ENRIQUE GRANADOS'
PIANO SUITE GOYESCAS: LOS MAJOS ENAMORADOS

A NARRATIVE INTERPRETATION IN LIGHT OF HIS
TONADILLAS FOR VOICE AND PIANO

by

KATHRYN KOSLOWSKY SCHMIDT

B. Mus., The University of British Columbia, 2000
M.Mus., The University of British Columbia, 2002

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Abstract

Granados' *Goyescas* is a substantial six movement work for piano that was written between the years 1900 and 1914. Part I was published in Barcelona by Casa Dotesio in 1912, and Part II in 1914 by Unión Musical Espanola. What is not widely known is that around the same time, Granados composed twelve *Tonadillas*. These songs for voice and piano are closely related to the piano pieces, and were published by Casa Dotesio in 1913. The composer himself acknowledges the important relationship between the *Tonadillas* and *Goyescas* in the statement "... I wanted to create a collection that would serve me as a document for the *Goyescas*." An analysis of similarities between the two works provides evidence for the fact that at least certain *Tonadillas* may have been composed before, or concurrently with the piano suite *Goyescas*, between the years 1900 and 1913. The current literature neglects the important connection between these works (Chapter 2); however, this study maintains that the *Tonadillas* are highly illuminating for performers, analysts and listeners of *Goyescas*, and are an important interpretive tool. Furthermore, *Goyescas*’ programmatic titles, use of folk tunes and other indications demand a narrative interpretation; this is only enlivened by study of the *Tonadillas* with their descriptive texts.

Chapter 3 of this study will address the socio-political context that influenced Granados in his composition of *Goyescas* and the *Tonadillas*, with particular reference to Goya’s role and his Caprichos Nos. 5 and 10. A comparative study of the *Tonadillas* and

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Goyescas in Chapter 4 reveals important similarities which contribute to the narrative interpretation of Goyescas. A more rigorous analysis of Goyescas demonstrates formal variety and melodic coherence amongst the movements of the suite, further contributing to the narrative component (Chapter 5). Finally, in Chapter 6, a demonstration of the validity of the narrative interpretation in light of performance practice considerations will conclude this project. Goyescas is an invaluable work with an exciting narrative that becomes even more compelling when addressed in light of the Tonadillas for voice and piano.
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* * *

...straining toward what is ahead, I press on toward the goal to win the prize... I can do everything through Him who gives me strength.

Philippians 3:14, 4:13
Quotes

I should like to give a personal note in Goyescas, a mixture of bitterness and grace, and I desire that neither of these two phases should predominate over the other in an atmosphere of delicate poetry. Great melodic value and such a rhythm that it often completely absorbs the music. Rhythm, color and life distinctly Spanish; the note of sentiment as suddenly amorous and passionate as it is dramatic and tragic, as it appears in all of Goya's work.

--Enrique Granados

... music is above all that which surrounds, accompanies, suffuses, infuses. It mixes with virtually anything—words, images, movement, narrative, action, inaction, eating, drinking... and death. To make anything more of itself, or more anything, just add music.


We do not enjoy music as an art until we have learned to appreciate it rationally; but at the same time it cannot give us a real aesthetic emotion unless it confronts us forcibly with a further irrational element.

--Manuel de Falla

She was a gentle, dark-eyed intensely feminine creature who looked as though her life-work was to rock a cradle, but who as a matter of fact had fought bravely in the street-battles of July. At this time she was carrying a baby which was born just ten months after the outbreak of war and had perhaps been begotten behind a barricade.

A Spaniard's generosity, in the ordinary sense of the word, is at times embarrassing. If you ask him for a cigarette he will force the whole packet upon you. And beyond this there is a generosity in a deeper sense, a real largeness of spirit, which I have met with again and again in the most unpromising circumstances.

For Kris
Chapter 1: Introduction

1.1 Introductory material

The monumental piano suite *Goyescas* by Enrique Granados (1867 – 1916) is widely acknowledged as an important work in the piano repertoire canon² yet it is infrequently programmed in recitals. There are potentially many reasons for this, but surely one is that there is relatively little written on *Goyescas* and therefore pianists do not know much about the work, and particularly about its enriching narrative component. It is certainly played less than other titled piano cycles in similar genres that have benefited from more research, and whose stories have been publicized. For example, in the piano work “Pictures at an exhibition” by Modest Mussorgsky, based on specific artworks, there is no question that one’s performance and understanding of the piece is highly influenced by knowledge of the programmatic props. Robert Schumann’s “Carnaval” (Op. 9) depicts specific characters with evocative titles and musical gestures, and performers of the work thoroughly enjoy bringing them to life at the piano. These are just two examples of works in the pianist’s “canon” that are performed frequently because of their musical complexities and inspired writing, and also perhaps because it is exciting for musicians to convey extra-musical ideas to an audience, to “tell a story.”

*Goyescas* contains its own “story” or narrative. It, too, is based on specific paintings, and contains real characters. This investigation will seek to provide more

² “Without doubt [Granados] is among those who have best brought the Spanish soul to life in music. His masterpieces are everywhere [. . .] including masterpieces such as *Allegro de concierto* [. . .] and above all, the suite *Goyescas*.” Douglas Riva, “Thinking Music.” *Piano: the magazine for the piano world* 15, no. 6 (Nov. /Dec. 2007): 29.
information on the background and narrative of *Goyescas*, with the hope that more
musicians will embark on the study and performance of this piece which truly, as
Granados was convinced, is "... a work for the ages."³

1.2. Background information

Granados' *Goyescas* is a substantial six movement work for piano that was
written between the years 1900 and 1914. Part I was published in Barcelona by Casa
Dotesio in 1912, and Part II in 1914 by Unión Musical Española, which had by then
taken over the Casa Dotesio publishing house.⁴ It is acknowledged by Granados scholars
to be his highest achievement (for instance, Douglas Riva and Walter Aaron Clark).
What is not widely known is that around the same time, Granados composed twelve
*Tonadillas*—songs for voice and piano which are very much related to the piano pieces,
and were published by Casa Dotesio in 1913. The poetry of the *Tonadillas* was written
by Fernando Periquet Zuaznábar (1873 – 1946), who was also the librettist for Granados’
opera *Goyescas*, based on the piano suite.⁵ The composer himself acknowledges the
important relationship between the *Tonadillas* and *Goyescas* in his *Apuntes* (Journal) in
which he refers to the *Tonadillas* by stating "... I wanted to create a collection that
would serve me as a document for the *Goyescas*."⁶ Melodic, rhythmic and gestural
similarities provide evidence for the fact that these works are intrinsically related. In fact,
at least certain *Tonadillas* may have been conceived before, or composed concurrently

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³ Walter A. Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University
Press, 2006), 123.
⁴ Ibid, 121.
⁵ The opera *Goyescas* was written between 1912 and 1916, and premiered in 1916. In
this document, the word *Goyescas* will be used for the piano suite, and phrase ‘the Opera
*Goyescas*’ will be used to refer to the opera.
with the piano suite *Goyescas*, between the years 1900 and 1913. These twelve songs are highly illuminating for anyone embarking on a study of *Goyescas*.

Chapter 2 is a review of the literature currently published and unpublished on Granados and related topics, whether or not it addresses *Goyescas* and the *Tonadillas*. Chapter 3 will provide a socio-political context for Granados’ life as well as Goya’s, since the two are intimately connected in *Goyescas*. Chapter 4 will illustrate the importance of a narrative interpretation of *Goyescas*: the “Narrative Imperative.” Chapter 5 is a formal and harmonic analysis of *Goyescas*, addressing important aspects of the *Tonadillas* that serve to provide further clarification. Chapter 6 will conclude the study of this work with insights into performance aspects.

It is this writer’s hope that the following analysis will serve to pique the interest of both pianists and listeners, and serve as a springboard to further performance, teaching and appreciation of the monumental piano suite *Goyescas: Los majos enamorados*. 
Chapter 2: The current resources

2.1 Overview of the existing *Goyescas* research

There is no document that solely addresses narrative in *Goyescas* as embellished through study of the *Tonadillas*. In fact, the pool of Granados research is relatively shallow. Jeremy Siepmann and Xosé Aviñoa each attest to this fact, the former in his recent “Performers’ Symposium on Spanish piano music” in the journal *Piano*, and the latter in his biographical introduction to volume 18 of the “Complete Works for Piano” by Editorial de Musica Boileau. There are currently two major works published on Granados’ “life and works” by Walter Aaron Clark and Carol Hess respectively, an article by Douglas Riva, seven Doctoral Theses to date, as well as the above-mentioned volume of Editorial de Musica Boileau’s “Complete Works for Piano.”

Clark’s biography “Enrique Granados: Poet of the Piano” published by Oxford University Press in 2006 is basically the only comprehensive work in English on Granados’ output and life. Clark’s scholarship is vast and includes discussions on form.

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7 “A look at the record catalogue suggests that [Spanish piano music] is still under-represented. And recently, at the central library of a very famous university city, I was unable to turn up a single book on [. . .] Granados [. . .] what’s the problem?” Jeremy Siepmann, “At the piano in Spain,” *Piano: the magazine for the piano world* vol. 15, no. 6 (2007): 22.

8 “It is a surprising fact that in a country like ours, with a vibrant school of musicology made up of diverse scholarly associations . . . that there should exist an artist of the stature of Enrique Granados lacking a complete biography; or that this composer has been neglected by the numerous post-graduate students that our universities prepare for their doctoral theses . . .” Xosé Aviñoa, *Introduction: Historical and Biographical Background* in *Enrique Granados: Complete Works for Piano*, ed. Alicia de Larrocha and Douglas Riva, vol. 18 (Barcelona: Editorial Musica de Boileau, 2002), 10. Aviñoa evidently is referring to graduate scholarship in Spain, and wrote the above quote five years prior to Clark’s biography.

9 In his biography of Albeniz Clark states “Scholars in Germany, Britain, and the United States have traditionally all but ignored Albeniz and his distinguished compatriots,
and content of all of Granados' works, as well as pertinent Spanish history. His work on *Goyescas* is thorough and competent and an important resource in any study on the work. He outlines the basic form, melodic content and harmonic language of each piece and provides pertinent background information and chronology. Clark does not delve into the specific narrative of *Goyescas* as illustrated by the *Tonadilla*; rather, he speculates briefly that perhaps the *Tonadillas* form a document for the opera *Goyescas*.

Carol Hess' short bio-bibliography published in 1991 was the first scholarly work (in English) on Granados' life and output. Her research is rigorous and has received positive reviews. Her discussion on *Goyescas* is informative but she does not illustrate the relationship between the *Tonadillas* and *Goyescas*, nor does she delve into the narrative of *Goyescas* as told through the music.

Douglas Riva is a pianist whose studies and performances of Granados have garnered him widespread praise. Riva, along with Alicia de Larrocha, is one of the editors of the 18-volume set of Granados' piano works to be discussed below. Riva's article entitled "*Apuntes Para Mis Obras*: Granados' Most Personal Manuscript and What It Reveals" is the first publication to address the important relationship between the *Tonadillas* and *Goyescas*. It is an article that was published in February 2005 in the online journal *Diagonal: Journal of the Centre for Iberian and Latin American Music*

**References**

10 Clark, *Granados*, 122.
12 Alicia de Larrocha is still regarded as "the" interpreter of Granados; she studied with his pupil, Frank Marshall.
through the University of California Riverside. In the article, Riva begins to establish the important link between these two works. He describes the contents of much of the sketchbook and gives one example of a melody that is similar between an incomplete Tonadilla and the second movement of Goyescas. This writer was inspired by the contents of the article and began wondering if there were not more connections between these two works. There are. Riva's research with Granados' Apuntes forms, in a small part, the basis of this proposed thesis.

There are currently seven available doctoral theses on Granados' Goyescas. Four of these deserve mention because they are well written and embellish on material that is already published. Mary M.V. Samulski-Parekh's 1988 thesis, "A comprehensive study of the Piano Suite Goyescas by Enrique Granados" seems to be the most serious and useful of all these studies. She is the only one of the seven cited in W.A. Clark's bibliography and her research includes correspondence with Douglas Riva. Samulski-Parekh asserts that the Tonadillas were written prior to Goyescas and cites several melodic similarities as well as phrase structure usages between the two works that attest to this fact. Samulski-Parekh's discussion of these similarities is brief (eleven pages of 250) and needs to be enlarged. I agree with her conclusions and would like to provide greater specificity to the similarities that she asserts between the two works.

William Goldberg's 1990 thesis "E. Granados—the Goyescas suite for piano" is lengthy and despite a cumbersome writing style, addresses every historical, formal, and

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13 Riva, Apuntes, 1 – 18.
analytical aspect of the work. I disagree with Goldenberg’s use of the *Goyescas* Opera
plot as determining the narrative of the piano suite. I would like to assert that the piano
work came first and its inherent narrative made it conducive to operatic treatment.

Goldenberg does cite a few melodic similarities between the *Goyescas* and the *Tonadillas*
but does not assert a connection between the two in terms of establishing a narrative for
the piano cycle. Like that of Goldenberg, Miguel Salvador’s 1988 thesis “The piano suite
*Goyescas*: An analytical Study” also links two of the *Goyescas* movements melodically
with the *Tonadillas*, but he does not discuss their narrative connections. Even so,
Salvador’s harmonic analysis of *Goyescas* is valuable. Olga Llano Kuehl’s 1979 thesis
“Three Stylistic Periods in the Piano Compositions of Enrique Granados” is compelling
because of her status as a student of Alicia de Larrocha

Finally, the “Complete Works for Piano” published by Editorial de Musica
Boileau in 2002, is an invaluable resource for the Granados scholar. It is an 18-volume
set of Granados’ piano works edited by Alicia de Larrocha and Douglas Riva. Riva’s
formidable research, particularly related to *Goyescas*, is meticulous and thorough; some
background research by Xosé Aviñoa is also informative. In his Introduction for the

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15 William Goldenberg. “Enrique Granados and the *Goyescas* Suite for Piano.” (DMA
Thesis: Indiana University, 1990.)
16 Pianist Pola Baytelman attests to this fact: “Playing Granados’ *Goyescas* can be
completely enthralling [...] and one finds one’s self engulfed in a story unique in the
piano literature [...] It’s no accident that *Goyescas* became an opera!” Siepmann, “At the
piano in Spain”: 19.
University of Miami, 1988.)
18 Kuehl’s section on performance practice is particularly interesting. For instance, “A
strong inner sentiment and sensitivity and an understanding of the Spanish flavor will
result in a sympathetic interpretation.” Olga Llano Kuehl, “Three Stylistic Periods in the
Piano Compositions of Enrique Granados.” (DMA Thesis: University of Cincinnati
1979), 76.
edition Aviñoa clarifies that “... each section is preceded by a documentary and
technical study which verifies the origin and the creative background of each piece ...”\(^{19}\)
Volume 18 includes biographical information, discussion of Granados’ recordings and a
list of all published works.

Biographical information is a vital aspect to this study as well. Granados was not
immune to influence by contextual factors, and Goyescas reflects the milieu in which it
was written. Therefore, Granados’ social context is the topic of the next chapter.

\(^{19}\) Aviñoa, *Introduction*, 10.
Chapter 3: Granados’ World

The goal of this chapter is to reveal how the piano suite Goyescas is situated within Granados’ own concept of “Spanishness.” In a much quoted phrase, he called Goyescas “a work for the ages” \(^{20}\) because it is his highest musical achievement, and also perhaps because it is a work that represents his own Spanish age at a particular point in Spanish history. Like every artist, Granados hoped to bring his work to the rest of the world too, thus placing Spain on the world “map” musically. He wrote, “I have composed a collection of Goyescas of great sweep and difficulty. They are the reward of my efforts to arrive. They say I have arrived.” \(^{21}\)

Granados was influenced by several factors in his composition of Goyescas: socio-political aspects in Spain; literary factors and the Generation of ‘98; the musical milieu of Spain; and his own teachers. These elements meld together to provide a context for the creation of one of Spain’s most enduring piano pieces.

3.1 Socio-political factors: Goya’s and Granados’ Spain

In composing Goyescas, Granados refers to the period when the famous Spanish painter Francisco José de Goya y Lucientes (1746 – 1828) depicted his own cultural milieu in paintings, tapestries and engravings. The name Goyescas derived from the adjective “Goyesque,” means “related to Goya” and can be interpreted as implying an

\(^{20}\)Granados wrote in 1911, “Goyescas is a work for the ages. I am convinced of that.” Clark, Granados, 123. Clark is quoting a letter cited by Antonio Fernandez-Cid, in “Goya, ‘Goyescas,’ Granados, Alicia de Larrocha,” Academia: Boletin de la Real Academia de Bellas Artes de San Fernando, n75 (2\(^{nd}\) Semester 1992) 106.

hommage to Goya and/or his time. It is crucial to understand the socio-political factors in Spain during Goya’s lifetime because Goyescas alludes to this older period.

Goya’s era is an unstable period of Spanish history. Spain’s capital was Madrid, which, although land-locked in the dry region of Castille and frequently poverty-stricken due to drought, was a hub to most of the Spanish provinces in terms of trade, communication and cultural development. And while enlightenment ideals were spreading, illiteracy was rampant. The Monarchy was centralized, and rulers were foreign. Carlos III (an Italian) had an “Enlightened” reign during Goya’s youth which was a golden age of increasing prosperity for Spain: cultivation of the arts, beautifying of cities and relative civilian peace. Spain was a major player on the world stage with the build-up, maintenance and subsequent exploitation of colonies. Carlos III’s legalization of a dress code at home in the cities of Madrid and Barcelona helped establish the clothing of majos and majas: long jackets were required by law to be replaced with short ones (thus eliminating hiding places for daggers) These were eventually embellished with the gold braids of bull-fighting Spanish folklore.

