THE LIFE AND WORKS OF JUAN DEL ENCINA

WITH

SIXTY-EIGHT OF HIS MUSICAL COMPOSITIONS

TRANSCRIBED INTO MODERN NOTATION AND ANNOTATED

by

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Juan del Encina was born in 1469. The place of his birth is still uncertain in spite of many attempts to fix it definitely. The question is whether he was born in Salamanca, or in Encina, a nearby village. No agreement is reached as to who his parents were. We know the names of six of his brothers; one of them, Diego, has a musical composition in the collection of Juan. It is likely that Encina received his first lessons in music from this brother.

Nothing is known of his early years, and it seems probable that few data will be found touching on them. He studied in the University of Salamanca (1481), where he was much favored by its Chancellor, D. Gutierre de Toledo, a brother of the Duke of Alba. It is possible that he was one of the first students of Nebrija, for after his return from Italy in 1473 this great scholar is known to have taught in Salamanca during the time Encina was a student there. If so, under him he came in contact with the doctrine and spirit of the Renaissance.

When he was twenty-five years of age, he entered the service of D. Fadrique de Toledo, second Duke of Alba (1492). In one of his églogas he shows himself "muy alegre e ufano porque sus señorías le habían ya recibido por suyo."
Error in binding.

p.6-7 follow page 126.

p.9 follows page 127.
His relations with this church were often severely strained. He had not, as yet, received his full orders, and his artistic interests in Rome were frequently the excuse for prolonged absences. These carefree journeys so annoyed his fellow-members of the cabildo that they deprived him of a part of his benefice, but he was so strongly established in the favor of Pope Leo X that he was soon repossessed of it by a papal bull, reading in part: "(que) no pudiese ser privado, molestado, ni perturbado". So in Rome he remained, occupied in dramatic composition.

Careless historians have credited him with the position of Master of the Pontifical Chapel, but, as Barbieri points out, this was impossible. The position was given only to Bishops or other high dignitaries of the Church. We are not even certain that he was ever a singer in the papal choir. Six Spaniards are listed in the records during the time he is known to have been in Rome, but Encina's name is missing from them.

His high standing in Rome led to his appointment as Prior of León (1519). He took possession of it by proxy and set out on a journey to Jerusalem. On Mount Zion he celebrated his first Mass. His Trivagia, o sacra via de Hierusalem (1521) describes this journey.

He returned to León at least for the period between October 2, 1526, and January, 1529, a fact which was not known until the appearance of Molleda's article (1909).
The same author sets the date of his death as the last of 1529, or first of 1530, five years earlier than most writers, who have followed Gil González Dávila. Dávila was also authority for the statement that Encina was buried in the Cathedral at Salamanca, which is contradicted by Kolleda's study. The latter presents documents to establish the fact that Juan del Encina was buried in León.
III
ENCINA'S LITERARY WORKS.

The first edition of Encina's Cancionero (1496) contained eight plays called eglogas. He adopted the name egloga as well as much material from Vergil. Two of them, representing the passion and the resurrection of Christ, are devout in character and are direct descendents of the liturgical drama. His Christmas eglogas contain a mixture of somewhat secular, comic elements, along with the religious elements, as was often the case with mediaeval religious plays, even those dealing with Christ's passion. One of these was played in the hall or the chapel of the palace of the Duke of Alba probably on Christmas Day, 1492. Even more secular, bordering on the nature of farces, are his Carnival eclogues, played probably at the same place in 1494. The Aucto del repelón (1509), misnamed, for it is clearly a farce, retains memories of his student days at Salamanca, when the college boys tricked the peasants who had come to market. This was the first example of a type soon to develop into the entremés. The remaining plays are divided by Crawford into three groups according to the source of their inspiration:

1. Plays influenced by Vergil's Eclogues containing popular elements. The shepherds of Vergil receive new treatment. They are given the costumes and dialect of Spanish rustics and become comic in type.
2. Plays derived from the Cancionero literature, built around love as the central figure, as frequently treated in the fifteenth-century Cancioneros.25

3. Plays derived from an imitation of Italian pastoral poetry.26 There is no question that Encina was greatly influenced by Italian sources. In this group belong the best of his plays - *Egloga de Plácida y Vitoriano*,27 *Egloga de Cristino y Febea*28 (These two were never printed in any edition of his Cancionero), and the *Egloga de tres pastores, Fileno, Zambardo y Cordonio*.29 This was the first tragedy of the Spanish theatre. The innovation may be explained from the fact that the play was derived directly (some parts practically translated) from the second eclogue of Antonio Tebaldeo, an Italian.30

All of Encina's plays are in pastoral style; most of them are simple conversations between two, three, or four shepherds. Native dialect abounds, the dialogue is lively, direct, and interesting.

