

Los Elementos: Sopranos in Spanish Baroque Performance

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Abstract

Los Elementos (1704-1705) is a musical work that blurs the lines between Spanish and Italian Baroque performance. Written by Antonio Literes, *Los Elementos* is an excellent work for upper-level musicians new to early Spanish music. The piece uses predominately female roles, a feature of early Spanish music. This paper seeks to make *Los Elementos* more accessible to soprano performers, both to understand the roles as they fit into the larger work, as well as to provide historical and cultural context for how *Los Elementos* was performed, is performed, and can be performed.

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Dedication

I would like to dedicate this work to my parents, for their unwavering support in me and my incredible roommates Abbie and Olivia who provided all the encouragement and patience in the world to me while we all worked through a pandemic. To my dear friend Terran, my study companion and intermittent editor. I would also like to recognize the support and dedication provided by my wonderful advisor, Dr. Amy Rosine, and the editing and advice from Dr. Phillip Payne, both of whom were invaluable to this project.

Preface

“Algunos extranjeros hubo felices en esto, pero ninguno más que nuestro don. Antonio de Literes, compositor de primer order y acaso el único que ha sabido juntar toda la majestad y dulzura de la Música Antigua con el bullicio de la moderna...” - Benito Jerónimo Feijoo¹

I would like to note that while *Los Elementos* is an incredible work to discuss and produce, it is simply a small snapshot of the world of Baroque Spanish music that is underutilized and underperformed. My sincerest wish is for these early Spanish works to have the opportunity to be heard more on stages both inside and outside of Spain, and for the works to become accessible to English speaking audiences the same way that early French, Italian, and German works are accessible to modern-day audiences.

I would also like to conditionalize that while I have a background in Spanish, I am not a professional translator and have done my best to translate where necessary in the most accurate way I am able. I would ask that those fluent in Catalan and Spanish read with kind eyes, and with the knowledge that I have tried to make each translation as accessible and accurate as possible. There is a wonderful supply of music to be explored here, especially for the female voice, and I hope this work spurs you on to explore more within this genre.

¹ Antoni Pizà. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, 2002, pg. 79.

Introduction

In the piece, “Sobbing Cupids, Lamenting Lovers, and Weeping Nymphs in the Early Zarzuela” writer Maria Acuña describes some common tropes within the genre of Baroque zarzuela music as well as a description of common casting practices.² When doing preliminary research to determine a thesis topic it was fascinating that in Baroque zarzuela music, casting was skewed female. When performing zarzuela, casts were divided evenly between male and female roles among mortal characters, but mythological roles were dominantly written for the female voice, even if the characters themselves were not female.

Unfortunately, many scores of Baroque zarzuela works have been lost over time, due to poor storage techniques, earthquakes, and library fires. Notable disasters include the Lisbon earthquake of 1755³, and the 1734 fire at the Real Alcázar de Madrid, a fortress on the modern-day site of the Royal Palace of Madrid.⁴ Despite these lost scores, several works that follow this casting practice survive, including *Los Elementos* by Antonio Literes. The mythological characters in *Los Elementos* are dominated by soprano roles and is named, “un ópera armónica al estilo ytaliano.” Literes was a respected and experienced zarzuela composer including his best-known works, *Acís y Gaitea* and *Jupiter y Danae*. While *Los Elementos* was written with the intention to follow in the popularized Italian Baroque Style, Literes merges his own well-

² Maria Virginia Acuña. n.d. “Sobbing Cupids, Lamenting Lovers, and Weeping Nymphs in the Early Zarzuela: Calderón de La Barca’s *El Laurel de Apolo* (1657) and Durón and Navas’s *Apolo y Dafne* (circa 1700) 1 - ProQuest.” Accessed September 15, 2020. https://search-proquest-com.er.lib.k-state.edu/docview/2323351156?accountid=11789&rfr_id=info%3Axi%2Fsid%3Aprimo.

³ T. Editors of Encyclopaedia. 2021. “Lisbon Earthquake of 1755.” In . <https://www.britannica.com/event/Lisbon-earthquake-of-1755>.

⁴ Zahira Véliz and Ángel Aterido. n.d. “Caring for the King’s Pictures: Artists and Restorers in the Spanish Royal Collection, 1576—1814 on JSTOR.” *The Burlington Magazine* 158 (June 2016): 447–59.

established Baroque zarzuela and Spanish compositional history and the growing popular writing style of Baroque Italian opera to produce a beautiful spectacle. *Los Elementos* is a work without dramatic action but is filled with wonderful recitatives-arias as well as tonadas that make an incredible repertoire resource for sopranos. *Los Elementos* uses styles from his years of composing within Spanish music tradition, but in a way that is still marketed to please the popular trends of the time period. Most notably, due to the conventions of casting in Spanish music, Literes created a work where women, more specifically sopranos, hold the dominant roles on stage.

The purpose of this paper is to discuss the soprano roles within *Los Elementos*, to heighten their accessibility as a performance resource, as well as to show how they are affected by the structure and function of this intersection of Spanish and Italian styles. The assumption is that *Los Elementos* exists as a byproduct of these merging styles, grounded in its history and environment.

Overview of the Baroque Zarzuela

The zarzuela, while most popularly composed during the Romantic period, originated in the Baroque period. Dr. Louise K. Stein states in her text, *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain*, “Zarzuela is the genre most strongly identified with Spanish national musical theater, and (as opposed to opera and semi-opera) it has survived and flourished beyond the later seventeenth century”.⁵ The first recognized performance of zarzuela was in 1657, at the Royal Palace of King Philip IV of Spain. *El Laurel de Apolo*, was composed by Pedro Calderón de la Barca in collaboration with Juan Hidalgo de Polanco, another celebrated court composer.⁶ Calderón and Hidalgo are considered the fathers of both zarzuela and Spanish opera. The first Spanish opera, *Celos aun del aire matan* (1660) was composed by Hidalgo with text by Calderón.⁷ While the original score for *El Laurel de Apolo* did not survive, it set the standard for zarzuela musical style, which featured a mixture of pastoral, mortal, and mythological characters.

The zarzuela is characterized primarily as a court entertainment piece, most commonly with two acts. They were often composed for specific events, not unlike a *serenata*, discussed further in the section on the classification of *Los Elementos*. One theory posits the term zarzuela derives from the word “zarza” or “bramble”, “...a thing that is all linked together and intertwined

⁵ Stein, Louise K. 1993. *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain*. Oxford Monographs on Music; Variation: Oxford Monographs on Music. Oxford [England] : Clarendon Press ; New York : Oxford University Press, pg. 258.

⁶ Ibid, pgs. 261-262.

⁷ “Hidalgo: Celos Aun Del Aire Matan.” Accessed October 12, 2021. <https://www.areditions.com/hidalgo-celos-aun-del-aire-matan-b187.html>.

in itself”⁸, but zarzuela may instead be named for the royal hunting lodge, the Palace of Zarzuela, which was also named for the bramble bush.⁹ The zarzuela may even perhaps be named for the titled female protagonist, Zarzuela, from *El Laurel de Apolo*¹⁰. Regardless of origin, the name zarzuela provides an analogy for its tangling of styles, encompassing native musical theater, early mythological plays, dramatic *comedias*, and European semi-opera.

The qualities of the genre are summarized by Calderón in a 1675 letter to Francisco de Avellandea, a fellow composer of zarzuela and a member of Calderón’s cohort. He describes Avellandea’s recent court work as, “...an uncommon story, set in recitable metre, in such an elegant and unaffected style that alone it would enrich the Castilian language, even if it did not have the variety of effects so well distributed within it, in the heroism of its conflicts as in the lyricism of its love-scenes; while grave in its moral precepts, subtle in its conceits, and clean in its humour, it is nevertheless unremitting in the precision of its meters, always constant, always sweet, and always harmonious.”¹¹ Here Calderón highlights the traits he values in the zarzuela: a clean sense of humor and a modeling of manner and virtue, appealing equally to the moral precepts of the court and the public.

El Laurel de Apolo models these qualities in a pastoral setting, as a retelling of Ovid’s *Apollo and Dafne*. Dafne, a nymph, is transformed into laurel leaves to stay free from Apollo’s impure sexual advances. The piece is set apart from past mythological plays by its use of

⁸ Louise K. Stein, and Rodger Alier. 2001. “Zarzuela (Sp from Zarza: ‘Bramble’, ‘Bramble Bush’).” *Grove Music Online*, January. <https://doi-org.er.lib.k-state.edu/10.1093/gmo/9781561592630.article.40742>.

⁹ Joan Corominas. 1980. *Etimológico de La Lengua Castellana*. 3rd edition. Madrid: Editorial Gredos.

¹⁰ Louise K. Stein, and Rodger Alier. 2001. “Zarzuela (Sp from Zarza: ‘Bramble’, ‘Bramble Bush’).” *Grove Music Online*, January. <https://doi-org.er.lib.k-state.edu/10.1093/gmo/9781561592630.article.40742>.

¹¹ Cruickshank, Don W. and Gerónimo Fasulo. 2013. “Una carta casi desconocida,” 83–96. Vervuert Verlagsgesellschaft. <https://doi.org/10.31819/9783954872022-006>.

recitative and interludes, and the pastoral setting sets it apart from dramatic *comedias*. Unlike future versions of the zarzuela, *El Laurel de Apolo* includes a sung dialogue. The spoken sections were performed in verse, breaking from the Italian ideal of *rappresentar cantando*¹². A surviving passage from *El Laurel de Apolo* displays this use of verse:

Haciendo mi fe desprecio
(By making my promise the scorn)
de las ceremonias vuestras,
(of your ceremonies; for, although)
que aunque es verdad que la anciana
(it is true that ancient)
antigüedad en las letras
(antiquity in secular letters)
humanas es venerable
(is venerable)
entre las artes y ciencias,
(among the arts and sciences,)
bien podrá lucir en otra
(well may it shine on another)
ocasión, pero no en esta.
(occasion, but not on this one.)

¹² Stein, Louise K. 1993. *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain*. Oxford Monographs on Music; Variation: Oxford Monographs on Music. Oxford [England] : Clarendon Press ; New York : Oxford University Press, pgs. 261-262.

However, within zarzuela is a tradition of retelling Greek mythologies. This is much like early examples of Baroque Italian opera and semi-opera, following the general early Baroque movement towards monody.

As zarzuela advanced through the Baroque, it became more clearly defined, consistently performed in two acts, within a pastoral setting inspired by classical mythology. It contained alternations between spoken interludes and musical scenes and featured a mixture of mortal characters and mythological. Stein succinctly summarizes Baroque zarzuela's final format, "The zarzuela seems to have been a flexible genre, a shorter play with musical scenes, usually in two acts with a pastoral or rustic setting and a story inspired by classical mythology, but in which gods and supernatural characters were demoted from a highly 'symbolic' presence to a burlesque or at least more theatrically human one."¹³

¹³ Ibid, pg. 296.

History and Overview of Baroque Italian Opera and Serenada

In the year 1598, the work *Dafne* was first produced in Florence, written by an Italian, Jacopo Peri. It is considered the earliest composition that can be categorized as opera and was used as an attempt to revive the spirit of classical Greek dramas. Its text and score have since been lost, and the first opera score that survives today is that of *Euridice* by Peri, dated to 1600.¹⁴

The opera *L'Orfeo*, written in 1607 by Claudio Monteverdi is the earliest example of Baroque Italian opera, a retelling of the Greek legend of Orpheus. Although Italian opera began in front of court audiences, it soon became a public event. By 1637, the first opera season took place in Venice during the festival of Carnival. At the beginning of the opera form, for a work to be considered an opera proper, it had to meet a few key conditions: practicing monody in choruses and songs, a simple plot, and using a small group of instrumentalists in performance.¹⁵ As the style of the Italian Opera developed further, it was divided into two categories, *opera seria*, which was dramatic or tragic in material, and *opera buffa*, a comedic opera. During this period, Monteverdi and his student, Francesco Cavalli, helped spread this new style of music throughout Europe.¹⁶

Opera seria was termed *drama per musica* or *melodramma serio* and was prominent between the years 1710-1770. It was built upon the structure of ABA form using and developing the *da capo aria* (soloist with instrumental accompaniment) as a tool to present a primary theme, to complement it with a secondary theme, and then to elaborate on the original theme with

¹⁴ “Opera of the Baroque | Music Appreciation.” n.d. Accessed March 27, 2022.

https://courses.lumenlearning.com/musicapp_historical/chapter/opera-of-the-baroque/.

¹⁵ “The Story of Baroque Opera from 1600 - Classic FM.” n.d. Accessed March 27, 2022.

<https://www.classicfm.com/discover-music/periods-genres/baroque/baroque-early-opera/>.

¹⁶ Ibid.

ornamentation.¹⁷ These operas would not contain more than thirty musical movements, would vary between fast-slow-fast, and alternate between a “series of recitatives containing dialogue interspersed with arias expressing the emotions of the character”.¹⁸ Recitatives were typically *secco* and accompanied by continuo instrumentation. These works sought to tell dramatic stories modeled on Grecian tragedies, but were used to demonstrate moral principles, sometimes shifting the original plots for virtue to be victorious and immoral characters to be punished. *Castrati* were popular for casting in this style, often in heroic male roles. *Opera seria* was predominantly performed in the court for nobility and later saw a decline when there was socio-political backlash against the ruling class.¹⁹

Opera buffa provided the comedic counterpart to *opera seria* and was termed *commedia in musica*, *commedia per musica*, *dramma bernesco*, *dramma comico*, or *divertimento giocoso*.²⁰ This was a style based in Naples and was considered the more simplistic, pastoral style. *La Cilla* (1706) composed by Michangelo Faggioli, is considered the first example of this style and is the counterpart to the Spanish *zarzuela*, French *opera comique*, and German *singspiel*. Within *opera buffa*, the spoken dialogue was replaced with *secco* recitative, and performances were geared toward the general public rather than the upper class. They sought to be relatable in plot and language to members of the public without access to formal education. While *opera seria* depicted Greek gods and heroes, *opera buffa* depicted comic characters placed in a more

¹⁷ Marita P. McClymonds and Daniel Heartz. n.d. “Opera Seria | Oxford Music.” Accessed March 27, 2022. <https://www-oxfordmusiconline-com.er.lib.k-state.edu/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020385>.

¹⁸ Ibid.

¹⁹ Leslie Orrey and Rodney Milnes. 1987. *Opera, a Concise History*. Thames and Hudson.

²⁰ Elizabeth M. Bartlet. 1992. “Opéra Bouffe.” In *The New Grove Dictionary of Opera*. London.

contemporary setting. Male roles in *opera buffa* favored the basso buffo over castrati, and two acts instead of three, allowing for a shorter performance time.²¹

In addition to Italian *opera*, it is important to give background on the Italian *serenada*, as the *serenada* meets many of the basic components of and background of *Los Elementos* in a way that *opera* does not, despite the work's title. This will be discussed in more detail in later chapters. *Serenadas*, both within Italy and other European courts were usually composed to help celebrate important occasions for patron families, often of the nobility or aristocracy.

From the Encyclopedia Britannica on *serenata*:

“The pieces (serenadas) were customarily written to commemorate some special occasion, such as the birthday of a royal person, and were very much in vogue at the courts of Europe (particularly the emperor's court at Vienna). Frequently, the texts were of an allegorical character, the subject being chosen from mythology or ancient history and treated in such a manner as to portray a very flattering and symbolic resemblance to the celebrant. Alessandro Stradella was one of the first composers of serenatas (*Qual prodigio è ch'io miri*, c. 1675); he was followed by Alessandro Scarlatti, George Frideric Handel, and most other composers of the late 17th and 18th centuries. One of the most enduring and well-known examples of this genre is Handel's pastoral serenata *Acis and Galatea* (c. 1718).²²

In later chapters, the categorization of *Los Elementos* will be expanded upon. While this work has historically received several different labels, the classification of *serenada* falls more closely in the work's background and definition than that of *opera*. The following chapter

²¹ Warrack, John, and Ewan West. 1996. *The Concise Oxford Dictionary of Opera*. Oxford University Press, USA.

²² “Serenata | Vocal Music | Britannica.” n.d. Accessed March 27, 2022. <https://www.britannica.com/art/serenata-vocal-music>.

expands upon the history of this work, as well as its place between the royal court and aristocracy.

Historical Context and Biography of Antonio Literes

Within my own research of *Los Elementos*, the most difficult information to find was a consistent premiere date for the score. In his text, *Introducció a la seva obra*, Dr. Antoni Pizà discusses that there is rampant misinformation on the life of Literes.²³; therefore, the historical context given is from his guidance that the 1704-1705 date range is the most accurate. Other dates claimed include 1710 from the critical edition of *Los Elementos* by Angulo and Pons, 1706 from the score from Juan-Bautista Otero, and 1718 from program notes published by the Le Tendre de Amor ensemble. Program notes from the production of *Los Elementos* by the Fundación Juan March also date this work from 1704-1705, and the program notes from this production includes articles from respected scholars on *Los Elementos* and Literes, including Andrea Bombi.²⁴

Los Elementos was composed in Madrid to celebrate the birthday of the Dutchess of Medina de las Torres. The premiere is thought to have taken place in roughly 1704, in the privacy of the Dutchess's home.²⁵ Despite the title of "ópera armonica al estilo ytaliano" on the existing commemorative copy, it would be incorrect to place this work within the definitions of opera. The absence of dramatic action, along with the allegorical characters of the libretto, approximate this work more closely to a merging of *zarzuela*, a style frequently composed by Literes and the Italian genres of *opera seria* and *serenada*.

²³ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, pg. 12.

²⁴ "Los Elementos de Antonio de Literes | Fundación Juan March," 2018.
<https://www.march.es/en/madrid/concierto/elementos-antonio-literes>.

²⁵ Ibid.