The term Majos describes particular men (majos) and women (majas) of the lower class of 18th–19th Century Madrid whose clothing and behavior was mimicked by the upper class. The men wore short, ornate jackets, narrow-brimmed hats and tights. The

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23 “New Granada” was made up of Ecuador, Panama, Columbia and Venezuela and “La Plata” consisted of Argentina, Paraguay and Uruguay. Barton, 163.
24 Hull, 12. Goya’s artworks were preoccupied with the clothing and appearance of the majos.
women donned narrow-waisted dresses, lace mantillas and carried not only an elegant fan but a knife under their skirts. The majos (a term meaning both men and women) were known for flamboyant behavior, passionate song and dance, and exciting love affairs.25

Carlos III’s death in 1789 brought political instability, civilian unrest and the horrific Napoleonic Invasions.26 Rampant distrust of the Church was possibly due to the oppressive nature of the Inquisition, which did not come to a close until the 1830’s.27 A widespread fear of French influence also permeated the cultural fabric, while the majo/maja culture provided a sense of identity for both lower and upper classes. In 1800, 60% of the population was represented by landless peasants 28 and the average life-expectancy was 27 years.29 Several of the colonies were lost and famine swept the countryside. Napoleon’s takeover of his weaker neighbor was inevitable, and bloody.

25 In late-19th / early 20th Century Spain the term was still used to refer to a nostalgic era; people continued to adopt this style of dress and behavior as a nod to the past. For a more comprehensive discussion on majo culture, please see W.A. Clark, Enrique Granados: Poet of the Piano. Oxford: Oxford University Press, 2006. For a description of majismo and its overlap with the gypsy culture of Andalusia, see Loren Chuse’s The Cantaoras: Music, Gender, and Identity in Flamenco Song. (New York: Routledge, 2003), 255.
26 Spain as a nation could not even begin to recover from these atrocities until the end of Franco’s Communist Rule in 1975. David Ringrose’s analysis of Spain’s post-Franco transition reveals the “miracle” of Spain’s subsequent development. For example, “Spain has transformed from a backward country in the grip of a stultifying military dictatorship into a country with a lively parliamentary democracy and a burgeoning industrial economy . . . [in] 1960 Spanish income per capita was half of that of Italy and one fourth that of England . . . as of 1990 material living standards in much of Spain appeared comparable to those in England.” David R. Ringrose, Spain, Europe, and the “Spanish miracle,” 1700 – 1900. (Cambridge: Cambridge University Press, 1996), 3.
28 Hull, 120.
29 Barton, 153.
The 3rd of May, 1808 is the horrific date of the mass murder of guerilla Spanish rebels by French soldiers, spurred on by the Spanish uprising of the 2nd of May.

Goya—the true social commentator—witnessed these atrocities during his lifetime, and depicted them on canvas and in etched prints: prisoners and civilians held at gun-point, disturbing scenes of rape, and murder. His career spans from the most peaceful to the most terrifying years in Spanish history; reflecting Spanish society at its most “idyllic” for example, with depictions of young men and women (majos and majas) picnicking in the countryside, and at its darkest hour, in the throes of war. These juxtapositions of Spanish daily life are portrayed in Goya’s more than 1800 art works. In fact, art historians refer to the colour literally being drained from Goya's works, as his output moved from vivid, lively portrayals to the stark black and white Caprichos, to be discussed below.30

Granados’ Spain fifty years later (1876 – 1916) continued to be in a state of flux and uncertainty. Granados’ home was Barcelona, the main city of the fertile Catalonia region. Despite its rich wheat plains and vineyards, crop disease and wheat imports due to high demand had devastating effects on the poorer civilians. The existence of absentee land-owners continued trends of mass poverty, and the desert lands of Spain’s interior could only uphold on average one crop every three years.31 The industrial revolution that was picking up steam in other Western Countries was nearly non-existant in Spain, where

30 Goya published his 80 Caprichos, (Caprices, or Character pieces) around 1790. Henry Kamen, The Disinherited: The Exiles who created Spanish Culture. (London: Penguin Books, 2007), 185. These etchings are evocative scenes of Spanish daily life with descriptive titles. Their subject matter ranges from benign courtship and marriage rituals (such as No. 5) to horrific images ofquisition torture (Number 52 ‘Because she was susceptible’) and disturbing war-time behaviors (Number 8 ‘They carried her off’).
31 Carr, p. 16
an over-flow of unemployed workers kept labor practices old-fashioned, and cheap. In contrast, the establishment of a railroad created greater mobility between the main cities, and contributed to trade.\textsuperscript{32} Barcelona’s location on the Mediterranean meant that it was open to influences from abroad; it also boasted an autonomous middle class.\textsuperscript{33}

Culturally, Spain was advancing; Wagnerian operas were staged, and figures such as Pablo Picasso (1881 – 1973) and Antoni Gaudi (1852 – 1926) emerged. Public and private schools were established, including Granados’ own music Academy which continues to flourish in Barcelona under the name of his successor, Frank Marshall.\textsuperscript{34}

Politically, early 20\textsuperscript{th} Century Spain was continually in the throes of establishing a political system that would not succumb to violent army intervention or oppressive Church reform (as in the Inquisition of c.1500 – c.1800). Constantly in a pendulum swing between liberal ‘progress’ (i.e. a democratic system that would mirror other Western European nations) and conservative stagnation, Spain was in process of establishing a working Constitution. The general culture was dominated by fear of relapse into political chaos and social revolution.\textsuperscript{35} These fears came to fruition during ‘Tragic Week’ of 1909, which had a devastating effect on Granados. A call-up of reserve fighters to defend Spanish mines in Morocco resulted in street demonstrations and a mass General Strike in Barcelona. Due to a prevalent counter-culture of anti-Clericism, linked

\begin{itemize}
\item \textsuperscript{32} Barton, pp. 175 – 177.
\item \textsuperscript{33} One stereotypical notion of Nationalism in Spain juxtaposes Barcelona’s port location with Madrid’s land-locked status. Specifically, that Madrid is more “truly Spanish” because it is in the centre of Spain and has less foreign influence than Barcelona. This is a falsehood, however, because of the cultural diversity of both cities’ inhabitants.
\item \textsuperscript{34} Clark, \textit{Granados}, 66.
\item \textsuperscript{35} Carr, 7.
\end{itemize}
in part to the Conservatism of the existing leadership, 21 churches and 40 convents were
burnt to the ground.\textsuperscript{36}

During these uncertain times, Spain as a nation could only benefit from its
identity being conveyed, and its story told—by Spanish artists who, like Goya, could
properly convey her cultural richness. It was an epoch that was desperate for its people
to truly be “heard” and this desire led to a revival of nationalism. Granados and other
Spanish musicians such as Isaac Albéniz (1860 – 1909), Manuel de Falla (1876 – 1946),
Joaquín Turina (1882 – 1949) and Frederico Mompou (1893 – 1987) burst onto the
scene, composing powerfully idiomatically Spanish works, thus giving Spain a “voice.”\textsuperscript{37}

A renaissance of identity also gave rise to tension between Spanish nationalism in
general and more specifically, Catalan nationalism. Catalonia had frequently engaged in
a quest for autonomy of language and government from the rest of Spain. This nationalist
fervor even included animosity towards the centralization of Spain’s government in
Madrid, which was not only the financial, administrative and educational capital of
Spain, but also held the only university that could grant Doctoral Degrees. Despite

\textsuperscript{36} Barton, 202 – 203.

\textsuperscript{37} Henry Kamen’s account of Albéniz’ role in Spanish nationalism is compelling:
“Though Albeniz was a convinced enthusiast of European music, his absence abroad
made him vividly aware of the need to create a musical tradition that was not a mere
imitation of continental fashions. . . Juaquín Turina recounted an incident when he,
Manuel de Falla and Albéniz were taking coffee . . . Albéniz, according to Turina,
‘played the role of missionary, urging us to abandon all foreign influence and follow him
in the task of creating genuinely Spanish music.’” Kamen is quoting Justo Romero, \textit{Isaac
Albéniz}, (Barcelona, 2002.) Henry Kamen, \textit{The Disinherited: The Exiles who Created
concerted efforts, however, Catalan autonomy was never achieved no doubt much to the
relief of Granados who appears to have preferred a unified nation.38

Why, then, look to Madrid for inspiration? A compelling quote by Granados
sheds some light, "I consider myself to be as Catalan as anyone, but in my music I wish
to express what I feel, what I admire and what is attractive to me, whether it be
Andalusian or Chinese." 39 Granados was deeply attracted to Goya’s depictions of Spain,
and he was not interested in engaging in regional political debates. Perhaps the
prevailing preoccupation with depicting Catalan nationalism was too limiting for
Granados, who considered himself to be a citizen of the entire nation of Spain. He was,
however, keenly interested in conveying his depiction of Spanish artistry to the world and
was overjoyed at the opportunity to present his opera Goyescas in New York in 1916.
One quote even depicts some bitterness on Granados’ part at how Spain was understood
by the rest of the world,

For you, like so many other people . . . know nothing of the
real musical contributions of Spain. The musical
interpretation of Spain is not to be found in tawdry boleros
and habaneras, in Moszkowski, in Carmen . . . the music of
my nation is far more complex, more poetic and subtle.40

Not only could Spanish listeners relate to the majos of the work, 41 but the international
community, too. In composing Goyescas: Los majos enamorados, Granados was telling
a story, using nostalgic Spanish figures the broader European milieu would understand.

38 Please refer to Clark, Granados, 7 – 9 for a more complete discussion on Catalan
separatism; also, Barton, 198.
39 Clark quoting a letter cited in Pablo Vila San-Juan, Papeles intimos de Enrique
Granados (Barcelona: Amigos de Granados, 1966), 78. Clark, Granados, 9.
40 Ibid, 155.
41 Granados’ own milieu saw the majos shape cultural practices in Spain—the clothing
and flamboyant behavior of these curious class-transcenders was adopted by Spanish
civilians in Granados’ own 20th Century Spain, too.
Granados spent some time studying in Paris, and understood how “Spain” was perceived by parts of the rest of Europe. In creating a truly Spanish “work for the ages” Granados was placing Spain on the musical map, where foreign influence had a disturbingly powerful role in the previous Century. Passion, song, dance, guitar-strains, and death—all beneath the banner of a real Spanish “love story” written by a local—these are Spanish qualities the wider community would understand. Granados brings all of these aspects, as well as his brilliant compositional craft, to the concert stage in *Goyescas*.

### 3.2 The “Generation of ‘98”

Granados was not immune to the influence of Spanish literary figures. One group in particular deserves mention because of its popularity during the late 19th – early 20th Century. “The Generation of ’98” is the name of a group of writers disappointed with the state of Spain, in particular, the weakening of Spain’s power on the world stage due to the loss of its American colonies in 1898 (namely, the Philippines and Cuba). This coalition of writers believed that the identity of Spain as a nation needed to be strengthened through strong literature.

Two significant and influential members of this group included Jose Martinez Ruiz (also called Azorin) and Miguel de Unamuno. Azorin was interested in the past, i.e. people, events, and/or physical surroundings, and referred to it in an effort to define the Spanish identity. His richly ornamented memoirs captured a past epoch, the essence of true “Spanish reality.” Azorin’s work has much in common with *Goyescas*, also set in

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42 Musical depictions of Spanish culture by French composers was a popular past-time: Bizet’s *Carmen*, Debussy’s *Estampes* are just two examples of many.  
a past period in Spanish history and richly ornamented in its musical textures. Unamuno, on the other hand, was concerned with the “tragic sense” and his heart was always with his “tragic Spain.” His conviction was that one must believe in some kind of after-life; *Goyescas*’ final movement is a depiction of the *majo* as a ghost, Granados’ own tragic version of an “after-life.” Unamuno’s writings are described as internal in scope, and do not translate well to theatre. Similarly, although *Goyescas* was transcribed into an Opera in 1916 by Granados; it also did not meet with much theatrical success.  

3.3 The musical milieu of Spain: background; the *tonadilla*; the *zarzuela*

Musically, 18th and 19th Century Spain was monopolized by Italian operatic court composers, such as Corselli and Rossi. Nationalistic melodies and rhythms were generally disdained by the elite, and thought to reference lower class gypsy communities in the South (e.g. Andalusia). But while musical nationalism did not become prevalent in Spain until Granados’ and Albeniz’s valuable contributions in the early 20th century, two earlier forms did enjoy some measure of popularity, though not under the category of “high art.” The *tonadilla* gained a nationalistic stronghold for several decades toward the latter part of the century, but did not last beyond 1800. The *tonadilla’s* cousin, the *zarzuela*, also flourished for a time.

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45 According to Carol Hess, the opera *Goyescas* was premiered in New York in Jan, 1916. Carol A. Hess, *Enrique Granados: A Bio-bibliography* (New York: Greenwood Press, 1991), 20. It received less than rave reviews and has hardly been performed since. Clark describes several reasons for this. First, it is an expensive endeavor: the opera’s lavish set requirement and its brevity (1 hour) means companies need to produce a second opera to complete an evening. Second, the music is largely based on the piano suite, i.e. piano gestures that do not translate well to orchestral instruments and are awkward to perform. Finally, the plot has also been criticized as being too simplistic. Please see Clark’s description of the opera in *Granados*, pp. 142 – 145.

The tonadilla as a form figures prominently in this paper because of Granados’ own Tonadillas’ close relationship to Goyescas. During Goya’s epoch, the tonadilla enjoyed tremendous popularity in Spain as an “entre-acte” (a work appearing between the acts of a play.) This short collection of songs was sung to guitar accompaniment, and included declamation and dance. Called “little mirrors of real life” these song-cycles, as it were, contained characters, background, and the thread of plot (much like the narrative that is inherent in Goyescas.) Topics were nationalistic, and melodies were folk-based. Dances such as fandangos and seguidillas figured prominently. Most importantly, these tonadillas disclosed the love stories of the majas and majos of Madrid. The years between 1771 and 1790 were golden for the genre, and Blas de Laserna was the most prolific composer at this time. He wrote over 1,000 tonadillas and incorporated more national songs and dances than did other composers. After 1800, the Italian influence on the tonadilla turned these gems into burlesque light operettas. No longer a nationalistic exercise, the form declined in popularity and rose in vulgarity.47 Typically, tonadillas were in binary AA(1) form or ABA form, closely mimicking that of Italian operatic Arias.48

Incidentally, Goya was active as a tapestry artist for the court during the latter decades of the 18th Century. He also depicted scenes of majos and majas in Madrid and these tapestries are, in the same way as the tonadillas, “little mirrors” into the daily life of Spanish culture. Goya’s tapestries and Laserna’s tonadillas figure equally importantly

47 Neal Hamilton, 47 – 59.
into Granados’ own depiction of Spanish life in Goyescas. Both the 12 Tonadillas that Granados himself wrote in the 20th Century, as well as the tonadilla as an 18th Century form exert their influence on Goyescas. In his “Apuntes para mis obras” (“Notes for My Works”) Granados writes:

The collection of Tonadillas is written in the classic mode (originals). These Tonadillas are originals; they are not previously known and harmonized.

Granados’ assertion that the tonadillas are written in the “classic mode” means that they are more similar to the charming 18th Century model that was popular in Goya’s time before the genre “rose in vulgarity” (as stated above). Granados is also emphasizing that his Tonadillas are his own, and not folk-song based.

The zarzuela deserves discussion because it was an important musical production being staged in Madrid during Granados’ lifetime, and some qualities of Goyescas may have been derived from it. Like the tonadilla, the zarzuela is a small-scale Spanish theatrical form. However, the similarities end there. Zarzuelas are lengthier one act productions that include about three to four scenes; the spoken word (vs. only sung texts) is included to convey the drama; sets, costumes and music are more elaborate; the “golden age” of the zarzuela was 1850 to 1950 whereas the tonadilla as a form thrived about a hundred years earlier. While both of these forms depict “windows” into Spanish

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49 Granados historically places himself next to Laserna, and Goya for that matter, by depicting Spanish scenes in his own Tonadillas.
50 Riva, Apuntes, 11.
life, apparently the texts and plot-lines of the zarzuela could be downright "superficial, implausible and slipshod."\textsuperscript{51}

Granados most likely would have seen at least one of these productions, particularly while visiting Madrid; in the early 1900s up to 30 theatres in Madrid could be playing zarzuelas on any given night. \textsuperscript{52} Plots were mainly love stories, and included festive Spanish street scenes, lively dances, nostalgic songs and perhaps even tragedy, although comedy predominated. Popular Spanish idioms were present including the common melodic triplet ornament (a repeating element in \textit{Los requiebros} and much of \textit{Goyescas}, please see Figure 4.4) and the quintuplet turn (found in Theme 4 of \textit{Coloquio en la reja}, please see Figure 5.11) as well as guitar gestures and melodies in thirds and sixths (prevalent in the \textit{Tonadillas} and \textit{Goyescas}).\textsuperscript{53} More specifically the \textit{Zarzuela, Pan y toros} (Bread and Bulls) by Francisco Asenjo Barbieri (1823 – 1894) included the character Goya as well as his lover the Duchess of Alba, two celebrities that piqued Granados' curiosity. The play also included a character named Pepita, which was eventually the name of one of the characters in Granados' own opera based on the \textit{Goyescas} piano suite.\textsuperscript{54} Evidently Granados' fascination with Madrid was manifest in the zarzuelas as well. According to Christian Webber,

\begin{quote}
If there is a reason for the unique quality of this great outpouring of musical theatre, it lies in one word: Madrid.
\end{quote}

\textsuperscript{51} Webber's \textit{The Zarzuela Companion} is an indispensable guide to this compelling Spanish theatrical form. The first eleven chapters in particular deal with Zarzuelas from Granados' lifetime. Christian Webber, \textit{The Zarzuela Companion} (Lanham, Maryland: Scarecrow Press, 2002), 1 – 122.
\textsuperscript{52} Ibid, 8.
\textsuperscript{53} In this document the titles in bold and italics refer to the pieces in the \textit{Goyescas} piano cycle, and the ones in regular italics refer to the \textit{Tonadilla} titles.
\textsuperscript{54} Ibid, 40 – 45. Although the production was written in 1864, it could have been performed several times during Granados' lifetime.
The spirit, sights and sounds of the capital pervade nearly all the great zarzuelas large or small...  