Few have questioned the right of Encina to the title of Patriarch of the Spanish Drama, first given him by Rojas in his *Viaje entretenido*.31 Of course the Spanish theatre began much before this, as witness the *Auto de los reyes magos* belonging to the beginning of the XII century, and many dramatic productions of the Church during the intervening centuries; it would be absurd to suppose so complex an organization as the drama of a nation springing up in a moment.32
Encina inherited a tradition from the liturgical drama which he changed into new forms; he was surrounded by imitators such as Lucas Fernández, but with all this he was "nuestro primer autor dramático de alguna importancia". He secularized the theatre, setting it free from the limitations and supervision of the Church. Though he wrote on religious themes, most of these had popular elements in them and his secular plays are superior to his religious plays. His were the first plays that attempted to capitalize popular elements such as comic characters and native dialect, and in this he began for the theatre a new era. He did not, however, carry the theatre to the people; his first plays were written for the pleasure of the court of Alba, and his later ones for the ecclesiastical nobility of Rome.

In the field of poetry he excelled in the lighter, short forms. He especially cultivated a peasant form, the villancico, which he often included in his plays. The major portion of his songs which are included in this study are built on this verse form. His frivolous verse, drawn from close to the heart of the people, was extremely popular. Works of Encina outside of his eglogas include the many religious and secular poems found in his Cancionero (1496), the poem Trivagia (already mentioned), the Disparates trovados, which were in the nature of recreational verse, the Triunfo de la fama, written to celebrate the fall of Granada, the Triunfo de amores, dedicated to the firstborn of the Duke
of Alba (D. García de Toledo), the Tragedia de la muerte del principe D. Juan, the paraphrase of Vergil's Eclogues, and the curious Arte de poesía castellana which shows the influence of Nebrija's Gramática castellana.
"It seems natural that, since the modern theatre is derived from the songs, offices, and ceremonies of the Catholic Church, it should conserve, even after becoming secularized, the musical element as one of the most essential for its full rounding out and beauty."\(^{39}\)

In these words the author of an historical treatise on the zarzuela sums up the part music must have played in the early theatre. In the *Misterio de Elche*, we have a presentation beginning on Assumption Eve and lasting through Assumption Day (August 14 and 15), which has been played since the end of the fourteenth century or perhaps earlier.\(^ {40}\)

This is a true religious opera, in that it is entirely sung. It is interesting to note that Antonio de Ribera is one of the musical composers represented in its music. He was a contemporary of Juan del Encina, and received much inspiration in his harmonies from Encina.\(^ {41}\) Two of the songs used in the play are contained in Barbieri's *Cancionero musical*, numbers 4 and 126. This *misterio* is a survival of one of the many *Autos del Tránsito y Asunción de Nuestra Señora*, most of which were prohibited during the fifteenth and sixteenth centuries because profane elements were being intro-
duced, and it surely is not a long step from productions of this type to the primitive secular theatre.

The history of the theatre after Encina, well through the Golden Age, is full of dramatic works which are not complete without the music that originally accompanied them. Contemporary to Encina, Lucas Fernández wrote his Auto de la pasión, in which music is not incidental but is included as an integral part of the dialogue. The comedias of Torres Naharro and Gil Vicente contain many villancicos and romances sung at the beginning and end, or sometimes in the middle. 42 Juan de Timoneda and Alonso de la Vega also used music in different ways as part of the action of their plays. In 1629 there appeared a production, La selva sin amor, entirely sung in the form of an opera. 43 The verse was by Lope de Vega, though the author of the music remains undiscovered. In other of Lope's works music and dancing formed either an important part, or an accessory of less importance. One can find interpolated songs and dances in practically all the dramatists of the Golden Age. 44 Pedro Calderón de la Barca combined music with his verse to form the first zarzuela. 45

Music seems even more inseparable from the origins of lyric poetry. The bulk of ancient verse of this type is a product of trovadores and juglares who sang the verse now found without its music in the cancioneros. Julio Cejador, in the prologue of his Verdadera Poesía Castellana, makes
this apology: "We cannot publish the cantares with their music as would be desirable, since the music is essential to this lyric type. So essential, that I am inclined to say that, in this Floresta, I offer flowers already withered when I offer simply the dead letter of a lyric that was essentially musical." He then says that the popular poetry yet preserved should be published with its own music in modern notation. In conclusion he says: "As one sees, all the poems of the Floresta had music and were sung."

What is the reason that we have so much verse of the songs and so little music? On this point Julián Ribera dwells at length; I shall quote him in substance. When an architect constructs a palace, or an artist paints a picture, there remains permanent evidence of what his art was. In music, on the contrary, a notation universally comprehensible has not existed until modern times. Lacking such a universally intelligible notation, music lives only while the vibrations of its tones continue, or as long as both words and music are handed down from father to son in the oral tradition. While treatises on technical aspects of music are numerous from early times, the actual pieces of music, in which we may know exactly what notes were sung, are rare indeed. Menéndez Pidal, speaking of Barbieri's Cancionero, which is the center of this study, judges it very important, because its traditional poetry is given "con el inseparable acompañamiento de la música." In the introduction to a collection of
Spanish ballads, the compiler bemoans the fact that "collectors have been strangely neglectful of the melodies that carried the words, and have turned all their attention to the latter. ... the romance among the people is always sung."
INTERRELATION OF MUSICAL AND POETICAL ELEMENTS IN ENCINA'S WORKS.