The period for this work, within the early 18th century, was a tumultuous political period in Spain. Philip V rose to power on the Spanish throne on November 1st, 1700. He was the first member of the House of Bourbon to rule as King of Spain, born into the French royal family as Philippe Duke of Anjou. His ascension, due to his overwhelming power between both France and Spain, provoked the War of Spanish Succession (1701-1714). The eventual end of the war by the Treaty of Utrecht (April 1713-February 1715) ensured that Philip V would stay permanently separate from France but allowed him to stay in power on the Spanish throne. However, with the signing of the treaty, Spain also lost claims to the Spanish Netherlands and sections of Spanish ruled Italy. This loss of territory would later become part of the prompt for the War of Quadruple Alliance in 1718 with predominant invasions of Italy and eventual recovery of Sardinia.²⁶

The War of Spanish Succession was partially responsible for the appointment of Literes at the Spanish court, as his predecessor in the position, Sebastian Durón, was exiled in 1706 due to his support of Archduke Charles of Austria (translated in Appendix C biography from the program notes of Fundación Juan March). From Naxos:

“Durón’s work was widely known, and he was later also appointed *royal maestro de capilla*, and entrusted with organizing all the court’s musical and theatrical entertainments, which brought him into contact with foreign artists and composers with different styles. During this period (between 1691 and 1700), Durón firmly established himself as one of the most important musicians in Spain. After the outbreak of the War of

²⁶ Frederik Dhondt. n.d. (2015). De Ruysscher, D.; Capelle, K. (Eds.). History in Legal Doctrine; Vattel and Réal De Curban on the Spanish Succession; the War of the Spanish Succession in Legal History; Moving in New Directions. Maklu. ISBN 9789046607589.

Spanish Succession, and the ascent to the throne of the Bourbon Philip V, the cultural tastes at the court changed in favor of the freer Italian style. Durón soon fell out of favor with the new court, and was forced into exile in France, living his last years in Bayonne, Pau and Cambo les Bains, where he worked at the court of Charles's widow, Maria Anna of Neuburg. He died in 1716."²⁷

The Fundación Juan March notes, "We are in the middle of the War of the Spanish Succession, although the triumph of Philip V, of which the dukes have been staunch supporters, seems pretty safe. The victory of the first Bourbon king begins a period of changes in all orders of Spanish life, and also in music, which will be transformed by the influence of Italian style in the new court."²⁸

This Italian influence is important to note because it is prevalent in the Spanish court under the Bourbon King Philip V. Pizà notes that while the Austrian court had a predilection for traditional Spanish style music, mythological zarzuelas, and semi-opera styles, the Bourbon court that succeeded them was more interested in the Italian opera, with this shift dated to around 1700 and onward.²⁹ Castrati were not prioritized or particularly liked outside of specific religious contexts, and women were preferred in secular settings. There is significant Italian influence throughout court music of the time, and specifically in the compositional practices of Liteses.

A specific example of his use of Italianate-style arias is noted by Stein in her commentary on his most famous zarzuela work, *Acis y Galatea*,

²⁷ "Sebastián Durón- Bio, Albums, Pictures – Naxos Classical Music." n.d. Accessed January 30, 2022. https://www.naxos.com/person/Sebastian_Duron/28873.htm.

²⁸ "Los Elementos de Antonio de Liteses | Fundación Juan March." 2018. 2018. <https://www.march.es/en/madrid/concierto/elementos-antonio-liteses>.

²⁹ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear.

“In style it (*Acis y Galatea*) exemplifies the hybrid nature of the early 18th century zarzuela in its absorption of foreign musical forms and procedures within Spanish musical-theatrical conventions. It is also typical of Literes’s theatrical scores in its restricted use of recitative and juxtaposition of set pieces in traditional Spanish style with expressly italianate arias.”³⁰

Acis y Galatea premiered in December of 1708, with a libretto by José de Cañizares, as a zarzuela in two acts for King Philip V’s birthday celebration. This work illustrates the limited use of male performers, “In the original cast only Polyphemus, Telemus, and Tyndareus were played by men.”³¹ Stein discusses that *Acis y Galatea* was so popular in its performance that it was revived at least six times.-From Stein, “...the work may represent Madrid’s most popular zarzuela of the first half of the 18th century.”³²

It is a commonly regarded fact from this period that female performers were preferred. Pizà notes, “Els personatges principals de les sarsueles eren cantata gairebé exclusivament per dones (sopranos o mezzos, en terminologia moderna).”³³ Roughly translated, this means that leading roles in zarzuela were written for women. From Maria Acuña, “...following theater conventions, female actor-singers (comediantes) performed the sung roles of all mythological

³⁰ Stein, Louise K. n.d. “*Acis y Galatea*.” Grove Music Online. Accessed January 30, 2022. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000900030>.

³¹ Ibid.

³² Ibid.

³³ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, pg. 43.

characters, regardless of their gender, whereas male and female comediantes performed the straight-cast (spoken) roles of all mortal characters.”³⁴

The diversity of styles in the music Literes created can also be attributed to financial pressures on the Spanish court. Predating the War of Spanish Succession, the court had maintained exclusive contracts with court musicians, but the financial difficulties created by the war meant that the budget to compensate court musicians was significantly reduced. The musical training that Literes received, while not incredibly detailed in its documentation, included an education based in religious music and involvement in revivals of contemporary zarzuela works before he began writing his own. The opening of the court’s contracts, even within his own high-ranking position, meant that Literes was hired by a diverse range of clientele, including patrons both from secular backgrounds and religious to make money. This is the case with *Los Elementos*, as it was composed for nobility, but it was not strictly written for the court.³⁵

Literes worked as the interim position as chapel master for the Spanish court until Durón’s death in 1716. His position was made formal after his predecessor’s passing, and he remained as cathedral master until his death in 1747.³⁶ Prior to his appointment, beginning in 1697, Literes had been involved in revivals of works for the Spanish court by Juan Hidalgo, Sebastián Durón, and Juan de Navas, all contemporaries of Literes. His most well-known works included the lost work, *Jupiter y Jo* (1699), written for a fiesta de zarzuela, with text by the Count of Clavijo, and *Jupiter and Dánae* (Jan 6, 1700) with text by Tomás Añorbe and Corregel,

³⁴ Maria Virginia Acuña. n.d. “Sobbing Cupids, Lamenting Lovers, and Weeping Nymphs in the Early Zarzuela: Calderón de La Barca’s *El Laurel de Apolo* (1657) and Durón and Navas’s *Apolo y Dafne* (circa 1700) 1 - ProQuest.” Accessed September 15, 2020. https://search-proquest-com.er.lib.k-state.edu/docview/2323351156?accountid=11789&rfr_id=info%3Axri%2Fsid%3Aprimo.

³⁵ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, pg. 69.

³⁶ see Appendix C

which premiered in the Buen Retiro Coliseum.³⁷ Both Stein and Pizà also attribute a large part of the success of Literes on the initial popularity of, and subsequent revivals of his work *Acis y Galatea*, which reached prominence during his lifetime.

In the present day, new attention to the works of Antonio Literes can be attributed to multiple efforts, discussed in further detail in the concluding chapter of this thesis. Most notable of these efforts include the revival recordings of his works by Al Ayre Español, including *Los Elementos* (1998), *Acis y Galatea* (2001), *Júpiter and Sémele* (2003), and *Júpiter y Danae* (2004).³⁸ In addition to these revivals, the research of Dr. Antoni Pizà, author of, “Antoni Literes, *Introducció a la seva obra*” and Dr. Louise K. Stein, author of, “*Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain*” have been instrumental in bringing attention to early Spanish works, including those of Literes.

The most recently documented revival of *Los Elementos* was performed as part of the series, *Opera en Español*, by the New York City Opera. Conducted by Pacien Mazzagatti in May 2017, it was brought to the stage as part of their efforts to differentiate their performances from those of the Metropolitan Opera. In email correspondence, he discussed his consultation with Dr. Pizà. When asked, “What were some of the difficulties in score study/preparation?” He responded,

“First and foremost, translating the libretto. The poetic Spanish of the early 18th century can be baffling. We had a wonderful native Spanish speaker working with us as diction coach who was in constant contact with scholars in Madrid, and I also brought several

³⁷ Ibid, pg. 114.

³⁸ Al Ayre Español, Eduardo Lopez Banzo.

questions to Dr. Antoni Pizà at CUNY, but there were several passages where we were still only guessing at the intended meaning.

Of course, like all musical works of the period, the score is lacking much of the musical direction and detail that would be standard in later centuries. I'm not sure if that counts as a difficulty, or an opportunity for greater musical creativity and freedom.”³⁹

This gap in research materials creates an issue in research for determining appropriate ornamentation practices; this is discussed further in the chapter addressing performance practice.

When categorizing *Los Elementos*, it has historically received a variety of genre labels; most notably in this context above, the *serenada*. Traditionally, *serenadas* are defined as works to be performed once for a specific event. Dr. Stein, considers this work a *serenada*, closer to the compositional style of Scarlatti.⁴⁰ This definition is also strong as it is aligned with the plot as well as the circumstances of *Los Elementos* composition. It was composed for a birthday celebration for nobility and direct political allegories for its characters, including the celebrant are theorized by musicologists such as Otero, discussed in a later chapter.

However, because the practice of composing works for a specific event is notable for the period, even outside of the *serenada* label, there are other, flexible categorizations that could be appropriate. *Los Elementos* may even be categorized as *cantata humana* as claimed by Antoni Pizà, which is an Iberian genre classification of composition frequented by Lliteres.⁴¹ The *cantata humana* was composed by his contemporaries including Sebastián Durón and José de

³⁹ Pacien Mazzagatti. 2021. “Los Elementos,” April 27, 2021.

⁴⁰ Dr. Louise K. Stein. 2022. “Questions on Los Elementos,” March 1, 2022.

⁴¹ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, pg. 61.

Torres. When speaking with Dr. Pizà, he clarified that this 18th century classification grew out of the *tono humano* genre, a secular setting to be sung in a non-sacred context, within music within the late 17th century.⁴²

Additional scholarship on *Los Elementos* supports that it should be considered outside of the categorization of opera and zarzuela. Scholar Andrea Bombi notes in his 1997 article for Spanish music revista, *Scherzo*, “La falta de acción escénica aleja este espectáculo de la ópera italiana y también, por cierto, de la zarzuela española: géneros ambos que se fundan en el diálogo dramático, aunque realizado de forma diferente.”⁴³ Summarized, the lack of action on stage distances the work from both Italian opera and zarzuela because they are both genres based on dramatic dialogue, although in different ways. In email correspondence with Mazzagatti, he clarified if he would categorize *Los Elementos* as an allegorical opera, serenada, adapted zarzuela, or something else entirely:

“I don't think there's anything to be gained by putting any of those labels on *Los elementos*. They don't bring a greater understanding of the work, or its place in the literature. Literes called it an opera, and that's good enough for me.”⁴⁴

It is important to note it is debated if the label of “opera” was selected by Literes himself. Since the surviving score is commemorative and writing in the Italian style was popular in the Bourbon court, it could be argued that it was labeled in that manner for political influence within the Spanish court and was not the intended classification. It is not known how long after the

⁴² Dr. Antoni Pizà. March 1st, 2022. *Los Elementos* and Literes, Zoom.

⁴³ Andrea Bombi. 1997. “Los Elementos: Estilo, género y funciones.” *Scherzo* XII (117): 132.

⁴⁴ Pacien Mazzagatti. 2021. “Los Elementos,” April 27, 2021.

work's premiere this title was placed on the work or by whom.⁴⁵ On the illustrated cover for the surviving, commemorative score for *Los Elementos*, “italiano” is misspelled as “ytaliano” which could imply that the title was added to the work more in the court's popular interest in Italianate music/opera more so than Literes's compositorial intent.⁴⁶

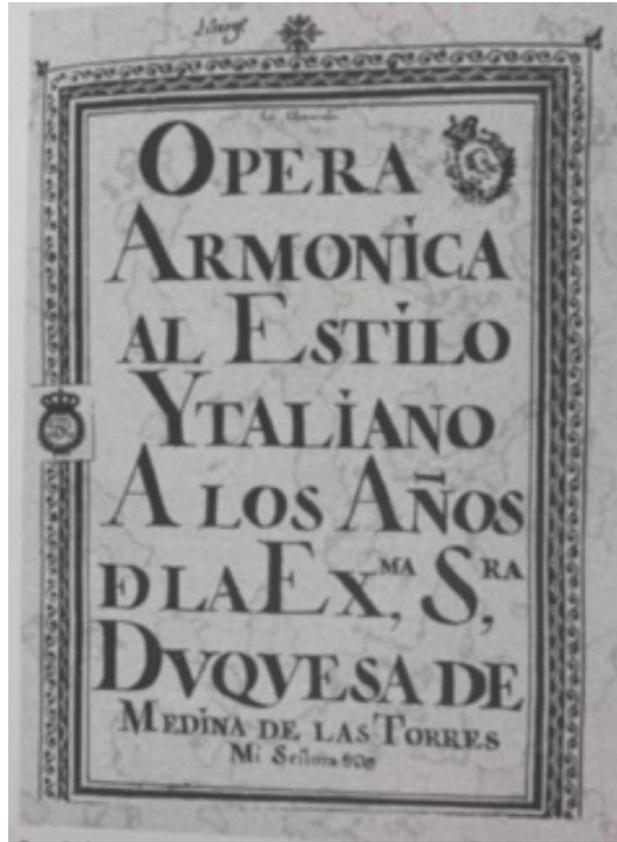


Figure 1: Cover of commemorative copy of *Los Elementos*⁴⁷

A brief biographical overview: Literes was born to a farming family in Artá (Mallorca) on Jun 18th, 1673 and died at his home in Madrid on January 18th, 1747. He was educated at the Colegio de Niños Cantorcicos of Madrid, which was linked to the Royal Chapel, worked as a

⁴⁵ Dr. Antoni Pizà. March 1, 2022. *Los Elementos* and Literes, Zoom.

⁴⁶ Ibid.

⁴⁷ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, pg. 10.

teacher of the cantocicos and subsequently as a violón player at the Royal Chapel. His first large, premiered work was in 1699, *Jupiter y Jo*. In 1706, Literes became the interim master of the Royal Chapel, taking over from the exiled Durón until 1716. He was a well-respected and well-known composer during his lifetime, working for a wide range of clientele. In 1734, when the fire at the Real Alcázar de Madrid occurred, Literes was one of three composers put in charge of revitalizing music for the institution. For the sake of brevity, a more complete overview on Literes's life can be found in Appendix C.

Plot, Structure, and Performance Practice: Analysis of Context

Although the *opera buffa* is a closer counterpart to the *zarzuela* compositional style than *opera seria*, *Los Elementos* follows a structure more closely resembling a merging of *opera seria*, *serenda*, and *zarzuela*. The characters are the mythological embodiments of the four elements, as well as those of dawn and time: El Aire, El Agua, La Tierra, El Fuego, La Aurora, and El Tiempo (Air, Water, Earth, Fire, Dawn and Time). The plot summarized below of *Los Elementos* is translated from program notes from the Fundación Juan March:

“The Elements begins in the middle of the night. In the absence of the Sun, Air and Earth announce and long for the arrival of dawn. Soon water and fire join them. But the four elements then begin a violent stubbornness in which they fight to show which of the four must have primacy in the absence of the sun. This battle threatens to annihilate the world; an agreement must be reached. In that moment, Aurora (Dawn) laments for such a sad fight (Arieta, "Ay, Amor, ay, Amor"), and Time invites the world to mourn the absence of the Sun (Tune "Feel, Feel the Earth"). In this situation, and from his position of judge, indifferent to the struggle of the elements, Time gives way to the Aurora and announces the return of the Sun (Arieta, "Risueña el Aurora"). With the dawn of the day, the four elements begin to regain their lost joy and understanding, by this time they show the beneficial effects of the return of the Sun. Harmony is restored,

and while the blazing Sun spreads its golden arms across the horizon, the four elements sing praises to the recovered order.”⁴⁸

From a plot perspective, there is minimal action. The return of the sun after a long night marks the most major dramatic shift of the piece. In the critical edition of the score by Angulo and Pons the work is divided into three major sections: “*La Noche*” (The Night) verses 1-193, “*Comienzo del Amanecer*” (The Beginning of the Sunrise) verses 194-301, and “*La Llegada del Sol*” (The Arrival of the Sun) verses 302-438.⁴⁹ To reference these verse divisions, please refer to the libretto translation in Appendix A.

To my amusement, in my interview with Chelsea Bonagura, the soprano who portrayed El Agua in the New York City Opera’s rendition of *Los Elementos*, members of the production called *Los Elementos*, “the opera about nothing,” as well as “a beautiful spectacle,” as commentary on its lack of dramatic action.⁵⁰

In performances of *Los Elementos*, most of the stage time is spent with the elements. Each element describes their individual strengths and compares those strengths against the other elements. Air is framed as the counterpoint to Earth, while Water is the counterpoint to Fire. The characters of Dawn and Time are more incidentally involved, acting as the grounding characters against the stubborn competition of the elements. Dawn and Time are paired mainly by the

⁴⁸ “Los Elementos de Antonio de Literes | Fundación Juan March.” 2018. 2018.

<https://www.march.es/en/madrid/concierto/elementos-antonio-literes>.

⁴⁹ Raúl Angulo and Antoni Pons. 2018. *Ópera Armónica al Estilo Italiano*. Madrid.

⁵⁰ Chelsea Bonagura. April 18, 2021. El Agua in Los Elementos, Zoom.

nature of their separation from the rest of the elements. These pairings are detailed further below in my analysis and characterization of the characters.⁵¹

Structurally, the characters predominately sing *recitative-arias*, with the *recitatives* sung in the *accompagnato* (accompanied) style, which is commonly seen in *opera seria*. Also, similar to *opera seria*, the larger work can be broken into three acts: the night, the beginning of the sunrise, and the arrival of the sun.⁵² However, the only male voice that is indicated in the original score is one tenor voice present in the chorus. The chorus in *Los Elementos* do not contribute to the plot, and they do not act as a traditional narrator, instead they simply restate thematic material that was previously established. Further expansion on the roles within *Los Elementos* can be found in the following chapter.