In contrast in the area of "high art," the keyboard music's development in Spain was dominated by Domenico Scarlatti (1685 – 1757). While he did become thoroughly immersed in Spanish culture and utilized idiomatic gestures in his keyboard works, Scarlatti's influence is still an illustration of the pervasive nature of foreign figures in Spain. Linton Powell's indispensable study of Spanish Piano Music illustrates that Spanish keyboardists such as Antonio Soler (1729 – 1783), Felix Lopez (1742 – 1821), Manuel Blasco de Nebra (1750 – 1784) and Joaquin Montero (1764 – 1815) did insert the odd folk element or idiomatic gesture into their works; however, they were primarily influenced by Scarlatti's more than 550 Sonatas and their works are unmistakably linked to his powerful compositional tradition. While Scarlatti's invaluable contribution to Spanish keyboard music is indisputable, he is still an Italian musician. Granados' and Albeniz' musical contributions of the early 20th Century were some of the first, by Spanish locals, to exert musical authority.

55 Ibid, 5.
56 "The Italian Domenico Scarlatti had by far the most influence on Spanish keyboard composers of the eighteenth century." Powell, 1-44.
57 It is outside of the scope of this paper to address specific ways Granados was influenced by Scarlatti's writings. Several of the theses addressed in chapter 2 have already discussed this.
3.4 Granados’ teachers

A brief look at Granados’ piano and composition teachers illuminates several important aspects of Goyescas: the use of popular melodies in piano pieces, nationalism, and improvisation. The three important pedagogical figures in Granados’ development are Joan B. Pujol (1835 - 1898), Felipe Pedrell (1841 – 1922) and Charles de Bériot (1833 – 1916). 58 Each pedagogue’s imprint can be found in Goyescas.

Pujol taught Granados from 1880 to 1884, and his brilliant keyboard facility obviously had an effect on Granados’ own playing. In fact, Pujol was a prize-winner in several competitions and even toured France and Germany. Pujol’s embellishment of popular operatic themes, e.g. Grand Fantasia on themes from Faust includes “roaring chromatic passages sandwiched between principal themes, fast-running octaves, treacherous right-hand embellishments . . . " 59 This crowd-pleasing aspect of Pujol’s performances must have made quite an impression on the young Granados: Goyescas is a highly virtuosic piece which employs all of the above-mentioned characteristics.

Furthermore, Pujol’s Faust Fantasia implies narrative at the piano in the same way that Goyescas does: with descriptive sections, or movements. Some examples are: “Chorale of the swords,” “Music from the Love Duet,” and “Music of the Fair.” Of course, a significant departure from traditional compositional practice is Granados’ use of his own pre-existent musical materials to inspire his opera, and not the other way around (i.e. pre-existing operatic material to inspire transcription, as in the case of Pujol, as well as others including Liszt and Prokofiev.)

58 Ibid, 18 – 21.
59 Powell, 63.
From 1884 – 1887 Granados studied with Felipe Pedrell, whose legacy can be heard in Granados' use of popular folk song in *Goyescas*. Pedrell believed that it was imperative for Spanish "artists of the future" to employ local folk tunes in order to create a truly Spanish idiom, in stark contrast to Pujol's carefree embellishment of Italian melodies. Pedrell wanted to cultivate uniquely Spanish music, by Spanish composers, at a time when not only embellishment of Italian operatic melodies was common, but "Spanish" music was also being written by French composers (e.g. Bizet's *Carmen*).

Granados certainly caught the nationalistic fervor from Pedrell: it is a uniquely Spanish folk melody that forms the first phrase of *Goyescas*, and is heard throughout the piece (*Tirana del Tripili*, please see Figure 4.1.) Furthermore, Spanish melodies of Granados' own construction also weave their way through *Goyescas*, in his use of the *Tonadillas*. What is more Spanish than a work that incorporates both old (familiar) and new (Granados' own) melodies, written by a local? *Goyescas* must have been heard as a refreshing change to Spanish listeners who were tired of hearing their music dominated by foreigners.

Ironically, *Goyescas* is not without French influence. Granados' study at age 20 with the Paris Conservatoire teacher, Charles de Bériot, also influenced his work. Bériot's valuable contribution was an awareness of Granados' gift of improvisation, and encouragement that Granados cultivate that skill. Apparently, Granados could improvise for several hours at a time. In fact, on one occasion Granados encountered a very beautiful woman, and when asked to describe her, simply sat down and played his

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60 Ibid, 66.
61 Clark, 83.
“description” of her. Goyescas contains lengthy passages of through-composed material that mimics the fantasia quality of improvisation. Furthermore, parallels are frequently drawn between Chopin and Granados, and their poetic, spontaneous “spinning out” of materials. It is Granados’ unique way of “spinning out” a story that is the topic of the next chapter.


63 Clark entitled his biography Granados: Poet of the piano partly due to the following quotes by Granados’ contemporaries, “Pedrell evoked [Granados’] ‘genial and poetic spirit,” and Casals said that “Granados is our great poet.”” Clark, Granados, 10. Furthermore, according to Julio Esteban, “His music . . . is reminiscent of the lyric poetry of Chopin . . . ; sensitive but without sentimentality.” Julio Esteban, “Master Lesson on a Granados Dance.” (Clavier 6/7, October 1967), 39.
Chapter 4: The Narrative Imperative

4.1 General case for the narrative interpretation

There are several indicators that demand a narrative interpretation of Goyescas. First, the programmatic title, Goyescas, meaning Goya-esque or Goya-like implies a connection with the artist Francisco José de Goya y Lucientes and his world.\(^{64}\) In fact, Granados refers to two specific artworks by Goya which contribute essential narrative information to the work.\(^{65}\) Secondly, the subtitle of the work, Los majos enamorados (The majos in love) clearly implies a love story. Moreover, the titles given to each movement of the work provide a dramatic progression in the narrative which is quite intricate, revealing various characters and the climax and denouement of a real story. Other “concrete,” verbal contributions to the meanings of this work are the songs on which parts of Goyescas are based: Granados employs two Spanish folk tunes that originally had texts (elaborated later in this chapter); and, as it has been previously suggested, his composition of the Tonadillas was closely entangled with that of Goyescas. Thus the story-telling texts of the folk tunes as well as the songs can be used as information for the storyline suggested by the piano cycle.

The first movement of Goyescas: Los Majos Enamorados, Los requiebros (The flatterers) is the start of the love relationship with the game of “flatteries” or “flirtations.” The story is bolstered with Granados’ much-cited inspiration for the movement found in Goya’s Capricho No. 5, “Two of a Kind” (Tal Para Qual) which depicts a flirtatious maja suggestively leaning in to an obliging sword-bearing majo while two elderly figures

\(^{64}\) Please see the discussion on the Caprichos found in Chapter 3, p. 12.
\(^{65}\) Clark, Granados, 125, 135.
look on. In the second movement of Goyescas the relationship continues to blossom with the “Dialogue at the Grate” (Coloquio en la reja) where Granados’ own drawing, found in his personal Journal (Apuntes) adds to the story. His amateur sketch depicts a majo and maja sharing an intimate tête-à-tête through the ornamented grate on a window, probably because according to the social norms of the time it would have been inappropriate for young people to converse in a position closer to one another. The third movement title implies another important courtship ritual—that of the dance or more specifically the “Candlelit Fandango” (El fandango de candil.) These three opening movements in Goyescas are the only means that Granados uses to establish the love relationship between the majos. In the final three movements of the work there is a significant shift into lamentation and grief. “Laments or the Maiden and the Nightingale” (Quejas ó la maja y el ruiseñor) is the intriguing title of the fourth movement, which compels the listener to wonder whatever happened to the majos’ hopeful love story. Incidentally, this is probably the most famous movement of the suite and is the closing movement of Part I.

Part II begins with the fifth movement, entitled “Love and Death: Ballade” (El amor y la muerte: balada), in which Granados provides some clarification as to the reason for the maja’s lament—the death of her lover. The Capricho No. 10 by Goya with the same name adds more information to the narrative—it depicts a maja holding a dying majo in her arms. Her face is contorted with the agony of grief, his with the grip of death. A sword lies at the feet of the majo who is pale, and whose arm lies limp; the

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66 Granados attached so much importance to the Goya Capricho No. 5 that it was used as a cover for the first edition of Goyescas (please see Appendix A). Clark, Goyescas, p. 125.

67 This sketch can be found in Riva, Apuntes, 6.
strong arms of the curly-haired maja hold him up. Goyescas concludes the work with the sixth movement which provides a disarming sense of closure, “The Ghost’s Serenade” (Epílogo: serenata del espectro.)

Granados adds to the narrative interpretation by employing the words Balada (ballade/ballad) and Epílogo (epilogue) in the titles of the last two movements of Goyescas. The word ballade refers to the simple narrative poem of folk origin, or a light simple song of sentimental or romantic character. Both share the same goal of telling a story. An epilogue is a concluding part added to any literary work, or a speech delivered by one of the actors after the conclusion of a play. These words add significantly to the programmatic nature of the piece; the first implies story development and the second establishes closure. Furthermore, Granados includes the phrase “muerte del majo” (death of the majo) over measures 181 – 183 in movement five of Goyescas. This is a specific story where the majo dies at a certain moment in the piece.

The two folk tunes Granados uses in Goyescas are also important because they may have been familiar to his Spanish early-20th Century listeners. It is imperative for a Goyescas appreciator today to become familiar with the texts of these songs as they infuse the work with added narrative meaning. Furthermore, these folk melodies are repeated and varied in several movements of Goyescas. The first folk tune is the basis of Los requiebros, and infuses the whole piece with its exuberant joy—it is re-stated many

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68 Please see Appendix B.
Granados’ influence by the Romantics (i.e. Schumann, Chopin and Liszt) has been addressed by multiple scholars, and there is no question that he would have studied Chopin’s four Ballades. Furthermore, Granados’ admiration for Schumann’s character pieces, and Liszt’s highly programmatic works is in evidence in Goyescas too.
times. The melody is "Tirana del Tripili" and is a lively Spanish triple-time dance written in the early 19th century by Blas de Laserna.\(^{71}\) The text of this song in English is:

With the trípili, trípili, trápala  
One sings and dances the Tirana.  
Go ahead, girl!  
I graciously concede  
That you are stealing my spirit.\(^{72}\)

Figure 4.1 Tirana melody, first 16 measures. Phrase 1, mm. 1 – 9; phrase 2 mm. 10 – 16.\(^{73}\)

The second Spanish song used by Granados is one he heard sung by a young girl in the province of Valencia.\(^{74}\) It is the primary material of the 4th movement of Goyescas, Quejas o la maja y el ruiseñor (Laments or the maiden and the nightingale, see e.g. mm. 1 - 8). The English text is as follows:\(^{75}\)

Why does the nightingale sing  
His harmonious song in shadows?

\(^{71}\) This song was made even more famous in 1835 by Saverio Mercadente (1820 – 1869), who included it in his opera, "Io Due Figaro." Denis Stevens, A History of Song (London: Hutchinson of London), 386.

\(^{72}\) Clark, Granados, 125.

\(^{73}\) Courtesy of Clark, Granados, 126.

\(^{74}\) Ibid, 135.

\(^{75}\) All subsequent song translations in this chapter are found in the following volume: Manuel García Morante, translator. Enrique Granados: Integral de l’obra per a veu i piano. [Complete Works for Voice and Piano.] Ed. Barcelona, Spain: Trito Editions, 1996.
Is it because he bears a grudge against the king of the day
And he wants to take revenge of him in his offense?
Does perhaps his breast bear such hidden pain
That he hopes to find relief in the shade,
Sadly singing love songs?
And perhaps some flower,
Trembling from the shame of love,
Is the slave in love with the singer?
It is a mystery the song which the nightingale sings
enveloped with darkness!
Love is like a flower./Like a flower at the mercy of the sea.
Love! Love!/There is no song without love.
Nightingale, your song is a hymn of love.

Figure 4.2 Quejas melody, opening.\textsuperscript{76}

The two folk songs starkly contrast with one another: the former is a lively dance with words that express the hope and excitement of love while the latter is a melancholy song with images of the lonely bird in shadows, bearing “hidden pain.” They certainly accurately depict the scope of Goyescas, which confidently straddles both realities.

4.2 The Tonadillas and Goyescas: establishing a chronology

Part I of the Goyescas piano suite was published in 1912 and Part II in 1914. The twelve Tonadillas for voice and piano were premiered in 1913.\textsuperscript{77} It would appear from


\textsuperscript{77} Part I of Goyescas was published in Barcelona by Casa Dotesio in 1912, and Part II in 1914 by Unión Musical Española, which had by then annexed Casa Dotesio. Clark, 121-123. The Tonadillas were premiered by the composer in Madrid on May 26, 1913 with soprano Lola Membrives. \textit{Ibid}, 120.
these dates that the Tonadillas were written after Part I of the Goyescas piano suite.

However, closer study of these works reveals important connections that imply the two works--or at least several movements/songs--may have been conceived of and/or written concurrently. Furthermore, shared material between the two has narrative implications for Goyescas because the Tonadillas contain text.

Granados refers to the important relationship between the two works in his personal sketchbook entitled, “Apuntes para mis obras” (“Notes for my works”):

The collection of Tonadillas is written in the classic mode (originals). These Tonadillas are originals; they are not previously known and harmonized. I wanted to create a collection that would serve me as a document for the Goyescas. And it has to be known that with the exception of Los requiebros and Las quejas, in no other of my Goyescas do you encounter popular themes. They are written in a popular style, yes, but they are originals.”

Granados apparently used this sketchbook between 1900 and 1912. He did not date all of its pages and only a vague chronology is evident from some dates of works sketched roughly in the notebook. However, Granados’ own reference to the Tonadillas as “document” implies that some of the Tonadillas informed his writing of Goyescas.

Establishing a rigorous chronology for Granados’ composition of Goyescas is a challenge because Granados did not date many of his manuscripts and discrepancies exist amongst current scholars as to the work’s composition dates. Furthermore, Granados’ compositional style contributes to the problem because he was first and foremost a pianist and improviser, apparently performing countless unwritten pieces and changing them at

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78 Granados’ own parentheses.
80 The sketchbook is currently housed in the Piermont Morgan Library in New York City.
whim. Granados’ compositional struggle was simply the task of writing down his elaborate improvisations.

Yet another aspect that adds to chronological difficulties is an important quote by Granados himself suggesting that certain portions of *Goyescas* were begun many years before the work’s publication, and were part of a projected opera entitled *Ovillejos*:

Some time ago I produced a work which was not a success. Undoubtedly its failure broke my heart. Whatever its faults might have been, I was convinced of the value of certain fragments and I kept them carefully. In 1909 I again picked them up, and once more I gave them form in a suite for piano.\(^8^1\)

Along these lines, Douglas Riva states that *El fandango de candil* (movement III of *Goyescas*) was begun in 1900 for the opera *Ovillejos*, but was abandoned. Joseph Jones embellishes this point stating that Granados performed and modified pieces from Part I of *Goyescas* between 1900 and 1912.\(^8^2\) Riva adds that an important motive from *Coloquio en la reja* (movement II of *Goyescas*) was also written around 1900, because it is interspersed among *Ovillejos* sketches in Granados’ personal journal. Furthermore, Riva cites a melody included in the *Apuntes* that bears a striking resemblance to the *Tonadilla, Las currutacas modestas* (The modest majas). It, too, may have been conceived of as early as 1900.\(^8^3\)

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\(^8^1\) Morante, *Introduction*, p. 16. Scholars cannot agree on whether or not the opera *Ovillejos* survives complete or not. Mark Larrad and Joseph Jones state that it exists as the second portion of the surviving opera *Goyescas* whereas Douglas Riva and W.A. Clark do not think it exists in completion.


\(^8^3\) Riva: *Apuntes*, 1.
Despite Granados’ apparent interest in the *Goyescas* material between 1900 and 1912, evidence does suggest that he worked vigorously on the suite between 1909 and 1912. There are a few specific dates available for Granados’ composition of *Goyescas*, as stated on some manuscripts which are helpful in establishing a chronology. *Coloquio en la reja* is listed as having been sketched in December, 1909. *Los requiebros* was begun earlier, in April of 1909 and was not finished until July, 1910. *Quejas*’ completion has the date June 16, 1910 and *Epílogo* was completed the following year in December.\(^{84}\) Movement five, *El amor y la muerte: Balada* does not have a date. However, because it includes material from the first four movements of *Goyescas* in melodic and harmonic variation, it was likely written after July 1910.

