yo por vos, y vos por otro. [...] (376A)

The music (see A.5) plays consistently throughout Scene 5, and as the women listen to the song, they are not aware to what extent the situation has become “amor loco.” The portraits of the men they are in love with have been accidentally switched on their way from the Americas. Therefore, when the men arrive, they find that the women have equivocally associated their names with the wrong portrait. The music helps emphasize this comical and ironic complication.

In another musical scene, Act 2, Scene 8, music serves to satirize the typical overly jealous suitor in order to manipulate Isabel into falling out of love with that suitor, Iñigo, so that she will be open to Enrique’s pursuit. The music, thus, forms part of the elaborate plan by supporting Iñigo’s feigned jealousy:

(Tocan dentro guitarra)

Don Iñigo. Oye, Isabel, ¿qué instrumento
junto a tus ventanas suena?

Doña Isabel. Pues yo ¿qué puedo saber?
cualquiera tiene licencia
para tañer en la calle.
(dan un golpe)

Don Iñigo. ¿Y también suena para esta seña?

Doña Isabel. ¿Qué fue?

Motril. Ahí fué una pedrada.

Don Iñigo. Aguarda; que a mas se empeña.
(cantan dentro)

Música. *Pastores de Manzanares,
que mi dicha os desconsuela,
no envidieceis a mi ventura,
si podeis a mi fineza.*

Iñigo. ¡Ay de mi! Isabel, ¿que dices?
¿Tiene licencia cualquiera
para cantar en la calle
y dar aviso a tu reja?

Isabel. Yo no sé qué pueda ser.

[...] (383C-384A)

4.2.9.3 *La vida de San Alejo*

Towards the end of Act 1, Scene 6, musicians honor the bride and groom as the wedding ceremony is about to commence. The irony of the scene is highlighted by the music as the musicians sing “para ser de amor embidia” while the dialogue reveals in asides a saddened Sabina, worried that she is the cause of Alejo’s inner conflict during a time when they both should be extremely happy:

Salen musicos, y acompañamiento con
cadenas, y Alejo y Sabina.

Musica. *Para ser de amor embidia,
aunque suyo el triunfo sea,
mil siglos dure la union
de Alejo, y Sabina bella.*

Alejo. (aparte) Cielos! Si de aquel precepto
la inspiración era vuestra,
viendo a mi esposa sin alma,
me mandais que os obedezca?

Sabina. (aparte) La suspensión de mi esposo,
me tiene a mi mas suspendida:
no acierto a hablarle, temiendo
si causo yo su tristeza. (6B)

During the asides, the musicians sing in a clear C major mode (see A.9), highlighted at the beginning (measure 1) in the bass part by the tonic scale (C—D—E—F—G) on eighth notes (♪). Since the rest of the voices use quarter notes (♩), the song gives the impression

of a lively and bright sound, associated with what is supposed to be a wedding ceremony. However, in the second part of the song (measures 6 through 12), the counterpoint is based on a canon, where the soprano voice introduces the melody, followed by the alto, then the bass, and finally the tenor. The canon emphasizes the text, “mil siglos dure la unión / de Alejo y Sabina bella,” until the concluding C major cadence. The audience clearly sees and hears, on the one hand, Alejo’s doubts about the marriage and Sabina’s suspicions of her fiancé’s intentions, and on the other, the celebratory music calling for “a thousand years of union.” The irony culminates at the end of the scene because Alejo flees the wedding, leaving Sabina behind minutes after the ceremony had commenced.

These types of scenes are especially common in Moreto’s hagiographic works. Other plays where music supports satire, irony, and parody are the minor plays *El entremés del vestuario*, *El entremés de las galeras de la honra*, *El entremés del vestuario*, *El entremés de la Mariquita*, *El entremés de la Perendeca*; the secular plays *El Eneas de Dios* (published version Act 2, Scene 2), *Industrias contra finezas* (Act 1, Scene 3; Act 3, Scene 18), *El poder de la amistad* (Act 1); and the religious play *Santa Rosa del Perú* (Act 1, Scene 9).

4.2.10 Music Used to Signify Spatial Atmosphere or to Signify a Particular

Occasion

Among the various functions of music in Moreto’s theater, the application of music to create geographic or spatial atmosphere in the plays is critical. On the basis of our examination of a variety of works, it is clear that music was essential in portraying the contrast between town and country. The songs and dances that appear concurrently with rustic or rural ceremonies and those that take place at court are reflected in the type

of music performed in the scenes. At the same time, weddings, funerals, military campaigns, executions, and various other social events are supported by music that many times is unique to the scene involved.³⁹

4.2.10.1 *La fuerza del natural* (wedding)

Towards the end of Act 3, Scene 17, Aurora is to marry Alejandro, Duke of Urbino, in an elaborate wedding scene accompanied by music:

El duque, Alejandro, Aurora,
Camila, músicos, acompañamiento

Música. *En blandos lazos de amor*
Tenga por triunfo inmortal
Alejandro con Aurora
La prision por libertad. (227C)

The application of music in weddings is typical of Moreto's plays. The music text usually includes the specific names of the characters getting married, and it is used (ironically or not) as part of the development of the plot, as it is here. In addition, music typically plays at various junctures in wedding scenes, for example, by way of introduction, in the middle as background to the action, and at the end to emphasize an ironic twist or to conclude the ceremony with a dance. Here, the music emphasizes irony because Aurora, who says "Cada paso es una flecha, / cada voz es un puñal; / ¡Quién los instantes agora / pudiera en siglos tocar," does not want to marry Alejandro.

4.2.10.2 *Industrias contra finezas* (courtly scene)

Courtly scenes that are important to the play in which they are found usually have some sort of musical performance that defines the scene. In *Industrias contra finezas* Act 2, Scenes 11-12, one of the play's *saraos* takes place, announced by the *gracioso* Tastuz, who says the following as a congregation of exotic and courtly personages appear in conjunction with music:

Testuz. Nos sale al encuentro
 muy de princesa Lisarda,
 porque la vienen siguiendo
 musica, damas y enanos,
 once enanas y diez negros.

 Musicos, damas, Lisarda; aquellos vienen
 delante, y esta detrás de todos – dichos.

Música. *Solo el silencio testigo*
 ha de ser de mi tormento;
 y aun no cabe lo que siento
 en todo lo que no digo. (279B-279C)

The sounds of music first introduce the *sarao* and then accompany the procession of dwarfs, slaves, and the principal characters onto the stage. This scene is indicative of the way music is used to support courtly scenes in Moreto's plays, particularly, in the secular works.

4.2.10.3 *El Eneas de Dios*

In the printed version of *El Eneas de Dios* there is an example of how music delineates military scenes. In Act 3, Scene 1, instruments are heard signifying a call to arms because doña Gracia has been taken hostage by the King of Sicily: “(Al son de caxas salen marchando soldados, el Conde de Barcelona, y don Gastón, y detras don Luis de Moncada, con un estandarte blanco, y en él pintado el Santisimo Sacramento en un circulo de llamas, y todos con blandas negras).” The call to arms is followed by war and eventually by sung victory celebrations that are repeated throughout the latter scenes of the Act:

Dentro caxas, y clarines, y luego la musica

Musica. *Al Conde de Barcelona,*
que invicto su nombre es,
le entregamos la Corona
de Siciliano poder. (177A)

The music here, which is repeated throughout the scene, provides the military atmosphere, supporting the troops’ marching to the beat of the music and it also conveys, through the singing of the musicians, the triumphant conclusion to the campaign.

4.2.10.4 *Los jueces de Castilla* (Funeral Scene)

In Moreto’s plays, there are also examples of how music can signify funeral scenes. After the treacherous assassination of the Counts of Castilla at the hands of King Ordoño, Rui Peláez sees a chance to emerge as the rightful heir to the title of Count. In order to legitimize his pursuit of the title, in Act 2, Scene 6, he holds a public funeral specified by the following stage directions:

Al compás de cajas destempladas y sordinas, salen Lain Calvo,
Nuño Rasura y soldados, armados, de luto, conduciendo por un palenque
El cuerpo de Diego Almondarez en un ataud; Osorio, nobles, pueblo,
Dichos. (474C)

Rui Pelaez wants everyone to see the coffins so that he can claim the title of Duke.

Clearly, music here supports the somber atmosphere surrounding this funeral scene. The instruments dictate the rhythm of the procession, as armed soldiers, *damas* dressed in black, noblemen, and the rest of the town follow the coffin.

4.2.10.5 *El Bruto de Babilonia* (Rustic and Execution Scenes)

El Bruto de Babilonia contains two important scenes where the music aids in connoting a rural or rustic atmosphere, and another which defines an execution scene. At the opening of Act 2, music helps outline the contrast between the life at court shown in the previous act and the rustic life in the country, represented by the singing harvester or *segadores*:

Cantan dentro los segadores, y sale Abacuc,
profeta, con una cesta de comida.

Segadores. *Trebole, si Isabel va a la siega,*

Trebole, que dos soles queman.

Abacuc. Qué contento un labrador

ve a su familia, ambiciosa

de su rústica labor!

