



The Narrative Imperative of Granados's *Goyescas*

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Abstract

Enrique Granados's monumental piano suite *Goyescas* is widely acknowledged as an important work in the piano-repertoire canon but is infrequently programmed in recitals. One obstacle to its inclusion is that relatively little is known by the pianistic community about its narrative elements. Like similar works that contain strong narratives, such as Mussorgsky's *Pictures at an Exhibition* or Schumann's *Carnaval*, *Goyescas* holds great potential because of its musical variety, its inspired writing, and because it is exciting for musicians to convey extra-musical ideas to an audience in a way that "tells a story." The 6 movements of *Goyescas* are not only narrative vignettes but also part of a larger arc that holds the listener's attention in the same way as an opera; *Goyescas* is, quite simply, a story. A narrative approach is applied here in order to enhance the meaning of *Goyescas* for performers as well as appreciators, and perhaps will result in an increased receptiveness to the inclusion of this work in the modern recital program.

Keywords: Enrique Granados, *Goyescas*, Francisco Goya, Iberia

Resumen

Goyescas, la monumental suite de Enrique Granados es considerada una importante obra del repertorio canónico pianístico; sin embargo es escasamente programada en concierto. Su inclusión se ve obstaculizada por la falta de conocimiento de parte de la comunidad pianística sobre los elementos narrativos de dicha composición. Al igual que otras obras con narrativas imperantes, como es el caso de *Cuadros de una Exposición* de Mussorgsky o *Carnaval* de Schumann, *Goyescas* alberga un gran potencial debido a su diversidad musical, iluminada composición, y, sobre todo, porque a los músicos les apasiona entregar una obra que, narre una historia. Los seis movimientos de *Goyescas* son más que una viñeta narrativa; estos constituyen entramados de una historia que cautiva a la audiencia tal cual una ópera. *Goyescas* es, sencillamente, un relato. Con el objetivo de abundar sobre el significado de esta obra, no solo para los intérpretes sino también para los oyentes, se entrega aquí un análisis narrativo de *Goyescas*; lo que, tal vez, anime a la inclusión de dicha obra en el repertorio de concierto moderno.¹

Palabras claves: Enrique Granados, *Goyescas*, Francisco Goya, Iberia

General Case for the Narrative Interpretation

Granados's *Goyescas* are infrequently programmed in recitals even though they are widely recognized as important Iberian contributions to the musical canon. One obstacle is that there is relatively little known by the pianistic community about *Goyescas* and its narrative components. *Goyescas* is played less than other piano works of a similar genre that have benefited from more

¹ Spanish translation by Emilio Ramirez Fajardo.

performance and study.² For example, the piano work *Pictures at an Exhibition* by Modest Mussorgsky is based on specific art works, and there is no question that acknowledgement of them influences one's performance and understanding of the piece. 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 works are performed frequently because of their musical variety and inspired writing, and also perhaps because it is exciting for musicians to convey extra-musical ideas to an audience, to "tell a story."

Granados's *Goyescas* is a substantial six-movement work for piano that was written between 1900 and 1914. Part I was published in Barcelona by Casa Dotesio (1912) and Part II (1914) by Unión Musical Española, which had by then taken over the Casa Dotesia publishing house.³ It is acknowledged to be Granados's highest achievement. Around the same time, Granados composed twelve *Tonadillas*—songs for voice and piano that are very much related to the piano pieces, and were published in 1913. The poetry of the *Tonadillas* was written by Fernando Periquet Zuaznábar (1873- 1946), who was also the librettist for the opera *Goyescas*, based on the piano suite. The composer himself acknowledges the important relationship between the *Tonadillas* and *Goyescas* in his *Apuntes para mis obras* (*Notes for My Works*), a kind of sketchbook, 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*."⁴ Melodic, rhythmic, and gestural similarities provide evidence for the fact that these works are intrinsically related.

Several indicators encourage 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,⁵ which influenced Granados in his composition.⁶ The work is based on two specific *Caprichos* by Goya: *Capricho* no. 5, "Tal para qual" (Two of a Kind) and *Capricho* no. 10, "El amor y la muerte" (Love and Death). Secondly, the subtitle of the work, *Los Majos Enamorados* (*The Majos in Love*), points to a love story. Moreover, the titles given to each movement of the work provide a progression in the narrative that 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 songs on which parts of *Goyescas* are based: Granados employs two

² Walter Aaron Clark's *Biography of Granados* is the definitive guide to this enigmatic figure, as well as for any study of *Goyescas*. Walter A. Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006).

