

**BOLETÍN  
DE LA  
REAL ACADEMIA  
DE EXTREMADURA  
DE LAS LETRAS Y LAS ARTES**



**Tomo XXIV**

**Año 2016**



BOLETÍN DE LA REAL ACADEMIA  
DE EXTREMADURA  
DE LAS LETRAS Y LAS ARTES

**BRAEX**

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Tomo XXIV

Año 2016

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# ***Partituras: Dos Elegías, Himno de la Real Academia de Extremadura de las Letras y las Artes y Marcha Académica***

MIGUEL DEL BARCO GALLEGO

## **DOS ELEGÍAS**

Los motivos en los que se sustentan las dos piezas elegíacas, proceden del EXSEQUIARUN ORDO (*In Exsequiis, Officium Defunctorum y Missae pro Defunctis*), ritual que la Iglesia Católica establece en el LIBER USUALIS (libro de canto gregoriano) para el enterramiento y la conmemoración de los fieles difuntos. La dos elegías contienen fragmentos de las antífonas que llevan por título IN PARADÍSUM (“Al paraíso te conduzcan los ángeles...y los mártires te reciban y te conduzcan a la ciudad santa de Jerusalén...”) y EGO SUM RESURRECTIO ET VI-

TAE... (“Yo soy la resurrección y la vida: el que cree en mí, si ha muerto, revivirá... y no morirá eternamente”). Otro fragmento del himno latino del s. XIII DIES IRAE (“Oh día de ira aquel en el que el mundo se disolverá...”) aparece intercalado entre las dos melodías citadas.

### **HIMNO DE LA REAL ACADEMIA DE EXTREMADURA DE LAS LETRAS Y LAS ARTES**

La música del Himno para voz y piano fue compuesta por Esteban Sánchez con letra de Manuel Pacheco, miembros numerarios de nuestra Institución. La revisión y versión para cuatro voces mixtas fue realizada por Miguel del Barco. El Himno se estrenó el día 14 de octubre de 2016 en el acto de inauguración del curso académico celebrado en el salón de actos de Caja Extremadura de Cáceres. Lo interpretó la *Coral In Pulso*, cuya directora titular, D<sup>a</sup> María Luz Orozco, tuvo la gentileza de ceder batuta a la directora de orquesta Mercedes Padilla presente en el acto. Acompañó al piano Miguel del Barco

### **MARCHA ACADÉMICA**

Compuesta para solemnizar los actos y la entrada de los académicos al estrado y el recorrido hasta la mesa presidencial del recipiendario y sus acompañantes.

A la memoria de mi querida prima Luisa de Pablo Valencia

# ELEGÍA VI

Miguel del Barco  
2016

Lento lagrimoso  $\text{♩} = 40$

Órgano *p legato*

Pedal

cresc.

*p*

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a separate bass line.

- System 1:** The first system begins with a treble clef and a key signature of one flat. The tempo is not explicitly stated but the dynamics are *f* and *f staccato*. The music features a series of chords in the right hand and a melodic line in the left hand.
- System 2:** The second system is marked *Allegro moderato* with a tempo of  $\text{♩} = 80$ . The dynamics are *f*. The right hand plays a rhythmic pattern of eighth notes, while the left hand is silent.
- System 3:** The third system starts with a key signature change to two flats and includes the marking *rit.* (ritardando). It then transitions to *Meno mosso* with a tempo of  $\text{♩} = 80$  and a dynamic of *mf*. The right hand plays a melodic line with some grace notes, and the left hand plays a steady eighth-note accompaniment. The system concludes with a final *rit.* marking.

The image displays a musical score for piano, organized into three systems. The first system is marked "Cantabile" with a tempo of quarter note = 30 and "p legato". It features a treble staff with complex chordal textures and a bass staff with a simple accompaniment. The second system is marked "rit." and "Enérgico" with a tempo of quarter note = 70 and "fff". It shows a change in tempo and dynamics, with more active melodic lines in both staves. The third system continues the piece with various rhythmic patterns and textures in both staves.

The image displays a musical score for piano, organized into three systems of staves. The first system consists of a grand staff (treble and bass clefs) with a piano accompaniment in the bass clef. The second system continues the piano accompaniment, ending with a double bar line and repeat signs. The third system begins with the tempo marking "Lento lagrimoso" and a quarter note equal to 40 (♩=40). It features a grand staff with a melody in the treble clef marked "p legato" and a piano accompaniment in the bass clef. The final system shows a grand staff with a melody in the treble clef marked "cresc." and a piano accompaniment in the bass clef.