Bendito seais vos, señor,

que me la dais tan copiosa.

(Acuden los segadores cantando al son de hoces.)

Segadores. *Trebole, &c.* (13B-13C)

The music the workers sing gives the scene a rustic flavor to introduce Act 2, signifying a change in setting from town to country.

In Act 3, Scene 6, musicians sing to provide a different type of atmosphere. Susana, who rejected the lustful advances of two courtly elders (Nacor and Acab), has been falsely accused by them of adultery and subsequently sentenced to death. Music plays in conjunction with the execution ceremony:

Al son de sordinas salen las damas de luto, Nacor, Acab, y
soldados que traen a Susana cubierto el rostro

Músic. *Hijas de Sión,*
lloremos en himnos,
que muere Susana
sin cumplir sus ritos.

Susana. Que lloreis os pido,
no mi muerte injusta
por torpes delitos,
que Dios, que conoce
pensamientos míos,
me dará por ellos
el premio, o castigo. [...]

Mús. *Hijas de Sion, etc.* (29C)

Here, a four-part chorus with *basso continuo* (see A.25) sings in a clear G harmonic minor, with introductions of E flats that produce intervals of a minor sixth, which intensify the execution scene since that interval may connote “sadness.” The musical piece contains four major motives, somewhat symmetrical, which emphasize the meaning of the text. The first motive, which occurs in measures 1 through 5 on the words “Hijas de Sión,” is based on a $\text{♩} - \text{♩} - \text{♩} - \text{♩}$ rhythmic sequence in the inner voices (tenor and alto), harmonized by the outer voices (bass and soprano). The second and third motives, in measures 9 through 17, are based on six succeeding half notes shared by all voice parts, emphasizing the execution scene, because each voice echoes the phrase “Que muere Susana,” and then the sequence is repeated (motive 3), in order to start a symmetrical pattern. At the beginning of measure 17, the fourth motive occurs based on six successive half notes (♩) between the bass and soprano, as opposed to the inner voices in the first motive. In addition, harmonic dialogue occurs between the alto and soprano, as well as between the tenor and bass. In the alto and soprano (measures 18 and 19), the alto imitates the beginning major second leap that the soprano makes, and in the bass and tenor, the latter imitates a minor third leap started by the bass. The imitations, which happen on the phrase “Sin cumplir sus ritos,” seem to further emphasize the tragedy of Susana’s unjust sentence.

Consequently, during the musical motives described above, the *basso continuo* acts as a drone by sustaining dotted whole notes (♩.) (measures 9 through 17), probably imitating the sound of *sordinas* (muffled instruments) that dictate the tempo of the marching as *damas* and soldiers escort the blindfolded Susana to her execution,

connoting the somber atmosphere of the scene. The *sordinas* that accompany a chorus of musicians reflect the saddened state of the on-lookers who know she is innocent of the crime of adultery.

However, with the introduction of B naturals (\flat), which do not belong in G minor, in measures 6 (alto and tenor), 13 (tenor), 14 (bass), and 20-22 (tenor), the sound becomes brighter, as opposed to the beginning when E flats (\flat) are introduced. Although the piece begins in G minor, the B_{\flat} makes the final chord progression conclude in G major. Since we know that in the play, Daniel saves Susana from this execution, the G major cadence may represent hope, harmony, and justice. This music, therefore, connotes the atmosphere of the execution scene, and it foreshadows the just end.

Music as a whole supports the atmosphere of weddings, funerals, executions, and the sharp contrasts between town and country in other of Moreto's works. Among these plays, we need only to remember *Los dichosos hermanos* (Act 2, Scene 1), *La misma conciencia acusa*, *Caer para levantar* (Act 1, Scene 6), and *Santa Rosa del Perú* (Act 1, Scene 2).

4.2.11 Musical Scenes that Emphasize the Sounds, Visuals of Nature

At other times, in scenes where the sounds and sights of nature are essential, music is used to support trees swaying, insects, birds, and the overall harmony of Nature. As we saw in the previous chapter, in *Santa Rosa del Perú* Act 2, Scene 7, Rosa and her *criado* are in a garden where music imitates the sights and sounds of their environment:

Ros. Mas perdiera en inquietarme
Cuando estoy en la oración,

Que como pica impensado,

Aquel subito cuydado

Turba la contemplación.

Bod. Pues comencemos los dos.

Ros. Ea, salgan mis cantores,

Aves, y plantas, y flores,

Vamos a alabar a Dios.

(Suena dentro musica, si puede ser de violines, que remeden el sonido de los mosquitos.)

Bod. Ya empieza su maravilla

La mosquita entonación,

Y el compás lleva un moscon,

Que es maestro de capilla.

Ros. Todos a su Criador

Dan la alabança que deben.

(Los arboles que han de aver, han de estar puestos en forma que se puedan mover a compás.)

Bodigo. Y los arboles se mueven

para alabar al Señor.

Rosa. Son su lengua natural

las ramas y las inclina

a la alabança Divina. (12A-12B)

The music serves to represent the *locus amoenus* atmosphere and the complete harmony between nature, Rosa, and prayer. As the sound of the mosquito is mimicked by violins, the trees sway to the beat of musicians singing. This function is extremely important since there was probably no other practical, feasible, and effective tool to connote the presence of the mosquito on stage.

Every part of the scene is somehow supported by the sounds of music in order to signify the harmonious relationship between Rosa and God. This musical scene is essential because it aids the gradual introduction of the first apparition of Christ in the next scene. Since the apparition of God needs to be represented at this juncture, music, which represents harmony between earth and the celestial spheres, is used here because it strongly connotes divine power. Thus, it would be highly conceivable for an audience of the period to be convinced of the dialogue that occurs between Rosa and God, which in turn, contributes to the scene's verisimilitude.

4.2.12 Musical Scenes that Reflect Some Characteristics of the Period's Theater

Since musicians played music before, during, and after theatrical performances, music was associated with the different types of theater. Songs were performed to signal the commencement of the work as audience members arrived, and to entertain them in case the production was running late. In addition, when it came time to convincingly stage a play-within-a-play type of drama, musical scenes were embedded, making the theatrical performance within a certain play verisimilar in the eyes of the reception.

There are two works where music supports the representation of the play-within-a-play, a type of drama that was popular in Moreto's lifetime: *El entremés de la loa de Juan Rana* and *Nuestra Señora del Aurora*. As previously mentioned, in the first work,

Juan Rana's character transitions are supported by the sounds of musicians singing. However, since Rana poses not only as men but as women as well, music reflects the comic skill of cross-dressing that an actor needed to possess in order to be successful in the theater:

Orozco.	Pues cante con la voz de la Escamilla.
Rana.	Esso no es de armería.
Música.	<i>A la Escamilla imita Rana en los tonos, pues haga él las terceras, y ella gracioso.</i> (vv. 241-46)

In *Nuestra Señora del Aurora*, which Moreto wrote in collaboration with Gerónimo Cáncer, music is used to convincingly stage a play within a play in honor of the shrine of the Virgin of the Dawn, believed to be three hundred years old and to possess special powers. In Act 2, Scene 14, the actors rehearse the comedy "El robo de Elena," which ironically parallels the planned kidnapping of Magdalena in the real play. There is music in the play within a play used to express the lover's passion for the heroine Elena, as well as Elena's reaction:

	Salen los músicos cantando, y Magdalena representando a Elena.
Musi.	<i>Que breves que son las horas, Señora, que estoy con vos; y las que passo sin veros,</i>

que largas, Señora, son.

Ald. Temblando estoy, que D. Diego
esta escondido, y se va
Madalena a donde está,
Que es fuerza encontrarle luego.

Mad. Cantad a mi bien ausente,
divertid mi memoria:
de Paris fue la vitoria,
y de mi el mal.

Pab. Lindamente.

Music. *Que largos que son los años,
que cumple edades mi amor;
y los que tiene cumplidos,
que breves, Señora, son. (242A-243B)*

In order for the audience to be convinced that they are watching a play about personages on stage performing a play, all the elements that contribute to verisimilitude must be in place. Since the audience knows that music had the important function in *comedias* of expressing the physical and psychological state of characters, the music in the play within a play successfully reflects that type of theater.

We might note also that, in *El vestuario*, the folk song “Gigante cristalino” (see A.1) is used before the performance to entertain the audience as the actors are scrambling to get into their positions. There is a slight tone of irony here because the harmonic music played on stage clashes with the dissonance backstage. In essence, then, the song

reflects the common chaos — hostile audiences, missing actors, lack of space to change and apply make-up, and rivalries between actors, — that sometimes occur before and during performances.