Not only did Encina lay the foundations for the Spanish theatre; his career is just as important from the musical viewpoint. Most of his musical compositions are villancicos; some of them are to be found in his églogas, in which they were sung by the actors themselves. In commenting on the discovery of the Cancionero, which Barbieri later edited, and from which the music comes, accompanied by the words, one author says: "lo cual permitirá hoy mismo ejecutarlas (the plays) acompañadas de la música que les puso su autor."52

These plays, then, are not completely understood without some conception of the musical background which formed part of them. The same author refers to the close union of lyric, dramatic, and musical qualities in Encina's plays "en el que se hallan los más remotos origenes del espectáculo conocido entre nosotros con el nombre de zarzuela".53 This practice, as we have seen, of combining recitation with song, was continued by subsequent dramatists until it led directly to the zarzuela of the time of Calderón. This is one more title which we must add to the fame of the versatile Encina. Mitjana, who has done so much to clear up obscure parts in Encina's life, has nearly the same thing to say in regard to the
importance of music in his églogas: "and in his églogas, the music plays so decisive a part, that some of them may be considered true zarzuelas or comic operas. In some we find important fragments that should be sung; in others are interludes of dancing; all of them end with a villancico sung by all the personages that have taken part in the action." 54

In this connection it is interesting to note that a fourth shepherd was introduced at the very end of the Aucto del Repelón for no other purpose than that they might "sing two by two". 55

In this study will now be given individual instances of parts of his plays which are found with their music. The Égloga representada por las mismas personas closes with a villancico beginning:

Ninguno cierre las puertas
Si Amor viniere a llamar,
Que no le ha de aprovechar.

Al Amor obedezcamos
Con muy presta voluntad,
Pues es de necesidad,
De fuerza virtud hagamos.

Al Amor no resistamos;
Nadie cierre a su llamar,
Que no le ha de aprovechar. 56

This same villancico is included with its music as No. 354
of the musical examples of this study. It is harmonized in four voices, first and second *tiples*, *tenor*, and *contratenor*. In the middle of the same *égloga* is found another *villancico*, the first lines of which are:

Gasajémonos de hucia,
Qu'el pesar
Viénese sin le buscar.57

This, with its music, is No. 353 of the compositions of music included in this study. The musical arrangement is especially interesting, harmonized for the same four voices as the previous example. The first *tiple* and the *contratenor* sing five measures as a duet and are answered by the second *tiple* and the *tenor*, singing a similar phrase. In the *Égloga representada la mesma noche de Antruejo o Carnestollendas*, the concluding *villancico* is:

Hoy comamos y bebamos
Y cantemos y holguemos,
Que mañana ayunaremos.58

This will be found with its music as No. 357, harmonized for *tiple*, *contralto*, *tenor*, and *contratenor*. It is interesting to note that, contained in fifty-four pages which were missing from the original manuscript of the *Cancionero Musical de los Siglos XV y XVI*, the music to at least two more *villancicos*, also known to us as part of his plays, was lost.
We have the index to them, and know which they were. One is a composition which begins:

Circumdederunt me
Dolores de amor y fe;
¡Ay! circumdederunt me.

This is a part of the *Egloga de Plácida y Vitoriano*, in which it appears under the title of *Vigilia de la enamorada muerta*. Though the music has never been found, it is evident that this part of the play had its music and was sung. Similarly noted but missing, is the music of a *villancico* that begins, *Repastemos el ganado* which is placed at the end of the *égloga* beginning, *Pascual, Dios te mantenga*.

We have already seen the close relation that exists between popular lyric poetry and the music that accompanied it. In this field Encina had a distinct advantage. He was musician and poet, excelling in both; and it is probably the musical qualities in his verse that save it from obscurity. Menéndez Pidal says: "The representative figure of this Can-cionero (the one of Barbieri) is Juan del Encina, who, when he abandons himself with affectionate complacency to the sentiment of the people, rises above the wearisome and laborious conceptions that were imposed upon him at other times by his literary doctrines: at once poet and musician as is demanded by true lyric poetry, the primitive, the only lyric poetry which the people cultivate." Menéndez y Pelayo comments
at length on the light, fluid qualities of Encina's short verses and the beautiful versification, and then adds: "In the structure of the short verses, no troubadour of the fifteenth century surpassed Juan del Encina, because no one probably equalled him in musical talent. How liquid and smooth-flowing are the hexasyllables of his idyls!" And again: "What saves him are the musical and popular elements of his poetry, his villancicos, and his glosas." Unquestionably his musical talent contributed very largely to his success as dramatist and poet.
VI

THE IMPORTANCE OF ENCINA’S MUSICAL COMPOSITIONS.

Early in the year 1870 Asenjo Barbieri received word that a collection of ancient Spanish music had been found in the Royal Palace in Madrid. On examining it, he was overjoyed to find that it contained not only music of Juan del Encina but also that of many other Spanish composers whose works were entirely unknown. Included among these were Lope de Baena and Antonio de Ribera. The manuscript was entitled Libro de Cantos. In the index were listed five hundred and fifty-five songs, but, due to the fact that fifty-four pages were missing, only four hundred and sixty songs were recovered. Most of these are villancicos, with a few estrambotes and romances. Of all the composers represented, Juan del Encina has to his credit the largest number of songs, including the compositions in Chapter VIII of this study. Many of the songs are anonymous, and, of many of the musicians whose names are given, nothing is known. Most of the songs in the Cancionero came from the repertory of music of the palace of the Dukes of Alba. The first Duke of Alba, Don García Álvarez de Toledo, who flourished during the reign of Henry IV, has in the collection a poetical composition set to music.