Within *Los Elementos*, it should be noted that all treble roles in this work, assuming observation of Spanish court practices, were written for and intended to be portrayed by women. This is a marked difference from the common Italian practice of having castrati portray female roles. While women were permitted on stage in other areas of Europe, in Italy it was considered more desirable to have castrati sing female roles, known as the age of castrati. Women were permitted to sing but completely banned from performing in any papal state. In her paper, *Voicing the Third Gender*, Mariaanne Trâvén writes: “In 1588, women were barred from the stage in Rome, due to the decree by Pope Sixtus V, and even earlier than that they had been excluded from singing in church in accordance with St. Paul’s statement that “women should be

⁵¹ Editor’s note: the edition of this work I am working from was edited and published by Raúl Angulo and Antoni Pons. There is one surviving commemorative copy of this work that is currently preserved in The National Library in Madrid, as well as another modern edition of the score by Joan Baptista Otero.

⁵² Raúl Angulo and Antoni Pons. 2018. *Ópera Armónica al Estilo Italiano*. Madrid.

silent in church.” This left the music during church services and on the opera stage to castrati.”⁵³ This papal ban, which was observed strictly within the papal state, was not lifted until 1797.

At present, there is limited written knowledge of the full instrumentation of the score, as the surviving edition was preserved in commemoration of its performance and was not a practical score used for musicians. In the critical edition by Angulo and Pons, they state that it is to be performed by six treble soloists, specifically, singer-actresses, referred to as *commediantes*. This casting includes: El Aire, El Agua, La Tierra, El Fuego, La Aurora, and El Tiempo, as well as a four-voice choir (SSST), strings (violin, viola, vihuela (vigüela de arco)), and accompaniment (equivalent to basso continuo).⁵⁴ Despite the commemorative scoring, through email correspondence, Dr. Stein provided her advice on selecting instrumentation for performance, “The typical Spanish basso continuo group included harp and guitars, sometimes also harpsichord. But this Literes piece says that it is in “Italian Style” so there is your answer—the usual continuo group with a bowed instrument (cello likely since the composer was a cellist) and harpsichord or harpsichords, theorbo, etc.”⁵⁵ A small technicality should be noted here that Literes did not play an equivalent instrument to a modern cello, but in fact a violón (violone), an instrument that blurs the line between the modern cello and upright bass.⁵⁶

In modern interpretations, the character of El Tiempo has been played by a baritone instead of a soprano. Examples of this can be seen in the recording of *Los Elementos* by Al Ayre Español under Eduardo López Banzo, as well as in the 2016 production by the New York City

⁵³ Trávén, Marianne. 2016. “Voicing the Third Gender – The Castrato Voice and the Stigma of Emasculation in Eighteenth-century Society.” *Études Épistémè. Revue de littérature et de civilisation (XVIIe – XVIIIe siècles)*, no. 29 (June). <https://doi.org/10.4000/episteme.1220>.

⁵⁴ Raúl Angulo and Antoni Pons. 2018. *Ópera Armónica al Estilo Italiano*. Madrid.

⁵⁵ Dr. Louise K. Stein. 2022. “Questions on Los Elementos,” March 1, 2022.

⁵⁶ Dr. Antoni Pizà. March 1, 2022. Los Elementos and Literes, Zoom.

Opera, an artistic decision inspired by the *Al Ayre Español* recording.⁵⁷ The music for *El Tiempo* is written in the treble clef, with no indicated modification into the baritone range, a point addressed by Mazzagatti in email correspondence, calling it a “major departure from the intent of the composer”.⁵⁸ This is also noted at several points by Pizà, especially in the final chapter of his text on *Literes*, that it should be communicated to modern audiences that casting men in zarzuela performances is not authentic performance practice.⁵⁹

The libretto for the score is from an unknown author. There are some speculative claims that the plot was an allegory of the return of the Habsburg king to the Spanish throne (the sun returning after a long night), written by the patron who commissioned the work, the Duke of Medina de la Torres, but in the opinion of Pizà, there is nothing definitive in way of historical documentation to substantiate the claim that the duke wrote the libretto.⁶⁰ In Juan-Bautista Otero’s edition of the score for *Los Elementos*, Otero provides a full description of his theory on the messaging of the work as well as his thoughts on who each character historically represented.⁶¹ This is discussed further in the penultimate chapter.

Los Elementos is intended to be performed straight through, in approximately an hour, with minimal, if any, exiting offstage.⁶² In its opening, the audience is invited to the piece by Air and Earth, calling from the stage to, “listen and rejoice this day, awaken for the dawn is arriving.”⁶³ The chorus in movement 4 is used to briefly introduce the elements, “the earth with

⁵⁷ Pacien Mazzagatti. 2021. “Los Elementos,” April 27, 2021.

⁵⁸ Ibid.

⁵⁹ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, pg. 104.

⁶⁰ Dr. Antoni Pizà. March 1, 2022. *Los Elementos* and *Literes*, Zoom.

⁶¹ Juan Bautista Otero and Isidro Olmo Castillo. 2014. *Los Elementos*. First. Biblioteca Opera Hispania, II.

⁶² Chelsea Bonagura. April 27, 2021. *El Agua* in *Los Elementos*, Zoom.

⁶³ All transcriptions of the libretto are taken from the translation created for this thesis, made in collaboration with linguist, Samuel L. Kyte found in Appendix A

flowers, the fire that ignites, the wind rustles, the water laughs”⁶⁴. The piece then moves into more formal introductions of each element. Beginning with El Agua, the work follows a pattern of a recitative-aria introducing El Agua and El Fuego. These paired characters then fight dramatically in a duet, each looking to establish dominance over the other. The following section of the piece follows similarly in structure, beginning with El Aire introducing her character, directly followed by her paired character, La Tierra, each using the established recitative and aria pattern. However, instead of this section being followed by a war-like duet, they are followed by a chorus about the tragedy of the absence of the sun.⁶⁵

Los Elementos does not just use Italian song structures, but also includes *tonadas*. *Tonada* in Spanish translates to “tone” and can refer to Spanish folk music in both Spain and Latin America. While this categorization is broad since it is so prevalent in Spanish folk music, in *Los Elementos* the *tonada* appears as a simple verse (*copla*) and chorus (*estribillo*) structure. *Tonada* simply refers to accompanied song, and famous examples of *tonada* can be found by composers such as Juan Hidalgo.⁶⁶ *Tonadas* can also be found in zarzuela music using the *estribillo* and *coplas* formatting. An example of this is found in *Los juegos olímpicos*, a zarzuela in two acts by Calderón.⁶⁷ There are two *tonadas* present in *Los Elementos*, sung by the characters of El Tiempo and La Aurora, the non-elemental characters, in movements 16 and 29, respectively. More detail on these movements can be found in the following section on La Aurora and El Tiempo.

⁶⁴ Ibid.

⁶⁵ Raúl Angulo and Antoni Pons. 2018. *Ópera Armónica al Estilo Italiano*. Madrid.

⁶⁶ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, pg. 99

⁶⁷ Stein, Louise K. 1993. *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain*. Oxford Monographs on Music; Variation: Oxford Monographs on Music. Oxford [England] : Clarendon Press ; New York : Oxford University Press, pgs. 285-287

The full structure of the score includes 36 movements, opening with a *copla*, moving through duets, *recitatives*, chorus sections, *recitative-arias*, and *tonadas* movements, ending in a large *copla* and chorus movement. For a full chronological breakdown, please refer to the translated table in the appendices from pgs. 10-12 of the critical edition by Angulo and Pons.⁶⁸

Unfortunately, when it comes to performance technique, there is not a wealth of research or readily available information on Spanish court Baroque performance practices, especially not to the same degree there is research for French, English, German and Italian Baroque performance technique. In mainstream resources like Norton texts, Spanish court techniques are completely left out of performance practice descriptions in Europe. Specific treatises for the Spanish court do not exist which was verified both with Dr. Pizà and Dr. Stein in personal interviews and email correspondence.

While there are gaps in research on Baroque Spanish court performance practices, there is research on Renaissance Spanish ornamentation techniques. According to Grove Music, some Spanish Renaissance ornaments carried over in practice to the Baroque and are documented in practice from 1500-1800.⁶⁹ These ornaments are outlined succinctly in Grove:⁷⁰

⁶⁸ Appendix B.

⁶⁹ “Ornaments | Grove Music.” n.d. Accessed March 27, 2022. https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049928?_start=1&mediaType=Image&pos=1&q=ornament&search=quick&source=omo_gmo.

⁷⁰ “Ornaments 2. Spain, 1500–1800.: Ex.2 Ornaments from Tomás de Santa María: Arte de Tañer Fantasía (1565) | Grove Music.” n.d. Accessed March 27, 2022. <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-8000920254>.

Ex.2 Ornaments from Tomás de Santa María: *Arte de tañer fantasía* (1565)

The image displays four musical staves illustrating different ornaments. The first staff, labeled 'REDOBLES', shows two examples: 'antiguo' (a trill starting on the written note and turning) and 'nuevo' (a trill starting on the written note and turning). The second staff, labeled 'QUIEBROS', shows three examples: 'antiguo' (a trill starting on the written note and turning), 'reysterado' (a reiterated trill starting on the written note and turning), and 'nuevo' (a trill starting on the written note and turning). The third staff, labeled 'senzillo', shows a simple trill starting on the written note and turning. The fourth staff, labeled ''minimas'', shows a trill starting on the written note and turning.

Figure 2: Ornaments from Tomás de Santa María: *Arte de Tañer Fantasía* (1565)

These ornaments are broadly summarized into two categories, redobles and quiebros. These are well summarized by Andrew Lawrence-King, a specialist in early harp and Baroque performance practice:

Redoble: a reiterated upper-note trill, starting on the written note, and turned at the beginning.

Quebro: an upper- or lower-note trill, starting on the written note, but without an initial turn. *Quebros* can be *senzillos* (simple, i.e., one flip) or *reysterados* (reiterated).⁷¹

⁷¹ “Andrew Lawrence-King | Text, Rhythm, Action! (Historically Informed Performance) & The Flow.Zone.” n.d. Accessed March 27, 2022. <https://andrewlawrenceking.com/>.

When determining appropriate ornamentation practices, performers can also look to contemporary composers of Litteres, including Sebastian Durón, José de Torres, and Francisco Valls. As discussed, due to his association with the court, Litteres worked directly with the music of each of these composers. It can also be argued that significant ornamentation is not needed for this work because the music itself frequently uses text-painting and writes in a more highly ornamented style. In our email correspondence, Stein compared ornamenting Litteres to Hidalgo, “If you look at the music of Hidalgo, for example, there is little room for added ornamentation because the style is so syllabic and linear, and the emphasis is on capturing the meaning and accentuation of the words.”⁷²

However, if for the performance of *Los Elementos*, performers are wanting to follow practices closer to the Italian style, it is important to mention the relevant ornamentation practices of Baroque Italian compositions. Guidelines for Italian Baroque ornamentation dated contemporarily to *Los Elementos* are from Pietro Francesco Tosi. The compilation of Tosi’s ornamentations by Beverly Ann Brandon at the University of North Dakota is a helpful starting point for learning about Baroque Italian ornamentation conventions.⁷³

Within modern performance examples of this piece, ornaments following Italian conventions can be observed, both in the recording from *Al Ayre Español* as well as from the Fundación Juan March. According to Chelsea Bonagura, these conventions were also used in the New York City Opera performance.⁷⁴

⁷² Dr. Louise K. Stein. 2022. “Questions on *Los Elementos*,” March 1, 2022.

⁷³ Beverly Ann Brandon. n.d. “Ornamentation of Italian Vocal Music of the Eighteenth Century *Accordi*.” Accessed March 27, 2022. <https://commons.und.edu/theses/834/>.

⁷⁴ Chelsea Bonagura. April 18, 2021. *El Agua* in *Los Elementos*, Zoom.

Soprano Voices in *Los Elementos*: Paired Characters and Characterization

From the information compiled above it can be assumed that the soprano roles within *Los Elementos* are intended to be performed as a merging the Italian Baroque style and Baroque Spanish style. For successful performance, the vocalists must have a sense of characterization, be mindful of text painting present in the score and follow appropriate performance practice techniques. There are two existing English translations of the *Los Elementos* libretto. The translation used here is the one created for this thesis in collaboration with Samuel L. Kyte. The previously existing libretto translation can be found in the CD booklet from the performance of the work by *Al Ayre de Español*. No libretto translation was used for the N.Y.C.O. performance as they worked directly with a translator⁷⁵, and no translation was available online. This booklet contains excellent translations in English (credited to Clive Williams), German (credited to Andreas Schmidt), and French (credited to Geneviève Bégou).⁷⁶

Each character will be discussed in their pairings chronologically through the work: El Agua (Water), El Fuego (Fire), El Aire (Air), La Tierra (Earth), La Aurora (Dawn), and El Tiempo (Time) and will be referred to by their Spanish titles alone from this point forward. Each character will be discussed individually and within the context of their pairing. The last section of the analysis will be of ensemble movements 19, 30, and 36. Individual characterizations will not be discussed past movement 30 (the beginning of the previously mentioned third section “*La Llegada del Sol*”), but as an ensemble or as pairing characterizations (such as the narrative duets between La Tierra and El Aire). This is because beyond the third section of the work, all the characters are working together to celebrate the return of the sun and are no longer as clearly

⁷⁵ Pacien Mazzagatti. 2021. “Los Elementos,” April 27, 2021.

⁷⁶ Al Ayre Español, Eduardo Lopez Banzo. 1995. *Los Elementos*.

differentiated as individual characters. Both movement 19 and movement 30 are detailed chronologically in the ensemble analysis section as well.

This analysis will prioritize the guidelines from the critical edition of the score by Angulo & Pons over modern interpretations and prioritize the solo soprano roles over the soprano chorus roles, which will be discussed more briefly. The full table from the Angulo and Pons critical edition of the score which provides an overview on the structure of the whole work. It is included in Appendix B, translated into English from the original Spanish. The subsequent chapter will briefly discuss the political theories on each character from the Otero version of the *Los Elementos* score, with the note that these claims are disputed by other researchers but can be used to shape context for each character. This work does not feature a significant plot or character arcs, but these summaries are meant to act as guidelines for each character and are designed to make the roles as approachable as possible for modern interpretation and performance.

Modern performances of this piece have been performed at either A=440 and A=415. All arias from this work, apart from two, are performed with *da capo*, the exceptions are movements 15 “Ay Amor” and 28 “Suenen, suenen los clarines”, as noted by Angulo and Pons “así en el fuente” (as in the source). Excerpts from the full translated libretto in English will be used in analysis sections below. The full translation can be found in Appendix A. Key signatures are noticeably similar from movement to movement. Much of the piece is written with either no flats in the key or one flat, keeping to their relative majors and minors. This notation can be found in Appendix B. The exception to this practice is found in movement 11, which is notated with three flats. Accidentals are added incidentally throughout the piece, but the piece stays within a limited tonal palate. This limited range of tonalities is noted by Bombi and attributed to Spanish music practices from the period, “Pero la formación del autor se deja ver en cieñas limitaciones,

respecto al modelo italiano, que oirá vez nos reenvían a la tradición española: la paleta tonal limitada a dos solas tonalidades con sus relativas menores...”⁷⁷

⁷⁷ Andrea Bombi. 1997. “Los Elementos: Estilo, género y funciones.” *Scherzo XII* (117): 132.

El Agua and El Fuego:

The character of El Agua is introduced in movement 5, labeled by its initial text: “Y al rápido sonido de mi aliento”. El Agua is framed as the counterpoint to the character of El Fuego. Their pairing is the most conflict-filled in this work. El Agua sings soloistically in movements 5, 6, 27, and 28. El Fuego sings soloistically in movements 7, 8, 17, and 18. They duet in movement 9.

In the introduction of El Agua, she speaks on her nature and encourages the plants and flowers to wake:

*“Y al rápido sonido de mi aliento
(and the quick sound of my breath)
despertarán las flores apacibles
(will awaken the gentle flowers)
susurrando con blando movimiento
(Whispering softly (With soft movement))”*

The nature of her opening recitative is mournful, portraying the nature of a world enveloped by darkness. Literes gives her character quickly running sixteenth note text painting on words such as “rapido” (fast) and “rayos” (rays):

As she moves into movement 6, some of the tension is resolved as she looks to a gentle elm to relieve some of the harshness of the night:

*“Olmo apacible,
(Gentle Elm)*

que en voz perceptible

(in a noticeable voice)

el susto mitiga.

(alleviates all fright)

Del pálido horror

(Of the pale horror)

de la Noche severa

(From the harsh night)”

El Agua comes across as comforting here, as a figure looking to lead the other elements through the long night. Her long sweeping lines, and steady pacing are at odds with the upcoming duel between her own character and El Fuego. In her recitative, continuo is used and a single *vigüela de arco* line is added for her subsequent aria in movement 6.

The character of El Fuego is introduced in movement 7 labeled by its initial text: “*Mas si fuese la planta fugitiva*”. El Fuego quickly moves through an *accompagnato*-style recitative. She is critical of the elm and the narrative set by El Agua as a protector, which leads into her own florid aria. In this aria, movement 8, El Fuego looks to establish herself as the more dominant element, demanding praise as well as supremacy over the other elements. She is arrogant, describing the beauty of her flames and how they reflect on what surrounds her, making them shine. The drama builds here, the tempo is dramatically increased, and two violin lines are added over the continuo. The violins in the aria interrupt her vocal line, creating dance-like interludes. The dance-like effect is only increased by the shift from a meter in 4 in the recitative to the aria which is metered in a fast 3.