³ Clark, *Enrique Granados*, 121.

⁴ Douglas Riva, "Apuntes Para Mis Obras: Granados' Most Personal Manuscript and What It Reveals," *Diagonal: Journal of the Centre for Iberian and Latin American Music* 1, no.1 (February 2005), accessed November 5, 2011, <https://cilam.ucr.edu/diagonal/issues/2005/contents.html>.

⁵ Robert Hughes's biography of Goya is required reading for any study on the "Father of Modern Art" in English. See Robert Hughes, *Goya* (Toronto: Random House of Canada Limited, 2003).

⁶ Goya published his eighty *Caprichos* (Caprices) 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 of Inquisition torture (No. 52, "Because she was susceptible") and disturbing wartime behaviors (No. 8, "They carried her off").

Spanish folk tunes that originally had texts; and, as it has been previously suggested, his *Tonadillas* may have constituted the basis of *Goyescas*, and thus the story-telling texts of these songs can be used as further information for the story that the piano cycle might suggest.

The movement titles of *Goyescas: Los Majos Enamorados* provide a progression in the *majos'* love story, and their corresponding music provides additional narrative information. The first movement, “Los requiebros,” is the start of the love relationship with the game of “flatteries” or “flirtations.” The story is bolstered by Granados’s much-cited inspiration for the movement found in Goya’s *Capricho no. 5*, “Tal para qual,” which depicts a flirtatious *maja* suggestively leaning in to an obliging sword-bearing *majo* while two elderly figures look on.⁷ In the second movement of *Goyescas* the relationship continues to blossom with the “Coloquio en la reja” (Dialogue at the grate), where Granados’s own drawing adds to the story, found in his *Apuntes*. His amateur sketch depicts a *majo* and *maja* sharing an intimate tête-a-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’s title implies another important courtship ritual—that of the dance or more specifically “El fandango de candil” (Candlelit fandango). 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. “Quejas ó la maja y el ruiseñor” (Laments or the Maiden and the nightingale) 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 selection from the suite and is the closing movement of Part I.

Part II begins with the fifth movement, entitled “El amor y la muerte: balada” (Love and Death: Ballade), where 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, as 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 strong arms of the curly-haired *maja* hold him up. *Goyescas* concludes 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.⁸ 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.⁹ These

⁷ Granados attached so much importance to Goya’s *Capricho no. 5* that it was used as a cover for the first edition of *Goyescas*. Clark, *Enrique Granados*, 125.

⁸ *Random House Webster’s Unabridged Dictionary* (New York: Random House, 2006). Granados’s 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’s admiration for Schumann’s character pieces and Liszt’s highly programmatic works is evident in *Goyescas*, too.

⁹ *Unabridged Dictionary*.

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 181-83 in movement five of *Goyescas*. This is a specific narrative where the *majo* dies at a precise moment in the piece.

The two traditional tunes Granados uses in *Goyescas* are important because they may have been familiar to his Spanish early-twentieth-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 melodies are repeated and varied in several movements of *Goyescas*. The first of the tunes is immediately heard at the opening of the work in *Los requiebros*, and it infuses the whole piece with its exuberant joy; it is re-stated many times. This melody is woven into the latter two movements of *Goyescas* as well and creates a sense of reminiscence. The melody is *La tirana del trípili* and is a lively Spanish triple-time dance written in the early nineteenth century by Blas de Laserna.¹⁰ 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.¹¹



Figure 1: Blas de Laserna's *La tirana del trípili*.

¹⁰ This song was made even more famous in 1835 by Saverio Mercadente (1820-69), who included it in his opera, “*I Due Figaro*.” Denis Stevens, *A History of Song* (London: Hutchinson of London, 1960), 386.

¹¹ Clark, *Enrique Granados*, 125.

The second Spanish song used by Granados is one he heard sung by a young girl in the province of Valencia.¹² It is the primary material of the fourth movement of *Goyescas*, “Quejas ó la maja y el ruiseñor.” The English text is as follows:¹³

Why does the nightingale sing
 His harmonious song in shadows?
 Is it because he bears a grudge against the king of the day, and he wants to
 Take revenge on 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.