The discovery and publication of this collection did a great deal to revise the judgment of musical historians con-
cerning the importance of Spain musically. It has been the custom to refuse Spain a place of any importance in the history of the music of the world, while admitting that she has a tradition of popular melodies and rhythms that have been a rich source of inspiration for composers of other nations. The originality of her music has been questioned, since Spanish music has not been given credit for an existence separate from Flemish sources. Consequently the discovery of these four hundred and sixty songs by a large group of native composers has been a source of much satisfaction to patriotic students, who have hailed the collection in warmest terms as a demonstration of Spain's rights to an equal place with the composers of other nations writing in the same period.

Let us now examine some critical evaluations, both by Spaniards and by musical authorities outside Spain.

Barbieri comments somewhat warmly: "Behold, then, the unreasonableness of foreign historians who treat Spain with the utmost disdain and injustice, denying her the share which belongs to her in the artistic European concert ... I believe that our country has its own (glories) in musical art ... Of this truth the Cancionero, which we publish today, is a convincing proof."67

Mitjana, in discussing this, points out the contribution made to the theory of music by Bartolomé Ramos de Pareja, who invented the theory of temperament, revolutionizing the art. Spain's composers, he says in substance, were capable of
rivaling the ingenious Flemish contrapuntal writers, and pos-
sessed an artistic style truly national and expressive, inti-
mately united with the prosody of the language and penetrated
with the peculiar style of Spanish popular dances and songs.68

In a standard history of music, several examples from
the Cancionero are reproduced in modernized notation, and the
author, H. E. Wooldridge, with a judgment unwarped by a pro-
Spanish racial or national bias, says the following: "With
regard to Spain it has been usual to disallow the claims of
that country to possess a school of musicians."69 He goes
on to say that close contact with the Netherlands made the
originality of known Spanish music open to suspicion. "But
even Ambros, the latest writer of importance who has touched
upon the subject, was necessarily ignorant of the existence
of a most remarkable document, brought forward in the year
1890, which may be thought now to affect our judgment with
regard to the position of Spanish music very considerably."70

In a similar vein, Trend writes: "It has been stated on
insufficient evidence that Spanish music in the early six-
teenth century was entirely Flemish. The discovery of the
Cancionero Musical, belonging to the time of Ferdinand and
Isabella, in which most of the composers are Spaniards, is
sufficient refutation."71 This same writer also praises the
style of composition: "At a time when in all the civilized
nations of Europe the principal composers were entirely oc-
cupied in displaying their ability in all the devices of
counterpoint, the Spaniards concerned themselves above all with expression, paying attention to the meaning of the words and subordinating the musical idea to the poetic text it was intended to illustrate.  

Therefore, we may feel safe in asserting that, during the period of Juan del Encina, the composers of Spain ranked well with those of any country, and that the discovery of the Cancionero, the bulk of whose best music was written by him, was an extremely important and revolutionary event in the history of Spanish music.

These compositions were very popular both in Spain and in adjacent countries. The words were frequently reprinted and varied by many authors. The popularity of the music may be demonstrated from the fact that poems in many collections of poetry of the sixteenth and seventeenth centuries show indications that they were composed to be sung to the music of one or another of these canciones.

As has been stated, Encina was supreme in the group which composed the songs of this collection. Let us now see what some of the eminent critics have had to say concerning the worth of these musical compositions.

Wooldridge, in The Oxford History of Music, says: "Encina is a powerful writer of considerable variety, who displays also great harmonic beauty within the limits of the simple forms of the cancionero."

Trend, already quoted, says: "He had a solid technical
capacity and at times an easy flow of melody which makes his villancicos sound remarkably well when sung."

Mitjana gives this estimate: "Cultivating this expressive medium (music), Juan del Encina shows himself at a prodigious and enviable height; so much so that some of his compositions are veritable models which seem as though written in an epoch of artistic culmination rather than in times archaic and rudimentary for the art."  

Important as is Encina in the literature and history of Spain, these songs now give the first definite evidence that his musical talents were equally important.

We hope that, through placing the music to his songs in a more modern form, the way may be opened for the student to gain an idea of the atmosphere and artistic qualities which prevailed in the musical accompaniments to his writings, thus insuring a more complete understanding of his works.
The music of Chapter eight is transcribed directly from the Cancionero edited by Barbieri. As the compositions of Encina which have been used were interspersed with those of other composers, the numbers do not run consecutively; the first one is numbered 22, the next one 34, etc. We have chosen to keep these numbers, because it makes easy the reference to the music of the Cancionero. Furthermore, in the Cancionero, pages 56 - 230, are found the extra verses to these songs, placed apart from his music, and which we are not reproducing. Consequently, both the music and the extra verses to the songs may be located in that volume by referring to the numbers that correspond to the songs.