4.3 Musical Scenes that Reveal Seventeenth-Century Codes, Signs, and Rites

Thus far, I have discussed some of the practical, structural, and technical functions of music on Moreto's stage. This section will analyze how musical scenes reveal a variety of seventeenth-century codes and signs. Musical scenes in Moreto's plays reveal resistance to, and/or confirmation of ideas relating to honor, hierarchy (class, religion, and crown), harmony, love (*amor hereos*), and rites of passage. To this end, some mention should be made here of the concepts of "encoding" and "decoding."⁴⁰

With regard to the theater, Elaine Aston and George Savona suggest that it is the function of the dramatist, the director, and the designer of period plays to encode and re-encode the text with meaning, while it is the job of the audience to decode (whether consciously or subliminally) the production. Only in this fashion can there be communication between performance and public. The audience in Moreto's time, therefore, must have been able to respond to the setting and the action, as well as to the appearance and behavior of the actors. The audience's own experiences and general knowledge of its culture (involving in the Spanish Golden Age, such matters as social rituals, vestimentary codes, gender codes, hierarchic codes, notions of class, religion, monarchy, and honor, the reading of facial expression, body language, and spatial relationships, and so on) all undoubtedly formed part of the semiotic communication within a performance. Therefore, music, which supported the dramatic and technical

structures of the plays, also reinforced ideological complexes and codes resulting from the *signic* communication between performance and public.

4.3.1 Music in Support of the Resistance of Honor

The code of honor is vigorously enforced in a large portion of Spanish Golden Age *comedias* of the seventeenth-century. Sometimes, however, in Moreto's plays it is resisted. In *El entremés de las galeras de la honra*, for example, the song-text that has been embedded in the work playfully supports the parody of this stringent social code that governed the daily lives of Moreto's immediate predecessors, contemporaries, and successors.

Galeras focuses its criticism on "el qué dirán." The song satirizes characters who prefer to suffer extreme consequences in order not to damage their reputation or to divert attention from their improprieties. In the work,⁴¹ the main character, Borja, gives advice to a woman on how to deal with her cheating husband, to another woman who is going to become a nun simply because that is what her family expects, and to a man who is going to a duel simply because he has been challenged. Since all of these succumb to "el qué dirán," first Borja and then a chorus sing:

(Cantando)

forçada de la honra,

a remar, a remar.

Todos. *Forçada de la honra,*

a remar, a remar. (vv. 60-64)

I believe music here supports the satiric portrayal of the code of honor, and therefore, it supports its resistance.

4.3.2 Music and Codes of Hierarchy: Class , Religion, and Crown

Many musical scenes in Moreto's theater reveal the hierarchical nature of seventeenth-century Spanish society, which was dominated by the Church and the Crown. In these scenes, music reflects important events (royal entrances, *saraos*, *máscaras*, supernatural happenings and so on) that confirm the code of hierarchy by celebrating the Crown and upper classes, as well as by consistently reaffirming Christian values. We can find some examples of the period's idea of hierarchy in *Loa para los años del Emperador de Alemania*, *El baile de Rodrigo y la caba*, *El Eneas de Dios*, *La fuerza del natural*, and *La vida de San Alejo*.

4.3.2.1 Loa para los años del Emperador de Alemania

This *loa* was performed in honor of Emperor Fernando III's visit to Madrid. Four women bring flowers (*jazmines*, *claveles*, and *azahares*) while they sing and dance to celebrate the Emperor's arrival. The women form a quartet, three of whose members have solos. The music signifies the commencement of the *loa*, supports the courtly atmosphere, and is used to inform the audience of the plot. The performance of the *loa* was probably part of the culmination of the Emperor's grand entrance:

Sale un coro de quatro mugeres, cantando y baylando.

Primera muger. *Téxase la corona*
de los jazmines,
porque en ellos la plata
se multiplique.

Segunda muger. *Téxase la corona
de los claveles,
pues que son de las flores
ellos los Reyes.*

Tercera muger. *Téxase la corona
de los azahares,
pues a la fortaleza
son semejantes.*

Primera muger. *Pues es de tres coronas,
se hazen una,
tres metales las flores
oy sustituyan.*

Segunda muger. *De hierro, plata y oro
la haze el Imperio,
y oy de flores la buelve
de nuestro deseo.*

Tercera muger. *Quien los años felizes
de Ferdinando
oy por flores España
cuenta sus años.*

Repiten todas. *Pues si de tres coronas
se ha de hazer una*

tres metales las flores

oy sustituyan. (vv. 1-28)

Towards the end of the work, the four women return on stage and build a wreath with the symbolic flowers they brought, and they present it to Philip IV. The music here marks the final dance, signifies the end of the work, and supports the overall theme of praising the royal entrance of the Emperor. The allegorical figure, España, does a *mudança* to start the music once more:

España. Venid en hora buena,
 texed coronas oy
 pues esse acierto excluye
 el yerro desta acción. (Mudança)
 Texamos la corona
 de nuestro Emperador
 de flores, que haga estrellas
 la vista de algún sol. (Cantando.)

Primera muger. Yo en ella los jazmines
 pongo por plata
 de unas manos los quito
 mas no harán falta.

España. Pues si de Mariana
 jazmines pone,
 póngalos dos manos,
 y serán dobles.

Segunda muger. Yo claveles por oro
ponerle quiero
para que los claveles
se vuelvan nietos.

España. Mire que los claveles
no anden escasos,
porque en muchos no ay para
llegar a un labio.

Tercera muger. Yo, porque sustituyan
al hierro, fuerte,
pongo los azahares
que miro en frente.

España. Si el azahar valeroso
pone por hierro,
dígame a essa Señora
que dé su aliento. (Mudança.)

Primera muger. Tomo pues la corona
que está texida y a Filipo pidamos
que la reciba.

España. Heroyco gran Filipo,
quien desea
servirte esta corona
te presenta.

Segunda muger. De flores se compone
mas es cierto,
que son de tus vassalos
los deseos.

Tercera muger. ¡Viva el Imperio, viva
y viva España
que en años se compitan
los Monarcas! (vv.135-180)

This musical performance supports the period's code of hierarchy because it is done in commemoration of the Emperor's entrance in King Philip IV's court. According to Aston and Savona (111-114), the organization of space in the theater reflects spatial codes outside the theater that create meaning. The study of these spatial codes constitutes the focus of proxemics, a discipline devoted to the human use of space, whose founder was the anthropologist Edward Hall. If we were to reconstruct this scene, the audience would probably see the monarchs sitting on high thrones somewhere center stage or slightly upstage, equally sharing the most important space on stage. Beneath the monarchs and probably down center stage, four women would be dancing and singing as they make the wreath, looking up at the monarchs. Slightly further away, either down stage left or right, we would see the musicians accompanying the dancers, and finally, on stage right and left, the rest of the monarchs' subjects in order of importance: royal family, courtiers and clergy, and towards the outer margins, the commoners, all gazing towards center stage.

The audience, therefore, whose world-view and cultural understanding of society's hierarchical nature would ultimately decode the musical scene, participating in the flux of semiotic communication just as much as the sign emitters on stage. The music of the scene contributes to the royal entrance and celebration of the Emperor's visit, modeling to the on-lookers allegiance and proper behavior before the crown.

4.3.2.2 *El Eneas de Dios (máscara)* and *Hacer remedio el dolor (saraos)*

Earlier we spoke of the role of *máscaras* and *saraos* in Moreto's theater. These essentially musical events also reflect hierarchy by their simple association with the privileged echelons of society. In Moreto's plays, the music in the *máscaras* and *saraos* emphasizes the courtly atmosphere, where dukes, duchesses, and the rest of the court family appear, and where other members of the classes (maids, servants, slaves, midgets) are subordinate to the needs and entertainment of the upper class.

The music the audience hears in the *máscara* and *sarao* of *El Eneas de Dios* (manuscript version) and the *sarao* of *Hacer remedio el dolor* plays a large role in providing a brief glimpse of the hierarchical structure of Spanish seventeenth-century. In Act 2 (vv. 1682-1780) of *Eneas*, for example, the stage directions preceeding the *máscara* clearly specify "Salen los músicos y damas / y caballeros con máscaras," as they sing "Las bodas de Isabela" (see A.4). The homorhythmic music in triple metered D minor commences the *máscara*, which is intended dramatically as a diversion in order for Luis and Ramón to escape from prison. The music is most likely meant to be played at a fairly slow tempo, but fast enough for the participants to move in a procession of two lines, one for the ladies and the other for the gentlemen. The elegantly dressed couples, whose clothes showcase the ladies' slightly extended arms, with elbows pointing to the

floor as they place their left hands on top of the gentlemen's right hand, would undoubtedly move on the down beat of each measure. During the twenty-three measures of extant music, which are probably repeated as required to accompany the length of the procession, the rhythmic pattern ♩—♪—♩—♪—♩ predominates in all the voices and it is what complements the dancing, intended for members of the upper stratum of society.

In *Hacer remedio el dolor*, we find similar use of music and dancing. Dukes, duchesses, damas, and *galanes* form the center of attention in the *saraos* performed throughout the work (Act 1, Scene 6; Act 2, Scene 10; Act 3, Scenes 10-11). There are passing references to members of other classes, such as servants, *graciosos*, slaves, fools, and dwarfs. However, these characters are subordinate, and essentially form part of the background. Most musicians of course, were considered members of the lower echelons of society, unless they were musicians hired for the personal service of royals.

Other plays where music in *máscaras* and *saraos* is utilized to delineate hierarchical codes are *El desdén con el desdén*, *Lo que puede la aprehensión*, *El poder de la amistad*, and *Industrias contra finezas*.