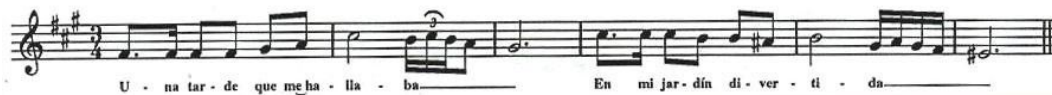


Figure 2: Folk tune used in “Quejas ó la maja y el ruiseñor”

The two 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.

¹² Ibid., 135.

¹³ All subsequent song translations in this chapter are found in the following volume: Manuel García Morante, ed., *Enrique Granados: Integral de l'obra per a veu i piano* (Barcelona: Tritó Edicions, 1996).

The *Tonadillas* and *Goyescas*: establishing a chronology

As previously stated, 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 1913.¹⁴ It would appear from 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:

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.”¹⁵

Granados apparently used this sketchbook between 1900 and 1912.¹⁶ He did not date any of its pages, and only a vague chronology is evident from some dates of works sketched roughly in the notebook. However, Granados’s own reference to the *Tonadillas* as a “document” implies that some of the *Tonadillas* informed his writing of *Goyescas*.

Establishing a rigorous chronology for Granados’s 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’s compositional style makes a chronology difficult to pin down because he was first and foremost a pianist and improviser, apparently performing countless unwritten pieces and changing them at whim. Like the great Romantic pianist-composers before him, Granados’s 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 suggesting that certain portions of *Goyescas* were begun many years before the work’s publication dates as part of a projected opera, *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 gave them form in a suite for piano.¹⁷

¹⁴ Part I of *Goyescas* was published in Barcelona by Casa Dotesio in 1912, and Part II in 1914 by Unión Musical Espanola, which had by then annexed Casa Dotesio. The *Tonadillas* were premiered by the composer in Madrid on May 26, 1913, with soprano Lola Membrives. Clark, *Enrique Granados*, 120-123.

¹⁵ Riva, “Apuntes Para Mis Obras,” 11.

¹⁶ The sketchbook is currently housed in the Piermont Morgan Library in New York City.

¹⁷ Morante, *Introduction*, p. 16. Scholars cannot agree on whether or not the opera *Ovillejos* survives intact or not. Mark Larrad and Joseph Jones state that it exists as the second portion of the surviving opera *Goyescas*, whereas Riva and Clark do not think it survives in its entirety.

Along these lines, Douglas Riva states that “El fandango de candil” was begun in 1900 for the opera *Ovillejos* but was then abandoned. Joseph Jones embellishes this point stating that Granados performed and modified pieces from Part I of *Goyescas* between 1900 and 1912.¹⁸ Riva adds that an important motive from “Coloquio en la reja” was also written around 1900, because it is interspersed between *Ovillejos* sketches in Granados’s personal sketchbook. Furthermore, Riva cites a melody included in the *Apuntes* that bears a striking resemblance to the *Tonadilla* “Las currutacas modestas.” It, too, may have been conceived as early as 1900.¹⁹

Despite Granados’s 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’s 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*’ The completion of *Quejas* is dated June 16, 1910, and “Epílogo” was completed the following year, in December.²⁰ Movement five, “El amor y la muerte: Balada” does not have a date. However, it includes material from the first four movements of *Goyescas* in melodic and harmonic variation; therefore, it was possibly written after July 1910. Furthermore, “Balada” was most likely written prior to December 1911 because one phrase from it is included and varied in the “Epílogo.” Since Granados apparently used his sketchbook between 1900 and 1912, and he refers to the *Tonadillas* as perhaps being a “document,” he may have composed at least portions of the *Tonadillas* prior to or concurrently with *Goyescas*.²¹

An additional reason establishing chronology in Granados’s compositions is difficult is because he would continually make alterations to works for years. Self-quotation is a favored compositional tool he uses, 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, or an accurate one, is [not] likely to be established. Anything would have to be an educated guess.²²

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*

¹⁸ Joseph Jones. “Recreating Eighteenth-Century Musical Theater: The Collaborations of the Composer Enrique Granados (1867-1916) and the librettist Fernando Periquet y Zuaznábar (1873-1940),” *Dieciocho: Hispanic Enlightenment*, vols. 23.2 & 24.1 (Fall 2000 / Spring 2001): 183-212; 121-46.