Granados made alterations to works for years. Self-quotation was a favored compositional tool for him, and it is difficult to establish a chronology of musical gestures as they appear throughout various works. Douglas Riva attests to this:

> Like many other composers, Granados worked back and forth on many different works at the same time, dropping them for a period and returning to them when he was ready to develop them further. A precise timeline, [n]or an accurate one, is [not] likely to be established. Anything would have to be an educated guess.\(^{85}\)

In the debate as to the genesis of the *Tonadillas* and their dates of composition in relation to *Goyescas*, some scholars, such as Mary Samulski-Parekh, believe that the songs did precede *Goyescas* and informed Granados’ writing of it.\(^{86}\) In the following quote she discusses the important relationship between *Goyescas* and the *Tonadillas*:

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\(^{84}\) Clark, *Granados*, 121.

\(^{85}\) Douglas Riva, July 7, 2008, e-mail message to the author.

By writing the Tonadillas, Granados learned how to construct melodies similar to those found in 18th Century Madrid. Clearly, the Tonadillas provided musical material for the Goyescas and also served to develop Granados' technical expertise in the musical styles of 18th Century Spain. Thus, as Granados wrote in his notebook Apuntes, the Tonadillas do “document” the Goyescas.87

Douglas Riva and Xosé Aviñoa in their “Introduction” to Volume 4 of the “Complete Works for Piano: Enrique Granados” note the “marked musical similarity” between an excerpt of Los requiebros and the Tonadilla, El majo olvidado and furthermore, that “the Tonadillas . . . were composed at the same time as Goyescas.” The scholars also express their uncertainty as to the exact relationship between the two:

The composer does not, however, explain which elements of the Tonadillas he considered as a document for Goyescas-Los majos enamorados, nor the specific relationship between the two collections.88

W. A. Clark in his biography of Granados speculates as to whether the Tonadillas were also a document for the opera Goyescas.89 However, in an email correspondence Clark offers the following comment:

I’m quite certain that Granados was working on the material that informed the Tonadillas long before they were published . . . I regret to say that I have no further insights concerning the chronology and tend to think we may never know as much as we would like about the genesis of and interconnection between the two works. In any case, your central thesis is quite right: understanding the Tonadillas is essential for getting a handle on Goyescas.90

87 Samulski-Parekh, 113.
88 Aviñoa, Xosé and Douglas Riva. Introducción, 20.
89 Clark, 122.
90 W.A. Clark, July 4, 2008, e-mail message to the author.
Finally, Miriam Perandones Lozano, a Spanish musicologist whose 2009 thesis is concerned with Granados’ vocal works, breaks the *Tonadillas* into two groups: one group that influenced *Goyescas* the piano suite and another group that served as “document” for the opera *Goyescas*. 91

It is possible that some of the themes of the *Tonadillas* were written around the same time that some *Goyescas* were written. The initial push to compose the *Tonadillas* was related to the same compositional impulse as the Suite or Opera—not far from the musical and social context that served as a frame. 92

Irrespective of chronological challenges, there is no question that *Goyescas* and the *Tonadillas* share an intimate relationship and it behooves performers to develop their understanding of each in light of the other.

4.3 Fernando Periquet Zuaznabar

Enrique Granados and the poet Fernando Periquet Zuaznabar (1873 — 1946) met in 1894 in Madrid. 93 According to Periquet, they remained in contact from that point on. 94 Periquet was a journalist, amateur artist and great appreciator of Goya’s work. In fact, he is described as having “overwrought enthusiasm” for the artist. Both were interested in the form of the *Tonadilla* as a picaresque song, and in it being an old style worthy of revival. Periquet was impressed by the performances of a young singer in

92 “Si bien es posible que algunos de los temas de las *Tonadillas* fueran escritos al mismo tiempo que algunas *Goyescas* pianísticas, el “empujón inicial” que le llevó a componer las *Tonadillas* como género cancionístico fue externo a la propia composición de la suite o de la opera, no lejos del contexto musical y social que les sirve de marco.” (Translated by Judith Pineda, July 2009.) Perandones Lozano, 329 – 330.
93 Clark, 116.
94 Jones, 186.
Madrid who called herself “La Goya” and performed one-woman shows with 18th Century costumes and dancing. She even billed herself as a tonadillera. Granados’ sketchbook (Apuntes) reveals a similar interest in the tonadilla genre, and includes sketches of several Tonadillas presumably conceived of between 1900 and 1912.

Granados’ method of song composition bemuses historians because of its unorthodox nature. He imagined emotional scenes (possibly after being inspired by a Goya creation), created his own drawing, gave it a title, then either composed a melody/motive which he would elaborate later, or wrote the complete song. Often he would write his own text. This process is revealed in Granados’ Apuntes (sketchbook) as depicted by Douglas Riva.

Once Granados and Periquet agreed to work together to create a set of songs, Periquet then added his own texts. A comparison of Granados’ texts beside Periquet’s reveals that the latter truly was the better poet; Granados, nevertheless, maintained compositional control by setting the “tone” of the song by establishing its title, character, and music first. In fact, when the two collaborated on the opera Goyescas, the same compositional technique was used—Goya’s inspiration first, Granados’ music second, Periquet’s text third.

4.4 The Tonadillas and Goyescas: musical similarities

Granados’ 12 Tonadillas for voice and piano are original songs with simple, evocative piano accompaniments which Clarks describes as displaying Granados’

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95 The young performer’s name was Aurora Mañanós Jauffret (1895 – 1950.) Ibid, 186.
96 When songs had pre-existing texts written by Granados, Granados always substituted Periquet’s poetry for his own. Please see Riva, Apuntes.
97 In the case of the Opera Goyescas, most of the music was already composed; the majority of the opera is largely an orchestration of the piano score of Goyescas. It is outside the scope of this paper to discuss the opera at length.
"consummate mastery of the instrument . . ." and "exquisitely crafted, play[ing] an unobtrusive role in supporting the voice and establishing ambiente (ambience)."98 Like the 18th Century tonadillas, their texts disclose the love stories of the majas and the majos of Madrid. Granados uses through-composed, binary, and ternary forms; and parallel and relative minor tonalities as contrasting key areas. The Tonadillas are not a fixed "cycle" and are published and recorded in a variety of orderings, although the three La maja dolorosa songs (The sad maja, Nos. 1, 2 and 3) are grouped together.99

The songs depict the full range of the majos’ emotional climate. The cheery Tonadillas, such as El tralala y el punteado (Singing and plucking) and El majo timido (The timid majo) feature linear melodies, regular phrase-lengths and consonant harmonies. Conversely, the La maja dolorosa settings depict the morose maja with disjunct melodic lines, wider range, chromatic harmonies and irregular phrasing. Granados employs melodic, rhythmic, and harmonic gestures that overlap the two genres. The following section will address specific sections of each movement of Goyescas in which Tonadilla materials are employed.

Los requiebros (The Flatterers), sets the stage for the work and symbolizes the beginnings of the majos’ courtship. This movement mimics materials from various Tonadillas, helping to embellish its meaning more clearly. First, the text of Las

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98 Clark, Granados, 118.
99 Two unanswered anomalies exist in the set: El majo olvidado is actually written in the bass clef, but is sung an octave higher by a soprano. Las currutacas modestas is written as a duet for two singers and yet is consistently recorded and performed by one soprano. The Tonadilla collection used for this paper is: Coleccion de Tonadillas: Escritas en estilo antiguo. [Collection of Tonadillas: written in the old style.] Union Musical Ediciones S.L: Madrid (no date provided).
*currutacas modestas* (The modest belles) reveals that the *maja* is assertive and flirtatious in her pursuit of love:

Tell me which damsels you can see around there  
Who look as nice as this . . . 
Tell me if you have ever seen on earth  
Such a tiny foot. Olé!  
. . . And as our grandmother has been long dead  
There is no need for more modesty. Ha! Ha!100

Musically, this capriciousness is expressed in the idiomatic triplet figure which is used several times in *Las currutacas*, and more than 25 times throughout the entire group of *Tonadillas*. E.g., in m. 2 of *Las currutacas modestas* the triplets are in 6ths in A flat major:

**Figure 4.3 Las currutacas modestas, mm. 1 – 3.**101

In *Los requiebros*, the gesture is used more than 30 times (please see Figure 4.4, where the excerpt is in 3rds in measure 15).

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100 Incidentally, Goya portrays *majas* with tiny feet in dainty heeled shoes. See *Caprichos* No. 5, 6, 7, and 9.

Los requiebros shares a similar phrase with La maja de Goya, both borrowed from the popular tune La tirana del tripili: a rising gesture in triple time that starts on beat 2 of the phrase, outlining the dominant 7th chord and resolving downward to the melodic mediant or dominant (please see the Tirana melody in Figure 4.1). For example, in mm. 8 – 12 of Figure 4.4 the gesture is in E flat major. A similar exuberant gesture in 6ths occurs in the piano postlude of La maja de Goya, in G major. (Please refer to Fig. 4.5, mm. 115 – 117.)

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103 Interestingly, the melodic gestures in both Figures 4.4 and 4.5 (m.1 in the former, m. 8 in the latter) start on the 2nd degree of the scale which is an additional characteristic of the Tirana melody.
Figure 4.5 *La maja de Goya*, mm. 112 – 123.

In the final lines of *La maja de Goya* (that precede the above excerpt), the soprano flirtatiously treats the famous artist as the desired *majo*: "If I found someone to love me like [Goya] loved me, I would not envy or yearn for more happiness or joy."

*Los requiebros* is connected to the *Tonadilla El majo discreto* (The discreet *majo*). A virtuosic gesture with octaves and thirds in the piano coda of *El majo discreto* (pick-up to m. 69 – m. 72) in A major is very similar to materials found in the coda (mm. 312 – 314) of *Los requiebros* in E flat major. Please see Figures 4.6 and 4.7 below.
Figure 4.6 *El majo discreto*, mm. 66 – 74.¹⁰⁴

Figure 4.7 *Los requiebros*, mm. 311 – 316.

The singer’s spirited text in the *Tonadilla* (that accompanies Fig. 4.6) connects both works to Goya’s Madrid: “He is from Lavapies, Eh! He is a *majo*, a *majo* he is.”¹⁰⁵

*Los requiebros* also bears a resemblance to *El majo timido* in the piano part’s falling grace-note motive. In the *Tonadilla*, the gesture occurs during a four measure section in b flat minor (mm. 14 – 16) which serves to contrast the B flat major material of the rest of the song. The text of the excerpt juxtaposes the *maja*’s occasional frustration

¹⁰⁴ Like the excerpts in Figures 4.4 and 4.5, the gesture of Figure 4.6 (pick-up to m. 69) also begins on the 2nd degree of the scale.

¹⁰⁵ Lavapies is a region of Madrid, the cultural “home” of the *majos*.
with the *majo* ("Oh, what a dullard of a man!") with the pictorial bird-song nature of the falling grace-notes in the piano part.

Figure 4.8 *El majo timido*, mm. 14 - 16.

In *Los requiebros*, similar bird-song gestures usher in a contrasting section as well; this excerpt modulates from E flat major to the dominant (please see Fig. 4.9).

Figure 4.9 *Los requiebros*, transition "x" mm. 211 – 216.\(^{106}\)

Falling grace-notes also appear in the *Tonadilla, El majo olvidado* (The forgotten majo), which is quoted substantially in *Los requiebros* and addresses the *majo's* death.\(^{107}\)

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\(^{106}\) For additional discussion on transition "x," please refer to Chapter 5, Fig. 5.5, p. 57.

\(^{107}\) Furthermore, bird-song is strongly associated with the *maja's* discontent (and *Quejas*/Lament) in Movement IV.
relationship between *El majo olvidado* and *Los requiebros* will be addressed in greater
detail in Chapter 5; please see p. 60).

*Coloquio en la reja* (Love Duet at the Grate) depicts an intimate and passionate
dialogue at a grated window. *El majo timido*'s text illustrates the window-conversation
ritual: “A majo comes to my window at night/ and looks at me,/ as soon as he sees me he
sighs/ and walks away down the street./ Oh what a slow fellow/ you are!/ Women in love
hate/ quiet window-sills.” The two works are in B flat major, and share narrative
components but do not share musical characteristics.

A more somber tonadilla, *El mirar de la maja* (The maja’s gaze) in A flat minor,
describes the intensity of the *maja* in love, which imitates the musical fervor of *Coloquio*.
The text of the *Tonadilla* is:

> Why is it that the gaze/ in my eyes is so deep,/ that to
> avoid/ scorn and anger/ I am to half close them?/ What fire
> must they carry within/ that if I fix them/ warmly on my
> love/ they make me blush?/ And so the rogue/ to whom I
gave my soul/ finding himself before me,/ throws his hat to
> my feet/ and says to me:/ “My dear! Look at me no more,/ for
> your eyes are rays/ burning with passion/ that kill me.

Although *Coloquio*, with its textural richness in B flat major, is very different from the
setting of *El mirar*, which features a sparse piano accompaniment that references the
plucked guitar, there is a parallel chord progression also guitar like in both works. Please
compare the progression that falls step-wise from D flat to B flat major in the first part of
the *Tonadilla*’s introduction (mm. 1 – 3, Fig. 4.10) to measures 156 – 157 (Fig. 4.11) of
*Coloquio*. The former is transitional, and sparse with single-notes; the latter is cadential
and an expanded version with octaves and chords. The registration between the two
excerpts is markedly similar.
El mirar de maja is also similar to Coloquio in one peculiar notational technique favored by Granados: lack of a key signature.\textsuperscript{108} Staves are thick with accidentals, even in keys such as e flat minor (Coloquio mm. 166 – 176) and a flat minor (El mirar). This quality makes Granados’ writings a challenge to read, but allows him greater compositional freedom in his frequent shifts from one key to the next.

Lastly, the Tonadilla La maja dolorosa No. 3 plays an important motivic role in Coloquio; this will be addressed in Chapter 5.

The third movement of Goyescas, El Fandango de Candil (Candlelit Fandango) recalls the introduction of Callejeo (Roaming) in the triplet fandango motive.

\textsuperscript{108} Granados’ use of key signatures, or lack thereof, seems arbitrary to this author. The only Goyescas movement in which Granados employs a key signature (f sharp minor) is Quejas o La maja y el ruiseñor. Conversely, Granados uses key signatures freely in the Tonadillas; El mirar de la maja is the only song of the 12 that does not include a key signature.
Callejeo features a driving triplet rhythmic impulse in the introduction, and its text describes a *maja* who is frantically searching for her lover.

For two hours I have been roaming the streets but, upset
And restless, I cannot see the one
To whom I entrusted my soul.
Never have I seen a man who lied
More than the *majo* who deceives me today.
But this will be no use to him,
For I have always been a woman of wiles, and if necessary
I will travel without stopping
Over the whole of Spain in search of him.

The character of *Fandango*—with its incessant rhythmic drive—is also one of passionate force. The *Fandango* movement of *Goyescas* symbolizes a fervent candlelit dance between the *majo* and *maja*. Its hot-blooded, unstoppable rhythms throughout result in a breathless character, similar to the *maja’s* frenetic search as described in *Callejeo*. The two works are tonally related as well. While *Callejeo* is in A major and *Fandango* is in d
minor, the predominance of the A7 chord in *Fandango* results in a strong A presence throughout, as well as an A major cadence at the end of the piece.

The fourth movement of *Goyescas, Quejas o La maja y el ruiseñor*, is an "island;" it is not directly connected to the *Tonadillas*.109 Still, *Quejas*’ role within the narrative of *Goyescas*—as marking a shift towards lamentation—is indirectly reflected in the three songs entitled *La maja dolorosa* No. 1, 2 and 3. These songs are more directly represented in the fifth and sixth movements of *Goyescas* and will be addressed below.

*El Amor y la muerte: Balada* (Love and Death: Ballade) depicts the death of the majo in measure 183. This tragic shift (which begins in movement 4 and climaxes in movement 5) is aptly revealed in the texts for the trilogy of *La maja Dolorosa* (Nos. 1 – 3.) These texts are filled with pathos, and reveal a maja violently in the throes of grief and lamentation. Nothing is held back in these tragic songs. In *La maja dolorosa* No. 2 she says,

Oh majo of my life, no, you have not died!
Would I exist if that were true?
Mad, I want to kiss your mouth!
Safely, I want to enjoy your happiness much more.
I find no comfort for my sorrow!
But dead and cold the majo will always be mine.

Harmonically, the Augmented 6th chord is reserved for especially tragic moments in both the *Tonadillas* and *Goyescas*. The same chord progression that begins on a French Augmented 6th chord (in a minor) is used in *La maja dolorosa* No. 2 (mm. 15 – 16) and *El amor y la muerte: Balada* (mm. 2 – 3).

109 Additionally, *Quejas* does not quote other movements of *Goyescas*. 
The broken triads in the treble parallel the chromatic descent in the left hand. Tragedy is emphasized in *La maja dolorosa* No. 2 with the recurring tritone interval between the two hands; in *Balada* with bass octaves and the marking *con molto espressione e con dolore*. The treatment of this progression, however, is different in each work. In the *Tonadilla* setting, the chord progression occurs as a postlude after the *maja* has sung her final line, “But dead and cold the *majo* will always be mine.”\(^{110}\) It also resolves to D major. In *Balada*, the excerpt occurs at the beginning of the piece, immediately after the low octave F sharp blows in measure 2 that symbolize the “mortal wound of the *majo*” (to be

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\(^{110}\) The *Tonadilla* uses the a minor French Augmented 6\(^{\text{th}}\) chord at the beginning of the progression in measures 1, 2, 15, 16 and 17 as well.
The gesture does not resolve, but floats upwards, outlining an additional Aug. 6\textsuperscript{th} chord.