Where Barbieri felt that an accidental was needed, he placed it above the note in question. None of these have been altered. There is no question that the long notes which abound in the music give the impression of slowness and monotony to which Cotarelo refers. There occurs frequently the breve \[\text{ breve }\] almost unknown in modern American music, which has the value of two whole notes. We are convinced that these songs were sung at a much faster tempo than these notes would suggest to those accustomed to modern music, and this is borne out by the fact that many who have transcribed music from the same collection substitute an
eighth note for a half note, and a quarter note for a whole note.\textsuperscript{78} It should be borne in mind also that many of our modern hymns are written with whole notes and yet have a fairly lively tempo. The same effect may be secured by using a whole or a half note as the beat unit in the songs of this study. When the songs are thus accelerated, the melodies become more distinct, the phrasing more plain, and they are really singable.

Barbieri concerned himself, most of all, with making the music intelligible, placing it in score form, where previously each verse had its own notes separate and without measures bars. He left it in the old moveable \( \text{\textfrac{3}{4}} \) clefs, which few people read readily. We have substituted the more modern treble and bass clefs, and it should be noted that we have placed the tenor always an octave higher than it sounds. We have followed Barbieri's practice of keeping the original time signatures. This music was intended to be sung, and it is doubtful that any other method can give a really adequate idea of it. However, we have gained a conception of most of the songs by carrying the four parts simultaneously on the piano.

It is our judgment that these songs show characteristics of a nature which is advanced for the period in which they were written. In particular, we wish to cite the melodic structure of Number 82, a melody which might have been written in our day. Number 378 is a fine example of regular
phrasing and repetition of motives. Number 190 is very regular in its rhythm, as is also Number 357. It is noteworthy that the mode is very clearly defined in all of them; some are in major, some in minor. Mention has already been made of the fact that Encina was outstanding in subordinating his melodies to his words. This is clearly demonstrated in Number 35, where the words rule the rhythms. Other good examples are Number 378 and Number 357. That he could handle more complex forms is shown by his frequent use of contrapuntal devices, but never at the expense of artistic effect. Number 67 is a striking composition of the more elaborate type. Imitation between the parts is frequent in many songs, and in several we have good examples of canonic imitation, as for instance, Number 316.

The harmonic structure is strange to our ears, since modern harmonic progression is lacking; but it is regular in form and discords are permitted, especially at the cadences. The cadences also tend to finish on open fifths or octaves, which is an effect that modern ears dislike, but the body of each song contains evidence that Encina knew how to keep his voices in thirds. Good examples of duets in thirds are found in Number 121 and Number 248. An advanced characteristic is his frequent use of rapid modulations without preparation. He uses accidentals freely to accomplish this. Numbers 125 and 194 are good illustrations of this practice.
VIII

SIXTY-EIGHT OF ENCINA'S MUSICAL COMPOSITIONS
TRANSCRIBED INTO MODERN NOTATION.
Mis soñadores, me tiene, y cuidado.

Y deseo de ser viros.

Y que me da causa de círculos.

D.C.
Yo mles. Ca-ba re-posan

Contralto

Tenor

C. Tenor

---

- - -

Do dor-mien do co-mo

---

so-

li-

a-cor-

de tris-

---
64  

Tiple 1°

Mi  li-ber- tad  en es-sie-

Tiple 2°

Tenor  

C. Tenor
Fin

Si amor quiere no hay fuerza ni

dar compás te con su poder y

firmeza

D.C. 85
Triple 1°

Senora de hermosura

Triple 2°

por quien yo espero perdernos

Contralto

¿Qué haré para valerme

C. Bajo
Mas querer morir, por verlos,
teniendo tal cosa,
que vivir sin conocerme por qué re-

Fin.

-ros
-ros
Es tan firmemente esperanzada
que jamás hace mudanza.
Quien te trajo caballero, por esta monta-

yo cuidé que necro

un pastor le es-

Tenor

Tan nec ca-
trema-

ra? ¡Ay, pas-
tor! que

que aprais-

casa en a-

Tenor

mi ventura-
quella al-

tura — j durá,
cuerpo

Fin

j quien t'as-

vería.

de San Po-

por a-

la-gri-

do de tí!

Po-lo qu'estoy as-
da;

solo?
Vuestros amores he, senora, vuestros
C. Alto que no consienten aqu-sencida
Ten.
C. Bajo
Desde el
Di-a que mi-ra-ron mis o-jos vue-s tra pre-

sen-cia, de ta! for-ma se mu-da-ron.

