

**Musical References in Lope de Vega's *El castigo sin Venganza*, and Songs in Bath Theatre Royal's Production of *Punishment Without Revenge***

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In recent years, Spanish seventeenth-century Comedia performance and translation studies —particularly those from Spanish to English— have been consistently gaining popularity<sup>1</sup> due to the collaboration between Hispanists, theatre scholars, as well as artists<sup>2</sup> who have staged stimulating, engaging, and well researched productions. Theatre Royal Bath Ustinov Studio's 2013 season, which was dedicated to three Spanish Golden Age plays, is a glaring example. Adaptations of Tirso de Molina's *Don Gil de las calzas verdes* (*Don Gil of the Green Breeches*), as well as Lope de Vega's *La dama boba* (*Lady of Little Sense*) and *El castigo sin venganza* (*Punishment Without Revenge*), struck a chord with English and Spanish-speaking spectators alike in no small part due to the masterful direction of Laurence Boswell and company.<sup>3</sup> Critics agree that astonishing costumes, simple still effective set designs, a magnificent cast made up of highly trained professional and versatile actors, coupled with witty, mesmeric yet faithful and accurate translations, resulted in productions which proved to be exceptionally popular with today's audiences. Though all of these components are well worth their own study, one of the aims here is to highlight the sound design and musical compositions of the adaptation of Lope's famous tragedy, precisely because in the Spanish original not only is there no explicit music, there is little in the way of musical references. If it is common for many of Lope's works to have "Músicos" sprinkled throughout the text, this is not the case in *El Castigo*. It is no wonder that this canonical play, like so many others, has not received the attention in terms of how music in the Spanish seventeenth-century stage might have worked. Scholars have referred to works such as *El caballero de Olmedo*, *Fuenteovejuna*, and *Peribáñez o El comendador de Ocaña*, to mention a few, when illustrating the function of music in Lope's plays. Yet, this is precisely the reason why I would like to focus on *El Castigo*, and in doing so, demonstrate that some scenes imply, if not, require, music. In studying the ways music functions in Lope's *El castigo* and its adaptation, *Punishment*, I should point out the distinctions between musical references and musical scenes. The first one refers to the literal or metaphorical designation of music, musical instruments, songs, dances or musical concepts that in their sum, contribute in performance. A musical scene, on the other hand, includes the aforementioned characteristics, in addition to the practical, structural, technical and/or ideological effects — whether explicit or implicit in the poetic or theatrical plane— music may have on receptors during a given scene and throughout the work. Consequently, the main objective is to identify

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<sup>1</sup> See the collection of essays in *The Comedia in English* Eds. García and Larson (i.e. Johnston's "Lope in English"), and various translations/adaptations of Golden Age Drama into English, such as Laurence Boswell's, Jonathan Thacker's, and Deidre McKenna's *Two Plays by Tirso de Molina*, and Friedman's *Wit's End*, among many others.

<sup>2</sup> I refer to the efforts of AHCT (The Association for Hispanic Classical Theatre), The Out of the Wings Project whose various scholars actively work on translation of Spanish Golden Age Comedia texts, and theatre companies such as Theatre Royal Bath's and The Royal Shakespeare Company, among others, which take on the challenge of such productions.

<sup>3</sup> This is not Boswell's only translation of Spanish Comedia, for he has co-translated and produced critically acclaimed staging of Lope de Vega's *Fuenteovejuna*, Tirso de Molina's *Damned for Despair* (*El condenado por desconfiado*), as well as Calderón de la Barca's *El fénix de Madrid* (*The Phoenix of Madrid*) and *El pintor de la deshonra* (*Painter of Dishonor*).

musical references and their significance in Lope's *Castigo*, and then illustrate how the Theatre Royal Bath performances of *Punishment* adapted those references into flexible, practical, and powerful musical scenes that supported the work's dramatic structure, technique, and ideology.