Another example of Granados' use of the Aug. 6\textsuperscript{th} chord to illustrate pathos is found in the *Tonadilla El majo olvidado* (mm. 11-12). Where the text reads, "Poor forgotten majo, how cruel to suffer! Suffer!" Aug. 6\textsuperscript{th} chords in the piano part (in f minor) emphasize the singer's "Suffrir! Suffrir!" in falling minor 6ths.

Figure 4.16 *El majo olvidado*, mm. 11-12.

An Aug. 6\textsuperscript{th} chord is also used strategically near the end of *Balada* (at measure 181) where Granados has included the phrase, "la muerte del majo." This is the moment of the majo's death, and intensity is emphasized with the dissonance of the major 2\textsuperscript{nd} in the Aug. chord (in g minor), that resolves outwards to a diminished 7\textsuperscript{th} chord on C sharp. A rest of silence follows the excerpt, and a coda of low bells is then heard in the bass.

\footnote{This excerpt is also connected to the *Tonadilla, La maja dolorosa* No. 1 and will be addressed in detail in Chapter 5.}
Finally, in the same way that *La maja dolorosa* No. 3 plays a motivic role in Movement II of *Goyescas*, it is an essential element in the *Balada*, and will be discussed in the following chapter.

*Epílogo: serenata del espectro* is where the guitarist emerges as a central figure; appropriately, guitar gestures abound throughout the piece. In comparison, the sparse *Tonadilla* piano accompaniments have frequently been compared to guitar gestures. The staccato “plucked” introduction of *Epílogo*, (in e minor) has a similar texture to that of *La maja de Goya* (Goya’s *maja*), in g minor.

Figure 4.18 *La maja de Goya*, mm. 1 – 4.

Figure 4.19 *Epílogo: Serenata del espectro*, mm. 1 – 8.
Two of the *Tonadillas* end with guitar postludes: *La maja dolorosa* Nos. 2 and 3.

For example, the coda from *La maja dolorosa* No. 3:

Figure 4.20 *La maja dolorosa* No. 3, mm. 50–53.

![Musical notation image]

The guitarist has the final say in *Epílogo* as well; above the last two bars of the piece Granados has written, "*Le spectre disparaît pincant les cordes de sa guitare*" (The specter leaves plucking the strings of his guitar.).

Figure 4.21 *Epílogo: serenata del espectro*, mm. 256–262.

![Musical notation image]

The text of *La maja dolorosa* No. 3 is nostalgic: "I have an eager and happy memory of that loving *majo* who was my glory. He adored me vehemently and faithfully, I gave my whole life to him." The text of *La maja dolorosa* No. 2, conversely, is tragic with lines like "I find no comfort for my sorrow! But dead and cold the *majo* will always be mine." *Epílogo’s* subtext suggests that the *majo* faithfully returns to his lover as a guitar-playing ghost, thus, not offering much consolation. In each of these excerpts
the guitarist is synonymous with the tragic *majo* figure—recast as a ghost—while the *maja's* stark loneliness is reflected not only in the sung texts but also in the sparse guitar gestures.

Granados also employs a curious technique in both works which actually compels the pianist to mimic not only the guitar’s plucked sound, but the guitarist’s gestures at the instrument as well. The introduction of *La maja dolorosa* No. 3 requires that the performer hold the pitch f sharp with the R.H. while “plucking” the succeeding melodic notes.

Figure 4.22 *La maja dolorosa* No. 3, mm. 1 – 4.

This technique is used in *Epílogo* in mm. 16 – 22, although the held notes form a descending chromatic melody, and the moving notes are not performed as staccato as in the song.

Figure 4.23 *Epílogo: serenata del espectro*, excerpt from Theme 1, mm. 16 – 20.
The intriguing result is a piano hand that resembles that of a guitarist: “plucking” keys while the hand remains quite still. In this moment, the pianist performing the work takes on the persona of “guitarist majo” in a new way, by mimicking the actual gesture of playing the guitar.\(^{112}\)

Finally, in much of Goyescas Granados quotes melodies from the previous movements of the work, which provide the equivalent of musical reminiscences. In some cases certain phrases return in their original form and the listener remembers them, while in others, familiar themes are transformed causing a sense of disorientation and vagueness. This sense of “looking back” is also depicted in the text of La maja dolorosa No. 3 where the maja sings,

\[
\text{I have an eager and happy memory} \\
\text{of that loving majo who was my glory.} \\
\text{He adored me vehemently and faithfully,} \\
\text{I gave my whole life to him . .} \\
\text{And on remembering my beloved majo} \\
\text{visions of past times reappear.}
\]

For the maja it is in remembering the past that she is happy; in Goyescas, musical moments from the past return, and metaphorically “visions of past times reappear.” Thematic self-borrowing is an intrinsic aspect of Goyescas and will be addressed in the following chapter.

\(^{112}\) Since Granados was the premiere performer of these works, perhaps he is placing himself in the role of the majo/spectre. Granados was terrified of traveling by ship and on several occasions even predicted his own death by shipwreck. Tragically, he was right. The Sussex he boarded from the United States was torpedoed in the English Channel by German war-ships on March 24, 1916. Granados and his wife Amparo were killed leaving 6 orphans. Clark, Goyescas, 165.
Chapter 5: An overall analysis of Goyescas

The following analysis of Goyescas will examine the formal and thematic process unfolding in each movement. This chapter will seek to prove that Goyescas features formal rigor as well as variety; these are intrinsic aspects and contribute to its dramatic effect. Goyescas encompasses song variations, expansive binary forms and through-composed movements; these formal shifts result in a pleasing diversity of materials. For example, Los requiebros is a rousing series of song variations paired with dance characteristics. It is followed by Coloquio en la reja which is a passionate out-pouring in through-composed form. El fandango de candil offers exciting contrast with its vigorous fandango rhythm and songful melodies in A B A form. Quejas, on the other hand, is a series of variations based on a plaintiff folk song. In El amor y la muerte: Balada, Granados employs an expansive “A B A1, Coda” form that has through-composed tendencies. Finally in Epilogo, Granados returns to the through-composed form, infused with a triple dance rhythm. Formal contrasts serve to exemplify the unique character of each movement as well as ensure that the work is replete with theatrical shifts from movement to movement.

In addition to formal aspects, Granados employs melodic intricacies that contribute to Goyescas’ theatrical effects. Granados’ use of folk tunes, and self-quotation from his Tonadilla, El Majo Olvidado contribute to the narrative meaning. Furthermore, frequent use of a motive from La Maja Dolorosa No. 1 as well as quotations from within Goyescas provide connectivity between the highly diverse movements.
5.1 Los requiebros

*Los requiebros* (The flatterers) is a virtuosic variation set in E flat major (table 5.1 found on p. 88 illustrates the basic key areas, and thematic development for the movement). Most of the movement is a set of double variations based on two phrases of the popular Spanish tune *Tirana del Tripili* which alternate with one another throughout the work (the two phrases of the song appear on p. 27, Fig. 4.1). The buoyant triple meter of the *Tirana* dance pervades the bulk of the material. Granados’ prominent use of the *Tirana* tune is a nationalistic move, and a nod to Goya’s epoch; the *Tirana* song/dance thrived in the late 18th century. Near the end of the movement (m. 206) Granados interrupts the *Tirana* material with a third set of variations based on a melody from his own *Tonadilla, El majo olvidado* (as mentioned on p. 41, and discussed below.)

The piece begins with an 8 mm. introduction, the first four outlining the dominant harmony, a B flat 7 chord, while the next four securing the tonic E flat major. The introductory melody in 3/8 time already foreshadows important characteristics of the main theme, such as the rhythmic 8th note upbeats and the sixteenth note triplet characteristic of many movements in the cycle.

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113 The Tables offer formal sections, key areas and melodic quotations as well as Granados’ own indications. A pianist learning *Goyescas* will be greatly served by studying these tables along with the score, facilitating memorization and a greater sense of the work’s musical coherence.

114 The name *Tirana* (tyrant) is actually a reference to a famous actress who was known by that name. Her beauty allegedly bewitched Goya himself, and she had a penchant for tragic roles. The dance was meant for a man and a woman (versus the group dances); it was to be danced with “clear and distinctive rhythm” and eventually became licentious and forbidden. Mary Neal Hamilton, *Music in Eighteenth Century Spain* (New York: Da Capo Press, 1971), 68. In opening *Goyescas* with this melody, Granados is setting the work up for the following elements: Goya’s influence, a tragic story involving a beautiful woman, and a “mischievous” dance.
 Theme 1, starting on the upbeat to m. 9, is based on the first phrase of the *Tirana* song, the “With the tripili tripili trapala,” which is subjected throughout the piece to several variations. Since the text for the *Tirana* song is flirtatious, Granados’ variations capture the festive mood with rich counterpoint and virtuosic gestures. (For additional discussion on this song please refer to Chapter 4, p. 27.) The first complete statement of the theme unfolds between mm. 9 — 32 and consists of several smaller sections, each varying the main tune, for instance mm. 9 — downbeat of 15 repeats the first 4 measures in the tonic key of E flat major. In mm. 16 - 24 the tune undergoes chromatic alterations (supported by the dominant B flat 7 harmony), followed by an 8 mm. modulatory consequent phrase which returns suddenly to the tonic at m. 32.

Figure 5.2 *Los requiebros*, mm. 7 – 20.
At mm. 35 – 43 Granados varies Theme 1 with added octaves and thicker textures as well as with added *rubato* and chromaticism at mm. 49 – 54. Triplet ornaments at mm. 101 – 102 add whimsy to the tune, while at mm. 105 – 111 it is treated in the upper register with *fortissimo* bell-like triplet figures in the key of F+. At mm. 179 – 194 the Theme 1 statement is its most virtuosic in the home key of E flat major; sixteenth-note figurations and grace notes occur in the right hand while the Theme (in the left hand) is combined with broad rolled chords. Double thirds that scale the heights of the keyboard at mm. 190 – 194 are a feat for the performer.

At m. 57 new material is introduced: the second phrase of the *Tirana* melody, based on the phrase “Go ahead girl!” It is more lyrical, thus contrasting with the Theme 1 material. Theme 2 is also varied several times, using similar techniques as mentioned above; these variations alternate with the Theme 1 sections. The result is a series of double variations based on the two themes for the first 205 measures of the piece.

Figure 5.3 *Los requiebros*, Theme 2, mm. 57 – 60. The melody is in the left hand.

Preceded by the transitional figure “x” (mm. 206 – 216, please see Fig. 5.5 below) a third theme is introduced at measure 217, reminiscent of a portion of his own *Tonadilla, El majo olvidado*, a melancholy song in the key of f minor. The *Tonadilla*’s form is A (mm. 1 – 24) – Transition (mm. 25 – 36) – B (mm. 37 – 54) – A (mm. 1 – 24) – Coda.
The Transition has a calming character with grace-note perfect 4th gestures that mimic birdsong (see Fig. 5.4).\textsuperscript{115} It serves to modulate the material from f minor to F major (moving through B flat major.) The B section (in F major) features a melody based on a rising scale that is filled with longing, underlined by suspensions in the piano part (see Fig. 5.6). A Coda closes the song and reiterates the Transitional material (mm. 25 – 38); the piece ends in F major.\textsuperscript{116}

*Los requiebros* quotes the piano transition and sung B section of the *Olvidado Tonadilla*, starting at m. 206. Instead of modulating through B flat major to F major, however, the 8 measure transition “x” modulates from the tonic of E flat major to the dominant key of B flat major (see Fig. 5.5).

Figure 5.4 *El majo olvidado*, piano transition, mm. 25 – 26.

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\textsuperscript{115} As established in Chapter 4, a similar gesture is heard in *El majo timido*.

\textsuperscript{116} The song is actually set in the bass clef; however, it is performed an octave higher on several recordings by Granados’ soprano contemporaries. For instance, Conchita Badia recorded the *Tonadillas* with Granados himself, and later Alicia de Larrocha.
Figure 5.5 *Los requiebros*, transition “x,” mm. 205 – 215.\(^{117}\)

The B material of the *Olvidado* song is initially heard in *Los requiebros* at measures 217 – 231 in its full 14-measure form, as sung in the *Tonadilla*. The indications *teneramente e calmato* and *molto espress* contribute to the longing of the passage.

(Please see Fig. 5.7.)

Figure 5.6 *El majo olvidado*, mm. 37 – 46.\(^{118}\)

\(^{117}\) Note the similarity between the “horn call” gesture of Figure 5.5 mm. 205 - 6 with mm. 7 - 8 of Figure 5.1. Granados uses this Romantic motive as a point of thematic departure.

\(^{118}\) The melody is traditionally sung an octave higher by sopranos.
At the melody’s entrance Granados indicates in the score “Variante de la Tonadilla;” it is subjected to four variations in Granados’ rhapsodic variation technique, each in B flat major. At m. 232 the Olvidado melody is in the right hand and includes sixteenth-note counterpoint in the lower register. At m. 248 the melody enters in the middle voice, left hand, with counterpoint in the treble; measure 266 features a similar setting but with harmonic variation. At measure 279 the Olvidado material in the original B flat major key takes a more emphatic turn, suggesting a mounting of passion: it is marked appassionato and forte with a right hand octave melody and virtuosic bass accompaniment with chromaticism and syncopation.

The full text of the Olvidado tonadilla is as follows:

When you remember past days think of me.  
When flowers fill your window-sill think of me.  
When on tranquil nights the nightingale sings  
Think of the forgotten majo who is dying of love.  
Poor forgotten majo, how cruel it is to suffer!  
For he does not want to live the ungrateful one’s abandonment. 119

The majo’s death does not occur until movement five of Goyescas. However, the above text implies the foreshadowing of tragedies to come. The portion of the Olvidado text

119 Morante, translation. Granados, 27.
that Granados employs four times in variation in *Los requiebros* is “... think of the forgotten *majo* who is dying of love.”

The foreshadowing of tragedy is bolstered in the piano work with an excerpt from the *Tonadilla, La maja dolorosa* No. 1; it is quoted at mm. 255 – 260 in the midst of the *Olvidado* material.

Figure 5.8 *La maja dolorosa* No. 1, mm. 7 – 12.

The piano part of *La maja dolorosa* No. 1 features an F pedal in the bass and sustained diminished chords, while in *fortissimo*, the vocal opening gesture for the singer features a wide intervallic range. The contour of the melody is striking: ascending 7th with the subsequent falling diminished 7th chord, sliding down by half-steps, in sequence. The excerpt is in f minor and rests on the dominant at m. 15.

Figure 5.9 *Los requiebros*, mm. 255 – 260.
In *Los requiebros*, the F pedal is replaced by a circle of fifths in the bass, as well as moving chromatic sixteenth notes. The melody is in octaves, and the marking *appassionato cresc.* adds emphasis. The melodic contour between the two excerpts is remarkably similar, particularly at mm. 257-8 in *Los requiebros* and mm. 8 – 9 in the *Tonadilla*. This motive is heard only once in *Los requiebros* and it dies away on a held treble C at m. 260, the same way (and the same key) in which the song excerpt resolves.

The text from the song at this point is “Cruel death! Why, traitor...” and, “It is not possible to feel more pain...” The excerpt in *Los requiebros* is not as arresting as it is in the *Tonadilla*; in the piano piece it is transitional whereas in the song it functions as the singer’s opening. Nevertheless, this seminal *Tonadilla* gesture is an important phrase for the pianist to emphasize and infuses other movements of *Goyescas* with a distinct sense of tragedy.

At measure 296, the joyful exuberance of Theme 1 of *Los requiebros* interrupts the final *Olvidado* statement. The hopeful liveliness of the dance returns with the key of E flat major and both *Tirana* themes are finally heard together, one after another, as they would be sung. A virtuosic and rousing Coda closes the movement. In summary, the contrasting characters of Themes 1 and 2 and their nuanced variations show Granados’ inventive musical means to illustrate the many facets of flirtation suggested in the movement’s title. The *Tonadilla* song quotations serve to juxtapose these materials with aspects of romantic tragedy.
5.2 Coloquio en la reja

*Coloquio en la reja* (Dialogue at the Grate) is an intricately chromatic piece with dense textures and poignant melodies set in B flat major (for an overall formal analysis please see Table 5.2, p. 89). Granados’ own sketch of the scene as found in Riva’s account of Granados’ *Apuntes* (Journal) depicts a gallant *majo* in hat and cape conversing through an ornate window-grate to a secret figure within a darkened room; this Spanish courtship ritual is portrayed musically in the most luscious and richly ornamented writing of the suite. *Coloquio* is basically through-composed, roughly made up of three sections: Section 1 has four basic themes: Theme 1, (mm. 10 – 28); Theme 2, (mm. 28 – 32); Theme 3, (mm. 41 – 48) and Theme 4, (mm. 80 – 88). Mm. 49 – 56 consist of an improvisatory short transition section in which a descending scale motive appears, foreshadowing the next section. A second large section of the piece is the *Copla* (mm. 105 – 148, *copla* term to be defined below); finally, a third section is the *Allegretto arioso*¹²⁰ (mm. 149 – 195). Materials from one section occasionally appear in another section. *Coloquio* features melodic development and harmonic intricacy, moving through the following key areas: B flat major (mm. 1 – 19, 89 – 96, Coda) f minor (mm. 29 – 79), F major (80 – 88), E flat major (97 – 112, 118 – 127), D major (130 – 139), G flat major (149 – 165, 177 - 186) and e flat minor (166 – 176). Furthermore, it is rare to find a passage of any length in one key; most of the aforementioned sections in themselves modulate.

Theme 1 appears following a 9 mm. introduction (pick-up to m.10 – m. 28) and features the characteristic sixteenth-note triplet as well as chromatic nuances.