Par-tis-tes os mis a-mo-res y
Ten.no mu-rio el con-ta-mien-to que y

G. Tenor
par- tici- po
mi pla-
cer
to-
do
y
mu-

No
par-
tic mi
pen-
sa-
men-
to

pu-
es
mi
tris-
pe-

No
par-
tic mi
pen-
sa-
men-
to

125:55: Tiene

Pues que
mi
tri-
sa-

Tenor y me
ha-
ce
de-
se-

Tenor

cre-
ce
nes
mas
fu-
ten-
te

mas me
mil
ve
valdría a la muerte
tres triste la muerte

Que la gloria que reci-
me tiene siem-
pre cat-

bo en ver vues-
no con do-
res y tris-

su-
ra

Fin
Ya cerradas son las puertas ya cerradas
del alma

Mi vida y la llave es ya perdida

Tiene las llaves tan

Bien cerradas seguir temor que por terro
de A. 
— an que — bra-
da- 

Mas va-le tro-car pla-
cer por do-
lo-

ores, 
— jor es su-
frir pa-si-

on y do-
lo-

ores,

qu'es-
tar sin a-
mo-

ores.
Donde es grado... es dulce el morir; vi-

-voir en ol... a que no es morir; me-

194 Tiple

Pues no te duele mi maestro...
Tónel Guin
Yo quiero que quiera, vos, so-

Co rrid-me, pues sospi-

Fin

 últ-
mna tan lim-
pues que sabeis que me

La
dais
para que la pre-
guntais

D.C. 55.
Hermi-ñaño, quiero ser, por ver, hermi-

No mudar, mi querer, por ver.

Tenor

fin

Por pro-

bar nuevo mir-

Por que en el traje de

Hermi-ñaño, quiero ser.

Hermi-ñaño, quiero ser.

mi vestir

mi vestir

mi vestir

mi vestir

mi vestir
Zipten

La música está escrita en esta página. No se pueden leer las palabras en el texto musical. Sin embargo, se puede afirmar que la música está escrita en clave de sol mayor y parece ser una melodia religiosa o de liturgia. Las letras no están visibles en la imagen proporcionada.
El que no sabe de
más quien se vio con

Gloria
no siente
tanto sufrir

la pena

p. c. 56.
No quiero tener que ver ni quiero con el mundo.

Pues amor temporal me trataría.

No quiero

D.C. 8
Pues a-
mas, tris-
tea-
ma-
dor,
que mas fa-
vo-
re-
ce

Fin.

dime que co-
sa es a-
lor.
al me-
no-
res -ce-
dor. Es a-
mal que

-mor un mal que ma-
ta a quien
mu-
cho mas mal-
tra-
ta al que

mas me-
le o-
be-
de-
re-
ce

D.C.
El que tal soñó, toda su viendra

A quien os tiene ser viva

Como vos por abajo

Gonzaga

No le puede faltar
Todos los bienes del mundo pasan presto y su memoria salvo su muerte que nos deja ninguna.

El tiempo y al cabo lleva los números a otros ser tuena y suerte.

D.C. 89
300 Triple

Ya no quiero tener fe. Sólo

Tenor ya todos nos rendimos. Lle-

Contr.

do si me con vos pues que sois madre de,

-vo consigo a vos bendita madre de

Fin

Dios

Vos sois hija y vos sois madre-

Dios

El vuestro hijo y padre-

-are de aquel mismo que os cre-

-are y por madre a vos los dios

D.C. 56.
Tú que reinas con el rey
daqul...

tú lumbré de nuestra ley

reino celestial

del linaje humano

¿qué es de ti, desconsolado?

Tenor

Contr.
-do, qué es de ti, Rey de

Gran-dad, qué es de tu

tie-rra y tus mo-ras, donde tie-

-nes tu mo-ra-da?
Triste España sin ventura
Todos deben llorar desplazado de ale

Contralto

Tenor

Contrabajo
Pues el error que he...

- Oís...
- Test no fue mu...

- cho de culpar.
It's on, perdiida tan triste.

Contr.

buscar-le consonancia chames-

Fin

Ta-ques transicion.
353

Tiple

Tiple

Tenor

Contr.

Fin.

vi-n-e-se

son

le

bus-car

Gas-a-

je-

mos

es-

ta

vi-

da

Gas-a-

je-

mos

es-

ta

vi-

da
Des-cru-cie-mos del tra-ba-jó

quien pu-die-re ha-ber ga-sa-jó

del cor-do-jo se des-pí-da

Del cor-do-jo se des-pí-da D.C.
Provechar
Pues es amor

Obe dezidad
mos con muy
neceсидad
de fuerza

Presunta virtud has mos
Hoy comemos y bebemos y cantamos que "mañanero"

Teemos y hollgemos que mañanero

Ponienreemos por herra de Sant An-

Embutamos estos
375  Triple

Una amiga tengo hermano, galo-

Tenor No puede ser entre mil otra

contr.

una de gran raza li-a, de más galana i ve r'd miez, mas

Fin

es lo mi-a. Ju-ro te por a San

a-ho tas que no di-
ciado que vengo cuidar, ven ciado de amor, ma


Fin


gui narar


al comienzo
Ya no quiero ser la que no pas.

Tenor: pues m'acoso de su cam.

Contrub遛 |

-ter

ni quiero tener amor.

Bien pensé, ¿y qué.

mas cuanto yo más

la hago, más e-

-diera con buen

-lla se m'en-cara -

D. C. 8.
Tiple

¿Quédate, Ca-ri-llo a-dios
¿Do qui-e-

Tenor

¿Quédate,

Contr.

¿Quédate

Fin

¿Mo quie-ro pa-sar, quie-ro pa-sar

¿Mo quie-ro pa-sar, quie-ro pa-sar
Tenor

Contr.

Tenor

Contr.
—na mu-
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In conclusion, the following facts may be considered as established.