Lope de Vega and many of the playwrights of his "school" demonstrate in their works not only a significant level of musical knowledge, but an acute sensibility of how to exploit its sound effects dramatically, particularly, as a tool to enhance the emotional impact of scenes. After all, poetry, Lope asserts in his *Arte nuevo de hacer comedias* (1609), is to imitate the actions of humans, and to do this, "Se hace de tres cosas, que son: plática, / Verso dulce, armonía, o sea la música" (García Santo-Tomás 134 vv. 57-58). Lope de Vega was among the first to consolidate this practice into a treatise and to make it a standard widely imitated by most dramaturges throughout the seventeenth century, and his efforts to experiment with "letra para cantar" are well documented,<sup>4</sup> as we can attest to in the numerous references to instruments, song-texts, songs, and / or dances throughout his impressive repertoire. Of course, this phenomenon is not limited to Lope's works, and in fact, many playwrights belonging to Lope's as well as Calderón de la Barca's schools followed his footsteps. For Francisco Antonio Bances Candamo (1662-1704), for instance, music was among the most important components of drama, which the playwright himself summarized as follows: "Argumento, Contextura, Episodios, Costumbres, Personages, Locución, Representantes, Mussica, Danza, Trages y Aparato Scenico" (Bances and Moir 32). For the ultimate success of the plays, the presence of music and dance was considered as important as good directors and actors.

That the role of music in the Comedia was to play a subordinate role to the text does not mean that it was merely incidental to the overall theatrical spectacle.<sup>5</sup> On the contrary, as Lope himself alludes to in his treatise, it is the populace who pays, so it is right ". . . hablarle en necio para darle gusto" (v.48). Two of the main attractions for this "necio" or misguided public, regardless of venue, were dancing and music, and, in a dramatic sense, their numerous functions varied depending on different types of plays. In a vast number of Comedias, music can signal character entrances, underscore scenes, support characterization, among many other technical and structural purposes; however, although each shares these functions, according to treatises of the epoch, there were some predominant trends that occurred in a given type of play. Friar Manuel Guerra y Ribera's treatise *Aprobación* (1682), consequently, distinguishes three types of plays: "históricas," "de santos," and "capa y espada" (Cotarelo y Mori 334). Guerra y Ribera describes how music in "comedias de santos," in addition to having popular songs and new music composed explicitly for each work, was often liturgical and contained instrumental numbers, both embedded with symbolic content and persuasive ideology, very similar to that of the "autos sacramentales." Yet, to a significantly less extent, these Comedias included the same type of music functions as in "comedias de capa y espada." In the latter plays, music generally appeared within real life situations in which it was utilized. While many songs and dances were typically based on popular *romances* and *letrillas*, other songs were associated with certain festivities (i.e. weddings, *romerías*, *mayas*, rustic work/labor songs), or with music in vogue.

<sup>4</sup> There are various works that study this characteristic of the seventeenth-century Comedia, specifically in Lope de Vega such as *The Songs in the Plays of Lope de Vega* by Gustavo Umpierre, as well as Alin's and Begoña's *El cancionero teatral de Lope de Vega*, and in the works by Louise K. Stein and María Asunción Flórez.

<sup>5</sup> "La importancia concedida al texto parece pues que imponía al compositor una serie de condiciones, e implica que éste debe renunciar a algunas de las características propias del lenguaje musical para adaptarse al lenguaje literario, ya que la función principal de la música era la de resaltar las cualidades y características del texto cantado. . ." See Asunción Flórez 127.

Finally, in “comedias históricas,” the principal function was primarily governed by a conceptualization of music as a symbol for something else. Though *El castigo sin venganza* is a tragedy and only has a marginal “historic” component —the referenced Vatican wars in which The Duke partakes (Carreño 190 n. 1690)— in terms of how musical references functioned, it would best fit in this category. However, in studying *El castigo*, musical references not only act as symbols for something else, they also occur within verisimilar contexts depicted in the play: private, social or municipal functions (i.e. theater or play within a play), and grand entrances, reflecting Lope’s precept of verisimilitude, and potentially providing for significant musical performance possibilities.