¹²⁰ This is the term indicated in the score, and not *arioso*.
Figure 5.10 Coloquio en la reja, Theme 1 mm. 8 - 17

Theme 2 is first heard at mm. 29 – 48 alternating with Theme 3. Theme 2 is closely connected with the La maja dolorosa No. 1 "O muerte cruel" motive and is called a “Love Theme” by Granados in his 1915 program notes.\textsuperscript{121}

Figure 5.11 Coloquio en la reja, Theme 2, mm. 28 – 32.

In the first statement of Theme 2, the melody is syncopated and marked \textit{piano teneramente} which adds to its affect. This theme has a very striking harmonic structure which contributes to its heart-wrenching effect: it is supported by a chromatically descending tetrachord (E flat, D, D flat, C) historically associated since the baroque

period with laments. Its harmony outlines a pattern of two parallel progressions of an Augmented 6th to V suggesting, respectively, g minor and f minor and resolving to a major triad. Theme 2 is heard again at m. 37, minus the syncopated setting, and also at mm. 56 and 58. It can finally be found interrupting Theme 4 at mm. 133 – 135 where it acquires its most virtuosic setting, with rippling triplet arpeggio gestures in the bass and octaves in the treble, marked sempre ff.

Theme 3 (based on a rising minor 3rd followed by two major 2nds) is fragmented in the introduction (mm. 1 – 8) and is not heard in full until mm. 41 – 48 in b flat minor.

Figure 5.12 Coloquio en la reja, Theme 3, mm. 39 – 48.

Theme 4 (mm. 80 – 88) is closely related to Theme 1 with its rising scale; however rather than using the sixteenth triplet, it features the idiomatically Spanish 5-note turn. This theme is also referred to as a “Love theme” by Granados, and becomes an important feature in movement five (Balada) of the work.122

122 Clark, Granados, 125.
Figure 5.13 *Coloquio en la reja*, Theme 4, mm. 80 – 83.

The *Copla* theme marks the beginning of the second section and is characterized by a falling scale. It is heard at mm. 105 – 117 and is treated to two variations, at m. 118 and m. 130, respectively. (The *copla* as a genre will be discussed below.)

Figure 5.14 *Coloquio en la reja*, Copla, mm. 103 – 110.

Granados’ insertion of the word *Copla* links this movement to vocal forms.

Linton E. Powell calls a *copla* a “lyrical vocal refrain” \(^{123}\) and W.A. Clark connects the

\(^{123}\) Powell, 77.
copla to the estribillo, describing them as Spanish refrain and stanza forms, respectively. Mary Neal Hamilton places the copla historically within the Tonadilla performance sets of the 18th Century. The first tonadillas performed (in a set) served as introductions. The second group of tonadillas were called coplas and served to tell the story of the set. The third and final group were dance tonadillas, which closed off the performance. Granados' insertion of the word Copla for this section serves to connect it to the tonadilla both historically (it may "tell a story") as well as formally (it is a "refrain.") Thus, although this passage is not connected to any tonadilla texts, Granados' insertion of the word Copla reveals his adherence to the very expressive tradition of the lyrical vocal refrain.

The final Allegretto arioso section features the most striking contrasts of the movement. Gentle guitar textures provide a pleasing juxtaposition to the languid lyricism of the movement, for instance, airy, plucked chords (for example, mm. 149 – 156) are punctuated by strumming at m. 157. A melancholy melody in the bass, reminiscent of Theme 3 (mm. 158 – 165) interrupts the guitar gestures, followed by wild, virtuosic pianistic material (still Theme 3) marked fff. At measure 177, the quiet guitar chords resume.

The movement in general is nostalgic, and looks back at musical events from the past. For instance, Granados inserts the word requiebros (flatterers) in mm. 167, 169 and 171. He uses brackets to highlight the pertinent requiebros notes and these are closely linked to the introductory upward-surging material in the very first measure of the work. This relates Coloquio to past gestures, and perhaps reminds interpreters that the majos are

124 Clark, Granados, 125.
125 Hamilton, 49.
flattering one another during their “dialogue through the grate.” Additionally, Coloquio looks forward to movements to come. Specifically, the sixth movement (Epilogo) is referenced in the melodic gesture in the upper treble at mm. 78 – 79.

Figure 5.15 Coloquio en la reja, mm. 77 – 79.

Figure 5.16 Epílogo: Serenata del Espectro mm. 134 – 138.

This motive (mm. 78-9) features the idiomatic Spanish triplet which is used repeatedly in Epilogo.\(^{126}\)

\(^{126}\) Coloquio also references Epilogo in the guitar material that occurs in the Allegretto airosos section, particularly at mm. 149 – 165 and 177 - 186. Guitar gestures are prolific in Epilogo, as will be illustrated below.
Finally, an important vocal tradition brought into this piece in addition to the *copla* (as previously established) is the recitative. Measure 187 is marked ‘Recit,’ *con dolore e appassionato*, and it is Granados' own version of *cante jondo* at the piano: the "deep song" vocalizations of the south of Spain that depict tragedy, loss and hardship.\(^{127}\) Granados’ version is set in two unison octaves, perhaps representing the vocalizing of two people.

Figure 5.17 *Coloquio en la reja*, mm. 184 – 187.

The three short phrases end sequentially by falling whole-tones. This contour is a nod to the Andalusian cadence (please refer to Figure 5.18), and is an important harmonic aspect of idiomatically Spanish music from that region.\(^{128}\)

Figure 5.18 Andalusian Cadence

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\(^{127}\) Hamilton’s description is very effective: “... the incomprehensible *cante hondo* (deep song), ‘primitive Andalusian melody,’ [is] as much chanted as sung, though perhaps wailing or crooning would describe it as well.” Hamilton, 69.

\(^{128}\) Andalusia has more thorough representation in the following movement.

The painful *cante hondo* gestures could be an indication of the upcoming tragedy of the *majo*. This tragic gesture is not dispelled in the next 9 measures which end the piece. The introductory chordal material of the movement reappears in *Adagio* with long held notes combined with Theme 1, but the *sentimento amoroso* from the beginning of the movement is never recaptured. Granados’ thematic development and self-quotation in this movement as well as the variational, unpredictable form are among the narrative devices which foreshadow of the tragic ending of the *majos’* love story.

5.3 El fandango de candil

*El fandango de candil*, the third movement of *Goyescas*, is a virtuosic portrayal of an important Spanish courtship ritual: “The Candlelit Fandango,” please see Table 5.3 on p. 90. It is an elaborate version of the intensely rhythmic *fandango*, Granados’ most overt reference to Andalusia (the southern region of Spain) where this dance originated. It is hot-blooded, with stomps and cries, guitar flourishes and clapping hands. Granados depicts this frenzy with vigorous triplet gestures, accented bass notes, and poignant melodies crying out amidst a racket of chromatic runs. The movement is a stylized dance, but is not necessarily meant to be danced to. In addition, Granados implies a “singing” character, by calling it *Escena cantada y bailada – lentamente y con ritmo* ([a] singing and dancing scene, slowly and with rhythm.)

Formally, the movement is a basic A B A1 form in the keys of d minor, e flat minor and d minor, respectively. In the d minor sections, as is characteristic for the fandango, the dominant A7 major chord figures so strongly that it is sometimes confused as being the tonic.
The movement features both rhythmically strong materials (vigorous and percussive with shifting registers, e.g. mm. 1 - 8) and more tuneful melodies (e.g. mm. 9 – 13). The more lyrical themes of the first A section are closely related, and heard at measures 9 – 30, 40 – 47 and 61 – 72 respectively. A relationship of major thirds characterizes the cadences of these three sections e.g., m. 30 cadences in A, m. 47 in D flat and m. 72 in F.

Figure 5.19 El fandango de candil, mm. 7 – 13.

Figure 5.20 El fandango de candil, mm. 39 – 42.

Figure 5.21 El fandango de candil, mm. 60 – 63.
The tuneful themes feature highly unpredictable phrase lengths, which contributes to the frenetic character of the dance. Theme 1 alternates with rhythmic material in the following pattern: 5 (tuneful) + 8 (rhythmic) + 8 (tuneful). Before Theme 2 enters, 9 measures of rhythmic materials are heard. Theme 2 features shorter tuneful phrases: 3 (tuneful) + 2 (rhythmic) + 3 (tuneful). This time, 14 measures of rhythmic gestures occur before Theme 3, which is a continuous 10 measures followed by an 8-measure rhythmic section. The final erratic phrasing result is: \((5 + 8 + 8) + (3 + 2 + 3) + (10 + 8)\).

The B section (mm. 81 – 103) is a series of variations on the Coloquio 3\textsuperscript{rd} Theme (characterized by the rising 3rd third followed by two major 2nds) in the left hand, in e flat minor.

Figure 5.22 El Fandango de Candil, mm. 80 – 85.

Its character is brooding, and stormy and contrasts with the exhilarating A material. An additional contrast is its predictable phrasing: it contains three phrases each made up of
four measures (4 + 4 + 4). Each group begins on E flat and falls step-wise, which is another important Andalusian aspect (four triads falling by step, please refer to Fig. 5.18.) For example, the material at m. 81 is based on an e flat minor triad. Measure 82 is based on a D flat major triad, followed by a C flat major triad (m. 83) and finally a B flat major triad in m. 84. Each of the four phrase groups follow this pattern (e.g. at mm. 85 and 89, respectively.) The result is a series of four phrases based on three Andalusian cadences in a row. At measure 104, an E flat 7th chord becomes an Augmented 6th pivot chord (D flat becomes C sharp) and the A material returns.

The second A section (measures 105 – 179) is a compressed version of the first, aptly depicting the frenetic stomping and clapping that picks up speed towards the end of this dance. In an attempt to further emphasize the acceleration, Granados himself sometimes omitted measures 147 – 162 in performance. A Los requiebros reference appears at measures 125 – 134, again reminding listeners and performers that the majos are on a progressive journey.

5.4 Quejas o La maja y el ruiseñor

Quejas o La Maja y el ruiseñor (Lament or The Maja and the Nightingale) is the most lyrical piece of the suite, set in the key of f sharp minor. Following the Fandango whirlwind of movement three, Quejas is a welcome movement of repose. The piece is a series of variations based on a song Granados heard sung by a young girl in the province of Valencia.130 Each of the following three variations modulates: variation 1 (mm. 20 – 29) begins in f sharp minor and cadences in the relative major; variation 2 (mm. 31 – 40) is in b minor and cadences in C sharp major; and variation 3 (mm. 41 – 52) is in the tonic

130 Please see Chapter 4, pp. 28 - 29 for the song text.
with a cadence in the parallel major. The piece closes with a cadenza that mimics the song of the nightingale (please see Table 5.4, p. 91).\textsuperscript{131} The poignancy of Granados’ setting points to the maja’s private struggle: she sings her heart-rending melody to no one but a bird.

The theme begins with folk-like simplicity and minimal range setting a tone of reflection, very different from the previous three movements. Its first 8 measures are set chordally, almost like a chorale with strong contrapuntal inner voices and with the melody within an octave (see Fig. 5.20). At m. 9, however, the melody reaches up a minor 7\textsuperscript{th} and in the following measure, a minor 11\textsuperscript{th}—these intervallic augmentations coupled with harmonic acceleration contribute to an increasing sense of urgency. In addition, the song’s widening intervallic range accurately situates it outside of Catalan folk song tradition. According to Richard Paine,

\begin{quote}
... Catalan folk melodies most often lie within a small range ... A study of just the first volume of the ... Cançons Populars Catalanes ... reveals that 30 out of 39 tunes have a range of an octave or less, 9 of these having a range of a sixth.\textsuperscript{132}
\end{quote}

Figure 5.23 Quejas o La Maja y el ruiseñor, mm. 1 – 4.

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{quejas.png}
\end{figure}

\textsuperscript{131} Granados’ instruction that the Quejas movement be played with “not the grief of a widow but the jealousy of a wife,” and the dedication of the movement to his wife Amparo adds another layer to the interpretation. Clark, Granados, 135.

\textsuperscript{132} Paine, 55. As established in Chapter 3, Granados was not a Catalan nationalist and looked to other regions (i.e. Madrid, and in this case, the region of Valencia) for inspiration.
The first 11 measures of the theme feature harmonic oscillations between tonic and dominant although at m. 12 the material cadences on A major providing a temporary sense of rest. Measures 13 – 19 feature added ornamentation in the melody, e.g. turns and triplet grace notes.

Variation 1 (in f sharp minor) embellishes the theme with treble octaves, chords and bass arpeggiations. Ornaments and counterpoint in 3rds in the inner voices (m. 22) add intricacy to the setting; suspensions contribute pathos. High trills (mm. 25 and 26) anticipate the bird-song of the movement’s coda. Granados’ prolific tempo markings contribute to the perceived spontaneity of the passage; this variation features 16 indications, such as: accel. (m. 20), subito rit. il tempo e molto espressivo (m. 21), un poco in tempo and rall e. ten. molto (m. 26). A climactic 32nd-note gesture in upward-surgering octaves at m. 29 results in a largamente cadence in A major.

A melancholy transition with a piano trill at m. 30 references the nightingale, leading into Variation 2 (mm. 31 – 40). The second variation is set a fourth higher than the first (now in the key of b minor) and it cadences in C sharp major. Granados employs similar variation techniques in this section, but with several pianissimo and meno markings resulting in a more intimate dynamic range. The third variation (mm. 41 – 52) returns to the home key. Here Granados employs three staves, with the theme in the middle bass register, and the widest range—over 7 octaves. Starting at m. 46, an f sharp pedal begins in the lowest register that continues for 9 measures, re-emphasizing the tonic.
Two half-cadences (mm. 55-58) provide a moment of pause. This gesture, heard twice in *Quejas*, is based on the progression flat II – V7 in f sharp minor. It acquires more meaning in the following movement (*El Amor y la muerte: Balada*) where it is quoted (in mm. 172–3) a semi-tone higher only a few measures before the “death of the *majo*” moment.

Figure 5.24 *Quejas o La Maja y el ruiseñor*, mm. 55–58.

![Figure 5.24](image)

Figure 5.25 *El Amor y la muerte: Balada*, mm. 169–173.

![Figure 5.25](image)

The main theme is repeated at m. 60, re-harmonized and cadencing in f sharp major. The coda ensues at mm. 68–84 and is completely different from the rest, as it consists of the nightingale’s response. Granados mimics birdsong with high trills, *arpeggiation* and chromatic figurations. At m. 79, the cadential gesture mentioned above (m. 55) is re-
stated, with an extended arrival on C sharp major. One more vivace bird gesture is heard, and the piece closes with a restful cadence in C sharp major, now the home key.

The pathos of the song is embellished by its associated text: the maja's pain is symbolized in her description of the nightingale. "Does perhaps [the nightingale's] breast bear such hidden pain that he hopes to find relief in the shade, sadly singing love songs?" Clearly she is describing her own experience. The song's poetry also describes the maja's lack of control over her situation, expressed in the line, "Love is like a flower, like a flower at the mercy of the sea." In the movement that follows, the maja's fragile "flower" of love is certainly met by a stormy sea—that of death.

5.5 El amor y la muerte: Balada

*El amor y la muerte: Balada* is the first movement of Part II of *Goyescas* and shares the same title as Goya's tenth *Capricho* entitled "Love and Death." Granados' addition of the word "Ballade" to the title relates the work to epic Romantic musical and poetic works that elucidate a story. The movement is through-composed with three sections, as described by Granados in his own 1915 program notes (*Notas*): part A (mm. 1 – 93), part B (94 – 163) and part C (163 – 208). The present analysis adds to Granados' formal areas a return of a part of the A section (mm. 15 - 32) after the B section at mm. 130 - 163. (Table 5.5, p. 92, establishes the key areas, and primary melodies quoted in the work). The movement is in the dark key of b flat minor and it

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features character shifts back and forth from the violently virtuosic to achingly lyrical in the free style of a fantasia.

The A section begins with a gesture signifying the initial fall of the wounded majo. As stated by Granados in his 1915 Notas, the majo is "mortally wounded" on the low octave F sharps in measure 2. This gesture is in b flat minor, and a much more chromatic version of the Coloquio Theme 4. (Please see Fig. 5.13 for the Coloquio Theme 4.)

Figure 5.26 El Amor y La muerte: Balada, mm. 1 – 2.

The subsequent material spans the whole of the keyboard, and features highly unpredictable phrase lengths and volatile dynamic and tempo shifts. Harmonically, it is unstable, modulating through the following keys (among others): e flat minor (m. 6), f minor (m. 15), G flat major (m. 50), b minor (m. 70), and G major (m. 81). Frequent metric and time signature shifts contribute to the unsettling nature of the music. Low, descending chromatic octaves punctuate the gloomy atmosphere at mm. 2 – 5, 8 – 10, 15 – 16, 31 – 34 and 64. Lyrical, melodic sections do offer temporary repose, as in mm. 12 – 13, 22 – 24, 36 and 73 – 89 respectively.

Part A, ending with a 3-mm. melodic transition in the left hand descending to the lower register of the piano gives way to Part B Adagio which opens with a 4-measure
introduction (mm. 91 – 93) of syncopated chords accompanied by a low descending scale (outlining b flat minor). This figure turns out to be the accompaniment of the hauntingly poignant melody that characterizes this section. The rest of the passage is settled, with consistent pulse and regular phrase lengths. Even registration results in 3-hand technique with low bass notes, alto syncopated chords and a soaring treble melody, which is a combination of motives from *Los requiebros* and *Quejas*. A sequence at mm. 107 – 115 modulates the passage to e flat minor, where it re-iterates the theme. The introductory material returns at m. 129, although the reverie is broken at measure 129 with a sudden chromatic shift. The unsettling A1 material resumes with the marking *Con moto un poco agitato*.