4.3.2.3 *La fuerza del natural*⁴²

One of the most important characteristics of the upper class was that any self-respecting *dama* or *galán*, duke or duchess, etc., must have enough sense of structure, discipline, and rhythm to be able to perform a variety of courtly dances. Courtly dance, therefore, became an important hierarchical code of the period. In *La fuerza del natural*, Act 2, Scene 5, we quickly find out that Julio is not the son of Duke Alejandro, because his rustic qualities prevent him from learning a simple *pavana*.⁴³

El Duque, Alejandro, un criado con dos
espadas de esgrimir, otro con un instrumento,
el maestro de danzar, Carlos, Julio
[...]

Julio. Ea, empezad a danzar.

Maestro. Sea la lición primera
Una entrada de pavana.

Julio. Decis lindamente; venga
Una entrada de Pastrana.

Maestro. Haced una reverencia,
Derecho el cuerpo y airoso;
No la hagais con ambas piernas...

(procura Julio hacer lo que le previene el maestro) (218C)

Julio's failure to learn the *pavana*, and Carlos's later obvious ability to master it, becomes a sign that Julio does not belong to courtly circles and that Carlos does. This musical scene is instrumental for the play's resolution that eventually proclaims Carlos, not Julio, as the rightful and true son of the Duke.

According to Hodge and Kress (5), semiotic messages have "a source and a goal," as well as "a social context and purpose"; and thus, they are ultimately directed to what Hodge and Kress call the semiotic plane, or "the social process by which meaning is constructed and exchanged." The *pavana* then is a universal sign that in order to belong

to the upper stratum of society a person must be able to adequately perform courtly dances. Since the spectators clearly see Carlos's failure, it becomes easy for them to accept the outcome of the play.

4.3.2.4 *Baile de Don Rodrigo y la Caba*

On occasions, music plays a significant role in the soft satiric portrayals of upper class figures. In *El baile del Rey Rodrigo y la Caba*, the caricaturesque dance movements and facial expressions of the high characters, supported by the music, all contribute to the satire:

Salen bailando a Iuan Redondo tres o cuatro
si pudieren de carreteros y al repartir la seguidilla,
quédense en media luna y Rodrigo y los moros
en frente del Conde y la Caba.

Conde. ¿Qué dirá tu querido
deste alboroto?

Caba. Étele por viene
no viene solo.

Viene el Rey bailando con los moros azia la Caba
y repitan la seguidilla con mudança.

Rey. ¿Qué me quieres, ingrata?
Ya estoy cautiuo...

Caba. Iuan Redondo del alma
marido mío.
Aquí el baile acabemos.

Rey. Dios te lo pague,
que un cuidado me quitas
de regalarte. (vv. 132-145)

In this scene, Moreto appears to have used parody to softly satirize some of the imperfections of his contemporaries. Just as in *El baile de Lucrecia and Tarquino*, Moreto is here alluding to the Crown's impositions and abuse of power by taking what does not belong to it. It is probable that he was able to do this because he placed more emphasis on the comic aspect (i.e. the caricatures, singing and dancing) rather than on the actual criticism. In this play, we can imagine the gross impositions and vulgar tone of Rodrigo's lines, his funny and almost grotesque facial expressions as he is rejected by La Cava and threatened by Moorish soldiers.

Satiric portrayals of high societal figures where music plays a significant role appear especially in Moreto's minor theater.

4.3.2.5 *La vida de San Alejo*

The Church was indisputably at the top of social hierarchy in the Spanish seventeenth-century, theoretically, placed higher even than the Crown. On the stage, music supported the reaffirmation of Christian values and, as we have seen, was used as a key component in the creation of supernatural events. Musical scenes often included angels singing, celestial choirs, images of the Virgin Mary, Little Jesus; counterposed to these are sounds from the underworld, for example, those made by demons disguised as beautiful *damas*, and apparitions and illusions of the Devil himself. The battle of Good versus Evil is frequently fought through music that signifies either a protagonist's

isolation from God, or his or her return to the path of salvation. Music becomes part of the theatrical spectacle that always reasserts the importance of Christianity in the Spanish Golden Age.

The musical scenes in Moreto's hagiographic works are excellent examples of how theatrical music in Moreto works structurally, technically, and ideologically to support the code of religion. Celestial music appears throughout these works, especially at key points of the plays, such as at the beginning or end of acts, where the protagonist hears music and somehow is induced to straighten his or her crooked ways. On stage, all musical elements usually sustain the hierarchical positions of the musicians, choirs of angels, and other heavenly voices in respect to the audience and the mundane personages found on stage. For example, in the last scene of *La vida de San Alejo*, Alejo ascends to the heavens, levitates alongside the Guardian Angel, and is finally canonized as a choir of angels sings: "Venid, los que trabajais / a lograr tan alto premio."

We can see the encoded spatial messages of this musical scene in a variety of ways. Depending on the quality of the performance space of the play, the stage could have had machinery to support Alejo's levitated position on center stage as he ascended alongside the guardian angel; or if machinery were nonexistent, then his position would have been relatively higher than the rest of the personages on stage, or somehow staged to give that impression. If we were to reconstruct the scene, it would probably be along the following lines. Eufemio (Alejo's father), Sabina (his wife), Teodora (her servant), Pasquín (Alejo's servant), and the townspeople who converge near Eufemio's house, all kneel down stage right or left and gaze upwards as they witness the miracle and hear heavenly voices singing "Buscad al siervo de Dios." Alejo, looking down at his family,

says goodbye as voices are heard saying “¡Qué prodigio!” The spatial proximity between Alejo and the guardian angel connotes God’s approval of Alejo, while the relatively long distance between the townspeople and the guardian angel symbolizes how far they have to go in order to ultimately be accepted into heaven. The music, which is emitted from the heavens, supports this connotation because it represents the harmonious relationship between Alejo and God, who are both now perfectly in accord, just like the music that aligns perfectly with the celestial spheres.

In addition, the kinesic relationship of the personages on stage also becomes part of the message. Alejo’s family’s wide-eyed gaze, which signifies astonishment and fear, along with their kneeling position, hands on their mouths or cheeks, and/or hands clasped together as in prayer while they listen to the music, all contribute to the semiotic meaning of the scene. This musical scene is a strong confirmation of Catholicism. It is a model to be imitated by the receptors, to whom the message reads: if you do as Alejo has done, you too will ascend with the angels; but if you do not follow in his footsteps, you will never enter the heavens.

In conclusion, the aforementioned music supports the constant reaffirmation of Christian values and its domain over the human world, and at the same time, it reflects Hodge’s and Kress’s concept of “ideological complexes” (5). Since each message, or “smallest semiotic form that has concrete existence” has a source, a goal, as well as a social context and purpose, the overall musical scene in *Alejo* represents two contradictory visions of the world. There is a constant battle between the ideology imposed by the dominant social group, in this case the Church, and the marginalized ideology of the weaker group that resists the stronger one, in this case those who do not

agree with the Church. Because the result of this clash is either social solidarity or resistance to the established norms, the music, in this case, is utilized to sustain the dominant group's relationships of power and solidarity by representing social order.

Although Alejo strayed from the path of salvation, in essence representing a resistance to the established ideology, his final return to the ideals of Christianity earned him passage into God's Kingdom, essentially representing the triumph of the dominant ideology. The voices of the angels singing "Venid, los que trabajais / a lograr tan alto premio" is the essence of the message here. The audience understands that in order to follow in Alejo's footsteps, one must sacrifice mundane temptations and desires.

In the hagiographic plays, the protagonists suffer numerous defeats at the hand of the Devil, but admirably find a way to reaffirm that Christianity always wins in the end. Examples of these victories are found, especially in *Caer para levantar*, *La adúltera penitente*, *Los más dichosos hermanos*, *San Franco de Sena*, and *Santa Rosa del Perú*.

4.3.3 Musica mundana

The symbolic association between the perfectly harmonic celestial music of the spheres and earthly concord was generally understood well before Moreto's time.⁴⁴ Scientific and philosophical views regarding the concept of *musica mundana* were early on a part of ancient Greek and Roman writings. In the Middle Ages the same concept was applied to medical treatment of a variety of ailments. These theories of music and the achievement of corporal and spiritual harmony between earth and the heavens were later consolidated by sixteenth-century Humanists and resurfaced in the Spanish Baroque.

In Moreto's theater, there are frequent allusions to the concept of *musica mundana* and its relationship to both *locus amoenus* and *amor hereos*, the latter of which will be treated separately in the next section.

The minor *Entremés de la noche de San Juan*, the secular *Los jueces de Castilla*, and the religious *Santa Rosa del Perú* are examples of plays that demonstrate how the concept of *musica mundana* indirectly and directly surfaces in the various musical scenes. The idea of harmony in *El entremés de la noche de San Juan*, however, may not be obvious at first glance. In the play, a wealthy viscount who hires an apparently terrifying *valentón* to protect him while he goes out during the festivities to cause mayhem arrives at the scene of his first victims:

Roblado. A esta cuadrilla
 le he de echar al valiente.