It is true that there is no extant music linked to *El castigo*, but this does not mean the play was conceived entirely without it. Frequently in Comedia texts, musicians or dancers, who are not explicitly mentioned in the list of characters or in stage directions, interact in the dramatic plot and on stage by singing and dancing with instrumental accompaniment, in support of the overall message and theatrical spectacle. Moreover, clues regarding music exist in the text, for through a play’s verses one can still hypothesize probable musical characteristics, such as changes in rhythm and melody, texture (soloists-chorus), and even melodic qualities when a playwright chooses to include a popular melody, whose text he/she modifies to fit rhythm, or a slight alteration of the traditional melody in order to fit the scene (Asunción Flórez 131-32). In fact, music was unequivocally among the most versatile of theatrical components, in support of a wide array of scene types, from supernatural to courtly to rustic ones.

Because Comedia texts typically do not have many explicit stage directions, much less specifically ones on music, I submit that these plays contain scattered references that may not be immediately obvious, and Lope’s *El castigo* is no exception. These types of musical references can abound embedded in metaphors, proverbs, sayings or idiomatic expressions, names of instruments, *motets*, traditional and popular songs and dances, or can surface in dialogue when characters utilize them to enhance expression.<sup>6</sup> One of the most frequent are references to instruments. In Act 2, for instance, when Casandra complains about The Duke’s disregard for his spousal duties, she compares the haste with which he jumps to his escapades to that of a horse’s jolting upon hearing the sound of military drums (see appendix chart #5 “atambor”). Additionally, in Act 3, as everyone expects the return of The Duke from the Vatican’s war, Federico’s servant, Batín, suggests his welcome reception should include golden bells (see chart #7 “timbres”).

Other common references include singing, such as in Act 1 when Batín explains that if he hears singing, he too wants to sing (see appendix chart #3 “cantar”). His words, of course, are typical *gracioso* comic relief contrasting in burlesque fashion Federico’s “Bien dicen que nuestra vida / es sueño, y que toda es sueño, / pues que no sólo dormidos, / pero aun estando despiertos, / cosas imagina el hombre / que al más abrasado el enfermo / con frenesí no pudieran / llegar entendimiento” (vv.928-35).

A vast number of references mention traditional or contemporary popular music. This is the case when in Act 1 Casandra paraphrases a popular tune to her servant, Lucrecia, expressing how she would prefer to be a simple country girl lying next to a common worker than to have a luxurious life with a disdainful Duke (see appendix chart #4). The source of Casandra’s sentiments is as follows: “Cuán aventurado / aquel puede llamarse justamente, / que sin tener cuidado / de la malicia y lengua de la gente / a la virtud contraria, / la suya pasa en vida solitaria!” (Alín et al 289). In both the play and the song we can find echoes of *Beatus ille* and of

<sup>6</sup> These references have been collected in a chart as an appendix.

the typical town vs. country dichotomy so prevalent not just throughout this play but in the vast literature of the epoch. The referenced song also appears in Lope's *El villano en su rincón* and in *Pastores de Belén*.

The last three references are important because they demonstrate strong musical-ideological interrelations embedded in the play. In the first Act, Casandra, Federico, and Marquis Gonzaga arrive to meet The Duke and his retinue. The Marquis makes reference to the *concert* which the two powerful families will make (see appendix chart #2), that is to say, not just that music will be played at the ceremony, but especially alluding to the political and social harmony that this wedding promises the realm.<sup>7</sup> Furthermore, along the same lines, stage directions refer to “acompañamiento” (see appendix chart #1). According to Díez Borque, these entrances were received “con gran aparato de público: comitivas ricamente engalanadas, arquitectura efímera, carros triunfales, fuegos de artificio, donativos, juegos de toros y cañas” (159). The last word, “cañas,” is known as a type of Flamenco song “con coplas de cuatro versos octosílabos. Duro y recio, lleno de melismas” (González Lapuente 106). Lastly, Federico refers to Casandra as a “sirena” (see appendix chart #6). The connotation of music as a key manipulator of affections, that is, of having the power of enchantment is connected to these mythical creatures that were believed to be able to control the wills of men with singing. Interestingly, according to Federico, Casandra's metaphorical “singing” leads Federico to the sea, but this is not just a common image in traditional poetry associated with a courtly lover's hyperbole of “dying,” it also seems to foreshadow his literal death as we find in the play's tragic dénouement.