Part A1 (mm. 130 – 164) develops the material of mm. 15 - 35 loosely in e minor, with its jagged chromatic melodies, virtuosic arpeggiated gestures and harmonic instability. At m. 155 (marked *meno*) there are 10 measures of *denouement*; expansive gestures prepare for the Coda, which is a moment of breath-taking beauty in the key of G major. The Coda’s melody is based on the *Quejas* nightingale theme that gives way to “*la muerte del majo*” at measure 183. The death moment is followed by a brief silence (m. 183) and long slow alternating Italian 6th chords (based on E flat) imitating church death bells. The movement ends with stark, low unison octaves on the pitch ‘G.’

Melodically, the movement is a collection of themes heard in all four previous movements allowing for the listeners’ recognition and recollection. In fact, very little of the movement is made up of new material. The novelty lies in how Granados manipulates these familiar melodies and imparts in them aspects of “intense sorrow,

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134 Granados clarifies this in his own 1915 program notes. Ibid, vol. 4, 23 – 24.
amorous longing, and final tragedy.” Granados indicates with text several times where melodies are quoted. For instance: El coloquio (m. 22); Requiebros (m. 38); Fandango (mm. 45, 64). Quejas is not marked in the score although it is a powerful melodic presence at mm. 12 – 13, 37 – 44, 70 – 80, as well as throughout the entire B section (as stated above in combination with a Requiebros motive) and also in the Coda. The importance of the Quejas melody in this movement is that it underlines the “bitterness of the grieving maja” as she holds her dying majo, as illustrated in Goya’s Capricho.

The heavy presence of death in the movement is enriched with frequent use of the O Muerte Cruel motive from La maja dolorosa No. 1. (Please refer to Table 5.5; the motive is called LMD as in the other tables.) Immediately after the opening dramatic gesture, Granados introduces the La maja dolorosa No. 1 quote at mm. 2-5. The quote is in the middle register—an octave lower than the Tonadilla setting—and it is more static. It is set to low, falling chromatic octaves in the bass.

Figure 5.27 El Amor y la muerte: Balada, mm. 1 – 4.

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136 Granados’ own words, Ibid, p. 24. Granados did not always include movement titles alongside transformed themes. He was not fastidious in this practice; the above-mentioned Quejas transformed melody is one example of many.
The low rumblings of the "mortal wound" are heard again pianissimo (mm. 6 – 7), after which the La maja dolorosa No. 1 gesture makes another appearance at mm. 8 – 11, this time with wider intervals (minor/diminished 9ths), and marked Lento, pianissimo and con sentimento di pieta as if the maja is quietly—but agonizingly—trying to come to terms with the tragic events that are taking place.

Figure 5.28 El Amor y la muerte: Balada, mm. 6 – 11.

At m. 18, the La maja dolorosa No. 1 motive is set to rippling arpeggios in the bass and augmented chords. At m. 19 the motive is in contrary motion in both hands, marked accel. It is a more virtuosic, wild gesture that sets up the fortissimo phrase which follows, in m. 20.

Figure 5.29 El amor y la muerte: Balada, mm. 18 – 19.
The *La maja dolorosa* No. 1 motive is also used as the primary material for two larger sections, at mm. 53 – 63 and 65 – 67 respectively. At mm. 53 – 63 the dysjunct motive is set in octaves in the right hand with low chromatic octaves in the bass. Volatile rubato is required, with the pianist alternating between markings: *appassionato, pesante, rall, a tempo, rall, più a tempo* (mm. 58 – 63) all in a fortissimo dynamic. It is a ferocious section and effectively captures the pathos of Goya’s *Capricho*. Measures 55 – 57 interrupt the octave whirlwind with rhapsodic arpeggios in the right hand while the left plays Theme 4 from *Coloquio* in low octaves.

At measures 65 – 67 a variation of the *La maja dolorosa* No. 1 motive is united with the Theme 4 from *Coloquio* in the bass. The right hand gestures are a challenge to perform technically because they feature wide intervals (up to a diminished 12th), and must be fast. This technical tension contributes effectively to the prevailing tension of the passage. Granados’ frequent use of the motive from *La maja dolorosa* No. 1 paints a musical picture of violent contrasts and desperate moods.

5.6 Epílogo: Serenata del espectro

In the final movement of *Goyescas, Epílogo: Serenata del espectro* (Epilogue: Serenade of the Ghost), the formidable tension established in movement five is dissolved. *Epílogo* acts as the denouement movement; its lighter, more capricious style effectively balances the heaviness of the preceding movement. Marked Allegretto misterioso and in 3/8 metre, this mysterious movement is infused with lively dance characteristics. Three basic sections divide the work, as illustrated in Table 5.6, p. 94: Part A (mm. 1 – 107), Part B (mm. 107 – 203) and Part C (mm. 204 – 302). *Epílogo’s* key areas frequently
shift although each larger section cadences in E major. An 8-mm. guitar figure is repeated and varied throughout, and imparts a strophic element to this through-composed movement. Plucked chords (mm. 1 - 8) are replaced with plucked broken chords (mm. 23 - 30) strumming (mm. 87 - 96) and melodic treatment (mm. 195 - 203).

Epílogo contains two principal themes. The first appears after the guitar introduction (mm. 1 - 8) and is made up of two phrases: antecedent (mm. 9 - 15) and consequent (mm. 16 - 22). The former phrase features the sixteenth-triplet figures prominent in Los requiebros and Fandango, juxtaposing capriciousness with the ominous character of the chromatic harmonies. It is registrally and dynamically volatile. The consequent phrase (mm.16 - 22) is more static, with descending chromatic lines in both treble and bass parts filling in the tri-tone interval. The semi-tone movement at the outset of the theme is meaningful (i.e. F - E - F in the bass in mm. 9 - 11) as it is reminiscent of the Dies Irae theme's beginning (i.e. F - E - F - D); Granados sets this entire theme in triple dance time later on in the movement, at mm. 141 - 152 (please see Fig. 5.33).
Figure 5.30 *Epílogo: Serenata del espectro*, Theme 1, antecedent (mm. 9 – 15) and consequent (mm. 16 – 22); 4 mm. of Intro. return (mm. 23 – 26).

Theme 1a is closely related to the consequent phrase of Theme 1 and is accented, static, and based on thirds. It appears at mm. 39 – 46 with chromatic bass octaves. At mm. 124 – 131 it is embellished with a *fortissimo* dynamic, wild broken chord triplets and 3-hand technique. A variation occurs at mm. 97 – 107; rather than outlining 3rds, it is based on the ominous lowering chromatic scale of Theme 1’s first statement.

Figure 5.31 *Epílogo: Serenata del espectro*, Theme 1a variant, mm. 38 – 44.
Theme 2 depicts the dancing specter with its ornamented staccato arpeggios.

Harmonically, Theme 2 is based on chromatic broken chords that descend by semi-tone.

At mm. 60 – 63, the bass notes outline the following progression: E flat – D – C sharp – C natural. Measures 83 – 86 are set a semi-tone higher but feature the same harmonic movement: D – C sharp – C natural – B. Measures 132 – 135 return to the first progression based on E flat and mm. 179 – 181 reiterate the second, based on D.

Figure 5.32 Epílogo: Serenata del espectro, Theme 2, mm. 57 – 66.

The B section includes Granados' own paraphrase of the famous Dies Irae chant in the bass clef in dance-like triple time, at mm. 143 – 168. Please see Figure 5.33, below; the melody is in the top voice of the left hand.
Figure 5.33 Epílogo: Serenata del espectro, mm. 141 – 152. (Dies Irae melody circled.)

This melody is paired with a modified La maja dolorosa No. 1 gesture in the treble.
Characterized by a rising 7th and falling triad, this seminal gesture is quoted at mm. 153 – 4 in ghostly tremolos in the treble.

Figure 5.34 Epílogo: Serenata del espectro, mm. 151 – 154.

The Coda (mm. 204 – 302) features a full statement of the Copla from Coloquio (characterized by the falling scale) set to spare, undulating accompaniment based on an E
pedal (mm. 204 – 230) with a 6th that fluctuates between G sharp and G natural. It is much less ornamented than the original Coloquio statement, which is in the key of E flat major and features full chords ringing in the upper registers. Here it is followed by additional Coloquio materials at mm. 241 – 249. At mm. 250 – 254, Granados specifies with the word Camapanas in the score, that the C sharp 7th chords (in 1st inversion, based on E) are bells. Finally, guitar-like open strings in perfect fourth successions are sounded at the end; the movement closes with Granados’ own phrase, “Le spectre disparait pincant les cordes de sa guitare” (The spectre leaves plucking the strings on his guitar.)

Self-quotation is an important factor in the entire Epílogo movement. Gestures from the previous five movements are interspersed with Themes 1, 1a, and 2, again reminding listeners of the majos’ journey. (Table 5.6 elucidates each movement’s specific quotations.) Los requiebros is suggested in the idiomatic triplet motive; it appears at mm. 9 – 12, 15, 31 – 34 and 97 – 107. Granados includes the word Requiebros in the score at mm. 183 – 185, and in the same way, he writes the word Fandango at mm. 50 – 59; similar material is used at mm. 79 – 82, a whole-tone lower.

The Quejas material is not included melodically, but as an accompaniment gesture at mm. 204 – 229 in the Coloquio Copla quote. In Quejas, at measures 53 – 54 in F sharp major, the melody sits in the middle register as the left hand gently arpeggiates around it. An F sharp pedal provides stability. In Epílogo, the pedal is based on E, the melody is not the same, but the sparse accompaniment gesture is remarkably similar.
Figure 5.35 *Quejas o La maja y el ruisnor*, mm. 52 – 54.

Figure 5.36 *Epílogo: Serenata del espectro*, mm. 204 – 207.

The fifth movement’s opening gesture where the *majo* falls “mortally wounded” is used in mm. 36 – 37 in bass chromatic octaves and in mm. 169 – 171 in the middle register with bass tremolos.

The second movement of *Goyescas* is quoted the most in this movement; * Coloquio* materials are used a total of thirteen times. For instance, Theme 4 from *Coloquio*, characterized by the 5-note turn, is quoted in f minor (mm. 47 – 49) and in e flat minor (mm. 76 – 79) where it is fragmented and transferred between the hands. At mm. 241 – 243, close to the end of the movement, the same theme in E major is emphatic and virtuosic, with *fortissimo* chords and octaves.
Other instances of *Coloquio* gestures include: measures 119 – 124 with guitar figurations, and measures 136 – 142 alternating with the bell chords (marked *Campana.*) Granados’ prolific use of melodies and gestures from the “Love Duet” creates a heart-breaking nostalgia in this movement, and also emphasizes the disparity between the optimism of the *Goyescas* love story (in Part I) and the final bitterness of the *majo’s* death.

Granados’ innovative manipulation of themes, self-quotation and use of *Tonadilla* materials—set on a back-drop of formal rigor and variety—results in a profound, cohesive work that is worthy of further study and performance. It is a valuable work, and effectively tells the story of the *majos* of Goya, and Madrid.
### Table 5.1: Los requiebros

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<tbody>
<tr>
<td>E flat +</td>
<td>Transi-</td>
<td>E +</td>
<td>Closing</td>
<td>F +</td>
<td>D flat +</td>
<td>G +</td>
<td>Modulating</td>
<td>E flat +</td>
<td>B flat +</td>
<td>B flat +</td>
<td>E flat +</td>
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<td>Th. 2</td>
<td>Th. 2</td>
<td>Th. 1</td>
<td>Th. 1 (105 – 126)</td>
<td>Cont.</td>
<td>(126 – 178)</td>
<td>Th. 1 (var)</td>
<td>(205 – 216)</td>
<td>Transition “X”</td>
<td>Th. 3 (Olvidado)</td>
<td>Tonadilla⁹</td>
</tr>
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</table>

1⁹ Granados’ indication in the score at m. 297 contextualizes the Tirana theme as a Tonadilla, written by Blas de Laserna in the late 18th century. He most likely indicates this because m. 297 is the first time in Los Requiebros where Themes 1 and 2 are heard together, as they would be sung. Please see Hamilton’s discussion on the relationship between the tonadilla and the tirana song/dance genres, 67 – 70.
Table 5.2: Coloquio en la reja

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<td>B flat +</td>
<td>F +/-</td>
<td>f/F+</td>
<td>F+</td>
<td>B flat+</td>
<td>E flat+</td>
<td>E flat+ ⇒ B flat+</td>
<td>B flat+</td>
<td>D+ (unstable)</td>
<td>G flat+ ⇒ B flat+</td>
<td>e flat+</td>
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**Introduction (1–8)**

- Th. 2 (L.M.D. Motive)² Alternates with Th. 3³
- Epilogo foreshadowed @ 78–9 -unstable
- Epilogo *important Motive for Balada
- Var. on Th. 1 and Th. 4 (Epilogo Gesture Foreshadowed)
- Th. 3 Virtuoso
- Copla
- Copla (Var. 1) -m. 121 Requ. reference
- Copla (Var. 2) -m. 144 Requ. reference
- Allegretto arioso Guitar Gestures -m. 155 Epilogo foreshadowed
- Th. 3 Full Statement (With Requ. Ref.)

<table>
<thead>
<tr>
<th>I</th>
<th>IV/V</th>
<th>IV/V</th>
<th>I</th>
<th>III/I</th>
<th>Flat VI/I</th>
<th>Iv/I</th>
</tr>
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</table>

² L.M.D. = *La maja dolorosa* No. 1
³ Themes 2 and 3 have somewhat of an Antecedent-Consequent relationship with each other, particularly at mm. 29–48
⁴ Themes 3 and 4 called ‘Love Themes’ by Granados
Table 5.3: El fandango de candil

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<td>81–92</td>
<td>93–101</td>
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<td><strong>B:</strong></td>
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<thead>
<tr>
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<th>1st Theme</th>
<th>2nd Theme</th>
<th>Interlude</th>
<th>3rd Theme</th>
<th>Interlude</th>
<th>Rhythmic Interlude</th>
<th>Coloquio Variations on Th. 3</th>
<th>Transition</th>
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<tbody>
<tr>
<td><strong>A:</strong></td>
<td>(9–13) 8 mm. Interlude</td>
<td>(41–43) 2 mm. Interlude</td>
<td>(47–57)</td>
<td></td>
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<td>(e flat minor)</td>
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<td><strong>B:</strong></td>
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<tr>
<td><strong>Transition (cont.)</strong></td>
<td>Introduction embellished</td>
<td>1st Theme (compressed)</td>
<td>Interlude -Requ. Reference</td>
<td>Rhythmic interlude</td>
<td>2nd Theme 3rd higher</td>
<td>Rhythmic interlude</td>
<td>3rd Theme 3rd higher</td>
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<tr>
<td>D flat V7→C sharp Aug. chord (pivot)</td>
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<tr>
<td>D flat → Csharp</td>
<td>d minor</td>
<td>D Cadence</td>
<td>A Cadence</td>
<td>F Cadence</td>
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**Table 5.4: Quejas o La maja y el ruiseñor**

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<td><strong>Main Theme:</strong></td>
<td><strong>Variation 1</strong></td>
<td><strong>Interlude:</strong></td>
<td><strong>Variation 2</strong></td>
<td><strong>Variation 3</strong></td>
<td><strong>Transition</strong></td>
<td><strong>Theme 1</strong></td>
<td><strong>Coda</strong></td>
</tr>
<tr>
<td>Song heard by Granados in Province of Valencia</td>
<td>Bird-song</td>
<td>Bird-song Anticipates coda</td>
<td></td>
<td></td>
<td></td>
<td>shorter, now modulates to parallel major</td>
<td>Bird-song Cadenza - mm. 55-6 quoted in mm. 79 - 81</td>
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<tr>
<td>f sharp → V Cadence</td>
<td>f sharp → A+ Cadence</td>
<td>Unstable (modulating)</td>
<td>b → C sharp + Cadence</td>
<td>f sharp → F sharp +</td>
<td>V Cadence (C sharp +)</td>
<td>f sharp → F sharp +</td>
<td>V Cadence (C sharp + now home key)</td>
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Table 5.5: El amor ya la muerte: Balada, Part A