“Fuego encendido

(Fire ignited)
sea el diamante,
(be the diamond)
de luz cambiante
(of the changing light)
rico y lucido.
(rich and lucid)
Haga brillante
(make it bright)
su ardor flamante
(its flaming ardor)
lo que es florido.
(that is flowery)”

It is directly following these introductions that the two elements clash with one another, in movement 9. The duet is led by their introductions of their names, “Y pues soy el Agua,” “Y pues soy el Fuego.” Literes heavily uses example of text painting and staggered entrances here to demonstrate a fight between the paired characters, most notably in their alternations between the florid runs of “arrogancia” (arrogance) and the extended legato line/harmonic tension of suspensions on “reprima” (repress). The characters share text, except for their introductions. This movement is broken down into three sections, a duet, a recitative, and a final duet. One of their most evocative lines is included below:

“fatigando las ondas mis volcanes,

(my volcanoes fatigue the waves)
los piélagos undosos serán llamas.
(The wave-ridden islands will be in flames)”

The text from above is taken from the recitative section. This is the main area where the paired characters staggered entrances briefly come to a pause for them to narrate together about how they will each attempt to destroy, or at the very least dominate the other element. There is no clear winner in this conflict, leaving them both unresolved until much further along in the larger work.

El Fuego does not reappear until movements 17 and 18, to present another recitative-aria. She continues to demonstrate a combative personality, once again trying to demonstrate dominance over the four elements, stating that she will only sway when Apollo returns:

“Y pues mi ardiente hoguera
(And so my burning bonfire)
en los cuatro elementos reverbera,
(In the four elements reverberates/growls)
hasta que Apolo luminoso venga,
(until luminous Apollo comes)
la presidencia de las luces tenga.
(for he has precedence over light)”

Musically, the recitative is frantic, with long runs on the text “*volante*” (flying) and “*vagan*” (roams). Movement 18 features a cheerful violin paired with El Fuego, with extended

vocal runs on the text “ardores” (burning heat) as well as descriptive words about the sun “rayos” (rays), and “lucis brillantes” (brilliant lights). It is playful in nature, even though the text is mildly threatening. Movement 19, which follows this, is directly influenced by 18 as it is the trio conflict in response to her fervor. This conflict occurs between El Aire, El Agua, and La Tierra. This is discussed further in the group analysis section.

El Fuego is also notably absent from the narration on the coming of the sun, while the other elements all have *recitative-arias* calling for the sun to return, (La Tierra mvmts 22-23, El Aire mvmts 25-26, and El Agua mvmt, 27-28). When El Fuego returns, it is late, when the sun has already returned, and all the elements are celebrating together in movement 30. It is important to note that in ensemble sections, El Fuego also describes herself as fearful in both movements 30 and 36, see later section on ensembles for more details. El Fuego is never truly seen as vulnerable or pleading in earlier movements, only as dominating, playful, or joyful. She is the least sensitive of the elements uninvolved in the sun’s return and is only vulnerable and/or intimidated when presented with the strength of the sun.

El Agua returns in movements 27 and 28 as a part of this call for the sun’s return, demonstrating a gentler character, directly appealing to her audience, breaking the fourth wall in her recitative:

“vuestra atención os pido,

(I ask for your attention)

y de mi voz llamados,

(and of my voice called)

esta vez os convido 280

(this time I invite you)

porque obsequiosas le mandéis

(because you give gifts)

a Clío

(to Clio)

que mi acento corrija

(Correct my accent)”

El Agua is then joined in movement 28 by the chorus in a call to action to sound the bugles to prepare for the return of the sun. This aria is one of the two aria movements that does not have a *da capo*, which could be due to the presence of the chorus in the movement. In movement 28, the bugles are represented through the ornamentation written in for the vocalists on the text, “*clarines.*” There is not much insight into the character of El Agua here, as she is working with the chorus to narrate a call to action, much like La Tierra’s recitative-aria preceding it (see section on La Tierra).

“Suenen los clarines,

(The bugles sound)

toquen instrumentos,

(they play instruments)

y en cláusulas tiernas

(in sweet clauses)

y suaves acentos

(and soft accents)”

In summary, El Agua is overall a calm, narrative character. She is brought to fury only when pitted against her opposing element for dominance but is otherwise slow-moving and calm. El Fuego is high energy in comparison to El Agua's calm demeanor, quickly moving and declamatory in her text, but her character is playful in comparison to El Agua's melancholy. Both are moved to fury and strength when challenged by the other. El Fuego is the most moved to conflict, but El Agua establishes herself as an equal match, unwilling to give way when challenged.

El Aire and La Tierra:

El Aire and La Tierra are elemental counterpoints, but function much more peaceably than the El Fuego and El Agua pairing. This is illustrated by the collaborative nature of El Aire and La Tierra's function as narrators to introduce the larger work (assisted by the chorus). They introduce themselves as the other elements do as well, but then return to their narrative role for the finale of the work, again assisted by the chorus.

The characters will be discussed separately, then as a unit in their narrative roles. El Aire sings soloistically in movements 10, 11, 25, and 26. La Tierra sings soloistically in movements 12, 13, 22, and 23. The two elements duet in movements 1, 2 & 4, then again in movements 32-34.

The character of El Aire is introduced in movement 10, labeled by its initial text: "El Aire soy". In the introduction of El Aire is in recitative, with falling melodic motives she describes her contribution to the world:

*"El Aire soy, que aliento la armonía
(I am the Air, I breathe harmony)
que condensaron los vapores fríos
(that condensed the cold vapors)
y, vagando los páramos umbríos,
(and wandering the shaded wastelands)
todo a mis respiraciones se desvía, 95
(All deviates from my breath)"*

She describes that when the sun has left her behind, she is there to fill its place. She calmly states that she can fill the shaded wastelands and move the clouds. Between the recitative and aria, there is a violin solo that establishes her melodic motive and then gently echoes her vocal line, sometimes directly doubling it. El Aire's aria has the sensibility of a waltz, written in three, with nicely running and even eighth notes. She describes herself as being filled with rest, calm, and she finishes her aria like a lullaby, with the only significant ornamentation in the movement occurring on, "arrullos" (cooing).

La Tierra is introduced in recitative in the following movement 12, "No podrá, que en mis senos intrincados". This recitative-aria is significantly upbeat in comparison to El Aire's previous aria with a thicker texture since she is joined by three violins, which begin in unison. In the opening recitative she describes her displeasure with the fighting between El Agua and El Fuego, ("*No podrá, que en mis senos intrincados estarán los incendios embozados*"). She then establishes that she is concerned with the missing light and how it affects the earth.

*"y pues soy la Tierra a quien influyen
(And for I am the Earth who influences)
los Astros que en su ausencia sostituyen,
(the planets/stars and in their absence are substituted)
faltándoles la luz a tantas flores
(Missing the light for so many flowers)
que otro cielo adornaban sus colores,
(That another sky adorned its colors)"*

In her following aria, movement 13, she establishes how the absence of the sun has affected her flowers, covered in frost, numb, and she wishes for the help of Favonius, the west wind which could warm them, so they are able to be sweet-smelling again.

*“que el cierzto entumece,
(that the wind numbs)
marchita e impide,
(Withers and impedes/prevents)
por más que el Favonio1
(more than Favonius)
risueño y templado
(smiling and warm)
aromas les mueva, su aliento 125
(Aromas move them, their breath)
en las hojas se mira ya helado.
(in the leaves looking already frozen)”*

La Tierra establishes herself as more mature amongst the elements, or at least the most aware of the issues that the sun’s absence creates. It is her observations and concern that lead us into the chorus’s introduction of a section shift and the lamentation of La Aurora (the dawn).

La Tierra’s reappearance does not occur until movement 19, as a part of the trio battle between the three elements excluding El Fuego, for further description see the group analysis section.

It is La Tierra that is the first element able to introduce the coming of the sun in movement 22, “Y pues la luz del día que amanece” directly following the narrative from El Tiempo. This recitative is joyful, celebrating the end of the cold night and the beginning of the sound of birds and smell of fragrant flowers:

*“pues le rinden las flores y las aves
(so they render the flowers and the birds)
fragancias dulces y armonías suaves.
(sweet fragrances and soft harmonies)”*

The following aria, movement 23, titled, “Rompa la Tierra” (Break the Earth), La Tierra’s declaration for the sun to finally return. La Tierra calls for the earth to open to the sun so that the sun can revive the birds to sing and give the flowers light. It is a proud and upbeat movement with playful back and forth musically between the violins and the vocalist, as the two violins both mirror and expand upon her vocal movements. Overall, La Tierra is characterized as self-assured, mature, and grounded. Her character is calm and helps to begin to lead the elements towards the coming of the sunrise.

El Aire returns as a soloist for the last time in movements 25 and 26, directly following a chorus movement initiated by La Tierra’s declaration, expanding on how she also yearns for the day. El Aire holds a narrative role in her recitative, describing how the mists divert, how the birds awake, and how with their breath, the birds make harmony. She illustrates this harmony in her aria, movement 26, “En brazos del alba” (In the arms of the sunrise), focusing on the sad song of the goldfinch:

*“En brazos del Alba
(in the arms of the sunrise)
surcaba la esfera 265
(crossed the sphere)
el dulce jilguero,
(the sweet goldfinch)
en el discreto idioma
(in the discreet language)
que canta cromáticos
(who sings chromatic)
forma su blando concento
(forming its soft concord)
de triste bemol
(of sad flat (Music note))”*

It is important to note here that the sun has not yet returned, so this movement is still mournful, a counterpoint to the declaration of La Tierra. This movement has a sense of warmth to it brought by her line's pairing with a vigüela de arco instead of a violin. Her ornamentation is more frequent here, with expansions on almost every word. The most dramatic example of her text-painting is found when she describes the chromatic movement of the bird's song (mm. 74-80). El Aire is still stately here, similar to her characterization from her introductory movement. While this movement is more melancholic than that opening, she has a sense of poise to her that is omnipresent. The security of character present in both El Aire and La Tierra contribute to their reliability as narrators and the establishment of their ability to collaborate.

The narrative roles that El Aire and La Tierra fill are essential in establishing the framework for this piece. In the opening movements 1, 2, and 4, the characters begin in *coplas* (verses), then continue in duets, occasionally as recitative. El Aire is vocally placed above La Tierra, with no examples of voice crossing when duetting. They work together to invite the listener to paradise (mvmt 1), call all who live there to wake up so dawn will come (mvmt 2), and finally, celebrate and praise the day with the help of the chorus (mvmt 4). They are assisted in this narrative goal by the chorus in movement 3 “Y así le festejan”. They both set the precedent for text painting, especially at the finale word in movement 2, “el Aire gira” (the air will turn) as El Aire spins her note on “gira” above the pedal point in the continuo while La Tierra’s line falls away:



Figure 3: Mvmt. 3, mm. 76-78

This text painting is also clear in movement 4, as La Tierra and El Aire trill like the birds they are describing, “pájaros le trinan.” When the chorus joins them at the end of movement 4, they are responsible for initiating the individual introductions of the elements:

*“La Tierra con flores,
(The Earth with flowers)*

el Fuego que anima,
(The Fire that ignites)
el Viento gorjeos,
(The wind rustles)
el Agua la risa.
(the water laughs)”

Here they highlight the first element to be introduced, El Agua, with the ornamentation of “risa,” water’s laugh. In the introduction, this pairing is responsible for setting the scene, establishing performance style, and beginning the introduction of characters. They are not acting as individuals or characterizing themselves, apart from a few details, such as their placement of vocal lines and certain ornaments. They are the true narrators of the work, while the chorus functions as a supporter of what has been narratively established (see the section on the chorus for further details).

However, El Aire and La Tierra move between this narration and their individual characterization. As described above, these characters are sung individually after the opening, subsequently introducing themselves, fighting, and then asking for the return of dawn. It is not until this return of the day that El Aire and La Tierra return to their narrations. This section includes movements 32-34, where these characters alternate between recitative and duets.

Beginning with movement 32, El Aire and La Tierra ask for the beings of nature to sing in celebration of the sun’s return, that theme is extended into their duet in movement 33, asking the question, “¿por qué no cantáis?, (Why do you not sing?)” In both movements, these characters are asking questions of nature: “Why do you not sing?, Why do you not trill?” They

are asking for nature to pay tribute to the sun, both separately in the short recitative and again together in the short duet that follows.

Their final recitative in mvmt 34 establishes the chorus section in mvmt 35, introducing the arrival of the chariot of Apollo:

*“Mas ya se escucha el estruendo
(But already you hear the noise)
del carro del Sol, que aguijan
(from the cart of the sun, that pricks)
golpes de luz con que Apolo
(strikes of light with which Apollo)
las sombras apaga,
(kills the shadows)
los rayos aviva.
(the rays enliven)”*

This recitative, similarly, to the recitative in movement 32, switches back and forth between a freely ornamented meter in 4 and more strictly metered sections in 3. It is this stricter meter in 3 that leads directly into the chorus in movement 35. All characters from the work then re-enter and celebrate in the finale, movement 36, described in ensemble movement section below.

Overall, the narrative function of El Aire and La Tierra is clear, they are responsible for introducing the audience to the piece, setting the stage, as well as introducing the final and more

important piece of dramatic action, the return of the sun “el carro del Sol” and the change that follows from the long-awaited night into the celebrated day

La Aurora and El Tiempo

The characters of La Aurora and El Tiempo are paired in this work. However, they are not joined in the same sense that El Agua/El Fuego and El Aire/La Tierra are as characters. While they never duet, both characters are paired through their song forms, thematic material, and sequence of appearances. La Aurora sings as a soloist in movements 15 and 29. El Tiempo sings as a soloist in movements 16, 20, and 21. Both sing individual verses as well in movement 36. Instead of fully separating these characters in their introduction, they will be discussed together due to their sequential nature. Subsequently, El Tiempo will be discussed followed by La Aurora.

While the other characters of El Agua, La Tierra, El Aire, and El Fuego predominantly sing in a recitative-aria form, both La Aurora and El Tiempo are the only characters to perform in the style of the Spanish *tonada*. The first *tonada* of the work is performed by El Tiempo in movement 16, the second by La Aurora in movement 29. Much like the pairings of El Agua/El Fuego and El Aire/La Tierra, La Aurora and El Tiempo are introduced in back-to-back movements, 15-16. La Aurora's sings, "Ay, Amor" followed by El Tiempo's, "Sienta, sienta la Tierra". La Aurora is dependent on El Tiempo to fully wake, as the day only arrives with the passage of time. El Tiempo refers to La Aurora and calls for her to appear directly in movements 20-21. El Tiempo is also the character responsible for observing the first light of the sun in these movements:

Risueña el Aurora

(The dawn is smiling)

del Sol precursora

(The precursor of the Sun)

su luz vaticina,

(its foretold light)

borrando a la Noche

(erasing the night)

The other movements where both characters sing individually fall within the previously discussed categorizations of recitative-aria or aria: La Aurora's aria, "Ay, Amor" (mvmt 15) and El Tiempo's recitative-aria, "Y aunque intente la fatiga" & "Risueña el Aurora" (mvmts 20-21). Both characters are also present for the finale with the elements to celebrate the return of the sun.

La Aurora's introduction in movement 15 as well as El Tiempo's introduction in movement 16 are motivated by the preceding chorus movement 14, "Y en tan triste confusion." The chorus has summarized the longing of the elements for the return of the sun:

las ya repetidas voces

(The already repeated voices)

con destemplados suspiros

(With shivering sighs)

al Sol le lloren la ausencia.

(Cry to the sun for its absence)

In response to the longing for the sun from the elements, emphasized by the chorus, La Aurora and El Tiempo are introduced to sympathize with and comfort the elements. Both La Aurora and El Tiempo look to emphasize the effect that the darkness/night has had upon the

earth. La Aurora's aria is a lamentation, opening with a cry directed towards the suffering of the world, expressing her sadness:

*Ay, Amor, ay, Amor,
(Oh, love, oh, Love)
qué tierna se escucha
(how sweet it sounds)
la respiración,
(the breath)*

La Aurora's melodic statements are short, and directly echoed by two violins. Her lamentations and melodic materials are introduced by the violins, but during her text she is only accompanied by the continuo line. It is only when she moves into reiterations of her cry, "ay" that the violins join her throughout the line, creating the cry alongside her. La Aurora finds her voice returning, but the necessary time has not passed for her to begin the day. This sense of weakness may also be part of the reason this aria is one of two that does not have a *da capo* iteration. Unlike the later aria by El Agua, this aria does not have a chorus movement added onto the work and uses violin and continuo accompaniment seen frequently in this larger work. This contributes to the idea that the aria for La Aurora might not receive a *da capo* as a characterization choice, to display despair or weakness. However, it might also be because La Aurora is directly followed by a *tonada* by El Tiempo, a form that while it has a repeating chorus, does not repeat within a *da capo* format. Both are lamenting, however while La Aurora cries out, El Tiempo sighs:

*Gima, gima y suspire,
(Moan, moan and sigh)*

y sus deliquios vaya padeciendo,
(*And its loss of strength goes on suffering*)

The *tonada* follows the form of *copla* and *estribillo*, familiar to English speakers as a verse and chorus structure. Within El Tiempo's movement 16, her repeating chorus calls the elements and perhaps even the audience to cry/weep for the sunset, and decrees that she is singing the funeral procession for the sun's disappearance:

Llore, llore el ocaso,
(*Cry, weep for the sunset*)
y cuando ya se apaguen sus incendios,
(*and when its flames have died down*)
las exequias le cante
(*I sing the funeral*)
la fúnebre región de que va huyendo.
(*the funereal region of which it flees*)

The crying chorus of this movement directly contrasts to the verse. Each verse/couplet opens with declarative statements, "Sienta, sienta la Tierra" (Feel, feel the Earth) "Llore, llore el ocaso" (Cry, weep for the sunset) and the previously mentioned "Gima, gima y suspire." These verses feature more active instrumental accompaniment, both in their beginnings and endings, with an extended melodic line in the middle section, that previews the character of the chorus. The choruses in movement 16 feature a descending chromatic line, filled with angst, stating that all dies without the influence of the sun:



Figure 4: Mvmt. 16, mm. 38-46

She asks for us to feel the suffering of the Earth without the sun:

Y pues que nada sirve,
(And well, nothing works/will do)
y faltando la luz todo fallece,
(And without the light all fails)
a desmayar sus rayos
(when its rays grow faint)
trepiden sus influjos, pues que mueren.
(Their influences tremble and they die)

Both characters act as a pairing here because they are working towards the same goal, bringing attention to the suffering that occurs on earth without the presence of the sun. Individual characterization here is subtle. While La Aurora is more personal with her cries and mourning, El Tiempo is insistent, demanding all who listen to pay attention to the funeral song she sings. For further contrast between the two characters, La Aurora is paired with violins while El Tiempo is paired with *vigüela de arco*, a sharp cry directly followed by a longing plea and declarative statements.