In addition to these references, *El Castigo* has scenes in which musical participation supports dramatic structure, technique, and / or ideology. Towards the end of Act 2 of *El Castigo*, for instance, Federico's melancholic tantrums become increasingly less discreet during interactions with his stepmother, who wishes to reciprocate his desire. In this interaction, a famous *mote* appears:

FEDERICO. Pues, señora, yo he llegado,  
perdido a Dios el temor,  
y al Duque, a tan triste estado,  
que este mi posible amor  
me tiene desesperado.  
En fin, señora, me veo  
**sin mí, sin vos, y sin Dios;**  
sin Dios, por lo que os deseo;  
sin mí, porque estoy sin vos;  
sin vos, porque no os poseo.  
Y por si no lo entendéis,  
haré sobre estas razones  
un discurso, en que podréis  
conocer de mis pasiones  
la culpa que vos tenéis. . .

<sup>7</sup> We must remember the epoch's view of the relationship between music and the universal spheres that goes as far back as Antiquity. Aside from the long line of Renaissance music theoreticians from Marsilio Ficino (1433-1499) to Gioseffo Zarlino (1517-1590), among others, precepts of music and world harmony in Spain appear in the writings of figures such as Ramis de Pareja (1440-1491?) and later in Francisco Salinas (1513-1590). See Godwin 163-292; Alfn, “Francisco Salinas” 140-58.

Culpa tenemos los dos  
 del no ser que soy agora,  
 de mi pensamiento estoy, señora,  
**sin mí, sin vos, y sin Dios. . .**  
 ¿Qué habemos de hacer lo dos,  
 pues a Dios por vos perdí,  
 después que os tengo por Dios,  
**sin Dios, porque estáis en mí,**  
 sin mí, porque estoy sin vos? . . .  
**Sin vos y sin mí peleo**  
 con tanta desconfianza:  
**sin mí, porque a vos ya veo**  
 imposible mi esperanza;  
**sin vos, porque no os poseo** (vv.1911-75).

In these highlighted verses of Federico, Lope inserts an indirect reference to the following popular song: “Con amor y sin dinero / ¡Mirad con quién y sin quién! / para que me vaya bien (Alín et al 169). Lope then altered and embedded this song within the gloss of a *mote*: “En fin, señora, me veo / **sin mí, sin vos y sin Dios**: / sin Dios, por lo que os deseo; / sin mí, porque estoy sin vos; / sin vos, porque no os poseo” (Alín et al 169, 237). According to Covarrubias, a *mote* refers to a phrase or initial theme of a primarily courtly literary pastime (*Tesoro* 116), which generally consisted of dialogues between ladies and gentlemen during the sixteenth and seventeenth centuries. The goal of this musical-literary game appears to have been to wittily gloss and expand on the *mote* (“con donaires y requiebros”), many times transforming and transporting it into a new context.<sup>8</sup>

Many esteemed dramatists other than Lope, as we know, used glosses, including figures such as Tirso, Calderón, and Moreto. Glosses were written in a variety of poetic forms, aside from the common *décima*, they were also known to be versified in *redondillas*, *quintillas*, *octavas*, and *romances*. The fact of the matter is that in this scene, given the close traditional relationship between *motes* and music, it would not be disparate to assert the probability that these scenes were indeed meant to be sung in duet-like fashion.<sup>9</sup>