¹⁹ Riva, *Apuntes*, 1.

²⁰ Clark, *Enrique Granados*, 121.

²¹ Riva, *Apuntes*, 11.

²² Douglas Riva, e-mail message to the author, July 7, 2008.

and informed Granados's writing of it.²³ In the following quote she discusses the important relationship between *Goyescas* and the *Tonadillas*:

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*.²⁴

Douglas Riva and Xosé Avinoá, 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 in the matter: "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."²⁵

In his monumental biography of Granados, Clark speculates whether the *Tonadillas* were a document for the opera *Goyescas*.²⁶ However, in an email correspondence, Clark offered:

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*.²⁷

Finally, Miriam Perandones Lozano is a Spanish musicologist whose 2009 thesis is concerned with Granados's vocal works.²⁸ She breaks the *Tonadillas* into two groups: one group that influenced *Goyescas* the piano suite and a latter group that served as "document" for the opera *Goyescas*:

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.²⁹

²³ Mary Samulski-Parekh, "A Comprehensive Study of the Piano Suite *Goyescas* by Enrique Granados" (DMA thesis, University of Missouri, 1988).

²⁴ Ibid., 113. Incidentally, Samulski-Parekh worked in Riva's archive of Granados's manuscripts.

²⁵ Xosé Aviñoá and Douglas Riva, "Introducción a *Goyescas*," in *Enrique Granados: Integral para piano*, vol. 4, ed. Alicia de Larrocha and Douglas Riva, 20 (Barcelona: Editorial de Música Boileau, 2002).

²⁶ Clark, *Enrique Granados*, 122.

²⁷ Walter Aaron Clark, e-mail message to the author, July 4, 2008.

²⁸ Miriam Perandones Lozano, *La canción lírica de Enrique Granados (1867 - 1916): microcosmos estilístico contextualizado a través de un nuevo epistolario* (PhD diss., University of Oviedo, 2008).

²⁹ Ibid., 329-30. "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

Despite the 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.

Fernando Periquet Zuaznábar

Enrique Granados and Fernando Periquet Zuaznábar (1873-1946) met in 1894 in Madrid.³⁰ According to Periquet, they remained in contact from that point on.³¹ 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 Madrid who called herself "La Goya" and performed one-woman shows with eighteenth-century costumes and dancing. She even billed herself as a *tonadillera*.³² Granados's sketchbook reveals a similar interest and includes sketches of several *Tonadillas* presumably conceived of between 1900 and 1912. Granados's 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 the *Apuntes* as depicted by Douglas Riva.

Once Granados and Periquet agreed to work together to create a set of songs, Periquet then added his own text; in each published song, Granados substituted Periquet's poetry for his own. A comparison of Granados's texts beside Periquet reveals that the latter truly was the better librettist; Granados, nevertheless, maintained compositional control in setting the "tone" of every song by establishing its title, character, and music first. In fact, when the two collaborated on the opera *Goyescas* in 1916, the same compositional technique was used—Goya's inspiration first, Granados's music second, Periquet's text third.³³

The *Tonadillas* and *Goyescas*: musical similarities

Granados's twelve *Tonadillas* for voice and piano are charming songs with simple yet evocative piano accompaniments. Like the eighteenth-century *tonadilla*, their texts disclose the love stories of the *majas* and *majos* of Madrid. Granados uses through-composed, binary, and ternary forms, in addition to parallel and relative minors 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

externo a la propia composición de la suite o de la ópera, no lejos del contexto musical y social que les sirve de marco." [Translation by Judith Pineda].

³⁰ Clark, *Enrique Granados*, 116.

³¹ Jones, "Recreating Eighteenth-Century Musical Theater," 186.

³² Ibid. The young performer's name was Aurora Mañanós Jauffret (1895-1950).