(Salen mugeres y hombres con guitarras)

Mariana. Aquí, Aguedilla.

Francisca. Vaya de seguidillas, y cantemos.

Mariana. Pues toquen vuessarcedes, y empecemos:

Quando quiere tu boca

cargar de perlas,

en las Indias se pone

de dos carreras.

Matan tus niñas bellas

a quantos miran sobre

si el ojo es negro

en los amorosos [sic] dulces encuentros
entra siempre tu boca con lindo aliento... [sic]
—yo estoy ronca, que no puedo
gañir; canta tú Frasquilla,
una xácara.

Todos. Bien dize.
Vaya de xácara, vaya.
[...]

Robledo. Gustándome va, por Dios.

Francisca. ¿Qué haze, señor?

(Vase echando sobre las faldas de la que canta.)

Robledo. En tus faldas me quiero echar.

Valiente. ¿Qué es aquesso? (vv. 52-88)

The singing and dancing that the group performs indicate a sense of harmony and order before the viscount's interruption on the scene causes dissonance. The idea of the peaceful countryside, represented by the dancing group, versus the dissonance of the court, represented by the viscount, reflects a common dichotomy found in pastoral works, one that frequently appears in the dramatic works of the Spanish Golden Age as well. Although Moreto apparently did not write plays using pastoral themes, the idea of *locus amoenus* interrupted by outside forces, nevertheless echoes here.

In Act 2, Scene 7 of *Los jueces de Castilla*, Sancho sings, accompanied by *campanillas*, as Alfonso, hiding and watching nearby, listens to the mistakes he has made:⁴⁵

Sancho. (dentro) ¡Oh ruin grey!
 (Canta) *Matara el rey don Ordoño*
 los Condes con voz de amigo,
 e su Alfonso persiguiera
 su buen hermano Ramiro.
 (Va sonando la voz con las campanillas,
 fingiendo que se aleja y que se acerca.) (477B-C)

The harmonic quality of the verses that Sancho sings overpowers the dissonance in Alfonso, and therefore Alfonso is once again able to achieve harmony. As he listens to the music, he finally becomes aware of his offenses and he repents his past cruel actions against his brother.

There is a similar scene in Act 3, Scene 7, in which, Ramiro, without knowing who they are, encounters his son and Geloira for the first time in eight years. Musicians perform soothing music as Ramiro rests in his hostel room, and the words of the songs inform him of the reality of the situation. In short, the music reveals to Ramiro that his wife was never unfaithful to him:

Ramiro. Música siento sonar.
 Geloira. Será criado o criada.
 Música (dentro.) *Perseguida de traidores*
 La inocente Geloira,
 A esposo cruel la entregan
 Para ser mas perseguida.
 Geloira (Ap.) !Ay de mi!

Ramiro (levantándose) ¡oh, cantor malvado!

¿Quién tal cantar sacó?

Geloira. ¿Vos alborotais?

Ramiro. Yo no,

Salime de arrebatado.

E ¿vos llarais?

Geloira. Non, Señor.

(ap.) non lo puedo reprimir. (...)

Ramiro. (sentándose). Ea, descalzad.

Musicos. *Dejada ya de su esposo,*

Sin razon aborrecida,

Manchado su honor sin causa,

Por el mundo peregrina.

Ramiro. (levántase) Diablo, ¿qué suenas ahí?

Geloira. (ap.) ¡Ay de mi, lágrimas mias,

Romped las presas baldías!

Ramiro. ¿Qué es esto? Non soy en mí;

Finara al cantor, por Dios.

Sancho. Foradémosle la nuez,

E verémos si otra vez

Face gárgaras con nos.

Ramiro. Fembra, que si asombro eres

Con las señas de tu faz,

¿verter lágrimas te praz?

¿por qué las lloras? ¿quién eres? (483A)

Ramiro's inner dissonance, that is, his misconception that Geloira had been unfaithful to him and his lack of knowledge that he had a son is rectified by the music he hears, despite his strong resistance. The harmony of the music wins over his inner dissonance, harmonically aligning him with the spheres of the universe. This is what sets up the anagnorisis of the play.

Although the concept of *musica mundana* exists indirectly in the minor and secular works of Moreto, it appears quite frequently and much more directly in the religious plays. In Act 2, Scene 7, of *Santa Rosa del Perú*, the concept of *musica mundana* is one of the principal themes. In a garden reminiscent of Berceo's *La gloriosa*, Rosa prays and meditates in order to achieve harmony with God. The garden becomes an orchestra where each living creature forms a musical component. As we saw earlier, violins connote the sounds of mosquitoes ("Suena dentro musica, si puede ser de violines, que remedan el sonido de los mosquitos") and trees sway on the beat of the music ("Los arboles que han de aver, han de estar puestos en forma que se puedan mover al compás"). Rosa achieves such a high level of inner harmony with the celestial spheres, that she becomes in tune with God, whose voice we hear singing to her. This scene is instrumental in setting up the scene in which God appears to her.

The ideology of *musica mundana* appears in a variety of plays, most notably in *La vida de San Alejo*, *La adúltera penitente*, *El Bruto de Babilonia*, *Caer para levantar*, *San Franco de Sena*, and *Los más dichosos hermanos*.

4.3.4 Music and Love (*amor hereos*)

Amor hereos, or lovesickness, was another societal code that bears some relationship to the various theories of *musica mundana* that existed long before Moreto's time. Medieval scientists and theoreticians believed that music had the power either to heal or to sicken people, depending on whether it was harmonically in or out of consonance with the universal spheres.⁴⁶ This premise, first elaborated by Pythagoras, Plato, and Plotinus, was popular in the Middle Ages (Machaut), and it was at the heart of Renaissance cosmology.⁴⁷

Mersenne's neo-platonic system of the relationship between music and the universe categorizes four different types of music in descending spiritual importance: divine music ("La musique divine"), faith music ("La musique creé"), mundane music ("La musique mondaine"), and human music ("La musique humaine").⁴⁸ It was the last two categories that became the focus in the presentation of the psychology of theatrical characters. "La musique mondaine," in particular, was the ideological source for the era's conceptions about musical harmony and its power to control elemental forces and matter. "La musique humaine," for its part, postulated a relationship between the humours of the body -- blood, phlegm, choler (yellow bile), and melancholy (black bile) -- and musical harmony. The belief was that music aligned the humours in consonance with the universal spheres. When the perfect balance of the humours was compromised, medical treatments included the application of music to find the adequate equilibrium. With regard to lovesickness, it was thought to be a condition that resulted from a surcharge of black bile in the body, which was why music and *amor hereos* were believed to have a

close relationship. Music as a treatment for this malady, however, is portrayed in the plays as a double-edged sword, because if it sometimes cures the illness, at other times it just exacerbates it.

Amor hereos affects numerous personages of the Spanish Golden Age theater, and music appropriately accompanies it on the stage. In Act 1, Scenes 1-2 of the secular play *El Eneas de Dios* (manuscript version), the lovers don Luis and Isabela find out that they will be unable to marry because Isabela's father, don Gastón, has already engaged her to the King of Sicily. In Scene 1, we witness the distraught Luis confiding his melancholy to his *gracioso* Ramón while music begins to play in the background. In Scene 2, Isabela also confides her pain to her *criada* Rosaura. In both scenes, the song "Arded corazón, arded / que ya no os puedo valed" is performed by musicians (see A.2). The previously mentioned suspensions that form part of this song not only support the melancholic atmosphere of the scene and the arduous psychological state of the characters, but they act upon Luis and Isabel in such a way as to both alleviate and exacerbate their malady. In other words, the two of them use music to alleviate their sorrow, but as they sing, the music reminds them of their pain, making it worse. At the end of Scene 2, the four characters Luis, Isabela, Ramon, and Rosaura converge on the scene while the music is still playing, underlying the pain Luis and Isabela are experiencing, undoubtedly caused by an imbalance of humours.

In another secular play, *Yo por vos y vos por otro*, there are two musical scenes that represent the relationship between lovesickness and music. The portraits of Iñigo and Enrique that were sent to Margarita and Isabel from the New World have been accidentally switched, causing the women to fall in love with the wrong man. When the

lovers finally meet for the first time, there is confusion and hearts are broken when all see that the person each loves, loves another. In Act 1, Scenes 4-5, the women attempt to alleviate their melancholy as musicians sing. First Isabel listens to music in her room in Scene 4, the Margarita does the same in Scene 5:

Salen los músicos, doña Margarita y Juana

Música. *Amor loco, amor loco,
yo por vos, y vos por otro.*

Doña Margarita. Retiráos, y vuestro acento
prosiga, porque el sentido
con vuestra voz divertido,
suspenda mi sentimiento;
que es tan grave mi tormento,
que aunque él que es amor me diga,
su fuerza a dudar me obliga
qué será este mal que toco.