However much stronger characterization for El Tiempo is in her next appearance in movements 20-21. Her recitative and aria begin the second section of the three present in the larger work, *Comienzo del Amanecer* (Beginning of the Dawn). Here, El Tiempo is able to show a bold and confident nature. In her recitative she declares that that even when faced with the proud elements, she is more arrogant and more bold because the passing of time is inevitable:

ni el audaz altivo orgullo
(not even the bold haughty pride)

de furiosos elementos
(of the furious elements)

podrá entibiar mi arrogancia
(could calm my arrogance)

...

sin que nadie acabe al Tiempo.
(because no one can stop time)

Y pues que ya en el Oriente
(and well, already in the East)

preludios de luz advierto,
(preludes of warning/coming light)

She is responsible for the beginning of the sunrise in her aria, welcoming La Aurora's full return. Both the recitative "Y aunque intente la fatiga" and the aria "Risueña el Aurora" show El Tiempo's bold nature. While the recitative is confident, the text of the aria is celebratory. La Aurora is returning, to erase the night and show Apollo's burning rays:

Risueña el Aurora
(The dawn is smiling)
del Sol precursora 215
(The precursor of the Sun)
su luz vaticina,
(its foretold light)
borrando a la Noche
(erasing the night)

The vigüela is not present in this aria, replaced by the violón. As noted above, this was the instrument played by Literes, an instrument that is between our classifications of a modern cello and string bass. The violón has a running feeling, moving in quick eighth notes in an ascending sequence to build excitement, predominately between declarations from El Tiempo that the sun/sunrise is smiling, switching to longer half notes when her vocal line is more active. In summary, El Tiempo is commanding, bold, and confident. In performance, those traits have been portrayed as masculine, but, are traits present in individuals, not sexes.

La Aurora's final appearance as a solo vocalist is in her *tonada*, "Dorminda fatiga" in movement 29. This is the final movement of the second section before La Llegada del Sol (The Arrival of the Sun). This movement acts as the moment of calm before the celebratory finale, where La Aurora is portrayed as waking the sun from slumber. La Aurora is soft here, fulfilling the role of singing as if a mother waking a child. There are pauses written into the music after each commanding word that contributes to this text painting, "quedito" (be still) "silencio" (be silent).

Quedito, silencio
(Be Still, Silence)
que se oye apacible
(So that it sounds peaceful)

This text is part of the chorus, asking for there to be peace amongst the elements before the arrival of the sun, and is extended in its final iteration of “silencio.” Pauses are used frequently and effectively in the *estribillo* to add contrast between the silence and the ornamental movement of the vocal line during the *coplas*. This movement characterizes La Aurora as calm, reassuring, and commanding but in a different manner to El Tiempo. Where El Tiempo is declarative and demanding in her commands, La Aurora is almost motherly, both appearing firm and kind. Both character’s final appearance in movement 36 is discussed further in the following chapter on ensemble movements.

Ensemble movements and SSST Chorus

There are three ensemble movements present in this larger work, but it is important to note that the only full ensemble number, which includes all characters, is movement 36. The other movements that are described in this section are ones with three or more characters that did not neatly fit into the above descriptions of individual characters and their pairings. They include a trio (mvmt 19), quartet (mvmt 30), and full ensemble number (mvmt 36).

Movement 19 is the trio fight between El Aire, El Agua, and La Tierra, instigated by the character of El Fuego, “Ira fatales”. To demonstrate conflict, while every element has the same

text, much like in the argument between El Agua and El Fuego, their entrances are staggered, with overlapping declarations of their intent to win. They are framed as equal foes, and intent on establishing their dominance over one another. Each element is described in their power and is given a characterization: El Fuego is described as tenacious, La Tierra as heavy/weighty, El Agua as stormy, and El Aire as violent as well as sad.

*“Y el Fuego tenaz
(and the tenacious fire)
que gime voraz,
(that moans vocariously)
la Tierra pesada
(the heavy earth)
ya cruje irritada,
(creaks with irritation)
el mar proceloso 190
(the stormy sea)
que va caudaloso
(that goes plentiful/abundant)
y el triste acento
(the sad accent)
del Aire violento
(of the violent air)”*

This movement, while chaotic, ends in a draw, as their movements/anger turns into music:

*“los torpes movimientos destemplados
(the clumsy distempered movements)
volviendo va en bemoles y trinados,
(returning comes in flats and trills)
acordando las iras en el Viento,
(in agreement with the wrath in the wind)
porque sirva su enojo de instrumento.
(because its rage serves and an instrument)”*

When set into a trio, El Aire is on the top line, La Tierra is on the middle line, and El Agua is on the bottom. However, this voicing of El Agua as the lowest voice does not have as significant an effect as when El Aire and La Tierra duet because there are many examples of voice crossing, particularly when she is keeping to the established melodic material as an echo of the other two elements. An excerpt demonstrating El Agua voiced as the lowest vocal line is included below:

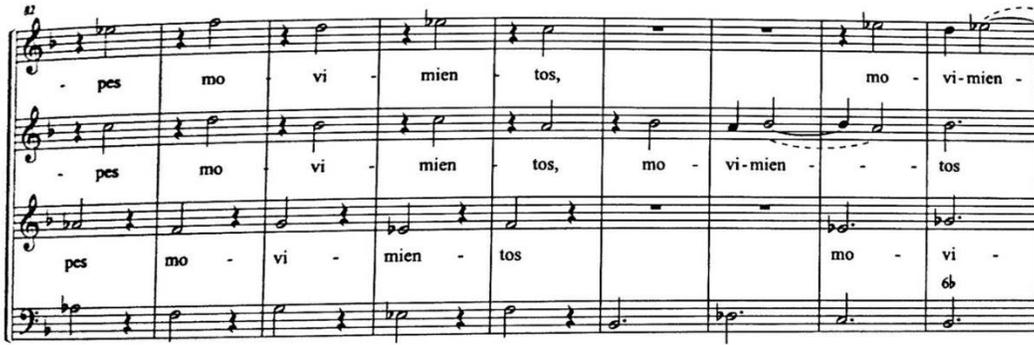


Figure 5: Mvmt. 19, mm. 82-90

This section also features use of syncopation for text painting, with ties across the bar line when the text reads, “movimientos templados” (clumsy movements).

There is minimal characterization found in this movement since all the elements involved hold the same goal, domination. Each character is involved in text-painting to the same degree and sings these ornaments on the same sections of text, “lidian” (fight), “trinados” (trills), as well as use the augmentation of rhythms as they move into the “clumsy movements” section in mm. 62-96.

The next ensemble section is found in movement 30, which is the establishment point of the coming of the sun, sung as individual verses by each element, “El mobile diamante”. This movement trades off between all four of the elements, beginning with El Agua, then La Tierra, El Aire, and El Fuego. In this movement, they are all joyous and joined together in their proclamation of the sun’s return in the form of *coplas* or couplets. An excerpt from La Tierra describes how the arrival of the sun gets rid of the night:

*“el hermoso farol,
(the beautiful lamp/beacon)
el bello arrebol*

(the beautiful clouds)

del alba le borre

(erased by the dawn)

la sombra que corre

(the shadows that run)

huyendo del Sol.

(fleeing the Sun)”

This movement is strophic in nature, each character in their narration has references to their own elemental form. El Agua describes curling foam from bristling ice as it melts as well as pearls created in the water from the sunlight. La Tierra references a hard obelisk holding a pen/sheepfold of life, as the darkness is chased away. El Aire describes sails and the flying flames from Apollo while El Fuego references the shy bonfire and fearful flame. El Fuego’s description here is the most notable because it is outside of her original characterizations as strong and arrogant. She describes the light that comes from the sun as boastful, “la luz que arde del Sol es alarde.” It is established here that she feels weak/cowardly in comparison to the strength of the sun:

“padezca desmayos

(it suffers from fainting)

y tema sus rayos

(and fears its rays)

pues luce cobarde.

(and so it shines cowardly)”

It is this declaration that ends the movement and leads the quartet into the following chorus section that describes how the elements revive their lights with the light from El Fuego.

Movement 36 is the finale, where all the elements, dawn, time, and the chorus join to celebrate the sun's return. This movement is in two sections: solos and chorus in verses. It alternates between each of the four elements as well as dawn and time singing solo verses and the chorus's response. The solo verses are filled with hemiolas in a meter of 3 that create a sense of push and pull in each strophic line:

36. Esfera copiosa de luz peregrina

[♩]

<i>Aire</i>	Es - fe - ra	co - pio - sa	de	luz	pe - re - gri - na,	en don - de se a -
<i>Agua</i>	Fuen - te	ca - no - ra,	ri - sue - ña	y par - le - ra,	que co - rre li -	
<i>Fuego</i>	Pu - ro	e - le - men - to	de	to - dos	te mi - do,	vo - raz, en - cen -
<i>Tierra</i>	Sci - vas	ves - ti - das	de	va - rios	co - lo - res,	en don - de las
<i>Aurora</i>	Si vo - ces	res - pi - ran	mis	sua - ves	a - lien - tos,	de los e - le -
<i>Tiempo</i>	Los si - glos	ha - u - ni - do	que el	Tiem - po	di - vi - de	la di - cha que

Figure 6: Mvmt. 36, mm. 6

The choral response is kept in a strict 3, only changed with the last measure of the instrumental line that leads into the new solo section. Both the solo and choral sections are filled with instrumental interludes made up of two violins as well as the basso continuo line.

From a characterization point of view, El Fuego once again describes herself as fearful, but shows some self-awareness asking herself, why is your fury so bloody if you know how to burn and pleasure/please with your passion?

“Puro elemento

(Pure element)

de todos temido,

(afraid of all)”

...

“¿por qué tan sangriento

(why is so bloody)

está tu furor,

(your fury)

si sabes quemar

(if you know how to burn)

y halagar con tu ardor?

(And flatter/please with your passion)”

This section provides some interesting context for El Fuego’s character, intimidated and fearful in the presence of the sun. While she is steadfastly arrogant when compared to the other elements in earlier movements, the sun is arguably the most potent form of fire that could be described for the period, and it is certainly more powerful than she is. This is also consistent with El Fuego’s absence from the call for the sun’s return, as she might not want to be outshone.

Consistently with previously established characterizations, the other three elements are all pleased that the sun has returned, describing their celebration using references to their own element. El Aire describes the song of a soft nightingale singing, El Agua describes a smiling fountain running through a meadow, El Fuego sings her verse as described above, and La Tierra

describes a blooming jungle filled with fragrant flowers. This is followed by narrations from La Aurora, who is glad to see the elements happy and harmonious once more, “las sombras retiran y alegres se miran (the shadows withdraw and they look happy).” Finally, El Tiempo declares:

*“Los siglos ha unido
(The centuries have united)
que el Tiempo divide
(that Time divides)”*

This is in keeping with her previous narration that time is inevitable, and in this case, it has inexorably brought the long-awaited day. The chorus in this finale serves its function as it has in each of its previous appearances in the score, as a reinforcement of previously stated material.

The chorus is present alone (SSST) in movements 3, 14, 24, 31, and 35 and supplementally to other voices in movements 4 (paired with El Aire and La Tierra), 28 (paired with El Agua), and 36 (paired with all named characters). In its first appearance in movement 3, the chorus simply gives descriptions of the elements that are about to be introduced:

*“La Tierra con flores,
(The Earth with flowers)
el Fuego que anima,
(The Fire that ignites)
el Viento gorjeos,
(The wind rustles)*

el Agua la risa.
(the water laughs)”

However, this is the only movement where the chorus gives new information to the audience, by naming the characters that will be presented and giving them a brief description.

The chorus’s function as being added for depth of sound can be seen clearly in movement 28, in the call to action to sound the bugle. As El Agua’s narration builds, the chorus joins in the second half of the movement to build the bugle sound. This depth of sound is also used when they are added to the narration by El Aire and La Tierra in movement 4.

In every other movement the chorus will re-iterate what has been previously established dramatically. For example, in movement 14, the chorus re-iterates the sadness of the darkness that is described by La Tierra, as well as the melancholy of the other elements:

“Y en tan triste confusion
(And in such sad confusion)

las ya repetidas voces
(The already repeated voices)

con destemplados suspiros
(With shivering sighs)

al Sol le lloren la ausencia.
(Cry to the sun for its absence)

For each of the following movements, the same rule applies. The chorus, whether alone or added to a movement, does not establish significant new dramatic action or narration. Its

function is to add depth of sound or to reinforce previously stated dramatic material, often in a shorter, more summary-oriented format. This can be observed in movements 24, 31, 35, and 36.

Their reinforcement of material is especially evident in movement 36, when El Aire describes the nightingale, the chorus responds by saying that their sweet beaks give congratulations. When El Agua describes the flowing water, the chorus describes the water's clear mirrors. This pattern of reinforcement also follows through the characters of El Fuego, La Tierra, La Aurora and El Tiempo. The chorus's response to El Tiempo, the last words of the piece directly follow her statements on the centuries divided by time:

“Instantes abracen
(Moments embrace)
los siglos enteros
(the entire centuries)
en que aplausos logren
(in which applause achieves)
sus merecimientos.
(What it deserves/ its merits)”

Otero's Interpretation and Questions

Otero can be credited with a score that has been used in modern productions of *Los Elementos* including the production by the New York City Opera.⁷⁸ This is a summary of the materials he wrote specifically for the characters in *Los Elementos*, and will conditionalize that Dr. Pizà does not hold a great deal of belief that direct correlations can be made from historical figures to the characters of *Los Elementos*.⁷⁹ Otero claims direct political allegories in his edition of the *Los Elementos* score. Research cannot currently prove, as discussed above, that the libretto for *Los Elementos* can be directly attributed to the Duke of Medina de la Torres. However, these brief descriptions are included to give context for the possibility of political allegories in *Los Elementos* as well as a tool for further developing characterizations.

Otero claims *Los Elementos* as a direct political allegory for commentary on the current conflict between the Habsburg and Bourbon court loyalties as remnants from the War of Spanish Succession. El Fuego represents the Bourbon monarch, Philip V. He is presented as a proud, arrogant, selfish, and immature monarch, prone to voracious sexual activity. El Aire is claimed to be his wife, Maria Luisa de Saboya, the de-facto ruling monarch of Spain, fighting for the restoration of peace and the establishment of a legitimate monarch, as well as anti-Austrian. Otero claims that El Aire's removal of the fog was an allegory to the end of wartime and the restoration of the rightful monarch.

El Agua is claimed to be Archduke Carlos, asking for support in his fight against Philip V in their conflict. Otero notes here that Archduke Carolos arrived at the capital, Lisbon, by sea.

⁷⁸ Pacien Mazzagatti. 2021. "Los Elementos," April 27, 2021.

⁷⁹ Dr. Antoni Pizà. March 1, 2022. Los Elementos and Literes, Zoom.

The references to minor metaphors are also given direct attributions: the goldfinch as finance minister Jean Orry, the bird as the cardinal Portocarrero, the flowers as high nobility, the trunks/branches as knights/aristocracy, and meadows as the people of Spain.

La Tierra is claimed to represent the country of Spain, described as motherly, immobile, receptive, proud of her own wealth, and jealously guarding her sphere of power. Otero interprets La Tierra as a passive element, incapable of action and sees her as austere, taking pity on her inhabitants for the pain caused by the conflict.

La Aurora is claimed to either represent the Duchess of Medina de la Torres, the birthday celebrant, or Mariana of Austria, Queen regent of Spain. Otero claims both characters would represent the wealth and power of the Habsburgs. El Tiempo is not given a direct political representation by Otero but is claimed to hold a role as a messenger, sending the judgement of current political events to future centuries. Darkness represents a king who fails to govern, while the sun's return is the return of the rightful king.⁸⁰

There are a few questions to pose regarding this commentary. Would Literes dare to make an anti-Bourbon political statement since his predecessor was exiled to France for open support of the Hapsburg rule? Or, because the court was not in strong financial standing was it smarter for him to market to the aristocracy that could pay even if they favored the Hapsburg court? If the Bourbon court was known for its preference of Italianate music, why composed in the Italian style? Was it simply in vogue? Perhaps as Otero claims, Literes himself held political beliefs that were pro-Hapsburg. What is known is that this work was well-received enough to be given a commemorative copy and eventually preserved at the Biblioteca Nacional de España.

⁸⁰ Juan Bautista Otero and Isidro Olmo Castillo. 2014. *Los Elementos*. First. Biblioteca Opera Hispania, II.

Modern Interpretations and Recital Performance

Los Elementos has been performed infrequently for English-speaking audiences, with only one full documented performance that has occurred in the United States. This production was with the New York City Opera as a part of their Ópera en Español series in May of 2017.⁸¹ The Ópera en Español series was initiated by the conductor of *Los Elementos*, Pacien Mazzagatti. After the 2013 bankruptcy of the N.Y.C.O., the series was created as part of their reorganization effort to differentiate their programming from the Metropolitan Opera.⁸² A video copy of the N.Y.C.O. performance exists, but is only available to view with special permissions, and must be viewed in person at their archives in New York City.⁸³ My attempts to contact N.Y.C.O. were unsuccessful, due to their shutdown during the Covid-19 pandemic.

A complete recording of the piece from *Al Ayre de Español* conducted by Eduardo Lopez Banzo, was research material for the N.Y.C.O. performance for Mazzagatti when he was preparing *Los Elementos* for performance.⁸⁴ This same recording is the one that includes a full translation of the score in English, Spanish, and French.