³³ In the case of the Opera *Goyescas*, most of the music was already composed; the majority of the opera is an orchestration of the piano score of *Goyescas*. It is outside the scope of this paper to discuss the opera at length.

dolorosa” songs (“The sad *maja*,” nos. 1, 2 and 3), are grouped together.³⁴ The *Tonadillas* depict the full range of the *majos*’ emotional climate. The cheery *Tonadillas*, such as “El tralalá y el punteado” (Singing and plucking) and “El majo tímido” (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. Clark describes the piano accompaniments in all of the *Tonadillas* as displaying Granados’s “consummate mastery of the instrument . . .” and “exquisitely crafted, play[ing] an unobtrusive role in supporting the voice and establishing *ambiente* (ambience).”³⁵

Similarities between the *Tonadillas* and *Goyescas* reinforce the idea that the *Tonadillas* were used as a “document” for *Goyescas* and perhaps were composed concurrently. Granados employs melodic, rhythmic, and harmonic gestures that overlap between the works. Additionally, Periquet’s texts for the *Tonadillas* reveal important information about the world of the *majos*; where *Goyescas* can only hint at such details, the *Tonadillas* with their use of words can be very clear.

“Los requiebros” sets the stage for *Goyescas*, symbolizing the beginnings of the *majos*’ courtship. The following *Tonadillas* contain gestures that mimic materials in “Los requiebros” and serve to embellish its meaning: “Las currutacas modestas” (The modest *majas*), “La maja de Goya” (Goya’s *maja*), “El majo discreto” (The discreet *majo*), “El majo tímido” (The timid *majo*), and El majo olvidado (The forgotten *majo*). First, the text of Las currutacas modestas 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!³⁶

Musically, this capriciousness is expressed in the idiomatic triplet figure that is used several times in “Las currutacas,” and more than twenty-five times in the *Tonadillas*. That is to say that in mm. 2-3 of “Las currutacas modestas,” the triplet is in sixths in A-flat major:



Figure 3: *Tonadillas*, “Las currutacas modestas,” mm. 2-3.

³⁴ Two 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.

³⁵ Clark, Enrique Granados, 118.

³⁶ Incidentally, Goya portrays *majas* with tiny feet in dainty heeled shoes. See *Caprichos* nos. 5, 6, 7, 9.

In *Los requiebros*, the gesture is used more than 30 times. The following excerpt is in thirds in E-flat major (m. 15).

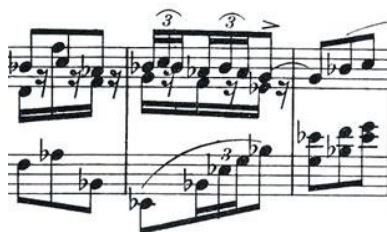


Figure 4: Goyescas, “Los requiebros,” mm. 15-17.

“Los requiebros” also shares a similar gesture with “La maja de Goya,” borrowed from *La tirana del trípili*: a rising gesture in triple time that starts on beat two, outlines the dominant-seventh chord and resolves downward to the tonic with the idiomatic triplet. For example, in mm. 8-12 the gesture is in E-flat major:



Figure 5: Goyescas, “Los requiebros,” mm. 8-12.

A similar exuberant gesture, in 6ths, occurs in the piano postlude of “La maja de Goya”, in G major.



Figure 6: Tonadillas, “La maja de Goya,” coda.

In the final lines of “La maja de Goya” (that precede the above excerpt), the soprano 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.” It is the only *Tonadilla* where Goya is treated as a character. However, the song’s subtle musical connection to “Los requiebros” serves to reinforce in the piano suite the importance of Goya’s role.

“Los requiebros” is also connected to the *Tonadilla* “El majo discreto.” A virtuosic gesture with octaves and thirds in the coda of “El majo discreto” (mm. 69-72) in A major is very similar to materials in the coda (mm. 312-14) of “Los requiebros” in E-flat major.



Figure 7: *Tonadillas*, “El majo discreto,” mm. 69-72.



Figure 8: *Goyescas*, “Los requiebros,” mm. 312-14.

The singer’s text that accompanies this passage in the *Tonadilla* is “He is from Lavapiés, eh!” Lavapiés is a region of Madrid; this musical similarity serves to connect *Los requiebros* to the home of the *majos*.

El majo tímido bears a resemblance to *Los requiebros* in a small grace-note motive that seems to mimic birdsong. In the *Tonadilla*, the gesture occurs during a four-measure section in B-flat minor (mm. 14-17) which serves to contrast the B-flat major material of the rest of the song (mm. 1-12, 17-24). In “Los requiebros,” the grace-note gesture ushers in a contrasting section as well; it modulates the passage from E-flat major to the dominant and is heard at mm. 211, 213, and 216.