Música. *Amor loco, amor loco
yo por vos, y vos por otro. (376A)*

The music for the above text preserved in MS M 1370-72 in the Biblioteca Nacional in Madrid (see A.5) is a single melody for voice, with no directions or information on accompaniment. However, the melody is clearly in G minor, consistent with the type of mode that would be used in a melancholic song. Curiously, there is a disjunctive quality to the melody, especially leaps of a fifth on the words “loco” and “otro.” Perhaps these leaps were meant to support the crazy “disconnection” that exists

between the lovers, particularly, the “crazy” love that permeates the couples’ relationship, where Margarita loves Enrique, Isabel loves Iñigo, and each male loves the one whom he should not.

Even though Margarita’s torment appears to be softened by the music, thus somehow establishing equilibrium of her humours, as the play develops, the relationship between music and *amor hereos* is made more complex when Margarita’s melancholy is exacerbated by the musicians in Act 3, Scenes 1-3:

Música. (cantan dentro)	<i>Toda la vida es llorar por amar y aborrecer.</i>
Dña. Margarita.	Por esto más me entristece la música, pues por mi habló esta sentencia aquí; que no es acaso parece. (385B-C)

Contrariwise, listening to music in order to alleviate lovesickness does appear to aid Isabel in the next scene as she sings along with the musicians:

Música.	<i>Yo de mi amante celosa, yo de un celoso oprimida, -- una y otra es triste vida; ¿cuál será menos penosa?</i>
Isabel.	<i>“Yo de mi amante celosa, yo de un celoso oprimida, -- una y otra es triste vida; ¿cuál será menos penosa?”</i>

El que dudó desafortunada
mi mal quiso definir.—
no dejes de proseguir;
que vuestra voz me divierte. (385C-386A)

These musical scenes (Act 3, Scenes 1-2) bring the quarreling women together to perform a long duet in which both Margarita and Isabel clearly begin to overcome lovesickness:

Dña. Margarita. ¿Cuál pena en ti es menos fuerte
de las dos, a qué convida
esa duda?

Dña. Isabel. Mejor vida
pasaré forzosa...

Isabel y la música. *Yo de mi amante celosa.*

Margarita y la música. *Yo de un celoso oprimida.*

Isabel and Margarita exchange the verses of the song performed by the musicians and become, in a sense, in tune with the universal spheres, and thereby, relieved of the sickness.

However, as mentioned before, music does not necessarily alleviate lovesickness. In fact, sometimes it is a direct cause of the illness. In Act 2, Scenes 6-8, of *El bruto de Babilonia*, the elders Nacor and Acab become entranced by the beautiful vision of Susana bathing and singing alongside a group of maidens:

Música. *A ponerse entre cristales
desciende el sol de su esfera*

*quando ellos sus rayos bañan,
les vuelve su luz en perlas.*

[...]

Dama I Mientras te bañas, cantando
 divertiremos tu oído.

[...]

Acab. No es sino un veneno ardiente,
 que bebió la vista en ella.

Nacor. Pues, Acab, qué hemos de hacer?

Acab. Al ver, que mi ardor concuerda
 con el tuyo, dá a entender
 superior inteligencia,
 que mueve nuestros deseos,
 y a grande fin los ordena:
 digo que nos ayudemos
 con el ruego o la violencia,
 que este es impulso invencible.

[...]

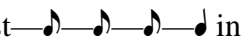
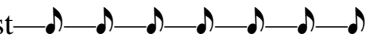
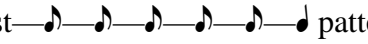
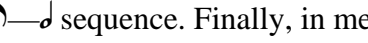


Acab. Pues qué hemos de hacer?

Nac. Entrar, y rendirla a ruego o fuerza:
 entremos pues.

Acab. Ya te sigo. Vanse

Música. *Cándido cendal la enjuga,*



*nieve que al fuego se yela,
y quando mas se la quita,
mas pura nieve la dexa. (18B-19B)*

The music (see A.22) in this instance acts as an enticer, it exacerbates the elder's "impulso invencible" caused by the combination of Susana's beauty, her pleasant singing voice, and the paired homorhythmic imitations in the chorus. In measures 2 and 3, the soprano and alto begin with the rhythmic motive dotted quarter rest— in harmony of a third, followed by the lower voices in an identical pattern. Then, in measures 5 and 6, the soprano and tenor follow an eighth rest— motive, mimicked by the alto with an eighth rest— pattern, and in the bass in a  sequence. Finally, in measures 8 and 9 the soprano and alto highlight a dotted quarter rest-  idea in harmony of a third, while the tenor and bass emphasize, in thirds, a eighth rest— motive. Although the final cadence is a strong C major chord, the piece plays with C minor and major throughout, representing the harmonious ambience where the maidens are bathing and singing, while at the same time, reflecting the dissonance of the elders's *amor hereos* affliction.

Nacor and Acab attempt to seduce Susana, but she immediately rejects them, triggering the rest of the play's complication, since the elders falsely charge her with infidelity in order to avenge themselves for the humiliation.

The relationship between lovesickness and music also appears in the religious play *La vida de San Alejo*. In Act 1, Scene 1, we hear musicians singing as Alejo enters visibly upset. The stage directions read “Salen Músicos cantando, y Alejo y Pasquín detrás dellos,” and the text of the music is as follows:

*De su propia resistencia,
Alejo doliente está,
como ha de sanar, si es ella
la cura, y la enfermedad. (1A)*

Even though the music appears to be preserved unfinished, because only the first three measures are harmonized (see A.7-A.8), it nevertheless supports the scene’s “melancholic” mood in several ways. Firstly, the first three measures set up a clear A minor mode in a lethargic and homorhythmic quarter rest—— pattern, signifying Alejo’s constant and growing malady as the melody in the bass ascends with the notes B-C-D on the word “doliente.” The next phrase (“como ha de sanar”) repeats the ascension, holding the note D on the word “sanar,” emphasizing Alejo’s urgency for a remedy. Curiously, the climax of the song with the notes on E₄ emphasizes the words “cura” and “enfermedad” in measures 11 and 12, and later on the words “pesar” and “placer” in measures 26 through 28. This is important because the musicians underline the paradoxical nature of the relationship between music and *amor hereos*, in which music can both alleviate and/or exacerbate the malady.

Secondly, the performance of the musicians supports kinesic and proxemic images that relate to the protagonist's physical and psychological states. As Alejo enters and the musicians sing, we can expect his demeanor to be consistent with melancholy: slouching, hands to the forehead or face, walking slowly and aimlessly, as well as frowning, all which implicate his torment. The sung-text, "de su propia resistencia, / Alejo doliente está," supports these physical symptoms that are implicit in the dramatic text. The order in which the musicians enter the stage reflects the hierarchic relationship between Alejo, the main character, and the musicians, who are secondary to Alejo on stage. The musicians' position on stage thus helps establish the importance of Alejo as the play's principal character.

Finally, and even more apparent, is the song's representation of Alejo's psychological state which is also established in the following dialogue between the musicians and the protagonist:

Alej.	Qué cantais? Quien ha intentado Auyentar la pena mía?
Mus.	Viendo tu melancolia mi señor nos ha mandado.
Alej.	No canteis, que en la afliccion que me da mi pensamiento, su mejor divertimento es su propia ocupacion. (1A)

The reason for Alejo's lovesickness is not due to a spiteful love subject, as is frequently the case in Moreto's secular plays, but to the apparitions and voices he hears

commanding him to reject his earthly desire, Sabina, in exchange for the attainment of an eternal love. The audience thus must implement its innate ability to decode the general message of the scene: mundane love versus eternal love. Moreto seems to cleverly insert the *amor hereos* theme into a religious play in order to create the contrast between mundane and eternal love.

To this effect, Alejo displays at least two classic symptoms of *amor hereos*: exacerbation of melancholy by listening to music (“Quien ha intentado / auyentar la pena mia?”) and the need to be alone to wallow in sadness (“su mejor divertimento es su propia ocupacion”). Alejo, upon hearing the music, knows that it expresses his pain, and thus asks who is attempting to alleviate his sorrow. But the key word here is “intentado,” because as we learn, the music, instead of helping, worsens his emotional state. Curiously, the musicians’ response, “viendo tu melancolia / mi señor nos ha mandado,” explain the singing by implying that their performance was triggered after noticing Alejo’s lovesickness. The musicians, therefore, help the audience decode the period’s common knowledge of music as either “cure” or “sickness,” and they thus become essential in connoting the code of love.

Other plays where the relationship between music and lovesickness is evident are *Lo que puede la aprehensión* (Acts 1-3), *La fuerza de la ley* (Act 3, Scene 2), *Los jueces de Castilla* (Act 3, Scene 2), *San Franco de Sena*, *Antioco y Seleuco*, *Caer para levantar* (Act 1, Scene 4), and *La cena del rey Baltasar*.

4.3.5 Music in Support of Rites of Passage

In Moreto's hagiographic plays, music reflects the stages each saint experiences on their way to canonization. In *La vida de San Alejo*, for example, Alejo ascends to the heavens, as music plays, contributing to the supernatural atmosphere. The music gives the scene a celestial and divine character, contributing to the culmination of what Van Gennep and Victor Turner would call Alejo's rite of passage into sainthood. The preliminary stage being the human form of Alejo and the process of rectifying his offenses by consistently following the path to salvation; the liminal stage being his death and his ascension; and the postliminal, the acceptance into the heavens as a Saint.