Another incomplete reference to a performance of *Los Elementos* exists online with *Le Tendre Amour* in 2017, staged in a 1950s setting as if it were occurring in a Spanish bar in Castilla, Spain. The advertisement recording of the performance found on YouTube, is cited to

⁸¹ “New York City Opera 2016-17 Review - Los Elementos: A Rare Spanish Gem Gets An Intimate Revival.” 2017. Opera Wire. May 6, 2017. <https://operawire.com/new-york-city-opera-2016-17-los-elementos-a-rare-spanish-gem-gets-an-intimate-revival/>.

⁸² Pacien Mazzagatti. 2021. “Los Elementos,” April 27, 2021.

⁸³ Chelsea Bonagura. April 18, 2021. *El Agua* in *Los Elementos*, Zoom.

⁸⁴ Pacien Mazzagatti. 2021. “Los Elementos,” April 27, 2021.

have been recorded in Graz, Austria, but the production toured across Europe with performances in Austria, Bulgaria, Croatia, Lithuania, Poland, Luxembourg, Slovenia, Italy, Russia, and Germany.⁸⁵ Directed by Esteban Mazer and Katy Elkin, their staging notably featured two flamenco dancers, and the instrumentation included violins, oboe, percussion, viola da gamba, guitar, theorbo, harp, and harpsichord. In this production, *El Tiempo* is sung as a baritone role, paired with two sopranos (*El Agua*, *El Aire*) and two mezzo-sopranos (*El Fuego*, *La Tierra*), but the character *La Aurora* was not present in their materials.⁸⁶

The oldest modern performance of *Los Elementos* dates to July 19, 1985 at the International Festival of Music and Dance of Granada at the Teatro Isabel la Católica in Granada, Spain. Other performances of the work include in 1992 performance at the Freunde alter Musik in Basel, in 1994 at the Palau del la Música in Valencia, selections from the work in 1996 in Palma de Mallorca at Festes de Sant Sebastià in Palma de Mallorca, and selections of the work in 1997 at Auditori Centre de Culture “Sa Nostra” in Palma de Mallorca, and finally in 2002 as a part of “*Los Elementos* o la lluita entre els Habsburg I Borbó” Solsona, Lleida.⁸⁷

The most complete performance for reference in preparing the finale of *Los Elementos* for a Master’s recital performance was performed by the Fundación Juan March. Their program notes were available in their entirety in the original Spanish online, along with video of the full performance on YouTube.⁸⁸ Our performance of movements 30-36, *La Llegada del Sol* from *Los*

⁸⁵ “Le Tendre Amour - Los Elementos (1) - YouTube.” n.d. Accessed March 27, 2022.

<https://www.youtube.com/watch?v=35deqoDdnrw>.

⁸⁶ “Los Elementos – Le Tendre Amour.” n.d. Accessed January 29, 2022. <https://letendreamour.com/los-elementos/>.

⁸⁷ Antoni Pizà. 2002. *Introducció a la seva obra*. First. Palma (Mallorca): Edicions Documenta Balear, pgs. 128-131.

⁸⁸ Fundación Juan March. 2018. *Los Elementos*, by Antonio Literes.

<https://www.youtube.com/watch?v=IIvfTW5BdEs>.

Elementos will occur on May 1st of 2022. Voicings will include a soprano quartet, harpsichord, Baroque guitar, one violin, and two cellos. No chorus will be used, but the elements are assigned to the chorus lines in the finale, with modified octaves in some sections of the tenor line.

While there are many beautiful movements from this piece, in terms of solo repertoire, there are specific movements that function well for programming: La Aurora's "Ay, Amor," El Fuego's "Fuego Encendido," La Tierra's "Rompa La Tierra," and El Tiempo's "Sienta, sienta La Tierra." The fights between the elements specifically the duet between El Agua and El Fuego, "Y pues soy El Agua" and the trio fight between the elements, "Iras fatales" are excellent selections for programming excerpts/scenes.

Conclusion

Los Elementos is a *serenada* that takes practices both from the Italian *opera* as well as Spanish *zarzuela* music. Its use of *recitative-arias* and *tonadas* demonstrates the work's mixture of styles between Spanish and Italian musical traditions. *Los Elementos* is uniquely positioned as a resource for soprano repertoire because it follows Spanish court casting practices, so the roles were written for and intended to be performed by women. Because *Los Elementos* is well-known in the Spanish music community but is not as well known amongst English-speaking audiences, it makes an excellent choice for unique programming. *Los Elementos* is accessible both as a larger work and as solo repertoire due to its performance practice. It follows many Baroque Italian conventions including its ornamentation and instrumentation. There are also resources including a full libretto translation, video and audio recordings, and an overview of the larger work so productions can be done well, even by students and instructors that are unfamiliar with performing Spanish repertoire. It is my hope that this thesis will make this work more accessible and programmable both as a larger work and for solo repertoire.

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Appendix A - Translation of *Los Elementos*

Traducido por Samuel L. Kyte (Translated by Samuel L. Kyte), Edited by Katherine Elise Westhoven from the critical edition of Los Elementos by Angulo y Pons.

LOS ELEMENTOS (*The Elements*)

ÓPERA ARMÓNICA AL ESTILO ITALIANO (*Harmonic Opera in Italian Style*)

Música de Antonio de Literes (*Music by Antonio de Literes*)

Libreto de autor desconocido (*Libretto of Unknown Author*)

PERSONAJES (*Characters*)

Tierra (*Earth*), soprano

Aire (*Air*), soprano

Agua (*Water*), soprano

Fuego (*Fire*), mezzosoprano

Aurora (*Dawn*), soprano

Tiempo (*Time*), soprano

Las lecturas emitidas al comienzo de la función proceden de los siguientes textos:

(The readings/excerpts issued at the beginning of the show/performance/pamphlet come from the following texts)

Antony D. Barnosky, Elizabeth A. Hadly, Jordi Bascompte, et alii,

“Approaching a state shift in Earth’s biosphere”,

Nature, n° 486 (2012), pp. 52-58.

“El planeta Tierra se encuentra en un punto de no retorno”.

Entrevista de Antonio Capriotti a Rubén Piacentini, El Ciudadano (11 de febrero de 2016).

Felipe Fernández Armesto, “La imparable destrucción del planeta”,

El Mundo (22 de diciembre de 2013).

Informes del Programa de las Naciones Unidas para el Medio Ambiente (PNUMA), 2017.

Ópera armónica al estilo italiano a los años de la Ex,MA S,RA Duquesa de Medina de las Torres, mi Señora (*Harmonic Opera in Italian Style to the years of her Excellency the Duchess of Medina de las Torres, my Lady*)

LA NOCHE (**Night**)

1. Coplas (*Verses*)

AIRE (*Air*)

Frondosa apacible estancia,

(Lush peaceful room,)

verde esperanza florida,
(*green flowery hope,*)

blando hospedaje del alba,
(*soft lodging of the dawn,*)

vistoso catre del día.
(*ornate cot of the day.*)

TIERRA (*Earth*)
Pomposo fértil albergue 5
(*Grandiose Fertile Albergue*)

de bruta esmeralda rica,
(*of raw rich emerald,*)

noble pensil donde el aura
(*noble beautiful garden where its aura*)

risueño aljófar destila.
(*exudes smiling pearls*)

2. Dúo y Recitado (*Duet and Recited*)

TIERRA (*Earth*)
Moradores de estas playas,
(*Dwellers of these beaches*)

AIRE (*Air*)
Huéspedes de estas riberas, 10
(*Guests of these shores*)

TIERRA (*Earth*)
... alerta, aplaudid el día,
(*Listen and rejoice this day*)

AIRE (*Air*)
... despertad, que el alba llega.
(*Awaken, for the dawn is arriving*)

Dúo (*Duet*)
TIERRA, AIRE (*Earth and Air*)

Y su luz celebren
(*And celebrate its light*)

con cláusulas tiernas
(*with tender clauses*)

los dulces sonidos 15

(the sweet sounds)

y suaves cadencias,
(and soft cadences)

las flores tributen
(The flowers pay tribute)

el ámbar que albergan,
(with the amber that they harbor)

los ramos se agiten,
(the branches churn)

que el aura se acerca, 20
(for the dawn is coming)

los prados se rían,
(the meadows laugh)

las hojas se muevan.
(The leaves move)

Recitado *(Recited)*

TIERRA, AIRE *(Earth, Air)*

Y el rústico rumor de tanta lira,
(and the rustic sound (rumor) of so much lyre/lira (musical instrument))

bastardo vegetable armonioso,
(harmonious and illegitimate vegetation)

matizado bosque, vulgo hermoso, 25
(shaded forest, beautiful although ordinary)

de cuanto ocupa el orbe el Aire gira.
(Regardless of how much occupies the orb (The Earth) the air will turn it)

3. A 4

CORO *(Chorus)*

Y así le festejen,
(And this way they celebrate)

celebren y sirvan
(Celebrate and serve)

con tiernos arrullos
(with tender cooing)

y suaves caricias. 30
(*and soft caresses*)

4. Dúo y A Dúo (*Duet and A Duet*) 6

AIRE y TIERRA (*Air and Earth*)
Pues reverentes aves le gorjean
(*For obeisant birds chirp*)

cuando rendidos pájaros le trinan.
(*when surrendered birds trill*)

CORO (*Chorus*)
La Tierra con flores,
(*The Earth with flowers*)

el Fuego que anima,
(*The Fire that ignites*)

el Viento gorjeos, 35
(*The wind rustles*)

el Agua la risa.
(*the water laughs*)

5. Recitado (*Recited*)

AGUA (*Water*)

Y al rápido sonido de mi aliento
(*and the quick sound of my breath*)

despertarán las flores apacibles
(*will awaken the gentle flowers*)
susurrando con blando movimiento
(*Whispering softly (With soft movement)*)

los ramos y los troncos insensibles, 40
(*to their unfeeling branches and trunks*)

la venida del Sol vaticinando,
(*The coming of the Sun prophesizing*)

unos con rudo estilo y otros cantando.
(*Some with rude behavior and others singing*)

6. Arieta (*Arieta*)

AGUA (*Water*)

Olmo apacible,
(*Gentle Elm*)

que en voz perceptible
(*in a noticeable voice*)

el susto mitiga. 45
(*alleviates all fright*)

Del pálido horror
(*Of the pale horror*)

de la Noche severa
(*From the harsh night*)

las sombras opacas
(*the opaque shadows*)

que su centro envía
(*that its center sends*)

al salir el Sol 50
(*when the Sun leaves*)

en la luz se enciendan
(*In the light they burn*)

que su ardor abriga.
(*and their illumination shelters us*)

7. Recitado (*Recited*)
FUEGO (*Fire*)

Mas si fuese la planta fugitiva,
(*But if it were the runaway plant*)

siempre verde y esquivada,
(*always green and dodging*)

la adorada de Apolo, 55
(*the adored of Apollo*)

para que hallase solo
(*So that alone*)

quien humilde dedique reverente,
(*how humble one can dedicate reverently*)

de esmeraldas unidas
(*of united/conjoined emeralds*)

con sus hojas tejidas,
(*with its woven leaves*)

su culto diferente, 60
(*its different adoration*)

sin que así se equivoque lo rendido,
(*Without making a mistake in what is rendered*)

pues cuanto fuere aplauso
(*Well how much applause*)

[le es debido.
(*it is due*)

8. Arieta (*Arieta*)
FUEGO (*Fire*)
Fuego encendido
(*Fire ignited*)

sea el diamante,
(*be the diamond*)

de luz cambiante 65
(*of the changing light*)

rico y lucido.
(*rich and lucid*)

Haga brillante
(*make it bright*)

su ardor flamante
(*its flaming ardor*)

lo que es florido.
(*that is flowery*)

9. Dúo y Recitado (*Duet and Recited*)

AGUA (*water*)
Y pues soy el Agua, 70
(*And for I am the Water*)

FUEGO
Y pues soy el Fuego,
(*And for I am the Fire*)

A dúo (*A Duet*)
AGUA, FUEGO (*Water, Fire*)
... la espuma salada
(*The salty foam*)

fatigue los remos,
(*Fatigues the oars*)

porque la ardiente Fragua
(*because the burning Forge*)

reprima en los cristales su arrogancia. 75
(*represses its arrogance in the glass*)

Recitado (*Recited*)
AGUA, FUEGO (*Water, Fire*)
Y aunque no haya materia combustible
(*And although there is no combustible material*)

donde esgrima mis iras irritadas,
(*Where my anger is fenced in*)

fatigando las ondas mis volcanes,
(*my volcanoes fatigue the waves*)

los piélagos undosos serán llamas.
(*The wave-ridden islands will be in flames*)

A dúo (*A Duet*)
Y al oír el estruendo 80
(*And hearing the roar*)

de voces contrapuestas y encontradas,
(*Of conflicting and found voices*)

fuego, agua, que el Fuego se anega,
(*Fire, water, that the Fire is drowning*)

agua, fuego, que el Agua se abrasa.
(*Water, Fire, that the water embraces it*)

Las Furias sedientas
(*the thirsty Furies*)

incendios exhalan 85
(*exhale fire*)

si el Agua despide
(*if the water leaves*)

sus olas rizadas,
(*its curly waves*)

y hidrópico el Fuego
(*and hydropic Fire*)

que nunca se sacia,
(*that is never satisfied*)

sus raudales bebe 90
(*its streams/torrents drink*)

pero no se apaga.
(*but do not die*)

10. Recitado (*Recited*)

AIRE (*Air*)

El Aire soy, que aliento la armonía
(*I am the Air, I breath harmony*)

que condensaron los vapores fríos
(*that condensed the cold vapors*)

y, vagando los páramos umbríos,
(*and wandering the shaded wastelands*)

todo a mis respiraciones se desvía, 95
(*All deviates from my breath*)

los negros arreboles sin el día
(*The black [arreboles = rosy clouds from the sunset] without the day*)

de sombras van llenando los vacíos,
(*From shadows they fill the emptiness/voids*)

pero el espacio con los soplos míos
(*But the space with my breaths*)

las nieblas va dejando que tenía,
(*the clouds leave what they had*)

pues cuando el Sol de mi
(*But when the Sun*)

[región se aleja, 100
(*of my region moves away*)

a sustituir benévolo me deja.
(*My benevolent substitution leaves me*).

11. Arieta

AIRE (*Air*)

Surque halagüeña la esfera dorada
(*Flattering rays of the golden sphere*)

del aura suave los dulces orgullos.
(*Of the soft aura/dawn sweet pride*)

Y luego que ocupe su hermosa morada,
(*and later it occupies its beautiful abode*)

descanse y sosiegue con blandos
(*rest and calm with soft*)

[arrullos. 105
(*cooing*)

12. Recitado (*Recited*)

TIERRA (*Earth*)

No podrá, que en mis senos intrincados
(*It will not be able to, for in my intricate breasts*)

estarán los incendios embozados,
(*There will be muffled flames*)

y mis incultas breñas
(*and my uncultivated burned lands*)

abultarán las sombras con sus peñas,
(*The shadows will swell with their hardships*)

y pues soy la Tierra a quien influyen 110
(*And for I am the Earth who influences*)

los Astros que en su ausencia sostituyen,
(*the planets/stars and in their absence are substituted*)

faltándoles la luz a tantas flores
(*Missing the light for so many flowers*)

que otro cielo adornaban sus colores,
(*That another sky adorned its colors*)

en la Noche confusa y tenebrosa,
(*In the night confused and gloomy*)

el suave olor, fragancia deliciosa, 115
(*the sweet smell, delicious fragrance*)

el campo no Saluda

(the country/field does not say hello)

aunque el céfiro blando le sacuda.
(Although the soft zephyr (Gentle breeze) shakes it)

13. Arieta
TIERRA (Earth)
De flores vestida
(Dressed in flowers)

la Tierra aterida
(The stiff with cold Earth)

con ceño erizado, 120
(With a bristly frown)

que el cierzo entumece,
(that the wind numbs)

marchita e impide,
(Withers and impedes/prevents)

por más que el Favonio1
(more than Favonius1)

1. Favonio (*Favonius*): viento del oeste, el más suave de todos los vientos, que corresponde al Céfiro de la mitología griega. *(west wind, the mildest of all winds, corresponding to the Zephyr of Greek mythology.)*

risueño y templado
(smiling and warm)

aromas les mueva, su aliento 125
(Aromas move them, their breath)

en las hojas se mira ya helado.
(in the leaves looking already frozen)

14. A 4
CORO (*Chorus*)
Y en tan triste confusion
(And in such sad confusion)

las ya repetidas voces
(The already repeated voices)

con destemplados suspiros
(With shivering sighs)

al Sol le lloren la ausencia. 130
(Cry to the sun for its absence)

15. Arieta
AURORA (*Aurora/ Dawn*)
Ay, Amor, ay, Amor,
(*Oh, love, oh, Love*)

qué tierna se escucha
(*how sweet it sounds*)

la respiración,
(*the breath*)

qué dulce, qué suave
(*how sweet, how soft*)

el eco veloz 135
(*the fast echo*)

del Aire formado
(*of the formed/trained air*)

me vuelve la voz,
(*My voice returns*)

haciendo armonía
(*making harmony*)

la repetición.
(*the repetition*)

16. Tonada (*Tune*)
TIEMPO (*time*)
Copla (*Verse, Couplet*)
Sienta, sienta la Tierra 140
(*Feel, feel the Earth*)

cuando el Sol obscurece sus reflejos,
(*When the sun obscures its reflections*)

siendo funestos lutos las sombras
(*the shadows being of fatal mourning*)

con que viste el hemisferio.
(*that dress the hemisphere*)

Estribillo (*Chorus/Refrain*)
Y pues que nada sirve,
(*And well, nothing works/will do*)

y faltando la luz todo fallece, 145

(And without the light all fails)

a desmayar sus rayos
(when its rays grow faint)

trepiden sus influjos, pues que mueren.
(Their influences tremble and they die)

Copla (*Verse, Couplet*)
Llore, llore el ocaso,
(Cry, weep for the sunset)

y cuando ya se apaguen sus incendios,
(and when its flames have died down)

las exequias le cante 150
(I sing the funeral)

la fúnebre región de que va huyendo.
(the funereal region of which it flees)

Estribillo (*Chorus/Refrain*)
Y pues que nada sirve,
(And well, nothing works/will do)

y faltando la luz todo fallece, 145
(And without the light all fails)

a desmayar sus rayos
(when its rays grow faint)

trepiden sus influjos,
(Their influences tremble)

pues que mueren.155
(and they die)

Copla (*Couplet/C*)
Gima, gima y suspire,
(Moan, moan and sigh)

y sus deliquios vaya padeciendo,
(And its loss of strength goes on suffering)

que si la luz se apaga,
(and if the light goes out)

no [ha] de servir su adorno lisonjero.2
(its flattering adornment is not to serve)

2. La letra de esta tercera copla originalmente era “de q. servira su adorno lisonjero”. Como se trata de un verso de 12 sílabas y no de 11 sílabas, como debiera ser, el copista corrigió posteriormente el texto. Tachó el “q” y puso delante un “de” (o quizá un “le”, porque no se lee bien). También está tachada la letra “a” de la palabra “servirá”. Queda, por tanto, “no de server su adorno lisonjero”. Para que esta frase tenga sentido y siga manteniendo once sílabas, hemos supuesto que hay que leer: “no [ha] de servir su adorno lisonjero”. Sería posible otra lectura si ignorásemos la tachadura de la vocal “a” de la palabra “servirá” y leyésemos “le” en lugar de “de”. Entonces la lectura sería: “no le servirá su adorno lisonjero”.