5

*p legato*

*f staccato*

*mf*

**Allegro**  $\text{♩} = 60$

**Meno mosso**  $\text{♩} = 50$

*p legato*

The image displays a musical score for piano, organized into three systems. The first system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, followed by a section marked "rit." (ritardando) with sustained chords. The second system is marked "Con moto (♩=50)" and "p" (piano). It features a grand staff with a treble clef and a bass clef staff with a bass clef. The grand staff contains a complex rhythmic pattern of sixteenth notes, while the bass clef staff has a simple bass line. The third system is a continuation of the second system, maintaining the same notation and rhythmic patterns.



The image displays a musical score for piano and bass, consisting of four systems. Each system contains three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a 3/4 time signature. The first system is marked with a '7' in the top right corner. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The bass line is characterized by a steady, rhythmic pattern of eighth notes.

The image displays a musical score for piano and bass, organized into four systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The notation includes complex rhythmic patterns, slurs, and dynamic markings. The first three systems are in 3/4 time, while the fourth system changes to 2/4 time. The score concludes with a double bar line and repeat dots.

The image displays a musical score for piano and bass, organized into three systems. The first system features a piano part with a complex, rhythmic melody in the right hand and a more active bass line in the left hand, both marked with a fermata. The second system is marked **Maestoso** with a tempo of  $\text{♩} = 40$  and a dynamic of ***fff***. The piano part consists of block chords, while the bass part has a simple, slow-moving line. The third system concludes with a **rit.** (ritardando) marking and a double bar line. The piano part shows a final chord with a fermata, and the bass part has a simple line ending with a fermata.

*A la memoria de Adolfo de Mayoralgo y Lodo***ELEGÍA VII****Miguel del Barco  
2016**

**Moderato**  $\text{♩} = 60$

Órgano *p legato*

Pedal

**Più mosso** ( $\text{♩} = 70$ )

*mf*

Pedal

The musical score is divided into four systems, each with a grand staff (treble and bass clefs) and a separate bass line.

- System 1:** The first system begins with a piano (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords. A *rit.* (ritardando) marking is placed above the right hand in the second measure. A small '(h)' is written above the first measure of the right hand.
- System 2:** The second system is marked *Tempo primo* and *p* (piano). The right hand has a more flowing melodic line with slurs. The left hand continues with a steady accompaniment.
- System 3:** The third system starts with a *rit.* marking. It then transitions to *Allegro agitato* with a tempo marking of  $\text{♩} = 100$  and a *ff* (fortissimo) dynamic. The right hand has a rhythmic, eighth-note pattern, and the left hand has a similar pattern. The time signature changes to 2/4.
- System 4:** The fourth system continues the *Allegro agitato* section with a *ff* dynamic. The right hand maintains the eighth-note rhythmic pattern, and the left hand has a more active accompaniment.

3

Adagio amabile  $\text{♩} = 40$

*p legato*

The image displays a musical score for piano and bass, organized into four systems. Each system consists of a grand staff with a treble clef and a bass clef. The first system shows a piano part with a melodic line in the treble and a bass line in the bass, with a fermata over the first measure. The second system continues the piano part with a *mf* dynamic marking. The third system features a *mf* dynamic marking and a fermata over the first measure. The fourth system begins with a *rit.* marking, followed by a tempo change to *Allegro agitato* with a tempo of  $\text{♩} = 100$  and a dynamic of *ff*. A time signature change to 2/4 is indicated at the start of the final measure in the fourth system.

5

The image displays a musical score for piano and bass, organized into four systems. Each system consists of a grand staff (treble and bass clef) and a separate bass line. The first system includes a *ff* dynamic marking. The fourth system concludes with a double bar line and a 2/4 time signature.



5

**A dagio**  $\text{♩} = 40$

*p espress.*

*mf*

**Lento**  $\text{♩} = 30$

*p legato espress.*

7

*mf*

*mf*

*f* *staccato*

**Più mosso** ♩ = 50

8

Meno mosso ♩=30

*pesante*

*fff*

Allegro moderato ♩=70

*staccato*

Meno mosso ♩=50

*p legato*

9

rit. *p* *mf* **Più mosso** ♩=80

*ff*

10

Moderato ♩=60 rit. .

*p legato*

Lento ♩=30

*p legato*

*p legato*

The image displays a musical score for piano and bass. It is organized into two systems. The first system begins with a second ending bracket labeled 'II' at the top right. The piano part (treble and bass staves) features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *pp* (pianissimo) is present. The bass part (single bass staff) provides a steady accompaniment. The second system includes a *rit.* (ritardando) instruction above the piano staff. The piano part concludes with a final chord and a fermata, while the bass part continues with a few more notes before ending.