Curiously, these stages are all represented by the type of music used in the play as well. In Act 1, secular music, signifying earthly pleasures ("De su propia resistencia") predominates, followed by a transitional phase between secular music (the false wedding scene) and religious ("Te Deum Laudamus Te") in Act 2, and finally culminating at the end of the third Act with the "ascension" music. In Acts 2 and 3, there is a pattern that starts with secular music, ending with religious music, all underlying Alejo's quest from man, to pilgrim, and eventually to saint. This pattern of the musical scenes in *La vida de San Alejo* is essential in connoting the code of religion, because it demonstrates the importance of following Christianity, something the audience easily would have been able to decipher.

Other hagiographic plays where musical scenes support the rites of passage of saints include *La adúltera penitente*, *San Franco de Sena*, *Caer para levantar*, and *Santa Rosa del Perú*.

Notes

- ¹ See also Hodge and Kress *Social* 52-58.
- ² See Aston and Savona 116-120.
- ³ See Hodge and Kress 2-5.
- ⁴ Schechner, *Between* 35-116, and Carlson, *Performance* 15-25 and 51-52.
- ⁵ See Umpierre 5, and Stein 24-26.
- ⁶ See Chapter 3, section 1.5 for a detailed description of this scene.
- ⁷ All citations to this play are from come from the *Comedias nuevas escogidas de los mejores ingenios de España Parte XIX*.
- ⁸ See Chapter 3, section 3.5.
- ⁹ See Chapter 3, section 2.3 for a detailed description of this scene.
- ¹⁰ See Chapter 3, section 3.6.
- ¹¹ See Chapter 3, section 1.4.
- ¹² See Aston and Savona 142
- ¹³ All citations to this play are from the edition of Fernández-Guerra.
- ¹⁴ See Chapter 3, section 2.4 for a detailed description of this scene.
- ¹⁵ See Chapter 3, section 3.3 for a detailed description of this play.
- ¹⁶ See Chapter 3, section 3.1.
- ¹⁷ See Tarasti, *Signs* 7. Tarasti explains how music can be “pastoral” or “melancholic” because when we listen to it we feel an irresistible need to fill it with meaning.
- ¹⁸ See Chapter 3 section 3.4 for a detailed description of this scene.
- ¹⁹ See also Imizcoz, Ruth *El teatro* 34.

²⁰ All citations to this play are from *Comedias escogidas de los mejores ingenios de España, Parte XI*.

²¹ See Chapter 3, section 3.4, 94-95 for a detailed description of this scene.

²² See Chapter 3, section 1.2.

²³ All citations to this play are from the edition of Fernández-Guerra.

²⁴ See Chapter 3, section 3.5.

²⁵ See Chapter 3, section 3.2.

²⁶ See Umpierre 52.

²⁷ See Chapter 3 section 1.1.

²⁸ All citations to this play are from the edition of Fernández-Guerra.

²⁹ For a detailed transcription of this scene, see Chapter 3, section 2.3.

³⁰ See Chapter 3, section 3.2.

³¹ See Chapter 3 section 2.1.1.

³² See Chapter 3, section 3.1 for a detailed description of this scene.

³³ See Umpierre 28-39.

³⁴ See Chapter 3, section 2.2 for detailed discussion of this play.

³⁵ See Stein 24-26, and See also Umpierre 85.

³⁶ See Chapter 3, section 3.6.

³⁷ See Chapter 3, section 3.2.

³⁸ See Chapter 3, section 3.4.

³⁹ See Stein 24-26, and Umpierre 75-85.

⁴⁰ Aston and Savona 142-146.

⁴¹ See Chapter 3, section 1.7

⁴² See Chapter 3, section 2.5

⁴³ For a detailed transcription of this part of the scene see Chapter 3, section 2.5.

⁴⁴ See Spitzer 4, Bermundo 1-11, and Nassarre 64-76.

⁴⁵ For a detailed description of this scene see the section 2.6.3.2 of this chapter. These citations come from Fernández-Guerra, BAE 477B-C.

⁴⁶ On *amor hereos* see, particularly, Wack, Cosman and Chandler, and Burton.

⁴⁷ Umpierre 25-26.

⁴⁸ Mersenne Theorems 1-2.

CONCLUSION

Moreto's minor, secular, and religious theater, like the drama of many of his predecessors and contemporaries, made use of music, not only to ornament the theatrical spectacle with popular songs and dances, but, more importantly, to aid in the performance's dramatic effect. Music was used, among other purposes, to emphasize, underline, intensify, and contrast with characterization, setting, plot, in the performances.

The music for the theater that Lope de Vega inherited from his predecessors tended to be somewhat incidental to the action, and it was relatively unsophisticated. Musicians generally stayed behind the scenes, the instruments were not well tuned, and the music ordinarily was played between acts or was performed at the end by a fool or *bobo*. However, by 1617, performances had already been consistently incorporating music as part of the plays. Costumed characters sang in solos, duets, and small ensembles, which were directly inserted in the scenes, as opposed to primarily off-stage performances.

During the next generation of playwrights, Calderón de la Barca expanded the musical structures within the Lopean precepts of realism and verisimilitude. Calderón's utilization of music became more dramatic and theatrical, as the stage itself came more and more under the influence of foreign operatic stage designers.

During Calderón's era, non-operatic theatrical music generally followed the polyphonic style established in the first half of the seventeenth century, which contained simple voice parts with homorhythmic settings and clear text declamation, although with some hemiola and syncopation, as well as clear cadences reinforced by textual phrasing. However, during Calderón's time, the relationship between music and text was strengthened, especially in the *corrales* or public theaters, where there was much more integration of the two than during the first half of the century.

Despite the shielding of the stage from foreign monodic tendencies, there was an increasing number of songs focusing on a given melody, sometimes without written accompaniment. There are three examples of these songs which appear in Moreto's plays: "amor loco" and "Los favores de Belisa," both from *Yo por vos y vos por otro*, and "Gigante cristalino," which appears in *El vestuario* as well as in *Caer para levantar*. The majority of the preserved music manuscripts, however, tend to be for polyphonic four-part songs with *basso continuo*. In the theater of the seventeenth-century, there is a predominance of consonance and restrained dissonance, basic contrapuntal relationship between the bass line and upper voices, and meticulous symmetry and logic when preparing cadences. Songs early in the century predominantly express emotions, particularly, love and melancholy, or are religious in nature. Many songs for which there are no extant manuscripts tend to be narrative; that is, they are used for plot development as we see later in Moreto's minor and secular plays.

Most of the music preserved in the manuscripts that relate to Moreto's theater is for song-texts that appear in his religious works. The manuscripts are predominantly in

F major mode, followed by C major, but play with their respective minor modes (D and A). Sometimes the mode is not followed as stated at the beginning of the songs, because there are introductions of flats or sharps that emphasize a different key. For instance, some of the songs start in F major (one flat) but then there are introductions of E_b's, A_b's, and D_b's, emphasizing F minor. Furthermore, some of the music manuscripts appear to have been preserved unfinished, such as the Kyrie that appears in *San Alejo* and *Adúltera penitente*.

It appears that the evolutionary trajectory of the era's music in general paralleled that of the dramatic tradition, since Calderón and his followers continued and perfected Lope's precepts by imitating the forms, techniques, and poetic language of his plays, but coincidentally, never reached a point of absolute rupture. Likewise, after four decades (1650-1690) of theatrical music that showed glimpses of outside monodic influences, especially in opera and zarzuela, there was some modification but no complete transformation of the traditional polyphonic musical techniques.

After studying the utilization of music in Moreto's theater, the following general conclusions can be made. Except for the songs "Gigante cristalino," which appears in *El vestuario*, and "Guarda corderos zagala," which appears in *Baile de Lucrecia y Tarquino*, there are apparently no other extant music manuscripts with direct relationships to Moreto's minor plays. However, Moreto's *loas* and *bailes* are virtually all sung, and most of the *entremeses* require significant amounts of music. Music is implicit throughout the

works, even though there are no explicit stage directions calling for songs. In other cases, there are passages performed as solos, duets, trios, and quartets, which are sometimes accompanied by musicians playing instruments.

In addition, almost all of Moreto's minor pieces begin and end with music, generally resolving the complications with singing and dancing. It is quite common for a play to begin with singing, where what is being sung becomes the motivation for the entire work. Numerous other works not only require music at the beginning and the end, but call for music in dialogues, where lines are sometimes sung. In fact, there is frequent alternation of spoken and sung lines, and sometimes it is not clear where or when the singing ends and spoken lines begin. Other times, sung verses are interrupted for explication, that is, each verse of a sung *copla* is isolated, and the singer describes in dialogue what the verse means. Finally, some dialogues consist of direct transcriptions from popular ballads, songs, and proverbs.

After examining the musical scenes in a number of Moreto's secular plays, we can conclude that some of their most frequent uses occur in masques and *saraos*. A significant number of Moreto's plays take place at court. Many of these scenes revolve around some sort of tourney or contest for the hand of a noble lady. Contests frequently provide music that acts as a mediator between the suitors and their ladies, and which provide questions and riddles for each of the candidates to answer. More importantly, it is during these musical scenes that the complication of the action, and its resolution, are established.