Juan del Encina is a very important figure in the literary history of Spain. He rightfully holds the title of Patriarch of the Spanish Drama, and shows considerable skill in verse writing. He was also a good actor. As a dramatist and musician he was well received, not only in his own country but in Italy, home of all the Arts.

It has been shown that music was closely interwoven with the origins and development of both the drama and lyric poetry in Spain, and Juan del Encina's musical skill was no inconsiderable factor in adorning the literary abilities which he possessed. The two talents combined to make his plays and poetry popular. His music was excellent for his time; and its publication, in 1890, along with that of the songs of his contemporaries, revolutionized the opinions which critics had entertained with regard to Spain's music, and led to the statement by some of them that Spain had a true school of musicians, worthy of the name. Encina was superior in musical skill to those who wrote at the same time, so far as we now have evidence.

To the title of Patriarch of the Spanish Drama and the credit he is given in connection with the first origins of
the zarzuela, should now be added the title of Father of Spanish Music. We have sixty-eight of his compositions, which are of remarkable quality. So far as evidence is now available, he is the first Spanish composer concerning whose works the following important statements can now be made: their authorship is indisputable; their preservation is in a notation sufficiently modern for us to be certain of their rendering; and their high quality is widely conceded by competent critics.
1. Espinosa Maeso, *Nuevos datos biográficos sobre Juan del Encina*. Boletín de la Real Academia Española, VIII, pp.640-656. He says in substance that old authors, such as Gil González Dávila, think it was Salamanca; Gallardo says Encina. Barbieri agrees with the former.


15. Díaz Jiménez y Molleda, Juan del Enzina en León.
24. Teatro completo. Égloga representada en la noche de Navidad, theÉgloga representada en la noche pos-trera de carnal is also included in this group.
se le (principio) dió a nuestra comedia
Juan de la Encina: el primero,
aquel insigne poeta,
que tanto bien empezó,
de quien tenemos tres églogas
que él mismo representó
al almirante y duquesa
de Castilla y de Infantado,
que éstas fueron las primeras.

This was recognized by Barbieri (Teatro completo
de Juan del Encina, p.VII), Amador de los Ríos
(Historia crítica, VII, p.483 [cited from Barbieri,
p.VII]), and Wolf (Studien, p.279).

32. Teatro completo. pp. v,vi.


34. Teatro completo. p. vi.

36. **Cancionero de Encina.**

37. D. Juan, son of Ferdinand and Isabella.


"Parece natural que, habiendo salido el teatro moderno de los cantos, oficios, y ceremonias de la Iglesia Católica, conservase, aun después de secularizado, el elemento musical como uno de los más esenciales para su buen complemento y hermosura."


44. Tirso de Molina, *Don Gil de las calzas verdes.* I, VIII.


Cf. also José Subirá, *La música en la casa de Alba.*


Prologue, pp. 20-21: "No podemos nosotros publicar los cantares con su música como sería de desear, ya que la música es esencial a este género lírico. Tan esencial, que estoy por decir que en esta Floresta ofreczo flores ya marchitas al ofrecer tan sólo la letra muerta de una lírica que fue esencialmente musical."


53. Id. ib., Vol. 7, p.xxv.

54. Mitjana, *Estudios sobre algunos músicos españoles del siglo XVI*. p.8: "Y en sus églogas, la música representa un papel tan decisivo, que algunas de ellas pueden considerarse como verdaderas zarzuelas u óperas cómicas. En unas encontramos fragmentos importantes que debían ser cantados; en otras existen intermedios de baile; todas ellas acaban con un villancico entonado por los diversos personajes que han intervenido en la acción".


en el Índice original, pero que no existen, por falta de las hojas correspondientes".

60. Teatro completo. p.326.
61. op. cit. pp.100 and 89.
62. Lenéndez Pidal, La primitiva poesía lírica española. pp.77-78: "La figura representativa de este Cancionero (el Cancionero Musical del Palacio de Madrid) es Juan del Encina, poeta que cuando se abandona con afectuosa complacencia al sentimiento popular, se eleva sobre las pesadísimas y trabajosas concepciones que le imponían sus doctrinas literarias: poeta y músico al mismo tiempo, como exige la verdadera poesía lírica, la primitiva, la única que cultiva el pueblo."

63. Lenéndez y Pelayo, Antología. Vol. 7, pp.lxi and lvi, respectively: "En la estructura de los versos cortos ningún trovador del siglo XV excedió a Juan del Encina, porque nadie probablemente le igualaba en talento musical", and again, "Lo que le salva son los elementos musicales y populares de su poesía, sus villancicos, y sus glosas."

64. Asenjo Barbieri, Cancionero de los siglos XV y XVI. pp.5-54. Here complete biographical notes are found, as well as a description of the methods he used in transcribing the songs.


67. Id. op. cit. p.15. "Véase, pues, la sinrazón de los historiadores extranjeros que tratan a España con el mayor desdén e injusticia, negándole la parte que le corresponde en el concierto artístico europeo, ..., creo que nuestro país tiene también las suyas en el arte músico, ... De esta verdad es una prueba evidente el Cancionero que hoy damos a luz."