Figure 9: *Tonadilla*, “El majo tímido,” mm. 14-17.



Figure 10: Goyescas, “Los requiebros,” mm. 211-16.

The accompanying text in “El majo tímido” is “Oh what a slow fellow you are,” implying that the *maja* can be impatient with the *majo* in the courtship process. This grace-note gesture also appears in the *Tonadilla* “El majo olvidado,” which is quoted substantially in “Los requiebros.”

“Coloquio en la reja” musically depicts an intimate and passionate dialogue at a grated window. The text of “El majo tímido” (addressed above) 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 mimics the musical fervor of “Coloquio en la reja.” For example, 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.

“Coloquio en la reja,” with its textural richness in B-flat major, is very different from the setting of “El mirar de la maja,” which features a sparse piano accompaniment mimicking the plucked guitar. However, there is a parallel chord progression between the two works found in a brief *staccato* section of “Coloquio en la reja” that also references the guitar (mm. 149 – 157). 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) to measures 156-57 of “Coloquio en la reja.” The former is transitional, and sparse with single-notes; the latter is cadential and an expanded version with octaves and chords. However, the registration is markedly similar.

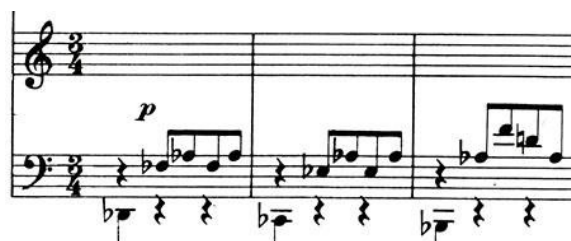


Figure 11: Tonadillas, “El mirar de la maja,” mm. 1-3.



Figure 12: Goyescas, “Coloquio en la reja,” mm. 149-50.

“El mirar de maja” is also similar to “Coloquio en la reja” in one peculiar compositional technique favored by Granados: lack of a key signature.³⁷ Staves are thick with accidentals, even in keys such as E-flat minor (*Coloquio* mm. 166-76) and A-flat minor (“El mirar de la maja”). This quality makes Granados’s writings a challenge to read, but perhaps 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 en la reja,” which will be addressed further on.

The third movement of *Goyescas*, “El fandango de candil” resembles the introduction of “Callejeo” in the triplet rhythmic motive.



Figure 13: Goyescas, “El fandango de candil,” mm. 1-2.



Figure 14: *Tonadillas*, “Callejeo,” introduction.

³⁷ The only *Goyescas* movement in which Granados employs a key signature (F-sharp minor) is “Quejas ó 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 twelve that does not include a key signature.

The two works are tonally related as well. While “Callejeo” is in A major and *Fandango* is in D minor, the predominance of the A-7 chord in “El fandango de candil” results in a strong affirmation of A throughout, leading to an A-major cadence at the end of the piece. The character of the “Fandango”—with its incessant rhythmic drive—is one of passionate force. “Callejeo” features a similar rhythmic impulse, 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 “Fandango” movement of *Goyescas* symbolizes a fervent candlelit dance between the *majo* and *maja*. Its hot-blooded, unstoppable rhythms—from start to finish—result in a breathless character, similar to the *maja*’s frenetic search as described in “Callejeo.”

The fourth movement of *Goyescas*, “Quejas ó La maja y el ruiseñor,” is an “island”; it is not directly connected to the *Tonadillas*.³⁸ Still, its role within the narrative of *Goyescas*—as marking a shift towards lamentation—is indirectly reflected in the three songs entitled “La maja dolorosa” nos. 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” depicts the “mortal wound” of the *majo* in m. 2 and the death of the *majo* in m. 183. This tragic shift (which begins in movement four and climaxes in movement five) 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-sixth chord is reserved for especially tragic moments. “El amor y la muerte: Balada” (mm. 2-3) and “La maja dolorosa no. 2” (mm. 15-18) use the same chord progression that begins on a French augmented-sixth chord (in A minor). The excerpts are remarkably alike despite the former being in the key of B-flat minor and the latter in A minor.

³⁸ Additionally, “Quejas” does not quote other movements from *Goyescas*.