(2. The lyrics of this third couplet was originally “de q. servira su adorno lisonjero.” As it is a 12-syllable verse and not 11 syllables, as it should be, the copyist later corrected the text. He crossed out the “q” and put in front a “de” (or maybe a “le”, because it doesn't read well). The letter “a” of the word “servirá” is also crossed out. It remains, therefore, “no de server su adorno lisonjero.” For this phrase to make sense and to continue to maintain eleven syllables, we have assumed that it must be read: “no [ha] de servir su adorno lisonjero.” Another reading would be possible if we ignored the erasure of the vowel “a” of the word “servirá” and read “le” instead of “de”. Then the reading would be: “no le servirá su adorno lisonjero.”)

Estríbillo (*Chorus/Refrain*)

Y pues que nada sirve,
(*And well, nothing works/will do*)

y faltando la luz todo fallece, 145
(*And without the light all fails*)

a desmayar sus rayos
(*when its rays grow faint*)

trepiden sus influjos, pues que mueren.
(*Their influences tremble and they die*)

17. Recitado (*Recited*)

FUEGO (*fire*)

Mas en la oscura Noche
(*So in the dark night*)

el Mongibelo³ oculto desabroche 165
(*the hidden Mongibelo³ becomes undone*)

3. El Mongibelo es el monte donde se encuentra el Etna, conocido volcán siciliano. (*The Mongibelo is the mountain where Etna, a well-known Sicilian volcano, is located.*)

las hipócritas llamas rigurosas
(*the hypocritical flames rigorous*)

que, volando a su acento belicosas,
(*and, flying to its bellicose accent*)

cuando en su esfera vagan,
(When in its sphere it roams)

una vez encendidas no se apagan.
(Once, lit will not die)

Y pues mi ardiente hoguera 170
(And so my burning bonfire)

en los cuatro elementos reverbera,
(In the four elements reverberates/growls)

hasta que Apolo⁴ luminoso venga,
(until luminous Apollo⁴ comes)

4. Apolo luminoso: se refiere a Febo (“el brillante”) o Sol, una deidad que ya en la época del imperio romano estaba identificada con Apolo. *(Luminous Apollo: refers to Phoebus ("the bright one") or Sun, a deity that already at the time of Roman Empire was identified with Apollo.)*

la presidencia de las luces tenga.
(for he has precedence over light)

18. Arieta
FUEGO (*Fire*)
Sedienta de influjos al Sol ha bebido
(Thirsty for the Sun's influence,)

mi altiva arrogancia ardores
(my haughty arrogance has drunk)

[flamantes. 175
(burning flames)

Y entre las sombras, el Fuego esparcido,
(and in the shadows, the sparce/scattered fire)

los rayos hermosos de luces brillantes.
(beautiful rays of brilliant lights)

19. A 3
AIRE, TIERRA y AGUA (*Air, Earth, and Water*)
Iras fatales fulminan
(Fatal rages strike)

los contrarios elementos,
(the opposite elements)

mas tan iguales se embisten 180
(even so equal they ram each other)

que conciertan el estruendo,
(the noise is a concert)

lidian dentro del compás
(they fight inside of a compass)

donde suenan contrapuestos,
(where they sound opposite)

duro golpe los sonidos,
(the sounds hit hard)

dulce ruido con los ecos. 185
(Sweet noise with the echos)

Y el Fuego tenaz
(and the tenacious fire)

que gime voraz,
(that moans vocariously)

la Tierra pesada
(the heavy earth)

ya cruje irritada,
(creaks with irritation)

el mar proceloso 190
(the stormy sea)

que va caudaloso
(that goes plentiful/abundant)

y el triste acento
(the sad accent)

del Aire violento
(of the violent air)

los torpes movimientos destemplados
(the clumsy distempered movements)

volviendo va en bemoles y trinados, 195
(returning comes in flats and trills)

acordando las iras en el Viento,
(in agreement with the wrath in the wind)

porque sirva su enojo de instrumento.

(because its rage serves and an instrument)

COMIENZO DEL AMANECER (*Coming of the dawn*)

20. Recitado (*recited*)

TIEMPO (*Time*)

Y aunque intente la fatiga,
(and although fatigue tries,)

ilusión, horror o miedo,
(happiness, horror, or fright)

con tan confusos rumores 200
(with such confusing rumors)

interrumpir mi sosiego,
(interrupting my quiet)

ni el audaz altivo orgullo
(not even the bold haughty pride)

de furiosos elementos
(of the furious elements)

podrá entibiar mi arrogancia
(could calm my arrogance)

ni entorpecer mi denuedo, 205
(nor hinder my boldness)

que, exempto a las impresiones
(so, exempt to impressions)

y a sus influjos adversos,
(and to its adverse influences)

reservado el Tiempo dura
(Time lasts reserved)

sin que nadie acabe al Tiempo.
(because no one can stop time)

Y pues que ya en el Oriente 210
(and well, already in the East)

preludios de luz advierto,
(preludes of warning/coming light)

vuestras furias olvidando,
(their furies forgotten)

vayan mis voces diciendo:
(*and my voices go on saying*)

21. Arieta
TIEMPO (*time*)
Risueña el Aurora
(*The dawn is smiling*)

del Sol precursora 215
(*The precursor of the Sun*)

su luz vaticina,
(*its foretold light*)

borrando a la Noche
(*erasing the night*)

los negros celajes
(*the black clouds*)

del vasto vapor
(*from the vast vapor/mist/steam*)

que teme su ruina, 220
(*and fears its ruin*)

mirando que Apolo
(*Seeing Apollo*)

por ella el ardor
(*in her burning*)

de sus rayos fulmina.
(*in its fulminating rays*)

22. Recitado (*Recited*)
TIERRA (*Earth*)
Y pues la luz del día que amanece
(*And so the light of the day that dawns*)

las ásperas escarchas enternece 225
(*the harsh frosts soften*)

y de varios matices y colores
(*and of various nuances and colors*)

se registra el adorno de las flores
(*registers the adornment of the flowers*)

que, en las verdes alfombras esparcidas,

(and in the scattered green carpets)

pareciendo pintadas, son nacidas,
(seeming painted, they are born)

las aves, que su noble arquitectura 230
(the birds, whose noble architecture)

albergan en la triste Noche oscura,
(shelters in the sad dark night)

al mirar a la Aurora
(looking at the dawn)

cada cual con su pico la enamora,
(each one with its beak makes it fall in love)

pues le rinden las flores y las aves
(so they render the flowers and the birds)

fragancias dulces y armonías suaves. 235
(sweet fragrances and soft harmonies)

23. Arieta
TIERRA (*Earth*)
Rompa la Tierra
(Break the earth)

la cárcel de esmeralda entumecida
(the jail of entombed emeralds)

que las flores encierra,
(the flowers enclose/shut)

y su fragancia unida
(and their united fragrance)

derrame en la campaña, 240
(spill over in the bell)

y cuando el Sol la baña
(and when the sun bathes them)

le cante agradecida.
(they sing gratefully)

24. A 4 con violines (*with violins*)
CORO (*chorus*)
Y sus acordes fragancias
(and their fragrant cords)

le tribute agradecida
(*the gratefully tribute*)

la Tierra vistosas flores 245
(*the Earth colorful flowers*)

y el rocío tierna risa,
(*and the dew a tender laugh*)

porque compitan,
(*because they compete*)

porque celebren,
(*because they celebrate*)

porque anhelan al día
(*because they yearn for the day*)

los floridos aromas, 250
(*the flowery aromas*)

las escarchas marchitas.
(*the frost withers*)

25. Recitado (recited)

AIRE (*air*)

Y pues ya se desvían los vapores
(*and so the mists are diverted*)

que en la funesta Noche se animaron
(*and in the baleful night they animated*)

y en sus densas tinieblas se cuajaron
(*and in their thick darkness curdled*)

para escándalo torpe de las flores, 255
(*for awkward scandal of the flowers*)

convirtiendo en aplausos los horrores,
(*converting the horrors to applause*)

alegres los jilgueros que callaron
(*happy now are the goldfinches that were silent*)

con destreza los picos entonaron
(*with skill their beaks intoned*)

sus enfáticas cláusulas de amores,
(*their emphatic clauses of love*)

y a soplos de la luz que el Aire envía 260
(*and to blows of the light the air sends*)

hicieron con su aliento la armonía,
(*they made harmony with their breath*)

porque mis voces imitando vayan
(*because my imitating voices go to*)

los metros que tan dulcemente
(*the meters that so sweetly*)

ensayan.
(*rehearse*)

26. Arieta
AIRE (*air*)
En brazos del Alba
(*in the arms of the sunrise*)

surcaba la esfera 265
(*crossed the sphere*)

el dulce jilguero,
(*the sweet goldfinch*)

en el discreto idioma
(*in the discreet language*)

que canta cromáticos
(*who sings chromatic*)

forma su blando conceso
(*forming its soft concord*)

de triste bemol, 270
(*of sad flat (Music note)*)

que halaga y suspende
(*that flatters and suspends*)

su ruido halagüeño.
(*its flattering noise*)

27. Recitado (*recited*)
AGUA (*water*)
Deidades que en el monte bipartido
(*Deities that in the bipartisan/bipartite mountain*)

le prestáis armonía al dios de Apolo,
(lend harmony to the god Apollo)

porque sirva desde hoy de fijo polo 275
(because it serves as a fixed pole from today)

premiando vuestro canto con su oído,
(rewarding your singing with his ear)

ya que suenan los plectros acordados,
(as the agreed plectrums sound)

vuestra atención os pido,
(I ask for your attention)

y de mi voz llamados,
(and of my voice called)

esta vez os convido 280
(this time I invite you)

porque obsequiosas le mandéis
(because you give gifts)

[a Clío⁵
(to Clío)

5. Clío es la musa de la poesía heroica, de ahí que el Agua pida que esta musa corrija su acento y dirija su “cítara suave”, puesto que se dispone a cantar una arieta bélica. *(Clío is the muse of heroic poetry, which is why Water asks this muse to correct her accent and direct her “soft zither”, since she is about to sing a war arieta.)*

que mi acento corrija
(Correct my accent)

y a mi cítara suave la dirija.
(and direct my soft zither).

De vosotras lo fío,
(I trust you)

que así podré alentarme 285
(in this way I can encourage myself)

y en aplauso tan alto dedicarme.
(and in applause so high dedicate myself)

28. Arieta - A 4
Arieta

AGUA (*Water*)
Suenen los clarines,
(*The bugles sound*)

toquen instrumentos,
(*they play instruments*)

y en cláusulas tiernas
(*in sweet clauses*)

y suaves acentos 290
(*and soft accents*)

envíen sus ecos
(*sending their echos*)

los dulces violines.
(*the sweet violins*)

CORO (Chorus)
Suenen los clarines.
(*The bugles sound*)

29. Tonada (*Tune*)
AURORA (*The Dawn*)
Copla (*couplet*)
Dormida fatiga,
(*Sleeping fatigue*)

despierta a mis ecos, 295
(*awaken to my echos*)

que el torpe letargo
(*the clumsy lethargy*)

del alba va huyendo.
(*of the dawn is fleeing*)

Estribillo (*Refrain*)
Quedito, silencio,
(*Be Still, Silence*)

que se oye apacible
(*So that it sounds peaceful*)

volver el acento. 300
(*to return the accent*)

Copla (*Couplet*)
Del blando halago del aura

(From the soft flattery of the dawn)

al rumor acorde vuelve,
(the chord returns to a whisper)

siendo bostezo fragante
(being a fragrant yawn)

la seña de que amanece.
(the sign of dawn)

Estribillo (*Refrain*)
Quedito, silencio, 305
(Be Still, Silence)

que se oye apacible
(So that it sounds peaceful)

volver el acento.
(to return the accent)

Copla (*Couplet*)
Del aliento la armonía
(From breath harmony)

apacible flores mueve
(peaceful flowers move)

y del contacto las luces 310
(and from contact with the light)

acordes suenan y alegres.
(Chords sound and are happy)

Estribillo (*Refrain*)
Quedito, silencio,
(Be Still, Silence)

que se oye apacible
(So that it sounds peaceful)

volver el acento.
(to return the accent)

LA LLEGADA DEL SOL (*The Arrival of the Sun*)

30. Coplas (*couplet*)

AGUA (*Water*)

El mobile6

(The moving)

diamante 315

(Diamond)

6. Moble: significa “móvil”; se aplica al agua, que es un diamante que se mueve. (*Mobile means “móvil”; which applies to the water, that it is a diamond that moves.*)

de espuma rizada,

(of curling foam)

del yelo [hielo] erizada

(from bristling ice)

en campo volante,

(in the flying field/countryside)

del alba es amante

(from the dawn is a lover)

pues ya la enriquece, 320

(which already enriches it)

y cuando amanece

(and when they rise)

las luces que envía

(the lights that it sends)

con perlas que cría

(With pearls that it creates)

sus rayos guarnece.

(Its rays garnish)

TIERRA (Earth)

Aqueste hemisferio 325

(This hemisphere)

y duro obelisco

(and hard obelisk)

que sirve de aprisco

(that serves as a pen/sheepfold)

a tanto viviente

(to so many of the living)

si busca, si siente
(if you search, if you feel)

el hermoso farol, 330
(the beautiful lamp/beacon)

el bello arrebol
(the beautiful clouds)

del alba le borre
(erased by the dawn)

la sombra que corre
(the shadows that run)

huyendo del Sol.
(fleeing the Sun)

AIRE
Mi esfera recibe 335
(My sphere receives)

el plumado velamen,
(the plumed/feathered sail)

que vuela al examen
(that flies to the exam)

del centro que vive,
(from the center where it lives)

en donde percibe
(where it is perceived)

del alba divina 340
(from the divine dawn)

la luz peregrina
(the light of the pilgrim)

y Apolo brillante
(And brilliant Apollo)

la llama volante
(the flying flame)

de rayos fulmina.
(of fulminating rays)

FUEGO (*Fire*)

La tímida hoguera 345
(*The shy bonfire*)

y llama medrosa
(*the fearful flame*)

al frío quejosa,
(*to the moanful cold*)

al yelo [hielo] severa,
(*to the severe ice*)

si ya reverbera
(*it is reverberating*)

y la luz que arde 350
(*and the light that burns*)

del Sol es alarde,
(*from the Sun is boastful*)

padezca desmayos
(*it suffers from fainting*)

y tema sus rayos
(*and fears its rays*)

pues luce cobarde.
(*and so it shines cowardly*)

31. A 4
CORO (*chorus*)
Y pues Tierra, Agua y Aire 355
(*and so the earth, water, and air*)

son sus trofeos,
(*are their trophies*)

con el Fuego se aviven
(*with the fire they revive*)

sus lucimientos.
(*their lights*)

32. Recitado (*recited*)
AIRE (*air*)
Flores, aves, fuentes, ríos,
(*Flowers, birds, fountains, rivers*)

oíd los acentos míos. 360

(hear my accents)

TIERRA (*Earth*)

Prados, riscos, montes, selvas,
(Meadows, cliffs, mountains, forests,)

escuchad mis ardientes finezas.
(listen to my fiery finesse)

AIRE (*air*)

Aves que el Aire giráis,
(Birds that turn in the air)

¿por qué no trináis?
(Why do you not trill?)

TIERRA (*Earth*)

Fuentes que el prado corréis, 365
(Fountains that run in the meadow)

¿por qué os suspendéis?
(Why do you stop?)