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<tr>
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<th>1-2</th>
<th>2-5</th>
<th>6-7</th>
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<th>14</th>
<th>15-16</th>
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<tbody>
<tr>
<td><strong>Coloquio Th. 4</strong></td>
<td>LMD motive</td>
<td><strong>Coloquio Th. 4 again in low octaves</strong></td>
<td>LMD gesture with wider intervals</td>
<td>Quejas Nightingale Theme</td>
<td>Coloquio Th.4 same as m. 1</td>
<td>Los Requiebros Intro. Gesture Now ominous and dissonant</td>
<td>LMD passage Marked Con dolore</td>
<td></td>
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<tr>
<td><strong>Majo falls motive again in low gesture with Nightingale Th.4 Intro. Gesture passage mortally octaves wider intervals Theme same as Now ominous Marked wounded m. 1 and dissonant Con dolore on F sharp</strong></td>
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<tr>
<td><strong>b flat minor</strong></td>
<td>Unstable</td>
<td>e flat minor</td>
<td>Cadence on G 7</td>
<td>b minor→ b flat minor</td>
<td>Unstable</td>
<td>Cadence in f minor unstable</td>
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<tr>
<td><strong>20-21</strong></td>
<td>22-28</td>
<td>29 – 30</td>
<td>31-32</td>
<td>33-37</td>
<td>37-44</td>
<td>45-47</td>
<td>48-49</td>
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<tr>
<td><strong>Coloquio Copla</strong></td>
<td>Th.4, G’s own El Colquio marking</td>
<td>Fandango Th. 1</td>
<td>Requ. Intro. Gesture Minor/chromatic</td>
<td>New material: Transitional</td>
<td>Hybrid of Quejas and Th. 4 from Coloquio With Requ. ornamentation</td>
<td>Fandango (G’s marking) with Coloquio 5-turn gesture from Th. 4</td>
<td>Interlude 2-voice counterpoint</td>
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<tr>
<td><strong>In Chromatic/Requ. gesture</strong></td>
<td>Begins in D Modal A (lowered 6th)</td>
<td>Unstable</td>
<td>Unstable Cadence on b flat minor</td>
<td>b flat minor</td>
<td>Desc. sequence G flat/E/D (Andalusian)</td>
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<td>64</td>
<td>65-67</td>
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<td>70-80</td>
<td>81-89</td>
<td>89-93</td>
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<td><strong>Col. Th. 4 Varied (as in m.1, 6)</strong></td>
<td>LMD</td>
<td>Fandango (G’s marking)</td>
<td>LMD material Cont. With Coloquio Motive in bass</td>
<td>Requ. Intro. Gesture In full chords Dim.7ths</td>
<td>Quejas Hybrid Quote of 37-44</td>
<td>Fandango Theme “enveloped in past happiness” (G’s notes)</td>
<td>Transition</td>
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<td><strong>Low octaves</strong></td>
<td>G flat major</td>
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<td>b minor</td>
<td>G major→ b flat minor</td>
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Table 5.5: Balada, Parts B, A1 and C

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<tr>
<th>B: 94-98</th>
<th>98-126</th>
<th>A1: 127-129</th>
<th>130-143</th>
<th>144-146</th>
<th>147</th>
<th>148-163</th>
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</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Quejas and Requ. themes “brought together and somewhat modified... converting the drama into sweet, gentle pain” (Granados’ own notes)</td>
<td>Introduction material Revisited, seques into Recap of material from mm. 15-16</td>
<td>Intro. Requ. Gesture Chromatic and minor</td>
<td>Coloquio Th. 4 Emphatic, virtuosic</td>
<td>Transition</td>
<td>Quejas Nightingale theme Violent setting Virtuosic Chromatic</td>
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<td>Modulating: e minor to G major</td>
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<td>Coloquio Th. 4’ Interruption With Quejas texture continued</td>
<td>“Recit” “Dramatico”</td>
<td>Closing chords: bell-like “struck in short bass notes that symbolize the renunciation of happiness” (G’s own notes)</td>
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<td>G major, cadences on V</td>
<td>G major, rests on e half-dim. chord (3rd inversion)</td>
<td>Unstable pause on C sharp dim. 7th chord (2nd inv.)</td>
<td>g minor→ Open G closing (not major or minor)</td>
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Table 5.6: Epilogo: Serenata del espectro, Part A

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Table 5.6: Epilogo, Part C (Coda)

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<tr>
<td><strong>Coloquio Copla</strong> (Complete) With <em>Quejas</em> Accomp. gestuer</td>
<td>Guitar chords in full pianistic chordal gestures (roughly in circle of 5th)</td>
<td><strong>Coloquio</strong> Th.3, <em>ff</em> dynamic –virtuosic</td>
<td><strong>Coloquio</strong> Copla (from 113-114 of <em>Coloquio</em>)</td>
<td><em>“Campana”</em> (Bells) G’s own reference</td>
<td><strong>Coloquio</strong> Copla Brief reference</td>
<td>Guitar open strings “Le spectre disparait pincant les cordes de sa guitare” (G’s text)</td>
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Chapter 6: Performance Practice Considerations

6.1 How can performers benefit from a narrative understanding of *Goyescas*?

Performing *Goyescas* requires engaging the narrative imagination of the pianist. Granados’ own recording of Part I of *Goyescas* (1913) depicts the tragic love story of the *majos* with a vibrant spectrum of tone colours, rhythmic flexibility and virtuosic vigor.\(^{141}\) His pervasive lyricism conveys the vocal inspiration of *Goyescas*’ many themes.\(^{142}\) Additionally, Granados is the ideal “musical technician” with virtuosity that is always submissive to the melodic gestures and phrase shaping. It is essential for performers to familiarize themselves with this recording, as it serves to clarify Granados’ expressive intentions, and illustrates the profound contrasts inherent in the work.

It behooves performers to be aware of the background information and analytical aspects that form the narrative of *Goyescas*. The excitement of the flirtation in Movement 1 (*Requiebros*) gives way to the intense love duet of Movement 2 (*Coloquio*). Both movements are optimistic in content, yet contain ominous foreshadowing aspects in the *Olvidado* and *La maja dolorosa* No. 1 quotes. The vigorous rhythms of the *fandango* in Movement 3 (*El Fandango*) create high drama. It is the last time the *majos* are together;
therefore it is essential for pianists to convey tension and frenetic energy. The maja's lament in Movement 4 (Quejas) is mournful and nostalgic--pianists must understand her loneliness as depicted in the folk song, as well as the Tonadillas in order to properly convey it. The death-knell of Movement 5 (Balada) is greatly illuminated in the maja's mournful La Maja Dolorosa songs; her heart wrenching cries can only be properly conveyed if the pianist imagines them done by a dramatic soprano. Finally, the ghostly dance of Movement 6 (Epilogo) offers an eerie conclusion to the piece.143

Los requiebros contrasts the unbridled joy of the Tirana variations with melancholic nostalgia in the Olvidado materials. Virtuosic passages of counterpoint mingled with octaves and chords contribute to the work's exhilaration, whereas the advent of the Olvidado theme and variations (m. 206) imparts a more somber character to the work (please see Figures 5.4 and 5.6, pp. 55 - 56). An entirely “new” tone with longer pedals and slower tempo contributes to the shift in mood. The lyrical nature of the writing requires that pianists know the Olvidado Tonadilla in order to properly phrase the vocal line and “breathe” as a singer would; long phrases demand a slight over-lap of attack of the melodic notes for a truly legato line. The brief La Maja Dolorosa No. 1 quote (m. 255, please see Figure 5.8, p. 58) demands an even more poignant, sostenuto quality. Finally, the repose of the Olvidado materials dissolve into the flamboyant Tirana Coda—a whirlwind of triplet arpeggios, octaves and chords which must be executed with seemingly effortless brilliance.

143 In this chapter I have attempted to summarize some of the techniques and interpretive ideas which have surfaced in my own study of this work. Hopefully the following analysis will be helpful to pianists embarking on study of Goyescas.
The “Love Duet” movement (Coloquio) calls for intimate sonorities interrupted by passionate outbursts; a variety of tone colours is required in order to portray the scope of the maja and majo’s intimate dialogue. Tender melodies should be treated to ample rubato and melodic clarity, for instance, the Copla (m. 105, please see Figure 5.14, p. 63) as well as Theme 2 which is connected to the La maja dolorosa No. 1 motive (please see Figure 5.11, p. 61). Conversely, Lisztian passages call for vigorous technique and brilliant octaves (for example, at measures 130 – 186); heavy pedaling in the undulating accompaniment triplets creates a wash of color. These virtuosic and pianistic materials juxtapose beautifully with the guitar gestures that follow (the Allegretto arioso section, mm. 149 – 157); sparse, staccato chords are a satisfying change and require a gentle, plucked attack with rhythmic emphasis.

One of the most arresting passages of the work is found near the end of the movement. This recitative, marked con dolore e appassionato, requires the raw, throaty sound found in these unique “deep songs” of Spanish history (please see Fig. 5.17, p. 66). Pianists should choose a sharp, harsh attack as well as a legato sound with arm weight. Voicing the bottom pitch contributes to the required dynamic strength, and the passage is most effective without pedal. The third phrase (beginning on E flat) diminishes in volume and intensity, gently leading into the Coda at measure 188. The movement finally dissolves into the upper register with a weightless pianissimo arpeggio.

The Fandango is a wild, technically demanding movement which in many ways resembles an etude; a spirited allegro tempo effectively conveys the work’s frantic energy. Tone contrasts are required between the tuneful Themes and rhythmic instrumental interludes: the Themes themselves call for a weighty attack with as much
legato connection from the fingers as possible whereas the rhythmic interludes, with their clean sixteenth-note triplets, require fleetness of both fingers and pedaling.

The B section (beginning at m. 82)—with its e flat minor key and somber materials—is an opportunity for a new sound. Pianists may voice the Theme in the bass (based on Coloquio materials) heavily and lugubriously; the “raw” sound of the Cante Jondo (as described above) is appropriate for this section. Additionally, strummed guitar chords effectively contrast with flamboyant pianistic gestures. Finally, the A material returns with its sparkling triplet rhythms and lyrical melodies; a slight accel. to the end provides a thrilling finale.

Quejas, like Los requiebros, is a series of variations based on a folk tune. Conveying the maja’s longing in the song (pp. 28 - 9, please also see Fig. 4.2) is achieved with flexible rubato, clear voicing of the melody, sensitive pedaling and emphasis of harmonic suspensions. “Breathing” at the ends of phrases and lingering on poignant chords and trills provides an appropriate improvisatory freedom. Conversely, pushing the tempo forward when textures thicken supplies intensity.

The nightingale’s song (mm. 68 - 78 and 82) occupies a completely different sonorous place—one of clarity and capricious vibrancy in the tradition of Scarlatti. The playing should be non-pedaled and clean, with momentum to the top of each 32nd note gesture. The melancholy character returns (mm. 79 – 81) with its lyrical nostalgia, punctuated by one additional brilliant bird-song gesture (m. 82). The final cadence in the dominant key of C sharp major is restful, and also somewhat resigned.

144 In an attempt to further emphasize the acceleration, Granados himself sometimes omitted measures 147 – 162 in performance (as established on p. 97).
In the fifth movement of *Goyescas (Balada)*, it is crucial for pianists to be aware of the specific themes as they are transformed (illustrated in Table 5.5) in order to convey the appropriate character of each moment. As established, the movement opens with the death blow to the *majo*. This low b flat minor 5-note turn which lands on octave F sharps (please see Figure 5.26, p. 75) demands a violent attack from the pianist. In fact, this gesture is an aural jolt after the reverie of the *Quejas* final cadence, and can be performed *attacca* for greater dramatic effect. The reiteration of the motive in e flat minor (m. 6) is an after-shock, and calls for *pianissimo* with a subtly nuanced colour. The dynamic juxtaposition of this motive with its first statement sets the tone for the entire movement—the *Balada* is an exercise in contrasts.

Vigorous, angular triplet passages reference the *Tonadilla, La maja dolorosa* No. 1 (please see Figure 5.27, p. 77) and are pianistic portrayals of the *maja*’s grief: “*O muerte cruel!*” (O cruel death!) These virtuosic storms are interrupted by permutations of past themes (for example, * Coloquio* m. 22, 36; *Los requiebros*, m. 38; *Fandango*, mm. 45 - 47) which require a warm, *legato* sound. The whole movement follows suit in this way—raging disjunct phrases that alternate with nostalgic themes from past movements. Pianists must utilize every dramatic tool at their disposal to effectively portray these profound shifts: technical skill, *rubato*, pedaling subtlety, dynamic range, and attack variety. The B section further emphasizes contrast of materials with its restful tempo, *piano* suspended chords and resonant bass line. The soaring melody in the upper register should be performed with a clear *cantabile* tone. A similar sound is appropriate in the Coda (mm. 165 – 171), a reiteration of the *Quejas* theme.
The “death of the majo” calls for exceptional intensity (please refer to Figure 4.17, p. 47). The stark octaves that outline the pitches B flat and E flat (marked tenuto and fortissimo) are effective if attacked detached and marcato, with pedal. The augmented chord (m. 181) demands a forte tenuto, followed by a diminuendo in the contrary motion gesture to the pianissimo inversion of the augmented chord (m. 185). The quarter rest (m. 185) should be lengthened to indicate the gravity of the majo’s death. The low chords that close the movement are bells; these resonate beautifully if the pianist voices the thumb of the left hand, emphasizing the augmented sixth interval between the low E flat (in the left) and the C sharp (in the right). It is dramatically appropriate to follow the movement’s end with a brief period of silence.

The “Serenade of the Spectre” (Epilogo), with its charming dance rhythms, and texture variety depicts the guitar-wielding majo/spectre. Guitar sonorites present an opportunity for the pianist to experiment with a wide range of attacks: leggiero, plucked, staccato with or without pedal, and marcato. The detached “open strings” that close the piece (mm. 257 – 262, please see Figure 4.20, p. 48) give the spectre the final “word” in the movement; the cadence in the final measure should be gently staccato and not sustained, as is tempting.

Additionally, pianistic gestures contrast effectively with the guitar materials throughout the movement. For instance, bombastic treatment of Theme 1a (mm. 124 – 131, please see Figure 5.31, p. 82) with its octaves, chords and darting triplet figures contrasts dramatically with Theme 2 and its piano staccatos (please see Figure 5.32, p. 83). Bells (Campana, m. 136) are best executed with a warm, ringing tone, voicing the top. The somber Dies Irae melody, (please see Figure 5.33, p. 84) in the tenor line, must
be emphasized clearly with the left hand thumb. Furthermore, the melody’s setting in triple time with jaunty dotted rhythms—a stark departure from its plainchant origins—should be capricious. Softly ringing octave triplets in the upper register (referencing *La maja dolorosa* No. 1) contribute to the ghostly affect.

This movement is less of a “serenade” (as indicated by its subtitle) than a macabre waltz; the work’s triple metre, capricious darting figures, and buoyant guitar gestures mingle with the pervading presence of death, made explicit in the *Dies Irae* statement. By juxtaposing the tragedy of the *majo*’s demise with a dance, the *Epilogo* offers a peculiar response to the climax in movement five. In fact, *Goyescas*’ finale appears to dismiss the very event that makes the entire work so poignant—the death of the *majo* and the *maja*’s grief as a result. Is the *Epilogo* a sarcastic response to the cliché Romantic love story? Or, is its subversive character a reflection of the *maja*’s “mad” denial of her lover’s death, as portrayed in the *Tonadilla, La maja dolorosa* No. 2,

> Oh *majo* of my life, no, you have not died! Would I exist if that were true? Mad, I want to kiss your mouth! Safely I want to enjoy your happiness much more.

Irrespectively, *Goyescas*’ narrative arc begins with the optimism of a love story, climaxes with the tragic death of the *majo* and closes with the puzzlingly benign statement, “The *majo* leaves, plucking the strings on his guitar.” The epic work dissolves into thin air. However, it is precisely the manner in which Granados balances weight with lightness, sorrowful song with dance, and climax with *denouement* that makes *Goyescas* such a compelling piece. And ultimately, it is the pianist’s rewarding pursuit to convey the vast scope of the work as described by Granados:

> I should like to give a personal note in *Goyescas*, a mixture of bitterness and grace, and I desire that neither of these
two phases should predominate over the other in an atmosphere of delicate poetry. Great melodic value and such a rhythm that it often completely absorbs the music. Rhythm, color and life distinctly Spanish; the note of sentiment as suddenly amorous and passionate as it is dramatic and tragic, as it appears in all of Goya’s work.\textsuperscript{145}

\textsuperscript{145} Clark, Granados, 123.
Chapter 7: Conclusions

*Goyescas* is a highly original work; as Granados' "highest achievement" it displays the consummate craft of writing. The work's evocative sonorities demand an expansive sound-scape of the pianist, and a concentration on depth and connectivity for listeners. Featuring narrative intricacy and formal rigor, it is a well-rounded work deserving of further analysis and performance and a prominent position in the piano repertoire.

This thesis has sought to demonstrate that a narrative interpretation is an important part of an authentic understanding of Granados' *Goyescas*. The story is a central aspect to the work and hopefully pianists will find their study and performance of the work greatly enriched by acknowledgement of it. Furthermore, establishing the story for the work cannot be pursued without the benefit of the study of the *Tonadillas*. Thanks to an understanding of these songs, the performance of *Goyescas* will project a much more complex and accurate range of expressions contained in this work.

Additionally, analysis of Granados' social context as well as Goya's, the important role of the *Caprichos*, Periquet's contribution, a comparative analysis between *Goyescas* and the *Tonadillas*, as well as a rigorous study of the Suite's harmonic and formal implications all contribute to establishing a strong foundation for one's work with *Goyescas*. Finally, a synthesis of the information as it pertains to performance practice considerations concludes this study. Hopefully the present analysis will add, in its own way, new layers to the field of *Goyescas* research, and more pianists will embark on the study and performance of this monumental work.
In closing, it is imperative to reiterate the combination of “bitterness and grace” that is prevalent in both *Goyescas* and the *Tonadillas*. “I should like to give a personal note in *Goyescas*, a mixture of bitterness and grace, and I desire that neither of these two phases should dominate over the other in an atmosphere of delicate poetry.”\textsuperscript{146} Surely *Goyescas* and the *Tonadillas* unite hope and despair, optimism and regret, joy and grief. In *La maja dolorosa* No. 3 the *maja* sings of this duality with the poignant statement “For in deep torments are flowers.”

\textsuperscript{146} Clark, *Granados*, 123.
Bibliography


Milton, John W. "Granados and Goya: Artists on the Edge of Aristocracy." *Diagonal: Journal of the Centre for Iberian and Latin American Music* 1, no. 1 (February


Appendix A

Capricho No. 5: “Two of a Kind”
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Appendix B

Capricho No. 10: “Love and Death”
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