Figure 15: Goyescas, “El amor y la muerte: Balada,” mm. 2-3



Figure 16: Tonadillas, “La maja dolorosa,” mm. 15-18

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, and in the “Balada” with bass octaves and the marking *con molto espressione e con dolore*. 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.”³⁹ It also benignly resolves to D major. In the “Balada,” the excerpt occurs at the beginning of the piece, immediately after the low-octave F-sharp blows in m. 2, symbolizing the the *majo*’s mortal wound.⁴⁰ The gesture does not resolve but rather floats upwards, outlining an additional augmented-sixth chord.

Another example of Granados’s use of the augmented-sixth chord to illustrate pathos is found in the *Tonadilla* “El majo olvidado” (mm.1-12). Where the text reads, “Poor forgotten *majo*, how cruel to suffer! Suffer!”, augmented-sixth chords in the piano (in F minor) emphasize the singer’s “Suffrir! Suffrir!” in falling minor sixths.

³⁹ The *Tonadilla* uses the A-minor French augmented-sixth chord at the beginning of the progression in mm. 1, 2, 15, 16, and 17.

⁴⁰ This excerpt is also connected to “La maja dolorosa, no. 1.”



Figure 17: Tonadillas, “El majo olvidado,” mm. 11-12.

An Aug. 6th chord is used strategically near the end of the “Balada” (at m. 183) 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 second in the chord (in G minor), which resolves outwards to a diminished-seventh chord on C sharp. A rest of silence follows the excerpt, and then a coda of low “bells” is heard in the bass.

“Epílogo: serenata del espectro” is where the guitarist emerges as a central figure; appropriately, guitar gestures abound throughout the piece. In comparison, the sparse *Tonadillas* piano accompaniments have frequently been compared to guitar gestures. The staccato “plucked” introduction of “La Maja de Goya” (in C minor) is very similar to that of “Epílogo,” in E minor.



Figure 18: Goyescas, “Epilogo: serenata del espectro,” introduction.



Figure 19: Tonadillas, “La maja de Goya,” introduction.

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 20: Goyescas, “Epílogo,” coda

Two *Tonadillas* that end with guitar postludes are “La maja dolorosa” nos. 2 and 3. For example, the coda from “La maja dolorosa no. 3”:



Figure 21: Tonadillas, “La maja dolorosa no. 3,” coda.

The text of “La maja dolorosa no. 3” is about the past: “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 subtext of “Epílogo” suggests that the *majo* faithfully returns to his lover as a guitar-playing ghost. 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.” In *Epílogo* the dead and cold *majo* does come back to comfort the *maja*, but his presence as a ghost probably does not offer much consolation.

Granados also employs a curious technique in both works, one which actually compels the pianist to mimic not only the guitar’s plucked sound but also 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 right hand while “plucking” the succeeding melodic notes.



Figure 22: Tonadillas, “La maja dolorosa no. 3,” introduction.

“Epílogo” also employs this technique in mm. 16-22, although the held notes form a descending chromatic melody, and the moving notes are not performed as staccato.



Figure 23: Goyescas, “Epílogo,” mm. 16 - 22.

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 a guitarist in a new way, by mimicking the actual gesture of playing the guitar.⁴¹

In closing, throughout much of Goyescas, Granados quotes melodies from the previous movements of the work, which provides a sort of musical reminiscence. 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 depicted in the text of “La maja dolorosa no. 3” where the *maja* sings,

“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... / And on remembering my beloved *majo* / 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.

Like other large-scale programmatic works, Goyescas contains its own “story” or narrative, along with relatable, tragic characters. The work’s connection to Goya’s paintings and etchings, as well as to Granados’s own *Tonadillas*, make for truly exciting and meaningful music-making at the piano. Hopefully, more musicians will embark on the study and performance of this dramatic and compelling suite, which is, as Granados believed, “. . . a work for the ages. I am convinced of that.”⁴²

⁴¹ 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 that he would not survive the transatlantic voyage to New York for the premiere of his opera Goyescas. Tragically, he was right. The Sussex he boarded from England to France was torpedoed in the English Channel by a German submarine on March 24, 1916. Granados and his wife, Amparo, drowned, leaving behind six orphans. Clark, *Enrique Granados*, 165.

⁴² Clark, *Enrique Granados*, 123.

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