33. Dúo (*Duet*)

AIRE y TIERRA (*Air and Earth*)
Y a la luz que madruga,
(and in the early morning light)

¿por qué no cantáis,
(Why do you not sing?)

si en cuna de plata
(if in a silver cradle)

al Sol le mecéis? 370
(you rock the sun)

34. Recitado (*Recited*)

AIRE (*air*)
Mas ya se escucha el estruendo
(But already you hear the noise)

del carro del Sol, que aguijan
(from the cart of the sun, that pricks)

golpes de luz con que Apolo
(strikes of light with which Apollo)

las sombras apaga,
(kills the shadows)

los rayos aviva. 375
(*the rays enliven*)

TIERRA (Earth)

Y dejándose ver de la atalaya,
(And letting itself be seen by the watchtower)

empinado penacho y cumbre altiva,
(steep plume/crest and haughty summit)

la hieren veloces
(*they hurt her fast*)

sus rayos primero,
(*the rays first*)

porque es la primera 380
(*because it is the first thing*)

que su ardor registra.
(*that its burning sees*)

35. A 4

CORO

Y así el canto de las aves
(*And so the singing of the birds*)

y el aroma de las flores
(*and the aroma of the flowers*)

con armonías suaves,
(*with sweet harmonies*)

con apacibles olores, 385
(*with gentle smells/scents*)

ofrezcan sus voces graves
(*offer their deep voices*)

y tributen sus colores.
(*and pay tribute with their colors*)

36. Coplas (*Couplet*)

AIRE (*Air*)

Esfera copiosa
(*Copious sphere*)

de luz peregrina,

(of the light of the pilgrim)

en donde se afina 390
(where it is refined)

suave, armoniosa,
(soft, harmonious)

con voz deliciosa
(with a delicious voice)

de aquel ruiseñor,
(of that nightingale)

que siempre que canta
(that every time it sings)

preserva el horror. 395
(horror is preserved)

CORO (Chorus)
Y con dulces picos
(and with sweet beaks)

sus triunfos alegren,
(their triumphs rejoice)

y al día en que nace
(and the day that it is born)

le den parabienes.
(they give congratulations)

AGUA (Water)
Fuente canora, 400
(Canonical Fountain (Song fountain))

risueña y parlera,
(smiling and talkative)

que corre ligera
(that leisurely runs)

al prado que adora,
(through the meadow that it loves)

si ya le enamora
(and if it is already in love)

quien quiere en rigor, 405

(Who rigorously wants)

si logra corriendo
(if it can run)

los triunfos de Amor.
(the triumphs of love)

CORO

Poniendo las aguas
(Making the waters)

en claros espejos
(into clear mirrors)

a vista de todos 410
(for all to see)

sus altos trofeos.
(its high triumphs)

FUEGO *(fire)*
Puro elemento
(Pure element)

de todos temido,
(afraid of all)

voraz, encendido
(voracious and ignited)

y siempre sediento, 415
(and always thirsty)

¿por qué tan sangriento
(why is so bloody)

está tu furor,
(your fury)

si sabes quemar
(if you know how to burn)

y halagar con tu ardor?
(And flatter/please with your passion)

CORO (Chorus)

Con luces e incendios 420
(with lights and flames)

el Fuego publique
(the fire shows)

que ilustra, que brilla,
(that it illuminates, that it shines)

que anima, que vive.
(that it excites, that it lives)

TIERRA (*earth*)
Selvas vestidas
(Jungles dressed)

de varios colores, 425
(in various colors)

en donde las flores
(where the flowers)

se ven esparcidas,
(can be seen scattered)

si sois advertidas,
(if you are cautious)

verted vuestro olor,
(pour out your fragrance)

pues ya esa fragancia 430
(because this fragrance)

os da el esplendor.
(Will give you splendor)

CORO (Chorus)
Alfombra de flores
(Carpet of flowers)

tribute la Tierra,
(pay tribute to the earth)

de varios matices,
(of various nuances)

de luces y estrellas. 435
(of lights and stars)

AURORA (*The Dawn*)
Si voces respiran

(If voices breath)

mis suaves alientos,
(my soft breath)

de los elementos
(from the elements)

las sombras retiran
(the shadows withdraw)

y alegres se miran 440
(and they look happy)

vistiendo el color
(wearing the color)

mis rayos brillantes
(my brilliant rays)

con luz superior.
(with superior light)

CORO (*Chorus*)
Y llena de influjos
(and full of influences)

la luz peregrina 445
(The light of the pilgrim)

del alba que nace
(from the dawn that is born)

celebre su día.
(celebrate the day)

TIEMPO (*Time*)
Los siglos ha unido
(The centuries have united)

que el Tiempo divide
(that Time divides)

la dicha que mide 450
(the joy that measures)

lo que ha conseguido,
(what it has achieved)

si lo ha merecido,

(if it has earned it)

culparle es error,
(blaming it is an error)

que el mérito grande
(because the great merit)

es el premio mayor. 455
(is the greatest prize)

CORO (Chorus)
Instantes abracen
(Moments embrace)

los siglos enteros
(the entire centuries)

en que aplausos logren
(in which applause achieves)

sus merecimientos. 459
(What it deserves/ its merits)

Appendix B - Translated Table: The Structure for *Los Elementos*

Translated by Kate Westhoven, February 2022

Translated table from the Critical Edition of *Los Elementos* by Raul Angulo and Antoni Pons

Editorial additions for context are marked with * and are written in italics.

Number	Characters	Action	Verses, Rhythm	Musical Form	Compass Tone* (* <i>chromatic range in British English</i>)	Instrumentation (when known)
1-Lush peaceful room	Air, Earth	Air and Earth go to the countryside	Verses: 8 syllables Assonance rhyme: í-a	Verses	C3 B flat (1b)	2 Vln
2-Dwellers of these beaches	Air, Earth	They ask the plants of the countryside to sing in honor of the coming sunrise	Duet: Verses: 8 and 6 syllables Assonance rhyme- é-a Recitative: Verses: 11 syllables Rhyme: ABBA	Duet and Recitative	Duet: C3 Recitative: C B flat (1b)	2 Vln
3-And this way they celebrate	Chorus	The chorus supports the request of Air and Earth	Verses: 6 syllables Assonance rhyme: í-a	4 voices	C3 Bb (1b)	N/A
4- Let the revenant	Air, Earth, Chorus	Air, Earth, and the Chorus call for the four elements to celebrate the Sun	2 verses of 11 syllables 4 verses of 6 syllables Assonance rhyme: í-a	Duet and 6 Voices	C3 B flat (1b)	2 Vln

5- And the quick sound of my breath	Water	Water comes out and says that with their breath they will encourage the flowers and trees to sing in honor of the Sun.	Verses: 11 syllables Couplet rhyme	Recitative	C (1b)	N/A
6-Gentle elm	Water	The plants by singing can mitigate the fright produced by the night	Verses of 12 and 6 syllables Assonance rhyme: í-a	Aria	C3 sol* (1b) (*as in solfege)	Vihuela de Arco
7-But if it were the runaway plant	Fire	Fire comes out and answers it is not only the plants that should applaud Apollo (the Sun)	Verses 11 and 7 syllables Couplet rhyme	Recitative	C	N/A
8- Fire ignited	Fire	Because it is the Fire that makes the flowers shine bright	Verses: 5 syllables Rhyme: ABBA BBA	Aria	3/4 re*	2 Vln
9- And for I am the Water	Water, Fire	Water and Fire collide because they are opposing elements	Irregular verses Assonance rhyme: á-a	Duet (interspersed recitative)	C3-C-C3 (1b)	N/A
10- I am the Air	Air	When the Sun goes away from the world, Air is able to with its puffs to clear the clouds. For that reason, it is an adequate substitute for the Sun.	Verses: 11 syllables Couplet rhyme	Recitative	C (1b)	N/A
11- Flattering rays	Air	*Addition by Kate	Verses: 11 syllables	Aria	3/4 fa* (3b)	N/A

		Westhoven* The sun rests peacefully in its beautiful abode	Rhyme: ABAB			
12- It will not be able to, for in my intricate breasts	Earth	Earth answers that Air will not be able to replace the sun since although “soft zephyr” blows over the world, it will not be able to make it flourish	Verses: 7 and 11 syllables Couplet rhyme	Recitative	C (1b)	N/A
13-Dressed in flowers	Earth	Although Favonius blows “laugher and mildly” without the Sun the Earth will stay withered and frosted	Verses: 6 syllables	Aria	3/4 fa* (1b)	3 Vln
14-And in such sad confusion	Chorus	The Chorus laments the absence of the Sun	Verses: 8 syllables Without rhyme	Four voices	3/4 B flat (1b)	3 Vln
15-Oh, Love	Dawn	Dawn appears in response to the loving and harmonious lament of the world.	Verses: 6 syllables Assonance rhyme: -ó	Aria	C3 re*	2 Vln
16- Feel, feel the Earth	Time	Time appears urging the world to feel and mourn the absence of the Sun because when the light is gone, everything dies.	Verses: 7 and 11 syllables Assonance rhyme	Tonada (editor’s note, a tonada is a type of folk music in Spain, meaning accompanied music)	C3 sol* (1b)	Vihuela de Arco

17-So in the dark Night	Fire	The Fire proposes that it could substitute for the Sun, and asks to be leader over the other elements	Verses: 7 and 11 syllables Couplet rhyme	Recitative	C (1b)	N/A
18-Thirsty for the influence	Fire	Fire argues their proposal by stating that in the shadows, the Fire spreads rays of light	Verses: 12 syllables Rhyme: ABAB	Aria	3/4 B flat (1b)	Vln
19-Fatal rages strike	Air, Earth, Water	The elements fight with each other, although in this fight the opposing elements find (arises) harmony	The first eight verses: 8 syllables and assonant rhyme: é-o The next eight verses: 5 and 6 syllables and couplet rhyme The four last verses: 11 syllables and couplet rhyme	3 Voices	3/4 sol* (1b)	N/A
20-And although fatigue tries	Time	The struggle of the elements cannot deviate the course of Time. That is why he (Time) notes/notices the first light of sun.	Verses: 8 syllables Assonant rhyme: é-o	Recitative	C	N/A
21-The dawn is smiling	Time	The dawn is the precursor of the Sun, the	Verses: 6 and 12 syllables	Aria	3/4 do*	Bass

		darkness begins to fade.				
22-And so the light of day that dawns	Earth	With the coming of the Sun, they honor it the flowers with their fragrance and the birds with their song.	Verses: 7 and 11 syllables Couple rhyme	Recitative	C	N/A
23- Break the earth	Earth	May the Earth be filled with fragrant flowers and sing thanks to the Sun.	First stanza: one verse of 5 syllables and another of 11 syllables Second verse: verses of 7 syllables Rhyme: AB ABCCB	Aria	3/4 la*	2 Vln
24-And their fragrant chords	Chorus	That fragrance of the flowers and the dew compete to celebrate the Sun.	Irregular verses Assonant rhyme: í-a	4 voices	C3 la*	2 Vln
25- And so the mists are diverted	Air	As the clouds of the night fade, the goldfinches start to sing lovingly	Verses: 11 syllables	Recitative	C	N/A
26-In the arms of the sunrise	Air	The goldfinches sing pleasingly at dawn	Verses: 6 and 12 syllables Assonant rhyme: é-o	Aria	3/4 re*	N/A
27-Deities that in the mountain split in two	Water	Water asks for the attention of the muses of Apollo so that	Verses: 7 and 11 syllables	Recitative	C (1b)	N/A

		Clio, the muse of heroic poetry will conduct (play) his smooth zither	Couplet rhyme			
28-The bugles sound	Water, Chorus	Water sings a warlike aria in which he asks the bugles to sound and respond to the sweet violins	Verses: 6 and 12 syllables Rhyme: AB BAA	Aria- 4 Voices	C sol* (1b)	2 Vln
29- Sleeping fatigue	Dawn	The Dawn is waking up	Chorus: verses of 6 and assonant rhyme: é-o Verses: verses of 8 and assonant rhyme é-e	Tonada (see above)	C3 B flat (1b)	Viahula de Arco, Bass
30-The moving diamond	Water, Earth, Air, Fire	The four elements are made happy by the dawn	Verses: 6 syllables Rhyme: ABBAACC DDC	Verses	C B flat (1b)	N/A
31- And so the Earth, Water, and Air	Chorus	*Addition by Kate Westhoven* Continuation of 30 theme	Verses: 7 and 5 syllables Assonant rhyme: é-o	4 voices	C3 B flat (1b)	N/A
32- Flowers, birds, fountains, rivers	Air, Earth	Air and Earth ask the beings of nature to sing to the Sun	Irregular verses Couplet rhyme	Recitative	C (1b)	N/A
33-And in the early morning light	Air, Earth	*Addition by Kate Westhoven* Continuation of 32 theme	Verses: 7 and 6 syllables Free rhyme	Duet	C3 sol* (1b)	N/A

34-But already you hear the noise	Air, Earth	You can hear coming of the chariot of the Sun and see it leaving its light on the summits/hills	Heterometric Verses Assonant rhyme: í-a	Recitative	C (1b)	N/A
35-And so the singing of the birds	Chorus	May the song of the birds and the scent of the flowers pay homage to the Sun	Verses: 8 syllables Rhyme: ABABAB	4 voices	C3 sol* (1b)	N/A
36- Copious sphere of the light of the pilgrimage	Air, Water, Fire, Earth, Dawn, Time, Chorus	All the characters celebrate the arrival of the Sun	Solos: 6 verses of 6 syllables and one verse of 12 syllables. Rhyme: ABBAACC Chorus: verses of 6 syllables and assonant rhyme	Verses	C3 sol* (1b)	2 Vln

Appendix C - Biographical Overview of Antonio LITERES

Antonio Literes's biography is summarized here translated from program notes from the Fundación Juan March. Editorial additions for context are marked with * and are written in italics.

1673 Born in Artá (Mallorca), on June 18. He is the fifth son of Antonio de Literes and Catalina Carrión, farmers.

1686 Receives the first clerical tonsure in Palma de Mallorca (September 17).

Later he entered the Colegio de Niños Cantorcicos of Madrid, linked to the Royal Chapel, thanks to the intermediation of his countryman Juan Massanet Terrassa, musician and chaplain of the king. Until the end of his career, he remained linked to this musical institution, considered one of the most important established Colegios of the period.

1692-1694 He works as a teacher of the cantorcicos. He will be succeeded by Majorcan Francisco Guerau.

1693 Enters the Royal Chapel as a violón (violone) player (September 23). During the entire decade of the nineties, he composed music for this institution.

1697 Begins to participate in the staging at the court of plays of composers such as Juan Hidalgo, Sebastián Durón, and Juan de Navas, all linked to the royal house.

1699 The "fiesta de zarzuela" *Jupiter y Jo* opens, with a text by the Count of Clavijo. It's a show with music, with spoken parts and sung and a mythological theme. The score and libretto have been lost.

1700 *Jupiter and Danae* premieres (January 6), with text by Tomás Añorbe and Corregel, in the Buen Retiro Coliseum. Joseph's printing press de Torres publishes some of his works. Shortly after, he married Manuela Sánchez de Aguiar, with whom he will have three children: Manuel (who dies as a child), José (who would become a musician at the Royal Chapel and the Duchess of Osuna), and María.

Carlos II dies (November 1). Felipe de Borbón, Duke of Anjou, King of Spain is proclaimed with the name of Felipe V (November 16).

1701 The War of the Spanish Succession breaks out among the duke's supporters of Anjou and the supporters of Archduke Charles of Austria.

1704 or 1705 Premiere of *Los Elementos*, composed to celebrate the anniversary of María Ana Sinfarosa, Duchess of Medina de las Torres, wife of the Duke of Medina Sidonia.

1706 The master of the Royal Chapel, Sebastián Durón, goes into exile in France for political reasons (he had supported the Austrian side during the War of succession). Literes serves as interim chapel master until the death of Durón in 1716.

1708 At the Buen Retiro Coliseum the zarzuela *Acis y Galatea* (December 18) premieres to commemorate the anniversary of the birth of Felipe V. The play then goes to theaters public and becomes one of the biggest hits of Literes.

1709 The Cortes swear to Luis I as Prince of Asturias. To celebrate this, the zarzuela, *Con música y por amor*, premieres at the Coliseo del Buen Retiro with libretto by José de Cañizares and Juan de Navas.

1710 *Jupiter and Danae* premieres in the Buen Retiro Coliseum (6 of January) along with the Christmas song, *Ha del Rustico* (also known as *Ah del rustico* or *Ah del rustico pastor*). In this work, they merge elements of Hispanic Christmas carol, Italian cantata, and music of French

dance. Manuela Sánchez de Aguiar, the first wife of Literes, makes a will. After her death, the composer contracts a second marriage with Luisa Benita Montalvo. From this marriage, Antonio de Literes becomes the composer and organist of the Royal Chapel.

1711 The zarzuela, *Antes difunta que ajena* (July 22) opens at the Prince's Theater, sponsored by the Municipal Council. The music has since been lost.

1713 The zarzuela *Hasta lo insensible adora* (16 de mayo), opens at the Teatro de la Cruz, sponsored by the Municipal Council, with libretto by José de Cañizares.

The Treaty of Utrecht ends the War of the Spanish Succession.

1715 Literes appears as the principal violón player in the account books of the Royal chapel.

1718 The zarzuela *El ravo en la finesza* or *Jupiter and Semele* is released (May 9), with a text by José de Cañizares.*A revised version of *Los Elementos*, the version recorded by *Al Ayre Espanol* in 1998 is created. *Al Ayre Espanol* is a well-respected vocal and instrumental ensemble specializing in Spanish baroque early music.

1719 His Oratory opens in the Lisbon Cathedral *Oratorio en la fiesta del glorioso invicto marir San Vicente* (January 22), with the text of the Lisbon canon Julião Maciel. The night before a cycle of Christmas carols was performed, also composed by Literes.

1723 The theatrical work with music *Celos no guardian respeto* premieres at the Teatro del Príncipe (November 28), with text by Antonio Zamora

(the score and libretto have been lost). In Lisbon, *Jupiter y Semele* is performed (August 24).

1724 Felipe V abdicates the throne to his son, Luis I (January 10). The young monarch dies months later (August 31) and Felipe V is forced to recover the crown (September 6).

1731 *Jupiter y Semele* is performed in Barcelona, contributing to Liteses's fame outside of Madrid.

1734 On the night of December 24, a fire destroys the Real Alcázar de Madrid.

The flames destroy countless pieces of music. Composers Antonio de Liteses, Francesco Corselli, and José de Torres are put in charge of renewing and composing the musical repertoire of the institution.

1746 On April 8 Liteses makes a will. Among other objects, he leaves a guitar valued at 30 reales and a Cremona violón attributed to Stradivari valued at 540 reales. This instrument would be inherited by his daughter Maria. Felipe V dies (July 9) and is succeeded by his son Fernando VI.

1747 He died at his home on Calle Jacometrezo in Madrid (January 18).