One function of glossing *motes* was another way to provide a venue for character expression, that is, as a way to cleverly communicate in relatively few words a personage’s

<sup>8</sup> Characteristically of this era, musical-literary concepts, along with villancico, canción, romance, etc. sometimes get convoluted. Juan del Encina’s descriptions of some musical-literary concepts in *Arte de poesía castellana*, for example, equate traditional melodies of *motes* to villancicos: “If the refrain has two lines we may call it a *mote* or a villancico or a letra usually of the poet’s invention. . . . If it has three complete lines and one half-line, it will likewise be called a villancico or letra of the poet’s invention. . . . And if it has four lines, it may be called a canción and sometimes a copla [stanza]” (Oxford Grove Online). Letra, as Jack Sage explains, was also utilized along with “*mote*,” “*pie*, *cabeza*,” “villancico” (in its restricted sense), “*estribo*” and “*estribillo*,” to refer to the refrain of a song or poem, particularly traditional ones. By the seventeenth century, poets and sometimes musicians favored the diminutive *letrilla* to define a type of jocular or satirical refrain song (Oxford Grove Online).

<sup>9</sup> “No es raro, sobre todo cuanto el texto glosado coincide con una melodía cantada por otro personaje o por una o más voces fuera de escena, que el sujeto que se queda reflexionando acerca de la letra, vuelva a repetir sus versos entre sí, como saboreando profunda y pausadamente los sentimientos inquietantes y encantadores que éstos le suscitan” (Ravasini 1302).

physical or emotional status. In addition, they typically had a narrative function, since embedded within the fabric of the gloss was some secret code or an important past event which significantly affected the plot, case in point in *El castigo*, when Federico “para revelar a Casandra su secreta y culpable pasión, cita el célebre verso de origen y fortuna cancioneril: ‘Sin mí, sin vos y sin Dios...’” (Ravasini 1301).

These glosses, which were frequently accompanied by music and singing, existed in plays not just to adhere to the tastes of the public, but also because they supported technical functions. For instance, the manner in which glosses were written was a venue through which playwrights not just showed knowledge of older texts, but also their exquisite skill to make traditional *motes* relevant in a new context. In essence, by paying homage, dialoguing with, transforming and even emulating traditional and popular sayings of famous predecessors, playwrights showcased an elite level of wit and craft: “. . . Cada glosa nos aparece, de hecho, como una pieza de un mosaico mucho más amplio, ejemplo vivo de cómo un texto lírico puede sobrevivir y transformarse fuera de cancioneros y romanceros, entrar a hacer parte de otro género literario, ‘salvándose’ así de una posible condena al olvido y volviéndose otra vez actual, gracias a su resemantización en un nuevo concepto” (Ravasini 1298). In this respect, it is easy to see how the public must have enjoyed this element of intertextuality, which occurred both in poetry and music.

Milagros Torres, for one, asserts that one of the artistic merits of the gloss *Sin mí, sin vos y sin Dios* of *El castigo* “consiste en hacer presente, vivo, actual, funcional, en el marco dramático y en el marco escénico, un mote cancioneril, estilísticamente fijo en los tópicos que acuña y totalmente dúctil ahora, en la tragedia, al servicio de una caracterización, de una acción y de una actuación singulares” (205). Therefore, if there were intended places for music in this play, certainly this is one of them, especially, in support of Federico and Cassandra’s emotional climax, and in one of the most important junctures of the development of the plot, a place where a strong actor’s gestures, subtle yet effective body movements, voice quality, intonation, inflections, and breathing would undoubtedly converge to move audiences.<sup>10</sup>

The most compelling musical scene, however, occurs in Act 1 when The Duke and his henchmen, under the cover of night, search for a worthwhile escapade:

RICARDO. Si quieres desenfadarte,  
 Pon a esta puerta el oído.  
 DUQUE. ¿Cantan?  
 RICARDO. ¿No lo ves?  
 DUQUE. ¿Pues quién  
 vive aquí?  
 RICARDO. Vive un autor  
 de comedias.  
 FEBO. Y el mejor  
 de Italia.  
 DUQUE. Ellos **cantan** bien. . .  
 DUQUE. ¿Ensayan?  
 RICARDO. Y habla una dama.  
 DUQUE. Si es Andrelina, es de fama.