## Himno de la Real Academia de Extremadura de las Letras y las Artes

Letra: Manuel Pacheco

Música: Esteban Sánchez

Revisión y versión a 4 v.: Miguel del Barco

Maestoso  $\text{♩} = 90$

**SOPRANO** *ff* Nues-tra A-ca-de-mia gri-ta

**CONTRALTO** *ff* Nues-tra A-ca-de-mia gri-ta

**TENOR** *ff* Nues-tra A-ca-de-mia gri-ta

**BAJO** *ff* Nues-tra A-ca-de-mia gri-ta

**PIANO** *ff*

5

que las-pa-la-bras na-ve-ga co-mo los bar-cos si no na-

que las-pa-la-bras na-ve-ga co-mo los bar-cos, si no na-

que las-pa-la-bras na-ve-ga co-mo los bar-cos, si no na-

que las-pa-la-bras na-ve-ga co-mo los bar-cos si no na-

2

9

ve - gan, las pa - la - bras no sir - ven pa - ra la len -

ve - gan, las pa - la - bras no sir - ven pa - ra la len -

ve - gan, las pa - la - bras no sir - nen pa - ra la len -

ve - gan, las pa - la - bras no sir - ven pa - ra la len -

13

*cantabile*

gua. *mf* De - ba - jo del si - len - cio duer - men la pa - la - bras, rom - pe - re - mos el

gua. *mf cantabile* De - ba - jo del si - len - cio duer - men la pa - la - bras, rom - pe - re - mos el

gua. *mf cantabile* De - ba - jo del si - len - cio duer - men la pa - la - bras, rom - pe - re - mos el

gua. *mf cantabile* De - ba - jo del si - len - cio duer - men la pa - la - bras, rom - pe - re - mos el

*cantabile*



17

di - que del si - len - cio pa - ra que se i - nunde al ha - bla; pin

di - que del si - len - cio pa - ra que se i - nunde al ha - bla; pin

di - que del si - len - cio pa - ra que se i - nunde al ha - bla; pin

di - que del si - len - cio pa - ra que se i - nunde al ha - bla; pin

21

tu - ra, poe - sí - as, mú - si - ca, te - a - tro, no - ve - la his - to - ri - a...

tu - ra, poe - sí - as, mú - si - ca, te - a - tro, no - ve - la his - to - ri - a...

tu - ra, poe - sí - as, mú - si - ca, te - a - tro, no - ve - la his - to - ri - a...

tu - ra, poe - sí - as, mú - si - ca, te - a - tro, no - ve - la his - to - ri - a...

4

25

Li - be-re-mos las a - la - bras pa - ra i - lu-mi-nar las som - bras.

Li - be-re-mos las a - la - bras pa - ra i - lu-mi-nar las som - bras.

Li - be-re-mos las a - la - bras pa - ra i - lu-mi-nar las som - bras.

Li - be-re-mos las a - la - bras pa - ra i - lu-mi-nar las som - bras.

29

Nues - tra A - ca - de - mia gri - ta pa - ra que se i - nun - de n ha - bla.

Nues - tra A - ca - de - mia gri - ta pa - ra que se i - nun - de n ha - bla.

Nues - tra A - ca - de - mia gri - ta pa - ra que se i - nun - de n ha - bla.

Nues - tra A - ca - de - mia gri - ta pa - ra que se i - nun - de n ha - bla.

# MARCHA ACADÉMICA

(Para la entrada del recipiendario)

Miguel del Barco  
2016

Maestoso  $\text{♩} = 70$

Flautas *ff*

Oboes *ff*

Clarinetes 1º en Sib *ff*

Clarinete 2º en Sib *ff*

Fagotes *ff*

Trompa en Fa *ff*

Trompetas en Sib *ff*

Trombón Tenor *ff*

Tuba *ff*

Tímboles *ff*

Violín I *ff*

Violín II *ff*

Viola *ff*

Violonchelo *ff*

Contrabajo *ff*

2

Fl.

Ob.

Cl. Sib.

Cl. Sib.

Fag.

Tmpt. Fa

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

Fl.

Ob.

Cl. Sib.

Cl. Sib.

Fag.

Tmpa. Fa.

Tpt. Sib.

Tbn.

Tba.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

19

FL.

Ob.

Cl. Sib

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Tbn.

Tba.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf legato*

*mf legato*

*mf legato*

*mf legato*

*mf legato*



6

The image displays a page of a musical score, page 6, for a symphony orchestra. The score is written in 2/4 time and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. Sib.), and Bassoon (Fag.). The brass section includes Trumpet in F (Tpt. Fa), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various dynamics and articulations. The page number '6' is located at the top left of the score area.



7

37 1. 2.

Fl.

Ob.

Cl. Sb.

Cl. Sib.

Fag.

Tmpa. Fa.

Tpt. Sb.

Tbn.

Tba.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

43

Fl.

Ob.

Cl. Sib

Cl. Sib

Fag.

Tmpano

Tpt. Sib

Tbn.

Tba.

Timb.

Vln. I

Vln. II

Vla.

Vc.

Cb.