In this respect, we may also assert that music in the secular plays is constantly utilized, either as a tool to achieve love, or as an obstacle that hinders it. There are many

examples where rejected ladies and gentlemen sing in the presence of their love objects for the purpose of re-conquering them. There are also instances where a certain gentleman may not want to fall in love, but after listening to music, becomes inflicted with *amor hereos*.

Another utilization of music in the secular plays revolves around the song-text, where the verses of music, which are almost always *coplas* or *redondillas*, become the focal point of the dialogue. It is common for personages to sing or listen to musicians perform a song, and then to explicate each verse as an expression of their intimate desires. Therefore, we can assert that the musical scenes are key in reflecting the affections of the characters.

Furthermore, musical scenes in Moreto's secular drama emphasize the contrast between courtly and plebeian scenes. The type of song and accompaniment called for in a rustic wedding scene between *villanos* is quite different from a courtly wedding that takes place between nobles in a palace.

While the musical scenes in Moreto's minor and secular plays center on *bailes*, *danzas*, *saraos*, masques, weddings, serenades, tourneys, and competitions, the musical scenes in Moreto's religious plays generally emphasize supernatural events. This is not to say, however, that the aforementioned secular musical characteristics are absent from the religious plays. On the contrary, they are frequently present. But even though *saraos*, weddings, and serenades are found in the religious works, characters such as angels, Christ, Baby Jesus, God, the Virgin Mary, the Devil, and various demons abound, and with their music establish and embellish the supernatural ambiance on stage.

If music in the minor and secular plays aids the contrast between rustic and courtly scenes, then music in the religious works is essential in emphasizing sharp contrasts between religious and secular scenes. There are numerous instances when the protagonist of a play struggles between getting married or dedicating his or her life to God. In wedding scenes in the plays, for example, it is common for secular music (folk songs or popular ballads) to be played that contrast sharply with the sounds of angels singing or heavenly voices that the protagonists hear, sounds that call them to dedicate themselves to the Lord. Moreover, the music played in these scenes is critical in providing a Good versus Evil dichotomy. Thus, on the one hand, voices from the Devil, accompanied by music, consistently tempt the protagonists into sin or muffle their cries for God's help, while on the other, heavenly voices supported by singing angels attempt to guide the protagonist to the right path.

It should be noted, also, that while in Moreto's minor, secular, and religious plays, music generally expresses the emotions and thoughts of personages, it sometimes functions as a Greek Chorus or in support of the *Deus ex machina* of the play. *Las galeras de la honra* might be mentioned in connection with the first, and *La campanilla* in connection with the second. Separated lovers sing their affections, and the resolution of virtually every religious play ends with a glorious chorus accompanying the saint's ascension.

The musical scenes that appear in the plays of Moreto work in a variety of other ways as well. In Chapter 4, we characterized those functions as practicality, structural and technical support, and resistance to or confirmation of codes and signs. As we saw, music in Moreto's theater frequently offers practical solutions to practical problems.

There are, in other words, numerous examples of how music could muffle or hide unwanted stage noises, and distract audiences so that they would refrain from becoming unruly. Furthermore, there are other examples of how music creates a state of confusion in personages on stage by muffling their lines, or by music distracting them from a simultaneous action on stage. In addition, music not only aids transitions between acts and scenes throughout the plays, but it also announces the nature of upcoming scenes (weddings, battles, funerals, and so on), as well as important character entrances. Music also emphasizes dramatic and thematic contrasts, especially, those that represent important dichotomies, not only such as Good vs. Evil, but also Immortality vs. Mortality, Eternal Love vs. Mundane Love, and Reality vs. Illusion. The abstract nature of these contrasts made them difficult to represent on stage, but music was an important tool that contributed to their successful portrayal.

But the role of music in Moreto's theater goes far beyond practical applications, since it also performs dramatic structural and technical functions. Songs support comicity, particularly in the minor plays, by accompanying burlesque dancing and singing that probably mirrored the movements and facial expressions of the personages. In all types of plays, moreover, music supports dramatic irony, satire, and parody, which also undoubtedly contributed to the comic effect. Frequently, songs seduce characters with their supernatural, magical, and foreshadowing qualities, which in turn, aid in creating a general atmosphere of suspense and mystery to the scenes. Because songs consistently support character development and delineation by reflecting their physical, psychological, and emotional states, music in Moreto's theater also contributes to the development of the plot and action. In addition, music often provides scenes with a

feeling of geographic place, sometimes by emphasizing the sights and sounds of Nature. Songs also support the frequent gender role-reversals that occur, especially in the minor and secular plays, and they help to identify the “play within a play” structure, as well as to create the typically chaotic nature backstage, as actors, directors, and musicians scramble to put on a performance.

Finally, musical scenes in Moreto’s theater not only perform practical, structural, and technical functions, but also reveal, through a variety of semiotic and performative communications, important codes and signs that governed the epoch. Songs sometimes worked in resistance to the stringent code of honor, sometimes they support the codes of hierarchy (Class, Religion, and Crown), love (*amor hereos*), and *musica mundana*. Also, musical scenes supported the performance of “restored behavior” and rites of passage, especially in the hagiographic plays, in which the protagonist saints became models for all persons in society to emulate.

Even though theatrical song texts and music manuscripts related to Moreto’s works appear to reveal practical, structural, and technical applications in theatrical performances, as well as confirm or resist a variety of societal codes, there is much we do not yet know about these musical scenes. The music manuscripts that we possess date from the early eighteenth century, and there is no way of knowing how accurately these manuscripts represent the music performed in the original stagings of Moreto’s plays. In addition, specific dances in Moreto’s plays are particularly difficult to identify because although they are clearly implicit in a variety of works, many times they are neither referred to by name nor described with enough details to enable us to speculate with certainty about them.

However, if there is much that we do not know about theatrical music in Moreto's plays, there are a number of playwrights whose utilization of music in their theater has yet to be explored at all. In the "Novena" manuscript alone, there is a significant number of songs linked to the plays of Rojas Zorrillas (1607-1648), Matos Fragoso (1610-1692), Antonio de Solís (1610-1686), Juan Bautista Diamante (1625-1687), Agustín de Salazar y Torres (1642-1675), Juan de Vera Tassis y Villaroel (?), Francisco Antonio Bances Candamo (1662-1704), and José de Cañizares (1676-1750), among many others.

In closing, the study of music in Golden Age *comedia* is important, not only because of the things we can learn and confirm about the stage of the period, but also because of educational and performative reasons. Music is arguably the most versatile of the seventeenth-century special effects on the stage, and playwrights depended on it for the continued success of the performances. Unfortunately, when theatrical companies today stage plays from the Spanish Golden Age, one of the most glaring omissions is the lack of authentic music. But as we have seen, in Moreto's case, there are now several plays that can be staged using period music. More significant, though, is that in our aim to teach authentic texts communicatively, these music manuscripts provide a fuller context with which to come to know the *comedia*.

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BNM, MS 1370 (“Romances y letras a tres voces”), n. pag.
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MS Novena, fol. 294.
- “Arded, corazón, arded / que yo no os puedo valer”
MS Novena, fol. 226.
- “Ausente del dueño mío”
BNM, MS 13622 (“Libro de tonos humanos”), fol. 181.
- “¡Ay dulces prendas / por mi mal halladas”
BNM, MS 13622 (“Libro de tonos humanos”), fol. 182.
- “Benedicid al Dios de Israel / todas las obras”
MS Novena, fol. 294.
- “De su propia resistencia”
BNM, MS 13622 (“Libro de tonos humanos”), fol. 179.
- “Gigante cristalino”
BNM, MS 21741 (“Cancionero de oriente”), fol. 82.
- “Guarda corderos zagala”
BNM, MS 16291, fol. 426.
- “Hijas de Sión / cantemos en himnos”
MS Novena, fol. 296.
- “Joaquín y Susana / vivan largos siglos”
MS Novena, fol. 292.
- “Kyrie eleison creator audi nos”
MS Novena, fol. 64.

- “Larga cuenta que dar de tiempo largo”
MS Novena, fol. 63.
- “Las bodas de Isabela / del sol nueva envidia es ya”
MS Novena, fol. 227.
- “Llorad hijos de Israel / esperad la libertad”
MS Novena, fol. 293.
- “Llorando noches y días de San Alejo”
BNM, MS 13622 (“Libro de tonos humanos”), fol. 181.
- “Los favores de Marica”
BNM, MS 1262, fol. 43.
- “Los más apartados climas / los más remotos imperios”
MS Novena, fol. 295.
- “Para ser amor envidia”
BNM, MS 13622 (“Libro de tonos humanos”), fol. 180.
- “Probé lágrimas vertidas”
BNM, MS 17113, fol. 23.
- “Que tengo que morir es infalible”
MS Novena, fol. 64.
- “Tanto llego yo a temer”
BNM, MS 13622 (“Libro de tonos humanos”), fol. 180.
- “Te Deum laudamus te”
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- “Venerables padres / pues tan santos sois”
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