<sup>10</sup> Another aim in Lope’s *Arte nuevo de hacer comedias*. See Santo Tomás 156 vv. 274-76: “. . . los soliloquios pinte de manera / que se transforme todo el recitante / y con mudarse a sí, / mude al oyente. . .”

¡Qué acción! ¡Qué afectos! ¡Que extremos!  
 Dentro.  
 Déjame, pensamiento;  
 no más, no más, memoria,  
 que mi pasada gloria  
 conviertes en tormento,  
 y deste sentimiento  
 ya no quiero memoria, sino olvido;  
 que son de un bien perdido,  
 aunque presumes que mi mal mejoras,  
 discursos tristes para alegres horas (vv.177-205).

In this scene, after the servants fail to entice the services of Cintia, whom does not believe The Duke would steep so low as to have relations with a mistress on the verge of his wedding, Ricardo finds his master another possibility. Stage directions call for Andrelina, of whom we know little, apart from having a reputable voice (“es de fama”). The song Andrelina sings in this scene supports 1) the atmosphere of mystery, suspense, and secrecy of the night’s activities, 2) the development of the plot —The Duke is unable to follow through with his escapade because of the song’s message—, and 3) verisimilitude, such as the real life occurrences in theater which the play within a play element in Andrelina’s dress rehearsal represents. It is especially this scene in which we can see an effective application of music well beyond what is written in the original text, demonstrating its range of functions in the Comedia. Before discussing how Theatre Royal Bath’s *Punishment* utilized composed music specifically for this scene, however, a word must precede on the production, its music, and its sound designer.

Since Theatre Royal Bath’s adaption and Meredith Oakes’s translation follow Lope’s text closely, it will be easy to see how musical arrangements function in the play. I must thank composer Jon Nicholls who graciously provided me with a total of three studio sound files associated with *Punishment*: “Andrelina Song,” “The Duke’s Entrance,” and “The Throne.” Nicholls approached the compositions for *Punishment* envisioning a quasi-contemporary thriller, soundscape-like electronic and percussive textures, which contrasted with overtones of period string instrumentation. For the latter ingredient, Nicholls credits Clare Salaman ([www.claresalaman.com](http://www.claresalaman.com)), the founder of The Society of Strange and Ancient Instruments and a specialist in the nyckelharpa, for her playing in various musical arrangements of the performances. I must say that I agree with Nicholls’s assertion that the sound of the nyckelharpa anchored the music just enough to somewhere further in the past.

Of course, the Scandinavian rooted nyckelharpa has little to do with Spanish period instrumentation. Yet, this sixteen stringed bowed chordophone with a key mechanism that attaches tangents to touch strings (instead of fingers) in order to produce a clear resonance, sounds similar to period strings, at least to the majority of us who have no consistent contact with stringed instruments. It contains three rows of tangents, from high-to-middle-to-low, and it is played with a hand-held bow, much like a violin, but with a significantly wider range (Fredelius). Similar in this respect to a bagpipe, it can make a drone sound, and its uniqueness is the seemingly paradoxical harsh and soft sound it emits, which almost mirrors the play’s blurry lines between deceit and reality, or what is real and illusion.