70. Id. op. cit. Vol. II, p.306.


72. Id. op. cit. p.142. (Italics in text are the writer's.)

73. Asenjo Barbieri, Cancionero. p.618.


76. Mitjana, Estudios sobre algunos músicos españoles del siglo XVI. pp.7-8: "Cultivando este género expresivo Juan del Encina se muestra a prodigiosa y envidiable altura; tanto, que algunas de sus composiciones son verdaderos modelos, que parecen escritas en una época de apogeo artístico más bien que en tiempos arcaicos y rudimentarios para el Arte."

78. Torner, Cancionero musical, pp. 40-52; Ribera, La música de la jota aragonesa, pp. 89-98.
NOTICE

Here begins the second series of Notes referred to in the INTRODUCTION. The numbers correspond, as already stated, to the numbers of the songs as given throughout by Barbieri in his Cancionero.

22. This villancico was reproduced with its music by Trend in The Music of Spanish History to 1600 as example 33a. It was held by Portuguese critics writing in the next century after Encina to be one of the few pieces of old music worthy of the attention of cultivated musicians. Trend, op. cit. p.141.

34. These words were published for the first time in the Cancionero.

35. Ribera, in La música de las cantigas, p.86, believes this to be in the form of a zéjel, the metric form peculiar to the Spanish Moors and derived from Arabic sources. Cf. Cejador, La verdadera poesía castellana, Vol. 5, Chap. I, for a comparison of the form of the zéjel and the villancico.

55. Also in the form of a zéjel. Cf. Note 35 above.

62. Gallardo, in his Ensayo, says of this song: "El artificio rímico de este romance es invención de Encina, no seguido (que yo sepa) de otro ningún trovador." Barbieri, Cancionero. Note to No. 62.
82. The opening lines allude to Bartolomé de Torres Naharro. Barbieri, Cancionero. Note 82. This is reproduced in modern notation as one of the examples in Torner, Cancionero musical, pp. 44-49. This villancico has been extremely popular and has been varied several times by subsequent writers.

197. This is a dialogue between a man and a woman.

201. Verse by Juan del Encina; the music is similar in form to his.

240. This was a very popular villancico; the fame of which lasted a long time. It was published in modern notation by Torner in his Cancionero musical, pp. 49-52. His reduction of the notes to smaller values (whole notes becoming quarter notes, and so on) and his replacement of the bar lines to secure a 3/4 measure, instead of a 2/4 measure, make an interesting study.

247. The conclusion of the verse is missing from the original.

254. Though this gives at first the impression of a supplication to the Virgin, Barbieri believes it to be addressed to an earthly señora and that it is not sacred verse. Cancionero, p. 138.

302. This is published, in modernized notation, in Wooldridge, The Oxford History of Music, Vol. II, p. 308, as a good example of Encina's style.
315. This was written as a consequence of the capture of Granada, Jan. 2, 1492. This event was celebrated in Rome with great religious festivals, a bullfight, and a drama (the Historia Paetica), which finished with a song: ¡Viva el gran Re Don Fernando! The music of this song is given in the appendix to Barbieri's Cancionero, p.611. Cf. Cancionero musical de los siglos XV y XVI, p.160.

316. Also written to commemorate the capture of Granada, and intended by Encina to follow No. 315.

317. A romance written on the death of Queen Isabella (1504). Trend, in his Music of Spanish History to 1600, p.119, comments: "...it is not a monumental piece of masonry, but a real expression of grief for a woman who had made her country great and her people happy". The music is exceptional. This has been reproduced in modern notation in Riemann's Handbuch der Musikgeschichte. Trend, op. cit. p.119.

327. Written during the war of Granada. Refers especially to the siege of Baza. Trend, op. cit. p.117.

329. Here Encina places music of his own to an old and extremely popular romance. Another melody to the same verse was much used as a source of variations for the vihuela. Menéndez y Pelayo, Antología, VII, p.1viii.
338. Barbieri is of the opinion that this villancico may refer to the death of Prince Don Juan (1497) which also served as the motive for Encina's Tragedia trobada. Cancionero, pp.170-171.

353. As has been mentioned already, this is found in the middle of the égloga which begins: ¡Ha l'ingo! ¿quedaste atrás? Cotarelo, Ensayo histórico sobre la zarzuela, Boletín de la Real Academia Española, Oct., 1932, p.640. Cf. also Encina, Teatro completo, p.103.

354. Already mentioned in the Chapter on history of music in the drama, pp.17-18 of this study. This villancico is found at the end of the same égloga as No. 353.

357. Also cited previously as part of the égloga which begins, ¡Carnal fuera! ¡Carnal fuera! See note to 354.

372. Here we find the story of an event in Encina's life when his beloved left him to marry another. Barbieri, Cancionero musical, p.188.

378. Referred to in Menéndez y Pelayo's Antología de poetas líricos castellanos, Vol. VII, p.lx, as a fine example of the musical flow of Encina's verse.

382. This refers to a cruel disillusionment which made Encina wish to leave his home country. Published for the first time in the Cancionero musical.
Published in modern notation in Torner's Cancionero musical, pp. 40-43.

This composition reflects his long stay in Rome, for it is written "en un curioso chapurrado de español e italiano". Cf. Barbieri, Cancionero, note to 455.
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