If we compare the musical scene in which Andrelina sings in Act 1 in the original text with that of the translation/adaptation (Oakes 6-7)<sup>11</sup> we can draw important conclusions on how the adaptation complements Lope's play. Based on the sound file "Andreлина Song," the musical arrangement is exquisitely filled with dark and mysterious overtones: on top of a bass drone, strings (nyckelharpa) support a quasi- supernatural chorus of men singing bass in unison the first four verses of text, in triple meter. These voices fade and join the low drone sound in the background, echoing, in key cadences, the soloist (Andreлина- sung by Frances McNamee)<sup>12</sup> who sings all verses. The soloist's disjunctive melody contrasts the rest of the chorus, whose melodic range is much smaller, making Andreлина's voice stand out. After Andreлина sings, the chorus picks up the same way it began. The lethargic tempo and atonal feel to the piece contributes to the play's physical and psychological darkness. Music becomes both a special effect, and a technique with which the play transports the audience briefly into the Duke's subconscious. Structurally, it also foreshadows the complication of the drama, since in Act 1, The Duke struggles with the idea he must marry for the sake of his realm, and his strong desire to maintain his libertine ways.

The last two of Nicholls's compositions for *Punishment* are fascinating because they demonstrate probable ways in which music contributed in performances during Lope's time. Instrumental music entitled, "The Duke's Entrance," wastes no time capturing the ambiance when The Duke returns from the Vatican's war. It begins with a sustained bright sound on top of active percussion instruments (types of drums), which create tension in a syncopated rhythm. The plurality of the brightly tinged melody seems to underscore in parallel fashion The Duke and his retinue, while percussion instruments underline the subordinates -- servants and henchmen—

<sup>11</sup> In Act 1 The Duke gets frustrated ("Do you call that a house of pleasure?") after Cintia turns them away:  
RICARDO. If you'd like to feel less angry,

Take a look behind this doorway. . .

DUKE. Are they rehearsing?

RICARDO. Yes, it seems –

A woman's voice. . .

DUKE. That's Andreлина!

(Inside, the voice of a WOMAN [singing]).

WOMAN. Cease, my thoughts, and let me be.

Memory, let me alone:

All the joys to me once known

Now are thoughts tormenting me.

Cruel and constant memory

Why must you still make me see

Those delights now lost to me?

You try to ease my pain, but there's no sadness

Greater than those remembered hours of gladness.

DUKE. Wonderfully done!

FEBO. Very good!

DUKE. I'd like to hear some more,

But not tonight. I'm going home.

RICARDO. At ten o'clock?

DUKE. I'm not in the mood.

RICARDO. This woman is unique, my lord.

DUKE. I know she is, but she might say

Something that's too close to home.

<sup>12</sup> Information on cast members can be found at

<http://www.theatreroyal.org.uk/page/3029/Punishment+Without+Revenge+1631/671>.



escorting their masters. The rapid tempo of the music emphasizes the haste in which the Duke travels to see his wife and son. These sounds are designed so that the stage entrance of the Duke is timed perfectly with a retarding cadence, culminating in shaken idiophones at the end of the piece. It structurally represents the grand entrance of the Duke, and it sets up the tragic feel of the work and of the main character, because just as he claims to have changed his libertine ways, tragically, the damage has already been done.

Lastly, another musical piece not in the original work, “The Throne,” is a brief sound file (of about 10-11 measures of music in duple meter) that also provides a glimpse into how music might be used structurally, technically, and ideologically. The two outer harmonic/counterpoint layers of string basses and violas/violins (nyckelharpa) act as contradictory forces, the first carrying an ascending melody in staccato, and the second, a low bass (nyckelharpa) moving in legato, almost in drone fashion. Various percussion instruments, such as types of drums embellish the rhythm marked by strings. If the strings consistently emphasize the first down beat of each measure in 4/4, the drums emphasize the up beats between the fourth beat and the first beat of the subsequent measure. Other percussive sounds add rhythmic movement between the down beat of measures until joining the drums in emphasizing the last upbeat. This music paralleled the dark cubed set at Theatre Royal Bath’s Ustinov Studio, and it foreshadowed the inevitable tragic end which culminates in the bloodied bodies of Federico and Cassandra on the throne, center stage. This music effectively functions as set transitions on stage and to enhance the dramatic effect much in the same way soundtracks do so in television dramas, something to which today’s visually oriented audiences are accustomed and expect to experience.

In conclusion, Royal Theatre Bath’s adaptation of Lope de Vega’s *El castigo sin venganza* —featuring a masterfully accomplished English translation that reflected the importance of Spanish versification, visually stunning period costumes, props, simple yet effective set design, and a well-trained cast— provides a blueprint of how to bring Comedias to life. In fact, these performances are not just indicative of the way music must have been implemented in seventeenth-century performances; they bestow upon us an example of how we might negotiate between the old and modern without extremely sacrificing authenticity, as well as how to make these classics remain attractive and accessible to audiences, especially through, as it was also originally intended, the use of effective musical components. Music was so much a part of performances not just because of a wide spectrum of structural and technical functions, but because it was one of the most flexible and relatively obtainable special effects in all available theatrical spaces; simply put, it was one of the primary reasons audiences kept returning. If music was not explicitly written down, or left out of stage directions, or excluded in the list of characters, it was not necessarily because it was non-existent, but rather that its participation was a postulation and foregone conclusion.

**Appendix: General Musical References in *Castigo/Punishment***

<b>Lope's <i>El Castigo</i></b>	<b>Oakes's <i>Punishment</i></b>
1. "Entren con gran <b>acompañamiento</b> y bizarría, Rutilo, Folro, Albano, Lucindo, El marqués Gonzaga, Federico, Casandra y Lucrecia" (vv. 810)	1. ("The Duke gives Batin a chain [a necklace]. Enter Rutilio, Floro, Albano, Lucindo, the Marquis Gonzaga, Federico, Casandra and Lucrecia, much attended and feted)"(21)
2. Marqués: "En su nombre los merezco, / y por la parte que tuve / en ese alegre himeneo, / pues hasta la ejecución / me sois deudor del <b>concierto</b> " (vv. 839-44).	2. Marquis: "In bringing these events to pass / Is thanks to you and your name, / and as the wedding day approaches / I shall offer feasts and <b>music.</b> " (22)
3. Batín: "si cantan, quiero <b>cantar</b> ; / y si alguna dama veo / en mi necia fantasía, / asirla del moño intento, / y si me salen mil colores, / como si lo hubiera hecho" (vv. 952-57).	3. Batín: "If someone <b>sings</b> , I want to sing" (24).
4. Cassandra indirectly <b>references a popular song</b> : "Más quisiera, y con razón, / ser una ruda villana / que me hallara la mañana / al lado de un labrador, / que desprecio de un señor, / en oro, púrpura y grana" (vv. 998-1003)	4. Cassandra: "I'd much rather have been born / as an ordinary person. / I'd have found a proper husband. / I'd have my love returned. . . Lucky the woman who's not snubbed coldly. / Fortunate is the woman waking / happily beside her husband!" (26).
5. Casandra asserts: "Como se suelta al estruendo / un arrogante caballo / del <b>atambor</b> (porque quiero / usar el término casto), / que del bordado jaez / va sembrando los pedazos, / allí las piezas del freno / virtiendo espumosos rayos / allí la barba y la rienda, / allí las cintas y lazos; / así el Duque, la obediencia / rota al matrimonio santo, / va por mujercillas viles / pedazos de honor sembrando" (vv. 1356-69; see p 174 n.1358).	5. "He rushed back to his other life / faster and more furious than ever: / Like a stallion breaking free / when it hears the sound of <b>drums</b> / or for reasons I can't mention / If I want to speak politely. . ." (33-34).
6. Federico refers to Casandra as a "sirena": "Sirena, Casandra, fuiste; / <b>cantaste</b> para meterme / en el mar, donde me diste / la muerte" (vv. 2016-18).	6. "Casandra, you were like a siren / <b>singing</b> the most beautiful song, / calling me down to the deepest ocean / and to death" (48).
7. "Dorados <b>timbres</b> " (v. 2160).	7. "There'll have to be golden <b>bells</b> and triumph" (52)

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